



designermaker  
west midlands

# Handbook

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## INTRODUCTION

This Handbook was commissioned and produced by Designer Maker West Midlands in collaboration with Craftspace and was launched at the Pushing Boundaries Symposium at Staffordshire University on 16<sup>th</sup> June 2007.

The contents of the publication have been designed to complement the international theme of the symposium and to support designer makers in the West Midlands to develop their practice and businesses regionally, nationally and internationally. The Handbook is intended to act as a continuation of support after the symposium for designer makers wishing to research into new ways to promote their work, practice and profile.

It is designed to signpost designer makers to a range of regional, national and international support and information. A series of interviews were undertaken with the four speakers from the symposium (three designer makers and one gallery director) and six other invited designer makers who have developed an international practice. The interviews were intended to illustrate how individual makers have developed an international practice and to give a personal context for the support and information sections of the Handbook. References to the individual interviewees have been made throughout the information and support sections where the information given is in direct experience to the practice of an interviewee.

The Handbook has been developed in response to the research findings detailed in the report *Makers in Focus*, the report was written as a result of a major research survey into the needs of designer makers in the West Midlands. The report identified that, above everything else, makers wanted support to progress their practices through the development of new markets and opportunities. The aim of the Handbook is to help address this need and to enhance designer maker's capacity to engage with new opportunities.

Heather Rigg, Manager, Designer Maker West Midlands  
Andy Horn, Exhibitions Organiser, Craftspace

The Handbook has been researched and compiled by **Abigail Branagan**

Maxine Bristow was born and educated in Bolton, Lancashire. She studied Fashion and Textiles (Embroidery) at Manchester Metropolitan University and went on to an MA Textiles in 1984-85. She is currently Reader in Fine Art and MA Programme Leader at University of Chester and lives in Cheshire.

**What is your practice and what do you design/make?**

My work harnesses the processes, materials and accompanying discourses of needlework/plain sewing within the conventions of a minimalist aesthetic. It acknowledges the traditions and discursive contexts of both of these codes of practice, but through a process of exchange, subverts or transcends their conventional definitions of meaning. It makes reference to the serial repetition, sequence, order and 'objecthood' that was a specific concern of Minimalism; it is rational, systematic, and on the one hand aims to deny any emotional engagement, yet it departs from Minimalist concerns as any attempt at rational coherence and neutrality is continually disrupted by the somatic sensuality of cloth and by the social and historical connotations of the needlework techniques employed in its production. The crucial issue within the work is the dialectic between the mutually modifying forces of austerity and sensuality, between rationality and emotion.

**How long have you been practising as a designer maker/designer?**

Since graduating from Manchester Metropolitan University in 1985. However, this period has been broken by periods of teaching and redefining my practice.

**What has been the process of establishing an international and European profile/market for your work?**

I feel a bit of a fraud in that I have never been particularly proactive when seeking out opportunities. When I started teaching part-time I made a conscious effort to start researching what I understood by textiles – what it was about textiles that I enjoyed. In 1996, after a few years of questioning I began to produce work again. By chance I sent slides in to show at the 'Flexible 2 – Pan European Art' at the Nederlands Textiel Museum in Tilburg, Holland and I was selected. Following on from that in 1997 I showed as part of 'British Art Textiles' at Bury St Edmunds Art Gallery. After that things just came to me. I had a four page spread in Crafts Magazine and a cover shortly afterwards and this really started to build my public recognition. In 1999 I went to Kyoto as part of 'The 6<sup>th</sup> International Textile Competition' at the Museum of Kyoto. When I have shown work, either here or abroad, I have always tried to attend the private views but I have never been particularly good at networking or particularly comfortable with self-promotion.

**What are the considerations and challenges for you in creating new work? For example in creating a saleable object, exploring and developing new ideas or the context or market for the work?**

When I am making work for any show I am not conscious of the audience. The show is the catalyst for making new work and developing new ideas. It is secondary that it is in the public arena. In 2002 I was nominated for the Jerwood Prize for Applied Art: Textiles – this was almost five years since creating my first piece of work and was a real opportunity to move my work on. I create work quite intuitively and often subsequent shows are about unpacking and understanding those actions – it's

cyclical. Some shows I see as laboratory shows - as they are ideas in gestation. Others can be a little more mechanical.

After I finished my MA I did have a period of making but the logistics (production costs, transporting work, etc) didn't seem worth it. Having the teaching element in my life has brought me freedom in that I don't have to worry about selling but it's a catch 22 situation, as now I don't have the time to focus on the making.

**How do you value discussion and /or critical debate about your work and in what way does it support your practice?**

This is fundamental to my work. However, people assume that because you are working in a university there is time for critical debate, but you're actually too busy teaching. Most of this comes from my own questioning of my work – unpacking it by critical and contextual research. Reflecting on my own work by writing about it also helps. There is a definite relationship between theory and practice – you craft your language and shape your thoughts to try and understand your work.

**[www.chester.ac.uk/cpra/maxine/index.html](http://www.chester.ac.uk/cpra/maxine/index.html)**

Ceramic artist Neil Brownsword was born in Stoke-on-Trent, where he still lives and works. He studied 3D Design, Ceramics at the University of Wales Institute Cardiff, before going on to complete his MA at the Royal College of Art (RCA) in 1995. In 2006 he completed a practice-based PhD, and continues to teach on the BA Hons Ceramics with Glass degree course at Buckinghamshire Chilterns University College, High Wycombe.

**What is your practice and what do you design/make?**

Intimate connections with the cultural, social and visual heritage of the North Staffordshire ceramics industry remain key to my continual use of clay as a primary means of creative expression. Recent installations make direct reference to the physical and social outcome of the decline of British ceramic manufacture. The appropriation of by-product structures salvaged from the factory production line, were an attempt to reference the identity, knowledge and actions implicit in a variety of anonymous labour. The lowly hierarchical status of these remnants were embraced to critically reflect the fragmentation and apparent disregard of a cultural heritage fast becoming a relic in post-industrial Britain.

**How long have you been practising as a designer maker/designer?**

Since graduating from the Royal College of Art in 1995.

**What has been the process of establishing an international and European profile/market for your work?**

After graduating from the Royal College of Art I was lucky enough to have an exhibition at the City Museum and Art Gallery in Stoke-on-Trent. This led to a small show at Contemporary Applied Arts in London and shortly afterwards I exhibited as part of 'Objects of Our Time' at the Crafts Council in 1996. This was an international touring exhibition and opened up all sorts of doors to me especially in the USA, where my work gained recognition from American collectors. From there it was a steady evolution and in 1999 I developed a much more European profile within the Netherlands and Denmark. This was supported by working in international residency programmes, EKWC (European Ceramic Work Centre) in Holland, and the ICRC (International Ceramic Research Centre) in Denmark, which forged new contacts with other artists and galleries. Generally speaking participation in high profile exhibitions and showing at trade fairs (Talente and SOFA) have exposed my work to international audiences and in turn generated other opportunities. The last few years have seen a period of inactivity as I have been completing my PhD and I haven't really been out there promoting my work.

**What are the considerations and challenges for you in creating new work? For example in creating a saleable object, exploring and developing new ideas or the context or market for the work?**

One of the aims of my PhD was to establish a new body of work. This has been an opportunity for me to reflect on what I have already done and to develop new ideas, contextualizing and drawing on critical commentary. As a result my work has grown greatly in scale and I am working much more with installations. I try to undermine what has become a 'slick' sophistication in the work and push the boundaries of

process into unknown territory, letting the materials and firings determine the qualities of outcomes. Scale, new material and contextual research, which inform making, are central. I am, however, limited by the constraints governed by the archetypal commercial applied art gallery as where do you show that scale of work in the UK? The only galleries that can accommodate that sort of scale are fine art galleries and there is still this age long debate about the defining the art craft boundary.

**How do you value discussion and /or critical debate about your work and in what way does it support your practice?**

The peer review of objects is integral to the continual evolution of the work. Writers and critics 'own agendas' can provide greater clarity and new insights into your own practice, which can be used to reinforce and build upon. It's a continual cycle. The process can also help to firmly establish a set of arguments against how a body of work has been misinterpreted or wrongly dismissed.



Lin Cheung was born in Basingstoke, Hampshire. After graduating from the University of Brighton in 1994 she spent a year at the Bishopsland Educational Trust on a jewellery residency before going on to an MA in Goldsmithing, Silversmithing, Metalwork and Jewellery at the Royal College of Art (RCA).

She lives and works in London and is a visiting lecturer for a number of institutions including Middlesex University.

**What is your practice and what do you design/make?**

I have a profound interest in human nature and am inspired by the social and personal issues that shape our lives; the objects we own, cherish and wear, and our relationships with them. My work in recent years refers to a closer analysis of some of the fundamental reasons for wearing and owning jewellery. I believe that all jewellery is ultimately conceptual: requiring a voice, our experiences, our thoughts and values to fully define it beyond a mere decorative object. Often, my work results in attempts to visualise the hidden values found or perceived in jewellery. The key to understanding jewellery lies within each of our own life experiences: past, present and future. Where better to start the process of exploring what jewellery is and can be, than with life itself?

**How long have you been practising as a designer maker/designer?**

Since 1994 when I graduated from the University of Brighton.

**What has been the process of establishing an international and European profile/market for your work?**

Strangely enough it has all happened by accident. After graduating from the RCA my eyes opened up to the international arena. During my MA I was exposed to international visiting lecturers and tutors and suddenly my world seemed a lot bigger. Bizarrely, I wasn't particularly well known in the UK until about five years ago. I found it very hard to engage with the galleries over here, as my work didn't fit in. Since COLLECT, galleries and the public seem to be looking more broadly than they have before and suddenly my work has begun to get noticed.

Developing international links has always been very easy for me. In 1996 David Watkins gathered a group of graduates together to show in Finland (Subjects 96, Retretti Arts Centre). We followed a specific theme and developed a group of work for that show. I still work this way ten years on. My relationship with Galerie Marzee in Nijmegen also came through the RCA. They had seen my work there and asked me to show as part of a graduate show they were putting together in 1997. We have kept in touch and years later in 2001 they offered me a solo show. I don't actively approach galleries very often but opportunities still come my way. I showed with the Crafts Council at SOFA in 2000 and last year I was invited to speak and hold a workshop for the jewellery conference KORU 2 in Finland.

**What are the considerations and challenges for you in creating new work? For example in creating a saleable object, exploring and developing new ideas or the context or market for the work?**

Ideas are constantly there in my head. I recently took part in an exhibition called 'Process Works', at the University of Hertfordshire, which charts the language of making. It made me realise how differently I worked compared to many other makers, in that I develop an idea in my mind and there is no evidence other than my thought process.

I don't have the financial pressure to make and sell work due to my teaching work. Sometimes I'm surprised when work is purchased. I do tweak some pieces to create smaller limited editions, which could be termed as more commercial, however, these are often seeds of another concept or idea.

**How do you value discussion and /or critical debate about your work and in what way does it support your practice?**

Because I work on my own I often miss out on this side, as I don't really socialise in the craft/design world. I did go to the ACJ's (Association of Contemporary Jewellery) Carry the Can conference last year and found talking to other jewellers and the closing debate stimulating. I don't see myself as being particularly academic. I'm nervous of moving into this world, as it's a whole new language that I have to learn. It takes me into a different direction and I would rather be voicing this through the actual making itself.

**[www.lincheung.co.uk](http://www.lincheung.co.uk)**

Clare Henshaw was born in Warwick. She graduated from the Royal College of Art (RCA) with an MA in Ceramics and Glass in 1990. After a period of nine years living in the far north of Sweden she returned to the UK in 2003 and established her studio in Herefordshire close to the Welsh borders.

**What is your practice and what do you design/make?**

My pieces are free blown, vessel forms which are cased with colour on the outside and inside. Using 'graal' technique, I cut through layers of colour to reveal the inside colours. Patterns are generated which become integral with the form as the piece is blown into its final shape.

The extraordinary light phenomenon in the north of Sweden, pristine nature and long Arctic winters has shaped my visual sense. The 'pared down' quality of Scandinavian design and rural culture is also an important influence in my work. This is evident in the use of form and colour, as well as the techniques applied. The work is quiet; about light and colour, it is very different from the engraved figurative narrative, which defined my earlier pieces. This new work reflects on my experience of a place which is covered in a blanket of snow for six months of the year, a place where the silence is penetrating.

**How long have you been practising as a designer maker/designer?**

Since graduating from the Royal College on Art in 1990.

**What has been the process of establishing an international and European profile/market for your work?**

Taking part in exhibitions and fairs is my main interface with the European market. Through events such as Collect and Origin I have generated interest from galleries internationally and nationally. I am in contact with my local UKTI trade advisor and take advantage of support from the Chamber of Commerce. I also receive regular news and information about national and international competitions in glass from Dan Klein Associates. I enter most of the competitions which I hear about through Dan Klein (Dan Klein Associates) and magazines like Neus Glas and Crafts Magazine. The most recent has been the international trade mission to Japan which included an exhibition opportunity at the Ozone Living Design Centre. Organised by Design Factory in partnership with Arts Council England and UKTI, this was a fantastic opportunity to explore the market over there. I felt Japan would suit my work aesthetically. This was reinforced by my first sight of Japan from the plane - the moment I saw the grid-like patterns of the fields I felt a real resonance with my work. I commissioned an OMIS (Overseas Market Introduction Service) Report from the British Embassy in Tokyo.

The Embassy contacted various companies to introduce my work, they set up a schedule of meetings at the exhibition - most of these were with architects and interior designers. The response was amazing and I was fuelled by the huge potential of this market. I have returned with a clear plan of action and strategy for how to market my work to target the lucrative interior design sector.

**What are the considerations and challenges for you in creating new work? For example in creating a saleable object, exploring and developing new ideas or the context or market for the work?**

I focus on the idea, the creative process, and the quality of the work. Until my trip to Japan I've always thought of the work foremost and have selected the market place, or the market place has selected me, after the work has been made. It has been evident to me for some time that as a glass artist in the UK it is vitally important to become established internationally and that the collectors market available through galleries here does not generate enough sales to thrive as a business.

**How do you value discussion and /or critical debate about your work and in what way does it support your practice?**

There isn't enough of it! Perhaps this is down to my rural location but I don't get enough 'food' on that level. I do have friends who are very aware of my thought process and I value their opinion of my work. Also events like Origin have been really useful, as I have had a chance to engage with the public on a one-to-one level.

**[www.clarehenshawglass.co.uk](http://www.clarehenshawglass.co.uk)**

Jeweller Yoko Izawa was born in Kyoto, Japan. She is best known for her veiled jewellery and has recently been nominated for the Jerwood Applied Arts Prize for Jewellery 2007. She lives and works in Birmingham and is currently an artist in residence at the School of Jewellery, Birmingham Institute of Art and Design, UCE.

**What is your practice and what do you design/make?**

I make jewellery using fine knitted elastic nylon, which is stretched over acrylic and polypropylene forms to create a wrapping effect. This is influenced and shaped by a sense of beauty and value within my culture.

For sometime my interest has been in containing, covering, or wrapping things. I feel more comfortable when the work has a quality of transience, as the objects become obscured when covered. Our perceptions of the social preoccupation or monetary value for the object also become uncertain. On the other hand, essential elements that the object naturally possesses - form, texture, colour, and weight - become aspects to appreciate. In my work, those fundamental elements of both inside and outside materials visually mix in one's eyes and create a harmonious form. The structure allows my objects to have an ambiguous quality in which one can see opposite features at the same time; inside and outside, rigid and flexible, as well as hidden and visible.

**How long have you been practising as a designer maker/designer?**

For four years as jeweller in UK, but before I came to England I was a packaging designer for seven years - from 1991 to 1998 - in Japan.

**What has been the process of establishing an international and European profile/market for your work?**

Exhibiting at galleries and crafts shows in the UK has been the main process to promote my work internationally. I also sometimes get contacted from people abroad who have seen my website. I have shown my work in Spain, Belgium, Holland, France, Germany, USA, Poland, Korea, Turkey and Japan. I am currently trying to promote my work internationally, so I cannot say that I've been that successful yet, but showing at one gallery or an event often brings me another opportunity, which is a good sign.

**What are the considerations and challenges for you in creating new work? For example in creating a saleable object, exploring and developing new ideas or the context or market for the work?**

By exploring and developing new ideas, considering what kind of situation I am going to exhibit in and who is going to be my audience. For an exhibition like the Jerwood Applied Art Prize, I'm mainly concerned about showing pieces which reflect my way of thinking, rather than considering the selling aspect. Otherwise, I do consider saleability and wearability most of time, since I am purely making my living from selling my work.

**How do you value discussion and /or critical debate about your work and in what way does it support your practice?**

Understanding how other people view my work is extremely valuable as it gives me a different insight into my own work, which I am not always aware of. This also helps me to look at my work objectively. Having discussions and criticisms about my work are very useful as they help to clarify what I am thinking or feeling, and this in turn helps make my practice much stronger.

**[http://uk.geocities.com/y\\_izawa](http://uk.geocities.com/y_izawa)**

Junko Mori was born in Yokohama, Japan. She studied 3-D Design at Musashino Art University in Tokyo before spending a year as a welder in a small factory. In 1998 she came to the UK to study at Camberwell College of Art and now lives and works in Manchester.

**What is your practice and what do you design/make?**

I am essentially a metal worker. My work consists of multiples of individually forged steel or other metals, and the subtle difference of each piece results from the hand hammering. No piece is individually planned but becomes fully formed within the making and thinking process. Repeating little accidents, like a mutation of cells, allows the final accumulation of units to emerge within this process of evolution. Uncontrollable beauty is at the core of my concept.

**How long have you been practising as a designer maker/designer?**

I graduated in 1997 before working as a welder - so about ten years.

**What has been the process of establishing an international and European profile/market for your work?**

My first real show was Chelsea Crafts Fair in 2001. I made so many contacts it was amazing – dealers, galleries, and other clients. I am now represented by Adrian Sassoon. He has taken my work to SOFA New York, SOFA Chicago and the International Art & Design Fair in New York and has really helped to develop my profile internationally. I also showed at Talente in Munich with the Crafts Council, where I won the 'Bavarian State Award'.

In 2003 I was selected for the HAT (Here and There) project in Australia. The programme was aimed at jewellers, therefore, I felt very fortunate to be able to take part. It was an incredible experience. For three months I was dislocated from everything other than focusing on new work. The nature of the area was so inspiring – I had never been to the Southern Hemisphere before and there was so much in the natural world I hadn't seen. Working with the natural themes that I do, this was quite overwhelming. It was also a great opportunity to meet other artists, curators, museums and galleries – many of which I am still in contact with.

**What are the considerations and challenges for you in creating new work? For example in creating a saleable object, exploring and developing new ideas or the context or market for the work?**

When I graduated I wanted to be a fine artist and to do this I decided I would have to focus on one area. In doing so I started working with steel. Because of my experience as a welder I am able to work in all scales. When I was in Australia I was creating these small pieces (ornaments for the body) then I was contacted by the department store Peter Jones in Sloane Square (London) with regards to commissioning a sculpture for their foyer. In the main I have been reactive to opportunities when they have arrived.

**How do you value discussion and /or critical debate about your work and in what way does it support your practice?**

So far everyone has been extremely positive about my work. I get feedback from the studio I work in and from the galleries and dealers I sell through, which is extremely valuable.

However, one big consideration for me is the fact that I have a visa therefore I can't take any additional work beyond my making. I have to make money from my practice therefore I don't have the time, nor the space, to enter debate.

**[www.junkomori.com](http://www.junkomori.com)**



CJ O'Neill was born in Belfast, Northern Ireland. She graduated from Manchester Metropolitan University in 3-D Design in 2000 where she is still based as an artist and designer. CJ is a senior lecturer at Manchester Metropolitan University, on the Graduate Diploma in Creative Business Development and is also a consultant on creative business development for various organisations and schemes.

**What is your practice and what do you design/make?**

I am interested in the rekindling of memories through objects and pattern working with one off objects, production runs, design work and large-scale installations. My fascination with pattern and surface texture has been important from an early age with repetition in surface and form being an overriding focus throughout my artistic life – an interest in hidden meanings, layers, secrets and treasures allows me to explore various trains of thought in my work. What is most important is that the pieces work on different levels. Aesthetically, the work appeals to the beholder with simple, geometric forms, and overlaid organic patterns. But beyond the aesthetics lie the references to my influences, and often in commissioned pieces there are more layers of hidden meanings for the person involved. A feeling of calm, quiet nostalgia, a sense of belonging, contemplation and thoughtfulness; these are all important to my work.

**How long have you been practising as a designer maker/designer?**

Since graduation, seven years ago.

**What has been the process of establishing an international and European profile/market for your work?**

For me one of this biggest helps has been being part of networks like Design Nation. I have mainly shown at events with organisations as you benefit from their stamp of approval, buyers feel that they are not taking a risk. 100% Design was particularly fruitful for me – as it's given me access to a range of international galleries, interior designers, architects and press. As a PR exercise it's been great as I've had a huge amount of international press and I've been able to put together a press list that I can contact regarding new work. Most of the international galleries I stock have contacted me having seen my work in a magazine or on my website. I have work in shops in Toronto, Stockholm, Texas, and Copenhagen. All these stockists have different work and it gives customers the chance to see the actual objects. For example: a film producer contacted me after seeing some of my work in Copenhagen to see if I could work on a project for him. I've also received a lot exposure on blogs – Design\*Sponge has been particularly good - <http://designsponge.blogspot.com/> - as it's based in the US and gets a massive readership. I would like to get my vintage work into the American market and am looking into showing during the Design Festival in New York alongside ICFF (International Contemporary Furniture Fair).

**What are the considerations and challenges for you in creating new work? For example in creating a saleable object, exploring and developing new ideas or the context or market for the work?**

It's important to have my own identity in my work and I love the mismatch of new and second hand. Development of pieces has often been a natural process working with

clients. One client in Belfast wanted me to create a larger version of one of my lights and this then became a product in my range. It's also important to visit international fairs and events to see what's happening in the international market. I've just got back from Milan and I'm feeling very inspired!

**How do you value discussion and /or critical debate about your work and in what way does it support your practice?**

I think it's really interesting how other people perceive your work. One Russian website took a very particular view on a piece of my work – my feeding plate as part of my 'Feeding Desire' range. They thought it was dealing with the subject of anorexia when in actuality it's about feeding creativity, but I enjoy this 'misinterpretation' and chose words that could have multiple meanings.

I think being able to talk about your work with others is extremely important. In 2005 I went to the International Ceramic Research Centre (Guldagergaard) in Denmark for two months. This was a fantastic opportunity to talk to other makers from across the world about my practice – it gives you real clarity. I'm also lucky in that I work in an academic environment and I'm part of a studio complex (Islington Mill) of fifty other creatives (musicians, designers, etc) so that really helps.

**[www.cjoneill.co.uk](http://www.cjoneill.co.uk)**

Natalie Cole was born in Holsworthy, Devon. After completing a BA in 3-D Design she went to study an MA in Furniture Design at Buckinghamshire Chilterns University College in 2000. Throughout university she worked on projects with fellow student, Wayne Pottinger, and in 2005 they formally registered their company Pottinger & Cole. They both live and work in Wolverhampton.

Wayne was born in Wolverhampton, West Midlands. He undertook a BA in 3D Design followed by an MA in Furniture Design at Buckinghamshire Chilterns University College, which he completed in 2001.

**What is your practice and what do you design/make?**

Working out of a studio and workshop in Wolverhampton we combine commission work with developing our own furniture pieces. Although, we work mostly with wood, we don't limit ourselves to it, instead exploring a broad range of materials including metals, plastics, ceramics and upholstery. Working with a variety of materials, means we can respond to the needs and likes of the clients, without being constrained to one material.

Over the past two years we have worked on a variety of projects that have involved consultation with a broad range of users. We are passionate about responding to a client's requirements to produce both functional and aesthetically pleasing designs, whether it be a solo piece of furniture or a whole environment.

**How long have you been practising as a designer maker/designer?**

Since 2005.

**What has been the process of establishing an international and European profile/market for your work?**

We don't actually have an extensive presence internationally. After graduation we showed at the Internazionale del Mobile (Milan Furniture Fair) as part of the Salone Satellite. This part of the fair focuses on new and young designers and graduates. Some other students from Buckinghamshire Chilterns University College were showing and asked if we wanted to share costs. The work had a brilliant reception and we really enjoyed the show – although it was exhausting. The main interest we seemed to get was from the European market – France, Germany and Italy. The international press also covered our work much more than British. We followed this show up by doing One Year On at New Designers and Origin, which generated some good commissions. We then decided that we wanted to focus on the UK market before looking further a field.

**What are the considerations and challenges for you in creating new work? For example in creating a saleable object, exploring and developing new ideas or the context or market for the work?**

After we did Origin we had quite a lot of interest from international clients. However this really wasn't a viable market for us as the cost of shipping work abroad made it completely financially unrealistic. As a result we started to take this issue into the design process – looking at ways we could fold pieces down or create them in

different components. We have to be careful not to lose the essence of our designs as our work has a certain aesthetic that we want to build on. We are really starting to focus on the domestic furniture side with a view to showing at 100% Design and Origin later this year, and want to ensure that all the pieces we make work together on the stand. We also want to target the contract market – hotels, restaurants etc.

**How do you value discussion and /or critical debate about your work and in what way does it support your practice?**

As we are a partnership all discussion tends to be between the two of us as we develop products through talking through ideas for the design.

**[www.pottingerandcole.co.uk](http://www.pottingerandcole.co.uk)**

Textile designer Eleanor Pritchard was born in Bangalore, India and moved to the UK when she was ten years old. She graduated from Chelsea College of Art and Design in 2001 and currently lives and works in London.

**What is your practice and what do you design/make?**

I make textiles for interiors. The work is an exploration of contrasts in colour, surface and texture, combined with a love of pattern. My inspiration is drawn from landscape, humdrum everyday domesticity, and a celebration of traditional British textiles in a contemporary context.

**How long have you been practising as a designer maker/designer?**

For six years since graduating from Chelsea College of Art and Design.

**What has been the process of establishing an international and European profile/market for your work?**

International opportunities have usually presented themselves as a result of showing at events. After graduating, I showed at 'Indigo' – a satellite show as part of Premiere Vision in Paris – with Texprint (a charity that markets new textile graduates). It was at this that I met the head of couture at Christian Lacroix and started making one-off lengths for their couture collection. It was amazing to see my fabric on the catwalk – especially Lacroix's lavish touches. It was also refreshing not to quibble over the price

as they had such big budgets. I've also sold my work in Barneys, Tokyo, having met the buyer at Chelsea Crafts Fair.

I have now moved away from the fashion industry and focused much more on the interiors side. 100% Design has also been a good source of opportunities and has generated some great international press such as *i-D Magazine* in New York, and *Vogue Living* in Australia. This is also where I was asked to apply for the National Trust Atrium Panels commission, which I finished in 2005. I would, however, really like to move into the American Market and am quite keen to try the New York International Gift Fair.

My work has a certain type of 'Britishness' that has made it popular with American clients and now that my blankets are manufactured, I feel much more equipped to deal with larger orders.

**What are the considerations and challenges for you in creating new work? For example in creating a saleable object, exploring and developing new ideas or the context or market for the work?**

One of the main developments for me has been sorting out the production side of my work as this frees up time to grow the commission side of things. I got to the point where I felt I was churning out scarves and felt uncreative. Having my blankets manufactured also comes with constraints. The mill I'm using has certain restrictions such as the repeat size and the number of weft yarns for each design, so you find yourself working in a much tighter way than if you were hand weaving, but I really enjoy that discipline. It can also be the same for commissions as you have a brief to keep to.

I've recently had a solo show called 'Creative 8' as part of the programme of exhibitions at Clerkenwell Green Association. I had a complete blank canvas to work with and loved the freedom as it was such a contrast to my other work. I would like to develop more of these opportunities in one form or another and would be really interested in doing a residency somewhere if the right one came along.

**How do you value discussion and /or critical debate about your work and in what way does it support your practice?**

When I was working on the Creative 8 project I went to the Victoria and Albert Museum (V&A) to undertake some research on samplers and was in contact with Sue Pritchard (Curator of Textiles at the V&A). This was a very inspiring experience and she made me look at the documenting process of my work – something I previously hadn't done. I am now much more aware of writing about the work when I am doing it. I've also found interviews interesting as I've been asked some very insightful questions that have made me look at the work afresh. The main source of debate though, is with people in the studio complex I am in. It is so useful to be in a cross disciplinary environment – when you can walk around the corner and talk to someone who works in ceramics or glass or surface design. I'm currently putting together a collaborative proposal with three other makers and if it happens, there will be a much more structured context for those conversations.

**[www.eleanorpritchard.com](http://www.eleanorpritchard.com)**

Schnuppe von Gwinner was born in Göttingen in Germany. After a very international upbringing, living in several countries in Europe, she returned to Germany to study. She studied art history for five years at university then worked as an art historian, freelance artist, journalist, author, and in marketing the arts, crafts, and design. Schnuppe currently lives in Hamburg where she is the founder, curator and Director of craft2eu – an agency and gallery for European Craft and Design.

**How would you describe your role as curator and director?**

I feel I have a responsibility to the maker to profile their work in a space that strives to show the best in international contemporary craft.

**Where is your gallery and how long has it existed?**

craft2eu is located in Hamburg and was established in 2004.

**Why and how did you become a gallery owner/curator?**

I have worked on a range of projects within the crafts – I've also had three children and each one has seen my career move in a different direction. In my early career I studied art history at J.Gutenberg University, Mainz, and specialised in textiles. In the early 80's I worked for the magazine Textile Forum where I was actively involved in developing more critical platforms for textiles in the form of symposiums and various publications. I then worked for different museums, galleries, organisations in Germany in juries and as a curator. I also worked for the Museum of Arts and Crafts in Hamburg organising special crafts presentations and exhibitions. In the 90's I focused on my textile career – making wall hangings to commission. Before opening craft2eu I worked as a project manager and was responsible for international marketing on an EU project that showcased the work of, and assisted, makers from Hamburg, Belfast, Rhodes and Sicily. As part of this, I curated a touring exhibition. Due to the restrictions of the project, however, it was a real challenge to show contemporary work alongside the more traditional. This made me realise how much space was needed to market and promote contemporary craft appropriately - a venue to highlight international creativity.

**What type of craft work do you exhibit?**

All types of craft media. For example: I have curated a series of exhibitions of automata, which were very popular – the German audience really identified with the humour.

One of the slogans of the gallery is “craft to you is filling the niche” and to echo this, the main exhibition programme is displayed in these niche spaces along one of the gallery walls. This works extremely well. And like most retail spaces, we also have stock that is sold on a year round basis.

**How is craft developed and supported in Germany?**

The crafts are not so popular in Germany. There is still a stigma attached to them and fine art is given much greater value. There are few galleries showing craft and most of it is shown in local galleries or craft/pottery markets, which does little to improve its image. Germany has a history in craft education with its 'Meister' courses

with fantastic craftspeople being produced of exceptional technical ability. However courses are getting fewer and fewer and there is little support for those makers producing more pioneering work.

**What are the challenges of showing and selling craft work with Germany?**

The main challenge is the audience. They have preconceptions of what craft is and have to be confronted with a modern, insightful approach to contemporary craft.

**How do you research and find new international and European makers for your gallery?**

I have to be very active internationally and know what's going on in the craft world. I go to most of the international fairs (for example: COLLECT and Origin in the UK). I also know a lot of makers in the UK so have become part of that network. I have very good contacts elsewhere, in southern and northern Europe, especially Scandinavia, and France. The focus of my gallery is on work from Europe hence the 'eu' in craft2eu. I also ensure that I get to the graduate shows, as I am keen to support new makers and show work that is fresh, innovative and cutting edge.

**How do you market the gallery and develop new international audiences/customers/ markets?**

The website has been a great promotional tool, 40% of sales happen through the site. The gallery has also developed a very high profile with the press and media. We are always organising press loans and are regularly featured in magazines. This has done a great deal to raise the profile of the space. Stylists see us as the first port of call if they want to see what's new – we are seen to be setting the trends rather than following them.

**[www.craft2eu.net](http://www.craft2eu.net)**



## NATIONAL RESOURCES

### AGENCIES FOR CRAFT AND DESIGN

#### **Arts Council England**

The Arts Council England is the national development agency for the arts in England. Through its Grants for the Arts scheme it provides funding for designer makers and information about other creative opportunities. This information is provided on its national website. It includes the latest projects and pages for each region, staff lists, information sheets, publications, mailing lists, press releases and events. Each regional office produces a newsletter/email bulletin, which contains information and opportunities for artists and designer makers.

Tel: 0845 300 6200, textphone: 0121 643 2815

Email: [enquiries@artscouncil.org.uk](mailto:enquiries@artscouncil.org.uk)

[www.artscouncil.org.uk](http://www.artscouncil.org.uk)

#### **Arts Council of Wales (ACW)**

The Arts Council of Wales supports and funds the arts in Wales. Access information on its schemes and support via the website. It is a useful source of information for makers looking to explore opportunities in Wales.

[www.artswales.org.uk](http://www.artswales.org.uk)

South Wales Office, 9 Museum Place, Cardiff, CE10 3NX

Tel: 029 2037 6525

Email: [south@artswales.org.uk](mailto:south@artswales.org.uk)

Mid & West Wales Office, 6 Gardd Llydaw, Jackson's Lane, Carmarthen, SA31 1QD

Tel: 01267 234 248

Email: [midandwest@artswales.org.uk](mailto:midandwest@artswales.org.uk)

North Wales Office, 36 Prince's Drive, Colwyn Bay, LL29 8LA

Tel: 01492 533 440

Email: [north@artswales.org.uk](mailto:north@artswales.org.uk)

#### **Crafts Council**

The Crafts Council is the national agency for crafts and is currently refocusing its activities to work more effectively across the regions. All the Crafts Council initiatives listed below can be accessed from the website. In the Makers Support section there are opportunities for researching commissions, courses, residencies and downloading Makers News, a newsletter featuring news and opportunities within the sector.

**Market Development:** Origin: a craft fair at Somerset House, London (formerly the Chelsea Craft Fair). A two week national craft fair which brings together over 300 designer makers, offering an opportunity for individuals to exhibit, sell directly to the public and have works commissioned. Application forms are available every January. The event attracts galleries and purchasers from the UK and abroad.

*See the interviews with Clare Henshaw (p.9), Junko Mori (p.13), Pottinger and Cole (p.17), Eleanor Pritchard (p.19), Schnuppe von Gwinner (p.21).*

COLLECT – the international art fair for contemporary objects at the Victoria and Albert Museum. This five day selling exhibition brings together 50 UK and international galleries. Applications are invited from galleries and craft associations. COLLECT provides an opportunity for designer makers (represented by a gallery) to profile their work to international collectors, galleries and the public.

*See the interviews with Schnuppe von Gwinner (p.21) and Lin Cheung (p.7).*

**Maker Development:** The Development Award provides both business and financial support for designer makers wishing to set up in business, or who are within three years of doing so. For one year, awardees receive financial assistance, e.g: equipment grant of up to £5000, with the Crafts Council contributing 50% of all eligible purchases. There are four annual deadlines; further information including these dates and an application form are available via the Craft Council website. The Next Move scheme is open to MA/BA applied arts and 3D design recent graduates wanting to develop their practice and business for a 2 year placement within a college environment. Contact the Crafts Council for selection dates.

*See the interview with CJ O'Neill (p.15).*

**Exhibitions:** The Jerwood Applied Arts Prize (£30,000) and the exhibition celebrate commitment and excellence within the Applied Arts. Disciplines are rotated between jewellery, textiles, ceramics, glass, furniture and metal. Please contact Exhibitions at the Crafts Council for further information on applications.

*See the interviews with Maxine Bristow (p. 3) and Yoko Izawa (p.11).*

**Resources and Information:** The resources database is a listing of over 700 organisations relating to contemporary craft information on workshop spaces, short courses, craft fair organisers, funding bodies, craft guilds and business advice. The National Register of Makers is a non-selective register and is open to any designer maker working in the UK. Photostore is the Crafts Council digital database representing over 1,000 selected designer makers, now available online (a resource for galleries, buyers, agents, curators and architects). The library service reopens in late 2007 and Photostore is currently not accepting new applications for the Index of Makers. To find out when applications will be re-opened email: [photostore@craftscouncil.org.uk](mailto:photostore@craftscouncil.org.uk)

**Crafts Magazine** A bi-monthly magazine that covers all craft forms, providing a critical overview of the primarily British, but also international, crafts scene, the craft industry and selling opportunities.

44a Pentonville Road, Islington, London N1 9BY

Tel: 020 7278 7700

[www.craftscouncil.org.uk](http://www.craftscouncil.org.uk)

### **Craft Northern Ireland (CNI)**

CNI are responsible for the development of contemporary craft and the applied arts in Northern Ireland. Its website has a comprehensive listing of national and international opportunities available to all makers, and is a useful tool for exploring potential opportunities available to British designer makers. They do not offer funding for individuals or group organisations.

Cotton Court, 42 Waring Street, Belfast, BT1 2ED

Tel: 028 9032 3059

Email: [info@craftni.org](mailto:info@craftni.org)

[www.craftni.org](http://www.craftni.org)

### **Design Council**

The Design Council is the national strategic body for design and provides professional development advice for design-led businesses. The Design Council does not offer funding directly to individuals but provides information on funding sources and advises on funding for designer makers in the Design Council Directory listings section.

34 Bow Street, London WC2E 7DL

Tel: 020 7420 5200

Email: [info@designcouncil.org.uk](mailto:info@designcouncil.org.uk)

[www.design-council.org.uk](http://www.design-council.org.uk)

### **Scottish Arts Council (SAC)**

The Scottish Arts Council is the lead body for the arts in Scotland. It promotes and supports the development of contemporary craft for designer makers based in Scotland. Access the website to research opportunities in Scotland.

12 Manor Place, Edinburgh, EH3 7DD

Tel: 0131 225 6051

Email: [help.desk@scottisharts.org.uk](mailto:help.desk@scottisharts.org.uk)

[www.scottisharts.org.uk](http://www.scottisharts.org.uk)

## **PROFESSIONAL DEVELOPMENT AND INFORMATION**

### **a-n – The Artists Information Company**

a-n's aim is to stimulate and support contemporary visual arts practice and advocate for the value of artists in society. The magazine and website are a major source of opportunities for artists and designer makers. The website includes a wide range of information on making a living, profile and promotion, and professional practice.

Subscription to the magazine provides access to artists toolkits and practical guides with information and advice on subjects such as contracts, pricing work, budgets, copyright and exporting. Access to all areas of the website is available to annual subscribers of the magazine. See website for subscription details.

First Floor, 7-15 Pink Lane, Newcastle-upon-Tyne NE1 5DW

Tel: 0191 241 8000

Email (subscriptions): [subs@a-n.co.uk](mailto:subs@a-n.co.uk)

Email (editorial): [edit@a-n.co.uk](mailto:edit@a-n.co.uk)

[www.a-n.co.uk](http://www.a-n.co.uk)

### **Arts Hub UK**

The website publishes jobs and news for individuals working in the arts and cultural industries in the UK. It provides national news and opportunity listings in email format on a weekly basis. Visit the website for information on how to subscribe.

[www.artshub.co.uk](http://www.artshub.co.uk)

### **Artquest**

Artquest is the advice and information service for London-based visual artists and craftspeople. However, the website does provide a useful source of information on professional practice, career development, working internationally, exhibiting, selling and legal issues. The site also contains a link to Artlaw Archive

([www.artquest.org.uk/artlaw](http://www.artquest.org.uk/artlaw)), which deals with legal issues concerning visual artists.

University of the Arts London, 65 Davies Street, London W1K 5DA

Tel: 020 7514 6493

Email: [info@artquest.org.uk](mailto:info@artquest.org.uk)

[www.artquest.org.uk](http://www.artquest.org.uk)

### **Artists Access to Arts Colleges (AA2A)**

AA2A is run by the Council for Higher Education in Art and Design (CHEAD) and funded by Arts Council England. The project is a national set of schemes providing designer makers with opportunities to undertake a period of research, or to realise a project, using workshop and supporting facilities in fine art and design departments of Higher and Further Education Institutions. There are 21 colleges in England hosting the AA2A scheme and each offer places to four artists or makers. In the West Midlands the colleges are: University of Wolverhampton, University College Worcester, and Herefordshire College of Art and Design.

Email: [AA2A@wendymason.biz](mailto:AA2A@wendymason.biz)

[www.aa2a.org](http://www.aa2a.org)

### **Axis**

Axis is a national, online directory of current practising artists in the UK. Members can access details of projects, commissions, residencies, exhibitions and opportunities; in addition subscribers receive a webpage to feature information and a unique Axis web address. Axis offers every new artist a free six month subscription which provides an opportunity to try out the service before signing up.

Round Foundry Media Centre, Foundry Street, Leeds LS11 5QP

Tel: 0870 443 0701

Email: [info@axisweb.org](mailto:info@axisweb.org)

[www.axisartists.org.uk](http://www.axisartists.org.uk)

### **Bishopsland Educational Trust**

Bishopsland is a post-graduate training workshop for silversmiths and jewellers. The course aims to provide a bridge between academic training and a professional career. It is designed to support designer makers to create a range of work, to make contacts, to establish a reputation and to prepare for setting up a workshop. They accept applications throughout the year and there is a new intake each September. It usually takes ten students per year with some jewellers and silversmiths remaining for a second year to prepare for application to the Royal College of Art.

*See the interview with Lin Cheung (p.7).*

Dunsden, South Oxfordshire RG4 9NR

Tel: 0118 972 4550

Email: [omakower@compuserve.com](mailto:omakower@compuserve.com)

[www.bishopsland.org.uk](http://www.bishopsland.org.uk)

### **CreativePeople**

CreativePeople is a national on-line network providing information, advice and guidance to support people working in the arts and craft industries. The website offers information on resources and events: workshops, conferences, courses, mentoring schemes, critical appraisal services and online toolkits. It includes advice and contacts for disabled people and organisations supporting culturally diverse practitioners. Email bulletins are available by subscription.

PO Box 2677, Caterham CR3 6WJ,

Email: [info@creativepeople.org.uk](mailto:info@creativepeople.org.uk), [www.creativepeople.org.uk](http://www.creativepeople.org.uk)

### **Common Ground**

Common Ground works within the arts and environmental fields linking nature with culture and focusing on the positive investment people can make in their own localities. They offer ideas, information and inspiration through publications and various projects.

Gold Hill House, 21 High Street, Shaftesbury, Dorset SP7 8JE

Tel: 1747 850820

Email [info@commonground.org.uk](mailto:info@commonground.org.uk)

[www.england-in-particular.info](http://www.england-in-particular.info)

[www.commonground.org.uk](http://www.commonground.org.uk)

### **Design and Artists Copyright Society (DACS)**

DACS is the UK's copyright and collecting society for the creative sector. They promote and protect the copyright and related rights of artists and visual creators. A range of information and fact sheets from the website can be downloaded but membership is required for specific support.

33 Great Sutton Street, London EC1V 0DX

Tel: 020 7336 8811

Email: [info@dacs.org.uk](mailto:info@dacs.org.uk)

[www.dacs.org.uk](http://www.dacs.org.uk)

### **Design-Nation**

Design-Nation has three main activities: it promotes the excellence of British design, it manages the Eureka project (which creates links between designers, retailers and manufacturers) and it supports designers with business training after they leave college. The Design-Nation website has a useful business start-up guide, available to download or in print format.

*See the interview with CJ O'Neill (p.15).*

41 Commercial Road, London E1 1LA

Tel: 020 7320 2895

Email: [info@thedesigntrust.co.uk](mailto:info@thedesigntrust.co.uk)

[www.designnation.co.uk](http://www.designnation.co.uk) , [www.thedesigntrust.co.uk](http://www.thedesigntrust.co.uk), [www.eurekacollection.co.uk](http://www.eurekacollection.co.uk)

## **LITTORAL**

LITTORAL is a non-profit arts trust, which promotes new creative partnerships and cultural strategies in response to issues about social, environmental and economic change. The trust is committed to promoting new art and craft projects, specifically focusing on climate change. They are currently working on a project titled Craft and the Environment.

42 Lodge Mill Lane, Turn Village, Ramsbottom BL0 0RW

Tel/Fax: 01706 827961

Email: littoral@btopenworld.com

www.littoral.org.uk

## **The Chartered Society of Designers (CSD)**

The society acts as a professional body for designers of all disciplines. It assigns designers to a specific discipline group, for example craft related products including ceramics, glass, jewellery, silver and leather are found under Product Design. CSD runs a membership scheme and online directory of designers, Designer Select, and offers its own awards and collaborates with other design bodies and organisations to develop, sponsor and administer design awards. Awards span all career stages and disciplines.

1 Cedar Court, Royal Oak Yard, Bermondsey Street, London, SE1 3GA

Tel: 020 7357 8088

Email: info@csd.org.uk

www.csd.org.uk

## **WORKING IN EDUCATION AND COMMUNITY SETTINGS**

### **Creative Partnerships**

Creative Partnerships provide schools across England with an opportunity to develop creativity in learning. It has provided significant opportunities for designer makers to work in residencies in schools. There are 36 eligible areas across England including Birmingham, the Black Country, Coventry and Stoke-on-Trent in the West Midlands. Designer makers can propose themselves as creative partners. Access the website for details of local offices.

www.creative-partnerships.com

## **OTHER SUPPORT AGENCIES**

### **The Art House**

The Art House helps disabled and non-disabled artists and designer makers to achieve equal access to opportunities within the visual arts (including craft). It undertakes a programme of arts activities, including commissions, workshops, exhibitions and the development of accessible and supported new build workspace. It is a membership body and members receive a page on the on-line artists' directory. Wakefield College, Thornes Park Campus, Wakefield, WF2 8QZ.

Tel: 01924 377740

Minicom: 01924 377310

Email: info@the-arthouse.org.uk

www.the-arthouse.org.uk

### **Black Arts Alliance (BAA)**

BAA is a network of Black artists representing the arts and culture drawn from ancestral heritage, profiling all Black art forms in the community, education, galleries and venues. Members have access to specific programme of events, training, library and information resource and seminars.

PO BOX 86, Manchester, M21 7BA

Tel: 0161 832 7622

Email: [baa@blackartists.org.uk](mailto:baa@blackartists.org.uk)

[www.blackartists.org.uk](http://www.blackartists.org.uk)

### **Chinese Arts Centre**

Chinese Arts Centre is a national agency for the development and promotion of Chinese arts and culture in the UK. Its work covers four main areas; exhibitions, education, agency work and advocacy – which includes training, conferences and publications. The centre also stages exhibitions of contemporary visual arts from a broad variety of media including design and fashion. The website has an artist database dedicated to the promotion artists/designer makers from Chinese decent. The PAD Scheme provides Chinese artists with a programme of professional development and has a residency scheme.

Market Buildings, Thomas Street, Manchester M4 1EU

Tel: 0161 832 7271

Email: [info@chinese-arts-centre.org](mailto:info@chinese-arts-centre.org)

[www.chinese-arts-centre.org](http://www.chinese-arts-centre.org)

### **National Disability Arts Forum (NDAF)**

The NDAF aims to create equality of opportunity for disabled people in all aspects of the arts by supporting the development of Disability Arts Agencies through all UK regions. It supports examples of good, innovative practice that encourages the participation of disabled people in the arts. Designer makers are able to promote themselves and their work by using the NDAF section on artists, specifically the Artist Directory, which is a list of disabled artists involved in the crafts.

59 Lime Street, Ouseburn Valley, Newcastle upon Tyne, NE1 2Q

Tel: 0845 260 11 66

Email: [ndaf@ndaf.org](mailto:ndaf@ndaf.org)

[www.ndaf.org](http://www.ndaf.org)

### **Shape**

Shape is a disability arts organisation aims to improve access to the arts whilst supporting deaf and disabled artists to challenge perceptions and promote culture. Individual designer makers can approach Shape to assist with any issues of disability awareness.

LVS Resource Centre, 356 Holloway Road, London, N7 6PA

Tel: 020 7619 6160

Email: [info@shapearts.org.uk](mailto:info@shapearts.org.uk)

[www.shapearts.org.uk](http://www.shapearts.org.uk)

## **Shisha**

Shisha is an international agency for contemporary South Asian craft and visual arts. It commissions new work and facilitates residencies and education projects. It also provides advice and support to designer makers wanting to develop their practice, nationally and internationally.

The Department Store, 5 Oak Street, Manchester M4 5JD

Tel: 0161 838 5250

Email: [info@shisha.net](mailto:info@shisha.net)

[www.shisha.net](http://www.shisha.net)

## **NATIONAL FUNDING SOURCES**

### **Arts Council England**

See page 23

### **Arts & Business (A&B)**

Arts & Business exists to help business people support the arts and help the arts inspire business people. Artists who develop a project with a business partner or attract business sponsorship can apply for match funding to Arts and Business. Makers can gain access to a range of areas of support including awards and investment programmes, training and development, mentoring, sponsorship and advice. The West Midlands Office developed Virtual, an on-line gallery of artist's and maker's work; no new applications are being accepted at present.

(Head Office) Nutmeg House, 60 Gainsford Street, Butler's Wharf, London SE1 2NY

Tel: 020 7378 8143

Email: [head.office@AandB.org.uk](mailto:head.office@AandB.org.uk)

[www.aandb.org.uk](http://www.aandb.org.uk)

### **Association of Charitable Foundations (ACF)**

ACF is a UK wide support organisation for grant-making trusts and foundations of all types. The website features a useful A-Z list of UK Trusts with web links. The organisation is dependent on membership.

Central House, 14 Upper Woburn Place, London WC1H 0AE

Tel: 020 7255 4499

Email: [acf@acf.org.uk](mailto:acf@acf.org.uk)

[www.acf.org.uk](http://www.acf.org.uk)

### **Big Lottery Fund**

The Big Lottery Fund is responsible for giving out half the money for good causes raised by the National Lottery, giving them a budget of about £630 million a year.

They fund a range of awards, predominantly community based projects. Designer makers and groups considering developing a project with a community can applying to this fund. There is a specific section for West Midlands on the website.

Birmingham Centre, Apex House, 3 Embassy Drive, Edgbaston, Birmingham B15 1TR

Tel: 0121 345 7700

Big Advice line tel: 0845 410 2030

Textphone: 0121 345 7666

Email enquiries: [wm@biglotteryfund.org.uk](mailto:wm@biglotteryfund.org.uk)

[www.biglotteryfund.org.uk](http://www.biglotteryfund.org.uk)



### **Calouste Gulbenkian Foundation**

The Arts Programme is principally for professional arts organisations or individual professional artists working in partnership or groups. The Foundation welcomes applications from makers groups with plans to collaborate with international artists.

98 Portland Place, London W1B 1ET

Tel: 020 7636 53143

Email: [info@gulbenkian.org.uk](mailto:info@gulbenkian.org.uk)

[www.gulbenkian.org.uk](http://www.gulbenkian.org.uk)

### **Crafts Council**

See page 23.

### **Esmée Fairbairn Foundation**

The Esmée Fairbairn Foundation is one of the largest independent foundations in the UK and Crafts are a key focus until April 2008. The Foundation makes grants and loans to organisations, which aim to improve quality of life for people and communities in the UK. This does extend to makers groups or guilds which have charitable aims and meet the funding criteria outlined in the website. There are four programme areas: Arts and Heritage, Education, Environment, Social Change and Enterprise.

11 Park Place, London SW1A 1LP

Tel: 020 7297 4700

Email: [info@esmeefairbairn.org.uk](mailto:info@esmeefairbairn.org.uk)

[www.esmeefairbairn.org.uk](http://www.esmeefairbairn.org.uk)

### **The Foyle Foundation**

The Foyle Foundation provides grants for charitable organisations throughout the UK, covering the arts, learning or health. Grants average between £5,000 and £20,000. Designer makers working on projects that focus on access to the arts, new audiences, touring, festivals and arts education can be considered.

Rugby Chambers, 2 Rugby Street, London WC1N 3QU

Tel: 020 7430 9119

Email: [info@foylefoundation.org.uk](mailto:info@foylefoundation.org.uk)

[www.foylefoundation.org.uk](http://www.foylefoundation.org.uk)

### **Funder Finder**

Funder Finder is a charity producing software mainly for grant seekers. It develops and sells software to individuals and not-for-profit organisations in UK wanting to find charitable grant giving trusts. There is a charge for the software but some resources such as information on writing a funding application and drawing up a budget are free.

65 Raglan Road, Leeds LS2 9DZ

Tel: 0113 243 3008

Email: [info@funderfinder.org.uk](mailto:info@funderfinder.org.uk)

[www.funderfinder.org.uk](http://www.funderfinder.org.uk)

### **Heritage Lottery Fund (HLF)**

The HLF fund the entire spread of heritage – including buildings, museums, natural heritage and the heritage of cultural traditions and language. Awards range from 'Awards for All' (£300 to £10,000) to 'Heritage Grants' (£50,000 plus). Access the HLF website, select the West Midlands and get advice on the eligibility of project proposals/ideas. Individual applications are not accepted. Maker groups or guilds with not-for-profit status, a constitution and a bank account can apply.

Tel: 020 7591 6000

Email: [enquire@hlf.org.uk](mailto:enquire@hlf.org.uk)

[www.hlf.org.uk](http://www.hlf.org.uk)

Birmingham office

Bank House, 8 Cherry Street, Birmingham, B2 5AL

Tel: 0121 616 6870

[www.hlf.org.uk/English/InYourArea/WestMidlands](http://www.hlf.org.uk/English/InYourArea/WestMidlands)

### **Jerwood Charitable Foundation**

The Foundation is dedicated to the funding/sponsorship of the visual/performing arts and education. Individual applications are not accepted, however, makers groups or guilds with an educational remit can apply. For example, the Jerwood have helped fund master classes at North Lands Creative Glass in Scotland.

22 Fitzroy Square, London W1T 6EN

Tel: 020 7388 6287

Email: [info@jerwood.org](mailto:info@jerwood.org)

[www.jerwood.org](http://www.jerwood.org)

### **National Endowment for Science, Technology and the Arts (NESTA)**

NESTA is the largest single endowment devoted exclusively to supporting talent, innovation and creativity in the UK. They run a number of award programmes for example: Creative Pioneers, a business support scheme for creative individuals who are in the early stages of their career. They also offer Insight Out, a regional initiative supporting individuals working within the creative industries.

1 Plough Place, London EC4A 1DE

Tel: 020 7438 2500

Email: [information@nesta.org.uk](mailto:information@nesta.org.uk)

[www.nesta.org.uk](http://www.nesta.org.uk)

### **Paul Hamlyn Foundation**

The Paul Hamlyn Foundation make grants to organisations which aim to maximise opportunities for individuals to experience a full quality of life, both now and in the future. They are particularly concerned with children and young people. The Open Grants Scheme supports innovative ways of increasing people's enjoyment, experience and involvement in the arts. Individual applications are not accepted, however, makers groups or guilds with charitable aims which meet the funding criteria can apply.

18 Queen Anne's Gate, London SW1H 9AA

Tel: 020 7227 3500

Email: [information@phf.org.uk](mailto:information@phf.org.uk)

[www.phf.org.uk](http://www.phf.org.uk)

### **The Prince's Trust**

The Trust offers help through practical support, including training, mentoring and financial assistance. The Trust provides business start-up support for 18 to 30 year olds.

The Prince's Trust West Midland Regional Office, Lye Business Centre, Enterprise Drive, Hayes Lane, Lye, Stourbridge, West Midlands DY9 8QH

Tel: 01384 892100

Freephone: 0800 842842

[www.princes-trust.org.uk](http://www.princes-trust.org.uk)

### **Shell LiveWire**

Shell LiveWire helps 16 to 30 years olds to start and develop businesses and hosts a national competition for new business start-ups, an opportunity for recent graduates.

Design Works Unit 15, William Street, Felling, Gateshead NE10 0JP

Tel: 0845 757 3252

Tel: 0191 423 6229

Email: [enquiries@shell-livewire.org](mailto:enquiries@shell-livewire.org)

[www.shell-livewire.org](http://www.shell-livewire.org)

## **DESIGNER MAKER LED MEMBERSHIP GROUPS/ASSOCIATIONS**

Becoming a member of a guild, society or membership group provides support to actively develop international marketing and selling activities, including competitions, research and networking. Guilds or groups can vary from traditional craft guilds to contemporary design societies and are often categorised by discipline.

### **Association for Contemporary Jewellery**

National membership organisation for UK based jewellers engaging with the international jewellery scene and offers travel grants to its members, details of which are published in its newsletter, Findings.

*See interview with Lin Cheung (p. 7)*

[www.acj.org.uk](http://www.acj.org.uk)

### **Contemporary Glass Society**

National membership organisation for UK based glass makers engaging with the international glass scene, through opportunities to participate in international exhibitions, reviews and information.

[www.cgs.org.uk](http://www.cgs.org.uk)

### **The 62 Group of Textile Artists**

The 62 Group of Textile Artists provides opportunities for professional textile artists to exhibit and promote their work, to develop public awareness and to raise the profile of textiles. Membership is international and by selection or invitation only.

[www.62group.org](http://www.62group.org)

Access the 'Resources' section of the Crafts Council website

[www.craftscouncil.org.uk](http://www.craftscouncil.org.uk) for a list of UK guilds.

## **PROMOTION AND MARKETING**

### **Crafts Council**

See page 24 for details on Photostore.

### **Design-Nation**

See page 27 for details.

### **designGAP**

designGAP is a membership group of over 200 designer makers and artists. designGAP supports and enables designer makers to test markets and increase their profile through group exhibiting at trade fairs and through the annual illustrated directory.

The website provides useful links to listings pages for a range of topics including exhibitions, opportunities and retail outlets.

607B The Big Peg, 120 Vyse Street, Hockley, Birmingham B16 6NF

Tel/fax: 0121 242 0242

Email: [info@designgap.co.uk](mailto:info@designgap.co.uk)

[www.design-gap.co.uk](http://www.design-gap.co.uk)

### **One Year On**

One Year On is a satellite event run as part of New Designers in London. It presents 70 designer makers who are within one year of graduating or of being in business.

*See Pottinger and Cole interview (p. 17).*

New Designers, Upper Street Events, Business Design Centre, 52 Upper Street, London N1 0QH, Tel: 020 7288 6738

Email: [nd@upperstreetevents.co.uk](mailto:nd@upperstreetevents.co.uk)

[www.newdesigners.com](http://www.newdesigners.com)

### **Studio Pottery**

Studio Pottery is an on-line information site linking potters, galleries and collectors with a shared enthusiasm for studio ceramics. The site contains useful links for researching exhibitions, galleries, degree shows, events and 'potters profiles'.

[www.studiopottery.co.uk](http://www.studiopottery.co.uk)

### **Texprint**

Texprint is a non-profit making registered charity, whose aim is to link the best newly graduated textile designers with industry.

*See interview with Eleanor Pritchard (p. 19).*

King's House, 400 King's Road, London SW10 0LL

Email: [info@texprint.co.uk](mailto:info@texprint.co.uk)

[www.texprint.org.uk](http://www.texprint.org.uk)

### **Trade Fairs and Exhibitions UK**

Trade Fairs and Exhibitions UK is the official website for UK exhibition industry, sponsored by UK Trade and Investment. The website provides a limited list of organised craft fairs.

[www.exhibitions.co.uk](http://www.exhibitions.co.uk)

### **Whos Who in Gold and Silver**

Whos Who in Gold and Silver is the Goldsmiths Company's directory of contemporary British silversmiths, jewellers and medallists, containing the work of over 100 designer makers (an annual fee applies). Jewellers and silversmiths working in precious metal can apply and selection is made every quarter.

The Worshipful Company of Goldsmiths, Goldsmiths' Hall, Foster Lane, London EC2V 6BN

Tel: 020 7606 7010

Email: whoswho@thegoldsmiths.co.uk

www.whoswhoingoldandsilver.com

## **PUBLIC AND PRIVATE GALLERIES (NATIONAL)**

For listing of galleries see Crafts Magazine (p.24), Ceramic Review and a-n magazines (p. 25).

### **Crafts Galleries Guide**

The current edition features 127 galleries across the UK and includes a section of international galleries.

Caroline Mornement, BCF Books, Burton Cottage Farm, East Coker, Yeovil BA22 9LS

Email: cm@craftgalleries.co.uk

www.bcfbooks.co.uk

### **Independent Crafts Galleries Association**

The Independent Craft Galleries Association represents selected applied arts galleries in the UK that are not dependent on public funding. They produce a Galleries Map, which is downloadable from the website.

www.icga.co.uk

## **SELLING EVENTS AND TRADE FAIRS**

Please note that this is not a comprehensive list of events. Access the Crafts Council's website for details of the major UK retail and trade events.

**The Craftworker's Year Book**, contains a diary of British Craft Events and other craft related contacts and information.

Write Angle Press, Mail Order Department, 44 Kingsway, Stoke-on-Trent, Staffordshire ST4 1JH

Tel: 01782 749919

**100% Design:** Earls Court, London.

A national interiors trade fair with products from design companies exhibited alongside those by individual designer makers. It is suitable for interior products, lighting, furniture, glass and attracts international buyers and press.

*See the interviews with CJ O'Neill (P. 15), Pottinger and Cole (p. 17) and Eleanor Pritchard (p. 19),*

Annual application deadline: May. Event: September.

[www.100percentdesign.co.uk](http://www.100percentdesign.co.uk)

**Art in Action:** Waterperry House, Waterperry, Oxfordshire.

Art in Action is an arts festival and selling event that also showcases both traditional and contemporary crafts.

Annual application deadline: September/October. Event: July.

[www.artinaction.org.uk](http://www.artinaction.org.uk)

**The British Craft Trade Fair (bctf)** The Great Yorkshire Showground, Harrogate, North Yorkshire HG2 8PW

A selective trade fair for craftspeople and designer makers.

No official deadline as space is allocated on an ongoing basis. Event: April.

[www.bctf.co.uk](http://www.bctf.co.uk)

**COLLECT:** Victoria and Albert Museum, London.

Open to all disciplines with applied artists exhibiting by gallery representation.

*See interviews with Lin Cheung (p. 7) and Schnuppe von Gwinner (p. 21).*

Annual application deadline: May. Event: January/February.

[www.craftscouncil.org.uk/collect](http://www.craftscouncil.org.uk/collect)

**Earth & Fire:** Rufford Craft Centre, Nottingham.

A festival selling ceramics by 100 ceramists and potters.

Annual application deadline: November. Event: June

[www.ruffordceramiccentre.org.uk/whatson](http://www.ruffordceramiccentre.org.uk/whatson)

**Goldsmith's Fair:** Goldsmiths' Hall, London EC2.

Goldsmiths' Fair an annual selling exhibition of contemporary jewellery and silverware by leading and up-coming designer makers. In 2007 it celebrates its 25th silver anniversary and is extended to two weeks.

Annual application deadline: March. Event: September and October.

[www.thegoldsmiths.co.uk](http://www.thegoldsmiths.co.uk)

**Harrogate Gift Fair:** Harrogate, Yorkshire.

A trade fair focusing on gifts and home accessories

No official deadline as space is allocated on an ongoing basis. Event: July

[www.homeandgift.co.uk](http://www.homeandgift.co.uk)

**Living Crafts:** Hatfield House, Hertfordshire.

A wide selection of both contemporary and traditional artwork, from studio ceramics, turned wood to furniture.

Annual application deadline: September/October. Event: May.

[www.livingcrafts.co.uk](http://www.livingcrafts.co.uk)

**Lustre:** Lakeside Arts Centre, University Park, Nottingham. A contemporary craft event, featuring the work by 40 selected UK designer makers.  
Annual application deadline: June. Event: November.  
[www.lakesidearts.org.uk/content/lustre](http://www.lakesidearts.org.uk/content/lustre)

**NEC Spring Fair:** NEC Birmingham.  
An annual trade fair for buyers of gifts, jewellery, lifestyle and design products.  
No official deadline as space is allocated on an ongoing basis.  
Event: February.  
[www.springfair.com](http://www.springfair.com)

**Origin:** Somerset House, London.  
A fair for all craft based disciplines. It attracts national and international galleries and press as well as private customers.  
*See interviews with Clare Henshaw (p. 9), Junko Mori (p. 13), Pottinger and Cole (p. 17) and Schnuppe von Gwinner. (p. 21).*  
Annual application deadline: March. Event: October.  
[www.craftscouncil.org.uk/origin](http://www.craftscouncil.org.uk/origin)

**The Contemporary Craft Fair:** Mill Marsh Park, Bovey Tracey, Devon.  
The fair exhibits the work of 160 designer makers ranging from fashion accessories to functional and decorative craftworks.  
Annual application deadline: September. Event: June  
[www.craftsatboveytracey.co.uk](http://www.craftsatboveytracey.co.uk)

**Top Drawer Autumn:** Olympia, London.  
This trade fair exhibits products including home accessories, gifts, jewellery and fashion accessories, with more commercial companies alongside individual designer makers.  
No official deadline as space is allocated on an ongoing basis. Event: September.  
[www.topdrawerautumn.com](http://www.topdrawerautumn.com)

## **PUBLIC ART AND COMMISSIONING**

Public art projects and commissions often provide an opportunity for designer makers to work in an alternative environment and context. Public commissions are usually managed through public art agencies or specialist organisations. Opportunities can be found via websites such as ACE, Crafts Councils or through periodicals such as a-n magazine and Crafts magazine. The following contacts provide further information on undertaking a public art commission:

### **CABE**

CABE is the Commission for Architecture and the Built Environment. It is the government's advisor on architecture, urban design and public space. They work directly with architects, planners, designers, developers and clients, offering them guidance. They fund a number of initiatives, including one specifically for engaging artists in the built environment.

1 Kemble Street, London, WC2B 4AN  
Tel: 020 7070 6700  
[www.cabe.co.uk](http://www.cabe.co.uk)

**Commissions East**

Commissions East is a visual arts development agency that works with artists and commissioners to create innovative visual arts projects. They are a service for the East of England but there are commissioning guidelines and case studies on the website.

St Giles Hall Pound Hill, Cambridge CB3 0AE

Tel: 01223 356882

[www.commissionseast.org.uk](http://www.commissionseast.org.uk)

**Public Art South West**

A public art resource provided by Public Art South West. The website is a major public art resource with information on projects, organisations and good practice. Practical guidance, links and news are available for all designer makers working on or interested in researching public art activity.

ACE, South West Senate, Court 2<sup>nd</sup> Floor, Southernhay Gardens, Exeter EX1 1UG

Tel: 01392 229227

Email: [pasw@artscouncil.org.uk](mailto:pasw@artscouncil.org.uk)

[www.publicartonline.org.uk](http://www.publicartonline.org.uk)



# INTERNATIONAL RESOURCES

## INTRODUCTION

The interviews on pages 3 – 22 demonstrate that designer makers access international markets and opportunities and develop their profile by exhibiting at high profile events and fairs both in the UK and abroad. By selling and exhibiting at these kind of marketing events their work is exposed to representatives from international and national galleries, retail outlets, department stores, press and support organisations, who are looking for makers and new work. Some of the designer makers interviewed followed a pathway of applying for international discipline specific competitions, international exhibitions, residencies and undertaking research visits. As Yoko Izawa says 'showing at one gallery or an event often brings me another opportunity'. Another established route to an international market is for designer makers to develop connections with galleries that represent British makers at international fairs.

The following international section of contacts and information aims to provide a starting point for makers interested in engaging with international markets and opportunities. It provides designer makers with contact information to research international craft organisations, galleries, publications, fairs and designer maker associations/groups; facilitating them to access international opportunities and activities. Researching opportunities and talking with other designer makers who have similar experiences is essential in avoiding the financial risk in testing a particular market or opportunity.

In the contents of the international section there are more opportunities and markets available in some countries than others, the reasons for this have not been researched but possible explanations might be to do with language, culture, the level of infrastructure and public support for contemporary crafts, and the research trips which have been supported by organisations like the Crafts Council. It is difficult for individual designer makers to research and access international markets and as a consequence organisations like HAT (page 41) and projects like Transition and Influence (page 42) have been created to support makers to work internationally and to develop new work within a different cultural context, leading to new opportunities and greater profile. Makers also welcome opportunities to undertake residencies, enabling them to develop their practice through creative time and opportunities to engage with makers of other nationalities.

## EXPORTING AND GENERAL INFORMATION

### **British Council**

The British Council aims to create partnerships between Britain and other countries. It tends to initiate project, however they are keen to hear about well thought out proposals from arts professionals (individuals or guilds). The British Council has worked with makers in the past but tends to have a focus towards fine art rather than the applied arts. Grants for Artists scheme extends to designer makers. The Design Department supports designer makers to show in exhibitions/workshops/seminars

but are selected in accordance with a curatorial brief. They provide information about Red Tape for artists planning to work abroad.

Arts Group, 10 Spring Gardens, London SW1A 2BN

Tel: 020 7389 3194

Email: [artsweb@britishcouncil.org](mailto:artsweb@britishcouncil.org)

[www.britishcouncil.org](http://www.britishcouncil.org)

### **UK Trade and Investment**

Formally called Trade Partners UK, UK Trade and Investment is a resource for researching new markets abroad. They offer various support schemes/export trips including 'Passport to Export' aimed at businesses new to exporting and includes designer makers businesses.

*See interview with Clare Henshaw (p. 9).*

UK Trade & Investment Enquiry Service, Tay House, 300 Bath Street, Glasgow G2 4DX

Tel: 020 7215 8000

[www.uktradeinvest.org.uk](http://www.uktradeinvest.org.uk)

### **UK Trade & Investment UK at Birmingham Chamber of Commerce**

[www.birmingham-chamber.com](http://www.birmingham-chamber.com)

### **British Chambers of Commerce (BCC)**

This is a national site with links to local Chambers. See the Skills and Development section of the site as the BCC Chamber Skills Network is one of the largest training providers in the UK. The website also has a useful 'Export Zone' section with information, advice and links for people wanting to export abroad. A newsletter by subscription is available.

4 Westwood House, Westwood Business Park, Coventry CV4 8HS

Tel: 024 7669 4484

Email: [enquiry@britishchambers.org.uk](mailto:enquiry@britishchambers.org.uk)

[www.britishchambers.org.uk](http://www.britishchambers.org.uk)

### **HM Treasury**

The website provides businesses with advice and information on working with the euro as a foreign currency.

Floor 3/N1, Euro Preparations Unit, HM Treasury, 1 Horse Guards Road, London SW1A 2HQ

Email: [euro.info@hm-treasury.gov.uk](mailto:euro.info@hm-treasury.gov.uk)

[www.euro.gov.uk](http://www.euro.gov.uk)

## **BUYING COMPANIES**

Many buying companies attend events such as Origin and Top Drawer (p. 36) to source work for international clients, particularly department stores such as Barneys in New York.

### **AGA**

AGA is a buying office that sources products from the areas of fashion, accessories and home/interiors for the international marketplace.

2 Frederic Mews, Kinnerton Street, London SW1X 8EQ

Email: [info@aga-group.net](mailto:info@aga-group.net), [www.aga-group.net](http://www.aga-group.net)

**Associated Merchandising Corporation**

Represent a range of department stores mainly in the USA. They request three marketing packs from designer makers, which they distribute to their buyers.

45-49 Great Portland Street, London, W1W 7LD

Tel: 020 7468 0130

## **EMBASSIES**

For information on arts activity in other countries contact the country's Embassy in the UK. These websites usually feature a specific section for arts and culture with useful links and contact information.

To locate a specific embassy visit the Foreign and Commonwealth Office's website and visit the Directory section: [www.fco.gov.uk](http://www.fco.gov.uk)

Makers intending to visit Japan can purchase an OMIS (Overseas Market Introduction Service) report from the British Embassy and the British Council offices in Japan. The report provides contacts, client lists and details of galleries/outlets interested in buying and selling British craft.

*See interview with Clare Henshaw (p. 9).*

To access further information contact your local Business Link.

[www.businesslink.gov.uk](http://www.businesslink.gov.uk)

## **INTERNATIONAL OPPORTUNITIES**

### **Cheongju International Biennale**

The Cheongju International Craft Biennale in Korea shows work from 3000 craftspeople as well as various cultural events as part of its programme.

Email: [competition@cheongjubiennale.or.kr](mailto:competition@cheongjubiennale.or.kr)

[www.cheongjubiennale.or.kr](http://www.cheongjubiennale.or.kr)

### **DAIWA Foundation**

The Daiwa Anglo-Japanese Foundation is a UK charity that supports closer links between Britain and Japan. They offer support (grants, awards and exchanges) in all fields of the visual arts, including partnerships between British and Japanese museums, galleries and other institutions as well as individual projects in the crafts (including pottery and textiles) and design fields.

Japan House, 13/14 Cornwall Terrace London NW1 4QP

Tel: 020 7486 4348

[www.dajf.org.uk](http://www.dajf.org.uk)

### **Design Factory – Japan mission**

Design Factory, in partnership with Arts Council England, East Midlands and UK Trade & Investment, organise a research trip to Japan (previously managed by the Crafts Council).

*See interview with Clare Henshaw (p. 9).*

Designer makers based in England, Scotland or Wales are eligible to apply for a

travel grant (subject to individual eligibility). The research trip tests the market and provides access to an existing network in Japan. Access the website for further information about future opportunities and to see a short DVD of the mission.

Email [info@designfactory.org.uk](mailto:info@designfactory.org.uk)

[www.designfactory.org.uk](http://www.designfactory.org.uk)

### **HAT - Asia**

HAT (Here And Now) is a programme of international exchange research fellowships for designer makers and provides residencies in a range of international contexts.

Each residency is set up for an average of three months during which time the artists undertake practice based research. The principle of exchange is central to the HAT Project. The countries and organisations that act as hosts to the residencies also act as partners in the Project. They have responsibility for supporting reciprocal residencies, which in turn are then hosted by partners in the UK.

The inaugural HAT programme took place between Australia and UK. The latest programme that has just concluded involved partner countries India, Pakistan, Bangladesh, Sri Lanka and Australia. Artists are nominated by partner organisations (usually Hosts), creating a short list, the artist is then selected by the host from this shortlist. HAT advise both on the nominations and the final selection.

*See interview with Junko Mori (p. 13).*

Email [partners@afineline.co.uk](mailto:partners@afineline.co.uk)

[www.hat.mmu.ac.uk](http://www.hat.mmu.ac.uk)

### **Museum of International Ceramic Art/International Ceramic Research Centre (ICRC)**

The ICRC is a centre for the development of ceramic art, craft and design.

International and Danish artists can apply for studio residencies to develop a project of practical, technical, artistic and art theoretical importance. Professional and emerging artists, craftsmen and designers meet with international colleagues for increasing artistic development, professional knowledge, and international networks. British guest artists have included Felicity Aylieff, Sebastian Blackie, Edmund de Waal, Michael Flynn, Margaret O'Rorke, Takeshi Yasuda, CJ O'Neill and Neil Brownsword.

*See interviews with Neil Brownsword (p. 5) and C.J O'Neill (p. 15).*

Guldagergård, Heilmannsvej 31A, DK-4230, Skælskør

Email: [ceramic@ceramic.dk](mailto:ceramic@ceramic.dk)

[www.ceramic.dk](http://www.ceramic.dk)

### **International Exhibition of Contemporary Textile Art**

The 17th edition of the International Exhibition of Contemporary Textile Art "filare il tempo – 2007 miniartextil Como" will be held in Como, Italy. The aim of the exhibition is to highlight fibre art as a means of artistic expression.

Deadline: May Event: September/November

Email: [artearte@miniartextil.it](mailto:artearte@miniartextil.it)

[www.miniartextil.it](http://www.miniartextil.it)

### **Fiber Art International**

Fiber Art International is a triennial, juried international exhibition of contemporary fiber art. The exhibit opens in Pittsburgh before touring to other venues in the United States.

Pittsburgh Center for the Arts, Pittsburgh Event: April – August for 2007

Society for Contemporary Craft, Pittsburgh Event: September – February for 2007  
Mint Museum of Craft and Design, Charlotte  
[www.fiberartinternational.com](http://www.fiberartinternational.com)

### **National Fibre and Textile event in the Netherlands**

The 'National Vezel en Textiel Manifestatie' in the Grote Kerk in the Netherlands is a textile market, which features several demonstrations, exhibitions and workshops.

Event: September

[www.amateurkunst.net](http://www.amateurkunst.net)

### **Transition and Influence – Eastern Europe**

A project led by Lesley Millar, who, with the University College for the Creative Arts, also organised the textile projects 'Textural Space', 'Through the Surface' and '21:21 – the textile vision of Reiko Sudo and NUNO'. These projects have concentrated on exchanging textile practice between the UK and Japan, 'Transition and Influence' will extend the research to include Estonia, Latvia, Lithuania, Finland, Japan and the UK and will culminate in a major publication and the exhibition 'cloth and culture now' at the Sainsbury Centre for Visual Arts.

*See interview with Maxine Bristow (p. 3).*

There are few opportunities in Eastern Europe for creative exchange, however, to find out more about this project and the culture and creative heritage of these countries visit the website:

[www.transitionandinfluence.com](http://www.transitionandinfluence.com) or email Lesley Miller (Reader in Contemporary Craft Practice at University College for the Creative Arts), [lmillar@ucreative.ac.uk](mailto:lmillar@ucreative.ac.uk)

## **INTERNATIONAL CRAFT BODIES**

### **AUSTRALIA:**

#### **Craft Australia**

A national organisation representing Australian craft at a national and international level.

Level 1, Suite 7, National Press Club, 16 National Circuit, Barton ACT 2600

Email: [craft@craftaustralia.com.au](mailto:craft@craftaustralia.com.au)

[www.craftaus.com.au](http://www.craftaus.com.au)

#### **International Federation of Arts Councils and Culture Agencies (IFACCA)**

A global network of national arts funding bodies.

Elizabeth Street, Surry Hills, Strawberry Hills, 2010 NSW

[www.ifacca.org](http://www.ifacca.org)

#### **The Potters' Society of Australia**

A national not-for-profit organisation representing the interests of practising professional ceramists, ceramics students and those interested in Australian ceramics. This organisation publishes the magazine Pottery in Australia.

PO Box 105, Erskineville, NSW 2043

Email: [mail@potteryinaustralia.com](mailto:mail@potteryinaustralia.com)

[www.potteryinaustralia.com](http://www.potteryinaustralia.com)

## **BELGIUM:**

### **VIZO**

An organisation offering training and education help, as well as business counselling, for makers based in Belgium.

Email: [vormgeving@vizo.be](mailto:vormgeving@vizo.be)

[www.vizo.be](http://www.vizo.be)

### **World Crafts Council**

A membership organisation that promotes crafts from the French speaking region of Belgium.

Rue des Longs Prés, B-7070 Mignault

Email: [info@wcc-bf.org](mailto:info@wcc-bf.org)

[www.wcc-bf.org](http://www.wcc-bf.org)

## **CANADA:**

### **Canadian Crafts Federation (CCF)**

The CCF represents regional craft councils and the Canadian craft sector.

c/o Ontario Crafts Council, 170 Bedford Road, Suite 300, Toronto

Email: [info@canadiancraftsfederation.ca](mailto:info@canadiancraftsfederation.ca)

[www.canadiancraftsfederation.ca](http://www.canadiancraftsfederation.ca)

### **Crafts Association of British Columbia (CABC)**

The CABC acts as a coordinating body for all craft disciplines in British Columbia and is a network of craft professionals.

Cartwright Street, Granville Island, Vancouver BC, V6H 3R8

Email: [cabc@telus.net](mailto:cabc@telus.net)

[www.cabc.net](http://www.cabc.net)

### **Ontario Crafts Council**

A not-for-profit arts service that promotes craft, advocates for craftspeople and provides educational public programming. It provides information, services and programming linking craft to designers, educators, collectors, the business community and the general public.

Suite 300, 170 Bedford Road, Toronto, Ontario, M5R 2K9

Email: [info@craft.on.ca](mailto:info@craft.on.ca)

[www.craft.on.ca](http://www.craft.on.ca)

## **DENMARK:**

### **Danish Arts and Crafts Association**

The association is responsible for projects and exhibitions including the Annual Arts and Crafts Award and it coordinates participation in exhibitions and competitions in Denmark and abroad.

[www.danskekunsthaandvaerkere.dk/english/start.htm](http://www.danskekunsthaandvaerkere.dk/english/start.htm)

## **FINLAND:**

### **Ornamo, The Finnish Association of Designers**

Ornamo, The Finnish Association of Designers is a membership organisation of Finnish makers and support developing the field of design.

Unioninkatu 26, SF-00130, Helsinki  
Email: office@ornamo.fi  
www.ornamo.fi

#### **FRANCE:**

##### **Ateliers d'Art**

Guild of Ceramic Artists and Ateliers d'Art de France is a membership and support organisation for French makers. They also operate a gallery and two boutiques in the heart of Paris, which exhibit traditional and modern applied art.

Email: info@ateliersdart.com  
www.ateliersdart.com

#### **GERMANY:**

##### **Bundesverband-Kunsth Handwerk (BK)**

The German Crafts Association is the umbrella organisation for professional craftspeople in Germany. They provide support for research into galleries or artists in Germany.

Rheinstraße 23, 60325 Frankfurt  
Email: info@bundesverband-kunsth Handwerk.de  
www.bundesverband-kunsth Handwerk.de

##### **European Textile Network**

A website with links to a range of European opportunities and networks for textiles.

Friedenstr. 5, D-30175, Hannover  
Email: etn@etn-net.org  
www.etn-net.org

#### **GREECE:**

##### **Skopelos Foundation for the Arts**

A non-profit visual arts centre specialising in ceramics, painting, printmaking and screen-printing

Island of Skopelos, Magnisias , T.K. 37003  
www.skopart.org

#### **HUNGARY:**

##### **The International Ceramics Studio (ICS)**

The aim of the studio is to promote the formal, aesthetic and technical development of ceramics and to help foster creative skills. The studio is open to all challenges of ceramic research, design and experiment. ICS offers modern facilities and kilns, studio space and technical support and operate a residency programme.

Email: info@icshu.org  
www.icshu.org

#### **IRELAND:**

##### **Crafts Council of Ireland**

The Crafts Council of Ireland is the national design and economic development

organisation for the craft industry in Ireland. It has an informative website which includes a database of galleries, craftspeople, events and news.

Castle Yard, Kilkenny

Email: [info@ccoi.ie](mailto:info@ccoi.ie)

[www.ccoi.ie](http://www.ccoi.ie)

## **INDIA:**

### **Crafts Council of India**

Crafts Council of India is engaged in the areas of craft documentation, design development and training for craftspeople.

20 Venkatanarayana Road, T – Nagar, Chennai 600 017

Email: [craftscouncili@vsnl.net](mailto:craftscouncili@vsnl.net)

[www.craftscouncilindia.org](http://www.craftscouncilindia.org)

## **ISRAEL:**

### **Association of Israel's Decorative Arts (AIDA)**

AIDA is a charitable foundation and promotes Israel's decorative artists.

Email: [info.aidaarts.org](mailto:info.aidaarts.org)

[www.aidaarts.org](http://www.aidaarts.org)

### **Israel Designer-Craftsmen's Association**

An organisation that supports creative artists from various disciplines: metal, fibre, paper, glass, wood and mixed materials. Activities include: creative workshops and lectures hosted by international designer makers, biennial theme exhibitions, international networking and information on galleries and museums.

PO Box 22 718, Tel Aviv 61226, Israel

Email: [israel\\_design@yahoo.com](mailto:israel_design@yahoo.com)

[www.designcrafts.org.il](http://www.designcrafts.org.il)

## **THE NETHERLANDS:**

### **EKWC European Ceramic Work Centre**

The European Ceramic Work Centre in the Netherlands is an international workplace where artists, designers and architects explore the technical and artistic possibilities of ceramics. The EKWC runs as an artist-in-residence centre. It aims to promote the development of ceramic art, design and architecture.

Email: [info@ekwc.nl](mailto:info@ekwc.nl)

[www.ekwc.nl](http://www.ekwc.nl)

### **Premsele Foundation**

The Foundation aims to improve the culture for Dutch design by organising lectures, debates, exhibitions, as well as offering information and advice.

Prinses Irenestraat 19, 1077 WT Amsterdam, Postbus 75905, NL-1070 AX  
Amsterdam

Email: [secretariaat@premsela.org](mailto:secretariaat@premsela.org)

[www.premsela.org](http://www.premsela.org)



## **NEW ZEALAND:**

### **Treasury of New Zealand Craft Resources**

The website features a regional gallery/artists guide.

Email: [dowse@xtra.co.nz](mailto:dowse@xtra.co.nz)

[www.craftinfo.org.nz](http://www.craftinfo.org.nz)

## **NORWAY:**

### **Norwegian Association of Arts and Crafts**

A national organisation for artists and craftspeople.

Brynjulf Bulls plass 2, 0250 Oslo

Email: [oslo@format.no](mailto:oslo@format.no)

[www.kunsthandverk.no/NK/english/eng.html](http://www.kunsthandverk.no/NK/english/eng.html)

## **ROMANIA:**

### **Crafts Foundation Romania**

The foundation focuses on the promotion of Romanian craftspeople.

Email: [craftsro@fx.ro](mailto:craftsro@fx.ro)

[www.crafts.org.ro](http://www.crafts.org.ro)

## **SWEDEN:**

### **Svensk Form**

Svensk Form is a design centre with exhibitions, café, library, periodicals room, picture archive and shop. It also offers a program of seminars and lectures. The website has galleries listings and links.

Holmamiralens väg 2 (Skeppsholmen), SE-111 49

Email: [info@svenskform.se](mailto:info@svenskform.se)

[www.svenskform.se](http://www.svenskform.se)

## **USA:**

### **American Crafts Council**

The American Craft Council is a national organisation dedicated to promoting the understanding and appreciation of contemporary American craft.

6th Floor, 72 Spring Street, New York NY10012 9775

Email: [council@craftcouncil.org](mailto:council@craftcouncil.org)

[www.craftcouncil.org](http://www.craftcouncil.org)

### **Chicago Center for Book and Paper Arts**

The Center runs conferences and courses in papermaking and bookbinding.

[www.bookandpaper.org](http://www.bookandpaper.org)

### **Society of North American Goldsmiths (SNAG)**

SNAG encourages the promotion of the sector to wider audiences, the free exchange of information and acknowledges creative achievement. **SNAG/Metalsmith** - The Society of North American Goldsmiths and Metalsmith magazine are now affiliated and the website is an informative resource of contacts links and events.

SNAG Business Office, 4513 Lincoln Avenue #21, Lisle, IL 60532-1290

Email: [info@snagmetalsmith.org](mailto:info@snagmetalsmith.org) [www.snagmetalsmith.org](http://www.snagmetalsmith.org)

### **Textile Society of America**

The Textile Society of America provides a forum for the exchange and dissemination of information about all aspects of textiles: historic, artistic, cultural, social, political, economic, and technical.

TSA, P.O. Box 70, Earleville MD 21919-0070

Tel: (410) 275-2329

Email: [tsa@dol.net](mailto:tsa@dol.net)

[www.textilesociety.org](http://www.textilesociety.org)

## **INTERNATIONAL GALLERIES**

The following list is not definitive but shows two types of galleries for designer makers wishing to research internationally. Galleries showing international work are listed for makers wanting to research into exhibiting internationally. Galleries showing makers from their own country are also included for makers researching the sort of craft selling in a particular country.

### **PicassoMio**

PicassoMio is an online comprehensive search mechanism for art galleries by country and states within countries.

[www.picassomio.com/discover/art\\_galleries\\_directory](http://www.picassomio.com/discover/art_galleries_directory)

### **Metalcyberspace**

Online directory for contemporary jewellery and metalwork which has a comprehensive listings of international galleries showcasing these disciplines.

[www.metalcyberspace.com](http://www.metalcyberspace.com)

## **AUSTRALIA:**

### **Australian Contemporary**

Australian Contemporary offers an international context for the presentation and interpretation of Australian contemporary craft and design.

19 Morphett Street, Adelaide, South Australia 5000

[www.jamfactory.com.au](http://www.jamfactory.com.au)

### **Craft Victoria**

Gallery and membership organisation that raises awareness of Australian craft nationally and internationally. It collaborates with international makers through its exhibition programme and projects.

31 Flinders Lane, Melbourne, Victoria 3000 Australia

[www.craftvic.asn.au](http://www.craftvic.asn.au)

### **Glass Artists' Gallery**

The gallery supports and promotes work by emerging and established Australian artists. Shows Australian glassmakers.

70 Glebe Point Road, Glebe, Sydney, NSW, 2037

Email: [mail@glassartistsgallery.com.au](mailto:mail@glassartistsgallery.com.au)

[www.glassartistsgallery.com.au](http://www.glassartistsgallery.com.au)

## **DENMARK:**

### **Drud & Køppe Gallery**

New gallery for contemporary objects. Shows mainly Danish designers.  
Bredgade 66, Copenhagen 1260, Denmark  
Email: [info@drud-koppe.com](mailto:info@drud-koppe.com)  
[www.drud-koppe.com](http://www.drud-koppe.com)

## **FINLAND:**

### **Galleria Norsu**

Galleria Norsu concentrates on Finnish and Scandinavian contemporary applied art, including jewellery, ceramics, metalwork, textiles, furniture and glassware.  
Kaisaniemenkatu 9, PO Box 152, Helsinki, 00100, Finland  
Email: [galleria@norsu.info](mailto:galleria@norsu.info)  
[www.norsu.info](http://www.norsu.info)

## **FRANCE:**

### **Galerie Hélène Porée**

Galerie Hélène Porée exhibits high profile European Applied Arts, with a special focus on contemporary glass, ceramics and jewellery.  
1 rue de l'Odéon, Paris 75006  
Email: [helene.poree@hotmail.fr](mailto:helene.poree@hotmail.fr)  
[www.galerie.helene.poree.fr](http://www.galerie.helene.poree.fr)

## **GERMANY:**

### **Galerie für Angewandte Kunst**

The gallery was created by the Bavarian Crafts Council as a space for contemporary arts and crafts. The gallery organises seven exhibitions a year with work from members and international artists.  
Pacellistrasse 6-8, D-80333 Munich  
Email: [info@kunsthandwerk-bvk.de](mailto:info@kunsthandwerk-bvk.de)  
[www.kunsthandwerk-bkv.de](http://www.kunsthandwerk-bkv.de)

### **Galerie Marianne Heller**

The gallery exhibits contemporary ceramic art, ceramic vessels and sculptures by international artists with a particular interest in established British makers. They exhibit regularly at COLLECT.  
Friederich-Ebert-Anlage 2, D-69117 Heidelberg  
Email: [info@galerie-heller.de](mailto:info@galerie-heller.de)  
[www.galerie-heller.de](http://www.galerie-heller.de)

### **Galerie Rosemarie Jaeger**

The gallery exhibits contemporary vessels, objects and jewellery. Shows mainly German makers.  
Wintergrasse 13, Hochheim, Main, 65239  
Email: [galerie-r.jaeger@t-online.de](mailto:galerie-r.jaeger@t-online.de)  
[www.rosemarie-jaeger.de](http://www.rosemarie-jaeger.de)

## **ITALY:**

### **Alternatives Gallery**

Alternatives specialises in contemporary jewellery and promotes the work of new and established international designer makers. The gallery is located in central Rome and displays the work of 50-60 artists in 5-6 solo/group exhibitions each year.

Via D'Ascanio, Rome 00186

Email: [info@alternatives.it](mailto:info@alternatives.it)

[www.alternatives.it](http://www.alternatives.it)

### **Galleria Blanchaert**

The gallery mainly exhibits Italian glass and ceramic works.

Piazza S. Ambrogio 4, Milano 20123

Email: [info@galleriablanchaert.it](mailto:info@galleriablanchaert.it)

## **JAPAN:**

### **Gallery St Ives**

Gallery St Ives is situated in the suburbs of Tokyo and shows exclusively British functional ceramics.

3-5-13Fukasawa Setagaya-ku, Tokyo 158-0081

Email: [koi.isaka@Gallery-St-ives.co.jp](mailto:koi.isaka@Gallery-St-ives.co.jp)

[www.gallery-st-ives.co.jp/](http://www.gallery-st-ives.co.jp/)

### **Gallery Gallery**

Gallery Gallery and Keiko Kawashima have established an international reputation for being the centre for promotion and advancement of contemporary international textiles in Japan.

5F Kotobuki Building, Shijyo Kawaramachi Sagaru, Shimogyo-ku, Kyoto 600-8018

Email: [kictac@mbox.kyoto-inet.or.jp](mailto:kictac@mbox.kyoto-inet.or.jp)

<http://web.kyoto-inet.or.jp/people/kictac/>

### **Yufuku Gallery - Contemporary Ceramics and Applied Art**

Located in Tokyo, Yufuku Gallery is devoted to contemporary ceramics and applied art (lacquer, baskets, glass, metal and other disciplines). Although the gallery predominately shows Japanese work, a number of British craftspeople have exhibited there in the past including: Chris Keenan, Jennifer Lee, Julian Stair, Karen Downing.

Ancey Aoyama 1st Floor, 2-6-12 Minami-Aoyama Minato-ku, Tokyo 107-0062

[www.yufuku.net/e](http://www.yufuku.net/e)

## **THE NETHERLANDS:**

### **Collectief Amsterdam**

Collectief Amsterdam is a group of artists who live and work in Amsterdam and includes three British makers. Their work includes unique objects, jewellery, limited editions, installations and special commissions.

Bellamystraat 91-93, Amsterdam 1053 BJ

Email: [info@collectiefamsterdam.nl](mailto:info@collectiefamsterdam.nl), [www.collectiefamsterdam.nl](http://www.collectiefamsterdam.nl)

### **Contemporary Art Gallery**

The gallery shows contemporary jewellery and small-scale glass and ceramic sculptures.

Torenlaan 8, Laren 1251 HJ  
Email: info@cag-laren.nl  
www.cag-laren.nl

**Galerie Carla Koch**

The gallery specialises in modern glass and ceramic design particularly functional work. Shows work by international makers.  
Prinsengracht 510, 1017 KH Amsterdam  
Email: cko@xs4all.nl  
www.ckoch.nl

**Galerie Ra**

An historic contemporary jewellery gallery run by jeweller Paul Derrez. It exhibits and promotes the work of international jewellers, often with a conceptual approach through its gallery and touring exhibitions.  
Vijzelstraat 80, 1017 HL Amsterdam  
Email: mail@galerie-ra.nl  
www.galerie-ra.nl

**Galerie Louise Smit**

This gallery specialises in international contemporary art jewellery.  
Prinsen Gracht 615, Amsterdam, 1016 HT  
Email: gls@xs4all.nl  
www.louisesmit.nl

**Galerie Marzee**

Galerie Marzee exhibits modern jewellery and has both temporary exhibitions and a permanent collection. It shows international work and has links with some British Universities.

*See the interview with Lin Cheung (p. 7)*

Lage Markt 3, Nijmegen NL-6511 VK  
Email: mail@marzee.nl  
www.marzee.nl

**Gallery Terra Delft**

The gallery exhibits international contemporary ceramics, including work by British makers such as Peter Beard and Nadine Warden.  
Nieuwstraat 7, Delft, NL-2611 HK  
Email: info@terra-delft.nl  
www.terra-delft.nl

**NORWAY:**

**Galleri Format**

Galleri Format has two premises, one in Oslo and the other in Bergen and represent over 350 Norwegian artists and craftspeople.  
Munkedamsveien 57, Oslo, 0270  
Email: oslo@format.no, www.format.co

## **SWEDEN:**

### **blås & knåda**

blås & knåda is a co-operative association of 50 professional ceramicists and glass blowers, who run a shop and gallery in Stockholm with contemporary ceramics and glass.

Hornsgatan 26, StockholmS-11820

Email: [boel.henrikson@blasknada.com](mailto:boel.henrikson@blasknada.com)

[www.blasknada.com](http://www.blasknada.com)

## **SWITZERLAND:**

### **Galerie SO**

Gallery SO exhibits contemporary international metalwork, objects and jewellery and has shown work by David Clarke and Hans Stofer at COLLECT.

Riedholzplatz 18, 4500 Solothurn

Email: [galerieso@solnet.ch](mailto:galerieso@solnet.ch)

[www.galerieso.com](http://www.galerieso.com)

## **USA:**

### **Gallery Guide**

An online listing of US exhibition spaces and exhibitions.

[www.galleryguide.org](http://www.galleryguide.org)

### **browngrotta arts**

browngrotta arts shows the work of UK and international textile and fibre art makers, including basketry. It promotes textile and fibre works of art through its publications, exhibitions and website.

Email: [art@browngrotta.com](mailto:art@browngrotta.com)

[www.browngrotta.com](http://www.browngrotta.com)

### **The Bullseye Gallery**

The Bullseye Gallery works with a small number of international artists in the field of kiln-formed glass. Its aim is to further glass design through innovation in material and method. The parent company Bullseye Glass is a maker of raw coloured glasses and supports individual artists and art school programs by developing new materials and unique technologies. The Bullseye Gallery represents artists through exhibitions and projects that reflect the leading edge of contemporary studio glass.

300 NW 13th Ave, Portland, Oregon 97209

Email: [gallery@bullseyegallery.com](mailto:gallery@bullseyegallery.com)

[www.bullseyeconnectiongallery.com](http://www.bullseyeconnectiongallery.com)

### **Velvet da Vinci**

Velvet da Vinci is a gallery of contemporary craft specialising in artist jewellery and metalwork. Representing artists from the US, Europe, Latin America and Japan.

2015 Polk Street, San Francisco CA 94109

[www.velvetdavinci.com](http://www.velvetdavinci.com)

## INTERNATIONAL FAIRS

### BELGIUM:

#### **Artifact**

An international contemporary crafts fair for objects, lighting and furniture in Bruges.

Event: April.

[www.artifact.be](http://www.artifact.be)

### FRANCE:

#### **Premiere Vision**

An international trade show for fabric in Paris. Some universities showcase and sell undergraduate work at this event.

Event: September

*See interview with Eleanor Pritchard (p. 19)*

[www.premierevision.fr](http://www.premierevision.fr)

#### **Maison & Objets**

International interiors fair in Paris.

Event: September.

[www.maison-objet.com/fr](http://www.maison-objet.com/fr)

### GERMANY:

#### **Ambiente**

An international design/craft/homeware fair in Frankfurt. A high percentage of visitors are international. Makers can apply for individual stands or show as a group.

Event: February.

[www.ambiente.messefrankfurt.com](http://www.ambiente.messefrankfurt.com)

#### **Inhorgenta**

International jewellery and timepiece trade fair in Munich. The fair features the 'Design Podium' an area for selected international jewellers. As a specialist fair it shows the world's largest range of designer jewellery and an opportunity to develop an international profile. Jewellers can apply for individual stands or show as a group and many British jewellers promote themselves through this event.

Event: February.

[www.inhorgenta.com](http://www.inhorgenta.com)

#### **TALENTE**

TALENTE is a showcase and competition for newcomers under 30 years old who work in design and technology at the International Trades Fair in Munich. For more details on Talente access the website and search for Talente.

*See interviews with Neil Brownsword (p. 5) and Junko Mori (p. 13) .*

Event: March.

[www.hwk-muenchen.de](http://www.hwk-muenchen.de)

#### **SCHMUCK**

SCHMUCK is the contemporary jewellery festival at the International Trade Fair in Munich. Access details of Schmuck through the organiser's website and search for SCHMUCK.

Event: March  
www.hwk-muenchen.de

## **ITALY:**

### **Internazionale del Mobile (Milan Furniture Fair)**

A major trade fair for international interiors. Salone Satellite is in the main exhibition hall and features mostly new graduate designers.

*See interviews with CJ O'Neill (p. 15), Pottinger and Natalie Cole (p. 17).*

Event: April  
www.cosmit.it

## **LITHUANIA:**

### **Textile Art Biennial**

Kaunas Art Biennial 'Textile 07' creates a platform for contemporary textile art and promotes culture in the public sphere. It is a cultural event every two years from November to March and consists of exhibitions, research and educational programmes, residencies and new commissions.

Event: November- March  
www.bienale.lt

## **USA:**

### **Handmade at New York International Gift Fair**

The New York International Gift Fair is a major international trade event held twice a year at the Jacob K Javits Convention Center in New York City. The Gift Fair is divided into ten separate areas representing different sections of the giftware market. *Handmade* is one of the sections and runs a selective process. It shows work from a wide range of products by designer makers.

www.nyigf.com

The Crafts Council sponsor British designer makers wishing to exhibit at the New York International Gift Fair. The cost is in the region of \$3,900 with financial support for eligible British companies available through UK Trade & Investment's Tradeshow Access Programme (TAP). The group is managed on behalf of the Crafts Council by Yvonna Demczynska of Designeyes/Flow gallery in London. She co-ordinates arrangements, organises the production of promotional materials, hosts a briefing day to give participants useful information in preparation for their participation and provides general support and advice for first time exhibitors.

Event: August  
Yvonna Demczynska, Designeyes  
Tel: 020 7243 0782,  
Email: designeyes@flowgallery.co.uk

### **International Contemporary Furniture Fair (ICFF)**

An international fair of 600 exhibitors showing contemporary furniture, carpets, flooring, lighting, wall coverings, accessories textiles for residential and commercial interiors.

*See interview with CJ O'Neill (p. 15).*

Event: May, www.icff.com

### **SOFA**

SOFA (Sculpture Objects & Functional Art) is a bi-annual show in Chicago and New



York, featuring international applied art galleries and dealers representing maker's work.

*See interviews with Neil Brownsword (p. 5), Lin Cheung (p. 7) and Junko Mori (p. 13).*

Event: New York in June

Chicago in November

[www.sofaexpo.com](http://www.sofaexpo.com)

## **INTERNATIONAL PUBLICATIONS**

The following English or bi-lingual publications are sources of information on international markets and opportunities.

### **ABITARE**

Abitare is a bi-lingual monthly interior design magazine from Milan.

[www.abitare.corriere.it](http://www.abitare.corriere.it)

### **American Craft Magazine**

A bi-monthly magazine produced by the American Crafts Council.

[www.craftcouncil.org](http://www.craftcouncil.org)

### **Ceramics Monthly**

Ceramic Monthly is a US based ceramic arts publication. The website features articles from the issue, international features/opportunities, a list of residencies/fellowships and an international gallery guide.

[www.ceramicsmonthly.org](http://www.ceramicsmonthly.org)

### **Craft Art International**

[www.craftarts.com.au](http://www.craftarts.com.au)

### **Neue Keramik**

[www.neue-keramik.de](http://www.neue-keramik.de)

### **Neues Glas (New Glass)**

[www.neuesglas.de](http://www.neuesglas.de)

### **Ornament**

The magazine covers all aspects of jewellery, beads, wearable art and costume.

[www.ornamentmagazine.com](http://www.ornamentmagazine.com)

## **USEFUL WEBSITES**

### **KLIMT02**

An on-line platform for the communication and the development of international and emerging jewellery and jewellery design. The website has information on fairs, exhibitions and awards. [www.klimt02.net](http://www.klimt02.net)

### **THINK TANK**

THINK TANK is a group of nine leading thinkers, writers, theorists, curators and makers representing a broad range of European countries. The participants of THINK TANK are engaged with craft and design, through writing, teaching and lecturing. The site features links to a range of websites.

[www.thinktank04.eu](http://www.thinktank04.eu)

## RESOURCES IN THE WEST MIDLANDS

### SUPPORT AGENCIES FOR CRAFT PEOPLE AND DESIGNER MAKERS

#### **Arts and Business (A&B)**

As national organisation with regional offices, A&B helps business people support the arts and the arts inspire business people. A range of services including – Awards, Board Bank, Board Development, Business Membership, Creative Training and Development, Development Forum, Events, Mentoring, Resource Centre and Sponsorship Seminars are available for makers. See National Funding Sources pages 29-32.

Arts and Business West Midlands, Suite 16 – 18, 21 Bennetts Hill, Birmingham B2 5QP

Tel: 0121 248 1200

Email at [midlands@AandB.org.uk](mailto:midlands@AandB.org.uk)

#### **Arts and Media Training**

Arts and Media Training is an independent training and advisory resource for artists, makers and arts organisations in the West Midlands. It provides training courses, development opportunities, mentoring and supports small creative businesses to develop and grow.

61 Corporation St, Coventry CV1 1GX

Tel: 024 7622 7563

Email: [info@amtcc.org.uk](mailto:info@amtcc.org.uk)

[www.amtcc.org.uk](http://www.amtcc.org.uk)

#### **Arts Council West Midlands**

82 Granville Street, Birmingham B1 2LH

Tel: 0845 300 6200, textphone: 0121 643 2815

See Arts Council of England page 23.

Email: [enquiries@artscouncil.org.uk](mailto:enquiries@artscouncil.org.uk)

[www.artscouncil.org.uk](http://www.artscouncil.org.uk)

#### **Business Insight**

Business Insight is a public business information service for starting, growing and developing businesses, learning new skills and safeguarding intellectual property. They provide open access and electronic business information resources.

Birmingham City Council, Council House, Victoria Square, Birmingham B1 1BB

Tel: 0121 303 9944

Email: [contact@birmingham.gov.uk](mailto:contact@birmingham.gov.uk)

[www.birmingham.gov.uk/businessinsight.bcc](http://www.birmingham.gov.uk/businessinsight.bcc)

#### **Business Link**

Business Link provides information, advice and support for new and developing businesses. The website has links to guides on starting up, finance and grants, taxes, employing people, health and safety, IT and e-commerce, sales and marketing and international trade. There is a directory for researching areas such as training, events, and grants.

Business Link West Midlands, Dudley Court South, Waterfront East, Brierley Hill DY5 1XN, Tel: 0845 113 1234

Email: [gateway@businesslinkwm.co.uk](mailto:gateway@businesslinkwm.co.uk) [www.businesslinkwm.co.uk](http://www.businesslinkwm.co.uk)

### **Craftspace**

Craftspace is an independent agency working to increase opportunities for makers, as well as access to and participation in contemporary crafts for all audiences. It is committed to quality, innovation, touring, and to the development, making and presentation of crafts in the widest cultural contexts. It supports makers through a range of opportunities including exhibitions, residencies, and professional development events.

The home page features links to What's on (exhibition and projects), news, current activities, information about touring exhibitions, opportunities, publications and contact details.

Craftspace, Unit 208 The Custard Factory, Gibb Street, Birmingham, B9 4AA

Tel: 0121 608 6668

Email: [info@craftspace.co.uk](mailto:info@craftspace.co.uk)

[www.craftspace.co.uk](http://www.craftspace.co.uk)

### **Creative Industries in Herefordshire 2005 to 2008**

The Creative Industries in Herefordshire offer a Start Up course for people wanting to start a new business in the creative industries, a Mentoring Scheme and Design Projects. Design Projects support designer makers to realise a well planned project through advice and funding.

Contact: Herefordshire Council, PO Box 4, Plough Lane, Hereford, HR4 0XH

Tel: 01432 383064

[www.creativeherefordshire.co.uk](http://www.creativeherefordshire.co.uk)

### **Creative Insight**

Based in Birmingham they act as the intellectual property arm of Business Insight (see above). They advising on copyright, design right, patents and trademarks and aim to make intellectual property more relevant and accessible to individuals, small companies and the creative industries.

Central Library, Chamberlain Square, Birmingham B3 3HQ

Tel: 0121 303 4538

Email: [creative.insight@birmingham.gov.uk](mailto:creative.insight@birmingham.gov.uk)

[www.creativeinsightuk.com](http://www.creativeinsightuk.com)

Associated web links:

[www.bestforbusiness.com](http://www.bestforbusiness.com)

[www.informationdirectuk.com](http://www.informationdirectuk.com)

[www.learninginsight.co.uk](http://www.learninginsight.co.uk)

### **Creative Launchpad**

Creative Launchpad provides advice, guidance, business support, one-to-one consultancy, training and seminars for creative businesses.

West Midlands Business Centre, Unit 7/8, The Custard Factory, Digbeth, Birmingham B9 4AA

Tel: 0121 224 7375, 0845 303 7375

Email: [info@creativelaunchpad.co.uk](mailto:info@creativelaunchpad.co.uk)

[www.creativelaunchpad.co.uk](http://www.creativelaunchpad.co.uk)

### **Culturegen**

Culturegen is an arts and creative industries development service for Stafford Borough. It increases opportunities for local creative businesses and offers professional development for designer makers. Its services include First Stop Shop,

practical help, creative directory, professional development, trade events and regional programme of projects. Designer makers can include their details on a Creative Directory on the website.

Tel: 01785 619296

Email: [info@culturegen.org.uk](mailto:info@culturegen.org.uk)

[www.culturegen.org.uk](http://www.culturegen.org.uk)

### **Designer Maker West Midlands (DMWM)**

DMWM is the advocate for the designer maker sector in the West Midlands and holds quarterly meetings with designer makers to maintain a dialogue on funding and future opportunities. It supports the development, promotion and success of new and established designer maker businesses through the provision of tailored activities, events and networking opportunities. The website has information on future events, links to regional groups and guilds and a downloadable mailing list form.

Tel: 0121 331 7922

Email: [info@DesignerMakerWM.co.uk](mailto:info@DesignerMakerWM.co.uk)

[www.DesignerMakerWM.co.uk](http://www.DesignerMakerWM.co.uk)

### **Design Space**

Design Space is an incubator support programme in Birmingham's Jewellery Quarter designed for start-up jewellery businesses. The scheme provides shared studio spaces and facilities for fifteen jewellers.

Tel: 0121 551 9071

Email: [carol.pyatt@birmingham.gov.uk](mailto:carol.pyatt@birmingham.gov.uk)

### **VIVID**

VIVID provides a resource for artists and curators in the form of commissions, residencies, exhibitions, publications, research, talks and touring activities. Their project space accommodates the production and exhibition of media arts, bringing together technical resources, support services and presentation facilities. The website gives a comprehensive list of the equipment and services available.

140 Heath Mill Lane, Birmingham B9 4AR

Tel: 0121 766 7876

Email: [info@vivid.org.uk](mailto:info@vivid.org.uk)

[www.vivid.org.uk](http://www.vivid.org.uk)

## **DESIGNER MAKER LED MEMBERSHIP GROUPS/ASSOCIATIONS**

Becoming a member of a guild or society provides support, for example: access to funding, networking opportunities, professional development and a chance to actively develop marketing and selling activities. Guilds or groups can vary from traditional craft guilds to contemporary design societies and can be categorised by discipline or by location.

Some of the guilds and groups in the West Midlands are:

Alloy (jewellers group, Herefordshire) [www.alloyjewellers.org.uk](http://www.alloyjewellers.org.uk)

Centrepiece [www.centrepiece-jewellery.co.uk](http://www.centrepiece-jewellery.co.uk)

Contemporary Glass Society (Midlands region) [www.cgs.org.uk](http://www.cgs.org.uk)

Coventry Contemporary Crafts [www.coventrycontemporarycrafts.co.uk](http://www.coventrycontemporarycrafts.co.uk)

Guild of Herefordshire Craftsmen [www.herefordcraftguild.org.uk](http://www.herefordcraftguild.org.uk)

Midland Potters Association [www.midlandspotters.pwp.blueyonder.co.uk](http://www.midlandspotters.pwp.blueyonder.co.uk)  
Shropshire Guild of Contemporary Craft [www.shropshire-guild.co.uk](http://www.shropshire-guild.co.uk)  
Staffordshire Art and Craft Network [www.staffsgallery.org.uk](http://www.staffsgallery.org.uk)  
TAP (Textile and paper) [jane.freear@ntlworld.com](mailto:jane.freear@ntlworld.com)  
Worcestershire Guild of Designer Craftsmen [www.worcestershireguild.org.uk](http://www.worcestershireguild.org.uk)

Access the 'Resources' section of the Crafts Council website  
[www.craftscouncil.org.uk](http://www.craftscouncil.org.uk) for a list of UK guilds.

## **LOCAL AUTHORITY CONTACTS**

Arts development officers working for local authorities can provide information on regional opportunities, grants and professional development. Some local authorities produce newsletters for local artists and designer makers which also provide details of regional and national opportunities and grants. Many local authority websites provide practical advice, general support and gallery listings/what's on section for the area. Most information can be found under the Culture and Leisure sections of the sites. Some local authorities, such as Staffordshire, Worcestershire and Herefordshire County Councils have dedicated Arts Teams and a grants programme. Access the local authority website for information on its Arts Strategy and research the target areas for arts development.

### **Birmingham City Council**

Arts Team, Birmingham Museum & Art Gallery, Chamberlain Square, Birmingham B3 3DH  
Tel: 0121 303 2434  
Email: [arts\\_team@birmingham.gov.uk](mailto:arts_team@birmingham.gov.uk)  
[www.birmingham.gov.uk](http://www.birmingham.gov.uk)

See also

### **Be Creative**

This is an on-line portal providing a gateway to knowledge and opportunities for Birmingham's creative industries. Access the Creative City link on the website for a range of visual art, crafts and design case studies.  
[www.bcreative.info](http://www.bcreative.info)

### **Borough of Telford & Wrekin**

Civic Offices, Telford TF3 4LD  
Tel: 01952 380000  
Email: [artsandculture@telford.gov.uk](mailto:artsandculture@telford.gov.uk)  
[www.telford.gov.uk](http://www.telford.gov.uk)

### **Coventry City Council**

Access the website for details of the small grants scheme launched to enable small not-for-profit organisations and individuals to apply for funding for arts projects and events in the local community. The arts team publish a newsletter, Emerge which has information for local artists and makers on funding and opportunities.  
[www.emergemag.co.uk](http://www.emergemag.co.uk)  
Council House, Earl Street, Coventry CV1 5RR  
Tel: 024 7683 3333

Email: [coventrydirect@coventry.gov.uk](mailto:coventrydirect@coventry.gov.uk)  
[www.coventry.gov.uk](http://www.coventry.gov.uk)

**Dudley Metropolitan Borough Council**

Council House, Priory Road, Dudley, DY1 1HF  
Tel: 01384 812345  
Email: [dudleycouncilplus@dudley.gov.uk](mailto:dudleycouncilplus@dudley.gov.uk)  
[www.dudley.gov.uk](http://www.dudley.gov.uk)

**Herefordshire Council**

Herefordshire Council publish Artery, a newsletter for designer makers.  
Arts Liaison Officer 01432 260614  
PO Box 4, Plough Lane, Hereford HR4 0XH  
Email: [arts@herefordshire.gov.uk](mailto:arts@herefordshire.gov.uk)  
[www.herefordshire.gov.uk](http://www.herefordshire.gov.uk)

**Herefordshire Partnership**

Herefordshire Partnership is a non-statutory, voluntary partnership often referred to as a Local Strategic Partnership. Contact the support team for a copy of the funding guide for the arts.  
Email: [projectdevelopment@herefordshire.gov.uk](mailto:projectdevelopment@herefordshire.gov.uk)  
[www.herefordshirepartnership.com](http://www.herefordshirepartnership.com)

**Sandwell Metropolitan Borough Council**

Sandwell Council House, Oldbury, West Midlands B69 3DE  
Tel: 0845 358 2200  
Email: [contact@sandwell.gov.uk](mailto:contact@sandwell.gov.uk)  
[www.laws.sandwell.gov.uk](http://www.laws.sandwell.gov.uk)

**Shropshire County Council**

Shirehall, Abbey Foregate, Shrewsbury SY2 6ND  
Tel: 0845 678 9000  
[www.shropshireonline.gov.uk](http://www.shropshireonline.gov.uk)

**Solihull Metropolitan Borough Council**

Council House, Solihull B91 9QT  
Tel: 0121 704 6000  
Email: [customer@solihull.gov.uk](mailto:customer@solihull.gov.uk)  
[www.solihull.gov.uk](http://www.solihull.gov.uk)

**Staffordshire County Council**

St Chad's Place, Stafford ST16 2LR  
Tel: 01785 223121  
[www.staffordshire.gov.uk](http://www.staffordshire.gov.uk)

**Stoke-on-Trent City Council**

Civic Centre, Glebe Street, Stoke-on-Trent ST4 1RN  
Tel: 01782 234567  
Email: [enquiries@stoke.gov.uk](mailto:enquiries@stoke.gov.uk)  
[www.stoke.gov.uk](http://www.stoke.gov.uk)

See also: **Creative Stoke**

An on-line directory of 1,000 creatives working in and around Stoke-on-Trent. It provides information about courses, events and support.  
[www.creativestoke.org.uk](http://www.creativestoke.org.uk)

**Walsall Metropolitan Borough Council**

The Civic Centre, Walsall, West Midlands WS1 1TP  
Tel: 01922 650000  
Email: [info@walsall.gov.uk](mailto:info@walsall.gov.uk)  
[www.walsall.gov.uk](http://www.walsall.gov.uk)

**Wolverhampton City Council**

The Civic Centre, St. Peter's Square, Wolverhampton WV1 1SH  
Tel: 01902 556556  
Email: [enquiries@wolverhampton.gov.uk](mailto:enquiries@wolverhampton.gov.uk)  
[www.wolverhampton.gov.uk](http://www.wolverhampton.gov.uk)

**Worcestershire County Council**

Cultural Services, County Hall, Spetchley Road, Worcester WR5 2NP  
Tel: 01905 766247  
[www.worcestershire.gov.uk](http://www.worcestershire.gov.uk)

**Warwickshire County Council**

The website includes Contact an arts database of 500 listed artists and arts organisations and Arts Info a database of funding and training opportunities in Coventry and Warwickshire.  
Shire Hall, Warwick CV34 4SA  
Tel: 01926 410410  
Email: [countyartsservice@warwickshire.gov.uk](mailto:countyartsservice@warwickshire.gov.uk)  
[www.warwickshire.gov.uk](http://www.warwickshire.gov.uk)

**WORKING IN EDUCATIONAL AND COMMUNITY SETTINGS**

**Artist and Learning Information and Support Service (aliss)**

aliss promotes creativity in teaching and learning by supporting partnerships between arts and education in the West Midlands. It is a free service for artists and education sectors in the West Midlands and provides information about artists and arts organisations working in learning settings. It offers examples of effective partnerships between education and the arts, advertises opportunities for artists/makers on working in learning settings, provides training for artists/makers and teachers and provides information about regional and national initiatives and events.

Belmont Arts Centre, 5 Belmont, Shrewsbury SY1 1TE  
Tel: 01743 249349  
Email: [info@aliss.org.uk](mailto:info@aliss.org.uk)  
[www.aliss.org.uk](http://www.aliss.org.uk)



## **SELLING EVENTS AND FAIRS**

**Gorgeous:** Enginuity, Ironbridge, Shropshire.

The selling event is run by the Shropshire Guild of Contemporary Craft and shows selected work from a variety of disciplines by regional makers and members.

Event: October

[www.shropshire-guild.co.uk/menu/gorgeous](http://www.shropshire-guild.co.uk/menu/gorgeous)

### **Herefordshire Art Week**

h.Art Herefordshire Art Week is an annual showcase aimed at promoting the county's artists and craftspeople to the local community, to visitors and across the UK.

Event: September.

[www.h-art.org.uk](http://www.h-art.org.uk)

**Hereford Contemporary Craft Fair:** 16 – 18 November 2007, Hereford.

Approximately 55 designer makers from a variety of disciplines exhibit at the fair.

Event: November.

Craft Officer, Cultural Services, Herefordshire Council, PO Box 4, Plough Lane, Hereford HR4 0XH. Tel: 01432 260129

### **mac**

mac hosts a designer maker selling event in December.

Cannon Hill Park, Birmingham, B12 9QH.

Tel: 0121 440 3838

Minicom: 0121 440 4923

Email: [info@macarts.co.uk](mailto:info@macarts.co.uk)

[www.macarts.co.uk](http://www.macarts.co.uk)

## **PUBLIC ART AND COMMISSIONS**

### **Longhouse Public Art**

Longhouse advocates for the involvement of artists/makers in all aspects of the public realm. It offers artists/makers a chance to collaborate, spaces to work from, and contexts to explore working in. Through an extended programme of work, Longhouse develops partnerships to support the continuation of work from professional development through to commissioning opportunities.

1 Overend Street, West Bromwich, B70 6EY

Tel: 0121 525 6861

[www.longhouse.uk.com](http://www.longhouse.uk.com)

### **Ixia**

Ixia is a think tank for public art practice initiating debate, promoting research and encouraging innovation and change. Access links on the site to Forum Events, Publications, Research and Case Studies. Join the email network via an online mailing list form.

1st Floor, 321 Bradford Street, Birmingham B5 6ET

Tel: 0121 622 4222

Email: [info@ixia-info.com](mailto:info@ixia-info.com)

[www.ixia-info.com](http://www.ixia-info.com)

*Disclaimer:*

*Please note, all contact and project information is correct at the time of compiling this information pack. Designer Maker West Midlands and Craftspace are not responsible if contact details or schemes change in the future. Users are recommended to pursue any opportunities/contacts with due care and undertake their own research where appropriate. Similarly, the quality or credibility of any maker/scheme/event listed above is not guaranteed. April 2007*

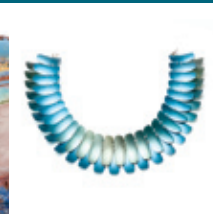
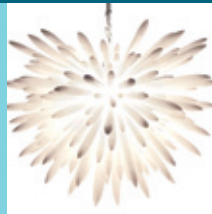
designermaker  
west midlands

A publication commissioned and produced by Designer Maker West Midlands in collaboration with Craftspace to support designer makers in the West Midlands to develop their practice and businesses regionally, nationally and internationally.

The Handbook was launched at the Pushing Boundaries symposium at Staffordshire University June 2007.



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info@DesignerMakerWM.co.uk  
www.DesignerMakerWM.co.uk



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John Moore  
Pottinger and Cole  
Emma Welsh  
Ruth Spaak

These makers exhibited in Made in the Middle 2006, a Craftspace exhibition in partnership with Rugby Art Gallery and Museum.

#### Photography

Andy Kruczek  
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