



CRAFTS STUDY CENTRE

PROGRAMME

AUGUST TO
DECEMBER 2017



WHERE LAND GIVES WAY TO THE SEA (DETAIL)

JILLY EDWARDS

Crafts Study Centre Collection

CRAFTS STUDY CENTRE NEWS

CURATOR

The Crafts Study Centre's Curator, Jean Vacher, retired in April and the Centre is presently looking to reappoint the post. Jean has been an integral part of the Centre's activities since the collection relocated to Farnham in 2000, working at first on the three year digitisation project which placed images and object details, as well as essays and other commentary on the collections through the website of the Visual Arts Data Service www.vads.ac.uk. Jean was an outstanding curator and the collections and their records are in impeccable order due to her patient and scholarly work. We wish her a very happy retirement.

RECENT ACQUISITIONS

The Acquisitions Committee of the Crafts Study Centre made some important additions to the collections and archives at their recent meeting. These included a cushion cover by Rita Beales and a tie by Phyllis Barron (the gift of Judith Baines); archive materials relating to the Federation of British Craft Societies and the Crafts Council of Great Britain (gift of Peter Tysoe).

The Centre has also acquired a fine group of works by the weaver Angus Williams with very generous financial support of the Patricia Baines Trust, together with a ribbon of woven tapestry 'Where land gives way to sea' a generous gift of the maker, Jilly Edwards (opposite). An Afghan embroidered fabric from the collection of Ethel Mairet has been added to an already rich body of work. It was held originally in the collection of John Hinchcliffe, who had acquired it on a trip with Marianne Straub to the weaver Gwen Mullins circa 1979. It was generously gifted by Wendy Barber.

CRAFT MONTH

Each October, Farnham hosts a celebration of craft with events taking place throughout the town, offering a chance to see makers in action; take a craft walk; get making and buy work from local designer makers.

This year in celebration of the town's unique crafting heritage and beginnings in the 16th century Craft Month will bring together 1500 makers, pieces, organisations and sites. Each will be represented by a single image, displayed in a digital collage and available to view at our Craft Town Exhibition.

During October the Crafts Study Centre is offering the opportunity to engage with the present day craft community with three Artist's talks by Rita Parniczky, John Neilson and Dr Lynne Bartlett.





INTERACTIVE DISPLAY FOR 'THE SOUND OF IT'

Photo: Loucia Manopoulou

EXHIBITION

LEACH POTTERY: THE SOUND OF IT

UNTIL 11 DECEMBER 2017

This exhibition explores and appreciates the Bernard Leach legacy and the Leach Pottery workshop in St. Ives whilst reflecting on Bernard Leach's quote 'Potting is one of the few activities today in which a person can use his natural faculties of head, heart, and hand in balance'. Leach's lifestyle approach expresses an appreciation of the importance of the close relationship and interdependence of the individual with nature, society, science, and metaphysics.

The showcase features Leach's work and the Standard Ware from the Crafts Study Centre collection, alongside a group of current production Standard Ware from the Leach Pottery. A display of his sketches, books, and other documents and letters, as well as a film of Leach in his private workspace highlight a more personal side of Leach. He wanted his pots to have 'vitality, to follow the rhythm of the essence of energy and life'.

A juxtaposition of then and now emphasises that the Leach Pottery workshop, a hub of creativity, was and still is a place to learn, to master pottery techniques as well as acquire the appropriate knowledge of setting up and running a creative business. People from different backgrounds in education and from different cultures shared a common passion for clay. Bernard Leach as a teacher guided his students in aesthetics, standards and the use of basic materials. However, he also encouraged and emphasised the importance of exploring the medium to reflect the creator's personality.

The showcase is further enriched with photographs of the old pottery alongside the contemporary and an interactive display with tools, brushes and sample glazes, and an interactive audio display.

The exhibition is a collaboration between the Crafts Study Centre and the Leach Pottery St. Ives, and is curated by Loucia Manopoulou in partial fulfilment for the requirements of her MRes Crafts course.



STRING PUPPET, FRONT END OF A PANTOMIME HORSE
WILLIAM SIMMONDS, EMBROIDERY BY EVE SIMMONDS

WOLFINA (RESPONSE PIECE)
CHRISTINA PIDDINGTON

EXHIBITION

STORIES IN THE MAKING: SCHOOL OF CRAFT & DESIGN STUDENT PROJECT 2016-2017

UNTIL 9 DECEMBER

This is the fifth year of a project that has its beginnings in an invitation to give a talk to a group of MA students at University for the Creative Arts School of Crafts and Design, about the Crafts Study Centre collections. This was in 2012-13 and I had prepared a series of images in a PowerPoint presentation to give a sense of what we had to offer as resource. Digital images seemed a rather dull alternative to exploring the vitality of craft in the 'flesh', so after the lecture I invited the students to visit our Strong Room to see the reserve collections. As a means of engaging with this wealth of material, I suggested that each student select an object and write about it, placing the maker within the context of historic/contemporary craft. We talked about exhibiting the selection, and reflected on the idea of each contributor making a 'response' piece to show alongside their choice. The Project, now called Stories in the Making, continues. At the beginning of each academic year I take to the designated lecture room, a small box of 'treasures' from across the Centre's collections to show to the MA students. The enthusiasm is always exciting to see.

The Project has gone from strength to strength, with each year's students bringing fresh perspectives, and knowledge to the Centre's collections. This is often achieved through the use of primary sources, and in some cases via personal communication with living makers, invigorating and adding depth to our collections research. It has also been a learning curve for everyone, and one of the most rewarding aspects for me is observing how teamwork and co-operation between students has helped the Project not only gain momentum, but to run so smoothly. This year we have increased and diversified the numbers of roles involved in delivering the Project, and my thanks go to the many of you who have come forward so willingly to make these contributions.

Jean Vacher

The contributing makers are:

Caroline Burvill, MRes Crafts; Kate-Lucy Cottam, MA Textiles; Steven Edwards, MA Ceramics; Polly Heatley, MA Ceramics; Colleen Hillman, MA Ceramics; Jennifer Jones, MA Textiles; Tara Kennedy, MA Textiles; Jo Lally, MA Jewellery; Annette Mills, MA Textiles; Grace Mortlock, MA Textiles; Christina Piddington, MA Textiles; Delia Salter, MA Textiles; Susan Stringfellow, MA Textiles; Kendall Wyatt-Clarke, MA Textiles.



PLEATFLOW
RITA PARNICZKY

EXHIBITION

RITA PARNICZKY: BEYOND THE SURFACE, OBSERVING THE INNER STRUCTURE

11 JULY - 21 OCTOBER 2017

Rita Parniczky primarily works with weave, installation, photography and light. Fascinated by the invisible structures of objects and materials, she investigates ideas based on materiality, change, time and human experience.

In her sculptural work X-Ray Series, which uses a translucent material Parniczky has developed, she studies the vertical structure and the visual transformation of the material as light passes through its structure. She brings to life the material through installation and performance with sunlight; a spectacle which may only exist in a particular location and moment in time, marking time in space whilst evoking a sense of chance.

Her solo exhibition 'Beyond the Surface, Observing the Inner Structure' at the Crafts Study Centre calls to attention to scale, structure and movement through illuminating X-Ray Series with artificial light.

Alongside this work she will show a selection of her photographic works.

Parniczky's work has most recently been shown at Collect 2017 at Saatchi Gallery and is included in the group exhibition 'Threadways' at Växjö City Art Gallery, Sweden this autumn. She has been nominated for the Arts Foundation Fellowship 2018.

Parniczky lives and works in London.



LONG BOA NECKLACE

JANE ADAM

Photo: Progression (Progressive Imaging) Ltd

EXHIBITION

20:20 VISIONS

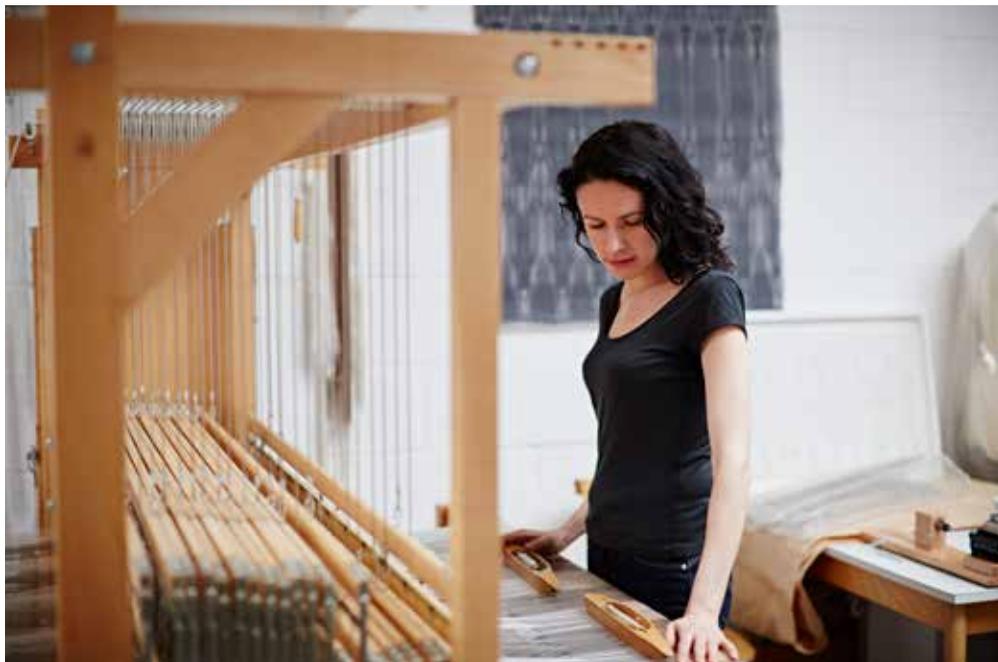
31 OCTOBER - 9 DECEMBER 2017

This celebratory exhibition presents work from the Association for Contemporary Jewellery. It shows the best of the new jewellery and conveys progression in design over the last twenty years. Twenty of the most prominent and innovative members of the ACJ have been invited to show work from circa 1997 alongside a new piece.

The twenty invited artists are: Jane Adam; Stephen Bottomley; Norman Cherry; Susan Cross; Maria Hanson; Dorothy Hogg; Daphne Krinos; Adam Paxon; Ann Marie Shillito; Christoph Zellwger; Holly Belsher; Caroline Broadhead; Jack Cunningham; Joel Degen; Jan Hinchcliffe McCutcheon; Terry Hunt; Jacqueline Mina; David Poston; Jessica Turrell; Frances Julie Whitelaw. These have been Founder Members, Chair or Board Members and include many of the most respected jewellers of the 21st century. The second part of the exhibition shows work from 31 members, selected to show the best of current members' work.

A variety of materials, from paper and plastic, to gold and diamonds, using new technologies like 3D printing, and traditional techniques, give a flavour of the new styles of contemporary jewellery.

The Association for Contemporary Jewellery promotes the artform of contemporary jewellery by supporting makers, increasing the awareness and appreciation of the field amongst collectors, curators educators and the public. The current Chair, Terry Hunt, says that the exhibition 'provides evidence of the imagination, wit and panache seen in the work of members spanning 20 years as well as visions of an assured future'.



RITA PARNICZKY

Photo: Alun Callender for Cockpit Arts

ARTIST'S TALK & PRIVATE VIEW

RITA PARNICZKY

TUESDAY 17 OCTOBER 2017

In woven textiles most of what is seen has already been made before. But just once or twice in a generation there is a designer who immediately you can recognise as a person who has the loom craft, the inspiration, and the courage to push the boundaries of weave to a new and innovative level. Rita Parniczky is that talented exceptional designer who combines the meticulous attention to the detail and originality, which is revealed in her perfection on the loom.

- Richard J. Humphries MBE FRSA Upper Bailiff of The Worshipful Company of Weavers in 2016

The artist's talk is presented as part of the activities of Farnham Craft Month

PRIVATE VIEW : 4.00pm - 6.00pm at the Crafts Study Centre - All welcome

ARTIST'S TALK : 6.00pm - 7.00pm

TICKETS FOR ARTIST'S TALK : £5.00 - advanced booking is required.





JOHN NEILSON WITH AN 'A' CARVED IN BREEZE
BLOCKS DURING A CONFERENCE IN 2006

Photo: Michael Harvey

LECTURE

JOHN NEILSON ON RALPH BEYER

WEDNESDAY 18 OCTOBER 2017

Ralph Beyer is best known for his innovative lettering in Coventry Cathedral, including the eight huge 'Tablets of the Word' carved in 1961. Exiled at the age of seventeen from Germany at the age of seventeen with the rise of Nazism, Beyer was sent to work with Eric Gill, laying the foundation of a career as a letter carver and lettering artist, in which he eventually developed a unique voice, treading a sometimes uneasy path between the primitive and the sophisticated. He died in 2008. The Crafts Study Centre has a substantial archive of drawings and other material by Beyer.

John Neilson has worked as a lettercarver in stone for some twenty-five years after an initial training in calligraphy. His work includes lettering design and carving for architectural projects, public art, memorials, plaques, sundials, signs, and more sculptural pieces. He also undertakes some book design/typography, and teaches letter carving and design workshops. John has exhibited widely in the UK and abroad, but works mostly to commission. He is an elected member of Letter Exchange and has been editor of the lettering journal Forum since 2003.

John has been researching the life and work of Ralph Beyer for a major monograph, and the lecture will incorporate his recent research as well as some reflections on what Beyer's work tells us about the nature of lettering as an art form.

The artist's talk is presented as part of the activities of Farnham Craft Month

RECEPTION : 5.00pm - 6.00pm

LECTURE : 6.00pm - 7.00pm

TICKETS FOR LECTURE : £5.00 - advanced booking is required.





DR LYNNE BARTLETT

ARTIST'S TALK & PRIVATE VIEW

20:20 VISIONS: DR LYNNE BARTLETT

TUESDAY 31 OCTOBER

Join Dr Lynne Bartlett as she talks about colouring titanium using heat and anodising. The processes will be demonstrated in two films with Dr Bartlett who will then answer questions and show a selection of samples and finished pieces which will be available for examination.

Lynne Bartlett's PhD researched the historic use of titanium as a decorative metal. Her virtual exhibition may be seen at <http://www.reflectionandrefraction.co.uk/>

The artist's talk follows the private view for the ACJ 20:20 VISIONS exhibition and is presented as part of the activities of Farnham Craft Month



PRIVATE VIEW : 5.00pm - 6.00pm

ARTISTS TALK & SCREENING : 6.00pm - 7.00pm

TICKETS FOR LECTURE : £5.00 - advanced booking is required.





KEYNOTE SPEAKER : PETRA BLAISSE

Photo: Inga Powileit



KEYNOTE SPEAKER : PIERS TAYLOR

Photo: Elke Meitzel

CONFERENCE

CRAFT CONNECTING ARCHITECTURE - ARCHITECTURE CONNECTING CRAFT

FRIDAY 24 NOVEMBER 2017

at The Building Centre, 26 Store Street, London WC1E 7BT*

A one day conference convened by Professor Lesley Millar, Director of the International Textile Research Centre, Professor Simon Olding, Director of the Crafts Study Centre, and supported by the Canterbury School of Architecture, University for the Creative Arts

The conference will explore how works of craft engage with modern and contemporary architecture through the interiors and exteriors of buildings and the spaces between buildings. It will enable a reflection on the ways that architecture makes demands of craft and its makers, or even rejects craft.

The keynote lectures will be given by the Dutch designer Petra Blaisse and the architect and academic Piers Taylor.

The conference speakers include: Richard Kindersley, Jo McCallum, Christopher Tipping, Philip Koomen, . Closing remarks will be by the Professor of Architecture at the University for the Creative Arts, with a welcome by Professor Bashir Makhoul, Vice Chancellor.

The conference is supported by The Built Environment Trust, The Building Centre and The Journal of Modern Craft.

*TICKETS : £100.00 / £45.00 Students & unwaged. Tickets must be purchased in advance directly from the Crafts Study Centre on 01252 891450.

REGISTRATION : 10.00am at the Building Centre

CONFERENCE : 10.00am - 5.30pm

RECEPTION : 5.30 pm - 6.30 pm



The Built Environment Trust



The Journal of
Modern Craft



CRAFTS
STUDY
CENTRE

LIC University
for the
Creative Arts

CRAFTS STUDY CENTRE

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Open Tuesday to Friday 10.00am to 5.00pm
and Saturday 10.00am to 4.00pm

Admission is Free

Research visits welcome by appointment

*The Crafts Study Centre will be closed to the public
from 12 December and will reopen 2 January 2018*

 Accessible for wheelchair users

 Induction loop at reception

The Crafts Study Centre is a registered charity (261109)

The Crafts Study Centre is supported with funding from

HIGHER EDUCATION
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Creative Arts FI

DETAIL FROM ONE OF THE
'EIGHT TABLETS OF THE WORD'

RALPH BEYER

