

# llinellau'r de, goleuni'r gogledd

golwg ar arferion dylunio yng Nghymru

Mae *Llinellau'r De, Goleuni'r Gogledd* yn cyflwyno gwaith gan ddetholiad o ddylunwyr talentog. Prototeipiau manwl yn enghreifftio crefftwaith mireiniol, cynyrrch sy'nadleisio marc y gwneuthurwr, creadigaethau unigol yn dathlu argyhoeddad ffocws. Mae'r arddangosfa yn archwilio syniadau disglair a'r dealtwriaeth craff o ddeunyddiau sy'n angenrheidiol i'w goleuo. Bydd *Llinellau'r De, Goleuni'r Gogledd* yn ystyried arwyddocâd deunyddiau i wahanol arferion dylunio a chywirdeb perfformiadol deunyddiau wrth atgynhyrchu. Mae'n archwilio dylunio mewn cynhyrchu a'r syniad o atgynhyrchu â llaw.

## southern lines and northern lights

a view of design practices in Wales

*Southern Lines and Northern Lights* presents work by a selection of talented designers. Meticulous prototypes exemplify refined craftsmanship, production pieces echo the marks of the maker, one-off creations celebrate conviction of focus. The exhibition explores bright ideas and the insightful understanding of materials needed to illuminate them. *Southern Lines and Northern Lights* considers the significance of materials to different design practices and the integrity of performance of materials in reproduction. It explores design in production and the notion of reproducing by hand.

Curadwyd gan / Curated by Ceri Jones

## Gwybodaeth dylunwyr Designers information



Mission Gallery

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Cyngor Celfyddydau Cymru  
Arts Council of Wales



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# Freshwest

Marcus Beck & Simon Macro

Yr hyn sy'n drawiadol am ymarfer Freshwest yw bod deunyddiau'n rhagori. Mae'r modd nodedig iddynt ymdrin deunyddiau yn rhan annated o gymeriad eu gwaith dylunio. Caiff deunyddiau eu hymchwilie, profi, ymestyn a'u gwerthfawrogi am eu hansawdd. Mae Freshwest yn anelu at ddealltwriaeth a meistrolaeth o bob deunydd. Caiff deunyddiau eu treialu a'u cymhwys'o'n drylwyr gyda nodweddion ac ymarferoldeb pob un yn siapio cynrych Freshwest. O ganlyniad, gwneir amrediad eang cynhyrchion Freshwest o ystod yr un mor amrywiol o ddeunyddiau. Mae ymagwedd archwiliadol fel hyn yn mynu crefftwaith cain gan ddod â photensia ffires i estheteg a swyddogaeth cynhyrchion.

Yn ffrindiau oes, esblygiad naturiol oedd eu partneriaeth ddylunio a dechreuoedd y ddua gydweithio yn broffesiynol wyth mlynedd yn ôl. Fel graddedigion celf gain, canolbwytiodd Marcus Beck ar ddylunio a chynhyrchu dodrefn a bu Simon Macro yn gweithio yn stiwdio ddylunio Heatherwick. Gyda'i gilydd, meant yn dod â phrofiad helaeth a ffrwython o'r diwydiant i'w cydymarfer a chyda stiwdio a gweithdy gwledig gyda digoneedd o olau a lle mae Freshwest yn gartrefol gyda'u cyflawniadau a'u huchelgeisiau.

Darnau cysyniadol yw curiad calon eu hymarfer, gyda ymchwil, datblygu a phrototipeio yn gyfnodau allweddol i ddwyn ffrwyth o egin syniadau. Mae nifer o ddyluniadau Freshwest wedi eu trwyddedu i dai dylunio rhngwladol megis Moooi ac yn cael eu cynhyrchu'n fasnachol. Gall ildio cynhyrchu dyluniadau fod yn rhwystr i rai pobl greadigol ond mae pragmatiaeth a chyfarwydd y datblygiad yn golygu bod dyluniadau Freshwest yn cael eu cynhyrchu â manylder technegol a'r deunyddiau o'r safon uchaf.

What is striking about Freshwest's practice is that materials excel. Freshwest's distinctive use of materials is integral to its design signature. Materials are investigated, tested, stretched and appreciated for their multiplicity of quality. Freshwest pursues an understanding and command of each material sourced. Materials are trialled and applied with insight that enables the qualities and functionality of each to profoundly shape Freshwest's products. As a consequence, Freshwest's diverse range of products is created using an equally assorted range of materials. This exploratory approach demands fine craftsmanship and brings fresh potential to the aesthetic and function of products.

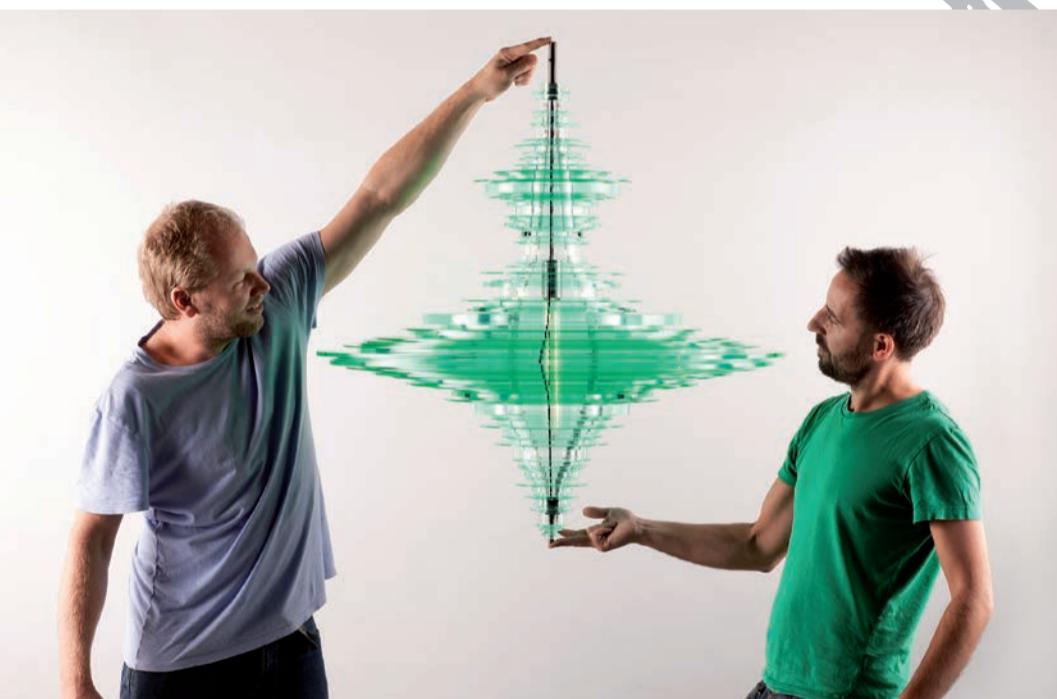
Lifelong friends, the Freshwest design partnership evolved with steady progression that culminated in professional collaboration eight years ago. As fine art graduates, Marcus Beck focused on furniture design and production, and Simon Macro worked with Heatherwick's design studio. Together they bring significant and fertile industry experience to their shared practice and with a studio and workshop that afford space and light and a rural aspect, Freshwest is at home with its achievements and ambitions.

Concept pieces are the pulse of Freshwest's practice, with research, development and prototyping being key phases of bringing good ideas to fruition. Several of Freshwest's designs have been licensed to international design houses such as Moooi and are manufactured commercially. Relinquishing the production of designs can be an idealistic hurdle for creatives, but pragmatism and integrity of development enable Freshwest's designs to be produced with high calibre technical and material specifications.

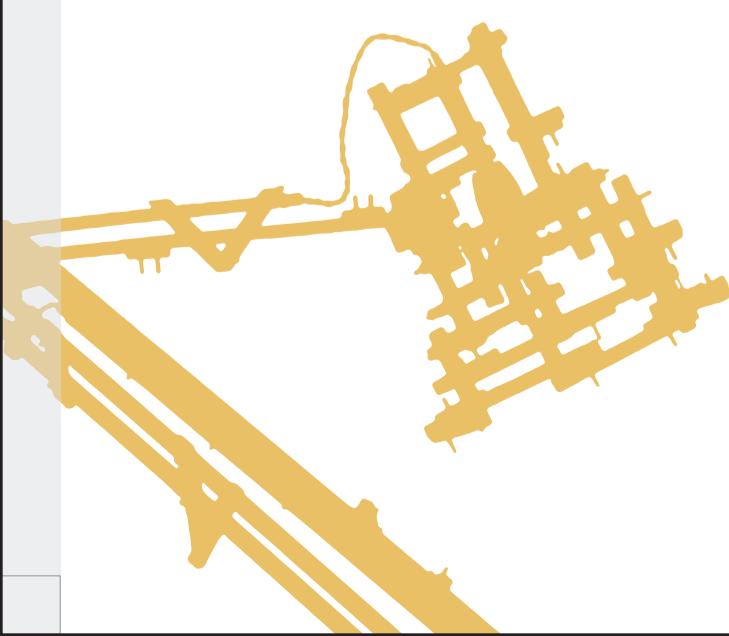
[www.freshwest.co.uk](http://www.freshwest.co.uk)



Stupa Table & Light, 2012, ffoto / photo: Caspar Beck



Marcus a Simon a'r Revolution Light XL4 / Marcus and Simon and Revolution Lamp XL4, 2013, ffoto / photo: Richie Crossley



Lazy Chair, 2009, ffoto / photo: Freshwest

# Drws y Coed

Hannah Wardle

Tyfodd Hannah i fyny mewn coetir. Daw egni atgoffaoi i'w hymarfer o'i chysylltiad sythweledol a phersonol i bren a choed cynhenid. Wrth gymryd pren solet, ei atalnodi gyda thyllau bach a'i oleuo o'r cefn, gwelir cyseiniant gweledol i olau haul yn disgyn trwy ddail. Anadloedd Hannah natur y coetir a chafodd ei thrwytho yn y golau cyfnewidiol. Cyfunodd y synwyrusrwydd cynnar hyn gydag astudiaeth tecstilau a dylunio goleuadau â phrofiad proffesiynol yn gweithio i gwmni dylunio pensaerniol.

Mae Hannah bellach yn cymhwysyo'i dealltwriaeth o ddeunyddiau, technegau, ymarferoldeb a ffurflau i Drws y Coed, ei chwmni dylunio ei hun. Mae deunyddiau naturiol ac achos ac effaith goleuni yn rhan annatod o'i hystyriaethau, felly hefyd synnwyr o le ac adeiladwaith. Mae Hannah yn cynhyrchu lluniadau diagramatig cymhellol i roi trefn ar ei meddwl creadigol ac i ddatrys problemau dylunio. Mae ganddi ymwybyddiaeth graff o sut mae gwaith yn bodoli mewn, yn ymateb i ac yn newid gofod.

Ar hyn o bryd mae Hannah yn gweithio gyda adeileddau modiwlau, wedi diddori yn y syniad fod nifer o ddarnau yn cyfuno i greu cyfanwaith. Mae hi'n effro i nodweddion pren solet gan wneud yn fawr o'i esblygiad a'i newid ffurf parhaus, er iddo gael ei dorri, ei drin a'i ailadeiladu. Felly mae darnau modiwlau yn gosod her wrth eu creu a chynnal eu ffurf. Mae harneisio rhinweddau organig pren mewn modd naturiol a chaniatáu i'r deunydd lywio canlyniad y broses ddylunio yn golygu bod y cynhyrchion yn cadw bywiogrwydd wrth iddynt heneiddio.

Hannah grew up in woodland. Her intuitive and personal connection to indigenous trees and wood brings an evocative energy to her practice. Take solid wood, punctuate it with perforations, backlight it and the visual resonance of dappled sunlight falling through leaves becomes apparent. Hannah breathed the woodland and was infused by the ever-shifting spill of light throughout it. These early sensibilities have since combined with study in textiles and in lighting design and amalgamated with professional experience working for architectural lighting design companies.

Hannah now applies her understanding of materials, techniques, functionality and form to her own design practice, Drws y Coed (door to the woods). Natural materials and the cause and effect of light are integral to her considerations, so too is both a sense of space and of construction. Hannah generates compelling diagrammatic drawings in order to configure her creative thinking and to resolve design solutions. She has a keen awareness of how work sits in, responds to and alters a space.

Hannah is currently working with modular constructs, intrigued by the notion of many pieces combining to create a cohesive whole. She is alert to the qualities of solid wood and embraces its continuing evolution and changing form, despite it being cut, treated and reconstructed. So modular pieces pose a challenge in their creation and in their maintenance of form. Harnessing the organic qualities of wood and allowing the material to naturally inform the design process result in products that retain vitality as they age.

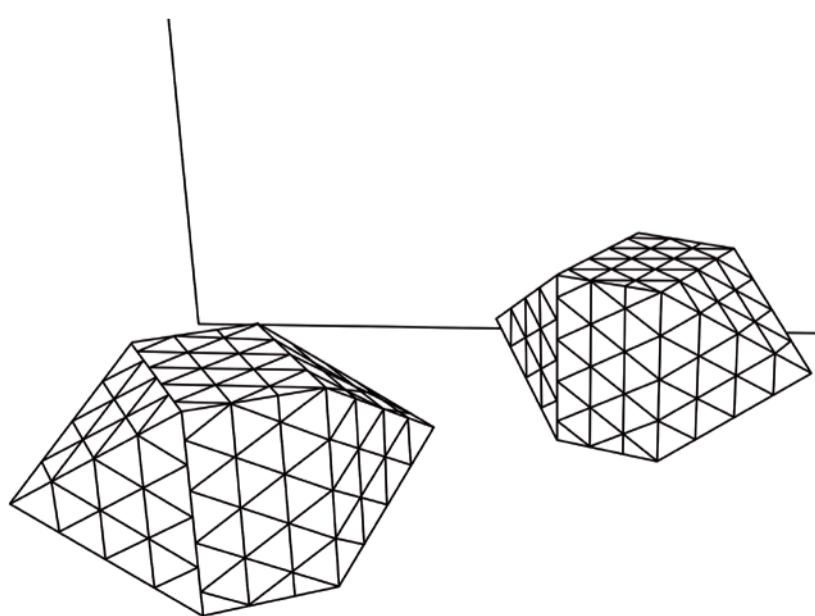
[www.drwsycoed.4ormat.com](http://www.drwsycoed.4ormat.com)  
[www.door tothewoods.com](http://www.door tothewoods.com)



*Friends from Space Lightbox*, 2013, onnen Gymreig solet / solid Welsh ash. ffoto / photo: Dewi Tannatt Lloyd



*Ty Croes Lamp*, 2013, bedw haenog / birchply. ffoto / photo: Rolant Dafis



*Triangles Floor Piece model*, 2014, ffoto / photo: Hannah Wardle

# Jessica Lloyd-Jones

Mae ymarfer archwiliol Jessica yn cyfuno celfyddyd, gwyddoniaeth a thechnoleg. Mae'n gweithio ar draws ystod o gyfryngau ac amrywiaeth eang o ddeunyddiau. Mae ganddi agwedd arbrofol sy'n arsylwi, profi, ymdrin a datblygu gwahanol ddeunyddiau, dulliau a chyfuniadau i gyrraedd nôd diddorol a chyffrous. Gyda chefnidir mewn celfyddyd gain, cerflunwaith yn benodol, gellir sylwi fod pwyslais cysyniadol i'w gwaith. Cymhwysa ei gwybodaeth o ddeunyddiau â'i sgiliau technegol i archwiliad o ffurf ac effeithiau.

Caiff Jessica ei chwifrydu gan gysyniadau ynni, yn enwedig ynni naturiol sy'n allbynno o'r corff dynol. Yn 2008, enillodd Gymrodoriaeth Ymweliadol Artist Rhyngwladol yn UrbanGlass, Efrog Newydd lle cafodd gydweithio gydag artistiaid gwydr enwog ac arbenigwyr neon, i gynhyrchu gwaith celf cerfluniol newydd, *Anatomical Neon*, ysbyrdolwyd gan drydan biologol.

Mae *Anatomical Neon* yn adlewyrchu ffocws allweddol arall i Jessica, sef golau. Mae hi wedi ymchwilio a datblygu sawl darn yn seiliedig ar olau, gan gynnwys gwaith ymdriniol cyffyrddol megis *Carbon Content* 2007 a *Wood Sphere* 2014, a chomisiynau cyhoeddus fel *Heaven to Earth* ar gyfer Gŵyl Celfyddydau Digidol Blinc 2011. Ceir dystiolaeth o allu Jessica i sianelu ei hymdriniaeth o olau fel cyfrwng trwy ei chomisiynau dylunio pensaerniol.

Mae Jessica yn defnyddio deunyddiau a thechnegau i ystyried a darlunio ymholabau am bynciau sy'n ei difyru. Er yn adleisio prosesau dylunio amrywiol, nid yw gwaith Jessica o reidrwydd yn cael ei greu fel ateb i ymholaed, ond yn hytrach i engrheiftio syniadau trwy ddulliau gweledol.

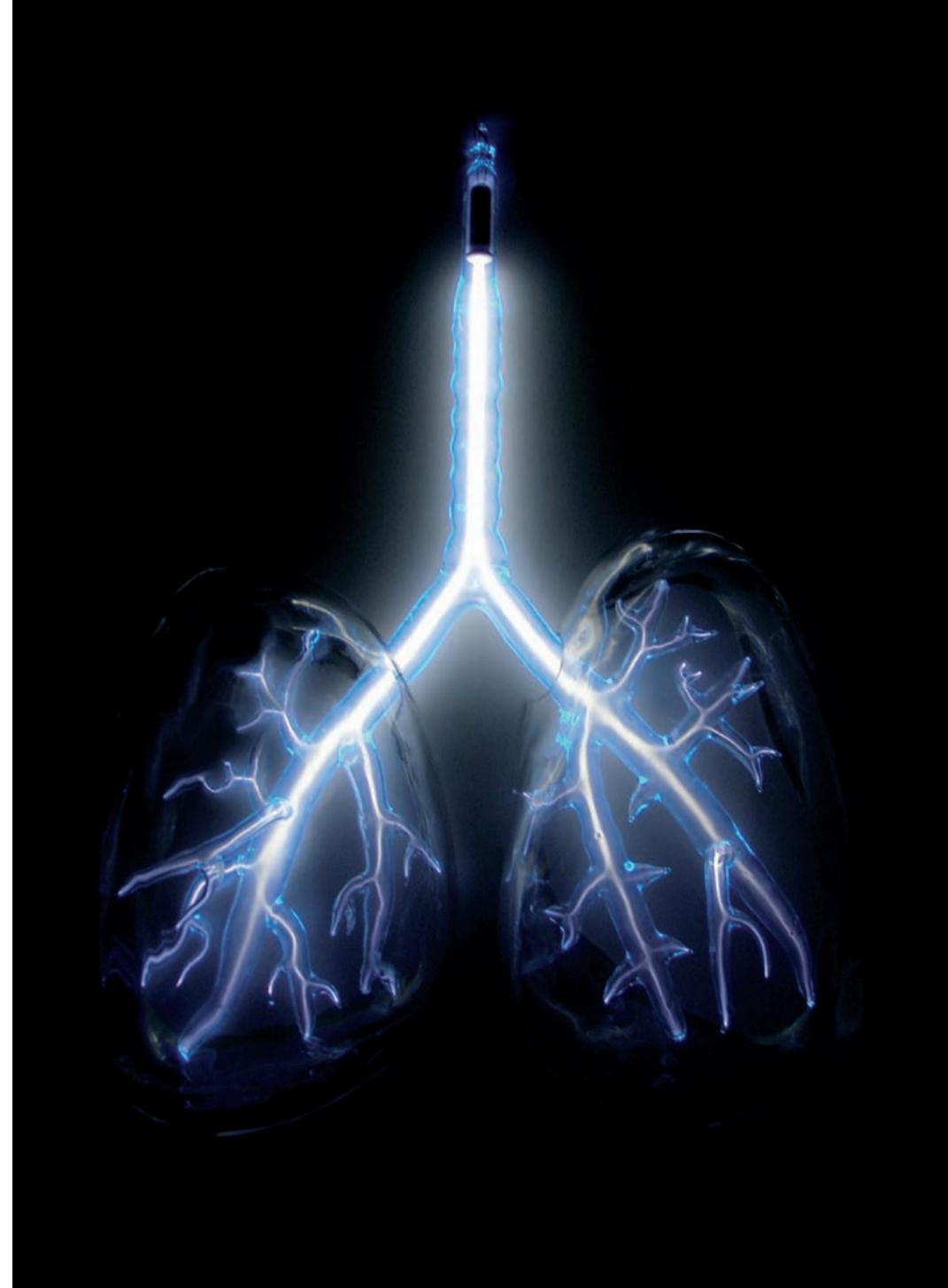
Jessica's explorative practice merges art, science and technology. She works across a range of media and employs a wide variety of materials. Jessica's approach to materials is experimental. She observes, tests, manipulates and develops different uses, methods and combinations to reach intriguing and often exciting ends. With a background in fine art, sculpture specifically, Jessica's work is notably concept driven. She applies her knowledge of materials and her technical skills to exploring form and physical effects.

Jessica is intrigued by concepts of energy, pertinently by natural energy outputs in the human body. In 2008, she was awarded an International Visiting Artist Fellowship at UrbanGlass, New York where, collaborating with renowned glass artists and neon specialists, she produced new sculptural works inspired by biological electricity, *Anatomical Neon*.

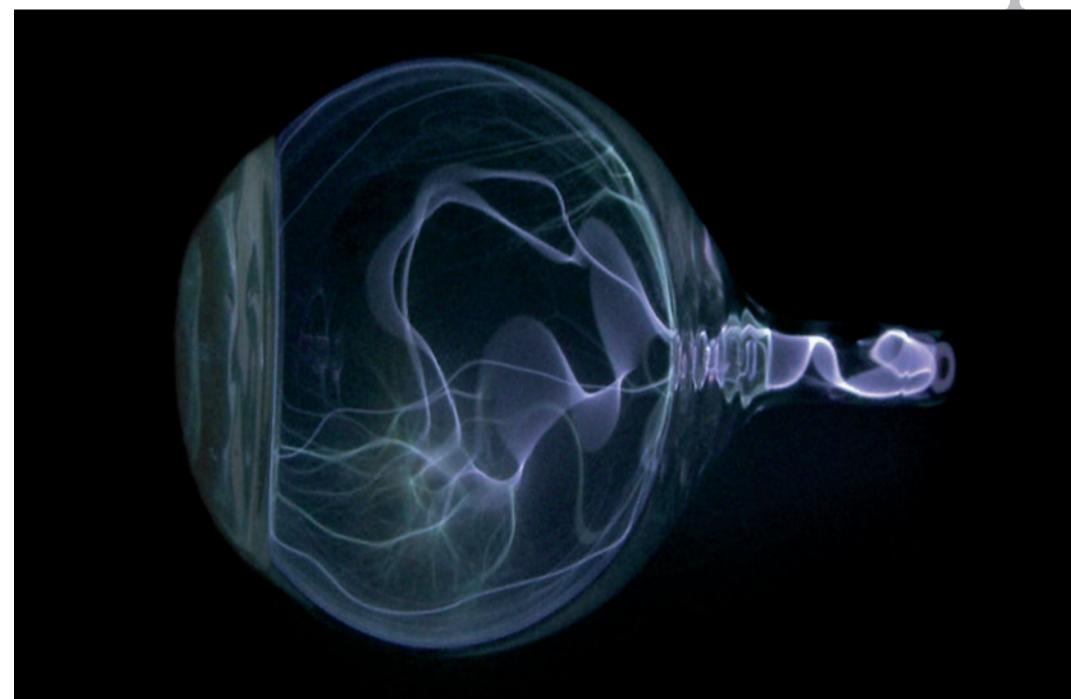
*Anatomical Neon* evocatively reflects another key focus for Jessica, light. Jessica has investigated and developed several light based pieces, including tactile works such as *Carbon Content* 2007 and *Wood Sphere* 2014, and public commissions such as *Heaven to Earth* for Blinc Digital Arts Festival 2011. Jessica's ability to channel her handling of light as a medium is evidenced through her architectural design commissions.

Jessica uses materials and techniques to consider and to illustrate enquiries about the subjects that intrigue her. Though echoing various design processes, Jessica's work is not necessarily created as a resolution to an enquiry, rather it exemplifies ideas through visual means.

[www.jessicalloyd-jones.com](http://www.jessicalloyd-jones.com)



*Anatomical Neon, Electric Lungs*, 2008 – 2010, ffoto / photo: Jessica Lloyd-Jones



*Anatomical Neon, Optic Nerve*, 2008 – 2010, ffoto / photo: Jessica Lloyd-Jones



*Anatomical Neon, Brain Wave*, 2008 – 2010, ffoto / photo: Jessica Lloyd-Jones



# Loglike

Jen Sandiford

Wedi ei greu a'i sefydlu fel partneriaeth rhwng Jen Sandiford a Stephen Bretland, dechreuodd Loglike gynhyrchu a masnachu bron i ddeng mlynedd yn ôl. Gyda darnau penodol poblogaidd fel *Low-Res fruit* nawr yn adnabyddadwy ar y stryd fawr, mae Loglike wedi gwerthuso ei brosesau dylunio a chynhyrchu trwy wneud gwaith ymchwil a datblygiad ar gyfer cynyrrch newydd gyda Jen Sandiford yn gyrru'r busnes yn annibynnol.

Gwneir cynhyrchion Loglike gyda deunyddiau o ffynonellau cynaliadwy a dewis o ddeunyddiau canfod gaiff eu huwchgylchu a'u harloesi. Mae i ystod y cynyrrch cartref natur gyffyrddol a symylrwydd apelgar. Trwy'r broses ddylunio mae'r darnau wedi eu perffeithio i grynhau purdeb mynegiant trwy wahanol ddulliau o gynhyrchu â llaw. Mae'r deunydd pacio pwrpasol yn rhan annatod o gynhyrchion Loglike hefyd, gan ymgorffori ffotograffiaeth Jen a dyluniad wedi ei sgrinbrinito i hunaniaeth pob darn.

Mae hyfforddiant Jen mewn celfyddyd gain, yn enwedig cerflunwaith, yn rhan o ymarfer cyfreol Loglike a chaiff ei amlygu yn y portffolio trwy ddarnau unigryw megis *Cornucopia*. Wedi eu creu yn ofalus iawn o sbwriel adeiladu, mae *Cornucopia* yn cyferbynnu'n drawiadol i ffurfiu ailadroddus cynyrrch lloosol Loglike.

Mae defnydd a chymhwys o deunyddiau yn parhau wrth wraidd ethos dylunio Loglike. P'un yw cynhyrchion Loglike yn parhau i gael eu gwneud a'u gorffen â llaw neu os oes peirianwyr medrus yn cael eu cyflogi yn y broses, synwyrusrwydd y deunyddiau yw'r peth sy'n cymhell Loglike yn gyson. Yn arwyddocaol, y deunydd sy'n rhoi cysylltiad a chynnig affinedd rhwng y dylynydd wneuthurwr â'r defnyddiwr terfynol.

Conceived and established as a partnership between Jen Sandiford and Stephen Bretland, Loglike started making and trading almost ten years ago. With popular trademark pieces such as *Low-Res fruit* now recognisable on the high street, Loglike is appraising its design and make processes as it undertakes research and development of new and refined products with Jen Sandiford propelling the business independently.

Loglike products are made with sustainably sourced materials and using selected found materials that are upcycled and innovated. The product range of homewares bears an appealing tactility and simplicity. Through the design process the pieces have been honed to encapsulate a purity of expression by various means of hand production. The bespoke packaging is integral to Loglike's products too, incorporating Jen's photography and screenprinted design into the identity of each piece.

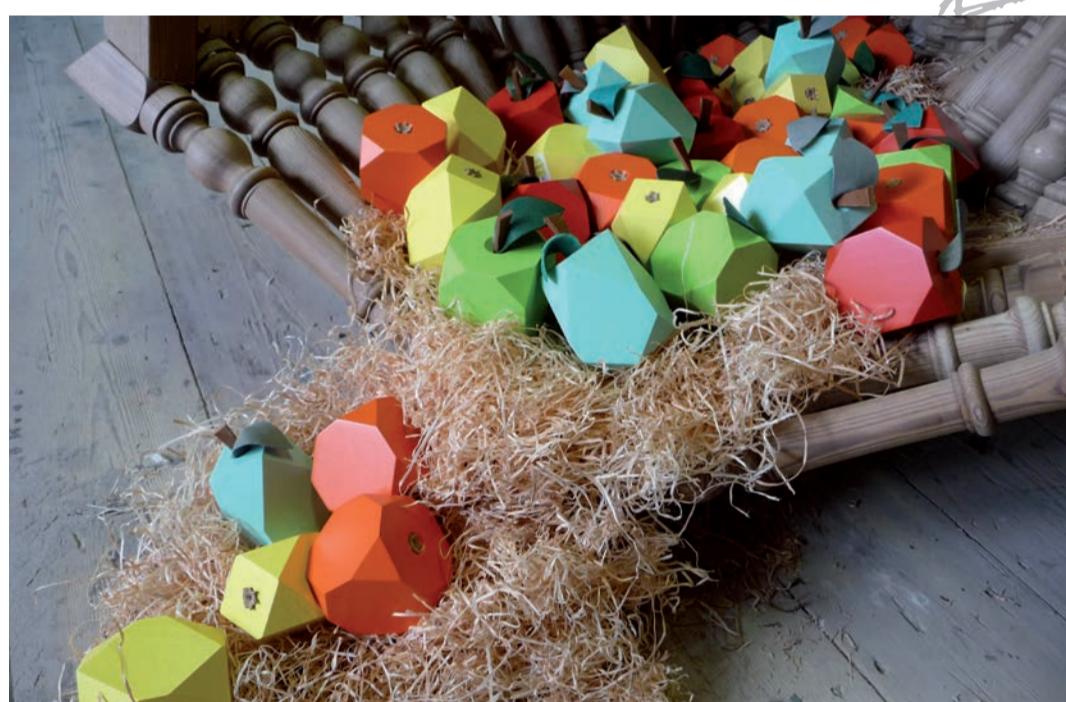
Jen's training in fine art, notably sculpture, infuses Loglike's current practice as we see one-off pieces such as *Cornucopia* emerge into the portfolio. Meticulously crafted from discarded building parts, *Cornucopia* contrasts strikingly to the repeated forms of Loglike's multiple products.

Use and application of materials remain at the heart of Loglike's design ethos. Whether Loglike's products continue to be hand-made and hand-finished or whether skilful machinists are employed in the process, the sensibility of materials is what consistently motivates Loglike. Significantly, it is the material that links the designer maker to the end user and offers a shared affinity.

[www.loglike.co.uk](http://www.loglike.co.uk)  
[loglike.wordpress.com](http://loglike.wordpress.com)



Modern Welsh Lovespoons, 2012. ffoto / photo: Jen Sandiford



Cornucopia, manylyn / detail, 2013. ffoto / photo: Jen Sandiford



Low-Res Apple and Pear, 2013. ffoto / photo: Jen Sandiford



# Louise Tucker

Mae sylfaen ymarfer Louise wedi'i wreiddio mewn tecstilau. Gwehyddu a galau, eu nodweddion a'u rhwyngweithio, yn hudo a dylanwadu ei chynlluniau. Mae ei phrofiadau addysgol a phrofesiynol wedi asio agwedd llwyrfrydig, rhoi ffocws i'w hymarfer a dealltwriaeth ddofn o ddeunyddiau. Mae gan Louise ymagwedd arbrofol at ddylunio, yn treialu ac arsylwi nes bod ei dealltwriaeth ac ymdriniaeth o swyddogaeth, deunyddiau ac effaith yn absoliwt.

Wedi graddio yn 2008, aeth Louise i'r India i ddefnyddio'i hyfforddiant a'i sgiliau yn gweithio i gwmniau gwehyddu jacquard yn Bangalore a Mumbai. Bu'r profiad hwn o ddiwydiant dwys, ei gyd-destun a'i ddiwylliant, yn sbardun i'w syniadau dylunio a del frydau. Wedi preswyliad yn ymchwilio gwehyddu â llaw ar Ynysoedd Shetland, eginodd diddordeb dwys Louise mewn basgedi ac, yn hanfodol, ffibrau naturiol. Bu dilyn gradd MA yn fod i gyfnherthu angerdd Louise ar gyfer gweithio a gwehyddu â llaw a daeth yn arferiad gan Louise, wrth iddi ddatblygu gweithiau, i'w dal i fyng i'r ffenest er mwyn gweld y gwead a'r ffurf. Daeth golau yn ddylanwad cryf.

Yn arwyddcoaol defnyddia Louise ei chorff wrth weithio. Caiff pob darn ei fesur, pwysgo, cofleidio, siapio, plygu, tyfu yn unol â lled ei llaw, hyd ei breichiau, pwysau ei chorff, cryfder ei gafael, egni ei chyffyrddiad. Mae esblygiad personal y darnau yn cyneddu ansawdd i'r gwaith sy'n parhau tu hwnt i'r dylunio a'r gweithgynhyrchu. Mae gwneud pob darn â llaw yn rhoi synwyrusrwydd organig i broses gafodd ei ymchwilio, ei hogi a'i gyflawni'n fanwl a medrus.

Louise's practice is fundamentally rooted in textiles. Weave and light, their qualities and interaction, fascinate and influence her designs. Louise's educative and professional experiences have fused a resoluteness of practice and focus that carry a deep understanding of materials. Louise takes an experimental approach to design, trialling and observing until her understanding and manipulation of function, materials and effect are absolute.

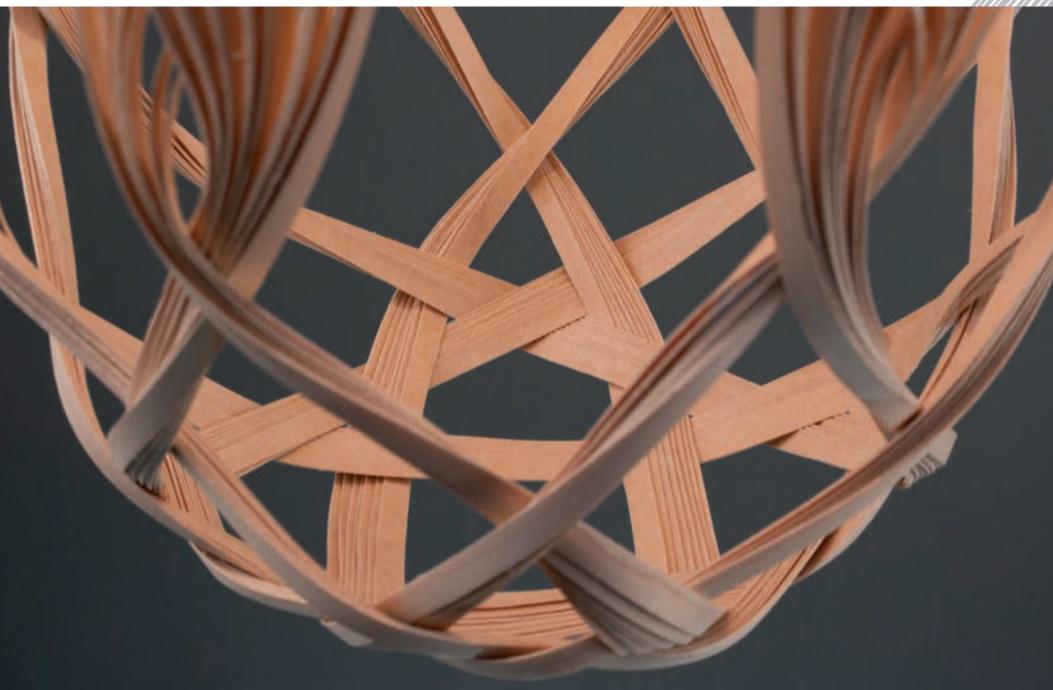
Graduating in 2008, Louise took her training and skills to India where she worked for jacquard weave companies in Bangalore and Mumbai. This intensive industry experience, its context and culture, spurred her design ideas and ideals. A residency in the Shetland Islands, investigating hand weaving, grew a profound interest for Louise in basketry and, vitally, in natural fibres. Undertaking an MA consolidated Louise's passion for hand making and for hand weaving and it became habitual for Louise to hold her developing works to the window in order to perceive texture and form. Light became a strong influence.

Significantly Louise works using her body. Each piece is measured, weighed, embraced, shaped, folded, grown as per the width of her hand, length of her arms, weight of her torso, strength of her hold, vigour of her touch. This intimate evolution of her pieces ingrains a quality to her work that endures beyond the course of design and manufacture. Hand-making each piece affords an organic sensibility to what is a finely researched, honed and accomplished process.

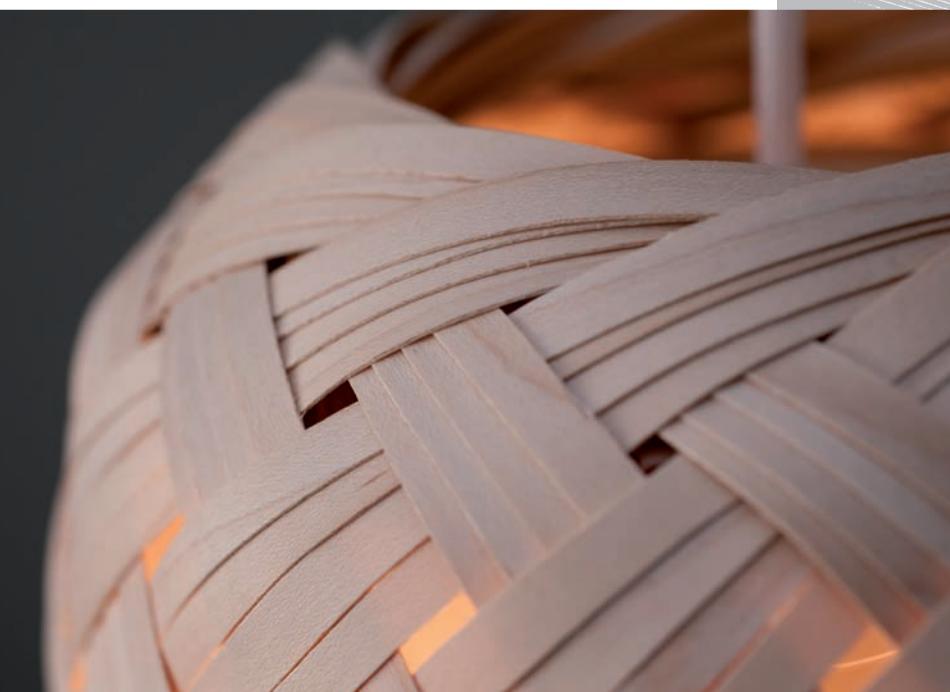
[www.louisetucker.net](http://www.louisetucker.net)



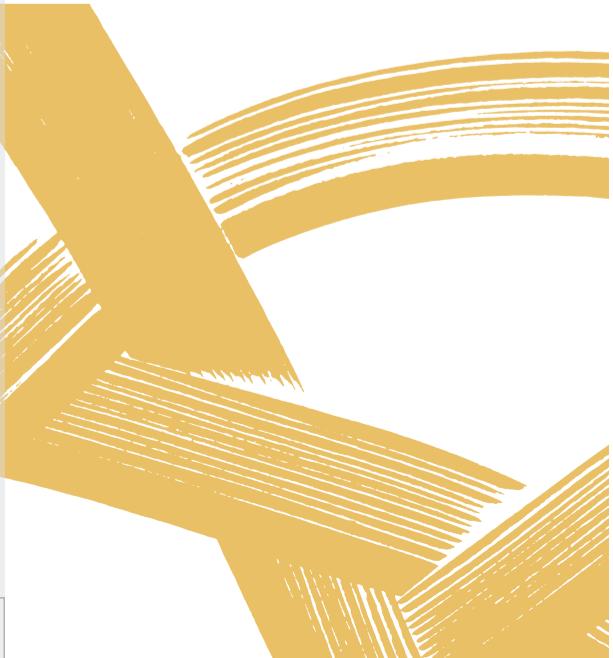
Pren 04, 2012. ffoto / photo: Dewi Tannat Lloyd



Pren 06, manylyn / detail, 2014. ffoto / photo: Dewi Tannat Lloyd



Pren 06, manylyn / detail, 2014. ffoto / photo: Dewi Tannat Lloyd



# Sian O'Doherty

Angerdd Sian yw gwehyddu. Rhyngahaenu, gorgyffwrdd, ailadrodd. Mae Sian yn adeiladu haenau, yn gwneud a dadwneud gyda ailadroddiad mesurol sy'n creu darnau diwygiedig mewn harmoniau newydd. Daw a gweledigaeth a dycnwch i'w dylunio a'i thecstilau. Mae ganddi ddealltwriaeth graff o'r dylanwadau a'r ysbrydoliaeth sy'n gwreiddio'i gwaith ac unigolwydd eginol creadigol sy'n arwain ei harfer cyfredol i feisydd newydd cyffrous.

Mae Sian yn archwilio rhith trwy ei thecstilau, gan greu ffabrig printiedig sy'n ymddangos fel pe bai wedi ei weuadu, yn cyd-glo ffabrigau printiedig a rhai adeiledig mewn gweuadu tri dimensiwn. Nid yw'r hyn welwn gyntaf yn y tecstilau o reidrwydd yr hyn ydyw. Yn ei chyfres boblogaidd o ddillad wedi'u gweu mae dylanwad gwehyddu yn amlwg yn y patrymu, sy'n cydgysylltu a throshaenau. Mae gan Sian ddiddordeb mewn cyfuno gweadau ac edafedd ac mewn potensial cyfuno gwahanol ddeunyddiau, gan haenu rhinweddau amrywiol gorffeniadau i adeiladu dyfnder ac i dynnu chwifrydedd. Mae tecstilau Sian yn gyffyrddol a chyfoethog.

Mae diwylliant tecstilau traddodiadol Cymru yn rhan annatod o ymarfer Sian. Mae etifeddiaeth a dyfodol gwehyddu yn ei chymhell yn symbiotig, fel y mae hunaniaeth gweledol parod dyluniadau hanesyddol. Caiff llawer o gynnrych gwau Sian ei ddatblygu o batrymau geir mewn gwlanen Gymreig etifeddol. Mae'r gwaith newydd iddi ddatblygu yn adleisio prosesau gwlanen traddodiadol a'r lliwiau ddefnyddir i liwio'r gwâl, ond yn ymgorffori bywiogwydd arbrofol a phosibiliadau technolegol.

Mae casgliad cyfredol Sian, *Print, Stitch, Cut, Sew*, yn cwmpasu technegau a ddefnyddiwyd trwy'r amseroedd ac yn elwa o'r adnoddau technolegol yng Ngholeg Sir Gâr.

Sian's passion is weave. Interlayering, overlapping, repeating. Sian builds up layers, constructs and deconstructs with a measured repetition that sees pieces reformed in new harmonies. Sian brings vision and tenacity to her textile design and creation. She has an insightful understanding of the influences and inspirations that root her work and an individuality of creative conception that is leading her current practice to exciting new fields.

Sian explores illusion through her textiles, creating printed fabric that appears as if woven, interlocking printed and constructed fabrics in three dimensional weaves. What we initially perceive Sian's textiles to be are not necessarily what they are. In her popular knitwear range the influence of weave is apparent in the patterning, which interlinks and overlays. Sian is interested in combining textures and threads and in the potential that different materials afford in combination, layering assorted qualities of finish to build depth and to draw curiosity. Sian's textiles are tactile and rich.

The traditional textile culture of Wales is integral to Sian's practice. Both the legacy and future of weave symbiotically motivate her, as does the ready visual identity of historical designs. Much of Sian's knitted range is developed from patterning found in hereditary Welsh flannel. The new work she is developing echoes the repeat processing of traditional flannel and the colours used in dying the wool, but incorporates a vitality of experimentation and technological possibility.

Sian's current collection, *Print, Stitch, Cut, Sew*, encompasses techniques used across time and benefits from technological resources at Coleg Sir Gâr.

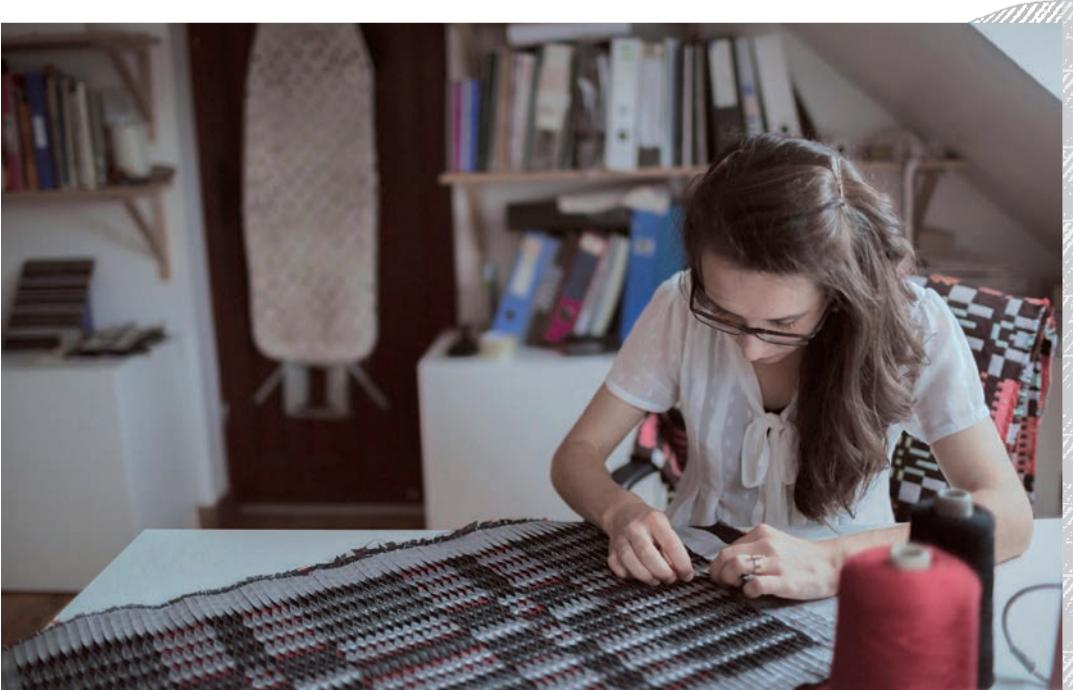
[www.facebook.com/sianodohertyTextileDesigner](http://www.facebook.com/sianodohertyTextileDesigner)



*Print, Stitch, Cut, Sew*, 2014. Clustogau Cebol, Carthen Gymreig a Sachliau wedi'u gwau / Cable, Welsh Blanket, Hopsack Knitted Cushions. ffoto / photo: Sian O'Doherty



*Print, Stitch, Cut, Sew* (wedi'i fframio / framed) 2014, Sian O'Doherty



Sian yn ei stiwdio / Sian in her studio, 2014. ffoto / photo: James Van Nguyen

# Sian Elin

Mae gwneud marciau wrth wraidd ymarfer Sian. Mae gallu dirnad marc y gwneuthurwr mewn gwaith sy'n cael ei gynhyrchu mewn niferoedd yn rhoi ymdeimlad cynnes o hunaniaeth yn ogystal â gonestrywydd i gynnrych Sian. Wedi eu hargraffu yn ddigidol yn y DU a'u gwerthu ar hyd a lled y wlad ac ar draws y byd, mae cynhyrchion Sian yn cario argraffnod personol sy'n gwneud ei dyluniadau yn hudolus a chartrefol.

Mae lluniadu â llaw yn bwysig i Sian a chaiff ei holl ddyluniadau eu creu gyda phensil a phapur. Mae'n hanfodol iddi bod y gwead a thôn y marciau llaw unigryw yn y cynnrych argraffedig terfynol. Pan oedd yn astudio dylunio graffeg reodd hanes celf a theipograffeg yn llinyn dilynlol pwysig iddi, ac wedi graddio bu'n gweithio mewn cyhoeddi llyfrau plant. Mae Sian yn gwerthfawrogi dylanwad darlunio hyfryd a'r llinyn gweledol sy'n ein harwain trwy lyfr.

Mae lliw a phatrwm yn ysgogiadau deinamig hefyd. Dywed Sian ei hun bod ganddi "obsesiwm am batrwm." Golygodd treulio cyfnodau o archwilio a datblygu yn Israel ac India bod Sian wedi datblygu llygad a llaw graff ar gyfer patrwm arwynebol erbyn iddi lansio ei busnes ei hun y TENT yn 2012. Mae arlliwiau ac amlinellau y teithio tramor yn llofnod atseiniol yn nyluniadau cyfredol Sian.

Mark making is at the heart of Sian's practice. To be able to discern the mark of the maker in work that is produced in quantity gives Sian's products a warm sense of identity as well as integrity. Digitally printed in the UK and shipped all over the country and across the globe, Sian's products carry with them a personal imprint that makes her designs alluring and convivial.

Hand drawing is important to Sian and all her designs are created with pencil and paper. It is vital that the texture and tone of her hand drawn markings are distinct in the final printed product. History of art and typography were through lines for Sian when she studied graphic design, and as a graduate working in publishing, specifically children's books, Sian appreciated the influence of beautiful illustration and of the visual threads that lead us through a book.

Colour and pattern are dynamic stimuli too. Sian describes herself as having a "pattern obsession." Periods of exploration and development spent in Israel and India meant that by the time Sian launched her own business at TENT in 2012, she had developed a keen eye and hand for surface pattern. The hues and contours of overseas travel are a resonant signature of Sian's current designs.

[www.sianelin.com](http://www.sianelin.com)



Ffabrig mewnosodol, Gysgod Golau Rhosglwm mewn lliw corhwyd / Inlay Fabric, Rosette in Teal Lampshade.  
ffoto / photo: Keith Davies



Cysgodion Golau Teisen Rhosglwm, Rhosglwm Mawr, Agra ac Etoile / Rosette Tile, Large Rosette, Agra and Etoile Lampshades. ffoto / photo: Keith Davies



Ffabrig Riad / Riad Fabric. ffoto / photo: Keith Davies