

**School of Design and Built Environment**

**Narrating textile construction: Amplifying traces of making in  
hand-woven cloth**

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**This thesis is presented for the Degree of Doctor of Philosophy  
of  
Curtin University**

**June 2021**

## **Declaration**

To the best of my knowledge and belief this thesis contains no material previously published by any other person except where due acknowledgment has been made.

This thesis contains no material which has been accepted for the award of any other degree or diploma in any university.

## **Human Ethics**

The research presented and reported in this thesis was conducted in accordance with the National Health and Medical Research Council National Statement on Ethical Conduct in Human Research (2007) – updated March 2014. The proposed research study received human research ethics approval from the Curtin University Human Research Ethics Committee (EC00262), Approval Number # HRE2016-0390

Signature:

Date: 25<sup>th</sup> June 2021

## **Abstract**

In the past three decades, global shifts in cloth and clothing production have resulted in the everyday person (not involved in the textile or garment industry) in Australia having low levels of exposure to textile weaving processes. To counteract the implications of a disconnect between consumption and production, the creative fashion industry has moved towards greater transparency and traceability by using a variety of technologies and media. Rather than focussing solely on communicating textile origin and making processes through visual and textual media, this thesis questions whether cloth could be used as a site for aesthetically expressing the spatial, temporal and personal aspects of construction. The research is drawn from the literature of diverse fields, including textiles, architecture, and practice-led research knowledge.

In the thesis, multiple methodologies are employed, including action research, practice-led research, and qualitative interview analysis across sites in Australia and Bangladesh (a country known for its high level of garment and textile production for export). Highlighting the tactile intricacies of weaving, I reflect on the inherent complications of my fashion and textiles practice, from contending with the hegemony of the ocular within Australian fashion retail, to navigating the unavoidable synthesis of personal life and research. By recording cloth-making processes and analysing the subsequent changes to the textile, the weaving act is revealed as an explicit and implicit marker of space, time, and the person behind it. This project provides a framework for designers that privileges material as a conduit for connections between designer, maker and user.

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## Statement of Contributors

The author contributed to the development of the research idea, methods, pilot testing, recruitment, data collection, data management, data analysis and preparation of all chapters within this manuscript and the associated publications.

The fashion label *Bhalo* was co-owned by the author (lead designer/creative director) and Minhas Uddin Shimul (operations manager) between Dhaka/Rajshahi, Bangladesh and Melbourne/Perth, Australia from 2009-2018.

Garment pattern design for *Bhalo's Creases* and *Construct* was developed in collaboration with Moffazol Hossain, and *Time Fabric* was developed with Mst. Shuily Khatun and Mynul Haque Santo at Thanapara Swallows Development Society, Bangladesh.

The dyeing of the three *Scale Scarves* was assisted by Kate Weedon-Jones at Fremantle Arts Centre, Australia.

The photography study for *Cycle 2: Introspecting* was in collaboration with Jake Yarwood in Perth, Australia.

An adapted version of *Cycle 2* was formally published in 2020 as 'Self-Narrating Cloth: The Aesthetics of (a) Weaving,' edited by Jana Perković for *Fusion Journal*, no. 18: 30–48, Faculty of Arts and Education, Charles Sturt University (Australia) and the College of Arts, University of Lincoln (UK).

An adapted version of *Cycle 3: Embedding* was formally published in 2020 as 'Materialising Weaving: Embedding a Narrative of Construction Time within Experimental Woven Textiles.' In *Proceedings Of DRS2020*, edited by Stella Boess, Ming Cheung, and Rebecca Cain, 5: Processes: 2358–72. Brisbane: Design Research Society.

## Acknowledgements

I am profoundly grateful for the opportunity to reside on Whadjuk Noongar country, where I have worked, woven and written this thesis. I pay my respects to Elders past and present and acknowledge that sovereignty was never ceded.

I extend my deep appreciation to Curtin University and the School for Design and Built Environment for giving me the opportunity and support to complete this thesis. My sincere thanks to my supervisors Dr Annette Condello, Dr Anne Farren, my chair Dr Lynn Churchill, and past supervisors Dr Dianne Smith and Dr Joseli Macedo. I also extend thanks to other staff and students in Interior Architecture and Fashion who have enriched my experience, and constantly invigorate my thinking.

Heartfelt thanks to every person with whom I have conversed and connected over the past decade during my frequent travels to Bangladesh, a nation that has always warmly invited my presence, from whom I have learnt so much about everything, not only weaving. Most of all, I extend much gratitude towards Raihan Ali, Mahmuda Begum Guinea and Mynul Haque Santo, and the whole team at Thanapara Swallows Development Society, in Thanapara Village, Rajshahi, Bangladesh.

I am indebted to Minhas Uddin Shimul; as co-owner of *Bhalo*, he was instrumental of the establishment and evolution of the label, and also acted as an interpreter for many of the interviews throughout Dhaka, and my time in Thanapara. Without you, Shimul, this project would not be possible.

Many thanks to the interview participants who so kindly participated in lengthy surveys regarding cloth. I also wish to thank the interpreters and translators who worked on this thesis, Shimul, Shafi-Ul-Alam and Saif Uddin Azad, who assisted me in collecting and analysing interview data across geographical boundaries.

To my Australian textile family, met through WAFTA, the Spinners, Dyers and Handweavers Guild of WA, and the Hills Weaving group. In particular I'd like to extend thanks to Sue Greig, Maggie Webb and Ilka White for generously and patiently teaching me to weave, and to Gaele Beech, Shelly Tindale, and Eloise Rapp for collaborating with me along the way.

I am highly appreciative of my fellow members within the *Critical Fashion Studies Collective* at University of Melbourne who have been both generous and complimentary in their interest in my research and have provided much inspiration for the future evolution of my work.

A special acknowledgment to the photographers who have taken part in my thesis, in particular Jake Yarwood, whose creative input, editing and friendship throughout the process has been instrumental.

Many thanks to Dr Christina Houen of Perfect Words Editing for editing this thesis according to the guidelines of the university and of the Institute of Professional Editors (IPEd).

My esteemed peers, who have read, edited and supported my work to an unexpected level: Dr Serena McClellan, Dr Madison Magladry, Dr Anna-Katharina Laboissière, Dr Daniel Juckes, Dr Marie O'Rourke, Dr Ashleigh Angus, Dr Melissa Russell, Dr Lana Stockton, Dr Lucas Marie, Dr Alira Callaghan and Dr Penelope Forlano. And my dear friends, who have kept the gifts and entertainment going through lockdowns and letdowns; in particular Rebecca Wetzler, Ingrid Josephine, and Tiffany Moffat.

There are no words for the gratitude I have for my family's support during this period of my life. I would like to express my upmost thanks to my mother Jennifer Priemus, my father Ron Priemus, and sisters Mel Priemus and Amy Priemus. Your love, encouragement and babysitting kept me working. To my feline family, Rosemary and Aspen, for quite literally watching over me while I write. I would also like to thank my textile ancestors, in particular Beryl and Riet, whose knowledge, though seemingly lost to time, still somehow courses through me.

Finally, to Sybil, my strong and patient daughter, who has never known her mother not to be doing her PhD. This one is for you.

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## Introduction

Just as it is possible to go from any place to any other, so also, starting from a defined and specialized field, can one arrive at a realization of ever-extending relationships . . . traced back to the event of a thread.

Anni Albers, *On Weaving* (1965, xi)

In Australia, we rarely walk down the street and observe evidence of textile or garment making processes, as is the case in many producer locations in the global South. Textile products are typically manufactured abroad and shipped to a retailer, eventually finding their way to the user or wearer. As weave structures get smaller and less organic through mechanisation and technological advancements, almost simultaneously, the information regarding the creation of cloth is increasingly difficult to access due to the lack of visibility of construction in everyday life. This thesis aims to develop a design framework that is able to increase user engagement with making processes, using hand-woven cloth as the primary conduit for connections. To do so, it asks the question, how can hand-woven cloth be designed to tell the story of its making?

There are already slight traces in hand-woven textiles that suggest its provenance. Indications of making processes, as incidental marks and irregularities, narrate the story of the loom, fibre, cloth, and the hands that crafted it. This thesis examines and amplifies the subtle, multisensorial aesthetics of hand-woven textiles that we may already sense, either explicitly or tacitly, when experiencing cloth, in order to express a narrative of textile construction. To illuminate space, time, and maker through the woven textile, the research draws on a range of theory, including the work of Bauhaus designer and textile theorist Anni Albers and the art critic John Ruskin's writings on Gothic architecture. Through the outcomes of creative practice and qualitative interview analysis, I argue that woven cloth can express a narrative of its own crafting by using specific textile techniques.

The motivations for the research in this thesis came while operating my fashion and textiles label Bhalo (Figure 1, Figure 2) from Melbourne (2009-2010) and Perth (2011-2018).<sup>1</sup> Bhalo worked with Thanapara Swallows Development society, a self-

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<sup>1</sup> Bhalo was a partnership between myself and Minhas Uddin Shimul. I was the principal designer and creative director of the company.

governed fair trade<sup>2</sup> organisation in rural Rajshahi, Bangladesh, to create limited edition garments using hand-woven fabrics, printing and embroidery. Due to the 'sustainable' and 'ethical' credentials of Bhalo's production, the label attracted customers already interested in the construction history of their garments. Prior to this research (2009-2013), in order to attract new buyers and satisfy existing wearers,<sup>3</sup> Bhalo relied on the use of supporting marketing and media, as "the pursuit of a knowable, traceable garment supply chain [went] from being a[n] ...idealistic venture to now an almost fetishized pre-requisite of being in business" (Fletcher 2013, para 1). Brief and curated videos of textiles being made were exhibited through Bhalo's website and social media channels (Masri 2018). Advertising copy was increasingly engaged with construction details such as maker, origin, technique, and materiality.



Figure 1: Offcuts top and skirt from the Creases Collection, produced by Bhalo, the fashion label that I designed and co-directed from 2009-2018 (Landro 2015)

Figure 2: Offcuts skirt, being pieced together at Thanapara Swallows Development Society for Bhalo. I visited Thanapara, a Fair Trade cooperative in rural Bangladesh, biannually for production from 2009-

<sup>2</sup> Thanapara Swallows Development Society adhered to the World Fair Trade Organisation's '10 Principles of Fair Trade,' which includes: 1. Creating opportunities for economically disadvantaged producers; 2. Transparency and accountability; 3. Fair trading practices; 4. Fair payment; 5. Ensuring no child labour and forced labour; 6. Commitment to non-discrimination, gender equity and women's economic empowerment and freedom of association; 7. Ensuring good working conditions; 8. Providing capacity building; 9. Promoting fair trade; and 10. Respect for the environment (WFTO 2017).

<sup>3</sup> This movement began with boutique brands, including Bruno Pieters' *Honest By*, and my own brand *Bhalo*, and has now expanded to larger chains. For example, since 2019, David Jones (a large department store in Australia) has had an interactive map on their website showing the location of every factory that they produce with (AFC 2019). This shift was arguably due to the pressure applied by movements such as Fashion Revolution's (2013–present) campaign, *Who Made My Clothes?* Each year, on the anniversary of the Rana Plaza garment factory collapse in Bangladesh, people are encouraged to reach out to designers and ask for greater transparency on production details.

2018. The applique here was designed and constructed using the offcuts of multiple different Bhalo garments (Priemus 2015)

Before this research, for Bhalo, educating users or wearers of cloth typically manifested as information on swing tags,<sup>4</sup> labels inside the garment, and posts on websites and social media. Between 2013 and 2014, on web and social media platforms, Bhalo included footage of textile and garment construction (Figure 3), interviews with makers, and macro and zoomable images so that people could see texture and embellishment details. As textile theorist Victoria Mitchell states, by illuminating making processes, “a dialogue between the construction and constructed or producer and product can be articulated” (2005, 2). The recordings connected the wearer to the maker and showed cloth and clothing at various stages of construction.



Figure 3: 'Weave' embroidery for Bhalo's Construct collection, by Thanapara Swallows Development Society in Rajshahi, Bangladesh (Priemus 2014)

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<sup>4</sup> A swing tag, also known as a swing ticket or hang tag, is typically a piece of card attached to a garment for retail, with information that may include brand logo, marketing messages and contact details. For Bhalo, various iterations of the tag included where the garment/textile was from and how it made.

While practising in textile and fashion design, I observed gaps in understanding between the eventual user or wearer<sup>5</sup> of cloth and the maker, and apparent knowledge gaps in contemporary Australian society towards textiles in general. As fashion researcher Kate Fletcher argues, the invisibility of textile making in the global North disrupts knowledge in making processes, as “trusted human connections get severed when things are scaled up: it’s impossible to sustain relationships across a colossal, globally spread, multi-part supply chain” (2013, para 2). Simultaneously, through Bhalo, I witnessed growing interest in the desire to know the provenance of garments, and a push for wearers, driven by issues of social and ecological concern, to become “more informed and maybe even a little more imaginatively connected with the manufacture and distribution of our clothes” (Fletcher 2013, para 1). The research explores ways to express the construction history of a woven textile, alongside accelerating industry movements toward ‘transparency’ and ‘traceability’ that encourage the wearer to make decisions about their textiles or clothing that align with their values.

For this project, I used Action Research as an overarching methodology. In each of the four action research ‘Cycles’ in this thesis, multiple methods are employed, including (creative) practice-led research and qualitative interviews. The Cycles, which act as chapters, are described in further detail in the Methodology section, below. Practice reflections are woven into the thesis, with the commencement of the PhD in 2014 aligning with two creative outputs by Bhalo. The collections *Construct* (2014) and *Creases* (2015) aimed to express construction narratives through the woven textile itself, satisfying the Bhalo wearer’s desire to know more about cloth and clothing manufacture.<sup>6</sup> The action research cycles that followed included close inspection of woven cloth, learning to weave, and conducting twenty-nine semi-structured interviews across Perth, Australia and Dhaka, Bangladesh to determine the more successful embedded markers of weaving processes. Despite its focus, the research does not intend to disregard the production of data,

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<sup>5</sup> The terms ‘wearer’ and ‘user’ are mentioned throughout the thesis, and the term ‘consumer’ is deliberately avoided. This is influenced by the Union of Concerned Researchers in Fashion, who call for “a paradigm that does not reduce people to consumers and the earth into a set of resources for us to ‘use sustainably’” (Fletcher et al. 2019, para. 8).

<sup>6</sup> While Bhalo’s woven textiles’ self-narrating properties did not always convey processes explicitly, they did increase wearer engagement and instigate discourse around making processes (see Cycle 1).

marketing, or other media.<sup>7</sup> Instead, it proposes a turn to utilising the woven textile itself as the site for further user engagement.

Despite the cessation of *Bhalo*, mid-thesis, in 2018, the development of a design framework was intended to provide clear direction for myself as I went forward as a textile designer and educator. Considering the societal shift towards knowing where a garment, textile, or any object comes from, it is likely that the research findings will also have relevance to the textile or broader design industry. My research works toward developing a processual aesthetic and a framework that privileges cloth as a conduit for connections between maker and user. The design research and outcome seeks to develop an engaging, intuitive construction rhetoric, articulated through weaving, and to explore how these inscriptions (Lefebvre 1991) of process, as evidence of construction, may be visually and haptically etched or woven into fabric. Through practice-led experimental weavings, the research proposes a turn to the textile as the site for user engagement with weaving's spatial, temporal and personal traces.

## **Textile language and expression**

Textiles have long been used as a metaphor in philosophical thought.<sup>8</sup> In the essay 'Textiles, Text and Techne,' Victoria Mitchell discusses the relationship between writing and making textiles (1997). She reminds us that Michel Foucault uses the term 'interweaving' to represent the relationship between things and words (1970). Roland Barthes uses the braid analogy, a multiplicity of intersecting codes to represent textuality (1974), and Gayatri Chakravorty Spivak (1992) writes of the fraying edges of the language-textile (cited in Mitchell 1997). There also etymological links, as the Latin root of the words 'text' and 'textile,' *\*teks-*, means 'to make' (Mitchell 1997). While the creative work conducted during this research focusses on expression through cloth, the written thesis acts by closing inevitable communicative gaps left by the textile.<sup>9</sup> The traces of weaving are invariably visible, though subtle, occurring innately and inconspicuously (Albers 1959). Beyond these elusive signifiers of construction, woven cloth has been used throughout history to

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<sup>7</sup> In the article *No Touching*, Yasmin Masri states that "The act of documenting the crafted object can be seen as a continuation of the creative act: the object acts as a static node from which a multiplicity of representations can be constructed" (2018, para 15).

<sup>8</sup> Postmodernist philosophical thought.

<sup>9</sup> Similarly, Mitchell states, "It is in this gap, between use and sight, that words can function as a form of closure, as a mediation which can effect a partial recovery of that which has been lost" (1997, 329). Hence, this thesis does not strive to remove all forms of descriptive media around textiles.

tell stories, sometimes of making, usually through symbolic and pictorial means, employing a variety of weaving and embellishment techniques.

In Australia, we increasingly lack intimate knowledge of woven textiles, although our daily use of cloth and the process of weaving are both basic and ancient technology (Albers 1959). Due to massive global and social changes in the production and use of textiles throughout the past few centuries in the global North, our connection to cloth is constantly shifting. On this textile literacy transference, Fletcher states,

A couple of centuries ago such connections were commonplace. Our ancestors would have known the precise history and origin of the few things they owned as well as the people and tools involved in making them. (Fletcher 2013, para 2)

Similarly, art critic Peter Dormer speaks of “the making, which begins with the production of the raw material, as ‘below the line’ – that which is hidden from sight and which the consumer takes for granted” (1970, 55). As we grow distant from traditions and rituals, we lose ways of understanding and transferring craft knowledge, particularly regarding temporal rhythms of making. In Australia, the lack of comprehension around the textile making processes is arguably compounded by our inability to operate at different speeds, a tendency towards permanent acceleration, and a failure to teach time (Thackara, 2013). There is also a growing inability to pass down cultural stories that could be embedded and interpreted semiotically, arguably due to “the destruction of [traditional/cultural] ornament within the Modernist movement” (Fuller 1988, 117). I examine what a rhetoric or narrative of weaving might look like, with attempts to measure time, space (and eventually even teach time and space) through a weaving.

## **Traces of weaving**

My research draws not only from literature and theory on weaving but also architecture and construction. Throughout this thesis, markers of space, time, and person are intentionally, incidentally or accidentally etched into cloth throughout the weaving process. In the text ‘Tracing a Fabric of Construction,’ Mitchell writes of the “narratives that are imprisoned behind or imprinted within the shell of completion”, stating that “it is particularly in the traces of construction and production that a more cohesive narrative can be brought to light” (2005, 2). In this thesis, ways of

making the event of weaving visible are identified through creative practice, using different design and textile techniques to embed what philosopher Henri Lefebvre might refer to as clues (1991) in the fabric.

After a textile is completed, it is taken off the loom, separated from tools that constructed it and, in most cases, from the person who wove or stitched it. Similarly, on building, philosopher Lefebvre states that “When construction is completed, the scaffolding is taken down” as works have a “tendency to detach themselves from productive labour” (1991, 113). Lefebvre states that “productive labour is sometimes forgotten altogether, and it is this ... mystification – that makes possible the fetishism of commodities” (1991, 113). Arguably, the need for a visual and haptic rhetoric of textile construction, as a way to connect user and cloth, has been largely unrecognised (McCullough 1998). Through weaving and other textile techniques, I examine how this processual rhetoric, or narrative of construction, may be demystified and even amplified.

Research by several architectural theorists is used to inform this position, including John Ruskin, Kenneth Frampton, and Lars Spuybroek. Ruskin’s 19th-century writings speak of truth in the Gothic – hand-crafted and honest displays of structure and materials (1856). Frampton’s studies in architectural tectonics are used to frame the poetics of structure and construction (1995). Spuybroek’s revisiting of Ruskin and Gothic architecture’s emphasis on ‘changefulness’ (variation) and ‘rudeness’ (imperfections left by the maker) is analysed (2011).

Throughout this thesis I incorporate architectural theory and analogies of construction in order to consider the spatial qualities of textiles. Mitchell writes of the traces of construction in buildings, stating:

If only we could chart the many layers of activity, from the marks we make as we run our hands along the balustrade to the mark of the trowel as the foundation is leveled to perfection, even to the technical know-how of the maker of the surveyor’s instruments, then we might begin to articulate the complexity of human involvement in the rich fabric that makes a building what it is. (2005, 1)

These “layers of activity” (Mitchell 2005, 1) are explored throughout the research cycles, recounting the multiple people, processes and materials involved in making

woven cloth. Similarly, Lefebvre states that “productive operations tend in the main to cover their tracks; some even have this as their prime goal: polishing, staining, facing, plastering, and so on” (1991, 113). This practice of obfuscation carries through multiple disciplines – from fashion and textiles, and to architecture, where joints, framing, pipes and ductwork are regularly concealed or clad.

## **Weaving and construction**

Creative weaving practice is used in this thesis to interrogate textile making processes beyond the written word, exploring the tactile potency of cloth. A particular articulation of cloth is made possible through interaction, perhaps far more potent than the words used to describe it (Mitchell 1997). On working intuitively, Albers states that by “losing ourselves in the task, we would be giving free play to our inventive energies and would arrive at a result that is not individualistically limited” (Albers 1959, 26). The exploration mode evolved through relatively controlled environments, measuring the quantitative aspects of weaving such as measurements and calculations of time and space, to a more qualitative approach, acknowledging subjective times, flow, tacit actions, and knowledge.

My engagement in learning to weave began as a way to comprehend the technology, the tools, the time, and the processes involved. However, throughout the learning process, I uncovered how my own life – temporally, spatially, and personally – became embedded in the cloth. Textile researcher and practice-led scholar Nithikul Nimkulrat claims that

This kind of tacit knowledge is deeply embedded in the experience and action of making and often seems so obvious to the practitioner that it remains unarticulated. Yet this knowledge is revealed as valuable to the uninitiated. (Nimkulrat et al. 2016, 44)

While these processes are somewhat incalculable and difficult to express clearly to an end-user of cloth, through this project, I aim to embed and amplify weaving traces, becoming a mirror of both maker and making.

Weaving’s rhythms have a repetitive regularity to them, as does the physical grid of the textile. A standard plain weave textile in its simplest form is a grid, a rectangle constructed of highly structural, intersecting, perpendicular lines, the tensioned warp

and the interwoven weft. When starting to weave for this project in 2014, I was comforted by the 'gridness'<sup>10</sup> of it, as a restriction for design and construction, having spent almost two decades formed by and trained to work within the grid, pervasive in modernist architecture and interior design education and practice.

Though utilising architectural theory and precedents<sup>11</sup>, the position posed in my research is that the textile need not be scaled up to architectural proportions to be spatial. Instead, this spatiality already exists between the threads. Sheila Hicks, a textile artist known for her role in the fibre art revolution of the 1960s, is said to have "transformed textiles into a three-dimensional art form" (Weber 2018, 9). Through her small weavings (that inspired the Samplers in the chapter entitled Cycle 3), Hicks was able to build bridges between disciplines (Stritzler-Levine 2018, 18), physically demonstrating the "reciprocity between art, craft and design" (18) and to "experiment with threads and thread-like techniques as alternative methods of sculptural fabrication" (Smith 2017). Compared to the sculptural works of Hicks<sup>12</sup>, the textiles created for this thesis may still appear relatively flat. The position here is that to ask a textile to become structural, architectural or spatial is to ask it to become something that it already is. A woven textile of any scale is what author Ross Gibson would perhaps define as a 'changescape' (2015) – temporal, dynamic, and constantly in a state of 'becoming' (Deleuze and Guattari 1987; Grosz 1999) and 'unbecoming' (Hollis 2013). Though the woven textile may appear flat and rectangular to the naked eye, my research defines cloth as multidimensional, constantly in a state of movement, change, and emergence (Grosz 1999; Attiwill 2004); its adherence to the grid is an illusion.

The perception of textiles by a non-maker can lean toward that of a series of flat assemblages or components from which we construct bigger, more 'spatial' things, such as garments. Garment construction for most (either partaking or observing) often begins with cloth rolled out and a pattern piece overlaid – the textile appears flat, as an ingredient, a raw material, a thing from which other things would be

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<sup>10</sup> I refer further on in this thesis to the concept of the grid by Rosalind Krauss (1979). Weaving's structural grid is articulated both through the weaving itself and through the diagrams and woven collages produced for this thesis, expressing the graphical intersections of two components, or threads.

<sup>11</sup> The emphasis on architectural theory in this thesis is due to my academic background. Between 2001 and 2021 I studied, practised and lectured in Interior Architecture. While a confluence of disciplines makes sense for this research, it is important to note that textiles as a field and weaving as a subfield are substantial enough to stand on their own.

<sup>12</sup> Hicks's mini weavings, featured in the retrospective text *Weaving as Metaphor* (Danto et al., 2018) inspired the small samplers woven as creative experiments for this thesis.

constructed. For people who have never witnessed the construction of a garment, traces of textiles are even further obscured after sewing. Raw edges are concealed and hidden inside a garment, hiding frays that allude to the structure, pliability and even fragility of interlaced threads. In this thesis, I argue that the textile can only be imagined as flat and static by disregarding its assembly: horizontal and vertical yarn, intertwining and intersecting perpendicularly, creating a woven structure.<sup>13</sup> However, traces of textile construction are elusive, arguably because much of the spatial and temporal evidence of weaving (particularly in machine-loomed cloth) is virtually invisible to the naked eye. The focus is on making these often-invisible traces of making visible, emphasising spatiality and narrating the story of construction.

### **Traces of time, space and maker: cloth as multidimensional**

There is a multi-dimensionality to weaving and woven cloth, as – like all construction – it is not only spatial but temporal and personal. In scholarship and practice, the German art school, *Staatliches Bauhaus* was highly influential in linking architecture, weaving, and theory. Known for its interdisciplinary approach,<sup>14</sup> the Bauhaus considered weaving, craft and building as intertwined concepts<sup>15</sup>, “a collision ... [of] several methods and fields” (Smith 2014, xi). Walter Gropius, German architect and founder of the Bauhaus school, stated that:

Architects, painters, and sculptors must recognize anew and learn to grasp the composite character of a building both as an entity and in its separate parts. Only then will their work be imbued with the architectonic spirit which it has lost as ‘salon art.’ Together let us desire, conceive, and create the new structure of the future, which will embrace architecture and sculpture and painting in one unity and which will one day rise toward heaven from the hands of a million workers like the crystal symbol of a new faith. (1919, 1)

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<sup>13</sup> As evident in the interviews conducted in Cycle 4, the basic structure of a textile is still somewhat unknown to people outside of the fashion and textile industry – see Cycle 4 analysis, and diagrams in Appendix Part 4.

<sup>14</sup> Albers started at the Bauhaus in Weimar as a student in 1922. The school moved to Dessau in 1929, where Albers was the deputy head of weaving, shifting to Berlin in 1932. In 1933 the Bauhaus was disbanded when the National Socialists came into power, and Albers was forced to emigrate to the USA.

<sup>15</sup> Having come from a background in interior architecture practice and education, I relate to the interdisciplinary approach of the Bauhaus and crossing over of different design mediums.

In order to express space, time and maker through the woven textile, the research draws on the work of designer and textile theorist Anni Albers, a prominent figure who studied and taught at the Bauhaus (1922-1930) and eventually became head of the weaving workshop (1931-1932). Though cloth has specific qualities, such as flexibility, pliability and high performance relative to its weight, Albers points out that the similarities between building and textile construction “could form the basis of a new understanding between the architect and the inventive weaver” (1959, 24). Albers states that if we “think of the process of building and the process of weaving and compare the work involved, we will find similarities despite the vast differences in scale” (1959, 18). Both architecture and textiles “construct a whole from separate parts that retain their identity” (18), and “are ancient crafts... [that have] in common the purpose of providing shelter” (18). Textiles were previously regarded as “no more than an afterthought” (24) in relation to architecture (in a modernist, European context); Albers’ writing and practice extended privilege to woven textiles and weaving practice.

Reference to the work of Albers is used throughout the thesis to expose the complex structure of textiles and their intuitive creation (Albers 1959). Albers stated that “at their looms, free from the dictates of a blueprint, these weavers are bringing back the qualities that result from an immediate relation of the working material and the work process” (Albers 1959, 15). The invention shown by Albers and the Bauhaus weavers required an almost beginner’s approach, throwing convention away and starting over.<sup>16</sup> Rather than working to a rigid plan, working towards an intuitive and organic process, where “[h]eart, mind, fingertips, eye, as well as warp and weft, and even that dark more – ineluctable accident – [were] woven into these textiles” (Kauffmann cited in Albers 1959, 1). During the Bauhaus era, weavers had “been trying to draw attention to weaving itself as an integral part of textile work”<sup>17</sup> (Albers 1959, 15). Despite weaving being an ancient craft, Albers’ work represents the beginning of written weaving scholarship; penned acknowledgement of intuitive and organic processes and how they effect product.

The term ‘multidimensional’ is used in this project to suggest that construction exists across multiple spatial and temporal dimensions, always changing,

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<sup>16</sup> I can relate to the position of starting at the beginning, as I only began weaving halfway through this thesis.

<sup>17</sup> Weaving meaning process, and work meaning product.

constantly in flux. Since the formation of the Bauhaus, there has been an ongoing, transdisciplinary appreciation of the relationship between weaving and architecture processes in terms of both space and time. This affiliation was demonstrated through architect Buckminster Fuller's invitation to write a recommendation on the back cover for *On Designing* for Anni Albers, where he praised the "planar compositions ... drawing attention to the intersection between the apparatus of the loom and the spaces of modern experience ... like the criss-cross grids of Earth's cities seen from above" (Fer 2018, para. 11).

Fuller continues that "seen from inside the city streets or within the loom, both cities and fabrics disclose multidimensional structuring of great complexity" (Fuller cited in Albers 1959, back cover). There is an order to how things are made. When weaving, you cannot start weaving the weft (a singular thread that interlaces the warp, moving back and forth horizontally) before preparing the warp (vertical tensioned threads) on the loom. This complex multi-dimensionality of making processes alludes to construction as a process that is not only spatial, but also temporal.

The writing of nineteenth century art critic<sup>18</sup> John Ruskin (1819-1900) is used throughout my research for its reflections on Gothic architecture. The Gothic, predominantly represented through England by its churches built in the late Middle Ages, expressed a poetics of construction (Frampton 1995; Hendrix 2012) through a juxtaposition and interweaving of non-structural geometries with structural geometries (Hendrix 2012). In *The Sympathy of Things* (2011), Lars Spuybroek reflects on the work of Ruskin, and posits that 21<sup>st</sup> century design techniques need not necessarily mimic 20th-century standardisation and minimalism but can instead look to 19th-century variation as a means of expression. A Gothic ontology (Ruskin 1854; Spuybroek 2011) is therefore used to inform the creative work in the latter half of the thesis, through its blurring of structure and ornament, and emphasis on the imprint of the maker.

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<sup>18</sup> Ruskin was also a "painter, photographer, botanist, early environmentalist, philanthropist and social reformer, who vehemently criticised both industrialisation and capitalism" (Figs 2019, para.2)

## Emphasizing construction in hand-woven textiles

In her text 'Tracing a Fabric of Construction,' Mitchell posits the value in reflecting "on ways in which our actions [of construction] are embedded in the fabric of the material structures we inhabit from day to day" (2005, 1). The textiles in this project are examined in detail during a specific phase in their life – as they are being woven. In textiles, there are multiple temporalities at play (Rowley 1999; Attiwill 200). When thinking about cloth in terms of its history and traces, we often tend to think in terms of pre-life and post-life<sup>19</sup> – with 'life'<sup>20</sup> representing the period of use. Rather than examine the traces of use,<sup>21</sup> the focus here is the construction phase. Despite trying to locate the woven textile in time, it is acknowledged that temporality is subjective, and not static – for example, when does a textile begin or end? This fluid approach "enables the closed structure of 'completion' to be defused, and for the making of the building" (Mitchell 2005, 6) or here, a textile, "to breathe from within" (6). I begin by identifying the already existing traces of the construction phase, or weaving, and then progress by amplifying 'clues' so that we might be able to see them, touch them or sense them in other ways (see Cycles 2, 3, and 4).

The creative work aims to express textile construction processes to the user or wearer. Interview analysis in Cycle 4 indicates that, since Australian people are physically and culturally separated from witnessing textile construction as an everyday occurrence, the most significant opportunity for exposure to making (and dialogues around weaving) in our current situation exists within the event of buying and wear/use. I explore how that process might be amplified and etched into the surface or embedded within the textile, bearing "traces of the *matériel* and time that have gone into its production" (Lefebvre 1991, 113), as clues. In Cycle 1, the traces of the textile's construction and spatial attributes are enlarged and projected onto the surface through embellishment techniques. In the following cycles, visually and haptically embedding this 'data' into the woven textile is undertaken.

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<sup>19</sup> Discussions on the post-life fate of textiles and garments, and the problematic aspects of this can be read about in the online article 'This is not your goldmine. This is our mess' By Liz Ricketts (Atmos 2021).

<sup>20</sup> An interview response of interest to this point: "Yeah I wouldn't say I really think about it too much I think. Kind of like from when I start wearing it that is when I sort of... it starts to have meaning... Its life starts from when it met me. Its life starts with me" (Perth Interviewee #16, 2017).

<sup>21</sup> Relevant texts on cultivating care through use as a way to change our relationship to cloth and clothing have been written by Alison Gwilt (2013), Gwilt and Timo Rissanen (2011), and Kate Fletcher (2016).

## Practices of scale in textile production

The contemporary global fashion and textile industry is already exploring ways of reflecting construction actions through transparency and traceability movements, rather than expressed through the cloth itself. As Fletcher states, “Letting others see into the machinations and flows of a supply chain via the publication of transparency data is offered as a substitute for the trust built through personal, social and emotional interactions and intelligence” (Fletcher 2013, para 3). Recent practitioners, such as Fletcher, Holly McQuillan and Timo Rissanen, critique this need to work at such large scales and fast speeds. In their chapter ‘Mind-Body-Garment-Cloth,’ McQuillan and Rissanen state that “fundamental shifts in focus, toward a human scale, are drastically needed” (2020, 168). Instead of developing a ‘sustainable’ or ‘ethical’ framework that can be rolled out large scale across our current global capitalist system, this work was intended to provide clear direction for myself, going forward as a small-scale textile designer. After completing the investigation, performed with rigour, it was decided that the framework could also be applied to the textile or broader design industry, for people working at multiple speeds and scales.

I do not attempt to romanticise labour and shun technological advancements in woven textile production, but to question “how and why innovation and technology are used, in what context, and how, if, and when we scale innovative ideas” (McQuillan and Rissanen 2020, 168). Trust can be fostered through small scale production with designer-as-maker or designer in close consultation with the maker. Aesthetic techniques were used to embed this narrative in the weave further. Authors on design research methodology, Crouch and Pearce, state that design research “opens up possibilities for [designers] to develop or consolidate their practice in ways that better reflect what is important to them” (Crouch and Pearce 2012, 143). The aim here was to find ways of designing and using aesthetics to reveal traces of construction, aligning with my personal values of respect for the maker.

The choice of working with hand-operated machinery for all stages of this research was not necessarily aimed at achieving slowness,<sup>22</sup> but rather, at adapting rhythms

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<sup>22</sup> The ‘Slow fashion’ movement (influenced by Carlo Petrini’s ‘Slow Food Movement’ established in 1986) encourages careful consideration of processes of fashion design, production and use and refers more to quality than time (Fletcher 2007). Fletcher states that “Slow is not the opposite of fast – there

of making to suit the weaver's own.<sup>23</sup> Not only was I exposed to hand-weaving processes at Thanapara Swallows through Bhalo, but hand weaving also provided the ability to undertake experiments at home, using affordable, quiet and small-scale machinery, working around the rhythms of parenthood. By "taking a human and local approach,"<sup>24</sup> (McQuillan and Rissanen 2020, 168), the creative work and subsequent analysis were able to focus on small, slow details using more tactile and exaggerated yarn sizes. The traces of hands, and other movements and behaviours (Mitchell 2005, 6) were materialising in cloth at a visibly comprehensible pace.

### **Geographical location of the study**

Three sites were chosen for the thesis research – Thanapara (Rajshahi) and Dhaka, Bangladesh, and Perth, Australia, due to their geographical proximity, yet stark differences in levels of production and consumption of textiles<sup>25</sup>. Much of the research, creative production, and interviews were carried out in Perth, Western Australia. In Perth, I was intimately exposed to textile and garment construction through my time as a member of the Handweavers, Spinners and Dyers Guild of WA, the WA Fibre and Textile Association (WAFTA), the Hills Weavers Group (where I learned to weave) between the years of 2015 to 2019, and most significantly, observing the women in my family. My mother sewed, and both grandmothers knitted and crocheted daily. It was not uncommon for my Oma (who also worked in a wool textile mill, and as a tailor and invisible mender in the Netherlands during the 1940s) to bring her knitting to a dinner party, sitting and completing stitches as she talked. Hence, my personal experience with textiles in Perth is not only through current practice, but is also nostalgic. However, in contemporary Australian society we rarely walk down the street and see evidence of garment-making processes, as "garments, which may have been designed and manufactured in different locations,

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is no dualism – but a different approach in which designers, buyers, retailers and consumers are more aware of the impacts of products on workers, communities and ecosystems" (Fletcher 2007, para. 5).

<sup>23</sup> It just so happens that my speed, post-baby, was deemed somewhat slow and 'unproductive.'

<sup>24</sup> In 'Mind-Body-Garment-Cloth,' McQuillan and Rissanen state that "By taking a human and local approach to fashion design and production, we can critically address the systems, forge ahead with different and, at times, difficult conversation, and in doing so transform the industry" (2020, 168)

<sup>25</sup> As revealed in later studies in the thesis, participants in Dhaka, when compared to Perth, were more likely to repair textile products (and mention repair as a textile making skill), more likely to purchase in-store rather than online, and more likely to purchase cloth to make garments (by taking to a tailor). Perth participants were found to rely more on visual cues in their analysis of a textiles' background, and gained most of their textile interactions through the act of consumption. Following data collection, it was also understood that the act of purchasing or browsing clothes online is the primary moment where young people from Perth engage with textiles.

are typically shipped to a retailer who then sells the items to an identified but anonymous consumer” (Gwilt and Rissanen 2011, 75). The garment and textile industry in Australia has dwindled to a handful of small-scale boutique producers after the offshoring<sup>26</sup> of garment and textile manufacture, as “globalisation of the later twentieth century saw the movement of factories themselves to countries previously of colonial interest” (Murray 2015, 225), seeking countries with the “lowest wages and standards in order to maximise profit” (225).

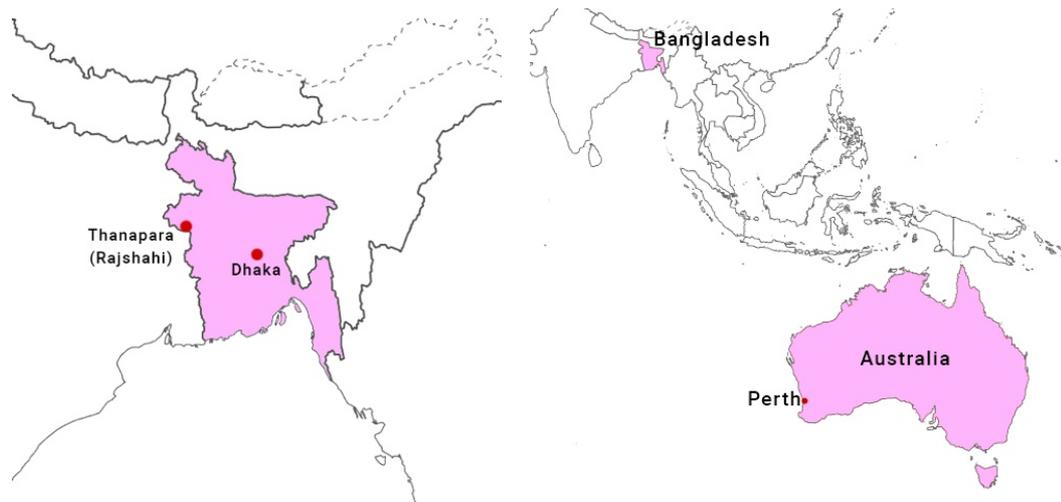


Figure 4: (R) Map of Bangladesh showing Dhaka and Thanapara village location, part of greater Rajshahi (ArcGIS edited by Priemus 2021)

Figure 5: (L) Map showing Indian ocean region, with Perth marked (ArcGIS edited by Priemus 2021)

From personal observation, textile construction is more visible across Bangladesh than it appears to be in Australia. From visits across greater metropolitan Dhaka and rural areas<sup>27</sup> between 2008 and 2015, it was possible to observe people weaving and stitching in their homes.<sup>28</sup> Not only does the engagement with traditional textiles appear to be relatively high, but Bangladesh is also a major international exporter of ready-made garments. Bangladesh is “the number two apparel producer” (Thomas 2019, 52) globally, with “fifty million people depend on the garment

<sup>26</sup> This was also the longer-term consequence of Australian government policy changes, reducing import duty on cloth and manufactured goods, implemented in 2000-2001.

<sup>27</sup> Places within Dhaka where home weaving and embellishment were observed between 2008 and 2012 includes Dakkhin Khan, Narayanganj, Mirpur. Places in rural Bangladesh where home weaving and embellishment were observed between 2009 and 2015 includes villages located within Tangail, Savar, and Rajshahi areas.

<sup>28</sup> Types of weaving observed included cotton textiles including *lungi*, and *gamcha*, silk *benaroshi*, and silk and cotton *jamdani*. Forms of popular stitching include *nakshi kantha* (recycled sarees hand-stitched together to form blankets) and other embroidery of textiles, as well as forms of embellishment such as *karchupi* beading on to sarees for sale.

industry” (Rahman cited in Thomas 2019, 53) out of a population of around one hundred and sixty-seven million people (World Population Prospects). A series of tragedies involving the garment sector has occurred in the past two decades, including building collapses and factory fires. The Rana Plaza Collapse in the outskirts of Dhaka on April 24 2013 was the deadliest of the disasters, revealing “the dangerous conditions that textile workers have to endure in order to meet the demands of Western companies” (Murray 2015, 225).

Alongside the physical presence of textile construction for both export and local use, an understanding of cloth appears to develop further in Bangladesh with the presence of textile making songs, literature, movies and even popular television shows and commercials (See Cycle 4). Despite undergoing centuries of colonisation<sup>29</sup> and annexation (Ghosh 2001; Ehrlich 2020), Bangladesh retained much of its traditional textile production and use. Comparatively, social engagement with textiles in Australia is less significant, particularly with traditional cloth and weaving. However, Indigenous weaving and fibres are still produced,<sup>30</sup> notwithstanding years of dismissal due to European cultural hegemony following colonisation.<sup>31</sup>

Despite the impact of the ready-made garment industry,<sup>32</sup> there remains a high level of engagement with traditional textiles in Bangladesh, exercised through both production and use. Many people weave in their homes, particularly in rural settings. There are many kinds of celebrated textiles that Bangladeshi people, in general,<sup>33</sup> are aware of – prominent examples include *muslin*, *jamdani*, and types of embroidery, including *nakshi kantha* (Ahmad 1997). When I visited Bangladesh and adorned myself in a garment and/or accessory with a particular motif or weave, people (of multiple demographics) would identify the specific textile or embroidery style, the geographical origins, the raw materials used – even assigning a price to it.

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<sup>29</sup> Colonial India included the region now known as Bangladesh (Raghavan 2013; Khondker 2015).

<sup>30</sup> Despite public knowledge being limited, there are many Indigenous weavers and cooperatives producing textiles and garments in Australia. Contemporary artists include local Aboriginal basket weaver and fashion designer Lea Taylor in Western Australia; Ikuntji Artists cooperative, comprised of multiple textile artists in Ikuntji, Northern Territory, and Tiwi Design textile studio, based in Nguui, Bathurst Island in the Northern Territory (Mellor in Rowley 1999).

<sup>31</sup> This was reflected in the Perth interviews where only one participant out of fifteen named specifically Indigenous weaving or fibre techniques when asked about traditional textiles.

<sup>32</sup> As of December 2016, 80% of Dhaka interviewees had a relative who is or was involved in the textile or garment industry (see Cycle 4).

<sup>33</sup> As observed during my extensive travel across Bangladesh between 2007 and 2016. Popular labels that use the mentioned techniques, keeping them represented and relevant in contemporary Bangladeshi fashion and style, include Aarong (Khan 2019b), Aranya (Khan 2019a) and Prabartana.

These knowings are strengthened through cultural stories about traditional textiles, and intertwined with Bangladesh's multiple cultures.<sup>34</sup>

## **Hand-weaving techniques and tools**

An ancient craft, hand-weaving, is defined by Anni Albers as “a method of forming a pliable plane of threads by interlacing them rectangularly” (Albers 1965, 1). Apart from changes in fibre technology and working speed, the fundamental process of weaving – the interlacing of yarn to make fabric – has not changed since time immemorial (Patnaik and Patnaik 2019). Weaving the weft involves one of two actions – to go over or under a warp thread. The repetition of this action over and over again creates a length of cloth. The infinite variations of this act produce endless patterns.

The woven textile is used throughout interiors, in garments, and is something with which we have such a personal and intimate relationship. It could be the garment you are wearing, the surface you are seated on, or the carpet where your feet rest. Look closely. Identify one single thread – either woven, knitted or braided into place. Now, imagine the life of this thread before it became a part of you – perhaps it is a strand of cotton in your shirt? The cotton was planted, picked, processed, spun, dyed, knitted, or woven. There were likely many more people who were present in its formation than will ever use it. Nevertheless, through considering the construction history of an individual textile, we can acknowledge the multiplicity of processes and global interconnectedness, “a condensed world, a microcosmic representation” (Pallasmaa 2009, 18), occurring in just one thread. The term ‘construction history’ is influenced by Suzie Attiwill’s writing on an ‘interior history,’ a concept that “celebrates the role of history in the production of the new and seeks to respond to current forces emerging in the design of interiors – for example, temporality, movement, change, encounters” (2004, 1). In this thesis I apply a similar idea to woven textiles.

It is ironic that despite this intimate connection with woven cloth, knowledge and relationship with cloth seems somewhat superficial and waning.<sup>35</sup> For this reason, in

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<sup>34</sup> Bangladesh is not ethnically homogenous – there are multiple cultures present within that have different links to particular textiles. Due to the location of the interviews, the only represented ethnic group in the Cycle 4 interviews was Bengali.

<sup>35</sup> This was revealed during interviews in Cycle 4, with the trend detectable in both Dhaka and Perth.

this project, I focus on expressing the fundamentals of construction rather than attempting to educate wearers on other, admittedly pressing, issues. This thesis aligns with a philosophy that values environmentally centred design, which considers human and non-human needs and resources, neither of which are finite. Concern for the “well-being for workers, environmental pollution and natural resource exploitation” is present, as there is a “greater need than ever before for transparency and communication in the supply and disposal chain of fashion garments, to inform consumers and to enable the right purchasing choices to be made” (Gwilt and Rissanen 2011, 30-31). However, the conflation of this topic with sustainability and ethical production is intentionally avoided, to allow greater focus on the textile’s structure and temporality<sup>36</sup>.

It is challenging to teach sustainable construction<sup>37</sup> when people are not aware of the fundamental aspects of textile production.<sup>38</sup> In Julie Landry’s Masters Thesis ‘Artisan Culture’, she argues that allowing (student) exposure to textile and garment making processes through connections with Indian artisans and suppliers would “increase awareness of the complexities of a sustainable fashion future” (2015, xi). In an attempt to bridge this perceived gap through Bhalo, I participated in discussions with users and wearers, highlighting the particular production and textile practices used to reduce negative environmental impact. However, this led to the understanding that most people know little of textile production – for example, what a loom is. This issue was further highlighted by my time undertaking a project called Connecting with Cloth (2018-present), where I placed a hand loom in a friend’s fashion retail store to prompt discussions around weaving. This was all based around a greater question; how can a wearer or user of cloth discern a sustainable process without knowing baseline processes involving time, space, maker and tools?

In order to undertake the thesis research, four different looms in multiple locations were used; A two-shaft fly shuttle handloom, operated by the weavers at Thanapara Swallows Development Society, Rajshahi, Bangladesh, An eight-shaft table loom used by me between home and Weavers Guild in Perth, Western Australia, a four-shaft floor loom, used by me, customers and spectators, located in the Fremantle

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<sup>36</sup> Temporality is defined here as an understanding and lived experience of time (Hammer 2013).

<sup>37</sup> My experience around educating people on sustainability was formed by operating Bhalo, from 2009 – 2018, a label that attempted to be “sustainable”, trying to express that to the wearer, and lecturing in Interior Architecture between 2011-2020.

<sup>38</sup> Perhaps a little like trying to run before being able to walk.

Markets, Western Australia, and a double rigid heddle<sup>39</sup> loom operated by myself, at my home in Perth, Western Australia.



Figure 6: (L) Two-shaft fly shuttle handloom at Thanapara Swallows (Priemus 2014)

Figure 7: (R) Eight-shaft table loom at my home, warp being threaded through the heddles (Priemus 2015)



Content is removed due to copyright restrictions

Figure 8: (L) Four-shaft floor loom being used by me (Tindale 2018)

Figure 9: (R) Rigid heddle loom in my home, Perth (Priemus 2017)

<sup>39</sup> As opposed to regular heddles which are usually made from metal or string, the rigid heddle is "made from moulded plastic pieces that are constructed in a slot hole configuration in various densities and widths ... [and] fixed between two wooden supports" (Gipson 2021, para. 3).

The two-shaft fly shuttle handloom (Figure 6) was the primary loom used by weavers at Thanapara, though I never used it. The eight-shaft table loom (Figure 7) was borrowed from the Weavers Guild in Perth, Western Australia, as I was learning to weave, from 2015 to 2016. Particular lessons undertaken during my time at the guild, such as the class 'An Explosion of Twills' by weaver Ilka White on the 17<sup>th</sup> -18<sup>th</sup> October 2015 at Alexander Craft House in Menora, WA, required a loom with four to eight shafts. However, at a later point, it was required to be returned. To replace this, I purchased an Ashford double rigid heddle loom (Figure 9) in 2016. Being small, simple to warp and light to transport, it provided flexibility and ease for the multiple weaving experiments conducted throughout my candidature. In 2017, I purchased a larger four-shaft floor loom (Figure 8) from the Weavers Guild. Having limited space to house it, I allowed Fremantle designer Gaelle Beech to keep it in her store from 2018 onwards, to be used by myself and customers, as part of the "Connecting with Cloth" project mentioned in this section, above.

There are spatial and temporal ramifications of using different looms as tools; their context affects the process and the woven outcome. These effects are discussed in greater detail throughout Cycle 3 and tracked through a series of weaving logs. As Albers states, "[n]ot only the materials themselves which we come to know in a craft, are our teachers. The tools, or the more mechanised tools, our machines, are our guides too" (Albers 1959, 7). The slowness and intimacy of the relatively low-tech machinery were limiting, yet crucial in shaping my weaving knowledge and allowing me to slip into a relationship with the threads. I was never entirely in control, but instead, let the threads guide the process.<sup>40</sup>

## Methodology

For this project, I used action research as an overarching methodology, influenced by the work of academics Christopher Crouch and Jane Pearce, and their 2012 text, *Doing Research in Design*. In each cycle, a number of different methods and methodologies are employed, including (creative) practice-led research and qualitative interviews. Action research is typically represented by a spiral diagram (Figure 10) illustrating a "generative process" (Crouch and Pearce 2012, 145), "a representation that indicates movement forward to new praxis" (145). The adapted

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<sup>40</sup> On the relationship between weaver and weaving, Albers stated that she came to the Bauhaus wanting something to conquer, but the threads won her over (Albers 1982).

action research diagram here takes the shape of a textile and the interlacing structure, giving the thesis form. The representation of weaving here is not a fixed form. The diagram, influenced by the processual act of weaving, provides my research with temporal order. Like a research cycle, the meandering line of a weft thread in weaving is not stationary – it is mutable, continuously weaving over and under, seemingly without end. Other events co-occurring with the interlacing of threads and the collection of data inevitably impact the weave, leaving sequential traces of people, place, and time.

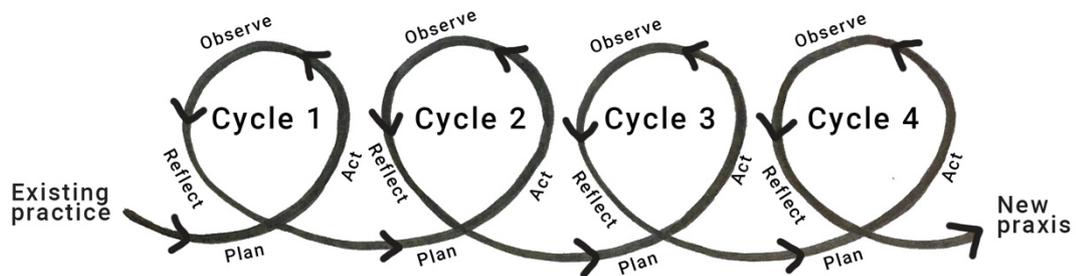


Figure 10: Typical Action research cycle (Priemus 2021, based on Whitehead and McNiff 2006; Crouch and Pearce 2012; Wadsworth 1998)

Representations of action research are commonly drawn as a cycle to characterise the constant reviewing of practices. The cycle then moves forward into the next, indicating “movement forward to new praxis” (Crouch and Pearce 2012, 145). The thesis structure is based on a typical action research cycle diagram merged with a woven textile arrangement (Figure 11). The ‘weft’ (the winding horizontal thread) represents each cycle, coming to an end and redirecting into a new cycle. The ‘warp’ (vertical threads) represent the phases of action research that inevitably shape the research. The weft/cycle thread continues to loop around and move over and under the warp threads, alluding to the study’s ability, like a woven textile, to keep repeating, weaving infinitely. Through this overarching structure, a research framework is established that could continue indefinitely, an “endless repetition” (Crouch and Pearce 2012, 145) of the process. Each cycle progresses, though the methods of achieving progress follow a similar pattern.

A similar approach was outlined in Anna Piper’s doctoral thesis ‘Material Relationships’, where she employed a “cyclical iterative approach” (2019, 1), emphasising “the importance of the relationship between the maker, materials and the machine(s), whilst recognising the potential for a transitional dialogue and

knowledge transfer between all aspects of hand and digital production” (1). Piper uses the principle aim of “Knowing Through Making” (26), where she investigates “the role that embodied weaving knowledge plays in informing textile design innovation by recording and analysing the iteration between, and transition from, analogue to digital production, through reflective practice” (26) Comparably, my thesis involves constant tacit knowledge acquired through making and reflecting, represented here by the ‘Cycles’.

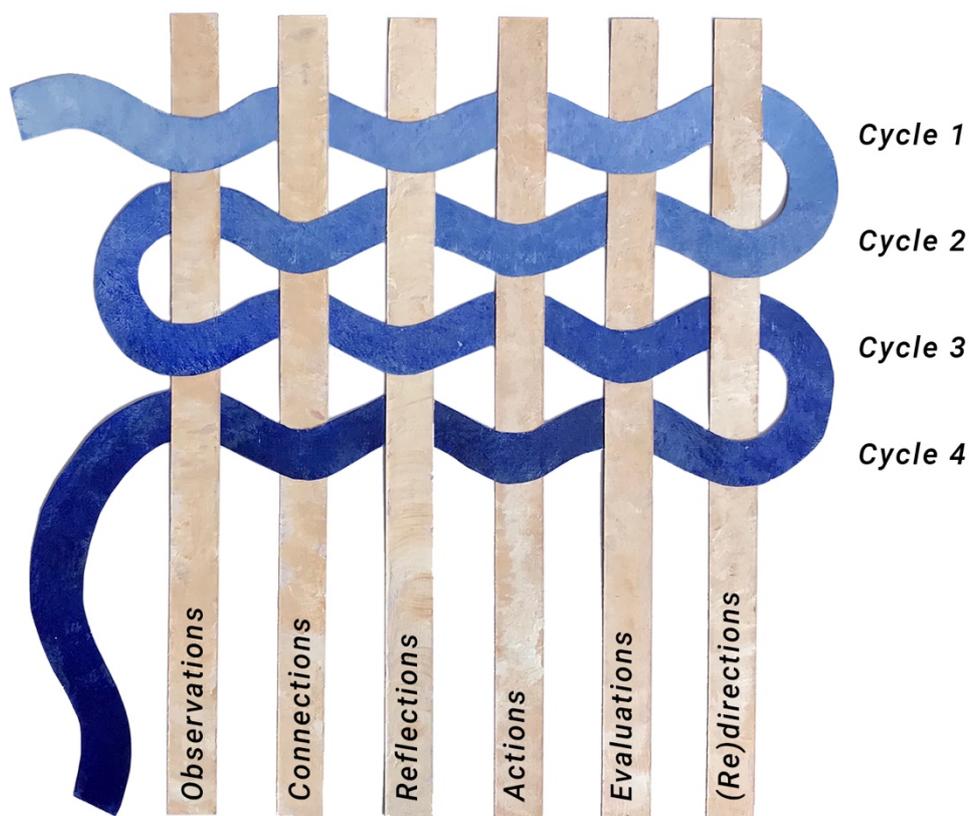


Figure 11: The ‘woven methodology diagram’ used to structure the research (Priemus 2021)

The six action research phases, represented by warp threads, are:

Observations: *observe, take stock and identify a concern*

Connections: *Interactions, conversations and relationship building with people involved*

Reflections: *Reflect on some possible ways forward and begin to plan a solution*

Actions: *Take action to try out the solution*

Evaluations: *Observe outcomes, evaluate and reflect on what has happened*

(Re)directions: *Modify practice, move in new directions*

(Yunkaporta 2020; Whitehead and McNiff 2006; Ary et al. 2010; Crouch and Pearce 2012).

It is worth noting that though the weft thread for Cycles 1 and 3 in this diagram travel left to right, Cycles 2 and 4 appear to travel in the opposite direction – alluding to the phases being completed backwards. However, the methodology map was designed without a rigid chronological order in mind. Extending the weaving analogy, the research process is analogous to the weft thread 'lifting' the warp threads of the corresponding phase as appropriate to the needs of the research cycle. It is not a left to right or right to left linear process. The phases often involved looping back and repeating, or several events occurring at once. Textiles also have two sides, capable of being flipped over and experienced at a multitude of axes (Krauss 1979). I propose a degree of flexibility is assumed when reading this methodology diagram, as the multidimensionality and multipositionality inherent in woven cloth was programmed into its design.

The methodology and research structure were influenced by a desire to expand my design practice, “an act of optimism” (Crouch and Pearce 2012, 143), as “action research begins with the premise that practices can and should be changed” (143). By engaging in action research, identifying and documenting processes and practices (Crouch and Pearce 2012), the intention is that my research is conducted with enough rigour, so that my practice is not only able to evolve, but the findings can be used by other designers and can contribute to textile scholarship and practice.

Cycles 1, 2 and 3 place practice at the centre of the research, and documentation of the practice becomes part of the findings (Haseman and Mafe 2009). By employing practice-led research methodology, I learn to weave, providing a hands-on way of understanding weaving practice that enabled *thinking through material* (Nimkulrat 2012). Through working on two Bhalo collections (Cycle 1), I become more involved in textile making processes, progressively looking closer at cloth (Cycle 2) and then learning to weave (Cycle 3). Not only is the research affecting the outcome, but the findings are influencing the research. As well as gaining a better comprehension of

textile construction processes, by producing a length of cloth made with relatively slow bodily rhythms, I am not only able to embed the traces of myself, the weaver, but also to make sense of my textile practice through embodiment, with hands (Groth 2017; Nimkulrat 2012) and eyes. Recording techniques, such as a weaving log, were utilised throughout these creative experiments, capturing design and weaving activity for analysis (Pedgley 2007). The resulting data is correlated alongside the visual and haptic traces of implicit and explicit expressions of time, space, and maker evident in woven cloth.

Following practice experiments, a series of semi-structured qualitative interviews (Cycle 4) were conducted – 15 interviews in Perth, Australia, and 14 interviews in Dhaka, Bangladesh, recording person-weaving interactions. Thematic analysis of the interview data (Patton 2002; Crouch and Pearce 2012) inquires into how the identified aesthetics of textile construction may be amplified in order to speak louder. The research uses literature to shape, record, and evaluate interviews, to identify the characteristics of cloth that may increase personal engagement and allude to the event of weaving. The interviews begin with background questions, asking interviewees to define personal details and experience making and consuming textiles; inquiries are directly related to the ten woven textile samplers around their construction history and materiality.

The ‘woven methodology,’ composed of multiple methods, allows the exploration of the “subtle and complex transition between the makers and the users” (Mitchell 2005, 2), with textile connecting wearer and process, providing a narrative “for which there is seldom a coherent record” (Mitchell 2005, 2). However, there is also the ethical concern of makers, particularly the women weavers at Thanapara Swallows, not necessarily wanting to be visible. As cultural theorist Rimi Khan discusses, participation in studies or projects that emphasise transparency often do not consider the artisan’s consent to being seen, and such projects can represent a form of unwanted emotional labour (2019b). Hence, the intimate weaving studies in Cycle 3 were self-made, and self-reflective.

Rather than using the cloth as a means of explicit communication, it represents a form of expression, often tacitly understood. At the beginning of this study, the textile was considered a potential site for ‘radical communication’ outside of the typical written and visual media. This is still somewhat the goal, but the term

communication is no longer preferred. My ideas align with Gilles Deleuze and Félix Guattari's position on communication as a form of control (1987). The inability to perfectly analyse aesthetic signifiers due to intuitive knowledge and unspoken understandings presents a possible limitation in this study. The ability to embed a specific meaning into something is somewhat futile, and I have no desire to create a 'universal' aesthetic code or language for understanding.

The proposal of a singular, universal textile language (rather than learning the textiles' already present languages) would be problematic and imperialistic, given the already-present issue of Indigenous language erasure in both Bangladesh and the continent now known as Australia (Bhuiyan 2016; Nicholls et al. 2016). Instead, the research leads to a design framework for amplifying the spatial, temporal, and personal aspects of a constructed fabric across geographical boundaries, "to illuminate the object's nature, or ... the object's relationship to nature, and reconstitute the process of its genesis" (Lefebvre 1991, 113). Through the outcomes of creative practice and qualitative interview analysis, I posit that woven cloth can express its crafting narrative by using specific textile techniques.

## **Structure of the study**

The thesis is organised into four parts or cycles. The first two research cycles reflect upon two Bhalo fashion collections, *Construct* (2014) and *Creases* (2015), as well as an up-close inspection of Bhalo's woven cloth produced in Thanapara village in Rajshahi, Bangladesh. Using findings from creative practice, the third cycle identifies, amplifies and embeds traces of making through personal experiments with weaving in Perth, Australia. In the fourth and final cycle, semi-structured interviews (with people not involved in the textile and garment industry) were conducted across Perth, Australia and Dhaka, Bangladesh from 2015 to 2016, to investigate how the traces of making could be identified and interpreted. The resulting research investigates the characteristics of cloth that may increase personal engagement and allude to the event of weaving. The evaluated results led to a design framework for amplifying the spatial, temporal, and personal aspects of a constructed fabric across geographical boundaries.

The action research cycles are represented graphically by a weft thread, looping around repetitively weaving a cloth, representative of this thesis (Figure 12). Each

distinct action research cycle incorporates planning, acting, observing and reflecting, with the final result being the development of a new way of practising (Crouch and Pearce 2013).

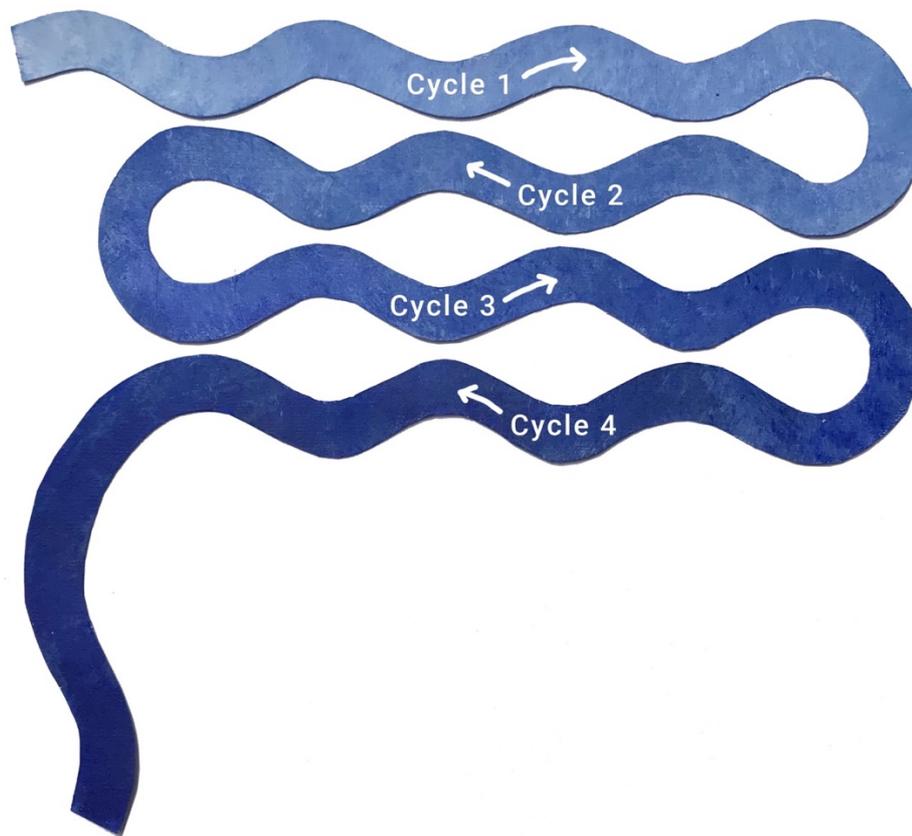


Figure 12: Cycles of the study, direction represented by a snaking line reminiscent of a weft thread in a woven textile (Priemus 2021). The cycles, detailed below, are Cycle 1: Embellishing, Cycle 2: Introspection, Cycle 3: Embedding and Cycle 4: Interpreting.

### **Cycle 1: Embellishing (2014-2015)**

The research cycles begin with experiments that amplify the traces of making, through creative work produced between Perth, Australia and Rajshahi, Bangladesh. Cycle 1 involves practice-led research involving textile and garment design development and observation of manufacturing processes, including weaving, and significantly the application of textile embellishments such as embroidery and appliqué. Throughout Cycle 1, the Bhalo collections *Construct* (2014) and *Creases* (2015) are created and interrogated. Particular qualities of woven textiles and weaving that are hidden, invisible to the naked eye, or difficult to experience through a computer or smartphone screen, are magnified, amplified, exaggerated and projected back onto the textile's surface. The narrative considers the question of how a user or wearer would visually yet haptically navigate a textile through the

screen. Influenced by film theorist Laura Marks's theory of 'haptic visuality' (Marks 2002), visual and haptic markers are used to emphasise texture, not to separate the senses (Barnett 1999), but to enable people to feel with their eyes (Marks 2002; Pallasmaa 2012). Embellishments of embroidery and appliqué were applied to the cloth, graphically reflecting weaving details (usually invisible to the naked eye) and processes (often unable to be witnessed by the final wearer or user). This typical obscuration is subverted through design practice, graphically representing parts of a textile's structure to make it highly visible as a prioritisation of construction.

### **Cycle 2: Introspection (2015)**

By carefully following "the event of a thread" (Albers 1965, xi), Cycle 2 aims to make visible the textile's aesthetic mutability. The multisensorial experiences of weaving(s), both the action (making) and reaction (cloth), are observed through introspective processes – visual magnification, or 'zooming in.' Through critical reflection, the visible processes of weaving embedded in Bhalo's cloth are detected through process observation, photography, and microscopy. Cycle 2 uses action research methods to explore weaving and design, including observation of textile processes performed at weaving cooperatives and conversations with weavers. The hypothesis is that the unembellished woven textile has the visual and haptic capability to narrate its construction story separately from graphic applications. The inspection of the woven textile closely identified traces of making processes that may usually be obscured or difficult to view. Through the visual and written narrative of these traces, the textile is presented as a spatial, mutable 'changescape' (Gibson 2015), constantly in flux and highly affected by the events that shaped it. The introspective process of reflection in this cycle included an unconventional approach towards identifying traces of context through observing entangled fibres and detritus embedded in the cloth.

### **Cycle 3: Embedding (2015-2016)**

The research carried out in Cycle 2 on the subtle traces of the weaving processes is progressed in Cycle 3 through my engagement in learning to weave, rather than through observations of an outsider. Undertaking weaving experiments to embed a narrative of making into a series of woven textile samplers provides a hands-on way of understanding weaving practice that enabled thinking through material (Nimkulrat 2012). Through employing a practice-led research methodology, and using Albers' theories on textile construction, weaving processes are recorded,

embedded, and amplified through exaggerated means. Methods include the production of experimental woven cloth,<sup>41</sup> observation of textile processes performed at weaving cooperatives, conversations with weavers, and weaving log recordings for self-woven textile samplers. The explorations here involve implicit and explicit expressions of time, space, and maker through woven cloth. Cycle 3 will use Anni Albers' hierarchical 'three elements of weaving': texture (weave), yarn, and colour (1965) to provoke more significant haptic experiences in the potential user, rather than relying purely on optical cues. Ten textile samplers with embedded traces of making will be chosen for use in the interviews.

#### **Cycle 4: Interpreting (2016-2020)**

The objective of Cycle 4 is the development of a design framework for amplifying the spatial, temporal, and personal traces of weaving. After undertaking twenty-nine semi-structured interviews conducted in Perth and Dhaka, Cycle 4 explores how people might interpret how a woven textile was constructed. Cycle 4 aims to identify the aesthetic markers that best indicate traces of the weaving process and woven textile characteristics through thematic analysis of qualitative interviews and reflection on personal design practice. Using Ruskin's six Gothic characteristics of rudeness,<sup>42</sup> changefulness, naturalism, grotesqueness, rigidity, and redundancy (1854) and self-collected interview data, the relationships between each of the traits are mapped, analysing the textile as a site for aesthetically expressing the spatial, temporal and personal aspects of construction. The hypothesis is that engagement with the cloth's construction history increases through particular visual and haptic markers of mutability. I posit that the designed hand-woven samplers' characteristics can provoke engagement and allude to their origins through their imperfection and variation. The eventual framework is located in Cycle 4 – a proposition for continuing research and creative work, for myself and others, across geographical boundaries. The framework is aimed at embedding a narrative of construction, for wearer/user interpretation, by amplifying the traces of making.

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<sup>41</sup> The creative experiments include thirty-two self-woven 12cm x 12cm experimental textile samplers, seven lengths of self-woven cloth, and one length of cloth woven at Thanapara Swallows Development Society.

<sup>42</sup> This is primarily referred to as *savageness* in the writing of Ruskin (1854) though I have decided not to engage with this term due to its problematic associations.

## Cycle 1 | Embellishing

### **Visible weaving: embellishing a narrative of construction**

How can weaving processes be visually represented on a textile when that textile is initially presented to a potential wearer as an image? This question was posed in response to the desire for the Bhalo wearer to know more about the origins of the cloth and clothing, without the need to rely on marketing and other media. As Bhalo was selling the majority of garments and textiles online, it was imperative that this message be able to express itself through the screen. This Cycle reflects on creative work produced from 2014-2015<sup>43</sup> by my fashion design practice Bhalo, as I utilised Thanapara Swallows Development Society, in Rajshahi, Bangladesh, producing hand-loomed cotton clothing and textiles using hand-embroidery and applique. In this cycle, I posit that there is potential to instigate discourse around construction processes through cloth, and rematerialise the textile for the digital age.

The design focus for this action research cycle is on highlighting textile structure and construction processes through image-making (Leach 1999) to narrate stories of weaving, emphasising spatiality through projections on to the seemingly flat and superficial surface. Marks's theory of haptic visuality (Marks 2002) is applied, designing with 'bold tactility' to emphasise texture through the screen – not to separate the senses (Barnett 1999), but to enable people to feel with their eyes (Pallasmaa 1996). Here, embellishments of embroidery and appliqué are applied to the cloth, graphically reflecting weaving details (usually invisible to the naked eye) and processes (often unable to be witnessed by the final user). Typically obscured aspects are revealed through design, as the textile's structure is graphically represented to make it highly visible.

As the tactile intricacies of making are highlighted through fashion and textiles practice, the inherent complications are also reflected on. Issues include contending with the hegemony of the ocular within fashion retail and Australian culture in general, and producing intricate hand-loomed and hand-embellished cloth, best understood by touch, yet having to sell and promote through digital media (Masri

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<sup>43</sup> As my PhD commenced in early 2014, these two collections were integrated into my first action research cycle, as they were produced during my candidature and represent where my practice and academic work began to overlap.

2018). How we decipher textiles up close is multi-sensory. We inspect, touch, pick, sniff and even listen.<sup>44</sup> However, as we increasingly experience cloth through a screen or as an image, the sensorial experiences are limited, and the visual is privileged. Through *Bhalo*, I noticed apparent knowledge gaps present in contemporary Australian society in regard to woven textiles<sup>45</sup> (see Cycle 4 for greater expansion on this). The creative practice became an opportunity to explore ways to express aspects of the making process to the wearer through design.

The creative work presented in this cycle aims to visually exaggerate the often subtle or unseen attributes of a woven textile, including structure (the fundamentals of woven textile construction often occurring in minute detail, i.e., two intersecting threads), making processes (such as winding, weaving, cutting), context (the origins of particular textiles, as well as their potential use), spatiality (presentations of the textile as three dimensional and mutable rather than flat), materiality, and waste (the offcuts that occur in textile and garment making, often unseen by the end-user). The need to increase the visibility of textile qualities and processes was partly due to *Bhalo* textiles being initially experienced by potential wearers visually through a screen. As online viewers<sup>46</sup> could not utilise other senses such as touch, haptic traces such as texture had to either be described by words or be expressed visually.

Previous to this cycle, as the principal designer of *Bhalo*, I found myself fatigued by the amount of creativity expended to tell the story of the cloth and clothing solely through marketing, rather than using that same artistic energy to improve on textile design. In 2014 and 2015, *Bhalo* was sharing videos of textile making processes on social media (Facebook and Instagram) almost daily, while the time dedicated to design was limited. The concepts for each seasonal collection began to feel arbitrary. The redirection of the business throughout this cycle saw the narrative embellished upon the textile, enabling it to tell the story of its making without solely relying on swing tags, garment labels and other promotional material. Though *Bhalo* heavily featured information about weavers in the creative practice marketing

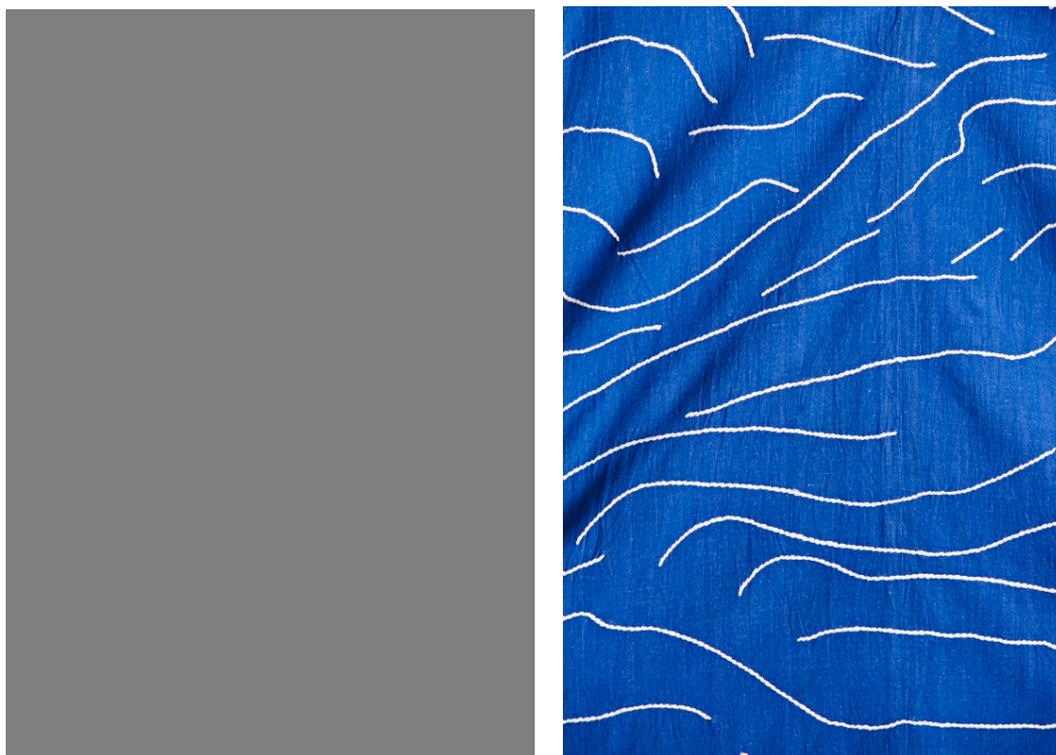
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<sup>44</sup> Ways of interpreting textiles are based on observations of participant interactions with cloth during the interviews in Cycle 4.

<sup>45</sup> Conversations with customers from 2009 to 2018 led to the realisation that many people were unable to tell the difference between a knit and a weave, did not know what a loom was or differences in fibres, and struggled to differentiate between stitched embellishment and print.

<sup>46</sup> Media platforms used by *Bhalo* for promotion and sales included Facebook, Instagram, Twitter, a blog, and the website with online store.

material, this cycle does not focus on the artisan,<sup>47</sup> but rather, on the technical processes and spatial qualities of woven cloth. The creative practice discussed in this cycle became an opportunity to explore innovative ways of expressing aspects of the making process to the user. Hand-embellished, hand-woven cloth used in Bhalo garments for the collections *Construct* (2014) and *Creases* (2014) became a vehicle to encourage the wearer to appreciate the textile's construction attributes without relying solely on narratives produced through external media such as clothing labels and tags, website information and social media.



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Figure 13: (L) *Weave dress*, from Bhalo's *Construct* collection (Green 2014)

Figure 14: (R) Close up of *Contours embroidery* from the *Curve dress*, from Bhalo's *Creases* collection (Landro 2015)

## Methodology and Methods

Cycle 1 focuses on two different Bhalo collections produced and exhibited during postgraduate candidature – *Construct* (2014–2015) and *Creases* (2015–2016).<sup>48</sup>

Through the design of *Construct* (Figure 13, Figure 15) abstract graphics were

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<sup>47</sup> Amplifying traces of the maker is outside the scope of this cycle and is focussed on from Cycle 2 onward.

<sup>48</sup> Lookbooks for the two collections can be found in the Appendix Part 1.

“derived from patterns of weaving and construction” (2), where “Intricate embroidery and appliqué designs represent the history and fabric of each garment and the memories of making” (2). *Creases* (Figure 14, Figure 16) similarly aimed to “draw attention to the quality of the textiles used” (Priemus 2015, 25), where “[c]reases, folds, imperfections and references to raw materials are all expressed through intricate hand embroidery patterns and bold appliqué graphics” (25). Instead of relying on additional media, the garments are self-referential (Priemus 2015). The design of *Construct* and *Creases* aligned with the research’s position on garment and textile production and the desire to connect people to the origins of cloth and clothing.



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*Figure 15 (L) Particle embroidery, from Bhalo’s Construct collection (Green 2014)*

*Figure 16 (R) The Creases embroidery on a top and trousers, from Bhalo’s Creases collection (Landro 2015)*

This cycle reflects on the first action research cycle, and places creative practice and documentation of the work part of the findings at the centre of the research (Haseman 2009). As I worked on the *Construct* (2014) and *Creases* (2015) collections, I became more interested in observing textile making processes. Between 2009 and 2015, I travelled twice yearly to Thanapara Swallows

Development Society in the village of Thanapara, in Rajshahi, Bangladesh, for two to three weeks during sampling, making major design decisions on-site. The observations of process and connections with makers established during my time in Thanapara greatly influenced the design work. The multi-sensory experiences that incidentally impacted the woven cloth were deliberately exaggerated in the embellishment design. In this cycle, the collections *Construct* and *Creases* are discussed, focusing on the context, concept, design process, making process, and general public reception, and the complexities surrounding the discourse are expanded upon.

Having a contained idea with a focus on expressing a narrative of construction provided boundaries within which to design, rather than randomly picking a set of arbitrary seasonal patterns. The manufacture of clothes designed to express traces of making gave me an additional opportunity to instigate discourse around this topic (through the complementary media created through journalism, the website, and social media) while centring textile design as the focus of the conversation. This design strategy established a story for Bhalo wearers, creating discussion points on the cloth's 'meaning' that could be shared to their social networks as a way to express their values.<sup>49</sup>

To identify the invisible attributes of a textile and exaggerate them to make them visible, a series of research processes were undertaken. Understanding the structure of woven cloth involved looking at the textile under a microscope. This allowed the view of detail that often occurs at a minute scale, such as two threads intersecting. Observation of weaving at Thanapara provided an understanding of the multiple processes involved in woven textile construction, such as winding yarn on to various tools like bobbins and the warping drum, warping the loom, weaving the weft, and cutting the textile to create a garment. By seeing this production in action, the traces of context that were both visible and invisible could be identified, as well as the relationship between cloth and garment through the eventual use of the textile. Working and constructing with textiles allowed an understanding of their spatiality and materiality; on close inspection, even a 'plain' textile is varied, and a flat textile has depth, movement and mutability. I observed the waste and offcuts

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<sup>49</sup> Autoethnographic reflections of Bhalo wearer engagement led to the identification of an aesthetic of sustainability (Thackara 2013) desired by a conscious fashion wearer; they wanted to feel engaged in the making process of a socially and ecologically responsible textile and have the cloth visually reflect their values.

produced in textile and garment making but unseen by the end-user and discounted as part of the final product. The concepts for this thesis were represented graphically on cloth, and research conducted on ways to navigate the textile – its encoded data, its texture, its haptic visuality.

## **Bhalo textiles**

The Bhalo textiles discussed in this chapter were hand-woven at Thanapara Swallows Development Society on a fly shuttle loom (Figure 17) – a non-powered, early industrial age machine that uses foot treadles to open up the warp threads, and a handheld cord that when pulled, shoots a weft bobbin between the warp threads. The textile itself is varied in thread count (the number of yarn threads per inch) and yarn ply (the thickness of the yarn threads) but was always woven from one hundred per cent cotton. Cotton, sourced from both China and Bangladesh, was the only fibre available at Thanapara Swallows Development Society. Bhalo textiles might look similar to those woven on a mechanised power loom from a distance, but up close, there is a sense of variation on the surface through colour and texture. More often than not, Bhalo used a different colour for the warp (vertical threads) than the weft (horizontal threads) to add a sense of variation and depth to the textile. Often traces of the workshop, the maker, the tools, and techniques are subtly visible on the cloth, including irregularities and small mistakes (as discussed further in Cycle 2). The cotton is sourced and then hand-dyed (with azo-free dyes sourced from China) in the workshop at Thanapara (Figure 18). It is then wound onto bobbins, the looms are prepared, and the textiles are woven. The embroidery and appliqué section at Thanapara involves multiple people working on one textile at a time (Figure 19) for days or even weeks.<sup>50</sup>

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<sup>50</sup> As an example of duration, the appliqué used in the *Big Creases appliqué* textile shown in Figure 19 took two people around 15 hours to complete for one dress (back and front).



Figure 17: Loom with Bhalo textile for Construct collection at Thanapara Swallows (Priemus 2014)



Figure 18: Hand-dyeing of yarn for the Construct collection (Priemus 2014)



Figure 19: Appliqué, team at Thanapara Swallows working on the Big Creases applique (Priemus 2015)

The varied texture inherent in hand-woven and hand-embellished cloth is visible on close inspection but challenging to convey in a finished garment, where the cloth's right side is facing,<sup>51</sup> and all of the edges are concealed within seams, at which point it is photographed and available to view through a digital device for purchase. Though macro photography can visually express texture through the screen, many of the textiles' irregularities are deciphered through tactile qualities using touch. This cycle describes my attempts through creative work to amplify traces of the making processes evident within textiles. The use of 'haptic visuality' or bold visual techniques is discussed to contend with the hegemony of the ocular within fashion retail and Australian culture in general.

### **Ocularcentrism and navigating the spatial textile**

In this cycle, the discussion of ocularcentrism, or "perceptual and epistemological bias ranking vision over other senses in Western cultures" (*Oxford Dictionary* 2020, 1), is informed by my experiences of selling tactile garments through various methods, ranging from the highly personal to the distant and purely visual. The textiles from the *Construct* and *Creases* collections were embellished with either hand-embroidery or hand-appliqué. The designs were colourful and contrasting (Figure 20), yet the embellishments were slightly raised off the textile, creating a varied textural surface (Figure 21). Bhalo predominantly sold garments online, but occasionally would take them to the local market to gauge wearer interaction and real-time feedback. I observed potential wearers examine Bhalo textiles; they would often describe the texture as "it looks" rather than "it feels" – even while holding it in their hand or rubbing between their fingers.<sup>52</sup> Even though dominant cultures and languages within the global North<sup>53</sup> seem to prioritise the visual, our bodies still understand through touch.

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<sup>51</sup> This is ultimately a choice made by a designer. In *Deconstruction Fashion*, Gill speaks of how deconstructed fashion reveals the usually hidden construction of a garment (1998). The discussion here of the garment having a concealed inside was also partly inspired by the first Fashion Revolution Week #insideout campaign in 2014 (coinciding with the anniversary of the Rana Plaza collapse) that prompted people to ask brands 'Who made my clothes?' During the campaign, participants were asked to photograph themselves wearing their garment inside out and/or back to front, to expose aspects of the garment such as seams and tags that may reveal traces of the making process and garment origin.

<sup>52</sup> This phenomenon is further supported by the interview findings discussed in Cycle 4.

<sup>53</sup> I speak on the cultural visual bias in the global North as it is the culture in which I am immersed in, as an insider. Claims about prioritisation of the visual versus haptic in the global South are outside of the scope of my knowledge and this thesis, therefore I choose not to comment on this.



Figure 20: (L) *The Big Creases appliqué*, discussed further in the section '(In)visible spatiality and materiality', is an adaptation of the *Creases embroidery design*, where the patterning was magnified and exaggerated. This appliqué graphic was designed to have a strong visual impact in the hope of gaining attention in the competitive fashion industry (Landro 2015).

Figure 21: (R) *The Contours embroidery*, discussed further in the section '(In)visible spatiality and materiality', is from the *Creases collection* (Landro 2015)

As the textile is not only surface and image (we do eventually touch or even inhabit them), this cycle uses Neil Leach's urban and architectural theories to study how we might navigate and decipher the more spatial histories of making in textiles. Leach's *The Hieroglyphics of Space* (2000) is a collection of essays that attempt to analyse the modern metropolis. Despite the differences in scale between city and cloth, a woven textile similarly represents a kind of system or "complex web" (Leach 2001, 1) that, even when closely inspected, can be challenging to decipher, navigate spatially and are "difficult to understand" (1). Leach's writings on "the hieroglyphics of space" (2000, 1) have been influenced by cultural theorist Siegfried Kracauer. Kracauer writes that "[s]patial images are the dreams of society. Wherever the hieroglyphics of any spatial image are deciphered, there the basis of social reality presents itself" (Kracauer cited in Leach 1997, xv). Cycle 1 therefore inquires as to how the event of weaving, a social reality, may become embedded in the textile and project itself as a spatial image or hieroglyph on to the surface to be deciphered.

A hieroglyph is a pictographic writing style derived from the ancient Greek word for 'sacred carving' (*Oxford Dictionary* 2020). The graphic embellishment on Bhalo textiles could be considered hieroglyphic, pictographic depictions of woven textile qualities and textile making processes and signifiers of construction. In this cycle, the typical way of narrating a story of a textile or garment through written media or tags and labels is avoided, and instead, a pictographic or 'graphic language' as an applied embellishment is used upon the woven textile.<sup>54</sup> However, as mentioned in the introductory chapter, my research is not proposing the creation of a new language.<sup>55</sup> Textiles already have their own covert and tacit languages, subtle and tactile, while being overt social, material cultural expressions.

The textile's role here was not to act as a signboard, with overt visual signification such as diagrams or slogans to communicate literal messages (Jameson cited in Leach 1999). Information does not reside in the textile, even when intentionally embedded. Traces of the construction process, in these experiments, "is merely projected" (1999, 8) onto the cloth. Literary critic and philosopher Frederic Jameson states that to perceive any kind of expressed 'data,' the interpreter must understand the "allegorical system in which is it encoded" (1999, 8). There will always be, as Jameson says, an 'ephemerality' to the projection. The 'projections' in the Bhalo textiles comprise different shapes and patterns, which are evocative and symbolic of textile structure, making processes, and material qualities. This expression of woven textile construction across the surface at the very least be utilised to instigate discourse between the designer and wearers of Bhalo.

Neil Leach's architectural theory is referred to throughout this cycle, as architecture, like fashion and textiles, primarily "operates through the medium of the image" (Leach 1999, 9). In his 1999 book, *The Anaesthetics of Architecture*, Leach uses two philosophers, Walter Benjamin and Jean Baudrillard, to critique the effects of the increasing fixation with images and image-making in architectural culture (1999). Leach's theories on the image are applied to examining the potential for Bhalo's textiles to become part of this culture of reproduction, where we are inundated with images. The ways that these cultural phenomena have influenced practices of design are discussed. In the conversation of simulation/hyper-reality where we

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<sup>54</sup> In later cycles, this narrative is embedded *in* the woven textile, rather than *on* it.

<sup>55</sup> Given the history of both Bangladesh and Australia experiencing high levels of language erasure due to invasion/colonisation, I find the proposal of the creation of any kind of overriding textile language problematic.

experience decontextualised textiles purely as surface or superficial (1999), the experience of the 'flat' textile through the screen is related, being relatively void of context and traces of making processes. We are immersed in an information society where we are overwhelmed with textile data and its attempts to catch our attention, so designers have to 'shout' loudly. Bhalo achieved this by using bold embellishments on the textile, playing with scale, colour and contrast (Figure 22). Towards the end of the cycle, Leach's theories on the culture of the copy (1999) are used to discuss producing multiple lengths of textile from one initial sample (such as the Creases embroidery, Figure 23).



Figure 22: (L) *Big Creases Appliqué*, based on an enlarged version of the *Creases embroidery*, right (Landro 2015)

Figure 23: (R) *Creases embroidery*, designed by embroidering over creases in cotton fabric (Landro 2015)

There is also the danger of over-aestheticisation of the Bhalo textile, to the point where Leach states that we become anaesthetised (1999). Leach argues that we live in an ocularcentric culture of simulacra and simulation (Baudrillard 1981), where the image now represents reality. All things, including garments and textiles (or *especially* garments and textiles), have now become aestheticised into a spectacle, through "an advertising and media semiologising process which invades everything" (1999, 6). This "excess of communication and information" leads to the opposite of

what it aims to do. Design practice “threatens to be perceived increasingly in terms of a proliferation of aesthetic images empty of content” (1999, 7). A preoccupation with the image and aesthetics induces a sort of impassiveness. With the design of Bhalo’s textiles, I was forced to acknowledge that the inundation of images overloads the senses, and therefore consider the textile design as a balancing act, finding ways to express but not overwhelm.

This privileging of the image is not merely the designer or interpreter's fault, but arguably is something upheld within design practice, as we see shifts towards two-dimensionality, or ‘flattening.’ As Leach states, “Convention dictates that architects should see the world in terms of visual representation – plans, sections, elevations, perspectives, and so on” (1999, 9). For designers, the processes of aestheticisation are a consequence of their professional practices. This shift to a visual format can be seen in design practice and also in design school. On architecture, Leach states that “the privileging of the image has led to an impoverished understanding of the built environment, turning social space into a fetishised abstraction” (1999, 10). Over the past two decades, there have been notable shifts within many fashion and textile schools observed across Australia. This includes the removal of weaving looms, leading to textile flattening through an increased focus on cloth surface embellishments such as printing or embroidery rather than structural explorations, as well as a higher intake of students who have never worked with textiles before.<sup>56</sup> Visual aestheticising and flattening of textile processes is occurring at an educational level.

### **Haptic visibility: The woven textile and the smooth/striated**

This cycle explores creative outcomes that consider how a user or wearer would visually yet haptically navigate the smooth space of a textile through an image. The term “haptic” is introduced in Gilles Deleuze and Felix Guattari’s chapter ‘1440: The Smooth and the Striated’ in *A Thousand Plateaus*. In this chapter, Deleuze and Guattari use textile structure to illustrate abstract thought (Hemmings 2012). They define ‘smooth space’ as a space that must be traversed with continuous reference to the immediate surroundings (1987). These spaces are not navigated by abstract methods such as maps or compasses (Marks 2002) but haptically. Deleuze and

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<sup>56</sup> This is based on an autoethnographic reflection, observed through my own experience tutoring in Fashion Design at Curtin University in 2020 and 2021, as well as a tour of the Textiles workshop at Australian National University in 2019.

Guattari use a woven textile to represent the striated, where there are “vertical and horizontal elements and the two intertwine, intersect perpendicularly” (1987, 475). It may seem contradictory here to combine discussions of smooth space with the woven textile when its physical form (the grid) quite literally is used to describe its contrary, striated space (1987). The striated relates to a more distant and optical space (Marks 2002). However, just as Deleuze and Guattari reject the idea of the haptic and the visual as dichotomies, they also propose that smooth and striated space are not equal opposites. They claim that the “two spaces in fact only exist in mixture ... striated space is constantly being reversed, returned into smooth space” (474). It is possible that a woven textile can be striated in its organisation yet navigated smoothly.

The textiles in Cycle 1 reflect my consideration of philosopher and media theorist Laura Marks’s writings on haptic visuality in their design. Haptic visuality is a type of visuality that triggers other sensory memories, enabling the viewer to ‘touch’ with their eyes (Marks 2000). Aligned with Deleuze and Guattari, Marks states that the haptic and optical are not dichotomies and may “slide into one another” (Marks 2002, 12). Marks aims to “restore a flow between the haptic and the optical that our culture is currently lacking” (13). She claims that the disembodiment of vision and its adequation with knowledge is “a function of European post-enlightenment rationality” (13), but claims that “an ancient and intercultural undercurrent of haptic visuality continues to inform an understanding of vision as embodied and material” (13). Similarly, Pennina Barnett states in her piece, *Folds, fragments, surfaces*, that to assume the tactile works in opposition to the visual “is to presume the separation of the senses; to forsake soft logics for rigid boxes” (2012, 185). Marks’s *Touch* seeks to offer the beginnings of a ‘haptic criticism.’ She states that “the haptic critic, rather than place herself within the ‘striated space’ of predetermined critical frameworks, navigates a smooth space by engaging immediately with objects and ideas and teasing out the connections imminent to them” (xiii). By applying Marks’s theory, a haptic approach might be used to interpret space and texture visually and navigate the Bhalo textile at a time when potential wearers increasingly experienced cloth through a screen.

The aforementioned 'bold tactility'<sup>57</sup>, developed as a term through this research, is used in the designed Bhalo textiles to increase the work's readability through the screen. Yet, image-making, screens, and surfaces need not be negative and flat experiences and instead can act as haptic conduits for connection. In the text *Touch: Sensuous Theory and Multisensory Media*, Marks muses:

I search the image for a trace of the originary, physical event. The image is connective tissue; it's that fold in the universal strudel. I want it to reveal to me a continuity I had not foreseen, and in turn, reveal that to you. No need to interpret, only unfold, to increase the surface area of experience. By staying close to the surface of an event, I hope to trace a connection between the event's material history, the event itself, me, and you. (2002, xi)

Marks posits that to comprehend a surface (like a textile) as flat or superficial would be to employ Platonic notions of a surface as false, acting in opposition to the "true abstract depths" (218) to which it may be capable. "Surface," she states, "is all there is" (218).<sup>58</sup> Therefore, the definition of the surface here is not merely visual but haptic.

In his text, *The Eyes of the Skin*, architect Juhani Pallasmaa seeks to decenter vision and prioritise tactility. Pallasmaa writes to reinforce the "the significance of the tactile sense for our experience and understanding of the world" (1996, 11), and explores the connection with touch and the "dominant sense of vision" (12). While Pallasmaa describes the skin as having eyes,<sup>59</sup> Marks's position is more that the eyes have fingers, as "organs of touch" (2002, 2). Despite his focus on the tactile, Pallasmaa also comments that this "privileging of sight does not necessarily imply a rejection of the other senses" (29), stating that "all senses, including vision, can be regarded as senses of touch" (29). Marks and Pallasmaa align in their view that there is still a bodily relationship between the image and the viewer and that

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<sup>57</sup> This term refers to a textile being visually expressive to the point where the texture can be 'seen' through a screen, yet also encouraging touch when experienced in person. It also acknowledges the subtler aspects to weaving and embellishments that dissipate when displayed on screen, hence the need to visually emphasise.

<sup>58</sup> This statement refers to the Gilles Deleuze's text "Second Series of Paradoxes and Surface Effects" in *The Logic of Sense*.

<sup>59</sup> Pallasmaa claims that "our skin is capable of distinguishing a number of colours; we actually do see by our skin" (1996, 12).

touching is not always touching with our hands, but with our eyes – evoking memories of texture.

The concept of haptic visuality was explored in depth by Yasmin Masri for her 2018 article 'No Touching – A curatorial reading of contemporary ceramics on Instagram' published in *Garland Magazine*. Masri ponders, what happens when the physicality of a highly tactile craft object is exclusively mediated across digital platforms? Masri states that “we are moving towards a future in which the most common way a craft practitioner will make their work public is through the internet ... at least for the time, being – flat and smooth behind glass screens” (2018, para. 1). However, there is a haptic engagement that becomes even more possible through the image. Images of textiles have the potential to “amplify the signifiers of their tactility and form: textures can become hyperreal, surfaces more evocative and immediate than physical reality could allow” (Masri 2018, para. 6).<sup>60</sup> As Masri points out in her article, this is not to say that online experiences are purely visual. Zooming in to images requires further finger-based interaction too. In this way, “digital visuality is inherently embodied” (Fors 2015, 2). There is a tactile experience in browsing cloth and clothing through a smartphone – scrolling up and down, one finger dragging across a smooth, often warm surface, the other hand cradling the phone's weight. The scale also means a kind of intimacy emerges.

Potential customers and wearers of Bhalo browsing our online retail website and social media accounts would often mistake the bold appliqué or embroidery as a print.<sup>61</sup> Even though it was often experienced as flat through a screen or from a distance, when viewing a zoomed-in image or experiencing it in person, the amount of human labour and skill involved in the making became evident through the level of detail. I consider in this cycle how we navigate this surface and make sense of it. Much like Laura Marks's theoretical approach, the research aligns with the idea of “smooth” navigation of the surface, promoting immediate engagement (even if through a screen) with cloth, drawing out the connections and events leading to its creation.

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<sup>60</sup> This is perhaps showcased through the evocative textile imagery in Cycle 2.

<sup>61</sup> Bhalo purchasers would sometimes email post-purchase to exclaim that to their surprise, the garment was embroidered or appliqued, as they thought it looked printed when viewed online. Often on Bhalo's social media accounts, followers would refer to the textiles as 'printed' in the comments. This is despite the method of construction being detailed in text, and a zoom-in option provided to inspect the image of the garment up close.

Despite being able to feel through the screen, the pervasive societal prioritisation of the visual still acts as a detriment to an implicit understanding of cloth. Textile theorist Victoria Mitchell argues that “the privileging of words and the ocularcentrism of western culture can mask some of the sensibilities conveyed through textile practice, and that making sense through the tactility of textiles has implications for perception in a wider sense” (Mitchell 1997, 325). The presence of tacit knowledge implies that perhaps rather than seeking to ‘decode,’ a different design strategy could aim to seduce – to lure, to invite, to generate interest in the cloth before any attempts to disseminate ‘information.’<sup>62</sup> This is a symbiotic exchange, one that Marks describes as “touching, not mastering” (xii). The creative work in this cycle attracts people through different aesthetic techniques. The aim was not to express explicit data about the cloth, but to entice them to interact with the textile and feel into it (Condello 2020), whether by visual or tactile means.

### **Touch and tactility: Sensing cloth**

Bhalo textiles invoked interaction,<sup>63</sup> as the embellishments were slightly raised and had a three-dimensional textural quality (Figure 24). Potential wearers wanted to touch the cloth, particularly the embroidery's raised surfaces. When experienced, the textile's tactile surface encouraged engagement and understanding between person and cloth. However, without being in close visual or haptic range of the textile, it was challenging to establish a meaningful connection. With visually bold embellishments, (Figure 25) the textile could express a narrative through its visuality, even through a screen.

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<sup>62</sup> Despite my seeming interest in expressing data, in line with Deleuzian thought, I wish to avoid the terms *information* and *communication* (1987) when describing my work, and instead, use terms such as ‘traces’ and ‘expression.’

<sup>63</sup> Based on my autoethnographic reflections of Bhalo's operations, and observations during the interviews in Cycle 4.



Figure 24: (L) Close up of the Big Creases appliqué, showing greater visual and haptic depth (Landro 2015)



Figure 25: (R) The lookbook image for the Big Creases dress – the tactility is less obvious, but the bold colours attract attention (Landro 2015)

Bhalo's visual emphasis came from an understanding of the wearer's experience of cloth through their computer or smartphone screen, leading to a privileging of the garments' visual elements. As Victoria Mitchell states, "Of the various forms in which the senses are said to operate, the sense of sight has been, historically, the most privileged, whilst touch, with its implication of earth and base matter, has been less well served" (1997, 326). Mitchell discusses how societies in the Global North have seen a shift towards the visual dating back to the age of Antiquity, where sight has progressively become a privileged 'social' sense and touch an almost archaic sense that should be performed privately (1997). However, this is not the case for all cultures or even for subcultures within the more ocularcentric societies. For textile artists and artisans, haptic senses guide construction through bodily movements. Spinner and historian Patricia Baines states that "it is difficult to describe in words and still pictures something which is a continuous movement, rhythm and coordination between hands, foot and fibre, and which also sharpens the sense of feel" (Baines cited in Mitchell 1976, 13). While sight has been privileged in Western

culture since Antiquity, touch is still utilised daily by weavers and other craftspeople. Touch is a sense kept alive publicly through making.

Not only do we feel our way through making, but also through comprehension. In the chapter 'In Praise of Hands' from *The Life of Forms in Art*, Henri Focillon gives privilege to the body and hand itself, not only in crafting objects but in comprehending them. He states that "surface, volume, density, and weight are not optical phenomena" (1948, 162) and that we learn between our "fingers and the hollow of [our] palm" (163) and measure with our "hands and feet" (163). Similarly, on the 1954 Arts and Crafts Exhibition Society exhibition, Peter Collingwood stated, "Because a piece of cloth is only half-experienced unless it is handled, the visitors find it impossible to keep their hands off" (Collingwood cited in Mitchell 1997, 451). There is a certain articulation of cloth possible through interaction, perhaps far more potent than the words used on this page to describe them (1997).<sup>64</sup>

## **Bhalo and the embellished woven textile**

Embellishment, consisting of embroidery or appliqué, occurs after the textile is woven and before the garment is constructed. Though the end product of these textiles was a wearable garment, and many of the photographs displayed the end product of a garment being worn on a body, this particular cycle (and thesis) will continue to focus on the textile itself. For the sake of visual representation, a combination of images is used, including graphics, images of the embroidery and appliqué applied to textiles, as well as their use in a constructed garment worn by the body. Images of the textile are privileged over other contextual images of making processes. As noted in the introduction, no study of the additional media used to promote this label will be included, despite Bhalo's marketing media having the same goal, to amplify (in)visible processes. To create an excessively bold tactile weaving for this project would have been the more obvious and straightforward solution to the identified problem – encouraging touch, strengthening the cloth-body connection, and allowing further understandings of the making process and construction. However, as this particular experiment was performed under a practice-led methodology, all of the constraints of operating a fashion and textile design practice were adhered to, including practical and economic constraints with

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<sup>64</sup> This tactile potency is discussed further in Cycle 4 when interview participants are given textile samplers to interact with.

“budgets and deadlines, purchasing and selling, shipping and supplying” (Gwilt and Rissanen 2011, 17). These constrictions and opportunities in context are discussed and shown through cloth.

It is significant that many design decisions were made in order to sell garments, because Bhalo was a growing design practice and my primary form of employment. The dialogue that Bhalo was seeking to instigate was for wearer education, but also for promotional purposes. This narrative of construction created a point of interest for my own social media posts and for journalists’ articles. It was the need to remotely express the brand through digital devices and create a sense of intimacy between garment and (potential) wearer that led to many of the practice decisions and reflections made here. It is generally expected in the practice of fashion design that a new ‘collection’ must be designed every season.<sup>65</sup> Usually, this involves basing aesthetic decisions around a collection’s concept. The aspirations for a fashion collection can range from an attempt at a meaningful response to societal issues, to simply a range of patterns or colours that the label predicts to be on-trend for their target market. Through *Construct* and *Creases* I created a processual aesthetic capable of expressing the designer’s philosophy through woven textiles. This was achieved from explicit diagramming via embellishments on the surface, in addition to encouraging discourse around the handmaking processes and origins of the cloth. In this way, wearers of Bhalo garments and textiles could explicitly discuss their garment’s story with others, and ultimately project their aligned values outward through the language of dress.<sup>66</sup>

### **(In)visible woven textile structures**

In Victoria Mitchell’s *Text, Textile, Techne*, she reinforces craft theorist Peter Dormer’s view that “engineering is often hidden and divorced from style” and that “the hidden only comes to be questioned when the product fails in some way” (Mitchell 1997, 12). The *Woven embroidery* (Figure 26) design, from the 2014 *Construct* collection, was an attempt to challenge this obscurity, to capture a basic woven structure and make it highly visible – a privileging of construction. Admittedly, the structure of textiles is not hidden – it exists on the surface.

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<sup>65</sup> Traditionally, the fashion industry operates around (at least) two major ‘seasons’ – Spring/Summer and Autumn/Winter, when new collections are released. However, different designers may choose to operate on different timelines. Between 2014 and 2016, Bhalo released two trans-seasonal collections.

<sup>66</sup> More in-depth discussions could be had around textiles, aesthetics, values and identity (and in particular, pertaining to sustainability and ethics), but are outside the scope of this thesis.

However, the intersection of warp and weft is usually just too minuscule for the human body to meaningfully perceive without magnification. When this repetitive act of intersections is enlarged graphically, it invites the wearer or viewer to consider the textile as spatial.

The use of imagery to give depth to the textile can be likened to the *trompe l'oeil* technique, discussed in Katherine Townsend's 2011 article, 'The Denim Garment as Canvas'. Townsend evaluates denim "as a surface for conveying complex visual signifiers relating to temporality, demonstrated through the cloth's unique facility to embody narrative and illusion" (2011, 91). *Trompe l'oeil* was central to many of designer Martin Margiela's collections. As Townsend states,

"For Spring/Summer 1996, photographs of a vintage dress lining were transfer printed onto light and fluid fabrics and made into simple dress constructions. The *trompe l'oeil* creases, seams, facings and fastenings convince the viewer of the existence of a much more complex garment through the illusion of the inside of a dress on the outside of another" (2011, 104).

The *Woven embroidery* design was the first designed graphic in Bhalo's *Construct* collection, giving recognition to the weave itself as the initial concern to the textile designer, aligned with Albers' philosophy of prioritising weave over texture, and texture over colour, and so forth (1967). An exaggerated plain weave pattern was designed and embroidered on to several garments in *Construct*. It was the precursor or initiation piece that led to the entire collection being about textile construction, and hence, this thesis.

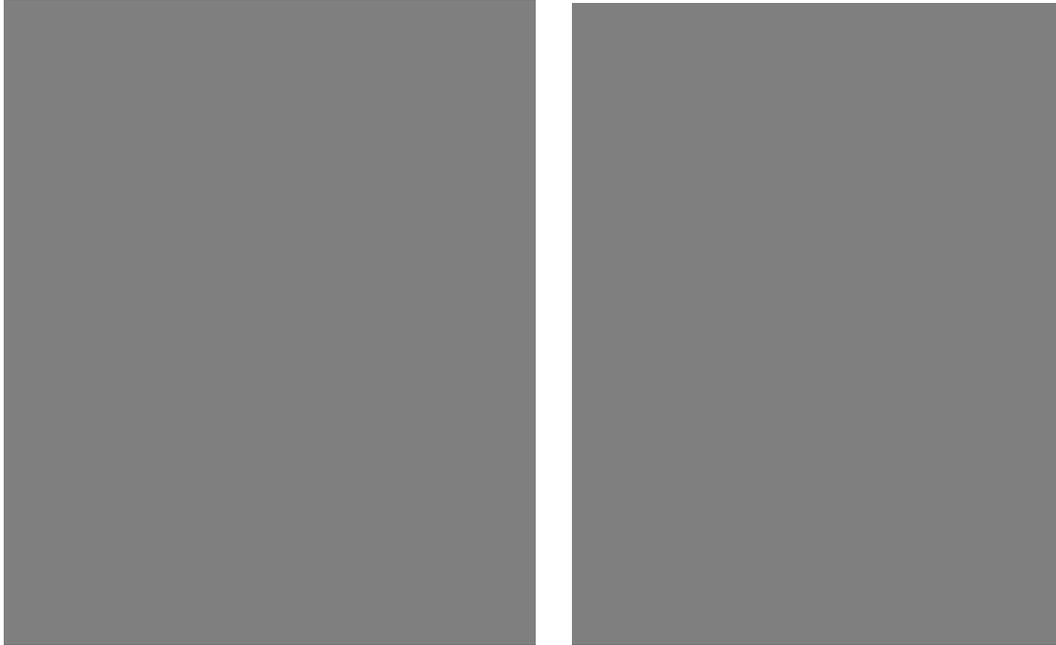


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*Figure 26: The Woven embroidery for Bhalo's Construct collection (Green 2014)*

The *Woven embroidery* may appear as a flat image, but it is an aestheticised representation of weaving, which is indeed spatial. It is notable that, while not usually structural, techniques such as embroidery and appliqué are not entirely flat. The embroidery 'image' is not quite an image and comes with its own tactility and multidimensionality. Though it is often presented through the screen, there is the anticipation of touch. Anni Albers, who used textiles as artistic research, often used graphics in her work to act as haptic 'illusions,' giving the textile a sense of amplified texture and depth through purely visual techniques (1965). This spatial depth can be illuminated through the choice of colour and pattern during the weaving process. According to Albers, "Weaving, writing and drawing share a common denominator through the practice of *graphein*, the graphic, a practice which demonstrates a formative trait for both text and textiles" (1959, 32). Albers experimented with the idea of *graphein* through her typewriter illustrations (Figure 27). Albers' notebooks had a similar geometrical, graphic approach (Figure 28). A comparable sketching

technique was used to design the *Weave embroidery* and *Weave appliqué* graphics<sup>67</sup> (Figure 29), focussing on the structure of the cloth and the structure of the yarn used to weave the cloth.



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Figure 27: (L) Albers' typewriter images (Albers 1965)

Figure 28: (R) Sketches from Albers' notebooks (Zwirner 2017, 27)

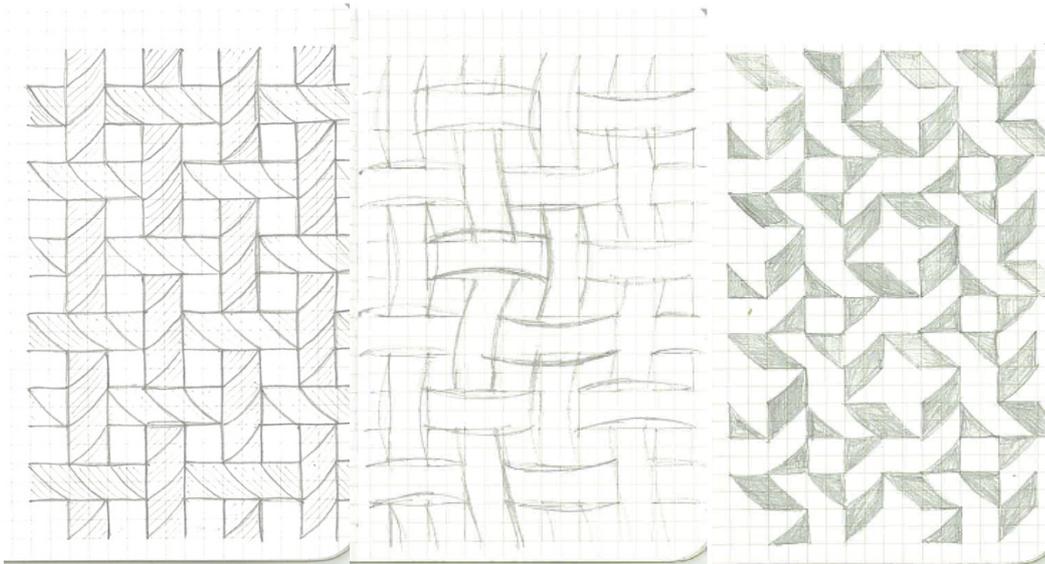


Figure 29: Embellishment design development sketches for *Bhalo's Construct* collection, inspired by a microscopic view of woven cloth/yarn. The microscope photographs (as shown in Figure 65 in Cycle 2) were taken in 2014 using a 500x HD Colour Digital Microscope, at my home in Perth.

<sup>67</sup> I would like to say that I had drawn inspiration from Albers' notebooks, but I only saw them in retrospect. Nevertheless, the similarity is significant.

To understand a textile, one requires immediate engagement with cloth. As much of Bhalo's customer interaction with cloth initially occurred through virtual means, the Weave graphics (Figure 29) use an exaggerated scale to make the usually invisible visible and amplify the spatial. The *Weave embroidery* and *Weave appliqué* were designed to speak loudly and get attention through various settings, from being illuminated on to the screen of a device to being sandwiched between other garments on a clothing rack in a store. However, to fully consider a textile as a text to be 'decoded' also requires legibility, understanding the 'hieroglyphs' presented (Leach 2002). The resulting graphic was geometrical and repetitive, much like a woven textile<sup>68</sup>.



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*Figure 30: (L) Weave embroidery from Bhalo's Construct collection (Green 2014)*

*Figure 31: (R) Weave appliqué from Bhalo's Construct collection (Green 2014)*

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<sup>68</sup> The *Weave appliqué* was abstract and difficult to associate with the concept without the accompanying information, such as the notebook sketches. In the Cycle 1 section 'Reflections on actions and outcomes', I state that these more abstract designs can at least be utilised to instigate discourse between the designer and wearers of Bhalo, and often written information was used to start the conversation.

### (In)visible woven textile processes

Albers defines weaving as the act of forming a fabric by interlacing horizontal and vertical threads (1965). However, as I studied the weaving process, I understood that the creation of a woven fabric requires much more than just the act of ‘weaving’ fibres together. At Thanapara, the process begins with acquiring the pre-spun cotton, then includes dyeing, bobbin winding, and warping the fly-shuttle handloom. Eventually, this leads to interlacing the weft – the action-packed and rhythmic action that I had previously considered the primary weaving event. Constructing a textile therefore involves multiple people, tools and procedures (see Appendix part 2).



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Figure 32: (L) *The Winding appliqué* from *Bhalo's Construct* collection (Green 2014),

Figure 33: (R) *Skein winder* at *Thanapara* (Priemus 2014)

The *Winding appliqué* (Figure 32) aimed to highlight the repetitive motion of winding in weaving preparation. Several processes in textile construction involve a winding motion. Representing these tools as an embellishment on the textile held the potential for discussions around equipment and associated processes, such as skein winding and preparing the warp on a drum.<sup>69</sup> The result of this particular experiment was an abstracted shape, appliquéd on to the cloth, loosely based on

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<sup>69</sup> The warp drum is a large cylindrical tool that holds the tensioned warp threads perfectly in place before being wound on to the warp beam. This is a process undertaken at Thanapara Swallows DS, but I personally do not use a warp drum for my (smaller scale) weavings at home.

the shape of a skein winder.<sup>70</sup> Though this is just one tool, it was intended to highlight one of the many hidden processes involved in textile production, to instigate dialogue around how many stages and people are involved in weaving cloth. Yet, the result of the attempts to prompt discourse around weaving processes via the *Winding appliqué* was not as planned. This particular graphic design was overly abstract, and it became affectionately known amongst Bhalo staff and retailers as the “pineapple ring dress” (Priemus 2014, 8).<sup>71</sup> It also became the most popular garment from the *Construct* collection, selling out each time a new drop was released. This particular textile demonstrated that a ‘meaningful’ link to making processes did not need to be implicit in the garment to be valued by the wearer.

### **(In)visible textile context**

There were challenges to amplifying place (of making) in textiles, as Bhalo attempted to avoid any kind of outsider interpretation of local patterns at the risk of being culturally appropriative. In addition, my movements (and the effects of this travel) between Perth and Rajshahi had become quite fluid. The conceptual designs for both *Construct* and *Creases* were completed between Perth, Western Australia and Rajshahi, Bangladesh. Between 2009 and 2015, I would travel to Bangladesh to work on samples for the upcoming season and sometimes oversee the production of the current season's collection. Before departing Australia, I would attempt to have everything pre-designed so that on arrival, work could commence immediately with the embroidery and appliqué team. The textiles would be pre-woven at Thanapara so that the colour and quality could be assessed. However, quite often, on arrival, I would get inspired by something else (such as being witness to a new making process, tool or dye) happening in the production room, and my ideas would shift.

On arrival in Thanapara village for sampling,<sup>72</sup> I was surrounded by boldness, colour and pattern in the rural Bangladeshi landscape that would inevitably bleed into the work as well. The embroidery and appliqué grew bolder, and the woven cloth and embellishment colour brighter, with more contrast and texture. I would quite often

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<sup>70</sup> A ‘skein winder’ is a tool that winds yarn into a hank/skein, which is a circled length of yarn, twisted in onto itself. The yarn must be prepared into a hank prior to being wound into a ball, or on to a bobbin (McIntyre 1995).

<sup>71</sup> See the lookbooks in Appendix Part 1 for the retail names of Bhalo garments.

<sup>72</sup> Dates travelled during my PhD candidature for sampling were from the 16th February to the 1st March 2014, and the 18th February to the 9th March 2015.

end up altering things or coming up with new embroidery or appliqué designs in the village, seated on the floor with a ruler and a piece of card, mapping out geometries after seeing something: a process, a detail, a pattern that occurred in the workshop. For that reason, it is hard to say whether Bhalo's garments were actually designed in Australia or designed in Bangladesh by an Australian. In its early days, I initially aimed for this thesis to be a cultural comparison study between textile knowledge in Australia and Bangladesh. Inevitably, over time it became difficult to distinguish the two countries as binaries. This is also the case in this cycle, due to my own fluid movements between the two countries, and process and origin becomes uncertain. On reflection, an interconnectedness was observed, where design and making processes bled into one another and the two countries, Australia and Bangladesh, became intertwined through movements between the two.

The inability to align something as obscure as a skein winder (as represented by the *Winding appliqué*) with an abstract embellishment occurs when the everyday person is not aware of the processes of making and not able to view it occurring on-site and in real-time. As Leach states, the detachment of things (in this case, garments and textiles) from their "original complex cultural situation" (1999, 5) serves to decontextualise them (1999). The *Tshirt-Tshirt embroidery* (Figure 34, Figure 35) attempted to recontextualise, not just the material origins of the textile, but also their fated use. Admittedly, a t-shirt is more graphically recognisable than a skein winder. Although wanting to prevent discussions of the garment and keep the textile as focus, it is hard to ignore the immediate association between garment and textile.<sup>73</sup>

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<sup>73</sup> Particularly since clothes are arguably the most intimate connection that we have with cloth, if not the most intimate connection with any material object.



Figure 34: (L) Tshirt–Tshirt embroidery from Bhalo’s Creases collection (Landro 2015)

Figure 35: (R) Tshirt–Tshirt embroidery detail (Landro 2015)



Figure 36: (L) Cotton Puff appliqué from Bhalo’s Creases collection (Landro 2015)

Figure 37: (R) Cotton Puff appliqué detail (Landro 2015)

A similarly playful approach was taken for the design of the *Cotton Puff appliqué* (Figure 35). The *Cotton puff* was simply an oversized representation of the raw material, emblazoned on the cloth used to construct it. The signifying strength of symbols, and in Bhalo’s case, bold graphic shapes, can dominate the dialogue.

According to feedback collected around the launch of the Creases collection in 2015, particular wearers found the *Tshirt-Tshirt embroidery* humorous and the *Cotton Puff appliqué* 'cute' and endearing.

A playful, or even surrealist approach to textiles has previously been used by designers to evoke depth. In the 2008 exhibition *Denim: The Fabric of our Lives*, there were surreal statements made by fashion designers such as Issey Miyake, who "transposed a life size photographic print of a straight denim skirt onto a *Pleats Please* version" (Townsend 2011, 98), and Jean-Charles De Castelbajac who fashioned a dress, "printed with the stitch outlines of jeans" (98). Using the examples of other designers as well as my own practice findings, humour and playfulness are considered to hold potential as a tool to generate interest and discussion and are perhaps worth utilising in later design cycles.

### **(In)visible spatiality and materiality**

As mentioned in the beginning of this cycle, Bhalo clothing was often experienced by people as an image – through the online store, social media accounts, and magazines.<sup>74</sup> The textile (arguably already seen as a surface) was even further two-dimensionalised through the screen, read as an image and stripped of its context and origins. When we experience textiles as garments, we very rarely see them as separate. Through its life as a garment, a textile will move, drape, rustle and encase. The movement and flex of a textile depend on its structure. The general movement of textiles is explored through design, giving them a spatial quality beyond structure. The *Contours embroidery* (Figure 38) pattern was in response to this, mapping the natural folding of a scrunched textile (Figure 40) and converting it into a two-dimensional graphic, then stitching it to cloth (Figure 41).

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<sup>74</sup> Leach discusses this observed detachment of these 'images' from their original context as they are "fetishised and judged for their surface appearance at the expense of deeper reading" (1999, 5).



Figure 38: (L) Contours embroidery from Bhalo's Creases collection (Landro 2015)

Figure 39: (R) Contours embroidery detail (Landro 2015)



Figure 40: The sample cloth used in the design development of the Contours embroidery design. Straight perpendicular lines were drawn on a scrap cloth, and then it was 'scrunched.' A photograph was taken, and then the lines were traced over with computer drafting software (Priemus 2015)



Figure 41: The resulting *Contours embroidery* design being applied at Thanapara for the *Creases collection*. The pattern was created by photographing the scrunched fabric, tracing the lines in computer drafting software (Figure 40, above), printing and transferring on to cloth, before being embroidered (Priemus 2015)

In contrast with the smooth undulations present in the *Contours embroidery*, the *Creases embroidery* (Figure 42) deals with the more abrupt changes to the surface. Cotton cloth inevitably creases. Being a cellulose fibre, the hydrogen bonds are broken when exposed to water, even in tiny amounts, causing wrinkles. For the *Creases embroidery*, each naturally occurring crease in the cotton textile was

converted into a graphic element. A pattern emerged as each crease was embroidered over. The garment then appears permanently 'creased,' emphasising the inevitable texturing of cotton cloth. This chaotic patterning emphasises the materiality and communicates it in an exaggerated format.



Figure 42: (L) Creases embroidery for Bhalo's Creases collection (Landro 2015)

Figure 43: (R) Creases embroidery detail (Landro 2015)

Over the last century in Australia (and other locations across the world), both designers and wearers have migrated away from exclusively using natural fibres such as cotton. One of the reasons is the maintenance of such pieces, which are naturally prone to creasing (Jackson and Shaw 2016, Meldelson 2009). As Jessica Hemmings states in the introduction to 'Part 1: Memory' in *the Textile Reader*, "Textiles remember" (2012, 58). In the case of woven cotton cloth or garment developing creases, it is not generally something that we ask of them, nor is it something that we can completely prevent them from doing. Through a crease or a wrinkle, moments of use are embedded on the surface (2012) as a "record keeper of events"<sup>75</sup> (Hemmings 2012, 58). It speaks of the structural and material qualities of the textile, "hostage to their own fragility" (58). The highly malleable quality of cotton is sometimes seen as a burden rather than an admirable quality.

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<sup>75</sup> Though speaking of denim, Katherine Townsend states that "fabric evidences the life lived by the garment and its wearer through a very different set of visual codes: fading, staining, tearing, fraying, discolouration and partial disintegration" (Townsend 2011, 104)



Figure 44: Creases embroidery in process at Thanapara Swallows (Priemus 2015)

Figure 45: Ironing out the 'Creases' at Thanapara – underside of embroidery visible (Priemus 2015)

The somewhat negative connotation of the crease is critical to consider in this design and its user response. In *The Anaesthetics of Architecture*, Leach speaks of differences in how people see roughness. A textile enthusiast may be excited about moments of amplified materiality due to a “heightened receptivity to the coarseness of material” (Leach 1999, 14–15) and therefore view this kind of creasedness as a type of material sensitivity. Meanwhile, to someone else, a crease may “appear just plain coarse” (1999, 15). Placing aesthetics and constantly trying to imbue a textile with a type of commentary runs the risk of “privileging aesthetic sensibilities over other background concerns” (15). There are positive opportunities in cotton, such as less washing needed, breathability, and durability. However, cotton textiles naturally crease, and removing creases through ironing adds additional labour. By aesthetically amplifying the crease in the *Creases embroidery* (Figure 44), the actual creases that independently form on the garment are harder to see. Emphasis of each crease both exaggerates and conceals. Visually, this is achieved through a contrasting thread colour, and haptically through a raised line on the surface. Rather than resist the natural crease, the wearer can embrace it.



Figure 46: *Big Creases appliqué* from the *Bhalo Creases* collection (Landro 2015)

Figure 47: *Big Creases appliqué detail* (Landro 2015)

The *Big Creases appliqué* (Figure 46) is an adaptation of the *Creases embroidery*. The crease patterning was magnified and exaggerated. If the initial crease was a simulation of a crease, then this is a simulation of a simulation or a photocopy of a photocopy, constantly zooming and becoming increasingly amplified, so that, arguably, the message is more diluted. This appliqué graphic was designed to have a strong visual impact in the hope of gaining attention in the competitive fashion industry. In each collection, it was a target to have at least one impactful, embellished textile design that could be chosen for use in magazine editorials, features, and for simply attracting attention when displayed in a fashion retail store. This particular graphic attempts to create a visually bold interpretation of tactility, even though it does not read through the screen as particularly 'tactile' at all.

### **(In)visible waste**

When a garment is cut, traditionally, excess portions of the textile are wasted in the process.<sup>76</sup> The *Offcuts appliqué* (Figure 48) was designed using offcuts from other garments in the *Creases* collection, appliquéing the pieces to a base fabric. For this design, instructions were given to the workshop to use Bhalo offcuts from a specific colour palette to embellish the textile. Unbeknownst to Bhalo, the appliqué section of the Thanapara workshop found it more efficient from a timing and quality control perspective to simply cut out the sample shapes and apply them exactly as specified in the original sample textile, instead of using the scraps. Though it seemed somewhat inauthentic in terms of process, this was relatively inconsequential to the garments' wastefulness, as nothing was ever wasted at the Thanapara workshop. The offcuts of Bhalo's garments were utilised for many things – from pillow and mattress wadding to garments for baby goats in winter. Repurposing 'waste' in a way that the Australian consumer could understand makes little sense in a rural Bangladeshi context where they already utilise most scraps. The lesson here was not only for the wearer, but also made me more aware of my own wasteful processes through designing. Zero waste fashion researcher Holly McQuillan states that "Conventional fashion production wastes between 15 and 25% of the cloth needed to make a garment" (2020, 89). I would often not be present when the cutting took place, and it was not something that was regularly overseen until after this particular experiment, when I realised how much was being 'wasted' due to inconsiderate patternmaking. The *Offcuts appliqué* (Figure 48) began as a way to reuse waste but evolved into a way of visually expressing waste to myself and others.<sup>77</sup>

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<sup>76</sup> Further examples can be found through researchers and practitioners of Zero Waste Fashion Design, where the aim is to produce little to no waste during manufacturing, mainly through design techniques to reduce offcuts (Rissanen and McQuillan 2016).

<sup>77</sup> I feel the need to expand on the idea on the aesthetics of waste, however, due to the amount of detail and study I wish to dedicate to the topic, it is beyond the scope of this document. It will be addressed in academic and creative work post-thesis.



Figure 48: Offcuts appliqué from the Creases collection (Landro 2015)

Figure 49: Offcuts appliqué detail (Landro 2015)

## Meaningful cloth? Replicating textile attributes through embellishment

All of the Bhalo textiles discussed in this cycle may appear to have particular 'meaning' embedded, but as Frederic Jameson states, "this meaning is merely projected onto it as is determined by factors such as context, use and associations"<sup>78</sup> (Jameson cited in Leach 1999, 9). The meaning is not contained in the fabric, but rather, the cloth simply acts as an expression of a meaningful process. Whether or not the eventual user or wearer interprets that meaning is "limited to what might be conveyed to a particular individual" (Leach 1999, 8). There can be "no single privileged meaning" (Leach 1999, 8) to it. The meaning is not a property of the work itself but rather a result of the interpreting agent (8). Therefore,

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<sup>78</sup> It was for this reason that I had chosen to conduct my surveys across two locations in a later cycle.

as shown through the response to the *Winding appliqué*, aka 'pineapple ring dress,' (Figure 32), attempts to embed a specific meaning are futile and always open to interpretation.

Without additional description, the embroidery and appliqué designs featured in this cycle were often too abstract for consumers to interpret in the way that I had conceived. Yet, in my design practice, they provided the basis for a creative design idea that required the further interrogation of the woven textile (mostly of benefit to my research), and an ongoing design strategy for use in the continuing attempts to start a dialogue with others around the nature of cloth construction. This cycle introduced the idea of a designed 'sample' for production as an original and questioned the potency of its inevitable reproductions. It is significant to note that production methods mean that these samples were replicated many times over. This raises the question of what this simulation means when considering meaning and authenticity. For example, the *Creases embroidery* was traced over with paper to make a template for the final production. The template was used from the first sample onwards, and the embroidery team did not end up embroidering over the creases. The creases responded directly to the initial sample textile and became a simulated crease for the remainder. This design and technique can then be critiqued, as Leach would say, "xeroxed to infinity" (1999, 1). Mass-produced garments (albeit at a small scale) are based on an original sample. These actions lead to a kind of blurring of authenticity, where the sign itself becomes invisible (Leach 1999) through the constant and infinite 'cloning' of garments and textiles.

The making of experiences into garments that must be sellable and profitable blurs the line between authenticity and inauthenticity. Also, the role of social media and other promotional imagery often "shifts from reflecting reality to masking and perverting that reality" (Leach 1999, 5). The question is not, as Leach posits, whether something like a textile is authentic or not, but "whether we can any longer claim the capacity to grasp its authenticity" (5). Besides, while technically a copy, each iteration is still 'real' and deserves to be examined as its own thing, rather than constantly compared to its original. Deleuze and Guattari, via Baudrillard, argue that simulacra are 'realer than real' (Massumi 1987). Though, technically, when the story and process relate to the sample textile, all reproductions become a copy.

However, unlike philosopher Walter Benjamin, who claimed that the reproduction lacked an aura<sup>79</sup> (1935), it is arguable, given our current context, that the reproductions of garments have “material expression in [their] own right” (Witcomb 2007, 36). The designed graphic may be a representation or somewhat of a ‘spectacle,’ but watching the interaction with the cloth told another story, one that allowed wearers to interpret the textile beyond the intended rhetoric. Haptic visuality would see that we can already “predict the tactile experiences of surface visually presented to us” (Masri 2018, para. 5). We can perceive roughness, and we can distinguish materiality (2018). Through the haptic surface of the embellished textile, the user/wearer can relate it to hand-made – the work of the human, detecting a certain inconsistency that may be caused by the roughness of the hand and the non-homogenous rhythms of working that are invariably visible, though subtle.

On reflection, the physical attributes of woven cloth that make it seem ‘authentically’ hand-made were not exclusively embellished as an exaggerated graphic – they were the imperfections unintentionally embedded and tacitly interpreted upon touch and close inspection. Aspects such as irregular edges or weave structure, varying thread sizes, and colour variation may also express this. There was an inadvertent discovery through this work of the textile as dynamic. Understanding the constraints, complications, and procedures of the garment industry still left me without knowledge of the impact each stage of making had on the cloth itself. So, as part of the process of looking closer, future cycles will examine the woven textile *without* embroidery or appliqué, studying the interlacing of threads rather than applying embellishments that act to conceal the fibres.

## Reflections on actions and outcomes

In this cycle, I posed the question: how can making processes be visually represented on a textile when that textile is presented to a potential wearer initially as an image? Most of Bhalo’s wearers were browsing and purchasing online and observing cloth through the screen, using only vision to determine materiality. By using embellishment and designing with ‘bold tactility’ on cloth, greater discourse<sup>80</sup>

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<sup>79</sup> In *The Work of Art in the Age of Mechanical Reproduction*, Benjamin states “that which withers in the age of mechanical reproduction is the aura of the work of art” (2010, 14).

<sup>80</sup> I use the term discourse here, as some discussion around the product was still required to convey it’s ‘meaning’. As mentioned in the section ‘(In)visible woven textile structures’, people who purchased

around the Bhalo textile can occur, enabling greater comprehension of material and the structural qualities of textiles and textile construction. The following diagram (Figure 50) shows the particular action research phases and methods used to come to this understanding.

<i>Phase</i>	<i>Date</i>	<i>Location</i>	<i>Realisation</i>
<b>Observations</b>	2014-2015	Rajshahi/ Perth	I watched all stages of textile and garment production processes in Thanapara Swallows, from winding cotton onto bobbins to finished garment. Observation of in-person customer interaction with Bhalo textiles.
<b>Connections</b>	2014-2015	Rajshahi/ Perth/ global	Ongoing conversations with makers, connection to Bangladeshi culture and environment. Conversations with local (Perth) designers, weavers, global conversations with buyers and retailers of Bhalo, interactions across various web platforms.
<b>Reflections</b>	2014-2015	Perth	Seeing how the processes of making cloth materialised within the cloth itself. Acknowledging the lack of general knowledge around textile construction in Australia. Comprehending varied customer engagement/interpretation of Bhalo textiles through the screen vs in-person.
<b>Actions</b>	2014-2015	Perth/ Rajshahi	Using embellishment (embroidery and applique) design to capture and project the often unseen or ephemeral aspects of the woven textile, such as structure, materiality, tools, so that it can be understood virtually and effectively convey the multidimensional aspects of cloth.
<b>Evaluations</b>	2014-2015	Perth	Haptic traces can be visually emphasised using 'bold tactility'. The projected aspects of weaving embellished on the cloth were not read explicitly and could not always be understood but were able to provoke discourse around making when shared with wearers and browsers of Bhalo.
<b>(Re)directions</b>	2015	Perth	I wish to expand beyond embellishment on cloth, as it merely represents a projection onto a surface rather than an embedded trace. For future cycles, I require closer inspection of the cloth to understand the traces of making that already embedded in the woven textile and greater emphasis on the process and outcomes of weaving.

Figure 50: Cycle 1: Embellishing – Action research phases (Priemus 2021)

the garments thought the winder was a pineapple segment, that the embroidery and applique were printed when viewed online, so written explanations were still required at times.

## Conclusion

Throughout this cycle, two collections for Bhalo – *Construct* (2014) and *Creases* (2015) were released, featuring embellished textiles designed to express amplified traces of structure, making processes, context, spatiality, materiality, and wastage. Throughout the retail of these textiles and garments, the Australian (or other Global North countries) market was revealed to be ocularcentric and consuming Bhalo primarily through a screen which affected the subsequent design work. This was at odds with the intricately detailed, hand-woven, and highly tactile Bhalo product. Thus, to operate within this field, I was required to design with a so-called ‘bold tactility,’ visually expressive, yet invoking touch when experienced in person. Additionally, the two collections reflect Bhalo’s aim to increase knowledge of textiles and textile making processes. Throughout this cycle is the acknowledgement that textile design has become increasingly image-obsessed. The reasons for this are multiple, including mass production, outsourcing, and shifts to online retail.<sup>81</sup> However, the point is that this ocularcentrism has resulted in a shift to the printed, flat, but spectacular, to the detriment of more intricate or tactile textile techniques such as weaving.

Throughout this cycle, the textile was considered a record keeper of construction events (through processes, structure, context and waste) and use (the movement and mutability expressed spatially and materially). A consideration throughout the design of *Construct* and *Creases* was: what are the qualities of a textile that are hidden, or at least invisible to the naked eye? What are the aspects that are difficult to experience through a computer or smartphone screen? Moreover, how could these aspects be magnified, amplified, exaggerated and projected back onto the textile's surface? The result is not a flat graphic experience to be read only as an image; nor is it a detailed, intricate experience that can only be experienced in person. It is a combination of the two. By designing with a bold visual tactility on the Bhalo textile, greater discourse and comprehension of the material and structural aspects of weaving and woven textiles can be facilitated.

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<sup>81</sup> Online shopping has only increased in popularity since this study. In 2021, it was found that 9.2 million Australian households (around 4 in 5) used online shopping (12 months until 31<sup>st</sup> August 2021). Fashion represents 25% of online purchases, up 30% on previous year (AusPost 2021).

## Cycle 2 | Introspecting

### The traces of (a) weaving

What are the intentional, unintentional, and incidental traces of the event of hand-weaving that are embedded into the artefact of weaving?<sup>82</sup> In Cycle 1, the primary focus was amplifying traces of structure and other physical aspects of the textile. Cycle 2<sup>83</sup> begins to enquire about weaving and time, change, and emergence (Attiwill 2004, Grosz 2001) – considering the intangible and the ephemeral. The woven textile is multidimensional, or, in cultural theorist Ross Gibson’s words, a changescape (2015). Changescapes, by Gibson’s definition, are “artefacts or designed experiences – dynamic, tendency-governed, ever-reactive, never finished – that help us understand, accept and inhabit complexity” (2015, vii). Presented through photography and text, the cloth examined in this cycle acts not only as evidence of a dynamic construction process (weaving) but something always moving, changing, and continuously in a state of becoming – a dramatisation of change (Gibson 2015).

This cycle reflects further on experiences working with weavers at Thanapara in Rajshahi, Bangladesh. Through multisensorial observation, each ‘weaving’ (noun/verb) was observed not as a flat thing, but as multidimensional; a changescape (Gibson 2015). Ephemeral moments occurring during the making process materialised within each weaving, acting as a physical record of the spatial, temporal and personal aspects of making. While Cycle 1 highlighted construction processes and emphasised spatiality by projecting exaggerated and conceptual textile imagery onto cloth using embellishment techniques, Cycle 2 posits that the unembellished woven textile has the visual and haptic capability to narrate the story of its construction, separate from graphic applications.

Throughout the cycle, the visible processes of weaving embedded in Bhalo’s cloth are detected through process observation and photography. By ‘zooming in,’

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<sup>82</sup> The (a) used here distinguishes between the interchangeable use of a *weaving* as a noun, and *weaving* as a verb. On changescapes being “always in process”, Gibson reminds us, “Let’s not forget that the word building signifies a noun-thing that is also an endless action energised by the verb inside it” (2015, 263).

<sup>83</sup> An adapted version of this Cycle was previously published as ‘Self-narrating cloth: the aesthetics of (a) weaving’ in *Fusion Journal* vol. 18 (Priemus 2020b).

inspection of the woven textile closely identifies covert traces of making processes that may usually be hidden or difficult to detect. This cycle uses a review of both practice work and literature to question how a narrative of construction, embedded in cloth, might look and feel. Woven textiles are considered as a coded text (Albers 1965; Mitchell 1997; Smith 2014), wherein the visible processes of weaving can be deciphered. When the repetitive act of intersections in weaving is intentionally or unintentionally emphasised through texture, either by weave type, colour, or yarn (Albers 1965), it invites the viewer to observe this microscopic world and consider the textile as spatial and mutable.

Weaving is often referred to in this Cycle as craft. However, it is notable that the term 'craft' historically carries connotations, not of mutability or movement, but rather, of a "resistance to change" (Rowley 1999, 3). In her chapter 'Craft, Creativity and Critical Practice' in *Reinventing Textiles*, Sue Rowley discusses how "modernist thought and art positioned craft as the 'other' of art" (1999, 1), explaining how hand-weavers and other skilled craft makers were seen as unimaginative and conservative, as opposed to more 'progressive,' avant-garde artists (1999). Craft theorist Octavio Paz discusses the traces of making, particularly the variation that results from handcrafted work. In *In Praise of Hands*, Paz states that the "handmade object is a sign that expresses human society in a way all its own ... as a mutually shared physical life" (Paz 1974, 21), and encourages the sharing of physical life by transforming an everyday item, such as a textile, into a "sign of participation" (1987, 60). Incidental traces, mistakes, and irregularities all narrate the story of the loom, fibre, textile and the hands that crafted it.

Through the Bauhaus, artists such as Anni Albers could utilise visual languages through hand weaving such as "spontaneity, chance and gesture" (1999, 1), rejecting the claim that handcrafts are staid and tradition-bound. This cycle draws further from Albers' written work when discussing the designer's or weaver's intentional decisions to embed both narrative and texture, using different coloured warp and weft threads to emphasise structure visibly (Albers 1965). In the preface to *On Weaving*, Albers states that her thoughts can "be traced back to the event of a thread" (1965, xi). By linking the journey of writing and navigation of text to that of a textile, the cycle acts similarly to Gibson's work – being "fixated on the unfixed" (Gibson 2015, vii), an acknowledgement of the textile as something with changefulness and movement.

Theories from Gibson, Paz and Albers are further validated through experiences and observations of the artisans at Thanapara Swallows Development Society in Bangladesh. The textiles (Figure 51) were woven for Bhalo between 2014 and 2015. While Cycle 1 focussed on the embellished Bhalo textile, Cycle 2 concerns the non-embellished textile before any embroidery, applique or garment construction. What began as a trip in 2014 to oversee production to reduce miscommunications and subsequent errors became an experience of understanding the multiple processes involved in creating a textile. A rich account of events could be textually narrated about workshop experiences – the rhythmic clinking of the fly shuttle looms, the repetitive round-arm motions of winding bobbins, the smell of the wood fire stoves used to boil the yarn, and personal exchanges occurring. However, what became of great interest was how each fleeting moment was physically appearing within Bhalo textiles. Each length of cloth began to represent an intensified and materialised version of the external conditions that produced it (Gibson 2015).



*Figure 51: A raw cut edge of woven cotton cloth produced for Bhalo by Thanapara (Yarwood 2020).*

The visible processes of weaving embedded in Bhalo's cloth are detected through process observation and photography. Individual intentional, unintentional and incidental traces of the *event* of hand-weaving are identified as embedded into the *artefact* of weaving. Through observing these traces of making, I came to believe

that a woven textile has the visual and haptic capability to narrate the story of its construction. Based on these observations, I established three different categories of textile traces: *intentional traces* (choices taken to amplify the handmade qualities), *incidental traces* (simply, what happens when you hand-make), and also *unintentional traces* (mistakes acceptable to a point where they appear as ‘inconsistencies’ and not structural flaws that would compromise the integrity of the cloth, such as the variation shown in Figure 52), are discussed.



Figure 52: Snags, skipped threads, and other traces of hand-making in woven cotton cloth produced for *Bhalo* by Thanapara (Yarwood 2020).

Much has been written around the connection between person and cloth, often from a sentimental standpoint, exploring family connections to particular pieces. By focussing on the construction history of a woven piece, this research takes an altered view of textile histories and textile construction. As mentioned in the ‘Introduction’ chapter, the term ‘construction history’ was influenced by Suzie Attiwill’s writing on an ‘interior history,’ a concept that “celebrates the role of history in the production of the new and seeks to respond to current forces emerging in the design of interiors – for example, temporality, movement, change, encounters” (2004, 1). In this cycle I apply a similar idea to woven textiles.

Histories of making are often explored textually in fiction and presented in museum-like environments, allowing the typical person to regard hand-making as something in the past (Attiwill 2004). Traces of history in the cloth are also exchanged through the passing down of heirlooms – often romanticised through stories of use, with stains, wear and tear. Alternatively, construction has often been regarded as something pragmatic, serious, and largely unromantic. No doubt, it would be seen as less alluring to write or read about an IKEA blanket's factory construction than the stories of a handstitched family heirloom quilt. However, the position here is that by privileging particular narratives of cloth over others, we might find ourselves indulging in particular feel-good items while simultaneously overlooking the realities of the cloth we choose to wear daily.

## **Methodology and Methods**

Cycle 2 discusses the characteristics of the woven textiles used in Bhalo collections *Construct* and *Creases*, but prior to their embellishment – just the plain weave. The methods used in this cycle include continued action research (involving reflection on personal design practice) and auto-ethnographical reflections of observations of textile processes performed at weaving cooperative, Thanapara Swallows. Much of this cycle is based around the written retelling of phenomena experienced on-site and visual evidence of how the event of weaving is etched on/in cloth. The reflections aim to make weaving processes more accessible through both images and text, with the aim that these expressions will be able to manifest wholly in the cloth itself by the end of the thesis.

My participation in this cycle was somewhere between participant and observer. I was not weaving, but rather was collaborating with artisans as they wove cloth that I had designed. During observations at Thanapara, I observed textile making processes, listened to artisans recount their making processes and conversed with them, took notes, and filmed and photographed textiles being hand-woven. Not only does observation orient the researcher “to the particularities of the research setting in order to understand them better” (Crouch and Pearce 2012, 92), but it can also assist “the reader [to] connect with the setting, the people and the research” (93). In ethnographic research, it is “acknowledged that there can be different levels of connection between researcher and research setting” (93). I was an outsider observing, yet living on-site in Thanapara village in Bangladesh for two weeks at a time, engaging with many of the weavers socially outside of the workplace. A

connection was formed with making processes and the cultural setting from which the cloth had emerged. There was also a level of reflexiveness occurring throughout the process of making. By observing processes, I witnessed what worked in real-time and discussed better ways of designing for making.

In this cycle, macro photography is used to amplify the texture in addition to the written text. The presentation of textiles is as images, where the reader can see but not touch, leaving textural interpretations to the imagination. Photography was used in the Bauhaus to communicate finished weavings, as “specific palpability of threads and cloth surfaces required a new set of terms... so photography became the next medium whose language was harnessed” (Smith 2014, 79). In the text *Bauhaus Weaving Theory*, T'ai Smith describes the presentation of Bauhaus through (primarily promotional) photography, and how weaving was able to gain “a place in the spotlight” (2014, 79):

The intimacy of a woven texture was particularly suited to the scrutiny of the lens. The slight swellings, recesses, and shadows produced by the crossing of weft and warp ... the subtlety of the tactile sensations ... seemed intimately refined when framed by the sharp focus of a precise optical apparatus. (2014, 79–80)

Beyond the observation of the act of weaving was the visual and tactile inspection of cloth itself. For observations (recorded as notes and retold here in words), I used my hands to feel, but also photography as a way to engage visually with the threads. As mentioned in Cycle 1, there is still a haptic experience possible through the lens.

Despite working in fashion and textiles, a lack of understanding of the constraints, complications and procedures of textile production had left me unaware of the impact each stage of making had on the cloth itself. The act of weaving is commonly defined as forming a fabric by interlacing horizontal and vertical threads (Albers 1965). Observations in Cycle 1 revealed that creating a woven fabric requires much more than just the act of ‘weaving’ fibres together. At Thanapara, the process begins with acquiring the pre-spun cotton and includes dyeing, bobbin winding, and warping the fly-shuttle handloom. Eventually, this leads to weaving the weft – an active, rhythmic action that is often considered the primary weaving event. Though the irregularities present in cloth occur at multiple stages of the process, this cycle's focus is primarily about hand-dyeing and the interlacing of the

horizontal weft thread through the vertical warp threads. This focus was chosen because these were the activities observed most closely during time spent at Thanapara, and the processes that seemed to have the most visible impact on the cloth.

## **Multidimensionality of craft and time**

As discussed in the introduction to the thesis, due to our continual disconnection from the making of cloth, textiles are often regarded by non-weavers as flat and static 'material' rather than spatial and temporal – that is, as something that has already been constructed. The antithesis to this idea has already been explored at length by textile practitioners and theorists such as Albers, who emphasises textiles' visual and structural side (Smith cited by Coxon et al. 2018). Beyond the spatial, there are also temporal and personal dimensions to a textile. The link between craft, body and storytelling is made in *Traces of Craft*, where Esther Leslie writes of philosopher Walter Benjamin's reflections on craft, time, bodies and storytelling:

their half-conscious minds are engaged in pot-throwing, spinning and weaving, and their bodies seized by the gentle rhythm of work, the stories they hear forego an existence on paper, imprinting themselves into the listeners' fantasy, awaiting retransmissions, after-lives. Storytelling is no simple form of time-passing ... to reflect on the operations of storytelling, or craft communication and experience, is to ponder the arabesque of labour, experience and selfhood. (Leslie 1998, 5)

We see the corporeal nature of weaving through rhythmic craft processes, a bodily link to the finished product.

Using cloth to express the stories of the maker is not a new concept in textiles. On Peruvian weaving, Albers understood that "the designs in ancient Peruvian textiles were an eloquent substitute for written language" (Danilowitz cited by Smith 2014, 147). Throughout history, across many cultures, stories have been passed down through cloth, including the Bangladeshi craft of *nakshi kantha*<sup>84</sup> or embroidered quilts, often using pictorial and cultural symbols.

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<sup>84</sup> *Nakshi Kanthar Math* or *The Field of the Embroidered Quilt* written by Bengali poet Jasimuddin in 1928 is an example of storytelling through cloth, famous in Bangladeshi culture. The poem tells of a

There are contemporary examples of storytelling in textile practice. Timo Rissanen's collection of Cross-stitched poetry titled *#communication* is "an embroidery sampler of short phrases cross-stitched daily over 100 days and posted on social media" (2017, 120). Rissanen explores the idea of expressing through cloth whilst simultaneously slowing down, negating the urgency we often sense around 21st century communication. In Liz Williamson's *Weaving Eucalypts Project* (2020-2021), the artist's colleagues in Australia and India were "invited to colour silk fabric with locally sourced eucalyptus leaves, weaving the dyed silk as weft into panels which referenced rag weaving traditions. The colours reflected place and location" (FAC 2021, para.2). Beyond explicit symbolism, Williamson's project engages with organic traces of maker and place that we might still interpret, in some ways, semiotically, as well as tacitly.

The idea for this thesis cycle has a similar storytelling focus, but rather emphasises embedded traces of the event of simply weaving, rather than an external event separate from the textile's own creation. Here, the intent is to weave stories into cloth – not about external occurrences, but the act of making textiles.

Referring to the work of Albers, T'ai Smith talks of the obstacles and possibilities in tracking embedded 'information':

If weaving is like a code, Albers suggests, it both can and cannot in and of itself be translated. Even as they are there in the seemingly self-evident in the raw fact of the material, the graphic lines found winding through Code, as both weft and nonweft (as both code structure and communicative sign for code) can and cannot translate weaving's processes and operations. For no matter how hard we try to locate that process, to follow "the event of a thread," that piece of fabric or tapestry hides the particular method of entwining – its various layers of mediation – in the evidence of its textured surface. (Smith 2014, 148).

Albers was self-referential as a weaver in her work (Troy 2002), as her own embedded signs appeared "to trace, reflexively, the function of the weave" (Smith

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young grief-stricken woman who, awaiting the return of her lost husband, embroiders their life story on to a quilt (nakshi kantha) to be placed on her grave.

2014, 148), whereby a (tapestry) weaving communicated “nothing but its own code; rather than communicate other information, external to its form, the black lines of code appear only to transmit the operation of weaving weft through warp, the tapestry’s own methods or procedures” (2014, 148). Cloth, fibre and function were articulated through Albers’ textiles.

The past decade has witnessed a shift towards greater traceability in textiles, including labels with Quick Response (QR) codes encoding garment and cloth construction histories. The tactile nature of cloth makes it a different medium to a label, tag, or resulting written information presented on a screen. There are examples of QR codes being incorporated into cloth that are considerate of the significance of craft and crafting, while attempting to combine it with large scale industrialised production. For example, the tactile and embroidered QR codes used in Kristi Kuusk’s *Fairy Tale pillows* (Kuusk et al. 2012) are used as not only for traceability but as a cultural storytelling device. This cycle does not aim to disregard such technologies. Written data and cloth combined can be an “intertextuality of signs in which the viewer’s response is formative” (Mitchell 1997, 329). However, the focus here remains on textile languages, articulating cloth through interaction and tactile literacy (Mitchell 1997), rather than an over-reliance on words, symbols or data used to describe or notate the journey of a thread.

### **Zooming in: Introspection on cloth and weaving**

The traces that identify a textile as handmade are arguably its imperfections (Paz 1976; Benjamin 1936; Pallasmaa 2007). By experiencing an imperfect surface, we can relate it to artisanal work – the work of a person, embedding a certain inconsistency caused by the roughness of the hand and the non-homogenous rhythms of working that are invariably visible, though subtle. Aspects such as irregular *selvedge* – the “side edges of fabric where the weft passes around the outermost warps” (Chandler 1995, 20) – (Figure 53) or weave structure, varying thread sizes (or *counts*), and colour variation, while not explicitly coded, may also act as ways of expressing data about woven cloth construction. This cycle involves ‘zooming in’ and inspecting the woven textile closely to identify covert traces that may usually be hidden or appear invisible. The often-subtle hints of making present in hand-woven cloth are highlighted through the close-up presentation of designed woven textiles presented in this cycle. By working with Bhalo, I began to consider

cloth a finished object/thing in its own right. By 'zooming in,' the idea of a woven textile as multidimensional could be appreciated. It was not just a flat, raw material to be constructed *from* (as past-me would have believed), but rather, a thing which had already undergone a process of construction.

When examining the structure of textiles for this cycle, the closer the cloth was observed, the more (physically) straightforward it appeared. Instead of a convoluted world of intertwining fibres, I witnessed all that (plain) weaving is: two intersecting threads. They do not hook around each other or make any kind of complex exchange – they simply pass each other, predetermined to go over or under. The repetition of this action over and over again creates a length of cloth. When this repetitive act of intersections is intentionally highlighted through the weave, either by pattern, colour, or yarn, it invites the wearer or viewer to observe this microscopic world and, perhaps, to begin to consider the textile as spatial. Despite this apparent structural simplicity, woven cloth's complexity (Gibson 2015) becomes evident through a closer examination of particular intentional and unintentional traces, not only of the spatial but also of the temporal and mutable markers of the event of weaving.



*Figure 53: Selvedge on hand-woven cloth sample produced at Thanapara. The selvedge (edges) of hand-woven cloth are often indicators of a weaver's skill level as it is tacit knowledge – controlled by 'feel' and learned through experience (Yarwood 2020)*

## Visual texture and visible processes

The variations of weaving patterns are multiple and of first concern when designing a woven textile. As previously discussed in Cycle 1, Anni Albers determined the order of importance in textiles as texture (weave), yarn type, and colour (1965). On emphasising the structure of a textile, Albers states, "If texture produced through the interlocking of threads is the focal point in weaving, those peripheral components that can variegate it come only second in importance" (1956, 75). Albers considered that the 'weave' or structure of a textile should be the initial priority of a weaver – a position shared by the weavers that I worked with at Thanapara from 2009 to 2015 (and from 2015 onwards when I began to weave myself). The plain weave cloth designed for Bhalo has some visual prominence (Figure 54) compared to a synthetic machine-made woven textile. Particular signifiers of the event of hand-weaving that can be physically embedded into the artefact of weaving were identified.



*Figure 54: Variation, created through the embedded traces of yarn 'fly' and dust present in the workshop, in hand-woven cotton cloth produced for Bhalo by Thanapara (Yarwood 2020)*

### **Intentional traces: Colour and accentuation of the weave**

Colour can be used to emphasise the structure of woven cloth. Albers believes the use of colour to visually emphasise the weave texture should be of lesser importance than creating actual textural weave patterns (1965). Contrasting warp and weft threads were used as in Bhalo's cloth as a way of differentiating the two yarns intersecting horizontally and vertically (Albers 1965, 1), adding a sense of depth to the textile and accentuating the structure. Albers states, "By giving different colours to the differently functioning threads the structural character of the weaving will be intensified" (1965, 76). Even with yarn-dyed<sup>85</sup> warp and weft threads of the same colour, slight inconsistencies in dyeing can create visual texture (Figure 55).



*Figure 55: Visual texture: contrasting warp and weft colours in hand-woven cotton cloth produced for Bhalo by Thanapara (Yarwood).*

The opportunity to accentuate the weave pattern (even when plain weave) using pre-determined coloured threads is given privilege by weavers, as it amplifies structural and spatial qualities. In this case, to dye a pre-woven fabric would almost be considered a form of textural erasure. For Albers, "The dyeing process (post-weaving) diminishes rather than enhances the quintessence of weaving, for it bridges over and thereby obscures with one colour, the separate functions of the structural elements" (1965, 75). The contrast between warp and weft is often not

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<sup>85</sup> Yarn dyed before weaving is aptly named 'yarn-dyed cloth.'

apparent to the untrained eye, at least until viewing the cut edges of cloth (Figure 56). However, since most textile edges are concealed (for structural purposes) by hems and seams, it is through the increase in visual texture that such spatial details can be detected. When textiles have a different warp and weft colour, they can appear as slightly different colours from different angles. This gives the cloth a kind of “rough variation” (Spuybroek 2011, 6), making it seem different from the machine's homogenous mass-produced cloth to which we have typically become accustomed.



*Figure 56: Concealed and exposed: A turned hem and a textile's raw edge with differing warp and weft colours (Yarwood 2020)*

### **Incidental traces: Variation in hand-woven cloth**

For Bhalo, homogeneity in the cloth was avoided by using different warp and weft colours. However, these effects were also born out of a restriction of resources. The majority of handlooms at Thanapara during this time could only produce plain weave, meaning that we were limited to a plain cloth, a stripe, or a check.

Unpatterned, plain weave became the textile of choice, as it was to be embellished later, and aesthetically a stripe or a check was less adaptable to applied graphics. Another way to embed a feeling of variation in the cloth was to use different weights (thickness) of yarn for the warp and weft. Like the different colours, it provided visual depth, but additionally, a more haptic, textured experience.

Colour variations occur naturally during the hand-dyeing process. Within one length of hand-dyed, yarn-dyed cloth, colour variation can be found throughout and can be caused by various factors. During the hand-dyeing process, yarn is submerged into a dye bath. The human factor present in this process leads to several inconsistencies, usually too small to be identified as 'mistakes,' but enough variation to make the cloth appear textured. Working with cotton, a plant fibre, meant that the yarn absorbed slightly different dye amounts, making it almost impossible to create a completely flat colour. Unevenly spun cotton also results in variations visible in cloth (Figure 57). Even though the cotton spinning was done on a machine and outsourced to another facility, being a cellulose fibre, it is much more prone to irregularities in the yarn-making process than a synthetic yarn.



*Figure 57: An example of irregular weft yarn thickness, creating visual 'lines', in hand-woven cotton cloth produced for Bhalo by Thanapara (Yarwood 2020)*

### **Unintentional traces and unexpected flaws**

Mistakes in cloth are deemed either acceptable or unacceptable by various people involved in the design, construction and buying of cloth. The line between an unacceptable mistake and just an irregularity can be a fine one and depends on who is assessing it and whether or not the damage is structural or superficial. Common flaws that lead to the cloth being rejected include holes in the textile, and stains and

discolourations caused by dust or spills. The incorrect threading of the heddle<sup>86</sup> would cause an unacceptable error in a piece of cloth during the warping process, creating the look of a 'skipped' warp thread (Figure 58). On discovery of this error, the heddle would usually be rethreaded. Even if this mistake was close to the edge and could be cut away during the garment production process, it could be considered somewhat torturous for a weaver to work on a weaving where they are forced to skip a weft thread repeatedly until the warp is complete. The weaver would likely correct it before continuing.<sup>87</sup> Hand-weaving is fraught with unexpected flaws, and the unravelling and undoing of work is a prominent part of the process. The effort of skipping each weft thread would change the nature of the weaving too much. Throughout a textile's construction, it is constantly in a state of becoming<sup>88</sup> (Deleuze and Guattari 1972; Grosz 1999) and unbecoming (Hollis 2013). How 'unbecoming' the error is influences whether or not the eventual user or wearer of the textile ever witnesses these kinds of traces.



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<sup>86</sup> Heddles are usually "strips of metal or string with eyes in the middle through which the warp threads will be threaded" (Chandler 1995, 15). In the case of my rigid heddle loom, it is moulded plastic attached to a wooden frame (Gipson 2021).

<sup>87</sup> This claim is based on my close observations of the weavers at Thanapara in 2014 to 2015, various unrecorded conversations with weavers at the Weavers, Spinners and Dyers Guild of Western Australia from 2015 to 2016, and my own experience weaving from 2015 to 2020.

<sup>88</sup> A process of 'becoming' is referred to here as a generative new way of being that is a function of environmental influences (Deleuze and Guattari 1972), and incorporates notions of creation, affect, and temporality (Grosz 1999).

Figure 58: An unexplained skipped weft in woven cotton cloth produced for Bhalo by Thanapara (Yarwood).

## The heartbeat of human time / rhythms of making: Slubs, snags, skips, stripes and selvedge

There are many unintentional irregularities in cloth that some may find endearing. In *In Praise of Hands*, Octavio Paz states:

Since it is a thing made by human hands, the craft object preserves the fingerprints – be they real or metaphorical – of the artisan who fashioned it. These imprints are not the signature of the artist; they are not a name. Nor are they a trademark. Rather, they are a sign; the scarcely visible, faded scar... (21)

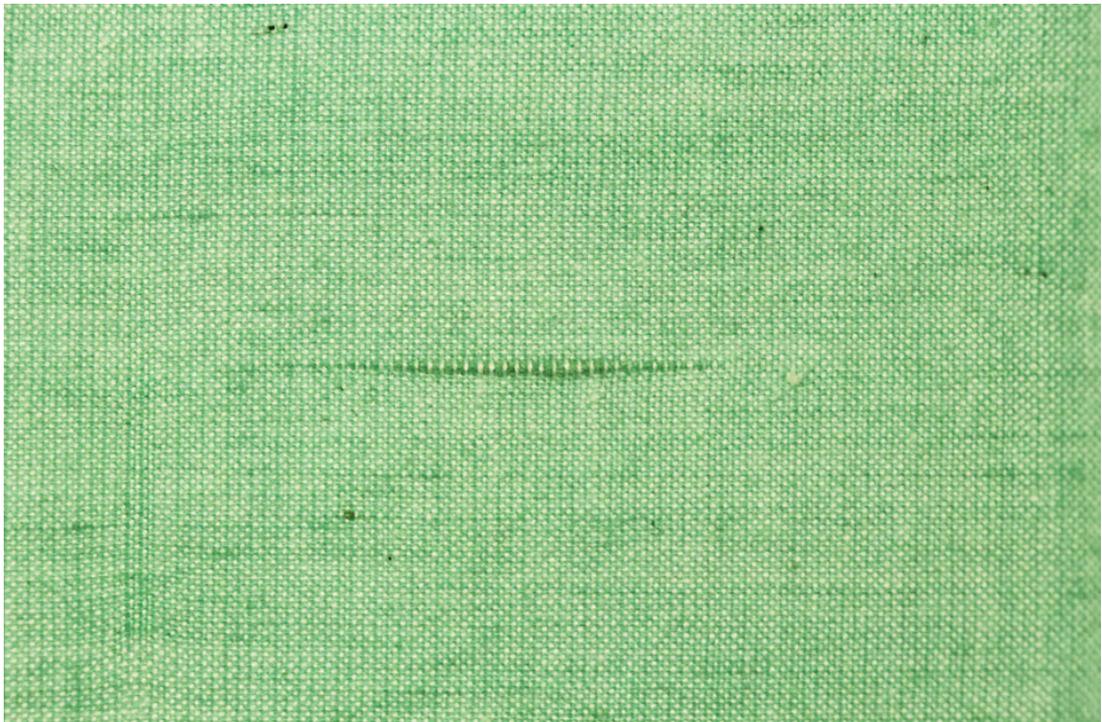


Figure 59: 'Slub' – irregularly thicker yarn accidentally occurring during the spinning process, or embedded as 'fly' during weaving, visible in the woven cotton cloth produced for Bhalo by Thanapara (Yarwood 2020)

As observed while ordering fabrics from Thanapara, there are unintentional errors or 'scars' that, while not planned, are accepted. While they may be deemed just acceptable to the weaver or designer from a quality control point of view, they may be considered *ideal* by a particular type of wearer. For some wearers, there is the added appeal of (quite literally) wearing signifiers of your social and ecological consciousness on your sleeve, as referred to in Cycle 1 as an aesthetic of

sustainability (Thackara 2013). Mistakes express a narrative of construction to make process visible. Accidental but accepted (or even privileged) errors in the cloth produced for Bhalo included slubs<sup>89</sup> (Figure 59), dust or ‘fly’<sup>90</sup> caught in the weave, tiny ‘snags’<sup>91</sup> in the fabric (Figure 60), and a skipped thread<sup>92</sup> (Figure 61).



*Figure 60: A snag in the fabric, easily fixed by smoothing out the textile and pulling the thread back into place. While not ideal, tiny loose threads such as this will not affect this cloth’s structural integrity and are barely noticeable when rectified (Yarwood 2020).*

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<sup>89</sup> Slubs are “a lump or thick place in yarn or thread” (Oxford Dictionary 2020)

<sup>90</sup> Fly are “airborne fibre particles” (Elhawary 2010, 425) that can become embedded in the cloth (sometimes creating ‘slubs’).

<sup>91</sup> Snags refer to when the yarn is ‘pulled’ out irregularly, making a tiny loop in one place and pulling or bunching the fabric in others.

<sup>92</sup> Where a weft thread skips over a warp thread.



*Figure 61: Snags/skipped threads in a woven cloth. When this happens at Thanapara, the cloth is not rejected outright – the garment cutter would simply avoid cutting pattern pieces that include this error. This particular error is on the edge, so it would not matter as much. (Yarwood 2020)*

Also observed was the presence of what is referred to here as the ‘rhythm stripe’ – a visible change in colour that marked the weaver’s stopping and starting (Figure 62). As observed during my time working with Thanapara from 2009-2015, it takes a considerable amount of strength and endurance to operate a large fly-shuttle handloom. As a weaver begins, they have more energy and pull both the fly shuttle cord with one hand and beat the weft hard and consistently with the other. The harder weft is beaten, the denser and tighter the weave. As the weaver works, they gradually become more tired, and the beater is pulled less vigorously. The weave may progressively get less dense and looser until the weaver needs to stop. When they restart, they may continue with regained strength. This narrative becomes embedded in the cloth.<sup>93</sup> These represent “the heartbeat of human time” (Paz 1974, 24); a message, a signified temporal and spatial marker of the person behind the loom.

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<sup>93</sup> The change in weave closeness that is visible as the aforementioned weft line or ‘rhythm stripe’ is something that experienced weavers have learnt to manage. However, the less skilled weavers struggle to maintain regular rhythm and power (affecting density/closeness of setting) when weaving.



*Figure 62: Rhythm Stripe #1: traces of making in woven cotton cloth produced for Bhalo by Thanapara (Yarwood)*

Irregularities in yarn dyeing can also cause a faint stripe effect in the textile (Figure 63). As observed at Thanapara, if (cotton) yarn is dyed in different batches then wound on to bobbins separately, each bobbin may differ slightly in colour tone and intensity. When the weaver reaches the end of a bobbin or shuttle, it is switched for another, or rewound, and a faint stripe may emerge, notating the different yarn shades. Though caused by different means, the pause required when changing a bobbin is notated in the cloth. Thus, the stripe represents the stop-start of the weaver, once again signifying the imprint of the maker (Paz 1974) and the rhythms of their work.

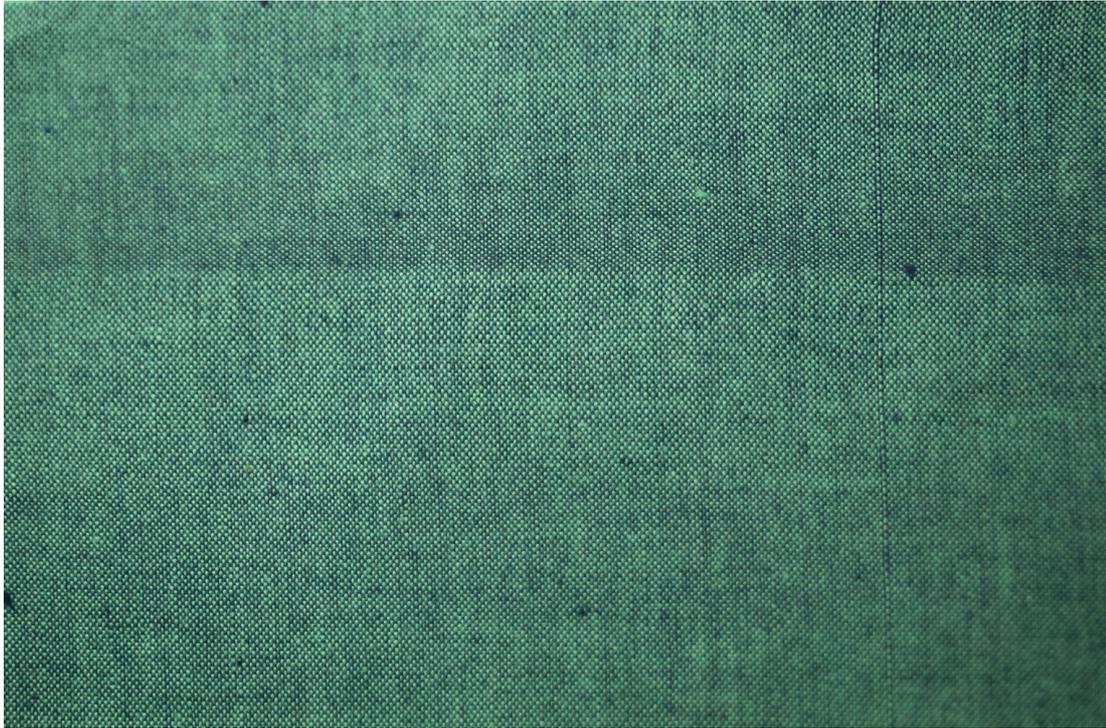


Figure 63: *Rhythm Stripe #2: traces of making in woven cotton cloth produced for Bhalo by Thanapara (Yarwood).*

Random variations in colour can also occur from an irregularly dyed skein of yarn, particularly when using plant or animal yarns. Colours mixed by eye and by hand can result in variations, when multiple dye baths are used to dye different yarn skeins to be used in the same cloth. This variation creates a pattern, sometimes regular, sometimes irregular, that speaks ever so subtly about these colour stories, but also can often indicate the *amount* of yarn that was used to weave the cloth (by an emerging repetitive pattern) or the *order* in which a cloth is constructed (by slight gradient).

### **Traces of the visit: Embedded context**

That both textile and context share a root word is fitting in the case of this project. As mentioned in the introduction to this thesis, the Latin root of the words textile and text, *\*teks-*, meaning 'to make,' is also present in the word context, from the Latin *contextus*, meaning to join, or *weave*, together (Mitchell 1997). Textile making verbs such as weave, thread, tie, and knot allude to connectedness and are part of our everyday vocabulary. The visual study of dust represents how a textile weaving workshop's physical surroundings may affect the uniformity of cloth – the weaving together of context and textile, and, thus, cloth's innate connectedness to place. As author Carolyn Steedman states in *Dust*: "It happened, there are traces of the visit"

(2002, 168). While giving the cloth an increased look of variation, there have been instances where the amount of dust and 'fly' trapped (particularly on light-coloured cloth) has shifted from having 'texture' to just looking a little dirty. To avoid this, the weaving looms at Thanapara are covered up when not in use to avoid dust being trapped.<sup>94</sup> However, even with these measures, the trapping of microfibrils is inevitable. As Steedman states,

“Dust is the opposite thing to Waste, or at least, the opposite principle to Waste. It is about circularity, the impossibility of things disappearing, or going away, or being gone. Nothing can be destroyed ... Nothing goes away ...” (164).

The hand-weaving process involves avoiding these traces. This avoidance represents a part of the process itself – fighting against the natural occurrences of making and the consequences of place, with varied success.

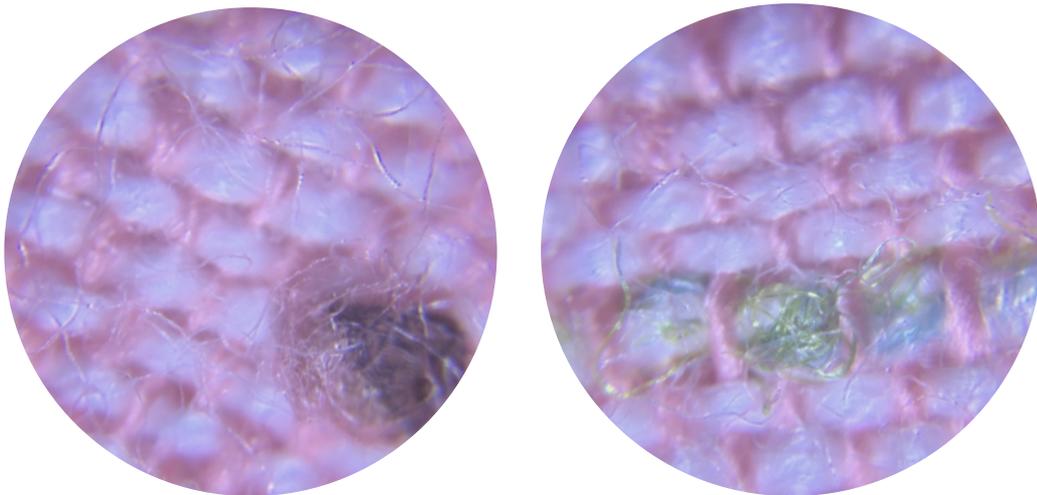
There are very delicate ways in which context is lightly etched into the weave. The fly or dust appears as a nondescript dot from a regular distance (Figure 64). When viewed under a microscope (Figure 65), it reveals itself as an irregular entanglement of fibres and other detritus. Through the presence of random colourful threads (or 'fly'), it becomes apparent that not only is the textile being affected by the open windows and doors of the workshop through the implanting of random soil and plant matter, but each textile being woven simultaneously in the workshop is embedding parts of itself into the others (Figure 66).

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<sup>94</sup> Many textiles produced by Thanapara (for labels other than Bhalo) that have gathered multiple dust particles have been rejected by buyers for appearing faulty.



*Figure 64: Specks of 'dust' stuck in woven cotton cloth produced for Bhalo by Thanapara. This cloth was rejected by another buyer (Yarwood 2020)*



*Figure 65: Dust caught in cloth, then caught under the microscope (Priemus 2014)*

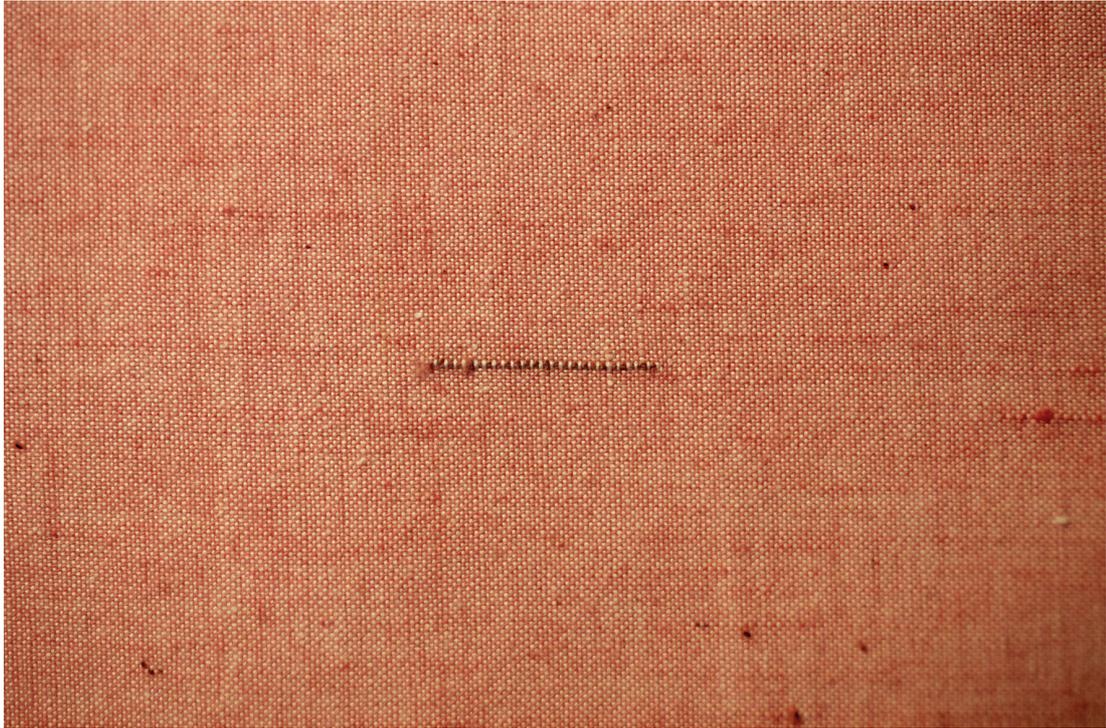


Figure 66: A stray piece of yarn has become stuck and woven into cloth (Yarwood 2020)

Geographical location and origin narratives are typically expressed through garment labels, social media, and advertising/marketing copy. Beyond the geographical information captured by a tag, a QR code or any other form of data collection, the cross-pollination of landscape and fibre represents a new poetic representation of how place can be embedded in the cloth, potentially acting as a visual and haptic marker of context.

### **(A) weaving as self-narrating changescape**

Though the focus of the research is more on the *traces of construction* than the *traces of use*, it is worth mentioning how particular qualities affected by use influence how a textile is understood or defined. The misperception of the textile as a flat surface can be questioned upon understanding its material qualities, changefulness and dynamism. Most textiles do not simply lie entirely flat, even when we would prefer them to. Textiles are constantly moving, draping, folding and continually being shaped by other things, like bodies. A significant characteristic of natural fibres (in this case, cotton) post-weaving are the creases (Figure 67) that emerge after handling textiles. Traditionally, with creases comes the desire to erase

them.<sup>95</sup> The need to control cotton's natural characteristics occurs at multiple stages of the making process – before pattern cutting and embellishment, post-weaving, and finally, upon completion, through ironing and pressing.



Figure 67: Creases in woven cotton cloth produced for Bhalo by Thanapara (Yarwood 2020)

Textiles denote changefulness with use, through all too familiar stains, rips (Figure 68), snags and holes. They may also stretch, shrink or fade. Cloth emerges through construction and continues to evolve throughout its lifespan. Consideration of woven cloth's mutable qualities leads to the question, where and when does a textile begin or end?

As changescapes, textiles “tend not to finish” (Gibson 2015, 17), remaining infinitely in process. The boundary of the weavings created by Thanapara for Bhalo seems undefinable or edgeless as their “force pushes forwards and backwards in time” (Gibson 2015, 45). On changescapes being “always in process”, Gibson reminds us, “Let’s not forget that the word building signifies a noun-thing that is also an endless

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<sup>95</sup> Throughout the past decade, a trend toward people selling already-creased natural fibres has emerged. Amongst a contemporary market dominated by machine-made synthetic fibres, designers, retailers, and wearers may desire to prove the ‘naturalness’ of a garment and its ‘authenticity.’ As mentioned in Cycle 1, this may demonstrate their commitment to ecological responsibility (and alluding to what is usually a higher-priced item) – an ‘aesthetic of sustainability’ (Thackara 2013). Creases as a clear signifier of natural fibres are arguably becoming progressively valued and visible.

action energised by the verb inside it” (2015, 263). Similarly, *weaving* is another noun-thing/verb, whereby weavings might be considered more as projects or processes than finished pieces. These weavings not only display traces of how they came to exist but continue to narrate their use, their life, their mutability.



Figure 68: *Unbecoming*: A rip in woven cotton cloth produced for *Bhalo* by Thanapara (Yarwood 2020)

Construction, use and disintegration are all temporal processes that the textile undergoes throughout its life. Beyond the markers of change through construction and use, textiles are constantly in flux. The threads are not entirely fixed, allowing for the “flexibility [and] pliability” (Albers 1959, 19) for which they were designed. On this movement, Albers states:

In our settled existence the character of mobility in our fabrics is nevertheless manifest; as curtains they are drawn open or closed ... As table mats or tablecloths they are put on and taken off again... they can be lifted, folded, carried, stored away. (Albers 1959, 22)

This dynamism is visible from the rustling of our garments, the scrunching of bedsheets, the wringing of a towel, and was made visible by watching *Bhalo*

customers pulling, picking and caressing<sup>96</sup> the cloth and its embellishments. Through the photography of the cloth for this cycle, changes were observable in real-time as, after each shot and adjustment, no weaving appeared the same. Objectives of straight selvages, perpendicular lines and flat (ironed) surfaces are ideally observed during textile construction. However, through both construction and use, the textile regularly deviates from the flat grid. Everything is moving and changing, and no moment is like one before it – imprinting on and affecting the textile in what Gibson may refer to as the “feedback patterning of action and reaction” (2015, 7). While the museum cloth may remain frozen, the typical and used cloth is highly dynamic and mutable.

It is not just the traces of making or use that signify mutability. It goes beyond real-time movement, or even gradual alterations to the fabric, to an implied action. For example, something that shows ordered and directional change, like a colour gradient, lets the user’s eye follow the weft thread. This now predictable serpentine line (Figure 69) implies what Lars Spuybroek describes as a nextness (2011), emphasising the inherent organised restlessness and continuation in such a piece. On closer inspection, textiles can, in Gibson’s words, incite “contemplative engagement with mutability” (2015, 15), encouraging a kind of wayfinding as we stop, and consider what Albers famously referred to as “the event of a thread” (1965, xi).

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<sup>96</sup> As Paz states, “Being made by human hands, the craft object is made for human hands: we can not only see it but caress it with our fingers” (Paz 1974, 21).



Figure 69: An unravelling weft yarn, a sepentine line that indicates the journey of a thread (Yarwood 2020).

In *Changescapes*, Gibson recalls Walter Benjamin's translation of an old German axiom – that "when you have gone on a journey, you have a story to tell" (2015, 90). Similar to Albers' 'event of a thread,' this idea reinforces the textile's ability, as a changescape, to express its own story. Despite being recounted through text and photographic media for this particular cycle, this research emphasises finding ways in which the weaving tells of its creation – the traces of the journey. In this cycle, a cloth's making and journey were exhibited. Though the focus has been towards detecting traces through variation, by understanding a textile's 'organised restlessness,' its irregular deviations become familiar, and even its changefulness predictable. Through its implied 'nextness,' the weft thread can be imagined to continue snaking back and forth rhythmically, over and under the tensioned warp, travelling ahead through time. Future cycles will involve an amplification of past (and potential future) traces of making – further attempts to make the invisible visible, the flat spatial and the static mutable.

### **Reflections on actions and outcomes**

In this cycle I posed the question: what are the traces of the event of handweaving that are inadvertently embedded into the artefact of handweaving (cloth)? It became

apparent that the embellishments used in Cycle 1 were a projection on to the textile's surface and concealed some of the subtle properties of hand-woven cloth. In order to express the finer details, in Cycle 2, the cloth was interrogated without the obscuration of embroidery and/or appliqué. Through weaving process observation and close inspection of the woven textile, the textile's aesthetic mutability becomes visible, and a narrative of construction can be seen or felt. The following diagram (Figure 70) shows the particular action research phases and methods used to come to this understanding.

<i>Phase</i>	<i>Date</i>	<i>Location</i>	<i>Realisation</i>
<b>Observations</b>	2015	Rajshahi /Perth	Observations included macro photography and microscopy study, inspecting the traces of making in hand-woven cloth up close.
<b>Connections</b>	2015	Rajshahi	In order to connect, I had multiple ongoing conversations with weavers at Thanapara Swallows, finding out which actions cause which particular traces.
<b>Reflections</b>	2015	Perth	On reflection, I was able to see the expressive but subtle language already existing within woven textiles, separate from any applied embellishment or exaggeration.
<b>Actions</b>	2014-2015	Perth / Rajshahi	Actions included recounting the narratives of making through watching weavers and inspecting cloth up close in order to better understand weaving processes.
<b>Evaluations</b>	2015	Perth	There are intentional, incidental and accidental traces of hand-weaving embedded in the weave.
<b>(Re)directions</b>	2015	Perth	These traces might be emphasised to express a narrative of making more boldly (like Cycle 1), but instead of using embellishment, embed them into the weave itself.

Figure 70: Cycle 2: Introspecting – Action research phases (Priemus 2021)

## Conclusion

This cycle focussed on the Bhalo textile before applications of embroidery, appliqué, and garment construction. By concentrating on the non-embellished textile, there was little obscuration of the weave. The woven textile could be more closely inspected through zooming in of both eye and lens. The creative experiments in Cycle 1 represented a somewhat flat application or image projected on to the textile and the woven textile as a canvas. This Cycle went further to interrogate the physical, ephemeral and temporal qualities of (a) weaving. By spending further time on-site at Thanapara, the multiple processes involved in hand-weaving could be

experienced, and how those particular processes materialised as cloth could be understood. Rather than amplifying the story of woven textile construction through embellishment, this cycle spent more time looking at and listening to the language of the threads.

The visible processes of weaving embedded in Bhalo's cloth were detected through process observation, photography, and microscopy. The close inspection of the woven textile resulted in identifying traces of making processes that may usually be hidden or difficult to view. Through the visual and written narrative of these traces, the textile is presented as a spatial, mutable changescape (Gibson 2015), constantly in flux and highly affected by the events that shaped it. These reflections included an unconventional approach towards identifying traces of context through observing entangled fibres and detritus embedded in the cloth. Other aspects of weaving were revealed to express a narrative of construction, included the hand-woven textile's imperfections, highlighting variations through irregularities and mistakes of the weaver's hand. By carefully following 'the event of a thread' (Albers 1965), the textile's aesthetic mutability became visible. These amplified traces will be used in future cycles towards the design of (a) self-narrating weaving.

## Cycle 3 | Embedding

### Materialising weaving: Embedding a narrative of construction

How can the spatial, temporal and personal traces of weaving be intentionally embedded and amplified in woven cloth? Building on the subtler traces found in Cycle 2, Cycle 3<sup>97</sup> focuses on how traces of the weaving process may be amplified through exaggerated means using specific textile techniques. Through employing a practice-led research methodology, I engaged with learning to weave, providing a hands-on way of understanding textile practice – thinking through process (Adamson 2007) and material (Nimkulrat 2012). The creative outcome includes thirty-two self-woven 12cm x 12cm experimental textile samplers<sup>98</sup> and another eight lengths of woven cloth.<sup>99</sup> As well as gaining a better comprehension of textile construction processes, by hand-weaving various lengths of cloth I was able to further understand and highlight traces of making processes. In the creative work produced for this cycle, Albers' hierarchical '3 elements of weaving': texture (weave), yarn, and colour (1965) is once again utilised to provoke more significant haptic experiences to the potential user, rather than relying purely on optical cues.<sup>100</sup> The explorations involve implicit and explicit expressions of time, space and maker through woven cloth.

The resulting creative work in this Cycle attempted to isolate ten selected aspects of weaving, categorised into three sections. In the section, 'Amplifying the temporal' (duration, rhythm and order), I look to writing on time by interior theorist Suzie Attiwill, architect Juhani Pallasmaa and cultural theorist<sup>101</sup> Rebecca Solnit. The sections, 'Amplifying the spatial' (structure, origin, tools, material qualities and quantities) and 'Amplifying the personal' (maker and skill), analyse a range of

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<sup>97</sup> An adapted version of this Cycle was previously published as 'Materialising weaving: embedding a narrative of construction time within experimental woven textiles' as part of the *Synergy: 2020 Design Research Society International Conference Proceedings* (Priemus 2020a).

<sup>98</sup> The name 'sampler' is taken from the traditional term for a small textile practice piece (Humphrey, 1997), though usually made to test and showcase embellishment techniques. The inspiration for the sampler format was from Sheila Hicks' mini weavings, as featured in the retrospective text *Weaving as Metaphor* (Danto et al, 2018). See Appendix Part 3.2 for sampler design chart.

<sup>99</sup> All textiles were woven by me in Perth, Australia, apart from the *Time Fabric*, woven by Mst. Shuily Khatun at Thanapara Swallows Development Society in Rajshahi, Bangladesh. See Appendix Part 3.3 for lengths of cloth woven for Cycle 3.

<sup>100</sup> Such as the more visual embellishments in Cycle 1, and the photography studies in Cycle 2.

<sup>101</sup> The subjects of Solnit's writing is diverse and she has also been referred to as a "historian, journalist ... critic, [and] activist" (Terzian 2007).

historical and contemporary theory as it considers the link between craft, textiles and tectonic architecture, referring to 19<sup>th</sup> century art critic John Ruskin, and contemporary architects Kenneth Frampton and Lars Spuybroek, amongst others. Through analysis of literature and creative experiments, this cycle posits that amplifying traces of making through the design of textiles may connect the eventual user – or in this case, the interview participant in Cycle 4 – to the ‘pulse’ of (a) weaving.

Through practice-led experimental weavings, I propose a turn to the textile as the site for user engagement with the temporal aspects of weaving and practice-led research as the vehicle to achieve this. Textile artist and theorist Nithikul Nimkulrat writes that research can “not only transform ways of designing or making artifacts but also theoretically inform practice” (2012, 1). This, in turn “can develop the practitioner’s aesthetic intelligence, the results of which are craft objects that can be understood more easily by viewers” (2012, 1). By recording and reflecting on patterns of making, this cycle aims toward the development of a processual aesthetic that expresses a narrative of construction. Weaving’s tactile intricacies are highlighted through practice, as I simultaneously navigate the unavoidable synthesis of personal life and research. By recording the materialisation of processes in cloth, the weaving act is revealed as a sometimes flawed, explicit and implicit marker of time, space, and the person behind it. Reflecting on various lengths of self-designed and made woven cloth, this cycle examines how making processes might be intentionally and physically etched in woven cloth.

### **Building with materials across disciplines**

In 1926, The Bauhaus weaving workshop in Dessau, under textile artist Gunta Stölzl’s direction, strove to bring itself in line with Gropius’s newly written directives, the ‘Principles of Bauhaus Production’ (Smith 2014, xvi). On her new appointment as director (and synchronised with the school’s new functionalist paradigm), Stölzl criticised the school’s weavings as being solely based on “principles of pictorial images” (83). Stölzl described the weaving work as “*Bild aus Wolle*” or “pictures made of wool” (Wingler 1969, 116), suggesting that weaving’s “specific strength as a craft had been neither developed nor theorised” (Smith 2014, xvi). Under the guidance of Stölzl and the influence of Albers, students at the Bauhaus were

reconnecting with the fundamentals of textile construction and developing an interdisciplinary approach, hence bringing weaving into the modernist spotlight.

Anni Albers, a student at the Bauhaus at the time, had written an essay titled 'Bauhaus Weaving' discussing the importance of understanding "weaving's processes, structures and materials" (Smith 2014, xvii), made possible through greater experimentation with technique, yarn and tools. As weaving theorist T'ai Smith states in *Bauhaus Weaving Theory* (2014), "what Albers' essay precipitated was a language for understanding how craft and design at the Bauhaus were always bound – one was dependant on the other" (xvii). There was a need to bring weaving 'forward.' However, to do that, it was necessary to "begin again" (Albers 1924), – going back to the fundamentals of textile construction. The Bauhaus aimed "to create a new guild of craftsmen, without the class distinctions which raise an arrogant barrier between craftsman and artist" (Gropius 1978, 33), embracing traditional skills and crafts, yet conceptually starting from scratch (Siebenbrodt and Schöbe 2012, 206). The collaboration that occurred across departments saw the development of weaving practice and thought still influential today.

## **Weaving space and time**

The Bauhaus had a variety of different workshops that ultimately cross-pollinated – from weaving<sup>102</sup> to architecture, amongst others.<sup>103</sup> Still, in contemporary interior design and architecture practice, textiles are often reduced to an ornamental afterthought (Krüger 2009). However, there is consistent historical and contemporary theory regarding the intersection of textiles and architecture. Nineteenth-century theorist and architect Gottfried Semper maintains that "the threading, twisting and knotting of linear fibres were among the most ancient of human arts, from which all else was derived, including both building and textiles" (cited in Ingold 2013, 26), and that the geometry of stone and brick walls were an "active memory of the ancient weavings from which they were derived" (cited in

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<sup>102</sup> Over the years of operation, the Bauhaus taught textile arts besides weaving, including "crocheting, knotting, cranking, embroidery, macrame, applique, paint and spray techniques" (Siebenbrodt and Schöbe 2012, 206).

<sup>103</sup> Bauhaus studios and workshops included pottery, bookbinding, stained glass painting, graphic print, typography/printing and advertising, mural painting, stonesculpting, woodcarving, weaving, carpentry/furniture, metalwork, theatre, architecture/building studies and photography (Siebenbrodt and Schöbe 2012).

Houze 2006, 295). In his article, 'Of blocks and knots' (2013), Tim Ingold describes Semper's textile way of thinking about architecture, describing "a thing [that] emerges from the process itself ... established through the engagement of the practitioner with materials that have their own inclinations and vitality" (26). Through analysing architectural theory around textiles, a processual philosophy of the changefulness of (a) weaving is highlighted through the experiments conducted in this cycle.

The movement in cloth or "event of a thread" (Albers 1965, xi) is explored here through interdisciplinary artists, authors and theorists. In 'Towards an Interior History' (2004), Attiwill argues that dominant models of design history privilege visual objects and "permanent architectural structures" (1). She proposes a change to a form of interior history that might reveal other forces, such as "temporality, movement, change, encounters" (Attiwill 2004, 1). Attiwill's article has been influential in the development of this cycle, particularly as she considers ways in which, as practitioners, we might engage "spatial and temporal relations to consider differently other ways of drawing, producing maps and experimentations, diagrams of orientation and stylistic stances where movement, change, and temporality produce interiors and exteriors" (Attiwill 2004, 7). Though this cycle focuses on woven cloth production rather than an interior's production, there are similar questions about how these same temporal forces could be explored through weaving.

Attiwill's work considers not only the interior<sup>104</sup> but also the textile. Speaking of her curated textile exhibition *A Matter of Time*, she tells of work that "was not *about* time but was an *experience of time*" (2005, 6), and "how craft practice privileges matter organising it through different techniques and in the process actualising time"(6). This cycle engages with Attiwill's work in both interior and textile, as it considers the 'construction history' of cloth, and how, through organisations of matter and different techniques, the woven textile becomes an actualisation of the event of weaving. As indicated by Attiwill, evidence of life within the interior was historically analysed through static built forms. As philosopher Elizabeth Grosz states, we

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<sup>104</sup> The discipline of interior design/architecture considers the interior as expanding beyond that of the inside of a building. The study of interiority involves the integration and application of new philosophies, technologies and ways of occupying space to a variety of contemporary socio-cultural issues and situations.

primarily privilege historical “objects of reflection” (Grosz 1999, 2), such as traces, residue, artefacts. Therefore, there is the possibility here to consider cloth as a personal artefact of the event of weaving – temporal, spatial and personal traces of process etched in cloth.

My personal time and rhythms are embedded and evident in the hand-woven cloth samplers produced for this cycle. Cycle 2 indicated a visual and haptic corporeality and temporality in cloth, where weaving was bound up in the body's rhythms. In the article ‘Towards flow’, Timo Rissanen reflects on his cross-stitch poetry, inspired by a “yearning for a slower, more contemplative experience of time” (2017, 123). He states that “Cross-stitching by hand connects me to deep time and it connects me with our ancestors ... to understand humanity’s experience of time before clocks with numbers” (123). Similarly, Juhani Pallasmaa argues that in our contemporary world, “time has lost its experiential depth, its plasticity” (2007, para.10) due to an “incredible acceleration of time” (para. 10) through the ever-increasing speed of industrial production. Pallasmaa posits that our surroundings (such as cloth or clothing) fail to reflect our human rhythms, and through design, we must promote “experiences that mark and measure the course of time” (2007, para.16), ideally expressing time’s depth and its availability. The idea of adding temporal depth to a textile, or in my case, a weaving, involves not only consideration of the abstract (clock) time (West-Pavlov 2013) taken to weave but also “stages of change” (Albers 1938, 1). Particular textile samplers in this cycle question how cloth might capture multiple moments, combining them all into something that may allude to movement and the order of construction.

### **Tectonics: The poetics of construction**

Writing on tectonic architecture and textiles, or “the poetics of construction” (Frampton 1995, 387) is referred to throughout the cycle, drawing on literature and art critic John Ruskin and architects Kenneth Frampton, Gottfried Semper, and Lars Spuybroek. The textile samplers created throughout this cycle act as examples of tectonic textiles – weavings expressive of their composition. The processual techniques of weaving can be brought into meta-physical presence by considering tectonic theories and practices, giving cloth the capacity to narrate its own story. In particular, this cycle explores the potential of ‘textile tectonics’ to visibly and haptically express the construction process.

Both Ruskin and Spuybroek have a similar preoccupation with the textile and its influence on architecture. Ruskin states that architectural surfaces should evoke textile techniques; for example, “linking, braiding, weaving and entangling” (cited in Chatterjee 2009, 57). Ruskin’s philosophies are similar to Semper’s “illustrations of knotting, weaving and braiding” (Chatterjee 2009, 93) that have been revived through the work of Spuybroek, who claims that [his] design philosophy “radically updates and goes beyond Semper,” such that the ‘textile’ becomes the ‘tectonic’” (cited in Chatterjee 2009, 93). Spuybroek suggests an aesthetic philosophy able to bridge multiple disciplines, including architecture, design, art and craft. He refers to a “textile way of thinking” (cited in Tramontin 2006, 53) to make architecture, “using techniques instead of ideas” (Tramontin 2006, 53) to generate architectural forms. Though the reflections of Semper and Ruskin are undoubtedly romantic, they also in many ways lack relevancy to contemporary production in textiles and other design fields.

In *The Sympathy of Things* (2014), Lars Spuybroek takes Ruskin's work and aims to define a new aesthetic for the digital age. Spuybroek offers a contemporary exploration of sympathetic forces present in Gothic architecture. The research aligns with Spuybroek’s position that 21<sup>st</sup> century (digital) design techniques need not necessarily mimic 20th-century standardisation and minimalism but can instead look to 19th-century variation as a means of expression.

## **The poetics of craft and textile construction**

While looking outward to art and architecture for theoretical influence, it is worth noting that the concerns discussed in this cycle already have a genealogy in the field of textiles. For example, similar concepts to “the poetics of construction” (Frampton 1995, 387) in tectonic architecture have long been considered in textile practice and research. Textile theorist and author Pennina Barnett uses the term “the poetics of cloth” (1999, 25), describing the textile as an alluring “space of encounter” (32), providing “an invitation to leap inside the hollow of the fold” (32). Similarly, in her dissertation *Through the Eye of a Needle*, textile artist and theorist Martien van Zuilen similarly refers to “the potential of textiles as an emotive medium and the qualities of cloth akin to a canvas enfolding identity and presence ... by which women made expressions about their lived experiences” (2013, 124). Though

there is seemingly endless depth available to the stories present in tradition and contemporary weaving, sources outside of textile research are utilised through my own background in architecture, the focus on construction processes, and relevant discourse that spans fields similar to the idea of antidisciplinarity promoted by the Bauhaus.

This cycle uses theory across fields – from textiles, interiors, architecture and art to explore different temporal, spatial and personal ways of embedding traces. Here, the research aligns with Glenn Adamson’s definition of craft in the *Craft Reader*, as “not a movement or a field, but rather a set of concerns that is implicated across many types of cultural production” (2010, 3). Hence, weaving is explored as a ‘set of concerns’ – of craft, material, and practice. Similarly, T’ai Smith defines weaving as a “craft and medium” as well as a “specific practice” of materials, tools and techniques of assembly (2014, xxxiv). Through its history with built forms and the Bauhaus, weaving is inevitably connected to practical and theoretical modes in the various “discourses of modernism” (Smith 2014, xxxiv). The cross-disciplinary theories mentioned and practised in this cycle are all linked by their engagement in craft processes.

The relationship to the hand is of importance in both textile practice and theory. In ‘Walter Benjamin: Traces of Craft’ (1998), Esther Leslie discusses Benjamin’s understanding of “memories... encoded in objects” (11), both crafted and mass-produced, that are evident through his written work. In Benjamin’s writing, the maker’s ‘handprint’ is symbolised as more authentic than an actual scribed signature; to Benjamin, the signature is a mark of high art and related to value, but the virtue of the fingerprint lies in its actuality (Leslie 1998). Leslie claims that “crafted objects... provide a model of authentic experience, the experience of a person that [they] bring into being” (Leslie 1998, 11), and that woven textiles<sup>105</sup> offer “a model of authentic memory, the weave of past and present experience” (11). Through Benjamin’s crafted textile, we can experience a personal connection, an intimacy between weaver, cloth, and user as we imagine the maker and their processes. The changes that occur throughout the weaving process in this cycle are recorded through a weaving log, as well as etched into the cloth itself.

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<sup>105</sup> Leslie is specifically referring to tapestry here. I have used the term ‘woven textile’ as I believe the sentiments apply across different types of cloth.

## Methodology and Methods

As mentioned in the first section of this action research cycle, the creative outcome included multiple small self-woven experimental textile pieces, and lengths of woven cloth. Though the experiments here take multiple shapes, forms and origins, the goal was to produce a series of small woven samplers.

Approximately 12cm x 12cm, these samplers were designed to be given to participants in the Cycle 4 interviews to determine particular aesthetic markers that may allude to construction processes. Anni Albers' hierarchical '3 elements of weaving' is once again applied to produce the samplers, prioritising texture (weave), then yarn, then colour (1965). As previously discussed in Cycles 1 and 2, Albers' hierarchy worked on the philosophy that the weaver should prioritise texture – or structure<sup>106</sup> – and then yarn, with colour only as a third consideration, to express the more spatial and temporal aspects of a textile. In this project, this hierarchy is utilised to provoke more significant haptic experiences to the potential user, rather than relying purely on optical cues.

As mentioned in Cycle 1, the act of weaving is commonly defined as forming a fabric by interlacing horizontal and vertical threads (Albers 1965; McIntyre and Daniels 1995; Chandler 1995). However, the findings throughout the cycles so far indicate that creating a woven fabric requires much more than just the act of 'weaving' fibres together. Constructing a textile involves numerous people, various tools, and multiple processes. These processes could be included in experiments, such as yarn preparation: spinning, dyeing, winding skeins or balls, or even the picking of cotton and the shearing of livestock. However, due to limitations, the total weaving time was restricted, beginning recording from the warping (or preparation) of the loom and ending with the cutting and tying off ends after completing the weaving.

The woven samplers and lengths of cloth discussed here were created between 2014 and 2018, as I learned to weave in preparation for this portion of the project.<sup>107</sup> I had to start at the beginning, "focussing upon the inherent qualities of the material

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<sup>106</sup> This hierarchy represented a position shared by the majority of weavers that I worked with in both Bangladesh (at Thanapara) and Australia (at various weaving groups – see footnote below).

<sup>107</sup> I learnt to weave through attending a variety of workshops, talks and meetings facilitated by *The Spinners, Dyers and Weavers Guild of WA*, *The Hills Weavers Group*, and the *WA Fibre and Textile Association* between 2015 and 2016.

to be used” (Albers 1938,1) and disregarding traditional handling techniques. In the essay ‘Weaving at the Bauhaus’ (1938), Albers considers the new textile students of the Bauhaus to be fortunate not to have prior training in the craft, as “it is no easy task to throw useless conventions overboard” (1). The weaving samplers strive to continue a line of thought from the Bauhaus, where introducing a new craft to an untrained person arguably leads to “an unprejudiced attitude toward materials and their inherent capacities” (1). While I lacked both the tacit and explicit textile knowledge of a master weaver, having minimal initial skills provided an interesting opportunity for reflection.

In this cycle, influence is taken from practice-led research that has taken shape during the last three decades (Nimkulrat and Mäkelä 2018) in the field of design research. The motivation for using a practice-led research methodology was to produce and express new knowledge and theory originating from my design practice (Pedgley, 2007). As Owain Pedgley states of practice-led research, it is “highly personal, being centred on the creative practices of the self” (2007, 464). As Mäkelä and Nimkulrat similarly describe in their article ‘Documentation as practice-led research tool for reflection on experiential knowledge’ (2018),

This form of acquiring knowledge sheds light on the development of art and design research to include the traditional basis of the field that is the creative practice, with a focus on the sources of knowledge—the making process and the maker. (1)

To capture my time, I utilised recording techniques such as the weaving log (Figure 71) to record the quantitative and qualitative aspects of weaving I encountered. Rich contextual information can be collected through a designer’s practice recordings (Mäkelä and Nimkulrat 2018; Evans 2010), such as the weaving log used to collect data in this cycle, collected while making experimental woven samplers. The data collected is used to reflect on both the weaving practice and the woven outcome<sup>108</sup> (Evans 2010).

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<sup>108</sup> The next cycle (Cycle 4) will see the Cycle 3 woven samplers used in interviews, for comparative analysis. Beyond this thesis, the data collected here will be used for further improvements on both product and processes.

COMPOSITION:			
	WARP	WEFT	COMBINED TOTAL
WEAVE	1/1 PLAIN WEAVE	CLASPED WEFT	
ORIGIN	MADE AT RESEARCHER'S HOME IN PERTH, WA. COMBINATION OF WA(?) WOOL AND CHINESE COTTON.		
TOOLS	ASHFORD RIGID HEDDLE SAMPLING LOOM. SINGLE HEDDLE. 2 SHUTTLES USED AT ONCE.		
LENGTH (m)	12	12.8	24.8
ORDER	WARP LEFT TO RIGHT	WEFT BOTTOM TO TOP. LOCATION OF 'CLASP' CORRESPONDED WITH 24HR TIME MARKED ON HEDDLE	
SKILL	26-Sep	30-Sep	
MATERIAL	BENDIGO COTTON 'PARCHMENT' 8 PLY (CHINA)	WOOL TBC - GO TO SUBI WOOL SHOP AND BILBY BENDIGO COTTON 'PARCHMENT' 8 PLY (CHINA)	
TIME (MINS)	78	8	61
MATERIAL \$			69

PROCESS PATTERN:							
DATE	START	STOP	DURATION IN MINS	ACTION	ACTIVITY DURING	STOP REASON	REFLECTIONS
26/09/16	13.20	13.45	25	STRETCHING WARP		TOOK BABY FOR A RIDE	THIS WARP ACCOMMODATED 11 WEAVINGS THEREFORE TOTAL LENGTH OF WARPING TIME - TO BE DIVIDED BY 11??
	13.50	14.09	19	WINDING ON		BABY CRYING. COFFEE BREAK	
	15.48	16.22	34	THREADING HEDDLES, TIEING TO FRONT BEAM, FIRST WEFT THREADS TO EVEN WARP	REPLYING TO SEVERAL TEXT MESSAGES THROUGHOUT	FINISHED WARP	
30/09/16	20.38	20.42	4	WINDING BOBBIN		FINISHED WINDING	WARP WAS ALREADY DONE FROM PREVIOUS WEAVINGS
	21.31	21.44	13	WEAVING		BABY	
1/10/16	9.37	9.44	7	WEAVING		BABY	21 MARK ON HEDDLE
	12.07	12.13	6	WEAVING		PAUSE	10 MARK ON HEDDLE
	12.24	12.30	6	WEAVING		BABY WOKE UP	12 MARK ON HEDDLE
	15.21	15.30	9	WEAVING	TV IN BACKGROUND	FEED BABY SNACK	15 MARK ON HEDDLE
	15.37	15.41	4	WEAVING	TV IN BACKGROUND	FINISHED WEAVING	15 MARK ON HEDDLE
14/10/16	14.35	14.47	12	CUT OFF LOOM AND TIEING		FINISHED	TIEING COMPLETED ALTOGETHER WHEN ALL 11 WEAVINGS ON THIS WARP WERE DONE

Figure 71: An example of a weaving log, tracking the creation of textile sampler 2Y1

Each sampler weaving log contained information that reflected all of the aspects of weaving referred to in this cycle: weave (structure), origin, tools, length of yarn in sampler (material quantity), order, skill, material (material qualities), time (duration), and process pattern (maker, rhythm and duration). It was found in earlier experiments in this cycle (see future section: Amplifying the temporal: Rhythm) that the weaving samplers were affected by multiple rhythms and events occurring throughout the weaving process. Hence, the weaving log section, Process Pattern, included not only the rhythm, duration of weaving time, but also qualitative data. The notes remark on what activities I was doing while weaving and when I stopped, as a way of reflecting the unavoidable synthesis of personal life and research. By embedding more of my life's patterns and rhythms into the project, I could better determine how they might be mirrored in the weaving itself.

The products of this cycle are not for retail (like the textiles produced in Cycle 1 and 2 were), but were made entirely for research and reflective purposes. Though the samplers are experimental, the idea of usefulness was still at the forefront of the work. While the weavings were occasionally impractical,<sup>109</sup> a kind of ‘disciplining’<sup>110</sup> was applied to ensure that all textile samplers and lengths of cloth were seen as something that could potentially be adapted to be worn.

In the text, ‘Hands-on Intellect: Integrating Craft Practice into Design Research’ (2012), Nimkulrat discusses how “craft as a way of thinking through material can be incorporated into practice-led design research” (1). She states that “through handling materials in practice, a form of tacit knowledge arises, providing a particular way of understanding the practice that is grounded in the hands-on practice itself” (2012, 3). Martien van Zuilen considers “creative practice as a mode of inquiry and embodied, emergent knowledge, a knowing that occurs and comes into being ‘in the moment’ and over extended periods of time through tactile and visual practice” (2013, 120). Reflecting on both van Zuilen’s and Nimkulrat’s work in textiles and practice-led research, I demonstrate how weaving can drive a practice-led research process and how research can potentially enhance woven cloth.

It is worth acknowledging that the process of tracking rhythm data through a weaving log disrupts rhythm – something already identified from the Time Fabric experiment at Thanapara. For this reason, the samplers cannot be considered an accurate reflection of what weaving would be like or look like without a log. For this project, the weaving log’s maintenance was part of the process, and therefore, the activity of log keeping was inevitably embedded in many of the final textile samplers.

### **Understanding the sampler coding in this cycle**

Each textile or sampler in this cycle is coded and/or named. The lengths of cloth are identified by name; for example, Rhythm Scarf, but the samplers will have names such as 2T1. The number 2 here refers to the number of the sampler (in this case, all duration samplers are coded 2). Following Albers’ hierarchy of weaving, there are three letters (T, Y, and C) that can be used in the coded name, depending on which

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<sup>109</sup> Some dyes used were not colourfast, and the structural qualities of some samplers may not stand up to regular washing.

<sup>110</sup> Anni Albers describes the shift from free play cloth to utility/purposeful textiles at the Bauhaus as a kind of ‘disciplining’ (Albers cited in Danilowitz (ed.) 2000, 4).

aspect of weaving was amplified. T stands for texture (the first priority); Y for yarn (the second priority); and C for colour (the third priority). For each type of sampler, T or Texture was attempted first, with Y or C following if the sampler needed further amplification. The final number, in this case 1, shows the number of attempts made to exemplify this characteristic, using this aspect of amplification. A chart showing the full range of experiments and their codes can be found in the Appendix, Part 3.2. In total, forty textiles were produced for this cycle, but only a select number are discussed in detail.<sup>111</sup> Images of samplers are shown alongside text in order to further illustrate concepts.

## **Amplifying the temporal**

This section reflects on experiments in amplifying traces of time<sup>112</sup> in a woven textile, specifically investigating rhythm, duration, and order. I look towards how time is organised through my weaving practice and how it materialises, and then attempt to amplify these processual traces to narrate a textile's construction through the cloth itself. The event of weaving involves repetitive cyclical motions – spinning, winding, warping the board, weaving a weft left to right, right to left, looping back and forth, of what is essentially a very long line, directed as a snaking thread, reflecting the weaver's rhythms. Every weaving sampler produced in this cycle acts as “a piece of evidence from the event [of weaving] itself, a material witness” (Solnit 2003, 17) – or the temporal journey of a thread.

## **Rhythm**

Rhythm and weaving was initially explored in collaboration with weaver Mst. Shuily Khatun, at Thanapara Swallows Development Society in Bangladesh. *Time Fabric* (Figure 72) is a length of cloth woven on a handloom, with each stripe (Figure 73) representing a visible change that marked the stopping and starting of Shuily's weaving.<sup>113</sup> In *Time Fabric*, the rhythm of the weaver is visually amplified. Khatun was requested to switch bobbin colours whenever pausing or stopping. Through the varied widths and quantity of stripes, a pattern of work becomes visible, reflective of both “an experience and actualisation of time” (Attiwill 2005, 7). The outcome

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<sup>111</sup> All forty textiles are displayed in the Appendix, Parts 3.2 and 3.3.

<sup>112</sup> The research remains mindful that by trying to express temporality, there is the risk of reducing it to the measurable, possibly designing cloth that becomes –as Attiwill might describe it – “*about time*” rather than “*an experience of time*” (2005, 6).

<sup>113</sup> The incidental weft lines created through stopping and starting are referred to in detail as ‘rhythm stripes’ in Cycle 2.

depends entirely on the maker and the situation – designed to map a weaver’s rhythm of making. This temporal and bodily narrative becomes embedded in the cloth.<sup>114</sup>



Figure 72: (L) Mst. Shuily Khatun creating the Time Fabric on the loom at Thanapara Swallows (Santo 2015)

Figure 73: (R) Rhythms of working amplified through the fabric, embedded as stripes (Priemus 2015)

Following the Time Fabric experiment at Thanapara Swallows, I completed a series of textiles at my home in Perth, where life and body’s rhythms were analysed alongside the rhythms of weaving. A weaving log (Figure 71) was kept to track not only the material concerns of the samplers, but also my time. *Time Fabric* only examined the rhythm of weaving the weft. The *Rhythm Scarf* (Figure 75) incorporates both the warping and weft weaving as a more encompassing examination of a weaver’s work. A warping board (Figure 74) was used to prepare this particular loom,<sup>115</sup> and the stopping and starting of the warping were recorded by changing the colour of the yarn. The *Rhythm Scarf* was the preliminary example of recording warping time through the amplification of rhythm.

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<sup>114</sup> Like Sue Rowley, I ponder whether it is overly romantic to suggest that the “temporalities of craft are somehow bound up with those of the human body” (2012, 234), even though the shared perception of craft through literature (as well as my own experiments) align with this notion.

<sup>115</sup> An 8-shaft table loom, where 4 shafts were utilised to achieve both a plain weave and 2/1 twill.



Figure 74: (L) Using a warping board to prepare the *Rhythm Scarf* warp before it is transferred to the loom

Figure 75: (R) The *Rhythm scarf*, on the loom

For the *Rhythm Scarf*, the duration of each period of weaving was tracked on the log through recording starting and stopping times. Like the *Time Fabric*, the working pattern was actualised through the textile as I changed the colour of weft yarn every time I paused. The resulting data (Figure 76), both recorded in writing and recorded through cloth, was used to calculate work speed. Initially, the aim was to use speed to somehow quantify or measure skillfulness. However, while performing the calculations, I realised that speed was not akin to skill, but rather, to general productivity, affected by multiple rhythms and events occurring throughout the weaving process. For example, I kept taking extended breaks and working slowly, occasionally looking up to glance at the television screen, and it occurred to me that distractions were not being recorded. Hence, the current weaving log includes more qualitative data, with a section to remark on what other activities I was doing while weaving. Yet, it is still unclear how these fleeting moments might be wholly embedded – and interpreted – in cloth.

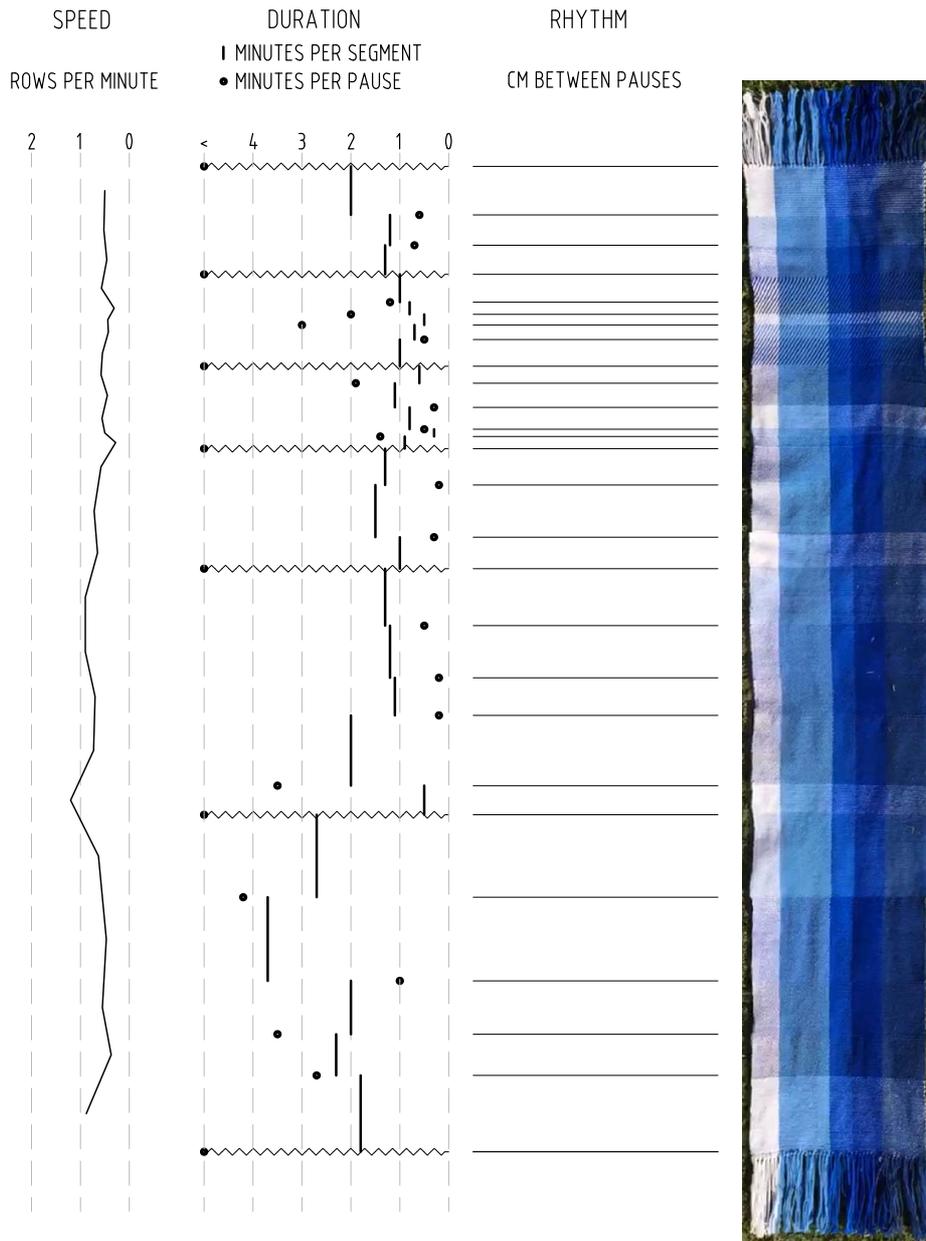


Figure 76: *Rhythm Scarf* data

User feedback on the *Rhythm Scarf* indicated that it might be a little complicated for a user to decipher and thus challenging to interpret.<sup>116</sup> The decision was made to experiment with a simpler version, and as such, the following two samplers focussed purely on the weft rhythms. Both were plain weave samplers produced through the same brief – to change yarn whenever I stopped working. Textile sampler 1Y1 (Figure 77) was created using a contrasting thread of a similar colour,

<sup>116</sup> This reflection was obtained during a pilot study involving participant feedback on the textile samplers and other lengths of cloth, including the *Rhythm Scarf*.

and 1C1 (Figure 78) was made with a contrasting colour and yarn.<sup>117</sup> Though using the same weaving brief (only the colours varied), the stripes produced were different sizes due to weaving being unpredictable and dependent on the moment in time.



Figure 77: (L) Textile sampler 1Y1

Figure 78: (R) Textile sampler 1C1

Though it was expected that the patterning would vary in size, creating irregular stripes seems to contradict the regularity in the rhythm of weaving to which I had become accustomed. Being in the workshop at Thanapara meant hearing the constant rhythmic clicking of the looms – rhythmic chaos, or as mentioned in Cycle 2, “the heartbeat of human time” (Paz 1974, 24). Falling out of sync or losing rhythm on the loom would result in mistakes. However, there was not as much consistency to my own weaving on a small table-top loom.<sup>118</sup> Manually feeding the shuttle between raised/lowered warp threads was quite different to using a fly shuttle loom (shown in Figure 72) at Thanapara. Keeping constant rhythm on a fly shuttle loom is a necessity and guided by the loom, whereas the rhythms of working on a table-top loom (shown in Figure 75) were much more dependent on the mood of the weaver and the movements of the hand.

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<sup>117</sup> Produced on a rigid heddle sampling loom (single heddle) .

<sup>118</sup> Perhaps due to the absence of economic pressure to be constantly productive, as was the case for the weavers at Thanapara.



Figure 79: (L) Textile sampler 1TCY1 (Yarwood 2020)

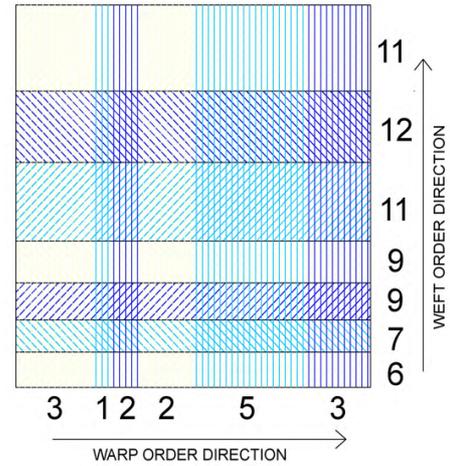


Figure 80: (R) 1TCY1 diagram analysing patterns of working, represented through the grid (Priemus 2017)

Weaving's rhythms have a repetitive regularity to them, as does the physical grid of the textile itself. Textile sampler 1TCY1 (Figure 79) has a check pattern echoing the structural grid of weaving through the (graphical) intersections of two threads. This particular sampler aimed to incorporate all three of Albers' 'elements of weaving' – weave (through the use of two heddles to create a twill), yarn (by using wool, cotton, and polyester), and colour (utilising a colour scheme/gradient to indicate change and order for both warp and weft). This sample involved many unexpected stops and starts, and subsequently more stripes (or checks) than projected. Samplers 1Y1 and 1C1 had fewer stop-start moments, purely by accident, as there were fewer distractions at the time.

At Thanapara, the *Time Fabric* was usually disrupted either by choice (taking a break) or running out of yarn on the shuttle bobbin. However, many of the interruptions during the weaving of the previous three textile samplers reflected a significant event in my life, becoming a parent. Despite cloth being made for our body, the mechanised looms on which our everyday textiles are produced are a technology that, as Solnit states, "regards the very terms of our bodily experience as burdensome" (2003, 11). In contrast, the small table loom was comparatively slow, and the effect of parenting on timing is dramatically disruptive. The urge to control time must be released, as each day is full of unpredictable events. At the time, I was recording feeding times and sleeping times, as well as weaving times. Though at

times it felt overly personal, Pedgley states that “practice-led researchers must subscribe to the goal of making public one’s private design discourses” (2007, 464). There was unpredictability and irregularity to my circumstances that synched with the outcome of *1TCY1*. In this way, the maker, the body and rhythm were inextricably linked.

### **Duration**

Textiles are constantly in a state of flux (Ingold 2007; Gibson 2015), either undergoing construction or transformed by use until they inevitably disintegrate. This section’s focus is not on human use and its impact on cloth’s duration, or ‘life,’ but instead on examining and amplifying traces of time spent weaving.<sup>119</sup> I had endeavoured to measure time in cloth and had some success measuring the patterns of making through the rhythm studies. Yet, representing the amount of time spent in quantifiable terms proved difficult. For the duration experiments, abstract time (or clock time) was embedded into the cloth. For textile sampler *2C2* (Figure 81), particular warp threads were skipped based on the twenty-four-hour clock. For example, if weaving at 10:00am, ten threads would be skipped, and at 1:00pm, thirteen skipped. I was frequently disrupted during the weaving of this textile sampler. Hence, I left it set up in my living room for several days, just catching a moment here and there. The resulting pattern captures that rhythm through the shifting size of the red thread *float* and marking the time of day that weaving (the weft) took place.

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<sup>119</sup> According to Pallasmaa, we live in a world inundated with youth, beauty and perfection, and therefore we “need experiences that mark and measure the course of time” (2007, para.16) to express time’s depth and its availability (2007).



*Figure 81: Textile sampler 2C2*

Explorations of different weaving techniques using texture to amplify duration were undertaken, using Albers' hierarchy of prioritising the weave over colour. Textile sampler 2T1 (Figure 82) was made using a loop pile technique, similar to that used for making carpets. In this case, different diameters of timber dowel rod were cut, and the weft looped around. The diameter of the dowel rod used corresponded to the time on the clock while weaving.



Figure 82: Textile sampler 2T1 front and back

In order to construct a more 'disciplined' or garment-like textile,<sup>120</sup> Sampler 2Y1 (Figure 83) was designed using a clasped weft technique<sup>121</sup> to mark duration. This was done using a similar approach to the previous experiments where clock time was marked on the heddle.<sup>122</sup> However (like most of the weavings attempting to embed clock time), when the sampler is turned over, then the coding is reversed, and the 'message' becomes undecipherable. While there is such a thing as a textile having a right side up, especially in pictorial fabrics, woven cloth is experienced in a multitude of ways. We feel cloth from the inside and see it from the outside. We may stand upright in clothing, but we also sprawl across upholstered furniture and lie horizontally wrapped in bedlinen. The experience of cloth at multiple axes (Krauss, 1997) and from both sides is one to be considered in future research.

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<sup>120</sup> The loop pile and floating weft techniques, while visually and haptically effective, did not read in the pilot study as functional textiles. The reasoning behind the textile appearing functional is explained in the Methods & Methodology section of this chapter.

<sup>121</sup> Clasped weft is the interlocking of two weft threads to produce two colours/textures in one row of weaving (Madigan 2021).

<sup>122</sup> Duration sketches were produced to determine how to record clock time by assigning 24-hour clock time to threads. The sketches can be found in Appendix Part 3.1.



Figure 83: (L) Textile sampler 2Y1

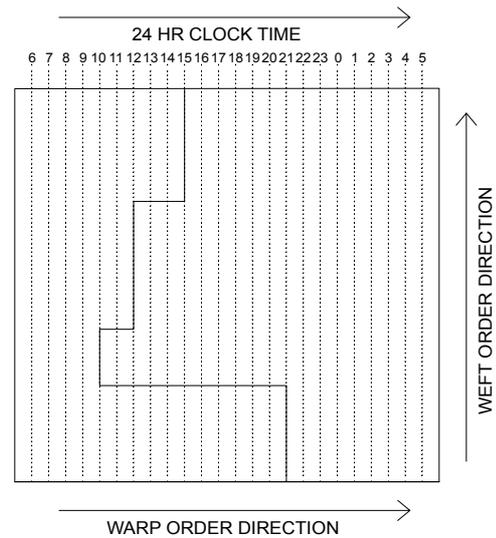


Figure 84: (R) Diagram of 2Y1 showing how time was marked

Additionally, the actual *amount of time* (duration) spent weaving was not explicitly expressed through the textile itself, only the accompanying process pattern data recordings. Therefore, the resulting textile sampler may be a better representation of rhythm, aesthetically logging patterns of making throughout the day. The issue is that duration is experienced differently, particularly experiences of time making textiles, wearing textiles, or simply sitting and touching textiles. Solnit describes how Albert Einstein, in his attempts to explain relativity to the public, “repeatedly seized upon the image of a train running across the landscape, a train whose passengers were experiencing time differently to those who were on the ground” (2003, 13). This can also be likened to one of psychologist and researcher Mihaly Csikszentmihalyi’s eight characteristics of being in a flow state: *the transformation of time* – time as experienced differently when one is engrossed in weaving, and appearing to speed up or slow down depending on engagements and enjoyment (1990). One hour of weaving with concentration, bodily actions and movement, would be experienced differently to one hour of somebody sitting and holding a cloth that had already been woven. The subjectivity and relativity of time are considered when expressing a textile’s duration and its changefulness.

## Order

Continuing on from the definition of a textile as a changescape (Gibson 2015), the mutability of textile construction is amplified through the following examination of the (chronological) order of weaving. In all three of the order samplers, gradient has

been used as a tool to show direction and movement of the weft thread. Sampler 5C2 (Figure 85) used colour, with a weft yarn that progressively changes hue, and Sampler 5T1 (Figure 86) used a loop/pile size that gradually increases, then reduces, then increases, its swelling indicating a kind of movement. Sampler 5YC1 (Figure 87) uses both gradient colour and exaggerated scale, with thick, hand-dyed wool roving (unspun wool). When the weft is at this size, it is easier to visually follow the weft, observing it loop back and change direction (Figure 88). The gradient can be used as wayfinding – slow colour changes guide the eye along a directional line, alluding to the thread’s journey.



Figure 85: (L) Sampler 5C2 – gradient through colour (Priemus 2019)

Figure 86: (R) Sampler 5T1 – gradient through loop pile length (Priemus 2021)

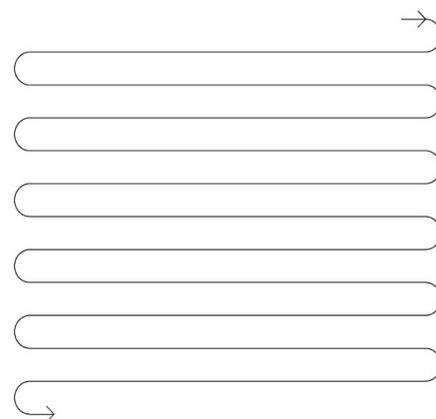


Figure 87: Sampler 5YC1 with gradually changing colour gradient (Priemus 2021)

Figure 88: The directional weft line of Sampler 5YC1 (Priemus 2018)

Though simple in its approach, the gradient implies a progression. The repetitive motion of weaving the weft, left then right, progresses forwards in a seemingly linear trajectory – twisting and turning and repeating. This aligns with findings from Cycle 2, with Albers' 'event of a thread' (1965), Spuybroek's 'nextness' (2011) and reflections on a textile's loose thread as a line that implies a direction.

## **Amplifying the spatial**

The following section discusses experimental textiles and samplers designed to emphasise spatiality and material depth in ways that may usually be hard to see. This includes amplifying *structure, origin, tools, material qualities, and material quantities* using tectonic theory. Tectonics refers to the language of construction, usually expressed through a building. In this case, Frampton's tectonic way of designing and working to weaving<sup>123</sup> is applied, prioritising expression of the constructional qualities of cloth instead of a purely abstract or figurative concept (Frampton 1995). Despite claiming to follow the Bauhaus tenet of truth to materials (Gropius 1919), many Modernist designers endeavoured to cover up construction traces in practice; early 20<sup>th</sup> century architect Adolf Loos<sup>124</sup> peculiarly claimed that "structure and construction play a negligible role in architecture" (Loos cited in Frampton 1995, 18). Although many of my aesthetic principles emerge from Modernism, the work here rejects any concealment strategies, as a tectonic approach has been adopted to more clearly express cloth's composition.

## **Material quantity**

While the explorations of time and space in this cycle are predominantly subjective and experiential, the process of weaving (and all construction), in practice, does involve at least an estimate of some kind of quantifiable matter. In this section, textiles are 'quantified' by attempting to measure space. Three *Scale Scarves* were created to explore ways of amplifying traces of the amount of yarn used in a scarf.

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<sup>123</sup> Walter Gropius also called for work at the Bauhaus to be imbued with "architectonic spirit" (1978, 32). Many of these architectural concepts were originally appropriated from textile techniques and structures to begin with, heavily influenced by Gottfried Semper's 'fourth element of architecture'; the textile, and architects such as Frank Lloyd Wright, who "referred to himself as 'the weaver'" (Frampton 1995, 109).

<sup>124</sup> Loos is infamous for his text *Ornament and Crime*, where he described decoration as immoral and degenerate (Loos 1913). His 1898 essay 'The Principle of Cladding' stressed "the primacy of cladding over all other considerations" (18). Yet, Loos insisted on the authenticity of materials, arguing against imitation while masking much of the actual fabric.

Two separate untwisted *hanks*<sup>125</sup> of yarn were dyed:<sup>126</sup> Yarn 1: weft yarn, where a one-metre hank was half-dipped into an indigo dye bath; and Yarn 2: warp yarn, where a two-metre warp was prepared on a warping board, and one metre of it dipped into an indigo dye bath. Each one-metre of yarn was blue, then white, then blue – repeated. The intention was that both weft and warp yarns would resemble a scale marker and express absolute measurements that could be tracked.

The first woven experiment, Scale Scarf 1 (Figure 89), utilised yarn from Yarn 1 for the weft and plain 8-ply cotton warp. The intention was that by indicating a regular length interval, the resulting stripes might be counted, and therefore the length of yarn used in the weft could be roughly determined. The Scale Scarf 2 (Figure 90) used Yarn 2 – the pre-prepared and dyed warp. Scale Scarf 3 (Figure 91) utilised both the dyed warp and dyed weft. The purpose of using the dyed warp to indicate scale (Yarn 2) was admittedly a little ambiguous. The length of the warp could be found by simply measuring the finished scarf. However, calculating the length of yarn in a final product does not account for wastage. By measuring the portion of dyed versus undyed yarn in the Yarn 2 warp, it becomes apparent how much wastage of yarn has occurred at each end of the warp. Both ends of a weaving receive quite specific treatments and represent different parts of the process in terms of technique, chronology and inevitable waste.



Figure 89: (L) Scale Scarf 1 (Priemus 2017)

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<sup>125</sup> A hank (often referred to as a skein) is “an unsupported coil” (McIntyre and Daniels 1995, 159) or circled length of yarn, twisted in onto itself. You need to wind a hank into a ball before using. The hanks I used for this experiment were only circled and not twisted, to make sure that the dye spread evenly. They were also about double the length of a regular hank, as I needed to make it one metre for the experiment.

<sup>126</sup> The dyeing process was assisted by Kate Weedon-Jones at the Fremantle Arts Centre in 2015. While not originally intending to extend the process of weaving as far back as dyeing, its potential to act as a signifier is beneficial here. Driven by ecological concerns around consumption and waste, I was interested in learning if participants in the Cycle 4 interviews would know an average amount of material used in any given textile.

Figure 90: (Centre) Scale Scarf 2 (Priemus 2017)

Figure 91: (R) Scale Scarf 3 (Priemus 2017)

Following the scale scarf experiments, the samplers embed traces of the weft length only. Textile sampler 3C1 (Figure 94, below) was made mirroring the technique in *Scale Scarf 1 (weft)*, utilising the same indigo-dyed 'scale' yarn. Sampler 3Y1 (Figure 92) used two contrasting weft yarns in similar colours. An extended length of thread was created by tying on consecutive one-metre spans of alternating yarns – cotton-wool-cotton-wool, repeated. The location at which the threads were tied was somewhat noticeable on the 'underside' of the sampler, as they were poked through to one side. This time around, there was more significant consideration of the user and what particular signifiers may be more successful in expressing intent – to make the usually undetectable amount of material used in weaving more easily gaugeable to the everyday person.



Figure 92: (L) Sampler 3Y1 (Priemus 2017)



Figure 93: (R) Sampler 3T1 (Priemus 2017)

Textile sampler 3T1 (Figure 93) utilised knots to mark one metre increments. The knot here not only signifies the end of a one-metre span but also alludes to a rhythmic interval – by notating a forced start and stop. The presence of regular stripes denotes a very structured and planned rhythm, in contrast to the rhythm samplers above, which rely more on unexpected behaviours. Here, the representation of a length of yarn merges with an indication of a length of time.

Textile sampler 3C1 (Figure 94) was created to be easily interpreted and a better representative of a typical weaving process.<sup>127</sup> However, it predominantly relied on colour and visual cues (in opposition to the desired use of Albers' hierarchy). Sampler 3C1<sup>128</sup> could be considered as missing necessary embedded 'data' about the cloth-making process, as it only demonstrates the weaving of the weft, rather than both warp and weft (Figure 95). Yet, given previous research on expressing narratives of textile construction, simplicity may allow a more straightforward interpretation<sup>129</sup> to future interviewees in Cycle 4.

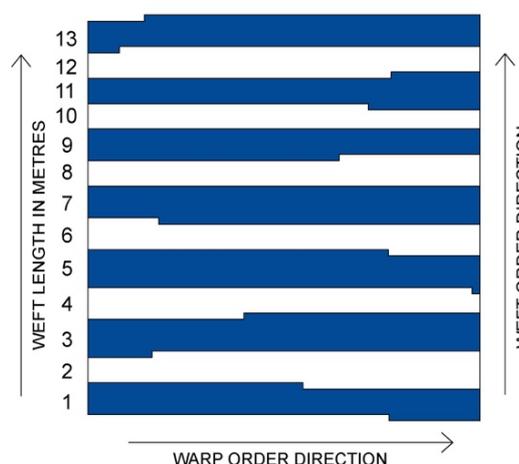


Figure 94: (L) Sampler 3C1 (Priemus 2017)

Figure 95: (R) Diagramming 3C1 to calculate weft length (Priemus 2017)

Weaving the *Scale Scarves* provoked the question: where and when does a textile begin and end? The total amount of yarn used in the process of weaving was rarely present in the finished cloth. Wastage occurred at multiple parts of the construction process, such as allowances at each end of the warp that was cut away for both pragmatic and aesthetic reasons, and the presence of small leftovers on the shuttle after changing yarns. However, only the amount of yarn present in the completed sampler was recorded. Therefore, the category of *material quantity* does not refer to the total amount of material *used* but the *yarn length present in the final sampler*. To

<sup>127</sup> Admittedly, the weft knot is a misleading depiction of a weaving process as it is not generally used as a method of switching yarns. The weft is rarely tied on – usually, one yarn is ended, and a new commenced, and the loose ends are simply woven back in or trimmed away.

<sup>128</sup> As a matter of interest, Sampler 3C1 itself is 12 centimetres long, with approximately 13 metres of yarn used in the weft, as calculated by counting the stripes.

<sup>129</sup> As discussed in Cycle 1, an excess of 'data' may overwhelm and confuse, acting as an anaesthetic rather than an aesthetic (Leach 1999).

adequately touch on the amount of yarn used, both weight measurements and wastage would have to be included.<sup>130</sup> While waste does not comprise part of the final samplers in this case, what is left behind is still an expression of the spatial aspects of weaving and the constructional logic (Frampton 1995) of cloth.

### **Material qualities**

There is both practicality and poetry in weaving and weaving materials. Despite the undeniable role of quantifiable measurements in weaving, for something to truly embody the tectonic, it “must by its nature transcend the logic of calculation” (Frampton 1995, 337). The intention of textile samplers *10YC1* (See Appendix Part 3.2) and *10Y2* (Figure 96) was to draw attention to the weft yarn’s characteristics and the *material qualities* – or materiality – of the weavings. The black and white wool weft of *10YC1* (See Appendix Part 3.2) shows the yarn’s twisted ply, composing a random, static-like pattern as it was woven back and forth. This sampler exhibits a composition of the yarn itself, but not so much the raw material. The unprocessed weft in *10YC3* (See Appendix Part 3.2) was used to indicate the raw material, alluding to a sheep. The samplers in this section emphasise yarn and materiality, going beyond measurements or quantities.



Figure 96: Sampler *10Y2* (Yarwood 2020)

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<sup>130</sup> I kept all waste produced through these weaving experiments, as they are a significant part of the process and something that should be considered through all modes of material and object production.

Time spent with various weaving groups in Western Australia from 2014 to 2016 introduced the idea that the rearing of a sheep or growing of cotton is the ultimate starting point of weaving. I recall that, during a bi-monthly meeting of the *Spinners, Dyers and Weavers Guild of WA*, Jessica Berriman<sup>131</sup> had brought in a striped scarf that she had woven. Each stripe represented a different alpaca from her farm, ranging from off-white to dark brown and textures from smooth to rough. As I ran my fingers over a scratchy russet stripe, she reflected on each yarn, remembering each alpaca's name, characteristics, and texture. This highlighted a development in my own thought – initially seeing the textile as 'material' prior to the thesis, to Cycle 2, where I viewed material as yarn, and to the current cycle, where raw material is considered to be the original fibre source. Inspired by my encounter with Berriman, I created sampler *10Y2* (Figure 96). This sampler is made of unwashed and unprocessed wool. It speaks of its material origins through multiple senses. The lanolin on its fibres feels oily, and specks of dirt and excrement feel abrasive compared to its softness. The weft's exaggerated scale is visible, as are the little crimped strands of wool, evoking images of a fluffy sheep. The colours show the variation of both unclean and clean exterior and interior. The smell of a sheep was clearly detectable and informed the textile's narration. This sampler acts as a connective experience – telling a realistic story about wool and the origins of our raw materials.

### **Origin**

Typically, for an intricately crafted product such as a hand-woven artisanal textile, significance is given to where it is made and where it comes from (Condello 2020). During a tour of her plant dye garden and studio in 2017, West Australian textile artist, Trudi Pollard, stated that two identical eucalypt trees could be planted at different locations and give off different coloured dyes due to differences in soil and climate (2017). As with architecture, "the finite location, the climate, the topography and the materials available in each area determine the constructional method, the functional disposition, and finally, the form" (Konstantinidis cited in Frampton 1995, 337). Sampler *4C2* (Figure 97) was created with cotton yarn dyed with (native) plants from the house that I grew up in, alluding to my childhood and earth and

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<sup>131</sup> Conversation with Jessica Berriman at Alexander Craft House, Perth WA (August 2015).

landscape. In terms of myself and my influence on the piece, dyeing irregularities were present throughout, alluding to where it originated and from whose hands.



Figure 97: Sampler 4C2 made from plant-dyed yarn, colours derived from collected foliage from my childhood home, in an attempt to embed place or origin (Priemus 2021)

Much like the reflections expressed in Cycles 1 and 2, Cycle 3 has continually sought to embed narratives of *origin* into cloth, embedded with traces of space and place, that avoid relying on stereotypes to express their provenance.<sup>132</sup> Despite original intentions, I relied somewhat on stories about Australia and its dominant culture to make several design decisions. After all, weaving cannot exist outside of its context, which includes both physical landscape and customs (Frampton 1995). I used regular stripes as a nod to modernist geometrical design. A cotton drill pattern influenced the 2/1 twill weave used, reminiscent of Australian men's work clothing.<sup>133</sup> My body's presence is etched on the sampler along with these subtle markers of place through dyeing irregularities and minor imperfections in the weave.

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<sup>132</sup> While it may be impossible to erase all signifiers, I have mostly avoided using cultural symbols in my work, preferring to focus on embedding traces of making.

<sup>133</sup> Aka 'Hard Yakka,' a well-known Australian brand of men's workwear that uses strong cotton drill (twill weave). The term also means strenuous labour and is derived from the term "yaga meaning 'work' in the Yagara language of the Brisbane region" (ANU 2017, para. 7)

## Tools

In contrast to the machines that weave the clothes that we most commonly wear, the loom used to produce the samplers for this cycle reflects ancient and bodily patterns of working. As mentioned previously, the creative work produced for this thesis was done on several different hand looms. Sampler 9TC1 (Figure 98), woven on a small (double) rigid heddle table loom,<sup>134</sup> highlights the traces of tools. A simple stick shuttle was used for weaving the weft for both looms. Small pieces of sponge were attached to two ends of the shuttle and the tops and bottoms of the spaces on heddles, as well as the eyes (Figure 99). As I wove, I repeatedly filled each piece of sponge with coloured dye. Each part of the yarn which touched the primary tools used to produce it was stained with orange dye (the shuttle) and red dye (the heddle). The longer that the dye-filled sponge was in contact with the yarn, the deeper the colouring. The slowness of the process becomes evident in the sampler, as the warp yarn is given ample time to soak on the sponge-filled heddles, turning the top end of the warp a deep vermillion (Figure 100).



Figure 98: Sampler 9TC1 (Priemus 2021)

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<sup>134</sup> Images of the loom creating Sampler 9TC1 can be located in Appendix Part 3.

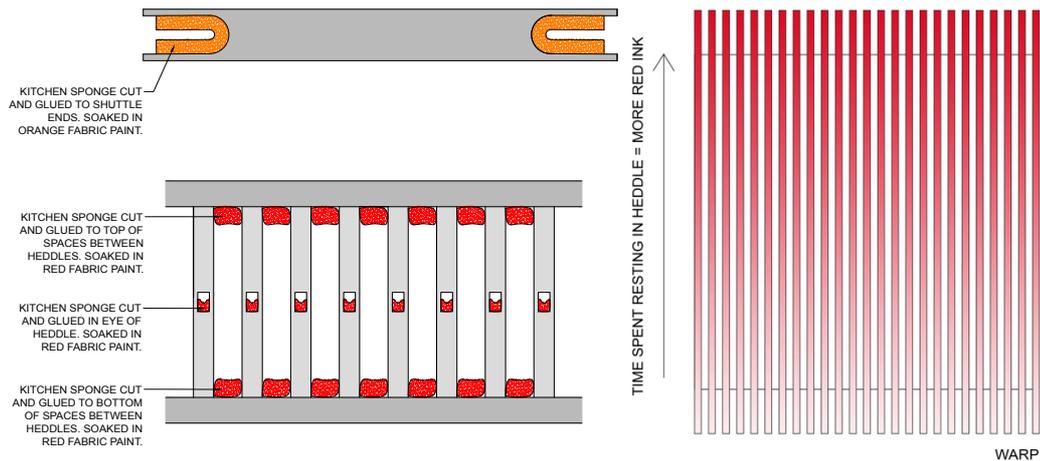


Figure 99: (L) A diagram of loom preparation for 9TC1 that shows the application of dye-filled sponges to the shuttle (orange, above) and heddle (red, below) (Priemus 2018)

Figure 100: (R) A diagram of weft, showing how time spent resting in heddle results in top of sampler warp being a deeper red (Priemus 2018)

While the global textile industry has seen radical changes occur through material technologies and speed, the woven textile and its fundamental construction technique still utilises prehistoric technologies.<sup>135</sup> Most textile production developments have only centred around increasing speed and output (efficiency) rather than developments in construction and knowledge (Hemmings 2012a). In the case of the woven textile, time does not always equal progress, as “knowledge is not always moving forward” (Hemmings 2012a, 320). For the tool sampler, admittedly, technology has not surged forward; the loom is ‘ancient,’ the process slow and the sponge-dye invention crude. However, through the highlighting of material and tool junctures, the sampler acts as a visual testament to weaving and the “spirit of the tectonic: the poetics of construction” (Frampton 1995, 387).

## Structure

Adhering to the philosophy and practice of tectonics, the aesthetics of the textile samplers in this section aimed toward amplifying structural qualities and material intersections. The “adoration of the joint” (Frampton 1995, 299) in architectural tectonics is explored through the *structure* weaving experiments. In the *structure double weaving* (see Appendix Part 3.3), contrasting colours of red and light pink were used to accentuate different planes and accentuate the difference between

<sup>135</sup> On this, Anni Albers mused that ancient Peruvians might marvel “at the speed of mass production, at the uniformity of threads, the accuracy of the weaving and the low price ... but strangely enough, he may find that neither one would serve him in his specific interest: the intricate interlocking of two sets of threads at right angles – weaving” (Albers 1959, 13).

warp and weft. In Sampler 6Y3 (Figure 101), the yarn graduates from thick, to thin, to thick, a kind of textural gradient that also notates order. However, after rethreading the bobbin, the weave patterning went ‘out of sync,’ resulting in the top half and bottom half appearing different. The sampler was woven at a relatively loose density to draw attention to warp and weft intersections visually. The larger and varied apertures allow space for the interpretation of the structure of the cloth.

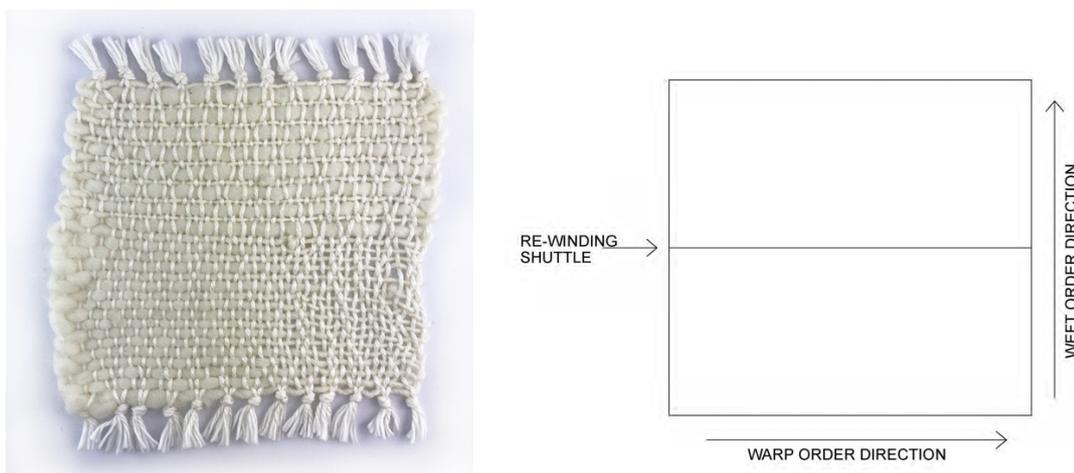


Figure 101: (L) Sampler 6Y3

Figure 102: (R) Diagram showing shuttle change, altering the effect between top and bottom of Sampler 6Y3.

Structure sampler 6Y3 (Figure 101) was initially created to show *order* and sampler 5YC1 (Figure 87, above) to show *structure*, but on reflection, the samplers were found to express traces of both. Just as weaving is both a noun and a verb, construction is not just a structure but also a process. Though the original intention was not to amplify order and mutability, as *changescapes* (Gibson 2015), these organic forms nevertheless seem to “possess a life of their own” (Spuybroek 2011, 11). This embedded energy results in frequent crossovers between traces of the temporal, the spatial, and the personal.

## Amplifying the personal

This section explores the impact of the person, or maker,<sup>136</sup> and how that may materialise in cloth. The choice to go over or under each warp thread while weaving

<sup>136</sup> Though this section focuses on one maker (myself), it is worth noting that textiles, more often than not, involve multiple makers. In order to explore the impact of a collective on cloth is explored in my current project (outside of this thesis), *Connecting with Cloth*, referred to in the Conclusion chapter and the Appendix.

the weft is a decision reflective of the multiple structural and design decisions that can be made whilst weaving.

## **Maker**

As mentioned in Cycle 2, textiles preserve the fingerprints of the maker, both real and metaphorical as a “scarcely visible, faded scar” (Paz 1974, 21). John Ruskin’s explorations on the ‘nature of the gothic’ are considered here – not only for the gothic’s interest in changefulness in design but also for the presence of the maker’s mark and imperfections, as opposed to “an architecture invented, as it seems, to make plagiarists of its architects and slaves of its workmen”<sup>137</sup> (Ruskin 1886, 227). There is still a rigid element of the designer’s control over the maker in contemporary design – a ‘prescriptive’ way of working, whereby comprehensive sets of drawings are produced, and everything is mapped out ready for production (2011). In opposition to this, the Gothic architects operated in a ‘descriptive’ way. Not everything built was included in a set of drawings (2011), and deviations from this were seen as acceptable, not as errors. There was a space between drawings and execution for workers to leave their imprint through detail and ornament. Today, the popular hierarchical model of working in large scale fashion and textile production offers limited (or zero) input from the maker – instead, just a passive execution of rigid specifications. There is little room for imperfection or invention.<sup>138</sup> Much could be said on the way that practices reflect the still present designer-maker hierarchy, or, as Nicolas de Biard stated in 1261, the “architect who directs by word alone and who seldom or never dirties [their] hands” (de Biard cited in Spuybroek 2011, 12). The designer who never dirties their hands in contemporary practice still often holds control over the outcome.

In rejection of the statement that a ‘designer who never dirties their hands,’ I have applied ink to my hands for the *personal* experiments as a way of tracking my interaction with fibre while weaving, embedding the ‘fingerprint’ – both real *and* metaphysical – of the maker (Paz 1974). For sampler 7C1 (Figure 103), a pair of rubber gloves with sponges glued to the fingertips were created. Every minute or so (or when I felt that the fingertips were drying out), I would dip the sponged tips into

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<sup>137</sup> Ruskin was specifically referring to Greek and Renaissance architecture here. Unlike the Gothic, the builders were forced to copy every detail set out by the architect, unable to add their own ‘fingerprint’ (Spuybroek 2011).

<sup>138</sup> The idea of the maker lacking ‘room for invention’ could also extend to discussions of the ever-pervasive designer-maker hierarchy, and ongoing colonialist/power relationships between Global North and South.

blue fabric ink dyes. The parts of the yarn that came into contact with fingertips while weaving the weft are stained blue. Interestingly, but predictably, the edges are most frequently touched as I pull on it to straighten the selvedge.



*Figure 103: Sampler 7C1*

As a body part, the hand dominates literature and practice regarding the corporeal nature of textiles. In this case, each sampler is made by human hands and made for human hands (Paz 1974). As weaving involves fingertips in creation, the design of the sampler also requires fingertips for its perception. For sampler 7T1 (Figure 105), the process from 7C1 was repeated. The marked sampler was photographed, made high contrast (Figure 104), and used to map planned ‘finger loops.’ While this was a multiple-step process that in many ways removed the accident or imperfection typical of the handmade, the effect here was able to record tactile interaction during weaving in a way that encouraged haptic engagement to interpret, rather than relying on visual clues. In line with tectonics, which has a “proclivity for the tactile” (Frampton 1995, 377), the sampler was designed to be not only seen but felt, to reflect the human relationship to the handcrafted (Paz 1974, 21). The loop piles were roughly finger loop sized, connecting back to the hand.



Figure 104: (L) Mapping touch in development of 7T1

Figure 105: (R) Sampler 7T1

To amplify the randomness (and humanness) of *maker sampler 7TC2*, otherwise known as the '*freestyle weave*' (Figure 106), the rigid heddle loom was threaded for plain weave using contrasting warp and weft. A shed stick<sup>139</sup> was then used to pick up random warp threads, so every row was different. The selection's unpredictability relies entirely on the maker, deciding on a whim whether to go over or under a thread. However, there were structural limitations to how many warp threads I could skip in a row.<sup>140</sup> Like Gothic architecture, the resulting pattern, or 'ornament' acts like structure, and the structure acts like ornament (Spuybroek 2011), replicating the very Gothic-like traces of a maker, of "broken symmetries, sudden additions and unfinished parts" (Spuybroek 2011, 34). The choice to go over or under each warp in the *Freestyle weave* is reflective of the multiple structural and design decisions that can be made whilst weaving.

<sup>139</sup> The space created between the warp threads when they are raised or lowered is referred to as the shed (Chandler 1995). A shed stick is a stick-like instrument that is usually inserted (in the absence of heddles) and lifted to create a 'shed.' For this experiment, I used the stick to dart in and out of the weft threads to create a randomly produced shed, before weaving the warp through.

<sup>140</sup> Unlike the duration sampler 2C2, I wanted to avoid using a tabby binder.



Figure 106: close up of 7TC2, the 'freestyle weave'

On tectonics, engineer Peter Rice discusses a myth about technology and the “feeling that technological choice is always the result of a predetermined logic” (cited in Frampton 1995, 386). He states that, despite the belief that each technical question has a correct solution, a “technical solution like any other solution is a moment in time. It is not definitive...” (1995, 386). The structure of any building is not predetermined. It is highly dependent on the maker and the ‘moment in time’ in which it was created. The *Freestyle weave* simultaneously shows the changefulness in even a basic weave and how these choices (whether to go over or under a warp thread), can result in an infinite variety of patterns.<sup>141</sup> Here, the colourful contrasted weave pattern, or ‘ornament,’ is inseparable from the structure, and each thread plays its own part.

Contrary to the previous two cycles that involved optically zooming in, I was becoming increasingly familiar with the tactile, multisensorial aspects of cloth as I

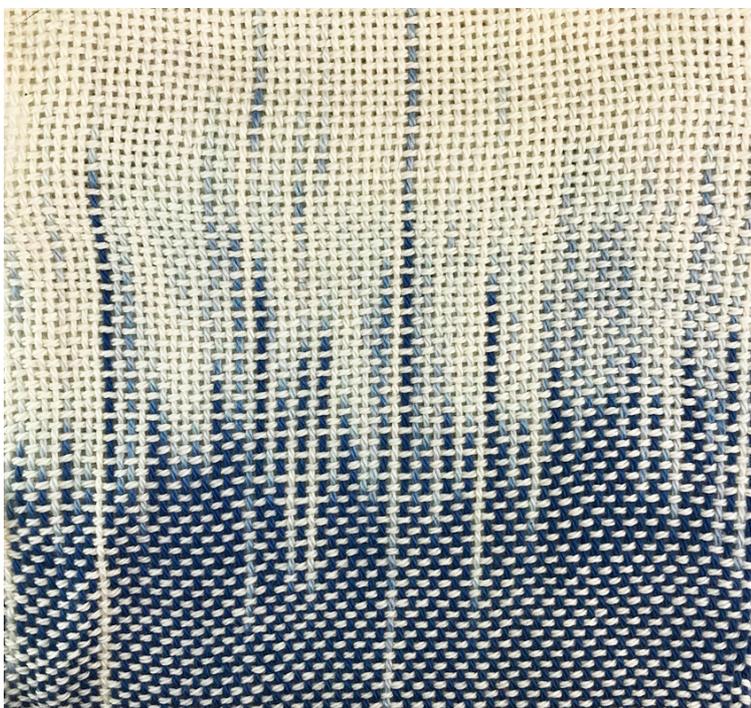
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<sup>141</sup> The question is, if this textile were to be made into a marketable textile capable of mass production, would the ‘random’ pattern become fixed, becoming traces of the designer rather than traces of the maker? Could this ‘randomness’ be converted into an algorithm?

undertook all of the processes involved in its creation with my hands – the winding, threading, tying, cutting, tensioning, and the inevitable unravelling. In previous creative work and cycles, the maker was consciously recognised as embedded into textiles. However, it didn't truly resonate until I was the maker, and clocked rhythms, measuring hours, behaviours, memories. When inspecting self-woven cloth, I was essentially looking at a reflection of a day in my life. The resulting textile had become a signifier of my daily patterns.

### **Skill**

In an attempt to embed signifiers indicating the absolute measurements of space (and time) of weaving a textile, I often accidentally embedded errors, particularly when dyeing. It was challenging to achieve a sharp line separating the dyed from the undyed part for the *Scale Scarves*. The part intended to be undyed was not adequately covered, and hence dye seeped into it. It created a kind of transition zone between the two, not quite as dark blue as the dyed metre, but distinct from the undyed (Figure 107). Attempts to achieve a precise measurement were thwarted by the unpredictable forces of the material, technique, and skill.<sup>142</sup>



*Figure 107: Scale scarf image, showing blurred warp*

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<sup>142</sup> Skill (or lack thereof) was amplified even further by the presence of random spilled ink on to the planned white portion of the weft. The decision was made to leave it and accept it as part of the process.

On the influence of the maker on construction outcomes, Peter Rice states:

It is a moment in time and place where people, their background, their talent is paramount. What is often missing is the evidence of human intervention, the black box syndrome. So, by looking at new materials, or at old materials in a new way we change the rules. People become visible again. (Rice cited in Frampton 1995, 386-7)

The blurred line between indigo and white on the warp of *Scale Scarves 2 and 3* became even more erratic after warping, as I pulled some threads too far. This resulted in a highly irregular transition between indigo and white on the scarf, which was supposed to be a straight line. It drew attention to the point of change in the *Scale Scarf 3*, where it may otherwise have gone unnoticed. Not only was the aesthetic effect quite desirable, but it also acted to enrich the narrative of construction. It also served as a blurring between the attempted quantitative and the inevitable qualitative.

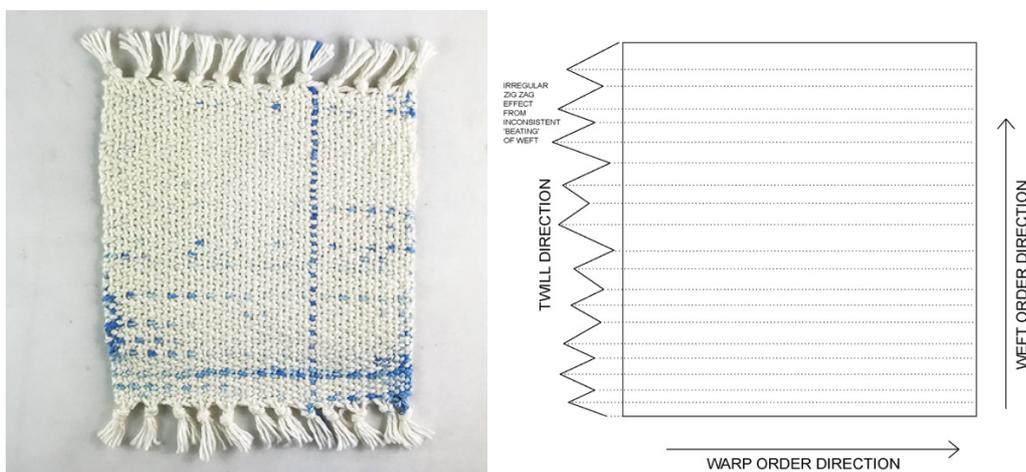


Figure 108: Sampler 8C1

Figure 109: 8C1 diagram, mapping the inconsistent beating of the weft, and miscounting wefts so that the twill 'zig zag' effect appears irregular.

Undoing and rethreading a warp or unravelling a weft after making an error is an inevitable part of weaving – one that disrupts both time and space. Material (unravelling yarn) can usually be reused, but the time seems lost. The skill sampler 8C1 (Figure 108) was designed to actualise the event of the mistake by using the same dye-filled sponge fingertip gloves from the *maker* experiment. Each time I made an error and had to unravel or adjust, I put on the gloves, dipped the fingertips

in dye and fixed it, leaving a permanent trace of the mistake embedded in the sampler. A 2/1 twill was used, with a pattern that reversed every eight or so rows. I had to remember the count as well as the heddle rotation,<sup>143</sup> which caused more errors than usual, leading to an irregular 'zig-zag' twill effect (Figure 109). The single blue weft represents where I had accidentally missed a warp during the heddle threading and had to insert one after taking off the loom.

Textile sampler 3TC2 (see Appendix Part 3.2) was created for the material quantity section of this cycle, but could also be examined for its skillfulness markers. The sampler was created using a 2/1 twill that changed direction every one metre of weft thread. It utilised the indigo 'scale' yarn in both the warp and weft. This resulted in somewhat of a chaotic look due to the optical effects created by the colour and weave combination, but mainly because of a mistake in the warp, which ultimately rendered the result inconsistent and somewhat unable to be read as a pattern. Evidence of limits in skill are evident across all textile samplers, as dyeing mistakes, skipped wefts, and other imperfections.

## Reflections on actions and outcomes

In this cycle, I posed the question: How can the spatial, temporal and personal traces of weaving be intentionally embedded and amplified in woven cloth? In order to fulfil this exploration, I learnt to weave and subsequently produced a series of samplers suitable for testing in the next cycle. By applying Albers' hierarchy (1965) I was able to amplify the traces of making, without relying on embellishment. The following diagram (Figure 110) shows the particular action research phases and methods used to come to this understanding.

<i>Phase</i>	<i>Date</i>	<i>Location</i>	<i>Realisation</i>
<b>Observations</b>	2015	Rajshahi/ Perth	I observed the importance of learning to weave to engage in tacit understandings of making processes and controlling the experiment.
<b>Connections</b>	2015- 2016	Rajshahi/ Perth	Connections were established through conversations and observations at Thanapara, plus local weaving groups (WAFTA, the Spinners Dyers and Weavers Guild of WA, and

<sup>143</sup> A *heddle* is a strip, either of plastic, cord, flat steel or wire with "an eye in the centre through which a warp yarn is threaded so that its movement may be controlled during weaving" (McIntyre and Daniels 1995, 161). I used a *rigid heddle* loom with all of the (usually separate) heddles fixed in a single shaft.

			the Hills Weavers), discussions of process, material, terminology and experiences.
<b>Reflections</b>	2015-2016	Rajshahi/Perth	The most prominent traces of making were identified as rhythm, duration, order, material quantity, material qualities, origin, tools, structure, maker, and skill.
<b>Actions</b>	2015-2016	Rajshahi/Perth	Using Anni Albers' (1965) hierarchy of weaving (emphasising texture, yarn, then colour), I hand-wove multiple textile samplers and lengths of cloth to embed the identified traces of making
<b>Evaluations</b>	2016	Perth	Using specific techniques, woven cloth is able to emphasise and embed the spatial, temporal and personal traces of weaving, either explicitly or tacitly.
<b>(Re)directions</b>	2016	Perth	Ten final hand-woven samplers are chosen for use in the Cycle 4 interviews to analyse if the emphasised traces of making are able to be conveyed.

Figure 110: Cycle 3: Embedding – Action research phases (Priemus 2021)

## Conclusion

This cycle's outcome is reflection on experiments aimed at embedding and amplifying traces of construction, with varied success. The actualised and materialised "stages of change" (Albers 1938, 1) evident throughout the samplers demonstrates how time, space and memory might be intentionally etched in woven cloth. There are multiple aspects of making successfully recorded on the weaving log that proved difficult to capture in the cloth, including environmental elements such as background noise, distractions and life-related reasons for pausing. From the multiple samplers and textiles examined in this research cycle, ten 12cm x 12cm samplers will be chosen for use in the next cycle's interviews.

Perhaps the inevitable overlapping of all examined aspects of weaving, the temporal, the spatial and the personal, can be best studied by looking back on one of the initial experiments, the *Time Scarf*. Despite being an experiment focused initially on rhythm, the technique of using a gradient was to indicate that there was an order to the weave and to highlight the structure by overlapping contrasting warp and weft through the check pattern. I alternated the weave type depending on location, or the scarf's origin, weaving a plain weave from home and a 2/1 twill (which gives a visual diagonal line effect) when I was at the Weaver's Guild. The speed was calculated in an attempt to measure skill, though deemed to be somewhat ineffective. The material quantity affected the warp width in some cases, as I stopped when the bobbin yarn ran out. The maker is inadvertently present

throughout, as the body's rhythms formed the scarf and cannot be separated from it.

Though I did not record my mood for this project, it is worth noting that there are ways to capture and record the emotional aspects of making textiles. Using similar recordings, Nimkulrat writes of how research can theoretically inform practice to develop a designer's aesthetic intelligence, to design objects that can be interpreted more easily (2012). As the future intention for this work is to distribute the samplers and ask a series of questions to gauge how they might express temporality to others, by exploring and employing more of Nimkulrat's methodology in future work, I might work towards a more apparent implicit and explicit expression of the process through a woven textile.

Most textile experiments and samplers featured here were physically incapable of expressing (explicit) quantitative aspects of weaving processes. They cannot be read and interpreted without some kind of accompanying chart, and even if a decoding chart was provided, it could only show abstract time and space at the moment of making. As Rowley suggests, there are multiple temporalities to textiles that are already present (1999), without reducing it to the measurable or calculable (Grosz 1999). Still, the cloth samplers continued to represent a rhythmic pattern of working without any explicit stories visibly attached. Tacit findings may be detected through the interviews with participants in the following cycle.

Working with what is an ancient technology, using plant and animal yarns, and restricted to an unregimented and slow – yet chaotic – rhythm due to time-consuming caregiver tasks, weaving these samplers often reminded me of larger forces at play, as well as my own impermanence (Macklin 2007). On making and corporeality, Paz states that "handiwork teaches us to die and hence teaches us to live" (1974, 24). The weaving log recorded the unpredictability of life – a mixed tempo, an often distracted and bodily affected pattern of weaving. The samplers attempt to display what Attiwill might describe as a "performative quality ... event-objects where objects are part of events and not discrete, self-contained objects" (Attiwill 2005, 6). The work eventuating from these experiments will eventually be examined beyond this cycle, not for only its temporality but also for its mutability, a creative outcome "where material and process becomes content" (2005, 6). Based on the weaving experiments, this cycle posits that amplifying traces of making

through the design of textiles may connect the eventual use or wearer – or in this case, the interview participant – to the ‘pulse’ of (a) weaving.

## Cycle 4 | Interpreting

### Self-narrating weaving: Interpreting the traces of construction

How might people better interpret how a woven textile was constructed? Ten woven cloth samplers from Cycle 3 were used to test the legibility of the previously embedded traces of making. Participants were provided with the samplers during the twenty-nine semi-structured interviews undertaken between Perth, Australia, and Dhaka, Bangladesh, and asked a series of questions regarding their interpretation of each textile. The narrative-style qualitative data recorded included oral interviews, as well as observations made on textile interactions.

Ruskin's analysis of the poetics of Gothic architecture and construction (1854) are applied to analysed data in this cycle. Using Ruskin's Gothic characteristics, combined with interview data, the relationships between each of the characteristics are mapped, testing the textile as a site for aesthetically expressing the spatial, temporal, and personal aspects of construction. Through the exploration of variations in the design elements of repetition, materiality, scale, and colour, I saw five aesthetic markers emerge: *rhythm*, *contrast*, *exaggerated scale*, *gradient*, and *imperfections*. The evaluated results led to developing a design framework for amplifying the spatial, temporal, and personal aspects of a constructed fabric. Together, the characteristics present in the designed and hand-woven samplers could provoke engagement and indicate their construction histories through their imperfection and variation.

### Ruskin and the Gothic

Ruskin's 19th century essay *On the Nature of Gothic Architecture* (1854)<sup>144</sup> is acknowledged as the most well-known writing on Gothic architecture. Through its "characteristic 'handwriting,' the linear networks, surface patterns, geometrical articulations, and spatial interpenetrations" (2012, 6), the Gothic represented an architecture where form often contradicts function (2012). Ruskin defined the six characteristics of Gothic architecture as: Rigidity, Changefulness, Naturalism,

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<sup>144</sup> Originally published as a chapter in the second volume of his trilogy, *The Stones of Venice*, in 1853. Both texts are referred to in this cycle, depending on accessibility of each version.

Grotesqueness, Rudeness,<sup>145</sup> and Redundance (1854). Together, these characteristics create an architecture of imperfection and variation (Ruskin 1854; Spuybroek 2011).

Spuybroek's commentary on Ruskin (2011) aims to define a new aesthetic for the digital age by looking at the romantic notions present in Ruskin's writings. Ruskin presents an aesthetic philosophy that is able to bridge multiple disciplines, including architecture, design, art, and craft. Here, Ruskin's and Spuybroek's Gothic ontology to woven textiles is applied. These theories inform the interviews through a focus on the woven textile samplers' spatiality and changefulness, and the inevitable imperfections created by the person behind it. In the next six sections, each of Ruskin's characteristics is defined, and how it relates to the woven work in this thesis is discussed.

### **Rigidity**

Given the pliability of a hand-woven textile, it seems at odds to associate it with rigidity. However, despite the implications of the word, rigidity in Ruskin's Gothic does not infer stasis. It relates not only to the appreciation of structural forms but also to the activeness, tension, and energy between components (1854). Ruskin speaks of a 'fixedness' which is "not merely stable, but active rigidity; the peculiar energy which gives tension to movement, and stiffness to resistance" (1854, 32).<sup>146</sup> Temporalities of making and place are actualised through materiality and structure.<sup>147</sup> Regularity in weaving acts to highlight the inevitable imperfections in hand-woven cloth, drawing attention through its juxtaposition.<sup>148</sup> Through the amplifying of repetitive structural forms, the grid-like structure of a textile acts so that we may be able to recognise changefulness in the first place – that something has deviated from the grid.

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<sup>145</sup> As mentioned in a previous footnote in the introductory chapter of this thesis, this is primarily referred to as *Savageness* in the writing of Ruskin. I have decided not to engage with this term due to its racist and classist associations and instead use the term *Rudeness*.

<sup>146</sup> Ruskin also defines this as that "which makes the fiercest lightning forked rather than curved, and the stoutest oak-branch angular rather than bending, and is as much seen in the quivering of the lance as in the glittering of the icicle" (1854, 32).

<sup>147</sup> Ruskin claims that it is both the context and the maker's habits which give rise to rigidity, with the "habit of hard and rapid working ... quickened by the coldness of the [Northern English] climate and giving a sharp energy to all that they do" (1854, 32).

<sup>148</sup> Ruskin considers rigidity the trait in which an artisan or designer can go "too far" (1854, 33) and "which needs most caution in its indulgence" (33). Though arguably, even when a textile sampler goes 'too far' in its rigidity, the regularity can act to clearly highlight structural components and cyclical rhythms.

## Changefulness

Variation in the Gothic represents a “confession of Imperfection” (1854, 19) driven, not by a love of knowledge, but a love of change. Ruskin implied that a fixed form with a lack of variation is born out of a social ‘love of order’ and that seeking perfection in building reflects unfavourable working conditions. He stated that “Wherever the workman is utterly enslaved, the parts of the building must of course be absolutely like each other” (1854, 14).<sup>149</sup> A Gothic-inspired structure acts as a materialisation of working patterns, with the changes in rhythm and speed of a ‘free worker’ allowing a changefulness to emerge, and the monotonous labour of someone ‘enslaved’ embedding a kind of un-Gothic-like stasis.

Monotony in form and design is not regarded by Ruskin as a negative, but instead as present in nature and complementary to change. He states that it is necessary to consider the relationship between change and monotony, much like the duality of “darkness and light, and the one incapable of being enjoyed without the other” (17).<sup>150</sup> The genuine relationship between monotony and change may be understood best by observing nature and music, where, much like weaving, there are rapid tempo changes that materialise as variation, alongside the sublime majesty of quiet, desolate expanses of unchangefulness (Ruskin 1854). As Ruskin further states, “it is that strange *disquietude* of the Gothic spirit that is its greatness; that restlessness...” (19, original emphasis). This restlessness, or dramatisation of change (Gibson 2015) becomes etched in surfaces (of buildings and weavings) through visible imperfections. Physical variations act as an indicator of changefulness and mutability in construction processes and products.

## Naturalism

Visible ties to the landscape may evoke a sense of place. However, as discussed in Cycles 1, 2 and 3, a textiles' geographic origin is difficult to express aesthetically without relying on assumptions based on stereotypical signifiers.<sup>151</sup> As Albers states, “Since even solid colours might be seen as an aesthetic appendage, hiding the characteristics of a material, we often prefer fabrics in natural, undyed tones”

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<sup>149</sup> Ruskin continues this quote by stating that “...for the perfection of his execution can only be reached by exercising him in doing one thing, and giving him nothing else to do” (1854, 14).

<sup>150</sup> He continues that change is “most delightful after some prolongation of monotony, as light appears most brilliant after the eyes have been for some time closed” (1854, 17).

<sup>151</sup> Cycle 1 discussed a conscious user or wearer desire for ‘naturalness’ in textiles, to feel engaged in the making process of a socially and ecologically responsible textile.

(Albers 1959, 14). Using gentle or natural gradations in colour, texture, and weave may accurately reflect and express the slowness of processes used in this thesis.

The Gothic was known for its love of nature, defining *Naturalism* as “the love of natural objects for their own sake, and the effort to represent them frankly, unconstrained by artistical laws” (Ruskin 1854, 19). On representations of nature, Ruskin speaks of realism – the seeing of truth and avoiding of romanticism. He defines naturalism, not as perfection, but rather as harmonious, “accepting the weaknesses, faults and wrongnesses in all things . . . the imperfection of each several parts is not only harmless but absolutely essential...” (Ruskin 1856, 81).<sup>152</sup> By amplifying natural or organic<sup>153</sup> textures, form, colour, or yarn type, people may deduce the textile’s provenance.

### **Grotesqueness**

Embedding qualities of playfulness in designed textiles was explored in Cycle 1 through particular Bhalo pieces,<sup>154</sup> using humour and informality encouraged through the amplification of imperfection. To extend and exaggerate these ideas further, the Gothic concept of *Grotesqueness* is applied. Ruskin described the characteristic of grotesqueness as “the tendency to delight in [the] fantastic and ludicrous” (1853, 202). In *The Stones of Venice II*, he states that “The more wild, extravagant, and grotesque in their gracefulness the forms are, the better ... it must not be wrought with refinement or painfulness ... so in all honesty we are to confess its imperfections” (Ruskin 1853, 391).<sup>155</sup> An ‘authentic’ crudeness in this research may remind us of our flaws, as well as the personality and humanity behind the loom.

### **Rudeness**

The characteristic of *Rudeness* describes the messy mark of the maker prevalent in the Gothic, unrefined and flawed. Rudeness refers to the mistakes caused by “the

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<sup>152</sup> In chapter IV ‘Of the True Ideal – Secondly, Naturalist’ in his book *Modern Painters III* (Ruskin 1856).

<sup>153</sup> The term *organic* has implications in the textile and fashion industry – usually associated with cotton “grown under conditions prescribed by one of various local or regional organic certification schemes” (McIntyre et al. 1995, 234). The usage of the word organic here refers to a kind of loose and unrestricted shape/form.

<sup>154</sup> Humour and folly were explored through the *Cotton Puff appliqué* and the *Tshirt-Tshirt* embroidery. Textile informality was encouraged through the amplification of imperfection in the embroidered *Creases embroidery* (2015).

<sup>155</sup> He continues that “while we triumphantly set forth its transparency, we are also frankly to admit its fragility” (Ruskin 1853, 391).

open design system of the Gothic, which at certain points leaves [workers] to decide what to do” (Spuybroek 2011, 3); Ruskin claims this may cause the worker to “hesitate suddenly, and ultimately present us with ‘failed, clumsy’ ornament” (2011, 3).<sup>156</sup> Ruskin argued that while Gothic architecture is “rude and wild”, we should not condemn it or despise it for this reason. “Far otherwise”, he states, “I believe it is in this very character that it deserves our profoundest reverence” (Ruskin 1854, 4). In contrast, contemporary fabricators of work across design disciplines are often forced to copy every detail as set out by the designer, unable to add their own ‘fingerprint’ (Paz 1976; Spuybroek 2011). Similarly, aspects of weaving that may suggest grotesqueness or rudeness evoke the uncontrollable aspects of making.

As mentioned in Cycle 3, Gothic architects operated in a ‘descriptive’ way, where not everything built was included in a set of drawings (2011), and deviations from this were seen as acceptable, rather than as errors. There was a space between drawings and execution for workers to leave their imprint through detail and ornament. I do not aim to find ways to artificially program mistakes into the cloth, but rather, examine and embed intentional irregularities that break from the grid. These imperfections may lead people to consider a maker's presence, and their hands as complicit in these irregularities.

### **Redundance**

This project uses Ruskin’s definition of redundance, as “accumulation of ornament” (1854, 34), showcasing “the uncalculating bestowal of the wealth of its labor” (34). The Gothic is anti-minimal in its philosophy and practice, critiquing a “condition of taste which shall be better contented by a few perfect lines than by a whole façade covered with fretwork” (34). Ruskin accuses simple design of refusing to “address the eye”, apart from “a few clear and forceful lines” (34). He critiqued the minimal and the Modernist as offering little in the way of curiosity, engagement and, inevitably, empathy.<sup>157</sup> The Gothic expresses “a profound sympathy with the fulness and wealth of the material universe” (34). Ruskin states that the worker's life is evident through the richness and the roughness of their work, and by allowing the

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<sup>156</sup> Ruskin’s rudeness also refers to the “rough northern labourers ... making ‘mistakes’ in their carving because of their ‘rude’ nature” (Spuybroek 2011, 3), a statement that I have chosen to omit due to its classist connotations.

<sup>157</sup> Empathy is discussed by Spuybroek (2011) in relation to vital and aesthetic concepts in the Gothic. The theory of *Einfühlung* (Empathy) was developed in nineteenth and early twentieth-century German aesthetics by Robert Vischer and Theodor Lipps, and literally means “feeling into” (Ganczarek et al. 2018).

accumulation of ornament it both disguises the flaws and increases attention to the finished work. A textile is, in many ways, an accumulation of threads. Depending on how many threads are amassed in one place, a sense of fulness or even redundancy is created. Before undertaking Cycle 4, the participant in the pilot study<sup>158</sup> interacted more with the ‘fluffier’ samplers. There was a level of haptic engagement achieved through the presence of loop piles, occupying the hands and eyes.

### **Structure as ornament: Towards a processual aesthetic**

Gothic architecture saw the elimination of the division of structure and ornament (Spuybroek 2011). Aligned with the ethos and philosophy of the Gothic, lines, or in this case, weft threads, are seen as a kind of display of structural and connective logic (Spuybroek 2011). The six characteristics are all interrelated; as demonstrated in this cycle, they continuously overlap and intertwine.

Spuybroek asks the question, “How does the Gothic succeed in converging existing forces into form?” (2011, 5). Ruskin’s answer to this is “through variation” (1854, 5). Variation is key to the argument, as more significant irregularities in the weave may create intrigue, as well as a sense that a person is behind the loom. The Gothic employs variation as its primary formative tool, by acting “changeful at the level of design” and “savage at the level of execution” (5). Though there are different levels of variation – at one end, the “smooth and delicate”, at the other, the “rough and incremental” (6). There is an acknowledgement here of the signifying systems being not fixed but entangled. For example, amplifying the ‘rigid’ and repetitive base structure of a textile may be necessary to recognise any deviation from it.

The notion of a weaving as having ‘life’ aligns with ideas presented in Cycles 2 and 3, with the textile as multidimensional, having an energetic mutability that alludes to its creation through traces. However, not only does the weaving have a life, it also acts as a representative of the life that made it. As one participant states about hand weaving as a process, “For the hand-woven things, there are flaws in places” (P14 - Q5.4),<sup>159</sup> indicating handmade mistakes. As Spuybroek comments, such “details are the markers of who the workers are, where they live and what they do” (Spuybroek 2011, 3). Ruskin agrees, stating:

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<sup>158</sup> See Appendix Part 4 for pilot study notes.

<sup>159</sup> In response to the interview question Q5.4: How do you tell how something is made apart from labelling?

Imperfection is in some sort essential to all that we know of life. It is the sign of life and the mortal body, that is to say, a state of progress and change. Nothing that lives is, or can be, rigidly perfect; part of it is decaying, part of it is nascent. (1854, 14)

By experiencing an imperfect surface, we can relate it to the work of a person, embedding a certain inconsistency (rough variation) that may be caused by the roughness of the hand (or rudeness), and changefulness by design.

### **Expressing variation: Simplified vision and balancing deviations from the grid**

Regarding practice and the work of Anni Albers, Esther Chadwick writes that “The discipline of the weaver’s grid imposes itself not as a cage or limitation, but provides a structure for experiment” (2018, para 4). In the eyes of Albers herself, the rigidity and simplicity of horizontal and vertical warp hold positive possibilities; as she states, “Simplicity is not simpleness but clarified vision” (Albers 1965, 47). For through the understanding of this simplified grid, we can detect when a thread diverges from it – with variation and changefulness becoming evident.

Albers speaks both of the value of one designer and maker and also the importance of balance and unity in design. A significant concern for the selection of ten samplers was whether or not some of the samplers had too many “competing qualities” (1958, 57), as she points out that we are surrounded by interior objects contending for our attention. Albers speaks of the value of things having a “oneness” (27), rather than a textile, where “the process of manufacture is necessarily broken up into separate stages, each one in different hands” (57) (as in Cycles 1 and 2); rather, she values the feeling of one direct message by one creator. With the samplers created in Cycle 3, there is a unique opportunity for the sole maker to convey the message; however, it is pertinent that this message is not overwhelming and overlaid.<sup>160</sup>

As reiterated throughout the previous cycles, the traces that identify a textile as handmade are, arguably, its imperfections. However, in this cycle, it becomes

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<sup>160</sup> In Gestalt design theory, the term *Pragnanz* is used to describe this, promoting “the clarity of a structure due to its simplicity, its ability to cohere as shape, its character as ‘good form’” (Bois and Krauss 1997, 260).

evident that those irregularities first depend on our understanding of regularity. The textile is referred to in this dissertation as a kind of grid. Throughout history, the grid has been associated with efficiency (Higgins 2009), a symbol of modernity and industrial standardisation (Krauss 1979). In her seminal essay, 'Grids' (1979), Rosalind Krauss accuses the grid of acting to crowd out "the dimensions of the real", and being "flattened, geometricised, ordered ... anti-natural, antimimetic, antireal. It is what art looks like when it turns its back on nature" (1979, 52). While the grid's allegiance to perfection and homogeneity is intentionally disrupted through many of the samplers, there is still value in the unfussiness of the basic grid form in terms of expressing how a textile works in a general sense.

## **Methodology and Methods**

This action research cycle asks, how might the amplified aesthetics of textile construction be understood, and formulated into a framework for the future work of myself and other designers? To interrogate this, semi-structured qualitative interviews were undertaken, recording person-weaving interactions. Interviews were conducted in Perth, Australia, and Dhaka, Bangladesh. Interview participants were presented with ten weaving samplers produced in Cycle 3. Design research literature, primarily by Crouch and Pearce (2012), was used to shape, record and evaluate interviews. Ultimately, through the employment of these methods, the characteristics of cloth that may increase personal engagement and allude to the event of weaving could be determined.

In this cycle, twenty-nine face-to-face semi-structured interviews (Patton 2002; Crouch and Pearce 2012) were conducted as a method of data collection around cloth narratives. Fifteen interviews were conducted in Dhaka, Bangladesh, in December 2016, and fourteen interviews were conducted in Perth, Australia, in June 2017. The aim of the interviews in both locations was to capture the experiences and perspectives of the research participants as they interacted with ten different woven textile samplers. As the interviewer, I was able "to shape the discussion to some extent while also giving participants considerable freedom to direct its progress" (Crouch and Pearce 2012, 112),<sup>161</sup> by keeping the interview semi-

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<sup>161</sup> I used Patton's six different types of inquiries as a framework to help begin to develop questions, where "each type of question has particular relevance for narrative research, as the focus of each is personal experience" (Crouch 117). Patton's six inquiries include: 1) Experience and behaviour questions; 2) Opinion and value questions; 3) Feeling questions; 4) Knowledge questions; 5) Sensory questions; and 6) Background questions (2002, 348–351).

structured. The sequence and wording of the questions were shifted throughout the interview. The reasons for this degree of flexibility in the structure were twofold. The first reason was to be able to enquire further if the response was particularly enlightening, or if it needed further clarity to adequately answer the question. The second reason was to shift the order of samplers and questions around so as not to skew data, as participants were expected to learn or 'improve' throughout the interview.

The selection criteria for participants in both locations was that participants must be over eighteen years of age and must not work as a professional within the fashion or textiles industry. Amateur or hobby makers were accepted, as that is indicative of the presence of textiles within everyday life and may give cultural or demographic evidence towards experience and knowledge. The survey was advertised across social media through friends, family, and professional networks in both Australia and Bangladesh. Variations in age, gender, and cultural backgrounds were encouraged. The aim was a minimum sample size of twelve participants for each location (Sutrisna 2014), though I was able to recruit fifteen in Dhaka and fourteen in Perth for a total participant count of twenty-nine.

The interviews were conducted in three parts. The first section of each interview commenced with background questions, asking interviewees to define personal details such as age, gender, location, cultural identification, education and employment.<sup>162</sup> Secondly, participants were asked questions focussing on their experience with making textiles, exposure to cloth construction, and their experiences consuming textiles and textile products. Thirdly, participants were asked questions directly related to the ten woven textile samplers, around their construction history and materiality.

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<sup>162</sup> By adjusting the questions slightly, this not only influences the way questions are interpreted but allows the question to be tailored to the person (Ary et al. 2010; Crouch and Pearce 2012). Originally, the idea of collecting background data was to further understand how demographics might influence interpretation and response, but eventually this level of study proved to fall outside of the scope of the greater thesis research.



Figure 111: the ten textile samplers chosen from Cycle 3 to be used in the interviews in Cycle 4 (Priemus 2020)

The questions found to elicit the most significant responses and used for analysis in this cycle included: How do you tell how something is made, apart from labelling? If you purchase online, is your knowledge of [how something is made] limited? Which of the following increases a garment or textile's value to you – price, origin, time taken to make, skilfulness, material type, or techniques used? What do you call this [textile sampler]? In what order was it constructed? How many metres of yarn was used to make it? How skilled was the maker? And, what is the raw material used to construct it?<sup>163</sup>

**Order**  
 “things happening at the same time” vs. different things at different times, i.e., **warp and weft, dyeing, spinning**  
**Warp and weft as separate elements**  
 Direction - ‘the journey of a thread’  
 Participants are not being very descriptive. Experienced weaver describing it vaguely – perhaps it seems too obvious to her?  
 Colour, **pattern, order** > use of colour gradient to show order, progression.  
 “others you can see colour threaded through, rather than applied later” (Do all parts of this process get factored into time?)  
 Dyeing – some people think it came before, sometimes after, sometimes during. It varies as to whether they include it in the process or ‘time’  
 Patterns woven into fabric (zig zag twill) – causing people to consider whether they were woven in during process or added later as embellishment (perhaps look at what is embellishment?)

Figure 112: A sample of the interview notes about ‘order’ – coding references to weave in blue, yarn in green, and colour in pink.

<sup>163</sup> Other questions that were not used for analysis can be found in the Appendix Part 4.

Using notes taken during the interviews and playback of the interviews, the main themes were sorted into the 10 sampler categories, and then coded into three categories, based on Albers' hierarchy: weave, yarn, and colour (1965) (Figure 112). The information was then transferred to a chart (Figure 113) and themes were categorised under Ruskin's six Gothic characteristics, and relationships established between them. From this, the interview transcripts were analysed again in NVivo, using prominent keywords<sup>164</sup> from the chart aimed at bringing forward specific participant responses. Using these methods of coding and analysis, the five aesthetic markers began to emerge.

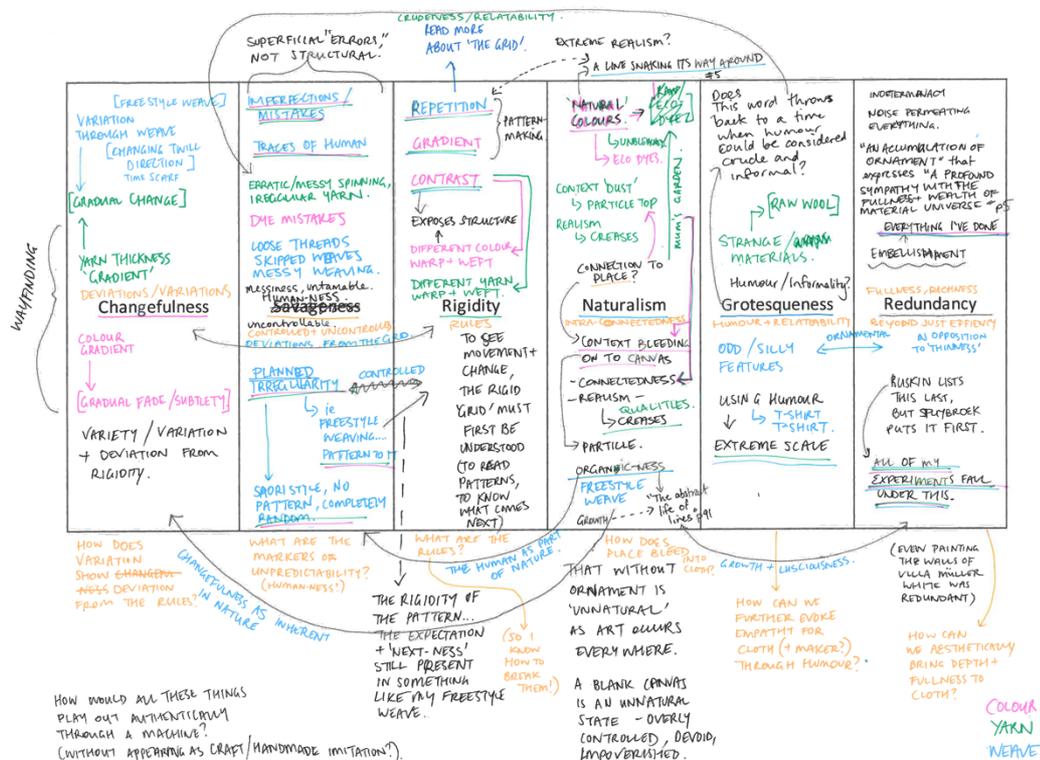


Figure 113: Coding of the interview response data, categorising themes and relationships using Ruskin's six Gothic characteristics (for full page version see Appendix Part 4.9)

Observations and video supplemented the recorded interview data. The observations on how participants interacted with the samplers were to give a more "wide-angle viewpoint" (Crouch and Pearce 2012, 92), with the data recording shifting reflexively as the interviews unfolded. The observations have also been

<sup>164</sup> An example of keyword search, while looking for participant responses on gradient, searching words more likely to be used, such as 'shaded,' 'gradual' or 'change.'

used to support any clarifications needed around the spoken portion.<sup>165</sup> As evident from the above questions, the interviews intended to combine qualitative and quantitative approaches (Teddlie and Tashakkori 2009) to give further richness to the data (Ary et al. 2010; Crouch and Pearce 2012). Quantitative questions that affect weaving practice were asked, such as *How many metres of yarn were used to make this?* and *How long did it take to make?* When analysing the interview responses, the replies to the qualitative questions were more detailed, informative and poetic, and the corresponding interactions with the cloth showed increased visual and tactile engagement. Eventually, the quantitative analysis of any numeric results were not utilised for this cycle.<sup>166</sup>

### **(Re)considerations in multi-site ethnography**

From personal observations, textile construction is more visible across Bangladesh than it appears to be in Australia. From visits across greater metropolitan Dhaka<sup>167</sup> and rural areas<sup>168</sup> between 2008 and 2015, it was possible to observe people weaving<sup>169</sup> and stitching<sup>170</sup> in their homes. Not only does the engagement with traditional textiles appear to be relatively high,<sup>171</sup> but Bangladesh is also a major international exporter of ready-made garments. As discussed in the Introduction, alongside the physical presence of textile construction for both export and local use, an understanding of cloth appears to develop further with the presence of cultural references to weaving and stitching.<sup>172</sup>

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<sup>165</sup> For example, if a participant says, 'this textile,' the video can be accessed to check with sampler they are talking about. Types of gestures were recorded, as well as frequency, though not used in this analysis (see Appendix Part 4)

<sup>166</sup> On analysing the quantitative aspects of making, Henri Lefebvre states that "Fluctuations in the use of measures, and thus in representations of space ... trend towards the quantitative, towards homogeneity and towards the elimination of the body" (1991, 111).

<sup>167</sup> Places within Dhaka where home weaving and embellishment were observed between 2008 and 2012 include Dakkhin Khan, Narayanganj, Mirpur.

<sup>168</sup> Places in rural areas where home weaving and embellishment were observed between 2009 and 2015 include villages located within Tangail, Savar, and Rajshahi areas.

<sup>169</sup> Types of weaving observed included cotton textiles including *lungi*, and *gamcha*, silk *benaroshi*, and silk and cotton *jamdani*.

<sup>170</sup> Forms of popular stitching include *nakshi kantha* (recycled sarees hand-stitched together to form blankets) and other embroidery of textiles, as well as forms of embellishment such as *karchupi* beading on to sarees for sale.

<sup>171</sup> All 15 interview participants from Dhaka could name at least one significant Bangladeshi textile, with 60% able to name three or more. This is contrasted with Perth interview participants, where only 11 out of 14 could name one textile, and only 14% able to list three or more. Of the Perth interviewees, only 2 out of 14 were able to name an actual textile type, rather than just a material. For example, 6 out of 14 listed 'wool' as their only answer (see Appendix Part 4).

<sup>172</sup> Participants P09 (21 years old) and P10 (20 years old), both raised in Dhaka, specified that they had seen weaving on television but not in person. This indicates that even though many weaving techniques are mainly visible in villages or fringes of the city, there is still engagement with processes through media.

Initially, the decision to conduct the interviews in Bangladesh was based on a desire to conduct a cultural comparison between Perth and Dhaka. The hypothesis was that in Dhaka, the epicentre of global production of ready-made garments, and with a long history of textiles and weaving, residents would know more about textiles than in somewhere like Perth, where levels of textile construction exposure are comparatively low. However, given the inconclusive results, the limited number of surveys and the qualitative leanings, it became evident that the (quantitative) saturation point had not been achieved in order to make such claims. Additionally, undertaking a cultural comparison of two sites from an insider perspective of one (Perth), and an outsider of another (Dhaka), is inherently flawed.

However, both sets of data were analysed, which revealed that the differences in cloth interpretation were not so distinct between sites. The area where the locations differed became apparent during the second section of questions around textile exposure, practice, and consumption. Participants in Dhaka, when compared to Perth, were more likely to repair textile products (and mention repair as a textile making skill), more likely to purchase in-store rather than online, and more likely to purchase cloth to make garments (by taking to a tailor). Perth participants were found to rely more on visual cues in their analysis of a textiles' background, and gained most of their textile interactions through the act of consumption. In Cycle 1, and now this cycle, it is understood that the act of purchasing or browsing clothes online is the primary moment where young people from Perth engage with textiles.<sup>173</sup>

### **Ethical concerns**

The presence of both a foreign woman and a local man (interpreter) in the Dhaka interviews caused two sources of potentially imbalanced power relationships that needed to be considered, in terms of both racial and gender disparities. Feminist researchers in qualitative research acknowledge the various ethical dilemmas that arise during data collection, including issues of privilege and power relationships between researcher and researched (Doucet and Mauthner 2008). As Crouch and Pearce state:

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<sup>173</sup> This further validates the hypothesis that a kind of 'bold tactility' can be used in order to generate interest in textiles for people from Perth, and perhaps Australia as a whole.

no matter whether the researcher is observing from inside or outside ...  
An observer's existing perspectives will unconsciously shape his or her  
observations, by predisposing the observer to take notice of those  
events that fit within his or her frame of reference. (2012, 94)

As well as affecting how data was collected, the power imbalance would also affect  
the analysis and subsequent knowledge creation.

An outsider, I am not wholly familiar with the socially established codes of a  
Bangladesh native that may be used to convey and make meaning (Geertz 1973).  
For these reasons, the cultural comparative approach was shifted, and it became  
more about narratives of weaving detected in the moment, than a focus on  
participant background and experiences. Much contemporary feminist research  
makes use of semi-structured interviews "because of the possibilities for openness,  
and hence the possibility for giving voice to participants" (Crouch and Pearce 2012,  
113). Though I may aim to amplify the voices of "research subjects who are in a  
relationship of powerlessness or subordination" (90), as Crouch and Pearce state, it  
is crucial to:

acknowledge the potentially oppressive practices associated with the  
ethnocentrism of an observer of a culture that is different from their  
own, they have also opened up possibilities for researchers from  
marginalised or minority positions, such as women, people of colour or  
[I]ndigenous researchers, to step into the field and conduct research  
about members of their own social or cultural background in their own  
right. (90)

Gayatri Chakraborty Spivak voices this topic in *Can the Subaltern Speak?* (1988). She  
relates to the manner in which 'Western' cultures investigate other cultures and the  
ethical problems of investigating a different culture based on 'universal' concepts  
and frameworks. Spivak points to the fact that comparative research is, in a way,  
always colonial in defining the 'other' and 'over there' as the object of study and as  
something that knowledge should be extracted from and brought back 'here' (Spivak  
1988). In their paper "Knowing responsibly" (2020), Saraswati and Beta propose "the  
practice of "knowing responsibly," proposing a "decolonial and transnational  
approach to counter the neo-colonial way of knowledge-making which is based on

the subjugation and obliteration of other knowledge” (12).<sup>174</sup> Throughout this research, I became mindful of the problematic practices of some ethnographic research and what Denzin and Lincoln (2005) call the crisis of representation.

As fifteen of the interviews were conducted in Bangladesh, an interpreter was made available. The Bengali to English interpreter allowed “people who are often silenced to have a voice” (Crouch and Pearce 2012, 112) and also encouraged participants to feel safe and to feel able to withdraw from any questions if unclear or misunderstood. Most of my input consisted of little more than questions and encouragements (2012); however, there were moments when engaging in a conversation with a participant led to enlightening responses. The relaxed comfort level tended to “elicit a deeper understanding of the experiences and perspectives of the research participant” (2012, 113). Often, the participants appreciated being asked to share opinions and enjoyed having the opportunity to talk about experiences with textiles in general, or perspectives on the woven sampler in front of them.

### **Navigating the interview data in this cycle**

The quoted interview responses throughout the cycle are coded. For the abbreviation P01 – Q1.2.3.4, P01 would refer to Participant 01, and Q1.2.3.4 to Question 1.2.3.4.<sup>175</sup> All interview quotations featured in the cycle contain a footnote describing the question asked, and selected transcripts of interview questions are located in the Appendix Part 4.4. In total, ten textile samplers were produced for this cycle, but only nine are discussed in detail. Following on from cycle 3, the samplers are given new simplified names – for example, the sampler coded 5YC1 is now noted as Sampler 05 (of 10 total samplers). Images of samplers are shown alongside text, and illustrated diagrams<sup>176</sup> are included to further illustrate concepts.

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<sup>174</sup> By decolonial, Saraswati and Beta refer to “the imperative to critique, deconstruct, and unlearn hegemonic, and often Euro-American-centric, knowledge production and to encourage new practices and forms of knowledge in local histories and subaltern knowledge” (2020, 12).

<sup>175</sup> Where 1.2 refers to the Interview section, 3 to the textile sampler number, and 4 to the question number.

<sup>176</sup> The inclusion of illustrations (acrylic on canvas paper, collaged) in this cycle is perhaps a more decorated version of the “how-to” (Adamson 2010, 9) text or diagram found in instructional guides used in knitting and weaving, as well as other traditional crafts.

## **Amplifying aesthetics of (a) weaving**

Through analysis of results, compounded with findings from prior cycles, a series of visual and haptic markers were identified that tended to instigate further dialogue around textile construction. Final weaving samplers utilised a tectonic methodology (Frampton 1995), whereby a more poetic approach to construction was taken. Structure is considered as aesthetic, and intentionally amplified making processes replace, or act as, ornament. The collated results of interviews sorted particularly successful<sup>177</sup> samplers into categories, based on the six characteristics of Gothic architecture (Ruskin 1854). By undergoing action research phases in this cycle, it was found that engagement with the construction history of the cloth emerged through an increased sense of variation and changefulness. This led to the development of five aesthetic markers of my own: *Rhythm*: drawing attention to patterns resulting from the repetitive actions of making; *Contrast*: aesthetically differentiating components from one another to emphasise spatiality; *Exaggerated scale*: a way of making the usually invisible visible and amplifying texture; *Gradient*: the subtle gradations in texture, materiality, and/or colour of components to highlight changefulness; and *Imperfections*: amplified variation, irregularity and informality as a way of disrupting the grid, encouraging play, and inviting touch. The five aesthetic markers are discussed in detail in the following sections.

### **Rhythm**

The first aesthetic technique explored in this cycle is rhythm, drawing attention to patterns resulting from the repetitive actions of making. This section discusses rhythm as it relates to the hand-woven samplers and Ruskin's concepts of rigidity and changefulness. The rhythms of weaving have a repetitive regularity to them, as does the physical grid of the textile itself.<sup>178</sup> Through both regularity and irregularity, the ideal is not merely aimed at upholding repetition. Rather, to express rhythm requires the interplay between regularity and irregularity, and the relationship between a textile's intended grid-like structure, and the changefulness that inevitably occurs through making and use.

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<sup>177</sup> By 'successful' I mean the samplers that had increased engagement, understanding and provoked greater dialogue in general during the interviews in Perth and Dhaka between 2016 and 2017.

<sup>178</sup> However, Ruskin is not concerned with an unchangeable repetition, born from an obsession with order and control. Rather, he states that "...great art, whether expressing itself in words, colours, or stones, does *not* say the same thing over and over again" (1853, 174).



Figure 114: Sampler 01, originally designed to amplify rhythms of making (warp and weft), as well as represent the physical grid itself (Yarwood 2020)

It was predicted that samplers that mirrored the structural grid of weaving through the (graphical) intersections of two ‘threads,’ such as *Sampler 01* (Figure 114), would replicate a kind of rigidity best, as rigidity is not only expressed through repetitive structural parts, but rather as the energy between components (Ruskin 1856; Spuybroek 2011). *Sampler 01* aimed to represent a changeful, cyclical, rhythmic pattern of working. This was similarly interpreted by interviewees. Participant 09 states that “I think it started from here and went there and you know, it was alternating the whole process. Then it went this way, this way and then it went to the other way...” (P09 – Q6.1.1.5);<sup>179</sup> Participant 06 stated, “It started with one and then again went from here ... one colour is done first, then another colour went through this and then another colour went in like this” (P06 – Q6.1.1.5)<sup>180</sup>. Other samplers discussed in terms of repetition were *Sampler 07* and *09* – both textiles that displayed a somewhat (rough) variation from the grid. There is a degree of implied mutability and movement visible in *Sampler 09* (Figure 119), which was mentioned by one participant as reflecting repetition through form: “So, the pattern is like put one horizontal thread and many vertical ones and then criss-cross, criss-cross and then another horizontal one and then again they criss-cross, criss-cross”

<sup>179</sup> In response to the interview question: Q6.1.1.5 In what order was [the textile sampler] constructed?

<sup>180</sup> In response to the interview question: Q6.1.1.5 In what order was [the textile sampler] constructed?

(P08 – Q6.1.9.5).<sup>181</sup> In Sampler 07 (Figure 115), the interview participant acknowledges a horizontal and vertical plane, as well as the order in which they were placed, stating “So, seems like something was first vertically organised, then horizontally looped around” (P14 – Q6.1.7.5)<sup>182</sup>. It is worth noting that both Samplers 07 and 09 were observed to attract more tactile interaction from participants, likely because they were soft with moveable parts. Through interview responses analysis, it was found that, when observing a textile’s ‘organised restlessness,’ its irregular deviations become familiar, and even its changefulness somewhat predictable<sup>183</sup>.

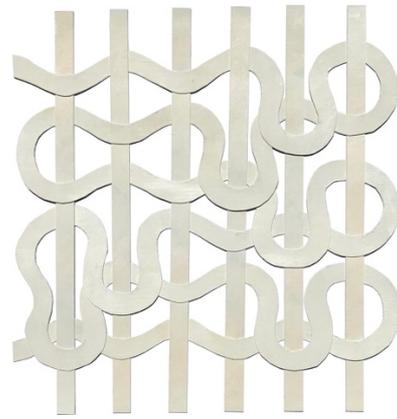


Figure 115: (L) Sampler 07, the finger loops designed to allude to traces of the maker (Yarwood)

Figure 116: (R) Design illustration of Sampler 07, showing irregular/regular planned loop piles (Priemus 2021)

Loose threads in the samplers, detected by interview participants, drew attention to the rhythms of making. Regarding Sampler 04 (Figure 117), the participant stated, “You can also see on the back that some bits that have been tied off when they’ve had to change colours” (P22 – Q6.1.4.6).<sup>184</sup> Not only do loose threads represent a visual indication of start and end, they also invite touch. They represented moments of partial deconstruction, tempting the participants to pull and unravel. Multiple interview participants were observed tugging at loose threads, and many used them to determine in which order the textile was constructed, navigating from beginning to end. On Sampler 08 (Figure 118), an interviewee reflected: “I think the beginning is here, it feels kinda like a loose thread. And then I think it ends here. I think it’s going

<sup>181</sup> In response to the interview question: Q6.1.9.5 In what order was [the textile sampler] constructed?

<sup>182</sup> In response to the interview question: Q6.1.7.5 In what order was [the textile sampler] constructed?

<sup>183</sup> Reinforced by past practice reflections.

<sup>184</sup> In response to the interview question Q6.1.4.6: *How skilled was the maker?*

to go this way and then like that. And then coming here and maybe being tucked in here. And around the side and then in here.” (P16– Q6.1.8.5).<sup>185</sup>

As mentioned in the previous cycle, throughout my research, I have been unable to locate a beginning or endpoint to weaving, with the woven textile being constantly in a state of becoming, as though their changefulness “tend[s] not to finish” (Gibson 2005, 17). The repetitive rhythms of making allude to the possibility, if given a chance, for these weavings continuing to – as Participant 08 so rhythmically phrased it – “criss-cross, criss-cross” indefinitely.



Figure 117: (L) Woven textile, Sampler 04. The ends are visible on the ‘back’ of the sampler after changing weft colours (Yarwood)

Figure 118: (R) Close up of woven textile Sampler 08. Visible ends appear as ‘loose threads,’ creating a point of interest for the interviewee, as well as an indication of possible beginnings and/or ends (Yarwood)

Sampler 01 employed a designed framework to reflect the rhythms of making, not leaving them completely to chance. By understanding patterns of (hand)weaving, techniques<sup>186</sup> can be pre-planned, whereby traces are curated and used to signify rhythm<sup>187</sup> and reflect the rough variation of the maker’s hand. When an interview participant was asked how they could tell how a textile or textile produce was made, they replied:

The little flaws in the stitching if it’s a hand-sewn, anything made by a machine, you can’t tell because all the stitching is similar... When I say a flaw, it’s like maybe the stitches all vary in size you might have two small stitches and then larger gap, and so it’s not necessarily a structural flaw,

<sup>185</sup> In response to the interview question Q6.1.8.5: In what order was [the textile sampler] constructed?

<sup>186</sup> Neither of the Gothic concepts of rigidity or changefulness says much about the maker personally but rather reflect a “broader sense of variety in design” (2011, 5). As Spuybroek states, “variation thus lies much more in design technique than in manual labour” (2011, 7).

<sup>187</sup> Examples include the Rhythm textile experiments from Cycle 3.

but it doesn't follow the same pattern as what a machine would show.  
(P24 – Q5.4)<sup>188</sup>

Here, imperfections imply hand-made, and indicate that an understanding of the regularity of weaving is needed before understanding how something deviates from the repetitive, cyclical motions and grid-like structure. Incidentally, a departure from the typical grid of a weaving highlights the initial rigidity.<sup>189</sup> Hence, changefulness and rigidity are interlinked.

### **Contrast**

The second technique explored in this cycle, contrast, involves aesthetically differentiating components from one another to emphasise spatiality. This particular characteristic evolved out of previous practice findings when employing Albers' hierarchical process of weaving – prioritising texture (weave), and then yarn, with colour only as a third consideration (1965). The accentuation of structure using contrasting threads is used in the design of all samplers used here, as it amplifies structural and spatial qualities, emphasising a typical woven form. Cycle 4 explores interview responses relating to the contrast between the horizontal weft thread and the vertical warp threads, the vitality between components.

As previously mentioned throughout this cycle and thesis, the rhythms of weaving have a repetitive regularity to them, as does the physical grid of the textile itself. Sampler 01 (Figure 114) was designed as a check pattern echoing the structural grid of weaving through the (graphical) intersections of two threads. However, the interpretation of this textile seemed confused, as one participant stated: "One side – I mean one colour – is done first, then another colour went through this and then another colour went in this. How that many colours were used, I can't understand. I don't know" (P06 – Q6.1.1.5).<sup>190</sup> Participant responses demonstrate that the regularity of Sampler 04 (Figure 117) is effective in differentiating warp and weft; for example, Participant 08 stated, "On one side, the white threads are fixed and then vertically the colour threads are being pulled ..." (P08 – Q6.1.4.5).<sup>191</sup> Despite the

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<sup>188</sup> In response to the interview question Q5.4: How do you tell how something is made apart from labelling?

<sup>189</sup> Objectives of a straight selvedge, perpendicular weft/warp threads and flat (sometimes ironed) surfaces were observed during sampler construction. However, through both construction and use, the textile regularly strays from its intended form.

<sup>190</sup> In response to the interview question Q6.1.1.5: In what order was [the textile sampler] constructed?

<sup>191</sup> In response to the interview question Q6.1.4.5: In what order was [the textile sampler] constructed?

subtle contrast, Sampler 04 is still able to express rhythm through consistency. Contrast does not need to be dramatic – it can still act subtly to differentiate threads spatially.

There is both rigidity and pliability (Albers 1965) to textiles, as they have an “inherent capacity to form structural relations between components” (Mitchell 1997, 325). This flexibility is evident in Sampler 09 (Figure 119). Created as a way to highlight material and tool junctures (see Cycle 3), the sampler acts as a tectonic record (Frampton 1995) of its creation. It employs an unpredictable, rough variation (Spuybroek 2011) in its colouring. The loose weft moves both physically and optically, appearing like waves, reinforcing the textile’s “amazing pliability” (Albers 1959, 3). An interview participant comments on the variation, stating, “This one especially, because the colours are uneven and there are parts which are white and have colour on them, and they just stood out more against the white” (P27 – Q6.1.9.5).<sup>192</sup> Despite the unevenness and changefulness present in this sampler (shown in Figure 120), the contrast between warp and weft is still determined. Like the samplers discussed above in the Rhythm section, a deviation from the typical grid of weaving can highlight the initial rigidity and repetition.

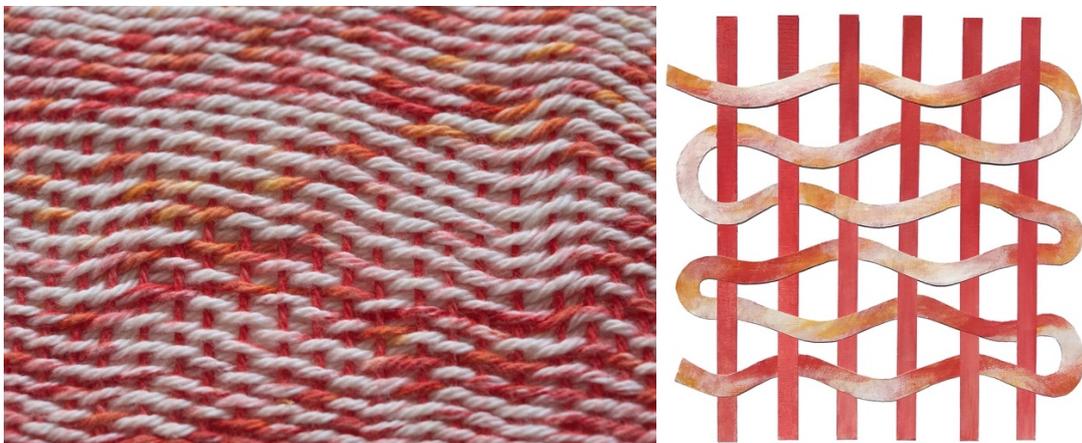


Figure 119: (L) Close up of woven textile Sampler 09, with contrasting red warp threads and variation in weft threads (Yarwood 2020)

Figure 120: (R) Design illustration of Sampler 09 as an example of Gothic-like rigidity – the contrast between warp and weft indicates structure, while the weft indicates wave-like movement (Priemus 2021)

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<sup>192</sup> In response to the interview question Q6.1.9.5: In what order was [the textile sampler] constructed?

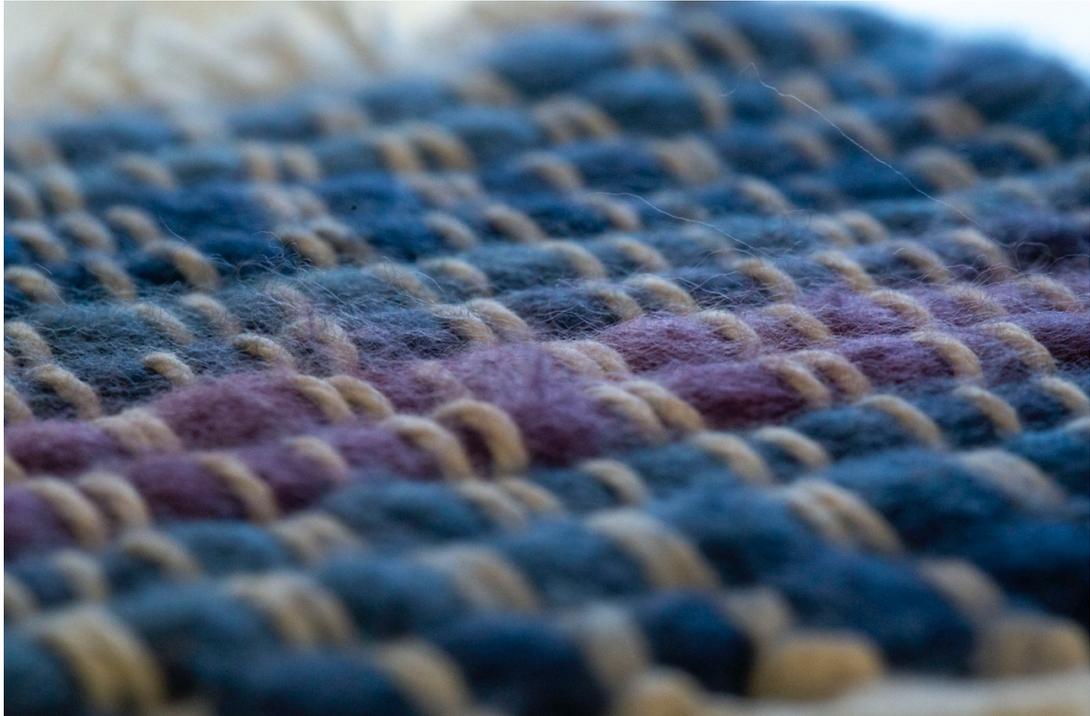


Figure 121: Sampler 05 detail (Yarwood 2020)

Through enlarged weft yarn in Sampler 05 (Figure 121), contrast is achieved against the thinner warp. Sampler 05 is made of thick, unspun wool roving, but hand-dyed by a local artisan. The weft in Sampler 05 is visually heightened through exaggerated scale and generates interest through the presence of the colourful gradient. The unspun, chunky roving acts in contrast to the 8-ply cotton warp. The contrast allows the warp and weft to be understood as separate components. Participants stated that “The two things are different. The yarn and the cotton are different” (P06 – Q6.1.5.4),<sup>193</sup> and “the dark-coloured thick wool was the first, and then the white was second, and it was tied at the end” (P25 – Q6.1.5.5).<sup>194</sup> Here, contrast achieved through scale allows participants to comprehend the rigidity and relationship between components, with warp and weft variations alluding to different actions and processes of making.

### **Exaggerated scale**

The third aesthetic technique proposed is exaggerated scale, as a way of making the usually invisible visible and amplifying texture. Ruskin’s concepts of redundancy

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<sup>193</sup> In response to the interview question Q6.1.5.4: How many metres of yarn was used to make [the textile sampler]?

<sup>194</sup> In response to the interview question Q6.1.5.5: In what order was [the textile sampler] constructed?

are referred to, aligned with a kind of 'fullness' which inevitably evolves from this method of enlargement. As mentioned in Cycle 1, the structure of a textile is not necessarily hidden, but is often just difficult to see in detail. It can be made evident, appearing as texture when the spatial qualities between threads are amplified. The *Woven embroidery* design from Cycle 1 was an attempt to subvert this typical obscuration, to capture a basic woven structure and make it highly visible – a privileging of construction. Unlike the relatively flat *Woven embroidery*, through the sampler designs, this message has been embedded within the initial textile's construction.

When the repetitive act of intersections is enlarged physically through oversized yarns, it invites the wearer or viewer to also consider the textile as spatial. Cycle 2 focussed on 'zooming in,' inspecting the woven textile closely (through photography) to identify covert traces that may normally be hidden or appear invisible, and to highlight the often-subtle traces of making that are present in hand-woven cloth. By zooming in, I was able to fully appreciate the woven textile as a thing which had already undergone a process of construction, rather than just a material. The zoom-in, performed here through samplers and discussed as an aesthetic technique, is done through enlarged yarns. By amplifying the repetitive act of warp and weft intersections through scale, it assists the viewer to interpret something that is often microscopic.

Cycle 1 mentions the zooming in on photographs online as a way to see the detail and a haptic engagement that becomes even more possible through the image. Along with reading written information on the materials and origin of a textile or textile product, one interview participant mentioned zooming in on the digital images to determine how something was made; they stated that "I would go to the website ... you get those little like zoom-in things that allow you to look really closely at the fabric" (P21 – Q5.5).<sup>195</sup> The research in Cycle 1, where the need to prioritise visual and haptic engagement was discussed, supports these comments. In my creative practice, this is achieved through the design of bold graphic textile techniques, as I contended with the hegemony of vision in Australian culture. Images of (enlarged) textiles have the potential to "amplify the signifiers of their tactility and form: textures can become hyperreal, surfaces more evocative and

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<sup>195</sup> In response to the interview question: Q5.5 If you purchase online, is your knowledge of [how something is made] limited?

immediate that physical reality could allow” (Masri 2018, para. 6). This was also explored through macro photography in Cycle 2. In Cycle 3, the possibility of this enlarged image was translated and embedded into woven samplers. In this particular cycle, I explore how the amplification of scale can invite further intimacy between person and construction detail.

Despite the discussions on ocularcentrism in prior cycles, the interview responses demonstrate that physical touch is still the preferred way that participants interpret how something is made. Many interview participants stated that they required to “touch it, feel it ... like the texture...” (P29 – Q5.5),<sup>196</sup> with touch providing a “different experience with the material” (P27 – 5.5),<sup>197</sup> as it allows “more of a sense of the time that’s gone into it, or the intricacies of it, compared to an image...” (P27 – 5.5).<sup>198</sup> These participant comments on tactility support the practice research in Cycles 1 and 2, which found that, through the haptic surface of the cloth, the viewer or wearer can relate it to craft or artisanal work (Paz 1976), assigning particular personal values to the (hand) woven textile. In the participant responses, it was also evident that a textile process performed at a larger scale (weaving, stitching) was associated with a more cherished item, due to its association with the handmade. In a conversation regarding time, maker and skill, Participant 21 stated, “I feel like the level of detail in it maybe would be an indicator ... I don’t wanna say chunky ... But you can tell like something that’s made by your grandma ... I imagine the stitching is actually thicker, a thickness...” (P21 – Q5.3)<sup>199</sup>. An understood ‘thickness’ was utilised in most textile samplers, occurring at a larger scale than, for example, a woven shirt that the participant may be wearing. However, it was through Sampler 05 (Figure 122) that this idea was explored most overtly.

As a way of amplifying the narration of textile construction, an enlarged weft thread was designed to act as a (more visible) directional line. In Gothic architecture, lines were revered for their expression and their changefulness. The line is not static – it is active and shows behaviour as if it were alive – a “‘ceaseless melody’; linear figures that seem to have come to life, connect to each other, and form patterns” (Spuybroek 2011, 15). They endlessly twist and change, never implying cessation,

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<sup>196</sup> In response to the interview question: Q5.5 If you purchase online, is your knowledge of [how something is made] limited?

<sup>197</sup> Ibid.

<sup>198</sup> Ibid.

<sup>199</sup> In response to the interview question: Q5.3 Which of the following increases a garment or textile’s value to you? Price, Origin, Time taken to make, Skilfulness, Material type, techniques used?

but almost imply their extension into infinity. Sampler 05 (as mentioned in the previous section, Contrast), uses exaggerated scale through thick unspun wool roving as weft as an enlarged line, which can be detected and followed by the naked eye. Participants were found to recognise the weft thread as a singular looping thread, stating “It started from here then it went in this circular pattern, and then here it ended.” (P10 – Q6.1.5.5),<sup>200</sup> and;

This is the single thread. This is running from here. This is making a loop here like there is no edge that has been cut. So, it is running like this. So, I am seeing that it is a loop. It looks like it is a shaded thread, just a shaded single thread that started from here and ended here. (P14 – Q6.1.5.5)<sup>201</sup>

By making the weft hyper-visible, its role as a component is amplified and can be more clearly followed by interview participants.

The use of excessively sized unspun wool roving<sup>202</sup> in Sampler 05 may be likened to Ruskin’s sixth characteristic, redundance, and acts to bring back a fullness, shifting away from ultra-efficiency and a sustainable aesthetic<sup>203</sup> that has become overly thin. I posit that an excessive, enriched, and ‘redundant’ textile experience is not at odds with an ecologically and socially responsible production ethos, as it provides greater opportunity to embed traces of the making process and therefore instigate dialogues and imbue it with (tacit) understandings. There is a desire here to shift the view of ‘excesses’ or ‘inefficiencies’ away from that of failure,<sup>204</sup> towards that of a celebration of making processes and their inevitable expenditures. It is possible to honour expenditure while avoiding unnecessary excesses. By using aesthetic techniques to instigate discourse, the work is enriched, and the process is honoured. The samplers presented here are not seeking thinness – rather, they provide a thickened product that invites the user to participate in (even if only to imagine) the making process – an aesthetic that acknowledges all parts of the

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<sup>200</sup> In response to the interview question Q6.1.5.5: In what order was [the textile sampler] constructed?

<sup>201</sup> In response to the interview question Q6.1.5.5: In what order was [the textile sampler] constructed?

<sup>202</sup> Exaggerating scale in a practical textile has limits. During the design of the samplers I undertook a kind of ‘disciplining’ (Albers 1958), ensuring that the textiles stayed functional. On reflection, the roving used in Sampler 05 is not representative of what would be used in a future phase of this research.

<sup>203</sup> Discussed in Cycle 1 practice reflections.

<sup>204</sup> In the essay *The Notion of Expenditure*, Georges Bataille states that “everything that was generous, orgiastic, and excessive has disappeared; the themes of rivalry upon which individual activity still depends develops in obscurity, and are [seen] as shameful” (cited in Stronge 2017, 80).

process. I posit that a 'thickened' product may be more capable of honouring craft processes.



Figure 122: (L) Sampler 05 (Yarwood 2020)

Figure 123: (R) Sampler 05 illustration highlighting the journey of a thread, utilising exaggerated weft scale and gradient (Priemus 2021)

## Gradient

The fourth aesthetic marker is gradient: the subtle gradations in texture, materiality, and/or colour of components that highlight changefulness. In this section, I refer to the organisation of a weaving grid, examining how gradient may be used to amplify mutability and signify chronological order. Here, wayfinding occurs between the intersection of rigidity and changefulness. During weaving, a shuttle moves left to right, right to left, looping the weft thread back and forth of what is essentially a very long line. Of sampler 05 (Figure 122) Participant 14 reflected “So, it is running like this. I am seeing that it is a loop. It looks like it is a shaded thread... just a shaded single thread that started from here and ended here” (P14 – Q6.1.5.5).<sup>205</sup> The participant’s interpretation of Sampler 05 aligns with my initial design idea (Figure 123) of highlighting the weft as a continuous loop through colour and scale. To amplify the aforementioned ‘event of a thread’ (Albers 1965), I chose a colour gradient to show a progression to things, the repetitive motion of weaving the weft, left then right, progressing forwards in a seemingly predictable trajectory – twisting and turning and repeating.

<sup>205</sup> In response to the interview question Q6.1.5.5: In what order was [the textile sampler] constructed?

However, one participant commented that the colours were ‘artificial,’ which led her to feel that the sampler held less value.<sup>206</sup> She stated, “You can’t see any of the natural colour, and it’s quite a bright colour, so I probably imagine it being ...more artificial and commercial” (P21 – Q6.1.5.7).<sup>207</sup>

The ‘natural’ was privileged in many interview responses, with participants claiming more value: “the material – if it is a natural like cotton or silk it’s worth more” (P18 – Q5.3);<sup>208</sup> personal preference: “I sort of lean towards the natural fibres” (P25 – Q5.4);<sup>209</sup> and ideal characteristics: “It’s really soft, so maybe it’s either cotton or wool. Just something natural” (P18 – Q6.1.8.7).<sup>210</sup> The gradient employed in several samplers utilised colours, forms, textures and yarns regarded as natural. These delicate changes increase connection to place, and elicit feelings of slowness and quality. Spuybroek describes naturalism in the Gothic as “an index of the ‘intense affection’ of the Gothic workmen for living foliage” (2011, 5).<sup>211</sup> This fondness for flora and the natural world is reflected in Sampler 04 (Figure 124). Originally designed to reflect origin, the weft was dyed using the leaves and bark of several native Australian plants from the garden of my family home. The imperfection and slowness present in the process of hand-dyeing with plant dyes are etched on the sampler through irregularities and small variations in the weft.



Figure 124: (L) Sampler 04 detail (Yarwood)

<sup>206</sup> Perceptions of value was something that I did not analyse for this cycle, as it was outside of the thesis research scope.

<sup>207</sup> In response to the interview question Q6.1.5.7: What is the raw material [of the textile sampler]?

<sup>208</sup> In response to the interview question Q5.3: Which of the following increases a garment or textile’s value to you? *Price, origin, time taken to make, skilfulness, material type, techniques used?*

<sup>209</sup> In response to the interview question Q5.4: How do you tell how something is made apart from labelling?

<sup>210</sup> In response to the interview question Q6.1.8.7: What is the raw material [of the textile sampler]?

<sup>211</sup> Additionally, Ruskin has called the Gothic a “foliated architecture” (1853, 44).

Figure 125: (R) Illustration of Sampler 04 design, where order and contrast between warp and weft threads, though appearing 'natural' and subtle, was detectable by participants (Priemus 2021)

Apart from Sampler 04 reading as 'natural,' its subtle gradient also clearly narrates its order of construction, as "Woven through starting from here and then you can see the change in each one ... it changes colour" (P24 – Q6.1.4.5).<sup>212</sup> Working with ancient technology, using plant dyes and plant and animal yarns, imbued a slowness that gives space to interpretations on change. As artist Pol Bury states:

Between stasis and mobility, a certain slowness makes us discover a field of actions, where the eye stops being able to track the course of an object. Given that a ball moves from A to B ... the memory we have of its point of departure is a function of the slowness with which it enacts its trajectory. (Bury cited in Bois and Krauss 1997, 200)

In weaving, it becomes evident that yarn needs to adopt a particular speed of change – not too fast, yet not too gradual.

Sampler 03 (Figure 126) was made using indigo-dyed cotton yarn, dyed at one-metre intervals to show scale. The line between indigo and white was meant to be clean; however, some transition points were blurred. Though Sampler 03 was not designed to employ a gradient, due to the inconsistencies in hand dyeing, it was interpreted that way. On comparing Sampler 04 to Sampler 03, one participant stated:

"Yeah, I think that you can see the gradient a little bit more [in Sampler 04]. [In Sampler 03] it's like an abrupt change whereas this one [04] and the other ones, it's more of like a gradual fade out so you can see it a little bit more and you can imagine what might have happened. (P21 – Q6.1.3.3)<sup>213</sup>

When asked what would help her to notice the change more, the participant stated "A longer transition? It's quite short ... the gradient" (P17 – Q6.1.3.9).<sup>214</sup> The finding is that comparatively abrupt colour changes do not imply the same sort of continuous narrative to participants' comprehension of the path of components. The need to elongate the gradient to make the change noticeable is evident here.

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<sup>212</sup> In response to the interview question Q6.1.4.5: In what order was [the textile sampler] constructed?  
<sup>213</sup> In response to open-ended discussion after interview question Q6.1.3.3: What tools were used to make [the textile sampler]?

<sup>214</sup> In response to open-ended discussion around the value of textile Sampler 03.

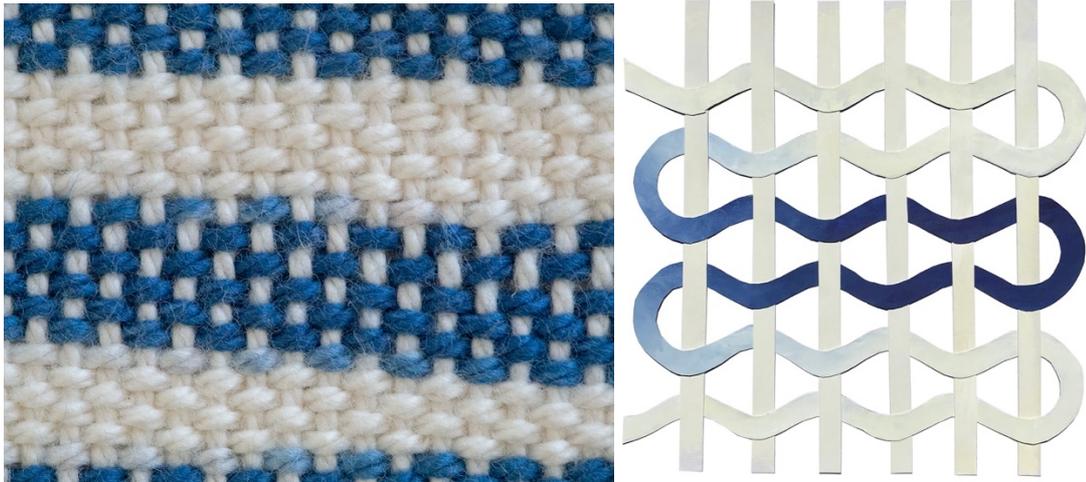


Figure 126: (L) Sampler 03 detail (Yarwood 2020)

Figure 127: (R) Illustration of Sampler 03 concept, showing idea of longer transition (gradient) between colour changes in warp (Priemus 2021)

In the text *Formless* (1997), Yve-Alain Bois posits that perception is oriented: “For the world to lose its meaning, it is enough to turn it inside out like a glove, to invert the full and the empty” (Bois cited in Bois and Krauss 1997, 171-172). Here, gradient is explored as wayfinding, but is it possible to design a coded object that can be experienced from multiple angles? Throughout the interviews, participants were observed holding up the samplers in different positions to examine them – the back, front, and side. There is some flexibility in the way that textiles are designed, as quite often they are made to be used and felt from multiple sides, alignments, directions. There is a grain, and quite often a right side, but not necessarily an up or down. Some of the textiles were designed with a right-side in their coding, particularly the duration samplers.

However, as Maurice Merleau-Ponty’s phenomenology of perception states, “To turn an object upside-down is to deprive it of its meaning” (1962, 252).<sup>215</sup> As mentioned in Cycle 3, there was a concern that when people read the samplers upside down when the sampler was turned over, the coding was reversed, and the message became undecipherable. However, rather than try to keep textiles constantly right side up, a degree of flexibility needs to be assumed when designing textiles to have a readable gradient. There is a need for asymmetry, multidimensionality and

<sup>215</sup> Merleau-Ponty has taken this idea on positionality from Gestalt psychology (Bois and Krauss 1997).

positionality to be programmed into the design, rather than to apply restrictions of positioning.

The intention of selecting a gradient was to tell the story of the weft. It was a tool to assist the weaving in recounting its creation – the traces of the journey. A gradually changing, shaded weft was used as wayfinding for the participants. Participants could both look and feel their way through. As mentioned in previous cycles, the changefulness of a textile does not stop with the completion of its construction.<sup>216</sup> By highlighting the weft thread as a separate component, and giving an order to it, it can be imagined to continue snaking back and forth rhythmically, over and under the tensioned warp. A mixed tempo of weaving is present here – dyeing, drying, winding, and weaving back and forth – reliant on natural rhythms and bodily time.

### **Imperfections**

The fifth and final aesthetic technique, Imperfections, has been identified and discussed since the first cycle of this thesis. It is a characteristic that not only infers the presence of a person behind the loom, but gives the threads themselves a sense of vitality.<sup>217</sup> In this cycle, imperfection was largely influenced by Ruskin's concept of rudeness, a kind of human imprint capable of creating further intrigue and value. In previous sections, the role of both grotesqueness and redundancy in evoking humour, informality, and relatability is mentioned. Examples of 'human-ness' and rough variation were not difficult to locate in the samplers, since the mistake is something that happens accidentally when hand-weaving. When something is imperfect, it embodies a relatability, accessibility and informality – encouraging play, inviting touch and evoking interest. Imperfection gives a sense of irregularity and acts in opposition to regularity, allowing participants to identify patterns. Hence, irregularity and imperfections are considered as a way of disrupting the grid, and ultimately embed a kind of personality into cloth.

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<sup>216</sup> As mentioned in Cycle 2, as a changescape (Gibson 2015), the textile is constantly moving and in a state of becoming.

<sup>217</sup> The description 'vitality' is used here to mean 'life' (*Oxford Dictionary* 2020) and not to be confused with 'vitalism,' present in the writings of Ruskin (Spuybroek 2011).



Figure 128: (L) Sampler 06 (Yarwood 2020)

Figure 129: (R) Sampler 08 – tiny imperfections visible through weave and colour (Yarwood 2020)

The initial question here may be: why is it useful to feel traces of the maker, a person, through cloth?<sup>218</sup> It was not until after the interviews that one participant commented that they thought I should have asked, not just *how* the samplers were made, but *why*. Participant 28 mentioned that the motivation behind the making is important to the narrative – whether or not it was a labour of love or labour by force. Similarly, Participant 22 said:

I give more points when I think that love’s gone into it. So even though it [Sampler 05] doesn’t look as intricate or detailed in the thing of it, but because of the story I’ve got in my head of how it’s made and the personality I am, well I feel like they’re more skilled. Because I like this little old lady sitting on her veranda. (P22 – Q6.1.5.6)<sup>219</sup>

Participant 22 also stated, of Sampler 06 (Figure 128):

The most sentimental ones – even though these are a bit shabbier – I value them highly because there is more emotion to them. This one [Sampler 06], I feel like it’s more ... like I wouldn’t pay more for it because it’s not my style. I like the colours, but I think it would be more valuable as it feels like it had been made by a nanna. (P22 – Q6.1.6.6)<sup>220</sup>

Appropriately, In the *Seven Lamps of Architecture*, Ruskin writes “I believe the right question to ask, respecting all ornament, is simply this: Was it done with enjoyment

<sup>218</sup> As cultural theorist Susan Luckman states in the text *Craft and the Creative Economy*, “within the discourses of ethical production and consumption, variously evoked, lies a deeper and more profound human connection with ... making and the handmade. Throughout history, the process of making has been bound up in rich affective assemblages, full of enchantment” (2015, 75).

<sup>219</sup> In response to interview question Q6.1.5.6: How skilled was the maker [of the textile sampler]?

<sup>220</sup> In response to interview question Q6.1.6.6: How skilled was the maker [of the textile sampler]?

– was the carver happy while he was about it?” (1859, 144). Rather than frame this as paternalistic, Spuybroek instead considers Ruskin meant that a maker should be engaged with like a physician or any other specialist; that we should not order and control, letting them have a free hand to explore their freedom through their craft (2011). Textile artist, weaver and author of *Hand-Loom Weaving* (1910), Luther Hooper, states that “Each step toward the mechanical perfection of the loom, in common with all machinery, in its degree, lessens the freedom of the weaver, and his control of the design in working” (cited in Albers 1965, 7). Knowing that signifiers of the person as content (or even being present at all) are valued, I examine the ways that this person-ality is expressed best through handwoven textiles.



Figure 130: (L) Sampler 08 (Yarwood 2020)

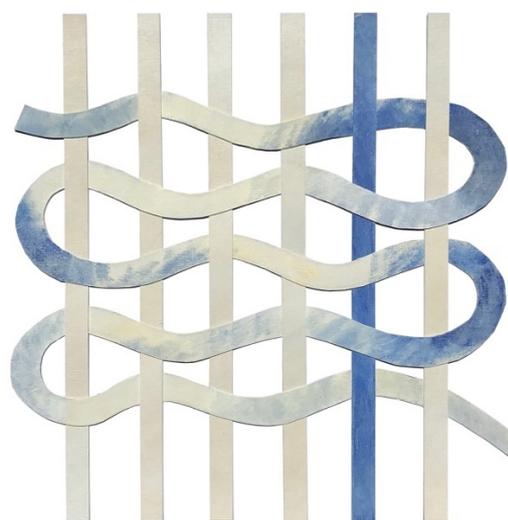


Figure 131: (R) Illustration of Sampler 08, showing inked selvedge (through touch) and the blue replaced weft yarn (Priemus 2021)

The interpretation of the samplers as having unintentional errors aligns with the intended ideas presented in Cycle 3. The effect here, while planned, was a random and permanent etching of a mistake typical in hand weaving. Errors were intentionally highlighted in Sampler 08 (Figure 130) through dye on my fingers each time I had to correct a weaving error. The following comment was made concerning Sampler 08: “Because of the design and the unevenness of blue. That one running down the middle, it doesn’t look very intentional ... it looks like there are little mistakes on there” (P27 – Q6.1.8.1).<sup>221</sup> As evident here, there seems to be a threshold for the acceptability of mistakes, and that threshold seems to depend

<sup>221</sup> In response to interview question Q6.1.8.1: What do you call this [textile sampler]?

highly on personal preferences. Some interview participants found the mistakes unappealing, showing the artisan's lack of skill.

As discussed in Cycle 3, for Sampler 07 (Figure 132) I repeated the process that I used to make Sampler 08, photographed the sampler and used it to plan the location of loop piles, or 'finger loops.' The responses included this: "Are these designs or mistakes? [laughs]. Seems like a mistake! [laughs]. I guess if this is handmade, then the person is not skilled, seriously [laughs]. Yeah, and this is handmade, wool, and the person is not skilled" (P08 – Q6.1.7.1)<sup>222</sup> The mistakes that have been commented on in Sampler 07 and Sampler 08 are affirmed, as they were both intentionally designed to amplify flaws and highlight the role of hands in making. Other participants preferred these 'flaws' as signifiers of the handmade, giving the article greater value. This is supported by the practice findings in Cycle 2, which identified unintentional irregularities in cloth that some may find endearing. As reiterated through the previous cycles, the mistake represents the work of the human, showing a certain inconsistency that may be caused by the roughness of the hand, and the non-homogenous rhythms of working, that are invariably visible, though subtle.



Figure 132: Detail of the tactile finger loops in Sampler 07 (Yarwood 2020)

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<sup>222</sup> In response to interview question Q6.1.7.1: What do you call this [textile sampler]?

Through the experiments here, odd excrescences appear at particular points. There is a certain grotesqueness in learning about the inner workings of things. Exposure of the inside, what is meant to be hidden, evokes a sense of deviating from what is 'proper.' Spuybroek states that imperfection is necessary to a Gothic ontology, and when this 'crudeness' becomes in excess, "the result is a grotesqueness that can be either humorous or monstrous" (2011, 41). Much like the phrase 'airing dirty laundry,' there is a curiosity evoked from such improper displays, leading to an endearment – in finding authenticity and traces of the human, or in the case of Sampler 10, traces of a sheep. When presented with Sampler 10 (Figure 133), one participant exclaimed: "Dammit! Might as well have brought a pet sheep!" (P20 – Q8.1.1.1).<sup>223</sup> Participant 20 said that they understood that it was raw wool because: "You've got the smell of it. The wool when you feel in its natural form because of the lanolin it's quite greasy" (P20 – Q6.1.10.1).<sup>224</sup> Sampler 10, made with unwashed and unprocessed Merino wool, speaks of its material origins through multiple senses. The lanolin on its fibres feels oily, the smell is pungent, and specks of dirt and excrement feel abrasive in comparison to its softness. As discussed in Cycle 3, the colours show the variation of both unclean and clean, exterior and interior. This sampler acts as a connective experience – telling a realistic story about wool, and the origins of where raw materials are sourced. The interviews confirmed that participants had a multisensorial response to the sampler, using smell as well as touch to render feelings of mild disgust. It is a bodily reaction to the grotesqueness of how things work, which can be humorous in its excess and deviation from the norm, yet somehow gives a kind of relatability to the sampler.



Figure 133: (L) Sampler 10 detail (Yarwood 2020)

<sup>223</sup> In response to open-ended discussion around all textile swatches.

<sup>224</sup> In response to interview question Q6.1.10.1: What do you call this [textile sampler]?

Figure 134: (R) Design illustration of Sampler 10 – showing scale, and change through colour and texture, yet unable to capture the multidimensionality and grotesqueness of the sampler (Priemus 2021)

The idea that humour evokes relatability can also be explained through the previously mentioned characteristic of redundancy. As mentioned during the discussions around exaggerated scale, Ruskin's redundancy is described as "an accumulation of ornament" (1854, 34), verging on the ridiculous (or grotesque, even). Redundancy appears not only in its excess, but in its ability to shift back and forth in a playful manner. In Cycle 2, I mention the inability in the Global North to operate at different speeds, with a tendency towards permanent acceleration (Thackara 2013). The samplers, and future work, strive to instill a sense of playfulness in design that could be achieved by operating at fluctuating tempos.<sup>225</sup> The idea of 'taking our time' is almost luxurious and excessive in our contemporary epoch.<sup>226</sup> The proposition in this section of the Cycle is the exploration of a playful way of designing, where designers can not only strive to be either slower or faster, louder or quieter, less or more, but also employ a playfulness where we can learn to operate at multiple tempos, volumes and scales. On lack of fun and play, Malcolm McCullough states that "... what we are missing in our work, in both the making and the employment of physical artefacts, is contemplation – the playful shifting back and forth between use and beauty" (1996, 55). The deviations that erupt from such play inevitably create a sense of changefulness and could evoke a sense of empathy between wearer and cloth.

## **A framework for amplifying spatial, temporal and personal traces of textile construction**

The evaluated results of this Cycle led to the development of a diagram (Figure 135) that shows the interconnectedness of each aesthetic marker. Beyond this diagram, a design framework (Figure 136) was developed. The framework shows the potential of each of these markers to be used to emphasise the spatial, temporal and personal aspects of a constructed fabric. The word 'fabric' is used in this

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<sup>225</sup> The inspiration for the idea around fluctuating speeds and tempos came from a weaving trip to Tiznit, Morocco, where I spent an entire night listening to traditional Gnawa trance music, some of which songs lasted for hours. The songs continuously increased and decreased in speed, volume and intensity. This brought my attention to the typical Western song, with its expected duration and constant tempo, as somewhat flat and commodified.

<sup>226</sup> As Georges Bataille states, "The general atrophy of the ancient sumptuary processes ... characterises the modern era" (2017, 126).

section, as the framework might be applied to a range of different disciplines and crafts, not specifically woven cloth. As an example, the final column demonstrates how this framework might be applied to the hand-woven textile.

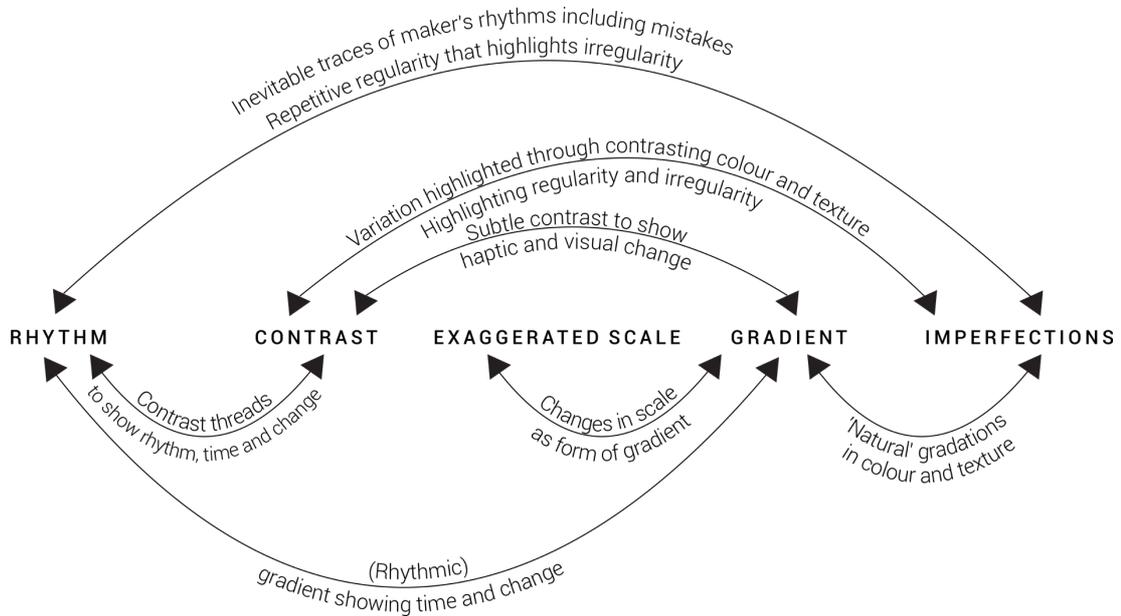


Figure 135: Drawing of diagram of findings, the framework for future designs (Priemus edited by Butler 2021)

Aesthetic markers	Questions	Prompts	What this might look like in a hand-woven textile
<b>Rhythm</b>	What are the characteristically repetitive or rhythmic patterns of making? I.e. How much is done in one turn, before stopping/pausing?	Identify repetitive actions and find ways to highlight. Measure and amplify the stopping and starting of the making process.	Changing colour and thickness of weft and/or warp yarn when stopping and starting.
<b>Contrast</b>	What are the different spatial and temporal elements that can be distinguished from one another? (e.g. vertical and horizontal, different	Use colour, scale or texture to differentiate elements.	Different shade of warp and weft, different warp and weft fibre types, different warp and weft scale (Nm/Ne). <sup>227</sup>

<sup>227</sup> Nm = Metric count, Ne = English cotton count, which displays number of plies (the twisting of individual yarns to make a thicker yarn) and yarn counts per ply (the length per weight if yarn was single ply) (McIntyre et al 1995).

	materials, different parts of the process).		
<b>Exaggerated scale</b>	What is the regular size of the material used? Is it possible or practical to enlarge any elements? Is the detail visible to the naked eye, <sup>228</sup> and/or able to be perceived through touch?	Enlarge elements (where possible/practical) so that parts can be perceived through touch.	Larger than normal weaving yarn – for example an Ne 8/16 cotton yarn, or chunky wool, or some kind of composite yarn created especially for this cloth.
<b>Gradient</b>	In what order is the fabric made?	Add gradual changes to surface and/or material to show the order in which something was made.	Multiscale and multicolour gradient yarn.
<b>Imperfections</b>	What are common (superficial) mistakes made during the making process? In what way does the fabric and making processes relate to the hand and body? Using plant-based dyeing techniques to create the gradient weft.	Amplify 'flaws' through design, placing random but regular irregularities into fabric. Can be planned during the design process but not confirmed until the moment of making. Incorporate references to body and hand for corporeal connection. Utilise organic materials or dyes for their natural variation.	Randomly (but somewhat regularly) placed weft skips. Randomly (but somewhat regularly) placed finger-sized loops. Using plant based or animal fibres. Using plant-based dyeing techniques to create the gradient weft.

Figure 136: Designer framework for emphasising the spatial, temporal and personal aspects of construction

The illustrations below (Figures 137, 138 and 139) show examples of how the framework could be applied to develop a length of cloth to emphasise the spatial, temporal and personal aspects of the weaving process (with emphasis on the weft). The framework is applied to three different hand-woven textile samplers: one that prioritises the visual, one that prioritises the haptic, and one that is a combination of the two. Techniques are used from samplers that were found to be more successful at expressing a narrative of construction, after evaluating the interview results.

<sup>228</sup> There is potential here for greater accessibility through amplifying texture in addition to colour, particularly for people with vision impairments.

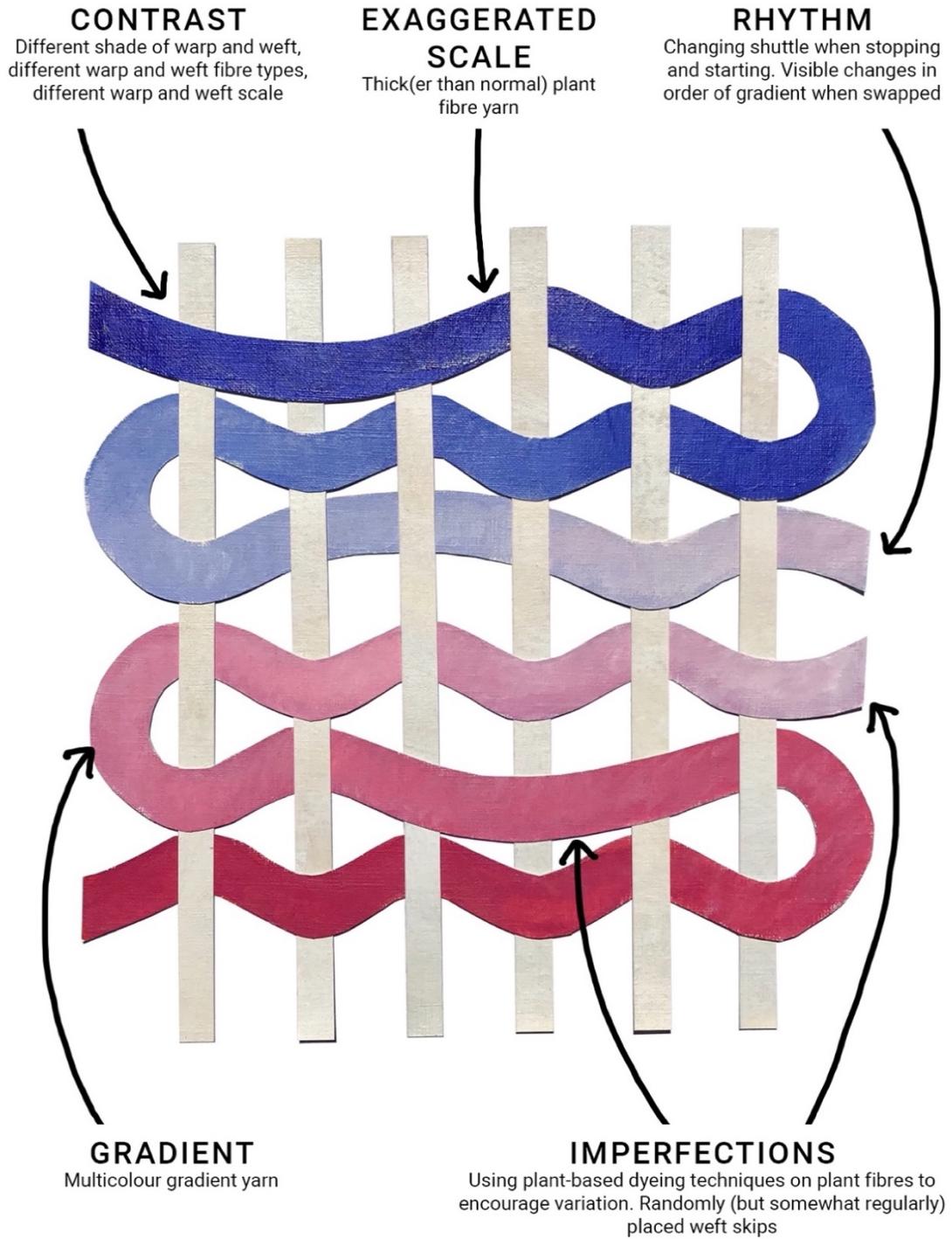


Figure 137: Visual focus: proposed woven textile design 'A' utilising the 5 aesthetic markers (Priemus 2021)

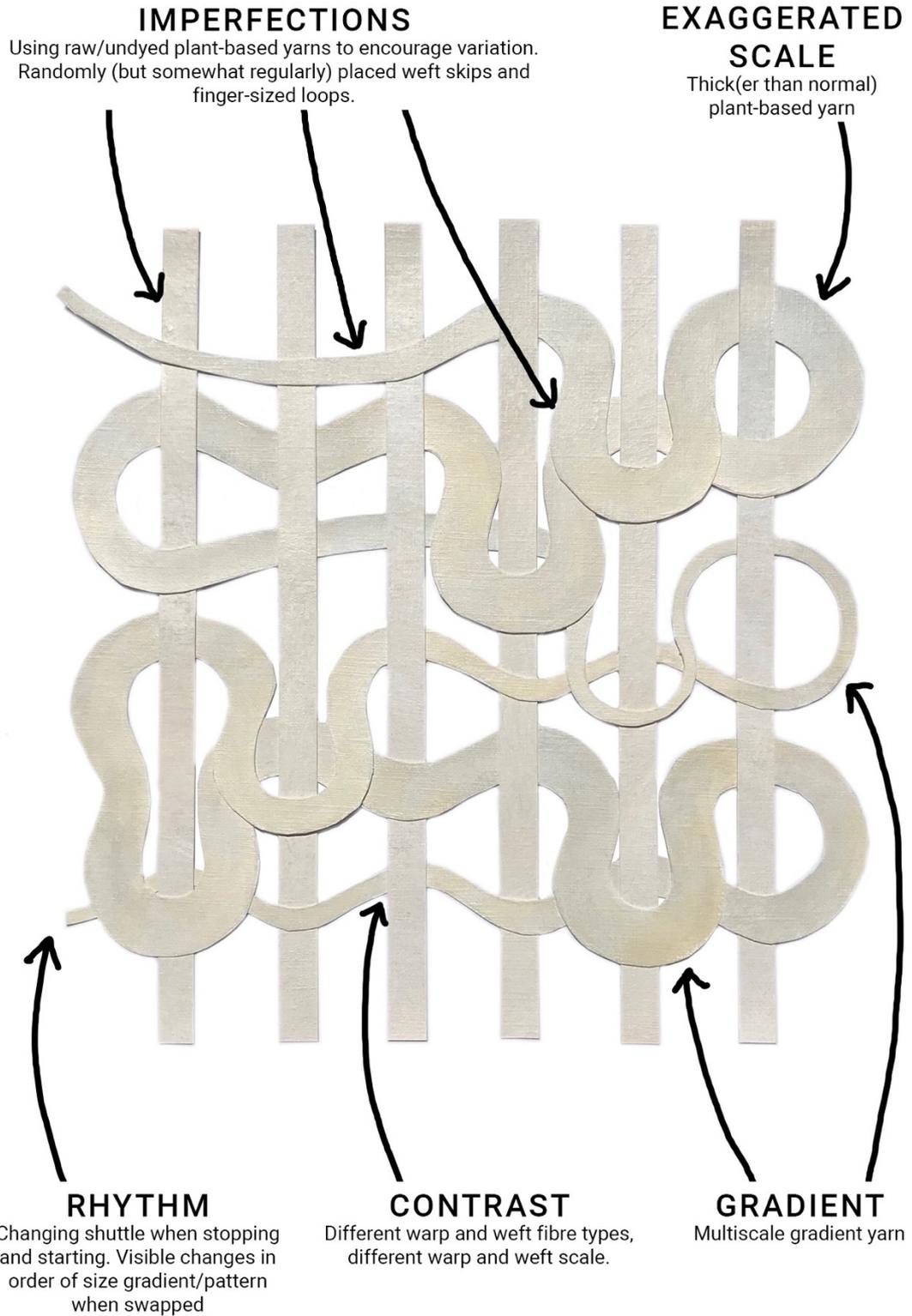


Figure 138: Haptic focus: proposed woven textile design 'B' utilising the 5 aesthetic markers (Priemus 2021)

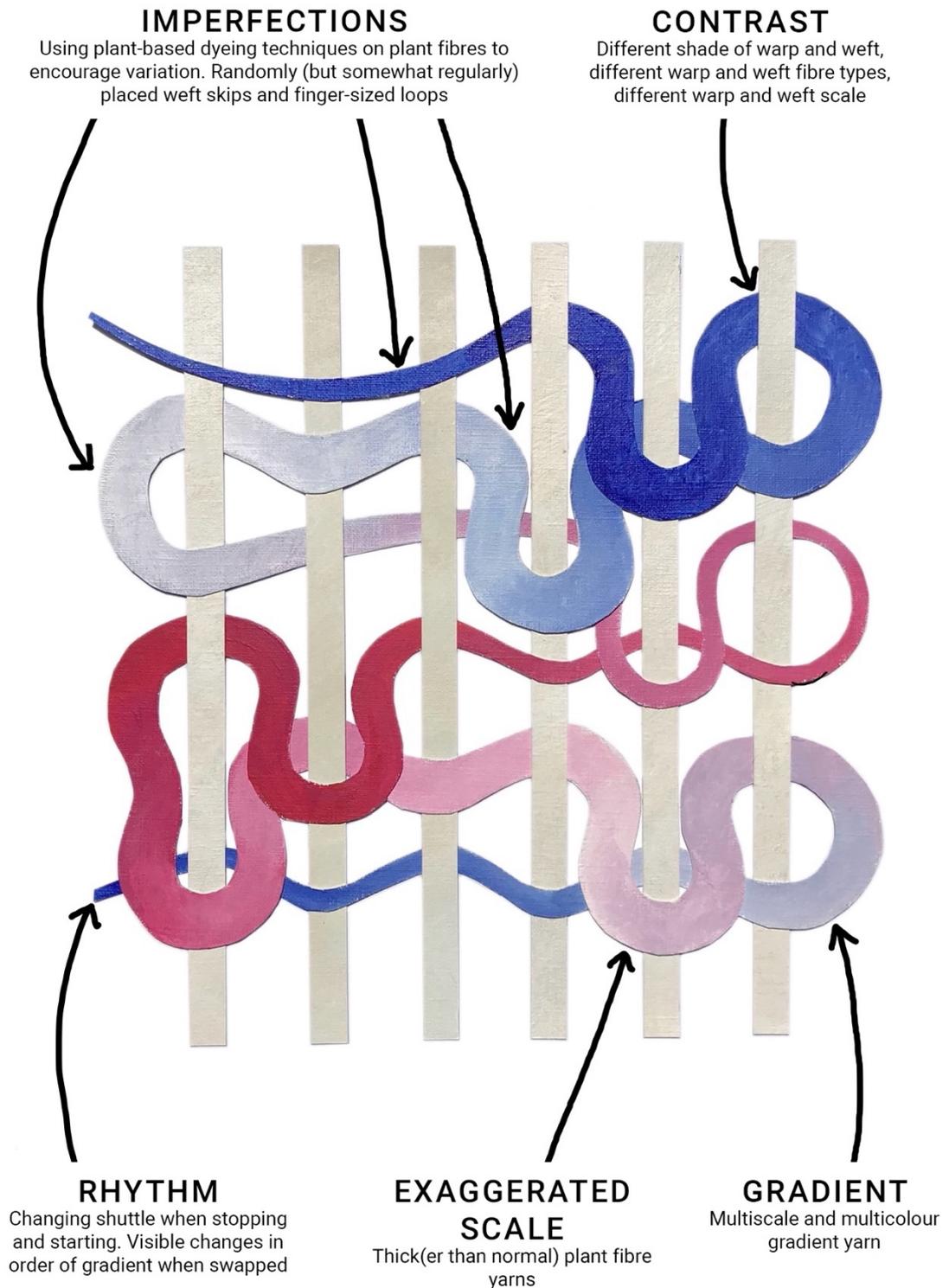


Figure 139: Visual + Haptic focus: proposed woven textile design 'C' utilising the 5 aesthetic markers (Priemus 2021)

Cycle 1 suggested that an excess of data could overwhelm and confuse, acting as an anaesthetic rather than an aesthetic (Leach 1999). This concern influenced the approach in Cycle 3, where it was predicted that simplicity might allow a clearer

interpretation for the interviews in Cycle 4. These considerations should be taken into account when working with the design framework, which requires the designer to enact balance between all five aesthetic markers, as not to “aesthetically overcharge” (Albers 1959, 58). Through the experiments in this dissertation, I have become aware of clashing elements or “competing qualities” (Albers 1959, 57). As the sole craftsperson and designer of the textile samplers in Cycle 3, I was able to experiment and evaluate through personal judgements (as well as the interview results interpretation in Cycle 4) to achieve this balancing act.

The prevalence of power tools in textile making is considered in the framework, with the potential for a material produced with them to incorporate the rhythms of the machine. As discussed at the beginning of this cycle, Spuybroek (2011) and McCullough (1995) write about craft in the digital age, and how it is unrealistic to propose a shift back to the handmade, so imperfections must be planned into the design. While theorists such as Ruskin romanticised the hand and human labour,<sup>229</sup> McCullough discusses how craft is not at odds with electronic information machines, and the hand still performs a set of actions – whether it be clicking a computer mouse, or threading yarn on to a power loom.

As discussed in all cycles, the role of the body in making, learning and comprehending textile processes is significant. Like Nimkulrat’s studies discussed in Cycle 3, learning to weave provided a hands-on way of understanding weaving practice that enabled me to ‘think through material’ (Nimkulrat 2012). As McCullough states, “much life of the hands is a form of knowledge; not a linguistic or symbolic knowledge ... but something based more on concrete action ... not only physical, but experiential” (1995, 2-3). The importance here is placed upon the knowledge of the material, construction techniques, and resulting fabric. However, how this knowledge is achieved is up to the designer and their process.

## **Reflections on actions and outcomes**

In this cycle, I posed the question: How might people better interpret how a woven textile was constructed? Using ten Cycle 3 samplers, interviews were performed in Perth and Dhaka in order to test ideas that were separate from my own personal

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<sup>229</sup> “For it is not the material, but the absence of human labour, which makes the thing worthless; a piece of terra cotta, or of plaster of Paris, which has been wrought by the human hand, is worth all the stone in Carrara, cut by machinery” (Ruskin cited in Gideon 1948, 482).

reflections. Through interview analysis, engagement with cloth was found to increase through a sense of variation and changefulness. Five aesthetic markers were developed to amplify traces, provoke engagement and encourage discourse around textile construction processes. A subsequent framework was developed for use in future research, for myself and/or other designers. The following diagram (Figure 140) shows the particular action research phases and methods used to come to this understanding.

<i>Phase</i>	<i>Date</i>	<i>Location</i>	<i>Realisation</i>
<b>Observations</b>	2016-2017	Dhaka/ Perth	I observed how participants from two sites, Dhaka and Perth, interacted with and interpreted the ten hand-woven samplers made in Cycle 3.
<b>Connections</b>	2016-2017	Dhaka/ Perth	Connections were made through conversations with 29 interview participants, 15 from Dhaka and 14 from Perth.
<b>Reflections</b>	2016-2018	Perth	The 29 interview participants were evaluated as a group rather than a cultural comparative study due to ethical concerns. Traces of variation and mutability prompted discussion, understood by analysing alongside Ruskin's six gothic characteristics of rudeness, changefulness, naturalism, grotesqueness, rigidity and redundancy (1854).
<b>Actions</b>	2018	Perth	Using the interview analysis and application of Ruskin's theory, I establish a framework for design for emphasising the traces of making.
<b>Evaluations</b>	2018-2019	Perth	I determine five aesthetic markers that express traces of making and encourage interaction: rhythm, contrast, exaggerated scale, gradient, and imperfections, and determine that we can interpret both variation and changefulness through the multiple dualities present in woven cloth.
<b>(Re)directions</b>	2019-2021	Perth	The framework will inform future work and can also be used for designing across a variety of mediums and disciplines.

Figure 140: Cycle 4: Interpreting – Action research phases mapped (Priemus 2021)

## Conclusion

By analysing the interview data, it was found that engagement with cloth was increased through a sense of variation and changefulness embedded in the samplers. This was intensified by the presence of five aesthetic markers discussed throughout this cycle: rhythm, contrast, exaggerated scale, gradient, and imperfections. Much like Ruskin's Gothic characteristics (1852), these aesthetic markers do not sit alone, as there are intersections and interrelationships between all elements. Rhythm can be expressed through contrast and gradient, which can be

created through changes in scale, contrast and rhythm, and imperfections highlighted through contrast, a playfully large scale, a 'natural' gradient, and the inevitable rhythms of making. It seems, however, that the most important aspect that links all of these markers is change. By applying literature and the interview results, I examined similar signifiers of changefulness in the textile samplers, in particular those that amplified mutability (Gibson 2015) in (a) weaving. Amplified mutability acted to highlight cloth's characteristics of flexibility and constant movement. By amplifying the movement of the components of a textile (i.e. the threads), participants were able to trace the order in which it was made. Through prior experiments using texture, materiality and colour (Albers 1965) I was able to embed a kind of 'nextness' (Spuybroek 2011), continuing to explore the textile as a changescape (Gibson 2015). By following the line of weft yarn, as a wayfinding device, participants could follow the 'event of a thread' (Albers 1965).

The interrelationships of note in this cycle are not just those between characteristics, or even two threads, but also between the sites of this study. This cycle discusses the shift from a cultural comparative survey using mixed methods (qualitative and quantitative data), to a focus on qualitative data and textile narratives with no site comparisons. A sensitive<sup>230</sup> approach was taken to knowledge-making (Spivak 1998; hooks 1990; Saraswati & Beta 2020), avoiding the 'crisis of representation' (Denzin and Lincoln 2008) that emerges through colonising ethnographic research (hooks 1990), considering the power structures in play. On reflection, it evokes a particular Albers quote from her short statement *Material as Metaphor* (1982), where she recalls that, on arrival at the Bauhaus, she found the threads weak and wanted to dominate them until she learnt to "listen to them and speak their language" (1). Similarly, Ruskin spoke negatively of those with a love of order and authority and claimed that the Gothic was by people and for people, not with a love of knowledge, but with a love of change.

Throughout this thesis, I have stopped to listen to the threads, and in this cycle, I have stopped to listen to the participants. Authoritative knowledge-making evolved into observations of what is happening on the surface, as it constantly changes, morphs, and weaves itself into becoming, much like a textile. The findings were that the textile is an unpredictable spatial and temporal landscape, both in its nature and

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<sup>230</sup> Feminist and decolonial approaches.

the way in which it is interpreted. While, as a maker, there is a need for basic quantifiable measurements and knowing, the result is always blurred. The potential here is, once again, to open dialogues and discover new prompts for future research.

If the research question posed in this cycle was, *How do we tell how a woven textile was made?*, the answer is, *through the multiple dualities present in itself*. Through banal repetition, we can see change; through order, we can see irregularities; and through the smooth monotony of the machine, we may feel the rough variation of the hand. Throughout the exploration of these dualities, I developed five aesthetic markers of weaving that, upon amplification, act to highlight the temporal, spatial and personal aspects of (a) weaving. Variation in the ten textile samplers of the design elements of repetition, materiality, scale, and colour prompted the five aesthetic markers to emerge (through analysis of interview data), all of them crossing over into different categories of temporality, spatiality and personality. Together, the characteristics present in the woven samplers were capable of provoking engagement and readability through their imperfection, variation and mutability.

## Conclusion

Rather than focussing solely on communicating textile origin and making processes through visual and textual media, could cloth be used as a site for aesthetically expressing the spatial, temporal and personal aspects of construction? The outcome of this research question is the development of a framework for designers that privileges material as a conduit for connections between designer, maker and user, linking the eventual wearer to traces of making.

## Reflections on Cycles

The research cycles began with amplification experiments through the creative work produced between Perth, Australia and Rajshahi, Bangladesh. Throughout Cycle 1, the Bhalo collections *Construct* and *Creases* were created and interrogated. Particular qualities of woven textiles and weaving that are hidden, invisible to the naked eye, or difficult to experience through a computer or smartphone screen, are magnified, amplified, exaggerated and projected back onto the textile's surface. The result is not a flat graphic experience only to be read through the screen; nor is it a detailed, intricate experience that can only be experienced in person; it is a combination of haptic and visual traces. By designing with a bold visual tactility on the *Bhalo* textile, greater comprehension of material and structural aspects of weaving and woven textiles could be facilitated.

The multisensorial experiences of weaving(s), both the action (making) and reaction (cloth), are observed through magnification – or 'zooming in.' Through critical reflection, the visible processes of weaving embedded in Bhalo's cloth were detected through process observation, photography and microscopy. Cycle 2 posits that the unembellished woven textile has the visual and haptic capability to narrate the story of its construction, separate from graphic applications. The close inspection of the woven textile resulted in identifying traces of making processes that may usually be difficult to view or obscured. Through the visual and written narrative of these traces, the textile is presented as a spatial, mutable 'changescape' (Gibson 2015), constantly in flux and highly affected by the events that shaped it. These reflections included an unconventional approach towards identifying traces of context through observing entangled fibres and detritus embedded in the cloth. Other aspects of weaving that were revealed to express a narrative of construction

included the hand-woven textile's imperfections, highlighting variation through irregularities and mistakes of the weaver's hand. By carefully following 'the event of a thread' (Albers 1965), the textile's aesthetic mutability became visible.

The research on the subtle traces of the weaving processes was progressed in Cycle 3 through learning and undertaking actual weaving processes, rather than observations alone. I learnt to weave, providing a hands-on way of understanding weaving practice that enabled me to think through material (Nimkulrat 2012). Through employing a practice-led research methodology, weaving processes are recorded and amplified through exaggerated means. As well as gaining better comprehension of textile construction processes, by producing lengths of cloth made at my bodily speed, I was not only able to embed the maker (myself) but see my reflection in it (Solnit 2003). The explorations here involve implicit and explicit expressions of time, space and maker through woven cloth. Anni Albers' hierarchical '3 elements of weaving,' emphasising texture (weave), yarn and then colour (1965) were utilised to provoke more significant haptic experiences to the potential user, rather than relying purely on optical cues. Ten of the resulting textile samplers were chosen to be used in the interviews that followed.

After undertaking twenty-nine semi-structured interviews in Perth and Dhaka, Cycle 4 explores how people might identify how a woven textile was constructed. Using Ruskin's Gothic characteristics (1852) and self-collected interview data, the relationships between each of the traits are mapped, testing the textile as a site for aesthetically expressing the spatial, temporal and personal aspects of construction. It was discovered that engagement with the cloth's construction history emerged through an increased sense of variation and change. This led to the development of five aesthetic markers: rhythm, contrast, exaggerated scale, gradient, and imperfections. Rhythm draws attention to the patterns of making resulting from the repetitive actions of weaving. Exaggerated scale is concerned with making the usually invisible visible. Contrast is used to differentiate components or threads from one another to emphasise spatiality. Gradient, the subtle and gradual changes in texture, materiality, and colour of a thread is used to understand a thread's direction and progression, like wayfinding. Imperfections are amplified variation, irregularity and informality as a way of disrupting the grid, encouraging play and inviting touch. These aesthetic markers do not sit alone, as there are intersections and interrelationships between all elements. It seems, however, that the most

crucial aspect that links all of these markers is their mutability. Through banal repetition, we can see change; through order, we can see irregularities; and through the smooth monotony of the machine, we may feel the rough variation of the hand. Together, the woven samplers' characteristics were capable of provoking engagement and readability through their imperfection, variation, and changefulness.

### **Outcome: amplified variation**

The outcome of this research is the development of a processual aesthetic, represented as a framework for textile designers and weavers that privileges cloth as a conduit for connections between material, maker, and wearer. Amplifying traces of making through the design of textiles may connect the eventual user to the 'pulse' of (a) weaving. The actualised and materialised "stages of change" (Albers 1938, 1) evident throughout the textiles produced for the thesis demonstrate how time, space, and memory might be intentionally etched in woven cloth. By applying such scholarship on the temporal, spatial, and personal poetics of construction to weaving practice, it is evident that no two textiles ever created through the resulting framework would look the same. Much like the practice of Gothic architects and stonemasons, with their loosely applied ideas to be fleshed out by the workers, the framework is not intended as a blueprint, but rather a set of loose boundaries to experiment within for any designer.

Through investigations into temporality, cloth is explored as a type of contraction of time – the past (of making) represented in the present (the textile). Through explorations in mutability, the movement and change present in textiles are discussed, not only in real-time through the pliability of fibre and cloth, but in the activity and mutability of the weaving process (the doing and undoing) and how it is inevitably embedded into a woven textile. Amplified mutability acted to highlight cloth's characteristics of flexibility and constant movement. By amplifying the direction of the components of a textile (i.e. the threads), wearers or users of cloth might trace the order in which it was made. By following the line of weft yarn, as a wayfinding device, participants could follow the 'event of a thread' (Albers 1965). Here, the warp yarn represents a thread of possibility.

Textile construction is often regarded as a nostalgic or dated craft, reinforced not only by our own experiences but also by media, historical literature, and various cultural tropes (for example, the 'knitting granny').<sup>231</sup> Background information collected before the Cycle 4 interviews hinted that exposure to textile construction seems to be waning across Perth and, to a lesser degree, Dhaka. The high number of mentions by interview participants of relatives making textiles who are either elderly or deceased<sup>232</sup> is discussed and used to frame textile production perception as 'in the past' across both Perth and Dhaka. Cultural changes across both locations, including education and employment opportunities and the increased economic accessibility of textiles and textile products across both sites, have resulted in fewer people making textiles and textile products at home. The textile is further defined as constantly in flux through these cultural and social shifts, not static or flat, but multidimensional and highly temporal. These perception patterns are essential considerations when designing a processual aesthetic that could emphasise the contemporary textile's spatial, temporal, and dynamic attributes. The embedded traces of making can act as an intertextuality of signs and signifiers that direct the viewers' response to cloth (Albers 1965; Mitchell 1997). However, the shifting knowledge of textiles across the two sites affects how the traces of making may be perceived.

Explorations of spatiality considered alternative representations of place and geographical context. These manifested incidentally, like the dust and workshop flyaways that became embedded in woven cloth or were intentionally inserted through techniques such as dyeing with local vegetation. There were also unintended geographical associations with particular materials and methods, as shown in the interview analysis, such as wool as an Australian vernacular. Amplification of the impact of tools was explored through the multiple looms used for the project, each with its own restrictions and possibilities. The use of plain weave or 2/1 twill throughout the project was borne out of restrictions with weaving tools, both at my home and the Weavers Guild in Perth and at Thanapara Swallows Development Society in Rajshahi.

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<sup>231</sup> A significant shift in exposure to textile construction across both Dhaka and Perth was first identified through analysis of language used by interview participants that focusses on the past and change. There are often references to historical textiles, older family members making textiles and textile products, and the way it 'used to' be.

<sup>232</sup> I think it is significant that the mentioned relatives were predominantly women, however an examination of gender and weaving sits outside of the scope of this thesis.

Additionally, I tested spatial expressions of structural elements, joints, assemblages, and, inevitably, waste. Woven textiles produced for the research utilised a tectonic methodology (Frampton 1995), whereby a more poetic approach to construction was taken – structure as aesthetic, and intentionally amplified making processes replaced ornament. When reflecting on my fashion and textile practice throughout this project, the importance of balancing regularity and irregularity when interpreting a textile’s construction history became apparent. Too little imperfection, and the result looks sterile. Too much, and it may be rejected (by the maker, designer and wearer) as flawed. As Mitchell states, “It is particularly in the relationship between fixed and fluid that the dynamics of duality unfold” (2005, 5). Exploring these dualities allowed my practice to deviate ever so slightly from the grid.

My research also deals with the personal; the corporeal traces, bodies and hands, the maker and their skill, or the ability to listen to the threads, manage imperfections and divert mistakes into possibilities. The research listened to the threads, the weavers, the wearers, and the interviewees. Authoritative knowledge-making evolved into observations of what is happening on the surface, as it constantly changes, morphs and weaves itself into becoming, much like a textile. The findings were that the textile is an unpredictable spatial and temporal landscape, both in its nature and how it is interpreted. While, as a maker, quantifiable measurements and knowing are necessary, the result is always blurred. The potential here lies, once again, with opening dialogues and discovering new prompts for future research.

## **Contributions**

The body of textiles knowledge that this thesis adds to is expansive and diverse. There is a sizeable number of researchers and practitioners currently addressing the identified problems within the discipline of textiles, focusing on improving the industry and lessening harm. This project adds to the body of knowledge by finding ways to redirect creative energy back into cloth as a form of storytelling and a type of ‘transparency’ of production techniques. Victoria Mitchell claims, “If only we could chart the many layers of activity ... then we might begin to articulate the complexity of human involvement ...” (2005, 1). Mitchell calls on readers to reflect on how making processes “are embedded in the fabric of the material structures we inhabit from day to day” (2005, 1). Henri Lefebvre similarly states that “The object produced often bears traces of the *matériel* and time that have gone into its

production – clues to the operations that have modified the raw material used ...” (1991, 113). Following on from Mitchell and Lefebvre’s positions, my research suggests how to amplify these traces and what that might look like, and offers a methodological framework for designers to embed a processual aesthetic. The knowledge created in this project is being used in my current and future creative practice, spanning across fashion, textiles, interior architecture, design, public art and education, to encourage discourse between maker, designer and user. It is a practice in redirecting creative energy back into design, rather than expending it on narratives of making via marketing copy.

### **Project (re)directions: (Re)considering production scale**

I believe that by embedding and amplifying traces of construction, the textile is enriched. As Mitchell suggests, the “‘making transparent’ ... reduces the notion of production to an over-simplified and unimaginative product economy” (2005, 6). There is the potential to explore the ideas in this project using an automated power loom or other technologically advanced machinery. It would be necessary to avoid embedding particular aesthetic markers of hand-weaving, as that would simply represent a projection, a form of imitation. The project could be repeated using the same methodology map to interrogate the machine or power loom, but starting with machine-loomed cloth rather than hand-loomed cloth. A similar but altered framework could be developed by getting to know the temporal, spatial and personal aspects of automated textile production.<sup>233</sup>

However, as reiterated throughout the thesis, the lack of knowledge of making processes is in part due to the invisibility of textile and garment making in Australia due to offshore production and its colossal scale – hence its inaccessibility. The human scale is missing. I do not aim to romanticise human labour or apply a Luddite-style adherence to the handcrafted, but, as McQuillan and Rissanen suggest, there may be a need, both ecological and social, to “deindustrialise parts of the garment industry” (2020, 168), and to “consider how and why innovation and technology is used, in what context, and how, if, and when we scale innovative ideas” (168). I will continue to weave, utilising my framework and as a ‘slow’ textile

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<sup>233</sup> Future research on adapting this model for advanced mechanised production would involve looking at Malcolm McCullough’s work on digital craft (1996), Wooley and Huddleston’s research on the notion of “crafted control” and maintaining human touch through digital production (Nimkulrat et al. 2016), Katherine Townsend’s research on digital embroidery (Nimkulrat et al. 2016) and further research on Lars Spuybroek’s digital Gothic (2011).

designer. Currently, to expand my small-scale textile practice, I am working in collaboration with Eloise Rapp at *PushPull Textiles*. Rapp has dyed hanks of cotton using an indigo vat and Japanese sappanwood.<sup>234</sup> The result is a vibrant gradient from blue to deep pink, with violet shades where they meet (see Appendix Part 5.4). This will be woven in order to create the final *Textile C: Visual and Haptic focus* weaving at the end of Cycle 4 (Figure 139).

## **Expanding beyond the self**

The creative experiments (samplers) in this thesis were, for logistical and ethical reasons, self-exploratory. However, since the completion of the thesis data collection and analysis, my practice has evolved to consider community connections<sup>235</sup> through collaborative projects. In *Connecting with Cloth* (2018-present),<sup>236</sup> I placed one of my hand looms in a clothing store in High Street, Fremantle, where customers and passers-by could observe the weaving process and participate in the weaving of a communal textile. The weaves, patterns and effects which resulted relay a narrative of the people involved. Varying levels of skill, time and personality are observable through the resulting length of cloth. The idea is to demonstrate the fundamentals of textile construction, increasing respect for cloth and reducing the tendency to see textiles as a disposable commodity. In 2019, the loom shifted to Collab, a store within the Fremantle Markets. An observable difference emerged in the textile from one site to another, demonstrating new findings on how context may be incidentally embedded in to woven cloth (see Appendix Part 5.1), in relation to people who inhabit the space in which the loom sits.

After completing this thesis, I have found myself practising textiles differently. I spend less time trying to measure or quantify, trying to explain or capture knowledge. Beyond the flawed idea of a universal language of textiles sits a comfortable acceptance of the varied success of embedding messages and the variations in how people from multiple geographies and cultures may interpret them. As the research was being undertaken, there were weaving and craft revivals happening globally. In Australia, there has been a rise in people attending weaving

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<sup>234</sup> My future work will also focus on using only plant fibres, to avoid plastics and synthetic dyes due to microfibres and toxicity.

<sup>235</sup> My future research intends to acknowledge Indigenous knowledge, fibre and place, specifically Noongar weaving (Western Australia).

<sup>236</sup> In collaboration with Gaelle Beech, and with the assistance of Sue Greig and Shelly Tindale.

groups and lessons, with people taking up the craft of hand weaving at home, due to the accessibility and flexibility of tools and fibres,<sup>237</sup> as well as global lockdowns and social distancing due to COVID-19 since 2020. Coinciding with the commencement of the thesis, I saw craft and cloth revivals in Bangladesh too, with the rise of artisanal retailers that work to promote local crafts,<sup>238</sup> and new efforts to revive *muslin* cloth (Bengal Muslin 2014),<sup>239</sup> a cloth that is widely known and culturally cherished, yet virtually extinct.

## Expanding beyond cloth

This thesis began as an investigation into a particular question, leading to the development of a framework for myself going forward as a textile designer. However, the research was performed with such rigour that the framework developed at the end of Cycle 4 is now suitable for all designers interested in visually and haptically expressing construction histories, aesthetically extending beyond replication of trends. The outcome of this research is the development of a framework that privileges material connections. This methodology and the framework's potential can be utilised by other practising designers working with various mediums across multiple fields. Since creating the framework for design in Cycle 4 (Figure 136), I co-designed a sculpture with West Australian public artist Penelope Forlano. In *Mutualities: Lives Interwoven* (2019) the motif of a thread was used but represented through vibrantly coloured steel beams, rather than yarn. The five aesthetic markers to emphasise spatiality, temporality and personality were applied to the project. Two separate rows of contrasting, gradient-shaded 'threads' (like warp and weft) ran alongside each other, not touching or intersecting, but creating a moiré effect, evoking a sense of vitality and motion when moving around the piece.

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<sup>237</sup> This includes growing popularity in Australian weaving classes, for example the tapestry weaver Maryanne Moodie, based in Melbourne, Australia, sells commissioned large scale weavings, books, classes, tapestry looms and mini weaving kits, and has a social media following in the hundreds of thousands. Moodie represents a highly accessible and popular introduction to inexperienced weavers. Around 2015, I personally observed a marked rise in members and attendees at the *Spinners, Dyers and Weavers Guild of WA*, as the eight-shaft table looms that I had often rented were now unavailable due to a dramatic increase in classes. 2019 also saw the reissue of a colour version of Anni Albers' *On Weaving*, as well as an extensive accompanying retrospective exhibition of her work in New York (Zwirner 2019).

<sup>238</sup> A prominent example of this is the company Aarong, discussed in 'Be Creative in Bangladesh?' by Rimi Khan (2019b).

<sup>239</sup> Muslin was mentioned by eight out of the fifteen interview participants in Cycle 4 as an example of a famous local textile (see Appendix Part 4), despite no longer being produced in Bangladesh until recent efforts to revive it.

## Unravelling threads

This thesis prompts discourse between user and ‘threads’ – whether those threads are made of steel, yarn, or represent bonds with our local and more-than-local (Khan 2019a) community. These connections expand beyond human connections, and also connect to our more-than-human kin,<sup>240</sup> such as the animals and plants we use for fibre. Explorations in connections were explored further during *Weaving an Oasis* in Tiznit, Morocco, a collaborative workshop where I spent two weeks sitting by an oasis, developing a relationship with people, plants and soil, and designed a jewellery piece in-situ. *Golden Obstacle* (2019) (Appendix Part 5.2) examined how the ‘unravelling’ thread of an organic plant ‘textile’ can act as a spatial and temporal representation of the greater woven object – in this case, a palm tree sheath.<sup>241</sup> Methods centred on processes of undoing, disentangling, deconstruction and reconstruction of isolated elements/threads.<sup>242</sup> Future iterations of this project (if I were to continue to ‘weave’ the weft thread of my methodological map) would see me travelling backwards and forwards even further – exploring soil-to-soil fibre systems (Burgess 2019) and questioning the beginning of (a) weaving by thinking back to when the fibre seed<sup>243</sup> is planted, and ahead to the point when the cloth is unwanted and inevitably returns to the earth.

For now, this research has not ceased. Instead, it has built a framework to continue, weaving and unravelling, travelling forwards and backwards in an infinite loop, much like a winding weft that is seemingly without end. Unable to definitively locate where or when a textile begins or ends, the woven outcomes exist more as projects or processes, with cloth acknowledged as in flux (Ingold 2007). Though this project started with textiles, it could be (re)applied to endless mediums and techniques.

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<sup>240</sup> That textiles utilise fibres from a multitude of living species is something I believe is worth exploring further. I am currently involved in the development of a seminar series on multispecies fashion (2021-2022) with environmental philosopher Anna-Katharina Laboissière.

<sup>241</sup> A textile-like fibrous netting that grows towards the top of a palm tree.

<sup>242</sup> *Weaving an Oasis* (2019) was a collaborative program with Slow Lab (Amsterdam, Netherlands), the Association Gardiens de la Mémoire, Association Abrinaz, Coopérative Féminine d’Amendil, and the Centre de Formation Professionnelle des Métiers de l’Artisanat (Tiznit, Morocco). My work, *Golden Obstacle* jewellery piece (2019) and accompanying documentation (line studies) was exhibited at the Kasbah Aghenaj Museum, curated by Maria Blaisse, Amina Aguezny and Salima Naji (Tiznit, Morocco).

<sup>243</sup> To prepare for this new direction, I have fourteen cotton plants growing in raised beds in my courtyard.

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## Appendix

## Appendix Part 1: Bhalo lookbooks, runways and exhibitions

### Part 1.1: Construct lookbook, *Bhalo* (2014)

Photographer: James Green

Hair and Makeup: Corinna Wilmhurst

Model: Azizi Donnelly



BHALO 2014/15  
**CONSTRUCT**

JESS PRIEMUS  
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PHOTOGRAPHER: JAMES GREEN  
HAIR&MU: CORINNA WILSMHURST  
MODEL: AZIZI DONNELLY @ EMG

BHALO'S TRANSEASONAL COLLECTION 'CONSTRUCT' IS COMPRISED OF HAND WOVEN AND HAND EMBELLISHED WOMEN'S GARMENTS DESIGNED IN AUSTRALIA AND INTRICATELY WOVEN AND TAILORED IN RURAL BANGLADESH BY ETHICAL PRODUCERS.

'CONSTRUCT' AIMS TO EXAMINE THE RELATIONSHIP THAT EXISTS BETWEEN THE DESIGNER, ARTISAN, WEARER AND GARMENT, AND TO COMMUNICATE THE MAKING PROCESS TO THE EVERYDAY PERSON.

THE ABSTRACT GRAPHICS ARE DERIVED FROM PATTERNS OF WEAVING AND CONSTRUCTION - CONNECTING THE WEARER TO THE GARMENT AND ITS ORIGIN. INTRICATE EMBROIDERY AND APPLIQUE DESIGNS REPRESENT THE HISTORY AND FABRIC OF EACH GARMENT AND THE MEMORIES OF MAKING.



WEFT SHIRT IN DUSTY PINK / ARBORETUM SKIRT



WEAVE TOP IN BABY BLUE/PINK / LOOM SHORTS



WEAVE EMBROIDERED TOP IN DARK BLUE / ENTWINE EMBROIDERED SKIRT WITH ELASTIC DRAWSTRING WAIST IN DARK BLUE





PARTICLE TOP / ENTWINE SKIRT IN BABY BLUE/WHITE



HERBACEUM SHIRT / FOLD WRAP SKIRT



WEFT SHIRT IN OFF WHITE / BRAID SKIRT IN BLUE/GREEN



PINEAPPLE RING TOP / BRAID SKIRT IN GREY/PINK



WEAVE EMBROIDERED DRESS IN BABY BLUE/WHITE



PINEAPPLE RING APPLIQUE DRESS





ENTWINE TOP IN GREEN/WHITE / FOLD WRAP SKIRT



ENTWINE TOP IN PINK / PINEAPPLE RING SHORTS



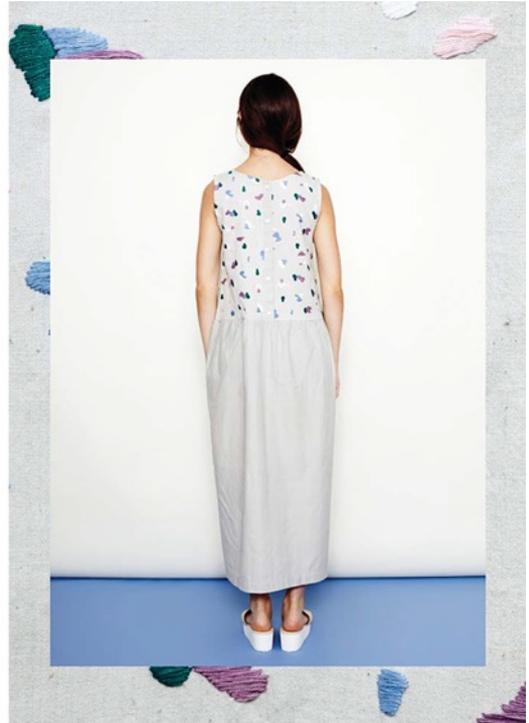
WEAVE EMBROIDERED DRESS IN DARK BLUE/PINK



BRAID APPLIQUE DRESS IN BABY BLUE/WHITE



BRAID APPLIQUE DRESS IN DARK BLUE/GREEN



PARTICLE DRESS



TEXTILE APPLIQUE TOP / LOOM SHORTS WITH ELASTIC DRAWSTRING WAISTBAND



PLAIT APPLIQUE DRESS IN DARK GREEN/MINT

PLAIT APPLIQUE DRESS IN BABY BLUE/WHITE

Figure 0.1: *Bhalo Construct* lookbook (Priemus 2014)

## Part 1.2: Creases lookbook, Bhalo (2015)

Photographer: Sarah Landro

Hair and Makeup: Jacqui Bradfield

Model: Sally Patton

Styling: Rachel Ciccarelli



SW161A Big Creases Dress in Black with Reflex Blue Appliqué



SW161B Big Creases Dress in Light Blue with Reflex Blue Appliqué



SW144A Semi-Circle Dress in Black and White



SW172A Creases Midi Wrap Skirt in Black with White Embroidery



SW143C Semi-Circle Crop in Black and White



SW143B Semi Circle Crop in Navy and Black



SW157C T-Shirt T-Shirt in Navy with Light Blue 'T-Shirt' Embroidery



SW168 Ridge Dress in Reflex Blue with Light Blue Appliqué



SW159 Curve Dress in Reflex Blue with White Embroidery



SW154B Contours Dress in Navy with White Embroidery



SW154A Contours Dress in Bottle Green with Light Violet Blue Embroidery





SW151A Scrunch Top in Light Blue Check Jacquard (straps concealed)



Scrunch Top in Light Blue Check Jacquard (straps in use)



SW160A Offcuts V Top in Bottle Green with Multi Appliqué



SW171A Offcuts Mini Wrap Skirt in Bottle Green with Multi Appliqué



SW141A Pinafore Dress in Navy Tweed



SW166 Hi Neck Top in Cool Grey with Black Embroidery



SW157A Cotton Puff Shirt in Cool Grey with White Appliqué



SW171B Twill Mini Wrap Skirt in Navy Tweed



SW153B Big Creases Top in Cool Grey with Black Appliqué



SW173A Creased Pants in Black with White Embroidery



SW164B Relax Top in Light Blue Check Jacquard



SW164A Relief Top in Reflex Blue with White Embroidery



SW176B Apron Wrap Dress in Navy (also available Black SW176A)



SW157B Sunday Shirt in Light Blue Check Jacquard



SW153A Escape Top in Light Violet Blue with White Embroidery



SW152A Scrunch Dress in Blue and Black Check



SW152B Scrunch Dress in Black with White Embroidery



SW160B Creases V Top in Cool Grey with Black Appliqué



SW173A Creased Pants in Black with White Embroidery



SW140 Puff Pinafore Top in Navy Tweed with Light Blue Appliqué



SW172B Twill Midi Wrap Skirt in Navy Tweed



SW151C Offcuts Scrunch Top in Bottle Green with Multi Appliqué



SW173B Traveller Pants in Cool Grey



SW151B Crease 'n' Scrunch Top in Reflex Blue with White Embroidery



SW155A Wrap Crop in Reflex Blue | SW1173C Furrow Pants in Navy with Blue Appliqué



SW166 Hi Neck Top in Cool Grey with Black Appliqué



SW155B Creases Wrap Top in Black with White Embroidery



BHALO 2015/16  
*CREASES*

Delivery September 2015.

For sales contact:  
Jess Priemus  
+61414225608  
jess@bhalo.com.au  
www.bhalo.com.au

Photographer: Sarah Landro  
Hair & Makeup: Jacqui Bradfield  
Model: Sally Paton  
Styling: Rachael Ciccarelli

Bhalo's trans-seasonal collection *CREASES* is comprised of hand woven and hand embellished women's garments designed in Australia.

All garments are 100% azo-free cotton, woven and tailored in rural Bangladesh by WFTO Fair Trade certified and socially responsible producers.

The 2015/16 collection aims to draw attention to the quality of the textiles used. Creases, folds, imperfections and references to raw materials are all expressed through intricate hand embroidery patterns and bold applique graphics. Rather than relying on an external narrative, the garments reference themselves.

Figure 0.2: Bhalo Creases lookbook (Priemus 2015)

### Part 1.3: Bhalo exhibitions and runway

#### **Clean Cut Designer Showcase MBFWA 2014 Runway (April 2014)**



Figure 0.3: (L) Bhalo Braid applique Dress at MBFWA Clean Cut Designer Showcase (Marie Claire 2014)



Figure 0.4: (R) Bhalo Weave embroidered top and Entwine embroidered skirt at MBFWA Clean Cut Designer Showcase (Marie Claire 2014)



Figure 0.5: (L) Bhalo Plait applique Dress at MBFWA Clean Cut Designer Showcase (Marie Claire 2014)



Figure 0.6: (R) Bhalo Weave embroidered dress at MBFWA Clean Cut Designer Showcase (Marie Claire 2014)



Figure 0.7: (L) *Bhalo Plait applique dress* at MBFWA Clean Cut Designer Showcase (Blackie 2014)



Figure 0.8: (R) *Bhalo* runway in motion (Blackie 2014)

**WA Designer Installation – Telstra Perth Fashion Festival (September 2014)**



*Figure 0.9: Bhalo at TPF Designer Showcase Runway (Witty 2014)*



*Figure 0.10: Bhalo at TPF Designer Showcase Runway (Duncan 2014)*

**Makeshift (September 2014)**



Figure 0.11: (L) Bhalo Pineapple ring dress / Winding applique advertising for Bhalo's installation at Fi&Co in Northbridge, WA (OnWilliam 2014)



Figure 0.12: (R) Using the motif from the Winding applique to make cutouts (Priemus 2014)

Figure 0.13: (C) Using Winding applique cutouts for the Bhalo window installation at Fi&Co (Priemus 2014)

Figure 0.14: (R) Close up of the Bhalo window installation at Fi&Co (Priemus 2014)

**Telstra Perth Fashion Festival Designer Installation (September 2015)**



*Figure 0.15: (L) Bhalo models backstage at TPF Designer Installation, with accessories by Mae Smyth (Priemus 2015)*



*Figure 0.16: (R) Bhalo models backstage at TPF Designer Installation, with accessories by Mae Smyth (Priemus 2015)*



*Figure 0.17: (L) Bhalo Creases collection on the runway at TPF Designer Installation 2015 (McPolin 2015)*



*Figure 0.18: (R) Bhalo Ridge dress on runway at TPF Designer Installation 2015 (McPolin 2015)*

## Appendix Part 2: Bhalo making processes

### Part 2.1: Textile making processes at Thanapara Swallows Development Society, Rajshahi, Bangladesh



Figure 0.19: (L) Scouring the cotton yarn before dyeing (Priemus 2013)



Figure 0.20: (R) Cotton yarn in dye baths (Priemus 2013)



Figure 0.21: (L) Rinsing dyed cotton hanks and hanging them on bamboo rods to dry (Priemus 2014)



Figure 0.22: (R) Drying newly dyed cotton yarn on the rooftop at Thanapara Swallows (Priemus 2014)



Figure 0.23: (L) Winding the dyed yarn on to a skein winder (Priemus 2015)

Figure 0.24: (R) Winding the yarn from the skein winder on to bobbins, for use in warp and weft (Priemus 2011)



Figure 0.25: (L) Threading the heddles before placing on the loom (Priemus 2014)

Figure 0.26: (R) A loom with weaving in-process, covered to prevent 'dust' and with three spare bobbins on top (Priemus 2015)



Figure 0.27: (L) Me watching weaving at Thanapara Swallows (Priemus 2012)

Figure 0.28: (R) Me assisting the embroidery team transferring a pattern stencil on to cloth (Priemus 2011)



Figure 0.29: (L) Four women embroidering the Particle embroidery together (Priemus 2014)

Figure 0.30: (R) The Creases embroidery being ironed, ready for cutting to make a garment (Priemus 2015)



Figure 0.31: Leftover pieces from Bhalo sampling, used to make a quilt (Priemus 2014)

# Appendix Part 3: Woven sampler design and construction

## Part 3.1: Sampler weaving logs (final 10 shown)

1 01 *RHYTHM*  
(1TCY1)



COMPOSITION:			
WEAVE	WARP	WEFT	COMBINED TOTAL
2/1 TWILL		CHANGING TWILL DIRECTION AT EACH STOP/START	
ORIGIN	MADE AT RESEARCHER'S HOME IN PERTH, WA		
	COTTON: CHINA. WOOL/BAMBOO: CHINA. PIMA COTTON: PERU		
TOOLS	ASHFORD RIGID HEDDLE SAMPLING LOOM, SINGLE HEDDLE, 2 SHUTTLES USED AT ONCE.		
LENGTH (m)	12.5	16.3	28.8
ORDER	WARP LEFT TO RIGHT	WEFT BOTTOM TO TOP	
DATE (SKILL)	5-Nov	5-Nov	
MATERIAL	OFF-WHITE BENDIGO COTTON 'PARCHMENT' 8 PLY	OFF-WHITE: BENDIGO COTTON 'PARCHMENT' 8 PLY	
		BLUE GRADIENT: MORRIS QUARTET 70% WOOL, 30% BAMBOO 'WHARF' 8 PLY	
		NAVY: MORRIS AVALON 100% PIMA COTTON 'TANZANITE' 8 PLY	
TIME (MINS)	63	110	173
MATERIAL \$			

PROCESS PATTERN:							
DATE	START	STOP	DURATION IN MINS	ACTION	ACTIVITY DURING	STOP REASON	REFLECTIONS
5/11/16	11.54	11.57	3	WARPIING	WATCHING NETFLIX	ANSWERING TEXT	(OFF-WHITE)
	11.58	11.59	1	WARPIING		CHANGING SHOW	(LIGHT BLUE GRADIENT)
	12.01	12.03	2	WARPIING		MAJOR TANGLE	(NAVY)
	12.03	12.05	2	UNTANGLING		BABY WOKE UP	(OFF-WHITE)
	14.26	14.31	5	WARPIING		BABY PULLING YARN	(LIGHT BLUE GRADIENT)
	14.34	14.37	3	WINDING ON		FINISHED WINDING	(NAVY)
	14.37	14.41	4	THREADING HEDDLES		BABY GRABBING LOOM, NEED BREAK	COLOUR CODING TECHNIQUE DOESN'T REFLECT TIME PATTERN OF THREADING HEDDLES
	14.50	14.56	6	THREADING HEDDLES		BABY TANGLED YARN	
	15.03	15.13	10	THREADING HEDDLES		BABY HUNGRY	
	15.40	15.50	10	THREADING HEDDLES		FINISHED THREADING	
	16.00	16.11	11	TIEING ONTO FRONT		FINISHED TIEING	
	16.11	16.17	6	WINDING, TENSIONING		SNACK	
	16.23	16.29	6	WEAVING			(OFF-WHITE)
	16.31	16.38	7	WEAVING			(LIGHT BLUE GRADIENT)
	16.47	16.56	9	WEAVING			(NAVY)
	17.10	17.19	9	WEAVING			(OFF-WHITE)
	22.06	22.17	11	WEAVING			(LIGHT BLUE GRADIENT)
	22.22	22.34	12	WEAVING			(NAVY)
	22.34	22.40	6	INSERT PAPER FRONT BEAM		FINISHED	
	22.52	23.03	11	WEAVING		STRETCHING BREAK	(OFF-WHITE)
	23.16	23.30	14	TAKING OFF LOOM		OFF	
	23.30	23.55	25	FIXING MISTAKES		FINISHED	

PROCESS SKETCHES/ EXAMPLES

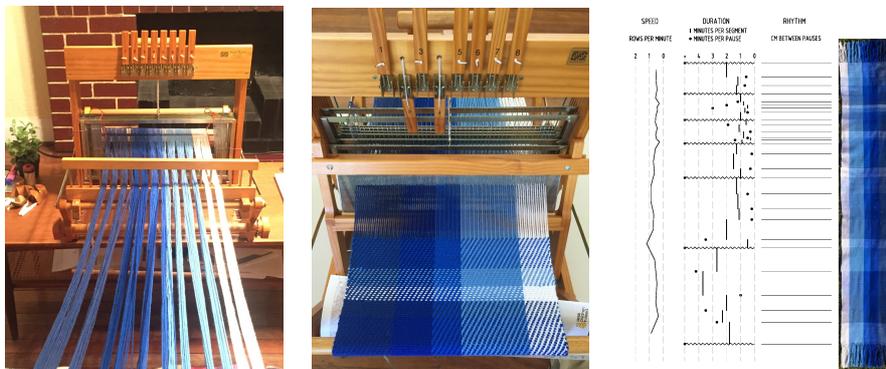


Figure 0.32: Textile sampler 01 Weaving log (Priemus 2016)

**1 02 DURATION**  
**(2Y1)**



FRONT



BACK

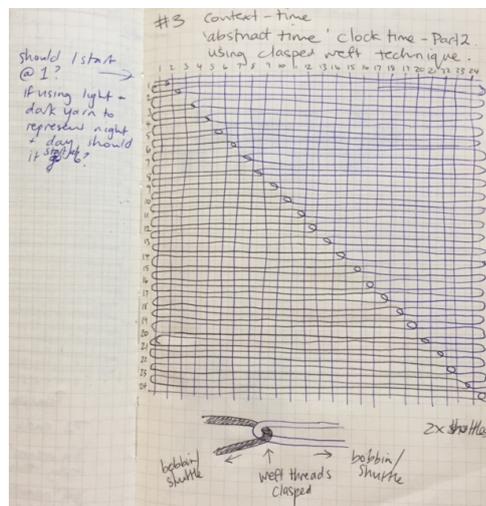
**COMPOSITION:**

	WARP	WEFT	COMBINED TOTAL
WEAVE	1/1 PLAIN WEAVE	CLASPED WEFT	
ORIGIN	MADE AT RESEARCHER'S HOME IN PERTH, WA. COMBINATION OF WA WOOL AND CHINESE COTTON		
TOOLS	ASHFORD RIGID HEDDLE SAMPLING LOOM. SINGLE HEDDLE. 2 SHUTTLES USED AT ONCE.		
LENGTH (m)	12	12.8	24.8
ORDER	WARP LEFT TO RIGHT	WEFT BOTTOM TO TOP. LOCATION OF 'CLASP' CORRESPONDED WITH 24HR TIME MARKED ON HEDDLE	
DATE (SKILL)	26-Sep	30-Sep	
MATERIAL	BENDIGO COTTON 'PARCHMENT' 8 PLY (CHINA)	WOOL TBC - GO TO SUBI WOOL SHOP AND BILBY	
MATERIAL S		BENDIGO COTTON 'PARCHMENT' 8 PLY (CHINA)	
TIME (MINS)	78	61	69

**PROCESS PATTERN:**

DATE	START	STOP	DURATION IN MINS	ACTION	ACTIVITY DURING	STOP REASON	REFLECTIONS
26/9/16	13.20	13.45	25	STRETCHING WARP		TOOK BABY FOR A RIDE	THIS WARP ACCOMMODATED 11 WEAVINGS THEREFORE TOTAL LENGTH OF WARPING TIME - TO BE DIVIDED BY 11??
	13.50	14.09	19	WINDING ON		BABY CRYING. COFFEE BREAK	
	15.48	16.22	34	THREADING HEDDLES, TIEING TO FRONT BEAM, FIRST WEFT THREADS TO EVEN WARP	REPLYING TO SEVERAL TEXT MESSAGES THROUGHOUT	FINISHED WARP	
30/9/16	20.38	20.42	4	WINDING BOBBIN		FINISHED WINDING	WARP WAS ALREADY DONE FROM PREVIOUS WEAVINGS
1/10/16	21.31	21.44	13	WEAVING		BABY	21 MARK ON HEDDLE
	9.37	9.44	7	WEAVING		BABY	10 MARK ON HEDDLE
	12.07	12.13	6	WEAVING		PAUSE	12 MARK ON HEDDLE
	12.24	12.30	6	WEAVING		BABY WOKE UP	12 MARK ON HEDDLE
	15.21	15.30	9	WEAVING	TV IN BACKGROUND	FEED BABY SNACK	15 MARK ON HEDDLE
	15.37	15.41	4	WEAVING	TV IN BACKGROUND	FINISHED WEAVING	15 MARK ON HEDDLE
14/10/16	14.35	14.47	12	CUT OFF LOOM AND TIEING		FINISHED	TIEING COMPLETED ALTOGETHER WHEN ALL 11 WEAVINGS ON THIS WARP WERE DONE

**PROCESS SKETCHES**



TIME MARKINGS SHIFTED - TO REPRESENT DAY TO NIGHT RATHER THAN 1AM - 12AM



Figure 0.33: Textile sampler 02 Weaving log (Priemus 2016)

**1 03 MATERIAL QUANTITY (3C1)**



FRONT



BACK

**COMPOSITION:**

	WARP	WEFT	COMBINED TOTAL
WEAVE	1/1 PLAIN WEAVE	PLAIN WEAVE	
ORIGIN	MADE AT RESEARCHER'S HOME IN PERTH, WA. WITH CHINESE COTTON, HAND DYED BY RESEARCHER IN WA.		
TOOLS	ASHFORD RIGID HEDDLE SAMPLING LOOM. SINGLE HEDDLE.		
LENGTH (m)	11.5	13	24.5
ORDER	WARP LEFT TO RIGHT	WEFT BOTTOM TO TOP	
DATE (SKILL)	26-Sep	28-Sep	
MATERIAL	BENDIGO COTTON 'PARCHMENT' 8 PLY (CHINA)	BENDIGO COTTON 'PARCHMENT' 8 PLY (CHINA)	
TIME (MINS)	<del>28</del> 8	34	HAND DYED USING PROCIÓN DYE IN 'INDIGO' IN 1M INCREMENTS BY RESEARCHER (WA)
MATERIAL \$			42

**PROCESS PATTERN:**

DATE	START	STOP	DURATION IN MINS	ACTION	ACTIVITY DURING	STOP REASON	REFLECTIONS
26/9/16	13.20	13.45	25	STRETCHING WARP		TOOK BABY FOR A RIDE	THIS WARP ACCOMMODATED 11 WEAVINGS THEREFORE TOTAL LENGTH OF WARPING TIME - TO BE DIVIDED BY 11??
	13.50	14.09	19	WINDING ON		BABY CRYING. COFFEE BREAK	
	15.48	16.22	34	THREADING HEDDLES, TIEING TO FRONT BEAM, FIRST WEFT THREADS TO EVEN WARP	REPLYING TO SEVERAL TEXT MESSAGES THROUGHOUT	FINISHED WARP	LENGTH OF YARN NOT REFLECTED IN WARP. ONLY IN WEFT. EXPERIMENTS IN COMBINING BOTH WERE PERFORMED BUT RESULT LACKED CLARITY IN PILOT STUDY.
28/9/16	8.17	8.20	3	WINDING BOBBIN			
	8.21	8.24	3	WEAVING		PICKING UP BABY	
	8.26	8.44	18	WEAVING		FINISHED WEAVING	
14/10/16	11.59	12.09	10	CUTTING AND TIEING		FINISHED	

**PROCESS SKETCHES/ EXAMPLES**



Figure 0.34: Textile sampler 03 Weaving log (Priemus 2016)

**1 04 ORIGIN**  
**(4C2)**



FRONT



BACK

**COMPOSITION:**

	WARP	WEFT	COMBINED TOTAL
WEAVE	2/1 TWILL	PLAIN, CHANGING COLOUR RANDOMLY. SAME TWILL DIRECTION CONTINUED THROUGHOUT	
ORIGIN	MADE AT RESEARCHER'S HOME IN PERTH, WA. WITH CHINESE COTTON, DYED USING NATIVE PLANTS BY RESEARCHER IN PERTH SOUTH METRO AREA		
TOOLS	ASHFORD RIGID HEDDLE SAMPLING LOOM. DOUBLE HEDDLE.		
LENGTH (m)	12	15	27
ORDER	WARP LEFT TO RIGHT	WEFT BOTTOM TO TOP	
DATE (SKILL)	17-Nov	17-Nov	
MATERIAL	BENDIGO COTTON 'PARCHMENT' 8 PLY (CHINA)	BENDIGO COTTON 'PARCHMENT' 8 PLY (CHINA)	
		HAND DYED USING NATIVE PLANT DYES BY RESEARCHER (SOUTH METRO AREA, PERTH WA)	
		1. Callistemon citrinus - Crimson Bottlebrush	
		2. Eucalyptus nicholii - Narrow-leafed Peppermint	
		3. Banksia menziesii - Firewood Banksia	
		4. Eucalyptus marginata - Jarrah	
		5. Eucalyptus foecunda - Fremantle Mallee	
TIME (MINS)	29	0	0
MATERIAL \$			

**PROCESS PATTERN:**

DATE	START	STOP	DURATION IN MINS	ACTION	ACTIVITY DURING	STOP REASON	REFLECTIONS
17/11/16	15.46	16.15	29	WARPING LOOM		FINISHED	WORKING FASTER AS NORMAL WITHOUT BREAKS DUE TO DEADLINE
	16.15	16.58	43	WEAVING		NEED A BREAK	
	17.03			WEAVING		FINISHED	

Figure 0.35: Textile sampler 04 Weaving log (Priemus 2016)

**1 05 ORDER**  
**(6YC1)**

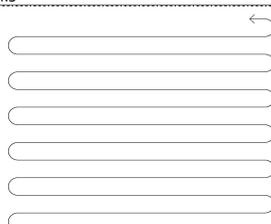


FRONT



BACK

**COMPOSITION:**

	WARP	WEFT	COMBINED TOTAL
WEAVE	1/1 PLAIN WEAVE	PLAIN WEAVE	
ORIGIN	MADE AT RESEARCHER'S HOME IN PERTH, WA. WITH CHINESE COTTON, HAND DYED BY RESEARCHER IN WA.		
TOOLS	ASHFORD RIGID HEDDLE SAMPLING LOOM. SINGLE HEDDLE.		
LENGTH (m)	12.5	2	14.5
ORDER	WARP LEFT TO RIGHT	WEFT BOTTOM TO TOP	
DATE (SKILL)	3-Nov	3-Nov	
MATERIAL	BENDIGO COTTON 'PARCHMENT' 8 PLY (CHINA)	MARTIEN VAN ZUILEN - 18.5 MERINO FIBRE (WOOL) HAND-DYED VARIAGATED BLUE/PURPLES (WA)	
TIME (MINS)	45	22	63
MATERIAL \$		50g = \$9.50	

**PROCESS PATTERN:**

DATE	START	STOP	DURATIO N IN MINS	ACTION	ACTIVITY DURING	STOP REASON	REFLECTIONS
3/11/16	13.00	13.45	45	WARPING	TV PLAYING	FINISHED WARPING	THIS WARP ACCOMMODATED 2 WEAVINGS THEREFORE TOTAL LENGTH OF WARPING TIME - TO BE DIVIDED BY ???
	14.54	15.20	26	WEAVING		FINISHED WEAVING	COMPLETING ANOTHER WEAVING BEFORE TAKING OFF LOOM
	21.30	21.45	15	TAKING OFF LOOM	WATCHING TV	FINISHED	REQUIRED SOME FIXING AND STRAIGHTENING OF WEFT THREADS

Figure 0.36: Textile sampler 05 weaving log (Priemus 2016)

**1 06 STRUCTURE**  
**(5Y1)**



FRONT



BACK

**COMPOSITION:**

	WARP	WEFT	COMBINED TOTAL
WEAVE	1/1 PLAIN WEAVE	PLAIN WEAVE	TEXTURE FROM YARN ITSELF
ORIGIN	MADE AT RESEARCHER'S HOME IN PERTH, WA.		
	COTTON: CHINA. WOOL: REPURPOSED, OWN COLLECTION		
TOOLS	ASHFORD RIGID HEDDLE SAMPLING LOOM, SINGLE HEDDLE		
LENGTH (m)	6.6	13	19.6
ORDER	WARP LEFT TO RIGHT	WEFT BOTTOM TO TOP, CHANGED SHUTTLE HALFWAY (SAME YARN)	
DATE (SKILL)	5-Nov	5-Nov	
MATERIAL	OFF-WHITE BENDIGO COTTON 'PARCHMENT' 8 PLY	WOOL WITH VARIED THICKNESSES	
TIME (MINS)	8	33	33
MATERIAL \$			

**PROCESS PATTERN:**

DATE	START	STOP	DURATION IN MINS	ACTION	ACTIVITY DURING	STOP REASON	REFLECTIONS
sometime between 14/10 and 16/10							THIS WARP ACCOMMODATED 8 WEAVINGS THEREFORE TOTAL LENGTH OF WARPING TIME - TO BE DIVIDED BY 8
21/10/16	11.05	11.15	10	WEAVING		RAN OUT OF YARN ON SHUTTLE	WEFT TEXTURE WAS IRREGULAR AS SHUTTLE RAN OUT OF YARN HALFWAY THROUGH. SO PATTERN CHANGES MID-WAY
	11.15	11.17	2	CHANGING YARN ON SHUTTLE			
	11.17	11.25	8	WEAVING		FINISHED	
25/10/16	9.16	9.17	1	CUTTING OFF LOOM			
	11.18	11.24	6	PARTIALLY UNDOING WEFT			WAS TOO LONG AND NEEDED TO BE UNDONE
	11.24	11.30	6	TIEING		FINISHED	

Figure 0.37: Textile sampler 06 weaving log (Priemus 2016)

**1 07 MAKER  
(7T1)**

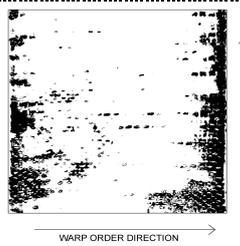


FRONT



BACK

**COMPOSITION:**

	WARP	WEFT	COMBINED TOTAL
WEAVE	1/1 PLAIN WEAVE	PLAIN WEAVE WITH FINGER LOOP SIZED PILE IN VARIOUS LOCATIONS	
ORIGIN	MADE AT RESEARCHER'S HOME IN PERTH, WA, USING CHINESE COTTON.		
TOOLS	ASHFORD RIGID HEDDLE SAMPLING LOOM, SINGLE HEDDLE, PIECE OF DOWEL (SAME DIAMETER OF INDEX FINGER) USED TO CREATE PILE LOOP		
LENGTH (m)	11.2	26.5	37.7
		WEFT BOTTOM TO TOP. LOCATION PILE LOOP CORRESPONDS WITH 'TOUCH MAP' CREATED WITH HANDS AND COLOUR (SEE PHOTOS BELOW)	
ORDER	WARP LEFT TO RIGHT		
DATE (SKILL)	26-Sep	2-Oct	
MATERIAL	BENDIGO COTTON 'PARCHMENT' 8 PLY (CHINA)		
TIME (MINS)	8	261	69
MATERIAL S			

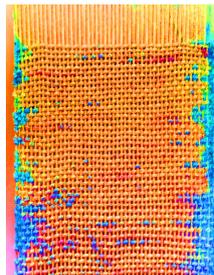
**PROCESS PATTERN:**

DATE	START	STOP	DURATIO N IN MINS	ACTION	ACTIVITY DURING	STOP REASON	REFLECTIONS
26/9/16	13.20	13.45	25	STRETCHING WARP		TOOK BABY FOR A RIDE	THIS WARP ACCOMMODATED 11 WEAVINGS THEREFORE TOTAL LENGTH OF WARPING TIME - TO BE DIVIDED BY 11
	13.50	14.09	19	WINDING ON		BABY CRYING, COFFEE BREAK	
2/10/16	15.48	16.22	34	THREADING HEDDLES, TIEING TO FRONT BEAM, FIRST WEFT THREADS TO EVEN WARP	REPLYING TO SEVERAL TEXT MESSAGES THROUGHOUT	FINISHED WARP	PART 1 - MEASURING TOUCH THROUGH COLOUR. THIS PART WAS ESSENTIAL TO THE DESIGN - HOWEVER IS NOT PART OF THE PHYSICAL END PRODUCT. IF I INCLUDE THIS DO I THEN INCLUDE DESIGN PROCESSES FOR OTHER SWATCHES?
	14.40	14.47	7	PREPARING COLOUR	WORKING OUTSIDE	SHOOING A BEE	
2/10/16	14.50	14.55	5	WINDING SHUTTLE		FINISHED WINDING	PART 2 - USING LOOKS TO REPRESENT TOUCH (FROM PART 1)
	14.55	15.14	19	WEAVING		FINISHED WEAVING	
2/10/16	21.02	22.08	66	WEAVING	WATCHING TV	BREAK	TOUCH POINTS ONLY RELATE TO PART 1 - THIS PART USED A LOT OF YARN AND WAS LABOUR INTENSIVE. THE 'TOUCH' MAP DOESN'T DIRECTLY RELATE TO THIS PART.
	22.20	22.48	28	WEAVING	WATCHING TV	BREAK	
4/10/16	23.10	23.25	15	WEAVING	WATCHING TV	GOING TO BED	
	10.07	10.24	17	WEAVING		STOPPING TO MAKE TOAST	
11.03	11.08	11.08	5	WEAVING		NEED MORE YARN	
	11.08	11.10	2	WINDING SHUTTLE		FINISHED WINDING	
11.10	11.19	11.19	9	WEAVING		HUSBAND AND BABY ARRIVED HOME	
	11.37	11.43	6	WEAVING		PUT KIDS TV SHOW ON TO DISTRACT BABY	
11.47	11.56	11.56	9	WEAVING		PAUSING TO TALK TO HUSBAND	
	11.59	12.09	10	WEAVING		RAN OUT OF YARN ON SHUTTLE. STOPPING TO MAKE LUNCH	
12.33	12.34	12.34	1	WINDING SHUTTLE		FINISHED WINDING	
	12.34	13.00	26	WEAVING		FINISHED WEAVING	
14/10/16	12.06	12.30	24	FIXING MISTAKES	WATCHING NETFLIX	STRETCH	
	12.47	13.20	33	FIXING MISTAKES	WATCHING NETFLIX	NEED BREAK	
13.30	13.40	13.40	10	TIEING ENDS		FINISHED	
	14.00	14.14	14	TAKING PART 1 OFF LOOM		FINISHED	

**PROCESS SKETCHES/ EXAMPLES**



original faint traces



highlighted contrast

Figure 0.38: Textile sampler 07 weaving log (Priemus 2016)

**1 08 SKILL (8C1)**



FRONT



BACK

**COMPOSITION:**

	WARP	WEFT	COMBINED TOTAL
WEAVE	2/1 TWILL	TWILL CHANGING DIRECTIONS EVERY 6TH WEFT	ADDING DYE TO FINGERTIPS WHEN CORRECTING MISTAKES. BLUE SEGMENTS SIGNIFY LACK OF 'SKILL'. PATTERN AND TEXTURE AMPLIFIED IN PLACES WHERE DYE USED.
ORIGIN	MADE AT RESEARCHER'S HOME IN PERTH, WA. USING CHINESE COTTON		
TOOLS	ASHFORD RIGID HEDDLE SAMPLING LOOM. DOUBLE HEDDLES. GLOVES WITH DYE ON FINGERTIPS		
LENGTH (m)	11	19.8	30.8
ORDER	WARP LEFT TO RIGHT	WEFT BOTTOM TO TOP. TWILL CHANGING DIRECTIONS EVERY 6TH WEFT, CREATES A ZIG ZAG EFFECT TO FRONT. DYE 'MARKS' SHOW PAUSING TO FIX MISTAKES - A CHANGE IN RHYTHM	
DATE (SKILL)	15-Nov	16-Nov	
MATERIAL	BENDIGO COTTON 'PARCHMENT' 8 PLY (CHINA)	BENDIGO COTTON 'PARCHMENT' 8 PLY (CHINA)	
TIME	39	123	162
MATERIAL \$			

**PROCESS PATTERN:**

DATE	START	STOP	DURATION IN MINS	ACTION	ACTIVITY DURING	STOP REASON	REFLECTIONS	
15/11/16	15:50	16:06	16	WARPING		FINISHED WARPING		
	16:06	16:15	9	PREPARING DYE/WINDING ON		FINISHED WINDING		
	16:15	16:31	16	WEAVING		SENDING TEXT		
16/11/16	16:35	16:45	10	WEAVING		TIDYING HOUSE		
	7:56	8:30	34	WEAVING		CHECKING TEXT MESSAGE		
	8:47	8:55	8	WEAVING		PLAYING WITH BABY		
	9:22	9:29	7	WEAVING		PUT BABY TO SLEEP		
	10:25	10:48	23	WEAVING		DYE MIX RAN OUT		
	10:48	10:58	10	REMAKING DYE		FINISHED MIXING		
	10:58	11:04	6	WEAVING		FINISHED WEAVING		
	11:04	11:10	6	CUT OFF LOOM AND TIEING		COMPLETE		
	19/11/16	10:45	10:56	11	FIXING MISSING TWILL THREAD		SENDING FACEBOOK MESSAGE	
		10:58	11:01	3	FIXING MISSING TWILL THREAD		PAUSE FOR PHOTO OF WEAVING IN PROCESS	
11:05		11:08	3	FINISHING AND CUTTING ENDS		FINISHED		

**PROCESS SKETCHES/ EXAMPLES**

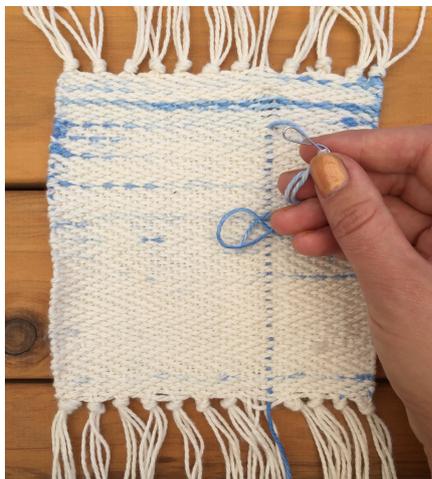


Figure 0.39: Textile sampler 08 weaving log (Priemus 2016)

**1 09 TOOLS**  
**(9T1)**



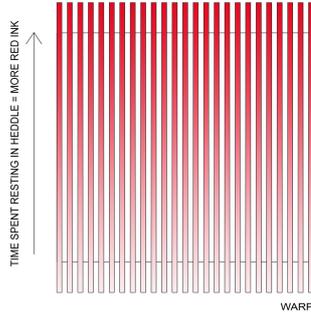
FRONT



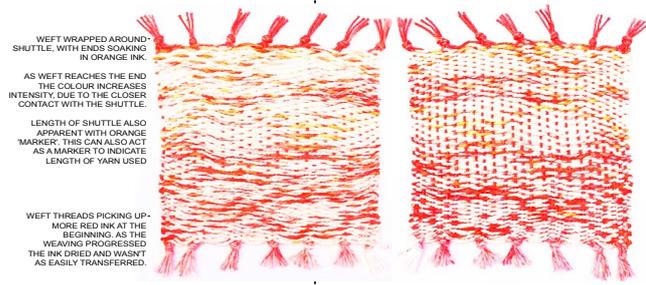
BACK

**COMPOSITION:**

	WARP	WEFT	COMBINED TOTAL
WEAVE	2/1 TWILL		
ORIGIN	MADE AT RESEARCHER'S HOME IN PERTH, WA. USING CHINESE COTTON AND ? DYE		
TOOLS	ASHFORD RIGID HEDDLE SAMPLING LOOM. DOUBLE HEDDLES. 2.5dpj, 25cm heddle. Dye on heddle		
LENGTH (m)	6.45	16.65	23.1
ORDER	WARP LEFT TO RIGHT	WEFT BOTTOM TO TOP	
SKILL	14th Nov		
MATERIAL	BENDIGO COTTON 'PARCHMENT' 8 PLY (CHINA)	BENDIGO COTTON 'PARCHMENT' 8 PLY (CHINA)	DYE
TIME (MINS)	43	111	154
MATERIAL \$			



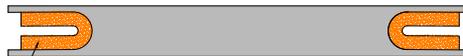
WARP



**PROCESS PATTERN:**

DATE	START	STOP	DURATION IN MINS	ACTION	ACTIVITY DURING	STOP REASON	REFLECTIONS
14/11/17	10:54	11:13	19	DYEING SHUTTLE	HEDDLES?		
	11:13	11:25	12	THREADING			
	11:25	11:37	12	TIEING			
	11:37	12:02	25	WEAVING		COFFEE BREAK	
	12:42	13:07	25	WEAVING		ANSWERING TEXT MESSAGE	
	13:15	13:25	10	WEAVING		GOOGLING SOMETHING	
	13:28	13:34	6	WEAVING		LUNCH BREAK	
	14:50	15:25	35	WEAVING		TOILET BREAK	
	15:27	15:37	10	FINISHING AND TAKING OFF LOOM		COMPLETED	

**PROCESS SKETCHES/ EXAMPLES**



KITCHEN SPONGE CUT AND GLUED TO SHUTTLE ENDS. SOAKED IN ORANGE FABRIC PAINT.

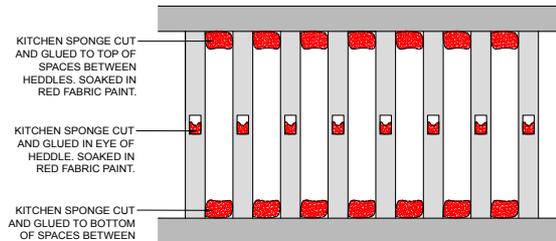


Figure 0.40: Textile sampler 09 weaving log (Priemus 2016)

**1 10 RAW MATERIALS**  
**(10Y2)**



FRONT



BACK

**COMPOSITION:**

	WARP	WEFT	COMBINED TOTAL
WEAVE	1/1 PLAIN WEAVE	PLAIN WEAVE	
ORIGIN	MADE AT RESEARCHER'S HOME IN PERTH, WA. WITH CHINESE COTTON, RAW UNTREATED WOOL		
TOOLS	ASHFORD RIGID HEDDLE SAMPLING LOOM. SINGLE HEDDLE.		
LENGTH (m)	13	3	16
ORDER	WARP LEFT TO RIGHT	WEFT BOTTOM TO TOP	
SKILL	3-Nov	3-Nov	
MATERIAL	BENDIGO COTTON 'PARCHMENT' 8 PLY (CHINA)	RAW UNTREATED WOOL - BILBY YARNS	
TIME (MINS)	45	22	
MATERIAL S			

**PROCESS PATTERN:**

DATE	START	STOP	DURATIO N IN MINS	ACTION	ACTIVITY DURING	STOP REASON	REFLECTIONS
3/11/16	10.43	11.05	22	WEAVING WEFT (PRE-WARPED LOOM)	WATCHING NETFLIX	FINISHED	WORKING FAST, LANOLIN IS SMELLY AND OILY ON HANDS.

Figure 0.41: Textile sampler 10 weaving log (Priemus 2016)

## Part 3.2: Design chart for 32 Samplers

No.	TRACES	TEXTURE [WEAVE STRUCTURE]	YARN CHARACTER	COLOUR	
1	RHYTHM	<p><b>1T1</b> Change weave for each stop</p> <p><b>2H</b> W: 2/1 twill changing directions Y: 8 ply cotton C: warp + weft - white</p> <p><b>1T2</b> Change weave for each stop-start with different coloured</p> <p><b>2H</b> W: 2/1 twill changing directions Y: 8 ply cotton C: warp-white weft-blue</p> <p><b>1T3</b></p> <p>W: Y: C:</p>	<p><b>1Y1</b> Change yarn type for each stop-start weft only</p> <p>W: plain weave Y: 8 ply cotton + ? Go to bilby C: warp + weft - white</p> <p><b>1Y2</b> Change yarn type for each stop-start warp only</p> <p>W: plain weave Y: 8 ply cotton + ? Same as 1Y1 C: warp + weft - white</p> <p><b>1Y3</b> Change yarn type for each stop-start warp and weft</p> <p>W: plain weave Y: 8 ply cotton + ? Same as 1Y1 C: warp + weft - white</p>	<p><b>1C1</b> Change colour for each stop-start weft only</p> <p>W: plain weave Y: 8 ply cotton C: warp - white, weft - white + blue (to match shibori)</p> <p><b>1C2</b> Change colour for each stop-start warp only</p> <p>W: plain weave Y: 8 ply cotton C: warp - white + blue, weft - white</p> <p><b>1C3</b> Change colours for each stop-start warp and weft</p> <p>W: plain weave Y: 8 ply cotton C: warp + weft - white + blue</p>	
2	DURATION	<p><b>2T1</b> Mechanical (abstract) time pile (with reverse pile on back) using coded dowel</p> <p>W: plain weave, pile Y: 8 ply cotton C: warp + weft - white</p> <p><b>2T2</b> Mechanical (abstract) time notches, skipping thread on time marked on heddle</p> <p>W: plain weave, pile Y: 8 ply cotton, thicker weft to show texture C: warp + weft - white</p> <p><b>2T3</b></p> <p>W: Y: C:</p>	<p><b>2Y1</b> Mechanical (abstract) time marked on heddle, clasped weft with 2 yarns</p> <p>W: clasped weft (plain weave) Y: 8 ply cotton + ? Same as 1Y1 C: warp + weft - white</p> <p><b>2Y2</b></p> <p>W: Y: C:</p> <p><b>2Y3</b></p> <p>W: Y: C:</p>	<p><b>2C1</b> Mechanical (abstract) time marked on heddle, clasped weft with 2 colours (day/night)</p> <p>W: clasped weft (plain weave) Y: 8 ply cotton C: warp - white, weft - white + blue</p> <p><b>2C2</b></p> <p>W: Y: C:</p> <p><b>2C3</b></p> <p>W: Y: C:</p>	
3	MATERIAL QUANTITY	<p><b>3T1</b> 1m lengths of (same) yarn. Every 1m tie on new plain weave, knots</p> <p>W: plain weave, knots Y: 8 ply cotton C: warp + weft - white</p> <p><b>3T2</b> 1m lengths of (same) yarn. Every 1m tie new length, 2/1 twill</p> <p><b>2H</b> W: 2/1 twill Y: 8 ply cotton C: warp + weft - white</p> <p><b>3T3</b></p> <p>W: Y: C:</p>	<p><b>3Y1</b> 1m lengths of alternating yarn. Every 1m tie on new plain weave</p> <p>W: plain weave Y: 8 ply cotton + ? Same as 1Y1 C: warp + weft - white</p> <p><b>3Y2</b></p> <p>W: Y: C:</p> <p><b>3Y3</b></p> <p>W: Y: C:</p>	<p><b>3C1</b> Change colour shibori dyed each 1m weft only</p> <p>W: plain weave Y: 8 ply cotton C: warp - white, weft - white + blue</p> <p><b>3C2</b> Change colour shibori dyed each 1m warp only</p> <p>W: plain weave Y: 8 ply cotton C: weft - white, warp - white + blue</p> <p><b>3T3C3</b> Change colour shibori dyed each 1m warp + weft</p> <p>W: plain weave Y: 8 ply cotton C: warp + weft - white + blue</p>	
4	ORIGIN	<p><b>4T1</b> Landscape textures</p> <p>W: plain weave, pile, Perth Y: 8 ply cotton C: warp + weft - white</p> <p><b>4T2</b> Cotton drill (vernacular)</p> <p><b>2H</b> W: 2/1 twill, same direction Y: 8 ply cotton C: warp + weft - white</p> <p><b>4T3</b></p> <p>W: Y: C:</p>	<p><b>4Y1</b> Local fibres</p> <p>W: plain weave Y: WA wool or alpaca C: warp + weft - white</p> <p><b>4Y2</b></p> <p>W: Y: C:</p> <p><b>4Y3</b></p> <p>W: Y: C:</p>	<p><b>4C1</b> Natural dyes, landscape colours</p> <p>W: plain weave Y: Natural dyed wool or alpaca (same type 4Y1), C: landscape colours, natural dyes. Eucalyptus, ochres</p> <p><b>4C2</b></p> <p>W: Y: C:</p> <p><b>4C3</b></p> <p>W: Y: C:</p>	
5	ORDER	<p><b>5T1</b> Gradually increasing pile (10 size varieties, 2cm each)</p> <p>W: plain weave, pile Y: 8 ply cotton C: warp + weft - white</p> <p><b>5T2</b></p> <p>W: Y: C:</p> <p><b>5T3</b></p> <p>W: Y: C:</p>	<p><b>5Y1</b></p> <p>W: Y: C:</p> <p><b>5Y2</b></p> <p>W: Y: C:</p> <p><b>5Y3</b></p> <p>W: Y: C:</p>	<p><b>5C1</b> Gradient</p> <p>W: plain weave Y: see what is available C: see what is available. White to blue preferred</p> <p><b>5C2</b> Rainbow</p> <p>W: plain weave Y: see what is available C: Rainbow gradient</p> <p><b>5C3</b></p> <p>W: Y: C:</p>	

6	STRUCTURE	<p><b>6T1</b> Large square floats</p> <p><b>2H</b> W: <a href="http://www.handweaving">http://www.handweaving</a> Y: 8 ply cotton</p> <p>C: warp + weft – white</p>		<p><b>6Y1</b> oversized yarn (unspun)</p> <p>W: plain weave Y: warp - 8 ply cotton weft - white large roving fibre tbc</p> <p>C: warp + weft – white</p>		<p><b>6C1</b> oversized yarn (unspun) warp and weft</p> <p>W: plain weave Y: warp - 8 ply cotton weft - large roving fibre tbc</p> <p>C: warp - white + weft - blue (to match shibori)</p>	
		<p><b>6T2</b> Skipped wefts (disruption)</p> <p>W: plain weave, random skips Y: 8 ply cotton</p> <p>C: warp + weft – white</p>		<p><b>6Y2</b> oversized yarn (unspun) warp</p> <p>W: plain weave Y: warp and weft - large roving fibre tbc</p> <p>C: warp + weft – white</p>		<p><b>6C2</b></p> <p>W: Y: C:</p>	
		<p><b>6T3</b></p> <p>W: Y: C:</p>		<p><b>6Y3</b> Textured yarn - thick/thin/thick (1 continuous piece)</p> <p>W: plain weave Y: [check drawer at home for C: warp + weft – white</p>		<p><b>6C3</b></p> <p>W: Y: C:</p>	
7	MAKER	<p><b>7T1</b> pick random wefts, finger loops</p> <p>W: plain weave, random pile Y: 8 ply cotton</p> <p>C: warp + weft – white</p>		<p><b>7Y1</b> ?</p> <p>W: Y: C:</p>		<p><b>7C1</b> colour fingers while touching yarn</p> <p>W: plain weave Y: 8 ply cotton C: warp + weft - white, blue fingerprints</p>	
		<p><b>7T2</b></p> <p>W: Y: C:</p>		<p><b>7Y2</b></p> <p>W: Y: C:</p>		<p><b>7C2</b></p> <p>W: Y: C:</p>	
		<p><b>7T3</b></p> <p>W: Y: C:</p>		<p><b>7Y3</b></p> <p>W: Y: C:</p>		<p><b>7C3</b></p> <p>W: Y: C:</p>	
8	SKILL	<p><b>8T1</b> attempting difficult twills and not fixing errors</p> <p><b>2H</b> W: twills tbc Y: 8 ply cotton C: warp-white weft-blue</p>		<p><b>8Y1</b> ?</p> <p>W: Y: C:</p>		<p><b>8C1</b> when I make a mistake put dye gloves on and fix it.</p> <p><b>2H</b> W: twills tbc Y: 8 ply cotton C: warp + weft - white, dyblue</p>	
		<p><b>8T2</b></p> <p>W: Y: C:</p>		<p><b>8Y2</b></p> <p>W: Y: C:</p>		<p><b>8C2</b></p> <p>W: Y: C:</p>	
		<p><b>8T3</b></p> <p>W: Y: C:</p>		<p><b>8Y3</b></p> <p>W: Y: C:</p>		<p><b>8C3</b></p> <p>W: Y: C:</p>	
9	TOOLS	<p><b>9T1</b> twill - heddles painted</p> <p><b>2H</b> W: 2/1 twill Y: 8 ply cotton C: warp + weft – white (colour applied to tools)</p>		<p><b>9Y1</b> ?</p> <p>W: Y: C:</p>		<p><b>9C1</b> colour paint on ends of shuttle, heddles, back beam, front beam,</p> <p>W: plain weave Y: 8 ply cotton C: warp: white, shuttle: blue heddle : red</p>	
		<p><b>9T2</b></p> <p>W: Y: C:</p>		<p><b>9Y2</b></p> <p>W: Y: C:</p>		<p><b>9C2</b></p> <p>W: Y: C:</p>	
		<p><b>9T3</b></p> <p>W: Y: C:</p>		<p><b>9Y3</b></p> <p>W: Y: C:</p>		<p><b>9C3</b></p> <p>W: Y: C:</p>	
10	RAW MATERIAL TYPE	<p><b>10T1</b> Pile</p> <p>W: plain weave, pile Y: warp-8 ply cotton, weft- 8 ply cotton, 8 ply silk, 8 ply acrylic, 8 ply wool C: warp + weft – white</p>		<p><b>10Y C1</b></p> <p>W: Y: C:</p>		<p><b>10C1</b> Alternating yarns in 3m lengths. All dyed in same bath. Different absorbancies.</p> <p>W: plain weave Y: 9e1</p> <p>C: warp - white, weft - blue shibori dye (find dye that isn't suitable for acrylic)</p>	
		<p><b>10T2</b> typical textures (weaves commonly associated with particular fibres)</p> <p><b>2H</b> W: cotton - plain weave, wool- 2/1 twill. satin 2/2 Y: C:</p>		<p><b>10Y 2</b></p> <p>W: plain weave Y: wool C: warp + weft – white</p>		<p><b>10C2</b></p> <p>W: Y: C:</p>	
		<p><b>10T3</b></p> <p>W: Y: C:</p>		<p><b>10Y C3</b> unspun alpaca</p> <p>W: plain weave Y: bilby yarns unspun alpaca white/brown C: warp + weft – white</p>		<p><b>10C3</b></p> <p>W: Y: C:</p>	

Figure 0.42: Design chart used to plan samplers, using Albers' hierarchy (Priemus 2016)

### Part 3.3: lengths of cloth woven in Cycle 3



Figure 0.43: (L) Textile exploring different weaving techniques, woven on an 8-shaft table loom (Priemus 2015)

Figure 0.44: (R) Double weave exploring spatial emphasis woven on an 8-shaft table loom at the Weavers Guild WA (Priemus 2015)



Figure 0.45: (L) Textile exploring different twill techniques, woven on an 8-shaft table loom during an Advanced Twills workshop with Ilka White at Alexander Craft House, WA (Priemus 2015)

Figure 0.46: (R) Time scarf (Priemus 2015)



Figure 0.47: (L) Scale Scarf 1 (Priemus 2015)

Figure 0.48: (Centre) Scale Scarf 2 (Priemus 2015)

Figure 0.49: (R) Scale Scarf 3 (Priemus 2015)

# Appendix Part 4: Supporting data for interviews

## Part 4.0: Ethics Approval



Office of Research and Development

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18-Oct-2016

Name: Dianne Smith  
Department/School: Dept of Architecture and Interior Architecture  
Email: [Dianne.Smith@curtin.edu.au](mailto:Dianne.Smith@curtin.edu.au)

Dear Dianne Smith

**RE: Ethics approval**  
**Approval number: HRE2016-0390**

Thank you for submitting your application to the Human Research Ethics Office for the project **Narrating Textile Construction**.

Your application was reviewed through the Curtin University low risk ethics review process.

The review outcome is: **Approved**.

Your proposal meets the requirements described in National Health and Medical Research Council's (NHMRC) *National Statement on Ethical Conduct in Human Research (2007)*.

Approval is granted for a period of one year from **18-Oct-2016** to **17-Oct-2017**. Continuation of approval will be granted on an annual basis following submission of an annual report.

Personnel authorised to work on this project:

Name	Role
Smith, Dianne	Supervisor
Priemus, Jessica	Student

### Standard conditions of approval

1. Research must be conducted according to the approved proposal
2. Report in a timely manner anything that might warrant review of ethical approval of the project including:
  - proposed changes to the approved proposal or conduct of the study
  - unanticipated problems that might affect continued ethical acceptability of the project
  - major deviations from the approved proposal and/or regulatory guidelines
  - serious adverse events
3. Amendments to the proposal must be approved by the Human Research Ethics Office before they are implemented (except where an amendment is undertaken to eliminate an immediate risk to participants)
4. An annual progress report must be submitted to the Human Research Ethics Office on or before the anniversary of approval and a completion report submitted on completion of the project
5. Personnel working on this project must be adequately qualified by education, training and experience for their role, or supervised
6. Personnel must disclose any actual or potential conflicts of interest, including any financial or other interest or affiliation, that bears on this project
7. Changes to personnel working on this project must be reported to the Human Research Ethics Office
8. Data and primary materials must be retained and stored in accordance with the [Western Australian University Sector Disposal Authority \(WAUSDA\)](#) and the [Curtin University Research Data and Primary Materials policy](#)
9. Where practicable, results of the research should be made available to the research participants in a timely and clear manner
10. Unless prohibited by contractual obligations, results of the research should be disseminated in a manner that will allow public scrutiny; the Human Research Ethics Office must be informed of any constraints on publication
11. Ethics approval is dependent upon ongoing compliance of the research with the [Australian Code for the Responsible Conduct of Research](#), the [National Statement on Ethical Conduct in Human Research](#), applicable legal requirements, and with Curtin University policies, procedures and governance requirements
12. The Human Research Ethics Office may conduct audits on a portion of approved projects.

### Special Conditions of Approval

None

**This letter constitutes ethical approval only.** This project may not proceed until you have met all of the Curtin University research governance requirements.

Should you have any queries regarding consideration of your project, please contact the Ethics Support Officer for your faculty or the Ethics Office at [hrec@curtin.edu.au](mailto:hrec@curtin.edu.au) or on 9266 2784.

Yours sincerely

Dr Catherine Gangell  
Manager, Research Integrity

## Part 4.1: Interview Consent forms and info sheets (English and Bengali)



### *Narrating Textile Construction*

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<b>HREC Project Number:</b>	<i>TBC</i>
<b>Project Title:</b>	<i>Narrating Textile Construction</i>
<b>Principal Investigator:</b>	<i>Associate Professor Dr Dianne Smith, Director of Research and Graduate Studies, School of Built Environment</i>
<b>Student researcher:</b>	<i>Jessica Priemus, PhD Candidate, School of Built Environment</i>
<b>Version Number:</b>	<i>1</i>
<b>Version Date:</b>	<i>19/07/2016</i>

#### **What is the Project About?**

This project will look at textile knowledge and literacy across two cities: Perth, Australia, and Dhaka, Bangladesh.

As a practitioner in the fashion and textile industry, the student researcher has experience with production in Bangladesh, and retail/consumption in Australia. Through this experience she has identified a textiles knowledge gap in Australia. We are hypothesising that this gap is made worse by lack of physical and cultural exposure to textile production.

Much of the current research tackling consumer knowledge of fashion and textiles is focussed around creating a tracking system for garments, from raw material, through production to final retail. We are doing this project to collect information on how the design of a textile itself can be used to express its origin, rather than relying on additional media such as tags or online systems.

We are testing 2 main things:

1. To see if living in a city (Dhaka) with many textile production facilities (and a history of textiles) increases knowledge of textiles (as compared to Perth), and
2. To see if there are any qualities of a textile that can help people to know more about it.

This project aims to:

- Discover how much people in Perth and Dhaka know about textiles (and how/why they know it)
- Observe how people observe and understand textiles (do they see, touch, smell?)
- Investigate what design elements of a textile allow people to know more about it (is it colour, pattern, scale, texture, or scent?)

This project is important, as there is increased pressure for consumers to make (ecologically and socially) responsible decisions about garment and textile purchases. However, responsible

**CONSENT FORM**

<b>HREC Project Number:</b>	
<b>Project Title:</b>	<i>Narrating Textile Construction</i>
<b>Principal Investigator:</b>	<i>Associate Professor Dr Dianne Smith, Director of Research and Graduate Studies, School of Built Environment</i>
<b>Student researcher:</b>	<i>Jessica Priemus, PhD Candidate, School of Built Environment</i>
<b>Version Number:</b>	<i>1</i>
<b>Version Date:</b>	<i>19/07/2016</i>

- I have read, *{or had read to me in my first language}*, the information statement version listed above and I understand its contents.
- I believe I understand the purpose, extent and possible risks of my involvement in this project.
- I voluntarily consent to take part in this research project.
- I have had an opportunity to ask questions and I am satisfied with the answers I have received.
- I understand that this project has been approved by Curtin University Human Research Ethics Committee and will be carried out in line with the National Statement on Ethical Conduct in Human Research (2007).
- I understand I will receive a copy of this Information Statement and Consent Form.

Participant Name	
Participant Signature	
Date	

Declaration by researcher: I have supplied an Information Letter and Consent Form to the participant who has signed above, and believe that they understand the purpose, extent and possible risks of their involvement in this project.

Researcher Name	
Researcher Signature	
Date	

*Note: All parties signing the Consent Form must date their own signature.*

## ***Narrating Textile Construction***

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decisions are difficult for people to make when their knowledge of textile construction is low, and the background information of textiles is hidden. Through the outcomes of this research we hope to strengthen the connection between user and textile and increase knowledge of textiles for the Australian consumer.

Approximately 30 adults will be taking part in the interviews, but you will be alone during the process. At least 15 participants will be from Perth, Australia, and 15 will be from Dhaka, Bangladesh.

### **Who is doing the Research?**

- The project is being conducted by Associate Professor Dr Dianne Smith and student Jessica Priemus from the School of Built Environment.
- The results of this research project will be used by Jessica Priemus to obtain a Doctor of Philosophy at Curtin University and is funded by the University.
- There will be no costs to you and you will not be paid for participating in this project.

### **Why am I being asked to take part and what will I have to do?**

- You have been asked to take part because we want to interview adults who live in your particular city and do not work as a professional in the textile and garment industry.
- Your participation will involve a structured interview. You will be given textile samples and will be asked a series of questions.
- The study will take place in your home or another mutually convenient location.
- We will ask you questions about:
  - Your personal details (basic questions regarding age, gender, place of birth, place raised, countries resided in, cultural identification, education and professional employment)
  - Your exposure to textiles (through practice and education, literature/culture, physical exposure, consumption)
  - Your response to a series of textile samples provided by the researcher (How, what, and where it was made)
- You only need to complete the interview once.
- The interview will be completed in person with the student researcher.
- The interview will take approximately one hour of your time.
- There will be no cost to you for taking part in this research and you will not be paid for taking part.
- We will make both a digital audio and video recording so we can concentrate on what you have to say and not distract ourselves with taking notes. After the interview group we will make a full written copy of the recording.

### **Are there any benefits' to being in the research project?**

- There may be no direct benefit to you from participating in this research.
- We hope the results of this research will allow us to:
  - Understand the knowledge gap pertaining to textiles in Australia
  - Develop ways of educating people about textiles through design

### **Are there any risks, side-effects, discomforts or inconveniences from being in the research project?**

## *Narrating Textile Construction*

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- There are no foreseeable risks from this research project.
- Apart from giving up your time, we do not expect that there will be any risks or inconveniences associated with taking part in this study.
- We will reimburse you for travel costs, including parking and public transport.

### **Who will have access to my information?**

#### **You need to explain**

- The information collected in this research will be identifiable. This means that any information we collect that can identify you will stay on the information we collect and it will be treated as confidential and used only in the project unless otherwise stated. We can let others know this information only if you say so or if the law says we need to. All information will be stored securely online at Curtin University.
- The following people will have access to the information we collect in this research: the research team and the Curtin University Ethics Committee. Electronic data will be password-protected and hard copy data (including video or audio tapes) will be in locked storage.
- The information we collect in this study will be kept under secure conditions at Curtin University for 7 years after the research has ended and then it will be destroyed.
- You have the right to access, and request correction of, your information in accordance with relevant privacy laws.
- The results of this research will be used for the written document required to obtain a Doctor of Philosophy by student researcher Jessica Priemus. It may also be presented at conferences or published in professional journals. You will not be identified in any results that are published or presented.

### **Will you tell me the results of the research?**

- We will write to you at the end of the research (in about 18 months) and let you know the results of the research. Results will not be individual but based on all the information we collect and review as part of the research.
- The results will eventually be available in the written document required to obtain a Doctor of Philosophy by student researcher Jessica Priemus.

### **Do I have to take part in the research project?**

Taking part in a research project is voluntary. It is your choice to take part or not. You do not have to agree if you do not want to. If you decide to take part and then change your mind, that is okay, you can withdraw from the project. You do not have to give us a reason; just tell us that you want to stop. Please let us know you want to stop so we can make sure you are aware of any thing that needs to be done so you can withdraw safely. If you choose not to take part or start and then stop the study, it will not affect your relationship with the University, staff or colleagues. If you chose to leave the study we will use any information collected unless you tell us not to.

### **What happens next and who can I contact about the research?**

- You may contact student researcher Jessica Priemus on +61414225608 to obtain further information or answer questions.

### *Narrating Textile Construction*

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- If you decide to take part in this research we will ask you to sign the consent form. By signing it is telling us that you understand what you have read and what has been discussed. Signing the consent indicates that you agree to be in the research project and have your health information used as described. Please take your time and ask any questions you have before you decide what to do. You will be given a copy of this information and the consent form to keep.

**The following statement must be included in every information sheet:**

Curtin University Human Research Ethics Committee (HREC) has approved this study (HREC number XX/XXXX). Should you wish to discuss the study with someone not directly involved, in particular, any matters concerning the conduct of the study or your rights as a participant, or you wish to make a confidential complaint, you may contact the Ethics Officer on (08) 9266 9223 or the Manager, Research Integrity on (08) 9266 7093 or email [hrec@curtin.edu.au](mailto:hrec@curtin.edu.au).

## বস্ত্র/ কাপড় বুনন বর্ণনা

HREC প্রকল্প নং:	HRE2016-0390
প্রকল্পের নাম:	বস্ত্র/কাপড় বুনন বর্ণনা
প্রধান গবেষণাকারী:	সহকারী অধ্যাপক ডঃ ডায়ান স্মিত, ডিরেক্টর অব রিসার্চ অ্যান্ড গ্রাজুয়েট স্টাডিস, স্কুল অব বিল্ট এনভায়রনমেন্ট, কার্টিন ইউনিভার্সিটি, অস্ট্রেলিয়া
গবেষণাকারী শিক্ষার্থী:	জেসিকা প্রিমাস, পিএইচডি প্রার্থী, স্কুল অব বিল্ট এনভায়রনমেন্ট, কার্টিন ইউনিভার্সিটি, অস্ট্রেলিয়া
ভার্সন নং:	২ (বাংলা)
ভার্সন তারিখ:	১২/১১/২০১৬

### প্রকল্পের বর্ণনা:

এই প্রকল্প অস্ট্রেলিয়ার পার্থ এবং বাংলাদেশের ঢাকায় বস্ত্র/কাপড় সম্পর্কে জ্ঞানের তুলনা করবে। এই গবেষক ফ্যাশন ডিজাইন ও বস্ত্র নির্মাণ শিল্পের সাথে জড়িত এবং তার বাংলাদেশে বস্ত্র উৎপাদন ও অস্ট্রেলিয়াতে খুচরা বিক্রয়ের অভিজ্ঞতা আছে। তার অভিজ্ঞতা থেকে সে অস্ট্রেলিয়াতে বস্ত্র সম্পর্কে জ্ঞানের অভাব অনুভব করেছে। আমরা ধারণা করছি যে যেহেতু অস্ট্রেলিয়ার নাগরিকরা বস্ত্র উৎপাদনের সাথে সরাসরি জড়িত নয় তাই এই জ্ঞানের অভাব আরও বেড়েছে।

বেশীরভাগ ফ্যাশন এবং বস্ত্র/কাপড় নিয়ে চলতি গবেষণা কাপড়ের জন্য একটি ট্র্যাকিং সিস্টেম তৈরি করার কাজ করছে যা কাঁচামাল থেকে শুরু করে, উৎপাদন এবং খুচরা বিক্রি পর্যন্ত সব তথ্য ভোক্তাকে দেবে। আমরা এই প্রজেক্টের মাধ্যমে তথ্য সংগ্রহ করছি যে কিভাবে এমন একটি বস্ত্র/কাপড়ের নকশা করা যায় যা কিনা অতিরিক্ত কোন ট্যাগ বা ইন্টারনেটের সাহায্য ছাড়া নিজেই নিজের উৎস প্রকাশ করবে।

আমরা প্রধাপত দুইটি বিষয় পরীক্ষা করছি:

- ১। ঢাকায় যারা বাস করে (যেখানে অসংখ্য বস্ত্র/কাপড় উৎপাদিত হয় ও বস্ত্র/কাপড় উৎপাদনের উচ্চল ইতিহাস আছে), তারা বস্ত্র/কাপড় সম্পর্কে অস্ট্রেলিয়ার মানুষ থেকে বেশি জানে কিনা; এবং
- ২। বস্ত্র/কাপড়ের যেকোন প্রকারের বৈশিষ্ট্য, বস্ত্র/কাপড় সম্পর্কে জানতে তাদের সাহায্য করে কিনা।

## বস্ত্র/ কাপড় বুনন বর্ণনা

এই প্রকল্পের মাধ্যমে:

- আমরা জানতে পারব যে, অস্ট্রেলিয়ার পার্থ এবং বাংলাদেশের ঢাকার মানুষ বস্ত্র/কাপড় সম্পর্কে কতটুকু জানে (এবং কেন/কিভাবে তা জানে)।
- পর্যবেক্ষণ করা যে তারা কিভাবে বস্ত্র/কাপড় পর্যবেক্ষণ করছে (দেখ, অনুভব করে বা ঘ্রাণ নিয়ে?)
- অনুসন্ধান করা যে বস্ত্র/কাপড়ের কোন উপাদান (রঙ, নকশা, বুনন বা ঘ্রাণ) মানুষকে এর সম্পর্কে জানতে সগযোগিতা করে।

এই প্রকল্প গুরুত্বপূর্ণ কারণ জামাকাপড় কেনার ব্যাপারে ভোক্তার দায়বদ্ধতা (পরিবেশগত এবং সামাজিক) বাড়ছে। কিন্তু কাপড় তৈরির বিষয়ে জ্ঞানের অভাবে এই সীদ্ধান্ত নেওয়া কঠিন, এবং কাপড় তৈরির পুরো প্রক্রিয়ার পেছনের গল্প বেশীরভাগ সময়ই অজানা। এই প্রকল্পের ফলাফল থেকে আমরা আশা করছি যে আমরা কাপড় ও কাপড়ের ব্যবহারকারীর সম্পর্ক শক্তিশালী হবে এবং অস্ট্রেলিয়ার ক্রেতাদের কাপড় সম্পর্কে জ্ঞান বৃদ্ধি করতে সহায়তা করবে।

আমরা দুই দেশের প্রায় ৩০ জন প্রাপ্তবয়স্ক মহিলা এবং পুরুষের আলাদা আলাদা সাক্ষাৎকার নেব। অংশগ্রহণকারীদের মধ্যে ১৫ জন হবেন ঢাকার এবং ১৫ জন হবেন পার্থ, অস্ট্রেলিয়ার।

### কে এই গবেষণা করছেন?

- এই প্রকল্প কার্টন ইউনিভার্সিটির (পার্থ, অস্ট্রেলিয়া) স্থাপত্য বিভাগের সহকারী অধ্যাপক ড: ডায়ান স্মিত এবং শিক্ষার্থী জেসিকা প্রিমােস দ্বারা পরিচালিত।
- এই গবেষণার ফলাফল জেসিকা প্রিমােস দ্বারা তার ডক্টরেট অব ফিলোসফি (পিএইচডি) ডিগ্রি অর্জনে ব্যবহৃত হবে।

### আপনাকে কি করতে হবে?

- আপনাকে এই সাক্ষাৎকারের জন্য অনুরোধ করা হয়েছে কারণ আমরা এই শহরে প্রাপ্তবয়স্ক এবং যারা গার্মেন্টস শিল্পের সাথে জড়িত নয় শুধু তাদের মতামত নেব।
- আপনাকে কিছু কাপড়ের নমুনা দেয়া হবে এবং কিছু প্রশ্ন করা হবে।
- এই সাক্ষাৎকার আপনার বাসায় কিংবা আপনার পছন্দমত অন্য যে কোন জায়গায় হতে পারে।
- আমরা আপনাকে জিজ্ঞাসা করবো:
  - আপনার কিছু ব্যক্তিগত তথ্য (বয়স, জন্মস্থান, শিক্ষা এবং পেশা),
  - কাপড় সম্পর্কে আপনার ধারণা,
  - কাপড়ের নমুনাগুলো নিয়ে আপনার মন্তব্য (কোথায়, কিভাবে এবং কি দিয়ে তৈরী)।
- আপনাকে শুধু একবারই সাক্ষাৎকার দিতে হবে।

## বস্ত্র/ কাপড় বুনন বর্ণনা

- গবেষণাকারী শিক্ষার্থী এই সাক্ষাৎকার নেবে।
- সাক্ষাৎকারের সময়সীমা প্রায় ১ ঘন্টা।
- এই সাক্ষাৎকারে আপনাকে কোন প্রকার খরচ বহন করতে হবে না এবং আপনাকে কোন প্রকার সম্মানী প্রদান করা হবেনা। প্রয়োজনে আমরা আপনার যাতায়াত খরচ বহন করবো।
- আমরা অডিও এবং ভিডিও উভয় মাধ্যমে তথ্য সংগ্রহ করবো যাতে আমাদের সাক্ষাৎকারে বিঘ্ন না ঘটে এবং পরবর্তিতে আমরা তা লিখিত আকারে রূপান্তরিত করবো।

### এই গবেষণা প্রকল্পের লাভ?

- এই গবেষণা প্রকল্পে অংশগ্রহন করে আপনি সরাসরি কোনভাবে লাভবান হবেন না।
- আমরা আশা করছি যে, গবেষণার ফলাফল:
  - অস্ট্রেলিয়ায় কাপড়/বস্ত্র সম্পর্কে জ্ঞানের অভাব বুঝতে সহায়তা করবে।
  - ডিজাইনের মাধ্যমে মানুষের কাপড় সম্পর্কে জ্ঞান বৃদ্ধি করা।

### এই গবেষণা প্রকল্পের সাথে জড়িত হলে কোন প্রকার ঝুঁকি, পার্শ্ব-প্রতিক্রিয়া বা অসুবিধা আছে কিনা?

- এই গবেষণা প্রকল্পের কোন প্রকারের ঝুঁকি, পার্শ্ব-প্রতিক্রিয়া বা অসুবিধা নেই; আমরা শুধু আপনার কিছু মূল্যবান সময় প্রত্যাশা করি।
- প্রয়োজনে আমরা আপনার যাতায়াত খরচ বহন করবো।

### কে কে আপনার ব্যক্তিগত তথ্যাবলী সম্পর্কে অবহিত হবেন?

- আপনার থেকে সংগৃহীত যেকোন তথ্যাবলী কার্টিন ইউনিভার্সিটিতে গোপনীয়তার সাথে সংরক্ষণ করা হবে এবং শুধুমাত্র এই প্রকল্পের কাজে ব্যবহৃত হবে।
- গবেষণা দল এবং কার্টিন ইউনিভার্সিটির এথিক্স কমিটি আপনার ব্যক্তিগত তথ্যাবলী সম্পর্কে অবহিত হবেন। সকল ইলেক্ট্রনিক তথ্য পাসওয়ার্ড দিয়ে এবং অন্যান্য তথ্যসমূহ (ভিডিও ও অডিও) তালাবদ্ধ অবস্থায় ৭ বছর কার্টিন ইউনিভার্সিটিতে সংরক্ষণ করা হবে এবং পরবর্তিতে তা ধ্বংস করে ফেলা হবে।
- আপনি যেকোন সময় তথ্যসমূহ দেখতে এবং সংশোধন করার অনুরোধ করতে পারবেন।
- এই গবেষণার ফলাফল জেসিকা প্রিমােস দ্বারা তার ডক্টরেট অব ফিলোসফি ডিগ্রি অর্জনে ব্যবহৃত হবে। ইহা বিভিন্ন সন্মেলনে উপস্থাপন এবং সংবাদপত্রে প্রকাশিত হতে পারে এবং সকল মাধ্যমে আপনার পরিচয় গোপন রাখা হবে।

## বস্ত্র/ কাপড় বুনন বর্ণনা

### আপনি কি গবেষণার ফলাফল সম্প্রদায়কে জানতে পারবেন?

- গবেষণার ফলাফল প্রায় ১৮ মাসের মধ্যে আপনাকে লিখিতভাবে জানানো হবে। গবেষণার ফলাফল সন্মিলিত ভাবে সংগৃহীত এবং বাছাইকৃত তথ্যের উপর নির্ভর করবে।
- এই গবেষণার ফলাফল লিখিত আকারে শিক্ষার্থী গবেষক জেসিকা প্রিমােস দ্বারা ডক্টরেট অব ফিলোসফি ডিগ্রির অনুষীলনে পাওয়া যাবে।

### আপনাকে কি এই গবেষণা প্রকল্পে অংশগ্রহণ করতেই হবে?

এই গবেষণায় অংশগ্রহণ সম্পূর্ণভাবে স্বেচ্ছাকৃত। আপনি যদি সম্মত না হন তাহলে আপনাকে সাক্ষাৎকার পূর্বে অংশগ্রহণ করতে হবেনা। আপনি যদি সম্মত হন কিন্তু পরবর্তীতে আবার মত পরিবর্তন করেন, তাতেও কোন বাঁধা নেই। কোন কারণ ছাড়াই আপনি যেকোন সময়ে সাক্ষাৎকারে অংশগ্রহণ থেকে বিরত হতে পারবেন। সেক্ষেত্রে ইউনিভার্সিটির সাথে সম্পর্ক বিনষ্ট হবেনা এবং আপনার থেকে সংগৃহীত তথ্য আপনার অনুমতি ছাড়া ব্যবহার করা হবেনা।

### পরবর্তীতে কি হবে এবং গবেষণা সম্পর্কে আপনি কার সাথে যোগাযোগ করতে পারবেন?

- গবেষণা সম্পর্কে যেকোন তথ্য জানতে চাইলে কিংবা কোন প্রশ্ন থাকলে আপনি এই শিক্ষার্থী গবেষক জেসিকা প্রিমােসের সাথে তার ই-মেইলে যোগাযোগ করতে পারবেন।  
ই-মেইলের ঠিকানাঃ [jessica.priemus@postgrad.curtin.edu.au](mailto:jessica.priemus@postgrad.curtin.edu.au)
- আপনি যদি সাক্ষাৎকারে অংশগ্রহণে সম্মত হন তাহলে আপনাকে সম্মতি ফরমে সাক্ষর করতে হবে। সাক্ষরের মাধ্যমে আপনি ঘোষণা করছেন যে আপনি উপরোক্ত সকল তথ্য বুঝতে পেরেছেন। আপনি সম্মতি ফরমে সাক্ষরের মাধ্যমে সম্মত হচ্ছেন যে গবেষণা প্রকল্পে অংশগ্রহণ করতে আপনি আগ্রহী। এই কাগজে উল্লেখিত তথ্য এবং সম্মতি ফরমের একটি করে অনুলিপি আপনাকে সংরক্ষণের জন্য দেয়া হবে।

এই গবেষণা কার্টিন ইউনিভার্সিটির হিউম্যান রিসার্চ এথিক্স কমিটি (HREC) দ্বারা অনুমোদিত (HREC নং- HRE২০১৬-০৩৯০)। এই গবেষণা প্রকল্প সম্পর্কে আপনার যদি কোন মতামত কিংবা অভিযোগ থাকে তাহলে আপনি; এথিক্স অফিসার (৬১-০৮-৯২৬৬৯২২৩) অথবা ম্যানেজার, রিসার্চ ইন্টেগ্রিটি (৬১-০৮-৯২৬৬৭০৯৩) অথবা ই-মেইল [hrec@curtin.edu.au](mailto:hrec@curtin.edu.au) - এ যোগাযোগ করতে পারবেন।

## Part 4.2: Planned semi-structured interview questions

### INTERVIEW QUESTIONS:

#### DEMOGRAPHICS

Age (or generational cohort?)  
Gender  
Place of birth  
Place raised  
Other countries resided in  
Cultural identification  
Education  
Profession/employment status

#### PRACTICE AND EDUCATION

Do you regularly make textile-based products?  
Were ever taught to weave/sew/embroider/knit, etc?

#### LITERATURE AND LEGACY

Can you name any significant textiles famous within your country?  
Do you know any songs or literature about making textile-based products?

#### PHYSICAL EXPOSURE

Do you have any relative/s who work in textile/garment industry?  
Does anyone in your family weave/sew/embroider/knit, etc?

#### CONSUMPTION

How often do you purchase (or receive as a gift) garments/ textiles?  
Do you purchase online or in store?  
Which of the following increases a garment or textile's value to you?  
Price  
Origin  
Time taken to make  
Skill of maker  
Material  
Technique  
How do you tell how something is made, apart from labelling?  
If you purchase online, is your knowledge of the above limited?

#### TEXTILE SWATCHES (to be presented to participant individually)

What is the name of this type of textile?  
Where was this made?  
What tool/s were used?  
What techniques were used?  
In what order was it constructed? (Where is the beginning and where is the end?)  
How skilled was the maker?  
What material is it?  
How long did this take to make?  
What is the price/value of this?

## Part 4.3: Pilot Study reflections

### PILOT STUDY FINDINGS

The participant in the pilot study is Bangladeshi citizen who has resided in Australia for the past three years. The following interesting points were observed:

- 1) The participant spent a good deal of time touching the textile even when questions were not being asked about that particular textile. I believe recording the actions of participants hands (recording touch) will reveal interesting data about the way that we experience textiles. It may also be enlightening to assess this tactile engagement across the two different locations.
- 2) My interview was planned to be composed of a set of structured questions. However I feel in many cases further clarification is necessary. I believe that my questionnaire would be more successful if the questions were semi structured. In some cases the participant misinterpreted the question and went 'off track'. When this happens I believe it is important for the interviewer to steer the question back into the intended direction.
- 3) I witnessed confusion over terminology. When asked a question regarding culturally significant textiles the participant was confused about the term 'textiles'. He interpreted textiles to mean raw materials and listed cotton, silk, etc. Another misinterpretation was when I asked the type of cloth, the participant answered 'scarf'. I intended for it to be an answer such as woven cotton, denim, tweed etc. However the idea of cloth as separate from a garment or object may not occur to a non-maker. I also predict the potential for crossovers between terms – for example textile, material and fabric may be used as separate terms or interchangeably. These terms (as I mean them) must also be clearly defined to the interpreter.
- 4) Additionally the question about cultural songs and literature was difficult for the participant to answer on the spot. He required additional time to think of a response.
- 5) When asked about the construction time and labour intensity of textiles and whether this increases its value he stated yes - but only in "ethnic" (his term) textiles. He elaborated that he can perceive an increased value in traditional Bangladeshi textiles but this does not carry across to the purchases that he makes online (garments made in China or perhaps even garment factories in Bangladesh). He stated that time does not usually even factor into his thoughts when purchasing clothes, only aesthetics. He commented that for technical and labour intensive so-called 'ethnic' textiles he was happy to pay more as a kind of charity as is aware of the struggle of rural artisans in his home country. This poses the question; if the user were aware of the plight of the maker, would they be prepared to pay more? And if so, is this type charity giving the same as value affording? And why did that sympathy not extend to garment factory work?

## **Part 4.4: Selected Interview transcripts**

**Participant 06**  
**Dhaka, Bangladesh**  
**01/12/16**

**Q1. Demographics**

**Q1.1 Age**

**Interpreter:**

How old are you?

**P06:**

18 years

**Q1.2 Gender**

\*\*Female

**Q1.3 Place of birth**

**Interpreter:**

Where is your birthplace?

**P06:**

In Dhaka

**Q1.4 Place raised**

**Interpreter:**

Where were you raised?

**P06:**

In Dhaka

**Q1.5 Other countries resided in**

\*\*Not asked

**Q1.6 Cultural identification**

\*\*Not asked

**Q1.7 Education**

**Interpreter:**

How far have you studied; what are you studying now?

**P06:**

I am studying at Inter 2<sup>nd</sup> year

**Q1.8 Profession/employment**

**status**

**Interpreter:**

Are you working in a job now?

**P06:**

No

**Q2. Practice and Education**

\*Not asked

**Q2.1 Do you regularly make textile-based products?**

\*\*Not asked

**Q2.2 Were you ever taught to weave/sew/embroider/knit etc.?**

**Interpreter:**

Can you sew a cloth?

**P06:**

No I can't.

**Interpreter:**

Can you do any kind of simple sewing?

**P06:**

Yes I can.

**Interpreter:**

What type of work can you do?

**P06:**

I can do some designing (embroidery) on fabrics.

**Interpreter:**

Can you put designs on fabrics?

**P06:**

Yes I can.

**Interpreter:**

The (hand embroidery) design that is behind you, can you put that design on a fabric?

**P06:**

I can sew the buttons, but not the embroidery design.

**Interpreter:**

Which one can you do?

**P06:**

I can do the buttons.

**Interpreter:**

From whom did you learn these skills?

**P06:**

From my mother.

**Q3. Literature and Legacy**

**Q3.1 Can you name any significant textiles famous within your country?]**

**Interpreter:**

Do you know the name of any significant textiles of Bangladesh?

**P06:**

Yes I know.

**Interpreter:**

Then say it.

**P06:**

*Jamdani*, muslin. Cotton is also widely used by the people in here, it is very popular.

Nowadays, Indian textiles are also used, georgette is also used

**Q3.2 Do you know any songs or literature about making textile-based products?**

**Interpreter:**

Do you know any stories or poems about sewing or making textile-based products?

**P06:**

*Nakshi Kanthar Math*, it is a story but I have never read it.

**Interpreter:**

You didn't read it. Do you know who has written it?

**P06:**

Jashim Uddin.

**Interpreter:**

Never read it? I also haven't read it. Ok.

**Q4. Physical Exposure**

**Q4.1 Do you have any relatives who work in the textile and/or garment industry?**

**Interpreter:**

Is any of your relative is related to garment industry or work in there?

**P06:**

No.

**Interpreter:**

No relatives. Ok.

**Q4.2 Does anyone in your family sew, weave or knit?**

**Interpreter:**

Can any of your family members sew or weave or knit?

**P06:**

Yes, my mother can.

**Interpreter:**

What type of work can she do?

**P06:**

My mother can make clothes on the sewing machine. She can make clothes for women but cannot make for men. And she can make any kind of designs.

**Interpreter:**

Design meaning hand embroidery - *nakshi kantha*. Ok.

**Q5. Consumption**

**Q5.1 How often do you purchase or receive textile products?**

**Interpreter:**

How often do you purchase or receive textile products as gifts?

**P06:**

I do not often purchase or get gifts or make textile products, only once or twice a year.

**Interpreter:**

Only once or twice in a year.

**Q5.2 Do you purchase them online or in a physical store?**

**Interpreter:**

Have you ever purchased online?

**P06:**

Yes I have.

**Interpreter:**

What did you purchase?

**P06:**

I purchased shoes from online.

**Interpreter:**

Did the product meet your expectations? Like the pictures were given online.

**P06:**

No, it was not as I expected. The one I got in my home was missing a stone from the one that was shown online. Then I changed and got another one.

**Interpreter:**

Was it difficult to change the product?

**P06:**

No, it was very easy.

**Q5.3 Which of the following increases a garment or textile's value to you? Price, Origin, Time taken to make, Skilfulness, Material type, techniques used?**

**Interpreter:**

Whenever you purchase a product whether it is online or not, which things do you consider? Is it the price or the origin or the time taken to make it or the skilfulness or the techniques used to make it or the way it is made, like cotton or sweater? Which one do you consider? I am writing it on the paper, it will help you to understand. Which one of these is important for you to consider before purchasing? Is it the price or the origin or the time taken to make it or the skilfulness - means how perfectly it is done? Or the materials used to make it, like cotton or silk or georgette, or the techniques used to make it?

**P06:**

Should I pick only one?

**Interpreter:**

No, you can pick all of those or one of those or two of those. It depends on you.

**Interviewer:**

Not what is important - which one increases the value.

**Interpreter:**

What I meant with price was that do you think the product is better when it is costly?

**P06:**

No, I don't think like that. I look for the price to ensure that it is within my budget.

**Interpreter:**

So, for her the price is about the budget. She doesn't think that if the price is high then it can be good.

**Interviewer:**

Ok

**Interpreter:**

She prefers price.

**Interviewer:**

Then the price is not included in that.

**Interpreter:**

Then it is not. Then there is "With what is made?" So you are saying that you consider the materials that the product is made and if the price is within your budget or not.

**Q5.4 How do you tell how something is made apart from labelling?**

**Interpreter:**

Can you tell from where a product is made from or from where it is collected or what is used to make it if there is no label on the product? Can it be said?

**P06:**

No, I can't say that.

**Interpreter:**

Then how do you know? Ask in the store before you purchase?

**Q5.5 If you purchase online, is your knowledge of the above limited?**

**Interpreter:**

When you purchased online, did you think that there were not enough information about the product? Or did you think there was enough information?

**P06:**

No, there was enough information.

**Interpreter:**

There was. So will you do more online shopping?

**P06:**

No, I won't.

**Interpreter:**

Why won't you?

**P06:**

Because I have done it once and the product was not good.

**Interpreter:**

Then do you think the information were there as needed?

**P06:**

Yes, the information was there but it was our fault. We should have understood it that the shoe will not fit in my foot when we had ordered it. So it is not their fault but it was ours.

**Interpreter:**

So there was a problem with the sizing.

**Q6. Textile Swatches – Part 1A**

**Interpreter:**

So the first part is done. Two more parts to go. Now you will be provided with a few samples of textile product one by one and I will be asking you nine questions about those products.

**Q6.1.2.1 What is the name of this kind of textile?**

**Interpreter:**

The first one is this one. What do you think by looking at it?

**P06:**

This one? It is used for making carpets.

**Interpreter:**

It is looking like a piece of carpet.

**Q6.1.2.2 Who made it and where?**

**Interpreter:**

Who made it and where it was made do you think?

**P06:**

I do not know that.

**Q6.1.2.3 What tools were used?**

**Interpreter:**

With what it was made, or what types of tools were used to make it?

**P06:**

Woollen yarn was used. The way a sweater is made - in that way.

**Q6.1.2.4 How many metres of yarn was used?**

**Interpreter:**

How much yarn was used? Can you say that? Just guess it.

**P06:**

No, I can't say that.

**Interpreter:**

Can you make any guess?

**P06:**

No, I can't say that.

**Interpreter:**

Have a guess. Because I will be asking you this question several times. Just have a guess.

**P06:**

How will I guess?

**Interpreter:**

One meter is like this (showing with hands)

**P06:**

No, this is made from much more than a meter of yarn. 15 to 16 metres.

#### **Q6.1.2.5 In what order was it constructed?**

**Interpreter:**

From where the sewing started and where did it ended? Can you say that?

**P06:**

From the middle the sewing started.

**Interpreter:**

From the middle it started. Show me with your finger.

**P06:**

Umm. No, not from the middle. May be from here (pointing with the finger) it started, from any corner of the fabric.

**Interpreter:**

Ok

**P06:**

Continuing from there it ended here (pointing it with the finger)

**Interpreter:**

With what yarn did you say that it was made of?

**P06:**

Woollen yarn.

**Interpreter:**

Woollen yarn. How long do you think it took to make it?

**P06:**

If the maker is expert or skilled then it won't take much time for him but if someone like me who is not skilled will take two to three days.

#### **Q6.1.2.6 How skilled was the maker?**

**Interpreter:**

What do you think, how skilled the maker is?

**P06:**

I think they are very skilled.

**Interpreter:**

Then how long did it take him?

**P06:**

It took him one hour. No, may be more. It took him like 3 to 4 hours.

**Interpreter:**

3 to 4 hours.

#### **Q6.1.2.7 What is the raw material?**

\*\*Answered it before.

#### **Q6.1.2.8 How long did it take to make?**

\*\*Answered it before.

#### **Q6.1.2.9 What would be the price of this if it were a placemat or a scarf?**

**Interpreter:**

If it were a place mat then how much would it cost?

**P06:**

I will buy it if it is fifty taka or I will not buy it.

**Interpreter:**

(Speaking to Interviewer in English) She thinks it's a carpet. Should I say a scarf or carpet?

**Interviewer:**

Both.

**Interpreter:**

If it were a carpet then how much would you pay for it? Like this or like a doormat.

**P06:**

I will buy with 100 to 120.

**Interpreter:**

And if were a scarf?

**P06:**

If it is a scarf then I will buy it with more. 300 to 350.

**Interpreter:**

It is done. Next.

#### **Q6.1.4.1 What is the name of this kind of textile?**

**P06:**

This is same. Only the colour is different.

#### **Q6.1.4.2 Who made it and where?**

**Interpreter:**

Who made it and where it was made do you think?

**P06:**

This one. Someone with the professional hands must have made it. It is a neat work. I cannot say where it was made.

#### **Q6.1.4.3 What tools were used?**

**Interpreter:**

How it is made and with what it was made?

**P06:**

I don't know how it is made.

**Interpreter:**

With what it is made?

**P06:**

It was made with yarn.

**Interpreter:**

How it is made?

**P06:**

It was made by sewing like that (showing with her hands)

**Interpreter:**

Do you know the name of it?

**P06:**

No, I don't know the name of it.

#### **Q6.1.4.4 How many metres of yarn was used?**

**Interpreter:**

How much yarn do you think was needed here?

**P06:**

Like the previous one.

**Interpreter:**

How much was that?

**P06:**

15 to 16

#### **Q6.1.4.5 In what order was it constructed?**

\*\*Not asked

#### **Q6.1.4.6 How skilled was the maker?**

**Interpreter:**

How skilled the maker who made it?

**P06:**

He is very skilful. There isn't any mistake.

**Q6.1.4.7 What is the raw material?**

**Interpreter:**

What do you think about the yarn?

**P06:**

This one? This one is also woollen yarn.

**Interpreter:**

Woollen yarn.

**Q6.1.4.8 How long did it take to make?**

**Interpreter:**

How long do you think it took?

**P06:**

2 to 3 hours.

**Q6.1.4.9 What would be the price of this if it were a placemat or a scarf?**

**P06:**

If it is a place mat then it will be the same 100 to 120. And if it were a scarf? Then 300 to 350.

**Q6.1.6.1 What is the name of this kind of textile?**

**Interpreter:**

What do you think about it?

**P06:**

This is also same. It is made out of Tula. I think. Poshomi Tula (Bengali word).

**Interpreter:**

Poshmi Tula. Ok.

**Q6.1.6.2 Who made it and where?**

**Interpreter:**

Who made it and how made it? Is it understandable?

**P06:**

It was not made by a skilled person. Because the work is not that good. May be someone made it at home.

**Q6.1.6.3 What tools were used?**

\*\*Not asked

**Q6.1.6.4 How many metres of yarn was used?**

\*\*Not asked

**Q6.1.6.5 In what order was it constructed?**

**Interpreter:**

Where does it start and where does it end?

**P06:**

It started from here (pointing with finger). First they did a knot here then sewed slowly.

**Q6.1.6.6 How skilled was the maker?**

**Interpreter:**

And you said that it was not someone skilled who made it.

**Q6.1.6.7 What is the raw material?**

**Interpreter:**

What is the yarn?

**P06:**

I said it is *Tula. Posshmi Tula.*

**Q6.1.6.8 How long did it take to make?**

**Interpreter:**

Can you say how long took?

**P06:**

No I can't say that.

**Interpreter:**

Any guess?

**P06:**

It will take 4 to 5 hours for that person who will make it. It also can take the whole day if I make it.

**Q6.1.6.9 What would be the price of this if it were a placemat or a scarf?**

**Interpreter:**

How much will it cost if it is a place mat?

**P06:**

I won't buy it if it is even 50 taka. 30 to 40.

**Interpreter:**

If it is a scarf?

**P06:**

100 taka.

**Interpreter:**

100 taka. Ok. Next.

**Q6.1.8.1 What is the name of this kind of textile?**

**Interpreter:**

What do you think about it?

**P06:**

By looking at it? Everything is looking the same to me.

**Q6.1.8.2 Who made it and where?**

**Interpreter:**

Where does it start and where does it end? Is it understandable?

**P06:**

Umm....

**Q6.1.8.3 What tools were used?**

**Interpreter:**

How is it made?

**P06:**

This one. This is made the way a sweater is made.

**Q6.1.8.4 How many metres of yarn was used?**

**Interpreter:**

How many metres of yarn were needed?

**P06:**

20 to 25 metres in this.

**Interpreter:**

20 to 25 metres.

**Q6.1.8.5 In what order was it constructed?**

**Interpreter:**

Where does it start and where does it end? Show with your finger.

**P06:**

From here (pointing with her finger)

**Interpreter:**

Please put it in here and show. From here it started and then?

**P06:**

Then they continued to sew from there.

**Interpreter:**

You are saying it came to the center from the corners? Please show it with your finger.

**P06:**

From here it started, gave a knot and then completed it.

**Q6.1.8.6 How skilled was the maker?**

**Interpreter:**

How skilled is the maker?

**P06:**

They are very skilled. Very skilled.

**Q6.1.8.7 What is the raw material?**

**Interpreter:**

What is it made from? What is the name of the yarn?

**P06:**

Is there any option for the yarns? How will I say?

**Interpreter:**

There are many kinds of yarns. There is no option. Don't you know the name of the yarn?

**P06:**

I only know of silk and wool.

**Interpreter:**

There is silk, synthetic - there are many names. What does it look like?

**P06:**

It looks like the woollen yarn.

**Interpreter:**

Woollen yarn. Whatever you think.

**Q6.1.8.8 How long did it take to make?**

**Interpreter:**

How long did it take to make it?

**P06:**

It must have taken 7 to 8 hours to make it.

**Interpreter:**

7 to 8 hours was taken.

**Q6.1.8.9 What would be the price of this if it were a placemat or a scarf?**

**Interpreter:**

How much would it cost if it is a place mat?

**P06:**

The price of it would be higher. The work is good. It would be 300 to 400.

**Interpreter:**

If it were a place mat? And if it were a scarf?

**P06:**

If it is a scarf then it will cost more. It will be 600 to 700.

**Interpreter:**

Next.

**Q6.1.10.1 What is the name of this kind of textile?**

**Interpreter:**

What does it look like?

**P06:**

It looks like a carpet.

**Interpreter:**

Carpet.

**Q6.1.10.2 Who made it and where?**

**Interpreter:**

Who made it and where it was made?

**P06:**

It might have been made by some old woman at her house.

**Interpreter:**

Some old lady at her house.

**Q6.1.10.3 What tools were used?**

\*\*Answered before

**Q6.1.10.4 How many metres of yarn was used?**

**Interpreter:**

Who made it and where it was made?

**P06:**

It looks like when a sweater is about to tear and the yarns are about to come out then it was stitched and it was made.

**Q6.1.10.5 In what order was it constructed?**

**Interpreter:**

Where does it start and where does it end?

**P06:**

Um starting point! I do not know where it started. Started from here (pointing with her finger).

**Interpreter:**

From here it started.

**P06:**

From here.

**Interpreter:**

Then how does it move forward. Show it with your finger.

**P06:**

Then the sewing was completed in this pattern (showing with her finger).

**Q6.1.10.6 How skilled was the maker?**

\*\*Not asked

**Q6.1.10.7 What is the raw material?**

\*\*Answered it before

**Q6.1.10.8 How long did it take to make?**

**Interpreter:**

How long did it take to make it?

**P06:**

It took 2 hours to make it.

**Q6.1.10.9 What would be the price of this if it were a placemat or a scarf?**

**Interpreter:**

How much would be the price if it were a place mat?

**P06:**

This one. 150 taka?

**Interpreter:**

And if it were a scarf?

**P06:**

It is not possible to have it as a scarf.

**Interpreter:**

And if it were a carpet?

**P06:**

If it is a carpet then 200 taka.

**Interpreter:**

(Explaining it to Jess) It is not possible to have it as a scarf. And if it is a carpet then it will be 200 taka. Next.

**Q6.1.9.1 What is the name of this kind of textile?**

**Interpreter:**

What do you think about it?

**P06:**

By looking at it. It looks like a table mat.

**Interpreter:**

It looks like a table mat.

**Q6.1.9.2 Who made it and where?**

**Interpreter:**

Who made it and where it was made?

**P06:**

A skilled maker did not make this. It was made at home.

**Q6.1.9.3 What tools were used?**

**Interpreter:**

With what it was made and how it was made?

**P06:**

This is the same way made that a *paati* is made.

**Interpreter:**

How is a *paati* made?

**P06:**

All the yarn threads are put together in a line. Then one is taken from this side and another from that side and then a knot is formed in the middle.

**Q6.1.9.4 How many metres of yarn was used?**

**Interpreter:**

How many metres of yarn was used to make it?

**P06:**

20 metres, 15 metres?

**Interpreter:**

15 to 20 metres. Ok

**Q6.1.9.5 In what order was it constructed?**

**Interpreter:**

Where does it start and where does it end?

**P06:**

From here it started and here it ended (pointing with her finger)

**Q6.1.9.6 How skilled was the maker?**

**Interpreter:**

How skilled was the maker? What did you say?

**P06:**

The maker is fairly skilled but not that skilled.

**Q6.1.9.7 What is the raw material?**

\*\*Not asked

**Q6.1.9.8 How long did it take to make?**

**Interpreter:**

How long do you think it took to make it?

**P06:**

It took less time to make it. It will be done in an hour.

**Q6.1.9.9 What would be the price of this if it were a placemat or a scarf?**

**Interpreter:**

If it were a place mat or table mat then how much would it cost?

**P06:**

If it is a table mat...

**Interpreter:**

If it were a place mat of this size then how much would it cost?

**P06:**

Is it going to be this much or is it going to be a size of a table mat?

**Interpreter:**

(to Interviewer) When you say a place mat, is it the size of this or bigger?

**Interviewer:**

To put a plate on.

**Interpreter:**

It will be the ones under the plates.

**P06:**

350 to 400

**Interpreter:**

And if it is a scarf?

**P06:**

500 to 600

**Interpreter:**

Next

**Q6.1.7.1 What is the name of this kind of textile?**

**Interpreter:**

What does it look like?

**P06:**

It looks like noodles.

**Interpreter:**

Noodles!

**Q6.1.7.2 Who made it and where?**

**Interpreter:**

Who made it and where it was made?

**P06:**

Who made it and where it was made? Whoever doesn't have a door mat has made it. And where it was made? I cannot say that. I have never seen something like this.

**Q6.1.7.3 What tools were used?**

**Interpreter:**

What it was made with?

**P06:**

With yarn. This is not a silk yarn. Woollen yarn.

**Interpreter:**

Woollen yarn.

**Q6.1.7.4 How many metres of yarn was used?**

**Interpreter:**

How many metres of yarn were needed?

**P06:**

20 to 25 metres of yarn were needed.

**Q6.1.7.5 In what order was it constructed?**

**Interpreter:**

And how was it constructed?

**P06:**

I myself do not get it. How did it come upward?

**Q6.1.7.6 How skilled was the maker?**

\*\*Not asked

**Q6.1.7.7 What is the raw material?**

\*\*Answered it before

**Q6.1.7.8 How long did it take to make?**

**Interpreter:**

How long did it take to make it?

**P06:**

This one? It took 5 to 6 hours to make it.

**Q6.1.7.9 What would be the price of this if it were a placemat or a scarf?**

**Interpreter:**

If it is a place mat then how much would it cost?

**P06:**

It will be 700 taka or 800 taka.

**Interpreter:**

And if it is a scarf?

**P06:**

1000

**Interpreter:**

Next

**Q6.1.5.1 What is the name of this kind of textile?**

**Interpreter:**

What is it?

**P06:**

This one? This one is a carpet.

**Q6.1.5.2 Who made it and where?**

**Interpreter:**

Who made it and where it is made?

**P06:**

It is made at home.

**Q6.1.5.3 What tools were used?**

**Interpreter:**

How is it made?

**P06:**

At first the colourful cottons were rolled and then it was sewed with yarn only.

**Q6.1.5.4 How many metres of yarn was used?**

**Interpreter:**

How many metres were needed here? Can you say that?

**P06:**

The two things are different. The yarn and the cotton are different. I cannot say how much cotton was needed but the yarn was not needed much. 5 to 6 metres were needed.

**Q6.1.5.5 In what order was it constructed?**

**Interpreter:**

Where does it start and where does it end, did you say?

**P06:**

I think both these two were separated and then were sewed together. Then it will start from here and go like this.

**Q6.1.5.6 How skilled was the maker?**

**Interpreter:**

How skilled were they?

**P06:**

They are fairly skilled.

**Q6.1.5.7 What is the raw material?**

\*\*Not asked

**Q6.1.5.8 How long did it take to make?**

**Interpreter:**

Then can you say how long it did take?

**P06:**

It won't take much time to make this. Two hours, two and a half hours.

**Q6.1.5.9 What would be the price of this if it were a placemat or a scarf?**

**Interpreter:**

How much would it cost if it were a place mat?

**P06:**

If it were a place mat? 200 taka.

**Interpreter:**

And if it is a door mat?

**P06:**

If it is going to be a door mat then it will be larger. It will be 300.

**Interpreter:**

And if it is a scarf?

**P06:**

It is not possible to have it as a scarf.

**Interpreter:**

It is not possible. Ok.

**Q6.1.3.1 What is the name of this kind of textile?**

**Interpreter:**

What do you think by looking at it?

**P06:**

It looks like a table mat.

**Interpreter:**

Ok

**Q6.1.3.2 Who made it and where?**

**Interpreter:**

Who made it and where it was made?

**P06:**

This is done by someone professional, a skilled maker with the purpose to sell.

**Interpreter:**

How is it made, do you think?

**P06:**

It made the way a doormat of sackcloth is made.

**Q6.1.3.3 What tools were used?**

**Interpreter:**

How is it made, do you think?

**P06:**

This one? It made the way a *choter er paposh* (Bengali word for door mat) is made.

**Q6.1.3.4 How many metres of yarn was used?**

**Interpreter:**

How many metres of yarn were needed?

**P06:**

25 to 30 metres.

**Q6.1.3.5 In what order was it constructed?**

**Interpreter:**

Where does it start and where does it end?

**P06:**

Definitely it started from the corners? It started from here (pointing with her finger).

**Interpreter:**

It started from here and?

**P06:**

It ended here.

**Q6.1.3.6 How skilled was the maker?**

\*\*Not asked

**Q6.1.3.7 What is the raw material?**

**Interpreter:**

What is it made with?

**P06:**

It is made with *poshmi shuta* (--- yarn).

**Q6.1.3.8 How long did it take to make?**

**Interpreter:**

How long did it take to make it?

**P06:**

It took 7 to 8 hours.

**Interpreter:**

How skilled was the maker?

**P06:**

They are very skilled. They made it very well.

**Q6.1.3.9 What would be the price of this if it were a placemat or a scarf?**

**Interpreter:**

How much would be the price if it were a place mat?

**P06:**

It would be 700 to 800 taka.

**Interpreter:**

And if it were a scarf?

**P06:**

Same.

**Interpreter:**

Next.

**Q6.1.1.1 What is the name of this kind of textile?**

**P06:**

Same questions? It seems all the same to me. How will I say that how it is made? How is it made? How did this colour end up here? No, I don't know.

**Q6.1.1.2 Who made it and where?**

\*\*Not asked

**Q6.1.1.3 What tools were used?**

\*\*Not asked

**Q6.1.1.4 How many metres of yarn was used?**

**Interpreter:**

How much yarn was needed?

**P06:**

20 to 25 metres.

**Q6.1.1.5 In what order was it constructed?**

**Interpreter:**

Where does it start and where does it end?

**P06:**

It started from here and ended in here (pointing with her finger).

**Interpreter:**

Then how were the other parts of this constructed?

**P06:**

The other parts? That's the question. There are different colours. It started with one and then again went from here.

**Interpreter:**

Then how is it made? Show me again.

**P06:**

One side - I mean one colour - is done first, then another colour went through this and then another colour went in this. How that many colours were used I can't understand. I don't know.

**Q6.1.1.6 How skilled was the maker?**

**Interpreter:**

How skilled?

**P06:**

They are very skilled. How is it done? It's a complex matter.

**Q6.1.1.7 What is the raw material?**

**Interpreter:**

What is it made with? The name of the yarn?

**P06:**

Woolen yarn.

**Q6.1.1.8 How long did it take to make?**

**Interpreter:**

How long did it take to make it, can you say that?

**P06:**

For someone who is skilled it wouldn't take much time. They would take 2 to 3 hours. And for someone who is not skilled, they cannot even make it.

**Q6.1.1.9 What would be the price of this if it were a placemat or a scarf?**

**Interpreter:**

How much would be the price if it were a place mat?

**P06:**

600 to 700.

**Interpreter:**

**Interpreter:**

And if it were a scarf?

**P06:**

The scarves are larger. 700 to 800.

**Participant 10**  
**Dhaka, Bangladesh**  
**04/12/16**

**Q1. Demographics**

**Q1.1 Age**

**Interpreter:**

How old are you?

**P10:**

20

**Q1.2 Gender**

\*\*Female

**Q1.3 Place of birth**

**Interpreter:**

Where is your birthplace?

**P10:**

Barishal.

**Interpreter:**

Barishal

**P10:**

District of Jhalokathi, Village of Deulkathi.

**Q1.4 Place raised**

**Interpreter:**

Where were you raised?

**P10:**

At Dhaka

**Interpreter:**

At Dhaka

**Interpreter:**

How long is it after your birth did you come to Dhaka?

**P10:**

After almost 3 to 3.5 months I have been in Dhaka.

**Interpreter:**

Then it was 3 to 4 years after birth

**P10:**

After 3 to 4 months.

**Interpreter:**

3 to 4 months. Ok.

**Q1.5 Other countries resided in**

None

**Q1.6 Cultural identification**

Bengali

**Q1.7 Education**

**Interpreter:**

How far have you studied?

**P10:**

I have completed Inter (H.S.C) in this session.

**Interpreter:**

From where?

**P10:**

[inaudible] College

**Q1.8 Profession/employment status**

**Interpreter:**

Are you doing any job right now?

**P10:**

No. I am trying for the admission test for the universities.

**Q2. Practice and Education**

**Q2.1 Do you regularly make textile-based products?**

**Interpreter:**

Do you regularly make textile-based products?

**P10:**

I don't have any experience of making any textile-based products.

**Interpreter:**

Ok.

**Q2.2 Were you ever taught to weave/sew/embroider/knit etc.?**

**Interpreter:**

Do you know how to sew or knit or such?

**P10:**

I can do the chains.

**Interpreter:**

Simpler ones

**P10:**

I know simpler ones.

**Interpreter:**

Do you know how to do those *Nakshi* (embroidery design)? (Pointing to embroidered cushion).

**P10:**

No, I can't do that much but I can only do chain stitch like that design (pointing to another cushion).

**Interpreter:**

Have you learnt this from somewhere?

**P10:**

This one is learnt from my mother.

**Q3. Literature and Legacy**

**Q3.1 Can you name any significant textiles famous within your country?**

**Interpreter:**

Can you tell any name of any significant textiles in Bangladesh?

**P10:**

Muslin

**Interpreter:**

Muslin.

**P10:**

It is now extinct but it is a famous one. Another one is *Jamdani* - it is still available.

**Q3.2 Do you know any songs or literature about making**

**Interpreter:**

Do you know any songs or poems or story about making textile products? Do you know if anyone has written about making fabrics or *Nakshi*?

**P10:**

No, I can't remember any right now and I probably don't know any.

**Interpreter:**

Ok, perfect.

**Q4.1 Do you have any relatives who work in the textile and/or garment industry?**

**Q4.2 Does anyone in your family sews, weave or knit?**

**Q5. Consumption**

**Q5.1 How often do you purchase or receive textile products?**

**Interpreter:**

How often do you purchase or receive gifts of dress?

**P10:**

About my purchases - I purchase dresses, twice or thrice in a year. In both Eids and something to wear at home for once. The gifts are the same, in Eids for once or twice.

**Interpreter:**

Ok.

**Q4. Physical Exposure (moved)**

**Q4.1 Do you have any relatives who work in the textile and/or garment industry?**

**Interpreter:**

Do any of your family members work in the textile or garment industry?

**P10:**

No

**Interpreter:**

Sorry, does anyone known to you, relatives, work in the garments industry?

**P10:**

Yeah. Yes, my aunt.

**Interpreter:**

Your aunt. Where is she?

**P10:**

She used to work in *garments* but now she is doing sewing work by herself. For the neighbours like *salwar kameez* (women dress in Bangladesh), she can make any kind of dresses.

**Interpreter:**

Ok.

**Q4.2 Does anyone in your family sew, weave or knit?**

**Interpreter:**

Does anyone in your family sew or weave or knit or do embroidery?

**P10:**

No, doesn't sew fabric.

**Interpreter:**

Or does some design or sew?

**P10:**

My mother does some small sewing work of our cloths. Nothing else.

**Q5.2 Do you purchase them online or in a physical store?**

**Interpreter:**

Have you ever purchased anything from online? Did you do online purchasing?

**P10:**

Not yet.

**Interpreter:**

You haven't purchased before?

**P10:**

No.

**Q5.3 Which of the following increases a garment or textile's value to you? Price,**

**Origin, Time taken to make, Skilfulness, Material type, techniques used?**

**Interpreter:**

Whenever you purchase clothing for yourself, what is important to you? Let me tell you some points: price, or the origin, or the time taken to make, or skilfulness, or the material - it can be cotton or silk or how is it done... what is the process? So these ones. Price? Price means if the price of a product is high, do you think it's good because it is costlier? Or the origin, or the time taken to make, or skilfulness or the material, or how is it made.

**P10:**

I did not get what do you mean by time? Time for what?

**Interpreter:**

The time taken to make it. Think about your dress when it was first made – not just the sewing after. Making the fabric first, and where it was made, in which area was it made.

**P10:**

In which area was it made.

**Interpreter:**

Time means how much time was taken to make this dress. How much time was taking to make it and the time that the tailor took to sew it, it depends on that. If a dress took more time to make then will it be costlier or what do you think?

**P10:**

Unreadable

**Interpreter:**

Skill might mean how neat is it, what it is made with means the material and how is it made means the process of making it. Which one is important to you? It can be a multiple choice. One...

**P10:**

The price. By knowing the price I can understand, no, I can assume that the product is good. The quality is good. Products of good brands are always costly.

**Interpreter:**

Ok

**P10:**

But we do little bit of bargaining while purchasing a product. This one is important. Then the skill is important. The time taken to make the dress did not

get importance from me yet. Skill, if the product is not made neatly then I will not be comfortable wearing it. How is it made! I haven't tried silk, cotton is more.

**Interpreter:**

That's not important to you.

**P10:**

Yes

**Interpreter:**

Then the price, skill and how is it made. Thank you. Ok. We are going to the second part.

**Q5.4 How do you tell how something is made apart from labelling?**

**Interpreter:**

While purchasing a product, can you get where the dress is made or get any information about that dress without looking at the label?

**P10:**

No no, can't get without looking

**Q5.5 If you purchase online, is your knowledge of the above limited?**

**Interpreter:**

At last there is a question about online but you do not make online purchases.

**P10:**

No, I haven't done online shopping yet.

**Interpreter:**

Have you explored about online shopping?

**P10:**

Yes.

**Interpreter:**

What did you explore about?

**P10:**

*Salwar kameez*, jewellery and shoes, that's all.

**Interpreter:**

Did you have confidence/trust in it? Was there enough information there, like I will go to purchase something? If I am going to purchase a *salwar kameez*, is there enough information?

**P10:**

Till what I have explored, I did not dig much deep. At first when a product came in front of my eyes, I just looked at it; sometimes it took a while for me to find the price, as I am not

skilled at all. I have seen that some of the companies gave some information, so the price in front of the viewers' eyes. I did not get information regarding how the fabric is.

**Interpreter:**

It is not there?

**P10:**

I mean I didn't see it.

**Interpreter:**

Now I will serially show you some samples of fabrics and I will ask nine questions on each fabrics.

**P10:**

Ok

**Q6. Textile Swatches – Part 1A**

### **Q6.1.4.1 What is the name of this kind of textile?**

**Interpreter:**

What do you think about it?  
What is it?

**P10:**

It is made from jute. That is possible.

**Interpreter:**

So the first impression was that it is made from jute

### **Q6.1.4.2 Who made it and where?**

**Interpreter:**

Who made it and where it was made do you think?

**P10:**

I don't know.

**Interpreter:**

Ok

### **Q6.1.4.3 What tools were used?**

**Interpreter:**

How is it made? In which technique do you think it was made?

**P10:**

Is it made by hand? I can't understand it. I don't know.

**Interpreter:**

Ok. You think it was made by hand or you don't know.

### **Q6.1.4.4 How many metres of yarn was used?**

**Interpreter:**

Assume how much yarn was used to make it by looking at it.

**P10:**

Yarn; is there any unit to measure yarn?

**Interpreter:**

Metre. One metre is like this (Showing with his hands).

**P10:**

I know that much.

**Interpreter:**

Metre or feet. Whichever is preferable to you?

**P10:**

50 metres!

**Interpreter:**

50 metres. Ok

### **Q6.1.4.5 In what order was it constructed?**

**Interpreter:**

Would you please tell me where do you think it starts and where does it end, by looking at it?

**P10:**

It started from this corner and ended in this corner. That's how it seems to me.

**Interpreter:**

Please keep it on the table and show me with your fingers

**P10:**

From here, I mean it started from a corner then. No, sorry. Every one of this, it started like this and then sewn and it ended in here.

**Interpreter:**

How do you think it was sewn?

**P10:**

I cannot understand that.

### **Q6.1.4.6 How skilled was the maker?**

**Interpreter:**

How skilled was the maker?

**P10:**

They are a little unskilled. I mean a little of this fabric is torn.

### **Q6.1.4.7 What is the raw material?**

\*\*Not asked

### **Q6.1.4.8 How long did it take to make?**

**Interpreter:**

How long do you think it took to make it?

**P10:**

This one. Half an hour.

### **Q6.1.4.9 What would be the price of this if it were a placemat or a scarf?**

**Interpreter:**

If it is a place mat to keep a plate on it then what do you think, how much would be the price?

**P10:**

20 to 50.

**Interpreter:**

20 to 50. If it is a scarf then how much do you think the price would be?

**P10:**

250 to 300

**Interpreter:**

250 to 300. That one is done.

### **Q6.1.5.1 What is the name of this kind of textile?**

**Interpreter:**

What do you think it is?

**P10:**

Wool, it is made from wool.

**Interpreter:**

You think it is wool.

### **Q6.1.5.2 Who made it and where?**

**Interpreter:**

Who do you think made it and where?

**P10:**

I don't know.

### **Q6.1.5.3 What tools were used?**

**Interpreter:**

How is it made? What is the technique? Or what is it made with?

**P10:**

I can't understand that. It looks like that product of jute; it looks like it is from wool. This is also made by hand, as far as I can tell.

**Interpreter:**

Made by hand?

**P10:**

Yes.

### **Q6.1.5.4 How many metres of yarn was used?**

**Interpreter:**

How many metres of yarn do you think was used?

**P10:**

Is it a piece of yarn or wool or a combination?

**Interpreter:**

Wool is also yarn... you can count that whole thing as one unit.

**P10:**

This one can be counted as one?

**Interpreter:**

Yes

**P10:**

Here, 2 to 3 metres.

**Interpreter:**

2 to 3 metres.

**Q6.1.5.5 In what order was it constructed?**

**Interpreter:**

Where does it start and where does it end? Please show with your fingers.

**P10:**

It started from here then it went in this circular pattern, and then here it ended.

**Q6.1.5.6 How skilled was the maker?**

**Interpreter:**

How skilled was the maker?

**P10:**

He has just learned to do the work and then made it.

**Interpreter:**

That means not very skilled.

**P10:**

No.

**Interpreter:**

How will you rate him within 10?

**P10:**

6 out of 10 since he has made it well just after learning it. I fairly like it.

**Q6.1.5.7 What is the raw material?**

**Interpreter:**

What is it made with? Which yarn did you mention at the beginning?

**P10:**

Wool. And this one is the jute yarn.

**Q6.1.5.8 How long did it take to make?**

**Interpreter:**

How long did it take?

**P10:**

Half an hour.

**Interpreter:**

Half an hour.

**Q6.1.5.9 What would be the price of this if it were a placemat or a scarf?**

**Interpreter:**

If it is a place mat then how much would be the cost?

**P10:**

I have never bought something of wool. Still similarly like that, will be within 50, 30.

**Interpreter:**

It will stay within 50. If it were a scarf then how much would be the price?

**P10:**

400 to 500

**Interpreter:**

400 to 500

**P10:**

Is the price of wool is higher than the price of jute? Can I know that?

**Interpreter:**

I actually don't know. Ok.

**Q6.1.7.1 What is the name of this kind of textile?**

**Interpreter:**

What do you think about it?

**P10:**

They are all are looking same to me. Why the jute is related! Every one of these seem like it.

**Interpreter:**

Does it seem like jute? Why does it seem like jute?

**P10:**

No, this is not jute.

**Interpreter:**

No, it can be. On the basis of what or what is your analysis.

**P10:**

The products made out of jute like bag or the products that I have seen are made like this.

The yarns are made, are a little wavy like ropes, I mean that I have seen the jute products are like this.

**Q6.1.7.2 Who made it and where?**

**Interpreter:**

Who made it and where do you think it was made?

**P10:**

It is made with one's own hand. It is made at home.

**Q6.1.7.3 What tools were used?**

**Interpreter:**

How is it made? What is the technique?

**P10:**

Technique means...? Sorry, I did not get that in the previous ones. Which technique did you mean?

**Interpreter:**

Is it made with hands or machine?

**P10:**

Ok

**Interpreter:**

If it is made with machines then what type of machine? If it is made by hand then what is used? Is it with fingers or something is used to sew it?

**P10:**

I don't have ideas of machines to make fabrics. It can be made by hand. If it is made by hand then it is not possible to make it with fingers. Needle or something like needles, made with the uses of hand.

**Interpreter:**

What is the name of that type of needles?

**P10:**

I don't know the names.

**Interpreter:**

Ok

**Q6.1.7.4 How many metres of yarn was used?**

**Interpreter:**

How much yarn is used to make it?

**P10:**

This one. This one seems to me like the first one, 50, 40 to 50 metres.

**Q6.1.7.5 In what order was it constructed?**

**P10:**

It started from here and ended in here (showing with her fingers).

**Q6.1.7.6 How skilled was the maker?**

**Interpreter:**

How skilled was the maker?

**P10:**

I can't get it that did he try to make a design or has it come out.

**Interpreter:**

You can switch the side and look.

**P10:**

It looks right in this side. If he tried to do a design then less skilled and if tried to do it plain then not skilled, these are coming out and if he tried to make design then the design is not clear.

**Interpreter:**

This means.

**P10:**

We can get what type of design a maker tried to make by looking at it. This one looks unorganised.

**Interpreter:**

How much will you give in 10?

**P10:**

In 10, 4.

**Interpreter:**

4

**Q6.1.7.7 What is the raw material?**

**Interpreter:**

How much time do you think was taken?

**P10:**

This one like an hour.

**Q6.1.7.8 How long did it take to make?**

\*\*Not asked

**Q6.1.7.9 What would be the price of this if it were a placemat or a scarf?**

**P10:**

If this is a place mat then 50 to 60 taka.

**Interpreter:**

If it is a scarf then how much should be the price?

**P10:**

300! It will stay within 300.

**Q6.1.2.1 What is the name of this kind of textile?**

**Interpreter:**

What do you think about it?

**P10:**

*Shutir Shuta* (cotton yarn in Bengali).

**Interpreter:**

*Shutir Shuta*

**Q6.1.2.2 Who made it and where?**

**Interpreter:**

Who made it and where it is made?

**P10:**

Made at home, with own hand. I can't say who made it.

**Q6.1.2.3 What tools were used?**

**Interpreter:**

How is it made and with what?

**P10:**

It is made by hand. It was not made in machine. And it is possible to be made by hands.

**Interpreter:**

Ok. With what is it made by hand?

**P10:**

It is possible with fingers. By fingers.

**Q6.1.2.4 How many metres of yarn was used?**

**Interpreter:**

How many metres of yarn do you think was used?

**P10:**

About 50 metres.

**Q6.1.2.5 In what order was it constructed?**

**P10:**

It started from here and ended in here. (Showing with her hands)

**Q6.1.2.6 How skilled was the maker?**

**Interpreter:**

How skilled was the maker? How much would you give him in 10?

**P10:**

He is not skilled.

**Interpreter:**

Then how much can it be?

**P10:**

5

**Q6.1.2.7 What is the raw material?**

**Interpreter:**

And what is it made with? What type of yarn?

**P10:**

Um, Interpreter Tular *Shuta* (Bengali for a type of yarn)

**Q6.1.2.8 How long did it take to make?**

**Interpreter:**

How much time was taken?

**P10:**

Two third of an hour!

**Interpreter:**

45 minutes.

**Q6.1.2.9 What would be the price of this if it were a placemat or a scarf?**

**Interpreter:**

How much would you pay for it if it is a place mat? How much it should be?

**P10:**

It will stay within 50.

**Interpreter:**

It means you will pay that?

**P10:**

Yes.

**Interpreter:**

If it is a scarf then?

**P10:**

Then. 400

**Interpreter:**

400.

**P10:**

Now let me ask a question? Did aunty made this four?

**Interpreter:**

We don't know that.

**P10:**

Oh, ok

**Interpreter:**

We still don't know it at this stage.

**P10:**

Can I know how much right or wrong I am at the end of it?

**Interpreter:**

We will send it to your email after the full data analysis.

**P10:**

Oh

**Interpreter:**

The email is taken for this reason.

**P10:**

Ok.

**Interpreter:**

When she comes, I will ask her. Because this is her study, not mine.

#### **Q6.1.8.1 What is the name of this kind of textile?**

**Interpreter:**

What do you think about it?

**P10:**

All of these actually seems same to me, either jute or yarn.

#### **Q6.1.8.2 Who made it and where?**

**Interpreter:**

Who made it and where it was made?

**P10:**

This one. Sorry, confused.  
**Interpreter:**

#### **Q6.1.8.3 What tools were used?**

\*\*Not asked

#### **Q6.1.8.4 How many metres of yarn was used?**

**Interpreter:**

How many metres of yarn do you think was used?

**P10:**

This one, 60, 70 metres.

**Interpreter:**

Ok

#### **Q6.1.8.5 In what order was it constructed?**

**Interpreter:**

Where does it start and where does it end?

**P10:**

It ended here and started from here (showing with her fingers)

**Interpreter:**

Ok

#### **Q6.1.8.6 How skilled was the maker?**

**Interpreter:**

How skilled was the maker?  
How many points will you give him?

**P10:**

I will give him 7.

**Interpreter:**

??

**P10:**

Yes

#### **Q6.1.8.7 What is the raw material?**

**Interpreter:**

What is it made with? I mean what is the material?

**P10:**

Made it with hand, made it with hand and if it is needed, this yarn is thick so needle like Shun (A type of needle in Bangladesh) might have used in there if needed but I don't know that name.

**Interpreter:**

Ok

#### **Q6.1.8.8 How long did it take to make?**

**Interpreter:**

How long do you think did it take to make?

**P10:**

Almost like two thirds of an hour

**Interpreter:**

45 minutes, ok.

#### **Q6.1.8.9 What would be the price of this if it were a placemat or a scarf?**

**Interpreter:**

And what would be the price of this if it were a placemat?

**P10:**

If place mat, 50 taka. Every piece of fabrics is actually looking same to me. I can't differentiate the price of one from another.

**Interpreter:**

And if it is a scarf then?

**P10:**

Then 400!

**Interpreter:**

400 taka. She is doing well. You are doing well.

#### **Q6.1.3.1 What is the name of this kind of textile?**

**Interpreter:**

What is this? What do you think about it?

**P10:**

This is also: *Shutir Shuta*. (Bengali for yarn of cotton)

**Interpreter:**

: *Shutir Shuta*

#### **Q6.1.3.2 Who made it and where?**

**Interpreter:**

Who do you think made it and where it was made?

**P10:**

This one made it by hands in her home. The name, I forgot the name.

**Interpreter:**

What have you forgotten?

**P10:**

Your wife's name.

**Interpreter:**

Jess.

**P10:**

Jess made it.

#### **Q6.1.3.3 What tools were used?**

\*\*Not asked

#### **Q6.1.3.4 How many metres of yarn was used?**

**Interpreter:**

How many metres of yarn were used?

**P10:**

Yarn, it is like that, 50 metres.

**Interpreter:**

Ok. Why do you think she made it?

**P10:**

Because she is doing her PhD and her topic is on Bon Shilpo (Bengali word) so she might needed to do some practicals or the teachers can give her practicals so she must have kept those samples which are helping her now.

**Interpreter:**

Ok

**Q6.1.3.5 In what order was it constructed?**

**Interpreter:**

How is it made?

**P10:**

By hands.

**Interpreter:**

How was it made by hand?

**P10:**

I mean it was done by hand and a bit of simple needlework was required.

**Interpreter:**

Ok

**Interpreter:**

How many metres of yarn were needed?

**P10:**

50 to 60 metres. I mean I should count this thick one as one unit of yarn.

**Interpreter:**

Yes.

**P10:**

Then I think like that.

**Q6.1.3.6 How skilled was the maker?**

**Interpreter:**

How skilled was the maker?

**P10:**

This one, he got a bit skilled by doing it.

**Interpreter:**

Then how much will you give him in 10?

**P10:**

In 10, he can get 8 from me.

**Interpreter:**

Ok.

**Q6.1.3.7 What is the raw material?**

**Interpreter:**

What is it made with? What is the material?

**P10:**

I don't know the name. I said it there it can be made with hands by using something but I don't know the name of that.

**Interpreter:**

I mean what is the material? What type of yarn is this?

**P10:**

I can't tell. *Shutir Shuta* (cotton yarn) is made from cotton. The raw, I can't tell you the exact name.

**Interpreter:**

Ok

**Q6.1.3.8 How long did it take to make?**

**Interpreter:**

How long did it take to make it?

**P10:**

Two thirds of an hour, 45 minutes.

**Interpreter:**

Ok

**Q6.1.3.9 What would be the price of this if it were a placemat or a scarf?**

**Interpreter:**

And if it is a place mat then how much would it be?

**P10:**

This one, only this much.

**Interpreter:**

It can be a bit bigger.

**P10:**

Place mat means it can also mean to keep a plate.

**Interpreter:**

Yes.

P10; If it is this much then 50 taka and if it is a large place mat then 100 taka.

**Interpreter:**

And if it is a scarf?

**P10:**

This one, 400 to 500

**Interpreter:**

Ok, thank you.

**P10:**

Welcome

**Q6.1.1.1 What is the name of this kind of textile?**

**Interpreter:**

What do you think about it?

**P10:**

This one is mixed. The colourful one in the middle is wool and this is previous *Shutir Shuta*.

**Interpreter:**

You are saying this is made with the combination of *Shuti* and wool. Which one of these is wool?

**P10:**

I am observing. The light coloured one and the deep coloured one... wait, I am seeing it. The light coloured one is wool, the sky blue and deep coloured. Here can be three types of yarn. The first one is wool, I don't know about it and this one is *Shutir Shuta*.

**Interpreter:**

Ok

**Q6.1.1.2 Who made it and where?**

**Interpreter:**

How is it made and where?

**P10:**

Made it by hands at home.

**Q6.1.1.3 What tools were used?**

**Interpreter:**

Um. What is used to make it?

**P10:**

To make it. Yarn, needle and own hand. No machines were used here.

**Interpreter:**

Ok.

**Q6.1.1.4 How many metres of yarn was used?**

**Interpreter:**

How many metres of yarn were used?

**P10:**

40 to 50 metres.

**Interpreter:**

Ok

**Q6.1.1.5 In what order was it constructed?**

**Interpreter:**

And where does it start and where does it end?

**P10:**

It started from here and ended in here. It started from here and ended in here. (Showing with her fingers)

**Interpreter:**

Please show again from where it starts.

**P10:**

It started from the white point and ended in this blue point.

**Interpreter:**

Ok

**Q6.1.1.6 How skilled was the maker?**

**Interpreter:**

How much skilled is he? How much will you give him in 10?

**P10:**

This one is a bit; I mean the yarns were damaged. May be he was out of yarn so the finishing is not that good. 6 out of 10

**Interpreter:**

6

**Q6.1.1.7 What is the raw material?**

\*\*Not asked

**Q6.1.1.8 How long did it take to make?**

**Interpreter:**

How long do you think did it take to make

**P10:**

To make it, half an hour to 45 minutes. 30 minutes to 45minutes

**Interpreter:**

Ok.

**Q6.1.1.9 What would be the price of this if it were a placemat or a scarf?**

**Interpreter:** What would be the price of this if it were a placemat?

**P10:**

Place mat, 150, I mean for a larger place mat since there is wool so for larger place mat would be 150. By larger I mean for plate and for this much the price would be 80 taka.

**Interpreter:**

And if it is a scarf then how much would be the price?

**P10:**

Five thousands

**Interpreter:**

Five thousands.

**P10:**

Five, sorry, hundred.

**Interpreter:**

Five hundred. Whatever you say is correct. Ok, thank you.

**Q6.1.6.1 What is the name of this kind of textile?**

**Interpreter:**

What do you think about it? Please complete the tea.

**P10:**

This one. This one is also made from wool. Wool and yarn.

**Interpreter:**

Ok,

**Q6.1.6.2 Who made it and where?**

**Interpreter:**

Who do you think made it and where?

**P10:**

Made at home, Jess.

**Q6.1.6.3 What tools were used?**

**Interpreter:**

How is it made and with what is it made?

**P10:**

It is sewed by hand. Whichever tools are required to make it by hands was used yarn and needle.

**Interpreter:**

Ok

**Q6.1.6.4 How many metres of yarn was used?**

**Interpreter:**

How many metres of yarn do you think was used?

**P10:**

This one is about 30 metres.

**Interpreter:**

Ok

**Q6.1.6.5 In what order was it constructed?**

**Interpreter:**

Where does it start and where does it end?

**P10:**

It started from here and ended in here, here. (Showing with her fingers)

**Interpreter:**

Ok

**Q6.1.6.6 How skilled was the maker?**

**Interpreter:**

How skilled was the maker? How much can be given in 10?

**P10:**

In 10, I will give 4. Not much. It doesn't look good to me.

**Interpreter:**

Ok

**Q6.1.6.7 What is the raw material?**

\*\*Not asked

**Q6.1.6.8 How long did it take to make?**

**Interpreter:**

How long do you think did it take to make?

**P10:**

To make it he took like an hour. One hour.

**Interpreter:**

Ok

**Q6.1.6.9 What would be the price of this if it were a placemat or a scarf?**

**Interpreter:**

What would be the price to you of it were a placemat?

**P10:**

There is a question. If it were a place mat then would it be neater. Or like

**Interpreter:**

It will be like this.

**P10:**

It will be like this. 50 taka. By 50 means it will depend on the size. It will be within 50 to 80.

**Interpreter:**

And if it were neater?

**P10:**

If it was neater then 200 taka. I mean 150 to 200 taka.

**Interpreter:**

And if there is a scarf like this?

**P10:**

If the scarf is like this then 400, 400. And if I say about a neater one then it can be 600 to 700.

**Interpreter:**

Ok

**Q6.1.10.1 What is the name of this kind of textile?**

**Interpreter:**

What do you think about it?

**P10:**

Sheep, made it with the wool of sheep.

**Q6.1.10.2 Who made it and where?**

**Interpreter:**

Who made it and where it was made?

**P10:**

This one. Made at home. Made at home and Jess.

**Q6.1.10.3 What tools were used?**

**Interpreter:**

How is it made? What is the technique?

**P10:**

The technique. What do you mean by technique? I forgot it again.

**Interpreter:**

What has made it? With hands, machines? Which machines are you used?

**P10:**

No, no machine was used to make it. It is made by hand. There were yarn and hands. Because these yarns are thick, at first this yarns were twisted so it could come out straight.

**Interpreter:**

**Q6.1.10.4 How many metres of yarn was used?**

**Interpreter:**

And how many metres of yarn were used?

**P10:** 10. No, these are thick. 5 to 7 metres.

**Interpreter:**

Ok

**Q6.1.10.5 In what order was it constructed?**

**Interpreter:**

Where does it start and where does it end?

**P10:**

It started from here and ended in here (showing with her hands).

**Interpreter:**

Ok.

**Q6.1.10.6 How skilled was the maker?**

**Interpreter:**

How much skilled? How much can be given in 10?

**P10:**

In 10, 5. He could not achieve much skill.

**Interpreter:**

Ok

**Q6.1.10.7 What is the raw material?**

**Interpreter:**

What is it made with? What type of yarn did you say?

**P10:**

Wool of sheep.

**Interpreter:**

Wool of sheep.

**P10:**

The yarn from the wool of sheep.

**Q6.1.10.8 How long did it take to make?**

**Interpreter:**

How long did it take to make?

**P10:**

20 to half an hour. 20 minutes to half an hour.

**Q6.1.10.9 What would be the price of this if it were a placemat or a scarf?**

**Interpreter:**

What would be the price of this if it were a placemat?

**P10:**

Sheep, don't know how much costly is the fabric of sheep or valuable.

**Interpreter:**

For what price would you buy it? Make a guess about how much it should be.

**P10:**

If the size was bigger then it can be 200.

**Interpreter:**

And if it is a scarf then?

**P10:**

And if it is a scarf then 500 taka

**Interpreter:**

Hmm?

**P10:**

Five hundred

**Q6.1.9.1 What is the name of this kind of textile?**

**Interpreter:**

This is the last one of this set. This one.

**P10:**

*Shuti Shuta* (A type of yarn in Bengali)

**Q6.1.9.2 Who made it and where?**

**Interpreter:**

Who made it and where?

**P10:**

Made at home by the hands of Jess.

**Q6.1.9.3 What tools were used?**

**Interpreter:**

How is it made and with what is it made?

**P10:**

It is sewed by hands, yarn and needle and the one who made it was present. Nothing else. There weren't any machines.

**Interpreter:**

There weren't any machine.

**P10:**

No.

**Q6.1.9.4 How many metres of yarn was used?**

**Interpreter:**

How many metres of yarn do you think was used?

**P10:**

30 to 40 metres.

**Q6.1.9.5 In what order was it constructed?**

**Interpreter:**

Where does it start and where does it end?

**P10:**

It started from here and ended in here (Showing with her fingers).

**Interpreter:**

Ok

**Q6.1.9.6 How skilled was the maker?**

**Interpreter:**

Who made it, how skilled was the maker? How much can be given in 10?

**P10:**

In 10 I will give him 8. This one is good. I liked it.

**Interpreter:**

Ok

**Q6.1.9.7 What is the raw material?**

**Interpreter:**

What is it made with?

**P10:**

With the same thing, yarn and needle.

**Interpreter:**

I mean what is the material?  
What type of yarn is it?

**P10:**

What type of yarn is it? *Shutir Shuta* (Bengali word), the type of yarn that is made from cotton.

**Q6.1.9.8 How long did it take to make?**

**Interpreter:**

How long do you think it did take?

**P10:**

45 minutes

**Q6.1.9.9 What would be the price of this if it were a placemat or a scarf?**

**Interpreter:**

What can be the price of it if it were a placemat?

**P10:**

Place mat? 150 taka.

**Interpreter:**

And if it is a scarf then?

**P10:**

450, from 400 to 450.

**Interpreter:**

400 to 450.

**Participant 14**  
**Dhaka, Bangladesh**  
**08/12/16**

**Q1. Demographics**  
**Q1.1 Age**

**Interviewer:**

And what is your age?

**P14:**

I'm 31.

**Q1.2 Gender**

female

**Q1.3 Place of birth**

**Interviewer:**

And, what is your place of birth?

**P14:**

It's Dhaka, Bangladesh.

**Q1.4 Place raised**

**Interviewer:**

Okay, and where you raised in Bangladesh?

**P14:**

Yes, I was raised in Bangladesh.

**Q1.5 Other countries resided in**

**Interviewer:**

Okay, have you ever lived in any other countries?

**P14:**

I went to visit, like I went to Thailand, China, and India for visiting purpose, and Malaysia also.

**Interviewer:**

Okay. You've never lived there, though?

**P14:**

No, no. I was just a tourist.

**Q1.6 Cultural identification**

Bengali

**Q1.7 Education**

**Interviewer:**

Okay. And, so what is your educational background?

**P14:**

Okay. I'm an architect. I have studied architecture, or graduated in architecture. And now, I'm doing Masters in Urban Planning.

**Interviewer:**

Okay, great. Oh I didn't know that. That's cool.

**P14:**

I'm just halfway through.

**Q1.8 Profession/employment status**

**Interviewer:**

And so what is your current job?

**P14:**

We established a firm, a private consultancy firm of our own. So, I'm working there.

**Interviewer:**

As an architect?

**P14:**

As an architect.

**Q2. Practice and Education**

**Q2.1 Do you regularly make textile-based products?**

**Interviewer:**

So, do you regularly make textiles, or fabric based products, or cloth based products, or clothes or anything...

**P14:**

Yes, usually I like to make my own clothes, like I don't sew it. But I choose the fabric by myself. And then go to a tailor. And just give him a design that I would like to wear. And he makes it for me. It's very common here.

**Q2.2 Were you ever taught to weave/sew/embroider/knit etc.?**

**Interviewer:**

Do you ever sew anything yourself, or weave or embroider?

**P14:**

No, I have never weaved, but like I can fix a broken button, or if there is a small tear in a mosquito net, I can do that. We had a course in our school, and they taught us sewing, so I know a bit. And I can also make some puppets with hand sewing.

**Interviewer:**

Oh, okay. Somebody else said that as well. Do they teach that to boys and girls, or just girls?

**P14:**

No, I was in a girls' school.

**Interviewer:**

Okay. Yes. Because the other person who said that was a girl as well that's why I'm asking. So besides that, were you ever taught to weave or sew or embroider or knit or anything?

**P14:**

No, we weren't taught about that.

**Q3. Literature and Legacy**

**Q3.1 Can you name any significant textiles famous within your country?**

**Interviewer:**

Okay. Can you name any traditional textiles from Bangladesh?

**P14:**

Yes, of course, like *Jamdani*. It's very traditional and it's like our own. *Jamdani* is only woven here, and also *tant*, and they sew *tant* and *Jamdani* and also muslin, but we don't have the quality that we had used to have before, but these are the unique types that we only have here.

**Q3.2 Do you know any songs or literature about making textile-based products?**

**Interviewer:**

And, so do you any songs or literature, maybe poems, about making textiles, or any traditional...?

**P14:**

Yes, I know I know poem. It's by Jasimuddin, it's called *Nakshi Kanthar Math (The Field of the Embroidered Quilt)*, and it's a very long poem, it's about the *grameen* (village) life. It's about a farmer, and his wife, how they start their life and how they end, I mean, from start until death. It's a really nice poem, and it's very famous.

**Q4. Physical Exposure**

**Q4.1 Do you have any relatives who work in the textile and/or garment industry?**

**Interviewer:**

Yes, I know the poem, actually. So, do you have any relatives who work in textiles or garments?

**P14:**

Yes, I have a relative. Like my brother in law owns a *garments* (factory). They make sweaters, and export.

**Q4.2 Does anyone in your family sew, weave or knit?**

**Interviewer:**

Okay. So, does anyone in your family make textiles like weave or sew, embroider, knit?

**P14:**

Yes, my sister in law does, she sews, she can make dresses and she also sometimes sews bed covers or decorative pieces. My mum can also sew. They own sewing machines. And like whenever we need a bit of alteration of ready made clothes, they do it for us.

**Interviewer:**

Okay. Do they do any embroidery or...

**P14:**

Not embroidery.

**Q5. Consumption**

**Q5.1 How often do you purchase or receive textile products?**

**Interviewer:**

So how often do you purchase textiles or garments or receive them as a gift, like any textile based products like clothes?

**P14:**

Okay, as I have said earlier that I like to buy fabrics for myself and then go to the tailor and tell him to sew. Though there are times that they return us the residue if you ask, so I keep it. I keep the residue so that in the next time when I make another dress, I can design with the residues, and reuse it so I do that quite often. And like as you asked, how often I make clothes, it's like maybe one or two in 3 months.

**Interviewer:**

And do you receive them as gifts often or...?

**P14:**

Yes, often. I like dresses so I try to give dresses to people also.

**Q5.2 Do you purchase them online or in a physical store?**

**Interviewer:**

Do you ever purchase online or do you just purchase in a store?

**P14:**

I usually purchase from the store because I am not very much used with the online shopping because I cannot see, or touch or realize how the fabric is. So I usually go to the shop myself.

**Q5.3 Which of the following increases a garment or textile's value to you? Price, Origin, Time taken to make, Skilfulness, Material type, techniques used?**

**Interviewer:**

Yes, okay. So which of these following increases a garment of textiles value to you? The price, the origin or the place it was made, the time that it took to make, the skill of the maker, the material, like whether it's cotton or silk or the technique, like say, whether it's hand made or machine made? I got a list here. So which of these do you think increases the value?

**P14:**

For me, I would rather say that the technique and sometimes the origin also, because different places have a different characteristics. So, I really prefer to know what's the origin, and the technique also because the weaving techniques are different, and the technique gives different texture to the fabrics. So, I really like different type of textures, so I would go for the technique and the origin. Material it varies, like in winter, I choose different material for summer I choose different, so I like to own all types of materials that is available, but the technique and origin is really-

**Q5.4 How do you tell how something is made apart from labelling?**

**Interviewer:**

Okay. Great. So, when you go to the store or wherever you purchase textiles, how do you tell where something is made - like the origin. Or how it's made - the technique and the origin - just by going to the store. How do you find that out?

**P14:**

I go to the store, sometimes we ask the salesman that from where do you bought it, like is it imported or is it from our country because at times, the colour of the fabric doesn't stay- last long, like if you just go to the wash in the.. it's just messed up. So we obviously ask vendor what's the origin and from where they are

bringing it from, and sometimes, there are, times that I try to buy like Bangladeshi stuffs, not all the imported ones, so I just ask it from the where is it from.

**Interviewer:**

Okay. And so, is there a way that you can tell those things? Say, that the person isn't in the store to help you. Would you be able to tell any of that by looking at the fabric, do you think?

**P14:**

Maybe. Sometimes.

**Interviewer:**

So, how do you think you would be able to tell?

**P14:**

Like the hand woven, the texture of the hand woven fabrics... they have a different texture. And the machine-made clothes, as they are woven in the machines, they are more smooth. They have less texture, and the threads, they are very even. For the hand woven things like, there are flaws at places. There are some stitches and when I see that, I can understand this is hand woven and this is machine made. These things we can differentiate. And also the designs, like it is *batik*, we can definitely say that it's hand made. And for the printed ones, we can definitely say this is printed from the machine, not by the hand. So, the texture and the loop, the design it speaks for themselves.

**Q5.5 If you purchase online, is your knowledge of the above limited?**

**Interviewer:**

Right. Great answer. So if you would have purchased online, do you think that maybe you wouldn't be able to tell those things? Or like would it be more difficult to tell where something was made if you bought online?

**P14:**

I don't think so. From online, if I see the things, it won't be difficult for me to get the origin. But as I said, that I preferred to feel the texture, like that's my personal behaviour, like I want to feel the texture, that will be a bit difficult.

**Q6. Textile Swatches – Part 1A**

**Interviewer:**

Alright, so now I have the textile samples that I'm just going to show you one by one. Can I just move this here?

**P14:**

Sure.

**Interviewer:**

So. Alright.

**Q6.1.3.1 What is the name of this kind of textile?**

**Interviewer:**

So, what is the name of this kind of textile? What would you call this?

**P14:**

This one?

**Interviewer:**

Yes. Like how would you describe it?

**P14:**

Like the material? Or?

**Interviewer:**

Like, I've just been asking people just to see what they say. So this question, you know, I guess...

**P14:**

Do I have to name it? Like name the fabric, or name..

**Interviewer:**

Anything, I'm just interested to hear what people come up with when I ask that question. What is it. I guess, you know, the technique that was used?

**P14:**

Okay, it seems like its hand woven. And it's close to jute but it's smoother than that, but it's not rough. Jute is a bit rougher, so it's not rough.

**Q6.1.3.2 Who made it and where?**

**Interviewer:**

Okay, so who do you think made it and where was it made?

**P14:**

This one? Like..

**P14:**

Like how was it made and who made it? It has to be a skilled person because it's well woven, and I don't think it's from Bangladesh. I don't think.

**Interviewer:**

That's enough.

**P14:**

Okay

**Q6.1.3.3 What tools were used?**

**Interviewer:**

So what equipment do you think was used?

**P14:**

Maybe something like the, I don't know how to say that in English. Like the sticks that we use to wove like sweaters, something like that.

**Q6.1.3.4 How many metres of yarn was used?**

**Interviewer:**

So how many meters of yarn do you think is in this, like a thread? How many meters?

**P14:**

How many?

**Interviewer:**

Meters like the length of thread. So if this is one thread, how many...

**P14:**

Okay, yeah I understand. I understand. I understand. For this whole thing?

**Interviewer:**

Just take a guess. Obviously, you know, people have just been guessing. I don't even know the correct answer at this stage. It's not a quiz like I'm not grading you. It's just I'm interested to hear what you say.

**P14:**

Maybe this is like, maybe 3 meters?

**Q6.1.3.5 In what order was it constructed?**

**Interviewer:**

Okay. And so in what order was it made? So, if you can draw with your finger, where is the beginning and where is the end?

**P14:**

Like for me, it's seems like the vertical threads were put at first. Then, the horizontal one- the vertical ones, they were separate. The horizontal one, that is getting into it. This is like one single thread, going though like this.

**Q6.1.3.6 How skilled was the maker?**

**Interviewer:**

Okay. And so how skilled do you think the person who made it was? Not very skilled, like medium-skilled or...

**P14:**

Medium-skilled.

**Q6.1.3.7 What is the raw material?**

**Interviewer:**

And so what is the raw material?

**P14:**

It's thread, normal thread. But it's not pure cotton. It's mixed. Looks like it's mixed.

**Q6.1.3.8 How long did it take to make?**

**Interviewer:**

Okay. And so how long do you think this took to make?

**P14:**

This whole patch?

**Interviewer:**

Yes.

**P14:**

3 to 4 hours?

**Q6.1.3.9 What would be the price of this if it were a placemat or a scarf?**

**Interviewer:**

Okay. What would you say would be... say it was a placemat, for putting a plate on the table, how much do you think it would sell for just one?

**P14:**

Maybe within 50 Taka?

**Interviewer:**

Okay. And if it was a scarf?

**P14:**

So that it's longer? For a scarf, maybe I'll go for 150?

**Interviewer:**

Okay, great. So we just do the same questions over and over. Until we're through. It might get a bit repetitive. Do you need a water, anything or you okay?

**P14:**

No, no that's okay.

**Q6.1.2.1 What is the name of this kind of textile?**

**Interviewer:**

So what is the name of this kind of textile, what would you

say like the technique? How would you describe it?

**P14:**

It's obviously hand woven also. But like here, I see a shape. This is more whiter than this one. I don't know if this is-, no this not the design. It does 't look like they willingly did it. It looks like that maybe the person was not much skilled so that this thing happened.

**Q6.1.2.2 Who made it and where?**

**Interviewer:**

So who made it and where was it made?

**P14:**

Doesn't seem to be Bangladesh also.

**Q6.1.2.3 What tools were used?**

**Interviewer:**

And so what tools do you think they used? What equipment?

**P14:**

Like the texture seems to be more or less like the previous one. And it's hand woven. Looks like it's hand woven obviously, and...I don't know maybe loom or something? No, not loom. The edges are not fine.

**Q6.1.2.4 How many metres of yarn was used?**

**Interviewer:**

Okay. So how many meters of yarn do you think? How many meters of thread?

**P14:**

3 or 4?

**Q6.1.2.5 In what order was it constructed?**

**Interviewer:**

In what order was it made? Can you draw it with your finger again? So where is the beginning and where is the end?

**P14:**

For this one, it's like laying bricks. Like, when the vertical threads are going through- like these are the horizontal threads, when I'm weaving with the vertical threads, then when I'm overlapping one, just in the next one, I will skip the one that I have woven in the previous one, and just alternatively it goes on.

**Interviewer:**

Okay.

**P14:**

And at the end, we just tie it up here. That one is fixed, and the horizontal - this is a loop. This goes like this. You can see the loop here in the edges.

**Q6.1.2.6 How skilled was the maker?**

**Interviewer:**

Okay. cool. So how skilled is the person making it?

**P14:**

Not very skilled.

**Q6.1.2.7 What is the raw material?**

**Interviewer:**

Okay. What is the raw material?

**P14:**

It has a bit of the woollen texture, a bit of a woollen texture.

**Q6.1.2.8 How long did it take to make?**

**Interviewer:**

Okay. How long do you think it took to make?

**P14:**

Say, maybe 3 or 4 hours.

**Q6.1.3.9 What would be the price of this if it were a placemat or a scarf?**

**Interviewer:**

Okay, and what would be the price if it was placemat?

**P14:**

Just exactly how how it's woven?

**Interviewer:**

Yes, but bigger.

**P14:**

Okay, placemat. Like I misunderstood the last one. I thought it's, placemat is like the one we put on the floor?

**Interviewer:**

No, no you put your plate on- on the table. Sorry. You can change your answer of the last one, it's only few that you make.

**P14:**

Yes, I should not- for placemat that would be like within a hundred Taka.

**Q6.1.2.9 What would be the price of this if it were a placemat or a scarf?**

**Interviewer:**

So what would about this one?

**P14:**

This would 60. Within 60

**Interviewer:**

And if it was a scarf?

**P14:**

150 or something.

**Q6.1.6.1 What is the name of this kind of textile?**

**P14:**

I don't know how to call like- it's not polyester. But is it two materials woven together? Yeah, it seems like there are two materials.

[speaking to father-in-law in background]

**P14:**

It looks like there are 2 materials combined in this. This is something like polyester. And this thread is from the like the previous ones.

**Q6.1.6.2 Who made it and where?**

**Interviewer:**

So, who made it and where was it made?

**P14:**

It looks like it's hand woven. And looks like not from Bangladesh.

**Interviewer:**

You said not from Bangladesh?

**P14:**

No.

**Q6.1.6.3 What tools were used?**

**Interviewer:**

Okay. And so, what equipment is used?

**P14:**

Just like macrame, you know, macrame? It's similar to that, so sticks I would say.

**Q6.1.6.4 How many metres of yarn was used?**

**Interviewer:**

And so how many meters of yarn?

**P14:**

There seems to be 2 materials. So, I would say that the one that feels like a polyester one, this is maybe 2 and a half or

something. And this one may be 2 or..

**Q6.1.6.5 In what order was it constructed?**

**Interviewer:**

Okay. So, in what order was it made, can you draw it with your finger?

**P14:**

It looks similar to me that the horizontal one is like a loop. It goes like this. And the vertical ones are like- there are 2 materials, right? There are two materials horizontally, and I can see just one material goes vertically. Like it ties the both. So, the one that goes vertically, is woven again like we have in the horizontal one we have alternate, like this is a thicker one. So here, horizontally, we have the vertical one in material here, and like the previous one. Like I'm skipping one in the next. Weaving alternatively.

**Q6.1.6.6 How skilled was the maker?**

**Interviewer:**

Okay. How skilled was the person making it?

**P14:**

A person at the beginning should be able to do like this.

**Q6.1.6.7 What is the raw material?**

**Interviewer:**

Okay. And what is the raw material?

**P14:**

This one is like all the previous ones. This seems to be a bit mixed, like polyester and cotton mixed.

**Q6.1.6.8 How long did it take to make?**

**Interviewer:**

Okay. And how long did it take to make?

**P14:**

2 and a half or 3.

**Q6.1.6.9 What would be the price of this if it were a placemat or a scarf?**

**Interviewer:**

Okay, and what would be the price if it was a placemat?

**P14:**

For a placemat, maybe 80 to a hundred. And for scarf, 150 to 200.

**Q6.1.9.1 What is the name of this kind of textile?**

**Interviewer:**

Okay, great. So what is the name of this kind of textile?

**P14:**

It's like for in our country we have *shatranji*, so it's that kind of material. Like, *shatranji* is friends with this kind of material.

**Q6.1.9.2 Who made it and where?**

**Interviewer:**

Okay, so made it and where was it made?

**P14:**

This can be made in Bangladesh also, maybe? And, I think this made in Bangladesh also. And it's hand woven.

**Q6.1.9.3 What tools were used?**

**Interviewer:**

Okay. What equipment was used?

**P14:**

This one maybe like- what's that called? Brocade like the *Jamdani* is woven in the brocade. *Tant*. I think it's made of that.

**Q6.1.9.4 How many metres of yarn was used?**

**Interviewer:**

Okay. And how many meters of yarn is in this piece?

**P14:**

5 maybe?

**Q6.1.9.5 In what order was it constructed?**

**Interviewer:**

And in what order was it made? If you can draw with your finger, from the start to the finish...

**P14:**

It looks like that the horizontal one, the horizontal is like one single thread, which is starting from here and going all through the place, and ending somewhere here, in a part of

the corner. And the vertical ones seems to be like separated. They were laid out first, and then these were sewn through them.

**Q6.1.9.6 How skilled was the maker?**

**Interviewer:**

So how skilled was the person who made it?

**P14:**

Medium-skilled.

**Q6.1.9.7 What is the raw material?**

**Interviewer:**

And what is the raw material?

**P14:**

Cotton.

**Q6.1.9.8 How long did it take to make?**

**Interviewer:**

And how long do you think this took to make?

**P14:**

Maybe 3?

**Q6.1.9.9 What would be the price of this if it were a placemat or a scarf?**

**Interviewer:**

Okay, and what would be price if it was a placemat?

**P14:**

Hundred.

**Interviewer:**

Yes, and if it was a scarf?

**P14:**

200 or above.

**Q6.1.1.1 What is the name of this kind of textile?**

**Interviewer:**

Thank you. Okay. So what is the name of this kind of textile? What would you describe it as?

**P14:**

It has a bit of woollen texture.

**Q6.1.1.2 Who made it and where?**

**Interviewer:**

Who made it and where was it made?

**P14:**

This one looks like, this one doesn't look like hand made,

and it can be from Bangladesh or anywhere else.

**Q6.1.1.3 What tools were used?**

**Interviewer:**

Okay. What equipment do you think they used to make it?

**P14:**

Okay. This is doesn't look like hand made. As doesn't look like hand made so, machine.

**Interviewer:**

Okay, so can you describe the machine? Do you mean like an electric powered machine or?

**P14:**

No. Electric powered machine.

**Q6.1.1.4 How many metres of yarn was used?**

**Interviewer:**

Okay. And how many meters of yarn do you think is in this piece?

**P14:**

Maybe 4?

**Q6.1.1.5 In what order was it constructed?**

**Interviewer:**

Can you draw your finger where it begins and where it ends?

**P14:**

It looks like the horizontal, the patterns, they start from here. It goes through the loop, and this ends here. But this thread, ends here. For the darker one, this thread starts from somewhere here, and it ends somewhere here. Right here.

**Q6.1.1.6 How skilled was the maker?**

**Interviewer:**

How's skilled was the person making it, or you said it was a machine? So I guess...

**P14:**

Yes, the one with a bit of experience, like a beginner. He should be able to do this.

**Q6.1.1.7 What is the raw material?**

**Interviewer:**

Okay. And so what is the raw material?

**P14:**

Like it's not pure cotton or pure wool, it seems to be a bit mixed.

**Q6.1.1.8 How long did it take to make?**

**Interviewer:**

Okay. So, how long do you think it took to make it?

**P14:**

For this size, I think maybe it took like half an hour.

**Q6.1.1.9 What would be the price of this if it were a placemat or a scarf?**

**Interviewer:**

Okay. What would be the price or value if it were a placemat?

**P14:**

It should be around 60 to 80 Taka. For a scarf, like ranging from 100 to 150.

**Q6.1.7.1 What is the name of this kind of textile?**

**Interviewer:**

Okay, great. What would you call this kind of textile?

**P14:**

Kind of jute.

**Interviewer:**

Okay, great. What would you call this kind of textile?

**P14:**

Kind of jute.

**Q6.1.7.2 Who made it and where?**

**Interviewer:**

Okay. Who made it and where was it made?

**P14:**

The weaving pattern, it seems like it's not from Bangladesh because of the designs. I haven't seen anything like this here.

**Q6.1.7.3 What tools were used?**

**Interviewer:**

Okay. What tools were used to make it, or equipment?

**P14:**

Looks like hand woven. I would say not in a loom.

**Q6.1.7.4 How many metres of yarn was used?**

**Interviewer:**

And how many meters of yarn?

**P14:**

I don't know. I'm always thinking around 4 to 5 metres.

**Q6.1.7.5 In what order was it constructed?**

**Interviewer:**

In what order was it made, if could draw with your finger again?

**P14:**

Okay. It has a similar loops. So, seems like something was first vertically organized, then horizontally looped around. And then, like this pattern, it should be sticking out like when weaving. They left a bit here, and then pull the less of the thing. From this side, it was open ended, and from horizontally it was like it is looped. So maybe it started from one corner and ended here.

**Q6.1.7.6 How skilled was the maker?**

**Interviewer:**

Okay, great. So, how skilled was the person who made it?

**P14:**

Medium-skilled.

**Q6.1.7.7 What is the raw material?**

**Interviewer:**

Okay, and what is the raw material?

**P14:**

Seems kind of jute.

**Q6.1.7.8 How long did it take to make?**

**Interviewer:**

Okay. And how do you think it took to make?

**P14:**

Maybe 4 and a half or 4 hours.

**Q6.1.7.9 What would be the price of this if it were a placemat or a scarf?**

**Interviewer:**

Okay. What is the price or value of this if it was a placemat?

**P14:**

Maybe 100 to 150.

**Interviewer:**

And if it was a scarf?

**P14:**

250 to 300.

**Q6.1.10.1 What is the name of this kind of textile?**

**Interviewer:**

Okay. Do we need to stop or do we continue? Okay, so what would you call this kind of textile?

**P14:**

It's two kind of materials. And the thicker ones seems to be a wool, woollen. And this one might be cotton.

**Q6.1.10.2 Who made it and where?**

**Interviewer:**

Okay. Who made it and where was it made?

**P14:**

Doesn't look like it's from- it doesn't seem to be from Bangladesh. I will say that because of this woollen material.

**Q6.1.10.3 What tools were used?**

**Interviewer:**

Okay, and so what equipment was used?

**P14:**

This looks like hand made and like the crochet, they make with like steel sticks that kind of thing.

**Q6.1.10.4 How many metres of yarn was used?**

**Interviewer:**

And how many meters of yarn do you think was used?

**P14:**

I would say 1 to 1 and half meter for this one. And maybe this one is 2 to 2 and a half meters.

**Q6.1.10.5 In what order was it constructed?**

**Interviewer:**

Okay. In what order was it made? If you could draw with your finger, where is the beginning and where is the end?

**P14:**

Maybe it starts from here, and ends here, the horizontal one. It is again looped. And the vertical ones were laid separately.

**Q6.1.10.6 How skilled was the maker?**

**Interviewer:**

Okay. How skilled was the person who made it?

**P14:**

Beginner.

**Q6.1.10.7 What is the raw material?**

**Interviewer:**

And what is the raw material you said before, wool and?

**P14:**

One is woollen, and this one seems like cotton.

**Q6.1.10.8 How long did it take to make?**

**Interviewer:**

And how long did it take to make?

**P14:**

2 to 2 and a half hours.

**Q6.1.10.9 What would be the price of this if it were a placemat or a scarf?**

**Interviewer:**

And what would be the price if it was a placemat?

**P14:**

If it was a placemat, maybe 200.

**Interviewer:**

Okay, if it was a scarf.

**P14:**

250 to 300.

**Q6.1.8.1 What is the name of this kind of textile?**

**Interviewer:**

Okay. And so what is the name of this kind of textile?

**P14:**

It is maybe a cotton-type of something.

**Q6.1.8.2 Who made it and where?**

**Interviewer:**

And who made it and where was it made?

\*answer best suits 6.1.8.3\*

**Q6.1.8.3 What tools were used?**

**P14:**

The texture makes it look like this isn't hand-woven. It looks like it is machine made and maybe electrical powered machine. The pattern seems like that.

**Q6.1.8.4 How many metres of yarn was used?**

**Interviewer:**

And so how many meters of yarn was used?

**P14:**

4 to 5.

**Q6.1.8.5 In what order was it constructed?**

**Interviewer:**

Okay. In what order was it made?

**P14:**

Similar as I have said the previous ones. Like the vertical were woven first, and then the horizontal, or skipping one after another.

**Interviewer:**

Okay.

**P14:**

And looped.

**Q6.1.8.6 How skilled was the maker?**

**Interviewer:**

And so how skilled was the person who made it?

**P14:**

Medium or more because it is evenly distributed.

**Q6.1.8.7 What is the raw material?**

**Interviewer:**

And so what is the raw material.

**P14:**

Some kind of cotton. Maybe a mix of cotton or two, something like that.

**Q6.1.8.8 How long did it take to make?**

**Interviewer:**

How long did this take to make?

**P14:**

2 to 3 hours.

**Q6.1.8.9 What would be the price of this if it were a placemat or a scarf?**

**Interviewer:**

Okay. And what would be the price or value of it, if it was a placemat?

**P14:**

Maybe 100 to 150.

**Interviewer:**

Yup. And if it was a scarf?

**P14:**

250.

**Q6.1.4.1 What is the name of this kind of textile?**

**Interviewer:**

Okay, great. Alright. So what is the name of this kind of textile?

**P14:**

Like the previous one, jute or cotton mix or something.

**Q6.1.4.2 Who made it and where?**

**Interviewer:**

And so who made it and where was it made?

**P14:**

It looks like hand woven. It can be from anywhere, from Bangladesh, or outside.

**Q6.1.4.3 What tools were used?**

**Interviewer:**

What tools were used to make it?

**P14:**

Maybe it is from the loom.

**Q6.1.4.4 How many metres of yarn was used?**

**Interviewer:**

How many meters of yarn?

**P14:**

Again with different colours, do I have to mention the colours or altogether.

**Interviewer:**

Okay, if you find it easier to say it in colours do it that way. So if you think it is easier to say the colours, you can do it that way.

**P14:**

Like altogether it looks like maybe three meters or something.

**Q6.1.4.5 In what order was it constructed?**

**Interviewer:**

Okay. In what order was it made? Can you draw with your finger the beginning to the end, again?

**P14:**

It looks like it started from one corner. Again, it is looped and maybe it has ended in the other corner.

**Q6.1.4.6 How skilled was the maker?**

**Interviewer:**

Okay. How skilled was the person making it?

**P14:**

Skilled.

**Q6.1.4.7 What is the raw material?**

**Interviewer:**

And what is the material?

**P14:**

Jute and cotton mix type or something.

**Q6.1.4.8 How long did it take to make?**

**Interviewer:**

How long did it take to make, do you think?

**P14:**

Maybe 4 to 4 and a half..

**Q6.1.4.9 What would be the price of this if it were a placemat or a scarf?**

**Interviewer:**

And so what would be the price if it was a placemat?

**P14:**

150 or above.

**Interviewer:**

And a scarf?

**P14:**

300 or above.

**Q6.1.5.1 What is the name of this kind of textile?**

**Interviewer:**

Okay. Great. This is the last one from this batch. So what is the name of this kind of textile?

**P14:**

Wool.

**Q6.1.5.2 Who made it and where?**

**Interviewer:**

And who made it and where was it made?

**P14:**

Maybe not from Bangladesh.

**Q6.1.5.5 In what order was it constructed? (repeat)**

**P14:**

And the pattern, I can see starts from here and ended here. Hand woven, and looped, and now I have started to have a feeling that all those were hand woven.

**Interviewer:**

Why do you have that feeling now?

**P14:**

Because the pattern is similar. It is looped. Everything looks like it started from here.

**Interviewer:**

When you said looped, what do you mean? Like you can see the loop on the edge.

**P14:**

This is the single thread. This is running from here. This is making a loop here, like there is no edge that has been cut.

**Interviewer:**

Yeah.

**P14:**

So it is running like this. So I am seeing that a loop. It looks like it is shaded thread which, just a shaded single thread that started from here and ended here. And at some places, in the other mats, it looked like maybe the thread ended somewhere. So there is a joint here. That is a texture of hand woven things, like, we can see the thread coming a bit out, and then they put another thread, and started from here, and then again went through the same pattern. So all the things that I have seen until now, it looks like all of them are hand woven [laughs]. I can realize that.

**Interviewer:**

So what equipment was used to make this one? I am sorry, who made it and where was it made? Did I asked that?

**P14:**

Yeah. The one that has a woollen-type of material, for me, does not seem like

Bangladesh, because we don't use it much in our context.

**Q6.1.5.3 What tools were used?**

**Interviewer:**

Yeah. Okay. So what equipment do you think was used to make this?

**P14:**

Hand woven and sticks.

**Q6.1.5.4 How many metres of yarn was used?**

**Interviewer:**

So how many meters of yarn do you think is in this one?

**P14:**

For the woollen one, I would say like 1 to 1 and a half meters, and for this, maybe 2 or 1 and a half or 2.

**Q6.1.5.5 In what order was it constructed?**

**Interviewer:**

And so in what order was it made? So where is the beginning and where is the end?

**P14:**

It starts from here, ends here. The vertical one was put separately.

**Q6.1.5.6 How skilled was the maker?**

**Interviewer:**

So how skilled was the person making this one?

**P14:**

Medium-skilled person can do this, should be able to do this.

**Q6.1.5.7 What is the raw material?**

**Interviewer:**

So what is the raw material? Pretty simple I guess.

**P14:**

Yeah. Wool and, the vertical one, all of them seems to be the same. The verticals are the same material, but this material is different, in the different designs.

**Q6.1.5.8 How long did it take to make?**

**Interviewer:**

So how long do you think it took to make?

**P14:**

2 and a half or 3 hours.

**Q6.1.5.9 What would be the price of this if it were a placemat or a scarf?**

**Interviewer:**

And what is the price or value if it were a placemat?

**P14:**

Maybe 150 or something like that. And for the scarf, maybe 300 or above.

**Participant 20**  
**Perth, Australia**

**09/06/17**

**Q1. Demographics**

**Q1.1 Age**

**Interviewer:**

And what's your age?

**P20:**

33.

**Q1.2 Gender**

**Interviewer:**

Gender?

**P20:**

Female.

**Q1.3 Place of birth**

**Interviewer:**

Place of birth?

**P20:**

Burnie, Tasmania

**Q1.4 Place raised**

**Interviewer:**

Where are you raised in Burnie?

**P20:**

Outside of Burnie on a dairy farm.

**Q1.5 Other countries resided in**

**Interviewer:**

Have you lived in any other countries?

**P20:**

I lived-- spent 13 months in Belfast in the UK.

**Q1.6 Cultural identification**

**Interviewer:**

What would you say your cultural identification is? Australian?

**P20:**

Australian. Yeah.

**Q1.7 Education**

**Interviewer:**

Can you say your highest education level?

**P20:**

Masters.

**Interviewer:**

In what?

**P20:**

Hydrogeology and groundwater management.

**Q1.8 Profession/employment status**

**Interviewer:**

Okay. Cool. And what is your profession or employment status?

**P20:**

Permanent part-time as a Hydrogeologist.

**Q2. Practice and Education**

**Q2.1 Do you regularly make textile-based products?**

**Interviewer:**

So do you regularly make textile based products?

**P20:**

I don't regularly make them, I make them spontaneously once a year maybe.

**Q2.2 Were you ever taught to weave/sew/embroider/knit etc.?**

**Interviewer:**

Okay. Where you ever thought to weave, sew, embroider, or knit?

**P20:**

I was taught to sew but not-- and my granny just thought me a simple stroking stitch with knitting, but not crocheting or anything like that.

**Interviewer:**

So when you say you make textile products what do you make?

**P20:**

I attempted to make up pram cover, cause I looked and thought it was quite easy, and I started making one and I'm like "yeah I definitely think that \$54 would be money well spent".

**Interviewer:**

So you were sewing?

**P20:**

I was sewing. Yeah.

**Interviewer:**

So you can sew and kind of knit?

**P20:**

Yep.

**Q3. Literature and Legacy**

**Q3.1 Can you name any significant textiles famous within your country?**

**Interviewer:**

Can you name any sort of significant or famous textiles from Australia like the traditional textiles that we have?

**P20:**

Traditional textiles that we have, I would say would be more wool based or-- you also get felt, like your felt akubras and things like, and given that we've got quiet of big cotton growing in Northern New South Wales and Queensland you'd have Australian cotton but it's not probably marketed as much as the wool.

**Q3.2 Do you know any songs or literature about making textiles?**

**Interviewer:**

Yeah, okay. So do you know any songs or literature or poem about making textiles?

**P20:**

No.

**Interviewer:**

No? Okay.

**P20:**

Not that I can think of.

**Q4. Physical Exposure**

**Q4.1 Do you have any relatives who work in the textile and/or garment industry?**

**Interviewer:**

Do you have any relatives who work in a textile or garment industry?

**P20:**

Yes, my cousin, she studied textile and design and she works with the buying group with Myer.

**Interviewer:**

Okay, cool.

**P20:**

She also made my wedding dress.

#### **Q4.2 Does anyone in your family sew, weave or knit?**

**Interviewer:**

So does anyone in your family weave, sew, or embroider or knit or anything?

**P20:**

My mom has really good skills in knitting and crocheting and she is quiet a good seamstress, but she's kind of-- she's time poor so she's go through very special knit jumpers for us or hats and then there will a time where she doesn't. But she's quite avid-- if she wants to make something for a bed like a bed skirt or curtains she's quite confident to do that.

#### **Q5. Consumption**

##### **Q5.1 How often do you purchase or receive textile products?**

**Interviewer:**

Okay, cool. How often do you think you purchase or receive garments or textiles?

**P20:**

I would probably purchase fabric, maybe once a year or twice a year, and as for garments, I work on as needs basis. Some people shop for pleasure I shop for purpose, so if I go shopping I like to say buying I'd like to buy jumper so I set out and so I can-- I'll get there, be quiet thorough in my search for the jumper or the cardigan or business shirt or something like that.

**Interviewer:**

Yeah, cool. So how often do you think that would be?

**P20:**

Probably, twice or three times a year I think? It depends though, so if I have an occasion coming up I might get there and buy a

new dress. I worked away for a long time so I didn't have a need to go with office clothes and when I had a stint down here in Perth, that one day I went and bought a couple of skirts and a couple of shirts, and cardigan because I knew that I'd be needing them, kind of like a uniform like you had a school uniform I'd like to kind of know what I'm going to be wearing that week.

**Interviewer:**

So how many items of clothes do you think you bought this year? I'm sorry in the past, well you could say this year so half a year?

**P20:**

I'm trying to think. I bought some-- I needed a singlet like a bed singlet so I bought two bed singlet at Coles. But... the jeans were last year...

**Interviewer:**

That's alright.

**P20:**

I bought a couple of jeggings last year and--

**Interviewer:**

So we can just say like three things every six months probably? Maybe or maybe six items a year.

**P20:**

Probably Jess. Unless, let's say the year that I started in Perth then I would have a bit more, spend but typically I don't-- I beg your pardon I bought a dress when I was in Bali.

##### **Q5.2 Do you purchase them online or in a physical store?**

**Interviewer:**

Okay, all right. So do you purchase online or in a shop?

**P20:**

When I was buying maternity wear I purchased online because they have bigger range but typically I like to go to the-- I like to look online and then buy in the shop because that you can try it on and you don't have to have the drama, if you get something then you got to spend time to go to the Post Office and return it and also I'll be honest when you're buying

in the shop you can actually inspect the product that you're getting, just see the quality of it and you don't kind of have-- and that's one of the things with maternity purchases, I bought one and whilst the style of the dress looked nice when you got it the fabric wasn't so... it was a little bit cheapish looking compared to what was marketed online.

**Interviewer:**

So you wouldn't have bought it if you saw it in the shop?

**P20:**

Probably not, but it was-- Yes, probably not.

##### **Q5.3 Which of the following increases a garment or textile's value to you? Price, Origin, Time taken to make, Skilfulness, Material type, techniques used?**

**Interviewer:**

Which of the following -- I'm going to read out a list of things and I want you to say which of the following increases a garment or textile's value to you? I'm not saying whether this makes you wanna-- whether it affects your decision to buy, but what makes you think it might be more valuable? So I've got price, origin, time taken to make, skill of the maker, the material, or the technique.

**P20:**

Which of the following increases the textiles value? So I would say the material and I would say also skill of the maker which you can kind of see the way that is finished off and not necessarily-- it's an unconscious bias I think because when you say you look at something that is made in Australia, I would look at the fabric before-- I would look at the material before I looked at the origin and then you could probably make an assessment on the skill of the maker. I think origin you might have an unconscious bias to buy made in Australia because of patriotism and the keeping jobs here but sometimes the quality is better from other countries.

**Interviewer:**

Okay. So you would say origins, the skill of the maker and material?

**P20:**

In order I would go material I look at first and then look at the way that it's finished off and then probably origin.

**Q5.4 How do you tell how something is made apart from labelling?**

**Interviewer:**

How do you tell how something is made?

**P20:**

Let's say for, if I look at the hemline the way it's finished off, if you've got a pattern, where you've got your sleeve joining the body if the pattern is kind of seamless, you look at the—and Aaron can vouch for me. When I look at the material the way it kind of hangs, that type of thing I think depending on the material you use, you can use beautiful materials, but if you're not conscious of the way how it's supposed to hang or sit then it can look a bit disastrous.

**Interviewer:**

Do you think you can tell how or where something is made just by looking at the garment? Something like the material, and the skill, and the origin do you think by looking at it you can kind of tell or not really?

**P20:**

I think not really because you could get there and have two t-shirts and one might be— I don't think you can tell.

**Interviewer:**

But you did say that you like to purchase in store because you can see how something is made, so maybe you can tell by touching it.

**P20:**

I think you could because you can get there and, when you get there— I think even when you try the fabric— when you try something on an if it's a size— if you know your size to be size 12 and then you try your size on and the shoulders are in or the

breast line is slightly off, I think you can kind of maybe say if it's come out of some Asian countries where the build of women are naturally smaller well then their size 12 will be maybe a little bit different to our size 12 here. Say if you're looking— I like one brand that I like, Cue, it's designed in Australia when you go size 12 or a size 10 you can put it on and have know that you kind of not wasting your time because it will probably fit whereas other ones you put it on and it fits awkward or it's too tight here or you can kind of—

**Interviewer:**

I love Cue's sizing.

**P20:**

Yes. I'm a size 10 [laughs]

**Q5.5 If you purchase online, is your knowledge of the above limited?**

**Interviewer:**

Anyway, so do you think you could purchase online your knowledge of those sort of things is limited?

**P20:**

I think if you're purchasing online from a retailer that you have already kind of looked at their shop you can kind of have some guarantee, but if you're purchasing— if I'm purchasing online you can kind of look for the make of the material, like poly or poly-cotton or cotton or viscose or something like that you can kind of say okay, it's got a little bit of stretch if it's 12 and it's a bit snug—

**Interviewer:**

So you do check the material type? Okay, cool.

**Q6. Textile Swatches – Part 1A**

**Q6.1.7.1 What is the name of this kind of textile?**

**Interviewer:**

Alright, so I'm going to move on to the next part which is I'm going to present you with a series of textiles swatches and just going to ask you nine questions on each. So it does get a little repetitive, just answer the best you can, if you don't know you can say I don't

know, and it's ok to throw an answer out there that you're not too sure about as well, so what comes into your mind I guess. What would you call this type of textile? What do you think the name of this type of textile is?

**P20:**

Is it when you say the name of the textile were you talking about— you're talking about the material it's made from or the way that it's made?

**Interviewer:**

It could be both, it's just how you choose to respond to that question I guess?

**P20:**

So it would be like a woven— maybe woven— it's a woven wool? Like a knitted wool, but it looks like it may have been— maybe it's— I'd say it's a hand-knitted wool?

**Interviewer:**

Who made it and where was it made?

**P20:**

Maybe it's not hand-knitted. Actually, I would say, sorry Jess, I'd say it's probably by the look of it may have been machined and maybe I would say, maybe not in Australia?

**Q6.1.7.2 Who made it and where?**

**Interviewer:**

Who made it and where was it made, do you think?

**P20:**

I think it was— I said originally it may have been hand, but now when I look at it, I would say it was machined and I think it was probably, I would say it was machined and not made in Australia.

**Q6.1.7.3 What tools were used?**

**Interviewer:**

What tools do you think were used?

**P20:**

Based on the consistency of the stitch and... I would say it's been just machined.

**Interviewer:**

When you say machined do you mean like an electric powered machine or a hand powered machine?

**P20:**

Hmm. Maybe... maybe hand powered. Yep.

**Q6.1.7.4 How many metres of yarn was used?**

**Interviewer:**

How many meters of yarn do you think went into this?

**P20:**

Probably... yarn I'd say... maybe 1 ball? 1 ball of yarn, like maybe... is there... how many meters is in a ball of yarn about that big, do you know?

**Interviewer:**

I probably can't tell you but--

**P20:**

Well I can't remember but probably a ball about that big.

**Interviewer:**

If you had to guess how many meters that is what do you reckon?

**P20:**

I'd say about ten meters.

**Q6.1.7.5 In what order was it constructed?**

**Interviewer:**

In what order was it made? So where do you think the start is and where do you think the end is? If that makes sense.

**P20:**

I would say that these are the start, they've laid them down, and this has come through, and then they've just done these as detail or feature or done it to throw off to make look like it's been hand done.

**Interviewer:**

And so you think those were added afterwards?

**P20:**

I think that may have pulled them through just as a feature?

**Q6.1.7.6 How skilled was the maker?**

**Interviewer:**

How skilled do you think the person making it was? If you could do a kind of one to five?

**P20:**

Probably I'd say quite skilled. Maybe even though it was hand machined I think that they would still have to have some skill because it looks quite neat, this looks like a retrospective-- like it's been done post the weaving. I'd say that based on the neatness of this it is quite-- they've got good skills but-- and then they've just done this as a feature.

**Interviewer:**

So what would you rank them from one to five, five being highly skilled, one being not very.

**P20:**

Probably four?

**Q6.1.7.7 What is the raw material?**

**Interviewer:**

And what raw material do you think it's made from?

**P20:**

I would say feeling it, it feels a bit-- you can feel it and it feels kind of shiny slinky feel that you get from non-natural--like a non natural wool but it smells like wool, so some wool acrylic blend?

**Q6.1.7.8 How long did it take to make?**

**Interviewer:**

How long do you think it took to make?

**P20:**

I think something this like being on a machine they might be able to-- if it has been machined I think-- by hand maybe-- thinking about how if you just think about how like a wool--how a weaved blanket like this probably-- maybe-- and you think about how they do it on a section and they do it-- No I think maybe, probably half a day?

**Interviewer:**

So like 4 hours would that be?

**P20:**

4 hours. Yep.

**Q6.1.7.9 What would be the price of this if it were a placemat or a scarf?**

**Interviewer:**

And what do you think would be the price of it, if it was a placemat? So you know like a placemat where you put your plates. Say it was like this big.

**P20:**

Probably depending on where you buy it, if you bought it-- if it was finished and it didn't probably have the decal here and you saw them all in a set of six you probably would buy six for \$40, or maybe \$40. But then depending if you saw-- it's interesting like if you saw this placemat in like in a department store, you probably by six for \$40 but if you saw it somewhere like Peru or Nepal or somewhere like that where they had a market and they are open to bargaining where they might be selling it for a cheaper price because you don't have the cost of middleman so over there you might be able to buy 6 for \$10 or 6 for \$15 or something.

**Q6.1.4.1 What is the name of this kind of textile?**

**Interviewer:**

What would you call this?

**P20:**

Like a blanket or blanket weave or something.

**Q6.1.4.2 Who made it and where?**

**Interviewer:**

Who made it and where was it made?

**P20:**

I think this one has been made by hand. I think it wasn't made in Australia I think it would be made, I don't know, I don't know where it's been made Jess.

Probably, maybe it has been made in Australia by someone who is interested in doing hand weaving, but maybe it's been made overseas?

**Q6.1.4.3 What tools were used?**

**Interviewer:**

What tools do you think they used?

**P20:**

Probably, I don't know what it's called, but what's the machine they have the things set up like this and then they go through it? Do you know the one I'm saying? I can't think of it by hand so they would have this on the machine, your long bits, and then they go through in a pattern? I can't think of the name, is it a loom?

**Interviewer:**

Yep.

**Q6.1.4.4 How many metres of yarn was used?**

**Interviewer:**

How many meters of yarn is in this one?

**P20:**

This one probably six meters of yarn.

**Q6.1.4.5 In what order was it constructed?**

**Interviewer:**

And what order was it made? Where do you think the beginning is and where do you think the end is?

**P20:**

Again the beginning is the white strands and then they've come along and done the cream, and the beige, the brown, these colours, and then finished it or anchored it to the side of the strands.

**Q6.1.4.6 How skilled was the maker?**

**Interviewer:**

How skilled is the person making it?

**P20:**

Quite skilled, probably again a four, even though this is been

done by hand and the other one may I think may have been machined and then retro-- pulled the strands out I think both you would have to be quite skilled to be able to operate the-- you have to know what you're doing even if you were using a machine.

**Q6.1.4.7 What is the raw material?**

**Interviewer:**

What raw material is it?

**P20:**

I would say the same as the other one, so, the creams I would say might be a wool and the white is an acrylic, like the coloured fabric is the wool, maybe wool and the white is your kind of acrylic, acrylic wool.

**Q6.1.4.8 How long did it take to make?**

**Interviewer:**

Okay, so how long do you think it took to make?

**P20:**

I would say doing it by hand, maybe a day?

**Q6.1.4.9 What would be the price of this if it were a placemat or a scarf?**

**Interviewer:**

What would be the price or value if it were a placemat?

**P20:**

Again I would say depending-- it's interesting would I buy it in a department store for when it's sitting around other things probably you would be willing to pay subconsciously just naturally pay a higher price. But if you see it in a country where they would be selling it for a lower of price you'd be willing to buy it for a lower price. So a price would be probably similar to the-- actually this one looks a bit neater so you'd probably buy it for-- you would pay more than what it was for the previous sample.

**Interviewer:**

So could you give me a rough...?

**P20:**

Maybe again, probably \$45 for four or six maybe-- \$45 for a set of six?

**Interviewer:**

Sorry you said 44 for--

**P20:**

Maybe \$45 set of six and maybe for the previous one \$40 -- I think I said 40 but maybe now I see 35.

**Q6.1.1.1 What is the name of this kind of textile?**

**Interviewer:**

Next, what do you call this?

**P20:**

This is... wool, but when you ask what I'd call it am I naming the fabric that it's made from Jess, or am I naming the style?

**Interviewer:**

No probably the style because you have a chance to talk about the raw material in the later questions.

**P20:**

So this would be-- this is like a blanket.

**Interviewer:**

And do you know what technique is used to make it?

**P20:**

Just weaving I guess.

**Q6.1.1.2 Who made it and where?**

**Interviewer:**

So who made it and where was it made?

**P20:**

I would say this was made-- this is more of maybe made by a person of Anglo origin, so Australian, or...

**Interviewer:**

Why do you say that?

**P20:**

Because this style is-- it's common to-- you see it in Scottish blankets or British-made blankets the one that are

machined these days, but this is probably a swatch of what it would have been done the olden days.

**Q6.1.1.3 What tools were used?**

**Interviewer:**

So what tools were used?

**P20:**

I would say that this has been machined, like machine weave. When you say tools to describe whether it's done by hand? Cause I couldn't tell you the tool, but I say this one might have been machined.

**Interviewer:**

Ok. What kind of machine?

**P20:**

Just a weaving machine.

**Q6.1.1.4 How many metres of yarn was used?**

**Interviewer:**

How many meters of yarn do you think is in it?

**P20:**

Probably I'd say more on this one because it seems thicker, but then again the thread is thicker so maybe not. Maybe 10 meters?

**Q6.1.1.5 In what order was it constructed?**

**Interviewer:**

In what order was it made? So where is the beginning and where is the end?

**P20:**

I'd say these strands, the vertical strands, are the beginning and they've woven across them and over them. So the beginning would be these strands which they've tied or which have been, and then came across.

**Q6.1.1.6 How skilled was the maker?**

**Interviewer:**

How skilled was the person making it?

**P20:**

4 again. I think.

**Q6.1.1.7 What is the raw material?**

**Interviewer:**

And what raw material is it?

**P20:**

There's wool here. I'd say-- I'm going to say this is not wool, maybe it feels a bit like cotton and the rest here is wool. The light blue is wool and this is-- some either wool or wool blend.

**Q6.1.1.8 How long did it take to make?**

**Interviewer:**

And how long do you think this one took to make?

**P20:**

Given that it was, may have been machined, it could have been quite quick, but if you were to do the same thing by hand it would be again a day, half a day to a day depending on your skill.

**Q6.1.1.9 What would be the price of this if it were a placemat or a scarf?**

**Interviewer:**

What would be the price or value if it were a placemat?

**P20:**

For a placemat, unlike the other ones, I would look at this one if it was a placemat and I may not buy because it I would think if it's made from - just speaking honestly - I would think to myself it's made-- because of it being wool-- I think it's wool, and so if it was there and advertised as a placemat with wool are naturally it would be higher than the others so probably looking at that say \$50 to \$70 for a set of 6 or 8. But I would get there and think whilst I have an appreciation for the work that's gone into it, from a functional point of view I may not buy it because I would think you can't scrub out food as quickly or wash it quickly as quickly the other ones. I think I said that those ones-- I think I said those ones were wool as well but this seems to be like either mohair wool or something? So I don't think I would probably buy, but I could sympathize with the price being

more expensive because it feels like there's more wool in it, and the colours of it are quite pretty and the way that they've made it with different stitches and the way it's combined I can appreciate why it would be more expensive but I probably wouldn't buy it so I would say it would be more expensive than the other ones.

**Q6.1.8.1 What is the name of this kind of textile?**

**Interviewer:**

So what would you call this textile?

**P20:**

This I think... This I think might be... I think this might be an Irish linen, like they have this same type of... like a flax, like maybe a flax? It feels like a flax but this is really... seeing these... I think it's a flax. Am I saying, is it right? I felt the fabric-- my mom has a shawl which is made from Irish linen, which I think is a flax, and it feels like that and I think I may have contradicted myself because I think this might be the same, same recurring white thing that I keep changing my mind for all of them! But it feels like a flax or a linen.

**Q6.1.8.2 Who made it and where?**

**Interviewer:**

So who made it and where was it made?

**P20:**

Could have been made say in Ireland? Maybe?

**Q6.1.8.3 What tools were used?**

**Interviewer:**

And what tools were used?

**P20:**

I think it's woven, and so I think there would have to be some form of machine that's been used obviously when you are weaving you have to use implements but I can't tell you what the implements were, maybe it's been woven.

**Q6.1.8.4 How many metres of yarn was used?**

**Interviewer:**

And how many meters of yarn do you think is in this one?

**P20:**

Maybe 10?

**Q6.1.8.5 In what order was it constructed?**

**Interviewer:**

And in what order was it made? So where is the beginning and where is the end?

**P20:**

I think it's the same again where you have your—your starting point would be the vertical threads, vertical strands, then it's just, just worked accordingly, worked up.

**Q6.1.8.6 How skilled was the maker?**

**Interviewer:**

So how skilled was the person making it?

**P20:**

I think this one was hand done and I think to do this, like the other ones you have to have kind of know what you're doing so I'd say probably three and a half, I'd say this one has been maybe... maybe three and a half this one.

**Q6.1.8.7 What is the raw material?**

**Interviewer:**

What raw material is it made from?

**P20:**

I'd say— it feels like a flax but...

**Q6.1.8.8 How long did it take to make?**

**Interviewer:**

How long did it take to make?

**P20:**

Again, I would say... Yeah this one probably has a bit more work into it, maybe 6 hours for this little swatch?

**Q6.1.8.9 What would be the price of this if it were a placemat or a scarf?**

**Interviewer:**

What would be the price of value if it were a placemat?

**P20:**

If it is the material I'm thinking of, it would be the same again, maybe the one you previously showed me, the last one, maybe a little higher like \$50 or \$70 for a set of six.

**Q6.1.2.1 What is the name of this kind of textile?**

**Interviewer:**

What would you call this one?

**P20:**

This one have been done by hand and I would say that been done by hand and I think— I don't know probably— maybe this one's a wool as well, some parts of it are wool and you have acrylic.

**Q6.1.2.2 Who made it and where?**

**Interviewer:**

Who made it and where was it made?

**P20:**

I think this was done by a hobbyist, someone who's doing it for just getting their eye in maybe? Just it doesn't seem to have the density, I don't know whether it is done that way, it doesn't seem to be the density continuous throughout the fabric? There's a little... maybe just someone doing it for leisure or pleasure.

**Q6.1.2.3 What tools were used?**

**Interviewer:**

What tools were used to make it?

**P20:**

Same as before, the weaving, weaving tools, I don't know what they are.

**Q6.1.2.4 How many metres of yarn was used?**

**Interviewer:**

How many meters or yarn?

**P20:**

I think less in this one, maybe five to six.

**Q6.1.2.5 In what order was it constructed?**

**Interviewer:**

And what order was it made?

**P20:**

Seems to be, it's been horizontal first and then followed through with the vertical stitches. Because they seem to have—yeah. Maybe it started this way and then the tassels are actually the threads going through it.

**Q6.1.2.6 How skilled was the maker?**

**Interviewer:**

How skilled was the maker?

**P20:**

I'd say 3, maybe someone who's not a novice, but probably still learning their skills.

**Q6.1.2.7 What is the raw material?**

**Interviewer:**

What raw material is it made from?

**P20:**

There's some wool, some wool and some... maybe cotton? I think it might be cotton.

**Q6.1.2.8 How long did it take to make?**

**Interviewer:**

How long do you think this one took to make?

**P20:**

I'd say the person who made this one took a little bit longer than the others because it looks like— maybe this one took the maker... a day?

**Q6.1.2.9 What would be the price of this if it were a placemat or a scarf?**

**Interviewer:**

And what would be the price or value if it were a placemat?

**P20:**  
Probably maybe \$30 for a set of six?

**Q6.1.3.1 What is the name of this kind of textile?**

**Interviewer:**  
So what would you call this?

**P20:**  
When you say what I call it am I referring to the textiles?

**Interviewer:**  
Yep.

**P20:**  
So I would say this one's wool.

**Q6.1.3.2 Who made it and where?**

**Interviewer:**  
So who made it and where was it made?

**P20:**  
I think this one was machined and I think it was made-- this one I think would be made in-- made...where was it made? Could be made kind of anywhere, but maybe I've seen kind of a similar style in one of Kerala towels that I have, like the cotton weaved towels. So I'd say maybe in India or somewhere on the subcontinent?

**Q6.1.3.3 What tools were used?**

**Interviewer:**  
What tools were used to make it?

**P20:**  
I think this one was machined.

**Q6.1.3.4 How many metres of yarn was used?**

**Interviewer:**  
And how many meters of yarn?

**P20:**  
I would say probably 15.

**Q6.1.3.5 In what order was it constructed?**

**Interviewer:**  
And in what order was it made? And where's the beginning and where's the end?

**P20:**  
I'd say this is the beginning and the vertical is the end.

**Q6.1.3.6 How skilled was the maker?**

**Interviewer:**  
And how skilled was the person making it?

**P20:**  
The skill-- was pretty quite skilled actually, this is really neat, you have symmetry, consistency the finishing is neat and tidy, I would say this one was probably one of the better ones so maybe a five.

**Q6.1.3.7 What is the raw material?**

**Interviewer:**  
And what raw material is it?

**P20:**  
The blue is, probably... It's a wool blend.

**Q6.1.3.8 How long did it take to make?**

**Interviewer:**  
How long did it take to make?

**P20:**  
I think that it may have been, I think this has been machined so a bit quicker than the other hand-- purely handmade ones I would say.

**Interviewer:**  
So what was the number would you assign to that.

**P20:**  
Is that what you're saying, the number or the hour?

**Interviewer:**  
The how long.

**P20:**  
I beg your pardon. I think that it has been machined, I think it would probably three to four hours for this little swatch.

**Q6.1.3.9 What would be the price of this if it were a placemat or a scarf?**

**Interviewer:**  
What would be the value if it were placemat?

**P20:**  
Given it's neat, it seems like it's been well done. I would get there and say even though you might look at it and think, oh it may not have been done by hand because it's so neat you might pay a little bit more for it so like the previous ones \$50 to \$70 maybe \$40-- maybe \$50 because if it has been-- if it's not hand done-- and it's machined well then it would probably doesn't have the same value if someone done purely by hand.

**Q6.1.6.1 What is the name of this kind of textile?**

**Interviewer:**  
So what would you call this?

**P20:**  
This is wool I think, I think it's a wool, and cause it feels a little bit greasy as opposed to slinky like you get with-- smells like wool-- and it's a wool with-- this looks like maybe cotton, or a finer, like a-- I would say this is wool and maybe--I cant... either a finer wool, I think maybe a wool-- I think this might be acrylic. I don't know, but I'd say this part's wool and maybe this is acrylic.

**Q6.1.6.2 Who made it and where?**

**Interviewer:**  
Okay, cool. Who made it and where was it made?

**P20:**  
I think it was hand made by a person as a hobby.

**Interviewer:**  
So what tools do you think they used? I'm sorry, where do you think the person was?

**P20:**  
I think this might have been in Australia, person doing it leisure?

**Q6.1.6.3 What tools were used?**

**Interviewer:**

And what tools do you think were used?

**P20:**

Probably some form of weaving set up, or like a frame which they just tied stuff on and gone...

**Q6.1.6.4 How many metres of yarn was used?**

**Interviewer:**

How many meters of yarn is used?

**P20:**

Meters of yarn, this one looks a bit less. So maybe six meters.

**Q6.1.6.5 In what order was it constructed?**

**Interviewer:**

And in what order was it made? So where's the beginning and where's the end?

**P20:**

So this is the beginning, the wool ones here is the beginning, and they've come through with tasselled lines at the end.

**Q6.1.6.6 How skilled was the maker?**

**Interviewer:**

And how skilled was the person making it?

**P20:**

I'd say depending—the stitches seem quite neat, so maybe they were— I'd say probably a three.

**Q6.1.6.7 What is the raw material?**

**Interviewer:**

And what raw material is it? I think you just already answered that so just skip that.

(wool/acrylic)

**Q6.1.6.8 How long did it take to make?**

**Interviewer:**

How long did it take to make?

**P20:**

I'd say probably 3 to 4 hours.

**Q6.1.6.9 What would be the price of this if it were a placemat or a scarf?**

**Interviewer:**

And what would be the price or value if it were a placemat?

**P20:**

Again with this one, because there is seems to be some— what appears to be wool I would be saying that it's not... it might be, could be more expensive, but I probably wouldn't buy it because I think of putting wool with food might be a little awkward to wash because it's delicate and everything, so I probably could be higher based on the material that's been used and I appreciate that but it may not buy it. So preferably \$50 to \$70?

**Interviewer:**

For a pack of six again?

**P20:**

For a pack of six yes.

**Q6.1.10.1 What is the name of this kind of textile?**

**Interviewer:**

So what would you call this sample?

**P20:**

This is wool. This is natural raw wool that seems to have been— Yes, natural raw wool. I wouldn't say that it's... maybe. May not be Merino, but I don't know. It is wool, pure, pure wool. And this is wool as well.

**Interviewer:**

How can you tell its wool?

**P20:**

This one?

**Interviewer:**

Yes. No, I mean the whole thing.

**P20:**

You've got the smell of it.

**Interviewer:**

Yes, stinky.

**P20:**

The wool when you feel in its natural form because of the lanolin it's quite greasy, I've seen this before where you pick this stuff up and it's got the...this I wouldn't say is a...this is just like sweated against the skin or might be from the top part of the sheep where it's a bit more... top rear part of the sheep?

**Q6.1.10.2 Who made it and where?**

**Interviewer:**

Okay, so who made it or where was it made?

**P20:**

I think probably somewhere in Australia. Or, I don't know, depending on...culturally people that grow, that have sheep for wool, this is where they would be doing this and not spinning it and weaving it. But this might have just been done, someone might have... I don't know maybe a hobbyist in Australia?

**Interviewer:**

So you're saying it is not finished?

**P20:**

Yes. Other cultures when you look at their woollen blankets or things like that they're always spun and then woven or weaved.

**Q6.1.10.3 What tools were used?**

**Interviewer:**

Yes, I get what you're saying. So what tools were used?

**P20:**

Scavenging, and probably just picking up stuff and rolling it and then just weaving it. There's a little bit of skill because strand is actually forming the end of this so this won't come up and then you have it woven in between.

**Q6.1.10.4 How many metres of yarn was used?**

**Interviewer:**

So how many metres of yarn do you think is in this?

**P20:**

Maybe three metres. Three to four metres of yarn.

**Q6.1.10.5 In what order was it constructed?**

**Interviewer:**

What order was it made? So where is the beginning and where is the end?

**P20:**

The beginning is laying this down and getting the loops on this and then weaving the white yarn through.

**Q6.1.10.6 How skilled was the maker?**

**Interviewer:**

Okay. How skilled is the person making it?

**P20:**

Based on what their finishings are, I think the person who made this is quite skilled, but the technique in which they have made it doesn't utilize their skills. Because you can see here how they have woven it down so then this part won't come out and things like that. So I think they would be probably four, but the way they have made this kind of ad hoc or kind of informally... maybe four?

**Interviewer:**

So you are saying the skill of the maker doesn't match the skilfulness of the product.

**P20:**

Yes, but there are elements there that would indicate that they are more skilful than what the finished product is here.

**Q6.1.10.7 What is the raw material?**

**Interviewer:**

Alright. What raw material is it, you've already said that?

**P20:**

I would say this is wool wool. So this feels... unless I have got grease on my fingers, this feels softer and less kind of squeaky when you rub it compared to

poly or the acrylic. So I'd say woollen wool.

**Q6.1.10.8 How long did it take to make?**

**Interviewer:**

How long did it take to make it?

**P20:**

Probably an hour to two hours. Once they had all the material.

**Q6.1.10.9 What would be the price of this if it were a placemat or a scarf?**

**Interviewer:**

What would be the price or value if it were a placemat. I know you are going to give your answer that you wouldn't use a wool placemat [laughs] but let's just pretend it's some other kind of object that size.

**P20:**

I guess you can look at it and know it is kind of, you could appreciate that yes, they do have some skill to make it, but it does look a bit novice, so... and given that it is not a finished product I would say maybe per placemat 5 to 7 dollars?

**Q6.1.5.1 What is the name of this kind of textile?**

**Interviewer:**

What would you call this one?

**P20:**

So this is similar but they have kind of finished it and dyed the wool. So it is exactly kind of what we've seen, but maybe... I actually wouldn't say this is wool. But I'd say that they've finished... [silence]

**Q6.1.5.2 Who made it and where?**

**Interviewer:**

We will come back to raw material anyway. So who made it and where was it made?

**P20:**

This was made... it is quite neat and tidy so I would say that it's been made, may have been made overseas, I think? Maybe say an indigenous like say Peru

or you know, where you have wool growing kind of cultures where they finish it neatly.

**Q6.1.5.3 What tools were used?**

**Interviewer:**

So what tools do you think they used?

**P20:**

I think they must have spun the wool initially - if it is wool - and then just used a simple weaving technique.

**Q6.1.5.4 How many metres of yarn was used?**

**Interviewer:**

How many metres of yarn do you think went in this one?

**P20:**

I think maybe... probably 6 to 7? Maybe 3 to 4 again. Yeah 3 to 4 metres.

**Q6.1.5.5 In what order was it constructed?**

**Interviewer:**

So what order was it made? Which bits came first?

**P20:**

I'd say this one has come first. They must have made this up and then just wove the white fabric, the white yarn between it.

**Q6.1.5.6 How skilled was the maker?**

**Interviewer:**

So how skilled was the person making it?

**P20:**

I think they're quite skilled but they haven't really... I think they are quite skilled because it is neat, similar to the one you just showed me. But they haven't fully utilized their skills on this, but the way that it is finished, and the way that it is neatly ended...

**Q6.1.5.7 What is the raw material?**

**Interviewer:**

I get what you are saying. So what raw material is it made from?

**P20:**

Actually... I think it's wool.

**Q6.1.5.8 How long did it take to make?**

**Interviewer:**

Okay. And so how long do you think it took to make?

**P20:**

I think it took... because they are quite skilled I think it took probably 3-4 hours. I don't think it took them long to make it.

**Q6.1.5.9 What would be the price of this if it were a placemat or a scarf?**

**Interviewer:**

What would be the approximate value for it was a placemat in a world where you wouldn't mind a wool placemat?

**P20:**

I actually think it is quite neat and they have gone through some effort to finish it. So I would say maybe 20-30\$ for a set.

**Q6.1.9.1 What is the name of this kind of textile?**

**Interviewer:**

Last one from this set and then we've got another bunch to do. So what is the name of this type of textile?

**P20:**

A woven textile, maybe... I think it's been machined.

**Q6.1.9.2 Who made it and where?**

**Interviewer:**

So who made it and where was it made?

**P20:**

I would say that it's been made on a machine, and the machine is located abroad, so... yep.

**Q6.1.9.3 What tools were used?**

**Interviewer:**

What tools were used?

**P20:**

Tools? Similar to what we said before, just something that they use to weave it.

**Q6.1.9.4 How many metres of yarn were used?**

**Interviewer:**

How many metres of yarn were used?

**P20:**

I would think a bit more in this one, maybe 10 metres.... Maybe 10 metres?

**Q6.1.9.5 In what order was it constructed?**

**Interviewer:**

In what order was it made? Where is the beginning and where is the end?

**P20:**

Maybe I think it was done at the same time, simultaneously? So I think it was done... I think yeah... I don't know with this one Jess. Maybe this one was done first and then they have gone through and woven these ones up?

**Q6.1.9.6 How skilled was the maker?**

**Interviewer:**

How skilled was the person making it?

**P20:**

Pretty skilled. Because you've got the wavy appearance, that takes a bit of skill. You've got the scalloped finish around here, it is not just a straight finish, it seems quite skilled.

**Interviewer:**

So from 1-5.

**P20:**

I'd say a 5 on this one.

**Q6.1.9.7 What is the raw material?**

**Interviewer:**

What raw material is it?

**P20:**

I'd say this one is a cotton, and cotton acrylic? Maybe cotton acrylic?

**Q6.1.9.8 How long did it take to make?**

**Interviewer:**

How long do you think this one took to make?

**P20:**

Probably a day?

**Q6.1.9.9 What would be the price of this if it were a placemat or a scarf?**

**Interviewer:**

What would be the price of value if this were a placemat?

**P20:**

I think this will be similar to before. I like the feature of the fabric, probably 50-70 dollars. For 6.

**Participant 21**  
**Perth, Australia**  
**03/07/17**

**Q1. Demographics**

**Q1.1 Age**

**Interviewer:**

And what is your age?

**P21:**

23.

**Q1.2 Gender**

Female

**Q1.3 Place of birth**

**Interviewer:**

Where were you born?

**P21:**

In Northampton. Western Australia. It's like five hours north.

**Q1.4 Place raised**

**Interviewer:**

Five hours north. Okay. Just speak a little bit louder because we make sure they can hear us. And where were you raised?

**P21:**

In Northampton in Western Australia.

**Q1.5 Other countries resided in**

**Interviewer:**

Okay. Have you lived in any other countries?

**P21:**

No.

**Q1.6 Cultural identification**

**Interviewer:**

What would you say your cultural identification is? Australian?

**P21:**

Yeah, Australian.

**Q1.7 Education**

**Interviewer:**

Okay. What's your highest education level?

**P21:**

Bachelor degree.

**Interviewer:**

And what was that in?

**P21:**

Interior architecture.

**Interviewer:**

And what are you doing now study-wise?

**P21:**

I am studying in PhD in interior architecture as well.

**Q1.8 Profession/employment status**

**Interviewer:**

Okay. And do you have any employment as well?

**P21:**

Not at the moment, no.

**Interviewer:**

You are just a full time student?

**P21:**

Full time PhD student.

**Q2. Practice and Education**

**Q2.1 Do you regularly make textile-based products?**

**Interviewer:**

Yeah. So do you regularly make textile-based products?

**P21:**

I do not, no.

**Q2.2 Were you ever taught to weave/sew/embroider/knit etc.?**

**Interviewer:**

And were you ever taught to weave or sew or knit?

**P21:**

I can sew a little bit. My mum and both my grandmas sew, so I can like basically follow a pattern. I can knit, but apart from that just like not well, like little crafty things, but I can't like any proper, not anything close to any kind of professional level of experience.

**Interviewer:**

Okay. But you never really make things or you do sometimes?

**P21:**

Sometimes I make like costumes or something like a hobby or novelty thing, not a...

**Interviewer:**

Like for fancy dress parties?

**P21:**

Since I was a child I never made something for myself to wear. Well, maybe like repaired something. Like three times ever.

**Q3. Literature and Legacy**

**Q3.1 Can you name any significant textiles famous within your country?**

**Interviewer:**

Okay. Can you name any significant or famous or traditional textiles, like fabrics, famous within Australia?

**P21:**

Like actual... the fabrics themselves?

**Interviewer:**

Yeah, or could be whatever comes into your mind related.

**P21:**

Yes, except that I don't read the names very well at all. So I want to say yes, but my ability to remember the names of thing are going to let me down.

**Interviewer:**

That's alright.

**P21:**

But I feel like through working in interior design situations, definitely have like learnt about some textile brands. Like Woven Image, but I don't know if they really count, are they...

**Interviewer:**

I wasn't looking for so much brands. More like types of textiles. Do you know what I mean?

**P21:**

Probably not, and I probably don't have the words to get it describe it even if I did.

**Interviewer:**

Okay, cool. If anything pops into your mind later, just mention it.

**P21:**

Yeah.

**Q3.2 Do you know any songs or literature about making textiles?**

**Interviewer:**

So do you know any songs or literature or poems about making textiles?

**P21:**

All I can think of is like really old school type. Like books and literature, like Jane Austin type books, like Anne Green Gables or something where they sew in their spare time or where they make their own clothes. So I like read a lot of history, not history, but like period, romance, drama type books and sewing is like a theme in those, often. But not specifically anything about textiles I suppose. More as like a background activity.

**Interviewer:**

So if you are saying anything in like recent, like books that might be set in recent times, or is it really mostly just those kind of period books?

**P21:**

Trying to remember what I have been reading. I want to say yes, but I just like... I am sure I have, it's just not something that I really notice. Probably not, but again, I think it's just me not being in tune with it, not noticing it.

**Q4. Physical Exposure**

**Q4.1 Do you have any relatives who work in the textile and/or garment industry?**

**Interviewer:**

Okay. So do you have any relatives who work in the textile or garment industry?

**P21:**

My gran used to be a seamstress. But she hasn't been, she hasn't worked since I have been alive. But she sews a lot, but not currently.

**Q4.2 Does anyone in your family sew, weave or knit?**

**Interviewer:**

Does anyone in your family make textiles? Like weave, sew, embroider and knit?

**P21:**

Yes, so my two grandmothers both do. All of the grandma type things, like blankets, patchworky sort of stuff, and like crochet and knitting, like doll's clothes, normal clothes. And a couple of aunties used to sew a lot of stuff when we were kids as well, and my mum as well.

**Interviewer:**

Okay, cool. So if you had to say how many people in your family...?

**P21:**

Probably like five to ten?

**Q5. Consumption**

**Q5.1 How often do you purchase or receive textile products?**

**Interviewer:**

So how often do you purchase or receive as a gift garments or textile based products?

**P21:**

Any kind?

**Interviewer:**

Any kind of textile things.

**P21:**

Do you mean like weekly, monthly?

**Interviewer:**

Or however it's easiest for you to...

**P21:**

As gift-wise like a few times a year maybe, like less than five? And then as buying it would be like in waves, so like I'd probably I would buy like two or three things close together and then I won't buy anything for like a month or a few weeks, or two months or something like that. But there would be other times where it's like, few weeks in a row where I would like sort of got something every week.

**Interviewer:**

You said like a couple of times a month?

**P21:**

Yeah.

**Interviewer:**

Maybe once a fortnight if you averaged it out? Do you think?

**P21:**

Yeah.

**Q5.2 Do you purchase them online or in a physical store?**

**Interviewer:**

Okay, cool. And do you purchase online or in a shop?

**P21:**

Both.

**Interviewer:**

Both, yeah? Okay.

**Q5.3 Which of the following increases a garment or textile's value to you? Price, Origin, Time taken to make, Skilfulness, Material type, techniques used?**

**Interviewer:**

So I am going to read out some things that I want you to tell me which of these increases a garment or textile's value to you. So it's not what influences you to buy it, it's more of what would make it seem more expensive to you.

**P21:**

Okay, so value as in money.

**Interviewer:**

Yeah, or just something worthwhile. Just 'better'. So price, origin, the time taken to make, the skill of the maker, the material or the technique. That's the list if you want go through it again. You can chose more than one.

**P21:**

I want to like say the price is the lowest one, but then I know that probably like marketing would work on me if something was expensive, I'd just assume that probably it was good. I think time taken to make would

be the top one. Material would be the next. Skill of maker, technique I don't really know much about. I probably want for that to be important, but I wouldn't really know how to make that decision. Then origin and price.

**Interviewer:**

Okay. So with time taken to make... wait so what were the top ones you chose?

**P21:**

I say time taken to make, material and skill of maker.

**Interviewer:**

Okay. So you think you can tell the time taken to make from the garment or...?

**P21:**

I am sure I wouldn't be able to like a very high degree, but I think, I feel like the level of detail in it maybe would be an indicator, or like even like... I don't wanna say chunky, but if it's inconsistent or like seems more handled or... But you can tell like something that's made by your grandma, you know, even if I gave her an exact t-shirt to replicate, it's probably, it's going to have like a different quality to it. I don't know, like the stitching might be different, and I don't think it's actually true, but in my head I imagine the stitching is actually thicker, a thickness like... I think I made that up but...

**Interviewer:**

So you think there would be a certain quality, that it would be a higher quality and that would be visible through things like, you think it would be a bit chunkier and there might be some imperfections... but in a good way.

**P21:**

Yeah, in a good way.

**Q5.4 How do you tell how something is made apart from labelling?**

**Interviewer:**

Okay, got it. So how do you tell how something is made?

**P21:**

Sorry. Again, I probably look for inconsistencies or like in terms of whether it's machine, like made by machine or hand stitched. And then within stitching to an extent I guess you could tell the type of stitching, which maybe would indicate like how long it has taken. And like types of fabrics I guess could be like, clues, and whether they have been printed on, or like stitched into. So I guess like texture would be the main way.

**Interviewer:**

I guess texture's is a nice combination of chunky and imperfections, isn't it?

**P21:**

Yeah. [laughs]

**Interviewer:**

So it's quite tactile the way that you understand it.

**P21:**

I guess something like being actually printed on rather than like, I don't know what the alternative would be, like the paint. Or whatever the ink is that gone onto the fabric, will still have like a different texture to the rest of it. Like cheap, so the nasty stuff has been all printed the same.

**Interviewer:**

Okay. And I did have the question here originally is how do you tell how something is made apart from the label? But I didn't ask the label part. Do you check the label?

**P21:**

Sometimes. Probably more likely to just go with the brand that already know something about, and then not really check the labels, within the brand, or like the make or whatever.

**Interviewer:**

So do you not check like the material or?

**P21:**

Yes. I am probably realizing now how much I buy stuff online. Like I would read the description. Which I don't know if it's actually like a label.

**Interviewer:**

That's actually my next question is if you purchase online do you think your knowledge of those things is limited that I have listed above? Like the price, origin, time taken to make, skill of maker, material, technique. Do you think it's harder to tell online than it is in a shop?

**P21:**

Yeah, like a 100%. I think like I would... I am trying to be more conscious of it, so like I am trying to when I buy things online buy things that I have seen something in person already, or like I know, I have seen someone else wearing that, something from that place, so like I liked it, so then I would go to it, go to the website, but yeah I mean you get those little like zoom-in things that allow you to look really closely at the fabric, but then I feel like if you go close to any fabric, it looks like rough and nice, so I think that's a bit of a... It is harder I guess.

**Interviewer:**

What information does it have online?

**P21:**

It will have like the model's information, the model's details. [laughs]

**Interviewer:**

Yeah – "She is like six foot one and wearing a size six".

[laughter]

**P21:**

Yeah. This is for me! [laughs] It will have like the fabrics, like percentages of the different kinds of fabric. Usually I think where it is made, like hopefully a little blurb about where it is from. But it varies.

**Q6. Textile Swatches – Part 1A**

**Interviewer:**

Okay. So we are going to the next part, which is the main part of the interview. So I am going to give you a series of textiles, there is 20 all up. So I am going to give them to you one at a time. And I have got nine questions for each. So this is the kind of time-consuming part. That was just getting started.

**P21:**

Oh my God! Okay.

**Interviewer:**

Alright. So no pressure, it's not a test.

**P21:**

Sure.

**Q6.1.10.1 What is the name of this kind of textile?**

**Interviewer:**

What is the name of this textile or what would you call it?

**P21:**

Wool?

**Interviewer:**

Yeah?

**P21:**

And like a cotton twiney string?

**Interviewer:**

Yep. Okay.

**P21:**

It's like curly wool.

**Interviewer:**

What would you say the construction technique is called?

**P21:**

I don't know, I could describe it, but I don't actually know what the technique is.

**Q6.1.10.2 Who made it and where?**

**Interviewer:**

That's alright. There is another question later on where you describe it. So who do you think made it and where do you think it was made?

**P21:**

I don't know where it was made. I would associate like a wool like this with the country or the farm, like we've done activities like this, like in Northhampton with like local wool, so it reminds me of that.

**Interviewer:**

In Australia you mean? Or are you thinking even Western Australia?

**P21:**

I would think rural Western Australia. But that's obviously super-biased, and so because of that I think I would assume that it was, like children or women that made it as part of like a craft activity, but I know that's not what it... I don't know. That's what it reminds me of, but it's probably not what I think actually happened.

**Interviewer:**

Cool.

**P21:**

But hand made.

**Q6.1.10.3 What tools were used?**

**Interviewer:**

Alright. So what tools do you think were used to make it?

**P21:**

Maybe... well like hands? Maybe just hands, or maybe with a chunky needle or something as well. And like a hard surface?

**Q6.1.10.4 How many metres of yarn was used?**

**Interviewer:**

How many meters of yarn do you think is in this or all the other part of the material, if you stretched it all out?

**P21:**

Of just this part or all of it?

**Interviewer:**

All of it, yeah.

**P21:**

And I can't think about it too much and like try and calculate it?

**Interviewer:**

Yeah of course you can!

**P21:**

I am just going to guess like 10 meters?

**Interviewer:**

Cool.

**P21:**

That's probably underestimating it, when I think about all this string but... Yeah.

**Interviewer:**

That's cool. You have got 20 times you are going to have to answer this question, so perhaps you'll get better at it. [laughs]

**Q6.1.10.5 In what order was it constructed?**

**Interviewer:**

In what order was it made? So where do you think is the beginning and where do you think is the end? Which part came first?

**P21:**

Okay, I think... Do you want me to actually point to it?

**Interviewer:**

Yes, I would love it actually, for the camera, it would be good if you could point to where. And even maybe take us with your finger on a bit of a journey if you can.

**P21:**

Yeah. I think maybe this corner, because there is a little knot with a little spare bit, and then... like down here? And then there's another... I am not sure, I guess because it's like tassles, they're all individual, like runs? I guess so I think the tassles go I think just like parallel to each other, then the yarn, the wool, maybe from here? And then that way? Like back and forth?

**Interviewer:**

So the thinner one goes first, and then that...?

**P21:**

Now that I realize that they are individual, or I hope I realize that, I think it might have started here, and that's the first bit, and then that would have been tied here. Yep.

**Q6.1.10.6 How skilled was the maker?**

**Interviewer:**

Okay, cool. So how skilled was the person making it, do you think?

**P21:**

Pretty skilled because I don't know how it works.

**Interviewer:**

Okay.

**P21:**

But I also think that if you learnt to do it, if you kind of explained it, like it seems accessible as well.

**Interviewer:**

So if you had to rate them out of five, five being highly skilled and 1 being like not skilled, what would you rank it?

**P21:**

Like a four?

**Q6.1.10.7 What is the raw material?**

**Interviewer:**

Okay, cool. What is the raw material? I think you already answered that.

**P21:**

Yeah, I think wool and cotton.

**Q6.1.10.8 How long did it take to make?**

**Interviewer:**

How long do you think it took to make?

**P21:**

Maybe like an hour, or a couple of hours.

**Q6.1.10.9 What would be the price of this if it were a placemat or a scarf?**

**Interviewer:**

What would be the price of value if it was a placemat size, say like this?

**P21:**

And in a nice shop or something?

**Interviewer:**

Wherever you decide it to be, just name your shop so we have some context.

**P21:**

I don't know, like Pigeonhole or something like that, it would be like a 100 dollars, 110 dollars?

**Interviewer:**

And if it was a scarf, what do you think it would be?

**P21:**

Well now based on my placemat, kind of has to be like 200 or something, but I can't afford that, so I want to make it to be less.

**Interviewer:**

You can scale your placemat if you want?

**P21:**

Yeah, maybe I will scale down the placemat to like 40 dollars, and a scarf is like a 100 dollars.

**Q6.1.8.1 What is the name of this kind of textile?**

**Interviewer:**

Okay, cool. Alright. Next. So we are just going to repeat these questions. So what would you call this textile?

**P21:**

Cotton string?

**Q6.1.8.2 Who made it and where?**

**Interviewer:**

Yeah. And who made it and where was it made?

**P21:**

I have seen something like this on your Instagram, so... I think you made it at home.

**Interviewer:**

Okay.

**P21:**

But if I didn't know that, I would think less like a crafting country activity and more someone who knew what they were doing.

**Q6.1.8.3 What tools were used?**

**Interviewer:**

Cool. And what tools were used?

**P21:**

Like a loom maybe, like something, I feel like something more elaborate than just like

needles and hands, but I really don't know. Like small loomish type set-up?

**Q6.1.8.4 How many metres of yarn was used?**

**Interviewer:**

And how many meters of yarn do you think is in this one?

**P21:**

I would say like 40 meters?

**Q6.1.8.5 In what order was it constructed?**

**Interviewer:**

In what order was it made, so where is the beginning and where is the end?

**P21:**

It is so exquisitely constructed that I have no idea. I am going to say like the little bit hanging out here, I don't know if that's significant or not, so I guess that's the end. And then that's the beginning so it comes in here. And then it goes all way through, and then that's like tucked in as the finishing point?

**Q6.1.8.6 How skilled was the maker?**

**Interviewer:**

Okay. How skilled was the maker? Although I guess you answer to this might be... You can skip that if you don't want to answer that.

**P21:**

No. Skilled, if it was you, I feel like skilled. And it seems like tidy as well, so...

**Interviewer:**

The question is not necessarily assessing the person on how expert they might be, but more the skill of the particular piece. So if you had to answer like that, I am not going to get offended by it. Yeah, so the skillfulness of this piece out of five, what would you say?

**P21:**

I am going to say four.

**Q6.1.8.7 What is the raw material?**

**Interviewer:**

Cool. And what raw material is it?

**P21:**

Cotton and ink?

**Interviewer:**

Okay.

**P21:**

Is this going to show how little I know about fabrics and textiles because I don't think I am going to say anything that's not cotton.

**Q6.1.8.8 How long did it take to make?**

**Interviewer:**

And how long do you think it took to make?

**P21:**

I don't really know much about weaving, I don't know, but I feel like it would take me at least like a couple of days to figure out. So I am going to guess someone that could actually do it well, maybe like a day or half a day or something like that.

**Interviewer:**

Yeah. And if you said half a day, what's that like?

**P21:**

Four hours?

**Q6.1.8.9 What would be the price of this if it were a placemat or a scarf?**

**Interviewer:**

And what do you think would be the price of value if it was a place mat?

**P21:**

Maybe like 50 dollars? I said the other one was like 40?

**Interviewer:**

And the scarf?

**P21:**

Like 120?

**Q6.1.7.1 What is the name of this kind of textile?**

**Interviewer:**

Okay, cool. next. So what would you call this?

**P21:**

As in when you say what might I call it, like do you mean to name it? Or to like accurately categorize it?

**Interviewer:**

However you want to name it.

**P21:**

Okay, sure. It's like loopy, weavy, cotton... weaving? [laughs]

**Q6.1.7.2 Who made it and where?**

**Interviewer:**

Cool. And who made it and where was it made?

**P21:**

Again, I have seen similar on your Instagram, but I don't think I could know from this, like it doesn't... There isn't much that I would have an association with. It's instinct, it's a bit unusual, so I would maybe think in Australia because it seems like a bit different, like something that would be more of a fashion kind of context rather than a practical, like made for a specific purpose sort of item.

**Q6.1.7.3 What tools were used?**

**Interviewer:**

And what tools do you think were used?

**P21:**

Hands, maybe like a frame or something? And like a loom again, and something chunky to make the the loops. So fingers... or like a piece of wood or something.

**Q6.1.7.4 How many metres of yarn was used?**

**Interviewer:**

Cool. And how many meters of yarn do you think was used?

**P21:**

If I said 40 before, like 50?

**Q6.1.7.5 In what order was it constructed?**

**Interviewer:**

Yeah. And what order was it made? So where do you think is the beginning and where is the end?

**P21:**

I am going to say that's the end. And maybe that's the beginning? Yeah.

**Q6.1.7.6 How skilled was the maker?**

**Interviewer:**

Okay. And how skilled was the person making it? What's the skilfulness of it?

**P21:**

I would rate it like a five because a couple of different techniques in it.

**Q6.1.7.7 What is the raw material?**

**Interviewer:**

Okay. And what raw material is it?

**P21:**

Like a cotton string...? I don't know what the right words are.

**Q6.1.7.8 How long did it take to make?**

**Interviewer:**

How long do you think it took to make?

**P21:**

Like maybe five hours? Yep.

**Q6.1.7.9 What would be the price of this if it were a placemat or a scarf?**

**Interviewer:**

What would be the price or value if it were a place mat?

**P21:**

I would say, I am going to start like doing all relative now. Should I be doing that?

**Interviewer:**

What do you mean?

**P21:**

Like I am just going to be thinking about the previous one

that I said, and basing it on that.

**Interviewer:**

That's fine. Yeah.

**P21:**

55 dollars.

**Interviewer:**

Don't get too bogged down if you need to change your thought before, don't feel like you can't...

**P21:**

Okay, cool. Yeah, 55.

**Interviewer:**

And what about a scarf?

**P21:**

Like 120?

**Q6.1.6.1 What is the name of this kind of textile?**

**Interviewer:**

Cool. Next. So what would you call this?

**P21:**

Like woolly string, like a gradient weaving?

**Q6.1.6.2 Who made it and where?**

**Interviewer:**

Who made it and when was it made?

**P21:**

I think am going to say Western Australia, and who made it... I am going to say in more of a design context as well because it again doesn't seem like a practical use. It's like a, seems like more of an experimentation.

**Q6.1.6.3 What tools were used?**

**Interviewer:**

Okay. What tools were used?

**P21:**

Hands and like a frame?

**Q6.1.6.4 How many metres of yarn was used?**

missing

**Q6.1.6.5 In what order was it constructed?**

**Interviewer:**

In what order was it made? So where is the beginning and where is the end?

**P21:**

I am going to say that's the beginning? Maybe that's the end there.

**Q6.1.6.6 How skilled was the maker?**

**Interviewer:**

Okay, cool. And how skilled was the maker?

**P21:**

I am going to say, like moderately to very? They clearly slipped in some paint. So that's not very skillful.

**Interviewer:**

I think that's actually happened, like it's rubbed off from another weaving.

**P21:**

Alright.

**Interviewer:**

I don't think that was there before.

**P21:**

Okay. But yeah, still seems like within a design context or something who knew what they were doing.

**Interviewer:**

Okay, so what would that be in a number?

**P21:**

Three to four.

**Q6.1.6.7 What is the raw material?**

**Interviewer:**

What raw material is it?

**P21:**

Wool I think. Like more of like a refined wool, and the cotton string.

**Q6.1.6.8 How long did it take to make?**

**Interviewer:**

How long do you think it took to make?

**P21:**

Maybe like three hours?

**Q6.1.6.9 What would be the price of this if it were a placemat or a scarf?**

**Interviewer:**

What would be the price of value if it were a place mat?

**P21:**

I think like 45 dollars.

**Interviewer:**

The scarf?

**P21:**

Like 90?

**Q6.1.1.1 What is the name of this kind of textile?**

**Interviewer:**

Okay. Cool. Next. So what would you call this?

**P21:**

Linear patchwork sort of flat weaving. Yeah.

**Q6.1.1.2 Who made it and where?**

**Interviewer:**

And who made it and where was it made?

**P21:**

I think like a western context, and I would think again it reminds more of like a country style. And who... Maybe like a grandma, lady?

**Q6.1.1.3 What tools were used?**

**Interviewer:**

Yeah. So what tools were used?

**P21:**

I think like a loom or a frame almost completely.

**Q6.1.1.4 How many metres of yarn was used?**

**Interviewer:**

And how many meters of yarn are in this one?

**P21:**

I think like 45?

**Q6.1.1.5 In what order was it constructed?**

**Interviewer:**

And in what order was it made? So where is the beginning and where is the end?

**P21:**

I think maybe that's the beginning, and maybe that's the end. So it comes back down from there, and then comes back here.

**Interviewer:**

So if you had to draw with your finger, the way that it was made from the start to the finish, how would you do that?

**P21:**

All right, I'm going to say that the white just goes continuously all the way through, like that. Oh no, it doesn't – so then white would go back and forth to here and then I think it tied on to – or maybe it just is a multi-coloured piece, become the blue, and then that keeps being repeated all the way through, and then the same in this direction until it comes out of that corner and then it gets sort of hidden up here.

**Q6.1.1.6 How skilled was the maker?**

**Interviewer:**

Okay. How skilled was the person making it out of 5?

**P21:**

Like a 4?

**Q6.1.1.7 What is the raw material?**

**Interviewer:**

What raw material is it?

**P21:**

Cotton? Is that the kind of answer – should I elaborate more, is that as basic as it needs to be?

**Q6.1.1.8 How long did it take to make?**

**Interviewer:**

That's as basic as it needs to be, unless you have more information. So how long do you think it took to make?

**P21:**

I think 3 hours.

**Q6.1.1.9 What would be the price of this if it were a placemat or a scarf?**

**Interviewer:**

What would be the price or value if it were a placemat?

**P21:**

50 dollars?

**Interviewer:**

Yeah, and if it was a scarf?

**P21:**

100 dollars?

**Q6.1.4.1 What is the name of this kind of textile?**

**Interviewer:**

Okay, cool. Next, so what would you call that?

**P21:**

Like a beige, neutral, flat, tidy square of cotton weaving.

**Q6.1.4.2 Who made it and where?**

**Interviewer:**

Cool. Who made it and where was it made?

**P21:**

If I didn't see all the other pieces, I would be able to believe more easily that this was made by a machine or something, in more of like a methodical process. Even if it was by hand, then maybe it was like a faster kind of factory line type thing just because it's so much more crisp and flat. So maybe it was in another country? And by someone quite skilled.

**Interviewer:**

Yeah, and what other country would you imagine?

**P21:**

Well, within the context of in this interview, I'm going to imagine that was India, but I don't really know. I don't know, I feel as if it like – I think that it could easily be made in Australia as well, like it's – yeah.

**Q6.1.4.3 What tools were used?**

**Interviewer:**

Okay, cool. So what tools were used?

**P21:**

Like a loom or a weaving device, something like a structure.

**Q6.1.4.4 How many metres of yarn was used?**

**Interviewer:**

And how many meters of yarn?

**P21:**

40, or maybe like 35 is a little bit smaller.

**Q6.1.4.5 In what order was it constructed?**

**Interviewer:**

Okay, and what order was it made? So where is the beginning and where is the end, if you could draw with your finger?

**P21:**

I think that's the start, like here. So then it weaves through and that changes the colour a few times. It comes out here, and start through the tassel.

**Interviewer:**

How do you think the colour was changed?

**P21:**

I would guess that it's tied on, but I think that it just so ends neatly and then starts neatly again.

**Q6.1.4.6 How skilled was the maker?**

**Interviewer:**

How skilled was the person making it?

**P21:**

I think like a 5.

**Q6.1.4.7 What is the raw material?**

**Interviewer:**

Okay. What raw material is it made from?

**P21:**

Like a cotton string.

**Q6.1.4.8 How long did it take to make?**

**Interviewer:**

How long do you think it took to make?

**P21:**

4 or 5 hours? Or I guess if I stick with my factory worker answer. I don't think it was made in a factory, but I think maybe it was made like in more of a commercial process, so maybe like in that case maybe an hour or something efficiently.

**Q6.1.4.9 What would be the price of this if it were a placemat or a scarf?**

**Interviewer:**

Cool, and so what would be the price if it were a placemat?

**P21:**

Maybe like 30 dollars?

**Interviewer:**

And if it was a scarf?

**P21:**

90.

**Interviewer:**

Okay, cool. So how come your answers for that are lower, is that because you think it was made in a different country?

**P21:**

Well, I think if it was made a lot more efficiently, with a lot of people, and more of like a commercial environment, then you'd expect that it had like a bit less care, like love in it, and also that they would -- sort of more about like an efficient,

profit business model so that they can maybe afford to like-- have their prices a little bit lower?

**Interviewer:**

Yeah, okay. So you're kind of equating time and care with money?

**P21:**

Yes, and probably a part of me is going like, "Do they deserve the money?"

[laughter]

**Interviewer:**

Woah. I think that's called slavery.

**P21:**

No I mean like, the company, not the people! Oh my god.

**Interviewer:**

I'm kidding. I know what you meant. [laughs]

**Q6.1.9.1 What is the name of this kind of textile?**

**Interviewer:**

So what is the name of this?

**P21:**

It's really nice. It's like a swirly -- it's like quite difficult to look at. Like a curly, loose, weaving -- it's like hurts your eyes a little bit to move it around and look at. That's my answer.

**Q6.1.9.2 Who made it and where?**

**Interviewer:**

Okay, and so who made it and where was it made?

**P21:**

Again, I would expect it to be made more of like a design context, so I'm gonna say Australia, and by a designer or by someone with an art context or experimental purpose.

**Q6.1.9.3 What tools were used?**

**Interviewer:**

Okay, and so what tools were used?

**P21:**

I think some kind of structure or a loom, but then maybe it's been manipulated. I think just maybe -- yeah, a loom and then maybe by hand, or like just pushing it so -- a loom.

**Q6.1.9.4 How many metres of yarn was used?**

**Interviewer:**

How many meters of yarn is in this one?

**P21:**

I think less than the other ones because it's not as tight, so maybe like 25 meters?

**Q6.1.9.5 In what order was it constructed?**

**Interviewer:**

Okay, and what order was it made if you can draw with your finger? So where is the beginning and where is the end?

**P21:**

That's one of them I think. I'm going to say it starts there anyway, and so -- and the tassels are connecting like all the straight lines that are going through like that, and then the curvy bits go back and forth and they've been pushed somehow, and the knots come out on the side, but I can't find it. I can't see the end of that one.

**Q6.1.9.6 How skilled was the maker?**

**Interviewer:**

Okay. So how skilled was the person making it?

**P21:**

I think very. I'd say a 5.

**Q6.1.9.7 What is the raw material?**

**Interviewer:**

Okay, and what raw material is it made from?

**P21:**

Like the same constant, string or twine, and then ink, I guess, ink or paint.

**Q6.1.9.8 How long did it take to make?**

**Interviewer:**

How long did it take to make?

**P21:**

I think it might have actually been quicker. Maybe the idea would have taken longer, but I think because it's looser maybe it would be faster than the others, so maybe like an hour.

**Q6.1.9.9 What would be the price of this if it were a placemat or a scarf?**

**Interviewer:**

Yeah, and what would be the price if it was a placemat?

**P21:**

I think like 50 dollars.

**Interviewer:**

Okay, and if it was a scarf?

**P21:**

Like 100 dollars.

**Interviewer:**

Yeah, cool.

**Q6.1.3.1 What is the name of this kind of textile?**

**P21:**

How many are we are to?

**Interviewer:**

We've got three left of this batch. So what is the name of this – what do you call this?

**P21:**

It's like a tiny, neat rug.

**Interviewer:**

Somebody else has said that exact answer.

**P21:**

Really?

**Interviewer:**

Yeah!

[laughter]

**P21:**

I'm like a bit aware of how repetitive my answers sound, but oh well. That's really how – it's like a flat-type, cotton waving, but it's been stained with stripes. Yeah, I would say that.

**Q6.1.3.2 Who made it and where?**

**Interviewer:**

Yeah. Who made it and where was it made?

**P21:**

I think this one could have been made... I don't really know, but like it could be either, it could be in Australia or it could be overseas. Again, it's not really as much for me to make assumptions on, and who made it, someone that knew what they were doing. So it's all with time. I know it looks like it's taken a while.

**Q6.1.3.3 What tools were used?**

**Interviewer:**

Yeah. So what tools were used to make it?

**P21:**

Like a weaving device, structure, and hands, and the ink. So the thing to dye it, maybe like a cup of something wet.

**Interviewer:**

Okay. When you're saying – like you've mentioned it a few times, that it's stained or the ink. So what makes you associate the actual dyeing of the yarn on this one as opposed to, say, this one?

**P21:**

Yeah, I think that you can see the gradient a little bit more. So some of them it looks – like I associate with the ink there it was a completely different piece of string or wool whatever, because it's like an abrupt change whereas this one and the other ones, it's more of like a gradual fade out so you can see it a little bit more and you can imagine what might have happened.

**Interviewer:**

Yeah. So you then associate the dyeing process with the

time taken to make in the actual process whereas if it's already...

**P21:**

Because it's like really clean-cut.

**Interviewer:**

...If you're imagining it pre-sourced in the colour or something, then you're not associating that within the time frame.

**P21:**

Like even when I say that I realized how wrong that was straight away, like a multi-coloured piece of wool. I really don't think that any of them were made with like one of those pieces of wool you buy from Spotlight that has all different colours in it already, but that's what it reminded me of, whereas I think like this, you can see it going from the natural colour, the neutral colour, and then becoming...light...

**Interviewer:**

So when you talk about the multi-colour one, you're talking about this one?

**P21:**

I think so. Yeah.

**Interviewer:**

Okay, so you felt like that was already that colour?

**P21:**

I think yeah. I assumed that. I realized now that it isn't, but...

**Interviewer:**

I'm not saying that's wrong or right, just trying to understand what you're thinking about it.

**P21:**

Now that I'm thinking about it, I don't think that would be my answer but that is what I think and thought.

**Interviewer:**

Okay, so you think the person who wove that also dyed it. Is that what you're saying?

**P21:**

Yes.

**Q6.1.3.4 How many metres of yarn was used?**

**Interviewer:**

Okay, got you. How many meters of yarn is in it do you think?

**P21:**

Like 60? It's pretty -- yeah.

**Q6.1.3.5 In what order was it constructed?**

**Interviewer:**

In what order was it made? So where is the beginning and where is the end?

**P21:**

The straight, like the parallel lines with the tassels on them, I don't know, but the line that has the dye on it, I'm gonna say it starts here and then goes back and forth all the way through, and then disappears. And doesn't have an ending.

**Interviewer:**

It doesn't end.

**P21:**

It doesn't end.

**Interviewer:**

It's eternal.

**P21:**

Yeah.

**Interviewer:**

Infinity.

**P21:**

Yeah. Oh my God, I can't find it. I don't know. Maybe it comes out into one of the tassels, so it's tricky. That's going to be my guess.

**Q6.1.3.6 How skilled was the maker?**

**Interviewer:**

Okay. Where am I up to? How skilled was the person making it?

**P21:**

5 I think. Very skilled.

**Q6.1.3.7 What is the raw material?**

**Interviewer:**

Okay, and what raw material is it?

**P21:**

Cotton and then the dye. So I think because now I feel like it's handmade and the same person's done everything that maybe the dye would have come from something natural, like a -- like if it has it, there's a chance that it could have.

**Q6.1.3.8 How long did it take to make?**

**Interviewer:**

Okay, and how long did it take to make?

**P21:**

I feel maybe like 3 hours? I think it could have been quite fast. The more that I see, I think are -- if there's so many, like they can't all take that long, but then if I saw them each by themselves, I would think that it would take a really long time.

**Q6.1.3.9 What would be the price of this if it were a placemat or a scarf?**

**Interviewer:**

Okay, cool, and what would be the price if it were a placemat?

**P21:**

55 dollars.

**Interviewer:**

Okay, and a scarf?

**P21:**

120.

**Q6.1.2.1 What is the name of this kind of textile?**

**Interviewer:**

Okay, cool. So what would you call this?

**P21:**

It's like a jigsaw of two different materials, so it's like -- and it's a lot looser, so like a loose jigsaw weave.

**Interviewer:**

Okay.

**P21:**

Whatever that is.

**Q6.1.2.2 Who made it and where?**

**Interviewer:**

Who made it and where was it made?

**P21:**

Again, I would associate it more with like a design context, so I'm gonna say Australia but now I'm realizing that why is Australia the only place that you can have a design context? But I'll go with that. And by an artist, a designer?

**Q6.1.2.3 What tools were used?**

**Interviewer:**

What tools were used?

**P21:**

I think like a loom or a structure and hands maybe. Maybe like a needle or something to make it looser or adjust things if it needed to be, but I think mostly just like a frame and just the weaving and the hands.

**Q6.1.2.4 How many metres of yarn was used?**

**Interviewer:**

How many meters of yarn was used?

**P21:**

It's thicker, but it's like -- I think if it was based on that thickness, then less than the others. So maybe like 25, but then that's like double. It's like two strands, so I guess that still counts as like -- if it was the same as -- like a tighter, thinner weave, so like 40 maybe?

**Q6.1.2.5 In what order was it constructed?**

**Interviewer:**

Okay. In what order was it made? So where is the beginning and where is the end?

**P21:**

I think maybe the beginning, at least of the more of the wool type material is in here, and then it would go back and forth and like interact and loop

around with the cotton and come out here... or the other way around. I think start there, because it's got a knot. And I think the cotton end maybe starts in here, again, because it has a knot, and it interacts through here and then it comes out. I think it must be here, but I don't actually know, like that's where the ends start and then -- start and finish, but I don't know where you'd actually start working. I think maybe from the corner still, so maybe here.

**Q6.1.2.6 How skilled was the maker?**

**Interviewer:**

Okay, and how skilled was the person making it?

**P21:**

5. Very.

**Q6.1.2.7 What is the raw material?**

**Interviewer:**

And what raw material is it made from?

**P21:**

Like a refined wool, and cotton.

**Q6.1.2.8 How long did it take to make?**

**Interviewer:**

How long did this take to make?

**P21:**

I think considering that they are 5 out of 5 skilled, maybe like two or three hours, but if they weren't a 5 out of 5 skill, then it might take like a day.

**Q6.1.2.9 What would be the price of this if it were a placemat or a scarf?**

**Interviewer:**

Okay, and what would be the price or value if it were a placemat?

**P21:**

I think like 60 dollars.

**Interviewer:**

And if it was a scarf?

**P21:**

Like 130?

**Q6.1.5.1 What is the name of this kind of textile?**

**Interviewer:**

Okay, cool. Last one from this batch. I think we're in about 50 minutes already. Okay, what would you call this?

**P21:**

Chunky, coloured wool. Yeah, like a loose, chunky weaving?

**Q6.1.5.2 Who made it and where?**

**Interviewer:**

And who made it and where was it made?

**P21:**

I feel like this one looks small, like child-like, I associate it more with like a kid's craft activity or something -- in a good a way, like a fun way. Like it seems like it would have been fun to make, so in Australia.

**Q6.1.5.3 What tools were used?**

**Interviewer:**

Yeah. What tools were used?

**P21:**

I think some kind of structure still, but then maybe it's more possible that it could have just been done by hand. So possibly nothing, but...

**Q6.1.5.4 How many metres of yarn was used?**

**Interviewer:**

Okay. How many meters of yarn were used?

**P21:**

Maybe just like 10 or 15?

**Q6.1.5.5 In what order was it constructed?**

**Interviewer:**

Yeah. In what order was it made? So where is the beginning and where is the end, if you can draw with your finger?

**P21:**

So I think these bits must already been like set up, and then this chunkier wool just started here and went all the way through, back and forth and then it comes out here.

**Q6.1.5.6 How skilled was the maker?**

**Interviewer:**

Okay, cool. How skilled was the person making it?

**P21:**

I think it could have been a less skilled person, not because it's not nice, or because I don't like it, but I think it's simpler so like even if it was a skilled person, I think they could have been less skilled to make it.

**Interviewer:**

Out of 5?

**P21:**

I'm going to say 2.

**Q6.1.5.7 What is the raw material?**

**Interviewer:**

Yeah, and what raw material is it made from?

**P21:**

Cotton and then like dyed wool?

**Interviewer:**

Yeah, and do you associate the dyeing of this with the actual making process or do you imagine it being bought like that?

**P21:**

I think I imagine it being bought because even though it's like has the gradient and it's gradual, I think because it doesn't -- like you can't see any of the natural colour, and it's quite a bright colour, so I probably imagine it being that more artificial and commercial.

**Q6.1.5.8 How long did it take to make?**

**Interviewer:**

Yeah. How long did it take to make?

**P21:**

I think it would have been quick, like maybe just half an hour to make it.

**Q6.1.5.9 What would be the price of this if it were a placemat or a scarf?**

**Interviewer:**

What would be the price or value if it were a placemat?

**P21:**

I think 30 dollars.

**Interviewer:**

Yeah, and a scarf?

**P21:**

Maybe like 80 dollars.

## Participant 22

### Perth, Australia

03/10/17

#### Q1. Demographics

##### Q1.1 Age

**Interviewer:**

What is your age?

**P22:**

I'm 31.

##### Q1.2 Gender

**Interviewer:**

And gender?

**P22:**

Female.

##### Q1.3 Place of birth

**Interviewer:**

Place of birth?

**P22:**

In Paisley, Scotland in the United Kingdom.

##### Q1.4 Place raised

**Interviewer:**

And where were you raised?

**P22:**

Majority in Perth, Australia.

##### Q1.5 Other countries resided in

**Interviewer:**

Okay. And were there any other countries that you've lived in?

**P22:**

Just the UK, Scotland and Australia.

##### Q1.6 Cultural identification

**Interviewer:**

Okay. Would you identify as Scottish or Australian?

**P22:**

Australian.

##### Q1.7 Education

**Interviewer:**

Okay. What's your educational background?

**P22:**

I have a bachelor degree from UWA. That's my highest level of education.

#### Q1.8 Profession/employment status

**Interviewer:**

Cool. And what's your current profession or employment status?

**P22:**

I work part-time as a landscape designer.

#### Q2. Practice and Education

##### Q2.1 Do you regularly make textile-based products?

**Interviewer:**

Cool. So do you regularly make textile-based products?

**P22:**

No.

##### Q2.2 Were you ever taught to weave/sew/embroider/knit etc.?

**Interviewer:**

Okay. Were you ever taught to weave, sew, embroider or knit or anything like that?

**P22:**

Yes, I was taught to knit and crochet. I've dabbled slightly in embroidery, just very basic. What were the other ones?

**Interviewer:**

Weave, sew...

**P22:**

I did sewing at high school a little bit when I got a sewing machine and then it's been collecting dust for a while now.

#### Q3. Literature and Legacy

##### Q3.1 Can you name any significant textiles famous within your country?

**Interviewer:**

Okay, cool. Can you name any significant textiles from Australia?

**P22:**

The name of the textiles? Like the kind of fabric or--?

**Interviewer:**

Yes, like a type of fabric or material or anything.

**P22:**

Like gingham? Like cotton or wool, um... denim? Does that include patterns?

**Interviewer:**

Just anything that comes to mind.

**P22:**

Um...

**Interviewer:**

It's all right, we can leave that if you want.

**P22:**

Okay. [laughs]

#### Q3.2 Do you know any songs or literature about making

**Interviewer:**

Do you know any songs or any literature about making textile-based products?

**P22:**

I feel like there are a lot of songs about jeans, like denim would be in music. Literature, I suppose more of like the old school stories where they would be sewing and stuff as more of the times where that's what the women would be doing.

#### Q4. Physical Exposure

##### Q4.1 Do you have any relatives who work in the textile and/or garment industry?

**Interviewer:**

Yes, cool. Do you have any relatives who work in the textile or garment industry?

**P22:**

I have a cousin in Scotland who's a fashion designer. Well, she's just finished Uni but she's done runways.

##### Q4.2 Does anyone in your family sew, weave or knit?

**Interviewer:**

Cool. Does anyone in your family make textiles like weave, sew, embroider or knit or crochet?

**P22:**

Yes, my granny does a lot of knitting. And my sister, she used to like make teddy bears and did for like just a hobby like craft type and sewing as well. My mother-in-law was quite handy with sewing but mostly with like fixing things up. And grandparents as well that would do knitting, that kind of stuff.

**Q5. Consumption**

**Q5.1 How often do you purchase or receive textile products?**

**Interviewer:**

Cool. So how often do you think you purchase garments or textiles or receive as a gift?

**P22:**

Maybe once a fortnight?

**Q5.2 Do you purchase them online or in a physical store?**

**Interviewer:**

Okay, cool. Do you purchase online or in store?

**P22:**

Both.

**Q5.3 Which of the following increases a garment or textile's value to you? Price, Origin, Time taken to make, Skilfulness, Material type, techniques used?**

**Interviewer:**

Okay. I'm going to write a list of things and I want you to tell me which you think increases the garment or textile's value to you. So it's not necessarily what you would look for but more of what would make it seem more valuable. So price, origin, time taken to make, skill of the maker, material or the technique?

**P22:**

I wouldn't often know the skill of the maker. Price, as a single mum is something that comes into consideration. Origin, I would be more inclined to buy something that was local if it was of similar value to something else that I could get.

**Interviewer:**

Okay, but would the origin make you think that it was more valuable? Let's say if it was made in Australia.

**P22:**

If something were made locally, I would think it more valuable as something that was mass-produced. Well, I think I would make an assumption that certain things that are mass-produced that are more... that cost less as well.

**Interviewer:**

Okay. So in that way, the price if you see something is really cheap, you think, "Oh, it's not very valuable," in a way?

**P22:**

Yes, in some cases. I suppose if you compare like a large department store like Kmart that has things that are made more cheaply compared to something that's handmade as well or something that's— also by just the look of something as well, I think you can tell the quality of something by touching and feeling and looking at it. And also where you purchase it I suppose a large department store compared to a small boutique in a different area where you can see. And things like the tags on it, it's got a cute little handmade tag that's a bit arty and stuff. And also I would probably be more likely to see the value in something like that when it's a gift and I want someone to appreciate it more than if it's like an everyday cheaper item that doesn't matter if it doesn't last as well.

**Interviewer:**

Okay. So you would think more about those things if you were actually buying it for somebody else rather than yourself.

**P22:**

Yes.

[laughter]

**Q5.4 How do you tell how something is made apart from labelling?**

**Interviewer:**

So I think you might have just answered this in a way, but I

was going to say, how do you tell how something is made apart from the labels?

**P22:**

Being able to tell the quality of the material. So if it's thicker, if the stitching's nice, if... even the type of patterns and things. Like in my head, I'm imagining like there's a store in Leederville called Henry Hiccups and going in there, the presentation of how things are as well – it's a small boutique. So they have limited stock compared to going to something that is a broad scale and has multiples of the same things. So something that is a bit more unique if there's less of them. It tends to say more valuable because the— yes, there's less of them. I don't often look for how something's made, but I think I can intuitively tell if something's not mass produced.

**Interviewer:**

Mm-hmm. What do you reckon at the markers that, you know, maybe if it's a subconscious thing, I understand what you mean.

**P22:**

Like a different pattern. So it's something that's quite a more unique designer pattern. It's hard to explain but... yeah, if I see something that has really nice colours and patterns that's different to what you would see in the more stock-standard things.

**Interviewer:**

So almost the design.

**P22:**

And detail as well. Yes, the design and the detail, if there's more intricate stitching or piping or... where there is different colours for different things. When you can say that more design and effort has gone into the garment.

**Q5.5 If you purchase online, is your knowledge of the above limited?**

**Interviewer:**

Mm-hmm. I get you. Awesome. So if you purchase things online, do you think your knowledge of what everything

you've just described and we've just discussed, do you think it's limited?

**P22:**

It can be more limited online. It's probably more from repeat purchase from experience of the quality of it. So like I buy things online from the UK from a company called Next and I know from the history of what I purchased there that it has a really good quality and a good price points. Again, I haven't notice where it's actually made from, but that's-- online, generally tends to be more of repeat purchases. The first when I buy something online from the look of it, so for small kids things like dresses and things, the appeal would be more visual, and then once I've bought it, then you can see the quality of it. And that would determine whether I then buy again or I go somewhere else.

**Interviewer:**

So it's almost like you actually are kind of experiencing it in real life because-- and then that's causing you to make a repeat purchase online, so it's like--

**P22:**

Yes.

#### **Q6. Textile Swatches – Part 1A**

**Interviewer:**

All right, so I'm going to give you like a bunch of different textile samples and I'm going to ask you nine questions about each. I want you to just take-- like if you don't know the answer, just take a guess like as close as you think. And if you really don't know, you can say don't know. That's fine, but it's better if you try and just have a go.

**P22:**

Okay.

**Interviewer:**

So we've got 20 samples to get through nine questions for each so we'll try to go as fast as possible. It is a little bit time consuming but anyway...

#### **Q6.1.9.1 What is the name of this kind of textile?**

**Interviewer:**

Okay, so what would you call this kind of textile?

**P22:**

Wool and knitted.

#### **Q6.1.9.2 Who made it and where?**

**Interviewer:**

Yup. So who made it and where was it made?

**P22:**

I think it would be made on a machine and maybe... maybe India. And I'd say probably in a factory with workers.

#### **Q6.1.9.3 What tools were used?**

**Interviewer:**

Okay, so what tools do you think were used to make it?

**P22:**

I would think... I imagine like a machine that has like different like a weaving type machine with like metal bits where the wool goes between them and gets stacked down. And then there would be a degree of like hand knitting to like tie things off and stuff.

#### **Q6.1.9.4 How many metres of yarn was used?**

**Interviewer:**

Okay, cool. So how many meters of yarn do you think was used in this one piece?

**P22:**

Ten? I have no idea. [laughs]

#### **Q6.1.9.5 In what order was it constructed?**

**Interviewer:**

That's fine. And what order was it made? So if you could draw with your finger where you think the beginning is and maybe like a little bit of a journey where the yarn went.

**P22:**

So I imagine it's down the bottom and I'm imagining like a machine with metal spikes on it and it starts at the bottom and the materials weaves through the bits and then it gets stacked down. And like goes around, and then builds-- I feel

like it would build up and then get tied off.

**Interviewer:**

Yes. So you would say like from the bottom.

**P22:**

So I'm thinking from the bottom.

#### **Q6.1.9.6 How skilled was the maker?**

**Interviewer:**

Yes, cool. So how skilled do you think the person who made it is?

**P22:**

I'd say--

**Interviewer:**

If you had to rate them out of 5 from 1 being not very to 5 being skilled.

**P22:**

Maybe four?

#### **Q6.1.9.7 What is the raw material?**

**Interviewer:**

What raw material is it made from?

**P22:**

Wool?

#### **Q6.1.9.8 How long did it take to make?**

**Interviewer:**

How long do you think it took to make?

**P22:**

This patch?

**Interviewer:**

Yes.

**P22:**

15 minutes?

#### **Q6.1.9.9 What would be the price of this if it were a placemat or a scarf?**

**Interviewer:**

Okay. And what would be the price of value if it were a place mat?

**P22:**

A place mat, just one?

**Interviewer:**

Yes, that size. Yes, just one.

**P22:**

Maybe... 10 dollars?

**Interviewer:**

Okay. And if it was a scarf, what do you think it would have been?

**P22:**

20 dollars?

**Q6.1.6.1 What is the name of this kind of textile?**

**Interviewer:**

Okay, cool. Next. So what would you call this one?

**P22:**

Wool.

**Interviewer:**

And who made it and where was it—

**P22:**

Actually probably cotton? Oh, I don't know. It's like a mix. I feel like it's two types, sorry.

**Interviewer:**

Okay, so a mix of cotton and wool?

**P22:**

Yes.

**Q6.1.6.2 Who made it and where?**

**Interviewer:**

Who made it and where was it made?

**P22:**

An old lady at a craft fair, and it was made in rural Australia.

**Q6.1.6.3 What tools were used?**

**Interviewer:**

Okay, cool. And what tools were used to make it?

**P22:**

I would say probably a few different sizes of knitting needles.

**Q6.1.6.4 How many metres of yarn was used?**

**Interviewer:**

How many meters of yarn was used?

**P22:**

Fifteen?

**Q6.1.6.5 In what order was it constructed?**

**Interviewer:**

What order was it made? If you could draw with your finger again, so where the start is and where it finishes.

**P22:**

I think maybe- I think it would have to be either the thickest part or the thinnest part. Let's say it would go from one to the other. So I'm thinking maybe... maybe it was the thickest bits first and then the thin goes through it so... Again, probably maybe from the bottom. From the bottom and maybe... I think it maybe goes up in one direction and then across in the other, but I don't know how – oh I suppose it [inaudible] needles. Maybe it's-- maybe the knitting and one's got the thick type and one's got the thin type and that's knitting with two yarns. And I think maybe they're going from the bottom to the top. I don't know how it works on the side.

**Q6.1.6.6 How skilled was the maker?**

**Interviewer:**

Cool. So how skilled was the person who made it from 1 to 5?

**P22:**

So I'd say again, I think probably more a five. It's funny, it actually looks rougher than the last piece, but I feel like it's more of the hand skill. The last one looks more like there'd be machinery involved in it. This one looks more raw, and so that I feel like it's more skilful, and even though the final product doesn't look as neat, it's got that kind of rustic charm to it.

**Q6.1.6.7 What is the raw material?**

**Interviewer:**

Cool. What raw material is it? I think you mentioned it already.

**P22:**

I think wool - wool and cotton. I don't know if I'm saying the same thing... sheep stuff.

**Q6.1.6.8 How long did it take to make?**

**Interviewer:**

How long do you think it took to make?

**P22:**

Half an hour, 30 minutes.

**Q6.1.6.9 What would be the price of this if it were a placemat or a scarf?**

**Interviewer:**

And what would be the price of value if it's a place mat?

**P22:**

Maybe 20 dollars?

**Interviewer:**

And if it was a scarf?

**P22:**

Maybe 40 dollars?

**Q6.1.1.1 What is the name of this kind of textile?**

**Interviewer:**

Okay, cool. So what would you call this one?

**P22:**

Polyester because I think it's kind of like-- it looks kind of woolly as well but more finer. It feels as it's got that kind of sound to it. I'm going to guess that.

**Q6.1.1.2 Who made it and where?**

**Interviewer:**

Okay. Who made it and where was it made?

**P22:**

I think this was made in a factory and maybe India.

**Q6.1.1.3 What tools were used?**

**Interviewer:**

Okay. What tools do you think were used?

**P22:**

I think a machine. I feel like this looks like it's very detailed so I think it would be some kind of a machine that can just quickly do the whole pattern.

**Interviewer:**

Do you know what the machine is called?

**P22:**

Nope no idea.

**Interviewer:**

Do you imagine it like being like a power, electrical--?

**P22:**

Yes, like a big-- I feel like it would be a big mass produce type machine.

**Q6.1.1.4 How many metres of yarn was used?**

**Interviewer:**

Okay, cool. How many meters of yarn do you think is in this one?

**P22:**

Eighteen.

**Q6.1.1.5 In what order was it constructed?**

**Interviewer:**

Okay. In what order was it made?

**P22:**

I think this machine has like all the different coloured materials in it and I think they all go through the different weavy bits. And I think it starts at the bottom and works its way up, and then just keep going until it stops.

**Q6.1.1.6 How skilled was the maker?**

**Interviewer:**

Okay, cool. How skilled was the person who made it?

**P22:**

I feel like it would be more by a machine than a person individually. So I would think if I feel like if it's a machine made, it would be more loading stuff than not actually hand crafting it. So I'd say maybe a one.

**Q6.1.1.7 What is the raw material?**

**Interviewer:**

Okay. And what raw material is it made from? You answered that didn't you.

**P22:**

I think that's a-- is that a repeat question from the first one--?

**Interviewer:**

Well, the first one, I just want to see what people say in a general sense. Not everybody answers with the material answer, so...

**P22:**

I feel like a lot of my answer's about wool, cotton and polyester.

**Interviewer:**

That's fine. [laughter]

**P22:**

Maybe it's a cotton. It looks like cotton. It looks like a mixture like the finer ones look like cotton and the thicker ones look like wool.

**Interviewer:**

Okay, so wool and cotton mix.

**P22:**

Yes.

**Q6.1.1.8 How long did it take to make?**

**Interviewer:**

How long do you think this one took to make?

**P22:**

This section maybe eight minutes?

**Q6.1.1.9 What would be the price of this if it were a placemat or a scarf?**

**Interviewer:**

Okay. And what would be the price of value if it were a place mat?

**P22:**

3 dollars?

**Interviewer:**

And if it was a scarf?

**P22:**

20 dollars?

**Q6.1.4.1 What is the name of this kind of textile?**

**Interviewer:**

Okay, cool. Next. So what would you call this one?

**P22:**

Wool. It's pretty.

**Q6.1.4.2 Who made it and where?**

**P22:**

So it looks like too neatly done, when something's so neat I think that is a machine, but maybe it's just someone that is really skilled in handmade, so this I'm going to say handmade. And a middle-aged woma, um... in... maybe Australia.

**Interviewer:**

Okay.

**P22:**

Maybe this could be a local thing.

**Interviewer:**

What makes you think it's local as opposed to the other one?

**P22:**

It feels like a really good quality but it could always be either way, but--

**Interviewer:**

So you associate Australian made with quality?

**P22:**

I think so, yes.

**Q6.1.4.3 What tools were used?**

**Interviewer:**

Okay, cool. So what tools were used to make it?

**P22:**

I think maybe... I feel like it's so neat that it would be a machine. I don't know the type of machines that would do it but.... It could be one of those kind of weavy things. That's my technical term. I think it would have a degree of like hand and machine.

**Interviewer:**

So a hand-powered machine, is that what you're trying to say?

**P22:**

Yes, like a hand-powered machine.

**Interviewer:**

Do you know what's that called or--?

**P22:**

No. I'm going with the weaving machine, something with the middle bits and then weavy bits.

**Interviewer:**

Okay, cool. [laughter]

**Q6.1.4.4 How many metres of yarn was used?**

**Interviewer:**

So how many meters of yarn do you think was used in this one?

**P22:**

Fifteen. It's quite high.

**Q6.1.4.5 In what order was it constructed?**

**Interviewer:**

And in what order was it made? So where is the beginning and where is the end?

**P22:**

I feel like it would have to be a corner. I feel like with weaving, it would generally start from the corner and it would be the bottom to the top, 'cause I imagine it being a layered thing.

Yes, so I imagine that bottom to the top.

**Interviewer:**

Okay, cool. So did you just say you're calling that the bottom?

**P22:**

Yes.

**Q6.1.4.6 How skilled was the maker?**

**Interviewer:**

So how skilled do you think the person making it was?

**P22:**

I would say five. It's very neat and detailed and it's quite intricate. But you can also see on the back that some bits that have been tied off when they've had to change colours.

**Q6.1.4.7 What is the raw material?**

**Interviewer:**

Okay, cool. And what is the raw material did you decide on in the end?

**P22:**

I think I would just say wool.

**Q6.1.4.8 How long did it take to make?**

**Interviewer:**

Cool. And how long do you think it took to make?

**P22:**

Maybe 30 minutes?

**Q6.1.4.9 What would be the price of this if it were a placemat or a scarf?**

**Interviewer:**

And what would be the price of value if it was a place mat?

**P22:**

I guess it would be a high-end one. I'd say it would be like at a—a shop that would be quite expensive like it would have been like 25 dollars for one place mat. That being said, that would be quite expensive.

**Interviewer:**

Is that because you think it's handmade and locally made?

**P22:**

Yes, and because I like the colours and I like the detail of it. And I think it's more expensive just because I quite like this particular one.

**Interviewer:**

So you also put a value on the aesthetics?

**P22:**

The aesthetics and the emotional connection towards it. If it's something that I like more then I think I would naturally value it higher and think it was more expensive just because it's something that I like.

**Interviewer:**

Okay, cool. Awesome. And--

**P22:**

If it was a scarf... I'd go 85 dollars.

**Q6.1.8.1 What is the name of this kind of textile?**

**Interviewer:**

Cool. All right, next. So what would you call this?

**P22:**

Very similar to last one. I'm going to say wool.

**Q6.1.8.2 Who made it and where?**

**Interviewer:**

Who made it and where was it made?

**P22:**

I feel this is very similar, so I think it would be the same kind of answer. I feel like almost it would be the same because it looks very similar and I like it as well.

**Q6.1.8.3 What tools were used?**

**Interviewer:**

Cool. So what tools were used?

**P22:**

That same.

**Interviewer:**  
The weaving machine?

**P22:**  
Hand and machine, I think.

**Interviewer:**  
Cool. So you think it's locally made as well?

**P22:**  
Yes.

**Q6.1.8.4 How many metres of yarn was used?**

**Interviewer:**  
How many meters of yarn was used in this one?

**P22:**  
Same as the last one, I wanna say maybe 18 meters?

**Q6.1.8.5 In what order was it constructed?**

**Interviewer:**  
Okay, cool. In what order was it made? So where do you think is the beginning and where is the end?

**P22:**  
I think the same thing. I just imagine that they'd start from the bottom left corner and I think the tassels would be on the side. And it's in this thing that gets weaved up and down with different widths. And I think the fabric part of it has been dyed and the rest of it's together as it comes.

**Interviewer:**  
Do you think it was dyed before or after making?

**P22:**  
I think it was dyed before, so I think the actual fabric itself has-- I think it's all the same colour wool, but little sections of it have been dyed so that you get the pattern that weaved through whereas the other ones were-- looked like they were different coloured materials.

**Interviewer:**  
Okay. So do you think the person who wove it also dyed it? Is that what you're saying?

**P22:**

Yes.

**Interviewer:**  
Okay. Whereas the other one, you think they just kind of sourced the pre-dyed material?

**P22:**  
Yeah. Different.

**Q6.1.8.6 How skilled was the maker?**

**Interviewer:**  
Okay, got it. So how skilled was the maker?

**P22:**  
I'd say very skilled. I'd say a five.

**Q6.1.8.7 What is the raw material?**

**Interviewer:**  
Okay. What raw material is it?

**P22:**  
Wool.

**Q6.1.8.8 How long did it take to make?**

**Interviewer:**  
How long do you think it took to make?

**P22:**  
45 minutes.

**Interviewer:**  
Are you equating the dyeing into that or just the weaving?

**P22:**  
Including that, but when I do the time, I'm thinking that this is one small part of something that they'd be doing a lot on, so for that portion of it.

**Interviewer:**  
Okay. All right. So do you think this is just been cut from another piece, is that what you're saying?

**P22:**  
I think I suppose this little bit has been made, but I suppose I imagine that they would also be making lots of stuff in it to do a smaller portion of it. I think I'm probably way off of on the time, it's probably like maybe an hour. The more I look at it, the

more I think that it probably takes a lot longer.

**Q6.1.8.9 What would be the price of this if it were a placemat or a scarf?**

**Interviewer:**  
Okay. So what would be the price of value if it were a place mat?

**P22:**  
I think similar to last one, I would say probably like 25 dollars.

**Interviewer:**  
And a scarf?

**P22:**  
Probably the same, like 85.

**Interviewer:**  
You said before that like the actual store influences how you value something? Do you think that would impact on the value if it were a place mat if you saw it at like a fancy store versus at Kmart?

**P22:**  
Yes, definitely. And I think if this was at like a fancy boutique, this is what I visualize when you ask how much it cost, it's whether I see it being at a cheap-- I kind of compare something like Kmart to something like a boutique in Claremont or something.

**Interviewer:**  
Yeah, got it.

**P22:**  
And also because it's like this is quite a unique pattern that makes it look more handmade and thought out.

**Interviewer:**  
Okay, cool.

**Q6.1.10.1 What is the name of this kind of textile?**

**Interviewer:**  
Okay. What would you call this?

**P22:**

Raw? [laughter]

**P22:**

Wool. I would say this is wool. I don't know if the other part is wool as well. So I ultimately think this one is more expensive because it has its own packaging, came out of here in plastic bags. And then the yellow thing has influenced my thoughts as well.

**Interviewer:**

Sorry. It was just in quarantine. [laughter]

**P22:**

Okay, but maybe because it is very raw. I think there's some sheep poo on it as well. [laughter]

**Q6.1.10.2 Who made it and where?**

**Interviewer:**

Yes. So who made it and where was it made?

**P22:**

A farmer's wife made it. [laughter]

**Interviewer:**

A farmer's wife?

**P22:**

She's maybe sitting on the porch with a rocking chair and I feel like so far everything I imagine -- textiles I think of women making them.

**Interviewer:**

Yes. That's a reoccurring theme. [laughs]

**P22:**

I imagine the farmer's wife, she's probably about 42 and the kids are playing. She's sitting on the porch and making it.

**Interviewer:**

I like that specific answer. [laughter]

**P22:**

Well, it's not 'I don't know'. [laughter]

**Q6.1.10.3 What tools were used?**

**Interviewer:**

So what tools were used?

**P22:**

I think maybe one really thick knitting needle. And then... I don't know if you use different sizes like a thick one and a thin one, but I feel like you would need like a thick needle for how thick the wool is. So I feel like this is quite just hand, no machine.

**Q6.1.10.4 How many metres of yarn were used?**

**Interviewer:**

Okay. So how many meters of yarn were used, do you think?

**P22:**

Okay, so including both of the thick and the thin? I'd say... I think I've been way off with my metres when I look at this. I think I would normally say less meters because it's a lot thicker but I think I've been off and it's probably maybe 20 meters. Those other ones I reckon I was way off, when you actually think it, like one, two, three, four-- oh, no can I change it? Maybe like 7 meters.

**Q6.1.10.5 In what order was it constructed?**

**Interviewer:**

Okay. And what order was it made? Where is the beginning and where is the end? If you could sort of draw with your finger.

**P22:**

Yes, so I think it starts with the thick bit of wool. And I imagine that it's going to go across then it's gonna tie off... I don't know how they do it with two things but... I'm thinking the beginning is down here and the end of it is probably the last knot that gets tied off.

**Interviewer:**

Okay, cool.

**P22:**

Do I get to actually find out any of the answers to these?

**Interviewer:**

You will eventually. Not straight away, but when I've finished all

of them then I'll let everybody know.

**Q6.1.10.6 How skilled was the maker?**

**Interviewer:**

How skilled was the maker?

**P22:**

I feel like it's quite rough and raw, but I think it still need to have a decent amount of skill to be able to coordinate the different size and things. Maybe 4?

**Q6.1.10.7 What is the raw material?**

**Interviewer:**

What raw material is it made from?

**P22:**

Wool. From a sheep.

**Q6.1.10.8 How long did it take to make?**

**Interviewer:**

And how long did it take to make?

**P22:**

I think she was probably sitting there for a good 45 minutes or an hour. She was doing it quite leisurely. Taking her time.

**Interviewer:**

Okay. So you're thinking of the speed of the--

**P22:**

Yes, like I feel like this is made more for the joy and comfort of just making it compared to if being mass-produced for sale. I feel like this is more of a love material that's they've sat and done for someone that they care about.

**Q6.1.10.9 What would be the price of this if it were a placemat or a scarf?**

**Interviewer:**

Okay. And what would be the price of value if it were a place mat?

**P22:**

For myself, I wouldn't have it as a place mat 'cause I can see like a bit of like sheepy poo

stuff in there, but-- [laughter]. But I think it's more like maybe 10 dollars.

**Interviewer:**

Yes. And if it was a scarf?

**P22:**

Maybe 50 dollars. I think it's the kind of thing that I will get and think that it's more like a gift for a family rather than something that you would buy.

**Interviewer:**

Okay, cool.

**P22:**

Back in quarantine? [laughter]

**Interviewer:**

I don't know how to do that less obviously.

**Q6.1.2.1 What is the name of this kind of textile?**

**Interviewer:**

So what is the name of this kind of textile?

**P22:**

Cotton.

**Q6.1.2.2 Who made it and where?**

**P22:**

I think this is made in Bangladesh, just to mix it up a bit.

**Interviewer:**

Yes. What makes this from Bangladesh and not the others?

**P22:**

I feel like this is less-- it's similar style to the two previous ones, the two that I quite liked that I thought were high end ones. It's a similar style and it's got the same kind of pattern but it feels like less quality. It feels there's less consistency in the tightness of the weave and it feels like it's like it's creased and a bit floppy. It doesn't feel it's as good quality and I think that I associate that with being made overseas.

**Q6.1.2.3 What tools were used?**

**Interviewer:**

So what tools were used?

**P22:**

I think that it's maybe done by hand. I kind of feel and imagine it's done by hand in a factory where there's lots of people, not being paid very much, doing it all at the same time.

**Q6.1.2.4 How many metres of yarn was used?**

**Interviewer:**

And how many meters of yarn do you think was used?

**P22:**

30.

**Q6.1.2.5 In what order was it constructed?**

**Interviewer:**

In what order was it made?

**P22:**

Same thing, top to bottom. I'll just point here the same, bottom left corner and then finishing up at the top.

**Q6.1.2.6 How skilled was the maker?**

**Interviewer:**

Okay, cool. And how skilled was the person making it?

**P22:**

Maybe a three?

**Q6.1.2.7 What is the raw material?**

**Interviewer:**

And what raw material is it made from?

**P22:**

Cotton.

**Q6.1.2.8 How long did it take to make?**

**Interviewer:**

And how long did it take to make?

**P22:**

45 minutes?

**Q6.1.2.9 What would be the price of this if it were a placemat or a scarf?**

**Interviewer:**

And what would be the price of value if it were a place mat?

**P22:**

3 dollars?

**Interviewer:**

Okay, and if it was a scarf?

**P22:**

10 dollars?

**Q6.1.7.1 What is the name of this kind of textile?**

**Interviewer:**

Okay, cool. All right. What would you call this type of textile?

**P22:**

Cotton?

**Q6.1.7.2 Who made it and where?**

**Interviewer:**

And who made it and where was it made?

**P22:**

Um... I think I'm trying to think of the story for this one. I feel like this is maybe similar to the last one but it's a better quality, I think. So I'm going to go with-- I'm going to say Bangladesh as well.

**Q6.1.7.3 What tools were used?**

**Interviewer:**

Okay. And what tools were used?

**P22:**

I'd say one of these weaving machines that I've got in my head where it's got the metal bits and like it's very tight in bits and then loose in others. So I imagine that it needs to have a degree of hand made, I'm not sure. There's probably machines out there that do it as well, but I imagine that would be a machine and a hand input as well.

**Interviewer:**

So like kind of set up on a machine, but with kind of hand interventions.

**P22:**

Set up on a machine and there's someone that's actually doing it and changes the loops at a stage. So I imagine like in Bangladesh they've got this machine and they're kind of like very quick, 'cause they do it repetitively. And then at the bits they pull out the little loose... the little loose knots. So it's like layer, layer, layer, layer and then they pull them out with another little like crochet hook type thing to get the different pattern.

**Q6.1.7.4 How many metres of yarn was used?**

**Interviewer:**

How many meters of yarn were used?

**P22:**

Fifty.

**Q6.1.7.5 In what order was it constructed?**

**Interviewer:**

Okay. What order was it made?

**P22:**

From the bottom to the top.

**Q6.1.7.6 How skilled was the maker?**

**Interviewer:**

Got it. How skilled was the person making it?

**P22:**

I'd say four.

**Q6.1.7.7 What is the raw material?**

**Interviewer:**

Okay. And what material is it made from?

**P22:**

I think it's a cotton.

**Q6.1.7.8 How long did it take to make?**

**Interviewer:**

And how long did it take to make?

**P22:**

Fifteen minutes.

**Q6.1.7.9 What would be the price of this if it were a placemat or a scarf?**

**Interviewer:**

What would be the price of value if it were a place mat?

**P22:**

25 dollars.

**Interviewer:**

And if it was a scarf?

**P22:**

60 dollars.

**Interviewer:**

Okay. So you've put that as kind of the same price as some of the local ones...

**P22:**

But I feel like it's like... it feels like it's like a higher quality. I think even when you can associate things being made cheaply overseas, I think there's still varying degrees of it and it feels like-- it still feels like it's maybe been mass produced possibly. It doesn't have that same emotive handmade feel to it, but that it's a better quality than the previous one. And it's a kind of thing that if you have it in a cheaper shop it might feel cheaper, but you could put that in a nicer shop and the things that are surrounding it also influence what value I'd put on it.

**Q6.1.5.1 What is the name of this kind of textile?**

**Interviewer:**

Okay, cool. All right, this is the second last one from this batch. So what would you call this one?

**P22:**

Wool. Or wool and cotton mix?

**Q6.1.5.2 Who made it and where?**

**Interviewer:**

Cool. And who made it and where was it made?

**P22:**

It's made by the same person that made the sheepy one. This one's for a different family member. Who likes less sheep poo in their scarf. [laughter]

**Q6.1.5.3 What tools were used?**

**Interviewer:**

Okay. So what tools were used?

**P22:**

So I think it's the same thing, it's just hand knitted with knitting needles. I think it started from this corner, which looks like the end of it and finished up at the top where it's been tied off. And I think it probably took maybe half an hour to make this little patch. And I think it was probably pre-dyed. That's not including the dyeing of the wool. So I think that that wool might have been done in a separate occasion. Maybe the old lady, the wife, she would dye bits of her wool and leave it aside, and then when she goes to knit, she's picking up whichever ones she wants. So this one's been pre-dyed beforehand.

**Interviewer:**

Cool. So when something's being pre-dyed, you're not actually associating that into the time of making?

**P22:**

Not for this one.

**Interviewer:**

So what would be your start point for time? Like when does the creation of this product start?

**P22:**

Oh, okay. Well, I think the creation of anything starts at the first thought of it, so I haven't included that in any of the times.

**Interviewer:**

Okay, that's all right.

**P22:**

But then also that changes because I think that's more of a-- when it's a handmade thing-- so the truth is I've associated the handmade with love. I think of that as the creative process when you first think of doing it, because you put some thought into it. The things that I think are more commercial, I don't think of that. It's more of a job, get it done. So the time-wise I suppose if you take it from that point it could be weeks. It might be something that they've been making for a birthday present that they've thought about it for a long time, 'cause its something that their loved one's going to really enjoy. So I think the time could be very variable. So if you are going to dye it, then leave it to dry, and then come back to it another day, it could be something that has taking a week to make this.

**Interviewer:**

Okay. But if we're saying just the weaving process, it's half an hour, you said?

**P22:**

Yes.

**Interviewer:**

Okay. And if you're taking it as from the moment of creation being the first initial spark of thought it took a week?

**P22:**

I don't know. I'd say probably a month.

**Interviewer:**

A month, okay. [laughter] Now, that's interesting. I love these discussions.

**Q6.1.5.4 How many metres of yarn was used?**

\*missing

**Q6.1.5.5 In what order was it constructed?**

\* missing, see 6.1.5.3

**Q6.1.5.6 How skilled was the maker?**

**Interviewer:**

So how skilled was the person making it?

**P22:**

I'd say probably a four. I give more points when I think that love's gone into it. So even

though it doesn't look as intricate or detailed in the thing of it, but because of the story I've got in my head of how it's made and the personality I am, well I feel like they're more skilled. Because I like this little old lady sitting on her veranda.

**Interviewer:**

So the narrative behind it is important to you in terms of how you--?

**P22:**

Yes.

**Interviewer:**

Cool. So--

**P22:**

Sorry and there's a side note for something like that where you're adding value if I go to like a craft fair and there's someone that has handmade something, and they're sitting there and they're selling it to you, and you can see the story through them; that adds a lot of value.

**Q6.1.5.7 What is the raw material?**

\*see 6.1.5.1

**Q6.1.5.8 How long did it take to make?**

\*see 6.1.5.3

**Q6.1.5.9 What would be the price of this if it were a placemat or a scarf?**

**Interviewer:**

Cool. What would be the price or value if it were a place mat?

**P22:**

10 dollars.

**Interviewer:**

And if it was a scarf?

**P22:**

70 dollars.

**Q6.1.3.1 What is the name of this kind of textile?**

**Interviewer:**

So what would you call this one?

**P22:**

Cotton.

**Q6.1.3.2 Who made it and where?**

**Interviewer:**

And who made it and where was it made?

**P22:**

It feels like it's been mass-produced on a machine. So I imagine I would go to-- for textiles I imagine more India and Bangladesh rather than other things like I think China, when I got to think of something that's mass produced that's not made locally. So I'm going to guess India.

**Q6.1.3.3 What tools were used?**

**Interviewer:**

Okay. And what tools were used to make it?

**P22:**

A machine, I think with less human input, less physical input.

**Q6.1.3.4 How many metres of yarn was used?**

**Interviewer:**

And how many meters of yarn were used?

**P22:**

Forty? Thirty? Thirty.

**Q6.1.3.5 In what order was it constructed?**

**Interviewer:**

Cool. What order was it made? So where is the beginning and where is the end?

**P22:**

This corner, from bottom to top.

**Q6.1.3.6 How skilled was the maker?**

**Interviewer:**

Cool. And how skilled was the person making it?

**P22:**

I feel like this is more machine maybe. So maybe I'll just say two.

**Interviewer:**

Okay.

**P22:**

It's interesting to think that if something looks like it's really neat and organized that it would have to be by a machine, whereas it could be someone that's done it by hand and they're very skilled and they've done it, just very neat.

**Q6.1.3.7 What is the raw material?**

**Interviewer:**

Got it. So what raw material is it made from?

**P22:**

I'm saying cotton, like cotton wool.

**Q6.1.3.8 How long did it take to make?**

**Interviewer:**

And how long did it take to make?

**P22:**

On a machine for this bit maybe... twenty minutes.

**Interviewer:**

When you say machine, do you mean like an electric powered machine or--?

**P22:**

Yes.

**Interviewer:**

Okay.

**P22:**

Or when I think of a machine in India, it might be something that they've-- I haven't seen the machines. I'm just imagining. I

don't know if they're like they kind of like in some machine where you've got a pedal or something that's powering something to-- that's helping weave it throughout. I don't know. I feel I want to Google this afterwards. [laughter]

**Q6.1.3.9 What would be the price of this if it were a placemat or a scarf?**

**Interviewer:**

It's interesting. Well, I think it's interesting 'cause it's my whole life... life's work. So what would be the price or value if it was a place mat?

**P22:**

I imagine it in a set of six for-- like in a set of six for like 25 bucks, so that would put down to like 4 dollars or something. And as a scarf maybe 25 dollars.





**Part 4.6: Diagrammed responses to questions, using textile swatches 01 and 05**

	TECHNIQUE	PERSON	LOCATION	QUALITIES	DON'T KNOW
6.1.12	1	2	3	4	5
P1	HANDMADE	ANYONE			
P2		SINGLE MOTH	ASIAN	HOMELY COLOUR, CHECK	
P3			OUR COUNTRY		
P4	MACHINE				
P5			BANGLADESH		
P6					MISSING
P7	HANDMADE	WOMAN			
P8		LOCAL WOMAN	BANGLADESH		
P9			BANGLADESH		
P10	HANDS		HOME		
P11		JESSICA			
P12		JESSICA	HOME		
P13					MISSING
P14	NOT HAND		BANGLADESH		
P15			ABROAD		
P16		DON'T KNOW	DHAKA		
P17		ANYBODY	EUROPEAN		
P18	HANDMADE	OLD LADY	LOCALLY	IMPERFECT, CLASSIC PATTERN, NOT DYNAMIC	
P19					DON'T KNOW
P20		ANGLO PERSC	AUSTRALIA	OLD-STYLE SCOTTISH BLANKETS	
P21		GRANDMA	WESTERN	COUNTRY STYLE	
P22			FACTORY INDIA		
P23	WEAVING		INDIA	WESTERN STYLE	
P24	MACHINE		AUSTRALIA	SMELLS LIKE SHEEP/ALPACA	
P25			HOME, AUSTRALIA		
P26		LOCAL CRAFTS	HERE		
P27	HANDMADE	FACTORY WOMAN	FACTORY		
P28			ASIAN		
P29			AUSTRALIA OR BANGLADESH		

6.1.5.2	1	2	3	4	5
P1		ANYONE, UNSKILLED			
P2		EXPERIENCED	ASIAN BUT NOT THICK, SOFT, MALE COLOURS,	LESS CAREFUL, LESS NEAT	
P3			AUSTRALIA		
P4	MACHINE		ABROAD		
P5					DON'T KNOW
P6			HOME		
P7			EUROPE	SAME WARP OTHER SAMPLES	
P8			GARMENTS	SWEATER FABRIC	
P9					DON'T KNOW
P10					DON'T KNOW
P11		JESSICA			
P12		JESSICA	HOME		
P13			BANGLADESH, MAYBE ABROAD		
P14			NOT BANGLAI WOOLEN-TYPE MATERIAL		
P15			ABROAD		
P16			BIG EXPORTER STYLE NOT DICTATING LOCATION		
P17			NORTH INDIA, COLD COLOURS, FLUFFY		
P18	HANDMADE, TEXTILE ARTIS	LOCALLY	UNIQUE		
P19					DON'T KNOW
P20		INDIGENOUS	PERU/OVERSE	NEAT AND TIDY	
P21			AUSTRALIA	CHILD-LIKE, FUN	
P22		FARMER'S WIFE	HOME, RURAL AUSTRALIA		
P23					DON'T KNOW
P24					DON'T KNOW
P25			HOME, AUSTRALIA		
P26		LOCAL CRAFTS	HERE		
P27	HANDMADE		STORE, AUSTRALIA		
P28		SOMEONE	CRAFT SHOP, AUSTRALIA		
P29			AUSTRALIA		

Figure 0.52: (top) Coding data from the question: Who made this, and where was it made? for textile Sampler 01 (Priemus 2018)

Figure 0.53: (bottom) Coding data from the question: Who made this, and where was it made? for textile Sampler 05 (Priemus 2018)

	TECHNIQUE	CLOTH/THING QUALITIES	MATERIALS	DON'T KNOW	
6.1.1.1	1	2	3	4	5
P1	KNITTED	SWEATER FABRIC			
P2	KNITTED				
P3	WOVEN				
P4			SLIPPERY		
P5		T SHIRT FABRIC			
P6					DON'T KNOW
P7				COTTON/WOOL MIX	
P8	HANDMADE			WOOL	
P9				BASIC THREADS	
P10				COTTON/WOOL	
P11			BEAUTIFUL		
P12	HANDMADE	TOWEL FABRIC			
P13	WEAVE	SWEATER FABRIC			
P14			WOOLEN TEXTURE		
P15	MACHINED		FOREIGN		
P16	WEAVE	BEACH TOWEL		COTTON	
P17	WOVEN	SCARF			
P18	HANDWOVEN	RUG			
P19	WOVEN	TEXTILE	LOVELY		
P20	WEAVING	BLANKET		WOOL	
P21	WEAVING		LINEAR PATCHWORK, FLAT		
P22			WOOLEY, FINE POLYESTER		
P23	WOVEN			WOOL	
P24	WOVEN	MAT, BLANKET, HEAVY SHAWL			
P25	HANDWOVEN	TAPESTRY			
P26		TARTAN			
P27	KNITTED	SHEET			
P28	WEAVE				
P29				WOOL	

	1	2	3	4	5
P1	KNITTED		WOOL		
P2	HAND KNITTED				
P3	HANDMADE (DESCRIBES PROC THICK)				
P4		SHUTI		COTTON	
P5		DOLL STUFFING		WASTAGE THREAD	
P6		CARPET			
P7	MACHINED			COTTON	
P8	MACHINED, LESS WORK	THICKER			
P9	MACHINED (DESCRIBES PROCESS)				
P10				WOOL	
P11			BEAUTIFUL		
P12					inaudible
P13		FLOOR MAT			
P14				WOOL	
P15			FOREIGN		
P16	WEAVE		FAKE	POLYESTER	
P17		THROW, RUG	NICE, SOFT		
P18	WOVEN	FELT MAT			
P19	WOVEN	TEXTILE			
P20	CLEANED, DYED				
P21	COLOURED		CHUNKY	WOOL	
P22				WOOL/COTTON MIX	
P23	WEAVING	POM POM			
P24	WOVEN			WOOL	
P25	HAND WOVEN				
P26	WEAVING				
P27	NOT KNITTING				
P28	HANDCRAFTED				
P29				WOOL/COTTON	

Figure 0.54: (top) Coding data from the question: What is this? for textile Sampler 01 (Priemus 2018)

Figure 0.55: (bottom) Coding data from the question: What is this? for textile Sampler 05 (Priemus 2018)

TECHNIQUE /				
MATERIAL?	PERSON	TOOLS	QUALITIES	DON'T KNOW
6.1.1.3	1	2	3	4
P1	KNITTED WITH	THEY	KAATA	
P2			WOOLER KAATA	
P3			WOODEN HAND TOOLS	
P4			MACHINE	
P5	HAND MADE,	THEY	KUSHI KAATA	
P6				MISSING
P7			HAND MACHINE, NOT BIG	
P8		SHE	STICKS	
P9				DON'T KNOW
P10	WITH YARN		NO MACHINE, NEEDLE AND HAND	
P11			KUSHI KAATA	
P12			KUSHI KAATA	
P13			MACHINE	
P14			POWERED MA	DOESN'T LOOK HANDMADE
P15			MACHINE	
P16			MACHINE	MORE STRAIGHT
P17			BOARD/FRAM	PIECES RUNNING ACROSS THEN THROUGH
P18			LOOM	
P19			LOOM	
P20			WEAVING MACHINE	
P21			LOOM OR FRAME	
P22			MASS-PRODU	VERY DETAILED, PATTERN
P23			HAND WEAVII	WESTERN STYLE, LOOSE CHECK PATTERN
P24		THREADED BY	WEAVING OR	DIFFERENT TO LAST ONE
P25			TAPESTRY LOOM	
P26			WEAVING FRAME	
P27			SEWING MACHINE	
P28			MACHINE LOOM	
P29			KNITTING NEEDLES	

6.1.5.3				
	1	2	3	4
P1	NEEDLE AND THREAD		KAATA	
P2			HAND, KNITTING NEEDLES	
P3			HAND TOOLS	
P4			MACHINE	
P5	CAN'T TELL IF HAND OR MAC		TIED TO SOME EASY TO MAKE	
P6	COTTON ROLLED FIRST, SEWED WITH YARN		COLOURFUL	
P7			MACHINE	
P8	PUT THE THREADS BETWEEN		SIMPLE MACH PATTERN	
P9			HAND TOOLS I SAW ON TV	
P10	JUTE, OR WOOL, HANDMADI		HANDS	
P11	GARMENTS WASTE YARN			
P12	WOOLEN YARN		SEWING NEEDLE	
P13	HAND THREADED WEFT YAR		HAND MACHII EASY	
P14	HAND WOVEN		STICKS	
P15	HANDMADE, COTTON		HANDS	
P16			HANDS	
P17	WOVEN		BOARD, STICK CHUNKY	
P18	FELTED WEFT FIRST, THEN TI		FELTING BRUSH, SOMETHING TO HANG WEFT UP	
P19			LOOM	
P20	SPUN WOOL F THEY			
P21			STRUCTURE, OR NOTHING BUT HAND	
P22	HANDMADE, I OLD LADY, WI		KNITTING NEEDLES	
P23			NEEDLE AND HANDS	
P24	WEAVE, TIED AND THREADEI		BOARD, HANE MAT	
P25			TAPESTRY LOOM	
P26			WEAVING FRAME	
P27		YOUR	HANDS	
P28	THREAD		NEEDLE	
P29	STITCHED, NOT WEAVING, R		SPECIAL TOOL	

Figure 0.56: (top) Coding data from the question: What tools were used to make this? for textile Sampler 01 (Priemus 2018)

Figure 0.57: (bottom) Coding data from the question: What tools were used to make this? for textile Sampler 05 (Priemus 2018)

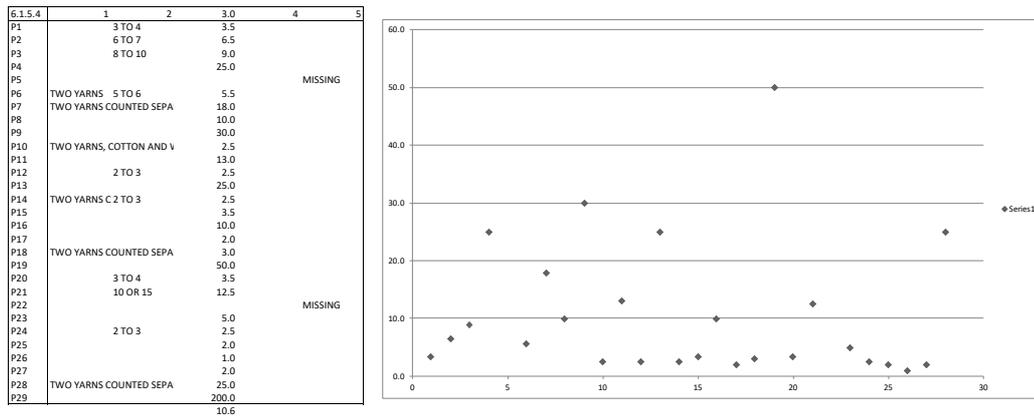
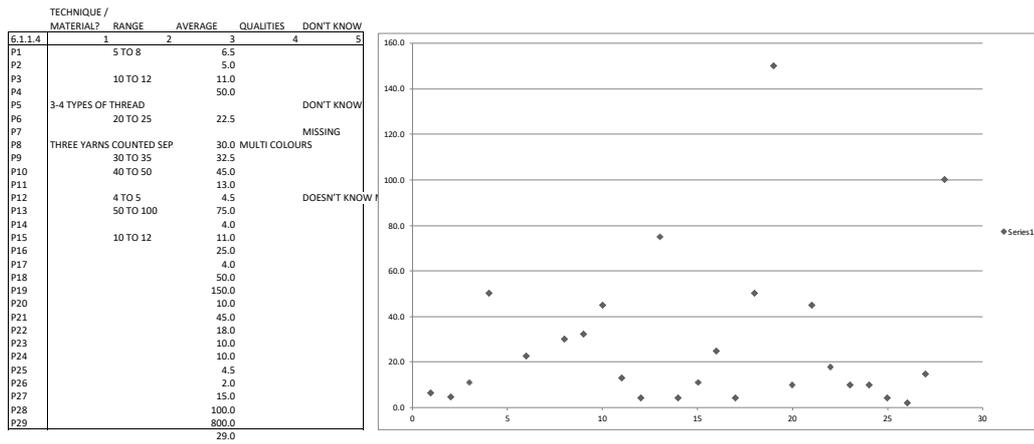
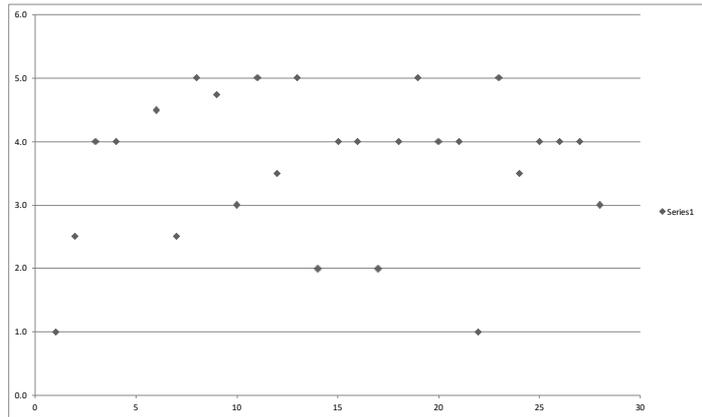


Figure 0.58: (top) Diagramming quantitative data from the question: How many metres of yarn were used? for textile Sampler 01 (Priemus 2018)

Figure 0.59: (bottom) Diagramming quantitative data from the question: How many metres of yarn were used? for textile Sampler 05 (Priemus 2018)

TECHNIQUE / SKILL MATERIAL?	MAKER		
	EVALUATION	OUT OF 5	DESCRIPTION DONT KNOW
6.1.1.6	1	2	3
P1	NOT TECHNIC	INEXPERIENCE	1.0
P2		HALF SKILLED	2.5
P3		SKILLED	4.0
P4		QUITE SKILLEC	4.0 HE IS QUITE OLD
P5			MISSING
P6	COMPLEX	VERY SKILLED	4.5
P7		SO-SO	2.5
P8	COLOUR PATT	VERY SKILLED	5.0
P9		REALLY SKILLE	4.8
P10	YARN DAMAGED, FINISHING		3.0
P11		VERY SKILLED	5.0 LOT OF EFFORT
P12		FAIRLY GOOD	3.5
P13		VERY SKILLED	5.0 SENIOR, EXPERT
P14		BIT OF EXPERI	2.0 BEGINNER
P15		SKILLED	4.0
P16	GOOD DESIGN	PRETTY SKILLE	4.0
P17		TIGHTLY PULL	2.0 BIT OF SKILL
P18		WELL DONE	4.0
P19			5.0
P20			4.0
P21			4.0
P22	MACHINE, LOADING STUFF, I		1.0 MACHINE
P23			5.0
P24	SETTING UP N 3 OR 4		3.5 MACHINE
P25			4.0
P26			4.0
P27			4.0
P28			3.0
P29		PRETTY GOOD	3.5
			3.6



TECHNIQUE / SKILL MATERIAL?	MAKER		
	EVALUATION	OUT OF 5	DESCRIPTION DONT KNOW
6.1.5.6	1	2	3
P1	NOT SKILLED		1.0
P2	NOT SKILLED		1.0 JUST LEARNING
P3			4.0
P4			3.0
P5			4.0
P6			3.5
P7			3.0
P8			2.5
P9			1.0
P10	MADE WELL A NOT VERY SKII		3.0 BEGINNER
P11			4.0
P12			3.0
P13			4.0
P14			3.5
P15			2.5
P16			3.8
P17			2.0
P18			3.5
P19			5.0
P20	NEATLY FINISH	QUITE SKILLEC	3.5 HAVEN'T FULLY UTILISED SKILLS
P21	SIMPLE	LESS SKILLED	2.0
P22	LOVE GONE IN MORE SKILLEC		4.0 OLD LADY SITTING ON VERANDA
P23			3.0
P24		MODERATE	3.0
P25			4.0
P26			2.5
P27			3.0
P28			2.0
P29		NOT AS SKILLE	2.0
			3.0

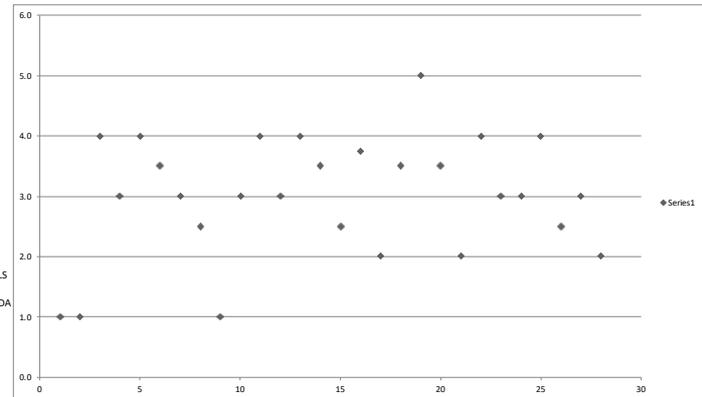


Figure 0.60: (top) Diagramming quantitative data from the question: How many metres of yarn were used? for textile Sampler 01 (Priemus 2018)

Figure 0.61: (bottom) Diagramming quantitative data from the question: How many metres of yarn were used? for textile Sampler 05 (Priemus 2018)

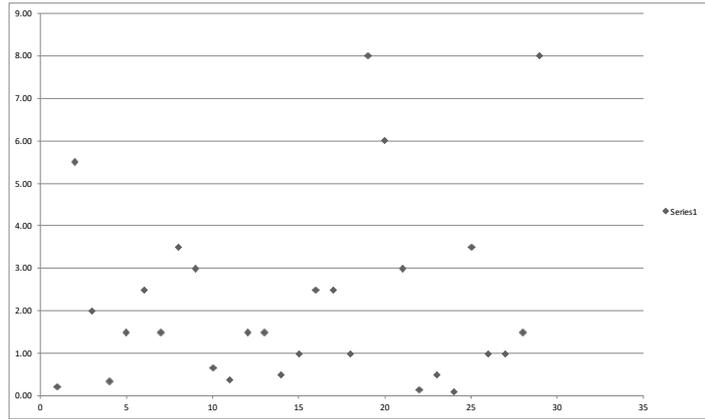
TECHNIQUE	CLOTH/THING QUALITIES	MATERIALS	DON'T KNOW		
6.1.1.7	1	2	3	4	5
P1			WOOL		
P2			COTTON		
P3			WOOL		
P4		SLIPPERY	COTTON AND 'SLIPPERY'		
P5		NOT COMFORTABLE FOR CHILDREN			
P6			WOOLLEN YARN		
P7			COTTON AND WOOL		
P8			WOOL		
P9			BASIC THREAD		
P10	3 DIFFERENT YARNS	COLOURED	WOOL AND COTTON YARN		
P11			NYLON AND PARACHUTE		
P12			WOOL YARN		
P13	3 DIFFERENT YARNS	COLOURED, SI	COTTON AND SILK		
P14			COTTON WOOL MIX		
P15			COTTON		
P16		SMELLS LIKE R	WOOL		
P17		SOFTER	CASHMERE		
P18	MULTIPLE MATERIALS		POLYESTER/COTTON BLEND		
P19			COTTON AND WOOL		
P20	3 DIFFERENT YARNS		WOOL, COTTON, WOOL BLEND		
P21			COTTON		
P22	DIFFERENT YARNS		WOOL AND COTTON MIX		
P23			WOOL OR COTTON		
P24			SYNTHETIC WOOL		
P25			ACRYLIC WOOL		
P26			COTTON		
P27			YARN		
P28			WOOL AND WHATEVER		
P29			WOOL		

6.1.5.7	1	2	3	4	5
P1			WOOL		
P2			NYLON		
P3		SOFT	WOOL		
P4		COTTON FABRIC	COTTON		
P5			GARMENTS WASTAGE		
P6			MISSING		
P7	2 DIFFERENT		COTTON / SYNTHETIC		
P8		SOFT	COTTON THREAD OR JUTE		
P9			BASIC THREAD		
P10	2 DIFFERENT		WOOL / JUTE		
P11			GARMENTS WASTAGE		
P12		WHITE	WOOL YARN		
P13	3 COLOURS AND 2 YARNS		COTTON AND UNKNOWN		
P14	DIFFERENT VERTICAL AND HORIZONTAL		WOOL AND UNKNOWN		
P15			COTTON		
P16		LIGHT, THICK,	WOOL OR POLYESTER		
P17		SMELLS LIKE A	WOOL		
P18			WOOL AND WOOL		
P19		DYE MAKING \	COTTON AND WOOL		
P20			WOOL		
P21		GRADIENT	COTTON AND DYED WOOL		
P22			WOOL COTTON MIX		
P23			WOOL		
P24			WOOL		
P25			WOOL AND COTTON		
P26			WOOL AND COTTON		
P27			WOOL AND STRING		
P28			WOOL		
P29			WOOL AND COTTON		

Figure 0.62: (top) Diagramming qualitative data from the question: What are the raw materials? for textile Sampler 01 (Priemus 2018)

Figure 0.63: (bottom) Diagramming qualitative data from the question: What are the raw materials? for textile Sampler 05 (Priemus 2018)

TECHNIQUE / MATERIAL?	TIME DESCRIPTION	AVERAGE TIME IN HRS	MAKER DESCRIPTION	DON'T KNOW
6.1.1.8	1	2	3	4
P1	10 - 15 MINS	0.20	EXPERT	
P2	HALF A DAY	5.50		
P3		2.00		
P4	20 MIN	0.33	PROFESSIONAL	
P5	NOT LONG	1.50		
P6	NOT MUCH TI	2.50	SKILLED	
P7		1.50		
P8		3.50		
P9	EQUIPMENT USED	3.00		
P10	30 - 45 MIN	0.66		
P11	20 - 25 MIN	0.38		
P12	1 - 2 HR	1.50		
P13	1 - 2 HR	1.50		
P14	HALF HOUR	0.50		
P15		1.00		
P16	2 - 3 HRS	2.50		
P17	2 - 3 HRS	2.50		
P18		1.00		
P19	8 HR WORKIN	8.00		
P20	HAND 0.5 - 1 DAY	6.00	DEPENDS ON SKILL	
P21		3.00		
P22	MACHINE	8 MIN		
P23	MACHINE	HALF HOUR		
P24	MACHINE	MINUTES		
P25		3 - 4 HRS		
P26		AN HOUR		
P27		AN HOUR		
P28		1 - 2 HRS		
P29	HAND KNITTING 1 DAY	8.00	FAST	
		2.2		



TECHNIQUE / MATERIAL?	TIME DESCRIPTION	AVERAGE TIME IN HRS	MAKER DESCRIPTION	DON'T KNOW
6.1.5.8	1	2	3	4
P1	20 MIN	0.33		
P2		1.00		
P3		1.00		
P4	10 MIN	0.17		
P5	30 - 45 MIN	0.60		
P6	2 - 2.5 HRS	2.25		
P7		2.00		
P8	YARN READY   <1 HR	1.00		
P9	5 - 6 HRS	5.50		
P10		0.50		
P11	10 MIN	0.17		
P12		1.00		
P13		3.00		
P14	2.5 - 3 HRS	2.75		
P15		1.00		
P16	45 - 60 MIN	0.88		
P17		2.00		
P18	FELTING INCLUDED	1.50		
P19		6.00		
P20	3 - 4 HRS	3.50		
P21	QUICK	0.50		
P22	HAND KNITTED, PRE-DYED	0.50		
P23		0.50		
P24	COUPLE HOUR	2.00		
P25	2 OR 3 HOURS	2.50		
P26		0.50		
P27	40 MIN	0.67		
P28		0.50		
P29	DAY AND HALF	12.00		
		1.9		

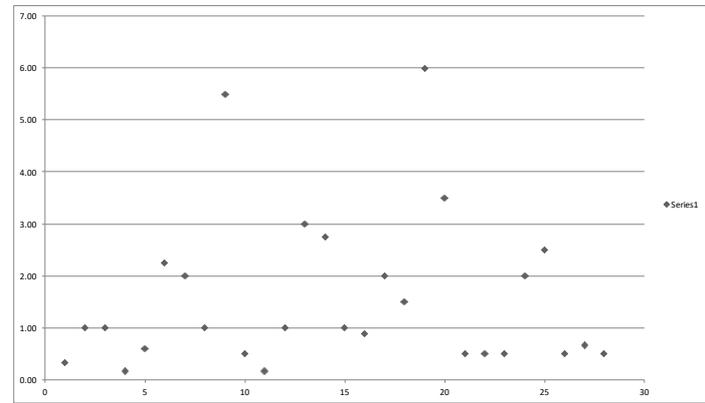
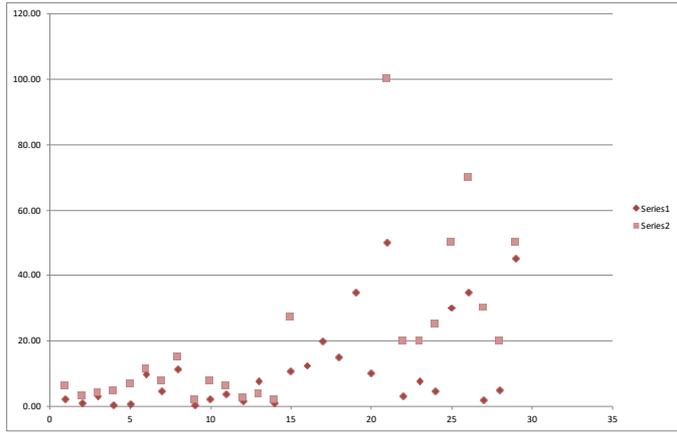


Figure 0.64: (top) Diagramming quantitative data from the question: How long did it take to make? for textile Sampler 01 (Priemus 2018)

Figure 0.65: (bottom) Diagramming quantitative data from the question: How long did it take to make? for textile Sampler 05 (Priemus 2018)

LOCATION/ DESCRIPTION	PLACEMAT IN BDT	PLACEMAT IN AUD	SCARF IN BDT	SCARF IN AUD	
6.1.1.8	1	2	3	4	
P1	AARONG	150	2.25	400	6.00
P2	AARONG	65	0.98	200	3.00
P3		200	3.00	275	4.13
P4		20	0.30	300	4.50
P5	BANGLADESH	45	0.68	450	6.75
P6		650	9.75	750	11.25
P7		300	4.50	500	7.50
P8		750	11.25	1000	15.00
P9		20	0.30	120	1.80
P10		150	2.25	500	7.50
P11		250	3.75	400	6.00
P12		100	1.50	175	2.63
P13	LOCAL MARKE	500	7.50	250	3.75
P14		70	1.05	125	1.88
P15		700	10.50	1800	27.00
P16			12.50	MISSING	
P17			20.00	MISSING	
P18			15.00	MISSING	
P19	KMART/ASPECTS AVERAGED		35.00	MISSING	
P20			10.00	MISSING	
P21			50.00		100.00
P22			3.00		20.00
P23			7.50		20.00
P24	SYNTHETIC MACHINE MADE		4.50		25.00
P25			30.00		50.00
P26			35.00		70.00
P27			2.00		30.00
P28			5.00		20.00
P29			45.00		50.00
		265	11.5	483	20.6
		3.97	19.6	7.25	42.8



6.1.5.8	1	2	3	4	5
P1		15	0.23	125	1.88
P2	WOULDN'T BL	25	0.38	100	1.50
P3		225	3.38	400	6.00
P4	LOCALLY	15	0.23	200	3.00
P5	WOULDN'T BL	30	0.45	100	1.50
P6	NOT POSSIBLE	200	3.00	N/A	
P7	MUFFLER	400	6.00	600	9.00
P8	COUNTING LA	300	4.50	750	11.25
P9		17.5	0.26	140	2.10
P10		40	0.60	450	6.75
P11		225	3.38	425	6.38
P12		55	0.83	125	1.88
P13		350	5.25	500	7.50
P14		150	2.25	300	4.50
P15		500	7.50	1000	15.00
P16			7.50	MISSING	
P17	DENSITY, LOT OF MATERIAL		25.00	MISSING	
P18	MADE FROM SCRATCH		30.00	MISSING	
P19	KMART/ASPECTS AVERAGED		32.50	MISSING	
P20			25.00	MISSING	
P21			30.00		80.00
P22			10.00		70.00
P23			7.50		20.00
P24	IF HANDMADE DYED WOOL		45.00		200.00
P25			40.00		75.00
P26			30.00		70.00
P27			1.50		20.00
P28			5.00		20.00
P29	WOOL		40.00		50.00
		170	12.7	373	29.7
		2.55	23.5	5.59	67.2

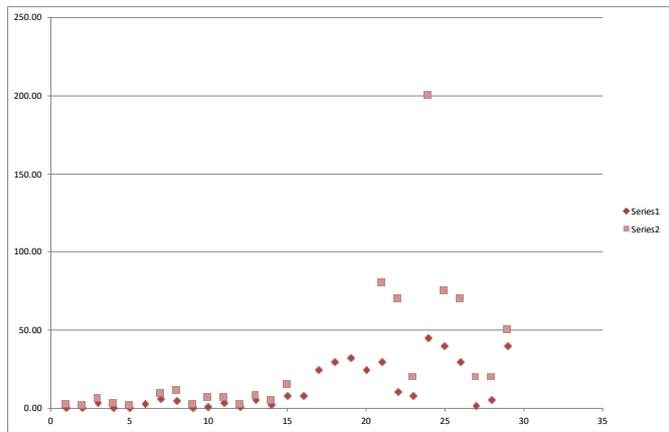


Figure 0.66: (top) Diagramming quantitative data from the question: What is the price of this? for textile Sampler 01 (Priemus 2018)

Figure 0.67: (bottom) Diagramming quantitative data from the question: What is the price of this? for textile Sampler 05 (Priemus 2018)

## Part 4.7: Graphically showing data across all samplers and participant responses

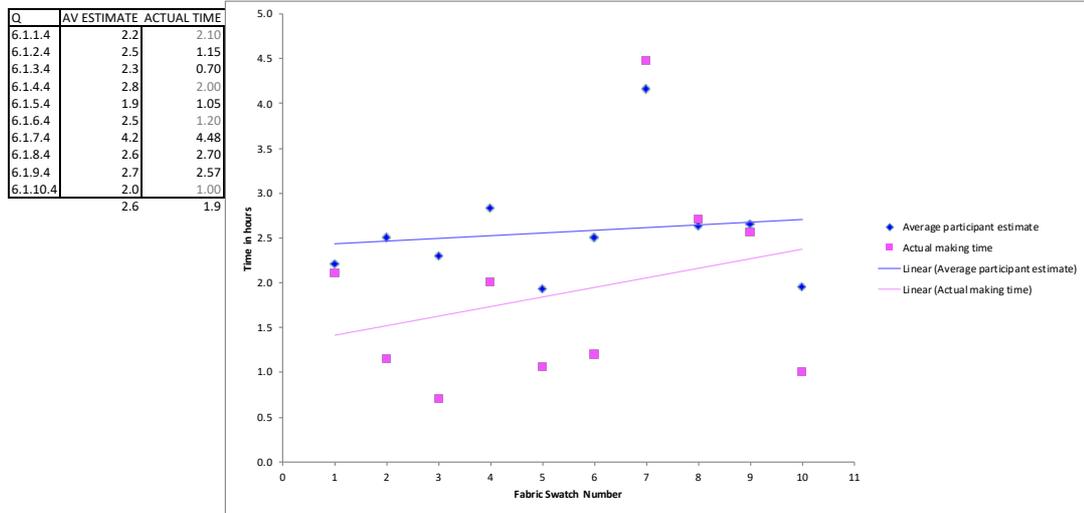
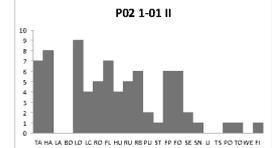
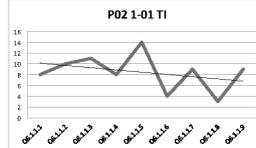


Figure 0.68: Diagramming quantitative data from the question: How long did this take to make? for all textile samplers and participants (Priemus 2018)

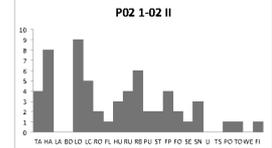
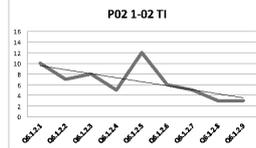
# Part 4.8: Physical interaction with samplers



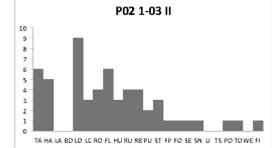
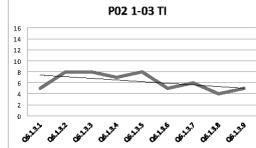
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NAME	06.1.1.1	1																							
MAKER - ORIGIN	06.1.1.2	1	1																						
TOOLS	06.1.1.3	1	1																						
AMOUNT YARN	06.1.1.4	1	1																						
ORDER - STRUCTURE	06.1.1.5	1	1																						
SKILL	06.1.1.6	1	1																						
RAW MATERIAL	06.1.1.7	1	1																						
TIME	06.1.1.8	1	1																						
PRICE - VALUE	06.1.1.9	1	1																						
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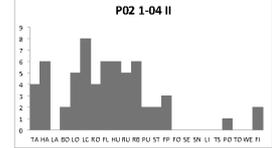
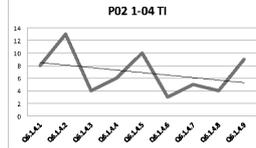
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MAKER - ORIGIN	06.1.2.2	1	1																						
TOOLS	06.1.2.3	1	1																						
AMOUNT YARN	06.1.2.4	1	1																						
ORDER - STRUCTURE	06.1.2.5	1	1																						
SKILL	06.1.2.6	1	1																						
RAW MATERIAL	06.1.2.7	1	1																						
TIME	06.1.2.8	1	1																						
PRICE - VALUE	06.1.2.9	1	1																						
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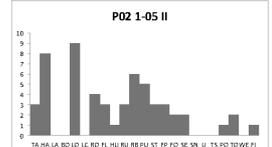
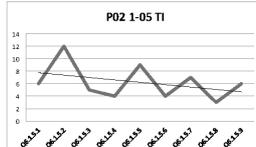
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MAKER - ORIGIN	06.1.3.2	1	1																						
TOOLS	06.1.3.3	1	1																						
AMOUNT YARN	06.1.3.4	1	1																						
ORDER - STRUCTURE	06.1.3.5	1	1																						
SKILL	06.1.3.6	1	1																						
RAW MATERIAL	06.1.3.7	1	1																						
TIME	06.1.3.8	1	1																						
PRICE - VALUE	06.1.3.9	1	1																						
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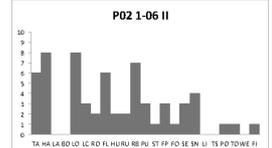
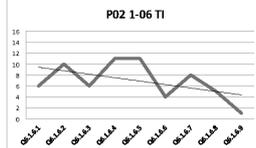
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MAKER - ORIGIN	06.1.4.2	1	1																						
TOOLS	06.1.4.3	1	1																						
AMOUNT YARN	06.1.4.4	1	1																						
ORDER - STRUCTURE	06.1.4.5	1	1																						
SKILL	06.1.4.6	1	1																						
RAW MATERIAL	06.1.4.7	1	1																						
TIME	06.1.4.8	1	1																						
PRICE - VALUE	06.1.4.9	1	1																						
		4	6	0	2	9	8	4	6	5	6	2	2	3	0	0	0	0	0	0	1	1	0	0	2



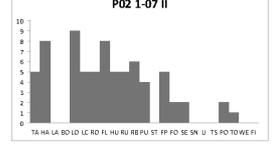
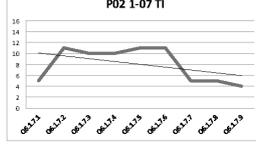
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MAKER - ORIGIN	06.1.5.2	1	1																						
TOOLS	06.1.5.3	1	1																						
AMOUNT YARN	06.1.5.4	1	1																						
ORDER - STRUCTURE	06.1.5.5	1	1																						
SKILL	06.1.5.6	1	1																						
RAW MATERIAL	06.1.5.7	1	1																						
TIME	06.1.5.8	1	1																						
PRICE - VALUE	06.1.5.9	1	1																						
		3	8	0	0	9	0	4	3	1	3	6	5	2	3	2	0	2	0	0	0	1	2	0	1



P02 SAIF	1 06	TA	HA	LA	BO	LO	LC	RO	FL	HU	HU	RU	RB	PU	ST	FP	FO	SE	SN	U	TS	PO	TO	WE	H
NAME	06.1.6.1	1	1																						
MAKER - ORIGIN	06.1.6.2	1	1																						
TOOLS	06.1.6.3	1	1																						
AMOUNT YARN	06.1.6.4	1	1																						
ORDER - STRUCTURE	06.1.6.5	1	1																						
SKILL	06.1.6.6	1	1																						
RAW MATERIAL	06.1.6.7	1	1																						
TIME	06.1.6.8	1	1																						
PRICE - VALUE	06.1.6.9	1	1																						
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P02 SAIF	1 07	TA	HA	LA	BO	LO	LC	RO	FL	HU	HU	RU	RB	PU	ST	FP	FO	SE	SN	U	TS	PO	TO	WE	H
NAME	06.1.7.1	1	1																						
MAKER - ORIGIN	06.1.7.2	1	1																						
TOOLS	06.1.7.3	1	1																						
AMOUNT YARN	06.1.7.4	1	1																						
ORDER - STRUCTURE	06.1.7.5	1	1																						
SKILL	06.1.7.6	1	1																						
RAW MATERIAL	06.1.7.7	1	1																						
TIME	06.1.7.8	1	1																						
PRICE - VALUE	06.1.7.9	1	1																						
		5	8	0	0	9	5	8	5	5	6	4	0	5	2	2	0	0	0	0	0	2	1	0	0



P02 SAIF	1 08
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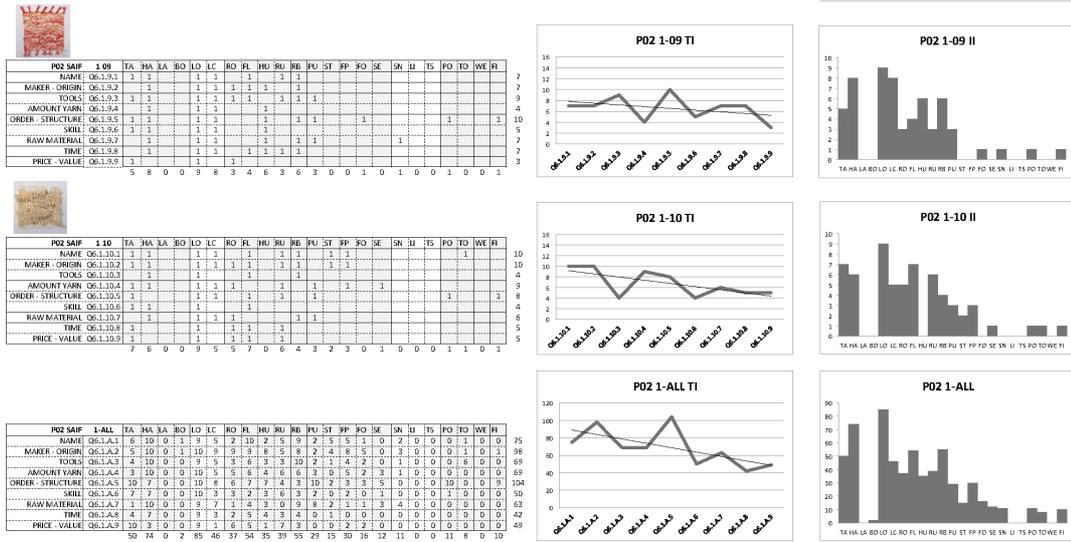


Figure 0.69: Diagramming Participant 01's sensory interaction (touch, sight, and smell) for all textile samplers, showing a decrease in engagement throughout the interviews (Priemus 2018)

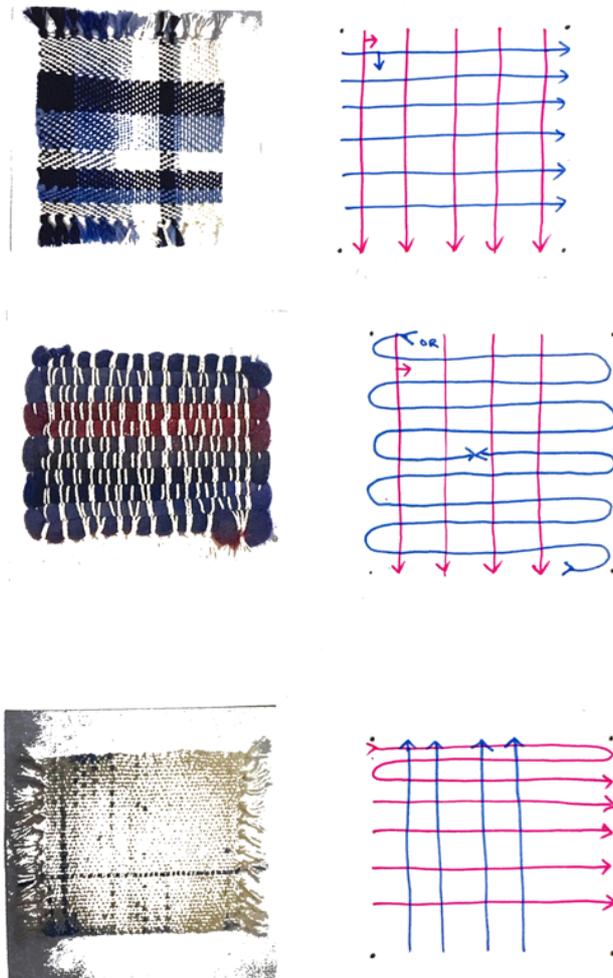


Figure 0.70: Diagramming Participant 03's 'finger tracing' when asked "in what order was it made?" for Samplers 01, 05 and 08 (Priemus 2018)

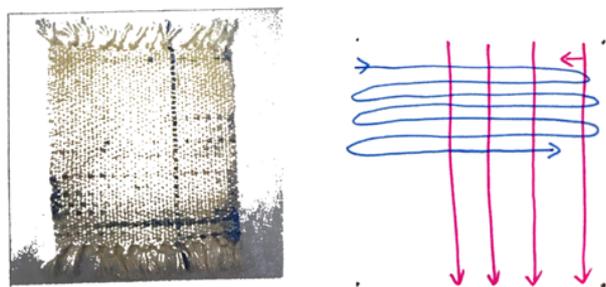
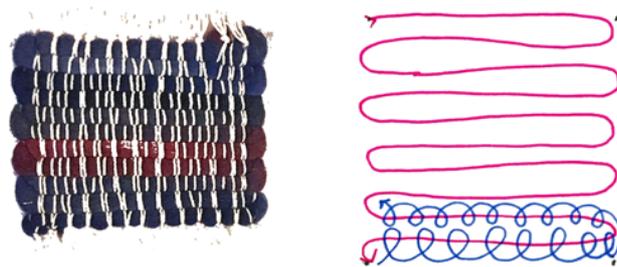
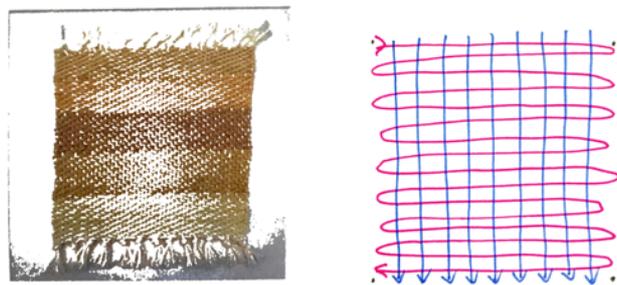
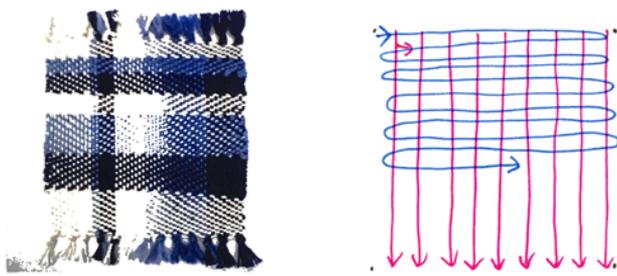


Figure 0.71: Diagramming Participant 11's 'finger tracing' when asked "in what order was it made?" for Samplers 01, 04, 05 and 08) (Priemus 2018)



## Appendix Part 5: Additional creative works

### Part 5.1: Connecting with Cloth (2018-present)



Figure 0.73: (L) A customer using the loom at Fremantle Markets (Priemus 2018)

Figure 0.74: (R) The weaving, on the loom but pulled out. The bottom half (left) is from the High st store and is muted tones and similar weft thread sizes. The top half (right) is from after the loom was shifted to the Fremantle markets, and is colourful with various sized yarns. (Priemus 2018)

I placed one of my hand looms in a clothing store in High St, Fremantle, where customers and passers-by could observe the weaving process and participate in the weaving of a communal textile. The weaves, patterns and effects which resulted relay a narrative of the people involved. Varying levels of skill, time and personality are observable through the resulting length of cloth. The idea is to demonstrate the fundamentals of textile construction, increasing respect for cloth and reducing the tendency to see textiles as a disposable commodity.

The loom has since shifted to Collab, a store within the Fremantle Markets. An observable difference emerged in the textile from one site to another, demonstrating how location may be incidentally embedded in to woven cloth.

## Part 5.2: Weaving the Oasis / Golden Obstacle Jewellery piece (2019)

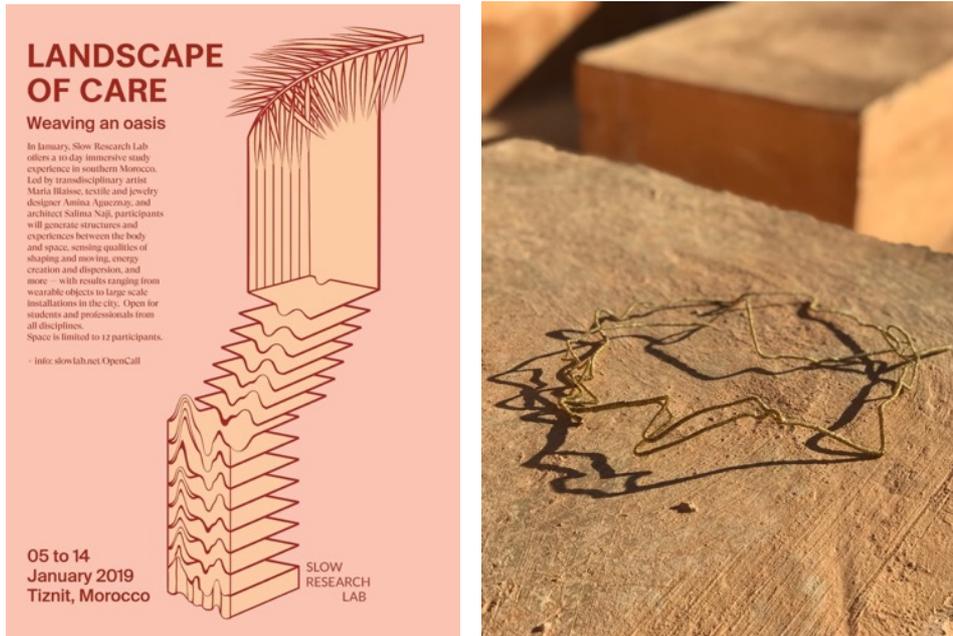


Figure 0.75: (L) Flyer for Landscape of Care: Weaving an Oasis workshop (Slow Lab 2018)

Figure 0.76: (R) Golden Obstacle jewellery piece (Priemus 2019)

This research examines how the ‘unravelled’ thread can act as a spatial and temporal representation of the greater woven textile. Methods centre on processes of undoing, disentangling, deconstruction and reconstruction of isolated elements/threads. The work includes:

*Golden Obstacle* jewellery piece (2019) and accompanying documentation (line studies), exhibited at the Kasbah Aghenaj Museum, curated by Maria Blaise, Amina Agueznay and Salima Naji (Tiznit, Morocco)

*Weaving the Oasis* (2019) Exploratory design work as completed through a collaborative program with Slow Lab (Amsterdam, Netherlands), the Association Gardiens de la Mémoire, Association Abrinaz, Coopérative Féminine d’Amendil, and the Centre de Formation Professionnelle des Métiers de l’Artisanat (Tiznit, Morocco)



Figure 0.77: (L) Landscape of Care intensive workshop, on-site at the Tiznit Oasis (Blaisse 2019)



Figure 0.78: (L) Discussing materiality and site with Maria Blaisse in Tiznit, Morocco (Blaisse 2019)

### Process: Unravelling + line studies



Figure 0.79: (L) Studying the palm tree fibrous sheath (Priemus 2019)



Figure 0.80: (R) Studying multiple palm tree fibrous sheaths (Priemus 2019)



Figure 0.81: (L) The dissected/disentangled 'threads' from the fibrous palm sheath (Priemus 2019)

Figure 0.82: (R) Line studies using the unravelled palm tree 'thread' (Priemus 2019)



Figure 0.83: (L) Reconnecting the threads back together into a continuous line, using gold thread (Priemus 2019)

Figure 0.84: (R) The finished creation – the Golden Obstacle jewellery piece (Priemus 2019)



Figure 0.85: Weaving the Oasis: In-situ weaving, using sticks as pegs and local reeds as threads, to follow the pattern identified in the palm tree fibrous sheath (Priemus 2019)

Side study: reweaving the landscape

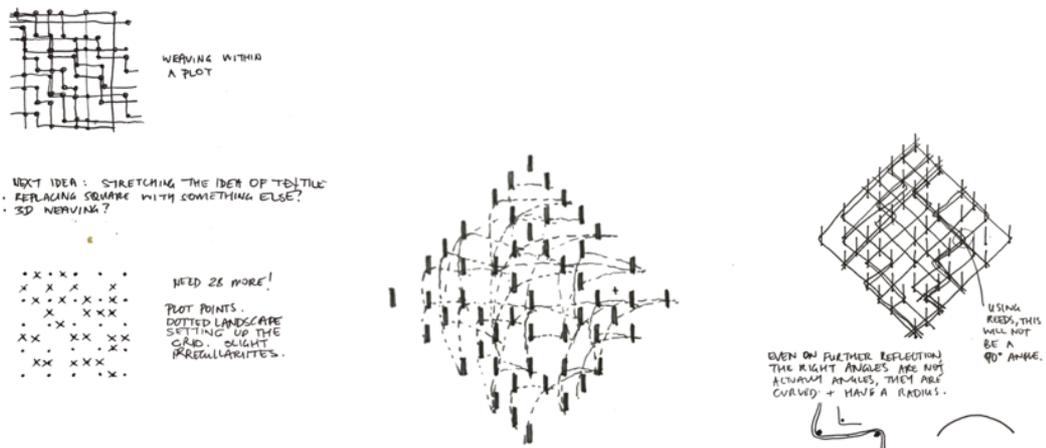


Figure 0.86: Process sketches for Weaving the Oasis (Priemus 2019)

### Part 5.3: Mutualities: Lives Interwoven (2019)

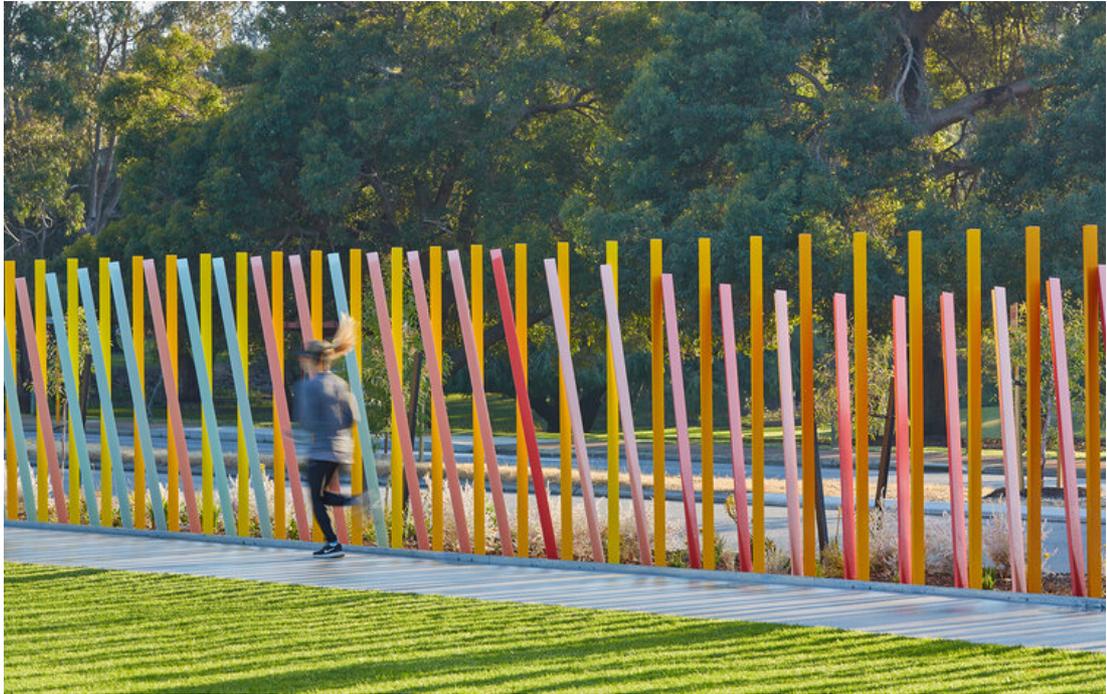


Figure 0.87: *Mutualities: Lives Interwoven* by Penelope Forlano, Jessica Priemus and Sohan Ariel Hayes (Black 2019)

*Mutualities* (Aluminium, galvanised steel, polyurethane paint, LED programmable lighting 37m w x 5m wide x 2.1m high) is a public artwork that also acts as a functional screen, enabling views and obstructing sports balls from entering the road from the nearby playground and field. Built on the site of the former Shenton Park Rehabilitation Hospital, it is positioned in a liminal space, representing two different worlds – both spatially and temporally – experienced by the former polio patients. The lettering on the posts contains quotes of polio survivors, patients, doctors and carers (Forlano 2019).

In *Mutualities: Lives Interwoven* (2019) the motif of a thread was used but represented through vibrantly coloured steel beams, rather than yarn. The five aesthetic markers to emphasise spatiality, temporality and personality were applied to the project. Two separate rows of contrasting, gradient-shaded ‘threads’ (like warp and weft) ran alongside each other, not touching or intersecting, but creating a moiré effect, evoking a sense of vitality and motion when moving around the piece.

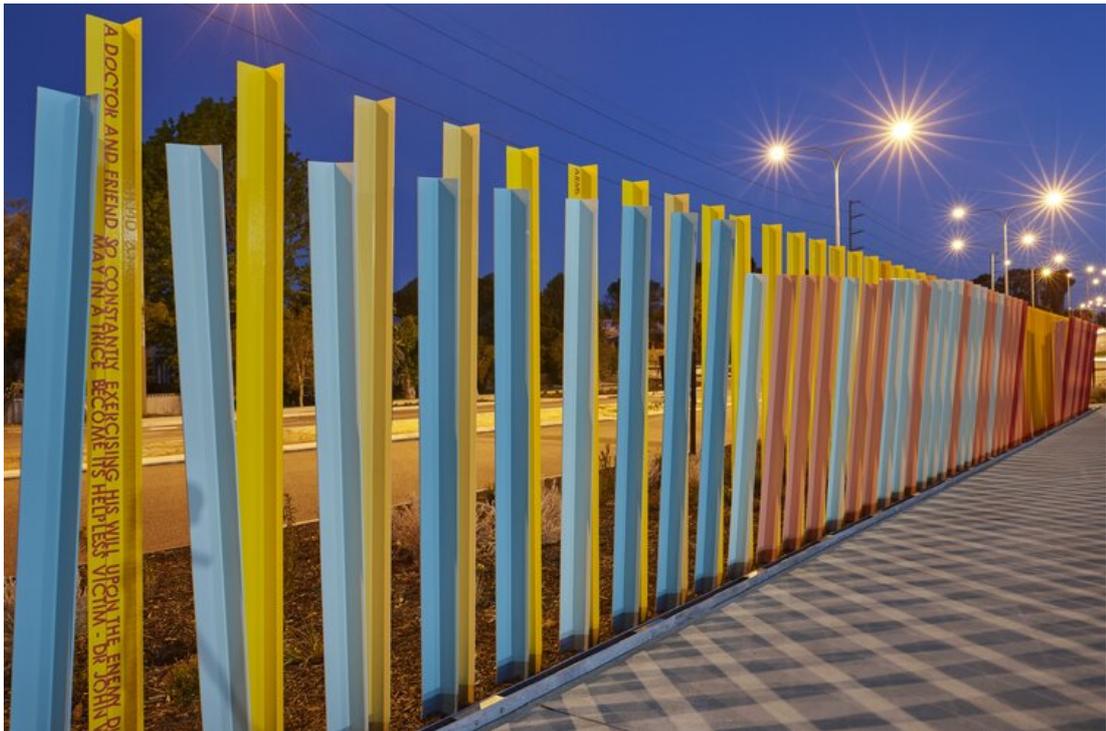


Figure 0.88: Mutualities at night, showing the shadow patterning on the footpath created by the 'weave' (Black 2019)



Figure 0.89: (L) Sculpture detail showing quote from polio survivor (Black 2019)



Figure 0.90: (R) Sculpture detail (Black 2019)



*Figure 0.91: Sculpture view from play area (Black 2019)*

Client: DevelopmentWA

Art Coordinator: Marion Fredriksson and Libby Guj

Structural Engineer: Scott and Associates

Lighting supply: Light Applications

Landscape designer: Urbis

Landscape builder: MG Group

Photographer: Douglas Mark Black

Special thanks: Community collaborators; former nurses and patients of Shenton Park Rehabilitation Hospital, and Tessa Jupp CEO of the Post Polio network and author of Poliomyelitis in Western Australia (Forlano 2019)

#### Part 5.4: PushPull textiles collaboration (2021)



Figure 0.92: (L) Indigo and sappanwood dyed cotton yarn by PushPull Textiles (Rapp 2021)

Figure 0.93: (R) Two variations of Indigo and sappanwood dyed cotton yarn by PushPull Textiles (Rapp 2021)

This work is created working in collaboration, using cotton sourced from Shelly Tindale at Tindale Designs (WA), and dyed by Eloise Rapp at *PushPull Textiles* (NSW). Rapp has dyed hanks of cotton using an indigo vat and Japanese sappanwood. The result is a vibrant gradient from blue to deep pink, with violet shades where they meet. This yarn will be woven in order to create the final *Textile C: Visual and Haptic focus* weaving at the end of Cycle 4.



Figure 0.94: (L) Yarn hanging after scouring (Rapp 2021)



Figure 0.95: (R) Yarn being dipped into indigo vat (Rapp 2021)



Figure 0.96: (L) Indigo dip dyed yarn with Eloise Rapp (Rapp 2021)



Figure 0.97: (R) Indigo dip dyed yarn hanging to dry (Rapp 2021)



*Figure 0.98: (L) Yarn being dipped into sappanwood dye bath (Rapp 2021)*



*Figure 0.99: (R) Indigo and sappanwood dip dyed yarn hanging to dry (Rapp 2021)*

## Copyright Permissions

Minhas Uddin Shimul

**Bhalo creative works, Cycles 1 and 2 (2009-2018)**

**PERMISSION TO USE COPYRIGHT MATERIAL AS SPECIFIED BELOW:**

*Bhalo creative works from 2009-2018*

As former co-owner of Bhalo, I hereby give permission for Jessica Priemus to include the aforementioned materials in her higher degree thesis for Curtin University, and to communicate this material via the espace institutional repository. This permission is granted on a non-exclusive basis and for an indefinite period.

I confirm that I am the co-copyright owner of the specified material.

Signed:



Minhas Uddin Shimul

Date: 25<sup>th</sup> June 2021

Jake Yarwood

**Bhalo textile photography, Cycle 2 (2019)**

**Textile sampler photography, Cycles 3 and 4 (2020)**

Friday, June 25, 2021 at 12:23:25 PM Australian Western Standard Time

**Subject:** Re: Copyright permission

**Date:** Friday, 25 June 2021 at 12:22:31 pm Australian Western Standard Time

**From:** Jake Yarwood

**To:** Jessica Priemus

**PERMISSION TO USE COPYRIGHT MATERIAL AS SPECIFIED BELOW:**

*Photography of Bhalo cloth (2019)*

*Photography of textile samplers by Jessica Priemus (2020)*

I hereby give permission for Jessica Priemus to include the aforementioned materials in her higher degree thesis for Curtin University, and to communicate this material via the espace institutional repository. This permission is granted on a non-exclusive basis and for an indefinite period.

I confirm that I am the copyright owner of the specified material.

Signed: Jake Yarwood

Date: 25/06/2021

Sarah Landro  
**Photographs of Bhalo Creases collection, Cycle 1 (2015)**

PERMISSION TO USE COPYRIGHT MATERIAL AS SPECIFIED BELOW:

Photography for the Bhalo Creases collection (2015)

I hereby give permission for Jessica Priemus to include the aforementioned materials in her higher degree thesis for Curtin University, and to communicate this material via the espace institutional repository. This permission is granted on a non-exclusive basis and for an indefinite period.

I confirm that I am the copyright owner of the specified material.

Signed:



Sarah Landro

Date: 25th June 2021

Eloise Rapp  
**Photographs of Bhalo collaboration with PushPull textiles, Appendix Part 5.4 (2021)**

---

Friday, June 25, 2021 at 11:53:39 AM Australian Western Standard Time

**Subject:** Photos part 1  
**Date:** Wednesday, 14 April 2021 at 5:47:03 am Australian Western Standard Time  
**From:** Eloise  
**To:** Jessica Priemus  
**Attachments:** IMG-4886.JPG, IMG-4887.JPG, IMG-4897.JPG, IMG-4965.JPG, IMG-4968.jpg

Hi Jess,

I give permission for you to use these photos in your phd research, go right ahead!

E  
x