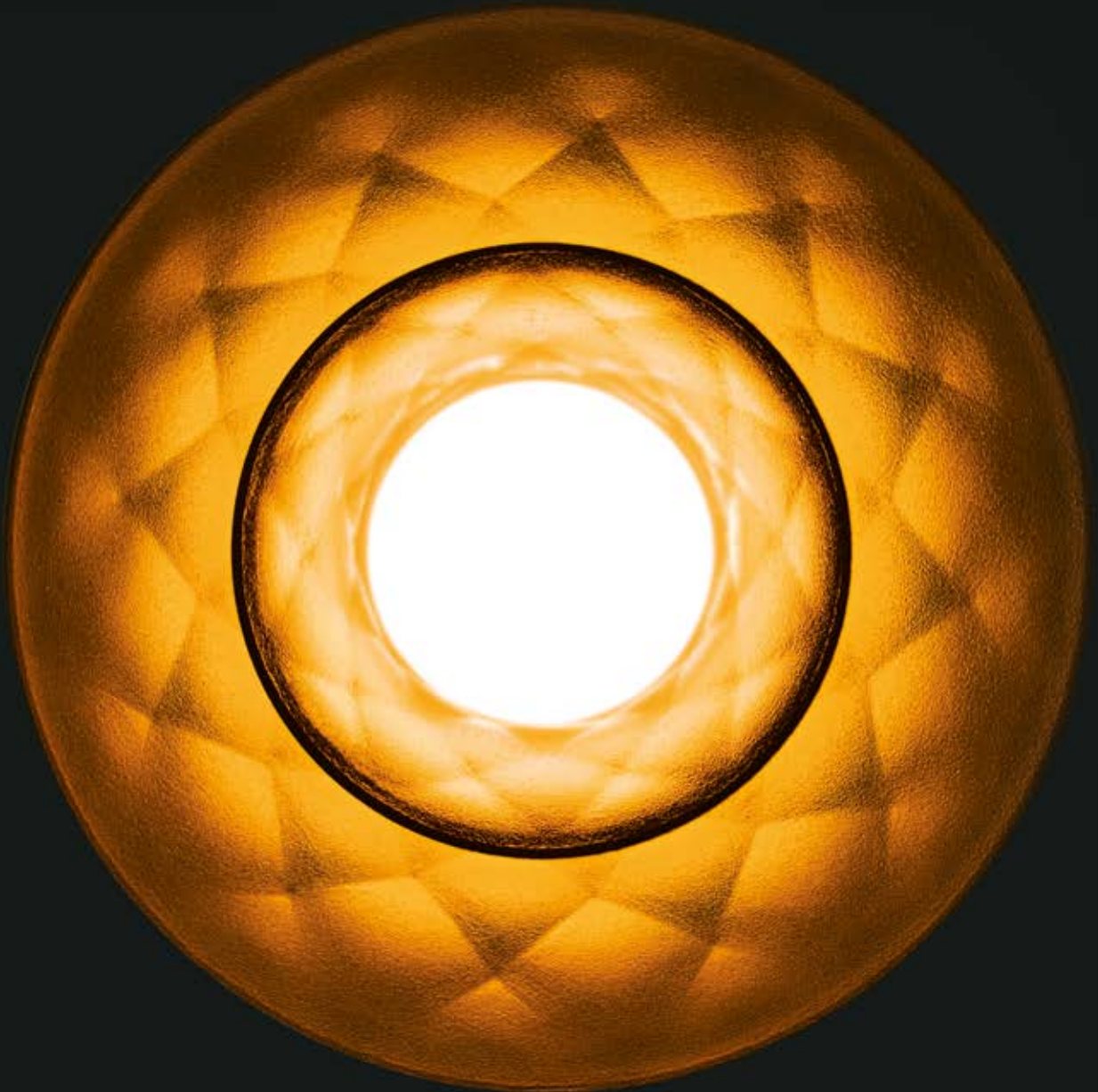




Creative  
Lancashire



THE NATIONAL  
FESTIVAL OF MAKING  
CONFERENCE



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# Introduction

In 2011, Creative Lancashire with local design agencies Wash and JP74 launched 'Conversations in Creativity' - a network and series of events where creatives from across the crafts, trades and disciplines explore how inspiration from around the world informs process. Previous events have featured Pete Fowler, Donna Wilson, Nick Park, Lemn Sissay, and Jeanette Winterson - to name just a few.

For National Festival of Making we have curated our most ambitious and exciting programme to date, including a visit to the studio of leading British sculptor Charles Hadcock, followed by a panel discussion with some of the brightest new maker talent and the Royal British Society of Sculptors.

Leading designers including Jane Foster, Hamish Muir and Craig Oldham will give an insight into the inspirations for their respective studio work and self-initiated projects.

Nicolas Roope, Claire Norcross and Samuel Wilkinson are aligned through projects for Plumen, the business co-founded by Roope in 2011. Plumen is now one of the most innovative and respected lighting companies in the world. Alice Rawsthorn, design critic for New York Times and Frieze magazine has agreed to lead this discussion with three of the most eminent names in design, to reveal the story behind the collaborations with Plumen and their individual projects.

Over the following pages and as a companion piece to the events, you'll find a series of interviews with the artists, designers and writers that we are bringing to National Festival of Making for what will be an unmissable series of Conversations in Creativity events.

Conversations  
in Creativity

Creative  
Lancashire



Wach  
EST 2003



Cover image: Plumen 003 gold element detail. See Claire Norcross pages 28-29. Background image: By Hamish Muir see pages 16-17.

FestivalofMaking.co.uk

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6TH - 7TH MAY 2017  
BLACKBURN, LANCASHIRE

THE NATIONAL

# FESTIVAL OF MAKING

## A New Kind of Festival for a New Age of Making



Visitors will be able to see, taste and hear things they've never seen, tasted or heard before at this **FREE FAMILY FESTIVAL**

hands-on workshops for all ages / street theatre  
innovative art installations / children's making activity  
film premieres / markets / street food & craft ales  
inspiring talks ... and much, much more!

Visit the website to find out more about the full programme: [FestivalofMaking.co.uk](http://FestivalofMaking.co.uk)

BY ALICE RAWSTHORN

## Design and craft

They downed over a million soft drinks and scoffed nearly as many Bath buns, but most of the six million people who trooped into the Crystal Palace in London's Hyde Park to visit the Great Exhibition of the Works of Industry of all Nations in the summer of 1851 were drawn there by prize exhibits like the world's biggest diamond, Gobelins tapestries, a demonstration of the cotton manufacturing process and the first public toilets. Charlotte Brontë was so impressed that she enthused in a letter about the: "blaze of colours and marvelous power of effect."

One young Londoner took a frostier view. When the seventeen year-old William Morris and his siblings were taken to the Great Exhibition as a treat by their parents, the rest of the family went in cheerfully, but he refused to join them. Convinced that he would loath the Crystal Palace and its contents, the teenage Medievalist and future Arts and Crafts Movement champion, insisted on remaining outside where he sat sullenly on a chair, waiting until his family was ready to leave.

Morris later discovered more eloquent ways of expressing his contempt for what he considered to be the soullessness and shoddiness of industrialisation, notably in the rough-hewn "protest furniture" he designed in a Medieval style in the mid-1850s for the rooms he shared with the artist Edward Burne-Jones. Yet his adolescent strop outside the Great Exhibition's orgy of consumerism, summed up the relationship of design and craft for decades to come. Morris was not the only member of the craft community to consider design to be fatally compromised by its codependence on commerce and mechanization. Conversely, there was no shortage of designers who felt equally vociferously that their "raffia mafia" critics were twee and anachronistic.

Hostilities have now ceased, from one side at least, as designers have come to see craft in a very different light: as subtler, richer, more dynamic and eclectic. Some designers have made strategic use of artisanal symbolism, as the Dutch product designer Hella Jongerius has done by giving mass-manufactured objects the appearance – or illusion – of the idiosyncrasies we have traditionally associated with craftsmanship. Others, like Jongerius's compatriot Christien Meindertsma and the Italian duo Studio Formafantasma have explored the expressive qualities of the craft process, and its role in addressing political and social challenges. Does this growing interest represent a significant change in the design community's understanding of craft, and its cultural value? And is it accompanied by an equally radical shift within craft circles?



The cover, designed by Irma Boom, of the UK edition of Alice Rawsthorn's latest book "Hello World: Where Design Meets Life".

It is difficult to overstate how pernicious the battle between design and craft has been. Up until the Industrial Revolution in the late 1700s, most objects were made by hand, often by local blacksmiths or carpenters. Their skills were highly prized, and in the early years of industrialisation, manufacturing was accorded similar respect. Celina Fox's book "The Arts of Industry in the Age of Enlightenment" describes how manufacturers vied for prizes for the most elegantly designed machinery at packed public exhibitions. But by the 19th century, industry had been demonised by its association with dark satanic mills, tackily made goods and urban squalor. Morris, John Ruskin and fellow members of the Arts and Crafts Movement fuelled these stereotypes in their writing and lectures, and advocated a return to the supposedly gentler, purer values of craftsmanship. Neither cliché was entirely accurate. Some handcrafted wares were no less tacky than the dodgier factory goods, while the

best industrial wares matched the highest standards of craftsmanship.

Even so, the Arts and Crafts lobby was so persuasive that its dogma survived into the early 20th century, proving



Alice Rawsthorn  
Photography: Michael Leckie



Left: Alice Rawsthorn speaking at TED 2016 in Vancouver in April 2016. Photography: Maria Aufmuth/TED. Right: “Hello World: Where Design Meets Life” in its designer Irma Boom’s book “Irma Boom: The Architecture of the Book”



particularly virulent in Britain, the United States, Japan and Scandinavia. By then, constructivism was gathering force in Eastern Europe, fired by a very different vision of design and technology, as catalysts for a fairer, more productive society. When the Hungarian artist and designer László Moholy-Nagy taught at the Bauhaus in the mid-1920s, he wore factory overalls to symbolise his faith in industry. Until then, the school had adhered to a manifesto that began: “Architects, sculptors, painters. We must all turn to the crafts...”. Moholy-Nagy soon converted his colleagues to constructivism, and the Bauhaus’s director Walter Gropius coined a new slogan “Art and Technology: A New Unity”. The Bauhaus’s reinvention marked a turning point in the cultural fortunes of craft and design, beginning a process that has shifted the balance of power in the latter’s favour.

By the mid-1950s, when the French philosopher Roland Barthes described “a superlative object,” he was referring, not to one of the painstakingly crafted artifacts beloved of Morris and Ruskin, but to Citroën’s new DS 19 saloon. A decade later, when Richard Hamilton praised the objects that “have come to occupy a place in my heart and consciousness that the Mont Saint-Victoire did in Cézanne’s” he was talking about Braun’s electronic products. Craft still had its champions. When the US industrial designers Charles and Ray Eames were invited to conduct a review of Indian design in 1958, they recommended that India should modernize by building on its artisanal traditions. The Cuban furniture designer Clara Porset advocated a similar strategy for her adopted country, Mexico.

Yet Porset and the Eameses were in a minority, as design’s cultural currency was rising, and craft’s falling. Craft also suffered from misogyny, having long been regarded as a female preserve. For decades, women were encouraged to study “feminine” subjects like ceramics and weaving, even at supposedly progressive art and design schools. During the Bauhaus’s early years of craft evangelism, both Anni Albers and Gertrud Arndt were forced to abandon their original plans to join the

glass making and architecture courses respectively, and to enroll in the textile workshop. Like so many other things perceived as “female”, craft was marginalised.

Equally problematic was the dismissal of the craft traditions of developing countries, even those with proud artisanal histories, on the grounds that they might impede modernization. In India, despite the efforts of the Eameses and other craft enthusiasts, the critical reputations of designers and artists whose work was associated with artisanal symbolism or techniques, like the potter Devi Prasad and Mrinalini Mukherjee, who made sculpture from hemp and other textile materials, suffered from this misassumption.

No more. These days, designers drop craft references with alacrity, and design graduation shows are replete with investigations into artisanal history. The change began in the late-1990s when Hella Jongerius, Jurgen Bey and the other Dutch designers, who exhibited together as the Droog group, alluded to artisanal rituals in their work. Typically, they treated craft as a means of imbuing industrially produced objects with the endearing or eccentric qualities of craftsmanship. Jongerius has done so by programming the production of factory-made ceramics to add the flaws we expect of hand-made pots and to sign them with her fingerprint as master potters do. She has achieved a similarly subversive effect in industrial design projects, including KLM’s aircraft cabins, through the tactical use of embroidery, straggling threads, mismatched fabrics and other artisanal tropes.

Jongerius’s work has been widely imitated, though generally with less rigour and sensitivity, as a glance at the IKEA catalogue attests. Another group of designers has adopted a conceptual or anthropological approach

These days, designers drop craft references with alacrity, and design graduation shows are replete with investigations into artisanal history.

to craft. Christien Meindertsma’s projects have ranged from reinventing traditional artisanal materials like flax, to celebrating one woman’s achievement in knitting more than five hundred sweaters. While Studio Formafantasma has produced a succession of objects that explore episodes of Italian craft history including the use of lava from Mount Etna by Sicilian artisans and the ritual of bread making in rural communities. Even as technocratic a designer as Jasper Morrison has acknowledged the influence of mingei, the Japanese folk craft movement, on his work in industrial design.

Craft has enjoyed a similar renaissance among artists, including Peter Wächtler and Theaster Gates, who regularly engage with ceramics and other artisanal processes. There has also been a reassessment of the work of artists whose association with craft was once considered pejorative, including Sheila Hicks’s textile installations and Mrinalini Mukherjee’s hemp sculptures.

What happened? Why are once dowdy words like “crafted”, “artisanal” and “heritage” now ubiquitous in marketing campaigns? Why are YouTube clips of potters working at their wheels so popular? Why are new craft courses opening at art and design schools all over the world? (Except, dispiritingly, in Britain, where they are closing because of cuts in public funding.) And why does Edmund de Waal command ever higher prices for his pots?

One explanation is that, after decades of what once seemed like the heroic achievements of standardisation and mass manufacturing, we now take their benefits for granted, and find it hard to ignore their shortcomings. Similarly, we know too much about the dark side of globalisation to be unaware of its consequences. Just as factory wares summoned fetid visions of exploited child labour to Morris in the late 1800s, it is impossible for us to look at an Apple or Samsung smart phone without worrying whether it was made from conflict minerals by an abusive sub-contractor, or imagining it failing to biodegrade on a toxic landfill site. Tellingly, two of the most compelling public design projects of recent years – Norway’s soon to be issued banknotes, designed by Snøhetta and The Metric System, and its new passport developed by Neue – depict the natural beauty of the Norwegian landscape and traditional occupations, like farming and fishing, rather than the oil industry, which has been the primary source of the country’s wealth since the 1980s.

And in an age when we devote so much of our time to devouring digital information and imagery on screens, it is not surprising that the spontaneity of craftsmanship should seem appealing. The same desire has fuelled the popularity of concerts, festivals, debates and other live events, as well as D.I.Y. activities like gardening, knitting and baking. The sociologist Richard Sennett redefined

the intellectual framework of craftsmanship by making an eloquent case for its empowering qualities in his book “The Craftsman”, as did the historian Tanya Harrod in her portrayal of Michael Cardew, one of British studio pottery’s most picaresque characters, in “The Last Sane Man: Michael Cardew: Modern Pots, Colonialism and Counterculture”.

The artisanal revival also reflects the role of digital technology in reinventing craft and design practice. There is an argument that craft could be expanded to include software design. Traditionalists disagree, but the software design process of typing instructions into a computer in the form of code is surprisingly similar to the Arts and Crafts Movement’s definition of a dedicated individual applying his or her skills by hand, albeit with a computer mouse and keyboard, rather than a carpenter’s chisel or potter’s wheel.

Similarly, advances in digital manufacturing technologies like 3D printing, are enabling product designers to adopt the typically artisanal roles of makers and fixers. Networks of designer-maker-repairers, such as Fixperts, are experimenting with such systems, which are so fast and precise that they can fabricate entire objects or parts of them individually. As these technologies become more sophisticated, they will give designers greater control over the outcome of their work by enabling them to design, customise, make and repair it, as village blacksmiths did for centuries.

All of these changes have enlivened design practice, and helped it to adapt to the challenges of post-industrial culture. Craft has benefited too, both from an injection of new thinking and forays into new fields, like software. Even so, it is debatable whether there has been the same degree of experimentation within established craft disciplines as there has among the designers and artists who have ventured into their terrain, at least not yet.

There are encouraging precedents in the work of innovative practitioners like the British ceramicist Clare Twomey, whose community making projects and research into artisanal history embrace elements of art, design, anthropology and craft. The future of craft, and its chances of ending decades of decline, may well be determined by its ability to embrace the elasticity of contemporary culture by making tactical incursions into other disciplines, as its old foe design has done so deftly.

This is a revised version of a column by Alice Rawsthorn originally published in the October 2015 issue of *frieze*. Alice Rawsthorn will moderate a *Conversations in Creativity* panel featuring Nicolas Roope (Plumen), Claire Norcross and Samuel Wilkinson at 6.30pm on Thursday 4 May (Blackburn Cathedral).

... in an age when we devote so much of our time to devouring digital information and imagery on screens, it is not surprising that the spontaneity of craftsmanship should seem appealing.

SCULPTOR

# Charles Hadcock FRBS



Charles Hadcock FRBS studied fine art at the Royal College of Art, London specialising in sculpture and in 2008 was made a fellow of the RBS. Hadcock's monumental sculpture reflect his interest in geology, engineering and mathematics, and are enriched by references to music and poetry. Because of his abiding interest in engineering and industrial processes, Hadcock prefers to work with industrial companies rather than fine art foundries, for portions of his sculpture are to be as anonymous as factory-made items.



## What was your first memory of creativity?

My first memory of creativity stems from watching my father making technical drawings and I remember thinking that if he could turn a drawing into something physical then so could I. I then spent many hours lying on my bed sketching objects which I intended to and sometimes actually did make. So right from the start my creativity was inclined towards the made object.

## What was your creative journey to get to where you are?

Once I was at school I gravitated towards the art room, where the teaching was principally centred on drawing and painting. Fairly late on, having set a course for an Engineering degree, I discovered that there were Foundation Courses in Art, which I applied for. Once at foundation I was introduced to many facets of fine art, but sculpture immediately felt like a 'fit' combining my love of creating and then making objects, without the parameters of being useful for anything. My degree was Fine Art specialising in Sculpture, where I had the chance to learn the many technical processes that can be involved in making sculpture. I then went on to the Royal College of Art to complete an MA in Sculpture, which challenged and honed my conceptual/theoretical ability. I never contemplated working for anyone, so set up my own studio immediately on leaving the RCA.

## What impact have big name clients had on your career?

A couple of years later I had a chance meeting with the director of a design agency whose main account was ICI. He needed a technician to design and make a sculpture which would illustrate their new campaign. It was the first time I had used my skills to a brief, and it developed into a contract spanning several years. I learnt hugely important lessons based around business ideas, including working to a brief, a budget, a timeline, how to present to a panel and the importance of the correct presentation tools. It was a fantastic education into professional practice and I still use these skills today. Additionally, it bought me time to work in my own studio on my own ideas and helped me understand that it is perfectly acceptable and desirable to have two portfolios.

## How do you establish your own style over a period of time and still stay relevant?

In my view style is never stationery, it is constantly evolving through experimentation in the studio. In my work a series, or body of work, will build up as I work through an idea, and the series may have a certain style, but then a new direction will naturally be suggested by the work in progress. The next series will begin to take shape having evolved from what has gone before, but not necessarily in the same style. The relevance comes because each piece is a progression and therefore encompasses everything I am thinking about currently and not only by what has gone before.



## What inspires you or provokes the motivation towards creativity within?

Contemplating the finished object inspires me, as does the process of actually making it. Working through how to make something in the studio, be it a new shape, a texture for the surface or even a different patina and finding a new solution which I can then reuse on other pieces is particularly satisfying. Watching a casting coming back from the foundry and coaxing the beauty of the metal out of the rough cast, it all motivates me to do it over again. From the kernel of thought inside my head to the release of seeing an object in physical form is for me a rollercoaster of emotion, but is ultimately the greatest inspiration.

From the kernel of thought inside my head to the release of seeing an object in physical form is for me a rollercoaster of emotion, but is ultimately the greatest inspiration.

## What is it you love most about what you do?

I love to see the reaction I get from people to an object I have made. When I'm installing a new piece and a passer-by stops just to look at it, or even pass a comment on it, I feel I've earned the accolade of sculptor and that defines me.



**Event Details: Conversations in Creativity - Visit to Charles Hadcock Studio (3pm) 27 April, Roach Bridge Mill**

ARTIST

# Hugh Miller



I design and make studio furniture in wood. My studio is in central Liverpool, and my work is influenced by a set of Japanese design principles developed during a research study in Japan in 2015.

### What was your first memory of creativity?

Playing with sellotape, cardboard and string in my room to try to make a contraption that would allow me to turn the light off from in bed. I think I was about 4 years-old.

### What was your creative journey to get to where you are?

In 2015, I was awarded a Churchill Memorial Fellowship to go to Japan. I'd become fascinated with Japanese design during my architectural education, because of its strong vernacular aesthetic and unparalleled understanding of materials. I spent two months interviewing and learning from some of the best applied wood artists on the planet, and the experience was transformational.

As a result I developed a set of three design principles, based in Japanese design theory, that now underpin my work.

The first is 'AN ABSENCE OF NOISE' where extraneous details are removed to leave only those that elevate an idea's essential intentions. It's achieved through a

quietness in articulation. Crucially - it doesn't mean silence - the work should still have a voice - it's the absence of noise, not of sound.

The second principle is - 'A SEARCH FOR LIGHTNESS' - in both materials and form. This lightness of touch demonstrates reverence for the material and the user.

The third principle is 'A CONTRIBUTION TO HARMONY', which means that a piece should not demand attention, but quietly await inspection, and reward the inquisitive viewer with previously unseen detail.

### What impact have big name clients had on your career?

One client in particular, who is a wealthy entrepreneur from Cheshire, has been wonderful in that he has commissioned a lot of work. He has also taken an interest in my business and given some very useful mentorship. However I think it's really important not to rely on a single client - if you are doing, it's probably worth investing some more time in expanding your client base.

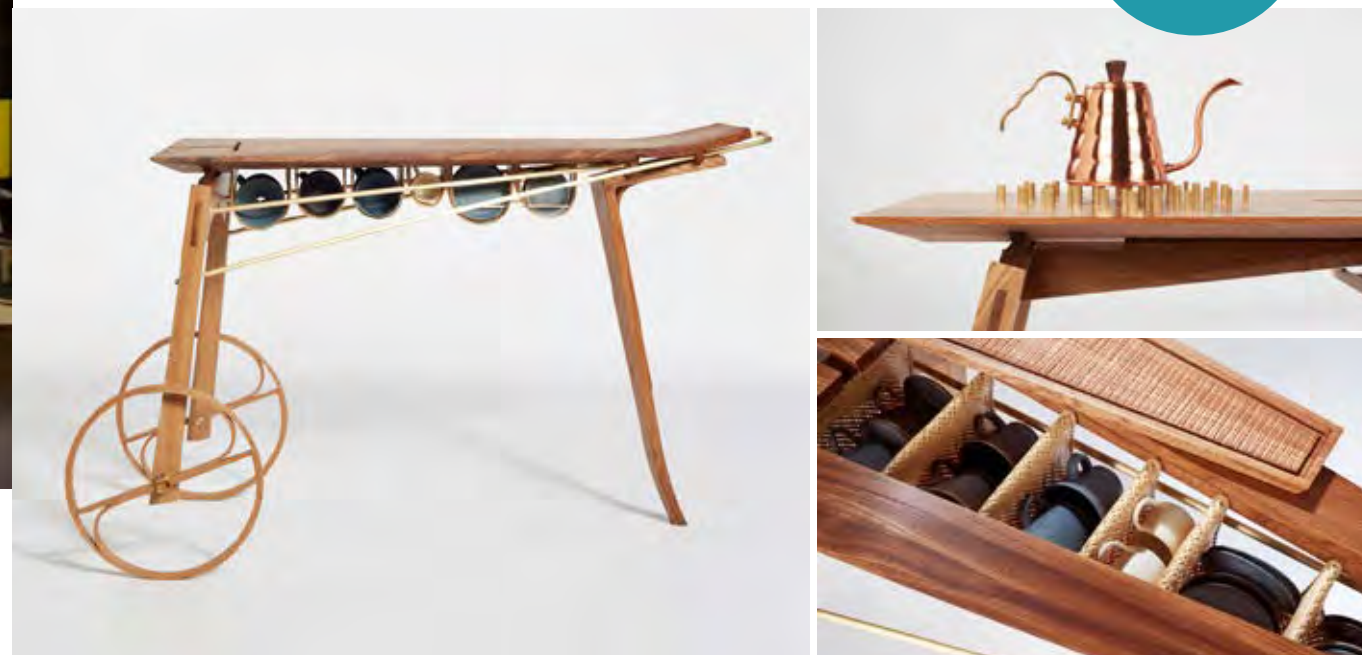
### How do you establish your own style over a period of time and still stay relevant?

I think I do this by conforming to my three design principles, and challenging myself with each new piece. This way, my design language has an evolving continuity, but the resulting work avoids becoming stale.

### Does your work develop thematically, or is it more distinctive and random?

It absolutely develops thematically, and is based around my research in Japan. My latest collection 'The Coffee Ceremony' is a homage to the Japanese tea ceremony. The everyday rituals of life in Japan inspired me to develop a ceremony of my own, based on my ritualistic attitude to coffee. Within this context, the process of making the pieces and the process of making coffee emerge as the same: both are ceremonies of making. The collection was selected by the Crafts Council for Collect, at the Saatchi Gallery in February 2017.

Images part of 'The Coffee Ceremony' collection.



### What/Who has been the biggest influence on your work?

Japanese design and wood applied arts are obviously a huge influence on my work. Specifically a chair designer called Santaro, who is based in Sapporo in the north of Japan. I'm also heavily influenced by my architectural education - architects such as Charles Rennie Mackintosh, Alvar Aalto, Frank Lloyd Wright and more recently FT Architects - a wonderful practice based in Tokyo.

### What inspires you or provokes the motivation towards creativity within?

Wood. It's the most amazing material and, as a staunch atheist, it's as close as I get to a 'spiritual' connection. It has a dichotomy of priorities - it's strong and structural, but really light. It's hard, but workable with hand tools. It's stable, but organic and can move and distort with moisture and the seasons. Every piece is different, with unique colours and grain, and working characteristics.

Like I said before - it's a cruel mistress if you misunderstand how it works, but is the softest, strongest, most beautiful material. I love wood.

### Which artists/designers do you admire or inspire you the most?

Gareth Neal - Clean, crisp ideas, exquisitely executed.  
Angus Ross - Innovative, incredible understanding of wood.  
David Gates - A beautiful continuity in his design language.

### What is it you love most about what you do?

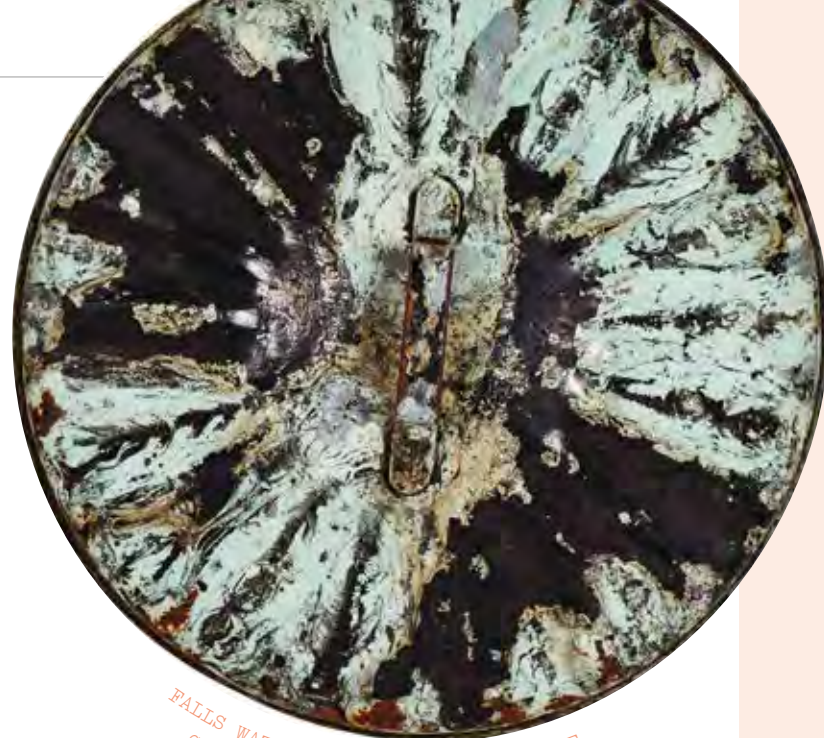
The speed with which I can translate a concept, through designing, prototyping and making, into a finished piece. It's a real joy to see your ideas come to life in front of you.

**Event Details: Conversations in Creativity (3pm)  
27 April - Roach Bridge Mill**

ARTIST, WRITER  
AND LECTURER



Jamie  
Holman



FALLS WATER DRIVE - OPENSRAW DRIVE  
c - Type print 1000mm X 1000mm

I work like an archaeologist, digging amongst our collective forgotten and discarded memories, our lost words, and undervalued objects, remaking the images we associate with our communities, hoping that something extraordinary will reveal itself and that unexpected connections and collisions will emerge. The work I make has an aesthetic economy that allows simple formal gestures to communicate complex propositions.

#### What was your first memory of creativity?

I had a teacher who turned up on stilts, kept snakes in a tank and taught us to see, think and speak about the world around us. Every drawing was a good drawing, snow in the playground became sculpture material, words were as important as images and he taught me to make things out of whatever was to hand. This was Blackburn in the early 80's, so his approach was unusual, but even more unusual was that he left to teach in Kuwait.

His name is Nigel Hartnup. We stayed in contact and much later I found out that he had assisted Yoko Ono, Claes Oldenburg and Peter Blake at Robert Fraser's Gallery in the 60s. I have photographs of him building the Sgt Peppers set and have recently been supporting him in writing an account of those times. He is tied to my first memory of creativity in that he gave me the desire, and then the confidence to be an artist.

#### What was your creative journey to get to where you are?

School in Blackburn led to a foundation at Blackburn College, where I learned to make films, performances and audio works on an exciting and experimental programme in the (then newly-opened) Media Centre. I left Blackburn and studied both a B.A. and M.A. at Chelsea College of Art. The experiences I had there, still inform my ideas about what an art school should be, and how art can be made. I went to art school to learn how to paint and ended up making records, writing for magazines and working in every discipline except painting. Art school teaches you to think and that is the skill that is most valuable.

#### What impact have big name clients had on your career?

I showed work at Tate while I was still on my degree, and was reviewed in the broadsheets and industry magazines, alongside more established emerging artists. As a consequence, I started exhibiting internationally and immediately established a profile that has sustained me as my practice has developed. I have no doubt that the profile Tate gave me had a huge impact on the opportunities that followed.

#### How do you establish your own style over a period of time and still stay relevant?

I don't think we choose what is relevant or what isn't, and if you worry too much about these things, it gets in the way of the work.

#### Does your process develop thematically, or is it more distinctive and random?

I always start with research. This may manifest as experiments with materials and processes, or with an idea or concept that becomes a clear proposition for an art work. At some point all of these activities intersect and start to become clear strands of practice. The work I make for The Saatchi Gallery Magazine begins as a commission with parameters that may be the amount of pages available, word count or even available images.

Opposite page (from top left): Songs to learn and sing - Performance to camera 1998, The Rawtenstal ladies choir sing their hearts out for the lads - 1998. Acid House Internment Incident. Carry The News Commission for The Saatchi Gallery Magazine.

#### Which artists/designers do you admire or inspires you the most?

Jamie Holman first eleven (plus four substitutes)



Subs: Mathew Sawyer, Bruce Nauman, Jim Lambie, Pauline Boty

#### Who has been the biggest influence on your work?

My experiences at Chelsea College of Art in the mid to late Nineties. I left Blackburn and found myself on the Kings Road working with tutors who were famous in their own right. This was during the peak of the YBA period and London felt like the centre of the world. I was making work, exhibiting internationally and having tutorials with Gillian Wearing, Judith Goddard, Kevin Atherton, Georgina Starr and passing Martin Creed and Roger Acklin in the corridors. It was an incredibly exciting time in that I was speaking to the artists whose work I was seeing in the galleries. It had a profound impact on my work in that I left Chelsea with the confidence to collaborate, to work in any discipline I wanted and to aim high in terms of output and profile.

#### What inspires you or provokes the motivation towards creativity within?

I don't believe in inspiration, I believe in myself and I believe in collaboration. I don't sit waiting for something to happen. I make things happen with whatever I've got to work with. I find people to realise the work. Making requires bravery. It takes strength, courage and determination to will an idea into life, to push materials and machines to realise the images and voices in your head, to use your hands to transform the ordinary into the extraordinary, to secure the trust of others and ask them to believe in what you can do together. Making means 'making things happen'. That requires bravery by all involved.

#### What is it you love most about what you do?

I have the most unexpected and incredible adventures.

Event Details: Conversations in Creativity (3pm)  
27 April - Roach Bridge Mill



ENAMELLER & AUTOMATA MAKER

# John Grayson



John Grayson specialises in narrative-based metal work. His practice focuses on exploring through craft, the defunct industrial metal forming and decorating processes employed by Victorian tin toy and Georgian enamel manufacturers. By appropriating the aesthetics associated with these industries, he makes contemporary satirical objects, often in response to political events.

## What was your first memory of creativity?

Making has been ever present in my life. Both my parents went to art school, my father was a Fine Artist and so I was surrounded by his work and 'the art world' from an early age. However, I was fairly ambivalent towards Fine Art, preferring to make things, and there was a ready supply of tools and materials at hand - Stanley knife, scissors, cardboard, sticky-tape and PVA. Card was re-imagined as metal sheet and glue as welds. And so my toys were both tools at hand and the things I made - cardboard facsimiles of the world I saw around me. In this environment tacit craft skills - tool manipulation and dexterity - were honed from an early age, and so art school beckoned.

## What was your creative journey to get to where you are?

A Foundation course at Ravensbourne led to undergraduate and postgraduate courses at Wolverhampton Polytechnic, a broad based 3D Design programme, specialising in craft - fine metal. The making of narrative-based automata in tin was my main practice until 2004. Then a commission to make work in

response to Bilston Gallery's collection of Georgian enamel objects acted as the catalyst for a shift in my practice, to the making of objects in enamel. I am currently a STEAM scholar at Birmingham City University researching the lost craftsmanship methods employed in the manufacture of English 18th Century enamels.

## What impact have big name clients had on your career?

Major clients have been the catalyst for the development of my practice. The Craftsense commission for Bilston Craft Gallery, funded by the HLF and AHRB, was the first major project in collaboration with a large museum. I actively look for commissions that challenge me and move my practice on. The Crafts Council Parallel Practices residency at King's College London is such an example. Based in the Faculty of Natural & Mathematical Sciences, I developed new knowledge on digital control systems and applied this to subsequent commissions.

## How do you establish your own style over a period of time and still stay relevant?

Process exploration has resulted in the creation of a pallet of aesthetics that I then employ to communicate satirical narratives. Work stays relevant through the subject matter I depict, and in fact, because the works centres around political narratives, that by their very nature are ever changing, work becomes relevant and then dated very quickly.



*The Discombobulated Brexiteer, photograph by Iona Wolff*

## Does your work develop thematically, or is it more distinctive and random?

Thematic inspiration is taken at the moment work starts - listening to the radio, reading the newspaper. Sometimes contemporary stories are synthesised with historic narratives, political tales are a recurring theme - VAT on Cornish pasties, Plebgate, Brexit! As I make, the work evolves as news stories shift in direction, arguments and counter arguments made... 'alternative facts' presented! In a sense the narratives I depict can date the objects. Sometimes themes are developed in subsequent works, as can be seen in The Discombobulated Brexiteer and La Brexiteuse à Petit Talons.



*#Chaterama, photograph by Dan Haworth-Salter*

## What inspires you or provokes the motivation towards creativity within?

Making motivates me, it has been constant in my life. It's a love/hate relationship. When your practice is going well it is great! When it is not, you teeter on the edge of jacking it in. Craft making is addictive. The attraction for me is that craft is so many things to so many people, over and above purely the act of making. Craft can concern creativity, technology, innovation, culture, history and much more.

## Which artists and designers do you admire or inspires you the most?

My inspirational interests are eclectic, and come from across creative disciplines. Artists such as Edward Bawden, particularly his print observations of London markets, his use of pattern, colour and rhythm are wonderful; Diego Rivera, particularly his portrayal of workers and political narratives in both the Rockefeller Centre and the Detroit Motor Murals; sculptors such as Panamerenko, his 1:1 scale maquettes of imaginary flying machines - the rubber band-powered helicopter is great. Music, Punk protest songs, Punch satirical cartoons...the list goes on.

## What is it you love most about what you do?

Besides the act of making I think it is the variety of ever-changing creative experiences making has brought me that I love the most - handling objects in the stores of famous museums, meeting people to discuss craft, interacting with the public at craft fairs or whilst running workshops, seeing my work in print, exhibiting at prestigious venues.

**Event Details: Conversations in Creativity (3pm)  
27 April - Roach Bridge Mill**



GRAPHIC DESIGNER

# Hamish Muir



Hamish Muir was co-founder of the London-based graphic design studio 8vo (1985-2001), and co-editor of Octavo, International Journal of Typography (1986-92). Since 2001, Muir has been a Lead Tutor (part-time) on the BA (Hons) Graphic and Media Design course at London College of Communication. In 2009, he co-founded MuirMcNeil, a project-based collaborative with Paul McNeil.

Member AGI. MuirMcNeil's activities, through both self-initiated and commissioned work, are focused on systems-driven explorations of alphabetic and typographic form at the boundaries of readable language.



Detail shots of 'U:DR/03, ThreeSix. A system of six optical/geometric typefaces in eight weights', Unit Editions, 2010.

### What was your first memory of creativity?

Depends what is meant by creativity. If it's sitting around (with perhaps optional mind-mapping and Post-It Note workshops), waiting for a big idea to pop into consciousness, then I'm still waiting.

### What was your creative journey to get to where you are?

Hard work over long hours, many years, working with others, not alone. Collaboration has been key; shared journeys with no specific destination, via discovery through making things.

### What impact have big name clients had on your career?

If a 'big name' client brings their big name to a briefing it's usually a bad sign and time to walk away. It doesn't matter who you work for, as long as you try to make the best thing you can each and every time.

### How do you establish your own style over a period of time and still stay relevant?

Style is a dirty word – it implies the 'creative' has something of themselves to offer which is more to do with them, and their own self-perception of their 'creativity', rather than the job in hand, its conditions and contexts. Style also implies something that can be pre-ordered (I'll have one of those combined with a bit of that please) and pre-determined.

Styles come and go with increasing rapidity. It's all about approach – to work successfully over a long period of time, one has to constantly reevaluate one's methodological approach to (in my case) visual communication.

Flux New  
Music Festival,  
Edinburgh  
Posters  
1997 and 1998  
MuirMcNeil



Hacienda Night  
Club / Factory  
Records  
Poster  
1989



Cafe Oto  
Russell Haswell  
mini-fest poster  
2015



Museum Boymans-  
van Beuningen  
Rotterdam  
Exhibition  
posters  
1989

### Does your work develop thematically, or is it more distinctive and random?

Both. Best described as trying to push a system to breaking point, hoping it will produce unpredictable results that one has the discernment (and sometimes instinct) to recognize the potential of.

### What has been the biggest influence on your work?

Working with others; with Simon Johnston and Mark Holt at 8vo, and more recently with Paul McNeil as MuirMcNeil. The myth of the lone creator is both unhelpful and unrealistic. Working with others is both challenging and liberating – it's almost impossible to be your own objective critic of work in progress, and it's all too easy to be lazy or unwilling to change things that need to be changed – there's no hiding when you work collaboratively.

### What inspires you or provokes the motivation towards creativity within?

Doing the next job better than the last one.

### Which designers do you admire or inspires you the most?

Armin Hofmann, Muriel Cooper, Wim Crouwel, April Greiman, Wolfgang Weingart, Karl Gerstner, Bruno Monguzzi (in no particular order)

### What is it you love most about what you do?

Starting with nothing\* and making something. Hopefully new.

\*Well, not quite nothing, as there is usually something, of content/context/conditions.

Event Details: Conversations in Creativity (6.30pm)  
3 May - Blackburn Cathedral

DESIGNER & AUTHOR

Jane Foster



Jane Foster is a British textile designer, illustrator, maker and author living and working in Devon with her partner and daughter. Jane creates Scandinavian and retro-inspired designs. By the end of 2017, Jane will have had 17 books published with the majority of these being colourful retro board books for pre-school children. She has also collaborated with Make International who produce mugs, glasses, kitchen textiles and haberdashery with her trademark bold and colourful designs on them.

"My aim is to produce happy, retro designs that appeal to children and adults - trying to add a bit of fun to everyday life. I love working on a mixture of projects and am my happiest when I'm screen printing or working on a new book. (coffee and cake always at hand!)"

What was your first memory of creativity?

When I was five, my dad gave me a large paper potato sack from his allotment that I painted and made into an American Indian dress. He cut out holes for the head and arm. I wore it with pride around the garden! When I was two we lived in St Louis (house swap), and spent time travelling all over the United States. My parents told me I was transfixed with meeting American Indians and loved all the vibrant colours and jewellery. It had a lasting impression on me. My parents were academics but Dad loved being creative and was always making strange things (fibreglass canoe, rectangular guitar and a hexagonal wooden summer house). He was also in a skiffle band, loved DIY and was hugely encouraging to me when I was growing up, spending hours reading the newspapers whilst listening to me playing the violin.

What was your creative journey to get to where you are?

I've always been creative as I initially studied music (violin & piano) at the Royal Northern College of Music followed by a PGCE in music and expressive arts. This was followed by years of teaching music, and playing in various bands. I came to my screen printing/art career much later in life but in some ways, they're both very similar in that I still have an audience as such and produce material for children. I gave up teaching nine years ago and embraced trying to make a go of this new career although it had been happening for a while in the background. Whilst living in Brighton and discovered a screen printing venue around the corner. I did a week course in the summer of 2007 and was hooked. I was spotted in a Brighton Open House and was soon signed up to the Art Group where I made and designed prints for 10 years. These were sold in Habitat and gave me the confidence to keep going! I started a simple website, blog and it gradually took off to where I am now.

What impact have big name clients had on your career?

To some degree, working with clients has meant that I'm seen as less of a gamble to future clients who want to work with me. It fills them with more confidence to work with me and they can also see that I have an existing brand which can work over several product areas. I do also believe that working with too many companies at once can be detrimental to a brand as many want exclusivity in a certain area. I always respect this and have turned companies down in order to remain loyal to existing ones. It's possible to become over licensed and not have anywhere to go next. This can be confusing to the public and isn't always a good idea.

How do you establish your own style over a period of time and still stay relevant?

It's a million dollar question and I'm always working on this! I think I try to stay true to myself, always choosing to work on projects and designs that I enjoy. I like pushing myself into new areas which keeps my work fresh. I avoid taking work that is too stressful and I avoid trying to fit in with any trends as I believe good design can last longer than trends and there's a danger when you try to produce designs that you think people might want. I try to think about how Steve Jobs approached design - he worked on new designs that people didn't even know they needed and wanted until they saw them. He tried to stay ahead of the times instead of trying to fit in. There will always be an audience somewhere for your designs, it's about finding and engaging with that audience and that's the challenge.

Does your work develop thematically, or is it more distinctive and random?

It's usually always distinctive and random but when I'm given a brief, I spend a lot of time away from the table thinking and visualising. I then put pen to paper and the designs come quite quickly. I used to use this approach when I played the violin - we were encouraged to work away from the instrument visualising actually performing the piece of music - I think athletes often work this way too.

Who has been the biggest influence on your work?

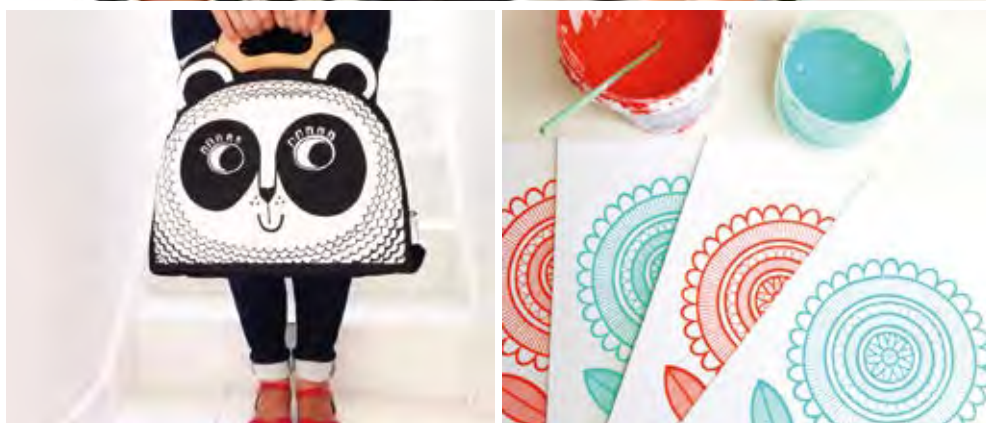
My dad was a huge influence, as he was always super encouraging with everything I did. If I sat at the piano, the TV automatically went off. He'd spend hours driving me to London to get extra violin lessons or taking me to concerts. My parents also took my sister and I to the Tate Gallery and I remember being wowed by David Hockney and Bridget Riley. They bought me a kids mini screen printing kit when I showed interest at school. I mustn't forget to mention my lovely art teacher Mrs Bruce. She had huge black backcombed hair - a bit like Siouxsie Sioux (Siouxsie and the Banshees) with thick black eye liner. She wasn't afraid to stand out and I loved this quality in her. She was a fabulous teacher and let me have my own art table by the window. She encouraged me to screen print t-shirts, gave me fabric to make curtains and print posters for our exhibitions. It was sad in a way that it would be a whole 22 years later until I came back to the love of screen printing.

What inspires you or provokes the motivation towards creativity within?

I think I'm always constantly motivated to create. It's in my blood and feels as if it's a need I have, much like eating and drinking. If I ever have a few days where I'm not creating, I start to feel strange and miss it terribly. When I'm being creative, I'm usually living and focused in the moment and not worrying about anything. I love the feeling of working on a design that I can then screen print onto fabric and then make a product from. It's also incredibly rewarding to work on my children's illustrations knowing that thousands of babies around the world are going to be enjoying them with their parents. Our daughter is my best and harshest critic, and hugely fun to design alongside, often showing me how it should be done!

I'm also motivated to earn a living from what I do as I've always needed to make my own money. My sheer determination to not have to return to teaching has been an underlying driving force for me too - one can't underestimate the importance of this - I've had to make it work.





Which famous artists do you admire or inspires you the most?

The illustrator Dick Bruna (who designed the Miffy books) was also another huge influence on my work as I loved his illustrations as a child and have continued to like and collect his books ever since. His work is so timeless and has an incredible appeal world wide. I know his black line approach and use of primary colours was definitely an influence on my work.

Which designers do you admire or inspires you the most?

I love the work of the 50s designers Robin and Lucienne Day. They were a good team together (much like my partner Jim and I), producing iconic furniture and fabric designs, pushing new designs forward at a time when many were playing safe. They were so prolific and worked across many platforms.

What is it you love most about what you do?

I love the fact that I can continue to be creative in the comfort of my own studio at home, keep flexible hours and be my own boss. I also love the freedom this life has given me to be with our nine year old daughter as she's growing up, not ever having had to put her into child care. (okay - this has often meant me working 8pm to midnight when she sleeps, but I don't mind!) I can pick her up from school every day and watch her grow. She has her own desk and sewing machine in the studio too where she can create alongside me. I feel so grateful for having the life I do and treasure every moment.

**Event Details: Conversations in Creativity (6.30pm)  
3 May - Blackburn Cathedral**

Dave Kirkwood founded his art and design practice, DaveKirkwoodStudio, in 2007. Alongside their client work they develop experimental working models for generating unique solutions to core brand visual communications problems. Their commercial work is underpinned by a body of self-initiated projects and stimulated by the teaching they undertake. Previous projects include 3hundredand65 – a graphic novel created on twitter in aid of Teenage Cancer Trust.

As creative people we value our ability to think through problems, to innovate, to capture inspiration and turn it in to something made. We know that the skill to think arrives through practice and that this applied thinking of which Hughes talks is one of the most important skills we work on.

Or do we? How fresh and relevant is our thinking. Are we changing things for the better or regurgitating old ideas? How would we know? Do we even care or are we just as lazy when it comes to thinking as everybody else?

**What was your first memory of creativity?**

Winning a competition to design a logo device for the Whitehaven Amateur Operatic Society at the age of 10.

**What was your creative journey to get to where you are?**

Foundation course in Carlisle, degree in Preston, practice in London and Manchester, and Post-Grad Teaching Certificate.

## Dave Kirkwood Designer

In 'Poetry in the Making' (Faber and Faber 1967) Ted Hughes says of thinking,

*There is the inner life of thought which is our world of final reality. The world of memory, emotion, feeling, imagination, intelligence and natural common sense, and which goes on all the time consciously or unconsciously like the heartbeat.*

*There is also the thinking process by which we break into that inner life and capture answers and evidence to support the answers out of it.*

*And that process of raid, or persuasion, or ambush, or dogged hunting, or surrender, is the kind of thinking we have to learn, and if we don't somehow learn it, then our minds lie in us like the fish in the pond of a man who can't fish.*

**What impact have big name clients had on your career?**

It helps your reputation and recommendations that come from 'C' level can't be beaten.

**How do you establish your own style over a period of time and still stay relevant?**

My work at the marketing end of communications and branding means I have had to adapt. This question is timely because I am right in the middle of a process that will establish my own fiercely independent and uncompromisingly individual practice.

**Does your process develop thematically, or is it more distinctive and random?**

Process is structured, challenge and content random depending upon the client, outcomes targeted project by project.

**Who has been the biggest influence on your work?**

My clients – unfortunately.

**What inspires you or provokes the motivation towards creativity within?**

I have always believed that design is 'change for the better'.

**Which artists and designers do you admire or inspires you the most?**

Rick Bartow, Cecily Brown, Paula Rego, Ted Hughes, Alice Oswald, Fritz Scholder, Hamish Muir, Simon Browning, Moving Brands, Vim Crowel, Peter Doig, Sauerkids, FIELD io, Taylor Dupree.

**What is it you love most about what you do?**

Getting paid to use my imagination and switching people on to the power of design.

**Event Details: Conversations in Creativity (6.30pm) 3 May – Blackburn Cathedral**



OFFICE OF CRAIG



# Craig Oldham

Craig Oldham is a designer, educator, writer, publisher, curator, letter-writer, website putter-upper, lamenter, Yorkshireman, and founder of the eponymous practice Office of Craig.

He's worked with a lot of people you will have heard of, and a lot of people you probably haven't, and his work has been celebrated internationally: on television, in press and books, exhibitions and festivals.

In 2013, his book *The Democratic Lecture*, was selected as one of the 50 best design books of the year. In 2014 Oldham published *In Loving Memory of Work*, which has been described as 'superb' and 'beautiful' by Turner Prize-winning artists Jeremy Deller and Grayson Perry respectively, and as 'terrific' by film director Ken Loach.

The book and print are now held in the permanent collection of the V&A. Craig is also an active member of the Orgreave Truth and Justice Campaign, supporting the movement through design and activism.

He also moonlights on committees, global awards juries, educational panels, as well as consulting for arts festivals and acting as a trustee for creative industry charity D&AD. In just over 10 colourful years, Craig has won almost every industry award going and been named as one of the most influential designers working in the UK today. He still drinks copious quantities of tea and (apparently) swears too much.

### What was your first memory of creativity?

I can't identify one distinct moment or memory of creativity, but I do remember observing my grandad solving problems. He wouldn't call this 'creativity' but there were always enterprising solutions to his everyday problems, usually assembled from the means of one drawer of odds-and-sods in his kitchen; known affectionately in the household as the 'shite drawer'.

### What was your creative journey to get to where you are?

It wasn't one of distinction, and is probably familiar to many working in the industry. I too was put on the educational railway tracks of GCSE, A-level and degree. But although cliché, I was blessed with encouraging teachers along the way, in and out of education. Through their knowledge I sort-of found my own way.

### What impact have big name clients had on your career?

I don't prescribe to the client-myth to be honest. I prefer to work with people. I believe that if you get the relationship right, then you will do good work. Who that work is for (as in company, organization, brand etc.) is an afterthought for me. Rather than big clients, I've been fortunate to work with gifted and great people.

### How do you establish your own style over a period of time and still stay relevant?

I wouldn't call it style, but for me relevance comes from authenticity. I think if you can work in an honest and real way, then you can almost eradicate the censor of taste. For example, not everyone agrees politically or even socially with some of the work we do, but I believe they can appreciate the passion and authenticity which we bring to it... and that always means the work is relevant, which is much more important than the self.



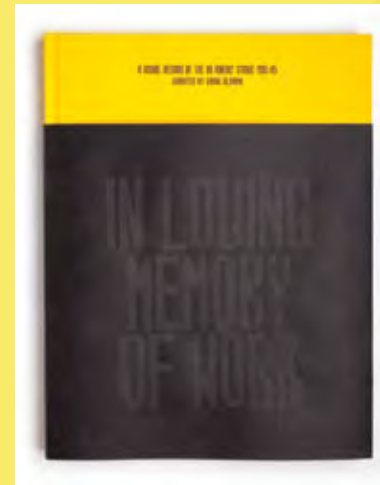
*I Belong to Jesus*

### What inspires you or provokes the motivation towards creativity within?

I want to make things. I want to contribute. But I want to do these responsibly and also relevantly. I think there is still a lot to learn and a lot to understand, and I'd love to be a part, no matter how small, in contributing to that.

### Who do you admire or inspires you the most?

Like my favourite film, or song, or food, it depends on what mood I'm in. I guess if I could steal the career of someone it would be a toss-up between John Carpenter (the director), Dave Eggers (the author), or Nick Cave (the musician).



*Above and right:  
In Loving Memeory of Work*

### Does your work and process develop thematically, or is it more distinctive and random?

I think it's both. It's a constantly evolving bricolage of influences, themes, ideas and reference points, but led by different priorities for different pieces of work and processes. I also try not to be too formulaic or prescriptive in the approach for two main reasons: I don't understand it completely so feel apprehensive to describe it; and unless you change the ingredients, recipes produce the same meals, and I much prefer a rich and varied diet.

### Who has been the biggest influence on your work?

Many things influence my work, but one thing above most has influenced the way in which I work: that's my mother. She still does, and I suspect always will.



### What is it you love most about what you do?

That, even to this day, I still don't know what it is.

**Event Details: Conversations in Creativity (6.30pm)  
3 May – Blackburn Cathedral**



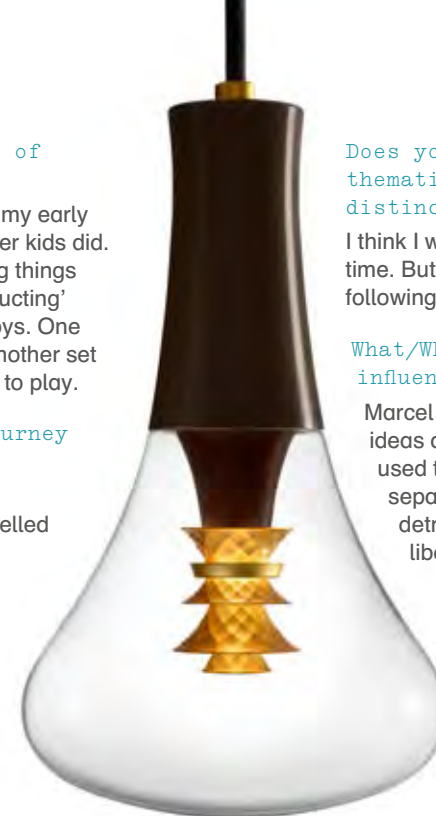
# Nicolas Roope

PLUMEN CO-FOUNDER + CREATIVE DIRECTOR

Nicolas Roope launched Plumen in 2011 with Michael-George Hemus. Plumen is an energy-efficient light bulb with design credentials. Six years later, Plumen has become a full lighting company, and the bulbs are now the illumination of choice for hospitality establishments from Bratislava to Jakarta.

Nicolas is the driving force behind their product and brand vision. Outside of the lighting world, Nicolas is world renowned as a design, digital and marketing innovator. As co-founder and Creative Director of Poke digital agency, he has helped shaped the online brand presence for the likes of Skype, EE, Top Shop, Ted Baker, UBS, Mulberry, Tiffany and many more.

Above: Plumen 001



What was your first memory of creativity?

I can't remember too much about my early creative days. I did what most other kids did. I was particularly good at breaking things though. We might call it 'deconstructing' now. My cousin had two sets of toys. One set for him and his brother, and another set that came out when I came round to play.

What was your creative journey to get to where you are?

I liked a lot of subjects at school, including art. But never really excelled in anything. But as I got older and as I dug deeper into art's more conceptual and philosophical sides, I found myself much more engaged and as a consequence more able. My 20 years working in industry as an artist and designer has really shaped the way I think about art and commerce, and particularly how important it is to manage the tension between the seduction of technology, the power of accounting and the raw truth that art can provide - if you know how to look for it.

What impact have big name clients had on your career?

They are managing this tension like anyone else, but with the greater problems associated with their scale and complexity. Solving creative problems with a small hungry business can be quite intuitive but a large multinational needs more rigour and structure. So good experience for developing discipline.

How do you establish your own style over a period of time and still stay relevant?

I don't really have a style, which is partly how I can stay relevant. I try to be open at all times. So I can reflect back what's happening now. My focus has been on technology that has undergone one revolution after another. You need to stay tuned in to change. And you HAVE to flex to survive.

Does your work/process develop thematically, or is it more distinctive and random?

I think I work in a similar way most of the time. But the world changes so fast, just following it forces changes and shifts.

What/Who has been the biggest influence on your work (and why)?

Marcel Duchamp. He helped to decouple ideas and craft. The artist and the maker used to be fused and now they can be separate. You'd think that might be detrimental to making. But I think it's liberating.

What inspires you or provokes the motivation towards creativity within?

I don't love creativity. I love ideas. My main motivation is to bring ideas out of my head and into the world. And of course you can call that creativity.

Which artists/designers do you admire or inspires you the most (and why)?

Duchamp as mentioned. Poul Henningsen, the Danish designer and commentator.

What is it you love most about what you do?

Walking down a random street in a random town in a random country and seeing something that was once an idea that wanted to come out.

Event Details: Conversations in Creativity (6.30pm)  
4 May – Blackburn Cathedral

Above: Plumen 003. Below: Plumen WattNott, photograph by ©Ruth Ward



LIGHTING DESIGNER



## Claire Norcross

Claire Norcross is an award-winning lighting designer based in Preston. Claire's practice is closely rooted to her beginnings as a 'designer maker' within the craft market, and while she has produced bespoke designs and exhibitions pieces, she is best known for the commercial lighting designs for retailers such as Habitat and Made.com. By making the relevant connections to manufacturing processes, Claire's ideas have been realised in a wide range of materials, including paper, glass and metal.



Right: Aperture  
Opposite page:  
Plumen 003

What was your first memory of creativity?

I had an imaginary friend called Rhoda. She lived under the sink and I remember talking to her while my mum was doing the washing up. Then I think we got mice in the house and they lived under the sink, so I never spoke to Rhoda again! The first thing I remember making at school was a rock which I painted to look like a mouse. The teacher was very impressed as I didn't get a very good shaped rock, but I still managed to turn it into something. I still have it at the studio.

What was your creative journey to get to where you are?

I took a fairly formal education path in my creative journey. A-level art, Foundation course and then degree. My degree is in embroidery, which is less formal for someone who has ended up designing products. However the fascination I have with light as a medium comes from investigations with light and how it reacts with materials, whether that be paper, glass or metal. A key development point for me came following my degree whilst I was on the 'Setting up Scheme' from the then North West Arts Board. It was during this time that I developed the Eight-Fifty and began to think of more functional outcomes to my sculptural textile forms.

What impact have big name clients had on your career?

Habitat  
Design Museum  
John Lewis

How do you establish your own style over a period of time and still stay relevant?

I have always been inspired by natural and organic form, looking at the structures within nature, the geometry of plants and flowers. Making the connection between the visual influence and a manufacturing process or material ensures that they stay relevant to the contemporary market.

Does your process develop thematically, or is it more distinctive and random?

I think that personal projects and products have always developed from quite random starting points, inspiration can strike at any time! However, there are kind of boundaries which enable the ideas to progress in a more formal process.

What inspires you or provokes the motivation towards creativity within?

Difficult to put a finger on one particular thing which sparks your imagination. Sometimes it's a collection of momentum which you have been gathering for some time. Sometimes it's just the desire to make something. Sometimes it's the desire to make something for someone else. Sometimes it's the desire to rethink how light is used within a space.

Which artists do you admire or inspires you the most?

Photographer Karl Blossfeldt for the incredible sense of form in his images of plants.

What is it you love most about what you do?

I love the beginnings of a project, the starting point, the part where I feel that I get to go out and look at the world with a conscious creative vision and awareness to my surroundings. Perhaps this is the way I always look at the world anyway, but sometimes it feels like I make a decision to switch my eyes on.

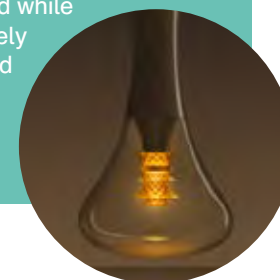
"I was approached by Plumen to work with them on the 003 bulb because they felt that the organic nature of my work was a good fit to their vision for the bulb. It felt particularly relevant to refer to the efficiencies of form within nature, the way a tree or a flower opens its leaves and petals to absorb light, so too the forms within the bulb should open to direct and reflect as much light as possible.

While the product itself utilises cutting edge lighting technology, it was developed through more traditional routes of sketching and model-making, in order to allow us to establish the strengths and flaws within the design as it developed.

This ground-breaking project was developed over a number of years and while my role within it felt relatively small, I am incredibly proud to have influenced and played part in the design."

April 2017

Event Details: Conversations  
in Creativity (6.30pm)  
4 May – Blackburn Cathedral



DESIGNER

## Samuel Wilkinson

Samuel Wilkinson's commitment to designing interesting objects is apparent in his work, always looking to add a fresh dynamic approach in either form or function.

His deep understanding of materials and manufacturing helps him to push the boundaries, whilst still achieving a high level of detail and craftsmanship.

The studio's work diversifies across various disciplines from small consumer products to large public projects. Samuel's work has been published worldwide and has won numerous awards including two of the highest honours in design: Design of the Year from the London Design museum and The Black Pencil from the D&AD.

### What was your first memory of creativity?

Probably when I was 7 or 8 making Christmas decorations with my mother.

### What was your creative journey to get to where you are?

Growing up I was always interested in sculpture and photography such as Constantin Brancusi or Cartier-Bresson but wasn't particularly artistic at school. My favoured subjects were Maths and physics as I found these the easiest. Then after leaving school I managed to get some work experience for an architect, this really opened my eyes towards the power of design and its impact in the world which led me into an art foundation, then degree in Furniture design. The first five years of my professional career were spent working for various international design studios, on anything from Airline seats to technology. Then in 2008 I found an opportunity to work on a big public installation and the Plumen 001 followed so this set my path to starting my own consultancy.

### What impact have big name clients had on your career?

Big named clients, especially in technology, had a huge impact on the start of my career in the sense of the frustration I use to get from working for them when freelancing. Before I started my own studio I worked with large international brands on projects from mobile phones to airline seats. When you work with really large companies, you're always serving them. It's less of a balanced conversation. I think the best way to work with any company is if you can have really good dialogue. Even though sometimes a company will give you more carte blanche to do whatever you want to do, there always has to be an understanding of each other's point of view. With a smaller company, it's easier to get fully involved in the process which I prefer.

### How do you establish your own style over a period of time and still stay relevant?

I love design and am very lucky to be able to practice my hobby every day so being constantly a student hopefully keeps me relevant. I don't think I have a particular style but generally try to create products that not only look good but function well. Although being functional does not mean they all have to be sterile, for example when designing the Plumen 001 the brief was to create something unique so the function was the aesthetic, aiming to attract attention through its individual character. In my eyes best design looks to improve or enlighten while still function effortlessly.

Another theme in my work has always to try to achieve pieces of industrialized craft, pieces that convey a level technicality and



detail, looking for an organised complexity usually associated with craft that is distilled into a piece of mass production. I love the challenge of searching for a unique approach that retains efficiency. There is always a consideration for the sustainability embedded in my work, whether producing objects through a singular

process or through material use or reduced components that have been beautifully engineered so to be strong and last a long tie.

In my eyes best design looks to improve or enlighten while still function effortlessly.

### Does your work/process develop thematically, or is it more distinctive and random?

The creative process can change at any time depending on the project and inspiration can come from many sources, from research or observation or trial and error. There are many elements that cross pollinate during the process when you have a number of projects running simultaneously so themes naturally develop. At the same time others can be quite random. Also if I find myself getting set in a process I will try to shake it up a little and try a new approach to keep it fresh.

One set process that we always do before starting any new project is to go through a deep research stage to explore material or manufacturing techniques and then general context. I always want to understand where a new object sits within the landscape of products with a similar typology in respect to the present and in history.

### What inspires you or provokes the motivation towards creativity within?

I like to take on new challenges, it's so inspiring going into something I've never done before. That sense of unknown is what really pushes me towards new exciting areas.

### Which artists/designers do you admire or inspires you the most?

Masters like Castiglioni, Magistretti, Jacobsen, and of course Eames. The quality of their designs were amazing, especially considering their analogue process compared to the way we rely on the computer in modern design.

Event Details: Conversations in Creativity at 6.30pm on Thursday 4 May (Blackburn Cathedral)

# BIG

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*Business Innovation for Growth*

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2017

The National Festival  
of Making Conference



# Welcome

Creative Lancashire are proud partners of the inaugural National Festival of Making.

In the build-up to the festival weekend itself, Creative Lancashire have curated a series of events from 27 April to 11 May, to explore manufacturing and creativity, aimed at professional creative practitioners, makers and industry.

The events have been organised and presented in association with some of our friends and partners including Crafts Council, D&AD, The Royal British Society of Sculptors (RBS), and others.

Through a series of Conversations in Creativity talks, Masterclass in Making workshops and Business Innovation for Growth (BIG) seminar discussions, the conference events will address key themes relevant to creative practitioners involved in the maker movement and manufacturing.

The region has a long-established manufacturing heritage, fueled by a vibrant and dynamic creative sector, which continues to be at the forefront of innovation. It's an endorsement of our thriving industries that the first National Festival of Making will be taking place in Blackburn, Lancashire.

The National Festival of Making builds on recent strategic investments to enhance the manufacturing and making technological infrastructure, such as the Blackburn-based Making Rooms, as well as our centres of excellence at the region's universities including CAVE, the UK's first super immersive 3D virtual environment as part of the new Technology Hub at Edge Hill, and The Academy for Skills & Knowledge (ASK) on the Sablesbury Aerospace Enterprise Zone.

Our National Festival of Making Conference programme will provide opportunities to hear from some of UK and world's foremost thought leaders, makers and creative practitioners at the forefront of the 'maker movement'. It's a formidable line up, which celebrates creativity from the UK and the world here in Lancashire.

We hope you are stimulated by the discussion, and inspired yourself to make and create.

**Ed Matthews-Gentle**  
Creative Lancashire



## OUR THEMES

### New Global Strategies for the Industry 4.0 Age - The Internationalisation of Innovation:

In spite of easy access to a plethora of publications, courses and specialists in innovation businesses of all sizes often struggle to systemise success. We take a look at leading and pioneering organisations, and how they make doing new things successfully (and repeatedly), across global markets.

### Politics of Production:

With shifting political and social boundaries influences on how, where and why things are made are changing rapidly. We will stimulate a debate about the choices a maker - of any scale - has to make today for the products of tomorrow, while examining the impact of emerging consumer markets and demand for goods.

### The New Consumer:

Are we seeing a generational shift in the behaviours associated with choosing and using a product? We will explore what motivates a new consumer and explore how manufacturers are responding to the challenge.

Thanks to Andy Walmsley, Emma Smart and the team at Wash; Daniel Charny (Fixperts), Jonathan Ball (DesignMine/Design Council), Mat Hunter (Central Research Laboratory), Jennifer Higgie (Frieze), Jenna Gardner (UCBC), Rebecca Johnson (Blackburn Museum), Stephen Caton (Source Creative), the staff and volunteers at Blackburn College; 3ManFactory, LBV, Jane Crowther (GF Smith), Serena Wilson (Hemingway Design), James Cook (Odd Chair Company), Alex, Claire, Elena, Lauren, Wayne and the Festival of Making Team.

## Conference Programme

DATE	EVENT	TIME	VENUE
Thursday 27 April	Conversations in Creativity: Charles Hadcock Studio & RBS Panel	3-6pm	Roach Bridge Mill
Wednesday 3 May	Masterclass in Making: What Makes the Maker, Round-table	2-4pm	UCBC (Blackburn College)
	Conversations in Creativity: Craig Oldham, Hamish Muir & Jane Foster with Dave Kirkwood (Host)	6.30-8.30pm	Blackburn Cathedral
Thursday 4 May	BIG: Purposeful Practice	11-1pm	Blackburn Museum & Art Gallery
	Conversations in Creativity: Nicolas Roope, Claire Norcross & Samuel Wilkinson - Alice Rawsthorn (Host)	6.30-8.30pm	Blackburn Cathedral
Friday 5 May	BIG: Breakfast Round-table Discussion with Lancashire Business View (by invite only)	8.30-10am	
	Little Business - BIG Ideas; The business of making	11-1pm	Blackburn Museum & Art Gallery
	BIG: Beyond the hype: the impact of the maker movement: (Followed by BBC/Festival Launch)	3-5pm	Blackburn Museum & Art Gallery
	Real to Reel	8.30-10.30pm	The Bureau. Centre For The Arts
Saturday 6 May	Jeni McConnell (Art In Manufacturing) Walking Tour	See website	Various locations, Blackburn town centre
	Blackburn Exposed Curated films & Commissions (inc Made You Look)	11-6pm	The Bureau. Centre For The Arts
	Pewter Making Workshop	11-5pm	Blackburn Central Library
	Crafts Council Portfolio Session	11.30-4pm	
	Real to Reel	7.30-9.30pm	The Bureau. Centre For The Arts
Sunday 7 May	Jeni McConnell (Art In Manufacturing) Walking Tour	See website	Various locations, Blackburn town centre
	Blackburn Exposed Curated films & Commissions (inc Made You Look)	11-6pm	The Bureau. Centre For The Arts
	Crafts Council Portfolio Session	11.30-4pm	King Georges Hall
	Crafts Council: One to watch	5.15pm	King Georges Hall
	Real to Reel	7.30-9.30pm	The Bureau. Centre For The Arts

### GF Smith Heritage Exhibition: 3-7 May - Blackburn Cathedral

A rare chance to study this visual story of extraordinary design and marketing innovation from the GF Smith archive. Showcasing material which encompasses both European and American promotions, featuring work from contributors such as Saul Bass, Milton Glaser, Paul Rand, Bill McKay, SEA Design, Made Thought and Studio McGill.

# Conference Programme



## **Conversations in Creativity – Charles Hadcock: Studio Visit & Panel with Charles Hadcock FRBS, John Grayson, Hugh Miller, Jamie Holman & Claire Mander in association with The Royal British Society of Sculptors (RBS)**

An exclusive opportunity to gain a unique insight into the work and process of Charles Hadcock, one of the country's leading artists in his own studio surroundings, located in the stunning South Ribble mill location, followed by a panel discussion other RBS artists and celebrated emerging maker talent.

How do you finance the creation of new work? What does success look like? This question goes beyond bank accounts and 'gnaws at the core of what it means to pursue a career in the creative industries.'

Often the creative has a definition of success connected with the aspiration to produce better work for an audience and clients that they have identified and respect. We look at the ways and strategies of four artists and makers at different stages in their careers, and across disciplines, find ways to make work in a time when funding opportunities are diminished for the creative practitioner.

**Time: 3-6pm**

**Date: Thursday 27 April**

**Venue: Roach Bridge Mill, Samlesbury – includes minibus transfer (from/to) Blackburn and Preston Railway Stations and light refreshments**

**Tickets: £10/£6 Concessions/RBS Members**



## **Conversations in Creativity: Craig Oldham, Hamish Muir and Jane Foster, hosted by Dave Kirkwood**

A stellar panel of designer-makers discuss their inspirations and importance of self-initiated projects in their creative practice.

Conversations in Creativity is a network and series of events where creatives from across the principles, crafts and disciplines explore how inspiration from around the world informs process. For the National Festival of Making, we bring together three of the eminent names in British design to discuss their design inspirations and provide an insight into their process through their work with clients and self-initiated projects.

**Time: 6.30-8.30pm**

**Date: Wednesday 3 May**

**Venue: Blackburn Cathedral**

**Tickets: £6/£4 Concessions & Creative Lancashire/Creative Industries Federation/D&AD members**



## **Master class in Making: Dave Kirkwood, Hamish Muir & Jane Foster - What makes the makers?**

An opportunity to get up close with leading creative practitioners and thought leaders in a series of intimate workshops and round-table discussions bringing together designers, makers, students businesses and anyone interested in the creative process.

**Time: 2-4pm**

**Date: Wednesday 3 May**

**Venue: UCBC**

**Tickets: By Invitation – A number of places will be made available to students and relevant creative practitioners. To request a place contact: emg@creativelancashire.org**



## **Business Innovation for Growth (BIG): Purposeful Practice with Simon Bolton and Lesley Gulliver, hosted by Richard Slater from Lancashire Business View**

The session will examine role of design thinking in driving innovative manufacturing through an examination of case studies including Nike and Plumen.

An internationally acclaimed designer and innovation specialist working with the world's top brands, Simon Bolton recently joined Edge Hill University as a Professor of Innovation and Associate Dean of Enterprise and Employability. He has exhibited at galleries including London's Design Museum and the Pompidou Centre in Paris.

Prior to joining Edge Hill He has over twenty years' experience of helping worldwide organisations and brands including the BBC, BSKyB, Hyundai and Nokia to enhance their customer insight and innovation capabilities. [edgehill.ac.uk](http://edgehill.ac.uk)

Lesley Gulliver leads on strategy at The Engine Room. Lesley is also a Design Associate for the Design Council and a guest presenter at Stockholm-based Hyper Island and London-based Central Research Laboratory. The Engine Room recently collected two major awards for design impact at the 2017 Design Business Association (DBA), Design Effectiveness Awards, picking up a Gold Award alongside UK manufacturer Polyseam for work together on their GRAFT brand. The Engine Room were also awarded the ultimate accolade, The Grand Prix, for the same project!

**Time: 11-1pm**

**Date: Thursday 4 May**

**Venue: Blackburn Museum & Art Gallery**

**Tickets: £6/£4 Concessions & Creative Lancashire/Creative Industries Federation/members**



## **Conversations in Creativity: Nicolas Roope, Claire Norcross and Samuel Wilkinson, hosted by Alice Rawsthorn**

Three of the most respected names in design discuss their collaboration with Plumen, one of the world's leading lighting company, and their own studio practice.

Nicolas Roope launched Plumen with Michael-George Hemus in 2011. Plumen is an energy-efficient light bulb with design credentials. Six years later, Plumen has become a full lighting company, and the bulbs are now the illumination of choice for hospitality establishments from Bratislava to Jakarta.

The company's first bulb was made in collaboration with designer Samuel Wilkinson and is now part of the permanent collections at MoMA, the V&A and Cooper Hewitt, and was nominated as design of the year by London's Design Museum. After launching the second bulb in 2014, the company recently unveiled the 'Plumen 003', a slight departure from the more rational designs of '001' and '002' and a more poetic, slightly nostalgic approach to the light bulb.

The company's third launch was developed with French jeweller Marie-Laure Giroux, a Central Saint Martin's graduate and Claire Norcross, a product designer with a portfolio of lighting pieces for clients including Habitat and John Lewis.

For the first time National Festival of Making bring together the three designers with a shared design DNA to discuss the collaborative process and work for their respective studios.

Alice Rawsthorn (Host), writes on design in the International New York Times, and is a design columnist for Frieze. Her latest book, the critically-acclaimed Hello World: Where Design Meets Life, explores design's influence on our lives: past, present and future. Alice was awarded an OBE in 2014 for services to design and the arts.

**Time: 6.30-8.30pm**

**Date: Thursday 4 May**

**Venue: Blackburn Cathedral**

**Tickets: £6/£4 Concessions & Creative Lancashire/Creative Industries Federation/D&AD members**



**BIG****Business Innovation for Growth (BIG) – Breakfast round-table with Boost & Lancashire Business View**

Round-table discussion bringing together industry, designers, makers, students and conference speakers including leading lights in the maker movement to discuss the key issues for making and manufacturing. In association with Lancashire Business View magazine.

*By Invitation. For more information contact: [emg@creativelancashire.org](mailto:emg@creativelancashire.org)*

**BIG****Little Business – BIG Ideas/The Business of Making: Fi Scott (Make Works), Jim Rhodes/Barney Mason (Made by Those), & Nicolas Roope (Plumen) Hosted by Daniel Charny (From Now On/Fixperts)**

We offer a glimpse into what the future could be through case studies of dynamic maker start-ups who demonstrate how creativity can help us imagine a different world.

Daniel Charny moderates a panel with Fi Scott, Founder of Make Works, an innovative platform that allows designers and makers to find manufacturers, material suppliers and workshop facilities in their local area. Made by Those (Jim Rhodes and Barney Mason) are an exciting maker start-up based at the Central Research Laboratory. Their recently launched Joto robotic drawing board enables users to send drawings to your walls and turn your home into an ever-changing gallery. The panel is completed by Nicolas Roope, co-founder of Plumen, one of the world's most innovative lighting companies.

*Time: 11-1pm*

*Date: Friday 5 May*

*Venue: Blackburn Museum & Art Gallery*

*Tickets: £6/£4 Concessions & Creative Lancashire/ Creative Industries Federation/D&AD members*

**BIG****BIG - Beyond the hype: the impact of the maker movement: Daniel Charny, Eddie Kirkby, Hannah Fox, hosted by Hannah Stewart**

A panel with some of the leading figures and thought leaders at the forefront of the maker movement including Daniel Charny (From Now On/Fixperts), Eddie Kirkby (The Making Rooms), Hannah Fox (Derby Silk Mill – The Museum of Making) and Hannah Stewart (RCA), consider how the maker movement is slowly transforming into mainstream impact - sometimes in unexpected ways. The talk will provide real insights for policy and decision makers or those interested in making as a movement for social change.

*Time: 3-5pm (tbc)*

*Date: Friday 5 May*

*Venue: Blackburn Museum*

*Tickets: £6/£4 Concessions & Creative Lancashire/ Creative Industries Federation members*

**How to sustain making in Lancashire: Facilitated and led by Jonathan Ball**

Post-festival workshop to inform FOM 2018 and initiatives to sustain making in Lancashire - aimed at stakeholders, makers, festival partners and other relevant strategic stakeholders.

*Date: Thursday 11 May tbc*

*Venue: UCBC (Blackburn College)*

The outcome of the workshop will be a number of well-defined proposals for projects to support the ongoing legacy of both FoM and BIG in Lancashire. With a small amount of specialist design input post-workshop, the proposals will be suitable for pitching or tendering for development support or funding

Jonathan Ball built his career on using the practice of human-centred design to help organisations achieve new levels of innovation. As a Design Associate for Design Council he initiated the internationally-recognised Design Atlas and is part of the team that led the creation and delivery of its coaching programmes. Recent work includes three years as an independent Programme Director and Lead Instructor for LUMA Institute in Pittsburgh with clients that include McDonalds, Honeywell, Autodesk, Prudential and a leading broadcasting and media corporation, where he is developing an approach to creative decision-making.



# Real to Reel: The Craft Film Festival - The UK's first festival dedicated to craft and making

Crafts Council in association with Creative Lancashire & National Festival of Making

44 shorts over 3 nights, from 5-7 May - The Bureau: Centre for the Arts

From over 300 entries from around the world – the final programme has been edited down to 44 films running across 3 evenings, and includes documentaries, animation, and profiles of makers.

## PROGRAMME

**Friday 5 May (8.30-10.30pm)**

Opening the first evening is Roadliners from Pretend Lovers - an evocative documentary that sets out to shed some much needed light on an often unappreciated craft. The film celebrates road markers Tam and Jim as they hand-pour and paint lines on the streets of Glasgow.

Directed by Juriaan Booij and from the brains of the excellent Studio Swine, Terraforming imagines a world where a crystal planet has been discovered in the galaxy. The film, originally commissioned by Swarovski, takes some of its aesthetic cues from 1960s sci-fi classics.

Also featured is a music video by Lorna HB - the knitting MC. Her mission is to get more people knitting by 'bursting the myths and stereotypes' associated with the craft.

### ALSO SHOWING

**Made You Look - a film about creativity in the digital age**

A rare and candid insight into the work of some of the UK's top creative talent, including beautifully shot footage of artists at work and play in their own creative environments including: Jon Burgerman, Anthony Burrill, Sophie, Dauvois, Fred Deakin, Pete Fowler, Kate Moross & Helen Musselwhite, In association with D&AD.

Screenings: 2pm Sat 6 & Sun 7 = The Bureau: Centre for the Arts

For more information visit [festivalofmaking.co.uk](http://festivalofmaking.co.uk)

**Saturday 6 May (7.30-9.30pm)**

What happens when you drop art from a great height? What happens when 15 potters let go of their work from a second-storey window? Find out in Ewan Crallan's The Drop.

Waddesdon, a documentary by William Taylor, follows the artist Kate Malone as she creates a series of ceramic works inspired by Waddesdon Manor in Buckinghamshire.

In the Meadow is an enchanting animation from ceramist and recent RCA graduate Katie Spragg. The film explores the qualities that grass and clay share using stop-frame animation, with the artist hand-modelling each blade as it grows and twists in the wind.

**Sunday 7 May (7.30-9.30pm)**

There's a seam of heritage craft running through this year's programme exemplified by a beautiful documentary on Owen Jones, an oak swill basket weaver based in the Lake District. Directed by Jacob Hesmondhaigh, this is an intimate portrait of a master maker.

One The Line, commissioned by the British Council, takes us through three craft research residencies which took place in parallel in Thailand, Myanmar and Vietnam as part of the New for Old programme, celebrating and supporting local artisan women.

Closing the final night, Benjamin Wachenje's film The Craft of Carnival illustrates the amount of making that goes on behind the Notting Hill Carnival.



**Creative Lancashire**



THE NATIONAL  
**FESTIVAL OF MAKING**

## Biographies



### Charles Hadcock DL FRBS – Artist

Charles Hadcock FRBS studied fine art at the Royal College of Art, London specialising in sculpture and in 2008 was made a fellow of the RBS. Hadcock's monumental sculpture reflect his interest in geology, engineering and mathematics and are enriched by references to music and poetry. Because of his abiding interest in engineering and industrial processes, Hadcock prefers to work with industrial companies rather than fine art foundries, for portions of his sculpture are to be as anonymous as factory made items.

[charleshadcock.com](http://charleshadcock.com)



### Hugh Miller – Artist

Hugh Miller is an award-winning contemporary applied artist specialising in studio furniture in wood. Hugh trained as an architect, and sees his work as small pieces of architecture, where the concept is embedded in the intricacy of the detail. Hugh's work is based on a set of design principles, developed during his Churchill Fellowship in Japan in 2015. Hugh's latest collection The Coffee Ceremony uses the everyday ceremonies of life in Japan as the inspiration for developing an everyday ceremony of his own – the 'coffee ceremony'. [hughmillerfurniture.co.uk](http://hughmillerfurniture.co.uk)



### Jamie Holman – Artist

Jamie Holman is an artist, writer and lecturer who achieved critical acclaim after exhibiting in Bloomberg New Contemporaries 1996 at Tate Gallery Liverpool and Camden Arts Centre London. Holman worked in moving image and performance before developing a broader multi-disciplinary practice that included photography and sculpture. Holman was a founding member of the music/artist/writers collective Tompaulin, who recorded three albums and two John Peel sessions between 2000 and 2008. Recently Jamie exhibited at The Royal College of Art and has been published in The Saatchi Gallery Magazine Art and Music and in the Aesthetica Art Prize Anthology 2016 – "Future Now" 100 international emerging artists. [jamieholman.com](http://jamieholman.com)



### John Grayson – Artist

With a passion for old, industrially formed and decorated metal objects, whose defunct manufacturing processes are rooted in the West Midlands; maker, researcher and academic John Grayson has been engaged in a 20-year career creating automata and narrative-based objects in either printed tin sheet or vitreous enamel. His work appropriates the vernacular of the factory made aesthetic and through craft making subverts it to create objects that satirise, document and critique contemporary society. [johngraysondesign.wordpress.com](http://johngraysondesign.wordpress.com)



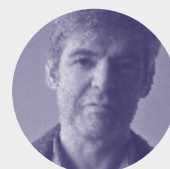
### Claire Mander - Royal British Society of Sculptors

Claire Mander is Deputy Director and Curator at Royal British Society of Sculptors. Claire has a broad range of experience across the visual arts, most recently, as Head of Contemporary of a commercial gallery in London showing the work of emerging artists from around the world in all media. Prior to obtaining her MA (Distinction) from the Courtauld Institute in 2004, she obtained an MA (Hons) in French & History of Art from Edinburgh University. [rbs.org.uk](http://rbs.org.uk)



### Dave Kirkwood – DaveKirkwoodStudio

Dave Kirkwood founded his art and design practice, DaveKirkwoodStudio, in 2007. Alongside their client work they develop experimental working models for generating unique solutions to core brand visual communications problems. Their commercial work is underpinned by a body of self-initiated projects and stimulated by the teaching they undertake. Previous projects include 3hundredand65 – a graphic novel created on twitter in aid of Teenage Cancer Trust. [davekirkwood.com](http://davekirkwood.com)



### Hamish Muir – Graphic Designer

Hamish Muir was co-founder of the London-based graphic design studio 8vo (1985-2001), and co-editor of Octavo, International Journal of Typography (1986-92). Since 2002 he has taught part-time on the BA Graphic and Media Design Course at the London College of Communication. Member AGI. MuirMcneil was founded in 2010. The London-based studio focuses on exploring parametric design systems to generate appropriate solutions to visual communication problems.

[muirmcneil.com](http://muirmcneil.com)



### Jane Foster – Designer & Author

Jane Foster is an award winning illustrator, author and textile designer working with some of the world's leading brands including IKEA, Habitat, Waitrose and Apple. Her work is strongly influenced by mid-twentieth century Scandinavian design, particularly the work of Marimekko, Lucienne Day and the artwork by Dick Bruna and Alain Gree. Jane currently has a three book deal with Anova (now Pavilion) - the first two of these are out now, and Jane has had nine pre-school books published by Templar. Jane won the Mollie Makes Established Handmade Business Award 2014. [janefoster.co.uk](http://janefoster.co.uk)



### Craig Oldham – Office of Craig

The Office of Craig Oldham is the eponymous practice of founder and creative director Craig Oldham. Working across numerous disciplines, the studio creates brands, publications, websites, films, exhibitions, and objects - sometimes just for the joy of it! Craig's work has been recognised by Art Directors Club, D&AD, Design Week Awards, Creative Review, New York Festivals, Type Directors Club, as well as national and international press coverage and exhibitions. Craig has written and designed a number of books including *In Memory of Work*, a visual record of the UK coal miners' strike of 1984-85 with a cover printed using coal dust from an old South Yorkshire mine (D&AD Pencil), and *I belong to Jesus*, a riposte (and graphic celebration) to the 2014 FIFA ruling that players would no longer be permitted to display or reveal any messages of any kind, on any part of their kit, under any circumstances - even if their intention was good. Craig was recently the subject of an exhibition at Whitworth Gallery, Manchester. [craigoldham.co.uk](http://craigoldham.co.uk)



### Nicolas Roope – Plumen

Nicolas (Nik) Roope is Co- Founder + Creative Director- Plumen. Nik is the driving force behind our product and brand vision. Outside of the lighting world, Nik is world renowned as a design, digital and marketing innovator. As co-founder and Creative Director of Poke digital agency, he has helped shaped the online brand presence for the likes of Skype, EE, Top Shop, Ted Baker, UBS, Mulberry, Tiffany and many more. Poke was sold to Publicis in 2013. Nik launched Plumen in 2011 with Michael-George Hemus. Plumen is an energy-efficient light bulb with design credentials. Six years later, Plumen has become a full lighting company, and the bulbs are now the illumination of choice for hospitality establishments from Bratislava to Jakarta.



### Claire Norcross – Lighting Designer

Claire Norcross is an award-winning lighting designer based in Preston. Claire's practice is closely rooted to her beginnings as a 'designer maker' within the craft market, and while she has produced bespoke designs and exhibitions pieces, she is best known for the commercial lighting designs for retailers such as Habitat and Made.com.

Claire's signature style is based around her love of organic forms and natural structures. Whether the project is a Christmas garland or a sculptural chandelier, the products demonstrate Claire's intuitive approach to structure and great sensitivity to three-dimensional form and proportion.

By making the relevant connections to manufacturing processes, Claire's ideas have been realised in a wide range of materials, including paper, glass and metal.



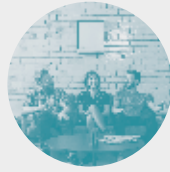
### Samuel Wilkinson – Samuel Wilkinson Studio

Whilst at Ravensbourne College, Samuel Wilkinson won several design awards, including the RSA award and D&AD New Blood. He then worked for leading consultancies such as Tangerine, Fitch:London, PearsonLloyd and Conran, working on award winning projects for British Airways, Audi, LG, Samsung, and Virgin Airways. Samuel set up his eponymous studio in 2008. The studio's work diversifies across various disciplines from small consumer products to large public projects. Awards include Design of the Year from the London Design Museum and the D&AD Black Pencil. His work features in permanent collections of MoMA, The V&A, and Cooper-Hewitt Collection.



**Alice Rawsthorn OBE –  
New York Times & Frieze**

Alice Rawsthorn writes on design in the International New York Times, and is a columnist on design for Frieze. Her latest book, the critically-acclaimed 'Hello World: Where Design Meets Life', explores design's influence on our lives: past, present and future. An influential public speaker on design, Alice has participated in important global events including TED and the annual meetings of the World Economic Forum in Davos, Switzerland. Based in London, she is chair of trustees at Chisenhale Gallery and the contemporary dance group Michael Clark Company, and a trustee of the Whitechapel Gallery. Alice was awarded an OBE in 2014 for services to design and the arts.



**Jim Rhodes and Barney Mason –  
Made by Those**

Made By Those was founded in 2014 by Jim Rhodes and Barney Mason, a studio with the intent to pursue the use of technologies in design. It focuses on connecting the physical and the digital worlds. Its first product was Woodpecker, a scalable digital drawing tool that can be placed and programmed to draw on any surface. With a mission to create new ways to combine the digital with the physical, they have now created Joto, an antidote to our reliance on pixels and glass screens. Joto takes the concept behind Woodpecker – transferring digital files into a real life image, whether it's pictures, texts or tweets; and applies it to a product that is accessible and suitable for home use. [madebythose.com](http://madebythose.com)



**Eddie Kirkby –  
The Making Rooms**

Eddie Kirkby is a multi-disciplinary engineer who graduated with a 1st class honours degree in Mechatronics. While studying for his degree, he spent a year as a manufacturing engineer at Vauxhall Motors. He then became involved in the quality and commercial management of automotive injection mould tooling projects for Global Engineering Solutions. Following a period at Manufacturing Institute in the New Product Development department, he led the introduction of the UK's first Fab Lab. He took over as director of The Making Rooms (Blackburn), Lancashire's first Fab Lab, in early 2016. He plans to lead the facility to become the epicentre for creativity, innovation and entrepreneurship in the North West. [makingrooms.org](http://makingrooms.org)



**Hannah Stewart – RCA**

Hannah Stewart does curiosity driven research and making to explore what futures are possible or probable; using artefacts, speculative design and action research projects. Hannah is currently a Researcher at the Royal College of Art. Managing and producing research for the EPSRC funded Future Makespaces in Redistributed Manufacturing Network and also the AHRC funded 'Ethics into practice, practice into products' associated with Hello Shenzhen. She was commissioned to produce the UK Makespaces Open Dataset for NESTA with Andrew Sleigh and really should hurry up and submit her PhD thesis from the Creative Exchange, which focuses on the values and practices of the maker space and open data communities, in relation to the principles of the commons.



**Lesley Gulliver –  
MD, The Engine Room**

Lesley leads on strategy at The Engine Room and is highly experienced in the delivery of workshops and stakeholder engagement exercises. She is consultative and facilitative in style, yet has a strong focus on strategic objectives. She is interested in measurable returns and understands 'brand' in terms of impact, growth, service development and culture change. Lesley is also a Design Associate for the Design Council and also a guest presenter at Stockholm-based Hyper Island and London-based Central Research Laboratory. She has also been recently invited and appointed to the Board of the Design Business Association, the UK's trade association for design.



**Jonathan Ball –  
Designmine & Design Council**

Jonathan Ball built his career on using the practice of human-centred design to help organisations achieve new levels of innovation. He began his career in product design, where he designed a diverse range of consumer products, from toys to toilet seats. All of Jonathan's designs were manufactured and sold - success that he attributes to the human-centred design principles. As a Design Associate for Design Council he initiated the internationally recognised Design Atlas and is part of the team that led the creation and delivery of its coaching programmes. Clients, include manufacturing and service businesses, as well as the Home Office, BIS and Government Office for Science. Recent work includes three years as an independent Programme Director and Lead Instructor for LUMA Institute in Pittsburgh with clients that include McDonalds, Honeywell, Autodesk, Prudential and a leading broadcasting and media corporation, where he is developing an approach to creative decision-making.



**Fi Scott – Make Works**

Make Works are making manufacturing accessible. Think of it like a public library. An open resource made by dedicated factory finders where you can discover skilled manufacturers, tools and materials to make work with in your area. Fi Scott is a manufacturing geek and the founder of Make Works, which she started in her final year studying product design at Glasgow School of Art. She spends her time between design and strategy for the organisation, but her favourite thing to do is still visiting the makers, manufacturers and industrial estates of Scotland [make.works](http://make.works)



**Daniel Charny – Fixperts &  
From Now On**

Daniel Charny is an acclaimed curator and design educator deeply interested in the role of making in our future lives. He is creative director of the London-based consultancy From Now On and co-founder director of the award-winning social design initiative Fixperts. Daniel is Professor of Design at Kingston University and guest professor at KADK in Copenhagen, previously Senior Tutor at Royal College of Art. He is best known as curator of the Power of Making exhibition for the V&A museum, creative director of the Maker Library Network for the British Council and founding director of the hardware incubator Central Research Laboratory. [fromnowon.co.uk](http://fromnowon.co.uk)



**Hannah Fox – Derby Silk Mill,  
Museum of Making**

Hannah Fox led a ground-breaking project with Derby Museums to develop a new way forwards for Derby Silk Mill - the site of the world's first factory. Citizen curators and makers are at the heart of the vision for the new Museum of Making - getting hands on, learning new skills and sharing skills with others to expand perspectives of what a museum is and can be. "We're taking the co-productions, human-centred ethos and apply it to a major capital development project; maintaining both integrity to the approach that has given it its stand-out nature, but also deliverability against the resources and stakeholder expectations." This methodology has received national and international acclaim - featuring in publications including Nina Simon's latest book The Art of Relevance. [derbymuseums.org](http://derbymuseums.org)



**Simon Bolton –  
Edge Hill University**

An internationally-acclaimed designer and innovation specialist working with the world's top brands, Simon recently joined Edge Hill University as a Professor of Innovation and Associate Dean of Enterprise and Employability. He has exhibited at galleries including London's Design Museum and the Pompidou Centre in Paris. He has over twenty years' experience of helping worldwide organisations and brands including the BBC, BSKyB, Hyundai and Nokia to enhance their customer insight and innovation capabilities. [edgehill.ac.uk](http://edgehill.ac.uk)

