

# Digital Hand Made

Lucy Johnson.

Reviewed by Rebecca Skeels

**'Rarely does a good idea come from a digital tool.** And most artists define themselves before they start, which also limits these ideas. Better to have an idea and then define the tool required, then there is no difference between artisanal tools and digital ones.' Wim Delvoye p. 56, *Digital Handmade*

Lucy Johnston's book profiles over 70 practitioners (both individuals and companies) who combine craft with digital technologies. They represent a broad range of makers who work in a variety of scales, materials, contexts and meanings, and the notes on each one of the makers is accompanied by fabulous visuals of great objects. The information about the makers includes the makers'



particular interests, research or focus, showing how varied their approaches to their crafts are and how important it is to select the right tools.

There are a good mixture of jewellers and metalworkers profiled, with a great assortment of processes used. Some names are highly recognisable, such as Jo Hayes Ward and Jack Row who combine CAD modelling, prototyping and casting with their other processes. Other metal making processes used include sintering, laser cutting, printing, use of conductive threads, electronics and solar cells, and these are often combined with scanning, design developments and digital manipulation. I was particularly drawn to Patrick Hoet's work with his clever use of laser sintering of titanium. However, if you are interested in the traditional techniques you will not be disappointed either, especially when looking at Amy Roper Lyon's enamelled pieces.

I cannot quite smell the ink of the book (this review was written from the digital press version), but if it is as good as it reads and looks in the digital form then the printed object, released in May, will be as good as the creations that it includes inside.



Wim Delvoye, 'Nautilus', 2012, from the Gothic series. Image copyright and courtesy of the artist