



Maker's Eye: Stories of Craft

Crafts Council Gallery
1 July — 21 August 2021



Exhibition Information

Curators

Assemble (Amica Dall & Giles Smith)^{p2}

Michael Brennand-Wood^{p4}

Caroline Broadhead^{p6}

Neil Brownsword^{p8}

Dr Christine Checinska^{p11}

John Grayson^{p14}

Ineke Hans^{p16}

Angela James^{p18}

Michael Marriott^{p20}

James Maskrey^{p22}

Freddie Robins^{p24}

Matt Smith^{p26}

Esna Su^{p28}

Simone ten Hompel^{p30}

Maker's Eye: Stories of Craft

Taking its name from a 1982 Crafts Council show – the first at its former gallery on Waterloo Place, Piccadilly, Maker's Eye celebrates the breadth and qualities of craft and the Crafts Council Collections.

The starting point – then as now – was to interrogate and reflect on what craft is. 13 makers, each with work in the Crafts Council Collections, were invited to consider the question: "What does craft look like and mean to you?" *Maker's Eye* offers a range of perspectives on the issues driving craftspeople today.

Together, these makers represent a cross-section of craft interests, disciplines, career stages and models of practice. We asked them to each select up to 15 objects as their response. To do this, they had access to more than 2,400 objects in our main and handling collections, plus Crafts Council's extensive archives and library collections and nearly 50 years of Crafts magazine.

In Summer 2020 curator, Dr Christine Checinska, was invited to expand the narrative by considering this same question from a different perspective, selecting objects representing makers and making not found in the Collection. By exploring what is missing, this selection opens up a conversation about the Collection and how it needs to evolve.

We encouraged all to look beyond their own disciplines and area of expertise, to consider works that inspired them, or reflected their experience and understanding of craft. Each of the 13 makers was asked to identify an additional work that was not in the Collection, and for the curator, was.

The exhibition is the most significant presentation of objects from the Crafts Council Collection in its 50 year history and serves as a platform to explore the stories of craft, and the role of collecting and collections, past, present and future.

We invite you to explore the displays, discover their stories and make your own connections.

**Which objects and stories speak to you?
Can you choose a favourite?
Share your stories of craft using #MakersEye**

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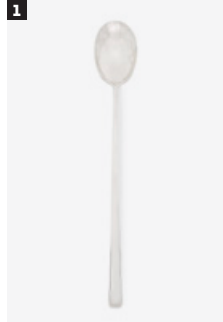
craftscouncil.org.uk

Assemble Architecture & Design Collective



Website
assemblestudio.co.uk

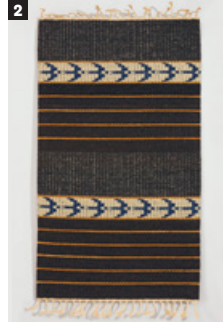
Selected Objects



1. Large Serving Spoon
William Phipps, 1974
Forged and hammered silver
M15 (Image: Stokes Photo Ltd)

Round Fruit Basket
David Drew, 1979
Unstripped Somerset willow
W27

Carved Articulating Snake
Howard Raybould, 1979
Carved coloured Quebec pine
W34



2. Autumn Migration
Vanessa Robertson and
Norman Young, 1977
Woven linen warp and
woollen weft
T26 (Image: Heini Schneebeli)

Scarf
Geraldine St Aubyn Hubbard,
1980
Woven cashmere warp and
silk weft
T44

When we hear the word 'craft', most of us probably think of something very (if beautifully) old-fashioned. An individual artisan in a dusty workshop filled with arcane tools carefully carving, chiselling or weaving an object from another age. We think of things that are special, particular. Whether we treasure 'craft' objects or dismiss them as unaffordable luxuries, we are unlikely to think of them as particularly useful.

But that really is a matter of perception. For example, very few of us think of craft as we sit on the toilet at home, at work, or in a motorway service station. But there is just as much craft in the production of a porcelain toilet bowl as there is in the products made in the dusty workshops of medieval craftsman. In the Armitage Shanks factory in Staffordshire, where the mould we nominated for the Crafts Council Collection was made, we spoke to technicians who had spent a lifetime developing the deep, highly complex and intuitive skills deployed in making moulds for new prototypes and production items.

The objects in our selection are all made for everyday life. These rugs, spoons and tiles are ordinary. This is a word that is often used pejoratively, but for us it is democratic and universal. It is our belief that craft should be ordinary. And it is not only ceramic sanitaryware. The objects we use on a day-to-day basis comprise a huge part of our reality, it is important that the objects available to everyone are made with thought and care.

The ceramics workshop we helped establish in Liverpool, Granby Workshop, whose work is in the Collection here at the Crafts Council, was founded on that idea. The ceramics made there use everyday materials in experimental ways to produce objects that express the way that they are made.



3. The Diary and Observations of a Tench Fisher
DR Wakefield, 1981
Published by The Chevington Press.
Hand-made paper, leather, gold
B28

Poster, A Closer Look: Rugs
Crafts Council, 1983.
AM422

3. Cup and Saucer
Joanna Constantinidis, c. 1990
Wheel-thrown porcelain, glaze
HC177 (Image: Relic Imaging Ltd)

C3 Stacking Chair
David Colwell, 1986
Steam-bent ash wood, lacquered
kiln-dried sycamore
W70

Clear Round Jug on Flat Base
Simon Moore, 1989
Glassworks, blown lead glass
G46

Mug
Karen Downing, c. 2000.
HC186



Large Storage Jar
Andrew Young and
Joanna Young, 1984
Wheel-thrown stoneware, glaze
P367

Two Fairytale Boxes: Jack and The Beanstalk & Little Red Riding Hood
Jim Edmiston, 1988
Stained and painted pine and
birch plywood
W76

4. Terracotta Tile
Ruabon Clay Products
Manufactured natural Welsh clay
HC249 (Image: Anon)

Poster, A Closer Look: Rugs
Philip Miles, 1983
Crafts Council
AM422

Michael Brennand- Wood Textile Artist



Website
brennand-wood.com

The crafts provide an alternative space for creative thought. I'm interested in the interface between traditional and contemporary expression, in the skills and materials that provide a launchpad for experimentation. I have no interest in replicating the past. There's a dialogue between concept and making that I find endlessly fascinating – one shapes the other.

I'm the product of a system when a cornerstone of art school practice was anarchy – students were encouraged to ask all the wrong questions at the most inappropriate moments to put themselves in unfamiliar territory. It's a directive I continue to follow. The first question I always asked myself after any technical demonstration was, "What could I do with this?". It was never enough to replicate; traditions need to evolve otherwise they ossify.

My perception at the time was that the applied arts were completely uncharted territory.

Everything was possible, you made your own way in whatever material landscape you found yourself. I've always been drawn to the border areas, the margins between disciplines, the points at which ideas overlap, blurring distinctions – textile or sculpture, applied or fine art piece. People talk about the hierarchies of materials. It's worth reminding ourselves that there's also a hierarchy of ideas – stylistic approaches that are deemed acceptable and ones that don't fit a contemporary construct of craft practice.

I believe that good artists take risks and that was the main focus for my selection. I was interested in the work of individuals who pursue distinctive, independent and non-corporate lines of personal research, makers whose practice has influenced, excited and challenged. Innovation in crafts requires both an expressive and a constructional voice. I'm receptive to works that exhibit a synthesis of both qualities. My primary focus was to

select pieces that had exerted an influence on my thinking. Images that have never lost their power to intrigue, ideas that pointed towards possible futures previously unimagined. I was also curious how a group of diverse objects might converse with each other.

There's a slightly unexpected figurative feel in my selection. Virtually every piece relates to the body, which was completely unintentional. Relooking at the group, the conversation centers on work as a physical manifestation of an individual maker's persona, a creative extended self.

On a very elemental level, everything I've selected I would love to live with. In the end, the making is the language that articulates the idea.

Selected Objects



1. The Punter's Dream; The story so far: A man punting alone is joined by a woman from a dream

Sam Smith, 1972–73
Carved woods, rope, string, shells, feather, glass bead, tacks and fabric.
W1E (Image: Todd White)

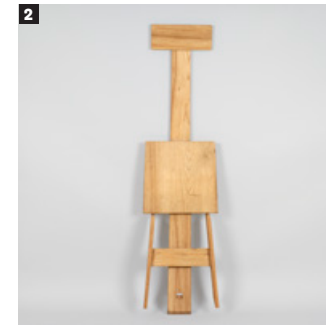
Pumpkin Pot
Richard Slee, 1986
Hand-built St Thomas clay and white earthenware, glaze
P378

Large bowl with curved horn
Jacqueline Poncelet, 1983
Hand-built T Material clay, glaze
P321

2. Unfolding/Hanging; Utility Chair

Richard La Trobe-Bateman, 1984
Sawn and wire-brushed wych elm wood
W53 (Image: Todd White)

Megatron – Whatnot – Étagère
Fred Baier, 1985
Mould-shaped laminated plywood, Movingue and blue Bolivar veneered chipboard, metal
W64



Tail of the Dog
Gillian Lowndes, 1983
Fibreglass tissue dipped in porcelain slip, draped over clay core, and nichrome wire
P324

Bracelet
Peter Chan, 1987
Carved Styrofoam, papier mâché, acrylic, PVC, aluminium and steel
J187

Pumpkin Form
Amanda Bright, 1988
Etched and patinated mild steel sheet
M39

Apple Laundry Basket
Lois Walpole, 1995
Coiled willow and string, apple juice cartons
W121

3. Guardian
Claire Curneen, 2011
Hand-built porcelain, transfers and gold lustre
2015.1 (Image: Relic Imaging Ltd)



A Willow for Ai Weiwei, Wen Tao, Liu Zhenggang, Zhang Jinsong, Hu Mingfen; Scott's Cumbrian Blues
Paul Scott, 2012
Reglazed earthenware Willow platter
2013.5

Padlock (from Ballet to Remember series)
Maria Militsi, 2009–10
Found object and lost wax cast silver
J293

Hollow-form
Jessica Turrell, 2010
Electroformed, blackened copper, and cotton string
J303

Spoonie Collection: American Silver Spoon and Pewter
David Clark, 2011
Silver spoon and hand-formed pewter
M91

Caroline Broadhead Jeweller



Website
carolinebroadhead.com

For me, craft represents the close connection we have with the material world. Throughout human history, the endless scope for expression through the manipulation of materials has always been an important form of visual and tactile communication. I like the way craft can reference the past, through different materials and traditional and ancient ways of making, how it references the ways that different cultures interact, and how it can be used to respond to a current viewpoint or state of affairs.

It was both a pleasure and a hardship to choose 15 works from more than 1,700 items. A pleasure, because there was a wealth of exceptional and evocative pieces to choose from. It was hard because selecting just 15 inevitably meant leaving out a lot of wonderful and favourite pieces. The range of work in the Collection is impressive, tracing developments through particular materials and makers over 49 years. In the end, I decided to select objects

rather than posters or samples, and I wanted to represent both the timespan of the collection and its eclectic nature.

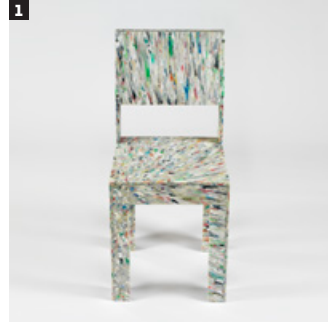
I enjoyed seeing familiar works that were current, exciting and inspirational when I was starting out in the 1970s and which remain so. Also, it was good to see how newer pieces were forming conversations with older work. Jane Atfield's transformation of plastic bottles into a beautifully colourful chair (1992) resonates with Fabien Cappello's Low Table fabricated out of discarded Christmas trees (2011). Both highlight our squandering of materials.

Gary Wright's Fly Earring (1976) was a product of the punk era, provocative for those who had expectations that jewellery should be demure or placatory, while Abbey Gans Mather's Pussyhat (2016) records a moment when craft provided an icon for a groundswell of attitude change, a significant marker of political comment. Although this particular piece has

a named author, I liked the idea that essentially this is a collective, anonymous object, produced individually en masse.

Many of the works I selected are everyday objects that have been altered to give a different narrative, an otherworldly, extraordinary status. As familiar objects – a spoon, a pair of gloves, a plate, a pair of compasses – they do not usually command much attention beyond their immediate use. But interfered with and connected to something other, they become quite magical. I value inventiveness, humour and a lively and idiosyncratic approach.

Selected Objects



Fly Earrings
Gary Wright, 1975
Cast oxidised silver
J45

Alternating series of four earrings
Susanna Heron, 1975–76
Silver inlaid with polyester resin
J64

Brooch
Pierre Degen, 1978
Soldered steel rods, thread and silver
J95

Bracelet
Pierre Degen, 1980
Bent and soldered steel wire and brass, thread
J116

1. RCP2 Chair (Batch Production)
Jane Atfield, 1993
Recycled plastic sheet material
W115 (Image: John Hammond)

2. Twig
Hans Stofer, 1994
Welded, blackened and waxed mild steel, twig
J237 (Image: Todd-White)



Hand of Good, Hand of God
Freddie Robins, 1997
Machine-knitted Shetland wool
T165

Film: A Sensual Shiver
Naomi Filmer, 2000
Ice frozen in styrene moulds
J275

Divider (from Ballet to Remember series)
Maria Miltisi, 2009–10
Found object and lost wax cast silver
J301

Cross Fire Wineglass, Natural Occurrence series
Geoffrey Mann, 2010
Lamp-worked glass
G100

Spoon/handkerchief
Jasleen Kaur, 2010
Found objects
HC745

Low Table (from 'Christmas Tree' project)
Fabien Cappello, 2011
Hand-sawn and machine-carved recycled Christmas tree
W163



Spoonie Collection: Silver Plate Spoon and Pewter
David Clarke, 2011
Silver spoons and hand-formed pewter
M89

3. Pussyhat
Abbey Gans Mather, 2016
Knitted Valley Yarns merino and alpaca blend
2018.8 (Image: Stokes Photo Ltd)

A Willow for Ai Weiwei, Wen Tao, Liu Zhenggang, Zhang Jinsong, Hu Mingfen; Scott's Cumbrian Blues
Paul Scott, 2012
Reglazed earthenware
Willow platter
2013.5

Neil Brownsword Ceramicist



Twitter
@neil_brownsword

Craft remains a fluid and discursive platform, dominated by a series of binary oppositions through which philosophies and practices often straddle the 'in-between'. It can be concerned with:

- making or unmaking
- material specificity, or employ the detritus of mass production
- archaic/traditional methods, or cutting-edge digital tools
- slow-paced meditative action, or expressive immediacy
- procedural know-how that may be a hackneyed, formulaic, repetitive – or irrational, 'sloppy', sporadic, intuitive – process
- time-served technical precision, or amateur/hobbyist gratification
- domestic and utilitarian effectiveness, or a means of protest and activism...

Selected Objects



Brick Filled Bag
Gillian Lowndes, 1981
Fibreglass, porcelain slip, stainless steel, house brick and Egyptian paste
P295

Fruit Bowl
Richard Slee, 1982
Hand-built white, buff and coloured clays, glaze
P313

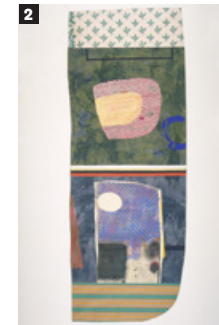
22 In 1 Armpiece
Caroline Broadhead, 1984
Cotton fabric and nylon line
J235

1. Although the Puff Adder Cannot Fly it has Caught the Hornbill (Ashanti Proverb)
Gillian Lowndes, 1986
Mild steel, Egyptian paste, nichrome wire and clinker
P384 (Image: Todd-White)

It is through this multiplicity that I have come to understand my own relationships with craft as both idea and action. No matter what form or expression my work takes, it remains underpinned by a 'rigour' that derives from thinking through praxis.

The practitioners represented in my selection demonstrate sophistications of 'knowing' through this process of immersion from a variety of perspectives. None are characteristic of recent paradigm shifts. Instead, they reflect a period that was formative in shaping my thinking and creative identity. Primarily concerned with medium specificity, materiality and 'objectness', all have a personal resonance – where past and present, and the intentional and unintentional, often collide.

As an undergraduate, I remember being captivated by the tactile experience and meditative repetition of Takeshi Yasuda. Interrogating the subtle nuances of making a handle for one of his vessels, where every detail was considered. Gillian Lowndes' approach to salvage and transformation says everything about pushing the boundaries of curiosity and materiality that challenged puritanical notions of what ceramics could be. Often working with an unorthodox mix of materials through variants of heat, she facilitates the unexpected and epitomises David Pye's ideas surrounding the 'workmanship of risk'.



2. Collected Elements
Rushton Aust, 1989–90
Hand-painted, printed and stitched fabrics
T97 (Image: Ian Dobbie)

Fat Rim Dish with Horns
P398
Takeshi Yasuda, 1991
Wheel-thrown oxidised stoneware, sansai glaze

Can Collage
Gillian Lowndes, 1998
Sardine can, Egyptian paste, forks, clay, fibreglass and galvanised wire
P452

How To Make A Commercial, Part I: "Cliché" – Bottled Silver Sheep
Laura Potter, 1998
Cast silver, ready-made glass bottles and model grass
J255



Thrown Pot
Simon Carroll, 1999
Thrown and pulled clay, glaze
P466

Slowly Seeping
Shelly Goldsmith, 1999
Woven cotton and silk
T159

Loop
Helen Maurer, 2002
Hand-made glass, wood and found objects
G95

3. Shine: Natural Occurrence Series
Geoffrey Mann, 2010
Cast bronze, silver plated
M86 (Image: Todd-White)

Richard Slee's work has always struck a personal chord though its embrace of popular culture and the domestic ornament. It mirrors the banality of early 20th-century ceramic mass production – a 'lowly' material culture that surrounded me as a child through collections my grandmother accumulated through her factory work.

Revisiting objects and makers that I had once been inspired by, and reassessing my understanding of them, was perhaps the most rewarding aspect of this curation, alongside discovering emerging makers from more recent times. What was interesting was seeing how craft has been constantly redefined.

It also represented an opportunity to propose a contemporary maker for the Collection, who exemplifies my present understanding of craft through its embrace – and reimagining – of the past.

Dr. Christine Checinska Curator



Website
christinechecinska.com

Most people think that they understand the word craft(n.) Tracing the etymological roots, it's origin can be found in the Old English *cræft* (West Saxon, Northumbrian), *-creft* (Kentish), meaning "power, physical strength, might," and the Proto-Germanic **krab-/*kraf-* (source also of Old Frisian *kreft*, Old High German *chraft*, German *Kraft* "strength, skill;" Old Norse *kraptr* "strength, virtue").

The Old English expanded to include "skill, dexterity; art, science, talent" (via a notion of "mental power"), which led to the meaning "trade, employment requiring special skill or dexterity," also "something built or made." This leads us to *craft* (v.), in Old English *cræftan* "to exercise a craft; to build" Or "to make skilfully" which hails from the early fifteenth century.

How might we redefine the word craft? How might we stretch it out? Can we think of it as an approach, an attitude, or a habit of action?

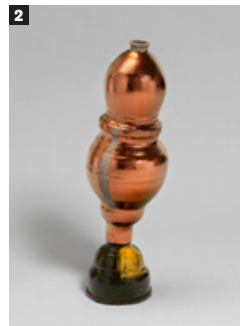
Selected Objects



- 1. Banksia Vessel 1**
Darren Appiagyei, 2020
Banksia nut
Courtesy of the Artist
(Image: RenjoeFilm)
 - 2. What's taking you so long (from 'Neighbourhood Garden')**
Shawanda Corbett, 2021
Glazed stoneware
Courtesy the Artist and Corvi-Mora, London
(Image: Marcus Leith)
- Igneous**
Emefa Cole, 2021
Original Wax, Electroplated with Silver
Courtesy of the Artist and BJS Company Limited
- Ikwla**
Mac Collins, 2018
Ash wood
Courtesy of the Artist
- Hold on to your confession and tell your neighbour's (from 'The heavenly plan, wade in my water')**
Shawanda Corbett, 2021
Glazed stoneware
Courtesy the Artist and Corvi-Mora, London

This brushes against the meditative space created when we make; the idea of a certain pace, a repetition, a quality of thinking. One imagines the presence of skill and dexterity, foregrounding the mark of the hand and a mastery of materials. On materials, one immediately thinks of ceramics, glass, metal, wood and cloth. But if we were to expand this to include for example hair, calabash gourds, plant fibre, could that make space for makers from a broader range of disciplines and cultures?

In response the question – ‘what does craft look like and mean to me?’ I look towards the future, imagining what the Crafts Council Collection could be. Equally, I find myself looking back to the past. I find myself wanting to acknowledge the fact that there have always been Black makers crafting powerful work but, somehow, they have been forgotten about, or left out, or not seen. Sometimes that ‘not seeing’ has been deliberate, sometimes that



2
Two red cents for your last dime (from 'The heavenly plan, wade in my water')
Shawanda Corbett, 2021
Glazed stoneware
Courtesy the Artist and Corvi-Mora, London

3. Vignette No. 4
Mary Evans, 2015
Cut paper
Courtesy of the artist and Tiwani Contemporary
(Image: Tiwani Contemporary)

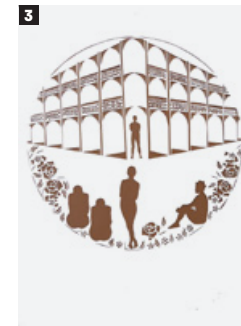
Vignette No. 5
Mary Evans, 2015
Cut paper
Courtesy of the artist and Tiwani Contemporary

Vignette No. 6
Mary Evans, 2015
Cut paper
Courtesy of the artist and Tiwani Contemporary

'I Exist as Cocoa Butter and Mangos'
Farrah Riley Gray, 2019
Synthetic hair
Courtesy of the Artist

‘not seeing’ has been accidental. Consider the historical divide between art museum and ethnographic museum collecting strategies that we know were rooted in our colonial pasts. And layer onto that the outmoded relegation of craft as a field – what we see is a relegation of an art form and a relegation of groups of black and brown-skinned peoples. Our museum collections have not always embraced Black experiences and expertise. But we must move forward with equity and grace, recognising excellence across the spectrum of makers. We must showcase the richness and diversity of works created by Black makers, whilst allowing the voices of each to be heard.

This cluster of works starts a conversation about what is absent in the Crafts Council Collection, to stimulate a wider conversation about how and why certain objects have been acquired and not others. The works I have selected expand the discussion of what craft is and can be beyond that currently held in the Collection.



3
Two-Legged Vessel
Bisila Noha, 2020
Baney clay and white stoneware
Courtesy of the Artist

Asymmetrical Reduced Black Piece
Magdalene Odundo, 1992
Hand built terra sigilata, burnished, polished terracotta
P423

Pinch
Francisca Onumah, 2009
Oxidised copper plated gilding metal
Courtesy of the Artist

Anya or Anum
Anya Paintsil, 2020
Acrylic, wool, human hair, kanekalon hair, on hessian
The collection of Suha Islam, courtesy of Ed Cross Fine Art

4. Matching Pairs
Bharti Parmar, 2019
Vinyl marquetry cards, brass box, and wood/acrylic cabinet
Courtesy of the Artist
(Image: M.O. STUDIOS)

The Sacrifice
Moses Quikine, 2018
Goat skin, leather, leather dye, silk thread
Courtesy of the Artist

All have been created by makers of colour but that is not and should not be the first thing that catches the eye. All inspire through the quality of their thinking, their mastery of materials and their ability to expand our appreciation of craft.



4
Cut out Brush
Sophie Sellu, 2021
Sycamore with Tampico bristle
Courtesy of the Artist

Textured Brush
Sophie Sellu, 2021
Walnut with Gumati bristle
Courtesy of the Artist

Texture and Shape Study
Sophie Sellu, 2021
Sycamore
Courtesy of the Artist

Elevated Water-Memory ring
Meron Wolde, 2018
100% Recycled sterling silver
Courtesy of the Artist

Elevated Water-Memory ring (round)
Meron Wolde, 2020
100% Recycled sterling silver
Courtesy of the Artist

Elevated Water-Memory ring
Meron Wolde, 2018
100 % Recycled sterling silver
Courtesy of the Artist

John Grayson Automata Maker



Twitter
@johngraysondesign

Defining craft is difficult because of the multiplicity of practices, materials and approaches that it encompasses. I want to delineate between what craft means to me and my selection criteria. My first item, the Crafts magazine article, is a nod to definition debates. For me, craft is a broad church – messy, contradictory and great for that. Craft’s common denominator is the centrality of hand-making to create an innate understanding of materiality and tacit skills in the maker. Whether the ‘craftsperson’ is embracing the hand-made to make a basket rooted in the vernacular, or forward-looking exploring digital fabrication through a CAD package to create furniture, all rely on a knowledge acquired through craft experience.

My practice focuses on investigating and appropriating making techniques from defunct Midlands metalworking trades – 18th century enamelling. I make automata that satirise contemporary politics and society.

Selected Objects



Some Nineteenth Century Trade Cards and Labels
Iain Bain, 1976
Letterpress printed, hand-made paper
B12

1. Dish
David Pye, 1976
Carved English walnut wood
W8 (Image: Todd White)

Willow
Lin Cheung, 2009
Found vintage cup and hand-formed oxidised sterling silver sheet
M82

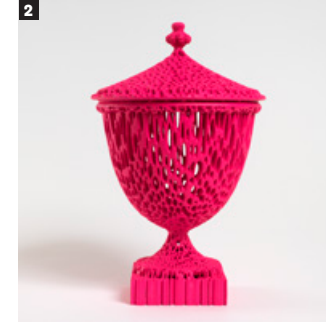
2. A Tall Pink Round Wedgwood’n’t Tureen
Michael Eden, 2010
Plaster and gypsum, non-fired ceramic coating
P493 (Image: Todd White)

Sifting through the 1,700 objects in relation to ‘industrialised’ production framed my selection. The wonderfully bound reprinted trade card – a form of 18th and 19th century industrial advertising – sets the context. David Pye’s Dish was chosen because he attained a ‘machined aesthetic’ from hand-carving. While Gareth Neal’s table leg samples is CNC-cut, they had origins in pieces hand-cut on a table saw. Neal’s practice is rooted in the furniture production of High Wycombe, acknowledging the importance of industrial heritage.

Midland manufactories relied on craft skill. The ceramics of Wedgwood, the metalware of Matthew Boulton, etc. catered for the burgeoning 18th-century middle classes; the journey continues. Leather objects are a nod to the trades of Northampton. Potteries are referenced through Paul Scott’s A Willow For Ai Weiwei..., selected for a practice born out of research into transfer-printed ceramics, repurposed to reference heritage

and politics. Lin Cheung’s Willow perhaps symbolises the demise of Stoke-on-Trent pot ‘banks’ (factories). Michael Eden’s A Tall Pink Round Wedgwood’n’t Tureen simultaneously celebrates, satirises and contemporises the ceramic industrialist.

Geoffrey Mann’s Shine: Natural Occurrence Series similarly explores the craftiness in digital production methods to create a distorted candelabra. Finally, David Clarke’s Spoonie Collection: Silver Plate Spoon and Pewter is included because of his analogue approach to manipulating manufactured silverware, using craft skills common to the manufacturing trades of Birmingham and Sheffield. He turns the mass-manufactured item into something of value – a craft art object. This raises questions on where the value lies – in craftsmanship, materials or ideas, in past, present or future.



Bottle
Simon Hasan, 2010
Moulded vegetable-tanned leather
HC1059

Shine: Natural Occurrence Series
Geoffrey Mann, 2010
Cast bronze, silver plated
M86

3. Spoonie Collection: Silver Plate Spoon and Pewter
David Clarke, 2011
Silver spoons and hand-formed pewter
M89 (Image: Todd White)



A Willow for Ai Weiwei, Wen Tao, Liu Zhenggang, Zhang Jinsong, Hu Mingfen; Scott’s Cumbrian Blues
Paul Scott, 2012
Reglazed earthenware Willow platter
2013.5

‘Anne’ Table Leg Sample
Gareth Neal, 2007
CNC-milled and hand-carved walnut wood
HC1070

Ineke Hans

Product Designer



Website
inekehans.com

Is craft an activity involving the skill of making things by hand? Or by hand and mind? Or by hand and tools? Or a combination of it all?

For me, craft has very much to do with a combination of mastering hands, mind and tools. But what comes out – the design – is also important and, also when looking at the Crafts Council Collection, these outcomes often relate to a certain time and are relevant for that time. My selection presents a number of themes: Stools & Tools, Make & Shake. These themes are illustrated with some items from the Collection that are – for me – interesting and topical for design today, and relevant beyond their time.

Selected Objects

1



Unfolding/Hanging; Utility Chair
Richard La Trobe-Bateman, 1984
Sawn and wire-brushed wych elm wood
W53

Prototype XL1 Chair
Michael Marriott, 1991
Reclaimed oak and tea chest plywood
W100

RCP2 Chair (Prototype)
Jane Atfield, 1992
Recycled plastic sheet material
W116

2



Folding Stool
Tomoko Azumi, 1995
Cardboard and cherry wood veneer
W104

Chair/Bench
Tom Hall, 1996
Birch plywood, plastic laminate, Plastazote foam and steel hinges
HC705

Classic Carrier
Sharon Porteous, 1997
Hand-woven recycling waste plastic, and reclaimed yarn
T145

Stools

I was trained as a furniture designer at the Royal College of Art years ago, and from that a preoccupation with furniture can easily be justified.

Tools

I find it fascinating that old tools are sometimes picked up to work with in other ways; when new means of production mean that there are new tools to master; and there are even tools that can take over the work of hands.

Make

However, some tools can't take over. The ingenuity and skills that some craftspeople master to create their design impresses (at least me) deeply.

Shake

Last but not least, a design can have impact because it touches on issues and values that are important for our society.

3



Wednesday Light
Tord Boontje, 2001
Etched metal
W151

Light Constructions Neckpiece
Sarah King, 2004
Cast bioresin and PVC cord
2017.11

1-3. Arnold Circus Stool (Black, Red, Yellow)
Martino Gamper, 2006
Rotation-moulded polyethylene plastic
2018.16; 2018.19; 2018.20
(Image: Stokes Photo Ltd)

4



Pewter Stool
Max Lamb, 2006
Sand-cast pewter
M88

Aqua-Poesy VII
Hiroshi Suzuki, 2002
Hammer raised fine silver
M71

Break Out Piece
Gareth Neal, 2007
CNC-milled and hand-carved timber
HC1071

5



4. 'Anne' Table Leg Sample
Gareth Neal, 2007
CNC-milled and hand-carved walnut wood
HC1070 (Image: Stokes Photo Ltd)

Plytube Stool (Natural)
Seongyong Lee, 2008
Plytube (thin, steamed and glued plywood sheets)
2013.7

5. Digitally Hammered Silver Bowl
Kathryn Hinton, 2011
Digitally hammered silver
HC389 (Image: Anne Purkiss)

Patience Flower XXIII
Vipoo Srivilasa, 2014
Hand-built and cast super-white porcelain

Angela James Bookbinder

While it felt like an honour to be one of the makers to select objects for Makers' Eye, it also seemed daunting. Where on earth to start? I looked at old copies of Crafts magazine and catalogues, reminding myself of objects from the early days of the Crafts Council. I tried to include a wide variety of disciplines from both established and newer makers, and objects that will stand – or have already stood – the test of time.

What does craft mean to me? It means integrity of design and execution so that the making involves head, hand, heart and eye. It means something more than a piece of fine art – it is something conceived by the artist and then created by them, using long-honed skills where the beauty of the design is matched by the excellence of the making. Looking for these qualities in the Collections was like searching for pearls in an oyster. All the objects were potentially eligible, but some spoke to me more than others.

Website

designerbookbinders.org.uk/members/fellows/aj

Selected Objects



Bluebeard's Castle

Ron King, 1972
Published by Circle Press
Mould-made paper, silk-screen printing and letterpress cutting
B15

Patronal Festival

Lawrence Whistler, 1974
Engraved glass
G3

Mokume Gane (Woodgrain Metal) Bowl

Alistair McCallum, 1980
Fused copper and red brass
M21

1. Six Marquetry Brooches (Series)

Peter Niczewski, 1980
Dyed sycamore and chestnut wood veneers, birch plywood
J119 (Image: Todd-White)

2. Painting in the Form of a Bowl

Gordon Baldwin, 1984
Buff clay, engobes, oxides and stains
P349 (Image: Stokes Photo Ltd)

Personal preferences influence one's choices and so I chose pieces I admired for their skill, artistry or sense of humour. Not all my choices make me laugh but they all make me smile. I looked at some of the Collection objects stored at Pentonville Road and it was wonderful to see things 'in the flesh', when tactility is added to the mix.

I am a bookbinder, a craft that embraces a number of disciplines. A book (in my view) has to function as a book even if it is rarely opened and read, so one of the qualities I was looking for was that objects should be fit for purpose – that one could use the table, bowl or spoon if one could bring oneself to put such a lovely object to use.

Having drawn up my long list, I slowly whittled it down. If there were too many objects in one category, some had to go. Rather like choosing the winner of the Booker Prize, all on the shortlist are winners and this was how

I felt about my selection. In the end, my final 15 comprises pieces from Automata, Furniture, Ceramics, Jewellery, Glass, Textile, Metal and, inevitably, Books (an often-ignored area), from 1974–2014. All are objects I would love to own so this becomes a very personal selection and one I enjoyed choosing.



3. Stripe Occasional Table

John Coleman, 1986
Sycamore and coloured veneers, MDF
W67 (Image: Todd-White)

The Garden by Andrew Marvell

Joan Pilsbury, 1987
Vellum, Chinese ink, watercolour and gold
B34

Sheep Shearing Man

Ron Fuller, 1992
Painted wood and electronics
W94

Marram Scape

Polly Binns, 1994
Painted linen, cotton and linen thread
T119

1 Bowl, 2 Jugs

Gwyn Hanssen Pigott, 1998
Limoges porcelain, glaze
P454

Rose No 2

Harriet Wallace-Jones, 1998
Dyed shantung silk and linen
T140



Untitled (Vessel with a Felt Base)

Simone ten Hompel, 2000
Fine silver and dyed felt
M70

Bench in Memory of Nick Arber

Jim Partridge, 2001
Scorched and polished green oak
W147

Twisted Grey Loop

Merete Rasmussen, 2009
Hand-built stoneware, coloured slip
P490

Natura Morta: Forget-me-not and Buttercup

Christopher Thompson Royds, 2014
Painted silver
2015.3

Michael Marriott Product Designer



Website
michaelmarriott.com

When embarking on this selection process, I had in mind that it would be good to assemble a group of diverse objects that, together, might describe a feeling of space that it would feel comfortable to spend time in. The juxtaposition of, say, a rubber bracelet by Thomas Eisl and a David Pye walnut bowl, next to a ceramic piece by Alison Britton, on a pinewood table by Fabien Cappello, and that standing on a wool rug by Peter Collingwood, felt immediately interesting as objects that would present differing accents, textures, conversations and generations.

I have mostly chosen objects that I have some personal connection with. Some I knew from exhibitions, some I knew via the makers, some are contemporaries of mine, some are students I have taught. Several I have worked with in different ways over the years.

In terms of proposing a new piece from outside the Collections, my first thought related to

something from the original Maker's Eye exhibition – Emmanuel Cooper's inclusion of a Triumph motorcycle. This struck me at the time as an exciting contrast to all the obviously 'hand-made' things. I tend to have more interest in industrially manufactured objects, precisely because I can't make them myself.

I am also interested in how the motorcycle illustrated a lot of what the UK was about, culturally and industrially, then and now. The UK still has a number of thriving cottage industries (including the current iteration of Triumph), where things are typically made in smaller batches, sometimes bespoke, combining newer technologies with a passion for making high-quality objects alongside a raft of craft skills.

On reflection, I felt a responsibility to add something to the Collections that would further the stories already embedded within them, and that I should propose a piece

of contemporary furniture that illustrates a current attitude and maker. I chose a coat rack designed and made by Max Frommeld, made from ash wood, powder-coated steel tube and marble. It formed part of a group of objects he made for an exhibition at the Aram Gallery in 2017 and was part-funded through the furniture design award from The Arts Foundation. The exhibition was called Making A Living, a title that expresses an element of his concerns as an emerging practitioner.

Selected Objects



Dish
David Pye, 1976
Carved English walnut wood
W8

1. SS37
Peter Collingwood, 1977
Woven mohair, horsehair and
Norwegian spaelsan wool
T22 (Image: Heini Schneebebel)

Round Fruit Basket
David Drew, 1979
Unstripped Somerset willow
W27

Three Flat Jugs
Steven Newell, 1979
Blown lead glass
G21

Black Ladder with Balloon
Pierre Degen and
Rosalind Perry, 1983
Wood, rubber inner tube, iron
wire, rubber balloon and paint
J160



C3 Stacking Chairs
David Colwell, 1986
Steam-bent ash wood, lacquered
kiln-dried sycamore
W70, W71

Compass
Thomas Eisl, 1989
Black rubber with built-in
compass
J214

Grape Trap
Hans Stofer, 1993
Spot-welded and blackened
mild steel
M53

Swollen
Emma Woffenden, 1996
Free-blown and cast glass
G84

Stile
Richard Slee, 1997
Hand-built earthenware,
sprayed glaze
P451

Group of Objects
Around 2000
Elizabeth Callinicos
Hand-made and found objects
J276



2. Gob
Alison Britton, 2004
Hand-built earthenware and
glaze
P486 (Image: Heini Schneebebel)

Miss Ramirez
El Ultimo Grito, 2006
Pressure-moulded cork and latex,
steel tube, roll wheels and leather
W155

The Stuff of Memory; Round head, tapered handle
Simone ten Hompel, 2010
Hand-formed silver
2013.12

3. Low Table (from 'Christmas Tree' project)
Fabien Cappello, 2011
Hand-sawn and machine-carved
recycled Christmas tree
W163 (Image: Todd-White)

James Maskrey Glass Maker



Website

sunderland.ac.uk/about/staff/
creative-arts/jamesmaskrey

My interpretation of craft has changed over years of making. My original approach was geared around the mastery and refinement of technique in a very traditional way. Spending hours honing fixed and strict skills appealed, as did the discipline of doing so. Over time, I found this restrictive to my creativity and originality. I found myself searching for my own voice, trying to pull away from a technique-laden world into a more expressive one. I don't look at this as time wasted; my early investment in technique provided me with a good toolbox.

Now, understanding material is the driving force, understanding not so much how but why – not following a firm set of steps or rules but learning how the material works and thinking about that, feeling it, understanding it, working with it, searching for a feeling of symbiosis. Beyond that comes the depth of an object, the point at which it seems to have more to say than simply form or function – a personal feeling that there is more to the object than might initially meet the eye.

Some of my selection reflects my original, technically-driven material theology, but other selections interested me in their subject matter – something 'beyond the making', sometimes playful, sometimes narrative. Some objects were visually captivating, odd, strange or quirky. I felt like they had a bigger story, more layers, more depth. Some asked questions.

I live in quite a glass-laden world. In my selection, I tried to look further than my own back yard and use the experience to question and expand my tastes and ideals, while trying to remain true to my love of materials and techniques. I made a very visual selection – objects leapt out, had instant appeal, based on my inquisitiveness, the making, use of materials, sometimes a combination of these.

Retrospectively, I have thought about other pieces that didn't make my cut with some regret. I also wished I could have viewed some of the pieces 'in the flesh'. On a different day, I may have made different decisions but with each choice came a moment of contemplation, a review and ultimately an evaluated decision. This process taught me a lot about myself and the plethora of remarkable objects that are held within these wonderful Collections.

Selected Objects



Box and lid

David Pye, 1976
Turned and cut kingwood
W12

Hand Mirror with Carved Back and Fine Gold Inlay

Robert Legg, 1978
Turned and carved mild steel, gold inlay
M20

Porcelain Handled Bowl

Nick Homoky, 1981
Thrown oxidised porcelain, carved and inlaid with black stain
P290

1. Working Drawing, 'Five Artists Reflect on Their Waning Powers

Paul Spooner, 1983
AM444 (Image: Stokes Photo Ltd)

'Currant Drying Shed' On Wheels, Candle Powered Drying System

Hazel Jones, 1989
Cut, shaped and soldered silver, copper, brass and steel
M46

Bamboo Box

Tessa Clegg, 1999
Cast, ground and polished glass
G86



Tower

Jean Davey Winter, 1992
Brass sheets and brass wire
T110

Tower

Jean Davey Winter, 1992
Canvas sheets, linen thread and steel
T111

Last Night the Moon...

Ewan Clayton, 1994
Gouache and watercolours on black Fabriano paper
B52

Construction

Robert Cooper, 1994
Found rusted metal, flint, pebbles, ceramic fragments, cement medium and sealing agent
M55

2. Large Hexagonal Wavy Bowl No. 1

Keiko Mukaide, 1996
Fused crystal glass strings
G83 (Image: Todd-White)

64 Compartment

Grainne Morton, 1998
Found objects, copper and acrylic
J254



3. How To Make A Commercial, Part I: "Cliché" – Bottled Silver Sheep

Laura Potter, 1998
Cast silver, ready-made glass bottles and model grass
J255 (Image: Todd-White)

Hundreds and Thousands

Angela O'Kelly, 1999
Financial Times newspaper, piano wire, fine silver and Mokuba paper
J263

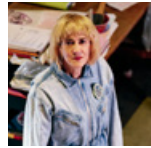
Aqua-Poesy VII

2002
Hiroshi Suzuki
Hammer raised fine silver
M71

Padlock (from Ballet to Remember series)

Maria Miliitsi, 2009–10
Found object and lost wax cast silver
J293

Freddie Robins Textile Artist



Website
freddierobins.com

What does craft mean to me? I easily found my answers in the objects that I selected from the Crafts Council Collections. Articulating this is a harder process.

Craft is giving attention. It is an activity, an active discipline. It is all about doing, making, 'thinking through making', through physically and emotionally knowing your materials and processes. As Tanya Harrod put it, "Craft is a tool to think through".¹ It is intelligent. It has integrity.

Craft means power. It is a powerful activity. Participation in craft has strong links to improved psychological wellbeing. It can build communities. Craft has economic power.²

Exhibitions of craft, particularly textiles, have huge pulling power. The power of craft is so great that the word can strike fear. The term continues to be contested and is a 'turn off' for some. The gatekeepers of opportunity often

use it to exclude. Artists often fiercely deny any relationship with it for fear of exclusion. However, as Glenn Adamson wrote, "for all that craft is an embarrassment for the construct of modern art, it seems that the art world cannot do without it".³ The design world cannot do without it either.

Peter Dormer asked, "Why is craft intellectually inconvenient in modern and contemporary art?"⁴ Craft as a commitment to skill, material and process still presents this inconvenience. Despite its power, craft remains the creative underdog – making it rich territory for subversion. When I revisit my selection, the most commonly shared attribute is 'subversion'.

I love objects that I can wear, touch, use or simply look at. I love the stillness and silence of objects. They are constant and dependable. They are evidence that I exist, that others exist. For me, craft is an inclusive and open-minded arena for creativity and self-expression. It

doesn't put up boundaries. Craft has never told me what I can, or cannot, do.

The most explicit expression of what craft means to me can be found in the two most recently made objects in my selection. They both use text, inexpensive materials and are not unique objects – Anthony Burrill's screen-printed handbill, *Our Future is in the Making*⁵ and Tatty Devine's *I AM HERE* laser-cut acrylic necklace. Both make short, bold statements, illustrating the necessity of hope. They reiterate my belief in people and the positive, life-affirming act of making – a way to take control.

¹ Tanya Harrod speaking at Craft: Phyllida Barlow and Tanya Harrod, Documents of Contemporary Art, Whitechapel Gallery, London, 29 November 2018

² According to data from Measuring the Craft Economy (2014) by TBR for the Crafts Council, the craft economy generated nearly £3.4 billion for the UK economy in 2012 alone.

³ Glenn Adamson, Thinking Through Craft, (Berg, 2007), p163.

⁴ Peter Dormer, The Culture of Craft, (Manchester University Press, 1997), p3.

⁵ Anthony Burrill was commissioned to print his handbills in the House of Commons to launch the publication of the Crafts Council's *Our Future is in the Making: An Education Manifesto for Craft and Making*, 10 November 2014.

Selected Objects



Section of Rainbow
Ann Sutton, 1974
Chain-linked wool
T1

1. 1-11 Floor Pad
Ann Sutton, 1974
Machine-knitted wool and Dacron
T6 (Image: John Hammond)

2. Hammond Match Pin
Gary Wright, 1976
Lost wax cast silver
J49 (Image: Todd-White)

Allsorts
Judith Robson, 1977
Painted birch plywood
J34

Diminishing Macrogauze
Peter Collingwood, 1981
Woven linen and steel rods
T53

22 In 1 Armpiece
Caroline Broadhead, 1984
Cotton fabric and nylon line
J235



D.I.Y.
Lynn Settrington, 1992
Hand-quilted cotton cambric and thread, polyester wadding
T116

Allerseelen
Hans Stofer, 1994
Blackened, waxed and welded mild steel, carved olive stone heads
J236

Stile
Richard Slee, 1997
Hand-built earthenware, sprayed glaze
P451

Eartab
Laura Potter, 1998
Silver
HC1089

Room Temperature
Lin Cheung, 2007
Hand-folded photo-etched sterling silver, acrylic, and glass thermometer
M79



Spoonie Collection: Silver Plate Spoon and Pewter
David Clarke, 2011
Silver spoons and hand-formed pewter
M90

Diamonds Brooch
Katy Hackney, 2012
Hand-carved, cut, polished and painted wood offcuts
2013.4

3. Handbill, Our Future is in the Making
Anthony Burrill, 2014
Screen-printed paper
AM484 (Image: tokes Photo Ltd)

I AM HERE Necklace (1/50)
Tatty Devine, 2015
Laser-cut acrylic and non-precious metal
2018.13

Matt Smith Ceramist

The desire to make, and the ability to create what I want or need, is something that I grew up with and continually return to. Being able to make something yourself allows objects to be created with unique voices and from individual viewpoints.

This individuality gives craft a very personal connection – it can be hard to separate the maker from the object. I'm fortunate to own a few pieces by people I both like and whose work I admire, and my daily interaction with those objects provides much more than a functional interaction.

Craft knows few boundaries – in collections of applied arts or ethnographic museums, craft is used repeatedly to solve quotidian problems and provide beauty. It helps us and elevates what we do. Craft reminds me of what we have in common. While we may have individual voices, we learn from each other.



Website
mattjsmith.com

Selected Objects



1. Flattened Pot on Foot
Hans Coper, 1972
Wheel-thrown and joined
oxidised stoneware,
manganese glaze
P40 (Image: John Hammond)

2. Bright Side
Mary Farmer, 1979
Woven cotton and wool
T67 (Image: Heini Schneebeli)

Porcelain Winged Bowl
Colin Pearson, 1980
Wheel-thrown reduced
porcelain, copper manganese
glaze
P239

Small Yellow Bowl
Lucie Rie, 1983–84
Wheel-thrown oxidised
porcelain, American
pigment glaze
P344



Rectangular Bowl
Jim Partridge, 1985
Scorched and turned green oak
W66

Tufted Rug No. 80
Helen Yardley, 1986
Tufted wool and cotton
T88

3. Venus et Amour
Philip Eglin, 1990
Soft slab-built T Material clay,
white slip and lead glaze
P392 (Image: Ian Dobbie)

Coffee Set
Carol McNicoll, 1991
Hand-built earthenware, glaze
P394

Bound
Steven Follen, 1994
Softwood form coiled in steel
wire
M59

Crabstock Teapot
Walter Keeler, 1998
Thrown white earthenware, glaze
P455

The rationale for my selection is difficult to pin down. Starting with Rie and Coper, the works of Pearson and Partridge seemed a natural aesthetic fit. While I adore their simplicity of form, it was the figurative works of Dixon, Eglin, McNicoll and Curneen that influenced my own practice and needed to be included. The cross-border movement of Rie and Coper was echoed in the hybridity of Kaur's work and the politics of Follen's practice. I selected works by Keeler, Peterson, Yardley and Farmer since, while I covet them, I really want to see how they interact with each other and the other objects selected. While many of us in craft work alone, when we get together interesting things happen.



Standing Figure
Claire Curneen, 1999
Hand-built porcelain, glaze
P465

Their Finest Hour
Stephen Dixon, 2004
Slab-built T Material clay,
coloured slips and lead glaze
2013.18

Crocheted brooch
Lina Peterson, 2008
Lost-wax cast oxidised silver,
crocheted wool and stainless
steel
HC400

Carpet/brush
Jasleen Kaur, 2010
Found objects
HC743

Esna Su Weaver



Website
esnasu.co.uk

Craft is permeable. It is the meeting and fusing point of different stories, disciplines and techniques. I trained as a jewellery designer but cannot define my practice so easily. My wearable pieces are sculptural embodiments of political and personal narratives, which come to life through performance and interaction.

Selecting works for Maker's Eye was a journey through history; 1,700 pieces from across the world, showcasing the transformation and interplay of skills, materials and technologies. I chose pieces that resonate with me as a maker and a viewer, pieces I have seen and been inspired by. Alistair McCallum, Peter Chang and Hiroshi Suzuki's works poignantly express that fluid essence of craft. Raised from a single sheet, Suzuki's Aqua Poesy VII connects a European aesthetic and inspirations from Japan to form vigorous waves. Castro Smith applies his metalsmith training to reinvent signet rings, engraving their entire surface with motifs evoking a myriad of inspirations.

Selected Objects



Gyro Bracelet
David Watkins, 1974
Machine formed acrylic and gold
J14

Big Green Jug
Alison Britton, 1979
Oxidised earthenware, glaze
P235

Tall Stoneware Bottle
Richard Batterham, 1983
Wheel-thrown stoneware, glaze
P353

22 In 1 Armpiece
Caroline Broadhead, 1984
Cotton fabric and nylon line
J235

Bracelet
Peter Chang, 1987
Carved Styrofoam, papier
mâché, acrylic, PVC, aluminium
and steel
J187

Brooch
Jacqueline Mina, 1992
Partially oxidised 18 carat gold
and platinum mesh fusion inlay
J234

Craft is my sore hands. It is the physical journey of making, the material experience of touching. At first, my mother refused to teach me the traditional Turkish technique of weaving hasir (wicker), a painful process. This method imparts my pieces with the rough and tangled nature of the stories they tell.

I selected Adi Toch's Oil Drizzler for its complex use of silver, which creates an ambiguous material requesting intimate exploration. Lina Peterson's Crocheted Brooch articulates a dialogue between textures, translating crocheting into metalwork and wood into silver. Silver Plate Spoon and Pewter illustrates how David Clarke subverts silversmithing by creating pieces that playfully combine used objects with high craftsmanship.

Craft is personal. The act of cutting, weaving and knitting was a relief, a way to mend and give shape to my story and those surrounding me. Craft is made for many different reasons

but, at heart, it is a repository for memory and a tool for expression. My pieces evoke the past – traditions and possessions that are lost in displacement – through shapes materialising memory and change.

Adam Buick's Journey Jar is a simple yet evocative piece that speaks of personal landscapes, connection and change. Alison Britton singularly incised and painted Big Green Jug, a ceramic sculpture that creates a canvas with changing perspectives and angles.

The pieces I chose are each a part of my living interaction with craft, mediating who I am and what I've experienced.



Mokume Gane Bowl
Alistair McCallum, 1998
Spun patinated silver and metal
M63

Transition 39
Naoko Sato, 2002
Cast, slumped and polished
glass
G96

Aqua-Poesy VII
Hiroshi Suzuki, 2002
Hammer raised fine silver
M71

1. Crocheted brooch
Lina Peterson, 2008
Lost-wax cast oxidised silver,
crocheted wool and stainless
steel
HC400 (Image: Stokes Photo Ltd)

Third Hand (from Ballet to Remember Series)
Maria Miliitsi, 2009–10
Found object and lost wax
cast silver
J291



Hollow-form
Jessica Turrell, 2010
Electroformed, blackened
copper, and cotton string
J303

Spoonie Collection: American Silver Spoon and Pewter
David Clarke, 2011
Silver spoons and hand-formed
pewter
M91

2. Oil Drizzler
Adi Toch, 2012
Spun, raised and soldered
Britannia silver
M92 (Image: Stokes Photo Ltd)

3. Journey Jar
Adam Buick, 2014
Coloured stoneware with
inlaid porcelain
2015.6 (Image: Todd-White)

Simone ten Hompel Metalworker



Website
tenhompel.com

I felt humbled and proud to be invited to make a selection, and wondered whether I know enough. I only have a history in this country since the late 1980s/early 1990s, when I left the Royal College of Art. I remember thinking, if I had to choose work that is significant to a period, and I can only use these 30 years, then I wanted to have a plan.

I jotted down a couple of names that were significant. And I decided I didn't want to choose people I work with or people I've taught – that's too close to have a non-biased perspective. I needed to have a principle or system that I could bounce off. The most relevant is obviously, how did this work resonate with me? Maybe the overarching principle is what reaction these things have caused in me. They all are obvious to me having seen people work, how they developed, or just outright admiration of how stunning that work is.

In the last 10 years, craft, design and fine art have come closer together. Michael Rowe has a fantastic quote, that I like to refer to. He says, he goes beyond the boundaries in order to report back. This sort of debate, going to look into design or fine art and bringing certain qualities, aspects or principles into craft making, happens much more now.

Looking forward, I'm sure that digital will have a bigger input. I'm not interested in digital work, I like the hand, the slowness, the rhythm of my heart that goes through me and into the work. But digital work, computer-generated work, rapid prototyping and 3D printing could have the same sensitivity. My hands are my mouth, they are the way into the metal and become the language. And that works for me.

Selected Objects



Samurai Square

David Watkins, 1981
Steel wire coated in red neoprene
J172

Plate

Janice Tchalenko, 1984
Wheel-thrown earthenware
and palette of glazes
HC161

1. Blue Flower Bowl

Janice Tchalenko, 1985
Wheel-thrown reduced
stoneware, glaze
P374

Bowl

Janice Tchalenko, 1986
Wheel-thrown earthenware, glaze
HC2

Sphere

Elisabeth Holder, 1987
Crumpled and pressed copper
foil, solder and stainless steel rod
J191



2. Hemisphere

Elisabeth Holder, 1987
Crumpled and compressed fine
silver foil, and stainless steel rod
J192

Prototype XL1 Chair

Michael Marriott, 1991
Reclaimed oak and tea chest
plywood
W100

Red Figure

Dawn Dupree, 1994
Dyed, silk-screen printed and
painted cotton drill
T118a

Yellow Figure

Dawn Dupree, 1994
Dyed, silk-screen printed and
painted cotton drill
T118b

Hand of Good, Hand of God

Freddie Robins, 1997
Machine-knitted Shetland wool
T165



'Anne' Table Leg Sample

Gareth Neal, 2007
CNC-milled and hand-carved
walnut wood
HC1070

Poster, British Jewellery 1960–1985 & German Jewellery

Paul McAlinden, Peter Campbell,
David Cripps and Otto Kunzli, 1989
AM466

Poster, Objects of Our Time

John Rushworth/Pentagram and
Kelvin Murray, Kelvin Murray
AM473

3- Poster, No Picnic

Angus Hyland/Pentagram
and Jun Maejima, 1998
AM474

Acquisition Proposals for the Crafts Council Collection

The maker-selectors were invited to take on the role of acquisition advisor and propose a new or recent work for the Collection. Each selector identified a particular moment in the trajectory of contemporary craft, that they felt would add to the Collection's narrative.



Unnecessaries

Eri Funazaki (binding) & Danny Flynn (words and print)
2017–18

Goatskin, vellum leather, letterpress print, onlay, gold and white gold leaf
2019.13
Purchase supported by Art Fund
Proposed for acquisition by Angela James

“The work is a perfect marriage of skills and Funazaki and Flynn’s senses of humour. The press work is good and the binding and box making is high quality. This is a very good example of why bookbinding should be treated as applied art. It covers several disciplines and is well-crafted, interesting and amusing.”
– Angela James



Cardboard (Wellpappe)

David Bielandler
2015

White gold and silver
2019.10
Purchase supported by Art Fund
Proposed for acquisition by
Caroline Broadhead

“Bielandler’s ‘cardboard’ bracelet displays extraordinary mastery. There are many stories of deception and fraudulent practice in jewellery, with materials designed to imitate more valuable ones. Making gold look like cardboard is an inversion of this. We are invited to consider what is valuable –the importance of play and humour and high craftsmanship.”
– Caroline Broadhead



Golden Heart Ring

Castro Smith
2019

18 carat yellow gold and blue rhodium
2019.11
Purchase supported by Art Fund
Proposed for acquisition by Esna Su

“Smith is particularly well-known for his signet rings, which he uses as a canvas for his drawings. He hand engraves the entire surface using hand-made chisels. His inspirations range from natural history to British mythology, and a naturalistic style inspired by his training with Kenji Ito. He is a unique jeweller, taking traditional engraving skills beyond expectations.”
– Esna Su



Craft Kills

Freddie Robins
2001

Machine-knitted wool and knitting needles
2019.21
Purchase supported by Art Fund
Proposed for acquisition by Freddie Robins

“This piece is a self-portrait based on the well-recognised image of Saint Sebastian being martyred. I’m concerned with the stereotypical image of knitting as a passive, benign activity. What if craft was considered dangerous or subversive? Since September 11th and its aftermath, you can no longer fly with knitting needles in hand luggage. Knitting is now classed as a dangerous activity.”
– Freddie Robins



Rustic Stool series

Mark Laban
2017

Valchromat (coloured MDF)
2019.14:1–5
Purchase supported by Art Fund
Proposed for acquisition by Ineke Hans

“Laban is an experimental furniture designer and maker. His Rustic Collection is made by CNC machines but, for me, the work radiates the ruralness and individuality of crafted furniture, like the straw-backed chairs from Orkney and the wicker chairs made by bodgers in Buckinghamshire. They all require deep knowledge of the material and its capabilities.”
– Ineke Hans



Amulet

Kate Haywood
2016

Porcelain, silk, steel and gold leaf
2019.16
Purchase supported by Art Fund
Proposed for acquisition by James Maskrey

“I was immediately drawn to Haywood’s approach to materials and process resulting in objects that invite us to question their history and function. Playful yet sophisticated, her visual language draws on many resources. This piece is considered, sympathetic and beautifully finished. It celebrates all the qualities of great craftsmanship with an added depth of narrative.”
– James Maskrey



Suitcase Foundry

Will Shannon
2009

Mixed media, including found objects
2019.15
Purchase supported by Art Fund
Proposed for acquisition by John Grayson

“Shannon’s fictionalised workplaces and enactment of the role of different craftspeople epitomise several themes. The resurgence of interest in craft, globalised manufacturing, the blurring of boundaries between art, design and craft, and the exploration of process are all hinted at in this work.”

– John Grayson



Camber-Esker Vessel

Sara Flynn
2015

Porcelain
2019.18
Purchase supported by Art Fund
and a donation from Sir Nicholas
and Judith Goodison
Proposed for acquisition by Matt Smith

“Flynn has worked with thrown porcelain for a long time and her material knowledge is evident. The knowledge gleaned from experimentation directly informs the possibilities of subsequent works. I see her as a modern link between Lucie Rie and Hans Coper. Her work is a testament to a sustained practice, which allows her to produce highly accomplished and beautiful work.”

– Matt Smith



Caiaphas Wreath

Rozanne Hawksley
2007-2015

Silk, crab shells, leather, pearls and taxidermy bones
2019.12
Purchase supported by Art Fund
Proposed for acquisition by
Michael Brennand-Wood

“Hawksley has had a significant influence on other makers. She constantly refines and develops themes, trying to get pieces exactly right and is concerned that work is resolved and placed in a collection where it will be looked after and accessible. Innovation in craft requires both expressive and constructional voices. Hawksley’s work exhibits a synthesis of these.”

– Michael Brennand-Wood



Clothes Rack

Max Frommelt
2017

Marble, ash, powder-coated steel and brass
2019.17
Purchase supported by Art Fund
Proposed for acquisition by Michael Marriott

“Frommelt is part of a new generation of furniture designers and makers using craft skills. This piece is a good illustration of a current generation of makers who are designers by training but whose practice is defined by innovative use of materials and exploring manufacturing techniques to create refined, sculptural yet functional pieces. His works are rich and inventive.”

– Michael Marriott



Large Cup with Handle

Julian Stair
2018

Coiled and thrown stoneware, glaze
2019.20
Purchase supported by Art Fund
Proposed for acquisition by
Simone ten Hompel

“This work, juxtaposing scaled-up versions of ceramic everyday objects with smaller works, represents Stair’s current thinking and contrasts with his earlier works. These pieces suggest that craft can go beyond being about the hand-made, and is about skill and strength of thinking. Stair combines intellect with an empathetic material understanding.”

– Simone ten Hompel



Armitage Shanks Closet/Pan Mould

2019

Armitage Shanks (Ideal Standard MENA)
Lafarge plaster
HC.2020.1
Donated by Armitage Shanks
Proposed for acquisition by Assemble
(Amica Dall & Giles Smith)

“Visiting the Armitage Shanks factory, we were inspired by the skill and expertise we witnessed in the mould-making workshop. Every toilet made there is the result of mechanised processes combined with the highly skilled labour of a long line of people, all of whom have an extraordinary depth of knowledge about clay. This mould exemplifies the craft that goes into making everyday objects.”

– Amica Dall & Giles Smith



Cup on a Floating Ground

Julian Stair
2018

Coloured porcelain, glaze, polyurethane, lime, marble powder, pigment and conservation grade wax
2019.19
Purchase supported by Art Fund
Proposed for acquisition by
Simone ten Hompel



Untitled

Takuro Kuwata
2015

Hand-built porcelain, glaze, pigment, steel, and lacquer
Loan courtesy of Alison Jacques Gallery, London
Proposed for acquisition by Neil Brownsword

“This work epitomises my understanding of craft, via its connection to understanding heritage and exploration of materiality, creating new tensions between the past and present. Kuwata reworks traditions such as ishi-haze (inserting stones into the surface of the body/ glaze) and kairagi (deliberately inducing patchy glazing), bringing together happenstance, control and material mastery.”

– Neil Brownsword

Acknowledgements

Curator-selectors

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Matt Smith
Esna Su
Simone ten Hompel

Crafts Council Project Team

Annabelle Campbell
Curator: Creative Projects & Partnerships
Uli Gamper
Projects Curator
Louise Kelly
Brand and Marketing Manager
Alasdair Lawrence
Collections Documentation Officer
Maddie McCann
Exhibitions & Collections Coordinator
Chloe Patrickson
Marketing Officer
Jill Read
Head of Communications
Deborah Ridley
Collections Manager
Sarah Turner
Projects Curator

Exhibition design

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**Which objects and stories speak to you?
Can you choose a favourite?
Share your stories of craft using #MakersEye**

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Cover Images: Left to Right

Collected Elements, Rushton
Aust, 1989–90, Hand-painted,
printed and stitched fabrics, T97.
Selected by Neil Brownsword

Dish, David Pye, 1976, Carved
English walnut wood, W8.
Selected by John Grayson and
Michael Marriott

Small Yellow Bowl, Lucie Rie,
1983–84, Wheel-thrown oxidised
porcelain, American pigment
glaze, P344. Selected by Matt
Smith

Golden Heart Ring, Castro
Smith, 2019, Purchase supported
by Art Fund. Proposed for
acquisition by Esna Su

Guardian, Claire Curneen,
2011, Hand-built porcelain,
transfers and gold lustre, 2015.1.
(illustration) Selected by Michael
Brennand-Wood

Sphere, Elisabeth Holder, 1987,
Crumpled and pressed copper
foil, solder and stainless steel rod,
J191. Selected by Simone ten
Hompel

Flattened Pot on Foot,
Hans Coper, 1972, Wheel-thrown
and joined oxidised stoneware,
manganese glaze, P40.
Selected by Matt Smith

Stile, Richard Slee, 1997, Hand-
built earthenware, sprayed glaze,
P451. Selected by Freddie Robins
and Michael Marriott

**Spoonie Collection: Silver Plate
Spoon and Pewter**, David Clarke,
2011, Silver spoon and hand-
formed pewter, M89. (illustration)
Selected by Caroline Broadhead
and John Grayson

Pussyhat, Abbey Gans Mather,
2016, Knitted Valley Yarns merino
and alpaca blend, 2018.8.
Selected by Caroline Broadhead

**Although the Puff Adder
Cannot Fly it has Caught the
Hornbill (Ashanti Proverb)**,
Gillian Lowndes, 1986, Mild steel,
Egyptian paste, nichrome wire
and clinker, P384. Selected by
Neil Brownsword

Prototype XL1 Chair, Michael
Marriott, 1991, Reclaimed oak
and tea chest plywood, W100.
Selected by Ineke Hans and
Simone ten Hompel



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