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**Knitting from the Landscape: What
are the Interrelations between
Maker, Material and Landscape?**

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A thesis submitted in fulfilment of the
requirements of the Manchester
Metropolitan University for the degree of
Masters of Arts (by Research).

Department of Art and Design
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January 2018

Abstract

This thesis explores the interrelationships between Author-Practitioner-Researcher (APR), material and landscape, when working site-specifically from within their own landscape. It establishes the emotional connections between APR and crafted-garment and divulges the changing relationship of APR with landscape when used as the source of her crafts-practice (spinning, dyeing and knitting).

This research addresses a lack of published literature by practitioner-researchers that tackles subjective reflections and emotional connections within their crafts-practice. The enquiry is an Auto – Anthropological reflective practice, putting the APR at the centre of the research, which highlights subjectivity as an intrinsic element of craft-research.

Utilising experiential knowledge the APR's developing perception and knowledge of the landscape in response to producing crafted-garments in this site-specific practice is ascertained. Cognitive mapping and journal analysis is employed to evaluate changes to the APR's Umwelt, divulging her developing relationship with landscape.

Reflective-practice enabled a qualitative evaluation of the making processes, through the experiences recorded in the reflective journal and compared against positioning statements, this revealed that 'rawness' acts as a conduit between the APR and the landscape. This holistic method of working also affected the development of an in-depth understanding of material and skill. The design consideration of the crafted-garments reflected the APR's developing relationship with landscape, revealing that she had begun to design for her life within the landscape, originally designing garments to aesthetically reflect the landscape, intimating how her practice had become entwined with her life within the landscape.

Analysis of the crafted-garments revealed memories and narrative had become embedded within them. The extent of the emotional attachment experienced between APR and the crafted-garments after their completion is established, being affected by the involvement of community within their production. The degree to

which the crafted-garments created in this site-specific research act as a conduit to landscape is divulged as being derived through their authentic method of production.

Acknowledgements

Thanks go to both my supervisors, for their endless proof reading and ceaseless support and encouragement throughout my study. This was invaluable to my focus and perseverance during an emotionally difficult time in my life.

I would like to thank my family, for their unquestioning support, despite having little idea what I am actually working on most of the time. Especially to my sister Tessa, for letting me sleep on her sofa in Manchester when I was at Uni, and for the copious amounts of wine and pizza consumed.

My gratitude goes to my friends in Wirksworth. In particular to Dom, for the unquestioning support, the dog walking, the cups of tea, the building of display stands and the ferrying of AV equipment for my exhibition. But mostly, for your unfaltering belief in my capabilities. Thanks go to Beth for the endless cups of coffee and conversations over the past two years, and to Abi for your intuitive understanding and compassion, the emotional support from you both has been incredible. Thanks to Alice for starting me off on my way, by introducing me to the right people and helping me to find materials for my work. You are indeed what you call everyone else, a 'treasure'. Thanks to Geoff for your initial support and encouragement, you enabled me to push boundaries and gave me the confidence to undertake this research.

Further thanks go to Gus and Fash for inviting me to be part of your venture at the Pingle, and for introducing me to sheep ownership. You have enabled my work to develop into something far more valuable and real. And thank you for turning a blind eye when I bought more sheep. And to Gavin for working with me to create my film. You worked far more hours and for far less money than you deserved. Thank you for your patience and for your genuine interest in my project. Thanks to Charlotte for your continuing interest in my work, especially for the help in making buttons. You added a new dimension to my work and I hope to work with you again in future projects.

But mostly, thank you to the people of Wirksworth, for making this my home.

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Glossary of Terms and Abbreviations

APR refers to the Author-Practitioner-Researcher which in this thesis is the author.

Crafts-Practitioner relates to other *practicing* craftspeople. The use of the word 'practitioner' reveals the distinction made between theoretical researchers, and those with experiential knowledge gained through practice.

Maker refers to crafts-practitioners within the literature review and reflects the original usage of the term within the published literature.

Crafted-Garments refers to the three garments created within this research. The choice of word 'crafted' encapsulates the spinning, dyeing, knitting and button making, leading to its completion. The word 'garment' reflects its intended use rather than using 'artefact', the garments fulfilling their intended use, which was intrinsic to the conclusions.

Crafted-Objects refers to pieces made by other crafts-practitioners.

Artefacts also refer to crafted-objects. The use of this term within the literature review reflects the actual usage within published literature by crafts-practitioners and researchers.

Emotional Attachment refers to the measurement of meaningful connection experienced by the APR towards the crafted garments, through the meanings ascribed to it through memory and self-identity and is used interchangeably with the phrase 'emotional connection'.

SOP Site-of-Production, being both the APR's home and work space.

Material refers to the physical materials gathered in this research

Raw Material used interchangeably with "material" but specifically relates to the physical materials when demonstrating or highlighting the link to landscape through their natural unprocessed state.

Processing the Material signifying the processing and production of the garments including all aspects of the making process, used to differentiate between attributes of the physical materials and the act of processing them.

Gotland sheep breed from the Swedish island of Gotland with long curly grey fleeces.

Hebridean primitive horned sheep breed from Scotland with very dark brown/black fleeces.

Jacob sheep breed with piebald fleece (white with areas of dark wool), and up to 6 horns.

Bracket type of fungus which grow on trees.

Inishowen a peninsula in County Donegal, Republic of Ireland.

Aran a group of three islands off the west coast of Ireland. This name also refers to the regionally distinctive cable-knit knitting style from the islands.

Fair Isle Tiny Island lying between Orkney and Shetland off the North Coast of Scotland. The traditional stranded multi-coloured knitting created and originated from this group of islands are named after this particular island.

Sanquhar Town in Dumfries and Galloway, Scotland, with a regionally distinct knitting style comprising of black and white stranded knitting, named after the town in which it is traditionally made.

Donegal County in Ireland.

Chapter One: Introduction

1.1. Introduction

“As a Derbyshire MP I was never booed anywhere but in Wirksworth Town Hall, never felt for any other town the curious affection Wirksworth inspires, and know nowhere in England a town with a stronger sense of place.” – Matthew Parris (2016).

This thesis was motivated by my previous experience of running a small business designing and making knitted accessories. The disconnection experienced from the materials used and their origins triggered the motivation to investigate the possibility of ‘working from scratch’. This coincided with a move from Nottingham to Wirksworth, a small historical market town in Derbyshire. Finding myself in a new landscape similar to the one I grew up in the Lake District, surrounded by sheep and plant life suitable for natural dyeing; the question arose of what the implications for crafts-practice could be as a method by which to connect with landscape, as suggested by David Gauntlett’s (2011) *Making is Connecting*. This resonated with the recent focus on a ‘sense-of-place’ and ‘locale’ within the contemporary craft word (Brown, 2014; Green, 2014), and an increasing recognition of the value of subjectivity within research (Frayling, 2011; Gauntlett, 2011; Ingold, 2011; Pye, 1968; Sennet, 2009). This inspired and validated the concept of research into subjective site-specific crafts-practice.

Place has always held significance to me, having always identified as a ‘country girl’, and been drawn to and inspired by untamed and uninhabited landscapes (figure 1).



Figure 1. The Isle of Ulva, a significant place to the APR (Author 2017).

Coincidentally, much of the recent published research in the area of craft referenced in this thesis comes from Scandinavia. This bias links to my family heritage, having spent many summers in Finland staying at my Finnish Grandmother's summer cottage (figure 2), where a sense of affinity towards Scandinavian landscape, culture and history has developed.



Figure 2. APR's Grandmothers Summer Cottage near Espoo, Finland (Author 2017).

This affinity is experienced most keenly at Seurasaari Open-Air Museum in Finland (figure 3), which demonstrates the traditional Finnish way of life, including crafts such as weaving and spinning. My interest in this type of traditional crafts-practice has influenced the formation of this research, which resembles vernacular crafts in its production method.



Figure 3. Inside one of the traditional Finnish houses at Seurasaari Open-Air Museum, Helsinki. Of particular interest, the spinning wheel in foreground (Author 2017).

1.2. Practice and Theory

To test the ability of site-specific holistic craft as a method by which to connect with the surrounding landscape, this research is carried out ‘through practice’, by which the practice itself as well as the ensuing crafted-objects are investigated.

As my crafts-practice is knitting, three garments were created ‘from scratch’ through holistic crafts-practice, by sourcing and gathering materials from specific sites within the landscape surrounding my home.

This enabled effective analysis and comparison of the experience of their production to ascertain the development of my relationship and perception of my surrounding landscape as the source of material. The processing of raw material is investigated and compared against experiential knowledge to ascertain the link to landscape this engenders alongside the emotional connection experienced towards the completed crafted-garments and their ability to act as a conduit to landscape. The findings from practice are substantiated by the experiences of case studies where possible and existing theoretical concepts, to enable triangulation in analysis.

The balance of theory and practice within the thesis reflects the amount of practice achieved. Only three garments were created due to the highly time-consuming nature of the crafts-practice. These three garments however were sufficient to compare and analyse when supported by case studies and theory, hence the balance of this thesis.

As the subject of this thesis is highly subjective, this chapter and chapter 7 are written in the 1st person to reflect and acknowledge this. The main body of the thesis from chapters 2 – 6 is written in 3rd person, reflecting the intention to maintain objectivity throughout contextual positioning, practice and analysis of findings.

1.3. Aim of the Research

The aim of this research is to articulate the connections between APR, landscape and material when working site-specifically, in order to contribute to a deeper understanding of their interrelationship. It does this through addressing the following objectives.

- Ascertain how the experience of gathering raw materials from the surrounding landscape changes the APR's perception and knowledge of the landscape through her developing relationship with it, as demonstrated through her Umwelt and reflective journals.
- Determine how this holistic method of working effects the APR's developing understanding of material and development of skill.

- Establish how the experience of processing the gathered materials from this site-specific practice acts as a conduit between APR and the landscape.
- Disclose the degree to which the crafted-garments created in this site-specific research act as a conduit to landscape.
- Identify the extent of the emotional attachment between APR and the crafted-garments after their completion and ascertain which garment engenders the strongest connection and why.

1.4. Chapter Structure

Chapter 2 reviews the published literature relating to the field of study to ascertain a gap in knowledge that this study fulfils. Little published literature from practitioner-researchers meant that the substantial writings on craft remained largely theoretical, written from outside the field by anthropologists, and require practical applications to substantiate some of their claims. Much of the literature focussed on the significance of skill and material. A focus of attention towards the conceptual properties of craft was divulged, alongside the developing trend of crafts-practitioners creating work tied to locale and place. The value of subjectivity was acknowledged as relevant and significant through emotional and psychological connections.

Chapter 3 sets out the methodology and the methods used within this research, which is highlighted as research-through-practice¹. The enquiry is an Auto-Anthropological reflective practice where the researcher² is central to the research, triangulated with case studies and existing theories.

Chapter 4 reveals how individuals see landscape as demonstrated by their Umwelt. An analysis of the developing relationship between myself and landscape as I began to use it as the source of my crafts-practice is conducted through examination of cognitive maps and journals, divulging how the site-specific working method

¹ Research-through-practice in this study is a holistic exploration of the both the crafted-garments produced and the practice itself.

² Which in this study is myself.

affected my awareness and perception of my surrounding landscape. The gathering of dye plants is explored with particular reference to the significance of seasonality, as a method of connection to landscape. The signification of community is implicated, alongside the consideration of crafts-practice as enabling a connection between cultural history and present day.

Chapter 5 determines how the process of manipulating the materials gathered into crafted-garments effects my understanding of material and development of skill. The significance of 'rawness' of material and the dyeing process, alongside the design of the crafted-garments is considered to their ability to effect connections between myself and landscape during the making process. The further implications of the local community's involvement with my practice is examined alongside the connections this instigates.

Chapter 6 investigates the theory that crafted-garments symbolise a gathering of memories, people and place distilled into a tangible object. Analysing and measuring the emotional connection, memories and link to landscape embedded in the crafted-garments which are evoked through wearing them, to ascertain which crafted-garment engenders the strongest connections. The significance of authenticity is considered as to the connection it imparts between the wearer and the landscape attributable to its authentic method of production.

Chapter 7 identifies the ways in which site-specific holistic crafts-practitioners may experience connections within their practice demonstrated through a device developed as a response to the research³. The potential for development of self-identity is also signified through the research findings. The findings from chapters 4-6 are consolidated to address the aim and objectives of the thesis and divulge the extent they have been answered, contributing to the deeper understanding of the interrelationships between crafts-practitioner, materials, and the landscape from which they are sourced and created. Suggesting how the findings from this research, can be applied to other crafts-practitioners.

³ The Site-Specific Holistic Crafts-Practitioner's Identity Circle.

To ascertain what has already been researched on and around the subject, a review of published literature is made in the next chapter, identifying gaps in knowledge and indicating areas for future research⁴.

⁴ Areas for future research are expounded upon in section 7.12.

Chapter 2: Literature Review

2.1. Defining the Area of Research

In order to investigate the interrelationships between crafts-practitioner, material and landscape, it is important to ascertain relevant research and publication on and around the areas highlighted below (figure 4).

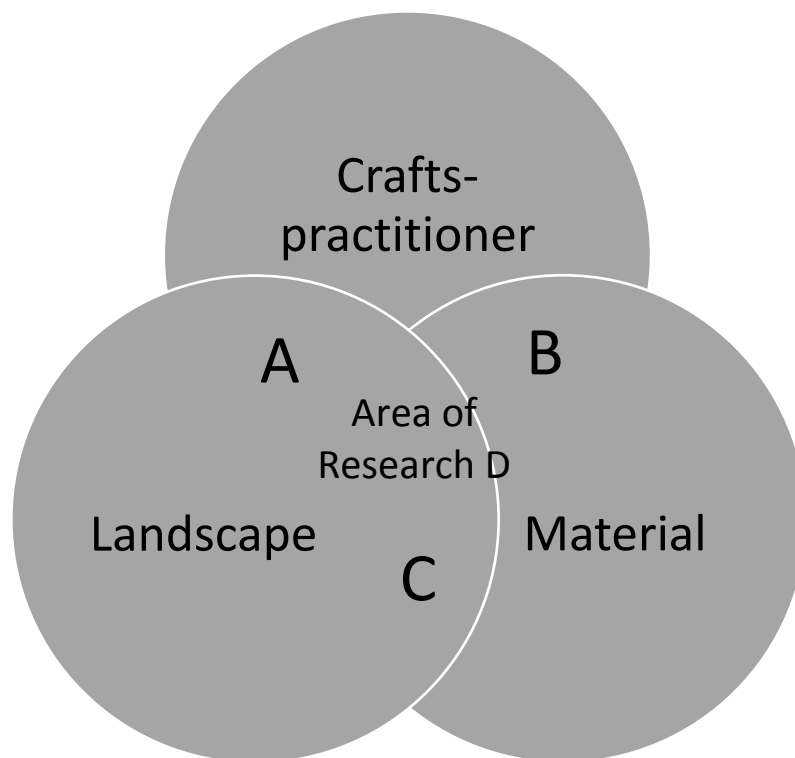


Figure 4. Visual overview identifying the area of research, as well as A, B and C displaying areas of existing research identified by the literature review (Author 2017).

The diagram outlines areas that have been identified as key areas of existing research. Briefly summarised as:

- A. Crafts-Practitioners' relationship with Landscape.
- B. Crafts-Practitioners' relationship with Materials/Making.
- C. Locale/Sense of Place within Crafted-Objects.
- D. The Convergence of the Three Areas.

Whilst a significant amount of literature exists, it predominantly focuses on A; B or C (figure 4). Whereas for this site-specific research, the particular focus is the convergence of the three areas (area D), which has been little studied from the subjective perspective of a crafts-practitioner.

2.2. Crafts-Practitioner and Landscape (Figure 4. Area A)

2.2.1. Landscape

In his final published work on aesthetics (1996), late Professor of Moral Philosophy Ronald Hepburn demonstrated how descriptions of landscape are centred on their scenic qualities. The tradition of classifying landscapes objectively has recently come in to question when attempting to establish the value of landscapes (Martin, 1993; Nicholls and Schlater, 1993). Doctor of Environmental Philosophy Guðbjörg Jóhannesdóttir (2010) challenges objective classifications of landscape utilising phenomenological subjective concepts, “the meaning and value of landscape is determined by the relationship or conversation that takes place between landscape and the people who dwell in it” (2010:110). Being understood as the interaction between people and the land, or their *experience*. This research addresses this concept by demonstrating subjective analysis of this experience (see 4.4.3 – 4.5.6).

2.2.2. Metaphysical Experiences of Landscape

Metaphysics is concerned with the fundamental nature of being, and the world that encompasses it. The Ancient Greek Philosopher Aristotle originally divided Metaphysics into three categories. One of these is applicable to this research, Ontology, the study of how we exist in and relate to the world around us and is explored utilising crafts-practice as a conduit between APR and landscape.

Whilst Metaphysics has been associated with ambiguous and obscure proclamations (Thorgeirsdottir, 2010), landscapes can be places of 'metaphysical experiences' (Abram, 1996; Skúlason, 2006; Thorgeirsdottir, 2010). These Metaphysical experiences are one way of examining our experiences and the meaning they hold (Thorgeirsdottir, 2010). Professor of Philosophy at the University of Iceland Sigridur Thorgeirsdottir, elaborates on Philosopher Arnold Berleant's (1992) notion of assimilation by nature through aesthetic engagement, suggesting that through metaphysical experience, the subject becomes entwined with people and bodily continuous with the landscape. However, what is missing in this theoretical argument, are practical demonstrations of how to achieve this and what instigates these experiences. This research brings experience to the fore when considering metaphysics; placing emphasis on the analysis of personal experiences. This empirical stance overlaps very closely with another sub-division of Metaphysics: Phenomenology.

2.2.3. Phenomenology

To define Phenomenology as the study of subjective experience and its essence or meaning (Pivčević, 2013); clearly indicates an overlap with 'metaphysical experience' through the analysis of subjective experience. German Philosopher Edmund Husserl's establishment of the school of Phenomenology evolved due to metaphysics' insistence on an objective viewpoint. As another German Philosopher Martin Heidegger argued in his renowned *Being and Time* (1962 [1927]), the observer cannot separate himself from the world. "It is precisely the realisation of the intersubjective interconnectiveness between researcher and researched that

characterises phenomenology” (Finlay, 2009:12-13). Similarly, French Phenomenological Philosopher Maurice Merleau-Ponty (1962:253) spoke of a “tactile perception of space” through bodily immersion, as key to our perception of place. Phenomenology thereby is recognised as an ecological understanding of the unity between person and world (Hay, 2002; Thorgeirsdottir, 2010). The focus of phenomenological inquiry is the subjective interpretations of phenomena or situations, which is utilised in this research as a methodology (see 3.2.1 – 3.2.3).

2.2.4. Phenomenology and Landscape

Thorgeirsdottir describes phenomenology’s relationship with landscape as the way humans experience encounters with landscape and interpret them. The body as the site “from which all one’s experiences and reflections originate” (2010:18). Previous understandings of landscape have been heavily influenced by their aesthetic appearances, favouring beauty, wildness and the sublime (Benediktsson and Lund, 2010). Social Anthropologist Professor Tim Ingold (1993) proposed that landscape analysis has moved towards a phenomenological based inquiry. Landscape encapsulates “embodied practices of being in the world . . . that includes all senses and an openness to being affected” (Dewsbury and Cloke, 2009:696). It is this openness by which we can connect with landscapes and find meaning within (Ingold, 2000). Ingold develops his concept ‘correspondence’ using the term the ‘Art of enquiry’ (2013:6) which closely resembles Professor of Anthropology Hirokazu Miyazaki’s (2004) ‘Method of Hope’ denoting an opening up of our perceptions to enable a *conversation* (see 2.2.3) with the world around us.

By experiencing landscapes closely and for prolonged duration it is possible to become emotionally entangled with them, as posited by Lund and Willson (2010:107) in their description of Lund’s experiences of four days of hiking in Northern Iceland “this is a landscape that she is with ... a landscape that echoes her emotions,” demonstrating the presence of an emotional connection between person and landscape. Adams (2001), Edensor (2001), Lund and Willson (2010), Solnit (2000), and Strandhagen (2014) identify walking as a method by which people

can connect with landscape, “a state in which the mind, the body, and the world are aligned” (Solnit, 2000:5). This research will ascertain how site-specific crafts-practice can establish the same connection between crafts-practitioners and landscape, as walking.

2.2.5. Dwelling

Furthering the concept of how landscapes are experienced, what does it mean to reside or *dwell* in a particular landscape? In Heidegger’s (1971) *Poetry, Language, Thought* the term ‘dwelling’ is entwined with the concept of building, to build is to dwell, thereby implying residency in a place. Ingold specifies that through inhabiting, the environment becomes meaningful (2000:173). Human Geographer Karl Benediktsson and Anthropologist Katrin Anna Lund (2010) develop the concept of dwelling further than inhabiting, through our “everyday lives and mundane practises” (2010:6), signifying how dwelling is intertwined through our day-to-day lives and activities.

Professor of Cultural Geography John Wylie (2003) further suggests that *dwelling* connects people to landscape and provides a sense of rootedness: a sense of *belonging*. Lund and Benediktsson (2010) garner ‘conversation’ as a metaphor to presuppose the interaction between people and landscape. In his book *The perception of the environment* (2000:192), Ingold further suggests that the unique significance and meaning of a landscape is gathered from the experiences and interactions of those who spend time there through dwelling. This raises questions regarding the experiences of a crafts-practitioner dwelling and working within a landscape, that is addressed in this study by the APR residing and working from within her own landscape.

2.2.6. Landscape Identity

Assistant Professor of Integrated Nature and Landscape Management Jan Stobbelaar and Director of UNISCAPE⁵ Bas Pedroli define landscape identity as “the perceived uniqueness of a place” (2011:321). Their conceptual study of Landscape denotes that Landscape Identity is a social and personal construction, and that the attributed identity “belongs as much to the observer as the area” (2011:322). Haartsen et al (2000) and Kruit et al (2004) indicate that Landscape Identity unites inhabitants to each other and the area. Interestingly whilst it is widely acknowledged that it is the interaction between people and landscape that forms emotional attachments and generates associations, memories and meanings (Korpela and Hartig, 1996; Schama, 1995), it is this personal attachment to the land that has not often been studied (Stobbelaar and Pedroli, 2011), and signifies the need for further research.

The literature covering crafts-practitioner and landscape (Figure 4. Area A) revealed an acceptance of the value of subjective experience and dwelling as intrinsic to peoples understanding and relationship with landscapes. It was not however focussed specifically on crafts-practitioners’ relationship with landscape, but on people more generally, this is redressed in section 2.5 which converges on the three areas (Figure 4. Area D.). The relationship between crafts-practitioners and material (Figure 4. Area B) was revealed through more focussed research.

2.3. Crafts-Practitioner and Material / Making (Figure 4. Area B)

2.3.1. The Significance of Material

The literature revealed that material is widely acknowledged as the foundation of craft (Needleman, 1986 [1979]; Sennett, 2009; Ingold, 2013; Bunn, 2011; Nimkulrat, 2010; Risatti, 2013). Ingold (2010) agrees with Deleuze and Guattari (2004),

⁵ Association of Universities for the European Landscape Convention (www.uniscape.eu)

Heidegger (1971), and Nimkulrat (2010), that the process of making is collaboration between craftsperson and material. Ingold (2011) agrees with Pye (1995) that the craftsperson works *with* the material to express their qualities, rather than imposing forms upon them. Pye (1995) asserts the subjectivity of material's qualities, demonstrating again the value of personal experience, which this research centres on.

As some of these authors are not themselves crafts-practitioners, there may be a lack of integrity in their theories when compared to Carla Needleman's reflections (1986 [1979]) on her own work as a potter, demonstrating through experience how the material becomes an extension of the craftsperson. Needleman found that craftspeople choose integrity in their materials, such as weavers using wool over synthetic materials, though suggesting that these choices are subconscious, "the weaver can't say and it doesn't disturb him that he can't – weaving is weaving and that's enough for him" (1986:65). This is contrary to this research which will demonstrate the APR's knowledge of her chosen material, and its ability to connect to landscape (see 5.2.4).

These concepts are applicable to this research whilst highlighting the absence of reference to the provenance of the materials in question, again denoting the need for focussed research.

2.3.2. Experiential Knowledge of Material

Nimkulrat (2010) agrees with Ingold (2011) that the difference between materials and materiality can enable craftspeople to move beyond technique to create artworks with conceptual and expressive qualities. Bunn (2011) suggests that focussing on the *process* of making with materials offers anthropology further discoveries than the usual focus on artefacts. Ingold's substantial recent writing on material and making (2000; 2009; 2011; 2013) pays particular attention to the lexicon of craft and anthropology, demonstrating his frustration with the focus on materiality, rather than on actual material. He denigrates this as the "abstract ruminations of philosophers and theorists," (2011:20) which is problematic as he

himself is not an experienced crafts-practitioner, therefore his experiences of material lack experiential and tacit knowledge (figure 8). The perspective of practitioner-researchers is missing in the literature, but essential to test theoretical concepts (Pollanen, 2012), giving credibility to this research which was undertaken by an experienced practitioner-researcher.

2.3.3. Craft Making

Finnish Professor of Craft Kojonkoski-Rännäli (1996) bases her philosophy of craft on Heidegger's dwelling concept (1971); perceiving that *making* effects a connection between the maker and the world and is supported by Sennett (2009) and Gauntlett (2011). Lecturer in History and Theory of Design, Joanne Turney (2009) defines knitting as narrative, correlating with Brown (2014) that the memories of people and places become entwined in the construction, and accords with Pollanen (2012) and Kojonkoski-Rännäli (1998) that the artefacts lie parallel to the life transformations of the craftsperson, containing a variety of meanings and emotions with attached memories.

Needleman's (1986) contemplations on craft are philosophical, demonstrating her belief that the craft process itself reflects the life of the craftsperson. Sennett (2009) and Gauntlett (2011) both concur with this belief which is further corroborated by Professor of Craft Science Sinnikka Pollanen (2012), who articulates craft's ability to enable crafts-practitioners to develop and express personal identity.

Frayling (2011), Gauntlett (2011), and Sennett (2009) correspond with Ingold (2013) and Pye (1995), stressing the worth of subjective emotional and psychological connections between the maker and their work. Nimkulrat (2010) analyses her own research to support these concepts though her research is written from the purpose of its application to education, rather than for the benefit of crafts-practitioners which raises questions addressed by this research.

2.3.4. The Crafted Object

Nimkulrat (2010) explores the meaning of material, beyond its physical qualities to ascertain how crafted-objects acquire meaning, drawing from phenomenological thinking to demonstrate how *all* the things present during its production affect its meaning. This is furthered by Cross (1982), and Schofield-Tomschin and Littrell (2001) who converge with Nimkulrat (2010), in their belief that the two principal meanings for craft are; the meaning incorporated within the making, and the embedded meaning within the crafted-object.

Needleman (1986 [1979]), Nelson et al. (2002) and Turney (2009) all correlate in their theory that crafted-objects embody and reflect the identity and life experiences of its maker, as a collection of people and places. Pollanen (2012) agrees with Nelson et al. (2002), to stress the significance of the crafts-practitioner's perception of their own completed work, which symbolises self and reflects lived experiences.

Social Anthropologist Amber Lincoln (2011) found that anthropological analysis of material culture provides a method to perceive the significance of material phenomena. This significance is measured through the evocation of "past stories and sensual memories" (Lincoln, 2011:275) which are elicited by the properties of the materials from which they are created. An enquiry conducted in Finland by Associate Professor in Fashion Research at Aalto University Kirsi Niinimäki (2010), identified factors of emotional attachment to textile products as including memories and self-identity. This is corroborated by Associate Professor of Marketing A. Dwayne Ball who identifies the attachment to products as the emotional connection developing over time between an individual and a possession, evolving through the meanings individuals ascribe to it, (Ball and Tasaki, 1992) (see 3.3.3).

2.3.5. Conceptual Craft

Mäkelä and Latva-Somppi (2011) reveal that artists and designers in the last three decades have assumed the role of contextualising and interpreting their own practice and crafted-objects. This mirrors Schön's (1995) 'reflective practitioner', who scrutinises their completed crafted-objects as a case study.

Within her key text *Material Inspiration: From practice-led research to craft art education*, Professor of Textile Design Nithikul Nimkulrat suggests that "materials seem to serve as physical entities while their conceptual problems have been little considered" (2010:2). Arguing that 'materialness' enables craftspeople to create meaningful pieces through their conceptual value. Nimkulrat utilises the term 'Craft Art' to imply creative practice that uses craft as the thinking process to create artefacts. This resonates with Professor of Art History at Virginia Commonwealth University Howard Risatti's term 'Fine Craft' (2013:303) used to describe conceptual craft, which supports Christopher Frayling's (1994) concept of a crafted-artefact as one within which the thinking that led to its creation is embodied.

Editors of Craft Research Journal Kristina Niedderer and Katherine Townsend support this recent turn towards craft's conceptual value, suggesting that craft research is turning increasingly towards "the search for the essential nature of craft and its underpinning ideas" (2012:3).

Nimkulrat indicates that there is a lack of literature written specifically by textile artists, and "therefore literature of the conceptual properties of materials in textile art remain scarce" (2010:65), highlighting a gap in knowledge which is addressed by this research. Further research on material is intertwined with landscape, which is addressed in the next section.

2.4. Material and Landscape (Figure 4. Area C)

2.4.1. Material and Landscape

The relationship between material and landscape appears to be little studied in modern academic literature. Turney (2009) agrees with Canadian Artist Seema Goel (2012) that the use of indigenous fibres in the production of knitted garments clearly situates them amidst a specific geography. In her 'Carbon Footprint' project, Goel utilises Inishowen sheep wool and hand spinning as metaphors between climate change and economics, which although not the focus of this research, holds resonance with it. Her description of one of the artefacts created during her project as "one of her dearest garments" (2012:187), demonstrates the emotional attachment created during her site-specific research, explaining this by saying "Inishowen wool is made of Inishowen" (2012:187), demonstrating the close link between Material and Landscape which the crafted-object embodies. Goel concurs with Green (2014), that community was integral to the project, underpinning all aspects.

2.4.2. Vernacular

Turney addresses the relationship of knitting and landscape/place in her seminal book *The Culture of Knitting* (2009). Looking to history she highlights knitting as a continuation of vernacular crafts, encapsulating a combination of regionally specific conditions tied to a locale. Exploring the relationship of knitters to landscape through the vernacular, the landscape is seen in its historical context as a site of consumption for tourists, with knitting seen in this situation as a souvenir, metaphysically (see 2.2.2) being a physical manifestation of an experience.

Turney investigates how knitting betrays feelings of revivalism by embracing tradition and heritage with its connotations of nostalgia and romanticism, but argues that knitting provides a sense of the authentic whilst there is a diminishment

of authenticity in the contemporary world. Turney suggests that the loss of regional identity can be remedied through the production of regional crafts; “The object becomes part of a regional narrative, a story of people and places, and therefore the object is representative of the authentic” (2009:48). The narrative behind the object’s production gives it authenticity through its connection to people and place. This is reflected by literature on the styles and patterns of garments belonging to particular localities such as Aran, Fair Isle and Sanquhar (Rutt, 1987; Turney, 2009). Whilst Turney’s research on vernacular crafts is historical, it demonstrates how artefacts become imbued with authenticity and sense of place in a modern context. Provenance and Authenticity are highlighted as of increasing importance to consumers due to globalisation and mass-production (Brown, 2014). Craft is closely associated with terms connoting authenticity such as ‘handmade’ and ‘genuine’ (McIntyre, 2010), enabling a connection with something authentic and real.

Further research between Material and Landscape is intertwined with that of the Crafts-Practitioner, as the three areas converge through site-specific practice.

2.5. The Area of This Research (Figure 4. Area D)

2.5.1. Site-Specific Subjective Crafts-Practice

Nimkulrat (2010) illustrates that creative practice can generate new knowledge, which is embedded in the crafted-object, and embodied by the practitioner. This demonstrates the value of the experiences of the site-specific practitioner-researcher.

Practitioner-Researcher Jennifer Green (2014) experienced a growing connection to her community, and her materials whilst working site-specifically on a flax growing and spinning project. Significantly for this research, Green analyses her practice and experiences, divulging the connections forged between cultural history and present day, artist and community, and designing and making. Having executed all the processes herself, Green articulates an intimate and intuitive comprehension of

material. Her reflection on the finished artefacts display that “handspun yarn exhibits unique properties... the direct result of the natural origins from which the yarn is made” (2014:194). Agreeing with Fletcher and Grose (2012:107) that working at a local level tangibly links crafted-objects to their origins. She further states that crafted-objects contain meaning through the stories they hold, supporting the idea this research investigates, that the significance of crafted-objects lies in the narrative of their production, connecting people, material and place. Green also concurs with Gauntlett (2011), and Goel (2012) recognising the significance of community to craftspeople, her sense of locale becoming intertwined with the local people and friends, alongside Lunenburg’s cultural history of flax production and spinning.

Green’s site-specific study is written from a design perspective based on the production of materials, this research builds upon these concepts by concluding the process into crafted-garments, analysing the crafts-practitioners’ experiences and emotional attachment to them, which is lacking in the literature.

2.5.2. Place / Locale

In a pertinent recent research paper for the Crafts Council (2014) *Making it Local*, research fellow in Creative Economy Julie Brown, recognised a growing trend amongst crafts-practitioners who are re-establishing relationships with *place* and *locale*, citing globalisation and advances of internet technologies as motivations. Exploring the myriad ways in which crafts-practitioners are responding to an increasingly global marketplace, Brown divulges the emergence of personal narratives through and of place, with the maker’s practice referencing their local environment. Brown highlights Craft tourism and craft towns as providing a global platform for localism, by opening up new markets and championing local craft making traditions. The craft products produced are strongly rooted in place and encapsulate local distinctiveness, mirroring traditional craft economies.

“Craft often represents an intensely personal or symbolic relationship with a particular locality. This ‘sense of place’ does, by its very nature, largely defy

objective analysis: it is as unique to each person as it is to each locality” (Brown 2014:6).

Brown again reiterates the distinguishable turn towards the recognition of subjectivity within craft research, and closely mirrors the acceptance of subjectivity with landscape assessment (see 2.2.6). As the case studies used for Brown’s research were all commercial crafts-practitioners, the focus of her paper are the economic factors, with emphasis placed on trends, the marketplace and new business models rather than the way this working method affects the craftsperson, again highlighting the need for focussed research.

2.5.3. Anthropological Perspectives

Fashion Design Programme Leader at Instituto Marangoni Kirsten Scott (2011), examined traditional African craft practises, finding that by making and using goods crafted from local and natural materials, the community’s connection with place is strengthened. Furthermore, she states that it is the relationship between craftspeople and their environment that stipulate the materials and therefore the type of items produced. Whilst being acknowledged as intrinsic, this relationship is not fully explained as to how it affects the craftsperson. Scott focuses on the irregularity of the handmade and the use of locally occurring, natural materials, to denote authenticity present in the process and artefacts. Whilst Scott has insight through her earlier experience as a designer of accessories and textiles, this research is from an anthropological positioning and states that very little is known of the relationship between maker, materials and environment, therefore the subjective experiences of the crafts-practitioner are absent.

Anthropologist and crafts-practitioner Stephanie Bunn (2011) analyses the significance of the making process for craftspeople, focussing on the understanding of material and its significance within the making process. The use of the term ‘environment’ demonstrates a relatively superficial recognition of place, which reflects the aim of the writing, to introduce craft research concepts to anthropologists. Bunn (1999:15) found a lack of literature within material culture on

the processes of making, and suggests that this could be beneficial to the field of anthropology. This is addressed within this craft research study.

2.6. Conclusions: Response to Literature

The goal of this literature review was to establish a contextual position and reveal gaps in existing knowledge, regarding the subjective interrelationships between crafts-practitioner, material and landscape when working site-specifically.

Through the literature relating to the relationships between people and landscapes, an understanding is built of the meaning and value of landscape as determined by the experiences of the people who dwell in it (Ingold, 2000; Jóhannesdóttir, 2010; Wylie, 2003). Landscape identity is defined as the “perceived uniqueness of a place” (Stobbelaar and Pedrolí, 2011:321), with the identity belonging as much to the observer as the place. The value of subjectivity in understanding landscape is acknowledged, but has been little studied and not from the perspective of crafts-practitioners.

The significance of material is widely acknowledged (Bunn, 2011; Ingold, 2013; Needleman, 1986 [1979]; Nimkulrat, 2010; Risatti, 2013; Sennett, 2009), though the literature revealed little consideration of its provenance. Needleman’s (1986 [1979]) suggestion that craftspeople choose integrity in their materials without knowing or caring why, is contrary to this research.

The process of making is perceived as reflecting the life of the crafts-practitioner (Gauntlett, 2011; Pollanen, 2012; Sennett, 2009), this is then transcribed into the crafted-objects created, embodying the people, places and emotions relating to their making (Cross, 1982; Frayling, 2011; Littrel, 2011; Nimkulrat, 2010; Schofield-Tomschin and Littrell, 2001; Turney, 2009).

A recent shift has been identified towards crafts-practitioners contextualising and interpreting their own practice and artefacts (Mäkelä and Latva-Somppi, 2011; Schön, 1995), with the development of terms ‘Fine Craft’ (Risatti, 2013) and ‘Craft

Art' (Nimkulrat, 2010) identifying a shift towards the recognition of the conceptual value of crafted-objects (Niedderer and Townsend, 2012).

Subjectivity is highlighted within the field of craft research demonstrating the relevance and significance of emotional and psychological connections between crafts-practitioners and their work (Frayling, 2011; Gauntlett, 2011; Pye, 1968; Sennet, 2009). Though there appears little in the way of evidence or analysis of these subjective experiences.

Turney (2009) and Goel (2012) claim the use of indigenous fibres tie knitted-garments to specific locations, though more detailed study is required to substantiate how the materials themselves relate to specific areas is attained and discerned. Goel's emotional attachment to a crafted-object is demonstrated, though with no analysis of why she feels this attachment, besides the provenance of the wool.

Gauntlett (2011), Green (2014) and Goel (2012) converge in their recognition of the importance of community to craftspeople, as an element of the way in which their work connects to place. Though there is little to suggest how this impacts on the crafted-objects produced.

Turney (2009) demonstrates in her writing on vernacular crafts, how crafted-objects become imbued with an authentic sense of place, though without any supporting contemporary evidence. Green's research (2014) acts as an antidote to many of the unsupported theories divulged in the literature review, due to her stance as a practitioner-researcher. This gives her findings gravitas due to her experiential and tacit knowledge of material and her craft. The lack of other literature by practitioner-researchers to contrast or support Green's findings from research on creating her own materials demonstrates a gap in knowledge which would be addressed by completing the process from material into crafted-object.

Brown's (2014) *Making it Local* paper addresses the growing trend of craftspeople referencing locale and sense of place, though from a perspective analysing economic trends. This highlights the potential for further study into how this

changing practice effects the crafts-practitioner's attachment to their local area, materials and crafted-objects.

Scott's (2011) research again demonstrates a lack of subjective understanding of the crafts-practitioners' experiences despite her previous work, as a she studies as an anthropologist. Bunn (2011) highlights a lack of literature within material culture on the processes of making which as a crafts-practitioner is intrinsic to her work. This could again be addressed by practitioner-researchers with their experiential subjective knowledge.

To re-iterate, the literature has revealed gaps in knowledge as well as questions raised relating to subjectivity, provenance of material, emotional attachment, practitioner-researchers' perspectives, and site-specific practice. Figure 5 illustrates for the reader the gaps in knowledge identified, the need for further study and questions raised, relevant research objectives⁶ (see 1.3) and where in the thesis to identify the findings.

⁶ In some instances two or more of the research aims partially address the gaps in knowledge identified. In these cases, one research aim was chosen which addressed the specific gap in knowledge most closely.

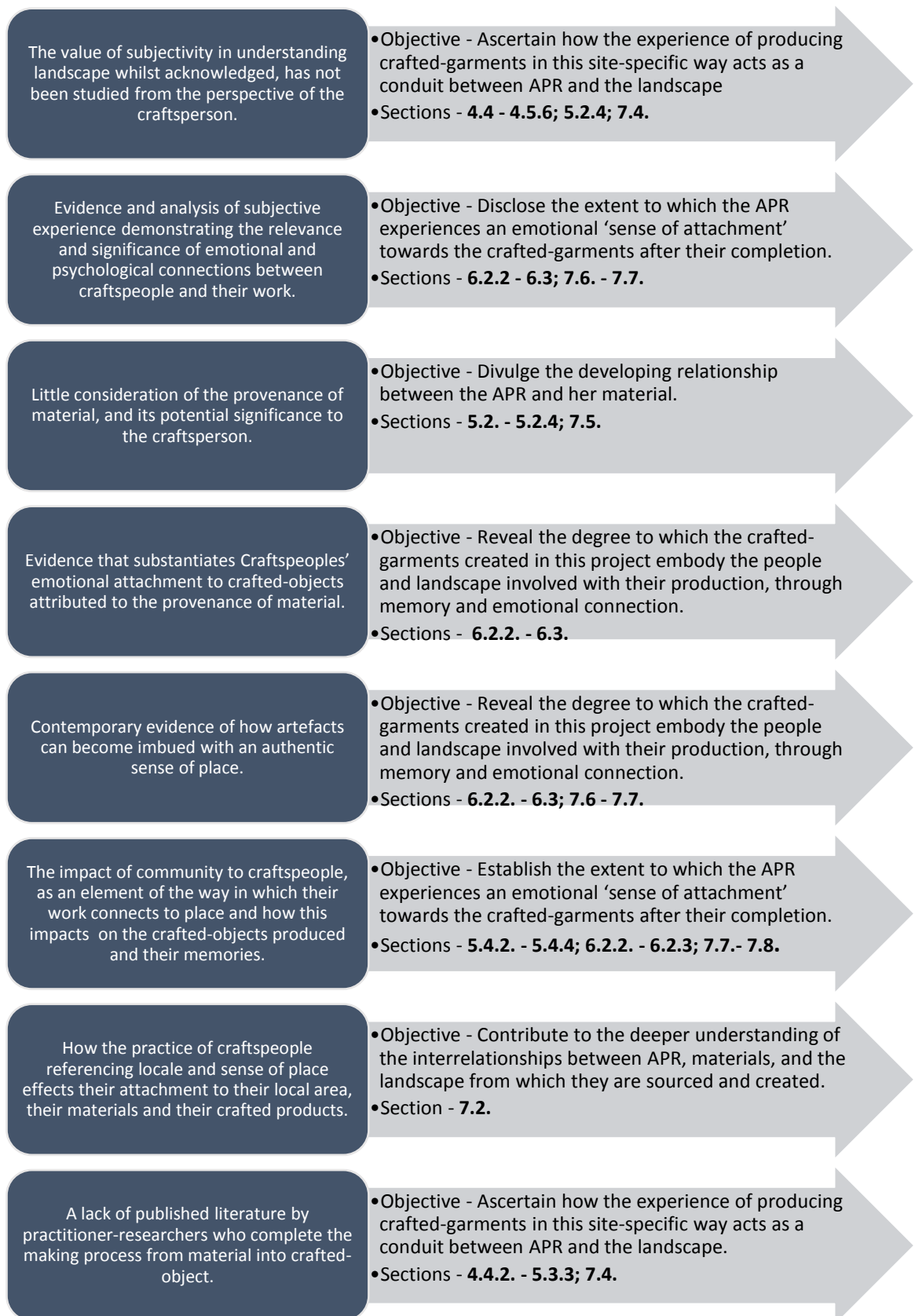


Figure 5. The gaps in knowledge and questions raised by the literature review, with action points demonstrating which of this research's objectives (see 1.3) will address them and where in the thesis they are explored (Author 2017).

Chapter 3: Methodology and Methods

3.1. Introduction

This research is focused on the relationship of APR with her surrounding landscape, through her use of material. The enquiry is an Auto-Anthropological reflective practice where the APR is central to the research; its focus and value lying in its *subjectivist* positioning (Finlay, 2009; Ratner, 2002). Having drawn from existing literature and theories pertaining to Craft, Landscape, Anthropology and Philosophy, this research explores the emotional connections between APR, material, landscape, and the resulting crafted-garments. This *Phenomenologically orientated* enquiry (see 3.2.1) is research-through-practice (Douglas et al., 2000; Frayling, 1994) as it is a holistic exploration of the both the crafted-garments produced and the practice itself. The balance of this thesis reflects the amount of practice undertaken (see 1.2).

3.2. Phenomenological Methodologies

3.2.1. Phenomenological Narrative Research

Narrative research is defined as the gathering, analysis, and representation of personal experiences within a timescale (Clandinin and Connelly, 2000; Etherington, 2004). Narrative within this research is intrinsic as the importance crafted-objects is embedded within the narrative of their creation (Green, 2014) (section 2.5.1.). Narrative is a key component of phenomenological research, paired with interpretation. The term 'phenomenological reduction' formulated by Husserl (Pivčević, 2013) is remaining neutral and open-minded to enable focus on analysis of experience. In phenomenological research, if description is not a key component but there is an open phenomenological attitude, then the research may be best

described as ‘phenomenologically inspired’ or ‘phenomenologically orientated’ (Finlay, 2009:9).

3.2.2. Phenomenological Subjectivity and Interpretation

Phenomenological research inevitably implicates subjectivity (Giorgi, 1994; Finlay, 2009), which substantiates the crafts-practitioner researching auto-anthropologically; where personal experience (Smith, 2004) and *Umwelt* (see 4.3) play a key part in the interpretation of this hermeneutic⁷ research. Merleau-Ponty (1962:138) advocates embracing the relationship of researcher and researched as the “reciprocal insertion and intertwining of one in the other.” Interpretation is a key component of phenomenological research (Heidegger, 1962 [1927]; Langridge, 2008), the essentiality of subjectivist interpretation within phenomenology, highlights the intrinsic significance of the practitioner-researcher’s role (Smith, 2004), and defines this research as *Phenomenologically Orientated*.

3.2.3. Phenomenological Methods

Throughout the process of making the three crafted-garments⁸, a reflective research journal was kept recording daily thoughts and reflections on the making process.⁹ This initial primary data was gathered to address the lack of knowledge of the interrelationship between crafts-practitioners, materials and landscape (Scott, 2011) (see 2.5.3) through subjective reflections of the APR. The journal enabled comparison between the production of the crafted-garments using qualitative and quantitative methods (see 3.10.5). Reflection-in-practice¹⁰ was recorded as

⁷ Methodological interpretive conversation between researcher and researched, acknowledging as vital, the subjective role of researcher (Gadamer, 2013).

⁸ Three garments were created within this research to enable comparison of slightly differing working methods. For further information see section 3.7.

⁹ Phenomenological research characteristically starts with concrete descriptions of lived situations, often first-person accounts, set down in everyday language (Finlay 2009:10).

¹⁰ A method identified by Donald Schön (1995) by which we can think about doing something while doing it.

statements throughout the APR's practice. Reflective analysis was utilised throughout these statements to 'read between the lines' and identify general themes and intuitions (Finlay, 2009).

During the production of the second crafted-garment, the research began to reflect narrative research¹¹ (see 3.2.1). Therefore, it was appropriate to produce an artist's book¹² alongside the crafted-garment, the content interweaving materiality, practice and meaning of the locale, bringing together aesthetic form and conceptual meaning (Hawkins, 2015). This method was developed to reflect Turney's (2009) theory that regionally crafted objects develop into stories of regional narratives of people and place, and provided a visual narrative of The Farm Jumpers production. This was included as part of the APR's exhibition (see 3.9).

3.3. Anthropological Methodologies

3.3.1. Anthropology or Ethnography?

Anthropological Studies have often been focused on indigenous peoples, their lives, relationship with their environment, and the day-to-day processes in which they engage. Figure 6 demonstrates the suitability of anthropological research over ethnographic research through "thought or reason" highlighting it as interpretative and experiential research (Ingold, 2013).

¹¹ Narrative research is a means by which we systematically gather, analyse, and represent people's stories as told by them (Etherington 2011).

¹² Works of art that utilise the form of a book.

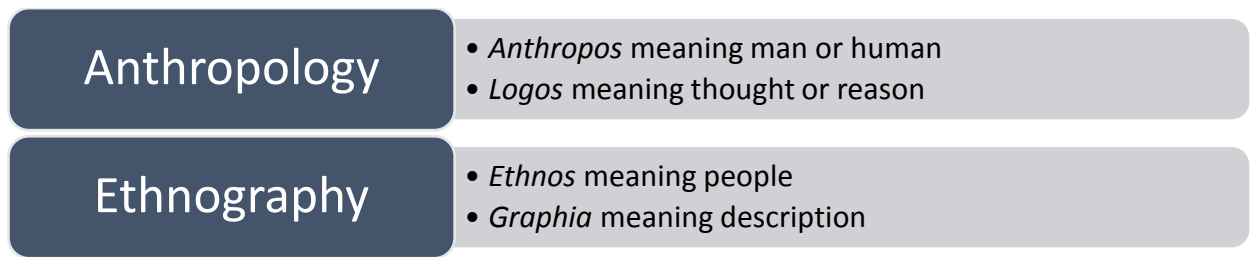


Figure 6. The lexical semantics of Anthropology and Ethnography from their Greek roots (Author 2017).

3.3.2. Anthropological Methodology

One anthropological methodology, of particular use in evaluating and gathering qualitative data during the research is ‘Participant Observation’, by which the researcher actively participates within and observes situations, recording and reflecting upon them¹³ (Ingold, 2009), it is an anthropological term for gaining ‘experiential knowledge’.¹⁴ This is utilized within this study reflecting Bunn’s (2011) emphasis on the necessity of focussing on the *process* of making to gain new understanding (see 2.5.3). Ingold compares artists with anthropologists, and regards the artwork as the *result* of an ‘anthropological study’ (2013: 8-9), resonating with this *research-through-practice*.

Some could argue that as the APR was in essence researching her-self, there may have been preconceptions affecting the outcome of such a study. To address this, biases and preconceptions were acknowledged and recorded at the outset (Appendix H), awareness of these biases required the APR’s open-mindedness during conclusions¹⁵.

¹³ An advantage is held over anthropology which is attributable to the APR’s existing experiential knowledge of working with materials, which is essential as a tool for comparison. Without the experienced in-depth knowledge of crafts-practice, anthropologists experience materials and processes as outsiders which may affect their experiences within their studies.

¹⁴ Knowledge derived from experiences, things tacitly or implicitly learned or acquired (Storkerson, 2009).

¹⁵ As these conclusions are subjective and some bias may remain, original data is included in Appendices to enable further interpretations (Gray and Malins, 2004) (see 7.1).

3.3.3. Emotional Attachment

It is the assessment of “the impact of personal mementoes” (Hallam and Hockey, 2001:50) through the measurement of the ‘emotional attachment’ (see 2.3.4) towards the crafted-garments created in this study, that this research seeks to address. The word ‘emotional’ highlights the APR’s subjective feelings and opinions rather than being neutrally descriptive and is a response to Goel’s description of one of her garments being her “dearest” (2012:187) (see 2.4.1). Paired with the words ‘connection’ and ‘attachment’ the phrase signifies the level of personal value experienced by the APR towards the crafted-garments, through memory and self-identity, signifying the strength of the relationship. This ‘emotional connection’ is measured through both analysis of descriptions recorded through the reflective journal (see 3.2.3.) and post production reflective statements (see 3.10.4) which is a method widely used within anthropology (Lincoln, 2011). Additionally, the establishment of a quantitative method of evaluation using the Semantic differential scale (see 3.10.2) was used to establish trends and correlations within the research.

3.3.4. Anthropological Craft: Inhabiting and Holism

Anthropological research of crafts-practitioners stipulates that the research is holistic, situating the processes and experiences within the landscape in which they inhabit.

Holism is a philosophical term which is defined as: the theory that parts of a whole are interconnected, and cannot exist independently, or be understood without reference to the whole (Matthews, 2014). This research argues that by researching individual components such as crafts-practitioner, material or skill, the threads that bind everything together are lost, which demonstrates the need to research more holistically (Burkitt, 1999) (see 3.4).

By researching as a holistic crafts-practitioner, inhabiting and working from within the landscape, this research demonstrates how the APR becomes more closely

attuned to it and follows from the precedents set by Green (2014?) (see 2.5.1) and Goel (2012) (see 2.4.1) in their site-specific practice.

3.4. Holistic Craft and Standard Craft

Holistic crafts-practice in which “all the phases are conducted by the same person” (Pollanen, 2012:5) is compared with standard craft (figure 7).

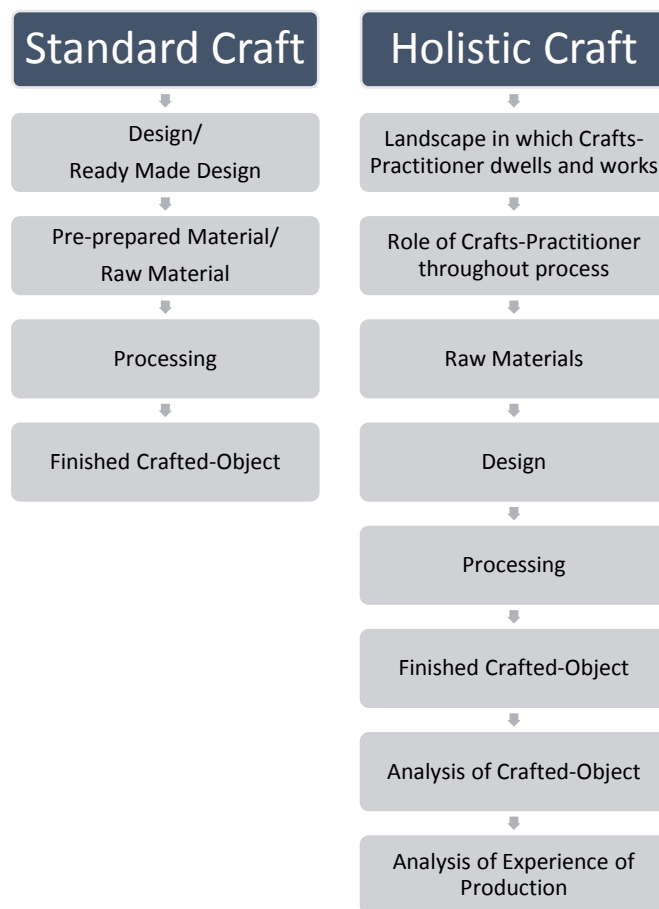


Figure 7. (Author 2017) Comparison of Standard and Site-Specific Holistic Craft, adapted from Sinikka Pollanen’s comparison (2012).

Holistic craft encapsulates the entire craft process from raw materials to completed crafted-object and furthermore analyses both the crafted-object, and the experience of making it. Within holistic craft, the raw material comes before the

design, the design reflecting the appropriateness of the raw materials which the crafts-practitioner responds to. The role of the crafts-practitioner within holistic crafts is intrinsic, undertaking every process and refers to the entirety of a person's life situation (Pollanen, 2012). For this reason, 'Holistic Craft' has been adapted to suit this research by highlighting the landscape in which the APR dwells, becoming site-specific as well as holistic.

3.5. Experiential Research

Each of the three crafted-garments produced entailed differing levels of work to produce, originating from sites with varying attachments and meanings to the APR. This, alongside the APR's experiential knowledge enabled comparison of the crafted-garments and the experience of their production.

Experiential research is central to this study as the subjects of the research contribute to the content of the research, but also analyse their own experiences (Heron, 1981). In essence, researching themselves in the same way as in auto-anthropological research (see 3.3.1) and 'participant observation' (see 3.3.2) where the subject and researcher roles are carried out by the same person. This is a response to the "abstract ruminations of philosophers and theorists," (Ingold, 2011:20) and gives credence to the research through actual experience opposed to "abstract".

The difference between experiential knowledge and tacit knowledge (Polanyi, 2009 [1966]) is highlighted in figure 8 with experiential knowledge being more applicable in this research.

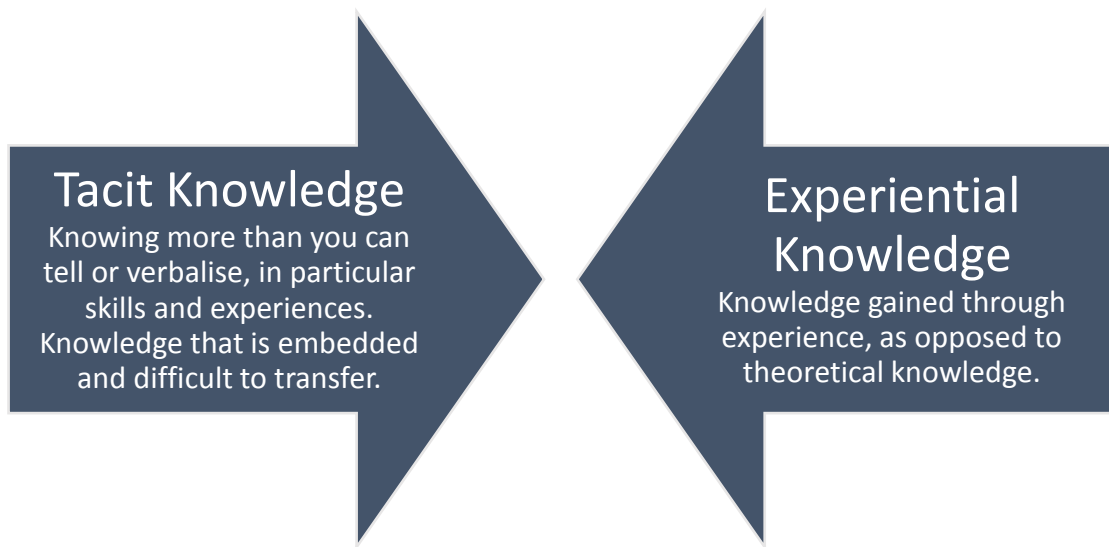


Figure 8. Definitions of Experiential and Tacit Knowledge (Author 2017).

3.6. Site-Specific Working Method

This research saw the development of a site-specific working method analogous to Green (2014) and Goel's (2012) (see 2.5.1) practice, resulting from the APR's dissatisfaction and disconnection from her previous method of crafts-practice (Appendix I and J). The APR's local landscape was surveyed to assess and locate the availability and location of materials,¹⁶ once a source of suitable wool was located, the site from which it originated became the source of all materials to produce a knitted garment of clothing, enabling the crafted-garments to be site-specific. The production of the crafted-garments encompassed an awareness of authenticity (see 2.4.2 and 6.2.3), utilising knitting techniques such as slip-stitch and intarsia¹⁷ (figure 9).

¹⁶ Such as sheep's wool, plants and fungi suitable for spinning and dyeing.

¹⁷ These knitting styles hold no specific links to precise areas. These were chosen to minimise connotations with existing regional knitting designs such as Fair Isle or Aran Knitting.

Fair Isle Knitting



Fair Isle is a traditional knitting technique used to create patterns with multiple colours. It is named after Fair Isle, a tiny island in the north of Scotland, that forms part of the Shetland islands. Traditional Fair Isle patterns have a limited palette of five or so colours and use only two colours per row. The term "Fair Isle" has been applied very generally and loosely to any stranded colour knitting regardless of its relation to the knitting of Fair Isle or any of the other Shetland Islands.

Intarsia Knitting



- Unlike Fair Isle knitting, in which small repeating patterns are created by alternating two strands of yarn in different colors across a row, intarsia knit designs are generally free-form, and each area of color is worked from an individual ball, without stranding the unused colour across the back of the knitting.

Aran or Cable Knitting



Cable knitting is a style of knitting in which textures of crossing layers are achieved by permuting stitches. Aran knitting originated from the set of islands off the West coast of Ireland. The Aran Islands lie at the mouth of Galway Bay, at the mercy of the relentless Atlantic Sea. The inhabitants were farmers and fishermen whose lives were intertwined.

Slip Stitch Knitting



Slip-stitch knitting is a group of knitting techniques that use slip stitches to make multiple fabrics simultaneously, to make extra-long stitches, and/or to carry over colors from an earlier row. In the basic slip stitch the stitch is passed from the left needle to the right needle without being knitted. The yarn may be passed invisibly *behind* the slipped stitch or *in front* of the slipped, where it produces a small horizontal "bar".

Figure 9. Four different knitting techniques (Author 2017).

3.7. Sites of Production

The three site-specific crafted-garments were produced from site-specific locations (figures 10 and 11) to enable comparison of both the experience of making, and the final crafted-garments. This method was developed concordant with Brown (2014), Green (2014), and Fletcher and Grose (2012) who assert that working from local materials and surroundings tangibly links product to place (see 2.5.1 and 2.5.2). It also addresses their lack of comparison within their research, of objects created from differing locations. To enable equitable comparisons each garment was worked on in turn, with slight overlaps relating only to the sourcing and cleaning of materials for the ensuing garments¹⁸.

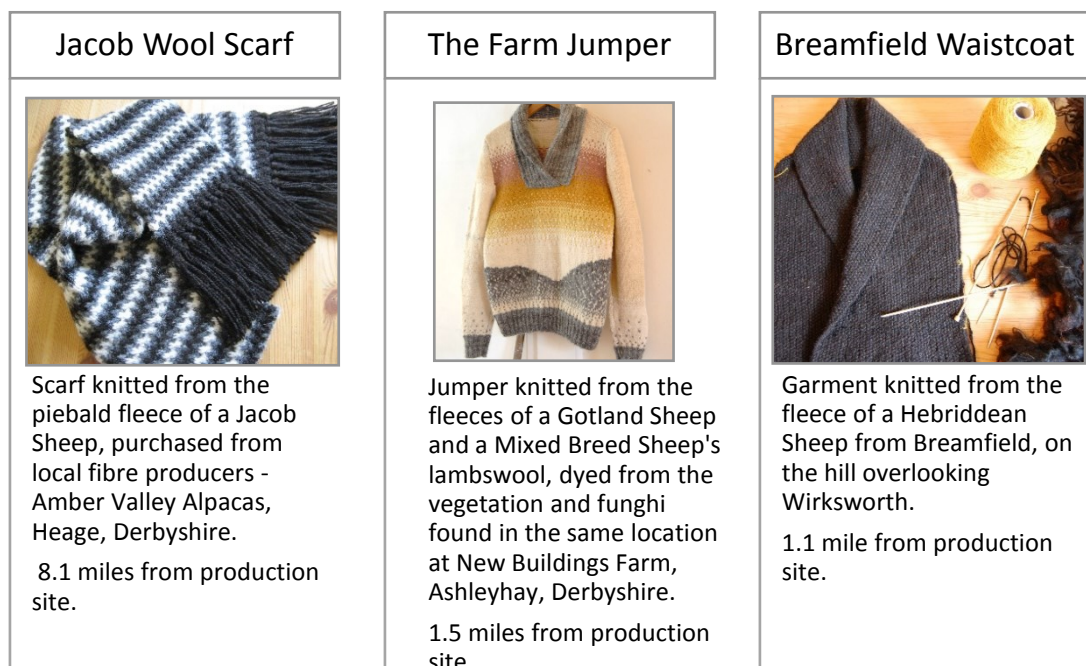


Figure 10. The crafted-garments produced for this research (Author 2017).

¹⁸ This was to prevent the production of each crafted-garment becoming intertwined with emotions and memories relating to the other crafted-garments.

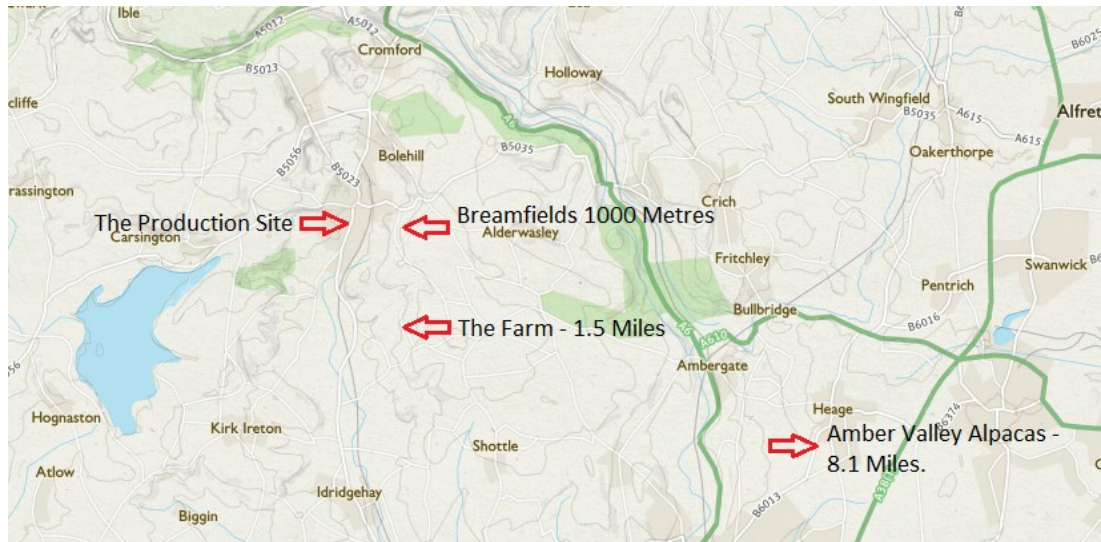


Figure 11. The locations of the sites used for the sourcing of materials for the three crafted-garments in relation to the (SOP). Map source: google maps (Author 2017).

3.8. Case Studies

Case studies are recognised by social sciences as a useful tool for informing practice by investigating contemporary experiences (Yin, 2014). Three case studies were conducted overviewing other crafts-practitioners¹⁹ to enable generalising conclusions (Yin, 2014) and facilitate the comparison of the APR's experience with those of other crafts-practitioners, and identify correlations.

Case studies were investigated using semi-structured interviews²⁰ to enable comparison between responses to questions, relating to the central concerns of the APR's site-specific practice, and her attachment to the finished pieces. These were then followed up with questionnaires (Appendices M; N and O) to compare against the conclusions of the APR and existing conceptual theories developed by Green (2014), Goel (2012) and Nimkulrat (2010) (see 2.4.1. and 2.5.1) enabling

¹⁹ These were selected as similar working methods were identified, sourcing and creating their own materials from specific sites.

²⁰ In a semi-structured interview, the researcher sets the outline for the topics covered, but the interviewee's responses determine the way, in which the interview is directed (Stuckey, 2013).

identification of correlations and trends (Willig, 2013) (see 3.11). The practitioners whose working methods were analysed are found in figures 12; 13 and 14.



Jane Bevan

Artist who lives, works and sources her materials from around her home in Ticknall and Caulke Abbey, Derbyshire.

Works are created using natural and found materials, particularly bark, thorns and twigs, which are gathered on daily walks in local woodlands. Materials are carefully selected and then made into small vessels and sculptures using simple techniques of tying, stitching, twining, coiling and binding.

Working from her home studio in Derbyshire she takes her inspiration and materials from the local countryside.

Selection of birch bark harvested from trees near Bevan's home.



Feathers and twigs collection from around Bevan's home.



Examples of Bevan's finished sculptural vessels



A selection of thorny twigs to add to pieces



Figure 12. (Author 2017) Case study Artist Jane Bevan, her work and materials.



Deiniol Williams

Ceramicist living and working from his home in Glossop, Derbyshire. Works are created in Glossop by incorporating ash, stones and minerals from around his family farm in Wales before returning to the farm once a year to wood fire them on site, using timber from the farm.

The process of wood-firing is an integral part of his making process, which has a way of transforming the clay and glaze surface depending on where the pots are placed in the kiln, the length of firing, and also the type of wood used. Due to the large amounts of wood used a certain amount of fly-ash is produced which drifts through the kiln and lands on the various surfaces and interacts with the glaze altering the clay's colour and texture.

Large wood-fired ash-glazed Unomi containing small stones from William's parents farm in Wales



A stack of William's bowls again wood-fired and ash-glazed and containing small stones.



Figure 13. (Author 2017) Case study Artist Deiniol Williams, his work and materials.



Elaine Bolt - Making Ground

Making ground is a collaborative exploration of site-specific making at a disused brickworks in Sussex between basket-maker Anne-Marie O'Sullivan and ceramic artist Elaine Bolt. Whereby the two craftspeople grew and worked with willow, as well as digging and processing clay before firing them onsite, to produce crafted-objects.

Elaine Bolt is a maker working with ceramics her work includes hand-built ceramics combined with mixed media and found objects.

Bolt moving clay which she dug from on-site at an old disused brick works.



One of the collaborative pieces created for the making ground exhibition



A selection of tiles made from clay dug from the brick work site after firing.

Figure 14. (Author 2017) Case Study Elaine Bolt. Photo Credit: Elaine Bolt.

3.9. Film and Exhibition

A documentary film²¹ entitled *Crafting Landscape: An exploration into site-specific making* was created collaboratively with local filmmaker Gavin Repton, to encapsulate the experience of the making process and the reflections of the APR during the project. This enables the effective communication of the actual holistic experience of the APR within the research and is included in Appendix Y. The process of making the film required reflection-in-action²² which is incorporated within the film as narrative. This film was the focus of the exhibition of the same name, held during the Wirksworth Arts Festival 2017²³ (figures 15; 16; and 17). The decision was made to exhibit the film, photographs, artist's book, crafted-garments alongside tools and items from their production, within the town from which they were created as a method of dissemination.²⁴ This enabled further connection with the community²⁵ who had assisted within their creation to see the completed outcomes and comprehend the entire process (see 5.4.4) and corresponds again with Green (2014), and Goel (2012) who found that interaction with community was integral to their site-specific practice (See 2.4.1) and acknowledges the potential impact of social capital (see section 5.4.4).

²¹ Telling a story of real life, using real life as its raw material (Aufderheide, 2007).

²² Reflection-in-action by which the practitioner reflects on their practice whilst doing it (Gray and Malins, 2004).

²³ The film will also be shown at the Textile and Place Conference April 2017 to enable dissemination to a wider academic audience. <http://www.textileandplace.co.uk/>

²⁴ The film is available at Wirksworth Library to enable further viewing by the local community.

²⁵ The impact of the exhibition on the local community is intimated by reviews from members of the local community in Appendix X alongside further photo documentation of the exhibition in Appendix W.



Figure 15. Crafted-garments in the Crafting Landscape Exhibition (Author 2017).



Figure 16. Photographs and documentary film in the Crafting Landscape Exhibition (Author 2017).



Figure 17. Items from crafts-practice and artist book in the Crafting Landscape Exhibition (Author 2017).

3.10. Further Methodological Tools

Multiple further methods of primary data collection were used within the study.

3.10.1. Cognitive Mapping

At the commencement of the research, the landscape surrounding Wirksworth, Derbyshire; was recorded using *cognitive mapping*,²⁶ to identify existing connections to places of interest and significance, as well as to record knowledge of the physical aspects of the area. Maps were hand drawn on paper²⁷ (figure 18) by the APR throughout the enquiry to identify any changes in knowledge of the physical landscape, as well as development in identifying locations relating to her

²⁶ Cognitive Mapping – participatory research methodology to acquire, recall, and decode information in visual form, a construct of the local environment in which people live and work (Stadler et al., 2013).

²⁷ Maps were drawn on white paper using pens and coloured pencils.

practice to test Scott's (2011) findings that connection with place is strengthened through making objects from locally gathered materials (see 2.5.3). This is established through comparison of the maps to enable changes in the APR's knowledge of the physicality of the landscape to be identified, and are analysed in section 4.4.2. – 4.4.5.

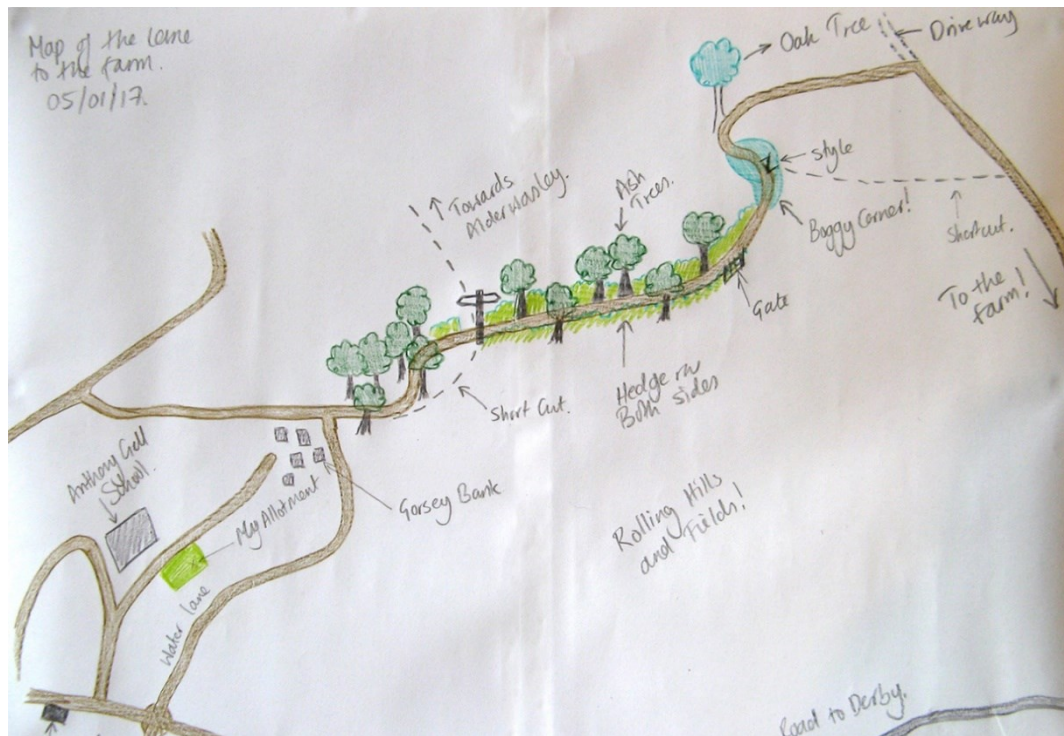


Figure 18. Early cognitive map drawn by APR (Author 2017).

3.10.2. Semantic Differential Scale

A Semantic Differential scale²⁸ was utilised to quantitatively evaluate the making processes, connection to landscape and emotional attachment of the APR towards the crafted-garments through the characterisation of the garments by classifications on scales represented by bipolar adjectives (Stoklasa et al., 2018). The questions which prompted the classifications and therefore the characterisation of

²⁸ Rating scale used to measure the connotative meaning of concepts on a series of graduated scales (Allen 2017).

the crafted-garments were developed in response to the research aim and objectives (see section 1.3). Further questions were developed to quantifiably assess unexpected outcomes identified within the research such as the significance of community and memory. This method was selected as it is often used in art and design research to subjectively compare artefacts, the results of which are suitable for statistical analysis (Gray and Malins, 2004:203), necessary for comparative quantitative analysis in this research due to its scale. Using the semantic differential scale, positioning statements (see 3.10.3), and post-production-reflective statements (see 3.10.4), it was possible to gauge whether to the APR, the crafted-garments reflected the landscape from which they were created, and if they, or their site-specific making processes held any emotional significance to the APR.

3.10.3. Positioning Statements

A positioning statement²⁹ was written at the onset of the practice and after each crafted-garment was completed, this enabled the identification of changes within the APR's relationship with her practice, by evidencing progress and development through subjective reflection and are found in Appendices J; K; L and M. The progress and development recorded give appraisal to Ingold (2010), Deleuze and Guattari (2004), Heidegger (1971), and Nimkulrat's (2010) assertion that the process of making is collaboration between craftsperson and material (see 2.3.1). The 'collaboration' demonstrated through the recorded statements of the developing and changing relationship between APR and her material and practice. Aesthetic and tactile descriptions of the crafted-garments alongside descriptions of the experience of wearing them (Appendices Q; R and S) were also recorded, to enable analysis of how the completed garments evoked emotions, memories and links to landscape (see 6.2).

²⁹ Subjective account of practice and its development.

3.10.4. Photography

Digital photography was used to document the making process, the landscape as it was explored, and the final crafted-garments. These photographs serve a similar function to written notes (Mitchell, 2011) by prompting memory associated with image (Lippard, 1997) encapsulating scenes and moments from the making process, and reminding the APR of the interaction between herself, the landscape and material gathered. This in turn engenders emotional attachments (see sections 2.3.4 and 3.3.3) and prompts associations, memories and meanings (Korpela and Hartig, 1996; Schama, 1995) (see 2.2.6). This was intrinsic to reflection-on-action³⁰ after the completion of each crafted-garment, written as post-production-reflective statements on the experience of making³¹ (Appendices E; F and G), as the photographs served as a mnemonic for the entire process.

3.10.5. Quantitative and Qualitative Methods

The combination of both qualitative and quantitative methods used for primary data collection enables a deeper understanding of the research aims (Wheeldon and Åhlberg, 2012). A large proportion of research data was derived from quantitative analysis, as opposed to qualitative analysis. This enabled sufficient data to be analysed and also rebalances the subjective nature of the research.

3.11. Concluding Methods: Evaluating Data

Having gathered the data, a three-stage analysis and evaluation was used, (figure 19). Focussed data was selected (see 4.5.1 and 5.2.2) and displayed as a series of charts and diagrams to provide a visual overview. Analysis of the correlations and

³⁰ A method identified by Donald Schön (1995) in which practitioners reflect on things after they have occurred to reflect, analyse and evaluate.

³¹ Post-production-reflective-statements were written at the completion of practice to provide a method of evaluation of the experience of making the three crafted-garments after all three had been completed. This enabled the APR to utilise her experiential knowledge gained within this research to be used during the evaluation.

relationships displayed enabled identification of trends and relationships. Conclusions were formed by the APR's interpretation of the available evidence formed from the primary data. Primary data is available within Appendices to enable others to develop further subjective meanings (Gray and Malins, 2004).

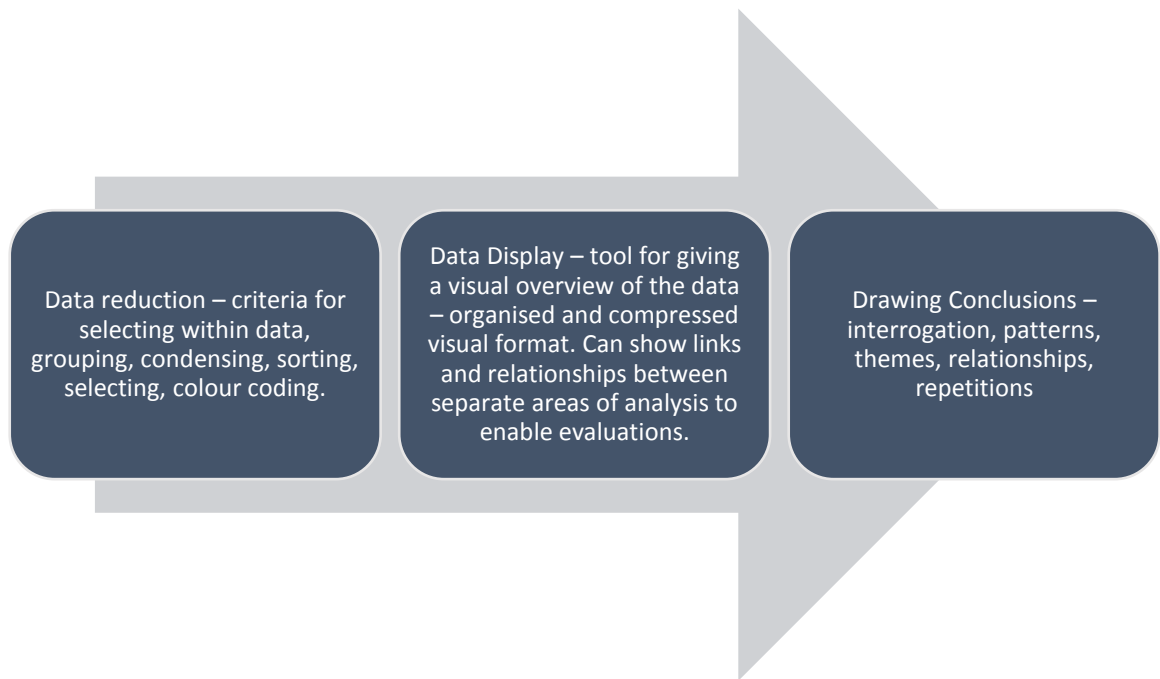


Figure 19. Three Stage Analysis and Evaluation of Data. Adapted from Gray and Malins (2004) (Author 2017).

Triangulation in analysis (figure 20) was utilised to benefit from “multiple perspectives in analysis” (Gray and Malins, 2004:142). The two additional perspectives enabled the substantiation of trends and theories developed within the APR's own data when compared against the precedents experienced by Green (2014) and Goel (2012), this is further explored in sections 5.2.4 and 6.2.4.

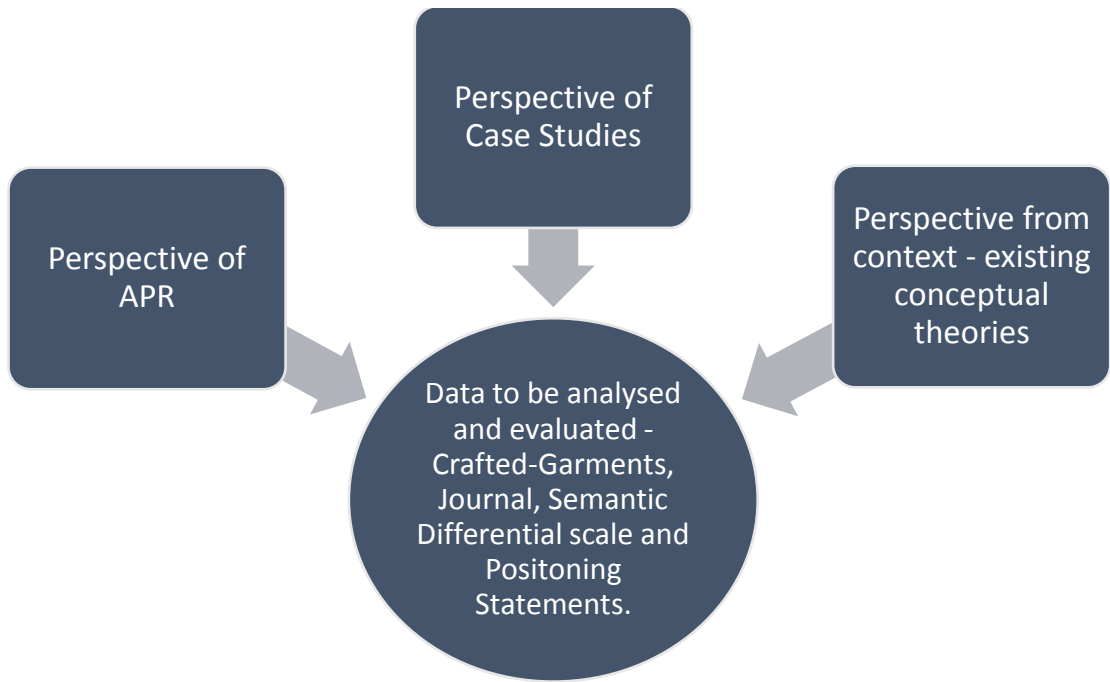


Figure 20. Triangulation in analysis, adapted from Gray and Malins (2004:142) (Author 2017).

Figure 21 demonstrates the range of methodologies and method used within this research.

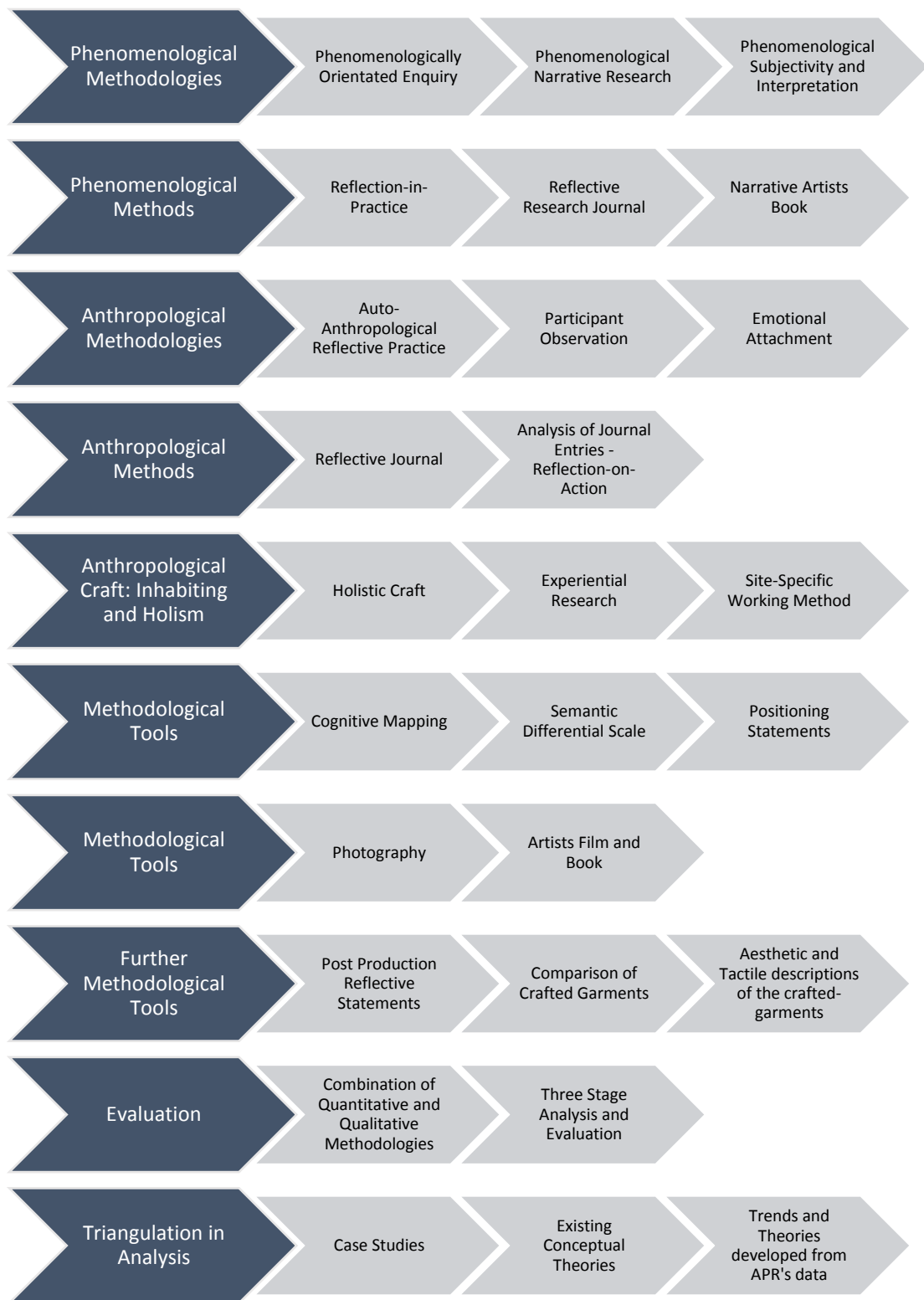


Figure 21. Methodology of Research and Methods utilised (Author 2017).

During the gathering of primary data, the evidence naturally divided itself into three areas.

- The gathering of raw materials from the surrounding landscape, the landscapes significance throughout crafts-practice and the APR's developing attachment to, and understanding of it.
- The processing of the raw materials into a knitted garment.
- Reflection on the crafted-garment with its embedded memories and associations.

The three stages have been utilised to form three main chapters, reflecting the narrative of this research, commencing with the gathering of raw materials.

Chapter 4: Connecting with the Landscape, Gathering Material

4.1. What is Landscape?

By modern definition landscape is “an area, as perceived by people, the character of which is the result of the action and interaction of natural and/or human factors” (The Council of Europe, 2000). This denotes the inherent role of human beings in comprehending landscapes and forming its character. Landscape has evolved in meaning, in medieval times referring “to an area of land bound in to the everyday practices and customary usages of an agrarian community” (Ingold, 2011:126). This corresponds with rural or vernacular crafts (see 2.4.2), by which the landscape is *bound* in to the lives of those who work within it.

Lund and Benediktsson (2010:1) define landscape as:

“part and parcel of the process by which human beings make their living and understand their own placing in the world.”

This definition of Landscape as intertwined with human existence and their relation to the world suggests landscape is part of their holistic being, enabling them to feel connected with the world (see 4.5.4). It is this intertwining of landscape with the APR through practice that is the focus of this chapter.

Figure 22 displays the landscape the APR inhabits.



Figure 22. Centre of the SOP, Wirksworth, in Derbyshire, with Hebridean sheep in the foreground, used within the production of the Breamfield Waistcoat (Author 2017).

4.2. Landscape Identity

Stobbelaar and Pedroli (2011:321) divide Landscape Identity (see 2.2.6) between the parameters of Personal and Cultural, and Spatial and Existential Landscape Identity. Figure 23 outlines the basic ideas behind these parameters within the field of cultural geography.

As this research is centred on subjective experience, the sense of landscape identity derived by the APR is personal, the personal-spatial and personal-existential segments are applicable to this research. Though there are specific areas which need greater focus when landscape identity is measured from the perspective of a crafts-practitioner. This is addressed in section 7.2.

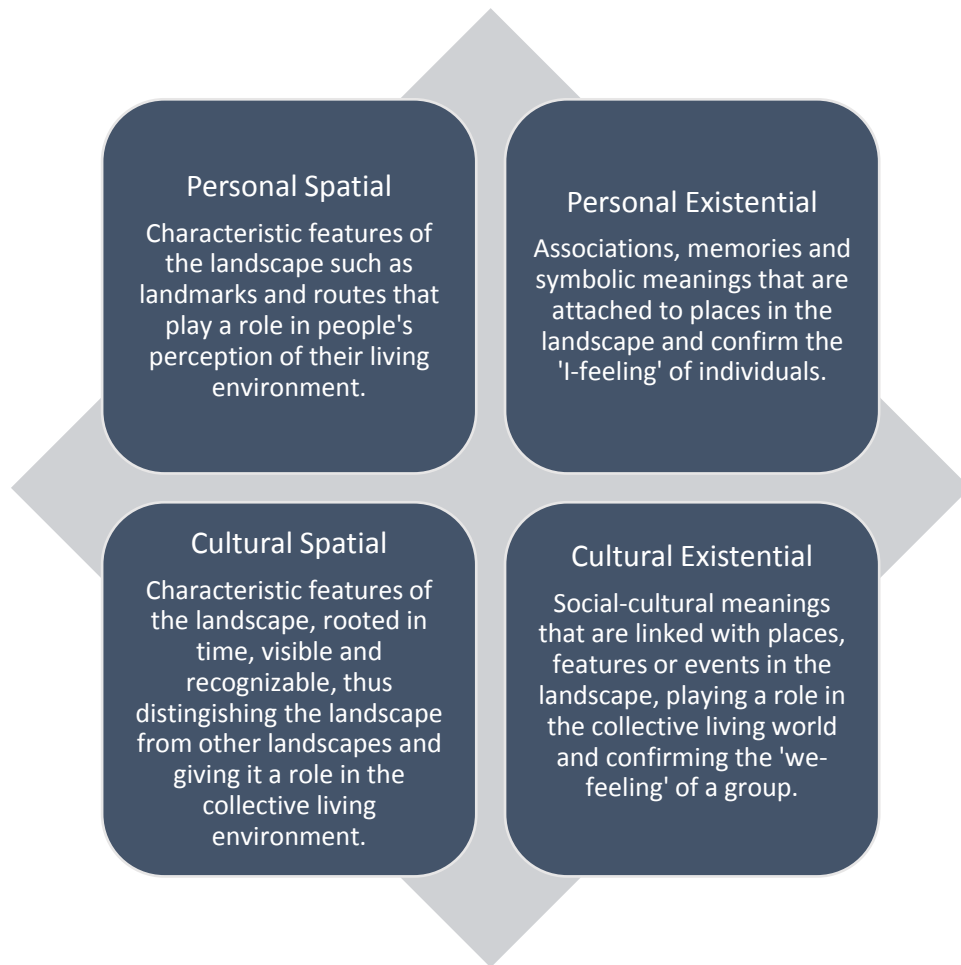


Figure 23. The Landscape Identity Circle (Stobbelaar and Hendriks 2006).

4.3. Umwelt

How individuals perceive landscapes is dependent on a multitude of factors, including their interests, preferences and background, essentially it is entirely subjective. Jacob von Uexkull (2010 [1934]) defined the world as experienced by an individual organism as *Umwelt*. Translated from German, this means a 'self-centred world', the world as seen through the eyes of that individual organism. Originally coined to describe the experienced world of animals, this term is now applied to the world of humans. For example, "crowberries are a well appreciated part of my own umwelt" (Benediktsson, 2010:181), demonstrates how individuals incorporate

specific items in to their umwelt which may have no meaning or significance to another.

An interpretation of this (Figure 24) is a photograph of a section of ground depicting a patch of weeds with a few flowers in the middle. From the APR's perspective, it shows nettles from which to make gnocchi, goosegrass and cow parsley picked to feed chickens, and brambles which provide blackberries to eat and dye from. Compared with another person's perspective, that of a horticulturalist (Figure 25), the same brambles were highlighted as a potential food source. The nettles were seen as a rich compost material and a rotten log was also noticed as a good habitat for insects and fungi, contributing to the rich humus of the soil. The fact that the APR hadn't noticed the rotten log demonstrates how different people notice specific features in the world that relate to their own interests.

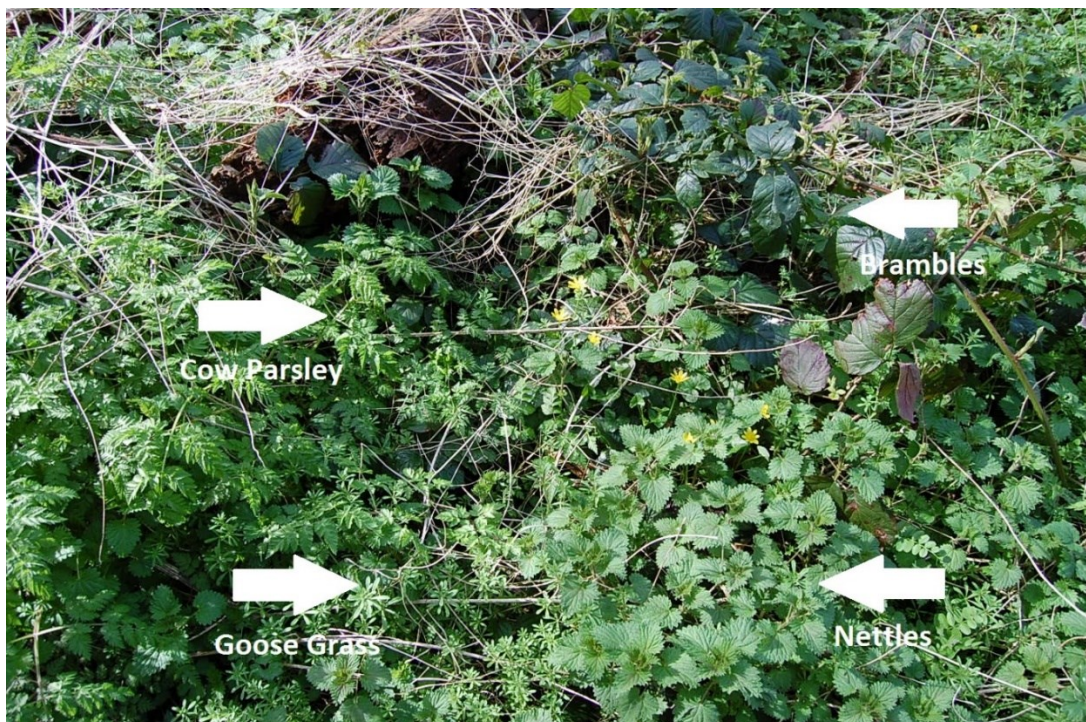


Figure 24. Photo evidencing component parts of APR's own Umwelt (Author 2017).



Figure 25. Photo evidencing component parts of Horticulturist Dominic Fould's Umwelt (Author 2017).

This differentiation in the way individuals perceive the world around them indicates that the APR's Umwelt, may be influenced partly by the raw materials needed for her craft. This concept is further developed throughout section 4.4.

4.4. Mapping Connection

4.4.1. Identifying with the Landscape

Why are the ways we identify with a landscape of interest? To identify with something is to feel connected or attached to it, this attachment forms an element of the identity of every individual (Scruton and Worpole, 2002). With the U.N. quoting 54% of the world's population living in urban areas (2014), the idea of connecting with the natural landscape is of profound importance. A growing disconnection from the natural world is heavily influenced by an increasing reliance

on technology, and its capacity to permit people to live out of sync with the natural world (Bekoff and Bexell, 2010). How the APR connects with her landscape, by familiarising themselves with it as the source of the raw materials needed for craft, is evidenced in the inclusions of the APR's mapping and recorded journals entries.

4.4.2. Mapping

Cognitive Mapping (see 3.10.1) has been utilised within this research to demonstrate the developing knowledge of the surrounding landscape, when drawn from memory. Professor of Society, Space and Culture at Queens's University, Belfast, Keith Lilley argues that mapping "is a way of actually producing a landscape" (2000:372). In this instance, it enables a representation of the APR's Umwelt, denoted by depictions of significant features of the landscape. He goes further to demonstrate that mapping acts as "a way of connecting with landscape" (2000:370), through the memory of the mapper.

The maps have been divided into sets relating to the timescale of the production of each crafted-garment, to enable comparisons of how the APR's knowledge of landscape developed (figure 26).

The Jacob Scarf

21.01.16 - 22.07.16

- **Map 1 Dated 14.04.16** - Showing area close to the location of initial production location.
- **Map 2 Dated 16.06.16** - Showing the main town area with both the new and old production locations.

The Farm Jumper

11.06.16. - 05.06.17

- **Map 3 Dated 05.01.17** - Showing map of the lane to the farm in relation to production location.
- **Map 4 Dated 06.02.17** - Showing map of the farm.
- **Map 5 Dated 03.04.17** - Showing Map of Wirksworth and surrounding area

Breamfield Waistcoat

06.04.17. - 01.09.17

- **Map 6 Dated 15.07.17** - Showing map of the area directly around Breamfield.

Figure 26. Maps produced during the production of each crafted-garment (Author 2017).

4.4.3. Jacob Scarf Maps – 1 and 2

Maps 1 and 2 were drawn during the production of the Jacob scarf, the fleece from which it was crafted was sourced from Heage, 8.1 miles away from the site of production SOP.

Map 1 (figure 27) depicts the area surrounding the initial SOP³² specifically illustrating a regular walking route. Characteristics of the landscape recorded relating to the APR's practice are the location of sheep, a site where wool is found on the fence, (figure 28) and also brambles from which fruit can be used for dyeing. Interestingly, the town is absent from this map, as are all surrounding houses. The only building depicted is the SOP.

³² The APR moved house during this research, from Greenhill to Warmbrook, both in Wirksworth and 0.4 miles apart.

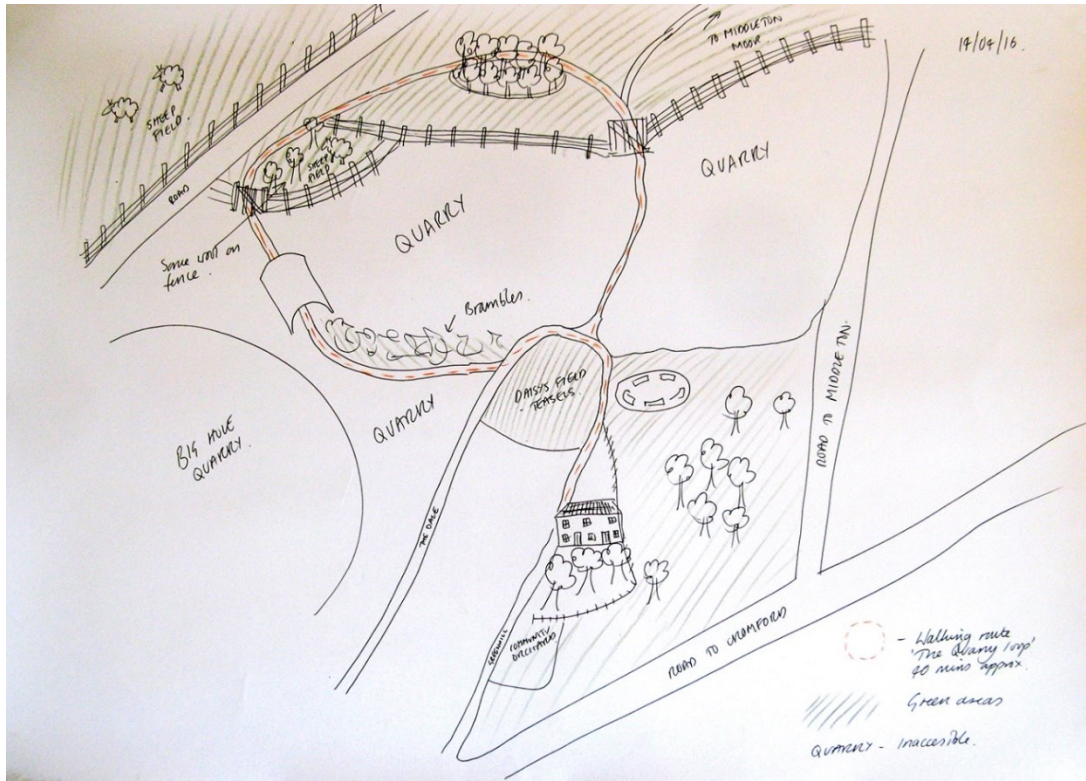


Figure 27. Map 1 Area around production site 14/04/16 (Author).



Figure 28. Wool found on fence within one mile of Wierksworth (Author 2016).

Map 2 (figure 29) drawn two months later is of the town itself, the centrally located Church, and demonstrates the relative distance between the initial SOP and the second SOP. This map exhibits knowledge of the town's central area as well as a developed knowledge of short walking routes around the town, and local place names. Landscape features related to the APR's craft-practice are again demonstrated by the knowledge of the location of fields containing sheep, as well as sources for dyeing; blackcurrants, elder, conkers and gorse.

Analysis of maps 1 and 2 demonstrate an awakening of awareness in the APR to potential fibres and dye-plants, denoted by the location of sheep and potential dye plants in both. Where previously the APR explored the landscape recreationally by walking (figure 49), site-specific practice has necessitated the APR to become attuned to potential future sources of materials. These two initial maps however do not relate specifically to the sourcing of materials for the Jacob scarf as the material had already been obtained³³. They instead demonstrate how the APR was becoming attuned to the landscape as a source of material for *future* crafted-garments.

³³ Similar to experiences of producing the Breamfield Waistcoat (see figure 50).

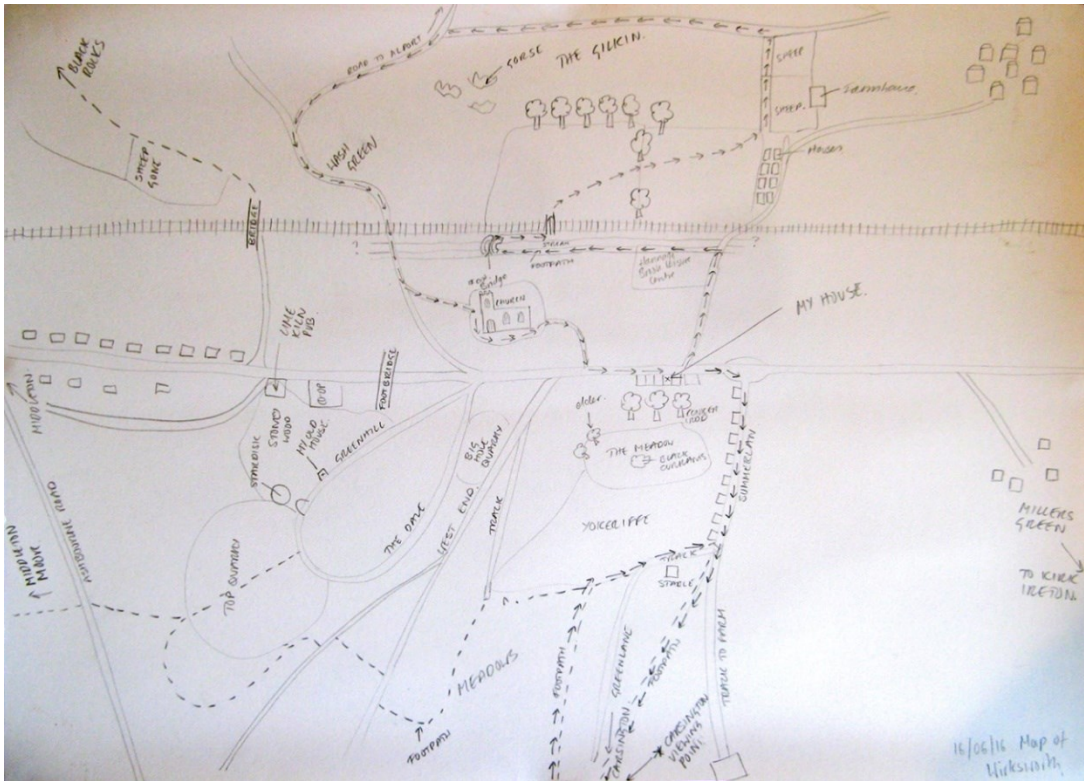


Figure 29. Map 2 Wirksworth 16/06/16 showing relative locations of previous and current production sites (Author).

4.4.4. Farm Jumper Maps – 3, 4 and 5

Maps 3 and 4 were drawn during the production of the ‘Farm Jumper’, the fleeces from which it was crafted were given by Helen at ‘The Farm’³⁴ in Ashleyhay, two miles from the SOP. The dye-plants for dyeing were sourced from the walking route to the farm (figure 30), and around the farm itself.

³⁴ ‘The Farm’ refers to New Buildings Farm, and is the name commonly used amongst friends of the APR. This is the farm from which ‘The Farm Jumper’ is named.



Figure 30. Route to 'The Farm' down the greenway (Author 2017).



Figure 31. Map 3, route to the farm 05/01/17 (Author).

Map 3 (figure 31) displays the route to the farm from the SOP, along an old greenway. Interestingly, this does not demonstrate the full route to the farm but is approximately halfway at ‘the boggy corner’³⁵ (figure 32). The reason for the map being centred on this first half of the route is that it is commonly utilised as a dog walking route. This particular stretch of landscape is well known by the APR, denoted by the knowledge of shortcuts across fields, and specific features of landscape such as particular trees, gates and styles. However, it does not demonstrate any knowledge of fibres or dye plants that can be acquired from this specific area.



Figure 32. The ‘boggy corner’ (Author 2017).

Map 4 (figure 33) is centred on ‘The Farm’ from which the all the materials were sourced for the jumper. Centrally located is the cluster of farm buildings where the owners of the farm, Ned and Jo, live with their family. Helen at the cottage provided the sheep’s fleeces from which The Farm Jumper was created. To the top right is

³⁵ Local colloquialism for the muddy corner on the track.

Alport Heights depicted by the radio masts, where the Tansy for the yellow dye was gathered. The bottom right quadrant demonstrates the most detailed element of any of the maps. This is 'the Pingle' where Gus and Fash live. This map demonstrates a detailed knowledge of the specific area where the materials for The Farm Jumper were sourced, and signifies by the inclusion of people's names, the importance of community during the production of this garment, which will be expounded upon throughout section 5.4.



Figure 33. Map 4 The Farm 06/02/17 (Author).

Map 5 (figure 34) is of the area surrounding Wirksworth. When compared with Map 2, which is also of the town but drawn during the production of the Jacob scarf, the main noticeable difference is the inclusion of the farm, which is absent from Map 2. Figure 35 demonstrates the prevalence of specific features within these two maps alongside map 6, which is scrutinised in section 4.4.5. The knowledge of road names as well as the names of areas and buildings are relatively similar between both

maps. The main contrast between the two are plant and fibre sources. The knowledge of the locations of these has more than doubled from Map 2 to Map 5. Interestingly, though the number of names of areas and buildings has stayed relatively similar, the names listed in map 5 are often additional to those listed in Map 2. This suggests that the APR has a wider knowledge of place names and areas, not fully demonstrated here as the focus has instead shifted towards the plants and dyes for her craft-practice.



Figure 34. Map 5 Area surrounding Wirksworth 03/04/17 (Author).

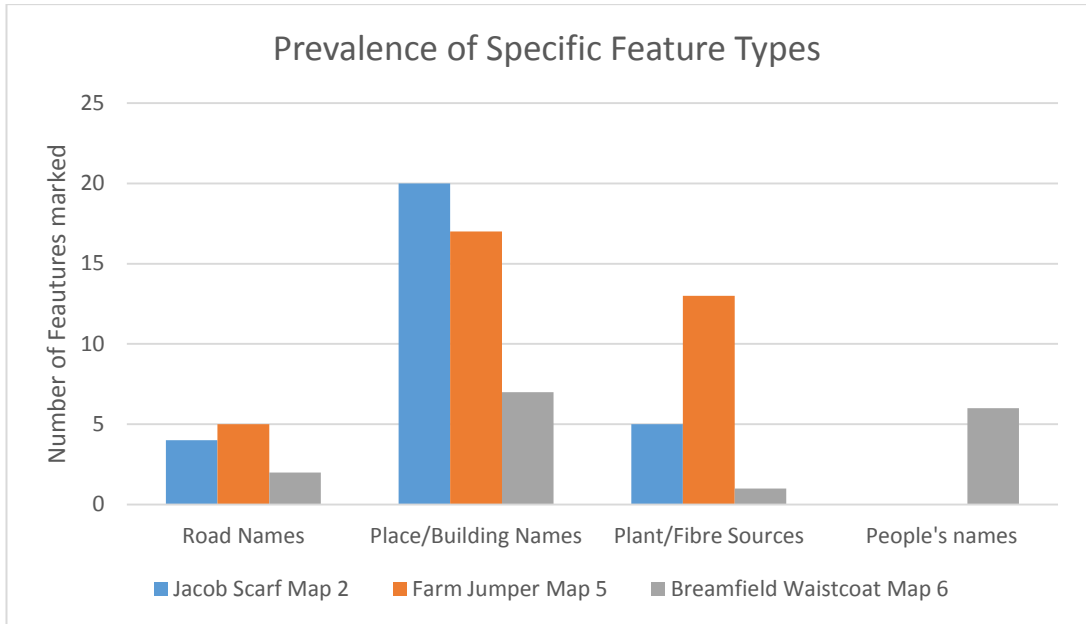


Figure 35. Prevalence of specific feature types within the three maps (Author 2017).

4.4.5. Breamfield Waistcoat Map - Map 6

Map 6 (figure 37) depicts Breamfield, a hilly area overlooking Wirksworth (figure 36) and was drawn during the production of the Breamfield Waistcoat.



Figure 36. APR with Hebridean sheep at Breamfield (photo credit: Gavin Repton 2017).

Apart from the location of the Hebridean Sheep, the only other distinguishing features are Charlotte's Woods at the top of the map, which is where the APR made buttons, and two houses where friends of the APR live³⁶. Compared to maps 3, 4 and 5 drawn during the process of making the farm jumper there is a total absence of any marked sites for dye plants or other features of the landscape. This was also the only map drawn during the production of the Breamfield Garment, this can be attributed to the fact the APR sourced both the horns for the buttons as well as the fleeces from this particular field therefore the gathering of materials had been completed in one stage.

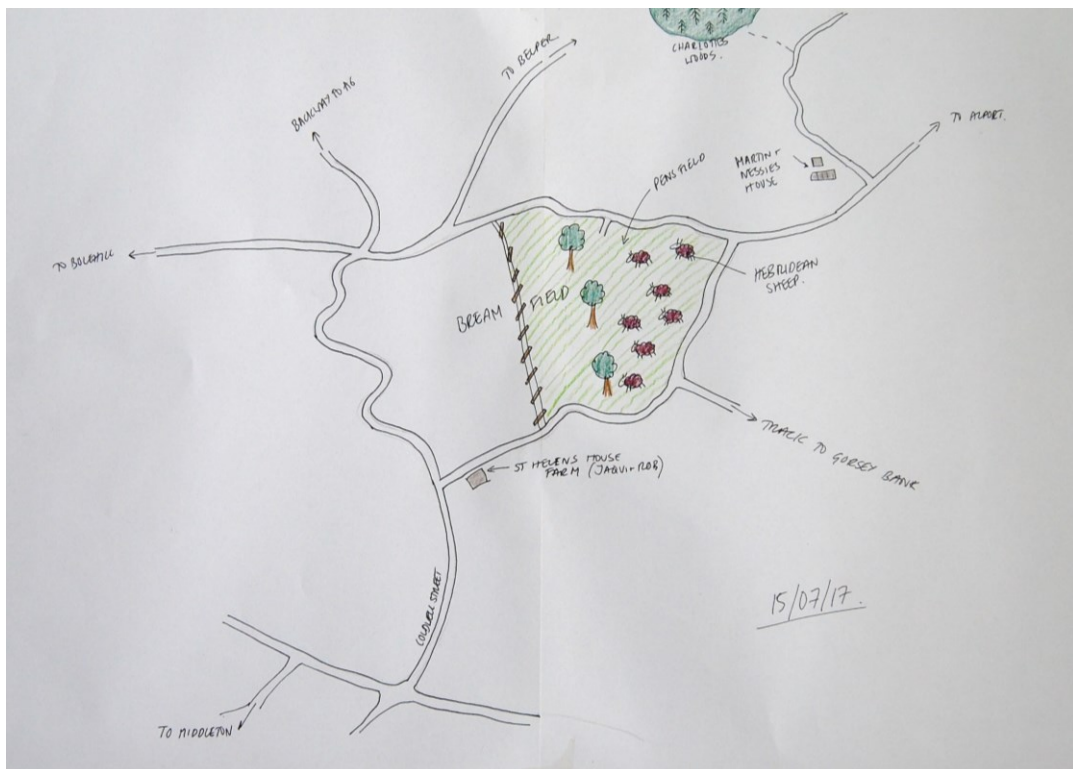


Figure 37. Map 6 Drawn during Breamfield Waistcoat Production.

The reason map 6 is relatively unmarked and why only one was produced during this garments production may be attributable to the fact that the APR now knows

³⁶ The relevance and indeed, importance of friends and community that is highlighted here in their inclusion on the map is explored in section 5.4.

the surrounding area well enough to no longer feel the need to demarcate her knowledge of the same features previously recorded. Also, the knowledge that the Breamfield Waistcoat was to be the final crafted-garment may have suppressed the APR's need to be observant towards further sources of material, which may not have been the case if a fourth crafted-garment was to be created. The one feature not demonstrated in maps 1-5, were the names of specific people relating to their property that was identified on map 6 (figure 37). This signifies how friends and community had become more relevant during the production of this crafted-garment, potentially as the focus had shifted away from sourcing materials, this is further developed in section 5.4.

The inclusion of particular routes and places of relevance in all six maps signifies that the APR identified with the landscape, showing connections and attachments to specific places, this is further considered in the next section.

4.5. Written Connections

4.5.1. Journals

At the commencement of this research two journals were kept; a landscape journal which records of memories and experiences of exploring the landscape and a making journal in which the experiences and thoughts related to the production process were evidenced. After 16.06.16 the landscape journal fell out of use. This was due to the attempt to separate the journal entries between landscape and making causing a dissonance which did not reflect the reality of practice. At this point, all thoughts and experiences were amalgamated in to the making journal reflecting the experience of how landscape and making had become intertwined. For the purpose of this research, entries from the journals have been extracted and separated into groups focussing on: the gathering of materials; weather, seasons and the passing of time, and features of the landscape and place names.

4.5.2. Analysis: pre-site-specific making

In the entries written immediately prior to the beginning of the APR's site-specific practice, descriptions are solely of the APR's recreational explorations of the landscape surrounding the SOP, relating to physical features of the landscape and the weather. Of the 11 entries highlighted to signify material, all of these relate to sheep. However, there is no reference to dye material, which evidences that the APR's understanding of landscape as potential source for material is fairly limited. Two entries 'Herdwick', a variety of sheep indigenous to the APR's childhood home in Cumbria, may indicate that initial attempts to identify with the landscape were by finding familiarity relating to her past. Sebba (1991:395) posits that the significance of landscape within childhood memory is "the spaces and views that surround us when we are children become, in the course of time, inner landscapes". This suggests that in essence we carry the landscapes of our childhood with us as adults, and by visiting similar landscapes as adults, causes a resonance with our inner landscapes, enabling a connection.

4.5.3. Analysis: throughout site-specific making

Figure 38 demonstrates a correlation between the entries highlighted within the journals during the production of the three crafted-garments. The grey, orange and yellow lines following the same proportionate pattern. The numbers of entries relating to weather/seasons/passing of time are the lowest, materials from the landscape in the middle and features of the landscape recorded as highest.

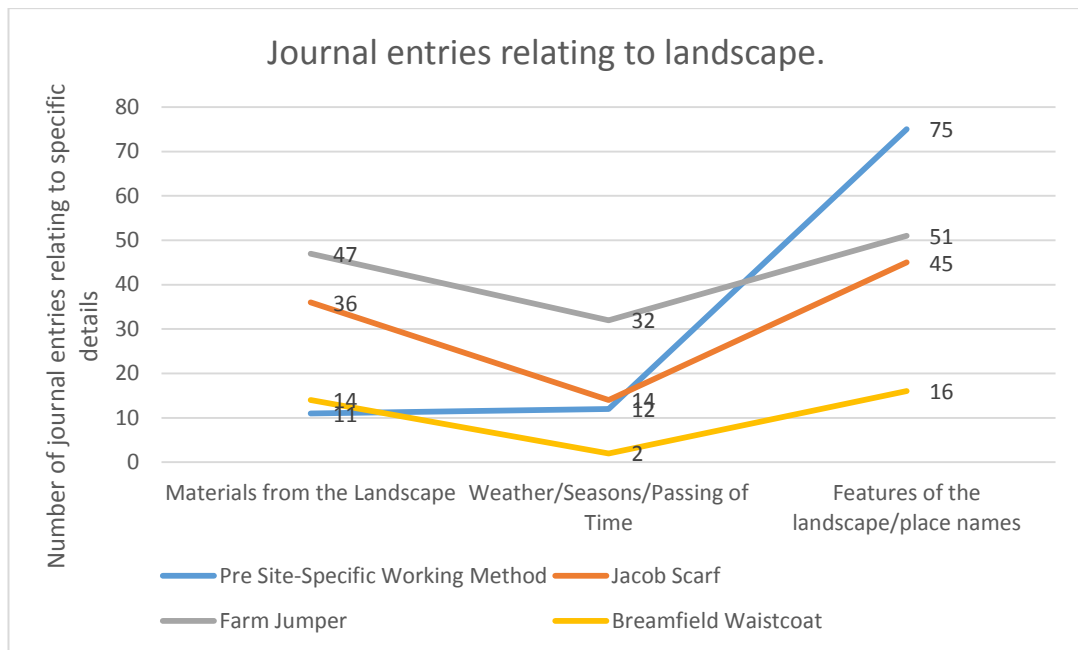


Figure 38. Chart demonstrating correlation between the three crafted-garments in relation to the number of words recorded in journals relating to specific details (Author 2017).

The evidence from the pre-site-specific working method however demonstrates a proportionally lower number of entries relating to materials from the landscape, only 1 fewer than weather/seasons/passing of time category. The number of entries relating to features of the landscape/place names is significantly higher than during the production of the ensuing three crafted-garments. This demonstrates that the balance shifted from descriptive accounts of the landscape pre-site-specific making, evolving into a new way in which the APR saw and recorded her experiences of the landscape.

4.5.4. Planning ahead / Seasonality

During the production of the Jacob scarf, the APR began to plan ahead for the next garment. As the Jacob scarf was undyed, the journal entries shown in figure 39 demonstrate the APR's awareness towards potential sources for future dye materials.

Journal Excerpts from Appendix B	05/06/16 Now it is June, it is the time to begin identifying areas for plant dyes.
	08/06/16 Sitting in the common ground behind my house this evening I noticed all sorts of possible dye materials – literally on my door step. Oak and birch bark I think. Nettles, comfrey, elder etc.
	16/06/16 Found some bracken also which I can use for dyeing.

Figure 39. Entries relating to dye material from during the Jacob Scarf production (Author).

During the production of The Farm Jumper, this awareness of the location of dye materials developed further into an awareness of the seasonality of these materials (figure 40). These entries reveal the fear of time passing, denoted by the word “panicked” and lost opportunities relating to gathering plants for dyeing. This indicates that the commencement of natural dyeing within the site-specific production process, sparked an awareness of seasons and time passing within the landscape, effecting a symbiosis between the APR’s craft-practice and seasons.

Journal Excerpts from Appendix C	25/08/16 Really feels like autumn is coming!!! I’m a bit panicked as I have so little time at the moment to spin and I’m worried all the vegetation for dyes will run over.
	26/10/16 When did it become autumn?! Feel slightly panicked as I’m not sure how much plant matter is left I can dye from. I hoped to find acorns, lichens and mushrooms. The friend I was meant to go with didn’t get back to me so I went on my own. I couldn’t find a single sodding acorn anywhere!
	20/11/16 Went up a bit early to find some walnut hulls. It was far too late mind and all we could find were the dead leaves.

Figure 40. Entries relating to dye material from during the Farm Jumper production (Author).

By contrast, the entries recorded in Appendix D during the Breamfield Waistcoat production demonstrate no awareness of dye materials, all 14 words relating to material refer to sheep. This correlates with the APR's 'planning ahead' whilst making the Jacob scarf to find future dye sources, which was no longer necessary as the Breamfield waistcoat was the last garment produced, and therefore there were no further garments to plan ahead for. Similarly, there are no entries relating to seasons or the passing of time. This correlates with the recorded experiences during the Jacob scarf production (figure 41).

Journal Excerpts from Appendix B	05/06/16 Now it is June, it is the time to begin identifying areas for plant dyes.
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Figure 41. Excerpt from Journal (Author).

This entry demonstrates that the APR's awareness of time and seasons passing within the landscape is directly linked to the process of dyeing, therefore effecting a relationship between the landscape and the APR. This is further substantiated by an excerpt from a reflection-on-practice statement (figure 42).

Excerpt From Positioning Statement (Appendix L)	19/06/17 The seasonality of dyeing was also something quite unexpected, I became really aware of the passing of time and seasonal changes as I was so reliant on vegetation to create colours to dye with. The dyeing process itself was something I really enjoyed, with the colours created being sometimes unexpected and their temporal nature due to their fading with exposure to light. It's made me keen to try other dyes available in nature, but also to grow dye plants for future use, as blues and reds aren't available from our natural vegetation. I've grown a few woad plants from seed so that I can have some blue dye to use for something.
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Figure 42. Excerpt from positioning statement (Author).

4.5.5. Measuring Connection

The total number of highlighted journal entries are displayed in figure 43. The highest number suggesting the highest link to landscape, whilst the lowest indicates the least. The journal entries themselves contradict this however, as evinced in figure 44 which demonstrate the APR's dissatisfaction with her material and the lack of connection to landscape experienced when making the Jacob scarf. The high numbers recorded therefore are partially attributed to the APR 'planning ahead' for the next garment. Therefore, this quantitative method of evaluating the connection between APR and landscape felt during the individual garments may be unsuitable.

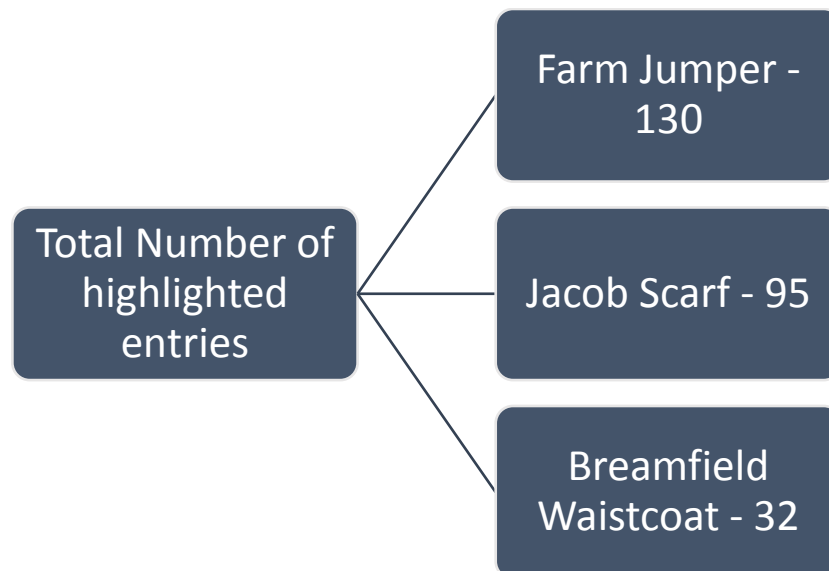


Figure 43. Total number of entries highlighted in journals (Author 2017).

Journal Excerpts from Appendix B	29/02/16 I do however wish I'd acquired the fleece more recently as it seems such a long time since I visited the farm and saw the sheep. I think I'd like to go and see them again to re-forge the link between the location the materials came from and myself.
	30/06/16 It occurs to me however, that it has been more an exercise in processing, it doesn't remind me of any part of the landscape. I suppose it feels quite commercial, as I found the fleeces from a google search, and at £30 each, they were very expensive. Also it's been a full year since I actually bought them.

Figure 44. Journal excerpts from Jacob Scarf production (Author).

4.5.6 Landscape and Past

Figure 45 displays a journal entry which stands out from others relating to landscape by demonstrating a link to the past experienced when collecting firewood.

Journal Excerpt from Appendix C	05/01/17 I was reminded of old paintings where peasants were gathering and carrying firewood in the snow and thought that a hundred or so years ago people would have naturally collected firewood when they saw it, whereas I suppose few people do today.
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Figure 45. Excerpt from Journal (Author).

Whilst not directly related to craft, this signifies the continuity that the APR experienced from history to present day through collecting firewood.

“The scenery is ... never separate from the history of the place, from the feeling for the lives that have been lived there” (Williams, 1993 [1973]:72).

This suggests empathy towards the lives of previous inhabitants of the landscape, through the intertwining of landscape and its former inhabitants. The significance of history is also flagged up in Case Study Elaine Bolt (figures 46 and 47) who discloses that by working with natural and local materials, she has become directly connected to the landscape, appreciating the areas heritage as well as the heritage of her craft. This substantiates Green's (2014) findings that crafts-practice forges links between cultural history and present day, and is further explored in section 6.2.4.

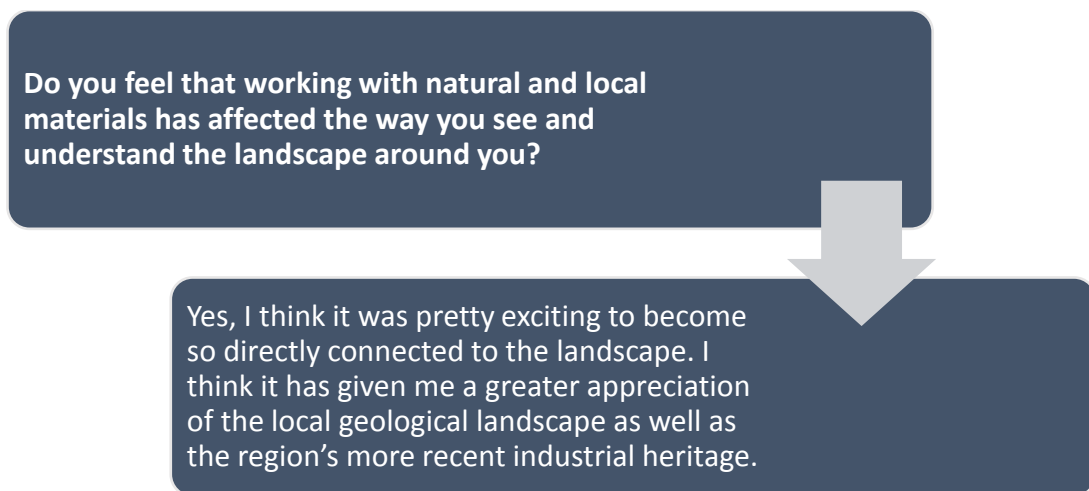


Figure 46. Response to question by case study Elaine Bolt from Appendix N (Author 2017).

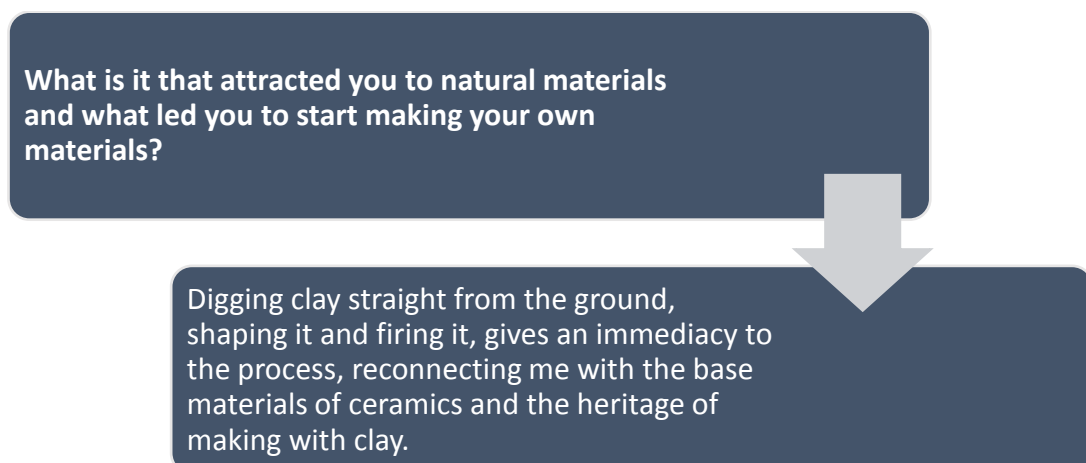


Figure 47. Response to question by case study Elaine Bolt from Appendix N (Author 2017).

Albeit within a shorter timescale, the inhabitation of the APR within the landscape, has forged a sense of connection between past and present (figure 48).

Journal Excerpt from Appendix C	05/01/17 I was reminded also on my way home of the time I'd walked the lane with Fash and Gus in the summer to go collect blackberries and tansy. It seems a million years ago, indeed it must be 4/5 months? So nice that the wool in my knitting basket dyed yellow and purple/pink/grey can serve as a reminder and memento of that time.
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Figure 48. Excerpt from Journal (Author).

By revisiting the same site within the landscape and re-walking the same route, memories are evoked within the APR, and the ensuing yarn produced, serves as a memento. Personal memories are an important method of configuring a significant relationship to one's environment (Raunio, 1997). Memories relating to place forming "part of one's identity" (Raunio, 1997:63), therefore enabling the individual to connect or re-connect with the landscape. This is further investigated in sections 6.2.3. - 6.2.4.

Another sense of connection is prompted by the recognition by the Town Mayor whilst out walking, affecting "a wonderful sense of belonging in this town" (05/01/17), and contributed to the APR's feeling of contentment when reaching home (Appendix C). This connection with community is fully explored within section 5.4.

4.6. Conclusions

4.6.1 Conclusions: Mapping Connections

The comparison of maps one and two demonstrated how the change in working practice to site-specific production necessitated the APR to become attuned to

potential sources of material within the landscape. Analysis of reflection-on-practice statements (figure 49) substantiated how the site-specific working method affected the APR's awareness of landscape. The word 'realised' signifies that the APR had become 'fully aware' whereas previously she had little or no perception of the landscape as source of material.

Excerpt from Reflection on Practice statement - Appendix J	20/01/16 Moving in June 2015 to Wirksworth, Derbyshire, I found myself in a far more rural environment, not dissimilar to the one from my childhood growing up in Cumbria. Spending the first few weeks walking with my dog and exploring the local landscape, I realised now that I was surrounded by not only fields full of sheep, but also the plants needed to dye them with.
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Figure 49. Excerpts from positioning statement (Author).

The comparison between Map 2 and 5 demonstrated that when the APR began to use her local landscape as the source of material for her crafts-practice, it affected a change in her mapping. Suggesting that the site-specific working method changed the way the APR saw and remembered landscape, from official names of roads and places, to more personal features specific to the individual such as locations of dye plants, reflecting her Umwelt (see 4.3).

During the production of the Breamfield waistcoat only one map was drawn. No sites were marked on the map for dye-plants and was quite a sparse map compared against the previous 5. The most noticeable change was the introduction of specific people marked on this map, which signifies how friends and community had become more relevant during the production of this crafted-garment, potentially as the focus had shifted away from sourcing materials and is further investigated in section 5.3.3.

The maps demonstrated how the APR identified with the landscape through connections and attachments evidenced through particular routes, and places of relevance. The APR also became attuned to the landscape as a source of material

for future crafted-garments. Figure 50 further substantiates this, recognising that it was the process of locating and gathering dye-plants which affected the APR's knowledge of landscape.

Excerpt
from
Positioning
Statement -
Appendix M

07/09/17 I realised during the production of this last garment however, that mapping is no longer an adequate way of measuring my knowledge of landscape as the fleeces were sourced from Breamfield which is visible from the middle of town. **I gained a deeper knowledge of landscape through the farm jumper because of the dyes I was sourcing.** This meant I needed to explore the countryside to find the plants from which I could dye. When I wasn't dyeing, once I'd sourced the sheeps fleeces, there was no further contact with the landscape really. Though I did always keep a look out for the sheep on the hillside. I don't believe it has made the garment reflect the landscape less as such, but the process of making them certainly had less involvement.

Figure 50. Excerpt from positioning statement (Author).

4.6.2. Conclusions: Written Connections

The attempt to separate journal entries between landscape and making caused a dissonance, as it did not reflect the making process, signifying how the two initially became intertwined.

The APR's preliminary attempts to identify with the landscape were by finding familiarity relating to her past. She also sensed a connection to cultural history through collecting firewood, affecting a sense of continuity between the lives of others in history and her own. Utilising triangulation by comparing existing theories from Cobb (1969), Sebba (1991) and Williams (1993 [1973]), to the findings from case study Elaine Bolt and the APR's own reflections (see 4.5.6), the need for further research into how personal and cultural history specifically influences crafts-practitioners is highlighted.

The journals revealed how the commencement of natural dyeing within the site-specific production process, initiated an awareness of seasons and time passing within the landscape, forming a symbiosis between the APR's production processes and seasons, evidencing the developing relationship between APR and landscape.

Figure 38 evidenced a growing focus on material within the journals entries during the production of The Farm Jumper (32) compared with the production of the Jacob Scarf (14), and Breamfield Waistcoat (2) with many words relating to the raw materials for dyeing, again highlighting the significance of dyeing in building a relationship between APR and landscape. The attempt to quantitatively evaluate the garments in section 4.5.5 revealed that a qualitative approach was more suitable.

Other findings include that by revisiting certain sites within the landscape, memories are evoked within the APR. The wool, serving as a memento of experiences, is further investigated in section 6.2.3. The sense of belonging experienced by the APR through recognition by a prominent figure within the community, is explored as to the significance of community to the APR in section 5.4.

4.6.3. Conclusions: Reflective Connections

After each garment was produced, a post-production-reflective statement was written (see 3.10.4). By selecting from within these, data is gathered in the form of summaries of the APR's experience of how gathering from the landscape affected her practice (as evinced in figure 51). The statements recorded relating to gathering/obtaining material for the Jacob Scarf and The Breamfield Waistcoat revealed no connection to landscape formed. By contrast, the statements reflecting on gathering material for the Farm jumper revealed that the APR experienced a synergy between herself and the landscape, in essence a collaboration where she was working *with* the landscape.



Jacob Scarf - As the fleece was bought and from 8 miles away I don't have an emotional connection to this garment in any way which relates to landscape.



Farm Jumper - The process of dyeing made me more attuned to the seasons, the majority of dyeplants being finished by late autumn, I felt I was for the first time having to work with nature. There felt a synergy between myself and the landscape/community whilst making this. It felt to be an almost collaboration. The Landscape assisting by furnishing me with the raw materials needed to work with.



Breamfield Waistcoat - I bought shearing fleeces which had lovely sun bleached ginger tips

Figure 51. Excerpts from positioning statements (Appendices I; J; K and L) relating to the gathering/obtaining of materials.

This chapter has revealed the connections experienced by the APR when gathering and obtaining materials from the surrounding landscape and has touched on the significance of community to the APR. This will be investigated in the following chapter alongside how the process of transforming raw materials into a garment affects further connections between the APR, material and landscape.

Chapter 5: Crafting Attachment

5.1. Introduction

This chapter determines how the process of manipulating the raw materials gathered from the landscape into crafted-garments affected the APR's understanding of material. The significance of material within the craft process is shown in figure 52.

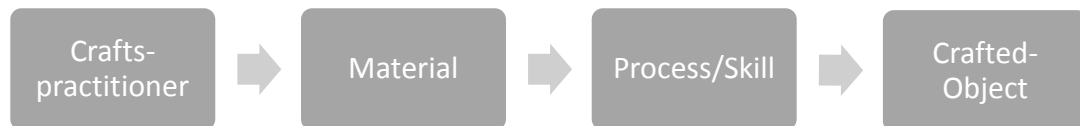


Figure 52. The component stages of craft (Author 2017).

Craft is defined as a term that encompasses crafted-objects, the skilled activity through which they are made, as well as the profession of creating them (Risatti, 2013). Material is widely recognised as one of the foundations of craft (Bunn, 1999; Ingold, 2011; Johnson, 1998; Nimkulrat, 2010; Risatti, 2013). This chapter continues to explore the concept of *holistic craft* (Ihatsu, 2002) and the intrinsic significance to the APR of locally gathered materials, through the experience of processing them into a crafted-garment.

Joanne Turney's hypothesis that the journey (knitting) is more significant than the finished object (2009) will be compared against the recorded experiences of the APR, and substantiated by the experiences of the case studies; to corroborate through triangulation (see 3.11) how the experience of producing crafted-garments acts as a conduit between the APR and her landscape (see 5.2.4).

The APR's consideration of the design of the crafted-garments is also examined to determine how this reflects the APR's relationship with landscape. The significance

of community became highlighted during this research as an unexpected outcome, this is explored as to its impact on the APR through the creation of the crafted-garments.

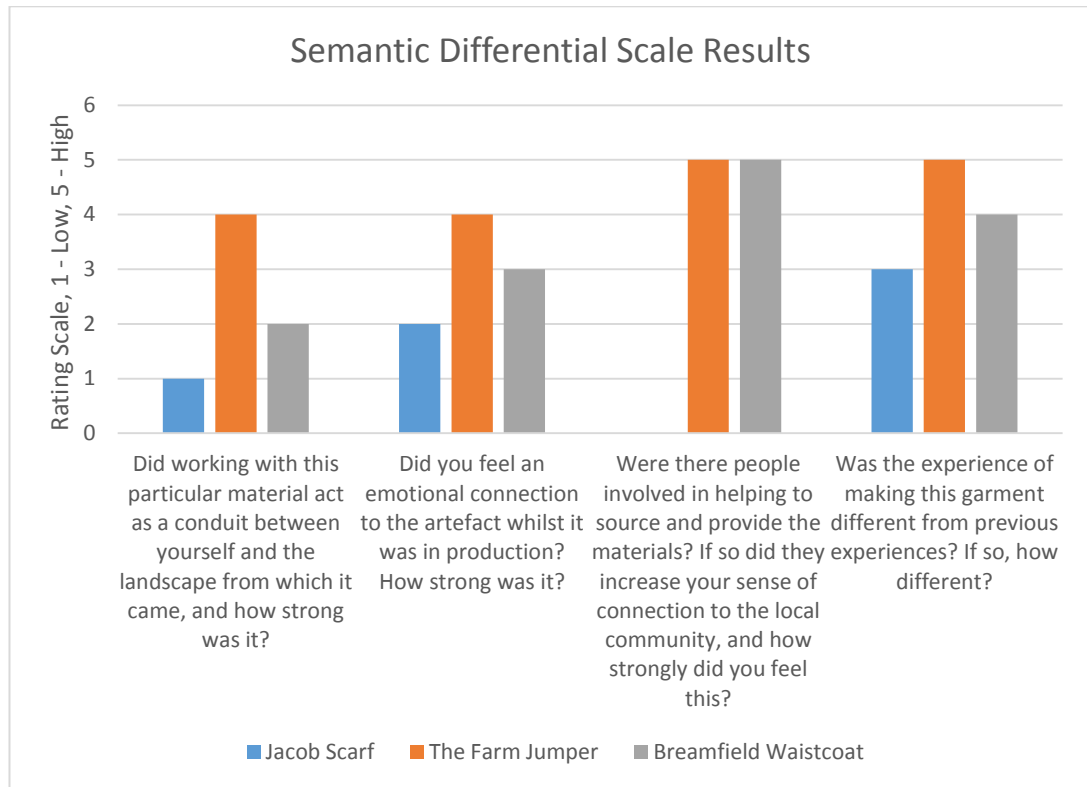


Figure 53. Results of Semantic Differential Scale (Author 2017).

The results of the semantic differential scale (figure 53) recorded after the production of each crafted-garment, reveal quantitatively the strength of connection experienced by the APR during practice. Adding the scores from figure 53 together demonstrates that The Farm Jumper elicited the highest level of connection and the greatest contrast against previous experiences (18). The Breamfield Waistcoat came a close second (14) and the Jacob Scarf scoring very low (6). These results are compared throughout this chapter against further findings, to elucidate their cause.

5.2. Attachment through Material

5.2.1. The Significance of Material

Figure 54 evidences the feeling of disconnection from purchased materials felt by the APR in her previous practice that initially prompted this research.

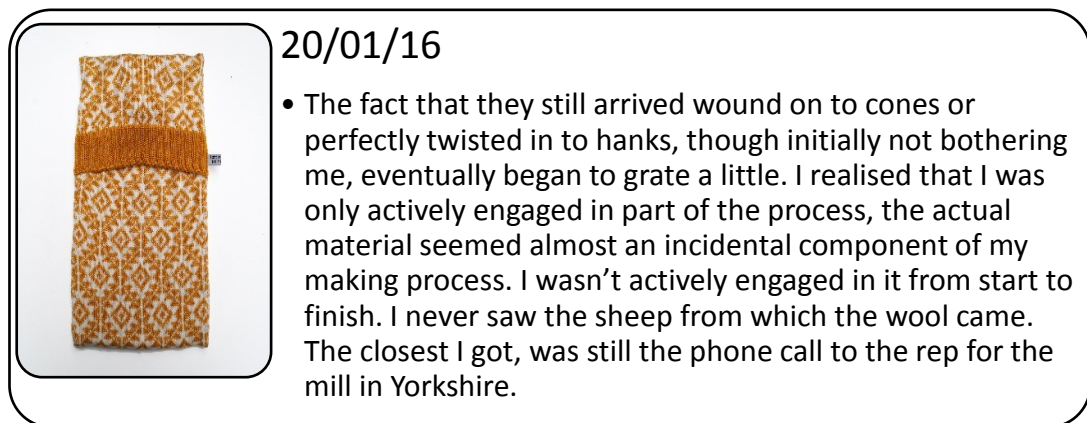


Figure 54. Extract from APRs positioning statement (Author).

As weaver Anni Albers states;

“Our materials come to us already ground and chipped and powdered and mixed and sliced, so that only the finale in the long sequence of operations from matter to product is left to us: we merely toast the bread. No need to get our hands in to the dough” (1965:62).

This disconnection between crafts-practitioners and processing prevent connection with materials (Green, 2014). Therefore, the development of a closer relationship between crafts-practitioner and material enables a deeper understanding and connection to craft, (Green, 2014; Kojonkosky-Rännäli, 1998; Needleman, 1986 [1979]) and is analysed in the next section.

5.2.2. Developing Intimacy with Material

Focused data was again selected from within the journals (see 3.11) and separated in to categories relating to crafts-practice (figure 55).

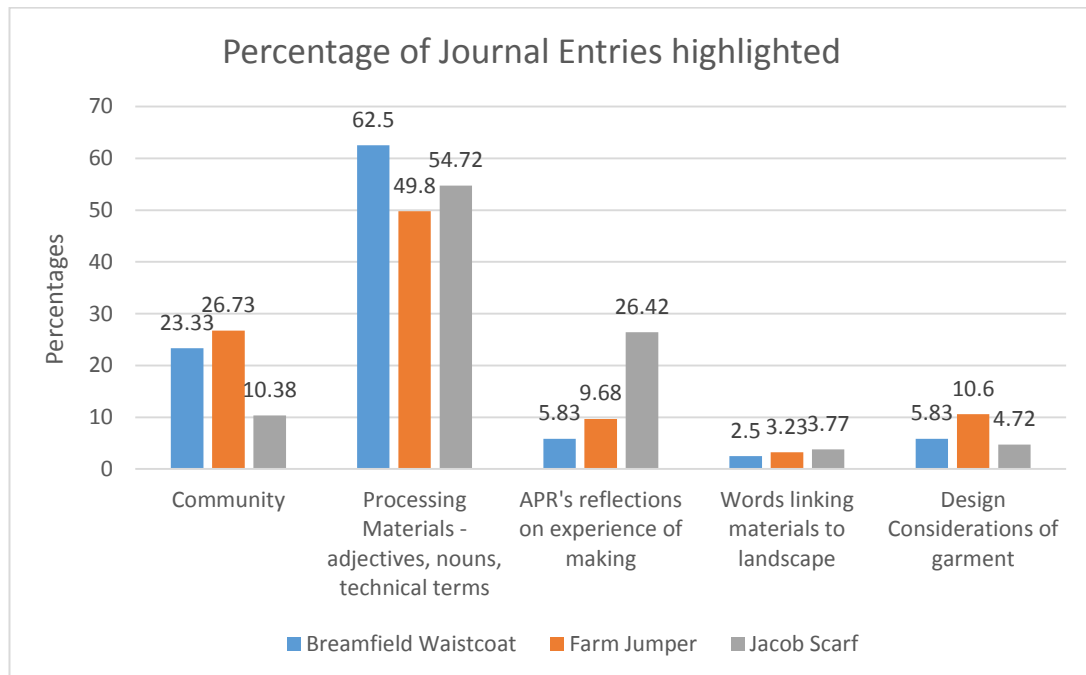


Figure 55. Percentage of highlighted entries from journal divided in to categories for the three crafted-garments (Appendices B, C and D) (Author 2017).

The Jacob Scarf scored highest in the category “APR’s reflections on experience of making” and highly in “processing materials”. As this was the first garment produced, this could reflect that the processing of the raw materials and development of new skills required the focus of the APR. This is also evidenced in figure 56 which further categorises highlighted entries from the Jacob Scarf production (Appendix B) into groups relating to sensory perception of materials.



Figure 56. Words from highlighted journal entries, processing material category, divided in to areas relating to senses as well as technical terms (Author 2017).

Examining the words used to describe the Jacob sheep's fleece, it is apparent that four of the APR's senses are engaged within the making process: sight; hearing; touch and smell. The only sense missing is 'taste' which is not applicable to the APR's crafts-practice. The reference to the other four senses suggests sensory immersion of the APR within her practice, indicating a comprehensive awareness of the qualities of the material. There is a sense of working *with* the material (Ingold, 2011) rather than *on* the material (figure 57).

Journal Excerpts - Appendix B	25/01/16 The oil has really helped, the wool has stopped making the crackling sound when I was pulling, like I was breaking it.
	14/06/16 I tried knitting some samples from the Gotland fleece last night. It's really disappointing as it looks really fluffy and lacks definition. I may have to learn to spin worsted! Or maybe it's too dry and needs oil before I spin it!

Figure 57. Excerpts from Journal (Author).

These entries demonstrate the APR's awareness of the constraints of the material being processed, by learning new methods and techniques to achieve optimum results. This evidences that the APR has gained confidence by comparison to earlier journal entries (figure 58).

Journal Excerpts - Appendix B	21/01/16 I'm quite nervous actually as I haven't ever done this before so I'm watching Youtube videos!
	21/01/16 After laying out I've noticed my heart rate and breathing have increased like I'm stressed.
	21/01/16 I'm worried that I've wasted quite a bit.

Figure 58. Excerpts from Journal (Author).

These entries demonstrate the apprehension of the APR at the onset of processing the fleece for the Jacob scarf, through words 'nervous,' 'stressed' and 'worried'. The difficulty experienced by working with poorer quality materials³⁷ has necessitated greater consideration and care by the APR to produce the yarn needed (figure 59).

³⁷ The lambswool for The Farm Jumper turned out to be very low quality, this is attributable to either bad seasonal conditions e.g. prolonged wet weather or the sheep being under stress or in bad condition for other reasons. This can cause weaknesses in the wool fibres which break whilst carding and spinning, making the processing extremely difficult, the weaknesses are not noticeable aesthetically when looking at the fleece. Sadly no alternative fibre was available from the specific location required.

Journal Excerpt - Appendix C	24/07/16 I also started spinning the lambswool from the farm at the workshop. It's hard. Very slubby, a bit dry and does break sadly, so it's taking a while to spin but I'm determined to use it!
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Figure 59. Excerpts from Journal (Author).

The determination of the APR evidenced (figure 59) indicates greater commitment and an awareness to the constraints of the raw material, signifying a change in the relationship between the APR and material, whereby she was forced to develop skill in able to work with inferior quality materials.

5.2.3. Enjoying Material

Skill is a crucial element of craftsmanship, (Adamson, 2007; Green, 2014; Pye, 1995; Risatti, 2013) whilst this research is not focussed on skill, it acknowledges the significance of this within crafts-practice. Instead, as Gauntlett posits:

“Making leads to pleasures and understandings, gained *within* the process of making itself, which otherwise would not be achieved” (2011:218).

These understandings and pleasures are derived through the relationship between the APR and her material, demonstrated in journal entries from the production of all three crafted-garments (figure 60).

Journal Excerpts - Appendices B, C, and D.	21/01/16 Wool is drying by the fire, I just did two batches to be going on with. The cream wool has come up like cotton wool, it's so white and lustrous. Really looking forward to combing it this weekend!
	05/01/17 Just tried the Gotland, it is a JOY to spin unlike the lambswool. I think my new spinning method is good for it too! Less fuzzy!
	05/05/17 It's absolutely beautiful, really really soft, long staple length and really really dark. It almost is pure black! Can't wait to spin it.

Figure 60. Excerpts from Journal (Author).

The phrases “really looking forward to”, “a joy” and “can’t wait”, demonstrate the enjoyment the APR experienced during the processing of material which contrasts with previous experiences (figure 61).

Excerpt From Positioning Statement - Appendix J	20/01/16 The revelation that I could produce my own materials by learning to spin wasn't a profound one, but one which instilled a new found sense of excitement which had hitherto been lost from my craft.
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Figure 61. Excerpt from positioning statement (Author).

This evidences how the APR's emotional connection to her crafts-practice had developed, engendering excitement and joy, previously lost.

Comparison of the percentage of highlighted entries in figure 55 reveal high numbers of journal entries relating to processing material throughout the production of all three crafted-garments, suggesting a balanced focus on material throughout. Interestingly there were low recorded entries relating to linking materials with landscape, despite the APR's desire to connect with landscape through sourcing raw material.

5.2.4. How Material links to Landscape: Sense of Place

Materials can link to landscape by tangibly linking crafted-objects with specific regions, plant species or animal breeds (Fletcher and Grose, 2012). In a journal article by artist Seema Goel where she explored utilising local wool to re-create an authentic (see 2.4.2) Donegal sweater she postulates:

“The wool itself functions as a portrait of Inishowen made literally of the earth, air and water of the area; it represents the landscape completely” (2012:186).

Goel relies on the physical composition of the wool as a representative or portrait of the local area. Whilst the composition of the sweater may be directly related to the specific area from which the fleeces originate, without scientific analysis to substantiate such claims (which is not the intention in this study) there needs to be alternative evidence of links between landscape and material.

Drawing information from figure 55 it is evident that there were relatively low numbers of recorded entries of words, linking the processing of materials to landscape. The words recorded are displayed in figure 62.

Jacob Scarf 3.77%	Farm Jumper 3.23%	Breamfield Waistcoat 2.5%
<ul style="list-style-type: none">• Straw• Poo• Poo• Found a skinny feather on my carder, from a crow I expect.	<ul style="list-style-type: none">• Wet and Dirty• Muck• Grubs, gross• Grubs• Dust• Tiny bits of Straw• All the things the sheep lie on, the field etc are now in my home.	<ul style="list-style-type: none">• The brown of the fleece combined with the nobbly texture of the alternating knit and purl stitches reminds me of freshly dug earth.• Sheeps dandruff• I wonder if my jumper will smell of wood smoke

Figure 62. Comparison of journal entries linking material to landscape (Author 2017).

These words link the processing of material to landscape predominantly through sheep's wool; "straw, poo, muck, dust, dandruff," all being associated with the sheep's life. The crow's feather found during the Jacob scarf production related to the wider landscape, a bird the APR hadn't seen. The entries recorded during the Breamfield Waistcoat are reflective, signified by the words "wonder" and "reminds me," rather than descriptive accounts. Two of the entries recorded during the Farm Jumper production, "grubs" and "grubs, gross," are related to the experience of dyeing. The low number of recorded entries during the production of these garments, signify that processing the materials did not engender a particular connection to landscape.

Case study Jane Bevan felt dissatisfaction towards materials she had purchased (figure 63).

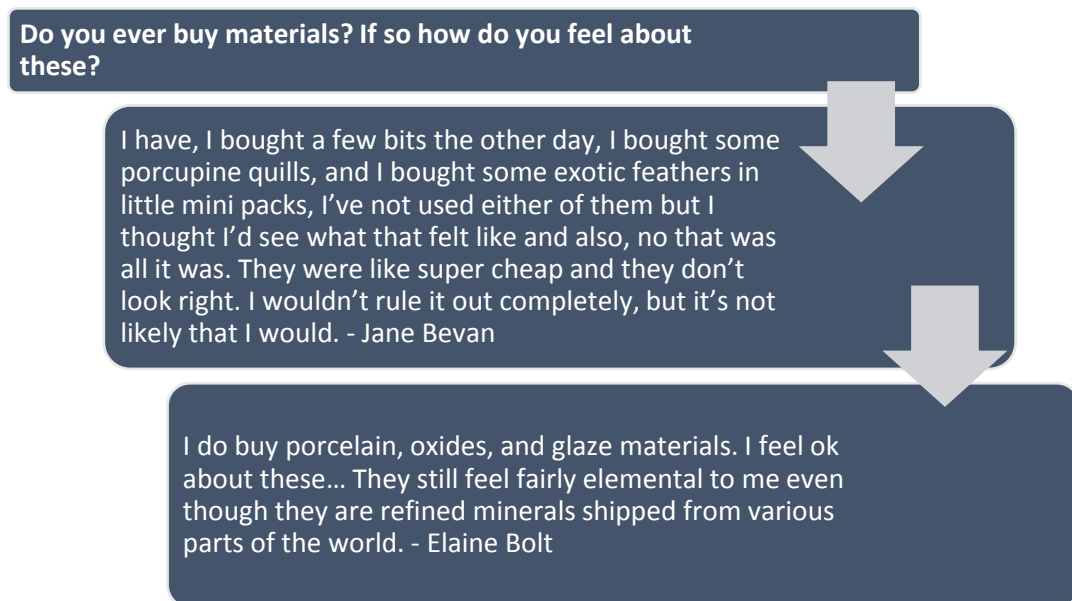


Figure 63. Responses to questions by case studies (Appendices N and O) (Author 2017).

She pronounces that they don't look right and she isn't likely to use them, whereas case study Elaine Bolt (also figure 63) is satisfied with the materials she buys as they still feel fairly "elemental." This could be attributed to the fact that Jane Bevan's

practice has always been based on natural found materials, whereas Elaine Bolt only recently began to create her own materials. Therefore, expectations and familiarity with connecting to the materials differ between the two crafts-practitioners.

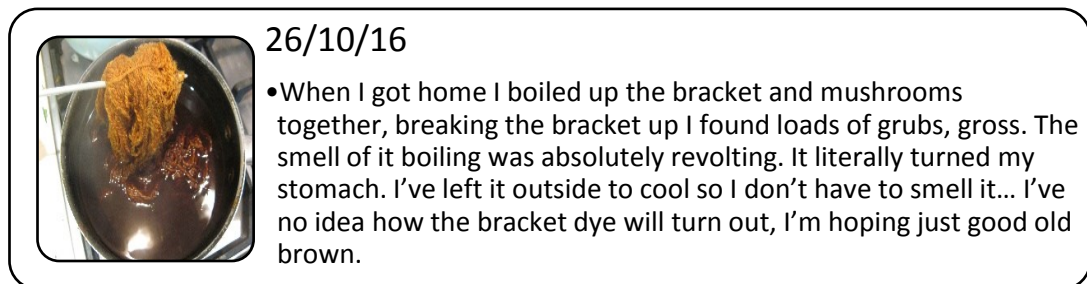


Figure 64. Journal entry relating to the dyeing process (Author).

Figure 64 displays an entry related to the dyeing process. An immediacy between the APR and nature is evinced by phrases: “loads of grubs, gross”, and “revolting. It literally turned my stomach.” This demonstrates the bodily connection between the APR and the raw materials she was working with, the raw material acting as a conduit between APR and landscape. This is substantiated in figure 65.

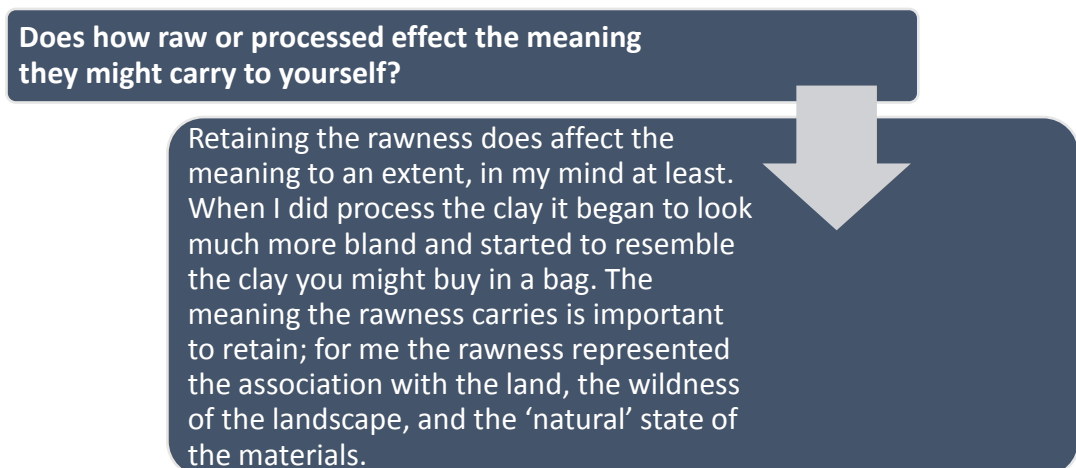


Figure 65. Response to question by case study Elaine Bolt (Appendix N) (Author 2017).

Bolt asserts the importance of 'rawness' in conveying the link to landscape, through the "'natural' state of the materials". Re-analysing figure 62 the words linking material to landscape, aside from the two reflective entries, are all words relating to rawness, before the material is processed and purified. It is this rawness which reminds the APR of the origin of the material being used, evidenced by figure 66 wherein the APR found themselves covered in detritus from the sheep's life in the field.

Journal Excerpt - Appendix C	02/12/16 Carding the last of the lambs wool from the farm. Just opened up another bag and it's so much nicer quality than what I've just been using.... Just finished the carding for the morning, everything ends up covered in bits from the wool, myself, the sofa and floor are covered with dust, tiny bits of straw etc. All the things sheep lie on, the field etc are now in my home.
------------------------------------	--

Figure 66. Excerpt from Journal (Author).

This physical transportation of matter from the farm, via the lambswool to the home of the APR, reminds her that the raw material used is from a sheep, evidenced by the phrase "all the things the sheep lie on." This verifies that 'rawness' acts as a conduit between landscape and material, perceived by the APR during the making process.

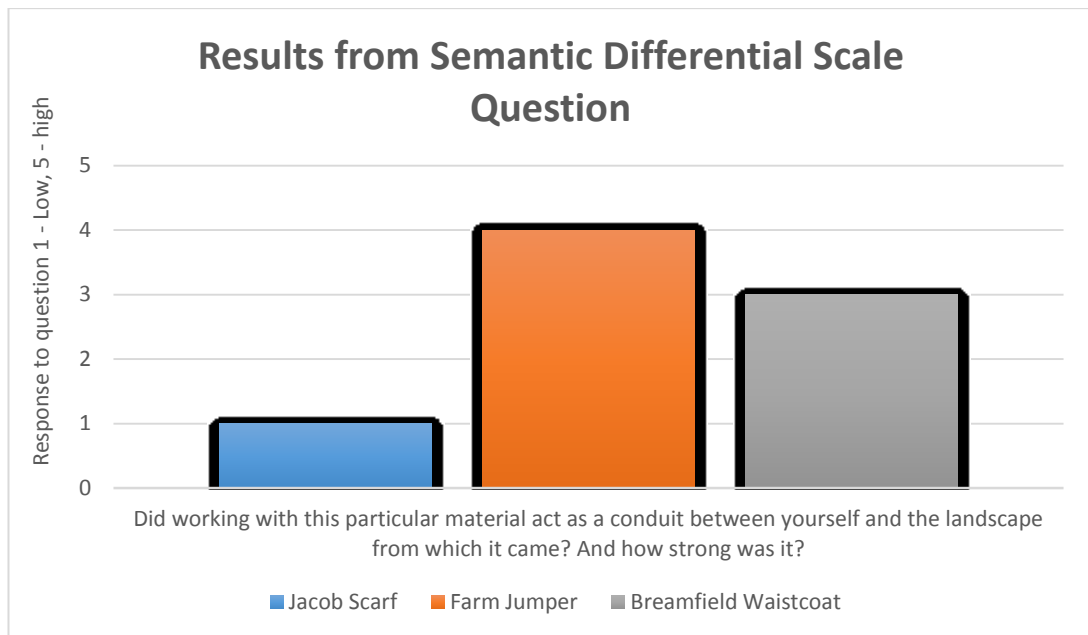


Figure 67. Results from Semantic Differential Scale (Appendices S; T and U) (Author 2017).

Figure 67 reveals the strength of connection to landscape experienced by the APR through processing material, and demonstrates that through the production of The Farm Jumper, the APR felt most closely connected to landscape. This resonates with the findings in section 4.5.4 disclosing that the process of gathering dye plants necessitates a closer connection with landscape.

Working with raw materials from the surrounding landscape required the development of new skills, which was intrinsic to the production of the crafted-garments. Essential to the production of the crafted-garments also, was the APR's choice of design.

5.3. Attachment through Design

5.3.1. Reflective Design

Craft-practitioners are affected by the landscapes they inhabit, including their ways of thinking, knowing and making (Brown, 2014), and can act as a conduit through which crafts-practitioners exemplify a deeply personal or symbolic relationship with a specific locality (Brown, 2014; Racz, 2009; Williams et al., 1992). How this was demonstrated by the APR during the production of the three crafted-garments is investigated in this section.

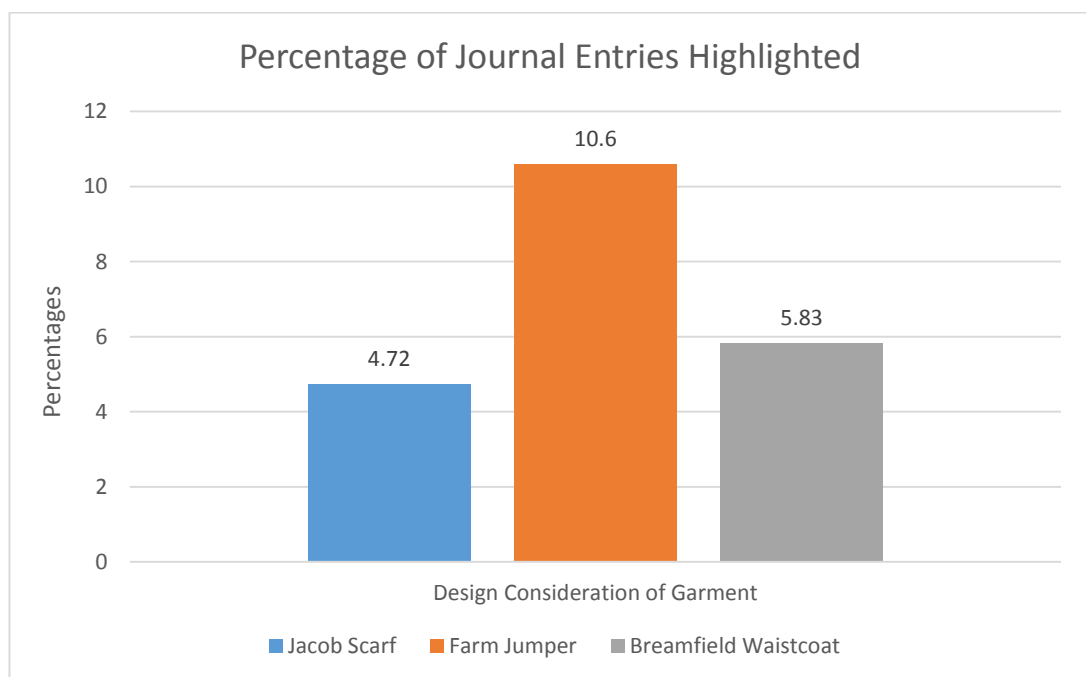


Figure 68. Percentage of highlighted journal entries relating to the design consideration of the crafted-garments (Appendices B; C and D) (Author 2017).

Figure 68 discloses the percentage of highlighted journal entries relating to the design of the three crafted-garments. The Farm Jumper demonstrating the highest percentage of entries 10.6%, and the Jacob Scarf the lowest 4.72%. On choosing a

surface pattern design for the pattern of the Jacob scarf, decisions were based on authenticity (see 3.6), and the appearance of the winter landscape of Wirksworth.



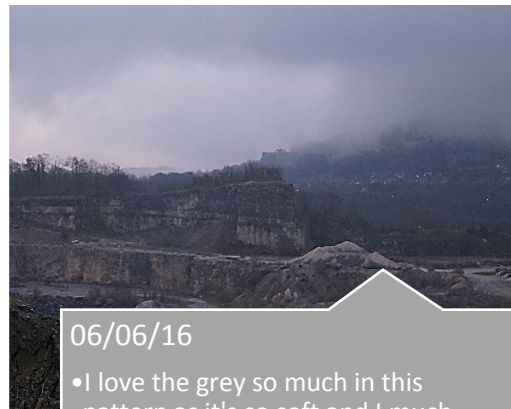
18/04/16

- I've decided to use slip-stitch patterns as they will relate to the textures and patterns of which Wirksworth is full.



05/06/16

- The reason I am using slip stitch patterns/technique is that it is one I am fairly unfamiliar with. And one which isn't connected with any particular knitting tradition or geographic location.



06/06/16

- I love the grey so much in this pattern as it's so soft and I much prefer the gradual colour change, that I'm putting a band of grey before and after each band of cream or black. I think it better reflects the landscape. There being so much grey limestone. It's slightly zig-zaggy which reminds me of the craggy rocks of the quarry.

Figure 69. Three journal entries during the production of the Jacob Scarf relating to design (Appendix B) (Author).

Figure 69 indicates as Joanne Turney puts it:

“Often, knitted design adopts the colours of the landscape, drawing reference from both the land itself and the indigenous flora and geology” (2009:51).

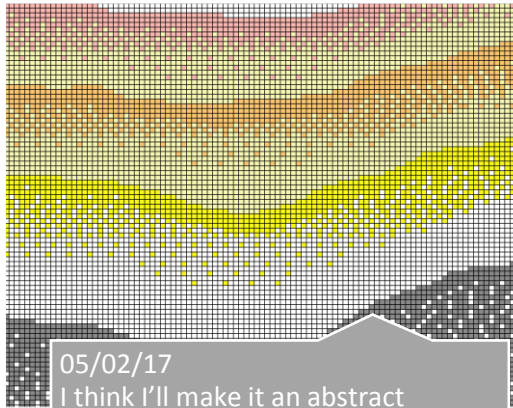
Whilst the knitted pattern is not a pictorial composition of the landscape, its similarity to the grey cragginess of the surrounding quarries, was attributed to them whilst the Jacob Scarf was in production. The textures within the landscape were the initial reason for the stitch choice and reflects an awareness of authenticity, by the creation of a garment un-encumbered with historically regionally specific designs (see 3.6). Whilst surface pattern design is not the main focus of this research, it is considered as part of the holistic production (see 3.4).

5.3.2. Further Design Considerations

Figures 70 and 71 indicate the development of deeper consideration by the APR when considering The Farm Jumper’s design.



Figure 70. Illustrating some of the nine journal entries relating to design (Appendix C) (Author).



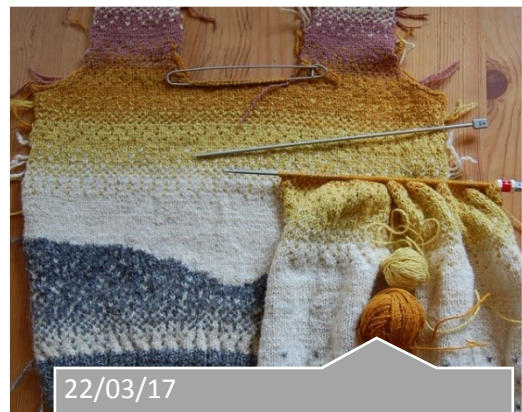
05/02/17
I think I'll make it an abstract representation of the landscape. As it's such a glorious spot for sunsets, I think a textured foreground and then a blazing sunset sky would be apt.



27/02/17
Knitted a swatch for the jumper and I love it. Think I might brave starting the waist band!!! Tension for stranded is roughly 23 stitches x 25 rows



06/03/17
Started the mountains at the base of the front section of jumper. Now I'm worried it's going to look a bit shit.



22/03/17
Farm jumper is knitting up nicely! I'll get the back finished this week. It's been a headache to get it started but now the front is done it's looking really nice and it really does remind me of the sunsets from up Gorsey Bank on the Greenway.

Figure 71. Illustrating further journal entries relating to design (Appendix C) (Author).

Beyond aesthetic considerations of design, figure 72 demonstrates the more substantial desire on the part of the APR to create something she would wish to wear.

Journal Excerpt - Appendix C	30/01/17 It's important to me that I am able to wear the jumper, so I'd like it to look vaguely nice!!
------------------------------	---

Figure 72. Excerpt from journal (Author).

An anxiety is also evidenced of the way the jumper was progressing in figure 73.

Journal Excerpt - Appendix C	29/01/17 Just finished knitting my first sample for the farm jumper, it looks so 70's!!! Terrible!!
	06/03/17 Started the mountains at the base of the front section of jumper. Now I'm worried it's going to look a bit shit.

Figure 73. Excerpts from journal (Author).

These reveal greater consideration over the design of the garment. This could be explained by the greater time length invested by the APR in this garment, taking 52 weeks to create, compared with 26.5 weeks to create the Jacob Scarf. This signifies a potential correlation between the production time and the care and attention, demonstrated by the deeper focus on the design of the garment, though further research is needed to substantiate this. During the creation of the Farm Jumper six sketches were drawn (figure 74) compared with zero drawn whilst working on the Jacob scarf, and one during the Breamfield Waistcoat (figure 75).



Figure 74. Early sketches of The Farm Jumper designs (Author 2017).

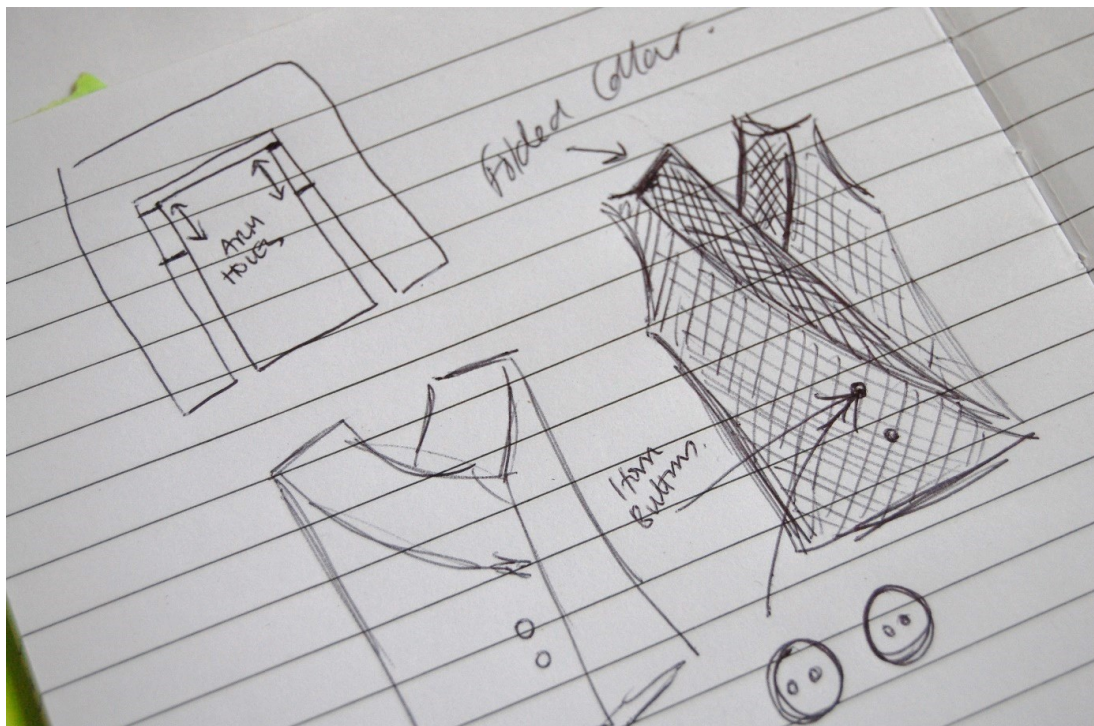


Figure 75. Sketch from Journal of Breamfield Waistcoat design (Author 2017).

As the initial attempts at using slip stitch combined with the dyed colours reminded the APR of 1970's designs. The final design of The Farm Jumper was of the sunset over the hills, seen on the walk to the Farm (figure 76).

Journal Excerpt - Appendix C	05/02/17 I think I'll make it an abstract representation of the landscape.
------------------------------	---

Figure 76. Excerpt from Journal (Author 2017).

Figure 77 shows the adaptation of a photograph of the landscape into knitted design via software program 'designaknit'. This was then developed to represent the APR's subjective interpretation of the landscape on the walk to the farm, evidenced in figure 78.

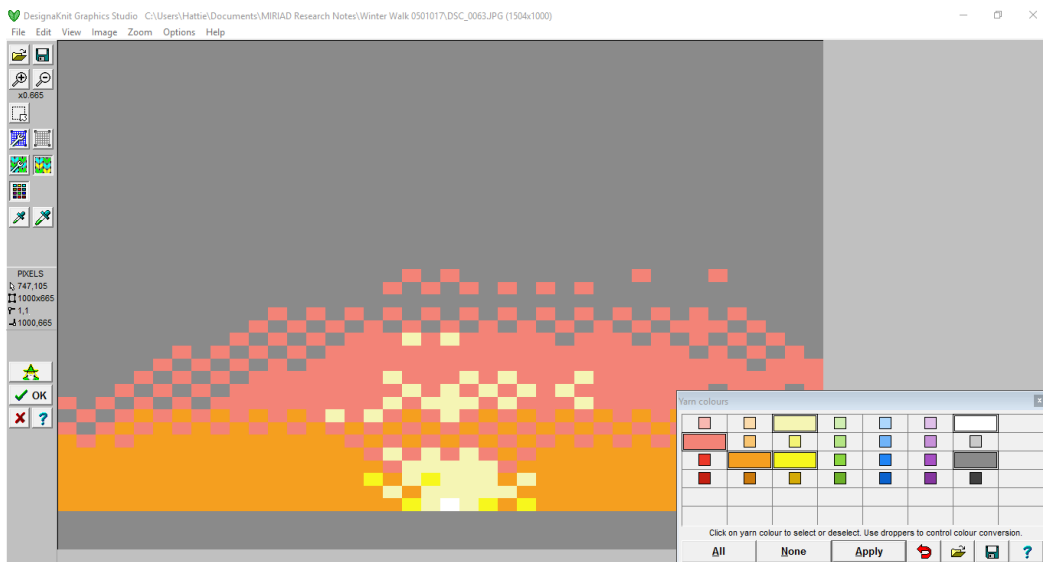
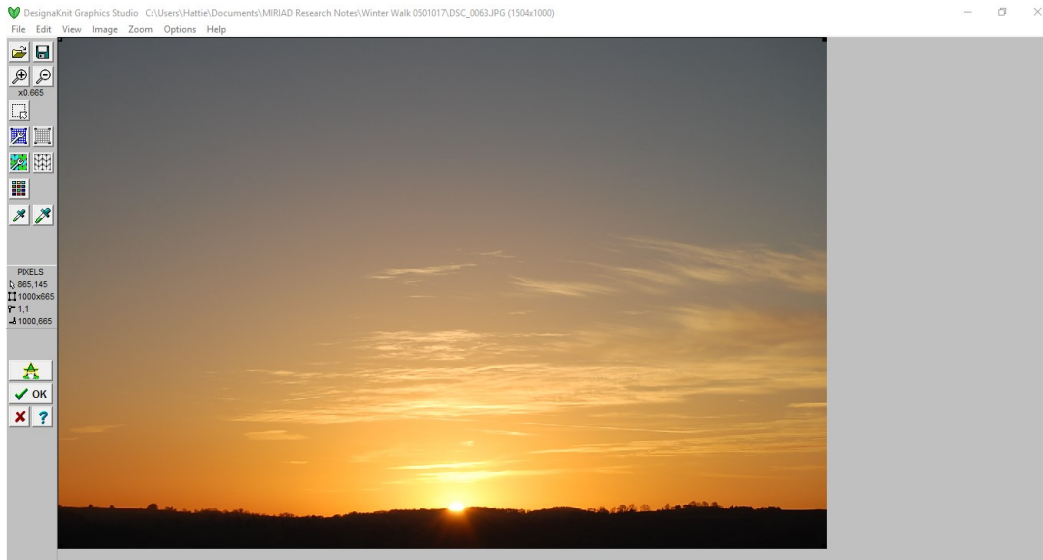


Figure 77. Initial working of the final design for The Farm Jumper (Author 2017).

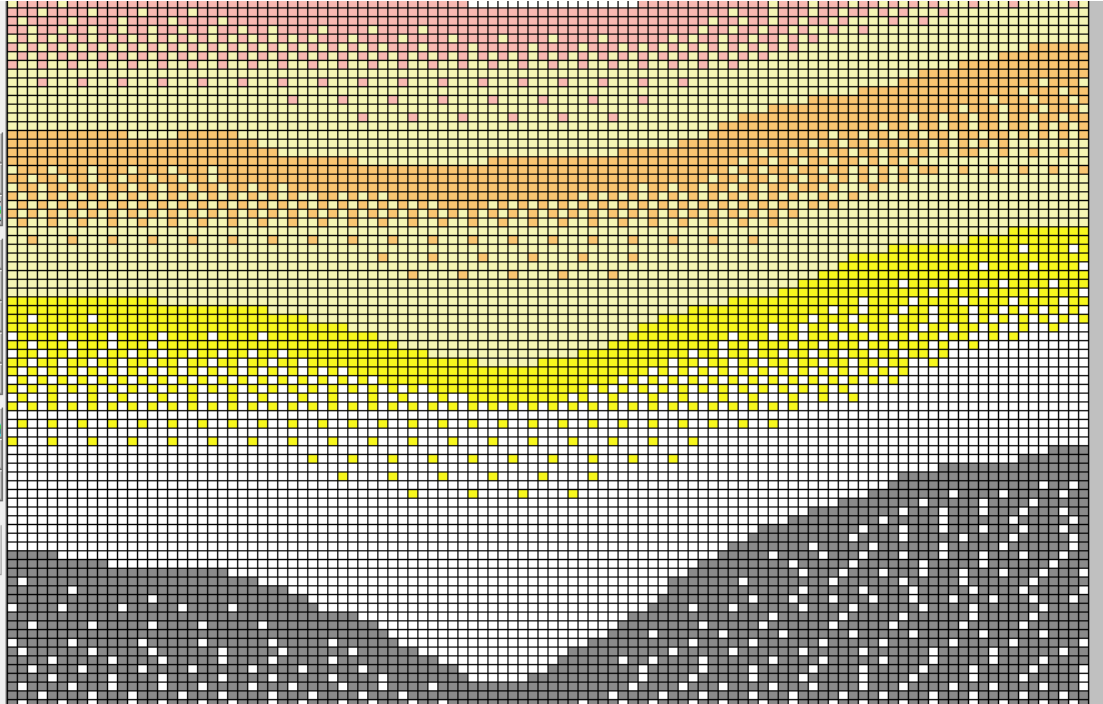


Figure 78. Later design of The Farm Jumper representing the APR's interpretation of the landscape surrounding the farm (Author 2017).

5.3.3. Interrelated Design

Whilst only one sketch was drawn of the Breamfield Waistcoat design, (figure 75), further consideration was made of the surface pattern (figure 79). This was the only garment which was constructed from materials other than sheep's wool or plant dye, buttons also being made out of sheep's horn³⁸, (figures 79 and 80). As the APR had no experience of making buttons, the experiment became a collaboration with friends. The buttons serve as a reminder of the experience "you can see the knife marks around the buttons where we shaped them" (Appendix S). The marks symbolise the connection with community through memory (see 4.5.6).

Figure 79 also demonstrates through the words 'simple,' 'freshly dug earth,' 'everyday,' and 'working,' how this garment is designed to be worn regularly and day-to-day. The resemblance the pattern has to freshly dug earth and the use of

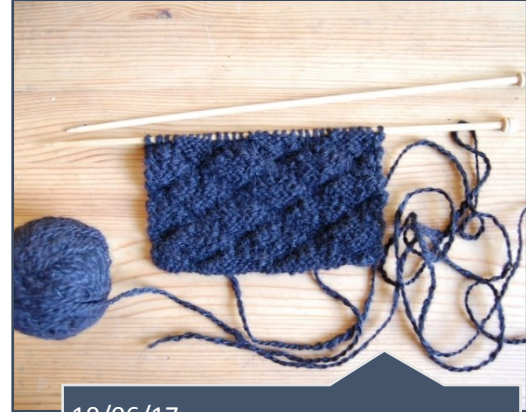
³⁸ See film *Crafting Landscape: an exploration into site-specific making* (Appendix Y).

moss stitch³⁹ likens the garment to a 'land girl jumper'⁴⁰ and ties the design of the jumper to the land. This is expounded upon below.



15/06/17

Trying to come up with a design for the Breamfield Garment, found a really simple style which I think will work really well. Trying to decide on a surface pattern. I'm going to use an all-over slip-stitch pattern as this should really show off the lovely wool when I knitted a sample, the rib looked so lovely. I'll try a couple of styles and see how it looks



19/06/17

I think the reason the purl diamond design didn't work out well was the darkness of the yarn and the inconsistencies of the yarn due to its being handspun. I've cast on 76 stitches for the moss stitch back but may need to cast on more stitches as I think it'll create a denser pattern.

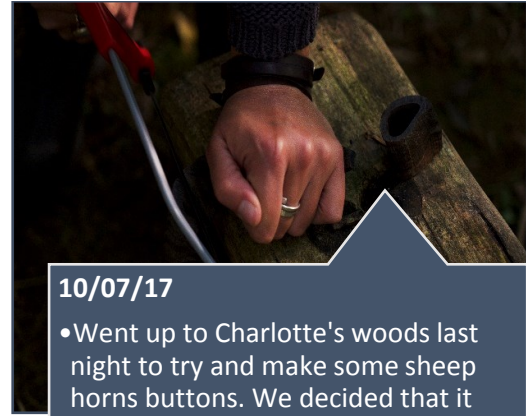
³⁹ Moss stitch was chosen as it creates a denser knit so is thick and warm making it particularly suitable for the cold and windy weather in Wirksworth. It is also extremely hard wearing compared with other knitting styles making it very durable.

⁴⁰ The Women's Land Army was an organisation created during the World Wars enabling women to work in agriculture. Women who worked for the WLA were known as 'Land Girls'. Their traditional green jumpers were knitted in moss stitch as it was a hard-wearing stitch pattern which reflected their intended use as an agricultural labourers garment.



20/06/17

•It was a bit too wide so I've gone back to 70 stitches width, 3rd time today? I'm much happier with the pattern, it's as simple as can be but I was reminded that a pattern I knitted ages ago for an original land girl sweater suggested moss stitch. The brown of the fleece combined with the nobby texture of the alternating knit and purl stitches reminds me of freshly dug earth. I think it'll be an everyday kind of working waistcoat which will be very useful



10/07/17

•Went up to Charlotte's woods last night to try and make some sheep horns buttons. We decided that it would stink the house out doing it indoors so Charlotte suggested we build a fire in her woods instead. I was really stressed getting organised but it was so lovely arriving at the woods, you have to drive across the field to get to it, so it feels like some kind of club. Gavin and Charlotte were already there when I arrived and busy building the fire. We decided to let the fire die down a bit before we put the horns on to boil, so I did a bit of knitting by the fire, I wonder if my jumper will smell of wood smoke because my hair still does this morning.

Figure 79. Journal extracts demonstrating consideration of Breamfield Waistcoat design (Author 2017).



Figure 80. APR knitting in Charlotte's woods with sheep's horns boiling for buttons. Photo Credit: Gavin Repton 2017.

The APR demonstrated an awareness of the importance of design, the Jacob Scarf and the Farm Jumper designed to reflect the physical landscape surrounding the SOP. The Breamfield Waistcoat differed slightly in that its design did not reflect physical attributes of the landscape, but was designed to be practical and wearable⁴¹. This could be attributed to the APR themselves who needed warm practical clothing⁴² (figure 81).

Journal Excerpts - Appendix D	20/06/17 I think it'll be an everyday kind of working waistcoat which will be very useful!
	28/08/17 It was really cold and windy up the hill but I was really warm, it's a perfect winter garment.

Figure 81. Excerpts from Journal (Author).

These journal entries signify how the APR was considering her activity within the landscape when making decisions on design. A link between landscape and design is divulged as:

“Designing and making clothes is a way of constructing a personal landscape” (Raunio 1997:66).

The “personal landscape” in this instance is metaphorical, whilst the APR had begun to design for *her* “personal landscape”. Denoting how the APR’s crafts-practice had become entwined with landscape through her life within it, the Breamfield Waistcoat reflecting her needs through its functionality and is therefore less contrived and more authentic (see 6.2.4). Further analysis on the completed crafted-garments will be investigated in chapter six. The influence of community on the APR’s practice is clarified in the next section.

⁴¹ The decision was made to make a waistcoat as it is suitable for use as an over-garment, meaning that it can be worn over other clothes, for example sweaters. This makes it a particularly suitable garment for the APR for outdoor wear during the colder months.

⁴² The APR works at a Market Garden one mile from the centre of Wirksworth and owns sheep, both of which require outdoor work during winter and necessitating practical and warm clothing.

5.4. Attachment through Community

5.4.1 Community

During the production of the three crafted-garments the APR felt an increasing connection between her practice and the local community. A comparison is drawn between the APR's experience and that of practitioner-researcher Jennifer Green (2014), who found her crafts-practice as a spinner and grower of flax, initiated connections to develop between artist and community.

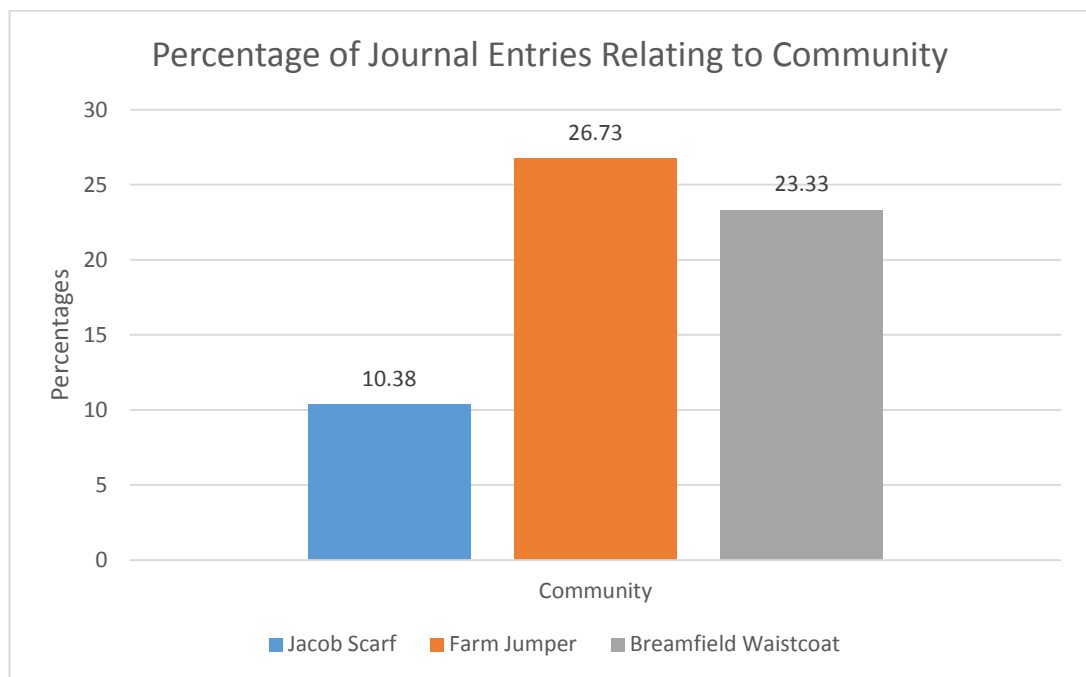


Figure 82. Percentage of journal entries relating to community (Author 2017).

Figure 82 reveals that during the production of the Farm jumper, the APR recorded commensurably more journal entries relating to community 26.73%, closely followed by the Breamfield Waistcoat 23.33% which are both more than double the percentage of entries for the Jacob scarf 10.38%.

5.4.2 The Transition from Insular to Collaborative Practice

The production of *The Jacob Scarf* was a solitary endeavour, surveying the journal entries recorded at this time (Appendix B) revealed the APR's focus on developing new skills, and becoming attuned to the inherent qualities of raw material (see 5.2.2). The journal entries relating to community relate to the sourcing of materials for the ensuing crafted-garments. There are entries however, (figure 83) that reveal the APR was already becoming attuned to the influence the community might have on her crafts-practice.

Journal Excerpt - Appendix B	22/06/16 It has occurred to me that my attachment to my craft in this research may be heavily influenced by the community here. So many people have offered their help to me and this has increased my sense of belonging.
	22/06/16 The kindness and generosity of the people who have just given me fleeces has filled me with a sense of belonging and warmth.

Figure 83. Journal Excerpt (Author).

These entries reveal that the APR was already beginning to feel “a sense of belonging and warmth.” At the commencement of making The Farm Jumper there was a deeper sense of involvement with the community.

5.4.3 The Crafts-practitioner's Community

As a relative newcomer to the area,⁴³ to produce a knitted garment from local fibres and plants the APR was compelled to speak to local inhabitants and ask for advice and information. A call out on the town's Facebook page for local fleeces was

⁴³ Having moved in the summer of 2015, the APR didn't know the SOP particularly well, or know many people there at the commencement of this project.

responded to with overwhelming offers of various fleeces, in the same way that Green found:

“Local farmers, interested in my attempt to revive linen production, offered me land on which to plant” (2014:188).

Similarly, people offered to help the APR, offering advice and information (figure 84).

Journal
Excerpt -
Appendix C

29/08/16 Today I met Fash and Gus at the pub and had a pint and then we walked back to their place at the farm. ... We got blackberries and elderberries and then drove up to Alport to pick Tansy. It was lovely to chat to them about their field up at the farm and about similar interests. They seemed genuinely excited about my project. At the pub we were chatting to lots of people about my project and other people expressed interest in helping also. So I think every time I've got a couple more hanks of yarn I'll choose someone else to help pick some more dye plants.

Figure 84. Journal Excerpt (Author).

This shared sense of purpose enabled the APR to realise that community might play a vital role within her practice. It was the interest expressed by people that inspired the encompassment of this sense of community within the crafted-garment; by accepting people's help and assistance in the gathering of materials to create The Farm Jumper. Figure 85 shows the people who assisted the APR in this endeavour.



Dom

- Used to work at 'the farm' doing forestry for Ned and Jo, the farm's owners, with whom he is good friends. He now works for the company 'Full Grown' which is also based at the farm, sometimes working with Gus and Fash.



Helen

- Lives at 'the farm' in the cottage opposite Ned and Jo. She owned the Gotland sheep previously with her partner. The APR and Helen were initially introduced through a mutual friend Alice who knew the APR was looking for fleeces. Helen now co-owns the sheep with Gus, Fash and the APR.



Gus

- Acupuncturist who lives at the pingle opposite 'the farm' with her partner Fash and their dog Yarrow. The pingle is the name of their land which is being turned in to a co-operative market garden with the help of Dom and the APR.



Fash

- Market Gardener who also lives at the pingle, Gus's partner, sometimes also works for the company Full Grown.



Alice

- Wirksworth's go-to for information, known locally as the woman who knows everyone and all the information you might need about anything. She is the partner of Gavin who owns 'Full Grown' and is good friends with Helen, Dom, Gus and Fash.

Figure 85. People who have assisted the APR in the production of The Farm Jumper (Author 2017).

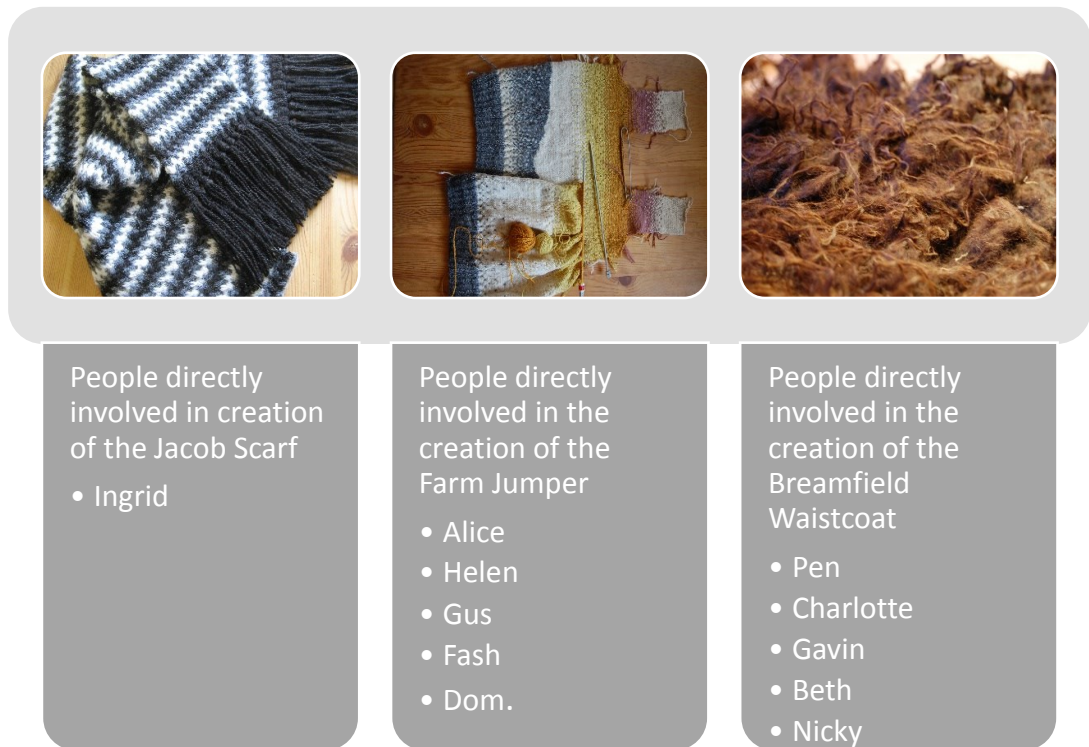


Figure 86. People directly involved in the production of the three crafted-garments (Author 2017).

Figure 86 reveals the number of people involved in the creation of each crafted-garment. The production of the Jacob Scarf was relatively insular⁴⁴, the production of The Farm Jumper and the Breamfield Waistcoat involving six people respectively. The significance of this is clarified by responses to the semantic differential scale questions (figure 87).

⁴⁴ The only person involved in its production was Ingrid from whom the fleece was purchased.

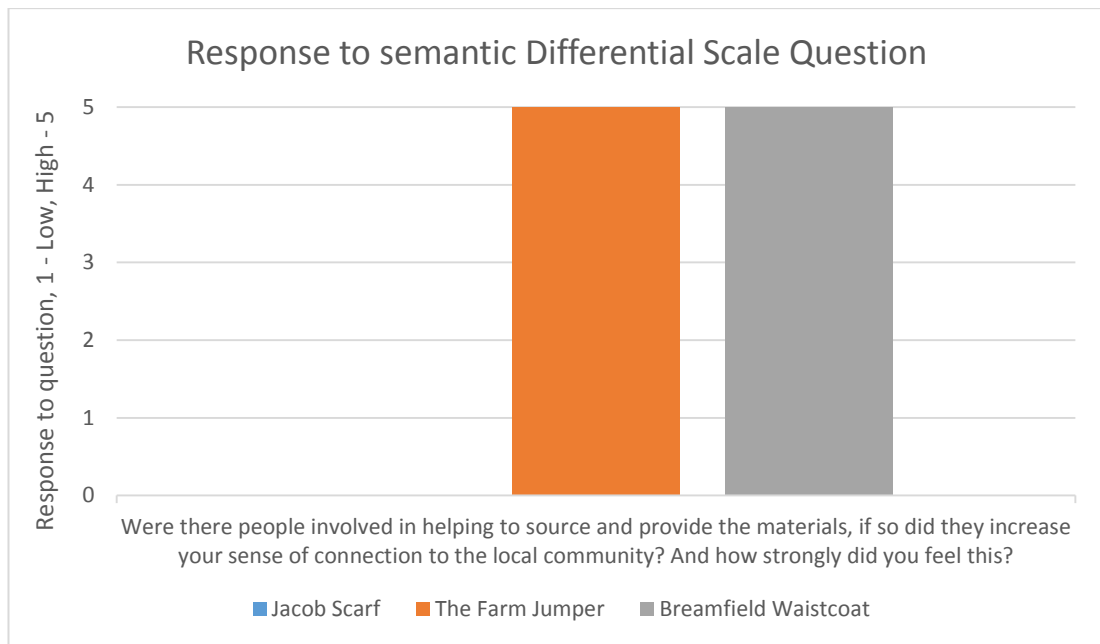


Figure 87. Results from Semantic Differential Scale Question (Appendices S; T and U) (Author 2017).

This revealed that the assistance of local people during the APR's crafts-practice enabled her to feel more connected to the local community, 5 is the highest score available. The significance of this is explored in the next section. The impact of community on the completed crafted-garments is explored in section 6.2.3.

5.4.4 The Significance of Community to a Crafts-practitioner

Community became highlighted during this research as an unexpected influence on the APR's craft-practice. The significance of this can be explained by research into human happiness which indicates that happiness and satisfaction is associated with social networks (Gauntlett, 2011). This relates to the concept of social and human capital as defined in figure 88.

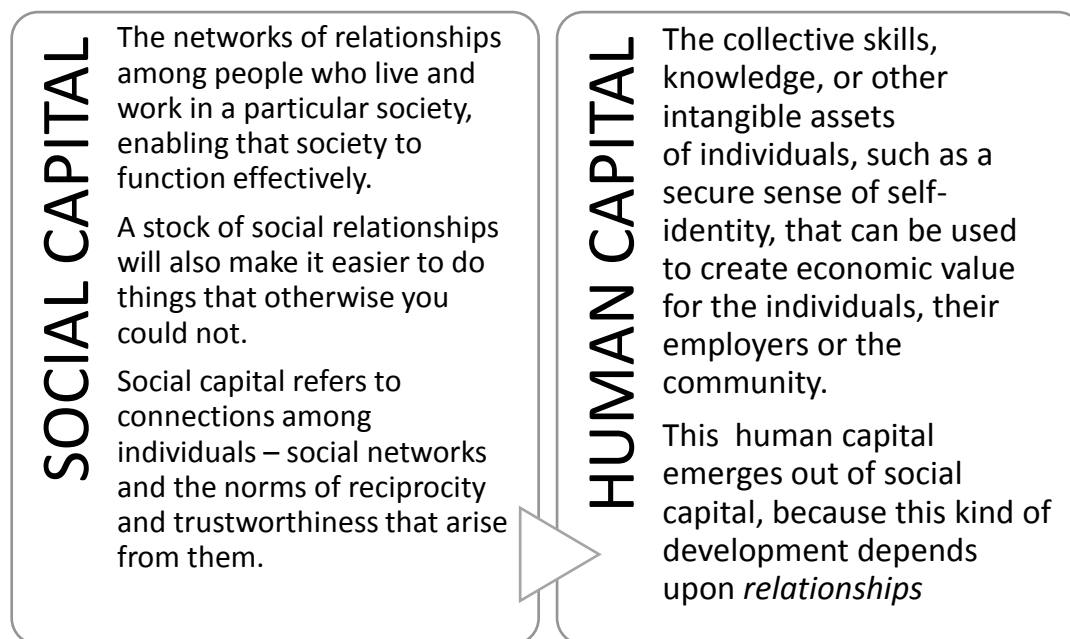


Figure 88. Definitions of Social and Human Capital adapted from Gauntlett (2011) and Putnam (1995) (Author 2017).

This displays that it is the relationships and connections with others acting as a support network which enables people to do things, such as the APR sourcing wool and dye plants. Human Capital develops out of Social Capital, as it enables a secure sense of self-identity through which to develop. To gain a sense-of-self by becoming part of a social network is to cultivate a sense of *belonging*, which is evidenced by the APR in figure 83 and coherently illustrated by Gauntlett:

“People often spend time creating things ... to be active and recognized within a community of interesting people. It is common that they wish to make their existence, their interests, and their personality more visible in the contexts that are significant to them, and they want this to be *noticed*” (2011:222).

Recognising the importance of sharing interests, specifically in this research as a crafts-practitioner, enables *participation* and therefore connection to the social fabric of a particular area. For this reason, the APR decided to exhibit her work during the Wirksworth Arts Festival 2017, to share her work with the local community (figures 89; 90 and 91).



Figure 89. Photo of Exhibition showing the three crafted-garments (Author 2017).



Figure 90. Photo of Exhibition showing film and crafted-garments (Author 2017).



Figure 91. Photo of Exhibition showing items from crafts-practice and artists book (Author 2017).

Responses from the local community were recorded and are included in Appendix X. The final journal article recorded was after the opening of the exhibition (figure 92).

Journal
Excerpt -
Appendix D

16/09/17 Well, it was my exhibition opening last night. It was really fantastic! I knew some people would come but I was really amazed by how many people turned up for it. Everyone was incredibly complimentary about my work, a few people even got a bit tearful when talking about it, saying how it resonated for them. I got a bit emotional towards the end it had felt so overwhelming, but so rewarding to be able to show my work with everyone who lives here and knew what I had been working on for the past couple of years.

Figure 92. Journal Excerpt (Author).

The words ‘emotional’, ‘tearful’, ‘overwhelming’ and ‘rewarding’ demonstrate how momentous the exhibition was for the APR. The words ‘fantastic’, ‘amazed’ and ‘complimentary’ reveal how rewarding to the APR it was to share her work with the community. The way the exhibition, and especially the artist’s film⁴⁵ (see 3.9) resonated with the local community, to the point that people became emotional and tearful evidences the strong connections and meaning built between the APR, her crafts-practice, and the community. These findings are corroborated by den Besten (2009) who believes the relationship between crafts-practitioner and material enables meaning to be created.

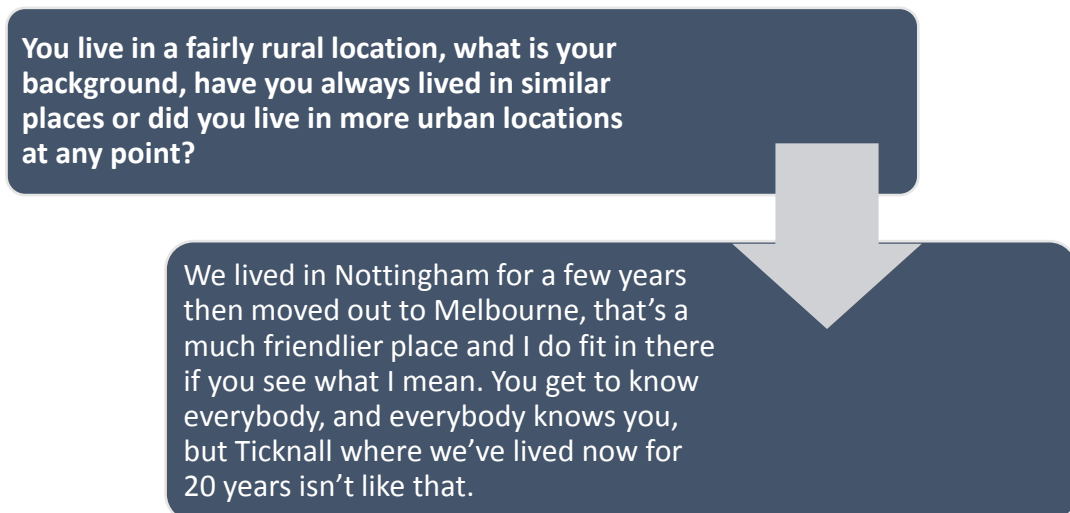


Figure 93. Response to question by case study Jane Bevan (Author 2017).

Antithetically, figure 93 demonstrates crafts-practitioner Jane Bevan’s disconnection from her current community. This connection or lack of, by crafts-practitioners with their local community requires further research to ascertain how this affects their practice.

⁴⁵ Entitled *Crafting Landscape: An exploration into site-specific making* (available in Appendix Y)

5.5. Conclusions: Connecting through Practice

During analysis of the journal entries it became apparent that the APR experienced a sensory immersion within her practice, which indicated the APR's comprehensive awareness of material through processing. The constraints of the raw materials were also recognised, necessitating new techniques to be developed to work with inferior quality materials. This required the development of skill in the APR which engendered excitement and joy, signifying the developing emotional connection to her crafts-practice.

Whilst there was a balanced focus on processing the materials throughout the production of the three crafted-garments, there were few recorded entries linking materials to landscape, signifying that the APR did not feel a particular connection to landscape whilst processing the materials.

An immediacy between the APR and nature was found however at the commencement of processing materials containing detritus, the material acting as a conduit between APR and landscape through its rawness. Bolt also asserted the significance of 'rawness' in conveying the link to landscape, through the "natural state of the materials". Results from the semantic differential scale revealed the strength of connection experienced by the APR to landscape through processing the materials, by reflecting on the production of the three crafted-garments. This demonstrated that during the production of the Farm Jumper, the APR felt most closely connected to landscape, resonating with the findings in section 4.5.4 that the process of gathering dye plants forged a closer connection with landscape.

The importance of design was highlighted, the Jacob Scarf and The Farm Jumper designed to aesthetically reflect the physical landscape surrounding the SOP. The design of the Breamfield Waistcoat differed in that it was designed to be practical and wearable, signifying that the APR had begun to design for *her* life within the landscape as the APR's life and crafts-practice had become entwined with landscape.

The significance of community was emphasised, the results of the semantic differential scale revealing that the support of local people during the APR's crafts-

practice enabled a connection with the local community. The exhibition of the APR's crafts-practice within the town resonated with the local community evidencing the strong connections and meanings built between the APR, her crafts-practice, and community.

Further connections and meanings within the completed crafted-garments is explored in the next chapter.

Chapter 6: The Meaning of Things

6.1. Introduction

This chapter investigates the concept that the end result of the craft process contains “a complex variety of values and emotions” (Pollanen, 2012:4). As this research is an exploration into emotional attachment and connections between the APR, material and landscape, an analysis of the ensuing crafted-garments is required by which to ascertain these emotions and attachments and the memories through which they are evoked. The crafted-garments will be analysed and compared against each other, using the APR’s reflections, those of case study crafts-practitioners and existing theoretical concepts to establish through triangulation (see 3.11), whether the garments act as a conduit between the APR and landscape.

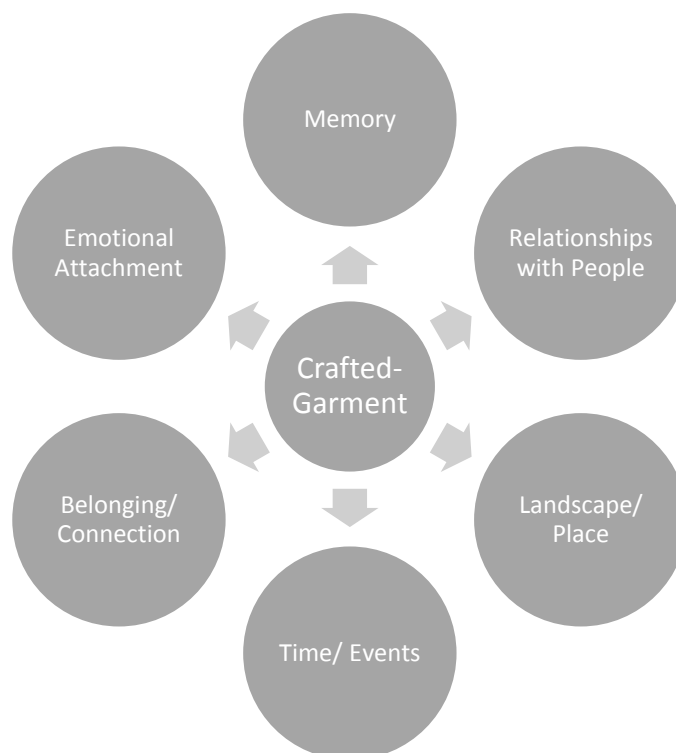


Figure 94. Potential findings from analysis of crafted-garments (Author 2017).

Figure 94 demonstrates potential areas the crafted-garments may signify to the APR. To enable analysis of the crafted-garments a descriptive evaluation by the APR of their aesthetic and tactile qualities, as well as the experience of wearing them, was deployed. A semantic differential scale was also utilised to gain quantitative evaluations of the level of connection experienced by the APR towards the crafted garments, as well as her strength of emotions.

6.2. Analysis of Crafted Garments

6.2.1 Aesthetics of Crafted-Garments.

The materials from which the crafted-garments are constructed is of intrinsic significance to this research. “The multiple layers of meaning that exist within an object arise out of the materials and their making” (Green, 2014:198). This signifies that the value of the crafted-garments lie in the provenance of their materials and the processes by which they were made.

After the completion of all three crafted-garments (figure 95) the APR wrote a description of the aesthetic appearance of each (Appendices P; Q; R). These evaluations were analysed to extrapolate evidence of memories, emotions and links to landscape, to test whether the crafted-object is a collection or gathering of memories, people and place, distilled in to a tangible object (Stewart, 2005 [1993]; Turney, 2009).





Figure 95. The completed Jacob Scarf, Farm Jumper and Breamfield Waistcoat (Author 2017).

Memories	<ul style="list-style-type: none">• There are a few hairs embedded in the scarf which are clearly from my dog and my reindeer skin rug.
Emotions	<ul style="list-style-type: none">• The yarn is remarkably even looking considering that it was the first wool I'd spun on a spinning wheel.
Link to Landscape	<ul style="list-style-type: none">• -

Figure 96. Excerpts from APR's description of the aesthetic qualities of the Jacob Scarf (Appendix Q) (Author 2017).

Figure 96 demonstrates the few associations revealed through aesthetic descriptions of the Jacob scarf. The only link to memory, reminding the APR of her dog and reindeer skin rug and the one emotional link is of pride in skill developed.

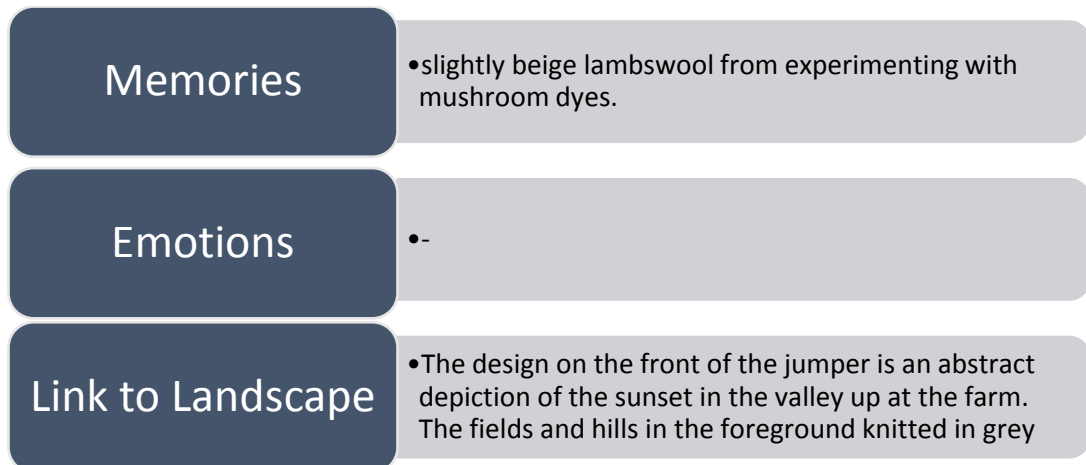


Figure 97. Excerpts from APR's description of the aesthetic qualities of the Farm Jumper (Appendix R) (Author 2017).

Figure 97 by contrast demonstrates no emotional link, correspondingly, figure 98 demonstrates similar findings.

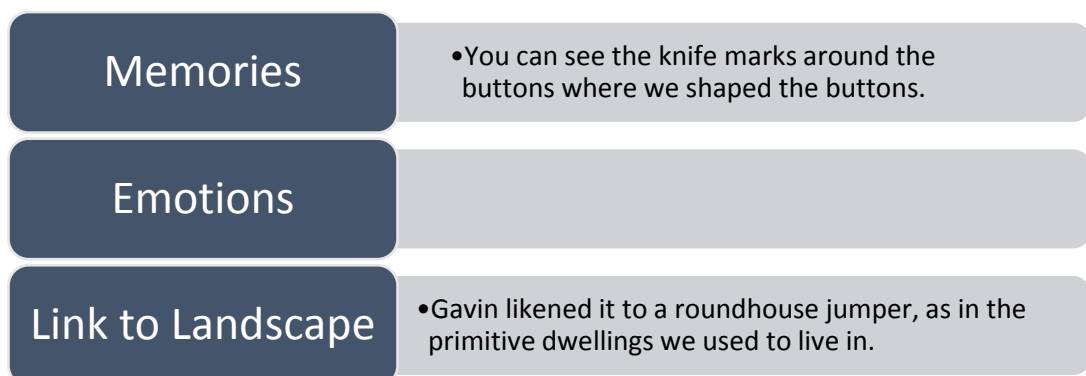


Figure 98. Excerpts from APR's description of the aesthetic qualities of the Breamfield Waistcoat (Appendix S) (Author 2017).

These scant findings from the analysis of the APR's aesthetic and tactile descriptions of the crafted-garments demonstrate that this is an unsuitable evaluation method. As the crafted-garments are items of knitted clothing, it was appropriate for the APR to also record her experiences of wearing them due to materials' ability to embody personal memories through sensory qualities beyond visual (Hunt, 2014).

6.2.2. The Emotional Crafted-Garment

By recording the experience of wearing the crafted-garments further reflections were recorded, again relating to the categories: memory, emotion and landscape (see 3.10). These reflections are recalled through the crafted-garments fulfilling their purpose, i.e. to be worn (Hallam and Hockey, 2000).

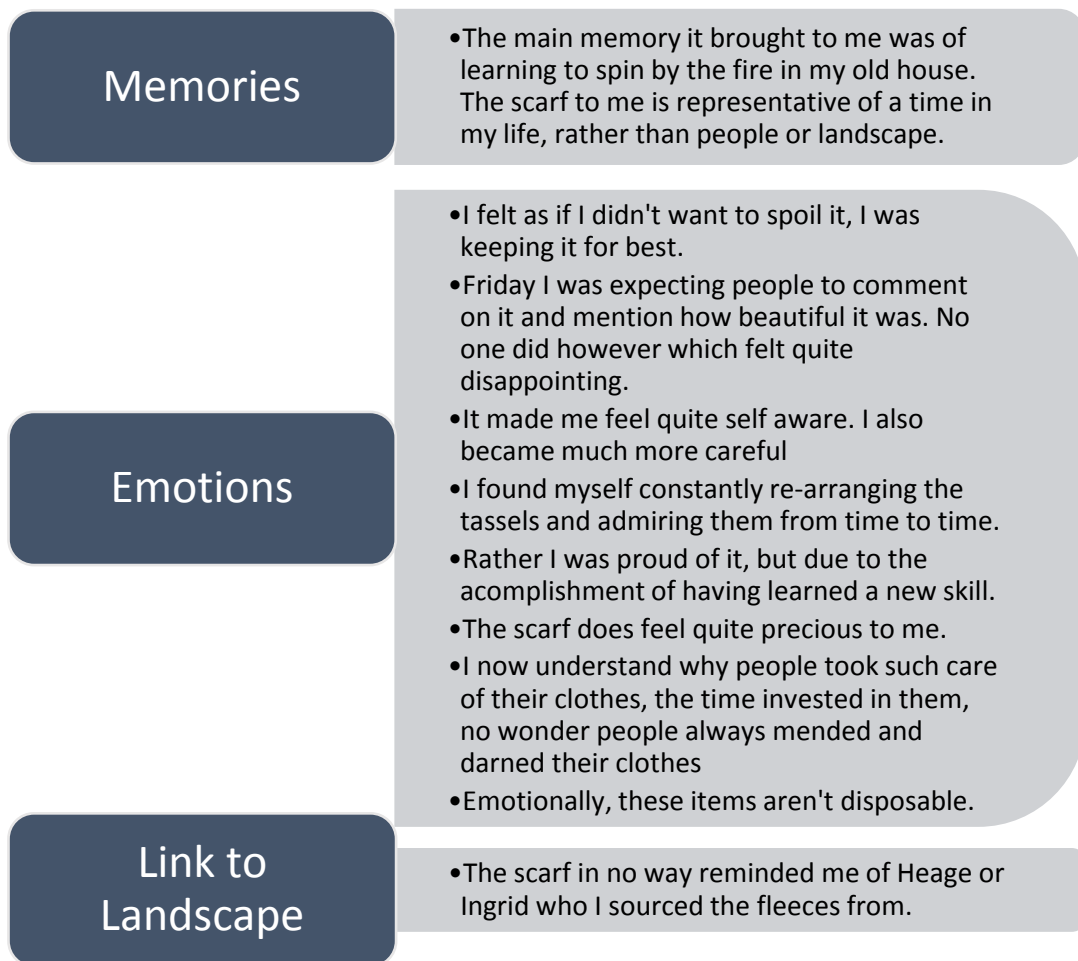


Figure 99. Excerpts from APR's description of the experience of wearing the Jacob Scarf (Appendix Q) (Author 2017).

Wearing the Jacob scarf and Breamfield Waistcoat both activated commensurably higher instances of emotions experienced, those of the Jacob scarf (figure 99) relating to pride, admiration, and preciousness. This reflects the experience of the APR during the making process where she was absorbed in learning a new skill and mastery of material (see 5.2.2 – 5.2.3). The significance of emotions is that they may enable a person to remember a time or situation more effectively (Boym, 2001). Emotional attachment to crafted-garments enabling the recollection of memories relating to their production (see 6.2.3).

The reference to landscape reveals that antithetically, wearing the Jacob Scarf (figure 100) does not provide a link to landscape, and corresponds with findings in sections 4.4.3 and 5.2.4, suggesting that as the material for this crafted-garment

was purchased⁴⁶, its production instigated no connection to landscape, the memory triggered was of learning new skills.



Figure 100. APR wearing the Jacob Scarf with the sheep from whose fleeces it was created. Photo Credit: Ingrid Rushton 2017.

6.2.3. The Biographical Authentic Crafted-Garment

By comparison, the experience of wearing The Farm Jumper provoked a proportionally more balanced response in relation to the three categories (figure 101) than the two other garments.

⁴⁶ The fleece was bought from Ingrid who owns Amber Valley Alpacas, a fibre producing farm in Heage, 8.1 miles from the SOP.

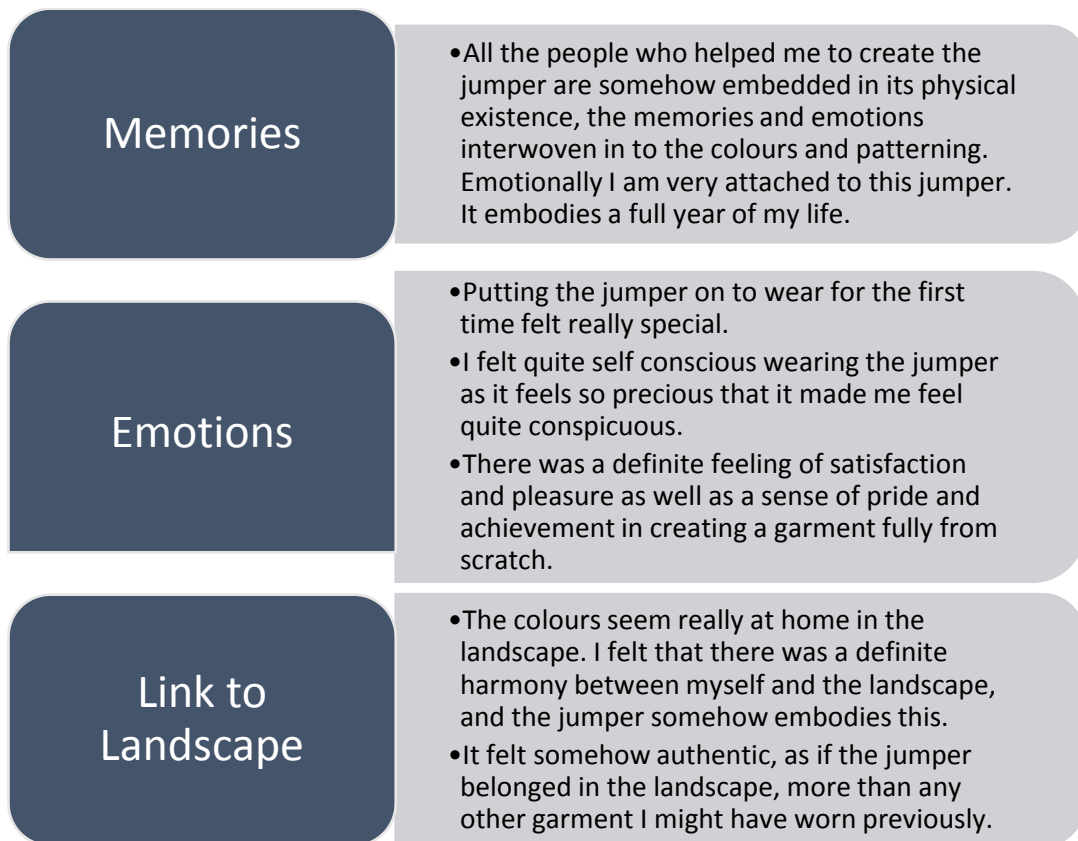


Figure 101. Extractions from the APR's description of the experience of wearing the Farm Jumper (Appendix R) (Author 2017).

The extracts relating to emotion are far more vivid than experienced when wearing the Jacob Scarf, with phrases such as “really special”, “so precious”, as well as proclaiming “emotionally I am very attached to this jumper”, demonstrating the strength of emotions experienced by the APR. The memory provoked is of the people who helped to create it who are “embedded” within it. This is supported by Pollanen’s theory (2012:1) that the value of crafted-objects is their capacity to symbolise the relationships of crafts-practitioners.

The phrase “memories and emotions interwoven into the colours and patterning” demonstrate how the memory and narrative of its production have become embedded in its physical material, the dyed colours bearing relation to their production (see 4.4.4) and its patterning to the origin of its design (see 5.3.2). This

resonates with Turney’s (2009:139) theory of the concept of the crafted object as “an item of memory and remembrance”.

The narrative and experiences of the APR are bound into the crafted-garment, which is reflective of the experiences and “embodies a full year of my life”. The Farm Jumper is comparable to a souvenir, substantiated by existing theories that it is emblematic as an autobiographical referent (Pagoldh, 1987; Stewart, 2005 [1993]).



Figure 102. APR wearing The Farm Jumper with the sheep from whose fleeces it was created. Photo Credit: Gavin Repton 2017.

Figure 102 shows the APR wearing the Farm Jumper at the site from where all the raw materials were gathered. A clear link to landscape is evidenced through the assertive comment from figure 101, “I felt that there was a definite harmony between myself and the landscape”. This distinctly expresses the APR’s experience of being more closely tied to the landscape, The Farm Jumper “somehow embodies this”, suggesting that it acts as a conduit. Furthermore, the experience of wearing the jumper felt “authentic”, resonating with Susan Stewart’s (2005 [1993])

definition of *lived* experience as authentic, embodied by the individual who is immersed within it, giving weight to its authenticity (see 2.4.2).

The APR's perception that "the jumper belonged in the landscape" further corroborates the findings that the Farm Jumper acts as a conduit between APR and landscape. It is "regionally specific and bound with local traditions and practices" (Turney, 2009:48), the APR's "belonging" and Turney's "bound" both denoting the connection it embodies.

6.2.4. The Timeless Crafted-Garment

The experience of wearing the Breamfield Waistcoat (figure 103) substantiates the findings from section 6.2.3. Declaring "it felt like an authentic experience wearing it", and expressing that there "was truth and integrity to the waistcoat itself." The significance of authenticity is that it is experienced through wearing the crafted-garment due to its authentic production; encapsulating regional narratives, representative of stories, people and places (Barnett, 1998). Consequentially, by undertaking a more site-specific holistic approach to craft (see 3.4) the ensuing crafted-garments embody authenticity, enabling connections to be experienced by the wearer.



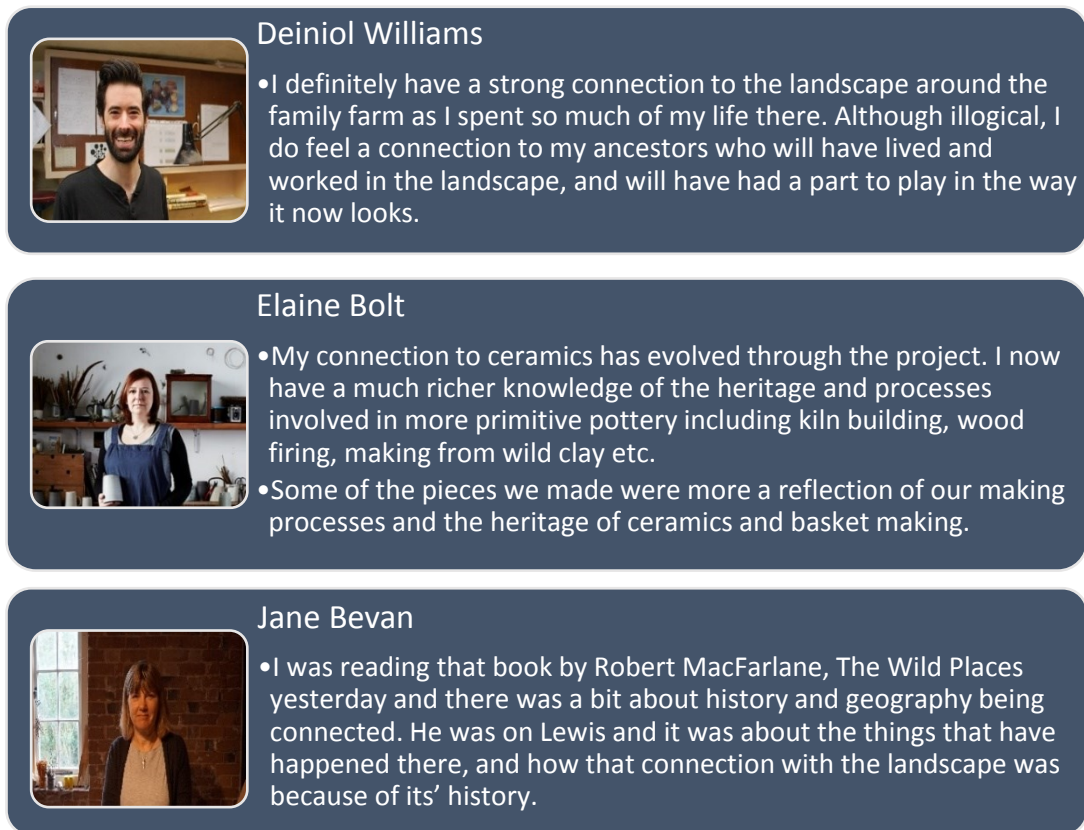
Figure 103. Extractions from the APR's description of the experience of wearing the Breamfield Waistcoat (Appendix S) (Author 2017).

The experience of wearing the waistcoat also engendered the sensation that the APR had “stepped back in time.” This connection to the past (see 4.4.6) was a recurring theme throughout this research, suggesting that this working method effects a connection to the past, possibly through cultural history relating to vernacular crafts. As Associate Professor of History and Environmental Studies Michael J. Chiarappa (1997:400) suggests:

“Vernacular crafts, by very definition are affixed to cultural and historical considerations of local and regional.”

Thereby working site-specifically in a vernacular fashion, the crafted-objects become connected to their historical settings, further research is required to

substantiate these findings. The case studies also referenced history relating to their practice (figure 104).



Deiniol Williams

- I definitely have a strong connection to the landscape around the family farm as I spent so much of my life there. Although illogical, I do feel a connection to my ancestors who will have lived and worked in the landscape, and will have had a part to play in the way it now looks.

Elaine Bolt

- My connection to ceramics has evolved through the project. I now have a much richer knowledge of the heritage and processes involved in more primitive pottery including kiln building, wood firing, making from wild clay etc.
- Some of the pieces we made were more a reflection of our making processes and the heritage of ceramics and basket making.

Jane Bevan

- I was reading that book by Robert MacFarlane, *The Wild Places* yesterday and there was a bit about history and geography being connected. He was on Lewis and it was about the things that have happened there, and how that connection with the landscape was because of its' history.

Figure 104. Excerpts from interviews with Case Studies referring to history (Author 2017).

All three case studies evidence awareness of the significance of history; from affecting the way people connect to landscape, to the significance of “heritage” regarding crafts-practice, and connection experienced to ancestors through the landscape as a site of family history. The link to history experienced by the APR was unexpected, but supported by all three case studies’ similar stance highlights the need for further focussed research on the impact of a landscape’s history and knowledge of the heritage of their craft on crafts-practitioners.



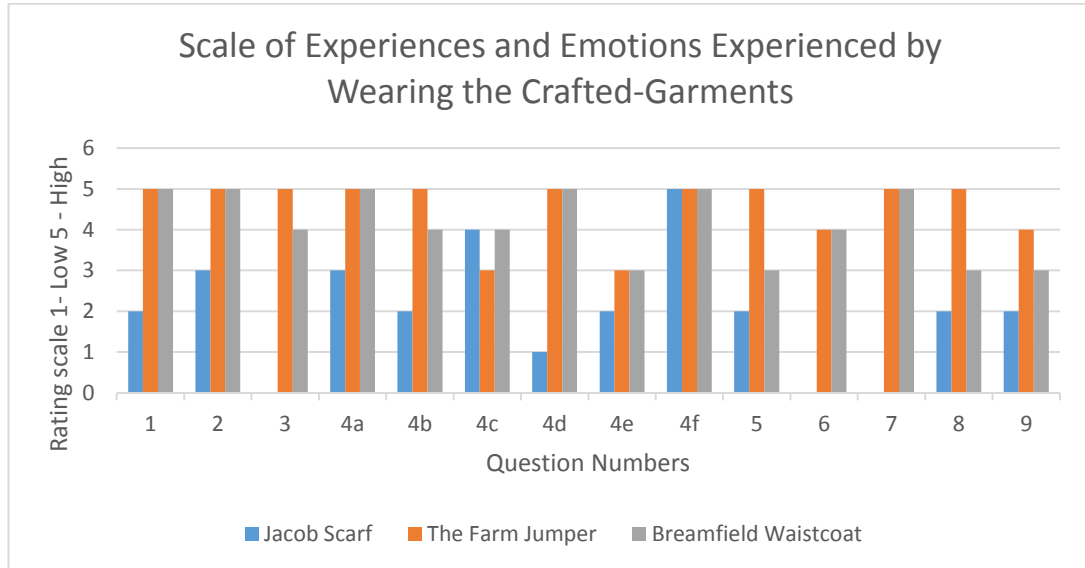
Figure 105. APR wearing the Breamfield Waistcoat at Breamfield with the sheep from whose horns and fleeces it was crafted. Photo credit: Gavin Repton 2017.

The sensation of wearing the Breamfield Waistcoat belonging to the landscape (figure 103) is again detected by the APR who “felt really at home wearing it”, denoting her bond with the garment which belongs to the landscape. This again corroborates the findings that the crafted-garments act as a conduit to landscape through wearing them, in the same way that the gathering of raw materials did (see 4.5.4), and processing them (see 5.2.4).

No evidence of memory was evoked through the wearing of this crafted-garment. This could be ascribed to the fact that it was worn at the site from which the raw materials originated (figure 105) with two of the people involved in its production present. The proximity of the people and place removing the need for memory, though further research is needed to substantiate these claims.

6.3. Quantitative Comparison

To substantiate these qualitative findings (see 3.10.5), a quantitative semantic differential scale was utilised (figure 106).



Question 1	Did you feel an emotional connection to the artefact whilst wearing it locally? How strong was it?
Question 2	Did you feel an emotional connection to the artefact whilst wearing it further afield? How strong was it?
Question 3	Did the experience of wearing this crafted artefact act as a conduit between you as a maker and the landscape from which it originated? And if so how strong was the connection?
Question 4	Whilst wearing the artefact locally can you rate your feelings of the following;
Question 4a	Pride
Question 4b	Self-awareness
Question 4c	Confidence
Question 4d	Belonging
Question 4e	Security
Question 4f	Pleasure
Question 5	Does the act of wearing the artefact provoke memories attached to it? If so, how much added value?
Question 6	Are the memories relating to the landscape from where the materials came? If so, how strongly have they affected your attachment to the garment?
Question 7	Are the memories relating to the people and community who helped to source and provide the materials? How strongly have they affected your attachment to the garment?
Question 8	How difficult would it be to allow a stranger to wear the garment?
Question 9	How difficult would it be to allow someone involved in the making of the garment wear it?

Figure 106. Results of semantic differential scale for the three crafted-garments (Appendices S; T and U) and key to questions. (Author 2017).

This clearly demonstrates a stronger emotional connection experienced by the APR when wearing The Farm Jumper and Breamfield Waistcoat when contrasted to the experience of wearing the Jacob Scarf.

Adding up the scores for all three garments they rank as follows (figure 107).

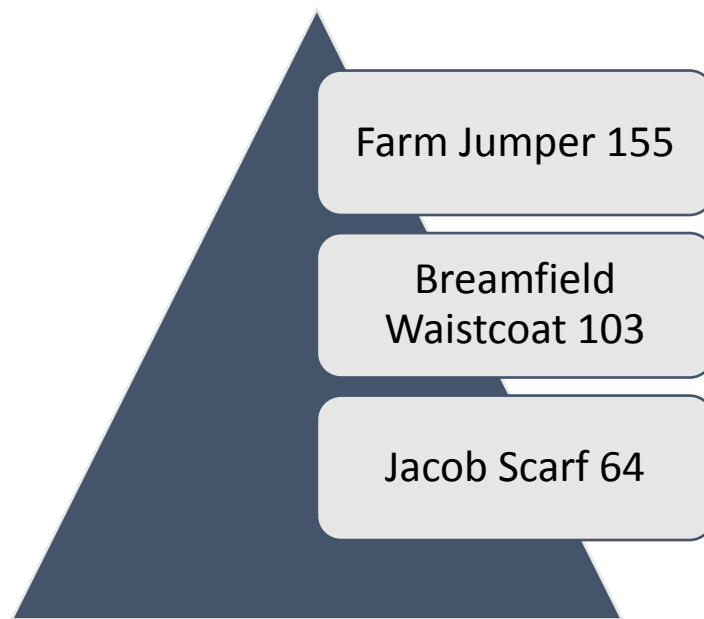


Figure 107. Crafted-Garments scores from the Semantic Differential Scale (figure 106) revealing the strength of emotional attachment experienced when wearing them (Author 2017).

This demonstrates that The Farm Jumper engenders the strongest emotional connections between the crafted-garment, the APR, the community and the landscape. The Breamfield Waistcoat scoring second highest, and the Jacob Scarf scoring lowest. These findings give credence to earlier quantitative findings (figures 67; 68; 82 and 106) in which the garments ranked in the same order.

6.4 Conclusions: Crafted Connections

This chapter investigated the theory that crafted-garments are a collection or gathering of memories, people and place, condensed in to a palpable object (Turney, 2009).

Analysis of the aesthetic and tactile qualities of the three crafted-garments revealed scant findings and demonstrated that this is a method unsuitable for determining the links between APR, landscape and crafted-garments. As the crafted-garments are items of knitted clothing, it was applicable to also analyse the APR's recorded experiences of wearing them (Hunt, 2014).

Wearing the Jacob Scarf and Breamfield Waistcoat initiated proportionally higher instances of emotions than The Farm Jumper. Emotions and memory recorded from the experience of wearing the Jacob Scarf related to pride, admiration, and preciousness. This reflects the experience of the APR during the making process where she was absorbed in learning a new skill and comprehension of material. Community was absent from these recorded experiences, and no evidence was revealed that wearing the Jacob Scarf provided a link to landscape, which corresponded with findings in sections 4.4.3 and 5.2.4.

Analysis of the experience of wearing The Farm Jumper demonstrated intense emotions experienced by the APR, revealing that the people, and memories relating to its production are embedded within it. Analysis also revealed that the experience of wearing the Farm Jumper felt "authentic" and acted as a link or conduit to landscape.

Scrutiny of the experience of wearing the Breamfield Waistcoat substantiated the findings of authenticity from the experience of wearing the Farm Jumper, enabling connections to be experienced by the APR. It also provoked the APR's perception of having "stepped back in time." This connection to the past was a recurring theme throughout this research, which was supported by the case studies. This signified the need for further research through focussed enquiry on the impact of the history of landscape, and the effect of craft-practitioners' knowledge of the heritage of their craft. Wearing the Breamfield Waistcoat further corroborated the findings that

the crafted-garments act as a conduit between the APR and landscape when wearing them, akin to the experience of gathering the raw materials and the dyeing process. Memory was absent from this analysis and was ascribed to the proximity to the people and site of the raw materials whilst wearing it, signifying the need for further research.

The semantic differential scale substantiated through quantitative results that The Farm Jumper engendered the strongest emotional connections between the crafted-garment, the APR, the community and the landscape. The Breamfield Waistcoat scored second highest, and the Jacob Scarf lowest, giving credence to earlier conclusions where the garments ranked in the same order.

The findings from this chapter and the previous two chapters are compared to further divulge the interrelationships between APR, landscape and material in the final chapter.

Chapter 7: Conclusions

7.1. Introduction

This chapter consolidates the research findings from the analysis of my⁴⁷ crafts-practice addressing in turn the aim and objectives of the thesis (specifically addressed from section 7.4 -). It ascertains how the experience of producing crafted-garments in this site-specific way acted as a conduit between myself and the landscape. My developing relationship with material is divulged, together with how the crafted-garments created in this project embody the people and landscape involved with their production, through my memories. Finally, the extent I experienced an emotional ‘sense of attachment’ towards the completed crafted-garments is disclosed. These findings hold authority due to the crafts-practice undertaken and contribute to the deeper understanding of the research aim when applied to the wider field.

Research Aim	To articulate the connections between APR, landscape and material when working site-specifically, to contribute to a deeper understanding of their interrelationship.
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As I was essentially researching my own experiences, there may have been preconceptions affecting the conclusions⁴⁸ of such a study. Biases and preconceptions were recorded at the outset (Appendix H), awareness of these biases necessitated open-mindedness during evaluation. The use of both qualitative and quantitative data was used to evaluate the crafted-garments, and substantiate findings. These conclusions were corroborated by the case studies where applicable, and by existing theoretical concepts to effect ‘triangulation-in-analysis’. Lastly, the limitations of the findings from this thesis are addressed to suggest areas for potential further study.

⁴⁷ Chapter 7 is written in 1st person as discussed in section 1.2.

⁴⁸ As these conclusions are subjective and some bias may remain, original data is included in Appendices to enable further interpretations, both by the reader and potential future study by myself.

The findings from practice were developed into ‘The Site-Specific Holistic Crafts-Practitioner’s Identity Circle’ as a device for identifying specific connections experienced by crafts-practitioners in the wider field.

7.2. Interrelated Crafts-Practice: The Site-Specific Holistic Crafts-Practitioner’s Identity Circle

At the outset of this research, my preconception was that my sense of landscape identity (see 2.2.6) would be predominantly *Personal Locale* identity (figure 23), becoming familiar with the surrounding landscape through sourcing and gathering materials. As the research progressed however, the ensuing memories and a sense of attachment by association to certain places, especially to ‘The Farm’ and the people within the community, has meant the necessity of developing a new identity circle. I designed *The Site-Specific Holistic Crafts-Practitioner’s Identity circle* (figure 108) as a response to the connections experienced between myself and the people, places, memories, and crafted-garments within my site-specific crafts-practice. This device is designed to be applied to the wider field of crafts-practitioners.

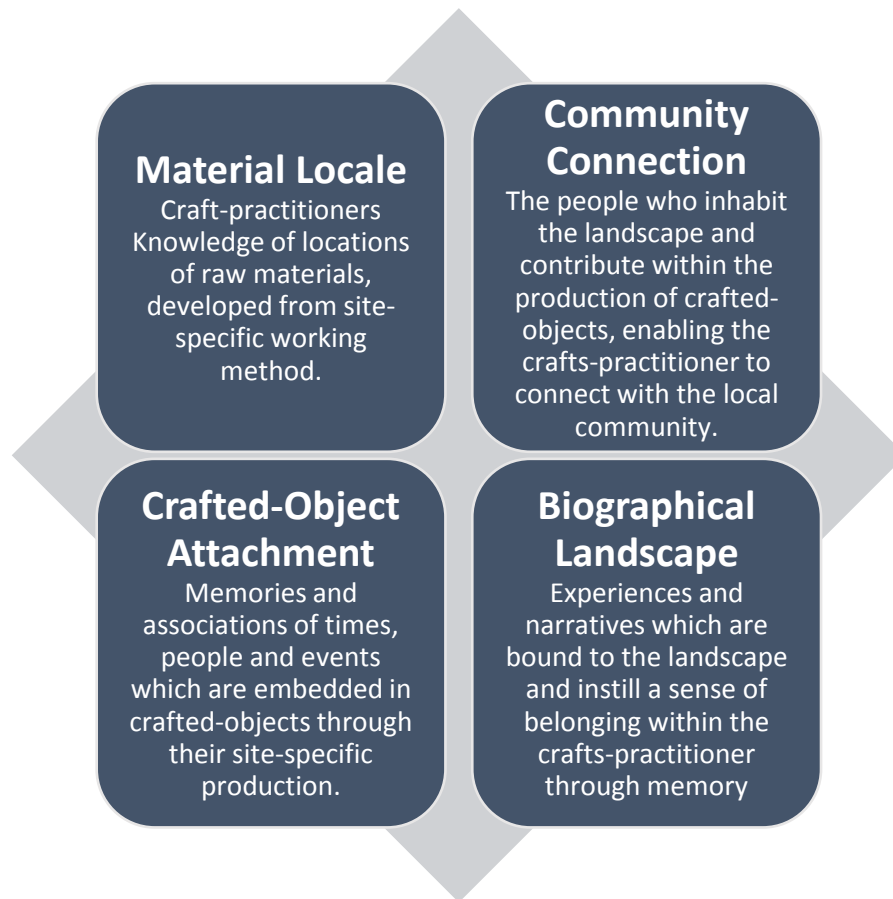


Figure 108. The Site-Specific Holistic Crafts-Practitioner’s Identity Circle (Author 2017).

The development of ‘Material Locale’ identity was experienced through the exploration of the surrounding landscape in search of raw material from which to process in to crafted-garments (see 4.4.3 – 4.5.4). This reflects the change in the way crafts-practitioners see the surrounding landscape, as the source of materials for their craft, reflecting their ‘Umwelt’ (see 4.3).

‘Community Connection’ was experienced and developed through the assistance of local people in sourcing and obtaining materials. The involvement by the community enables crafts-practitioners to become integrated within the community (Gauntlett, 2011; Green, 2014), by the relationships built (see 5.4 – 5.4.4).

This involvement with the local community also affects a sense of ‘Biographical Landscape’ identity, by which the life experiences and narratives of crafts-

practitioners instil a sense of belonging attached to the landscape. Known in cultural geography as 'Place-Identity' (Jorgensen and Stedman, 2001; Olwig, 2006; Proshansky et al., 1983), it is these memories bound to sites within the locale (figure 48), which effect a sense of connection (Korpela and Hartig, 1996; Pretty et al. 2003; Schama, 1995; Stobelaar and Pedroli, 2011:326).

'Crafted-Object Attachment' is experienced towards crafted-objects due to their ability to act as souvenirs (see 6.2.3) of times, people and places related to their construction, through the memories (see 4.5.6) which are embedded within them (Barnett, 1998; Turney, 2009).

The Site-Specific Holistic Crafts-practitioner's Identity Circle is a concept developed as a response to my own findings during practice. Further study is needed to test this against experiences of crafts-practitioners from a variety of disciplines, for example, ceramicists, wood-workers, and stone-carvers.

Through experiencing the four components of the Site-Specific Holistic Crafts-practitioner's Identity Circle, I also experienced development of self-identity.

7.3. Crafts-Practitioner's Self-Identity

As a relative newcomer to the locale at the commencement of this research, the objective of disclosing how the site-specific working method affected the interrelationships between myself, my materials and my local landscape, exposed the potential of this method to affect the development of self-identity within crafts-practitioners. This is developed through an increased *Human Capital* (see 5.4.4) with regards to the area and its community. Theories supporting the development of self-identity are substantiated by references to evidence from my own practice.

Craft is acknowledged as a fundamental tool by which to create a personal identity and to develop and reinforce a *sense-of-self*, (Needleman, 1986 [1979]; Stair, 2000; Turney, 2009) as well as enabling a connection with nature (see 4.5.4 and 5.2.4) and

with other people (Gauntlett, 2011:47). Self-identity is effected by the powerful emotions and experiences of making (see 5.2.3) and people intertwined in the processes (see 5.4.1 - 5.4.4) (Raunio, 1997), enabling the craftsperson to situate themselves within a specific place and community. This potential to affect the development of self-identity in crafts-practitioners is so significant, that the crafted-objects produced are less important in material terms, than the role they play in symbolising and sustaining relationships (see 5.4.3), and a sense of identity (Banim and Guy, 2001:209; Raunio, 1997:70).

Geographically, place also plays a crucial role in the determination of identity and belonging (see 2.2.5) (Siemelink, 2011:19). Place and people become interlinked within the formation of self-identity and belonging in crafts-practitioners.

These theories supported by reference to evidence from my practice, demonstrate that my self-identity has developed through this holistic site-specific practice (see 3.4), though the level to which this has developed was not measured as it was not the focus of this research. Further study is needed to measure the level of development of self-identity experienced by crafts-practitioners through embarkation into site-specific practice.

Further evaluations of the interrelationships within my practice are expounded upon in the next section through focussed response to the research objectives.

7.4. Site-Specific Practice as Conduit between APR and the Landscape

The following section addresses objective 1

Objective 1	Ascertain how the experience of gathering raw materials from the surrounding landscape changes the APR's perception and knowledge of the landscape through her developing relationship with it, as demonstrated through her Umwelt and reflective journals.
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My practice was intertwined with landscape from the onset of this research, the attempt to separate journal entries between landscape and making causing a

dissonance, contrary to the reality of my practice. The findings from my crafts-practice further address objective 1 of this research demonstrating that the site-specific working method influenced how I saw and remembered landscape, reflecting the development of my *Umwelt* (see 4.3) to include specific features relevant to my crafts-practice such as locations of dye plants and sheep in fields.

The significance of gathering and processing dye plants was revealed as one of the greatest conduits between myself and landscape (Scott, 2011). The seasonality of dye plants necessitated my awareness to potential future sources of material, effectively demonstrating the need to 'plan ahead'. This initiated a heightened awareness of seasons and consciousness of time passing within the landscape, reflecting the symbiosis between production processes and the seasons.

The results from quantitative data gathering revealed the strength of connection experienced by myself to landscape through material, during the production of the three crafted-garments. The Farm Jumper affected the closest connection to landscape during its production. This resonated with qualitative findings that the process of gathering dye plants forged a closer connection with landscape, experienced as a collaboration where I was working symbiotically *with* the landscape. By contrast the experience of producing the Breamfield Waistcoat and the Jacob Scarf which were undyed, revealed very little connection to landscape. The significance of the locating and gathering of dye plants, alongside their processing and the memories attached to the ensuing garments (Pagoldh, 1987; Stewart, 2005 [1993]; Turney, 2009) demonstrate that the processes of natural dyeing affected a connection between myself and landscape, and suggests its ability to act as a conduit between crafts-practitioner and landscape.

7.5. Site-Specific Working Method effecting Relationship between APR and her Material

In response to objective 2, the site-specific or holistic working method demonstrated the development of new skills necessary to be able to work with

unprocessed and sometimes inferior quality raw materials (Deleuze and Guattari, 2004; Ingold, 2010; Nimkulrat, 2010).

Objective 2 Determine how this holistic method of working effects the APR's developing understanding of material and development of skill.

The ensuing excitement and joy I experienced, was indicative of my increasing emotional connection to my crafts-practice (Frayling, 2011; Gauntlett, 2011; Sennet, 2009), as well as reflecting my expanding confidence and assertiveness through my proficiency of processing raw materials. Sensory immersion within my crafts-practice was also demonstrated, evidencing a comprehensive and awareness of the qualities and nuances of the raw materials gained through this holistic method of working.

In meeting objective 3 there was little evidence that linked material to landscape during the processing of them. This was attributed to my focus and immersion in developing skill and understanding of the material in order to process them as this holistic crafts-practice was very different to my previous experience of practice.

Objective 3 Establish how the experience of processing the gathered materials from this site-specific practice acts as a conduit between APR and the landscape.

An immediacy between myself and nature was detected when working directly with raw materials containing detritus (Fletcher and Grose, 2012). This detritus served as a memento or reminder of the origins of material being processed. Similarly the 'rawness' of material acted as a direct link between myself and landscape through a bodily connection experienced during the dyeing process.

The findings from my own crafts-practice and substantiated by the experiences of the case studies is that the 'rawness' of materials is intrinsic to experiencing a connection to landscape whilst processing them.

7.6. Design

One unexpected outcome of the research was how the design consideration of the crafted-garments reflected the APR's developing relationship with landscape, and is highlighted as an unexpected finding. This was evidenced by the development of design consideration between the three crafted-garments. The Jacob Scarf and The Farm Jumper designed to reflect physical attributes of the landscape, whereas the final crafted-garment, the Breamfield Waistcoat was consciously designed to be practical and wearable for myself in the Wirksworth locale⁴⁹. Demonstrating that my life and crafts-practice became entwined with landscape, evincing their interrelatedness and reflecting the development of my relationship with my landscape as a crafts-practitioner.

7.7. Crafted-Garment as Conduit to Landscape

In response to objective 4, analysis of the completed crafted-garments revealed that by *wearing* them, emotions, associations and connections were evoked.

Objective 4	Disclose the degree to which the crafted-garments created in this site-specific research act as a conduit to landscape.
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Aesthetic analysis of the crafted-garments proved inconclusive, whilst through wearing them, memories, emotions and links to landscape were evoked. Wearing The Farm Jumper engendered the deepest emotional connections between the crafted-garment and myself, due to memories relating to landscape and the community (Needleman, 1986 [1979]; Nelson et al., 2002; Turney, 2009). Evidence found that its' authentic production and additional process of dyeing; was key to its ability to act as a conduit to landscape, and encapsulated memories and narratives relating to its production (Barnett, 1998).

⁴⁹ The functional design qualities of the Breamfield Waistcoat are in contrast to the Jacob Scarf and the Farm Jumper which were both designed to aesthetically reflect physical attributes of the landscape.

The research showed that wearing the Breamfield Waistcoat further substantiated the findings of authenticity experienced when wearing the Farm Jumper, and again enabled connections to be experienced by myself through its 'belonging' to the landscape. Though not acting quite as strongly as a conduit between myself and landscape as The Farm jumper, it also effected a connection through memories relating to the local community (Turney, 2009). By comparison, wearing the Jacob Scarf⁵⁰ evidenced no connection to landscape or community, but evoked emotions of pride and pleasure derived from my memories of developing skill.

This establishes that for crafted-garments to engender a connection to landscape, materials must be sourced from within the surrounding landscape⁵¹, and not from further afield⁵². Additionally, the process of dyeing engenders the strongest conduit to landscape, experienced through wearing the crafted-garment.

7.8. Memory and Emotional Attachment

The evidence from this research fulfills objective 5, revealing that the experience of wearing The Farm Jumper evoked intense emotional attachment within myself.

Objective 5	Identify the extent of the emotional attachment between APR and the crafted-garments after their completion and ascertain which garment engenders the strongest connection and why.
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The cause of this strong emotional attachment is divulged as the memories of people, and memories relating to its production which are embedded within it, and is symbolic to myself of a timescale within my life (Pagoldh, 1987; Stewart, 2005 [1993]). These memories of people, time and place instil the strongest level of emotional attachment towards the crafted-garments.

⁵⁰ Materials for the Jacob Scarf were sourced from 8 miles away.

⁵¹ 'Surrounding' denoting within approximately 3 miles which is classed as local in this research.

⁵² 'Further afield' denoting further than 3 miles.

Findings revealed that wearing the Jacob Scarf and Breamfield Waistcoat both initiated proportionally higher numbers of emotional responses than The Farm Jumper. This was attributed to the lower links experienced towards landscape and memory respectively. The emotional responses were closely linked to emotions such as pride in developing new skill and experiencing authenticity through wearing the Breamfield Waistcoat and do not relate to attachment. The lack of memory evoked through wearing the Breamfield Waistcoat was ascribed to the proximity to the people and site from which the fleeces and horn originated whilst wearing it. This may have prevented the demonstration of emotional attachment in this instance, though this requires further study. The results from the semantic differential scale reiterated the strength of emotional connection between myself and the Breamfield Waistcoat and The Farm Jumper as very high, with the Jacob Scarf scoring much lower. This suggests that the local origins of the materials and the inclusion of community effect a stronger emotional attachment experienced towards the crafted-garments.

7.9. Community

The research has established the significance of friends and community to myself within my site-specific practice, which was an unexpected outcome and impacted on the level of emotional attachment experienced towards the final crafted-garments (see objective 5).

Quantitative data revealed that the support of the local inhabitants during my crafts-practice enabled a connection to the local community (Goel, 2012; Green, 2014; Gauntlett, 2011). The exhibition of the outcomes of my crafts-practice within the town further established this, by evidencing the strong connections and meanings built between myself, my crafts-practice, and the local community. Additionally, this affected my self-identity, demonstrated through a sense of belonging within the town (Putnam, 1995), though further research is needed to ascertain the level of development experienced.

Community was also revealed as being of greater importance during the production of the Breamfield Waistcoat and was reflected by my experience of wearing it. The research suggests that when I was no longer 'planning ahead' for my practice, community instead became more of a focus than the gathering of materials.

My perception of landscape developed during this research to incorporate the community, which became a key component of the landscape within my crafts-practice.

7.10. History – Cultural, Landscape and Heritage.

My initial identification with the landscape was by finding resemblance to features from my past. I also sensed a connection to cultural history which affected a sense of continuity in the landscape, between the lives of others in history and myself (Williams, 1993).

Additional research findings were that wearing the Breamfield Waistcoat also provided a link with history by feeling that I'd "stepped back in time". This connection to the past was a recurring theme throughout this research, supported by the case studies and signifies the need for further research through focussed enquiry.

7.11 Applicability of Research

The research findings in this thesis are of interest to other crafts-practitioners by identifying the connections experienced through site-specific practice as well as the development of skill. They are also of interest to anthropologists, by substantiating through practical experiences some of the theories and propositions set forward. Finally, they are of interest to human geographers through the additional perspective of how crafts-practitioners may connect to landscape through practice, and to social scientists through the connections experienced towards community through crafts-practice.

7.12. Further Research

This research has revealed findings on the interrelationships between myself, landscape and my material, which are embodied by the crafted-garments. Due to the imposed time-scale of the research, areas were identified which require further investigation for clarification.

The Site-Specific Holistic Crafts-practitioner's Identity Circle needs testing by the experiences of further crafts-practitioners working site-specifically and holistically to prove its validity and accuracy.

Focussed enquiry is needed on the impact of crafts-practitioners' knowledge of the cultural history of their landscape, on their practice and connection to landscape. The need for further research into crafts-practitioners' knowledge of the heritage of their craft, regarding its influence on their practice is highlighted.

The research revealed that by revisiting a site within the landscape relating to material gathering, memories were evoked within myself. Further research is required to divulge the significance of these memories after time has lapsed on their continuing impact on my sense-of-self and belonging.

The lack of memory and emotion evoked through wearing the Breamfield Waistcoat was ascribed to the proximity to the people and site from which the fleeces and horn originated whilst wearing it. Further research into my experience of wearing the crafted-garments further afield⁵³ is required to substantiate this proposition. It may also be insightful to test the connections experienced by members of the local community when wearing the crafted-garments⁵⁴.

All the findings from this research would benefit from further site-specific research by practitioner-researchers of different disciplines, enabling comparison against my own research to identify if these findings are general amongst crafts-practitioners,

⁵³ Denoting away from the immediate vicinity of the SOP, urban areas or different rural areas.

⁵⁴ This could clarify whether the connections experienced by the APR towards the crafted-garments are also experienced by others, or whether their value lies only with the crafts-practitioner who created them.

or whether it is discipline-specific (textiles), with other disciplines such as woodworkers experiencing different connections.

Epilogue

Having finished these garments now, when I look back to how I used to work before, I think I'd find it quite hard going back to using commercially prepared materials. The feeling of authenticity in the materials and garments I produced was so prominent that I can't imagine feeling any connection or pride in producing garments out of my old materials. I have also ended up being far more interested in sheep. Buying three of the little Hebriddean Ewes to join our flock of Gotland and Teeswater crosses. I also plan to grow some dye plants to enable the production of red and blue dyes. The feeling of connection to the land and the past through these processes was something I'd hoped to experience, but I was surprised at how much it has become part of my craft. It's something which has changed the way I work, and will continue to influence me in the future. My understanding of material has developed completely, and the level of authenticity and connection to place from the garments has been incredibly satisfying, and has given me a real feeling of connection to this place.



APR wearing The Farm Jumper, walking in her landscape with her dog.

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Appendix A: Journal Entries before Site-Specific Making

Materials from the Landscape

Features of the Landscape/Place names

Weather/Seasons/Passing of Time

13/12/15

- Went with Geoff and Zebedee, saw a Buzzard take flight in the top field, further up we saw an injured bird gasping on the ground, as we approached it gathered and took flight.
- Around the corner we noticed for the first time in 6 months, a tiny tumbled down building which was perhaps a sheep hut.
- Again we noticed for the first time another tumbled down building, this looked like a former dwelling, a one room building with a lean to. I'll take loppers next time to look inside.
- It was a nice walk, damp, grey, but relaxed and interesting to be noticing things once the undergrowth had died back. Must look up bird – Possibly red wing

17/12/15

- Went with Zebs, the quarry loop again It was warm and drizzling which gave the sky an amazing atmosphere. Grey clouds sweeping across the sky.
- Across Big hole quarry is a road, on the other side of which are sheep, these must be the closest sheep to the cottage. I'm not sure what breed they are.
- We walked across one field of sheep, a narrow strip of land which holds always a handful of sheep, the rain really settled in here. The barbed wire fence had some very wet clumps of sheep's fleece so I gathered some, and one from the ground also. These I put in to a dog poo bag in my pocket.
- At this point both myself and Zebs were soaked, my fringe sticking to my forehead and my jeans soaked where my waterproof coat ended.
- As we approached the gate at top quarry the rain lessened, walking down through the quarry the stone wall was all stained dark grey by the rain and the area felt quite foreboding. I realised that from our house to go on any walk we have to walk through these abandoned quarries. Literal scars on the landscape, ghosts of their meadows and paths not now imaginable.

01/01/16

- Walked to Brassington pub for lunch. Up through the quarry, on to the high peak trail. Walked further than we ever had before, landscape blotted by quarries everywhere, some still working. The wind turbines above Carsington water – one has the ruins of an old windmill at the base of one, a wonderful juxtaposition, like much of our area. Visited a cave just off the high peak trail, craggy outcrops of rock. We turned on to the limestone way heading to Brassington through fields and copses. Herdwick sheep surprised us at a small farm, a lovely reminder of home. Some quite dark so must be fairly young, Lots of funny craggy tops to the hills, sometimes look like standing stones.
- Walked past some old limekilns on the high peak trail and everywhere the ground was riddled with disused lead mines, some covered with concrete slabs to protect livestock.

- Very brisk wind, covered head with hat and hood.
- After reaching Brassington which is a lovely village, very interesting houses, one sadly derelict called thorny wood cottage? Walked to Carsington, the reservoir very still and no water sports due to holidays. Met some people who'd lost their dogs. Collected some kindling once we were on route between the high peak trail and the quarry. Lots of cows in the field, very friendly and unbothered by dogs. Lots of locals out walking as we neared our house, a couple of tourists admiring the view outside our house.
- Feeling wondrously virtuous after our walk, we discussed how nice it is to walk without driving somewhere, but even better straight from our house and out into open countryside. Up the hill feels more like my home, walking in to the middle of Wirksworth and out the other side has a different feel to it.
- Not a lot of sheep, just the Herdwick which were lovely and a lot of Texel crosses with big heads so doubtlessly all coarse fleeces.

04/01/16

- Climbed the gate in to Daisy's field this afternoon for an explore and looking for firewood. Hadn't realised our neighbours had leased the whole field but Daisy's poo was everywhere so she obviously has it all to herself. There is an old bee enclosure near the hedge with presumably empty hives. Made me think of allotments if the neighbours aren't selling up anymore then it's worth asking if we can rent a piece of land to fence off and grow vegetables. There's an old shelter at the bottom of corrugated iron, Daisy's taken shelter there as has a fox from the smell. The other dilapidated buildings are in a stone walled enclosure. Didn't climb over, left the field by the brambly gate and went up the path to big hole quarry and found loads of sticks for kindling. Went home and felt quite exhilarated from our explore (Zebs) and so tidied up the yard and sawed up some wood.

Materials from the Landscape x 11

Features of the Landscape/Place names x 75

Weather/Seasons/Passing of Time x 12

Appendix B: Journal Entries from Jacob Scarf Production

Key:

Gathering/ sourcing Materials

Weather/Seasons/Passing of Time

Features of the Landscape/Place names

Community

Processing materials – adjectives and technical terms

APR's reflection on experience of material/making

Words linking materials to landscape

Design considerations of garment

21/01/16

Ok so I'm finally getting down to it. I'm sick of having no work to do in the evenings and have done so much written work and reading recently I am now very ready to get stuck in.

I bought these two fleeces a couple of months after we moved here, when I was still too nervous to drive down our steep hill in the car. I bought a Jacob fleece and a Gotland. These should be perfect for winter as they're coloured whilst there is no vegetation to dye with besides black.

I'm quite nervous actually as I haven't ever done this before so I'm watching YouTube videos!

First Impressions

- Laid out now
- Smells more like a sheep now it's out of the bag
- After laying out I've noticed my heart rate and breathing have increased like I'm stressed.
- The fleece has a lot of variation in colour. Sorting could be challenging.
- I've already identified some areas to discard, and some straw so I can begin to get on with it.
- Quite clean – not too much poo!

Second Impressions

- Well I've pulled off all the poo and any short/matted bits, however I'm not at all sure which is the back/sides. Some of the bits I think are sides seem a little bit matted but very soft.
- Because the fleece is two coloured I need to separate it in to colours AND by fibre type. I might need lots of little bags so I don't mix good with bad. Then each bag can become. I need to wash it ASAP so it can partially dry on the line outside.

Final Impressions

- So it was quite hard to separate out the cream from the brown, I've made a small heap of mixed colour which should be a nice addition, though I suppose I can mix them anyway.

- I have a patch of cream which I think is from the back, it's certainly a bit dirty and matted.
- I've put about half the fleece back in to the sack, I'm sure I can use some of it once I've run out of fibre.
- I'm worried that I've wasted quite a bit.
- Single colour fleeces must be easier.
- The fleece seemed quite loose and broken up.
- Time to wash it!

8:00pm

- Wool is drying by the fire, I just did two batches to be going on with. The cream wool has come up like cotton wool, it's so white and lustrous. Really looking forward to combing it this weekend!

25/01/16

- Looking at my finished hanks of yarn which I have made from commercially prepared fleeces, my initial perception is of the difference of colour when compared to my hand washed local fleeces. My Jacob white looks so white next to the hank of cream wool! And there is still variation within it. There's some stripes of brown running through the cream.
- I'm tempted to keep these so that I remember this particular cream wool came from a mixed coloured Jacob sheep.
- The brown washed locks are so dark but have bleached ginger tips which are beautiful.

First experiences of carding.

- Not as easy as it looks on YouTube! Seems 'slubby' if that's the word, so I get lots of little lumps in the yarn. Though the rolags I've made seem much easier to work from than the commercially processed fleece. It seems quite dry however and doesn't smell of lanolin so I'm going to buy some almond oil before I continue.
- So much easier – I think the fleece has more crimp – it seems so much easier than the last one I tried. The oil has really helped, the wool has stopped making the crackling sound when I was pulling, like I was breaking it.
- The cream has flecks of brown running through it and streaks.
- Found a skinny feather on my carder, from a crow I expect.

17/02/16

- Just finished assembling my spinning wheel after treating and sanding it twice.
- Started practising my spinning with the Jacob fleece and it's so much easier than the wool/wheel I tried at uni last week. That time the wool was too dry and not combed/carded well enough.
- I was treadling too fast however as it's so easy with the two treadles, so some of the yarn will have too much twist. It seems to make such a big difference for spinning to have prepared your own fleece/rolags!

29/02/16

- Had my spinning wheel for a while now and am feeling more at ease with it. The sound it makes is so lovely, like a low whispering, combined with the action of treadling and handling the wool it's a very relaxing pastime. I do however wish I'd acquired the fleece more recently as it seems such a long time since I visited the farm and saw the sheep. I think I'd like to go and see them again to re-forge the link between the location the materials came from and myself.

06/04/16

- Back in to the spinning. I plied my first yarn yesterday on the wheel and it's glorious. It's not completely even but I'm so pleased by it. It's better than I ever imagined. It has chestnut glints in it. I think I over twist when I spin but the finished yarn looks nicer because of it. And should be more hard wearing

14/04/16

- I feel more comfortable with my wheel now, the hanks of yarn I have made seem quite different to the ones I made using a drop spindle. I'm going to knit up some samples soon hopefully this weekend.
- On the quarry loop this evening it occurred to me that sheep will be put back on Middleton moor soon and in summer there should be loads of fleece lying around!

18/04/16

- Just knitted up my first samples of handspun Jacob fleeces. Felt so exiting and I'm genuinely really happy and excited that it turned out so well. The first sample of dark is a bit thinner and has more twist so it feels a bit harder. This should only ensure that it's more hard wearing. I've realised also that I can blend the dark brown and cream together whilst carding to make more shades to work with. I've decided to use slip-stitch patterns as they will relate to the textures and patterns of which Wirksworth is full.

04/05/16

- My second batch of plied yarn seems less even than the first. I think because the staple length was shorter, and it also seems a bit finer?

09/05/16

- Finally skirted the Gotland fleece! I'd been put off by the Jacob which I'd found really difficult as there were the two colours. The Gotland was so much easier. Not too dirty either, the yard at my new house was the perfect place for it too. I've managed to divide it in to roughly three different colours. Though the majority is mid grey there is also a nice bag of light grey, and one of dark grey. I'll wash a couple of bags tonight so they can start to dry in the heat.

05/06/16

- Having moved across town to Warmbrook on 25th April, I have found myself in a slightly different landscape, despite it only being a 5/10 minute walk from my house. I can walk in two directions with ease. Past Hannage brook and up the Gilkin or up Summer Lane and on to the hill top where you can see Carsington Water. On the summer lane walk there are no sheep but wonderful meadows full of wild flowers from which I have been gathering plants for salads.
- Now it is June, it is the time to begin identifying areas for plant dyes. The walk up the gilkin goes past some sheep but it doesn't particularly have as much interesting plant life. The other walk which has been very useful for finding wool on the ground is to the top of summer lane, and then to walk right across the fields, up the hill and on to the road. There are always cows on the hill but you can sneak past if you're cunning. There are always Buzzards over the cow field. Once you get to the road, if you cross over and go through the footpath gate then there is two fields full of

shedding sheep. I must try and go up Middleton Moor again and see if the sheep are out.

- I've started spinning the Gotland! The long staple length I find easier to work with, it is also wonderfully soft. I knitted another sample whilst on holiday this weekend and have decided that it's fine to knit up a garment. As I now have 3 different colours I'm going to do the simple slip stitch pattern I tried.

- The reason I am using slip stitch patterns/technique is that it is one I am fairly unfamiliar with. And one which isn't connected with any particular knitting tradition or geographic location. I am hoping this will add to its sense of authenticity and will stop myself from attaching emotions and memories to it which aren't relevant to its immediate creation in this landscape.

06/06/16

- I've finally started knitting my first garment. Using the brown and cream Jacob – combined with Gotland grey and a bit of blended Jacob grey I'm going to make a scarf first. It'll be very dense and warm due to the thick nature of the slip stitch pattern. I'm sat outside knitting it and can hear swifts and other birds and can see a swarm of bees on next doors chimney. The yarn is all in the basket I bought in Finland which was handmade by a Swedish speaking Finn. It seems very apt for it to be used as a knitting basket for handspun yarn.

- I was going to go from black, to grey, to cream then back to black to repeat. I love the grey so much in this pattern as it's so soft and I much prefer the gradual colour change that I'm putting a band of grey before and after each band of cream or black. I think it better reflects the landscape. There being so much grey limestone. It's slightly zig-zaggy – which reminds me of the craggy rocks of the quarry. I feel really proud of what its looking like so far!

08/06/16

- I'm working at the shop today and all I can think about is my knitting. I think it's safe to say I've got the bug again! The Gotland yarn has come out looking more like worsted and is quite fine so it might have to be for another garment. I'll spin some more blended Jacob this week.

- Sitting in the common ground behind my house this evening I noticed all sorts of possible dye materials – literally on my door step. Oak and birch bark I think. Nettles, comfrey, elder etc. I've ordered lots of dye books from the local library so hopefully I can start creating some colours soon!

16/06/16

- Went for a truly lovely walk up the Gilkin, up an old unused road. Totally different countryside if you head up the Gilkin. Nice views over Wirksworth and another valley I don't know. Found some bracken also which I can use for dyeing. The track became so muddy it was unpassable. Zebs fell in a bog. So I'll have to try again when it hasn't been raining as much. Found unused and quite magical path through the woods. I fell on my arse on my way back down. There are so many other tracks and footpaths I can't wait to walk down!

22/06/16

- It has occurred to me that my attachment to my craft in this research may be heavily influenced by the community here. So many people have offered their help to me and this has increased my sense of belonging. I am due to meet a lady Saturday morning to buy some fleeces. The sheep are by far the most local but having to buy them goes against the grain somewhat. Especially as realistically they have no material worth at all. The kindness and generosity of the people who have just given me fleeces has filled me with a sense of belonging and warmth.

23/06/16

- It's been a long time since I have enjoyed knitting so much. I feel my old addiction has come back in full force. Knowing I should be writing my thesis plan and my literature review just makes it clear how much I am enjoying this. Fleeces are piling up in my shed. I'm going to have to start sorting them as I don't want to leave them dirty over the winter if possible.
- I keep trying on my new scarf, it isn't long enough yet, but it is looking amazing, and I can't wait to wear it once it's finished and the weather is colder! It looks great and I'm expecting quite a few compliments on it.

14/06/16

- Found some more fleeces, 2cv Tim in Bonsall has a flock of rare breed sheep and has some of last years fleeces stored. I think he has Manx Loughton, White-faced Woodland and something else. So hopefully on Thursday when we go to the spoken word event I can have one of each. I just hope they are cheap as I am skint!
- I tried knitting some samples from the Gotland fleece last night. It's really disappointing as it looks really fluffy and lacks definition. I may have to learn to spin worsted! Or maybe it's too dry and needs oil before I spin it!

16/06/16

- I'm looking at the scarf and thinking how lovely it would be if it were a pullover. I'm going to spin some more blended Jacob as it's hard to keep on top of stock to keep knitting.

25/06/16

- Just been to collect the fleeces from Gorsey Bank. The girl I met, Charlotte was just as I expected, exceptionally grumpy and a bit of a chav. She had three Mule fleeces and a Jacob. I would have liked the Jacob but I knew it wasn't from Gorsey bank so wasn't local enough. She wanted £15 per fleece! She said that's what I said on the phone. I had said £5-£10 or £15 if they were really clean. What was I thinking/ I meant 'nice' not 'clean'. She tried to tell me it was worth £20 a kilo. I told her more like £1 per fleece. I took two and said I only had £15. She said they had to be worth more than £7.50 each. As if!!! I got them both for £15 – she got a very good deal, it didn't feel nice. Having to barter and feeling like I'd been ripped off. Especially when everyone else had been so kind and generous. I feel that the fleeces are now associated with that less than nice experience and I wonder if I can leave it behind.

30/06/16

- Just been bagging fleeces in to hessian sacks to store in the shed. . . . the Manx Loughton fleece from Bonsall 2cv Tim has clothes moths!!! Worst thing EVER!! Such

a shame, I've put it in a bin bag to get rid of it. And I've put lavender oil all over the hessian sacks. There's 10 fleeces in my shed and I'd be gutted if they got eaten.

- My wrist is killing me again. RSI rears its ugly head once more.
- I think the scarf I'm making is nearly long enough. It occurs to me however, that it has been more an exercise in processing, it doesn't remind me of any part of the landscape. I suppose it feels quite commercial, as I found the fleeces from a google search, and at £30 each, they were very expensive. Also it's been a full year since I actually bought them. By contrast I'm really excited to start processing Helens lamb's fleeces, and Claire Lloyd's husbands. The quality is nothing like the Gotland or Jacob from Amber Valley Alpacas, but I'm still excited. I think the grey fleece from Sam at Riber will make a great jumper – a good thick one. The lambs fleece from Helen I'm thinking a pullover/tank top.

11/07/16

- Horribly busy week last week and barely found any time for making. Scarf is near completion. I've started darning the ends in but want it to have a fringe which means I will have to spin some more wool.

22/07/16

- Just finished my scarf, blocked it and added the tassel on the hottest day of the year. I just tried it on and it's absolutely beautiful. I'm going to the farm where I bought the fleeces from on Sunday for a spinning workshop so I'll try and get some photos taken with the sheep. The tassels I put on it make it look extra special I think. And considering it's my first garment it looks amazing really being as I am certainly no expert at spinning. I'm really excited to start working with the fleeces from the farm also.

24/07/16

- Went to the farm where I bought the Jacob fleeces last year for a spinning workshop. It was really lovely to visit the sheep again. I forgot how friendly and affectionate Ingrid's flock is. I had my photo taken wearing the scarf I had knitted from one of the Jacobs fleeces. I have an increased sense of affection for the scarf now having revisited such lovely animals. It has served as a timely reminder. And I remembered the way there.

Gathering/ sourcing Materials x 36

Weather/Seasons/Passing of Time x 14

Features of the Landscape/Place names x 45

Community x 11 (1 relating to materials for Jacob Scarf)

Processing materials – adjectives and technical terms – 58 (0 related to dyeing)

APR's reflections on experience of material/making – 28

Words linking materials to landscape/origins - 4

Design considerations of garment – 5

Appendix C: Journal Entries from Farm Jumper Production

Key:

Gathering/ sourcing raw Materials

Weather/Seasons/Passing of Time

Features of the Landscape/Place names

Community

Processing materials – adjectives, nouns and technical terms

APR's reflection on experience of material/making

Words linking materials to landscape

Design considerations of garment

11/06/16

- Just been to the farm to collect the sheep's fleeces from Helen, they're wet and dirty so will be a bit of work to make anything nice with them, but they have a lovely crimp from their Gotland mothers. I'm eager to get started with them so have started some in a bucket of warm water to get the worst of the muck off. I love that they were free, and I love that they were from a friend. Typical community spirit of Wirksworth. I've only lived here for one year.

11/07/16

- So the lambs fleece is in the bathtub soaking. I used the one with the lovely crimp, there's another one in there I can use at some point. I understand why I was given them, that fleece is so dirty. I'm excited about the idea of Susan and Annie's about using dye plants from around the farm to dye Helens Haynes lambs fleeces. I spoke to Gus and Fash at the farm during the Ashleyhay festival and they seemed interested. Which would be nice as I know lots of people there now.

24/07/16

- I also started spinning the lambswool from the farm at the workshop. It's hard. Very slubby, a bit dry and does break sadly, so it's taking a while to spin but I'm determined to use it!

25/08/16

- It's raining and was really misty this morning. Really feels like autumn is coming!!! I'm a bit panicked as I have so little time at the moment to spin and I'm worried all the vegetation for dyes will run over. I've just thought however, I already have two finished hanks of wool so possibly I could just go ahead and dye those. Any further hanks could be dyed different colours. I can work with what I've got as I don't have a fixed design for this garment. I might message Gus and Fash and see if they're

about on Monday. I feel like the year is slipping past me and I'm scared I'm missing it.

27/08/16

- I was sat spinning last night and it was pouring down, it really felt like winter was on its way. I also noticed how early it gets dark. Just after 8pm!!!

29/08/16

- Dyeing!!! I mordanted my wool yesterday. Today I met Fash and Gus at the pub and had a pint, then we walked back to their place at the farm, via my house to collect the cake I'd made as a thank you. We walked with my dog Zebedee, their dog Yarrow and another dog from the farm 'Millie'. We chatted and had tea and cake up at the farm before going out to pick. We got blackberries and elderberries and then drove up to Alport to pick Tansy. It was lovely to chat to them about their field up at the farm and about similar interests. They seemed genuinely excited about my project. At the pub we were chatting to lots of people about my project and other people expressed interest in helping also. So I think every time I get a couple more hanks of yarn I'll choose someone else to help pick some more dye plants. As the yarn takes so long to spin, it should mean that I get a range of seasons coming through which reflect this and the time element should be more evident.
- I was going to leave the tansy and blackberries until tomorrow to boil for the dye baths but I decided to do it tonight so it can sit. Then tomorrow I can finally dye some wool.

16/09/16

- The festival is over and I can now re-claim my life!! Yesterday I washed the remainder of Helen's fleeces, it was the last day of summer or so it felt like.

26/10/16

- So after getting tonsillitis the week before going to Germany, then a week away, followed by a week trying to catch up and today I have finally managed to start working again. Did some carding this afternoon before going out to try and find some dyestuffs. When did it become autumn?! Feel slightly panicked as I'm not sure how much plant matter is left I can dye from. I hoped to find acorns, lichens and mushrooms. The friend I was meant to go with didn't get back to me so I went on my own. I couldn't find a single sodding acorn anywhere! And no lichen in sight. I hardly found any mushrooms, just loads of very small ones until I found a very old bracket on an ash tree. They'd strimmed the lane towards the farm so all the bracken had gone. There's lots of red holly berries though which will be great for Christmas. There were so many leaves everywhere, the landscape has changed so much since I last walked towards the farm. There's barely 2 months left now until the end of the year. And what a year . . . When I got home I boiled up the bracket and mushrooms together, breaking the bracket up I found loads of grubs, gross. The smell of it boiling was absolutely revolting. It literally turned my stomach. I've left it outside to cool so I don't have to smell it. I'll see if Dom can go with me to find Walnuts at the farm next week. I've no idea how the bracket dye will turn out, I'm hoping just good old brown!!! I'll have to buy a sieve tomorrow to drain the bits with as I'm never ever going to use mine again otherwise.
- Oh and Gus and Fash have asked if I want an allotment at their field up at the farm, so next year I can grow some of my own dye plants amongst the veggies.

27/10/16

- Went for a lovely walk this morning in a field, Zebs tried to catch a pheasant and I found some field mushrooms. When I got back I put the bracket dye to work and it's been simmering on the stove now almost an hour. I thought it'd dye the wool brown but it looks almost orange! The grubs floating about in the dye bath really add a certain something.

17/11/16

- Went to the opening of Jo's new bar last night. 'The Feather Star'. Bumped in to Gus who has said that Jake from the farm wants to give them the sheep. These are the same sheep as I got the fleeces from I'm making the farm jumper from. She wanted to know if I'd be interested in having a share of them!!! Gus and Fash then asked me and Dom over on Sunday for a whiskey with them, so Dom and I are going to go and look for some walnut hulls to dye with on the way.

20/11/16

- Went up to the farm today with Dom, Gus and Fash had invited us up for some food so we went up a bit early to find some walnut hulls. It was far too late and all we could find were the dead leaves. Ended up with a blewit however, going to cook it up tomorrow for my dinner. Bumped in to Jo when we were foraging and had a good giggle about last night's party and how they all stayed up until 3am. Also saw Helen briefly which was nice, although maybe she was a bit lonely now Jake has moved out. We told her that we'd hi-jacked her tax last night. So, went back to Gus and Fash's for diner, they've asked us if we want an allotment so we're going to go for it, instead of payment we're going to help with watering etc. when they're away. We also talked a lot about sheep, Jake is giving the sheep to Gus and Fash and I'm going to help out with them. I did mention possibly getting a few more to supplement the flock . . . we'll see!

21/11/16

- So the mushroom dye is a bit rubbish, it's kind of the colour of white sand/oatmeal. Basically it just looks dirty. I guess I could try and 'sadden' it, need a load of rusty iron . . .

02/12/16

- Carding the last of the lambs' wool from the farm. Just opened up another bag and it's so much nicer quality than what I've just been using. Going to meet Helen on Sunday morning to buy some Gotland wool off her. I looked at the colours I'd dyed and realised that the jumper is going to look like I'd been sick all over myself. So even using hairy looking Gotland will improve its appearances somewhat. Also, as I'm likely to have a share in the very same Gotland, and they are the mothers of the lambswool I'm currently using, it seemed rather apt. I'll see if Gus and Fash are around on Sunday also, then maybe I can go and choose some land for an allotment.
- Just finished the carding for the morning, everything ends up covered in bits from the wool, myself, the sofa and floor are covered with dust, tiny bits of straw etc. All the things the sheep lie on, the field etc. are now in my home.

05/12/16

- Had such a lovely time at the farm yesterday, went to see Helen had a cup of tea and a good old chatter then headed down to see the sheep, Fash came with a bucket of apples. They're so tame which is lovely. Took some photos and then went with Helen to get a fleece which she stores in the polytunnels. They were stored in plastic bags which isn't great. I could do with getting it skirted and bagged ready for washing really. Originally Helen had asked if I'd be interested in buying Gotland fleece from her, but when I mentioned paying for it she said it was free which was lovely. I guess they're all my friends now which is lovely. So with the grey to add in to the mix I've got plenty of colours now to make a lovely jumper and am feeling quite excited about it. I'm thinking one with a nice deep collar would be lovely, though coming up with a design to make the colours work may be a challenge.
- Just tried to sort the Gotland fleece to wash. What a bloody mess those poor sheep have been so sodding neglected! Most of the wool is useless, it's totally bloody matted together. I've only managed to salvage a small bit to wash. Carding this will be a nightmare. I'm really interested to see the comparison next time we shear them!

11/12/16

- Trying to finish spinning the cream lambswool. I'm kind of running out. I hope the Gotland is spinnable, it'll be a right shitter to card as it's so matted! I'll have to weigh all the yarn before I start designing/knitting as I've no idea how much I'll end up with.

05/01/17

- Happy New Year! Well what a bloody glorious day it's been. I woke up late because I couldn't sleep last night and my phone battery was low so alarm died. Decided not to do the written work I was meant to do as it was such a beautiful day out. Frosty and sunny, completely clear skies! Finished spinning the lambswool finally!!! Now I need to spin some Gotland then I can finally get cracking with the farm jumper. I've also plied the lambswool so this evening I'll make it in to hanks and wash it. Exciting how it's started to come together. I hope the Gotland isn't too tiresome to card and spin.
- At half 3 I decided to take Zebs out for his walk, when it's good weather I love that I can go out with him and see the sunset. We walked up past Gorse Bank and on to the lane that leads to the farm. As soon as I got on to the lane all my troubles were left far behind me as it was breathtakingly beautiful. I think I prefer winter landscapes over all else, the outlines of the trees and their branches silhouetted against the sky, styles and gates suddenly appear, previously shrouded in long dead vegetation. I saw details not previously noticed. What looked like a foxes den, although I have a terrible cold and so can't smell, taste or hear properly, I could smell fox down the lane. I saw a gate with perfect squares which divided up the landscape. Beyond I saw pheasants, Zebs chased some, heard a bird of prey. The sun had just set as I reached the style where I cross a field. I decided to walk to the brow of the hill off the path to have a look, I wandered around for quite some time and collected some ash twigs for kindling on my way back. On the way down the hill across the field the ground crunched marvellously under my feet and I could see the frost, not sure if it was new frost or maybe the sun had never reached it as it had been a bitterly cold day. As I was walking with my bag of twigs I was reminded of old oil paintings where peasants were gathering and carrying firewood in the snow and thought that a hundred or so years ago people would naturally collect

firewood when they saw it, whereas I suppose few people do today. Those with stoves more often than not ordering it from log companies. I was reminded also on my way home of the time I'd walked the lane with Fash and Gus in the summer to go and collect blackberries and tansy. It seems a million years ago, indeed it must be 4/5 months? So nice that the wool in my knitting basket dyed yellow and purple/pink/grey can serve as a reminder and memento of that time. Indeed it almost seems a symbol of our friendship.

- Crossing the field (short cut at the end of the lane) I saw a man with a chocolate Labrador, "Hattie" he shouted, I realised it was Andy Pollock the town mayor. I'm impressed that he now knows and remembers my name, let alone can recognise me across a field in winter clothes and wearing a bobble hat! We had a chat about second homes and how much we hate them in our town. It does give me a wonderful sense of belonging in this town that even the mayor knows my name and will have a chat with me in a field. And then I wandered home where the fire was already lit, put my kindling sticks in to my yellow bucket and made a cup of tea. Contented.
- Just tried the Gotland, it is a JOY to spin unlike the lambswool. I think my new spinning method is good for it too! Less fuzzy!

09/01/17

- It's the day after my birthday, its grey, very grey. It's been raining all morning and it's so dark that you need the lights on in the house. I'm spinning the Gotland fleece again, it's also grey, but so many different shades of grey.
- So despite a looming deadline for a thesis chapter I decided to simply work on my artists' book and spin all day instead. I didn't really get enough sleep last night so the idea of having to do academic research didn't quite get me going. Also, realistically, the Gotland doesn't take too long to spin, so if I get on with it then, I can start knitting up the jumper.

11/01/17

- Almost finished my spinning for my jumper. The Gotland is beautiful and mottled. I've just finished putting the first spool on to a hank. It might look a bit patchy knitted up. It's so different to the lambswool which has ended up being quite nice. The Gotland is far scratchier.
- Also I forgot that yesterday when I was out with Zebs, I bumped in to Nicky's mum, she's just bought a drum carder and has offered to let me use it.

12/01/17

- Washed the Gotland wool today and then dried it in front of the fire. It smelled so lovely and warm and cosy when I buried my nose in it. Though it is a little scratchy.
- So there you have it, 10 hanks of handspun yarn, I'm going to weigh it now so I can work out what I can make with it. Probs roll a couple in to balls too so I can try and knit some samples at some point too eek!!!
- 1lb 2oz spun wool = 510g

19/01/17

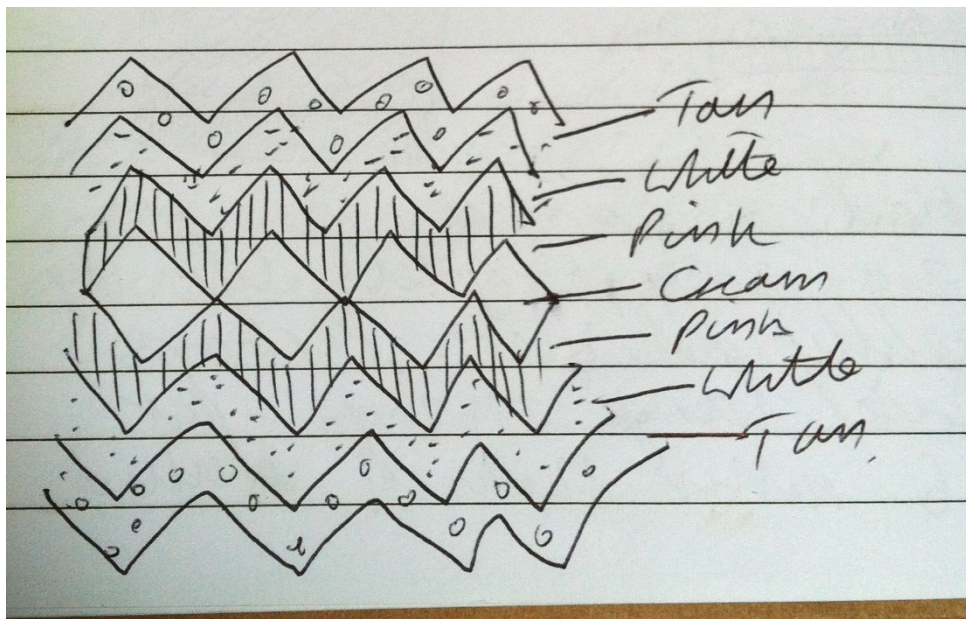
- Started winding the yarn from the hanks in to balls ready to knit some swatches. I'm thinking a 70's style collar because they're really cosy and maybe short sleeves if there isn't enough wool. It'd be great to use the grey Gotland wool for the collar and cuffs/rib, but I think it'll be too itchy around the neck.

29/01/17

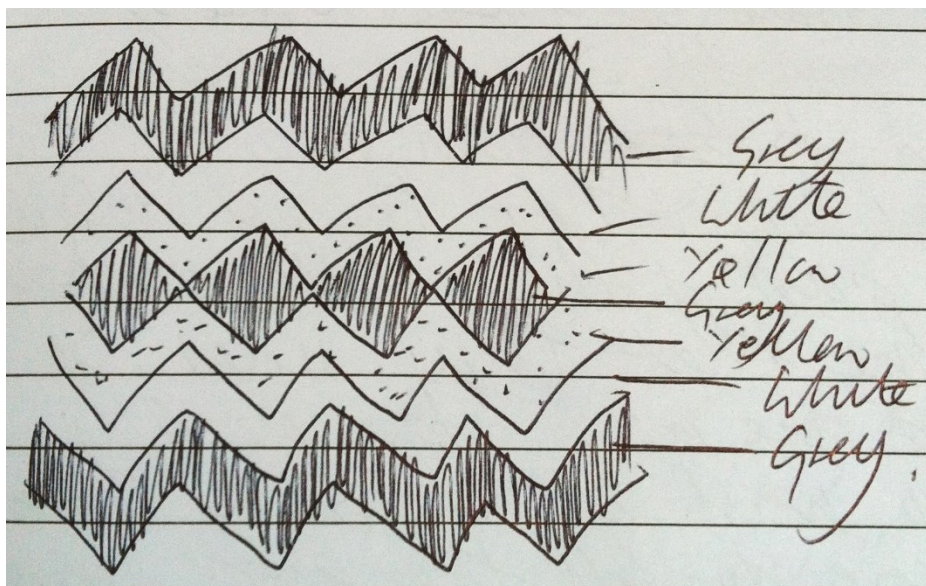
- Just finished knitting my first sample for the farm jumper. It looks so 70's!!! Terrible!! Going to have to think of something else to make the colours work as they are essentially all pastels. Walked up past the farm today on our way to the Barley Mow in Kirk Ireton. – It was really muddy and foggy so hard to get my bearings. Saw some lovely ripe ivy berries just past the farm on the way to the cottage I want. Shame I don't need any more dye now.

30/01/17

- I've realised that I'll probably use stranded knitting in the farm jumper and just use a very simple pattern which won't necessarily reflect any existing knitting traditions. – Possibly a simple zig-zag or a strip with crosses.
- I knitted a sample of the zig-zag. I quite like it, but equally not sure. Perhaps if it were large zig-zags pattern repeat 6 rather than 4. Make it bolder. Interestingly the two different wools – lambs and Gotland are so different to work with. The ball of Gotland is very springy whilst the lambswool is quite firm. The Gotland has matted bits in it which makes lumps whilst knitting. And the lambswool has some very fine bits so the knitting isn't very even. It certainly looks very rustic though I'm wondering if to make them more like this



- It's important to me that I am able to wear the jumper, so I'd like it to look vaguely nice!!



05/02/17

- Wow it's Monday again, and February, time really is flying by! Had a very filled weekend, including a trip up to the farm on Saturday. Went up to Sycamore farm with Gus and Fash and then Fash and I walked down to the farm with all four dogs. Gus and Dom met us there and we basically spent the morning planning the pingle – pond and beds. So excited that we'll be spending more time up there to help out and sort things with them. I mentioned to Dom how touched I was that they'd asked us to be Part of their little venture, of everyone that they know. So the sheep are now also partly mine, so we'll be shearing them and trying to sell the extra fleeces. I'll have to start asking around. Very exciting. I wonder if I can grow enough

dye plants to offer dyed wool also. Or possibly devise kits of wool – handspun? To knit a hat for example. Make it completely local.

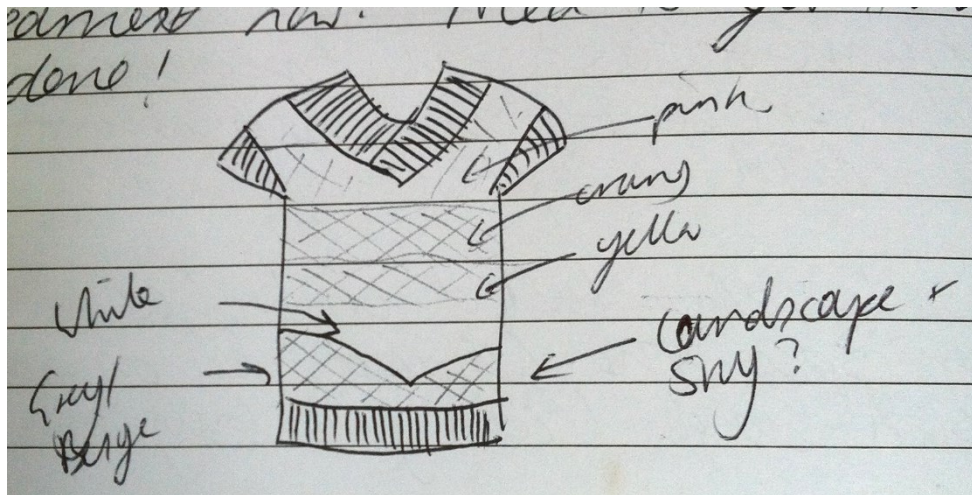
- Having spoken about the design of the farm jumper to Susan, I think I'll make it an abstract representation of the landscape. As it's such a glorious spot for sunsets, I think a textural foreground and then a blazing sunset sky would be apt.
- I also looked in to how to better spin the Gotland wool as Worsted and I can just buy a metal dog comb which is far more affordable. So I'll get on to that at some point soon!

14/02/17

- Feeling a bit blue today. I think I'm going to wear the Jacob scarf, as a treat to cheer myself up!

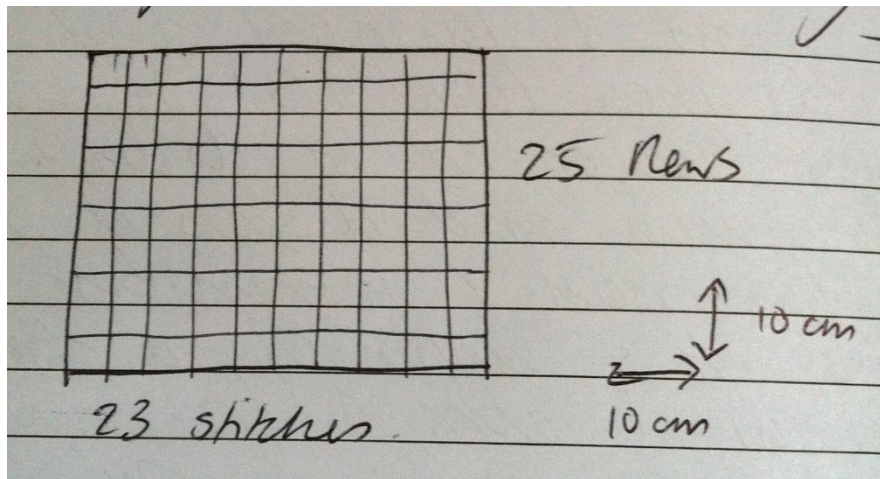
24/02/17

- Going to start knitting in earnest now. Need to get this done.



27/02/17

- Walked up to the farm yesterday morning with Dom as he'd gotten his van stuck in the Pingle and we were due to do some work with Gus and Fash in the afternoon anyway. Dom said it only took 20 minutes to walk to the farm. I laughed and said it was more like 45! It was funny however as we didn't talk much and it seemed much quicker than I remember before. It's definitely a familiar walk now. I almost lost my boot in the mud on the corner which was funny. When we got to the farm there was no-one about so we had coffee and cake with Helen. She's going to call the shearer to get the sheep sheared, hopefully on a Monday so we can all be there. Felt really rosy and refreshed yesterday evening. Almost as if I'd been out in the sun all day.
- Knitted a swatch for the jumper and I love it. Think I might brave starting the waistband!! Tension for stranded is roughly



06/03/17

- My wrists hurt from knitting. Started the mountains at the base of the front section of jumper. Now I'm worried it's going to look a bit shit ☹️ so we'll see. Also there is nowhere near enough bloody wool so I'm going to start spinning again. Oh well!!!
- After the shed fire I've been too scared to go and look at the state of the fleeces to see if I can salvage anything. I've got my eye on the Hebridean sheep up on the Gilkin, I can always see them from town, little dark specks on the hillside so I'll see if I can get hold of the lady who owns them.

11/03/17

- Horrible weekend, Zebs got mauled by a vicious brute of a dog, really awful so I've been nursing him since. Been knitting the jumper, changed the pattern a bit. I've been worrying about the design a bit, now its taking shape I love it. The design does remind me of the sunsets up Gorsey bank, it feels comforting to look at it. I can almost imagine being wrapped up in it. Though I'm worried that it'll remind me of poor Zebby's attack.

22/03/17

- Farm jumper is knitting up nicely! I'll get the back finished this week. It's been a headache to get it sorted but now the front is done its looking really nice, and it really does remind me of the sunsets from up Gorsey Bank on the greenway. Knitting with the cream wool at the moment and there is a more yellowish patch I've just knitted. I think it must have had a load of lanolin yolk on that particular bit of fleece.
- Dom tried to snap a length of my Gotland yarn yesterday and couldn't manage it! Too strong!!

23/03/17

- Farm jumper is coming on really well, I really want it finished and the artist book pages done for the next supervision. I'm halfway done on the back now so I'm hoping to finish that bit this weekend. Still hard to imagine what it will look like finished.
- The orange yarn on the back section is much more orange! The orange on the front has already faded since I knitted it.

25/04/17

- Finished my sleeve yesterday. Only one left to go! Almost run out of the beige wool though so the other sleeve is going to have to be completely white. Almost out of spinnable white wool however which might be a problem.
- I also sorted the woad seed! I'm going to build a dye bed at the pingle to grow dyes for future use.

06/05/17

- Still spinning the lambswool, I hope I never have to spin anything like it again. Slubs galore! Just plied it so going to wash it and spin some Gotland for the collar.

11/05/17

- Went to collect a fleece from Susan yesterday up Steeple Grange. Gus messaged me saying her friend had some spare fleeces if I wanted some. As I've now only got Grey and Black/Brown fleeces left I couldn't resist.

14/05/17

- Sewed all the loose ends in today and then sewed up the farm jumper. It's amazing to look at as it's exactly as I had it in my head. Just the collar left to complete now. I'm worried it might be too itchy but the Gotland is the only wool I have left now really. I realised also that this is only the fourth jumper I have ever made and feels really different to the Jacob scarf. Much more substantial and precious. I'm a little nervous to try it on in case it doesn't really fit. One arm was slightly longer than the other one. I could have rectified it but didn't really mind.

02/06/17

- Just finished the cleaning the final hank of Gotland wool so I can actually finish the farm jumper. It's taken so long to actually complete it. I'm going to complete it this week if it kills me! Desperate to start the Heb spinning.

05/06/17

- It's finished! I finally sewed the collar on, pressed the seams and then tried it on! I'm so sodding chuffed. It's beautiful. The colours really work with the sunset and hills design. When I was about to put it on I had the sudden thought that I was about to try the landscape on! Wearing it felt really special. So many months work have really made me attached to this jumper. It's been an ongoing interwoven part of my life for almost a year. I collected the fleeces from Helen at the farm on the 11th June last year! Incredible!

Gathering/ sourcing Materials x41

Weather/Seasons/Passing of Time x 35

Features of the Landscape/Place names x 56

Community x 58

Processing materials – adjectives, nouns and technical terms x 115 (21 for dyeing)

APR's reflection on experience of material/making x 21

Words linking materials to landscape x 7

Design considerations of garment x 23 including 2 x photos

Appendix D: Journal Entries from Breamfield Waistcoat Production

Key:

Gathering/Obtaining Materials from the Landscape

Weather/Seasons/Passing of Time

Features of the Landscape/Place names

Community

Processing materials – adjectives, nouns and technical terms

APR's reflection on experience of material/making

Words linking materials to landscape

Design considerations of garment

22/03/17

- I've been eyeing up these Hebridean sheep on the Gilkin again today, I'm going to head up and see if I can bump in to the owner tomorrow, if not I'll leave a note and ask for a fleece. They're black sheep so wouldn't be able to dye from it but looks gorgeous wool!

06/04/17

- So I got a phone call yesterday from Pen who owns the Hebridean Sheep on Breamfield. She's coming over on Saturday if her sheep haven't started lambing. She's also got soay fleeces which I'm really excited about. I've also ordered some woad seeds so I can make my own blue dye!!! Very exciting.

25/04/17

- I've also got 3 fleeces from Pen up at Breamfield, 2 Hebridean and 1 Soay which isn't suitable for this project sadly. So I'll start spinning it as soon as the farm jumper is completed.

03/05/17

- Skirted and washed the Hebridean fleece, it was really greasy, the water in the bath turned a strange orangey brown colour. Took a lot of rinsing to get it clean. It was pretty easy to skirt and compared to the Gotland and Lambs fleece from the farm it'll be a joy to spin.

05/05/17

- The Hebridean fleece had dried so last night I had Beth, Charlotte and Nicky over to help me start carding it. It's absolutely beautiful, really really soft, long staple length and really really dark. It almost is pure black! Can't wait to spin it.

06/05/17

- We were filming the Hebridean sheep up at Breamfield yesterday, it was absolutely stunning up there looking down on Wirksworth. Pen sold me two horns for £10 for my cardigan to make buttons from. She also might be interested in grazing her flock at the pingle so I said I'd ask Gus and Fash. I told her I'd help out with shearing time too which would be great!

12/06/17

- Been busy spinning the Heb fleece this last week. It's quite slubby but I'm just ignoring it and leaving them in. The fleece is so dark you probably won't be able to tell anyway. Just plied the first hank of yarn and I managed to make it a bit chunkier so it's like an Aran weight yarn. I also realised that making this garment I can spin and knit simultaneously as the design of the garment won't depend on the amount of each colour available. I've realised how much I love putting the first hank of yarn together. It's like the moment of truth for each different fleece. It's hard to tell how it'll turn out until you reach this stage.

15/06/17

- Trying to come up with a design for the Breamfield Garment, found a really simple style which I think will work really well. Trying to decide on a surface pattern. I'm going to use an all-over slip-stitch pattern as this should really show off the lovely wool when I knitted a sample, the rib looked so lovely. I'll try a couple of styles and see how it looks. I like the idea of standing in the middle of town wearing it and being able to see the sheep up at Breamfield whilst wearing it.

19/06/17

- I've come to the same moment I came to whilst making the farm jumper, I've started knitting up the diamond pattern but now I'm not sure that I like it. So I either sleep on it or rip it out and start knitting it up as moss stitch! I think perhaps I've overcomplicated things and that it would be better knitted as simply as possible.
- I think I'll keep knitting
- I've knitted another couple of rows and I'm not happy with it. I think simple will be better!!! Ripping out time.
- I think the reason the purl diamond design didn't work out well was the darkness of the yarn and the inconsistencies of the yarn due to its being handspun. I've cast on 76 stitches for the moss stitch back but may need to cast on more stitches as I think it'll create a denser pattern.

20/06/17

- It was a bit too wide so I've gone back to 70 stitches width, 3rd time today? I'm much happier with the pattern, it's as simple as can be but I was reminded that a pattern I knitted ages ago for an original land girl sweater suggested moss stitch. The brown of the fleece combined with the nobbly texture of the alternating knit and purl stitches reminds me of freshly dug earth. I think it'll be an everyday kind of working waistcoat which will be very useful!

21/06/17

- They never tell you in books that when carding you get covered in sheep's dandruff.

26/06/17

- Saw the hebridean sheep yesterday. Was nice to see them as I've just seen them as flecks on the hillside recently. It's a very different experience working from just a single fleece after making the farm jumper where I used multiple fleeces and dyed in different stages. I guess it feels like a little insular again, where I'm at home just getting on with it so to speak. I guess there's less a feeling of excitement over this one just at the moment.
- Just collected the zwartblee fleece from the farm towards Brassington which I visited with Jane, probably last year. Delia was on the phone when I arrived so I didn't get much chance to chat to her sadly. But she had a lovely big and very smelly fleece for me. It's sat in my living room with the fleeces from Pen and Susan, stinking.

28/06/17

- Just ran out of washed Hebridean fleece to card. I washed some more last night so I'm just waiting for it to dry now which is taking ages.

10/07/17

- Went up to Charlotte's woods last night to try and make some sheep horns buttons. We decided that it would stink the house out doing it indoors so Charlotte suggested we build a fire in her woods instead. I was really stressed getting organised but it was so lovely arriving at the woods, you have to drive across the field to get to it, so it feels like some kind of club. Gavin and Charlotte were already there when I arrived and busy building the fire. We decided to let the fire die down a bit before we put the horns on to boil, so I did a bit of knitting by the fire, I wonder if my jumper will smell of wood smoke because my hair still does this morning.
- Washed loads more Hebridean wool today. Went to meet Pen again up at Breamfield, she'd sheared her sheep the week previously which was really lucky as I'd run out of fleece to spin. I bought 4 and a half fleeces in the end. 2 for Pauline, Nicky's mum as she'd lent me her drum carder. We had to unload almost all the fleeces from her trailer to find the right ones, it's the ones from the shearlings i.e. their first shear which were the best. The others were too matted after all the heavy rain. Had a great chat with Pen about sheep's feet, she said that new research suggested leaving sheep's feet rather than trimming them. She also said that if we wanted to buy some of the lambs they'd be ready by the end of August, Ewe lambs would be £40 for a minimum of 3.
- Same old, carding constantly. The drum carder wasn't really up to much so I'm back to hand carding. It couldn't cope with the matted Heb fleeces, it might have been ok for something less fine, might borrow another one to try with some other fleeces at some point.

09/08/17

- Been house sitting since Sunday evening up at Cathy and Robs house at Bolehill. It's such a gorgeous place, they've got loads of animals and the house is on the hillside so it looks down over Wirksworth. I've been carding for the past 2 days, and I've finally carded the last batch and spun it all. Going to ply the wool now then wash and dry it and I can finally finish knitting my waistcoat.

16/08/17

- Finished **knitting** the waistcoat today and have **tacked** the 2 pieces together. Tried it on and guess what It's too short. So I'm going to have to **unravel** it a bit and **re-knit/spin** some more bloody **wool**. Oh well, better to get it right!

24/08/17

- **Spun** more **wool** and am busy attempting to finish the waistcoat. I just found a much nicer bit of **fleece** to work with too. It's much **looser** so easier to **card**.

26/08/17

- Finished the waistcoat. It's so heavy. Really dense and solid feeling. I haven't made the buttons yet so I'm wearing it with a belt I borrowed from a **friend**.

27/08/17

- Did some last minute filming today up at **Breamfield** with the waistcoat. Everyone (**Gavin** and **Pen**) seemed really impressed with it. It feels really authentic, like the type of garment people would have worn hundreds of years ago. **Gavin** equated it to 'roundhouse jumper' – like the type of garment people would have worn in that era. It was really cold and windy up the hill but I was really warm, it's a perfect winter garment.

01/09/17

- Finally got round to finishing **my buttons** today. **Boiled** some more of the **horn** up, at home this time and then used a 2p coin as a **template** to cut around. I tried to use a **kitchen knife** but the **horn** was still **too hard** and I had to use a **Stanley knife**. I'm surprised the blade didn't snap with the amount of pressure I had to use. The **buttons** look nice though, you can see all the individual **knife marks** around the **edges**, they look great against the **dark wool** of the waistcoat.

16/09/17

- Well, it was my exhibition opening last night. It was really fantastic! **I knew some people would come but I was really amazed by how many people turned up for it. Everyone was incredibly complimentary about my work, a few people even got a bit tearful when talking about it, saying how it resonated for them. I got a bit emotional towards the end it had felt so overwhelming, but so rewarding to be able to show my work with everyone who lives here and knew what I had been working on for the past couple of years.**

Gathering/Obtaining Materials from the Landscape x 14

Weather/Seasons/Passing of Time x 1

Features of the Landscape/Place names x 16

Community x 28

Processing materials – adjectives, nouns and technical terms x 75

APR's reflection on experience of material/making x 7

Words linking materials to landscape x 3

Design considerations of garment x 7

Appendix E: Post Production Reflective Statement on Experience of Jacob Scarf Production

Comments about the experience of making the crafted-garment

My main feelings relating to the production of this crafted-garment are to do mainly with the material itself. Working from a raw fleece has enabled me to fully understand the time and energy needed to create a knitted garment from fleece to wearable item. As I am not yet very practised at spinning it felt like a good one to start with. My understanding of material has grown completely, from seeing wool as a pre-prepared product to a raw material which takes skill, patience and time to master. I now have the ability to produce my own materials.

As the fleece was bought and from 8 miles away I don't have an emotional connection to this garment in any way which relates to landscape. I haven't visited the farm again since I bought the fleece. Though I did get to meet the sheep, my memory is that the Jacob sheep were the least friendly.

When I initially found the farm and fleeces listed online, Heage seemed very close to Wirksworth. Now that a full year has passed since purchasing the fleece, it seems a long way away and not really relevant to Wirksworth. The sheep I am interested in, are the ones I see when out walking in a more day to day fashion.

Appendix F – Post Production Reflective Statement on Experience of Farm Jumper Production.

Comments about the experience of making the crafted-garment

This garment took almost a full 12 months from collecting the fleeces from Helen to trying the completed garment on for the first time. The materials I used posed new challenges to me. The wool itself being extremely poor quality and very difficult to work with by contrast to the Jacob scarf. I have no doubt that this affected the timescale of this garment. The process of dyeing made me more attuned to the seasons, the majority of dyeplants being finished by late autumn, I felt I was for the first time having to work with nature. The main difference of creating this garment was the assistance of other people. The community itself became intrinsic to the production of this garment. It became in itself a method of connecting. During the production of this garment it became evident that the community and landscape had become inextricable. One not able to exist without the other. There felt a synergy between myself and the landscape/community whilst making this. It felt to be an almost collaboration. The Landscape assisting by furnishing me with the raw materials needed to work with. I can hardly believe that the garment is finally finished, it's been part of my life for 1 of the 2 years I have lived here now.

Appendix G – Post Production Reflective Statement on Experience of Breamfield Waistcoat Production.

Comments about the experience of making the crafted-garment

Making the Breamfield waistcoat was not as challenging as the farm jumper as the wool fibre didn't have the weakness that the lambswool did. It was very matted however so it took a lot of effort to card it. The wool from the Hebridean sheep is very fine but as it was matted, I ended up with slubby bits which was annoying. I bought shearling fleeces which had lovely sun bleached ginger tips. When I started to knit I considered using moss stitch but decided that it wasn't fancy enough, so I tried a number of other stitches. I wasn't happy with how it was coming out however so I went back to using moss stitch. I was really happy with this as the colour and texture reminded me of soil which I thought worked nicely as a metaphor for working from scratch. I ran out of fleece before I had enough yarn, and completely by chance messaged Pen from who I bought the fleeces, by chance she's had the sheep sheared the previous week so I got first pick. I also experimented with making sheep's horn buttons, which took a bit of practice, but I was really happy with the outcome. The waistcoat didn't take as long to make as the farm jumper and working with only one colour seemed a little monotonous by comparison. The design I chose, was to knit a rectangle for the back and a very long rectangle for the front and neck. It was so simple I could hardly believe that it would work. I finished knitting both pieces, tacked them together and tried it on. Too short! I had to knit the pieces longer by three inches. The Heb fleeces are meant to be double fleeces as in having both long and short fibres, I can't say I could particularly tell to be honest! Some friends helped out in carding some wool for the waistcoat. Really nice of them but to be honest, their rolags weren't great to spin from. They're not as practised as I am now.

Appendix H – Acknowledgement of Initial Biases and Preconceptions towards potential findings

- The contrast between my former practice and that of the new site-specific method meant I was expecting to feel a sense of attachment to place whilst making the three crafted-garments. This I believed would be instilled in varying levels within the garments.
- When I started making the Jacob Scarf I believed its production would somehow be entwined with the surrounding landscape with which I was starting to become accustomed.
- I did expect to feel a stronger attachment to the Farm Jumper as it was created from just around my home in Wirksworth. Also due to the extra process of dyeing as this led me to explore the countryside around my home and necessitated my knowledge of the locations and suitability of vegetation for dyeing.
- I did not expect to be so attached to the Breamfield Waistcoat as its production was fairly straight forward.
- I did not expect community to have an influence on my practice, this could be attributed to the fact that it never had before, as I had always worked on my own and didn't need any help from people. I had always felt a little secretive and guarded about what I had been working on previously.
- I did not expect for history to play any part or influence within my craft. Previously my interest in the history of knitting was personal or through using traditional pattern motifs. The history of the area I was living in (Wirksworth) is something I am interested separately, but had never considered its potential impact on myself.

Appendix I: APR's Previous Crafts-Practice



Hattie Kerrs **KNITWEAR**

My original interest in knitwear came after studying Ba Fine Art at University, after which I discovered my skill and love of traditional hand knitting. Originally beginning as a hobby I quickly became engrossed in creating socks, hats and gloves, feeling stimulated through the making process which I felt had been relatively absent on my highly conceptual Fine Art degree course. The initial pieces I knitted were from vintage patterns, I was especially drawn to 1940's Fair Isle patterns and made a large selection of Berets and fingerless gloves.



The encouragement and support I received from friends and other craftspeople led me on to creating my own range of hand-knitted accessories. All created from 100% pure merino wool they were inspired by folk motifs and traditional Fair Isle patterns.



At this point I began applying for Craft Fairs and exhibited at the Harley Gallery and Lustre.



After a couple of years exhibiting at mid-range fairs and making a decent percentage of my income from my business as well as attracting publications such as Country Living and Period Living magazine, I decided that I needed to expand. As all my items were hand-knitted from 4-ply wool which is very fine, it was incredibly time consuming to produce and I wasn't able to pay myself a decent wage from my work. This also coincided with my dissatisfaction with the items I was producing. I felt that producing Fair Isle in the Midlands, and from Merino wool sourced from Italy was inauthentic. I was becoming more interested in British wool which drove the beginning of a new range of knitwear, again hand-knitted but from 100% British Blue Faced Leicester wool.



I also successfully applied for a grant and a loan from the Princes Trust, which enabled the acquisition of an electronic silver reed knitting machine, ribber, software and materials to create machine knitted garments and cushions. At this point I was still creating garments from merino wool, but they were far more trend led, using native american inspired geometric patterns.



My interest was leaning further and further towards natural colours, so using undyed British wool in soft greys and browns, I created a new range of cushions.





At this point I was accepted to all the prestigious shows I applied to, including Handmade in Britain, Made London, Made Brighton and Made by Hand. I was selling items through shops, featuring in magazines and blogs and selling online. I was experiencing a level of success but still wasn't able to pay myself a decent wage, I also realised that I had stopped enjoying the making process. It felt like a production line, turning out a heap of hats, or scarves, or cushions in a day where I had struggled to produce a single item earlier when I was hand knitting everything. The overheads were increasing also, the smaller stands at the larger shows in London which were only a couple of square metres cost upwards of £1000 and it was too difficult to come away with a decent profit. At this point I realised that I was no longer enjoying the business which had started out as an enjoyable hobby, and I felt I needed a change of direction. The interest felt towards undyed local British wool was something I knew was genuine and more closely linked to my interests and beliefs, and evolved in to this research project.



List of Exhibitions

2015

13th - 15th NOVEMBER
Handmade in Britain, Chelsea Old Town Hall, London

30th OCTOBER - 1st NOVEMBER
Made by Hand, City Hall, Cardiff

22nd - 25th OCTOBER
Made London, One Marylebone, London

11th - 12th SEPTEMBER 2015
Wirksworth Festival, Wirksworth, Derbyshire

2014

28TH - 30TH NOVEMBER 2014
The Harley Gallery Christmas Market, Welbeck Abbey, Worksop.

15th NOVEMBER 2014 - 10TH JANUARY 2015
Smiths Row at Christmas, Smiths Row, Bury St Edmunds

21ST - 23RD NOVEMBER 2014
MADE Brighton, Brighton Dome, Corn Exchange.

24TH - 26TH OCTOBER 2014
MADE London, One Marylebone, London.

18TH- 19TH OCTOBER 2014
Christmas Fair, Beeley Village, Derbyshire.

6TH - 7TH SEPTEMBER 2014
Wirksworth Festival, Wirksworth, Derbyshire.

2013

13TH DECEMBER 2013 - 5TH JANUARY 2014
Handmade in Britain Christmas Arcade, Somerset House

7TH - 8TH DECEMBER 2013
Nottingham Contemporary Christmas Fair

21ST - 24TH NOVEMBER 2013
MADE Brighton.

14TH NOVEMBER 2013
Holme Pierrepont Hall Christmas Fair, Nottinghamshire.

8TH- 10TH NOVEMBER 2013
Lustre, Lakeside Arts Centre, Nottingham.

14TH - 15TH SEPTEMBER 2013
Melbourne Festival, Melbourne, Derbyshire.

2012

24TH - 25TH NOVEMBER 2012
The Harley Gallery Christmas Market, Welbeck, Nottingham.

17TH NOVEMBER 2012
Sherwood Contemporary Crafts Christmas Market, Sherwood, Nottingham

15TH NOVEMBER 2012
Holme Pierrepont Hall Christmas Fair, Nottingham.

8TH -10TH NOVEMBER 2012
Lustre, Lakeside Arts Centre, Nottingham.

14TH OCTOBER 2012
8TH - 9TH SEPTEMBER 2012
Wirksworth Festival, Wirksworth, Derbyshire.

15TH APRIL 2012
WOW Woollen Craft Fair, Rheghed, Cumbria.

Appendix J: Positioning Statement - 20/01/16

Having run my own knitwear business for the past 6 years, my practice has evolved from creating one-off hand knitted accessories, utilising traditional patterns and motifs, to machine knitted accessories which I reproduce using a variety of yarns, including chemically dyed pure Merino wool, to Undyed British wools including Blue Faced Leicester.

My initial excitement and pride about the handknits I produced, disappeared slightly once I began to reproduce the items. When I began knitting, all the pieces I made were for either myself or as gifts to loved ones. When I began to create pieces to sell, the focus switched from creating one off beautiful items, to attempting to produce more quantity. To make enough items to sell, I could no longer individually design each product for the recipient. Instead I would simply change the colours, or make the next pair a size bigger etc.

Initially my interest in material stretched just as far as colour. All I cared about was that I had a huge variety, I loved to buy new shades, as I felt it enabled me to create more interesting products and stopped me from becoming bored.

When it became too difficult to make any serious money selling my pieces, I decided to take out a loan to buy some knitting equipment. An electronic Silver reed domestic knitting machine, ribber, and designaknit. The experience of learning to use the knitting machine is something I will happily avoid doing ever again. It was infuriating, and incredibly stressful. Exactly the opposite of how I felt about handknitting.

As luck would have it, the merino wool I had always used for my handknitting, being on a cone, was perfectly suited to the machines, I started using geometric patterns and making bobble hats, scarves and cushions. Soon I wanted to try use something different, and realising I was far more attracted to the idea of British wool, being local and more environmentally sound, I sourced some British Wools on cones. It was too rough to create knitwear out of so I made some cushions with it. The first

British Wool I bought was dyed, when I managed to find the company which produced it and ordered their shade cards, I found that they also had a range of undyed British wool which I loved. I was vaguely surprised by this as I had originally been so attracted to the variety of colours available with the merino.

Again due to the quality of the wool, it was only suitable for making cushions with, so I continued to make accessories using the merino.

During this time also, I designed a range of handknit cabled hats and gloves. These were knitted from Blue Faced Leicester, from a mill in Yorkshire. The yarns were available in 3 undyed shades and a range of coloured chemically dyed shades. I designed a pattern for men and for women.

During this time I started to question my use of merino wool. I literally didn't know where it came from. I bought it from a place in Leicestershire, which in turn bought it from Lana Gato in Italy. But where did they get it from. How many stages had it passed through since it had been sheared from an actual sheep? The British Wool had a different feel to it, I found myself actively promoting this at shows, I felt a sense of pride in the products which had been made with these materials.

The fact that they still arrived wound on to cones of perfectly twisted in to hanks, though initially not bothering me, eventually began to grate a little. I realised that I was only actively engaged in part of the process, the actual material seemed almost an incidental component of my making process. I wasn't actively engaged in it from start to finish. I never saw the sheep from which the wool came. The closest I got, was still the phone call to the rep for the mill in Yorkshire.

I decided that I wanted to learn how to spin my own yarn. Having met a lady previously who'd offered to teach me to spin, after a talk I did at the embroiderer's guild, I decided to take her up on her offer. A morning spent learning to use a drop spindle, followed by an unsuccessful attempt on her spinning wheel, led me to buy my own drop spindle and buy some combed wool tops from the internet. The revelation that I could produce my own materials by learning to spin wasn't a profound one, but one which instilled a new found sense of excitement which had hitherto been lost from my craft.

Moving in June 2015 to Wirksworth, Derbyshire, I found myself in a far more rural environment, not dissimilar to the one from my childhood growing up in Cumbria. Spending the first few weeks walking and exploring the local landscape, I realised now that I was surrounded by not only fields full of sheep, but also the plants needed to dye them with. The internet sourced combed wool tops I'd been learning to spin with now began, once again to feel too far removed from the actual sheep. Yet again I felt that I was missing a crucial link, with the actual sheep. I realised the importance of understanding and learning all the different components of knitting for my comprehension of the craft, from the raw materials, to the finished garments.

Thinking back, to the time when craftspeople would only have been able to use locally sourced and grown materials, I wondered how this would have made them feel, relating not only to their craft, but to the products they made, and to the landscape which surrounds them, from which they were sourced. This has served as the inspiration for this project.

Appendix K: Positioning Statement – 23/07/16

Having learnt to spin using a drop spindle whilst I was still living in Nottingham, I already had some skill when it came to spinning. Having bought a spinning wheel in January 2016, I became able to practise and to speed up the spinning process. As I had already mastered drafting from drop spinning, I found the spinning wheel surprisingly easy to adapt to. I began carding the Jacob fleece from Amber Valley Alpacas. The yarn it spun was fantastic, I was immediately hooked. The soft whirring sound the wheel made when I was treadled it was so relaxing, I basically spent all last winter spinning by the fire.

The wool was really good quality so the yarn it produced was really even and beautiful. I was so proud of the first batch of yarn I produced. I made some test samples, I was a bit worried about the unevenness of the yarn being a problem when knitting as sometimes it became a little thin and then suddenly chunky again. I started knitting up a scarf and it was just beautiful from the start. I ran out of the blended grey whilst knitting so it became very much a case of spinning to order. It takes a fair bit of time to produce a hank of yarn, first sorting the fleece, picking it over and dividing it up. Boiling the kettle for hot water to wash the yarn (I don't have hot water on tap!) rinsing the yarn water it's washed. Leaving it on the line outside to drip dry before moving it to newspaper in front of the fire to finish drying. Then comes the carding, rolling the wool in to rolags. Spinning it in to single ply, filling two whole bobbins, then plying it in to two-ply. Transferring the yarn to a niddy noddy. Turning it in to a hank, washing the hank in hot soapy water before rinsing it twice, squeeze drying it, hanging it weighted by a pole in front of the fire to dry. Rolling it in to a ball . . . then KNIT!!!

Needless to say, the scarf once I'd finished it was something I was so proud of, I couldn't stop looking at it photographing it and trying it on. It's the first garment I've ever made from start to finish. The time invested in it is phenomenal. Thinking about it, it cost £30 in raw materials alone, including my time, it must run in to hundreds of pounds. Thinking about it, I wonder how I'd feel if I had to sell it, or

give it away?! I do love it, I suppose realistically I would only let someone have it who appreciated and understood the time and skill and love that has gone in to its production. A close family member or friend who I would see wearing it and know that it's used and loved.

Appendix L: Positioning Statement - 19/06/17

I finished the farm jumper a few weeks ago. It was an incredibly laborious process and the time scale it took was something I hadn't anticipated at all! The challenges of working with poor quality materials really came to the fore, as the fleeces had been given for free, I couldn't complain about the fact that the Gotland was incredibly matted or that the lambs fleeces had breaks in the staple length. This meant that the initial carding and combing was a nightmare and took far longer than it should have, spinning also became a problem, with all the breaks in the staple length having caused endless slubs which make lumps in the finished yarn.

The seasonality of dyeing was also something quite unexpected, I became really aware of the passing of time and seasonal changes as I was so reliant on vegetation to create colours to dye with. The dyeing process itself was something I really enjoyed, with the colours created being sometimes unexpected and their temporal nature due to their fading with exposure to light. It's made me keen to try other dyes available in nature, but also to grow dye plants for future use, as blues and reds aren't available from our natural vegetation. I've grown a few woad plants from seed so that I can have some blue dye to use for something.

I've been quite gratified by the level of interest from people in the farm jumper once it was finished. Compared with the Jacob scarf which I was a little disappointed by the response to, in this instance, people have shown so much support and interest in what I'm doing. I keep getting tagged in posts on Facebook about fleeces available, so sourcing materials is becoming much easier.

I realised that I'd stopped paying so much interest in the finer details relating to spinning towards the end of making the farm jumper, I believe as I'd become so much more used to the process itself that it's become almost second nature and doesn't require so much thought or attention. I worried quite a lot about the actual design of the garment in this case, agonising over potential designs and worrying about sizing and the shape I was making. I'd start knitting and not be sure about how it was looking and so have to stop and think about it before I could continue. I

was so desperate for the completed garment to be something that I liked and would wear and was so pleased with the result. If I'd been making something for my business I wouldn't have worried so much and would have completed the garment far more quickly, thinking that someone might like it regardless and I could always put it on sale if not. When you've invested so much time and energy in to making even just the materials, their worth is far greater and I found myself unable to produce something with them that wasn't worthy of the materials.

Whilst I do have the individual memories relating to the collection of each dye colour, the jumper as a whole has become emblematic of a whole year of my life, a very transitional and difficult year personally. The jumper was something which was something I worked on slowly but surely throughout and is something which people now use to identify with me. I've been introduced to people recently as Hattie 'who creates clothes from scratch, dyeing and spinning.' This is something that I'm really pleased about, it connects me to people, and places, in ways that introducing me by my job or, by being at University doesn't.

Appendix M: Positioning Statement - 07/09/17

Finally finished the waistcoat I've been working on. It feels amazing to have finished all the practical work for my research now, it's been 2 years of learning. I feel much more confident spinning and processing fleeces now, and have learned a lot, especially from working with some really difficult materials.

Working on the Breamfield waistcoat was relatively straight forward, the fleeces were a bit matted but the quality of the fibre was beautiful, Hebridean wool is very fine and soft. I had a few friends help me out initially, to card some wool in to rolags. This was the first I spun, and it was quite difficult as the wool wasn't very well carded, a reminder that I am actually quite well practised in the processes now.

I also don't think a great deal about what I am doing now, I've become quite well versed in my new skills and so I no longer have to concentrate and worry. The confidence has made me feel much more at home with the expansion of my skill set.

I realised during the production of this last garment however, that mapping is no longer an adequate way of measuring my knowledge of landscape as the fleeces were sourced from Breamfield which is visible from the middle of town. I gained a deeper knowledge of landscape through the farm jumper because of the dyes I was sourcing. This meant I needed to explore the countryside to find the plants from which I could dye. When I wasn't dyeing, once I'd sourced the sheep's fleeces, there was no further contact with the landscape really. Though I did always keep a look out for the sheep on the hillside. I don't believe it has made the garment reflect the landscape less as such, but the process of making them certainly had less involvement.

Having finished these garments now, when I look back to how I used to work before, I think I'd find it quite hard to going back to using commercially prepared materials. The feeling of authenticity in the materials and garments I produced was so prominent that I can't imagine feeling any connection or pride in producing garments out of my old materials. I have also ended up being far more interested in

sheep also. Buying 3 of the little Hebriddean Ewes to join our flock of Gotland and Teeswater crosses. I also plan to grow some dye plants to enable the production of red and blue dyes. The feeling of connection to the earth and the past through these processes was something I'd hoped to experience, but I was surprised at how much it has become part of my craft. It's something which has changed the way I work, and will continue to change in the future. My understanding of material has developed completely, and the level of authenticity and connection to place from the garments has been incredibly satisfying and has given me a feeling of connection to this place.

Appendix N: Case Study Elaine Bolt Completed Questionnaire

1. Do you live in a rural or urban location, have you always lived in similar places?

I live on the edge of a market town (Lewes, East Sussex) it's set in the South Downs National Park which I can walk out onto from our road, so it's semi-rural I guess. I have lived in various places including cities; by the sea; in villages. For me, towns are just the right size (not too big or too small) and have a sense of space around them whilst still feeling connected.

2. Has your practice always been based around working with raw materials or has your work changed at any point, can you identify what led to these changes?

My practice has previously involved using processed clay bought in bags, so, not particularly raw. But I did always prefer to use natural oxides and minerals in my glazes and slips, rather than using artificial colours. The Making Ground project has introduced me to working much more closely with raw materials – mainly locally dug clay and locally grown willow, as well as found natural materials such as lichen, acorns, wood ash etc... I have always been drawn to using found materials and I wanted to explore this within the context of wild clay and mixed media. So my work has changed in response to embarking on this project and engaging with these materials.

3. What is it that attracted you to natural materials and what led you to start making your own materials?

Natural materials tend to have a more organic, rough texture along with more muted tones and colours that work well together and rarely clash or appear jarring to the eye. The colour palette found in natural clays, wood, woodland plants etc. is often more appealing to me than artificially bright colours. I was also excited by the directness of making that happens with locally sourced materials. Digging clay straight from the ground, shaping it and firing it, gives an immediacy to the process, reconnecting me with the base materials of ceramics and the heritage of making with clay.

4. What specific materials do you use?

In the past I used porcelain, oxides, glazes and mixed media found objects. Through the Making Ground project I have started using locally dug clay from Horam in Mid

Sussex and willow grown in the same clay on the same land. I now use these materials alongside the found objects, porcelain and other ceramic materials.

5. Do they require much processing or do you use them in their raw state?

Depending on where it is sourced on the Horam site, the raw clay contains roots, plant fibres, small stones and grit, along with worms and soil. To work with the clay I have removed the larger stones and roots but for most of the project I did not fully process or clean up the clay. This is because I wanted to retain the rawness and allow the inclusions of organic matter and other minerals to leave their mark on the surface. This has its risks as it can cause damage to the piece, breaking it apart, or can damage the kiln shelf, becoming adhered to the surface. But it has resulted in a much more interesting material; one that retains an element of its rawness in the finished piece.

6. Does how raw or processed effect the meaning they might carry to yourself?

Retaining the rawness does affect the meaning to an extent, in my mind at least. When I did process the clay it began to look much more bland and started to resemble the clay you might buy in a bag. The meaning the rawness carries is important to retain; for me the rawness represented the association with the land, the wildness of the landscape, and the 'natural' state of the materials.

7. When you first started your practice, what materials did you use? Or did the materials you chose inform your practice? Which came first?

When I first started I used porcelain for its highly refined appearance and feel. My work initially aimed to emulate refined ceramics from Japan or China; very much removed from the local clay and rural environment the project's work made use of. I am now interested in how the two can sit together, 'the raw and the cooked', 'the rustic and the refined'.

8. Do you have a natural attraction to certain materials over others?

I think over the years I have developed an attraction to softer, more muted colours and I am drawn to more natural materials such as clay and wood, rather than newer, materials such as plastic. I prefer rusty metal to shiny metal, found objects with some wear and tear rather than brand new. I don't think it is necessarily something I've always had but it has certainly grown as I have got older.

9. Do you ever buy materials? If so how do you feel about these?

I do buy porcelain, oxides, and glaze materials. I feel ok about these – most of them are made from base materials found in the ground in various places in the world. They include things like iron oxide from India, kaolin from China, Cornish stone from the UK, chalk from the UK, feldspar from Italy etc. They still feel fairly elemental to me even though they are refined minerals shipped from various parts of the world.

10. Do you collect materials when you visit other locations in the country?

I haven't yet, but I might.

11. If so how do you feel about these materials and the pieces you make from them, when compared with ones you've made from more local materials?

12. Do you feel that working with natural and local materials has affected the way you see and understand the landscape around you?

Yes, I think it was pretty exciting to become so directly connected to the landscape. I think it has given me a greater appreciation of the local geological landscape as well as the region's more recent industrial heritage.

13. Do you often/ever feel attached to the pieces you've made and not want to sell them?

Sometimes. I tend to keep early tests and say goodbye to the rest. If they include unique found objects it can be harder to let go, but most other pieces I think of as something I could make again and improve on.

14. If so, do you think it's due to the time spent making them, is there an emotional investment you have made.

This can happen, again more down to uniqueness rather than time invested perhaps. But there are also pieces that I would like to see go if I've sat with them for too long. I get restless and want to move on, so I'm often really happy when someone else falls for a piece and wants to buy it.

15. Do you think they reflect the landscape around you in any way?

The pieces we made during the project – some of them I do feel reflect the landscape in that they illustrate clay samples collected from the land. The colours have an earthiness to them and the willow also reflects the colours and plants in the area. However, some of the pieces we made were more a reflection of our making processes and the heritage of ceramics and basket making. Whilst the colour palette may be complementary; using ceramic pot forms coupled with basket making techniques is perhaps more a reflection of the maker than the landscape.

**16. Do you feel they carry the essence and atmosphere of a particular place?
And if so, how?**

I think the colour palette of the materials; the browns, greens, terracotta oranges and charcoal blacks, may be something that best expresses the atmosphere of the landscape used in the project. The colours of the local clay when fired mirror the semi-industrial archaeology on the site where the brickworks had been. The other colours and the materials used in the pieces reflect the woodland and the site in general. Together they can convey a certain atmosphere; a calmness perhaps?

**17. As a crafts-practitioner how do you find your connection to your craft has changed when you began to grow/source generate your own materials?
Can you compare this with other experiences?**

My connection to ceramics has evolved through the project. I now have a much richer knowledge of the heritage and processes involved in more primitive pottery including kiln building, wood firing, making from wild clay etc.

18. How is the area where you live/landscape important to you?

I think it's a landscape I'm settling into. I have lived in East Sussex for 17 years and it has slowly seeped into my bones. The notion of 'home' and 'belonging' is important to me and feeling a connection with a place - its unique landscape (both industrial and natural) is part of how I feel I develop a sense of belonging. The landscape of Chalk and Flint where I live on the South Downs is dramatic and rare. Chalk and flint are both common raw ingredients in glazes. But exploring the clay seams of the Low Weald nearby has brought new insights into the connections I have between the feeling of 'home' and the sense of being a 'maker'.

19. Do you know much about it historically?

I know a little about it, but not a great deal. I know a bit about the geological history of the place and how the chalk and clay seams were formed. I know a little about the chalk-mining and brick-making industries in the region. But I haven't gone into it a great deal.

20. Does your landscape give you any particular feeling or emotion you could ascribe to it particularly?

I think the emotions I have can change rapidly in response to a place, so it can't be pinned down to anything one particular. It depends on the day, the weather, who's with me or if I'm alone, what I'm doing.

Appendix O: Case Study Jane Bevan Completed Questionnaire

- 1. You live in a fairly rural location, what is your background, have you always lived in similar places or did you live in more urban locations at any point?**

We lived in Nottingham for a few years then moved out to Melbourne, that's a much friendlier place and I do fit in there if you see what I mean. You get to know everybody, and everybody knows you, but Ticknall where we've lived now for 20 years isn't like that.

- 2. Has your practice always been similar or has your work changed at any point, and can you identify what led to these changes?**

I went to Uni which is only a few years ago. I thought I was going to end up making stuff off the beach or jewellery out of recycled plastic or something like that. But we tried everything, I did like working with wood but I didn't like the machinery. I didn't like the wood turning because of the noise and I don't like the heavy duty stuff, I prefer the stitching and the hand crafted work. So I did lots of wood bending and made garden trugs, I was quite good. It's really hard work and very physical, I've got a bad back so I'm limited, but I loved the basket making. But I couldn't see myself as a basket maker, so I think this is my version of basket making really.

- 3. What is it that attracted you to natural materials?**

They're all kind of tree based, and lots of them are from oak trees, we live by an oak forest. It's to do with a kind of romantic vision of what the woodlands were about. When I was little I was completely obsessed by Robin Hood, I still am really. My Granny lived in the New Forest and we used to go down for weekends, I was so happy leaping about in the woods building dens, not in a particularly outdoorsy way but just enjoying the magic of the forest really.

- 4. What specific material do you use?**

Mostly things from trees like the leaves, seeds, thorns and acorn cups. They're the most interesting bits really, because they're all different and they're all like little accessories that each tree has, I don't really use wood unless it's for a base. I also collect feathers,

5. Do they require much processing or do you use them in their raw state?

All the materials are used in their raw state.

6. Does how raw or processed effect the meaning they might carry?

7. When you first started your practice, what materials did you use? Or did the materials you chose inform your practice? Which came first?

At Uni we did this adaptive learning thing, where you just gather all the things that catch your eye and then you work your way through a list of tasks and see what happens, so there's no designing or drawing. You just start doing it, stitch it, bend it tear it, twist it, whatever it is and just see what happens.

8. Do you have a natural attraction to certain materials over others?

I've always collected stuff, so I was collecting feathers and stuff on walks but I was already beginning to build up all the materials.

9. Do you ever buy materials? If so how do you feel about these?

I have, I bought a few bits the other day, I bought some porcupine quills, and I bought some exotic feathers in little mini packs, I've not used either of them but I thought I'd see what that felt like and also, no that was all it was. They were like super cheap and they don't look right. I wouldn't rule it out completely, but it's not likely that I would.

10. Do you collect materials when you visit other locations in the country?

I went to New York once for my sister in laws birthday. I was standing in central park and the sun was shining. I just felt immensely happy, and something fell off the tree and landed on my head. Rachael said "oh my gosh it's an acorn cup." I wouldn't have looked at the ground otherwise because acorn cups wasn't on my mind. Then we noticed they were all over the ground, she got really excited then so we were on our hands and knees picking them up. I don't know exactly what they are, but they're so solid and wooden, they're just amazing things. Then we went to where the twin towers were, ground zero, and got these other acorn cups, but I've kept them separate from the other ones because I don't like ground zero.

11. How do you feel about these materials and the pieces you make from them, when compared with ones made locally?

It's about memory really, so they're probably just for me, or for somebody who'd get them and cares about the places the materials came from as well, because some people really aren't interested.

12. Do you feel that working with natural and local materials has affected the way you see and understand the landscape around you?

Because I forage most of my materials if anything it's massively better in the winter, because in the summer you just don't see stuff. At the moment I'm beginning to panic because all the thorns need picking in the winter as they're rock hard, so you can use them immediately. But as soon as it gets to spring they start to bud and you've got to leave them to dry out so they shrivel a bit. So really I've got to gather a lot of materials in the autumn. I have to go a bit mad and pick everything I see, otherwise it just isn't there for another year. The seasonality is something I really like, although sometimes I think oh shit I haven't got enough I'll have to wait for ages to get more, which can be madly and weirdly frustrating.

13. Do you often/ever feel attached to the pieces you've made and not want to sell them?

I do feel emotional about selling some of them, sometimes in the early days I used to come back and say "oh good I brought them home with me," and David always said "you know Jane this is not a business plan." And when they go, I find it painful if they go to someone who doesn't really like them, or they don't want to know about them. I find that quite painful. And then in the same way, when somebody really wants something you get such a good feeling. And you just feel that they are genuinely going to treasure it.

14. If so, do you think it's due to the time spent making them, any emotional investment you have made.

To me it's the memory of being there of what that place means to me.

15. Do you think they reflect the landscape around you?

Yes but I don't think it matters to anybody else, I wish it did but really but how do they understand that? As a sense of place, I'm not sure I can share that with anybody else.

16. In what way do you feel they carry the essence and atmosphere of place?

I've taught workshops where we talk about place, memories, childhood, collecting things and all of that. People can get quite emotional and charged about the idea of materials being so special, but unless they've been there and know the place it's

meaningless. Somebody actually did buy a piece sourced from Caulke Abbey, it was quite sad because her Mum and Dad had died and they loved Caulke Abbey so she bought it because of that. And I thought she's so trusting, because I could have lied about that, but to her it meant everything, that it was Caulke. I think they have to know the place, or be very emotional about landscape themselves.

17. As a crafts-practitioner how do you find your connection has changed with your working method? Can you compare this with other experiences?

20 years of walking the same paths, I know a ridiculous amount. I know where the right tree is, where the bark is, that is going to be 6 months until its ready. I know where I can go to find a particular type of material all over here, which you'd only build up just by constantly looking. I never walk and not bring something home, but usually it's just a pigeon feather or something, but I always try and bring something back on every walk.

18. How is your landscape important to you?

I could be left quite cold by a big landscape, I'm not very excited about a sunset or a view necessarily, but there's a couple of hawthorn bushes over the road, they're so gnarled and they've got absolutely perfect thorns. Each one has a different character, they're just extraordinary things. There's also a particular walk which the national trust have just fenced off, I wrote a letter of complaint to them and embarrassingly they sent one back. But I used to think of it as my Thomas Hardy walk, I literally went through a tunnel on to a raised pathway, it was just absolutely magical. I could just go there and immediately feel a happy good feeling. Now they've fenced it with wire fence on either side and flattened it off. They basically said it's because cows were getting on the path and people couldn't take pushchairs there because there's too much cow poo. They've just ruined a really magical place, I was going on about how poetic it was and they basically responded saying you don't get the countryside.

19. Do you know much about it historically?

I was reading that book by Robert MacFarlane, *The Wild Places* yesterday and there was a bit about history and geography being connected. He was on Lewis and it was about the things that have happened there, and how that connection with the landscape was because of its' history, As a younger person what I found really powerful was the idea that there was this place where something incredible had happened, whether roman soldiers walked over it, and there's something still there. I used to really obsess about that when I was young, about the ghost of a memory. I got it off my Granny, she was obsessed with the idea that when something happened in a place, it leaves a mark on it. I've always been really interested in that idea. My husband David doesn't get it, so if we went somewhere like Stone Henge

or anywhere that was really significant, I'd just want to stay there and not want to leave, just be there. He'd be just like "it's a rock Jane," doesn't care at all.

20. Does your landscape give you any particular feeling or emotion you could ascribe to it particularly?

Well I'm trying to detach myself as we're going to have to move I think and downsize. It's obviously emotional, the house we've lived in for such a long time, where the kids have grown up and everything, but it's just too big for us now there's just three of us. We can still use Caulke but I think it's the fact that it's so on the doorstep and so easy to get to, so that's going to be a bit weird. Mostly I think it's about memory. I'm emotional about stuff, there's a bit of North Cornwall that I'm very like that about. And there's where my Mum and Dad live, and a particular hill. I'm much more attached to those places, in a way. I'm not sure, I suppose you don't know how attached you are to a place until you actually leave it.

Appendix P – Case Study Deiniol Williams Completed Questionnaire

- 1. You live in a fairly rural location, what is your background, have you always lived in similar places or did you live in more urban locations at any point?**

I grew up in West Wales on a farm but have lived in various towns and cities since I left (Carmarthen, South Wales / Copenhagen / Manchester / Glossop, Peak District / and now Elland, West Yorkshire). Ideally I would always like to be somewhere slightly rural but with close links to major cities.

- 2. Has your practice always been similar or has your work changed at any point, and can you identify what led to these changes?**

I have always made wood-fired stoneware since I left Manchester Metropolitan University since 2005. However, in 2013 I started exploring earthenware tiles based on medieval patterns and designs. The new direction was partly due to a change of circumstances but also to explore a new avenue. I am now making both wood-fired work and earthenware tiles. The earthenware tiles are more commercial and I am aiming for it to become my main business, whereas my wood-fired work is my personal artistic exploration and is not financially dictated anymore.

- 3. What is it that attracted you to natural materials?**

It may be down to my rural upbringing and my close connections to the land. I have always been working with my hands in my creative practice throughout my life.

- 4. What specific material do you use?**

I use clay in all my work, although I have started to use wood with my earthenware tiles to create a variety of products.

- 5. Do they require much processing or do you use them in their raw state?**

The clay I use in my wood-fired work is commercial clay from a small family-run firm. However, I use naturally occurring materials to create the decorative clay slips and glazes, as well as mixing in materials into the clay. There is a lot of processing involved in the use of wood ash – it needs cleaning, sieving, and drying before it can be used. Also, the hand dug clay which is used for decorative effects needs sieving to remove the debris (the debris is used to mix into my throwing clay).

6. Does how raw or processed effect the meaning they might carry?

Not necessarily.

7. When you first started your practice, what materials did you use? Or did the materials you chose inform your practice? Which came first?

I started off using various rocks I could find around my family's farm, which were either processed or used in their natural state to create glazes or as inclusions in the clay. I was also using any wood ash I could get my hands on to test different wood ashes out in glazes. The materials dictated how I worked to a degree as each one works differently, and rather than battle with the materials I let the materials guide the way I worked.

8. Do you have a natural attraction to certain materials over others?

I have always been interested in working with wood and ceramics.

9. Do you ever buy materials? If so how do you feel about these?

Yes. Many of the materials I use have to be bought as I can't substitute them with local materials very easily. I used to worry about having to buy manufactured materials, however now I just see it as part of the process.

10. Do you collect materials when you visit other locations in the country?

No, however this is something I would like to do in the future.

11. How do you feel about these materials and the pieces you make from them, when compared with ones made locally?

12. Do you feel that working with natural and local materials has affected the way you see and understand the landscape around you?

Yes to a degree. I start to look at the geology of the area to try and gain a better understanding of the materials.

13. Do you often/ever feel attached to the pieces you've made and not want to sell them?

I do feel attached to the best pieces that come out of the kiln and would like to 'live with them' for as long as possible – it takes time to see things in the work which a

quick glance would not reveal. However, the work is usually packed up and sent to galleries / exhibitions quite quickly so I don't get the chance to become attached.

14. If so, do you think it's due to the time spent making them, any emotional investment you have made.

Very much so, as there is a huge amount of time and effort spent in creating the pieces.

15. You make your wood fired pots here in Glossop but fire them back in Wales is that right?

Yes. This is purely down to circumstances as I can't build a wood kiln in the town. However, I have found that I really enjoy moving down to Wales for a few weeks to glaze and fire the pots – it puts me in a different head-space as opposed to living in a town. Even though I now live in West Yorkshire and have a workshop in an industrial unit I will continue travelling down to Wales to fire the work.

16. Do you have a deeper emotional connection to your work due to the fact that it takes you home?

Yes to a degree.

17. If you were to fire the pieces here would it change the way in which you feel about them?

Possibly, but I think the work speaks for itself. Firing in a different location may change the way I approach my work and the way I make it, but as of yet I can't be certain.

18. Your work seems to fall in to two separate categories, your pots and tiles, can you describe how you feel about these two different bodies of work.

The tiles are very much aimed at becoming a commercial enterprise and a way to make a living. I do really enjoy working with the tiles and look forward to developing newer ranges and styles and commission work. As for the pottery, this is becoming a very personal exploration without the constraints of 'making a living'. Making work to sell can be creatively stifling, so it's very refreshing making work that is pure creativity.

19. Do you make your own pigments?

The colours in the pottery glazes come from the natural ash used, and from the clay that I dig. I haven't used any manufactured pigments in the pottery yet, but depending on how my artistic exploration develops I may use some in the future.

20. Does sourcing materials for pigments in any way form a link between your work and the surrounding landscape?

Yes, the wood-ash is from locally felled trees, and the clay is from the family farm. As I am now up in West Yorkshire, I will be looking to source local materials if possible.

21. Do you think in any way they reflect the landscape around you.

I don't try and depict the landscape in my work visually, but the fact that parts of the landscape are used in the making, then yes.

22. Do you feel they carry any of the essence and atmosphere of place, and if so in what way?

To me, yes. However to a viewer, I'm not sure.

23. As a crafts-practitioner how do you find your connection has changed with your working method? Can you compare this with other experiences?

When I first started out connection with the landscape was very important to me, however as time has gone on, I've become more opened minded and don't tie connections as much. It is becoming more about the process and using the materials in my work.

24. How is your landscape important to you?

I think access to the countryside will always be important to me. I have lived in big cities for a while and thoroughly enjoyed it, however I have a yearning to be closer to the natural environment. I don't think I'm at the right place in my life yet to move back into the open countryside – I find the city and its amenities are still too important in my life.

25. Do you know much about it historically?

I know a bit about the landscape in west Wales and its history, and also a little about the Glossop area. However, I'm still trying to find my feet in West Yorkshire and don't know a huge amount about the local area yet.

26. Does your landscape give you any particular feeling or emotion you could ascribe to it particularly?

I definitely have a strong connection to the landscape around the family farm as I spent so much of my life there. Although illogical, I do feel a connection to my ancestors who will have lived and worked in the landscape, and will have had a part to play in the way it now looks.

Appendix Q: Jacob Scarf Aesthetic and Wearing Analysis

14/02/2017 Can you describe the Jacob Scarf?

- Three colour slip stitch overlapping zig-zag pattern. Cream, mid-grey and very dark brown. All natural un-dyed colours from one single fleece.
- The scarf is relatively long and has long tassels of the dark brown.
- The yarn is remarkably even looking considering that it was the first wool I'd spun on a spinning wheel.
- The bands of colour are distinct with just some white guard hairs spiralling out. The knots are all very even.
- There are a few hairs embedded in the scarf which are clearly from my dog and my reindeer skin rug.
- The wool whilst not being super soft isn't scratchy either. It also has a smell which I'm not used to. It isn't particularly sheepy, yet it smells oddly comforting.
- Only when you look close up can you see the odd stitch which betrays its handspun qualities.

10/02/17 Can you describe the experience of Wearing the Jacob Scarf?

- I felt as if I didn't want to spoil it, I was keeping it for best.
- When I wore it to work on Friday I was expecting people to comment on it and mention how beautiful it was. No one did however which felt quite disappointing.
- It made me feel quite self aware. I also became much more careful. Normally I am quite careless with my clothes, not being particularly bothered if something gets dirty or snagged.
- I found myself constantly re-arranging the tassels and admiring them from time to time.
- The scarf in no way reminded me of Heage or Ingrid who I sourced the fleeces from. Rather I was proud of it, but due to the accomplishment of having learned a new skill.
- The main memory it brought to me was of learning to spin by the fire in my old house. The scarf to me is representative of a time in my life, rather than people or landscape.
- When wearing it I keep touching and smelling it, reminding and reassuring myself of its existence.
- The scarf does feel quite precious to me. When I got home and took it off at the end of the day, it had lost its shape a little and curled up slightly so I had to fold it carefully.
- I now understand why people took such care of their clothes, the time invested in them, no wonder people always mended and darned their clothes
- Emotionally, these items aren't disposable.

Appendix R: The Farm Jumper Aesthetic and Wearing Analysis

10/06/17 Can you describe the Farm Jumper?

- The farm jumper is composed of two different types of wool. Grey Gotland and lambswool.
- The farm jumper is close fitting with grey ribbed cuffs and collar made from the Gotland. These are a little hairy looking and slightly itchy.
- The collar is a shawl type collar which is slightly reminiscent of 70's jumpers, but very warm.
- The main body of the jumper is knitted in undyed cream lambswool and the slightly beige lambswool from experimenting with mushroom dyes.
- The design on the front of the jumper is an abstract depiction of the sunset in the valley up at the farm. The fields and hills in the foreground knitted in grey which fades down to the cream lambswool at the top of the ribbing.
- Across the chest and back of the jumper the yellow, orange and pink are blended together . The three colours are harmonious and slightly fading now with light/time, becoming less vibrant but more harmonious.

10/06/17 Can you describe the experience of wearing The Farm Jumper?

- I wore the farm jumper for the first time for filming. I wore it walking down the old greenway and across the fields to the farm, and at the pingle to feed the sheep.
- Putting the jumper on to wear for the first time felt really special. The jumper fits so well, literally made to measure, and is so heavy.
- The cuffs are really close fitting as is the collar, it's going to be so warm to wear in the winter.
- I felt quite self conscious wearing the jumper as it feels so precious that it made me feel quite conspicuous.
- The colours seem really at home in the landscape. I felt that there was a definite harmony between myself and the landscape, and the jumper somehow embodies this.
- It felt somehow authentic, as if the jumper belonged in the landscape, more than any other garment I might have worn previously. There was a definite feeling of satisfaction and pleasure as well as a sense of pride and achievement in creating a garment fully from scratch.
- All the people who helped me to create the jumper are somehow embedded in its physical existence, the memories and emotions interwoven in to the colours and patterning. Emotionally I am very attached to this jumper. It embodies a full year of my life.

Appendix S: Breamfield Waistcoat Aesthetic and Wearing Analysis

02/09/17 Can you describe the Breamfield Waistcoat?

- The Breamfield Waistcoat is knitted entirely out of Hebridean wool, very very dark brown. Knitted in moss stitch, it has a rustic knobby texture.
- It has a very deep shawl collar which crosses over the front of the waistcoat and fastens with handmade horn buttons. You can see the knife marks around the buttons where we shaped them.
- Some areas of the waistcoat are hairier looking than others, depending on which fleece has been used. The waistcoat has a very earthy rustic look to it, and could easily have been worn hundreds of years ago without looking out of place. Gavin likened it to a roundhouse jumper, as in the primitive dwellings we used to live in.

02/09/17 Can you describe the experience of wearing the Breamfield Waistcoat?

- Putting the Breamfield waistcoat on again, I realised how incredibly heavy and dense it is. Buttoning it on and belting it, I looked in the mirror and was so pleased with how it looked!
- I wore it to go and pick up Gavin to film me wearing it up at Breamfield and he immediately noticed I was wearing it and I was pleased as it really is very noticeable.
- Pen was up at Breamfield and she wanted to have a good look at it too.
- It was so windy up at Breamfield, pretty cold to be honest, I felt really glad of my warm outer layer.
- We did some filming with the sheep again and they all came right up to me, Pen commented on how unusual that was and I joked that it was because I'm one of them now.
- It's quite an unusual waistcoat, it made me feel a little like I'd stepped back in time. I guess it transcends time really.
- Oddly I felt a little less conspicuous wearing this jumper than the farm jumper. Possibly as its such a dark colour. I felt again that it really belonged to the landscape and I felt really at home wearing it.
- In the same way as when I wore the farm jumper, it felt like an authentic experience wearing it, and there was truth and integrity to the waistcoat itself.

Appendix T: Semantic Differential Scale Used for Jacob Scarf

Semantic Differential Scale for Crafted-Garments (1-Low 5-High)

Origin of Materials: Amber Valley Alpacas, Heage.

People involved with Sourcing/Making: Ingrid.

Question	Yes/No	1	2	3	4	5
Did working with this particular material enable a connection between yourself and the landscape from which it came? And if so how strong was it?	No					
Did you feel an emotional connection to the crafted-garment whilst it was in production? How strong was it?	Yes		X			
Did you feel an emotional connection to the crafted-garment once it was finished? How strong was it?	Yes	X				
Do you feel that the crafted-garment embodies the atmosphere of the landscape from which the raw materials from which it was created, originated? How deeply does the crafted-garment embody it?	No					
Were there people involved in helping to source and provide the materials, if so, did they increase your sense of connection to the local community? And how strongly did you feel this?	No					
Was the experience of making this garment different from previous experiences? If so how different?	Yes			X		
Does the crafted-garment have added value to you, due to memories attached to it? If so, how much added value?	Yes	X				

<p>Are the memories relating to the landscape from where the materials came? How strongly have they affected your attachment to the garment?</p>	<p>No</p>					
<p>Are the memories relating to the people and community who helped to source and provide the materials? How strongly have they affected your attachment to the garment?</p>	<p>No</p>					

Appendix U: Semantic Differential Scale Used for The Farm Jumper

Semantic Differential Scale for Crafted-Garments (1-Low 5-High)

Origin of Materials: New Buildings Farm, Ashleyhay, Wirksworth.

People involved with Sourcing/Making: Alice, Helen, Gus and Fash, Dom.

Question	Yes/No	1	2	3	4	5
Did working with this particular material enable a connection between yourself and the landscape from which it came? And if so how strong was it?	Yes				X	
Did you feel an emotional connection to the crafted-garment whilst it was in production? How strong was it?	Yes				X	
Did you feel an emotional connection to the crafted-garment once it was finished? How strong was it?	Yes					X
Do you feel that the crafted-garment embodies the atmosphere of the landscape from which the raw materials from which it was created, originated? How deeply does the crafted-garment embody it?	Yes				X	
Were there people involved in helping to source and provide the materials, if so, did they increase your sense of connection to the local community? And how strongly did you feel this?	Yes					X
Was the experience of making this garment different from previous experiences? If so how different?	Yes					X
Does the crafted-garment have added value to you, due to memories attached to it? If so, how much added value?	Yes					X

Are the memories relating to the landscape from where the materials came? How strongly have they affected your attachment to the garment?	Yes			X		
Are the memories relating to the people and community who helped to source and provide the materials? How strongly have they affected your attachment to the garment?	Yes					X

Appendix V: Semantic Differential Scale Used for Breamfield Waistcoat

Semantic Differential Scale for Crafted-Garments (1-Low 5-High)

Origin of Materials: Breamfield, Wirksworth

People involved with Sourcing/Making: Pen, Charlotte, Gavin, Dom, Beth and Nicky

Question	Yes/No	1	2	3	4	5
Did working with this particular material enable a connection between yourself and the landscape from which it came? And if so how strong was it?	Yes			X		
Did you feel an emotional connection to the crafted-garment whilst it was in production? How strong was it?	Yes			X		
Did you feel an emotional connection to the crafted-garment once it was finished? How strong was it?	Yes				X	
Do you feel that the crafted-garment embodies the atmosphere of the landscape from which the raw materials from which it was created, originated? How deeply does the crafted-garment embody it?	Yes				X	
Were there people involved in helping to source and provide the materials, if so, did they increase your sense of connection to the local community? And how strongly did you feel this?	Yes					X
Was the experience of making this garment different from previous experiences? If so how different?	Yes				X	
Does the crafted-garment have added value to you, due to memories attached to it? If so, how much added value?	Yes					X

Are the memories relating to the landscape from where the materials came? How strongly have they affected your attachment to the garment?	Yes			X		
Are the memories relating to the people and community who helped to source and provide the materials? How strongly have they affected your attachment to the garment?	Yes					X

Appendix W: Poster and Photos from Crafting
Landscape: An Exploration into Site-Specific Making
Exhibition











Appendix X: Reviews from Exhibition



Hattie's exhibition and accompanying film were inspiring. They gave a fantastic insight into such a pure process- I felt reminded about the importance of keeping in tune with nature as much as possible. It prompted a lot of thought about the origins of our garments but also the objects we own more widely with thanks to the quote by Jennifer Green. If only everything we wore was as rooted in and true to the local environment...and as stylish too! It was also great how the exhibition and the film showed Wirksworth to be an inspirational landscape and place. I hope it's shown as widely as possible! Thank you Hattie, it was one of the best things I've seen at the festival this year

Anna Clyne – Wirksworth resident and founding member and Director of Haarlem Artspace.

www.haarlemartspace.co.uk

This is a terrific exhibition that successfully captures the essence of what drives a craft producer and shows the influences of the environment and local materials on the products. It beautifully describes the challenges that a craft producer over comes to produce truly local products and explains why any craft product always contains elements of the person and location of its production.

Dr Mark Walters - Wirksworth, BSc, PhD, CEng. Head Brewer – Gaol Ales Brewery

A reaction to The New Buildings Farm Jumper

Hattie first told me about her project when we met, possibly in around November/December 2015, and I was thrilled. I immediately started thinking of people who could be useful for Hattie to meet, some of whom were useful, and some of whom less so. My husband had recently commissioned a 'vegetarian' fleece rug from Helen, owner of the flock from whom Hattie got the Gotland fleeces, so that was an obvious first introduction.

I grew up in the immediate vicinity of Wirksworth, the base for Hattie's project – in the small hamlet of Hopton – but have known the family of New Buildings Farm in Ashleyhay & the small community around it for much of my 43 years. Indeed, my husband rents land there, and I also work there, growing flowers with a friend, when time allows. The farm has strong emotional connections for me and for others dear to me.

I had heard of others making similar items – a naturally hand-dyed & woven rug by a former neighbour has been a feature for most of my life. I also hand cured and prepared my own pet sheep's fleece (using salt peter to cure the skin and teasels to card the wool). This project had been hoped for me to process the loss of my pet at a young age, but actually, I'm still a vegetarian... hence the need for the 'vegetarian' fleece rug. While driving recently, we even saw the 'unscheduled' offspring of my mum's later Soay sheep ram – very fertile & very good at escaping!

The difference between Hattie's project and the other projects mentioned above is that I felt Hattie took it all the way to the roots of our earlier human selves. It might seem to be a little easier to buy in buttons, or to make buttons from wood, but the resilience of the material, and the connection to the sheep visible from town and on the drive to the farm is really somehow even more wholesome and fulfilling.

The connection for me to the plants Hattie used is also quite strong – I know the road along which she walks in the film; know the blackberry bushes, know the ruts in the ancient drovers' road.

I also hadn't quite expected how beautiful the final expected knitted item would feel to me. Not only was the wool from sheep I know, affecting part of the landscape, in turn affecting the livelihoods of my friends (Sheep are so good at escaping and eating fresh young plants!), but the wondrous sunsets from the hill are so familiar to me, with the yellow in the jumper reflecting the golden yellow of the fields after the haymaking.

It was truly a delightful exhibition – the plants that made up the dyes, the concertina book of the stages of the process, the involvement of so many of the residents of the town and its locality. The reaction of the audience to the jumper was palpable. It seemed many people turned up thinking, 'It's a jumper, how much can you say about it?' and then left with a greater understanding of our

consumption of articles in the world, our footprint in the local and wider landscape and effects on the environment.

People I had previously considered to be connected to the landscape were surprised by the dyeing potential of common plants, or mentioned that they had often wondered what such and such a plant was. I think the exhibition served as a reminder of how far we have come away from our subsistence roots, and even in a town where people consider themselves 'country folk' there is common knowledge disappearing so very quickly.

Watching Hattie's project develop, and hearing about and seeing her local connections increase, with the accompanying effects on the project, watching the techniques improve and seeing the results of the dyeing, carding, processing, felt like a new reminder of our older selves.

I was so pleased to be a small part of that, and am so impressed with the beautiful and evocative result.

I loved it! Thanks Hattie.

Alice Munroe – Wirksworth Resident and facilitator at WOW – Wirksworth on

Appendix Y: Crafting Landscape: an exploration into
site-specific making Film.

<https://www.youtube.com/watch?v=5J0SYxzMce0&feature=youtu.be>