

CMA 1964

Second Miniature Festival of Design and Craftsmanship

APRIL 6th - 21st, 10.0 am - 5.30 pm

This, the second presented by "Companions of Music and the Arts", can be described as a Festival, in the sense that it embraces a multiplicity of ideas about Form, Material and Content; it deserves the epithet "Miniature", in that it unashamedly reflects the personal predilections and private associations of its promoters.

Narrow and misleading concepts separate Artists from Craftsmen; Vision from Skill; the Spiritual from the Utilitarian, - tending more to dull the appreciation of Art than to strengthen the social status of the Artist.

The C.M.A. group offer this collection in the hope of demonstrating that Art is not a function definable by academic usage or commercial classification but the manifestation of an attitude of mind and a quality of purpose, taking hold of an infinite variety of problems. The results may assume a form known or unknown, - useful, or existing in the mind alone.

DAVID ANDREW
JOHN ANDREW
DAVID BALLANTYNE
EDWARD BARNSLEY
PETER HAND

MAURICE & MARGARET HARDY
ANTHONY HOLLOWAY
DAVID LEWIS
ELIZABETH NOLAN
FRED SINKINSON
ANN SUTTON
FRED WATSON
JACK WRIGHT

Painting
Letter cutting
Ceramics
Furniture
Constructions
Film
Music for Cello & Violin
Stained glass mosaic
Constructions
Painting
Painting
Woven wall hangings
Carving in wood & stone
Wood carving
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SALT GLAZED STONEWARE

DAVID BALLANTYNE makes no apology for the fact that much of his work doesn't have a noticeably hand-made look. A great tradition flowering in the late 18th C. in Staffordshire, lies behind the precise tooling and calculated designing that spring logically from the limitations of this technique. The collection represents a continuing effort to re-establish the medium of Salt-Glaze as a basis for craft pottery design on a par with Slipware, Majolica and Stoneware. It is made at the Saviac Workshops, near Christchurch.

FURNITURE

EDWARD BARNESLEY's workshops at Petersfield have maintained over the years, since the days of Ernest Gimson and his father Sydney Barnesley, a tradition of great importance to the history, not only of English Cabinet-making, but of the social arts in general. His design has changed in response to changing needs, but his staff of dedicated craftsmen continue to observe a breath-taking standard of workmanship which, combined with the sensitive use of many beautiful woods, often rare, yield furniture of a kind that any producer must envy. C.M.A. are proud to count this truly great designer-craftsman again among their guests, not only because of the quality of his work, but of his personal services to the Crafts, and the esteem in which he is held by the fraternity of craftsmen. He is an artist whose wisdom and insight are born of a desire to communicate, both in work and in conference, his belief in the social importance of works being made to the highest possible standards by all who are able to do so.

STAINED GLASS

ANTHONY HOLLOWAY first studied in Bournemouth; he now earns his living in several design fields which, through powerful initiative and originality, he has made his own. He is widely known for his L.C.C. contracts to enrich the walls of schools and flats inexpensively. At the R.C.A. he concentrated on Stained Glass. This one available sample accompanied the work of many outstanding designers in a tour of the U.S.A. and Canada, "British Artist-Craftsmen", in which David Ballantyne joined him.

CARVING in WOOD & STONE

FRED WATSON has not long ago emerged from a Degree Course in Fine Art at King's College, Newcastle, specialising in Sculpture. We like the polished perfection of these essays in organic form, seeing, in their intimate scale, support to the idea C. M. A. wants to encourage, - that Sculpture has a place not only in collectors' galleries and public places, but in ordinary homes at suitable prices.

JACK WRIGHT, an associate of David Ballantyne in preparing this Festival, practices both as painter and wood-carver. Despite his heavy teaching duties, he continues to exploit his interest in Natural History using wood and its vitality for interpretations of birds and animals. This marriage of technique and insight gives him something to say that is very much his own. In the same sort of way his painting is preoccupied with natural forms.

LETTER CUTTING

JOHN ANDREW is a graphic designer specialising in lettering. He was apprenticed to a carver before entering the Royal College of Art. Now an assistant to the Dorset letter designer Reynolds Stone, he holds a high position among designers in relief. It is hoped that visitors will appreciate the possibilities of this craft in places where mass-produced units are commonly installed.

WOVEN WALL HANGINGS

ANN SUTTON belongs to a new wave of artists working in textiles, seeking to enlarge the scope of the loom to serve purposes hitherto the province of tapestry. These examples are not to be regarded as cloth in the usual sense but as suspensions. This young designer studied in Cardiff and worked in Sussex, practicing and teaching, until her Marriage last month.

CHAMBER MUSIC

MAURICE HARDY will be remembered by those who heard the recitals at the 1962 Festival as the soloist and Master of Ceremonies who did so much to make these varied performances the intimately personal events we hoped they would be. This year, with his violinist wife Margaret, he will keep in touch with the Group when at 7.30 p.m. on April 7th, they will be "at home" to a small invited audience with a programme of solos and duos.

FILM

There will be a projection of films in the gallery, at times to be announced; they include one showing the work of students at the Royal College of Art, by W. Johnston.

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CONSTRUCTIONS

PETER HAND's experience in the motor body and film industries, before joining the staff of Bournemouth College of Art, bequeathed him a guiding interest in structures. These small experimental pieces show his mind at work on intricate practical problems into which he infuses a sense of childlike fantasy. His larger work would be somewhat out of character in present company, as it is conceived as preparation for forms of such vast scale that some doubt overhangs their eventual realisation. Perhaps in compensation for this, he is now working in a medium which releases him from the bondage of size by replacing scale with duration. Visitors will have a chance to see his first experiment in cinephotography using his sculpture as the subject matter. Peter is reluctant to describe his work as Art, since this term is synonymous with Ends whereas he is more interested in Means.

DAVID LEWIS is still a young student, but his fertile blend of imagination and science deserves the encouragement of public exhibition.

PAINTING

DAVID ANDREW is a young painter who studied at the Slade School and now teaches part-time at Portsmouth and Bournemouth Colleges. For a time he was influenced by personal contact with Ben Nicholson, one of the most consistent and essentially English abstract painters. David shows paintings which are part of a series of preparative studies of paintings which will form a major collection when he appears in 1965 as a guest of C.M.A.

FRED SINKINSON kept the C.M.A. nest warm at Easter 1963 with an exhibition of his recent work. His approach to Landscape is interesting; his favourite theme, the Dorset Coast, is interpreted in a form that embodies an all-round view of it, rather than a single visible aspect. His many successes have brought him to the point of preparing for a first West-End show. He lectures in Art at a Teachers' Training College.

ELIZABETH NOLAN's private world, from which her dream-like images yield all too few paintings, has nothing to do with the world of Talk, Movements, Waves, Ambitions, Intellectual Attitudes, and the rest. It is best that these compelling works should be left to mature in the mind of the onlooker. Suffice it to say that she finds Tempera suited to her way of working.