

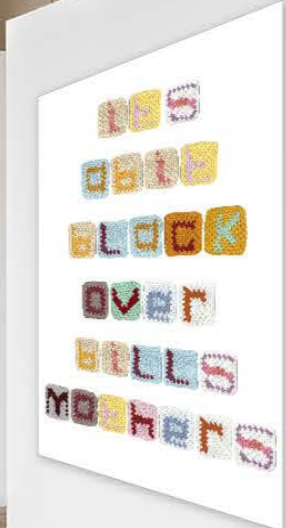
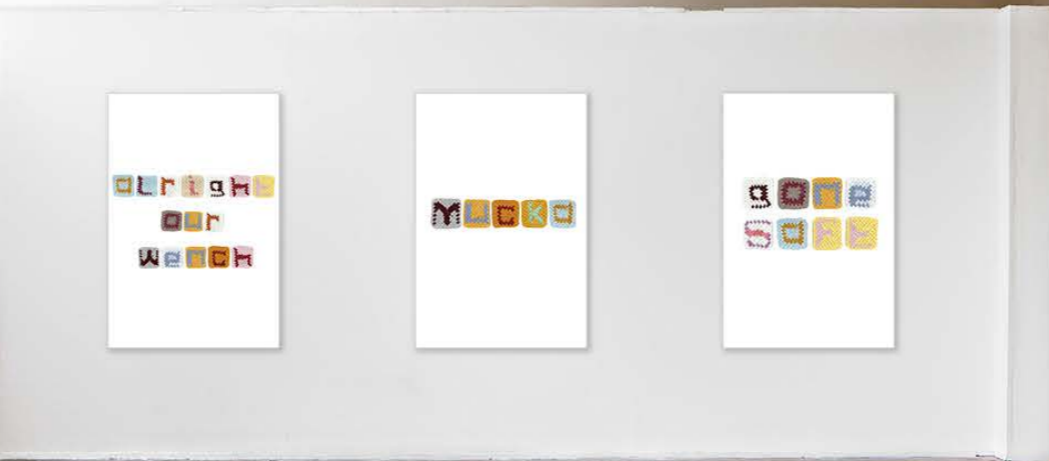
the archive of nans
crochet

Family Connects: The documentation of my nans work and her crochet pieces through our family photos.

Nan has been practicing this art technique for most of her life, though she would never consider it being an art practice.

A gallery would never consider her for an exhibition.





NANNS

LIFE

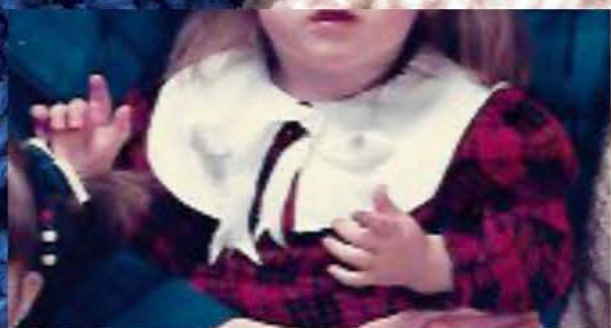
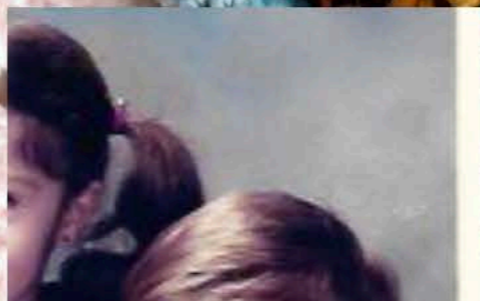
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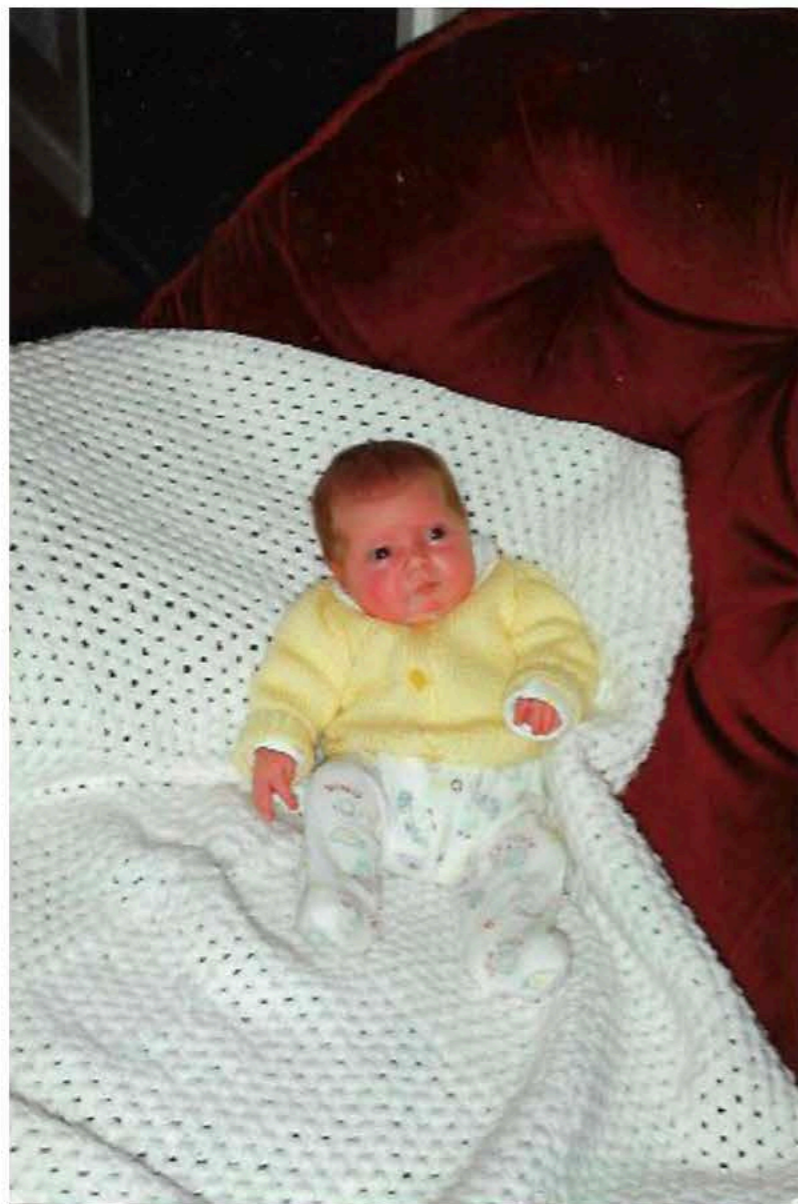


O



R I K . . .





Mar's Jacket continued from page 21

Rep the last 4 rows 3 times more, 81 (85: 89: 93: 97: 101) sts remain, then rep the 5th and 6th rows only until 17 sts remain. Now dec 2 sts each end of all rows twice. Cast off.

RIGHT FRONT BAND

Press pieces using a warm iron and a damp cloth. Join raglan seams.

Using No. 11 needles cast on 13 sts and work in k1, p1 rib until band fits up front edge to beg of neck shaping when band is slightly stretched. Leave sts on holder and sew band to front. Mark positions on band for 6 buttons, the first to be 1 inch above cast on edge and the 6th to be 1/2 inch before start of neck shaping. Space remainder evenly between.

LEFT FRONT BAND

Work as for Right Front Band, making buttonholes to match markers as follows:- Rib 5, cast off next 3 sts, rib to end. Cast on

3 sts over buttonhole in next row. Continue in rib until band measures same as right band. Sew band in place, leaving sts on needle.

NECKBAND

With right side facing slip sts of right front band on to the empty No. 11 needle. Join yarn and pick up and knit 6 (6: 8: 8: 10: 10) sts from sts cast off at front neck, 26 sts up right front slope, 9 sts across top of right sleeve, 35 (37: 39: 41: 43: 45) across back neck, 9 across top of left sleeve, 26 down left front slope, and 6 (6: 8: 8: 10: 10) across cast off sts at front neck, then work in rib across sts on holder at left front. Work 10 rows in rib across all sts. Cast off 13 sts at beg of next 2 rows. Work 9 rows then cast off in rib.

TO MAKE UP

Join side and sleeve seams. Fold neckband half to inside and slip in st in place. Press seams. Sew on buttons.

V-neck Cardigan with Cables

6 sizes for 26" to 36" chest or bust

Shown opposite

MATERIALS

KEYNOTE Double Knittings, 13 (14: 15: 16: 17: 18) sts and work 4 rows in k1, p1 rib. Change to No. 9 needles. 5

MEASUREMENTS

To fit chest or bust sizes 26 (28: 30: 32: 34: 36)
Centre back length 16 1/2 (18 1/2: 19 1/2: 20 1/2: 21 1/2)

TENSION

6 sts and 8 rows = 1 square inch.

BACK

Using No. 11 needles cast on 84 (90: 96: 102: 108: 114) sts and work 12 rows in k1, p1 rib. Change to No. 9 needles and work 7 more rows.

1st row (right side): Knit.

2nd row: P22 (24: 26: 28: 30: 32), k1, p6, k1, p6, k1, p to end.

3rd row: K23 (25: 27: 29: 31: 33), slip 1 and leave at back of work, k3, then k (called C6B), k26 (28: 30: 32: 34: 36) with cable needle and leave at front of work cable needle (called C6F), k to end.

4th row: As 2nd row. Rep 1st and 2nd rows until back measures ins, ending with a wrong side row.

Shape Raglans

Cast off 3 (2: 2: 2: 2: 3) sts at beg of next row.

1st row: K2, sl 1, k1, pssso, work to last 3 sts, p3.

2nd row: P3, work to last 3 sts, p3. Rep the last 2 rows until 26 (28: 30: 32: 34: 36) sts remain, ending with the wrong side row.

3rd row: K2, sl 1, k2tog, pssso, k to last 3 sts, p3. Rep the last 2 rows until 12 (13 1/2: 15: 16 1/2) sts remain, ending with a wrong side row.

LEFT FRONT

Using No. 11 needles cast on 49 (52: 55: 58: 61: 64) sts and work 12 rows in k1, p1 rib. Change to No. 9 needles and work 7 more rows.

1st row: K to last 10 sts, turn and leave on holder.

2nd row: P9 (10: 11: 12: 13: 14), k1, p6, k1, p6, k1, p to end.

3rd row: K23 (25: 27: 29: 31: 33), C6B, k to end. Keeping cable panel correct, continue in pattern until front measures same as back to raglan, ending at side edge.

4th row: Cast off 3 (2: 2: 2: 2: 3) sts, work to end.

5th row: P2, work to last 3 sts, p3.

6th row: K2, sl 1, k1, pssso, work to last 3 sts, k2tog, k1. Continue to dec 1 st at raglan edge on every alt row and at the same time dec 1 st at neck edge, as before, on every following 6th row until 26 (26: 21: 16: 11: 9) sts remain, then every 8th (8th: 8th: 8th: 8th: 8th) row until 6 sts remain, ending with the purl row. Next row: K1, k2tog.

8th: 8th: 4th) row until 6 sts remain. Now work raglan decs only until 3 sts remain, ending with the purl row. Next row: K1, k2tog.

Using No. 11 needles cast on 13 (14: 15: 16: 17: 18) sts and work 4 rows in k1, p1 rib. Change to No. 9 needles and work 7 more rows.

Next row (left side): Knit.

Work 7 more rows.

Next row: Rib 5, cast off next 3 sts, rib to end.

Next row: Rib 5, cast off next 3 sts, rib to end.

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Next row: Rib 5, cast off next 3 sts, rib to end.

See for Round neck Sweater on page 9, V-neck Sweater on page 10.

Gallery Recommendations:

- **A board of the public.** Working with other organisations to invite working class individuals to come into the space and guide the organisation on steps they could take to improve the working-class experiences. This could take the form of a new board, similar to that of the board of trustees which develop strategies for the organisation. People on the 'board of the public' could be members of the community, such as head teacher or youth workers, meeting annually to discuss what the gallery could be used for and to chair motions that could directly impact the local community. It would be important to ensure the board reflects people from multiple different backgrounds in order to give solid advice.
- **Redefining the role of the gallery invigilators.** The presence of the invigilators could be quite intimidating, shown here in a quote from young artist Rianne Karra, "They can be very quiet with invigilators watching your every move". Transforming this role would create a more relaxed and comforting environment, instead of their main job role being to look after the art and enforce gallery rules the position should be re-thought. The new role could focus on public interaction as the main purpose with the other duties, such as enforcing rules, becoming secondary. The data from survey question twenty seven, shown below, suggests that consumers would rather art gallery staff interact and talk with each guest. With only 14 participants out of the 56 sample size stating they would not like this, it is easily encouraged to make every front of house job role at an art gallery much more conversational.
- **Encourage exploration.** One great example of an art gallery allowing full exploration would be the Bob and Robert Smit's Epstein Archie Gallery at New Art Gallery Walsall. A completely interactive space that allows for full exploration without having to worry about items being damaged, pictured below. However, it is important to also ensure that these experiences are not there only to appeal to children but are also that adults are encouraged to interact. This needs to happen in order to combat the idea that working-class people may have of art being a children's hobby.
- **Taking the work into familiar spaces.** This recommendation is for art galleries to work collaboratively with venues they otherwise might never bring art to these environments. Specifically, environments that working class people use and feel comfortable in, such as libraries, community centres, mosques and other religious spaces and pubs. As well as this art galleries could be working on large/medium scale events that could happen, or already are happening, within the community. One example of this could be the book fairs that primary schools often put on, these fairs invite parents into the school and would be an excellent way to reach out to working class children and adults. Particularly useful at these sorts of events would be, art works that work with the public or directly relate to the local community, talks from artists (particularly local), directors or other ambassadors and taster workshops that might entice audience to use the gallery. Though a few galleries are beginning to take steps in this direction there is still much more to be done. An example of this would be the Nottingham Contemporary, with their out-reach to wider communities. Programmes such as the 'Our Learning and Community programme'. There is also evidence to point out how beneficial this approach could be with data from survey question twenty-three; 'If art galleries did put on events in local space would you be more or less likely to attend?'. The data showed 75.9% of participants, most of which are from working class backgrounds, stating they would be 'more likely' to attend arts editions and events. With the remaining participants stating their likeliness to attend would be 'about the same'.
- **Mobile Art Gallery.** A project that inspiration could be taken from is that of the Art Lending Library by Zoe Walker & Neil Bromwich, "The Art Lending Library follows the model of a public lending library where members of the public can join free of charge to then select an artwork to be delivered and installed in a place of their choosing." This concept could be adapted in many ways, creating an art lending facility as they have or simply a mobile art gallery for the community. Traveling the local area and providing a small gallery viewing space, a research/reading space and some workshops, effectively bringing the art to the public and exposing them to art culture.



Marketing recommendations:

- **Postal marketing.** Using more traditional forms of marketing, such as sending out leaflets and programme to be posted through the doors of local residence is a great way to directly hit the local audience of an art gallery. This could be done by sending out leaflets to the postal service who can post the programmes while on their usual postal round. Alternatively, local papers, such as the advertiser, mentioned above, could be used to deliver these programmes to local residence. This method could be particularly beneficial to people who are not using social media or are not follow specific art channels on their social media accounts. A point that was highlighted with the above quote, "if you're not in the art circles and following every artist you're not going to see". Evidence from the participant survey question twenty-six shows that consumers feel fond of this idea of postal marketing as 79.6% of participants answered 'yes' to the question, would you be happy to receive a leaflet about the programmes at your local galleries? To further this a further 11.1% stated 'maybe' to said question, leaving only 9.3% of people stating they would not.
- **Local marketing campaigns.** Following on from the point above, other forms of local campaigning could be greatly beneficial. Collaborating with local businesses and other organisations on projects as mentioned in the representation recommendations could be great marketing but also specific marketing campaigns could play a key role. For instance, one marketing strategy could be supplying napkins to all the local cafés in the local area with slogans and or images from the content at the gallery that could entice consumers in. For instance, the New Art Gallery Walsall could fashion some napkins with slogan from the Bob and Roberta Smith Installation that achieves the life work of Jacob Epstein. Slogans such as, 'Walsall's Mona Lisa' accompanied by images of the works could be great eye-catching marketing resources that instantly make the consumer think of art as Mona Lisa is such a well-known painting. Details of the gallery and where to find more information could be listed on the back or perhaps a QR code.
- **Collaborations.** Similar to the recommendation of taking the work into familiar spaces, this recommendation is to collaborate with local business and organisations by each part marketing for the other. For instance, if a closer look is taken into the survey data for questions twelve, seventeen and eighteen it indicates which sorts of social/leisure activities, events and organisations that working class consumers do interact with. The following graph highlights which activities scored 25 or above for the number of participants stating they do interact with them. When taking into account that 73.2% of the 56 participants in the survey indicated that they are working class this gives a good representation of which social/leisure activities would be ideal collaborators for hitting a working-class audience. An example of how this could be done would be a collaboration between a local gym or fitness centre and an art gallery, as 31 participants highlighted going to the gym or exercising as an activity, they participate in. The collaborating could entail a range of things from donating an artwork to the gym in exchange for some marketing to simply exchanging leaflets that can be on display at each other's reception areas. The main point being to gain exposure for the art gallery and what they have to offer in these spaces that working class consumers do interact with regularly.
- **Social media campaigns.** Social media is a growing sector and a great resource to get content circulating different social circles. Social media would be a great resource for bringing in young audience in particular, the data from survey question nine shows which social media platforms are most popular with the survey sample, a survey sample which again in predominantly working class. The recommendation would be to create social media marketing campaigns for these platforms that target the local communities around the galleries, incentives to post or share posts could be the key to this. For instance, if the gallery offered everyone who shared an advertising post an offer of a free drink in the gallery café. Data followed the trend excluding snap chat which scored way higher in the primary research survey than in the data online. This could indicate then that snapchat is a social media site particularly popular with working class consumers, however it could also indicate that it is popular with the age group of the participants.



