

Ebba Goring

by Nicole Bromstad



Ebba Goring in her workshop.



Ebba's work is rooted in craft, story, and intention—with a design process as intricate as the pieces themselves. Inspired by textiles, history, and local materials, she creates heirloom-worthy jewelry that feels timeless, meaningful, and modern.

What's the first piece of jewellery you ever designed?

I started making jewellery when I was about eight years old. A family friend returned from travelling around India and gave me a bag of colourful glass beads. I became completely obsessed. This was before the internet, so I ordered supplies from mail-order catalogues. I've always had an entrepreneurial spirit and so I sold my creations at school fairs and to neighbors and family friends.

Later, during my foundation year at art school, I crocheted a large tubular necklace from fine copper wire. It took weeks to make, and I think that was the first piece where I really worked through the full design process: gathering source material, sketching, developing samples, and approaching the piece in a more intentional, sculptural way.

When did you know you wanted to become a jewellery designer?

It hasn't been a linear path. I originally studied as a Mezzo Soprano after high school and also had stepped away from jewellery and worked in arts and culture management when my children were very young. But I think I've always been a jewellery designer—I just didn't always know that's what it was at the start.

I've always loved making things with my hands. My father studied ceramics and animation, and my mother is a textile artist, so I grew up surrounded by materials and making. During my foundation year at art school—some 20 years ago now—I had the chance to explore painting, sculpture, fashion design, photography, and jewellery. My tutors kept commenting that no matter the discipline, everything I made felt like jewellery in its scale and detail. That's when I realized it was what I wanted to specialize in and develop into a career.

Describe your brand in three words.

Ethereal. Timeless. Tactile.

What inspires your collections beyond jewellery itself?

I love visiting museums, especially the National Museum of Scotland in Edinburgh and the Victoria and Albert Museum in London. Much of my inspiration comes from textiles, embroidery, and garments captured in historical portraiture. I'm drawn to how people adorned themselves in the past, the intricate needlework skills, and how those crafts still resonate today.

I take photos, sketch, and sometimes stitch samples to collect ideas in a sketchbook. Over time, I start to notice motifs or shapes reappearing, and those are often the starting point for new designs. I then develop them further through prototyping in my workshop.

What do you want people to feel when they wear your designs?

I want my jewellery to enhance someone's day—or be that finishing touch that makes their outfit sing. But more than that, I hope it brings comfort and a sense of connection—to a moment, to a memory, or to the person who gifted it. Like a talisman or heirloom, jewellery holds memory. When it's made to last, it becomes something deeply emotive and meaningful. My pieces carry stories of our shared past, of care, craft, and the passing down of skills through generations. The texture and tactility, inspired by fabric, speak to something deeply human.

Which materials or stones are you currently drawn to—and why?

Responsibility is a cornerstone of my practice, and I'm proud to now be working with SMO (Single Mine Origin) gold and AgAIN silver—both traceable and responsibly sourced. AgAIN silver is recycled 100% from medical X-rays here in the UK.

I often pair these precious metals with Scottish semi-precious stones like Cairngorm quartz and agates, materials that were



hugely popular in the Victorian era and still feel deeply connected to place. I love their natural tones and how beautifully they pair with diamonds of varying hues.

I'm also drawn to colourful gemstones, and I use ceramic plating in my most recent collection to complement and enhance those colors. Each piece I make is carefully considered and handcrafted in my workshop in Scotland. When the materials themselves have a story to tell, it adds further meaning and provenance to the finished piece.



Do you have a special technique or skill that you are known for?

Since my graduate collection in 2009, I have been working with translating textiles into precious metal. I started out making demi fine collections and then moved more into fine jewellery. I love making alternative wedding and engagement rings or remodeling clients unworn jewellery into bespoke pieces. Through my design process I will hand fabricate or 3D print a framework to stitch, crochet or embroider over in fine cotton thread. This fabric design is then molded and cast in wax. Once I have a solid wax version, I then use the ancient technique of lost wax casting to make a precious metal version. The gold or silver cast has all the fine detail of my original stitched master, but I can then file, drill, solder and set it with gemstones. Through developing this process over many years, I can achieve very intricate designs that are durable and hard wearing.

Current obsession?

Striped cushions with ruffles/local fishing village history (nets, shells, folktales).

Design motto?

Be true and be bold.

A word you'd use to describe your aesthetic?

Treasure.

Three words that describe your personal style?

Nordic, eclectic, practical.

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