

Paul Anderson

In terms of theory and practice, I still use modes of construction that are rudimentary, even primitive, rather than slick or prescribed; my tools are still all in a jumble, rather than my pride and joy; designs are instinctive rather than derived; and the materials are still where all the excitement begins: I am increasingly convinced of the beauty of unused, air-dried oak surfaces left sawn and unplanned, edges left sometimes unstraightened and ends left unflush or unsquare, and the marks of weathering, ageing and former use left alone on relic pieces. Yes, of course there is the desire to be different and clever, but the more important challenge is always how to create works that are at least as compelling or seductive as the raw materials I start out with.

Roberta Ayles

The idea of 'being given the world on a plate' started this piece - we have taken our planet for granted.

I also wanted to see if a circular landscape could work - there are elements of the old flat earth maps (made by people who knew less about the world than we do?)

I would like to donate my share of the 'World' plate, if it sells, to the Dan Klein Memorial Fund which has been set up to honour his memory and to further his much loved project, North Lands Creative Glass.

Colette Baker

I have a very clear memory of the excitement I felt in carving my first piece of wood at the age of 8 or 9. I carved a horse's head using my bone handled sheath knife and painted it with oil paints from my father's boxed set. I still have that first attempt and amazingly it does bear some similarities to my work today. My work has always been very influenced and inspired by the natural world and in recent years particularly by animals and birds which have become extinct within the last 300 years. The work is carved and assembled in pine and lime wood (usually found in skips!) painted in acrylics and oils and decorated with etched copper and English gold leaf. The Ark is carrying Blubucks, Quaggas and a Great Auk all of which became extinct in 1799, 1883 and 1844 respectively.

Carol Ballenger

Trees, Dartington Hall

There is a realm linking beauty, imagination and memories. This photograph of trees from the mysterious North Wood offers a glimpse of this realm.

Eleanor Bartleman

Recently, I have been exploring porcelain and trying to push it further, technically, to make more substantial pieces.

I have been modelling my figures on an armature and making moulds of them to make larger, better proportioned forms - more time can be spent planning a figure and sculpting it, working on proportion and scale. Once moulded, the figure can be pressed out and worked on to add individual features and detail.

I have upped my scale on these pieces to make larger work. Unfortunately, porcelain does not really like being 'big'! The initial making and bisque firing is ok. But the problem is that during the glaze firing of 1260C, porcelain begins to melt and buckle. Top heavy figures are likely to tip right over in the firing. To remedy this, whilst making the pieces, I also make a 'scaffold' around the piece which is fired right the way through the process, and will support the piece through the critical glaze firing and prevent it tipping over.

It's scary stuff – you never know what is in store when you open the kiln after that high firing! But I've been pleasantly surprised with the outcomes. If press moulded carefully, the figures are quite light so there is less weight in the piece to warp and collapse – when I have had a disaster it is obvious why.

The imagery for my work is the easy bit – the rest is all about problem solving.

Fabrizia Bazzo

Two years ago I undertook a residency at Northlands Creative Glass in Scotland to improve my technical skills in the glass-casting and kiln-forming processes. During this residency I made eight attempts of the same work, which was intended to give the idea of a piece of crumpled cloth made in glass. All of these attempts came out of the kiln with varying degrees of success.

Even “failures” can open new doors and, because these were not perfect, they gave me the freedom to destroy them and to transform them into something new – a sort of excitement even in the depths of failure. The holes and bubbles that were left after firing the glass of course gave me a sense of frustration, but they also inspired my creativity in order to find an interesting way to make use of them.

This piece is the third that I have transformed. This time I have used a needle and thread to “mend” the holes as a way of rescuing the work and this, I have to confess, has given me an intense feeling of satisfaction.

Gillie Hoyte Byrom

While working “in little” to create enamel portrait miniatures to commission, I began to experiment with the same enamelling materials to work “big” (for me).

I also paint life-size portraits in acrylic and have been interested to notice how skills transfer from one medium to another:

For example building up thin layers of enamel paint between kiln firings to achieve form in a miniature has transferred to my larger painting so that I now apply acrylic paint thinly, layer upon layer, to achieve better modelling of the subject.

The enamel featured in this mirror has been through a hot kiln many times to fuse coloured glass and gold to the copper base. The small inset enamel personalises the piece for a wedding gift. I like to create work which has a home to go to.

Merlyn Chesterman

SEVEN STAGES ON THE ROAD

From dark to light, from winter to summer, from Albania to Hartland and on to China, my childhood home.

This series of woodcuts moves from a flat plane, through gaps, grilles, barriers, windows and doors to a clear opening.

They were chosen from thirty five prints made for a one-person exhibition this July in Cadaques, Spain, where I was a winner in the 29th Mini Print International.

Janet Wingate

I have always loved the drifts of ox-eye daisies that dance along the edges of our roads in the summer and have wanted to stitch them somehow - but never quite managed it.

Then last year I came across a line from a poem which says; "tears of ox-eye daisies floating on a sea of grass" and it was these words that so summed up the effect of the flowers that finally inspired me to get stitching.

I hope the finished result conveys this idea that the daisies are suspended in mid-air and 'floating'.

Susan Deakin

This piece of work arises from the past year's study of the oak tree and its ecology. Oaks are vast hotels for an enormous quantity of guests, from the tiniest whitefly and springtail, to jay and wood warbler, to deer and badger. More than two hundred species of moth find their food and shelter in its branches, whilst some of our rarest wood-boring weevils employ its timber for food. Many hundreds of insect, liverwort, fungus, moss, lichen, bird and mammal exploit the oak in every conceivable way. The book was made to celebrate this largely unseen eco-system.

Oak leaves were printed directly with black ink throughout the year - their chlorophyll and the tannins that increase as summer progresses, supplied the colour. Each of the two hundred pages is inscribed with the Latin binomial title and where it exists, the common name of some of the species of organism associated with oak trees in Britain. The book is bound by an oaken ring and printed on Somerset paper.

Helen Edwards

I gained Full Membership of The Devon Guild of Craftsmen in December 2009 as a Textile Artist and this is my first time exhibiting in the Summer Exhibition.

I use textile processes on unusual materials. For this exhibition I have worked with pewter, which nowadays is shiny and does not tarnish or rust because it no longer contains lead.

I like to create unique pieces reminiscent of the curious little artefacts many of us love to keep. These objects need not be made of precious materials but are still treasured, perhaps because they conjure up special memories or they are delightful to handle and exquisite to examine.

The fluid mosaic fabric mat contains little squares of pewter which I cast from once treasured, but now discarded, commemorative pewter tankards. This piece won the “Neish Award” at the Pewter Live 2009 competition, held at Pewterers’ Hall in London.

The two etched pewter pieces show images inspired by my observations of people walking along the promenade at Sidmouth. Because the pewter is pleasantly tactile, this work can be displayed either free-hanging or lying on a flat surface.

The “Penny Black boxes” show the image of the young Queen Victoria used on the penny black postage stamps which first went on sale to the public in 1840.

Chris Elmer

The harmonics, repeat patterns, and growth sequences found in nature feature in my work. The seed pod like vessels are tactile and loaded with symbolic references. They contrast in shape and colour, highlighting the various relationships between the many parts of the whole.

Influences include the shapes and forms of bacteria, viruses, diatoms and other miniscule particles, through to botanical and much larger structures. The fundamental building block of everything that exists is a wonderful cocktail of formula and geometry. This is a constant source of inspiration and ideas.

The Summer Exhibition pieces have been entirely turned. The process used to make them influences their appearance. There is an engineered scientific look that draws attention to the molecular geometric patterns.

The woods chosen for each piece are given careful consideration. They are selected for their naturally occurring colour, which will change as the pieces mature, and also for the fineness of the grain and figure.

The character of each piece changes when viewed from different angles. When people handle the pieces, visually exploring and understanding the various relationships, they quite often come to the conclusion that there is no right way up.

Jude Freeman

I make contemporary mosaics using modern and traditional methods. Mosaic has delicacy, durability and a strong history and is a creative form of recycling.

The materials I use include Venetian glass smalti, ceramic, stone and marble, gold, silver and bronze leaf, mirror, pyrite, paua shell, copper, 50s china, Japanese porcelain and found objects. I also paint and make my own ceramic tiles.

I am inspired by travel and colour and try to capture the essence of a place within my mosaics. In some this expression is purely abstract exploring colour, texture and line, while in others it manifests as a narrative Japanese scene or reconstructed land, sea or cityscape. I live partly in Italy and take much of my inspiration from the colour and texture of its stone and the extreme beauty of its cities.

I prefer not to use grout; instead each tessera is cut specifically and placed closely to the next. This gives a highly textural surface and is something I have developed which makes my work individual.

The mount is integral to the piece. Perspex bolted at the corners creates a clean, modern look. Some mosaics appear like museum exhibits when mounted this way - a deliberate meeting of Archaeology and Contemporary Art (both of which I studied at University).

I exhibit in galleries and work to commission.

Katie Gayle

A year away from my workshop has allowed me to research different techniques in jewellery making.

This period of experimentation and creative activity included prolonged periods of concentration on a traditional Japanese metal working technique Mokume Gane, which translated means "Wood Grain" and I am now incorporating into my designs.

Mokume Gane was traditionally used for Samurai swords. A billet is made by a copper, gilding metal, silver, gold and iron sheet, laminated and fused together by heat and pressure.

I have found the process fascinating. The pattern is created by cutting into the billet, which is then forged and rolled to expose the underlying metal and an interesting and permanent surface is exposed.

The process is difficult, slow and laborious and therefore is rarely used by most jewellery artists, but the effects are beautiful and unique and are worth every ounce of effort to produce a truly individual piece.

Jill Holland

‘You’re just playing with mud!’ my Grandfather commented when observing my early attempts with clay. Being a touchy teenager I was deeply offended, but there was more than a grain of truth in that remark! Whenever possible I am still ‘playing’ with clay and other materials 40 years on. At college we noticed that our pots embodied us in subtle ways. I love the humanity and soul that handmade objects bring to the world of ‘things’.

Last year I spent a lot of time in rural France discovering the landscape, cave paintings, and unselfconscious earthy French pottery. I also stumbled upon American folk art. One can only imagine the stories behind these creations and the idea of imagined stories, journeys and time passing have been the inspiration for my current work of pots, shards and woven tapestry.

I’m very interested in mark making, movement across a surface and shifts in colour, texture and shape. I use anything I can find to make interesting marks and images, coloured slips and glazes add colour, structure and texture. I’ve started to cut and tear up impressed and painted slabs to make pots and shards. I enjoy making the tapestries as they take a closer look at the story fragments and translate them into a different visual language.

My working life is divided between working as an artist in schools, doing educational projects with museums and making my own work.

I wouldn’t say it’s an easy life being a maker, there are financial worries, disappointments and rejections, but the joy and journey of making makes it all worthwhile. If my grandfather was still alive to day I’d say to him ‘Isn’t mud brilliant!’

Angela Holmes

"Reflections on Sculptures"

Working in the 2 distinct disciplines of sculpture and printmaking, I am often asked: "which do I prefer doing?"

In reality, they are not so far removed from one another - sculpture entails making imprints on stone, whilst printmaking can be about sculpting paper.

My collagraph prints aim to both complement and co-ordinate with my sculptures through their depth of texture & subtlety of tone. The series "Reflections on Sculptures" illustrate recurrent gestures within sculptures past and present - similar, yet evolving differently in each new work.

To conclude, I have no preference that I could cement into words - I simply enjoy the dialogue between two disciplines.

Laurel Keeley

My work here is about gardens and for gardens.

A commission this year to make painted ceramic panels for clients in mid Devon, in conjunction with the development of my painting, has been the start of thinking about gardens and pots in a new way.

This new work has evolved since January, the winter garden shifting into spring and into colour.

Jill Hutchings

My introduction to working with beads came from my Grandfather, who was a man of the countryside; a smallholder, forestry worker, gardener and bee keeper. During the First World War he fought in the trenches and suffered terrible shell shock. He was sent to Scotland to recuperate. It was there that he was shown the art of threading minute glass beads onto very fine wire to create beautiful, delicate dragonflies. I imagine that one of the nurses brought this skill that she enjoyed into work and introduced it as an activity which may have had a therapeutic effect on the poor, distressed men.

When I was a teenager my Grandfather showed me his beadwork and how to create shapes with beads and wire. I attempted to emulate the lovely objects he had made and this was the beginning of my use of beads. I still have his old cigar box containing the materials he used. In my own work I am inspired by the plants and creatures that live in rock pools. For the Summer Exhibition I decided to make a necklace, for a mermaid, playing with the idea that she might simply emerge from the sea and find herself draped with seaweed, barnacles, anemones...and decide to wear them.

Susan Kinley

Mirror Ginko is a wall mounted glass work in nine sections. Each glass section is organically cut and shaped, and derives from the symmetry and simplicity of the Ginko leaf.

This sequence of glass silhouettes forms a grid pattern of fluid lines and contours. Each piece is fired with images of wild ground cover taken on woodland walks in Cornwall.

The nine larger, calmer shapes contain and reflect the random and uncontrolled growth on the ground below at a particular point in the year.

Each panel is held away from the wall by a central support, allowing degrees of transparency and shadows to change with different light sources and at different times of the day.

Malcolm Law

Over the last few years my work has taken a satirical direction and the election proved fortuitous. Working with clay can never be immediate, given that there is always a three to four week lead time with making, drying and firing.

However, the great general election – or, depending on your viewpoint, great national disaster - delivered twins and some marvellous visual opportunities. My pre-election thoughts, along with Gordon Brown, were consigned to the clay bin as contemplation on future life with a double headed deity came to mind. A significant beginning - how will it end?

“The Clegameron”

Constrained in a pinstriped suit – fingers crossed by one and second thoughts by the other, but both putting on a good front.

Peet Leather

My eighty-one year old mother came to stay for a month this spring and helped me in my workshop.

I learned the art of making from her in my earliest years - sandcastles, mud-pies, ginger biscuits and gorgeous cupcakes, dolls clothing on my tiny Singer sewing machine and then inventive and sometimes weird clothing put together from jumble sale bargains to colour my teenage years.

It was a great pleasure employing such an enthusiastic and free assistant. It felt as though we'd come full circle with textiles threading through our years and binding us together.

These coats are a tribute to her

Mei Lim

Sometimes I point.

Sometimes I point and shoot.

Sometimes I point, shoot and capture something worth sharing...

This time it's a red hot subject for a red hot Summer Exhibition.

Jane Martin

How the Angels Weep

Lying on a hot Mediterranean beach I run my hands through the sand. Within my reach I find dozens of Angel's Tears - more or less spherical beads of plastic feedstock (raw material to 'feed' plastic moulding machines) which have escaped overboard from shipping containers. As far as we humans are concerned this form of pollution appears fairly benign - can look quite pretty if you sort them by colour and make patterns in the sand - not as ugly as the bottle-tops, clothes pegs, lighters and tampon carriers which take over areas of the beach at the whim of winds and tides.

To many animals however the angel's tears closely resemble, in size, colour, translucency and buoyancy, the eggs of other animals on which they survive. A full belly of long-chain polymer plastics is a good way to starve to death. The albatross in my picture is a large bird, not able to discriminate between food and plastic detritus, which fed itself to death on the larger bits which man continues to throw away in the full knowledge that his rubbish kills, while the polymer chemists strive to make plastics ever more indestructible. Our legacy of discards will remain intact for years to come in the oceans.

I saw a photograph by Chris Jordan of a dead albatross in a newspaper last Christmas and couldn't get it out of my head - this drypoint is my cry to humanity to take responsibility for its actions. Why should animals die so that we can dispose of our disposable lighters without thought?

As a jeweller I decorate silver sheet with lines and patterns using etching techniques. I came to printmaking by taking record prints from the silver sheets and then got hooked on the printing process. I print at Dartington printmakers. I turned to Drypoint as a way of expressing what, I feel, I cannot say with jewellery.

Any profit that I make from the sale of this print will go to Greenpeace.

Debby Mason

I think that many of my ideas take several years to emerge- the Armadillo is one of these.

When I was a small child we had a china jelly mould in the shape of an Armadillo- it was quite exquisite and when the jelly turned out well and set, depending on how much of the mixture I had eaten, the scales, face and claws were beautifully detailed. It now seems to me a rather unusual subject for a piece of kitchen equipment! My work has mainly been about marine creatures, as I am fascinated by the patterns and textures of scales. I have recently had a departure from fish, having spent a year illustrating a book with birds and mammals. I have loved working on fur, and feathers are very similar to scales- the Armadillo has turned out to be a lovely combination of both.

I drew this Armadillo at the Natural History Museum in London, I am very lucky to have a friend there who is a collections manager and able to borrow specimens from other departments. It is always a great privilege and while I was there a chap wandered through the room where I was working and just muttered "You never know what you will find in this place, someone in the Mollusc Library drawing an Armadillo".

Mary Lou Matson

Textiles have always appealed to me because of their beauty, versatility and potential for creating both useful and beautiful things. I particularly like old fragments of cloth that have had other lives and can be incorporated into something entirely new with a different purpose altogether. I enjoy using paint, pencil and collage techniques to achieve textures that fabric does not have on its own. Naive painting and folk art are natural partners and have been the source of much of my work. *'Summer Time'* was inspired by a collection of silk scraps that suggested summer and its many pleasures to me. *'Winter Flowers'* is a tribute to the tiny plants that live all year in the crevices and on the stones of Dartmoor.

Mike Tingle

A retired couple on a Mediterranean cruise were looking around the remains of the Parthenon temple in Athens. It was a hot July morning and after 3 hours of wandering amongst the marble Daphne sat down on a stone block and thought about the cool comfort of the cruise ship. George looked at her and said "Let's go back to the ship for lunch." "Good" said Daphne "Back to civilization."

Like Daphne and George, I too wish to explore our classical connections, and travel back to the future with these etched copper reliefs.

James Morton-Evans

Art in Boxes

Since childhood I have been fascinated by objects in boxes. I would press my nose against the museums' glass display cabinets in curiosity. Each one a microcosm with something new to tell about the world. Here a section through West Kennet Long Barrow, there a diorama of the battle of Bannockburn.

And then there were the natural specimens collected from distant and exotic places, often in equally distant and exotic times. From swathes of beetles arranged by colour to form a coleoptera I rainbow to a Coelacanth in a bottle.

The ethnographic museums in turn would show the clever uses to which humanity has put the natural world. These museums tell us as much about the objects themselves as they do about the periods in which they were collected. In the case of the Pitt Rivers, this is very little. But what the label doesn't tell us the mind makes up, not just about the possible cultural contexts of those objects, but also about the great age of Victorian and Edwardian collecting.

But rather than using naturally occurring materials to produce functional items, I use the artefacts of our society to make 'natural specimens'. Not fish hooks from bone but butterflies from banknotes. The maps and objects I use are carefully chosen to convey a geographical and temporal distance. In this respect my work differs from that of the Pop Art and Fluxus movements which tended to use the everyday objects of their modern consumer society. Where my work owes a debt to those movements is in the humour inherent in each piece, together with the unexpected narratives imparted to currently or formerly functional objects.

That is not to say that the manipulation of natural objects isn't also without its own interest to me. Sometimes I will take such objects and alter them, so that they too have new stories to tell.

Originally I trained and worked as a cabinet maker and restorer of antique furniture, a background which is apparent my pieces. I gave up the restoration in the 1990s to concentrate on designing and making my own strongly sculptural furniture. The art in boxes is a new development in my professional practice, one which fulfils my childhood fascinations.

Janine Partington

Copper has been my chosen metal for the past seven years, ever since I first started enamelling in October 2002. I love it's responsiveness to the leaded enamel colours I use and how it participates in the process giving me different and somewhat unpredictable patterns under my designs.

In Spring of this year I finally succumbed to steel. I was attending two three day workshops with Professor Elizabeth Turrell at the University of the West of England and used steel for the first time. Whilst I was not too keen on the thicker gauges of metal, I did love the graphic nature of the work I did on the thin pieces of steel. This pre-enamelled steel is not easy to acquire in small quantities in this country and so if I wanted to experiment further in my own studio I knew I would have to find another source.

Looking on the internet I found some vitreous enamelled steel whiteboards (the type you use in the office and school) and, choosing the cheapest I could find, placed an order. My lovely husband removed the card glued to the rear and then chopped it up into smaller pieces for me to use. When I tried enamelling on this whiteboard, I found that where granules of the powdered enamel bounced off the stencils that I was sifting enamel over, they, when fired, created an exciting spotting effect where the granules became embedded in the pre-enamelled surface. This was probably because the whiteboard was not meant to be enamelled and fired again. Whatever the reason, it gave an added texture to my pieces which, whilst not replicating the wonderful responsiveness of the copper, did give my new designs another dimension. The steel also allows me to use colour in a new way and I am very excited by the prospect of producing more work in this vein in the future.

David Plagerson

I am the old dog, a toymaker for over 30 years. This is my new trick - the first time I have submitted for the summer exhibition. (Thank you to Deborah Law for suggesting I did so.)

I am interested in trying to understand the nature of the new trick that I have just performed. Toys have an easily identifiable function, as does the thrown cereal bowl that I take pleasure in each day. Crafts that respond to the twin demands of function and small production runs (historically their economic context) are ascribed a lower status than work which frees itself of those constraints.

Eric Gill, who is one of my heroes, was an artist who took his working model from craftsmen. I worry that some craft today takes its model from contemporary fine art rather than having confidence in itself.

Does the sheep at the top of the pyramid really justify its position?

Dave Regester

All woodworkers need to understand how their medium changes dimension in response to changes in its water content.

Usually we aspire to the finished piece being stable but sometimes it is interesting to use the way wood can distort when drying to produce pieces of serendipitous shape which is what I have done in the piece I have prepared for the summer exhibition which is in Brown Burr Oak.

John Pollex

John Pollex has carved out a unique niche in the world of studio pottery. During the 70's and early 80's he established himself as a respected maker of traditional Slipware, before his work took a dramatic turn in the mid eighties.

In 1984 Pollex decided to change direction. Referring to the work of painters such as Sir Howard Hodgkin, Robert Natkin, Patrick Heron and Ben Nicholson, Pollex used his knowledge and understanding of the application of slips (liquid clay) to develop a completely different style of working. He dispensed with slip trailers in favour of paintbrushes and sponges and more recently plastic spatulas, intensely coloured earthenware slips are applied in a free and painterly abstract manner. The change seems to have been clean and dramatic and appears to owe nothing to the slipware of before.

His inclusion for this year is a box framed 'ceramic screen'. It depicts an abstract image of a guitar inspired by the music of the late Jimi Hendrix.

Jane Price

The Sun Spurge (*Euphorbia helioscopia*), Dandelion (*Taracum officinale*), Greater Plantain (*Plantago major*), Larger Bindweed (*Calystegia sepium*), Field Milk-thistle (*Sonchus arvensis*), Ground Ivy (*Glechoma hederacea*), Shepherd's Purse (*Capsella bursa-pastoris*) and grasses have chosen the wrong soil in which to plant their anchorage roots. Self seeding in my allotment, amongst beans, spinach, onion, strawberries, blackcurrants and raspberries, suffocating the righteous crops, I uproot the stems visible above the soil. The bindweed tunnels underground, emerging, gyrating anticlockwise, to reach light and set flower. I wrench my fingers attempting to remove the entirety of the root, but every part generates new growth.

Their species has been my study, of plant with root and as they were pulled from the ground they were pressed. I have made these common weeds the subject of my drawings, collagraphs and screen prints. I stitched the prints and left the threads suspended, root like.

Weeding is a constant toil; it is for this reason my lengths are hung from hoes, rakes, scythes and spray pumps. I appreciate the beauty of the dandelion clock and white bindweed flower, but monitor the invasion of roots. My own 'roots' are part of the soil and I recently returned to the Devon farm of my childhood where the arable land no longer worked, had been sold off.

Anne Selby

Anne Selby is an award-winning textile artist based in Bath, England, who specialises in pleating silk. She draws her inspiration from the patterns in nature, and the complexities of floral colours.

She uses a modern interpretation of the traditional Japanese process, Arashi Shibori, in which the silk is layered and compressed on pipes before dyeing and discharge processes. The results are always exciting, sometimes unpredictable, and subtle, as the dyes split and merge.

By pleating many layers of silk together, Anne has created a unique range of products. Fibonacci Boas have feathery pleats cascading around a central spiral core. Concertina stoles and scarves have an internal layer of silk organza supporting the structure of horizontal pleats; this allows for elasticity in the piece, which moulds itself to the wearer. Each is constructed of many metres and layers of silk (up to 24); they are mesmerising to observe, light and luxurious to wear.

To create her work, Anne has developed a machine called the **Compleat**[™] Arashi Shibori Wrapping Machine that has won a major award in 2009 for innovation. This is now in production, along with a range of equipment Anne has developed for both the individual wanting to pleat silk in a home studio as well as for universities and design houses.

Tatjana Tekkel Peppé

I studied at The Falmouth School of Art and then the Royal College London.

It may seem that the different aspects of my work, pictures, individual cloth books and published children's books, fall into quite distinct categories but they are all part of the same idea, different sides of one prism. The inspiration is the folk art of Japan and America.

The element of hand stitching and the handling of the fabric, without the intrusion of a machine, is important to me.

The titles and pictures should speak for themselves. However, the title of 'The Yellow Flower Blooms' may need some explanation. The yellow flower signifies enlightenment in Chinese philosophy.

Kirsten Glasbrook

Time: “the continuous passage of existence in which events pass from a state of potentiality in the future, through the present, to a state of finality in the past.”

The two small tapestries in this exhibition, TEMPUS FUGIT: “time flies” and TEMPUS LUDENDI: “a time for playing” differ from my usual “story-telling” work in that they use only lettering and the properties of handspun and dyed nettle yarn as the design elements.

Both phrases serve as a reminder that time is precious and that we need to enjoy the moment and live in the present.

Jan Truman

Hold any glass bead up to the light and wait for the magic, just turn it in your fingers to see what you get. Is it a jewel of intense colour or simply a dark sphere drained of vitality? Perhaps it's neither – a little teaser? Lustrous and iridescent one moment, the next revealed to be a single colour; clear as an ocean and just as changeable. Beads come in all shapes and sizes, from the exquisitely beautiful to the plain or mundane, yet together their sheer diversity is dazzlingand addictive.

Needless to say my workroom has become a magnet for coloured beads over the years. With each fresh project a flurry of new shapes and sizes get added to the collection. So now a rainbow of bulging boxes occupies three shelves. Beads for me are more than just glass dots with holes; they form an integral part of the knitting, glistening between the loops to enliven from within. I adore the way light playfully dances through them, transforming the colours with darting intensity. A transient, beautiful act, as magical as a dew drop and enough to bring a sparkle to any eye.

For this exhibition I wanted to celebrate the diversity of my beads collection; my new ***Codessa spirals*** are jewelled miniatures which conceal an enchanting numerical code. Days, months and year are transformed into beaded dots of colour to form the dance of numbers around their edge..... Perfect for special birthdays or events. Commissions undertaken.

Jenny Wilkinson

Back to Front

Inside Out

Which Way is Up

What happens when you turn things over?

Weaving makes something out of nothing. Despite a plan, see it as unmarked territory.

Mine began with Cats Cradle in childhood, when I could never fathom why the result was so problematic.

Later when things had turned many times, it was to create a Safety Net, to stop me from falling through into nothingness.

But cats always land on their feet, and I don't need a net to stop me falling.

The thing is to fall well and get up again.

"Life itself is a rickety building" says William Golding.

I am still interested in satisfactory and unsatisfactory structures.

What is the meaning for now?

There is one, but it eludes me.

Now where is Ariadne's thread?

Jan Truman

Codessa Spirals

£95 each

How to unlock the secret:

Count each bead up from the bottom of the spiral and when the colour changes you know the next numerical sequence has begun.

Start at the bottom to reveal the **days of the month** (you will find either 28, 30 or 31). Then, as the bead colour changes, count to find the **year** (all shown here are twenty-ten: 2010).

To personalize your sculpture re-count the 'bead DAYS' from the bottom to locate your special number. Carefully mark it by spiralling the **jewelled droplet** over this bead. Your *Codessa spiral* is now complete ... Take a moment to watch it glisten in the light and smile as you remember 'your' special day.

Jan Truman

Codessa Double Spirals

£140 each

Green: 30th celebration

Purple: 50th celebration

These are made in the same way as the single spirals (to reveal day, month, year) but have an additional spiral to celebrate a special anniversary or occasion.