

# The **National Centre** for **Craft & Design**

## Education Pack

Supporting material for —  
[The World is Your  
Dressing Up Box](#)

22 July — 8 October 2017



**The National Centre for Craft & Design**  
Navigation Wharf, Sleaford, Lincolnshire, NG34 7TW

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School visits to NCCD are free.

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**ARTS COUNCIL ENGLAND**

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## 01. Introduction

### About The National Centre for Craft & Design

Established in 2003, The National Centre for Craft & Design (NCCD) is the largest venue in England entirely dedicated to the exhibition, celebration and promotion of international and national craft and design. We aim to stimulate greater understanding of contemporary craft and design, providing enriching arts and cultural experiences for everyone, through a dynamic programme of high quality exhibitions, participation and retail

### Education at NCCD

NCCD offers students and educators the opportunity to explore the demands of the national curriculum in a safe, stimulating and vibrant environment enabling a multi-faceted kaleidoscopic approach to learning — educating through observing, creating, reflection and review.

Our exhibition programme lends itself perfectly to curriculum specifications which state that students should have the opportunity to use creativity and imagination and to apply knowledge from other disciplines including Mathematics, Science, Art and Design.

This resource pack is informed by National Curriculum requirements and Ofsted subject guidance. It is full of ideas to inspire a creative learning experience at NCCD and is designed to be used by teachers, educators, curators and exhibition staff when planning a group or independent visit.

We have also created three education packages that offer exciting opportunities for children, young people and teachers to work with national and international artists through our exhibitions.

Admission to NCCD is free. All floors and spaces in the centre are fully accessible to wheelchair users. A lunch room can be booked, or our Riverside café can provide healthy lunch options at an additional cost. Weather permitting; groups also have the option to picnic on Eastgate Green adjacent to the centre.

Our workshop has capacity for 25 people. For larger group visits, students will be split into groups.

**Image:** *Year of the Monkey*, Elisabetta Silvestri  
**Photo:** Tony Ottosson



Above: White and Teal Cake Heels Stand, The Shoe Bakery  
 Left: Rosie with Love, Irregular Choice



## 02. 10 Reasons to Visit The National Centre for Craft & Design:

1. You will be confident in your knowledge that you are meeting the needs of the creative child in your school.
2. By visiting your local exhibition centre 'The National Centre for Craft & Design', you will be encouraging active participation from your students whilst fulfilling many of the requirements of Arts Award and Artsmark.
3. Through accessing the learning resources provided and stimulated by the exhibition, you will be facilitating your students' learning progression over time, through encouraging active learning between lessons.
4. Active participation creates healthy, independent learners with resilience and pride in achievement.
5. The exhibition and related cross curricular teaching and learning ideas available from the centre, encourages curiosity and real engagement with learning.
6. You may be facilitating the next greatest British designer, inventor, engineer, artist, mathematician or medic.
7. You will be facilitating your students with opportunity to view and participate with international, national and local artists, fulfilling many of the criteria from subject specifications.
8. You will be opening your students' eyes to a possible career in the creative industries — the fastest growing sector in the economy at present.
9. You could be providing very cost effective training for your staff to increase their skill base and generate practical creative ideas for classroom use.
10. As an educationalist, you may be interested to know that Ofsted's recent findings indicate a significant correlation between a school's arts provision and their overall grading as 'Good' or 'Outstanding'.



Left: *Space Face Suit*, Bas Kosters  
 Right: *The Red Carpet*, Marlou Breuls, July 2016  
 Photos: Peter Stigter

### 03.

## Background to the Exhibition

#### Dressing Up...

Exploring costume design, fashion design, millinery, jewellery and shoes, 'The World is Your Dressing Up Box' will transform our gallery into a space where extravagant opulence is celebrated. The exhibition will provide an interplay between the pieces that one can only stand back and admire and the ones that you can try on. Artists featured will include powerhouses of fashion, trailblazing graduates in fashion and costume design, jewellers who are creating must-have pieces for everyone's dressing up box and extravagant milliners and footwear designers.

- What does Fashion Mean to you?
- Dressing up: fashion as playful or- compensating for the deficiencies in life?
- An expression of identity? Comfort? Utility? A matter of aesthetics?
- Or can fashion be so much more than this?

Come to 'The World is Our Dressing Up Box' and be Inspired!

#### Exhibiting Artists:

- [Liv Enqvist](#)
- [Dauvit Alexander](#)
- [Zoe Robertson](#)
- [Melanie Georgacopoulos](#)
- [Bas Kosters](#)
- [Melissa Rogers](#)
- [Shilpa Chavan AKA Little Shilpa](#)
- [Bundle MacLaren](#)
- [Anya Caliendo](#)
- [Heidi Lee aka HEIDILEE](#)
- [Irregular Choice](#)
- [Emily Jupp aka Milly J Shoes](#)
- [Shoe Bakery](#)
- [Grace Du Prez](#)
- [Tanel Veenre](#)
- [Isa Beniston](#)
- [Stephen Jones](#)
- [Elisabetta Silvestri](#)

## 04. The World is Your Dressing Up Box Education Packages

We have created three packages to help teachers and learners have a high quality learning experience at NCCD.

### Gold

£350

4 hour workshop + optional Tour & Draw session led by a member of NCCD's artistic team.

### Silver

£250

2 hour workshop + optional Tour & Draw session led by a member of NCCD's artistic team.

### Bronze

£2 per  
pupil

1.5 hours session, and groups of 30 pupils maximum

Tour & Draw session with a member of NCCD's artistic team. This is suitable for all ages and abilities and perfect for Primary school pupils. We can also deliver additional gallery activities at £5 per pupil.

## Workshop Options:



Image: Puff Earrings, Grace Du Prez  
Photo: Alysaa Boni

### Footwear Design with Laura Jacometti

This 2 hour workshop will take inspiration from 'The World is Our Dressing up Box' exhibition for students to design their own shoe. Students will be required to bring an old shoe — high heeled, trainer or even wellington boot -upon which to design a more extreme fashionable arty shoe. The workshop will start with 2D work drawing designs on paper and using templates to trace shapes and designs. The use of quick drying clay will be used to change the shape of the soles and heels. The workshop will give the students an opportunity to design a shoe on a real last. The themes of the workshop centre around nature; games and toys; fruit and vegetables and cake!

**Silver 2 hour workshop available.  
25 students maximum, Key Stage 2+ £250**

### Shakaila Forbes-Bell: The Psychology of Fashion

What is The Psychology of Fashion? the aim of this workshop will be to gain an insight into the aspects that make up 'The Psychology of Fashion': retail; identity; design and style. Students will explore the various psychological tools and tricks used by retailers covering such topics as:

Brand loyalty; shopping environments: the impact of social media, blogging and online identity.

An introduction to mindfulness and the creation of a design process with inclusive design for specific humanitarian causes, will also be part of the session.

**Silver 2 hour workshop suitable for Key Stage 4+  
25 students maximum.**

### 3D Creative Drawing with Grace Du Prez

Join artist Grace Du Prez, a Mixed Media Textiles graduate from The Royal College of Art (2010) and 3D Printing Pen Expert. In this unique workshop students will use 3D Printing Pens to make their own dressing up box creation.

**Choose one option:**

**Mask Making / Silly Wig / Statement Collar**

**16 students maximum KS2+**

**Gold — 4 hour workshop — £350 — this would include a 1 hour drawing/ design section**

**Silver — 2 hour workshop — £250**

# Artsmark

## Excellent reasons to get involved at the NCCD – we meet the criteria!

- Artsmark helps to chart pupils' progress in the arts by drawing upon the Claxton, Lucas and Spencer's model of Creative Learning Progression (2012). Evidence of impact can be identified via uptake of the NCCD regular teachmeet events and training opportunities to improve skills and knowledge for students and teachers.
- The Learning programmes at NCCD is written with cross curricular learning opportunities in mind and meets the learning objectives across the Key Stages.
- NCCD gives the 'wow-factor' of art with our stimulating opportunities available through the vibrant education and public learning programmes.
- The team at NCCD engages young people, placing them at the heart of programming.
- Talk with the learning team at NCCD to help you create your ambition and vision for Artsmark in your school and let us help support you on your journey.
- NCCD is exciting, inspiring and engaging and will help you to maximize the number of 'ways-in' for learners of different abilities and learning styles.
- NCCD provides authentic opportunities offering real-world challenges to learners with the range of learning opportunities available.
- Like you, like Artsmark, NCCD strives for excellence and innovation!



Image: Swan Shoes, Kobi Levi

# Achieve your Arts Award with the help of NCCD!

## Bronze Certificate Level 1

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- Take Part:** Attend a workshop to explore processes and develop a piece of jewellery or artwork unique to you.
- Arts Review:** Attend an exhibition talk and tour or be an audience member at a performance and demonstration event.
- Arts Inspiration:** Attend an exhibition talk and tour or be an audience member at a performance and demonstration event.
- Arts Skill Share:** Back at school talk to your teacher and deliver a small workshop session where you can share your new knowledge of working with different materials.

## Silver Certificate Level 2

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- Arts Challenge:** 'Somewhere down the line we've lost the ability for most men to express themselves through exciting jewellery that says something about them.' Davit Alexander. Challenge yourself to become knowledgeable of the world of contemporary design for men. NCCD summer sessions will give you the opportunity to work with professional artists where you can try something new and develop your skills through exploratory creative sessions.
- Review:** Talk to the gallery team and record a range of views on the exhibition; attend a summer session where professionals will talk to you about their career, giving you the opportunity to ask questions and find out more about working in the arts.
- Arts Research:** Take up the opportunities to observe the demonstration of skills and find out about the artists' inspiration and influences; talk to the gallery team and artists to find out more.
- Arts leadership** Back at school talk to your teachers and peer group. Organise a competition which designs jewellery exclusively for men.

## Gold Certificate Level 3

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- Arts Practice:** Manipulation of Form: extend your arts practice by gaining experience of the world of contemporary design, gain inspiration to develop something new.
- The Wider Arts Sector:** Manipulation of Form: extend your arts practice by gaining experience of the world of contemporary design, gain inspiration to develop something new.
- Research and Review** Choose an exhibit from the exhibition and write a review and get published in the National Centre's Newsletter.
- Form a view:** Make the case for schools to promote innovative design and career pathways through alliances with wider partnerships in the world of art craft and design.
- Project Leadership:** Davit Alexander "the interest in other people's rubbish was in me from a very young age." Back at school create an arts project or an in-house competition which celebrates and motivates creative design ideas.

05.

## Themes in the Exhibition

### Identity:

#### On being noticed:

Dauvit Alexander “I did get a commission for a large cocktail ring from a woman who works for the United Nations. She’s a very small woman and said she was sick of going into meetings and having all these generals and chiefs-of-staff ignoring her. So she got this huge ring made with a massive amethyst on top of it, and at her next meeting these men sat for half an hour just amazed by this piece of jewellery.”

#### On standing out from the crowd:

‘Irregular Choice’ created by Dan Sullivan

Combining the resources of the far east with the creative times of his generation, Sullivan creates unique and truthful designs, uninfluenced by passing trends or what’s happening in the fashion industry.

#### On jewellery for men:

Dauvit Alexander

Frustrated by the negative associations associated with men and elaborate jewellery, Dauvit’s work demands confidence in the wearer. Alexander himself has been refused entry to a club because he was wearing a pendant shaped like a medieval mace with golden spikes but back in the 1650’s, Alexander points out, dramatic pieces would have been worn by men.

‘But’ he says ‘somewhere down the line we’ve lost the ability for most men to express themselves through exciting jewellery that says something about them.’

### Design:

#### Aesthetics and value:

Dauvit Alexander “the interest in other people’s rubbish was in me from a very young age.”

Alexander enjoys the contrast of white silver and gemstones juxtaposed with the dark grey colour of corroded iron. By using found objects, his pieces have an instant sense of age and history. He visits derelict buildings as he explores the post- industrial landscape of Glasgow and anything he can find — from rusty keys to vintage medical syringes may end up in his work.

“I want my pieces to look like they’ve been dug up, like someone found them somewhere, cleaned them off and decided to wear them.”

As he says, “I could literally walk out of here and find something lying in the gutter that I can use to create something precious.”

#### Bas Koster’s techniques:

The clothing acts as a carrier for exclusive designs made in different techniques. The image parts for these designs are made by hand through illustration, photo collage, embroidery and making and photographing textile objects like dolls. The different disciplines match the fashion collections he presents and the stories he wants to tell.

### Design Influences:

Dauvit Alexander: He believes that hope lies in the continuing cultural influence of the bling aesthetic of hip hop and it’s influences from the religious jewellery of Renaissance Europe. He sees this as a way to change the conservative mindset. A brooch made for the Chicago exhibition titled: ‘Gothic; Sinister Pleasures’, curated by esteemed fashion historian and curator Valerie Steele, includes a line from Macbeth– “Blood will have blood”. The piece was based around an old container cap he found years ago in a derelict garage in Dennistoun.

Irregular Choice: Dan Sullivan: Parental influences on his work stem from travelling with them, during their own design processes, to inspirational locations. This developed in him the ability to soak up everything that surrounds him. Travelling himself at a young age, he describes the culture, architecture and foods of the far east as having a big influence on his designs, particularly the inspiration for the split toe shoe, still incorporated in his designs today.

Melanie Georgacopoulos: Being born and raised in Athens, her early childhood influences of museum visits and ancient Greek jewellery have impacted upon her own design. The timeless quality and the culturally invested symbols of power and wealth, have influenced her own design.

Shoe Bakery: influenced by the irresistible treats of life we can’t resist — melting hot fudge sundae, creamy vanilla cupcakes — indulgent and decadent, Shoe Bakery aims to make life so much more appealing,

Anya Caliendo: Caliendo’s work is perhaps influenced by her early life, having worked since the age of 14. Her work ethic is demonstrated with her perfectionist approach. Not owning a single sewing machine, she is adamant about preserving the Art of Couture Millinery. She was trained in Millinery Arts by the legendary Rose Corey in England and apprentice to Mr. Stephen Jones. Caliendo’s top 10 sources of joy are performing arts, driving pink Vespa, fashion books, travelling anywhere, peonies, wearing chapeaux and creating them too, fabulous shoes, meeting talented people, taking care of pets. She creates hats for Lady Gaga and is published in Vogue Latin America, Vogue Paris, Vogue Germany, Vogue Sposa, Harper’s Bazaar, Elle, Grazia, W, Vanity Fair amongst others.

### Fashion Fusion:

Little Shilpa: Her concepts and influences range from travel, memories and a need for pushing the boundaries. The brand ‘Little Shilpa’ draws inspiration from local influences and observations, where pieces in every collection use varied raw materials, fusing ideas collected through travel and multi-cultural interaction. Whichever the current concept, the brand aims to be a friend of both the sciences and of l’amour. The USP of the brand is that no two pieces are identical -they may have similar styles, but they are never exactly the same.

### Telling Stories:

Bas Kesters: The main activity of the Kesters’ studio is storytelling with fashion as a language. His goal is to create a body of work, a future history with each new collection or other expression, as an addition to the book about the world of Bas Kesters. All image elements, techniques, figures, stories and models are interconnected, allowing his work to grow organically, becoming layered and multidisciplinary in its totality. The Bas Kesters Studio is actually like a human, with a carefully curated character. The studio has two distinct faces, warning about alarming social issues by means of dark humor on the one hand, while trying to create enthusiasm and happiness on the other hand.

Tanel Veenre: Born in Tallin, Estonia, in 1977, Tanel grew up in a family of artists and musicians. Veenre’s jewels take you on a journey starting from the depths of the sea, continuing on through coral reefs, past dancing sea horses and then on to the cultivation of silkworms. The voyage ends in a cosmic cloud. Currently working as freelance artist, designer for his jewellery brand TVJ and a professor at the Estonian Academy of Arts. He studied at the Estonian Academy of Arts Jewelry and graduated in 2005 after having taken part in an exchange program with the Rietveld Academy in Amsterdam.

Dauvit Alexander: As a child, Dauvit’s imagination was fired by the found ‘treasures’ from his home. Today his dramatic jewellery, often references religion, history and literature.



## Curriculum Areas

Areas to explore: Design Technology; Art; Textiles; Science; PSHE; English; Ethics; Psychology.

### KS2/3/4 Stories/Identity:

- Using Costume to define a character:
- Choose a character from a story. Analyse their age, personality, social, and economic status, and imagine clothes he/she might wear. Make a presentation board to convey your ideas back in school.

### KS4/5 Thoughts on Extreme Shoes:

Consider and discuss the following statements:

- Impossible to wear shoes are visual statements on women and society.
- Extreme shoes are: 'contemporary curiosities, which consent to the shift between the ordinary and extraordinary; therefore, they allow women to step into a visually playful (but not necessarily empowering) fantasy world' Catalani 2015.
- By wearing them (or thinking about wearing them), women can choose new personas' and through them, craft the fantasies of different intimate and sensual yet unexpected roles' Catalani 2015.
- Shoes are associated with 'notion of distinctiveness' -social class; personal fashion preferences — a shoe we feel represents us is 'longed for' as 'desired' — once owned, extreme shoes are 'jealously kept' reinforcing the contemporary need not simply to find oneself but to invent oneself' Svendsen 2006.
- Because of their unique features extreme shoes 'have the power to seduce us, move us and empower us. They can fulfil our fantasies and help us to escape from reality.' Huey and Proctor 2007.
- As objects of post- modern fashion, extreme shoes have acquired new meanings — 'funny' 'curious' to fit into a spectacular society and as a post- modern status symbol are 'designed to make women look feel and aspire to be different from anybody else' Catalani 2015.

### Design All Key Stages:

Be a designer: Knowledge and skills useful to have:

- artistic ability and ideas;
- to be able to think in 3D-being able to transfer ideas from paper into three dimensions
- imagination and spatial thinking
- manually skilled at tailoring, an understanding of technical modelling and size grading of patterns is necessary, including with the help of computer programs.
- modelling on a mannequin
- to have a feel for colour and form, for volumes, materials and proportions
- creativity; conceptual thinking –being able to vary an idea for a collection — an appreciation of art and a feel for trends.
- a sense social, cultural or ecological needs
- foreign languages
- seeing and observing; to have an understanding of how the human body functions and how fabrics fall.
- a designer has to understand what it is that defines a person, a character, and he needs the skill of being able to translate a lifestyle into clothing.

### Suggested Activities All Key Stages:

- Fashion Boards: Who am I designing for? who am I addressing? who is my target group?
- If the shoe doesn't fit, design a new one! Design and build a shoe proto type. Use your peer group to give you some client constraints.
- Be inspired by Dauvit Alexander's jewellery for men and design a new bold range of jewellery which breaks down traditional assumptions around jewellery and gender.
- With your friends, design a catwalk fashion show with a difference — read the following article for inspiration for themes and settings for your show: <http://www.whowhatwear.co.uk/famous-runway-shows-extravagant-best-shows-of-all-time-2014/slide6>
- Study a culture of choice, or even a historic artwork or famous architecture and use it as a springboard for a new fashion design. Push beyond what already has been designed in that culture's fashions — maybe the patterns of the culture, the housing, the crafts, the landscape etc. Create a fashion board with materials and photographs from that inspiration which are mounted onto black photo board; do gesture drawings and fashion illustration.
- Scrutinize the clothing worn in a selection of pictures over time. Pay close attention to the period style as well as the clothing functionality in the given context then design your own pieces of clothing by combining forward-thinking fashion and functionality.
- Create different fashion designs from a wide variety of natural sources. Study colour, pattern, texture, shape and form to create your own original piece.
- Fashion and environment: discuss global environmental awareness and list recyclable products that can be used in fashion design. Research as to how the materials can be recycled and design fashion sketches using the materials.
- Stay warm and design a layered material for blizzard conditions. Test different combinations of materials in simulated environments.
- Examine the messages given to others based on your clothing. Compare and contrast the clothes of today with those from the 1980s.
- Read a newspaper article about a fashion show in Madrid which banned the use of models under a certain weight. Discuss the pros and cons of the ban.
- Apply Yin and Yang characteristics in sketches of clothing.
- Become familiar with four major body types; assess your own body and complete an assignment showing which styles and design details would look best on different body types.

## KS3/4/5 Research: Suggested Activities

### Contemporary Fashion Project

Create a poster. Find the following information and include at least one example of each in your poster:

1. Words and quotes that describe the exhibit.
2. Who influenced these fashion designers in the exhibition?
3. What was the prominent silhouette (outline)?
4. Who were designers and/or labels?
5. What were the trends?
6. What colors were popular?
7. What textiles, fabrics, materials were used? Explain what they are
8. What clothing parallels can be made to other time periods?

### Explore a range of designers in the exhibition and explore their influences.

1. Create a five-minute oral presentation, provide the following information:
2. The designer's place of birth and approximate date of birth.
3. The designer's educational background and/or professional training.

Also provide two images to illustrate your designer's work: One picture of a typical or signature design by the designer and one picture of something from the designer's most recent collection,

Write a one page report on the designer's life, career, and style, with sources documented on an additional sheet.

## KS/3/4/5 Fashion Fusion:

### KS4/5 Undergraduate

- Shakaila Forbes-Bell founder of 'Psychology of Fashion' Blog Talk: Mon 14th Aug 1pm.

'With social media becoming increasingly over populated it's easy for us suffer from the Chameleon Effect: posting, writing and even looking like everyone else! As a new influencer, there is so much pressure to stand out from the crowd when blogging and vlogging.'

Explore the thoughts of Shakika Forbes-Bell <http://www.psychologyoffashion.co.uk/> and find out from a PR and Marketing Director what brands look for when partnering with influencers whilst also learning how to utilise psychological tools to keep yourself grounded in your true identity within the clutter of the online world.

### Further Research: Fashion/Fun and the Future

Explore the work of Helen Storey by watching the video links in particular 'Dress for our Time' and 'Catalytic Clothing': [vimeo.com/helenstoreyfoundation/videos](https://vimeo.com/helenstoreyfoundation/videos)

### Explore the following ideas:

- When Helen Storey dressed Madonna and Cher in slinky mini skirts it was more 'feminist act than dressing then in Laura Ashley type smocks': Marion Hume Journalist and Ethical Consultant. Consider how the power of fashion can activate changes in attitude.
- 'Helen helped me to grow from a neuroscientist with an affinity to the arts into someone who views these two worlds as falsely dichotomized. My science is my art with all the creative expression that implies': Jim Coan, Associate Professor of Clinical Psychology and Director of Virginia Affective Neuroscience Laboratory at the University of Virginia and collaborator on Eye & I. Watch the video clip Eye & I. Think about how art can work with science to create original research. Consider the importance of art as 'a connection with the other'.

### A Future in Fashion:

- Fashion designers develop a model from the idea, to the concept to the initial pattern, right up to the point of being production-ready. The classic professional fields are in high-end fashion, theatre and film as well as in industry: manufacturing ladies' and gents' outerwear, underwear or swimwear, workwear or children's fashion, sportswear, streetwear and accessories but the fields are becoming more open and with growing possibilities comes the need to specialise. Other areas in fashion include: home or textile collections and activities in colour & trim or wearable technologies departments, and alongside these the fields of styling, trend-scouting, PR, research, marketing, management and consulting.



Image: Feral Nation Beak, Shilpa Chavan

## 07.

# 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 item? 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 item 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 item?
- 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 item?

### Form

- Describe the shape of the item? 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?



Image: *Elegant Suffocation*, Melissa Rogers



Image: *Silver Endless Echo Hat*, HEIDILEE  
Photo: Bela Borsodi

## 08.

# Ideas for Practical Work Whilst at the Exhibition

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

### Links:

- [irregularchoice.com](http://irregularchoice.com)
- [melaniegeorgacopoulos.com](http://melaniegeorgacopoulos.com)
- [facebook.com/shoebakeryco/](https://facebook.com/shoebakeryco/)
- [anyacaliendo.com](http://anyacaliendo.com)
- [littleshilpa.com](http://littleshilpa.com)
- [tanelveenre.com](http://tanelveenre.com)
- [justified-sinner.com](http://justified-sinner.com)
- [scotsman.com/news/dauvit-alexander-talks-about-creating-his-dramatic-line-of-jewellery-1-2613948](http://scotsman.com/news/dauvit-alexander-talks-about-creating-his-dramatic-line-of-jewellery-1-2613948)
- [psychologyoffashion.co.uk/](http://psychologyoffashion.co.uk/)
- [theguardian.com/fashion/2015/jun/10/six-extravagant-feats-of-footwear](http://theguardian.com/fashion/2015/jun/10/six-extravagant-feats-of-footwear)
- [whowhatwear.co.uk/famous-runway-shows-extravagant-best-shows-of-all-time-2014/slide6](http://whowhatwear.co.uk/famous-runway-shows-extravagant-best-shows-of-all-time-2014/slide6)
- [vimeo.com/helenstoreyfoundation](http://vimeo.com/helenstoreyfoundation)



Image: *Imperial Overcoat Star*, Dauvit Alexander  
Photo: Andrew Neilson

[www.nationalcraftanddesign.org.uk](http://www.nationalcraftanddesign.org.uk)

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