

Appendices

Appendix 1 Letter from Nicola Wood.

From: "Nicola Wood" <nicola@edale.org.uk>
To: "Thomas Hawson" <tom@hawson.fsbusiness.co.uk>
Subject: Re: Nicola's research methods.
Date: 06 September 2002 20:15

Hi Tom,

Thanks for your email and sorry for taking so long to reply.

My research is into the teaching of crafts and recording craft skills in a way that could be used by someone wanting to teach themselves. There are many craftsmen who are the last of the line for their particular skill and, rather than just recording an archive of what they used to do, I would like it to be something that could be used to make the craft skill live again. Last year I did the first part of a MA part-time, but now I've some money from the Ernest Cook Trust I can go full time, though whether I finish the MA first or just do it as a PhD is still up in the air.

The only precedents I've found so far for recordings of craftspeople are NEVAC (National Video Archive of the Crafts) based at UWE, Bristol <http://www.media.uwe.ac.uk/nevac/>. They have huge quantities of unedited recordings, nearly all of ceramists.

For my next stage I plan to record some craftspeople teaching and try to analyse what they're doing before developing a strategy for my own recordings. I'd be very interested in how you plan to structure your interviews - when do you hope to do your recordings?

Do keep in touch and let me know how it's going.
Best wishes,
Nicola Wood.

Appendix 2 Defining the Product Brief Questionnaire Results

The following questions were presented to 32 Icelandic craft practitioners, in the form of a yes or no tick box questionnaire. 17 craft practitioners completed the form.

The following numbers in the tick boxes refer to the results, there is additionally the number out of 17 who answered that question, a percentage as to who said yes and a note on any comments made specific to the question and at the end any general comments made.

1. Would you agree that Iceland needs to diversify its exports?

Number who answered 17 / 18. Yes 17 No

Percentage Yes 100 %

2. Would the development of new Icelandic exports be a good idea?

Number who answered 17 / 18. Yes 17 No

Percentage Yes 100 %

3. Would Icelanders prefer to have ownership and control of the investment and development of their new exports?

Number who answered 14 / 18. Yes 13 No 1

Percentage Yes 93 %

Two Practitioners put a “/ “ mark between the yes and no boxes, perhaps to indicate that this would be 50/50 in their mind. This answer has not been considered in the results.

4. Do Icelanders consider themselves Nordic?

Number who answered 17 / 18. Yes 17 No

Percentage Yes %

5. Is the maintenance of Icelandic culture important to you?

Number who answered / 18. Yes No

Percentage Yes %

6. Would a new export from Iceland with an inherent Icelandic/Nordic character be more supported by Icelanders than a product without these characteristics?

Number who answered / 18. Yes No

Percentage Yes %

Three practitioners made marks to suggest a 50/50 answer and one practitioner made a comment that there are many Icelanders who did not appreciate the character of Icelandic crafts.

7. Do you think it would be of benefit to Iceland if a foreign buyer of Icelandic exports would gain knowledge and understanding of Icelandic culture through the character inherent in the product?

Number who answered / 18. Yes No

Percentage Yes %

8. Would you consider the knowledge and skills of Icelandic craftspeople a good place to start looking for inspiration to develop new exports from?

Number who answered / 18. Yes No

Percentage Yes %

9. Given that there are few natural resources on Iceland, and there is an abundance of pre-processed oak and aluminium, would you consider these materials are under utilized?

Number who answered / 18. Yes No

Percentage Yes %

The two practitioners who said no, would prefer the material that they used, which was traditional Icelandic crafts' material, the materials were Asp wood for one and wool for the other.

10. Could the production of products from aluminium and oak be developed into a new and successful export?

Number who answered / 18. Yes No

Percentage Yes %

11. Would a table and chair be acceptable product types to demonstrate the potential use of these materials?

Number who answered / 18. Yes No

Percentage Yes %

One of the practitioners that did not answer this question suggested a 50/50 response.

12. Would Icelandic craftspeople be the best equipped to design and produce demonstration products made from oak and aluminium?

Number who answered / 18. Yes No

Percentage Yes %

Four practitioners who are not counted either yes or no provided indication of a 50/50 response.

13. As for the potential market of these products, would the home market and other Nordic markets be the best place to test the products?

Number who answered / 18. Yes No

Percentage Yes %

One practitioner suggested a 50/50 response.

Appendix 3 Proposed Formal Interview Questions, Recording Method and Archive Presentation Structure

Instructions to Interviewer. When carrying out these interviews it is important to find as much reference material to back up statements from the craft practitioners as possible. This reference material can include photographs, documents, videos, and artefacts. After each set of questions sources of reference material should be asked for from the craft person being interviewed.

Universal introduction of the presentations and project

For all the interview presentations, this statement and slide show is to be applied.

Audio/voice, of the following transcript, over a slide show of black and white photocopies of Icelandic craft artefacts.

The following presentation is one in a series of presentations that have been carried out for the purposes of research into Icelandic and Nordic traditional crafts and how they might be utilized into the development of a new product for export from Iceland. The objective of the presentations is to formally present each craft practitioner in the project in an equal way. These presentations are the product of the same formula of interview given to each participant. The presentations will be shown to each participant in the project ensuring that all participants in the project understand each other's work in a way which will promote inspiration and a new way of understanding and reflecting on their own craft practice. The focus within the questions is to open a discussion to consider what elements of the craft practitioner's practice are imitated or utilized by industry, what elements are not, what elements could be and what element of their work could be utilized to meet the project's demonstration prototype brief.

Introduction

Introduction by the craft practitioner of their name, the craft that they practise and where they live and work.

Questions.

Q.1. What is your name?

Q.2. What is the name of the craft that you practise?

Q.3. What is the name of the place where you live and work?

Video/audio clip of the craft practitioner, still images and or panorama of their surroundings, including exterior of workshop/shed.

Background

Craft practitioner provides a brief description of their craft, the historical connection behind it, reason for why they have chosen to practise it and how they learned their craft.

Questions.

Q.1. Please provide a brief description of the craft that you practise?

Q.2. What is the history of your craft, where does it come from?

Q.3. How did you learn your craft?

Q.4. Why do you practise your craft?

Video/audio clip of craft practitioner answering questions with complementing still images.

Materials

Craft practitioner provides description of materials used along with the historical and cultural significance.

Questions.

Q.1. What materials do you use in your craft and please describe them?

Q.2. Where do the materials you use come from?

Q.3. Are there any specific characteristics or qualities that you look for when choosing or selecting materials to work with?

Q.4. Is there any historical or cultural significance in the materials that you use?

Q.5. What qualities and elements of the materials that you use, are also considered by modern industrial production techniques?

Q.6. What elements or qualities in the materials that you use have not yet been considered or fully explored by modern industrial production?

Video/audio clip of craft practitioner answering questions complemented by still images, referencing what is being talked about.

Workspace

The craft practitioner to provide a description of their workspace including the most important elements of the space with regards to their craft practice and how the space has changed over time.

Questions

This question to be asked in the workspace at the end of the formal interview.

Q.1. Please provide a description of your workspace?

Q.2. What are the most important elements of your workspace for the benefit of carrying out your craft?

Q.3. How has the workspace changed over the course of time within your knowledge of past craft people?

Q.4. Are there any similarities between your workspace and similar more industrial production workshops?

Q.5. Are there any elements of your workspace that are not considered in industrial production workshops?

Video/audio clip of craft practitioner answering questions complemented by still images, referencing what is being talked about.

Production process

For this area of the interview a brief description of the full process of production is explained and a few typical examples of the production process are to be demonstrated. Areas of the production process that could be developed in the production of a product to meet the project's product brief are to be considered.

Questions.

The first 2 question are asked in the workspace at the end of the formal interview.

Q.1. Please describe in full your production process?

Q.2. Please demonstrate a typical activity within your production process?

Q.3. What areas of the production process do you consider most peculiar to your craft?

Q.4. What areas of your production process are reproduced in manufacturing?

Q.5. What areas of the production process are not carried out or considered by modern industrial production?

Q.6. To satisfy the project's product brief, what areas of your production process could be explored by modern industrial production?

Video/audio clip of craft practitioner answering questions and demonstrating typical production processes, along with still images, referencing what is being talked about.

Finished product

In this area an overview of the craft practitioner's product range will be provided, specific attention given to their speciality and favourite products. Also to be considered are questions that put their products into cultural and historical context, including, what is the difference in their products to similar, production made products, the products of their contemporaries and craft made products of the past.

Questions.

Q.1. Please provide an overview of your product range?

Q.2. What is your speciality or what elements of your product are peculiar to you?

Q.3. Of all the products that you make, which is your favourite and explain why?

Q.4. What are the differences between the products you make and similar products made by craftspeople of the past?

Q.5. What are the differences between the products you make and similar products made by other craft people?

Q.6. What are the differences between the products you make and similar products made by industry?

Q.7. What quality or value in the products that you make is the most important to you and why?

Q.8. Please explain the cultural or historical value of your product?

Q.9. What element of your product or its design, is transferable to the design of an industrially made product?

Video/audio clips of craft practitioner answering questions complemented by video clips and still images of the products and other references being described.

Markets, end users and consumers.

Who uses the craft practitioner's product, what for and for how much? Past and present.

Questions.

Q.1. Where does your product go, who buys it?

Q.2. Why do your clients buy your product and not someone else's?

Q.3. Who did the past practitioners of your craft make their products for?

Q.4. What differences are there between past and present users and consumers of your craft?

Q.5. Why do these differences in past and present consumers exist?

Q.6. What is the main difference between consumers of your craft and consumers of industrially made products?

Q.7. Describe the markets that would be interested in a product made by industry that was designed and influenced by craft practitioners to meet the project's product brief?

Video/audio clip of craft practitioner answering questions complemented by video clips and still images.

Appendix 4 Transcription of Interviews to Consider Proposed Interaction Plan

Fjolnir Bjorn Hlynsson. 8.11.02

Transcription of answer.

FBH. I think it is probably the best way to put into measure, and into measurable, humm.

TH. It is measurable and good?

FBH. Yes, and and, but I feel like you could do improvements on, you know, simplifying really words,

TH. Simplify the language,

FBH. Simplify the language because I am not sure that everyone you talk to, although I am not questioning their ability in, you know, before, that the language is a bit complicated, so you don't want to wind up with, with something that is not really, the right answer to a question, because the person that was questioned did not really understand it.

TH. In the questions themselves I should be able to simplify it, because it is basic stuff, you know, what's your name, what's your... I see what you mean, I will try and keep the words as simple as possible.

FBH. It would be for the benefit of your research, you know, you're working between countries and there is always this language problem, to go between.

TH. Ok so simplify the language. It is measureable and good, you think it is a fair representation or it is a way of representing each person's participation in the project.

FBH. I think it is a fair representation of a person, you really try to capture the essence of one's work. And these things, you are coming to workshops and

you are staying there for a while, is really valuable to your understanding of each person.

TH. Yeh. Do you think, apart from the language, can you see anything else.

FBH. About the questions.

TH. The questions, at the end of each section I am going to ask for reference materials, I want to ask them for any photographs or illustrations in books which...

FBH. CV's

TH. Almost their CV, in different stages but you know, in a question like finished products, am going to say please provide an overview of your product range, what is your speciality or what element of your product are peculiar to you, or something like that. You know, I will ask each practitioner for pictures of their work for me to put into the presentation, do you think people will be happy to participate like that?

FBH. Ya.

TH. Providing pictures, and you know, even pictures of themselves working 25 years previous or ten years previous on their own project just to say this is how someone has been developing.

FBH. I don't really see why people which have already agreed to help or participate with you,

TH. Would want to hold that back.

FBH. No, because they must, you know, they must really, once they have said yes I understand the nature of this project.

TH. I think that is it. Great. So you are happy to participate in this project.

FBH. No no-no no-no.

TH. (Laughing) are you happy to participate in this project?

FBH. Yes

TH. Good. I am very happy, ok.

Thorhildur Thorgeirsdóttir. Interviewed 11.11.02

Transcription of the answer

TH. Do you think this method of interaction is acceptable, good or bad, please explain your thoughts, in your own words and how you would improve on this method of interaction?

TH TH. I think it is a very good thing, it is a very good thing.

TH. You can stop there. Ok. Any other thoughts about it apart from that it is good thing.

TH TH. Well I think it is because of the tradition, we should develop a bit further on, to use it more and work from that too.

TH. I think so too, we should develop forwards from the traditions,

TH TH. Yes.

TH. And do you understand the maintenance, by doing this we help to preserve the maintenance of these traditions.

TH TH. What is that m, m, maintenance.

TH. The maintenance, by the continued practice of these traditions we draw light to them as being a great resource.

TH TH. Yes. Yes.

TH. Do you think this method might demonstrate the potential.

TH TH. Yes, we could try it, and see what comes out of it.

TH. Yes.

TH TH. I think it is a very exciting thing.

TH. And can you see in anyway of, I know you've not seen it or thought about it for very long, but can you imagine in anyway improving on the method of interaction.

TH TH. Improving it.

TH. Yes.

TH TH. I think we just have to see how it develops.

TH. Ok, yes. So in effect you could say, it might be better to leave the method a little bit open while we are doing it.

TH TH. Yes.

TH. And change it per person.

TH TH. Yes.

TH. Yes that's a useful way of looking at. So make the questions more open.

TH TH. Yes.

TH. Yes so each presentation may become less formalized between each craft person, depending on their...

TH TH. Background and what they are doing.

TH. So develop presentation on from individual nature of each craft person. Yes it would be very interesting wouldn't it. I think I might be working with some sort of farmers

TH TH. Yes.

TH. You know it would be an interesting contrast of the different people working.

TH TH. Here in Iceland or.

TH. Maybe in Faroes. I really want to work with someone in Faroes.

TH TH. Have you been there.

TH. Not yet.

TH TH. It is a very interesting place, I've been there once I was really taken by it, it was really interesting.

TH. Do you think I should include someone from there.

TH TH. You could do that, they have a similar background...

TH. To Iceland.

TH TH. Yes, Faroese was very interesting because they, I think as Icelanders we don't think about the Faroese in a way, only, is it okay if we talk about something else.

TH. Yes, perfect.

TH TH. Because we always think of Europe you know we go to Europe to the Scandinavian nations, to Germany to England or somewhere or to America. But when I was in the Faroese they think a lot about the Icelanders, we are like the big brothers.

TH. Aaaar, and you don't care about them.

TH TH. They look up to us, and we don't know about them in a way, they come a lot to Iceland, but there are so few that we don't notice it in a way but it was very nice to, to visit them and get to know them. They are very friendly and open, and they have a very long history of tradition, in craft scene, it is very nice.

TH. Is it similar to Icelandic.

TH TH. Yes. But I don't, maybe more original in a way you know, I don't know I think so, they work a lot with wool. It's different but its interesting.

Appendix 5 Amended Formal Interview Questions and Archive Presentation Structure

Universal introduction of the presentations and project

For all the interview presentations, this statement and slide show was to be applied.

Instruction to the presentation editor: The following statement was to be dubbed over a slide show of black and white photographs of Icelandic craft artefacts.

The following presentation is one in a series. They have been carried out as part of a research project into Icelandic and Nordic traditional craft practitioners and how they might be utilized in the development of a new product for export from Iceland. The objective of the presentations is to formally present each craft practitioners input into the project in an equal way. These presentations are the product of the same formula of interview given to each participant. The presentations will be shown to each participant in the project ensuring that all participants in the project understand each other's work in a way which will promote inspiration and a new way of understanding and reflecting on their own craft practice. The focus within the questions is to open a discussion, to consider what elements of the craft practitioner's practice are imitated or utilized by industry, what elements are not, what elements could be and what element of their work could be utilized to meet the project's demonstration prototype brief.

Introduction

Explanation of section to the interviewer:

Introduction by the craft practitioner of their name, the craft that they practise and where they live and work.

Open question to the interviewee:

In a few words please tell us your name, the name of your craft and the name of the place where you live and work?

Checklist of questions to be answered.

	Q.1. What is your name?
	Q.2. What is the name of the craft that you practise?
	Q.3. What is the name of the place where you live and work?

Video/audio clip of the craft practitioner, still images and/or panorama of their surroundings, including exterior of workshop/shed.

Background

Explanation of section to the interviewer:

Craft practitioner provides a brief description of their craft, the historical connection behind it, and reason for why they have chosen to practise it and how they learned their craft.

Open question to interviewee:

Describe a little, your craft, its history and how you came to do it?

Checklist of questions to be answered.

	Q.1. Please provide a brief description of the craft that you practise?
	Q.2. What is the history of your craft, where does it come from?
	Q.3. How did you learn your craft?
	Q.4. Why do you practise your craft?

Video/audio clip of craft practitioner answering questions complemented with still images.

Materials

Explanation of section to the interviewer:

Craft practitioner provides description of materials used along with the historical and cultural significance.

Open question to interviewee:

Describe the materials you use, the history behind them and what you see as their future use?

Checklist of questions to be answered.

	Q.1. What materials do you use in your craft and please describe them?
	Q.2. Where do the materials you use come from?
	Q.3. Are there any specific characteristics or qualities that you look for when choosing or selecting materials to work with?
	Q.4. Is there any historical or cultural significance in the materials that you use?
	Q.5. What qualities and elements of the materials that you use, are also considered by modern industrial production techniques?
	Q.6. What elements or qualities in the materials that you use have not yet been considered or fully explored by modern industrial production?

Video/audio clip of craft practitioner answering questions complemented by still images, referencing what is being talked about.

Workspace

Explanation of section to the interviewer:

The craft practitioner to provide a description of their workspace including the most important elements of the space with regards to their craft practice and how the space has changed over time.

Open question to interviewee, to be asked in the workspace:

Describe your workspace, the parts that are important to you and any similarities it has with industry?

Checklist of questions to be answered.

	Q.1. Provide a description of your workspace?
	Q.2. What are the most important elements of your workspace for the benefit of carrying out your craft?
	Q.3. How has the workspace changed over the course of time within your knowledge of past craft practice?
	Q.4. Are there any similarities between your workspace and similar more industrial production workshops?
	Q.5. Are there any elements of your workspace that are not considered in industrial production workshops?

Video/audio clip of craft practitioner answering questions complemented by still images, referencing what is being talked about.

Production process

Explanation of section to the interviewer:

For this area of the interview a brief description of the full process of production is to be explained and a few typical examples of the production process are to be demonstrated. Areas of the production process that could be developed into the production of a product to meet the prototype brief are to be considered.

1. Open question to be asked in the workspace to interviewee:

Please describe how one of your products is made and demonstrate a part of its production?

Checklist of questions to be answered.

	Q.1. Describe your production process?
	Q.2. Demonstrate a typical activity within your production process?

2. Open question to interviewee:

How do your production methods compare with industrial methods, and how could you influence the industrial production of a product to meet the product brief?

Checklist of questions to be answered.

	Q.3. What areas of the production process do you consider most peculiar to your craft?
	Q.4. What areas of your production process are reproduced in manufacturing?
	Q.5. What areas of the production process are not carried out or

	considered by modern industrial production?
	Q.6. To satisfy the project's product brief what areas of your production process could be explored by modern industrial production?

Video/audio clip of craft practitioner answering questions and demonstrating typical production processes, along with still images, referencing what is being talked about.

Finished product

Explanation of section to the interviewer:

In this area an overview of the craft practitioner's product range will be provided, specific attention given to their speciality and favourite products. Also to be considered are questions that put their products into cultural and historical context, including, what is the difference in their products to similar, production made products, the products of their contemporaries and craft made products of the past.

1. Open question to interviewee:

Describe your products, and how they compare to similar products that are made by other craft practitioners and industrially?

Checklist of questions to be answered.

	Q.1. Please provide an overview of your product range?
	Q.2. What is your speciality or what elements of your product are peculiar to you?
	Q.3. Of all the products that you make, which is your favourite and explain why?
	Q.4. What are the differences between the products you make and similar products made by craftspeople of the past?
	Q.5. What are the differences between the products you make and similar products made by other craft people?
	Q.6. What are the differences between the products you make and similar products made by industry?

2. Open question to interviewee:

What value do your products have to you and your culture, and how could you best influence the design of industrial products?

Checklist of questions to be answered.

	Q.7. What quality or value in the products that you make is the most important to you and why?
	Q.8. Please explain the cultural or historical value of your product?
	Q.9. What element of your product or its design is transferable to the design of an industrial product?

Video/audio clip of craft practitioner answering questions complemented by video clips and still images of the products and other references being described.

Markets, end users and consumers.

Explanation of section to the interviewer:

Who uses the craft practitioner's product, what for and for how much?
Past and present.

Open question to interviewee:

Describe the market your products are in, and the market you think would suit the project prototype?

Checklist of questions to be answered.

	Q.1. Where does your product go, who buys it?
	Q.2. Why do your clients buy your product and not someone else's?
	Q.3. Who did the past practitioners of your craft make their products for?
	Q.4. What differences are there between past and present users and consumers of your craft?
	Q.5. Why do these differences in past and present consumers exist?
	Q.6. What is the main difference between consumers of your craft and consumers of industrial products?
	Q.7. Describe the markets that would be interested in a product made by industry that was designed and influenced by craft practitioners to meet the project's prototype brief?

Video/audio clip of craft practitioner answering questions complemented by video clips and still images.

Appendix 6 Final Interaction Interview Questions and Presentation Structure

Universal introduction to the project

For all the interview presentations, this statement and slide show was to be applied.

Instruction to the presentation editor: The following statement was to be dubbed over a slide show of black and white photographs of Icelandic craft artefacts:

The following interviews have been conducted as part of a research project into Icelandic and Nordic craft practitioners and how they can influence the development of a new, industrially made product for export from Iceland. The focus within the questions is to open a discussion to consider what elements of the craft practitioner's practice are imitated or utilized by industry, what elements are not, what elements could be and what elements of their work could be utilized to develop a new export from Iceland.

Part one

Introduction

Explanation of section for the interviewer:

Introduction by the craft practitioner of their name, the craft that they practise and where they live and work.

Open question to interviewee:

In a few words please tell us your name, the name of your craft and the name of the place where you live and work?

Checklist of questions to be answered.

	Q.1. What is your name?
	Q.2. What is the name of the craft that you practise?
	Q.3. What is the name of the place where you live and work?

Video/audio clip of the craft practitioner, still images and or panorama of their surroundings, including exterior of workshop/shed.

Notes for reference material.

Background

Explanation of section for the interviewer:

Craft practitioner provides a brief description of their craft, the historical connection behind it, reason for why they have chosen to practise it and how they learned their craft.

Open question to interviewee:

Describe your craft, its history and how you came to do it?

Checklist of questions to be answered

	Q.1. Please provide a brief description of the craft that you practise?
	Q.2. What is the history of your craft?
	Q.3. How did you learn your craft?
	Q.4. Why do you practise your craft?

Video/audio clip of craft practitioner answering questions with complementing still images.

Notes for reference material

Materials

Explanation of section for the interviewer:

Craft practitioner provides description of materials used along with the historical and cultural significance.

Open question to interviewee:

Describe the materials you use, the history behind them and what you see as their future use?

Checklist of questions to be answered

	Q.1. What materials do you use in your craft and please describe them?
	Q.2. Where do the materials you use come from?
	Q.3. What characteristics do you look for when selecting materials to work with?
	Q.4. What historical or cultural significance do the materials you use have?
	Q.5. What characteristics in the materials that you use, are also considered by modern industrial production techniques?
	Q.6. What characteristics in the materials that you use are not considered by modern industry?

Video/audio clip of craft practitioner answering questions complemented by still images, referencing what is being talked about.

Notes for reference material

Workspace

Explanation of section for the interviewer:

The craft practitioner to provide a description of their workspace including the most important elements of the space with regards to their craft practice, how the space has changed over time and how it compares to industry.

Open question to interviewee:

Describe your workspace, what parts of it are important to you and how does it compare with industry?

Checklist of questions to be answered

	Q.1. Provide a description of your workspace?
	Q.2. What are the most important elements of your workspace for the benefit of carrying out your craft?
	Q.3. How has the workspace changed in the history of your craft?
	Q.4. What similarities are there between your workspace and industrial workshops?
	Q.5. What elements of your workspace are not considered in industrial workshops?

Video/audio clip of craft practitioner answering questions, complemented by still images, referencing what is being talked about.

Notes for reference material

Production process

Explanation of section for the interviewer:

For this area of the interview a brief description of the full process of production is to be explained and a few typical examples of the production process are to be demonstrated. Areas of the production process that could be developed into the production of a product to meet the prototype brief are to be considered.

1. Open question to interviewee:

How do your production methods compare with industrial methods, and how could you influence the industrial production of a product to meet the product brief?

Checklist of questions to be answered

	Q.1. Describe your production process?
	Q.2. What areas of the production process do you consider most peculiar to your craft?
	Q.3. What areas of your production process are reproduced in manufacturing?
	Q.4. What areas of the production process are not carried out or considered by modern industrial production?
	Q.5. To satisfy the project's product brief what areas of your production process could be explored by modern industrial production?

Video/audio clip of craft practitioner answering questions along with still images, referencing what is being talked about.

Explanation of section for the interviewer:

This question to be asked in the workspace at the end of the sit down interview.

2. Open question to interviewee:

Please demonstrate a typical part of the production process?

Checklist of questions to be answered

	Q.1of 2. Demonstrate a typical activity within your production process?
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Video/audio clip of craft practitioner demonstrating typical production processes.

Notes for reference material

Part 2.

Finished product

Explanation of section for the interviewer:

In this area an overview of the craft practitioner's product range will be provided, specific attention given to their speciality and favourite products. Also to be considered are questions that put their products into cultural and historical context, including, what is the difference in their products to similar, industrially made products, the products of their contemporaries and craft made products of the past.

1. Open question to interviewee:

Describe your products, and how they compare to similar products that are made by other craft practitioners and industry?

Checklist of questions to be answered

	Q.1. Please provide an overview of your product range?
	Q.2. What is your speciality or what elements of your product are peculiar to you?
	Q.3. Of all the products that you make, which is your favourite and explain why?
	Q.4. What are the differences between the products you make and similar products made by craftspeople of the past?
	Q.5. What are the differences between the products you make and similar products made by other craft people?
	Q.6. What are the differences between the products you make and similar products made by industry?

2. Open question to interviewee:

What value do your products have to you and your culture, and how could you best influence the design of industrial products?

Checklist of questions to be answered

	Q.7. What quality or value in the products that you make is the most important to you and why?
	Q.8. Please explain the cultural or historical value of your product?
	Q.9. What element of your product or its design is transferable to the design of an industrial product?

Video/audio clip of craft practitioner answering questions complemented by video clips and still images of the products and other references being described.

Notes for reference material

Markets, end users and consumers

Explanation of section for the interviewer:

Who uses the craft practitioner's product, what for and for how much?
Past and present.

Open question to interviewee:

Describe the market your products are in, and the market you think would suit the project prototype?

	Q.1. Where does your product go, who buys it?
	Q.2. Why do your clients buy your product and not someone else's?
	Q.3. Who did the past practitioners of your craft make their products for?
	Q.4. What differences are there between past and present users and consumers of your craft?
	Q.5. Why do these differences in past and present consumers exist?
	Q.6. What is the main difference between consumers of your craft and consumers of industrial products?
	Q.7. Describe the markets that would be interested in a product made by industry that was designed and influenced by craft practitioners to meet the project's prototype brief?

Video/audio clip of craft practitioner answering questions complemented by video clips and still images.

Notes for reference material

Appendix 7 Media Formats

Presentation of edited video material is on DVD (Digital Video Disc) for use on computers with DVD drive or domestic DVD players.

Video footage is recorded on mini DV (Digital Video Cassettes).

Edited material is recorded and stored for archive on mini DV.

Audio material is recorded on mini disc and will be transferred to CD-R (Compact Disc-Recordable) via computer as AIFF (Audio Interchange File Format) files, for archive and playback on any CD (Compact Disc) player.

Still photographic material will be archived at the resolution suitable for multimedia presentations on CD-R in a cross platform JPEG (Joint Photography Expert Group) format.

These archiving decisions have been made after consideration of advice from R. Neil, Assistant Producer for 'Child of Our Time' and other science programmes at the BBC, Dan Malsen, Freelance Filmmaker and published material including:

- Technical Committee Paper, The International Association of Sound Archiving, 'The Safeguarding of the Audio Heritage: Ethics, Principles and Preservation Strategy. Version 2', www.iasa-web.org/iasa0013.htm, September 2001 (accessed January 2003).
- G. S. Hunter, Preserving Digital Information, Neal-Schuman, New York, 2000.

Appendix 8 Lists of Images Used in the Interaction Interview Discs

Title images used in all Interaction Interview presentations on Multimedia Discs 1 and 2.

1. Carved pine bed board. Made by Torsteinn Eyjólfsson 1777. Skógar Folk Museum, Iceland. Photo Thomas Hawson 2003.
2. Knitted wool pattern detail. Skógar Folk Museum, Iceland. Photo Thomas Hawson 2003.
3. Spinning wool in Faroe Islands, around 1900. The Historical Museum (Føroya Fornminnisavn), Faroe Islands. Origin of photo unknown.
4. Embroidery. Made by Anna Skdringsdóttir 1880. Skógar Folk Museum, Iceland. Photo Thomas Hawson 2003.
5. Hand spun and braided horsehair ropes for tying hay to a horse's back. Skógar Folk Museum, Iceland. Photo Thomas Hawson 2003.
6. Silver Brooch, 1880. Skógar Folk Museum, Iceland. Photo Thomas Hawson 2003.
7. Lady's saddle and feet cover blanket. Woven 1859 by Sigridur Jónsdóttir. Skógar Folk Museum, Iceland. Photo Thomas Hawson 2003.
8. Carved wooden box. Skógar Folk Museum, Iceland. Photo Thomas Hawson 2003.
9. Felting wool cloth, around 1900. The Historical Museum (Føroya Fornminnisavn), Faroe Islands. Origin of photo unknown.
10. Felt hat. Found at Fornusandar farm ruin, dated 16th century. Skógar Folk Museum, Iceland. Photo Thomas Hawson 2003.
11. Lady's traditional Icelandic dress, from Mödruvellir near Akureyri. Printed in Denmark, 1861. Skógar Folk Museum, Iceland.

12. Embroidery. Made by Runólfur Runólfsson, 1870. Skógar Folk Museum, Iceland. Photo Thomas Hawson 2003.
13. Loom. Skógar Folk Museum, Iceland. Photo Thomas Hawson 2003.
14. Gold Ornament, from woman's national costume. 18-19C. Árbær Reykjavík Museum. Photo Thomas Hawson 2003.
15. Einar Gudjohnsen (1879-1968) and his dog. Picture taken 1964 south east Iceland. Skógar Folk Museum, Iceland. Origin of Photo unknown.
16. Silver ornament from woman's traditional costume, from 1900-1920. Skógar Folk Museum, Iceland. Photo Thomas Hawson 2003.
17. Cupboard, made by Gisli Sigurdsson, 1830. Skógar Folk Museum, Iceland. Photo Thomas Hawson 2003.
18. Snuff boxes. Large one, 60th birthday present in 1952. Smaller lady's snuff box made 1870. Skógar Folk Museum, Iceland. Photo Thomas Hawson 2003.
19. Blanket. Skógar Folk Museum, Iceland. Photo Thomas Hawson 2003.
20. Cross pendent, called 'Thor's Hammer', from between the 1100 and 1200. National Museum of Iceland. Photo National Museum of Iceland.
21. Chairs. Middle and left chairs made by Runólfur Svensson, 1861 and right chair made by his son Erikur Runólfsson, 1879. Skógar Folk Museum, Iceland. Photo Thomas Hawson 2003.
22. Drinking horns. Three on left made by Jón Einarsson, 1780, two on right made by Simon Davidsson, 1820. Skógar Folk Museum, Iceland. Photo Thomas Hawson 2003.
23. Spinning wheels and equipment. Skógar Folk Museum, Iceland. Photo Thomas Hawson 2003.
24. Wooden eating bowl, made by Runólfur Runólfsson, 1870. Skógar Folk Museum, Iceland. Photo Thomas Hawson 2003.

25. Silver brooch. Árbær Reykjavík Museum. Photo Thomas Hawson 2003.
26. Seaman's Mittens, with two thumbs. Skógar Folk Museum, Iceland. Photo Thomas Hawson 2003.
27. Carved pine bed board. Made by Torsteinn Eyjólfsson 1777. Skógar Folk Museum, Iceland. Photo Thomas Hawson 2003.
28. Gold Ornament, from woman's national costume. 18-19C. Árbær Reykjavík Museum. Photo Thomas Hawson 2003.
29. Wooden Spoons. Skógar Folk Museum, Iceland. Photo Thomas Hawson 2003.
30. Silver Brooch from 11C. National Museum of Iceland. Photo National Museum of Iceland.

Images used in Birger Andersen's Interaction Interview presentation on Multimedia Disc 1.

- 1, 2, 3, 4, 5, 6, 7, 8, 9. Upper deck knee in the making, on re-construction of Viking war ship. Upper deck knee made by Thomas Hawson while apprentice to Birger Andersen at the Viking Ship Museum Boat Yard, Roskilde, Denmark. Photo Thomas Hawson, April 2003.
- 10, 11. Pine wood Boat Masts in the making, at the Viking Ship Museum Boat Yard, Roskilde, Denmark. Photo Thomas Hawson, April 2003.
- 12, 13, 14, 15, 16. Oak tree felled and split, for Viking ship construction. Photo, Viking Ship Museum Boat Yard, Roskilde, Denmark, 2000.
- 17, 18. Viking war ship under construction at Viking Ship Museum Boat Yard, Denmark. Photo, Viking Ship Museum Boat Yard, Roskilde, Denmark, 2000.
19. Axe marks in original wooden Viking ship component. Photo Viking Ship Museum Boat Yard, Roskilde, Denmark, 2000.
20. Axe marks reconstructed at Viking Ship Museum, Roskilde. Photo Viking Ship Museum Boat Yard, Roskilde, Denmark, 2000.

21, 22. Reconstructed Viking ship at the Viking Ship Museum Boat Yard, Roskilde. Photo Viking Ship Museum Boat Yard, Roskilde, Denmark, 2000.

23, 24, 25. Oak trees from which bent branches are cut for Viking ship construction. Photo Viking Ship Museum Boat Yard, Roskilde, Denmark, 2000.

26. Viking ship hull component templates matched up to tree limbs in the forest. Photo Viking Ship Museum Boat Yard, Roskilde, Denmark, 2000.

27, 28. Viking ship hull components. Photo Viking Ship Museum Boat Yard, Roskilde, Denmark, 2000.

29, 42. Sailing reconstructed Viking ship at the Viking Ship Museum, Roskilde, Denmark. Photo Thomas Hawson 2003.

Images used in *Ása Hátún's* Interaction Interview presentation on Multimedia Disc 1.

1. Kvívík village. Faroe Islands 1930's. The village where Ása Hátun was born. Origin of photo unknown.

2. Ása Hátun's mother, 1950's. Origin of photo unknown.

3. Hannelisa, Ása Hátun's sister, raking in hay, Faroe Islands late 1950's. Origin of photo unknown.

4. Kvívík village. Faroe Islands 1940's. The village where Ása Hátun was born. Origin of photo unknown.

5. Ása Hátun's hand knitted jumpers on her two sons Hjalman 8yrs and Dánjal 4yrs. Photo Ása Hátun 1982.

6. Ása Hátun's hand knitted jumper on Hjalman at his first whale kill, Faroe Islands. Photo Ása Hátun 1990's.

7. Hand embroidery by Ása Hátun on her son Hjalman's traditional costume for his graduation. Photo Ása Hátun 1995.

8. Traditional costume of relatives in Bøor from 1920's. Origin of photo unknown.
9. Loom of Viking style used until 1900 in Faroe Islands. The Historical Museum (Føroya Fornminnisavn), Faroe Islands. Photo Thomas Hawson 2003.
10. Spinning wool in Faroe Islands, around 1900. The Historical Museum (Føroya Fornminnisavn), Faroe Islands. Origin of photo unknown.
11. Felting wool cloth, around 1900. The Historical Museum (Føroya Fornminnisavn), Faroe Islands. Origin of photo unknown.
12. Fishermen wearing felting wool cloth coats called 'Kot', as worn until 1930's. The Historical Museum (Føroya Fornminnisavn), Faroe Islands. around 1900. Origin of photo unknown.
13. Sheep shearing, Faroe Islands, around turn of 19-20C. The Historical Museum (Føroya Fornminnisavn), Faroe Islands. Origin of photo unknown.
14. French felting machine, 1990's. Origin of photo unknown.
15. Ása Hátun's wool fashion, 2003. Origin of photo unknown.
16. Ása Hátun's wool fashion, 2003. Origin of photo unknown.
17. Ása Hátun's wall hanging, 2000. Photo Thomas Hawson 2003.
18. Felted wool sitting mat, Ása Hátun 1985. Photo Thomas Hawson.
19. Ása Hátun's Swiss exhibition catalogue, 2000.
20. Ása Hátun's wall hanging, 2000. Photo Thomas Hawson 2003.
21. Ása Hátun working on experimental chair seat cover in back yard, 2003. Photo Thomas Hawson.
22. Ása Hátun's experimental felted wool on old cane chair, 2003. Photo Thomas Hawson 2003.

Images used in Fjolnir B. Hlynsson's Interaction Interview presentation on Multimedia Disc 1.

1. Iceland Forestry Service sawmill and processing yard, Egilsstadir. Photo Thomas Hawson, 2003.
2. Fjolnir B. Hlynsson standing with the tallest Larch trees in east of Iceland forest. Photo Thomas Hawson, 2003.
3. Hlynur Halldórsson, father of Fjolnir B. Hlynsson, carving at Mithús, Egilsstadir, date unknown. Photo Fjolnir B. Hlynsson.
- 4, 5, 6, 7, 8. Fjolnir B. Hlynsson work in progress on flower sculpture, wood metal and glass, date unknown. Photo Fjolnir B. Hlynsson.
9. Drawing of flower sculpture, Fjolnir B. Hlynsson, 2001.
10. Wooden flower, Fjolnir B. Hlynsson. Photo Fjolnir B. Hlynsson, 2002.
11. Flower Sculpture, Fjolnir B. Hlynsson. Photo Fjolnir B. Hlynsson, 2001.
12. Cheese Knives, Fjolnir B. Hlynsson. Photo Fjolnir B. Hlynsson, 2002.
13. Carved traditional Icelandic wooden eating bowl, Hlynur Halldórsson. Photo Fjolnir B. Hlynsson, 2002.

Images used in Thorhildur Thorgeirsdóttir Interaction Interview presentation on Multimedia Disc 2.

1. Thor's hammer pendent, from middle ages. Photo National Museum of Iceland.
2. Silver hoard from Viking age, found at Mithús 1980. Photo National Museum of Iceland.
3. Icelandic chalice with pattern in Romanesque style, from about 1200. Photo National Museum of Iceland.

- 4, 5, 6. First members of the National Goldsmith Union of Iceland. Goldsmith Union of Iceland members' book.
7. Kristófer Pétursson, Icelandic goldsmith early 20th century. Photo National Museum of Iceland.
8. Reconstructed southern Iceland farmstead 19th century. Skógar Folk Museum, Iceland. Photo Thomas Hawson 2003.
9. . Lady's traditional Icelandic dress, from Mödruvellir near Akureyri. Printed in Denmark, 1861. Skógar Folk Museum, Iceland.
- 10, 11. Silver ornament from woman's traditional costume, from 1900-1920. Skógar Folk Museum, Iceland. Photo Thomas Hawson 2003.
12. Filigree, twisted silver wire brooch, made by Thórhildur Thorgeirsdóttir, date unknown. Photo Thomas Hawson 2003.
13. Thórhildur at Goldsmith College in Germany. Photo Thórhildur Thorgeirsdóttir.
- 14, 15, 16, 17. Thórhildur Thorgeirsdóttir's drawings of spoons and pancake forks, 2000-2003. Photo's Thomas Hawson 2003.
18. Sugar spoon and pancake fork, Thórhildur Thorgeirsdóttir 2000-2003. Photo Thomas Hawson 2003.
19. Sugar spoon, Thórhildur Thorgeirsdóttir 2000-2003. Photo Thomas Hawson 2003.
20. Sugar spoon, Thórhildur Thorgeirsdóttir 2000-2003. Photo Thomas Hawson 2003.
21. Pancake fork, Thórhildur Thorgeirsdóttir 2000-2003. Photo Thomas Hawson 2003.
22. Pancake serving set, Thórhildur Thorgeirsdóttir 2000-2003. Photo Thomas Hawson 2003.

23. Pancake serving set, Thórhildur Thorgeirsdóttir 2000-2003. Photo Thomas Hawson 2003.

24. Spreading knife, Thórhildur Thorgeirsdóttir 2000-2003. Photo Thomas Hawson 2003.

25, 26, 27. Close up of sugar spoons, Thórhildur Thorgeirsdóttir 2000-2003. Photo Thomas Hawson 2003.

28. Ring, gold and pearl, Thórhildur Thorgeirsdóttir 2000-2003. Photo Thomas Hawson 2003.

29, 30, 31. Earrings, Thórhildur Thorgeirsdóttir 2000-2003. Photo Thomas Hawson 2003.

32. Spoon made by Thomas Hawson, as apprentice to Thórhildur Thorgeirsdóttir, 2003. Photo Thomas Hawson 2003.

Images used in Geir Oddgeirsson's Interaction Interview presentation on Multimedia Disc 2.

1. American White Oak in Geir's workshop, Tresmidjan Grein ehf. Photo Thomas Hawson, 2003.

2. Björn Hrafnsson sawing wood at Tresmidjan Grein ehf. Photo Thomas Hawson, 2004.

3. Björn Hrafnsson planing wood at Tresmidjan Grein ehf. Photo Thomas Hawson, 2004.

4,5. Geir at his veneer press. Photo Thomas Hawson, 2004.

6. Björn Hrafnsson and Geir sanding wood at workshop. Photo Thomas Hawson, 2004.

7. Example of Geir's cutting list. Photo Thomas Hawson, 2004.

8. Cabinet made at Tresmidjan Grein ehf. Photo Geir Oddgeirsson.

9. Pair of cabinets made at Tresmidjan Grein ehf. Photo Geir Oddgeirsson.
10. Church pews in Reykjavik, made at Tresmidjan Grein ehf. Photo Thomas Hawson 2003.
11. Massive wood turned stools, made at Tresmidjan Grein ehf. Photo Geir Oddgeirsson.
12. Kitchen, made and fitted at Tresmidjan Grein ehf. Photo Geir ddgeirsson.
13. Fume cabinet made at Tresmidjan Grein ehf. Photo Geir Oddgeirsson.
14. Pair of cabinets made at Tresmidjan Grein ehf. Photo Geir Oddgeirsson.
15. Hospital fittings made at Tresmidjan Grein ehf. Photo Geir Oddgeirsson.
16. Office meeting table, made at Tresmidjan Grein ehf. Photo Geir Oddgeirsson.
17. Large boardroom table under construction at Tresmidjan Grein ehf. Photo Geir Oddgeirsson.
18. Boardroom table made at Tresmidjan Grein ehf. Photo Geir Oddgeirsson.
19. Office desks made at Tresmidjan Grein ehf. Photo Geir Oddgeirsson.
20. Reception desk made at Tresmidjan Grein ehf. Photo Geir Oddgeirsson.
21. Low table made at Tresmidjan Grein ehf. Photo Geir Oddgeirsson.
22. Occasional table made at Tresmidjan Grein ehf. Photo Geir Oddgeirsson.
23. Boardroom table made at Tresmidjan Grein ehf. Photo Geir Oddgeirsson.
24. Boardroom table receiving final finish, made at Tresmidjan Grein ehf. Photo Geir Oddgeirsson.
25. Round table made at Tresmidjan Grein ehf. Photo Geir Oddgeirsson.
26. Large boardroom table, made at Tresmidjan Grein ehf. Photo Thomas Hawson 2003.

Images used in Grétar Már Thorvaldsson Interaction Interview presentation on Multimedia Disc 2.

1. First Hálmsteypan Halle ehf. workshop, in 1950's. Origin of photo unknown.
2. First Hálmsteypan Halle ehf. workshop, in 1950's. Origin of photo unknown.
3. Hálmsteypan Halle ehf. smelter, in 1950's. Origin of photo unknown.
4. Grétar Már Thorvaldsson's grandfather at Hálmsteypan Halle ehf. workshop, in 1950's. Origin of photo unknown.
5. Hálmsteypan Halle ehf. workshop, pouring aluminium in 1950's. Origin of photo unknown.
6. Early Hálmsteypan Halle ehf. product for the Icelandic electric systems. Origin of photo unknown.
7. Grétar Már Thorvaldsson, turning pattern on lathe. Origin of photo unknown.
8. Aluminium apartment block rubbish chute door, product of Málmssteypan Halle ehf. Photo Málmssteypan Halle ehf.
- 9,10. Aluminium parts for Icelandic electrical systems, product of Málmssteypan Halle ehf. Photo Málmssteypan Halle ehf.
- 11, 12, 13. Fishing equipment parts, product of Málmssteypan Halle ehf. Photo Málmssteypan Halle ehf.
- 14,15. Fish pumping equipment parts, product of Málmssteypan Halle ehf. Photo Málmssteypan Halle ehf.
16. Aluminium ship deck hatch, product of Málmssteypan Halle ehf. Photo Málmssteypan Halle ehf.

17. Aluminium assorted signs, product of Málmsteypan Halle ehf. Photo Málmsteypan Halle ehf.
18. Composite wooden pattern for bronze, ship bearing. Product of Málmsteypan Halle ehf. Photo Thomas Hawson 2003.
19. Pouring bronze at Málmsteypan Halle ehf. Photo Thomas Hawson 2003.

Appendix 9 Fjolnir Hlynsson's Response to Work in Progress Photographs

Date: Thu, 30 Oct 2003

To: "Thomas Hawson" <tom@hawson.fsbusiness.co.uk>

From: Eik <eiksf@mmedia.is>

Subject: Re: work in progress

Greetings Tom of Hundalee.

I like your sketch. It is quite good, although you can find the Althingi chair's influence in it - it is somehow better. The Ship form is very "Viking/Nordic" and very strong in this. It also has a organic/bone structure feeling - which I like. If the chair was at the end of the table it would be somehow like a ships reflection in water. The vertical plane of the table gives a horizon to trigger these thoughts.

Fjolnir

Date: Tue, 18 Nov 2003 18:51:48 +0200

To: "Thomas Hawson" <tom@hawson.fsbusiness.co.uk>

From: Eik <eiksf@mmedia.is>

Subject: Re: comments please

Greetings Tom.

I am certain that you are heading the right way. This round table is very exciting, not because it is round - but because it has this connection to a Viking form - shield. It reminds me of a another Viking instrument, used to navigate - I attach a picture of it (Fig. 18) - it was used before the compass, locate the polestar

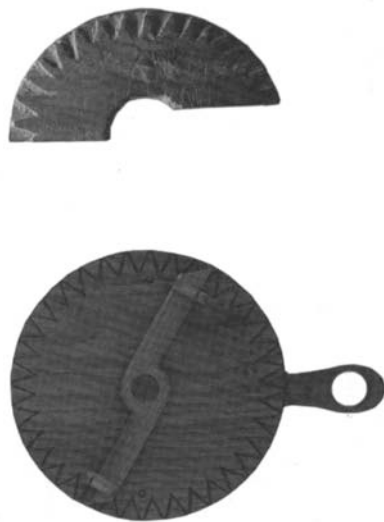


Fig. 35 Viking navigation aid

pattern is good. I like those sketches of the table - patterns, flowers and all that. But I ask where is the aluminium, where is the wool, I only see wood. Is it possible to cast the pattern for the table in aluminium or other metal (personally I would use copper/bronze/iron) and use it as inlay?

However I think that you need to make another chair to fit that table. They somehow do not belong together. Straight geometrical lines / soft organic lines do not go well to together (in my opinion- at least in this case) Do not take this as the chair is bad - It is as I said in my last letter very nice.

My comments - interesting and good. keep up the good work - I might comment some more later.

F

Appendix 10 Design Comments Form

Names and addresses of makers receiving the forms.

Birger Andersen, Shipwright

The Viking Ship Museum

Vindeboder 12

DK-4000 Roskilde

Denmark

+45 46 30 02 00

www.vikingskibsmuseet.dk

Fjölur B. Hlynsson, Sculptor

Mithús

700 Egilsstathir

Iceland

471-1320

4711365

eiksf@mmedia.is

Thórhildur Thorgeirsdóttir, Goldsmith

Olafsgeisli 39

113 Reykjavík

Iceland

354551 6881

M. +354 8617178

thth@thth.is

www.thth.is

Geir Oddgeirsson, Cabinetmaker

Translator and assistant Björn Hrafnsson (M. +354 8973453)

Tresmidjan Grein ehf.

Litliær

190 Vogar

Iceland

+354) 557 1333

M. +354) 8933441

greinehf@binet.is

Gretar Mar Thorvaldsson, Pattern Maker

Malmsteypan HELLA ehf.

Kaplahraun 5

220 Hafnarfjordur

Iceland

+354) 565 1022

+354) 565 1587

hella@hella.is

Ása Hátún, Wool Worker

Heiðavegur 18

FO-100 Tórshavn

Faroe Islands

Teleph: 00 298-311819

T-postur: olavasa@post.olivant.fo

Covering letter

Dear participating craft practitioners

Please find attached a comments form, scale drawings and presentation drawing of the proposed dining table and chair design. Please read the notes before completing the form. Do not return the form until 5 days after receiving phone call from Thomas Hawson. Return the form, technical drawings if you have drawn over them and any other extra paper in the return envelope provided. Please put your name on all returned material. Keep the project proposal drawing for your own reference.

Looking forward to receiving your replies.

Yours

Thomas Hawson

Appendix 10 continued

Design Comments Form

NAME:.....DATE:.....

This document provides:

1. A basic description of the proposed design.
2. Suggested materials and methods of construction.
3. Suggested areas of interest to craft practitioners.

After each of the above sections, an area in the document is left blank to be filled in by the participating craft practitioners with their comments.

Notes for consideration while filling in the form.

- Please complete the form as soon as possible, Thomas Hawson will soon phone you to discuss things. After the telephone call please allow five days to consider the designs and your comments before returning the completed form.
- The design proposal presented in this document does not describe all the details fully resolved.
- It may be helpful to look at both the technical drawings and watercolour presentation at the same time, side-by-side, to visualise the design.
- The proposed design described should not be considered as the final design.
- The proposed design is purposefully left open as a basic framework on which the participating craft practitioners can offer their ideas and physical hands on input, in developing the design.

- By the craft practitioners returning their written and sketched ideas on this form, their ideas will be considered and recorded by Thomas Hawson and amendments to the design will be made.
- The designs will belong in equal parts to the six named participating crafts practitioners and Thomas Hawson.
- Following amendments to the design, practical consultation will follow in early spring Feb/March 2004, when Thomas Hawson will be visiting the craft practitioners workshops where possible to produce the prototypes with them.
- The 'Suggested areas of interest to craft practitioners' is only a suggestion, please comment on any area of the proposed design.
- If there is not enough space on this form to provide answers please do not hesitate to return extra sheets of paper.
- Sketching (of any quality) will be the best way of communicating some of your ideas.
- Please draw ideas over the top of scale drawings provided.
- Please sign and date everything you return.

Dining Table

Please find attached scale drawing and presentation drawing.

1. Basic description of proposed dining table.

The table top is to be constructed of eight separate wooden segments with a central disc in the middle, this central disc may have the option of spinning round. The eight separate wooden segments of the tabletop are to be connected with eight aluminium castings. The castings come to the surface of the table at the corners of each segment, they interconnect under the tabletop to make an under frame and provide connection points for the eight wooden steam bent legs. The eight legs to be connected to a wooden cross frame on the floor. The surface of the tabletop could have a shallow groove cut into it, to visually interconnect the aluminium details that come to the surface and the eight separate wooden segments. Place mats made of wool, of a rounded triangular shape could fit between the interconnecting shallow grooves on each segment.

The composition of components that make up the table top has been described by [Fjölfnir B. Hlynsson](#) having viewed the sketchbook images uploaded onto the Internet as being reminiscent of Viking shield designs (Appendix 9, page 229), it is also similar to early Icelandic jewellery. The interconnecting lines carved into the tabletop are references to the marking-out lines used in the preparation of Celtic knot work, as used by Vikings as a decorative medium. The eight steam bent and twisted legs, are references to the boat building tradition. The square cross frame on the floor is left purposefully simple as if it were made from driftwood found that size.

Craft practitioner's comments on the basic design of the dining table:

2. Suggested materials and methods of construction for the dining table.

The wooden elements of the table are to be made of oak, a 5 mm gap would be left between the table top components including, the wooden segments, central disc and surface aluminium details. This gap would be open under the surface of the table so as not to trap food crumbs, the components connected by narrow fins of aluminium. The aluminium components would be sand cast from a pattern; the pattern could have a decorative surface texture that would be left on the visible parts of the finished components. Additional surface finishes and effects could be applied to the castings. The aluminium castings would be screwed to the underside of the wooden tabletop, where appropriate slots would be made in the aluminium screw holes to allow for shrinkage and expansion in the wood. The eight legs will be steam bent on to jigs before assembly. These legs will be connected to the aluminium castings by bolts ideally in a shallow socket. The legs will be connected to the cross frame on the floor into a narrow socket and secured with a loose dowel. The table is to be shipped as finished components that can be assembled by the distributor/agent or by the end user.

The wool tablemats would be felted and sit on the surface of the table.

Craft practitioner's comments on the materials and methods of construction for the dining table:

3. Suggested areas of interest to craft practitioners regarding the dining table.

Birger Andersen, Shipwright

Are the eight legs reminiscent of boards in a Viking ship's hull?

Could their shape be improved in anyway, could you sketch/make a better profile/template?

How could the ends of the legs be attached to the aluminium brackets and wooden cross frame to resemble methods used in Viking ships?

Fjolnir B. Hlynsson, Sculptor

How does the table exhibit traditions in Icelandic craft?

Where could this be strengthened or enhanced?

Thórhildur Thorgeirsdóttir, Goldsmith

What shapes or forms could be cast in the aluminium that comes to the surface of the table?

What surface finish could be applied to the surface of the castings?

Does the pattern the tabletop components make remind you of patterns in early Icelandic jewellery?

Geir Oddgeirsson, Cabinet maker

Translator and assistant, Björn Hrafnsson.

What do you think of the table design?

What profile would you put on the edge of the table?

Considering the number of individual wooden pieces in the tabletop, would this be an area of concern in the cost of this table?

Do you have experience of steam bending, and what do you think about it?

Gretar Mar Thorvaldsson, Pattern Maker

The aluminum castings.

What form could the castings take?

What surface finishing would you give the castings?

What considerations are there to be made if the castings are to be mass-produced?

Ása Hátún, Wool Worker

Felt place mats.

Is felt appropriate on the table?

Is there a design you would like to see applied to the mat?

How could these mats be made in large numbers?

Craft practitioner's comments on the suggested areas of interest regarding the dining table:

Dining Chair

Please find attached scale drawing and presentation drawing.

1. Basic description of proposed dining chair.

The chair seat is made of an aluminium frame with a woven or plywood infill panel with a felt cover. The aluminium seat frame will be attached to the aluminium back leg and the wooden front legs. The influence for this chair is from Viking shipbuilding. The surface finish on the aluminium castings could have the appearance of hand carved wood. The steam bent curved arm/backrest could have lines or a profile scratched onto its surface along the inside edges to illustrate where the nails or screw fixings should go, this would be in keeping with Viking shipbuilding methods.

The profile and shapes in the aluminium seat frame are to be organic and curved in contrast to the square section of the front legs. The crude square section of the front legs would match the square section of the table floor frame.

Craft practitioner's comments on the basic design of the dining chair:

2. Suggested materials and methods of construction for the dining chair.

The aluminium seat frame and back leg will be sand cast. A seat infill panel made of plywood could be screwed into a rebate in the frame or a woven seat could be threaded through holes in the seat frame. The seat frame will be attached to the aluminium back leg and the wooden front legs with bolts. The felted wool seat is to be fastened to the seat to stop it sliding. The wooden patterns for the sand cast aluminium back leg and seat frame, could have a fine hand carved surface finish (not to be sanded out) to be left as detail in the final sand cast components. The front legs and armrest are to be made of oak, the curved arm and backrest component to be steam bent from oak (oak would be preferred here for strength) and fixed into position with copper boat nails or screws. The chair is to be shipped as finished components that can be assembled by the distributor/agent or by the end user.

Craft practitioner's comments on the materials and methods of construction for the dining chair:

3. Suggested areas of interest to craft practitioners regarding the dining chair.

Birger Andersen, Shipwright

Are components in the chair reminiscent of components in a Viking ship?

Could the components shape be improved in anyway, could you sketch/make a better profile/template?

Are there any areas of the chair construction that could better resemble methods used in Viking ships?

Fjolnir B. Hlynsson, Sculptor

How does the chair exhibit traditions in Icelandic craft?

Where could this be strengthened or enhanced?

Thórhildur Thorgeirsdóttir, Goldsmith

What shapes and forms would you like to see in the aluminium castings of the chair?

What surface finish could be applied to the surface of the casting?

Could the nail or screw fixings the steam bent arm/back rest are fixed with receive any special treatment?

Geir Oddgeirsson, Cabinetmaker

Translator and assistant, Björn Hrafnsson.

What do you think of the chair design?

Do you have experience of steam bending, and what do you think about it?

Gretar Mar Thorvaldsson, Pattern Maker

The aluminum castings.

What form could the castings take?

What surface finishing would you give the castings?

What considerations are there to be made if the castings are to be mass-produced?

Ása Hátún, Wool Worker

How could the felt seat cover be applied?

Is felt appropriate for the seat?

Is there a design you would like to see applied to the seat cover?

How could these seat covers be made in large numbers?

Craft practitioner's comments on the suggested areas of interest regarding the dining chair:

Appendix 11 Feasibility Study Form

Product or services to be provided:

Name of producer or service provider:

Name of person completing this form:

Signature: _____ Date: _____

Please note this is an academic project and any information provided while completing this form will be used only for academic purposes.

Please provide an answer for each question (even if it is, 'I refuse to answer this question'), unless you are asked to go to the next specified question.

In the future could you make the product or provide the service as specified above, for the production of 1 set of 8 chairs and 1 table?

Yes If yes please go to question 2

No

1a. If you could not make this product or provide this service, please explain why?

1b. If you could not make this product or provide this service in the future, who do you know that could?

In the future could you make the product or provide the service as specified above, for the production of 100 sets, 800 chairs and 100 tables?

Yes If yes please go to question 3

No

2a. If you could not make this product or provide this service, please explain why?

2b. If you could not make this product or provide this service in the future, who do you know that could?

In the future could you make the product or provide the service as specified above, for the production of 1000 sets, 8000 chairs and 1000 tables?

Yes If yes please go to question 4

No

3a. If you could not make this product or provide this service, please explain why?

3b. If you could not make this product or provide this service in the future, who do you know that could?

Please estimate how much you would charge for the product or service, as specified, for the following quantities:

(Answer only for the quantities you are able to make yourself, if you are unable to make any of the quantities go to question 6.)

4a. Production of 1 set of 8 chairs and 1 table? _____

4b. Production of 100 sets, 800 chairs and 100 tables? _____

4c. Production of 1000 sets, 8000 chairs and 1000 tables? _____

How much time would you need to complete an order for:

5a. Production of 1 set of 8 chairs and 1 table? _____

5b. Production of 100 sets, 800 chairs and 100 tables? _____

5c. Production of 1000 sets, 8000 chairs and 1000 tables? _____

Would you think it OK for someone else to go into production with the product you had helped to design, develop and make a prototype for?

Yes If yes please answer question 6a. 6b. then go to question 8.

No If no please go to question 7.

6a. Would you want something in return for your work helping to develop the product, for example, published recognition, royalties etc? Please specify.

6b. Would you think it OK to have the product made in another country?
Why?

Why would you say no to someone who wanted to go into production with the product you had helped to design, develop and make a prototype for?

Do you think an Internet based sales promotion and ordering system would be appropriate?

Yes If yes please go to question 9

No If no please answer question 8a. 8b. and miss question 9.

8a. Why would an internet based sales and ordering system not be appropriate?

8b. Please specify an alternative sales and ordering system?

9. Why, do you think an Internet based sales system would be appropriate?

Appendix 12 Table and Chair Specifications

Table

Table top:

- Dimensions top 33mm thick, 1530mm diameter
 Under table brace, 1320 x 80 x 33mm
- Material American oak, furniture quality
- Finish Tung Oil
- Table top inlay Aluminium Inlaid discs 5mm thick 8 @ 40mm
 Dia. and 8 @ 16mm Dia.
- Table top scratched pattern.
 Pattern of eight interlocking radius curves to be
 scratched into table top with jig.

Table legs:

- Dimensions 70mm sq. (2 laminate) 820mm long
- Material American oak, furniture quality
- Finish Tung oil

Aluminium cast table brackets:

- Sand-cast aluminium brackets from supplied pattern.
- 4 brackets per table.
- Overall dim. length 340mm width 230mm depth 90mm
- Weight of aluminium 7kg = 4 brackets

- 3 x 4mm counter-sunk holes provided for attachment to table top
- 1 x 6.5mm hole provided for attachment to table leg.
- File off corner edges
- Washed with no finish

Stainless steel table to leg connection plates:

- 3 mm thick, 130mm x 140mm
- 8 counter sunk holes.
- 4 of these plates are required per table

Table 8 Stainless Steel A2 Screws and Bolts for Table

Description	Size	Quantity
Table top to under table brace pan head torque drive screw	6 x 50 mm	6
Table to aluminium bracket pan head torque drive screw	4 x 30 mm	12
Stainless steel connection plate to leg Countersunk screw	5 x 30 mm	16
Stainless steel connection plate to table Countersunk screw	5 x 20 mm	16
Aluminium bracket to leg Pan head hex drive bolt (with external wood screw threaded M6 sleeve)	M6 x 30 mm	4

Chair

Table 9 Chair Wooden Components

Description	Quantity	Length	width	thick
Front legs	2	610	33	34
Arms	2	250	40	34
Steam bent back	1	1080	220	6
Seat (total length required for 3 strips)	1	1200	125	12
Seat brace	1	330	20	20
Seat to frame buttons	6	30	20	13

- Material Oak, furniture quality, own choice of supply
- Finish Tung Oil

Aluminium cast chair leg and seat frame:

- Sand-cast aluminium back leg and seat frame from supplied patterns.
- 1 leg 1 seat frame per chair.
- Overall dim. Seat frame, length 480mm width 460mm depth 70mm
- Overall dim. Back leg, length 70mm width 100 depth 35mm
- Weight of aluminium 6kg = 1 chair
- 6 x 6.5mm holes with 10mm countersunk holes for chair frame to legs connection bolts (Allan key M6 bolts)
- File off corner edges
- Washed with no finish.

Table 10 Stainless Steel A2 Screws and Bolts for Chair

Description	Size	Quantity
Steam bent chair back to legs pan head torque drive screw	4 x 25 mm	14
chair seat to under brace pan head torque drive screws	4 x 25 mm	6
Chair seat buttons	5 x 20 mm	6
Seat frame to legs Allan bolts	M6 x 40 mm	6

Appendix 13 Exhibition Tour Venues 2004

HANDVERK OG HÖNNUN (Handwork and Design)

Sunneva Hafsteinsdottir and Fjóla Guðmundsdóttir
Aðalstræti 12
P.O.Box 1556
121 Reykjavik
Iceland
(+354) 551 7595
(+354) 551 7495
www.handverkoghonnun.is

Gunnarsstofnun

Skúli Björn Gunnarsson
Skriðuklaustur
IS-701Egilsstaðir
Iceland
(+354) 471 2910
www.skriduklaustur.is
klaustur@skriduklaustur.is

Faroese Crafts Society

Randi S. Vang
Niðaragota 108
Hoyvík
Faroe Islands
T. +(298) 314265 or 214265 or 514253
randsiva@post.olivant.fo

Shetland Museum

Tommy Watt
Lower Hillhead
Shetland
ZE1 OEL
Scotland
01595 695057
tommy.watt@sic.shetland.gov.uk

The Lighthouse, Design Museum

Lucy McEachan
56 Mitchell Street
Glasgow
G1 3LX
Scotland
+44 (0) 141 225 8427
www.thelighthouse.co.uk
lucy@thelighthouse.co.uk

The Viking Ship Museum

Søren Nielsen
Vindeboder 12
DK-4000 Roskilde
Denmark
(45) 46 30 02 00
Direct +45 46 30 02 60
sn@vikingeskibsmuseet.dk

Appendix 14 Pilot Exhibition Survey Questionnaire

Tick box quantitative and open question type qualitative interview questionnaire.

Venue _____

Interviewer _____

Date _____

Personal details.

1. Where are you from? _____

2. Male/female _____

3. What age group do you belong to: Under 16

16-25

25-40

40-65

over 65

6. How did you hear about the exhibition? _____

7. Did you know about this project before seeing this exhibition?

Yes

No

Response to the exhibition

- How appealing are the table and chairs?

- What elements are the most appealing?

- Would you like the table and chairs in your own home?

Yes No

- Where would the product sell well?

- How much do you think the table and chairs would cost to buy?

Chair	£50 -	100	<input type="checkbox"/>
	£100 -	250	<input type="checkbox"/>
	£250 -	500	<input type="checkbox"/>
	£500 -	750	<input type="checkbox"/>
	£750 -	1000	<input type="checkbox"/>
Table	£750 -	1000	<input type="checkbox"/>
	£1000 -	1500	<input type="checkbox"/>
	£1500 -	2000	<input type="checkbox"/>
	£2000 -	2500	<input type="checkbox"/>
	£2000 -	3000	<input type="checkbox"/>

- Do you like to be aware of the cultural origin of your dining table and chairs?

Yes No

- How well does the product express its Nordic and Icelandic cultural origin?

(not at all) 1 – 2 – 3 – 4 – 5 (very much)

- How does the product express its cultural origin to you?
-
-

- What specific Nordic traditional crafts can you recognize in the table and chairs design?
-
-

- Does a product with Nordic cultural identity have added value to you?

Yes No

- Do foreign products that express clearly their cultural origin have more appeal to you?

(not at all) 1 – 2 – 3 – 4 – 5 (very much)

(Note to the interviewer, please read the following statement about how the table and chairs were designed and made)

The table and chairs were designed and made in partnership with seven Nordic craft practitioners.

Thomas Hawson, Furniture Designer/Maker, Scotland

Biger Andersen, Shipwright, Denmark.

Ása Hatun, Wool, Faroe Islands

Fjolnir B Hlynsson, Sculptor, Iceland

Thorhildur Thorgeirsdottir, Goldsmith, Iceland

Geir Oddgeirsson, Cabinet Maker, Iceland

Gretar Mar Thorvaldsson, Pattern Maker, Iceland

These craft practitioners were selected because they practise traditional Nordic crafts directly or in a contemporary way. The process of developing a new product for export from Iceland was developed in close partnership with them from concept through to making the finished prototypes. The table and chairs design including the forms used, applied patterns and methods used in the making of the prototypes, are all influenced by the traditional Nordic crafts.

- Has this story changed your view of the table and chairs?

(not at all) 1 – 2 – 3 – 4 – 5 (very much)

- Would this story influence your purchase decision?

(not at all) 1 – 2 – 3 – 4 – 5 (very much)

- How much would you pay for the table and chairs?

Chair £50 - 100

 £100 - 250

 £250 - 500

 £500 - 750

 £750 - 1000

Table £750 - 1000

 £1000 - 1500

 £1500 - 2000

 £2000 - 2500

 £2000 - 3000

- Do you like or dislike the choice of materials, oak, aluminum and wool and why?

Like

Dislike

- Why?

- Would you describe the table and chairs as old fashioned or modern?

- What value is there in the continued practice of traditional crafts?

- How has this project demonstrated a use for traditional crafts?

- What bit of the design do you like the most and why?

- What bit of the design would you change and how?

Appendix 15 Exhibition Survey Questionnaire

Tick box questionnaire for the assessment of the project table and chairs, to be carried out during the exhibition tour, at the specified venues.

Venue _____

Interveiwier _____

Date _____

Personal details.

1. Where are you from? _____

2. Male/female _____

3. What age group do you belong to: Under 16

16-25

26-40

41-65

over 65

6. How did you hear about the exhibition? _____

8. Did you know about this project before seeing this exhibition?

Yes No

Response to the Exhibition

Tick box and quick question survey in green, approx. 2 minutes.

Additional qualitative questions in black, optional extra time of approx. 3 minutes.

1. How appealing are the table and chairs to you? (not) 1 – 2 – 3 – 4 – 5 (very)

2. Why are the table and chairs appealing/not appealing to you?

3. What elements of the table and chairs are the most appealing to you?

4. Would you like the table and chairs in your own home? Yes No

5. If you would like/not like the table and chairs in your home, why/why not?

6. How successfully do you think this table and chairs would sell over the internet aided by personal recommendation and word of mouth.

(not sell) 1 – 2 – 3 – 4 – 5 (Sell very well)

7. What method of sales do you think would be most appropriate for this product and why?

8. How much do you think a table and a chair would cost? (Exchange rates used as at 2 August, 2004 and the figures are rounded up.)

Single chair

£50 (DKK560 or ISK6,530) - £100 (DKK1,100 or ISK13,000)

£100 (DKK1,100 or ISK13,000) - £250 (DKK2,800 or ISK32,600)

£250 (DKK2,800 or ISK32,600) - £500 (DKK5,600 or ISK65,300)

£500 (DKK5,600 or ISK65,300) - £750 (DKK8,500 or ISK98,000)

£750 (DKK8,500 or ISK98,000) - £1000 (DKK11,300 or ISK130,500)

Table

£750 (DKK8,500 or ISK98,000)	-	£1000 (DKK11,300 or ISK130,500)
£1000 (DKK11,300 or ISK130,500)	-	£1500 (DKK17,000 or ISK196,000)
£1500 (DKK17,000 or ISK196,000)	-	£2000 (DKK22,500 or ISK261,000)
£2000 (DKK22,500 or ISK261,000)	-	£2500 (DKK28,000 or ISK326,500)
£2500 (DKK28,000 or ISK326,500)	-	£3000 (DKK34,000 or ISK391,500)
£3000 (DKK34,000 or ISK391,500)	-	£3500 (DKK39,500 or ISK457,000)

9. If you were to buy some domestic dining room furniture such as a table and chairs, how important would the following considerations be to you: (please mark the scale from 1 to 5)

Price	(no importance) 1 – 2 – 3 – 4 – 5 (very important)
Quality of product	(no importance) 1 – 2 – 3 – 4 – 5 (very important)
Aesthetic appeal	(no importance) 1 – 2 – 3 – 4 – 5 (very important)
Designer label	(no importance) 1 – 2 – 3 – 4 – 5 (very important)
Visible cultural origins	(no importance) 1 – 2 – 3 – 4 – 5 (very important)
Comfort	(no importance) 1 – 2 – 3 – 4 – 5 (very important)
Other consideration	(no importance) 1 – 2 – 3 – 4 – 5 (very important)

Please specify your other consideration below.

10. Do you like to be aware of the cultural origin of your dining table and chairs?

Yes No

11. Are you familiar with Nordic culture?

Yes No

12. How well do the table and chairs express the Nordic and Icelandic culture?

(not at all) 1 – 2 – 3 – 4 – 5 (very well)

13. How does the product express its cultural origin to you?

14. Is the influence of Nordic traditional crafts recognisable in the design of the table and chair?

(not at all) 1 – 2 – 3 – 4 – 5 (very well)

15. What specific Nordic traditional crafts can you recognize in the table and chairs design?

16. Does a product with Nordic cultural identity have added value to you?

Yes No

17. Do foreign products that clearly express their cultural origin have more appeal to you?

(not at all) 1 – 2 – 3 – 4 – 5 (very much)

18. (Note to the interviewer, please read the following statement about how the table and chairs were designed and made)

The table and chairs were designed and made in partnership with seven Nordic craft practitioners.

Thomas Hawson, Furniture Designer/Maker, Scotland

Biger Andersen, Shipwright, Denmark.

Ása Hatun, Wool, Faroe Islands

Fjolinir B Hlynsson, Sculptor, Iceland

Thorhildur Thorgeirsdottir, Goldsmith, Iceland

Geir Oddgeirsson, Cabinet Maker, Iceland

Gretar Mar Thorvaldsson, Pattern Maker, Iceland

These craft practitioners were selected because they practise traditional Nordic crafts directly or in a modern way. The process of developing a new product for export from Iceland was developed in close partnership with them from concept through to making the finished prototypes. The table and chairs design, including the forms used, applied patterns and methods used in the making of the prototypes, are all influenced by the traditional Nordic crafts. The materials used were chosen because of their abundant availability in Iceland, oak and aluminum both processed in Iceland with the use of renewable energy and wool, a greatly under utilized Icelandic resource.

Has this story changed your view of the table and chairs?

(not at all) 1 – 2 – 3 – 4 – 5 (very much)

19. Would this story influence your purchase decision?

(not at all) 1 – 2 – 3 – 4 – 5 (very much)

20. Would you pay more for this table and chairs now you know more about all the work that went into designing and making them?

Yes No

21. Is the choice of materials, oak, aluminum and wool appealing to you?

Oak (not at all) 1 – 2 – 3 – 4 – 5 (very much)

Aluminum (not at all) 1 – 2 – 3 – 4 – 5 (very much)

Wool (not at all) 1 – 2 – 3 – 4 – 5 (very much)

22. Why do you like/not like these materials?

Aluminum _____

Oak _____

Wool _____

23. Do the table and chairs appear to be old fashioned or modern, in their design?

(old) 1 – 2 – 3 – 4 – 5 (modern)

24. In what way do the table and chairs appear to be old fashioned or modern, in their design?

25. Do you think there is cultural value in the continued practice of traditional crafts?

(no) 1 – 2 – 3 – 4 – 5 (yes)

26. Why do you think there is cultural value in the continued practice of traditional crafts?

27. Has this project demonstrated the successful use of traditional crafts in a modern way?

(no) 1 – 2 – 3 – 4 – 5 (yes)

28. How has this project demonstrated the successful use of traditional crafts in a modern way?

29. What part of the table and chairs design do you like the most?

Chair _____

Table _____

30. Why do you like these parts of the table and chairs design?

Chair _____

Table _____

31. What part of the table and chairs design would you change?

Chair _____

Table _____

32. How would you change the table and chairs design?

Chair _____

Table _____

31. Any other comments or sketches should be made below.

Appendix 16 Exhibition Survey Qualitative Data Abbreviations

The complete list of abbreviations is provided as a Microsoft Word document, in the 'Exhibition data' file on [multimedia disc 3](#), image and data files (CD).

Question 15

F – felting/ wool work

VS – viking ship shape, link to Vikings, boat building

WW – wood work

C - carving

SC – shape of chair

IN – inlay of metal

SW – aluminium in chairs reminiscent of swords

CM – combination of materials

SH – seat like a Viking shield

HE – top of back leg like a Viking helmet

CE – celtic crafts

CA – metal casting

AE – architectural elements

SI – simple design

TB – table brackets

QU – the high quality

BS - blacksmith

Appendix 17 Potential Market that Would Like Table and Chairs in Own Home

Entry No.	Date	Venue	Interviewer	1 From	2 M/F	3 Age	4 How did you Group here about exhib.	5 Prior Knowledge of project.
	36 6,9	Faroes	JO	Denmark	M	26-40		n
	74 30,9	Roskilda	TH	Denmark	M	41-65		n
	25 4,9	Faroes	TH/JO	Faroes	F	26-40	newspaper	n
	26 4,9	Faroes	TH	Faroes		26-40	past years	n
	30 5,9	Faroes	JO	Faroes	M	26-40	mother exhibiting	y
	31 5,9	Faroes	JO	Faroes	F	26-40	press	n
	27 4,9	Faroes	JO	Faroes	F	41-65	craft society	n
*28	4,9	Faroes	TH	Faroes	F	41-65	press	n
	29 5,9	Faroes	TH	Faroes	M	41-65	fellow exhibitor	n
	32 5,9	Faroes	JO	Faroes	F	41-65	press	n
	38 6,9	Faroes	TH	Faroes	M	41-65	wife	y
*9	22,8	East Icelar	TH	I	F	41-65		n
	11 22,8	East Icelar	TH	I	F	41-65	friend	a little
*12	22,8	East Icelar	TH	I	M	41-65		n
*13	22,8	East Icelar	TH	I	M	41-65	curator	y
*15	22,8	East Icelar	TH	I	F	41-65	from curator	y
	17 23,8	East Icelar	TH	I	M	41-65		n
*20	28,8	East Icelar	JO	I	F	41-65		n
*4	20,8	Reykjavik	TH	Iceland	F	26-40	relative	n
	6 20,8	Reykjavik	TH	Iceland	M	26-40	word of mouth	y
	1 18,8	Reykjavik	TH	Iceland	M	41-65	word of mouth	y
	3 20,8	Reykjavik	TH	Lithuania	F	26-40	work at gallery	n
	19 24,8	East Icelar	TH	Norway	F	26-40	work at museum	n
	18 24,8	East Icelar	TH	Norway	M	41-65		n
	62 21,9	Glasgow	TH	Scottish	M	41-65		n
	70 22,9	Glasgow	TH	Scottish	M	41-65		n
	48 11,9	Shetland	TH	Shetland	M	26-40		n
	50 15,9	Shetland	TH	Shetland	M	26-40	furniture maker	y
	54 15,9	Shetland	TH	Shetland	F	26-40	museum staff	y
	42 11,9	Shetland	TH	Shetland	F	41-65		n
	44 11,9	Shetland	TH	Shetland	M	41-65		n
	49 15,9	Shetland	JO	Shetland	F	41-65		n
	51 15,9	Shetland	JO	Shetland	M	41-65	met us	y
	53 15,9	Shetland	TH	Shetland	M	41-65	museum curator	y
	80 1,10	Roskilda	TH	Sweden	M	41-65		n
	87 4,10	Roskilda	TH	Sweden	M	41-65		n
	33 5,9	Faroes	JO	Faroes	M	26-40	advertising	n
	39 6,9	Faroes	JO	Faroes	F	41-65	husband exhibiting	n
	2 20,8	Reykjavik	TH	Iceland	M	26-40		n
*58	20,9	Glasgow	TH	Scottish	M	26-40	staff	n
	64 21,9	Glasgow	TH	Scottish	M	41-65		n
	65 22,9	Glasgow	TH	Scottish	M	41-65	through TH	y
	76 30,9	Roskilda	TH	Sweden	M	41-65		n

Entry No.	1 How appealing	2 Why appealing	3 Most appealing	4 Like in own home
36	4	CM,W,DE	CM	y
74	4	MA, SH	MA	y
25	4	AL	W	y
26	5	OM, UN	R	y
30	5	VI,AP,ST	DY	y
31	4	UN,CM,LCW	CM,VI	y
27	5	QU,SD,DE	SD	y
28	5	AP	CM	y
29	5	W	W	y
32	5	DE,C	RT,SC	y
38	5	LE, MA,AP	/	y
9	5	/	/	y
11	5	IC	SC,MS,W	y
12	5	/	/	y
13	4	/	/	y
15	5	/	/	y
17	5	ST	ST	y
20	5	/	/	y
4	4	/	/	y
6	5	AP	US	y
1	4	RT, TBL, RM	RT, MS	y
3	5	SD, WM, TM	SD	y
19	5	DE	CM	y
18	5	ST,DE, UN	ST,QU	y
62	4	W,CM,DE	SD	y
70	4	UN	WM	y
48	4	ST,STR	ST,RT	y
50	4	STR,SC,BS	SC	y
54	5	CO,AP	SD,W,CM,SC	y
42	5	DE,UN	RT,SC	y
44	4	OB	ST,CM	y
49	5	DE	SC,RT	y
51	4	AP,LE,ST	QU,SD,TS	y
53	5	MA, UN	TS,W,ST	y
80	4	MA	W	y
87	4	SC	CM	y
33	4	QU	RT,DE	n
39	3	W,IN,TS,SC	SC	n
2	2	NTS	/	n
58	3	/	/	n
64	3	DLC,W,RT	RT,W,SC	n
65	3	UN	W	n
76	5	AP	CM	n

Appendix 18 What the Market Thinks the Table and Chairs Would Cost

Entry No.	Date	Venue	Interviewer	1 From	2 M/F	3 Age Group	4 How did you hear about exhib.	5 Prior Knowledge of project.
25	4,9	Faroes	TH/JO	Faroes	F	26-40	newspaper	n
48	11,9	Shetland	TH	Shetland	M	26-40		n
44	11,9	Shetland	TH	Shetland	M	41-65		n
74	30,9	Roskilda	TH	Denmark	M	41-65		n
29	5,9	Faroes	TH	Faroes	M	41-65	fellow exhibitor	n
*12	22,8	East Iceland	TH	I	M	41-65		n
*13	22,8	East Iceland	TH	I	M	41-65	curator	y
*15	22,8	East Iceland	TH	I	F	41-65	from curator	y
17	23,8	East Iceland	TH	I	M	41-65		n
*4	20,8	Reykjavik	TH	Iceland	F	26-40	relative	n
1	18,8	Reykjavik	TH	Iceland	M	41-65	word of mouth	y
18	24,8	East Iceland	TH	Norway	M	41-65		n
62	21,9	Glasgow	TH	Scottish	M	41-65		n
50	15,9	Shetland	TH	Shetland	M	26-40	furniture maker	y
42	11,9	Shetland	TH	Shetland	F	41-65		n
80	1,10	Roskilda	TH	Sweden	M	41-65		n
87	4,10	Roskilda	TH	Sweden	M	41-65		n
36	6,9	Faroes	JO	Denmark	M	26-40		n
26	4,9	Faroes	TH	Faroes		26-40	past years	n
31	5,9	Faroes	JO	Faroes	F	26-40	press	n
38	6,9	Faroes	TH	Faroes	M	41-65	wife	y
*9	22,8	East Iceland	TH	I	F	41-65		n
11	22,8	East Iceland	TH	I	F	41-65	friend	a little
3	20,8	Reykjavik	TH	Lithuania	F	26-40	work at gallery	n
19	24,8	East Iceland	TH	Norway	F	26-40	work at museum	n
70	22,9	Glasgow	TH	Scottish	M	41-65		n
54	15,9	Shetland	TH	Shetland	F	26-40	museum staff	y
53	15,9	Shetland	TH	Shetland	M	41-65	museum curator	y
32	5,9	Faroes	JO	Faroes	F	41-65	press	n
51	15,9	Shetland	JO	Shetland	M	41-65	met us	y
30	5,9	Faroes	JO	Faroes	M	26-40	mother exhibitor	y
27	4,9	Faroes	JO	Faroes	F	41-65	craft society	n
*20	28,8	East Iceland	JO	I	F	41-65		n
6	20,8	Reykjavik	TH	Iceland	M	26-40	word of mouth	y
*28	4,9	Faroes	TH	Faroes	F	41-65	press	n
49	15,9	Shetland	JO	Shetland	F	41-65		n

9

Importance of considerations

2	5	5	1	2	5
2	5	5	1	1	5
2	5	5	3	5	5
2	5	5	1	5	5
2.5	5	5	1	1	5
2.5	4	4	1	1	5
3	4	5	2	2	5
3	5	4	1	2	4
3	5	5	1	1	5
3	4	4	2	3	4
3	5	5	4	5	5
3	4	4	1	1	5
3	5	5	1	2	5
3	5	5	1	4	5
3	5	5	2	1	4
3	5	5	1	3	5
3	5	5	1	3	4
3	5	5	3	4	5
3	5	5	2	3	5
3	5	5	1	1	5
4	5	5	1	1	5
4	5	5	3	4	5
4	3	4	3	4	5
4	4	4	1	3	4
4	4	4	1	3	4
4	4	5	1	3	4
4	5	5	1	2	4
4	5	5	2	4	5
5	5	4	3	4	5
5	5	4	1	5	5
5	5	5	1	4	5
5	5	5	2	2	4
5	5	5	1	3	5
5	5	5	2	3	5
5	5	5	1	2	5
5	5	5	1	4	5
3.5278	4.75	4.75	1.5556	2.805556	4.75
3	5	5	1	3	5

Appendix 19 Successful Use of Traditional Crafts

Entry No.	Date	Venue	Interviewer	1 From	2 M/F	3 Age Group	4 How did you here about exhib.	5 Prior Knowledge of project.
36	6,9	Faroës	JO	Denmai	M	26-40		n
32	5,9	Faroës	JO	Faroës	F	41-65	press	n
38	6,9	Faroës	TH	Faroës	M	41-65	wife	y
*9	22,8	East Ice	TH	I	F	41-65		n
*13	22,8	East Ice	TH	I	M	41-65	curator	y
2	20,8	Reykjav	TH	Iceland	M	26-40		n
1	18,8	Reykjav	TH	Iceland	M	41-65	word of mouth	y
*58	20,9	Glasgov	TH	Scottish	M	26-40	staff	n
64	21,9	Glasgov	TH	Scottish	M	41-65		n
65	22,9	Glasgov	TH	Scottish	M	41-65	through TH	y
70	22,9	Glasgov	TH	Scottish	M	41-65		n
48	11,9	Shetlan	TH	Shetlan	M	26-40		n
42	11,9	Shetlan	TH	Shetlan	F	41-65		n
49	15,9	Shetlan	JO	Shetlan	F	41-65		n
74	30,9	Roskild:	TH	Denmai	M	41-65		n
25	4,9	Faroës	TH/JO	Faroës	F	26-40	newspaper	n
26	4,9	Faroës	TH	Faroës		26-40	past years	n
30	5,9	Faroës	JO	Faroës	M	26-40	mother exhibitin	y
31	5,9	Faroës	JO	Faroës	F	26-40	press	n
33	5,9	Faroës	JO	Faroës	M	26-40	advertising	n
27	4,9	Faroës	JO	Faroës	F	41-65	craft society	n
*28	4,9	Faroës	TH	Faroës	F	41-65	press	n
29	5,9	Faroës	TH	Faroës	M	41-65	fellow exhibitor	n
39	6,9	Faroës	JO	Faroës	F	41-65	husband exhibitin	n
81	1,10	Roskild:	TH	France	M	26-40		n
11	22,8	East Ice	TH	I	F	41-65	friend	a little
*12	22,8	East Ice	TH	I	M	41-65		n
*15	22,8	East Ice	TH	I	F	41-65	from curator	y
17	23,8	East Ice	TH	I	M	41-65		n
*20	28,8	East Ice	JO	I	F	41-65		n
*4	20,8	Reykjav	TH	Iceland	F	26-40	relative	n
6	20,8	Reykjav	TH	Iceland	M	26-40	word of mouth	y
3	20,8	Reykjav	TH	Lithuna	F	26-40	work at gallery	n
19	24,8	East Ice	TH	Norway	F	26-40	work at museum	n
18	24,8	East Ice	TH	Norway	M	41-65		n
62	21,9	Glasgov	TH	Scottish	M	41-65		n
50	15,9	Shetlan	TH	Shetlan	M	26-40	furniture maker	y
54	15,9	Shetlan	TH	Shetlan	F	26-40	museum staff	y
44	11,9	Shetlan	TH	Shetlan	M	41-65		n
51	15,9	Shetlan	JO	Shetlan	M	41-65	met us	y
53	15,9	Shetlan	TH	Shetlan	M	41-65	museum curator	y
76	30,9	Roskild:	TH	Sweder	M	41-65		n
80	1,10	Roskild:	TH	Sweder	M	41-65		n
87	4,10	Roskild:	TH	Sweder	M	41-65		n

Entry No.	1 How appealing	2 Why appealing	3 Most appealing	4 Like in own home	10 Like to be aware of cultural orig.	11 Familiar with Nordic	12 Express Nordic culture
36	4	CM,W,DE	CM	y	n	y	4
32	5	DE,C	RT,SC	y	n	y	4
38	5	LE, MA,AP	/	y	n	y	3.5
9	5	/	/	y	y	y	5
13	4	/	/	y	n	y	4
2	2	NTS	/	n	n	y	3
1	4	RT, TBL, RM	RT, MS	y	y	y	3
58	3	/	/	n	y	y	3
64	3	DLC,W,RT	RT,W,SC	n	y	y	3
65	3	UN	W	n	y	y	5
70	4	UN	WM	y	y	y	5
48	4	ST,STR	ST,RT	y	n	y	3
42	5	DE,UN	RT,SC	y	y	n	1
49	5	DE	SC,RT	y	y	y	4
74	4	MA, SH	MA	y	n	y	4
25	4	AL	W	y	y	y	3
26	5	OM, UN	R	y	y	y	3
30	5	VI,AP,ST	DY	y	y	y	5
31	4	UN,CM,LCW	CM,VI	y	n	y	5
33	4	QU	RT,DE	n	y	y	5
27	5	QU,SD,DE	SD	y	y	y	4
28	5	AP	CM	y	y	y	3
29	5	W	W	y	y	y	4
39	3	W,IN,TS,SC	SC	n	n	y	4
81	3	DE, QU	C	n	y	y	4
11	5	IC	SC,MS,W	y	y	y	5
12	5	/	/	y	n	y	5
15	5	/	/	y	y	y	5
17	5	ST	ST	y	n	y	4
20	5	/	/	y	n	y	3
4	4	/	/	y	y	y	4
6	5	AP	US	y	y	y	4
3	5	SD, WM, TM	SD	y	y	y	4
19	5	DE	CM	y	y	y	4
18	5	ST,DE, UN	ST,QU	y	y	y	5
62	4	W,CM,DE	SD	y	n	n	3
50	4	STR,SC,BS	SC	y	n	y	4
54	5	CO,AP	SD,W,CM,ST	y	n	y	4
44	4	OB	ST,CM	y	y	y	1
51	T5,C3	.AP,LE,ST	QU,SD,TS	y	n	y	5
53	5	MA, UN	TS,W,ST	y	n	y	4.5
76	5	AP	CM	n	y	y	5
80	4	MA	W	y	y	y	4
87	4	SC	CM	y	y	y	4

3.909091

4

13 How express origin	14 Are Nordic crafts recog.	15 Crafts Recog.	16 Nordic culture added value	17 Foreign clear expression	18 Story changed view
AL		4 VS,C	n		2
SM,SO		3 WW	n		1
BS,VI		3 WW	n		1
WO	dk	/	n		5
/		4 /	n		1
WO		4 VS	n		1
BS, LCW	dk	F	n		3
WO,VI		2 dk	n		3
WO,LCW		3 VS,HE	n		1
VI,SO,OM		4 AU	n		3
WO,SH		4 F,VS,WW	n		4
BS,SM		4 VS	n		3
BS,PP		1 VS	n	3.5	4
PP		5 VS,C	n		1
BS,SH,SD		5 VS,SH,WW	y		3
W,SM		3 /	y		4
BS,WO		4 VS,F	y		1
VI,BS,SM,SC		4 F	y		5
VI	dk	SW	y		2
BS		4 VS	y		3
AU		4 AU	y		3
/		4 /	y		1
FA		5 VS	y		4
VI, SI	/	SH,HE	y		1
W,IN		2 F,VS	y		3
SM,SO		4 SC	y		3
BS		5 /	y		4
/		5 /	y		3
SH		4 none	y		4
/		4 /	y		3
/		4 /	y		5
DM		4 VS	y		4
WO,W, A		5 WW,F,C	y		4
CM		4 VS,C	y		4
CM		4 WW	y		4
WO		3 WW,VS,QU	y		3
BS		4 VS,WO	y	4 /	1
SH,TE		5 CM,TB	y	4 /	
dk		3 VS	y	5	1
AL,SH		5 CA	y	5	1
WO,SC		4 F,VS,WW,SI	y	4 /	
CM,LCW,DM		5 WW,BS	y	5	1
dk		4 VS,AE	y	4	4
CM,SC		4 VS	y	5	1

3.9

69.767442

4

19	20	23	24	25	26	27	
Would influence purchase	Pay more	Old or modern	Why old/modern	cultural value in crafts	Why value crafts	Has project used traditional crafts in a modern way	
	1 n		5 CM,SH		4 CI,LE		5
	1 n		5 CM		4 CI,TL		4
	4 y		5 CM,SC		5 KN		5
	4 n		4 /		2 /		5
	5 y		3 /		5 /		4
	1 y		3 AU		5 UP		3
	1 n		3 CD		5 SB	dk	
	1 y		3 /		5 /		4
	1 n		4 CM,TA		5 CI,TL		3
	4 n		5 CD,SI		5 UP,CO		4
	4 y		5 SD		5 QU,UP		5
	3 n		3 TR		5 TL		5
	1 y		4 SC,LCW		5 SB,CI,LE		5
	4 y		5 CM,SC,SH		5 TL,PL		5
	1 n		3 CM,AU		5 WR,CI		4
	1 /		4 SD		5 DI		5
	3 y		4 CD		5 CI		5
	5 y		5 IN,QU		5 CI,LE		5
	4 y		5 SD		5 CI,KN		5
	1 n		5 CM		5 CI		4
	1 n		3 /		5 CI, SB		4
	4 y		5 /		5 /		5
	1 n		4 /		5 CI,PL		5
	1 n		5 CM,IN		5 TL,LE /		
	1 n		5 CM		5 KN,QU,I		5
	4 y		5 CM		5 CI		5
	4 y		4 /		5 /		5
	5 y		3 /		5 /		5
	2 n		3 /		5 TL		5
	4 y		3 /		5 /		4
	5 n		5 /		3 /		5
	5 y		3 AU		5 AU		4
	5 n		5 APP		5 CI, WR		4
	4 y		5 CM,SI		5 CI,TL		5
	3 y		5 CM		5 CI		5
	2 y		4 SI		5 PL,QU		4
	5 y		5 CM,CD		5 UP,PL		4
	5 y		5 CM,CO		5 CI,LE		5
	1 y		2 /		5 UP		5
	1 n		5 CM		5 KN, LE		5
	5 y		5 CD,ST		5 CI,KN		5
	1 y		3 dk		5 CI		5
	4 y		5 SH		4 dk		3
	4 y		5 TR		5 TL,CO		5

4.571428571

5