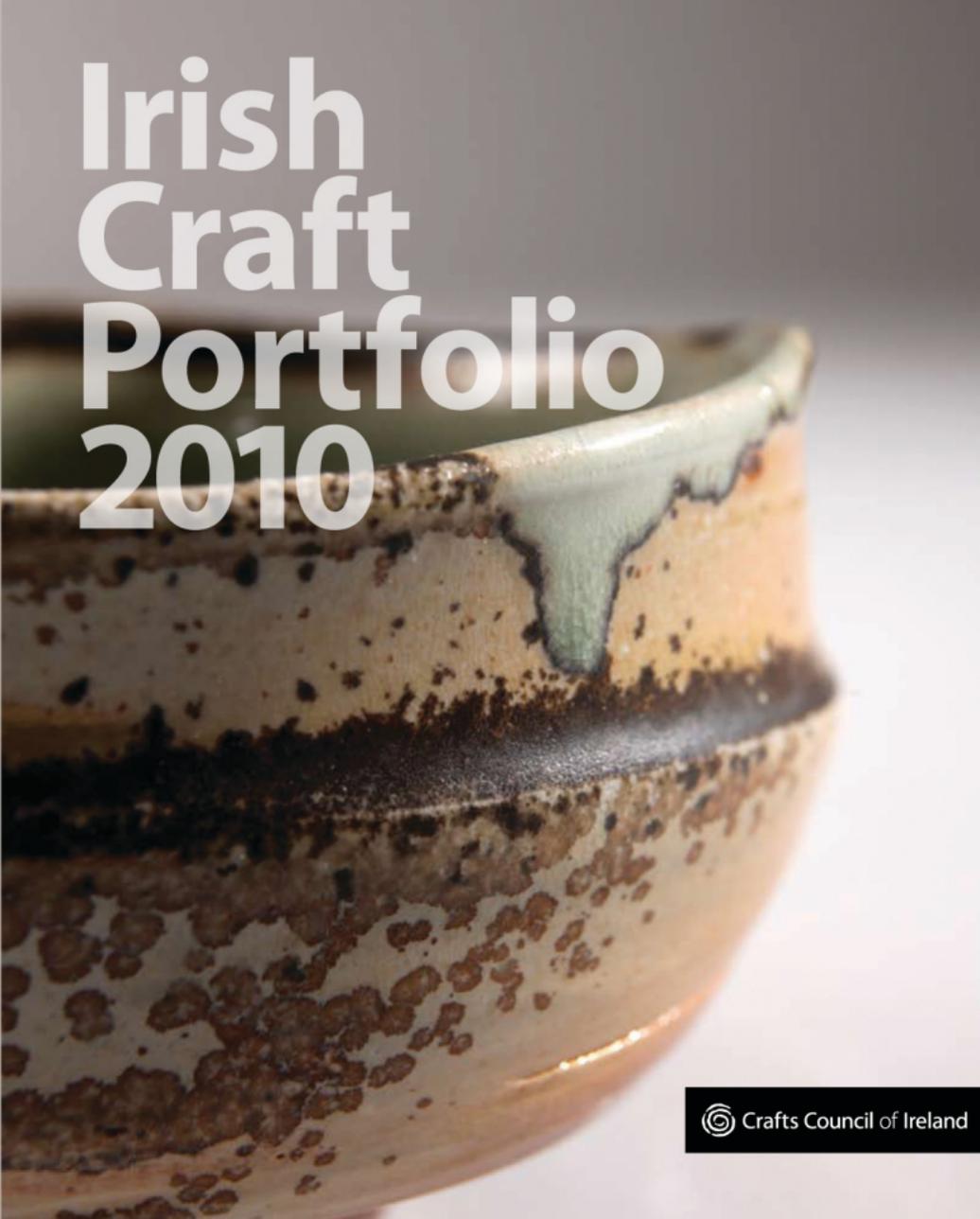
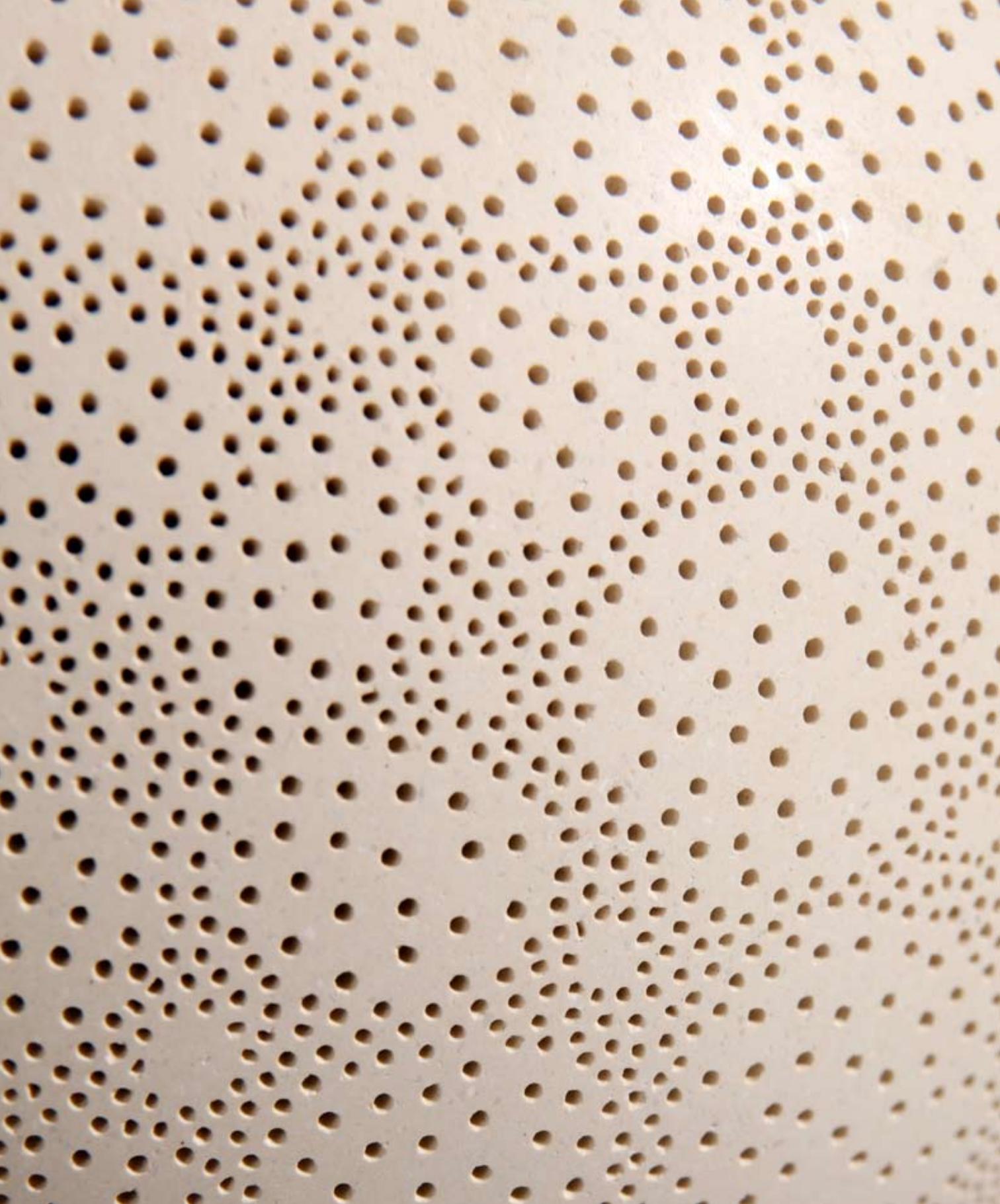


Irish Craft Portfolio 2010

A close-up photograph of a ceramic bowl. The bowl has a light green glaze on the rim and a dark brown, speckled pattern on the body. The background is a soft, out-of-focus grey.

Front cover image: *Marcus O'Mahony, Thrown Porcelain and Stoneware Bowl, Celadon Glazed Interior and Natural Wood Ash Exterior, 20 x 13 cm (W x H)*

Irish Craft Portfolio 2010



WELCOME

Irish Craft Portfolio 2010

Welcome to the fourth edition of the Crafts Council of Ireland's Irish Craft Portfolio.

Irish Craft Portfolio was established in 2005 to provide a platform for promoting the work of some of Ireland's finest craftworkers producing work to an international exhibition standard. It represents contemporary craftwork created by Irish makers that combines the highest quality craftsmanship with a consideration of material and technique that sits comfortably on the international stage.

The work featured in this year's edition was chosen by an international selection panel. The work illustrated as part of the Irish Craft Portfolio publication and exhibited throughout 2010 will serve to further enhance Ireland's reputation as a world-class source of contemporary craft.

Each craftsperson profiled in Irish Craft Portfolio is a professional maker with a track record for creating innovative and unique objects. Work of this stature can only survive and continue to be made through the interest of collectors, commissioning bodies and museums – we encourage you to interact with these makers, learn more about their work and enjoy the richness of what is laid before us.

Ensuring the accessibility of craft to both collectors and consumers is a key strategic goal for the Crafts Council of Ireland and we are delighted to develop opportunities for the promotion of craft nationally and internationally through Irish Craft Portfolio. The craftspeople featured in this publication represent the uniqueness of contemporary Irish craft in 2010 and we look forward to seeing this select group continually develop in the years to come.

Laura Magahy
Chairman
Crafts Council of Ireland

Úna Parsons
Chief Executive
Crafts Council of Ireland

COLLECTING CRAFT

Emma Crichton-Miller

Twenty years ago collecting contemporary craft, whether you were in England or in Ireland, was a barely admissible preoccupation. When you mentioned pots, people thought you meant flower pots. When you mentioned glass, they thought you meant crystal. For those in England who began collecting then, our heroes were Sir Robert and Lady Lisa Sainsbury, with their magnificent collection of contemporary ceramics on display in the Sainsbury Centre at the University of East Anglia; Henry Rothschild, whose shop, Primavera, in Cambridge, encouraged students to start to buy contemporary craft and Dan Klein, whose championing of contemporary glass over so many years has transformed the profile of this sometimes underestimated material. These, and other rare examples of passionate collecting and critical discrimination of the good from the bad, sustained those of us smitten by fine craft. They taught us to see in craft not just picturesque traditional skills but the imaginative daring that takes tradition and makes it speak for your own age. The vast majority of the general public, however, regarded craft then as something lumpen and retrograde, a solace for those in retreat from modernity and, for makers, a lifestyle choice rather than a creative calling. Without the intelligent interest and focused commitment of major collectors of craft, this is where perception tends to rest. For it is collectors who in the end are the leaders of taste, and who can transform an art form from a minority obsession into a central participant in a nation's cultural life.

It is perhaps at the dawn of this process that Irish craft finds itself. As this book makes clear, there are in Ireland many makers whose work has already achieved a level of excellence on a par with the best makers in other countries. Already much of the work shows a sophisticated grasp not just of local tradition but of other traditions and other ways of working with and viewing their chosen material. Alongside a confidence to experiment goes an ambition to create pieces on larger scale – developments familiar from

other countries. What is now required is a loyal and appreciative audience, ready to sustain these makers in their quest to extend their scope and raise their standards.

The United States have always had a progressive view – both of craft and of the role of patrons in supporting art and culture. Since the 1960s, American makers have been pushing the boundaries of their media – glass, ceramics, turned wood, fibre art – and arguing for the serious attention accorded painters and sculptors. In turn, private collectors have set about supporting their chosen interest with the same intellectual energy and financial commitment you find among American collectors of fine art. Their key role in the promotion and encouragement of excellence in craft, as in fine art, has thus always been recognised. A culture of collecting and philanthropic giving, fostered by the American tax system, has further encouraged a benign symbiosis between private and public collecting, raising general public appreciation of craft and also, inevitably, the market value of the work. Once within the museum context, craft then becomes the object of sustained critical and scholarly attention, raising the ambitions of other makers.

But though American collectors may have been in the vanguard, the collecting of craft in Britain too has experienced sustained and dramatic growth over the last twenty years. Pioneering contemporary ceramics sales at Bonhams auction house in the late eighties alerted collectors to the value of certain pieces – where a fine Lucie Rie or Hans Coper could go for many thousands of pounds. Mary La Trobe-Bateman, who was Director of the organisation Contemporary Applied Arts in Covent Garden during an exciting period in its development in the 1990s, and Sir Nicholas Goodison, Chairman of the British Crafts Council between 1997 and 2005, and himself both a collector and a generous public donor of craft, both worked tirelessly to promote the standing of craft in the imagination of the public as well as encouraging the highest standards amongst makers. Private commercial galleries opened in the best addresses – Anita Besson's Galerie Besson in Mayfair, Flow Gallery in Westbourne Grove, Vessel in Notting Hill, Barrett Marsden (now Marsden Woo Gallery) in the bohemian enclave of Clerkenwell. The idea conveyed was that craft was part of fashionable contemporary urban life.

Janice Blackburn, a major collector and patron in her own right, mounted ground-breaking shows of contemporary craft and design at Sothebys in Bond Street. Adrian Sassoon, also based in Knightsbridge, and primarily a dealer in Sèvres Porcelain from Louis XV to the Empire, teamed up in 2003 with Clare Beck, who has brought the very best contemporary makers under her wing. The message was clear: these works represent as significant an expression of creative excellence as the finest decorative arts of any age.

More recently, craft makers have found themselves crossing the border into the fine art context, finding here an audience already accustomed to collecting. Potter Edmund De Waal was invited to show his pots at Roche Court, near Salisbury, within the New Art Centre set up by Lady Madeleine Bessborough, as well as at Tate Liverpool, as part of a mixed show of art and craft titled 'Clay'. Sarah Myerscough, meanwhile, who has a gallery off Bond Street in London, showing mostly painters, runs regular exhibitions of turned wood. It was here that some admirers first discovered the accomplished work of Liam Flynn. On a grander scale, the new Middlesbrough Institute of Modern Art, opened in 2007, has staged impressive, challenging exhibitions of contemporary craft, including major installations, inspired by its dual inheritance of collections from both the Middlesbrough Art Gallery and the Cleveland Craft Centre.

Perhaps in honour of craft's raised status, the Victoria & Albert Museum too has stirred itself, splendidly refurbishing its once neglected ceramics and glass galleries, and giving due space to its spectacular contemporary pieces. It is to be hoped that the current Irish National Collections Scheme with the National Museum of Ireland and the Irish Department of Foreign Affairs offer similarly ambitious examples of how and whom to collect. For several years now both the National Museum of Ireland and the Department of Foreign Affairs have been buying up to twenty pieces of contemporary craft each year, drawing the attention of the public to this significant sector and raising the bar for private collectors. Perhaps the most significant impetus in the drive to encourage collecting in Britain, however, has come from the British Crafts Council, with its annual glamorous Craft Fair, COLLECT. This international show has brought the best work from

around the world to tempt ambitious collectors. In 2009 the Crafts Council of Ireland brought a wonderful grouping: Joe Hogan's magnificent baskets; Liz Nilsson's subtle and intricate textiles; Angela O'Kelly's sensuous paper jewellery; Cara Murphy's elegant metal work and Cormac Boydell's exuberant, non-functional ceramic pieces. These demonstrated that the best Irish work sits happily alongside the best from anywhere else in the world.

COLLECT's subtitle, 'The international art fair for contemporary objects' suggests that craft becomes collectible once it leaves its craft origins behind. This is the model of the highly successful SOFA in Chicago, named in full, the Annual International Exposition of Sculptural Objects and Functional Art, with its sister show in New York. Until recently this has been the prevailing direction for craft – to leap the fence from craft to art and so gain the attention of serious collectors. Undoubtedly some Irish makers, including several of the artists showcased in this publication, even if their roots are in strictly functional work, have found this wider field of possibility liberating.

However, much Irish craft is also well placed to benefit from a new mood evident among both curators and collectors. Recent exhibitions in Britain have revealed in both exhibition makers and collectors a readiness to respond to and delight in craft's alliance with environmentalism, its eco-conscious relationship to materials and processes, and its recalibration of the hierarchies of value dominant in our Western consumer societies. In the work of the Irish makers represented here, you recognise the energy of creative engagement with these and other ideas of our own time. The more robustly the crafts define their unique place in our culture, the more confidently will collectors both in Ireland and abroad identify and appreciate their value.

Emma Crichton-Miller is a journalist and writer, specialising in the crafts. She writes for the Financial Times, Crafts Magazine, the Royal Academy Magazine and Prospect Magazine. She has written regularly about collecting craft for the British press.

A HANDMADE TRAIL

Antonia Windsor

When you go to Italy, you bring home pasta and Parmesan to recreate those special family dinners, when in France you raid the vineyards to recreate that memory of lunch in the sun and when in Ireland, it has always been the work of craft makers that enables you to truly uncover the story of Irish culture. From the traditional Aran knitwear of the west coast, made with naturally oiled wool to keep out the rain and Atlantic sea-spray, to the carefully crafted fiddles, which can turn every man into a musician, the crafts of Ireland have long enabled visitors to take a memory of the Irish way of being home with them.

But these days our demands as global consumers and travellers have changed. It is no longer enough to pick up the Parmesan as you dash through an Italian airport; the discerning and informed traveller wants to visit the artisan cheese maker to vouch for the provenance of their gifts to their friends back home. Authenticity is now a crucial factor in how consumers and visitors perceive a product to be; whether they are selecting Parmesan or planning a trip abroad. Today's visitors want to understand the process, to learn about the people behind it, to become immersed in the experience themselves.

This shift in priority and increased awareness has had a positive impact on the international reputation of Irish craftspeople. Travelling to Ireland these days, visitors are increasingly less interested in picking up an obvious souvenir and are instead keen to seek out the studio of a local jeweller or ceramicist, meet the maker, possibly purchase a piece of craftwork and return home having had a richer cultural experience.

This emergence and sustained growth of 'cultural tourism'¹ is connected with the increased desire for authenticity and self-customisation of the visitor experience. Visitors want to truly engage with the culture, art and heritage of the countries they travel to, and it is an area of tourism that is currently growing at three times the rate of general tourism.



For those interested in the collecting of craft, this has opened up a new way of engaging with craft, a journey into the heart and soul of the country and the chance to make a personal connection with the maker of the work. The contemporary Irish craft scene draws on the strong heritage of making in Ireland, taking traditional techniques and re-inventing and re-interpreting them in order to create something fresh and exciting. For example, when visiting the studio of Wexford-based textile artist Terry Dunne, who combines traditional weaving techniques with a selection of unique materials to create distinctive floor rugs and wall hangings, part of that experience is meeting him and hearing why and how he makes the beautiful objects he produces.

Although discerning collectors around the globe are collecting their work, many of the makers featured in this Irish Craft Portfolio publication prefer to remain in the sleepy countryside villages and vibrant rural towns of the landscape that first inspired them. As you read through the artists' introductions to their work over the following pages, you will notice that the surrounding colours and hues of the Irish landscape are often the source of inspiration. Contrary to old-fashioned perceptions of Irish craft as "twee" – the spinner at the wheel, the knitter in the rocking chair – we now have Irish craft that reveals itself as being bold, vibrant and unique, made with integrity and pride in Ireland. And Irish craft *is* different; from this tiny population of less than five million people we see an interpretation of colour, form and landscape that is entirely fresh and inspiring. With people's minds more focussed on localism and eco-consciousness, the knowledge that the handmade can triumph over the manufactured is

¹ Cultural Tourism embraces the full range of experiences visitors can undertake to learn what makes a destination distinctive – its lifestyle, its heritage, its arts, its people – and the business of providing and interpreting that culture to visitors.



a relatively new development. Irish craft is now not just a nice gift to take home, but a compelling reason to travel to Ireland in the first place.

Ireland is an easy place to drive around, given the proximity of one place to the next, the simple road system and, in many places the complete absence of traffic. If you've decided on a self-guided craft trail, you may only have an address noted from a website, or at best some loose directions, but, as many the visitor to Ireland can testify, getting lost can be half the fun! For example, the Waterford potter Marcus O'Mahony helpfully states that his studio is "situated in the Blackwater Valley between Tallow, Ballyduff and the Heritage Town of Lismore, County Waterford." But don't worry about precise directions, he has put signposts along the road to guide the traveller to his door - this is Ireland, remember - so stop and ask anyone who looks remotely local and they'll be sure to point you in the right direction. As well as selling his work, O'Mahony also runs short pottery courses in his studio, which is set in a stunning part of southern Ireland, against the backdrop of the Knockmealdown Mountains, and well worth a visit. Getting your hands involved in making craft with the guidance of a skilled maker is an ideal way to understand craft as a process; the amazing transformation of raw material to a finished piece of craftwork, a point often overlooked when browsing for the finished product in a studio or gallery.

Another craftmaker, who offers courses to the interested visitor is Joe Hogan, an internationally respected basketmaker who makes exquisite traditional and contemporary Irish willow baskets from his studio at Loch na Foey, a stunning glacial

lake surrounded by the rugged mountains of County Galway in the beautiful West of Ireland. Here you can walk amongst the same willow Hogan uses to weave his sturdy baskets, as he sources all his materials from the surrounding countryside. Why not pause to spend a few days engaged in this meditative and contemplative craft amid the tranquil landscape of this colourful part of Ireland? In doing so you leave not only with a sense of calm, but also with a new skill and a profound appreciation for the torchbearers of tradition such as Hogan who, to our great fortune, give us the opportunity to observe and acquire these precious skills.

Searching for craftspeople in Ireland has the distinct air of the treasure hunt about it; in order to watch them at work, to see the community they belong to and the landscape that inspires them, you will often find yourself in places that may not feature in your guidebook. This is the true meaning of an Irish experience - a living, breathing engagement with an ancient culture in its contemporary form, a genuine engagement with its people and their traditions.

So pack your bags, dust off that road map, roll up your sleeves and make the Irish craft experience your own!

Antonia Windsor is a freelance journalist specialising in travel and the arts. She has contributed widely to a number of special supplements on Ireland published in the Guardian newspaper.

For overseas visitors in search of more information on travel to Ireland please visit the website of Tourism Ireland www.discoverireland.com

For more information on craft studios, galleries and events in Ireland please visit www.discoverireland.ie/craft



Fáilte Ireland

National Tourism Development Authority



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JOE HOGAN

BASKETMAKER



Joe Hogan has been making baskets at Loch na Foey, Co. Galway since 1978. He was initially attracted to basket-making because it offered the possibility of living rurally and being involved in the whole process from growing the willow through to making the finished object.

Since then he has become internationally recognised as one of the most celebrated basketmakers working today. An interest in the indigenous baskets of Ireland led him to write 'Basketmaking in Ireland' (Wordwell, 2001) now regarded as one of the most definitive accounts of the history of Irish basket making published. Recently he has devoted much of his time to making non-functional baskets. Some of these

baskets involve the use of twigs of birch, bog myrtle and other wild found material. Many involve the use of finds of bogwood from a wonderful area of wild, isolated bog near where he lives. Several of his most recent works originate from wood fragments, which bear the marks of scars and openings from the lifetime of the tree providing profoundly beautiful starting point for the story that he weaves.

Recent awards include first prize in the Basketmaking category, RDS National Crafts Competition, 2007 and 2008 and Award of Excellence, Reserve, 2008; Crafts Council of Ireland Bursary 2006 (joint prize winner); and first prize, Pinolere International Basketry Competition, Canary Islands, Spain, 2005.

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GALLERIES

Salamander Gallery, Belfast, N. Ireland
Stour Gallery, Shipston-on-Stour, UK
Flow Gallery, London, UK
Forty Shades of Green, South Carolina, USA
Work available to commission
and through exhibitions nationally
and internationally.



CÓILÍN Ó DUBHGHAILL

METALSMITH



The work of metalsmith Cólín Ó Dubhghaill focuses on the exploration of vessel forms in metal through a study of process, materials and colour. He is particularly interested in looking at ways to relate the use of colour and pattern to the form and construction of his work. This is largely driven by research into special alloys and patination techniques, a continuation of Doctorate studies at Tokyo National University of Fine Arts and Music, Japan. His current work draws on the traditional metalworking techniques of Japan that he learned while a student in Tokyo. Being one of a handful of westerners to graduate from this establishment, Ó Dubhghaill's exploration of technique and form combine a mix of European and Asian perspectives.

The making of his work is a complex balance between production of raw material and finished piece – each alloy bowl is made from metal that is custom cast, uniting two or more types of metals together into a unique alloy and forged by hand using traditional silversmithing hammer techniques.

When the sheet metal is the desired thickness, the work begins on constructing the bowl, again, entirely by hand – the bowl is formed over a series of steel stakes until it is raised into the desired shape. Final finishing and polishing leaves the bowl ready for patination, using traditional Japanese patinas often made from natural plant materials. The bowls are exposed to the patina solution which reacts with the alloys and highlights in different ways the dispersion of the original metals throughout the alloy. Much of the joy in making this work comes from this moment; the waiting to see the end pattern come to life in rich colour.

Cólín has exhibited internationally, including exhibitions at the National Museum of Scotland, Edinburgh; the Victoria and Albert Museum, London and the State Hermitage Museum, St Petersburg, Russia. His work is represented in the collections of the National Museum of Ireland, Dublin; the Department of Foreign Affairs Collection, Dublin; the Incorporation of Goldsmiths, Edinburgh and the Marzee Collection, the Netherlands.

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GALLERIES

Work available through exhibitions nationally and internationally.

This page: *Shakudo bowl* – gold/copper alloy, 12 x 24 cm (H x W)
Opposite page: *Softstack* – copper, 25 x 13 cm (H x W)
Closed segment, copper, 20 x 22 cm (H x W)



MANDY PARSLOW CERAMIST



Since 1999 Mandy Parslow has worked from her rural studio in Co. Tipperary where she makes salt-glazed stoneware, specialising in wood-fired ceramics.

Her pieces are initially wheel-thrown and then altered while the clay is still soft, retaining the energy and tension present in freshly thrown clay. The warm and considered surfaces pay homage to her surrounding landscape with its shifting light and tones and the varying colours of her immediate environment.

The forms themselves have evolved from an investigation of museum objects. The interplay and changed status of items that were once functional but are now preserved under glass, continues to fascinate her. Her most recent work is a direct response to this interest. The strong shapes of functional

tools from the prehistoric age inspire many of her current pieces. Axe heads in particular hold a deep fascination for her and their influence is evident in her work.

The wood-salt firing process that she continues to progress enhances these forms significantly and delivers a real depth of colour and texture that is constantly evolving from one firing to the next. The authenticity of the marks left by the flame as it travelled across the pot in the heat of the kiln is prized and adds a special presence to the body of work being produced.

Parslow's award winning work is represented in public and private collections in Ireland, the UK and Europe including the Department of Foreign Affairs Collection, Dublin. She exhibits on a regular basis both in Ireland and abroad.

Elongated Vessels – wheel-thrown and altered wood-fired salt-glazed stoneware
This page: 47 x 17 x 17 cm (L x W x H)
Opposite page: Back – 39 x 12 x 13 cm (L x W x H)
Front – 33 x 10 x 11 cm (L x W x H)

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GALLERIES

Eblana Gallery, Dublin, Ireland
Sliding Rock Contemporary Ceramics,
Galway, Ireland
Keane on Ceramics, Cork, Ireland
Work available from the studio
and through exhibitions nationally
and internationally.



YAFFE MAYS FURNITURE FURNITURE MAKER



Yaffe Mays is the partnership of furniture designer-makers Rebecca Yaffe and Laura Mays. Laura has a background in architecture and design, Rebecca in material studies. Together they design and make wooden furniture, which references the past but is relevant and contemporary. They aim to make furniture of enduring meaning and value, which increases with time and through use. They use hardwoods – native Irish when suitable – and traditional joinery and finishing techniques.

Their work combines the best elements of traditional vernacular furniture with a modern, contemporary aesthetic. Each piece is made and finished by hand resulting in an object that is extremely beautiful to look at and satisfying to use.

Their work is featured in many public and private collections in Ireland and abroad, including the National Museum of Ireland, Dublin and the Office of Public Works Collection, Dublin. They live and work in Connemara, northwest Co. Galway.

This page: *Sligo 2 (the twins)* – Irish walnut, oil and wax finish,
each 88 x 44 x 44 cm (H x W x D)
Opposite page: *Sligo 1* – Irish oak, wax finish, 68.5 x 72 x 57 cm (H x W x D)

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GALLERIES

Portfolio Gallery, Dublin, Ireland
Work available to commission
and through exhibitions nationally
and internationally.



RACHEL McKNIGHT

JEWELLER



The main area of interest for Belfast based jeweller Rachel McKnight is in the properties of non-precious materials such as polypropylene, acrylic and nylon coated stainless steel; their tensile strengths, flexibility and translucency. From combinations of these materials she constructs necklaces, bangles, earrings and rings, each cut or punched from plastic sheet and assembled to form highly ornamental jewellery. The challenge and excitement of sourcing new materials and the experimentation with these materials continues to inspire her to produce original and innovative jewellery. The transparency and opaque colour often found in these materials provides a starting point or influence for the development of individual pieces. The use of simple and

uncomplicated shapes and the idea of duplicating and mass-assembling these shapes also forms much of the basis for Rachel's jewellery often resulting in larger than life, highly complex pieces.

The recent development of larger work has presented technical challenges; these have been resolved through the use of processes such as laser cutting. This has resulted in new methods of making the many multiples of each unit used in the construction of larger pieces. Laser cutting has also enabled her to create more intricate 'lace' based patterns that can be seen on her newer work; the marriage of technology and tradition continues apace.

This page: *Black and White Pod Necklace – polypropylene, silver, nylon-coated stainless steel, 40 cm (L)*
Opposite page: *Pink Lace Open-Ended Neckpiece – polypropylene, silver, nylon-coated stainless steel, 60 cm (L)*

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GALLERIES

Louth Craftmark, Highlanes Gallery,
Drogheda, Ireland
Space CRAFT, Belfast, N. Ireland
FE McWilliam Gallery, Banbridge, N. Ireland
The Open Eye Gallery, Edinburgh, Scotland
Victoria Sewart Contemporary Jewellery,
Plymouth, UK
SDC Gallery, London, UK
Ruthin Craft Centre, Ruthin, Wales
Charon Kransen Arts, New York, USA
Snyderman-Works Gallery,
Philadelphia, USA

PUSTE
BLUME



DENIS BROWN

CALLIGRAPHER



Denis Brown is internationally recognised as a world leader in the fields of calligraphy and letter arts. Since receiving his first commissions at just 15, he has never looked back. While still studying for a degree in calligraphy at London's Roehampton Institute he was awarded fellowship of the UK Society of Scribes and Illuminators; at 20 he was their youngest Fellow ever in addition to being their first Fellow from Ireland.

That was 22 years ago and his work has continually developed since then. He pushes boundaries while continually refining and extending his traditional skills. Denis uses letterforms and writing to create three dimensional layered works of art where a thousand words may paint a picture. At a time in history where handwriting is being eclipsed by e-mail, text

messaging and other digital means of communication Denis' work explores the meaning and function of his being a scribe in the 21st century.

Known worldwide as a master of gestural italic writing, the initiator of polyrhythmic calligraphy and the scribe that has burned vellum; Denis has been on the faculty of most of the annual international conferences of calligraphy held in the USA and Canada over the past ten years. He is represented in international collections including those of the British Library, London; the Newberry Library, Chicago; the San Francisco Public Library; the Art Collection of the European Parliament; the Fitzwilliam Museum, Cambridge and the National Museum of Ireland, Dublin.

Writing engraved in three dimensional on 4 sheets of spaced, flat glass, over multimedia background art on paper involving hand painting and gilding and a giclée printed image of a dandelion seed head, digitally morphed with scans taken from the glass engraved sheets.

This page: *Work 2: (Green) – A Thousand Wishes Series, 2009; work number 38, 30 x 30 x 4 cm (H x W x D)*
Opposite page: *Work 1: (Orange/red) – A Thousand Wishes Series, 2009; work number 27, 30 x 30 x 4 cm (H x W x D)*

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GALLERIES

Work available to commission and through exhibitions nationally and internationally.



ROGER BENNETT

WOODTURNER



Woodturner Roger Bennett specialises in making decorative bowls, vessels and wall-pieces. Over the past number of years, since beginning turning in the early nineties, he has worked to develop an intimate understanding of the materials he works with should be; wood and precious metals.

The pieces that are a product of this development are distinctive, elegant and finely turned. Using a variety of woods, usually sycamore, he strives to turn very thin bowls or open vessel forms which are then painstakingly inlaid with silver or gold wires. The incredible attention to detail that this process demands only becomes evident when the metal is finished flush with the bowl surface to reveal a shimmering mass of tiny constellations or geometric patterns sparkling from the finely finished wood. This technique is one which Bennett has mastered over the past number of years. Following the intense

patterning process Bennett then highlights the metal by applying a colour to the wood, providing a contrast and perfect foil of inky blackness, sky blue, or teal green which allows the surface pattern both to reflect colour and to shine.

Roger exhibits widely in Ireland and abroad, in galleries and exhibitions. As a significant player on the Irish and international woodturning scene he has been rewarded for his dedication through representation in many contemporary craft shows such as SOFA, Origin and CraftBoston. His work is represented in many prestigious public and private collections, including those of the Irish Department of Foreign Affairs; the Office of Public Works Collection, Dublin; the President of Ireland and the Contemporary Museum in Honolulu.

This page: *Untitled – sycamore bowl coloured with water-based wood stains (black), inlaid with a 'controlled random' pattern of silver dots, 26 x 9 cm (W x H)*

Opposite page: *Untitled – sycamore bowl coloured with water-based wood stains (blue), inlaid with a repeating pattern of silver dots, 25 x 4.5 cm (W x H)*

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GALLERIES

Designyard Gallery, Dublin, Ireland
Eblana Gallery, Dublin, Ireland
Sarah Myerscough Fine Art, London, UK
Del Mano Gallery, Los Angeles, USA
Work available to commission and through exhibitions nationally and internationally.
Studio visits by appointment only.



Bessie Coakley
2008.

BERNIE LEAHY

TEXTILE ARTIST



Bernie Leahy has been making fine craft drawings for over ten years. Working from her studio in north Co. Dublin, she creates large 'stitched drawings' using a combination of hand and machine stitching, applied directly to the unmarked canvas. The economy of the mark is essential to the success of each piece, which is preceded by an extensive series of drawing studies on paper. The resultant pieces look remarkably like pen and ink drawings but have a rich depth and a uniquely textured surface indicative of the many hours of work spent building up the thread layers. Her drawings usually explore and record a fragment of the human figure, often conveying a fleeting moment in time and the emotions

therein. Each drawing is a unique piece but she often works in series capturing a 'micro-expression' or feeling in deft thread strokes.

Leahy has exhibited widely in Ireland and internationally and she will represent Ireland in the International Fiberart Biennial 2010 to be held in Philadelphia, USA. Her work is featured in many private and public collections both in Ireland and internationally, including the Office of Public Works Collection, Dublin. She is currently preparing for a significant exhibition of new work in the National Craft Gallery in Kilkenny.

This page: 'Can You Find Me?' – stitch on unbleached canvas
45 x 65 cm (W x H)

Opposite page: 'Studies of Screams & Laughter' – stitch on
unbleached canvas, 180 x 65 cm (L x W)

CONTACT

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GALLERIES

Work available from studio or
through exhibitions nationally
and internationally.



NEST FURNITURE FURNITURE MAKER



Neil and Annabel McCarthy met at Rycotewood College in Oxfordshire whilst studying furniture design and making. They set up nest furniture in Neil's home county of Cork in 2000 with the aim of breaking new ground in crafted timber furniture. Taking a lead from 'haute couture', their partnership has produced many pieces notable for their clarity of line and seamless profiles.

Neil and Annabel usually work together to make their furniture, often working to commission or in very limited editions. Their decision to work in small series, has resulted in a rich and constantly changing exploration and testing

of new methods. They are widely recognised for pioneering work in materials such as Jesmonite and resin inlays and for their extensive use of labour intensive finishes.

Their furniture has garnered the attention of the international design and furniture making community and they have been honoured with design awards including the Irish Furniture Design Award presented by John Makepeace for their Black Monday sideboard. Their work is represented in many significant collections, both private and public, including the National Museum of Ireland, Dublin. In 2008 they moved their studio to rural France from where they now operate.

This page: *Galliano* – desk with two drawers,
solid timber / high gloss coloured lacquer, 120 x 55 x 71.5 cm (L x W x H)
Production limited to 20
Opposite page: *Red Writing Desk* – desk with single drawer
solid timber / high gloss coloured lacquer, 110 x 50 x 71 cm (L x W x H)
Production limited to 20

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GALLERIES

Work available to commission
and through exhibitions nationally
and internationally.



FRANCES LAMBE

CERAMIST



Frances Lambe is a ceramist based in rural Co. Louth. For the past 14 years she has developed a distinctive body of sculptural ceramic forms that seek to explore our connection to place. Diverse interests in geography, botany, marine biology, natural history and astronomy inspire this work. The sphere, the oval and naturally occurring, undulating forms underpin Lambe's visual language. The form of each piece is of prime focus.

In her current work the constructed walls form a 'membrane' between the inner and exterior space. Holes punctuate this surface and link interior to exterior. The puncture marks are often laid out in the form of beautiful patterning reminiscent of that found on anemones or shells. But this work is not about the simple, straightforward repetition of found form

or pattern; the objective is deeper; to uncover the essence of the form and to create tension between inner and outer, rough and smooth, rich pattern and blank space. Through her investigations of form, Lambe utilises the aesthetic language of form, texture and colour to comment on concepts of balance, structure, connection, movement and our perception of time.

Her work is included in many public and private collections including the National Museum of Ireland, Dublin and the Department of Foreign Affairs Collection, Dublin. Her most recent body of work has just completed its first showing in the Millennium Court Arts Centre in Northern Ireland. Frances Lambe was a Merit Award Winner in the 2009 Crafts Council of Ireland Irish Craft Bursary Award.

This page: *Perforated Form #2 – ceramic stoneware*
23 x 12 x 8 cm (L x W x H), (foreground)
Perforated Form #1 – ceramic stoneware
23 x 10 x 8 cm (L x W x H), (background)
Opposite page: *Sea Bean #3 – ceramic stoneware*
33 x 23 x 17 cm (L x W x H)

CONTACT

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GALLERIES

Louth Craftmark, Highlanes Gallery,
Drogheda, Ireland
Work available through exhibitions
nationally and internationally.



ALVA GALLAGHER

GLASS ARTIST



The work of Alva Gallagher explores concepts of depth and rhythm through the mediums of bronze, molten glass and most recently the amalgamation of these materials with hand cast ciment fondu. The finished works act as metaphors for the fragility of life. In making her work she manipulates glass at the furnace and kilns within her studio, hot casting her work by way of lost wax technique and pouring into hand built moulds. She has exhibited extensively both nationally and internationally at major exhibitions in Paris, Tokyo, Berlin, London, Shanghai and Beijing.

She was one of six artists chosen to represent Ireland at European Glass Context '08 in Bornholm, Denmark. She was selected for the Royal Ulster Academy's Annual Exhibition in the Titanic Quarter of Belfast and 'Contemporary Art from Ireland' at The European Central Bank, Frankfurt, Germany. Gallagher's work is represented in many national and international collections including the Office of Public Works Collection, Dublin and the National Museum of Ireland, Dublin. She has also participated in glass workshops at the prestigious Pilchuck Glass School, Seattle, USA.

This page: 'Lucent Pearl' – bronze and solid optical crystal
58 x 25 x 31 cm (L x H x W)
Opposite page: 'Tidal' – cast solid glass and white marble
61 x 51 x 14 cm (L x H x W)

CONTACT

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GALLERIES

The Hallward Gallery, Dublin, Ireland
Castle Upton Gallery, Templepatrick,
N. Ireland
Work available to commission
and through exhibitions nationally
and internationally.



LIAM FLYNN WOODTURNER



Liam Flynn has been making wood vessels in his Co.Limerick studio for 25 years. His work has evolved over the course of his career from smaller explorations of open vessels to his current work exploring volume, shape and line. His works are a regular feature on the international circuit marking him as one of the most accomplished wood turners of recent times.

His elegant and refined wood pieces express the delicacy and intimacy found in the nature of working in wood. Indeed, to turn oak so finely requires not only a high level of expertise and patience, but a true understanding of the material; how it dries and shapes in relation to the layout of the grain; this is where the artist finds his unique form. Hence the maker's

trace remains implicit on the wood itself. This dedication to his craft has resulted in an extensive representation in group shows, both at home and abroad. He has had solo exhibitions in London, Paris and Edinburgh and his work is represented at some of the most respected woodturning galleries worldwide.

His work is featured in numerous private and public collections, including the Victoria & Albert Museum, London; the National Museum of Ireland, Dublin; the Fitzwilliam Museum, Cambridge; the Woodturning Centre, Philadelphia and the Department of Foreign Affairs Collection, Dublin. Flynn was the winner of the inaugural Crafts Council of Ireland Irish Craft Bursary in 2005.

GALLERIES

Eblana Gallery, Dublin, Ireland
Open Eye Gallery, Edinburgh, Scotland
Bluecoat Display Centre, Liverpool, UK
Flow Gallery, London, UK
Sarah Myerscough Fine Art, London, UK
Del Mano Gallery, Los Angeles, USA
Rackova Brecker Gallery, Florida, USA
Patina Gallery, Santa Fe, USA
Work available to commission
and through exhibitions nationally
and internationally.

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INGA REED JEWELLER



English born, Inga Reed grew up in Ireland and has been making jewellery since the late 1970s, firstly in Cork and more recently in Co. Kilkenny where she makes her distinctive work in her rural studio.

Her jewellery is made employing classic goldsmithing techniques and combining precious metals with precious and semi-precious stones. One of her earliest childhood memories is making necklaces from cowrie shells found on holiday in West Cork. Today, her workshop is still filled with shells and interesting stones picked up from beaches around Ireland, but also with dried seed heads, leaves and seed pods gathered from garden and hedgerow. These are the sources of design inspiration for her work. She is not only drawn to them for the intrinsic beauty of their colour and form, but for the intricate organic engineering that underpins their structure and for the patterns and textures they create en

masse. Thus the interplay between shape, texture and relief pattern on the metals plays a central part in most of the pieces she makes.

Her inventive use of roller embossing onto gold and other precious metals has established her position as one of Ireland's most inventive designer jewellers. Combining embossed and roller printed textures with simple, clean shapes, Reed makes jewellery that is easy to wear but also interesting to look at. She pays particular attention to sourcing and utilising precious gemstone beads to embellish her work. In 2008 she was awarded the inaugural Crafts Council of Ireland Craftsmanship Award. She is a guest lecturer at the National College of Art & Design (NCAD), Dublin and the Crafts Council of Ireland's Goldsmithing and Jewellery Skills Course in Kilkenny. Her work is featured in many private and public collections including the National Museum of Ireland, Dublin.

CONTACT

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GALLERIES

Red Aesthetic Gallery,
Kilkenny, Ireland
Designyard Gallery, Dublin, Ireland
Work available to commission
and through exhibitions nationally
and internationally.

This page: 18ct. Gold Hoop Earrings – freshwater pearls
Opposite page: Pod Pendant – oxidised, roller-embossed silver
with 18ct. gold detailing on a chain of carnelian beads



DEIRDRE McCRORY

ENAMELLER AND PRINTMAKER



Deirdre McCrory has worked as an applied artist specialising in enamelled artworks from her studio in Hillsborough, Northern Ireland since the late 1970s. Most recently she has worked in printmaking and now successfully combines both disciplines to produce her highly original detailed compositions. Her inspiration very often comes from patterns found in nature; organic material growing and decaying, and the movement of shapes and colours.

She is primarily interested in the exploration and development of images. Experimentation in the processes of printmaking and enamelling enables her to work using a wide variety of specialised techniques built up over the course of her career.

She likes to introduce an additional subtle dimensionality to two-dimensional images through the use of multiple plates in printmaking or by the addition of foils, wires and beads to enamelled surfaces. Recent concentration on the photo intaglio process has furthered the interaction between her prints and enamel works.

McCrory has exhibited nationally and internationally both as an individual artist and as a member of the British Society of Enamellers and also a member of Seacourt Print Workshop. Her work is featured in numerous public and private collections including the Arts Council of Northern Ireland, Belfast; Dublin Castle, Dublin; the Ulster Museum, Belfast and the Lisburn Museum, Lisburn.

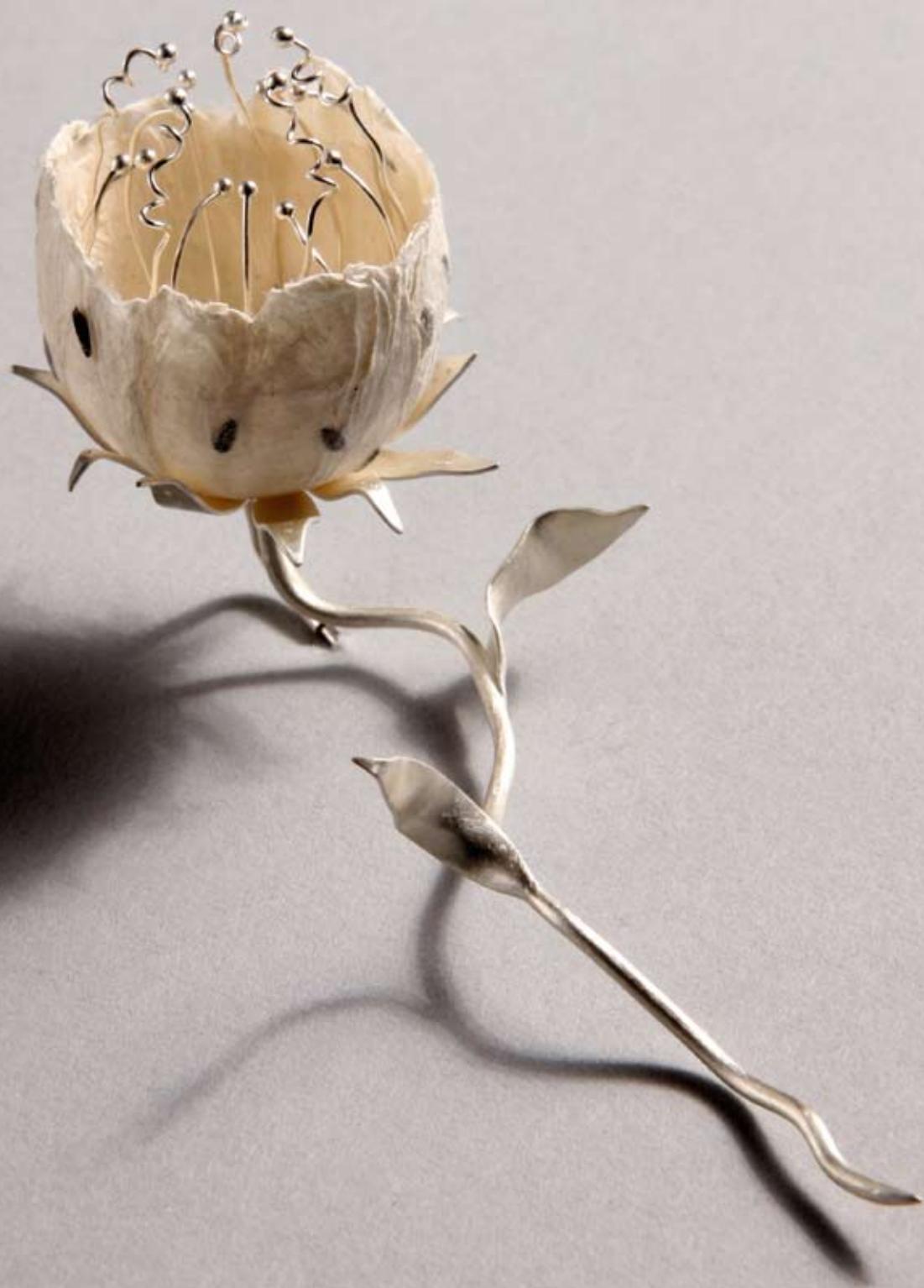
This page: *Frozen Landscape* – Enamel on copper and gold foil
13.5 x 18 cm, (H x W)
Opposite page: *Buttercups* – Photo intaglio print on paper
60 x 43 cm, (H x W)

CONTACT

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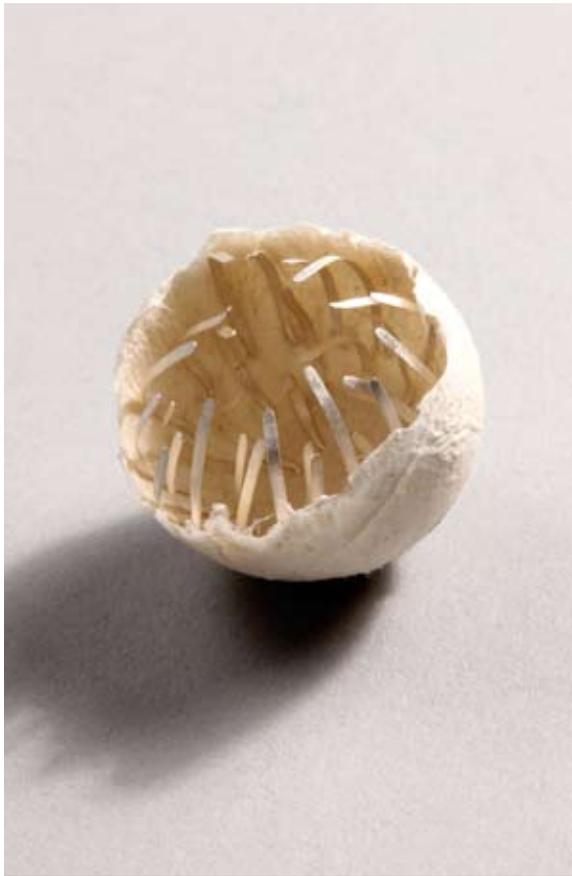
GALLERIES

Graphic Studio Gallery, Dublin, Ireland
Stronach Gallery, Co. Galway, Ireland
Seacourt Print Workshop, Bangor, N. Ireland
Townhouse Gallery, Belfast, N. Ireland
Studio Fusion Gallery, London, UK
Work available to commission
and through exhibitions nationally
and internationally.



SABRINA MEYNS

JEWELLER



Sabrina Meyns is a jeweller based in Co. Waterford. She makes jewellery inspired directly by botanical forms and structure. She is especially interested in the tiny, complex engineering that holds such structures together; seed pods, stamens, pistils and even the tiny seeds contained within all come under her scrutiny for inspiration.

Meyns works primarily in handmade paper and precious metals such as silver and gold and from these material

combinations she creates delicate and detailed jewellery and small sculptural pieces. This choice of media best suits her fascination with capturing the translucency, fragility and ephemeral beauty that exists in nature. Sabrina is early in her career, having graduated from The National College of Art and Design, (NCAD) Dublin with a first class honours degree in Craft Design in 2008. Since then she has co-established Workhouse Studios, a new craft collective dedicated to promoting fresh design-led craft in Co. Waterford.

This page: *Untitled Pin – hand-made paper and fine silver*
3 x 3 x 4 cm, (L x H x W)

Opposite page: *Untitled Brooch – hand-made paper, seeds, fine silver, stainless steel pin, 12 x 3 x 4.5 cm, (L x W)*

CONTACT

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GALLERIES

Work available through exhibitions nationally and internationally. Visitors welcome to the studio but please make an appointment first.



PEADAR LAMB GLASS ARTIST



Peadar Lamb has been creating glass works for the past 21 years. He spent a number of years travelling in Europe and making glass before returning to Dublin to set up his own stained glass studio. Specialising in large scale architectural pieces and some small scale lightboxes, Lamb's work utilises traditional stained glass techniques such as acid etching, painting, and hand staining. By employing these techniques, which have changed little since the 12th century, he makes contemporary works for a wide variety of institutions and collections. His work has always striven to illustrate events

and characters with a pared down simplicity which belies the complexity of composition and technique used.

His work is notable therefore for its simplicity of line and generous attention to detail combined with his use of clear unambiguous colour. Lamb's work is featured in numerous public and private collections in Ireland and abroad. In 2009 he completed and installed a one hundred square foot stained glass piece, commissioned by the Irish Repertory Theatre in New York City – his largest commission to date.

This page: *Dublin Zoo – detail of a piece commissioned for Dublin Zoo, handmade French glass, paint, lead, 58 x 240 cm (W x L)*
Opposite page: *'Cre na Cille' (Soil of the Graveyard) – detail of a large scale piece commissioned for the Irish Repertory Theatre, New York, handmade French and German glass, paint, lead, 61 x 82 cm (W x H)*

CONTACT

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GALLERIES

Work available to commission and through exhibitions nationally and internationally.



KAREN MORGAN

CERAMIST



Karen Morgan makes contemporary ceramic works from the collaborative studio and gallery 'Earthworks' based in Thomastown, Co. Kilkenny. All of her work is hand thrown in porcelain and altered while still in its wet state resulting in the distinctive folding that has become a trademark of her work to date.

Her intention in making ceramic objects is to address issues of functionality, namely, to create works that are functional in nature but that still retain a sense of being a sculptural

object. She enjoys working with the soft, plastic qualities inherent in porcelain to express a sense of fluidity and motion in her minimal forms. Her glazes in shades of light greens and aqua blues are carefully selected and applied to the inside of each piece, providing a marked gloss contrast with the matte perfection of the exterior. Morgan has won numerous awards for her work which has featured in many national and international contemporary ceramic shows. She has twice been selected to show at Ceramic Art London (2008 and 2009).

This page: *Jug* – porcelain, 15 x 15 cm (H x W)
Opposite page: *Folding Vases* – porcelain (large and small)
large – 27 x 18 cm (H x W), small – 16.5 x 18 cm (H x W)

CONTACT

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GALLERIES

Gallery Zozimus, Dublin, Ireland
Eblana Gallery, Dublin, Ireland
Gourmet Pots, Cork, Ireland
For Arts Sake, London, UK
Iona House Gallery, Oxford, UK



JOHN LEE

FURNITURE MAKER



In the fine furniture field John Lee's work has become synonymous with innovative design and exceptional craftsmanship.

Inspired by naturally occurring geometric forms, his current work explores the enhancement of the natural beauty of wood whilst experimenting with form, function and finish. Concentrating on making furniture that is sensually appealing and also strongly functional, Lee has spent the last number of years investigating textured finishes by exposing the natural grain patterns of the wood used in his dynamic forms. This dynamism is most evident in his recent work; in this work he methodically and with great dexterity creates a 'twist' in the plane of many of his pieces. In creating this change he takes great care to ensure that the proportion

and scale of the manipulation is correct and deftly crafted. Observers of these pieces may be drawn to the changes in plane, the curves of the drawers and the 'rightness' of the proportion but they will also be delighted with the detail; drawers that click effortlessly open without the need for handles, finely finished jointing and beautifully understated leather lined drawers all combine to make this furniture that will occupy a special place in the mind of all who see it.

Working for both private and corporate clients, Lee's work can be found in the National Museum of Ireland, Dublin; the Irish Government Buildings; Áras an Uachtaráin (Irish President's residence) and numerous private collections, both nationally and internationally. John has exhibited extensively in Ireland and abroad.

This page: *Farraige* – sideboard, white oak, lime, leather
214 x 73 x 92 cm (L x W x H)

Opposite page: *Carrigeen* – wenge, white oak and leather hide
120 x 45 x 45 cm (H x D x W)

CONTACT

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GALLERIES

Portfolio Gallery, Dublin, Ireland
Work available to commission
and through exhibitions nationally
and internationally.



NUALA O'DONOVAN

CERAMIST



Nuala O'Donovan is a ceramic artist based in Cork City where she has been making ceramics since 2005. In her work she uses patterns found in nature as a starting point for her pieces, which are made exclusively in porcelain. Each element of the pattern is individually made and the pieces are constructed slowly over a period of weeks or months. The finished forms combine regular pattern and the characteristics of fractal forms from nature with an intuitive response to the direction that the pattern takes, often influenced by the irregularities

in the handmade elements of the pattern. In a relatively short period of time O'Donovan's work has captured the imagination of national and international galleries and collectors. The scale, obsessive detail and off beat elegance of the work all combine to make these ceramics that demand our attention. Much of her most recent work has been purchased for public and private collections in Ireland, the UK and mainland Europe. Her work has also been featured extensively in national and international press.

This page: 'Banksia Fluid' – high-fired unglazed porcelain
46 x 30 x 30 cm (H x W x L)

Opposite page: 'Coral, Addition-Division' – high-fired unglazed porcelain, 39 x 24 x 24 cm (L x W x H)

CONTACT

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GALLERIES

Eblana Gallery, Dublin, Ireland
Hallward Gallery, Dublin and Cork, Ireland
Keane on Ceramics, Cork, Ireland
Work available to commission
and through exhibitions nationally
and internationally.



MICHAEL McCrORY

SILVERSMITH



Since 1996 Michael McCrory has been producing silverware mainly for commissions and exhibitions from his workshop in Hillsborough, Northern Ireland, having previously lectured in Silversmithing and Jewellery at the University of Ulster, Belfast. To McCrory, silverware has to be aesthetically pleasing, with a sculptural, visual strength. His designs are founded on a balance of line, form and proportion, which harmonise with the detail in the tactile finished pieces.

Inspiration for his designs comes from observing natural and manmade objects, visiting museums and archaeological sites. He is particularly interested in the growth, surfaces and textures of plants and this has led to the development of his forms and of the 'prickly pear' surface decoration, which he uses in his latest work. This decoration with its featured textured finish also has the added function of hiding fingerprints that would otherwise be visible on a highly polished silver surface.

Michael makes his work through a combination of hand raising and hydraulic pressing. His interest in exploring the opportunities offered by pressing was rewarded when, in 2002, he was awarded a Major Individual Award from the Arts Council of Northern Ireland to research this technique. Since then he has successfully combined this technique with traditional silversmithing skills to produce work that is much coveted by collectors.

McCrory's work can be found in many private and public collections, including the National Museum of Ireland, Dublin; the Victoria and Albert Museum, London; the Arts Council of Northern Ireland, Belfast; the Ulster Museum, Belfast; the Lisburn Museum, Lisburn; Dublin Castle, Dublin and the University of Ulster, Belfast. In 2009 he was selected to join the Worshipful Company of Goldsmiths, London 'Who's Who in Gold and Silver' – the prestigious directory of leading designer jewellers and silversmiths working in the UK today.

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GALLERIES

Work available to commission and through exhibitions nationally and internationally.

This page: *Prickly Pear Teapot* – silver and ebony, 17 x 10 x 15 cm (H x W x D)
Opposite page: *Salt and Pepper Mills* – silver, substitute ivory and ebony
16 x 5 x 4 cm (H x W x D) (each piece)



MARK HANVEY WOODTURNER



Mark Hanvey has been working with wood for over 25 years, both at the lathe and the bench. From his studio in Newtownards, Co. Down, he makes some of the most exciting and innovative turned objects from a variety of specially chosen woods. His work embodies a deep respect for the material that he loves and he strives to connect with the purest elements of wood. This is very evident in his 'Pith vessel' work where the pith (a soft cellular material at the centre of the tree), usually discarded, is carved around and exposed, celebrating this vital part of the tree.

Much of his turned work explores the concepts of space and a desire to follow the undulations of the chosen wood. In many cases the openings of the piece playfully interact with

each other creating new volumes and perspectives for the viewer to enjoy.

The special nature of Hanvey's work means that his output of vessels is low due to the time spent searching for particular pieces of wood that can accommodate the rigours and demands of his technique. In the case of his pith vessel work it is rare to find wood that has a pith that can be exploited successfully to show the true nature of the wood.

Mark's work can be found featured in both public and private collections in Ireland and abroad, including the National Museum of Ireland, Dublin and the Department of Foreign Affairs Collection, Dublin.

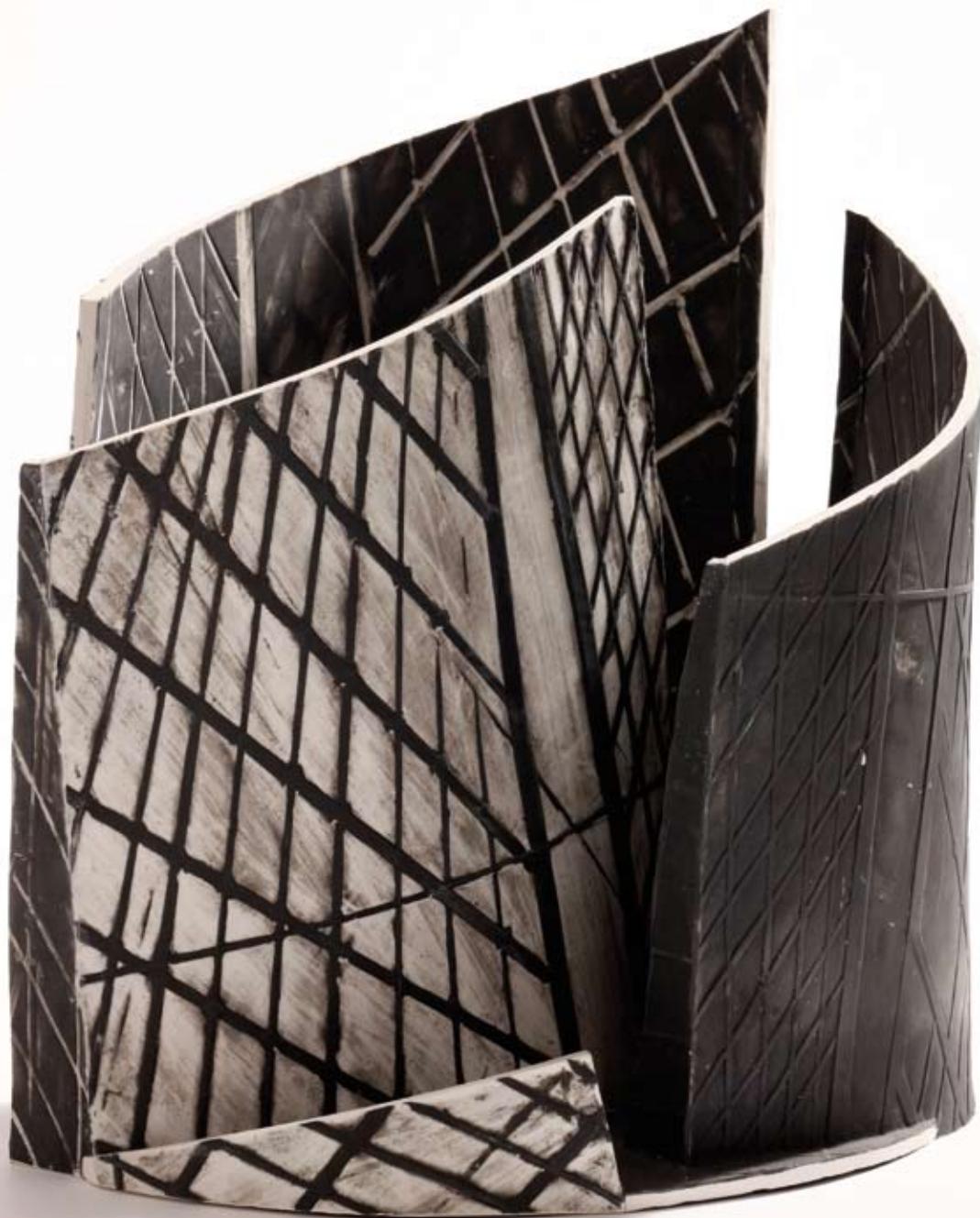
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GALLERIES

Designyard Gallery, Dublin, Ireland
Space CRAFT, Belfast, N. Ireland
The Doghouse Gallery,
Comber, N. Ireland
Work available to commission
and through exhibitions nationally
and internationally.

This page: *Multi-centre turned form* – 40 x 8.5 x 6 cm (H x W x D)
Opposite page: *Pair of Beech pith vessels* – largest 12.5 x 18 cm (D x H)



ELAINE RIORDAN

CERAMIST



Elaine Riordan's ceramic sculptures seek to facilitate an exchange between architecture and ceramic art. The emphasis of her current body of work has developed from years of investigations into scale, form, texture and how these elements relate to her experience of space as contained and enhanced by architectural structure. She works with porcelain paper clay, as it is the material that best encapsulates her concepts. The sculptural pieces produced unify her concerns for space; and her interest in the concepts

of 'containment/release'; they also represent her personal response to other influences; travel, cities, art and ceramics.

Riordan's work is featured in the Crafts Council of Ireland Collection and in a number of corporate and private collections both in Ireland and abroad. In 2007 her work was selected for the ICMEA Emerging Makers Exhibition in Fuping, China and for the 2nd International Ceramics Exhibition Jingdezhen, China.

This page: *Brooklyn Series IV – hand made porcelain paper clay*
35 x 30 x 25 cm (approx)

Opposite page: *Brooklyn Series I – hand made porcelain paper clay*
40 x 38 x 30 cm (approx)

CONTACT

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GALLERIES

Salamander Gallery, Belfast, N. Ireland
Work available from exhibitions
nationally and internationally.



JOSEPH WALSH

FURNITURE MAKER



Joseph Walsh established his studio near Kinsale in the south-west of Ireland in 1999. Over this 10 year period he has established an international reputation for his studio furniture and concept works, exhibiting at many international design fairs. In 2008 he was invited to present his first international solo show, 'Realisations', at the American Irish Historical Society on Fifth Avenue New York.

In 2009, at the Pavilion of Art & Design London, Walsh launched work from his new concept 'Layering and Formations', which he has been developing since 2008. This body of work explores layers, repeated accumulated mass and the recording of time. Other events of note have included Design Miami/Basel, SOFA and Grassmesse, Germany.

The Studio works on international commissions for private, corporate and museum clients including a major work for the Mint Museum in Charlotte, North Carolina who, in 2008, invited just ten artists worldwide to create new work for the Museum's new Gallery of Craft + Design, scheduled to open in 2010. His work is in many private and public collections including the National Museum of Ireland; John H Bryan Collection, Illinois; Paul Stuart New York and the Embassy of Japan, Dublin.

The unique value of Walsh's work lies in its aesthetic and the extremely high quality of making and structural resolve. Over 10 years of making he has created a unique skills base and accumulation of knowledge of materials and making techniques within his workshop environment.

This page: *detail Erosion Table 1 – olive, ash, white oil, 2009, 161 x 85.5 x 52.5 cm (L x W x H)*
Opposite page: *Erosion Table 1 – olive, ash, white oil, 2009, 161 x 85.5 x 52.5 cm (L x W x H)*

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GALLERIES

Eblana Gallery, Dublin, Ireland
Studio Contemporary, New York, USA
Causey Contemporary, New York, USA
Nilufar Gallery, Milan, Italy
Work also available from to commission and through exhibitions nationally and internationally.



SÉAMUS GILL

SILVERSMITH



Séamus Gill is a Dublin based silversmith. Working with silver for nearly thirty years he uses traditional silversmithing skills and techniques to create elegant, three-dimensional forms that originate from a flat sheet of silver.

Although well established and widely respected amongst the silversmithing community, he continues to enjoy exploring the techniques of manipulating a flat sheet of metal and answering the technical and aesthetic questions that arise as part of the journey of making the final object.

Through this process of constantly exploring new ways to approach different pieces, he has come to enjoy advancing his technical knowledge and coming up with elegant new forms that continually broaden the horizons of his craft.

More recently he has been creating sculptural pieces in sheet bronze, using the same techniques utilised in his silver work. The surface of the bronze is patinated with muted colours resulting in sinuous sculptural pieces.

Gill makes jewellery, silverware, awards and presentation pieces, each illustrating his technical proficiency and meticulous attention to detail and finish. In 2009 he won first prize in the metalwork section at the prestigious RDS National Crafts Competition and he was the only non-American to win the Philadelphia Museum of Art Craft Show Award for Excellence in Metals. His work is featured in many private and public collections including the National Museum of Ireland, Dublin; the Company of Goldsmiths of Ireland, Dublin and the Department of Foreign Affairs Collection, Dublin.

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GALLERIES

Designyard Gallery, Dublin, Ireland
Work available to commission
and through exhibitions nationally
and internationally.

This page: *Waveform No. 1* – sheet bronze, 55 x 20 x 12.5 cm (H x W x D)
Opposite page: *Flowing Curves* – three piece candelabra, sterling silver
22 x 49 x 49 cm (H x W x D)



SARA FLYNN CERAMIST



Sara Flynn has been working exclusively with porcelain since she established her own studio in 2000. Based in rural Co. Cork she focuses on the challenges and demands of working with porcelain explored through the theme of the thrown vessel.

Great care is taken to create finely thrown forms that are then cut, pushed, reassembled, scraped and sponged to emphasise precise and undulating contours and curves. All of her work is characterised by a rich spectrum of colours

ranging from cool and subtle whites and greens to vibrant and complex reds and blacks. The meticulous attention to detail in choosing both the forms made and the glazes applied results in work that is refined and elegant. Flynn's work is featured in many public and private collections including those of the Office of Public Works, Dublin; the National Museum of Ireland, Dublin; Crawford Municipal Art Gallery, Cork; the Department of Foreign Affairs Collection, Dublin and Columbus State University, Georgia, USA.

This page: *Button Vessel – porcelain (thrown and altered), 10 cm (H)*
Opposite page: *Pair of Double-Hipped Vessels – porcelain (thrown and altered), 19 and 22 cm (H)*

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GALLERIES

Keane on Ceramics, Cork, Ireland
Eblana Gallery, Dublin, Ireland
The Narrow Space Gallery,
Tipperary, Ireland
Sliding Rock Contemporary
Ceramics, Galway, Ireland
The Lavit Gallery, Cork, Ireland
Doswell Gallery, Cork, Ireland
Gallery Below, Cork, Ireland
Bluecoat Display Centre, Liverpool, UK
The Flint Gallery, Norfolk, UK
The Stour Gallery, Shipston-on-Stour, UK
Open Eye Gallery, Edinburgh, Scotland



STEPHEN O'BRIAIN

FURNITURE MAKER



With a background in fine art painting, O' Briain first became interested in the possibilities of working in wood in 1992 after reading the inspirational books of Russian cabinetmaker James Krenov. Although O' Briain's work has evolved stylistically from those early years, the influence lives on in his love of working with hand-tools and his search for simple but elegant design solutions. Working almost exclusively in solid timber, both native and imported, Stephen's work over the last few years has taken on an increasingly organic quality. In the design of a piece of furniture, his instinct is to find a balance between the function of that piece and its sculptural form, where every line, shape and aspect is considered with the aim of creating a singular statement, always working with

sensitivity for his medium and its inherent qualities. There is a tradition of cabinet making going back three generations in O' Briain's family. Building on this foundation, he has been able to develop new skills and incorporate new techniques into his work. The constant learning process and discovery of new design possibilities is what keeps him stimulated.

O' Briain recently expanded his studio space nestled in the foothills of Mount Leinster, Co. Carlow. Working in this new space has allowed him respond to more ambitious and challenging projects. Stephen has exhibited extensively and works predominately to commission with clients in Ireland and abroad.

This page: *Walnut Desk* – 25.5 x 180 x 80 cm (W x L x H)
Opposite page: *Walnut Chair* – woven cane seat
79 x 75 x 56 cm (H x D x W)

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GALLERIES

Work available to commission
and through exhibitions nationally
and internationally.



TERRY DUNNE

WEAVER



Terry Dunne has worked as a professional textile artist for almost thirty years. Having set up his first studio in 1980 he has continued to explore the boundaries of textile art and weaving in particular. He now works from a small thatched cottage in south Co. Wexford.

Dunne's work consists of finely detailed and impeccably finished, hand woven tapestries, tufted wall hangings and experimental textile works. Tapestries in particular are of interest to him and he looks to constantly evolve and challenge his expectations of the format and of the materials he chooses to use in his works. His smaller works have been developed more recently and often utilise more unusual materials such as pine needles, driftwood, raffia and willow.

The inspiration for such works, both large and small, comes from the natural world, and can be as diverse as studying the changing colours through a season, a detail of a natural object or a study of local harvest fields.

His work has been commissioned for many significant corporate and private collections and has been exhibited widely both in Ireland and abroad.

Dunne was a Merit Award Winner of the 2009 Crafts Council of Ireland Irish Craft Bursary Award. He will use this award to enable him to explore birch and willow bark weaving in Finland which will result in a new body of work made utilising techniques and influences from this opportunity.

This page: *'In the Corner of the Harvest Field'* – woven tapestry, cotton, pine needles and raffia, 43 x 43 cm
Opposite page: *'West Coast Sojourn'* – woven tapestry, wool, cotton, silk, hemp and viscose, 105 x 105 cm

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GALLERIES

Work available to commission and through exhibitions nationally and internationally.



ALISON KAY CERAMIST



Alison Kay has been making her sculptural ceramic forms for several years from her studio located just outside Dublin. Her brightly coloured, patterned forms are hand built using coils and slabs of white clay that is then gradually scraped back and heavily worked to reveal a sleek, burnished surface.

To achieve this surface layers of very fine terra sigillata clay are brushed on and then polished, creating a rich, fine sheen on the surface. The pieces are patterned by masking off areas with paper and then smoke fired, the action of the smoke on the exposed area provides the contrast between

the unexposed areas and gives the pieces the distinctive patterning for which she has become known. For Kay the aim of making such work is to impart an energy and tautness into each piece and to seamlessly integrate surface and form. The crispness of the finished pattern with its clean delineation and the defined forms used to carry the pattern are the main elements that make her work both distinctive and highly collectible. Kay's work is featured in many private and public collections including the Office of Public Works Collection, Dublin. In 2008 she was the winner of the Hallward Gallery Ceramic Award.

This page: *Tall Green Striped Form* – ceramic,
hand built, 32 x 38 cm (H x W)
Opposite page: *Inclined Blue Patterned Form* – ceramic,
hand built, 26 x 32 cm (H x W)

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GALLERIES

Hallward Gallery,
Cork and Dublin, Ireland
Ardmore Gallery, Waterford, Ireland
Work available to commission
and through exhibitions nationally
and internationally.



KARL HARRON

GLASS ARTIST



Karl Harron is a master glassmaker working from a studio on the scenic Ards Peninsula in Northern Ireland. With an emphasis on creating design-led, innovative glasswork, his distinctive style is characterised by the subtle tones and complex mark making created by exploiting the interface between reactive glasses. Although emerging out of the same process, no two pieces are identical, each being created anew allowing for an organic growth of form. Through engaging

with the material in both its fluid and solid states Harron reveals delicate imagery not usually associated with glass.

His aesthetic vision demonstrates a profound appreciation of processes and critical enquiry. Harron, through his extensive experience of the medium, has facilitated international master-classes, established professional glass studios and authored accredited glass courses.

This page: *'Tomb Vessel #0309 (containing artefact)'* – glass sculpture, 22.5 x 25.5 cm (H x D)
Opposite page: *'Dolmen Cairn #0309 (containing artefacts)'* – glass sculpture, 51 x 22.5 cm (H x D)

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GALLERIES

Designyard Gallery, Dublin, Ireland
Eblana Gallery, Dublin, Ireland
Callan Arts, Drogheda, Ireland
Space CRAFT, Belfast, N. Ireland
Battletown Gallery, Newtownards, N. Ireland
Galerie Embargo, Paris, France
Holsten Galleries, Santa Fe, USA
William Zimmer Gallery, Florida, USA
Habatat Galleries, Chicago, USA
Work available to commission
and through exhibitions nationally
and internationally.



ANGELA O'KELLY

JEWELLER



Born in Dublin in 1973, Angela O'Kelly studied Jewellery and Silversmithing at Edinburgh College of Art and graduated with a Degree and Postgraduate Diploma in 1998.

O'Kelly is a designer maker whose work crosses the boundaries of jewellery, textiles and sculpture. She combines paper with mixed media using a variety of traditional and non-traditional textile and jewellery techniques. Inspiration derives from a fascination with simple shapes, textures, repetition and colour in urban and rural landscapes.

O'Kelly has exhibited extensively in international exhibitions and galleries. Her work can be seen in many private collections and in the public collections of the British Crafts Council,

London; the Museum of Scotland, Edinburgh; the Museum of Art and Design, New York; the Cleveland Arts Centre International Jewellery Collection, Cleveland; the National Museum of Ireland, Dublin and the Office of Public Works Collection, Dublin.

Since 1998 O'Kelly has lectured part time in the textile and jewellery departments of the National College of Art and Design (NCAD), Dublin and Edinburgh College of Art. She has curated contemporary craft exhibitions in the UK and Ireland; Texture for the Hub Gallery, UK in 2004; Playthings and Wearable/Unwearable for the Crafts Council of Ireland in 2005. O'Kelly is the Craft-Curator for Kilkenny Arts Festival 2009/2010.

This page: *Necklace (detail)* – paper, felt, platinum leaf, 30 cm (L)
Opposite page: *Bracelet* – paper, felt, 10 x 15 cm (H x W)

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GALLERIES

Eblana Gallery, Dublin, Ireland
Lesley Craze Gallery, London, UK
Electrum Gallery, London, UK
The Shirin Guild Store, London, UK
Scottish Gallery, Edinburgh, Scotland
Mobilia Gallery, Massachusetts, USA
Velvet da Vinci, San Francisco, USA
Charon Kransen Arts, New York, USA
Work available through exhibitions nationally and internationally.



CARA MURPHY

SILVERSMITH



Cara Murphy is a contemporary silversmith based in Northern Ireland. She uses traditional silversmithing techniques to create innovative and sculptural functional silver tableware.

Murphy works mainly to commission and exhibits her silverware internationally. Her work has been showcased in numerous high profile applied art and silversmithing exhibitions. Her silver tableware is represented in many national and international public and private collections including the Arts Council of Northern Ireland, Belfast; the National Museum of Ireland, Dublin; the Ulster Museum, Belfast; the Shipley Art Gallery, Newcastle Upon Tyne; Aberdeen Art Gallery, Aberdeen; the Arts Council of Ireland,

Dublin and the Department of Foreign Affairs Collection, Dublin.

In 2008 Murphy was awarded a Major Individual Artist Award from the Arts Council of Northern Ireland to assist with a commission she has gained from the Silver Trust for No. 10 Downing Street. This commission will be completed in 2010. In addition to her practice, Cara leads research in contemporary silversmithing at the University of Ulster, Belfast where she is an Associate Lecturer in Silversmithing and Jewellery. Cara is a Freeman of the Worshipful Company of Goldsmiths.

This page: *Crevice* – silver and natural sandstone,
32 x 40 x 55 cm (W x L x H) (approx)
Opposite page: *Meniscus* – silver, 26 x 49 x 6 cm (W x L x H)

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GALLERIES

Salamander Gallery, Belfast, N. Ireland
Stour Gallery, Shipston-on-Stour, UK
Flow Gallery, London, UK
Forty Shades of Green, South Carolina, USA
Work available to commission
and through exhibitions nationally
and internationally.



KILLIAN SCHURMANN

GLASS ARTIST



Born in Dublin in 1962, Killian Schurmann trained as a scientific glass blower in Germany before embarking upon a ten-year period of travel. During this period Killian visited glass studios throughout the world and worked extensively in the field of studio glass art that subsequently formed the foundation for his professional practice in Dublin.

Since then Schurmann has consistently explored his chosen medium through developing new colour compositions and textures. One of the areas that most interests him is the control or exploitation of the passage of light as it travels through glass. From his interests he has developed an instantly recognisable style of creating large blocks of

coloured glass that are often simply framed to allow the full exposure of the piece to light. From his studio at the foot of the Dublin Mountains, Killian has developed work that has been exhibited extensively both nationally and internationally.

His work is featured in many public, private and corporate collections including Allied Irish Bank Art Collection, Dublin, the Bank of Ireland Collection, Dublin and the US Ambassador's Residence, Dublin.

His work has also been collected for the permanent collections of the Ulster Museum, Belfast; the National Museum of Ireland, Dublin and the Glass Museum, Wertheim, Germany.

This page: *Portal – collaged cold glass fused and crystallised, 55 x 45 x 2 cm (H x W x D)*
Opposite page: *Running on Hot Sand – collaged hot glass fused in kiln, 50 x 33 x 5 cm (H x W x D)*

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GALLERIES

Work available to commission and through exhibitions nationally and internationally.



CATHERINE KEENAN

GLASS ARTIST



Catherine Keenan utilises the techniques of glassblowing to express her interest in colour and pattern. At the International Glass Centre, West Midlands, UK she specialised in glass blowing techniques of colour application, such as overlays, cup casing and trails. Here she also refined cold working processes; in particular carved lens patterns. This has culminated in her 'Eye Candy' body of work for which she has received much recognition, winning her awards at the National Crafts Competition, Ireland (second prize in Glass Category) and The National Crafts and Design Fair of Ireland Award. She is a recipient of the Anna Cheyne Award for Visual Arts in Northern Ireland.

Interested in our instinctual response to colour and pattern, Keenan seeks to generate positive emotions through her colourful forms. The physical nature of blowing glass is a major draw for her, the immediacy of working with molten glass and the dexterity and swift, confident gestures required.

Keenan has been working in glass since 2003 and stills feels very much at the beginning stages of her career. It is the breadth of different techniques available in glass blowing and the high level of skill needed to master them that has solidified for her a life-long curiosity with liquid glass.

This page: 'Eye Candy, Purple and Blue' – blown glass, carved lens pattern, 18 x 12 x 13 cm (H x W x D)
Opposite page: 'Eye Candy, Green and Red' – blown glass, carved lens pattern, 17 x 12 x 12 cm (H x W x D)

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GALLERIES

The Salamander Gallery,
Belfast, N. Ireland
F.E. Mc William Gallery,
Banbridge, N. Ireland
The Ards Craft Gallery,
Newtownards, N. Ireland



KEVIN J. O'DWYER

SILVERSMITH



For over 25 years the silversmithing of Kevin O'Dwyer has explored the subtleties of ritual and imagination. Irish prehistoric art, bronze-age artefacts, early monastic metalwork, 20th century design and architecture; these are the creative influences which guide and inspire his work in his chosen discipline of silversmithing. Equipped with this visual vocabulary he creates artefacts that often combine the textured surfaces and flowing lines of past cultures with the strong, austere forms of modern contemporary architecture. The ultimate goal of his work is to create a work of art that is timeless, thought provoking and responsive to the human spirit. A childhood divided between the rich monastic ruins of Tipperary and the skyscrapers of Manhattan has profoundly influenced O'Dwyer's sense of place and the way he approaches the creation of intimate artefacts.

His career has rewarded his dedication to detail, learning of technique and exploration of diverse influence; he is a consistent and regular winner of awards, having amassed over 40 international awards over the course of his career to date.

In 2007 O'Dwyer was chosen by Irish America Magazine as one of 'Irish America's Top 100' in arts and culture for his artwork and contribution to arts and heritage in Ireland and the USA. His work is featured in many notable public, private and state collections including those of the Japanese Imperial Family, Japan; the Victoria and Albert Museum, London; the National Museum of Ireland, Dublin; the High Museum, Atlanta, USA; the Ulster Museum, Belfast; the Company of Goldsmiths, Dublin and the Racine Museum of Art, Wisconsin, USA.

This page: *Teapot* – architectural series, forged, fabricated and patterned sterling silver, rosewood handle, 20 x 25 x 15 cm (H x L x W)
Opposite page: *Vessel* – collaboration with Michael Brolly for GoogleWorks Centre for the Arts, forged and fabricated sterling silver sandblasted douglas fir/purple heart, 28 x 12 x 12 cm (H x L x W)

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GALLERIES

Eblana Gallery, Dublin, Ireland
Roger Billcliffe Gallery, Glasgow, Scotland
Bluecoat Display Gallery, Liverpool, UK
Fusion Gallery, London, UK
J. Cotter Gallery, Colorado, USA
Snyderman-Works Gallery,
Philadelphia, USA
Work available to commission
and through exhibitions nationally
and internationally.



NUALA JAMISON JEWELLER



Bright, soft and elegant, Nuala Jamison's jewellery is a joy to wear. Working from a studio in West Cork she successfully combines acrylic with silver or 18ct gold to create jewellery that has a uniquely beautiful and natural feel. The making of her work is a time consuming process; the acrylic or Plexiglas® material is firstly cut, filed or carved into a rough shape. It is then treated with pumice and water over several weeks in a specially made machine that helps the material achieve a soft, matte surface that echoes the natural weathering action of waves on beach stones.

The mimicking of the natural process of erosion exploited in the making of her pieces is subverted by the fluorescent brightness of her coloured elements that thread their way

along an articulated silver backbone of a necklace or the shapes that softly wind their way around a finger to create a ring. It is this softness and tactility combined with often bright primary colour that has become her signature. Jamison is particularly interested in colouring her materials; using a specially developed colourant that highlights the beauty of the material, she marries soft form and beautiful colour and in the process renders this commonplace material precious.

Her work is featured in many private and public collections, most notably the National Gallery of Victoria, Melbourne; the Royal Scottish Museum, Edinburgh; the Contemporary Arts Society, London; the Ulster Museum, Belfast and the National Museum of Ireland, Dublin.

This page: Ring – clear acrylic painted inside spots magenta, scarlet silver inside
Opposite page: Bracelet – gold and clear acrylic pieces threaded on gold chain, 21 x 4 cm (L x W)

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GALLERIES

Red Aesthetic Gallery, Kilkenny, Ireland
Eblana Gallery, Dublin, Ireland
Scottish Gallery, Edinburgh, Scotland
Contemporary Applied Arts, London, UK
Julie Artisans Gallery, New York, USA



CORMAC BOYDELL

CERAMIST



Cormac Boydell worked as a geologist in Australia and Libya before moving into ceramics in 1978, in which he is self taught. In most of his work he uses an Irish terracotta clay from Enniscorthy in Co. Wexford, chosen because it comes from a part of Ireland where there is a long tradition of ceramics. This clay is beautiful to work with and it fires to an orangey-terracotta that is the perfect background for the colours he works with.

In making his work Boydell does not use wheels, knives, or other tools, relishing instead the direct contact between hands and the clay. Boydell is keen to emphasise the importance of the process of making and that the nature of the clay is apparent in the form and the texture of the resultant work. His alchemical understanding of glazes results in bright, brilliant colours that have become a signature of his work. Through these metal oxides a colour palette has developed

that he has truly made his own; chrome oranges and yellows, softer yellow of vanadium, hard white of zirconium, soft white of tin, clean sky-like blue of copper in an alkaline base, dense night-like blue of cobalt and verdant greens of copper in an acid base.

To complete his richly decorated pieces he employs the use of gold enamel and metallic lustres, often edging each piece with shimmering, reflective colour which serves to highlight the palette used and allows the colours to sing together.

Boydell has exhibited extensively since starting work in the ceramic field; in 2009 he participated at COLLECT London. His work is represented in public collections, including the National Museum of Ireland, Dublin; the Ulster Museum, Belfast; the National Self Portrait Collection, Limerick and the Department of Foreign Affairs Collection, Dublin.

This page: *Magic Landscape Platter – Irish terracotta, glazes, gold lustre, 47 x 49 cm (H x W)*
Opposite page: *Mountain Pine Platter – Irish terracotta, glazes, gold lustre, 37 x 38 cm (H x W)*

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GALLERIES

Keane on Ceramics, Cork, Ireland
Sliding Rock Ceramics Gallery,
Galway, Ireland
Work also available through
exhibitions nationally
and internationally.
Visitors welcome to studio but
please make an appointment first.



MARCUS O'MAHONY

CERAMIST



Marcus O'Mahony has been making functional stoneware and porcelain inspired by the Leach Hamada tradition at his studio in rural Co. Waterford for the last 15 years. His passion is woodfired ceramics and salt glaze.

To accommodate his continued interest and ongoing development in this highly specialised area he has recently completed the building of a large kiln capable of producing longer firings (3-4 days) for his work. It is this prolonged firing that generates the heat of 1300°C needed to move the woodash around the kiln interior which results in the rich surface, colour and textural effects that are associated with this type of work.

These variations in texture, colour and surface caused by a combination of many different factors within the kiln are exactly the effects O'Mahony seeks to generate in order to complement his considered thrown and handbuilt forms.

To add to the drama of the firing he also applies slips and glazes to allow the chemical process itself to deliver a unique result from the fire. The potter's wheel is the starting point for his work but pieces can undergo considerable transformation by altering on and off the wheel to arrive at the hoped-for result of a satisfyingly balanced form. The works that result from these encounters with heat, ash, chemistry and skill are exhibited extensively both in Ireland and abroad.

This page: *Thrown and faceted porcelain vase with crackle slip and celadon glaze, 30 x 15 cm (H x W)*
Opposite page: *Two Vases (small and large) – thrown, altered and cut, with crackle and orange/tan slips, small – 20 x 15 cm, large – 25 x 15 cm (H x W)*

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GALLERIES

Work available through exhibitions nationally and internationally. Visitors welcome to the studio but please make an appointment first.



BERINA KELLY

JEWELLER



Berina Kelly has been making jewellery from her studio in Galway for over ten years. Her work reflects her interest in organic and natural structure and is particularly inspired by natural formations – the contrast between simple and complex structures; the branching of trees; the formation of rock, layer by layer or the translucent delicacy of a leaf structure. Kelly trained in traditional goldsmithing techniques with the Crafts Council of Ireland. Using her skills she translates her chosen materials of gold and silver into highly considered contemporary jewellery. The process of making is especially important to her; each of her pieces undergoes a number of treatments to achieve her desired look, including roller

texturing using the different subtleties of papers to emboss textures on the metal surface. Each piece is then individually hand-cut and carefully assembled. Adding colour with sensitive use of oxidisation, she creates a delicate essence to each piece of jewellery. Recent work is based on the theme of self; one's life cycle or journey, with pieces depicting cycles, circles or pathways in precious metals.

Kelly's work exaggerates the more conventional aspects of jewellery design, with the use of strong shapes in delicate applications. Her work is featured in the permanent collection of the National Museum of Ireland, Dublin.

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GALLERIES

Work available to commission and through exhibitions nationally and internationally.

This page: *'Transition' Necklace – sterling silver, 18ct yellow gold*
Opposite page: *'Mother you' Necklace – oxidised sterling silver pods 18ct gold hoops, fine silver discs*

GALLERY LISTING

List of galleries stocking the work of Irish Craft Portfolio Makers

IRELAND

Eblana Gallery
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DESIGNYARD Gallery
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Portfolio Gallery
67-68 Francis Street
Dublin 8
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portfolio@ireland.com
www.exquisitepieces.com

Gallery Zozimus
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Graphic Studio Gallery
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Rob D'Eath
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Stronach Gallery
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Hallward Gallery
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Gourmet Pots
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Doswell Gallery
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Red Aesthetic Gallery
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Ardmore Pottery & Craft Gallery
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Callan Art
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Town House Gallery
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Comber
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www.thedoghousegallery.co.uk

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Flow Gallery
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Studio Fusion Gallery
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www.habatatchicago.com



LISTING OF PREVIOUS MAKERS

Makers represented in previous Irish Craft Portfolio publications

2005

Alan Ardiffe – Jeweller
Angela O’Kelly – Jeweller
Berina Kelly – Jeweller
Bernie Leahy – Textile Artist
Cormac Boydell – Ceramist
Debbie Paul – Jeweller
Deirdre Rogers – Glass Artist
Denis Brown – Calligrapher
Erika Marks – Jeweller
Gillian Freedman – Textile Artist
Glenn Lucas – Woodturner
Inga Reed – Jeweller
Jane Jermyn – Ceramist
Jim Turner – Ceramist
Joe Hogan – Basketmaker
Joseph Walsh Furniture
Karl Harron – Glass Artist
Kevin O’Dwyer – Silversmith
Knut Klimmek Furniture
Laura O’Hagan – Ceramist
Liam Flynn – Woodturner
Liz Nilsson – Textile Artist
Mandy Parslow – Ceramist
Margarita Pule – Glass Artist
Mia Mullen – Jeweller
Michelle O’Donnell – Glass Artist
Noel Forde Furniture

Patricia Murphy – Textile Artist
Peadar Lamb – Glass Artist
Richard Kirk – Silversmith
Robert Lee – Ceramist
Roger Bennett – Woodturner
Sara Flynn – Ceramist
Sonja Landweer – Metalworker and Jeweller
Stephanie Conroy – Textile Artist
Séamus Gill – Silversmith
Yaffe Mays Furniture
Zelouf + Bell Furniture

2007

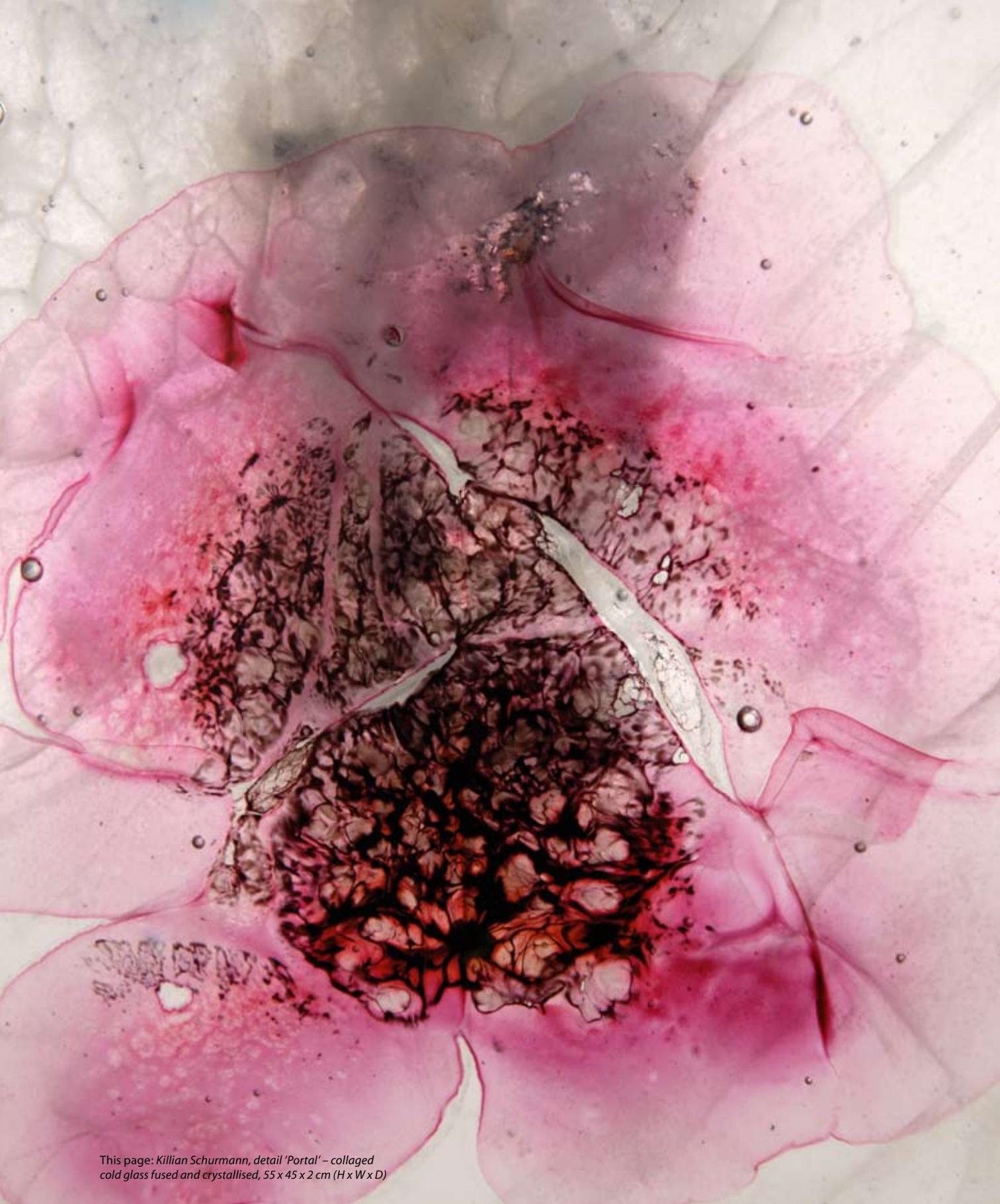
Angela O’Kelly – Jeweller
Berina Kelly – Jeweller
Bernie Leahy – Textile Artist
Brigitta Varadi – Textile Artist
Cara Murphy – Silversmith
Cheryl Brown – Metal Artist
Cormac Boydell – Ceramist
Debbie Paul – Jeweller
Deirdre McCrory – Enamelist and Print Maker
Deirdre Rogers – Glass Artist
Denis Brown – Calligrapher
Erika Marks – Jeweller
Gillian Freedman – Textile Artist
Glenn Lucas – Woodturner
Inga Reed – Jeweller
Jane Jermyn – Ceramist
Jim Turner – Ceramist
Joe Hogan – Basketmaker
Joseph Walsh Furniture
Karl Harron – Glass Artist
Kathleen Moroney – Ceramist
Kevin O’Dwyer – Silversmith
Knut Klimmek Furniture
Laura O’Hagan – Ceramist

Liam Flynn – Woodturner
Liz Nilsson – Textile Artist
Mandy Parslow – Ceramist
Mia Mullen – Jeweller
Michael McCrory – Silversmith
Michelle O'Donnell – Glass Artist
Nicola Henley – Textile Artist
Noel Forde Furniture
Nuala Jamison – Jeweller
Patricia Murphy – Textile Artist
Peadar Lamb – Glass Artist
Rachel McKnight – Jeweller
Richard Kirk – Silversmith
Robert Lee – Ceramist
Roger Bennett – Woodturning
Sara Flynn – Ceramist
Sharon Ferguson – Jeweller
Sonja Landweer – Metalworker and Jeweller
Stevan Hartung – Furniture Maker
Séamus Gill – Silversmith
Yaffe Mays Furniture
Zelouf + Bell Furniture

2008

Alison Kay – Ceramist
Angela O'Kelly – Jeweller
Berina Kelly – Jeweller
Bernie Leahy – Textile Artist
Brigitta Varadi – Textile Artist
Cara Murphy – Silversmith
Cheryl Brown – Metal Artist
Cormac Boydell – Ceramist
Debbie Paul – Jeweller
Deirdre McCrory – Enameler and Print Maker
Denis Brown – Calligrapher
Erika Marks – Jeweller
Gillian Freedman – Textile Artist

Inga Reed – Jeweller
Jane Jermyn – Ceramist
Jane Murtagh – Metal Artist
Jim Turner – Ceramist
Joe Hogan – Basketmaker
Joseph Walsh Furniture
Karen Morgan – Ceramist
Karl Harron – Glass Artist
Kathleen Moroney – Ceramist
Kevin O'Dwyer – Silversmith
Laura O'Hagan – Ceramist
Liam Flynn – Woodturner
Liz Nilsson – Textile Artist
Michael McCrory – Silversmith
Michael Moore – Ceramist
Michelle O'Donnell – Glass Artist
Muriel Beckett – Weaver
Nicola Henley – Textile Artist
Noel Forde Furniture
Nuala Jamison – Jeweller
Patricia Murphy – Textile Artist
Peadar Lamb – Glass Artist
Rachel McKnight – Jeweller
Robert Lee – Ceramist
Roger Bennett – Woodturner
Sara Flynn – Ceramist
Sharon Lindsay Ferguson – Jeweller
Sonja Landweer – Metal Artist and Jeweller
Stevan Hartung Furniture
Séamus Gill – Silversmith
Yaffe Mays Furniture
Zelouf + Bell Furniture



This page: Killian Schurmann, detail 'Portal' – collaged cold glass fused and crystallised, 55 x 45 x 2 cm (H x W x D)



This page: *Angela O'Kelly, detail*
Bracelet – paper, felt, 10 x 15 cm (H x W)

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About the Crafts Council of Ireland (CCol)

The Crafts Council of Ireland (CCol) is the national design and economic development organisation for Ireland's crafts industry. CCol is responsible for fostering the growth and commercial strength of the crafts industry in Ireland, communicating its unique identity and stimulating quality, design, innovation and competitiveness. Based in Kilkenny, the Crafts Council of Ireland has 53 member organisations and over 1,900 registered craft enterprises. Its activities are funded by the Department of Enterprise, Trade and Employment via Enterprise Ireland.

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