RECENT ACQUISITIONS

The Crafts Study Centre has been able to make important additions to its ceramic collections and archives. First, with the help of Trustee Ben Williams, we acquired a rare early three handled ‘Tyg’ made by Michael Cardew whilst an apprentice at the Leach Pottery, St Ives. It shows the emblem of Cornwall, and is based on 17th century slipware examples, themselves copying pewter examples of that date.

We also bid successfully at auction to acquire over 30 letters written by Bernard Leach to Laurie Cookes in the 1930s when he was travelling in Japan. These very personal letters sometimes include lively and spontaneous drawings of local scenery and the ceramics Leach made or observed on the day of writing. They add to the world class Leach archive in our care.

NEWLY APPOINTED TRUSTEE

The Board of the Crafts Study Centre welcomes Professor Lesley Millar MBE, Director of the International Textile Research Centre at UCA as one of two University appointed Trustees.

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. These have included 11 major international touring exhibitions.

She writes regularly about textile practice in Britain and Japan including co-editing, with Alice Kettle, the book Erotic Cloth for Bloomsbury Publishing (2018). In 2008 she received the Japan Society Award for significant contribution to Anglo-Japanese relationships and in 2011 was appointed MBE for her contribution to Higher Education.

FOR DETAILED INFORMATION ABOUT OUR TALKS, LECTURES AND EVENTS PLEASE VISIT: WWW.CSC.UCA.AC.UK/PROGRAMME

LESLEY MILLAR | PHOTO: DAMIAN CHAPMAN

ACCREDITATION

We are delighted to report that the Crafts Study Centre has been successful in its reapplication for Full Accreditation status with Arts Council England. This is a rigorous process of policy review and reporting and ensures that the Crafts Study Centre meets the quality threshold for all public museums in England. The status also helps to safeguard applications for public and charitable grants. The next application will take place in 2023. The Crafts Study Centre first secured “registration” as the scheme was first called early on after its transfer to Farnham.

CRAFTS STUDY CENTRE

NEWS

TOP RIGHT: TYG BY MICHAEL CARDEW
BOTTOM: DETAIL OF LEACH LETTERS FROM JAPAN

We acknowledge the support of the V&A Purchase Fund in assisting with the purchase.
This exhibition draws work from across the range of the Crafts Study Centre's collections, and investigates the ways that particular collections relate to a book of some description.

The book may be a formal record of a craft process; or a scholarly analysis of the maker’s work set into an art or social context; or an instructional manual; or a listing of samples; or a volume of poetry; or an artwork in its own right. In each case, the maker, researcher or curator has taken very particular care to record specific objects in the collection or to use the collection as the basis for new creative work. The outcome of the research reveals private thoughts, technical solutions and creative struggles. Research and creative writing and making are then placed in the public domain, often after long periods of study and reflection.

The exhibition highlights the contribution made to research in the field of modern and contemporary craft by the Crafts Study Centre collections, with books recently published on the textiles of Barron and Larcher, a biography of William Simmonds, critical essays by Alison Britton, and biographies of Lucie Rie and Bernard Leach by Emmanuel Cooper. Artists and companies included in the exhibition include Robin Tanner, Jane Weir, Christopher Farr Cloth, Katharine Pleydell-Bouverie, Alan Peters, Ralph Beyer, Edmund de Waal, Thomas Ingmire, Edward Wates, Bernard Leach and Susan Bosence.
This exhibition, curated by Professor Simon Olding and Professor Magdalene Odundo, is comprised of ceramics (with some textiles) from the important collection drawn together by Michael OBrien. The ceramics explore his deep and resourceful fascination with pots made in Africa, and most especially in Nigeria. In addition, the exhibition is used to encourage a critical reflection on OBrien's own ceramics, which are less well known. We can see Africa in them, too.

Michael OBrien (born 1930) came relatively late to pottery, and his career is inextricably linked to that of Michael Cardew. He trained in painting, at the Farnham School of Art. It was, however, the head of ceramics there, Henry Hammond, who encouraged OBrien to join Cardew's influential course in 1959 at his Wenford Bridge Pottery in Cornwall. The course, ‘Fundamental Pottery with Emphasis on Geology and Raw Materials’ was attended by many key ceramic artists of the day. OBrien moved on to teach at a secondary school in Leicestershire, but Cardew’s course gave him the basis from which he built his knowledge of clays and glazes.

OBrien kept in touch with Cardew, and he applied to join his Pottery Training Centre in Abuja, Nigeria. He started there in 1963, and as Tanya Harrod writes in her biography of Cardew, ‘it was a homecoming: the first four years of [OBrien’s] life had been spent in Uganda and Kenya where his father, of the aristocratic Irish clan OBrien, worked as a vet’. 1

OBrien became a pivotal figure at the Pottery Training Centre, improving its facilities and work patterns, and eventually managing the Centre after Cardew’s departure. He also played an important role in developing the skills of a cohort of Nigerian potters, most especially Danlami Aliyu, and more recently Stephen Muya at the Bwari Pottery. In 1973 OBrien returned to England and began to work at the Wenford Bridge Pottery, running it in Cardew’s absence. He worked next at the Farnham Pottery, returning to Nigeria in 1979 to teach in Ahmadu Bello University, Zaria. Prompted by Danlami, he developed a radical approach and after five years at the university, left to put it into practice. Maraba Pottery was started with Danlami. The teaching and technical work they did together allowed the Maraba Pottery to expand and last for twenty years. When it finally collapsed the potters, now very skilful, returned to Maraba village and started small potteries where more wheel-thrown pottery is made than in the rest of the country.

OBrien eventually settled back in England in Headley, Surrey where he has given remarkable support to many aspiring potters, including Magdalene Odundo. He is developing a Pottery Training Centre there, and stays in close contact with his fellow Nigerian potters.

1 Tanya Harrod, The Last Sane Man: Michael Cardew, Yale University Press, 2012
Artist and basketmaker Tim Johnson makes contemporary baskets rooted in world traditions. Based on the Mediterranean coast of Catalonia he uses a wide variety of plant materials harvested in the countryside and along the urban margins of his home town. The specific properties of these plant materials combined with diverse techniques gleaned from researches and experimentation give endless possibilities for creativity and expression.

Lines and Fragments draws together several lines of focus from Tim’s recent work as he investigates inspirations from his researches around the world over the past 20 years. “As a basketmaker working today I look towards combining tradition and experimentation to lead me into new areas. Looking at traditional woven objects in museums and collections we find only part of the story of the making and are left to imagine the life of the object ourselves. The rightness of design and signs of usage in old traditional baskets fascinate me and I hope to capture some of their magic in my own makings. While I’m neither a fisherman nor a farmer and my baskets deny functionality, perhaps my work celebrates our woven cultural inheritance whilst creating something that has not existed before.”

Tim Johnson, 17th November 2017
We are delighted to announce that the symposium will be opened by Professor Magdalene Odundo, Chancellor of the University for the Creative Arts.

In the 21st century technology has established an extraordinary relationship with the body: its crafting and its representation. Textiles, metals, and ceramics are used to replace interior body parts, while fibres can 'read' our most intimate details, acting as diagnostic tools. How does this affect the ways we construct our identity, process information about our bodies, move those bodies through space?

The conference asks if craft knowledge and haptic understanding have roles to play in this debate. How can craft reflect on the body as a means of literal and poetic understanding of ourselves, our narratives and histories, hopes and concerns?

Keynote Presentation will be given by Catherine Harper, Professor of Textiles and Deputy Vice-Chancellor of University of Chichester. Editor-in-Chief of the Routledge journal TEXTILE: Cloth & Culture, she is also editor of and contributor to the four-volume Textiles: Critical and Primary Sources (Bloomsbury, 2012) and author of a monograph, Intersex (Berg, 2007). She has published several chapters and scholarly articles, most recently in O’Brien and Moran’s Love Objects and Millar and Kettle’s Erotic Cloth; also Taylor & Francis’ Social Identities: Journal for the Study of Race, Nation and Culture.

We invite proposals from makers across all fields of craft practice; also from curators; performers; architects; interior designers; scientists; historians; theorists and researchers.

Successful proposals will also go forward into a further selection process for inclusion in the book Re-configuring Craft, alongside chosen papers from previous conferences and symposia interrogating the position of craft in the 21st century and organised by the Crafts Study Centre and the International Textile Research Centre UCA.

Please send your Abstract, of no more than 300 words, for a 30 minute illustrated Paper that reflects upon and develops these ideas. Abstracts to be received by March 11th 2018. To be sent to both: Professor Simon Olding: solding@uca.ac.uk and Professor Lesley Millar: lmillar@uca.ac.uk
FELICITY AYLIEFF

318 Ceramics and the Crafts Study Centre are pleased to announce that the 2019 Emmanuel Cooper Memorial Lecture will be given by Felicity Aylieff.

Many thought that with the global digital explosion of the 1990s and virtual technology, the use of clay and making ceramics would be reduced, but there is a renewed interest in matter, craftsmanship, the acquisition of creative skills, and an opening to the sensory world, offered through working with clay.

Clay is the mother of materials – the universal material of the earth. It’s primordial, it’s transformational, it’s tactile, it’s malleable. It’s the material that people respond to. It is charged with philosophical significance dating back to ancient times, and most importantly it is inherently democratic, from the common house brick to rocket science.

The lecture will look at the growing number of contemporary artists working in the expanded field of clay, and also the significance of clay as a form of expression to Aylieff as an artist.

Felicity Aylieff is an artist of international standing, recognised for her research into large-scale ceramics. Working from her studio in Bath for more than three decades, she has more recently developed a collaborative relationship with factories in Jingdezhen, China, where she makes monumental pots. Her work shows her passion for material and process through its use of colour, pattern and decorative techniques. Felicity was awarded a Professorship in Ceramics from Bath Spa University in 2000 and has been teaching ceramics and glass at the Royal College of Art since 2001. Her work is held in numerous international private and public collections including the Victoria and Albert Museum, London, and is represented by Adrian Sassoon, London.

THE EMMANUEL COOPER MEMORIAL LECTURE 2019
FELICITY AYLIEFF: CLAY ‘MATTERS’
TUESDAY 26 FEBRUARY 2019

LECTURE: 6.00pm - 7.00pm | UCA Main Lecture Theatre (W02)

TICKETS: £10.00 | student concessions apply.

Advanced booking is essential and can be made in person, by calling 01252 891450 or emailing: craftscentre@uca.ac.uk

Tickets may also be purchased online at www.csc.uca.ac.uk

The Emmanuel Cooper Memorial Lecture is presented by the Crafts Study Centre in partnership with 318 Ceramics to celebrate the life and work of renowned potter Emmanuel Cooper.
In recent years, with the advent of the digital age, there is a risk that we are quite literally losing touch with the things in our lives. This decline in “material intelligence” is a problem - not just because we are becoming illiterate about our surroundings, but also because it prevents us from seeing the human connections that exist in objects made by others.

In this talk, Glenn Adamson will suggest ways to reconnect, using everyday pottery as his primary example. Ceramics, a medium intrinsically connected to the earth, is among our oldest repositories of human ingenuity and remains an artistically and technologically active field to this day. From a morning cup of coffee to the most high-tech applications, learning about a material like clay is a way to keep ourselves grounded in the 21st century.

Dr Glenn Adamson is Senior Research Scholar at the Yale Center for British Art, New Haven, USA. In addition, he is a sought after curator and writer, with groundbreaking books in the field of design and craft including seminal titles such as Thinking Through Craft and The Craft Reader. He was co-curator and co-editor (along with Martina Droth and Simon Olding) of the Yale exhibition Things of Beauty Growing: British Studio Pottery and curator of the acclaimed exhibition Voulkos: The Breakthrough Years at the Museum of Arts and Design, New York. Fewer, Better Things is his latest book.

The lecture honours Henry Hammond (1914-1989). Hammond was born in Surrey and attended the Croydon School of Art and then the Royal College of Art, where he took pottery classes under William Staite Murray. He was appointed as pottery instructor at the West Surrey College of Art and Design, taking up the post after the second world war. He taught there until 1980. He set up a studio, eventually in Bentley (shared from 1954 by Paul Barron), and was awarded the MBE for service to ceramic education in 1980.

The Crafts Study Centre, University for the Creative Arts, is delighted to present the 2019 Henry Hammond lecture in association with the Royal College of Art.

LECTURE: 4.00pm - 5.00pm | Lecture Theatre 1
*RCA, Kensington Gore, London SW7 2EU

TICKETS: £10.00 | student concessions apply.

Advanced booking is essential and can be made in person at the Crafts Study Centre, by calling 01252 891450 or emailing: craftscentre@uca.ac.uk
THE SMALL DISPLAY CASE ON THE TOP FLOOR OF THE CRAFTS STUDY CENTRE, THE STAIRCASES, LANDINGS AND THE SHOP ARE USED TO DISPLAY RECENT WORKS BY UCA STUDENTS AND ARTISTS IN RESIDENCE, AS WELL AS RESEARCH-LED OBJECTS AND RECENT COLLECTIONS. THESE SHOWS GIVE A SPECIAL FOCUS ON THE PROCESS OF WORKS OF CRAFT AND ACQUISITION RESEARCH RELATED TO THE CSC MUSEUM HOLDINGS.

CRAFT SHOWCASE

The Crafts Study Centre has acquired a number of works that complement existing holdings of British Studio Pottery. These include domestic wares by Richard Batterham and a group of four platters by Takeshi Yasuda from the 1980s. These were gifted from the estate of Deryn O’Connor and have a special resonance for the Crafts Study Centre, as Deryn was a member of the Acquisition Committee as a textile expert, and a past Head of Textiles at the West Surrey College of Art and Design (precursor institution to UCA).

RECENT CERAMICS

2 JANUARY - 30 MARCH 2019

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CREATIVE INSPIRATIONS WORKSHOP: MAKING PATTERNS

FRIDAY 12 APRIL 2019

Join Curator Greta Bertram in exploring a specially selected group of objects incorporating and utilising patterns from the Crafts Study Centre collection to spark your creativity. In this hands-on workshop participants will have the opportunity to handle and draw on a range of historic craft objects, by leading makers, from this renowned collection of ceramics, calligraphy, furniture, textiles and more.

TICKETS: £15.00 bookable directly through Goldsmiths
https://www.goldsmiths-centre.org/whats-on/
whats-on-creative-inspiration-workshop-making-patterns/

TRIPLE PARADE

13 APRIL - 2 MAY 2019

Triple Parade is a prestigious annual international cultural project, and has become one of the leading contemporary applied art and design exhibitions where cultural exchanges are expanded between China and the rest of the world on a multitude of levels. The four-part exhibition and conference opened in Shanghai HOW Art Museum-Design Center in October 2018.

Course Leader for postgraduate programmes, School of Craft & Design at UCA, Rebecca Skeels, curated work from makers representing the United Kingdom and we are pleased to showcase a selection of this work.

FOR FURTHER INFORMATION ON OUR CRAFTS SHOWCASE SELECTIONS PLEASE VISIT: WWW.CSC.UCA.AC.UK/PROGRAMME
The short lecture ‘The role of the gallery: St Ives selling craft’ will consider how the specialist gallery of craft acts as a shop, a meeting-place and forum, and as a destination, and how the character and resources of the gallery directors, and their interplay with makers, sets the tone for the promotion of contemporary craft.

The lecture, by the Director of the Crafts Study Centre, presents early research focused on the founding history of the New Craftsman Gallery, St Ives, and the work of Breon O’Casey.

**DIRECTOR’S TALK**
**PROFESSOR SIMON OLDING: CRAFTING THE GALLERY**
**WEDNESDAY 5 JUNE 2019 | 13.00PM - 13.40PM**

Tim Johnson has been a practising artist and basket maker for over twenty years. Currently based in Catalonia, he works in both hard and soft materials such as willow, hazel, grasses and rushes.

Join Tim in conversation with Greta Bertram, Curator of the Crafts Study Centre and basketry researcher to discuss his practice, inspiration and research.

**CURATOR’S TALK**
**TIM JOHNSON IN CONVERSATION WITH GRETA BERTRAM**
**FRIDAY 3 MAY 2019 | 4.00PM - 5.00PM**

The Crafts Study Centre shop offers a selection of ceramic, glass, jewellery, textiles and calligraphy from renowned and emerging artists and craftspersons from the local area and further afield. Work on sale in our shop would appeal to both collectors or those seeking a unique affordable gift. We also carry a range of magazines, books and publications from both the Crafts Study Centre and other publishers, alongside greetings cards and postcards.

Regrettably, we are not able to offer online purchases, however purchases can be made in person or by telephone during our opening hours. All items can be posted and credit and debit card sales available.

**SHOP**
**OPEN TUESDAY - FRIDAY 10.00AM - 5.00PM & SATURDAY 10.00AM - 4.00PM**

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**BLOWN GLASS VESSELS**
**TAMI ISHIDA**

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Crafts Study Centre
School of Craft & Design
University for the Creative Arts
Falkner Road
Farnham Surrey GU9 7DS

01252 891450
www.csc.uca.ac.uk

@craftsstudycentre

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 over the Easter weekend on Friday 19th and Saturday 20th April, reopening on Tuesday 23rd April 2019

Accessible for wheelchair users

Induction loop at reception

The Crafts Study Centre is a Charitable Incorporated Organisation Foundation, registered charity number 1179008

The Crafts Study Centre is supported with funding from: