



Trinkets Necklace, 2015, acrylic, pearl and silver, 6x20cm, photo courtesy Aubin Stewart

Aubin Stewart Jewellery

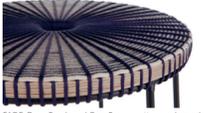
Aubin creates designs using a mixture of precious and non-precious materials. Traditional silversmithing techniques are employed along with digital laser printing methods on materials such as wood and acrylic. From time working in the antique jewellery trade, Aubin's passion for collecting and looking back to a bygone era is reflected in her current collections.



Hayworth Handbag, 2015, Harris Tweed, deerskin leather and linen, photo courtesy Catherine Aitken

Catherine Aitken Textiles

Catherine works with Scottish materials like Harris Tweed, Scottish linen and waxed cottons. She uses these materials in a contemporary way to reflect the outdoors and Scottish land and seascapes; to bring the wearer back in touch with traditional craft and history. Catherine draws inspiration from the materials themselves, whilst her background in film informs the designs.



FACE, Deep Purple and Grey Brown, cotton casted powder coated steel and plywood, photo credit James Champion and Malene Jorck Heide

Catherine Louise Aitken Furniture

Catherine makes furniture and interior objects with a relationship to textiles. Across all of her work there is an emphasis on negative space and aesthetic lightness, there is a sense of reduction, or abstraction, and a tension between geometric and organic forms. There is always an emphasis on quality, combined with an inventive and hands-on approach to materials.



Cane Studies, 2015, glass, 28x28x17cm, photo courtesy Clare Wilson

Clare Wilson Glass

Clare creates functional art objects, developing ideas and forms whilst physically working with the material. She is inspired by the techniques involved in glass blowing, and works to develop new processes. Her work is made using a variety of methods, primarily glass blowing, cold working and kiln forming, often interlacing these processes to create one piece of work.



Knit Bangles, 2013, oxidised silver and silver, 7x7cm, photo courtesy Ebba Goring

Ebba Goring Jewellery

Ebba creates collections inspired by a love of traditional needlework and a passion to translate textile skills that have been handed down from generation to generation into a new material that will preserve them forever. Handmade, delicate lace and crochet is transformed into solid precious metal and combined with sparkling stones.



Queen Bee Lapel Pin, 2014, silver, 1x1.5x0.4cm, photo courtesy Eileen Gatt

Eileen Gatt Silversmithing

Eileen is fascinated by the mystical interaction between man and the sea, often using traditional customs and superstitions as starting points for her designs. Her creations evoke a sense of nostalgia, allowing the wearer to develop their own sense of attachment and meaning. Her experience when she won a Royal Academy scholarship to work with Inuit stone carvers, has fuelled her ideas ever since.



Balance Brooch #1, 2014, silver, ceramic and enamel, 6x4x2cm, photo courtesy Goldsmiths Hall

Elizabeth Campbell Jewellery

Elizabeth's creative process is informed by concepts of visual literacy. Dots, lines, shape, direction and colour are all crucial factors as they act as a language for us to read and understand our surroundings. She is influenced by and attracted to enamel as it allows her to achieve colour, pattern and texture in a structured way.



Cairnhe 1, 2014, silver and stone, 2x1x2cm, photo courtesy Ellis Mhairi Cameron

Ellis Mhairi Cameron Jewellery

Ellis creates work concerned with the natural landscape's ability to trigger memory and emotion. She documents the surroundings of rural Scotland considering connotations of home, shelter and dwelling, using water as a visual metaphor for transience. Her designs combine silver with non-precious found stones, using processes such as casting and fusing to induce a sense of organic unpredictability.



Strata 1 Earrings, 2013, 18ct gold plated silver, sapphires and topaz, 1.5x1.5cm, photo credit Damien Maguire

Filipa Oliveira Jewellery

Filipa designs luxury contemporary jewellery and her new collection Strata is inspired by crystal structures and their organic growth. By using developmental techniques, Filipa creates strong shapes balanced with wonderfully tactile, finely textured surfaces featuring 'hidden' gemstones whose delicate detail delights the eye and adds openness to the pieces.



Stripley Pods Silk Skinny, 2015, habotai silk, 20x180cm, photo credit Alistair Clark

Fiona McIntosh Textiles

Fiona designs and produces a range of hand dyed and hand silk screen printed fashion accessories using the discharge method of printing. Drawing inspiration from imagery and colours from the 1950s and '60s; working with silk, cashmere, wool, lycra and lambswool, she produces scarves, mufflers, wraps and arm-warmers.



Black Coffee Set, 2015, porcelain, 24x32x18cm, photo credit Fiona Stephen

Gavin Burnett Ceramics

Gavin explores the traditional glass cutting technique 'battuto' to create a highly textured, tactile surface on porcelain forms. This cutting technique allows him to exploit the material's translucent nature, seeing the interior colour illuminating the exterior. Many of the pieces he produces often emerge from abstract details in art, architecture and interior design.



Bangles Collection, 2014, silver and hand dyed elastic, 6x3x4cm, photo courtesy Blink Photography

Gilly Langton Jewellery

Gilly absorbs herself in iconic references to seafaring folk. In her jewellery she exaggerates nautical traditions and combines hard and soft materials to emphasize the strength and struggle of a way of life. She utilises the harshness of cold metal against the warmth of hand-dyed, flexible elastic which is used by local Plocton fishermen for their creels.



Fuzzle and Paperchain Cushions, 2014, wool, 46x46x20, 43x33x20cm, photo courtesy Heather Shields

Heather Shields Textiles

Heather's cushions and blankets are bold statement pieces, however her instinctual approach to colour and proportion bring subtlety to the work, creating textiles which celebrate the charm of everyday objects. Striking patterns and a playful approach to colour reflect a variety of influences; unusual juxtapositions, contrasts and beauty in the unexpected remain at the forefront of her design work.



Stud Earrings, 2014, titanium, silver and gold plate, 2x2.5x1cm, photo credit James Robertson

Heather Woof Jewellery

Heather aims to capture a strong sense of movement in her jewellery pieces. She works with industrial metals; titanium and steel in combination with the more traditional silver and gold. Obsessed with repetitive process, pattern and structure she seeks balance between order and disorder, striving for what she describes as a hand-drawn symmetry to her designs.



Slate Beech Rowan And Oak Wood Silver Spoons, 2015, 17x8x7cm, photo courtesy Helena Emmans

Helena Emmans Silversmithing

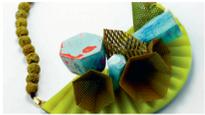
Helena hand carves the wooden handles of her silver spoons from beech, birch, oak and rowan wood from the Isle of Skye. Sun-bleached pebbles, gentle swaying grasses in the wind, simple spores and buds, ancient stone erosion and the light on the water; all inspire the designs for her spoons.



Cloth A, 2014, merino lambswool, 200x25cm, photo credit Alistair Clark

James Donald Textiles

James primarily creates woven textiles using Scottish based materials including lambswool, Shetland wool and other local sourced fibres. He is inspired by the Scottish landscape and coastline of the Outer Hebrides and Shetland, and produces wearable fabrics with repetitive structures, utilising the shrink qualities of yarn types to further enhance a textured surface.



How to Win Friends and Influence People Necklace, 2014, resin, brass, reclaimed materials, lava beads and spray paint, 6x11x4cm, photo courtesy Jo Pudello

Jo Pudello Jewellery

Jo's work consists of mixed media jewellery and small scale sculptural objects, working with found objects and a range of materials such as resin and precious metals. Her work stems from a personal interest in the amount of waste generated by modern society and she seeks to provoke discussion around what we consider to be disposable or conversely precious to us.



Lunar Coffee Table, 2014, American walnut, 45x120x90cm, photo courtesy Joachim King

Joachim King Furniture

Joachim's real passion is for the design and fine construction detail of individual, standalone furniture pieces. His 'less is more' approach to design and minimal detailing are applied alongside the functional aspect of the work. Joachim has experience of working with a broad range of materials and goes to great lengths to source the best for any piece.



Kinly Boots, 2015, porcelain and gold lustre, photo courtesy Jode Pankhurst

Jode Pankhurst Ceramics

Jode's pieces are often adorned with graphic, bold and illustrative decoration. She has recently launched a collection of accessible products including wearable ceramics and homeware. Methodology is at the core of her practice, whether it is a series of origami works, a documentary film or a set of porcelain portraits; a playful eye for narrative often allows her anthropological interests to transpire.



Set of 5, OdeTo Intuition, 2013, glass engraving, 48x18cm, photo credit Shannon Tofts

Julii Bolaños-Durman Glass

Julii's primary theme within her creative process is the exploration of preciousness and how intuitive play jump-starts the creation of new ideas within her studio practice. Preciousness is not only the value of the materials themselves but more so the evolutionary journey they represent and the potential they have to be transformed.



Red Line Plate, 2014, earthenware, 1x7x7cm, photo credit Shannon Tofts

Julia Smith Ceramics

Julia's work has always had a strong sense of geographical location, and her new work has been influenced by both the coast of Scotland and the spectacle of the black sand of Iceland's beaches. She combines unfired clay with layers of smooth glazes, which are then hand etched with lines of strong colour to symbolise rocks, tide lines and light on the horizon.



Chain No 2, 2014, titanium and 18ct gold, 15x15x4cm, photo credit Shannon Tofts

Karen Elizabeth Donovan Jewellery

Karen's main inspiration is from the rich social history of plants combined with the materiality of titanium. Colour and pattern are particularly important to her work and are developed through close study of plants and created by the attributes of titanium. Karen defines herself by her locality and is presently concerned with Scotland's material history of jewellery, folklore and plants.



Faceted Double Bowl, 2013, Britannia silver and wood, 12x12x3cm, photo courtesy Kathryn Hinton

Kathryn Hinton Silversmithing

Kathryn spent time learning the traditional skills involved in working with silver and other materials. Her work now focuses on merging these traditional silversmithing ideas with digital technology. The digital tool she has developed mimics the physical actions of silversmithing, in particular the hammering process used in forming sheet metal.



Dots, raku and smoked fired ceramics, photo courtesy Kerstin Gren

Kerstin Gren Ceramics

Kerstin uses randomly mixed clay to achieve maximum decorative effect. After throwing and altering, she chooses natural ochres as slips for decoration, mixing between Raku and Smoke firing to achieve the desired colours. She is particularly interested in black firing her work. Her forms come from a variety of sources including modern design, vessels and boat shapes.

+ Dovecot Selects Timorous Beasties, Dashing Tweeds and Method Studio

In addition to the makers represented by Selected 2015, Dovecot has invited Timorous Beasties, Dashing Tweeds and Method Studio to be part of + Dovecot Selects for the first time. These three established design studios represent Dovecot's close association with luxury craft making and collaboration. As members of the Walpole British luxury partnership, Dovecot and the + Dovecot Selects exhibitors are part of a mission to promote, protect and develop the unique qualities of British luxury: rich heritage, superior craftsmanship, contemporary design and style at the heart of the industry. Dovecot Studios was winner of the Walpole British Luxury Craftsmanship Award in 2014; an accolade afforded by its commitment to the Tapestry Studio's apprenticeship programme and ongoing collaborations with contemporary artists. The three + Dovecot Selects exhibitors showcase new works available for purchase.

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Timorous Beasties, Moss Cushion design; photo courtesy Timorous Beasties



Method Studio, Method for Viceroy; photo credit Graeme Hunter Pictures



Dashing Tweeds, Green Eater Waist 3 Photo; photo courtesy Chasing Tweeds



Julii Bolaños-Durman, Set of 3 Glass Collection, 2014, glass engraving, 40x18cm, photo credit Shannon Tofts



Lara Scobie, Bbox with 24ct Intense, 2014, Japanese clay, 18x35x35cm, photo credit Shannon Tofts



Eileen Gatt, Mad March Hare Lapel Pin, 2014, silver, 32x20x10cm, photo courtesy Eileen Gatt



Elizabeth Campbell, Balance Brooch #1, 2014, silver, ceramic and enamel, 6x4x2cm, photo courtesy Goldsmiths Hall



Heather Woof, Impulse Brooch 2, 2014, titanium silver gold plate, 4x4x2cm, photo credit James Robertson



James Donald, Cloth A, 2014, merino lambswool, 200x25cm, photo credit Alistair Clark

Catherine Louise Aitken, Hayworth Handbag, 2015, Harris Tweed, deerskin leather and linen, photo courtesy Catherine Aitken



SELECTED 2015 + Dovecot Selects

21 November - 23 December 2015

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Cover image: Method Studio, Memory Treasure Chest; photo courtesy Graeme Hunter Pictures. Designed by James Brook. www.jamesbrook.net

Lara Scobie Ceramics

Lara makes individual slip-cast vessels and bowls in porcelain and parian clay. The work is predominantly concerned with the dynamic interplay between form and pattern which is explored through the cohesive integration of drawing, surface mark making and volume. The simple, considered forms are constructed from soft slabs of clay, with delicate rims and edges.



Large Tilted Vessels, 2014, 60x30x30cm, photo credit Shannon Tofts

Lindsay Hill Jewellery

Lindsay's work explores and takes inspiration from the perceived value of traditional gemstones and their settings. By considering the structures and facets that draw people to precious gemstones, her work focuses on the beauty to be found within the construction of a faceted stone. She uses digital technologies to further explore the role of traditional stone setting techniques within contemporary jewellery design.



Lazer Lines, 2015, silver, photo courtesy Lindsay Hill

Lynne MacLachlan-Eastwood Jewellery

Lynne currently uses digital tools to make jewellery objects with vibrant colours and shimmering optical effects. She creates statement jewellery pieces, striking but wearable, challenging craft, fashion and design. Her jewellery pieces are bold and every viewing angle produces a different permutation of three dimensional interference patterns. The pieces are mercurial to the viewer's senses and perception.



Mesh Sphere Bangles, 2015, hand dyed 3D printed nylon, photo courtesy Lynne MacLachlan-Eastwood

Misun Won Jewellery

Misun's works are inspired by the compositional arrangements and symbolism of Korean patchwork. The idea of wrapping within her jewellery stems from Korean beliefs concerned with good fortune. In combining these meanings associated with patchwork and wrapping, her work is intended not only as a body ornament but as a lucky charm.



Giwa Earrings, 2014, silver, Kumbou 2-Act gold foil and Korean braided cord, 2.5x1cm, photo courtesy Misun Won

Rhona McCallum Jewellery

Rhona is fascinated with how our landscape has formed and changed over time, both as a result of natural geological forces and by the impact of humans. Using the process of forging, she textures sheets of silver and gold to replicate details of a natural stone surface. She then hammers fragments to create precious, wearable collages.



Nealths Rings, 2014, sterling silver and 18ct yellow gold, 3.5x4x3.5cm, photo courtesy Rhona McCallum

Satoko Takemura Jewellery

Satoko creates jewellery as 3D drawings, using materials such as metal, wood, enamel, ceramic and resin. Likening the process to drawing in a sketchbook, this making process produces pieces that are individual sculptural objects. When they are purchased and worn, the clothes of the wearer become another element of the piece and their personality will be the final element completing the finished whole.



Hori Pendant, 2015, silver, photo courtesy Satoko Takemura

Sian Patterson Ceramics

Sian designs and makes functional and decorative thrown stoneware pieces. The work references a wide range of influences, from Victorian pharmaceutical and preserving bottles, to seventeenth century Dutch paintings of domestic interiors and the still lifes of Giorgio Morandi. The connection has an interest in the domestic and the objects, rituals and rhythms that characterise it.



Bottle and Jar, 2014, stoneware, 15x8cm, 8x5.5cm, photo courtesy Sian Patterson

The Selected makers will take over Dovecot for one day each throughout the run of the exhibition. Follow #TakerMaker online or in Dovecot Gallery, to see daily displays of images of recent works, live demos and Q&A sessions. Learn more about the processes and materials used to make contemporary collectable craft.