

# THE GOLDSMITHS' REVIEW



2022–2023



## THE COMPANY

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### Front cover

The *Cross of Wales*, Michael Lloyd, 2023,  
silver, gold, oak, slate, rock crystal,  
RICK GUEST

### Title page

*Ring*, Dorothy Hogg, 1960s,  
silver, titanium.  
Collection: The Goldsmiths' Company.  
CLARISSA BRUCE

### Back cover

*Circular Ovals Flower Brooch II*,  
Misun Won, 2018,  
sterling silver, 24ct gold.  
Collection: The Goldsmiths' Company.  
RICHARD VALENCIA



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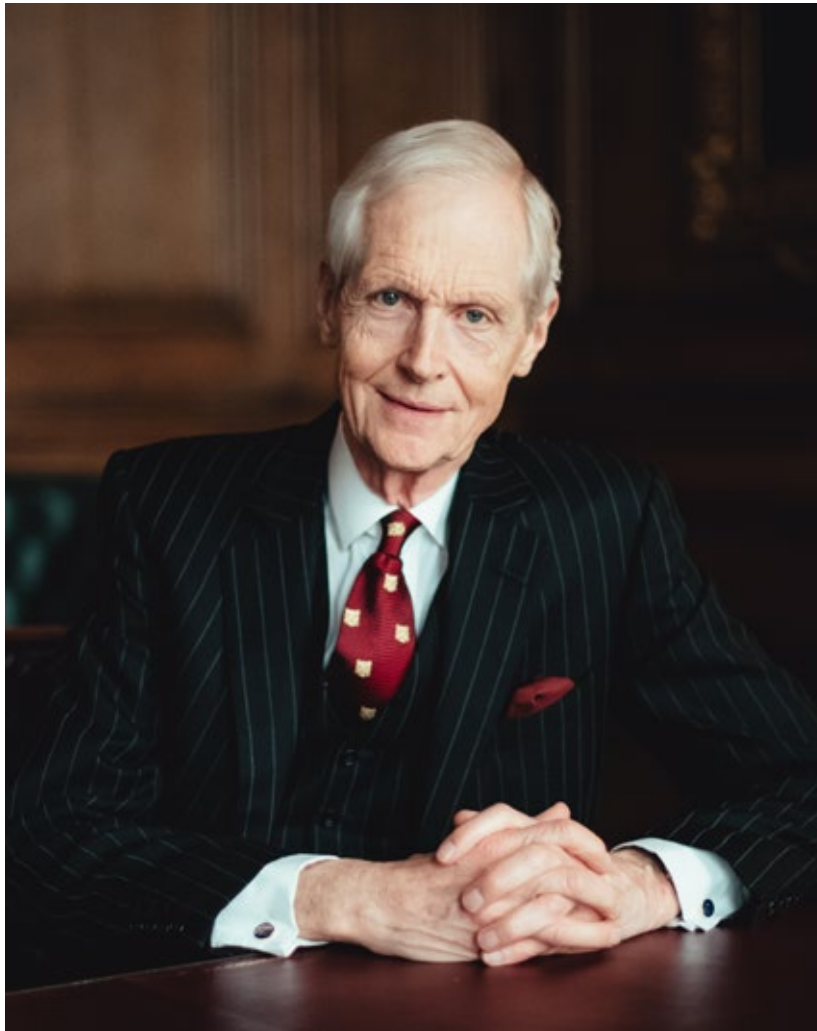
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# THE GOLDSMITHS' REVIEW



2022–2023

# *THE NEW PRIME WARDEN*



JULIA SKUPNY

A LONG CAREER IN MEDICINE HAS given Charles Mackworth-Young the opportunity to work in a field that is at once highly scientific and connected to the human condition: as a doctor he has witnessed vulnerability and “remarkable and often surprising courage”. The need to align technical skill with a sensitivity to people is a quality shared by goldsmiths as well as medics, and Charles’s enduring

appreciation of creativity provides a further link between the two disciplines. Becoming Prime Warden of the Goldsmiths’ Company “was not in my career plan at 25”, he says, but lifelong passions and interests have led him naturally to the role.

He spent the first year or so of his life in Prague as part of a diplomatic family and moved to Windsor as a young boy. His father then served for many years as Royal

Librarian and Assistant Keeper of the Royal Archives at Windsor Castle, which provided him with a connection to “beautiful things” and the “continuity of history in ordinary life”. Just as important was his mother, a watercolourist. He has powerful memories of her painting and credits her with helping him to look with an “artist’s eye”.

He might never have considered medicine if it hadn’t been for the suggestion

# CHARLES MACKWORTH-YOUNG

of a teacher while he was studying science A-levels. Looking back, he is “profoundly grateful” for the advice: work as a doctor provided great variety and the opportunity to deal with “real people from all walks of life”. It was a job that still feels worthwhile and, he reflects, suited him “much better than desk work”.

The degree course he took at the University of Cambridge gave him the chance to study something different in his third year. He chose archaeology and anthropology, and still appreciates the opportunity this gave him to think critically about his own society, as well as others. It helped him to value different people, traditions and approaches – something he continued to do during two spells working in Germany as a student.

Charles chose St Bartholomew’s Medical College to continue his clinical training. With no other doctors in the family to give their advice, the decision was based on the hospital’s interesting history, buildings and two remarkable Hogarth murals. Medicine and art were never far away from one another, and his subsequent postings in London and the USA were coupled with exploring the local musical scene.

Life as a junior doctor was challenging and included working one night in three, followed immediately by a day on duty, but there was a “great sense of camaraderie”. The last six years of his training were spent at Hammersmith, a pre-eminent postgraduate teaching hospital. It was, he recalls, an “inspirational place”, and cemented an interest in research that continued at Tufts Medical Center in Boston. This was “a thrilling time”, working in an international research group. An interest in scientific discovery as well as face-to-face practice continued when he returned to the UK, and later during his time as a consultant at Westminster and Charing Cross Hospitals.

Now a senior rheumatologist, over the course of his career he has explored the origins of autoimmune diseases and the treatment of arthritis, helping to define a new syndrome. Although research and treating patients competed for his time, he sees them as “mutually dependent”, each enriching the other. Enduring interests within medicine have also included education, training and the ethics of research, in which he has had prominent leadership roles. Early in his career he became aware that ethics committees often lacked the expertise to judge the scientific validity of a study. This problem could be addressed by facilitating fully independent peer review. He established and still runs a system for Imperial College London that provides robust peer review proportionate to the risks of participation in a trial. This has become a national benchmark.

In 2020 he was appointed CVO (Commander of the Royal Victorian Order) for his work as Medical Director of King Edward VII’s Hospital, which was established to look after serving and retired members of the Armed Forces. Helping to support and develop its high standards was very enjoyable and widened his management experience. As a small but dedicated institution, the hospital perhaps has some parallels with the Goldsmiths’ Company, but more are found with the Society of Apothecaries, of which he became Master in 2017. Both ancient City organisations are highly engaged in supporting their professions and have important charitable roles.

Membership of the Society of Apothecaries was “a natural consequence” of his professional life, but his connection to the Goldsmiths’ Company came through a different route. He was headhunted to serve on the Company’s Charity Committee at a time when there was a significant focus on medical charities, becoming a Freeman in 1995. An appreciation of goldsmithing

followed as a natural consequence of that “artist’s eye”, and encouraged by his wife Iona (an art historian), he became an Assistant in 2011. The breadth of experience he gained working with patients from all walks of life translates, he hopes, into his contribution to the Company: the work of the goldsmith also covers a broad spectrum of society.

“Prime Wardens,” says Charles, “come and go.” He sees his role as helping to deliver a rolling programme focused on celebrating the Company’s heritage while strengthening it for the future. Priorities include creating a more “efficient, responsive and nimble” Charity; making the Company more attractive to all parts of the trade – especially those who might not have considered joining; and promoting the value of the Goldsmiths’ Company and the wider Livery movement to the world. The 700th anniversary is also hugely important, providing an opportunity to celebrate and set the course for the future.

It will certainly be a busy year: although he retired from the NHS in October 2022, independent work as a doctor continues, as does his love of music “in all its guises”. He composes music and still plays the trombone in orchestras and in the brass group he started as a student. He continues to enjoy skiing, having previously qualified as an instructor. The passion for art that has taken him and Iona around the world will find much to inspire it in the work of contemporary goldsmiths, and he is looking forward to immersion in the Company’s traditions as well as its innovations. Charles observes that, “as with painting and music, the combination in gold or silver of brilliant craftsmanship and artistic inspiration is utterly thrilling and I feel particularly fortunate to be able to help support and promote this life-enhancing craft.” ♦

ELENI BIDE

# PRECIOUS MATERIALS

SALENA BARRY

AT THE 2022 GOLDSMITHS' FAIR, ARTIST, METALSMITH, curator and educator Roxanne Simone gave new depth to the term 'conversation piece'. She invited visitors to do more than just admire the skills and imagination of jewellery makers – she asked them to engage in a conversation that questioned their assumptions about what makes something precious and which materials are suitable to make jewellery. In doing this, Simone ultimately asked, "What is jewellery? And what can it be?" She allowed the public to form their own conclusions, but provided several options to consider in her aptly titled exhibition *Precious Materials*. The show, held at Goldsmiths' Hall, brought together a new generation of mostly women and BAME jewellery makers expanding the field through their innovative practices. Describing the participants' contributions to the show, Roxanne says that each one "has a layer to their practice that isn't just making jewellery".

Some objects included in *Precious Materials* probed questions of identity. Siobhan Wallace exhibited a gold-plated signet ring bearing the inscription '1% British'. Siobhan, whose practice centres around identity and heritage, used her own biological data to create the ring, which, regardless of the wearer, prompts larger questions about what underpins identity. She questions the role and authority of biology in making this determination, and, by quantifying Britishness, her work interrogates how certain identities are claimed and assigned in a larger social context.

Although some works in the show incorporated gold and silver, Roxanne included pieces made from non-traditional materials, like those from blacksmiths Daniel Freyne and Gregory & Tesserars Blacksmiths. These works, which are made to adorn spaces rather than bodies, demonstrate the artistic possibilities of this type of smithing, something that is rarely highlighted. Other works deviated even further to incorporate materials such as python vertebrae and pig's blood.

The latter was used in Mairi Millar's *Thoughts and Prayers* ring. Mairi, a multidisciplinary artist from Trinidad and Tobago, considers jewellery's ritualistic origins, and uses materials like hair, bone and skin in her work. The ring she exhibited was created during a series of mass shootings in the United States, where she had lived and studied. The phrase 'thoughts and prayers' (for the families of the victims) is frequently used in official responses to the violence. Mairi saw this phrase as a poor substitute for meaningful, systemic change and more as a rhetorical device authorities use to avoid accountability by way of compassion. She imprinted a motif of two praying hands in dried pig's blood on the ring to represent how embedded the phrase has become in the response to these tragic events. In a short filmed performance shared on her website, two hands, one wearing the ring, wash themselves in a bowl of water. Slowly the blood from the ring washes off and gives the water a red tinge. The ring's neat, red surface and the image of praying hands are washed away to leave a rough mass of blood, reinforcing the message that expressions of sympathy and attempts at absolution cannot erase the raw truth of pain and suffering.

Other works in the show were not objects at all. Lili Murphy-Johnson, a jeweller trained at the Royal College of Art, whose practice spans object-making and performance, created an intervention in Goldsmiths' Hall. "We gave her free rein to interpret the buildings, interpret the public," says Roxanne. The resulting work involved Lili taking an image of Goldsmiths' Hall, printing it and displaying it in front of a chair, so that visitors to Goldsmiths' Fair could sit and contemplate it. "What she's trying to do is interrogate this idea of the body, belonging, and the position of the body in spaces... jewellery always comes back to the body," says Roxanne. Lili's work asks viewers to contemplate what it means to be inside Goldsmiths' Hall at one of the most



## PRECIOUS MATERIALS

**Top**

*Anchor*, Daniel Freyne, 2022,  
forged iron.

DANIEL FREYNE

**Bottom**

*Thoughts and Prayers*, Mairi Millar,  
2021, brass, sterling silver, gold  
vermeil, pig's blood.

MAIRI MILLAR

**Below**

Daniel Freyne making  
*Anchor*, 2020.







**Opposite**

*Snake Medicine Necklace*,  
Chloe Valorso, silver, gold, python  
vertebrates / python vertebrates,  
silver, bronze.  
CHLOE VALORSO

**Below**

*1% British ring*, Siobhan  
Wallace, 2020, gold-plated  
silver, cubic zirconia.  
EVA HERZOG



important events in the jewellery industry. This opens up questions of privilege, exposure and value. In this way, her piece acts as a metaphor for what Roxanne has accomplished with *Precious Materials*.

“Lili’s work asks viewers to contemplate what it means to be inside Goldsmiths’ Hall at one of the most important events in the jewellery industry.”

When I ask Roxanne what exhibiting at Goldsmiths’ Fair meant to the makers she worked with, she beams and says, “They were all really excited.” She also tells me that some were overwhelmed at the prospect of having their work shown in such an important and historic institution. She says that Goldsmiths’ Fair is one of the few events that provide emerging artists with important exposure and opportunities to enter larger

conversations in the industry, and “for any jeweller, it really is the centre point.” During the pandemic, several London-based jewellery galleries closed their doors, limiting the possibilities for emerging makers to showcase their work. This also meant that the experiments these artists were undertaking in their work were less visible. By offering a space for them to exhibit at Goldsmiths’ Fair, Roxanne has restored some of what was lost.

Although the exhibition was temporary, Roxanne is looking for long-term change. This led her to only exhibit the works in *Precious Materials* rather than offering them for sale, keeping the focus on jewellery’s possibilities rather than the decision to make a purchase. She also facilitated a dialogue on the artists’ work through a series of talks included in the Fair’s programming. The talks were hosted by Crucible, the collective and platform Roxanne co-founded with Finchittida Finch in 2020, which focuses on supporting and showcasing the work of underrepresented jewellers and artists. Inclusion and its longevity are key changes that Roxanne would like to see in the jewellery industry, and she is working towards them. She has had conversations with institutions to create opportunities such as residencies for emerging and underrepresented jewellery makers to work in and reimagine these spaces. Sometimes this is met with resistance, as change can be viewed as a loss or destruction. However, for Roxanne change means expansion and innovation – something to embrace. ♦



# Apprentice to Freeman **Lewis Towns**

SOPHIA TOBIN



Lewis Towns at his workbench.  
JULIA SKUPNY

FOR LEWIS TOWENS, THE 2022 GOLDSMITHS' Company Apprentice of the Year, the craft of the smallworker is both professional and deeply personal. His apprenticeship has allowed this ambitious young maker to develop a range of skills, sometimes under intense pressure. But it is also where he has drawn on a very personal family tradition, working under the tutelage of his father, Paul Towns. "Learning from him will always be a cherished memory," Lewis tells me. "I will carry that into my career as smallworker."

**"I especially like being able to work with talented craftspeople across a range of disciplines."**

Silver wasn't Lewis's first choice, although hand skills were. He initially pursued carpentry as a career but fell out of love with it. A two-week trial offered by Steve Ottewill of Ottewill Silversmiths, where his father worked, led to the discovery that metal was his medium: "I loved working with it.[...] Steve offered me a full-time job. After a year or so, I then became a bound apprentice to my Master, who happened to be my Dad!"

Lewis's apprenticeship was a rich source of experience. "I especially liked being able to work with talented craftspeople, across a variety of disciplines," he says. He praises the diversity of skills and approaches he found at Ottewill. But for Lewis, it is smallwork that has remained his passion; he particularly enjoys box-making, and his natural inclination runs towards making pieces that are small and intricate.

His masterpiece is proof of this focused, effortful approach that embraces complexity. Whilst every apprentice presents a masterpiece as proof of their skills, they don't always conceive of a piece that includes skills they haven't yet mastered. Ambitiously, Lewis chose to make a 'gentleman's box'; an angled, faceted silver box containing a range of handmade elements including

jewellery and a silver pen. Far from playing it safe, he describes it as "the biggest challenge I have faced so far. I knew I wanted to push myself." In the design brief he therefore included techniques that he hadn't yet learned, such as making a pen. "At times I thought I had overstretched myself," he admits, "but now I am really proud of all that I achieved during this project: it's the culmination of five years' work."

The gentleman's box is more than a masterpiece; it was a multiple award-winner at the Goldsmiths' Craft & Design Council Awards in 2022. Lewis won the Birmingham Assay Office (Gold) Award for Silversmithing and a Junior Gold Award for smallwork; but the crowning achievement in that competition was when Lewis and his father won the Theo Fennell Apprentice & Master Award, which celebrates the unique partnership between a highly skilled Master and apprentice. However, despite all this success, he says he was "honoured, and a little surprised" when he received the Apprentice of the Year Award. "There were so many talented apprentices that deserved to win too."

It should not be forgotten that much of Lewis's apprenticeship took place during the pandemic, with its inherent challenges and uncertainties. Helen Dobson of the Goldsmiths' Centre says that despite this, "Lewis never lost his drive or willingness to support others." She notes that his award rests on his skill combined with "his support of other apprentices within the workshop, his generosity with his time and being a great ambassador for the Goldsmiths' Company Apprenticeship Scheme".

After receiving his freedom, Lewis remained at Ottewill Silversmiths for another year before moving to Asprey, London, where he currently works. As is typical of this modest craftsman, he says he is happy to be part of "a very talented team", regularly meeting with designers and the workshop manager to ensure the manufacturing process goes smoothly, as well as focusing on his work at the bench.

As ever, progress remains his focus. He plans to "continue learning new skills and techniques" and hopes to enter the Goldsmiths' Craft & Design Council Awards again in the future. This most dedicated of apprentices, now a highly skilled Freeman, will continue as he did during his apprenticeship: learning, absorbing, and drawing on skills old and new to keep moving forwards. ♦

# MAKING THE KING'S MARK

PHOTOGRAPHS BY JULIA SKUPNY

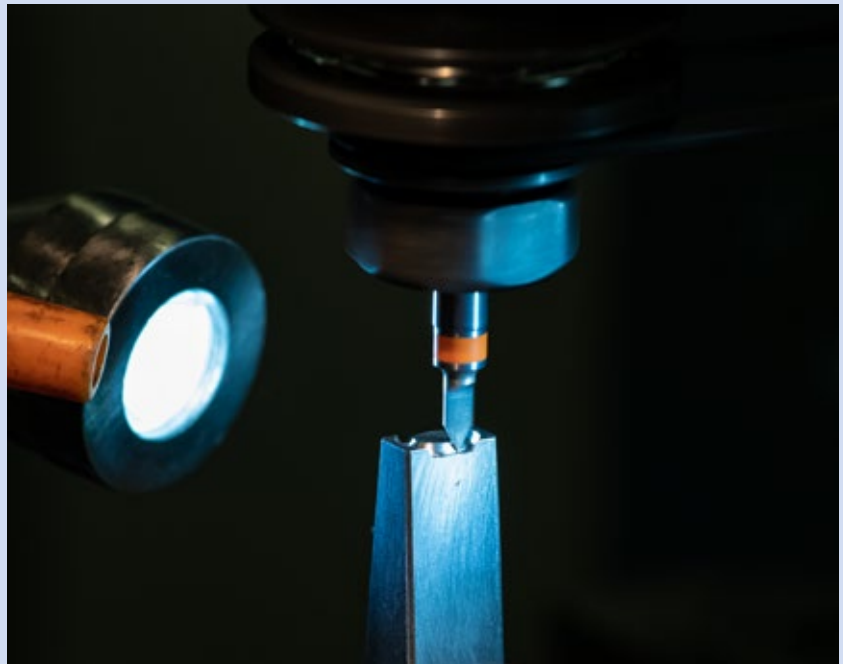


The commemorative Coronation Mark in honour of King Charles III will be one of the lasting mementoes of this significant moment in history. It can be applied to silver, gold, platinum or palladium until the end of December 2024. Based on a medal by Ian Rank-Broadley FRBS and using artwork supplied by Thomas Fattorini, the mark depicts The King's head against an oval background. The highly skilled work of translating the mark from digital to physical reality took place in a workshop in the depths of Goldsmiths' Hall, run by London Assay Office engineers Pat Geary and Simon Jones. Here they take us through the steps of making the Coronation Mark.

1. The creation of the Coronation Mark punch starts with a steel blank punch before the process begins, shown here. The steel used for the blank punch is of stock size in its annealed state.



2. A pantograph machine (which makes metal parts by tracing a pattern) is used to start the punch shape-cutting process.



3. The Coronation Mark design artwork is displayed as a 3D file in the CNC (Computerised Numerical Control) software Carveco. After this stage the artwork is aligned to the head of the punch within the laser-cutting machine. Inside, a very fine high-powered laser beam gradually cuts out the surface of the punch.

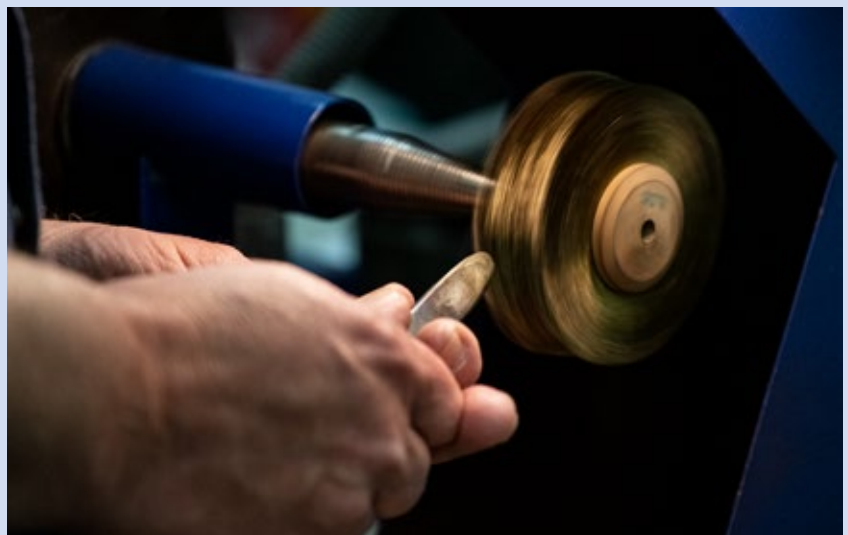
4. After grinding the punch to remove excess steel from around the central image, it is filed to give it smooth edges.



6. Once hardened, the punch is brushed back with a brass brush to clean fire stains. Then the punch is given its final inspection.



5. The punch is heat-treated to harden and temper it.





# STRIKING THE KING'S MARK A ROYAL VISIT TO THE GOLDSMITHS' CENTRE

ELENI BIDE

HM King Charles III with  
Adam Phillips, Deputy Director,  
London Assay Office.  
JULIA SKUPNY

ON 23 NOVEMBER 2022, STAFF, STUDENTS, MAKERS and guests at the Goldsmiths' Centre witnessed a unique moment in British history as the Centre celebrated its 10th anniversary. During His first visit to the Centre's Farringdon home, His Majesty King Charles III became the first British monarch to apply a hallmark since the system was introduced by another king, Edward I, over 700 years ago. With assistance from the Assay Office's expert hand marker Adam Phillips, His Majesty struck the leopard's head mark of the London Assay Office (originally known as 'The King's Mark') on the newly commissioned *Cross of Wales*, which later featured in the Coronation procession.

As well as using a marking hammer himself, The King met Foundation Programme students while they worked at their benches. He also talked to current and former Goldsmiths' Company apprentices and to the Centre's 2022 WorldSkills Competition contestants and other craftspeople. Foundation Programme trainee Ella Rothing said afterwards: "The King spoke to me about the different silversmithing techniques that we are learning. He was really interested in how much hammering is involved to create the piece – a covered pot design – that we are working on at the moment with our tutor [silversmith Angela Cork]. It was an absolute privilege to meet His Majesty. The best bit was when He shook my hand – I wasn't expecting that!" Classmate Theo Kimber Salanson said he felt "slightly nervous meeting The King. But it was an eye-opening experience. I didn't think a year ago that I would be on this [Foundation Programme] course – where there are only 10 spaces – and meeting The King. It's been a shock – in a good way!"

His Majesty's connection to the Goldsmiths' Company's support for skills is longstanding. When He was invested as Prince of Wales in 1969, He wore a contemporary coronet commissioned by the Company and made by some of the country's outstanding designers and craftspeople. In 1981, He became a member of the Company and is now an Honorary Assistant. The King's own lifelong mission to improve the lives of disadvantaged young people through the Prince's Trust aligns with the Company's commitment to support technical training for young people through its



centuries-old apprentice programme, and to encourage people from all backgrounds to access craft education and enter the trade.

To coincide with the royal visit, Prime Warden Lord Bridges announced the launch of a £10m Goldsmiths' Landmark Grants Programme that will include support for the delivery of vocational and technical-skills training to people in the UK. ♦



# *COMMISSIONING THE CROSS OF WALES*

FRANCES PARTON



MICHAEL LLOYD'S CROSS OF WALES, WHICH LED THE procession in Westminster Abbey during the Coronation of His Majesty King Charles III on 6 May 2023, has been one of the most complex and collaborative commissions yet undertaken by the Goldsmiths' Company. The project stemmed from the initial idea, raised back when His Majesty was Prince of Wales, to commission a new processional cross as a gift for the Church in Wales to celebrate their centenary. The new cross was to be inspired by the rich tradition of medieval Welsh art and design. The Company agreed to commission such a cross from a contemporary maker on The King's behalf, and the adventure began.

Michael was the natural candidate for the making of the *Cross of Wales*. One of the most experienced and accomplished silversmiths working in the UK today, he is renowned for his pre-eminent skill in the ancient art of silver chasing (creating a low relief design on the surface of a piece of silver by shaping the metal from the front with chasing hammers), and has several ecclesiastical commissions behind him. Born in Salisbury, Michael lives and works in Scotland but has Welsh ancestry; he suspects he is a descendant of Daniel Lewis Lloyd, a previous Bishop of Bangor who introduced the Welsh language back into the church service. In response to the brief to create a contemporary and practical processional cross recognisably within the tradition of medieval Welsh art, Michael travelled to Wales to look at some of the many surviving carved stone crosses firsthand. He was especially struck by the Maen Achwyfan Cross or St Cwyfan's Stone in Flintshire, which dates to around 1,000 AD and combines Celtic and Viking influences. Michael describes such stones as "wonders", and the creator of the Maen Achwyfan Cross as "a soulmate to me in design". Following a period of intense research and a series of sketches, Michael produced a set of beautiful hand-drawn formal design options for the new processional cross. The selected design, featuring a simple Celtic knotwork pattern for the front and the text of a Welsh prayer on the reverse, is a considered contemporary expression of the sophistication of the medieval Welsh tradition.

The construction phase of the cross entailed a huge amount of collaborative work. The Royal Mint at Llantrisant provided silver sheet produced from recycled bullion. The wooden elements of the cross were made from windfall Welsh oak, and the base from Welsh slate. The gilding and engraving of the silver elements, the turning of the wooden shaft and the staining of the wood, the making of the slate base and the production of the bespoke wooden box for storage and transport were all carried out by individual specialist craftspeople. Michael, at the centre of the

**Previous** The *Cross of Wales*, Michael Lloyd, 2023, silver, gold, oak, slate, rock crystal. Shown with design drawings, napkin ring, test piece, and the hammer and punch used to mark it by HM King Charles III.  
CLARISSA BRUCE

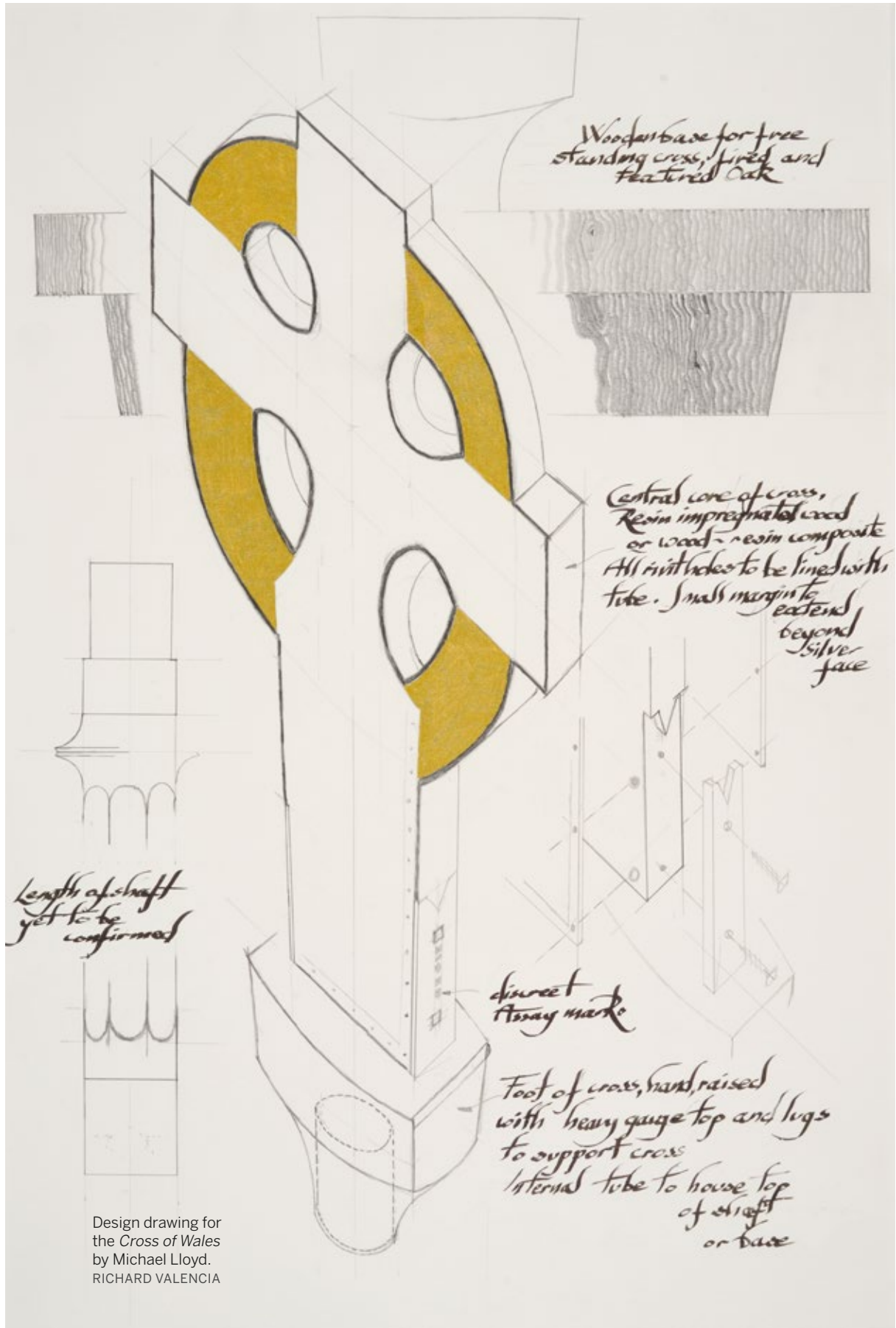
commission, took every challenge in his stride, producing the chased-silver cross head in time to be hallmarked by The King in November 2022, and adapting his design partway through the making process when Pope Francis announced a personal gift to His Majesty of a relic of the True Cross to mark the Coronation; Michael set the two tiny splinters of wood behind a central cabochon rock crystal dome on the front of the cross.

The completed *Cross of Wales* was blessed by the Archbishop of Wales during a special service at Holy Trinity Church in Llandudno on 19 April. It was processed down the nave by Michael himself on its wooden shaft, before being placed on the altar on its slate base. In an ecclesiastical context, the *Cross of Wales* comes into its own; the chased-silver surface of the cross head with its gilt nimbus catches the light and sings against the black oak core. The sculptural quality of the chasing gives depth and life to the knotwork decoration on the front and the words of St David's last sermon on the back: 'Byddwch lawen. Cadwch y ffydd. Gwnewch y Pethau Bychain' (Be joyful. Keep the faith. Do the little things). One of the two 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.'

Following its high-profile role in the Coronation, the *Cross of Wales* will be formally presented to the Church in Wales at a future date and will then be used in major ecclesiastical ceremonies across Wales, both Anglican and Catholic. Several significant reminders of this extraordinary commission will remain within the Company's own Collection. When His Majesty hallmarked the *Cross of Wales* at the Goldsmiths' Centre, He also marked some test pieces – offcuts from the same silver sheet used for the cross itself. Michael has 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 hammer and punch used by The King to apply the hallmarks. A second copy of the engraved ferrule of the *Cross of Wales* is also now in The Collection and all of these historic new acquisitions will go on display at the Hall in the near future.



## COMMISSIONING THE CROSS OF WALES



Hallmarks on the *Cross of Wales*,  
Michael Lloyd, 2023.  
RICHARD VALENCIA



This remarkable commission is characterised by the sustainability of its materials, the collaboration involved in its creation and Michael's own supreme craftsmanship. The *Cross of Wales* is a bold statement, the combination of ambitious design with unparalleled hand skills. It constitutes a humbling gesture of faith and trust in what patience, discipline and the human hand can achieve. The last words on the cross should be Michael's own: "This project started with a love of the material, its malleability, its potential for expression. The commission has allowed me to delve into the previous 1,000 years of faith and history. Now, with more than 267,000 hammer blows, the cross has emerged from the inanimate sheets of silver."

#### Acknowledgements:

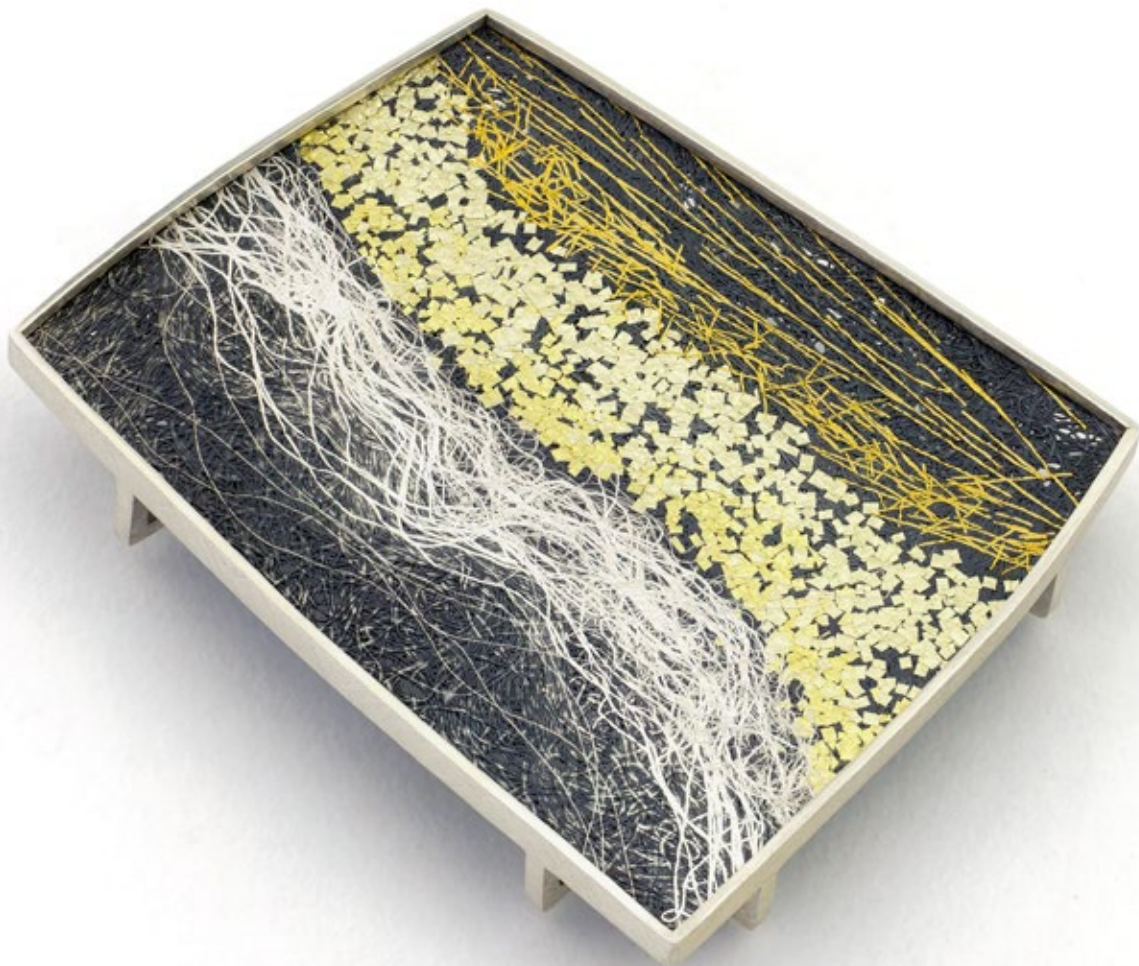
With very many thanks to: Mr A.M.J. Galsworthy CVO CBE DL; Sir David Reddaway KCMG MBE; Dr Grahame Davies LVO, Deputy Private Secretary, Household of the Prince and Princess of Wales; Tim Knox, Director of the Royal Collection; and The Reverend R. James Tout, Chaplain to the Archbishop of Wales and Bishop of Bangor.

The following craftspeople were involved in the production of the *Cross of Wales*, alongside the silversmith Michael Lloyd: Sam James Engraving; Auric SG (gilding); Hiddlestons (joiners); Darren Crisp (woodturner); and Snowdonia Natural Slate Products. ♦



*MINIATURE LANDSCAPES*  
*THE JEWELLERY OF*  
*GILL GALLOWAY-WHITEHEAD*

JANICE HOSEGOOD





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It's mid afternoon and jeweller Gill Galloway-Whitehead is taking a well-earned break from her bench. Although she works from her studio at home, she enjoys keeping to a structure for her working week, as it forms a strong framework for her creative practice and helps her to maintain focus. I am struck by the analogy between Gill's strict, self-imposed regime, which also allows her creative freedom as she's making, and the forms of her jewellery: her elaborate woven artworks, free-formed from fine wires of silver and gold, are held secure within strongly crafted frames and fittings.

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**Previous**

*Brooch*, Gill Galloway-Whitehead,  
2020, fine silver, sterling silver,  
24ct gold, 18ct gold.

GILL GALLOWAY-WHITEHEAD

AS WE SPEAK, GILL IS WORKING ON A SERIES of pieces for a forthcoming exhibition, *Through the Garden Gate*, co-curated by Norman Cherry and Kezhen Wang of Nanjing University of the Arts. It's a group show of new Chinese, British and European jewellery on the theme of gardens, on display in the gallery at the Shanghai Deqiu Cultural and Creative Park, one of Shanghai's public gardens, until 1 June. Gill is pleased with her progress although admits to not always enjoying the pressures of a looming deadline. "I've always been a homework-on-a-Sunday-evening person," she says. "Although sometimes I wish I wasn't."

*Brooch*, Gill Galloway-Whitehead,  
2023, fine silver, sterling silver,  
24ct gold, 18ct gold.  
GILL GALLOWAY-WHITEHEAD



Born and raised in the north east of England, Gill is the artistic exception in a family of mathematicians and academics. She acknowledges feeling blessed to have been encouraged by her parents to pursue her creative passions. “I was always making and taking things apart, even as a young child,” she says. “I wanted to know how they worked.” Theirs was a modest, working-class family, yet rich in the ability to encourage and support each other.

Gill’s first studies were at Leicester, with a degree in graphic design. She was drawn to the more expressive disciplines of printmaking and illustration and fell naturally into establishing her own business

after graduating. “I started by selling illustrations from my college portfolio and it grew organically from there,” she says. She met her now-husband, who is a fine artist, and together they set up their design business, which gradually expanded to include hand-painted textiles.

Gill explains the metamorphosis of her practice: “The jewellery came about from a project supported by Newcastle City Council to open a shop for, and run by, local makers. It was while staffing the shop that I looked at the vast array of craft skills on display. I realised I was drawn to the metalwork and in particular jewellery. I had some copper pipe at home and a pair of

pliers and a hammer. I put the copper into an open fire and was amazed at the result: the copper becomes soft. That was it for me, and I have been working with metal ever since, teaching myself techniques along the way.”

In what is clearly Gill’s thorough way, she decided to dedicate more time to her new-found interest in metalworking, and successfully applied to do a Master’s degree at the School of Jewellery in Birmingham. Fully appreciative of the time this allowed her to explore and learn, she began to evolve her now-trademark technique. “I had always been interested in mark-making but also found myself drawn to

Gill Galloway-Whitehead  
in her studio.

STEPHEN WHITEHEAD



fine wire,” she says. “I started experimenting and felt the benefit of not having the shackles of learned technique from a formal jewellery education.”

Gill completed her Master’s in 2000, during which she had primarily been making sculptural objects. “I decided to develop this into making jewellery as I wanted to be a full-time maker and thought that this would be the quickest way to accomplish this,” she says.

The very nature of Gill’s process and materials mean that every one of her pieces is unique, although there are clear themes running throughout her entire body of work. “I find the natural movement of

grasses in the breeze endlessly inspiring, and how even the smallest patch is never the same twice,” she says. The constantly changing nature of our country’s landscape has a strong influence on her work – how quickly the light changes as the weather moves and the shifting of the seasons. “I love the detail as well as the grandeur, and how you can spot something different on a walk every time you take the same route,” she says. She also enjoys creating more abstract imagery, although these are always organic, even molecular, in appearance.

Gill doesn’t pre-plan, sketch or even go out deliberately seeking inspiration for her work. As her ideas form, however loosely,

she will sit at her bench and begin to create a new piece with her delicate wires and tools. She makes her own alloys of gold to expand her palette of colours, and uses these interwoven with fine silver in darkened oxidised and bright finishes.

She’s typically modest about the originality of her work and her distinctive technique, and felt slightly uncomfortable in early years when asked to explain how she achieved it. “For me, the process is just a means to an end,” she says. “I’m purely concerned about it being a path to get to the destination.” With years of evolved skill and ever-increasing control, the finished piece is still an unknown until the final wire



“Gill’s jewellery invites more interpretation than most, as we all have unique memories and sensitivities that these miniature landscapes evoke.”



*Brooch*, Gill Galloway-Whitehead, 2020, sterling silver, 9ct gold, 18ct gold, 24ct gold and stainless steel. Collection: The Goldsmiths' Company. CLARISSA BRUCE

thread is placed. Perhaps this is just the right balance for an artist who enjoys discipline and control, creativity and constant change.

An almost inevitable part of our discussion leads us to the pandemic and the effects of the lockdowns on an artist's business. Although most of a sole jeweller's working time is naturally spent in isolation, it was – as for us all – a huge time of uncertainty. But creativity thrives in the face of adversity, as the adage goes, and Gill was no exception in taking the opportunity to step back and reassess where she was and what she wanted from her practice. She's always been clear about this being a lifestyle choice as much as a way to make a living, and that its rewards are not always measured in a bank balance. She's gained more clarity about which endeavours bring her pleasure and where to focus her energy for the most rewarding experiences and connections. She worked hard to get to this position but has never lost the sense that it is also a deep privilege.

There's endless joy in seeing how people view a maker's work and understanding what they see and how they interpret it. Gill's jewellery invites that more than most, as we all have unique memories and sensitivities that these miniature landscapes evoke. Her clients and collectors now span the globe, yet appreciation of her work can still feel as though one has discovered something hidden, something quiet but truly unique; just as you might on a favourite walk. ✦



# *INTRICATE SURFACES*

## *THE SILVER OF YUSUKE YAMAMOTO*

KATE YOUDE





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Yusuke Yamamoto likes to tell himself stories. “Some percentage of my brain is always thinking about my work, looking for a new idea,” says the Japanese silversmith. “Small elements of inspiration form layers in my head and sometimes connect together to become a story that I translate into silver.”

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#### Opposite

Yusuke Yamamoto with *Daffodils-Dappled Garden* vessel, 2022, Britannia silver (left) and *Hedgerow and Verdure* vessel, 2021, Britannia silver (right).  
PAUL READ

#### Above

Landscape at the Llŷn Peninsula.  
PAUL READ

YUSUKE'S WORK – EYE-CATCHING SCULPTURAL vessels and beakers that display his skill for chasing – is what he has previously called “a manifestation of my everyday observations”. These could be the scent of something carried on the wind during a walk in the woods, the look of trees moving in the breeze or the sound and rhythm of shaking branches and leaves. “I use all of my senses to catch what I feel,” he says. An idea could also come while he is watching a film or reading a book. “Everything is inspiring.”

It helps that he lives in a scenic part of the world, a remote spot in the Llŷn Peninsula where North Wales juts out into the Irish Sea. He is a 10-minute drive from his favourite part of the coastline, at Porth Ysgaden, while Snowdon is an hour away. During the Covid lockdowns he used the inspiration on his doorstep – the hedgerow leaves and banks of flowers lining the country lane to the front, the birds visiting his “quite wild” garden at the back, and the hill that would be clearly visible across the fields on a less dreary day than the one on which I visit to hear him tell his own story.





A child who loved making, Yusuke majored in metalsmithing at Musashino Art University in Tokyo before working as a Research Associate in its Department of Industrial, Interior & Craft Design. He swapped steel for silver after working with Japanese master silversmith Hiroshi Suzuki, who was teaching at the university as a professor. Suzuki's work is held in collections at the Victoria and Albert Museum and the Goldsmiths' Company.

However, it was the engraver and silversmith Malcolm Appleby who Yusuke says inspired him to think that making a living in the UK as a full-time silversmith was possible. A few years after completing

a stint as artist in residence at Glasgow School of Art, Yusuke spent five days with Appleby at his workshop in Aberfeldy for a Goldsmiths' Company Master Craftsman internship in 2015. On his return to Japan, he couldn't find a market for his silversmithing and was drawn to rural Wales by an offer of work from his friend, Japanese artist and metalworker Junko Mori, in 2016.

Yusuke's wife, jeweller Satoko Takemura, now works two days a week for Mori, who lives a short drive away. Takemura also makes her own designs from a workshop at the front of the home the couple share with their three-year-old daughter and Peat, the

ageing border collie they brought with them from Japan, who "doesn't have any interest in sheep".

Yusuke's own workspace is a separate converted breeze-block garage to the rear of the property. Here, he has two work benches: one displays some of his works in progress, while the other is for making, with the tools of his trade – most of which he makes himself – within easy reach. Tin cans containing different chasing punches sit on this bench, while hammers hang in a line above and from a board to the side. Yusuke's largest piece to date – a commissioned 2.8kg vessel, *Dappled Garden* – is set into pitch on

**Opposite**

From left to right:  
*Daffodils-Dappled Garden vessel*,  
 2022, Britannia silver;  
*Hedgerow and Verdure vessel*,  
 2021, Britannia silver;  
 beakers, work in progress.  
 PAUL READ

**Below**

Yusuke Yamamoto with Peat.  
 PAUL READ

a specially made stand, to stop it from moving when he chases.

His elaborate designs start out as a circular sheet of Britannia silver, which he raises by hammer to create the bowl shape of a vessel or beaker. To do this, he heats the metal with a blow torch to make it more malleable – a process calling annealing – before quenching it with water to cool it. He then takes it to a stake, around which he raises the silver, little by little, by hammering out from the centre in concentric circles. Every time the silver hardens, he returns to the burner to soften it again.

He likes to start cold winter mornings with hammering “to heat up myself and then start chasing”. He discovered that he

cannot turn on any heating in his workshop because it will make his steel stakes humid and more prone to rust. Instead he wraps up in layers and “North Pole” boots.

Once he has his desired “canvas”, he pours pitch – made from either bitumen or (less smelly) pine resin – inside the vessel or beaker. This holds the shape of the silver while he is chasing – a technique that involves him pressing different shapes and sizes of steel punches into the surface of the metal to create patten and texture.

After he has sketched out a design on paper, he copies it on to his shaped silver with pencil and pen. Depending on the piece, he might start by chasing the outline of his design before making the 3D shape, “the sculpture on the surface”. He heats the





**Below**

Yusuke Yamamoto working  
a commissioned vessel in  
Britannia silver.

PAUL READ

**Opposite**

Yusuke Yamamoto with  
*Sweet Squama* vessel, 2020,  
Britannia silver.

PAUL READ



pitch inside a piece with a heat gun – like a strong hairdryer – when he is chasing to make the silver easier to work with.

When his design is complete, he heats and pours out the pitch, which can be reused, and cleans the inside of the piece with white spirit. He removes his drawing marks from the surface with acetone, cleans the silver and polishes only the rim.

Some of his silverware features gold in places, drawing on the inlay technique *nunome zōgan* that resembles a woven fabric. For this, he uses a chisel to cut the surface of the silver and then a bamboo punch to squash gold foil into the grooves.

Yusuke is now 44, and his style has changed “little by little” over the years as his skills have progressed, most recently incorporating techniques he learned during a five-day online course with silversmith

Rod Kelly in 2021. The stories Yusuke devised for himself used to lead to quite abstract designs, such as the *Sweet Squama* vessel (2014) – one of three of his pieces in The Goldsmiths’ Company Collection – which was inspired by, but is not necessarily recognisable as, a durian fruit. However, identifiable motifs, including ivy and gorse, started creeping into his work about three years ago, and now designs such as his *Daffodil* vessel (2021) are closer to life.

“I’m showing the daffodil but also the grass movement,” he says. “The front leaf and the back leaf are different colours and textures, so I want to show that by using different textures with my chasing, and give movement to try to capture seeing one day of the flower. The smell and sound of the flowers, grass, soil and rain are brought by the wind in my image.” His next piece

might feature “not so complete a motif”, as he is considering a “quite selfish design” that combines his own initials with this year’s Y date letter hallmark.

Whatever the intention behind them, all Yusuke’s designs involve chasing patterns and textures onto silver, creating intricate surfaces that have an enthusiastic following amongst those who appreciate his combination of artistry and craftsmanship, including visitors to Goldsmiths’ Fair. A typical piece is built up from at least 10,000 individual punch marks and can take months to complete. “I like tapping all day,” he says, and he may well continue doing so for many years to come. “To keep living as a full-time artist silversmith is my dream.” ♦







# *ON THE WALL*

CORINNE JULIUS



Over the last decade something rather strange has been happening in British silversmithing: silver has found itself no longer bound to the table, and can often be seen hanging on the wall. A small group of leading silversmiths have been experimenting with using metal in a new way, liberating themselves from the constraints of functionality. Using metal for wall pieces has a long pedigree, especially in terms of sacred spaces, but since Michael Rowe's redefinition of silver as a language of discourse in the 1970s, contemporary silversmiths have been more concerned with vessel forms, albeit many of them non-traditionally functional.

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*Drop Vessel*, Adi Toch, 2023,  
Britannia silver.  
NICOLA TREE

NOW THERE IS A DISTINCT MOVEMENT THAT sees silver as a sculptural medium often combined with non-precious metals. "What wall objects offer me is an ability to abstract completely from function and deal purely with form and the relationship between forms," says silversmith Juliette Bigley. "I think, bizarrely, because all my work is abstract, that people find it easier to understand on a wall because there's no expectation of function. People are used to seeing abstracts on a wall in a way that they're less used to seeing on a tabletop. The abstract is more relatable." It can also be easier to place in a domestic setting: "People tend to sort of say, 'Oh, I know exactly where that could go.'" Adi Toch, known for her rounded vessels, has had a similar experience. "My first wall piece sold to someone who was looking for a painting and couldn't find one she liked," she says.

*Conjunction Two Circles and  
a Line*, Juliette Bigley, 2022,  
copper, brass, silver.

NICOLA TREE



Ane Christensen started the movement with a few corporate art commissions in the City of London 20 years ago, firstly through an art consultant, but later directly with a property developer. “I am aware that a piece hung on a wall can be more easily accepted as ‘art’ or sculpture by a viewer,” she says. “It’s free of all the references to traditional, domestic tableware which sometimes get in the way of the viewer seeing the work clearly. All my work is abstract and sculptural before it is functional, but with tabletop pieces I often get asked, ‘What is it for?’ Nobody asks, ‘What is it for?’ about wall pieces. It’s just liberated from all of that craft baggage. I feel people engaging with my work look at my wall-hung pieces with a more open mind. The wall is liberating. There is less

concern about scale so the wall makes my work bigger, more ambitious. I have more control over how the piece is viewed.”

Ane’s current practice involves tabletop vessel forms and wall pieces. “Wall forms have to be very considered pieces,” she says. “I stretch an idea when I work on the wall. I really enjoy moving between the wall, the two-dimensional and then back onto the table. They’re constantly informing each other. So when I make something for the table, or a bowl form, I think that would work really well on the wall. When I make them I discover things about the idea or the form, which I then apply back into my three-dimensional work.”

That interplay is also appreciated by Rebecca de Quin. She is known primarily for her interactive vessel forms, but she

has been working with wall-hung works since 2015, when she was asked to design contemporary lighting for Goldsmiths’ Hall. Her wall panels really took off in 2018 when she was inspired to make silver relevant to interior design for the annual exhibition *Future Heritage*. She created three panels in non-precious metals, with integral silver elements in the form of functional objects, such as beakers and candlesticks, that could be taken off the wall and used. “The idea was to extend onto the wall but still claim the table,” she says. “It blurs the distinction between a dining-table setting and an interior architectural feature.” It creates “a dining experience, enhancing the whole business of the dining room and dining. Instead of putting things in a drawer they could still be seen when not in



ON THE WALL

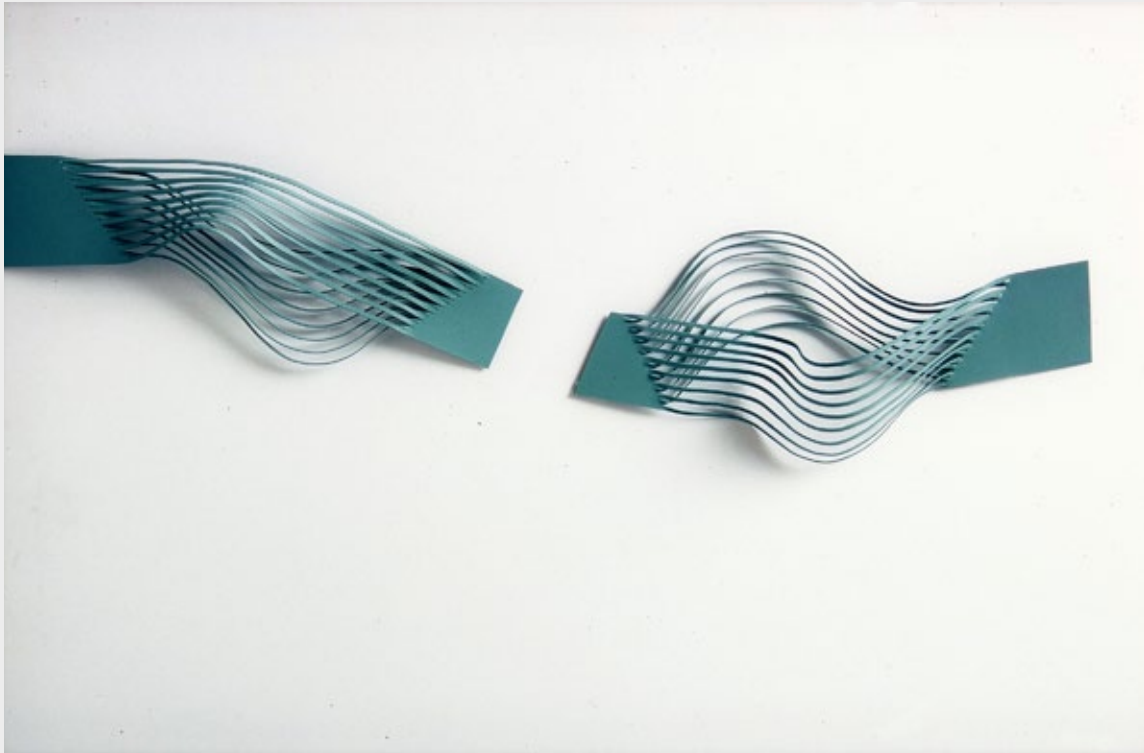
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**Top**

*Dialogue Wallpiece*,  
Ane Christensen, 2002.  
verdigris copper maquette.  
ANE CHRISTENSEN

**Bottom**

*Yellow Panel*, Rebecca de Quin,  
2018, silver, yellow brass, mild  
steel, hardwood, felt.  
NICOLA TREE



Detail of *Through a Metal Darkly*,  
Adi Toch, 2023,  
speculum metal alloy.  
NICOLA TREE



use.” One work, *Yellow Panel*, was selected for inclusion in the 19th Silver Triennial International touring exhibition, shown at the Deutsches Goldschmiedehaus in Hanau, Germany.

The idea was subsequently extended to create new work for Goldsmiths’ Fair, where the whole metal panel could be taken off the wall and used as a centrepiece, its design referencing the still-life paintings of Giorgio Morandi. “It gave me more of a chance to think about colour and composition,” says Rebecca. “A static composition that then became alive through the action of using the pieces.”

A further benefit is that wall objects also provide an aspect of shadow, as Juliette Bigley says: “They change with the time of day, they change with the season, they change with electric light versus natural light, so there is a constant ‘movingness’

to them which speaks again to their playfulness. It brings to the fore this other notion of function, which is around the subjective function to entertain. To make someone curious.”

Adi Toch takes this further with wall pieces that play with reflection. She creates mirror-like objects whose surfaces are part polished and part matt, referencing Renaissance mirrors. She says that, as the viewer moves around her work, going from clear to shadowy image, “it relates to that feeling of revealing something that is hidden”. “It is a really interesting territory for me because it’s part of the structure of the room,” she says. “So an object I make doesn’t have to be dependent on furniture.”

Wall objects can also provide a frame in a way that a table does not. According to Juliette, “With that frame, you have a container. You can be more free within

that container. You’ve got the viewer, you’ve got the piece and then you’ve got a wall which is like this neutral third party that provides some edges, which means there’s something to riff with. Were the pieces on a table or freestanding, you’d have to provide those edges through the form. It’s a constraint, but the constraint is helpful. The form allows you to be formless. I really enjoy them.”

Her enjoyment is echoed by her purchasers and by the success of pieces for the wall generally. This year at the Collect fair, members of the Five collective for silversmiths and fine metalworkers each created a small wall piece. The trend is set to continue, taking contemporary silver from a functional form to a prized artwork. ♦

# Unlocked Graduates

## Fresh Ideas from Inside Outsiders

FIONA THOMPSON





"WHEN WE STARTED UNLOCKED GRADUATES IN 2016, a lot of people in the criminal-justice sector said, 'This just won't work. High-flying graduates don't want to become prison officers.' They thought we were deluded. And, for a while, I really did wonder if we were," says Natasha Porter, founder and Chief Executive of the charity.

Those doubting voices were comprehensively proved wrong just three years later, when Unlocked Graduates zoomed into 'The Times Top 100 Graduate Employers' list as the highest new entrant in 2019.

Having experienced the Teach First programme and worked as a teacher, Natasha wanted to create a similar training programme for the prison service. She started Unlocked Graduates with the aim of recruiting the brightest graduates from top universities and training them to become prison officers.

"We need absolutely the best people possible to be working on the frontline in prisons so we can help stop prisoners from reoffending," says Natasha. So far, Unlocked Graduates has placed over 600 prison officers in 37 prisons across England and Wales, and now reaches a third of the prison population.

The Goldsmiths' Company Charity has a longstanding focus on improving prisoner rehabilitation. As part of this commitment, it has made a grant of £30,000 over three years to Unlocked Graduates towards core costs.

"Prison is an unloved bit of public service," says Natasha. "Goldsmiths should be very proud of supporting an area that doesn't get much attention. Their funding has been hugely supportive in enabling us to work as an independent disruptive innovator."

Meg Sanders, Acting Chair of the Goldsmiths' Company Charity, comments: "From our first contact with Unlocked, we've been impressed by their determination to bring about systemic change in the justice system by enhancing the role and training of prison officers. The pragmatic way they tackle problems in our overstretched prisons gives them unparalleled reach, allowing them to engage positively with all prisoners. We're delighted to support their aim to break the offending cycle – one of our core objectives."

Initial analysis shows that prisons where Unlocked Graduates participants have been working in the last two years demonstrate constructive movements across the five measures that impact on the likelihood of a person reoffending: prisoner-on-prisoner assaults; prisoner-on-staff assaults; self-harm incidents; accommodation on the first night following release; and employment at six weeks following release.

Natasha explains why prison officers play such a vital role in reducing reoffending. "Prison officers are the people who make the biggest impact on prisoners," she says. "They're a teacher, mentor, partner, firefighter and counsellor rolled into one. They're

#### Previous

Unlocked Graduates' Leadership Development Programme participants photographed in HMP Belmarsh.  
JON CARTWRIGHT

the people who can really lay the groundwork to stop prisoners from reoffending when they get out."

Tyrease, an ex-prisoner, agrees. "The Unlocked officers were just very consistent and that made a real difference," he says. "That kind of relationship with a prison officer really does make you change your ways."

Talking about the charity's progress, Natasha says: "I'm unbelievably proud of how far we've come. Before, graduates from the most academically selective universities didn't want to become prison officers. But now it's no longer such an embarrassing career. To shift people's mindsets in that way is extraordinary."

**"Prison officers are teacher, mentor, partner, firefighter and counsellor rolled into one."**

Natasha attributes much of the programme's success to graduates' desire for social change. "This generation wants to make the world a better place, and hopefully Unlocked Graduates creates a route for them to do that,"

The programme's design is another key factor. Following an initial six-week training period, graduates spend two years working as a Band 3 prison officer, which involves close supervision of inmates. Experienced prison officers act as mentors to provide support.

Trainees also take a Master's in Applied Custodial Leadership and write a dissertation that suggests how to solve a specific systemic problem. This aspect of the programme gives it a unique position within the prison service as it is set up to challenge the system. "It's incredibly unusual to be asked to find and fix problems in the social sector," says Natasha. "Prison needs new ideas. Our graduates are 'inside outsiders' who inject new insights and energy into the rehabilitation of prisoners. They're able to trial new innovations and show the prison service what's possible."

By looking at prison with fresh eyes, Unlocked Graduates have come up with a variety of innovative approaches. One of the graduates on the scheme designed a new induction programme

Natasha Porter OBE speaking at  
Unlocked Graduates' Conference.  
JON CARTWRIGHT



for prisoners coming into custody at HMP Belmarsh. This included information written by other prisoners on how things worked, exercise leaflets and birthday cards that prisoners could send to relatives. Self-harm among new arrivals at Belmarsh dropped by 37 per cent and the prison is now funding the packs.

The same officer also noticed that Muslim prisoners wanted to find a way to celebrate Eid meaningfully. He secured funding to run an Eid celebration for all prisoners and staff, which raised awareness and understanding.

At HMP Pentonville, Oxford graduate Mahi devised a new approach to Christmas Day for prisoners on the neurodiversity landing. "Christmas can be a very bleak time in prison, especially for people with neurodivergent characteristics," says Natasha. "Mahi organised a whole day of activities which helped people to overcome their feelings of isolation. One prisoner said it was the best Christmas he'd ever had."

Meanwhile, at HMP Wandsworth, Lili, a Cambridge graduate, talked to local employers and helped match newly released prisoners with job opportunities. Post-employment rates at Wandsworth rose to 40 per cent, compared with a national average of 16 per cent, and this model is now being rolled out across the country.

"We're excited about the future for Unlocked Graduates," says Natasha. "Many participants stay in the prison service and change the system from within. But others are building an incredible network of changemakers outside. We need people to become the next James Timpson, recruiting ex-prisoners. We need government ministers who create thoughtful prison policies. We need universities to educate ex-prisoners and local authorities to house ex-prisoners. It's everyone's responsibility to support former inmates so they don't go back to prison." ♦

# Business Catalyst Grants At the Starting Line

JANE AUDAS

IN DECEMBER 2021, THE GOLDSMITHS' CENTRE launched its pilot Business Catalyst Grants in order to help mitigate socioeconomic barriers that might prevent jewellers and silversmiths from starting and growing their businesses. After evaluating the success of the pilot scheme, a full scheme is being launched in summer 2023, made possible through donations by members of the Goldsmiths' Company to its 1327 Fund.

The Small Business Catalyst Grants were developed as a response to the Goldsmiths' Centre's Equity, Diversity and Inclusion (EDI) strategy. Julia Skilton, Grants and Engagement Manager at the Centre, explains why it was a jumping off point: "A key focus of our EDI strategy is to address the financial barrier for makers during the fragile start-up phase of a business." In particular, as the 2020 Survey of Black Jewellers in the UK by Kassandra Lauren Gordon showed, 77% of respondents cited a lack of funds as a barrier to developing their businesses. Of course, there are many other barriers for black jewellers, but addressing access to finance was seen to be essential.

For the initial Small Business Catalyst Grants pilot scheme, eight makers were chosen and received their grants in March 2022. Grants covered three main areas: investment in essential equipment; marketing tools; and mentoring and skills. Traditional grant funding would not usually cover things like websites and branding, which are fundamental to running a successful modern business. Louisa Pacifico, one of the selection panel who assessed the pilot grant applications – along with Patricia van den Akker, Director of the Design Trust, and Chris Oliver, Head of Professional Training at the Goldsmiths' Centre – is the founder of Future Icons, with many years in the creative industries behind her. She knew what she was looking for: "I didn't want to see an application saying, 'My work is wonderful,'" she says. "I wanted to know how the grant was going to progress a business. How would it get a business to the next level? Are you going to be able to learn a new skill set? Are you going to be able to hire out your services to support your business? I wanted to see that all of those considerations had been thought through in an application. Rather than: 'I'm great, give me this money.'"

Lenique Louis, who began her jewellery business in her grandmother's shed in 2008, successfully applied for one of the pilot grants to develop her website and marketing. Because of her dyslexia she might not have applied if she hadn't been able to do

a different sort of application – by video. The grant was timely for her, as she had realised that her website had become a bit inward-looking. "When you've been doing something by yourself for so long you get tunnel vision and you don't listen to what other people say – I realised I had a website that was how I wanted it, not how it needs to be for customers," she says. In particular she wanted to be able to introduce videos to her site, so people could see her making jewellery, a lot of which is made using the wax-carving technique. Importantly, getting her grant meant Lenique could outsource her website work. She is keen to start delegating aspects of her business, to allow her to make more jewellery. The eternal 'Catch-22' of sole trading is finding time to do the things you actually set up the business to do, rather than being swallowed by administration.

**"Traditional grant funding would not usually cover things like websites and branding, which are fundamental to running a successful modern business."**

The pilot of the Small Business Catalyst Grants has been a success. It has been simple to apply for and lightly managed, making it easy for the recipients to get on with using the money to push forward their businesses. No one could argue that removing barriers is not a slow process, particularly in an industry with such a long history and embedded ways of working. As Julia says: "We're addressing all the barriers we realised were there. And that's had an impact. But there's a long way to go. And this is one of the ways – one of the many ways – that we have developed to try and address the barriers we still have. It's an acknowledgement. And part of an umbrella of support, so that we can make the industry as inclusive as possible." ♦





Jeweller Kali Forbes received a Small Business Catalyst Grant to produce sample engagement rings.  
KALI FORBES

# 'Piratical Robbery'

## Saving the Herefordshire Hoard

RACHEL CHURCH

IN 2015, AN EXTRAORDINARY DISCOVERY WAS MADE in a Herefordshire field near Leominster, once part of Anglo-Saxon Mercia. This group of coins and personal ornaments rewrites our understanding of Anglo-Saxon history and the relationship between the kingdoms of Wessex and Mercia. The find also led to the imprisonment of four men who found it but failed to report it.

The Herefordshire Hoard comprises a roughly shaped silver ingot, 30 silver coins and a small group of personal ornaments. Photographs on the suspects' phones reveal that the original find was much larger, probably including several hundred coins. As well as the loss of the coins themselves, secretly sold or possibly still concealed, their failing to report the find has robbed it of contextual archaeological information.

Nevertheless, the surviving objects are exceptional. A gold ring decorated in niello with alternating flowers and dots dates to the 9th century, close to the suspected hoard deposition date of circa 879 AD. It was accompanied by a gold armlet shaped like an animal biting its tail, a common Anglo-Saxon motif.

One of the most intriguing objects is a rock-crystal orb with gold straps. It was possibly made for a Frankish owner as similar objects have been found in wealthy burials in 6th and 7th century Germany, Austria, France and Bohemia. Although the precious-metal element is relatively small, it must have been a magical and highly valued object, perhaps taken from a Frankish or Germanic church treasury.

In 797 AD, the scholar Alcuin wrote that a 'pagan people is becoming accustomed to laying waste our shores with piratical robbery'. Warriors from the Norse kingdoms had become a familiar, but still much feared sight, in Anglo-Saxon England. The hoard, with its combination of Frankish, Anglo-Saxon and Umayyad Spanish coins shows the geographical ambition of the Viking raids. It probably combined coins earned in trade, seized in raids or taken as protection money, as well as objects looted from church and palace treasuries.

The first recorded Viking raids in Britain began along the coasts in 789 AD. The next hundred years saw attacks, retreats and the

foundation of Viking settlements in the north of England. The Herefordshire hoard dates to circa 879, a turning point in the Viking involvement with Britain. This deposition date matches the defeat of Guthrum's Viking 'great army' by Alfred at Edington in 878. Guthrum spent the following year in Mercia, the point at which the hoard is likely to have been buried, before retreating to East Anglia. The hoard offers the first physical evidence of Viking activity in Herefordshire.

The group includes very rare 'Two Emperors' coins, recording the alliance between Ceolwulf II of Mercia (c. 874–79) and Alfred of Wessex (871–899). The union of the two kings' names and images on the coins suggests a much closer and more equal relationship than historians had previously suspected.

This Viking treasure attracted huge local interest. The 'Bringing the Hoard Home' campaign successfully raised the purchase price of £776,250 through donations from the National Heritage Memorial Fund, Art Fund, Garfield Weston Foundation and the Headley Trust, accompanied by a £3,000 gift from the Goldsmiths' Company. Smaller donations through public events, and fundraising by schools and community groups testify to the local enthusiasm for keeping the hoard in the area.

Since acquiring the hoard, the museum service has been busy planning its display, as part of the refurbishment of Hereford Museum, running a series of family open days and roadshows and designing school sessions and resources. According to Judy Stevenson and Damian Etheraads of Hereford Museums, the hoard has become iconic and a source of local pride. Acquiring the hoard is bringing an engaged local audience to the museum service but also creates the opportunity for research partnerships with other museums, such as the National Museum of Scotland. Updated information and research will continue to appear on the hoard website [www.herefordshirehoard.co.uk](http://www.herefordshirehoard.co.uk). Finally, Damian Etheraads wanted to add a thank you to the funders. "We wouldn't have been able to do this without them and it's really important. Their support has made all the difference and given us the ability to secure these amazing objects." ♦



Rock crystal and gold pendant,  
Frankish, c. 500–700 AD.  
BRITISH MUSEUM / PORTABLE  
ANTIQUITIES SCHEME





'Two Emperor' coins of Ceolwulf II  
of Mercia and Alfred of Wessex,  
circa 874–79.  
BRITISH MUSEUM / PORTABLE  
ANTIQUITIES SCHEME

# Growing New Shoots in the Midlands

JANE AUDAS

IN ORDER TO LAUNCH NEW INITIATIVES IN NEW PLACES, connecting to local networks is essential. Already established in London and the South East, the Goldsmiths' Company Apprenticeship Scheme has recently expanded into the Midlands. Its ambition is set out by Peter Taylor, Director of the Goldsmiths' Centre: "There is a massive desire on the part of the Goldsmiths' Company, working through the Goldsmiths' Centre, to engage and reach out to its skilled and knowledgeable trade membership across the UK. Through the Midlands pilot, we are exploring the potential of expanding our apprenticeships further afield, to encourage the creation of skilled jobs for people and to encourage training of the highest standard. Working with our colleagues across the industry is creating new education and training opportunities that are perfectly aligned with the Goldsmiths' aspiration to encourage social mobility and opportunities for all within our craft."

The pilot apprenticeship scheme has faced some challenges. Its original launch date coincided with the onset of the pandemic, but this seismic event also brought new ways of working that made reaching beyond London easier. The biggest challenge so far has been recruitment. Apprenticeships can last up to four years; a huge commitment on the part of the apprentice and the employer. This has not deterred those involved in the four new Midlands-based apprenticeships now in place: Kai Blu Triassi and Sofie MacEanruig at Weston Beamor; Joseph Craddock at Hockley Mint; and Daniel Rushby at Vipa Designs.

Being a Goldsmiths' apprentice is a badge of distinction, one that is not lost on Liveryman Peter Crump, Director of Vipa Designs in Melton Mowbray and (quietly proud) Master to new apprentice Daniel Rushby. Peter started his company 45 years ago and refers to it as an "all-singing, all-dancing making bureau", employing around 20 people. When the initial call for apprentices went out, Daniel was at Birmingham City University studying jewellery and silversmithing. "A tutor told me the apprenticeship

was coming out of London to the Midlands," says Daniel. "Based on my skills and the fact that I enjoy all the processes – design skills and hand skills – he thought it might be relevant to what I wanted to do."

Daniel's skills also matched Peter's wish list. "Dan is unusual in that he likes doing everything and that completely fitted in with the ethos of how we work," says Peter. "We wanted an all-rounder to come out of his apprenticeship, rather than, say, a honed setter or model maker." Peter has been a member of the Goldsmiths' Company for many years. "Every time I got the chance, I would bend somebody's ear and ask, 'Why can't I have an apprentice in the Midlands?'" Vipa have always trained people, but the prospect of a Goldsmiths' Company apprentice is a gamechanger. I have pretty high standards in training. I'm only interested in making things well, in doing things properly. And in my mind that fits in with the ethos of the Goldsmiths' Company."

As well as the expansion of the apprenticeship scheme, the Goldsmiths' Centre is working with other educational partners in the Midlands to reach out to young people interested in a career in the industry. Norma Jean Murrain was the founder, in 2021, of the MasterPeace Academy in the Jewellery Quarter in Birmingham. It was set up to address an issue very close to Norma's heart: "Jewellery had changed my life and I wanted to use jewellery to change lives for other people." The academy grew out of a support group, the Black Jewellery Quarter Guild, formed with around 20 makers in the quarter during the pandemic. So far, they have put some 30 students through the academy, with financial support from De Beers, the Goldsmiths' Company Charity, the Beaverbrooks Charitable Trust Foundation and the (Jewellers) Benevolent Society. Support from local employers "has been amazing", Norma says. Students have gone on to work at Beaverbrooks, Weston Beamor and Hockley Mint, amongst others. "We now have companies knocking on our doors," she says. "We want to be known as a training workshop. One of the





**Opposite**

Daniel Rushby, Goldsmiths' Company apprentice at Vipa Designs, takes part in day release training at the Goldsmiths' Centre.  
RENE GONZALEZ

**Below**

A student learns technical skills at Aston University Engineering Academy (AUEA).  
ASTON UNIVERSITY  
ENGINEERING ACADEMY



biggest barriers for entry to the trade is not just the financial cost of training but the financial sacrifice of not earning whilst you are training.”

The Aston University Engineering Academy (AUEA) in Birmingham has recently partnered with the Goldsmiths' Company and the Goldsmiths' Centre to set up the Goldsmiths' Project JQ, a consortium of businesses operating across all areas of the precious-metals industry in the UK. The aim is to provide industry-standard facilities and specialist vocational training to AUEA students, and the wider community. The hope is that students will be inspired to consider careers in jewellery. Daniel Locke-Wheaton, Principal of AUEA, thinks the project will answer one of the industry's biggest challenges. “The common issue is recruiting people of the right calibre into businesses,” he says. “It is imperative that we not only meet the skills demands of the local engineering and design sectors, but that we ensure that knowledge and skills are preserved and passed onto future generations.”

Peter Taylor agrees that supporting the next generation into the jewellery industry is key. “Something like 90% of product sold in this country is manufactured abroad,” he says. “If you don't train people to the highest standards, if you don't maintain skills and develop them, ultimately, they are going to be lost. And once they are lost, they are lost forever.” If the expansion of the apprenticeship scheme in the Midlands is successful (and that seems very likely), then Goldsmiths' might expand it further afield. “A Goldsmiths' apprentice gets a level of training that is unknown in the education system in this country,” says Peter. “They potentially have a job for life, the skills they are getting are infinite in terms of their application – whether they are employed or self-employed. They become part of a community of fellow apprentices who are all in touch with each other and all collaborate. They become Freeman of the Goldsmiths' Company at the end of their apprenticeship. But fundamentally it's about life-changing social mobility based on skills.” ♦

# PURE BRILLIANCE THE BOODLES STORY

FIONA SLATTERY CLARK

THE LADY LEVER ART GALLERY SITS AT THE HEART of the picturesque village of Port Sunlight on the Wirral Peninsula, near Liverpool. Both the gallery and the village were created by William Hesketh Lever, 1st Viscount Leverhulme (1851–1925). Lever built the village to provide housing for the workers in his soap factory, and the gallery to make his immense art collection accessible to everyone. His significant collection of paintings, sculpture, ceramics, furniture and textiles testify that he was a champion of British design and craftsmanship.

A conversation between Sir David Henshaw, Chair of National Museums Liverpool, and Nicholas Wainwright, Chair of Boodles, marked the beginning of a sparkling collaboration that came to fruition in the gallery's 100th anniversary year. From 22 October 2022 to 5 March 2023, over 60,000 visitors flocked to the Lady Lever Art Gallery to enjoy an exquisite exhibition, *Pure Brilliance: The Boodles Story*. For 18 months, employees of both organisations had collaborated on its research, curation, design, marketing campaign and events programme.

This exhibition of luxurious jewellery and silverware resonated with Lever's passion for exceptional design and craftsmanship. It celebrated the traditional skills and expertise of a modern British family jewellery business with its roots in Liverpool. Taking place in three intimate connecting rooms, the exhibition focused on 'Boodles of Liverpool', 'Crafting a Collection' and 'The Making of a Modern Jeweller'.

'Boodles of Liverpool' instantly engaged the visitor with a beautiful necklace from the *Wonderland* collection, *The Songbird & The Waterfall* (2019). This room introduced the Wainwright family and its company's longstanding connection to Liverpool. Among the plethora of colourful graphics that adorned the walls were contemporary and historic images of Boodles House. Since 1921 this shop has been located at 35 Lord Street in Liverpool city centre, its iconic clock a symbol of continuity.

Between 1890 and 1914, over 20 jewellery businesses occupied Liverpool's main shopping streets, including Bold Street, Church Street and Lord Street. Their customers were the city's affluent and well-educated middle class. Sales of diamond and pearl necklaces and other expensive jewellery, at prices ranging from £1,000 to £10,000, were not unusual. Exhibited pieces of historic jewellery from the collections of National Museums Liverpool revealed the high-quality craftsmanship of these jewellers. Examples included a finely carved gold and mudstone cameo made by Joseph Mayer of Liverpool and exhibited in the 1851 Great Exhibition. A luxurious gold, pearl and chalcedony bracelet made around 20 years later by Mayer's successor, T. J. Paris, took its design inspiration from the discovery of ancient Etruscan tombs on the west coast of Italy.

Jewellery businesses from other parts of the country were attracted to Liverpool, where there was evidently a market for unique, expensive pieces. Henry Wainwright was one such jeweller, moving to Wirral from Leicester, where he had worked for his uncle, a watchmaker, until 1890. Before the First World War, he purchased Boodle & Dunthorne (as it was originally known) – established towards the end of 1899 by Frederick Lloyd Boodle and Edwin Edward Dunthorne – and thus began the Wainwright family's association with this renowned Liverpool jewellery firm.

Henry Wainwright and his two sons, Harold and Herbert, built one of the most respected jewellery firms in northwest England. Boodle & Dunthorne's reputation continued to grow and was recognised in the city with many significant commissions. Gold horseracing trophies for the Grand National at Aintree Racecourse were prominently displayed alongside civic jewellery, university medals, RMS Queen Mary's champagne bucket and Liverpool Cathedral's commemorative silver goblet.

The second room, 'Crafting a Collection', focused on Boodle & Dunthorne's transition from a successful county jeweller to a



*The Songbird & The Waterfall*  
necklace, Wonderland  
Collection, 2019.  
©BOODLES



**Left**

The Boodle & Dunthorne clock  
at 35 Lord Street.

©BOODLES

**Bottom**

Boodles House.

©2020 PAUL KARALIUS AND  
GP STUDIO



**Left**

A selection of *Raindance* rings, including white and pink diamonds.  
©BOODLES

**Below**

*Lady Lever* bracelet, 2022.  
©BOODLES



nationally recognised jewellery brand. In 1945 Henry's grandson Anthony Wainwright, known as Tony, inherited the family business. He recognised that quality materials and fruitful relationships were the key to success, and in 1962 he travelled to 10 cities around the world in 16 days, stopping to source the finest diamonds and precious gemstones from dealers in India, Thailand and Hong Kong, and pearls from Japan. A large wall graphic of a world map delineated Tony's journey. This was populated with postcard-size images derived from his 1962 photograph album, rediscovered almost 60 years later by his grandson.

In 2021, Boodles launched a collection of over 20 rings, inspired by and named after countries and world cities. The exhibition included pieces inspired by Rome, Florence and Vienna. There were also rings featuring diamonds sourced from the Cullinan Mine in South Africa. In a film, Jody Wainwright, Director of Precious Gemstones at Boodles, explained a diamond's journey and raised the ethical issues faced by the jewellery trade – sustainability, accountability and traceability.

On the opposite side of the room the visitor's eye was drawn to large wall graphics illustrating the 18-month jewellery design and making process. In 1990, Boodles created an in-house design team, led by Rebecca Hawkins. More than 30 years on, she

continues to lead the company's design team, based at Boodles House in Liverpool.

*Hug* was the first collection that Rebecca designed for Boodles. Symbolising togetherness, *Hug* was playful yet classic, setting the tone for Boodles' style. Pieces from this collection were imaginatively displayed on a wooden structure resembling a jeweller's workbench. Nearby were rings and a wristwatch from Boodles' most popular collection, the iconic *Raindance*, launched in 2000. More than 20 years on, this classic design has been kept fresh with pink diamonds synonymous with the firm.

'The Making of a Modern Jeweller' was the grand finale of the exhibition, showcasing a selection of glittering 'high jewellery' collections: *Pas de Deux* inspired by the Royal Ballet, *The Poetry of Landscape*, *The Secret Garden* and *Wonderland*. A film celebrating the evolution of the Boodles brand included imagery from the TV documentary *The Million Pound Necklace*, footage from the Cheltenham Gold Cup and celebrities wearing Boodles jewellery.

At the heart of the room, the *Lady Lever* bracelet sparkled. Inspired by the architecture of the gallery and its jewel-like Pre-Raphaelite paintings, this bespoke piece of jewellery symbolises the bond of two distinct British brands – National Museums Liverpool and Boodles – and their shared dedication to exceptional design and craftsmanship in the port city of Liverpool and beyond for more than 100 years.

Fiona Slattery Clark is Curator of Decorative Art and National Museums Liverpool. ♦



*MULTIPLE TRUTHS  
THEMES OF FAMILY,  
FAITH AND LOVE  
IN SOUTH ASIAN JEWELLERY*

SHIVANI CHORWADIA





*Shivani Chorwadia is a jeweller whose work explores traditional artisanship and technical innovation, examining the tension between modern minimalist aesthetics and her British-Indian bicultural heritage.*

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An introduction to South Asian jewellery in its various forms would be vast, expanding through time, culture and religion. But while jewellery might be part of an expansive material culture, it is also always personal. The concepts and traditions that form part of my own family's experience (from a diasporic position: the roots of us are Gujarati-Hindu) are a way to understand the multiple truths this jewellery holds – its themes of family, faith and love. There are two pieces of jewellery, the Mangalsutra and Akshamala/Rudraksha necklaces, that have been present throughout my life and speak to deep ties between life, religion and jewellery across South Asia.

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## MULTIPLE TRUTHS

**Opposite**

Gold necklace, wedding gift  
to Shivani's mother.  
SHIVANI CHORWADIA

**Below**

Baby's bracelet, gold  
and black beads.  
SHIVANI CHORWADIA



TRADITIONAL MEANINGS AND rituals embodied in jewellery in India are most closely linked through shared cultures and regions as opposed to religious differences. The origins of jewellery on the subcontinent date back 5,000 years to fragments unearthed in the Indus Valley, spanning Pakistan and north-western India along the Arabian Sea coast. It is clear that crafting decorative adornments has long played an essential role in our culture; the reasons behind their creation and the technical skills involved have been profoundly shaped by the evolution of ritual. The purposes of exchanging jewellery range from strengthening

familial/marital bonds to well wishes, adornment, protection, payment, dowry, astrological reasons and beyond. Gold is inherently symbolic. The shapes and materials selected within a design are there to convey a specific message.

Jewellery is a marriage of meaning, art and communication through form. In Hinduism the Mangalsutra and Askshamala, as is typical with much of the jewellery worn today, act as a connector between the wearer and the divine invisible forces surrounding them as they move through life. The Mangalsutra (in Sanskrit, Mangal means sacred/blessed and Sutra means cord) is traditionally the most

significant piece of jewellery received during a woman's lifetime, given during the ceremony of marriage. It signifies the spiritual joining of two souls and the bonding of their families. For the woman entering a marriage, her obligations to her partner's family lie before her own. The weight of these rituals is not taken lightly, although I would like to add that in the UK these expectations, as experienced by my generation, have softened and blended to accommodate a new, more modern perspective where women have the freedom of autonomy. As much as weddings are there to join together two families and two people in a sacred bond, additional



Akshamala, gold, Tulsi seeds.  
SHIVANI CHORWADIA



“The nine black beads suspended between gold links are symbolic of the nine forms of Adishakti, the divine feminine and source of all energy.”

displays of wealth and social status have become intertwined with matrimonial commercialisation and western culture.

The Mangalsutra was originally composed of 108 entwined cotton threads dyed yellow with turmeric or saffron; the groom tied three knots securing the piece around the bride's neck. Over time the Mangalsutra has undergone various changes. The gold-stained threads are now presented as a gold chain interspersed throughout with black beads in place of earlier knots.

There are multiple reasons for using gold. It primarily embodies the goddess of prosperity and good fortune, Lakshmi, believed to provide blessings over the lifetime of a marriage. On a pragmatic level it can be a lifesaver, an insurance, security. The gold can be sold or loaned if needed – traditionally the only form of currency that belonged solely to a woman.

The nine black beads suspended between gold links are symbolic of the nine forms of Adishakti, the divine feminine source of all energy. They channel protective forces, shielding the relationship from negativity that may threaten to weaken its strength.

The black beads are used for customs both inside and out of marriage. Bracelets of black beads are gifted to newborns for the same reason as those in the Mangalsutra. Prior to the use of black beads, a black cotton thread was wrapped and knotted onto the child's wrist. The bracelet pictured is the one handed to my daughter a few weeks after her birth. Infant bracelets are difficult to date back to their original form; pieces common in the 19th century were hand-carved bangles from the ivory of domesticated Asian elephants. I recently discovered that my family's native home of Gujarat, and Rajasthan, were the centres of this skilled art; carving, dyeing (red with Madder root) and inlaying (with gold) tusk bangles. In conversation with my aunt, she

explained that depending on the region, married Gujarati women stacked up to 16 ivory bangles along the length of an arm. The number, decoration and weight of the collection were, as jewellery has always been, indicators of wealth and status.

The Akshamala (rosary) reminds me of the deep tie between faith and adornment. The presence of this piece has since childhood been synonymous with elder generations of women in my family. The inbuilt familiarity of my Baa (paternal grandmother) as she twirls it around her fingers during conversation is a reminder of this. The concept of this necklace dates back to Hindu Brahmins (the priestly class) from 1500 BCE, adapted by Buddhists and subsequently worshippers of Islam and Christianity. The necklace is constructed of beads made of dried-fruit stones/seeds, held together with strands of cotton or gold links. In the image my Baa holds her Akshamala, made with gold and Tulsi seeds (holy basil), considered a sacred plant. More commonly the dried red textured stone found inside the fruit of the Rudraksha tree is used. Seeds embody the concept of spiritual growth, and the purpose of the Akshamala and its 50 beads relates to the number of characters in the Sanskrit alphabet. Each one serves as a meditative aid whilst mantras (prayers) are repeated.

It is clear to see the weight of meaning, belief and cultural understanding that are poured into these precious pieces worn close to us, carried through life. It was not apparent until I started writing this piece that perhaps this is the reason I have always seen jewellery as a vessel for carrying the memories and parts of those around us – family and shared histories with their protective, affirming energies. The need to decorate and precisely craft these adornments with the utmost beauty is in our being. ♦

*THE TRIAL OF THE PYX*  
*REFLECTIONS FROM*  
*THE KING'S REMEMBRANCER*

BARBARA FONTAINE



**Previous**

Barbara Fontaine at her  
first Trial of the Pyx in 2015.  
RICHARD LEA HAIR

I PRESIDED OVER MY LAST TRIAL OF THE PYX AT Goldsmiths' Hall on 11 May 2023. I was thankful that the jury declared that the coins subject to the assay had met the standard requirements. It was a bittersweet moment, as it meant the end of my connection with the Trial, which I have found so interesting and enjoyed so much.

The Trial is an independent test of the coins produced by the Royal Mint and has ancient origins. When I opened my first Trial of the Pyx in early 2015, I was rather apprehensive. Although I had studied the Procedure Note and knew that a speech to the jury was required after I had sworn them in, I had no other idea of what to expect. I thought it would help to introduce myself and my role to the jury, and compare the long history of both. The role of King's Remembrancer commenced in 1154, predating the first Trial of the Pyx in 1248 by almost 100 years. That first, more informal Trial was a consequence of reform of the coinage by Henry III, which required coins to be consistent in value with their weight in precious metal.

As 2015 happened to be the 800th anniversary of the signing of the Magna Carta, I managed to weave that in as well, on the somewhat tenuous basis that both the Magna Carta and the first Trial took place in the reign of Plantagenet kings. But the real significance of both events, within decades of each other, was that they were part of a pattern of transition from a fragmented, despotic and often lawless country to a nation state governed by established and recognised principles of law and government, and a move towards a more formal foundation for the administration of the country and the processes of justice.

As each year progressed I found out more information, not only about the Trial, its origins and history, but about the coins themselves. The Royal Mint of course plays a fundamental part in the Trial, being the producer of the coins and the trial plates against which they are tested.

It is a little-known fact that the Master of the Mint is the Chancellor of the Exchequer, so the Chief Executive who actually runs the Mint is only its Deputy Master. There have been six Chancellors since I became Queen's Remembrancer in 2014, but only two, George Osborne and Philip Hammond, attended the Verdict, and two, Nadhim Zahawi and Kwasi Kwarteng, lasted

for such a short time in office that their appointments did not coincide with a Trial.

The introduction of a new £1 coin in 2017 – how long ago that now seems – caused some excitement. In homage to the past it was a small and light 12-sided coin, similar to the threepenny piece that was phased out on the introduction of decimal coinage in 1971. It was heralded as pioneering because of its security features, which included an outer gold ring and an inner silver ring with a latent image similar to a hologram that switched from a £ symbol to a number 1, depending upon the angle. That led to some observations about lack of security of the coinage in the past, and the harsh penalties for counterfeiting and clipping the coinage.

Cryptocurrency became the theme of the moment in 2018, and although it is still around primarily as an investment, it has had rather a chequered history and has not replaced cash or credit cards in everyday transactions. The continued existence of copper coins was also mentioned following a media storm created by *The Sun* newspaper for 24 hours, headlined as 'Chancellor reveals shocking plans to scrap the 1p and 2p coins', with dire warnings about the impact on penny sweets and seaside amusement arcades. That enabled me to talk about the history of the silver penny, introduced by King Offa of Mercia in the 8th century. That coin was thought to be based on the denier, a coin of the Franks, who named it after the denarius, a silver Roman coin. That is the origin of the letter 'd' as shorthand for the pre-decimalisation penny.

In 2020, the Verdict was delivered remotely via video link for the first time in history, because of the pandemic, and the 2021 Opening of the Trial and Verdict were deferred to June and November for the same reason, with smaller numbers of attendees and social distancing in place.

The Trial in 2023 has been the first for 70 years to have included coins bearing the image of a king, and a new monarch, which has made my last Trial a highlight. It made me reflect on the enduring link between the Crown and the currency of the realm, and the constitutional reasons for that. I feel very privileged to have presided over this ancient Trial for nine years of its long history. ♦



# Constant Change

## Goldsmiths and the City of London Corporation

ELENI BIDE



**Previous** From left to right:  
Common Councillor Alastair Moss,  
Common Councillor Rehana Ameer,  
Common Councillor Andrien Meyers,  
Alderswoman Susan Langley,  
Common Councillor Tijs Broeke.  
JULIA SKUPNY

THE CITY OF LONDON IS A PLACE OF CONSTANT change and renewal and is also home to some of Britain's oldest institutions. One of these is the City of London Corporation, which functions as the local council for the Square Mile and supports HM Government in promoting the financial- and professional-services sector. The Corporation's history stretches back nearly 1,000 years, and many political bodies around the world have been influenced by its structure, which features two assemblies – the Court of Common Council including the Court of Aldermen. Eight members of the Goldsmiths' Company currently serve as Common Councillors or Aldermen within the Corporation, taking on the challenge of ensuring that this venerable organisation serves the changing face of the City.

For many, their first introduction to the Corporation comes through their professional lives. Common Councillor Rehana Ameer, whose career has included IT and consulting, first became aware of the City and its rich history at the graduation ceremony for her MBA at the Barbican. But the City also has residents who need a voice on its governing body. This is what inspired Munsur Ali, who has lived in the Ward of Portsoken, to the east of the City, since he was a small child. With a demanding job as a film producer, Munsur was initially unsure about standing for election, and acknowledges that it can seem like quite a "closed world". The positive difference he could make for his community through the Corporation changed his mind. He comments that the role "brings responsibilities, not just to Londoners, but globally".

The Corporation's work is certainly wideranging. Serving constituents is the primary concern for all the elected representatives. Alastair Moss, Nick Bensted-Smith and Tijs Broeke, Councillors for the Ward of Cheap (which includes the Goldsmiths' Company), enjoy seeing local democracy in action when they meet constituents face to face at regular Ward Motes. Tijs comments that their commitment is "first and foremost" to "everyone who works and lives in our Ward". But each Councillor and Alderman does additional work to keep the complex City running smoothly and to promote the City at home and abroad. Nick sits on the City's Finance Committee and contributes to the education provision for some of the 16 schools supported by the Corporation. Alastair is involved with the key areas of transport and planning, and Tijs, as Vice Chair of Policy and Deputy Chair of the Policy Authority Board, contributes to projects that make the area a 'Destination City', a 'Green City' and a 'Tech City'.

Andrien Meyers, who represents the Ward of Aldgate, highlights the Corporation's important charitable role. As part of his work

he has helped to set up an after-school investment charity to link the City's financial services sector to communities and provide career pathways for local young people. Improving lives for people in and around the City is a huge part of the Corporation's mission. As Deputy Chair for Culture, Munsur is determined to ensure that young people feel connected to the City and London as their heritage, empowering the next generation. Alderman Prem Goyal says: "We are constantly striving for financial inclusion. We want people from all socioeconomic backgrounds to have the same opportunities and we want everyone to benefit from the City's success." Prem is also proud of the City's convening power as it brings leaders together to support and promote the UK's financial and professional sector.

Alderswoman Sue Langley says that "the sheer breadth of its activities" makes being part of the Corporation enormously exciting, but this can come with challenges "as we seek to maintain our competitive position in the face of increasing geopolitical and economic risks". The challenge of creating a sustainable City is recognised by all eight Goldsmiths in the Corporation. Andrien is proud of their target for net zero by 2040, but acknowledges it is ambitious and requires others, from government to individuals, to "come on the journey" with them. The City is also on a journey towards greater equality, diversity and inclusion. Munsur comments that when his father came to London in the 1950s, "it would have been virtually impossible for him to serve on the Corporation as someone of mixed heritage." For Andrien, "it is important not to be afraid" of the challenges here and to build momentum for the future.

Many of these challenges and ambitions are shared by London's Livery Companies, which, like other businesses and organisations in the City, can nominate staff to vote in local elections. For Tijs, the Corporation and companies like the Goldsmiths have considerable scope to support each other in areas like charity, education and culture – and in finding new ways to connect with their communities.

In just 1.12 square miles, the City of London includes around 8,000 residents, 513,000 daily commuters and 10m annual visitors. Meeting their needs makes life as a Councillor or an Alderman demanding, but Rehana speaks for many when she says that she relishes the opportunity to "give back to this great City and to be the voice of our diverse international community". ♦





# *COMPANY NEWS*

Pat Geary grinding the  
Coronation Mark punch to  
remove excess steel from  
around the central image.  
JULIA SKUPNY



# *A PRIME WARDEN'S YEAR*



Lord Bridges with HM King Charles III  
at the Goldsmiths' Centre.  
JULIA SKUPNY

Harold Wilson, as Prime Minister in the 1960s, said that "a week is a long time in politics." My experience of the last year has been that a year is a very short time to be Prime Warden of the Goldsmiths' Company, and that many exciting things can happen. It would have been difficult to predict that the year would include the Goldsmiths' Centre welcoming the new King on His first visit to the City.

When I took over from Lynne Brindley, the shadow of the pandemic still hung over the Company and all its activities. We had the initial task of working out how to emerge from that in ways that respected the remaining risks to health

and the new expectations of how, and above all where, people expected to work. We also needed to reopen the Company's activities and events, which are so important. It has been very pleasing to see how far we have moved on, as was shown by the full Hall when the Verdicts of the Trial of the Pyx were delivered on 11 May. That was a splendid occasion, even if there was a sense of sadness at the retirement of Barbara Fontaine as the King's Remembrancer. I paid a warm tribute to her on behalf of the Company for everything she has done for us in that role.

“My experience has been that a year is a very short time to be Prime Warden of the Goldsmiths' Company, and that many exciting things can happen.”

Much of a Prime Warden's time is spent on administrative and strategic leadership of the Company, and that has, as expected, taken up a lot of time. In addition, there are what one might describe as “the usual round” of social events, together with involvement in the daily life of the City of London. We were privileged to have ringside seats for the Silent Ceremony to mark the change of Lord Mayor; and this has been followed by much engagement with the Lord Mayor Nicholas Lyons, who has taken a huge interest in the relationship between his office, the Livery Companies, and the Great Twelve in particular. It was a joy to take part on a warm and sunny day in the Lord Mayor's show as a representative of the Great Twelve, parading in an open-top carriage known as a britzka.

But I was not anticipating that national events would become such an important part of my year.

In July, I was privileged to be one of the very few representatives of the Livery Companies at the Service in St Paul's Cathedral to mark the Platinum Jubilee. The Company had commissioned a beautiful brooch, made by David Marshall, as a present for Her Majesty Queen Elizabeth, which She wore at Windsor at the time of the Platinum Jubilee; pictures of Her wearing

it as She led the lighting of the Jubilee beacons were broadcast around the world. We have a duplicate in The Company's Collection.

Alas, only too soon afterwards we were mourning Her death. Apart from signing condolence books, I was privileged to attend the deeply moving Committal Service at Windsor, when She came home to Her beloved castle.

On 23 November, we welcomed His Majesty The King to the Goldsmiths' Centre, where He became the first monarch in history to apply a hallmark; this was applied to the *Cross of Wales*, which has been made for us at His Majesty's request by Michael Lloyd, and which the Deputy Curator Frances Parton and I took to Llandudno for blessing by the Archbishop in Wales. We then had to bring it back with us as it played a prominent part in the Coronation a few days later when it led The King into Westminster Abbey. This was not the only item we contributed for use in that service; we also commissioned Clive Burr to make the silver-gilt buckles for His Majesty's shoes (shown on page 83).

It has been a busy year, and I have been wonderfully supported by so many people.

First, the staff of the Company who have been unfailingly kind and supportive to all my requests. It is unfair to pick out particular individuals, but I have been overwhelmed by the amazing work undertaken by the teams led by Dora Thornton and Eleni Bide on our Collections and Archive.

Secondly, I would like to thank David Reddaway, who stood down as Clerk in April. He achieved much in his time as Clerk, and I am especially grateful personally for his support to me as I tried to learn what I was meant to do as Prime Warden. He had repeated difficulty in controlling his facial expressions when I came into his office and all too frequently said, “I've had an idea...”

Thirdly, to my wife Angela, or, in Livery speak, my Consort. She has done so much not only to support me but also to act as an active and enthusiastic Ambassadors for the Company. I know how much she has enjoyed her year.

Finally, to the Wardens who have supported me magnificently. They have worked so hard, and I know that the Company is in excellent hands. Charles Mackworth-Young has been a superb Second Warden, and Angela and I wish him and Iona every good fortune in their year of office. ♦

THE LORD BRIDGES

# LOOKING BACK AT THE YEAR

June 2022

## *Community Engagement Awards Final*



In June 2022, we welcomed finalists from eight schools to Goldsmiths' Hall for the fourth Goldsmiths' Community Engagement Awards. The year's winners were Hymers College, who wowed the judges with their commitment to community outreach, evidenced through their involvement with the National Citizen Service. The runners-up were Wright Robinson College, whose partnership with Manchester City Council supported the planting of new trees and flowerbeds within the local area.

September / October 2022

## *40 Years of Goldsmiths' Fair*



In the autumn, we welcomed 136 independent makers and more than 7,900 visitors to celebrate the 40th Goldsmiths' Fair. While attendance remains slightly below our pre-pandemic numbers, the value of total sales achieved by the silversmiths and jewellers exhibiting broke all previous records – indicating a healthy interest in British-made crafts.

October 2022

## *Apprenticeship Scheme Expands to the Midlands*

In October 2022, for the first time in its 700-year history the Goldsmiths' Company expanded its apprenticeship scheme beyond London and the South East to the Midlands. Delivered by the Goldsmiths' Centre on behalf of the Goldsmiths' Company, the scheme provides training and development opportunities for apprentices and support for employers that are vital in establishing the next generation of jewellers and silversmiths.

November 2022

## *King Charles III Visits the Goldsmiths' Centre on its 10th Anniversary*

His Majesty King Charles III helped to celebrate the 10-year anniversary of the Goldsmiths' Centre in November by visiting trainees and apprentices at its workshops and exhibition space near Hatton Garden. His Majesty was presented with a gold-plated pin designed to mark the Centre's first decade of providing education, training and development to new and established jewellers and silversmiths.

February 2023

## *Trial of the Pyx*

The first official UK coins bearing His Majesty King Charles III's official effigy, along with the largest coin that the Royal Mint have ever produced – a 15kg





gold coin crafted to celebrate Her Majesty Queen Elizabeth II's Platinum Jubilee – were among the nearly 10,000 coins submitted for testing at this year's Trial of the Pyx in February.

## *Addressing the Cost-of-living Crisis*

In February, the Goldsmiths' Company Charity awarded grants totalling £197,380 to the Benevolent Society, the Silversmiths and Jewellers Charity hardship fund, Goldsmiths' Company apprentices and existing charitable partners to help provide support through the cost-of-living crisis.

March 2023

## *The King Charles III Coronation Mark*



To celebrate the Coronation of His Majesty King Charles III, a special commemorative mark was made available on 1 March. Sanctioned by the British Hallmarking Council, the mark – which depicts The King's head against an oval background – was designed by Thomas Fattorini Ltd and is based on a medal by Ian Rank-Broadley FRBS. The mark can be applied by punch or laser alongside the legally required components of the hallmark by all four UK Assay Offices.

April 2023

## *Goldsmiths' Lecture*

Professor Simon Thurley CBE delivered the annual Goldsmiths' Lecture, 'Out of the Ashes – Great Buildings and Conflagrations' – to a packed Livery Hall in April 2023. Simon's talk explored questions around the future of restoration, reconstruction and preservation of historically significant buildings in the event of disaster.

## *The Art of Fame: Art Medals in the Goldsmiths' Company Collection*

Launched in April 2023, this exhibition celebrates the art medal in Britain from 1973 to 2023, as represented by stunning examples selected from the exceptional Collection of the Goldsmiths' Company. Including a unique series of portraits in silver, as well as thematic medals on topical issues such as climate change, the medals on display are exquisite experiments in form and expression.



May 2023

## *The Cross of Wales*

On 6 May 2023, the *Cross of Wales* – a historic commission by the Goldsmiths' Company on behalf of His Majesty The King – led the Coronation procession at Westminster Abbey. Designed and made by master silversmith Michael Lloyd, the *Cross of Wales* was crafted from silver sheet produced from recycled bullion provided by the Royal Mint at Llantrisant, a shaft of Welsh windfall timber and a stand of Welsh slate.

# DIARY OF A TRADE WARDEN



The position of Trade Warden is a new addition to the Wardens. The goldsmithing and silversmithing trade continues to be central to the Goldsmiths' Company, so as we close in on our 700th anniversary in 2027, the Company has agreed that there will always be a trade representative on what is, really, our executive board – the Court of Wardens. If none of the current Wardens is a trade member, a Trade Warden is appointed. Richard Fox, silversmith and past Prime Warden, was the first to fill this new role. I have been honoured to take up the position from May 2022 for the next two consecutive years.

To further introduce the role, I thought I'd take you through a year in my life as Trade Warden.

After three years of disruption, Michael Wainwright and I were able to host a Trade Dinner at Goldsmiths' Hall in October 2022. This biennial event was initiated by Liveryman Patrick Fuller in 2014 and had not been held since 2018. It was a truly splendid evening, giving an opportunity for members and affiliates of the trade to get together. Such was the success that I am hoping it will

become an annual event. Autumn also saw Goldsmiths' Fair celebrate its 40th year, yet again brimming with talent.

With world events impacting everyone's lives, the gold price has been increasing significantly, breaking records in 2022 and again in 2023. But record-high gold prices inevitably attract fraudulent behaviour, against which hallmarking is a key protection.

In December, I attended the National Association of Jewellers (NAJ) Benevolent Society Ball in Birmingham, where I presented the inaugural HALO Award for promoting Hallmarking Awareness and Learning Online, to encourage retailers to keep awareness of the importance of hallmarking at the forefront of online sales. The winner was [jewellerybox.co.uk](http://jewellerybox.co.uk). The award was an initiative developed by the British Hallmarking Council (BHC) – of which I am a Non-Executive Director – in partnership with the NAJ, with the help of jeweller Chris Sellors, in response to research published by the NAJ in 2019 and the BHC in 2021. This reported that only 63 per cent of the population say they understand what a hallmark means, and that approximately 50 per cent of items listed online as gold do not bear the UK hallmark. I also presented a 'physically oversized cheque' from the Goldsmiths' Company to the NAJ Benevolent Society.

The King's visit to the Goldsmiths' Centre in December to hallmark the new *Cross of Wales*, a processional cross by Michael Lloyd that we saw at the Coronation, was a truly memorable event.

March 2023 saw the Oscars of the jewellery industry: the Goldsmiths' Craft and Design Council Awards, which showcases the exceptional talent we have in this country. The prestigious Jacques Cartier Memorial Award was presented this year to Karen Wallace for her *Steel Scroll Rifle Cover*. Such is the high standard required to receive this award that it is not awarded every year.

These reflections do not cover all the wonderful events I have attended as Trade Warden in the past year, but what they do show is the energy, hard work, passion and willingness that trade members put into keeping this wonderful industry relevant and prosperous for future generations to enjoy. I shall very much look forward to seeing what the next year has in store. ♦

JOANNA HARDY

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Joanna Hardy presenting the award for the Apprentice of the Year 2023 to the winner, Madeline Rowe, at Goldsmiths' Centre.

## NEW ASSISTANTS



**Emma Himsworth**

Emma has been in independent practice as a barrister since 1995 at the Chambers of Lord Grabiner KC, One Essex Court, Temple, London, specialising in intellectual-property law and related aspects of commercial law. Emma was appointed a Queen's Counsel in 2012; appointed by the Lord Chancellor to hear appeals from the UK Registrar of Trade Marks in 2013; and became Chair of the Intellectual Property Bar Association in 2022.

Emma's practice includes areas of particular relevance to the Goldsmiths' Company and the jewellery and silversmithing industry. For example, design right, copyright, trade marks, offline and online advertising, marketing and related contractual work. It has included advising and acting on behalf of jewellery and fashion companies; and from time to time providing advice to the staff employed by the Company in the Library on a range of issues relating to copyright.

Emma has been a member of the Company for 24 years. She has served on the Charity Committee since 2011 and was previously a member of the Collections and Library Committee.



**Nicola Le Clair**

Nicola's career spans over 35 years in global banks, primarily in risk. She has more than 10 years of board, audit and risk committee membership in the banking industry and a strong understanding of governance. She is currently the Chief Risk Officer for MUFG (Japan's largest bank) covering Europe, Middle East and Africa, a position she has held for four years. She is a board member for MUFG Securities EMEA plc and a board and audit committee member for MUFG Bank Turkey AS. She brings an extensive knowledge of finance across numerous geographies and regulatory regimes, having also worked at Mellon Bank, UBS and Canadian Imperial Bank of Commerce.

Nicola plays an active and energetic role in the Company as an Investment Committee, and Food and Wine Committee member, as well as a member of the Ski Team. She is also a member of the History Group and has had the privilege of serving as a juror on the Trial of the Pyx. Nicola is a keen supporter of the Fair and an avid collector of modern and antique silver.



**Robert Hayes**

Robert recently retired after a 40-year career in the investment-management industry, the last 22 years of which were at BlackRock.

The first half of his career was focused on institutional portfolio management for UK pension funds and charities. He then worked as a consultant and adviser to a wider range of UK and international clients, including pension funds, insurance companies, charities and sovereign wealth funds. At BlackRock he set up the company's Strategic Advice and Client Solutions team and latterly was Head of Investment Oversight for BlackRock in Europe, serving as Chief Executive for the UK-regulated investment company and Board Director on the life-insurance company and Luxembourg Fund Board. His final role was as Investment Director and Head of UK Charities, working with UK charities on their investment strategies and portfolio management.

Robert is an active collector of modern British silver, a member of the Silver Society and the Goldsmiths' Craft and Design Council, with a particular interest in the hand engraving and chasing categories. He and his wife have been Goldsmiths' Fair Ambassadors for a number of years. Since joining the Company, he has served on the Collections and Communications & Marketing Committees, as well as trying his hand at inter-livery skiing and sailing. He has also been a Trustee of the Staff Pension Scheme since 2021.



Box of Coronation Mark punches  
in the London Assay Office's  
engineering workshop.  
JULIA SKUPNY

## ASSAY OFFICE



Following a tumultuous period bookended by Covid interruptions, the goal at the start of 2022 was to transition from a focus on day-to-day performance and back to longer-term business as usual. The overwhelming trend across all sites was demand for priority services. We continue to invest in new lasers, X-Ray Fluorescence testing machines, software and, most importantly, our people, increasing our capacity to deal with ever-changing customer requirements.

Our first task on the agenda for 2022 was to complete the location move of the new customer counter on the ground floor at Goldsmiths' Hall. The building work was completed by the Company maintenance team early in the year, leaving us with a blank canvas to work with – quite literally in the case of the walls, and one large window, which were soon adorned with Assay Office-themed artwork courtesy of Hana Whaler, a traditional sign writer, who was commissioned to add finishing touches to the new space.

With the last of the moves now complete, attention turned back to staffing. After over 40 years at the London Assay Office, Production Control Manager Kevin Bowles retired in September. We were sad to see Kevin go, but thankful for his many years of service, culminating in oversight of all Assay Office production activities across our four sites. We received many high-quality applications for the position both internally and externally. The appointment of Kheni Priest to replace Kevin was an easy decision. Kheni brings experience of running the Greville Street office and the necessary focus on skills and processes needed to handle all the sites. However, we took the decision to appoint site-specific deputies to reinforce the new structure and support the new incumbent.

In the third quarter of the year demand for the Platinum Jubilee mark was high. The punches were manufactured internally by the Workshop team of Pat Geary and Simon Jones. Following the

death of Her Majesty Queen Elizabeth II in September, the mark was withdrawn as an act of respect by the Assay Offices of the UK. However, after the official mourning period ended, it was reinstated in the face of exceptional demand from customers wishing to commemorate the outstanding achievement of the late monarch. We were pleased to apply almost eighty thousand of these marks during the period.

The close of the year saw a wonderful moment when Adam Phillips assisted The King in the hallmarking of the *Cross of Wales* at the Goldsmiths' Centre. Striking a large hallmark is a highly skilled job, and His Majesty accomplished it with aplomb in front of an audience, which is something most would find difficult.

The wider economic uncertainties were a constant backdrop to the latter stages of 2022 and into 2023, and the hallmarking market started to decline from its post-Covid peak. Packet volumes remained high however, and demand for priority and bespoke marking services put a strain on the capacity of the office once again. Increasing staff skills is a target for 2023, to handle these peaks more effectively. The teams at all sites put in a tremendous effort to meet customer requirements, which on the whole we once again succeeded in doing. I would like to thank all members of staff for their hard work in another year of challenges.

**WILL EVANS**

A former client and Ambassador of NBR shares her experiences of being a mother in prison at a Charity event.

GUY BELL PHOTOGRAPHY

## CHARITY & EDUCATION



The Goldsmiths' Company Charity's funded partners and programmes have much to report, with numerous examples of rapid adaptation to current challenges. Overwhelmingly, throughout a year dominated by the cost-of-living crisis, the Goldsmiths' Company Charity and its partners have increased their reach and depth in environments of even greater need.

The Charity launched its Landmark Programme in 2022 as part of an ambitious line-up of activities to mark the Company's 700th anniversary in 2027. The Landmark Programme's objective is to support projects that enhance the Company's charitable impact by striving to alleviate poverty and create opportunities through transformative change, making a lasting difference to those it supports through skills development. Goldsmiths' Company members put ideas forward

for potential grantees and a selection panel of members made a shortlist of excellent candidates. Finalists will be selected and announced in the financial year 2023–24.

### CHARITY

The Charity Committee has continued to prioritise grants operating in the criminal-justice sector. Social progress starts with helping those furthest behind, and it is important for the Committee to work with charities that make rehabilitation possible. It has built on research it funded with Porticus, carried out by New Philanthropy Capital: 'Breaking Reoffending Cycles in the Criminal Justice System: Mapping Causal Factors, Leverage Points and Funding Flows.' The Charity responded swiftly to support its partners with a cost-of-living grant before the end of 2022. These were aimed at supporting existing grantees with immediate running-cost needs.

Adding to the Charity's existing portfolio of partners working in prisoner rehabilitation, it has welcomed five new grantees. The grants awarded focus on literacy and numeracy, employability, rehabilitation through creative expression, and women and their families who have experienced the criminal-justice system.

Not Beyond Redemption (NBR) and Hibiscus for Social Justice offer support specifically for women and girls who are affected by the criminal-justice system. NBR offers free family law advice and representation to mothers in prison to help them gain access to their children

whilst in custody and upon release. Hibiscus is the UK's leading organisation for supporting BAME and refugee women and families who are at the intersection of the immigration and criminal-justice systems. The Shannon Trust trains prisoners who can read to pass on their skills to those who can't. Its Turning Pages programme benefits thousands of prisoners each year by equipping them with crucial literacy skills in order to make a positive difference for both themselves and their families. LandWorks has a proven track record of breaking the prison-release-prison cycle by enabling its clients to gain work experience predominantly through its landscaping projects and outdoor programmes in Devon. And 2makeit is guided by expert musicians, artists and writers, helping to rehabilitate prisoners and ex-prisoners through giving them the tools to explore their own creative expression.

### EDUCATION

Four years ago, the Education Committee switched its focus to primary literacy, numeracy and oracy. Committee members see this as the foundation for all future learning or employment, particularly in the most deprived communities of the UK. This year for the first time, the Committee has extended support to even younger children, crucially including their parents.

In February 2022, the Education Committee reinvested in the work of the National Literacy Trust in Cornwall. 'First Words Together' improves the speech, language and communication skills of

The Grand Theatre's 'Tales Retold' programme in Blackpool.



disadvantaged children aged two or under, whilst developing the skills and confidence of parents and carers. The Committee has widened its geographical reach to vulnerable Cornish families through different partners, to ensure that support reaches the children who need it most.

The Committee is pleased to be supporting the Children's University and Literacy Pirates' work with under-11s again. Further funding has also been granted to the Royal Shakespeare Company to support its Associate Schools primary programme in Skegness and a new one for 11 schools in north Birmingham. The three-year partnership with Blackpool Grand Theatre's 'Tales Retold' primary programme is now in its second year. The programme stimulates young children's creativity to strengthen their resilience, self-esteem and communication skills. In 2023, it was shortlisted for the Stage Awards in the 'Community Project of the Year' category.

Following the stellar success of the

five-year Gravesham Maths Project, which transitioned three under-performing primary schools into the top 5 per cent nationally for progress in mathematics, the Education Committee received endorsement from the Court of Assistants for a four-year North East Maths Project. Four primary schools in deprived former mining communities in County Durham have been selected. Interviews are under way to find a Mastery Maths project lead and the programme starts this September.

Newly funded this year were the BookTrust and the Aurora Orchestra. The Committee is funding the BookTrust's 'Represents' programme, which promotes racial diversity in young children's literature. This will support the reading journey of 3,500 primary children in West Lancashire. The Aurora Orchestra offers flexible lesson plans and integrated teacher support to enable non-specialist primary staff to deliver music in the classroom.

Lastly, in June 2022, eight schools from 147 entrants reached the finals of

the Goldsmiths' Awards for Community Engagement at Goldsmiths' Hall. The winner was Hymers College, Hull, for a project it persuaded Network Rail to fund, aimed at improving safety for lone female travellers on local trains and at stations. Its research, passenger videos and resulting report were so compelling that the team was invited to present at a Department for Transport Conference in Docklands. The runner-up was Wright Robinson College, Manchester.

#### Wardens

This year, Wardens' Grants widened its reach to make donations to the Disasters Emergency Committee (DEC) in response to international humanitarian crises. Three grants were made to the Ukraine Humanitarian Appeal, the Pakistan Floods Appeal and more recently the Turkey-Syria Earthquake Appeal.

The Company Wardens disburse grants to charitable activity in the City of London and in support of national institutions, some of which relate directly to the Company's trade. Grants were given to the Goldsmiths' Craft & Design Council towards the cost of its annual competition and awards, the University of Cambridge towards the restoration of equipment and materials for the research on precious metals in the jewellery industry, and Summer Music in City Churches towards music festivals in the City of London, to name but a few. In addition, Wardens made cost-of-living grants to support those in the silversmithing and jewellery trade facing financial hardship. These were given to the Silversmiths & Jewellers Charity and the Benevolent Society, which assesses and disburses grants of this nature. **MICHELLE O'BRIEN**



HM King Charles III at  
the Goldsmiths' Centre.  
JULIA SKUPNY

## GOLDSMITHS' CENTRE



I am pleased to report that the Goldsmiths' Centre has had a very busy year, with all of our operations gradually returning to pre-pandemic levels. Our commercial events business has ramped up and we are starting to see a healthy return on the investment we made in keeping our team together. External clients bring a different dynamic to our creative hub, and we welcome their positive feedback as they see how their bookings help us to deliver our charitable purpose.

While in the last 12 months we have hosted numerous events, some have been far more dynamically linked to explaining and celebrating our impact. The first was a visit from His Majesty The King, who came to the Goldsmiths' Centre in November to meet and follow the journeys of our trainees, apprentices and community. Along the way He struck the 'King's Mark' on a processional cross for the Church in Wales. Commissioned

by the Goldsmiths' Company, it was engraved and finally assembled at the Goldsmiths' Centre before its presentation in April. During His visit, The King witnessed our Foundation Programme trainees undertake a silversmithing workshop before moving on to meet the WorldSkills Fine Jewellery team and our wider community and beneficiaries. His Majesty was interested, knowledgeable and incredibly enthusiastic – something that rubbed off on all of those who were privileged to meet Him.

Our second notable event was a visit organised by Lady Bridges for City of London and Livery Company consorts in March. We were delighted to host the Lady Mayoress, as well as two Aldermanic Consorts along with 32 guests. They visited our workshops, met our trainees and viewed our latest exhibition. Spreading knowledge of our craft and industry and highlighting the work of the Goldsmiths' Centre more

widely is something that we remain committed to, and this event certainly met this brief.

One highlight of the visit for our guests was viewing our *Spotlighting Getting Started* exhibition of emerging makers from Getting Started Online 2022, our introduction to business course. It has been great to see the return of exhibitions to the building and how the training we are providing is enabling young businesses to grow during challenging times.

Access to support from the members' 1327 Fund has enabled us to launch a series of projects and initiatives that are opening our craft to new audiences, young learners and disadvantaged communities. We are seeing a diversification of applications to the Foundation Programme and our apprentice numbers remain healthy.

This year we were also delighted to welcome a cohort of apprentices from the Midlands, and we fully expect this initiative to move from being a pilot to becoming an integral part of the Goldsmiths' Company Apprenticeship Scheme.

In 2022/23 we celebrated the 10th anniversary of the Goldsmiths' Centre. None of this would have been possible without the support of the Goldsmiths' Company and the hard work and commitment of everyone who has contributed to making the Centre what it is today. As always, a huge and heartfelt thank you.

**PETER TAYLOR**

Front cover of the Goldsmiths' Fair 2022 catalogue.

## COMMUNICATIONS & MARKETING



This year we celebrated two important anniversaries: 40 years of Goldsmiths' Fair, and Queen Elizabeth II's 70 years of service; significant milestones that are traditionally marked with a precious gem and a precious metal respectively. Both materials were in abundance at Goldsmiths' Hall in the autumn, as we welcomed 136 independent makers and more than 7,900 visitors to the 40th Goldsmiths' Fair.

The value of total sales achieved by the silversmiths and jewellers exhibiting at the Fair in 2022 broke all previous records – indicating a healthy interest in British-made crafts. This was despite total visitor attendance remaining slightly below pre-pandemic levels.

That interest in craft, goldsmithing and silversmithing was also clear from the media, who between 1 April 2022 and

31 March 2023 published more than 1,200 pieces relating to the Company, Assay Office or Centre. Highlights included an in-depth profile of the Company and Assay Office in *Discover Britain*, a rundown of the best new jewellers to see at Goldsmiths' Fair in *British Vogue*, coverage of the Trial of the Pyx in the *Financial Times* and *Daily Telegraph*, and a feature on the Platinum Jubilee mark and the Assay Office in *The Times*.

One of our priorities for the year was to pilot a refreshed approach of delivering 'fewer, bigger, better' communications campaigns. The first of those, 'Hallmarking Moments', focused on the Platinum Jubilee mark and included: beautifully crafted videos made by talented cinematographer Lucy Emms, focusing on the creation

of the commemorative mark and its importance to makers; press coverage in broadcast, print and online media; and the launch of our first educational activity sheet and competition, challenging children aged 11 and under to create their own sponsors' mark. We are incredibly proud of this campaign and its impact, and of the collaboration across departments and with external partners to ensure its successful delivery. Congratulations to the winners: Aurelia, 8, Worcestershire; Gabriel, 9, Tunbridge Wells; Mariko, 7, London; Rafe, 6, Worcestershire; and Yuxi, 7, London.

Collaboration is key to delivering our communications strategy, something we sought to formalise by discussing priorities, agreeing outcomes and creating statements of work for each department of the Company for the year ahead. Our goal is to ensure that the right knowledge and skills are available when and where they are needed most. This will be vitally important as we work through the redevelopment and redesign of the Company website to make it easier to use and more accessible than ever before. We are excited to see the new website and online members' area go live later this year.

We concluded the year by announcing the formation of a new Membership & Communications department. Led by Sarah Jurado, Director of Membership & Communications, our nine-strong team will hold responsibility for Membership, Communications, Marketing, Goldsmiths' Fair and public events.

**CHRIS MANN**

Design for *Radiance* dish,  
Miriam Hanid.  
RICHARD VALENCIA

## LIBRARY & ARCHIVE



Our ability to share our history and preserve information for the future have both received a major boost this year. The Library and Archive has partnered with Adam Matthew Digital (AM) to digitise some of the most important documents from the Company's first 400 years. In return for high-quality onsite scanning, AM will present them as part of a dedicated digital resource for higher-education institutions. The resource, which will be free to access in the Library and at another public archive in London, will make these treasures available to scholars in subscribing institutions across the world. In addition to the free access points, the Company will be able to share the most significant volumes on its own website and, in the longer term, we will be able to do the same for all of this material. The considerable cost saving on digitising

these records will allow us to do more, faster, with other key archives. Preparation for this project is now well under way and we look forward to reporting on our progress next year.

Looking after the records of the present – and the future – is a key strand of our work. In partnership with IT colleagues, we have instigated a Company-wide review of records-management practices. The aim of this is to help staff work more efficiently; better manage the cost (and environmental impact) of digital storage; and ensure the right information is preserved for the next generation of goldsmiths. Phase one of this review is under way and we are very grateful to colleagues across the Company for their help.

This year has seen a host of new archival acquisitions, and many are gifts

of design drawings relating to items in the Collection. Designs by Clive Burr, Tom Scott, Malcolm Appleby, David Marshall, Ros Conway, Michael Lloyd and Rod Kelly have all been acquired in this way. We also now hold a fascinating collection of drawings, correspondence and photographs by the late Ingeborg Bratman and a miniature almanac depicting the newly built Hall – both donations from members.

The History Group presented lectures on 'The World of Illegal Jewellery' in wartime Britain and the surprising link between Chaucer and the Company. All members are welcome at these events, so keep an eye out for future dates. Our collaboration with the Goldsmiths' Centre's Creative Inspirations workshop series has continued, and we have also presented on research skills for two of the Centre's educational programmes. Library staff found themselves in front of the camera for Sky Arts, as well as hosting bespoke visits for large and small groups across the year.

Research projects have included good progress on the multi-century 'history' of the Company for 2027 and continuing research into potential connections between the Goldsmiths' Company and the transatlantic slave trade. Progress in cataloguing archival and Library collections has been excellent: over 5,000 archival records are now available on The National Archives Discovery Portal and 4,860 library items are recorded on our public catalogue. Please do explore these or come and visit us in person.

ELENI BIDE



*Mynenia* brooch, Mirjam Hiller,  
2010, 925 sterling silver.  
Collection: The Goldsmiths'  
Company. Gift of Robert A. Hiller  
in memory of Marjorie Schick.  
RICHARD VALENCIA

## CURATORIAL DEPARTMENT

We have made three special commissions to mark this Coronation year. The first of these is the *Cross of Wales* by Michael Lloyd, which featured in the Coronation itself, as described elsewhere in this magazine (p. 13). We also presented to The King a pair of silver-gilt shoe buckles for His Coronation slippers, copying those worn by His grandfather, George VI. A third commission, the result of a design competition by selected makers, will be announced later in the year.

Acquisitions include remarkable jewels from the personal collection of the late maker and teacher Dorothy Hogg. We show our pre-eminent collection of her work alongside pieces by her colleagues and students in the exhibition *Life and Legacy* for the 2023 Fair as part of the Tree Project, a collaboration between the Company, the Goldsmiths' Centre and the Scottish Goldsmiths' Trust under the aegis of Liveryman Amanda Game.

Purchases from the 2022 Fair include pieces by makers who are new to the Collection: Megan Brown, Sonia Cheadle, Sarah Pulvertaft and Eleanor Whitworth. Adi Toch's *Balancing Mirror*, Juliette Bigley's *Conjunction: Two Circles* and Max Warren's *Seoul Bowl* complemented the abstract work in mixed metals featured in our display commemorating the 40th anniversary of Goldsmiths' Fair, *40 Years, 40 Makers*.

Generous gifts flowed into the Collection, including two brooches by American maker Helen Shirk and miniature gold sculptures by Breon O'Casey from Helen W. Drutt English; a ring by Annamaria Zanella and a brooch



by Mirjam Hiller from Robert Hiller; and the De Vroomen *Aurum* bangle, given by Ginnie de Vroomen. Lord Bridges (Prime Warden 2023–23) presented his Court Cup by Clive Burr and Jane Short to the Collection, while the family of the late Richard Came presented his Cup by Rod Kelly. The Third Warden, Brigadier Ed Butler, also presented the Court Cup of his father, Sir Adam Butler, made by Peter Musgrove. Our 2022–23 acquisitions report was posted on our website, then published as a small edition and sent out to colleges, makers and libraries.

The award of the President's Medal of the British Art Medal Society sparked an exhibition of our exceptional contemporary-art medals, accompanied by the Curator's book, *The Art of Fame*. The Company has been a major patron of the art medal for 50 years. The book draws together new photography,

research and rediscovered design drawings to tell the story.

Our partnership with the London Museum broadens as we develop plans for the Goldsmiths' Gallery with major Company loans. We will focus on living skills and contemporary displays later this year. Meanwhile the Science Museum is displaying Junko Mori's *Hope in Balance* in its exhibition *Injecting Hope*.

Our Silver Steward, Charlie Spurrier, sadly left us to pursue his many interests elsewhere, but we were delighted to welcome Katherine Mackenzie in his place.

Work on our collections database is a major team effort. It is a vital element of Goldsmiths' Digital, our project to share our Collection online with a global audience before our 700th anniversary in 2027.

**DORA THORNTON**

The Goldsmiths Barge in company with Gloriana.

## MEMBERSHIP

As ever, the past year has seen a rich variety of membership activities, from the regular events at the Hall, including dinners and lunch clubs, to inter-livery sporting events such as skiing at Morzine and sailing on the Isle of Wight. We also took part in the Lord Mayor's Parade for the first time in recent history, with four members joining the walking float of the 'ancient' livery companies. We hope this will become a permanent fixture. In this year's Membership report we'd like to focus on a less high-profile activity to which we hope to recruit more members: the Company Rowing Team. Liveryman Freddie Toye reports:

"The Company 'Barge', crewed by stalwart volunteers, has been out on the Thames performing various ceremonial and civic duties over the past year.

"The highlight of these was the Platinum Jubilee row on 24 September 2022. Following the sad death of Her Majesty Queen Elizabeth II, it was fittingly renamed the 'Reflections Flotilla' and became an evening row along a darkened River Thames, with the City lights casting long reflections upon the water; a chance for our crew and those of the other livery barges and Gloriana, Her Majesty Queen Elizabeth's own row barge, to contemplate Her long reign.

"This year we took part in the opening flotilla for the historic Oxford and Cambridge Boat Race, rowing from Chiswick to Putney and back again (with a brief pit stop for a comfort break and/or ice cream). Surrounded by spectators readying themselves for the big event, in the finest tradition of the Boat Race we

found ourselves sinking – not because of rough water, but a hole below the waterline! The stoic Goldsmiths' Company team held firm, despite pleading with a heartless safety-boat crew who refused our sugary bribes, instead playing 'row, row, row your boat' on the megaphone. This spurred us to finish the course before the Oxford/Cambridge teams began their equally important event, but suffice to say Goldsmiths' definitely enjoyed an extended time in the spotlight.

"Our most recent event of the year was the Tudor Pull, an annual event in which the 'Stela', a slice of ancient wooden water pipe, is transported from Hampton Court Palace to the Tower of London. The Goldsmiths' Company, after a strong cuppa and ham sandwiches, set off with the help of the tide and made great time. Choppy waters around Tower Bridge made us all feel like Viking invaders crossing the tempestuous seas in our wooden barge. We arrived on shore with ample opportunity to enter the Tower of London with the Stela and see it presented to the Duty Governor, watched over by the Yeoman Warders. This was a wonderful spectacle for the team to witness; a truly special occasion made all the more memorable after a successful row."

The Rowing Team would like to enter more events like these and would love to have more members to call upon to make up the teams. It is a great way to meet other company members in an unusual setting. If you would like to be considered for crewing, please contact [membership@thegoldsmiths.co.uk](mailto:membership@thegoldsmiths.co.uk).

JAKE EMMETT



# The Goldsmiths' Company 1327 Fund in 2023

Flourish Jewellery Project  
Participant, 2021.



**The 1327 Fund** is your chance to be part of the history of the Company and its future philanthropy. Philanthropy has been at the heart of the Goldsmiths' Company since it was founded in the early 1300s.

In addition to the core support of our trade (highlighted in the *Goldsmiths' Review*), which receives 50 per cent of gifts to the 1327 Fund, the Fund also makes grants with a specific focus on improving life chances. Your non-trade philanthropic giving is an area that the Charity Department is developing and will be communicating with the membership about much more over the next 12 months.

The funding helps a wide range of charities in the UK, including small, grassroots organisations, where a comparatively small sum can make a significant difference.

By giving regularly to the 1327 Fund, you will be part of a group of loyal and committed members who seek to make a difference to the communities we support.

Collectively, your gifts will combine to create significant and lasting change, through helping individuals to access and progress within the goldsmithing industry by developing their technical skills or receiving business support; and through wider grants to non-trade-related philanthropic activity centred on improving life chances.

Please consider making a regular donation to the 1327 Fund. The simplest way to do this will be via the new Goldsmiths' Company website once it launches in autumn 2023, but in the interim please contact us at [1327fund@thegoldsmiths.co.uk](mailto:1327fund@thegoldsmiths.co.uk). No matter how small, it all contributes to a big impact. Just give what you can afford. Suggested amounts for gifts are: £13.27, £132.70 and £1,327.

Thank you so much to all our members who already contribute, and for everything you do to improve life chances through your donations to the Fund. ♦

MICHELLE O'BRIEN



## MEMBERSHIP UPDATE

### MEMBERS OF THE COURT OF ASSISTANTS

**The Lord Bridges** KCVO, Prime Warden until 17 May 2023

**Professor Charles G. Mackworth-Young** CVO, Prime Warden from 17 May 2023

**Mr Richard H. Reid** Second Warden from 17 May 2023

**Brigadier Edward Butler** CBE, DSO, Third Warden from 17 May 2023

**Mr Edward Braham** Fourth Warden from 17 May 2023

**Miss Joanna Hardy** FRSA, FGA, Trade Warden from 17 May 2023

\***Mr Anthony Shepherd**

\***The Lord Cunliffe**

**HM The King** KG, KT, GCB (Honorary Assistant)

\***Mr Martin Drury** CBE, FSA

**Mr Grant Macdonald**

**Mr Michael Galsworthy** CVO, CBE, DL

**Mr Hector Miller**

\***Mr Richard Agutter**

**Mr William Parente** CBE, DL

**Dr Timothy Schroder** DLitt, FSA

**Mr Michael Wainwright**

**Mrs Judith Cobham-Lowe** OBE, FRSA

**Mr Michael Prideaux**

**Mr Richard Fox**

**Dame Lynne Brindley** DBE, Hon FBA

**Mr Neil Carson** OBE, FRSA

**Mr Thomas Fattorini**

**Mr Edward Harley** OBE

**Mr Arthur Drysdale**

**Miss Victoria Broackes**

**Miss Cassandra Goad** FGA

**Mr Richard Madeley**

**Mr Robert Hayes** Assistant from 17 May 2023

**Ms Nicola Le Clair** Assistant from 17 May 2023

**Miss Emma Himsworth** KC, Assistant from 17 May 2023

\* *Denotes a Retired Assistant*

### THE LIVERY

The following deaths were reported during the year, preceded by the year of admission.

**1958 Christopher John Prideaux**

**1969 Mr Eric Stanley Poyser**

**1970 Mr Paul Johnson**

**1973 Mr Robert Donald Harman QC**

**1977 Mr Richard Belloc Lowndes**

**1989 Mr Timothy Arthur Kent**

### ASSOCIATES

The following deaths were reported during the year, preceded by the year of admission:

**1982 Mr Edward Peter Munves Jr**

### NEW FREEMEN

#### BY SPECIAL GRANT

**Tracey Maria Desso**

Team Administrator, The Goldsmiths' Centre

**Simon George Hutchinson**

Deputy Clerk, The Goldsmiths' Company

**Debra Terry Pearce**

Customer Service Assistant,  
The Goldsmiths' Company Assay Office

**Lesley Miranda Price**

Assay Office Assistant,  
The Goldsmiths' Company Assay Office

**Kheni Priest**

Production Control Manager,  
The Goldsmiths' Company Assay Office

**Jessica Mary Proctor**

Assistant to the General Manager,  
The Goldsmiths' Company Assay Office

**BY REDEMPTION**

**Jane Alison Adam**  
Jewellery Designer and Maker

**Munsur Ali**  
Common Councillor

**Rehana Banu Ameer**  
Director, The Great Foundry

**Tudor Victor Leopold Porchester Baron**  
Management Consultant

**Peter Cameron**  
Antiques Dealer

**Manish Udesing Chhowala**  
Professor of Materials Science,  
University of Cambridge

**Maeve Simone Gillies**  
Jewellery Designer

**Robert Grice**  
Hallmarking Researcher

**Bryony Jane Lorimor Knox**  
Silversmith

**Susan Carol Langley**  
Alderwoman

**Judith Lockwood**  
Director, Mesmeric Distribution Ltd

**Rebecca Jane Mundy**  
Jeweller

**Oliver Ian Gilbert Piper**  
Solicitor, Farrer & Co

**Benjamin James Ryan**  
Goldsmith

**Sushil Kumar Saluja**  
Executive Director, Bank of England

**Chiara Scotto Pasanisi dei Foscari**  
Gallery Manager and Researcher

**Susannah Charlotte Smither**  
Jeweller

**Rupert Caleb Todd**  
Goldsmith

**BY SERVICE**

**Martina Sophie Naphat Grumitt**  
daughter of Peter David Francis Grumitt,  
and late apprentice of Mark Anthony Griffin  
(M A Griffin Ltd)

**Jordan Christina Frances Elizabeth Kippax**  
daughter of Pamela Rosemary Trafford, and  
late apprentice of Alister Theodore Fennell  
(Theo Fennell Ltd)

**Daniel James Munn**  
son of Paul Christopher Munn, and late  
apprentice of Paul Christopher Munn

**Joel Quilley**  
son of Geoffrey Quilley and Gillian Owen,  
and late apprentice of Stanley Victor  
Somerford (SVS Designs Ltd)

**Madeline Jane Rowe**  
daughter of Alexandra Jane Rowe  
and Martin Geoffrey Rowe, and late  
apprentice of David Anthony Marshall  
(The London Art Works Ltd)

**Maisie Jessica Sale**  
daughter of Janet Linda Betts  
and Nevil Sale, and late apprentice  
of Harriet Alice Kelsall  
(Harriet Kelsall Jewellery Design Ltd)

**BINNEY MEDAL WINNERS**

2022 Teresa Locke

**COMMITTEES****ANTIQUÉ PLATE**

**Dr Timothy Schroder** – Chairman  
**Mr Peter Cameron**  
**Mr David Cawte**  
**Mr Alastair Dickenson**  
**Miss Jane Ewart**  
**Mr Gareth Harris**  
**Mr Timo Koopman**  
**Mr Tim Martin**  
**Mr Jonathan Stone**  
**Mr Peter Waldron**  
**Mr Harry Williams-Bulkeley**

**ASSAY OFFICE  
MANAGEMENT BOARD**

**Mr Neil Carson** – Chairman  
**Mr Richard Agutter**  
**Mr Richard Reid**  
**Ms Justine Carmody**  
**Mr Richard Southall**

**CHARITY**

**Mr Michael Galsworthy** – Chairman  
**Miss Emma Himsworth**  
**Miss Daisy Drury**  
**Ms Kristina Glenn**  
**Dr Marcus Harbord**  
**Mr Jason Holt**  
**Mr Richard Hopkinson-Woolley**  
**Mr Alan McCormack**  
**Mr Ronan O'Hora**  
**The Hon. Mrs Meg Sanders**

**COLLECTIONS**

**Dr Timothy Schroder** – Chairman  
**Mr Martin Drury**  
**Mr Arthur Drysdale**  
**Mr Robert Hayes**  
**Mr John Andrew**  
**Ms Rachel Bond**  
**Sir Timothy Clifford**  
**Mrs Lucy Morton**  
**Mr James Rothwell**  
**Dame Rosalind Savill**  
**Mr Matthew Winterbottom**

## COMMITTEES

## COMMUNICATIONS &amp; MARKETING

Miss Cassandra Goad – Chair  
 Mr Robert Hayes  
 Ms Kathryn Bishop  
 Ms Rachel Garrahan  
 Mr Andrien Meyers  
 Ms Karin Paynter  
 Mr Andrew Peake  
 Mrs Tricia Topping

## CONTEMPORARY CRAFT

Mr Arthur Drysdale – Chair  
 Dr Timothy Schroder  
 Miss Joanna Hardy  
 Mr Clive Burr  
 Mrs Angela Cork  
 Mr Julian Cross  
 Mrs Amanda Game  
 Miss Corinne Julius  
 Mr Andrew Lamb  
 Dr Tessa Murdoch

## DIGITAL

Dame Lynne Brindley – Chair  
 Brigadier Edward Butler  
 Mr Tijs Broeke  
 Dr Vanessa Lawrence  
 Mr Dominic Newman  
 Mr Doug Twining

## EDUCATION

Mrs Judith Cobham-Lowe – Chair  
 Dame Lynne Brindley  
 Mr James Buchanan-Dunlop  
 Mr Andrew Chicken  
 Miss Victoria Harper  
 Mr Rod Kelly  
 Dr Vanessa Lawrence  
 Mr Patrick Loughrey  
 Mr Kieran Mackle  
 The Hon. Dr Elisabeth Martin  
 Ms Afsheen Nawaz  
 Mr Robert Straker

## FINANCE &amp; RISK

Mr Richard Reid – Chair  
 Mr Richard Agutter  
 The Lord Bridges  
 Mr Neil Carson  
 Mr Richard Madeley  
 Ms Vanessa Sharp

## FOOD &amp; WINE

Mr Edward Braham – Chair  
 Mr Hector Miller  
 Mr Richard Reid  
 Ms Nicola Le Clair  
 Mr Paul Michael  
 Mr Joe Parente

## HOUSE

Mr Hector Miller – Chair  
 Mr Martin Drury  
 Miss Cassandra Goad  
 Mrs Nicola Buchanan-Dunlop  
 Miss Annabel Eley  
 Mr Paul Michael  
 Mr Nick Cox (Consultant Architect)  
 Mr Richard Worthington (Hall Surveyor)

## INVESTMENT

Mr William Parente – Chair  
 Mr Richard Reid  
 Mr Richard Madeley  
 Ms Nicola Le Clair  
 Mr David Barnett  
 Mr William Hill  
 Sir Stuart Lipton  
 Miss Elizabeth Passey  
 Mr Edward Wakefield

## LIBRARY &amp; ARCHIVES

Dame Lynne Brindley – Chair  
 Mr William Parente  
 Mrs Judith Cobham-Lowe  
 Dr Justin Colson  
 Miss Hazel Forsyth  
 Miss Elizabeth Passey  
 Mr Oliver Urquhart-Irvine

## MEMBERSHIP

Brigadier Edward Butler – Chair  
 Mr Thomas Fattorini  
 Mr Alverne Bolitho  
 Mrs Joanna Clark  
 Mr John Hammond  
 Miss Rebecca Joselyn  
 Ms Rachel Sandby-Thomas  
 Mr Jos Skeates  
 Mr Frederick Toye

## GOLDSMITHS' CENTRE

## BOARD OF TRUSTEES

Mr Michael Wainwright – Chair of Trustees  
 Mrs Gaynor Andrews  
 Ms Teresa Arbuckle  
 Mr Arthur Drysdale  
 Mr Thomas Fattorini  
 Ms Rupa Lakha  
 Mr Grant Macdonald  
 Miss Arabella Slinger



# OBITUARIES

## SIR PAUL GIROLAMI

(1926-2023)

SIR PAUL GIROLAMI, WHO HAS DIED aged 97, once declared that “the worst tragedy of all is indecision.” His was a life defined by careful thought, but above all by action. Included in his many achievements was his role as Prime Warden of the Goldsmiths’ Company, to which he brought the same focus that had made him such a success in business.

Sir Paul was born in Fanna, Italy, a small village north of Venice, where his father worked as a mosaicist. He first came to London as a child. In later years, when corporate success brought journalists to his door, he would wave away questions about his childhood and early education with a humorous but determined sense of privacy. Although he was naturalised in 1947, his Italian nationality would remain a central part of his identity.

After graduating from the London School of Economics, Sir Paul qualified as a chartered accountant in 1953, joining Cooper Brothers in the City of London a year later, where he founded its financial consultancy branch and became a Director. In 1965 he joined the company that would be synonymous with his name in the corporate world: the pharmaceutical firm Glaxo. Arriving there as Financial Controller, he introduced financial and budgetary controls, the use of financial-management information and electronic data processing. Within three years he was Finance Director; in 1980 he became Chief Executive; and he served as Chairman from 1985 until his retirement in 1994. At the heart of his success was his decisive role in opening overseas markets for the blockbuster anti-ulcer drug Zantac, particularly in the United States. Profiled by *The Times* in 1990, Sir Paul admitted himself to be “a worrier, a brooder”, but that he dealt with it by quietly considering



a problem before taking decisive action.

Glaxo was far from the only string to his bow: he served on the board of Saatchi & Saatchi; held directorships of NatWest, Credito Italiano and the American Chamber of Commerce amongst others; and was a member of the Confederation of British Industry (CBI) Council, as well as maintaining various international interests. He bore honorary fellowships and doctorates from a raft of organisations, including his alma mater and the universities of Aston, Singapore and Trieste. Knighted in the UK in 1988, he was also appointed Grande Ufficiale Ordine al Merito della Repubblica Italiana in Italy as well as receiving the Cavaliere del Lavoro there, and the Insignia of the Order of the Rising Sun in Japan.

As the head of a large multinational corporation, Sir Paul understandably waited for retirement to undertake the role of Prime Warden of the Goldsmiths’ Company, serving 1995–96. Made free by redemption in 1981, he had been clothed with the livery in 1983 and joined the Court in 1986. Sir Paul chaired the Finance Committee and served on the Investment Committee, as well as chairing the

Goldsmiths’ College Council. Noted for his unassuming manner and sense of humour, he loved silver and encouraged those in the corporate world to commission it. Fellow Assistant Hector Miller recalls Sir Paul commissioning a presentation piece from him in 1992, with the condition that it must feature battlements. “He rejected my first efforts as being too abstract and the following designs as being too organic,” says Hector. “Castles, he said, do not have curves. Although out of the country at that time, he sent me a fax from the Shangri-La Hotel in Singapore with his own design. His drawing was exactly what my principal craftsman, Alan Yates, used to make the piece with only one or two minor modifications. So, in a trophy cupboard somewhere is a very fine piece of Paul Girolami-designed silverware, appropriately engraved to be an Award for Excellence.”

Sir Paul Girolami died on 15 March 2023, at his home in Italy. He married Christabel Lewis; their long and happy marriage was ended by her death in 2009. He is survived by their children Paul, Clare and Christopher. ♦

SOPHIA TOBIN

# BRYAN TOYE

## (1938-2022)

BRYAN TOYE WAS BORN INTO THE industry that would shape his life, and he in turn would shape it. A direct descendant of Huguenot weaver Guillaume Henri Toyé, founder of the business that would become Toye, Kenning & Spencer, he bore responsibility for the direction of the firm for half a century.

Born in 1938, Bryan spent the early years of the Second World War in New Jersey with his brother and American mother. His formal education was undertaken at St Andrew's in Eastbourne, followed by Stowe School; but the family firm – a supplier of jewellery and accessories, regalia, badges, trophies, gold and silver wire, embroidery and weaving to name but a fraction of its expertise – would be his most important teacher. He had spent his holidays there since the age of eight, and when his father offered him the choice of university or work, Bryan chose work. He joined on 1 January 1957, still a teenager but determined to bring new ideas and technology into the business. He would look back fondly on these years, noting in the *Goldsmiths' Review* of 2004 that it was the time in his career he enjoyed the most: "I like being close to manufacturing, sorting out real problems and [getting] things made and engineered."

By his mid-twenties, Bryan was a director of the firm. After his father's death he became Chairman at the age of 31. Such a responsibility sometimes necessitated difficult decisions. This included consolidating Toye's manufacturing sites around the country, such as Red Lion Square (London), Preston and Wales into two very large sites; a metals factory in Birmingham and a textiles factory in Bedworth, Warwickshire. This made the many operations of Toye, Kenning & Spencer much easier to manage

and reduced overheads considerably. Widely travelled, he accepted the realities of the changing face of manufacturing but remained fiercely proud of British craftsmanship and the myriad of skills demonstrated by his firm.

Forging wider links within business and the City was also at the heart of Bryan's approach. His City of London directory entry lists a dizzying, pages-long array of interests and memberships. In addition to his membership of the Goldsmiths' Company, he was a past Master of the Gold and Silver Wyre Drawers' Company and the Broderers' Company; he served as a Justice of the Peace; was an Alderman of the City of London for Lime Street Ward; a founding member of the Queen Elizabeth Scholarship Trust; and a Trustee and Vice President of Wasps Rugby Football Club.

Bryan's Goldsmiths' career began in 1985, when he was proposed for the Freedom by the silver specialist Arthur Grimwade. Two years later he was clothed in the Livery, becoming an Assistant in 1992 and serving as Prime Warden from 2004 to 2005. He proudly identified as a 'trade' Prime Warden and as such engaged in Company activities with the same focus and dedication he had extended to other areas of his life. He would also serve on the Technology & Training Committee.

A heart attack and quadruple bypass in 2006 put a temporary pause on his activities, but it was endured and recovered from. A year later he received the Commander's Award for Public Service from the US Army in recognition of his services to the US Army based in the UK. In addition to his many other commitments, he was associated, often with honorary rank, with various UK military regiments and was an Honorary Ordnance Officer at the Tower of London.



Fellow Court member and manufacturer Tom Fattorini of Thomas Fattorini Ltd notes that Bryan was an "ever-present feature" in his life in Birmingham's Jewellery Quarter. They were competitors, but also collaborators, and Tom remembers: "Many in the trade thought our companies were one and the same as we often collaborated on big export projects and shared our expertise – a good example of our cooperation was the manufacture of the Diamond Jubilee Medal in 2012, which was completed in time and to the required standard. Bryan never retired – perhaps one of his greatest skills was his ability to bring people together. He knew everyone and we will miss him for his gentle humour, anecdotes and his incorrigible curiosity for all things."

Bryan Toye died on 21 November 2022, aged 84. A devoted father and grandfather, he is survived by his four children from his marriage to Fiona Hogg: Charles, Freddie, Lily and Guy. ♦

SOPHIA TOBIN/FREDDIE TOYE

## MASTERPIECES

The following pieces were submitted by apprentices made free in the year 2022–2023.



### Top left

*Firework Brooch and Bracelet*, Martina Grumitt, apprenticed to Mark Griffin (Griffin of London), 2023, 18ct yellow gold.  
RICHARD VALENCIA

### Top right

*Heart of Gold pendant*, Jordan Kippax, apprenticed to Theo Fennell (Theo Fennell Ltd), 2022, 18ct yellow and white gold, diamonds.  
RICHARD VALENCIA

### Bottom

*Laburnum Bracelet*, Madeline Rowe, apprenticed to David Marshall (The London Art Works Ltd), 2022, 18ct yellow gold, diamonds.  
RICHARD VALENCIA



**Top left**

*Neo-deco inspired Tikka headpiece*, Maisie Sale, apprenticed to Harriet Kelsall (Harriet Kelsall Jewellery Design Ltd), 2022, 9ct Fairtrade yellow gold.  
RICHARD VALENCIA

**Top right**

*Masterpiece pendant*, Joel Quilley, apprenticed to Stan Somerford (SVS Designs), 2022, sterling silver.  
RICHARD VALENCIA

**Bottom**

*Silver Venetian Mask*, Daniel Munn, apprenticed to Paul Munn (Munn Enamelling), 2023, hand-engraved sterling silver, enamel.  
RICHARD VALENCIA

# THE GOLDSMITHS' COMPANY AND CHARITY 2022-2023

## OUR MEMBERSHIP

AS OF APRIL 2023

363

LIVERYMEN & ASSOCIATES



39% TRADE



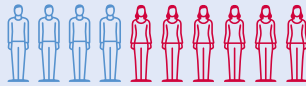
78% 22%  
MALE FEMALE

1,856

UK AND INTERNATIONAL MEMBERS\*

31

NEW FREEMEN JOINED THE COMPANY



42% 58%  
MALE FEMALE

1,493

FREEMEN



57% TRADE



71% 29%  
MALE FEMALE

## PROTECTING CONSUMERS

100

Pieces of silver assessed for authenticity  
by the Antique Plate Committee –  
the only organisation of its type in the world



2.29m

Total items hallmarked at the Goldsmiths'  
Company Assay Office in 2022

80%

Packets submitted online for hallmarking  
in 2022: highlighting the Assay Office's  
commitment to digital customer service

*\*The membership numbers from the 2022 Review were inflated due to a data error.  
This year's figures are a more accurate reflection of the number of members in the Company.*

## SUPPORTING CRAFTSPEOPLE

19

Employers passed on skills to apprentices

129

New books added to the Library's collections

33

Pieces acquired for the Collection

£2m

Total grants in support of the trade, including the Goldsmiths' Centre

133,947

The number of people following the Goldsmiths' Company, London Assay Office and Goldsmiths' Fair across social-media platforms

9

Foundation Programme students (2022) honed their practical skills

21

Goldsmiths' Company apprentices currently in training with the Goldsmiths' Centre

267,000

Over 267,000 hammer blows used to create the *Cross of Wales*

101

Emerging jewellers and silversmiths engaged in learning programmes

551

Beneficiaries engaged through collaborative projects with the Goldsmiths' Centre

3,140

Archival documents catalogued. These have been shared with The National Archives' online catalogue Discovery to make them easier for researchers to find

852

Number of Fair makers supported since its inception in 1983

9

Foundation Programme students (2022) entered apprenticeships and industry jobs

7,774

Visitors welcomed in person to Goldsmiths' Fair (autumn 2022) for the first time since the pandemic

1,258

Enquiries about the Company and the industry answered by Library & Archive staff



## IMPROVING LIVES

£1M

TOTAL CHARITY, EDUCATION  
AND CULTURE  
(2022/23)

£2M

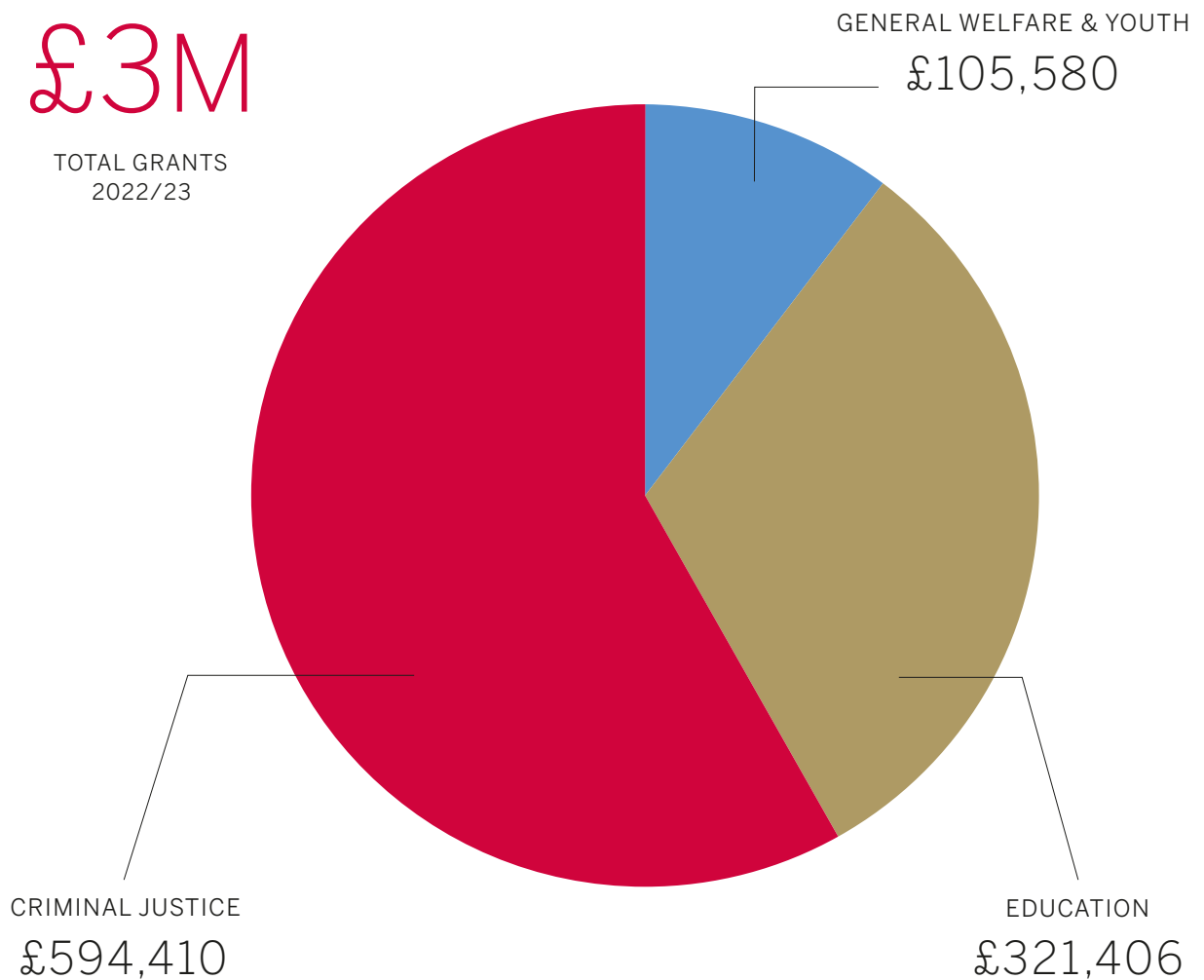
TOTAL TRADE  
(2022/23)

### TOTAL GRANTS FIVE-YEAR BREAKDOWN

|         |       |
|---------|-------|
| 2018/19 | £3.8M |
| 2019/20 | £3.6M |
| 2020/21 | £4M   |
| 2021/22 | £3M   |
| 2022/23 | £3M   |

£3M

TOTAL GRANTS  
2022/23





Duplicate copy of a pair of cast and engraved silver-gilt shoe buckles, commissioned by The Goldsmiths' Company and presented to King Charles III for wear on His Coronation Slippers at His Coronation at Westminster Abbey on 6 May 2023. Clive Burr (design and manufacture), David Valle (wax modelling), Samantha Marsden (engraving), and Reg Elliot (gilding). Collection: The Goldsmiths' Company. CLARISSA BRUCE

## PRINCIPAL OFFICERS

Deputy Clerk

**Mr Simon Hutchinson** MBE

Director of Finance

**Mr Robert Preece**

Director, Goldsmiths' Centre

**Mr Peter Taylor** MBE

Director, Membership and Communications

**Ms Sarah Jurado**

Director, London Assay Office

**Mr Will Evans**

Librarian

**Miss Eleni Bide**

Facilities Manager

**Mr Andrew Birks**

Deputy Director, Membership

**Ms Jake Emmett**

Head of HR

**Mr Michael Lowe**

Head of Communications and Marketing

**Mr Chris Mann**

Head of IT Transformation

**Mr Robert Nicholas**

Head of Charitable Partnerships

**Ms Michelle O'Brien**

Head of Goldsmiths' Fair

**Ms Harriet Scott**

Curator

**Dr Dora Thornton**

## PRINCIPAL ADVISERS

Consultant Architect

**Mr Nick Cox**

Property Solicitor

**Mr Matthew Swainston**

Company Surveyor

**Ms Charlotte Barlow**

Hall Surveyor

**Mr Richard Worthington**

## VISIT US ONLINE

**The Goldsmiths' Company**

Website [thegoldsmiths.co.uk](http://thegoldsmiths.co.uk)

Instagram [@thegoldsmithscompany](https://www.instagram.com/thegoldsmithscompany)

LinkedIn [The Goldsmiths' Company](https://www.linkedin.com/company/the-goldsmiths-company)

Twitter [@GoldsmithsCo](https://twitter.com/GoldsmithsCo)

**The Goldsmiths' Company Assay Office**

Website [assayofficelondon.co.uk](http://assayofficelondon.co.uk)

Instagram [@theassayoffice](https://www.instagram.com/theassayoffice)

LinkedIn [The Goldsmiths' Company Assay Office](https://www.linkedin.com/company/the-goldsmiths-company-assay-office)

Twitter [@LondonAssay](https://twitter.com/LondonAssay)

**The Goldsmiths' Centre**

Website [goldsmiths-centre.org](http://goldsmiths-centre.org)

Instagram [@gsmithscentre](https://www.instagram.com/gsmithscentre)

LinkedIn [The Goldsmiths' Centre](https://www.linkedin.com/company/the-goldsmiths-centre)

Twitter [@GsmithsCentre](https://twitter.com/GsmithsCentre)

**Goldsmiths' Fair**

Website [goldsmithsfair.co.uk](http://goldsmithsfair.co.uk)

Instagram [@goldsmithsfair](https://www.instagram.com/goldsmithsfair)

## ASSAY OFFICE FIGURES 2022

|                | GOLD    |         |         |         |     |       |           | SILVER |         |       |       |         | PLATINUM |     |         |       |         | PALLADIUM |     |     |       |           |
|----------------|---------|---------|---------|---------|-----|-------|-----------|--------|---------|-------|-------|---------|----------|-----|---------|-------|---------|-----------|-----|-----|-------|-----------|
| Fineness (ppt) | 375     | 585     | 750     | 916     | 990 | 999   | Total     | 800    | 925     | 958   | 999   | Total   | 850      | 900 | 950     | 999   | Total   | 500       | 950 | 999 | Total | Total All |
|                | 802,274 | 114,812 | 382,786 | 137,357 | 4   | 3,567 | 1,440,800 | 74     | 678,801 | 6,074 | 6,346 | 691,295 | 54       | 83  | 156,594 | 2,549 | 159,280 | 1,087     | 409 | 0   | 1,496 | 2,292,871 |





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26 September — 8 October 2023

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