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Ideas of Exchange

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He can not judge straight away by the fabric's appearance what colour he has achieved, as he will have to wait for the colour to oxidize. He may have to put the fabric back into the dye well several times to achieve the correct colour.

Slide 12 Rajasthan Village mud resist printed fabric oxidizing.

He is likely to produce between 50 to 1000 pieces of one design each fabric will be handmade to the same design each will be slightly different due to the process of making.

Slide 13 Rajasthan Village field of fabrics.

The type of village production that I have described utilises craftspeople that have generations of knowledge and experience, the workers can accommodate the possibilities and chance that occur when making rather than try to control them. They are adaptable in the sense that they are a model of small-scale production and can accommodate what might appear to initially be the idiosyncrasies of the designer. The collaboration led to successful collections for Autumn/Winter 95.

Slide 14 Provence Habitat Autumn/Winter 95.

Slide 15 Tuxedo Habitat Autumn/Winter 95.

Craft Makers have an intimate relationship with their raw materials they adapt themselves to the unpredictabilities of making as they work. We take this for granted it is an everyday approach for most of us and means that we are flexible and open to change. It therefore implies that we can offer a different range of skills to a commissioner, we design through making and therefore can offer a unique insight into the manufacture of an artifact. Through this collaboration it