



Contemporary Craft from the Midlands

A Craftspace touring exhibition

Teachers' Pack



Please feedback on your visit

Following a visit to Made in the Middle please use the following social media options to feedback on your visit or your pupils/students' response to the work and the exhibition.

Teachers should formulate the social media responses.



facebook.com/craftspace



[@tweetcraftspace](https://twitter.com/tweetcraftspace) #madeitm



instagram.com/@craftspace_



pinterest.com/craftspace/



www.madeinthemiddle.craftspace.co.uk

www.madeinthemiddle.org

www.craftspace.co.uk

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Introduction

An overview of the exhibition

Made in the Middle is a recurring touring exhibition of high quality contemporary craft and applied art from the Midlands. It is originated by Craftspace and selected by an expert panel through open entry. This year the theme is new developments in craft and its ongoing social, cultural and economic value.

There are 32 makers participating (28 selected and 4 invited). The exhibition offers an insight into the skill, creativity and innovative practice within the region.

Aims of the exhibition

To explore the ongoing value of craft to society, culture and heritage through the exhibitor's work, their careers and the action research project, Crafting Enterprise.

To highlight makers' contribution of material knowledge and entrepreneurial skills to the economy.

To reflect new advancements in the craft sector.

Partnerships and Projects

Made in the Middle is a partnership between Craftspace and the Herbert Art Gallery & Museum in Coventry in collaboration with The National Centre for Craft & Design and is part of Craftspace's 30th anniversary programme.

Crafting Enterprise is an action research project to enable young people in formal education to understand craft employment opportunities within the creative industries; from jobs within a regional creative manufacturer, to entrepreneurial skills of a local maker and curatorial skills used in contemporary craft online exhibition planning. The Year 8 students engaged with local small scale manufacturer Cash's (a business dating back to the 1840's which had its origins in the silk ribbon weaving trade) and worked with visual artist Hayley Beckley who operates as a sole trader creating wearable pieces to create their own saleable range. The project was a partnership between Craftspace and Blue Coat Church of England School in Coventry and Made in the Middle exhibitor Hayley Beckley.

A new website celebrating Made in the Middle over the years has recently launched. The online exhibition features 30 makers from almost 250 who have exhibited during the history of the exhibition and draws on the wealth of resources created to tell the story of Made in the Middle from 1988 to the present.

www.madeinthemiddle.org

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Craftspace
Celebrating 30 years

Herbert
Art Gallery & Museum, Coventry

**nc
cd**

**ARTS COUNCIL
ENGLAND**

Supported using public funding by
**ARTS COUNCIL
ENGLAND**

craft&design

Blue Coat
Church of England School and
Music College

cash's
the name behind the name.™

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Crafts Council Manifesto

In 2014 the Crafts Council launched its manifesto for education, **Our Future is in the Making**, which highlighted the significant fall in student craft related learning. In the six years from 2007 to 2013 this amounted to a drop of 25% in craft related GCSE's. In higher education, the number of craft courses fell by 46%.

The manifesto was a call for change, and for action, with 5 key areas of focus:

1. Put craft and making at the heart of education.
2. Build more routes into craft careers.
3. Bring craft enterprise into education.
4. Invest in skills throughout careers.
5. Promote world-class higher education and research into education.

The Crafting Enterprise project is a response, specifically to the call to 'put craft and making at the heart of education'.

For more information on the manifesto and other Crafts Council research visit www.craftscouncil.org.uk/educationmanifesto.



Sketching in the playground for primary research

Where to see the exhibition

The exhibition will tour over 18 months.

The launch is at the Herbert Art Gallery & Museum in December 2016

Tour schedule



Herbert Art Gallery & Museum Coventry

2 December 2016 – 19 February 2017
theherbert.org



Parkside Gallery, Birmingham City University

6 March – 29 April 2017
bcu.ac.uk/parkside-gallery



The National Centre for Craft & Design, Sleaford

13 May – 9 July 2017
nationalcraftanddesign.org.uk



Brewhouse Arts Centre Burton upon Trent

30 September – 25 November 2017
brewhouse.co.uk



Rugby Art Gallery & Museum Rugby

10 February – 7 April 2018
ragm.org.uk

The tour dates were correct at time of printing. Please check for dates and opening times with the venue before visiting.

For details of the tour and venues see: madeinthemiddle.craftspace.co.uk

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Exhibitors

| | | |
|----------------------------|-----------------------------|--|
| Dauvit Alexander | Jewellery | www.justified-sinner.com |
| Hayley Beckley | Textiles/mixed media | www.hayleybeckley.com |
| Aimee Bolu | Ceramics | www.aimeebolu.co.uk |
| Tim Boswell | Glass | www.timboswellglass.com |
| Aneta Brudkowska | Ceramics | |
| Rachel Butlin | Jewellery | www.rachelbutlin.wix.com/rachelbutlin |
| Rachel Carter | Sculpture | www.rachelcarter.co.uk |
| Sally Collins | Jewellery | |
| Sue Dyer | Ceramics | |
| John Grayson | Automata/metal | www.johngraysondesign.wordpress.com |
| Michala Gyetvai | Textiles | www.michalagyetvai.co.uk |
| Zoë Hillyard | Ceramics/textiles | www.zoehillyard.com |
| Interlace | Textiles/mixed media | www.interlacetextile.com |
| Jane Littlefield | Glass | www.janelittlefieldglass.wordpress.com |
| Anna Lorenz | Jewellery/metal | www.annalorenz.com |
| Kate Mead | Jewellery | www.katemeadesigns.com |
| Sandra Owens | Sculpture/mixed | www.smoart.com |
| Clare Pentlow | Paper | www.cjpdesigns.co.uk |
| Zoe Robertson | Jewellery | www.zoerobertson.co.uk |
| Vicky Shaw | Ceramics | www.vickyshaw.co.uk |
| Chloé Smith | Ceramics | www.casabidesigns.co.uk |
| Robyn Smith | Mixed media | |
| Karina Thompson | Textiles | www.karinathompson.co.uk |
| Melanie Tomlinson | Metal | www.melanietomlinson.co.uk |
| Libby Ward | Jewellery | www.libbyward.co.uk |
| Emily-Kriste Wilcox | Ceramics | www.emily-kriste.co.uk |
| Kay Williamson | Textiles | kay-of-sweden.squarespace.com |
| Theo Wright | Textiles | www.theowright.co.uk |
| Invited: | | |
| Jennifer Collier | Paper | www.jennifercollier.co.uk |
| Rajesh Gogna | Silversmith | www.rajeshgogna.co.uk |
| Spencer Jenkins | Furniture | www.spencerjenkins.co.uk |
| Clare Wilson | Glass | www.clarewilsonglass.co.uk |

Useful websites

In addition to the makers' websites, the websites below may also be of use when researching craft.

www.craftspace.co.uk

www.madeinthemiddle.craftspace.co.uk

www.madeinthemiddle.org

www.craftscouncil.org.uk

www.photostore.org.uk

A useful database of images from Crafts Council.

www.nationalcraftanddesign.org.uk

www.designfactory.org.uk

Design Factory is a creative development agency offering support to makers in the East Midlands whose website showcases products and lists exhibitions, as well as offering maker opportunities.



Interlace, Halo (detail), photograph Joanne Withers

How to explore the exhibition

Made in the Middle links to Art and Design from KS1 onwards. Younger pupils can explore the exhibition learning the social conventions of visiting a gallery, developing language through seeing objects that have been made in variety of materials and using different processes. The wide range of exhibits can be inspiration for written descriptions, poems, recounts and imaginative writing. Links can also be made to other curriculum areas e.g. science in terms of material processes and transformations and maths in terms of pattern, shape and symmetry.

The exhibition offers older pupils the opportunity to develop critical analysis skills, build their visual vocabulary, use a sketch book to record and analyse others' work, and see how designers use digital technology to help realise their ideas.

The exhibition and the action research project can also be a starting point for thinking about craft careers and the contribution that craft makes to society.

You can explore various other resources at the exhibition. There is a handling table with the opportunity to touch and hold pieces from some of the exhibitors. Additionally John Grayson's, Karina Thompson's and Zoe Robertson's pieces are interactive. A catalogue with background to the exhibition and more detailed exhibitor pages is also available to buy.



Aneta Brudkowska Lidded Pot, photograph Kate Rossin

Themes in the exhibition

The exhibition is divided into four different themes with a fifth section given over to a case study of the Crafting Enterprise action research project. Each theme has an information panel in the exhibition referencing the theme and how makers' work connects to it. Each maker label gives the name of the work, the material used and a description based on the makers' personal statement.

Hayley Beckley, One for Solace (work in progress), photograph Kate Rossin



Economy and Enterprise

The craft industry provides great value for the UK economy. This section reflects the variety of roles makers adopt, ranging from established sole traders to newly emerging makers, and explores how makers have to adapt to be successful.

'Businesses involved in craft industries contribute £746m to the UK economy...of which £81m is attributable to unregistered micro businesses.' Crafts Council, 2014

Makers in this Section:

Hayley Beckley

Tim Boswell

Vicky Shaw

Chloé Smith

Clare Wilson

Emily-Kriste Wilcox

Theo Wright

Aimee Bollu, Beauty in Space, photograph Kate Rossin



Exploration of Materials

The makers included in this section all have a fascination with a particular material or process. Through their artistic practice they develop an exceptional knowledge of materials, thoroughly understanding their properties and boundaries. It is their knowledge that is so valuable to other industries and society in general.

Makers in this section:

Aimee Bollu

Rachel Butlin

Rachel Carter

Rajesh Gogna

Kate Mead

Clare Pentlow

Zoe Robertson

Karina Thompson

Aneta Brudkowska Lidded Pot, photograph Kate Rossin



Cultural Contribution of Craft

For many makers, their creative process is an opportunity to observe and explore the world around them. The inspiration for this can range from their everyday surroundings to places which provide relaxation or solace. Some reflect back on historical techniques or processes to drive their practice. The works in this section demonstrate how craft can contribute to our own sense of place and identity and allows us to see the world in a new light.

Makers in this section:

Dauvit Alexander

Aneta Brudkowska

Jennifer Collier

Sally Collins

Sue Dyer

John Grayson

Interlace

Jane Littlefield

Zoë Hillyard, Ceramic Patchwork Vase, photograph Kate Rossin



Social Contribution of Craft

Many makers particularly those within this section create work to share stories, experiences or issues they want to highlight. It is also common for makers to work within communities, building skills, knowledge and confidence through making.

Makers in this section:

Michala Gyetvai

Zoë Hillyard

Spencer Jenkins

Sandra Owen

Robyn Smith

Melanie Tomlinson

Libby Ward

Kay Williamson

Crafting Enterprise

Crafting Enterprise is a partnership between Craftspace, Blue Coat Church of England School, Coventry, visual artist Hayley Beckley and the Herbert Art Gallery & Museum. The project questioned if student engagement with craft activities, before choosing GCSE options, might stimulate take up in art, craft, design and technology qualifications.

From September to November 2016 Year 8 Students worked with Hayley to create a collection of wearable accessories using textile and metal techniques. The students designed and made everything in the collection. They also designed the prints for the digitally produced fabric. As a group they planned what items they would make and how to present and price the work.

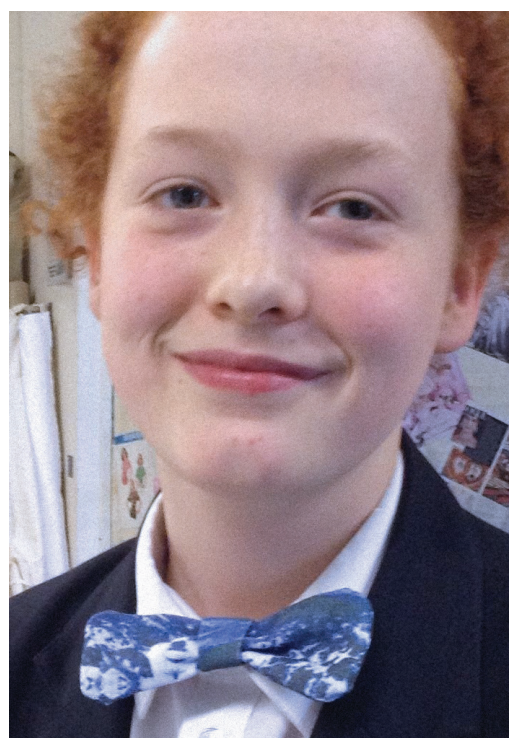
As well as developing new craft skills the students learned about the wide range of opportunities in craft related careers. They also heard about the historical textile industry in Coventry.

The project was supported by the Herbert Art Gallery & Museum and Coventry based textile manufacturer, Cash's.

Developing new skills on the sewing machines



Wearing one of the first finished articles



Primary research in the school grounds



Discussing the exhibits

Discuss and analyse the exhibits in different ways.

Begin by choosing an exhibit.

Personal response

What are your first reactions to the work?

Do you like it? Which is your favourite part? Do you like the colours/textures/patterns?

What is it about? What do you think inspires the maker?

Where would you imagine it being used or displayed – in a home, in a gallery, in a public building? Why would it be good to display it there?

Materials

How many different materials can you identify in the object? Are they natural or man-made? Are any of the materials recycled?

What do you think the main material used feels like? Is it hard, strong, cold to the touch, easily cut, flexible, warm to the touch, delicate, soft, transparent, translucent, opaque, shiny, dull, sharp or spiky, woven, flat, smooth, rough, knobbly? What other words would you use?

Do you think it is heavy or light? Why? Do you think the object is made from the most appropriate material? How would you improve it?

Process

How do you think it was made? What tools would you need to make this object?

Would you need a special workshop to make this in?

What different skills/techniques/processes do you think the maker would have known to help them make this object?

Form

Describe the shape of the object? Does it remind you of a regular geometric shape (e.g. square, rectangle, circle or triangle)? Does it contain a mixture of these shapes or repeat particular shapes?

Is it two-dimensional (flat) or three-dimensional (3D)? Is there an inside and an outside surface? Are they the same?

Why do you think the maker has chosen to make it like this?

Is the object meant to be used for a purpose or is it just decorative?

Does the shape help? Have you ever seen anything else similar?

Theme

Which theme does the work relate to?

Why do you think it fits the theme?

Handling pieces

Find the interactive pieces in the gallery and visit the handling table. Can you describe the pieces through how they feel?

How does touching a piece help you to understand and experience it?

Ideas for practical work whilst at the exhibition

For younger children some of the activities in the **family guide** could make a good starting point for exploring the exhibition. Family guide activities should be downloaded from the Craftspace website before visiting.

www.craftspace.co.uk/made-in-the-middle-families-and-groups/

Find two pieces with a similar theme or working in a similar medium. Can you compare and contrast them? What do you think you learn from looking at the works in this way?

Discuss the role of new technology in makers' work. Identify which ones engage with new technology and which ones use traditional techniques. Do any makers combine both? How does technology enhance their work?

Look at Karina Thompson's piece. Develop a design proposal for an e-textile.

Do a study of geometric form focusing on the work of Anna Lorenz, Aneta Brudkowska and Theo Wright. Make detailed drawings. Develop this back at school.

Look at what inspires different makers: Retro/vintage, politics, nature, natural disasters and even heavy metal industry and music. Choose three or four makers to focus on. How is their inspiration reflected in their work? Where would you get your inspiration from?

Find the works by Robyn Smith. She makes work relating to her personal experience. How successfully do her pieces communicate her ideas?

Develop sketchbook work. Explore one of the key themes or focus on use/wear/pattern/inspiration/materials or technology. Make drawings and take photographs. Remember to make notes on colour and feel. You can develop this further back at school and create work in a medium of your choice.

Think about exhibition design. How does the structure and layout of the exhibition help you to engage with the exhibits? How would you group them if you were organising the exhibition? Draw an annotated plan.

Made in the Middle is a selling exhibition. Choose a piece of work. Create a sales description for it. How would you persuade someone to have it in their home?

Focus on craft careers. How many different craft careers can you identify within the exhibition? What would be your craft career?

Make notes on your experience at the exhibition. Create a blog post reviewing your visit to the gallery including your thoughts on the exhibits.

Ideas for practical work back at school

For younger children some of the activities in the family guide may make a good starting point for development activities back at school. Family guide activities should be downloaded from the Craftspace website. **www.craftspace.co.uk/made-in-the-middle-families-and-groups/**

Interlace have developed a practice combining ceramics and textiles. Experiment with bringing two different materials together to create sculptural forms. Present them as an installation.

Explore the different treatments of ceramics in the exhibition and then develop clay work in response. Try painting and mark making on clay.

A number of the makers have been inspired by Japan. Explore Japanese rituals and customs and incorporate this into artwork. Create an exhibition in the classroom that reflects this inspiration.

Two of the makers have made automata. Explore their work and that of other automata makers. Using simple materials design and create a moving artwork.

Using Hayley Beckley's work on the Crafting Enterprise project as inspiration, experiment with photography and Photoshop, to create digital images inspired by the local environment.

Look at the online exhibition created by students from the Bluecoat school and other online exhibitions. What six exhibits from Made in the Middle would you choose to include in an on-line exhibition and why? What supporting information would you include?

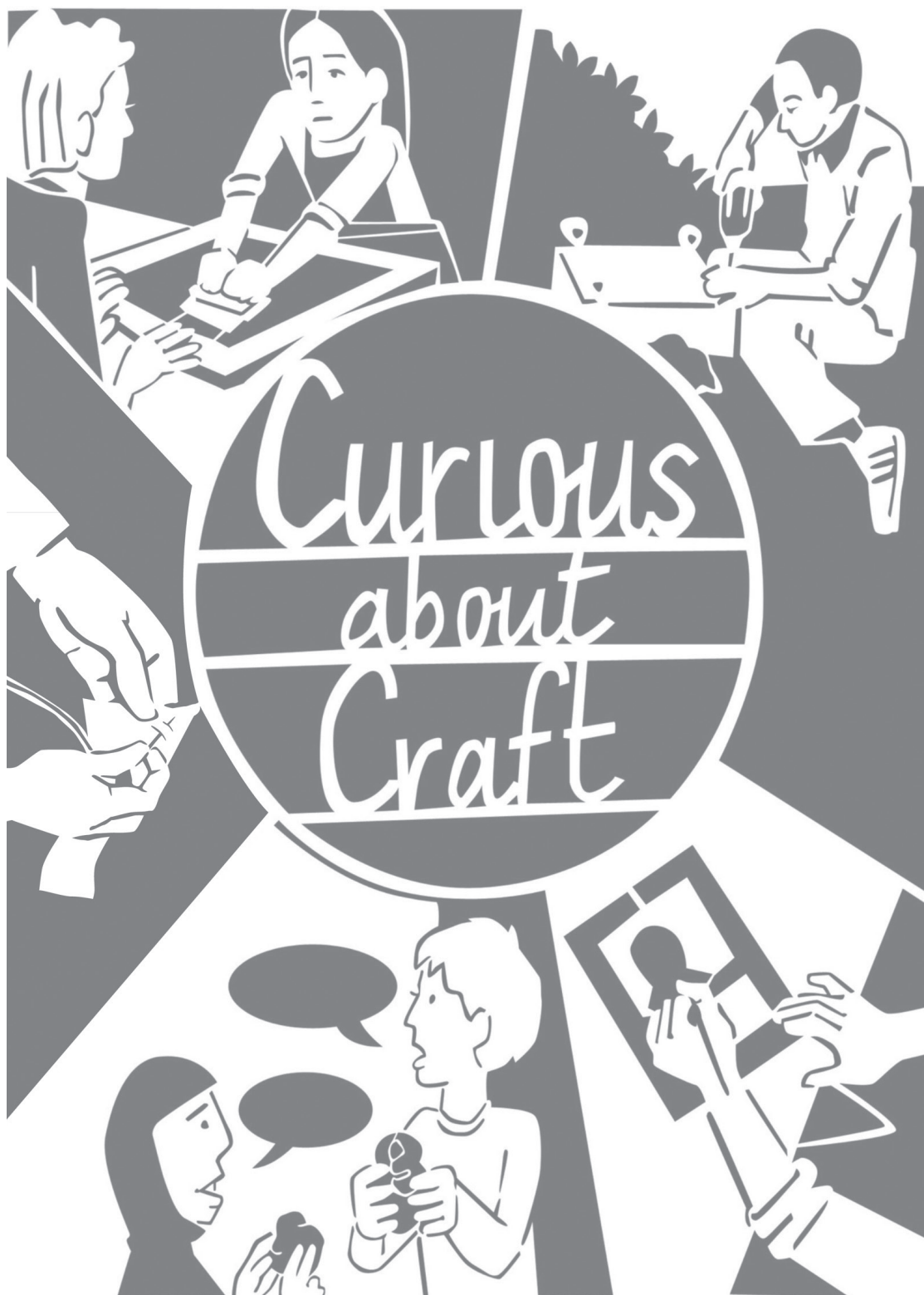
Using the Crafting Enterprise project plan below develop an enterprise project with a real-life market place opportunity such as a school fayre.

Use the Crafts Council manifesto as a starting point to debate the value of craft. Should there be more making in the curriculum?

A visit to Made in the Middle could contribute to an Arts Award. You can visit the Arts Award website for more information **www.artsaward.org.uk**. Ask the exhibition venue what support they could offer.

If your school is interested in developing its art and culture offer it can apply to be part of Artsmark. For more information visit **www.artsmark.org.uk**.

Craftspace paper cut



Paper cut artist and Illustrator Maeve Clancy has designed a paper cut to celebrate our 30th year.

For best results:

Use a craft knife and a cutting board.

Cut out all the dark grey areas as carefully as you can. It is easiest to start from the centre of the design and work your way out.

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Crafting Enterprise Project plan

Hayley Beckley worked with students from Blue Coat Church of England School in Coventry over a 5-week period to develop a product range to sell. A brief outline of the project plan they worked to is listed below. This could be adapted to create an enterprise project for year 7 or 8 art and design pupils. During the project students also completed their Bronze Arts Award. Visit **www.artsaward.org.uk** for more information.

Week One

Session One: Introduction to Hayley Beckley's work. Practical exercise working with paper. Marking, cutting and folding to make 3D forms from a flat piece. Making simple pleats and collars.

Session Two: Visit to Cash's and the archive at the Herbert Art Gallery & Museum.

Week Two

Session One: Gathering images around a theme of places or journeys that are important to you. Taking photos using digital cameras and making drawings. Developing ideas for the final collection.

Session Two: Introduction to stitching. Making bows, bands and circles. Practising machine stitching, hand sewing, pleating with fabric, pressing and turning out.

Week Three

Session One: Introduction to metal work using pre-cut copper and bronze strips and circles. Hammering to create texture, drilling with a hand drill, filing and polishing. Making buttons, pendants and bracelets.

Session Two: Introduction to Photoshop to edit, combine and manipulate their photos and drawings. Creating files to be sent for digital printing.

Week Four

Session One: Object making in groups using digitally printed fabric and metal. Students designing individual pieces for the group. Focus on thinking about wearability, function, costs and market.

Session Two: Object making.

Week Five

Session One: Object making

Session Two: Market place planning. Thinking about display and pricing.

Market place event.

If you are interested in developing an enterprise project you can contact **info@craftspace.co.uk** for more information.

Glossary

Arduino

An open-source electronics platform. Arduino boards are able to read inputs (e.g. a finger on a button) and turn them into output (e.g. turning on a LED).

Cane-working

A glassblowing technique that is used to add patterns and stripes onto blown glass.

e-textiles

Fabrics that enable digital components and electronics to be embedded in them.

Murrine

An Italian term for coloured patterns or images made in a glass cane that are revealed when cut in cross-sections.

Ikebana

Japanese art of flower arranging.

Laser cutting

Technology that uses a laser to cut materials. The laser beam is directed at the material which then melts, burns, vaporizes away or is blown away by a jet of gas.

Laser engraving

Practice of using lasers to engrave an object. The laser works like a pencil to trace patterns onto a surface.

Lost wax casting

A method of metal casting in which a molten metal is poured into a mould that has been created by a wax model. Once the mould is made the wax model is melted and drained away.

Mono-printing

A form of printmaking that has images or lines that can only be made once.

Mishima (inlay)

Name given by the Japanese to Korean Ware imported to Japan between 918-1392 AD. An incised line is cut into leather hard porcelain.

The grooves are then filled proud with stained porcelain slip. Once this has stiffened the piece is painstakingly scraped and sanded, revealing fine decorative designs.

Parian

A type of porcelain imitating marble.

Portfolio careers

When an individual has a number of strands to their career.

Patina

Thin layer that forms on the surface of copper, bronze and similar metals.

Sand casting

A method of metal casting where sand is used to create the mould.

Screen printing

Printing techniques used to push ink through a mesh stencil onto textiles. Each colour in the design requires a different screen to be made.

Slip

Liquid mixture of clay used for decorating pottery or to create a basic shape in slip casting.

Slip casting

Technique for mass-producing pottery and ceramics especially shapes not easily made on the wheel.

Transgenesis

Process of introducing a gene of external origin, called a transgene, into a living organism or egg.

Electroforming

A metal forming process.

Thermoforming

Process of heating plastic and shaping it in a mould.