



The Goldsmiths'
Craft & Design
Council Awards
2023





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Chair's Welcome



A warm welcome to The Goldsmiths' Craftsmanship & Design Awards Annual 2023.

We are delighted to have yet again pushed the boundaries with this year's competition and Awards.

Firstly, hearty congratulations to every designer and craftsperson who won an award (or several!) this year. Our Awards Ceremony took place at The Goldsmiths' Hall in London and was also livestreamed online, doubling our audience on the night and reaching viewers around the world.

The prestigious Jacques Cartier Memorial Award was presented to Karen Wallace for her Carved Steel Scroll Rifle Cover by Laurent Feniou, Cartier's UK Managing Director. Karen was our first Scottish Cartier Award winner and once more, our Scottish contingent shone brightly with Glasgow School of Art scooping the College Trophy, this year sponsored by The Betts Group.

We were also thrilled to present this year's Lifetime Achievement Award to Penelope and Oliver Makower of the Bishopsland Educational Trust for supporting and nurturing so many talented designers and makers over the last 30 years.

The challenges of the last three years have given the Council and its Trustees the opportunity to reflect, debate and shape the future direction of the competition.

We are always enhancing our relationships with our invaluable industry supporters, and continue to welcome new partners to our cause where we now have an year-round programme of events for our community.

Indeed, the Awards would not be possible without the generous and unwavering support of our Patrons

and Sponsors, notably our Founding Patron, The Goldsmiths' Company, and Cartier, our Founding Principal Patron. We, and our winners, have also been delighted by those offering additional incentives and experience opportunities, such as training with a master craftsperson, bringing 2D designs to life or study courses to enhance skills and knowledge.

I would also like to take a moment to thank our industry judges. They are tasked with protecting our benchmark standards. Without them, the competition would not have the credibility or integrity it is known and respected for.

Lastly, I would like to thank the Council and its Trustees who give their time voluntarily to the Awards each year. However, it's our amazing consultants Brian Hill, Alexandra Tosto, Banita Mistry, and Yeena Yoon who are the true powerhouses behind the Council and its competition. Without them, it would not be possible. Thank you, everyone.

At the heart of the Council and its Awards is our remit: "To encourage, stimulate and promote the pursuit of excellence in craftsmanship and design amongst all those in the United Kingdom who work within silversmithing, goldsmithing, jewellery and allied crafts."

The Awards are a true celebration of the unsung heroes and many talents that make our glorious industry shine. We continue to see a positive uplift in the total number of entries and are confident for future entry figures to follow suit.

Until next year, enjoy the Annual, and discovering this year's amazing winners!

Hune-Mane

Chair, the Goldsmiths' Craft & Design Council Anne-Marie Reeves

Royal Patron HRH Princess Michael of Kent



From the origins of time, precious metals, gemstones, jewellery and artifacts that have been created to adorn, enhance, function, have carried the same meaning and value throughout history.

With today's generation being no exception, the irresistible lure and fascination of jewellery, products and objet d'art remain ever popular, appealing and fashionable across cultures and civilizations worldwide.

The creative industry of precious metals and related materials in the United Kingdom has, like so many trades, experienced many challenges and difficult times in recent years. Adapting and responding to these has been fundamental to enable individuals, companies, organisations and education to re align and ensure their products remain fit for purpose, able to capitalise on market expectations, are in demand and be of the highest possible standard.

Parallel to this is the increasing awareness and wellbeing of our environment, and the need for everyone to be acutely responsible in all that we do, use, utilise, create and aim to preserve. Protecting our environment and the natural world has never been more crucially important, and although there are encouraging shoots of good practice and exemplars in the jewellery sector, more needs to be done to make a difference and restore our planet for future generations. It is also encouraging to see that aspects of ethical practice, responsible mining, diversity and inclusion are present, profiled and an integral part of the Goldsmiths' Craft & Design Councils competition.

These significant craftsmanship and design awards are a major event in the industry's calendar. They continue to promote the highest benchmark

standards and are an influential flagship organisation in fostering laudable examples of fine craftsmanship and creative design, as well as raising a greater awareness and helping to highlight familiar environmental issues of concern.

Despite the many obstacles that have been ever present through this unprecedented period of challenge, uncertainty and disruption, the Goldsmiths' Craft & Design Council has not only managed to successfully run its annual craftsmanship and design competition, it brought the jewellery, silversmithing and allied crafts community together in a live Awards event at Goldsmiths' Hall. This is a success in itself so my hearty congratulations to the Council for managing to achieve this and enabling so many aspects of the industry to compete, meet, and celebrate with some fine Award-winning work this year.

Congratulations to all entrants for engaging in these worthwhile and valuable awards, and additional felicitations to all the winners. Meeting Councils benchmark Gold, Silver and Bronze standards is an excellent achievement, a high honour and something to be proud of and celebrate; many congratulations to one and all

As Royal Patron to the Goldsmiths' Craft & Design Council I am delighted to relay that the high standards this charitable organisation sets out to achieve, are being maintained and upheld. Equally, with an established track record, it is also anticipated and expected this will also be mirrored in subsequent years. Congratulations on another invaluable competition and positively supporting our craft and industry.

Hari Christma

Royal Patron
HRH Princess Michael of Kent

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Members 2023

Judges & Council

Key to maintaining Councils high benchmark standards are the expert judges drawn from the industry who give their time and expertise freely. In preparation for judging, all entries are anonymised with any information supplied by the entrant available to inform the judges of the relevant technical, material or design considerations for their category. In making their decisions, judges are not asked to decide which of the entries before them is 'the best' in that section. As per a section's criteria the judges are to decide whether an entry is of a high enough standard in craftsmanship and/or design to merit an award, and at which level i.e., Gold, Silver or Bronze. Judges are under no compulsion to make any Award if they consider that Council's benchmark standards have not been achieved. Collectively, judges are asked to make recommendations for Council to consider entries for additional Major and Premier Awards e.g. Junior, Senior, Goldsmiths' Company, Cartier and Special Council Awards.

Judges Andrew Macgowan Andrew Morton Andy Putland Ann-Marie Carey Anne-Marie Reeves Barry Moss Ben Brenton Ben Crump Bertrand Venduzier Birgitta Hafner Brett Payne Brian Gresley Carol Woolton Charlotte Culverhouse Charlotte Turner Chloe Adlestone Clive Burr Dr Philipp Reisert Fred Rich

Gabriela Kucharska

Graham Hamilton

Heather Callaway

Isabelle Capitain

James Dougall

Jayant Raniga

Jane Short

Ivonna Poplanska

Harry Forster Stringer

Harriet Crump

Gina Ashley

Jenny Bloy Joanna Hardy John Moore Joseph Jackson Judith Lockwood Justine Carmody Kate Harrison Kevin Hart Leo de Vroomen Lexi Dick Liiga Thrower Linda Barnes Liz Olver Louise Prior Louise Sorrell Lyndsey Mitchell Maeve Gillies Mark Bloomfield Mark Griffin Mark Huggins Mary Ann Simmons Maya Estraikh Michael O'Brien Mike Birrell Nan Nan Liu Naomi Newton-Sherlock Natalia Rocchi Niall Paisley Nico Albrecht Pamela Statham

Jean Scott-Moncrieff

Philip Kydd Pia Tonna Rebecca Fraser Reg Elliot Richard Fox Robert Haves Robin Kyte Rod Smart Rodney Rigby Roger Taylor Ruth Faulkner Sam Marsden Sanay Shah Sarah Wilson Steve Jinks Steve Stavrou Stuart Jenkins Suki Singh Tamara Tuganova Theo Fennell Tom Rucker Tony Bedford Vicki Ambery-Smith Virginie Bahon Will Cheshire Will Evans Zoe Harding

Paul Marsden

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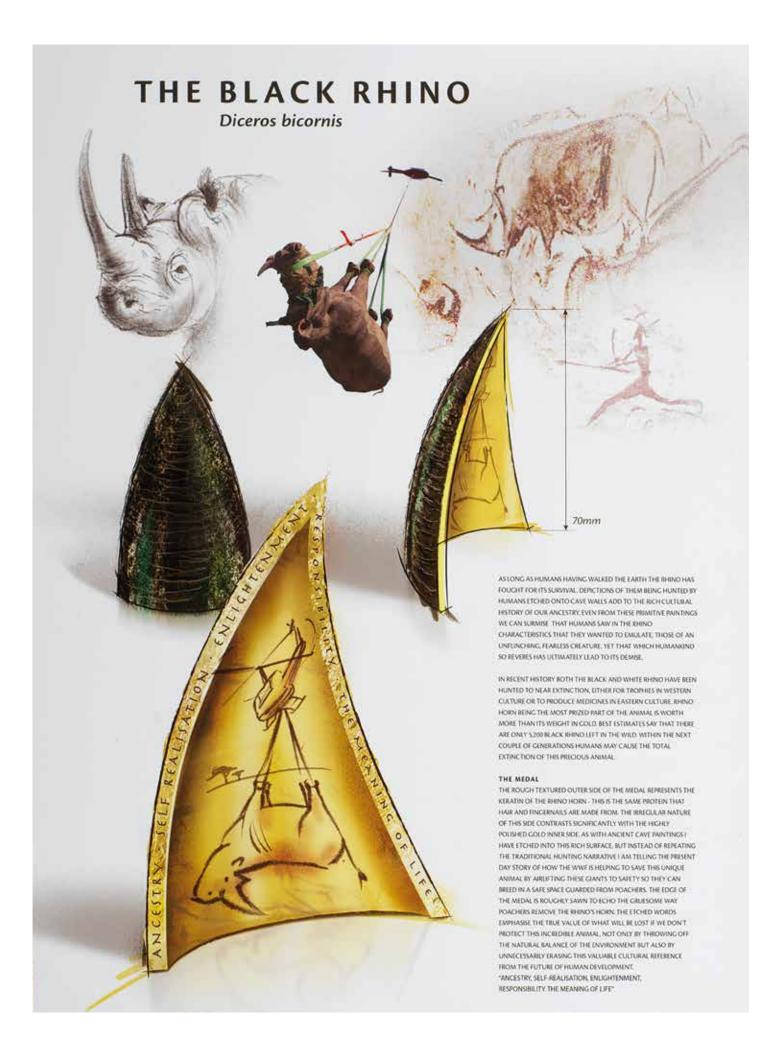
John Ball

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GC&DC Team



GC&DC AWARDS 2023 A MOMENT WITH MEDALS



A moment with medals

Words by Kathryn Bishop

The world of art medals is brimming with stories and talismans that provide a commentary on the causes, concerns, and opportunities affecting people and the planet. We take a closer look at this action-oriented section of the Craftsmanship & Design Awards.

Sue Aperghis 2020
The Rhino Horn Medal

GC&DC AWARDS 2023 A MOMENT WITH MEDALS

You reach into your pocket and close your fingers around the cool, smooth shape within. As your thumb traces over the undulating surface of the object, a feeling surges within you. A reminder of what you believe in, what you'll fight for, and your hopes for the future.

This is the power of the art medal — a form long associated with politics, social causes, freedom and rights. Medals make a statement. Sometimes serious, at other times they are playful or provocative.

"There is a lot of power contained in this small twosided object," explains Marcy Leavitt Bourne, secretary of the British Art Medal Society (BAMS) and project brief writer and judge for the 2D medal design section. "The viewer is absolutely required to focus and to think about an art medal: what does it say, how does it feel, and how do these two sides create a whole?"

"The art of bas-relief, of which a medal is a small example, makes a kind of magic."

 Marcy Leavitt Bourne, secretary, British Art Medal Society

Entrants to this section are encouraged to consider each side of the medal and their duality, while not forgetting the medal's edge as a space for meaningful words, details, or textures. "Medals are inherently narrative," explains Dauvit Alexander, a metalsmith and winner of a Silver Award for medal design in 2022. "Their story is constructed between the obverse, reverse, and edge, often enhanced with messages or lettering. This is what makes them so special."

When a 2D design is brought to life in bronze, its bas-relief details emerge. "The art of bas-relief, of which a medal is a small example, makes a kind of magic, in that it contains perspective through the cast relief of bronze or another metal," Marcy explains. Accentuated or carved into the surface, the bas-relief details are what you feel as you run your thumb over the medal.

Zoe Harding | 2013 Conserving Arctic Habitats

Working to the brief of 'look outside the circle,' Zoe Harding won a Gold Award and The Goldsmiths' Company Award for her design, Conserving Arctic Habitats. Inspired by a documentary Zoe watched about the plight of the polar bear amid the climate crisis, the medal features a stylised bear with powerful jutting shoulder blades that mirror an angular iceberg on the reverse. "With a medal, it's important that both sides aren't the same but work in harmony, so my design features Arctic habitats, both above and below water" Zoe explains.



Zoe Harding 2013 Conserving our Arctic Habitat

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Power in your palm

Medals are small but mighty. As a sculptural art form, they carry clout in communicating a message or highlighting a cause. "Art medals have plenty to say, so they are a fitting medium for exploring different themes," says Marcy.

With this in mind, in 2020, the medal design section of the Craftsmanship & Design Awards shifted away from awards-oriented medals to focus on art medals. Now, the section's design briefs centre on pertinent themes affecting people and the planet, such as plastic waste, endangered species, land erosion, and in 2023, the critical value of water.

"The narrative qualities of medals lend themselves to making short, powerful points," Dauvit says. "But there is the addition of a long and venerated tradition of political medals, often reflecting quite radical politics. There are many examples of abolitionist or suffragette medals, so the contemporary trend to reflect world issues in medallic form is a continuation of this tradition."

"The narrative qualities of medals lend themselves to making short, powerful points."

— Dauvit Alexander, metalsmith

While the 2D medals section calls upon entrants to submit sketches, gouache paintings, or CAD renderings of their medal design, the two top prize winners in the section also have their design cast free of charge by G.W. Lunt, one of Britain's largest foundries working in bronze and brass.

"In a world where so much of what we do is directed to the digital realm, having something tangible and thought-provoking to hold, keep and to remember by has a certain appeal," notes Zoe Harding, a winner of several awards for medal design, and a recent judge in the section.

"There is something pleasingly permanent about a medal — its weight, the tactility of the bas-relief in your palm. Not quite talismanic but in most cases, a medal is something to be kept and treasured, even passed through the generations," Zoe adds.

Indeed, the physical nature of medals helps to communicate the importance of their subject matter, helping to capture a matter or moment in a time. "It isn't an easy medium, but many artists have said to me how much they like the complete focus it allows them — the fact of turning a thought into bronze," Marcy adds.



Bingyan Qu 2022 The Cookware Medal

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Bingyan Qu 2022

In 2022, Central Saint Martins' student Bingyan (Iris) Qu scooped a Gold Award for the Cookware Medal (Wok & Pan). The design fitted the brief of 'Fusion: food, music and culture,' and was inspired by Iris' experience using cookware from different cultures while living in London. One side represents the traditional hammered zhangqiu woks of China, while the reverse is smooth and flat in homage to British frying pans. "On the edges, I used an hourglass shape to represent the fusion of the two cultures," Iris explains.



GC&DC AWARDS 2023 A MOMENT WITH MEDALS

Sketching success

Back in 2013, Zoe's Conserving Arctic Habitats design scooped a Gold Award and The Goldsmiths' Company Award, given at the discretion of the Goldsmiths' Craft & Design Council to a 2D or 3D entry that represents outstanding design and originality. In fact, Zoe's medal design was the first-ever 2D design to win The Goldsmiths' Company Award.

"I'd never entered the medals category before. I was working as a jewellery designer for other brands, so I looked at the competition as a way to expand my experience beyond my every day," Zoe explains. "That year, the brief was simply to 'look outside the circle.' I saw this as an invitation that something new was wanted [from entrants] and that really appealed to me, so I honed in on something that mattered to me personally — the effects of global warming."

Following further entries and awards in 2014 and 2015, Zoe later became a judge for the medals section. "I am really pleased to see how the medals category has continuously grown in popularity, which I hope indicates a growing interest in this special sculptural art form."

Her tips for budding entrants include thinking of the medal's two sides as 'siblings' — clearly related, equally important, but not the same. Zoe notes that standout designs are tactile and designed to be comfortable to hold in the palm. They should tell a story, satisfy the brief, and their chosen materials must be realistic.

As the section's brief writer and fellow judge, Marcy concurs. "I like to see a design that recognises that the art medal is a very special medium, unlike any other. The medal has a quality of surprise, so an artist who engages with that emotion is able to put across their ideas very well."

Whether a 2D design or brought to life in bronze, medals are symbolic of moments in time. They remind us of what we have overcome, achieved or must continue fighting for. As Zoe comments: "As something with a certain permanence we can look at a medal, hold it in our hand, and question how the world may have changed."

Abigail Burt 2021
The Three Sisters Medal

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Abigail Burt | 2021

Three Sisters by sculptor and Royal College of Art alumni Abigail Burt scooped a Silver Award in 2021. It responds to a brief about land loss, with details of beans, corn and squash — the 'three sisters' plants that help each other when grown together by providing fertilising nitrogen and shelter. "This medal reflects upon the choice between the lush environment that we can create when we listen to and respect the earth, and the arid and cracked earth that is the result when we take too much from the environment," Abigail explains.

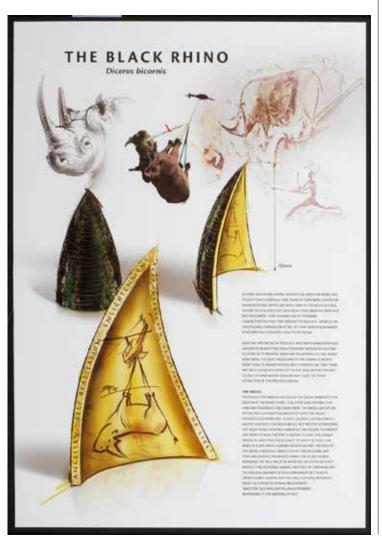




Sue Aperghis 2020 The Rhino Horn Medal

Sue Aperghis | 2020

In 2020, the medals section pivoted to focus on art medals that make a statement about a particular theme. That year, Sue Aperghis' won two Silver Awards, and in her Black Rhino design she used the duality of medal design to spotlight one of the world's most endangered animal species and make a case for its preservation. "Because medals have two sides, a dialogue can be set up from one to the other," Marcy Leavitt Bourne comments. "And here, Sue used the shape of the medal to emphasise her suggested solution."



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Dauvit Alexander | 2022

Dauvit Alexander won a Silver Award in 2022 for a triangular-shaped medal titled Past Perfect/Future Continuous. The design depicts a space capsule on its front and a stone-age axe head on its reverse — a nod to the ways humans use the earth's resources for innovation. "It explores ultra-primitive hand-making in contrast to the most cutting-edge digital manufacture," says Dauvit. To make the medal, a combination of laser sintering, hand-carving and lost-wax casting would be required — a fusion of ancient and modern technologies.





Dauvit Alexander 2022 Fusion: Past Perfect/Future Continuous

GC&DC AWARDS 2023 GC&DC ON TOUR



GC&DC on Tour

Words by Maeve Gillies

Since late 2020, I've had the great honour and pleasure of being part of the Goldsmiths' Craft & Design Council community, first as a Council Member, then as a Trustee. It's been a wonderful journey re-joining the heart of the UK industry after 15 years working abroad, running my US jewellery brand in New York City. Being part of GC&DC offers deep enrichment and validation of shared goals – the pursuit of excellence across all aspects of work and life, taking time to support the best talent, creativity and innovation at all career stages of our wonderful profession.



Elements 2022, Lyon & Turnbull Auction House, Edinburgh Photo: Alex Robson

GC&DC AWARDS 2023 GC&DC ON TOUR

"Being part of Elements was a real highlight of the year. I was blown away with the enthusiasm and interest from talented designers to collectors who share our passion for pushing the boundaries in design and craftsmanship. It was an amazing experience and so proud to be a part of this wonderful event"

- Anne-Marie Reeves, GC&DC Chair

The Goldsmiths' Craft & Design Council's widereaching community of winners represents the very best nationwide talent and is open to absolutely anyone as long as the work has been designed and/or made in the UK. With the intensive period of the competition based at the Goldsmiths' Centre and Goldsmiths' Hall from January to March each year, there has always been a strong London-centric perception. Having lived and worked in the jewellery industry in 5 continents, I'm always keen to share the benefits of a global outreach with a local focus, for career opportunities as well as personal development.

Contemplating how the GC&DC might further support their community with this wide-angle outlook, we realised that to the best of our knowledge, there have been no previous GC&DC exhibitions or promotions outside London since its inception almost 120 years ago, in 1908. How could we take the competition out and about, promoting and encouraging greater engagement and participation outside the capital? In 2020 there was an awards exhibition at Birmingham Assay Office which made it to the Private View, but it a cross-section of talent and career stages, as well was thwarted by Covid and cut-short due to lockdown! as a selection of work by the late Professor Dorothy Post-Covid, the world has also refocussed towards Hogg – a long-time supporter and collaborator with regional activities, enriching our home environments the GC&DC, and the 2010 Lifetime Achievement and local communities.

Return exhibitions to the lovely contemporary space at Birmingham Assay Office in 2022 and this year have been successful ventures, including career fairs which offer strong interaction from and with attendees.

How much further afield could we go? And how could we begin to engage the public with this wonderful collection of outstanding designers, makers and work, while also bringing together our much-valued alumni with the latest winners?

I am also a Trustee of The Scottish Goldsmiths' Trust (SGT), known for its progressive, ethically focussed projects and regional/international outreach to both industry and consumers through its annual Elements exhibition at the stunning Lyon & Turnbull auction house in Edinburgh. It occurred to us that we might be able to work together to bring the GC&DC to Scotland for the very first time. In partnership with SGT Chief Executive, Ebba Goring, we decided to create a dedicated GC&DC exhibition space within Elements. This would showcase some of the top awardwinning work from GC&DC's recent years to offer Award winner. To achieve this goal, the Curatorial



Images from Elements 2022 Lyon & Turnbull Auction House, Edinburgh Photos: Alex Robson

Team of Goldsmiths' Company graciously provided a beautiful selection of Dorothy Hogg's pieces from their Collections at Goldsmiths' Hall, as well as sketchbook drawings. Along with countless other students over the years, I was lucky enough to be one of Dorothy's students, and it was very moving to see such a beautiful tribute, placing Dorothy's legacy as a true National Treasure at the heart of our exhibition.

SGT Chief Executive Ebba Goring said this exhibition offered "the chance to see gold, silver and jewellery from the very best designers and makers in the UK at the absolute peak of their craft – the quality, detail and beauty are astounding. It's a tremendous pleasure to host these pieces in Scotland for the first time, (including) a special section dedicated to the vison, skill and achievements of Dorothy Hogg – a world-class maker and designer who did so much to educate young designers and to promote jewellery and silversmithing."

The GC&DC team greatly enjoyed partnering with the Scottish Goldsmiths' Trust. Consultant Brian Hill called it, "brilliant, uplifting, interactive and very successful on many fronts." Work featured included a spectacular range of skills including lapidary, smallwork, silversmithing, chasing, enamelling, 2D designs, conceptual and fine jewellery, alongside Cartier Awardwinning pieces. To top it all, there was an inspiring evening of talks from award-winning speakers bring GC&DC closer to you, please get in touch - the including Scott Smith, Fred Rich and Theresa Nguyen. sky is the limit and we would love to hear from you!

The event was also supported by Patrons Champagne Gosset – who served delicious wine to accompany our talks – and the Scottish press, who featured GC&DC in both local and national articles.

Fellow Trustee Judith Lockwood observed, "For the GC&DC to be a part of Elements was a perfect match and a privilege. Being in Edinburgh gave us all the chance to meet and speak with students, lecturers, makes and designers, the general public who love jewellery, and to spread the awareness of what we do. The warm welcome from both The Scottish Goldsmith Trust and Lyon & Turnbull was wonderful, who truly understood this exhibition was world class."

On the 6th March 2023, we proudly live-streamed the Awards ceremony from Goldsmiths' Hall for the first time, allowing hundreds of guests to tune in from across the world to view the Awards ceremony on YouTube. Simultaneously, thousands followed the GC&DC on our social media platforms, alongside our 300 esteemed guests attending in the Livery Hall who enjoyed watching the night unfold, celebrating our award winners and networking!

We are now planning our first ever public exhibition of award-winning work at the Goldsmiths' Centre this summer – from 2nd May to 15th June 2023 – please do visit us there. And if you have an idea or concept to





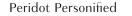


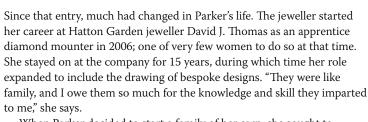
Words by Rachael Taylor

When Stasia Parker sent in her entry for the Peridot Jewellery 2D category of the Goldsmiths' Craft & Design Council Awards 2022, it marked the end of a near-decadelong hiatus. Although she had often "looked longingly" at the briefs in the intervening years, she had last felt compelled to enter the awards in 2013, when she won the Gem-A Diamond prize.



GC&DC AWARDS 2023





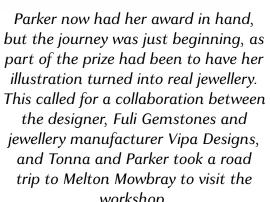
When Parker decided to start a family of her own, she sought to achieve a more harmonious balance between life and work. Spurred on by the pandemic, she took the plunge to set up as a freelance jewellery designer and illustrator. Under her company name Herts Design, she now works with some of the most prestigious business in the sector and has a vibrant social media presence through which she shares her latest illustrations and designs.

"I'm a passionate gemmologist and I love the huge nuances of colour that gems offer, so when I saw the new peridot brief I was very keen to enter," she recalls of her decision to enter the Goldsmiths Craft & Design Council Awards last year. The competition brief had been set by the Awards' Principal Patron Fuli Gemstones, which operates a peridot mine in China's Changbai mountains that produces high-quality grass-green gemstones, asking designers to "capture, enrich and celebrate the intense beauty of our peridot" in their illustrated entries.

Parker got to work. "When I read in the brief 'peridot... gemstone of the sun, my mind was filled with thoughts of spectral rays, strong talismanic images and the feeling of the warmth of the touch of the sun," she says. "It was then a case of trying to distil these concepts into wearable pieces."

What she came up with in her 'Amulet' design was a brilliant play of colour. Rather than focusing solely on the peridot, she set large cuts of it in hexagonal and pear shapes against a backdrop packed with tiny, coloured gemstones that ranged in hue from burnt orange through yellows and blues to deep purple.

When Pia Tonna, chief marketing officer at Fuli Gemstones and one of the judges for the award, saw the designs, she was taken aback: "Stasia's designs were immediately impactful, unique and different; I was naturally







workshop.





With special thanks to Vipa Designs Ltd.

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put peridot in its rightful place." Speaking of Fuli Gemstones peridot, Parker says: "As a gemmologist,

drawn to them. Positioning our peridot as the hero amongst other great

gemstones, including sapphires, rubies, emeralds and amethyst, helps to

I was familiar with the typical oily, sleepy-looking peridot stones that are out there, but when I was researching the brief for the competition I was absolutely amazed by the vibrancy of Fuli's material. Having had the pleasure of seeing them in the flesh, holding them in different lights and looking at the range of cuts they have, I can tell you it absolutely glows. It's world-class material with a slightly lower iron content and stronger pleochroism than other peridot in the market. They cut the material in a particular relation to its crystal structure to get a really pure green. It must be seen to be believed."

Gathered at The Goldsmiths' Hall on the night of the 2022 Awards, Parker knew she had won a prize, but she had no idea it was the top award. "Completely amazed," she says, when asked how she felt as her name was read out. "I never expected to win. I can't tell you what an honour it was to be there with industry names who I've admired over the years from afar. Our trade is fuelled by passion and skill, I was completely humbled to have been considered."

Parker now had her award in hand, but the journey was just beginning, as part of the prize had been to have her illustration turned into real jewellery. This called for a collaboration between the designer, Fuli Gemstones and jewellery manufacturer Vipa Designs, and Tonna and Parker took a road trip to Melton Mowbray to visit the workshop.

"Vipa's workshop is immense," says Parker. "They're at the forefront in casting and have a highly skilled workforce crafting and setting on site. We discussed the designs together and they've undertaken what is no small feat of manufacturing in bringing my pieces to life." Peter Crump, founder of Vipa and former Chair of the Goldsmiths' Craft & Design Council, sat down with them to discuss how to transform the ambitious sketch into solid gold and gems. Some small tweaks were required, but the execution sailed true to the original design.

While Crump and his team worked out how to craft the jewel, Tonna took on the mammoth task of sourcing the 450 small, coloured gemstones required for the design to compliment the bespoke-cut Fuli Gemstones peridot. "For the peridots, we cut two bespoke hexagons for the earrings, modifying the hexagon cut by giving them a brilliant cut pavilion and a step cut crown – this allows for more light refraction and makes the gemstones look even more radiant, just like the sun," says Tonna. "The hexagons, which are certified through Gübelin's Provenance Proof platform, are accompanied by six pear cuts, and the pendant is set with another larger pear cut."

The setting of the melee gems was equally challenging, says Crump. He explains how Vipa's setters had to map out the tiny stones before starting work – a process that took as long as the setting itself. How long did it all take? "Too long!" he jokes.

While it was certainly not the simplest of designs to create, the power of this three-way collaboration won out and everyone involved is thrilled with the result. As Tonna says: "We are beyond words." After making its debut at the Goldsmiths' Craft & Design Council Awards

2023 ceremony in the exhibition room, the Amulet pendant and earrings are set for more exciting adventures. As well as being presented to press and pitched for the red carpet, the set will also travel to the GemGenève exhibition in Switzerland this May, where they will be shown on the Fuli Gemstones stand. That is, of course, if they aren't snapped up by a collector beforehand.



The Lifetime Achievement Award

The Jacques Cartier Memorial Award

The Goldsmiths' Company Award



The Lifetime Achievement Award 2023

Words by William Makower



Sponsored by



This prestigious award is generously sponsored by British manufacturer Thomas Fattorini Ltd, who produces a specially-designed silver medal for presentation to the LAA recipient.

Medal Design: Caroline Dodd Photo: Richard Valencia



As the founders of The Bishopsland Educational Trust, Penelope (also known as Pope) & Oliver Makower have become synonymous with securing the future of the jewellery and silversmithing craft in the UK.

Pope and Oliver Makower's support for contemporary silversmithing has always been a partnership. Their similar backgrounds, alongside their differences, have made for a vibrant and lifelong collaboration. Where Oliver was academic and community minded, Pope was commercial and focussed on the individual, and it was Pope's frustration with the formality of school that played a pivotal part in how the Bishopsland Educational Trust came to be.

"Actually, I didn't go to one school but rather four boarding schools as I rebelled against a system bound by rules. Being thought to be 'stupid' at school has left many scars but it has also provided me with determination."

Above

Oliver and Pope Makower, 2013

"It has been an absolute privilege, with Oliver's continuous support, to have helped, over thirty years, somewhere between 3 and 14 'Bishopsland gang' per year. When they leave us they become Fellows of Bishopsland. Our recent statistics show that over 75% of our Bishopsland Fellows are still working at the bench so I guess, in some way, we have achieved what we set out to do. Maybe it is not so surprising more than half of these hugely creative gutsy young designers describe themselves as dyslexic and say they cannot do maths. I see my young self in them every day."

Pope Makower



28



Opposite and this page

Pope at Clothworkers Hall, 2022 Bishopsland Pump Street, looking West Following the sale of the Makower family textile business in Australia, Pope and Oliver set up the P&O Makower Charitable Trust in 1974. Initially with broad charitable purposes, it focused on supporting young designers and silversmiths. Over time the invested income allowed for the commissioning of new work, from aspiring RCA graduates with encouragement from Gerard Benney (then Visiting Professor at the Royal College of Art) and Shirley Bury (Deputy Keeper at the Victoria & Albert's metalwork department).

Over time commissions are sought from young makers engaged in silversmithing and jewellery, so long as they are resident in the UK. Commissioned pieces are developed in partnership with, and then loaned to, the Victoria & Albert Museum and the national museums of Wales and Scotland. The collection is therefore a living record of the flow of contemporary design and making from the 1970's. It also demonstrates Pope and Oliver's passion and dedication to developing the next generation of silversmiths over forty years.

Oliver came from a long family tradition of appreciating and enjoying silver — his grandfather was an avid collector as indeed was his father. Pope's interest grew from her passion for design. Trained as a graphic designer, Pope set up 'Pope Designs' in her early twenties and moved from designing packaging to lighting and then to metal work. Winning a prestigious contract from Asprey's, she encountered challenges with the silver plating and decided to get involved with the making itself. Always restless, never allowing the grass to grow under her feet and with steely determination, she went to night school and college to learn how to work in precious metal. Naturally that led to acquiring tools, meeting other makers and eventually developing a workshop with generously donated tools.

The Bishopsland Educational Trust began from these roots following Pope and Oliver's move to Bishopsland in 1988. Indeed, the purchase of the then derelict Bishopsland estate was made with the knowledge and foresight that silversmithing was a craft that needing nurturing in a residential environment. But the missing element was the passing on of hand skills – something that would have been commonplace in the traditional master-apprentice relationship, but was not offered on college courses at the time. Bishopsland was therefore bought with a view to creating a teaching workshop. Large enough for Pope to share, the workshop was a natural step to offer bench space to local silversmiths. A more formal arrangement started in 1993 when the first three graduates Joe Butler (Glasgow), Kate Parkin (Camberwell) and Dawn Feeney (Loughborough) bravely signed-up to live in and use the workshop. Five came the second year, then seven, and such is the demand that over the years, and with support from so many generous and visionary benefactors, Bishopsland can now accommodate up to ten in a year whilst providing silversmithing and jewellery workshops.

Behind the growth of Bishopsland was not just Oliver's vision and dedication but a generous patronage built from a belief in helping others. Oliver worked tirelessly with architects, planners, heritage consultants and a wide range of supporters to build two communities – one at Bishopsland and the other across both the UK and internationally. Supporting his tireless efforts was their shared knowledge that such communities would not only underpin the craft but would give Pope a lifelong outlet to nurture those who, like her had suffered at school. Indeed, it was Pope's failure at school that provides the ongoing drive (now in her 85th year) to help others achieve creative recognition.

While there is no formal curriculum, Bishopsland's ethos combines an eye for detail with commercial considerations. "Up to standard and out on time" is a refrain that all Bishopslanders will have heard. The commercial imperative is never far away, be that selling work, teaching



AbovePope with Bishopsland Trustees



the next generation, or understanding how to develop connections and commissions. The Bishopsland Standard is a set of achievable targets based on twenty years' experience for young people to aspire to and which marks out independent makers. It covers skills, production, stock management, marketing and how to make a living as a designer-maker. Taught through master classes, one-one tutoring and personal mentoring, the programme has introduced young makers to the challenges of being independent makers.

Sadly Oliver is currently fighting a desperate battle with Alzheimer's but even with this condition he continues to provide Pope with support and love. He could not be happier to see his wife of sixty years receive this award and recognition on both of their behalf at this year's Goldsmiths' Craft & Design Council Awards.

Craft & Design Council Awards.

Looking ahead, Jane and William Makower are both trustees of the 1974 family trust and will continue to commission new works from aspiring makers. Separately, the independent trustees, who manage the Bishopsland Educational Trust, will be instrumental in directing it over the next thirty years.



oove

Pope and Oliver in Bishopsland kitchen, 2019

Left

The workshop courtyard

GC&DC AWARDS 2023

The Jacques Cartier Memorial Award

The Premier Craft Award

Cartier

The Jacques Cartier Memorial Award was introduced into the Goldsmiths' Craftsmanship & Design Awards in 1958 and remains the highest accomplishment in the Competition. This achievement celebrates a craftsperson at the height of their skills and respective crafts with the Award only given when its rigorous criteria have been met.

Judges commented that engraving on the steel rifle cover was exceptional, and of such a quality rarely seen. The further the scrutiny continued, the greater the appreciation as to the clean, crisp and artistic mastery.



The Goldsmiths' Company Award





THE GOLDSMITHS' COMPANY AWARD

This is awarded at the discretion of the Council for exceptional and outstanding design in 2D and 3D Entries. This Award is only given when, in Council's judgement, an entry achieves the highest standard of creative design and originality.

When this premier Award was introduced and established in the competition over 30 years ago, it sought to reward a combination of high-quality craft and design skills in a 3D finished piece in any specialist aspect of the craft. Although successful in identifying worthy entries, Council felt there needed to be greater distinction and difference to the Cartier Award, so the Council changed the emphasis to design and that this would include 2D design entries alongside 3D finished work. This was also an attempt to highlight and further promote the crucial importance and contribution that design plays in the industry. In fact, the first ever 2D design winner of this coveted Award was Zoe Harding in 2013, for her medal design based on the conservation of the Arctic.

Over the ensuing period this shift of emphasis has proved successful and the Goldsmiths' Company Award has its own unique identity and is a flagship promotion for design of the highest standard of creativity and originality.

To prove the point this Premier Award that sits alongside and compliments the Cartier Award, has been extremely popular and has attracted designers to the competition to win this prestigious Award. It has been regularly awarded since its inception, and in recent times, the exception being in 2005, 2022 and this year.

In the absence of a winner this year, to highlight and celebrate the Goldsmiths' Company Award this year, here is a retrospective look at examples of winning entries of this Premier Award.



PREVIOUS WINNERS

Jiarui Sur

Conversation Earrings (1) 2021

Wayne Meeten

Dance in the Night Sky Vase (2) 2020

Tom Rucker

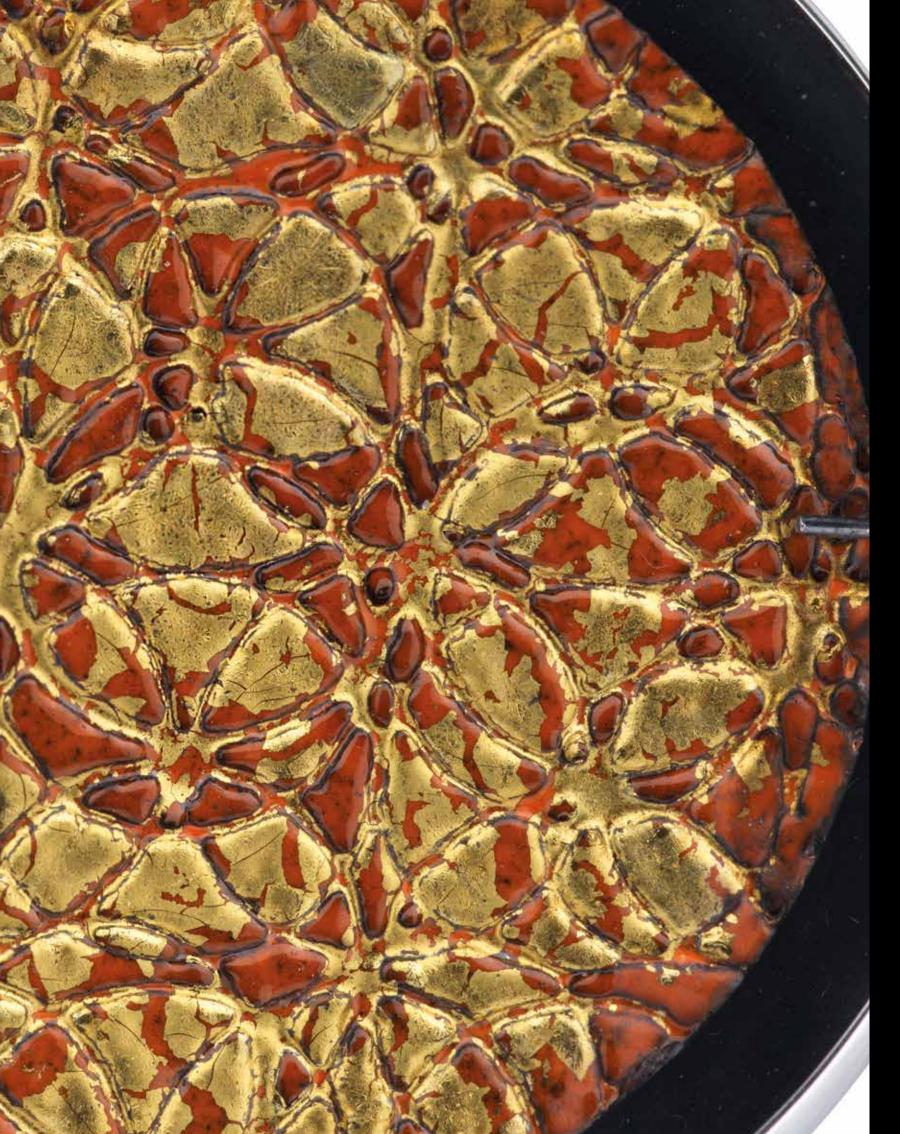
Platinum & Diamond Brooch/Pendant (3) 2017

Ornella Lannnuzzi

The Uprising Ring (4)







MAJOR AWARDS

The College Trophy Award

The Junior Award

The Senior Award

GC&DC AWARDS 2023 MAJOR AWARDS



The Betts Group College Trophy Award

THE COLLEGE TROPHY AWARD

Sponsored by The Betts Group

This annual Award is given to the college or university that has achieved the highest total of points accumulated from any gold, silver and bronze prizes in the competition.

Winne

Glasgow School of Art

Second Place

Birmingham City University

Third Place

Royal College of Art

The Junior and Senior Awards

These Major Awards are given at the discretion of the Council for a piece or range of work made by a junior/senior that is judged to have achieved the highest standard of craftsmanship and/ or design. This is applicable to an entrant in any of the craft and design sections who has been given a top (Gold) Award in the competition as a Junior/Senior. This criteria is different to that of the Cartier and Goldsmiths' Company Awards.

JUNIOR AWARD

Daniel Munn

Silver Enamelled Venetian Mask (1)



SENIOR AWARD

Martin Keane

Gin No Nagare (Flowing Silver) Carafe, No.3 (2)







OTHER AWARDS

Ernest Jones 2D Hand Rendering Award

Theo Fennell
Apprentice & Master Award

Gem-A Award

Podolsky Award

Phil Barnes Enamelling Bursary

Special Council Bursary

GC&DC AWARDS 2023 OTHER AWARDS

The Ernest Jones 2D Hand Rendering Award

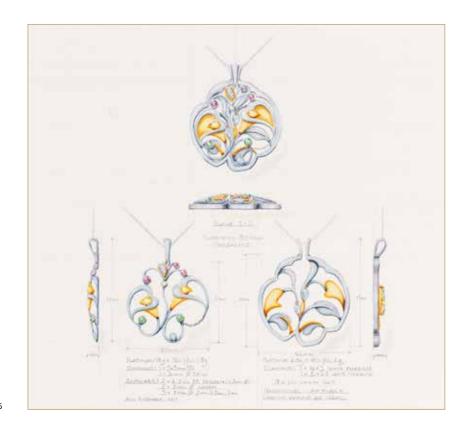


The award seeks to recognise and reward outstanding presentation, professionalism and excellent communication skills in using traditional hand rendering techniques and skills to communicate and present designs.

Winner

Janet Weller The Passionate Gardener (4) Harmony (5)

"Everything you need in a design is there and beautifully presented, you could take these into the workshop and show a client without any explanation required, they communicate everything so brilliantly. Professional and exemplary."



THEO FENNELL APPRENTICE & MASTER AWARD

This special award is specifically designed to highlight, celebrate and record the importance and unique partnership between the quality craft skills of an apprentice and their master. This exciting incentive aims to promote high quality apprentice work and hand craft skills across any apprentice discipline from work submitted in the competition, whilst equally recognising the significant contribution of their skilled master.

Winne

Alysha Strong & Michael Summers Circle of life pendant (1)

"This setting piece showed skill levels of a professional and experienced person."

GEM-A AWARD

The aim of the Gemmological Association of Great Britain (Gem-A) Award is to make gemmology and diamond education accessible to all through a prize that asks entrants to clearly show—through their entered work and a supporting statement—how a greater knowledge of gemstones will help to elevate both their work and career progression.

This prize was open to craftspeople and designers alike and should be considered an opportunity to expand their holistic industry knowledge, no matter their chosen path or specialism.

The Gem-A awarded a place on their Diamond Grading & Identification Lab course.

Winners

Jiayang Xie The Huge (2)

Samantha Sloane Crab Cluster Ring (3)





GC&DC AWARDS 2023 OTHER AWARDS

PODOLSKY AWARD

This generous legacy to the craft and industry was established by the late eminent jeweller, Paul Poldolsky, in liaison with the Goldsmiths' Craft & Design Council. This annual award supports outstanding potential in silversmithing, jewellery or the allied trades and is given to a young designer or craftsperson in education or the industry up to the age of 30.

Winner

Daniel Munn

Silver Enamelled Venetian Mask (1)

PHIL BARNES ENAMELLING BURSARY Sponsored by Linda Barnes

This annual bursary has been established in memory of master enameller Phil Barnes. Phil was a lifetime entrant to the competition during his long and illustrious career, promoting and encouraging the highest standards of traditional enamelling skills and techniques. This bursary and legacy will positively support the next generation of enamellers by offering work experience with an established master enameller, providing an excellent incentive for all aspiring enamellers to participate in the Competition.

Winner

Charlotte Smith

Squares Sequin Brooch & Amber Sequin Brooch (2)

"The winning entry shows great potential as a junior submission, and I look forward to watching their career develop."







SPECIAL COUNCIL BURSARY

This new bursary provides an excellent incentive for all aspiring engravers and/or chasers to participate in the competition. It is designed to promote and aid career, technical and creative development which aims to support craftsmen and women in providing some workshop experience with an established specialist expert in these ever-important and invaluable allied crafts.

Winner

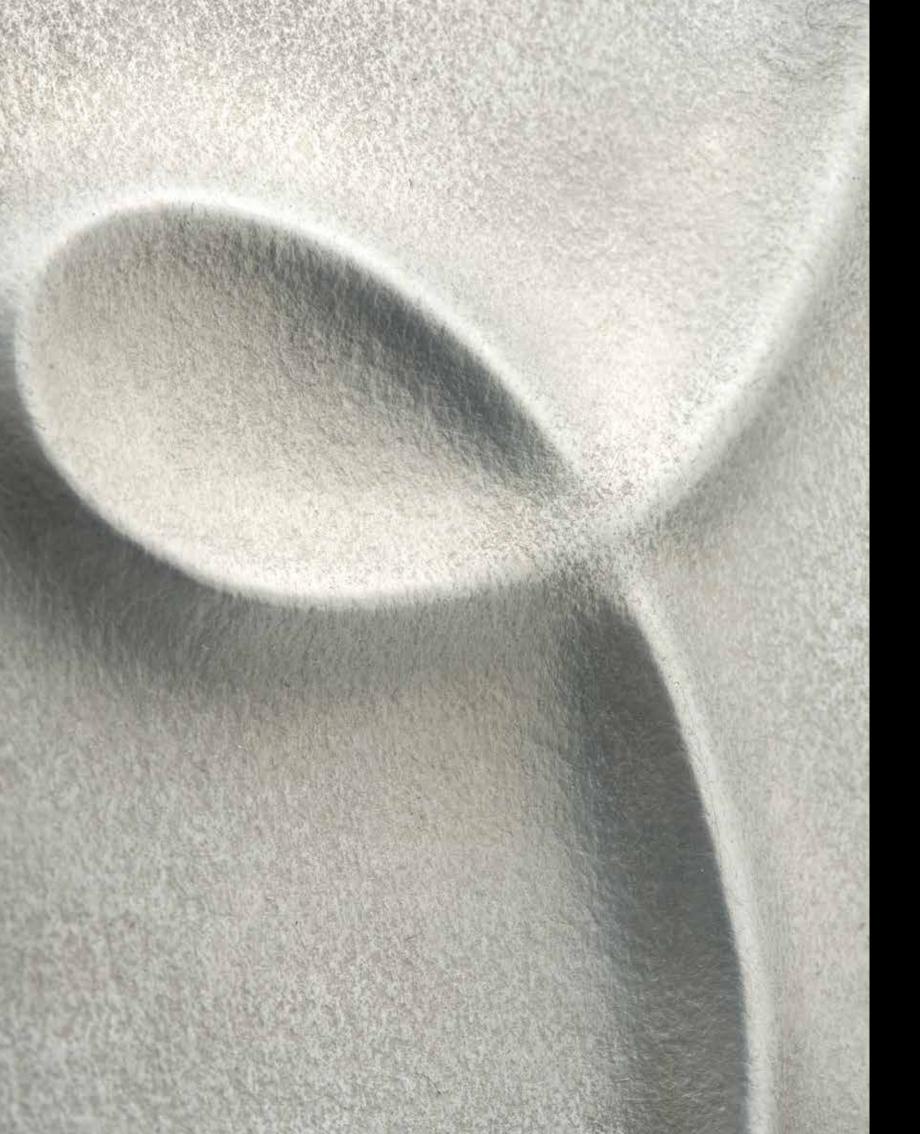
Caiyang Yin

Rumourfly Brooch (3)



"This is my analogy of how rumours work and how we need to deal with them wisely in reality: they fly softly but efficiently, appear to be fascinating and enjoyable, but we all need to think twice when deciding to believe them."

– Caiyang Yin



In the 2D design sections, entries are submitted as flat artwork. Judges look for faithfulness to the brief in each section, and entrants are required to demonstrate fitness for purpose and show awareness of the manufacturing constraints that would relate to the production of their design.

2D Design

2D DESIGN GC&DC AWARDS 2023

SILVERSMITHS

Sponsored by Ottewill Silversmiths & Jewellers

The focus for this year's design brief was on table or room decoration of a floral nature and theme. Designers were asked to design a single, pair, set, or range of silver vessels to display fresh cut flowers for decorating and adorning a table or room setting of their choice. Functionality and practicality were considered in terms of design stability and provision of water reservoir.

2

Gold Award

Lauren Murrell Petal Vase (1)

Silver Award Karen Hannigan

Sansevieria (2)

Bronze Award

Sarah Wilmott Deep Roots



Sansevieria

MEDAL DESIGN

Made in the World

This year designers were invited to consider the critical value of water in the world, and the myriad of ways in which water can be depicted on the two sides of an art medal, to create a coherent narrative about a resource upon which all life depends.

This design brief was written in liaison with Marcy Leavitt Bourne, who will liaise with G. W. Lunt to cast the top two winning medal designs

Silver Awards

Alexandra Afanasyeva Life and Death Cycle (1)

Sally Costen

Rockpools & Rivulets (2)

Bronze Awards

Sue Aperghis Reflect on Profits

Maiko Nagayama

Every Last Drop Medal

Sarah Pitcher

Turning the Tides Medal





2

SMALLWORKERS

Sponsored by Champagne Gosset

Champagne Gosset continues its partnership with the GC&DC Awards, which is now in its fifth year, and the second time sponsoring the Smallworkers 2D design section. Gosset invited designers to create a design for a set for four or six contemporary caviar spoons with matching rests. The judges were looking for designs that were both functional and refreshingly inventive, showing that the designers had researched the classic pairing of champagne and caviar, and its requisites.

Gold Awards

The Champagne Gosset Award Scott Smith

Gosset Mother of Pearl Caviar Spoon & Rest (1)

Luke Orford

Sterling Silver and Ceramic Caviar Spoon (2)

Silver Awards

David Stonehouse

Silver & Porcelain Caviar Spoon (3)

Theo Kimber Salanson

Caviar Spoon & Rest (4)

Bronze Awards

Julie Nicaisse

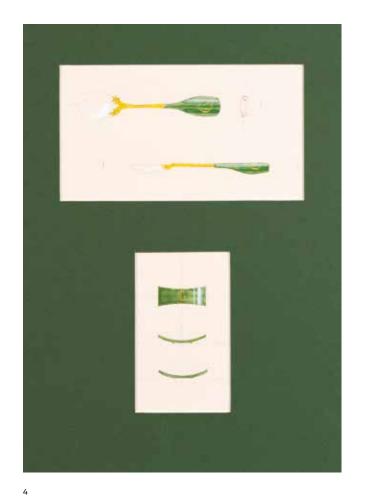
"Bubbles" Silver, Gold & Wood Caviar Spoons with Rest

Carly Wilson

Set of Silver Caviar Spoons with Matching Rests

"We saw a rise in the quality of entries this year on 2022 with a real diversity of design styles. Entrants also included more detail on inspiration and production methods and materials which made the judging process much easier."







2



3

CONCEPTUAL JEWELLERY Unity in Harmony

This year designers were invited to design a jewel or body adornment that through wit, analogy, narrative or social commentary etc. brings to the wearer and the onlooker a positive, unifying message of hope, harmony and a united community.

The brief encouraged designers to be openly imaginative, expressive and bold in their search for visual statements that capture, represent and epitomise the very essence of our contemporary society.

Silver Awards

Sylvaine Frouin

Infinity Broad Collar (1)

Lorraine Hitt

Body Language Reader / Interpreter Headpiece (2)

Bronze Awards

Toni Evans

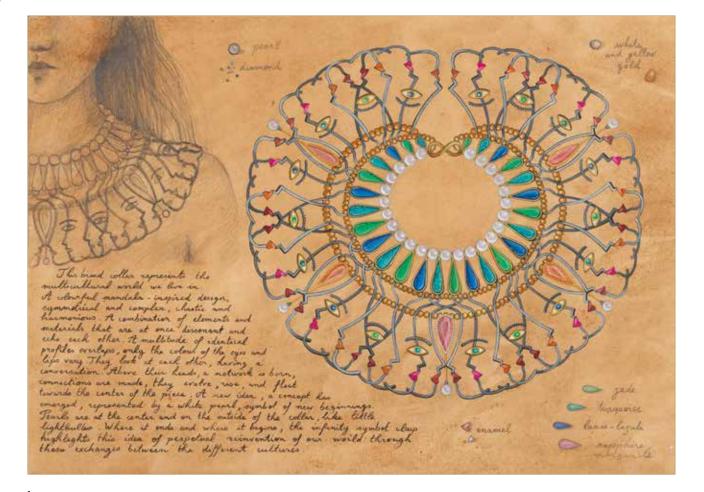
A Dance with Humanity

Aleksandra Koziolek

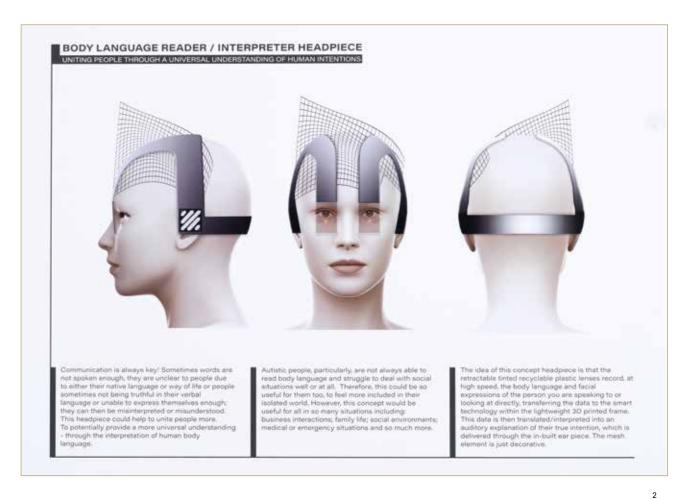
Let's Stick Together

Lingjie Wang Handle Brooch

Mingchen Hu Nerve Implant



"This year the brief called upon artists to look positively into the future. We had quite a mixed bag of entries, some of which were more optimistic in their outlook than others. Among those that showed a good understanding of the brief were some very strong ideas which had the potential to be great with further development."



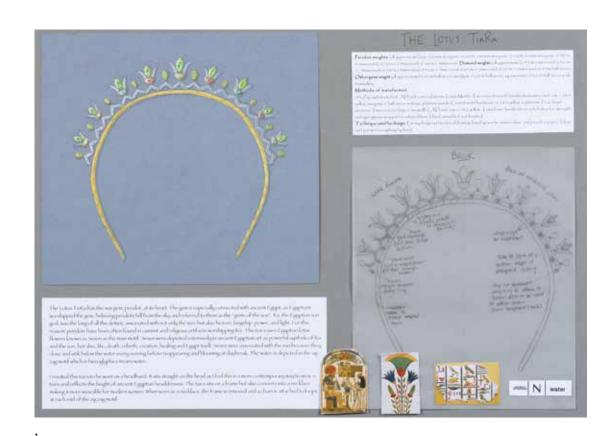
The Fuli Gemstones International Holdings Award Peridot Jewellery

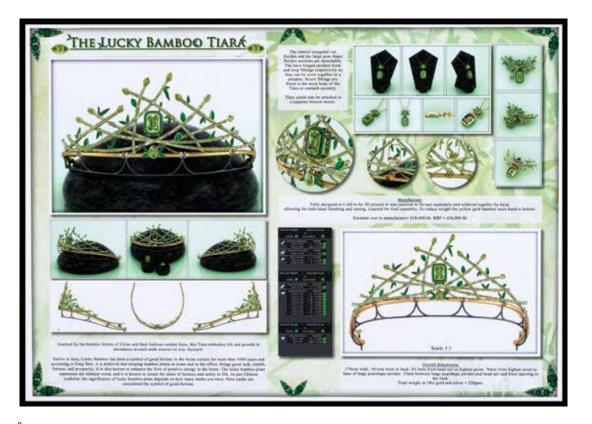
PERIDOT JEWELLERY

Sponsored by Fuli Gemstones International Holdings Ltd. Following last year's success with this new and exciting section that attracted the highest number of entries in any of the 2D design sections, we are delighted to be partnering again with Fuli Gemstones International Holdings Limited, as a Principal Patron. With the coronation of the future monarch, King Charles III on the horizon, this year's design brief was on the theme of Tiaras. Designers were invited to design an exclusive and distinctive tiara that featured and celebrated the uniqueness and beauty of Peridot gemstones.

Fuli Gemstones will explore the possibility and potential in taking the winning design into manufacture, including provision of the Peridot gemstones.

"This design was well executed and thoughtful and answered each request of the brief of stone content, scale etc. But also the designer had thought about modern life and what would be relevant to wear now and presented it with a fresh point of view and made the design stand out."





_

Gold Award

The Fuli Gemstones International Holdings Award Kayla Rimmon

Lotus TiaRa (1)

Silver Award

James Powell
The Lucky Bamboo Tiara (2)

Bronze Awards

Abbie Williams

Nautilus Tiara (Gold Shell, and Wave Tiara)

Anna Harvey

Extraterrestrial Tiara

The Valcambi Award Medallion Jewellery

MEDALLION JEWELLERY

Sponsored by Valcambi

Now into their fourth year of partnership with the GC&DC, Special Patrons Valcambi return with a new Medallion Jewellery design brief.

Entrants were asked to design a series of small gold pendant medallions that can be worn individually, in pairs or in any number and combination. The medallions should also serve as gold trinkets for the Valcambi collectors' market, where investors can continue purchasing these medallion designs and adding to their precious metal investment portfolio.

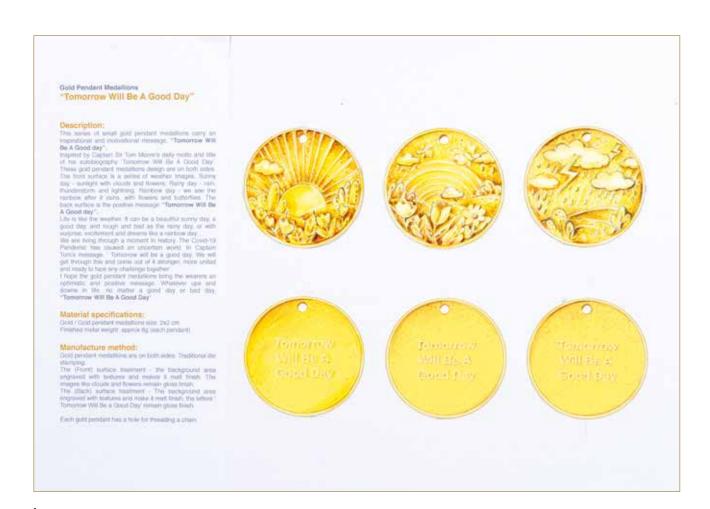
Silver Award

The Valcambi Award Daisy Choi

Gold Pendant Medallions – Tomorrow Will Be A Good Day (1)

"This award went to a series of three medallion ideas which had a distinct character and uplifting theme and commercial potential.

The designs also showed potential for future continuation/development to extend the series."



REPURPOSE JEWELLERY

Sponsored by Vipa Designs

The Vipa Designs Award returned this year with a client who will be celebrating their 45th wedding anniversary and would like to gift their wife some jewellery, made using the materials reclaimed from previous gifts, to mark this very special occasion. She is an avid Gardener.

Re-modelling of heirloom jewellery remains an important part of the industry, with clients seeking to up-cycle their treasured jewels into contemporary, wearable designs, thus preserving sentiment and history in a thoughtful and lasting form.

Gold Awards

The Vipa Design Award Janet Weller

Picture Window Pendant and Earrings (1)

Janet Weller

The Passionate Gardener (2)

Silver Award

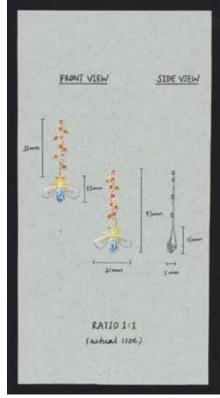
Vivio Chan

Beyond Blue (3)

Bronze AwardsQiang Li

Garden Welcome

Grace McNamara Botanical Brush







The Dominum Limits as

The product rate by tents to constitute of the position of the position

The C.Hafner GmbH Award Platinum Jewellery

PLATINUM JEWELLERY Sponsored by C. HAFNER GmbH

After an encouraging start in last year's competition we warmly welcome back Special Patrons C.HAFNER GmbH and we are delighted to be partnering with them again to promote their Award that features and promotes Platinum.

This time entrants were invited to present designs for two platinum Pendants or two platinum Rings suitable for a couple. Furthermore, both Pendants or Rings also need to come together to form a 2 in 1 platinum jewel to create an enhanced and striking impact for evening wear and more formal occasions.

As part of the prize, C.HAFNER will explore the possibility and potential in taking the winning design into manufacture using their platingold and gold. C.HAFNER would then also seek to promote the completed award-winning jewels in their marketing material and the wining designer will be invited to visit C.HAFNER in Germany.

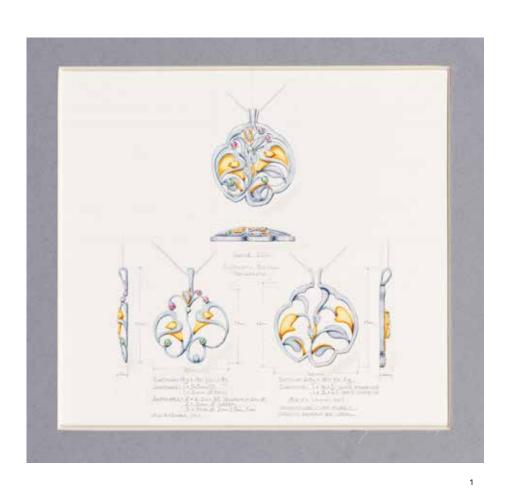
Gold Award

The C.Hafner GmbH Award Janet Weller Harmony (1)

Bronze Awards

Simon Evans The Phoenix

Hayley Kruger Starship Rings and Pendants



"The judging panel were impressed with Janet's elegant and refined design. It was beautifully rendered with accuracy, thoughtful attention to gemstone features and interlocking details, with a good overall balance highlighting platinum. It certainly earned our highly coveted gold standard."

MAKE YOUR MARK

Sponsored by The Goldsmiths' Company Assay Office

The Goldsmiths' Company Assay Office and the GC&DC have come together again to incorporate the annual Make Your Mark 2D Design Award in this year's Competition. Entrants were invited to design an item of jewellery, smallwork or silverware that promotes, enhances and celebrates the London Hallmark. Of crucial importance, was consideration for the scale of the design that enables the hallmarks to be a contributory and complimentary feature to the overall design.

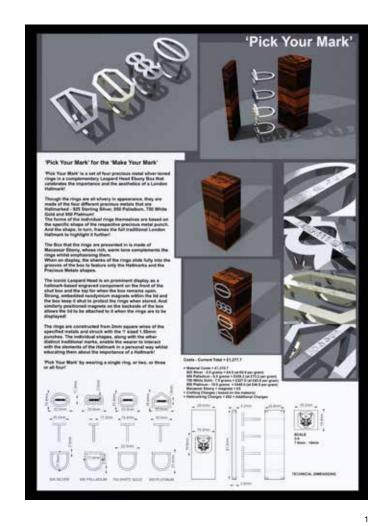
Subject to their approval, The Goldsmiths' Company Assay Office in liaison with the wining designer, will explore the potential of taking the winning design into manufacture with the prospect of exhibition and promotional opportunities.

Silver Awards

The Goldsmiths' Company Assay Office Award Saipranathi Sreeram 'Pick Your Mark' (1)

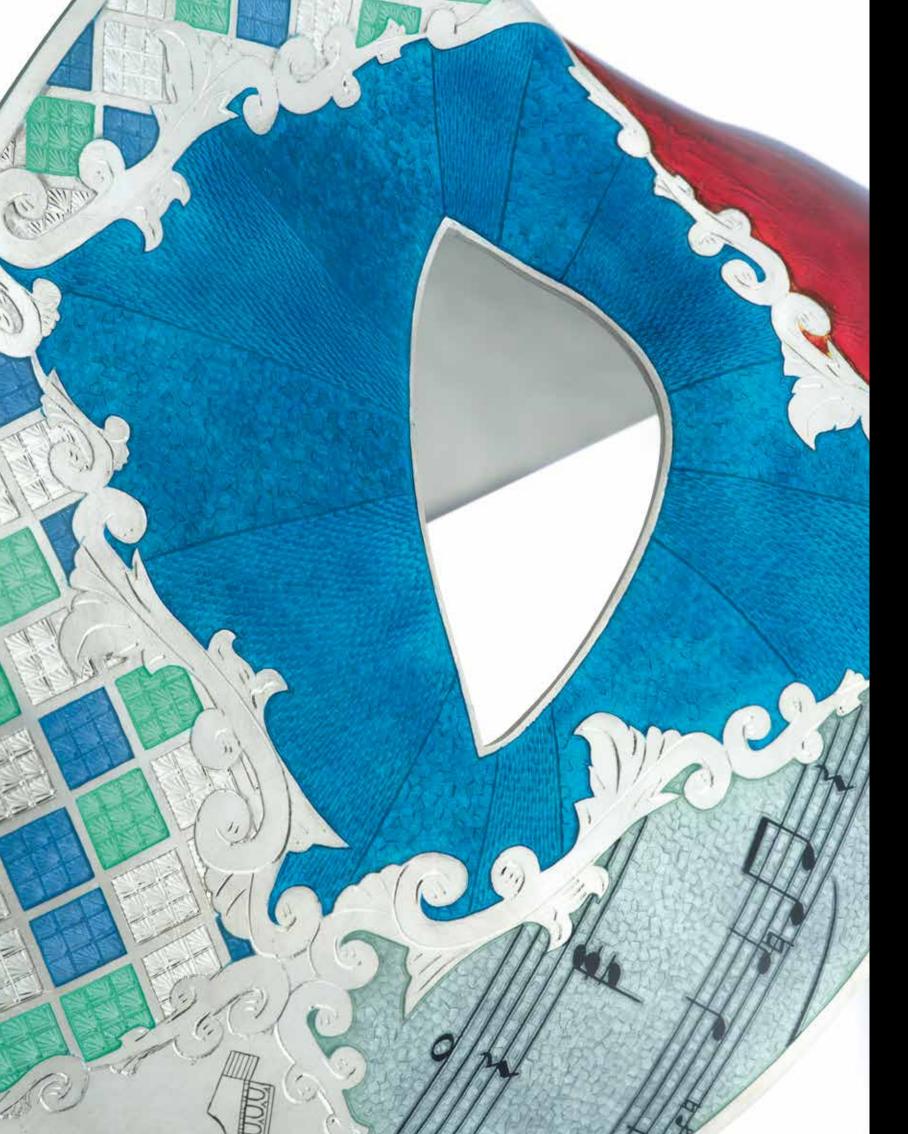
Qimeng Yang

Light the Skyline (2)





"The top two entries selected showed an enjoyment of the brief, and an interesting evolution of ideas. There was also scope to develop the designs further, both were presented well."



In these sections, entries are judged primarily on artistry and design merit. Consideration is also given to the quality of craftsmanship and finishing.

Design

3D Finished Pieces

GC&DC AWARDS 2023 DESIGN – 3D FINISHED PIECES

The Lindström Award Silversmiths

Sponsored by Lindström

Special Patrons Lindström continued to support & reward original design with their Special Patron Award.

Entrants were asked to submit any larger scale item or product of silverware as a 3D finished piece. Judges were looking for exciting and creative ideas and design originality.

Gold Awards

The Lindstrom Award Kyosun Jung Silver Thistle Vase (1)

Barnabas Taylor Autumnal Whisky Set (2)

Silver Awards Tong Wu Concept Cutlery (3)

Benjamin James Ryan Jubilee Decanter (4)

Bronze Awards Caitlin Murphy Illusion Cube

Rebecca de Quin Celebration Drinking Set

Martin Keane

Gin No Nagare (Flowing Silver) Carafe, No.3





GC&DC AWARDS 2023 DESIGN – 3D FINISHED PIECES

READY-TO-WEAR JEWELLERY

Sponsored by The National Association of Jewellers (NAJ) & The British Allied Trades Federation (BATF)

Entrants were invited to create demi-fine, contemporary jewellery that could be easily reproduced and commercial, on the theme of Upcycle, Recycle, Reduce. Consideration for sustainability & environment-conscious making needed to be incorporated into the design. Entries could be made using precious and non-precious materials, and were judged on their design merit, commercial viability and market suitability.

This award sought to encourage, identify and reward good, commercial design that can be successfully reproduced.

Silver Awards The NAJ & BATF Award Deborah Beck Legacy Brooch (1)

Bronze Awards Yangfan Luo Blooming Tails

An Alleweireldt Art Deco Pendant



"I collect single-use plastic litter which I find on my daily dog walks along the river. I recycle this entirely by hand in my home studio, creating my own re-purposed raw material which I refine and set within recycled silver structures, inspired by the straight lines and shapes of human industry. This brooch aims to elevate the un-wanted into high-end contemporary jewellery without the high cost to the planet."

– Deborah Beck



We welcome Weston Beamor and Domino Jewellery as Named Award Patrons to this ever-popular category where entries that demonstrate innovation in creative design and/or manufacture are recognised.

This year all judging panels from the appropriate 3D sections put forward relevant and worthy entries for being judged by a dedicated panel of industry experts for Creative Innovation.

Judges were specifically looking at a proficient or inventive use of tools, machinery and/or technology in a challenging or ground-breaking manner that informs the overall design of the piece.

Gold Award

The Weston Beamor and Domino Jewellery Award Andrew Lamb

Brooch 'IRN-BRUooch' (1)

Silver Awards

Janet Barber Frosted Leaf Litter Box (2)

Gavin Haselup Geisha & The Harlot (3)

Bronze Awards

Kristina Merchant Pavement Pennies.

Adrian Ward





"The IRN-BRUooch is made using platinum and a repurposed can of IRN-BRU [...] As a lecturer the restrictions due to Covid19 presented huge challenges for students and teaching. I was however enormously impressed by the creativity and innovative ways in which students embraced projects especially in the use of alternative materials and found objects. This itself was inspirational and helped me see the potential for working in different ways and break through my own creative **block**." – Andrew Lamb



CONCEPTUAL JEWELLERY

This section focuses on jewellery or body adornment using any materials. Entries were judged on creativity, design, innovation, experimental and artistic work and one-off pieces that had an engaging story or concept behind the designs. The jewellery could be unique and non-repeatable.

Entries were judged as much on the design as the creative concept behind the work with importance placed upon the quality of the finishing.

Silver Awards

Chris Boland
Intergrowth Necklace (1)

Nga Yi Lam How long has your childhood been away from you? (2)

Bronze Awards

Jinglu Kong Tap-type

Dixin Zheng Eggshell Collection





SMALLWORKERS

This section typically concentrates on smaller scale work made in precious metals that can contain, display or hold. These pieces traditionally employ skills and techniques that produce rich surface decoration and incorporate both intricate mechanisms and precise function to produce items of intriguing detail and/or hidden features.

Smallwork can be functional products or purely objects of art, and typically, decorative processes used may include engraving, enamelling, engine turning and setting.

Gold Award

Rebecca de Quin Illustrative Wall Panels Series (1)

Silver Awards

Yitong Zhang Digitalogy (2)

Megan Brown Woven Box (3)

Wayne Meeten

Pour with love (4)

Brozne Awards

Caiyang Yin Scream Box

Dario Batzella

The Dante Inferno Box









"The gold award entry, wall panels, had astonishing sketch-like qualities embedded in the patination... the addition of a silver object brought to mind a 17th-century Dutch still-life painting."





The Beaverbroooks Award

Fine Commercial Jewellery

FINE COMMERCIAL JEWELLERY DESIGN

Sponsored by Beaverbrooks

Entrants were invited to submit jewellery suitable for a wedding gift, made in precious metals in any combination, incorporating diamonds, pearls and gemstones appropriately to enhance their designs. Electro-plated jewellery was also acceptable.

Design merit and a high standard of craftsmanship, commerciality and evidence of market awareness were sought by judges.

Gold Award

The Beaverbrooks Award
An Alleweireldt
Double Loop Pearl Pendant (1)

Silver Award Bola Lyon Drop Muscle Earrings (2)

Bronze Award

Harrison Siggers
Spectrum Bracelet





"I felt the winning necklace we awarded gold to definitely stood out. The entrant had clearly considered the brief as it was certainly an appropriate wedding gift."



PRECIOUS JEWELLERY DESIGN

Sponsored by Thomas Lyte

We warmly welcome back Thomas Lyte to the competition. Any item of jewellery in silver, gold, palladium or platinum could be submitted. Entries were judged on design merit but fine craftsmanship was also encouraged.

To qualify for this section submissions must have been made in precious metals only, and can be in any combination and percentages.

Gold Award

The Thomas Lyte Award Janet Barber Frosted Leaf Litter Box (1)

Silver Award

Tomasz Donocik
Pleat Collection (2)

Bronze Awards

Thomas Johnson Betta Together Ring

Paul Bailey-Green
The Butterfly Effect Earrings

Alexa Blampied

Quiver Tree Pendant

Mark Hampson

Moonlight Pendant

Bola Lyon Beryl Ring



ENAMELLING

This section invited enamellers who experiment, explore and seek visual qualities and striking aesthetics in their designs. Any design-led enamelled jewellery, objects and silversmithing using traditional and/or non-traditional enamelling techniques could be submitted.

Entries were primarily judged on creative ideas and design merit, with due consideration given to the standard of craftsmanship.

Gold Award

Setsu Waters

Silver Leaf Pendant; Round Orange and Gold Pendant; and Rectangular Black and Gold Pendant (1)



"Four necklaces from one person were outstanding. We found it difficult to choose the best of the four. The designs were different & showed a good use of the materials."





Silver Awards

Jane Moore

Fantasy Flower Brooch, & Blossom Brooch (2)

Charlotte Smith

Amber Sequin Brooch & Squares Sequin Brooch (3)





GC&DC AWARDS 2023 DESIGN – 3D FINISHED PIECES

ENAMELLING Silver Awards

Heidi Korkala Morning Brooch (4)

Kristina Merchant Pavement Pennies (5)

Bronze Award Kerry Lawrence Cheers Mr Hockney

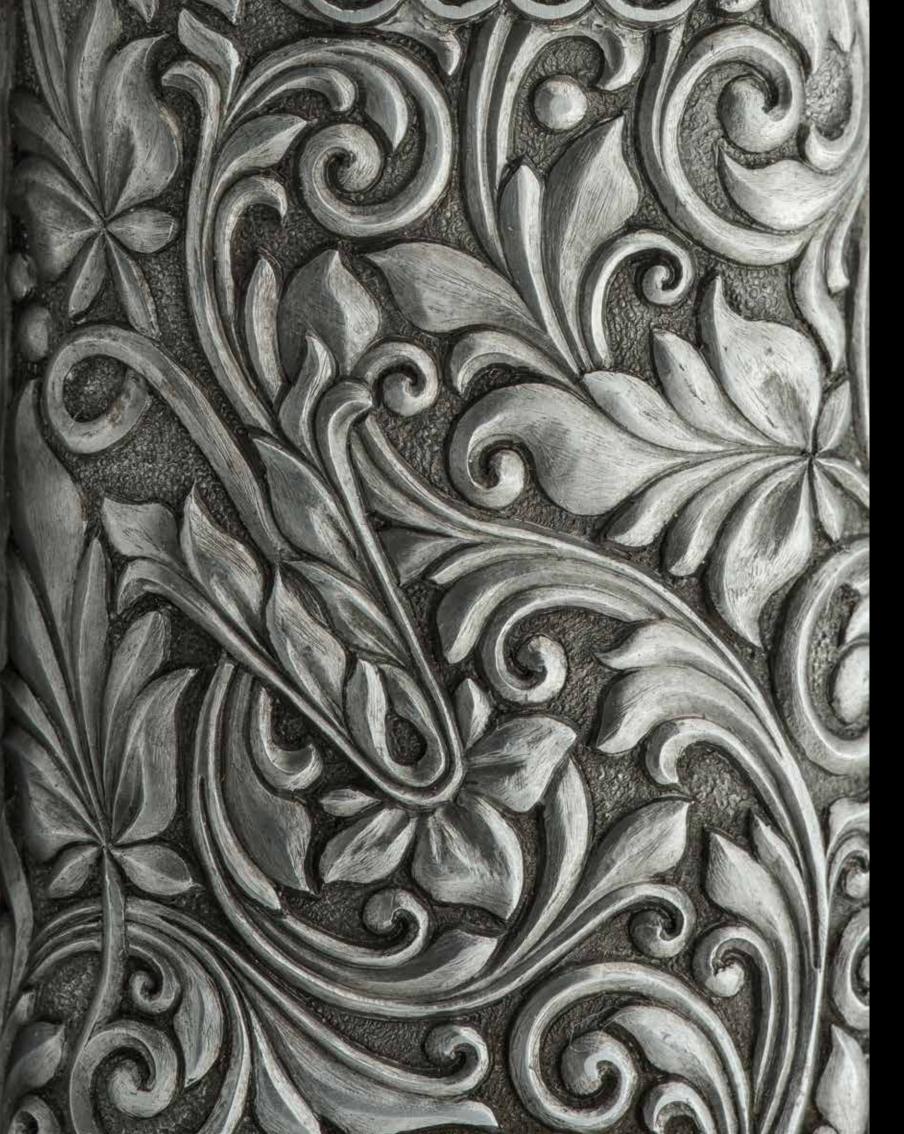


"An impressive number of entries with a good standard of work. There were some exceptional pieces that stood out, but the all entries were of a higher standard than usual, and showing good flair for design."

"Through enamelling, the badges have unique forms that reflect the idea of distress [...] The jewellery pieces highlight a message on societal norms of littering [...] and disregarded objects found along the cracks of the concrete pavement."

– Kristina Merchant





In these sections, entries are judged primarily on excellence of technical ability and craft skills. Creative interpretation and presentation are also taken into consideration.

Craft

3D Finished Pieces

The following sections are split into Junior and Senior categories.

The definition of a Junior covers any entrant who made or designed their piece whilst studying, or within three years of completing a recognised course in the U.K, or are an apprentice. All other entrants are classed as Senior.

SILVERSMITHS

Sponsored by The Birmingham Assay Office

Any item of silversmithing could be submitted in this category with judges looking for high levels of technical and craft skills in the manufacture of 3D work.

JUNIORS Silver Award Caitlin Murphy Illusion Cube (1)

Bronze Award Caiyang Yin Scream Box



"There were two items that stood out for me. In the Juniors, the square object made from brass, oxidised copper and stainless steel woven onto a frame was very clever and neat.

The other, in the Seniors, was the wine carafe, hand raised from one sheet of fine silver. This was technically difficult but very well done. Symmetrical and beautifully finished."

SENIORS

Gold Award

The Birmingham Assay Office Award

Martin Keane

Gin No Nagare (Flowing Silver) Carafe, No.3 (1)



SILVERSMITH SENIORS Silver Award

Barnabas Taylor Autumnal Whisky Set (2)

Oscar Saurin Grocer's Company Jubilee Dish (3)

Bronze Award Megan Falconer Newburgh Sands Vase



"I love the juxtaposition of a conker, with its smooth skin and sudden sharp points, and I think many people have memories of going out as children and trying to find the biggest or the best conker. I wanted to capture some of that delight and hopefully bring a smile to the face of anyone who uses the set."

– Barnabas Taylor



This special award seeks to identify and reward top quality polishing for any item of finished work entered in this section.

JUNIORS

Bronze Award
Paul Bailey-Green
The Butterfly Effect Earrings

SENIORS Bronze Award Benjamin James Ryan Jubilee Decanter

Barnabas Taylor Autumnal Whisky Set

CHASERS

Any chased article could be submitted using traditional hand chasing and/or repoussé techniques from sheet metal, as well as work that showed creative interpretation and license to explore and experiment.

JUNIOR

Silver Award & The Special Council Bursary Award Caiyang Yin

Rumourfly Brooch (1)

Bronze Awards

Jonathan Stokes Cross of Hope Dish

Sophie Chapman

Oyster Pill Box





SENIOR **Gold Award**

Oscar Saurin

Grocer's Company Jubilee Dish (1)

Silver Award

Manasi Depala Flora and Fauna Dish (2)

Bronze Award Janet Barber

Frosted Leaf Litter Box



SMALLWORKERS & MODEL MAKERS

This section judges objets d'art or scale models that have the potential to be formed in precious materials including watches.

JUNIOR

Gold Award Jordan Kippax

The Heart of Gold (1)

Silver Award

Qiang Li

Mooncake (2)

Sophie Chapman

Oyster Pill Box (3)

Bronze Award







SENIOR

Silver Award

Janet Barber

"Frosted Leaf Litter" box with 3 jewels (1)

Bronze Award

Dario Batzella

The Dante Inferno Box



"I felt the standard of entries, particularly from some of the juniors, was high this year, with a broad range of work to consider, some of which was of an innovative design with carefully executed and considered making techniques."

MODELLERS

Sponsored by Cooksongold

This award identifies high quality modelling and artistic sculpturing skills. Any sculptured subject, including medals, could be submitted in the modelled condition, i.e. wax, wood, hand-worked plaster prepared for medallic work, and could include finished pieces.

JUNIOR

Silver Award

Yangfan Luo

Blooming Tails (1)

Kalyagrit Thouchagrit

Pit Viper Brooch with Poison Charm (2)

Amy Findlay

Ruby Slug Brooch (3)

Bronze Award

Amy Findlay

Slugs Mating Brooch



"This piece is inspired by the tail of the Betta fish, which looks like a blooming flower in the water. I wanted to use lines to show the movement of the tail in the water to create an elegant and decorative piece."

– Yangfan Luo





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SENIOR Gold Award The Cooksongold Award

Gavin Haselup Geisha & The Harlot (1)

Danila Tarcinale Fleur (2)

Mark Hampson

Opal Hummingbird (3)

Robert Elderton

Plaster Model of Elodie (4)

Bronze Awards

Danuta Solowiej Philip Attwood, Keeper

of Coins and Medals 2010 –2020

Ray Lin

Coven

Joseph Beecham

Moly Flower

Sarah Davis

Bone Bed









The Brown & Newirth Award Jewellers

JEWELLERS

Sponsored by Brown & Newirth

This section, sponsored by Principal Patrons Brown & Newirth, is designed to identify and reward high quality hand craft skills demonstrated on fine jewellery as opposed to the traditional making skills of the diamond mounter.

JUNIOR Gold Award

The Brown & Newirth Award Harrison Siggers Spectrum Bracelet (1)

Silver Award

Caiyang Yin Untitiled (2)

Caiyang Yin Rumourfly Brooch (3)

Bronze Award

Jordan Kippax
The Heart of Gold





SENIOR

Silver Awards

Thomas Johnson
Betta Together Ring (4)

Anna Gordon Loop Kinetic Brooch (5)

Bronze Award Sarah Stafford

Spiro Brooch #8







DIAMOND MOUNTERS

This section rewards handmaking skills and talent in diamond mounting. Judges preferred to see unset items but this does not preclude set pieces.

JUNIOR Gold Award

Harvey James-Park Butterfly Brooch (1)

Silver Awards

Joshua Hook Fan ring (2)

Joel Quilley

Silver geometric pendant (3)

Bronze Award

Maisie Sale

Neo-Deco Inspired Tikka (Headpiece)

SENIOR

Bronze Award

Thomas Johnson Betta Together Ring







SETTERS

In this section, the judges look for highlevel setting skills and prefer to see more than one type of setting technique utilised wherever possible.

JUNIOR

Gold Award

Alysha Strong
Circle of Life Pendant (4)

Silver Award

Henry Buckett
Fishtail pendant (5)

Bronze Award

Reuben Veil-Powley

Diamond set Fishtail Sunglasses

SENIOR

Bronze Award

Thomas Johnson Betta Together Ring



ENAMELLERS & ENAMEL PAINTERS

In this section judges were looking for excellence using traditional enamelling techniques and processes. Any enamelled or enamel painted subject using traditional techniques could be submitted. Where appropriate, originality, design, creativity and presentation were also be taken into consideration.

JUNIOR

Gold Award

Daniel Munn

Silver Enamelled Venetian Mask (1)

Silver Award

Heidi Korkala Morning Brooch (2)

Kristina Merchant

Pavement Pennies (3)

Bronze Awards

Grace Mcnamara

Peacock pill box

Isabel Freeman

Silver Enamelled Round Box

Yinglong Li

Glimmer of Dawn



"I wanted to work with a lot of colour, whilst also showing an array of techniques and ensuring that it all still works together [...] I looked into Venetian masks and traditional designs from Commedia dell'arte theatre, where the famous harlequin pattern, reminiscent of patchwork cloth, inspired me."

– Daniel Munn





SENIOR Gold Award

Setsu Waters

Silver Enamelled Necklace and Clasp (1)

Silver Awards

Jane Moore

Blossom Brooch (2)

Setsu Waters

Silver Leaf Pendant, Round Orange and Gold Pendant, Rectangular Black and Gold Pendant (3)

The Phil Barnes Enamelling Bursary Charlotte Smith

Amber Sequin Brooch & Squares Sequin Brooch (4)

Linda Connelly

All I Want is to be Beside the Sea (5)

Keith Seldon

Black and White Enamel Portrait (6)

Bronze Award

Kerry Lawrence

Cheers Mr Hockney



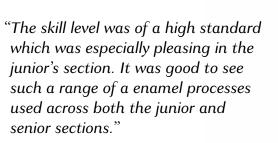














LAPIDARY & CARVING Sponsored by C.W. Sellors

This section seeks to encourage, promote and identify creative, innovative and technical examples of lapidary work.

Entrants were invited to submit shaped, polished and faceted designs or any form of carving on semi-precious and precious gems, that enhances their inherent qualities, in addition to displaying technical excellence, creativity, aesthetic qualities and/or innovative use of gem material.

JUNIOR

Bronze Award Christina Jing Xing NG Slice Necklace

SENIOR

Gold Awards

The C.W.Sellors Award

Yeena Yoon Solar Brooch (1)

Maiko Nagayama

Grow In the Dark Al Ring (2))

Melanie Georgacopoulos

Diamond Fishbone Bangle (3)

Silver Award

Yeena Yoon

Green Tourmaline Ring (4)

Bronze Award

Janet Barber

Frosted Leaf Litter Box



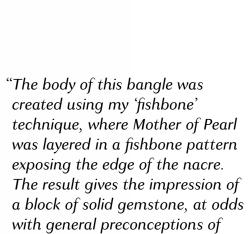


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"Black jade has been carved from rough stone and the gold 'lashes' were drawn down to a fine wire from specially alloyed gold. Each wire was carefully soldered to achieve the radial effect."

– Yeena Yoon





– Melanie Georgacopoulos

delicate Mother of Pearl."

ENGRAVERS, DIE SINKERS & SEAL ENGRAVERS

In this section any type of hand engraving on metal or dies and seals can be submitted.

JUNIOR **Gold Award**

Megan Rigby Guardians of the forest (1)

Silver Awards

Caius Bearder Monolith Goblet (2)

Celeste Heathcote

Silver Frog Box (3)

Bronze Award

Isabel Freeman A Study of Heraldry







SENIOR

Gold Awards

The Jacques Cartier Memorial Award Karen Wallace

Carved Steel Scroll Rifle Cover (1)

Przemyslaw Beres Dragon Ring (2)

Silver Awards

Anna Ólafsson Clockmakers' Bowl (Miniature) (3)

Kyosun Jung Silver Thistle Vase (4)

John Farman

Roding Woodcocks at Dusk (5)

Bronze Award

Karen Wallace

Commemorative Jubilee Gun





"The gun engraving was exceptional and a stunning piece of work. We were all unanimous in our praise for the craftsmanship. This definitely deserves further recognition."







FINE JEWELLERY Sponsored by Boodles

For this Award Boodles were looking for an exclusive piece of fine jewellery elegantly designed and beautifully made. In essence, the sponsors sought to identify and reward a combination of fine design and great craftsmanship in a piece of jewellery.

This is unique in the competition and the winning entry had to reflect the Boodles ethos and their international reputation for quality fine jewellery.

SENIOR

Gold Award

The Boodles Award Tomasz Donocik Pleat Collection (1)

Silver Awards

Thomas Johnson Betta Together Ring (2)

Bola Lyon Span Ring, Flex – Diamond Set Band & Drop Muscle Earrings (3)











WIRE INNOVATION AWARDS Sponsored by the Worshipful Company of Gold & Silver Wyre Drawers

These two Awards sought to encourage and reward innovative design and making that incorporated actual wire (not cast) in all its forms across jewellery, smallwork and silversmithing.

JUNIOR

Bronze Award

Monica Findlay Link Brooch 2022

SENIOR

Gold Award GSWD Award

Andrew Lamb

Vortex Necklace (2022) (1)

Silver Award

GSWD Award Megan Brown

Woven Box (2)

Bronze Award

Kiang Edwin Idris Charmain Eliza Statement Cuff Bracelet



CRAFT & DESIGN – 3D FINISHED PIECES



"Innovative use of wire in the award winning pieces, designers continue to create refreshingly different approaches to utilise wire in jewellery and products."



"A very good mix of outstanding design, creativity and use of alternative materials and alloys."

LASER TECHNOLOGY

Sponsored by ALPHA LASER GmbH

This section seeks to attract any work that has utilised laser technology in part or full through the production of their finished piece, set, pair, suite, collection etc. This can be by employing laser welding and/or cutting in the production process, it can be done by 3D printing (design and print) on jewellery, smallwork or silversmithing.

This is a unique aspect to the competition, giving the opportunity to provide a platform to encourage laser technology and fine craftsmanship to be rewarded, celebrated and promoted in the awards.

JUNIOR

Gold Award

Paul Bailey-Green

The Butterfly Effect Earrings (1)

SENIOR
Gold Awards
The ALPHA LASER GmbH Award
Andrew Lamb
Vortex Necklace (2022) (2)

Andrew Lamb Brooch 'IRN-BRUooch' (3)



Sponsored by The Worshipful Company of Horners

We warmly welcome The Worshipful Company of Horners to the Goldsmiths' Competition, and as new named award Patrons, we are pleased to offer a brand new Horn & Polymers award – a first in the Competition.

This new section sought to attract any jewellery or decorative products containing horn and/or plastics, showing innovation in design and proficiency in horn/plastics shaping.

SENIOR

Gold Award

The Worshipful Company of Horners' Award

Andrew Howard

"A load of old Bu-ffalo" (1)

"Pairing an old horn selected from a dog food supplier and utilising a nontraditional colour for the diamond, I look to challenge convention and make something beautiful and more eco-friendly than my usual methods of making, but also exploratory and discussion provoking."

– Andrew Howard







Image Credits

p.2 Robert Elderton. Plaster Model of Elodie p.8 Adrian Ward. Sphere III p.24 Setsu Waters. Silver Leaf Pendant p.36 Setsu Waters. Round Orange and Gold Pendant p.40 Megan Brown. Woven Box p.46 Monica Findlay. Link Brooch 2022 p.60 Daniel Munn. Silver Enamelled Venetian Mask p.74 Karen Wallace. Carved Steel Scroll Rifle Cover

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The Goldsmiths' Centre

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ERNESTJONES

▶LINDSTROM°

valcambi

Beaverbrooks



Cover image Adrian Ward Sphere III

"I designed and built a machine to allow both rotation and variable inclination of the custom fabricated mould while pouring molten silver melted in an electric furnace. It is not a centrifugal casting process, but a way to try to control placement of material within the mould."

– Adrian Ward

