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National College of Art and Design

**Faculty of Design, Craft Department -
Metals**

**An exploration of the contemporary Irish
Craft Object through the circuit of culture
by Eimear Looney**

**Submitted to the Faculty of History of Art
and Design and Complementary Studies
in Candidacy for the degree of Bachelor
of Design in Craft Design - Metals**

1999

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INTRODUCTION

Every product or object in our society is encoded with various different meanings and messages. The craft object is no different. It too, is a cultural artefact connotating many meanings and ideas. The main aim of this discussion is to explore some of these meaning and ideas focusing mainly on the craft objects produced and shown in Ireland.

Traditionally, the production of a cultural object was seen as being the key to understanding that object. However, the introduction of the idea of the 'circuit of culture' by a group of lecturers (Paul du Gay, Stuart Hall, Linda James, Hugh Mackay and Keith Negus) in a series of Open university publications in 1997, challenges this outlook particularly in cultural studies. By taking a similar approach as cultural theorist Richard Johnston took in 1986, the various 'points' of the circuit of culture - production, consumption, representation, identity and regulation - are seen as presenting an equally valuable insight into the cultural meaning of the object being discussed. All of the different elements of the cultural circuit are interdependent. None exists without the others and all influence and overlap each other.

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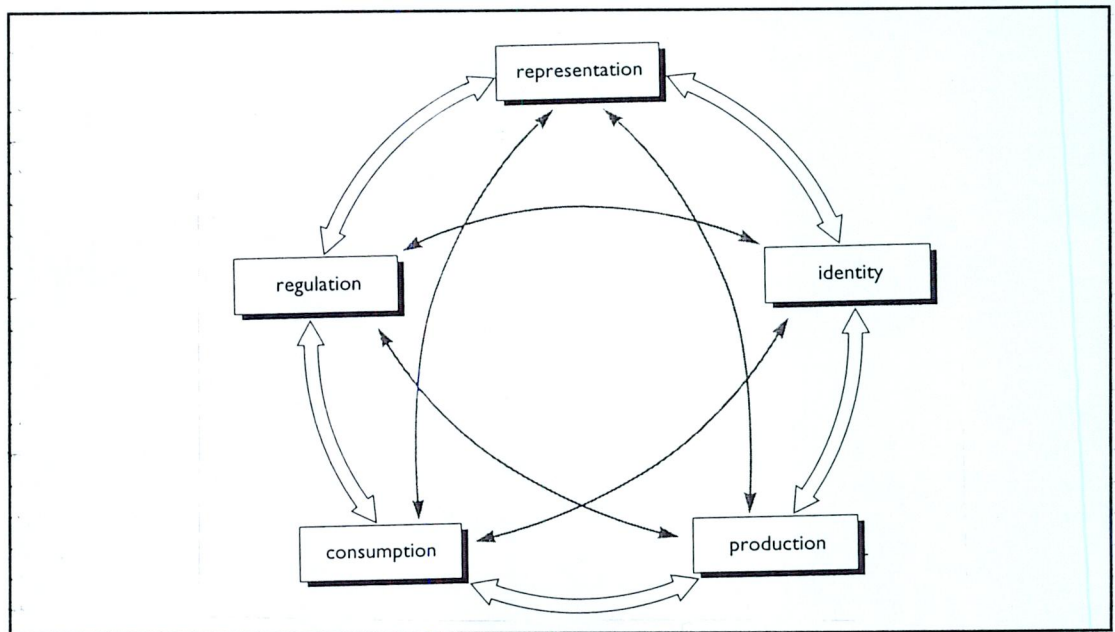


fig. 1 The circuit of culture

For the purpose of this essay a chapter is allocated to each part of the cultural circuit. In reality they would never be separated like this. However, this is done to enable a deeper analysis of the craft object, and a clearer presentation of ideas and theories related to the cultural meaning of the craft object. What are the various different meanings and identities associated with the craft object? How are these constructed? These questions will be looked at in each chapter in relation to a different 'point' on the circuit of culture. The focus of the first chapter is the production of the craft object.

CHAPTER 1

THE PRODUCTION OF THE CRAFT OBJECT

So, what exactly does the production of the craft object entail? At first inspection, the production of an object by a craftsperson can be seen to be entirely controlled by that person, who is both the designer and the maker and so would seem to have the only control over the final outcome of the product. However there are various factors and theories which dispute this. The 'production of culture' approach puts forward the idea that processes of artistic production are affected by various organisations such as publishers and gallery owners. Using this approach it can be said that artistic production is very much a collaborative process. There are certain necessary prerequisites for the making of the work. The craftworker needs to acquire various skills, tools and materials before the making can begin. There are also various organisations that are needed in the advertisements of exhibitions, for example, which all have an impact on the final product.

The simple idea of an artistic idea being penned (in whatever form) by an inspired individual, and then available for recognition and

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consumption by the waiting audience/reader begins to recede into the realm of myth. (Wolff, 1981, p33.)

To explore the production of the craft object, then, is to look at not only how it is made but why it is made in this way, what factors affect these decisions and what meanings can be read from this. The first aspect I will explore is the how - the physical making of the craft object.

In late 18th century Europe, as a result of the Industrial Revolution a distinction became evident between the craft ('handmade') object and an industrially made product. It is the production of this 'handmade' craft object which I wish to discuss. The main factors that set the craft object apart from the industrially produced object are that it is made usually by one person, or a very small group of people, and is either a one-off piece or part of a small batch of work. Although this is a generalisation, it can still be said that there isn't the same division of labour as there is in industry - the craftsperson is usually present in some form from the conception of the idea to the finished piece. For the craftsperson this means that the time-consuming acquisition of certain skills is very important.

Skill, as described by Malcolm Mc Cullough in his book Abstracting Craft, is "the learned ability to do a useful process well". (Mc Cullough,



1986, p.3) In a sense you could be skilful in a wide variety of things from typing to metalwork. Although very different practices, the one thing they have in common is that they are learnt by doing. It is virtually impossible to teach a skill without practical demonstration and the practice of techniques. It is the kind of knowledge that cannot be learnt through reading alone. It must be demonstrated and practised before it is acquired. Craft knowledge is based on practical knowledge. It could be said that a 'hands on' approach is very important in learning and practising a craft. In a literal sense this points to the significance of the use of the hands in craft. The handmade object is different because it is precisely that - handmade. In his essay In Praise of Hands, Octavio Paz attaches a lot of importance to the use of the hand in craft work. To him, since the object is "made by human hands, the craft object is made for human hands: we can not only see it but caress it with our fingers." (Paz, 1974, p 21) He describes our relation to the hand-crafted object as "corporal". With most crafts there is a definite function connected with the object and because of this practical use we interact with it a lot more than other forms of art. But what constitutes a 'handmade' object? Many tools and sometimes machines may be used in the production of the craft object as well as the hand. Does this mean they are not handmade?

1. The first step in the process of the scientific method is to make an observation or ask a question.

2. Next, you make a hypothesis, which is an educated guess about what you think will happen.

3. Then, you design an experiment to test your hypothesis. This involves making a plan and gathering materials.

4. After that, you perform the experiment and collect data. This is where you actually do the testing.

5. Finally, you analyze the data and draw a conclusion. You decide if your hypothesis was supported or not.

6. If the data supports your hypothesis, you may accept it. If not, you may reject it and start over.

7. The scientific method is a way of thinking that helps us understand the world around us.

8. It is used in many fields, including science, medicine, and engineering.

9. The scientific method is a process that allows us to test our ideas and see if they are true.

10. It is a way of thinking that helps us to solve problems and make discoveries.

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Even though a craft object may be classed as handmade it is very rarely made without the use of some sort of tool. For every different medium, there is a wide range of tools used from the straightforward and simple to the highly specialised. A simple tool such as a hammer, when used by a skilful hand, can help to perform many different tasks. To Robert Ebendorf, an American goldsmith, his tiny hammer,

creates a whole language on the metal.....My little hammer functions as an extension of my body... with this small hammer I feel as if I can do anything. (Glaser, 1997, p.89)

There is no doubt that to him, as I feel is the case for many craftspeople, tools, when used properly, enable and enhance the production of the craft object. Some highly specialised tools such as the lathe (used for turning wood, metal, and plastics) are actually machines in themselves. However, to use this machine also requires a degree of skill, and the more skilful the operator, the more innovative the end product may be. In this way the craftsperson is *using* the machine rather than the machine being operated by the person to regulate it, as is the case frequently in mass manufacturing. In this way it could be said that the work is handmade. The machine in this case is as much guided by the hand as the hammer is.

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There is also the increasing use of the computer as a tool in the production of the craft product. CAD/CAM programmes are now widely used in the designing of objects for industry. They are also now becoming useful to the craftsperson . For example, a stone carver may use CAD/CAM machining to do their rough cuts, and plywood templates to frame their initial carving. They may also use power grinders to polish up their finished chisel work. Is the resulting product handmade? It is difficult to say : the question is does it really matter? In the past, the 'handmadeness' of the craft object was perhaps the most important point of the craft object. This is not the case today, but it is still relevant, particularly in the marketing and selling of the piece, which I will discuss further in a later chapter. What definitely *is* important is the amount of design, planning and skill that goes into a piece. This could be described as craftsmanship.

Craftsmanship is a phrase used not only by craftspeople but often in advertising for industry, for products as diverse as cars and pens. The common link is that "craftsmanship has a value as the semiotic opposite of mass production." (Goldman, 1996, www.lclark.edu) It suggests a personal focus on the object by the producer, rather than just another mass-produced product pumped off the assembly line. In its catalogue, Mont Blanc , an



international stationery and upmarket leather goods brand, places a lot of importance on the craftsmanship of their products. They tell us that:

Mont Blanc's master craftsmen hand down their knowledge and skills from one generation to the next, thus keeping alive the attention to detail, the pursuit of perfection, and not least the pride they take in what they spend so much time creating : exquisite, timeless, products. (Mont Blanc Catalogue, 1998 , p 12)



fig. 2 **Mont Blanc catalogue, 1998/99, p.13**

This last section also points towards the notion that craftsmanship and the past are inextricably linked. The fact that they describe their products as "timeless" is another indication of a very fixed idea of what sort of object the

1. The first part of the report is a general introduction to the subject of the study.

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4. The fourth part of the report is a detailed description of the conclusions of the study.

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13. The thirteenth part of the report is a detailed description of the list of figures.

14. The fourteenth part of the report is a detailed description of the list of tables.

15. The fifteenth part of the report is a detailed description of the list of abbreviations.

16. The sixteenth part of the report is a detailed description of the list of symbols.

17. The seventeenth part of the report is a detailed description of the list of equations.

18. The eighteenth part of the report is a detailed description of the list of formulas.

19. The nineteenth part of the report is a detailed description of the list of diagrams.

20. The twentieth part of the report is a detailed description of the list of figures.

word craftsmanship points towards, and in turn craft itself. I will be discussing the various identities of craft in a later chapter.

Together with the craftsmanship idea goes the alternative working environment and how the working environment affects a craftsperson's production. Often in the advertisements for industrial products, the concept of craftsmanship is used, but focuses on the meaning of the object produced rather than the act of producing itself. What the advertisements leave out is the fact that most of the products are made by machines with minimal input by factory workers. This is not the case for craftspeople. Octavio Paz writes that the craftspeople's workshop is a

social microcosm governed by its own special laws. His workday is not rigidly set out for him by a time clock but by a rhythm that has more to do with the abstract necessities of production. As he works, he can talk to others and may even burst into song." (Paz , 1974, p. 23)

While this may be somewhat over - romanticised, there is some truth in what he is saying. Having worked in both a 'nine to five' office job and in a jeweller's studio, I found the experiences to be extremely different. The issue of time was a large factor. In the office environment, employees had to clock in and out for every break, whereas breaks in the studio were at your own choosing. For this (and many other reasons) , I found the latter to be more casual, interesting, enjoyable and productive. I think the same could be said

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of most craftspeople's workplace - it is personal, unrestrictive, and therefore conducive to work.

Another factor in the making of craft is the use of materials. Crafts are often classified by medium e.g. glass, metals, ceramics. Because each material has different characteristics, this will affect the type of object produced, as will the processes and tools, which I have already mentioned. There are certain limitations on forms that can be produced in some materials. For example, small clean crisp forms made in metal would be very hard to reproduce in ceramics. However, craftspeople often use a variety of materials whether they have a chosen specialisation or not. The choices of materials made can have a very big impact on the final product. Until relatively recently, most if not all jewellery was made from precious metals and stones. However, the idea of jewellery has widened so radically in the last fifty years, that jewellery is now made from countless different materials, including plastics, paper, and recycled items. This is not to say that jewellery like this is widely accepted - far from it - such craft objects are seen by the general public as very experimental and 'arty' - and this is where economic factors come into play.

It is a common mistake to think that the only way to improve the quality of a product is to increase the price.

However, there are many other factors that can influence the quality of a product, such as the quality of the raw materials and the skill of the workers.

In fact, the quality of a product is determined by a number of factors, including the quality of the raw materials, the skill of the workers, and the quality of the equipment used.

Therefore, it is important to consider all of these factors when trying to improve the quality of a product, rather than just focusing on the price.

For example, if the raw materials are of poor quality, then the final product will also be of poor quality, regardless of how skilled the workers are.

Similarly, if the workers are not skilled, then they will not be able to produce a high-quality product, even if the raw materials are of good quality.

Finally, if the equipment used is outdated or of poor quality, then it will not be able to produce a high-quality product, even if the raw materials and workers are of good quality.

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Just like everyone else, the craft worker needs to earn a living and in order to do this, needs to sell their work. Often, many craftspeople speak of their 'bread and butter' range of products - the objects which they have made largely with the idea of making money in mind. This undoubtedly produces a certain kind of product. The craftsperson has to take into consideration the materials and production methods which are the most economically viable. Similarly, if a person is going to exhibit their work, they may feel they have more freedom to explore ideas and processes in an experimental way, producing an altogether different type of 'one off' piece of work.

In this way we can see that the processes of making, including tools, materials and the skill and craftsmanship of the person, are not the only factors involved in the production of the craft object. Many outside influences, like organisations such as a college, gallery, or craft shop have an influence over the object. Furthermore they have an influence over the very processes of making I have been discussing. In a direct way, they influence a craftsperson's ideas. At college level, it could be said that craft work is at its most experimental with little or no restrictions - however on the other hand, the enforcement of briefs, deadlines and expectations of tutors can influence

both the idea and the making of the object. This is also the case when the craftsperson is working to commission from a client.

In an indirect way, however is really where we can see the influence of organisations and outside influences over the craft object. This is because, when the craftsperson has finished making their object, it is not really the end of the production of that object. It may go on to be seen in different contexts, and in each of these contexts be represented in a different way . This is what I will explore in the next chapter - the representation of the craft object.

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CHAPTER 2

THE REPRESENTATION OF THE CRAFT OBJECT

When the craft object has been produced, it is represented to an audience of some sort in a certain context, to be observed and consumed in some way. How it is represented in these different contexts and what sort of meanings these representations produce is what is to be discussed in this chapter. What meanings does the craft object generate, not only from the object itself but how it is represented in language both oral and visual?

The first focus of this chapter will be the language that is used to describe and represent contemporary craft. The word 'craft' itself is used to define a certain type of production and object. However, according to the place and context in which it is used, it can have very different meanings and connotations. In the craft world - and particularly in the writings on craft - the word brings with it a whole range of connotations. Before the 1970's, the gap between the art and craft world was large. Craft was immediately associated with skill, function, and tradition, whereas art was more associated

with self - expression. While the boundaries between art and craft are still there , they have and continue to be blurred. The word 'craft' now suggests something other than handmade, rurally produced, long lasting, work using only natural materials, to the people in the contemporary craft world. Craft is now seen as work which can be made in limited production, or as a prototype for industry and made in many materials. It can be non-functional, fashionable, transient, and expensive. However, the problem is that while this view of craft is held by people in the 'craft world', i.e. the makers, university tutors, and craft critics, whether or not the public, who may be potential buyers of craft , share this understanding is questionable. When The Crafts Report magazine asked a group of people (mostly professionals over 30) a few simple questions about craft, the answers were extremely interesting, (The Crafts Report, Sep. 1998, p.22) When asked "What is craft?" , some replied "Home-made knickknacks for the home" or "anything that uses creativity, art supplies and a glue gun". Another answer was "A craft is a skill practised by an artist or an artisan. It might grow from a hobby but is usually used to create something original." When asked what kinds of items one would expect to see at a crafts show the answers were as diverse as "little villages" "spice racks", "quilts", "country stuff", "pottery", "furniture",

"jewellery", "woodworking" and "blown glass". While this survey was on a very small scale and is not statistically valid, it is worth the inclusion in this discussion for a number of reasons. The people surveyed were somewhat representative of professionals with a disposable income - the very types of people who are potential buyers of craft. (A discussion of the consumers of craft will follow in a later chapter). It is clear that there is a large gap between what the craft community see as craft and what the public perception of craft is. The word 'craft' has become so ambiguous that as a result a lot of people in the craft world are reluctant to use it to describe their work.

The Designyard in Temple Bar, Dublin is a contemporary Jewellery gallery. By choosing Designyard -- The Applied Arts Centre at Temple Bar as its title the place has already started to distance itself from any traditional, country , 'twee' connotations that the public may make. Instead, the Designyard is described as a "centre of excellence in the field of contemporary applied arts".(Temple-Bar website, 1998) On the same website Designyard's contemporary jewellery gallery is described as showing "the best of Irish jewellery alongside the best of European work." Since the Crafts Council of Ireland has moved into the same building as the

Designyard, the building has developed into what is described (on the website) as a "department store of quality craft and design". The Crafts Council in Designyard's first floor gallery is said to represent

the cutting edge of design and production in Irish crafts where traditional techniques are used to make the most contemporary statement in fashion and interiors. (Temple-Bar website, 1998)



fig. 3 Information board on the outside of the Designyard

The word contemporary is clearly important and used in conjunction with "cutting edge" and "fashion", points the reader towards a definition of craft

as used in the craft world and away from preconceived notions of craft the public may have.

Whichcraft is a craft shop located on Lord Edward Street,

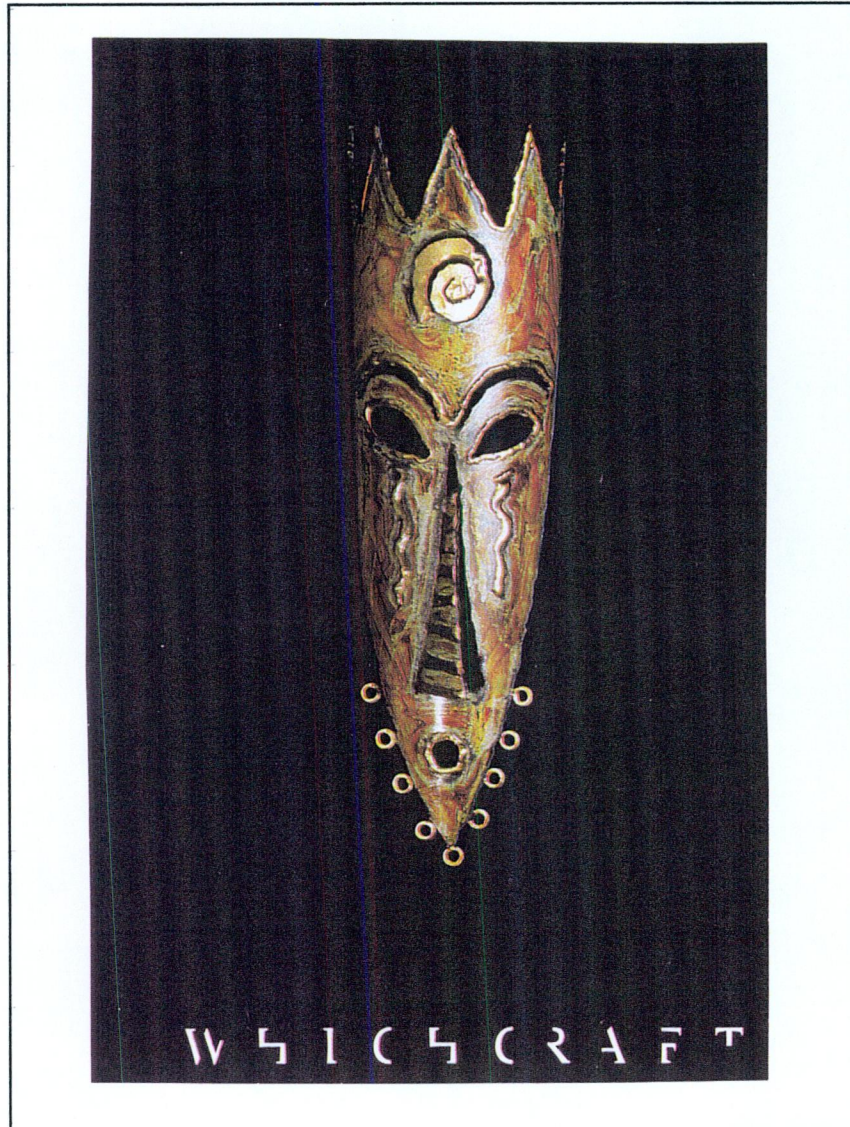


fig. 4 **Cover of Whichcraft catalogue, 1998**

Dublin and offers an example of how the word 'craft' can be used in yet another way to represent a different interpretation of craft objects. The actual name Whichcraft refers to the word 'witchcraft' which suggests magic and

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mysteriousness. Their catalogue is peppered with quotes from various people, many ancient Irish figures such as St. Colmcille. The opening sentences of the catalogue read:

There is something special about Ireland. Something that resonates with the souls of artists, musicians, poets, thinkers and others who seek to express themselves. (Whichcraft catalogue, 1998 , p.2)

We can see immediately a different representation of the craft object to that in the Designyard. Both the 'Irishness' and the 'handmade' qualities of the objects are emphasised strongly.

To a world full of the disposable, the forgettable, the mass produced, Whichcraft introduces the warmth, originality and beauty of original works of art". (Whichcraft catalogue, 1998 , p.2)

Interestingly , the work is classed in the catalogue as art and made by "over one hundred and fifty artists". The word craftspeople is not used even though the 'artists' include jewellers, ceramicists, and woodworkers. The craft object, in this context is seen as an alternative to objects produced industrially which are "disposable " and "forgettable". Therefore, through the language used to describe it, the craft object has been represented as a handmade, lasting, object, produced largely through traditional techniques.

So how does the visual representation of the object produce meanings? In her book Double Exposures ,1996, Mieke Bal discusses

1. The first part of the report is a general introduction to the subject.

2. The second part is a detailed description of the methods used.

3. The third part is a discussion of the results obtained.

4. The fourth part is a conclusion and a list of references.

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10. The tenth part is a list of the names of the distributors.

11. The eleventh part is a list of the names of the publishers.

12. The twelfth part is a list of the names of the booksellers.

13. The thirteenth part is a list of the names of the libraries.

14. The fourteenth part is a list of the names of the archives.

15. The fifteenth part is a list of the names of the museums.

16. The sixteenth part is a list of the names of the galleries.

17. The seventeenth part is a list of the names of the theaters.

18. The eighteenth part is a list of the names of the concert halls.

19. The nineteenth part is a list of the names of the cinemas.

20. The twentieth part is a list of the names of the radio stations.

21. The twenty-first part is a list of the names of the television stations.

22. The twenty-second part is a list of the names of the newspapers.

23. The twenty-third part is a list of the names of the magazines.

24. The twenty-fourth part is a list of the names of the books.

25. The twenty-fifth part is a list of the names of the records.

26. The twenty-sixth part is a list of the names of the films.

27. The twenty-seventh part is a list of the names of the plays.

28. The twenty-eighth part is a list of the names of the operas.

29. The twenty-ninth part is a list of the names of the ballets.

30. The thirtieth part is a list of the names of the symphonies.

through various case studies the effects the display and presentation of an object have on how that object is interpreted. What is the difference between how products are displayed in a supermarket, and how craft objects are displayed in a gallery or shop? Do certain conventions of display make us relate to the object in a specific way?



Fig. 5 Interior display in Whichcraft

In relation to the display of objects in Whichcraft, the first word which comes to mind is cluttered. It is full to the brim of various items, some as large as chairs, others as small as jewellery. (see fig. 5) It is interesting to note

that the jewellery is the only medium that is placed in some sort of case. The rest of the objects are openly displayed on shelves, on the wall and on the floor. While they are organised and interesting, the displays are very different from those in the Designyard, where everything is in cases. Here there is a limited number of pieces in each case and quite a minimal feel to the space, with plenty of light and space to walk around and view the pieces. The cases, like the title 'gallery' give status to the objects. Like cases in a museum setting, they seem to suggest connotations of preciousness, rarity and fragileness in relation to the objects they house, despite the fact that there are most likely security reasons for the cases. The objects are on display to be seen and admired but rarely touched whereas in the Whichcraft shop setting the pieces are free to be held and touched as the person browses around the space.

This is not to say that the objects in both places are the same and do not produce meaning themselves. The use of materials, and the way of working - the production of craft - creates its own meanings. For example, process orientated work - work which is influenced or guided by the working process used to make it, and folk work - made according to established tradition of an ethnic or culturally defined group, are bound to be different

and have different meanings associated with them. Of course neither is better or worse but, by being represented in a certain way, a certain meaning is emphasised to attract different people's attention.

In a sense this could be seen as marketing. The marketing concept could be defined as "determining the needs and wants of target markets and then attempting to satisfy them more effectively than competitors." (Finn, McFadyen, Hoskins, 1994). While this approach could be adopted by craftspeople, as a 'bread and butter' approach to work, often an opposing concept is used. The marketing of craft could be seen as an extreme version of the product concept. This is the idea whereby the producers focus on making high quality products and then, when the product is made, organise some way to market it in an appropriate setting to the right people - i.e. those who are most likely to pay money to experience it. In this way, the work is not compromised at all, but perhaps certain meanings are emphasised or indeed made, so that the work is more accessible and sellable. The marketing of pieces in this way starts to form an identity associated with the object. Using a case study of The Designyard, the identity the Designyard has and how it is created will be discussed in the next chapter - The identity of the craft object.

CHAPTER 3

THE IDENTITY OF THE CRAFT OBJECT

The representation of the craft object is also an economic practice. One of the aims in representing the object is to make people want to buy it, to increase sales and maximise profits whether this be for the individual or a shop/gallery. Therefore, involved in the representation of the craft object must also be the construction of an identity. In order for people to consume the object in whatever way, it must first appeal,

and in order to appeal it must engage with the meanings which the product has accumulated and it must try to construct an identification between the consumers and those meanings (Finn, McFayden, Hoskins, 1994).

This identity is constructed through all the visual, oral and written information about the object and the meanings they create. Since the craft object in contemporary western society is not a necessity the

identity becomes an even more important issue in the marketing and selling of the object.

Unfortunately not everyone is a potential customer for the craft object. Part of the craftsperson's job is to find out who their most likely customers are and then focus on those people for advertising and marketing. This could involve creating a customer profile, and market research. In this way the craftsman has a general idea of who to aim their advertising at. According to whom they are targeting the representation of the object and therefore the identity associated with the object will change. For example, an individual craftsman may find their best customer to be a middle aged business person looking for a quality gift, perhaps for corporate purposes. This could mean that advertisements in only certain magazines and business papers would be beneficial. Also a business card sent to companies would help - then the client sees the craftsman as an organised professional - just like themselves. For other customers, however, maybe the attraction for them is the uniqueness and artistic nature of the craft object. In this case, some sort of statement attached to each item may help make it

more attractive. It could include the personal thoughts of the craftsperson on what inspired the piece and perhaps how it was made. In this way the consumer gets something very personal as well as the object. Of course this 'statement' could then be tailored for different customers and situation. Just like the individual, craft shops and galleries construct their own identities to attract customers too. The Designyard is no exception. For the rest of this chapter the focus will be on the Designyard, what meanings are produced through the way the craft objects are represented and what identity does this form?

The identity of something could be viewed as a kind of package - every detail matters. This means even the location of the Designyard is a very important part of its identity. Temple Bar is a recently rejuvenated part of the city which is sometimes referred to as Dublin's 'cultural quarter'. In the 1960's the area was very run down and C.I.E. (Coras Iopmair Eireann) began to acquire property in the same area with a view to building a bus station there. However, by the 1980's their plan ran into problems and C.I.E. then decided to let some of their properties on short-term leases. Because the buildings were in

poor condition, the rents were low and this attracted art studios, new and second hand clothes shops, record stores, rehearsal rooms and many cafes and restaurants. At the same time the Crown Alley area was being converted and refurbished. In 1987 The Temple Bar Development Council formed with the purpose of lobbying against C.I.E.'s plans. This was successful, and in 1991 the Temple Bar Renewal and Development Act was adopted, which led to the creation of Temple Bar Properties, the development company for the area. It has defined its role as

delivering a cultural quarter which is vibrant, inclusive, integrated and sustainable. It is now an area where a mix of cultural industries, organisations and individuals are supported and nurtured. (Temple - Bar website, 1998).

The Designyard is just one of these cultural organisations. Within walking distance from it is the Black Church Print studio and original print gallery, Arthouse, the D.I.T. School of Photography, Templebar Gallery and Studios, the Irish Film Centre, and the Gallery of Photography. This all combines to place the Designyard firmly in a positive cultural environment. It is part of a young, innovative and exciting cultural place. Already it identifies with young creative people - the kind of people who visit Temple Bar regularly.

The building itself in which the Designyard is housed is quite plain and simple.(see fig. 6) It was once a warehouse, before it was converted (this was where the yard in the name came from) by architect Felim Dunne. Part of the policy of Temple bar



fig. 6

The front of the Designyard

Properties has been the "integration of work by living artists and

designer /craftspeople" (Temple - Bar website, 1998)This includes "permanent artistic features integrated into the fabric of each of the cultural buildings and the public spaces surrounding them." (Temple - Bar website, 1998) This includes the tiling and wrought iron work in the Designyard. The doors to the gallery are all glass but are accessed by alcoves. These are covered (when closed) with decorative wrought iron gates designed by Kathy Prendergast. The gates are based on maps of four cities : Dublin, Madrid, NewYork, and Vienna adding a decorative front to the building. The alcove is also where another of the special features begin. A mosaic(see fig. 7) designed by Sarah Daly



fig. 7 **Mosaic at the entrance to Designyard**

runs into and covers the floor of the gallery. It depicts the river Poddle which actually runs underneath the building. The bright colours are a big contrast to the pavement outside and perhaps a further invitation or promise of what's inside.

The gallery space is very well lit, simple and with enough room to walk easily from case to case. All the items are in specially designed glass cases which are at about waist height with some mounted on the wall. Music plays softly in the background. The overall atmosphere is relaxed and people-friendly, especially for a gallery, but still very modern and sophisticated looking. The contemporary feel of the objects has clearly been reflected in the display and interior of the gallery, but is not so starkly done that it is intimidating and uninviting. The logo (see fig. 8) has a similar aesthetic - simple,



fig. 8 **The Designyard logo**

but minimalistically stylish looking. The simple green shape between the words 'DESIGN' and 'yard' links them together well. The logo is displayed vertically on the front of the building in keeping with the vertical windows, but maybe it also suggests an alternative way of looking at things. Perhaps it is meant to be another indicator of the objects inside - fresh , different and stylish rather than average and traditional.

These meanings are reinforced in the written text which is used in relation to the gallery, some of which have already been mentioned. On the Temple Bar internet site it is described as a "centre of excellence in the field of contemporary applied arts". With the Crafts Council moving into the second floor, the building has developed into a "department store of quality craft and design" (Temple - Bar website, 1998) A department store is a place that everyone has visited at some stage and is familiar with. By using this word then, the designyard is trying to distance itself from any stark bare images the public may have had if the word 'gallery' had been used. An interesting point made about the location is that it is near a "recently excavated site of jewellery manufacturing dating back to the Vikings."(Temple - Bar

1. The first part of the report deals with the general situation of the country and the position of the various groups of the population. It is a very interesting and informative study of the social and economic conditions of the country.

2. The second part of the report deals with the political situation of the country. It is a very interesting and informative study of the political conditions of the country.

3. The third part of the report deals with the cultural situation of the country. It is a very interesting and informative study of the cultural conditions of the country.

4. The fourth part of the report deals with the economic situation of the country. It is a very interesting and informative study of the economic conditions of the country.

5. The fifth part of the report deals with the social situation of the country. It is a very interesting and informative study of the social conditions of the country.

6. The sixth part of the report deals with the legal situation of the country. It is a very interesting and informative study of the legal conditions of the country.

7. The seventh part of the report deals with the educational situation of the country. It is a very interesting and informative study of the educational conditions of the country.

8. The eighth part of the report deals with the health situation of the country. It is a very interesting and informative study of the health conditions of the country.

9. The ninth part of the report deals with the environmental situation of the country. It is a very interesting and informative study of the environmental conditions of the country.

10. The tenth part of the report deals with the international situation of the country. It is a very interesting and informative study of the international conditions of the country.

website, 1998) This link to the past adds some history to what is a very new - only 5 years old - organisation.

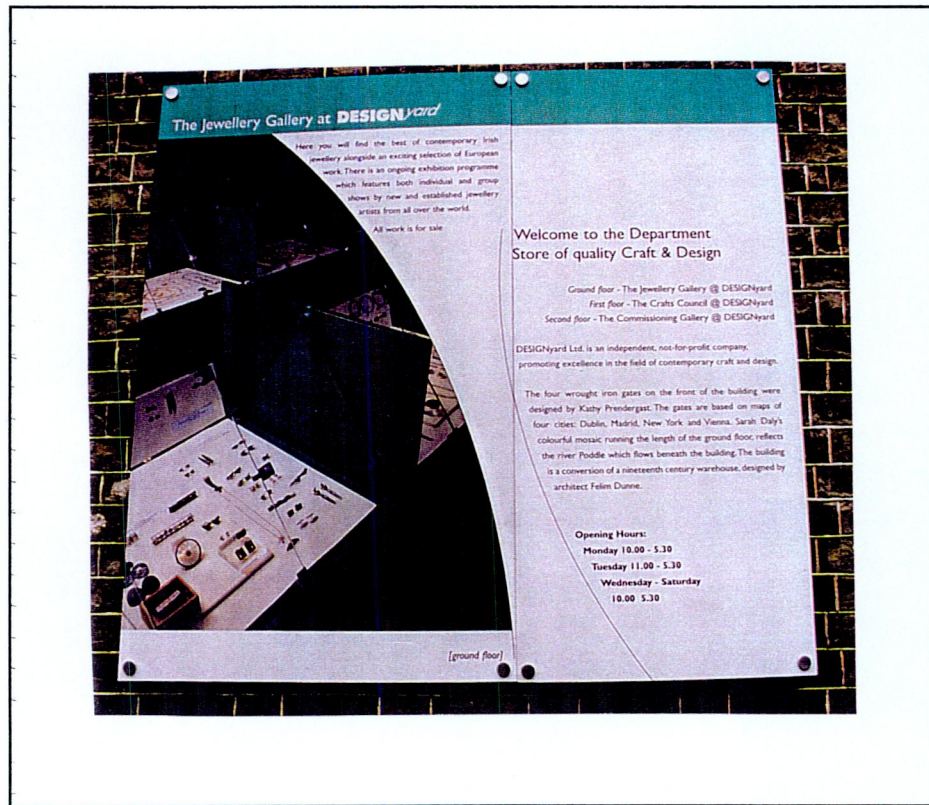


fig. 9 Information board on the outside of Designyard

In late 1998 the designyard launched what is known as "The Commissioning Gallery @ Designyard". This was set up to manage the commissioning of Irish applied art, craft and design, for domestic, architectural and corporate clients. The service is run on an appointment only basis and the client has access to both Designyard's comprehensive range of artists and designers and the entire Crafts Council of Ireland's register.

Clearly, here, a thoroughly professional attitude is being shown in relation to the marketing of the craft object. Business people can identify strongly with this and therefore favour the service the Designyard has to offer over other craft shops.

The immediate association for the public seems to be that the crafts are rurally produced, handmade 'twee' objects. While there is nothing wrong with these kinds of objects, they are not the only kind of craft object. Furthermore they are not to be found in the Designyard and therefore the place has adopted a more contemporary, sophisticated aesthetic to reflect this. The fact that it is a gallery gives it added status and yet it has managed to stay away from an elitist image, as can be the problem with some art/design galleries. The overall identity is very stylish and carefully crafted just like the objects inside. The emphasis is on quality and sophistication as well as creativity and fresh ideas. Who is the most likely to identify with these qualities and therefore become consumers of the craft object? These and other questions relating to the consumption of the craft object will be discussed in the next chapter.

CHAPTER 4

THE CONSUMPTION OF THE CRAFT OBJECT

The consumption of an object often has negative connotations such as 'waste' or 'using up' and the word 'consumer' has come to mean the opposite of the term 'producer'. However consumers are producers too - producers of meanings. In contemporary Cultural Studies, consumption is seen as an active, positive process, often associated with pleasure and as being "the very material out of which we construct our identities: we become what we consume." (Mackay, 1997, p.2) By looking then at the consumption of the craft object (and its consumers) a further insight into the cultural meaning and identity of the craft object can be explored. Who consumes craft, why, and how does this contribute to the identity of the craft object?

Who consumes craft? This question really should be broken down further as there is a big difference between buying a craft object and attending a craft exhibition. From the discussion of the different identities

associated with both Whichcraft and the Designyard, it is apparent that they do not necessarily share the same consumers.

Pierre Bourdieu maintains that the field of cultural production can be divided into two main groups - the field of restricted production and the field of large scale production. (Johnston, 1993, p.15) Because of the wide range of objects included in the phrase 'craft object' it has a place in both groups. The field of restricted production includes the 'one-off' craft object displayed in a gallery setting often with its image being reproduced in a contemporary craft publication. In this field of restricted production the "stakes of competition between agents (in this case craftspeople) are largely symbolic, involving prestige, consecration and artistic celebrity." (Johnston, 1993, p.15) The main aim of the craftsperson is not necessarily to sell their work, but to express or explore an idea through various materials. Because of this the audience who consumes the craft object are mainly the craftspersons peers - other craftspeople, critics, craft writers, and gallery owners. This type of craft object then can be described as "production for producers" (Johnston, 1993, p.15)

The field of large - scale production can contain the craft object too but the consumer is not necessarily the same person. This type of

1. The first part of the report is devoted to a general description of the project.

2. The second part of the report is devoted to a detailed description of the project.

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production may include the 'bread and butter' work which has been mentioned earlier. This could be craft work which has been produced in multiples, perhaps on a small scale production line, with the economic value of the pieces and their 'saleability' being given the most consideration. Therefore, they are displayed in an environment which is conducive to selling them. It is apparent, then, that the consumer who buys a Jerpoint hand blown vase in Kilkenny Design, is not necessarily the same person who will visit a Dale Chihuly (world renowned glass artist/craftsperson) exhibition. For now the discussion will focus on the consumer of the craft object produced in the field of large scale production. Who is this ordinary consumer? While this is a difficult question to answer, from speaking to various people in the craft business, there are three groups which can be identified as the main consumers of the craft object - tourists, business professionals and the upper classes.

People buy items on holiday as a reminder of the place they were, but also most importantly something you simply cannot buy 'back home', something (in an Irish context) which is most definitely 'made in Ireland'. Most branded goods, (e.g. Levi's) can be bought in nearly every corner of the world. Brands seem to be "universal commodities, often for

sale in identikit department stores." (Showcase Ireland catalogue, 1999) An ideal souvenir is something different and special, which cannot be bought anywhere else except that country. A craft object produced in Ireland then, makes a perfect gift for either a friend or for the foreigner themselves. Not only is the object bought in Ireland but it is made in Ireland too. The emphasis placed on the 'Irishness' of the objects in Whichcraft, then, is understandable. The tourist wants to take home a part of this 'Irishness', and both the objects and the language which is used to describe them in Whichcraft, will leave them in no doubt that this is what they are getting. The objects in Whichcraft, although identifiably Irish are not stereotypically so. Throughout the catalogue, Celtic symbols, early Irish art, and the Irish countryside are cited as inspiration for some of the work. However, so too is contemporary design, origami, and the turn of the century arts and crafts movement. The graphic artist Anna Nielsen, whose work is included both in the shop and catalogue "uses traditional symbolism to portray her own view of modern Ireland." (Whichcraft catalogue, 1998, p.19) In this way, the objects and the shop itself distance themselves from the stereotypical tourist shop image, full of shamrocks and leprechauns, and all the negative connotations that go along with it.

1. The first part of the report deals with the general situation of the country and the position of the various groups of the population. It is a very important part of the report and it is very interesting to read it. It gives a very good idea of the country and its people. It is a very good introduction to the rest of the report.

2. The second part of the report deals with the economic situation of the country. It is a very important part of the report and it is very interesting to read it. It gives a very good idea of the country's economy and its development. It is a very good introduction to the rest of the report.

3. The third part of the report deals with the social situation of the country. It is a very important part of the report and it is very interesting to read it. It gives a very good idea of the country's society and its development. It is a very good introduction to the rest of the report.

4. The fourth part of the report deals with the political situation of the country. It is a very important part of the report and it is very interesting to read it. It gives a very good idea of the country's politics and its development. It is a very good introduction to the rest of the report.

5. The fifth part of the report deals with the cultural situation of the country. It is a very important part of the report and it is very interesting to read it. It gives a very good idea of the country's culture and its development. It is a very good introduction to the rest of the report.

6. The sixth part of the report deals with the environmental situation of the country. It is a very important part of the report and it is very interesting to read it. It gives a very good idea of the country's environment and its development. It is a very good introduction to the rest of the report.

7. The seventh part of the report deals with the international situation of the country. It is a very important part of the report and it is very interesting to read it. It gives a very good idea of the country's international relations and its development. It is a very good introduction to the rest of the report.

8. The eighth part of the report deals with the future of the country. It is a very important part of the report and it is very interesting to read it. It gives a very good idea of the country's future and its development. It is a very good introduction to the rest of the report.

Business executives are also high on the list of craft consumers but for different reasons. Not only does the average executive have the money to buy a (sometimes expensive) craft object but they are also in search of a high quality item perhaps as a gift for a client or friend. The craft object is

a popular choice for corporate gifts. The Crafts Council retail team was contacted by the government with regard to manufacturing corporate gifts for the European Union Presidency." (White, 1997, p.24)

By choosing a craft object over a mass produced one they are choosing quality, individuality, and creativeness. By identifying with these qualities, they are in a sense acknowledging to their peers that this is what is important to them. The craft object then, in a corporate environment, becomes a symbol for all these things.

Already mentioned is the fact that craft objects are often bought as gifts either for someone else or for the purchaser. This suggests that craftwork is perceived as a luxury and in some ways this is true. While the craftsperson may gain extreme satisfaction out of making a one-of-a-kind silver teapot (e.g. silversmith Kevin O'Dwyer) as may the buyer and user - it is certainly not a necessity. It is an 'added extra' in life and (unfortunately as is the case with all luxuries) , not everyone can afford them. In his book The Theory of the Leisure Classes published in 1902, Thorstein Veblen coined

two phrases which are still in use today 'Pecuniary Emulation' and 'Conspicuous Consumption'. 'Pecuniary Emulation' could also be described as 'keeping up with the Joneses' and Veblen believed this was a very strong force behind leisure class spending. 'Conspicuous consumption', according to Veblen, was "lavish or wasteful spending regarded as establishing or enhancing social prestige". (Veblen, 1902, p.68 - 101)

It is interesting to look at the consumption of craft objects in relation to these ideas. It is doubtful whether there are consumers who buy a craft object solely because it is expensive and impressive to friends and peers. However, "elites and ruling groups have always sought to distinguish themselves from others by the possession of objects which symbolise their superior status." (Thomas, 1993, p.58) A unique handmade quality item has status in these terms. It is something which possibly no-one else in the world has and it has its own personal story and background as distinct from a mass-produced branded (however expensive) product.

Expensive, individualistic items handmade from fine materials, have a strong appeal, particularly to that middle class sector of society, which can afford the higher prices and which wishes to distance itself from the majority dependant upon the mass market. (Walker, 1989, p.39)

In relation to the upper classes then, the craft object could also be seen as luxury status symbol.

1. The first part of the report deals with the general situation of the country.

2. The second part of the report deals with the economic situation of the country.

3. The third part of the report deals with the social situation of the country.

4. The fourth part of the report deals with the political situation of the country.

5. The fifth part of the report deals with the cultural situation of the country.

6. The sixth part of the report deals with the environmental situation of the country.

7. The seventh part of the report deals with the international situation of the country.

8. The eighth part of the report deals with the future prospects of the country.

9. The ninth part of the report deals with the conclusion of the report.

10. The tenth part of the report deals with the annexes of the report.

11. The eleventh part of the report deals with the bibliography of the report.

12. The twelfth part of the report deals with the index of the report.

13. The thirteenth part of the report deals with the list of figures of the report.

14. The fourteenth part of the report deals with the list of tables of the report.

15. The fifteenth part of the report deals with the list of abbreviations of the report.

16. The sixteenth part of the report deals with the list of symbols of the report.

17. The seventeenth part of the report deals with the list of units of the report.

18. The eighteenth part of the report deals with the list of references of the report.

19. The nineteenth part of the report deals with the list of sources of the report.

20. The twentieth part of the report deals with the list of documents of the report.

21. The twenty-first part of the report deals with the list of maps of the report.

22. The twenty-second part of the report deals with the list of photographs of the report.

23. The twenty-third part of the report deals with the list of appendices of the report.

To say that the higher classes, tourists and business people are the only buyers of craft is of course untrue. What definitely is true is that consumption is "the articulation of a sense of identity." (Mackay, 1997, p.4)

By dressing in a certain style we are saying something about ourselves to the people around us, whether intentionally or not. By choosing a handmade pot over a mass-produced one, we are also making a statement about ourselves to others.

The smooth grain in a wood-turned bowl, the individuality of hand-painted pottery and the creative process involved in designing a silk scarf makes for a gift with personality"(Showcase Ireland catalogue, 1999, p. 5)

John Naisbitt, author of Megatrends : ten new directions transforming our lives, (pub. 1984), is most famous for his 'high tech, high touch' concept. He believes that the more technology we have in our lives, the more we need to touch to remind ourselves that we are human. This points to another reason why the craft object is bought. To some, perhaps the craft object is seen as some sort of solace in an increasingly technological world.

By buying a ring from Designyard instead of H.Samuels we are in a sense buying a piece of that identity. We want a little piece of that identity, of a contemporary unusual package for ourselves. It is interesting to note that the biggest selling items in Designyard are the engagement rings.

1. The first part of the report is a general introduction to the subject.

2. The second part of the report is a detailed description of the methods used.

3. The third part of the report is a discussion of the results obtained.

4. The fourth part of the report is a conclusion and summary of the findings.

5. The fifth part of the report is a list of references and sources.

6. The sixth part of the report is a list of figures and tables.

7. The seventh part of the report is a list of appendices.

8. The eighth part of the report is a list of acknowledgments.

9. The ninth part of the report is a list of footnotes.

10. The tenth part of the report is a list of errata.

11. The eleventh part of the report is a list of corrections.

12. The twelfth part of the report is a list of changes.

13. The thirteenth part of the report is a list of updates.

14. The fourteenth part of the report is a list of revisions.

15. The fifteenth part of the report is a list of amendments.

16. The sixteenth part of the report is a list of supplements.

17. The seventeenth part of the report is a list of addenda.

18. The eighteenth part of the report is a list of corrigenda.

19. The nineteenth part of the report is a list of errata.

20. The twentieth part of the report is a list of errata.

These are symbols in themselves, given as tokens of love and commitment and are intended to be worn for the rest of the person's life. To choose a unique and unusual design for this purpose then points toward the craft objects being perceived as high quality, lasting and special.

For every different person who buys a craft object , there will be different associations and identifications made. To explore this fully then would be a major project, one which has not been undertaken at this stage. Instead , by focusing on certain groups as outlined above, some of the most popular associations of the craft object, have been discussed, - quality, wealth, status, individualism, display and uniqueness.

In theory those who cannot afford to buy a craft object can still consume it through visiting exhibitions and craft shops. In reality however, this is not the case. Is the craft object confined to certain spaces and audiences and if so why and what effect does this have on the perception of the craft object? These and other issues will be the focus for discussion in the final chapter - the regulation of the craft object.

1. The first step in the process is to identify the problem or goal.

2. The second step is to gather information and resources.

3. The third step is to develop a plan or strategy.

4. The fourth step is to implement the plan.

5. The fifth step is to evaluate the results.

6. The sixth step is to adjust the plan as needed.

7. The seventh step is to document the process.

8. The eighth step is to share the results.

9. The ninth step is to reflect on the experience.

10. The tenth step is to apply the lessons learned.

11. The eleventh step is to continue to learn and grow.

12. The twelfth step is to stay motivated and committed.

13. The thirteenth step is to seek support and encouragement.

14. The fourteenth step is to celebrate successes.

15. The fifteenth step is to maintain a positive attitude.

16. The sixteenth step is to be resilient in the face of setbacks.

17. The seventeenth step is to stay focused on the goal.

18. The eighteenth step is to be patient and persistent.

19. The nineteenth step is to stay organized and on track.

20. The twentieth step is to achieve the goal.

CHAPTER 5

THE REGULATION OF THE CRAFT OBJECT

Regulation has, depending on the context in which it is used, various different meanings. It can refer to something as specific as the policies and laws of the government. It can also be associated with a "reproduction of a particular pattern and order of signifying practices (so that things appear to be regular or natural)." (Thompson, 1997, p.3) The production and consumption of cultural representations affects (as we have already seen) the construction of identities. These identities are made through different interpretations and meanings, and it is these meanings which "regulate and organize conduct and practices." (Thompson, 1997, p.1) Therefore cultural regulation is about the struggle over meanings and interpretations of different cultural products or representations.

In relation to the craft object then, this discussion will focus on who or what tries to control the meanings associated with the craft object and how this is achieved. Is the craft object confined or restricted to certain

spaces and how does this affect or regulate the meanings associated with it? Finally, if this is proving negative for the craft object, what can be done to improve the situation ?

From the discussions of the previous chapters it has become clear that there is more than one meaning and identity associated with the craft object. One of the major factors affecting these meanings is the context or place which the craft object is placed in. For example, the craft object in Designyard has associations of high quality, contemporary designs and sophistication. In Whichcraft, however, the emphasis is on the handmade, and Irish qualities of the objects producing different meanings altogether.

Another setting for the craft object, is in a university or college setting. In the National College of Art and Design , in Dublin, the Craft department falls under the broad Faculty of Design. This also includes Fashion and Textiles, Visual Communications and Industrial Design. It has three separate areas and, generally speaking, the student learns skills to manipulate each specific chosen material. Also part of the course is a design skills class in the second and third years emphasizing the importance of brainstorming, developing ideas and drawing skills. These skills can then be applied to briefs set in the studio to come up with a design for the student to

make, and in turn learn more practical skills. Although the majority of the time is spent in the studio, it is clear from the structure of the course that this is not the only thing that is important when creating the craft object. The quality of the idea and the attitude to work are as important as the standard of craftsmanship.

In this environment, it is made clear that while the acquisition of practical skills are very important, craft is much more than this. The problem is though, that outside of this setting, there is often a lot of confusion over what exactly craft is, which can lead to a drop in status, especially in relation to the Fine Arts. In the Fine Arts there has been a trend towards de-skilling which has produced a lot of performance work and installation work, i.e. the main focus being conceptual work. With craft however, the main focus is still on the object and this is the fundamental difference between Art and Craft. The craft object may not have a function, and it may have a strong idea behind it but there is always the object. Since the focus is on the object then, how it is made (and how well it is made) becomes important too. In the Fine Art world concept is valued over object, and in this way Fine art seems to have a higher status than craft. Because of the often present function of a craft piece, it doesn't seem to fit so easily into a gallery or exhibition space. This

has led to most craft work being seen in a shop setting, which is why so much importance has been given to it in this discussion. Because of the necessary involvement with the business side of things, there is a further drop in the status of the craft object, at least when compared to the fine art object. For craftspeople who develop the conceptual side of their work, their work is then classed as bordering on Fine Art. This work, then because it is "production for producers"(Johnston, 1993, p.15) isn't in the public eye as much as the more commercial craft object. This, in turn leads to a further separation between the craftworlds understanding of the craft object and the public perception of the craft object. By being confined to certain settings the meanings produced by the craft object have been regulated so much that it is proving negative for craftspeople.

Of course the situation is not that bleak. Designyard offers a chance for craftspeople to earn a living *and* gain status as a professional artisan/craftsperson. In a sense the Designyard has 'something for everyone'. With the Crafts Council on the second floor, there is a wide range of craft objects on display, from the commercial to the one - off and many in between. What's perhaps even more important is the fact that these are all housed in the

one building. Not only does it acknowledge a link between the objects, but it also means that an 'ordinary' customer who may visit the Craft Councils shop, also gets to see the current exhibition of contemporary craft downstairs in the gallery. In this way, the public is introduced to the 'craft world' and the kind of craft objects that inhabit it, hopefully widening their perception of what the craft object is and can be. How else can this be achieved - where else can the craft object and indeed the craftsman fit in ?

Perhaps some progress can be made if we are to forget about which area in the Arts has a higher status than the other and just see Craft as part of a bigger picture. Although the areas of Art, Craft, Industrial Design and Manufacturing are kept separate in theory, in practice there is an overlap between them. The fact that craft is in the middle of these areas is sometimes seen as a negative thing, bringing with it confusion of meanings and identities. However, being in the middle can be a good thing too. In the Art - Craft - Industrial design - Manufacturing relationship, Craft and therefore Craftsmanship can be seen as "the bridge between art and industrial design". (Bellatone, 1996) This opens up many exciting opportunities to the craftsman who has the skills to be flexible enough in their approach to work. As has already been mentioned, a lot of professional craftsmen

time is spent away from the studio, whether it be designing, managing, bookkeeping, organizing public relations, or actually selling their work. While many of these skills can be done by someone else, the nature of being a self-employed craftsperson means that in order to become successful, at least an understanding and involvement in these processes is necessary. This results in a "unique and valuable perspective that is highly unusual and of great value".(Bellatone, 1996)

This flexibility of the craftsperson is already recognized by colleges and institutions. In the Royal College of Art in London, Professor David Watkins, an established jeweller, has for the last ten years been building a postgraduate course for students in which they consider

all the aspects of making a design for batch or mass production. What has emerged is that, in metalsmithing at least, practitioners of a craft can invent new ranges of highly desirable consumer objects that neither compromise on quality of manufacture nor ignore the logic of economics. (Dormer, 1997, p.14)

In the degree course in metals at the N.C.A.D. there is a yearly silver competition run by Cookson's silver company and various other sponsors. Last year the brief set was to design and make a tea caddy, with the main consideration being that the design be reproducible for a limited production line. In this way students learn not only the skill to make the piece but also

how it would be made in an industrial environment, and so improve their design skills. This helps to prepare the student for the various different opportunities when they graduate.

Last summer saw the introduction of "an exciting new initiative which is set to signal the revival of the craft of blacksmithing in Ireland".(Connaught Telegraph, July 1998) The two year accredited Blacksmithing and Forging Foundation course just started in September is said to be going to

provide the grounding for a core group of craftsmen and women armed with a unique and extremely relevant range of skills for the contemporary marketplace and modern industrial needs". (Connaught Telegraph, July 1998)

The course has been designed with the intention of "re - establishing blacksmithing in Ireland as a viable and relevant skill for the future" and has been backed by the Crafts Council of Ireland. The course intends to teach not only blacksmithing practice and theory but also art and design concepts , Information Technology and computer aided design and business skills. It is described as "fresh and forward looking" and is in direct contrast to the general current perception of the blacksmiths role, i.e. an extremely limited and traditional one. This type of course acknowledges the fact that the contemporary craft object is no longer restricted to a rural setting , and that

There is a general feeling that the time has come when we should

begin to think of the future of the country in a more serious way

and to consider the possibility of a new constitution.

It is not a question of whether we should or should not

do so, but of when we should do so.

The answer is that we should do so as soon as possible.

There is no time to be lost.

We must act now.

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traditional techniques can be used in an innovative way to create contemporary craft objects.

While the confinement of the craft object to places such as a country craft fair can have unwanted connotations, the association of it with innovative courses, like those of N.C.A.D., The Royal College of Art in London, and the Blacksmithing course as described above can have positive ones. In this way craftspeople can regain more control over the meanings associated with their craft work, and start to widen the public perception of what the contemporary craft object actually is.

CONCLUSION

Because of the often present function of a craft object, it seems to have a lot of interaction with and more relevance to the general public, and society as a whole. As a result the craft object has to compete in both the increasingly competitive business world and the 'arts' world. Focus on one market in particular seems to alienate the other. On the other hand, the task of achieving a balance between the two is a difficult one. The craftsperson is forced to "stretch their creativity to produce a craft that fits into what is going on rather than necessarily a personal statement." (Sedstrom-Ross, 1999 Craft Australia website.)

A walk around Showcase Ireland '99, the annual trade fair held at the R.D.S. , gave plenty examples of varying degrees of this art/business mix. Claddagh rings, sweaters emblazoned with Guinness logos, and even grow-your-own-shamrock-packs, were all under the same roof as work by jeweller Erika Marks, textile designer Sheena McKeon, and furniture maker Duncan Russell. In this setting, the difficulty in achieving this balance between art and business was highlighted even more. A further challenge for the craftsperson is to get this idea across to the public. The craft object is a unique and therefore valuable thing, not just because it may have been

1. The first part of the report is a general introduction to the subject of the study.

2. The second part of the report is a detailed description of the methods used in the study.

3. The third part of the report is a detailed description of the results of the study.

4. The fourth part of the report is a detailed description of the conclusions of the study.

5. The fifth part of the report is a detailed description of the recommendations of the study.

6. The sixth part of the report is a detailed description of the limitations of the study.

7. The seventh part of the report is a detailed description of the future research.

8. The eighth part of the report is a detailed description of the acknowledgments.

9. The ninth part of the report is a detailed description of the references.

10. The tenth part of the report is a detailed description of the appendices.

11. The eleventh part of the report is a detailed description of the glossary.

12. The twelfth part of the report is a detailed description of the index.

13. The thirteenth part of the report is a detailed description of the bibliography.

14. The fourteenth part of the report is a detailed description of the list of figures.

handmade. Yes, the craft object can be handmade, but it can be much more. It can be an innovative and useful, contemporary, top quality commodity, marketable all over the world.

Part of the problem is the changing meaning of the word 'craft' itself. Jeremy Adamson, a curator at the Smithsonian Institution's Renwick Gallery, in Washington D.C., points out that :

in some circles, it (the word craft) still conjures up silk flower arrangements, calico dolls and country wreaths while within the museum and gallery world, crafts are a very different thing.
(Adamson in Spencer, 1996)

While alternative labels such as the 'decorative arts' will not please everyone in the craft world, it is clear that for almost everyone the word craft has too many unwanted associations which cannot be gotten rid of. If this dilemma can be resolved in some way it will surely help the ongoing effort of craftspeople to widen the public perception of the work that they produce.

The craft object is in an interesting position in our society. It is hard to define, and means many different things to different people. It is a status symbol, a source of income, an artistic expression, a business product and a treasured keepsake all at the same time. As we enter the third millennium, the craft object will surely continue to grow and change with society and,

with so many possible applications for the craft object in society, there is no doubt it will continue to fulfill all these different roles.

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