

# **Stories & Symbols**

New Jewellery  
by  
Norman Cherry  
Lisa Juen  
Janet Hinchliffe-McCutcheon

Published  
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## Introduction

The premise behind this project is undoubtedly a direct result of my experience between 2009 and 2012 of curating and making work for “Transplantation: a Sense of Place and Culture”<sup>1</sup>, a touring exhibition of narrative jewellery by six British and six Australian jewellery artists, each of whom I asked to research and articulate their own experiences of cultural transplantation. Some of them already were known as narrative jewelers while others had expressed an interest in the field but for whom it would be a new experience. I myself fell into the latter category.

As I explain in my Artist’s Statement, narrative and metaphor were gradually beginning to manifest themselves in my work around that time. This was almost certainly a consequence of studying the phenomenon of Morphism, in which specific elements gradually alter and change into what seem to be completely new forms or components but which in fact can be demonstrated as still visually related to each other<sup>2</sup>. I say almost certainly because I do not believe that any of us is especially conscious of the reasons for our actions and decisions during the actual creative process. It is often only after the action that we consider in retrospect the “why” and the “how”<sup>3</sup>. At any rate, the overt symbolism of some motifs or forms in the Morphism series of exhibitions between 2008 and 2010 began to become more apparent and less implicit, leading to an interest in developing some practical research into the narrative in jewellery.

The theme for this exhibition – Stories and Symbols – was one which I knew would interest a number of fellow practitioners. Due mainly to space restrictions, I selected from a field which is a veritable emporium of riches just two other jewellery artists whose work is very different to each other's as well as to mine; whose approach to the subject I knew would be singular and interesting; whose aesthetic would make a show which may challenge in some measure, which may question some preconceptions, but also which will bind together with my work to make a comprehensive whole.

Lisa Juen is an emerging artist with a burgeoning international profile. In the past she has used new technologies creatively and effectively to tell stories or make socio-political statements. In this most recent work she incorporates found items, each with their own symbolic references, into her compositions which now go on to tell new stories. Having grown up in Germany, completed her education in Britain, lived and worked in China for some years, and now married and domiciled in the USA, she has many stories to tell.

Janet Hinchliffe-McCutcheon is an established jeweller, based in the North East of England. Her work is extremely subtle and, on the face of it, exhibits signs of oriental influence. Her materials, forms, and proportions may seem initially to be somewhat understated, but they might well be interpreted as metaphors for a long-practised belief in the contemplation of simple, minimal forms with extreme care and attention to detail, a concern for considered use of materials and minimum waste in a world belatedly waking up to such issues.

Each of us tells stories or uses symbols in our own highly personal way. None of us is adhering to any formal system or methodological structure of visual meaning.

There is no taxonomy of symbols, no lexicon of visual devices each of which denote or represent a particular quality or sense or status, as we would find in Renaissance painting or other works of art of the period. We do not, like the Symbolist or Pre-Raphaelite movements in the nineteenth century, ascribe mysterious qualities or any forms of mysticism to any motif or image which we offer here. We do not utilize any of the accepted symbols of the ancient world, of any specific religion or creed, nor do we subscribe to New Age applications of any of these for contemporary reinterpretation.

For each of us the symbols which we employ are explorations of visual language which are very much manifestations of our individual experiences and personalities. Each of us offers a personal interpretation of the theme which tells or hints at our own stories, our own experiences of the contemporary world, how we live in it, and what we take from it. We live in the same world but it is a different one for each of us. Stories and Symbols is an opportunity to share this with you in what might almost be thought of as a peepshow into our previously private existences <sup>4</sup>.

We draw upon our personal stores of tacit knowledge: of visual knowledge which up until the point of use might well have been thought of as useless, if not entirely pointless. That is what artists do to a large extent: we are constantly adding to our (often not physically or consciously recorded) visual libraries – an activity which cannot be justified in any commercial sense – on the basis that one day we might have a use for it. That results in what one commentator describes as “knowingness”, which is what largely informs us as creators <sup>5</sup>.

The creative process in the studio for each of us, inevitably, differs but we do share the practice of drawing, albeit in quite different ways. In some cases it is an exploratory tool which assists in teasing out initial ideas for development, in others it is the developmental process which assists the idea to begin to take shape. Sometimes drawing is simply the act of observation and recording which may lie dormant for some time before suddenly springing to life in a sort of “creative leap” <sup>6</sup> as an idea to be realized in three dimensions. We each probably use different combinations depending on the individual project. What is immensely important for the three of us is the concept of materiality. The materials we use, the haptic sense which allows us to examine these, to work them, to manipulate them with our “thinking hands” <sup>7</sup>, to ultimately transform them into something entirely new and complete, is our passion.

Transformation of Materials: that is a story in itself.

## **Norman Cherry**

Lincoln, 2013

<sup>1</sup> Bloxham, J ed. (2011) *Transplantation: a sense of place and culture*. Lincoln: University of Lincoln

<sup>2</sup> Szpatowicz, M ed. (2010) *Morfizm*. Legnica: Galeria Sztuki, p5

<sup>3</sup> *Ibid*, p5

<sup>4</sup> Stafford, B M (1999) *Visual Analogy: consciousness as the art of connecting*. Cambridge, Massachusetts: The MIT Press, pp171-173

<sup>5</sup> Barrett, K (1989) *Logic and Design*. New York: The Design Press, p302

<sup>6</sup> Archer, L B (1984) *Systematic Method for Designers in Developments in design methodology*, ed Cross, N. Chichester: John Wiley and Sons, p75

<sup>7</sup> Cherry, N (2013) *Jewellery Design and Development: from concept to object*. London: Bloomsbury, p19

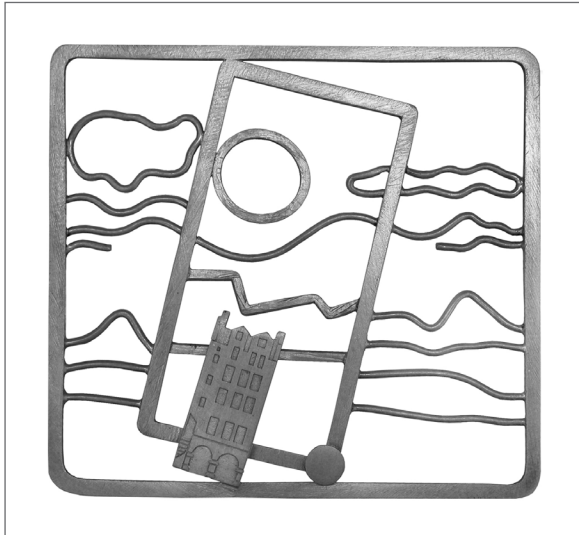
## Norman Cherry

All jewellery has its own story, more often than not untold: hidden in the depths and subtleties of the materials, the processes, the maker's own psyche. Once it passes from the creator into new hands, new stories begin to take shape and the jewellery begins a new chapter in its history. It is only in recent years that the more overt narrative qualities of jewellery have become manifest in my own work as I have reached a stage of life where, Janus-like, I look forwards and backwards in equal measure. Narrative, metaphor, and symbols (always, I am sure, implicit but never previously explicit) have gradually assumed much greater importance in my creative output as I have reviewed and explored my own history and asked: "what was", "what might have been", "what if", and "what might still be".

I spent some years researching and studying the qualities of morphism, being intrigued by the way in which specific visual motifs have a tendency, just like matter in biology and numbers in mathematics, to repeat themselves from piece to piece, not simply replicating themselves exactly in form, shape, mass, or volume, but rather metamorphosing slowly and apparently unintentionally, gradually taking on demonstrably new forms and identities. I had certainly not always been conscious of deliberately manipulating

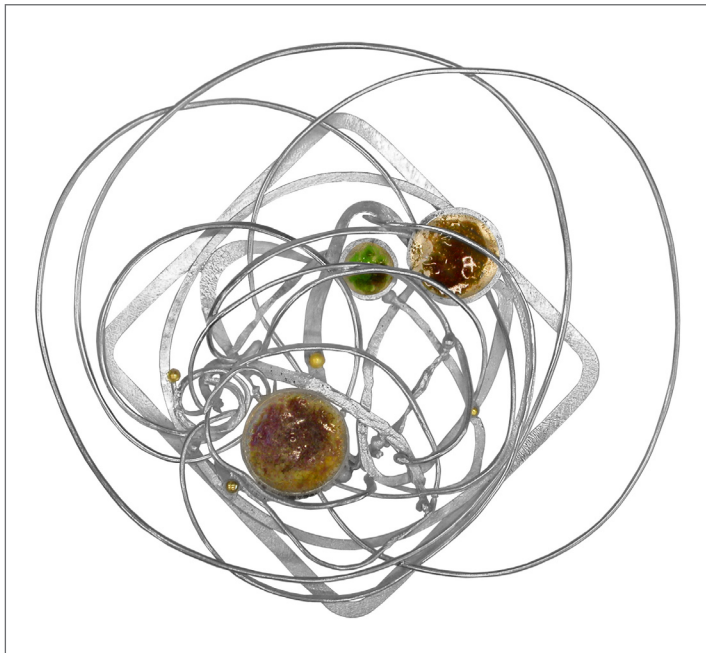
these into new entities, but it clearly took place in that intuitive way in which artists and designers unconsciously and intuitively develop ideas through experience and “knowingness”. It was towards the end of this period, around 2010, that I realized how some of these visual tropes had begun to take on the qualities of symbols and signs which might well be read as metaphors for personal experience and phenomena.

Curating and also creating work for the major touring exhibition “Transplantation: a Sense of Place and Culture” offered an opportunity to develop this new interest and to make visual statements which were overtly narrative or symbolic. Many personal stories remained untold and unexplored for that project but out of it grew the imperative for this current work. In this collection I explore early hopes, some aspects of popular culture, recent experiences, and some unarticulated thoughts about the future. Viewers and wearers may care to interpret the work in a literal sense, to intuit other meanings, or simply to enjoy these pieces of jewellery as interesting and enjoyable things to wear, to touch, to talk about. At the end of the day, no matter what stories the jewellery might tell, what meanings it might have, what metaphors it might represent, it is wearing and enjoying it which really matters.



Gladstone's Land: Great Expectations  
Brooch: Lightly oxidised sterling silver  
58 x 65 x 5 mm  
Photo credit: Dave Overton

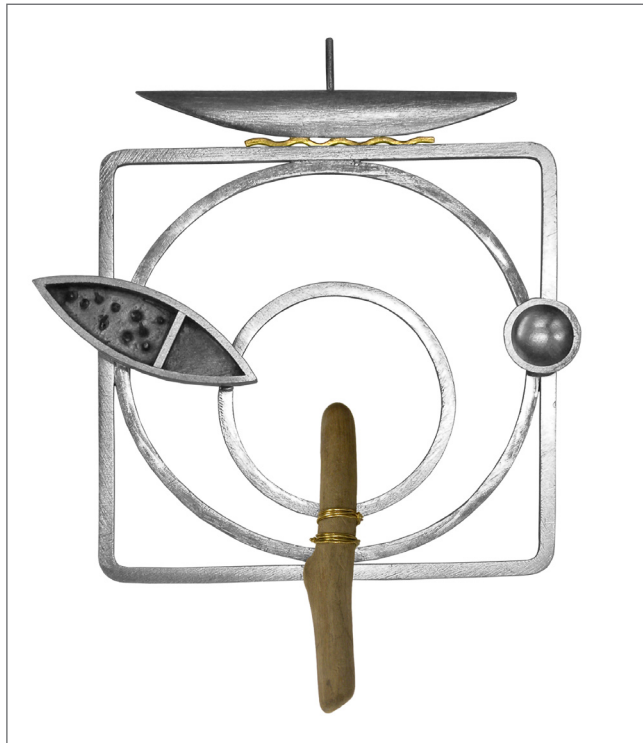




Which Way to Turn

Brooch: Lightly oxidised sterling silver, 18ct gold beads, enamel  
85 x 85 x 12 mm

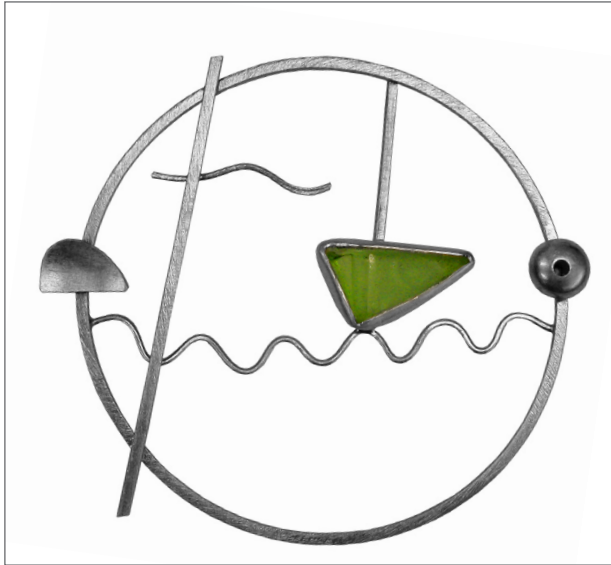
Photo credit: Dave Overton



Pelion Idyll

Brooch: Lightly oxidised sterling silver, 18ct gold, sea-washed wood  
90 x 72 x 10 mm

Photo credit: Dave Overton



On the Pagasitic Gulf  
Brooch: Lightly oxidised sterling silver, sea-washed glass  
65 x 72 x 10 mm  
Photo Credit: Dave Overton

## **Lisa Juen**

When I was a child, I wanted to become a painter. I wanted to be the next female Picasso. When I grew up, reality kicked in and I discovered my love of making jewellery. What remained was the constant urge to express myself from deep within.

I am a jewellery artist. The emphasis lies on artist. Jewellery is the medium I preferably like to work in but it does not mean I make shiney, soulless little things.

My work tells stories. Those stories are most of the time inspired by my own life and the experiences I collect on my ways. In the last ten years, I have traveled a lot and I lived in several different countries. The new living situations, as well as the encounter of new cultures were great sources of inspiration and can be found in my work.

Although my pieces are inspired by myself and things I see in my daily environment, I find the interaction with the viewer and wearer of the jewellery very important. When making a piece, I try to leave enough open space for the future audience to fill with their own ideas, wishes and dreams. I do not want to make jewellery to prove something and show my own very specific opinion. I see jewellery as

a medium of conversation and exchange: a medium that can bind us together or sometimes tear us apart. I like to challenge my audience when having a look at my jewellery. I want them to put the pieces together, read them and come up with an own idea or story. I do not mind if the viewer's story does not line up with my initial idea. It is this exchange and development of stories that brings my work to life and that often inspires future pieces.

When composing my work, there are two styles I like to combine.

First, I like to collect objects and little tokens that I encounter in my daily surroundings. Every little thing has its own character and story to tell. I try to combine and use those stories in my work to help me tell a new story.

Second, I like to express myself in making own components that tell exactly what I have in mind. Very often, I like to play with different techniques when making them. Just like objects, techniques and the way the single components have been treated also tell stories. I find it intriguing to play with different techniques and either show them in their traditional form or in a more contemporary way.

When making my own components, I like to reference to symbols. Symbols are understood internationally. No matter which language one speaks, people know how to read them. Since I like to combine my experiences from different cultures in my pieces, I like all people to be able to find a connection to them.

Symbols are also known to be very powerful. They sit in our subconscious and make us react, without the brain even noticing.

In my work I like to play with those pre-programmed notions in telling stories that combine different symbols and ideas. Sometimes the new composition enhances the initial meanings of the objects, sometimes it strips them free from their previous beings and turns them into something new. I find it interesting to see what happens with the conscious and the subconscious body when trying to read those new compositions. How much do we understand because we have an idea in mind and we tick it off when checking on the piece and how much do we understand when we let the subconscious kick in? Sometimes we find ourselves understand and connect without even being able to tell why.

This is the place where the greatest stories are being created.



Cicada

Brooch/Neckpiece: Enamel, Silver, Stainless Steel, Cubic Zirconia, Porcelain  
Cicada from Shanghai, Glass.

130mm x 80mm x 30mm

Photo Credit: Lisa Juen



Harmovaria  
Neckpiece: Stainless Steel, Enamel, Cubic  
Zirconia, LED, Battery Box, Light Switch, Glass.  
100mm x 95mm x 30mm  
Photo Credit: Lisa Juen





Sungy Cygnus

Brooch/Neckpiece: Stainless Steel, Enamel, Spraypaint, Cubic Zirconia,  
Mirror, Thread, Glass.

90mm x 110mm x 30mm

Photo Credit: Lisa Juen



Flowerlady

Neckpiece: Stainless Steel, Enamel, Cubic  
Zirconia, Plastic, Glass.

110mm x 65mm x 30mm

Photo Credit: Lisa Juen

## **Janet Hinchliffe-McCutcheon**

I consider my work to be an extension of my interests and personality.

I enjoy creating a portable object from separate elements which are composed to make a complete piece. Individual components such as carved wood, cast glass or hand worked silver evolve from my drawings of fluid lines and circles. The drawings are symbols of my ideas and concepts realised from deep rooted visual references from within my subconscious. These may be features from within the landscape of my early life, such as the bleak Northumbrian vernacular architecture and coastal ribbons of tidal washed sands.

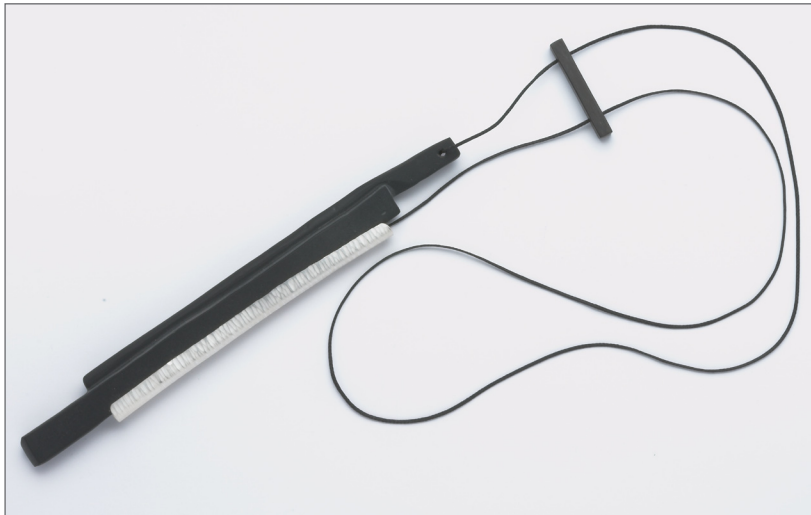
Overtly narrative elements and decoration do not feature in my jewellery. My aesthetic is a metaphor of my life. Each object I collect and each piece of jewellery I make are realised as abstract concepts. They are symbols of my desire for simple structural relationships within objects for contemplation. My jewellery is emblematic of calm, minimal and tactile forms influenced by those elements within the natural environment.

A fold of metal within a brooch or necklace will conceal a space creating depth, contrast and intrigue. It may also function practically

to hold another element, bringing two symbols together as one. The concealed space within a ring is a metaphor for the ring saying 'I have no function other than being'.

The materials I choose are generally monochrome and often punctuated with a single bright colour, creating a visual tension and saying 'look at me'. My designs develop through the process of making which stimulates new ideas and subtle variations of form and surfaces. Each piece of jewellery takes shape at the bench and decisions are made about order, composition, and structure with materials such as carved ebony, fluid textile cord and ripple surface texture silver.

Individual materials are considered and completed prior to assembly of the jewellery. I enjoy this challenge of combining different materials in one piece and choosing simple construction methods which strive to achieve a final form that looks natural and inevitable. Materials are also selected for their contrasting and tactile qualities. Bringing together perceived durable and perishable materials in a piece provides new opportunities with technical and visual realisation. I make jewellery both as wearable piece and as object for contemplation. Each element may evoke an intuitive tactile response from the wearer and bring a greater symbolic significance to their experience.



Glass Connection

Necklace: Kiln formed glass, silver, ebony, textile cord.

Length: 450mm (glass length 150mm)

Photo credit: Joel Degen

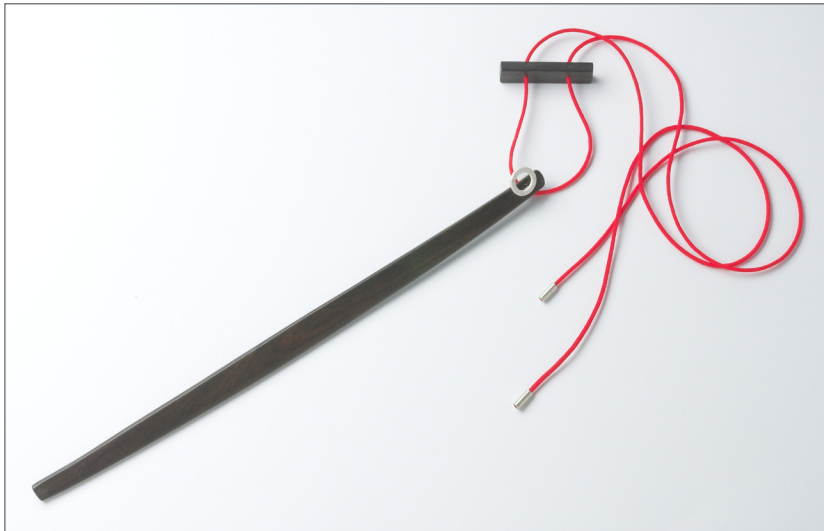


Frosted Circle 1

Necklace: Pate de verre glass, silver, ebony, textile cord.

Length: 420mm (silver & glass length 60mm)

Photo credit: Joel Degen

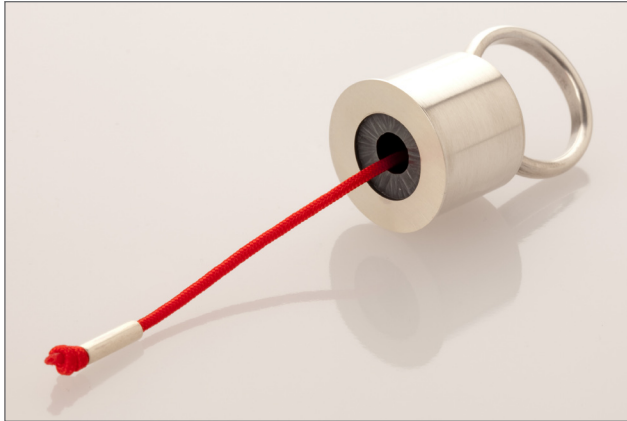


Line & Circle

Necklace: Ebony, silver, textile cord.

Length: 500mm (length of ebony 150mm)

Photo credit: Joel Degen



Concealed Space  
Ring: Silver, black patina detail, red cord.  
Diameter 20mm.  
Photo credit: Cathal Carey



# Biographies

# Norman Cherry

## Education/Training

1966-70 Glasgow School of Art

## Employment/Self Employment

1970-71 Assistant to Louis Osman, goldsmith, Canons Ashby, Northants  
1971-2008 Designer / goldsmith / jeweller, Kelso  
1978-84 Part-time Lecturer, Scottish College of Textiles, Galashiels  
1983 Temporary Part-time Lecturer, Edinburgh College of Art  
1984-85 Associate Lecturer, University of Northumbria, Newcastle-upon-Tyne  
1985-96 Principal Lecturer, Head of Division of Three Dimensional and Environmental Design, University of Northumbria, Newcastle-upon-Tyne  
1996 - 2008 Professor and Head of School of Jewellery, University of Central England  
2008 - 2011 Dean of Faculty of Art, Architecture and Design, University of Lincoln  
2011 - Pro Vice Chancellor, Head of the College of Arts, University of Lincoln

## Awards

1971 Crafts Consultative Committee setting up grant  
1972 Saltire Society John Noble Craft Award  
1983 Sir Winston Churchill Travelling Fellowship  
1983 Grand Prize, Society of North American Goldsmiths Platinum Design Competition  
1984 1st Prize, Jewellery, Incorporation of Goldsmiths of the City of Edinburgh Design Competition  
1993 Betty Davies Award for Jewellery, Scottish Artists and Artist Craftsmen  
2003 Applied Arts Award, Visual Arts Scotland

## Collections

1971 King's Own Scottish Borderers  
1984 Dundee Museum and Art Gallery  
1987 Borders Regional Council  
1984 Dundee Museum and Art Gallery  
1992 Scottish Crafts Collection, National Museums of Scotland  
2000 Contemporary Jewellery Collection, National Museums of Scotland  
1992 Tennessee Technological University  
2002 Birmingham Museum and Art Gallery  
2008 British Museum  
2011 Galeria Sztuki, Legnica, Poland

## Solo Exhibitions

- 1992 Open Eye Gallery, Edinburgh  
1994 Scottish Gallery, Edinburgh  
1998 Roger Billcliffe Fine Art, Glasgow  
2000 "Beyond the Wire", Hipotesi, Barcelona  
2005 "The Space Within", Hipotesi, Barcelona  
2007 "Deconstruction - Reconstruction", Shibuichi, Oporto  
2008 "Isomorphs", Hipotesi, Barcelona  
2009 "Isomorphs - New Mutations", Alternatives Gallery for Contemporary Art, Rome  
2010 Morphism, Galeria Sztuki, Legnica, Poland

## Group Exhibitions

- 1977 "Important Scottish Silver 1953-1977", Huntly House Museum, Edinburgh  
1976/80 "Loot", Goldsmiths' Hall, London  
1983-84 Goldsmiths' Fair, Goldsmiths' Hall, London  
1984 Society of North American Goldsmiths' Conference, New York  
1985-88 "Dazzle", Manchester, Edinburgh, Bath, London  
1987 "Jewellery in Precious Metals", Design Council, London  
1989 "Los Britanicos", Espai Positura, Barcelona  
1991 "Timepieces", Scottish Gallery, Edinburgh  
1993-97 Scottish Artists and Artist Craftsmen Annual Exhibition, Royal Scottish Academy, Edinburgh  
1998 Best of the British, Facère Gallery, Seattle, USA, in conjunction with Lesley Craze Gallery, London  
  
1999 "Making Connections", Sammas Galerii, Tallinn, Estonia  
1999 "Making Connections", Shanghai Library, Shanghai, China  
1999 "From the Centre to the Edge", Institute of Contemporary Art, Portland, Maine, USA  
2000 "Diverse Routes", Electrum Gallery, London  
2001 "Beyond Materials", Silkaporn University, Bangkok, Thailand  
2002 "B1 3PA", Metallum Galleri, Stockholm, Sweden  
2004 "exempli gratia", Facère Gallery, Seattle  
2005 "Praxis", Appalachian Craft Center, Smithville, Tennessee  
2011 Visual Arts Scotland Annual Exhibition, Royal Scotland Academy, Edinburgh  
2011 "Made in the Middle", touring in England until end 2013  
2011 "Transplantation: A Sense of Place and Culture" touring in England and Australia until end 2014

# Lisa Juen

## Education/Training

- 2003-2005 Pre-Diploma, Jewellery & Gemstone Design, FH Trier, Idar-Oberstein, Germany
- 2005-2006 BA Jewellery & Silversmithing, Birmingham Institute of Art & Design, UK
- 2006 Goldsmith Exam, Handwerkskammer Idar-Oberstein, Germany
- 2006-2007 MA Jewellery, Silversmithing & Related Products, Birmingham Institute of Art & Design, UK

## Employment/Self Employment

- 2007-2012 Course Director & Course Leader Jewellery Foundation, AIVA, Academy of International Visual Arts, Shanghai, China
- 2011/2012 Visiting Lecturer, CAFA – Central Academy of Fine Art & CAFA IFC, Beijing, China
- 2012- Independent Jewellery Maker, CEO ProonK Design Jewellery, Utica, NY, USA

## Awards

- 2006 Commendation, Design & Craftmanship Competition, Goldsmith Hall, London, UK

## Group Exhibitions

- 2007 “Brilliantly Birmingham”, Museum & Art Gallery, Birmingham, UK
- 2008 “Masters & Protégés”, Itami & Tokyo, JP
- 2008 “BKV-Prize Finalist”, BKV, Munich, GER
- 2008 “Design City”, Birmingham, UK
- 2008 “Beauty of the Lost”, Gallery Star Space, Shanghai, CH
- 2008 “Non Craftsman”, Nooca, Nan Jing, CH
- 2008 “Project/Product”, 18K Gold Tone, Portland, USA
- 2008 “James on Stage”, Atelier Klarastrasse, Munich, GER
- 2009 “Brilliantly Birmingham Retrospective”, Museum & Art Gallery, Birmingham, UK
- 2009 “BKV-Prize Finalist”, BKV, Munich, GER
- 2009 “Wearable Art & Non-Functional Jewellery”, Two Cities Gallery, Shanghai, CH
- 2009 “The JAMES Exchange”, Atelier Klarastrasse, Munich, GER
- 2010 “Talente”, International Crafts Fair, Munich, GER
- 2010 “BKV-Prize Finalist”, BKV, Munich, GER
- 2010 “Dear James”, Atelier Klarastrasse, Munich, GER
- 2010 “Into Flora”, Kath Libbert Gallery, Salts Mill, UK

2010 "Finger Symbols", Shetland Arts, Toll Clock Centre  
2010 "Bluehende Fantasien", craft2eu, Hamburg, GER  
2011 "Materials Revisited", 10. Triennial of Form & Content, Museum of Applied Arts,  
Frankfurt, GER  
2011 "Lucca Preziosa", Firenze, IT  
2011 "All Gold", School of Jewellery, Birmingham, UK  
2011 "The JAMES Days", BKV, Munich, GER  
2012 "Mirror, Mirror", Espace Solidor, Cagnes-Sur-Mer, France, Velvet Da Vinci Gallery, San  
Francisco, USA  
2012 "Con Decorados", La Mirada Expandida, Barcelona, ES  
2012 "Light", Sterling Gallery, HU  
2012/2013 "The Beauty Chase", Espace Le Carré, Lille, FR  
2013 "Magic City", Velvet Da Vinci Gallery, San Francisco, USA  
2013 "Ferrous", Velvet Da Vinci Gallery, San Francisco, USA

# Janet Hinchliffe-McCutcheon

## Education/Training

- 1973–1974 Art & Design Foundation Course  
Sheffield Polytechnic (Sheffield Hallam University)
- 1974–1977 BA (Hons), Jewellery & Silversmithing , Loughborough College of Art & Design  
(Loughborough University)
- 1981–1983 Certificate in Education, Leeds University

## Employment/Self Employment

- 1977–1984 Lecturer in Jewellery & Design, Cleveland College of Art & Design
- 1984–2008 Associate Senior Lecturer & Researcher Northumbria University
- 2007– Running specialist jewellery courses from studio & for museums & galleries

## Awards

- 1992 & 2004 Research Awards, Northumbria University
- 1978 & 1990 Arts Council Craft Award

## Collections

- 2000 Middlesbrough Insitute of Modern Art, International Jewellery Collection

## Exhibitions

- 2008 “Masters & Proteges”, Museum of Arts & Crafts, Itami & Mikimoto Hall, Tokyo, Japan
- 2009 International Craft Exhibition, Jewellery, Museum of Arts & Crafts, Itami, Japan
- 2010 “Art in Action”, Waterperry House, Oxford, UK
- 2010 Stroud International Textiles Festival, Stroud, UK
- 2011 New York International Gift Fair, Javits Center, New York
- 2011 “Black & Red”, Mostyn Gallery, Llandudno, Wales
- 2011 “Origin”, Spitalfields Market, London, UK
- 2011 “Dazzle”, National Theatre, London, UK
- 2011 “Forma – vs – Materia”, Galleria Cristiani, Turin, Italy
- 2012 “Vessels”, Galerie Cebra, Dusseldorf, Germany
- 2012 ACJ Diamond Jubilee exhibition, Birmingham School of Jewellery & touring UK
- 2012 “Material Value”, curated by J Hinchliffe McCutcheon at Teesside, University Constantine Gallery
- 2012 “Made”, the Design & Craft Fair, London

## **Commission**

1994 Brooch for presentation to the Duchess of Kent from Northumbria University

## **Publications**

2000 Various articles published in the Association for Contemporary Jewellery Journal  
"Findings"

2000 Olver, E (2000) "The Jeweller's Directory of Shape & Form": Gordon Australia

2001 Olver, E. (2001) "Jewellery Making Techniques Book". London: Quarto

## **Professional Activities**

1994-1996 Jewellers Exchange, International Jewellery Conference, Northumbria University,  
member of Steering Group

1997-1999 Founding member of Executive Committee of the Association for Contemporary  
Jewellery

2000-2006 Mima International Jewellery Collection, advisory group

2009 - External examiner, MA Design, University of Lincoln

2011-2012 External examiner, BA (Hons) Jewellery & Object, University of Lincoln

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18 APRIL 2013 - 8 MAY 2013

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