

| moving forward

Catalogue of an exhibition held at the Crafts Study Centre, 27 August 2019 to 15 August 2020

© Crafts Study Centre

Crafts Study Centre, University for the Creative Arts, Falkner Road, Farnham, Surrey GU9 7DS

Organising Curators: **Greta Bertram and Professor Simon Olding**

Supporting Curator: **Sarah Steel**

Archives Advisor: **Shirley Dixon**

Design: **David Hyde**

Administration: **Margaret Madden and Ingrid Stocker**

Transport: **Mark Watson**

Installation: **Messum's Wiltshire and Loucia Manopoulou**

| contents:

Introduction	3
Glenn Adamson	5
Felicity Aylieff	6
Nick Barberton	8
Matthew Burt	9
Alison Britton	10
Pat Carter	13
Deirdre Figueiredo	15
Christopher Frayling	17
Sarah Griffin	18
Paul Harper	20
Victoria Kelley	22
Cherry Ann Knott	24
Stephen Knott	26
Lesley Millar	29
John Neilson	31
Tim Parry-Williams	33
Andrew Renton	35
Sharon Ting	37
Edward Wates	38
Ben Williams	40

The founders of the Crafts Study Centre hoped that it would in time become a three-way resource: for makers, for scholars, and for a much-needed conversation between them; this fiftieth birthday is an opportunity for the CSC to enjoy its real achievements where all three are concerned – and to re-appraise these achievements in the light of a particularly dynamic half century of craft activity and craft thinking.

Christopher Frayling

moving forward

the crafts study centre at 50

The Crafts Study Centre was founded as a charity on 1 April 1970 as a research and study collection of modern British craft. Robin Tanner wrote that it emerged 'painfully, slowly and with characteristically English altruism and amateurishness... as a collection of the best work of the 20th century artist-craftsman... not just a museum collection, but one that, augmented by craftsmen's records, writings and papers, could be handled and seriously studied and enjoyed'. That has been the credo of the Crafts Study Centre throughout its history.

The collection was located at first in The Holburne of Menstrie Museum, Bath (now The Holburne Museum of Art). The collections were overseen by a board of Trustees comprising distinguished makers, educators and curators. The founder Chair was the teacher Ewart Uncles, and the founding Trustees included the potter Henry Hammond (who taught at the West Surrey College of Art & Design, the precursor institution to today's University for the Creative Arts) and the textile designer Marianne Straub. The Centre's founder Curator was Barley Roscoe MBE (herself a graduate of the WSCAD), setting up the CSC within the Holburne during her Directorship there (1986 – 1999).

The collections of the Crafts Study Centre were relocated to Farnham in the year 2000, enabling them to be seen and studied in the context of a specialist arts university. The Crafts Study Centre today plays a unique role as the university museum of modern craft in the UK.

In order to celebrate 50 years as a charitable organisation, the current Trustees and members of the Centre's Acquisitions Committee have each selected a group of objects that are of particular interest to them and their fields of study in modern craft. The exhibition is therefore a personal testimony as well as a sweep over the collections. It is a way of looking at the collections from the perspectives of the makers, curators and educationalists who have assembled the archives and objects for research and posterity. Objects and archives from across the range of the museum indicate its strengths and depths, and tell a history of the museum through its materials and the personal records of makers.

As Alison Britton, the Chair of the Crafts Study Centre observes, the exhibition shows 'how craft moves forward through its uses of history, looking and comparing, in pursuit of a skilful contemporary relevance'.



Photograph taken by CSC Trustee
Cherry Ann Knott in the gardens of the
Holburne Museum in summer 1990.

*Clockwise from left front: Alan Peters, Peter Sarginson,
Marianne Straub, John Leach, Barley Roscoe,
Christopher Frayling, Susan Bosence, Heather Child*

glenn adamson:

Trustee: 2008 – 2013

Chair: 2010 – 2013

The Crafts Study Centre is a memory bank – a place that preserves British crafts of the past, so that they may live on into the future.

Dr Glenn Adamson is a curator and writer at the intersection of craft, design history and contemporary art, and is Senior Scholar at the Yale Center for British Art, New Haven, USA.

Japanese stoneware bowl with red and green enamel on white slip, from Bernard Leach's source collection, 18th century.

Maker unknown

P.79.56

felicity aylieff:

Acquisitions: 2008 – present

The criteria for my selection of ceramic objects for this exhibition was very straightforward. The pieces had to resonate with me personally, either through the story they told or the language used in their 'making'. I did not expect that I would be waylaid by some of the works that unexpectedly made the final cut, but that is the joy of spending time looking and interrogating objects and finding out about their history and often their hidden pasts. It was interesting to have my occasional preconceptions confronted and my eyes opened by new discoveries!

Looking at my selection I see that they are linked through their individual ease of expression either in the handling of the clay as in Yasuda's thrown bowl, sensual in form with its seductive rich celadon glaze, or in the contemporary handling of traditional decorative techniques, close to my own research enquiry, and particularly pertinent to the recent acquisitions of pieces by Simon Carroll, Philip Eglin and Dylan Bowen. In the vase by Bowen the vertical looped slip design is like thick black treacle. Trained onto a white ground, it makes a strong graphic statement going from top to bottom. A similar looped image appears effortlessly trailed horizontally across Eglin's press-moulded jug. Continuing the monochromatic theme, Carroll has used slip applied with a coarse brush and, doing away with the conventions of traditional ceramic decorative composition, his bold, fluid marks create abstract imagery on the surface of his thrown,

altered and slabbed form. Pre-dating all of the above in her unorthodox preoccupation with sculptural form, and with a determination to do away with the notion of pottery as craft, is Gillian Lowndes. In my early career as a maker in the 1980s I saw her piece *Single Hook Figure*, and thought it refreshingly new and inspirational and it continues to delight me.

Emmanuel Cooper has not only been extremely important to my 'thinking' and career but was a significant figure in the ceramic community and academia. The inclusion of his buckets is an acknowledgment of this. Similarly, Lucie Rie has had a momentous impact on the history of the discipline. Her very desirable and sublime black cup and saucer has an ease and grace in its design and making. Perhaps personally less desirable, but totally intriguing are the cups and saucers made as prototypes for the Leach production, of which I was previously unaware. Made robustly in red clay their appeal and selection is more to do with their 'homely' practical quality rather than their aesthetic. But this is not the case with the Bernard Leach bowl with its leaping hare deftly carved in its centre. Made after his study of Song dynasty Chinese bowls, he captures the life and spirit of the hare in motion with superb fluency and elegance.

Hidden from sight on the bottom shelf of the ceramic store I was astonished to find a jar from Hubei in China, originally made as 'packaging' for selling salted vegetables. The jar formed part of Leach's personal collection and was

used for his own research. Such ash glazed jars were made from low firing stoneware clay, coated with white slip and carved with a confident, fluid line that can only come through repetition of process and familiarity with the subject. I was excited by this example as I also have a number of my own, scavenged from markets in China, that sit as inspiration in my studio in Jingdezhen. I can understand how Leach must have enjoyed the immediacy of the drawn line and the simple, effective process of carving to create an image, such eloquence I can only strive for in my own work.

Professor Felicity Aylieff is a ceramicist and Professor of Ceramics & Glass at the Royal College of Art.

Porcelain bowl with a celadon glaze, c.1950.

Bernard Leach
P.74.6

Earthenware coffee cup and saucer, 1936.

Bernard Leach
P.74.101.a.i-ii

Earthenware coffee cup and saucer with slip decoration, 1933.

Bernard Leach
P.75.45.d and P.75.45.m

Earthenware peasant jar, from Bernard Leach's source collection, c.1900.

Maker unknown
P.79.8

Porcelain platter with a celadon glaze, c.2005.

Takeshi Yasuda
2005.1

Stoneware cup and saucer with a black iron-bearing stoneware glaze.

Lucie Rie
2005.8 and 2005.28

Stoneware bowl with a black and white pitted volcanic glaze, 2005.

Emmanuel Cooper
2005.24

Thrown and altered stoneware vessel with slipware decoration, c.2013.

Dylan Bowen
2013.10

Single Hook Figure, sliced loofah dipped in grey slip, 1991.

Gillian Lowndes
2013.14
In memory of Amanda Fielding

Square Vessel Rounded Feet, hand-built ceramic vessel, 2005.

Simon Carroll
2015.8

Ceramic jug, Swirl, with trailed slip decoration, 2015.

Philip Eglin
2018.1

nick barborton:

Acquisitions: 2004 – present

David Pye wrote books about workmanship. Workmanship of risk and the workmanship of certainty. In this double bowl from English walnut I see Pye using his carving machine to define perfection in the risk of certainty. Yes, one turns it over and sees the workmanship of risk, but it does not disappoint. The wood is sound and predictable, the tools are sharp, as is the intent. A work of art, made from the eye, the hand and the heart.

Nick Barborton is a woodworker.

Oval English walnut double-dish with incised decoration, 1978.

David Pye
F.78.5

matthew burt:

Acquisitions: 2009 – present

David Pye was uncompromisingly intellectual in his approach. He demanded that design thought be central to, and inform, making practice. I have chosen a typical work: a platter, its surface fluted with the delicate brush strokes of a gouge. This is achieved by the use of an ingenious if bulky carving machine of his own invention. Its elaborate construction gave Pye his preferred mechanical solution. The same delicate flutes could be achieved by the skilled hand wielding a sharp gouge. This neatly demonstrates that similar conclusions can be achieved by different routes and it brings parity to those routes. The intellect required to invent and realise Pye's carving machine requires a long incubation. The skills necessary deftly to apply the gouge require a similar incubation. Both defer to their chosen medium of wood, attempting to display something of its essence.

Matthew Burt is a furniture designer and maker with workshops and a shop in Hindon, Wiltshire.

Rectangular elm platter with gouged lines, 1949 – 1950.

David Pye
F.78.14

alison britton:

Trustee: 2006 – present

Chair: 2015 – present

Acquisitions: 2010 – present

The most recent CSC acquisition in my selected group, the Angus Suttie piece, is huge by the usual standards of our ceramics collection. Titled simply *Sculpture*, it was made in 1991 and is 1.13m in height. Suttie was at the centre of what became known as the 'The New Ceramics', a postmodern flourish in the ceramic world discussed in Peter Dormer's book of that title published in 1986. Suttie was an exuberant, prolific, experimental artist who died in his forties in 1992. His exhibiting career only began a decade earlier – he went to art school late after trying to be an actor. No other clay artist I can recall made such an impact with their work in one decade. By the time he died he had been included in major international shows and publications, and in seventeen significant museum collections in the UK, Japan, Australia and Holland.

The oldest, and perhaps smallest, piece in my selection is a tiny six-sided stoneware bowl from the Martin Brothers' pottery, where they specialised in salt glazing and were famous for grotesque and comical bird jars. They started in 1873 in Fulham and then moved to Southhall. The Martin Brothers' studio is the riposte to the many who think that Bernard Leach's studio in St Ives, established in 1920, was the beginning of studio pottery in the UK. This bowl does not link to that great array of tobacco jars with birds heads and winking eyes,

but it is an intense and compact vessel with scratched decoration in the white body, salt glaze bringing out tinges of red at the rim and green in the body, beautiful to hold in the hand.

Clive Bowen's lidded jar is massive by contrast, and was one of the first acquisitions I was directly involved with purchasing – choosing it on a trip with Simon Olding from an array of work in Bowen's Devon studio. Its specialness for me is the custard colour of the white slip under the earthenware glaze. The strokes that interrupt the wet slip surface, in loose but certain decoration, mark the character of his pots.

The chunky rectangular wooden block, with a turned hemispherical bowl in the middle, was made by Jim Partridge in 1988. Although he now works mainly with architectural-scale benches and seating, his early work, after studying at Makepeace's wood college at Parnham, focussed on developing some new language out of the process of wood turning. Often using wet wood, the ensuing movement of the wood, splitting as it dries, was part of the process. He blackens the surface with a blowtorch in order to seal and weather it. Blackened planks feature in traditional Japanese rural architecture.

All my other choices are from the pioneering modernist period, the foundation of the CSC collections. The square box from Denise Wren is a powerful and unusual piece, almost sinister in its colouring, tinged with Art Nouveau, and unlike the work of her contemporaries. I have also picked a

slender brown saucer with sgraffito drawing, and thirteen red ceramic buttons, from Lucie Rie, who excelled in her capacity to make both big and small works seem exactly right; and a 'demonstration sheet' by Edward Johnston showing myriad *wrong* ways of writing the letter 'a', with one *right* one: guess which.

The textiles of Phyllis Barron and Dorothy Larcher, so significant in our collection, are shown in one length of their *Spine* design, bold and monochrome, and a sample page of *Hazlitt* in a beautiful light blue. And I've chosen six textile print samples from Enid Marx, who once worked for them, but also excelled in illustration and graphic design, and documented folk art.

As the current Chair of Trustees, I feel it is a focus of my job to augment our splendid modernist hoard by acquiring postmodern and more recent works with the exacting standards of the earlier objects.

Alison Britton OBE is an acclaimed potter, writer and commentator on modern and contemporary crafts.

Stoneware bowl with a porcelaneous glaze, 1903.

Martin Brothers
P.74.35

Large earthenware lidded jar with sgraffito and painted decoration on a honey-coloured slip, 1990s – 2000s.

Clive Bowen
2011.15.a-b

Rectangular bowl, scorched burr oak, 1988.

Jim Partridge
2006.20.122

Porcelain saucer with sgraffito decoration, c.1955.

Lucie Rie
P.74.25

Hand block-printed organdie length, *Spine*, 1923 – 1940

Phyllis Barron and Dorothy Larcher
T.76.6

Duplicate page from Volume 1 of *Phyllis Barron 1890 – 1964 Dorothy Larcher 1884 – 1952: A record of their block-printed textiles* compiled by Robin Tanner showing the design *Hazlitt* in the 1970s.

Phyllis Barron, Dorothy Larcher and Robin Tanner
2001.1.c.40

Ceramic sculpture, *Tall Form*, c.1991.

Angus Suttie
2018.60

Gift of Jeffrey Weekes

Eight-sided earthenware jar with cover, with pierced, applied and incised decoration, 1930 – 1937.

Denise Wren
P.84.17.a-b

**56 a's made as wrongly as possible,
demonstration sheet written in
Foundational Hand, 1931.**

Edward Johnston

C.86.108

**Selection of glazed earthenware
buttons, 1945 – 1947.**

Lucie Rie

P.95.various

**Hand block-printed textile samples,
including *Ogee, Sea, Hairpin* and
Ashcroft, 1928 – 1933.**

Enid Marx

TS.76.5.a-b, TS.76.12, TS.76.44,

TS.76.47.a-c, TS.76.58.a-c, TS.76.76

pat carter:

Trustee: 1994 – 2019

Vice Chair: 2002 – 2019

In the process of retiring from the Trustee body of the Crafts Study Centre I am looking back over 25 years (has it really been so long?) and at the growth of the organisation, the joy that it has brought me personally, and the people who have contributed so much to the enduring integrity and values that the CSC represents. I have used this opportunity to pay tribute to just a handful of the makers, mainly but not exclusively Trustees whose works are represented in the collection and who have given so generously their professional expertise, their energy and their commitment to make the CSC what it is today.

In the early days of my Trusteeship the CSC shared museum space with the Holburne Museum in Bath, in an imposing Georgian mansion at the end of a fine street of handsome terraces. Here the CSC had been born. A founder Trustee and benefactor was Henry Hammond (Trustee 1970 – 1988), potter and educationist and Head of Department at West Surrey College of Art & Design, Farnham. The link with Farnham was made very early on! He taught at Farnham from 1946 until his retirement in 1980, influencing thousands of students. His extensive archive in the CSC illustrates his life and work, a graceful synthesis of East and West. The making of pots often came secondary to his full-time teaching role, but his best work shows his exceptional draughtsmanship and painterly skills.

Alan Peters (Trustee 1988 – 1999) was one of the most skilled furniture makers of his day, He was apprenticed for seven years to Edward Barnsley and became a main exponent of the 1970s furniture craft revival. He enjoyed exploring the unpredictable and beautiful figure of wood as a part of the design, but it was never his desire to make art but beautiful pieces of furniture. Finding time to demonstrate and encourage students was of paramount importance to him and his book *Cabinetmaking: The Professional Approach* became one of the main reference books in the field. The piece in the exhibition is his 'Romanian inspired chest' with a wooden hinge and made from a single oak felled in 1998 whose wood was distributed to 70 craftspeople and designers under the 'One Tree' project.

Mick Casson (Trustee 1993 – 2000) was a dedicated educator and a central figure in nurturing and steering ceramics during its renaissance in the late 1950s to the 1970s. He was inspiring, warm and generous in his teaching. Students of his famous evening classes in pottery at Harrow School of Art were enthralled by his passion and generosity and through these classes began a movement which led to the foundation of the Crafts Potters Association. Mick was an early Chair of the council and leader of so many of its high-profile events. He was best known for his salt glazed stoneware jugs with decoration of different slips which always appeared as an integral part of the work.

Peter Collingwood abandoned medicine for weaving in 1950, concentrating on rugs and wall hangings. His work developed inventively through his constant adaptations of handlooms, and architects and designers admiring the logic of the work commissioned pieces for offices and conference centres. The macrogauze shown in this exhibition was one of a pair commissioned for the British Embassy building in Brussels. On the transfer of the Embassy the work was generously offered to the Crafts Study Centre. The CSC has a substantial collection of Peter Collingwood's work and his extensive ethnographic collection of woven material from around the world.

Edmund de Waal was Chair of Trustees for six years (2005 – 2010). Edmund gave most generously of his time and expertise and influence when he was exceptionally busy both potting and writing. His large-scale installations of porcelain vessels will be familiar to many. His generosity in donating work to the Crafts Study Centre is warmly recognised in this exhibition.

In the age of the personal computer the art of calligraphy might have been thought to be dead, but instead it has emerged as a tool for calligraphy. Software tools have fed into Ewan Clayton's work (Trustee 2008 – 2018) and he argues that the PC has encouraged hand letterers to rethink the purpose of their work. I wish to acknowledge Ewan's considerable contribution to CSC Trustee debates and thank him for his dedication.

Lastly we must acknowledge the foresight of Robin Tanner, who in 1970 realised how vital it was that these works and the archives of their makers should be valued and preserved. I wish the Crafts Study Centre a bright future.

Pat Carter is a collector and writer with a particular interest in contemporary ceramics.

**Page from the manuscript diary
The Book of Hours for the Vernal Equinox, Japanese ink and gouache on paper, 2004.**

Ewan Clayton
2004.29

Porcelain buckets with a celadon glaze, 2002.

Edmund de Waal
2008.25.1-2
Gift of Edmund de Waal

Woven linen 3D macrogauze, made for the British Embassy in Brussels, 1990s.

Peter Collingwood
2009.27.1

Oak chest inspired by a Romanian design, c.1999.

Alan Peters
2011.11

Stoneware vase with brushed decoration, c.1970.

Henry Hammond
Kindly loaned by Pat Carter

Large stoneware jug with a salt glaze and sgraffito decoration, 1980s.

Michael Casson
2005.30

deirdre figueiredo:

Trustee: 2008 – present

I have mobilised the feminist in myself and selected objects by women which I feel creates a sense of solidarity. I am curious and wonder about the gendered nature of their cultural expression, aesthetic, choice of subject matter and sexuality. How does this play out in their output – is it explicit, intentional, subversive or quietly radical? In this grouping we may also consider the position of women creatives in the eras in which each of these women lived and worked.. Often living and working together (as in the case of Enid Marx and Margaret Lambert, Katharine Pleydell-Bouverie and Norah Braden, Phyllis Baron and Dorothy Larcher) they forged creative partnerships that opened out a space of possibility. Breaking out of and defying what were considered 'normative' or constrained ways of being, these independent thinking women were/are pioneers or pivotal in their fields.

In her book *Eileen Gray and the Design of Sapphic Modernity: Staying In*, Jasmin Rault describes Katharine Pleydell-Bouverie, Enid Marx, Phyllis Baron and Dorothy Larcher as being amongst the numerous sexually dissident women who dedicated significant creative and critical energy to reconfigurations and reconsiderations of domestic and interior spaces and design. This 'commitment to designing spaces for sexually dissident modernity' paved the way for those who followed, like the inimitable Carole Waller.

Deirdre Figueiredo MBE is the Director of Craftspace.

Notebook containing notes, quotations, transcripts of poems, letters and ideas for copybooks, c.1950s.

Irene Wellington
C.84.130

Stoneware bowl with a grass ash glaze, c.1939.

Katharine Pleydell-Bouverie
P.74.135

Small stoneware lidded pot with an ash glaze and brushed iron pigment decoration, c.1935.

Norah Braden
P.74.152.a-b

Rolled pottery, bisque and porcelain clay figurine, *Women's Lib (Opus 1)*, 1977.

Audrey Blackman
P.77.14

Hand block-printed cotton length, *Ashcroft*, 1930s.

Enid Marx
T.76.5

Two silk georgette handkerchiefs with positive block prints.

Joyce Clissold
T.82.21 and T.82.23

Silk crepe de chine scarf, *Face in the River*, with brush-painted decoration, 1993.

Carole Waller
T.97.7

**Phyllis Barron and Dorothy Larcher at
Hambutts House, Painswick, c.1940s.**

Barron and Larcher archive
BLC/1/7

**Hand block-printed curtains and sofa
upholstered with *Peach*, by Phyllis
Barron and Dorothy Larcher.**

Barron and Larcher archive
BLC/1/10/1

**Linen tablecloth with silk thread
embroidery, c.1900.**

May Morris
T.87.3.b

christopher frayling:

Trustee: 1981 – 2004

Chair: 1982 – 2004

The founders of the CSC hoped that it would in time become a three-way resource: for makers, for scholars, and for a much-needed conversation between them; this fiftieth birthday is an opportunity for the CSC to enjoy its real achievements where all three are concerned – and to re-appraise these achievements in the light of a particularly dynamic half century of craft activity and craft thinking.

Sir Christopher Frayling is a writer, historian and critic on popular culture, and is a Distinguished Professor at the University of Lancaster and Chancellor of Arts University Bournemouth.

**Ceramic model of workshop and kiln
at Abiko, Japan, 1917.**

Bernard Leach

P.75.68

sarah griffin:

Trustee: 2018 – present

This exhibition delves into 50 years of the Crafts Study Centre's gathering of work and archives relating to studio craft in Britain, reaching as far back as the late 19th century. My selection comprises five ceramic works, one piece of furniture and two fibre pieces, most of them made in the last two decades. All of these works reflect my own journey into craft curating, beginning with an interest in ceramics, moving into other craft media and disciplines. This selection also demonstrates the post-modern shift in studio craft practice that began in the 1960s in the UK, finding its apotheosis in some of the excellent examples held in the Crafts Study Centre collection.

Simon Carroll's *Square Vessel Rounded Feet*, 2005, Alison Britton's *Pool*, 2012, and Phil Eglin's *Swirl*, 2015 signal to each other across the gallery display in their shared monumentality and language of form and slip-covered surface. They are pots by acclaimed contemporary practitioners; artists whose thinking and making interests have reached beyond the conventions of studio pottery practice to explore what it means to be working in clay in the early 21st century. These are pots about what pots can do and what they feel like, rather than vessels built expressly to perform a particular function usefully. Similarly, Fred Baier's *Cube in a Cube*, 2011, an impossible piece of furniture (it *could* work, it has been suggested by the artist, as a laundry basket), disrupting itself,

and perhaps also the CSC's collection, to take veneer to new heights of expression.

Gillian Lowndes's radical reimagining of ceramics in the abstract *Single Hook Figure*, 1991, is testament to her time at the Central School in London in the late 1950s, where ceramics students were encouraged to look beyond ceramic precedents to modern art, and a range of eclectic sources. *Single Hook Figure* finds its origins in Lowndes's interest in fibre figures and masks from Africa, Papua New Guinea, and Haiti.

As independently conceived, and with pots at its centre, is the creative output of potter and writer Edmund de Waal. Using pots, words, architecture, music and dance; steel, alabaster, marble and plaster, gilding and glaze, Edmund's work addresses the contingencies of memory, exile, and loss. *China Earth II*, 2015 came to the CSC as a gift from the artist, marking the end of his tenure as Chair of Trustees. It connects directly to his work on the histories and geographies of porcelain across centuries, which culminated in the book *The White Road: a pilgrimage of sorts*, in 2015.

Clay has enjoyed a newfound presence in the broader contemporary arts scene, followed hot on its heels by fibre art. The CSC's textile holdings are deep and provide a valuable national resource for looking back at the pioneers of studio textiles in the UK. More recently, Mary Restieaux and Diana Harrison are amongst a

generation of artists emerging in the early 1970s reinventing traditional crafts. Both have mined traditional techniques – in Restieaux’s case Ikat weaving, and in Harrison’s, quilting – to create opulent, non-functional textile ‘paintings’, whose resonance is all the more telling against the backdrop of textile history in the CSC’s collection.

Sarah Griffin is an independent curator specialising in the applied arts, and a collector of contemporary ceramics.

Cube in a Cube, large box in Madrona and anodised aluminium veneer with a plywood carcass, 2011.

Fred Baier
2012.1



Art Fund_

Pool, hand-built earthenware vessel with slip decoration, 2012.

Alison Britton
2014.21

China Earth II, five porcelain vessels in an aluminium, wood and plexiglass vitrine, 2015.

Edmund de Waal
2016.47

Gift of Edmund de Waal

Single Hook Figure, sliced loofah dipped in grey slip, 1991.

Gillian Lowndes
2013.14

Square Vessel Rounded Feet, hand-built ceramic vessel, 2005.

Simon Carroll
2015.8



Art Fund_

Ceramic jug, Swirl, with trailed slip decoration, 2015.

Philip Eglin
2018.1

Ikat-woven silk panel, 1986.

Mary Restieaux
T.82.25

Hand quilted, masked and screen-printed panel. Silk, cotton and calico, 1994.

Diana Harrison
T.95.1.d

paul harper:

Trustee: 2018 – present

When we were invited to select objects from the Crafts Study Centre's collections I thought that I should have a set of criteria or principals to guide my choices. I would look for objects that related to makers who had some personal significance for me early in my career, shaping my ideas about craft and craftspeople. The central figure in this regard is the letter-cutter and engraver, Bryant Fedden, my father-in-law. Bryant had a sense of integrity that was a consistent thread running through his work and life, and he represented my archetype for a craftspeople. Theo Moorman and Ray Finch were part of his circle and extended the model, both combining introspective creative work with an outward looking interest in the world. My local museum in Cheltenham had introduced me to the Arts and Crafts Movement in the Cotswolds and the socialistic attitudes that characterised the makers who had settled there, compounding my idealised image. One of the earliest texts on craft that I encountered was David Pye's *The Nature and Art of Workmanship*, which both challenged my romanticism and drew me to the realities of materials and practice.

I had a notion that, given my particular interest in craftspeople, I would try to include documents as well as objects in making my selection. I gave myself a day in Farnham, with my fellow Trustees Tim Parry-Williams and Cherry Ann Knott, and imagined myself poring over letters and sketch-books that would reveal something about the distinctive

qualities and values that I associated with craft. A simple plan... However, faced with the extent and scope of the collections held by the Centre, dispersed over more than one site, with an evolving catalogue, my plan fell apart. An archive is an immersive thing that demands time. Even with the patient assistance of Greta Bertram, the Curator, I lost myself in unpacking and repacking boxes, wandering through shelves of pots, sifting through files, alternating between deep absorption and rising panic. I should have allowed a month for this task!

So, in the end, time has been the defining factor in my selection. Overwhelmed by the vast accumulation of documents, I've ended up choosing mostly objects. I was mostly drawn to small things, quietly spectacular – like the exquisite Simmonds carving, Sidney Tustin's little pot, or Lucie Rie's beautiful buttons. I have picked out an almost arbitrary assortment of things that connect in some way to my original intention, but which, I hope, more importantly, will just reveal something of the richness of the collections. As a relatively new Trustee, this was an opportunity to become more familiar with the resources held by the Centre. I have merely whetted my appetite.

Dr Paul Harper lectures on critical and contextual studies at Middlesex University, School of Art and Design, and London Metropolitan University, The Sir John Cass School of Art, Architecture and Design.

Engraved glass bowl with the inscription *Lacrimae Rerum*.

Bryant Fedden
C.97.2

One of a pair of rush-seated oak spindle-back armchairs.

William Morris and Co.
F.74.3.a

Rectangular elm platter with gouged lines, 1949 – 1950.

David Pye
F.78.14

Earthenware butter dish with brushed decoration.

Winchcombe Pottery
P.74.69.a-b

Stoneware lidded crock, with a glazed interior and unglazed exterior, 1962.

Ray Finch
P.74.100.a-b

Selection of glazed earthenware buttons, 1945 – 1947.

Lucie Rie
P.95.various

Hand block-printed cotton length, *Hazlitt*, 1920s – 1930s.

Phyllis Barron and Dorothy Larcher
T.74.212

Photographic portrait of the weaver Theo Moorman.

Theo Moorman archive
90.23

Drawings of mice by William Simmonds.

William Simmonds archive
2004.24

Wool, linen and cotton woven hanging, 1970s.

Theo Moorman
2013.39

Carved ivory sculptures, 1920s.

William Simmonds
2002.1, 2002.3 and 2013.37

Linen tablecloth with silk thread embroidery, c.1900.

May Morris
T.87.3.b

victoria kelley:

Trustee: 2019 – present

The Crafts Study Centre is full of beautiful objects, made by renowned craftspeople whose skill is exceptional and justly recognised. My colleagues, all experts in contemporary and historical craft, and many of whom are skilled makers in their own right, have chosen examples of these beautiful objects. My approach has been slightly different, as I claim no expertise as a historian or critic of the crafts, and certainly have no skill as a maker. I am a historian of material culture, concerned with everyday and anonymous objects, made by largely unknown hands. I've kept to what I know (at the same time as enjoying what I don't in the selections of my colleagues), choosing from the Crafts Study Centre's many 'source collections'. These assemblages of traditional objects, have been brought together by esteemed makers as inspiration – technical or aesthetic – for their own work.

These objects vary widely in materials, techniques, geography and date (I think I have the small distinction of choosing the oldest item in the exhibition, a Chinese bowl from the twelfth or thirteenth century), but they are united by several characteristics. They all provoked the interest and the collecting zeal of the more recent craft makers who acquired them. The knitted slippers and embroidered Punjabi shirt, for instance, are both from weaver Ethel Mairet's source collection, and she valued them as representative of textile traditions that fed her own work and understanding.

All these objects are anonymous, the product of unknown skilled hands, made perhaps for sale in pre-industrial systems of commercial production (the Chinese bowl and Korean wine pot?), or in a domestic context (the jacket and slippers?). The sturdy Chinese pickle jar from Bernard Leach's collection evidences retail traditions, having been used to transport goods to market. Finally, many of these objects show that craft is not just about making, but also using, and that use might bring about changes that require further clever crafted interventions. The little bowl and the wine pot have both been broken (a detached spout, a chipped rim) and beautifully mended. The knitted slippers are distinctly worn, especially on their soles, and in one place have been quickly but effectively darned.

These objects from the source collections sit behind the work of makers such as Mairet, Leach, and the weaver Peter Collingwood, and I like to think they were valued not just as technical guides, but also as objects of everyday use with rich histories inscribed in their chips and tatters. The North Indian camel girths collected by Collingwood are a particularly disreputable bunch, shabby, grubby and very well-worn. Collingwood's notes suggest that he enjoyed them as such, alongside their value as clues to weaving technique: 'bought at Bana, Rajasthan 1989 . . . although a wreck'; 'very dirty and worn, coarsely mended with dried out leather patches'; 'bought from Mr Manuhbi, Ahmedabad . . . much worn out and patched at one end – obviously used quite a lot'.

Professor Victoria Kelley is the Director of Research and Education at the University for the Creative Arts.

Small Chinese stoneware bowl from Bernard Leach's source collection, 12th–13th century.

Maker unknown
P.79.3

Chinese stoneware pickle jar from Bernard Leach's source collection, c.1900.

Maker unknown
P.79.28

Korean porcelain wine pot with inlaid celadon decoration from Bernard Leach's source collection, 14th century.

Maker unknown
P.79.36

Pair of knitted and embroidered woollen slippers.

Maker unknown
2004.202.3.1-2

Embroidered silk women's shirt or 'kurta' from Punjab, India.

Maker unknown
2004.203.116

Woven woollen textile pieces with embroidered decoration.

Maker unknown
2004.202.9.1-2

Two goat hair camel girths made using ply-splitting techniques, from Gujarat, India.

Makers unknown
2009.22.577 and 2009.22.578

cherry ann knott:

Trustee: 1989 – present

Acquisitions: 1985 – 2004

The Crafts Study Centre was engendered by a diverse group of people who shared a deep interest in the work of mid-20th-century craftspeople. They were united in believing that it was important for makers' knowledge, skills, ideas and imagination, experiments and accomplishments to become more widely appreciated and understood. Access not only to excellent examples of their work, but also to a wide range of archival and other supporting and contextual materials was seen as key to facilitating greater awareness and influence. Collecting and securing the future of these resources, and enabling them to be available as widely as possible for display, serious study and research, became their driving objective.

Among the founding and earliest Trustees of the Crafts Study Centre were a good number of men and women who were themselves respected and influential artists, designers and makers, across a range of disciplines. This inclusion as Trustees of a strong representation of practitioners distinguished in their own fields has continued to be a mainstay of the CSC.

Those closely involved from the outset, when the trust was set up and steps were taken to establish the Centre in its own accommodation within the Holburne Museum in Bath – etcher Robin Tanner, potter Henry Hammond

and weaver/textile designer Marianne Straub (all Trustees from 1970, and for towards 20 years thereafter) – alas did not live to see the move to the CSC's purpose-designed building in Farnham. Nor did calligrapher Heather Child, who became a Trustee in 1976, silversmith Richard Goodden, a Trustee from 1981, and textile printer and designer, Susan Bosence (from 1988). Furniture maker, Alan Peters, who joined the Trustees in 1988, was however at the opening celebration in Farnham in June 2004. The 1990s saw the addition as Trustees of potters John Leach and Michael Casson, and weaver Amelia Uden. The new century has brought potters Edmund de Waal and Alison Britton, calligrapher Ewan Clayton, weaver Tim Parry-Williams and woodworker Jim Partridge to the list of Trustees whose work is known world-wide. Several of these Trustees, as well as many other well-known craftspeople have assisted the development of the CSC's collection as members of the Acquisitions Committee.

Sadly, of all the earlier 'maker' Trustees, only Richard Batterham (a Trustee in the mid-1970s) and John Leach (through the 1990s) are still alive. It is therefore those significant Trustees of the last three decades of the 20th century that my selection of items from the CSC's collection seeks to commemorate.

Cherry Ann Knott is a craft historian and curator.

Detailed trials for *The Sun in Splendour*, ink, gold and vellum, c.1980.

Heather Child
C.96.3.e

Cut-sided stoneware bowl with a tenmoku glaze, c.1963.

Richard Batterham
P.74.153

Small porcelain bowl with brushed decoration, 1984.

Henry Hammond
P.89.4

Cotton length with over-dyed paste-resist decoration, 1950s – 1970s.

Susan Bosence
T.75.5

Handwoven cotton cloth, with a broken twill or compound warp structure.

Marianne Straub
2010.2.1

Artist's etching proof, *August in Wiltshire*, 1976.

Robin Tanner
2012.9.10

Model conference table, oak and oak veneer, for a commissioned piece for the British Insurance Brokers' Association, 1985.

Alan Peters
2012.13.3.a-b

Drawloom weaving sample with a graphic design, c.1980.

Amelia Uden
2019.22

Agenda for a meeting of The Society for Education through Art with annotations by Henry Hammond, 1964.

Henry Hammond archive
HA.876.2

Letter from Gordon Russell Ltd to the Under Secretary of State at the Alien Department, Home Office in support of Lucie Rie's residence in England, 1938.

Lucie Rie archive
RIE/3/4

Letter from Robin and Heather Tanner to Lucie Rie offering thanks and congratulations following the broadcast of an interview between Rie and David Attenborough on the BBC, 1982.

Lucie Rie archive
RIE/11/10/1

Large stoneware jug with a salt glaze and sgraffito decoration, 1980s.

Michael Casson
2005.30

stephen knott:

Acquisitions: 2017 – present

In celebrating fifty years of the repository of British studio craft, the objects in the Crafts Study Centre's collection, of course, merit the limelight. But there are treasures among the archive too. And the countless papers, lists, inventories, sample books, kiln records, correspondence, finance sheets, journal entries, lecture notes and minutes from committee meetings arguably convey the hard work, passion, debate, and social contexts that underpinned the production of these exceptional objects most effectively.

This selection is designed to reflect the diversity of the archival ephemera as well as highlight some of the contemporaneous characteristics of the studio craft movement that are often overlooked. For example, the illustrations for Denise Wren's DIY kick wheel, Ethel Mairet's small prospectus for her Ditchling Weaving School, the how-to manuals and Edward Johnston's lecture notes all signify the importance of studio craft as an educational philosophy. Most of the figures represented in the archives had flourishing careers in education and it was in the workshops and seminars – from Dartington and the Central School of Arts and Crafts to the more humble courses run by Wren from her Surrey pottery – where the legacy of studio craft was built.

Material from the Red Rose Guild exhibitions held in Manchester from 1920 are included to bring attention to the interface between studio

craftspeople and an emerging 'craft consciousness' among the wider public. The now-ubiquitous craft fair was a new phenomenon of the 1920s, with demonstrations and the opportunity to buy direct from makers cultivating a new consumer environment (even though the hangovers of Victorian stricture remained as manifest in the woven garments produced by 'Crippled Girls'). By way of contrast, Mairet's correspondence with May Griffin provides evidence of the occasional disown shown by prominent studio craftspeople towards craft's popularisation. In her letter Mairet unleashed a fierce critique of those women in Griffin's Surrey village who were merely 'playing around with a shuttle' in their efforts to set up a weaving workshop.

The studio craft movement occurred under the shadow of industrial production's dominance. Its adherents regularly situated their work in opposition to the mechanical, automated and standardised. However, two of my selections remind us that studio craftspeople were rarely able to retreat to the isolated bubble of the workshop: Lucie Rie had to keep a close eye on expenses during her early years in London as an émigré potter and had to earn her bread and butter from producing buttons for the fashion industry; and David Leach underwent rigorous training in Stoke-on-Trent in order to save his father's St. Ives pottery in the 1930s. Bernard's celebrated early ware from St. Ives might fetch the highest prices at auction but it was a period where the pottery was in a weak financial position.

Among my selection are a number of how-to books published by the pioneering studio craftspeople. As we are inundated today with step-by-step guides, YouTube tutorials and handy reference works, we could easily forget the importance of manuals to the studio craft movement. They described process, yes, but they also comprised entire philosophies, articulated through the way in which the reader was instructed to hold, cut, thread, position, grind, knead, shape and weave.

Dr Stephen Knott is a writer and researcher in craft theory and history, and is a Lecturer in Critical and Historical Studies at Kingston University.

Pamphlet for The Ditchling Weaving School established by Ethel Mairet, c.1940.

Ethel Mairet archive
2002.21.23

Correspondence between Ethel Mairet and May Griffin about Miss Griffin's plans to establish a weaving school, 1933.

Ethel Mairet archive
2002.21

'Formation of Letters', doodles on the back of notes prepared for a lecture on writing and illumination by Edward Johnston, 1899.

Edward Johnston archive
2/326

Notebook, Pottery Notes, by David Leach recording experiments at Dartington in connection with clays, glazes, slips and pigments, October 1933 to July 1934.

David Leach archive
DAL/1

Sketch of 'The Oxshott Kick Wheel', intended so that people could build their own potter's wheel, 1910s – 1920s.

Oxshott Pottery archive
OXP/61

'A cup of tea amongst the clays', Denise and Henry Wren with a student and an apprentice at Potters Croft in Oxshott, Surrey, 1920s.

Oxshott Pottery archive
OXP/68

Students from Coloma Training College, Croydon, having tea at Potters Croft in Oxshott, Surrey, 1932.

Oxshott Pottery archive
OXP/71.a

Students from Coloma Training College, Croydon, unpacking a kiln at Potters Croft in Oxshott, Surrey, 1932.

Oxshott Pottery archive
OXP/71.b

Lucie Rie's cash book recording expenditure on wages and petty cash, April 1947 to July 1948.

Lucie Rie archive
RIE/5/7/1

**Flyer advertising the Annual
Exhibition of the Red Rose Guild,
1924.**

Red Rose Guild archive
RRG/5/1/1

**Diary by Miss Manchester from
the *Manchester Evening News*, 27
October 1938.**

Red Rose Guild archive
RRG/8/1

**Selection of 'how-to' books by
pioneering studio craftspeople,
including Michael Cardew, Edward
Johnston, Ethel Mairet, and Denise
and Henry Wren.**

Crafts Study Centre Library

**A letter from Bernard Leach to Laurie
Cokes, 1934.**

Bernard Leach
2019.2

***A Potter's Book* by Bernard Leach.
Signed by Bernard Leach, Shoji
Hamada and Soetsu Yanagi.**

Crafts Study Centre Library

Trustee: 2018 – present

Faced with the treasure trove of beautiful objects that is the Crafts Study Centre's collection from which to choose, in the end, I have selected those with which I have a personal connection – well almost all... The objects and their creators take me right back to my earliest days working in and with textiles, and forward to recent projects.

Mary Restieaux had been a very successful student on my course a couple of years before me and her extraordinary talent had, unknown to me, meant that when I knocked on the door of the course leader asking to be admitted, he welcomed me in. And then I discovered her work, vibrantly alive with colour at a time when weavers had a tendency for the muted and I was captured, wholly, and still am.

Moving forward in my textile life, I was incredibly fortunate to be offered an apprenticeship with the Graffham Weavers, founded by Gwen Mullins and run by her and her daughter Barbara Mullins. This was where I learnt the tough realities of understanding how to run a studio, albeit in the idyllic surroundings of the West Sussex countryside. Gwen Mullins was a remarkable woman who believed absolutely in the importance of craft – a donation from her enabled the foundation of what is now the Crafts Council – and we all have every reason to be grateful to her.

My connection with Maura Heslop and Emmanuel Cooper both belong

to my time 'doing' Chelsea Crafts Fair – I loved her jewellery, its quirkiness, her strange creatures always made me smile and seem now to epitomise how exciting it was to be working and selling at that time. It is colour again that attracts me to Emmanuel Cooper's pots, combined with the perfectly achieved shapes. When he visited our stand at Chelsea and bought a rug from me, I was overwhelmed, and gifted a new confidence through his purchase.

Diana Harrison has been in my life in one way or another for more than 40 years. We met in 1975 when we both had studio space in the London workshop 401½, and we have been colleagues here at UCA Farnham since 1986. I have admired and respected her work throughout that time, in all its different stages, and have been fortunate to have been able to include it in several of the exhibitions I have curated. Diana exemplifies the very best of the Farnham approach to textile practice, possessing the essential combination of technical skills of the highest order and supreme understanding of her materials, both acquired over years of practice. Look carefully at the surfaces of her work and you will discover layers of material narrative which will keep you coming back again and again.

Finally to the one selected object with which I have no connection – Ray Key's wooden bowl, selected for no other reason than I love beautifully turned wooden objects, and this is a perfect example, made by hand

and meant to be held in the hand – if only it were mine. This is what the Crafts Study Centre offers us with such generosity: the opportunity to experience exquisitely crafted objects that otherwise would be outside our reach. Long may it continue.

Professor Lesley Millar is Professor of Textile Culture, Director of the International Textile Research Centre at the University for the Creative Arts and an exhibition curator specialising in textiles.

Loom woven linen and woollen rug, Secrets, 1971.

Gwen Mullins
T.74.36

Porcelain jug with a yellow glaze and gold lustre decoration, 2005.

Emmanuel Cooper
2005.22

Animal Brooch, steel, silver and gold.

Maura Heslop
2006.20.33

Bowl, natural topped burr mulberry, 1986.

Ray Key
2006.20.105

Ikat-woven silk panel, 1986.

Mary Restieaux
T.82.25

Hand quilted, masked and screen-printed panel. Silk, cotton and calico, 1994.

Diana Harrison
T.95.1.d

john neilson:

Acquisitions: 2004 – present

By accident rather than design, the founding fathers of twentieth-century British calligraphy and lettercarving, Edward Johnston (1872 – 1944) and Eric Gill (1882 – 1940) loom large in my selection. But perhaps this is not surprising. Their influence was huge, especially among those practitioners whose work dominates the Crafts Study Centre's lettering collection. As a lettercarver myself, I have chosen mostly carved lettering. Though outnumbered by calligraphers, there are several lettercarvers and letter painters in the collection: in addition to those whose work I have selected these include John Skelton, Ieuan Rees, Sydney Bendall, Michael Harvey, Donald Potter, Charles Smith, David and Richard Kindersley, and William Sharpington. Often they are represented by rubbings, drawings or photographs rather than actual pieces. I have chosen just one rubbing: of a headstone by Jack Trowbridge (1937–2017), long-time assistant to Gill's nephew John Skelton, but one of the UK's most original lettering designers and carvers in his own right.

The only work in the CSC attributed to Gill himself is the inscribed garden roller shown here. Dating from around 1920, when Gill lived on Ditchling Common, it was made for Ethel Mairet, the weaver, who lived in Ditchling. Edward Johnston taught Gill calligraphy and inspired him to take up lettercarving. The piece I have selected is a fine demonstration of the vigour and strength of Johnston's writing.

I had the great fortune to be taught lettercarving by Tom Perkins, whose lettering design has a rigour and taut energy second to none. *And the Word was Made Stone*, from a quote by David Jones about Gill's work, is one of Tom's best-known pieces, not least because it appears on the cover of his book *The Art of Letter Carving in Stone*.

The CSC acquired a substantial part of the archive of the lettercarver Ralph Beyer after his death in 2008. Beyer was exiled in 1937, at the age of seventeen, from his native Germany to Gill's workshop, by then at Pigotts in the Chilterns. That time left an indelible impression, but Beyer would come to develop his own original, more informal style. This late piece, made in 1992, is of Clipsham limestone and the words are by Paul Klee and first appeared in an exhibition catalogue in 1920. They also appeared in Klee's grave epitaph.

Recently the substantial archive of the Edward Johnston Foundation was transferred to the CSC. It contains a wealth of material, as yet largely uncatalogued, by lettering artists including Michael Renton (1934 – 2001). Renton was an accomplished lettercarver, wood engraver, letter painter, illustrator, calligrapher, printer. The two wood-engraved blocks here, and prints therefrom, are a small taster of the treasures in the archive.

Now in his fifties, Gary Breeze is the youngest letterer in my selection. His work combines fine design and execution with conceptual invention

– there is always a point or a twist to what he makes, and a reason for it being carved in stone. Here, the text is a blues lyric – itself based on a quote from Archimedes – translated back into Classical Greek.

John Neilson is a lettercarver and lettering designer.

Broadside, *I see His blood upon the rose*, ink on vellum, 1929.

Edward Johnston
C.77.7

Part rubbing and part drawing of Duncan Grant's headstone, cut by Jack Trowbridge.

Jack Trowbridge
C.92.5

***And the word was made stone*, cut lettering on Belgian limestone, 1990.**

Tom Perkins
C.93.4

Garden roller with inscriptions on either end carved by Eric Gill for Ethel Mairet, c.1910s.

Eric Gill
F.74.6

***Archimedes Blue II*, cut lettering on Aberllefenni slate, 2003.**

Gary Breeze
2015.1

***Somewhat closer to the heart of creation*, cut lettering on Clipsham stone, 1992.**

Ralph Beyer
2018.59

Wooden printing blocks and prints taken from them, 1980s.

Edward Johnston Foundation collection
Michael Renton

tim parry-williams:

Trustee: 2008 – present

Acquisitions: 2008 – present

The Crafts Study Centre holds a rich and diverse collection of objects that exemplify not only high degrees of material and practical understanding behind their creation but also the conceptual and creative vision of their makers. These many 'masterpieces' can stand together to describe and define the development of modern craft culture over the period of their collecting. However, perhaps of equal significance, are the many lesser known supporting 'artefacts', which augment and facilitate a deeper understanding of individual practices by revealing the foundations and shifts of thinking, and even the professional, occasionally personal lives, of the people behind the objects.

The rationale for my selection has therefore been to highlight examples from the collection which might both reveal some of the intangible knowledge underpinning the work, but also the wider activity and, indeed, common connectivity of the makers.

With ever-increasing digitisation of both the doing and sharing of practices, it is easy to forget or fully appreciate the simple forms and intrinsic values of traditional record making or documentation. Notebooks, sample books and sketchbooks, both private and public, provide direct insight into the breadth and depth of knowledge, and of wider thinking practices. Testing of principles and outcomes in the use of fibre, dyestuff, structure or pattern are evidenced in meticulous detail for

accurate replication or interpretation (Phyllis Barron and Dorothy Larcher, Rita Beales, Susan Bosence: sample books). Best-practice techniques for the tying of knots as part of a loom set-up are exquisitely illustrated for workshop management purposes (Alice Hindson), while pen and ink sketches convey the importance of direct drawing as a method of creative contemplation (Bernard Leach: sketches).

Objects and artefacts also reveal the literal and philosophical relations of like-minded makers and thinkers, often sustained over many years and transcending international division. Personal correspondence provides insight into and reflection on developments in regional craft culture (Leach and Soetsu Yanagi: letters), while other objects represent primary evidence of closely shared interests through co-creation (Peter Collingwood and Junichi Arai: bracelet).

Some of the less obvious, iterative works of makers actually reflect a tenacity and pragmatism of practice in successfully making a living from a craft (Lucie Rie: necklace), while a nod to the broken or incomplete object highlights the vulnerable and sometimes undefined nature of the singularly crafted piece which, while in an 'imperfect' or silent state, still retains every intent of the hand of its maker (Elizabeth Peacock: half-blouse, Rie: pot).

My selection also represents various inter-connectivity between objects and makers in the collection and resonances of personal background, training and

practice: Hindson's notes on a drawloom that would later be the tool of Amelia Uden, subject tutor at Farnham; linen weaver Beales, and Barron and Larcher, with their Gloucestershire backgrounds; Bosence, as a key founder of the textiles course at Farnham; Leach, Collingwood and Arai, and sustained links to Japan.

The task of selecting from so many wonderful and important craft objects was more than daunting, not least where to begin, and where to end? But there was duty, privilege and joy in celebrating the many treasures of such a collection.

Professor Tim Parry-Williams is a studio weaver and Professor of Art:Textiles at the University of Bergen in Norway.

Bowl with a uranium yellow glaze and a band of manganese around the rim.

Lucie Rie
P.74.80

Necklace with press-moulded ceramic buttons, 1950s.

Lucie Rie
P.91.1

Hand-spun Nigerian cotton blouse half, c.1930s.

Elizabeth Peacock
T.74.66

Sample book, *Susan Bosence: a record of her hand block printing and resist dyeing*, compiled by Anne Hinkins in 1995 showing the design *France '82*.

Susan Bosence and Anne Hinkins
2001.3

Sample book compiled by Robin Tanner documenting the weaving of Rita Beales.

Rita Beales and Robin Tanner
2009.2.1

Stainless steel yarn bangle.

Peter Collingwood
2018.14.3

Sketches of pots on an envelope by Bernard Leach.

Bernard Leach archive
BHL/1049

Letter from Soetsu Yanagi to Bernard Leach, July 1960.

Bernard Leach archive
BHL/11666

Notebook, *Weaving notes 1925 – 1929*, by Alice Hindson containing notes made when she was working in Luther Hooper's workshop.

Alice Hindson
2002.19

Duplicate page from Volume 1 of *Phyllis Barron 1890 – 1964 Dorothy Larcher 1884 – 1952: A record of their block-printed textiles* compiled by Robin Tanner in the 1970s, showing the design *French Stripe*.

Phyllis Barron, Dorothy Larcher and Robin Tanner
2001.1.c.56

andrew renton:

Trustee: 2008 – present

Chair of Acquisitions: 2015 – present

I hope my selection shows how the simplest of premises – in this case, the theme of interweaving lines – can easily lead you into the richness and diversity of the Crafts Study Centre’s remarkable collections.

There are formal similarities between the objects I have chosen, but each is the result of quite different ways of thinking about materials. The physical characteristics of these different materials give each its own inherent expressive and structural potential, and dictate the working methods possible. The objects reveal the fascination of makers and artists for exploring the interaction between skills, materials and imagination. Skills, materials, imagination, coming together to create inspirational objects. This is the magic that the collections of the Crafts Study Centre document and celebrate.

My own particular interest has been in the ceramics collection and archives, which I have studied to carry out research into the potter Bernard Leach. One pleasure of being a Trustee and, more particularly, Chair of the Acquisitions Committee, is the opportunity to diversify this interest and to understand better practices such as lettering and weaving that I have not known much about.

A line – of thread or clay slip, traced in ink or carved in wood – is a gesture. Like any gesture, it becomes more complex and more interesting when

it interacts with another gesture. This creates a kind of physical narrative that leads our eyes and our minds into exploring the object that these gestures construct. In this way, Lucie Rie’s finely incised lines suggest a delicate net draped over her porcelain box. The crossed lines trailed in slip by Bernard Leach, or block-printed on fabric by Phyllis Barron and Dorothy Larcher or by Enid Marx, create a visual texture analogous to the real texture produced by woven threads.

David Pye enlivened the surface of his turned cherry-wood dish by first cutting straight lines from the rim to the centre, then over-cutting these with eccentric cuts, all made with the aid of a mechanical ‘fluting engine’ that he built himself.

Katharine Pleydell-Bouverie did something similar in her slipware dish, boldly combing through a snaking trail of slip, which itself runs back and forth across the concentric throwing rings.

I enjoy how the overlapping lines of Irene Wellington reflect her competing ideas for the design of the cover of a folder marking the 50th Anniversary of the Society of Scribes and Illuminators. Alongside this metaphorical weaving, I have chosen actual textiles: a beautifully textured hand-woven scarf from Ethel Mairé’s workshop and, by contrast, an example of the innovative approach of Peter Collingwood, one of Mairé’s students, who helped to re-imagine what weaving could be.

One of the great strengths of the Crafts Study Centre is its connectedness. Stories and interests weave through the collections, across media and across time. This connectedness is also outward-looking. Over half a century, the Centre has formed relationships across the globe as part of a fellowship of craft-focussed creativity and research that continues to be highly relevant and inspiring in an ever more digitised world.

Andrew Renton is Keeper of Art at the National Museum of Wales in Cardiff.

Rough for a front cover to celebrate the 50th Anniversary of the Society of Scribes and Illuminators, ink on tracing paper, 1971.

Irene Wellington
C.84.138.k.ix

Oval cherry wood dish with a cross-cut pattern, 1978.

David Pye
F.78.4

Porcelain cigarette box with sgraffito decoration, 1960.

Lucie Rie
P.74.115.a-b

Small lidded pot with slipware decoration, 1933.

Bernard Leach
P.75.43.a-b

Unomi with brushed decoration, 1921.

Bernard Leach
P.75.60

Large slipware dish with trailed lines on the interior and incised lines on the exterior, 1961.

Katharine Pleydell-Bouverie
P.84.7

Handwoven fringed woollen scarf, 1944 – 1945.

Esmee Davis
T.82.29

Hand block-printed cotton sample, untitled, c.1931.

Enid Marx
TS.76.49

Duplicate page from Volume 1 of *Phyllis Barron 1890 – 1964 Dorothy Larcher 1884 – 1952: A record of their block-printed textiles* compiled by Robin Tanner in the 1970s, showing the design *Guinea*.

Phyllis Barron, Dorothy Larcher and Robin Tanner
2001.1.c.64

Woven linen macrogauze hanging, 1981.

Peter Collingwood
2003.36

sharon ting:

Acquisitions: 2013 – present

Being an advisor at the Crafts Study Centre has been a privilege and offered much needed breathing space in the busyness of academic life. The few items I have selected reflect the importance of 'time and the then and now'. For me, the selection represents the importance of handmade objects within our current obsession with digitisation and shift towards digital production within the textile industries. Looking at handprinted, handwoven textiles is a healthy reminder to create more purposefully with a less rushed approach, which is better for our wellbeing and ultimately more sustainable.

Sharon Ting is Programme Director Textiles at the University for the Creative Arts, Farnham.

Peyumbra, woven wool and cotton hanging, 1985.

Mary Farmer
T.86.1

Handwoven goat's hair rug, 1994.

Stella Benjamin
T.94.3

Painted cashmere scarf from the series *Loose Weave Series 1*, 2017.

Kate Blee
2018.52

Woven linen macrogauze hanging, 1981.

Peter Collingwood
2003.36

Notebook, *Weaving notes 1925 – 1929*, by Alice Hindson containing notes made when she was working in Luther Hooper's workshop.

Alice Hindson
2002.19

edward wates:

Trustee: 2019 – present

Acquisitions: 2017 – present

In what is inevitably a personal selection, I found myself drawn initially to calligraphy that display a particular technical mastery. I have long been an admirer of Joan Pilsbury's effortlessly consistent italic hand, which is shown to great effect in this delightful 1959 collaboration with Wendy Westover, *The Pageant of the Summer* (made for Heather Child). Heather Child herself achieves a sense of elegant composure with her deceptively straightforward rendering of this *Michelangelo Sonnet* whose success depends, amongst other things, on the subtle treatment of those lines that extend into the left-hand margin.

But nowhere is technical skill in combination with an original imagination displayed more effectively than in Irene Wellington's *Deep springs of happiness*, made as a birthday gift in 1942. This is frequently seen in reproduction, but nothing beats the real thing! Ann Hechle was Irene's student, and has inherited not only her delicacy of touch but also her concern with truth and the importance of intention. I chose one of a series of Ann's calligraphic panels from 1981 exploring the visual aspects of language in which she characteristically engages with a variety of texts deployed using a perfectly balanced combination of weight and form.

Immaculate craftsmanship of a different kind is displayed in the exquisite series of brush-painted leaves that make

up *Easter Hymn* by Sue Hufton. The tactile quality of this delicate piece on handmade paper forms an essential part of its charm. Alison Urwick also uses a brush in her work on fabric, *A ship, an isle, a sickle moon*. The particular qualities of the cloth and the lack of a frame make this a real 'thing' – not necessarily present in works on paper behind glass.

Integrating text and image is a challenge not always understood by calligraphers, as the linear nature of calligraphy can sit uneasily with the tonal qualities of painting. The way text and image combine as a single, intimate whole in John Woodcock's *The Universe* shows how this can be achieved. Hazel Dolby has a painter's background and is a rare example of a lettering artist whose work successfully displays a concern with the unification of form and content. In *Kimmeridge Tryptich*, her letterforms literally form part of the abstract landscape, while 'meaning' is suggested rather than explicit.

The direct perception of meaning, on the other hand, is important to Gaynor Goffe, but in *A dream reminds* she plays with more traditional letterforms to push the boundaries of legibility and thus interrupt the viewer into a more considered response. She is a left-handed calligrapher whose astonishing technique is particularly evident in the confident lines and broad sweeps of this piece. Legibility is pushed even further by Ewan Clayton, whose concern is to use gesture to record the particular moment, often expressive of deeply personal thoughts and feelings.

In the pencilled notes that accompany this piece, Clayton almost comes full circle to Edward Johnston, whose habit of providing an integral gloss to the work he echoes.

Edward Wates is a calligrapher and book artist, and Chair of both the Irene Wellington Educational Trust and the Commonwork Trust.

Double opening, Violet (deep springs of happiness), paint and ink on vellum, 1942.

Irene Wellington
C.84.42.a

Hanging, A ship, an isle, a sickle moon, brush lettering in gouache and gold on silk, 1980.

Alison Urwick
C.87.14

Double opening with a quotation from Pageant of Summer by Richard Jefferies. Ink, watercolour and gold on paper and vellum, 1964.

Wendy Westover and Joan Pilsbury
C.87.30

Panel, Michelangelo Sonnet, ink on vellum, 1981.

Heather Child
C.91.1

Narrative, one of four panels from the Aspects of Language series. Watercolour paint and stick ink on vellum, 1981.

Ann Hechle
C.95.8.i

Easter Hymn, painted lettering in gouache on paper, 1990.

Sue Hufton
C.97.1

Page from the manuscript diary The Book of Hours for the Vernal Equinox, Japanese ink and gouache on paper, 2004.

Ewan Clayton
2004.29

Kimmeridge Triptych, a set of three painted and gilded panels on mill board, 2003 – 2004.

Hazel Dolby
2004.39.1–3

Panel, Universe, in waterproof ink and gold, 1995. Words from the Mother of the Spheres by Henry Vaughan, 1665.

John Woodcock
2008.4.14

Panel, A dream reminds, ink and metal leaf on paper, 2009.

Gaynor Goffe
2011.2

ben williams:

Trustee: 2011 – present

My selection is an attempt in part to demonstrate the great depth and variety of objects within a core area of Crafts Study Centre's expansive collection. This diversity of material surrounding just one thread of many stories told is essential to allow serious study and enables us to gain valuable insight into not only the work itself, but the deeply personal circumstances and full world situation into which it was born. In my experience CSC is almost unique in its ability to provide this essential context to objects.

The selection also reflects my own personal fascination with the untold and frequently complex journeys that these objects take before they 'find' their final resting place amongst friends and family within the safe walls of CSC.

I use the word 'find' but that is vastly oversimplifying the process! Adding an acquisition is rarely straightforward. It starts with the ongoing work in creating the natural home for a target object, so the groundwork done during the first 50 years of acquisitions, way before my involvement, makes these more recent acquisitions possible. That extraordinary early collecting allows cordial discussions to be had now with potential donors and sellers in the knowledge and confidence that what the CSC is able to do for the object and vice-versa is a highly complementary solution.

The target object has to be fully understood to be appreciated, successfully tuning in to an artwork is often more about looking at and absorbing everything else surrounding it before looking at the object itself, it cannot be contemplated cold and CSC's unique collection allows us to warm up and prepare for that process. It provides deep context, that word again.

Sometimes it is necessary to seek funding, this is time consuming and emotionally tiring, it requires great skill on behalf of those writing the bid, deep technical knowledge and input from many sources and with no guarantee of success.

In the acquisition of each of these selected works I played just a small part in nudging them in CSC's direction. So those conversations, strategies, thought processes and stories that arose as a result are ingested and become part of my own personal experience of the object.

Ben Williams is an advisor, valuer and broker in modern and contemporary British, Japanese and American studio ceramics.

Albarelo (medicinal jar) with brushed decoration, 1912.

Bernard Leach

2013.26



Art Fund_

Etching, *In a Tokyo Park*, 1918.

Bernard Leach

2013.27

Supported using public funding by



Art Fund_

**Notebook, *Pottery Notes 1955–6*
and List of My Collection.**

Bernard Leach

2016.44.1

**Three-handled vase, or *tyg*, with a
Cornish crest, 1924 – 1936.**

Michael Cardew at the Leach Pottery

2018.76

**A letter from Bernard Leach to Laurie
Cooke, 1934.**

Bernard Leach

2019.2

Supported using public funding by



***A Potter's Book* by Bernard Leach.**

Signed by Bernard Leach, Shoji

Hamada and Soetsu Yanagi.

Crafts Study Centre Library

The Crafts Study Centre is a memory bank – a place that preserves British crafts of the past, so that they may live on into the future.

Glenn Adamson