



*The*  
GOLDSMITHS'  
*Company*

# Supporting contemporary makers

Acquisitions for the  
Goldsmiths' Company  
Collection 2023–2024

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Dr Dora Thornton



# Supporting contemporary makers: acquisitions for the Goldsmiths' Company Collection 2023–24

**The Goldsmiths' Company** has supported excellence, craftsmanship and community ever since it received its first charter in 1327. That commitment was renewed in 1926 in collecting and promoting excellence in contemporary British designer silver, and again in 1961 in collecting studio jewellery. In 1973 the Company developed its outstanding patronage of the contemporary art medal. Its continuing commitment in all three fields is demonstrated in its publications and through its acquisitions for the Company collection, as listed in this annual report. I am grateful to Dr Frances Parton, Deputy Curator, for her contributions, signed FP.

The Coronation year of His Majesty King Charles III was celebrated in three important commissions from leading makers: The Cross of Wales by Michael Lloyd, which led the Coronation procession into Westminster Abbey; the Coronation Slipper buckles by Clive Burr, which were worn during the ceremony; and the Coronation Cup by Clive Burr and Jane Short which featured at the Mansion House banquet marking HM The King's first entry into the City of London. All these were made with contributions from specialists working in collaboration, showing contemporary British silversmithing at its best. A further commission this year was Ane Christensen's fine pair of 'Rambling Candlesticks' in contrasting metals. Purchases and gifts have been linked with research for various projects: *The Tree Project*, celebrating the life and legacy of jeweller and teacher Dorothy Hogg; *The Art of Fame* on 50 years of support for the contemporary art medal; and the major loan to the Company of Wyre Drawers for their 400<sup>th</sup> anniversary exhibition. Purchases from the Fair included makers new to the Fair and to the Collection. Remarkable medals and archival material by Jacqueline Stieger and Wendy Ramshaw were acquired at auction as well as Ramshaw's stunning jewel, 'Vision One' from 2000.

Gifts have continued to flow in: Sir Adam Butler's Court Cup, given by Ed Butler (Third Warden); two Dorothy Hogg and William Kirk rings given by Colin Fraser; Jacqueline Stieger's 'Peas in Pod' necklace; a brooch by Barbara Christie given by Jane Barker; and a group of jewels by Stuart Devlin, given through his widow, Carole Devlin. Makers have been generous with gifts of design drawings and archives related to Company commissions. Linda Barnes generously presented the design archive of her husband, Phil Barnes, in his memory.

Our ambitious plans to digitise our Collections will make them freely available online to mark our 700<sup>th</sup> anniversary in 2027.

### **Sir Adam Butler's Court Cup, Peter Musgrove**

1988

Sterling silver, parcel-gilt, 9 carat gold  
Given by Ed Butler CBE DSO.

Since 1957, it has been a tradition for each member of the Court of Assistants to commission a personal Court Wine Cup for use in Goldsmiths' Hall. They choose a silversmith to design and create the piece with them, which forms a unique relationship between patron and maker. Sir Adam Courtauld Butler commissioned his cup from Peter Musgrove, who had worked for Louis Osman and Malcolm Appleby as well as independently. Its distinguished fluted design welcomes the hand while the 8 applied fleur de lis in 9 carat gold applied around the stem refer to the Courtauld arms. The Cup was generously given to the Company Collection by Sir Adam's son, the current Third Warden, to join his father's Prime Warden commission of 8 peppermills by Clive Burr and Jane Short, and his Prime Warden medal designed by John Mills and cast by Grant Macdonald.

DT



### **'Peas in a Pod' necklace, Jacqueline Stieger**

late 1970s

18 carat gold, aventurine

Given by Jacqueline Stieger to the  
Goldsmiths' Company Charity.

A bib of gold pod-like forms encases aventurine beads of graduated size to evoke growing peas. The cast gold settings swell and close around the beads which are threaded into the pods. The necklace shows Stieger's characteristic free inventiveness with casting in precious metal and is documented in her interview for *Craft Lives*. In 1980 it was displayed in the jewellery exhibition in Brussels curated by Graham Hughes, the Goldsmiths' Company Curator, who had first encouraged Stieger to turn

to art medals. 'Peas in Pod', with its close aesthetic links with her 'Grow Food' medal, derives from the same artistic and humanitarian concern. Art medallist Julian Cross notes how Stieger 'has moved from jewellery to sculpture and then to art medals, and elements of all three must be in her creative toolbox as she works'.

DT

### **Rings, Professor Dorothy Hogg MBE (1945–2022) and William Kirk (1933–2009)**

Hallmarked 1995 and 2021

Silver, enamel

Given by Colin T. Fraser.

The silversmith William Kirk taught hand-engraving to the jeweller Dorothy Hogg whilst she was a student at Glasgow School of Art in the 1960s. They later taught together at Edinburgh College of Art, where Hogg led the Silversmithing and Jewellery Department from 1985 to 2007. The course gained a formidable reputation and Hogg, Kirk, and their colleague, the jeweller Susan Cross, were known to students as 'The Holy Trinity'. When clearing Kirk's workshop after his death, Hogg found two enamel test

pieces he had made. Not knowing what to do with them, but loathe to throw them away, she kept them for many years. Shortly before her own death, Hogg set the two abstract enamels into plain but elegant polished silver bands, creating a pair of characterful silver rings. Two of the last jewels Hogg made, the rings embody the link between these two significant and influential craftspeople who taught some of today's leading makers and educators.

FP



### **Brooch, Barbara Christie (1947–2013)**

2003

18 carat gold, silver, jade, aquamarine

Given by Jane Barker CBE.

Christie's double-layered brooch with its subtle watery colouring takes the form of a fish with paper-pressed scales in gold on the front. Gold and silver layers are riveted together. Projecting from the upper edge is a silver wire strut set with three gold studs and an aquamarine on one arm, and threaded with five jade discs on the other, which move freely along the wire. Christie trained in her native Holland as a theatre designer before coming to London and studying as a jeweller.

She combined making with a long teaching career at Morley College and elsewhere; her students include Romilly Saumarez Smith and Zoe Arnold. She showed her work at the Electrum Gallery and was a regular exhibitor at Goldsmiths' Fair. This is her first piece in the Collection.

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## Gifts to the Collection

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### **'People' ring, bracelet and two pairs of cufflinks, Stuart Devlin (1931-2018)**

1978 (domed cufflinks), 1981 (ring),  
1986 (bracelet); other pieces  
unmarked

18 carat gold

Given by Stuart Devlin Ltd.

The leading goldsmith and designer Stuart Devlin was a major figure behind the development of the Goldsmiths' Centre. The jewels are from the 'People' series, in which tiny human figures dance, hold hands and interweave to form expressive, joyous openwork designs. In the words of his widow, Carole Devlin: 'when Stuart originally introduced his figured jewellery, every figure would be built up in molten gold but that was not cost effective. The decision was then made to cast them.'

The bracelet here is constructed from two alternating designs in groups of four which have been lost-wax cast in 18 carat gold.

The jewels—Devlin's first in the Company Collection—demonstrate how he brought the same innovative spirit to jewellery as he brought to silver. In the words of the late Duke of Edinburgh, Devlin was 'probably the most original and creative goldsmith and silversmith of his time'.

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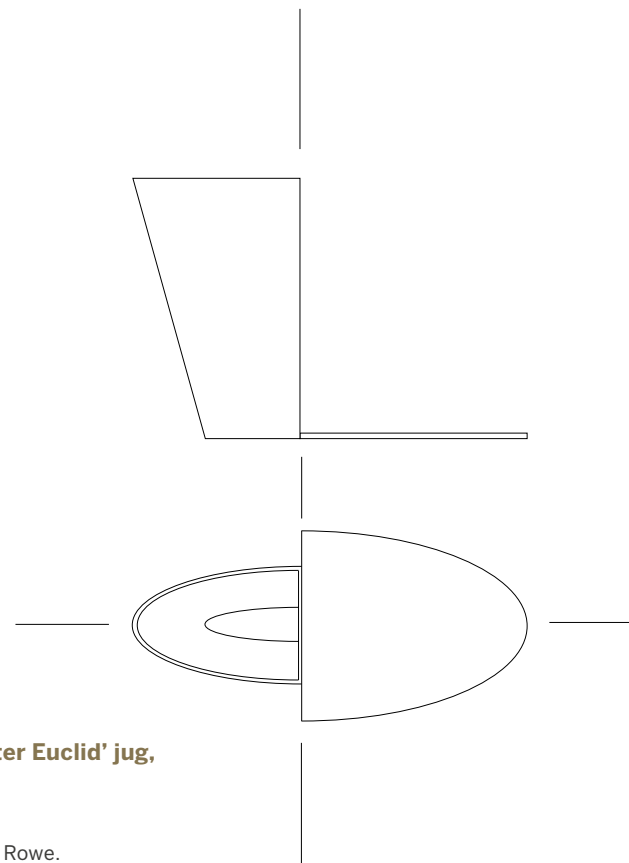
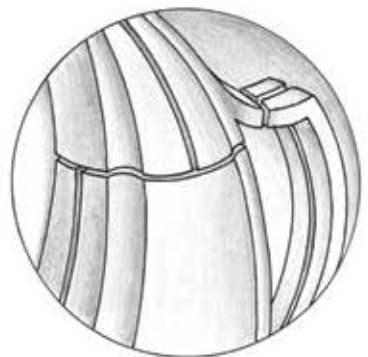
### Design drawing and resin models for Prime Warden medals, Hector Miller

1999–2014

Given by Hector Miller.

Miller often collaborates with other goldsmiths and medallists to realise their designs. His gift of resin models documents his role in lost-wax casting the Goldsmiths' Company Prime Warden medals of Roger Cunliffe, 3rd Baron Cunliffe; Stuart Devlin and Bruno Schroder. Each pair of resins show how a particular medal is constructed. In the case of his own Prime Warden medal by Mark Richards, the resins show that the medal was cast in two halves which were then soldered together. They indicate how the lettering of the inscription has been used to build up the edge of the medal, making it easy to match the two halves. Miller also gave his own design drawing for the reverse of his medal, which he cast from a design by Mark Richards in 2014, showing a jug of his own design with welded sections which give flow to the form.

DT



### Design for 'After Euclid' jug, Michael Rowe

2006

Given by Michael Rowe.

Rowe is Professor of Metal Art & Design at the Royal College of Art. The digital design is for a jug commissioned by the Goldsmiths' Company from his 'After Euclid' series, which is based on the geometry of ellipses. Rowe's concept is a playful, subversive take on a traditional jug: 'The jug body is conflated with the spout and the spout also doubles as the handle, leaving an empty space, an 'absence' where the body of the vessel would normally be.

This is delineated by the foot, which in turn seems to merge with the horizontal table surface. These are visual ambiguities that jolt our expectations, but the form still retains its identity as a pouring vessel.' The digital design drawing is one of the first additions into the Company's digital archive, which the Archivist plans to develop for the Company's 700<sup>th</sup> anniversary in 2027.

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# Gifts to the Collection

## Design archive for Goldsmiths' Company commissions, Rod Kelly

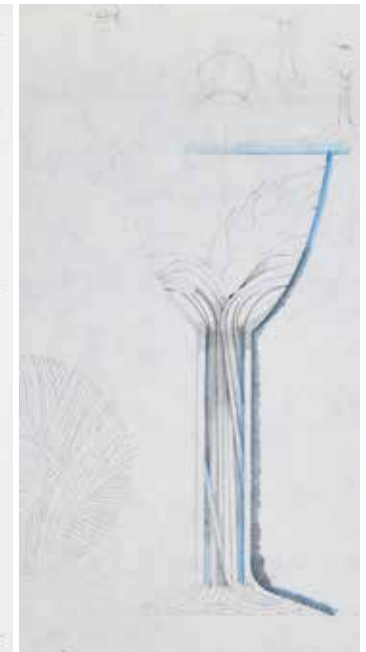
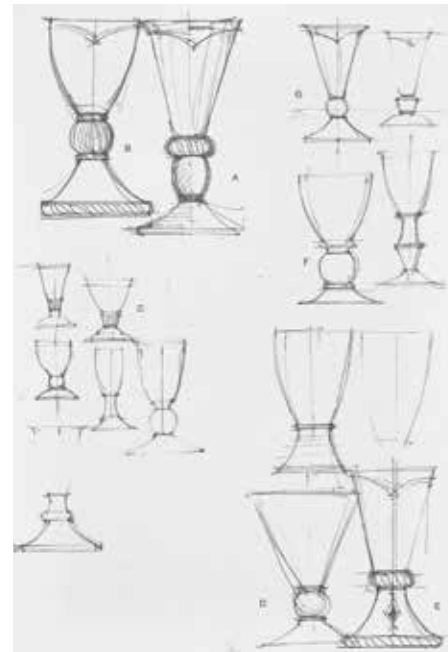
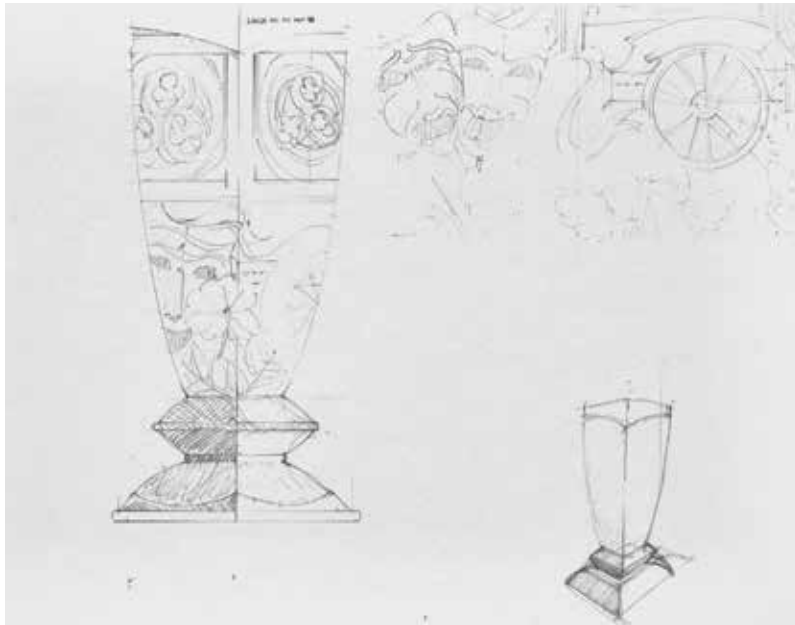
1984–2015

Given by Rod Kelly.

Rod Kelly has generously given all the design drawings for the Goldsmiths' Company commissions which he has made over decades. They include material relating to Richard Came's Court Cup, which was given to the Collection by the family in 2022, with its chased decoration based on trees in Came's garden. Other drawings relate to Court Cups made for Judith Cobham-Lowe and Charles Mackworth-Young; the Diamond Jubilee dish; and a ruby brooch recently given to the Collection by Lucy Morton. The drawings

comprise the largest design archive of Kelly's work to be seen anywhere and they make the perfect complement to the finished pieces. They will be especially useful for training the next generation of makers at the Goldsmiths' Centre.

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## Workshop drawings for Cruet set in the Silver Trust, Malcolm Appleby and Hector Miller

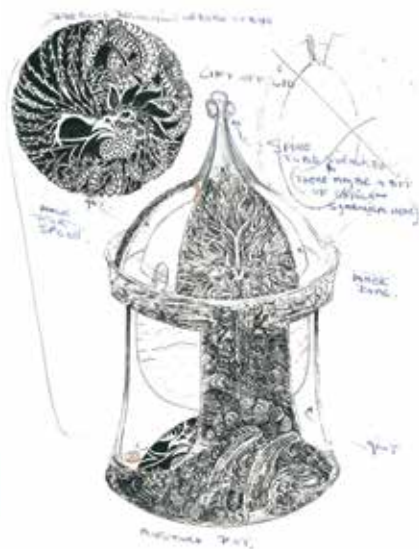
1987

Given by Malcolm Appleby and Hector Miller.

Malcolm Appleby's cruet was the first piece commissioned by the Silver Trust, a collection of contemporary British designer silver on loan to 10 Downing Street and other government properties. The three-piece set of peppermill, salt and mustard pot was designed by Appleby and made by Hector Miller. Appleby used an engraving technique which simulates tapestry stitch to enhance the pattern. The peppermill shows a naked Mrs Thatcher as Eve holding out an apple or atom bomb to Ronald Reagan. By turning the piece in the light different designs are revealed:

Mrs Thatcher's head turns into a horse; the bomb explodes in her hand; the mill takes the form of a mushroom cloud with the grounds evoking nuclear fallout. The gift of the annotated working drawings, which will be invaluable for teaching future makers, marks the expert cleaning and repair of the pieces by Hector Miller.

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## Gifts to the Collection

### Phil Barnes (1952–2019) design archive

2008

Gift of Linda Barnes.

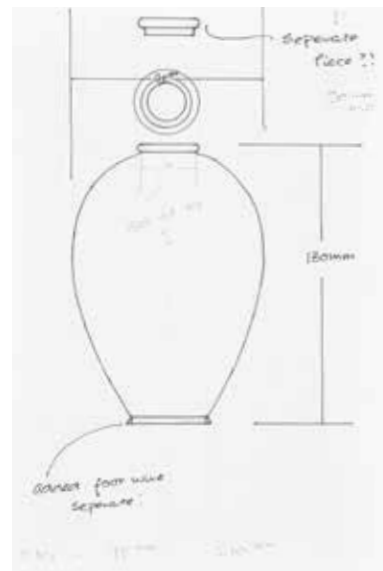
In 2021, Linda Barnes set up *The Phil Barnes Enamelling Bursary* for young enamellers at The Goldsmiths' Craft and Design Council Awards in memory of her husband, the master engraver and enameller, who died in 2019. She says of him: 'He generously shared his skills and craft with many people over the years and I feel his sketchbook, drawings, and work folders need to be available and used as inspiration for craftsmen, artists and enamellers to come.'

The archive she has presented comprises a folder for each of his major pieces, including his last piece, 'Abstract Vase No.1', which was purchased by the Goldsmiths' Company just before his death. Details on the vase include section drawings for spinning, notes on enamel colours used and the number of hours spent on it: design, engraving, enamelling, and polishing came to a total of 232 hours.

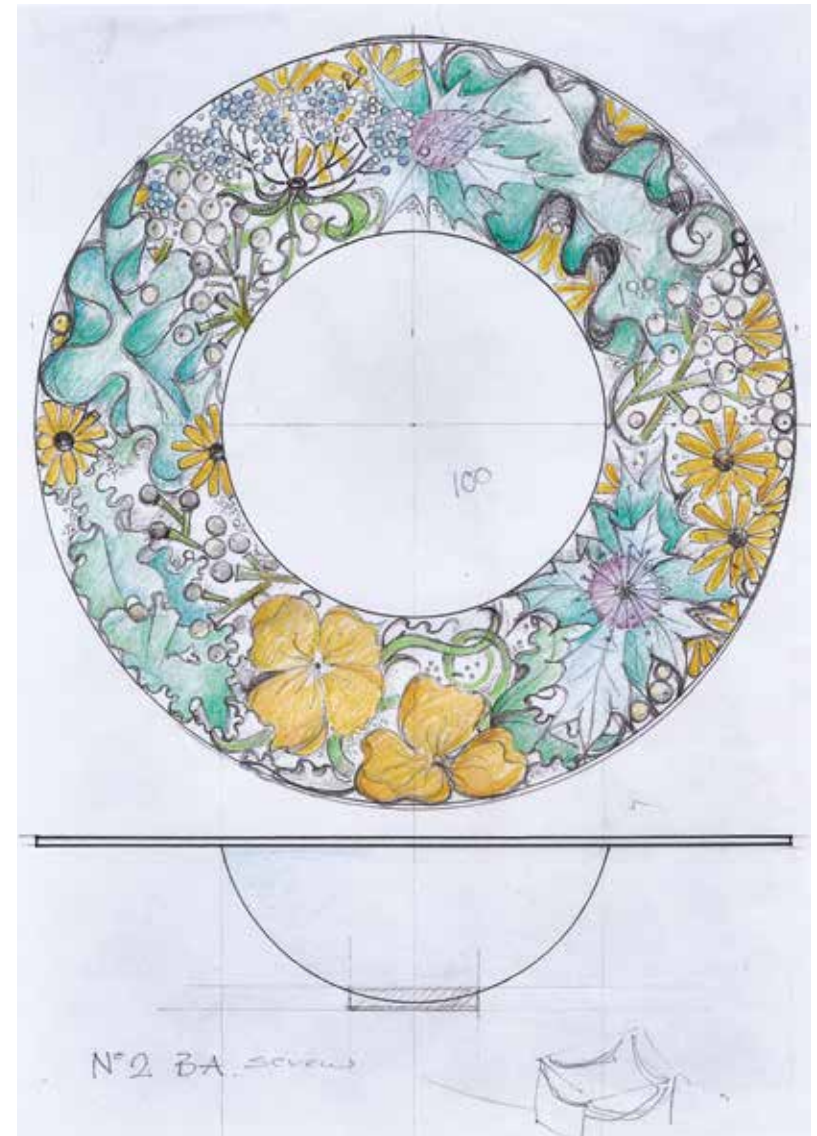
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'Abstract Vase No.1', 2016.



Design drawing for 'Abstract Vase No.1'



Design drawing for the 'Dunwich Bowl', 2014.

## Commissions

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### **'Rambling Candlesticks', Ane Christensen**

2023

Sterling silver, patinated copper and brass, hallmarked and signed

Christensen was commissioned to make this asymmetrical set of 'Rambling Candlesticks' after exhibiting a similar but matching pair in base metal at Collect Art Fair in 2023. The larger silver candlestick has a satin finish and burnished edges and is constructed from eight elements; the bottom five are solid rods, the top three are hollow cylinders. The smaller candlestick is made of seven elements; the bottom four are solid brass, the top three are hollow copper tubing with brass discs on each end. The surface has been sandblasted and patinated using a traditional blackening chemical applied cold, and the edges are all burnished.

'As a silver and metalsmith, making candlesticks is deeply linked to my Scandinavian heritage. There, lighting a candle is an informal, daily ritual which celebrates light in the dark months and creates a sense of focus in a room. With that in mind, it was important for me to make a pair of candlesticks with proportions reflecting contemporary, daily life and equally important for the design to challenge the traditional perception of silver candlesticks as formal, matching and visually still. The subject and material are traditional, but I wanted to express lightness, movement and a sense of playfulness in the finished pieces. ... As important... is the

interplay between the two different materials and variations of that form. I want the two candlesticks, when placed together, to frame the space between them, creating a visual conversation between the light and the dark, the smaller and the larger form.'

FP



### **The Coronation Cup for His Majesty King Charles III, Clive Burr and Jane Short**

2023

Sterling silver, gold, champlevé and  
basse-taille enamel

There was not time for an open design competition for this important commission, so the Company drew up a detailed brief, set up a commissioning panel and invited a number of makers to submit initial proposals. More detailed designs were then considered from a shortlist of makers before the winners were chosen: Clive Burr and Jane Short, who have for many years worked in artistic partnership. They designed and masterminded the Cup, working in collaboration with nine specialists: Linda Straupeniéks, Junko Adachi, Kyosun Jung, Stefan Coe, Samantha Marsden, Angus McFadyen, Reg Elliott, Fiona Rae and Graham Hamilton. The design is a tribute to His Majesty's long-standing involvement with the natural world, his leadership on environmental issues and his concern for the future of our planet. It is also intended to complement The Late Queen's Coronation Cup, commissioned by the Company in 1953. The fireball finial is an updated version of that on the Queen Elizabeth II Cup. The cover of the Cup is inspired by His Majesty's gardens at Highgrove. The clipped yew hedge of the Sundial Garden forms the rim, while delphiniums in blossom are

engraved by Angus McFadyen within the four panels. The bowl is finely engraved with the Royal Arms and the Arms of the City of London. The knob is exquisitely enamelled and engraved by Jane Short with an artistic representation of Earth as seen from space. The blue enamel continues onto the stem of the Cup, depicting the sky viewed through windows of Gothic tracery in silver-gilt. That theme is also taken up in the base: when the Cup is lifted, a low-relief rose window, pierced in silver-gilt, is revealed. The design emulates the famous rose window in the North transept of Westminster Abbey, the theatre of coronations since 1066. Around the base, Jane Short has engraved the national flowers of the four nations of the United Kingdom — the rose, daffodil, shamrock and thistle — with four insect pollinators nestled among the flowers. This is a piece which combines formal grace, ceremony and practicality, in that when the cup is lifted from its base, it is well-balanced for easy handling. Its precision and artistry demonstrate how the Goldsmiths' Company continues to inspire creativity and excellence in its support for contemporary makers.

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## Commissions

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### Coronation Slipper Buckles, Clive Burr

2023

Sterling silver, gold

The Company commissioned, in collaboration with a Royal Warrant holder, a pair of silver-gilt buckles for presentation to HM The King for wear on his Coronation Slippers at his Coronation. The buckles were made by master-craftsman silversmith Clive Burr, a Liveryman of the Goldsmiths' Company. They were closely modelled on the pair worn by the King's grandfather, George VI, at his Coronation in the Abbey on 12 May 1937 as shown in his Coronation Portrait by Sir Gerald Kelly in the Royal Collection. That pair, decorated on their borders with a neo-Georgian design of national flowers of the United Kingdom, is held in the Royal Collection. Burr's buckles reinterpret the design in a contemporary idiom adapting the model in terms of size and fixings to enable it to be used for the new King's Coronation Slippers. Several specialists worked to Burr's design, combining traditional hand techniques with digital technology. David Valle translated the designs into 3D printed wax models using CAD. Each wax model was then cast in silver using the lost-wax method by West 1 Castings Ltd. in Hatton Garden. They were then engraved at the Goldsmiths' Centre by Samantha Marsden at Sam James Ltd. Finally, the buckles were gilded by the Royal Warrant Holder, Reg Elliot of Elliot-Fitzpatrick, also based at the Centre.

The Company retained a duplicate pair (marked 'No.2') for its Collection at Goldsmiths' Hall. Both sets of buckles bear a full set of hallmarks on their reverse including the Coronation Mark devised by the Assay Office of the Goldsmiths' Company to mark this celebratory year. In the words of Joanna Hardy, 'The King is a great supporter of keeping skills and the craft alive, and wearing these buckles, at one of the biggest events in the world, is a great nod in recognition of the skills required of silversmiths and goldsmiths.'

DT



## Non-Company Commission

### The Cross of Wales, Michael Lloyd

Hallmarked 2022

Silver, gold, oak, slate, rock crystal, heliotrope

The Cross of Wales was commissioned from silversmith Michael Lloyd by the Goldsmiths' Company on behalf of His Majesty King Charles III to celebrate the centenary of the Church in Wales. It led the procession in Westminster Abbey during The King's Coronation on 6 May 2023, and was presented to the Church in Wales in 2024. The Cross will be used in major ecclesiastical ceremonies across Wales, both Anglican and Catholic. Lloyd's chased design, a considered contemporary expression of medieval Welsh tradition, features a simple Celtic knotwork pattern on the front and the words of St David's last prayer in Welsh on the reverse 'Byddwch lawen. Cadwch y fydd. Gwnewch y Pethau Bychain' (Be joyful. Keep the faith. Do the little things). One of the silver ferrules on the shaft is engraved with a commemorative inscription in English and Welsh: 'The Gift of His Majesty King Charles III Through the kindness of The Goldsmiths' Company / Rhodd Ei Fawrhydi y Brenin Charles iii Trwy garedigrwydd Cwmni'r Gofaint Aur.' The materials of the Cross were sustainably sourced: the Royal Mint at Llantrisant provided silver sheet produced from recycled bullion, the wooden elements were made from windfall Welsh oak, and the base from Welsh slate. Many specialist craftspeople were involved in the

production of the Cross alongside Lloyd; the gilding was undertaken by Auric SG, the engraving by Sam James Engraving; the woodturning was done by Darren Crisp, the slate base was made by Snowdonia Natural Slate Products and the bespoke box was made by Hiddlestons. The silver elements were hallmarked by The King in November 2022 during a visit to the Goldsmiths' Centre. Small, polished pieces of the mineral heliotrope are set into the ends of the bolts which hold the cross head to the shaft; also known as bloodstone, they reference Christ's tears on the Cross. Behind the central cabochon rock crystal dome on the front of the Cross are two tiny splinters of wood – a relic of the True Cross, a personal gift from Pope Francis I to His Majesty to mark the Coronation. When His Majesty hallmarked the Cross of Wales, He also marked some test pieces. Lloyd turned three of these into napkin rings, chased with a design of acorns and oak leaves; they have now joined The Company Collection permanently, together with the hallmaking hammer and punch used by The King. A second copy of the engraved ferrule is also now in The Collection.

FP



## Purchases

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### 'Dead or Alive' medal, Jacqueline Stieger

2023

Lost-wax cast bronze

From her very first pieces made for *Medals Today* in 1973, Stieger's work meditates on humanitarian concerns such as food poverty, climate change and pollution, as seen in her work in the Company collection. This is her personal response to the difficult and painful contemporary theme of human trafficking and the drowning of migrants in overloaded boats. She started with wax models of a human skull for a friend's ring; melting these for re-use she noted 'the possibilities they suggested;

floating, decaying, watery'. The front of the medal shows migrants on the beach with boats and Euro coins. For the reverse, she modelled a skull in wax, placed it on a plaster relief, then stretched clingfilm over it to make lines of tension. The medal is 'exploded' so as to move from living migrants through the tragic imagery of drowning in the void to the floating skulls and bodies. 'The subject matter became clearer as the piece developed and it seemed to find its own way of being what it is.'

DT





**'Millennium Dome Experience' medal, Jacqueline Stieger**

2000

Silver-gilt, struck

Stieger won a national competition for one of several medals commemorating the Millennium Dome, commissioned by the New Millennium Experience Company. The aim was to celebrate the innovative structure of the Dome, designed by Richard Rogers. In 2023 the Goldsmiths' Company acquired from an auction at Goringe's the archive relating to the commission which had been made by the former Director of the New Millennium Experience. The material — since supplemented

by gifts from Stieger — includes design drawings, a wax model for the medal to be struck by the Royal Mint, and five examples of the medal, from a prototype and specimens (see above) to inexpensive struck medals in cupronickel, each in their branded packaging. The obverse of the medal shows the exterior of the Dome seen against the Thames while the reverse shows the interior with the 'Millennium Experience' figure designed by Mark Reddy and an acrobat swinging from the roof struts. DT



## Prototype 'Millennium Dome Experience' VVIP medal, Wendy Ramshaw

2000

Stainless steel, gold, nanocrystalline diamond

Wendy Ramshaw, like Jacqueline Stieger (see p. 27) won sections of the national competition for medals commemorating the Millennium Dome. She designed VVIP and VIP Medals and a Staff Medal. The VVIP prototype medal is made up of layers of steel enclosed within steel rings. One layer has a geometric design as 'an artist's response to the Dome's innovative thinking and structure'. It has a striking blueish purple colour from its nano-crystalline diamond coating which the artist adopted in

collaboration with Imperial College as a cutting-edge new material and technology. The layers of the medal are bisected by a gold rod added by the artist to represent the Prime Meridian at Greenwich. Among lots acquired at auction at Gorrings are medals, prototypes and components; as well as card slipcases and two medal cases made of resin or recycled yoghurt pots. They represent a laboratory for designing innovative medals and packaging.

DT



## 'Vision One' pendant, Wendy Ramshaw

2000

18 carat gold, glass, nanocrystalline diamond, stainless steel

The pendant was commissioned for the Millennium Exhibition at Contemporary Applied Arts. Described by Ramshaw as her most complex work, it is constructed from two layers held within the gold frame: a chemically-milled steel web or dial which has been coated with luminescent nano-chrySTALLine diamond, layered over a deep-cut optical glass lens. Ramshaw collaborated with scientists at Imperial College in working with nanocrystalline diamond, noting: 'It is an optimistic new material, everlasting, romantically classic and progressive. It symbolises a lot of different hopes for the 21st century.' The cutting-edge technique and materials link 'Vision One' with her Millennium Dome medals. The pendant also relates to her large-scale gates and screens as installations, with concentric discs sectioned and sliced.

There are personal references too, which evoke the navigational instruments used by her father on a cable-laying ship, and a glass lens to offer a new vision of the world.

DT

## 'Her Majesty Queen Elizabeth II' medal, Ian Rank-Broadley

2023

Lost-wax cast sterling silver

Ian Rank-Broadley is especially known for his skill as a portraitist. This large uniface medal is based on the portrait plaque made for the Supreme Court; The Late Queen gave her permission for a facsimile of her signature to appear alongside her profile, adding further resonance to the fine portrait. The first example from an edition of ten was accepted by HM The King for the Royal Collection. The changing depth of relief across its surface make it a masterpiece

of relief modelling and of lost wax casting by Tim Blades. A medal this size is notoriously difficult to cast in silver. Great skill has gone into the cold work after casting, as well as the finishing and the patination so as to bring out the different textures of the portrait against the flat, plain background. It complements the superb series of Prime Warden portraits by Ian Rank-Broadley which the Company has commissioned since 1990.

DT



## 'The Chancellor of Cambridge University's 800<sup>th</sup> Anniversary Campaign Medal for Outstanding Philanthropy', Jane McAdam Freud

2010

Lost-wax cast sterling silver

The Chancellor's medal was commissioned as a limited-edition silver medal to be given each year to the most generous benefactor to the University's 800<sup>th</sup> anniversary campaign. The front shows the Book of Statutes and Ordinances of Cambridge University, with the bound and chained copy in the Senate House Library. McAdam Freud has numbered the lock on the clasp '23' to denote this medal's place in the series and has signed the boss on the binding.

On the reverse, the sign of infinity also alludes to the number 8, symbolising eight centuries of the University of Cambridge. The design suggests both a vast East Anglian sky and tree rings for the growth of knowledge. McAdam Freud commented: 'The back and the front of the piece are introduced to each other via the edge...The elliptical shape is key, it seduces the viewer into twisting the medal from one side to the other'.

DT

## Purchases

### Philip Attwood medal, Danuta Solowiej

2022

Lost-wax cast bronze

Commissioned to celebrate Attwood's 10 years as Keeper of Coins and Medals in the British Museum. He advocates art medals as a scholar; as editor of *The Medal* magazine; and as President of FIDEM (La Fédération Internationale de la Médaille d'Art). Solowiej has captured both his likeness (based on photographs taken twenty years apart) and his characteristic hand gestures taken from overlapping video stills. She notes: 'Taking advantage of the anatomy of the medal, the two

sides address the dual aspect of a curatorial position, that of a scholar and an animator, the studious side paired with the spontaneous; each counterpart informs the other'. The Latin inscription *CUSTODI MIRABILI AB ARTIFICE MIRATA* translates as: 'To an admirable curator. By an admired artist.' Acquired from the 2023 Goldsmiths' Craft and Design Council Exhibition as the artist's own example which won the Bronze Award for 3D Craft and Modellers.

DT



### 'Break the Ice, Breathe' medal, Imogen Hales

2022

Lost-wax cast bronze

The naïve style, strong narrative and attractive blue wax finish make this a contemporary talisman on the popular theme of cold-water swimming. On the front, a warmly-dressed woman in a frozen landscape kneels to make a hole in the ice with a pick. On the reverse, she swims in the icy water wearing her bobble hat, with a fir tree in the background. Hales submitted the medal to the 2021 British Art Medal Society's (BAMS) Student Medal competition while a student

at Glasgow School of Art: it won the Cutlers' Company Prize. In the Company's 50th year of supporting art medallists, celebrated by an exhibition and a book, *The Art of Fame*, it marked the anniversary and its collaboration with BAMS by acquiring this intriguing student piece. Hales comments: 'I think the dual-sided nature of medals lends itself really well to conveying narrative and small yet profound moments in time'.

DT



**‘Jumping Jack’ medal,  
Cathie Pilkington**

Designed by Cathie Pilkington,  
struck by Fattorini Ltd

2011

Bronze

Renowned British sculptor Cathie Pilkington studied Jewellery and Silversmithing at Edinburgh College of Art under Dorothy Hogg. Pilkington was drawn to Hogg’s energy and approach; Hogg described Pilkington as ‘like having an unexploded bomb in the department’.

To create the medal, Pilkington pressed a doll into clay and poured plaster into the impression. The resulting model was scanned, reduced in scale and struck from a steel-cut die. The swivel clip enables the playful medal to swivel

freely. It transforms the traditional idea of an old-fashioned children’s toy into a discomfiting piece of small-scale, hand-held sculpture. The relocation of a commonplace object from the innocent world of childhood to the sphere of the adult and the realm of Fine Art gives the medal an unsettling strength. ‘Jumping Jack is a toy, a keepsake, and a trifle, something to fiddle with while thinking about something else...Touching lightly on heavy topics of life, death, birth and then reverting to play, fun, fiddle.’

FP

**Cup, William Kirk (1933–2009)**

Hallmarked 1977

Silver, hand-raised

Purchased from the Scottish Gallery.

Kirk’s diminutive hand-raised silver cup was acquired in association with the 2023 *Life & Legacy: Dorothy Hogg* exhibition at Goldsmiths’ Hall. It is just under 4 cm high and has a beautiful hammered and polished surface. Understated perfection on a small scale, it exemplifies Kirk’s superlative hand-raising skill and is a joy to hold in the hand. Kirk was apprenticed to sculptural metalworker Charles Creswick in Edinburgh before setting up his own workshop in the city in 1961.

Largely self-taught, he worked mainly to commission producing silver for churches and universities. From the mid-1980s, he taught alongside Dorothy Hogg at Edinburgh College of Art, where he had a reputation for intense focus and discipline. Hogg described him as a ‘Renaissance Man’ with a deep interest in poetry, literature and music alongside his refined craft skills.

FP



## 'Seoul' bowl, Max Warren

Made in 2017, hallmarked 2023

Brass, copper, sterling silver

Max Warren studied at Brighton University, at Bishopsland and the Royal College of Art, and now teaches at the RCA as well as Central St Martin's. His work is fundamentally engaged with seeing and perspective; how we frame what we see; together with his research into creating and working with different metal alloys. The 'Seoul' bowl is made from individual parallelogram-shaped tiles of brass, copper and sterling silver, soldered together into long strips. Warren soldered the strips together into a flat sheet, which

he then hand raised. Warren's interest in artists such as Annie Albers and Bridget Riley is evident in the strong visual impact created by the colour contrast between the different metals. Warren talks about being at 'the whim of the material' during the creative process, and how important it is to 'find a point of letting go': the 'Seoul' bowl speaks eloquently of finding a balance between order and chaos, a point between control and a lack of it.

FP



## 'Viewpoint II', Max Warren

Made in 2019, hallmarked 2022

Custom made 820 silver alloy,  
wooden wall mount

Warren began this reticulated wall-piece by making his own alloy of 820 silver. He scored and soldered the edges of a sheet of the alloy to form a box frame shape, which he quenched and annealed to bring the fine silver to the surface, leaving the central core of a lower silver content. When heated, the outside, due to its higher silver content, holds its shape for longer, whilst the core reaches the brink of melting. When the metal starts to cool, the surface wrinkles or 'reticulates'

in an entirely unpredictable way. Warren describes the process, with its carefully controlled preparation then intuitive final stage as 'Like painting with a torch'. Reticulation on such a large-scale, wall-mounted piece is extremely unusual and the integral frame, which contains the directionless, fractal pattern created by the reticulation, makes this a beautiful and characteristic example of Warren's work.

FP



### **'Circular Ovals Flower Brooch II', Misun Won**

Hallmarked 2018

Oxidised sterling silver, 24 carat gold

Won moved to Scotland from South Korea to study for an MA in Jewellery and Silversmithing at Edinburgh College of Art under Dorothy Hogg. The precise engineering of her geometric jewellery creates a generous, organic aesthetic. She is influenced by the traditional Korean cloth-wrapping technique of jogakbo: in piercing and folding silver sheet she echoes the ritual movements of patch work making. This voluptuous brooch, for which she has given us the paper model, is made from two

layers of sheet silver; the top layer, a three-dimensional ring of bright sterling silver pierced and folded into circular facets, sits against the bottom layer, a flat hoop of dark oxidised silver with scalloped edges. Touches of 24 carat Keum-boo, an ancient Korean gliding technique, give a luxurious feel. The careful balance between its mathematical construction and its sense of arrested movement create a kaleidoscopic appearance.

FP

### **'Crimson Trace I' brooch, Susan Cross**

Hallmarked 2015

Sheet, vitreous enamel, oxidised silver

Susan Cross and Dorothy Hogg taught together at Edinburgh College of Art for over 20 years. The brooch was purchased from the Scottish Gallery and relates to Cross' interest in Elizabethan blackwork embroidery, which used red or black embroidery on a white linen ground to create designs with a distinct print-like quality. The mordant used to fix the black dye gradually corrodes the embroidery thread, leaving just the empty holes in the linen. Cross chased the sheet

steel on the reverse with dotted lines, covered it with crimson enamel, and several subsequent layers of creamy white enamel; she then rubbed back the surface to reveal glimpses of the red below the white. She backed the enamelled steel onto a piece of oxidised silver, rolled with linen to leave an imprint of the textile. An oval cutout on the back of the silver reveals the steel, maintaining the visibility of the making process.

FP





**Brooch,  
Liz Wallis**

2023

Silver, silk thread, steel

Liz Willis is new to Goldsmiths' Fair and to the Collection. She works with found objects which she discovered as a licensed mudlark on the Thames, sewing them together with silver elements using colourful hand-stitched silk threads to make 'little pieces of wearable history.' She is particularly drawn to handmade pins; 'by transforming them into pieces of jewellery I'm making them "precious" again and

placing them back on the body to be worn once more. I use a wider range of colours for these pieces and enjoy embroidering the silks to look "organic" in wave-like forms, or using brighter bolder colours, to catch the eye and draw attention to the piece.' The silver she uses is made to flow in a way that evokes the movement of clothing or water, adding to the story of the piece.

DT

**'St Ninian's Isle Brooch',  
Grace Girvan**

2012

Silver, stone, enamel

Grace Girvan grew up on Orkney and moved to Edinburgh to study at ECA under Dorothy Hogg. Objects found particularly on the Orkney shoreline, together with the area's sun-bleached colours, provide materials and an aesthetic for her work. 'This brooch was made in response to a visit to St Ninian's Isle in Shetland. St Ninian's Isle is connected to the mainland of Shetland by a tombolo or what is known locally as an 'ayre.' I ... was captivated by the formation of this sandbank...fascinated by the fact there were two tidelines. Along this white sand isthmus there

was a scattering of beautiful, flat silver-grey schist pebbles. I took a few... and used one of them in this brooch... The enamelled section has been lightly textured with ripple-like marks before being enamelled with a grey-blue transparent enamel; the colour evocative of the cold North Sea. The pebble and enamelled silver concave sit almost parallel to each other, divided by a silver element which depicts the 'ayre.' Purchased at Goldsmiths' Fair, this is her first piece in the Company Collection.

FP



**'Cascading leaf' necklace,  
Sarah Stafford**

2023

Oxidised silver, 24 carat gold foil

This necklace represents a new direction for the maker in the use of Keum-boo, a traditional Korean technique for applying gold to silver. Her gold foil was thicker than the one traditionally used and came from an industrial site clearance; experimenting with it has encouraged her to start making her own gold foil in green gold. 'With Keum-boo, I can add stronger swathes of gold to individual pieces and create strong lines between surfaces.' For the necklace, she used 3D modelling software to design the leaves which were then printed in wax and cast using the lost wax process. She finished them by hand, gilded them, applied gold foil with Keum-boo, and lasered the rings between the leaf forms to construct the necklace. An oxidised finish and a thin wax layer complete the piece. 'It can be worn long as a single strand with leaves cascading along the length, or alternatively doubled where each leaf sits between its counterparts in two asymmetric ribbons of leaves.'

DT





### **'Etruscan' necklace, Jean Scott-Moncrieff**

2023

Sterling silver, 18 carat gold

Scott-Moncrieff's exquisite pieces in high-carat gold and silver reimagine jewellery techniques of the ancient Mediterranean. The 'Etruscan' necklace is meticulously and slowly made by hand using the ancient 'loop in loop' construction in 18 carat gold and oxidised sterling silver. Each loop is individually soldered and looped in pairs in two different orientations to slowly build the necklace. The contrasting metals show off the technique to perfection. Scott-Moncrieff notes:

'I have experimented with a lot of trial and error to work out the right proportions relating to the thickness of the wire and the diameter of each loop to achieve a fluid, flexible chain.' This is her first piece in the Collection, acquired from Goldsmiths' Fair 2023. The purchase marks the 400<sup>th</sup> anniversary of the Worshipful Company of Gold and Silver Wyre Drawers and their Guildhall exhibition to which the Goldsmiths' Company lent 29 spectacular pieces.

DT



### **'Imrie' necklace, Joanne Thompson**

2023

Argentium silver, 14 carat rolled gold

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 piece was chosen by the incoming Lady Mayoress, Elizabeth Mainelli, at Goldsmiths' Fair 2023 as her 'City Jewel' for wear during her year as a way of promoting contemporary British studio jewellery. Thompson has adapted a medieval armorer's technique to make a completely contemporary piece. The chain

is hand-made from wire, formed into loops which vary in size. Each loop is soldered and hammer-textured. The loops are connected in a unique pattern which give the piece its sculptural form, allowing it to drape beautifully and fold into the hand. The magnetic Langer clasp also makes it easy to wear. Thompson notes that 'The intricate unit construction technique is time-consuming; however the magic of watching a piece come to life during its creation is extremely rewarding.'

DT



**'Herringbone' Ring,  
Lynne MacLachlan**

2022–23

sterling silver, hand-coloured ceramic-  
nano-e-coating

MacLachlan is new to the Collection. She trained first in aerospace engineering before turning to jewellery and silversmithing. This dramatic, sculptural ring was digitally designed using algorithmic tools to create a pattern based on herringbone-woven tweed. It was 3D printed and cast as a hollow form, then meticulously hand-finished for wear. MacLachlan says of the ceramic-nano-e-coating: 'this creates a fine layer of the material

across the piece, in this case a completely transparent layer. I then hand-coloured this with pigments, a new process that to my knowledge is new and not done by anyone else. This allows for areas to be coloured separately, thus allowing colour gradients, a signature across my work.' The ombré shading from blue to purple subtly accentuates the form and texture of the ring.

DT

**The Goldsmiths' Company  
service pin, Kyosun Jung**

2023

Silver-gilt

Since 1986 the Company has given its staff a small silver-gilt pin to mark a year's employment. Two alternative designs were initially made, both featuring the leopard head from the Company's arms as the mark of the London Assay Office: a brooch by Lexi Dick and a pin by Mary Dean. When Dean died in 2020, the Company commissioned a new leopard-head pin from Kyosun Jung, an award-winning young goldsmith based at the Goldsmiths' Centre.

She has brilliantly fulfilled the brief in making a pin with a fresh contemporary look, noting that 'I wanted to make sure that the leopard looks wild, strong and powerful'. The pin is lost-wax cast and is richly-gilded. It has a secure stud fitting which works on a range of fabrics. It appeals to diverse wearers while being immediately identifiable with the Company and is sure to be treasured for many years to come.

DT



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