

THE EARRING SHOW



CCBC acknowledges that the land on which we work is the unceded shared traditional territories of the Coast Salish Peoples, including the territories of the **xʷməθkwəy̓əm** (Musqueam), **Skwxwú7mesh** (Squamish), and **Səlilwətaʔ**/Selilwitulh (Tsleil-Waututh) Nations.

INTRODUCTION

In 2014, the idea for *The Earring Show* (TES) was brought to the Craft Council by members of the Metal Arts Association who were inspired by the work of artist Heidi Lowe. Each year at the annual Society of North American Goldsmiths conference, Heidi mounts a three-day exhibition in her hotel room called *Earrings Galore*, exhibiting artists from around the world.

Over the ensuing years the TES morphed from an event that displayed 35 artists from around BC to an international event hosting 97 artists from 8 different countries. For the Craft Council, the intent of this event is to raise much needed funds to support material-based artists from across BC, while promoting the very evolving contemporary craft of works for the body.

We offer artists three submission categories – One-of-a-Kind, Limited Edition & Emerging. We are fortunate to have an annual donation from Barbara Cohen towards the cash prize for the One-of-a-Kind Prize and an annual donation from Lacy West Limited of supplies for the Emerging category. The Craft Council awards the winner of the Limited Edition category the opportunity to sell their expanded production line in our brick & mortar shop and/or on our online shop.

In the upcoming years we plan to offer speciality categories that will continue to challenge the practice of artists working in this material-based art form.

Curatorial Committee
Craft Council of British Columbia

ONE-OF-A-KIND



Meteroite

STERLING SILVER

6 CM X 1.5 CM X 1.2 CM

The complete idea for this earring, name and all, emerged from combining those two technical challenges in a jacket-style earring structure that cleverly references one of Elizabeth's favorite natural phenomena: shooting stars.

These sterling silver earrings can be worn two ways: as meteorite studs, or as meteors complete with glorious scintillating tails. They are entirely hand fabricated from sterling silver and the texture was created by fusing rather than casting, ensuring that texture of this particular pair will never be duplicated. They have also been depletion gilded to create a layer of fine silver over the entire piece, whitening the metal and preventing tarnish.



1.



2.



3.

1. *Opal Waterfall Earrings* | 2. *Mismatched Pearl & Spinel Drop Studs* | 3. *Spinel & Pearl Drop Earrings*

1. BLACK OPAL, BAROQUE KASUMIGA PEARLS, STERLING SILVER, FINE SILVER

2. GREY ROSECUT SPINEL, TAHITIAN PEARLS, STERLING SILVER, FINE SILVER

3. PINK AND GREY ROSECUT SPINEL, PINK/CHAMPAGNE KASUMIGA PEARLS, STERLING SILVER, FINE SILVER

1. 7.2 CM X 1.5 CM

2. 2.8 CM X 1.5 CM X 2.8 CM

3. 3.5 CM X 1.5 CM X 2.8 CM

Kolton uses a combination of contemporary and traditional techniques in his work, including lost-wax casting and 3D modelling and printing. His pieces are inspired by a huge range of sources, most recently the beauty and imperfections of stones and pearls. Creating one-of-a-kind pieces by hand ensures every piece is carefully crafted and unique.

His work is bold and sensual, with heavy handmade metal components and delicate settings to highlight the natural beauty of his choice gems.



1.



2.



1. *Soft* | 2. *Tender*

1. STERLING SILVER AND PAPER RIBBON

2. STERLING SILVER, SWAROVSKI PEARLS AND PAPER RIBBON

1. 5 CM X 1.6 CM X 0.8 CM

2. 7 CM X 2.5 CM X 2.5 CM

Soft & Tender, as the earrings are titled, are a mixed media exploration of traditional basket weaving techniques through the form of jewellery.

With the combining of materials such as sterling silver, paper ribbon and Swarovski pearls, the earrings find a balance between a stiff and sturdy appearance, and a light and flowing reality.



Superbloom

STERLING SILVER, 14K ROSE GOLD, SAPPHIRE
9.0 CM X 4.0 CM

Dahlia bulbs are ripped from the earth at the end of the season and stored away until it is time to plant them into the warm embrace of soil and sun. This process allows them to grow stronger and taller than the year before. Brittani used this metaphor in the earrings to express that going dormant for a while makes room for a more fruitful existence. If you've done the work during that time, you come out of the dark stronger, more resilient and who you're meant to be.

Many advanced techniques were used to bring these earrings to life, including: forming, engraving, carving and flush stone settings. The materials used are 925 sterling silver, 14K rose gold accents and delicate red sapphires.

DANIELLE CADEF



1.



2.



3.



1. *Ancient Embers* | 2. *Fire Mica* | 3. *Arie (Arielah)*

1. WEST INDIAN MAHOGANY SEED POD, SHELL, PLUME AGATE, VINTAGE SILK, OXIDIZED STERLING SILVER AND BRASS, STERLING SILVER EAR WIRES.

2. STERLING SILVER, FINE SILVER, SUNSTONE

3. VINTAGE CARVED CAPIZ SHELL, VINTAGE SILK, STERLING SILVER

1. 16 CM X 7.6 CM X 5 CM

2. 8.25 CM X 5 CM X 2 CM

3. 13.5 CM X 5 CM X 2 CM

Committed to the adornment of those that appreciate individualism, each piece is created to be an extension of the wearer.

Every jewelry collection utilizes recycled metals (when possible), stones, fossils, recycled gemstones and found objects in interesting ways. Her designs are inspired by birds: their colors, textures, shapes, calls, habitats and nest building abilities as well as the flora and fauna of the southeastern US.



1. Anishnaabe Florals | 2. Gardenia Florals | 3. Aurora Florals

1. HOME TAN SMOKED MOOSE HIDE, VINTAGE AND ANTIQUE BEADS (80-120 YEARS OLD IN VARYING SIZES), 24KT GOLD PLATED BEADS, 55" 14KT GOLD FILL HOOPS WITH INTERCHANGEABLE 14KT GOLD FILL 33" KIDNEY HOOKS.

2. HOME TAN SMOKED MOOSE HIDE, VINTAGE AND ANTIQUE BEADS (80-120 YEARS OLD) IN VARYING SIZES, FRESHWATER PEARL CENTRE, 24KT GOLD PLATED BEADS, 33" 14KT GOLD FILL KIDNEY HOOKS

3. HOME TANNED SMOKED MOOSE HIDE, VINTAGE AND ANTIQUE BEADS (80-120 YEARS OLD) 24KT GOLD PLATED BEADS, 55MM GOLD FILL HOOPS WITH INTERCHANGEABLE 33" GOLD FILL KIDNEY HOOKS, FEATHERS, 14KT GOLD FILL CHAIN

1. 12 CM X 6 CM X 0.5 CM

2. 8.0 CM X 6.0 CM X 0.5 CM

3. 28 CM X 6.0 CM X 0.5 CM

Jaymie's work is inspired by her Anishnaabe heritage, her family and the land. She has spent many years being mentored by Elders and traditional knowledge holders in different techniques of stitching, harvesting, dyeing and tanning. What makes these pieces so powerful is all the stories of the hands that touch them - from harvesters, to tanners, to teachers, the artist and finally the wearer. These pieces are intended to be heirloom pieces that get passed through generations.

Many of the patterns in Jaymie's work have been passed down through her family or often come from dreams. She uses single stitch applique beadwork (meaning each individual bead is stitched down in every piece). Many of the beads are 50-100 years old.

Due to the nature of the tanned smoked moose hide, pieces do have a smoked smell to them which will fade with wear or can be preserved longer stored in a box or plastic bag.



Mooncrystals

RECYCLED .925 SILVER, RIVER PEARL AND QUARTZ CRYSTAL
8.0 CM X 3.0 CM

Her work is inspired by the endless cycles of life. It aims at capturing the essence of nature, with objects from the forest being the starting point for many of her designs.

In this design all the pieces are made by hand with recycled .925 silver. The design features hollow spheres of silver with silver castings of dried organic pine cones. On each side are a river pearl and quartz as a symbol of sunlight and energy.

This piece is inspired by the moon when it reflects the sunlight, adding to it colors and hues, and enriching our lives with its majesty and beauty.



Tumbling

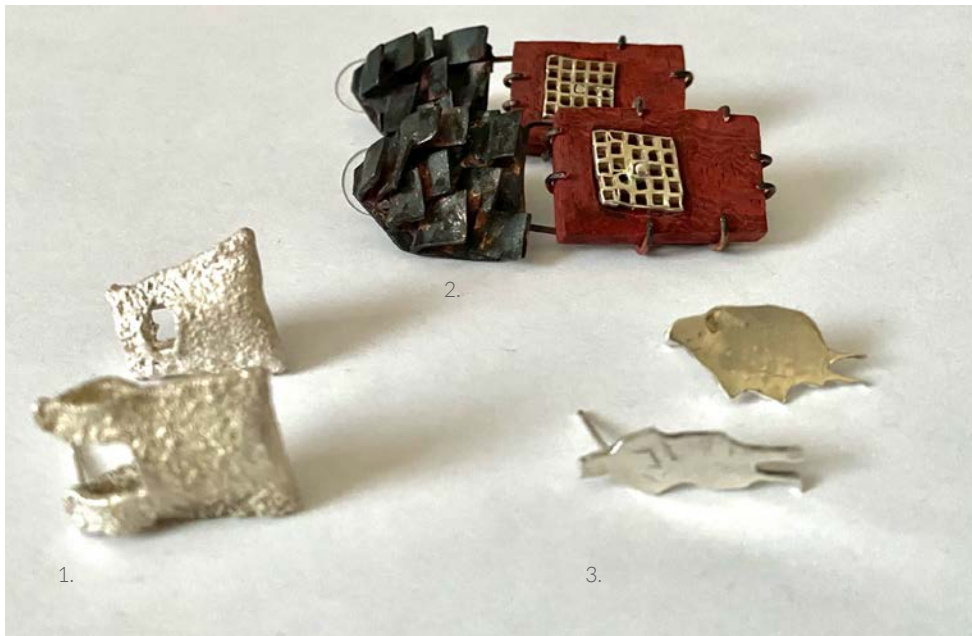
STERLING SILVER, GARNET, NEEDED FELT

6.5 CM X 3.5 CM X 7 CM

Informally trained, the convergence of textiles and goldsmithing are where Robin's passions have settled as an artist. Her current series is the culmination of three aspects of her interests: goldsmithing, textiles, and a former career as an immunologist. The initial inspiration for this work was a collaborative exhibit between

Her work examines the duality of the human immune system; the positive defense aspect and the darker, self-consuming aspect. This is expressed through the use of different finishes and colours. These contrasts reflect the concept that although these cells defend the body, sometimes they turn against the self and become the destroyers. The amorphous and organic forms are representative of the heterogenous and changing dynamics of the cells of the immune system, as well as the responses that they carry out in infection and disease.

All species have some form of immune system, however, the shapes, types and sizes/functions of the cells that participate in these systems are subtly different. The earrings entered this year are one-of-a-kind, in sterling silver, with garnets and needled felt. They are inspired by the shape of chicken red blood cells (which are nucleated, unlike mammalian red blood cells), and mammalian lymphocytes and monocytes. The kinetic movement, and their asymmetric design are meant to give the impression of flow, as cells in the blood are constantly on the move, and can also attach and "tumble" along the inside of blood vessels.



1. *What a Waste*

SILVER 925

2.3 CM X 1.6 CM

The earrings were inspired by the daily life during Communism by incorporating visual elements present in most of the written or visual sources: the people, the queues for goods, the bags as permanent accessory, the buildings, the same grey apartment blocks all over Eastern Europe and the people, in their most common hypostasis, randomly walking down streets carrying a bag, obsessed with finding some food.

2. *Bit a Brick*

SILVER, PADAUK WOOD, COPPER

7.5 CM X 0.5 CM X 0.5 CM

From the Bit a Brick collection, the earrings are the result of the long walks on countryside footpaths of East Anglia during the pandemic lockdown in 2021. Mihaela tried to capture into the small items of a jewellery collection the old walls, the brick work, the rust, the fences, the doors, the windows, the gardens, the old trees, the Normand or Saxon churches, the hedges and the colours. Bit a Brick is an obvious wordplay of Bric-a-Brac, which is defined in some dictionaries as miscellaneous small articles collected for their antiquarian, sentimental, decorative interest.

3. *Old Couple*

SILVER 925

2.6 CM X 1.2 CM

Mihaela is interested in people and inspired by books. She tell stories through figurative and sculptural jewellery, making jewellery that stands for people's life stories makes sense to her.



1.



2.



3.

1. Snowflake Coral Polyps Floating | 2. Coral Polyps Reaching & Floating | 3. Orange Coral Polyps Reaching

1. RECYCLED STERLING SILVER, STAINLESS STEEL FASTENERS, NIOBIUM

2. LOW TARNISH STERLING SILVER, RECYCLED DEEP RED HIDE LEATHER, HANDMADE NIOBIUM EAR WIRES AND STAINLESS STEEL FASTENERS

3. RECYCLED STERLING SILVER, RECYCLED HIDE LEATHER, NIOBIUM EAR WIRES AND STAINLESS STEEL FASTENERS

1. 6.1 CM X 3.6 CM X 0.5 CM

2. 6.4 CM X 3.6 CM X 0.6 CM

3. 5.8 CM X 3.8 CM X 0.5 CM

Experiencing the wonders and fragility of marine ecosystems while SCUBA diving, propels Sherry to create jewelry which evokes vivid memories of beautiful ocean scenes while leaving sea creatures and the seaside untouched.

Wearable portrayals of the stories within our oceans highlight what is affected when human activities touch our seas. As land traffic quieted down, maritime shipping increased during the pandemic. Snowflake Coral Polyps travel in ship bilges. As bilge water is expelled, the predator free animal invades, overwhelming endemic species in the fragile reef ecosystems around the Hawaiian archipelago.

Sherry's underwater videos of Snowflake Coral informed her hand drawings of these diminutive creatures which she then enlarged and had laser cut. Each rough-cut recycled sterling silver layer is hand finished, textured, and rejoined with industrially produced stainless steel screws and nuts as a subtle reminder to the wearer of our effect on even the smallest of life forms. The leather and bull hide off-cuts from a local leather artist add dimension to the polyps. All pieces are crafted by hand, and each work of art is unique.



1.



2.

1. Moon | 2. Moon

1. COPPER, SILVER

2. BRASS, SILVER

1. 4.5 CM X 4.5 CM X 0.3 CM

2. 5.5 CM X 5.5 CM X 0.25 CM

This work is an extension of the word “memory”. The word “memory” is often mixed with a part of longing for the deceased. In China, the ancient people would use the “moon” to send their thoughts, so I used the “moon” as the theme and creative concept to express my longing for the deceased. Silver and brass one: The center part of the brooch is divided into two sides - one side is the surface of the moon as we can see it with our naked eyes, black and yellowish, and the other side is the real cratered shape of the moon.

Silver and copper: The color and form of this pair of earrings is based on the color and pattern of the most realistic moon I have ever photographed from a space station. The moon in space is off-white, so I chose to use both black and white to bring it out.

Around the central metal I chose to use the traditional Chinese silversmith technique - filigree - to represent it. Because for me this flow of lines is very consistent with my mood in the state of “longing”.



Connection vs. Codependency

STERLING SILVER

3.8 CM X 1.6 CM X 1.4 CM

This piece, "Connection vs. Codependency", is a visual representation of a recovery concept that many co-addicts (addict's spouse or loved one) find difficult to identify with at first, including the artist herself. When is helping someone purely intended to encourage positive patterns and connection, and when is it enabling negative cycles such as addiction, codependency, and enmeshment? This is a question that Jade asks daily to insure she holds herself accountable in her relationships and avoids falling back into a space of denial.

Hand-formed and soldered from 100% recycled sterling silver wire and earring posts, these earrings depict two hands engaging in a repetitive and endless cycle. Jade envisions them being worn as a symbol for the wearer to actively question their intentions behind their actions, remembering there is always a choice to continue or break any cycle in a relationship.

MICHAEL HAMILTON-CLARK



1.



2.



3.

1. Laminated Wood Earrings | 2. Queen Ebony Earrings | 3. Ear Lobe Plugs in Ebony

1. LAMINATED COLOURED WOODS, RED GLASS BEAD, GOLD-PLATED FINDINGS

2. QUEEN EBONY WITH WHITE GLASS BEAD AND SILVER FINDINGS

3. EBONY

1. 3.6 CM X 1.1 CM X 0.6 CM

2. 4.3 CM X 0.8 CM X .07 CM

3. 2.5 CM X 2.5 CM X 1.2 CM

Michael's earrings are made from wood, turned on a lathe. For this exhibition he has created a unique ecologically-friendly One-of-a-Kind Collection using a variety of natural woods and pieces of pen blanks made from multi-colored hardwood veneers. The envisaged shapes are formed using a variety of chisels and gouges. Once turned, the pieces are drilled, sanded, polished and removed from the lathe. The wooden piece is then threaded onto wire and a loop formed to attach to the ear hook or post fitting.

ROSE HARRIS & CARLA MAXMUWIDZUMGA



1.



2.

1. *Blue Tides*

925 STERLING SILVER PLATED WITH 18K ROSE GOLD WITH BLUE AND TURQUOISE CZECH SIZE 10/0 SEED BEADS AND 3MM GLASS FACETED ROUND BEADS
4.5 CM X 4.2 CM X 1.5 CM

This is a collaborative piece of work between two women artists. Carla Maxmuwidzumga and Rosie Harris.

2. *Queen Bee*

925 STERLING SILVER HONEYCOMB ADORNED WITH MIYUKI DELICAS BEADS, SIZE 11/0
5.6 CM X 2.6 CM X 0.1 CM

We were inspired to create these conversation piece earrings to help inspire conversations around the importance of bees, and how we are dependent on them for so much of our food. We need to save and protect our bees.



Ayoka Shell Earrings

STERLING SILVER AND AYOKA PEARLS

2.4 CM X 1.6 CM X 0.65 CM

This piece is definitely a one-of-a-kind piece. This piece was a surprise from pouring an ingot by the artist. This piece used to be attached together, the artist cut it in half and found that they are asymmetry and look like seashells. Since they are in pairs the artist decided to make them into a pair of earrings. This pair of earrings is made out of string silver and Akoya pearls. The polished surface of sterling silver reflects the pinkish colour of the adorable Akoya pearl.



1.



2.



3.

1. *Flow No. 01* | 2. *Flow No. 03* | 3. *Flow No. 05*

- 1. ECO-SILVER AND BLUE CUBIC ZIRCONIA
- 2. ECO-SILVER AND GARNET
- 3. ECO-SILVER AND RED CUBIC ZIRCONIA

- 1. 12.5 CM X 5 CM X 1 CM
- 2. 11.5 CM X 6.5 CM X 1 CM
- 3. 9.5 CM X 5.5 CM X 1 CM

This series of earrings is exploring the ways of how jewellery be worn and how jewellery represents the personality on the body as the extender of the self.

The earrings/rings could be worn as rings and each of them have few different wearing ways with different angle; as earrings worn at the ear bone or wear it with the pin (if the pieces have pins); as bracelet or necklace when connect them together as the chain. And the setting part is removable that allows it move to wherever you prefer. This whole series is made from eco-silver and stones are ethical stones.

JULIE KEMBLE



1.



2.



3.



1. No Texture Rectangle | 2. No Texture U Shape | 3. Textured Long U Shape

- 1. 24G STERLING SILVER WITH DARK PATINA ON STERLING HOOKS
- 2. 24G STERLING SILVER WITH DARK PATINA ON STERLING SILVER HOOKS
- 3. 24G STERLING SILVER WITH DARK PATINA ON STERLING HOOKS

- 1. 3.6 CM X 1.1 CM X 0.6 CM
- 2. 3.5 CM X 3 CM
- 3. 5 CM X 2.5 CM

As we all navigate unprecedented, complex and changing times, Julie's goal this past year was to practice simplicity. A task that isn't always easy for her as her natural tendency is to embellish her art jewellery with found objects. Even on a scale as small as an earring, her past submissions to the Earring Show have suggested a narrative to be interpreted by the observer. The challenge in this tiny collection is to focus on simplicity of form and materials and to learn when to stop adding. Each earring emphasizes an appreciation for the characteristics of sterling silver at it's most basic, simple shapes, ease of wear and affordability.



1. *Rainbow Earrings*

10K GOLD, 14 SAPPHIRES

2 CM X 0.5 CM X 0.3 CM

These earrings were made using the lost wax casting process where Haley fabricated them out of wax and then had them cast in 10k gold. She then meticulously set 14 sapphires in the pair of earrings to create a rainbow. Her inspiration for these earrings was the current state of the world. She felt it has been a dreary place over the last few years, and thought it could use some colour. After every storm comes a rainbow.



Hanging Around Earrings

STERLING SILVER, TANZANITE

6 CM X 1.5 CM X 0.8 CM

Working in sterling silver, with a focus on fabricating pieces that are approachable, wearable, and unique. Always the pieces would include semi precious gemstones that marry traditional gem styling with an unexpected motif. The pieces are intended to allow the viewer to create their own story. The creatures are at times both happy and yet tense. There is a dynamic which comes through that is not explained. The hope is that these pieces make everyone smile.



1. *Entrelacés*

POLYMER CLAY, RESIN, STERLING SILVER

6.8 CM X 1.5 CM

The inspiration behind this piece is the relationship between the individual and its community. As individuals, what we can do is limited, but together we are stronger, and our actions can reach further. Just like a chain, its usefulness resides in the links working together towards a common goal.

Veronik decided to work with polymer clay for this piece because of the material's versatility and flexibility. Just as these qualities are indispensable in achieving the best possible result for this project, they are equally useful both for the individual and the community.

To bring class and elegance to this piece, black and white seemed an appropriate choice. The class and elegance present in each individual link highlights these same attributes in the earrings. This also resonates with the inspiration behind this piece. For a community to be classy and elegant, individuals must bring forth these qualities.

For the final touch, Veronik wanted to bring shine to the earrings. With resin, she was able to make the links sparkle. This piece is at its most beautiful when illuminated by sunlight, just as the community shines brightest when each individual contributes its best talents.



1. *Collected Animals Earrings*

STERLING SILVER AND NICKEL-SILVER

5 CM X 3.5 CM X 1 CM

Ye-jee Lee collects useless metal dies from the different countries and reuse it. She tries to do away with stereotypes of method of the press using dies and discover hidden creativity of the machine that only it can be developed through her own work.



Radiant Desire

STERLING SILVER

6 CM X 3 CM X 0.5 CM

Meaghan McRae's earrings titled "Radiant Desire" were inspired by the sunburst patterns often found in Baroque era design and the visual aesthetic of Baz Luhrman's 1996 film "Romeo and Juliet". They were designed to evoke a sense of dark, powerful, romance but with a Rock n Roll edge. Their size and silhouette were chosen to frame the jaw line in a strong and eye catching way.

The burning heart and wavy section of the sunburst pattern, that resemble daggers, were individually hand carved in wax before being cast in sterling silver. All pieces were then soldered together, adding the back spiked layer of hand pierced silver. Once together, three finishes were chosen to enhance the multifaceted design. High polish, a sparkly matte and a black patina all work towards giving the earrings dimension and distinction.

Finally, a deep engraved line was added down the seam of each arm of the wavy sunburst to give a stronger separation between finishes. The wearer should feel strong, powerful and in charge while wearing them...basically like a badass.



Sun & Moon Fidget Spinner Earrings

SILVER, COPPER, ZIRCONIA AND STEEL BALL BEARING

13 CM X 3.5 CM X 1.5 CM

The Sun & Moon Fidget Spinner earrings are made of silver, copper, zirconia, and ball bearings. They are experimental pieces, therefore the whole form was developed during the manufacture.

The frames are made for dispersing the pressure the earrings will create toward the ears, and the push-in studs are for securing the earrings in place. The idea of putting fidget spinners into jewelry has been “haunted” Rayce for a long time because he had created 3D printed fidget spinners in high school, and he desired to make certain objects with fidget spinners in them for irony, therefore he created a pair of spinner earrings. The element of sun and moon is something that often comes into his mind when he is aiming to create asymmetrical jewelry. They could mean something to him subconsciously.





Summer's End Sage Blossom Dangles

STERLING SILVER AND ETHIOPIAN OPAL

10.4 CM X 1.3 CM X 1 CM

Olia hand-fabricates botanicals using tools and her torch. None of her botanicals are cast. Sage blossoms represented a source of inspiration, when she came across them in the garden. She took them home, disassembled them, and using their dried petals, recreated the blossoms in sterling silver.



1.



2.

1. *On The Hook 1.0* | 2. *On The Hook 2.0*

1. SILVER, STEEL, CONCRETE, POWDER COAT, PRASIOLITE

2. SILVER, STEEL, CONCRETE, POWDER COAT, TOPAZ

1. 4.8 CM X 3.4 CM X 0.8 CM (LEFT) & 5.5 CM X 2.6 CM X 0.8 CM (RIGHT)

2. 3.4 CM X 2.0 CM X 0.6 CM (LEFT) & 3.3 CM X 2.0 CM X 0.8 CM (RIGHT)

These earrings explore the tensions between the seen and unseen, the valued and the undervalued, and the raw and refined. I dig my inspiration firmly through urban settings, architecture, and textures. They reflect my beliefs and aesthetics balancing the rough and the refined.

SHERRI PELICAN



1. *Sylvan* | 2. *Verdure* | 3. *Insolation*

- 1. STERLING SILVER, DENDRITIC AGATES AND SWAROVSKI CRYSTALS
- 2. STERLING SILVER, FINE SILVER MESH, VINYL SHEET, RHODOLITE GARNETS
- 3. MICA, STERLING SILVER AND RESIN

- 1. 4.5 CM X 1.5 CM X 0.8 CM
- 2. 2.5 CM X 1.2 CM X 0.5 CM
- 3. 4 CM X 1.4 CM X 0.7 CM



Sherri created the Arch Series for the 2022 CCBC Earring Show. She was inspired by the prevalence of the arch shape in both architecture and in nature. The arch is used as a window, door, passage, and as a bridge. Since her inspiration was drawn from architecture, Sherri chose to portray the arches as windows.

The earrings were all fabricated from sterling silver using traditional metalsmithing techniques. Linear designs were stamped into the top of the walls of two pairs of earrings. This was a visual reference to the stone or bricks that are often used to construct an arch. The third pair was fabricated from gallery wire. The design of the gallery wire resembled a wrought iron fence, which worked well with the architectural reference.

LOUISE PERRONE



1.



2.



3.



1. Positive | 2. Negative | 3. False

USED COVID TEST, LYCRA, BEADS, ALUMINUM, STERLING SILVER

7 CM X 2.5 CM X 0.5 CM

Louise Perrone's Diagnostic Earrings are titled Negative, Positive, and False, referring to the possible results of the rapid antigen Covid tests she has shrouded in monochrome lycra and embellished with beads to create this series.

After becoming familiar with these medical devices during the pandemic, Perrone was struck by the gravity surrounding the throw-away objects that hold the possibility to grant or deny freedom. The sombre colour palette, unusual in her work, reflects the solemn nature of the plastic armature that promises "fast and reliable results for travel, business or reassurance"; however, Perrone's transformation process is slow. First, the device window has been used as a loom to weave tiny glass beads into test strips directly onto the earrings. Next, additional beads circumscribe the oblong forms, obscuring the hand-sewn stitches suturing the broken tests. Finally, the specimen hole is pierced and riveted, allowing a wire to pass through and attach the piece to the body.



The Magnetic Sun - Kinetic Earrings

18K GOLD, 925 STERLING SILVER, SLEEPING BEAUTY TURQUOISE

6.7 CM X 3.3 CM X 3.3 CM

The Magnetic Sun, is a pair of kinetic earrings inspired by our dynamic solar system. The sun, which is represented by the central golden sphere, is a giant magnetic star, made of material that moves in concert with the laws of electromagnetism. For this design, I created 8 kinetic rings to portray not only the 8 planets orbiting our sun but also the energy that it generates, the nuclear fusion.

My artistic interests have been drawn to the personal relationship people have with the jewelry they wear. Sometimes, I add meticulous mechanisms to give the stone set the freedom to follow the owner's movements, reflecting the wearer in many small, intricate ways. For The Magnetic Sun, it's changing shape continuously.

To me, making jewelry involves a search for innovation that forces me to confront new challenges. In the beginning of my career, I experimented with different techniques. Currently, I try to create my pieces by focusing mainly on the emotions or feelings that the design conveys to its owner. I devote all of my time and energy to the creative process.

Making portable art is a way to express emotions, ideas, and narratives, and share them with others. It is also a way to stimulate our senses and evoke synesthetic-like experiences. I have always wanted to create precious objects and wearable embellishments. The transformation of raw materials into something usable is limited only by our imaginations.



Silly Sheriff's Office

PLYWOOD, STAINLESS STEEL, SILVER, COLD ENAMEL, BEADS AND THREAD
19 CM X 11 CM X 1 CM

The work "Silly Sheriff's Office" is a part of small series "Silly Village" and it's a set of huge interactive earrings with ball bearing rotating parts that presents a series of portraits of people wanted for silly crimes. Mrs. Butts is wanted for eating the seed corn; Mr. Hickinbottom - for sawing off the bough he was sitting on; and finally Mr. Fartz Jr. is wanted for building a fire under himself.



A Bat's Wings

STERLING SILVER AND CUBIC ZIRCONIA

6.5 CM X 1 CM X 0.3 CM

The pair of earrings is made from four cubic zirconia stones and sterling silver. The stones are tube set to a triangular sheet of silver that is soldered to a thin piece of chain attached to a jump ring. Seated on top of the jump ring is a pearl, it is attached to an earring hoop so the pearl is seated inside the earring hoop. It is designed in inspiration by the bats that roam the night sky with influences of the art deco style.

2.



1. Grecian Pearl

GRECIAN PEARL, BRONZE, 24K GOLD, ELECTROPLATE AND NATURAL PEARL
3.0 CM X 2.6 CM X 0.9 CM

Grecian Pearl was sparked by a piece from the 3rd century in the National Museum in Ankara, Turkey. Two things were kept from the ancient piece. One was the drama of the pearl against a 24k gold background and second was the texture and patina of the old piece. It was the somewhat mangled, distorted and textured surface resulting from thousands of years of burial and subsequent excavation that made it so charming.

2. Midnight Sun

BRONZE, 24K GOLD ELECTROPLATE AND NATURAL PEARL
1.8 CM X 5.2 CM X 0.15 CM

Midnight Sun was also sparked by the 3rd Century piece but with a rectangular format. The front is the same splash of the pearl against the elegant 24K gold background but the back is a sharp contrast. The elaborate work on the seldom seen reverse is a secret for the wearer. A complex, etched landform pattern is inlaid with 24k gold electroplate to contrast with the heavily oxidized black patina on the bronze.



1.



3.

3. Ancient Surfaces

18K FUSED GOLD AND 24K GOLD ELECTROPLATE
2.0 CM X 3.8 CM X 0.15 CM

Ancient Surfaces reflects a fascination with the fractal surface of the Earth, moons and planets seen at scales from pebble to mountain to orbiters. It is constructed from bronze and 18 k fused gold with a textured and patterned surface created from repeated etching over a period of weeks. The colored patina, created by thermal oxidation, is similar to the delicate, thin films on butterfly wings. The reverse is 24k gold electroplate.



1.



2.



3.

1. *Evolution of Being 01*
2. *Evolution of Being 02*
3. *Evolution of Being 03*

1. MOTHER OF PEARL, FRESHWATER PEARL AND STERLING SILVER
2. MOTHER OF PEARL AND STERLING SILVER
3. MOTHER OF PEARL, FRESHWATER PEARL AND STERLING SILVER

1. 5.5 CM X 2.5 CM X 0.5 CM
2. 5.5 CM X 2.0 CM X 0.5 CM
3. 4.5 CM X 2.5 CM X 0.5 CM

This ongoing series titled “Evolution of Being” is inspired by “mitosis”, a process of replicating new cells. In our lifetime we experience different degrees of “evolution” both physically and psychologically, to re-define ourselves as we go through different stages in the cycle of life.

The inner strength develops over time through self-learning and self-exploring, transforming and reflecting the beauty inside out. Each work is composed from identical components, flexible joints between individual parts provide many degrees of freedom for transformation, to express different modalities similar to the genetic variations found in the natural process of evolution.



1. *Purple Rose Techno Japan* | 2. *Navy Techno Japan*

SILVER AND ACRYLIC

4.0 CM X 2.0 CM X 1.0 CM

During a trip to Japan Elin wandered around Tokyo delighted by the way the vertical street signs were stacked one on top of the other, as they advertised shops and restaurants.

A visit to the Robot Restaurant and her own visceral reaction to the lights and mythological characters in the show, solidified her determination to find a way to represent this colorful extravaganza in her art. She turned to plexiglass. The idea sat with her for over a year until she felt she had grasped the mechanics of how to turn the glued and triple band-sawn sheets of plexiglass into wearable art using traditional silversmithing techniques.

DANIEL WRIGHT



1. Frog | 2. Orca Hunt | 3. Raven

1. SILICON BRONZE

2. STERLING SILVER, RESIN 3D PRINTED DISPLAY AND CUSTOM COLOUR

3. SILICON BRONZE

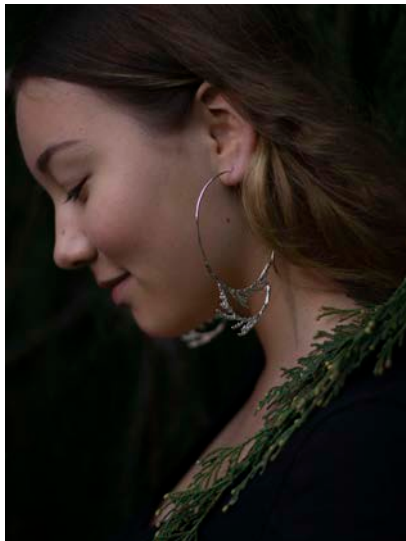
1. 10 CM X 4.5 CM X 2.0 CM

2. 6.5 CM X 6.5 CM X 2.5 CM

3. 9.0 CM X 7.0 CM X 3.5 CM

There is magic in the ability to create a tableau in metals. These ear weights, a thicker gauged earring for modified individuals, show various animal tableau's. Whether shown hunting or at rest these pieces make you wonder if the creatures would spring to life if given the chance. Inspired by fleeting moments in nature these tableau's allow the wearer to connect on a new level with the animals depicted.

Ear stretching is a body modification practice that can be found in various cultures. Stretched lobes allow the individual to wear items that are larger and heavier than what a standard piercing can withstand. This allows modern jewellers an venue to create jewellery that would otherwise be for display purposes only.



1.



2.

1. *Jumbo Sacred Cedar Hoops*

SILVER

10 CM X 5.5 CM X 0.5 CM

The Sacred Cedar Hoop collection represents the grace of the Cedar tree as a symbol of life, in a Hoop that shows the cycle of life: that we are all in this together - one human family.

With the jewelry I make, I want to remind you of your connection to Nature and the Cosmos, and to find the inner strength to shine your light into the world. I have immigrated to this beautiful place on Unceded Coast Salish Territory known as Vancouver. I feel so blessed to have grown up playing in Cedar groves and observing the magic of the Cedar tree. As I learn and hang out with the magical protective properties of the Western Red Cedar, I get closer to the land, the trees, and understand people better.

2. *Redwood Rose Earrings*

14K GOLD, SILVER, SYNTHETIC SAPPHIRE

5.0 CM X 2.0 CM X 2.5 CM

There is a way that some people wrap up their day; they ask themselves, "What is the rose of my day? What was the bloom or sweet part of my day? What was the thorn or challenging part of my day? Lastly, what is the bud, the part I look forward to in the future?" These Redwood Rose earrings are cast from pieces of redwood cone in sterling silver that look like tiny little rosettes. Colour is brought in with basket set synthetic sapphire stones in a pinky orange padparadscha color. The hooks are 14 karat gold and have an elegant drop design, and can fit a stretched ear with tunnels. I created these earrings from a dream I had, honouring the rose in each of us.

LIMITED EDITION

2.



1. Crochet Hoops | 2. Knot Hoops | 3. Oval Crochet Hoops

1. COPPER AND STERLING SILVER

2. THREAD AND STERLING SILVER

3. COPPER AND STERLING SILVER

1. 5.7 CM x 4.5 CM

2. 3.8 CM x 3.8 CM x 0.3 CM

3. 6.4 CM x 2.5 CM

Sylvie works with basketry and textile processes to create work that becomes physical representations of untouchable emotions of place. These processes are so strongly associated with place, people, culture and tradition. They have the ability to mark birth, death, and regrowth. Using primarily silver, Sylvie creates wearable objects that are both opaque and translucent and inhabit multiple spaces at once.

Through weaving, stitching, and knotting she creates intimate details for the wearer to connect with. These slow processes are a way for her to process the experiences, emotions, and thoughts associated with place and home, allowing her to finally assign language to fleeting recollections and memories. Often repetitive, tedious, and time consuming, Sylvie's work requires extensive material preparation before it takes shape. The time spent on material preparation expresses a reverence for the final product and the intimacy of space.

1.



3.



MELODY ARMSTRONG

2.



1. *Spring Fling Flower Peach* | 2. *Spring Fling Flower Raven* | 3. *Spring Fling Leaf*

1. STERLING SILVER AND FRESHWATER CULTURED PEACH PEARL

2. STERLING SILVER AND FRESHWATER CULTURED RAVEN WING PEARL

3. STERLING SILVER AND FRESHWATER CULTURED WHITE PEARL

1. 3.8 CM X 2.8 CM X 1 CM

2. 3.8 CM X 2.8 CM X 1 CM

3. 4.8 CM X 3.0 CM X 1 CM

Melody Armstrong's artistic objective is to transfer her vision, creative passion and risk taking into her jewellery in an expressive way to arrive at exciting jewellery forms that elicit awe and inspiration, and personalize them in order to give her work a distinctive character.

Melody's jewellery designs testify to the textural dynamic and technical volition behind the work, seemingly to have evolved from organic origins taking on an industrial influence. The ever changing interplay of colors and textures creates dynamic contrasts – evoking a vividness of exquisite dimensions – which is rich, alluring and of the utmost elegance.

Melody Armstrong is inspired by the delicateness of flower forms and their complex nature, transferring that organic influence into a hard metal structure. By preserving the original organic design and beauty of the botanical elements, she creates this series allowing the wearer to appreciate the jewellery object on the body as a unique adornment.

1.



3.





1. *Blue Dome* | 2. *Full Moon*

1. PURE SILVER, TURQUOISE

2. PURE SILVER, LAPSI

1. 2.0 CM X 2.0 CM X 0.5 CM

2. 5.0 CM X 2.7 CM

Filigree involves twisting thin pure silver threads into intricate lace-like patterns. The fine wire pieces are then soldered together to create a larger piece.

She combined traditional Persian motifs with this technique and creates unique pieces of art.

2.



1. *Plantain* | 2. *Tulipes* | 3. *Andromede*

STERLING SILVER, CONCRETE AND NATURAL PIGMENTS

1. 6.0 CM X 2.0 CM X 0.6 CM

2. 5.7 CM X 2.8 CM X 0.2 CM

3. 8.0 CM X 3.8 CM X 0.6 CM

Nos Jardins series is inspired by the aesthetics of jewelry from a bygone era. Each piece is created from classic designs that have been altered, distorted and reshaped to give them an aged look, but yet contemporary.

Like artifacts found in the garden hundreds of years later, these pieces are part of a process that questions our relationship to man-made, artist-made objects. Why is it so important to leave a trace?

1.



3.





1.



2.

1. *Big Moon* | 2. *Small Moon*

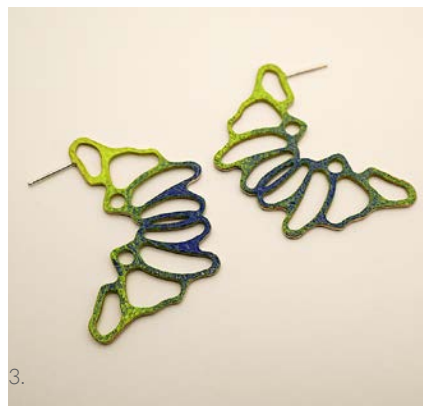
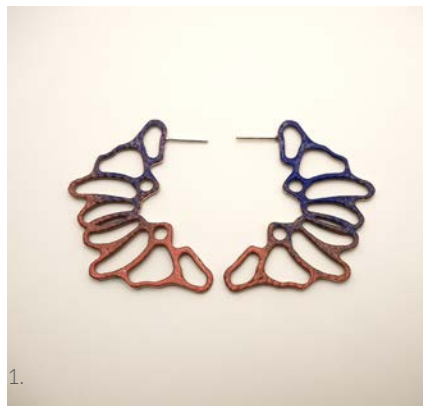
STERLING SILVER

1. 8.0 CM x 3.3 CM x 1.2 CM

2. 6.8 CM x 3.1 CM x 1.0 CM

Carmel is inspired by the Japanese aesthetic wabi-sabi and celebrates graceful aging, imperfection and the maker's hand. She loves creating one-of-a-kind pieces for submission to exhibits. As an eternal student and lover of a deadline, Carmel is inspired by exhibition calls and thrives on conducting research and exploring new materials and techniques, creating a piece around a concept.

ARIELLE BRACKETT



1. Coral Blue | 2. Coral and Turquoise | 3. Green and Blue

bronze, sterling silver, powder coating

5CM x 2.5 CM x 0.1 CM

The Coral and Floral series is a reflection of her interest in making work that represents ocean corals and florals that she has imagined.

Living Coral is a brooch made with bronze, sterling silver, stainless steel and mother of pearl. She used five repetitive cast forms to create a three dimensional brooch inspired by the underwater landscape of fan corals. The representation of coral castings surrounds a piece of mother of pearl that she cut, carved and polished by hand.

Flower Pod is a brooch made with sterling silver and nickel. This piece is inspired by the natural decay that happens along the forest floor. Plants shed their leaves or flowers and over time the outer structure decays leaving only the remaining internal structure of the plant, also known as a leaf or plant skeleton. The lace-like structures embody the shape of its original forms but nothing else. For this work she depicted this natural process in a flower like pod arrangement that is constructed with four flower forms soldered together.

Brackett pulls inspiration from the lush environmental surroundings of Oregon's forests and the Pacific Ocean. The natural world is endlessly inspiring in its varieties of shapes, forms, textures, colors and life cycles.



1.



2.



3.

1. Ear:ring 01 | 2. Written on the Body | 3. Ghost in the Machine

1. SILVER, AMAZONITE, GLASS BEADS, EPOXY, NYLON THREAD.

2. SILVER, GLASS BEADS, NYLON THREAD, EPOXY

3. SILVER, GLASS BEADS, NYLON THREAD, EPOXY

1. 7.0 CM X 2.0 CM X 0.5CM

2. 7.0 CM X 2.0 CM X 0.5CM

3. 7.0 CM X 4.0 CM X 0.5 CM

What if a singular piece of jewelry could be disassembled into multiple new objects that could be worn together? Earring: ear, ring. How can different pieces of jewelry exist in one piece as they do in a word?

In her art practice Fia Cooper is motivated by the notion of discovery. She enjoys the challenge of trying to solve a design equation, developing each element, till they are resolved as one. This process reveals surprises that she hadn't anticipated, and Fia embraces techniques that allow her to be inventive in her work.

When viewed together there's a lineage that occurs through the pieces laid out on her work table, affirming questions that arise in her practice. Experiments lead to more questions. A clasp calls for something that stands alone and holds well, which is improved upon when figuring out how to attach stones to it. It morphs from the bracelet it was intended as into a ring, minus the clasp—which then transforms into earrings. And then there are those tiny pixels of joy—glass beads—that present limitless possibilities of pattern and design. What if the beadwork was encoded with a message for the wearer to decipher? How could that be done? What would that look like... I wonder.



1.

2.



3.



1. *Balancing Act* | 2. *Fragment 1* | 3. *Fragment 2*

1. STERLING SILVER

2. STERLING SILVER, OXIDIZED

3. STERLING SILVER, OXIDIZED

1. 5.8 CM X 2.0 CM X 1.3 CM

2. 5.5 CM X 1.4 CM X 0.3 CM

3. 5.5 CM X 1.2 CM X 0.2 CM

Therese's work is influenced by her travels, her exposure to multiculturalism, and her personal connections and relationships. She takes inspiration from modern art and design but also injects a traditional approach in the little details in her pieces. She highlights lines and curves in her work; creating a geometric play with contrasting finishes in sterling silver.



Vessel

BRONZE AND STERLING SILVER

5 CM x 0.1 CM x 2 CM

Reminiscent of a woven basket, the Vessel earrings carried a meaning before Lindsey even knew it herself. A symbol in many ways of fertility, her basket is currently full! Expecting her first, long awaited lil' boy.

Made in solid, polished bronze with sterling findings, each piece is individually hand woven and formed in wax and then casted using the lost-wax technique. No two will ever be alike.

2.



1. *Open Space* | 2. *Entwined Circles* | 3. *Stressed Spirals*

STERLING SILVER

1. 5.0 CM X 3.0 CM X 0.2 CM

2. 3.25 CM X 4.5 CM X 0.5 CM

3. 5.0 CM X 3.5 CM X 0.2 CM

Handmade at the Arte Fact Jewels workbench, the three sets of earrings submitted to The Earring Show are made of sterling silver wire and assembled by soldering. Surface textures have been altered by hammering and abrading.

The earring designs are linked by the concept of 'circles'. Circles are intriguing to work with because they seem so simple yet are really complex. They can both exclude or enclose space. One can look through them to infinity or use them as frames which contain objects or ideas. Singly, they appear delicate; multiplied concentrically, circles gain depth and suggest expansion. As geometric forms like the Sun and the Moon or as abstract symbols of Unity or Infinity, circles are part of everyday life everywhere. Perhaps the most appealing aspect of working with circles on a human scale is that they can symbolize Unity and Protection.

Creating wearable objects with meaning and value is for Alfi an act of sculptural expression and exploring ideas. In the process of problem solving, imagination, drawing skills, and the use of color and textures contribute to sculptural expression. Ultimate satisfaction is achieved when a piece of jewelry connects with someone who relates to the essence of the piece.

1.



3.





1.



2.

1. Cedar Half Moon | 2. Sitka Eclipse

1. PMC 960 AND STERLING SILVER WIRE

2. PMC 960, 18G GOLD FILLED WIRE AND STERLING SILVER POST

1. 5.5 CM X 2.3 CM X 2.0 CM

2. 3.2 CM X 2.4 CM X 0.2 CM

The Wanderlust collection is intended for connection. Created with the imprints of nature found here on the West Coast of Canada, the collection includes Cedar, Douglas fir, Hemlock, Juniper, and Sitka Spruce. Laura Gilbert carefully and spiritually forages botanicals used in her works from local trails, tidelines, forests and adventures.

She creates a mould for the casting process allowing for a precise imprint of nature into .960 precious metal clay. Laura hand sculpts and kiln fires the piece into .960 sterling silver and finishes each adornment with traditional silversmithing techniques of soldering, sanding, burnishing and polishing. Completed pieces are treated with blackened patina to enhance the fine meticulous details.

CATHERINE GRANCHE

2.



1.

3.



1. *Cherry Coffee 01* | 2. *Cherry Coffee 02* | 3. *Cherry Coffee 03*

PORCELAIN, PATINATED BRASS, STERLING SILVER

1. 2.2 CM X 1.0 CM X 1.0 CM

2. 4.7 CM X 1.0 CM X 1.0 CM

3. 7.0 CM X 1.0 CM X 1.0 CM

Granche's work focuses on the collecting and conservation of organic elements in order to transform them into jewellery. Collected during her walks in nature or during her daily activities, each element acts as a reflection of an intimate moment, and is thus treated as an artifact. Fascinated by each fruit's formal qualities as well as its ethnobotanical history, she observes their morphological changes, from the seed to the mature fruit. The passing of time, like a poem, is transformed into jewellery.

Her reflection on food has introduced into her practice new interests for culture, nutrition, and notions of consumption and responsibility in the face of several challenges in our society: health, social dictates and pressures, over-consumption, pollution, and the hegemony of the food and pharmaceutical industries. These are issues that we are confronted with on a daily basis and which define us culturally through the choices we make. In the same way that one's choice to wear jewellery is a definition of one's identity and cultural belonging.



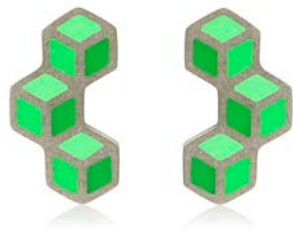
1. *Waterscapes*

AGATE, MID FIRE CERAMIC AND GLAZE

2.0 CM X 2.0 CM X 1.5CM

These earrings are a celebration of place and the curious nature of ceramic artists. The stones are agate found near her Niki's hometown of Burns Lake B.C. Like a typical ceramic artist, Niki wanted to experiment with an element found in nature to see what would happen if it was fired in the kiln. The results were interesting and unexpected - the transparent agates turned opaque after firing. Shrinkage rates of clay and glaze didn't disturb the shape of the agate, rather they joined together and nicely created a miniature landscape.

2.



1. *Cube Hoop* | 2. *Cube Trois Vertical* | 3. *Iso Hoops*

RECYCLED SILVER AND ECO RESIN

1. 0.28 CM X 0.28 CM

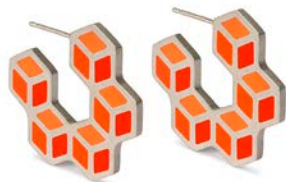
2. 0.28 CM X 0.15 CM

3. 0.32 CM X 0.28 CM

Whilst her inspiration changes from collection to collection, Ruth's main influences are science, architecture and modern art. Colour theory and grid formations are continuing themes from which she develops shapes and structures.

She skilfully combines the new technology of 3D printing with traditional techniques including lost wax casting, adding a pop of colour using hand mixed resin. Each piece is then carefully filed and finished to give the recycled silver a delicate matte finish, providing a subtle contrast to the bold resin.

1.



3.





1.



2.



3.

1. *Citrus Burst* | 2. *Jungle Fun* | 3. *Night Sky*

DELICA BEADS, FISHING LINE, EARRING HOOKS

13.5 CM x 3 CM x 0.1 CM

Mishelle prefers doing peyote stitch for her beaded earrings, and uses delica beads and fishing line to construct them. It can take about 14 hours to bead a complete set, and 2 - 3 times longer when she is compiling a new design. Mishelle takes inspiration from anywhere and anything, and each piece can, and usually has 2-3 sources of inspiration, ranging from the night sky, stain glass, ribbon skirts, renaissance art, a skunk, or colour combinations.



1.



2.

1. *Nesting Branch* | 2. *Obit*

1. STERLING SILVER WITH PEG SET FRESH WATER PINK PEARLS WITH 14KT GOLD EARRING POST
2. STERLING SILVER, OXIDIZED SILVER WITH PEG SET WHITE PEARL EARRINGS

1. 3.2 CM X 1.3 CM X 0.6 CM
2. 4.5 CM X 2.0 CM X 0.5 CM

As a studio jewelry artist trained in the traditional fabrication techniques of casting, sawing, hammering, soldering metal and setting stones. Chi creates contemporary one-of-a-kind and limited production precious metal jewelry and wearable art: earrings, pins, necklaces, pendants, rings, bracelets and cuff-links mostly in sterling silver, karat gold, pearls, diamonds and stones.



1.



2.

1. *Bamboo Chain Hoops* | 2. *Snake Chain Gold Dipped Dangles*

1. SILVER PLATED STEEL CHAIN, SILVER SOLDER, SURGICAL STEEL POSTS AND BACKS

2. GOLD PLATE SILVER CHAIN, SURGICAL STEEL POST AND BACK, SILVER SOLDER

1. 8 CM X 8 CM X 2 CM

2. 10 CM X 4.0 CM X 0.2 CM

In Emily's jewellery work she is interested by the impact of jewellery and craft historically. She works with motifs from Berlin Iron Work jewellery, William Morris wallpapers and textiles and Victorian jewellery.

The political and cultural importance of craft and jewellery work in these eras feels particularly pertinent today. She uses simplification and repetition to create her pieces, graphic lines and bold colours are used in non-noble materials to create production pieces as well as one of a kind works.



1.



2.

1. *Mismatched Pearl Sliders* | 2. *Interchangeable Pearl Sliders*

STERLING SILVER, FRESH WATER PEARLS BLACK AND WHITE

1. 4.8 CM X 1.2 CM X 1.2 CM

2. 3.7 CM X 1.0 CM X 1.1 CM

The artist is inspired by forms, patterns and textures found in nature. She employs traditional gold smithing techniques such as hammering and chasing to create perfectly imperfect hand-made marks which are essential in her work.

Equally important is the kinetic quality and movement found in her jewellery. Free form pieces slide and rotate with ease. Pearls are featured prominently in the jewellery as they are nature's finest treasures. Their contours and softness contrast with the linear repetitive marks of the metal.

2.



1. Lotus 1 | 2. Lotus 5 | 3. Sprout 4

1. FINE SILVER, FINE GOLD, STERLING SILVER
2. FINE SILVER, FINE GOLD (KUMBOO), STERLING SILVER, BAROQUE PEARLS
3. FINE SILVER, STERLING SILVER, FRESH WATER PEARL

1. 4 CM X 1 CM X 1 CM
2. 7 CM X 1 CM X 1 CM
3. 5 CM X 1 CM X 1 CM

To make silver work, Soma mainly use the traditional silver technique that learned from a silver master in Tibetan area, plus some new technique that learned from VCC.

She cuts silver plate by using a saw, then hand draw her designs on the silver plates, then use her traditional hand tools to do chasing on these designs. After chasing, she will do some solder work on pieces if needed, then finish these designs with polishing with sand paper or emery.

In Soma's traditional technique, she only uses hand tools that custom made for herself, no electric used in these techniques. When she needs to combine her silver with other materials such as beads or pearls, she uses special silk and cotton threads , and make knots between each beads.



1.

3.





Moon Earrings

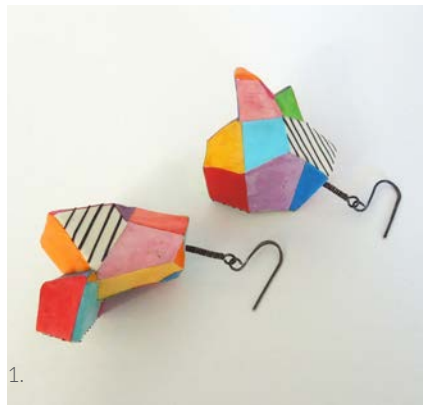
STERLING SILVER

5 CM x 2 CM

I believe in mindful, careful consumption. I deeply care about making art consciously, thinking of the impacts of creation.

For the object from beginning to the wearer. The meanings people derive from the pieces is an organic individual thing. It drives me forward and motivates me to do better.

SALLY PRANGLEY



2.



1. Facets | 2. Color Theory | 3. Venn

MAT BOARD, UNRYU, LAMALI, TISSUE PAPERS, ANNEALED STEEL

1. 5.5 CM x 3.5 CM x 2.0 CM

2. 3.5 CM x 1.5 CM x 1.5 CM

3. 3.5 CM x 1.3 CM x 1.5 CM

For Sally, creating objects is like drawing 3-dimensional shapes in the air, with paper acting as both outline and paint. She appreciates the process of taking flat papers and transforming them into unexpected 3-dimensional objects. Titles hint at the concepts behind them, most often life experiences, puns, or simply things Sally loves.

1.



2.



3.



1. Lemon Drop

RAW YELLOW DIAMONDS, 24G STERLING SILVER

2.0 CM X 2.0 CM X 0.5 CM

Bright and happy, these earrings have been left with their full brilliance after polishing to create a joyful mood. The texture created from the firing still creates enough light play across the surface to add movement while wearing.

2. Serpentine

24G STERLING SILVER SHEET, ROSE CUT LEMON QUARTZ, GOLD ALLOY DROPS, 16G ROUND STERLING WIRE, LIVER OF SULPHUR

7.0 CM X 7.25 CM X 0.75 CM

Torched rolled edges highlight the shape of these teardrop earrings, that are then wound with curves of hammered 16 g wire, and contrasting drops of gold alloy. The gemstones are rosecut lemon quartz which provide a bright spot against the darker liver of sulphur patina.

3. Wrought

16G ROUND STERLING SILVER WIRE, LIVER OF SULPHUR

3. 8.0 CM X 2.0 CM X 2.5 CM

An interpretation of a hoop earring style, Wrought is 16 g sterling silver wire in a filigree pattern. The application of liver of sulphur and buffing of selected high points, allows the patterns to catch the light as the wearer moves.



Halo Earrings

ARGENTIUM SILVER, 18KY, YUKON PLACER GOLD NUGGET DUST
4.5 CM X 2.5 CM X 0.2 CM

Piercing, fabricating, forming, texturing, and fusing were all combined to create these Argentium silver, 18ky and gold dust earrings. The inspiration for these earrings comes from a northern ritual that can only be performed at -45c or colder!

When temp get this cold everyone goes a little stir crazy, so for a little fun and beauty, people boil up a mug or pot of water and venture out into the cold and usually, very bright and sunny outdoors..... the water is heaved up over head and creates a lovely "halo" of ice crystals - the desirable outcome is to have the sun shining thru the crystals. The texturing on the surface represents the space between the ice crystals and the gold dust on the surface is to represent the sun shining thru!



1.

2.



3.



1. *Lichen* | 2. *Stingray* | 3. *Ellipse*

1. STERLING SILVER, ENAMEL ON COPPER, FRESHWATER PEARLS

2. STERLING SILVER, FRESHWATER PEARLS, 18K GOLD, STINGRAY LEATHER, ENAMEL ON COPPER

3. STERLING SILVER

1. 4.5 CM X 1.7 CM X 0.5 CM

2. 5.5 CM X 2 CM X 0.3 CM

3. 5.0 CM X 2.0 CM X 0.3 CM

Linda wants her jewellery to make a statement. Her work is the culmination of experimentation and traditional metal smithing. Through forging, soldering, and pressure she uses natural materials to impart texture to her jewellery. She explores mixed metal combinations of silver and gold.

She loves interesting shapes and details, while not losing simplicity of form and has pursued the use of traditional gemstones, with other less traditional materials. Her current work showcases the use of enamels and leather to produce unique limited production pieces, and simple, organic, textured pieces.



1. *Blue River* | 2. *Flash* | 3. *Floating Light*

- 1. FINE SILVER, TANZANITES AND STERLING SILVER EAR WIRES
- 2. FINE SILVER, RAW RUBIES, STERLING SILVER EAR WIRES
- 3. FINE SILVER WITH STERLING SILVER EAR WIRES

- 1. 3.0 CM X 1.0 CM X 0.5 CM
- 2. 3.2 CM X 0.7 CM X 1.0 CM
- 3. 3.2 CM X 3.2 CM X 1.0 CM

Every piece in Mechele Anna's collection is meticulously handcrafted to be "perfectly imperfect." Her love of off-center, surprising twists and textures is captured in all her designs.

Each piece in her collection is unique. Each has its own beauty...and flaws. In an age of brand name mania, and media-constructed beauty, she believes it is this delicate combination that makes each piece special.

Mechele works with a clay form of fine silver, hand sculpting, sanding and carving every detail. She incorporates precious and semi-precious gemstones like raw sapphires, garnets and tanzanites.

For her there is sort of Zen involved in the jewelry sculpting process. She embraces the flashes of inspiration that take her off course, testing the boundaries of her medium. She is inspired by the belief that there are endless possibilities, so is endlessly excited to explore and test new techniques.



1. *Half Oval Bitter Green* | 2. *Half Oval Seafood Blue* | 3. *Half Oval Mauve*

STERLING SILVER, COPPER, VITREOUS ENAMEL
4.1 x 2 x 0.4 CM

Jan Smith's artistic practice investigates concepts that evolve from an intimate connection to place and reflect a sense of identity and home. Walking, observing, and gathering are daily rituals that require a commitment to careful observation – Smith is absorbed by the complexity of the ephemeral natural environment.



1.

2.



3.



1. *Georgian Blue Table Cloth*

SILVER 925, ENAMAL

2.5 CM X 4.0 CM

The inspiration from Georgian traditional table cloth, which is in a list of Georgian Intangible cultural heritage.

2. *The Pomegranates*

SILVER 925, ENAMAL

1.5 CM X 3.4 CM

The pomegranates, this fruit is a symbol of fertility and plenty in the East.

3. *Blue Flowers*

SILVER 925, ENAMAL

1.5 CM X 3.7 CM

Just her favorite colors.



1. *Distaff* | 2. *Lantern* | 3. *Tower*

STERLING SILVER AND 18K GOLD

1. 9.2 CM X 2.2 CM

2. 4.4 CM X 2.0 CM

3. 5.0 CM X 1.6 CM

The inspiration for the Cages series is a very old process of repairing broken ceramics developed in Japan called Kintsugi, or Kintsukuroi. In this process, precious metal dust is mixed with resin and the mix is used to repair the break. The result is that the scars of the break are made beautiful and add to the story of a treasured piece of pottery.

These earrings are made by fusing sterling silver until it melts and joins to itself. The nature of fusing silver is necessarily unpredictable and a second of distraction can cause distortions in the pristine silver if the flame is left a fraction too long in one place. All apparent "mistakes" are emphasized and made beautiful with 18k gold.



1.



2.



3.

1. Keyring 16 | 2. Keyring 19 | 3. Keyring 35

- 1. OILCLOTH, COTTON, STERLING SILVER, SEWING THREAD
- 2. FABRIC, RIBBON, COTTON, STERLING SILVER, SEWING THREAD
- 3. FABRIC, COTTON, STERLING SILVER, SEWING THREAD

- 1. 11.0 CM X 3.0 CM X 2.8 CM
- 2. 11.0 CM X 3.0 CM X 2.3 CM
- 3. 12.4 CM X 3.0 CM X 2.8 CM

For the series of art jewelry works “Keyrings,” Dongyi Wu focuses on impressions on streets, and transfers these quick images into jewelry pieces that can be worn. “Keyring” series focuses on the everyday carrying objects- Key chains.

Dongyi transformed the impression of key chains worn by people on the streets into wearable arts while making them fashionable and lightweight. The works are finished by hand stitching and soldering. The main materials of the earrings of the “Keyring” series are fabric/oilcloth, ribbon, and sterling silver.



Invisible Road Earring

STERLING SILVER, ROUND PEARL, OVAL PEARLS

L: 3.4 CM X 3.6 CM X 2.7 CM

R: 5.8 CM X 19.5 CM X 3.4 CM

There are various roads in a person's life, each one has its own pathway and revolves around an individual's dreams, faith and aim in life. These roads are invisible ways, but they do exist. These are roads in life.

The route (road) of flight is an invisible way, and the way of life is also an unknown invisible road. Therefore, it is very proper to use wings as a metaphor for the invisible road in life. In addition, people have always yearned for wings. If the dream can have wings, it's going to get closer to the goal quickly. Therefore, wings represent a beautiful invisible road.

Yuna chooses pearls as gemstones because pearls symbolize human ideals. When people have a depressed mood, wearing pearls can enhance people's confidence and empower them to shine in life just like the beautiful shine of a pearl. Yuna uses linear elements to create earrings since she wants to use lines to represent the line like a road. Yuna makes it with the material of sterling silver which is lustrous and accessible to everyone in terms of costs.

Yuna hopes her designed earrings can make people feel a glimmer of hope in the difficult invisible road of life and can help to overcome the setbacks in life.

EMERGING ARTIST



Core Sample Hoop Earrings

STERLING SILVER, 18K YELLOW GOLD

3.45 CM X 0.25 CM X 3.45 CM

Her current body of work reflects her fascination for the extraordinary geological and mineralogical research being conducted as part of NASA's Mars Exploration Program. She is most intrigued by the mission's successional installation of robotic rovers and the continued gathering of mass amounts of astrobiological data, including evidence concerning past habitable conditions and preserved signs of ancient extraterrestrial life.

Inspired by her interest in Martian astrogeology, she focuses on specific research gathering processes associated with some of the more recent aspects of the mission: drilling, core-sampling, and sample caching. Her work emphasizes the significance of these processes, and their importance in examining the mysterious rock and regolith of Mars. The 'Core Sample' hoop earrings have been created using the technique of wire lamination, and are made of sterling silver and 18K yellow gold.

MARIA CAMERA-SMITH



1.



2.



3.

1. *Folded* | 2. *Ombre* | 3. *When Life Give You Lemons*

1. COPPER, ENAMEL, STERLING SILVER

2. COPPER, ENAMEL, OPALS, CHRYSOPRASE, STERLING SILVER

3. COPPER, STERLING SILVER

1. 6.0 CM X 2.5 CM X 2.5 CM

2. 9.0 CM X 3.0 CM X 3.0 CM

3. 8.0 CM X 3.0 CM X 1.0 CM

Camera-Smith relies on jewelry formats as systems with which she analyzes her environment. The historical, cultural threads that persist through jewelry allow one to place things into a context that can be both expressive and introspective. Much of Camera-Smith's work pulls from nature and humankind's relationship with it.

This body of work, *How to Survive in the Woods*, has been fabricated, hammer formed, and enameled. Some visually "natural" elements are aesthetically based in common hallmarks of the Art Nouveau movement, where the decorative arts flourished during the turn of the industrial twentieth century. The traditional hand skills of decorative arts/crafts are crucial to Camera-Smith's studio practice. She crafts art jewelry to enable herself to process her current southern Floridian landscape while also digging into the roots of who she is as a maker. Raised in rural Pennsylvania, Camera-Smith's familial teachings included the most important aspects of wilderness survival. The memories and lessons- though not entirely practical in modern society where the idea of true "wilderness" has practically vanished- have now become anecdotal, romantic notions of how she analyzes the world.



1. *Icicle 1* | 2. *Icicle 2* | 3. *Icicle 3*

STERLING SILVER AND ACRYLIC
6 CM X 2 CM X 2 CM

During winter 2021, after a day of freezing rain, icicles were hanging everywhere the next morning. It was so beautiful to Mavis that it kept appearing in her mind, and that is the inspiration.

Mavis started with material explorations and found out that acrylic has the great transparency that she is looking for, which can be flexible, and also allows her to do engraving patterns. She used the laser cutting technique to cut out the template she designed for the earring, patterns were engraved at the same time. Then she heated up part of the acrylic which allows her to form the piece. She started the series with transparent acrylic, and colored acrylic was brought in to express the reflections from the sunlight, the sky.



1.



3.

1. *Essential Element*

STERLING SILVER, FINE SILVER, BLACK TAHITIAN PEARL

4.0 CM X 1.0 CM X 0.5 CM

The Essential Element Earring was apart of a larger collection of jewelry inspired by the kite shaped form that hangs from the first Tahitian pearl.

2. *Ode to Avery*

STERLING SILVER AND BUTTON PEARLS

0.2 CM X 0.05 CM X 0.2 CM

The inspiration for design came from the older works of artisan jeweler James Avery.

BARB DEROUSIE



1. Red Line | 2. Black Blue | 3. Mellow Yellow

300# WATERCOLOUR PAPER, ACRYLIC PAINT, ACRYLIC MARKER, COLLAGE, GLOSS MEDIUM, SEMI-PRECIOUS BEADS
6 CM X 2.0 CM X 0.5 CM

Barb uses acrylic and mixed media on paper, canvas and wood, starting with a foundation of paint in darker values. She rarely plans any specific outcome, but rather follows a call-and-response process to what is there, by adding and taking away material (sanding, scraping and scratching, collage), keeping a good variety of different shapes, textures, and values. As the work progresses, working in multiples, Barb becomes more discerning about what to do next, and the feature of the paintings becomes evident.

Having painted previously with watercolour, Barb used a heavy watercolour paper to paint abstract studies on, using a variety of colours, tools and mixed media. She came up with an idea to cut this thick painted paper into strips then lengths, sealing all surfaces and edges with gloss medium, then adding a wire-wrapped bead and hardware to create "Wearable Art Earrings"! These one-of-a-kind beauties have proven to be quite popular, selling at pre-Christmas art shows and on Etsy to local as well as patrons in the US and the UK.



1.



2.



3.

1. *The Mirrors* | 2. *The Fritillaria* | 3. *The Swing*

1. BRASS WIRES AND ROUND MIRROR

2. BRASS WIRES, BRASS BEADS AND BRASS TUBES

3. BRASS WIRES, BRASS BEADS, BRASS TUBE

1. 4 CM X 4 CM X 0.8 CM

2. 6 CM X 3 CM X 3.0 CM

3. 8 CM X 3 CM X 0.7 CM

When Sareh studied at the University of Art in Tehran, she learned all Iranian handicraft techniques, including wood, pottery, ceramic, carpet weaving, and fabrics weaving. Then she mixed all these crafting methods and started weaving textiles with metal wires. Later, she succeeded in connecting applied arts with visual arts to create a type of jewellery artwork called Metal Tapestry as her signature technique.

The collections in art & jewelry that she has designed and made during can be impressive and memorable as it has a unique design and method of hand-weaving the metal wires. These designs show strength and simplicity simultaneously, which never gets old and can remain fashionable for many years. All the works are made by weaving brass wires and connecting them to the beads and tubes made from brass.



1.



2.

1. *The Memory of the City*

STERLING SILVER
1.5 CM × 4.5 CM

Inspired by abstraction and linear geometric patterns in Art Deco architecture.

2. *Ocean Weave*

STERLING SILVER
1.5 CM × 4.0 CM

A pair of asymmetry earrings inspired the organic natural elements.

2.



3.



1.

1. Identity 1 | 2. Identity 2 | 3. Identity 3

SEED BEADS, FELT, SILK THREAD, VEGAN LEATHER, SILVER, PLASTIC, YARN

1. 8.7 CM × 2.75 CM × 2.37 CM

2. 6.0 CM × 2.43 CM × 2.37 CM

3. 3.5 CM × 2.75 CM × 2.37 CM

The natural colour in these earrings are Haruka's favourite style. By using only the colours she likes and not adding any distinctive colours, she is expressing the importance of not forgetting one's own identity and having the strength to carry out one's will without being tainted by others.

Using various techniques including beading, crochet, and metalsmithing, Haruka created these works as a representation of her current self, who has been challenged abroad, felt a lot of stimulation and is absorbing it all.



1.

2.



3.



1. *Aurelia* | 2. *Labiata* | 3. *Zosterae*

1. WOOL FELT, STERLING SILVER, AQUA MARINE, ALLOY

2. WOOL FELT, STERLING SILVER, FRESHWATER PEARL, ALLOY

3. WOOL FELT, STONE, STAINLESS STEEL

1. 13 CM X 6.5 CM

2. 10 CM X 3.0 CM

3. 8.0 CM X 2.5 CM

In her latest series, she has been experimenting with incorporating fibres with metal to discover new dimensions. These pieces are crafted out of felt, combined with aquamarine faceted stones, fresh water pearls, sterling silver and alloys.

Each piece is hand dyed in different shades of teal-blue to recall the reflection of aquatic plants. The earrings are designed to be bold while extremely light weight to wear.



Bonsai

DEPLETION GILDED STERLING SILVER, PEARL

6.0 CM X 2.3 CM X 1.8 CM

Visualising whimsical scenes and playful narrations inspired by the natural world, Juthamongkol's current practice focuses on fabricating one-of-a-kind narrative art jewellery through depletion-gilded sterling. Many of her works feature a combination of traditional metalworking techniques and lost wax cast fauna figurines.

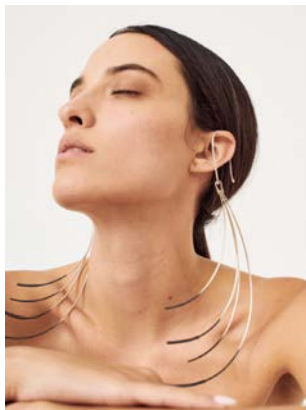
Interactivity, movement, and playability are features often incorporated into her works. A form of play, either through the concept, work title, or elements within the work is weaved into her practice to relay a sense of merry.



1.



2.



3.

1. Intervention 1 | 2. Intervention 3 | 3. Intervention 5

STERLING SILVER

1. 10 CM X 15 CM X 5 CM

2. 15 CM X 6.0 CM X 7 CM

3. 23 CM X 10 CM X 5 CM

As a starting point for the project, I was inspired by animals and humans who create an illusion of size and volume through various body movements in order to express power or to impress. From here, I set out to explore different forms of movement that expand beyond the boundaries of the body towards the immediate surrounding spaces around it.

I have created a series of jewelry that refers to the spaces around the neck, head and chest area, which form the foreground of the body. The jewelry is placed on the body and acts as an addition to it, it examines and defines different ways filling the space, and presents different forms of movement and growth around the body. The jewelry pieces Intervene and expand throughout the space, confining and demarcating the space within them. Some of the jewelry pieces are in motion, inviting the wearer to play with them, and some express movement although they are frozen and fixed.



1. *Vitamin C: Stitch & Sew*

POLYURETHANE FABRIC, EMBROIDERY THREAD, BRASS, STERLING SILVER

5.5 CM X 3.2 CM X 1.4 CM

Using different techniques of embroidery, such as French knot, stem stitch, and seed stitch to create the orange/lemon slices for the front and basketweave stitch for the back, the two parts of these puffy earrings are sewn together over domed brass frames.

2. *Vitamin C: Cut & Slice*

BRASS, STERLING SILVER

5 CM X 2.5 CM X 0.2 CM

This pair of earrings is created using the cut and pierce method over sterling silver blanks to illustrate orange/lemon slice, and hammered texture on the brass to mimic the fruit peels.

3. *Vitamin C: Tint & Paint*

COPPER, ENAMEL, CRUSHED GLASS BEADS, STERLING SILVER

5 CM X 2.7 CM X 0.7 CM

These bright-colored earrings are made using domed copper blanks that are enameled in orange and lemon colors with crushed glass beads sprinkled on the center.



1.

2.



3.



1. *Sakura Earrings*

THREAD, BRASS, CLOTH

5.0 CM × 2.3 CM × 1.0 CM

It consists of a brass backing with an embroidered cherry-blossom pattern as the main focal point.

2. *Silver Diamonds*

SILVER

3 CM × 1.3 CM × 1.8 CM

The earrings are made of pure silver, and shaped into geometrically pleasing rhombuses.

3. *Arrested Energy*

BRASS, SILVER

7.7 CM × 2.1 CM × 1.7 CM

The earrings showcase three interlocking rings, with water-casted silver contained in the first ring.



Fierce Femininity

ARGENTIUM SILVER 935

4.7 CM X 3 CM X 0.15 CM

Like a mother's womb or the trusses of a bridge, the thick protective silver walls of these hoops cradle the delicate, swirling filigree. The edgy corners and triangle shape doesn't roll with the trends or conform to its surroundings. They are a symbol of strength and fierce femininity that holds space for the precious and fragile to thrive within.

These hoop earrings were inspired by a love of juxtaposition and a pairing of opposites that reflect the personality of the artist and her small, fierce daughter. It comes from a lifelong struggle with gender and celebrates the courage it takes to be different than your surroundings.



Protection

STERLING SILVER AND AQUAMARINE
2.7CM X 1.5CM X 1.2CM

Ekata's one-of-a-kind jewellery practice revolves around psychological phenomena and symbolization in a variety of forms.

She aims to embrace free-form casting and have its beauty to espouse and manipulate its form while embracing its aesthetic to create details that evoke viewers with its theme.

Earnest and sentient, her design consists of free-form casting with reclaimed sterling silver on peas and replicated the desired form by moulding it on vulcanized silicone rubber mould, and working with the wax models for the final form of the design.

This was inspired by the situation where one would try all kinds of ways, both roughly and smoothly, to protect ones that they love, the interpretation of how emotion and feelings change is the centre of the design. The design has taken the symbolization of the precious one with an aquamarine at the centre, also turned the tube into a claw-like setting to represent the desperate grasping and protection towards the preciousness.

Her creative process is to follow along with what is most intriguing and put on a form for that. A designing process allows her to make visual connections towards emotions.



Floral No. 04

STERLING SILVER AND COPPER WITH A LIVER OF SULPHUR PATINA

9 CM X 3.5 CM X 6 CM

Floral No. 4 is the fourth piece in Fiona's Floral Series; a body of work meant to push the boundaries between jewellery and sculpture.

More often than not, a person's jewellery is tucked away, only to be seen when worn. The artist has designed each piece to be either freestanding on their own or placed into fabricated metal bases for display.

2.



1.

3.



1. *Disco Infinity* | 2. *Tendrils* | 3. *Amber Sun & Moon*

1. CAST SILVER ON SILVER HOOPS WITH STAINLESS STEEL LEVER BACK FINDINGS
2. CAST SILVER WITH STAINLESS STEEL LEVER BACKS
3. RECYCLED AMBER WITH STAINLESS STEEL FINDINGS

1. 4.0 CM X 1.5 CM X 1.25 CM
2. 5.0 CM X 2.0 CM X 1.0 CM
3. 4.0 CM X 2.0 CM X 1.0 CM

Elise has made and submitted amber and silver jewellery in both organic and abstract subject matter and themes. The amber sun and moon were hand carved from a vintage amber bead using rifflers and files. The silver casted earrings, both *Disco Infinity* and *Tendrils* were first carved and formed in wax and then sprued onto a button and encased in plaster then silver poured in using the lost wax technique.

TESS REARS



1.



2.

1. *Demarest & Engle* | 2. *Broad Ave*

- 1. SILVER, BRONZE WITH PATINA
- 2. SILVER, ACRYLIC PIGMENT

- 1. 4.5 CM X 0.75 CM
- 2. 6.5 CM X 0.5 CM

Tess uses silver and bronze to fold boxes which are distorted through hammering. Each box represents a weathered utility or traffic box on a street she has observed while walking to work. She uses the process of patina and layers of paint to mimic their aged appearances.



Strength

SILVER WIRE, COPPER SHEET, POWDER COATING

6 CM X 4 CM X 1.5 CM

The important elements in designing this particular collection are triangles. Triangles are geometric shapes that have many meanings in Art. This shape can give a feeling of action and tension. On the one hand, they can symbolize strength, while on the other, conflict.

The design of these earrings represents a strong foundation or stability, as it is rooted to the ground through a solid base. Point-up triangles can also represent ascension toward the spiritual world.



1.



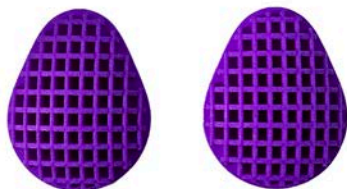
2.

1. *Pink Crochet* | 2. *Green Crochet*

- 1. PLASTIC THREAD AND PLASTIC
- 2. PLASTIC THREAD AND METAL

- 1. 9.5 CM X 2.5 CM
- 2. 10.5 CM X 3.5 CM

Khudeja Sana's earrings are a flash back her childhood in Afghanistan when she was surrounded by artists who used techniques such as crochet to create textile designs and jewelry from different materials. Two pairs of earrings by using a crochet hook to interlock loops of plastic strands, metal wire, and beads, with hand textured brass caps and sterling silver wire. These unique, colorful long earrings will make women feel beautiful and attractive at various occasions.



Teardrop

3D PRINTED NYLON

0.35 CM X 3.0 CM X 0.025 CM

"I do not want art for a few any more than education for a few, or freedom for a few." - William Morris

Morris's perspective is at the foundation of my work and vision as a creator. In addition to art, education, and freedom, however, I believe that everyone should have access to the technology, especially at a time when technological literacy is becoming essential to social engagement, individual development, and survival.



1.



2.

1. *Titalee*

STERLING SILVER, BUBBLE MAILERS AND PACKAGING WRAPPER

6.5 CM X 7.9 CM X 1.7 CM

The Titalee (meaning Butterfly) Earrings are made with a combination of Metal Fabrication and Sewing. The top colorful layer is a single use packaging wrapper and the second layer is a Used Bubble mailer. The bubble mailer and the packaging wrapper is first folded so as to mimic a butterfly and then sewed in the middle to hold it together.

2. *Surya*

COCONUT SHELL, STERLING SILVER, BRASS AND RAFFIA FABRIC

4.8 CM X 4.8 CM X 0.85 CM

The Surya (meaning Sun) Earrings are made using metal fabrication techniques and it has 4 layers. The inspiration for these earrings is drawn from the mythological importance of the Sun in Hinduism.



1.



2.

1. *Vacation* | 2. *Green X*

1. STERLING SILVER, ENAMEL, THREAD, FILM, STAINLESS STEEL

2. STERLING SILVER, TEA BAG, THREAD, PAINT, PIGMENT, COPPER, GRAPHITE

1. 9.5 CM X 3.5 CM X 1 CM

2. 4.5 CM X 3.5 CM X 1 CM

In her jewelry and sculpture, Jillian Vang explores the intimacy in the act of collecting. Repeated elements come together into softened forms, often influenced by the domestic household and its discarded objects. The movements of her working process are recorded through mark making, whether that be in thread or graphite.

Responsive materials such as paper and fabric allow Jillian's pieces to become a breathing piece of memory, translated through material. She experiments to push the limits of material and what it can convey, and combines mediums and processes to create new materials. By using ephemera in her jewelry forms, she preserves the certain sweetness of the impermanent.



1.



2.

Listening to the Sound of Rain

1. STERLING SILVER, SYNTHETIC ZIRCON
2. STERLING SILVER, COPPER, SYNTHETIC ZIRCON

1. 2.3 CM X 2.5 CM X 1.5 CM
2. 3.0 CM X 2.0 CM X 1.8 CM

These two pair of earrings was created for celebrating the rainy season. Hydrangea was used to create a pattern on silver and hammered as a dome shape to show the dynamic of flowers' natural shape.

The pair with silver and copper is using marriage of metal technique. Zircons were set on the edge of the flowers to represent the rain. The set of three earrings could be worn multiple ways, two on the side or one on one side.



Curly Pearly Belle

STERLING SILVER, PEARLS

4 CM X 1.5 CM X 0.5 CM

Curly Pearly Belle one-of-a-kind asymmetric earrings belong to her permanently developing collection Art Nouveau À Nouveau (Art Nouveau Anew) which is a lab and a playground for exploring the possible extensions of the style in the XXI century.

Curly Pearly Belle are handcrafted at Ekaterina's bench in the heart of Montreal. Lost-wax casted in bright sterling silver, they are completed with a contrasting pair of tiny black pearls. Thoughtfully designed bas-relief ornament that appears along the earrings' irregular shapes is designed using the technique that Ekaterina calls "mold collage". She hunts down unremarkable antique objects at the European flea markets and adapts them to her creation process through deconstruction and reassembly of their initial designs, each time unique.

These "little nothings" have no initial relation to jewelry but their stylistically accurate imagery serves as a starting point for a creative quest. Ekaterina leaves aside both extremes typical for Art Nouveau jewelry - the luxurious exclusivity and the mass reproduction strategy. She aims to grasp the hidden mechanics of its harmony and playfully emphasizes the marks of real-life handwork, unmistakably 3D-less and slow-made, thus getting in touch with organic and life-inspired sources of Art Nouveau. Curly Pearly Belle is a hide-and-seek game played with the dreamy shadows of the past; the figurative elements pretend to be a pattern-like texture, but they reveal their nature to an attentive eye looking closely.



1. *Tornado* | 2. *Window*

1. SILVER, SILK, PAPER

2. STERLING SILVER, SILK, RICE GLUE, POWDER COATING

1. 7.0 CM × 5.0 CM × 3.0 CM

2. 5.0 CM × 1.5 CM × 1.2 CM

In this series of works, Sakura mainly focused on Tian-tsui technical (it's Chinese traditional technical to making jewelry). Because the materials of this technique are from a bird called Kingfisher, Sakura found some other materials to instead. It can be seen more as imitation of tian-tsui. Tian-tsui jewelry was famous for its special blue color, and the color of silk is the closest material she can find to the texture and color of Kingfishers' feathers in Tian-tsui jewelry was silk. Sakura tried two different techniques to imitated Tian-tsui jewelry.

ONE OF A KIND ARTISTS BIOGRAPHIES

ELIZABETH ARNOLD

Elizabeth is a graduate of Oberlin College, where along with a studio art degree she picked up the rudiments of making chainmail-based jewelry. After expanding her jewelry skills into goldsmithing with a degree from North Bennet Street School in Boston, she worked as a bench jeweler for three years with Melanie Casey Jewelry. In 2021 she received the Women in Jewelry Association member grant, and has been using that award to spin up her own business, Alloys by Arnold.

Alloys by Arnold is a jewelry fabrication and design shop which focuses on sterling silver designs, seamless kinetic movement, and abstract textures paired with modern lines.

KOLTON BABYCH

Kolton Babych has been designing and selling his work since the age of nine. Inspired by his aunt, who also made jewelry, he got back from a family vacation

and decided he would give it a try; cut to 21 years later.

He completed his Bachelor of Fine Arts in New York in Printmaking and Graphic Design, and upon graduation launched his own Vancouver-based company in 2014, creating ready-to-wear as well as bespoke jewelry designs in silver, gold and fine gemstones. In addition to his own line, Kolton has worked and designed for local and international jewelry companies, such as Juicy Couture, as well as various award-winning film and television productions. His work was also included in the 2017 Golden Globes gift bags and is currently sold in 13 stores across Canada and The United States.

ANTHIA BARBOUTSIS

Anthia Barboutsis is an art jeweller from Toronto, Canada. She studied Material Art and Design from OCAD University in Toronto, and graduated in 2021. Anthia's work is rooted in the realm of traditional craft, but often draws inspiration from contemporary art and design practices. With an interest in both history and philosophy, Anthia tends to blend disciplines with ideas from across academic fields, with

her specialty in the merging of textile and jewellery techniques to create detailed works of jewellery. Anthia works in hand weaving and braiding techniques in silver and gold, often playing with colours through different finishes and natural stones to create depth and visual weight in her pieces.

BRITTANI BUETTNER

Artist and jeweller Brittani Buettner is fascinated and drawn to kinetic work and uses realism to express and reflect on what she is currently processing in her life's journey. In this piece she used a combination of symmetry, asymmetry and movement to convey one of life's most simple truths: life, growth, healing is not linear, but if it is something that we embrace, and lean into, peace can be achieved.

DANIELLE CADEF

Danielle Cadeff is a metalsmith and mixed media jewelry designer, focusing on utilizing unusual materials and found objects. She is fascinated with the ways in which people adorn themselves. She creates wearable art using a variety of materials. Danielle is self-taught, apart from a few night classes at a local gem

& mineral society. She has been collecting jewelry making, silversmithing and goldsmithing books that she draws her teachings from, combined with experimentation and research.

JAYMIE CAMPBELL

Jaymie is the designer behind White Otter Design Co, which incorporates traditional artistry techniques with contemporary and personal style. White Otter strives to use authentic materials, sourcing from communities and knowledge keepers. It is important also to learn traditional skills in order to use them in her work and pass them down to future generations. Jaymie is inspired by her Anishnaabe roots, the land and her family.

Jaymie has had her work published in the New York Times, Uppercase Magazine, Good Company Magazine, Native American Art Magazine and Flare. She has participated as a designer at Toronto Indigenous Fashion Week, Otahpiaaki Fashion Week and Adaka Cultural Festival. She has commissioned pieces for a permanent fashion display at the Royal Alberta Museum and is currently working on a travelling exhibition. She has created accessories for

the red carpet of the Grammy Awards in 2018 and Peacock TV's Rutherford Falls.

CATHERINN CAMPOY

She was born on the beautiful Tamaulipeca Gulf coast of Mexico and has traveled all around Mexico until finishing in the vibrant, multifaceted, and ever-changing Mexico City. She was always influenced by the cultural diversity of Mexico.

At a young age, she loved exploring a wide variety of local artistic events and crafts in the city and decided to start her career by developing handmade wire animal figures. As her passion grew she decided to take some diplomas in Silversmithing and started to work for Nelly Vazques (Ventana Violeta), a renowned resin jeweler in Mexico City. She graduated as an Industrial designer at the Universidad Autónoma Metropolitana in Mexico City and spent a semester in Spain's Basque Country enriching her knowledge and her cultural and artistic panorama.

ROBIN CASSADY-CAIN

Over the course of about 13 years, in parallel with her career in biology, Robin built her skills, and ex-

plored her interests in jewellery design and fabrication. Although her training has been informal, this has allowed her to explore and experience a wide range of techniques, and to use a variety of materials.

Robin's current work is the culmination of three aspects of her interests: goldsmithing, textiles, and her former career as an immunologist. The genesis of her current collection was sparked by a proposed collaborative exhibit between The Roslin Institute, a world leading institute for animal research (where she was working at the time) and the Edinburgh College of Art (both in Scotland).

Robin has participated in a number of juried shows, including the Earring Show, and the Toronto Outdoor Art Fair.

MIHAELA COMAN

Mihaela Coman is a Romanian Jewellery Designer Maker based in Norfolk, UK. Since 2021 she is a PhD Design student at Edinburgh College of Art, University of Edinburgh. In 2019, she graduated the MA Jewellery at University for the Creative Arts in UK. Mihaela has started making jewellery in 2016 at Assamblage Contemporary Jewellery School

in Bucharest. These first years, she was guided by extraordinary teachers: Andreia Popescu, David Sandu, Rebecca Skeels and David Clarke.

SHERRY CORDOVA

Sherry Cordova is an art jeweler in California's San Francisco Bay Area. Her self-directed metal arts education includes workshops with master instructors and independent study. Explorations into techniques such as electrolytic etching and laser cutting of thin non-ferrous metals are informed by her M.S. Electrical Engineering, Santa Clara University, CA, USA and B.S. Mathematics, California Polytechnic State University, San Luis Obispo, CA, USA.

SIYU DONG

Siyu Dong came to NSCAD University in Nova Scotia, Canada in 2018 to study fine art and jewelry design. During her studies, she developed a strong interest in photography and art therapy, and is committed to heal the psychological and spiritual distress of others through art.

In order to get closer to the contemporary art scene, she returned to China in August 2020 and participat-

ed in art-related exhibitions in Hangzhou, Beijing and Tangshan City as an intern. In 2021, Siyu Dong participated in two contemporary art exhibitions at Arthill Gallery in London, UK and Galerie Beauté du Matin Calme in Paris, France.

Inspired by her Canadian study abroad and art internship experience, Siyu gradually found her true self in art: The artist likes to use the abstract in painting to express the fluctuation of inner emotions, and hopes that her paintings and jewelry pieces will have a positive impact on others.

JADE DUMRATH

Exploring themes around mental health recovery, Jade Dumrath handcrafts objects and jewellery, which aim to create greater awareness around depression, codependency, addictions recovery, and relationship systems. In 2021, Jade completed a 365 day recovery-based illustration project, consisting of a daily meditation, recovery-based reading, and sketchbook illustration. The illustrations and themes that arose from this daily project continue to inspire Jade's metalsmithing practice.

Jade earned her BFA in 2014, Majoring in Jewellery

and Metalsmithing Design at NSCAD University in Halifax, NS, where she completed an Exchange Program semester at Kookmin University in Seoul, South Korea. Following her undergraduate degree, Jade worked in Toronto, ON as a Junior Product Designer at Umbra Ltd. until 2016, when she was accepted into the Toronto Harbourfront Centre as an AiR (Artist in Residence) in the Design Studio. Following one year as an Artist in Residence, Jade moved her studio practice across Canada to Squamish BC.

MICHAEL HAMILTON-CLARK

Michael lives in Chilliwack in the Fraser Valley. Following retirement in 2003 he has been creating turned wood forms in his Albery Studio named for his three grandchildren Alex, Ben and Ryan. To date he has produced over 1700 items covering plates, bowls, vases, lidded boxes, bottle stoppers, pens, pencils, clocks, pendants and earrings. His work is sold through several local gift shops and the CCBC gallery on Granville Island in Vancouver; he also does commissioned items. He is an active member of the Fraser Valley Woodturners Guild and the American Association of Woodturners.

ROSIE HARRIS & CARLA MAXMUWIDZUMGA

Carla is of Musgamagw Dzawada'enuxw and Nis-ga'a ancestry. Maxmuwizumga is the traditional name that bestowed upon her, roughly translated to "leaves a part of herself wherever she goes - her essence, her wisdom" from the Kwakwaka language. She was raised immersed in the richness of the Kwakwaka'wakw language, culture, values and traditions. She lives on the traditional unceded territory of the K'omoks and Pentlatch tribes and is a Kwakwaka instructor at the North Island College.

Rosie Harris is a Vancouver Island based artist who fell in love with the art of metal work upon first introduction to the craft. A lover of recreation and the outdoors; She is continuously inspired by exploring the beautiful west coast where she enjoys spending time with her family.

Together Rosie and Carla create one-of-a-kind and limited edition beaded fine jewelry. Rosie designs and creates the metalwork, while Carla finishes the pieces by embellishing them with her beautiful beadwork

JIAQI JIANG

Gigi is an international student from China now studying at OCAD University. She is majoring in jewellery design. She likes to inspire by the scrap pieces that she found interesting when she makes projects. The style she likes to work with is to "let it be", cause accidents that could happen to the pieces during the fabrication process, she can always find a way to surprise the audience with her aesthetic and fabrication skills.

YU JIN

Yu Jin has born in China, after she finished her academic GCSE AS & Alevel, she find out she want to do something relevant to art and craft, jewellery is a medium that could mix media and express herself. She find out there are more practice jewellery courses in the UK, so went to the UK for higher education. She studied BA(Hons) Design Craft (Jewellery) at the University of Hertfordshire, during this period she experimented and played with different materials, letting the material tells the story. Her jewellery is all about the different ways of "shaping" materials, the

simplicity, the forms, the position of presenting, the visual contrast and the hidden messages.

After she graduate, she shift her practice from contemporary mixed material into precious metal ethical practice and went to a Master's degree in Jewellery and related products at the School of Jewellery in Birmingham City University. She explored the ways of how jewellery be worn and how jewellery represents the personality on the body and in a living area as the extender of the self.

JULIE KEMBLE

As a founding board member of the Vancouver Metal Arts Association, Salt Spring Island jewellery artist, Julie Kemble, has participated in many CCBC Earring Shows since it's inception. This collection represents a departure from the art jewellery she is known for and intended to conjure a narrative reminiscent of faraway places, mystery and romance.

Working from her home studio in North Vancouver, while raising her son, she designed and fabricated large banners and elaborately constructed wall pieces reflecting an artistic vision that combined an unpretentious sense of design and composition to-

gether with a passionate use of color and an intuitive sense of play.

HALEY KONDRÁ

Haley Kondra is the artist behind Howling Wolf Jewelry. She is primarily self taught, only taking a basic silversmithing course at the beginning of her journey into this trade, then teaching herself the rest.

She uses precious metals and various high quality gemstones in her work which is fabricated using traditional metalsmithing techniques.

Haley has grown a impressive audience through her work, selling within Canada, the US, and internationally. She has taken part in gallery shows within her hometown, one of which was put on by the Saskatchewan Craft Council. Haley has been silversmithing for just over six years.

CHERYL KRISMER

Having worked in a creative field for over 30 years, Cheryl has taken on jewellery creation from concept to finished product. Trained as an interior designer and managing her own design firm gave her outlets

on a large scale. International award winning projects were the culmination of many years focusing on interiors as original creative work for her clients. In 2021, an artist residency in France allowed her to look at what sparks joy for herself and how she would translate that into contemporary jewellery.

VERONIK LACOMBE

Véronik Lacombe is a jeweler working for herself near Montreal, Quebec. She studied jewelry and gemology in college in Montreal at the end of the 90's. The least we can say is that her journey has been far from linear.

Her professional life took her in many directions, working in sales in the jewelry and fashion industries, as a personal stylist, as well owning multiple businesses. All these experiences would eventually lead her to realize that something crucial was missing, Véro felt the need to get back to her roots.

Her creativity, love of manual labor and boundless enthusiasm find themselves at the core of her artistic expression. Her exploration of many different professional paths have made her a well-rounded and sensitive artist.

YE-JEE LEE

Ye-jee Lee is a professional jeweler and lecturer. Since she graduated from the graduate school of Kookmin University major in metalwork & jewelry in 2014, has been participating various exhibitions and fairs every year such as IHM, Collect and Joya. Also she has won the BKV-Prize in 2015(3rd Prize) and selected Talente in 2018.

MEAGHAN MCRAE

Meaghan McRae is a jeweller based out of Vancouver, BC and creator of Lunden Jewellery. McRae was born in Vancouver but raised in Kelowna, BC. McRae worked as a jewellers assistant for over 6 year before focusing on her own work and starting Lunden Jewellery. From there she grew her skills while being inspired by Baroque architecture, historical jewellery of her own ancestry (Celtic, Norse and Gitxsan), traditional tattoo culture, rock music culture and a variety of mini obsessions like swords, Faberge eggs and old playings cards. McRae favours bold, androgynous designs that reminds the wearer to be fearless in celebrating exactly who they are without

pretence.

RAYCE MIN

Access to the internet and television had influenced Rayce Min deeply since he was young. As time went by, he had read and watched huge amounts of cartoons and manga, which generated his interest in Visual Arts. Rayce started to draw, paint and craft in elementary school, and he had developed the skills further when he was in high school. When he was in high school, he had started to do graffiti, which is an art form that allows him to express his fickleness and allows him to leave marks in places, in order to prove his existence to the public. He had kept this idea in mind when he was achieving a higher level of education, which led him to Jewelry, he wanted to leave marks on people. He is currently developing himself as a jeweler at Nova Scotia College of Art and Design, and he is still trying to figure out his jewelry style.

OLIA MYRONIUK

Olia began as a metalsmith in autumn of 2019, after moving to the Pacific Northwest. At the time she was a professor of anthropology, but she spent all of her free time in a tiny storage room she set up as a studio.

Olia's work is influenced by the botanical world and Art Nouveau.

KIM PAQUET

Kim Paquet Joaillière is a contemporary jeweler and an educational jewelry business owner based in Quebec. Kim has worked in social intervention for a few years and, she started her journey as a jeweler in 2014 at Ecole de Joaillerie de Montreal. She pursued her studies at Nova Scotia College of Art and Design and graduated in 2020 with a Bachelor in Fine Arts majoring in Jewelry Design and Metalsmithing. After her graduation, she completed a one-year artist residency at Harbourfront Centre in Toronto. BKim, as a creator, is fascinated by the concept of individuality and the idea that all humans are unique and in constant progress through challenges, comfort, fear, or happiness. Kim sees her jewelry

as an opportunity to help people to express their individuality and find satisfaction in their authenticity. She knows that her love for creating wearable pieces is also a way to connect with others and learn about their own narrative.

SHERRI PELICAN

Sherri Pelican is a Vancouver-based designer and metalsmith. The art and craft of jewelry making has been a lifelong passion for her, beginning with a love of beads and beadwork and evolving to designs fabricated in metal.

Her designs are inspired by architecture and urban environment: structures, materials, and surfaces. Textured surfaces, geometric shapes and repetition form the framework of her designs. Within that framework she uses negative space, patterns, and layered elements to create pieces meant draw the eye with depth and texture. Sherri works primarily in sterling silver and creates all her jewelry by hand using traditional metalsmithing techniques. She enjoys using traditional jewelry materials such as pearls and semi-precious stones in her designs; but she is continually excited about the exploration

and use of non-traditional materials as well. Glass seed beads are one of her favorites for adding color, texture, and dimension to her work.

LOUISE PERRONE

Louise Perrone is a Canadian textile jewellery artist whose work explores ideas about gender, labour and sustainability. Employing techniques that combine the traditions of goldsmithing, hand sewing and mending, her materials are derived from domestic and industrial textile and plastic waste.

Born in London, England, Louise Perrone holds a Bachelor of Art in Sculpture from the Nottingham Trent University and a Post Graduate Certificate in Art and Design Education from the University of Brighton. In 2002 Perrone graduated from Alberta College of Art and Design with a Bachelor of Fine Arts in Jewellery and Metals. Exhibiting widely across Canada, the USA and Europe, Perrone's work has been featured in several publications. She is a recipient of the Governor General of Canada's Academic Medal and the Alberta College of Art and Design Alumni Legacy Award. She teaches in the Jewellery Department at LaSalle College Vancouver.

CLAUDIO PINO

Claudio Pino, is world-renowned for his breathtaking sculptural and kinetic jewelry designs. His intricate rings appear in mainstream films such as The Hunger Games: Catching Fire and Stephen King's The Dark Tower and his collections have appeared in such museums as Museum of Vancouver; The Carnegie Art Museum; Tellus Science Museum; The Forbes Museum; Santiago Decorative Arts Museum and The Houston Jung Museum.

Since earning his Jeweller Diploma in 1995 from the EMSOM Jewelry School in Montreal, Pino is exclusively dedicated to creating one-of-a-kind, contemporary fine jewelry. From concept to design to piece-by-piece fabrication, along with stone cutting, faceting, and setting, he executes his creative process with passion and dedication. Claudio Pino's work is always recognized by the unique way of transforming raw materials into portable works of art.

KATIA RABEY

Katia Rabey was born in Moscow, Russia in 1989. She first received a degree in literature studies in

Russian State University for Humanities and later moved to Israel where she recieved a BA cum laude from jewelry design department in Shenkar College for Engineering, Design and Art. Since she graduated in 2017 she participated in a dozen exhibition in a variety of countries - from Russia and Israel to USA and Australia. She is also working towards promoting the field of contemporary jewelry in Russia, where it is still not very well known: she started an initiative group "9 March Project" that specializes in curating international contemporary jewelry shows in Moscow and educating viewers about this art form.

VANESSA SHUM

Vanessa Shum is born and raised in Vancouver BC. She went to Vancouver Community Collage and graduated with a diploma in the Jewellery Arts and Design program in 2020. To further her studies she has traveled across the country and is currently attending the Nova Scotia Collage of Art and Design University in Halifax, Nova Scotia. She is working towards completing a Bachelor of Fine Arts with a Major in Jewellery and Metalsmithing. She received second place in partnership with Chiara Aiello in the

Avondale Artist Village Pin Competition in Hants County Nova Scotia.

GRANT SKERLEC

Grant M. Skerlec is a geologist by profession with no formal training in the arts. A Princeton PhD, he has taught at the University of Pennsylvania, Oberlin College and ExxonMobil's Research Center. He has spent the last 40 plus years exploring for oil and gas in most parts of the world.

During that time he has worked in precious metals, stone and clay. He applies the traditional techniques of lithography to precious metals. The textures and draughtsmanship invite inspection under a hand lens. His most recent work, as does his life, straddles science and the arts. Geologically inspired imagery is transferred to bronze and gold. Fractal patterns ranging from the scale of pebble, boulder, cliff and mountain to images of the earth, moons and planets from space, reflect ancient surfaces and form worked by thermal cycles, ice, wind and rain over lengths of unimaginable time.

His work uses torch and acids, a host of resists, aquatint, dry point, metals etched by acids running,

dripping and splattering to create precious objects of bronze and gold.

RHO TANG

Rho Tang is a contemporary jewelry artist based in New York City and Beacon NY. She obtained bachelor's degrees in architecture and fine arts from the Rhode Island School of Design and a master's degree in urban planning from the Architectural Association in London. After more than 10 years of studying and working in the architectural design field, Rho seeks to broaden her canvas to a different scale and perspective. Her understanding of form, space, geometry and volume from applied architectural design is carried out in a minimalist approach to jewelry creations. Since 2018, Rho has exhibited work in art galleries and museums throughout Europe, Asia, and America.

ELIN WEINSTEIN

Elin Weinstein was born in northern Quebec. At 18, she moved to Montreal to study anthropology. As a Masters student she conducted fieldwork in Bali; she was drawn to the Balinese concept that some Art is alive, the Art inspired by the Gods. She places her

craft at the juncture between cultural scholarship and Living Art. Elin respects geometry and admires clean lines, while also having a tendency towards complexity. It is this juxtaposition that produces her fundamental of intricate minimalism.

Educated at the Visual Arts Centre in Westmount QC, and the Ecole Joaillerie de Montreal, Elin works out of Atelier Artefact in Montreal. She has participated in various exhibitions and Craft Shows.

DANIEL WRIGHT

An educator, artist, and manufacturer Daniel (Dan) Wright is the owner and primary artist for Clear Mind Artisan Jewellery and Casting Studio based out of Peterborough, Ontario. When not casting work for other artists and businesses Dan focuses on creating thematic jewellery and sculpture in the alternative jewellery space.

ZULA JEWELRY

ZULA is an art jeweller and activator who combines organic casting with precious metals, stones and acrylic. Her work stems from her reverence of the natural world, she creates relationships with trees

and gathers their branches and casts them into precious metals. She graduated with a diploma in Jewellery Art and Design from Vancouver Community College and from the Self Employment Program through Douglas College. She is an avid tool collector and expands her technique repertoire studying with master goldsmiths and gem setters like: Kent Raible, Kirk Lang and Jack Markarian. A recipient of several awards from organizations such as Douglas College and Habson's, ZULA is proud to have been awarded the Vancouver Mayor's Art Award as an Emerging Artist in Craft and Design.

LIMITED EDITION ARTISTS BIOGRAPHIES

SYLIVE ALUSTIZ

Sylvie Lissa Alusitz is a metalsmith and jeweler based in Arizona. Her work is centered around relationships to people and place, and takes a strong influence from basketry and textile communities. She created pieces that become physical representations of things untouchable. She received her Masters in

Fine Arts from State University of New York at New Paltz in Metal in 2019 and a Bachelors of Fine Arts in Jewelry and Metalsmithing from Rochester Institute of Technology in 2015. In 2020 Sylvie was selected as one of 100 artists for Secret Identity Project's exhibition Amend, an exhibition focusing on the 100th anniversary of the women's suffrage movement in the United States. Sylvie co-curates the annual exhibition Dream Machine and has organized other projects, such as Cultural Appropriation and Appreciation: A Conversation, hosted by the State University of New York at New Paltz.

MELODY ARMSTRONG

Melody Armstrong is an internationally recognized contemporary jewellery artist based in Regina, Saskatchewan. She earned a BFA, majoring in Jewellery and Metals from the Alberta College of Art and Design, graduating with Distinction in 1999. Creating with a variety of metals, enamels and stones, Armstrong's Industrial-Organic aesthetic combines abstraction with a truth to materials that reflects both her attention to detail and quality of workmanship. Armstrong delights with her use of contrasts in

surface treatments to highlight the elements she has imposed throughout the metal. Vitreous Enamel, anodized metals, or gemstones creates bursts of colour and reflection while the patina oxidizes much of the metallic surfaces, providing a sense of distress, corrosion and age.

YASAMAN ASADI

Yasaman Born in 1988, as a Master of architecture and designer, followed her passion in jewelry design. Founded her fine jewelry line under Shiz jewelry 10 years ago. In 2020 she started Relic jewelry including both gold plated & Filigree collection, which is all handmade pure silver.

ELIANE-CATRIE BLOUIN ACHIM

A Sherbrooke Quebec native, E'liane-Catrie Blouin Achim turns her interests on jewellery in 2005, after ensuing studies in visual arts. She completed her training at l'École de Joaillerie de Montréal in 2009. As distinguished for their rough than for their refined side, her creations were exhibited in Canada, the United States and Europe notably in Milan and Bucharest. Some of her jewelry pieces are part of

international jewelry books. She currently lives and works in Montreal.

CARMEL BOERNER

Carmel Boerner creates in a studio in Vancouver, BC, Canada. Her jewelry has been exhibited in Canada, the U.S. and Europe. Carmel is inspired by the Japanese aesthetic wabi-sabi and celebrates graceful aging, imperfection and the maker's hand. She loves creating one-of-a kind pieces for submission to exhibits. As an eternal student and lover of a deadline, Carmel is inspired by exhibition calls and thrives on conducting research and exploring new materials and techniques, creating a piece around a concept.

ARIELLE BRACKETT

Arielle Brackett is a metalsmith and mixed media artist based in Portland, Oregon. She received her BFA in metals at the Oregon College of Art and Craft in 2017. She teaches metalsmith classes at Multnomah Art Center and Ninety Twenty Studios. She has shown nationally and internationally, including Canada, Romania and Russia. As a practicing craftswomen, she has continued to challenge herself through large

installations, small scale sculpture, large wearables and jewelry. Aside from her studio practice, Brackett is building her art community. She is a founding member of a Portland based art collective, New New Collective. She is excited to continue to share knowledge, build community, gain skills, collaborate, learn, make, create and grow. Her enthusiasm for artistry motivates her to be a diligent, invested, and a dedicated maker.

FIA COOPER

Fia Cooper is a custom metalwork designer and jewelry artist living and working on the Sunshine Coast, British Columbia. She attended Kootenay School of the Arts in Nelson BC, majoring in metal and studying jewelry. Furthering her education, Fia worked as a studio assistant in the fields of bronze casting and blacksmithing. Upon graduating she worked as a welder; designing, building, and installing custom metalwork. She creates her work with curiosity and a playful regard for the patterns and geometries that shape our world.

Her work has been shown at various galleries across BC including the Craffhouse Gallery, Pendulum

Gallery, and Ayden Gallery. A former board member of the Vancouver Metal Arts Association, Fia Cooper was awarded first place in the Limited Edition category at the CCBC Earring Show in 2016. In 2020 she completed a solo exhibition titled Belonging with the Craft Council of British Columbia.

THERESE CRUZ

Therese Cruz is a jewellery artist currently based in Shelburne, Nova Scotia. Born and raised in the Philippines, her family emigrated to Canada in 2003. She graduated from the Jewellery Arts program at George Brown College in Toronto in 2009 and have worked at a jewellery production/store shortly after. A like-minded community is what inspires her to create and be involved. She, along with 10 other artists and craftspeople, opened the Art Coop Gallery in Shelburne in 2019. She is also the current chair of the Shelburne County Arts Council, which in turn, proudly supports artists of all types in the area.

LINDSEY DAVIDSON

Originally from the Midwest USA, Lindsey currently resides in the lovely Cumberland, British Columbia.

Her background is in Painting and Art History, graduating from Herron School of Art in Indiana in 2006. After university she pursued a lengthy career in Conservation and Restoration, which just furthered her love of old things, intricate things, odd and ends, and forgotten things. After a cross country move to Portland, OR and a complete shift in career towards her love of making jewellery she found herself in Vancouver, BC where BOOG was formed. Originally created as a source of healing and understanding, it has transformed into a source of never-ending possibility and play. Original and custom pieces of intentional, minimalist, meaningful and unique jewellery available in gold, sterling silver and bronze.

ALFI ELDEN

As a prospector working for grassroots mineral exploration companies across Canada, the U.S. and Mexico, she learned about the geologic formation of metals, stones and crystals, the materials she works with. This work also revealed the environmental effects and ethics of extraction of these materials from the Earth. At the same time, she completed a

Bachelor of Fine Arts degree at Emily Carr University of Art & Design in Vancouver adding to a Bachelor of Arts degree in Anthropology and a diploma in GIS mapping. This education and experience further taught her how to give ideas a material form.

Today Arte Fact Jewels are rendered in one location, but the mobile wearable art of nomads and travelers, their ancient technology and aesthetics continue to inspire and influence Arte Fact Jewels designs. The gemstones, sourced during nomadic journeys across North America, embody the spirit of landscape and its underlying geology into the pieces that are made completely by hand.

LAURA GILBERT

Laura Gilbert of Gretel Designs, an innate creative and self taught silversmith was born in Vancouver, British Columbia. Laura has always wholeheartedly used the earth as her muse across a range of mediums. Her passion for nature and jewellery intersected in 2012 when she began to further explore precious and semi-precious gemstones, sterling silver, 14k gold; and fine silver. Countless hours spent reining her craft and experimenting with torches and molten silver, her

passion for metalsmithing successfully narrowed into a collection of sterling silver jewellery inspired purely by the imprints of nature and organic lines of the natural world. The Wanderlust Collection, to date, can be found in seven locally owned boutiques across B.C., one in Ontario, and at a variety of art shows and markets.

CATHERINE GRANCHE

After a twenty-year career ranging from scenography to horticulture, teaching and studies in literature and art history, Catherine Granche chose to pursue a contemporary jewellery practice. In 2011, she begins her training at the École de joaillerie de Montréal, and then further develops her practice through workshops and master classes in Quebec and the Netherlands. Her work has been exhibited in Canada and Europe and is represented by Galerie Noel Guyomarc'h, Montreal, Galerie Lewis, Quebec City and L.A. Pai Gallery, Ottawa. Working primarily with porcelain, her current research questions our relationship to food as a cultural element and social concern.

RUTH HOLLYWOOD

Ruth Hollywood is an award winning contemporary jeweller, specialising in vibrant, geometric jewellery made from recycled silver and brightly coloured resin. Originally from Scotland, she is now based in the Drôme Provincial in the South of France.

Dedicated to reducing the environmental impact of her practice, Ruth uses responsibly sourced and sustainable recycled silver. Additionally she adopts ethical principles throughout her work from eco friendly processes to recycled packaging.

Ruth graduated from Glasgow School of Art with a BA (HONS) in Silversmithing and Jewellery. She has received awards for Excellence in Design from The Worshipful Company of Goldsmiths and was selected for the Crafts Council UK Hothouse programme in 2015.

NIKI HOLMES

Niki graduated from Capilano University, Emily Carr and the Garden Design program at UBC. She has participated in the Vancouver craft market scene for over 10 years and designed gardens all over the

lower mainland. She has participated in the Eastside Culture Crawl for over a decade and has one of the studios open for First Saturday Open Studios, an on-going event in east Vancouver. She works out of her home studio in Strathcona and welcomes visitors into her little shop/gallery next door.

MISHELLE LAVOIE

Mishelle is a Sahtu Metis artist and designer with an extensive artistic background dating back to her early childhood. She has attended the Art Institution of Vancouver for Fashion Design and Merchandising, and Toronto Film School for Fashion Design. As a child she has won numerous local art and poster contest where some of her posters were turned into Christmas cards, and at the age of 13 representing the NWT in Ottawa for Canada Day Poster Challenge. Last summer she has participating in the Great Northern Arts Festival in Inuvik, NT, which was a life long dream for her. Mishelle take pleasure in creating in all forms possible, whether that be cooking, painting, drawing, beading, designing or pottery. Most recently Mishelle has been asked to commission a few pairs of earrings for a couple

organizations in the north that represent the MMIW and Every Child Matters movement.

CHI CHENG LEE

Dreaming of magical forms in metal and stones is a part of Chi's creative process. Jewelry design and fabrication is her passion. Chi began studying fine art at Parsons School of Design in New York City and fell in love with working in metals and jewelry. Her work is inspired by a lifetime of cross-cultural experiences and exposure to art, architecture and natural wonder. Born in Taiwan, grew up in dynamic New York, lived in pulsing Hong Kong, and am now settled in beautiful Vancouver, Canada and working in her studio in the woods of West Vancouver. A part of her artistic journey includes working for luxury 5th Avenue design house Harry Winston for over fifteen years. For over 30 years Chi had exhibited in many group shows, art festivals, various gallery shops and museum shops in USA and Canada.

EMILY LEWIS

Emily Lewis is a Nova Scotian jewellery artist based in Quebec City. She is the owner of Studio METHOD(E) and Galerie Lewis, a contemporary jewellery studio and contemporary craft gallery respectively. She is dedicated to the development of community and support networks in the Quebec City region, provincially and nationally. She works hard to create accessible spaces for work, diffusion and reflection.

EDNA MILEVSKY

Edna Ida (Diena) Milevsky is inspired by forms, patterns and textures found in nature, particularly the ocean and beach, where she spent much of her time with her husband and four daughters. She is a fellow of the Canadian Gemmological Association (2019) and a graduate of both the George Brown College Jewelry Arts & Gemmology programs, emerging from both with honours. In 2019 she was granted an internship at the prestigious ForeverMark Design and Innovation Centre in Milan, Italy, where she also has deep family roots. That internship was a high-profile award for being the Canadian first

runner-up winner at the DeBeers Shining Light Design Initiative in Gaborone, Botswana. In addition to her inspirational visit to the diamond mines of Africa in late 2019, she has been to Australia, China, Japan, as well as many of the jewellery centres of South America and Europe.

SOMA MO

Soma was from the Tibetan mountain Yi Tribe where silver jewellery making is an ancient tradition. Soma had trained under a master there and returns to the mountain annually to continue this. She is one of very few women doing so. She also went to Vancouver Community College for a diploma degree for Jewelry Art and Design.

Soma's jewellery pieces displayed in a number of galleries and boutiques through Alberta and BC (including Art Gallery of Vancouver, Art gallery of Alberta, etc.), her works also exhibit in her own Simpler Slower Silver exhibition in Alberta Craft Council, and Coming up Next Exhibition in Alberta Craft Council.

JUDI PATSON

Designing jewellery is Judi Patson's eighth career. Like the previous seven, which ranged from first assistant film director to professional laughter, it began as a whim. Unlike the previous seven, designing jewellery for her company evendesign has become her passion.

SALLY PRANGLEY

Sally has drawn, painted, and created mixed media art all her life and is largely self-taught. She majored in psychology/minored in art history and literature at Northwestern University (1980) and received her MBA in marketing from the George Washington University (1983). After working in advertising and marketing in NYC and Boston for several years, Sally left corporate business to be a professional artist in 1986. Her early work was in wood, mixed media, and found furniture/objects.

After learning traditional basket-making at the Creative Arts Workshop in New Haven, CT, Sally transitioned to wirework around 2000, making wire basketry and jewelry. For the past ten years, she has focussed on wire + paper, creating basketry, boxes,

and jewelry.

Sally has been an art docent and taught mixed media and wire workshops extensively in public schools, summer camps, museums, and in her studio since returning to the Seattle area in 1995. She sells her work in galleries and museum stores across the United States.

CHRISTINE RIO

Raised on the West Coast of British Columbia, Christine Rio is a rain-loving metalsmith who launched her contemporary jewelry brand, Slate Jewelry, in 2016 at Vancouver Fashion Week. While mostly self-taught, she has pursued additional courses from the Revere Academy of Jewelry Arts in San Francisco, along with numerous classes led by noted silversmiths.

Working out of her studio in Victoria, she strives to craft pieces of wearable art that strike a balance between classic minimalism and luxurious details. Outside of the usual jewelry categories of "fine" or "fashion," Christine's work stands on its own. Drawing on her degree in Classical Studies, this gives voice to her organic "modern relic" design style. Influenced

by movement and texture, history and surrealism, her work blends modern lines with a sense of found objects.

CHERYL RIVEST

The career of Yukon artist, Cheryl Rivest has spanned over three decades. Cheryl started her education at Yukon college, where she took an evening course on making gold nugget jewellery. Over the years she has studied a variety of techniques such as Granulation, Mokume Gane, Photo-etching, Anticlastic Raising, Enamelling and Chasing and Repousse. Cheryl's work is reflective of her northern environment and the magical mysteries of the north. Cheryl's ancestors were metal workers, glass workers, and saddle makers. This heritage speaks to her on many levels and she feels that she was destined to choose this artistic path. Cheryl has pieces in private collections throughout the world as well as the Yukon Permanent Collection. Cheryl's artistic goal is to create art that captures the audience both visually and emotionally as well as reflecting the inner spirit of the artist and her subjects.

LINDA J. SHEA

Linda Shea has been making jewellery since 2010. She graduated from the Jewellery Design program at Lasalle College in 2017. She employs traditional metal smithing techniques such as fusing, forging, alloying and reticulation to produce one of a kind and limited production pieces.

Linda resides in Delta, BC where she has a studio in her home. She has always been interested in minerals and started collecting as a child. Today, her collection of precious and semiprecious gemstones adorn hand crafted pieces of jewellery. She incorporates organic shapes, colours, and textures into her designs as she responds to the natural world around her. She chooses ethically sourced materials and uses recycled precious metals.

MECHELE SHONEMAN

Mechele Anna is a New Jersey-based jewelry designer and artist. With the exception of taking an occasional workshop, she is completely self-taught. While her design motifs are modern and often unconventional, they are rooted in the traditions

of fine jewelry. She embraces unusual, unexpected curves and textures, and this aesthetic is reflected in all her work.

Her jewelry is an extension of her oil paintings and concrete sculpture. Her work has recently been exhibited in the Monmouth Museum 42nd Annual Juried Show, the Hamilton Street Gallery Violent Devotion Show, and the Women Celebrate Women Show at El Barrio's Artspace PS109 in Manhattan.

JAN SMITH

Jan Smith is a contemporary jewellery artist focused on the use of vitreous enamel in combination with altered and textured metal. Smith is investigating the codes and patterns within our environment through a language of line and mark marking. Born in Vancouver, BC, Smith holds a Bachelor of Fine Arts from Nova Scotia College of Art and Design, Halifax, NS, specializing in ceramics and intaglio printmaking. Whilst living in Seattle, WA she studied metalsmithing and enamelling focusing on contemporary jewellery. Jan Smith lives and work on the west coast of BC. Smith is represented in Canada by Galerie Noel Guyomarc'h, Montreal QC, The Craft Council of

BC Gallery, Vancouver, BC, The Silk Weaving Studio, Vancouver, BC and Salt Spring Island Arts Council ArtCraft gallery, Salt Spring Island, BC, and in the USA by Facere Jewelry Art Gallery/Green Lake Jewelers, Seattle, WA.

LELA SVIMONISHVILI

Lela Simonishvili, 51 years old, Nationality Georgien. She is Biologist by profession, master of Cytology. Making the handmade things was her hobby, but she learnt felting at first, then enameling. Now making the handmade things is her basic work.

Lela Svimonishvili actively and successfully participates in the various exhibitions and festivals as in Georgia as in other countries (2009 - Kiev, Ukraine; 2014-Freiburg, Germany; 2017- Pesaro, Italy).

PATRICIA TOZER

Patricia Tozer is a multidisciplinary artist, experimental silversmith and designer living on an island in the ocean off the west coast of Canada. Patricia works in close relationship with precious metals, stone, and other natural materials to create unique pieces to adorn wild, embodied spirits. Her

work is informed by the belief that decorating one's body is a deeply-rooted human instinct. Far from frivolous, it is an ancient imperative, supporting self-expression and community belonging. For the artist, jewellery is an emotional, highly personal vehicle through which we can foster connections with others by revealing our hearts. In her hands, jewellery becomes the medium through which we discover our true selves and find our kindred spirits.

Patricia studied fine arts at McMaster University and earned her Master's degree at the University of Victoria in Victoria, B.C., Canada. She was fortunate to learn smithing from master metalsmith and multimedia artist, Tosca Terán in Toronto, Canada.

DONGYI WU

Dongyi Wu was born and raised in China. She is a contemporary jewelry artist currently working and living in San Antonio, TX, US. Dongyi received her Master's Degree at the Rochester Institute of Technology in Rochester, US; and her Bachelor's Degree at the Beijing Institute of Fashion Technology in Beijing, China. She has her works exhibited internationally, where she received several awards,

such as the winner of Preziosa Young 2020 in Florence, Italy; finalist for the Lydon Emerging Artist Program (LEAP award 2019) in the US; and finalist for the ENJOIAT 2017 Contemporary Jewellery Award in Spain. Her artworks have been featured in many publications, and the latest book that showed her work is the Chinese Contemporary Jewelry Design.

LEI (YUNA) ZHANG

Yuna (LEI) Zhang is currently a third-year student in the MAAD program at OCADU in Canada. She studied and lived in China in her early years. Zhang received an Associate Degree in Industrial Exhibition Design in Tianjin Arts and Crafts Vocational College in China in 2011 and a University Diploma in Administration program in The Open University of China in 2015.

In 2016, Zhang immigrated to Canada with her husband. She decided to go back to University. Then, she chooses her favourite major for study. Zhang believes that jewellery art is one of the essential elements of fashion. Therefore, Zhang focuses on both textiles and jewellery. Currently, she is working on her newly established

company with all her passion and love, creating story-based jewellery artworks.

EMERGING ARTISTS ARTISTS BIOGRAPHIES

JESS BISCHOFF

Jess Bischoff is an aspiring jewellery artist living and working in Toronto. She holds a BFA from OCADU in Drawing & Painting, and is a recent graduate of the Jewellery Arts program at George Brown College, where she studied goldsmithing. In her studio, Jess works primarily in precious metals. The exploration of various techniques used to manipulate, combine, and distort these metals in terms of surface, form, and texture, are central to her current practice. Her work has been included in exhibitions taking place in Canada, the United States, and Belgium.

MARIA CAMERA-SMITH

Maria Camera-Smith is a maker of jewelry, functional hollowware, and large wearable works based on

humankind's relationship with its environment. She uses traditional and contemporary metalsmithing techniques alongside precious metals, enamel, industrial, natural and synthetic materials. Camera-Smith is the current Artist in Residence in Jewelry & Metalsmithing at the Armory Art Center in West Palm Beach, FL. She earned her MFA in Jewelry, Metals, and Enameling from Kent State University, OH in 2021 and a BFA in Metalsmithing from Slippery Rock University, PA in 2015. Camera-Smith has also worked as an A level bench jeweler for Signet Jewelers. Her work has been exhibited nationally and is in private and public collections including the Brockway Center for Arts and Technology in Brockway, PA. Camera-Smith is a member of the Allegheny Metals Collective (AMC), Ethical Metalsmiths Students (EMS) and Society of North American Goldsmiths (SNAG).

JIAQI (MAVIS) CHEN

Mavis Chen earned a BDES in Interdisciplinary Design at Nova Scotia College of Art and Design. She is now pursuing her minor in Jewellery and Metalsmith.

Mavis's work has been exhibited nationally. She won the Avondale Artist Village Pin Design Award (Halifax, NS) in 2021. Her works were included in the Camp! A Spectacle of Rings (Ottawa, ON) and the 2021 Snag Student Exhibition. Her collection of 'Window' has been juried into The GIFTED Show (Vancouver, BC). She is currently creating her commission of Avondale Artist Village Pin with the support of Impact Cultural Capital CIC.

Mavis finds with her interdisciplinary design background, she is able to look at Jewellery and Holloware from a different perspective, as she is always inspired by graphics and illustrations. In her work, she tries to find a balance between functional, aesthetic, and storytelling. As jewellery is a medium she uses to communicate with the world.

MADELINE DAVIS

Madeline J. Davis is an artist and metalsmith from Edmond, Oklahoma currently residing in Cleveland, Ohio. Davis attends the Cleveland Institute of Art and is working towards a bachelor of fine arts degree in Jewelry and Metals. While Davis' primary focus is adornment and metal, she also incorporates

ceramics, stone, leather, and wood in her work. There are several themes Davis explores through different bodies of work. The deterioration of the human body, ceremony and ritual, the bread of life, and good design for the integrity of aesthetics. Her work has recently been published in issue #12 and #13 of the international publication, Artistonish Contemporary Art Magazine. In 2021, Davis was awarded "Best In Show", for her piece Death Mask of 2021, featured in the gallery show, Hotter 'n Hell, a National Collegiate Juried Exhibition at the Northwestern State University of Louisiana.

BARB DEROUSIE

Barb started her painting career with watercolour in 2013 using a representational style. She took many art classes and workshops, submitting her first paintings to a student art show--where she sold all 11 pieces! It wasn't long before she joined an art collective and submitted work to art exhibitions, including a solo art show in 2019.

Barb continues to explore acrylic and mixed media in an abstracted style and has just had her first solo art show called "The Turning Point--One Artist's

Journey", depicting a body of work completed from March of 2020 to the end of 2021.

SAREH GHOMI

Sareh Ghomi is a Toronto-based jewellery and craft artist born in Iran in 1985. Her formal education comprises a colourful palette of extensive studies, including the Bachelor of Art in Handcrafts and Master of Art in Art Research program at the University of Art in Tehran. She is currently studying in Jewellery Methods program at George Brown College in Toronto. She started her professional career designing, crafting, and training in fashion and jewellery after achieving her bachelor's degree in 2007. Sareh began to design and craft art jewellery professionally in Ontario after registering a business in July 2019. As a jewellery designer and maker, she has participated in several fashion events in Asia, Europe, and Canada since 2007. Two of her works have been accepted and published at the New Vernacular book by Meta-laid during NYC Jewelry Week in 2019.

She has won several national and international awards, including the MAKECanada Design Challenge in October 2021, the Katharina Moller Award

in April 2021, and the 2018-2019 Iron Award, "Certificate of Excellence in Jewelry, Eyewear and Watch design," A'DESIGN AWARD & COMPETITION, Milan, Italy. She is a member of the Women's Jewelry Association (WJA), Jewelers of America, and International Precious Metals Institute (IPMI).

KEJIA GUO

Kejia is a fourth year jewelry design student at OCAD University in Toronto, ON.

HARUKA IMAI

Haruka Imai has been interested in the arts since she was a child, studying Japanese calligraphy and piano for many years. She started selling handmade jewelry online while attending college in Japan. After graduation, she went to Canada to study language and jewelry.

She is currently studying jewelry design at LaSalle College in Vancouver. Her jewellery was recently shown in the Framed exhibition at the CCBC. Her work is influenced by her hometown, where she lives in harmony with nature, surrounded by the ocean and mountains. Her goal is to create jewelry that is simple,

accessible to people of all ages and that can be worn to recognize one's own identity and bring colour to one's daily life. She makes jewellery to bring joy to as many people as possible.

LALEH JAVAHERI

Born and raised in Tehran, Iran, Laleh has been living in Vancouver from 2012.

From a very young age Laleh attended drawing and painting classes and later on pursued her passion working in various creative disciplines such as painting, sculpting, sewing, silversmithing and mosaics. She then went on to study silversmithing and sculpture in School of Decorative Arts in Tehran. She fell in love with felting, seeing a nuno-felt scarf in a fashion show in Vancouver.

From 2013 to date, her work has been exhibited in numerous galleries and craft events. In 2016 her piece "Birds 02" won the first place in wearable art at "Migration" Exhibition at Canadian Felt Organization. Laleh's current designs combine contemporary geometric and organic shapes in felt with sterling silver to create new dimensions in fibre jewelry.

SUPANITCH JUTHAMONGKAL

Melody Juthamongkol is a Thai-Taiwanese aspiring Art Jeweller based in Toronto. After receiving her Bachelor of Design from Ontario College of Art and Design University (OCAD U), Jewellery and Metal-smithing program, she was accepted as an artist in residence at Harbourfront Center's Metal Studio.

Yael KAHN

Yael Kahn is a jewellery designer who received a B.F.A in the Department of Jewelry And Fashion Design, Bezalel Academy Of Art and Design in 2021.

CINDY KARIMUN

Cindy Karimun is a jewellery designer born in Jakarta, Indonesia. She graduated with a Bachelor of Arts (BA) major in Industrial Design from Limkokwing University in Malaysia. In 2012, Cindy established her own jewellery brand "Tree Craft Diary" - emphasizing the natural characteristics of gemstones with her own contemporary, unique style. Her work has been exhibited in numerous international shows including South Korea, Japan,

Taiwan, and Indonesia, and was recently featured in the Framed exhibition at the CCBC. She is currently upgrading her skills in the Jewellery Design program at LaSalle College Vancouver and will graduate with a Diploma in August 2022.

MAMI KURODA

Mami Kuroda was born in Fukuoka, Japan. She studied French at the University of Fukuoka before moving to Canada to pursue her passion of jewelry design.

She is currently studying jewelry design at Lasalle College in Vancouver. Mami's work is heavily inspired by classical French architecture, as well as her love of nature. Her work was recently showcased in the FRAMED exhibition, where she was a participant. In the future, Mami hopes to live in Vancouver to continue to grow as an artist and designer, surrounded by the natural beauty of the city.

MICHELLE LIERRE

Michelle Lierre is the self-taught filigree artist behind Lierreworks Filigree, and specializes in one-of-a-kind, wearable art jewelry in silver and gold. She

works from her home workshop in Mount Vernon, Washington, while her three small children are at school or napping.

Besides its beauty, filigree is really special to Michelle because it makes her feel connected to other people and cultures. With a tradition of filigree on nearly every continent worldwide, and stretching back thousands of years, it has quite a heritage. Michelle has made it her mission to learn the major filigree styles of the world, tell their stories, and keep their traditions alive. She hopes to work with historians and museums in the future to revive ancient goldsmithing practices.

EKATA MA

Ekata Ma is an innovative jeweller who is currently enrolled in her third-year study as a jewellery student in the Material Arts and Design program at OCAD University, and expecting to graduate in Spring of 2022.

Ekata's work focused on turning psychological topics and social issues into body adornments, art pieces being created as a manner of expressing oneself on different aspects.

The complexities of each piece symbolizes the weight of the issue, and every detail included has a purpose, she often had her lenses of jewellery practice on contemporary approach and intended to bring aesthetic adornments with profound sentiment to the viewers.

FIONA MACLEAN

Fiona Maclean was born into a family full of artists that made art and craftsmanship front and center. It's not surprising that she has a deep love of materials and the physicality of working with her hands.

After taking a one-day jewellery workshop with her mother, she made the decision to enter Vancouver Community College's Jewellery, Art, and Design Program to pursue her newly sparked passion for metalsmithing. After completing her first year, she entered and won the Vaccaro Family Scholarship, an award open to Jewellery students across Canada. With the winnings she enrolled in VCC's Gemmology program and in 2016 she became a Fellow of the Canadian Gemmological Association. She successfully graduated from both programs.

Her work has been exhibited, both in-person and on-

line, through the Vancouver Metal Arts Association's Manufacture: From the Hand, Co-Adorn's CAMP: A Spectacle of Rings and SNAG's Student Exhibition: A Virtual Convening.

ELISE MULLER

Laura Elise Muller grew up in Hamilton, Ontario and went to art school in Dublin Ireland, followed by McMaster University. It was at Haliburton School of Art + Design that she learned the art of stone carving and is now a part-time summer faculty member. Elise has been a stone sculptor since 2001, carving a variety of stones such as Marble, Alabaster, Limestone, and Granite. Her work ranges from small pendants to large sculptures for gardens and for public places. Elise's Granite sculpture "Attunement" won the Canadian Sculpture Competition at Kingsbrae Gardens in St. Andrews, New Brunswick in 2018. Recently, Elise has been taking the Jewellery Certificate program from HSAD to learn the skills necessary to start her line of LEM Jewellery, named after her initials. She lives and works at Stone Tree Studio in the Lake of Bays township of Muskoka, Ontario. Her Studio is surrounded by forest, gardens

and wildlife where she is constantly inspired to create art whether that be jewellery, sculpture or printmaking.

TESS REARS

Tess Rears is a jeweler from New Jersey, United States. She graduated from the Rochester Institute of Technology's Metals and Jewelry Design program in 2021. She was the 2019 recipient of RIT's Tiffany & Co Award. Currently, Tess resides in New Jersey working as a bench jeweler for a studio artist, while also creating her own jewelry.

MAJEDH SHARIATZADEH

Born in 1999 in Tehran, Iran, Majedeh Shariatzadeh is currently a jewelry design student at Lasalle College Vancouver and studying online for a Bachelor of Industrial Design from the University of Tehran. Majedeh has developed her skills in metalwork, stone setting, wax carving, and casting. Her works are inspired by Islamic art, cultural history, tradition, and modernity for women. She participated in the CCBC's recent exhibition Framed.

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SANA KHUDEJA

Khudeja Sana was born in Afghanistan. She graduated from medical university and worked for one year as doctor moving to Pakistan and then Canada in 1992. Since childhood she has had a strong connection with the arts, and so she decided to take to study design in Canada and is currently a student in the Jeweler Design Program at Lasalle College Vancouver. Her work was recently featured in the CCBC's exhibition Framed. In the future, she will continue to broaden her knowledge and experience in this field.

ELLEN SISTI

Ellen Sisti is a contemporary artist, CAD designer and educator based in the Philadelphia area. Sisti received her MFA in Metals/Jewelry CAD-CAM from Tyler School of Art and Architecture in 2021 and her BFA in Interdisciplinary Object Design from Towson University in 2019. While there, she also was selected as a Towson University Fellow at the Arrowmont School of Arts and Crafts. She has exhibited her work both nationally and internationally. Sisti was published in the Current Obsession Paper for Munich Jewelry Week 2021 and 2019 SNAG Jewelry and Metals Survey.

ROXANE THACHAMUCHICAL

Roxane was born into an artistic family as her Mum would make artificial bridal bouquets and other wedding flower arrangements in Mumbai, India, which initiated her into the world of handmade beautiful crafts. Her Nana was an Arts and Crafts teacher for over 30 years and had a major influence in encouraging and supporting her to learn different craft skills and constantly develop the right side of

her brain. Her formative years were filled with a lot of Art Projects.

Roxane holds a Bachelors Degree in Arts. She has studied Jewelry making in Jewelry School of Montreal and still continues to do so. She is one of the few students who has managed to finish all her levels so far in Jewelry school in record time. Her work has also been featured in Marika magazine.

JILLIAN VANG

Jillian Vang is a contemporary jeweler from Libertyville, Illinois. She is currently pursuing a BFA in Metals and Jewelry Design at the Rochester Institute of Technology. Interested in the transient, her jewelry and small sculpture feature unique ephemera such as tea bags and wallpaper. Her work uses reclaimed and modern elements to render emotions and experiences. With a focus on color and pattern, they invite conversation about ritual, routine, and femininity.

Jillian was recently nominated for the 2022 Windgate Fellowship and Award for Emerging Craft Artists Advancing Sustainability. Her work was also selected to exhibit in Athens Institute for Contemporary Art

Material Alchemy: Metal and Color, which will be opening in late April 2022.

MEICHAN YUAN

Meichan has spent eight years designing outdoor wear in China and currently, she is studying jewelry and ceramic in Canada.

EKATERINA ZIBOROVA

Ekaterina Ziborova of Catherine Zibo Art & Bijoux grew up in a dynamic and creative family that encouraged her artistic endeavors. She has spent six years in a school of fine arts, two years in an art history university program, and obtained her bachelor's degree in management.

In 2015, Ekaterina left Russia to settle down in Montréal, Québec. Here she discovered the world of contemporary jewelry art. She has completed several courses at École de Joaillerie de Montréal as a student of a renowned Canadian artist Aurélie Guillaume, and then began her full-time, three-year professional training program, during which she has received the 1st and the 2nd year Excellence Awards and an Excellence Award in jewelry drawing.

For Ekaterina, studio jewelry is wearable art, and therefore, art with which one can form the most intimate relationship. She creates one-of-a-kind and handcrafted small series jewelry. The designs are stemming from her love for the fine and applied arts, poetry and vibrant urban environments.

XUEZI ZONG

Xuezi (Sakura) Zong was born in Tianjin, China. Sakura was graduated from Nova Scotia College of Art and Design university. She was majoring in Jewellery Design and Metal Smithing. While studying at NSCAD University, she participated the Starfish Gala Awards exhibition held by NSCAD University in 2019, Assemblage group exhibition held by Art Gallery of Nova Scotia in 2021, and SZ x HC group exhibition held by Anna Leonowens Gallery in 2022.

She is fascinated by traditional Chinese culture, such as Hanfu (a Chinese traditional custom), Sunmao (a connection method without any nails), and Chinese history. She often tries to incorporate these elements into her artwork. She was inspired by traditional Chinese Tian-tsui technique.

About the Craft Council of British Columbia

Craft Council of B.C. is a charitable arts service organization which supports all stages of artistic practice in the craft sector; creates opportunities for artists to exhibit, sell and produce art work; provides a voice for artists and craft organizations and aids in the development of active communities around craft.

Since 1973 we have been making craft more significant in the cultural life of British Columbians and Canadians. Through our public gallery and social enterprise shops on Granville Island, and at the Vancouver Airport Crafthouse, we exhibit and interpret contemporary objects in ceramic, glass, fiber, metal and wood that honor innovation in art, craft and design and celebrate materials and processes.

As a membership-based organization, CCBC welcomes all those who are interested in or curious about craft. Many individuals and institutions belong to CCBC - artists, teachers, scholars, collectors, gallery owners and professionals in related fields in British Columbia. This diversity is well represented in CCBC's governance through its Board of Directors, which is elected annually by the members.

www.craftcouncilbc.ca

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