

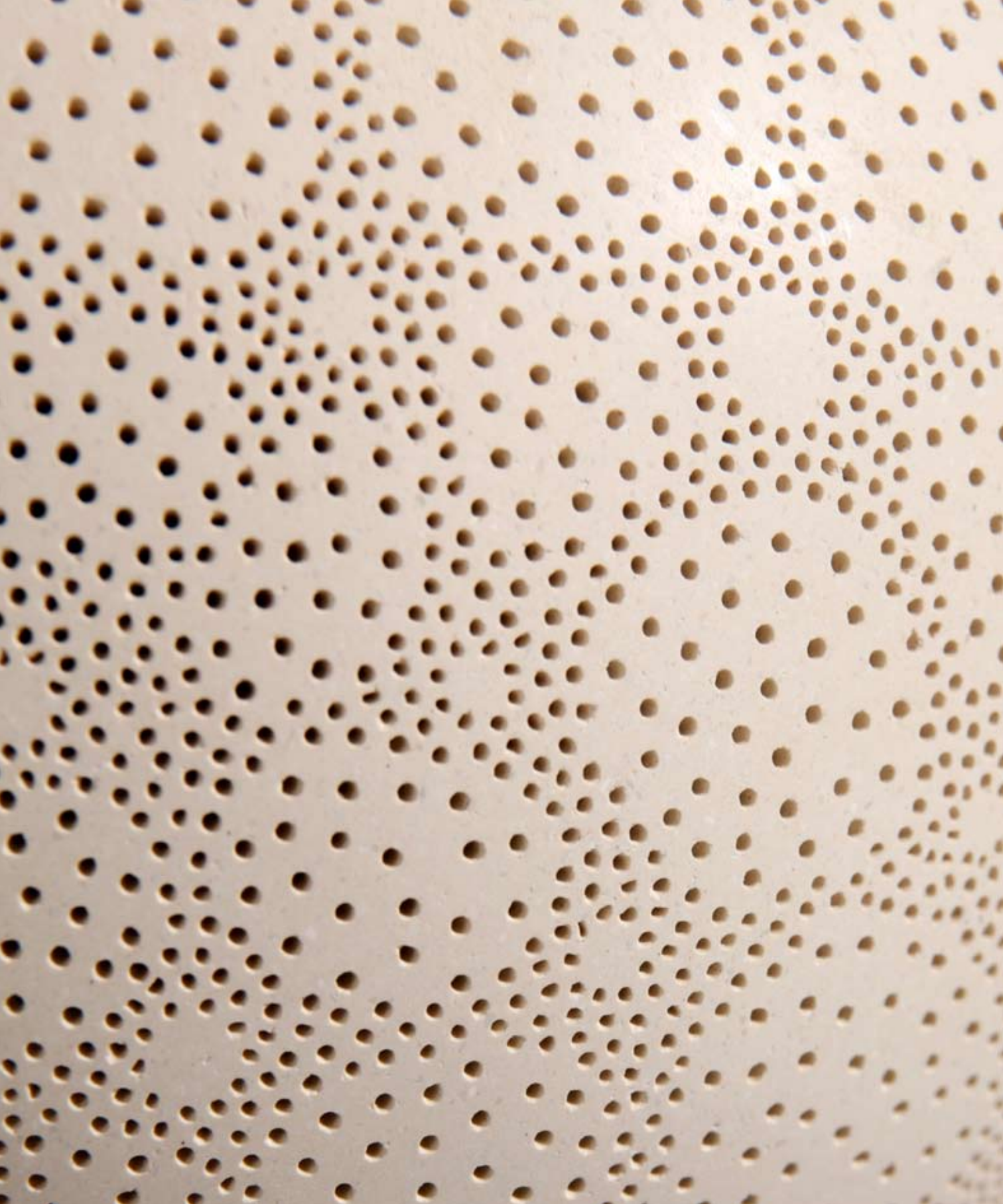
# Irish Craft Portfolio 2010

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'<sup>1</sup> 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

<sup>1</sup> 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](http://www.discoverireland.com)*

*For more information on craft studios, galleries and events in Ireland please visit [www.discoverireland.ie/craft](http://www.discoverireland.ie/craft)*



**Fáilte Ireland**

National Tourism Development Authority



# LIST OF MAKERS

---

## IRISH CRAFT PORTFOLIO 2010

---

Joe Hogan	10-11	Michael McCrory	48-49
Cóilín Ó Dubhghaill	12-13	Mark Hanvey	50-51
Mandy Parslow	14-15	Elaine Riordan	52-53
Yaffe Mays Furniture	16-17	Joseph Walsh	54-55
Rachel McKnight	18-19	Séamus Gill	56-57
Denis Brown	20-21	Sara Flynn	58-59
Roger Bennett	22-23	Stephen O'Briain	60-61
Bernie Leahy	24-25	Terry Dunne	62-63
Nest Furniture	26-27	Alison Kay	64-65
Frances Lambe	28-29	Karl Harron	66-67
Alva Gallagher	30-31	Angela O'Kelly	68-69
Liam Flynn	32-33	Cara Murphy	70-71
Inga Reed	34-35	Killian Schurmann	72-73
Deirdre McCrory	36-37	Catherine Keenan	74-75
Sabrina Meyns	38-39	Kevin J. O'Dwyer	76-77
Peadar Lamb	40-41	Nuala Jamison	78-79
Karen Morgan	42-43	Cormac Boydell	80-81
John Lee	44-45	Marcus O'Mahony	82-83
Nuala O'Donovan	46-47	Berina Kelly	84-85



# 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.

---

### CONTACT

Joe Hogan  
Loch na Foey  
Finny  
Clonbur  
Co. Galway  
+353 (0) 94 954 8241  
joehogan3@eircom.net  
www.joehoganbaskets.com

### 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.

---

### CONTACT

Cólín Ó Dubhghaill  
42 Crimicar Lane  
Sheffield  
S10 4FB, UK  
+44 (0) 77 4823 6470  
coilin@coilin.com  
www.coilin.com

### 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)

---

### CONTACT

Mandy Parslow  
Clonbeg Lodge  
Glen of Aherlow  
Co. Tipperary  
+353 (0) 62 56011  
mandy@parslowpottery.com  
www.parslowpottery.com

### 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)

---

## CONTACT

Yaffe Mays Furniture  
Salruck  
Renvyle  
Co. Galway  
+353 (0) 95 43089  
laura@yaffemays.com  
www.yaffemays.com

## 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)*

---

## CONTACT

Rachel McKnight  
23 Belvedere Manor  
Belfast  
Co. Antrim  
Northern Ireland  
BT9 6FT  
+44 (0) 781 574 5303  
info@rachelmcknight.com  
www.rachelmcknight.com

## 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)*

---

## CONTACT

Denis Brown  
4 Sandyford Hall View  
Dublin 18  
+353 (0) 87 786 6997  
denis@quillskill.com  
www.quillskill.com

## 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)*

---

### CONTACT

Roger Bennett  
7 Kenilworth Park  
Dublin 6W  
+353 (0) 1 492 2224  
parkbenn@gmail.com  
www.rogerbennettwoodturner.com

### 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

Bernie Leahy  
Station Road  
Lusk  
Co. Dublin  
bernie@efiberart.com  
www.efiberart.com

### 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

---

## CONTACT

Nest Furniture  
Lassalle  
Pessoulens  
32380  
France  
+33 (0) 562 67 79 03  
info@nest-design.com  
www.nest-design.com

## 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

Frances Lambe  
Allardstown  
Knockbridge  
Co. Louth  
+353 (0) 42 941 9068  
+353 (0) 87 618 0080  
info@franceslambe.com  
www.franceslambe.com

### 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

Alva Gallagher  
Donegal Rd  
Killybegs  
Co. Donegal  
+353 (0) 86 868 0910  
info@alvagallagher.com  
www.alvagallagher.com

### 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.

## CONTACT

Liam Flynn  
Convent Road  
Abbeyfeale  
Co. Limerick  
+353 (0) 87 610 6989  
liam@liamflynn.com  
www.liamflynn.com

This page: *Inner rimmed vessel with spine, 21 x 27 cm (H x W)*  
Opposite page: *Barrel Forms – ebonised oak, turned, tallest, 26 x 23 cm (H x W)*



# 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

Inga Reed  
River House  
Johnswell  
Co. Kilkenny  
+353 (0) 56 775 9904  
+353 (0) 87 279 2437  
inga@ingareed.com  
www.ingareed.com

## 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

Deirdre McCrory  
Blessington Cottage  
22 Ballynahinch Street  
Hillsborough  
Co. Down  
Northern Ireland  
BT26 6AW  
+44 (0) 28 9268 3014  
deirdre@deirdremccrory.com  
www.deirdremccrory.com

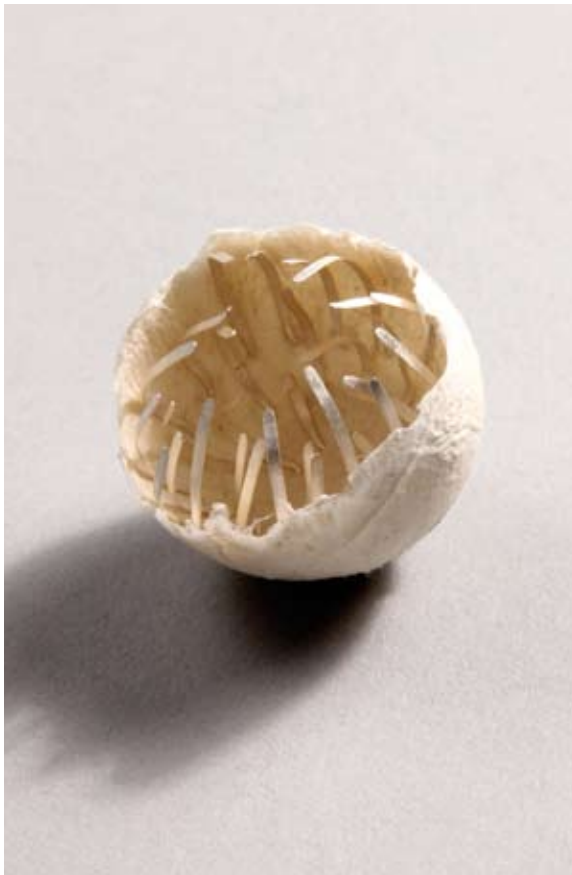
### GALLERIES

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; seedpods, 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

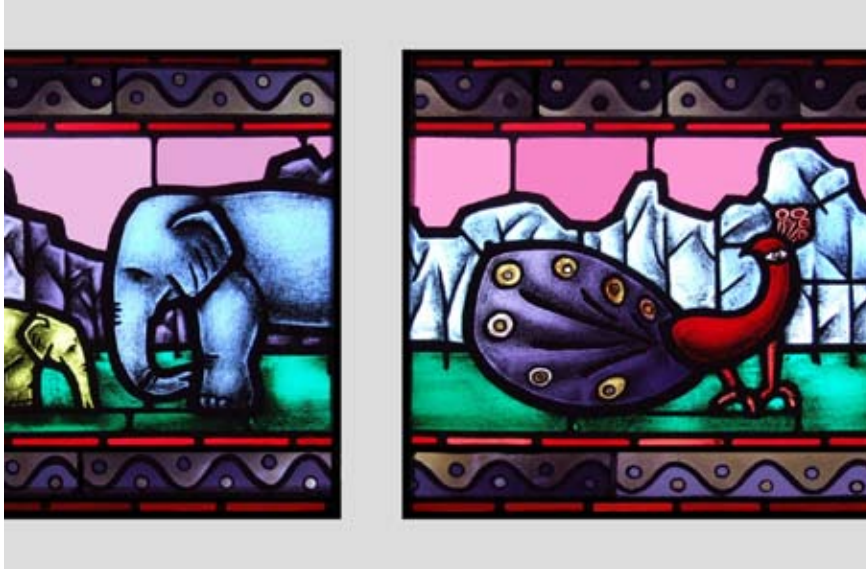
Sabrina Meyns  
Workhouse Studios  
Union Road  
Kilmacthomas  
Co. Waterford  
+353 (0) 87 640 9247  
sabrinameyns@hotmail.com  
www.workhousestudios.com

### 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

Peadar Lamb  
Studio 5  
Monard Glen  
Rathpeacon  
Blarney  
Co. Cork  
+353 (0) 87 271 7782  
info@peadarlamb.com  
www.peadarlamb.com

## 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

Karen Morgan  
Earthworks Ceramics Studio  
Grennan Water Mill  
Thomastown  
Co. Kilkenny  
+353 (0) 86 166 3691  
info@karenmorganceramics.com  
www.karenmorganceramics.com

### 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

John Lee  
Pagestown  
Maynooth  
Co. Kildare  
+353 (0) 1 505 4660  
john@johnleefurniture.com  
www.johnleefurniture.com

### 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

Nuala O'Donovan  
4 Hollymount House  
Lee Road  
Cork  
+353 (0) 21 434 7892  
+353 (0) 87 641 3651  
nualaodonovan@hotmail.com  
www.nualaodonovan.com

### 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.

---

### CONTACT

Michael McCrory  
Blessington Cottage  
22 Ballynahinch Street  
Hillsborough  
Co. Down  
Northern Ireland  
BT26 6AW  
+44 (0) 48 9268 3014  
michael@michaelmccrory.com  
www.michaelmccrory.com

### 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.

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)

---

## CONTACT

Mark Hanvey  
49 Scrabo Road  
Newtownards  
Co. Down  
Northern Ireland  
BT23 4NW  
+44 (0) 7879 601595  
info@markhanvey.co.uk  
www.markhanvey.co.uk

## 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.





# 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

Elaine Riordan  
Limerick School of Art and Design  
Clare Street  
Limerick  
+353 (0) 87 951 0765  
elaine.riordan@lit.ie

### 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 it's 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)*

---

### CONTACT

Joseph Walsh  
Fartha  
Riverstick  
Co. Cork  
+353 (0) 21 477 1759  
+353 (0) 87 223 6599  
joseph@josephwalshstudio.com  
www.josephwalshstudio.com

### 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.

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)

---

### CONTACT

Séamus Gill  
Studio 21  
The Tower  
Pearse Street  
Dublin 2  
+353 (0) 1 677 5701  
seamus@seamusgill.com  
www.seamusgill.com

### GALLERIES

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



# 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)*

## CONTACT

Sara Flynn Ceramics  
Hannah's Cottage  
Gurteenaduige  
Leap  
West Cork  
+353 (0) 28 34566  
+353 (0) 86 2144 355  
sarastuart@eircom.net  
www.saraflynnceramic.com

## 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)

---

## CONTACT

Stephen O'Briain  
Tomduff  
Borris  
Co. Carlow  
+353 (0) 59 977 1820  
+353 (0) 87 270 7674  
info@obriainfurniture.com  
www.obriainfurniture.com

## 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

---

### CONTACT

Terry Dunne  
Fern Cottage  
Woodgraique  
Duncormick  
Co. Wexford  
+353 (0) 51 563 100  
terrytheweaver@eircom.net  
www.terrytheweaver.ie

### 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)*

---

## CONTACT

Alison Kay  
99 Eaton Wood Grove  
Shankill  
Co. Dublin  
+353 (0) 86 343 1473  
alisonkayceramics@msn.com  
www.alisonkay.ie

## 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)

---

### CONTACT

Karl Harron  
11 Ballyblack Road  
Loughries  
Newtownards  
Co. Down  
Northern Ireland  
BT22 2AP  
+44 (0) 7979 365 829  
info@theglasstudioireland.com  
www.theglasstudioireland.com

### 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)

---

### CONTACT

Angela O'Kelly  
Coolmine  
Saggart  
Co. Dublin  
+353 (0) 1 401 3899  
angela\_o\_kelly@hotmail.com  
www.angelaokelly.com

### 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)

---

### CONTACT

Cara Murphy  
Blessington House  
18 Ballynahinch Street  
Hillsborough  
Co. Down  
Northern Ireland  
BT26 6AW  
+44 (0) 7811 958 807  
cara@caramurphy.com  
www.caramurphy.com

### 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)*

---

### CONTACT

Killian Schurmann  
35 Wellington Lane  
Dublin 4  
+353 (0) 87 901 1801  
kd4@mac.com  
[www.schurmannglass.com](http://www.schurmannglass.com)

### 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)

---

### CONTACT

Catherine Keenan  
126 Moira Road  
Lisburn  
Co. Antrim  
Northern Ireland  
BT28 1RP  
+ 44 (0) 787 1230355  
catherinekeenan126@hotmail.com  
www.catherinekeenan.co.uk

### 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)

---

### CONTACT

Kevin J. O'Dwyer  
Silver River Studios  
Acontha, Durrow  
Tullamore  
Co. Offaly  
+353 (0) 57 932 4044  
+353 (0) 87 696 3779  
kodwyerdesign@eircom.net  
www.millennium2000silver.com  
www.kevinjodwyer.com

### 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)

---

## CONTACT

Nuala Jamison  
Dromataniheen  
Durrus  
Co. Cork  
+353 (0) 27 61538  
nualajamison@eircom.net  
www.nualajamison.com

## 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)

### CONTACT

Cormac Boydell  
Coomeen  
Allihies  
Beara  
West Cork  
+353 (0) 27 73085  
cormac@cormacboydell.com  
www.cormacboydell.com

### 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)*

---

### CONTACT

Marcus O'Mahony  
Glencairn Pottery  
Lismore  
Co. Waterford  
+353 (0) 58 56694  
+353 (0) 86 202 8756  
moceramics@eircom.net  
www.marcusomahony.com

### 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.

---

### CONTACT

Berina Kelly  
K.O.S  
Nile Lodge  
Lr. Salthill  
Galway  
+353 (0) 87 242 8637  
+353 (0) 91 584381  
berina@berinakelly.com  
www.berinakelly.com

### 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  
8 Lower Baggot Street  
Dublin 2  
+353 (0) 1 678 8941  
info@eblanagallery.ie  
www.eblanagallery.ie

DESIGNYARD Gallery  
48-49 Nassau Street  
Dublin 2  
+353 (0) 1 474 1011  
info@designyard.ie  
www.designyardgallery.com

Portfolio Gallery  
67-68 Francis Street  
Dublin 8  
+353 (0) 1 453 7124  
portfolio@ireland.com  
www.exquisitepieces.com

Gallery Zozimus  
56 Francis Street  
Dublin 8  
+353 (0) 1 453 9057  
info@galleryzozimus.ie  
www.galleryzozimus.ie

Graphic Studio Gallery  
Through the Arch, off Cope Street  
Temple Bar  
Dublin 2  
+353 (0) 1 679 8021  
gallery@graphicstudiodublin.com  
www.graphicstudiodublin.com

Rob D'Eath  
Sliding Rock Contemporary  
Ceramics  
Ceardlann  
Spiddal  
Co. Galway  
+353 (0) 91 553376  
rob@slidingrockceramics.com  
www.slidingrockceramics.com

Stronach Gallery  
Fermoye Lodge  
Costello  
Connemara  
Co. Galway  
+353 (0) 91 786111  
+353 (0) 87 666 6633  
info@stronachgallery.com  
www.stronachgallery.com

Keane on Ceramics  
Pier Road  
Kinsale  
Co. Cork  
+353 (0) 21 477 4553  
keaneceramics@oceanfree.net  
www.keaneonceramics.com

Hallward Gallery  
Mill Cove House  
Castletownbere  
Co. Cork  
+353 (0) 27 70393  
info@hallwardgallery.com  
www.millcovegallery.com

Gourmet Pots  
Main Street  
Schull  
Co. Cork  
+353 (0) 28 27845  
mmcanallen@eircom.net

Lavit Gallery  
5 Father Matthew Road  
Cork  
+353 (0) 21 427 7749  
thelavitgallery@eircom.net  
www.lavitgallery.com

Doswell Gallery  
West Square  
Rosscarbery  
Co. Cork  
+353 (0) 23 884 8137  
+353 (0) 87 747 8713  
info@doswellgallery.com  
www.doswellgallery.com

Gallery Below  
Ine Anish  
Main Street  
Leap  
Co. Cork  
+353 (0) 28 34905  
matt@gallerybelow.com  
www.gallerybelow.com

Red Aesthetic Gallery  
2 Rose Inn Street  
Kilkenny  
+353 (0) 56 7765526  
info@redaesthetic.ie  
www.redaesthetic.ie

Narrow Space Gallery  
14 Mitchel Street  
Clonmel  
Co. Tipperary  
+353 (0) 52 612 7838  
www.thenarrowsspace.com

Ardmore Pottery & Craft Gallery  
The Cliff  
Ardmore  
Co. Waterford  
+353 (0) 24 94152  
mary@ardmorepottery.com  
www.ardmorepottery.com

Callan Art  
56 West Street  
Drogheda  
Co. Louth  
+353 (0) 41 987 3835  
gallery@callanart.com  
www.callanart.com

Louth Craftmark  
Highlanes Gallery  
St Laurence Street  
Drogheda  
Co. Louth  
+353 (0) 41 980 3283  
shop@louthcraftmark.com  
www.louthcraftmark.com

### NORTHERN IRELAND

Salamander Gallery  
4A Maryville Avenue  
Lisburn Road  
Belfast  
Northern Ireland  
BT9 7HE  
+44 (0) 48 9068 7301  
+44 (0) 77 5360 2501  
peter@salamandergallery.co.uk  
www.salamandergallery.co.uk

SpaceCRAFT  
Craft & Design Collective  
9b The Fountain Centre  
College Street  
Belfast  
Northern Ireland  
BT1 6ET  
+44 (0) 48 9032 9342  
info@craftanddesigncollective.com  
www.craftanddesigncollective.com

FE McWilliam Gallery  
200 Newry Road  
Banbridge  
Co. Down  
Northern Ireland  
BT32 3NB  
+44 (0) 48 4062 3322  
femcwilliam@banbridge.gov.uk  
www.femcwilliam.com

Castle Upton Gallery  
Templepatrick  
Co. Antrim  
Northern Ireland  
BT39 0AH  
+44 (0) 48 9443 3470  
info@castleuptongallery.com  
www.castleuptongallery.com

Seacourt Print Workshop  
Unit 33 Dunlop Industrial Units  
8 Balloo Drive  
Bangor  
Northern Ireland  
BT19 7QY  
+44 (0) 48 9146 0595  
info@seacourt-ni.org.uk  
www.seacourt-ni.org.uk

Town House Gallery  
125 Great Victoria Street  
Belfast  
Northern Ireland  
BT2 7AH  
+44 (0) 48 9031 1798  
info@townhouseart.com  
www.townhouseart.com

The Doghouse Gallery  
29a Mill Street  
Comber  
Northern Ireland  
BT23 5EG  
+44 (0) 48 9187 3655  
info@thedoghousegallery.co.uk  
www.thedoghousegallery.co.uk

Battletown Gallery  
Battletown Farm  
90 Bowtown Road  
Newtownards  
Northern Ireland  
BT23 8SL  
+44 (0) 48 9182 2626  
alison@thebattletowngallery.com  
www.thebattletowngallery.com

#### UK

Sarah Myerscough Fine Art  
15-16 Brooks Mews  
Mayfair  
London  
W1K 4DS  
UK  
+44 (0) 20 7495 0069  
info@sarahmyerscough.com  
www.sarahmyerscough.com

Contemporary Applied Arts  
2 Percy Street  
London  
W1T 1DD  
UK  
+44 (0) 20 7436 2344  
sales@caa.org.uk  
www.caa.org.uk

Flow Gallery  
Yvonna Demczynska  
1-5 Needham Road  
London  
W11 2RP  
UK  
+44 (0) 20 7243 0782  
info@flowgallery.co.uk  
www.flowgallery.co.uk

Shirin Guild Store  
+44 (0) 207 630 8866  
www.shiringuild.com

SDC Gallery London  
24 Rivington Street  
London  
EC2A 3DU  
UK  
+44 (0) 20 7613 3886  
enquiries@sdcgallery.org  
www.sdcgallery.org

Lesley Craze Gallery  
33-35a Clerkenwell Green  
London  
EC1R 0DU  
UK  
+44 (0) 20 7608 0393  
info@lesleycrazegallery.co.uk  
www.lesleycrazegallery.co.uk

Electrum Gallery  
21 South Molton Street  
London  
W1K 5QZ  
UK  
www.electrumgallery.co.uk

Studio Fusion Gallery  
Unit 1:06 Oxo Tower Wharf  
Bargehouse Street  
London  
SE1 9PH  
UK  
+44 (0) 20 7928 3600  
info@studiofusioneart.co.uk  
www.studiofusioneart.co.uk

For Arts Sake  
45 Bond Street  
Ealing  
W5 5AS  
UK  
+44 (0) 20 8579 6365  
www.forartssake.com

The Stour Gallery  
10 High Street  
Shipston-on-Stour  
Warwickshire  
CV36 4AJ  
UK  
+44 (0) 1608 664 411  
info@thestourgallery.co.uk  
www.thestourgallery.co.uk

Iona House Gallery  
4 High Street  
Woodstock  
Oxford  
OX20 1TF  
UK  
+44 (0) 1993 811 464  
info@ionahousegallery.org  
www.ionahousegallery.org

The Flint Gallery  
5 Westgate Street  
Blakeney  
Norfolk  
NR25 7NQ  
UK  
+44 (0) 1263 741791  
info@theflintgallery.co.uk  
www.theflintgallery.co.uk

Bluecoat Display Centre  
The Bluecoat  
College Lane Entrance  
Liverpool  
L1 3BZ  
UK  
+44 (0) 151 709 4014  
crafts@bluecoatdisplaycentre.com  
www.bluecoatdisplaycentre.com

Victoria Sewart Gallery  
39 Southside Street  
The Barbican  
Plymouth  
PL1 2LE  
UK  
+44 (0) 1752 220 011  
jewellery@victoriasewart.com  
www.victoriasewart.com

#### SCOTLAND

Open Eye Gallery  
34 Abercromby Place  
Edinburgh  
EH3 6QE  
+44 (0) 131 557 1020  
mail@openeyegallery.co.uk  
www.openeyegallery.co.uk

The Scottish Gallery  
16 Dundas Street  
Edinburgh  
EH3 6HZ  
Scotland  
+44 (0) 131 558 1200  
mail@scottish-gallery.co.uk  
www.scottish-gallery.co.uk

Roger Bilcliffe Gallery  
134 Blythswood St  
Glasgow  
G2 4EL  
Scotland  
+44 (0) 141 332 4027  
info@billcliffegallery.com  
www.billcliffegallery.com

#### WALES

Ruthin Craft Centre  
Park Road  
Ruthin  
Denbighshire  
LL15 1BB  
Wales  
+44 (0) 1824 704 774  
www.ruthincraftcentre.org.uk

**EUROPE**

Gallerie Embargo  
2 Rue de Lesdiguières  
Paris  
75004  
France  
+33 (0) 1 42 77 74 96

Nilufar  
Via Della Spiga 32  
Milano  
20121  
Italy  
+39 (0) 2 780 193  
agira@nilufar.com  
www.nilufar.com

**USA**

Charon Kransen Arts  
817 West End Avenue, Apt 11C  
New York  
NY 10025  
USA  
+001 212 627 5073  
(By appointment only)  
charon@charonkransenarts.com  
www.charonkransenarts.com

Julie Artisans Gallery  
762 Madison Avenue  
New York  
NY 10065  
USA  
+001 212 717 5959  
www.julieartisans.com

Studio Contemporary  
65 Bleecker Street  
New York  
NY 10012  
USA  
+001 212 673 0531  
tmerrill@att.net  
www.contemporary-studio.com

Causey Contemporary  
293 Grand Street  
Williamsburg  
Brooklyn  
NY 11211  
USA  
+001 718 218 8939  
tracy@causeycontemporary.com  
www.causeycontemporary.com

Forty Shades of Green  
111 Church Street  
Charleston  
South Carolina  
29401  
USA  
+001 843 937 0801  
email@fortyshadesofgreen.com  
www.fortyshadesofgreen.com

Holsten Galleries  
Kenn Holsten  
369 Montezuma Avenue, #314  
Santa Fe  
NM 87501  
USA  
+001 505 992 0270  
kenn@holstengalleries.com  
www.holstengalleries.com

Mobilia Gallery  
358 Huron Avenue  
Cambridge  
Massachusetts  
02138  
USA  
+001 617 876 2109  
mobiliaart@verizon.net  
www.mobilia-gallery.com

Velvet da Vinci Gallery  
2015 Polk Street (near Broadway)  
San Francisco  
CA 94109  
USA  
+001 415 441 0109  
info@velvetdavinci.com  
www.velvetdavinci.com

J Cotter Gallery  
234 E. Wall Street  
Vail  
Colorado  
CO 81657  
USA  
+001 970 476 3131  
www.jcottergallery.com

Snyderman Works Gallery  
303 Cherry Street  
Philadelphia  
Pennsylvania  
19106  
USA  
+001 215 922 7775  
ruth@snyderman-works.com  
www.snyderman-works.com

Del Mano Gallery  
11981 San Vicente Blvd  
W. Los Angeles  
CA 90049  
USA  
+001 310 476 8508  
gallery@delmano.com  
www.delmano.com

Rakovabrecker Gallery  
Design Center of the Americas  
1855 Griffin Road Ste A309  
Dania Beach  
FL 33004  
USA  
+001 954 924 9878  
info@rakovabreckergallery.com  
www.rakovabreckergallery.com

Patina Gallery  
131 West Palace Avenue  
Santa Fe  
NM 87501  
USA  
+001 877 877 0827  
www.patina-gallery.com

William Zimmer Gallery  
PO Box 263  
Mendocino  
California  
95460  
USA  
+001 707 937 5121  
info@williamzimmerngallery.com  
www.williamzimmerngallery.com

Habatat Gallery  
222 West Superior Street  
Chicago  
Illinois  
60654  
USA  
+001 312 440 0288  
info@habatatchicago.com  
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

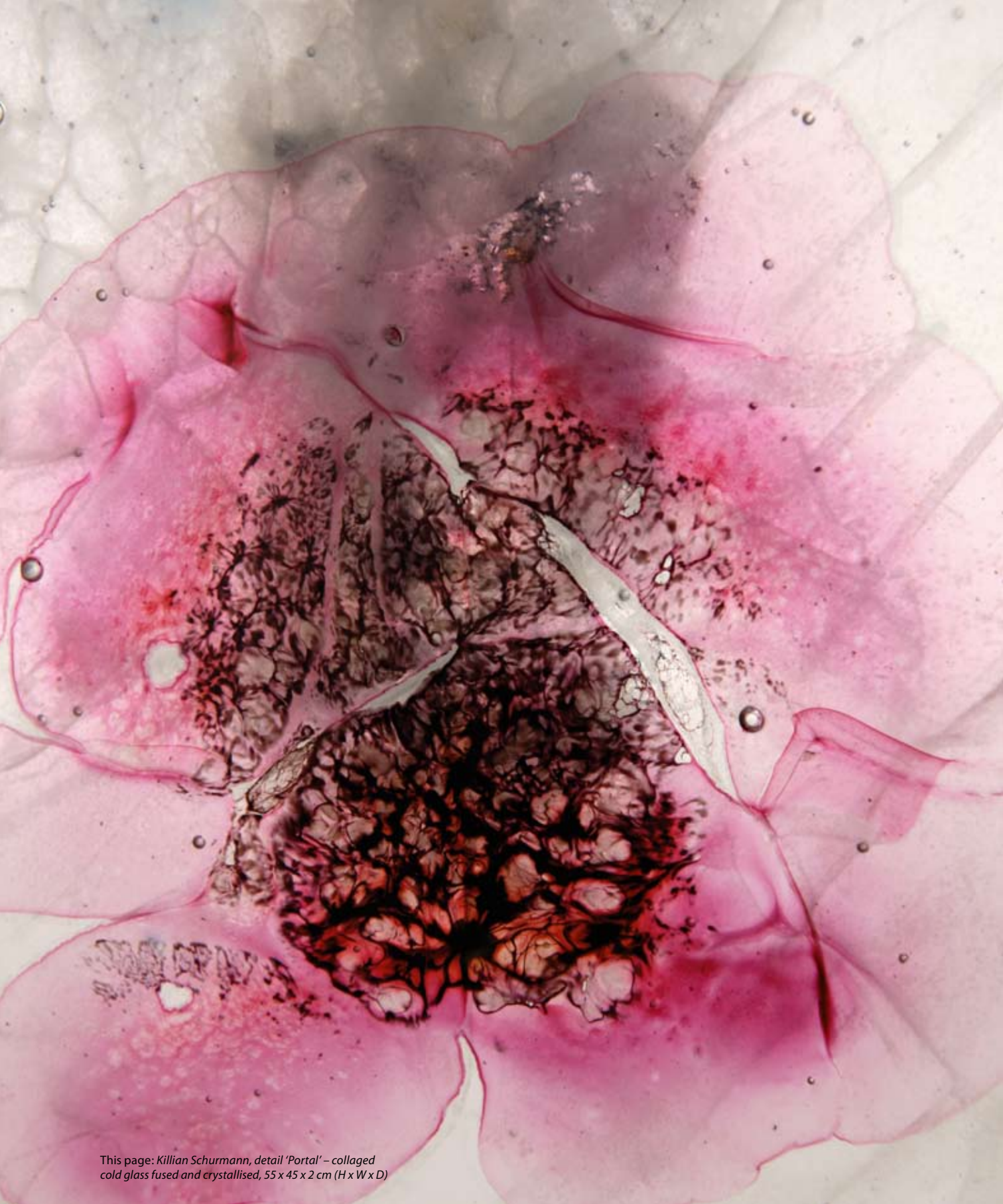
---

## 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)*

# INDEX

---

## IRISH CRAFT PORTFOLIO 2010

---

Alison Kay, Ceramist	64-65	Kevin J. O'Dwyer, Silversmith	76-77
Alva Gallagher, Glass Artist	30-31	Killian Schurmann, Glass Artist	72-73
Angela O'Kelly, Jeweller	68-69	Liam Flynn, Woodturner	32-33
Berina Kelly, Jeweller	84-85	Mandy Parslow, Ceramist	14-15
Bernie Leahy, Textile Artist	24-25	Marcus O'Mahony, Ceramist	82-83
Cara Murphy, Silversmith	70-71	Mark Hanvey, Woodturner	50-51
Catherine Keenan, Glass Artist	74-75	Michael McCrory, Silversmith	48-49
Cormac Boydell, Ceramist	80-81	Nest Furniture, Furniture Maker	26-27
Cóilín Ó Dubhghaill, Metalsmith	12-13	Nuala Jamison, Jeweller	78-79
Deirdre McCrory, Enameller and Printmaker	36-37	Nuala O'Donovan, Ceramist	46-47
Denis Brown, Calligrapher	20-21	Peadar Lamb, Glass Artist	40-41
Elaine Riordan, Ceramist	52-53	Rachel McKnight, Jeweller	18-19
Frances Lambe, Ceramist	28-29	Roger Bennett, Woodturner	22-23
Inga Reed, Jeweller	34-35	Sabrina Meyns, Jeweller	38-39
Joe Hogan, Basketmaker	10-11	Sara Flynn, Ceramist	58-59
John Lee, Furniture Maker	44-45	Stephen O'Briain, Furniture Maker	60-61
Joseph Walsh, Furniture Maker	54-55	Séamus Gill, Silversmith	56-57
Karen Morgan, Ceramist	42-43	Terry Dunne, Weaver	62-63
Karl Harron, Glass Artist	66-67	Yaffe Mays Furniture, Furniture Maker	16-17

# CREDITS

---

## 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.

### **Crafts Council of Ireland**

**Castle Yard**

**Kilkenny**

**Ireland**

**+353 (0) 56 776 1804**

**+353 (0) 56 776 3754**

**www.ccoi.ie**

---

## CATALOGUE

---

Collector Programme Manager: **Des Doyle**

Catalogue Text: **Des Doyle**

Design: **Threesixty**

Photography: **Rory Moore** with the exception of the following makers, credited individually:

**John Lee** – Image of 'Farrage' taken by Roland Paschhoff

**Liam Flynn** – Image of 'Barrel Forms' taken by Trevor Hart

**Sara Flynn** – Image of White Bowl taken by Roland Paschhoff

**Nest Furniture** – Image of 'Red Writing Desk' taken by Roland Paschhoff, image of 'Galliano' taken by Anthony Kelly

**Deirdre McCrory** – Images taken by Michael McCrory

**Peadar Lamb** – Images taken by Peadar Lamb

**Michael McCrory** – Images taken by David Pauley

**Joseph Walsh** – Images taken by Andrew Bradley

**Mark Hanvey** – Images taken by George Roe

**Karl Harron** – Images taken by Brian Rutledge

**Cara Murphy** – Images taken by David Pauley

**Kevin O'Dwyer** – Images taken by Kevin O'Dwyer

**Cormac Boydell** – Images taken by Cormac Boydell

**Berina Kelly** – Image of 'Transition' necklace taken by Martin O'Donoghue and image of 'Mother You' taken by Galerie Beeld and Ambeeld

Crafts Council of Ireland 2009

ISBN 978-1-906691-12-7









