Front cover photograph by Peta Jacobs
Makers' Tale
MAKERS' TALE

Wiltshire Creative 2020
Curators: Mirka Golden-Hann and Loucia Manopoulou
Technical Support: Wiltshire Creative
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There are many ways of looking at craft practice. There are myriad opportunities to engage with its physical and sensory outcomes. We may see craft in a deep specificity, acknowledging the honed-skilled process of, say, the letter-carver. We may read into the cut stone the embodied work of the medieval mason. Craft in a moment pivots from the present to the deep past. It has a rhythmic lineage.

But if we put to one side the idea of craft as a means of creating the solid, lathed, turned, chiselled, thrown, woven unique object, we can see that it may be a companion to sound and movement, a means of gracing time. In this mode craft is neither static nor one singular thing. It is a companion or interlocutor, a bridge or holloway.

This exhibition invites us to view craft as a continuum. The exposure of the makers to the Salisbury Cathedral workshops has tugged them to ancient, repetitive workings so that they may find a validation of their contemporary methods. Alex Woodcock in his book *King of Dust* talks about how his contemporary stone carving ‘linked me to my twelfth-century predecessors [connecting] me to something…What this was, I wasn’t sure. But I had felt a subtle electricity in my veins, the echo of a distant and unquenchable spring’. The workshop is akin to the University studio: for both are places of learning through materials and of thinking with silence or ritual music in mind, and the play of the past on the present.

Above all these new works are experimental and radically engaged with the then and the now.

**Professor Simon Olding**
Salisbury, 16th March 2020

Alex Woodcock, *King of Dust*, (2019). With thanks to Little Toller Books
On 28 April 1220, the first foundation stones of Salisbury Cathedral were laid – an act of faith, strength and craftsmanship that we are celebrating 800 years later.

Looking at this magnificent building today, the vision that drove the thirteenth-century Cathedral community, who undertook the move from Old Sarum to the present site, continues to inspire us. The re-foundation of the Cathedral on a greenfield site away from immediate royal oversight was an extraordinary bid for liberty, realised in an explosion of creativity, in the service of God’s eternity, to which the new building pointed.

One of the threads that ties us to those original visionaries remains visible in the Cathedral’s Works Yard - in the glazing shop, the drawing office and the banker shop, where stone is sawn and carved, and beautiful stained glass is repaired and designed.

That gift of creativity moves all artists. It is evident in their desire to make their mark, follow their vocation, to practice their craft. This is why, as part of Salisbury 2020: City on the Move - a series of events and activities planned to celebrate the 800th anniversary of the Cathedral’s re-foundation and the city’s foundation - the Cathedral opened its doors to students, sharing some of the heritage crafts and skills practiced here.

Students from the University for the Creative Arts, Farnham were allowed behind the scenes to observe stonemasons and glaziers at work and were given access to the vestments that are a part of Cathedral worship, some dating back to medieval times. From this they drew their inspiration for this marvellous exhibition – the Makers’ Tale, curated by Mirka Golden-Hann and Loucia Manopoulou.
But life is never that simple…

The original programme of events, led by Salisbury Cathedral with Salisbury BID, Salisbury City Council, Wiltshire Creative, Wiltshire Council, Wiltshire and Swindon Sports Partnership and VisitWiltshire, was dealt a blow in late March. Just over a month after Salisbury 2020: City on the Move was launched, the Covid-19 lockdown was announced. Salisbury, together with the rest of the United Kingdom, was suddenly in uncharted territory.

In the face of the global pandemic, we have had to find a different way to mark the anniversary, with its triple theme of movement in faith/ideas, movement in engineering/technology and physical movement. This is a time of personal and professional challenge – as the early thirteenth century must have been.

From adversity, the idea of a digital Salisbury 2020: City on the Move emerged, of which Makers’ Tale will be part, imbued with the same spirit of human creativity that runs deep in Salisbury and Salisbury Cathedral. The virtual format allows us to celebrate our Cathedral and City in new and different ways, showcasing a city that is ready for the next 800 years and for the movement that they will undoubtedly bring.

The Very Revd Nicholas Papadopulos
Dean of Salisbury

April 2019
INTRODUCTION

When the concept of movement, deriving from the relocation of Salisbury Cathedral from Old Sarum to its present site 800 years ago, was first presented as the prevailing theme of the 2020 Salisbury International Festival, I consciously wanted to stay away from creating an exhibition which was political or which referenced art in response to journeys. This theme offered an opportunity to examine the movement of concepts between creative disciplines: highlighting craft methods deeply rooted in a historical context yet still connected to now and highlighting the persistence of craft knowledge within the context of modern creative industries. As a ceramics artist, researcher and tutor with more than twenty years’ experience, this movement of concepts has formed part of my practice and has been of great interest to me for some time. *Makers’ Tale* exhibition was produced for *Salisbury International Arts Festival 2020*, as a collaboration between Wiltshire Creative and the University for the Creative Arts (UCA) Farnham, in association with Salisbury Cathedral. Unfortunately the festival had to be cancelled due to the Covid-19 lockdown. Our online version of this exhibition in a form of e-catalogue and exhibition discussion was produced by Wiltshire Creative Connects.

The symbiosis between the Cathedral and the Works Department has represented a paradigm for learning and the passing on of skills from master to pupil since 1220.

The contemporary and academic impetus for the exhibition is provided by the collaboration with co-curator Loucia Manopoulou, PhD candidate at the University for the Creative Arts, Farnham.

I would like to take this opportunity to thank Salisbury Cathedral, the Works Department and the Volunteers for their enthusiasm and support for this project. I would also like to thank all the artists, the academic staff and students of UCA and most of all Loucia.

The work for this exhibition was researched and produced with an overwhelming excitement and passion, but at a time when none of us had any idea what was to come in the form of the Covid-19 lockdown. I am looking forward to the day when we are able to display the exhibition to the public but for now, I hope that you enjoy this e-catalogue.

Mirka Golden-Hann
Resident Artist and Head of Visual Arts
EXHIBITION ESSAY

Makers’ Tale exhibition is informed by Salisbury Cathedral’s 800th anniversary remarking the laying of the foundation stones on 28th April 1220. The project’s association with the Cathedral provides a unique opportunity for students, tutors and researchers to acquire a rare insight of the vestry, the archives and particularly its textiles collection, as well as to observe the operations of its Works Department with an undisturbed link to the year 1220.

The Cathedral stands still, seemingly unchangeable at the heart of the City, a silent observer of everchanging cultures and fashions. Skilled makers have performed an endless choreography through those centuries. They constantly practice, designing sequences of movements, in which motion and form are specified, safeguarding the fabric of the building and its significant architecture for generations to come. Masters passing on their knowledge to apprentices, who in turn become the masters, retaining and improving their techniques and processes.

The exhibition, intended for Salisbury Arts Centre, set out to provide a platform for artists and students from the University for the Creative Arts to explore the notion of the movement of ideas, of making, and the transfer of knowledge, inviting them to tell their own story. Whatever form it takes, each maker’s tale is nearly sacramental. This means that their stories, the narratives of making, are rooted deeply in time and place, where a set of conditions allowed them to bring these into existence expressed through their craft. What brings these storytellers together is not some timeworn oral narrative or tradition, it is the narrative amplitude of craft.

UCA students and artists explored the Cathedral’s vestry textiles collection and observed Works Department craft practices, not to catalogue and document, but to deploy and pose questions in multiple dimensions. Their responses illustrate a great variety of potential meanings, only enabled by open interpretation: when we look at things through a different lens and when we observe crafts in motion.
The contemporary crafts included in the exhibition are metalwork, glass, textiles and ceramics. **Cara Wassenberg** uses steel, copper and glass to develop contemporary sculptures which are made using a combination of traditional forging and casting techniques. By allowing these materials to influence and affect one another, during a controlled making process, feelings of tension and transition start to become evident in the work along with more organic interactions.

**Peta Jacobs’** research-based practice embraces László Moholy Nagy’s Light Vision (1917) question ‘Space, time, material, are they one with Light?’ to investigate the paradox of immaterial substance, explained by both quantum physics and eastern mystical experience. Jacobs applies textile thinking to question our perception, presenting shifting views relative to viewpoint. **Manuela Kagerbauer’s** immersive installation aims to raise awareness and understanding of visual impairment. Kagerbauer uses a combination of traditional and digital craft methods. She creates long, laser cut and hand manipulated copper scrolls in order to consider the physical reactions of the body when confused by a visually distorted message. **Hermione Thomson** combines felt, the oldest known textile, with an innovative bio-resin, to create performative vessels. Her cylindrical voids act as a metaphor for loss, signifying how the human psyche suffers during this traumatic emotional state. **Michelle Shields’** process-based creative practice features a constant interplay of traditional and digital techniques. Shields uses dust from the Stonemasonry Works Yard to 3D-print a new body of ceramic works. Stones from the Cathedral have slowly transformed into a soil-like material, made from grains less than a millimetre across. This alternative usage of stone dust enable an unwanted, unnoticed, material to become useful and noticed, when turned into 3D-printed, functional or structural, objects. **Dr Harry Whalley** and **Aimee-Sophia Brown’s**, **Plangency**, new music composition, captures the unknown and the unnoticed sounds of the Cathedral, as well as the sounds of the making process. **Plangency** brings together seemingly disparate and different things such as craftsmanship, place and materials, presenting their indispensable connections through sound.

**Makers’ Tale** and its storytellers communicate a continuum of life and craft making. Space, place and the making process become visible and audible within the exhibition. Captured with new technologies, it is no longer so easily hidden from view, yet the very nature of the making process may never be fully revealed. It is a credit to the makers’ abilities as storytellers that we can picture the movement of ideas, of making and the transfer of knowledge attested through the students’ work.
I would like to thank the University for the Creative Arts and especially Professor Colin Holden, Head of the School of Craft and Design, who identified the potential of this project and gave his full support, as well as Dr Harry Whalley, Senior Lecturer in Performing Arts who embraced the project’s idea from the very beginning. I am grateful to Wiltshire Creative and particularly Mirka Golden-Hann, Wiltshire Creative Resident Artist and Head of Visual Arts and co-curator of the project, who offered me the opportunity to work with her on this ambitious, collaborative project. Finally, I would like to express my gratitude to Salisbury Cathedral, the craftworkers, staff and volunteers and especially Marie Thomas, who welcomed the idea and accommodated the project. *Makers’ Tale* will be included in my PhD thesis as a case study.

**Loucia Manopoulou**  
Curator, PhD Candidate University for the Creative Arts

**Loucia Manopoulou** MA, MRes is a curator and researcher who works across the fields of craft, design and contemporary art. Manopoulou’s research interests lie in the field of contemporary British Crafts and curatorship, with particular emphasis on performance and performativity. Currently curator at South Hill Park Arts Centre, Bracknell and PhD candidate at University for the Creative Arts, investigating curatorial practice as a mode of research.
Peta Jacobs’ art practice has its roots in her textile training. She uses ‘textile logic’ — braiding, interweaving and unfolding — as a framework to approach thinking about and expressing the complexities that arise from an investigation of light. As well as investigating how we experience light (surface and colour), she looks at light from scientific positions. Firstly, its classical properties — reflection and refraction — and secondly, its properties at the quantum level — where the study of light has revealed a strange and paradoxical non-local realm. Inspired by the theories of quantum physicist David Bohm, Jacobs repeatedly examines simultaneous wave/particle duality, the entangled relationship of subject and object, hidden orders of wholeness and an edge of becoming where particles and anti-particles flicker in and out of being.

Like most craftspeople, Jacobs has a fascination for the qualities of materials and her mixed-media practice centres on material investigation into materials that reveal the curious properties of light. Many are commonly found in physics laboratories—half-silvered mirrors, diffraction grating and dichroic films. Although her materials are chosen for their optical qualities, their very substance brings the elusive properties of light to physical form. Jacobs’ artworks question what we see by putting twists on our common experience of these materials; for example, instead of ‘particles’ having black and white mirror images in the reflective elements in the work, they have colourful, vibrant and dynamic reflections that change hue, position and shapes as the viewer changes their viewing position — questioning their perception and certainty about what they are seeing.

Peta Jacobs graduated in 2010 with BA (Hons) (1st class) in Textiles Design and Masters (Distinction) in Textiles in 2012, from the University for the Creative Arts, Farnham. Artist in Residence 2013-2015 at UCA Farnham. Currently a PhD candidate at the University for the Creative Arts, Farnham.

E petajacobs@gmail.com
L @peta_jacobs_artist
W petajacobs.com
Manuela Kagerbauer
Altered Vision
Immersive installation, 8 x 5 meters copper/ oxidised copper
Manuela Kagerbauer’s artwork *Altered Vision* is a site adaptable installation which consists of eight 5m long copper scrolls.

Kagerbauer’s work is inspired by the early symptoms of Macular Degeneration and from the experience of optical illusions, such as warped lines and movement, which result from this condition. Her influences are realised through immersive installations and spatial designs, which seek to recreate the symptoms for the viewer who becomes the participator.

Kagerbauer likes to challenge the viewers to experience physical reactions of the body when confused by a visually distorted message. Her practice concentrates on creating large-scale installation work which is site flexible and engenders an immersive experience. Fascinated by metal, glass and repeated geometrical patterns, she plays with movement and the irritation experienced in distortions and warped lines.

**Manuela Kagerbauer** graduated in 2018 with a Masters degree (Distinction) in Jewellery from the University for the Creative Arts, Farnham.
Michelle Shields is fascinated by the transformative materiality of clay, an abundant and easily extracted natural resource on our planet. She is informed by the fact that our knowledge of ancient civilisations is often based on excavated ceramic artefacts that exist after thousands of years, along with the maker’s impressions of existence.

The contemporary landscape of ceramics is a vast, open-ended question which Shields explores in her craft practice though navigating the links of co-existence between Architecture, Engineering, Design, Dentistry, Industry and Digital Technology. Digital techniques offer new ways of working that are not in competition with traditional techniques of making but extend the possibilities of innovation with Ceramics.

Shields’ process-based creative practice is informed both by ancient and digital making methods. This process was developed further with the use of a CNC milling technique aided by a robotic arm to encode the surface with a structural tool-path in the hand-built wet clay, resulting in soft hybrid developable forms.

The very fabric of Salisbury Cathedral has influenced a new body of research resulting in the development of a new composite material from Salisbury Cathedral stone dust. This stone dust which is a waste by-product captured from under the mason’s chisel suddenly gains a fascinating new potential for expression.

Michelle Shields was born in the post-industrial city of Salford. Shields attended the Royal College of Art, London. She exhibits internationally and her work is held both in public and private collections. Shields has taught at Manchester School of Art and conducted workshops at Salford University, The Royal College of Art and Ruthin Craft Centre. Presently working at the University for the Creative Arts, Farnham, in the Ceramics and Glass Department, working in interdisciplinary environments, supporting students in Product Design, Illustration, Fine Art alongside the Ceramic BA and MA students.

michelleshields.co.uk
Hermione Thomson
Presence of Absence
Hermione Thomson takes an experimental approach to her work, using a range of traditional and contemporary processes, methods and media.

Thomson states: ‘Showing these developmental pieces within a historic city such as Salisbury, inside what once was a working church, bears a significant gravitas for me. It is a very humbling experience to show these pieces in this particular space. The works on show examine a particular narrative in order to convey the human condition. This explorative juxtaposition of the hard and soft materials, which experiments with weight, tonality and tactility, would not ordinarily be displayed to others.’

*Presence of Absence* is a body created from a mixture of hard and soft materials. Cylindrical voids become abstract forms acting as a metaphor for loss. Felt, the oldest known textile, is the artist’s choice vehicle. The found stained felt blankets, originally from a printer’s press, carry the marks of a maker from years of use. Hermione selects and applies hair to the felt surface on some of her pieces in order to translate ideas about life and death.

During the making process, the materials used by Thomson have undergone various highly stressed processes. This particular approach in the making process signifies how the human psyche suffers during this traumatic emotional state. The uniqueness of each of her handmade pieces aims to reference the individual nature of our own mourning experience. Thomson’s work aspires to allow the viewer permission to contemplate their own journey of grief.

**Hermione Thomson** graduated in 2019 with a Masters (Distinction) in Textiles from the University for the Creative Arts, Farnham. Currently, she is UCA Artist in Residence 2019-2020

E mionethomson@gmail.com
I @hermionethomson
W hermionethomson.com
CARA WASSENBERG
Metal - Glass Artist, MA Metalwork, UCA, Farnham

Cara Wassenberg is a sculptor working with copper, forged steel and glass. During her recent period of study at the University for the Creative Arts, she has generated new departures with the addition of cast glass into her working practice, which has resulted in a new body of work.

The effect of light, elements of translucency and the potential for meaningful cast shadow, are all considerations that influence a piece of work. Strong elements are the aspects of tension and transition that result from mixing the different properties of glass and steel. Many of Wassenberg’s influences are rooted in the language of the countryside, organic forms, tools and the processes of craft and agricultural practice.

Wassenberg states: ‘Working with combinations of steel and glass allows me to express the subtle and sometimes surprising organic interactions of materials which affect each other through forging and casting.’

Cara Wassenberg graduated in 2017 with a Masters (Distinction) in Metalwork from the University for the Creative Arts, Farnham. Artist in Residence 2017-2018, UCA, Farnham.
The structure of Salisbury Cathedral is astonishing in many ways, be that through scale, age, craftsmanship or historic and religious significance. However, the way in which sounds echo, decay and resonate within the space is equally as meaningful. As part of Makers’ Tale, composers Dr Harry Whalley and Aimee-Sofia Brown are joining forces in an intriguing new composition that takes the acoustics ‘out’ of the Cathedral into other spaces.

Whalley explains: ‘We start by creating a loud noise like the bursting of a balloon. This sound has every frequency and so we can measure with microphones how the sounds decay over time. This ‘impulse-response’ can then be used to recreate the reverberance of the Cathedral. We also measured the particular resonances and found some really interesting results which will be worked into a new composition.’

Makers’ Tale is an exciting project. It brings together things seemingly disparate and different and presents their fundamental connections through the long gaze of time. The amazing history of Salisbury Cathedral includes makers from so many disciplines, textiles, metal, wood, glass and of course stone. Together, they have created a living monument that stands still and quiet. Yet, it is never really silent.
The building is made from the actions of craftspeople, the noises of these actions are not just embodied in the building itself, but also in the structure, designed to amplify and shape those sounds within it. Our commission attempts to bring these ideas together through the use of measurement, technology and the traditional. It is a collaboration between composers, artists and students of today, with those who have worked on this building throughout the centuries.

**Dr Harry Whalley**  
Senior Lecturer in Performing Arts

**Dr Harry Whalley** works between Edinburgh and London. He is an award-winning composer of contemporary classical, film and electroacoustic music. Whalley is composer in residence at St Vincent’s Chapel, Edinburgh, a fellow of the London College of Music and Senior Lecturer in Music Composition and Technology at the University for the Creative Arts.

**Aimee-Sofia Brown** is an English electronic music composer. Since 2011 she has focused on the Pure Data software programming environment, as a tool for algorithmic composition. Brown is Composer in Residence at the University for the Creative Arts, Farnham where she also lectures on 20th century electronic music and sonic arts.

**Anna Menzies** was born in Newcastle. She has performed across the UK and Europe as soloist and chamber musician, appearing at major venues and festivals. Her interests range from early music through to contemporary. She has worked with many composers including Sir Harrison Birtwistle and Colin Matthews and recorded the UK premiere of Gubaidulina’s Verwandlung for Sky Arts. Anna is a member of the Gildas Quartet and teaches cello at Chetham’s School of Music.

**W**  
harrywhalley.com  
**W**  
aimeesofiabrown.bandcamp.com  
**W**  
annamenzies.co.uk
Clay-Sound

crossdisciplinary workshop. BA(hons) Music Composition and Technology year 1 students exploring the properties and sounds of clay with Michelle Shields, Technical Tutor Ceramics, in UCA, Farnham Ceramics Studio.
UCAs participation in Makers’ Tale has been choreographed by Loucia Manopoulou, one of our PhD candidates in the School of Crafts & Design. As the Head of School, it is an interesting moment when you are simultaneously presented with a promising but still largely to be determined proposition, and a request for supporting resource. Not all such requests, regrettably, can be positively met. The combination of Loucia’s enthusiasm and the richness of the collaboration with Wiltshire Creative and Salisbury Cathedral made Makers’ Tale, however, difficult to resist. The pleasure becomes to witness how the project unfolds, and it has not disappointed.

What better creative reference point than the symbiotic relationship between the Cathedral and its crafts workshop, 800 years old this year. It presents a deeply resonant context within which to situate new works, and our selected community of staff, alumni and students have risen to the challenge admirably. It is particularly satisfying to see music and crafts working so closely together.

Makers’ Tale lands in an extraordinary moment of fraught national lockdown, the end experience poised. I am fully confident it is worth waiting for.

Professor Colin Holden
Head of Schools, Architecture and Crafts & Design, All campuses.
Thank you to Mirka Golden-Hann, Loucia Manopoulou, Diana Harrison, Hermione Thomson, Salisbury Cathedral, Salisbury Arts Centre and the students who have participated wholeheartedly in this unique collaborative project, Makers’ Tale. We hope that you enjoy viewing the outcomes of this project set within this inspiring venue.

Sharon Ting
Our BA (Hons) Textiles Design degree inspires students to indulge in their passion to design and make individual textiles for art, architecture, fashion, interiors, lifestyle and luxury. Our students are driven by their love of colour and material.

As part of the School of Crafts and Design at the UCA, our course focuses on the skills and design of making textiles. We teach traditional skills with an experimental craft approach, bringing new life and modern relevance to traditional textile craft. Our students are introduced to a variety of handprinted and handwoven processes, including time honoured techniques such as hand dyeing, ikat, indigo, rust, and resist.

Our programme includes creative workshops from visiting designer-makers offering specialist workshops in paper-making, pleating, felt-making, mark-making, drawing, material exploration, construction.

Sharon Ting
Programme Director BA Textile Design. MA Textiles. Link tutor for BA Hand Embroidery, Royal School of Needlework, UCA collaborative partner.

@UCATEXTILES
W uca.ac.uk/study/courses/ba-textile-design
Sketchbook and work in progress by Egle Silevaite
Photograph by Georgia Duddell
YEAR 2 STUDENTS

Charlotte Bull
I am primarily a woven textile maker and designer, but I enjoy exploring other textile crafts. The piece I have created for Makers’ Tale embraces a collaboration of dance and hand-dyed silk. I focus on the ways I can transform fabric through laser cut marks. I watch the dye bleeding into its crevices and fibres. By dripping indigo dye onto a delicate wet silk, organic lines are created, referencing to the movements in dance. The cloth, both static and moving, relates back to the stained-glass windows found in Salisbury Cathedral, linking the way light disperses through their incredibly rich colours.

Wendy Irving
Whilst climbing the full height of the Salisbury Cathedral tower, I was immediately drawn to the texture and pattern of the wood: its pitted, rough, grainy and timeworn surfaces appears to be holding the whole structure. Having visited the Cathedral’s vestry to examine a selection of the vestments collection, I was equally impressed by the Lenten Chasuble with the cross depicted in Olivewood grain. The Lenten Frontal was also extremely compelling. It was these three which inspired my felt experimentation and making. Employing both wet felting and needle felting methods, I have used merino wool and some dyed yarn to create a series of inspired samples. These samples echo the surfaces of the Lenten Chasuble and the Cathedral’s spire.

Lizzie Lovell
Having visited Salisbury Cathedral, I felt drawn to the scale and magnificence of the building: the different surfaces and materials and ongoing skilled craftsmanship required to maintain this complex building. The interior of the spire, with its height and lengths of intersecting wooden beams inspired my experimentation with papermaking. I have created a series of sample pieces echoing the extraordinary internal construction of the Cathedral’s spire. This was achieved by using sticks fastened with a yarn. The resulting structures were submerged into handmade pulp mixtures of recycled papers, fabrics, and plant-based materials.
Egle Silevaite
I am extremely excited to present and share my creative adventure at Makers’ Tale. I combine ideas about sustainability, love for texture and chunkiness, inspiration from different cultures and artists to develop a ‘wearable art’ project. Inferno is a very experimental journey of fine arts and textiles techniques coming together and bringing unexpected outcomes. ‘Inferno’, which means unstoppable fire, is about the development of my own drawings, which are comparable to neo-expressionism, being transformed into eco-friendly handwoven textiles.

Katie Sims
My work explores the possibilities of a composition assembled from individual, unique, handmade components. I was inspired by the act of passing on skills which I have witnessed at the Works Department. More specifically, my inspiration to create a Jesmonite blocks installation came from the Cathedral’s Stonemasonry Yard, where cut stones, some wrapped in plastic, are laid out in the yard. Each piece was unique and handcrafted. In order to demonstrate the act of sharing and the transfer of skills, I have combined modern and traditional materials and processes, such as papermaking, felt making, indigo dyeing, rust dyeing and Jesmonite casting to create blocks. I have experimented with wrapping and unwrapping the blocks, playing with ideas of concealment and contrasting surface textures.
BA (Hons) and post graduate study of Ceramics & Glass at UCA focuses on traditions of craftsmanship, combined with a forward-thinking approach to design and making. Learning through making is seen as fundamental to the understanding of knowledge, materials and technologies, enabling students to build creative confidence and gain professional levels of craftsmanship.

Our students are introduced to a range of processes common to both ceramics and glass; these include mould-making, print and other surface techniques. Within the discreet areas, hand building, throwing, blowing, slip-casting, kiln forming and 3D ceramic printing, are some of the techniques covered. Open-plan working areas and proximity to other courses in the School of Craft and Design facilitate a vibrant learning environment, which allows students to learn and share knowledge and experience within a supportive creative community.

We are delighted to work with Wiltshire Creative and Salisbury on this project. For our students to be creating new works in response to a spiritual environment chiming with a growing resurgence in the experience of the hand working directly with materials.

Ashley Howard
Lecturer Ceramics, UCA Farnham

uca_ceramics_glass
uca.ac.uk/study/courses/ba-ceramics-glass
Innovation technology/Extrusion sample:
Using digital skills to laser cut my own extruder silhouette. I took my inspiration for this silhouette directly from my own photographs of Salisbury cathedral and as well as Gothic architecture I studied online.

ADDING PATTERNATION TO LAYERS

¿WHITE ON WHITE?
YEAR 2 STUDENTS

Eleanor Cocking
Inspired by the intricate architecture of Salisbury Cathedral, my work focuses on the small details and patterns found within the space. Upon my return from Salisbury, I made a series of drawings based on the memories from my visit; I closed my eyes and drew from memory the shapes and patterns from the interior of the Cathedral. Picking up on repeat patterns and significant shapes such as the archways and the organ pipes, I used these drawings as a starting point for my work. I am working with thrown cylindrical forms, which pay homage to the Cathedral’s pillars: an integral structural form, but also a significant shape and form reminiscent of the building. Using the surfaces of my cylinders as a blank canvas for my drawings, my work explores my own personal memories of Salisbury Cathedral and the architecture within.

Jaime Dunlop
Fascinated by Salisbury Cathedral’s architecture, and as an ode to the dedicated restoration team, my forms are heavily influenced by elements of the Cathedral’s design. A key feature that I was drawn to is the pointed arches, a strong staple across gothic architecture. Sketching has been key to the development of this project. I have taken direct influence from my drawings and explored multiple techniques of clay work to build upon these ideas. As a maker, I appreciate that tools are imperative to the craft worker. This collection of work focuses on tailoring ‘tools’ to a specific design by embracing new innovative technologies. Through the combination of the elements of architectural design with my own personal voice, I seek to celebrate materiality, tools and craftsmanship.

Eleanor Hughes
I am interested in the layers and forms created by candle wax. I came upon this idea when reflecting on the atmosphere and ambiance of churches. The concept relates to the theme of movement explored by the 2020 Salisbury International Arts Festival. As I capture the movement in my glass, I want the focus to be the build up of forms and the effects of layers. I want to highlight and create further depth with touches of colour, in particular using a deep blue. One of the most inspiring parts of the Cathedral was the ‘Prisoners of Conscience’ window, the blue gaze it casts on its surroundings and the feelings that encompass it.
**Ella Pearson**

There are many small moments in life that make us feel ‘at peace and present in the here and now’. Perhaps the way a shaft of light may fall in the most seemingly perfect place, dust mites dancing in the ether, or maybe the way steam rises from a cup of tea and makes us feel still and centred for just a moment. These small moments ground us and make us feel a sense of connection between ourselves and the world at large. Salisbury Cathedral’s stained-glass windows have a rich tapestry of history, interwoven with progressive artists to this day. The bright lights that spill from the incredible windows bring an overpowering feeling of awe and calm. My aspiration is to create sculptures that interact with light in order to emulate this feeling and bring more of these moments into people’s lives.

**Audrey Rohde**

When I visited Salisbury Cathedral, I went on the tower tour. I found it fascinating to see the inner workings of such an historic monument. Throughout the years, constant repairs and renovations have been made to the tower and the spire to allow for it to safely stand today. It is an ongoing labour of love. I reacted, specifically to the major architectural accomplishment involving stone restoration. A system of hydraulics was built inside the tower and used to lift the top of the spire in three sections, allowing repairs to be made without the stress of weight on the stone blocks. I find this incredible architectural feat inspiring and have designed a series of wall hanging porcelain and stoneware ceramic ‘stones’, exposing the inner beauty of the unseen industrial aspects of the spire. With this installation I seek to celebrate all that went into the creation and ongoing restoration of the spire.
The BA/BSc in Music Composition and Technology at UCA is an ambitious and forward-looking course, embracing both traditional and modern. Collaboration is at the heart of what we do. Our students get the opportunity to work across Film, Animation, Acting, Games and Fine Art courses, applying their craft to a wide variety of projects.

Music in an arts university environment leads students towards a plethora of concepts, styles, genres and techniques. From sound design to film scoring, from instrumental music to sound synthesis. *Makers’ Tale* fits with this ethos and demonstrates to our students the multitude of possibilities that are afforded to modern composers. The history of the acoustic spaces, the legacy of craft and the potential of contemporary music and technology are all brought together in one place.

Dr Harry Whalley
Senior Lecturer in Performing Arts
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