



ADDED

VALUE

?

A BRITISH CRAFTS COUNCIL
TOURING EXHIBITION

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CRAFTSMANSHIP = AUTHENTICITY?

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ADDED VALUE?

ADDED VALUE?

INTRODUCTION

Added Value? questions the value of contemporary craft within the current landscape of branding and luxury.

A desire for authenticity, quality and craftsmanship is redefining our understanding of luxury. The term craft has been adopted as a validation of quality and value by brands and more widely.

This exhibition investigates differing perceptions of value, and public interest in the provenance and production narratives connected with the things we buy and use.

Added Value? considers our emotional relationship with things and the value of the unique. It questions - is craft a new language for luxury?

THE VALUE OF CONTEMPORARY CRAFT

BRUCE MONTGOMERY
PROFESSOR IN DESIGN CRAFTSMANSHIP,
NORTHUMBRIA UNIVERSITY



Simon Hasan stretching
leather over a wooden
mould, 2012
Photo: John Hooper

Despite concerns over austerity, sustainability and carbon footprints, society has become dependent on industrial over-production for a market that over-consumes. This is due to low-cost design and manufacturing processes. If we are to avoid drowning in an endless stream of bland products, a new approach is required. We must add value, create luxury, and engage the consumer through skills, materials and experiences that produce higher value goods with cutting-edge appeal.

Since Karl Marx coined the term “value product”¹ in 1860, we have constantly debated the term ‘added value’. In today’s financial world it is more commonly used in the analysis of shares, labourer’s compensation, or pre-tax profits.

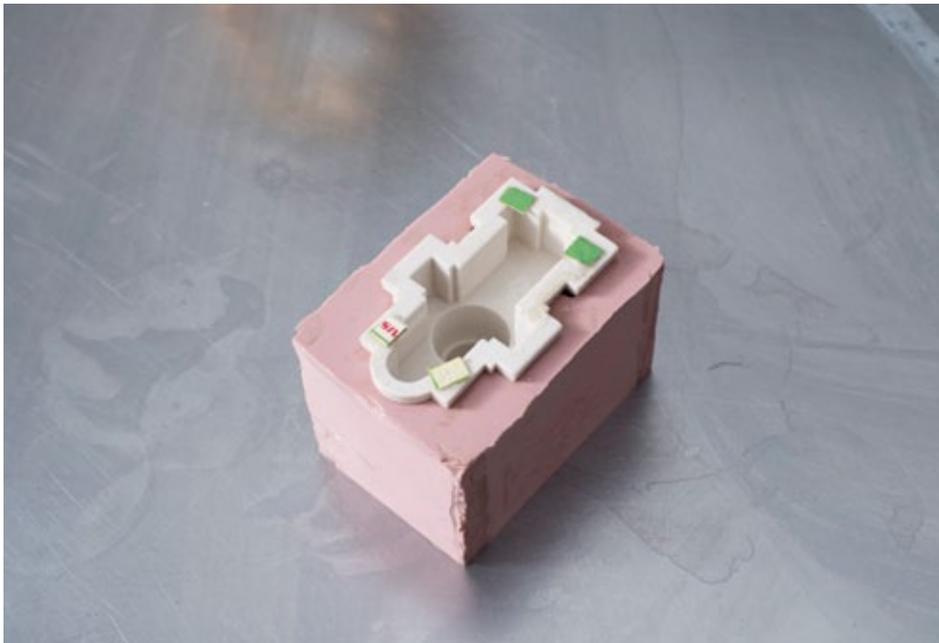
But in the context of this exhibition, the term takes on a new meaning. ‘Added value’ is being brought back into products through craftsmanship, new knowledge, and a sense of narrative. Contemporary craftsmanship is the future of luxury, not only because the makers of luxury goods have to be able to distinguish themselves from the high street, but also because consumers want to distinguish themselves from others as people of taste and style.

No wonder, then, that some brands strive to associate craftsmanship with their product ranges. The market is saturated with endless

‘me-too’ products. If a label were removed and placed on another brand, few consumers would notice, allowing commercial design pressures to remove our identity. Craftsmanship enhances a brand’s authenticity, yet some luxury brands are mass producing in such a way that the artisan skills the company was founded on are no longer evident. This results in poorer quality for the sake of profit. However, Simon Hasan’s raw industrial aesthetic in collaboration with the Italian luxury brand Fendi highlights the brand’s desire to show that their products are both well-made and distinctly identified.

Bespoke goods are still thriving during a period of apparent austerity. Is it the greed of ‘made for me’? Or is it a desire to be part of something, a need to be included in a process? Bespoke shoemakers carréducker for example, apply craft skills in the same tradesmanlike way as a good blacksmith would have done years ago; with a sharp contemporary approach to mixing materials and creating contemporary shoe last shapes. The experience of commissioning a pair of shoes can be life-changing, as the consumer’s physical and emotional needs are met through the flattery of perfect construction and engagement in the fittings.

What are the key factors behind a well-crafted, luxury product? The



Top:
Collection of objects in
Zoe Arnold's studio, 2012
Photo: John Hooper

Bottom:
Bompas & Parr's St. Paul's
jelly mould, 2012
Photo: John Hooper

most obvious is material, which is transformed during the creative process. As Richard Sennett puts it: "Thinking and feeling are contained within the process of making"². Users, too, respond emotionally and intellectually to the tactile experience of enjoying the product, and experimentation with materials enhances this. Zoe Arnold carefully up-cycles materials and manipulates them into unique jewellery pieces; the resulting new meanings create added value.

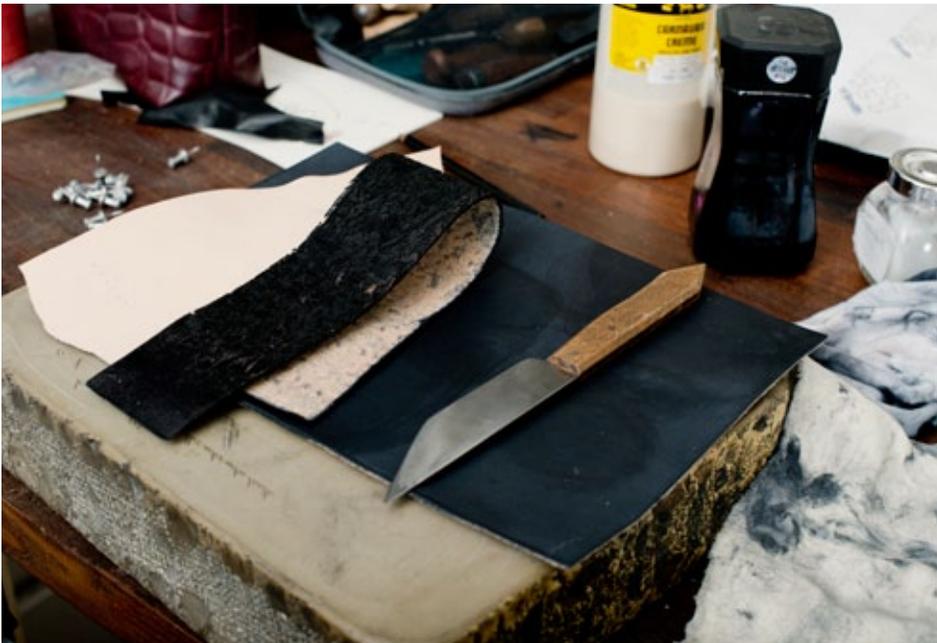
Mere materials are not enough however. The famous quote attributed to John Ruskin: "When love and skill work together, expect a masterpiece", is still very relevant today. True craftsmanship often demonstrates a skilled narrative from initial concept to finished article. This is apparent in the traditional gentleman's attaché case crafted by Oliver Ruuger. A clever use of laser-etching allows its inscribed narrative to take centre stage. This combined with traditional technique is vital - the same concept badly executed (for example using the wrong needle for the saddle stitching of the case handle) would have ruined the product.

A sense of fun can also be associated with this craft narrative. The work of Bompas & Parr is science made playful, yet is also an informative experience with specific cultural references, as seen in the

jelly mould of St. Paul's Cathedral. The complex moulds have undergone several prototype stages, evoking the historic evolution of the mould-making craft. The added value is twofold: the sensory delight of tasting the jelly, and participation in the atmosphere and narrative that characterise Bompas & Parr's short- and long-term installations. Good craftsmanship encourages emotional bonding; not just between the work and its creator, but also the work and the consumer, for whom the appreciation of the product and its narrative can trigger gratifying associations and memories.

Craftsmanship should affect our everyday lives and must give a sense of integrity, in a world that now finds it easier to demoralise than to confront. Here is the opportunity for 'true' apprenticeships; supporting and developing small manageable businesses with a sustainable future. Craftspeople can play a leading role in broadening attitudes and encouraging society to view the retail marketplace critically. We need products that have a sense of purpose, are aesthetically pleasing, and have a story to tell about how and why they were made. The textured wallpapers of Tracy Kendall typify this. Using everyday materials, their 3D aspect can make an environment engaging and transform space in new ways.

Historically, Britain has a reputation



Top:
Deborah Carré working in
carréducker's studio, 2012
Photo: John Hooper

Bottom:
Leather-cutting in Oliver
Ruuger's studio, 2012
Photo: John Hooper

Opposite:
Tracy Kendall screen printing,
2012
Photo: John Hooper



for service and quality. With the arrival of mass industrialisation this disappeared, with employees performing for profit with little motivation. However, craftsmanship and craft makers can be found across the globe - in Sri Lanka, for instance, where livelihoods depend on crafting products using local raw materials. What is to be admired in today's creatives is their dedication and attention to detail as they strive for perfection regardless of time constraints.

Leading craft makers, and in particular the six participating in the exhibition, offer a new contemporary attitude. They put forward new ideas and narratives spiced with an element of eccentricity - and yet all of their products are crafted to the highest quality. They are fine examples of how traditional craftsmanship combined with contemporary ideas and technology can produce

beautiful bespoke products that are aesthetically pleasing, yet functional and in touch with the consumer.

Craft skills and crafted products are increasingly crucial to our understanding of what is luxurious. Unique, irreplaceable crafted products allow us to see that taste is about more than money. Craft will offer us all ways to show off our originality, our refinement and our élan.

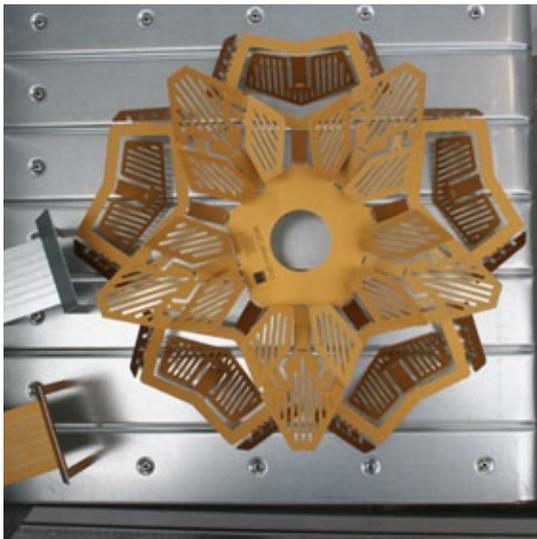
Bruce Montgomery is a Professor in Design Craftsmanship at Northumbria University and a Luxury Menswear Design Consultant. Having worked for Luciano Soprani and Moschino, Montgomery became Menswear Design Director for the Daks brand world-wide, a position he held for 12 years. He is Emeritus Chairman of the British Menswear Guild, an external examiner at Central St. Martins College of Art and Design, London, and a board member of Skillfast-UK. He regularly contributes articles to fashion magazines and academic journals on craftsmanship. He has spoken at numerous fashion events and conferences, such as the Textile Institute Centenary conference.

THE OBJECTS OF TOMORROW

THE FUTURE LABORATORY



Fendi commissioned a range of furniture and tools called Craftica from Studio Formafantasma, which were presented at Design Miami and Design Basel in 2012. Photo: Studio Formafantasma. Courtesy Fendi



Tom Dixon brought German manufacturing giants Trumpf to the Salone del Mobile in Milan, in 2012. The locomotive hangar at Milan's Museo Nazionale della Scienza e della Tecnologia was turned into a mechanical ballet, making chairs and lamps through a process of stamping, punching and bending, to illustrate the importance of Crafttech production. Photo: Tom Dixon at MOST, Milan

Ever since the advent of mass production, craft objects have been idolised for their rarity, and for the stories and meaning they carry. This remains today, and will continue in the future.

Today, the bespoke and the personalised are available to the masses. Think of 'e-spoke' solutions such as Burberry's trench coat, now available in 12 million iterations. In the future, truly affordable home-factory production, thanks to 3D printers, will make personalised products standard. Feeling a sense of 'stuffocation' - that is, feeling suffocated by stuff - many are choosing to have fewer rather than more material goods. In the future, our status will be more closely associated with the amount of things we throw away - in a recent consumer attitudes survey we found that one in five think status will be defined by how little we waste. To stand out and be relevant in this era of overconsumption and mass personalisation, luxury brands such as Fendi and Dunhill are emphasising the craft that originally made their products worth admiring, buying, and keeping.

Craft, more than design, is the antithesis to the mass-produced and mass-consumed objects of today's throwaway culture. Craftwork gives the consumer a connection with the item they have bought. It offers more than instant gratification. It delivers a dialogue with the consumer that becomes richer each time it is used. Through the material chosen and method of construction, a crafted object invites people to think about where it came from, who made it, and how it was made.

You would be forgiven for thinking that craft is anti-technology; that it refers only to someone in overalls who spends their days in a studio strewn with yellow flecks of sawdust or rich with the aroma of leather. In the right hands, 21st century technology is as core to craft as the lathe or the stabbing awl.

Just as today's designers are creating products using methods from the past - witness 1882's reinterpretation of bone china or Studio Formafantasma's slow-burned charcoal vessels - so tomorrow's creators combine handmade and digital processes in a trend we call Crafttech. A Crafttech piece is enhanced rather than reduced by digital technologies - as Tom Dixon illustrated in the live manufacture of the Stamp Lamps at MOST in Milan this year. As the crafted objects of yesteryear connected with their owners by suggesting the story of the craftsman; the turns on the lathe and the stabs from the awl, so the objects of tomorrow will hint at the innovation of the 'craft technician', and the artisanal care of a hand-crafted algorithm.

Established in 2001, The Future Laboratory is a trend forecasting, bespoke research and brand innovation consultancy. Working across 14 sectors, it delivers market and consumer insight to a client list that includes Louis Vuitton, Selfridges, Design Hotels, Aesop and Absolut. It looks at the niche, the different and the diverse to help clients know what is new and next. Co-founders Chris Sanderson and Martin Raymond like to quote author William Gibson: "The future is already here, it's just not very evenly distributed". Together with partner Tom Savigar they explain that their 'job and passion is to help navigate a path into the future'.

(BESPOKE = SUSTAINABLE LUXURY)

BESPOKE

Does bespoke offer greater value than off-the-peg? In recent decades mass production has created a gap between producer and consumer. Bespoke consumption, and the commissioning of products, is now associated with luxury environments.

In making the assumption that bespoke is more expensive, other value-adding factors are not accounted for: the experiential benefits of using something that fits and meets your needs; and the emotional attachment and satisfaction that can come from a relationship with the maker. Such products, due to the materials and production process, are repairable and in turn more sustainable. In the rush to have more, more readily, have the wider values of bespoke products been forgotten?

CARRÉDUCKER

Bespoke shoemakers Deborah Carré and James Ducker met whilst completing shoemaking apprenticeships, and together launched carréducker in 2004. United by a desire to bring the traditional craft of shoemaking into the 21st century, their work combines highly skilled and traditional craftsmanship with creative and unique styles and cuts. Their shoes are hand-sewn using centuries-old techniques. Yet carréducker have a distinctly contemporary approach to design, playing with fabric and leather combinations and colours. They see interaction with the customer as the most important part of the design process. Only after a series of fittings and discussions about style, detailing and finish, are the shoes made. Does the bespoke approach add value?

carréducker are partners of Gieves & Hawkes gentlemen's emporium, located at 1 Savile Row, London. They also run a studio at Cockpit Arts, London.



Top:
The Dorchester Derby
(detail), carréducker, 2010
Photo: Nick Moss

Bottom:
Film still,
Bespoke: carréducker,
The Light Surgeons, 2012



THE DORCHESTER DERBY carréducker 2010

–
Roe deerskin, oak-bark tanned
leather, vegetable tanned calf
leather, canvas
Hand-welting, hand-stitching

–
This pair of shoes is the
result of fifty hours of work
and more than two hundred
processes, using hand-held
tools. Designed for a capsule
collection for Savile Row
tailor Gieves & Hawkes, the
shoes incorporate a canvas
conventionally used as inter-
lining in tailoring. The roe
deerskin was sustainably
sourced from a small tannery
in Scotland. The skins it uses
come from culled deer, and
would otherwise be burnt.

The design references
the 'spectator' shoe, which
traditionally combines two
different materials or colours.
Inspired by the British
elegance of the 1930's,
carréducker re-interpreted
this style, updating it with
their unique, contemporary
aesthetic. The elongated toe
lends the shoe a streamlined
silhouette, whilst the
antiqued brass eyelets
evoke the earlier century.

www.carreducker.com

The Dorchester Derby,
carréducker, 2010
Photo: Nick Moss

(SKILL + CRAFT = QUALITY)

SKILL

What is the relationship between skill and value? The maintenance and evolution of skills, whether new or traditional, is at the core of all work. Many factors influence our judgement of the value of a skill. Its value is in proportion to our need for it, our respect for it, our desire for it and whether or not we possess that skill ourselves.

In a world where skills are increasingly mechanised and we are dependent on a cycle of production from which we are removed, does the skill of the maker's hand have greater worth? Are the works that result from its application of a higher quality?

OLIVER RUUGER



Estonian-born designer Oliver Ruuger produces innovative, elegant fashion accessories, which play with traditional functional forms and designs. His London studio specialises in labour-intensive luxury pieces, which are both sculpture and product. He employs exquisite natural materials and a high level of multidisciplinary craftsmanship. Traditional leather-working skills combine with high-tech processes such as laser-cutting and 3D-printing. Does Ruuger's choice of materials and techniques add value?



Ruuger graduated from the London College of Fashion with an MA in Fashion Artefact. He won a Brooks Brothers Design Award in 2007, and he was an ITS finalist and winner of Best Accessories Collection in 2011.

Top:
Film still, Skill: Oliver Ruuger,
The Light Surgeons, 2012

Bottom:
Night at the House of
Epicurus (detail),
Oliver Ruuger, 2012
Photo: Nick Moss



NIGHT AT THE HOUSE OF EPICURUS

Oliver Ruuger
2012

—
Naturally tanned leather,
sheepskin, wood, gold-plated
brass, nylon
Engraving, marking,
laser-cutting, washing, waxing,
polishing, 3D-printing, heat-
moulding, hand-stitching,
casting, CNC-milling,
gold-plating

—
A classic gentlemen's
accessory, the attaché case,
has been refashioned by
Ruuger with a combination
of highly labour-intensive
manual processes and
contemporary technologies.

Conveying a dark sense of
humour, the case is engraved
with detailed drawings.
These depict the beginning
and aftermath of an imaginary
party, based on a surreal
Estonian narrative in
prose and verse titled
The Possession, which was
developed by Ruuger in
collaboration with writer
Mihkel Kaevats in 2012. This
one-off piece continues
Ruuger's exploration of new
identities for traditional
male accessories. His works
are defined by an equal
relationship between visual
appeal and functional integrity.

www.oliverruuger.com

Night at the House
of Epicurus,
Oliver Ruuger, 2012
Photo: Nick Moss

(JELLY + CRAFT = JOY)

EXPERIENCE

What is the relationship between craft, value and experience? Each time we consume we are faced with influencing factors such as the price, the experience the item promises, and the status conferred by ownership or use.

Crafted objects have many experiential characteristics: they are unique, high quality, authentic and have a bespoke fit, known origin and tactility, all of which may influence a decision to consume them. In an era of mass production and availability, are we starting to seek the experiential values of crafted objects over the many, often cheaper, alternatives?

BOMPAS & PARR

In 2007, Sam Bompas and Harry Parr founded Bompas & Parr, specialising in fine English jellies, bespoke jelly moulds and spectacular culinary events. The studio designs unique experiences, often working to an architectural scale and employing cutting-edge technology. Renowned for their elaborate jellies, the two foodsmiths combine traditional and future-forward aesthetics to redefine the experience of eating. Their projects explore how the taste of food is altered by synaesthesia, performance and setting. Does the experience of consumption add value?

Recent projects include a cake-based crazy golf course on the roof of Selfridges department store in London. Their client list ranges from celebrities and major brands to a broad range of cultural institutions including the San Francisco Museum of Modern Art and the Victoria & Albert Museum, London.



Top:
Film still,
Experience: Bompas & Parr,
The Light Surgeons, 2012

Bottom:
St. Paul's Jelly Mould (detail),
Bompas & Parr, 2009
Photo: Nick Moss



ST. PAUL'S JELLY AND MOULDS

Bompas & Parr
2009-present

—
Copper, silver, nylon, resin
3D-printing, electroforming

—
Traditional techniques and state-of-the-art technology came together to produce the complex mould used for this jelly replica of St. Paul's Cathedral. Although the craft of jelly making can be dated back to the Egyptians in 2686BC, this version of St. Paul's required cutting edge technology to achieve a likeness of the famous London landmark.

An initial mould was designed with computer aided drawing software (CAD) and 3D-printed. This served as a template for the electroformed copper mould. The jelly itself is a delicious combination of orange, ginger, Zacapa Rum, pineapple syrup, nutmeg and coffee bitters.

The St. Paul's Jelly was first conceived to launch the Architectural Jelly Competition as part of the London Festival of Architecture in 2008.

www.jellymongers.co.uk

St. Paul's Jelly Mould,
Bompas & Parr, 2009
Photo: Nick Moss

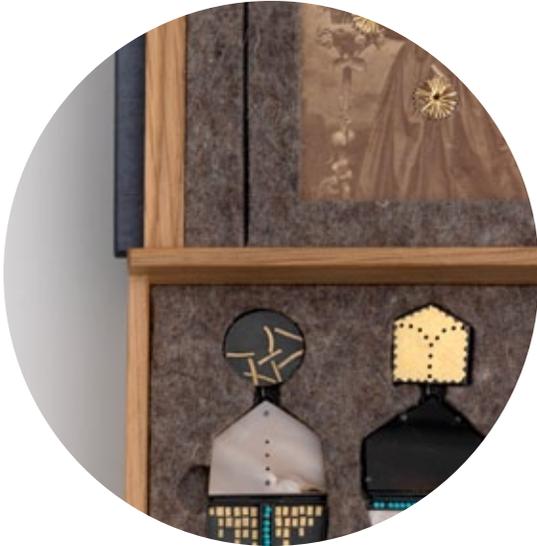
(PEARLS > PASTE)

MATERIALS

What makes a material valuable? If a material in its raw state is defined by its financial value in the global market, the answer to this question is straightforward.

Ambiguity is introduced when raw materials are processed, mixed and worked, by machine or by hand, and subjected to design and influence. At once value judgements of a different nature are key. Questions of quality, taste, personality and brand are raised. Is it here, through craft's ability to reshape, personalise and elevate materials, that its value can be found?

ZOE ARNOLD



Zoe Arnold creates sculptural works from a mix of found and precious materials. These include metals, gemstones, and collected objects such as mother-of-pearl gaming chips, antique microscope lenses, ribbons and prints. Regardless of their measurable value, do all these materials become equal as Arnold mixes and works with them to build complex, multi-layered objects?

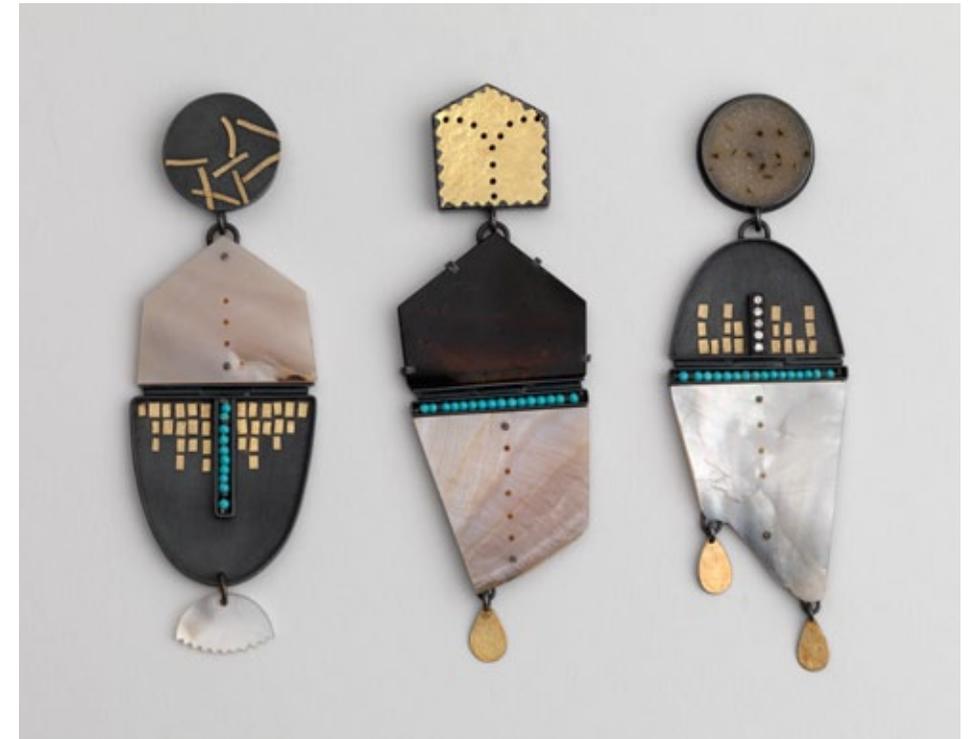
A poet and book maker, Arnold uses her own poetry, and other literary and art references, as the starting point for her unique creations. For her, it is the story behind the piece, rather than the material worth, that adds to the experience of wearing her jewellery. Do stories add value?

Arnold graduated in Jewellery Design from Central Saint Martin's College of Art and Design, London, in 2003. She has since set up her own workshop and her work has been exhibited widely in the UK.



Top:
Thinking Earrings,
set of three (detail in box),
Zoe Arnold, 2011
Photo: Nick Moss

Bottom:
Film still,
Materials: Zoe Arnold,
The Light Surgeons, 2012



THINKING EARRINGS, SET OF THREE

Zoe Arnold
2011

—
Earrings: Oxidised silver,
18ct gold, mother-of-pearl,
druzy, diamonds
Box: Oak, felt, printed paper,
metal thread
Piercing, pave-setting,
stone-setting, forming,
patination, fusing,
embroidery, wood-working

—
This set of three earrings
can be worn in several
combinations. The use of
a variety of materials and
techniques stems from
Arnold's desire to make
covetable jewellery, with
constituents of intriguing
provenance. The earrings

are presented in a box that
highlights their preciousness.
When not worn, the boxed
jewels form an installation in
their own right.

The set is imbued with
narrative, taking inspiration
from a found photograph,
incorporated into the box and
made anonymous by the
embroidery. Inspired by the
atmosphere in the image, the
earring designs were
influenced by the idea that
they could have been worn
by the photograph's subject.

www.zoearnold.com

Thinking Earrings,
set of three,
Zoe Arnold, 2011
Photo: Nick Moss

(COLLABORATION > ISOLATION)

BRANDS

Why are brands adopting craft and craft values? Luxury brands are no longer exclusive. High street replication and imitation provide global access at a range of price points. In this market context many brands, through overt collaboration, association and marketing, have looked to align their products with craft makers and hand-making processes.

This approach places a focus on how, and by whom, the products are made or crafted. The unique nature of the original product is brought into focus, and becomes exclusive once more. Does craft give back to luxury brands what mass production and replication take away?

SIMON HASAN

Simon Hasan occupies the territory between ancient craft processes and industrial design. He is best known for his revival and development of the medieval process 'cuir bouilli': boiling leather to create an irreversibly rigid material, first used to make armour. He has pioneered the use of this technique to make unique objects and furniture.



Hasan has collaborated with a range of brands including the Fendi Foundation for Design, Danish design-textile company Kvadrat, and Wallpaper Magazine. Through these collaborations he has explored diverse dialogues between design, process, fashion and crafts. What do Hasan's craft sensibilities bring to the work of these brands?

A graduate of the Royal College of Art, London, with an MA in Design Products, Hasan now has his own studio practice in London. His work has been exhibited internationally. In 2011 he was part of the Design Museum's Designers in Residence programme.



Top:
Film still,
Brands: Simon Hasan,
The Light Surgeons, 2012

Bottom:
Boiled leather mannequin
(detail), Simon Hasan
for Fendi, 2011
Photo: Nick Moss

Boiled leather mannequin,
Simon Hasan for Fendi, 2011
Photo: Nick Moss

BOILED LEATHER MANNEQUIN

Simon Hasan for Fendi
2011

Leather, PU resin, steel,
22ct gold leaf
Leather-boiling (cuir bouilli),
oil-gilding

—
This mannequin was commissioned by luxury leather goods company Fendi in 2011. It is made with discarded leather from Fendi's own production process, using Hasan's signature technique of boiling leather. The leather is boiled in a custom-built tank, then moulded while still pliable and finally weighted down and left to dry.

It is one of a trio of mannequins made to celebrate the opening of Fendi's new Peter Marino-designed London store. Inspired by the cubist art of Georges Braque, the deeply faceted figure is gilded with a panel of 22ct gold. Its dimensions are that of a standard mannequin - 82cm bust, 60cm waist, 90cm hip. The work was first displayed in the shop's window.

www.simonhasan.com



(TIME + TECHNIQUE = CRAFT)

THE EVERYDAY

Can craft add value to our experience of the everyday? Many craft practices consider function, technique, materials and aesthetics to present solutions for the everyday environment. At the core of these makers' ethos for production is a commitment to going beyond what is necessary, to proposing a solution that they believe is exceptional.

Our personal assessment of value affects our response to these everyday objects and environments. If greater consideration was given to the formation of our everyday environments, would craft makers have a greater role to play?

TRACY KENDALL



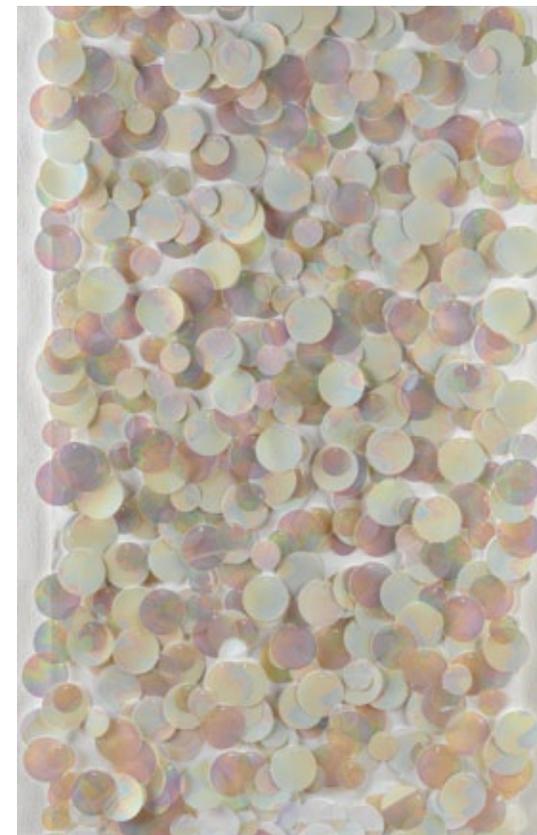
Tracy Kendall is a London-based wallpaper designer whose creations capture a strong sense of British inventiveness and eccentricity. She uses large scale digital graphics and tactile three-dimensional collage. Kendall has a background in fine art, which helps her to drive and challenge traditional perceptions of what wall coverings can be. The 3D materials are manipulated by modern technologies and hand techniques, such as weaving, stitching and laser-cutting. This mix of unexpected materials and skill results in beautiful yet functional pieces that redefine the value of wallpaper and transform spaces. Can craft add value to our experience of the everyday?

Kendall's work is held in permanent collections at the Cooper-Hewitt National Design Museum, New York, and the Victoria & Albert Museum, London. She has won awards at the design shows ICFF and Decorex.



Top:
Film still,
The Everyday: Tracy Kendall,
The Light Surgeons, 2012

Bottom:
White sequins wall covering
(detail), Tracy Kendall, 2012
Photo: Nick Moss



The sequin design for this wallpaper was inspired by 1920's flapper dresses. The wallpaper is treated like a textile: each sequin is attached by hand, adding texture, shadow and depth. The time and labour involved is comparable to that of creating a tailor-made suit. Each paper is made to order, responding to the environment in which it is placed.

This design was the first in a range of bespoke wallpapers featuring three-dimensional materials such as sequins, puzzle pieces and buttons. Despite their elaborate surfaces, the wallpapers are designed to be used as a product, and not treated as art. Through sight, sound and touch, the paper indulges the senses and creates a unique backdrop.

www.tracykendall.com

WHITE SEQUINS WALL COVERING

Tracy Kendall
2012

—
Non-woven paper,
water-based printing ink,
nylon, plastic
Hand screen printing,
hand-applied sequins

White sequins wall covering,
Tracy Kendall, 2012
Photo: Nick Moss

"In a world where everything is becoming so similar, even so-called designer objects are made in far-flung places at the lowest cost, I enjoy the process of buying and owning something unique. Not unique in the sense of purely expensive, but where effort and talent has gone into the creation."

Christian Holland,
carréducker customer

"The new concept of luxury is in every detail of Oliver Ruuger's creations; which are not only beautiful objects, but also an emotional dream of uniqueness."

Elisabetta Barracchia,
Editor, Vogue Accessories

"The value of Tracy Kendall's work is in her ability to take mundane materials, buttons, apparel tags, Tyvek, and images that surround us every day, and use them in a way that is surprising and completely original."

Steven Rappos,
Ted Boerner Inc., New York

OPINIONS

"Zoe Arnold's work is very special, each piece unique, witty, quirky, yet deeply thoughtful. The value for me lies in the personality of each piece and how it speaks to me."

Jacqueline Gestetner,
Collector

"Bompas & Parr are completely unique in what they do. If they didn't exist they would be made-up characters in a brilliant culinary fiction. They elevate foodstuff to art form. What I admire most is the work and time that goes into creating these spectacles."

Fiona Leahy,
Fiona Leahy Design

"Fendi has had an enduring collaboration with Simon Hasan since 2009. This relationship shows a contamination of two apparent opposites; tradition and experimentation, fashion and design, emphasising a deep affinity for creativity with a function, experimentation and research, where craft techniques and leather are applied in different areas of expertise."

Fendi

Top:
Film still,
Bespoke: carréducker,
The Light Surgeons, 2012

Bottom:
Film still,
Skill: Oliver Ruuger,
The Light Surgeons, 2012



THE LIGHT SURGEONS

The Crafts Council commissioned The Light Surgeons to create films about the six themes and makers represented in the exhibition. Filmed at each of the makers' studios, the films present The Light Surgeons unique interpretations of their practices, delving into the processes and thinking behind the works on display, and their relationship to value.

The Light Surgeons specialise in creative content for live performance, video production and installation-based projects. Collaborating with a network of award-winning documentary filmmakers, animators, designers and software developers, The Light Surgeons have produced a multitude of groundbreaking international projects. With 15 years of experience, they have produced content for major cultural institutions, publishers, record labels, festivals, fashion labels and PR agencies.

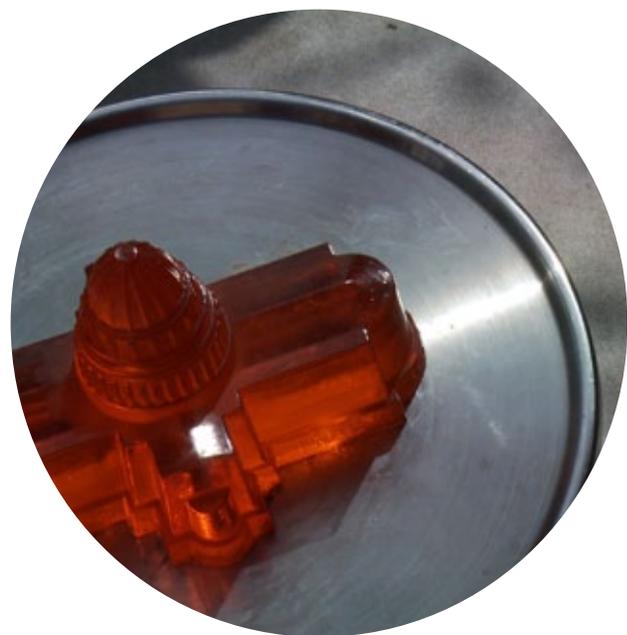
www.lightsurgeons.com

CRAFT
+
LUXURY
=
?

FEEDBACK

Does craft add value in your opinion? An interactive platform has been commissioned to gather your views on the subject. You can create your own Added Value? equation via the in-exhibition touchscreen, and see it projected into the gallery space.

Alternatively you can tell us what you think by visiting the exhibition website: www.addedvalue.org.uk or using the #CCaddedvalue hashtag on Twitter.



VIOLET, ELDERFLOWER AND PROSECCO JELLY

BOMPAS & PARR

For 500ml, enough for 4

- 5 leaves of gelatine
- 450ml prosecco or sparkling wine
- 30ml violet liqueur
- 30ml elderflower cordial
- a squeeze of lemon juice
- edible flowers

Cut the leaf gelatine into a heatproof bowl with a pair of scissors. Add enough prosecco to cover (about 100ml/3½ fl oz/scant ½ cup). Leave the gelatine to soften for 10 minutes.

Bring a pan of water to the boil and place the bowl of softened gelatine on top of the pan of boiling water.

Once the gelatine has totally melted, combine the melted gelatine/prosecco mix with the rest of the prosecco by pouring it through a sieve (strainer) - to remove any unmelted lumps - and into a measuring jug (measuring cup). Squeeze the lemon through the sieve (strainer) too and add the violet liqueur and elderflower cordial, balancing for taste. Top up with prosecco until you have 500ml.

Place the washed flowers into the bottom of the mould and pour in about one-third of the jelly. Put the mould in the refrigerator for the jelly to set. Leave until set enough so that the flowers seem safely embedded (about 2 hours), then pour over the rest of the jelly mixture and return to the refrigerator.

If you don't want to set the flowers in the mould first, you can always add everything to the mould at once. Doing a double set, however, makes sure that the flowers float elegantly in the unmoulded jelly rather than sinking to the bottom.

For more information visit:
www.jellymongers.co.uk

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A BRITISH CRAFTS COUNCIL
TOURING EXHIBITION

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The Crafts Council is the national development agency for contemporary craft in the UK. Its goal is to make the UK the best place to make, see, collect, and learn about, contemporary craft.

Visit our website to find out more about the work that we do:
www.craftscouncil.org.uk and sign up to our email list for regular news and updates on events, exhibitions and opportunities.

You can also find Crafts Council UK on Facebook and Twitter.

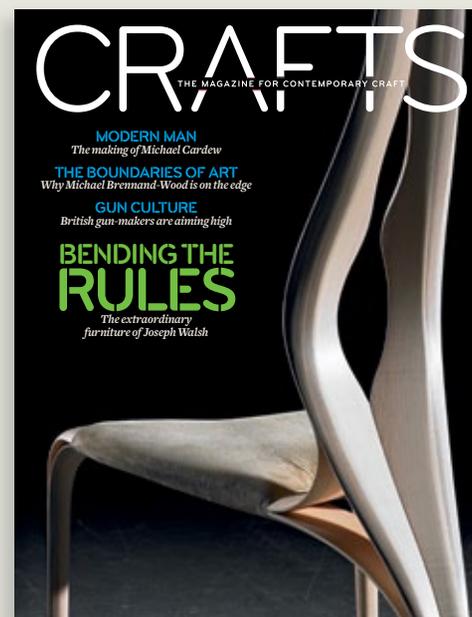
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