



Tatty Devine®



Design Like Tatty Devine: Key Stage 3 Design Challenge

This resource has been designed to support teachers to include making activities and discussions into the curriculum – it can enrich your visit to the Misshapes exhibition or be used to trigger independent study in the classroom. The Design Like Tatty Devine Challenge considers the aesthetic qualities of creating your design and the making skills needed to prototype and complete your students' vision.

The production of this resource has drawn on the expertise of the Crafts Council's Exhibition & Collections and Learning teams with personal insights from Rosie Wolfenden and Harriet Vine, founders of Tatty Devine. This work is part of Crafts Council's ongoing commitment to increase craft and making opportunities into schools – supporting our future makers.

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

www.craftscouncil.org.uk

Design Like Tatty Devine: How to use this resource



A design challenge for Key Stage Three

The **Design Like Tatty Devine** challenge has been devised so you can use it in ways that suit you as an educator: pick and choose which activities you want to focus on with your group, or run through the whole challenge as a class project.

The worksheets and activities can be downloaded as separate PDFs from our website, or you can download the whole pack.

We'd love for young people to discover new techniques and materials, but we understand that facilities and budgets can be limited. Luckily, Crafts Council has a huge network of makers and studios around the UK, so if you'd like us to do some maker-matchmaking, get in touch at participation@craftscouncil.uk, or visit our directory page at www.craftscouncil.org.uk/directory

Other helpful resources

Misshapes exhibition

At touring venues around the country until 2021, find out more below

www.craftscouncil.org.uk/what-we-do/misshapes-the-making-of-tatty-devine

Tatty Devine Craft Journey:

www.craftscouncil.org.uk/content/files/Tatty_Devine_Maker_Profile_Final.pdf

Craft Club tutorials:

www.craftscouncil.org.uk/what-we-do/craft-club

Craft education newsletter:

Sign up by emailing participation@craftscouncil.uk

Sharing is caring!

We would love to see the work your students develop, from sketchbook to sample! Share their progress with us via twitter at @CraftsCouncilUK, via our Craft Educators Facebook group, or by good old fashioned email at participation@craftscouncil.co.uk

We'd also love to hear what you think of this resource as an educator - drop us a review on TES here: www.tes.com/member/CraftClub

How to use this resource to deliver Arts Award



Introduction

You can use the activities and contextual references in this resource to deliver Arts Award to young people. Use the table below to see which activity can be used as evidence towards Bronze, Silver and Gold Arts Awards, and what unit each activity corresponds to.

Remember, you can download our Bronze and Silver logbooks too to deliver craft-based Arts Awards at your venue.

Download them here: craftscouncil.org.uk/what-we-do/arts-award

Resource Page #	Bronze Award	Silver Award	Gold Award
Collecting Visual Research page 5	Part C: Arts Inspiration	Unit 1 Part D: Arts research	Unit 1 Part C: Research practitioners
Material Thinking: Designing by Making page 7	Part A: Explore the arts as a participant	Unit 1 Part A/B: Arts Challenge	Unit 1 Part A: Extend own arts practise
Collecting Visual Research page 5	Part B: Explore the arts as an audience member	Unit 1 Part D: Arts research	Unit 1 Part D: Form and share a view on an arts issue
Pitch Your Idea: Challenge Your Thinking page 6	Part D: Arts Skill Share	Unit 1 Part A/B: Arts Challenge	Unit 1 Part A: Extend own arts practise

All about: Tatty Devine

Rosie Wolfenden and Harriet Vine

Tatty Devine are the worlds go-to brand for original and fun statement jewellery!

Born in 1999 in the heart of east London by founders Harriet and Rosie – fresh from art school and with “no intention of getting real jobs” – their jewellery soon achieved a cult following with fans that are still standing with them 20 years later. They have collaborated with artists, designers, charitable institutions and cultural spaces.

Their jewellery is designed and handmade in house by a small, skilled team of makers with a passion for art jewellery. Tatty Devine are passionate about:

SUSTAINABILITY

Whilst plastic jewellery and “sustainability” might not obviously go hand in hand, Tatty Devine fix customers jewellery for them to ensure it lasts longer, and are developing jewellery made from recycled plastic.

WOMEN

Tatty Devine’s pieces are handmade in the UK by a skilled team of 30 women. In 2018, they released collections with the Museum of London and Fawcett Society, to raise awareness of the impact women have had and continue to have within politics and society.

LGBTQ+

Tatty Devine have produced collections such as their GIRLS GOT IDEAS collaboration pieces with writer, model and trans advocate Rhyannon Styles, anti homophobia campaign, ‘The Pansy Project’, a rainbow of Name Necklaces for London Roller Girls 2012 Pride appearance and statement costumes for Alternative Miss World to name a few!



Rosie and Harriet outside their shop on Brick Lane in London.



Pearly Man Brooch

Design Like Tatty Devine

Inspiration - Make a Moodboard



Looking everywhere in your life and at everything you do with open eyes is a key part of where Tatty Devine draw their inspiration. Film muics, books, galleries and museums are just the tip of the iceberg.

1: Making a Mood Board

Think about what makes you tick. Whare you most interested in? **Use your sketchbook and a glue stick to make a mood board of things that inspire you:**

Types of Images to Include:

Use the check boxes below to tick off the types of images and references you have used in your mood board. Not all of them will be relevant, but try to use a mix!

- | | | | |
|--------------------------|--|--------------------------|--|
| <input type="checkbox"/> | Images of similar products | <input type="checkbox"/> | Themes from pop culture, history, people or places |
| <input type="checkbox"/> | Images of people you'd like to use or buy your product, and their lifestyles.
Are they slick and professional?
Are they eco-friendly and practical?
Do they seek new experiences? | <input type="checkbox"/> | Colours or patterns you like |
| <input type="checkbox"/> | Images of how you'd like the product to 'feel', such as images of blue, cloudy skies for something with a fresh, calm, clean feel. | <input type="checkbox"/> | Shapes you find interesting |
| <input type="checkbox"/> | Samples of materials you like | <input type="checkbox"/> | A 'problem' or 'issue' you'd like to address |
| | | <input type="checkbox"/> | Other designers you find inspiring |
| | | <input type="checkbox"/> | Techniques and processes you'd like to explore |

2: Talk it through!

Conversation is a key part of the design process for Tatty Devine, all of their designs start out this way. Tell eachother about where you've been, what you've seen and what you care about. A fresh perspective can generate new ideas and get you out of a creative rut!

Using the mood board in your sketch book, work with a partner or group to tell them what makes you tick, what inspires you, what you see in the future and what you want to express in what you want to make. Listen to their feedback and note it down, including any new ideas that have come from talking to someone else.

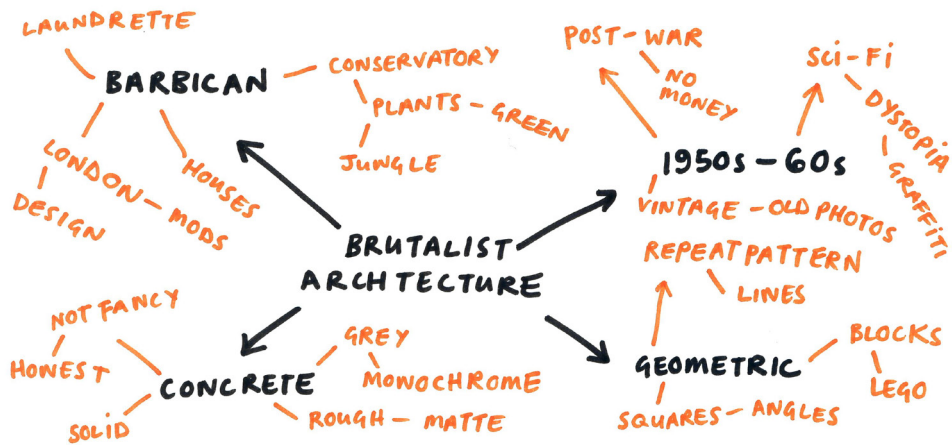
Design Like Tatty Devine Collecting Visual Research



After they have identified some key themes, Rosie and Harriet research everything they can get their hands on to understand and really get underneath the skin of their inspiration. They find out about artists, history, science, architecture, telepathy- whatever it takes to further their understanding of the subject.

1: Analyse your inspiration: make a mind map

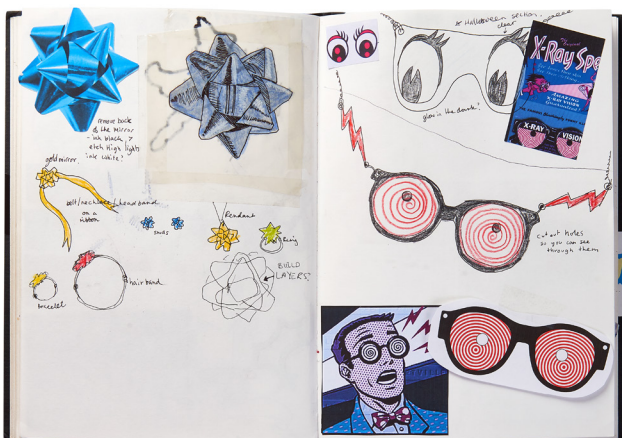
From your initial moodboard, chose two topics to conduct some deeper research on. Put the topics in the middle, and make a mindmap spanning all of the qualities of that topic. Here's an example to help you get started:



It's a bit like playing a game of association. Don't worry if your branches take you somewhere that doesn't quite work - just go back and make a new branch from somewhere else.

2: Fill your sketch book!

Now you've started to look closer at your topics, start to collect this information in your sketch book. Make notes of ideas, or what inspires you. Think about details that you could use in your final piece or product.



Design Like Tatty Devine

Pitch your idea! Group crit



As scary as it is, presenting your ideas and receiving feedback is really important to the process of developing your design. It can be really nerve-wracking to put yourself out there, but it's important to remember that being open to new and unfamiliar ideas can help connect you to new people who will enjoy and use your designs.

1: Elevator pitch

Picture this: You're in a lift with your portfolio in hand and the exact person you want to design for steps in. Now is your chance - you have one minute to pitch your product or piece to them and get them just as inspired as you are about your big idea:

Create a one minute pitch and present it to the rest of your class. Use clear language to describe what the product or piece will be, what it will be made from, what your inspirations are. You can use images to illustrate your pitch, but it's important to think about the language you use and how you present yourself too!

2: Collect your feedback

Next is the really nerve wracking part: listening to the feedback from the group. Remember to ask questions too, especially if there's something you'd like to do, but can't figure out quite how to make it work.

The group might give you feedback about:

- What the product looks like
- How it will be made
- Whether the product will be sustainable
- Who you think might use or wear it
- Are there people making similar work?
- Are there any issues with your design that you had not thought of?

Make a page in your sketchbook about the feedback you received. Did you agree with it? Are there any new topics you need to research? What problems do you need to solve before you move ahead with your design?

***About Cultural Appropriation:**

Designers should avoid drawing heavily on objects or clothing belonging to cultures that they are not part of. Not only are these objects often historically or religiously significant, people from marginalised cultures are often punished or excluded for using or wearing those items. There's lots of conversations at the moment about the subject, and you can find lots of open source resources via the Fashion and Race Database project: <https://www.fashionandrace.com/>

Design Like Tatty Devine

Designing Through Making



When developing a 3d product or peice, it's really important to explore and experiment with materials as well as sketching. When fashion designers are working through a concept, they will often use a technique called **creative draping** on a mannequin to explore different shapes and qualities fabrics directly, instead of working from sketches.

Use the activities below to think your idea through using different materials:



Examples of creative draping. ©Angela Sanchez Del Campo <http://blogs.arts.ac.uk>

1: Create a Materials Shortlist

Choose three materials to test for the product you are designing.

The first should be the **obvious** choice i.e. cotton for a shirt. The second should be an **unsuitable** choice i.e. a ceramic shoe heel. The third should be **suggested** by someone else. Ask them why they have suggested it! Use a page in your sketchbook to record your materials and answer:

Why is this **obvious**?

Why is this **unsuitable**?

Why was this **suggested**?

2: Problems and Solutions

For each of the materials, identify a problem with the material that affects the design.

In the boxes, describe the problem, your proposed solution, and the results you had. Use a page in your sketchbook to record your process and answer the following for each of your materials:

What was the **problem**?

What is your **solution**?

What **happened**?

3: Bonus challenge

Now you've experimented with one material, try combining two of them in your design! Often the most unexpected combinations work the best. Record your findings in your sketchbook

Design Like Tatty Devine

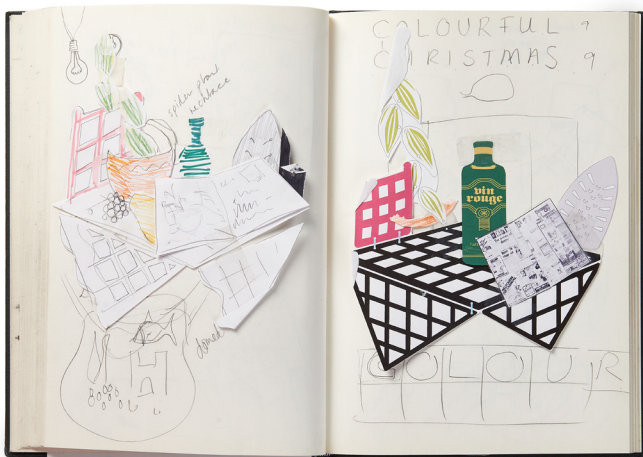
Refine Your Design

Even though the design process might seem very straightforward, it's almost always never the case! When designing something new, makers go through a cycle of sketching, prototyping and sampling to refine their ideas. You know the phrase "back to the drawing board"? That describes exactly what happens when you prototype a design and find a problem with it - you go back to your sketchbook and find a solution, then prototype it again! The cycle continues until you are ready to create your final sample.

Stage 1: Sketch

Use your sketchbook to sketch and explore different designs for your product or piece. Don't be too precious, your sketches don't need to be works of art! The first thing you draw should not be your final design, as all ideas need a bit of shaping.

If you have a general idea, try to create two or three alternatives of it, making conscious decisions to change elements of the design. Look back at your inspiration boards and pick out elements of what inspires you to work from, such as textures, colours or shapes.



Sketchbook 1: Still Life Necklace

For this piece, Rosie and Harriet started out by initially sketching out general ideas for where they would like each object to go.

They then drew separate elements of the design digitally and printed them out.

Finally, they collaged the elements together to see where each item should be placed, and how they would link together.

Spot the difference!

Look at the finished piece. What have Rosie and Harriet refined or changed?



Design Like Tatty Devine

Refine Your Design

Stage 2: Prototype

Once you've decided on a design to proceed with, you will need to create a **prototype**. A prototype is a 3D model of the product or piece that is used to test certain elements of it, such as:

- Is the product the right size? If it is worn, how does it fit or lie against the body?
- Do moving or joined parts fit or move together properly?
- Does the product have any parts that are easily broken?

Use a page in your sketchbook to describe or draw **three elements** of your design that you are going to test using your prototypes. Record the results using photographs and diagrams.

This is another opportunity to collect feedback from others: ask other people what they think of how you have made it. How could you improve your design? What do they like about it?



Prototype: Bluebell Maquette

For their Bluebell necklace, Rosie and Harriet tested their design by recreating it in paper first. They still used a chain, and very gently connected the jump rings to each individual piece.

Why use paper?

Look at the maquette to the left, can you think of some reasons why Rosie and Harriet used paper to test their design?

Design Like Tatty Devine Refine Your Design

Stage 3: Sample

Once the process of sketching, prototyping and refining have been completed, it's time to create your sample! A sample is a finished example of your product or piece, made to the exact specifications that you have designed it.

Where prototypes do not need to be finished to the same standard or use the same materials, your sample needs to be of the highest quality and finish possible. Think about the following:

- Neatening edges
- Using the correct tools
- Using varnishes or glazes
- Oiling hinges and joints
- Using high quality materials
- Matching colours correctly
- Polishing surfaces
- Removing marks or smudges
- Using exact measurements

In your sketchbook, stick photographs or list three ways you are going to **finish** your piece. Try to use technical terms if you know them, and list tools which have helped you achieve a good finish.

Once your sample is completed, stick evidence of it in your sketchbook: photographs of the product itself, or someone using or wearing it.



Sampling: Name Necklaces

This sketchbook is a great example of how designers use sketching, refining and prototyping as a cyclical process.

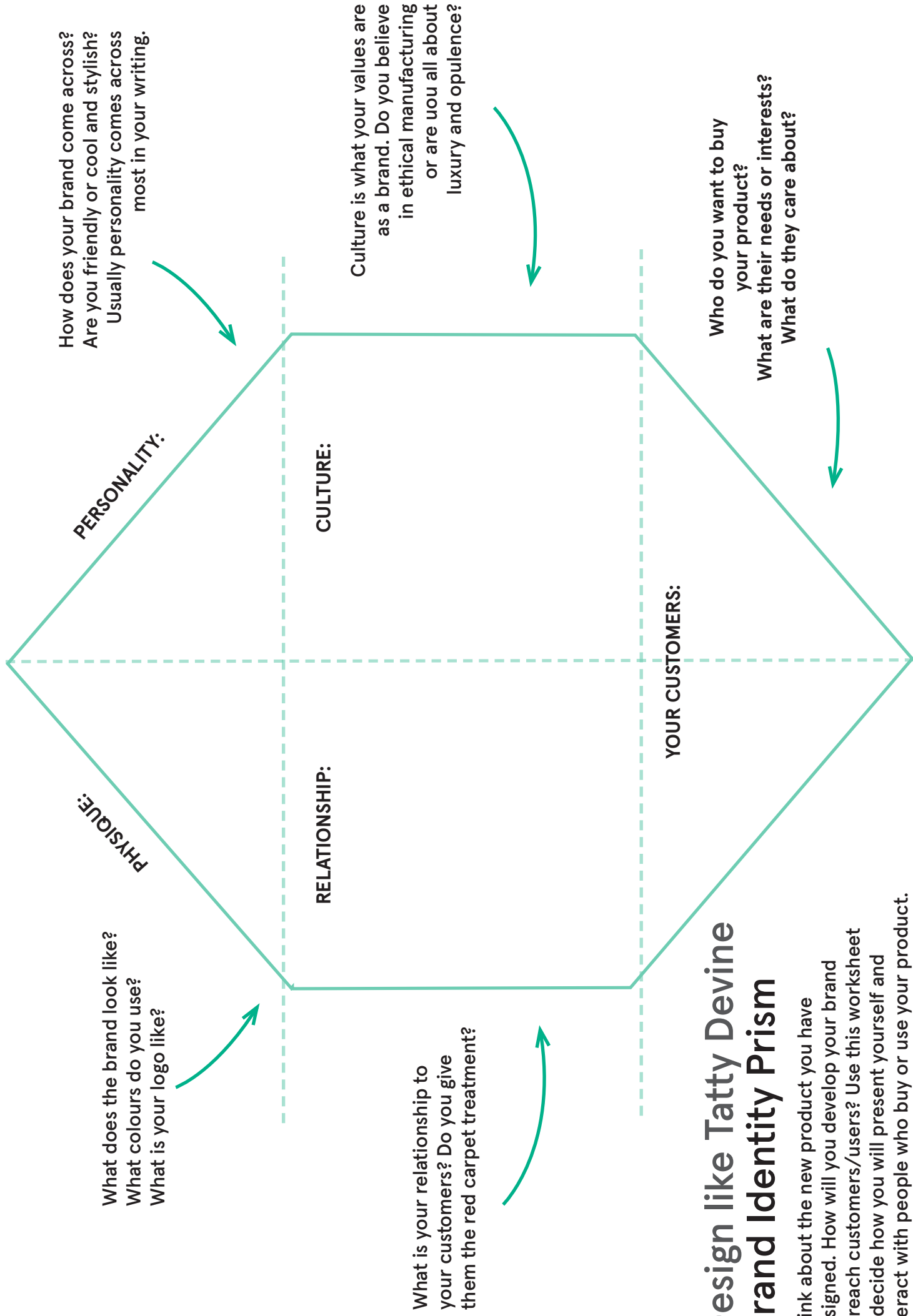
Rosie and Harriet sketched various ideas for how the writing would look, then they made a sample, then they went back to their sketchbook to refine and improve the design.

Sample checklist:

Can you list four things that Harriet would need to have tested on the product to the left? We've filled the first one in for you:

- 1: are there any parts thin enough to snap? _____
- 2: _____
- 3: _____
- 4: _____





Design like Tatty Devine Brand Identity Prism

Think about the new product you have designed. How will you develop your brand to reach customers/users? Use this worksheet to decide how you will present yourself and interact with people who buy or use your product.

Design Like Tatty Devine Curate Your Brand's Insta Grid!

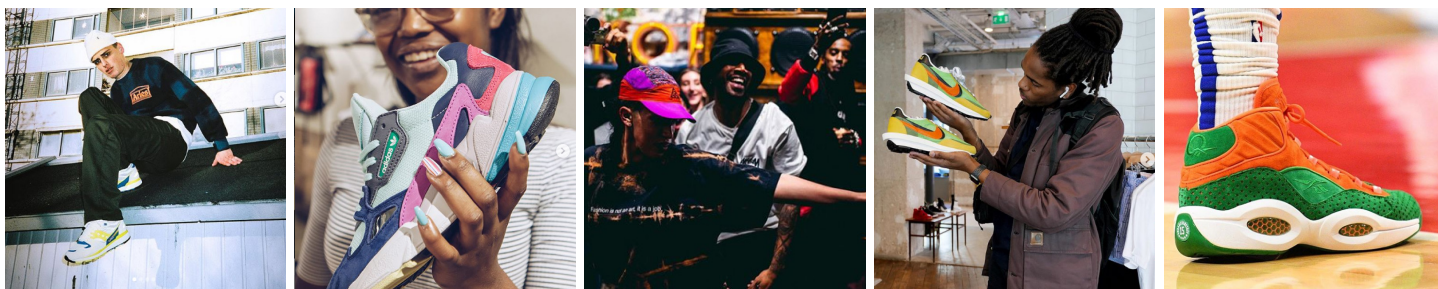


Now that you've established the branding for your product, it's time to start reaching out on social media to people who might use or buy your product.

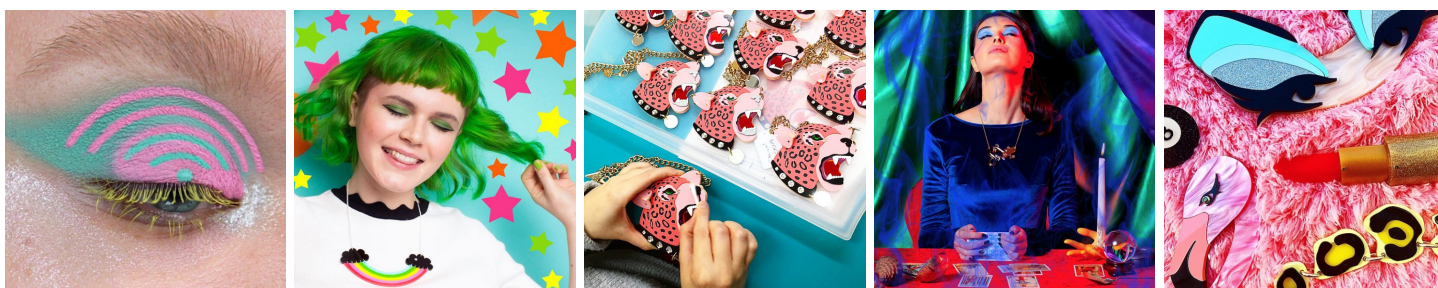
Your task is to select 5 images which reflect your brand to share on Instagram. Most brands post a combination of the following:

- 1) Visual inspiration, such as landscapes or buildings which match the look and feel of the product
- 2) Aspirational images, such as people who look like their target audience and lifestyle
- 3) Behind the scenes shots of photo shoots, workshops or fashion shows
- 4) 'Styled' images of your product combined with things you might use or wear it with
- 5) High quality images of the products themselves

Examples: Sneakers N Stuff (@sneakersnstuff)



Examples: Tatty Devine (@tattydevine)



Examples: Ace and Tate (@aceandtate)

