

by Tina Wojtkiel

You may not recognize their names. Their designs may be unfamiliar to you. But take it from the jewelry industry's design experts: This is talent to watch.

We contacted three of the industry's leading analysts: Cindy Edelstein of the Jeweler's Resource Bureau, Judy Karlin-Grant of the International Jewelry Design Guild, and Tina Segal of the American Jewelry Design Council. We asked each of them to recommend an up-and-coming designer with promise—a rising star in the field.

On the following pages, you'll encounter the work of their nominees: Cornelia Goldsmith, of Cornelia Goldsmith Studio, Sausalito, California; Katey Brunini, of K. Brunini Jewels, Solana Beach, California; and Judith Fitzpatrick of Judith Yvonne Designs, Bloomfield Hills, Michigan. You'll discover how nature, culture, and urban landscapes inspire them. You'll see how they use similar metals and stones to portray differing philosophies. And you'll understand why you should keep a close eye on them.

## SELECT THREE

*designers on the rise*



TWIGS AND DIAMONDS, GEOMETRIC FORMS, AND



PRECISE GRANULATION TYPIFY THE CURRENT WORK



OF DESIGNERS KATEY BRUNINI (BOTTOM LEFT), JUDITH FITZPATRICK (TOP LEFT), AND CORNELIA GOLDSMITH (ABOVE).

GRANULATED 18K AND DIAMOND WEDDING BANDS (BELOW); 18K TREE BROOCH WITH PINK SAPPHIRES (TOP RIGHT);

AND "WAVE" EARRINGS IN 22K YELLOW AND 18K WHITE GOLD, WITH TANZANITE AND DIAMONDS (BELOW).



HARU SAWA

## CORNELIA GOLDSMITH

Cornelia Goldsmith may have married into her prophetic last name, but her fascination with precious metals originated in childhood. What began as enchantment with her mother's jewelry has grown into a passion to design perfection.

Meticulous techniques and organic, fluid designs characterize Goldsmith's work. She favors contrasting metal colors, such as platinum and 22k gold, to add tension and dimension. A true perfectionist, her deepest affinity is for granulation—the painstaking technique of fusing gold granules onto a surface—which she uses to create movement and add playfulness to a piece. "I tried once or twice to do a piece without granulation, just to see how I'd feel about it," says Goldsmith. "But I ended up adding granulation at the end. It felt like something was missing."

Taking inspiration from the earth, air, and sea, Goldsmith creates complex yet uncluttered pieces. Many of her shapes mirror natural forms: waves, shells, and trees. Stars, moons, and birds—an expression of freedom and harmony in life—also frequently appear in her designs.

"There are many different things going on in one piece," Goldsmith says, "but at the same time there's harmony. Once the craftsmanship is impeccable, and the design is perfectly balanced, then it's finished."



RALPH GARDNER

*"Cornelia Goldsmith mixes Old World techniques with a modern palette of yellow gold, white gold, and platinum. She uses granulation in a new way to create one-of-a-kind designs that are unique and contemporary. Her styling, forms, and shapes are often whimsical, and her rings give a wonderful new twist on wedding jewelry."*

—Cindy Edelstein, president of the Jeweler's Resource Bureau

*"Because she reaches into what's around her, Katey Brunini sees what's out there and transforms it into her vision. She's not creating something that isn't there; she's taking what is there and re-creating it. Katey will always find inspiration in natural elements and make them hers. She hasn't even scratched the surface yet."*

-Judy Karlin-Grant, director of the Int'l Jewelry Design Guild

Katey Brunini describes her designs as she does the essence of life: "raw yet refined." She focuses on the juxtaposition of the crude and the elegant. "One cannot exist without the other," she says.

She adopted this philosophy during the two years she spent in Sicily, an island inhabited by the remnants of six civilizations. The inspiring diversity she witnessed—the "raw" and "refined" living together as one—followed her when she returned to America in 1997, and is reflected in her Twig Collection.

Brunini's designs are rooted in natural twig forms and enhanced by diamonds, pearls, and gemstones. In her work, crude nature exists alongside elegant luxuries, but the lines blur: Emeralds are carved to appear raw; twig-shaped bangles and rings are hand-polished to fit the body comfortably.

Brunini's vision is clear: Harmony is found in the balance of the elements. "Think of a winter tree with no leaves," she says, "its branches standing strong in the face of a storm. Take that strength and wrap it around your wrist in the shape of a bangle. You are adorned with the strength of nature."

## KATEY BRUNINI

CHRIS TRAYER



18K WHITE, YELLOW, AND ROSE GOLD TWIGS WITH

DIAMONDS (BOTTOM LEFT), PLATINUM PIECES AND A



STERLING CUFF WITH SOUTH SEA PEARLS (TOP LEFT), EMERALDS HAND-CARVED TO APPEAR RAW (ABOVE).

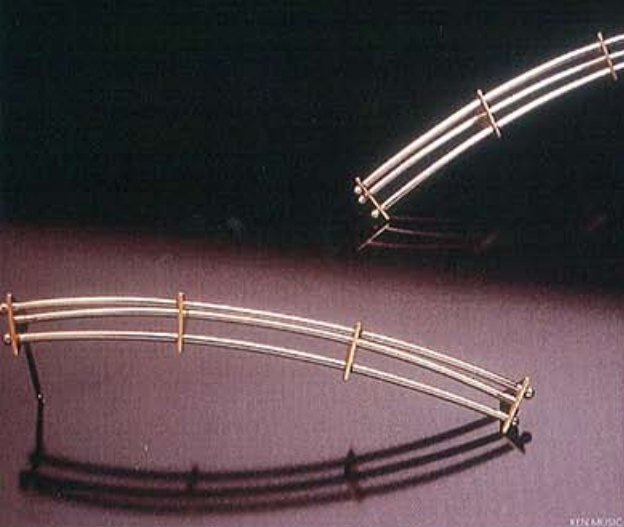


RON MASTERS

TENSION-SET 14K YELLOW AND WHITE GOLD EARRINGS (BELOW LEFT); PENDANTS WITH DIAMONDS AND

SAPPHIRES (TOP RIGHT); RINGS WITH BURRUSH-SET

DIAMONDS FROM THE "CONFORMING SERIES" (BELOW).



KEN MUSIC



KEN MUSIC



KEN MUSIC

## JUDITH FITZPATRICK

The daughter of a mechanical engineer, Judith Fitzpatrick attributes her knack for manipulating shapes and forms partly to genetics. By scaling down the bridges, architectural structures, and high tension wires that inspire her, Fitzpatrick designs pieces of crisp, clean geometry.

"I'm attracted to the urban landscape," she says. But since she comes from a fine arts background, Fitzpatrick tries to sculpt that landscape into shapes that people can relate to intimately.

Using white and yellow gold in place of beams or cables, Fitzpatrick captures the form and function of a city in precious metals. Bridges become earrings—three wires and triangular elements held in place through tension. More abstract pieces, like rectangular pendants with diamond and gemstone accents, use geometric forms to loosely interpret cityscapes.

Transforming the mechanics of industrial structures into wearable pieces of art is important to Fitzpatrick. But so is comfort. "In order to retain that industrial, precise look in design while integrating it with the human body, I try to bring a certain degree of softness to my work," she says. Through the combination of delicate components, brushed finishes, and gemstone enhancements, Fitzpatrick achieves that softness, infusing designs of mechanical precision with human warmth. ♦

*"The AJDC chose Judith Fitzpatrick as our 1999 New Talent Competition winner. She is a marvelous designer with a very different, minimalist style and a pure sense of design. The lines and shapes that she incorporates in her work are simple, clean, and elegant."*

Tina Segal of Tina Segal Collections, spokesperson for the American Jewelry Design Council