



The
GOLDSMITHS'
Company

Supporting contemporary makers

Acquisitions for the
Goldsmiths' Company
Collection 2019–2020

Dr Dora Thornton

Supporting contemporary makers: acquisitions for the Goldsmiths' Company Collection 2019–20

The Goldsmiths' Company has supported excellence, craftsmanship and skills in the goldsmiths' community ever since the Company received its first Royal charter in 1327.

The Company now has one of the finest collections of British silver, including contemporary and historic plate, modern jewellery and art medals. Much of the Collection is still used for its original purpose. Jewellery is worn at occasions in the Hall. Pieces are also displayed in exhibitions and lent elsewhere, as well as being used for teaching the next generations of makers, our apprentices at the Goldsmiths' Centre, and promoting wider knowledge and patronage of the craft. Our ambitious plans to digitise our collections will eventually make much of our material—objects and archives—freely available online through our website to show who we are and what we do.

This booklet describes the Company's acquisitions, which are overseen by the Contemporary Craft Committee, over one year, from April 2019 to April 2020. Many of the purchases—and one commission—are the work of makers who are new to the Collection. Commissions completed this year include a superb brooch; two very different portrait medals of Prime Wardens of the Company; and three Court Cups, designed to be used by individual members of the Court of Assistants in the Hall. The cups are paid for by the Company and since 2018 have formed part of the Collection; they advertise the work of particular makers and excellence in the trade while also recording much about their individual patrons. Another practical commission for the Hall, which is also designed to be used, is a slimline portable lectern for speakers at Company dinners. An unusual commission is that of the 'Goldsmiths' Cup' for presentation to HMS Prince of Wales, the new Royal Navy aircraft carrier. Gifts made to the Collection and Archive are also important in adding range and depth. They include design drawings, videos, models and dies which illuminate the making process. Taken together, objects and design drawings enable us to communicate so much more about the Collection and the stories it tells about people, whether makers or patrons.

As the Company moves towards the celebration of its 700th anniversary in 2027, its pioneering support for contemporary makers through competitions, acquisitions and commissioning plays an important part in enhancing the vitality of design and craftsmanship in silver, jewellery and art medals into the 21st century.

Brooch, Rod Kelly

1995

925 sterling silver, silver-gilt, ruby

Kelly's brooch in the shape of a leaf is the gift of Lucy Morton. The jewel was commissioned as a Ruby Wedding present for her mother. Kelly, as a leading silversmith rather than a jeweller, was an unusual choice. Morton recalls: "I knew Rod's work and had always admired it – in particular the studied naturalism of his chasing. The two criteria were that the brooch should be something that my mother could wear on a coat, made of thick material like tweed, so that it should not be too intricate or fiddly. The other point was that it should incorporate the native trees of the National Trust woodland at Toys Hill in Kent where my parents lived for nearly their entire married life." Kelly's design fulfilled the brief perfectly, producing a clean-cut brooch which is bold but not unsubtle. Its chased silver design of oak leaves, acorns, holly and beech leaves is botanically exact and breathes the essence of British woodland. Kelly adds: "It is a rarity, I have only ever made one piece of jewellery and now it is in the Company's Collection."



Napkin ring, Leo de Vroomen

1982

925 sterling silver

De Vroomen's napkin ring, which he has given to the Company, takes the form of two leaping unicorns. It is hand-pierced and engraved from silver sheet, then hammered into a circle and soldered into a ring. It is one of a set commissioned by Sir Frederick (later Lord) Dainton (1914–97) as Prime Warden of the Company and given as Court Gifts at the Court Foursome Dinner of 7th July 1982. Peter Jenkins, then Clerk of the Company, wrote to the maker to congratulate him on the napkin rings: "My own guests were both thrilled to bits with them and specially commented on the interesting design incorporating the unicorns", unicorns being the supporters on the Company's coat of arms.

Gifts to the Collection

Steel dies and copper prototype used to make **Ian Rank-Broadley's** silver medal of Dr Timothy Schroder, 2018. Given by Tom Fattorini of **Fattorini & Co.** These are the first medal dies to be acquired for the Company Collection. Tom Fattorini explains: "Normally when we are commissioned to produce a portrait or high relief medal we are given the plasters (the sculptor's plaster models) which we then translate into a pair of steel dies (obverse and reverse if applicable) from which we stamp the actual medals. There is also a first off-striking in 100% copper. You will notice that not all the detail is revealed and in fact there were multiple strikes before the item was considered finished." The dies and the copper strike illuminate aspects of the making process of a struck medal for our apprentices and visitors.



Commissions

Medal of Dr Timothy Schroder as Prime Warden, Ian Rank-Broadley

2018

925 sterling silver, struck

Every Prime Warden of the Company since the 1990s has commissioned a portrait medal from their chosen medallist to commemorate their year in office. Rank-Broadley is a well-known portrait medallist; the medal was struck from the artist's plaster model by Fattorini in Birmingham. Tom Fattorini has kindly given the steel dies used to strike the medal and the first copper strike to the Company Collection, these can be seen on the previous pages. The front (obverse) of the medal shows Dr Schroder in profile. On the back (reverse) is his intricate Court Cup, completed in 2006 by the goldsmith Kevin Coates, which celebrates the Prime Warden's interest in the culture of Renaissance Europe. Dr Schroder has generously given Kevin Coates' measured design drawing for his cup to the Company.



Medal of Judith Cobham-Lowe as Prime Warden, Jacqueline Stieger

2020

958 Britannia silver, cast

Stieger is famous for her art casting in medals, jewellery and silversmithing; her work in all three areas is represented in the Company's Collection. Judith Cobham-Lowe was the first woman to serve as Prime Warden of the Goldsmiths' Company, in 2017–18. A subtle portrait of Cobham-Lowe appears on the front while on the reverse Stieger shows one of the Romanesque doors of Lincoln Cathedral in commemoration of the 'Livery Skills Festival Weekend' held there in June 2017, which celebrated the continuing traditions and relevance of craft skills.

Cobham-Lowe explains: "I have been passionate about 'proper' apprenticeships — like those run by the Goldsmiths' Company through the Goldsmiths' Centre, which last several years and give you a real skill for life — ever since being responsible for 30,000 apprentices a year as part of my NED Deputy Chairman role within the Department for Business Innovation and Skills (2009–14). This 2017 weekend was a wonderful way to celebrate what is timeless and relevant about both craft skills and the Livery Companies which uphold them."

Victoria Broackes' Court Cup, Clive Burr and Jane Short

2019

925 sterling silver, silver-gilt, vitreous enamel, tanzanite, peridot, diamond, emerald, amethyst and alexandrite

The cup makes many subtle references to Broackes' life, family and work. The undulating hills on the bowl, finely engraved and enamelled by Jane Short, are based on Broackes' photographs of the hills above Cannes; as she says: "France has been a big part of my life". She wanted "a wash of colours rather than a dense solid feel to them". The gems set into the knop are the birthstones of her family. Jane Short and Clive Burr suggested the lozenges on the stem to illustrate themes in her life, from Bowie and the Beatles to the family dog and their cottage in Sussex. The projections on the foot recall the sculpted door surround of the main entrance to the Victoria & Albert Museum, where, as Curator of Theatre and Performance, Broackes has put on highly-praised exhibitions on pop culture in the 1960s and 1970s. All these inspirations and motifs have been skilfully fused into an elegant cup which is light in the hand and inviting to the eye.



Richard Madeley's Court Cup, Clive Burr and Jane Short

2019

925 sterling silver, silver-gilt, vitreous enamel

Madeley explains that he too wanted a cup that "captured a bit of my life story", thus he sketched it as a remembrance of his twelve years of service in the Royal Marines. The knop takes the form of a globe, enamelled in basse-taille to show the oceans with landmasses picked out in gold. Both the globe and the gilded wreaths are Marine emblems. The foot is engraved with waves referring to a life at sea, while the engraved mountains on the cup itself point to "my love of skiing and mountain life." The cup was spun by Clive Burr while the enamelling of the globe and the engraving of the mountain range is the work of Jane Short. Clive Burr subtly gilded the inside of the cup a pale gold, recalling Norwegian winter snowlight. Madeley comments: "Every time I use it, I am struck by its symmetry and style and it gives me enormous pleasure."



Edward Harley's Court Cup, Michael Lloyd

2020

958 Britannia silver

The octagonally-fluted beaker is exquisitely chased with a design inspired by the natural and built environment of Brampton Bryan, the Harley family seat in Herefordshire. Edward Harley records that on a visit to the family, Lloyd was struck by "the huge and ancient Spanish chestnuts in the park; he gathered and took away with him leaves and branches which have now found themselves represented on the surface of the cup." Lloyd also incorporated into the base the 'ballflower' moulding as seen on Brampton Bryan Castle—an architectural feature which dates from the 14th century, when the family arrived there.



The hallmarks are scattered over a leaf within the continuous chased chestnut design, while the rim of the beaker has been polished and engraved with an inscription and the Harley crest. The gilding inside the beaker highlights the delicacy of the chasing on the outside, which is close to drawing on silver. The whole piece seems to breathe the spirit of the place which inspired it, and it does so in a completely contemporary and fresh way.

Commissions

'Rose Bowl', Adrian Hope

2019

925 sterling silver, rosewood

Commissioned by the former Prime Warden, Judith Cobham-Lowe, for use at lunches and dinners in the Hall. The brief was to make a bowl which would sit low on the table so as to allow diners to see and talk over it, with a carefully-designed geometrical grid to hold flower stems in place. Maker and patron worked closely together on the commission.

The bowl had its first outing at a Wardens' lunch on 4th December 2019 and it will often be used in the Hall in years to come. As Cobham-Lowe comments, it is "very original and perfectly suited to its intended purpose. I love all the contrasting finishes, including some 'signature' elements, like the chasing; and the form is so pleasing ... absolutely magnificent".





**Lectern, Hector Miller and
Frances Loyen**

2019

925 sterling silver, vitreous enamel,
leather

Hector Miller, as Prime Warden, decided to design and make a new portable lectern for use by visiting speakers at Livery Dinners in Goldsmiths' Hall. It is already in regular use. The splayed foot is tig-welded. Miller cut the cloisons or compartments for enamelling into the silver stand with a leaf design inspired by the trees which grew around five different family houses which he has known since childhood. Miller's wife, Frances Loyen, then enamelled the lectern. She took a painterly approach to the enamelling, expanding beyond the set compartments to create a fluid, colourful pattern of her own which she has signed with her initials.

Commissions

'Unitatis' (Unity) decanter, Benjamin Ryan

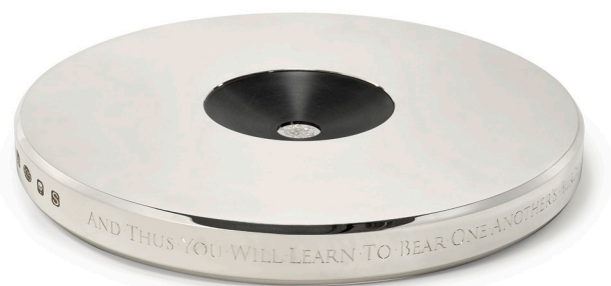
2019

925 sterling silver discs, 950 platinum discs, tempered glass hardware, rhodium plating, 3 interlocked neodymium magnets, kinetic sand/polydimethylsiloxane (Ferro Sand).

The winning design in a Goldsmiths' Company competition for a special commission: a centrepiece to commemorate the platinum [70th] wedding anniversary of HM The Queen and HRH The Duke of Edinburgh.

A glass decanter sits within a double-skinned glass bowl, which rests on a silver base. Three powerful neodymium magnets hidden within the core of the glass decanter attract a small quantity of Ferro Sand within the sealed bowl beneath to form a delicate spiky pattern. A heavy stopper on top of the decanter mirrors the shape of the magnetised Ferro Sand below. Ryan comments: "I wanted to create a visual spectacle of activity and natural creativity, through the unique movement of a magnetic material. Love is often described as an instant attraction, symbolised by

the magnetic forces in the piece." The rim of the base is engraved with a passage from the address given by the Archbishop of York for the couple's marriage service in 1947: "And thus you will learn to bear one another's burdens as you walk on the road of life, making the journey together with happiness and hope." The laser-engraved barcode around the edge of the bowl records the commission from the Company and the occasion which it commemorates.



'Goldsmiths' Cup', Rauni Higson

2019

925 sterling silver, on a Welsh slate base

The cup was commissioned by the Goldsmiths' Company for presentation to the Royal Navy's latest aircraft carrier, HMS Prince of Wales, as she was officially commissioned at Portsmouth (10 December 2019). The Company's Charity had previously awarded a substantial grant towards improving the communal and recreational areas of the ship in which the 'Goldsmiths' Cup' is now displayed and used.

The Company wanted to commission an outstanding Welsh silversmith for this special cup, and selected Rauni Higson. She lives in the dramatic landscape of Snowdonia, which she describes as "a rich backdrop of mountainous crags and rugged coastline" that has a strong influence on her work. Her silver is represented in the National Museum of Wales as well as in the Goldsmiths' own Collection.

Higson is particularly known for her chasing and its affinity with water, which also made her an appropriate choice. Her hammer-chased design for the 'Goldsmiths' Cup' takes the form of a swirling wave with spume at its crest, in contrast to the smooth butler finish of the rest of the cup. Higson notes that: "The wave is 'hammer-chased' (hammering the outside of the cup directly, using no punches, but with pitch to support from inside). I used many custom-shaped hammers

to form the wave, including some curved ones I made myself by casting in bronze."

Specialist engraver Angus McFadyen engraved the cup's name within the curve of the wave. Higson has incorporated Welsh slate from a local quarry, Inigo Jones Slate Works, in the base for the cup, which has been carved so as to flow into the hammer-chased wave form on the cup itself. The base adds stability and the lower section is set with silver plaques, one of which is engraved with the story of the commission set between the arms of the Company and the arms of the ship. The other three plaques can be detached so that they can be engraved to record future winners of the cup on board ship.

The Company worked closely with Higson and with the ship's captain in every aspect of the making of the cup. The cup manages to be both classic and contemporary. Its style works well with old and new silver from other ships with which it is displayed, and it is made to last. It is good to know that it has been warmly welcomed and used since its first week on board, and we hope that it will have a special role to play in the life of the ship for years to come.



Commissions

'Amaru' brooch, Emmeline Hastings

2019

Oxidised sterling and argentine silver, 18ct rose gold, 18ct yellow gold and platinum, acrylic with stainless steel pin. Carved acrylic base embedded with individually applied precious metal elements.

The brooch was commissioned through the Company's Contemporary Craft Committee after seeing her work at the 2018 Goldsmiths' Fair. The name, 'Amaru', drawn from Inca mythology, refers to an underwater serpent which can move between worlds; a creature that is perfectly evoked through the shining scales embedded into the acrylic base of the brooch. The scales are made from platinum, oxidised argentine silver and two shades of gold so as to graduate the colour over the surface of the brooch. They almost seem to stir as light moves over them, illustrating, in Hastings' words, how: "Natural pattern, texture and a sense of 'aliveness' has always been intrinsic to my jewellery". The commission brief played to this quality in demanding an undulating surface for the brooch, enabling Hastings to develop her signature technique into something more kinetic and dramatic. Similar pieces won the 2020 Goldsmiths' Craft & Design Council Silver Award for Fashion Jewellery.



Dish and Cover, Ray Walton

2006

925 sterling silver with lapis lazuli knop

Walton's piece takes its inspiration from the onion-shaped domes of Russian Orthodox churches, while the outer edging alludes to the layers of an onion as it is cut. It won the Jacques Cartier Memorial Prize at the Goldsmiths' Craft and Design Awards held at Goldsmiths' Hall in 2006, as well as the Goldsmiths' Company Award for craftsmanship and design and Best Senior prize for silversmithing. Ray is now tutor in silversmithing at the Goldsmiths' Centre, passing on his skills to the next generation of makers.

He explains the technical demands of making a covered tray: "Trays are known to be one of the more challenging areas of silversmithing work. The problem with hammering a piece of this size is to keep it under control. The piece builds up tensions, which in this case meant annealing over 25–30 times to release the build-up of stresses which hammering produces. Keeping the piece flat, especially during the hammering of the fluted border, is the challenge ... the main driver for me is about making the silver do what you really want it to do."



'Sun Dish', Samuel Waterhouse

2019

999 fine silver and various white, green and yellow golds

Waterhouse's dish was acquired at the 2019 Goldsmiths' Fair after Waterhouse had been awarded the Silver Society Prize for Silversmithing at Goldsmiths' North in July 2019. It is decorated with radiating rays made in alloys of white, yellow and green gold which have been fused to the fine silver dish through a combination of pressure and heat in a variant of the traditional Korean Keum-Boo technique. The pattern was first cut into a flat disc of silver. The alloys were rolled into thin foil and cut to shape so as to fit into the pattern, then burnished and fused into the hot silver. The disc was hand-raised and shaped, and a foot added, then baked to a matte white. Waterhouse comments: "I aim to combine features of the ancient and modern to create silverware which both feels contemporary and has an element of timelessness."



'Primavera' (Spring), Jacqueline Ryan

2018

18ct gold and vitreous enamel

Ryan, who lives in Todi, Italy, draws her greatest inspiration from the natural world. She starts with meticulous drawings, watercolours and digital macrophotography, then abstracts natural elements into miniature sculptures made from handmade Italian paper. Ryan explains: "Much of my work is made up of moveable elements which shake and vibrate on pins as the body moves... I am not sure that articulation and enamelling have been great partners in the past... I did not study enamel in a traditional or structured manner and have experimented and found a way of using enamel on my own terms." The 'Primavera' brooch plays on the yellow-greens of early spring. She adds: "The piece, which is very free, consists of a forged, gently curving oval convex dish form which holds the slightly moveable enamelled parts in place. I assembled the coloured elements with the same amount of spontaneity and joy with which a florist might create a mixed spring bouquet."

Two rings, Mark Nuell

2019

18ct gold, green sapphire (4.72 carats),
yellow sapphire (2.04 carats)

Nuell's rings are made from two Australian sapphires from Rubyvale in the Central Highlands region of Queensland. He has sapphires in his blood, as he grew up near the Queensland gemfields and his father was a sapphire miner. "My work is handmade using gold and silver and coloured gemstones, which have always been the main focus of my pieces. Recently I have gone back to my original training as a gem cutter to combine this skill with my goldsmithing work."

When acquired at the Goldsmiths' Fair 2019, Joanna Hardy, jewellery expert and member of the Contemporary Craft Committee, noted: "So often gem set jewellery is set in traditional cluster mounts

where principal stones are oval mixed-cut in shape... sapphires are often heat treated to make the colour uniform. What I love about these rings is their honesty, for the sapphires have been left displaying their natural colour and Mark has cut the stones in unconventional shapes to show off the natural beauty of the stones, and then their shapes have inspired the setting. It is very rare to find a goldsmith who can cut his own stones and especially to this high level of craftsmanship and skill." Nuell won the 2020 Goldsmiths' Craft & Design Council Bronze Award for precious jewellery in gold, platinum and palladium.



'Flow' brooch, Louise O'Neill

2019

18ct yellow gold, 1 baguette diamond

The brooch evokes the movement of flotsam and jetsam on a river. O'Neill explains: "I feel there is something liberating about a brooch form ... it gives me free reign to explore and develop ideas... I photograph, draw, arrange and rearrange paper shapes to explore visual rhythms. I want there to be the suggestion of movement within the piece. Inspiration is drawn from the natural and built environment." The delicate, textured gold rectangles are soldered at their angles and are set against a scooped-out gold backplate. A single projecting baguette diamond adds a discreet sparkle, making a sophisticated modern piece for both formal and informal wear. 'Flow' was acquired at the 2019 Goldsmiths' Fair.

'Rolling Waves in Moonlight', Ute Decker

2017

18ct Fairtrade Gold

Decker's brooch is from her limited-edition 'Calligraphy' series. The brooch is formed from a single strip of loosely-curved gold with matte surface and polished edges. This is the first piece of Fairtrade Gold in the Collection, traceable to a mining co-operative in Macdesa, Peru, and it bears the Fairtrade mark, introduced in the United Kingdom in 2011. Decker explains: "Jewellery is my artistic medium to tell a story and working ethically and sustainably in a global world is one of the most urgent stories today." Joanna Hardy adds: "Ute Decker was one of the first jewellers in the world to launch a collection using Fairtrade Gold. Her architectural jewels are bold, minimalist and stylish." A brooch from the same series won the 2018 Goldsmiths' Craft Design Council Silver Award for precious jewellery in gold, platinum and palladium, and a ring in the series won the 2020 Goldsmiths' Craft & Design Bronze Award for Fine Jewellery; the Gold Fairtrade Award; and the National Association of Jewellers Award.



'Signature Ring', Sarah Stafford

2020

18ct yellow gold with 25 brilliant cut diamonds (0.7ct approx.)

Stafford combines 3D printing and handwork in making her distinctive rings. She explains: "All Signature pieces are unique and begin with the finger size and width. I'll map out these basic parameters in Rhino and then build the ring circle by circle considering proportion, negative spaces and balance along the way. This digital file is then printed in wax, cast, diamonds are set and the piece is then hand finished." The discreet use of diamonds in the ring can be compared with Mikala Djørup's necklace (acquired in 2018) and Louise O'Neill's 'Flow' brooch, which we also acquired this year.

**'Graduated Gold' necklace,
Maya Selway**

2019

Champagne, yellow and dusty pink diamonds, 18ct yellow gold graduating to 14ct gold and soft 9ct white gold

The necklace is the second jewel to be added to the Company's City Collection, in which each piece is chosen in consultation with the spouse/partner of the incoming Lord Mayor of London, to wear during their spouse's/partner's year of office. Hilary Russell chose this necklace at the Goldsmiths' Fair 2019 and notes: "I am really enjoying wearing it, and, as you might imagine, it is much admired."

It is made from twenty-two champagne yellow and pink diamonds in a graduated setting in 18, 14 and 9 carat gold. Each link, formed as a cluster, is carefully weighted so as to sit perfectly on the neck without twisting. Once the necklace had been adjusted to fit, the Lady Mayoress immediately started to wear it; its first outing was at Remembrance Day services in 2019. We hope that it will advertise the excellence of contemporary jewellery-making in London wherever she goes.



'Linear Brooch', Anna Gordon

2019

Oxidised silver, 18ct yellow gold

This brooch is one of a series of 60 mm brooches which use repeated units. Each silver tube is hand formed from silver sheet, with an opening along its length, then curved like a twig and rigidly fixed onto a round frame at the back. The silver tubes which make up the brooch are oxidised to grey-black or decorated with gold leaf. Gordon comments: "I am interested in drawing and the quality of the drawn line. I see the pieces of jewellery as a sketch on the body, sometimes three-dimensional and often with an element of movement. I enjoy the changes to a piece as the light plays on it, creating a shadow on the wearer or catching the brightness of gold leaf. I like this contrast and feel it gives the work another dimension."

The piece was displayed at 'Elements: A Festival of Jewellery, Silver & Gold' in Edinburgh in November 2019. Gordon was awarded the 2020 Goldsmiths' Craft & Design Council Gold Award for Wire Innovation, sponsored by The Worshipful Company of Gold and Silver Wyre Drawers.



'Hanna' necklace, Joanne Thompson

2019

925 sterling silver, oxidised

Thompson has adapted a medieval armourer's technique to make a completely contemporary piece. The necklace is formed from fine gauge silver wire formed into individual links of oxidised silver, hammered and soldered together to make unique, complex patterns. 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". The result is a necklace that is remarkably strong, durable, and full of movement. It is as inviting to the hand as to the eye; it is fun to play with and it drapes beautifully when worn. Acquired at the 2019 Goldsmiths' Fair.

'Three Cone Necklace', Wendy Ramshaw

1982

18ct gold and white Wedgwood
jasperware

Ramshaw's iconic necklace is the result of a collaboration in 1982 between the artist and Josiah Wedgwood & Co. of Barlaston, Stoke-on-Trent. She suggested to Wedgwood that they might collaborate in making jewellery using the black basalt and white jasper stonewares for which they have been famous since the 18th century. Ramshaw hand-turned the Wedgwood ceramic elements on a lathe like those originally used at the Wedgwood factory to produce geometric forms, noting: "I frequently refer to my use of the lathe as [being] not unlike the potter's use of the wheel. The way in which thinking and feeling suggest a series of shapes seems to be similar. The lathe is a liberating tool enabling me to work with greater speed and accuracy and allowing me to spend more time developing ideas." Ramshaw's ceramics were then looped or strung into necklaces interspersed with 18 carat gold elements, which make the perfect foil to white jasperware or black basalt ware.

The Wedgwood collection was launched at an exhibition at the Victoria and Albert Museum in 1982. An example of the necklace, featured in the catalogue, was acquired by the Museum. It has long been considered an iconic

Ramshaw design. Shirley Bury illustrated it on the front cover of her book on the artist, 'A Retrospective Survey 1969–1981', and it also featured on the V&A exhibition poster, 'Avant-Garde', which was displayed on the London Underground in 1992. What makes this necklace particularly significant is that it belonged to Ramshaw herself. The artist, who died in 2018, wore it to the opening of the 1982 exhibition, as recorded in a contemporary photograph, and treasured it all her life.

The necklace was acquired from the Scottish Gallery following new research for a retrospective display of the Company's important collection of the maker's work. The display was designed to accompany a memorial event in association with Ramshaw's family, friends and former students at Goldsmiths' Hall in November 2019.



Acknowledgments

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Credits

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