



Acquisitions to the Crafts Council Collection: 2000-

The Collection, begun in 1972, consists of over 1,350 objects by new and established makers whose work has been acquired at key moments of excellence in their practice. The Crafts Council defines craft in its widest sense, from its interface with cutting edge design on the one hand, to its crossover with fine art on the other. All the main media are represented in the Collection with ceramics being the largest section.

One of the aims of the Collection is to enable the widest possible audience have access to the Collection through various Crafts Council initiatives, including long and short term loans, partnership projects, touring exhibitions and support of educational projects, published research and study.

Since 2000, the Crafts Council has acquired the following work for its Collection of contemporary British craft.

The work is listed by the following disciplines:

- Ceramics
- Furniture
- Glass
- Jewellery
- Metal Work
- Textiles
- Wood

Under each discipline, the maker's names are listed alphabetically

Continued:

CERAMICS



Photo: Heini Schneebeili

Aylieff, Felicity

Bud, 2001

Round ball shape with buds protruding from various locations. Cream in colour.

Press-moulded as hollow form using very soft plastic white clay - Dutch Vingling K130 and aggregates of fired porcelain. Nipple protrusions hand modelled. Work dried over 4 weeks. Once fired to 1040C (firing schedule over 50 hour period). Electric grinding tool used on surface (Flex machine with diamond pads) refines and polishes. Surface sealed and protected with silicone sealant.

H 560 mm x W 560 mm x D 560 mm

Collection Number: **P480**



Photo: Heini Schneebeili

Britton, Alison

Gob, 2004

Vessel with lid

Hand built high fired earthenware painted with slips and underglaze pigments under a clear matt glaze. A lid/stopper, the 'tail' of which extends down one of the sides of the piece which is square sectioned with curved corners.

H665mm x W300mm x D390mm; Weight: 12kg

Collection Number: **P486**

Continued:

De Waal, Edmund
Arcady, 2007



Detail

Photo: Heini Schneebeili

Installation of eighteen thrown porcelain pots in six glazes in shades of white and yellow stacked in a steel case with a horizontal opening at the front.

H1400 x L300 x W300 mm
Collection Number: **P489**

Bought with the generous assistance of the Art Fund

Previous location: Craft Northern Ireland, 28 July to 30 August 2011
Previous location: DCMS, Minister for Culture, 1 July 2010 – 1 April 2011



Photo: Heini Schneebeili

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Continued:



Photo: Nick Moss

Eden, Michael

Wedgwoodn't Tureen, 2010

Tall pink Wedgwood shaped tureen made using Rapid Manufacture from a plaster and gypsum material with a unique non-fired ceramic coating.

H410mm x D260mm

Collection Number: **P493**

Accompanying interpretation includes a commissioned film by onedotzero featuring Michael Eden talking about his practice.



Photo: Heini Schneebeil

Fisher, Daniel

Flame, 2004

Bowl, unglazed white porcelain, torn edges

H 280mm x Diameter (rim) 400mm

Collection Number: **P484**

Current location: DCMS, Minister for Culture, 1 July 2010 – 1 April 2012

Bought with the generous assistance of the Art Fund

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Continued:



Photo: James Austin

Liao, Chun

Group of three pots, 2001

Three round pots sitting inside one another, cream coloured porcelain

Largest pot: H 60mm x D 174mm; Med pot: H45mm x D125mm; Small pot: H40mm x D85mm

Collection Number: **P478**

Current location: DCMS, Minister for Culture, 1 July 2010 – 1 April 2012

Bought with the generous assistance of the Art Fund

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Photo: Marsden Woo Gallery

Radstone, Sara

Tamanavay, 2006

Stoneware fired to cone 7. Hand-built incorporating some press-moulded elements. The form is hollow and divided in four sections for firing; some rejoined with chemical metal. Oxides and thin glaze.

Collection Number: **P488**

Continued:



Photo:Nick Moss

Mann, Geoffrey

Cross Fire teapot, Natural occurrence series, 2010/2011

Bone china, slipcasting

Mann's *Cross-Fire* series utilises the possibilities digital technology offers to examine the intangible characteristic of the spoken word. The work investigates the unseen effect of the sound of speech, focusing on an audio excerpt of a domestic argument, sampled from the film *American Beauty* (1999).

The intensity of the argument's sound waves are digitally mapped and materialised using rapid prototyping and then the forms are cast in a range of materials. Each object encapsulates a momentary emotion of the argument. The once-static tabletop items are deformed into objects of unseen familiarity.

Cross-Fire is the result of a AHRC funded research project, 'Past, Present & Future Craft Practice' (PPFCP), based at Duncan of Jordanstone College of Art & Design at the University of Dundee

Collection number: **P494**

Continued:

Rasmussen, Merete

Twisted grey loop, 2009



Photo: John Hammond



Photo: John Hammond

Sculptural ceramic form, one continuous loop, matt grey surface, coiled stoneware.

H268mm x W300mm x L415mm

Collection Number: **P490**

Accompanying interpretation includes a commissioned film by The Light Surgeons revealing the making process and the studio environment, featuring Merete Rasmussen talking about her practice.

Continued:



Photo: Heini Schneebeil

Rena, Nicholas

Jug, 2006

Blue jug with spout

Smooth white earthenware clay, formed using plaster moulds. The clay being pressed into the mould in a very soft state, and often at considerable thicknesses (two inches plus). The form is carved down over the course of the whole drying-out process. Given the thickness of the work it is left for 6 weeks to dry out. It is then slow-fired (at 25c/hour) over 4/5 days to 1130 degrees C. After single firing, the work is sanded, stained and polished.

L370mm x W290mm x H390mm

Collection Number: **P487**



Photo: Nick Moss

Ruhwald, Anders

Social piece of furniture #6, 2008

Black glazed ceramic shaped into a forearm and fist resting on a black wooden turned stick.

Coiled and glazed earthenware. Glazed in lead based earthenware glaze sprayed on . The wood leg is a stock piece, primed and sprayed with a satin black rustolium paint.

H1220mm x W590mm x D230mm

Collection: **P492**

Continued:



Photo: Heini Schneebeili

Slee, Richard
Hello?, 2004

Two glazed ceramic abstract figures, with foil lashes

A: L240mm x W250mm x H475mm; B: L295mm x H465mm

Collection Number: **P481**



Photo: Heini Schneebeili

Spira, Rupert
Deep Bowl with lines incised through black pigment over white glaze, 2004

Stoneware bowl with brown iron pigment over a matt white glaze

H250mm x W480mm

Collection Number: **P483**

Continued:



Photo: Heini Schneebeili

Spira, Rupert

Deep Bowl with embossed poem under white glaze, 2003

Stoneware bowl with opaque white glaze and poem;

NOTHING UPHOLDS IT
STILL IT TRAVELS

TRAVELLING THE VOID
UPHELD BY BURNING
NOTHING IS STILL

BURNING IT TRAVELS
THE VOID UPHOLDS IT
STILL IT IS NOTHING

NOTHING IT TRAVELS
A BURNING VOID
UPHELD BY STILLINESS

H 250mm x Diameter 270mm

Collection Number: **P482**



Photo: Heini Schneebeili

Wicks, Andrew

Sotto Breakfast Set, 2001

Breakfast set, 14 parts, Semi-porcelain, slip-cast

Collection Number: P479

Continued:

FURNITURE



Photo: Heini Schneebeil

Anastassiades, Michael

Bedside Table/Weekend 2, 2006

Steel and wood framed table, covered with industrial felt, zips converging to top of table, cloth hanging under table

L330mm x W330mm x H500mm

Collection Number: **W159**



Photo: Heini Schneebeil

Anastassiades, Michael

Bedside Table/Weekend 1, 2006

Made using steel and wood frame, industrial felt.

L340mm x W340mm x H510mm

Collection Number: **W158**

Continued:



Photo: Henni Schneebeli

Anastassiades, Michael
Bedside Table/Alarm, 2006

Table with clock and lid, enamelled sheet steel painted white

L200mm x W210mm x H520mm

Collection Number: **W160**



Photo: Henni Schneebeli

Anastassiades, Michael
Table Light, 2006

English oak, light fitting and Crown bulb.

L250mm x W250mm x H760mm

Collection Number: **W157**

Continued:

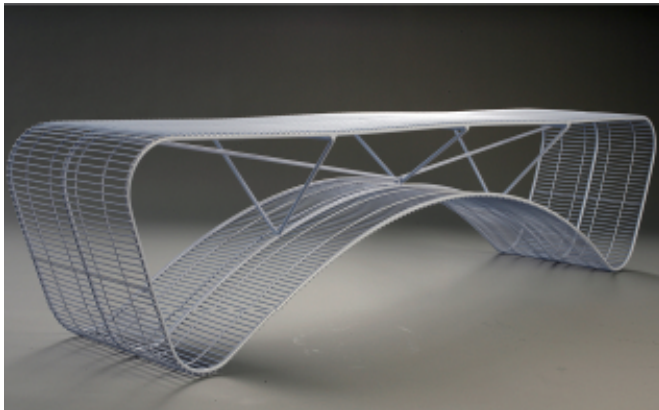


Photo: Heini Schneebeil

Azumi, Shin & Tomoko
Wire Frame Reversible Bench, 2006

Bench, steel rods and pre-fabricated wire mesh are spot welded together in shape. Finish is light blue plastic coat.

L1720mm x W380m x D420mm

Collection Number: **W156**



Photo: Shin Azumi

Azumi, Shin
Volta Bench (Prototype), 2004

Bench, formed from one piece of plywood

L1140mm x W390mm x H430mm

Collection Number: **W153**

Continued:



Photo: Heini Schneebeil

El Ultimo Grito
Miss Ramirez Chair, 2006

Chair, white leather seat glued to moulded cork and latex on red metal frame with wheels

L700mm x W580mm x H650mm

Collection Number: **W155**

Neal, Gareth
Anne, 2008



Photo: Nick Moss

American Walnut side table with the ghosts of a Queen Anne table within.

L1320mm x W410mm x H760mm

Collection Number: **W162**



Detail
Photo: Nick Moss

Continued:



Photo: Nick Moss

Kay, Sarah

Furniture, 2007

Oak chair, machined from solid oak using templates on a spindle moulder. Each layer is finger jointed, verticals to the legs are reinforced with steel dowel. The finishing is done by hand with scrapers, belt sander and sanding drums mounted on a jig for the interior radii.

H900mm x W400mm x D450mm

Collection Number: **W154**



Photo: John Hammond

Wales & Wales

Smudge, 2001

Chest of drawers, European oak with scorched details

H1519mm x W372mm x D372mm

Collection Number: **W161**

Continued:

GLASS



Photo: John Hammond

Jarman, Angela

Nap, 2007

Black solid glass form with an aluminium insert that can be removed - Lost wax cast - opaque lead crystal and aluminium.

H460mm x W190mm; 14kg; aluminium piece: H90mm x W60mm x L50mm

Collection Number: **G99**

Reid, Colin

Untitled Glass Form R1215, 2004



Photo: Nick Moss



Photo: Nick Moss

Triangular shaped column with one side cast and polished to give a blue green surface. Top is also cast and polished. Two side very smooth glass. Inspired by moulds of medieval stone carving taken from Gloucester Cathedral. Kiln cast glass by lost wax technique, ground polished and sandblasted.

H540mm x W250mm x D160mm Weight

Collection Number: **G98**

Continued:

Mann, Geoffrey

Crossfire Wine Glass, Natural occurrence series 2010

Glass

No image

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Collection number: G100

Continued:



Photo: John Hammond

Peterson, Lina

Dana, 2008,2009

Lesley, 2008, 2009

Large Silhouette, 2009

Three coloured brooches shape with Swarovski crystals covered in dipped blue plastic.

A 0.8mm copper sheet dipped in plastic, *Dana* and *Large Silhouette* also combined with copper wire and Swarovski crystals

Average dimensions: L105mm x W85mm x 20mm

Collection Number: **J288, J289, J290**

Peterson, Lina

Orange Neckpiece, 2008



Photo: John Hammond



Photo: John Hammond

Painted wood, wool, fabric, semi-precious and glass beads

Collection Number: **J287**

Continued:



Photo: John Hammond

Cheung, Lin

Room Temperature, 2007

Photo-etched sterling silver sheet, acrylic liner, glass thermometer; hand folded and manipulated silver sheet

L240mm x W69mm x D10mm

Collection Number: **M79**



Photo: Heini Schneebeili

Cross, Susan

Crossover, 2001

Neckpiece, strings of oxidised silver with two rings on either side and tied together at top and bottom. Multi-stranded 0.2mm wire twisted together by hand then doubled in half and roped together. Wires unravelled to produce a crinkled effect. Neckpiece then constructed onto two round wire hoops.

L340 x W220 mm

Collection Number: **J282**

Continued:

Fok, Nora
Bubble Bath, 2001



Photo: Heini Schneebeili

Neckpiece consisting of knitted nylon balls in different sizes.

H75 mm x Diam550 mm (outside) Diam200 mm (inside)

Collection Number: **J283**



Detail

Photo: Heini Schneebeili



Photo: Heini Schneebeili

Izawa, Yoko
Wrapped, 2007

Eleven piece of white and one piece of red crunched up paper and wrapped in black or grey nylon which is knotted together and a gold pin.

Pin: L60 x W13 mm

Shortest piece L30 mm, longest L100 mm

Collection Number: **J284**

Continued:



Photo: Heini Schneebeili

Paxon, Adam
Rings with Tail, 2007

Rings made of clear acrylic ball with pink/purple circle decoration with support for ring to be worn on two fingers.

Collection Number: **J285 and J286**

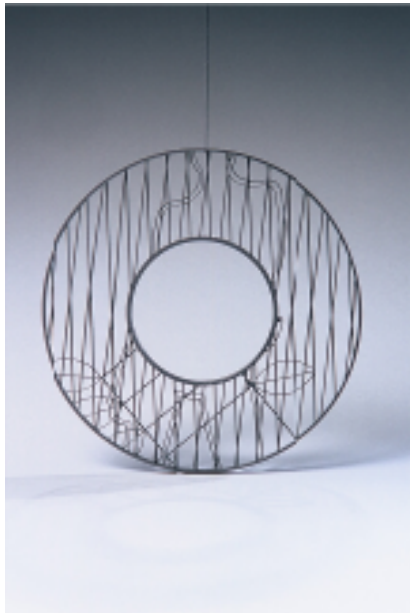


Photo: Heini Schneebeili

Watkins, David
Gardens of Arqua Petrarca #6, 2003

Layered bangle depicting the outline of human figure and vegetation with vertical strips, layered bangle; plasma coated stainless steel

D: 145mm

Collection Number: **J281**

Continued:



Photo: Heini Schneebeil

Watkins, David
Embrace, 2004

Round frame with vegetation patterning, plasma coated stainless steel

D: 100mm

Collection Number: **J280**

Continued:

METAL WORK



Photo: Heini Schneebeil



Detail

Photo: Heini Schneebeil

Casson, Lucy

Chess set with 32 figures, 2003

Chess set, recycled tin, cut, beaten, soldered, recycled plastic and nylon, recycled cheese grater, 32 figures.

L755mm x W690mm x D (tallest figure) 220mm

Collection Number: **M75**



Photo: John Hammond

Cheung, Lin

Willow, Royal Albert Royal, Doulton, 2008

All oxidised silver saucers and ceramic manufactured cup

165mm x W135mm x 10mm

Collection Number: **M80, M81, M82**



Photo: John Hammond

Continued:



Photo: Heini Schneebeili

Creed, John
Bowl, 2005

Bowl, rectangular shape in silver with supports shaped in swirls with narrow strips of bronze. Silver (bowl), forged oxidised bronze (support)

L510mm x W220mm

Collection Number: **M77**



Photo: Heini Schneebeili

Knight, Chris
Tea Service, 2004

A silver tea set with a tea pot, sugar bowl, creamer and spoon on a tray; The tray with handles is red with round cylinder decorative features around the edge of the tray. The tea pot is silver with a base that allows for the pot to swivel but has a red skirt in an elliptical shape that acts as the handle. The sugar bowl and creamer are silver with rounded swivel base.

Tray: H85mm x W560mm x D350mm

Teapot: H162mm x W380mm x D170mm

Sugar bowl: H43mm x Diameter (rim) 75mm

Creamer: H80mm x Diameter (rim) 75mm

Collection Number: **M76**

Continued:



Photo: Nick Moss

Mann, Geoffrey

Shine, Natural occurrence series 2010

Bronze, silver-plate

Shine was created by a process that uses digital techniques to investigate the reflective properties of a metallic object; in this case the subject was a Victorian candelabra.

A planar 3D scanner was used to document the reflective information, which was in turn used to create a rapid prototyped form, which has been cast. When scanning a metallic object the laser beam is unable to distinguish between the surface and the reflection; the spikes represent the intensity of the reflection. This piece renders the impossible, encapsulating the beauty that exists above and apart from the material world.

Shine sponsors: Powderhall Bronze Fine Art Founders

Purchase for the Crafts Council Collection (2011) supported by a donation from Victoria, Lady de Rothschild

Collection number: **M86**

Mann, Geoffrey

Crossfire Knife, 2010

Resin, metal-plate

No image

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Cross-Fire knife sponsors: 3DDC

Collection number: **M87**

Continued:



Masterton, Drummond
Star Tessellation Dish ST 14, 2007
Aluminium

Collection number: **M84**



Photo: Nick Moss

No image

Masterton, Drummond
Terrain Cup, 2005
Aluminium

Terrain Cup was Masterton's first finished work using 4axis CNC milling. It was technically very challenging to merge a domestic mass-produced object together with the landscape of Ben Nevis. Its production required the development of new methods for creating user-defined CNC toolpaths, to machine the design from one solid billet of aluminium – methods that gave Masterton complete control over the movement of the cutting tool rather than using presets within the software.

Purchase for the Crafts Council Collection (2011) supported by a donation from Nicholas and Judith Goodison

Collection number: **M85**

Continued:

No image

Rowe, Michael

Subjectivity and Objecthood no.3, 2007

Triptych - silver and copper, found objects

Collection Number: **M78**



Taylor, Lucien

Big Beautiful Vase I, 2010

Silver vase form
925 silver.

Big Beautiful Vase II is from a series focusing on the theme of abundance, celebrating excess yet, questioning it as well. Taylor is interested in the tension between reaching a point of fullness and not going beyond as it will result in a working bursting and thus failing.

Taylor has used the technique of hydroforming to create this work. This involves using (and controlling) a high pressure fluid such as water to shape the work.

Taylor is a graduate of the Royal College of Art. His practice is based in High Wycombe.

H 330mm high

Collection number: **M**

Continued:

TEXTILES

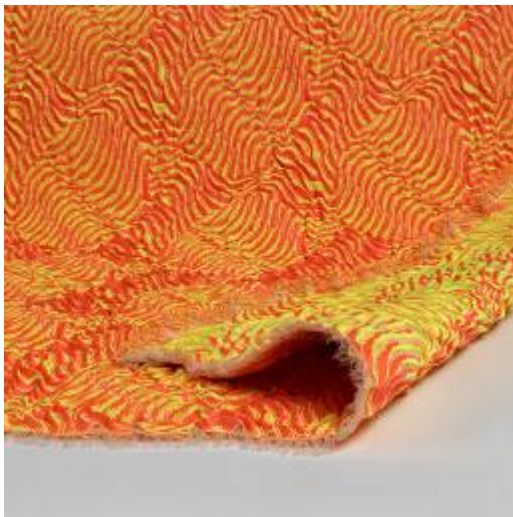


Photo: Nick Moss

Brock, Philipa

Self Assembly 1, 2008

Woven jacquard textile length of fabric in yellow, red, green and pink textured surface; unfinished warps. Woven on a CAM Dataweave industrial power loom operated by Philippa M. Brock at Gainsborough Silk Weaving Company. Initial yarn and structure trials were woven on an ARM handloom. Double cloth satin/sateen structure with additional floats in middle, trapped by discreet single cloth outlines on the shaped edges.

W1030mm x H2200mm

Collection Number: **T173**



Photo: Nick Moss

Brock, Philipa

Self Assembly 2, 2008

Woven jacquard textile length of fabric in black and grey with a textured surface; unfinished warps. Woven on a CAM Dataweave industrial power loom operated by Philippa M. Brock at Gainsborough Silk Weaving Company. Initial yarn and structure trials were woven on a ARM handloom. Double cloth satin/sateen structure with additional floats in middle, trapped by discreet single cloth outlines on the shaped edges.

W1220mm X H3600mm

Collection Number: **T174**

Continued:



Photo: Nick Moss

Brock, Philpa

Self Assembly 3, 2008

Woven jacquard textile length of fabric in yellow, red and pink vertical strips; textured surface; unfinished warps. Woven on a CAM Dataweave industrial power loom operated by Philippa M. Brock at Gainsborough Silk Weaving Company. Initial yarn and structure trials were woven on a ARM handloom. Double cloth satin/sateen structure with additional floats in middle, trapped by discreet single cloth outlines on the shaped edges.

W1220mm X H3600mm

Collection Number: **T175**



Photo: Heini Schneebeli

Cook, Julie

Asentamiento Dress from the series '*Duende A Time for Healing*', 2006

An introspection dress, cotton, polyester, duck down feathers; solar plex

L1450mm x W840 x D620mm

Collection Number: **T169**

Continued:



Harris, Mathew

Andolan Cloth, 2002

Wall hanging composed of 30mm wide strips of quilted fabric. Each strip has small cut out circles that have handstitching around the raw edges. Colours are muted brown, grey, beige and undyed fabric.

L 1430mm x W670mm

Collection Number: **T166**



Heathcote, Claire

Andrew, 2007

Portrait of a man with a burgundy coloured shawl around his neck. The work is stitched on a cream coloured fabric and many of the threads are long and lie loosely on the surface. The shawl is laser cut flowers. The work is stretched on a wooden frame. Unframed.

L1360mm x W1440mm

Collection Number: **T171**

Photo: Heini Schneebeili

Continued:



Photos: Alex Lee

Gallant, Tom
Dress09, 2008

Materials: Grosgrain, georgette and silk
Technique: Textiles: laser-cutting, machine-stitching, hand-stitching
H1450 x W640mm

Artist Tom Gallant has developed a unique visual language with his delicate paper cut outs of pornographic magazine pages, which he layers, creating a dramatic visual experience. Gallant's work has been exhibited widely and is included in major international collections.

Craft is embedded in the core of Tom Gallant's highly collectable and widely exhibited paper works. Dress 09 is the result of a unique collaboration with fashion designer Marios Schwab, in which Gallant skilfully realised the transition of his paper works into a wearable material form. Such successful collaborations are rare and deserved recognition in the Crafts Council Collection. The acquisition of Dress09 by the Crafts Council exemplifies how currently emerging material-based artists and designers are repositioning themselves in spaces and opportunities beyond the gallery, through direct engagement with others.

Collection number: **T176**

Continued:



Photo: Heini Schneebeili

Walker, Audrey
Observed Incident, 2006

Tapestry, two joined embroidered panels, one panel (Panel A) depicting a woman looking out from behind a curtain and the second panel (Panel B) depicting four police men.

Collection Number: **T172**