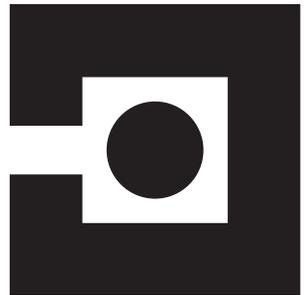
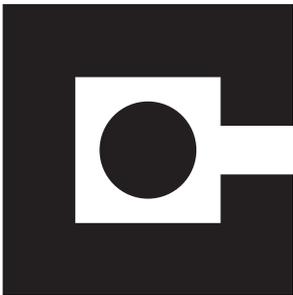
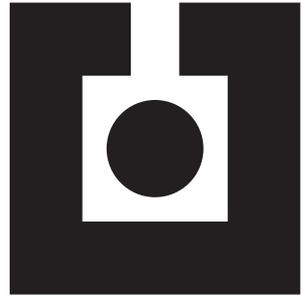
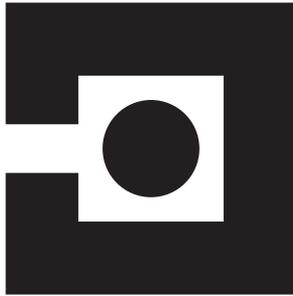
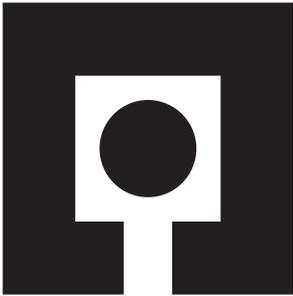
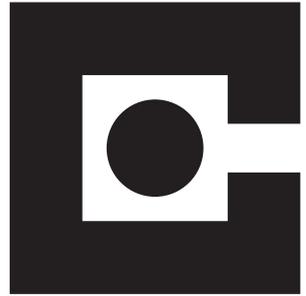
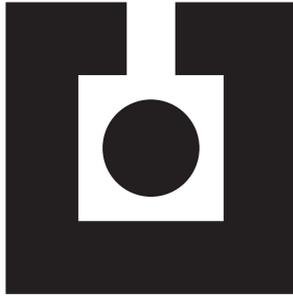
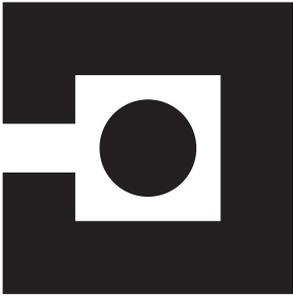
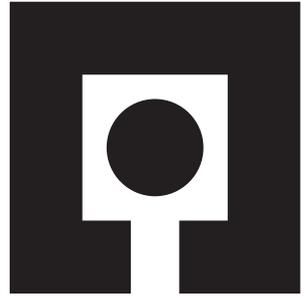
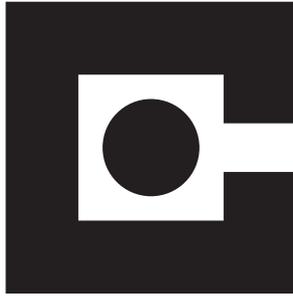


GILES ROUND: THE DIRECTOR



FOREWORD

2018 marks 300 years since the birth of Thomas Chippendale (b. 1718, Otley), one of the most influential designers and entrepreneurs Britain has ever produced. Often cited as the first interior designer and an early pioneer of brand creation, Chippendale famously devised whole room schemes for aristocratic houses, such as Nostell in Wakefield, employing vast networks of craftspeople to source all the fixtures and fittings required. In 1754, Chippendale published *The Gentleman and Cabinet Maker's Director*, a catalogue of his designs that prospective buyers could use to commission pieces of their own. To celebrate this anniversary year, artist Giles Round has been invited to create installations at both The Hepworth Wakefield and Nostell that examine how our homes become important staging grounds for dialogues between craft, design and commerce.

As an artist Round often draws from the worlds of craft and industrial design to examine how our lives are shaped by the spaces we inhabit and the objects we use on a daily basis. In this installation, Round responds to a seminal exhibition in the history of The Hepworth Wakefield, *Living Today: An Exhibition of Modern Interiors*, which was staged at Wakefield Art Gallery in 1959. For this exhibition, director Helen Kapp invited eight architects to refurbish and redecorate the galleries of the former townhouse as if they were once again inhabited domestic spaces.

Kapp produced an unusually extensive publication for *Living Today*, which merged exhibition catalogue with sales catalogue, itemising the objects on display and directing visitors to the relevant suppliers. Taking the abbreviated name of Chippendale's catalogue as its title, *The Director*, Round's installation turns the gallery into a domestic showroom that echoes the craftsmanship and entrepreneurship of Chippendale, and the commercial underpinning of the 1959 exhibition.

The *Living Today* catalogue, held in the archive at The Hepworth Wakefield, became an important point of departure for Round in devising this new work. Through research into the lifespans of each item in the 1959 exhibition, Round has identified and gathered together all the objects that remain in production today, after nearly six decades. He has then selected contemporary objects, both handcrafted and industrially produced, to act as re-interpretations of items in the original exhibition that have since fallen out of production.

In Kapp's introduction to the 1959 exhibition catalogue, she was critical of design exhibitions that showed rows of objects on 'display-stands and peg-boarding', preferring instead to present them in the context of a domestic mise-en-scène. Responding playfully to Kapp's criticism, here Round presents both modes of display in dialogue with one another, running a single row of object-laden shelves directly alongside a domestic stage set. Each month, the items are rearranged by an invited guest and are moved between shelf and showroom, allowing different combinations of objects to be presented in the mise-en-scène over the course of the exhibition.

Round's installations often unfold as spaces for potential habitation, encouraging viewers to project themselves into the work. In this installation, the artist invites each of us to explore our roles as the 'directors' of our own domestic spheres, where even the slightest rearrangement of objects can transform how we interpret and use the spaces we occupy.

This publication has been designed to echo the catalogue from the 1959 exhibition, itemising each object in the installation alongside sales information. Each designer, artist or company is given a number in this brochure, which corresponds with the numbered cubes in the installation. Any items available for purchase in The Hepworth Wakefield shop are marked as such, with links to artists' and retailers' websites included otherwise. For items marked 'Price on request', please enquire in The Hepworth Wakefield shop. Where the original catalogue presented designers and objects simply by name, however, this brochure includes information that allows us to explore the individual histories of exhibited objects and different collaborative models used in their production and promotion.

In 1932, vehicle suspension engineer George Carwardine invented a spring, crank and lever mechanism that could be positioned with the lightest of touch yet would maintain its position once released. In 1935, in collaboration with the company Herbert Terry and Sons Ltd., Carwardine incorporated this mechanism into the design for the Anglepoise® Original 1227™ Desk Lamp, displayed here. Since the creation of the Original 1227™, the Anglepoise® lamp has taken on iconic status, its anthropomorphic form recognised across the world.

Original 1227™ Desk Lamp (1935)

£195.00

Included in Living Today, 1959 (Executive's Office)
Available through The Hepworth Wakefield shop

2/ HARRY BERTOIA

www.knoll.com
www.nest.co.uk

Described by manufacturer Knoll as a 'study in space, form and function', Harry Bertoia's 1952 Highback Armchair, or Bird Chair, has become an icon of twentieth-century design. With Bertoia's signature welded frame of polished steel, the chair's high back lends additional support and an almost hammock-like seating position for optimum comfort.

Having moved to California in 1946 to help fellow designer Charles Eames develop methods of laminating and bending plywood, Bertoia was invited by Florence and Hans Knoll to set up his own metal shop within their production facility. It was in this context that Bertoia developed his signature wire furniture collection. Knoll remains the sole manufacturer of his 1952 collection, which has been in continuous production since its introduction.

This Bertoia Anniversary Highback Armchair was released by Knoll in 2015 to mark the 100th birthday of its designer. Giles Round and The Hepworth Wakefield are grateful to Sheffield-based firm Nest.co.uk for their generous loan of this chair.

Bertoia Anniversary Highback Armchair (1952/2015) £4,248.00

Included in *Living Today*, 1959 (Bachelor Flat)
Available through The Hepworth Wakefield shop

CommonRoom was established in 2014 by London-based artist Kate Hawkins to commission original wallpapers from artists, making 'high-quality contemporary art accessible to the many rather than the few'.

In Goshka Macuga's design *Back to Front*, the artist has scanned the back of one of her large-scale tapestries. Here Macuga shows the hidden workings, the threads and knots, on the back of the tapestry, while leaving the appearance of the front to the imagination of the viewer.

Designed by The Grantchester Pottery, *Stony Point*, 1972 (2016) refers to a technique used by artist Jasper Johns in a series of paintings made in his New York studio of the same name. Glimpsing this pattern on a passing car, Johns wrote: 'It had all the qualities that interest me – literalness, repetitiveness, an obsessive quality, order with dumbness, and the possibility of complete lack of meaning.' The Grantchester Pottery, who look to their predecessors while making their own marks, leave the viewer space to construct their own meanings – or none – between the black and navy brushstrokes.

Goshka Macuga, *Back to Front* £130.00
Digital print on paper

The Grantchester Pottery, *Stony Point*, 1972 £95.00
Gravure print on paper

Available through The Hepworth Wakefield shop

4/ CUTLER AND GROSS

www.cutlerandgross.com

With their trademark numbered designs and the absence of an ostentatious logo, British eyewear brand Cutler and Gross was founded in 1969. Their optical frames and sunglasses are designed at the Cutler and Gross headquarters in London and are handmade in a factory in Domegge di Cadore, Italy.

The distinctive style of Cutler and Gross eyewear has attracted some of the most prestigious names in the industry for collaborations, including design houses Erdem, Comme des Garçons and Maison Martin Margiela. 'If you buy a handcrafted pair of glasses or sunglasses,' writes co-founder, Graham Cutler, 'you want to see the tiny inaccuracies, the straight, raw edges of the plastic, the pins – they give character, make them unique to the wearer.'

1289 frames £285.00

1290/2 frames £285.00

Robin Day's *Slatted Bench* was launched at the Milan Triennale in 1954, which focused on 'Industrial Design'. First designed for British furniture manufacturer Hille, the simple construction of solid wooden slats supported by a steel rod frame was celebrated at the Triennale for marrying the honesty of a natural material with man-made forged metal.

In addition to serving as a bench or low table, this multi-functional design was conceived to work as a flexible base for storage cabinets from Day's *Interplan* range. This range was designed as a modular system, with elements that could be combined and rearranged according to practical requirement and aesthetic preference. When asked to give interior design advice, he urged customers to be pragmatic in furnishing their homes: 'The essential thing is not to be badgered by convention. Don't be ruled by what your friend has got – or what your parents have always had. Buy what you need.'

Now reissued by twentytwentyone in a production licensed by The Robin and Lucienne Day Foundation, the walnut wood is sourced and worked by Isokon with final assembly carried out in their London workshop. Like the original of 1954, the *Slatted Bench* continues to be fabricated exclusively in the UK.

Slatted Bench (1954)

£695.00

Included in *Living Today*, 1959 (Dining Room)

6/ CHARLES AND RAY EAMES

www.eamesoffice.com

www.vitra.com

Charles and Ray Eames are among the most important figures of twentieth-century design, their work spanning furniture and exhibition design, filmmaking and photography.

The designers spent years developing a one-piece seat shell, moulded to fit the contours of the human body. After experiments with plywood and sheet aluminium in the 1940s, they pioneered the use of glass-fibre reinforced polyester resin. This material proved easy to mould yet rigid when set, and was well suited to industrial manufacture. The *Plastic Side Chair*, displayed here, was first shown in the *Low-Cost Furniture Design* competition at New York's Museum of Modern Art in 1948 and was launched commercially two years later as the very first mass-produced plastic chair on the market.

Vitra is the sole authorised manufacturer of Eames furniture for Europe and the Middle East and has generously lent this chair to the installation.

Plastic Side Chair PSCC (1950)

£695.00

Included in *Living Today*, 1959 (Executive's Office)

Available through The Hepworth Wakefield shop

Charles and Ray Eames designed the *House of Cards* in 1952, writing that 'Toys and games are preludes to serious ideas.' The six slots on each card enable them to be fitted together to build structures of different shapes and sizes. Exemplifying the designers' appreciation for the uncommon beauty of common things, especially when seen in unusual combinations, some cards are printed with photographs from the animal, mineral and vegetable kingdoms. Others are printed with images of textured or coloured surfaces, such as Victorian decoupage and marbled papers.

House of Cards (1952)

£32.00

Included in *Living Today*, 1959 (Nursery Playroom)

Available in The Hepworth Wakefield shop

Four Corners Books is an independent publishing house, founded in 2007 by Elinor Jansz and Richard Embray. For their *Familiars* series, included here, Four Corners commission artists to produce new illustrated editions of classic novels. By 'smuggling' contemporary art into the Classics sections of bookshops, Jansz and Embray hope that art can be brought to new audiences at affordable prices. Four Corners collaborate with artists working in different media and at different stages of their careers. Sometimes an artist's approach to their commissioned text is respectful, even celebratory, and sometimes it is subversive. In each case, designer John Morgan works closely with the artist to ensure that their approach to the text is reflected in the format and layout of the book.

<i>Twenty Thousand Leagues Under The Sea</i> Jules Verne/Music by Jonny Trunk	£19.99
<i>Heart of Darkness</i> Joseph Conrad/Fiona Banner/Paolo Pellegrin	£12.99
<i>The Nose</i> Nikolai Gogol/Rick Buckley	£10.99
<i>The Overcoat</i> Nikolai Gogol/Sarah Dobai	£15.99
<i>Some Canterbury Tales</i> Geoffrey Chaucer/Marvin Gaye Chetwynd	£12.99
<i>Madame Bovary</i> Gustave Flaubert/Marc-Camille Chaimowicz	£20.00
<i>The Prisoner of Zenda</i> Anthony Hope/Mireille Fauchon	£9.99
<i>Vanity Fair</i> William Makepeace Thackeray/Donald Urquhart	£16.99
<i>A Stick of Green Candy</i> Jane Bowles and Denton Welch/Colter Jacobsen	£11.95
<i>Nau Sea Sea Sick</i> Kay Rosen	£11.95
<i>Blumfeld, an Elderly Bachelor</i> Franz Kafka/David Musgrave	£9.95
<i>Dracula</i> Bram Stoker/James Pyman	£13.95
<i>The Picture of Dorian Gray</i> Oscar Wilde/Gareth Jones	£11.95

All titles available in The Hepworth Wakefield shop

Martino Gamper (b. 1971) started his career as an apprentice with a furniture maker in Merano, before going on to study sculpture under artist Michelangelo Pistoletto at the Academy of Fine Arts, Vienna. He moves freely between the worlds of art and design, creating both mass-produced and hand-made objects, domestic interiors and exhibition schemes that emphasise the role of design in our everyday lives. He is best known for his project *100 Chairs in 100 Days*, for which he created a new chair a day for a hundred days by collaging together elements of chairs that he found discarded on the street or in friends' homes.

Round & Square is a new collection of furniture based on an intricate wood joint and hand crafted in Gamper's London studio. Comprising chairs, tables, shelves, armchairs and side tables, *Round & Square* makes a feature of the object's functional details.

Round & Square – Chair (pink seat 02) (2017) Price on request
Walnut and ash woods with beech back and linoleum seat

Sliced Vase (small) (2017) Price on request
HPL sides, heat-treated ash edging

Sliced Vase (tall) (2017) Price on request
HPL sides, heat-treated ash edging

Established in 1897 by David Nelken in Saxony, Germany, Globe-Trotter moved to the UK in 1932. Today, all Globe-Trotter suitcases and travel accessories are handcrafted in Hertfordshire, England by highly skilled artisans using original manufacturing methods and machinery that date back to the Victorian era. For 120 years the brand philosophy has remained unchanged: an uncompromising integrity of craftsmanship.

The Centenary collection was launched in 1997, featuring Globe-Trotter's now-iconic handmade leather corners, straps and handles.

Centenary Slim Attaché Case (1997)

NFS

Grey / Caramel

Spectre Slim Attaché Case (2015)

£1,380.00

Navy / Black

10/ BARBARA HEPWORTH / EVE WALDRON DESIGN

www.hepworthwakefield.org
www.kettlesyard.co.uk

The Hepworth Wakefield have collaborated with Kettle's Yard, Cambridge, and designer Eve Waldron to produce a cushion based on a design by Barbara Hepworth. The original cushion, in the Kettle's Yard collection, was made from one of eight handprinted fabrics created by Hepworth in the early 1930s. This linocut design, sometimes referred to as *Stone*, appears as a curtain or hanging in a photograph by Paul Laib of Hepworth's sculpture studio annex at The Mall in London.

In Hepworth's statement for the 1934 publication *Unit One*, she advocated the merging of art and domestic life, writing that 'objects that we place near to each other, in their different aspects and relationships create new experience. A scarlet circle on the wall, a slender white bottle on a shelf near it, a bright blue box... all these move about the room and, as they are placed, make the room gay or serious, or bright as a frosty morning.'

Cushion (1933/2018)

£70.00

Based on a fabric design by Barbara Hepworth

Available in The Hepworth Wakefield shop

Akiko Hirai (b. 1970) is a ceramicist making both functional tableware and decorative objects. She uses Japanese pottery techniques to create a range of pieces including storage jars, sake bottles, teapots, bowls and plates. Hirai's work is often characterised by its heavy, layered glazing and deeply textured surfaces, which she sees as echoing the organic imperfections found in the natural world.

As can be seen in the work included here, Hirai often uses a coarse, dark body clay overlaid with crackled engobe and wood ash glaze. In comparison with lighter clays, such as porcelain, the impurities in this dark clay induce strong chemical changes to the material when heated, the traces of which remain upon cooling. Applying only a thin layer of near-transparent glaze – 'a membrane or a veil' – Hirai leaves the ruptures of the body clay and engobe visible beneath the surface.

Large plate

Price on request

Jochen Holz is a London-based artist producing lampworked glassware. Holz favours borosilicate glass due its resistance to heat and suitability for lampworking, a technique in which glass is heated using torches.

Holz is one of few makers practising this method in Britain. Writing about the importance of experimentation in his work, Holz states that 'improvisation means the risk of failure, which energises the process and keeps my practice alive. It's about navigating possibilities and restrictions of the material, identifying 'moves', and staying very much in the present.'

Much of Holz's glassware is produced using a Venetian technique called 'incalmo', in which different parts of a vessel are simultaneously free-blown to the same size and thickness before joining. The pressed glassware collection is similarly free-blown from borosilicate, imprinted with patterns and textures made by spoons, graters and metal grids applied to the material before setting.

Wine glasses (2018)	each £69.00
Teapot (2018)	£180.00
Tumblers (2018)	each £48.00
Textured vase (2018) M/L/XL	£130.00/£180.00/£240.00
Penguin vase (2018)	£260.00
Penguin jug (2018)	£190.00

Items by Jochen Holz are available in The Hepworth Wakefield shop

13/ JACQUELINE JAMES

www.handwovenrugs.co.uk

York-based textile artist Jacqueline James specialises in making individually designed hand woven rugs and wall hangings, often collaborating with interior designers and architects to create bespoke items for domestic settings.

For this installation, James and Round have collaborated remotely on two new designs that draw motifs from wallpaper and textile designs in the original *Living Today* exhibition: the *Pannus* wallpaper in the Living Room, designed for Palladio by Humphrey Spender, and the *Pennons* curtain in the Dining Room, designed for Heals by Paule Vezelay.

These designs can be seen in archival photographs presented in this display. Each rug has been made with a linen warp (vertical threads) and British wool weft (horizontal threads). James uses the traditional process of block weave with a shaft-switching technique, developed by Peter Collingwood OBE, allowing for a reversible design.

Palladio Rug (2018) £1,000.00

Pennons Rug (2018) £1,000.00

Available through The Hepworth Wakefield shop

Walter Keeler (b. 1942) is one of Britain's most prominent studio potters and has been influential as both a maker and teacher. Focusing primarily on functional objects – jugs, mugs and teapots in particular – his vessels are characterised by their distinctive silhouettes and his use of salt glaze inspired by early Staffordshire Creamware. 'The pottery tradition is at the heart of all my work,' writes Keeler, 'Pottery for use has been central to all settled human communities. Seldom merely functional, it has been a vehicle for expression and the fulfilment of a delight in the pleasure of handling a sensual and incredibly versatile material; the useful bound up with the intellect and the imagination.'

Angular Teapot (1993)

NFS

The Hepworth Wakefield (Wakefield Permanent Art Collection)

Max Lamb (b. 1980) is known for producing design objects that foreground the process of making in their final form. 'The aesthetic is a consequence of the making,' he writes, 'it's not about design: it's about how it's made.' Lamb sensitively fuses hand-made and industrial production techniques that are guided by the characteristics and properties of the materials he explores.

Lamb's *Poly* and *Poly Scrap* furniture is made from wire-cut slabs of polystyrene, coated with high-gloss spray-painted plastic in pastel colours. The *Last Stool* is a lightweight, stackable stool spun from a single sheet of metal. The ribbed indent allows the stool to be easily lifted and stacked.

The *Woodware* series comprises a collection of utilitarian furniture made entirely out of standard diameter dowels in a variety of hard woods, including ash, maple, beech, cherry and oak. The pieces are all made in Lamb's London studio, and the simplicity of their design is as such that it could also be recreated by other craftsmen or fabricators should production expand.

The *Quarz* series, produced by J. & L. Lobmeyr, comprises quartz crystal tumblers representing perfect mathematical prisms. Each tumbler is mouth blown into the same cylindrical wooden mould and cut at one of three different heights. Shown in combination, the hexagonal forms and varying heights echo the geological phenomenon of the Giant's Causeway on the Northern Irish coast, renowned for its hexagonal basalt columns.

Scrap Poly Pastel Shelving (2014) NFS
Expanded polystyrene, polyurethane rubber

Quarz Series (2010) NFS
Mouth blown and hand cut quartz crystal

Last Stool (2012) NFS
Enamelled steel, polished copper and brass

Woodware Console (2011) NFS
Maple, Walnut, Ash, Beech, Cherry, Tulip, Oak, Sapele and Lime
Courtesy the artist and Gallery Fumi

16/ LEACH POTTERY

www.leachpottery.com

Standard Ware pottery developed by Bernard Leach was featured in the 1959 Living Today exhibition and is still being made by Leach Pottery today. Each piece is thrown on the wheel by an international team of production potters, volunteers and apprentices at the workshop in St Ives, Cornwall. Leach Pottery uses stoneware clay from Doble's Claypit in nearby St Agnes, much the same material as was used in the original Leach Standard Ware production.

During the firing of each vessel, the amount of oxygen in the kiln is reduced and the flame pulls oxygen from the clay and glazes instead, infusing the surfaces with deep, rich, iron tones. Due to the unpredictability of the firing process and materials, all glaze finishes are unique and can vary significantly.

Pourer (Dolomite)	£13.00
Small mug (Dolomite)	£21.00
Large mug (Tenmoku)	£26.00
Small jug (Dolomite)	£32.00
Medium jug (Dolomite/Tenmoku)	£70.00
Large jug (Tenmoku)	£119.00
Small bowl (Ash)	£16.00
Medium bowl (Ash)	£27.00
Large bowl (Dolomite)	£48.00
X large bowl (Tenmoku)	£87.00
Teapot (Tenmoku)	£95.00

Included in Living Today, 1959 (Electric Kitchen/Dining Room)
Available in The Hepworth Wakefield shop

Canadian artist Anne Low works across a number of craft traditions, with weaving as a central process in her practice. Trained in hand-weaving methods that originated in Europe in the 18th century, Low uses these processes to explore how ideologies of craft traditions continue to determine notions of taste and value in contemporary society.

While Low often uses craft techniques in abstract, non-traditional ways in her installations, for this exhibition she is presenting two relatively traditional applications of weaving in a double wool blanket and through her work with The Grantchester Pottery.

Handwoven wool blanket (2017)

NFS

David Mellor Design Ltd operates on the simple principle that well-designed equipment can improve our experiences of everyday life. The company was set up by David Mellor CBE (1930–2009), a key figure in British design with an international reputation as designer, manufacturer and retailer. The company's values are maintained by Corin Mellor who succeeded his father as Creative Director of the company in 2002. The company's policy is to build on its inheritance of traditional metalworking skills and Sheffield craftsmanship while making the most of evolving new technologies.

David Mellor has always specialised in metalwork and is known particularly for its numerous collections of cutlery. Mellor developed his first cutlery collection, *Pride*, in 1953 while still a student at the Royal College of Art and the design has been in continuous production since. Mellor was in direct correspondence with Helen Kapp during the development of *Living Today* in 1959 and supported the exhibition with several items, including a carving set from the *Pride* collection.

Classic tea spoon (1984)	£6.50
Pride tea spoon (1953)	£7.50
Embassy tea spoon (1963)	£11.00
Provençal tea spoon (1975)	£5.50
Café tea spoon (1982)	£4.50
Hoffmann tea spoon (1985)	£10.00
Odeon tea spoon (1986)	£7.00
Paris tea spoon (1993)	£7.50
English tea spoon (1995)	£10.00
City tea spoon (1998)	£12.00
Minimal tea spoon (2002)	£8.00
London teaspoon (2004)	£7.90
Chelsea tea spoon (2011)	£7.00
All stainless steel	

Available in The Hepworth Wakefield shop

Hugh Miller established his furniture studio in the Baltic Triangle area of Liverpool in 2013, having first trained as an architect. Located on the second floor of a Victorian warehouse, all materials are hoisted up the outside of the building to the studio, as they were 100 years ago, and large finished pieces are taken out of the building in the same way.

For the design of his Dining Chair no. 7, Miller draws inspiration from Japanese design principles and forms associated with Scandinavian furniture, while using elm to bring out his roots in the traditions of British furniture making. The chair is jointed together with tenons wedged with Japanese bamboo, giving the chair rigidity, and the undulations in the seat and backrest are carved by hand, retaining the maker's 'fingerprints' in the finished piece and preventing the sitter from slipping down the seat.

The no.7 in the title reflects the number of full-scale prototypes that were made in order to perfect the ergonomics of the chair. Each chair is made by hand with more than 75 hours of craftsmanship required in its construction.

Dining Chair no.7 (2016)
from The Coffee Ceremony collection

£2,340.00

Available through The Hepworth Wakefield shop

George Nelson (1908–1986) is regarded as one of the most important figures in twentieth-century American design, active as a product and exhibition designer, an architect and a writer. As Design Director at furniture company Herman Miller from 1945 to 1972, Nelson became a key figure in the shaping of mid-century modern design. In addition to creating his own furnishings for the home and office, he convinced the likes of Charles & Ray Eames and Isamu Noguchi (also shown here) to produce designs for the firm.

In 1957, Vitra founder Willi Fehlbbaum signed his first licence agreement with Herman Miller to produce furniture for the European market and the company continues to be the sole authorised manufacturer of Nelson's Coconut Chair, shown here, in Europe and the Middle East. Nelson developed the Coconut Chair 'to give lounge seating comfort, together with great freedom of movement' while playfully referring to an eighth of a sectioned coconut.

Coconut Chair (1955)

£2,940.00

Included in *Living Today*, 1959 (Living Room)

Available through The Hepworth Wakefield shop

21/ NOCTURNE WORKSHOP

www.nocturneworkshop.com

Nocturne Workshop lamps are designed and built by Simon Day from his studio in Manchester. Discussing his inclination towards stripped back design with industrial detailing, Day writes that he 'always makes sure the design is informed by its function'. After studying sculpture at Wimbledon School of Art, Day joined a small workshop in West London and worked on the restoration of lighting and furniture, using period workshop manuals to understand the techniques needed to carry out historically accurate restoration. 'This gave me the chance to take things apart and put them back together again, giving me a great understanding of how things worked. It also allowed me to have physical relationship with pieces that would usually just sit in people's homes or be placed in museums.'

A solid brass lamp, Nina takes its design inspiration from the glass clamps once found in school science labs and from the clamps Day uses for welding and soldering in the workshop today. The Nina lamp generates a soft, diffuse light thanks to its hand-blown opal glass shade, which is supported by a steel base. Otis is characterised by its spun aluminium shade with three profiled lines running around it, its nickel-plated support and its base made from oiled oak.

Otis lamp (2011)	£520.00
Nickel-plated brass, oiled oak, hand-spun aluminium	

Nina lamp (2017)	£450.00
Brass, steel and hand-blown glass	

Available through The Hepworth Wakefield shop

Japanese-American artist and designer Isamu Noguchi (1904–1988) began to design his *Akari Light Sculptures* in 1951 during a visit to Gifu, a town in Japan known for its manufacture of paper parasols and lanterns. In the years that followed, he created more than 100 different models of table, floor and ceiling lamps.

Each work is meticulously crafted by hand in the Ozeki workshop, a traditional family-run company based in Gifu, following the method prescribed by Noguchi. Bamboo rods are first stretched across the wooden forms Noguchi designed to make the framework for each light. Handmade shoji paper, made from mulberry tree bark, is cut in strips to fit the size and shape of the lamp and then glued to the bamboo ribbing. Once the glue is dry, the wooden form is removed and the shade can be folded.

Since 2002, Vitra has produced re-editions of his designs in cooperation with the Isamu Noguchi Foundation in New York. The *Akari 55A* will hang in the *mise-en-scène* for the duration of the exhibition.

Akari 55A (1951)

£265.00

Available through The Hepworth Wakefield shop

Jim Partridge and Liz Walmsley have collaborated to design and produce wooden furniture from their Oswestry studio over the past twenty years. Initially working on outdoor projects – building public seats, footbridges and shelters – they aimed to make work ‘with a strong but quiet presence in the landscape’. In recent years, Partridge and Walmsley have extended their conception of ‘landscape’ to include the built environment and domestic space.

Carving from blocks of green oak, the artists then scorch and polish each piece to a lustrous black finish. Through this process, the artists have developed a deep understanding of the material they use: how the unseasoned oak will shrink, how it might warp or crack, and how to harness the character of a particular log.

They are also interested in relationships between form and perception. In producing the *Block Seat* shown here, for example, the artists aimed to harness the monumental quality of the felled tree to combine ‘the grandeur of a throne and the humbleness of a stool’.

Block Seat (2018)

NFS

Oak, scorched and polished

Bowl Table (2018)

Price on request

Oak, scorched and polished

Kevin Penney is a musician and sound editor. After three albums with Post Rock instrumentalists, Billy Mahonie, and two albums with Alt Rock outfit, Seafood, Penney has spent the last decade working in sound effects for film. Recent projects include *Mission: Impossible – Rogue Nation*, *Tomb Raider* and Tim Burton's *Dumbo*. For this installation, Penney and Round have collaborated on a new soundtrack from field recordings and Foley elements, taking Barbara Hepworth's text in the publication *Unit One* (1934) as an instruction for the score:

The present moment is the only real time. [...] In an electric train moving south I see a blue aeroplane between a ploughed field and a green field, pylons in lovely juxtaposition with springy turf and trees of every stature. It is the relationship of these things that makes such loveliness—

The sounds of unseen birds and droning aeroplanes in the sky, part hidden by the leaves of a tree so very much older than I am, [...] the wireless filling the air with music from some foreign station

The sounds of unseen birds (2018)

Soundtrack, Roberts Classic Blutune Radio, duration 49:34

25/ MAGALI REUS

www.magalireus.com
shop.hepworthwakefield.org

To accompany her first solo exhibition in a UK institution at The Hepworth Wakefield, Dutch artist Magali Reus produced a limited edition sculpture which is loosely based on the form of a teacup.

Reus has adapted the form and removed its essential and most primary characteristics: the handle and the base. The surface of each piece is inlaid with markings which refer to the energetic lines of archaeological cave drawings and, cast in pigmented and waxed Jesmonite, the sculptures assume a stone-like quality. Emphasising Reus's interest in the relationship between unique and serial objects, each cast piece is inlaid with an individual edition number.

Perimeter (2013/2015)

£300.00

.....
Edition of 25, signed and numbered by the artist

Available in The Hepworth Wakefield shop

Giles Round (b.1976) works across disciplines, engaging with a variety of materials, processes and collaborators to explore relationships between art, design and function. His work is often rich in historical citation, with particular reference to early and late modernist design practices. Incorporating ceramics, furniture design, print, textiles and typography into his installations, Round often stages assemblages of objects to examine how they are read differently according to the contexts in which they are presented.

In his design for the carpet *1959. Again* (2018) that delineates the mise-en-scène, Round takes the logo designed for *Living Today* as his starting point, repeating and rotating it through ninety degrees. For *Living Today*, Wakefield Art Gallery director Helen Kapp invited different architects to refurnish each room of the former townhouse. In this reworking of the 1959 exhibition, Round invites other artists and designers to realise the work *Relinquish control, breathe* (2018), rearranging the objects into different configurations over the course of the exhibition.

In *A fairly inarticulate and insecure businessman*, Round reinterprets the 'Executive's Desk' in *Living Today*. Taking the title from research notes on Chippendale's commercial ventures, Round gestures towards the person behind the brand. In his *Corner chair*, the prototype for a gallery invigilator's seat, Round strips back the chair to its essential elements, exploring the idea that even the most elaborately ornamented of Chippendale's chairs were based on the same basic design. Round's newly designed wallpaper, *OM* (2018), combines examples of the first marbled papers he created while developing his new company, *Obelisk Marbling*. Responding to the marbled paper procured by Chippendale for drawer linings and book endpapers, *Obelisk Marbling* will be based at Nostell until 4 November 2018.

<i>1959. Again</i> (2018)	Price on request
100% wool Kelim	
<i>A fairly inarticulate and insecure businessman</i> (2018)	Price on request
Oak desk, wood stain	
<i>Corner chair (prototype)</i> (2018)	Price on request
Birch	
<i>OM</i> (2018)	Price on request
Digitally printed wallpaper	
<i>Relinquish control, breathe</i> (2018)	
Instruction	

Michael Ruh Studio is the only glass-blowing studio in the UK currently using optical quality and recycled glass. Because of its purity, optical quality glass has a much higher refractive index than normal glass. For this reason, it is usually used in binocular, camera and microscope lenses, but Michael Ruh harnesses its clarity and density for his glass tableware, vases and lighting. As in the examples of Ruh's work displayed here, many of his pieces feature delicate, abstract line-work spun round the inside of the form, created by incising into the near-finished vessel when still hot.

Michael Ruh Studio prides itself in using recycled glass, whether 98% recycled for coloured vessels, or 100% recycled for clear glass products. Similarly, the carbonised wooden lids incorporated into the design of the *Hive Jar*, shown here, are milled from recycled ash that has been carbonised and rubbed with beeswax.

Hive Jar (Medium) £420.00

Pure ophthalmic grade glass and carbonised, waxed ash

Hive Jar (Extra Large) £785.00

Pure ophthalmic grade glass and carbonised, waxed ash

Coloured water glasses £130.00

Michael Ruh Studio glassware is available in The Hepworth Wakefield shop

German-born product designer Tino Seubert began realising projects for art galleries during his undergraduate studies in Bolzano and Paris and, from then on, has placed importance on a strongly interdisciplinary approach to design. He sees the conceptualisation, design and production of his work as a cumulative process and strives to involve himself in each step to the greatest possible extent. For Seubert, historical research and contemporary art are equally as important as material research and science, and material is never treated as just a medium of production, but as an integral part of the overall creative concept.

Seubert's *Flute Pencil Tray* is cast in pigmented Jesmonite and evolves from a tubular motif he first explored in his design for a baptismal font carved in Travertine. His *Cast Iron Tea Set* is cast from 2mm thick blued iron, which tarnishes with use, and is reminiscent of traditional Japanese iron teapots. For this exhibition, Seubert has also realised a bench and stool from a new furniture series inspired by Donald Judd and Borge Mogensen, *Anodised Wicker*, which marries industrially extruded and anodised aluminium with hand-woven cane wicker and seagrass.

Cast Iron Tea Set (2014) NFS

Anodised Wicker bench (2018) Price on request
Anodised aluminium extrusions and hand-woven cane wicker

Anodised Rush stool (2018) Price on request
Anodised aluminium extrusions and hand-woven seagrass

Flute Pencil Tray (2017) £110.00
Pigmented cast Jesmonite

Available in The Hepworth Wakefield shop

Justin Squizzero is a textile artisan and sometime farmer, trained first by his grandmother and later by Norman Kennedy and Kate Smith of The Marshfield School of Weaving. In 2017, Squizzero launched his workshop, The Burroughs Garret, on a farm in Newbury, Vermont, where cloth has been made since 1810. He uses 18th- and 19th-century equipment to make handspun, natural dyed and handwoven textiles, and has begun preparations for his own flax and wool production to create fabrics that are fully rooted in the local area.

For a small-scale producer it can be challenging to find the variety of yarn Squizzero's work requires, but he makes every effort to support nearby mills and sources raw wool from Vermont farmers, some based just a few miles from his workshop. Supporting local suppliers, Squizzero sees the material he purchases not only as fibre for his work but as an investment in his neighbours and their humanely raised livestock.

Blanket (white, blue, red, and brown stripes) (2015) NFS

Naturally dyed wool, cotton

Venetian Carpet, 'Silas Burton's Hartford Figure' (2015) NFS

Hand dyed mohair, wool, linen

Towels, 'Diamond Diaper' (2015) NFS

Half bleached linen, handsewn

Tablecloth, 'Chariot Wheels' (2017) NFS

Bleached linen, handsewn

Founded in 1860 by Thomas Hill, Sunspel has been producing garments in the UK for over 150 years and have been based in the same Long Eaton factory since 1937. The technology at Long Eaton may have changed in the intervening decades, but Sunspel remain committed to the use of natural fabrics and innovative manufacturing processes in the production of their pared-back, everyday garments.

The t-shirt remains one of Sunspel's definitive garments, developed from their cotton undershirts worn by the military and navy in the early twentieth century. Today's Sunspel t-shirt is almost identical to the model introduced to the mainstream clothing market in the 1950s, using a two-fold British-knitted jersey fabric derived from their original cotton lisle.

Today the Sunspel brand has grown to produce a wide collection of garments, some developed for each season, others in continuous production. Examples from their core collection and Autumn/Winter 2018 collection are included here.

Men's short sleeve classic crew neck	£65.00
Men's sweat top	£95.00
Men's track pant	£110.00
Men's long sleeve v-neck	£140.00
Men's v-neck cardigan	£175.00
Men's lambswool crew neck	£195.00
Men's long sleeve cable crew neck	£215.00
Men's Oxford button down shirt	£105.00
Men's classic chino	£125.00
Men's Harrington jacket	£325.00
Women's boy-fit crew neck t-shirt	£65.00
Women's long sleeve shirt	£135.00
Women's crew neck jumper	£195.00
Women's v-neck jumper	£215.00
Women's lambswool belted cardigan	£215.00
Women's loopback sweatshirt	£105.00
Women's loopback trackpant	£110.00
Women's culottes	£195.00
Women's silk voile half placket shirt	£205.00

The Grantchester Pottery was established in Cambridge in 2011 by artists Giles Round and Phil Root. Experimenting with different collaborative models between artists and makers, TGP present ongoing contributions by Michael Fullerton, Olivia Hegarty, Sophie von Hellermann, Maria Loboda, Anne Low, Dietmar Lutz, Edwin Pickstone, Cally Spooner and Sam Windett.

TGP is often described as a contemporary design or craft company, akin to Roger Fry's Omega Workshop, for which Fry commissioned Bloomsbury Group artists, writers and philosophers to create graphics, ceramics and other design works. Working in this way, Fry aimed to level the hierarchy between fine and decorative arts, and to eliminate the desire for individual artistic authorship. TGP likewise produce artwork alongside functional and decorative objects, with all work remaining unattributed, marked only by the GP emblem.

Screen #3 Niobe (2013) Price on request
Oil paint on linen, stretcher bars & double action hinges

Screen #4 TGP Artist Decorators (2013) Price on request
Oil paint on linen, stretcher bars & double action hinges

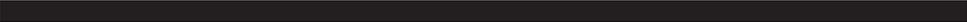
Vases from the series ACID TEST (2016) NFS
8B, 8B, dB, b, '
Glazed stoneware

Poncho #1 Studio Wares (2013) NFS
Wool, handwoven

Vitsoe is a British company that manufactures furniture designed by Dieter Rams. Since its foundation in 1959, Vitsoe has striven to help consumers to 'live better with less that lasts longer'. Opposing the idea of so-called 'built-in obsolescence', Vitsoe aims to make products that minimise their inevitable impact on environmental resources by being useful for as long as possible.

Vitsoe's main product, the 606 Universal Shelving System, was designed by Dieter Rams in 1960 and has been in continuous production ever since. It is a modular system, similar to Robin Day's Interplan (see Robin Day, *Slatted Bench*), that can be adjusted and extended to suit individual needs. With shelves, cabinets, hanging rails and tables hung simply from wall tracks by slipping a notched pin into position, Vitsoe encourages small day-to-day rearrangements and complete reconfigurations in any one interior.

Giles Round and The Hepworth Wakefield are grateful to Vitsoe for their generous donation of shelving for this installation.



This catalogue is published on the occasion of the exhibition

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