



Digital Craft: Traditional and New Skills

Prof. Martin Woolley
Amalia Sabiescu
Coventry University



RICHERS

RENEWAL, INNOVATION AND CHANGE:
HERITAGE AND EUROPEAN SOCIETY

This project has received funding from the European Union's Seventh Framework Programme for research, technological development and demonstration under grant agreement no 612789



Ankara, 14 May 2015

“An artist cuts and twists the wires in the shape s/he wants by using tiny tweezers. The pieces are attached to each other by soldering.”

“The part of the job that makes it fine start with joining together the threads. .. They are joined together meticulously, like women who work to pass a thread through the fine eye of a needle, but if the temperature is a bit too high, then the thread can melt.”



Turkish filigree

"Any efforts to safeguard **traditional craftsmanship** must focus not on preserving craft objects - no matter how beautiful, precious, rare or important they might be - but on creating conditions that will encourage artisans to continue to produce crafts of all kinds, and to transmit their skills and knowledge to others."

UNESCO Convention for the Safeguarding of Intangible Cultural Heritage, 2003

“Combining the economic output of craft industries and occupations indicates that **the craft economy generates nearly £3.4bn for the UK economy, accounting for 0.3% of UK Gross Value Added.**”

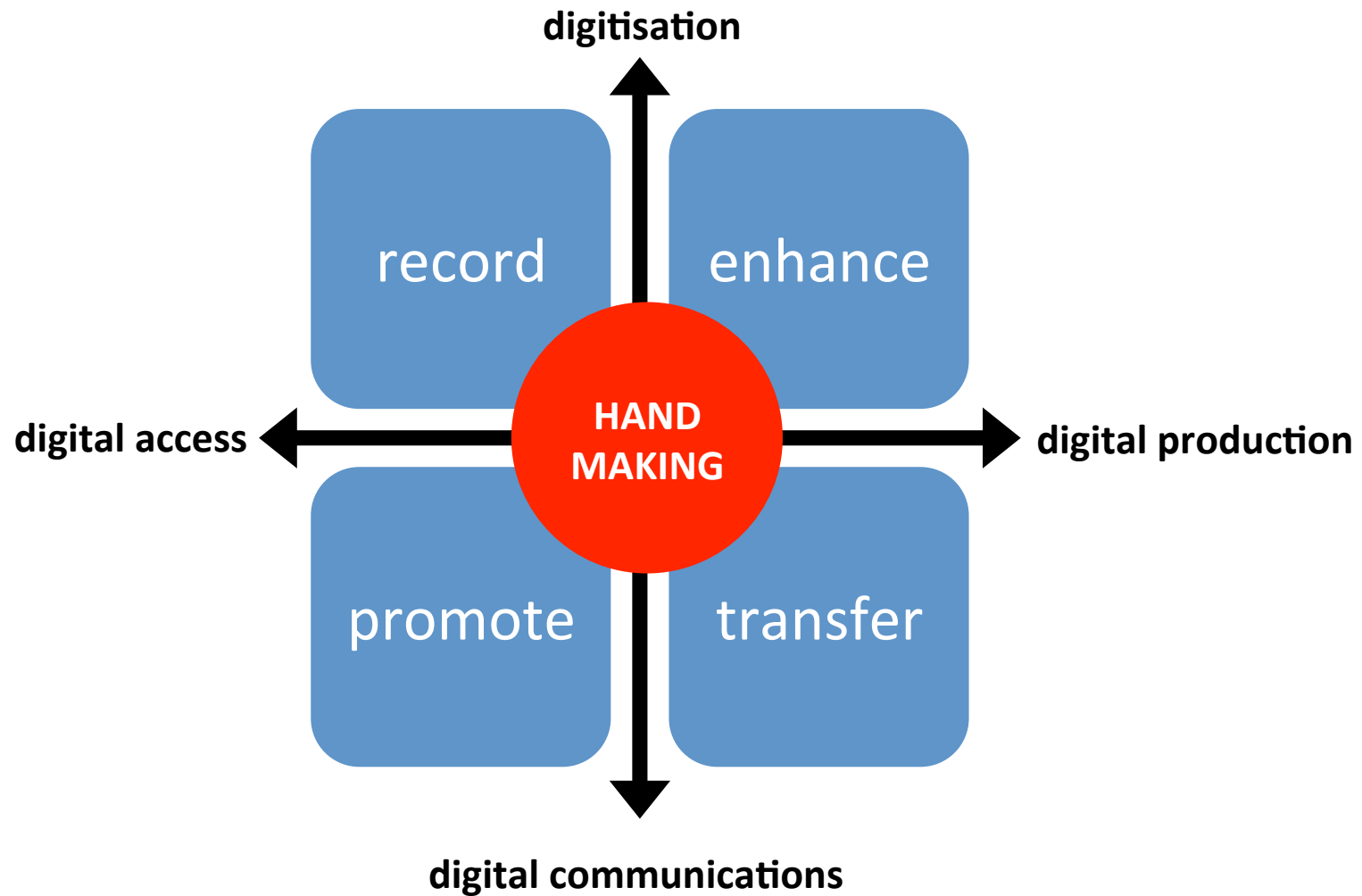
the economic value of the crafts

Measuring the Craft Economy - Defining and Measuring Craft: Report 3. A Review for the Crafts Council. London, UK: Crafts Council, November 28, 2014

4 ways in which the digital can underpin craft

- A. ENHANCE – digital technology embedded in the hand making process
- B. PROMOTE – digital technology to market and raise awareness of the crafts
- C. RECORD – digital technology used to record and disseminate craft knowledge and skills
- D. TRANSFER – digital technology used to transfer hand making skills and knowledge into new production contexts

digital craft heritage – historic and contemporary



A. ENHANCE

DIGITAL CRAFT ENHANCEMENT - THE APPLICATION OF DIGITAL AND ASSOCIATED TECHNOLOGIES TO CRAFT PROCESSES, TO MAKE THEM MORE EFFICIENT AND/OR OFFER NEW CREATIVE POTENTIALS.

a. digital enhancement

- enhancing the **creative** process
 - (efficiency and opportunity)
- enhancing the **making** process
 - (efficiency and opportunity)
- synergies between the two

Michael Eden

A maker whose work sits at the intersection of craft, design and art

exploring contemporary themes through the redesign of historical, culturally familiar objects utilising digital manufacturing and materials.

digital technology embedded as part of making

"Michael Eden's Home Page." *Michael Eden | Maker*. Accessed November 23, 2014. <http://www.michael-eden.com/>



Vacuum cast coffee/occasional table designed using computer solid modelling, prototyped using the layer manufacturing techniques of LOM and Stereolithography



Ann Marie Shillito – technologist and maker

“Ann Marie Shillito.” *Ann Marie Shillito*, n.d. <http://www.eca.ac.uk/tacitus/annmarieshillito.htm>.

About

The Institute of Making is a multidisciplinary research club for those interested in the made world: from makers of molecules to makers of buildings, synthetic skin to spacecraft, soup to diamonds, socks to cities. Annual membership of the institute is available to all UCL staff and students.

Our programme of symposia, masterclasses and public events explores the links between academic research and hands-on experience, and celebrates the sheer joy of stuff.

Its mission is to provide all makers with a creative home in which to innovate, contemplate and understand all aspects of materials and an inspiring place to explore their relationship to making.

At the heart of the Institute of Making is the Materials Library – a growing repository of some of the most extraordinary materials on earth, gathered together for their ability to fire the imagination and advance conceptualisation. A place in which makers from all disciplines can see, touch, research and discuss, so that they can apply the knowledge and experience gained to their own practice.

Alongside the collection is the MakeSpace – a workshop where members and guests can make, break, design and combine both advanced and traditional tools, techniques and materials.

People



craft and technology transfer via Fab Labs



Making Jewellery from Laser Cut off-Cuts

Webb, Chris. "Making Jewellery from Laser Cut off-Cuts @FabLabLondon #ccmsd pic.twitter.com/yF2K1MnjQy." Microblog. @chriswhomakes, November 22, 2014. <https://twitter.com/chriswhomakes/status/536119296074973184>.

B. PROMOTE

DIGITAL CRAFT PROMOTION - THE DEPLOYMENT OF DIGITAL AND COMMUNICATION TECHNOLOGIES TO ENHANCE CRAFT COMMERCE AND AWARENESS. THIS INCLUDES A VARIETY OF TANGIBLE AND INTANGIBLE FACETS FROM CRAFT VALUES, HISTORIES AND AMBITIONS TO ARTEFACTS AND PROCESSES.

b. digital promotion - primary craft benefits

- advocacy
- raising public awareness
- marketing and selling artefacts
- encouraging participation
- communicating maker narratives

“Yet the technology to *make* goods is only one part of the story. Also important are the new platforms that allow these one-man makers to *sell* their goods. The best-known example is [Etsy](#), which last year hit a billion dollars in annual revenues. Etsy has enabled hundreds of thousands of people to set up a shop from their living room and earn money from the crafts they make, from ceramics, to jewellery, to furniture.”

digital sales and marketing

Dellot, Benedict. “These New One-Man Makers.” Organisational. *RSA Blogs*, March 23, 2014. <http://www.rsablogs.org.uk/tag/maker-movement/>.



Filigree silver necklace / Traditional Turkish necklace
telkari mardin [etsy.com](https://www.etsy.com)

*This is a very traditional Turkish necklace made by filigree technique.
It is a technique most often used at the eastern part of Turkey.*

5 ways social media can benefit the craft sector

- 1. Selling.** Social media creates new potential for craft e-commerce. Specifically, it opens up under-utilised export opportunities, and the chance of converting 'window shoppers' into first-time buyers. It also helps to spread the risk for makers' businesses, by diversifying their retail base.
- 2. Adding Value.** Social media can be used to reveal the hidden stories behind the craft object and its maker. By showing the creative making process, the provenance of materials used and the inspiration behind the work, it has the potential to raise the perceived value of craft in the marketplace.
- 3. Building Audiences.** Social media can introduce craft to new audiences with other cultural and lifestyle interests through their own frames of reference. In exhibition contexts it can build enthusiasm by engaging audiences as active participants or commentators through the use of mobile platforms and apps.
- 4. Positioning.** Social media can be used to position a maker or craft organisation in a way that creates new professional and creative opportunities. In this way, it can help both makers and organisations to evolve over time, and support makers in managing multiple strands of an ever changing portfolio career.
- 5. Networking.** Social media can be used to connect organisations or individuals into hubs for sharing the information, creative collaboration opportunities and companionship essential for a sector of sole traders

telling the story of added value through hand making

“Traditional Hand sewing and finishing techniques not found in mass-produced goods are what distinguishes Owen leather products from the rest. The incredibly durable Saddle stitch and hand finished edges are extremely time consuming, this uncompromising attention to detail is detrimental the durability and aesthetic quality of Owen Leather products.”



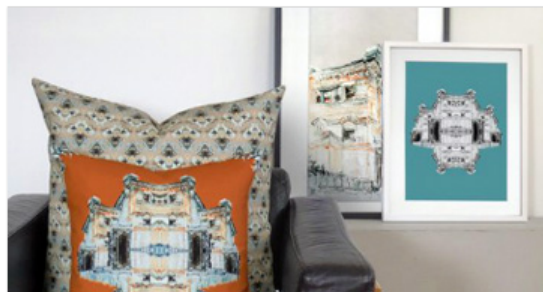


This is your year to sparkle
Stunning jewellery from independent designers.

SHOP NOW



SHOP FOR THE ARTS • Up to 90% of every purchase goes directly to support our arts partners



Partner Spotlight: Fenton



Carry your emotional baggage in style



Perfect gifts on a plate

The Contemporary Craft Festival 5-7 JUNE 2015

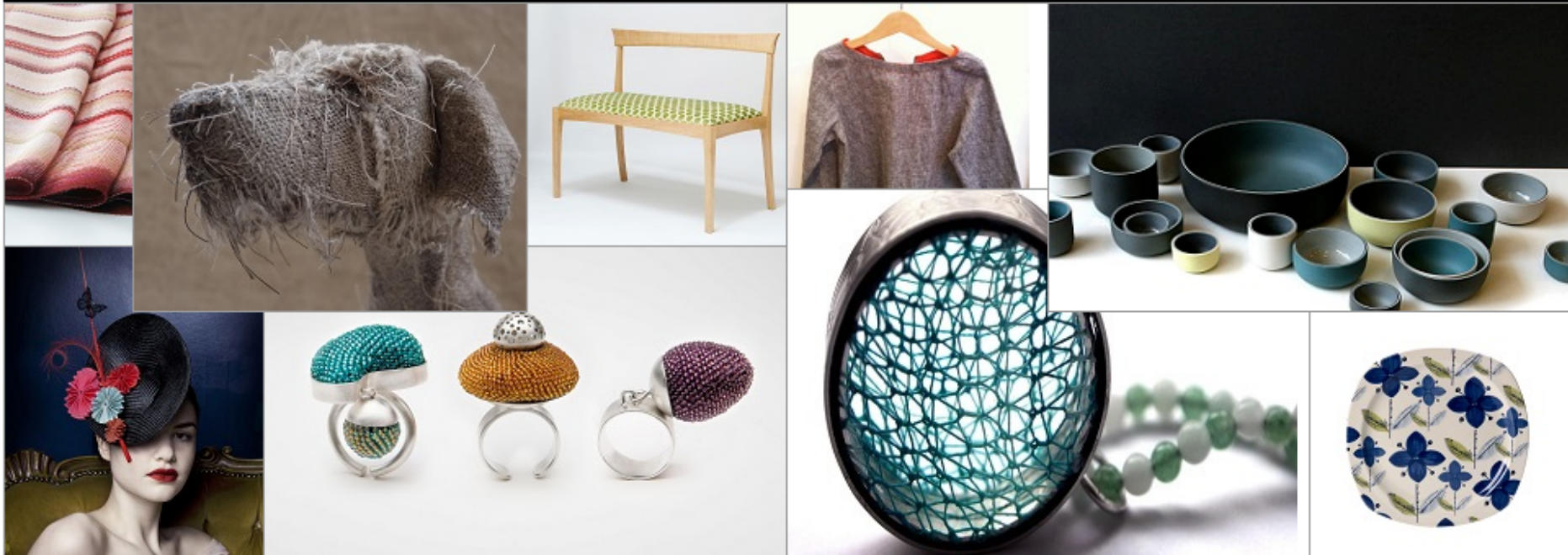
Tourism event of the year
MILL MARSH PARK, BOVEY TRACEY, DEVON

visit devon tourism awards 2014 GOLD



work with us
newsletter sign up
BUY TICKETS HERE
visit our shop

home what's on exhibitors visitor's info contact us about us shop sponsors



ceramics glass textiles jewellery interiors silver leather mixed media metal fashion furniture wood



<http://craftsatboveytracey.co.uk/>

C. RECORD

DIGITAL CRAFT RECORDING - THE USE OF DIGITAL MEDIA, TECHNOLOGIES AND COMMUNICATIONS TO DOCUMENT, ANALYSE AND COMMUNICATE CRAFT TRADITIONAL PROCESSES, KNOWLEDGE, SKILLS AND OUTPUTS AS PART OF EUROPEAN HERITAGE.

c. digital recording

- recording knowledge, skills, works
- digitising and communicating existing archival resources
- making digital craft resources accessible through online access



The award winning art gallery in Warwickshire.

Compton Verney is currently closed for the winter and will re-open on Saturday 14 March 2015.

Compton Verney is a Registered Charity: Number 1032478.

Search Compton Verney

Find us

- Home
- What's on
- Plan your visit
- Collections
- Grounds
- Learning
- Hire and filming
- Support us
- About us
- Shop

Exhibition

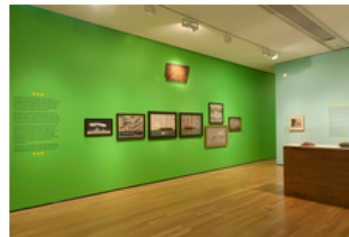
British Folk Art Exhibition

27 September 2014 to 14 December 2014

Discover the untold story of Britain's unsung artists in this bright and vibrant show.

It is the first major survey of British Folk Art and will challenge, delight and surprise your pre-conceptions about what Folk Art really is. The exhibition features over 180 paintings, sculptures, textiles and objects which have been drawn together from collections across the country to celebrate Folk Art in the UK.

Folk Art is an established subject in many countries; however in Britain the genre remains elusive. Rarely considered in the context of art history, 'Folk Art' has been viewed as part of social history or folklore studies. This show unites an extraordinary selection of objects, exploring the threshold between art and artefact and challenging perceptions of 'high art'.



Stay in touch

Sign up to our e-bulletins and keep up to date with all that's going on at Compton Verney.



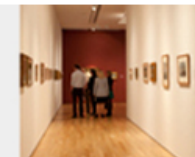
Join us

Select the perfect membership for you and be a part of everything Compton Verney has to offer.



Book online

Purchase and book admission tickets through our online ticket office.



"Exhibition British Folk Art, Compton Verney Art Gallery." Art Gallery. *The Award Winning Art Gallery in Warwickshire.*, n.d. http://www.comptonverney.org.uk/modules/events/event.aspx?e=331&title=british_folk_art.



Victoria and Albert Museum

The world's greatest museum of art and design

Opening times
10.00 to 17.45 daily
10.00 to 22.00 Fridays

Contemporary Art & Design in the Archive of Art & Design

The V&A's Archive of Art and Design holds the working papers of individual artists and designers, as well as the records of companies and associations involved in all aspects of applied art and design. The archives can be consulted by appointment at Blythe House, located near Olympia in West London.

The Victoria and Albert Museum is not just a museum of the past, but also the present and the future, and is committed to collecting the best of today's art, design and visual culture. A wide range of exhibitions, events and displays have been planned to bring international design from around the world to the Museum.

The Archive of Art and Design, within the V&A, also strives to ensure that its collections support this mission and has archives with a contemporary focus. Individual designers, companies and organisations listed below are either still being added to, such as Habitat or Antoni + Alison, or are recent reflections on the current art and design scene in the UK.

For more details please consult the Guide to the Archive of Art and Design, Victoria & Albert Museum by Elizabeth Lomas (London: Fitzroy Dearborn Publishers in association with the Victoria and Albert Museum, 2001), which not only lists the AAD archives, but also identifies related material in the V&A Museum and other institutions. Most of the archives are also listed on the National Art Library catalogue.



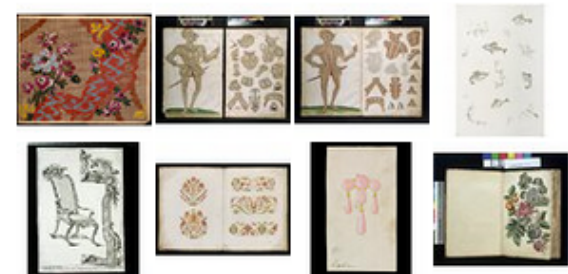
Sketchbook page, Antoni and Alison, mid 1980s.
Museum no. AAD/1997/20

Related content

- + [Archive of Art & Design](#)
- + [Archives](#)
- + [Owen Jones and the V&A Collections](#)
- + [Art in fashion reading list](#)
- + [The South Kensington forum](#)
- + [Teachers' resource: Jainism and art & design](#)
- + [Video: Art, Design & Empire](#)

[+ More](#)

Related images from the collections

[+ Search the Collections home](#)



How to Silver Solder by Andrew Berry Final Part Jewellery Repair Bench Tips Techniques



Andrew Berry

Subscribe 6,903

37,377

<https://www.youtube.com/watch?v=UsBztfyqL1Y>

Uploaded on Aug 2, 2009

In a New Series, Andrew Berry, a professional jeweller for over 20 years, demonstrates the basic principles of Jewellery Repair and Jewellery Manufacture. This is the final part of the Techniques Explained Series which shows the principles of silver soldering.

D. TRANSFER

DIGITAL CRAFT TRANSFER -THE USE OF DIGITAL AND COMMUNICATIONS TECHNOLOGIES TO REPOSITION CRAFT KNOWLEDGE, SKILLS, VALUES, METHODS OR PROCESSES IN NEW CONTEMPORARY CONTEXTS.

Table 5: Summary of UK craft employment in craft industries & occupations

Key craft employment figures	Total
Craft Industries	36,230
Craft Industries – Micro Businesses	7,290
Craft Occupations in ‘Other’ Creative Industries	9,630
Craft Occupations in Non-Creative Industries	96,360
Craft Economy	149,510

Source: Annual Population Survey Oct2012-Sep2013, TBR Ref: W3/S2c

Measuring the Craft Economy - Defining and Measuring Craft: Report 3. Defining and Measuring c Raft : A Review for the Crafts Council. London, UK: Crafts Council, November 28, 2014.

http://www.craftscouncil.org.uk/content/files/Measuring_the_craft_economy-v4.pdf. PAGE 15

d. digital transfer

- digital craft heritage in new production contexts
- craft skills/knowledge in new creative contexts
- a pervasive craft ethos

potential craft influences on production industries

craft practitioners directly engaged with production processes to add value

e.g. hand-crafted work within luxury vehicles

craft practitioners advising on processes, materials and design

e.g. craft-based design consultancy

craft practitioners originating work which is then subjected to industrial processes

e.g. designing the hand-made then replicating via additive manufacturing

craft practitioners engages in strategic industry-related strategic research projects

e.g. experimental work on materials or processes to feed into industry innovation strategies

heritage crafts contributing to novel products

e.g. providing a 'traditional' feel for specific sectors such as tourism

hybrid craft/industry products

e.g. hand finished, hand accessorised, customised, bespoke etc.

a craft ethos in advanced digital industries

Why Apple is the New Master of Craft

By Adam Richardson - June 28, 2010



High quality craft comes about from an interplay between a material and a person, whether they be a woodworker, metal-smith, designer, engineer, or production-line worker. Good craft comes from intimate familiarity and ongoing hands-on manipulation of the material and the forms it can make, not from abstractly visualizing the form as is often done through CAD renderings. They can be highly photorealistic, but often not usefully informative to the design process as they lack tangibility.



technology transfer to facilitate uniqueness and customisation

The 4D dress 'feels like mechanical lace, somewhere between plastic and fabric', say its designers.

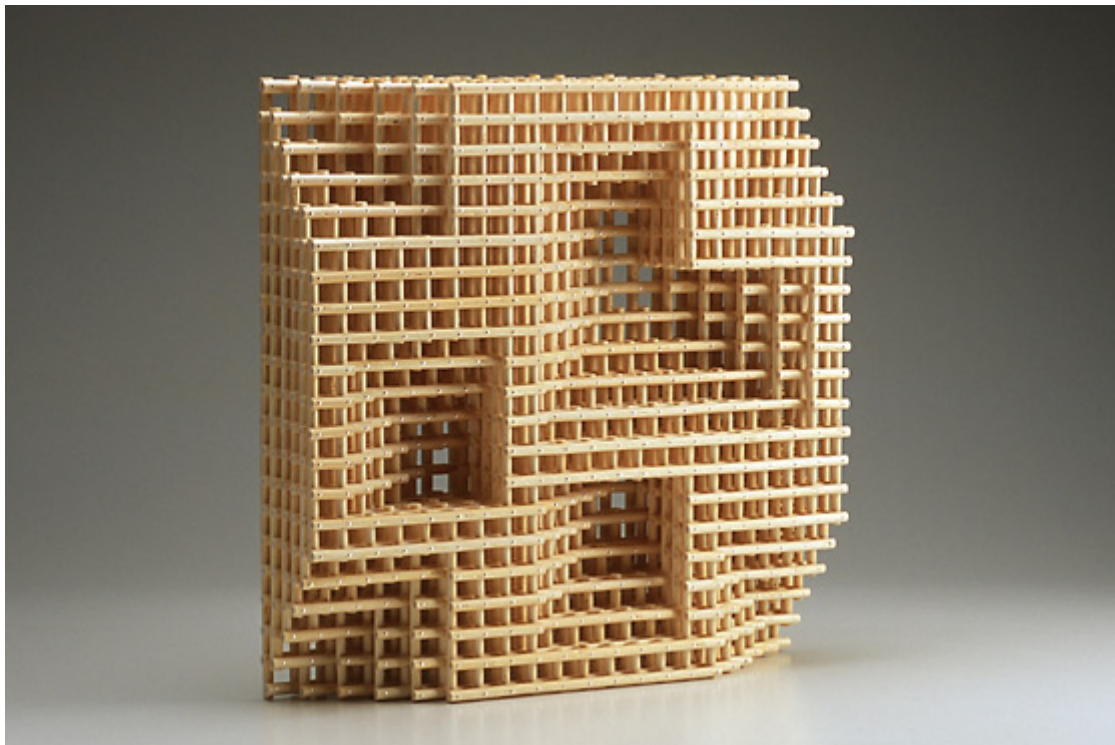
“We’re interested in creating complex objects that are one of a kind and customisable,” and [we want] to use 3D printing to make products that have never been made before.”



Helmore, Edward. “4D Printed Dress Could Be the Shape of Things to Come.” *The Guardian*. Accessed December 31, 2014. <http://www.theguardian.com/technology/2014/dec/27/4d-printed-dress-shape-of-things-to-come>.

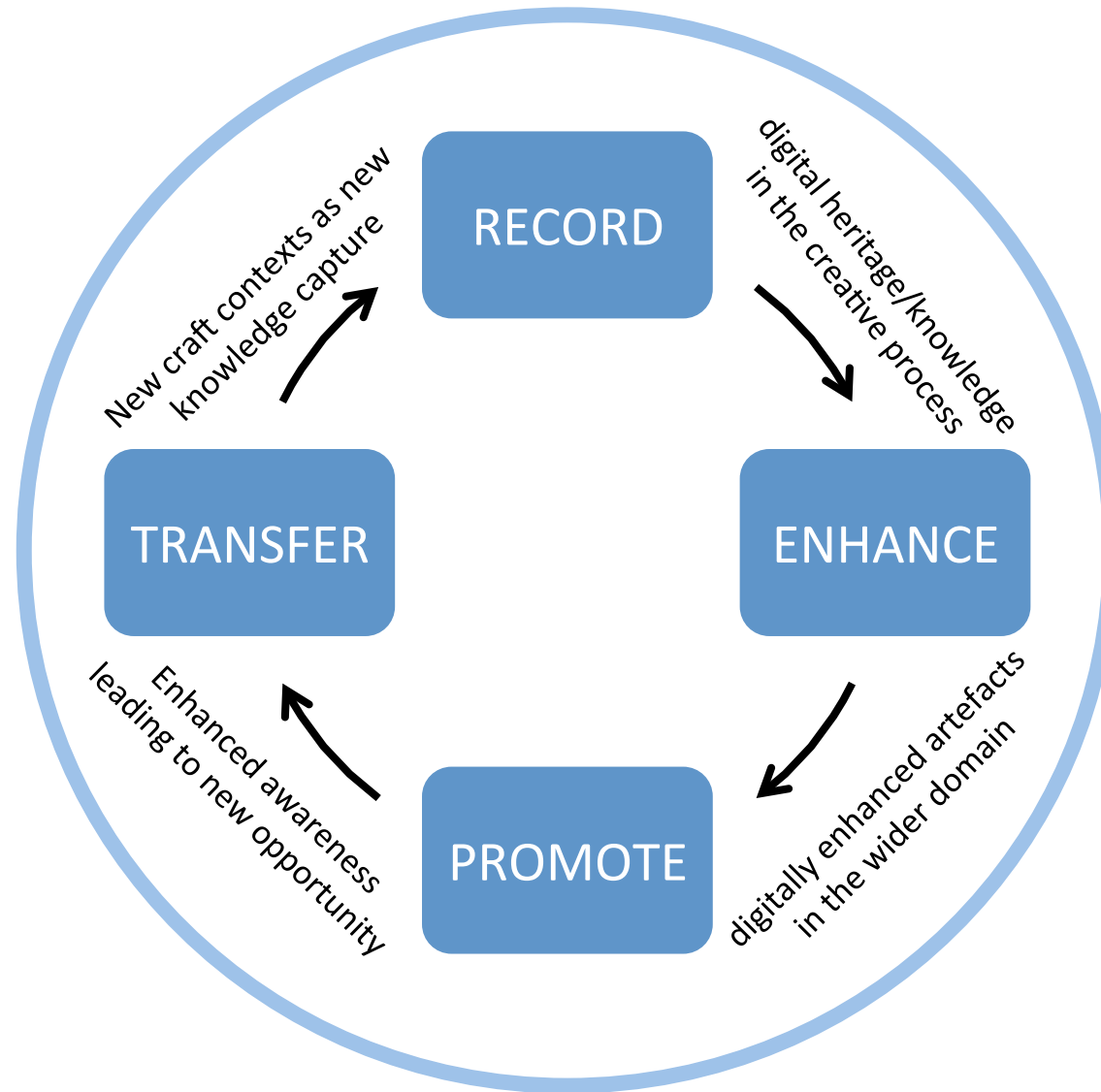
traditional techniques in new design contexts - basket making

“My work fits uneasily within the framework 'contemporary basketry' but has been inspired by my training in that discipline, and I often use basketry materials and employ the vessel form.”



Behennah, Dail. Interview with Dail Behennah, Contemporary Basketweaver, n.d. V&A. <http://www.vam.ac.uk/content/articles/i/interview-dail-behennah-contemporary-basket-maker/>.

digital craft heritage - a virtuous circle



Thank you!