

CRAFTS

THE MAGAZINE FOR CONTEMPORARY CRAFT

STAIR QUALITY

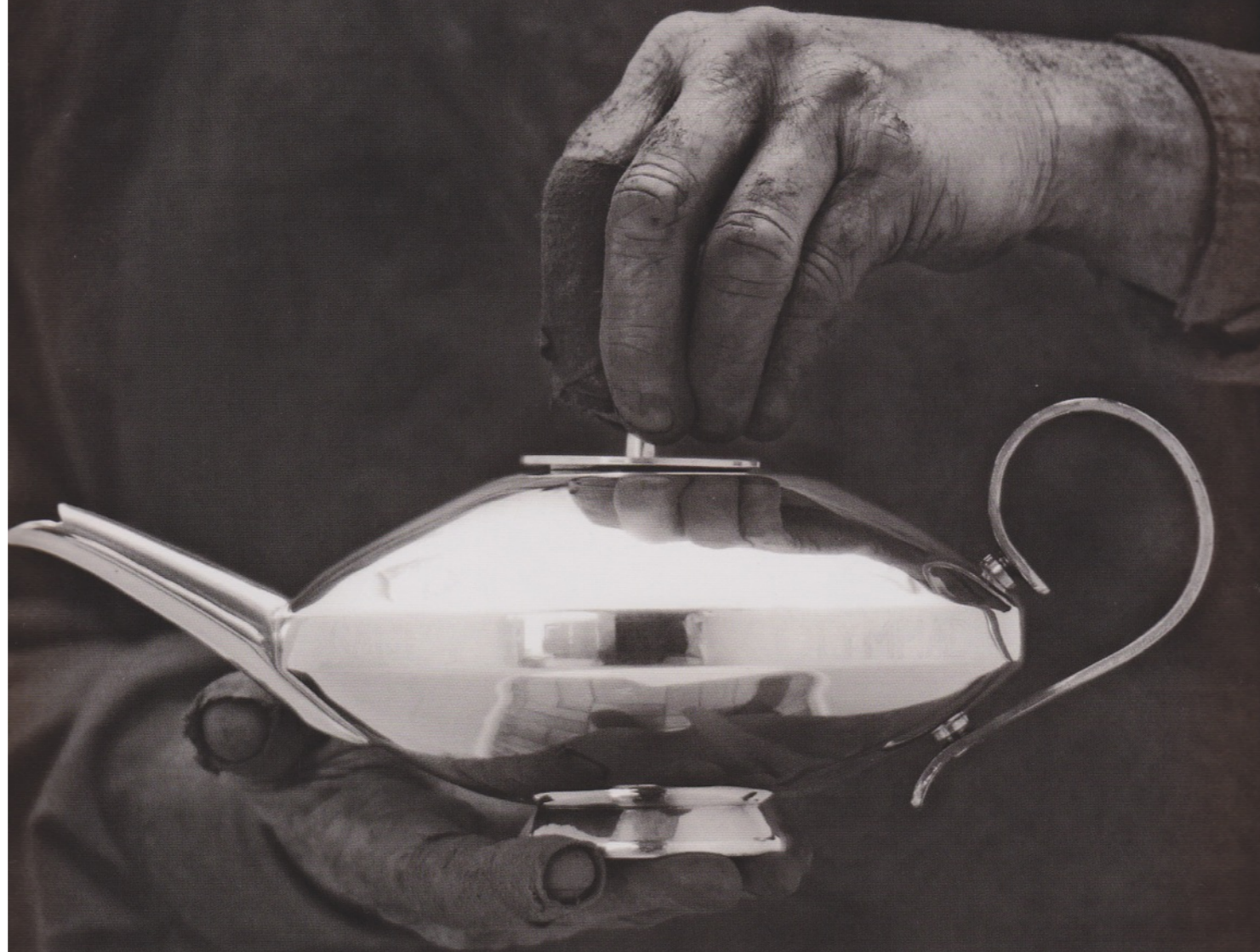
Julian Stair's most ambitious project yet

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2012



Highlights from the Crafts Council's COLLECT by Teleri Lloyd-Jones

Collect's breadth and depth

It's encouraging, to say the least, that against a continuing backdrop of economic gloom, 2012's COLLECT reported strong sales, with the total estimate up on last year at £1.5million.

The annual show is always a chance to see new and often more experimental work from favourite artists, and 2012 was no exception. Ceramist Merete Rasmussen showed her largest piece to date, *Red Twisted Form*, which the V&A snapped up for their permanent collection from the Contemporary Applied Arts stand. While the Bluecoat Display Centre brought a series by Rebecca Gouldson, who has moved away from architectural imagery towards enigmatic and abstracted detailing in her metal panels.

Moving to the international galleries, Christina Schou Christensen's *Viscosity*, on show with Galerie Sofie Lachaert & Caroline Van Hoek, gave us obscenely sensual tableware-like vessels formed by extruding a glaze through the base of the bowl, creating stems and legs. A contrasting mechanical aesthetic was found in Pe Lang's kinetic machines,

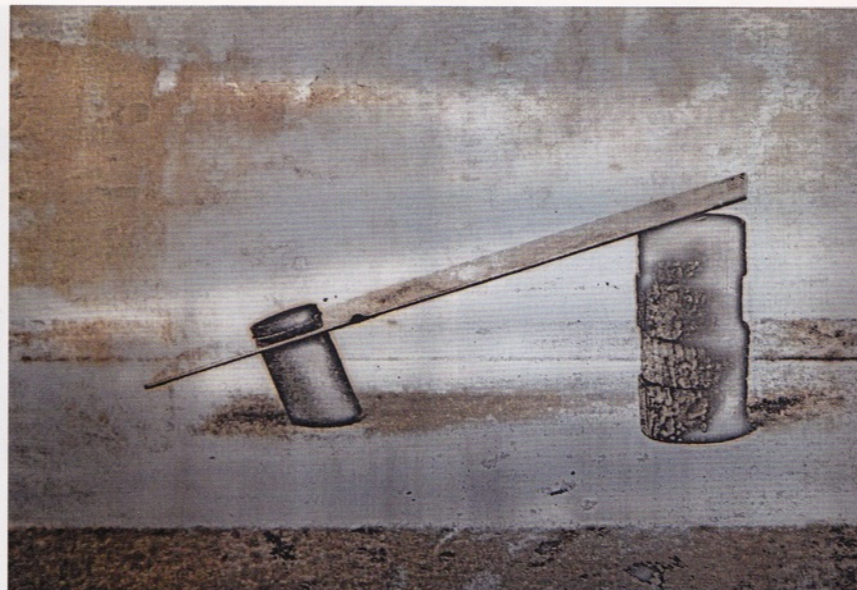
delighting visitors to Gallery SO's stand, while at Gallery Ra, Sigurd Bronger's work included an extraordinary necklace encasing and protecting an ostrich egg.

In its fifth year, *Art Fund Collect* gave institutions a share of £75,000 to acquire works for their contemporary craft collections. In a continuing trend, Japanese work proved irresistible, with National Museum of Scotland taking home Suiko Buseki's woven bamboo sculpture *Crane Dance* (showing at the Yufuku Gallery); the Whitworth Art Gallery selecting *P: Kasuri 206* by Jun Tomita; Museums Sheffield picking up three woven stainless steel pieces entitled *Hope*, by Kyoko Kumai (Tomita and Kumai both showing with Katie Jones); and Junko Mori's monumental forged mild steel *Super Jumbo Nigella, Wave* (showing with Clare Beck at Adrian Sassoon) going to Touchstones Rochdale.

Home-grown talent Geoffrey Mann, showing with Joanna Bird, had his first Art Fund Collect success as Norwich Castle Museum and Art Gallery acquired his glass piece *Flight - Take Off*.

Above: *Untitled*, Rebecca Gouldson, etched metal, each panel 13 cm diam., 2012 (Bluecoat Display Centre)
Right: *Drip*, Christina Schou Christensen, stoneware, glaze, 2011 (Galerie Sofie Lachaert & Caroline Van Hoek)
Opposite page: *Crane Dance*, Suiko Buseki, bamboo, 2012 (Yufuku Gallery)





Family history

The *shape of things* programme of exhibitions comes to a conclusion with Maggie Scott's *Negotiations, Black in a White Majority Culture*. Running until 20 May at the New Walk Museum & Art Gallery in Leicester, the exhibition is made up of re-interpretations of photography through felting printed silks. The *shape of things* has been a nationwide series of commissions aimed to encourage a 'contemporary crafts professional practice, audience and market that is culturally diverse and representative', and with its final show we see Scott work with imagery from such personal memories as her parents' wedding, to significant political events, such as the National Front's 'Keep Britain White' rally in Trafalgar Square. www.theshapeofthings.org.uk
www.leicester.gov.uk/maggiescott

Yorkshire tales

Part of North Yorkshire's Open Studios this year includes a series of specially commissioned work from makers Rebecca Gouldson, Sarah Morpeth, Sara Tunstall, Linda Schwab and Hester Cox. Each artist has been taking inspiration from a different aspect of the area's heritage and museum collections. A *Crafts* magazine favourite, metalsmith Rebecca Gouldson, is creating a pair of installations, *Etched in Time*, in response to the tin-smithing workshop and hand-knitting tools at the Dales Countryside Museum (on display from 9 June). Looking to the Georgian Theatre Royal in Richmond, paper artist Sarah Morpeth is producing intricate cut-paper work which incorporates the words of the first plays performed at the theatre's opening night (on show from 7 June). www.nyos.org.uk

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DESIGNER MAKER PROFILE

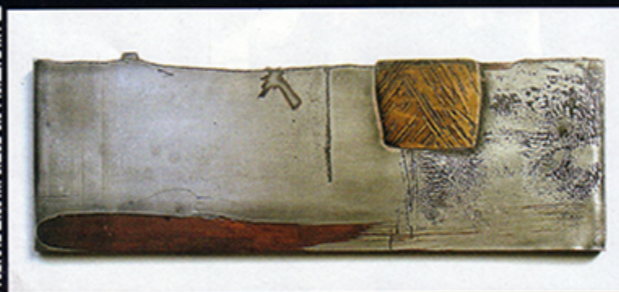
Rebecca Gouldson

Rebecca Gouldson combines etching techniques traditionally used by printmakers to produce unique metal wall pieces with richly decorated surfaces. This month we've asked her to tell us more about her work and the unusual techniques she uses.



Photo: Andrew Cook

Detail of Triptych - Etched and patinated metal 1007 46 x 50cm. Gilding metal with precious metal electroplating.



Etched and patinated metal wallpiece 2006. Width 26cm gilding metal with precious metal electroplating.

Where are you based?

My studio is at the Bridewell Studios, Prescott Street, Liverpool city centre. It is an old police station built in the early 1800's, and is a beautiful building full of character. It was used by the local police force until the 1970's when it was purchased by a group of local artists. It has remained a co-operatively run studio group to the present day and is managed by a board of directors who are also artist members. Several famous artists have held studios there and it's the longest running studio group in Liverpool.

Tell us a bit about your background:

I grew up on the Isle of Anglesey, and also in the Staffordshire countryside. On graduating from a mixed media degree at the University of Wolverhampton in 2002, I was awarded a Crafts Council 'Next Move' Residency at Liverpool Hope University, where I developed a new body of work and began to exhibit, at first nationally, and then internationally.

As the Residency ended, I was offered a studio space at 'The Bridewell' Studios in Liverpool City Centre. In 2006 I was awarded the British Crafts Council Development Award to fund the full equipment of my metalwork and etching studio. I was also awarded a crafts council / DTI research grant in 2004 to visit a major art show in Chicago. I was awarded a women in business award by Liverpool organisation Train 2000, and an ACID grant to fund equipment when I initially set up my studio.

Can you describe your work and the processes that you use?

I come from a metalsmithing background, and fell in love with etching during experiments with surface pattern and texture. I began etching three dimensional surfaces as well as flat plates, simultaneously experimenting with various 'resists' and etching solutions. My pieces are constructed using silver-smithing techniques, including silver-soldering, filing, piercing, rolling and inlay. The etched plates become the final piece instead of being the means to a final piece, forever possessing the power to potentially create printed images on paper.

Studying a variety of materials at college, rather than purely metal, had a profound effect on my work. Slab-building and the use of surface transfer patterns in the ceramics department influenced the approach I took to building 3D forms in metal, and to the techniques I used to adorn the forms' surface. A spell in the printmaking department fuelled a love for the process of acid-etching, which allowed me to explore my love of drawing, in the medium of metal. It is the solidity, and permanence of metal that initially attracted me, and its versatility that has continued to fuel my passion for the material.

Who are your design heroes?

The paintings of Antoni Tàpies and Ben Nicholson and Manfred Bishcoff's jewellery. The enameller Elizabeth Turrel's wall pieces. Ceramics by Richard Slee. I could go on for hours...

Where do you find inspiration for your work?

Imagery from both the built and the natural environment influence the marks, patterns and textures I apply to metal. I'm attracted to repetitive motifs; endless identical windows on a skyscraper, a neatly ploughed field, tide marks on a beach. Equally influential are scarred and eroded architectural facades; peeling wallpaper revealing patterns of mould and mildew, the remains of a staircase on a half-demolished building, protruding pipes and electricity wires.

What are you working on at the moment?

I am currently working on scaling up my Wall Pieces with a view to creating large pieces for interiors and corporate environments. I'm really excited, because I'm having to find creative solutions to make things on a bigger scale, like using a hot air gun, instead of an oven to bake on the etch resist.

I have recently begun to exhibit at shows in NY, Miami, and at a Gallery in California. I have been accepted to exhibit at the Crafts Council / Somerset House show; 'Origin' in week one, in October this year (www.craftscouncil.org.uk).

In November I'll be showing at SOFA Chicago (Sculptural Objects and Functional Art) with the William Zimmer Gallery. SOFA is a major international art show. (www.sofaexpo.com)

I have also been asked to exhibit with Liverpool's Bluecoat Display Centre at 'Collect' at the Victoria & Albert Museum in January 2008. 'Collect' is a major international applied art show.

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Foto: Catalina Sánchez

Grabar el mundo

La joven inglesa REBECCA GOULDSON crea texturas que son mapas o diagramas de un mundo onírico que se quiere real

Por CATALINA SÁNCHEZ

* El arte del grabado encontró en ella una figura iconoclasta. Sus obras, más cercanas a lo decorativo, guardan cierta semejanza con los paisajes de la tierra tomados desde el espacio, o con simples juegos oníricos que tienen algo de levedad y ludismo, o con esas paredes desgastadas que encontramos en cualquier ciudad del mundo, en donde los años dejaron una huella y una historia. Esta joven artista británica, cuyo trabajo parte del oficio del grabador, trabaja, principalmente, en piezas de metal que interviene con técnicas de grabado tradicional: dibuja en ellas de manera aleatoria con el propósito de obtener superficies ricamente decoradas o con texturas.

GOULDSON estampa, lamina, esmerila y enchapa el metal y además usa variados recursos y acabados típicos del grabado, lo que da como resultado distintas calidades de líneas y texturas que se combinan con su acercamiento instintivo al trabajo del metal.

Ha exhibido su trabajo en numerosas galerías y, además de las piezas que elabora en su taller para diseñar una exposición, hace trabajos por encargo que, a manera de instalaciones, se cuelgan en las paredes de casas u oficinas de sus clientes. 20

www.rebeccagouldson.co.uk



INTERIOR TREND

NEW METALLIGS



Understated metallics in muted, burnished and innovative finishes have taken over from high-lustre glitz *Words Diana Civil*

1 These individually designed modular wall panels made from gilding metal (an alloy of copper) are a clever way to introduce the metallic look without having to cover an entire wall. Artist Rebecca Gouldson has created them by using acid etching techniques more traditionally used by printmakers, drawing in to and on to the surface of the metal. Display them as single pieces or as a larger group, depending on how much of a statement you want to make. Made to commission, each 26x26cm piece is £300 (0845 519 2259; bouf.com)

2 The beauty and patina of brass improves with age, so these simple cylindrical side tables with their burnished brass finish are a great investment as they will look good for years to come. Hand-crafted in Germany and available from Birgit Israel, the Pebble side tables each come with a glass top. Small (H40xDiameter40cm), £1,800; large (H50xDiameter40cm), £2,025; other bespoke sizes available on request (020 7376 7255; birgitisrael.com)

3 Mix and match your metallics with the versatile 25-29 vase by Angie Anakis for Ligne Roset. Made from a gloss copper enamelled exterior and coffee interior, it

comes with a striking conical collar in laser-cut steel that can be positioned either inside or outside the vase. It costs £246 for a 23cm diameter vase (0870 777 7202; ligne-roset.co.uk)

4 Copper isn't the most obvious choice for a tactile soft furnishing, but this delicate crochet cushion (50x50cm) made from copper wire is surprisingly soft to the touch and will certainly add an unexpected and luxurious feel to your sofa. It comes with a hefty £750 price tag, but with the current soaring prices for raw metals, this could turn out to be a wise long-term investment (020 7795 3333; topfloorrugs.com)

5 For a toned-down take on the metallics trend, look out for fabrics featuring subtle details that offer just a hint of glamour. Serving up a slice of simple luxury with a dash of humour is the latest Exposure Collection by Carlucci Di Chivasso from JAB Anstoetz, which includes fabrics featuring fashionable skull and crossbone motifs in metallic thread on a plain linen or velvet background. London Pirates fabric, £210 per m; Dr D Velvet, £114.40 per m (020 7348 6620; jab.de) →



1 'Blade' ceramic tile, 20 x 15cm, £345 a metre, at Scin. 2 'Rain' metal and resin, from £400 a square metre, at Based Upon. 3 'Pierced Windows' etched, silver-plated metal, 22cm-square panel, from £300 each, by Rebecca Gouldson. 4 'Diagonal Twist' (grey) felt, from £700 a square metre, at Anne Kyyrö Quinn. 5 'Béton Rayé' plaster finish, from £180 a square metre, from A C Matière. 6 'Pastel' (RAL 9003 matt) crushed almond shells and resin, 30cm diameter, £368.60 a box of 10, from Mobilia. 7 'Pumice' (mid Portland grey) concrete, from £150 a square metre, at Mass. 8 'TSKO15' high-density fibreboard, from £518 for a 122cm x 244cm panel, from Interiam. 9 'PCN30PB' coconut shell, 42cm square, £131 a square metre, from Ekobe. 10 'Alulife' (satin-grey steel) recycled aluminium, £267 a square metre, at Scin. 11 'Acoustic Weave' paper, 30cm square, €40 a pack of 12, at Mio. 12 'Diamond' (finesse) in Majilite faux leather, £4,000 a square metre, by HelenAmyMurray. 13 'Havana' coconut shell, £89.50 a square metre, from Omarno. 14 'Concertina' (beige) stone panels, 60cm square, £736 a square metre, at Limestone Gallery. Daylesford Blue Legbar chicken eggs, £2.20 for six, at Daylesford Organic. Background, '29D02' matt emulsion, £22.51 for 2.5 litres, from The Little Greene Paint Company. For suppliers' details, see Stockists page >