

Connecting Craft & Community

Workshop 1 Crafting Communities: Participant Information

Katy Bevan

- Affiliation** Crafts Council - Participation & Learning Manager
- Profile** The Participation & Learning team at the Crafts Council organise national craft participation schemes through community engagement and informal learning opportunities, advocate for the importance of craft in formal education and promote craft in the curriculum. The Crafts Council is embracing digital technology both within craft and through online communities: our new forums Craft Action Network (CAN) for maker-educators and Craft Rally for makers who want to connect with each other and develop their own practice. We are also developing downloadable resources and support for teachers and an outlet for research on craft and education through the Craft Action Notebook.
- Expertise** Organising national craft participation schemes through community engagement in informal learning opportunities; advocating for the importance of craft in education; promoting craft in the curriculum.
- Website** www.craftscouncil.org.uk
- Reference** As the national agency for Craft the Crafts Council are running and highlighting exemplary projects in craft education, including Firing Up to promote ceramics, Craft Club, a Handling Collection and the Craft Action Network. Craft Club is a national after-school club programme to encourage volunteers to pass on their skills. www.craftclub.org.uk
The Craft Action Network (CAN) is an online ning environment to provide a forum for anyone interested in craft education www.craft-action.org.uk

Katie Bunnell

- Affiliation** University College Falmouth
- Profile** Dr Katie Bunnell is Reader in Design and leads the Autonomic Research Group at UCF whose work explores the creative use of digital technologies within craft practices. Katie was a key player in the establishment of Hidden Art Cornwall, a franchise of Hidden Art London which provided a digital and physical support network for 200 makers in Cornwall between 2005-2009. This network enabled Autonomic to carry out ESF and ACE funded knowledge transfer projects, Repeat and Variation and Making It Digital, introducing digital technologies to the practices of makers across the Hidden Art community.
- Expertise** Katie is a member of Autonomic - an established group of researchers at UCF exploring the creative use of digital technologies in designing and making three dimensional form. With skills and experience in designing in ceramics, metals, glass, plaster, plastics, amongst other media, their work is concerned with the invention of a wide range of innovative processes for making things. Through their research Autonomic aim to challenge the boundaries between craft and industrial production and raise the profile of making in 21st century design culture.
- Website** <http://www.autonomic.org.uk>

Jamie Chalmers

- Affiliation** Mr X Stitch
- Profile** Jamie Chalmers aka Mr X Stitch is at the forefront of the contemporary embroidery revival – his website and podcast showcase the latest stitched arts and inject a healthy dose of fun into the whole process. He is passionate about the subject and strives to introduce new audiences to the joys of craft, while challenging the status quo as a male embroiderer and an embroidery artist. With previous involvement in local politics and community development in the “real world” he is turning his attention to online communities and may surprise us all by actually knowing what he’s talking about!
- Expertise** Contemporary embroidery and needlecraft, new trends and how the internet facilitates online craft community development. I was a Town Councillor for five years and have been heavily involved in community development in my home town.
- Website** www.mrxstitch.com

Jason Cleverly

- Affiliation** University College Falmouth
- Profile** Jason Cleverly is Course leader for Contemporary Crafts at University College Falmouth, he also designs and makes interactive sculptural pieces, exhibiting nationally and internationally. For some time he has developed a series of site-specific interpretive interactives for museums and museum collections,

designed to engender collaboration and co-participation. Many of these projects have been developed in close collaboration with social scientists at King's College London. He recently completed an interactive exhibit for Doctor Johnson's House London to celebrate Johnson's tercentenary. As a tutor Jason specialises in helping students with their design development from ideas generation to evolution, as well as the ways in which their work can be displayed and interpreted by an audience. Increasingly the practice and research elements of his work pervade the student projects he undertakes with external partners, including significant and innovative collaborations with museums.

Expertise Teaching and Making, working with museums on interactive interpretives.

Website <http://www.falmouth.ac.uk/component/contacts/352/view/design-contemporary-crafts-bahons-169/jason-cleverly-142/index.html>

Reference <http://www.drjohnsonsgarret.net/>

Fiona Douglas

Affiliation Oh Sew Brixton

Profile I was taught to sew by my mother around the age of 12 and continued to sew for relaxation all through a long career in marketing research, with some dabbling in clothing production and retail along the way! Two years ago, I started Oh Sew Brixton, which is a sewing studio dedicated to teaching what I would call 'leisure sewing'. My students are mostly professional women in their 20s and 30s and we concentrate mainly on dressmaking at beginner level.

Expertise I run a private sewing school concentrating mainly on dressmaking at beginner level.

Website www.ohsewbrixton.co.uk

Françoise Dupré

Affiliation BCU, BIAD School of Art

Profile Artist and a part-time senior lecturer in Fine Art at Birmingham City University, School of Art where she contributes to BCU Centre for Fine Art Research through her practice-led research project *here and there*. The aim of *here and there* is to research and develop a practice of spatial intervention within the context of an ethical artist-led collaborative-participatory model of art in the public sphere. This is achieved through a series of self initiated artist-led public art projects. Other projects realised in collaboration with artists or commissioned by cultural institutions also contribute to the research.

Expertise Sculpture/installation developed in my London studio and created in the context of collaborative-participatory projects. These two approaches to creativity are interconnected and equally instrumental in the development of my practice that aims to create installations that are both aesthetics and socially engaged spaces

Website <http://www.axisweb.org>

Reference <http://www.axisweb.org/dlFULL.aspx?ESSAYID=147>

Deirdre Figueiredo

Affiliation Craftspace

Profile Deirdre Figueiredo is Director of Craftspace which works in partnership with makers and artists, audiences, venues and a diverse range of organisations to push boundaries and perceptions around contemporary crafts practice through touring exhibitions and action research around audience engagement and participation. Craftspace initiates programmes of work which stimulate artistic excellence, critical thinking and understanding of contemporary crafts in the widest social and cultural contexts. Deirdre has worked as a curator and manager in the field of visual arts, craft and museums over 20 years and has developed particular expertise in diversity, social engagement and audience development issues.

Expertise Models of participation and engagement through contemporary craft practice, building social and cultural capital through the ideas and processes of making.

Website www.craftspace.co.uk www.flickr.com/craftspace

Reference www.craftspace.co.uk/timeinprint, www.craftspace.co.uk/seedschange, www.craftspace.co.uk/newgrowth, www.craftspace.co.uk/routestonewroutes, www.craftspace.co.uk/routestorevolution, www.craftspace.co.uk/curiousaboutcraft

Sally Fort

Profile Sally is a craft & design curator, participation and learning consultant, and textiles designer-maker. In 2006 Sally received funding from Arts Council England to research the DIY / counter-culture craft scene in the US and UK, resulting in *UK DIY* the UK's first exhibition of counter-culture crafts, accompanied by events and projects across the North West. Sally contributed to Betsy Greer's book *Knitting for Good*; exhibited in Ele Carpenter's *Embroidered Digital Commons* project; and with a special interest in relationships between craft, technology and web 2.0, Sally is currently developing a crowd-sourced exhibition marrying code and textiles. When she's not doing that, Sally is usually helping galleries, museums, universities and schools work more effectively with their communities through participatory activity.

Expertise Project manager and consultant for contemporary craft and design including participation, DIY / counter-culture crafts, and the crossover between crafts and Web 2.0. Also textiles designer-maker.

Website www.sallyfort.com

www.tinkeringtimes.typepad.com

Twitter: [@sallyent](https://twitter.com/sallyent)

- Reference** Future Everything festival panel discussion, May 2011 "Post Craft" <http://futureeverything.org/ideas/post-craft/>
UK DIY - <http://ukdiycraft.blogspot.com/search/label/SallyF> (research report available on request)

David Gauntlett

- Affiliation** University of Westminster
Profile David Gauntlett is Professor of Media and Communications at the School of Media, Arts and Design, University of Westminster, UK. His teaching and research concerns people's use of media in their everyday lives, with a particular focus on creative uses of digital media. He is the author of several books, including *Creative Explorations* (2007) and *Making is Connecting: The social meaning of creativity, from DIY and knitting to YouTube and Web 2.0* (2011). He has made several popular YouTube videos, and produces the website about media and identities, Theory.org.uk. He has conducted collaborative research with a number of the world's leading creative organisations, including the BBC, Lego, and Tate.
- Expertise** The ways in which people use social media and Web 2.0 services to connect, communicate, and express themselves; the continuities between this activity and other craft and creative activities; and the ways in which this kind of creating and connecting is good for society.
- Website** <http://www.makingisconnecting.org>
<http://www.theory.org.uk/david>
- Reference** Book: 'Making is Connecting: The Social Meaning of Creativity, from DIY and Knitting to YouTube and Web 2.0' (Polity, 2011)

Betsy Greer

- Profile** Writer, researcher and maker currently living in the Washington DC area. While her work is mainly based on craftivism it also includes therapeutic creativity, community, resistance craft and war.
- Expertise** Connecting the dots and seeing where craft and activism meets craftivism.
- Website** <http://craftivism.com/>

Fiona Hackney

- Affiliation** University College Falmouth
Profile Dr. Fiona Hackney is a Design and Craft Historian with a particular interest in amateur practice, gender and the imagined and actual communities that surround such everyday practices such as DIY, dressmaking or reading magazines. With Dr. Deborah Sugg-Ryan, she co-convenes the *Connected Creative Communities* Research Group at University College Falmouth, and is Award Leader for MA Twentieth Century Art & Design: Histories & Theories. Relevant publications include 'Use Your Hands for Happiness: Home Craft & Make-do-and-mend in British Women's Magazines in the 1920s & 1930s' (2006) *Journal of Design History* (Special issue on DIY) and 'Making Modern Women, Stitch by Stitch: Dressmaking and Women's Magazines in Britain in the 1920s & 1930s', in B. Burman (ed.) *The Culture of Sewing: Gender, Consumption and Homedressmaking* (Berg, 1999). Fiona studied at Edinburgh University and College of Art and the Royal College of Art before completing a PhD on interwar women's magazines at Goldsmith's College, University of London.
- Expertise** Fiona is currently involved in a number of AHRC projects exploring the connections between people, place, history, storytelling and creative practice to promote regeneration, health and well being, and resilience, particularly in rural communities. She sits on the Executive Committee of the Design History Society and the steering group for the Heritage Lottery Funded *Memory Bay* oral history project (a partnership between Tate St Ives, the St Ives Archive Trust and Leach Pottery, UCF and others) which explores the arts and crafts community in St Ives, Cornwall.

Amy Houghton

- Affiliation**
Profile Amy's background in textiles influences her artistic practice, which currently features the use of animation and video installations to explore hidden and revealed histories and stories related to old objects. She explores how we use and read antique objects as stimuli for nostalgic longing, as indicators of our authenticity, as tools to search for origin, and as a connection to reality in the contact of contemporary society. The outcomes invariably involve the pseudo forensic and archaeological processes to examine, unpick and reanimate the objects she works with, through stop frame and video animation. Current activities include a residency and exhibition at Plymouth College of Art and commissions for Taking Time Craft and the Slow Revolution (see website addresses below)
- Expertise** Artist, maker, textiles, animation, archives, unmaking, connectivity, stories. Education research: 5x5x5=Creativity. Previously Arts Coordinator for Textile Forum South West
- Website** www.amyhoughton.co.uk
- Reference** www.tweave.co.uk
www.KWMC.org.uk
www.tfs.org
<http://makingaslowrevolution.wordpress.com/>
<http://gallery.plymouthart.ac.uk/>
<http://www.5x5x5creativity.org.uk/>

Jo Little

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| Affiliation Profile | Department of Geography, University of Exeter I am a lecturer in geography at Exeter University where I am involved in research and teaching on gender and rural geography. I have undertaken research on rural women's employment and on gender relations/identities in rural communities in the UK and New Zealand. I have also worked on issues of rural governance and on the production and consumption of local food. My recent work has begun to look at issues of women's health and wellbeing and, in particular, the role of nature and wilderness in promoting fitness. |
| Expertise | I am an academic geographer with research and teaching interests in rural communities, gender identities and women's work. I have considerable research experience in the area of rural women's employment and lifestyles and have worked in the UK and in New Zealand on issues of rural crime and safety. I have recently become more interested in research on health and wellbeing and am beginning to work on the relationship between gender, craft and wellbeing. |
| Website | http://geography.exeter.ac.uk/staff/index.php?web_id=Jo_Little |

David Littler

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| Profile | David Littler is an artist, curator and DJ. He is currently curating an on-going project <i>sampler-cultureclash</i> , which comprises an international collective of embroiderers, textile designers, curators, dj's, sound artists, musicians, computer programmers, performance poets, dancers and graffiti artists. Together they are exploring the connections between embroidery and dj-ing and textiles and sound through the common word "sampler". He is interested in people, textiles, print, sound, inter-disciplinary work, collective-making, performance, and gifting and what is possible when you combine all those elements. Until recently he was Director of London Printworks Trust, a unique educational charity and textile print workshop based in Brixton, London. |
| Expertise | I am particularly interested in what happens when you bring different people together to explore textiles, printmaking and sound. I am interested in inter-disciplinary work and performance, and both "craft" and gifting as a way of connecting people, sharing ideas and creating new work. |
| Website | http://sampler-cultureclash.blogspot.com |
| Reference | sampler-cultureclash: an on-going project bringing a diverse range of people and different communities together to explore the connections between the cultures of embroidery and dj-ing, using the common word "sampler" as the starting point for investigation. The aim is to share knowledge and to create new collective work through sampling. See blog above for examples of the project outcomes to date. |

Rachael Matthews

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| Affiliation Profile | Prick Your Finger I was founder member of Cast Off Knitting club, 2000, a knitting community which made performance, protest, and promoted knitting as a fashionable pass time in mainstream press, spearheading KIP in London. I write knitting patterns including 2 books, Knitorama and Hookorama, 2004 /5 showing possibilities of knitting and crochet as artist's medium. In my gallery based knitting practice, I focus on knitting narratives about rights of passage. I co-own Prick Your Finger, a yarn shop in Bethnal Green which specialises in UK based and ethical yarns and hand spinning. We have a gallery window where we showcase a different textile artist every 6 weeks. Prick Your Finger also has a knitting library, holds classes, and gigs. I write a column in Simply Knitting and blog for Prick Your Finger. I am a recent recipient of Crafts Council Spark Plug award, and am curating a textile- based exhibition. |
| Expertise | Running a knitting club as performance, protest and promotion of knitting as a fashionable pass time. Writer of knitting and crochet patterns. Writer/ reporter on knitting stories in press and blog. Curator of textile exhibitions. Knitting/ crochet/ spinning/ sewing tutor. Hand spinner, and I work with wool mill to produce yarn. Study into the commissioning of knitter's work. |
| Website | www.prickyourfinger.com http://www.castoff.info |
| Reference | http://www.stanleypickergallery.org/archive/2010/louder_than_bombs/index.htm |

Hannah Maughan Robb

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| Affiliation Profile | University College Falmouth Trained at the RCA, I work as a freelance textile designer, specialising in embroidery and mixed media. Clients include Christian Lacroix, English Eccentrics, United Arrows, Byblos, Joseph and Habitat. Since 2003 I have also worked as Senior Lecturer on the BA (Hons) Textile Design programme, establishing the mixed media area. This focuses on engaging the students in the traditions and values of hand and machine stitch and fabric manipulation but with the emphasis on technical acumen and creative response to personalise and contemporise the discipline. This is also the ethos of my own research work. In 2003 I was instrumental in establishing Hidden Art Cornwall, the first and only franchise of the award winning designer-maker membership organisation, Hidden Art, which connected the Cornish creative design community to each other and the international design community and ran until 2009. |
| Expertise | I am a textile designer specialising in embroidery and mixed media, and Senior Lecturer on the BA (Hons) |

Textile Design programme at University College Falmouth, where I also specialise in mixed media. I am interested in the generational cycle through which embroidery and sewing techniques are passed down and how these skills can be updated and modernised to make them relevant to a contemporary audience. I am interested in the stories connected to the process of handing down such skills and the stories attached to embroidered artefacts that pass through the generations, questioning whether these stories help or hinder the engagement of the next generation in learning craft skills.

Simon Moreton

Affiliation University of Bristol

Profile I am a post-doctoral research assistant in the School of Geographical Sciences in Bristol. My research focuses on how the perceived role of arts and culture in regenerating urban areas and communities has impacted the governance of creative and social enterprises. I am particularly interested in how artistic and creative labour is organised, and the governmentality of insecure or precarious working conditions, especially in the 'creative industries'. To date this research has focussed on affordable studio providers in London. I am now researching a grassroots, sustainable community initiative in Bristol called Coexist, as part of a University funded Impact Development project.

Expertise My research focuses on the perceived role of arts and culture in regenerating urban areas and communities. I use governmentality and other cognate theories to unpack how this phenomenon has impacted on the way creative and social groups are organised and governed. I am also interested in how artistic and creative labour is organised and governed, in order to think critically about what have been termed the 'creative industries'.

Deirdre Nelson

Profile Since graduating from Glasgow School of Art, I have pursued a parallel career in creating work for exhibition and commission and in working as an artist various groups. My art practice has evolved through experimenting with materials and methods of making in which hand work and craftsmanship provide both direction and context. Hand skills are used in the work in a humorous commentary on social and textile history within the contemporary gallery. I have been artist in residence in a variety of locations from Sutherland, Outer Hebrides to Western Australia creating work for exhibition and with local communities

Expertise I am a textiles artist with experience of exhibition, collaboration, residency and community engagement.

Website <http://www.deirdre-nelson.com>

Reference <http://dstitch.blogspot.com/p/involving-folk.html>

Susan Noble

Affiliation University of the Arts, University of Portsmouth

Profile My practice has been concerned narratives and storytelling. I have used traditional techniques to explore the transformative nature of domestic textile crafts: how a concept can evolve into an object that has materiality beyond the interpretation of the idea that it is derived from.

I have also been working on a project for the last four years which has been to identify the skills held within the environs of my place of work, specifically focused on knit and the elderly community, known as the Craft Circle.

Expertise Domestic textiles crafts

Lauren O'Farrell

Profile Writer, traveller and photographer, I started knitting during a rather nasty 3-year battle with cancer from which I emerged victorious, slightly radioactive and unsettlingly ambitious. In December 2005 I co-founded the UK's woolly Godzilla of a stitching community, [Stitch London](#), which I still run today with nearly 10 000 members worldwide. In 2009 I gathered London's first graffiti yarnstorming collective, [Knit The City](#), known for the Parliament Square Phonebox Cosy and telling London's stories through sneaky stitching. I've written two books, both published later this year and I once knit an [8-metre giant squid for London's Natural History Museum](#) made from 160 plastic carrier bags.

Expertise I run and founded Stitch London, the UK's biggest stitching community, as a small business. We have nearly 10 000 members worldwide. I also founded London's first graffiti knitting collective, Knit the City. I've written for various craft magazine and I'm the editor of the Crafty Crafty website. I am also publishing two books this year: Knit the City, released in the UK later this year and already out in Germany, and a pattern book released in September.

Website <http://www.stitchLDN.com> (Stitch London)
www.whodunnknit.com (Whodunnknit - My designs and art)
www.craftycrafty.tv

Soner Ozenc

Affiliation RazorLAB

Profile Soner Ozenc is an award-winning Product Designer / Entrepreneur who has been involved in every stage of the Product Design Development process -from concept generation and sketching to CAD and material/manufacture sourcing. Via his fresh start-up RazorLAB, an Online Laser Cutting and Engraving Service is provided to a growing community of Designers/Craftsmen/DIYers where creatives can upload their designs, choose their material, get instant pricing, pay online and get it delivered to their doors. It is

all automated and open 24/7 with NO setup fees, NO min orders and super-fast delivery. This is like having your 'own personal factory'.

- Expertise** Online Laser Cutting and Engraving Services (razorlab.co.uk)
Product Design (sonerozenc.com)
- Website** <http://www.razorlab.co.uk>
<http://www.sonerozenc.com>
- Reference** <http://www.fabcamliverpool.info>
<http://www.youtube.com/user/openlabsinfo>
<http://www.fablabmanchester.org/>

Matthew Partington

- Affiliation** University of the West of England, Bristol
- Profile** Matthew Partington is the V&A Museum Senior Research Fellow (Applied Arts) at UWE and a Research Fellow at the Victoria and Albert Museum, London. Matthew Partington is the Director of Recording the Crafts (formerly NEVAC - The National Electronic Archive of the Crafts). Matthew has a background in curatorship, having obtained an MA in Museum Studies at Leicester University (1994) and worked for four years as curator at Nature in Art, Wallsworth Hall, Gloucester. □□ He is a founding member of the Internet journal 'Interpreting Ceramics', the first international, refereed, freely accessible academic journal for ceramics studies (www.interpretingceramics.com). Matthew is known as an oral historian working in the crafts (using video as a recording medium). He has written widely on this subject and was recently one of the organising team for the annual Oral History Society Conference held at the V&A Museum, London, 2-3 July 2010 ('Record / Create : Oral History in Art, Craft, and Design'). Matthew is currently Chair of the Faculty of Creative Arts' Research Ethics Committee and has presented conference papers looking at ethics issues in the visual arts.
- Expertise** Crafts historian with an interest in oral history as a research methodology. I am also interested in research ethics in the visual arts.
- Website** www.uwe.ac.uk/recordingthecrafts

Sue Prichard

- Affiliation** Victoria & Albert Museum
- Profile** Sue Prichard joined the V&A in 2001 from Tate. She has curated a number of displays including 'In Context: 40th Anniversary of the 62 Group'; 'Concealed-Discovered-Revealed: New Work by Sue Lawty' and 'Penelope's Thread: Contemporary Tapestry in the V&A's Collection'. In 2010 she curated 'Quilts 1700-2010', which focused on the hidden histories and untold stories of the objects and their makers, within the context of the domestic landscape. Sue Prichard is the editor of 'Quilts 1700-2010: Hidden Histories, Untold Stories', and author of the chapter 'Negotiating space: fabric and the feminine 1945-2010'.
- Expertise** 20th century and contemporary textiles, patchwork and quilts, domestic history, feminism and craft
- Reference** <http://www.vam.ac.uk/things-to-do/blogs/quilts-hidden-histories-untold-stories/>
<http://www.vam.ac.uk/collections/textiles/quilts-1700-2010/>

Celia Pym

- Profile** As part of an ongoing project called "The Catalogue of Holes" (2007-present) I have been mending holes in people's clothing, holes belonging to strangers and friends. I became interested in mending and darning after I inherited a sweater from my great-uncle, which had been lovingly mended over the years by my great-aunt. When the sweater came to me one sleeve was made entirely of repair, an echo of the original. The darns reminded me of scars, they mark evidence of use and often tenderness.
- Expertise** Knitting

Vivienne Richmond

- Affiliation** Goldsmiths, University of London
- Profile** I am a lecturer in modern British history at Goldsmiths, with particular interests in working-class dress and death in C19 England, and the use of material culture as historical evidence. I have worked on the Girls' Friendly Society (GFS) archive at the Women's Library, producing a book chapter, 'Stitching the self: Eliza Kenniff's drawers and the materialization of identity in nineteenth-century London' in Fowkes and Tobin, *Women and Things: Gendered Material Practices 1750-1950* (Ashgate, 2009). I am currently writing about the GFS Needlework Depôt, a scheme for training and employing 'invalid' women in 'arts and crafts'. I also worked for many years as a freelance dressmaker and am a compulsive maker in textiles – knitting, sewing, crochet, papier maché.
- Expertise** I am a modern British historian with particular interests in nineteenth-century working-class history, especially dress and death and the use of material culture as historical evidence.
- Reference** 'Stitching the Self: Eliza Kenniff's Drawers and the Materialization of Identity in Late Nineteenth-century London', in M Goggin and B Fowkes Tobin (eds), *Women and Things: Gendered Material Practices, 1750-1950* (Ashgate, 2009).

Elizabeth Robinson

Affiliation Royal Holloway, University of London

Profile I am a PhD candidate at Royal Holloway in my third year researching needlework in ordinary women's lives 1920-1970 with particular emphasis on ideas of 'leisure' and 'work', and experiences during the Second World War. My work focuses on the moment of making rather than the products of needlework, and prioritises 'recreation' and 're-creation' (the use of commercial patterns) over rarefied concepts of 'creation' within the history of craft.

Expertise Women and amateur needlework, 1920-1970

Linda Sandino

Affiliation University of the Arts London, Research Department, Victoria & Albert Museum

Profile Dr Linda Sandino is the CCW Graduate School, University of the Arts London/V&A Senior Research Fellow at the Victoria & Albert Museum where she is developing an oral history of curating the applied arts. Her research explores the construction and meanings of narrative identities in the visual arts. She has a longstanding interest in the representation of crafts, the subject of her V&A/RCA MA 'Crafts for Crafts' Sake' (in J. Aynsley & K. Forde (Eds.) *Design and the Modern Magazine*, Manchester University Press, 2007) and other publications.

Expertise Craft history and theory; museum history; oral history; narrative identity

Website <http://www.vivavoices.org>

Reference - L. Sandino, 'Artists-in-progress: Narrative identity of the Self as Another' in M. Hyvärinen (Ed), *Beyond Narrative Coherence*, Amsterdam: John Benjamins, 2010
- <http://makingaslowrevolution.wordpress.com/contributors/>
- *Journal of Design History* Special Issue 'Oral Histories and Design' vol 19/4

Jeanie Sinclair

Affiliation University College Falmouth

Expertise The title of my PhD thesis is *Performing Memory: art community, archive and place*. Working with material from the St. Ives Archive and the Memory Bay Oral History Archive, my research is an attempt to rethink the idea of a creative community from within.

Website <http://js101092.wordpress.com>

Rose Sinclair

Affiliation Department of Design, Goldsmiths, University of London

Profile Rose Sinclair, is a lecturer in design department at Goldsmiths, University of London. A textiles specialist (knitting) her key areas of expertise are in the domains of digital textile technologies and their relationship to traditional crafts skills. She has written several books and resources that support the teaching of textiles in schools. She is currently editor of her latest book *Textiles and fashion: Materials and technologies*, Woodhead Publishers (due Dec 2011) Her current research for her PhD is focussed on textile networks as spaces of change

Expertise I have been a lecturer at Goldsmiths since 1999, I teach across the undergrad and post grad programs. The focus of my teaching is in the areas of Textiles Process & Practice, Design Theory and History, and Sustainable Design practices (related to textiles and fashion). I am also fascinated by the connections between hand crafts and digital technologies. I am a textiles specialist (Knitting – hand and machine) But since completing my MA (1998) have over the last 10 years have enhanced my range of skills especially in the area of CAD/CAM/Digital Textiles Technology covering the areas of embroidery, digital printing, smart materials/textiles, electronics in textiles). I have also supported the 'grass roots, aspects of in schools through a range of pupil books and teachers resources, as well as editor of a Teachers specialist magazine called Just4Textiles. Since 2005 I have been Textiles curriculum adviser on a project called the CAD/CAM Initiative, where working with industry and teachers to develop teachers skills in new technology, alongside classroom/teaching practice. I am currently doing a PhD titled 'Textiles networks as spaces of change: How can textiles networks, and the textiles practice contribute and enable developments within the following constructs of Design Capital, Cultural Capital, Social Capital and Spiritual Capital'.

Website <http://www.gold.ac.uk/design/staff/sinclair/>

Nicola Thomas

Affiliation Department of Geography University of Exeter

Profile Nicola is a Cultural and Historical Geographer based at the University of Exeter. Her interests cross many areas from the contemporary creative economy to gendered experiences of British women in 19th century India. Theoretically she is concerned with gender and postcolonialism however her work always seems to come back to biographies, the small stories of people's lives, the geographies of their lives, the interplay of life stories and material culture. Nicola's most recent work has started to address the cultures of craft practice in the context of South-West Britain, talking to those who practice in the South West. This has led her to consider the ways in which geographer's interests in place, identity, community and space might meet craft. On a more personal level Nicola is currently negotiating her family archive of crochet, tatting, home-made clothes, household linen, photographs and letters and has been inspired by the ways in which those working in craft practice/design history around personal histories, craft and familiar objects have made sense of such archives.

Expertise Cultural and Historical Geography, Biographical approaches, Memory, Identity, Place, Objects and Lives
Website http://geography.exeter.ac.uk/staff/index.php?web_id=Nicola_Thomas
Reference <http://geography.exeter.ac.uk/creativeindustries/index.shtml>
Harvey, D.C., Hawkins, H., Thomas, N.J. (2011). Regional imaginaries of governance agencies: practising the region of South West Britain. *Environment and Planning A*
Thomas, N.J., Ryan, J.R. (2010). 'Durbars, spectacle and landscapes of performance' in Codell JF (ed) *Power and Dominion: Photography and the Imperial Durbars of British*, Prestel Publishers for the Alkazi Collection.
Thomas, N.J. (2007). Embodying imperial spectacle: Dressing the Vicereine, Lady Curzon 1899 - 1905. *Cultural Geographies*, 14(3), 369-400.
Thomas, N.J. (2004). Exploring the Boundaries of Biography: the family and friendship networks of Lady Curzon, Vicereine of India 1898 - 1905. *Journal of Historical Geography*, 30(3), 496-519.

Carol Tulloch

Affiliation University of the Arts London, and V&A
Profile Carol Tulloch is a Reader in Visual and Material culture at the CCW Graduate School and a member of the Transnational Art, Identity and Nation (TrAIN) Research Centre, both at the University of the Arts London. She is the TrAIN/V&A Fellow. She was the principal investigator of the Dress and the African Diaspora Network (2006-7), an international endeavour to develop thinking on the subject. Carol has written and curated exhibitions on dress and black identities, style narratives, cross cultural and transnational relations and cultural heritage. These issues have informed research writing and curating projects around domestic crafts and the act of making things by hand: the exhibition *Handmade Tales: Women and Domestic Crafts*, The Women's Library, London. 28 October 2010-20 April 2011; and the articles 'Interconnecting Routes: Networks, Dress and Critical-Creative Narratives' in E. aus dem Moore (editor) *Les Histoires Communes: Kunst Und Mode. Kleidung als Ort der Selbsterfindung*, Stuttgart: Kunstlerhaus, 2007; 'There's No Place Like Home: Home Dressmaking and Creativity in the Jamaican Community in the 1940s to 1960s' in B. Burman (editor) *The Culture of Sewing: Gender, Consumption and Home Dressmaking*, Oxford, New York: Berg. 1999; 'Home Knitting: Culture and Counter Culture, 1953-1963' in *One-Off*, V&A/RCA: London, 1997.
Expertise Dress and the African diaspora, the self, personal archives, identities, domestic crafts, transnational relations.
Reference *Handmade Tales: Women and Domestic Crafts Exhibition*, The Women's Library, London. 28 October 2010-20 April 2011
'Interconnecting Routes: Networks, Dress and Critical-Creative Narratives' in E. aus dem Moore (editor) *Les Histoires Communes: Kunst Und Mode. Kleidung als Ort der Selbsterfindung*, Stuttgart: Kunstlerhaus. 2007.
'There's No Place Like Home: Home Dressmaking and Creativity in the Jamaican Community in the 1940s to 1960s' in B. Burman (editor) *The Culture of Sewing: Gender, Consumption and Home Dressmaking*, Oxford, New York: Berg. 1999.
'Home Knitting: Culture and Counter Culture, 1953-1963' in *One-Off*, V&A/RCA: London, 1997.

Jo Turney

Affiliation Bath Spa University
Profile Jo Turney is a senior lecturer and the course leader for the MA Investigating Fashion Design at Bath Spa University, Bath, UK. She co-authored *Floral Frocks*, with Rosemary Harden (Antique Collectors Club, 2007). She is also the author of *The Culture of Knitting* (Berg, 2009) and many articles which address contemporary knitting. She is currently editing *Fashion Crimes* (I.B Tauris, 2011) a book which negotiates the relationship between dress and deviant behaviour.
Expertise Everyday crafting activities, specifically knitting
Website <http://www.facebook.com/home.php?ref=hp%2Fpages/MA-Investigating-Fashion-Design/177278348982405>