



The
GOLDSMITHS'
Company

Supporting contemporary makers

Acquisitions for the
Goldsmiths' Company
Collection 2022–2023

Dr Dora Thornton

Supporting contemporary makers: acquisitions for the Goldsmiths' Company Collection 2022–23

The Goldsmiths' Company has supported excellence, craftsmanship, community and skill ever since it received its first charter in 1327. That commitment is represented in the Company's fine Collection of mainly British contemporary and historic plate, modern jewellery and art medals. Our ambitious plans to digitise the Collection will eventually make it freely available online. Meanwhile, we are sharing our latest acquisitions through this annual report. I am grateful to Dr Frances Parton, Deputy Curator, for contributing a number of entries, signed FP.

A remarkable series of Company commissions was completed during the year, including an innovative Court Cup by Grant MacDonald for Richard Reid; our first Trade Warden's Badge, designed by Richard Fox; and a superb art medal by Nicola Moss to mark Dr Timothy Schroder's second term as Prime Warden. We were proud to see The Late Queen wearing the Company's gift of a specially commissioned Platinum Jubilee Brooch when she 'lit' the first beacon marking her Platinum Jubilee. The Late Queen chose the design herself from a selected shortlist and suggested an additional element that was incorporated in the winning design by David Marshall London. Further acquisitions appropriately celebrated the goldsmith's art in platinum: Melanie Eddy's paired faceted rings, sculpture for the body in platinum and silver. Tom Rucker's impressive pendant featured specially manipulated platinum colour effects and linear laser welding of great delicacy.

There have been generous gifts. Associate Member Helen W. Drutt English presented a fine group of miniature gold sculptures by Breon O'Casey in memory of the artist, and two jewels by the influential American maker, Helen Shirk. Robert A. Hiller gave us two superb pieces by jewellers new to the Collection: a silver brooch by Mirjam Hiller with its precious design model, and an outstanding ring by the late Annamaria Zanella. Ginnie de Vroomen presented the superb 'Aurum' bangle, made to her design as a gift by her husband, Leo de Vroomen. Malcolm Appleby gave us design drawings and two 'Banchory' bangles. Rosamond Conway gave us her beautiful designs for her 2008 Company commission. Timothy Came and family presented his late father's Court Cup by Rod Kelly. The Prime Warden, Lord Bridges, has also given his fine cup by Jane Short and Clive Burr to the Collection.

The Company's pioneering support for contemporary makers continues to inspire artistry and excellence in precious metal as we move towards our 700th Anniversary in 2027.

Gifts to the Collection

Bracelet, Helen Shirk

Circa 1992

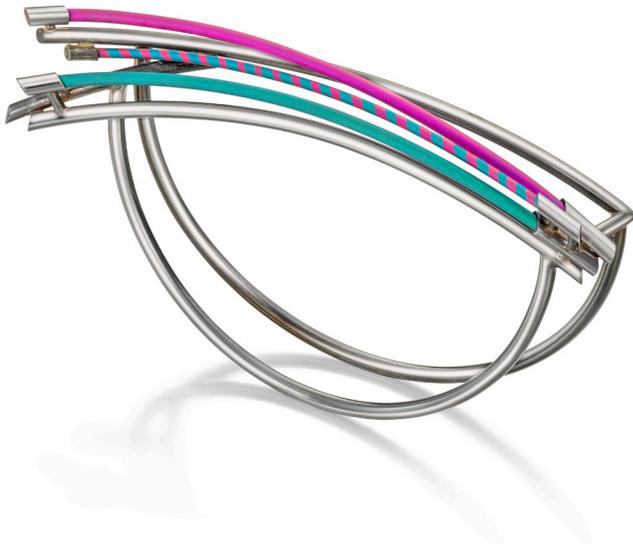
Anodised titanium, oxidised silver,
stamped 'H. Shirk'

Gift of Helen W. Drutt English.

Thanks to the generosity of Helen W. Drutt English, Associate Member of the Company, former gallerist and leading advocate for contemporary craft in Europe and America, we have been given two contrasting pieces by Helen Shirk. This American maker has been described as 'one of the most influential American metalworkers of the last quarter of the twentieth century'.

She studied with Alma Eikerman who also taught Marjorie Schick and Eleanor Moty, both of whom

are represented in the Company Collection. The bracelet from circa 1992 was made when Shirk met the British silversmith Edward De Large while teaching at San Diego State University. He introduced her to anodised titanium and its brilliant colour effects. His work in this Space Age material is well-represented in brooches in the Company Collection, largely acquired through the Loot exhibitions held in the Hall in the early 1980s.



Brooch, Helen Shirk

Circa 1991

Sterling silver, 14 ct gold, stamped
'H. Shirk' and 'Sterling'

Gift of Helen W. Drutt English.

The second piece is a brooch constructed from curved strips of textured silver which overlap in places to create a convex form, reminiscent of a bird's wing. The curves are overlaid with strips of 14 carat gold, and they are hammered, scored and engraved in irregular patterns to give an impression of organic growth which glints and ripples with movement in changing light. Both pieces are significant additions to the Collection from a maker with a long career as an educator, now as Professor of Art Emerita at San Diego State University.

Three miniature gold birds, Breon O'Casey (1928–2011)

Circa 1997–1998

22 ct gold, each marked BOC for the artist on the base

Gift of Helen W. Drutt English in memory of Breon O'Casey.

Breon O'Casey was a jeweller, weaver, sculptor, painter and printmaker who first studied metalwork at Dartington School with Naum Slutzky. He worked as assistant to Barbara Hepworth 1961–63, who always displayed in her studio a pectoral cross he had made for her. All his work has a deceptive simplicity, with a rough-hewn quality which the Irish sculptor, Conor Fallon, calls 'a sophisticated primitivism'.

These three vivid gold sculptures derive from what was originally a larger set. To make them, O'Casey made a wire armature, then modelled onto that with wax before casting. He was introduced to this technique by Conor Fallon; it answered his longing to turn from jewellery to sculpture. The Company has a superb collection of Breon O'Casey's jewellery in silver and gold; these acquisitions make the transition from jewellery to sculpture. The birds have eyes carved in lapis lazuli and turquoise by the artist. Their stylised bodies are decorated with hatching, punching or circles. They typify his concept of sculpture in being 'small in scale, symmetrical, often patterned... always stylised'. Gold miniatures by O'Casey are rare, with

only a few comparable birds in the artist's estate, all apparently made around 1997–98. These examples are generous gifts from Helen W. Drutt English, a close friend and supporter of the artist who was also his gallerist in America.

They join the three little O'Casey silver sculptures, including a small bird, which she gave to the Company last year. It was the monumental quality of his jewellery, even when made on a small scale, which led directly to sculpture: he explained how silver animals on brooches 'evolved into little silver animals in their own right.' The miniature birds in silver and gold led to large-scale variants in bronze, such as the bronze bird sculpture which he gave to Tate in 1997. The Company Collection includes work in metal designed and/or made by leading British sculptors from the 1960s, including Elizabeth Frink, Terry Frost, Bernard Meadows, Robert Adams, and Geoffrey Clarke, which complements this group of pieces neatly.



Richard Came's Court Cup by Rod Kelly

1990

Sterling silver, gold wire, parcel-gilt
Gift of Tim Came and family.

The goblet is hand-raised and takes a particularly pleasing form, with a large knop edged with gold wire and a base weighted with inlaid walnut. Rod Kelly recalls 'Richard was an avid gardener and loved his trees'. He selected the leaf design and the woods to be used for inlay both in his Court Cup and in the set of wine coasters, also by Rod Kelly, which make up his Prime Warden's commission. On his Cup, a design of oak and beech leaves is finely-chased around the body, with gilded highlights on such details as the acorns; the lip is plain above an arcade which frames the chased design.

Richard Came (1932–2021) lived at the heart of the silver world both as an author and as a highly-regarded specialist auctioneer for Sotheby's for over 40 years. He is also well remembered at Goldsmiths' Hall, as he served as Prime Warden of the Goldsmiths' Company in 2002–03, and as Chairman of the Antique Plate Committee, the Company's internationally renowned body for adjudicating spurious silver articles which pass through the trade.



Lord Bridges' Court Cup by Jane Short and Clive Burr

2008

Sterling silver, enamel
Gift of The Lord Bridges, Prime Warden
2022–23.

The Prime Warden, Lord Bridges, writes: 'There is something truly special about the process of commissioning and the unique relationship formed between patron and maker. I was privileged to commission a Court Cup in 2008, on joining the Goldsmiths' Company's Court of Assistants [Board-equivalent], a tradition for all Court Assistants. Part of that privilege involves choosing a maker to design and create the piece. Clive Burr, a master silversmith who has exhibited at past Fairs and is in the Company Collection, was an obvious choice. Clive



collaborated with Jane Short, a well-established enameller, also in the Company Collection.' The Cup evokes Lord Bridges' love of the sea and of sailing his 1957 restored yacht, 'Powder Monkey', around the Hebrides. A portrait of 'Powder Monkey' under sail is engraved on the bowl, while Atlantic waves are skilfully enamelled by Jane Short on the knop.

Gifts to the Collection

De Vroomen, 'Aurum' bangle and drawings

1982

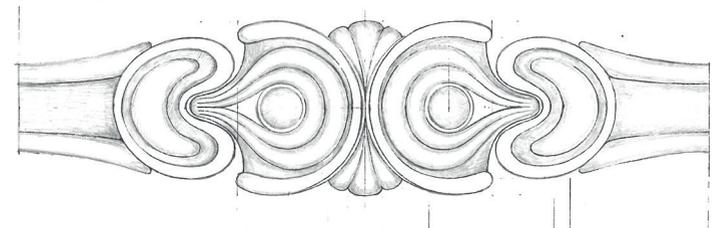
18 ct repoussé yellow gold, cabochon sapphires

Designed by Ginnie de Vroomen, made by Leo de Vroomen, signed

Gift of Ginnie de Vroomen to the Goldsmiths' Company Charity.

Working in artistic partnership with his wife, the artist Ginnie de Vroomen, Leo de Vroomen has given new life to the ancient art of repoussé. This dramatic bangle, made in 1982, is one of their iconic pieces, a wearable sculpture which harmoniously integrates colour and form. Leo de Vroomen first traced his wife's design onto 18 carat gold sheet, supported on pitch, then carefully shaped it with hammer and punches. As the gold hardened it was annealed [heated] to soften it. The pitch supported the bangle as it took shape. The excess metal was then cut away and a round

gold wire was soldered onto the edges of the repoussé design. The settings for the cabochon sapphires were soldered into place and the sapphires were set before the piece was polished to accentuate the soft, flowing lines of the design. An integral hidden catch, invisible from the outside, completes the bangle. The 'Aurum' bangle was a highlight at the DE VROOMEN Goldsmiths' Company exhibition in 2017 which celebrated five decades of Leo and Ginnie's jewellery, making it a very special gift to the Company Charity, with its accompanying design drawings, from Ginnie de Vroomen.



Design drawing for the 'Aurum' bangle by Ginnie de Vroomen.

Two 'Banchory' bangles and designs for pieces in the Collection by Malcolm Appleby

1990 and 2021

Cast bronze, silver

Gift of the maker to the Goldsmiths' Company Collection and Archive.

From a series of bangles which Appleby has designed and made each year since 1990 to auction in aid of the Scottish charity, 'Children 1st'. Each year he selects a different theme from Scottish wildlife; the gifts join other examples from the series in the Collection. The bronze bangle from 1990 is an example of the first in the series, with a design on both sides of red deer antlers together with rowan leaves and berries. The silver bangle from 2021 features ginkgo leaves and an interlace pattern. Last year he gave the Company drawings and prints from engraved silver. This year, gifts of drawings include a spirited design for his 1974 bangle made in wrought

iron with 24 carat gold inlay with duck bill terminals. The original bangle was a commission from the innovative potter Ian Godfrey (1942–1992); Graham Hughes swiftly commissioned an example for the Goldsmiths' Company. Two further designs relate to the Millennium Casket commissioned in 1999, including a subtle design in ink for the lettering on the seed packets within the casket which were scattered around the UK in celebration of the millennium. The design shows Appleby's gift for the decorative potential of organic, fluid lettering. In 2022, he received a Lifetime Achievement Award from the Goldsmiths' Craft and Design Council.



Drawing for seed packets by Malcolm Appleby



'Mynenia' brooch, Mirjam Hiller

2010

Sterling silver

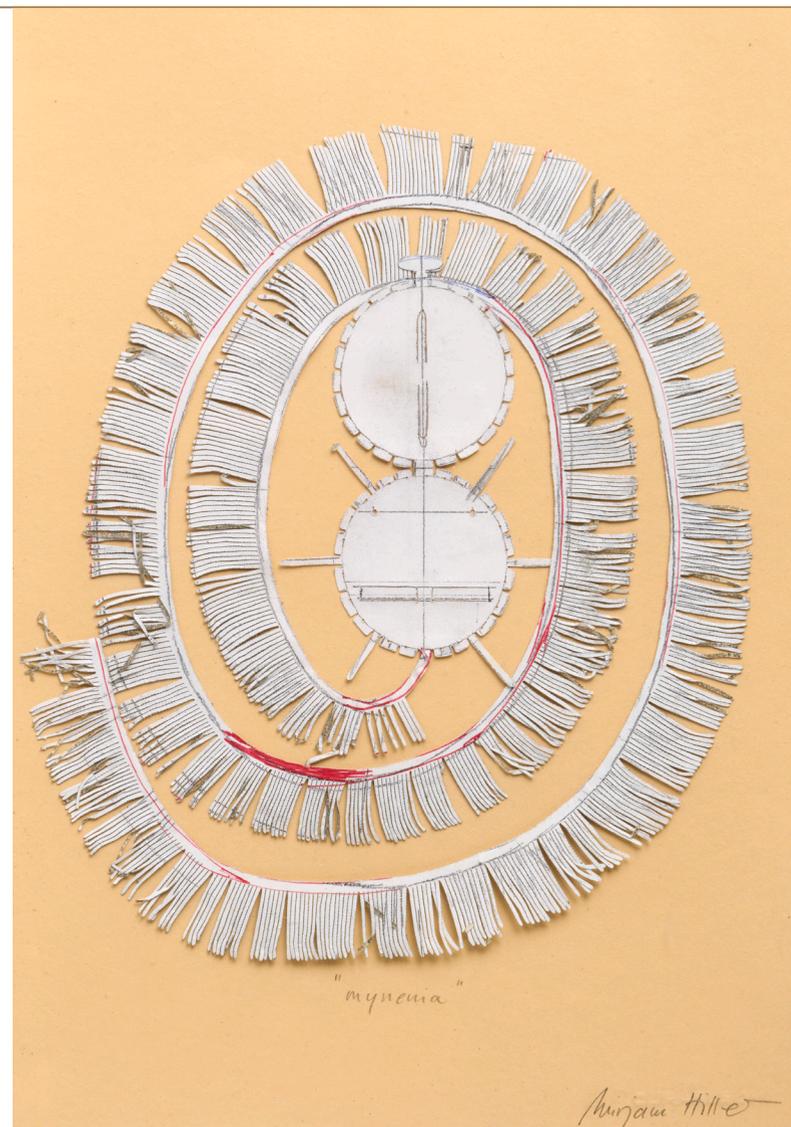
Gift of Robert A. Hiller in memory of Marjorie Schick.

Mirjam Hiller is internationally famous for her hand-pierced jewellery cut from sheet, often made in brilliantly-coloured powder-coated steel. Her 'sawn art jewellery' is well-represented in collections and museums across the world, but only by one piece in the UK in Birmingham.

Thanks to the generosity of Robert A. Hiller we have been given her superb silver brooch in this technique, 'Mynenia', in memory of the American artist jeweller Marjorie Schick, whose work is represented in the Collection.

He has also given Mirjam Hiller's paper model ('Paper Remains') used to make the piece, in memory of Dieter Zühlsdorff, the founder of ARNOLDSCHE Art Publishers in Stuttgart.

The graphic model shows how the brooch is constructed. She places the drawing over the silver sheet which she hand-pierces through the two layers. Afterwards she peels the drawing off, with silver filings stuck to the back, and keeps it as a memory. She calls these models 'Paper Remains' and displays them on the wall of her studio,



which makes our model a precious model for her way of working. It reveals how, after hand-piercing the sheet, she bends or folds it into the desired shape. She says: 'The finished piece should surprise, fascinate and amaze ... It should invite people to explore it, collect it and wear it.'

'Paper Remains', paper model for 'Mynenia' brooch, Mirjam Hiller

Gift of Robert A. Hiller in memory of Dieter Zühlsdorff, the founder of ARNOLDSCHE Art Publishers.

**'Riflessi Rossi' (Red Reflections)
ring, Annamaria Zanella (1966–
2022)**

2019

18 ct gold wire and red translucent and opaque Murano glass

Gift of Robert A. Hiller in honour of Dirk Allgaier and ARNOLDSCHE Art Publishers.

Robert A. Hiller has also given us the superb architectural 'Riflessi Rossi' (Red Reflections) ring by Annamaria Zanella, in honour of Dirk Allgaier and ARNOLDSCHE Art Publishers. It is made from a single length of 18 carat gold wire which has been manipulated into geometric forms with two squared-off shapes to hold the finger. The wire is threaded longitudinally through three beads of bright red Murano glass to make a dramatically different ring.

Zanella graduated from the famous Istituto Statale d'Arte 'Pietro Selvatico' in Padua, where she later taught goldsmithing 1987–2000. She was renowned for her accomplishment as a goldsmith; her sense of colour and form; and her ability to transform inexpensive materials into art. Two of her brooches formerly from the Parisian collection of Louise Klapisch are in the Victoria and Albert Museum. Hiller acquired the ring directly from the maker, shortly before her death in 2022, through a selling exhibition organised by Dirk Allgaier, owner and editor of ARNOLDSCHE Art Publishers in Stuttgart. Allgaier, who has published a book on Zanella and

her work, comments on the ring: 'It is a very extraordinary ring, in its sculptural and architectural and most especially its colourful appeal. I think this is a great addition to the Goldsmiths' Company jewellery collection.' Zanella was delighted to know that the ring had joined our Collection, noting that she had designed it according to 'the harmony of geometry, the divine proportion of mathematics and the Golden Section. A ring that looks chaotic but ... inside it has the golden proportion rule.'





'Square Circle Brooch', Dorothy Hogg MBE (1945–2022)

1996

Silver and copper, not hallmarked

Gift of The Scottish Gallery.

2022 saw the death of renowned Scottish jeweller and teacher Professor Dorothy Hogg MBE. Hogg gave this geometric silver and copper brooch to Christina Jansen, Director of the Scottish Gallery, following her retrospective exhibition there in 2014. The Scottish Gallery have generously given it to the Goldsmiths' Company, which, over the past few years, has built up a significant collection of Hogg's work. The brooch is a playful yet uncompromising jewel; a hollow, silver-plated copper square and circle joined by a long piece of thick, sinuous chain. A pin on the reverse of the square fixes this section to the chest or shoulder, while the circular element hangs straight down like a pendulum and swings with the movement of the body.

The brooch epitomises much of what made Hogg one of the pre-eminent jewellers of her generation. She came from a family of clock and watchmakers, and her jewellery is imbued with a fierce precision, together with an enjoyment of both sound and movement. When she collected her MBE at Buckingham Palace, she wore the musical 'Zigzag Dispersal' necklace she had designed especially for the occasion, which is also in the Company Collection, and her family

heard the bell-like elements of the piece chime together as she walked. The confident simplicity of the square form of this brooch reminds us of her appreciation of sharp angles and corners. The thick serpentine chain which links the two pieces of the brooch speaks of her passion for hand-making wire and tube. Head of the Silversmithing and Jewellery Department at Edinburgh College of Art for over 20 years, Hogg's mastery of the hollow form is evident not only in the individual elements of the 'Square Circle Brooch' but also by the magnificent 2001 'Gold-Tipped' brooch also in the Company's Collection. The 'Square Circle Brooch' is not only a generous gift to the Company's growing collection of Dorothy Hogg's jewellery. It is also a dynamic and eloquent ambassador of her legacy as an outstanding maker and teacher.

FP

Gifts to the Collection

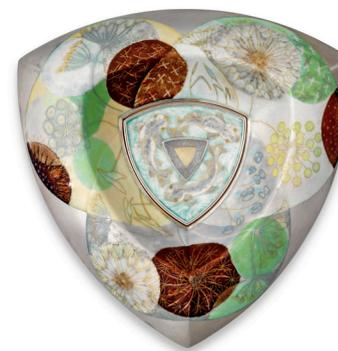
Sketchbook of design drawings for a pyx, Rosamond Conway

2008

Gift of the maker.

Trained at the Royal College of Art, Rosamond Conway is one of the UK's finest artist enamellers. Her pictorial cloisonné and basse taille enamels have been inspired by the landscape and plants of the River Deben in Suffolk, where she lives and works. In 2008 the Goldsmiths' Company commissioned a pyx or wafer box, which is decorated with botanically-exact enamels including the seed heads of dandelion and wild

carrot in an Autumnal palette. The designs on the pyx are based on an exquisite set of botanical drawings and watercolours which she has generously given the Company. The archive is particularly significant in that it documents the combination of traditional handskills with the use of a computer-driven five axis milling machine to shape the steel former which Clive Burr used to shape the box.





**The President's Medal of the
British Art Medal Society,
Dauvit Alexander**

2022

Bronze-infused laser-sintered steel

The President's Medal was presented to the Goldsmiths' Company in 2022 in recognition of its long support for the contemporary art medal in Britain, especially in commissioning its series of Prime Warden medals.

This is the first presentation of the new President's Medal design, constructed entirely using digital technologies by Dauvit Alexander. His square medal is made from bronze-infused laser-sintered stainless steel which is patinated as a by-product of the production

process. The form of the flat sides derives from the extrusion and twisting of the letters making up the text 'BRITISH ART MEDAL SOCIETY' on the two 'edges'. Both textual faces are identical but laterally-inverted across a central axis. The traditional concepts of obverse, reverse and edge have been rendered interchangeable.



Commissions

The Field of Cloth of Gold medal, Nicola Moss

2022

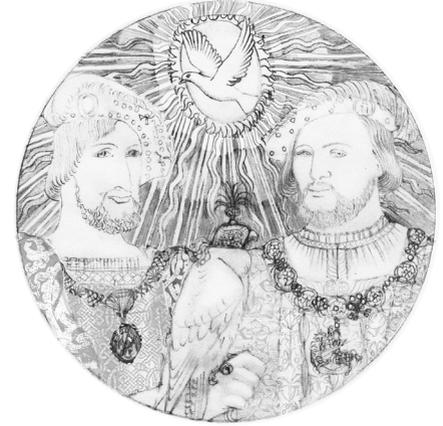
Cast sterling silver, gold-plated

Designed and modelled by Nicola Moss,
lost-wax cast by BAC Castings, gold
plated by Clive Burr and engraved by
Sam James Engraving

The Goldsmiths' Company was awarded the President's Medal of the British Art Medal Society in 2022 for its support for the art of the contemporary medal. It commissions portrait medals of its Prime Wardens and thematic medals. Nicola Moss's medal fuses the two traditions. It was a very personal commission from Dr Timothy Schroder to mark his second term as Prime Warden: he already had a portrait medal by Ian Rank-Broadley.

Having written a book, *A Marvel to Behold*, on magnificence at the court of King Henry VIII, he chose for his theme the 500th anniversary of the Field of Cloth of Gold; an historic meeting in 1520 between Henry and his arch-rival, King Francis I of France. Moss's medal, cast in sterling silver using the lost wax method, tells the story in superb detail which is highlighted by Clive Burr's resplendent gold plating. On the reverse, executed in dazzling

low relief to suggest depth and distance, Moss shows a splendid royal tournament around the Tree of Honour. The obverse, by contrast, presents the two kings in high relief, accompanied by the dove of peace and a hawk. Timothy Schroder comments: 'This collection of motifs – the tournament, the kings, and the mixed messages of war and peace – sum up the brilliance, the hope and the failure of the Field of Cloth of Gold.'



Design drawing by Nicola Moss



The Platinum Jubilee Brooch, David Marshall London

2022

18 ct white gold, platinum, 97 round brilliant cut 2.50 ct diamonds and 7 fancy cut 0.40 ct diamond

Graphic design by Denise Gibbs; 3D CAD by Simon Wolfberg; cast by Design Build Cast, mounted and set by Matt Martin, Madeline Rowe, Mark Moutia and Craig Michel of The London Art Works.

Commissioned by the Goldsmiths' Company as a gift to mark Her Late Majesty's Platinum Jubilee. The design was handpicked by the Late Queen from a selection submitted by a shortlist of highly-acclaimed UK jewellery makers. The brooch was inspired by the four nations of the United Kingdom, England, Scotland, Wales and Northern Ireland, represented by four diamond-set swirls and the national flowers: the rose, the thistle, the daffodil and the shamrock. Seven diamond-set bands represent seven decades of royal service. Buckingham Palace proposed the addition of the lily of the valley given its significance in The Late Queen's Coronation bouquet.

The brooch was made by a team of specialists at The London Art Works using a combination of traditional and contemporary techniques, from the lost wax casting process to computer aided design (CAD). We were delighted when The Late Queen wore her brooch on 2nd June 2022 to light the first in a chain of Jubilee Beacons, an event which attracted global media coverage. This is the duplicate brooch (marked 'No. 2' on the reverse) which was made for the Company Collection. It bears the Platinum Jubilee commemorative mark, designed by Thomas Fattorini Ltd, which depicts an orb in reference to the traditional fineness mark for platinum.



Richard Reid's Court Cup, Grant Macdonald

2022

Sterling silver

Platinum Jubilee commemorative hallmark



Richard Reid's Court Cup presents a visual biography of its patron. The silver shield includes a reference to the shop window of Berry Bros & Rudd in Pall Mall, where Reid is a director. Within that shape is a triple feather alluding to work carried out for HM King Charles III as Prince of Wales. The centre shield incorporates the heraldic "Kris" to symbolise his birthplace in Malaysia. The tealeaf evokes the view of a tea plantation from his early family home in Antigua. The three metal cogs represent his admiration for his mother, who worked as a codebreaker at Bletchley Park in the Second World War.

On the reverse is a modelled Goldsmiths' Company leopard's head, the mark for the London Assay Office. Under the foot are engraved three much-loved dachshunds, completing the decoration. Macdonald adds that the form of the cup is based on a Bordeaux wine glass while the rapid prototyped cast stem takes its design from a Georgian airtwist glass of the 18th century. He notes that this is 'a design aligned to the past, proving that the craft of silversmithing can harness and blend technology with traditional craft skills.'



Design drawing by Grant Macdonald

Commissions

Trade Warden's Badge, Richard Fox

2022

18 ct gold, sterling silver, diamonds, painted enamel

Design by Richard Fox; Goldsmith: John Cutbush; Enamelling by Keith Seldon; Diamonds: AW Setters; CAD by Adrian Ward; Engraving by Sam James; Crest Design by Serena Fox

The first Trade Warden's Badge in the history of the Company was designed by Richard Fox, as first Trade Warden, to incorporate the different materials, crafts and techniques of the Company's related trades: gold and silversmithing, gem-setting, enamelling, as well as the blend of CAD and rapid prototyping with traditional handskills. All those involved in designing and making the Badge donated their skills to the 1327 charitable Fund; their names and roles are listed on the reverse.

Serena Fox designed the crest, which was hand-painted in enamels by Keith Seldon; this element can be detached and worn separately as a brooch. The brooch is handmade in sterling silver whilst the reverse is 3D printed and cast, prior to riveting together. The outer frame of the badge is made in 18 carat gold and set with six brilliant-cut diamonds. The openwork frieze on the border features tools of the trade. Keith Seldon's enamelling won a Senior Silver Award in the Goldsmiths' Craft and Design Council Awards, 2022.



Purchases

Ring, Dorothy Hogg MBE (1945–2022)

1960s
Silver, titanium

Before her death in 2022, The Scottish Gallery in Edinburgh held a major retrospective of Dorothy Hogg's work from the 1960s to the present day. As a great privilege, the Company was able to acquire a series of three important archival jewels from the exhibition. All three pieces of jewellery came from Hogg's own collection and therefore have an unmatched provenance. The first is a silver and titanium ring dating from the 1960s which Hogg often wore herself, formed from two separate but interlocking hoops. The second is a necklace of linked convex steel elements inlaid with delicate lines of silver and 18 carat gold. Part of a rare series of works made in the 1980s when the price of silver was prohibitively high, the gentle swelling of the steel links reflects the fact that Hogg was pregnant at the time.



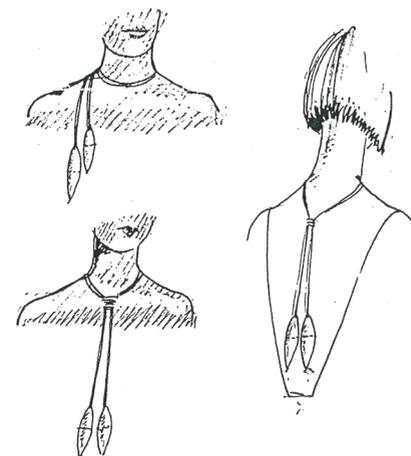
The 'Pod' necklace from 1994 is from the 'Balance' series of work made for a solo exhibition at the Scottish Gallery; the 'Spirit Level' brooch in the Company Collection belongs to the same body of work, made at a time when Hogg was balancing the production of her own work with her teaching commitments and her family obligations. The necklace was acquired with a drawing showing seven different ways it can be worn. The Company is indebted to The Scottish Gallery, to the craft writer and journalist Corinne Julius, and to Hogg herself and to her family for their invaluable assistance over the past few years in building up what must now be one of the most significant collections of her work in existence. The Company's Collection includes her gift of several of her working notebooks and archival material alongside eleven pieces of Hogg's jewellery. The jewels have an impeccable provenance, span a variety of materials, and range from some of her earliest work from the 1960s to a pair of her signature 'Cube' rings made especially for the Company Collection in 2021. This precious legacy will be preserved and promoted as it deserves.

FP



'Pod' necklace, Balance Series, with drawing, Dorothy Hogg

1994
Oxidised silver, gold



Necklace, Dorothy Hogg

1980s
Steel, silver, 18 ct gold





'Sun Disc', Malcolm Appleby

2013
22 ct gold

'Sun Disc' is crafted from a thin plaque of 22 carat gold which has been engraved on both sides with different designs of very fine spirals, so as to create a strobing effect as light plays over it. The pendant can be worn around the neck or admired in the hand as an independent work of art. Engraving such a piece using a microscopic lens is slow, concentrated work which requires even pressure to be applied throughout the laborious process. Appleby recalls that as an art student at the Central School in the 1960s he was fascinated by old 78 gramophone records; he bought them at jumble sales for

very little money; inked them up and printed designs from them and then imitated their fine spiral grooves. Appleby's traditional hand engraving skill also links him with the Bronze Age, when small engraved gold discs were deposited in graves in these islands. Linked to sun worship, they are made of gold, designed to be hand-held or worn on the body as something more than precious. Appleby's 'Sun Disc' shows the direct inspiration and continuity of hand techniques and skill over thousands of years. On working with gold, he says: 'The beginning of all things is intertwined with the story of gold.'

Enamelled brooch, Rosamond Conway

2014

Sterling silver, gold wire, cloisonné enamel



The subtle enamelling within compartments of fine gold wire is based on an exquisite set of botanical drawings and designs in watercolour which also inspired the decoration of a pyx or wafer box commissioned by the Goldsmiths' Company in 2008 [see page 18]. Conway has generously given the designs to the Company Collection to accompany the acquisition of this well-balanced brooch, adapted in 2014 from a test piece for the box, which represents the pinnacle of her achievement as an artist in enamel.





Pair of stacking rings, Melanie Eddy

2022
Sterling silver, platinum
Both rings bear the commemorative 2022 Jubilee hallmark.

'With time I've come to think of my work in jewellery, my practice – closer to that of a sculptor... really I am designing sculptural pieces for the body.'
The pair of dramatic faceted rings the Company commissioned from Melanie Eddy celebrate both The Late Queen's Platinum Jubilee in 2022 as well as the distinctive qualities of platinum itself. Eddy's distinctive mathematical jewellery exploits the use of geometry in the architecture of historic and contemporary sacred spaces to 'foster a sense of solace, peace and spiritual experience'; she creates geometric jewellery as 'intimate architecture – the design of structures for the body.'



The larger ring, made of silver, is sculptural and oversized, with bold architectural polished planes. It is designed to be worn stacked together with the narrower platinum ring, which is darker and more delicate with a dense opacity to its angled surfaces. Eddy describes the way the two rings, when worn together, highlight the contrast between the two metals by reflecting light in strikingly different ways: 'At first glance both silver and platinum appear silver in colour, but having two white metals that have different tones and reflective properties in the same set allows subtle discoveries as the rings play off of each other.'
FP

'Polaris' pendant necklace, Tom Rucker

2021
Platinum, diamonds, tourmaline, stainless steel coil

Tom Rucker's mesmerising 'Polaris' necklace was acquired for the Goldsmiths' Company Collection as a superb example of his outstanding skill in working with platinum. The circular pendant is made from a manipulated platinum alloy which blocks out the reflection of certain colours of white light so that it takes on a striking turquoise appearance. The particular shade varies depending on the light source, and whether it is artificial or natural light. As Rucker explains 'What you see here is no colour, it's just the reflection of certain (colour)

contents of the white light.' At the centre is a rare, naturally blue-green tourmaline unusually cut, polished and set so that it sparkles and glitters like the sphere of tiny diamonds which surround it. The linear structure of delicate platinum spokes which surround the central gemstone is constructed from wires only 0.18 mm thick. To successfully weld the wires to the structure under a microscope, Rucker learned to align the beat of his heart with his breathing and trigger the laser in the split second in between.
FP



'Balancing Mirror', Adi Toch

2022

999 fine silver, stainless steel

'Balancing Mirror' is a sculpture of two interacting metal elements. The convex mirror is the underside of a bowl with a small balancing steel ball within its inner curve, only visible at the back, which holds it in place and makes it stable. The mirror spins on its axis. For the last two years Toch has been making convex mirrors in base metal, inspired by the polished steel mirrors of the European Renaissance. With this prototype in silver, she plays with silver's innate reflective qualities as the surface gradually changes from matte – to satin – to highly polished. The objects invite the viewer to move

around them and explore how they softly reflect the surroundings, clouding and sharpening according to the surface finish. Beginning with a flat sheet, Toch forms and fabricates metal into delicate hollow objects, applying texturing to the mirror surface. It took her a year to engineer this prototype mirror in fine silver, particularly in working out the angle to fix the balancing steel ball in place within the curves of the reflective surface. As she explains, 'In this particular object there is a duality of two mirrors, one inside another, interpreted through two different materials.'



'Balancing Mirror' with a reflection of the Court Room at Goldsmiths' Hall.



'Woven' brooch, Megan Brown

2022

Sterling silver, 9 ct gold

Brown's work explores how the qualities of textiles can be translated into handwoven, fused chains of precious metal. She was born into a Yorkshire clothmaking dynasty, Alfred Brown Ltd of Bramley, whose handwoven textiles are used in the international fashion industry and also for making the cloaks for pupils of Hogwarts in the Harry Potter films. She studied fashion and textile design at Edinburgh College of Art before turning to jewellery. This brooch from her 'Woven' Collection is directly inspired by her family heritage. 'I went to the

mill archives to see how weave gives structure.' Her technique is particularly successful for making durable brooches with a contemporary feel: 'The 'Woven' brooch started out like a circular loom onto which I wove fine gold and silver chains. As the weaving grew it began rising upwards, creating its signature curving profile. I especially like developing a design during the making process as you never know how the final piece will turn out.' The piece, which has a spiral catch, was bought from her first Goldsmiths' Fair; she is also new to the Collection.

'Veiled' brooch, Eleanor Whitworth

2022

Gold-plated brass laser-pierced mesh, surgical steel, sterling silver and 9 ct yellow gold

Trained at Glasgow School of Art (where she was later Artist in Residence), Whitworth is another newcomer to both Goldsmiths' Fair and to the Collection. She explains that her 'Veiled' brooch is 'a reference to the fine veil of a mushroom ... its spores, the fabric-like appearance of the pierced mesh and the veiling of sacred or significant things.' The pillow of pierced metal is set into a box-like structure of fine wire to make a wearable sculpture, beautiful both on or off the body, which casts intriguing shadows through its spores and framework.



The brooch is typical of her scientific curiosity in the natural world. She is interested in the small-scale and miniature in nature. Pieces in a recent collection were inspired by observing ants and their symbiotic relationship with aphids; she also likes to look at the spores on the underside of ferns in her garden using a jeweller's loupe. She works as sustainably as possible at every step in her process. The precious metal she uses is 100% recycled or of Single Mine Origin.

'Sequin' brooch, Sarah Pulvertaft

2017

Sterling silver, 18 ct gold

The brooch has a polished silver frame strung with 23 rows of drilled cubes in silver with 'outcrops' of raised cubes in 18 carat gold. All the cubes are hand-finished: those made of silver have a satin finish while the outside edges and tops of the gold cubes are burnished. Light ripples over the undulating surface as the cubes shift against the body in movement. She is partly inspired by the kinetic jewellery of the 1960s with its moveable elements, such as 'the work of Friedrich Becker which I find mesmerising, particularly the brooches where fine patterns

of gems unfold from a simple line or the highly-polished parabolic brooches with spinning gems.' Another influence is her experience of the natural world, including the landscape of Oxfordshire where she now lives. The brooch is the first in a series which evoke that landscape; in this case, a tightly-packed wheat field responding to the wind. 'The effect of the many individual elements and their movement *en masse* in nature is delightful and mesmerising. I seek to capture some of that wonder in my pieces.' Pulvertaft is new to the Collection.



Brooch, Gill Galloway-Whitehead

2020

Fine silver and sterling silver, 24 ct gold, 18 ct gold, and 9 ct gold and stainless steel pin

Galloway-Whitehead works in fine precious metal wire, making her own gold alloys which she then adds to a base layer of silver wire to create fascinating textures and colours all her own. The inspiration for the brooch derives from the work of Anni Albers, student and teacher at the Bauhaus. The pattern is built up of repeated shapes of gold, varying in tone, which create a subtle texture. She quotes Albers in listening here to 'the dictation of materials.' The result is something very different from her earlier, more painterly brooches in the Collection, which draw on the landscape of the Northeast of England where she lives and works.

'Yellow Gold and Diamond Bridge' brooch, Sonia Cheadle

2018

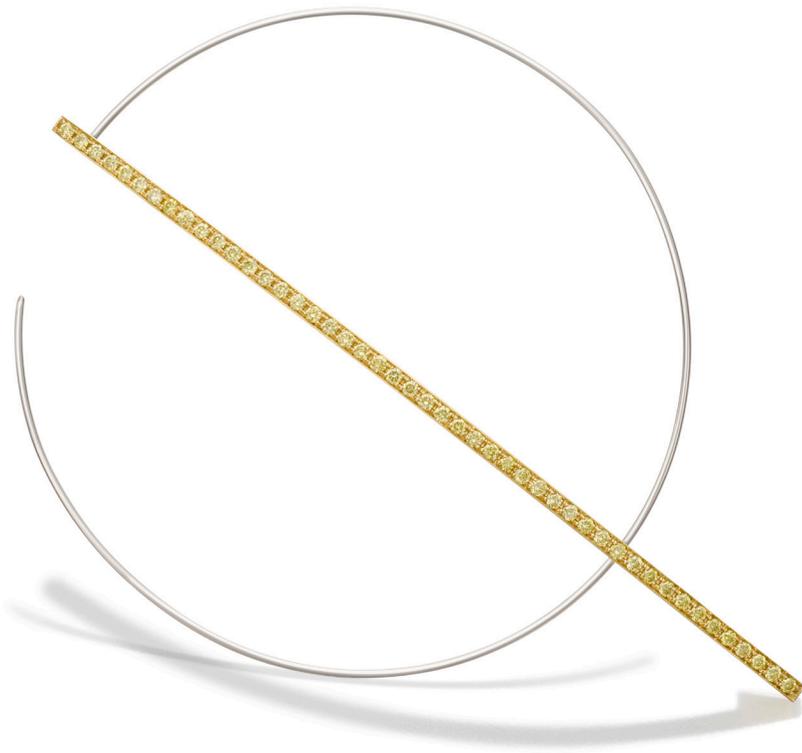
18 ct gold, diamonds

Cheadle describes her 'Yellow Gold and Diamond Bridge' brooch as 'a real crowd pleaser'. Restrained in design yet rich in luxury and sparkle, the brooch embodies the controlled, sophisticated indulgence which characterises her jewellery. When worn, the thin circular wire pin twists into the wearer's clothes, leaving just the glittering diamond bar on show. The satisfying simplicity of the fixing was the result of much experimentation, followed by a 'lightbulb moment' of realisation; if a circular brooch fixed with a straight pin, perhaps the reverse could also work.

The colour combination also represents a design development. Cheadle's original 'Bridge' brooch

was made from white gold set with white diamonds. A walk home from the station on a dark, wet night brought inspiration for a new direction; 'the glistening tarmac was wearing a freshly painted set of double yellow lines... of course... It's got to be yellow!!!!'. The combination of yellow gold with yellow diamonds is dazzling; the stones merge with their settings heightening the overall visual effect of the brooch. Combined with the pleasing ingenuity of the fitting, this gives the brooch an attractive playfulness and places it within the long history of both puzzle jewels and jewels designed to encourage a sense of interaction and play.

FP



Details of diamonds and hallmarks

'Conjunction: Two Circles', Juliette Bigley

2022

Stainless steel and sterling silver

Juliette Bigley's abstract sculpture 'Conjunction: Two Circles' was an important acquisition from Goldsmiths' Fair 2022. This was the year the Fair celebrated its fortieth anniversary with an exhibition featuring forty significant pieces from the Collection including sculptural, experimental and abstract metalwork by leading contemporary silversmiths. Bigley's sculpture is in this tradition.

It is in two parts: a large silver hoop is fixed towards one end of a flat, hollow cuboid bar of patinated stainless steel; a smaller hollow silver sphere is fixed, similarly off-centre, to a second, shorter steel bar. Both silver elements are held with a pin, so that they can revolve upon their bases. The sculpture is part of a 'Conjunction' series of works produced for the 2022 Fair, every piece of which incorporates an element of movement. Bigley states that it is as she solders the form, as the 2D turns to the 3D, that the 'magic comes'. Bigley describes her reasons for making with eloquence: 'I make to understand how the world fits together. The way in which our internal experiences interact with the physical world is the stuff of our lives... and yet we have very little understanding of how the material and immaterial aspects of our experience interrelate... Making,

which by its nature combines idea with material, is a microcosm of this relationship, and is the focus of my practice.' Her sculptures have their own lives, as each viewer is free to project their own meaning, and to form their own attachment to them; 'I like to leave a space in my work for people to find a little bit of their own self.'

FP



'Cologne 1700 Dots' brooch, Marianne Anderson

2019

Oxidised silver, 18ct gold, mother of pearl

Anderson graduated from the Glasgow School of Art, where she now teaches alongside her own practice as a jeweller. She is inspired by the built environment of Venice and John Ruskin's writing on the city, particularly his 'argument for the importance of architecture in the world and the relationship between thought and craft. The rich palette of architecture is endlessly inspiring.' Here the inspiration is a baroque ironwork screen from Cologne, which is on display at the Victoria and Albert Museum in London, hence the title of the piece. Delicate pierced scrolls of

oxidised silver, punctuated by gold studs, form an openwork design. This is laid over a shining backplate of mother-of-pearl framed in a silver cartouche, which allows the scrollwork to extend beyond its edges to reveal the cloth against which the piece is worn. The layered brooch sits beautifully on the body. The reverse of the silver cartouche is delicately engraved with leaf tendrils. Anderson comments: 'I have always been interested in transforming the large scale architectural into wearable pieces the body, and how we decorate both our buildings and ourselves.'



'Dawn Sol' Earrings, Shimell and Madden

2022

18 ct gold wire, cabochon citrines,
diamonds, aquamarines, pearls

Each year we invite the incoming Lady Mayoress to choose a jewel at Goldsmiths' Fair which they then wear during their year of office to advertise contemporary jewellery. This year's Lady Mayoress, Felicity Lyons, was immediately drawn to these earrings, which are inspired by geometry and precision instruments. The pendant cabochon citrines are set against a polished backplate to intensify the way in which they reflect light, like lemon-coloured lenses.

Shimell and Madden, who are new to the Collection, are known for their modernist pieces designed in layers of straight lines and arcs, sometimes parallel, sometimes intersecting to create intricate patterns. Their work is constructed from hand-drawn 18 carat gold wire. The precision of the design of 'Dawn Sol' is enhanced by tiny pearls, faceted aquamarines and diamonds, setting off the citrines, suggesting the colours of the sky as the sun rises.



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Rosamond Conway, Sketchbook of design drawings for a pyx p.18-19
De Vroomen, 'Aurum' bangle p.8-9
Dorothy Hogg, 'Square Circle Brooch' p.16-17
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Helen Shirk, bracelet and brooch p. 2-3
Rod Kelly, Richard Came's Court Cup p. 6
Breon O'Casey, three miniature gold birds p.4-5
Jane Short and Clive Burr, Lord Bridges' Court Cup p.7
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