to book-size reproduction, and the close-up images are the most satisfying. Her *objet trouvé* jewellery shows the same feeling for repeated forms, whether made from a perforated sink-drainer threaded with paper-clips, or from aluminium washers threaded on ribbon. Josef diversified into graphics, designing abstract record sleeves for the *Persuasive* and *Provocative Percussion* series, favourites for showing off stereo effects in the early days of hi-fi buffery (the group was called Enoch Light and the Light Brigade).

At 160 pages, the book is predominantly pictorial, but its texts support the images with appropriate economy of means. When major figures of modernism are reappraised with such sympathy, we can begin to get beyond the over-simplified schemata of accepted design history. Biographical information is one of the most effective ways of understanding how theory and practice combine. Without it, we may only be able to see harsh restrictions on pleasure or freedom, but it might surely be said of the Albers, as much if not more than of Mies van der Rohe (whose partner Lilly Reich scorned Anni's butter scraped into decorative balls when visiting Dessau – and later stole the credit for her designs), that 'Less is more.'

ALAN POWERS

LETTERS

ROOM TO GROW

Dear Editor,

It's been a long few weeks of festivals and fairs, and amid all the frantic rushing around, one point has risen to prominence. It is the huge variation in the standard of displays and the consideration given to visitor comfort and convenience at these events.

The *Frieze Art Fair* has been hailed as the catalyst for a booming British art scene. Held in a huge temporary textile structure in Regent's Park designed by leading UK architect David Adjaye, the space was flooded with natural light and offered ample room to move freely and study the works on view. It offered a stark contrast to another fair held just a couple of miles away. Although it is celebrating its 25th anniversary, a visit to the *Chelsea Crafts Fair* is characterised by cramped, scrum-like conditions. Its growing popularity is matched only by its steadfast refusal to grow in size. Like a pretty child squeezed into an outgrown party dress, it looks unattractive and is very uncomfortable.

It is such a shame that the fantastic work on show, which gets better every year, is concealed by overcrowding, a cumbersome layout and awkward scheduling that requires at least two visits to see all the work. Similar problems beset *Collect*, another wonderful showcase for designer-makers. The event was a huge success – but judging from the problems of overcrowding, described in an understated manner as 'a modicum of discomfort' in your review (*Crafts* No.188, May/June 2004), this was probably despite certain organisational decisions.

The *Guardian* recently reported: 'The market in England for contemporary visual art has undergone a dramatic expansion over the last decade. London is now the centre of Europe's art market, and is acknowledged as the second largest art marketplace in the world after New York.' And claimed 'the domestic art market is worth more than £500m.' Since not all of this £500m is generated by the sale of large sculptures or conceptual works, I wonder if the lack of planning for new craft-related events – and the reluctance of established fairs to evolve – reflects deeper associations. Must we view this work in a jumble sale atmosphere because of a deep-seated but unacknowledged belief that that is where craft belongs? Not to grasp the opportunity to revise flagship events while the interest in craft, skill and hand-made objects is at a peak would be a wasted opportunity. We should be working to make these events an unmissable part of the art calendar, not allowing them to become sad victims of their own success. With *Frieze*, exciting things are happening for London's contemporary art scene, but craft is in danger of being left out in the cold… again.

Best wishes,

Polly Leonard, Editor

Selvedge Magazine

EXCLUDED BY DEFINITION

Dear Editor,

While there is naturally much rejoicing that the Jerwood Applied Arts Prize is to be continued (see Craftnotes, *Crafts* No.191 November/December 2004), the way in which it has been structured does raise some important questions, and it