

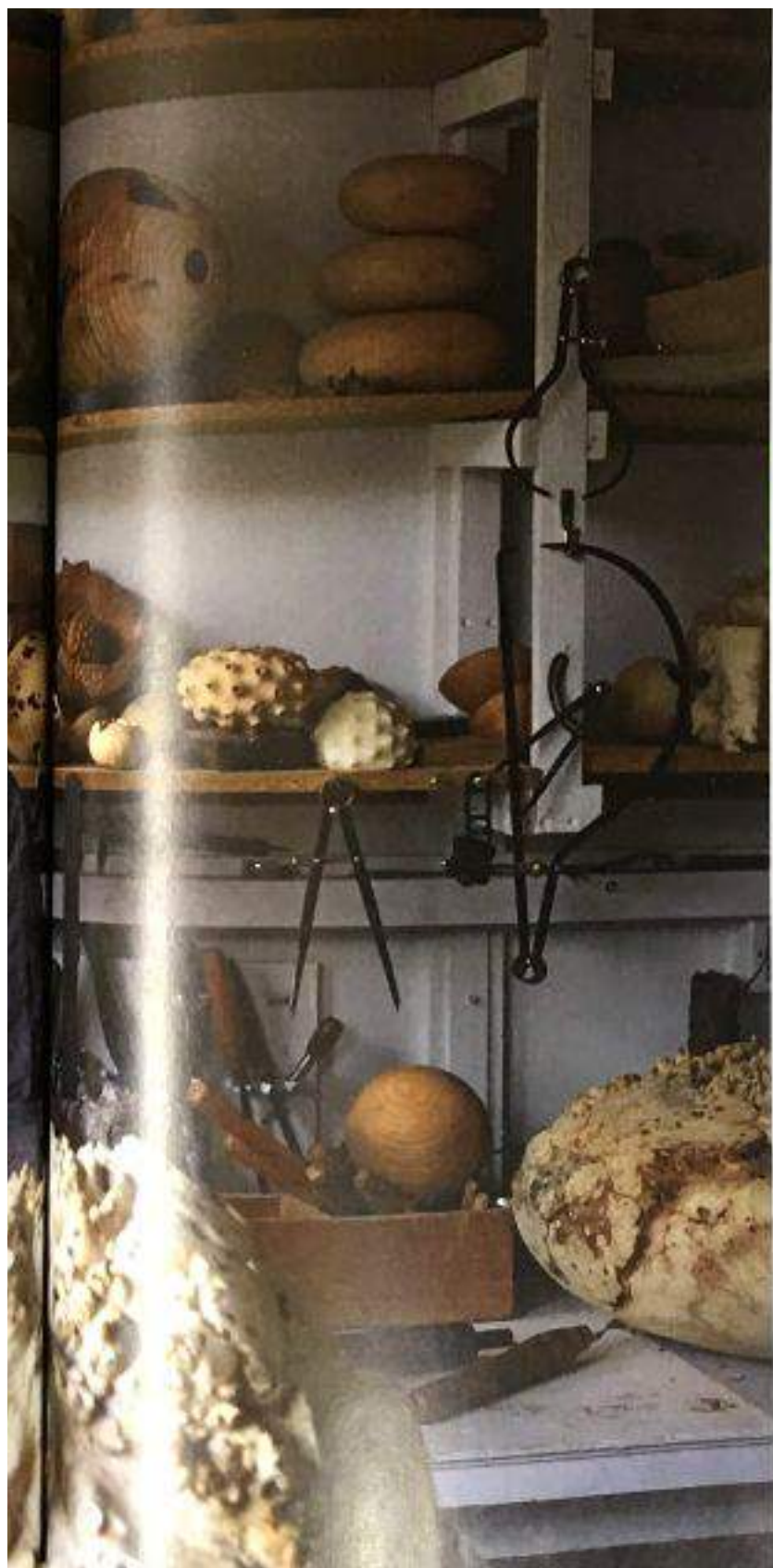
CRAFTS

THE MAGAZINE FOR CONTEMPORARY CRAFT



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Eleanor Lakelin taught herself to turn wood from books. She thrives on the material's unpredictability and imperfections, says *Isabella Smith*.
Portrait by *Jenny Lewis*

ELEANOR LAKELIN CHAOS THEORY

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Above: *Burrifer Vessel*, 2007, sequoia, and below: *Ferrina Shell* I, 2007, sequoia, 40 x 40 x 25cm, both from the 'Time & Texture' series. Opposite page, left to right: *Rational Veld I*, 2018, 35 x 35 x 30cm; *Voided Vessel XVI*, 2015, 48 x 48 x 25cm; *Ashen Veld I*, 2008, 50 x 50 x 50cm, horse chestnut burs, all from the 'Contours of Nature' series.

'I'm attracted to the burr's quality of chaos,' says Eleanor Lakelin. We're at Cockpit Arts in Deptford, London, in her woodworking studio that itself has some of the charm of organised chaos. 'Burs are a mysterious proliferation of cells growing in circles,' she continues. 'They occur as a protective measure when a tree is under stress: if, for instance, someone's nailed a piece of metal into it or an insect has lodged itself under the bark, a burr can form - it's a healing mechanism.' Like pearls, formed to protect oysters from irritants, the burr is a precious, prized phenomenon. 'I find only one or perhaps two per year. By this point, I must have asked half the country to look out for them.'

Burs represent a technical challenge to any woodworker. The twisted convolutions of the wood's grains, inclusions of bark and inner cavities make them particularly difficult to work. Voids snag chisels on the lathe, and bark can only be removed from complex furrows and peaks with meticulous care - it's not unusual for Lakelin to resort to using dental tools.

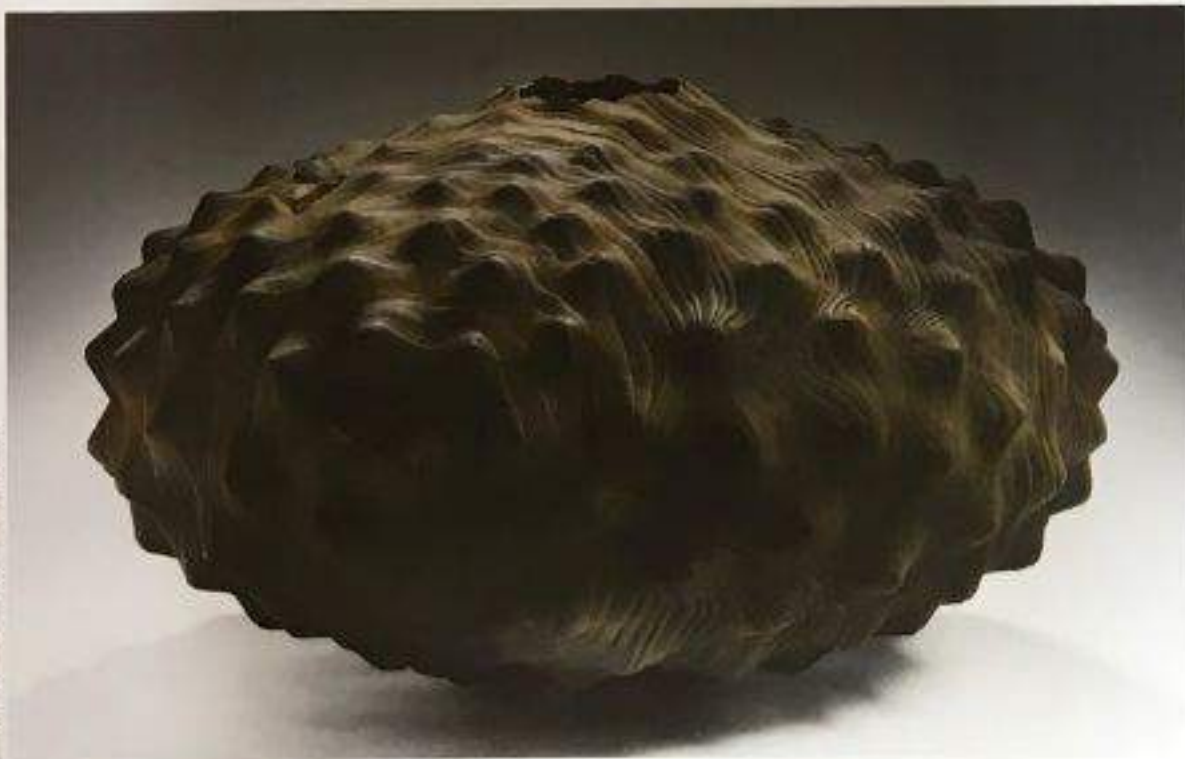
However, it's precisely this unpredictability that most appeals to her. For 'Contours of Nature', the series of sculptural vessels for which she is best known, she uses only soft wood burs from horse chestnut trees. After hollowing the form on the lathe, parts of the exterior are sculpted smooth, while others are left untouched except for the removal of bark. The juxtaposition of man-made and natural textures is a tactile invitation - I can't help but caress the pieces that fill her workbench.

It's a response she aims to provoke, viewing this connection as a reminder of our collective relationship to the earth. 'I want to bring value and mystery to what is usually seen as a humble material,' she explains. 'It's part of everybody's heritage. Wood feels very human to me in both the way and length of time it grows. It's not like stone, which is created over millions of years; wood has a lifespan not so far from our own.'

Lakelin's own life has followed a somewhat winding path. 'I came to woodworking later in life, but in another sense I didn't,' she tells me. 'I was brought up on a farm in a tiny Welsh village in the middle of nowhere. I spent my childhood in the woods and collected a lot of natural objects: bones, stones and wood in particular.' In her 40s, after years spent teaching in Spain, France, Nigeria and London, she faced burnout and decided to retrain. Attending woodwork classes was a revelation, and after a furniture-making course at London Guildhall, she set up as a cabinetmaker.

Following years of working with people, wood was 'a complete joy'. But, she tells me, 'all the qualities I loved about wood - the way it keeps you guessing, its dynamism - were looked on as faults in the context of making furniture. You removed anything that you couldn't rely on to last a hundred years, yet to me these aspects were the most interesting.'

During a visit to the Crafts Council's Collect fair in 2008, Lakelin saw turned wood in an art context for the first time. The impact this had on her was huge: she bought a lathe, installed it in



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'My work is based on understanding the properties of wood - working with what exists within it already is the driving force'

ELEANOR LAKEIN

her golden shed and, following a short wood-turning course at West Dean College, spent her free time over the next few years teaching herself to turn from blocks. 'I started making curves over and over. The rhythm is key, it's reflected in the shape you make. You can't form a perfect, flowing curve if you don't have the right rhythm and grasp of the gauge.'

An interest in ceramics carried over into her preoccupation with the vessel - the influence of Magdalene Orlando's round-bellied pots is particularly clear, and Lakein is currently experimenting with moon jar forms - alongside turned wood by makers such as Michael Peterson and Marc Ricourt. She gradually developed her own distinctive voice, working with a combination of traditional and innovative techniques including turning, carving, sandblasting, scorching and bleaching. Before long, her work was gaining interest and acclaim.

This September Lakein is taking part in a major exhibition in Venice - *Nova Fibra: Creating a new basket future*, organised by the Michelangelo Foundation. A sequoia wood vessel titled *Ferrous Shift II* from her 'Time & Texture' series has been selected for this showcase. Seeds of *inquadratus giganteum* (giant redwood) were shipped from their native North America to England in 1853, and the species was planted widely on Victorian country estates. Felled 165 years later, these enormous trees offer Lakein a particular set of qualities.

'My work is based on understanding the properties of wood - working with what exists within

it already is the driving force,' she explains. 'Sequoia wood is full of tannin, which reacts to the iron in my tools by making grey streaks. After I noticed this, I started making iron solutions using steel wool or nails in white vinegar. This mixture causes an instant chemical reaction: the pink sequoia wood turns a warm, earthy grey.' The discovery represents a broadening of Lakein's palette of chosen black or bleached bone-white, although she rejects the idea her work is monochromatic. 'There are so many subtle variations throughout if you look closely, from lines of fungal spalling to bacteria. Ferrous grey feels like it fits - it reminds me of the iron in Wales, where I'm from.'

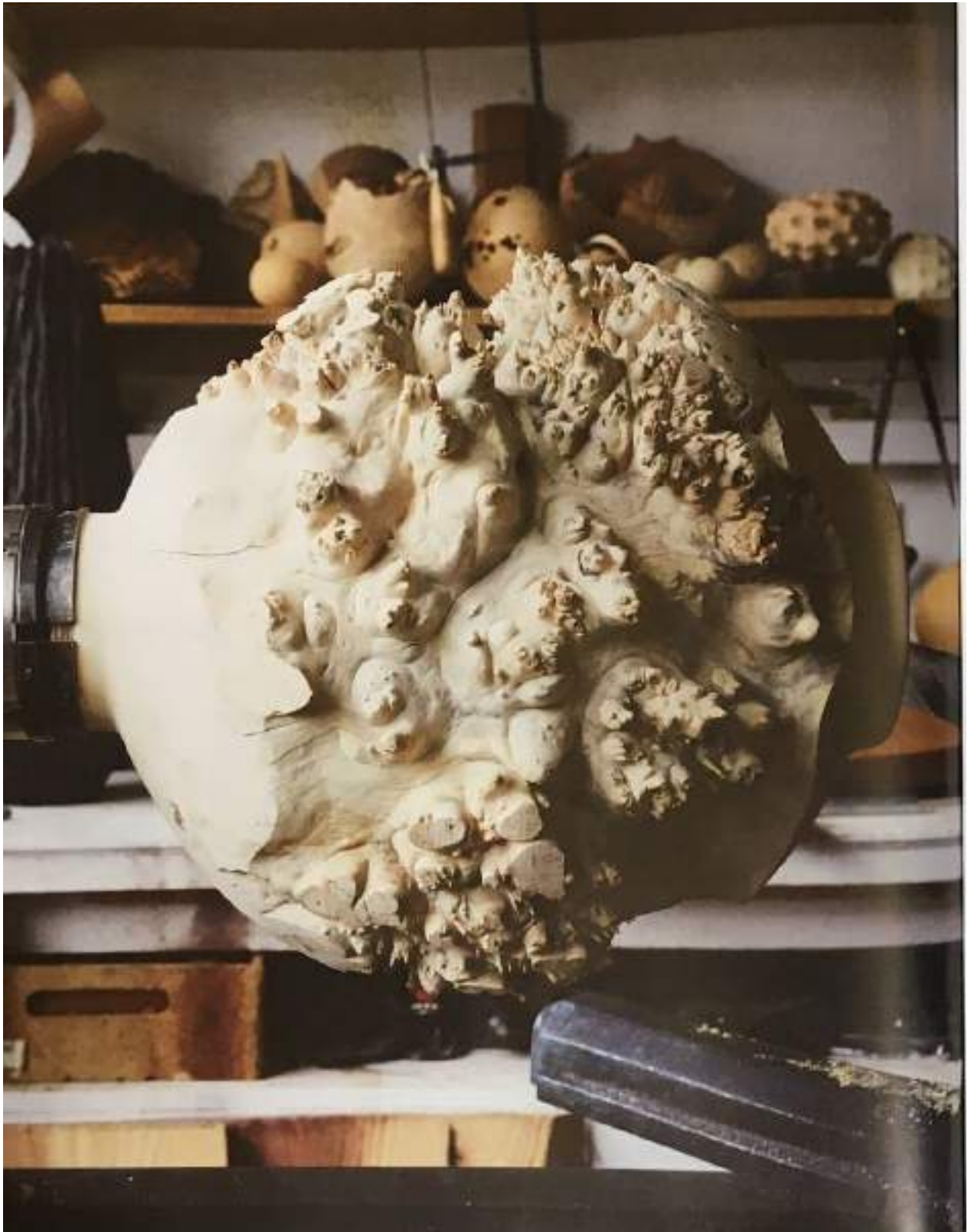
Lakein's 'Time & Texture' series takes natural erosion and the rhythm of growth as its focus. As such, she chooses to use only wood that grows at different densities across the year: trees that grow fast in the summer and slow in the winter, such as oak and sequoia. This pattern creates age rings of differing densities. 'Each species has its own particular properties that you learn over time, but within a species each tree will have its own characteristics depending on where it grew,' she explains. 'Once I've turned and carved the form, sandblasting removes more of the soft wood than the hard wood, revealing clear layers that show the passage of time.'

These sinuous lines, like eroded sedimentary layers, recall each tree's own particular history of summers and winters, droughts and frosts. Their geological appearance is key for Lakein, who cites William Garret's *Aerial Photography* - a



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'Even once cut down, wood is full of tension and dynamism. It has water in its cells - it is still living. Over time, pieces change'

ELEANOR LAKEIN

series of black and white landscapes of desert dunes and mountain ridges - as a longstanding influence. Like Lakein's own work, Garnett's semi-abstract photos recall both the macro and micro perspectives - I notice a photomicrograph of pollen grains pinned above her desk, their spore rounded forms reminiscent of her 'Time & Tensile' vessels. 'Even once cut down, wood is full of tension and dynamism,' she says. 'It has water in its cells - it is still living. Over time, pieces change. I have to use all that I know about wood in order to leave it in a state that satisfies me artistically but also, given reasonable care, will remain in that state.'

It's this close attention to the particularities of her material that first caught the eye of Jean Blanchard, curator of *Bliss Fiber*. 'Eleanor Lakein is a true master of wood,' he tells me. 'She has studied it so extensively that she allows us to really experience the material - whether it be ash, cedar or spruce. Those selected for the exhibition are not only excellent artisans, but able to create something of great beauty.'

Showing abroad is nothing new for Lakein, who over the last 10 years has kept up a busy schedule of international exhibitions and art fair appearances, often with Sarah Myerscough Gallery. In order to survive financially without resorting to teaching, Lakein has to sell profitably through various galleries. She faces the challenges of working in a medium that, until recently, lacked the networks of galleries, collectors and institutional interest that support makers in other craft disciplines.

However, the tide appears to be turning - notably, wood artist Brent Gumpert won the prestigious LOEWE Craft Prize in 2017 - and Lakein credits Myerscough for this shift. 'Sarah is key; hers is the gallery that has elevated wood.' The gallerist agrees that the future is looking brighter for artists such as Lakein. 'Wood is now starting to be collected as seriously as ceramic and glass,' Myerscough tells me. 'I hope I've been instrumental in changing market perceptions.'

After Venice, 2018 holds - among others - shows in Paris, Minnesota and Brussels, and then fairs in New York and Miami. There's a contrast between the cosmopolitanism accompanying Lakein's success and a principle that guides her work - namely, that all wood used should be sustainably grown in the British Isles. 'It's important to me that I'm not flying wood across the world,' she says. 'I only use wood from trees grown in Britain that would have been felled anyway.' Is there an ecological imperative implicit in her work? 'Decidedly, yes. I most often work with horse chestnut and ash, both of which are under great threat. Lots of tree species are facing an uncertain future, with diseases sweeping across Europe. It's difficult to know what you can do, but I do hope to start discussions.'

As wood continues on its journey towards greater public awareness, you can be sure that Lakein will be a key part of the conversation. *Bliss Fiber: Crafting a more human future* is at Fondazione Giorgio Cini, Venice, 14-20 September. www.blissfiber.com www.crafts.com

Left: a work in progress in Lakein's Liverpool studio. Above: *Yukiko Yamao IV*, 2015, charcoal on paper, 21 x 21 x 11cm, from the 'Cosmos of Nature' series



The New York Times

ART REVIEW
From natural wood,
to natural algorithms
at the Armory.
BY FIONA GUNNARD



'Godot' arrives
for the Irish actor
Aaron Monaghan.
BY LARA COLLINS-DEED

NEWS | CRITIQUE

Arts

The New York Times

SATURDAY, NOVEMBER 13, 2010 \$5



VIA SARAH MYERSCOUGH GALLERY

By contrast, in the Sarah Myerscough Gallery, British artists with a rarefied sensibility using exotic techniques reinterpreted woods that craftsmen have worked for centuries. Eleanor Lakelin bleached, sandblasted and hand-turned horse chestnut burr into amphoras that reveal the fibrous chaos beneath its bark.

AD

ARCHITECTURAL DIGEST

At PAD London, the Flashiest Works Aren't the Ones Commanding the Attention

Indeed, a dark corner booth with craft-based works was crowned best stand

By Ian Morris

October 2, 2013



Sarah Myerscough Gallery's step up, where two winning chairs by John Makepeace can be seen, center.

AD

ARCHITECTURAL DIGEST

It was noticeable but not necessarily surprising, then, that amid the shiny showcases and ritzy dazzle quintessential to PAD London, a dark, quiet corner booth won best stand. London-based Sarah Myerscough Gallery deals in the luxury craft category. This year, the gallery had a considered display featuring handsome wooden urns by Loewe Craft Prize winner Ernst Gamperl and knotty vessels by Eleanor Lakelin. "We're delighted to have received this award—a recognition of craftsmanship in contemporary design, which the gallery champions," Myerscough tells AD PRO.

In addition to winning best stand, two chairs sold by Myerscough made of scorched oak by John Makepeace won best contemporary design. With the making its noisy presence known through the rain outside (not to mention the tree trunks that pepper the tent), the humbly beautiful wooden chairs felt somehow fitting. "Design is so often about complying with something, rather than analyzing what's actually needed and how to make it beautiful," Makepeace says to AD PRO, when asked why he thinks he won the award. "These chairs are all about texture and materials." His creations are one of many such works—understatedly elegant, meticulously made, and craft-forward in nature—to grace the PAD floor this year.

In England, it's hardly the best of weeks to be standing in a tent. Almighty rainstorms descended on London on Monday, putting something of a damper on the proceedings at PAD London, the art, design, and decorative arts fair that takes place each year in Berkeley Square. While torrential downpours happened outside, collectors remained undeterred: The mood inside was buzzing and buoyant amid the sometimes deafening sound of pitter-patter on the roof.

Now in its 13th year, PAD London is well in its groove, with the likes of Carpenters Workshop Gallery returning for each iteration. The 68 galleries on show this year come from 14 countries with, as always, a particularly large presence of dealers from Paris, Milan, and London. The Parisian dealerships Matthieu Richard and Alexandre Guillemain had particularly strong presentations of midcentury pieces. London-based AD100 interior decorator and dealer Rose Uniacke had a wonderfully focused lineup of woody, utilitarian designs. A delicately embroidered screen by Claude Flight and Edith Lawrence and a jardinière made for a sanatorium in Vienna by Josef Hoffmann were standouts in the mix.

Elsewhere, Dimoregallery's edit included Gio Ponti and Osvaldo Borsani creations, as well as a mahogany-and-cognac-colored leather piece made by Frits Henningsen during the 1930s. Britt Moran, cofounder of Dimorestudio, was pleased. "I don't know if the rain is going to help, but PAD is always really fantastic for us," he tells AD PRO.

Wallpaper*

DESIGN | 30 SEP 2018 | BY SUJATA BURMAN

PAD London debuts eleven galleries from South Africa to Barcelona



Sarah Myerscough Gallery was first showcased at the PAD event

Since its conception in 2007, PAD London has evolved beyond how it set out as a space for 'post-war and contemporary design and decorative arts'. Now, in Mayfair's Berkeley Square, the showcase has a fruitful selection of collectible 20th century and midcentury design, glass and ceramics, plus a hefty jewellery offering that whets the appetite before Frieze frenzy kicks off in the capital.

Collectors and spectators are invited to experience eleven galleries from South Africa to South West London for the first time this 13th edition, adding to the roster of participation from 68 galleries in total from 14 countries.

Aside from beauty and its allure, the narratives behind works give the fair a unique draw. Turning a sad story around is Gareth Neal's *Block III* that will launch with London-based Sarah Myerscough Gallery. In 2017, the original piece was stolen from Neal's van and after two years of sourcing the ideal wood, he has now resurrected its form. Knotted gnarled lumber comes together through digital and hand craft for an elegant yet sculptural piece – this will join collections by Christopher Kurtz, Eleanor Lakefin and more at the stand.

FINANCIAL TIMES how to spend it

ART & PHILANTHROPY / ART

Scorched: a celebration of wood at London Craft Week

Contemporary designs showcasing the beauty of scorched surfaces conjure a sensory spectacle at the fifth edition of London Craft Week

APRIL 18 2019 / CHARLOTTE ABRAHAMS



WHERE TO FIND

London Craft Week hits town from May 8 to 12 this year with a programme of *events* celebrating the diversity of contemporary *craft*: from painting *Japanese ceramics* with artist Miyu Kurihara to a spectacle-making class at Cubitts King's Cross. For design devotees, *Scorched*, a showcase "demonstrating the creative depth and infinite possibilities of working with *wood*", promises to be among the highlights. An extravaganza of scorched surfaces, it will be housed within the ornate *Fitzrovia* Chapel and is curated by *gallerist* Sarah Myerscough.

A diverse collection of designs (£6,000-£30,000) is presented at the *exhibition* – from David Gates and Helen Carnac's eroded industrial *cabinet*, proposed in wood and steel, to Alison Crowther's elemental Charred Pods and Gareth Neal's Georgian-inspired Hack *Chair II*, formed using both a CNC router and traditional hand-carving tools.

FINANCIAL TIMES how to spend it



Eleanor Lakelin's horse-chestnut *Scorched Work 1*, 2018 | Image: Jeremy Johns

The art of charring wood originated in Japan in the 18th century (as a method of preserving timber), where it is known as shou-sugi-ban or yakisugi. In east Asia, the process has strong cultural significance, but this show takes a western perspective, focusing on charring's sensory pleasures: the deep black tone that highlights the complex texture of the grain, revealing every crack, fissure and line (a feature both Eleanor Lakelin and Christopher Kurtz explore in their vessels), and the rich aroma of fire and smoke that emanates from the work. Indeed, it is this sensory aspect of the show that has Myerscough fired up. "The musty smell that typifies most church interiors will be mingled with the scent of scorched wood. The overall ambience will be haunting – like a burnt wood landscape," she says.

Forbes

PAD London's 13th Edition Puts A Spotlight On Recycled And Organic Materials



Roddy Clarke Contributor
Arts

Amongst the wealth and variety of collections and designs on display, here are 5 pieces to look out for:



5. Echoes of Amphora: 1/19 Eleanor Lakelin, Sarah Myerscough Gallery.

Echoes of Amphora 1-19 by Eleanor Lakelin, Courtesy of Sarah Myerscough Gallery. [www.smyerscough.com](#)

Taking inspiration from the organic characteristics of burred wood, Lakelin has created a series of work which has recently been acquired by the Mint Museum, USA. She looks into the way the wood has fissured and decayed through a variety of layers and, in creating another form such as the amphora, the end results nods to the timeless nature of her work lasting through generations. Fascinated in the use of wood itself, Lakelin has worked across the globe on a variety of projects since retraining as a cabinetmaker in 1995.

PAD London will be open until 6th October in Berkeley Square, Mayfair. Tickets can be purchased [here](#).

ART DE VIVRE S T U D I O

SARAH MYERSCOUGH GALLERY AT MASTERPIECE LONDON 2019

Established in 1996, Sarah Myerscough is a London-based gallery, that represents outstanding international artist-designer-makers, who blend craft-making traditions with contemporary vision and innovation to create outstanding pieces. The gallery recently inaugurated its new permanent space in Barnes, located in an old boathouse on the River Thames, a harbour for contemporary art and collectable design. Here are displayed remarkable art pieces and furniture which unveil the limitless facets of the wood, the primal yet versatile features of the clay, so favoured by contemporary artists, as well as surprising explorations of the classical art with a modern twist.



Masterpiece London 2019 collection on display at Sarah Myerscough Gallery in Barnes - London, UK © Sarah Myerscough Gallery

Eleanor Lakein

Passionate about wood, Eleanor Lakein unveils through her work its living quality and its history, as well as the fundamental and emotional bond created between artist and matter. Lakein comments: "I peel back bark to reveal the organic chaos that can exist in the material and build up layers of texture through carving and sandblasting. I use the vessel form and surface pattern to explore time, the layers and fissures between creation and decay and the erosion of nature". Her distinctive shapes, reminiscent of the organic attributes of the earth, are sculpted with a traditional woodworking lathe, old chisels and gouges together with more modern techniques and tools. Lakein's work has been recently acquired by The Mint Museum of Craft and Design, USA and the Museum of London, UK.



Artist: Eleanor Lakein

Echoes of Anphora: 1/2019 © Michael Harvey

ART
 [AGENDA DE LA SEMAINE](#)
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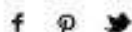
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FIAC Off: Art Élysées 2018

En marge de la FIAC, le salon Art Élysées, Art & Design réunit du 18 au 22 octobre une sélection d'œuvres du XXI^e siècle. Voici les incontournables.

PAR MARINA HEMONET

Kwame Lakota, série *Nóng Rhythm* (18; Art Gallery)



© 2018 Art Gallery



制作器皿时在车床上打磨



制作的一个器皿的局部

些创造空间必须留给偶然，留给意外。模板的一部分在车床上或用车床上的辘子逐渐变得光滑，而其他部分则保持原始且不受影响。造型、有力的空腔让位于喷砂，精细和灵巧的工作流程在清理每一个裂缝和轮廓。碎片经过漂白和烧焦，不知疲倦地被手工加工成不同的光泽，并打磨出类似雪花石膏的光滑度。

《时间与纹理》系列中的碎片由橡木、灰桦和雪松等木材制成，木材在一年中的不同时间以不同的

密度生长着。通过在表面喷砂，可以将较硬的木材炸开，从而加速侵蚀。通过雕刻作品内的不同深度，然后通过另一层喷砂，产生一个移动的、蜿蜒的图案，它描述了风、沙、苔藓、流动和时间的自然运动。

麓客

LUXELIFE



Q 你如何理解“工匠精神”？它可以被理解成不同的方面——

可以理解为一种用高超技能的方式制作的东西，它是通过使用随着时间慢慢积累起来的技术来完成那些细节……也可以理解为是一种对材料的深入理解以及如何使用它这样的概念。它不仅通过我们的视觉或智力感官，也通过我们的手，通过触觉来探索人类的体验。

Q 你认为，在机械/数字时代，手工的传统和价值观应该如何延续？

在一个数字图像不断变化的世界里，真实的物质和有形的体验仍然是很重要的。制造或创造东西是人类的需要，它培养你用手工作的能力，并在你的身体中保留如何使用和转换材料的知识。它是关于理解重量、气味、材料的触感和可能性。它允许我们反思过去，但同时可以创造新的事物。数字工具将给我

Shaw-Labite, Berlin 2012, 2013
Sapora Group / Matis-Thomix-Thomas-Güter
Photograph by Jochen Jahn

Shaw-Labite, Osnabrück 2014
Vase-Chesson-Berg-Group / Thomas-Güter und
Photograph
Photograph by Jochen Jahn

们提供不同的可能性，但它们只是工具。作为人类，我们永远都需要理解材料，用严谨的方式运用我们的智慧，用我们的双手去尝试创造出持久而美丽的东西。

麓客

LUXELIFE



White Lada Series (2017)
Japan, ceramic, 11.5 cm, 11 cm, 11 cm, 11 cm, 11 cm, 11 cm
Photography: Kenjiro



036

037

PAR ELLE GUÉZENNE

13 / 15

Les plus belles pièces de la foire Nomad Monaco

Initiée il y a un an, la foire de design Nomad réinvestit du 26 au 29 avril La Vigie, l'ancienne demeure de Karl Lagerfeld sur les hauteurs de Monaco, avec 17 galeries réunies.

PAR MARINA HEMONET

Eleonor Lakelin, *Void Vessel XIX*, 2017 (Sarah Mynseough Gallery)



Courtesy of Sarah Mynseough Gallery

CORRIERE DELLA SERA

Tendenze / Design

Collect 2019: le direzioni dell'artigianato artistico

Quindicesima edizione della mostra-mercato alla Saatchi Gallery di Londra. Focus sui nuovi materiali e le tendenze dell'artigianato contemporaneo

Testo Massimo De Conti

L'edizione 2019 di *Collect: The International Art Fair for Contemporary Objects*, quindicesima edizione della fiera-mercato dell'artigianato artistico, in mostra per un weekend a Londra, si conferma l'occasione per una vasta panoramica sulla **manifattura belinamica** e internazionale. Oltre a vasellame, complementi d'arredo e gioielleria, l'attenzione è stata catturata soprattutto dalla **ceramica decorativa**, per tutto quello che si è visto tra i 400 artisti da 30 paesi, scelti dalle 45 gallerie presenti alla manifestazione organizzata dal **Crafts Council**, ospitata di nuovo alla londinese **Saatchi Gallery** per la quattro giorni espositiva con un fitto programma di conferenze e premi.

Le tendenze di quest'anno si discostano da quelle della passata edizione. Si sperimenta con il mix di materiali: vetro abbinato al sughero (*Making Connections* di Joshua Kerley, **Dalbeyn Projects**), legno alla porcellana (lo spianante *Black Drift Wood Table* di Valeria Nascimento, **Taggedart**), metalli preziosi insieme a materie meno nobili. Costante la sorpresa dei materiali lavorati in modo da apparire come altro; una vera esplorazione della loro potenzialità, come il legno che sembra cedere (i drammatici penti di *Marc Ricourt* per **Sarah Myerscough Gallery**) o fossile (i vasi di Eleanor Lakelin sempre per Sarah Myerscough Gallery), o la ceramica trattata tanto da trasformarsi in corallo o carta (*Hattori Makiko* per **Joanna Bird Contemporary Collections**). Le forme privilegiano l'ispirazione 100 e antropomorfa, con un chiaro cambio di rotta dai rigori geometrico e brutalista, *trend* recente in architettura e nel design.

Per **Collect Open**, piattaforma di espressione individuale per artisti, sono state realizzate 15 installazioni, tra le quali segnaliamo *100 Elephants*, 2018 di Charlotte Mary Pack con 100 elefanti di porcellana realizzati in 24 ore: il numero stimato di pachidermi uccisi ogni giorno per il traffico di avorio.



Drechsler

Das moderne Fachmagazin für Hobby, Profi und alle Interessierten

Magazin

Porträt

Eleanor Lakelin

Erhabenheit der Natur



Strukturen, Risse, Verfall und Vergänglichkeit stehen scheinbar im Kontrast zu den wundervoll geformten Werken von Eleanor Lakelin. Doch weit gefehlt: Dieses seltsame Gefühl, eine Mischung aus bedrückender Schwere, das zugleich seltsam befreiend und ergreifend zu sein scheint, ist altbekannt. Lakelin beschreibt ihren Arbeitsprozess als Abkürzung zum Gipfel eines Berges oder mit dem Anblick der unglaublichen Walle des Horizonts. Diese Szenarien geben Einblick in die manchmal unbegreifliche Schönheit der Natur, die einem zugleich die eigene Vergänglichkeit und Nichtigkeit vor Augen führt. Der Begriff, nach dem der Betrachter sucht ist: Erhabenheit. Viele Künstler, ob in der Malerei, Musik oder Literatur haben versucht, dieses Gefühl in ihre Werke einfließen zu lassen und den Betrachtern, Zuhörern und Lesern ein erhabenes, ehrfürchtiges Gefühl zu

vermitteln. Durch das Schwanken zwischen laut und leise, imposanten und sanften Klängen, dem Beschrieb von Gefühlen, die durch Naturmetaphern verdeutlicht werden oder auch durch die Verbilligung der Naturgewalt im Gegensatz zum kurzen Dasein der Menschheit auf unserer Erde. Ein Gefühl, das auch beim Betrachten der Gefäße und Skulpturen von Lakelin in manchem Betrachter aufkommen mag, wenn er den Blick über die sanften Schwünge gleiten lässt, unterbrochen von spitzen Formen und Unebenheiten, die trotz des Kontrastes unaufhörlich eine Einheit bilden.

Lakelin ist stets hin und hergerissen zwischen Verfall und Kreation. Ihre Inspiration zieht sie aus der Natur. In Holz nimmt sie die Strapazen von Jahrhunderten wahr, erkennt die Geschichte, die diese Materialien in sich tragen und möchte diese erzählen.

Drechsler

Das moderne Fachmagazin für Hobby, Profi und alle Interessierten

Magazin



Aufgewachsen ist sie in einem ländlichen Dorf in Wales, das zehn Meilen von der nächsten Stadt entfernt lag und somit hat sie sich schon als Kind viel in der Natur aufgehalten. Damals beschäftigte sie lieber damit, Dinge zu reparieren, statt Neues zu kreieren. Ihr Vater, ein gelernter Mechaniker ermutigte sie dazu und war froh, dass eine seiner Töchter handwerkliches Interesse zeigte. In der Schule durfte sie allerdings nicht den Werkunterricht besuchen, das war was für Jungs. „Ich musste den Handarbeitskurs belegen, den ich allerdings ablehnte, um schließlich ganz hinten im Topferkurs zu sitzen und lediglich zuzuschauen.“ Nach der Schule beschloss Lakelin, Sprachen an der University of East

Anglia zu studieren, um aus der Abgeschlossenheit des walisischen Heimatdorfes herauszukommen und zu reisen. Nach ihrem Abschluss war sie zwei Jahre lang ehrenamtlich in Kwara, Nigeria, tätig, wo sie beim Aufbau der Schulen half, an denen sie Englisch als Fremdsprache lehrte. Anschließend unterrichtete sie sieben Jahre lang an weiterführenden Schulen in London und war weitere drei Jahre im Bereich Sonderpädagogik tätig. Lakelin lehnte sich jedoch danach, mit ihren Händen zu arbeiten und kreativ zu sein. Als sie ein heruntergekommenes Haus in Südlondon gekauft hatte, schrieb sie sich daraufhin in Verputz- und Holzbearbeitungskurse ein, um

das Haus selbst renovieren zu können. Sie genoss die Holzbearbeitung so sehr, dass sie von 1995–96 eine Ausbildung zur Schreinerin machte und von 1996–98 Kurse am London College of Furniture besuchte. Als sie zum ersten Mal mit einem Sandstrahler arbeitete war sie sofort fasziniert. „Ich mochte die Fähigkeit, die Erosion des Materials zu beschleunigen.“ Sie experimentierte, bildete Witterungseffekte und die natürliche Abnutzung des Holzes nach, um die Essenz des Werkstücks freizulegen und den Lauf der Zeit sowie die Vergänglichkeit des Daseins zu verbildlichen. Lakelin entschloss sich, ihre eigene Werkstatt als professioneller Möbelhersteller zu gründen, für Einzel-

FOTO: STEPHEN LEOPOLD / G. H. S. (2) / J. H. S. (2)

The Herald

ARTS&CREATIVES

6th April 2019

Critic's choice: Wood, The Scottish Gallery, Edinburgh

By Sarah Urwin Jones



Eleanor_Lakelin_Studio_Action_Photo_Jeremy Johns

The Scottish Gallery this month dedicates their downstairs space to artists working in wood. The variety is huge, from artists who work in traditional hand-crafting techniques, to those who use more modern methods. Of the many artists in the show, a few to note include Eleanor Lakelin, who creates wooden vessels, both carving and sandblasting into the material to build up layers of texture. Her techniques marry the traditional – a lathe and chisel – and modern, to hollow out her sculptural forms, using UK trees which have been felled due to decay.

CREATIVE BOOM

[Inspiration](#) / [Art & Crafts](#)

Eleanor Lakelin's stunning vessels and sculptures carved and chiselled from wood

Written by
[Darren Clanford](#)



"I peel back bark to reveal the organic chaos that can exist in the material itself and build up layers of texture through carving and sandblasting," explains [Eleanor Lakelin](#), the British artist who creates vessels and sculptural objects from wood. "I use the vessel form and surface pattern to explore the layers and fissures between creation and decay and the erosion of nature." Her distinctive forms are apparently created in response to the passage of time etched into the fibres of the material.

Brought up in a remote Welsh village, Eleanor taught English in Europe and West Africa. A renovation project rekindled her longstanding passion for wood and she retrained as a cabinet maker. For the last twenty years, Eleanor has dedicated herself to her artistic practice and honed her skills through a series of masterclasses.

She explores her fascination with the natural properties of wood using a traditional woodworking lathe and centuries-old chisels and gouges alongside modern techniques and tools. Provenance is of particular importance and she only uses wood from trees felled in the British Isles and in particular Ash and Horse Chestnut Burr.

CREATIVE BOOM

She adds: "I'm fascinated by wood as a living, breathing substance with its own history of growth and struggle centuries beyond our own. I'm particularly inspired by the organic mayhem and creative possibilities of burned wood. This proliferation of cells, formed over decades or even centuries as a reaction to stress or as a healing mechanism is a rare, mysterious and beautiful act of nature.

"The twisted configuration of the grain and the frequent bark inclusions and voids are challenging to work and the forms difficult to hollow but the removal of the bark reveals a secret, ethereal landscape, unseen by anyone before.

"Parts of the form are sculpted smooth and others left raw and untouched. Heavy, forceful hollowing gives way to sandblasting and fine and dextrous work cleaning up every fissure and contour. Pieces are bleached and scorched and tirelessly hand-worked to different lustres and an alabaster-like smoothness. They become objects that invite touch and objects that touch us, reminding us of our elemental and emotional bond with wood and our relationship to the Earth."



© Eleanor Lakein. Image credit: Jeremy Johns



© Eleanor Lakein. Image credit: Jeremy Johns

Telegraph Magazine

Wood

Eleanor Lakelin Sarah Myrdbough Gallery

What gives the rawness from which Eleanor Lakelin makes her beautiful vessels is not immediately obvious. For he reached for a crumpled, lustrous black-painted bleached horse chestnut, bleached naturally into a smooth, porous, bone or stone. They are, in fact, wood.

With over 20 years' experience working in wood, Lakelin is particularly drawn to burnt wood – a natural growth with a natural grain. Burned, if a tree is injured in some way, by external damage, insect infestation or disease. "I find it fascinating that this actually occurs in nature, that it can be formed by the tree reacting to something," she says. "It's a way of healing."

To create her vessels, Lakelin works with green or recently cut wood, following it out and removing the bark using a mixture of traditional

tools, modern methods and whatever works – when it can be a white wash or a circular plane. Her aim is to work with the natural shape of the tree, allowing the natural grain to show, with flat surfaces. "I go back to skeleton form," she says. "Up until quite close to the end I'm working in the dark, going by what I can read from the bark. Then there's a moment when it reveals its secret, this landscape that is untouched and never before seen."

At Lakelin, Lakelin will be exhibiting a collection of bleached vessels made from horse-chestnut bark with a high-quality quality. "My work is about our relationship with the natural world," she says. "I've always been drawn to generous curves that you want to touch."
www.elelakelin.com



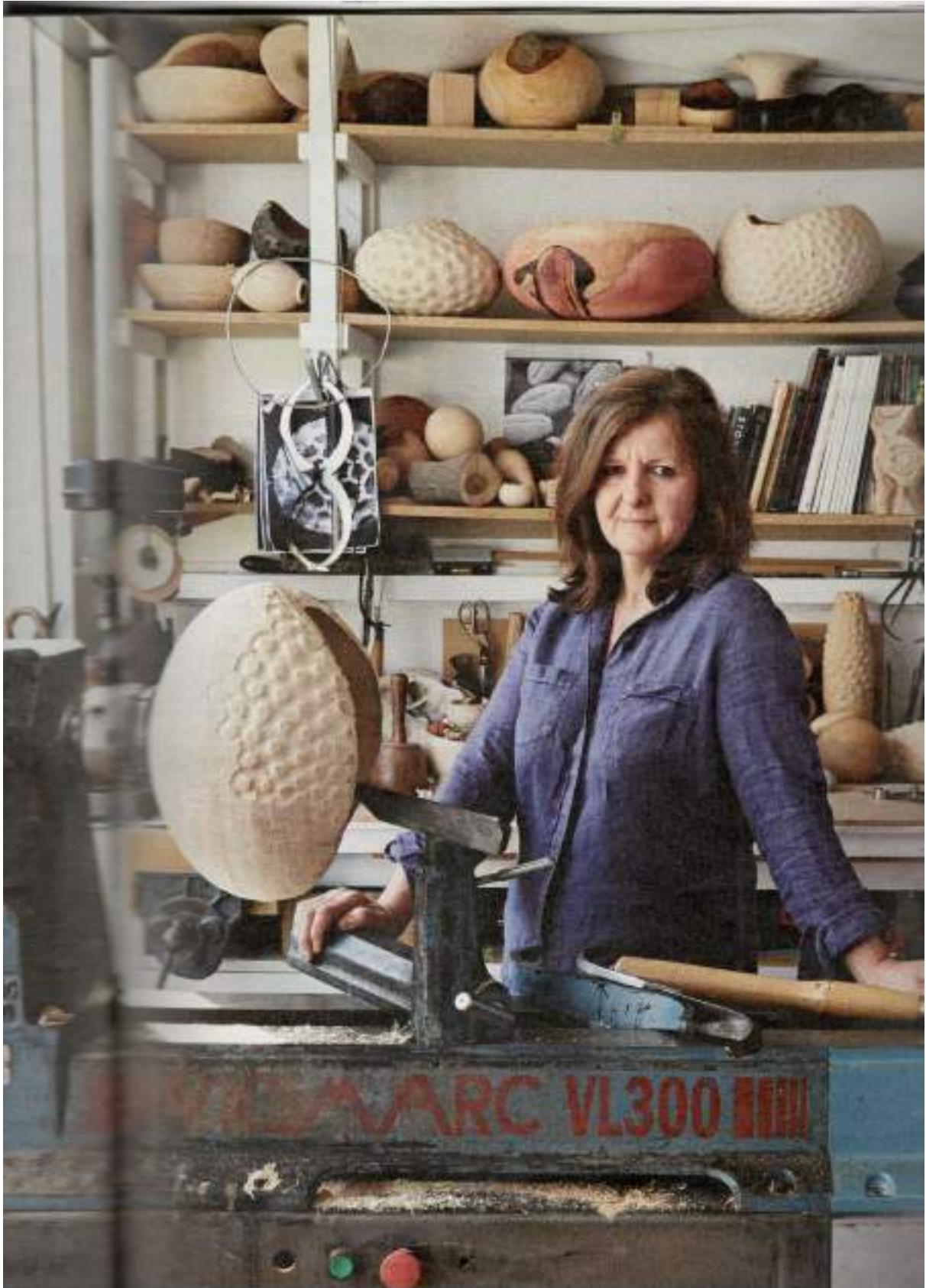
Above Vessel Vessel 0015, bleached horse-chestnut bark, skinned in 1/10 and Vessel Vessel 02, (Chestnut of horse), bleached horse-chestnut bark, skinned in 1/10
Right Eleanor Lakelin in her studio

Meet the makers

Craft is being like lumpy mugs as inspirational artists create museum-quality works for the Craft Council's annual fair. Collect. By **Jessica Doyle**



Telegraph Magazine



BAZAAR

Harper's

16

HARPER'S
BAZAAR

TALKING POINTS

Every October, Mayfair's Berkeley Square is transformed into a pavilion celebrating modern art, design and the decorative arts. From colourful prints by Picasso and Cocteau to contemporary creations by leading British talent, this elegant fair brings together the finest dealers and gallerists from around the world. The museum-quality exhibits attract an international coterie of collectors and visitors, and the jury of experts includes Jasper Conran, Tom Dixon and Yana Peel. Among the many treasures for sale are works by these four female makers, each of whom takes a very different approach to their craft.



ELEANOR LAKELIN

Wood is the material of choice for

Eleanor Lakelin, who uses traditional carving techniques to create her contemporary pieces.

'Using the natural texture as a starting point, I sculpt the form to best reveal the contours and organic chaos found beneath the bark,' she says. 'I'm fascinated by wood as a living, breathing substance with its own history of growth and struggle centuries beyond our own. I try to celebrate its quiet strength and fragility, and somehow to glimpse its soul.'

Eleanor Lakelin's work will be on display at Sarah Myerrough Gallery (www.sarahmyerrough.com).



BETHAN LAURA WOOD

Since graduating from the Royal College of Art in 2009, this British artist has worked on a series of pieces that reflect her extensive travels. 'I'll often base an idea on a location and the artisans that I meet,' she says. 'If I visit a workshop, I'll slowly build a picture of the colours and techniques that I want to explore, before embarking upon my own sketches and models.' Her latest designs include the Trellis lighting collection, inspired by old-fashioned swimming caps and costume jewellery. *Bethan Laura Wood's work will be on display at Nidjar (www.nidjar.com).*

a stylish sorority

Meet the multi-talented women whose eye-catching creations will be on show at PAD London

BY CATRIONA GRAY

JUNKO MORI

From her studio in North Wales, Junko Mori produces metal sculptures that evoke the natural world. 'My eyes are often drawn to strange occurrences in nature; interesting growth patterns, unseasonal displays – things that stand out,' she says.

Junko Mori's work will be on display at Adrian Sassoon (www.adrianassoon.com).



HELLA JONGERIUS

The innovative Dutch designer has developed a diverse array of unique homewares, from porcelain to furniture. This year, Galerie Kroo will showcase her striking Turtle coffee table at PAD. 'My main focus is the relationship between the object and the customer – I want people to enjoy the product and constantly use it,' says Jongerius. 'I'm always rethinking what design can mean.'

Hella Jongerius' work will be on display at Galerie Kroo (www.galeriekroo.com).



hole & corner

SARAH MYERSCOUGH



'I WANTED TO
DEMONSTRATE THAT
COLLECTING WOOD
WAS AS RELEVANT
AS COLLECTING
CERAMICS OR GLASS'

SURFACE

DESIGN

"The Glorious Object" at Patrick Parrish

WHEN [ADD TO CALENDAR](#)

December 14, 2017 - January 13, 2018

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A 42-cubic-foot bookshelf that once sat in the lower level of Patrick Parrish Gallery serves as the site of this installation curated by artist Rodger Stevens, who has filled the unit with 42 objects created by artists from varying disciplines in a striking display of creativity.

Eleanor Lakelin, "Voiced Vessel" (2017). Photo: Jeremy Johns.



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PAD London 2017: все самое интересное

Like 35 Share +1

Твитнуть

КОММЕНТАРИИ 0

Однадцатая сессия PAD London (Pavilion of Art & Design) открывается 2 октября и продлится ровно неделю (первый день выставка открыта только для профессионалов отрасли, второй день – для прессы, а затем начинает работать для широкой публики). Ярмарка традиционно представляет современное искусство, фотографию и антиквариат, но самый сильный её сегмент – коллекционный дизайн. В этом году 67 европейских галерей представляют здесь свои шедевры (среди новых участников – миланские галереи Rossana Orlandi и DimoreStudio). Рассказываем о главных ориентирах PAD London 2017.

Галерея Sarah Myerscough

Галерея представит свои знаковые вещи: закрученные невероятными спиралями объекты Джоафа Уолша из серии *Elixir* (2016) и вариации Кристофа Дюфи на тему его знаменитого стола *Abyss* со стеклянной столешницей, изображающей морскую бездну. Из новых опусов – деревянные сосуды британской художницы Элеанор Лэйклин, вырезанные из древесных корней и напильков. «Меня вдохновляет дерево как живая, дышащая субстанция, – объясняет она свой интерес к природному материалу, – и восхищает хаотичное торжество органики».



Элеанор Лэйклин. Raised Vessel | C17, 2017. ©Jeremy Johns. Courtesy of Sarah Myerscough Gallery.

DESIGN



David Laundy
Skapar i keramik
och glas. Här
syns några av
hans senaste
konstverk.

Storartat från Storbritannien

AV JESPER TILLBERG

Skandinavienpremiär för en av Europas främsta trädesigners.

KLÄMMORPÄNNAN HEMMETS är en av de senaste årens bästa och mest populära av Jesper Tillbergs verk. Den är en av de mest populära och mest sålda av Jesper Tillbergs verk. Den är en av de mest populära och mest sålda av Jesper Tillbergs verk.

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David Laundy
Skapar i keramik
och glas. Här
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CRAFTS

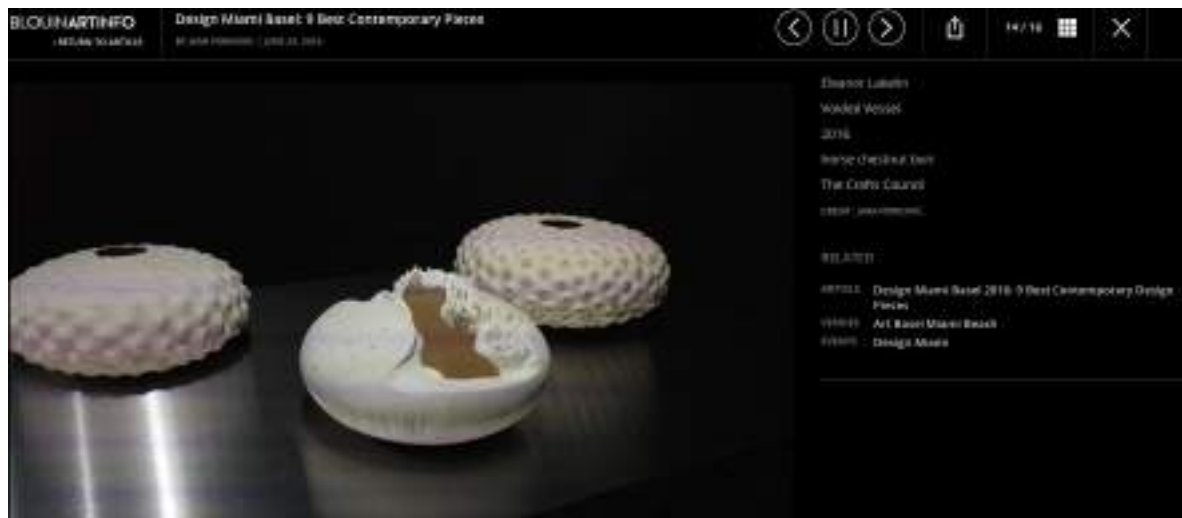
THE MAGAZINE FOR CONTEMPORARY CRAFT



BLOUINARTINFO

Design Miami Basel 2016: 9 Best Contemporary Design Pieces

BY JANA PERKOVIC | JUNE 17, 2016



8. Eleanor Lakelin's Voided Vessel (2016), at The Crafts Council

The only item that Bloouin ARTINFO wanted to absolutely take home from Design Miami/ Basel 2016 has been this vessel, hand-carved from a burr protruding from a horse chestnut tree. Gently bleached and sandblasted to a pale color that highlights the sculptural quality of the work, the wood is prized for its beauty and rarity.

TOP LISTS

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EVENTS

Design Miami Basel 2016

Contemporary design is playing an ever-increasing role in the design market. Design Miami/ Basel may still be dominated by historical eras, but this may be fast changing: Contemporary design galleries are stronger in numbers and more prominent than ever before. Commissioning galleries, such as ammann // gallery, Victor Hunt, and Gallery FUMI, are playing a vital role in shaping the collectible design scene.

Here are nine exceptional design pieces, all created in recent years, that have caught our eye.

CRAFTS

THE MAGAZINE FOR CONTEMPORARY CRAFT

FRONT

The Crafts Council makes its debut at Design Miami/Basel as part of a new international initiative

Experiments that nurture nature

The high-end international fair of collectible design, Design Miami/Basel, returns for its 15th edition (14-19 June) and this time around it has a fascinating new exhibitor. The Crafts Council has joined forces with The New Craftsmen to come up with an installation called Nature Lab.

The immersive experience has been designed by Gitza Gschwendtner and includes work from six craft talents: Emily Gardiner, Joseph Harrington, Fochen Holz, Marlène Huissoud, Eleanor Lakelin and Marcin Rusak. The thread that draws a seemingly disparate group of makers together is their use (and subversion of) nature.

Huissoud's vessels are formed from peopols, a bee resin that she manipulates like glass, while Joseph Harrington, who has an alchemist's fascination with how one material reacts with another, has developed a method of using salt to sculpt ice, which is then cast in glass. Lakelin, on the other hand, combines traditional and innovative methods as she carves and turns timber, scorching, bleaching, sand-blasting or even microwaving her pieces.

Right: Coyote Fisher,
Joseph Harrington
Below: Froding Røev III,
Eleanor Lakelin



The installation is part of Basel's Curio programme, which invites a range of designers, curators and galleries to present 'votivets of curiosity' throughout the fair. The idea is that each Curio is a seamless environment of objects, textures, artefacts and ideas, which sit alongside the main galleries' stands. Other features worth checking include the Socrates Designers of the Future Award and regular exhibitors such as FUMI, Galerie kroo and Carpenters

Workshop Gallery, while Design at Large presents large-scale work that this year will focus on the theme of landscape and bringing the outdoors in.

The Crafts Council's foray to Basel is part of A Future Made, a partnership programme with The New Craftsmen, Craft Scotland and Ruthin Craft Centre, that aims to showcase innovative British craft talent on the international stage. basel2016.designmiami.com
www.craftscouncil.org



FINANCIAL TIMES

how to spend it

Wizardry in Wood opens in London

Global makers turn on the magic at Carpenters' Hall



Eleanor Lakelin *Natural-Edged Vessels*, £2,300 | image: Jeremy Johns Photography

The doors of [London's](#) Carpenters' Hall will open this week (October 12-15) on a large and diverse showcase of contemporary turned wood. Presented by The Worshipful Company of Turners, *Wizardry in Wood* brings together innovative and highly collectable work by more than 70 global makers.

Highlights include Eleanor Lakelin's elemental trio of *Natural-Edged Vessels* (£2,300 at Sarah Myerscough Gallery, first picture), formed from bleached and scorched horse-chestnut burr. "I am particularly interested in how the passage of time is etched into the fibres of the material," Lakelin says. "I peel back bark to reveal the organic chaos that can exist in the material itself or build up layers of texture through carving and sandblasting."



'Hollow Gourd Forms', 2014, horse chestnut burr, turned, carved and bleached, 25 x 25 x 20 cm

Between Creation and Decay

THE WOODWORKING OF ELEANOR LAKELIN

From her recent work it might seem that Eleanor Lakelin is a long established woodturner, however she came late to the field following a successful career in furniture design. Text by Corinne Julius.

VESSELS bleached white with strange whorls of holes and accretions evoke the image of decaying sheep's skulls, others like multi-magnified sea urchins have strange nobbled surfaces as if the sea has worn away the spines to uneven lengths and rounded them, still others have the feel of woven African baskets; such are the striking works in wood by Eleanor Lakelin. Her pieces are highly accomplished and very contained; a world in wood that sits on a surface in its own space, yet invites the viewer to look inside. 'I've always wanted hands to be drawn to pieces ... I want pieces to be solid enough to touch as I think by handling something we

can be absorbed and taken to a new level of experience. I think that's why I'm so interested in texture ... both the natural texture of burr and by carving and sandblasting. I think building up a layer by carving that you can look through to a another level where sandblasting reveals the passing of time can draw us in and be intriguing,' explains Lakelin.

She grew up on a mixed farm in an isolated rural community in Wales near Offa's Dyke, where she made her own entertainment roaming the hillsides, collecting eggs, stones, skulls, bones and bits of wood that she displayed in an old abandoned chicken hutch. These natural items



craft arts

INTERNATIONAL



'Time and Texture', 2014, hollow form, ash, 27 x 27 x 23 cm

'Voided Vessel', 2015, bleached horse chestnut burr, 30 x 30 x 19 cm

appear to have had an influence later in her life. 'I curated and made up stories about them,' recalls Lakelin. 'When I came home one day and found Dad had sold the hutch and destroyed everything, I was devastated, but that is how it was.' Her father, a skilled mechanic, had only daughters and he was happy when Eleanor showed an inclination for fixing things. 'I was encouraged to repair things rather than make, but at school I wasn't allowed to do woodwork. That was for boys. I had to do needlework, which I skipped and sat at the back of the pottery class, just watching.'

The valley was quite isolating and after her mother died when Eleanor was 16, she decided to do languages as a way of being able to travel abroad. She studied languages at the University of East Anglia. Her father wanted her to teach, which she vowed never to do, but was accepted on a course which she discovered equipped her to teach English as a foreign language. On graduation she spent two years volunteering in Kwara, Nigeria, where she helped to establish the schools she taught in. She subsequently taught for seven years in London Secondary Schools and a further three years in Special Education.

But Lakelin wanted to do something more creative and having purchased a broken down house in South London, enrolled on plastering and woodworking courses in order to renovate it. She enjoyed the woodworking, studying cabinetmaking at City and Islington College in 1995-96 and went on to the London College of Furniture from 1996-98. Sawdust had entered her bloodstream. 'I did spend a bit of time in restoration and for the first time got my hands on a sandblaster. I loved the ability of speeding up erosion and I began bleaching out the colour. I loved the weathering effect and wearing down the wood to reveal the inside and the passage of time.'

Eventually Lakelin decided to set up her own workshop as a professional furniture maker, working for retail stores as well as accepting public and private commissions. She used scaffold boards, as she couldn't afford a sandblaster, made scenery and furniture for West End Shows and was lauded in the press as a "bright young thing" for her clean, simple and innovative designs.

With a young family she scaled down her growing business, but chose to make bowls as an outlet for her creativity. A visit to Collect (the international art fair for contemporary





Five examples of Eleanor Lakelin's carved and textured hollow forms, sandblasted and ebonised ash and sycamore, largest 42 x 42 x 13 cm

objects) in 2008 proved a turning point. 'I saw turned work and I adored it and signed up for a short course at West Dean with Dave Register. It was amazing seeing the shape emerging.' Six months later she bought a lathe and, having forgotten most of what she had learnt on the course, taught herself from books. 'I like generous curves, round bottomed or slightly floating forms. Objects should offer something slightly hidden. I don't want to offer up everything; you have to look inside.' From 2009–2011 she stayed in her shed, playing and making occasional pieces of furniture. Then, by serendipity, she had a major breakthrough.

A friend who fed Lakelin's chickens for her whilst she was on holiday, did so with a colleague, Tim Jones, a local gallery owner. He saw Lakelin's bowls and immediately offered her a place in his Window 135. A passer-by saw the work and told her to apply for a position at Cockpit Arts Deptford. 'I wasn't good enough, so I would never have applied had there been time to think about it, but the deadline was the next day.' She applied and was given a joint bursary by Cockpit and the Worshipful Company of Wood Turners for a studio for 2011–12 and three days training, which she took with Nick Agar, to learn to make hollow



PHOTO: BRUCE VANCE



'Carved Hollow Form', 2014, yew, 27 x 27 x 16 cm

forms. She picked up on a technique of making texture that is a little like that of Canadian Michael Hosaluk. By 2012 Lakelin was accepted as a member by CAA and won an emerging maker prize. She splurged on an Australian Vicmark VL 300 lathe. 'It's meant for use by such tall Aussies that I have had to build myself a plinth to stand on.' She was and still is very humble about her skills. 'I don't know the name of any cuts. I have just taught myself. I think my lack of a formal training either in turning and carving or a degree in Fine Art has always made me feel slightly lacking in confidence about my work or discussing it with others.' Her reticence is unfounded. She uses only British woods and buys many of her supplies from a specialist source in Northampton, having bought her first piece of horse chestnut from him for £15. 'I soon realised as I turned it that it was very particular. It looked like a sheep's skull so I had to bleach it. I love its softness, patina and tone. People think that nothing can be done with it because it's too soft. A horse chestnut burr dictates the starting point and gives boundaries. I make it spiky like a conker and it has an amazing story.' The timber has been a favourite ever since with much of her stock, having been planted around 1710 and blown down in 2014, coming from the Duke of Buccleuch and Queensbury's estate in Northamptonshire. 'I also like ash more and more, because it grows differently at different times of the year. It sandblasts very well and is soft to touch. I mostly carve it and use ash as a blank canvas. It shows what I impose on it. I choose to orientate it to the outside trunk of the tree in order to display the grain. The bottom of the vessel is the inside of the tree and the natural edge is the outside of the bowl. A piece of wood talks to me, not in a tree hugging sense, but it suggests something to me, probably because of what I already know about the particular variety of wood.' Lakelin continues, regarding her design process: 'I have generally formed an idea in my head of the finished piece



'Natural-edged Vessel', 2013, almond, 23 x 23 x 15 cm



PHOTO: SIDNEY BAYNE

PHOTO: JEREMY JOHN

PHOTO: SIDNEY BAYNE

craft arts

INTERNATIONAL



Eleanor Lakelin's work bench in her studio

She first cuts out the shape on a band saw before turning the piece on her lathe to the rough form. She hollows the inside before sandblasting and carving some vessels or simply carving others. She creates strange protrusions using a variety of hand tools, including a series of metal burrs. 'For me it's almost like sketching with a pencil. I aim for a structured randomness in my carving.' She then sandblasts over the top to dull the spikiness and expose multiple layers. Her newest pieces have this textured surface that seems to have been eroded, like sand ridges being washed by the tide. Some works are scorched, bleached or even micro-waved to achieve the desired effect.

Ash and horse chestnut are at risk from disease. 'I want to make something beautiful and purposeful from woods that are under threat.' On occasion Lakelin uses sycamore or bog oak, the latter is some 7000 years old and exceedingly rare. She has just completed a commission for the National Trust to commemorate the 200th anniversary of the battle of Waterloo from a cedar tree planted in 1827 by the Duke of Wellington in Kingston Lacey in Dorset.

As well as the connection to her childhood memories, there is something about the long duration of growth of wood beyond our lifetime and the fact that it is etched with history that she finds fascinating. 'Something about its age and endurance is reassuring and as a material I find it uncompromising but comforting. It constantly tests you as a maker but it is essentially warm. The fact of its growth as a living organism is also significant – even if I'm



Eleanor Lakelin

carving a texture onto a smooth form that I have turned, it's never a totally blank canvas and having to consider the intrinsic features of the material is important for me. I like introducing textures so that you have to search beyond the surface layer and something beyond. I like decay, the layers and cracks that exist between creation and decay.'

before I start, so, in one sense, turning and carving are inevitable processes of removing material to attain that state. However, wood as a material never completely allows that and modifications often have to be made to resolve some aspect of the wood that was previously concealed. I spend a lot of time looking and stopping, re-looking and changing, thinking of a better shape.'

Lakelin turns in the green, where possible.

For Eleanor Lakelin (pictured) her woodturning is like "walking in the woods". 'It calms me, gives me my space in existence and puts everything into perspective.' The resulting vessels have the same effect on those who view and, better still, handle them. 'I aspire to make simple but beautiful things with a purposeful form that you want to hold and touch, which take you somewhere else and remind you of our relationship to the world.'

Corinne Julius



'Time and Texture Vessels', 2014, oak,

© Eleanor Lakelin

The Telegraph

Meet the design stars of London Craft Week

London's second Craft Week is currently taking place in the capital, with more a hundred events celebrating the passion and skill showcased in the best handmade things. The makers involved span myriad disciplines - from pottery to perfume - and come from across the UK. Here are five standouts whose work is eminently covetable and collectable.



Vessels by Eleanor Lakelin made using wood from a tree planted by the Duke of Wellington in 1827. www.eleanorlakelin.com

Eleanor Lakelin

Eleanor Lakelin describes herself as a "maker in wood", using traditional turning and carving techniques with lathes and chisels to create sculptural bowls, vessels and objets.

Nominated for the prestigious Perrier-Jouët Arts Salon Prize last year, Lakelin only uses wood from trees felled in the British Isles to make pieces that "tell a story of their provenance and the processes used to create them". Her work may be sandblasted and bleached to conjure up a world of fossilised landscapes or scorched to contrast with the interior of a gnarled fruitwood.

Last summer, the [National Trust](http://www.nationaltrust.org.uk) commissioned Lakelin to create a collection of vessels to mark the 200th anniversary of the Battle of Waterloo using reclaimed wood from a great cedar tree that was planted in 1827 by the Duke of Wellington at Kingston Lacy, a country house in Dorset.

Made in limited batches, pieces from the commission are still available to buy from the National Trust's online store (shop.nationaltrust.org.uk) with proceeds supporting the 17th century mansion's conservation projects. Prices start from £245 for a small carved bowl, to £1,200 for a large piece.

eleanorlakelin.com