The Goldsmiths’ Craft & Design Council Awards 2013
The task of judging the competition is a difficult and challenging one. The Council has always considered that it is important that work submitted should be judged by a peer group of highly respected craftspeople and designers. By doing so the Council’s intention is not only to show respect for the work submitted but also to ensure that those awards given are worthy of great respect. I would therefore like to extend the thanks and appreciation of the Council to all those who have given their time and expertise freely to the task of judging the submissions. This year we have invited a number of new judges to lend their expertise to the task. The extraordinary wealth of experience and knowledge represented by our judges is testimony not only to their own personal stature and reputation, but also to the supportive nature of our craft.

As we are all too aware, economic conditions are tough at present and the work of the Council would not be possible without the generous support, both financial and consultative, of the numerous individuals, companies and organisations that collectively make up the Council’s Patrons, Sponsors and Contributors. We are hugely appreciative and grateful for their support in these challenging times.

Finally, I would like to thank and acknowledge all the hard work and time that the individual members of the Council contribute to the undertaking of its activities. Members of the Council are drawn from across the industry and give their time and expertise freely; they are supported and enabled by the very considerable tasks undertaken by the Council’s Consultant Secretary, Assistant Secretary and Treasurer.

Brett Payne FIPG
Chairman
Since time immemorial, women – and often men – have liked to adorn themselves with jewellery. In ancient times jewellery was made from dried stones of fruit and vegetables, stones found in river beds or seams of semi-precious material dug out of their mother stone. Gold was also found in river beds and in some early societies, it was in plentiful supply. In Egypt there was so much gold that people preferred silver and medieval merchants made huge profits exchanging silver for gold pound for pound. When gold was first found, early civilisations quickly realised its qualities – it was soft and malleable; it did not tarnish; it could be used in medicines. Gold and silver could be used not only for making jewellery but also vessels for drinking and plates for eating or display. The worth of gold and silver was established early and throughout history, gold has been desired, given, stolen and fought over.

Since early Christian times in Europe, and much earlier in the East, pharaohs, rulers, magnates, khans and chieftains who did not find sufficient gold in their lands would encourage alchemists to turn base metal into gold. Of course, none succeeded. But those communities that had a source soon began to be creative with gold and silver to adorn themselves. One only has to look in museums for Inca gold work, or the jewellery of the ancient Egyptians, Phoenicians, Greeks, Romans. The work produced during Medieval times, the Renaissance, the glorious jewellery of the Ottoman courts, the Persians – the list is endless and continues into modern times when the ingenuity of artists is as alive and innovative as ever.

Today it is mainly women who wear jewellery, especially set in gold, but men know what pleasure it gives their ladies, even if they do not wear much themselves. Happily, the beauty of gold and silver continues to entrance and the creative mind of jewellers continues to produce glorious pieces for the pleasure of many.

The Goldsmiths' Craft and Design Council has, for over 100 years, supported the craft of the jewellers and goldsmiths responsible for producing these works of art. Its remit, 'to encourage, stimulate and promote the pursuit of excellence in craftsmanship and design among all those in the United Kingdom who work within silversmithing, goldsmithing, jewellery and the allied crafts', is as relevant today as it ever has been.

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The Goldsmiths’ Craft and Design Council was founded in 1908 and today still carries forward its original remit to encourage, stimulate and promote the pursuit of excellence in craftsmanship and design amongst all those in the United Kingdom engaged in silversmithing, goldsmithing, jewellery and the allied crafts.

The Council is formed as a Community Interest Company (CIC), run as a social not for profit enterprise, where all funds are used in the promotion of craftsmanship within the jewellery industry. The Council is governed by a committee of 21 trade-based individuals from which a Chairman and Vice Chairman are drawn. Council members are recruited through a process of nomination and election through a democratic process, and give their time freely and generously in order to maintain the Council’s work.

The central aim of the Goldsmiths’ Craft and Design Council is to promote excellence in the craft through its prestigious annual awards. The Council’s members, elected volunteers, give their time in organising and managing the annual competition, awards ceremony and subsequent exhibition held at Goldsmiths’ Hall.
The success of the Goldsmiths’ Craftsmanship & Design Competition is only made possible by the generous support of our expert judges drawn from across the industry.

In making their decisions, judges are not asked to decide which of the entries before them is ‘the best’ in that section. The aims and objectives of the judges are to decide whether an entry is of a high enough standard in craftsmanship and/or design to merit an Award, and if so, at what level i.e. Gold, Silver or Commended. Judges are under no compulsion to make any Award/s if they consider that the bench mark standard has not been achieved.

Collectively, Judges are asked to make recommendations for Council to consider entries for additional special Awards e.g. Junior, Senior, Goldsmiths’ Company, Jacques Cartier, Special Council Awards.

List of Judges 2013

Gaynor Andrews
Norman Bassant
Jennifer Bloy FIPG
Rodney Brody
Clive Burr
Jocelyn Burton
Frank Cooper
Steve Copas
Lesley Craze
Peter Crump
Robert Campbell Legg
Lexi Dick
Rebecca de Quin
Charlotte de Syllas
Ruth Donaldson
Reg Elliot
Alan Fox
Marianne Forrest
Hazel Forsyth
Mark Gartrell FIPG
Graham Hamilton
Mark Huggins
Harriet Kelsall
Robin Kyte FIPG
Marcia Lanyon
Tony Laws
Shaun Leane FIPG
Paul Marsden
Sam Marsden
David Marshall
Eamonn McMahon
Alex Monroe
Barry Moss
Steve Munro FIPG
Patrick Needs
Robert Organ
Stephen Ottewill
Niall Parsley
Wayne Parrott
Brett Payne FIPG
Karin Paynter
Paul Podolinsky FIPG
Andrew Putland
Anne-Marie Reeves
Fred Rich
James Riley
Amandine Rongy
Tom Rucker
Keith Seldon
Jean Scott-Moncrieff
Peter Scott
Mary Ann Simmons
Jos Sneath
Rod Smart
Peter Siusarczuk
Steve Stavrou
John Taylor FIPG
Peter Taylor
Roger Taylor
Rebecca van Roojen
David Watkins
Stephen Webster
Gerald Whiles
Debra Willis
Sam Willoughby
Simon Wright
The Goldsmiths’ Craft and Design Council gives the Lifetime Achievement Award Medal in recognition of a recipient’s outstanding contribution and commitment to the craft and industry of silversmithing, jewellery and the allied crafts.

This year the award goes to Christopher N Lawrence

Christopher N. Lawrence NDD FTC
At 15 Christopher Lawrence started his apprenticeship at CJ Vanders, attended part time classes at the Central School gaining his National Diploma in Design and Full Technological Certificate, the only part-time student to achieve this.

Christopher worked for RE Stone and Gerald Benney before starting up his own workshop. As his business developed he eventually employed eighteen craftsman, earning National, European and International acclaim with exhibitions in the UK and overseas, including a one-man exhibition at Goldsmiths’ Hall in 1973. His clients included; the British Government, The Bank of England, The Royal Mint, Diwan of the Royal Court of Oman, Livery Companies and County and Borough Councils.

Christopher’s career has encompassed every aspect of the craft enabling him to design, make and finish articles of silverware. He also extended his skills into model and prototype making, medals, industrial and graphic design. Chris has bagged no less than 28 awards in this very competition and won the coveted Jacques Cartier Award for ultimate craftsmanship, not once but three times. He then served as an active member of the GCDC for over three decades.

Christopher has been a consultant and assessor for colleges, held master classes, instructed and lectured extensively and made many television and radio broadcasts. His two DVDs for the Goldsmiths’ Company capture his outstanding craftsmanship, skills, experience and techniques.

Chris’s career spans over 60 years; he is not only a craftsman of the highest calibre and an outstanding ambassador of the craft, but one who has helped many others to develop their skills and careers. This legacy makes Chris Lawrence a most worthy recipient of our prestigious Lifetime Achievement Award.
The Jacques Cartier Memorial Award
The Premier Craftsmanship Award

Cartier

The Jacques Cartier Memorial Award is given at the discretion of the Council for exceptional and outstanding craftsmanship. It is only awarded when, in the Council’s judgement, an entry achieves a standard to justify the honour. The winner of the award has their name inscribed in the Jacques Cartier Memorial Award Gold Book and also receives a valuable specially made gold replica of the book and a cash prize.

This year, a number of pieces were in contention for the award but judges felt they had not quite reached the pinnacle of craftsmanship required.
Given at the discretion of the Council for exceptional and outstanding design in 2D and 3D entries. This award is only given when, in the Council's judgement, an entry achieves the highest standard of design and originality.

This year the Award goes to Zoe Harding

Zoe Harding
Medal – Conserving our Arctic Habitat
Self-employed
The Junior Award

This award is given at the discretion of the Council for a piece or range of work by a Junior that is judged to have achieved the highest standard of craftsmanship and/or design. This is applicable to any of the Junior craft and design sections that has been given a top award in the competition.

This year the Award goes to Jake Biggs

Jake Biggs
Rafflesia Flower Brooch/Pendant
Employed by SVS Designs

The Senior Award

This award is given at the discretion of the Council for a piece or range of work by a Senior that is judged to have achieved the highest standards of craftsmanship and/or design. This is applicable to any of the Senior craft and design sections that has been given a top award in the competition.

This year the Award goes to Simon Coldicott

Simon Coldicott
Model of a Motorbike
Employed by Theo Fennell

The College Trophy Award

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

This year the Award goes to University of the Creative Arts

The Podolsky Award

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

This year the Award goes to Taylor Ansell

Taylor Ansell
Silver Ring
Employed by Cartier Ltd

The College Trophy

The Podolsky Award
In this section, entrants are asked to respond to a design brief and submit finished artwork. As well as faithfulness to the brief, entrants are required to demonstrate fitness for purpose in their designs and show awareness of the manufacturing constraints that would relate to the production of the designed piece.

**Design Section**

2D Flatwork

**Silversmiths**

Fortune Favours the Brave

Entrants were asked to design a speculative and risk-taking idea that challenges the conventions and functionality of silversmithing.

**Gold**

Special Council Award
James Dougall
Silver Balloons (above)
Self-employed

**Silver**

Richard Gamester
Silver & Ceramic Dessert Bowl & Spoon (right)
Self-employed

**Commended**

Clive Bullivant
Silver Desk Light
Self-employed

**The Gil Packard Postgraduate Bursary**

This award is given to students specifically to assist with funding postgraduate study in jewellery and silversmithing. Entrants will already have been accepted on to a recognised course and have demonstrated clear involvement in developing designs and work with commercial objectives. Winning entrants receive a bursary.

This year the Award goes to Rhona McCallum

**The Gem-A Diamond Scholarships**

The Gemmological Association of Great Britain awarded two scholarships for its daytime Diamond Practical Certificate course and examination held at Gem-A in Hatton Garden, London.

This year the scholarships go to Stasia Tereszczuk and Katie Jamieson

**The Gold and Silver Wyre Drawers Award**

This Special Award is given by the Worshipful Company of Gold and Silver Wyre Drawers for innovative use of wires (precious and/or non-precious) into an item.

This year the Award goes to Helen London
Medals
The design brief for this section was to look outside the circle to design an idea of a contemporary medal.

**GOLD**
Zoe Harding
Medal – Conserving our Arctic Habitat (above)
Self-employed

**SILVER**
Kyousan Jung
Design for a Medal (right)
University for the Creative Arts

**COMMENDED**
Richard Gamester
Carved stone McMillan Medal
Self-employed

Sohret Urceli Smith
Design for a Medal
Self-employed

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Fashion Jewellery
QVC Special Award
This special award is given for exciting and creative ideas. This year, entrants were asked to design a contemporary piece of fashion jewellery reflecting the legacy of the Cheapside Hoard. This unique and exciting opportunity will include the winning designs being exhibited alongside the Cheapside Hoard at the Museum of London from Autumn 2013 to Spring 2014.

**GOLD**
QVC Special Award
Rebecca Howarth
Design for a Ruffle Neckpiece (above)
Employed by Harriet Kelsall

**SILVER**
Rhianna Hutchinson
Design for a Pendant & Earrings (above)
Self-employed

Carol Docherty
Design for a Necklace (top right)
North Glasgow College

**COMMENDED**
Kathleen Lee
Pendant & Matching Earrings
North Glasgow College

Roberta Hibberd
Collar with Pendant
North Glasgow College

Karen Thomson
Design for a Ring
City of Glasgow
Fine Jewellery
Marcia Lanyon Special Award
This design award for creative use of coloured stones is given in the form of vouchers. Entrants were asked to design a new look neck piece or pendant focusing on the innovative use of coloured gemstones.

Platinum
The Platinum Guild International Award
This year’s challenge provided an excellent opportunity to create an exciting and iconic design for platinum heirloom jewellery, worn and cherished by generations.
Design Section: 2D Flatwork

Bespoke Jewellery

Harriet Kelsall Special Award
This new award is given to reward exciting and innovative ideas for bespoke jewellery with a particular emphasis on an individual’s lifestyle, taste and personal requirements.

Entrants were asked for design ideas for a bespoke engagement ring inspired by a customer’s lifestyle, look and love of water. Designs should have a materials cost of £500 use precious metals and at least one gemstone. It was stipulated that sketches/illustrations should be done entirely by hand.

GOLD
Harriet Kelsall Special Award
Mark Hampson
Sapphire Solitaire Engagement Ring (above)
Employed by Hampson Fine Jewels

SILVER
Agnieszka Maksymiuk
Engagement Ring (above)
Birmingham City University

Tyra-Jane Ward
Engagement Ring (right)
Self-employed

Zoe Goodall
Engagement Rings
Employed by Stephen Ottewill Silversmiths

COMMENDED
Luke Rose
Design for a Bespoke Ring
Luke Rose Jewellery

Liz Tyler
Engagement Ring
Self-employed

Zoe Goodall
Engagement Rings
Employed by Stephen Ottewill Silversmiths

CAD Presentation

In this category entrants needed to demonstrate the practical application of Computer Aided Design (CAD) techniques within design development, presentation and manufacturing prototyping for this section.

GOLD
Morgan Morey
Ring ‘The Weight of Creed’
(top left)
Dexter Seal Engraving

SILVER
Richard Gamester
Pocket Watch Style iPad Case
(bottom left)
Self-employed

Luke Orford
Design for a Star Medal (top right)
Employed by Grant Macdonald

Joseph Jackson
Sintered Bangle & Cufflinks
(bottom right)
Birmingham City University

COMMENDED
Paula Vieira
Aqua Ring
Self-employed

Georgia Ayley
Pendant, Ring & Earrings
Birmingham City University

Adam McLaren
Half & Full Eternity Rings
University for the Creative Arts

Siobhan Maher
Onyx & Sapphire Neckpiece
Employed by Domino
Design Section
3D Finished Pieces

In this section, entrants submit three-dimensional finished pieces. These are judged primarily on artistry and design merit but consideration is given to the quality of craftsmanship.

Silversmiths
The Cookson Precious Metals Special Award

GOLD
Richard Gamester
English Tea Ceremony Set (right)
Self-employed

SILVER
Sarah Hooker
Vessel & Vase (above)
University for the Creative Arts

COMMENDED
Lee Simmons
Rosewater Dish (top right)
Self-employed

Smallworkers

GOLD
Adi Toch
Set of Oil Drizzler & Vinegar Jugs (above)
Self-employed

SILVER
Kerry O’Connor
Small Segment Bowl (right)
Self-employed

COMMENDED
Richard Gamester
Condiment Pots
Self-employed

Vicki Ambery-Smith
Set of Stacking Containers
Self-employed

Eunhyuk Choi
Incense Burner (top)
Royal College of Art

Chong Shi
Silver & Ceramic Cup
Royal College of Art
**Fashion and Conceptual Jewellery**
In this category, entries are primarily judged on their potential for reproduction as successful multiples through the identified production techniques that are inherently critical within production jewellery. Design merit is also considered.

**Contemporary Jewellery**
*International Jewellery London Special Award*
The winner of this award receives a cash prize and the opportunity to have their work showcased at the UK’s premier jewellery event, IJL 2013. Entries are primarily judged on design merit but consideration is given to quality of craftsmanship and finish.

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**Design Section: 3D Finished Pieces**

**Silver Jewellery**
- **SILVER**
  - Anastasia Young
  - Brooch ‘Trophy Wife Trophy’
  - Self-employed
- **SILVER**
  - Irmgard Frauscher
  - Matching Bracelet & Necklace
  - Self-employed
- **SILVER**
  - Ornella Iannuzzi
  - Ring ‘A L’ore Glaciere’
  - Self-employed

**Gold and Platinum Jewellery**
- **GOLD**
  - Natasha Bagnall
  - Epaulette Back Piece
  - ‘Heroa’ (top)
  - Employed by Domino
- **GOLD**
  - Victoria Freeman
  - 18ct Gold Morganite Pendant
  - (above centre)
  - Catherine Best
- **SILVER**
  - Beth Gilmour
  - Shaded Necklace (right)
  - Self-employed
- **GOLD**
  - Julie Ann Bull
  - Enamelled Wedding Bands (above)
  - Employed by Brown & Newirth
- **SILVER**
  - Lana Crabb
  - Set of Jewellery (above)
  - Birmingham City University
- **SILVER**
  - Two Bangles
  - Self-employed
- **SILVER**
  - ‘A L’ore Glaciere’
  - Self-employed
- **GOLD**
  - Commended
  - Mark Hampson Fine Jewels
  - Platinum & Diamond Drop Earrings
  - Mark Hampson Fine Jewels
- **GOLD**
  - Commended
  - Elizabeth Gnatchenko
  - Necklace with detachable sections
  - Self-employed
Craft Section
Finished Pieces

In this section, finished three-dimensional pieces are submitted and judged specifically on excellence of technical ability and craft skill. However, originality, creativity and presentation are taken into consideration by judges.

Silversmiths Junior
The Argex Special Award
This new award is specifically aimed at identifying hand making craft skills in the junior and senior categories of silversmithing.

Technological Innovation Award 3D
The Goldsmiths’ Company Assay Office London Special Award
This award celebrates the use and contribution that technology is now making in the craft and industry. The winner of this exciting prize will have demonstrated innovative use of technology through the production of 3D jewellery, smallwork or silverware.

GOLD
Joint Winner of the Goldsmiths’ Company Assay Office London Award

Lynne MacLachlan
SLS 3D Printed Nylon (above)
Self-employed

Esteban Schunemann
Joint Winner of the Goldsmiths’ Company Assay Office London Award
3D Printed Precious Metal
Clay Pendant (top)
Brunel University

SILVER
Gill Galloway-Whitehead
Multi Wire Brooch (right)
Self-employed

COMMEMENDED
Claire Macfarlane
Set of Electroformed & Resin Rings
Self-employed

Katharina Vones
Mycelia Brooch
Self-employed

GOLD
Winner of the Argex Special Award
Sarah Hooker
Vessel & Vase (above)
University for the Creative Arts

SILVER
David James Ramsay
Centrepiece (right)
Employed by Hamilton & Inches

COMMEMENDED
Sarah Hooker
Collection of Organic Vessels
Bishopsland

Gemma Main
Hammered Pot with Lid
University for the Creative Arts

Design Section: 3D Finished Pieces
Craft Section: Finished Pieces

Smallworker and Modelmakers: Senior
Objets d’art or scale models which have the potential to be formed in precious materials including watches were submitted for this section.

Craft Section: Finished Pieces

Chasers: Senior
For this section, any article can be submitted that is formed by chasing and/or repoussé from sheet metal.

Polishers Junior: Jewellery & Silversmithing
GOLD
Special Council Award
George Woodall
Polished set of unmounted jewellery (below)
Employed by Graff Diamonds Ltd

Polishers Senior: Jewellery & Silversmithing
COMMENDED
Alan Cheyne
Pair of Polished Candelabra
Self-employed

Polishers Junior: Jewellery & Silversmithing
COMMENDED
George Woodall
Polished set of unmounted jewellery (below)
Employed by Graff Diamonds Ltd

SILVER
Jenny Edge
Candelabrum Set (bottom right)
Self-employed

James Butler
Three Light Candelabra (above)
Self-employed

COMMENDED
Lee Simmons
Table Top Lectern
Self-employed

Zoe Watts
Divie Alley Vase
Self-employed

GOLD
Wally Gilbert
Chased Silver Dish (top)
Self-employed

SILVER
Panos Kircos
Chased Bowl (above)
Employed by Hamilton and Inches

COMMENDED
Elizabeth Peers
Rosewater Dish
Self-employed

GOLD
Simon Coldicott
Model of a Motorbike (above)
Employed by Theo Fennell

COMMENDED
Vicki Ambery-Smith
Set of three Stacking Containers
Self-employed

Kerry O’Connor
Set of three Segment Spoons
Self-employed

Craft Section: Finished Pieces

Silversmiths: Senior
The Argex Special Award

Jenny Edge
Candelabrum Set (bottom right)
Self-employed

James Butler
Three Light Candelabra (above)
Self-employed

COMMENDED
Lee Simmons
Table Top Lectern
Self-employed

Zoe Watts
Divie Alley Vase
Self-employed
Modellers
Any sculptured subject, including medals, can be submitted in the modelled condition, such as wax, wood, hand-worked plaster prepared for medallic work etc., and could include finished pieces.

Diamond Mounters: Junior
Catherine Best Special Award
This new specialist award seeks to reward hand making skills and talent in diamond mounting. The winner of this special award receives a cash prize. Judges prefer to see unset items but this does not preclude set pieces. Methods of manufacture must be specified.

GOLD
Robert Elderton
Plaster Model of Medal 'Hitchcock' (right)
Self-employed

SILVER
Naomi Nevill
Model of Paralympic Swimmer (top)
University for the Creative Arts

Danuta Solowiej
Medal 'South Polar Race' (above)
Self-employed

COMMENDED
Russell Lownsbrough
Carved Ring
Self-employed

Russell Lownsbrough
Carved Ring
Self-employed

Russell Lownsbrough
Fish Scale Wrist Cuff
Self-employed

Robert Elderton
Bronze Medal
Self-employed

GOLD
Winner of the Catherine Best Special Award
Jake Biggs
Rafflesia Flower Brooch/Pendant
Employed by SVS Designs
In this section, judges prefer to see more than one type of setting technique utilised wherever possible. One or more pieces, up to a maximum of three, representative of setting ability can be submitted.
Enamellers and Enamel Painters: Senior
Any enameled or painted subject, allied to the jewellers’ and silversmiths’ crafts can be submitted to this section.

Craft Section: Finished Pieces

Lapidary and Carving: all forms of stone cutting
In this section, judges look for cutting (facetted), or any form of carving on semi precious gemstones applicable to the jewellery industry that enhances their inherent quality and not just technical excellence.

Craft Section: Finished Pieces

Engravers, Die Sinkers and Seal Engravers
Any type of hand-engraving on metal or dies and seals can be submitted for this section.

Winners: Junior

GOLD
James Handyside
Engraved Brass Plate (above)
Employed by R H Wilkins

COMMENDED
Karen Wallace
Engraved Silver Plaque
Employed by Malcolm Appleby

Karen Wallace
Engraved Steel Plate
Employed by Malcolm Appleby

Lucy Moseley
Engraved Steel Block
Employed by Holland and Holland

Sanni Falkenberg
Set of Carved Agate Rings (above)
Self-employed

Roy Kemp
Step Cut Aquamarine
Self-employed

Winners: Senior

SILVER
John Harrison
Engraved Silver Bowl (above)
Self-employed

Phil Barnes
Engraved Silver Beaker (right)
Self-employed

COMMENDED
Malcolm Appleby
Engraved Steel Plate
Self-employed

Malcolm Appleby
Engraved Pendant
Self-employed

SILVER
Phil Barnes
Special Council Award
Lidded Beaker & Saucer (above)
Self-employed

COMMENDED
Francis Clark
Enamel Painting
Self-employed

Paul Munn
Engraved & Enamelled Bowl
Self-employed

Janine Greenberg
Wall Panel – painted enamel
Self-employed
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The Goldsmiths’ Company

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GOLD AND SILVER WYRE DRAWERS

GOLD AND SILVER WYRE DRAWERS ANNUAL AWARD
RIGHT: SILVER AND GOLD ‘INDEX’ FINGER RING
LEFT: WINNER: ELIZAVETA GNATCHENKO
RECEIVING THE 2012 AWARD FROM THE MASTER
OF THE GSWD RODNEY BRODY, WITH THE PRIME
WARDEN OF ‘THE GOLDSMITHS’ COMPANY,
HECTOR MILLER

FOR FURTHER DETAILS PLEASE
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Circle of Petals by Catherine Martin.
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