

TRADITIONS:

The Dover Festival Exhibition at Dover Museum

Philomena Kennedy

This interesting & exciting exhibition showed work, by artists & craftspeople working in the SE, which included textile wall-hangings, quilts, weaving, calligraphy, wood-carved & inlaid, ceramics, silver, silk braids, wrought iron, furniture, a ring & hollow-cast sculpture set beside much older items from the Museum collection. The work, in my opinion, varied from the outstandingly good to the mediocre. When asked to write a review I decided to point out some of the exhibits which I found particularly impressive or interesting.



Sketch of small part of Diana Springall's gorgeous wall-hanging entitled 'Cyclamens'. Hand-patchwork in silk, in pinks, greens, blue, cream. 245 x 202 cm.

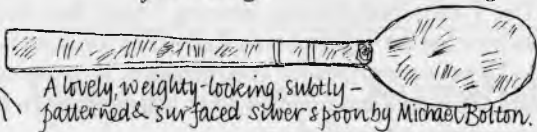


Thrown vessel by Peter Beard.

Alex Summers, whose calligraphy is well-known locally & to be seen in the Museum also showed an interesting collection of the tools of his trade: cuttlefish, quills, gum sandarac, gold leaf, scalpel, nematocite burnisher, Chinese stick, inks, etc.



Detail of 'Rainbow' Fish Banner. Gold, red, blues, yellows, painted with collage & machine embroidery on paper by Cas Holmes; interesting experimental work...



A lovely, weighty-looking, subtly-patterned & surfaced silver spoon by Michael Bolton.

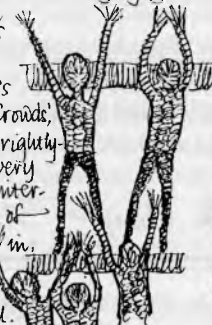


Detail of Marion Edwards' meticulous silk braid, made using traditional Japanese methods. Dark blue & crimson on silver-grey ground.

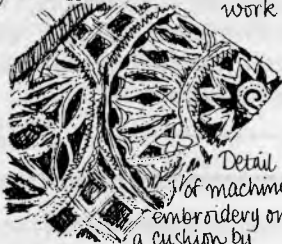


A very fine silver chalice designed and made by Paul Harrison for St. Augustine's Church, Northbourne, Kent. He also showed weather-vanes & mixed material commissioned work.

A small section of Tadek Bentlich's 'Cheering Crowds', a lively, brightly coloured, very personal interpretation of weaving & in. I think wool & sisal.



Martin Reeves showed an attractive wrought iron chandelabra.



Detail of machine embroidery on a cushion by

Lorna Moffat. Lorna exhibited richly-textured and layered silks, often using the 'mola' technique in which sections are cut away to reveal the various colours beneath. A friend & I much enjoyed her demonstration session.

Trefor Bayliss (a member of the staff of the Museum) showed a technically impressive hollow-cast sculpture of a horse. During the exhibition it was interesting to see him working on a precise model of the Pharos.

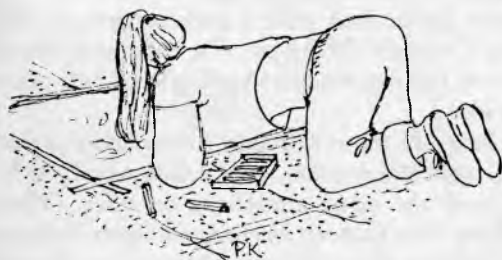
Philomena Kennedy

I AM GRATEFUL to Philomena for the collection of drawings she made during her visits to many of the events that formed the Festival of Dover and for allowing me to 'sprinkle' them over the pages of this *Newsletter*. Her drawings were a regular feature of early *Newsletters*, and it is a privilege to have the opportunity to reproduce so many.

Recently Philomena has up-dated her WALK AROUND DOVER by the addition of four pages of notes as an amendment to the text. Reading these necessary alterations, one is reminded of how much has changed in Dover since 1988.

Another recent venture of Philomena's is the production of several 'quote' cards of Dover and Deal. These delightful cards come in several different colours, most of them with an illustration appropriate to the quotation. The centres are blank so they may be used as notelets or greeting cards.

EDITOR



Pavement Picasso
5 June '93

