

The Textile Archive: curating personal histories and family narratives.

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Abstract

Textiles are a ubiquitous facet of global culture, with the potential to become records of significant relationships, events, and stories over their lifetime. This research project investigates textiles which have been informally gathered together, and kept within the home, for their emotional or symbolic resonance. No longer used for their designed function, these textiles are saved from disposal for their ability to prompt personal and family histories and stories, in a phenomenon identified within the study as the personal textile archive.

Textile design research is increasingly concerned with incorporating interdisciplinary social and cultural frameworks within its traditional research fields of technology, innovation and creativity, to frame a textile's socio-cultural relevance. This shift in the field requires the development of specific textile design research tools which are capable of producing purposeful research which analyses the material and designed properties of textiles in relation to their symbolic or affective experience, in order to understand the user-experience of a textile.

Phenomenological research methods are established as tools for investigating phenomena and lived experience from a first-person perspective, which the investigation of the personally significant textiles within this study requires. A particular method, interpretative phenomenological analysis, has been specifically adapted for textile design research, and it is demonstrated within this research project that it is able to investigate and analyse the personal textile archive, producing original insights into this phenomenon. Through this application of this adaptation of interpretative phenomenological analysis, the design, affordances and craftsmanship of a textile are revealed as interweaving with its emotional, sentimental, biographical or family historical meaning. This is a useful and important original contribution to textile design research, and the recommendation is made that other researchers in the field will be able to utilise and further test this tool within future textile design research studies.

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Chapter 1: Introduction

Research Project Background and Context

At the start and end of life there are textiles. Textiles and garments commonly form our first sensory interaction with artefacts, and our experience of them can be both commonplace and unique, and provide the basis of profound experiences that engender subsequent memories (Ash 1996a; Harris 2014; Franklin 2014). No other designed form is so universal, numerous and ubiquitous as the garment or interior object made of cloth; in this way, a life without textiles is unimaginable (Schoeser and Boydell 2002:1; Jefferies 2001:2). This universality has enabled textiles to be viewed through the filter of many academic frameworks outside of the textile design subject; for example, the study of textiles as artefacts of material culture is now a well-established subject (Banerjee and Miller 2003; Kuchler and Miller 2005; Miller and Woodward 2010).

In contrast, traditional textile design research has focused on aesthetic, industrial and scientific advances in textiles, rather than on finding social or cultural frameworks to understand their symbolic or experiential significance. However, research in the textiles subject is shifting, to encompass an exploration of textiles within affective realms, through the introduction of interdisciplinary research approaches (Harper 2012a, 2012b; Hemmings 2010, 2012a, 2012b, 2015). Adopting such methods to incorporate their conceptual frameworks within textile design research allows for the emotional, sentimental, embodied and symbolic experiences of textiles to be considered in relation their intersection with industrial or technical developments in the field. However, using methods from outside research disciplines can effectively re-situate textile design research within another field, as is evidenced by the study of textiles through the use of anthropological methods (Kuchler and Miller 2005; Miller and Woodward 2010).

Therefore, the expansion of the parameters of textiles research requires the development of research tools and methods which are capable of responding and analysing textiles within the evolving landscape of current textile design research. This research project is designed to identify and test such a specific research tool, and this is an original contribution to the field of textile design research. In particular, the embodied interaction with a textile, which is experienced through a textile's handle, surface

qualities, colour and design, is key to understanding the symbolic or emotional resonance a textile can hold for an individual within their social or cultural contexts, and needs specific research applications for its exploration.

This engagement with textiles as designed and manufactured artefacts which are experienced simultaneously by the senses, and within culture, frames the formation of the phenomenon which is at the centre of this research project: the personal textile archive. This is the term which is chosen within this thesis for defining textiles that are informally kept in the home, often unconsciously, for their significance beyond the purposes for which they were manufactured, such as an emotional attachment or memory. In this way, textiles often become material repositories of social, autobiographical, and family memories; therefore recording and analysing their experiential, emotional or symbolic qualities is the key for unlocking their value for their owner.

Research Aims

The research aims for this project are as follow:

- To investigate how the culture of textiles facilitates the construction of family and personal narratives and history.
- To understand how this material culture of textiles is archived, curated and valued.
- To reflect upon the possibilities this form of primary source reference offers for facilitating the creation and revisiting of both the collective and individual memory, within families.
- To select and develop a relevant research tool for exploring textiles as material and social artefacts.

Research Outcomes

The anticipated outcomes for this project are:

- Being able to assign value to the critical study of textiles as cultural artefacts.
- Constructing an original body of research which charts how and why people

curate textile objects, or objects, such as photographs, which record textiles.

- To discover which members of a family assume the role of 'archivist' and how this affects the 'archive'.

Methodology

The topic under investigation will require an in-depth exploration of personal textile archives, as an understanding of how these mediate personal and family memories and narratives are crucial to the study. The storage of these textiles may be formal, or informal, but requires investigation and interpretation to uncover their symbolic or affective resonance. The overlapping realms of the senses, emotion and memories in relation to textiles is essential to underpin and engage with the research aims of this project. Therefore, the second principal outcome of this research project is to develop a research tool kit for textile design, which is specifically capable of exploring the fertile realms which are represented by textiles within this study. These realms include sensory experience, memory, emotion and sentiment, and as such their investigation produces an overlap of the intersections between textiles as material artefacts and textiles as symbolic entities. In this respect, this research project makes an original contribution to, and extends, the textile design research field.

To achieve this research project's aims and objectives, the critical framework of phenomenology has been chosen to underpin this study. It has been selected for its intrinsic research focus on the investigation and analysis of subjective personal engagements with the world: as with all phenomenological research paradigms, the aim is to design studies that focus on 'people's experiences and understandings' of events or phenomena (Smith et al. 2009:46).

Phenomenology offers the design researcher a methodologically-sound inroad to the 'inner-world' of the user of the designed object. There is a broad literature establishing the relevance and use of phenomenologically based studies for practice-based subjects within 'wicked-problem' haunted social fields; most notably nursing, education and psychology (Van de Laar 2008; Flensner, Ek and Soderhamn, 2003; Ashworth, Freewood and Macdonald 2003). Designers can draw upon this established field to bring new insights to the ways in which design is experienced (Aldrich 2004; Blanco F.

2014; Franklin 2014). Phenomenological research methods enable designers to explore and categorise the broad diversity of user experience, as it is experienced by the user through diverse multi-sensory strands, whilst still allowing the narrative voice of the user's experience to emerge. As the personal textile archive is an intensely personal record of lived experience, a study grounded in phenomenological theory and practice is intended to draw out the rich strands of data hidden within their artefacts, from the internal point of view of these 'archivists'.

In particular, the research method of interpretative phenomenological analysis, or IPA, has been applied to this research project, for its focus on investigating the nature of lived experience as it presents to the individual, and for its potential to be adapted for textile design. IPA has been chosen for this research project because it produces:

- a first-person focus, which allows a more naturalistic translation between the voice of the individual and the rendering of this voice into research themes
- research themes which are situated within the context of the participant's lifeworld, in order to understand how an experience presents itself for this individual in their specific social or cultural environment
- a focus on how narratives and biographical stories are told and interpreted
- sensitivity and responsiveness to each private and hidden domestic location in which the interviews take place (Smith and Osborn 2008; Smith, Flowers and Larkin 2009; Shinebourne and Smith 2010; Hefferon and Gil-Rodriguez 2011; Larkin, Eatough and Osborn. 2011; Ryninks, Roberts-Collins, McKenzie-McHarg, and Horsch 2014).

The research methods presented are not a strict application of interpretative phenomenological analysis, but have been adapted to work specifically with textiles. The approaches and qualities which are suited to the study of textiles in general, and the phenomena of the personal textile archive specifically, have been retained for the value which they have demonstrated in the literature. However, adaptations to the method have been made, to bring this phenomenological research approach into the textile design subject.

An analysis of the use of phenomenological research methods for textiles applications, including interpretative phenomenological analysis, is presented in *Chapter 2: Literature Review – Phenomenology*. A detailed examination of the adapted form of IPA within this thesis, and an analysis of its strengths and limitations are presented in *Chapter 3: Research Methodology*. The interview data which has been gathered in accordance with IPA protocols is analysed and discussed on a case-by-case basis in *Chapter 4: Analysis*, and is analysed and compared for convergence and divergence of themes and experiences across all of the cases in *Chapter 5: Findings*. Whether the intended combination of the research methodology and the research aims conclude in significant research data will be tested and discussed within *Chapter 6: Conclusion and Recommendations*.

Defining the Personal Textile Archive

Textiles within this research project are kept beyond their primary relevance as objects for clothing the body or the interior; they are kept, valued and stored, in some cases over many decades. As these items are no longer functional, they tend to be hidden from the daily view of both the owners of the artefacts and others who inhabit or visit the household. The core contention of this thesis is that the personal textile archive is a phenomenon experienced privately and within the home, and that is worthy of full academic examination. This examination situates this research project within the textile design research field, and draws upon insights into the nature of experience from the phenomenological domain. However, there are also complementary intersections with two of the dominant schools of thought for examining fashion and textiles. These are object-based enquiries, which analyse the attributes of a textile (Steele 1998; Taylor 2002, 2004) and socio-cultural modes of enquiry, which use design historical, sociological, ethnographic, or anthropological frameworks to explore textiles (Jefferies 2003, 2005; Barnard 2002, 2007; Miller 2005, 2009; Millar 2008). Though object-based enquiries are noted for their ability to record and analyse the construction and aesthetic details of textiles, thereby linking them to their historical contexts, such methods are limited in terms of the requirements of this research project. In particular, object-based approaches are limited in their ability to investigate social or cultural contexts in relation to the experience or the narratives which an individual associates with them

(Kawamura 2011).

Textile design research from a social or cultural perspective is characterised as being emergent as a discipline, and fragmented in nature, in comparison to other academic disciplines (Tseelon 2001; Hodges, Delong, Hedland and Thompson 2007; Igoe 2010, Harper 2012a; Hemmings 2015). Social and cultural approaches within the field provide critical frameworks for the interpretation of textiles as social or cultural phenomenon, from an external perspective. However, this external viewpoint does not take into account the individual's experience of a textile, particularly its embodied haptic or visual qualities, which are experienced through the senses. In this way, this research project is designed to test a novel adaptation of interpretative phenomenological analysis for its ability to engage with both of the domains which these separate research approaches take: the materiality of the artefact as it is experienced by the individual, and the social and cultural contexts in which it is encountered. In this respect, the situation of this research project across both socio-cultural and textile design positions in the field, extends the literature and contributes to the development of the field.

A further comparison and analysis of existing modes of enquiry within textiles research is presented in Chapter 2: Literature Review – Introduction: contextualising the personal textile archive.

Definitions Within the Thesis

Within the range of written and verbal discourses on clothing and interior textiles, the terms 'cloth', 'fabric' and 'textiles' are often used interchangeably. Within this study, the term 'textile' is selected as the most relevant for use. Unlike the terms 'fabric' or 'cloth', which imply a base material, the word 'textiles' can represent not only the physical substance of cloth, but the processes, techniques and finishes that constitute its production carry specific cultural value. These can include woven, knitted and non-woven methods of manufacture.

Textiles also refers to the processes of printing, embroidery, finishing, and surface manipulation techniques applied to fabrics to decorate, embellish or improve performance. This link with production allows the discussion to move beyond a base 'cloth', and into a realm in which the interaction with the textile as an artefact occurs

within the socio-cultural spheres relevant to material culture. For this reason, the definition of *textiles* will also extend to their manipulations into artefacts, including fashion and interior items, particularly as their material qualities stem from the textile which is used to construct its form.

Additionally, the word textiles also refers to the industry for the development, design and manufacture of textiles, and the etymological root of 'textiles' - from the Latin *textilis* 'to weave' - links with the Latin *texere* to the definition of 'text' (The Oxford English Dictionary). This definition also underlies many of the metaphors of written forms, whereby ideas and narratives are 'woven' and 'spun', or 'unravelling' and 'unpicked'. These links between 'text' and 'textiles' are particularly relevant to this study, as the interrogation of interview texts is intended as a method for disentangling the nature of the experience of the personal textile archive.

The term 'archive' is used for its ability to define the phenomenon described, as the archive conceptually represents a place which holds records, which these textiles become, where one can engage with the past (Steedman 2001:81). This definition extends the relevance of these textiles beyond their existence as mere background objects, or clutter. They are artefacts that have a social purpose, and that have been intentionally saved from disposal, as their agency as tactile prompts for the recall of personal and family memories makes them too emotionally resonant to discard. This stage of a textile's lifecycle can be characterised as the 'post-consumption' phase, which Lury defines as the point at which an object, in this case a textile artefact, is no longer used for its intended purpose, such as to wrap an infant, and therefore other reasons for its retention and storage must come into focus (Lury 1996:1).

The role of the individual as an archivist of these textiles in this domestic context is performed through the process of selecting, amassing, storing and caring for the textile artefacts. By framing the archive in this way, an understanding of it as a fluid type of space, which is simultaneously physical and mental, emerges. As with Steedman's definition of formal archives of documents, the personal textile archive consists of,

'stuff, it just sits there until it is read, and used and narrativised' (Steedman 2001:68).

The withdrawal from use of the textiles within this research project could be for varied

reasons: wear and tear, as in the case of a t-shirt riddled with holes; changes in fashion, as in the case of an outmoded embroidered tablecloth; or lack of relevance or purpose, as in the case of garments that are used solely to mark certain stages of life, such as a baby's baptism gown. What marks them out for study is their retention beyond their useful life, as their owners feel compelled to keep them.

Though the research participants themselves would not define their textiles in this way, the term *archive* is used as a means of defining this body of textile items as having a specific purpose as documents of memories. In this way, there is conceptual common ground with Steedman's conceptual framing of the archive as a,

'name for the many places in which the past... has deposited some traces and fragments' (Steedman 2001:69).

Keeping such textiles affords its archivist the hermeneutic right to form family stories, as the interpreter of both the objects within the archive, and the memories and narratives that relate to them. Archives function as both static collections of documentary evidence, and as dynamic repositories of articles of importance. In this way, the process of selecting and arranging materials in an archive can not only determine the interpretation of the archive, but also can define the terms of the discourse, and what can be said (Foucault 2011:145).

The primary action associated with the personal textile archive is curating, which involves 'selecting, organising and looking after items in a collection or exhibition' (Oxford English Dictionary). The curator is the 'keeper or custodian' of such a body of work (OED). Archives are defined by the International Council of Archives as having a purpose to constitute the 'memories of nations and societies' and 'shape their identity' (ICA 2012:1). As part of the responsibilities associated with collecting material together to form the archive, or curating the archive, the archivist is involved in the 'development', 'interpretation' and 'use' of the archive (ICA 2012:1-2). Therefore, a curator has responsibility for both the collection and selection of materials, and their ongoing storage and maintenance. Within formal archive practice this is done in a thoughtful manner, with consideration and care taken over the importance and relevance of materials curated within the archive. These are valued as useful for fostering social, historical and cultural narratives and engendering a sense of community and identity

within groups. In parallel with this formalised view of curating and archiving, the personal textile archive functions as both a location for items of social, historical and cultural narratives within the domestic sphere, and as a point where the hermeneutic right of interpretation occurs.

Thus the 'personal textile archive' exists within multiple domains of temporality and social relationships, but simultaneously serves to emphasise the interpretation that the archivist has put on events and relationships. This right of interpretation is ceded by the ownership of the archive. In this way, the personal textile archive serves as an interlocutor for the archivist between their personal experiences, relationships, memories, sense of identity, and selfhood.

Within this study, the location of the personal textile archive within the private home sets it in contrast to those archives whose purpose is for technical, design or historical study, such as the textile archive for available for public examination in the Victoria and Albert Museum, the Warner Archive, or the Bradford College Textile Archive.

Intersecting Realms: the Emotional, the Embodied, and Memory

Using concepts, rather than methods, to frame and situate research has been proposed as a framework for exploring interdisciplinary qualitative research (Bal 2002, 2007). As has been noted, this research project has been designed to explore textiles whose meaning extends beyond their intended function, as they are invested with cultural and social meaning and symbolism. Therefore concepts for framing sentiment and emotion are explored, in order to investigate how textiles can elicit these affective states, and how people can make sense of such experiences. Critical frameworks for discussing these realms in the literature are presented and analysed in Chapter 3: Literature Review – Emotion and Sentiment.

The background to this research project is the understanding that if designers are to have an effective understanding of how their designed products are experienced by the consumer, then they must engage with the affective domains of what Pink (2007:13) describes as multi-sensory modalities. Such sensory domains are engaged through the interaction with designed objects (Desmet, van Erp and Karlsson 2009). These

modalities are ways of being that are constituted and mediated by all the senses, and form the key aspects of our engagement with the lifeworld. A discussion on this is presented in *Chapter 3: Literature Review – Affective Design and Emotion Research: Situating the Personal Textile Archive*.

An increasing focus on the turn to the body, and to the affective realms, is evident in the expansion of the literature across a range of research focuses including sociology (Brandt 2006; Waskul and Vannini 2006), anthropology (Howes 2005; Thomas 2006), and material culture studies (Banerjee and Miller 2003; Schneider 2006; Miller 2008). With the 'affective' turn, the focus is on exploring and understanding embodied interactions within of social and cultural contexts. In design, the understanding that multi-sensory modalities are evoked when interacting with designed artefacts, is foundational. Therefore, the concepts which are used to explore and describe experiences of smell, feel, embodiment and subjectivity are significant for interpreting and describing the experience of the body in relation to textiles, and thus warrant further investigation. A discussion on this is presented in *Chapter 3: Literature Review – Embodiment: framing ideas around the body*. Of particular relevance to textiles is the realm of visual embodiment, whereby embodied experience intersects with a textile's communicative potential (Auslander 2012). Within a textile, the qualities of colour and other aesthetic elements such as pattern, are layered with tactile properties, to produce an entangled form of engagement. Concepts which are used to discuss and explore these are presented in *Chapter 3: Literature Review – Visual Embodiment: Colour, Appearance and Form*.

Recommendations

A primary set of recommendations for textile design research will be developed from the conclusions of this research. This research project has been created by applying a unique adapted form of interpretative phenomenological analysis, to explore the experiential realm within the study of textile design research. In turn, this methodological approach has enabled the development of a research tool that is able to investigate and understand original insights into the phenomenon of the personal textile archive. This is a useful and important original contribution to the field of textile design research. Other researchers interested in exploring the experiential domains of designed

products, including, but not limited to, the field of textile design will be able to utilise and further test the research tool developed for this particular textile design research project. These unique contributions to knowledge, understanding and research methodology will be presented in *Chapter 3: Research Methodology*, applied in *Chapter 4: Analysis* and *Chapter 5: Findings*, and discussed in *Chapter 6: Conclusion and Recommendations*.

Chapter 2: Literature Review

Introduction: Contextualising the Personal Textile Archive

This research project has been designed to explore how textiles can facilitate the construction of family and personal narratives and history, and how such textiles are kept and valued. The textiles which are the focus of this research project have been informally gathered together to become a treasury of personal, social and family memories. In this way, textiles can become a record of implicit histories which record life's events: migration, autobiographical narratives, social narratives, and historical events. The identification of the emotional or symbolic resonance that these textiles hold is essential for analysing their significance, and understanding why they are saved from disposal, and kept in the home.

To explore the meaning held by these textiles, approaches for researching and situating them are identified and analysed within this literature review. The structure of the literature review is designed to develop the understanding of the field in relation to the research aims, and to enable the development of an appropriate research tool for conducting this type of textile design research.

The theoretical discourses which frame the different domains of textiles research range from social and cultural positions which view textiles as artefacts within material culture, to technical and industrial frameworks for analysing and developing textiles as manufactured products. In this way, this research project requires the identification and analysis of the current debates on the position of textiles as cultural artefacts within textile design research.

The critical frameworks which are relevant to this research project include concepts which are applicable for analysing the realms of the emotions, sensory experience, affect, and memory in relation to textiles. This literature review is structured to explore these domains as they relate to this research project and to identify specific research methods for investigating textiles which are capable of exploring these realms. In this way, this research project's original contribution to knowledge lies not only in creating a body of research that answers the central questions of how textiles facilitate the construction of family and personal narratives and history, and how these textiles are

kept and valued. The selection and application of a research method which is capable of investigating these myriad issues will also be an original contribution to textile design research.

Within the wider literature on material culture, a shift to using cultural contexts to explore and document the embodied and affective interaction with artefacts, and the symbolism that these material objects hold for the individual, is evident (Hoskins 1998, 2006, Miller 1998, 2008). This approach incorporates interdisciplinary research methods, seeking to build bridges across different research disciplines in order to understand the artefact's significance from an embodied and affective perspective.

This re-positioning is also evident in textile design through the emergence over the past fifteen years of texts and journals which support interdisciplinary research into the design and production of textiles from a social and cultural perspective. This is the approach which this research project is designed to take, as a part of this ongoing re-positioning of textiles within the literature. Key journals instrumental to this shift include: *Textile: the Journal of Cloth and Culture* and *The Journal of Textile Design Research and Practice*. Such a perspective contributes to the area through introducing interdisciplinary research methods for the exploration of textiles as cultural phenomena which are engaged with through their own sets of meanings and practices. These engagements include the embodied interaction with textiles, their handle and surface qualities, their visual qualities, and what these characteristics evoke emotionally for the individual. It is within this context that the research project is situated; therefore, areas of consideration will need to include textile design research, interdisciplinary material culture research and how ideas are framed around the body, memory, emotion, and the experience of design. These domains of the embodied, the remembered and the experiential are of specific relation to this research project, as they are essential for exploring how industrially or hand-produced textiles artefacts are experienced by the individual within social contexts.

What is clear in the literature is that one of the issues that researchers into fashion and textiles must transcend is the fragmented nature of research into the subject. This can be due to the tension between the practical knowledge of process and technique and the conceptual knowledge of design and aesthetics necessary for undertaking the subject

(Hodges et al. 2007:324). As Hodges et al. note, exploring the subject requires researchers to situate themselves within the 'limitless' possibilities that occur within the range of industrial, scientific, design and cultural sectors that intersect with fashion and textile design. To overcome this, they set three objectives for the future development of the subject's research: situating the subject within the philosophical domain, reviewing and identifying approaches to inquiry that are anticipated to be essential for the future exploration of the field, and becoming transdisciplinary, through adopting methods and epistemologies from other disciplines, which is particularly pertinent to this research project. They view this adoption of methods as a dialogue, in which 'sharing' subject expertise is useful as part of the 'give and take of being openly transdisciplinary' (Hodges et al. 2007:343). These aims can be seen as being partially completed through the emergence of the new literature within textile design. However, to fulfil these aims, the further exploration of philosophical theories relating to textiles is necessary, as are more comprehensive testing of research methods which can forward these objectives.

In particular, Hodges notes that the adoption and adaptation of methods from material culture and phenomenological research have potential application as fashion and textiles research tools. Phenomenological research methods are recognised for their appropriateness to textiles, as clothing and textiles are 'accessible through the human senses' by everyone, whether researcher or research participant (Hodges et al. 2007:327). Material culture studies are relevant as linking this phenomenal experience to the 'object, subject and context' (Hodges et al. 2007:327); thereby these two disciplinary approaches can be approached as complementary to the theoretical and practical exploration of clothing and textiles. This phenomenological exploration of the sensory and symbolic experience of textiles within culture defines the parameters of this research project, as it intersects with the experiential and the socio-cultural.

Phenomenology is identified and explored as a relevant paradigm for situating and relating key concepts in the literature to this research project. In this way, this research project is interdisciplinary in nature. However, interdisciplinarity needs careful tailoring to each research context in order to produce successful methodologies which 'counter the exclusionary methods of the separate disciplines' (Bal 2002:6-7).

Textile design scholarship has been described as being less well-developed than other

academic subjects, with key researchers in the textiles field defining it as an ‘emerging academic discipline’ (Harper 2012a) which inhabits ‘the academic margins’ (Hemmings 2015:13). The subject’s past focus on industry, process, construction, and scientific innovation, and how these areas do or do not intersect with the practices of craft, is undergoing a shift. This shift situates the study of these fields within the broader context of the culture of textiles, incorporating their emotional, sentimental, physical and autobiographical connotations and symbolism. Such a new situation of the field requires responsive research methods which are cognizant of this context, and this research project intends to develop and test a research method in response to this developing research terrain. Historically, textiles research falls within two broad categories: textiles as an industry, and textiles as artefacts of visual, historical and material culture. Textiles research can transverse various subject divides within the field through focusing on global, cultural and historical points of interest. These subject divides include clothing and dress history, textile design, fashion design, interior textiles, and fine art textiles. Further exploration within these subjects can be grounded in either textile design or craft, or the theoretical exploration of textile design.

These areas also form the basis for systematic review by subject specialists from outside the typical textiles, clothing and fashion subject areas. Such researchers bring their own disciplinary procedures and viewpoints, and include anthropologists (Kopytoff 1986; Appadurai 1986; Banerjee and Miller 2003; Miller 2005, 2009), archaeologists (Thomas 2006; Tilley 2006a) ethnographers (Woodward 2007, 2010; Pink 2009), and sociologists (Mauss 1969; Simmel 1904). Within the textiles literature, research into the theoretical discourse on textile design for fashion and interiors now falls into the following broad categories: socio-cultural and design historical approaches in which textile artefacts are products of culture (Jefferies 2003, 2005; Barnard 2002, 2007); psychoanalytical readings of clothing and textiles (Boulton and Jerrard 2000; Bancroft 2012; Pajaczkowska 2005) and object-based approaches which investigate the materiality of the textile artefact (Steele 1998; Taylor 2002, 2004). These approaches are not set with firm dividing lines between them, but borrow the literature and methods from each other. This interdisciplinary approach has potential to explore the central research questions of this research project. However, to investigate this potential, it is

necessary to explore the literature relating to established epistemologies within the canon on textile design, and the adjunct subject disciplines which could be adapted and explored for fresh insights into the subject. These include affective and emotional design, interpretive approaches which explore the symbolic and communicative realms of textiles, and the role of memory and emotion research in understanding the phenomenon of textiles which are kept beyond their use. These are, in turn, intended to have two main aims: to inform the direction and construction of the research project, and to inform the selection of methodologies that will ensure the data is meaningful.

Catherine Harper's *Textiles: Critical and Primary Sources* (2012a,2012b) series of four themed volumes continues the re-positioning of the field as is evidenced by the introduction of *Textile: the Journal of Cloth and Culture* and *The Journal of Textile Design Research and Practice*. Harper's approach demonstrates this emergent way of situating textile design, whereby the subject is viewed from a range of disciplinary perspectives. These include, but are not exclusive to, the fields of sociology, history, philosophy, industrial research and development, sustainability, and craft practice. These fields are not taken in isolation, but are augmented and enriched through crossing the boundaries which define the disciplines. This interdisciplinary approach is used to link textiles to wider theoretical and practice-based frameworks, to achieve new insights and understandings. Harper's editorial approach throughout the four volumes provides what she describes as a 'patch' service, using her critical analysis of the texts within the anthology to demonstrate how varied theoretical perspectives interweave (Harper 2012a, 2012b). Harper's patchwork-style editorial enables the interdisciplinary perspectives to relate to their broader contexts, through providing links to larger concepts or ways of framing textiles.

However, all of the studies within the four volumes are based on theoretical readings of textiles, without the demonstration of an explicit methodology which could be used to investigate multiple case studies. So whilst they do provide critical frameworks for examining textiles, other investigations of specific research methods, and the search for research tools appropriate to the research context, are necessary.

Harper's volumes are also necessarily focused on exploring interpretive concepts in relation to textiles, so do not offer specific perspectives on practice-based research, or

research methods adopted by textiles practitioners in the field. The critical framework of this research project is the investigation of textiles as facets of material culture.

Additionally, this project's methodology and research approach are also intended to be of benefit and relevance to the designer conducting research into the experience of their designed objects, through situating textiles within both the experiential and cultural domains, to understand how these separate spheres of research overlap in encounters with textiles. In particular, analysing the user's embodied experience of the sensory and symbolic nature of a textile is crucial for understanding its value for the consumer.

Therefore, other flexible yet rigorous research methods, which are specifically geared to understanding the embodied experience of an individual need to be explored in the literature. This interdisciplinary approach is reflected in Jessica Hemmings' *The Textile Reader* (2012) which brings together texts from a varied, interdisciplinary focus, arranging them via broad themes including 'touch', 'structure', 'politics', 'production', 'use' and 'memory'. In a similar vein to Harper's editorial approach, Hemmings' strategy enables connections to be made between the history of the subject and opportunities for its future development. This approach shows that there is the potential for the development of interdisciplinary methodologies to bring together previously separate subjects, to explore textiles. In relation to the research project, applying a similar use of themes to explore textiles has the potential to link diverse areas, for instance industrial textile research and cultural readings of the ways in which textiles become imbued with memories. Another point of interest is the focus on 'touch', the theme for a key section of *The Textile Reader*, which several contributors argue as underdeveloped within the literature. This concern is similarly reflected in Harper's publication, particularly with regards to considering how a textile can be replaced with a photographic image, when an original textile is too fragile to handle (Harper 2012b: xv).

Additionally, Hemmings' section on production, traditionally a dominant area of academic research within the subject of textile design, is prefaced with an introduction which demonstrates how consumer preferences and demands are influencing growth and innovation within the research and application of industrial production methods. These consumer demands will inevitably be informed by their cultural frameworks, demonstrating the intertwined nature of production as an economic enterprise, and as an

aspect of culture (Hemmings 2012e:319). This re-situation of the study of textiles production through examining the intersections between manufacture and culture is reflected in the work of anthropologists, such as Miller and Woodward (2010), whose global study on denim interweaves the exploration of the production of denim, and the ethnographic study of denim in culture. The political sphere is increasingly examined within the research of global textiles manufacture, as is evident in Miller and Woodward's study (2010). In *The Textiles Reader* Hemmings includes a themed section on the politics of textiles, as it 'relates to social relations and power', and focuses on the ways in which textiles can be used to control and order social relations through their ability to communicate concepts (Hemmings 2012d:203). Interpreting textiles in this way can enable individuals to engage with their,

'understanding, communication, and revision of personal and collective identity' (Hemmings 2012d:203).

In this, Hemmings is providing a clear link between textile design research, and wider cultural contexts, therefore linking textiles research to the discourse around objects within material culture studies. This is a recognised limitation of traditional object-based research, the dominant research approach for examining textiles and clothing from a historical point of view.

Object-based research methods analyse the stylistic attributes of an artefact, thereby producing an account which,

'qualitatively alters our understanding of the time and place, the culture that produced them' (Prown 1980:207).

Object-based research is typically used by museum curators, and dress and design historians, who record and interpret all the design and manufacturing elements of a textile or garment, to elicit context and meaning from it (Kawamura 2011: 91). This research approach produces valuable accounts, whereby a textile artefact is analysed stylistically in order to provide an 'encounter with the past at first hand' to experience 'authentic events' and cultural values, whether or not these are historically significant (Prown 1980:208-9). Object-based research requires an element of interpretation and situation within a theoretical framework, such as that provided by material culture, if the research is to provide 'symbolic social or cultural meanings (Kawamura 2011:91). The

field of textiles and dress history have traditionally emphasised object-based approaches, but such research is increasingly being conducted through interdisciplinary methods which complement object-based design research through situating the textiles within wider social and cultural contexts (Taylor 2002, 2013; Eaton 2010; Halperin 2011; Schoeser 2002). This newly expanded diversity of methods has been developed to augment the scholarly processes typical to dress history with insights from other associated subjects. As Taylor (2002) notes, this approach encompasses methods borrowed from ethnography, oral and narrative history, and feminist approaches. This adoption of relevant research methods from extant fields parallels movements to include social and cultural research approaches within textiles research.

Within object-based research, the design historian will typically work within a standard time-line of inspection of a garment or textile item: finding, identification, conservation, display and interpretation (Taylor 2002:3). The stylistic and production analysis of a garment or textile can provide insights into the socio-cultural milieu in which the garment was experienced, and evidence of wear and tear on a garment, or repairs, indicate the ways in which it was worn and cared for. All of these elements can be analysed to produce a narrative of the garment from manufacture through to the end of its life cycle. Valerie Steele demonstrates this through her example of analysing a heavy silk Victorian dress, and how through the process of detailing its manufacturing detailing, measurements, and weight of fabric, insight was gained into the significance of Victorian clothing (Steele 1998:331). Though this visual and embodied interrogation of the artefact has merit for both gaining insights into and uncovering details about the manufacture and materiality of the item, this approach would need to have supplementary information regarding how a garment is experienced within the context of a personal narrative or biography in order to achieve the research aims.

Within the theoretical discussion of fashion and textiles as artefacts of material culture, the divide between object-based approaches, and socio-cultural approaches to history has been commented upon as significant and ongoing (Kawamura 2011; Taylor 2004:2, 1998:338). This divide has been identified as arising through the gender divide, in which the predominantly male proponents of the socio-cultural approach deride the object-based focus on detail and design elements, such as pleats, collars and textile

patterns as a 'descriptive catalogue' (Taylor 1998:347, 2002:64). This division undermines the painstaking nature of this type of research, and the subtlety with which such a study can uncover and describe insights into garments and textiles.

Historically, the study of fashion and textiles artefacts as symbolic entities has its roots in structuralist studies by theorists such as Saussure (1966) and Levi-Strauss (1968). Semiotics is established as a method for interpreting a given artefact or natural phenomenon through its signs, or the forms of communication, such as a textile, and signifiers, or the meaning which a textile conveys.

In such a research paradigm, meaning is seen as created through the relation of signs to other signs, as parts of a structured system which gives context to each sign, enabling its interpretation to emerge (Saussure 1966).

Semiotic theories have been used as a framework for exploring how fashion and textiles can be used to communicate identity, affiliations, and conceptual information, either deliberately or unknowingly (Barthes 1992, 2006). Studies published include structural, semiotic analyses of subjects as diverse as hip-hop dress style (Morgado 2007) and ecclesiastical textiles (Andrew 2008:47). As researchers have recognised the limitations of purely structuralist models of interpretation, semiotic methods for identifying the elements of communication in fashion and textile designs have been augmented by constructivist, postmodern and post-structuralist modes of thought. As an example, Barnard's work develops on the established and historical semiotic view that elements of a person's mode of dress add up to a final result which communicates their sense of 'identity'. However, Barnard extends this interpretation through viewing this communication as a *dynamic* form which shifts its meaning in relation to cultural sub-groups, rather than remaining fixed with one *constant* meaning. Barnard also takes the point of view that the wearer of a garment communicates their socio-cultural affiliations through a process of negotiation between themselves and the designer's intended meaning for their design (Barnard 2002:33).

In this respect, postmodern applications of semiotics allow for a plurality of voices and cultural influences, mixing high and low culture, and the voice of the wearer to assert itself alongside the voice of the designer (Barnard 2002:156). However, despite the wider range of voices heard through the postmodern communication of the semiotic

‘signifier and signified’, the starting and end points of this approach remain fixed in the line of communicated / communicant. In this way, the visual message and sense of identity that are communicated by the fashion garment and its wearer are still viewed from an externally derived and interpreted point of view, rather than allowing the voice of the wearer, and what they believe themselves to be communicating, to emerge.

As Fiona Candy notes in her investigation of the experience of wearing denim, *The Fabric of Society*, studies which are grounded in semiotics articulate the interpretative possibilities of clothing, but the experience of the person wearing the clothing goes unasked (Candy 2005:4). The range of such research shows the flexibility that semiotics has as a system for interpreting textiles from an external or detached viewpoint; however, there is an inherent difficulty in using a semiotic viewpoint, that one must 'go out of the object to understand what each sign means' (Steele 1998:332).

In this way, such linguistic methods can disregard the haptic and experiential realms, which this research project requires access to. Therefore, though the interpretation of textiles using semiotic theories can explore points of interest and the symbolism of an artefact within particular cultural contexts, this system of interpretation does not fully enable the embodied or emotional symbolism of a textile experienced within a specific cultural context to emerge.

Within the wider literature on material culture, a shift to using cultural contexts to explore and document the embodied and affective interaction with artefacts, and the symbolism that these material objects hold for the individual is evident (Hoskins 2006, Miller 1998, 2008). This approach incorporates interdisciplinary research methods, seeking to build bridges across different research disciplines in order to understand the artefact's significance from an embodied and affective perspective.

Journals and texts which have expanded the field of textile design research to include the theoretical positioning of textiles alongside the examination of production or craft have been instrumental to this process. Their specific emphasis on setting interdisciplinary research into the design and production of textiles within the cultural sphere demonstrates the growing view of textiles as both the products of technology or engineering and as designed material objects of culture. In particular, Pajaczkowska notes the appearance of *Textile: the Journal of Cloth and Culture* as marking a

'significant moment in the discourse of visual culture' through its framing of textiles as both a visual and sensory phenomenon within 'visual culture' (Pajackzowska 2005:222).

This emphasis on the visual and sensory has parallels with this research project, with its focus on the tactile, social and visual attributes of textiles. Pajackzowska describes *Textile* in particular as initiating 'a pioneering movement in establishing the parameters and terms of a new discursive practice' (Pajackzowska 2005:222). This 'discursive practice' draws upon traditional textile design research methods for exploring textiles within the subject literature, but situates this research within cultural domains. It is in this context that the research project sits, and it is intended that selecting and applying a research method which explore the experiences of textiles will add to and extend the literature.

The new parameters of the discussion on textiles within cultural domains are evident through the adoption of research approaches from within the fields of sociology, cultural studies and material culture studies. As is noted by Jefferies, when the parameters of textiles are expanded to include the consideration of a wider cultural or social context, the physical qualities of an embroidery which demonstrate 'dexterity' and 'material skill' can be examined through a more nuanced and layered interpretation (2003:115). Jefferies expands on this by considering questions which explore how textiles can relate to both national and individual notions of identity. This interweaving of the object with both a personal and geographical sense of identity is reflected within this research project.

Another example of the use of cultural and material culture studies research frameworks to explore textile crafts and technologies are evident in two special joint issues of *Textile: the Journal of Cloth and Culture* (2005). These special issues of the journal are dedicated to the use of new technologies within the design and production of textiles, but examine these specifically within a cultural context. Jefferies claims that these two special issues form,

'the first textiles-orientated publication to incorporate ideas by artists, computer scientists, mathematicians, psychologists and cultural theorists' (Jefferies 2005:i-iv).

This interest in the cross-disciplinary exploration of the textiles subject marks a

divergence from the traditional separation of textile design research into two distinct fields.

As artefacts of visual, historical, and material culture, textiles are richly imbued with clues to their social, cultural, political, and geographical origins, and their aesthetics and function can communicate these features. In this respect, when individuals interact with textiles, they are engaging with facets of culture. How these attributes are referenced in the literature is key to exploring how these elements are experienced by the research participants within the project. This engagement can include the material and design qualities of textiles, but also involves the stories which relate to the textiles. These stories can achieve primacy over the material and design qualities of the textiles, or vice versa.

This emphasis on the social and cultural within this research project reflects an ongoing shift in the framing of textiles within the textiles subject literature. Therefore, in order to explore the context of the research project, the current state of the field in relation to the project must be mapped.

From this initial situation of the research project within the literature, it is clear that the research methods and theoretical frameworks which are chosen for exploring the research project must address issues and tensions around the emergence of textile design as an academic subject in its own right. These issues include interdisciplinary approaches, which enable themes and concepts from other disciplines to be chosen for examination of the subject, where appropriate, in order to bring new insights to bear on textiles as artefacts of culture. These approaches must be sensitive to the context of the personal textile archive, whereby textiles are kept for their sentimental or personal biographical uses. They must also be relevant for exploring the physical attributes of the textiles, and the ways in which their sensory qualities enhance or augment their experience or interaction. However, whilst there are difficulties in engaging in textile design research in this paradigm, there are opportunities to expand the nature of research in the subject. This will require identifying and analysing concepts for research which have the potential to provide a framework for this research project.

Framing the Personal Textile Archive: Concepts for Research

As is noted in the first section, the literature relating to the research project is vast, incorporating textile design and manufacture, textiles research, and the possibilities of these areas to be examined for the ways in which they intersect with the cultural sphere. That textile artefacts are experienced within specific cultural contexts is clear, as is that there are many varieties of interdisciplinary research frameworks which can be used to drill down and investigate facets of the subject.

Interdisciplinary research has been defined as oriented to specific applications or uses, in order to solve a problem which a single disciplinary approach may not fully investigate or cover with the breadth required by the research question (Klein 2007, 2014). It is proposed that this research project will require an interdisciplinary approach, as the central questions of the research project relate to how and why individuals keep textiles for their role in facilitating personal and family narratives, and an interdisciplinary approach opens up new possibilities to explore a broad range of ideas and issues relating to the research data.

It is established that textiles are experienced through the bodily senses, primarily touch and look, but also smell and sound (Hemmings 2012b; Harper 2012a; Attfield 2000; Clay Johnson and Bradley Foster 2007). To gain a meaningful understanding of the phenomenon of the personal textile archive, the areas the research project must cover include personal narrative and biography, family relationships, selfhood, and identity as they relate to the textiles. Interwoven with the qualities these symbolic textiles semantically denote must be how the textiles present as physical phenomena, their embodied and affective experience, and the cultural contexts which they reference.

Bal addresses the problem of research questions which are difficult to place strictly within one discipline by re-situating the focal point of interdisciplinary research through the use of 'concepts' to frame research problems (Bal 2002:5,12). Bal's argument is that innovative interdisciplinarity in the humanities requires the situation of 'its heuristic and methodological basis in concepts rather than methods', therefore relaxing strict restrictions to adhere to a particular method when conducting research (Bal 2002:5,23). Bal understands concepts as complex ideas, which need to be 'explicit, clear and defined', in order to enable rigorous yet flexible methodologies to arise (Bal 2002:9). A

requirement of academic research is objectivity, and this needs consideration when selecting or developing research methods, particularly when adopting interdisciplinary concepts and approaches. Bal addresses this by describing concepts as becoming 'dynamic' as they travel between disciplines: through seeking to define them we gain insight into what they 'can do', which is to 'facilitate invention' and 'facilitate discussion' within research (Bal 2007:35).

For this research project, using concepts to define and interpret the data which arises through the research process has the potential to enable the development of a flexible research method which is responsive to the rich data and contexts in which the research is conducted, whilst being able to expand the parameters of textile design research to include the social, the cultural, the embodied and the biographical, which form the context of the research.

As has been noted, textile design as a research subject has expanded its boundaries to include cultural and social interpretations of textiles in parallel with research which creates technical or manufacturing innovation.

Whilst this approach has brought new research methods to bear on textiles, through creating debates about how textiles are experienced as visual and sensory phenomena, these approaches can effectively re-situate textiles within a different field, rather than develop a method which is uniquely adapted for textile design research. In this way, the dynamic qualities of research which arises through analysing textiles within an interdisciplinary framework must be balanced to create research which is purposeful. This will enable the exploration of textiles as they are experienced as phenomena to draw on insights from other disciplines, whilst keeping their study within the textiles research subject.

Phenomenology and Textiles

Where humans are, there are textiles (Phipps 2011:1). Textiles are worn, touched, used and felt every day directly on the skin, rendering them simultaneously intimate yet ubiquitous (Schneider 2006:203). Textiles exist both as physical objects and cultural symbols, and are experienced through the bodily senses. They form a 'second skin'

(Graves 2002:49) and are used to communicate a sense of identity and meaning (Phipps 2011:2).

In this way, textiles have the potential to communicate complex narratives relating to memory, sensory experience, sentiment, emotion and symbolism through their forms. It is therefore necessary to engage with methods and methodologies which examine the artefact as an object, whilst enabling their subjective examination through research approaches which account for their,

'smell and feel, the emotional and affective, the embodied and performative' for their study (Harper 2012b:vi).

When investigating textiles as facets of material culture, approaches and concepts for researching the subject must engage with these realms, if they are to uncover the richness and diversity of such experiences. Such methods can provide researchers with ways to record and analyse the transitional nature of human engagement with textiles for future researchers.

As has been noted, the textile subject's literature has undergone a shift, towards incorporating the embodied and affective experience of textiles within cultural and social contexts within its study. Such a shift requires the examination of research methods to find those which are able to take this shift into account, and phenomenology has been noted for its potential to engage in research in this context (Hodges et al. 2007).

Phenomenology is the study and philosophy of the nature of 'our experience as it is' (Merleau-Ponty 2002:vii). It examines our entangled and embodied experiences with the phenomena which present simultaneously within socio-cultural contexts. In this way, the sensory, autobiographical and cultural data which a textile can induce is examined within a critical framework which, has been described as engaging with the 'perceptual and sensory dimensions' within material culture studies (Richardson and Third 2009:148).

It is therefore proposed that using a phenomenological research approach has tremendous potential as a theoretical framework for the study of textile design. This potential has been noted by researchers within the textile design field, for the possibilities it presented for exploring the theoretical, affective, and sensory domains of

textile design, within a range of different subject specialisms (Bye 2010; Treadaway 2006; Nimkulrat 2012). Within the field of material culture studies, phenomenological methods are included in a description of 'foundational theoretical perspectives' which are essential to the field (Tilley 2006b:7). As Tilley notes, phenomenological perspectives on objects have the potential to produce research which focuses on the,

'analysis of things as we directly experience and perceive them, from a distinctively human and sensuous perspective' (Tilley 2006b:8).

For these reasons, phenomenological research methods are explored in relation to the research question, in this emergent research context.

Phenomenology is concerned with three key interlinking philosophical concerns that are methodological, ontological, and existential (Macann 1993:207). Historically, phenomenology derives from the work of Edmund Husserl, and was developed further throughout the twentieth century by other philosophers. Since the 1960s, phenomenological philosophy has been developed into practical, evidence-based research methods which explore facets of human behaviour and experience and how individuals understand their world (Ashworth 2003a, 2003b; Giorgi 1975, 1985, 1992; Smith and Osborn 2008; Smith et al. 2009).

Phenomenological research methods have been demonstrated as effective for investigating the private, inner world of the individual (Smith et al. 2009). The purpose of the phenomenologist is to,

'reveal the structure of experience through descriptive techniques' (Valle and Halling 1989:13).

In this way, phenomenological research aims to draw out the descriptions of multiple strands of conscious engagement with phenomena, in order to examine the full range of such accounts (Smith et al. 2009:3). In common with other qualitative methodologies, it rejects the positivist belief in a single scientific method that will demonstrate the 'truth' about a phenomenon, and trusts the veracity of what the research subject states about their own subjective experience.

It is proposed that through asking questions which are designed to access the significance of a textile artefact, a description can be sought of how a textile is experienced, and this can form the basis for analysis of the nature of this type of

experience. Through a case by case analysis, a concrete and authentic method of recalling narratives and experiences can be tested, and its positive or negative attributes can be examined, as a method for exploring a textile's attributes for its owner.

Although phenomenological research methods share properties with other qualitative research methods, there are distinctions. Firstly, there is a focus on the research participants' own descriptive accounts, rather than on outside observational accounts. Secondly, these accounts are used to strip out the experience's 'essential attributes' which form the key focal points for discussion, against concepts from the literature in relation to a given research question (Polkinghorne 1989:45).

It is proposed that exploring a phenomenological research design has the potential to produce an in depth account of how some textiles are kept and valued for their ability to facilitate the construction of family and personal narratives and history.

Phenomenological research methods are particularly noted in the literature for exploring artefacts as they are used and experienced, because, as Thomas notes of the use of phenomenological research methods in material culture studies,

'Phenomenology deals in world disclosure, in which an engagement with a particular entity leads us into an expanding web of relationships. No matter how restricted the frame of inquiry, phenomenology will tend to lead towards more extensive reflections.' (Thomas 2006:48).

In this way, the process of conducting a phenomenological enquiry links a specific artefact to a series of wider contextual relationships. Phenomenology is particularly suited to exploring concepts of bodily experience in relation to textiles, such as a textile's handle, colour, texture, function, and the memories these evoke, as it engages with first-hand accounts of phenomena. Merleau-Ponty's writings are concerned with the exploration of a person's engagement with the world, with an emphasis on the interpretation of embodied experience. These writings conceptualise consciousness as an embodied phenomenon, in which experience and awareness are co-constituted through culture and the physical realm (Merleau-Ponty 2002:144, 154). In this way, consciousness is not an abstract form, separated from the physical realm, but consists of a series of points where the,

'paths of my various experiences intersect, and also where my own and other people's intersect and engage each other like gears' (Merleau-Ponty 2002:xxii).

In terms of our every day experience, Merleau-Ponty insists that we cannot step outside our consciousness of the world, as detached observers; rather, we are suspended within it. This has relevance for the central research questions in terms of how culture and physical experience are co-constituted, and the forms these experiences take. In phenomenological terms, textiles are socially constructed artefacts, whose forms may be used to negotiate cultural purposes through creating a series of embodied physical interactions, which directly engage us within our social and cultural worlds. This parallels the shift in the textiles literature to framing textiles within their cultural contexts, in order to analyse their affect. This nexus between the specific entity, in this case a textile kept for sentimental reasons, and the individual's complex social ties, is aligned with the objectives of the research questions, and a contributing factor to situating this research project within a phenomenological framework.

Phenomenology has also been embraced as a research methodology for practice-based fields of art and design, most commonly by the fields of drawing (Harty 2012), design thinking research (Poulsen and Thogersen 2011), and human computer interaction design (Overbeeke and Hummels 2013). It has also been used within participatory design as a generative research process to access and improve the interaction of technologically enhanced learning environments (Frauenberger, Good and Keay-Bright 2010). Within the field of textiles, Treadaway (2006) uses a phenomenological approach to investigate the impact of digital technologies on textile design. However, in common with other phenomenologically underpinned design studies, these examples present no formal indication of the research method; instead phenomenology is used as a philosophical paradigm within which to situate the research, with phenomenological concepts providing a framing device for discussions. In contrast, Nimkulrat (2012) uses phenomenological writings to interpret her crafts practice and provides an example of her method. However, Nimkulrat's research method is to reference philosophers, including Merleau-Ponty, to explore the range of experiences her scholarship relates to, rather than exploring the experience of an individual with a textile artefact, from their point of view. As such, Nimkulrat's research approach situates her own working methods as an embodied exploration of her textile practice, which she uses to provide a reflexive record of the physical processes of her craft.

Similarly, Bye (2010) uses phenomenological research methods to situate and produce a framework for textiles crafts practice. Bye's paper describes a method for recording and sharing the working processes of the textiles practitioner, in order to uncover their tacit knowledge. However, as is the case with Nimkulrat's study, the methods Bye uses produce a useful set of methodological tools for describing reflexive practice-based research from a first-person perspective, but do not engage with the accounts of multiple individuals, or a basis for unlocking their subjective experience of textiles. Though both of these researchers use phenomenological concepts to show precedents for understanding textiles processes as an embodied experience, their methods do not extend to recording information beyond their own lived experience. In this way their phenomenological research methods are shown to be effective for creating a first-person narrative, but such an approach is not necessarily repeatable as a means to gather research of varied individual case studies. However, this use of phenomenological concepts has the potential to explore how different individual accounts converge and diverge, as points of experience of the world.

As has been noted, current design research increasingly engages with how designed objects are experienced by the embodied self, and their affect. This has precedents within parts of the literature on clothing and textiles. For example, Entwistle takes Merleau-Ponty's theoretical position of viewing clothing as a 'situated bodily experience'. This position draws upon concepts from phenomenology to explore dress as a socially constructed and maintained phenomenon, which is experienced through the body within a particular social or cultural context (2000:5). For Entwistle, the individual can choose to adopt or challenge the rules of this context, but fundamentally they are experiencing clothing within these parameters. Phenomenological research methods can offer access to the individual's personal embodied experience of these artefacts, through framing questions that refer to the myriad ways in which these experiences manifest, and through investigating the individual's subjective inner-world as a valid subject for research. Though such approaches are not as established as other methods for investigating material culture, insights gained in this way are increasingly acknowledged as influential within material culture (Thomas 2006:43).

Franklin's phenomenological study of clothing is concerned with investigating her own

embodied, subjective experience, from a first-person perspective. Franklin has chosen phenomenological philosophy to ground her study, due to its 'obvious methodological underpinning' which is reflected in the concepts of the bodily-situated experience of clothing which her study develops. Franklin takes concepts from Heidegger, in particular his understanding of the nature of 'Being' as an embedded feature of 'Being-in-the-world'. She uses these to explore her 'authentic' relationship with clothing and fashion, using Simmel's (1904) definition of fashion as a means to imbed and express social relations, rather than fashion as an aesthetic movement. In this way, Franklin is concerned with how 'clothing via 'fashion'' makes her feel, both physically and emotionally (Franklin 2014:84). The use of the first-person voice within Franklin's study produces a detailed and engaging narrative account of her subjective experience. This framing of academic research from the point of view of the first-person narrative enables the richness of her experience to be expressed, within a methodological framework.

Similarly, Blanco F. (2014) produces a first-person, subjective account of his personal wardrobe of underwear, taking a lightly defined 'phenomenological approach' to produce a narrative account of how the different styles of underwear he wore from his childhood to the present day affected his emerging sense of identity. However, there are no specific links to any concepts from phenomenology, so it could be argued that this is an 'experiential' account rather than one grounded in phenomenological philosophy.

Franklin's account also describes how fashion and clothing enabled or restricted her expression of her sense of herself, by focusing on her experience of these as a teenager. A particularly descriptive passage describes her difficult relationship with footwear and the difficulty of finding shoes to fit a UK size 9-9.5 shoe, and men's trousers to accommodate her height. These difficulties influenced her sense of herself as unwieldy and a 'malformed giant'. Franklin contrasts her feelings in relation to fashion as a teenager by concluding with a description of a 'shift' in her recent relationship with clothing, whereby she is beginning to 'enjoy' fashion on an everyday level. This enjoyment is framed in terms of Heideggerian terms to conceptualise her experience, such as a feeling of clothing producing an 'unheimlich' sense of anxiety (Franklin 2014:90). This sense of anxiety arose through feeling clothing and fashion would 'reject'

her body, due to its atypical proportions. In this way, fashionable clothes became a 'reminder' of the flaws that she perceived her physicality embodied.

In terms of 'the body social', whereby the social self is formed by our awareness of our bodies (Synnott 1993:2) and the body is an object of socio-cultural processes (Mitchell 2006:385) it seems that for Franklin clothing reinforced her younger self's sense of her body as being beyond cultural norms or expectations, and she found the fault to be with her body, rather than the sizing of the garments. This reflects the discourse relating to the intersections between feminist theory and textiles, which pertains to ways in which gender is expressed through modes of dress. Within feminist interpretations of phenomenological embodiment, the 'performativity of gender' (Butler 1993:3) is one in which cultural artefacts can construct and enforce cultural notions of femininity (De Beauvoir 1988), and Franklin's sense of selfhood as a teenager was affected by the inability to access suitably 'feminine' clothing.

Though Franklin links her study to a few Heideggerian concepts, Blanco F. does not reference any particular schools or philosophers within the phenomenological tradition, choosing to focus on broad concepts such as 'embodiment' and links with wider theories such as Bourdieu's concept of habitus and cultural capital (Blanco F 2014:119). Franklin's approach does take a few specific concepts from phenomenological philosophy, and uses them to examine or illuminate facets of her experiences of clothing which are rich and varied, but also without a specific research methodology.

Studies such as these, which use concepts from phenomenology to characterise facets of their experience, echo Bal's (2002) use of concepts as a means to frame the theoretical exploration of research problems. Such an approach is also evident within practice-based phenomenological research methods, which are typically divided into descriptive (Ashworth 2003a, 2003b; Giorgi 1975; Moustakas 1994) and interpretive approaches (Ihde 2009; Van Manen 1990).

Some of these approaches are strictly regulated and controlled, in line with 'scientific' methods, as they were developed to bridge the gap between quantitative and empirical psychological studies and phenomenology. In particular, this is apparent in the Duquesne School method (Giorgi 1975, 1985, 1997, 2002, 2006). This approach requires a text, such as an interview, to be broken down into units through a descriptive

process, which converts a first-person transcript into a third-person text, converting terms such as, 'I said' into 'the participant states'. It also removes repeating accounts as they appear within the research, seeking to distil research themes down to their essences. Though this is clearly accepted in psychological research, this approach removes the traces of the individual's voice, and is inflexible in practice, as Giorgi has described any deviation from this process as unsound in terms of validity (Giorgi 2006). In particular, this method is discounted as this research project is interested in how experiences recur or are discrete across the breadth of the different research interviews, and removing recurrent accounts would negate this.

At the other end of the spectrum, some interpretive phenomenological research approaches are literary and creative in nature, following lines of enquiry that illuminate the nature of an experience, rather than producing pure research themes (Van Manen 1990). However, as such a research approach takes the form of a free analysis, without definitive research themes, it is also discounted for this research project.

Another phenomenological research approach is growing in use, across a range of applications. Interpretative phenomenological analysis (IPA), led by the psychologist Jonathan Smith, with the collaboration of psychologists Mike Osborn, Michael Larkin, and Paul Flowers, has been developed as a research method that is both a philosophically-informed basis for examining human experience, and a practical method for structuring a qualitative research project (Smith et al. 2009). *Interpretive* in nature, the method is called *interpretative* as a means of differentiation as a specific approach from standard interpretive phenomenology. Though IPA is a method which is grounded in psychological research, it is starting to be used by researchers across a range of non-social science disciplines, though this is limited at this point. Examples of such an application are its use to produce a study of the material culture of photographic displays in the home (Durrant et al. 2009) and to describe the embodied experience of dance (Hefferon and Ollis 2006).

IPA is a practical research method developed from the philosophical strands of phenomenology's main concerns: transcendentalism, or the study of the essences of experience (Husserl 1973, 1970) existentialism and ontology as explored by Heidegger (1962) and Merleau-Ponty (1964, 1969, 2002) and approaches to hermeneutics, or the

theory of interpretation as explored by Heidegger (1962) Schleiermacher (1998) and Gadamer (1969). However, for the purposes of this research project, Merleau-Ponty's preoccupation with the perceived world as it is experienced by the body will contribute to the exploration of concepts as they speak to research themes which emerge. This is due to Merleau-Ponty's primary focus on consciousness as an embodied state, in which a person is a 'subject' for whom perception is an immediate response to the world (2002:xi-xii, vii). His ideas will be used to discuss relevant concepts in relation to this research project, as they are particularly aligned with the focus on the embodied perception of textiles.

For example, Merleau-Ponty views perception as being constructed of both habit (Merleau-Ponty 2002:164-169, 175) and of presence (2002:51). This is reflected in the technical textiles literature, in which the concept of 'habitual association' is used in this context to describe a persistent attitude about a textile, to the point at which the haptic or visual qualities are no longer consciously observed, as they occur so frequently (DeLong et al. 2012:47).

Similarly, Merleau-Ponty's view of perception has relevance to central questions of how textiles, which are kept for their symbolic and emotional resonance, are experienced. For example, there are implications for exploring how and why textiles are retained over time, as the habitual perception of the meaning a textile holds can become fixed over time, leading to a long-term, sentimental attitude towards it. In this way textiles can,

'fix certain meanings for us, constituting a tangible sense of social reality' (Schneider 2006:205).

This sense of social reality is an embedded reality, as consciousness is embedded in our perception of the world. As Merleau-Ponty notes, how we relate to the objects of the world with all our senses renders a record of 'the space, time and world' as they are lived (Merleau-Ponty 2002:vii). This is reflected in the view of the contribution which interpretative phenomenological analysis brings to the field of qualitative research methodologies. In such a research context the view of the person is as,

'embedded and immersed in a world of objects and relationships, language and culture, projects and concerns' (Smith et al. 2009:21).

Qualitative research processes are increasingly used in traditionally empirical fields, in order to access idiographic and experiential accounts of phenomena, as is evidenced by the rise of IPA as a tool for gathering affective data in psychology, health and life sciences. Such approaches encourage the exploration of interdisciplinary collaborations and boundaries, and must include the means for accommodating 'embodiment and the senses' through 'innovative methodologies' (Pink 2007:4).

Qualitative research methods frequently incorporate visual research materials (Pink 2007, 2009) for their potential to achieve 'multiple ends in diverse contexts' (Rose 2013:26-27). These 'multiple ends' are viewed as having three particular strengths: accessing data that other methods do not, exploring the 'taken for granted', and shifting some of the power balance between the researcher and the research participant (Rose 2013:28).

However, the use of visual research tools is not a key facet of interpretative phenomenological analysis, which focuses on the use of textual analysis. As this research project requires visual materials in the form of textiles to be brought out for each interview, it is clear there is potential to incorporate visual materials, such as textiles, into an adapted form of interpretative phenomenological analysis, but their value needs to be tested against the quality of the data which is generated. It is intended that an IPA research approach should be able to draw out the intersections between the tacit experience of these textiles, and provide a means for articulating these. In particular, IPA research is noted for its ability to engage with key questions which are directly relevant to this research project. For example, the primary data gathering method in IPA is the semi-structured interview, which investigates an experience within the context of the interviewee's lifeworld. Interviews can be held within the home of the individual if this is relevant to the location of their experience, thereby encouraging the research to be sensitive and responsive to the context of experience. IPA interviews are focused on eliciting the memories of experience, and through the data analysis process research themes and narratives which frame and provide a context for these experience emerge. In particular, IPA is designed to identify and analyse experiences which an individual may only partially describe, or may be too difficult or complex for them to fully articulate. Drawing together fragments across an interview transcript through

identifying the themes they relate to is a means to fully investigate the attributes of their experience (Smith 2004; Smith and Osborn 2008; Smith et al. 2009; Shinebourne and Smith 2010; Hefferon and Gil-Rodriguez 2011).

These stated features of IPA research within the literature align with the research aims of this project. As has been noted, these are to understand how textiles which are kept for their emotional resonances, or the memories they prompt can facilitate the creation and revisiting of family and personal narratives within families. An analysis of interpretative phenomenological analysis in terms of its ability to engage with visual and tactile textile artefacts is available in *Chapter 3: Research Methodology*.

However, qualitative research approaches, which IPA is categorised as, are viewed as having their limitations if not adapted for specific research contexts. For example, Rose defines two key domains as being almost entirely absent from the literature on visual research methods: the symbolic domain as it is experienced by 'research participants', and cultural 'competencies' which an individual has developed and demonstrated (Rose 2013:31). Rose describes this absence as a gap in the literature, which opens up the potential for using visual research methods to access and explore the range of 'implicit knowledge' which research participants hold with regards to the visual realm (Rose 2013:28). These are key areas for exploring within this research project.

Interpretative phenomenological analysis is developed as a method that can analyse and identify the key themes that are integral to an experience, which in this research project includes a textile's material attributes as they are experienced within the contexts of the social, cultural and physical worlds. In this framework, people are viewed as existing in connectedness with their surroundings, objects and relationships (Smith et al. 2009:21). IPA is grounded in the understanding that the person is relating their experience from within the context of their own life, rather than uncovering fixed and universal 'truth'.

At the heart of the IPA approach is a search for emergent patterns and themes that describe an experience, particularly those which the individual may not be conscious of, which can be explored through analysis. For example, an IPA study will ask questions around,

'What is the person trying to achieve here? Is anything meaningful being said here, which was not intended? Do I have a sense of something going on here that the

person himself or herself is perhaps less aware of?' (Pietkiewicz and Smith 2014:8)

These themes are found and explored within each individual interview, before comparing different interviews to see where themes converge and diverge across the body of research (Smith et al. 2009). From this basis, the researcher makes a further exploration of the emergent themes and develops links to the literature on a topic, in order to situate this lived experience in wider theory and understandings. Such concepts may include metaphors and narratives, which can be considered as a means to bring depth and clarity to the themes (Langdrige 2008:1132). This has relevance for the research project, as, in phenomenological terms, textiles and fashion can be described as a lived experience, which is experienced through emotional, memory, haptic and sensory domains. These may be expressed in direct terms, or through metaphorical terms. In this way, as Blanco F. argues, the phenomenological study of fashion and dress 'deepens the understanding of fashion and dress as a concept', as through gathering each individual's experience, a wider understanding of the collective experience of clothing can emerge (Blanco F. 2014:118). In reference to this research project, this initial application of phenomenological research will add to the understanding of textiles as they are experienced in this project, and the research method will be fully explained for repeatable use in future studies of textiles.

This ties in with the understanding of interpretative phenomenological analysis as an idiographic research method, whereby Smith et al. (2009) describe how each case is a piece of a wider puzzle, indicating wider concepts or themes which emerge through the investigation of a particular experience. IPA is particularly noted for its facility to conduct research into the construction of a sense of identity, and the ways in which individuals enact social roles. Smith has noted that within the growing body of IPA literature, it has become clear that this research method is useful for analysing how a sense of identity changes and grows over time (Smith et al. 2009:163), and how individuals 'perceive phenomena' (Pietkiewicz and Smith 2014:9).

This layered experience of a textile as a physical, social and perceptual artefact are three key areas for research within this research project. Another factor in selecting IPA, unlike other methods such as the Duquesne school, is its commitment to providing both a clearly articulated, yet flexible method, which is intended for adaptation to suit

different research fields, including those outside of health and life sciences. In this way, IPA is described as both, 'an approach and a sensibility' (Smith et al. 2009:81). However, the veracity of this statement will need to be tested by applying IPA to the perception of textiles as phenomena.

A further exploration of this method in relation to the research questions can be found in *Chapter 3: Research Methodology*, and an evaluation of its efficacy as a textile design research method is discussed in *Chapter 5: Findings*.

As has been noted, this research project is intended to explore the nature of textiles which have been kept for their ability to evoke personal and family memories, and an individual's sense of social and cultural identity.

Existing dominant methods of research into textile design from a sociological or material culture perspective include approaches that cover the symbolism of textiles and clothing through psychoanalytical and semiotic methods (Pajaczkowska 2005; Boulwood and Jerrard 2000) explore the materiality and history of the textile artefact through object-based approaches (Steele 1998; Taylor 1998, 2002, 2004, 2013), and investigate material artefacts through an anthropological or ethnographic approach (Hoskins 1998; 2006; Tilley 2006b; Pink 2007; Harris 2014). These methods are established and effective for investigating a broad range of subjects within the field of material culture. However, from an epistemological point of view, such methods are viewed as diverging from the theoretical grounding of IPA. In IPA the aim is to approach a text on its own basis, in order produce a 'grounded' account, which is rooted in the text, rather than relying on an 'imported' framework, such as psychoanalysis, which is 'read into' the text (Smith 2004). Rather than drawing on such external frameworks for describing and interpreting an experience, or the purposes of the research project, IPA has been selected for its inherent sensitivity and responsiveness to research contexts. In this case, the context of the research is how textiles are experienced within the domestic domain, from the point of view of the individual describing their subjective experience, and in this way, IPA's theoretical underpinning and procedures align with this research project. For this reason, this research project is set within a phenomenological paradigm, and the specific method of interpretative phenomenological analysis has been selected. An analysis and discussion on the use of

IPA within this study is available in *Chapter 3: Research Methodology*. In particular, the subjective experiences of emotion, sentiment, memory and the embodied senses, particularly touch, will need to be engaged with this study, so theoretical concepts and practice-based design methods which address these are covered within the next sections of this literature review.

Emotion and Sentiment

So far, the discussion on the literature which is relates to this research project has explored dominant frameworks for situating textiles research within a material culture or textile design framework, and methods which have potential for extending the textile subject's research parameters. Additionally, the exploration of how concepts can be be used to framed and develop interdisciplinary research approaches to analyse this research project. An interdisciplinary application of phenomenological research, IPA, has been selected for its sensitivity to the nuanced experiences of the emotional, physical, social and perceptual domains.

As has been discussed, current debates in the textile design literature encompass topics as diverse as cultural readings of textiles, and experiential explorations of textiles within phenomenological research approaches, and textile design manufacturing processes. These domains have been shown to be foundational to exploring this research project, and interlinked with them are concepts of emotion and sentiment.

For example, within cultural studies, the wider context in which material culture studies sits, engages with 'feelings, attachments and emotions as well as concepts and ideas' (Hall 1997:2). Therefore, any meaningful exploration of objects in culture requires an understanding of their emotional nuances and communicative possibilities. As one of the central aims of the research project is to investigate how the material culture of textiles facilitates the construction of family and personal narratives and history, it is necessary to explore key concepts for framing emotion and sentiment. As Sclater et al. note, emotions can be understood as 'a crucial bridge between the individual and the social' (Sclater et al. 2009:1) so understanding the qualities which constitute this 'bridge' is essential to investigating how textiles elicit emotions within a cultural context.

The study of cultural practices became a focal point for sociology, history and social

science disciplines, through interdisciplinary sharing of theories and methodologies, and this re-situation of the research fields has become known as the 'cultural turn' (Hall 1997:2; Best 2007; Harding and Pribram 2009:2).

In parallel with the affective turn in design research (Clough 2007; Hardt 2007), methods and approaches from cultural studies are now making an inroad into emotion studies, outside traditional fields which examine the theory of emotion: biology, psychoanalysis and psychology (Rustin 2009:22; Harding and Pribram 2009:2). Greco and Stenner view this as a result of the increasing emphasis on the emotions in culture, which has resulted in an 'affective turn' within sectors including the law, media, business, and politics (2008:3-4). This turn is paralleled in psychology and health sciences, as is evident by the development of qualitative research approaches within those fields, including interpretative phenomenological analysis, which is designed to record and analyse the emotional effects of life experience, particularly in terms of illness or well-being (Smith 2004; Smith and Osborn 2008; Smith et al. 2009).

At the heart of the examination of the emotions in culture is a divide over whether emotional states are universal for humans, or whether they are dependent on their time, cultural or historical context (Harre and Parrott 1996:3; Oatley and Jenkins 1996:45; Russell and Lemay 2000:493; Greco and Stenner 2008:16; White 2000:31).

Emotions can be simply defined as 'responses to events', and are usually accompanied by a bodily response, such as a facial expression (Frijda 2000:68, Oatley and Jenkins 1996:96). Different emotional responses are elicited dependent on how events which cause emotions to arise 'promote or obstruct' an 'individual's concerns', such as 'motives, well-being and major goals' (Frijda 2000:68). Fundamentally, these come down to whether an expectation or need is met or 'thwarted', and the resultant physical responses to these events (Russell and Lemay 2000:493; Frijda 2000:69).

Sentiment and emotions are both concepts which relate to the research project, but are distinctive experiences. Both can be responses to a phenomenon, but the properties of such an encounter can be used to differentiate between them. Frijda explains this through the example of an encounter with a dog: being 'frightened' by the dog is an emotion, having a 'fear' of dogs is a sentiment (Frijda 2000:64). In this way, an emotion triggers a response in the body, such as an elevated heartbeat, or trembling, and can be

characterised as a 'dynamic state' which elicits a physical response (Ben-Ze'ev 2000:47). In contrast, sentiment is a long-term, deeply held feeling which does not have an immediate physical response, and presents as a 'persistent attitude' (Ben-Ze'ev 2000:84). So, an individual can have long-standing feeling in relation to something else, without eliciting a physical response. In relation to textiles, a baby wearing a particular dress could elicit an immediate physical and emotional response of towards that baby. Over time, the dress could come to *represent* the feeling, and as such, provoke a long-standing sentimental feeling.

In order to describe the inherent features of emotional experiences, Russell and Lemay use concepts to define the emotions, such as 'love' and 'anger', and theorise that these are a means for the everyday understanding and translation of 'raw data' into 'perception' (2000:501). However, instead of viewing emotional categories as the translation of experiential data into perceptual data, Lindquist and Barrett (2008) conceptualise emotional categories as *perceptual* categories, as emotions produce physical and embodied responses, rather than in strict taxonomical categories. Another approach for understanding emotion is through understanding it in terms of *dimensions*, rather than *categories*. This situates emotions on a spectrum, such as between 'pleasant' and 'unpleasant', and views emotions as nuanced and layered with other feelings (Russell and Lemay 2000; Widen and Russell 2008; Niedenthal 2008; Fredrickson and Cohn 2008).

These are basic descriptions of emotional states, which have been summarised in order to explore where they may or not may not intersect with the research data. Their relevance to the research data will be tested within the analysis, and where these different types of emotion are referenced within the interview data, they will be explored and referenced accordingly. Having conceptual frameworks to explore the emotional states which are elicited by textiles is key to this research project, as both this project, and the central purpose of IPA is how people make sense of an experience. In this case, this experience is textiles, and If these concepts of emotion are evident in the research analysis, they will be used to discuss and interpret the nature of this experience.

Within interpretative phenomenological analysis studies, observations have been made

that emotions are frequently expressed by research participants through the use of metaphors, particularly for emotions which are difficult to cope with (Smith et al. 2009; Shinebourne and Smith 2010; Larkin et al. 2011). Within the IPA literature, the use of metaphor by research participants is viewed as a means for enabling the expression or sense-making of 'a previously unexpressed or unexplored dimension of experience'. Metaphors are also used as a means to 'express and communicate' emotional experiences, particularly those which are difficult to express without eliciting an immediately sense of distress (Shinebourne and Smith 2010:60). However, there are limitations in trying to describe emotional experiences through linguistic means, even rich metaphorical ones. As Bower notes, 'the imprecise way linguistic terms map onto human experience' makes writing about emotions problematic (Bower 1992:8). This is a particular issue in IPA studies, which use typed transcripts to interpret verbal descriptions of experience, which may include emotional states.

In relation to this research project, in order to understand and interpret emotional states within the interviews, it is useful to consider the purpose of emotions. These have been described as having 'three basic evolutionary functions' (Ben-Ze'ev 2000:168, 34). Ben-Ze'ev describes the first function as giving an individual an indication of an appropriate response, such as anger or sadness, as is appropriate and socially sanctioned.

The second function of emotions is to provide a 'quick mobilization of resources' towards priorities, through making us acutely aware of certain situations whilst discounting others. Ben-Ze'ev gives the example of 'love': as we cannot love everybody, our emotions enable us to focus on a small number of relationships to invest our efforts in for the maximum return.

The third function of emotions is to provide a 'means of social communication'. Social communication via emotional cues enables cooperative relationships and bonds to form, and the elicitation of social or emotional responses from others, such as the indication of social status or roles. This parallels the use of textiles to signify particular social status or roles, and indicates reasons why textiles with a symbolic function, such as a baptism gown, can have a strong emotional or sentimental pull.

This link with social status is also key to understanding the role of emotions in social or cultural contexts. For Harding and Pribram, a 'culturalist approach' to emotion studies

indicates what they describe as the 'advent' of a 'significant new field', and this requires certain foundational approaches (Harding and Pribram 2009:3). These include the necessity of the consideration of emotions within their 'historical contexts', and the examination of how emotions enable the creation of social identities. Rustin describes three, 'distinct levels' for exploring the viewpoints on the 'social and historical constructions of emotions'. These are labelled 'regimes of emotion', and are defined as a 'set of rules or conventions' which determine which types of feelings are permissible for expression, the contexts in which they are acceptable, and by whom (Rustin 2009:29). These include regimes of emotion which are situated within the wider societal context, regimes of emotion which are situated at an organisational level, and emotional configurations at an 'interpersonal' level (Rustin 2009:27). These are viewed as informed by power relationships in society when rationalist modes of being are held morally and socially as above emotional modes of being, though feminist critiques have argued against these patriarchal hierarchies (Rustin 2000:30). In common parlance, emotions are most likely to be described 'in terms of their significance for social situations and transactions' (White 2000:31) rather than in abstract terms, and this contextual situation of the emotions has significance for this research project.

However, trying to separate the concepts of emotions from their emotional experience within a specific culture is problematic, and leads to researchers having to reconnect them in order to find meaning within their exploration (White 2000:31). So whilst a concept of emotion needs referencing within the data analysis, the specific manifestation of the emotion for the individual in relation to their textiles requires exploring and recording. Such a link between the emotional domains and textiles which can engage the emotions is reflected in the development of affective design and emotion research as a specific field of practice-based research.

Affective Design and Emotion Research: Situating the Personal Textile Archive

As has been discussed, textile design research from a socio-cultural theoretical position has been characterised as being less developed than that of other design research disciplines (Hemmings 2015, Harper 2012a, 2012b). Though other aspects of material culture are viewed as valid for academic study, fashion and textiles have been described as suffering from 'an image problem', and not a worthy subject for academic

consideration (Tseelon 2001:435). As an example, Igoe (2010) describes the field of textile design as being behind other design disciplines through its 'taciturn' nature. This taciturnity is particularly demonstrated by a lack of formalised research literature engaging with design problem-solving within practice-based research in textile design.

In this respect, textile design research lags behind that of broader 'design research' in the breadth and scope of rigorous research methodology which links the social and industrial domains. A method for overcoming this denigration is through situating fashion and textiles within theoretically informed interdisciplinary perspectives (Tseelon 2001:436). Research in journals such as *Design Studies* and *The Design Journal* enables practitioners to disseminate innovative uses of design methodologies in practice, thereby unlocking the tacit nature of design theory and practice research. Such research includes explorations of the intersections of culture and commercial design, but rarely includes examples of fashion or textiles research into design problem-solving within their papers.

Contemporary design research is increasingly focused on the experience of interactions with designed artefacts. In humanities and social science research, this direction of research toward the experiential and embodied has been dubbed the 'affective turn' (Hardt 2007:ix, Clough 2007:2). 'Affect' refers to the fluctuating emotional domains of subjective experience that are engaged through experience (Engage Consortium 2005:3) and covers states including 'emotion, feeling, impulse, mood and instinct' and are experienced through the body (West 2007:91). The 'affective turn' relates to the other 'turns' across academic disciplines – the 'narrative', 'linguistic', or 'material' turn. This turn is a focus on the body and the emotional domains as we experience them, illuminating both 'our power to affect the world around us, and to be affected by it' (Hardt 2007:ix).

Within this movement, researchers engage with emotional and experiential domains. The emotions and embodied experiences of the human condition are explored through transdisciplinary research methods to supplement and develop research themes from other approaches (Clough 2007:3). These include the ways in which humans explore and experience artefacts through their physical forms, and how time is experienced. This 'turn' considers the systems that constitute social engagements as they are

experienced by the individual to be important and relevant to examine as a facet of design research.

The affective experience of artefacts can be explored in relation to both the individual and how they relate to experiences in a wider context. Though they may involve traditional design research areas, the methods for exploring the affective must be inherently sensitive to the domains of the body, and emotions (Hardt 2007:ix). For instance, the possibilities for technology to archive and contain memory are one example (Clough and Hally 2007:3).

This affective domain is increasingly being addressed through design research, and the field of emotional design has emerged in recognition of the value of exploring emotional responses to designed objects. Emotional design is defined as engaging design with the affective domains of emotion, which include, 'moods, feelings, experiences, and general pleasure' and is multidisciplinary in nature, and focused on testing or developing new or recently manufactured products (Desmet et al. 2009:1). Within this field, design tools that generate and measure sensory data have been developed, as a means for understanding the processes within the cycle of consumption, which is defined as 'buying, using and owning products' (Desmet et al. 2009:1). For example, there is an increasing use of emotional design methods to explore the affective domains that are engaged when interacting with a designed product in fields including product design and human computer interaction design. As Donald Norman states in his influential book *Emotional Design, Why We Love (Or Hate) Everyday Things* (2004) feeding user-experience back into the design process is necessary for improving not only the design and function of pieces, but also for engendering an emotional response and loyalty to designs and brands. However, the methods used within these studies are structured around user-experience within controlled situations, such as laboratory conditions, in order to engage with very narrow fields of user-experience (Desmet et al. 2009), so they are not appropriate for this study.

Within textile and fashion design, emotional design methods are less common, though increasingly used within smart textiles applications (Bang 2009), and industrial textile design (Baurley et al. 2007). As the literature expands to include emotional and embodied responses to textiles within the field of textile design research, there is an

opportunity to adopt and adapt methods from established fields within emotional design practice and research, to explore where research findings converge and diverge from established methodologies.

In the emotional design paradigm, design is viewed in terms which align with phenomenological philosophy, whereby the world of objects and the world of people are an interconnected mode of existence; such a perspective requires research methods which are responsive to this context (Norman 2004; Aldrich 2004:368).

Increasingly, designers working in the affective field explore phenomenological philosophy as a theoretical underpinning for exploring the processes of design and design evaluation (Aldrich 2004; Robinson 2013). These designers are concerned with improving the quality of emotional experiences in design, and therefore need methods which respond to this requirement. Designers such as Aldrich (2004) choose to examine the work of the phenomenological philosopher Merleau-Ponty as an example of how experience is received through the 'thinking body' in which individuality is expressed through the 'body subject'. Aldrich considers that the designed object is significant as a symbol for something else. This is well established in design history and theory, but in Aldrich's paper, the context for framing the symbolism of an object is viewing such a symbolic representation as a facet of existence of the embodied whole self, rather than a discrete occurrence. Aldrich draws from examples of advertising to explore this idea.

For instance, a car is shown to semantically reference a panoramic landscape of the open road, rather than the complete realm of lived reality (Aldrich 2004: 368). This demonstrates that semiotic and phenomenological approaches can work in tandem, using symbolism to establish and explore the meaning an object has for the individual, in the context of their world. This has potential in relation to the research project due to its framing of experiential data through their symbolic or metaphorical references.

However, as the emphasis within this research project is on investigating first-person subjective experience, where semiotic references are referred to, it is with the proviso that this is not to draw upon an externally-located process of determining the signification of a textile's design elements. Rather, it is with the understanding that individuals may find visual references within a textile's design or materiality which they find significant, such as indications on a textile's age, era, cultural use, or other visual

cues which an individual interprets.

As a research method, Aldrich's approach is to mine the writings of Merleau-Ponty for both concepts and insights into the nature of emotional experience and embodiment. This has parallels with Bal's approach to using concepts to ground methodologies, and as a focal point for interdisciplinary research studies (Bal 2002, 2007). This approach to mining concepts which relate to the interaction between the body and textiles has the potential to bring insights into the experience of textiles within the personal textile archive. However, the dual purposes of the research projects are to answer the central research questions, but also to identify a research method which is accessible to designers within the field. Therefore, phenomenological insights and concepts which arise within the literature which relate to the research will be examined for their convergence or divergence from the research data which relates to the embodied experience which is described by the research participants. Concepts for framing embodied experience are introduced in the next section.

Embodiment: Framing Ideas Around the Body

The sensory domain has been an increasing area of focus within material culture research, as referenced in key texts such as Buchli's *The Material Culture Reader* (2002), Tilley et al.'s *Handbook of Material Culture* (2006), Miller's *Material Cultures* (1998) and *The Comfort of Things* (2008), Bull and Black's *The Auditory Culture Reader* (2003) and Howes' *Empire of the Senses: The Sensory Culture Reader* (2005). This reflects sociological research from the early 1970s onward, which is situated toward a 'turn' to the body (Waskul and Vannini 2006:1; Mascia-Lees 2011:1). One reason for this is given as the transition towards a post-industrial society in which consumption and leisure are more prevalent, and expressed and experienced through enjoyment of the body (Fraser and Greco 2005:2). Another factor is the framing of the body as an 'object of socio-cultural process' whereby the body metaphorically expresses symbols, through its actions or appearance, which reflect wider cultural values and activities (Mitchell 2006:385). In this way, the 'body social' is key as it is through societal influences that our sense of ourselves as embodied individuals is constructed (Synnott 1993:4).

Embodiment is defined by Waskul and Vannini as,

'the process by which the object-body is actively experienced, produced, sustained, and/or transformed as a subject-body' (2006:4).

This definition of embodiment has an inherent rejection of the Cartesian dualism which separates mind and body (Grosz 2005, Atkinson 2005:7, Brandt 2006:143). Rather, mind and body are inseparable, and cognitive understanding of an experience can simultaneously be both conceptual and experienced through bodily sensations. Merleau-Ponty's major works *The Phenomenology of Perception* (2002) and *The Visible and Invisible* (1969), are structured around exploring embodied interactions with the world, as a person's perception of their embodied state is affected by the conditions they find around them. As Merleau-Ponty says,

'Consciousness projects itself into a physical world and has a body, as it projects itself into a cultural world and has its habits: because it cannot be consciousness without playing upon significances given either in the absolute past of nature or its own personal past.' (Merleau-Ponty 2002:158).

This demonstrates the links between bodily consciousness, culture, and experience, as an indivisible whole, particularly the understanding of the projection of consciousness into the cultural world. Similarly, Waskul and Vannini's sociological research frames the understanding of embodiment as an 'embodied interactionist perspective' whereby the body is a conduit for social and cultural values, through which a person's sense of identity and their place in the world is constructed. This use of the broad concept of 'social interactionism' enables disciplinary boundaries to be crossed to explore embodiment as it occurs in different research contexts and across subject disciplines. Such interdisciplinary flexibility enables researchers taking this approach to 'craft provocative and analytical insights' in their research findings (Waskul and Vannini 2006:4). However, though such open and conceptual approaches to research have the potential to develop links from established theoretical positions with other fields, having a clearly defined methodology is necessary for academic rigour and repeatability. In terms of this research project, the evaluation of textiles requires the exploration of the ways in which textiles are experienced through the senses. How these are described within the interviews will be a test of using interpretative phenomenological analysis to capture such sensory data, for, as Howes notes,

'an artefact embodies a particular sensory mix' (2006:166).

Howes finds that this 'mix' manifests throughout its lifecycle, via its 'production', inherent 'sensory qualities' and through its 'consumption'. Users' experiences of artefacts in different contexts will lead them to associate different sensory connotations which are dependent on the nature of these associations, thus leading to a divergent range of experiences. These connotations can arise through all the subjective and sensory domains, including the visual, the haptic, smell, sound and movement. Tilley's 'theory of materiality' frames the interaction with objects of material culture within a 'theory of the embodied subject', whereby material artefacts encompass 'concomitant ways of sensing, feeling, knowing, experiencing and performing' (2006:125). In this way, the embodied experience of an artefact is understood as a layered and multifactorial experience. Warnier's inclusion of movement within the embodied interaction with artefacts further augments this rich interaction, through conceptualising the *actions* which occur within material culture as a scientific inquiry of 'sensori-motricity' (Warnier 2001:5). In this way, the subjectivity of a person is 'altered' through the agency of artefacts, and this 'sensori-motor experience' embeds deeply within an individual (Warnier 2001:10). This is an entangled experience, whereby there are layers of embodiment, which cannot be separated into different senses.

As Merleau-Ponty notes, 'tactile experience' cannot be described as a separate entity to visual or motor realms, as, 'visual representations, tactile data, and motility' are experienced as part of a 'unity of behaviour' (Merleau-Ponty 2002:138). It is this unity which this research project is designed to explore. The challenge for research in this domain is to find methods to unlock the tacit nature of this experience. Interpretative phenomenological analysis is designed to understand how an individual makes sense of their experience, but its ability to unlock tacit embodied experience will need to be tested in relation to this research project. These findings will contribute to the exploration of IPA as an original contribution to knowledge.

In particular, through the senses and actions of the body, interactions with artefacts build a physical awareness or memory of their presence which extends beyond cognitive knowledge, to become an embodied knowledge. In this research project, these sensory engagements may mix, or may be experienced singularly; they may create new

memories, or trigger old or familiar ones which contribute to the sense of the textile as a sentimental object. To engage with this complex set of associations, existing textile design research methods need to be augmented with methods which explore an individual's subjective sensory experience, or their intersubjective experience when social bonds are made or reinforced through gifting or passing along textiles.

Interpretative phenomenological analysis is applied in *Chapter 4: Analysis*, and *Chapter 5: Findings*, for its ability to engage with research in this way.

As has been noted textile design research increasingly investigates textile techniques, processes and production with the explicit context of their socio-cultural domains. This is paralleled in the broader subject of design theory and research, which explores the experience of designed artefacts from within social contexts, in order to produce accounts of their affective or emotional experience. Textiles are ubiquitous, yet intimately experienced artefacts, and require research methods which are sensitive to these properties. The physical qualities of textiles – their 'mobility, texture and warmth' combined with their ubiquity has lead researchers to regard textiles as a,

'material culture object par excellence' (Attfield 2000:130).

Key to this is framing the multi-sensory experience of design as an embodied interaction between the individual and the designed object. Therefore, concepts which are used to explore and describe experiences of smell, feel, embodiment and subjectivity are significant for interpreting and describing the experience of the body, and warrant further investigation. Through using concepts in this way, insights can be brought to bear on the individual's description of their experience of textiles within the research project.

Another concept which frames the interactions between a textile and a person as an 'inter-sensory entity' is the concept of the 'transitional object' whereby an object becomes imbued with comforting symbolic qualities to enable a child to cope with separation from their mother. In *Wild Things* (2000:123), Judy Attfield draws from Winnicott's (1971) theory of the transitional object to explore the unique properties of textiles artefacts in other contexts. These properties are deemed to induce particularly intimate relationships and feelings through their experience by people in intimate social contexts, such as within interpersonal relationships. For clothing, this is due to its

contact with the skin, and for interior textiles this is due to their ability to 'define the personal spaces inhabited by the body' (Attfield 2000:124). This study shows how psychoanalytical theories can relate to the physical nature of the experience of the act of wearing, touching, or using textiles. As such, psychoanalytical readings of clothing and textiles can provide interesting points of discussion, and many researchers in fashion and textiles have taken this approach (Boulton and Jerrard 2000, Bancroft 2011, 2012; Pajaczkowska 2005).

However, as a system of interpretation, psychoanalysis can serve to provide a singular means through which objects are interpreted and given symbolic value, without including the subjective experience of the individual from their own perspective. A particular point is made by Ash that the psychoanalytical examination of clothing results in a one dimensional interpretation, in which the 'complexities of history, taste, class, gender and sexuality' are discarded (Ash 1996a:166). Therefore, in order to obtain a first person perspective from the research participants, including their own narratives about the textiles, other methods which are sensitive to the context of embodied experience are required. In relation to the experience of an object within material culture, touch can be seen as occupying a 'privileged space', as only objects which have a 'tangible, touchable' material form are included for examination by the discipline (Auslander 2012: 353). Touch is an enormous area for research, being described as both a public and private act, embedded in all cultural domains (Classen 2005:1-2). This 'emerging domain of scholarship' has its limitations in the literature, which Classen attributes to the dominance of the image as a communicative form (2005:3) and to the sense of touch being 'positioned in opposition to the intellect' (2005:5).

Touch is fundamental to being able to understand and appreciate a textile, but the strength of this experience is not proportionally reflected in the literature, as is noted by Rovine (2007:135), Clay Johnson (2007:36), and Hemmings (2012b). The inferior status of touch in the research literature on textiles has been described as doing a 'long-standing disservice' to textiles, as without touch,

'significant qualities often unique to the textile can be misunderstood' (Hemmings 2012b:3).

It is intended that this research project will draw out these 'significant qualities' through

a careful analysis of the data. Touch is infrequently mentioned in existing IPA studies, and is generally framed in terms of the ways in which it is a facet of a larger focus on narrative accounts of physical or mental health or illness experiences (Cullen-Powell et al. 2005; Ryninks et al. 2014; Lindsay et al. 2014). Phenomenological research methods have been noted by fashion and textiles theorists as being useful for accessing the private, inner world of the individual, including embodied sensory experience, through using different research methods to explore textile artefacts (Blanco F. 2014, Franklin 2014, Hodges et al. 2007).

However, a difficulty which arises through applying a strict research method which is based on phenomenology, such as interpretative phenomenological analysis, is that the interpretations are text based, and will need to find ways in which to incorporate the embodied and the haptic.

My research paper which examines a couple's memories of wearing their two sets of wedding outfits, and their subsequent experience of handling the textiles after the wedding, provides a description and analysis of how touch is experienced in relation to textiles for this couple. The data in the paper explores both their *immediate* physical response to the textiles as they handle them, and their *memories* of touch as an embodied experience (Lerpiniere 2013b). This early case study provides an indication that handling textiles which relate to significant memories can produce different tactile responses: immediately triggering an embodied experience, and evoking a sentimental recall of touch. The IPA research method is shown in this case study to draw out how a textile feels or is recalled to have felt, on a particular occasion, in a particular context.

However, there are difficulties in producing a written account of such an embodied experience, as the sense of touch is seen as particularly problematic to describe through the spoken or written word, which presents some issues with using interpretative phenomenological analysis, which requires recording an interviewing, transcribing it, then producing a written analysis. As Brandt notes, when attempting to describe physical sensation through linguistic means, some information will be 'lost in translation'. For Brandt, this is due to touch being a 'hybrid concept' in which physical sensations are constituted of both touch and 'internal embodied processes' beyond the linguistic realm (Brandt 2006:145). In this way, the embodied experience of touch is

both internally and externally-located, and writing about touching textiles maintains the distance between the textile and the individual. This problem creates a space between the physical experience of a textile, and its written description or analysis, as noted by Mitchell,

‘Textiles are *not* words and the differences between them benefit the conceptual apparatus of thought at the expense of its sensory equivalent’ (Mitchell 1997:327).

In this way, Mitchell notes that there is a ‘gap between word and thing’, meaning that when textiles are spoken and written about, the ‘context’ of the textile ‘recedes from view’. In terms of the research project, this ‘context’ is key to uncovering how and why textiles are kept beyond their point of use, and as such will need to return to the fore.

On the subject of writing about textiles, Hemmings describes how 'reading' about a textile ensures it is,

'judged against a value system that does not always respond to its strengths' (Hemmings 2012b:3).

These limitations in using the written word, a keystone of academic research, to explore and describe textiles is problematic. However, such a consideration must be set against the potential for using texts, such as interview transcripts, for 'mining' embodied experience for 'rich ethnographic details' and 'writing vivid descriptions' of this experience (Mascia-Lees 2011:2).

When theorists, such as Hamlyn (2003), use concepts to set up frameworks to discuss the sense of touch in relation to textiles, they attempt to transcend these difficulties. An appreciation of this problematic area must inform the selection of questions for interviews when taking an approach intended to capture this type of data. As Harper notes, research into textiles must include,

'smell and feel, the emotional and affective, the embodied and performative, and the remembered habitation and manifestation of the object of the analysis.' (Harper 2012b: xi).

Therefore, concepts which explore these realms must be included in both the interview questions and data analysis. A further discussion on the application of these can be found in *Chapter 5: Findings*.

In the industrial textiles literature, sensorial evaluation, the study of the tactile qualities

of textiles, is a well-established research field within textiles testing and technology (Kawabata 1980, Chollakup et al. 2004, Philippe et al. 2006, Kayseri et al. 2012, Mazzuchetti 2008). The Kawabata Evaluation System (KES) is a set of testing machines which evaluates seven characteristics for grading the tactile qualities of fabrics, and remains the gold standard for apparel textiles. Kawabata's seven characteristics include 'smoothness, crispness, stiffness, anti-drape (spread), fullness, softness and 'others'' (Bishop 2008:244). Each characteristic can be broken down into further categories; for instance measuring 'friction' can produce an objective measure of 'softness' (Bishop 2008: 245). Such methods have produced an established benchmark for characterising a textile's tactile properties, in order to make a generalised judgment on their experience by the consumer. These tests require calibrated testing equipment which meets industrial standards to produce reliable findings. Such quantitative research looks at large scale sampling to give definitive positions, whereas the research project looks at qualitative small scale studies to collect data on the subjective personal experience of tactile qualities, rather than attempting to achieve objective repeatable results. However, the Kawabata vocabulary of smoothness is indicative of different tactile qualities and helpful for consideration of the textiles within the study. It indicates possible approaches to the haptic data which may arise, so these categories will be useful for differentiating between different types of haptic experiences by the interviewees within the study.

There are precedents for this within the literature on the experience of material artefacts. Harris (2014) uses phenomenological concepts to explore the sensory interaction with Mesolithic cloth-types. These phenomenological concepts include Merleau-Ponty's (2002) theory of the phenomenology of perception, whereby all interactions with the world arise through an embodied perception. Harris includes constructed textiles, leather and furs, which she groups under the common name of 'cloth'. Her research method includes an experiment in which individual participants handle these cloths and answer questions in structured questionnaires about the visual qualities, odour, texture, structure, and sound their handling evokes.

The second part of the study asks groups of participants to arrange the cloths on a scale of sensory qualities, for instance from lightest to darkest, or smoothest to roughest

(Harris 2014:48). Both parts of the experiment allowed participants to express preferences in order to gather information on the 'complex subjectivity' of the individual's experience of the textiles, leathers and furs, and to consider how such sensory experiences are imbedded within culture (Harris 2014:50).

The research approach Harris takes shows the value of asking individuals to record their sensory interactions with textiles, producing some interesting findings, which Harris uses to explore possible uses for these cloths in Mesolithic times. Harris considers the data generated by the study to be indicative of the possible experience of the cloths by Mesolithic humans. Though this method provides an interesting application of sensory concepts to handling textiles, only glimpses of the sensory data emerge, with short narrative accounts of limited depth.

However, several observations from the study have relevance to ways of framing sensory information. For example, the data suggests that though there were some results which were agreed by all of the five teams in the group handling experiment, such as which cloth was the most and least flexible, other results, such as which cloth give off the strongest odour, were ambiguous. This points to the varied and subjective nature of such sensory encounters. In terms of the cultural embeddedness of such a sensory interaction, the preferences of the participants within the study indicate that cultural associations could overrule desirable qualities in the furs and textiles, such as a preference for those which feel soft. For instance, participants were asked to identify their favourite fur or textile as the final part of the experiment. Those participants who raised ethical concerns about the furs disliked them, despite their being rated 'soft' or 'very soft' by all the participants and the overall favourite of the group (Harris 2014:49).

In contrast, some participants continued to stroke the fur long after it was required, which Harris interpreted in relation to other positive connotations, such as stroking a dog (Harris 2014:46, 52). A farmer who could recognise the scent of a fox disliked the fox fur, for its scent carried predatory associations (Harris 2014:50). This indicates how cultural positions, personal experience and sensation intersect, and points to the subjectivity of the experience of the senses, and the ways in which cultural overtones can disrupt or change sensory connotations and influence an artefact's overall associations.

In summary, textiles form the most widespread class of material goods, and are intimately experienced directly on the skin. As research within the textile design subject area, the humanities and material culture studies has moved toward including the embodied and sensory experience of artefacts, subjective research approaches, such as affective and phenomenological research methods, are being increasingly used to explore the personal experience of designed artefacts. These approaches are sensitive to different contexts, as they influence or vary the experience of artefacts. Interactions with artefacts leave a physical trace, on both the memory of the individual experiencing them, and on the object itself, which can become a tangible record of time and events. These sensory interactions may be mixed and layered, or discrete. Research methods must provide an account of these embodied qualities within their findings if they are to give a full account of an individual's experience of these artefacts.

Visual Embodiment: Colour, Appearance and Form

Material culture research studies the 'thingness' of things', which in relation to the visual domain particularly includes the communicative properties of material objects (Auslander 2012:358). As has been established, textiles and clothing can be 'read' and interpreted through their visual cues which indicate their significance or function. These might be their use in a particular context to signify a role, such as a wedding dress or a ceremonial sash, or their more personal symbolism, such as a particular blanket representing a particular baby. In this way a textile artefact can represent a concept, and how these concepts arise within the interview data is at the core of understanding their symbolism. Framing the visual qualities of a textiles artefact in this way has the advantage of reminding the analyst that 'lines, motifs, colour, and surfaces, like words, contribute to the production of meaning' (Bal 2002:26). For this analysis to have richness and complexity, there needs to be an understanding that such an interpretation requires both the visual elements and experiential knowledge of the artefact to be included.

The form textiles take leads to a layered sensorial appreciation of their qualities, whereby image and touch are interwoven (Mitchell 1997:325). This interweaving of the visual and the tactile has been described by Bal as a type of entanglement, with forms and textures seen, but also experienced through the other senses, such as touch and

smell. This reflects Merleau-Ponty's understanding of how the sense of touch, such as 'roughness and smoothness' is experienced by the body as a type of 'symbiosis', rather than as a discrete sense experienced in isolation (Merleau-Ponty 2002:370). This layered experience contributes to the overall sensory encounter by augmenting the visual sense with 'tactile overtones' (Bal 2002:57). In this way, 'multi-sensory modalities' (Pink 2007, 2009) are engaged, and these need to be accommodated within research methods for exploring the personal experience of textiles.

For textiles, colour makes a significant contribution to their visual and aesthetic appeal. Young (2006:173) argues for the case of colour being 'a crucial but little analysed part of understanding how material things can constitute social relations'; it is intended that this limitation will be addressed within the analysis of this research project.

There are established concepts for defining colour within the textiles industry. Colour perception varies between individuals and within different viewing conditions, and preferences are influenced by cultural and social values (Dickinson 2010:172). Standardised colour management systems are used within the textiles industry to define both the dyes for creating colour, and the resultant colours themselves (Dickinson 2010:181). For example, the Munsell Colour System defines colours by hue, value and chroma. Hue is the quality whereby one colour can be defined as separate to another, for instance yellow is different to red, and each colour is held on a point within the colour spectrum. Value is the lightness or darkness of colour and is measured on a vertical pole, so pink will be at the top of the 'red' value pole, and maroon will be at the bottom. Chroma is defined by the strength of the colour, and is on a horizontal pole, from pure colour to neutralised colour, such as from red to grey (Cleland 1969). For analysing and comparing colour as it will appear against different coloured or textured materials, colour assessment systems, such as VeriVide colour cabinets, provide controlled conditions for evaluating colour. These are used to achieve an 'objective measure of colour' as a colour's perception is influenced by lighting conditions and the proximity of other colours or textures (Dickinson 2010:183). Though it is unlikely that the research participants will refer to such technical issues of colour, it is useful to consider the context in which the colour of their textiles is viewed, in order to analyse the nature of their experience.

In relation to artefacts within material culture, Young deems colour to have a unique function, through its ability to produce effects which include a sense of 'movement', and 'endowing things with a sense of energy or light'. In this way, colour can be seen as having both emotional qualities and a transformational ability (2006:173). Young references how colour has often been referred to in phenomenological studies, which, with their rejection of Cartesian dualities, offer a framework to explore colour outside the duality of 'the mind / body split of colour science', whereby colour is viewed as a subjective facet of experience, rather than as an objective, scientific phenomenon. For Young, colour is processed in an 'intuitive' way within a phenomenological framework, but there is also the potential for colour to be used as an,

'exact and calculated medium for producing and reproducing power and for transmitting knowledge and an 'essential facet of knowledge systems' (Young 2006:180).

In phenomenological terms the understanding of the individual is that they largely exist in the 'natural attitude', a state in which a person is in the everyday world, and not consciously reflecting on the nature of their engagement with phenomena (Smith et al. 2009:12). In the research project, colour may or may not be reflected on consciously, which reflects this conceptual stance on experience as a facet of consciousness. This understanding of the subjectivity of colour will enable the individual's experience of colour, and its varied perception by each individual, to come to the fore.

There are difficulties in defining colour as a universal constant, across cultures; to surmount this, Young draws on the work of colourists, colour scientists, anthropologists, and archaeologists who have attempted to define colour as it is experienced by the individual (Young 2006:175-178). A key concept in how Young frames colour and materiality is the understanding of colour as having 'agency' in its ability to instantly communicate 'complicated ideas and relationships' (Young 2006:180). Such a 'focus on the senses as mediators of experience' can counter the 'excesses of textualism', which as has been discussed is an academic approach which has textiles at a disadvantage (Howes 2005:399).

In their study of Indian women living in America, Littrell and Ogle demonstrate the agency of colour in textiles to evoke memories and define an 'Indian sensibility' which references family members who remain in India. This evocation expands to include the

metaphorical representation of 'homeland' through viewing particularly 'Indian' colours (Littrell and Ogle 2007:123).

For Young, such communication of concepts by colour is firstly achieved through the individual's ability to 'distinguish' colour, then apply an 'analogy' to the interpretation of the colour, for instance 'green things' can equate 'green birds' (Young 2006:181). In this way, Young argues that 'colours have escaped the laboratory...and become part of material social practices' (Young 2006:183) and anthropologists who fail to engage with the meaning of colour as a facet of the embodied world have lost access to 'a whole dimension of the social world' (Young 2006:182).

As with touch, the limits of language to describe colour bring into question the profoundness of the academic discussion of colour. As Spyer asks of the description of all sensory material engagements,

'Are the limits of my language the limits of my world?' (Spyer 2006:125).

Though terms to describe colour in the textiles literature are necessarily constrained by the limitations of language to describe colour, industrial colour concepts such as hue, value and chroma provide indicators for defining some key qualities of colour. Though these are empirical in nature, and not intended in the literature to indicate an intuitive experience of colour and the ways in which colour has a sense of agency, they can provide a descriptive glossary for discussing colour within a written text. This study is intended to explore the spaces which emotional and narrative bonds with textiles form between the fields of textile design, design history, and textiles; namely the role that the design elements of emotionally imbued textiles play in their 'story' or narrative for the individual. These design or technical elements could include industrial or craft elements, such as the type of fibre, surface qualities, handle, colour, pattern, texture, and embellishments; any properties that arise through the combination of technical expertise and the design process of their production.

Though the haptic and tangible qualities of textiles is key to their experience, concepts for considering the symbolic or communicative power of colour, motifs, visual cues and visual traces of use must be viewed as part of the process of both viewing textiles, and understanding the significance of textiles for individuals.

Many anthropologists and social scientists examine the meaning and experience of clothing and textiles as culturally significant facets of experience. These studies provide rich and fertile territory for supplementing the debate within textile and fashion design with methods drawn from outside disciplines (Kuchler and Miller 2005; Keane 2005).

This situation of textiles as a facet of sociality is typical of an anthropological or material culture method, as has been conducted on subjects as varied as denim (Candy 2005) and the sari (Banerjee and Miller 2003). However, whilst this 'social' approach to textiles has undoubtedly enhanced and increased the subject knowledge, and is now becoming established as a research approach within the textile subject, it has also been criticised for limiting its subjects to an 'ethnography' through not emphasizing the technical and visual element of the items (Hodder 2012:33). Through only regarding the textiles as cultural artefacts, there is a possibility that their design elements will not be fully referenced.

In this way, the surface qualities of texture, fabric, warmth, colour, pattern and structure – essential starting points within textile design – are notable for their lack of engagement within the descriptive vocabularies of researchers from outside the discipline of fashion and textiles, even those which examine these subjects from within the frameworks of material culture studies. For this project, an in-depth analysis of the technical literature is not the focus, as the use of textiles to explore the social world from the point of view of the individual is key. However, the particulars of the design elements and aesthetic details within the textiles will be referenced as they arise. These design elements provide clues which suggest the functions and symbolism of textiles, and these visual qualities must be referenced within this research project as they arise. As image and touch interweave with smell and symbolism in encounters with textiles, where and how they are experienced becomes key to interpreting their value for the individual. In this way, the visual domain can provide keys to understanding the emotional and sentimental significance of a textile, and must be referenced through appropriate concepts.

Memory and Textiles

As the memories which textiles within the personal textile archive may represent or

trigger could contribute to their emotional value for an individual, the concept and understanding of memory is another key area for investigation. Memories can be held within the physical forms of textiles, and in this way,

‘The memory of the textile is unremittingly democratic: moments of joy and tragedy are recorded on the surface and embedded into the structure of the cloth, without permission and often without intention’ (Hemmings 2012c:57).

As has been noted, an affective turn towards the emotional realms is described across many subject disciplines. Similarly, in the field of memory theory and research, there has been a change over the past couple of decades towards examining memories which have an emotional or personally significant element (Kensinger and Schacter 2008:601; Uttl et al. 2006:2-5). This change is viewed as a result of a combination of social and cultural turns and interests, which have coincided with technological advances in brain study and imaging techniques (Uttl et al. 2006:2-5). This area of memory research is vast, encompassing neurology, autobiography, selfhood, and history.

As has been discussed, memory and touch can intertwine, and as Harris notes in relation to her study on the sensory experience of furs and textiles, scents and odours have the ability to trigger particular memories, with both positive and negative connotations (Harris 2014:50). Interwoven with this haptic, sensorial understanding of artefacts is the way in which they can symbolise personal stories and memories.

There are different types of memory, provoked by different scenarios: strong emotions evoke strong memories, and facilitate vivid memory recall. This is true for both positive and negative, and public or private emotional events (Reisberg and Hertel 2004:4; Kensinger and Schacter 2008:602). Indeed, 'enhanced vividness' is a typical characteristic of a very emotional memory. An example given by Kensinger and Schacter (2008:605) and Uttl et al. (2006:3) is that of a 'flashbulb' memory, in which an individual remembers exactly where and when a surprising or emotionally charged event occurred, in vivid or almost photographic detail.

Similarly, Kensinger and Schacter (2008:601) have identified three key influences that emotions have on the storage and retrieval of memories: the quantity of memories which are laid down, the 'subjective vividness (or quality)' of these memories, and the accuracy of the detail of these memories. In this way, vivid, long term memories are

linked to the emotional resonance of the attached memory. To facilitate such recording and recall, narrative can play a role, as it can provide a link between memory and emotion (Singer and Salovey 1993; Brockmeier 2002; Wang and Brockmeier 2002; Goldie 2011, 2012). Through 'characterisation, plot and theme' a sense of oneself is enabled (Singer and Salovey 1993:ix). Narratives must have 'coherence', be 'meaningful' and have 'emotional input' to become long term memories (Goldie 2011:9-10, 2012:14-18). In this way, the emotional resonance of narratives enable the formation of lasting memories, (Singer and Salovey 1993:ix) and this process 'prioritizes' memories with a strong emotional response (Singer and Salovey 1993:122). For Wang and Brockmeier (2002:50) autobiographical memory and self are 'interconnected constructions of meaning' which dynamically interrelate as part of 'an overarching cultural system', whereby the nature of memory differs from culture to culture.

Though there are differences in opinion on the varied forms which memory takes, many researchers describe two types of memory, which feed into smaller categories: explicit and implicit (Magnussen, Endestad, Koriat, and Helstrup 2007:7; Goodman and Melinder 2007:113; Andersson, Helstrup, and Ronnberg 2007:144; Larsson and Melinder 2007:94).

Explicit (or declarative) memory is episodic and semantic, reflecting our general knowledge of the world such as facts. Explicit memory also describes autobiographical memories and the recollection of personal events which require conscious thought.

Implicit (or non-declarative) memory covers automatic memory, such as that in which a task is routine and informed by past experience or conditioning, and doesn't require conscious recollection, such as riding a bicycle. Though it may seem that this form of memory would not have relevance for this research project, embedded forms of tacit knowledge, such as automatic repeating forms of crafts-practice, such as embroidery, are forms of implicit memory.

These definitions on the nature and structure of memory can be dynamic and unstable, with opposing viewpoints in different fields of memory research. Those claiming territory in this struggle include academics in subjects within the humanities and science, across a broad spectrum of disciplines including psychology, psychoanalysis, feminist studies, phenomenological philosophy, and neurologists (Singer and Salovey 68

1993: 206).

At the core of the problem of selecting a research approach which can engage with memory in a meaningful way is the complexity of recording and analysing such a varied experience,

'As we recall a story or recall an autobiographical memory, we are constructing its meaning and emotional value for us... a methodology that stops time and samples elements of this narrative will fail to grasp the multiplicity of this narrative.'
(Singer and Salovey 1993:206).

Therefore, however thorough a research approach or analysis is, the complexities and subtleties of a memory, particularly an autobiographical story, may have facets which are missed by a textual recording and written interpretation. This is particularly relevant when considering how IPA studies are constructed, as a means to gain insights into the nature of an experience through recollections. However, this limitation is set against the potential for understanding the significance of these memories, particularly given that autobiographical memories are viewed as operating as a means to enable individuals to function in socially appropriate roles within their 'complex social environments' (Berntsen and Rubin 2012:334).

This interest in the narratives of memories relates to the wider 'narrative turn', whereby narrative tropes and storytelling devices are viewed as valid for informing qualitative research methods (Denzin and Lincoln 2003:3).

This interest in an autobiographical account by an individual is also prevalent across a range of interpretative phenomenological analysis research studies. In IPA research, a dominant method of data collection is for the researcher to elicit memories of an experience, in order to gather data for analysing its nature (Smith et al. 2009:2). More specific examples of the use of narrative to explore autobiographical memories are evident in studies which explore subjects as diverse as the experience of the embodiment of artificial limbs over a lifetime (Murray 2004) and the experience of crafts-practice amongst women aged over 65 for providing a link between themselves and both previous and future generations (Tzanidaki and Reynolds 2011).

However, studies such as these are developed to inform the improvement of specific areas of health and life sciences practice, and as such their interpretive stance and final

discussion points are less concerned with drawing out the stories of the individual for their own interest, than with considering the implications for clinical procedures and practices. In this, IPA is shown to be an effective method of drawing out autobiographical memories, but the research field will inform the interpretation of such memories.

There is some consensus on the dimensions in which autobiographical memory is situated, in particular within the realms of sociality and selfhood (Fivush and Waters 2014: 225; Berntsen and Rubin 2012:337). In autobiographical memory theory, these dimensions are evoked as a means to regulate relationships with others, through either relating to a specific, single event, or to repeating events which merge over time (Berntsen and Rubin 2012). This is evoked particularly with regards to relationships, where fragments of memories which accumulate over years can aggregate to represent a generalised sense of the characteristics of a relationship, and therefore have a role in enabling social relationships to be assessed and developed over time (Pillemer and Kuwabara 2012; Waters, Bauer and Fivush 2013; Berntsen and Rubin 2012).

Autobiographical memories also have a 'directive' function, to inform the direction of current acts, by motivating individuals to improve on specific aspects of their behaviour (Pillemer and Kuwabara 2012:186). Of interest is the finding by that people who use their autobiographical memories frequently, in order to,

'serve self, social, and directive functions also reported higher levels of purpose in life and more positive social relationships, indicating that memories used to serve more functional goals were related to higher of psychological well-being' (Fivush and Waters 2014: 233).

In this way, it is possible that through using textiles as a prompt for autobiographical memories, people are reinforcing their well-being, resulting in improved relationships.

This possibility will be examined in application to the research data in *Chapter 5:*

Findings.

The structure of memory can be considered through the metaphor used by Brockmeier in which the 'layout' of an individual's memory is,

'an array of texts, documents and artifacts that have become intermingled with the texture of one's autobiographical memory' (2002:25).

This way of framing memory indicates that although the totality of a memory experience may be beyond the possibility of full reference and analysis, collecting and investigating individual descriptions is still worthwhile. In this way, individuals 'live in objectified archives of autobiographical memory', both physical and metaphorical, and the process of amassing interview data from memories grants us access to these personal files (Brockmeier 2002:26).

As Bal notes, memory has only recently been widely engaged with as a theoretical concept within cultural studies (2002:182), and that as 'it concerns the past but happens in the present' it interweaves between cultural analysis and history (2002:183). In this way, memory is viewed as simultaneously rooted in both the past and the present, and requires interdisciplinary approaches to draw out areas of interest and relevance to this research project.

Artefacts in Culture: Material Culture Studies and Textiles

As has been noted, with textiles now drawing the attention of ethnographers, anthropologists and sociologists, textile design researchers are increasingly adopting and adapting methods from these disciplines. Having mapped out the concepts of emotion, affective realms, memory and the sensory domains which relate to this research project, it is necessary to consider how textiles sit within research into artefacts in culture, and where these research areas meet or overlap. The use of artefacts in culture has been explored through many disciplines and paradigms, including anthropology, ethnography, and art and design history. The specific field of material culture studies has arisen as a discipline for exploring the artefact's role within culture, and this field is colonised and explored by anthropologists, ethnographers, design historians and sociologists, amongst others. Through transformative studies such as Csikszentmihalyi and Rochberg-Halton's *The Meaning of Things: Domestic Symbols and the Self* (1981), Appadurai's *The Social Life of Things: Commodities in Cultural Perspective* (1986), Miller's *Material Culture and Mass Consumption* (1987) and Janet Hoskin's *Biographical Objects*, the view of the material object has been shifted away from a simplistic relationship in which the object dilutes the essence of the self, towards a more nuanced understanding of the object as an extension of ourselves, our relationships and our societies. From this perspective, in the materially-oriented society

goods maintain and strengthen human relations and culture, through constituting 'crucial parts of the world' (McCracken 1988:88). Humans find meaning and comfort through objects, strengthening their relationships with each other and the world. In turn, these types of interactions with objects are ripe for exploration by researchers who wish to understand the potency and value of this experience.

This 'material turn' within anthropology has put the social meaning that is inherent within objects at the centre of the understanding of how objects function within culture (Edwards and Hart 2004:3). Through examining the designed object as a facet of social relationships, the richness and diversity of human interactions with objects can emerge. In this way, the object can be viewed as forming a 'social biography' within a trajectory of production, exchange, usage and meaning (Edwards and Hart 2004:4). The consideration of an artefact within this holistic perspective is grounded by an appreciation that interactions with an object, such as a textile, can enable a complex understanding of the social life of the artefact to emerge, in terms of the socio-economic group, cultural group or gender that the artefact's owner inhabits.

As a way of defining and exploring such a complex relationship between a person and an object, Bal's use of concepts to understand an object or text is useful to frame some key concepts which are relevant to the research project. As has been noted, applying Bal's use of concepts for researching and analysing textiles has the potential to define and engage with the phenomena and areas which this research project must cover. This approach is intended to provide a both a means to weave together the different threads of the research project and examine each thread in turn, within its wider context. This has parallels in ongoing research within the field, as categories from within the textiles subject domain are increasingly supplemented and enhanced through interdisciplinary research approaches (Hodges et al. 2007; Kawamura 2011; Eaton 2010; Halperin 2011). Central to both the research project and the exploration of culture through materiality is the concept of 'objectification', a perspective that examines 'what things are and what things do in the social world'. Objectification occurs throughout an artefact's lifecycle, particularly at points in which the artefact is used, adapted, and exchanged (Tilley 2006b:60-61). This includes the ways in which artefacts, throughout their life stages, become concrete realisations of ideas, similar to Bal's expression of concepts as

explanations of ideas around objects.

In order to consider how the objectification of artefacts contributes to person-hood, it is necessary to link this to the concepts of agency and artefacts. The objectification of artefacts can occur within both the public and private domains, for the individual, or for objects 'located collectively' in social groups or community activities (Tilley 2006b:60). Agency can be attributed to the object that causes an action or change to occur, setting in place a sequence of events (Gell 1998:16). As Hoskins (2006:75) notes, through the agency of the object, allegiances can be claimed or expressed. In this way, textiles can become a proxy for a person, and serve a purpose as an extension of the person. For example, clothing can indicate a religious conversion, and become 'invested with the intentionality of their creators' (Hoskins 2006:75), and, in this respect, the symbolism of the clothing can initiate the embodied experience of taking on a role. This has parallels with Schneider's and Weiner's description of the 'domains of meaning' which textiles can create, through the exchange of cloth, which through their use as dress and adornment, enforce social hierarchies and affiliations, as is evidenced across many cultures.

These 'domains of meaning' are relevant for framing the symbolism and power of textiles within the context of this research project. The first domain, of *manufacture* is defined as the process of creating the fabrics from spinning through to consumption. In the context of this research project, this relates to the construction of the textiles and to how the design of a textile intersects with other 'domains of meaning' including the social, symbolic and emotional realms. The visual and haptic qualities of the textile's design may contribute to these domains. These layered qualities will be unpacked by the interpretative phenomenological analysis research process. The second 'domain' *Bestowal and exchange* relates to the ways in which cloth acquires symbolic value, through the process of giving and receiving between individuals and family or social groups. This has direct points of intersection with this research project, as textiles can become symbolic through their associations with social relationships. The final domain relates to *manipulation*, whereby through the process of manufacturing clothing and adornment, the cloth bestows or reinforces social identity (Schneider and Weiner 1989:3). These uses of textiles as symbols of power, identity and affiliations are

conceptually aligned with the agency of the textile object. In this way, a person and an object 'constitute' each other – subject and object are not only interwoven, but mould each other (Verbeek 2005:112). This co-constitution is key to setting the material object within culture. As an object exists meaningfully within a culture, interpretation of the object, whether through a system of signs, such as semiotics, or through a phenomenological interview, must take this cultural context into account if this interpretation is to be rich and meaningful. In this way, the agency of the object occurs within a particular culture, and culture must not be taken to be a 'layer of interpretation' that is 'spread' over the top of the material object (Thomas 1998:99).

In his influential book, *Culture and Consumption: New Approaches to the Symbolic Character of Consumer Goods and Activities* (1988), the anthropologist McCracken notes four ways in which cultural rituals within North America ensure that meaning is transferred from goods to individuals: *exchange, possession, grooming, and divestment*. McCracken uses these categories to illuminate the ways in which culture is not normative, but arises through the individual's interaction with the artefacts of culture. These cultural rituals, and the concept of objectification, provide a useful framework for considering the 'post-consumption' phase that artefacts, including textiles and clothing, enter into beyond the point of design, manufacture and purchase. The concept of post-consumption has key relevance to the research project, with its focus on textiles kept beyond their purpose or use, for sentiment. Lury describes 'post-consumption rituals' as ways of personalizing the object and reassigning the meaning from the individual's own world to the newly obtained good. These rituals are the means by which an anonymous object – often the product of a distant, impersonal process of mass manufacture – is turned into a possession that belongs to someone and speaks to him or her. In this way, possession 'is not a static state, but an activity' (Lury 1996:12). For Hoskins (1998:8) and Kopytoff (1986:66) the end of an object's 'life' is of particular interest, and its wear and tear become part of the story of the individual for whom the object is relevant. Hoskins describes how the object will metaphorically 'anchor' its user in 'a particular time and place' through their presence throughout a life or a phase of a life, and their ageing can 'mirror' that of its owner (Hoskins 1998:8). In this way, objects become an 'icon' or 'concrete vehicle for our thoughts', and this ability of objects to metaphorically

represent wider concepts and narratives is common globally across cultures (Hoskins 1998:190). Hoskins states that for the modern industrialised individual, there is 'an absence of community, tradition and shared meaning' and that this is alienation is satiated with consumption (Hoskins 1998:191), which is ultimately unsatisfactory due to our alienation with the object's manufacture (Hoskins 1998:192). The point at which an artefact is purchased is the point at which the individual can begin the activities that personalise the artefact.

From this perspective, design can be viewed as the process of researching, developing and manufacturing artefacts in preparation for the activity of consumption. Material artefacts function both as 'instruments of continuity and as instruments of change' (McCracken 1988:xv), particularly with regard to their symbolic uses. Similarly, Hall describes a process in which objects become invested with meaning as a part of cultural 'practices of representation', whereby the object embodies,

'concepts, ideas and emotions in a symbolic form which can be transmitted and meaningfully interpreted' (Hall 1997:10).

Objects can represent and symbolise multiple functions and concepts simultaneously, and this multiplicity demonstrates the movability of the object within a cultural sphere. Their purpose may be determined by their form and function, but simultaneously the object can be symbolic of another purpose, such as a relationship, or a moment in time. They can also represent culturally designated roles, such as gendered behaviours (Kirkham and Attfield 1996). In this way, the meaning the object holds comes from the realm of the 'culturally constituted world', in which the object is experienced bodily, through the senses, in harmony with cultural mores and structures (McCracken 1988:72).

The context in which textiles are used is central to appreciating the possibilities that textiles possess beyond the immediacy of their texture, handle, embellishments or design details. A consideration of the combination of design and process that come together to design and produce a textile, whilst of interest from a design or craft perspective, doesn't necessarily allow for the full appreciation of their use within a social context in which gender, socio-economic group, aspirations and culture play their parts. The consideration of material culture studies from an entirely design and

manufacturing perspective, exclusively concerning materials, production, and aesthetics, loses the nuances of the consideration of the textile or garment as a social artefact, grounded in a wider social context.

This idea of context is reflected in Keane's concept of 'bundling', which describes how artefacts 'always combine an indefinite number of physical properties and qualities'. Though these qualities may be inherent in the object, or circumstantial, any of them may become apparent through either 'practical or interpretative contexts' (Keane 2005:200). These interpretive contexts may encourage the individual to keep them beyond their useful lifecycle, and require analytical methods to uncover their multiple meanings.

As an example, in their study of women's wardrobes, *Through the Wardrobe: Women's Relationships with their Clothes*, Banim and Guy explore the phenomenon of 'kept but no-longer-worn' clothes in women's wardrobes, as a facet of lived experience. The data for the study was gathered from 15 women through the forms of an essay, followed by a two week long clothing diary, and finished with an interview in front of their wardrobes (Banim and Guy 2001). Of the three methods, the interview was deemed as being the superior means of gaining a rich and revealing set of data about the nature of the women's interaction with their wardrobes. In their study, Banim and Guy found that their initial assessment that the reason women kept unworn clothes was their function as sentimental objects, reminding of 'happy times' was true in some cases, but insufficiently detailed. Happy emotional links were indeed a factor in women retaining clothing they no longer wore, but there were other complex and unexpected issues to uncover (Banim and Guy 2001:206). For example, a dress can retain memories and associations too meaningful to allow the garment to be thrown away (Banim and Guy 2001:207). In common with the exploration of the textiles explored within this research study, Banim and Guy's study uncovered the richness of the garments as physical reminders of identity and social relations. However, the parameters of this study refer only to women's wardrobes, and relate to the clothing worn by the women themselves, rather than including childhood clothing and domestic items, which are objects also frequently stored within a wardrobe. Therefore, the study does not duplicate the ground covered by this research project.

The understanding within the project is that the process of manufacture, purchase or gifting, and subsequent use of a textile artefact for consumption is not the end of the life-cycle of the artefact. The process of conversion through which the practical artefact becomes transformed into the meaningful artefact, thereby extending the use of the artefact beyond its manufactured purpose, is fundamental, and needs to be explored and addressed (Lury 1996:1).

As Attfield notes, textiles have a,

'particularly intimate quality because they lie next to the skin and inhabit the spaces of private life helping to negotiate the inner self with the outside world' (Attfield 2000:121).

Attfield finds that the materiality of textiles differentiates them from other artefacts through their inherent use as an 'interpretative tool' whereby they mediate the internal and external world, constructing a sense of identity in the process through wearing textiles, furnishing their homes, and engaging in social relations through giving and receiving (Attfield 2000:122). For Attfield, this mediation becomes a form of 'cathexis' in which an emotional state is conveyed by an artefact, thereby fortifying an individual's sense of self (2000:130). This has parallels with Merleau-Ponty's understanding of how objects are encountered. For Merleau-Ponty, a 'thing' is experienced as an 'inter-sensory entity', and we enter into a kind of 'symbiosis' when encountering an object, in which we simultaneously 'invade and are invaded by an object' (Merleau-Ponty 2002:370). This notion of invading and being invaded by an object can be enacted through engaging with textiles for their social or sentimental connotations. The artefact may trigger certain emotions or sentiments, or it may have certain multi-sensory qualities, such as the look or feel of it, which are notable. These interdisciplinary perspectives on textiles as artefacts require methods which are responsive to the ways in which these are imbued with personal memories, emotions and values.

Conclusion

This chapter has demonstrated that in common with other subjects, research within the textile design field has undergone an affective change, through situating emotional, embodied and sensorial experiences firmly within their purview (Hardt 2007; Clough 2007; Greco and Stenner 2008). Through this shift, a new textile design literature which

engages with research strategies to link technical, industrial, socio-cultural, emotional and material cultural intersections between manufacturing and culture is emerging. However, such research is characterised as being less advanced within the textile design subject than within other fields (Tseelon 2001; Igoe 2010; Harper 2012a, 2012b; Hemmings 2015).

In order to map the multi-disciplinary terrain in which this research project sits, a discussion ranging from historical to contemporary positions within relevant fields which relate to the research questions has been undertaken, including both practice-based and theoretical approaches. It is clear in the literature that conducting textile design research which includes the social, cultural, embodied and biographical domains requires relevant research methods to engage with these realms.

Through the exploration of frameworks for textile design and material culture research, phenomenology, the philosophy of human experience, has become a meaningful focus for enquiry into the philosophical situation of the project. Within a phenomenological paradigm, the researcher investigates the subjective nature of a phenomenon for the individual, and the ways in which this experience presents itself within the context of their life (Merleau-Ponty 1964, 1969, 2002). In phenomenological research approaches, qualitative methods for the exploration and analysis of subjective human experience are key (Ashworth 2003a, 2003b; Giorgi 1975, 1985, 1992; Smith and Osborn 2008; Smith et al. 2009).

Phenomenological research methods have been demonstrated as effective for investigating the private, inner world of the individual (Murray 2004; Smith et al. 2009; Ryninks et al. 2014; Lindsay et al. 2014). This engagement with first-person accounts is seen as foundational to understanding how the individual interacts with and experiences textiles which are kept for their emotional or sentimental resonance. Through the process of investigating phenomenological research methods, the field of interpretative phenomenological analysis has become apparent as relevant and sympathetic to the research aims of the project. This is due to the potential for adapting its rigorous research approaches, and its proven facility for dealing with key areas of investigation for this research project. In particular, these research interests include how textiles can produce an embodied experience, exploring the ways in which a sense of identity is

constructed and evolves in relation to textiles, and the ways in which textiles assist the enacting of social roles.

Additionally, the process of collecting, analysing and interpreting the research data is designed to draw out accounts which are narrative or biographical in nature. These accounts may be represented within the interview transcript as fragments, which the data analysis process gathers together to develop into research themes, and longer narratives which explore phenomena as they are experienced.

The understanding within IPA research is that the research must provide a sensitive and responsive account of how an individual makes sense of their experience, with particular social or cultural contexts (Smith and Osborn 2008; Smith et al. 2009; Shinebourne and Smith 2010; Hefferon and Gil-Rodriguez 2011; Larkin et al. 2011; Ryninks et al. 2014).

For these reasons, IPA is chosen for testing as a research method for textile design. This application and testing of IPA within the context of a textile design research project which engages with and explores debates around sensorial experience, memory, emotion and sentiment is an original contribution to knowledge of this research project, and is further explored and assessed in *Chapter 3: Research Methodology*.

The material forms of the textiles which are studied serve a dual purpose. They can represent a rich, narrative history of their owner's life, and thus can provide a partial biographical account. These artefacts are constructed through their materiality, and qualities such as their handle, pattern, weight, references to era or history, surface qualities, colour, fibre, embellishment, process and other design elements serve to enhance their materiality. These haptic and visual phenomena can be framed and described through borrowing industrial textile concepts to describe their forms, such as handle (Kawabata 1980; Chollakup et al. 2004; Philippe et al. 2006; Kayseri et al. 2012; Mazzuchetti 2008) and colour (Young 2006; Dickinson 2010; Cleland 1969).

Through keeping these artefacts beyond their point of use for the memories which they elicit, or their emotional appeal, textiles can empower and enhance their owner's sense of identity. Concepts of emotion can influence the memories which are retained regarding cultural practices, social groups, family, and a sense of selfhood. At this

point, memories and emotions can intertwine to form narrative memories. Through their structure of plot and theme, narrative memories contribute to an individual's sense of themselves in different roles and contexts. Other types of memories include explicit, or episodic memory, and implicit, or automatic, recall, and textiles have the potential to trigger both of these conceptual frameworks of memory through their forms. Where concepts of memory and emotion are evoked within the research will be referenced in *Chapter 4: Analysis*.

The field of interpretative phenomenological analysis is chosen for the research project, as a pertinent means for interrogating the meaning material artefacts hold for their owners within embodied, emotional, social and cultural contexts. It is intended in this study that through an examination of the meaningful attributes each textile artefact within the personal textile archive holds, a process of recording and recognising the value of these artefacts can begin.

Chapter 3: Research Methodology

Introduction

The context for developing the research methodology is the understanding that textiles are universally experienced by the body, through the process of wearing clothing against the skin, and through the acts of covering, wrapping, dressing and undressing ourselves and those closest to us.

The interaction with textiles which are kept beyond their utilitarian lives because of their sentimental or affective significance constitutes an embodied experience, which can simultaneously symbolise a wider story and represent a personal biography. These textiles, which are kept but no longer used, are hidden away from the public arena within the home.

Therefore, if they are to be meaningfully researched as a phenomenon, their investigation requires research methods which provide access to this private, internal world. To achieve this, methods are required that record, analyse and interpret the rich, embodied experience of this affective engagement with textiles from the point of view of the individual.

The foundation for the research methodology is the informed understanding that textiles which hold social, cultural, or historical importance for an individual are experienced within the realms of the embodied, the emotional, the social, and through the memories they evoke. In this way, textiles can be symbolic, autobiographical, or biographical in nature, and require research methods which are capable of investigating these features, and are sensitive to such nuanced and layered contexts.

The background to the situation of this research project is the current expansion of academic textile design research to incorporate interdisciplinary research methods and frameworks which situate textiles as both material and symbolic artefacts (Jefferies 2005; Pajczkowska 2005; Hodges et al. 2007; Halperin 2011; Hemmings 2012, 2015; Harper 2012a, 2012b).

As an extension of these expanding textile design research parameters, this research project uses interpretative phenomenological analysis as an interdisciplinary basis for

recording and analysing a first-person experiential perspective on textiles. This research approach has been chosen as a basis to achieve this research project's aims and objectives, and as a means of further contributing to this expanded interdisciplinary textiles literature. To accomplish these aims, interpretative phenomenological analysis has been positioned as a framework for developing an original form of IPA for textile design research, which is adapted from its protocols. This adaptation is designed to draw on the strengths and potential of IPA research, whilst accounting for the specific requirements of the field of textile design.

The strict application of established IPA research guidelines is evident in the practice of most interpretative phenomenological analysis studies, across a range of subject disciplines (Hefferon and Ollis 2006; Durrant et al. 2009; Pietkiewicz and Smith 2014). In these fields, IPA studies are established as a method for gathering narrative accounts of embodied and affective experiences, from the point of view of the individual (Smith et al. 2009). In most research uses of IPA, questions which prompt memories are asked, in order to stimulate the recall of a specific experience, and the resulting responses form the basis for analysis and interpretation (Pietkiewicz and Smith 2014). The structure which these procedures provide offers an established and rigorous research method, with demonstrated benefits for studying the key traits of a phenomenon, as it presents to an individual in the context of their world.

IPA has been chosen for this research project for the ways in which it aligns with the research aims and objectives, and primarily for its research focus on gathering research from a first-person subjective viewpoint. This allows a more naturalistic translation between the collection of the voice of the individual and the rendering of this voice into research themes than methods which involve situating the analysis in critical frameworks from a third-person perspective, such as psychoanalytical or semiotic approaches (Smith 2004; Smith et al. 2009:105-106).

This first-person subjective focus enables research themes to be situated within the context of the participant's lifeworld, in order to understand how an experience presents itself for an individual in their specific social or cultural environment. This has particular relevance for exploring the hidden nature of the personal textile archive, whereby textiles are kept within the home, and are often hidden away from view.

Interpretative phenomenological analysis also focuses on the recording and interpretation of narratives and biographical stories in order to understand the nature of an experience, and this appropriateness for securing and investigating autobiographical, social and historical narratives aligns with the research aims of this project.

Though IPA has been used across a range of disciplines, it is primarily adopted for research into therapeutic clinical practice, in fields such as psychology. When IPA is used for research contexts outside of its established fields of health and life sciences research, it is suggested that its standard protocols are adapted and customised to suit specific research disciplines (Langdridge 2008). Therefore, within this research project, IPA is treated as a template for providing the structure for the investigation of this project's research aims, rather than an absolute set of rules to follow. This chapter is structured to demonstrate how this adaptation of interpretative phenomenological analysis investigates the social and cultural experience of textiles, and analyses how it gathers research data within key domains which relate to this research project: sensorial experience, memory, emotion and sentiment. IPA protocols have been adapted from the start of the research process, to maximise the method's suitability for textile design research, and are presented as an original contribution to the textile design subject.

Standard interpretative phenomenological analysis procedures are compared with this research project's original adaptation of IPA, to provide an analysis of how these two approaches converge and diverge, and how these have implications for textile design research.

Interwoven with this is a discussion on the application of this adaptation in terms of the data which it is capable of analysing, to produce a critical analysis of this as a research method for textile design. In this way, within this research project, IPA will be tested for its ability to produce a clear and focused tool kit for textile design research; this is an original contribution to the field.

There follows an overview of the process of conducting a study through using this adapted form of interpretative phenomenological analysis, which is compared against the established guidelines for IPA research. As part of the research design, the questionnaire design, interview participant selection, and the interview questions and operating procedure are outlined, to demonstrate this adaptation of IPA within this

research project.

Conducting the Interpretative Phenomenological Analysis Study: Validity

Particular care needs to be taken with having rigorous checks in place when producing qualitative research, so the conclusions which are reached have validity. As with other qualitative studies with small sample sizes, safeguards have been put in place to ensure this research project's credibility. Smith et al. (2009) draw upon Yardley's (2000, 2008) four principles which are required for ensuring validity in qualitative research, and these have been adopted for this research project:

Sensitivity to Context

The research must demonstrate an awareness of the theoretical contexts of central arguments of the subject field. These theoretical contexts are represented within this research project within the literature review, which is structured to examine research frameworks which are relevant to this project, particularly with regards to embodiment, sensorial experience, memory, emotion and current debates within textile design research. Yardley also states that there should be sensitivity to the social, ethical, cultural and historical horizons that relate to the research question, and to the individual who is being interviewed. This can be aided through using open-ended questioning to give participants the confidence to express their perceptions in their own voice, thus building rapport. Within this research project, to enable a smooth flow of the interview, silence was used as a method for eliciting a completed response. For example, in situations in which the research participants were using language fillers, such as 'um', taking a pause before moving to the next question enabled them to have time for taking the opportunity to order their thoughts. If silence is taken as a verbal indicator that the person who has stopped speaking is passing over the 'floor' to someone else, this seemed to be effective in practice as a measure of whether the respondent was finished. As Van Manen (1990:112) says of silence in interview sessions,

‘it is often more effective to remain silent when the conversation haltingly gropes forward. Out of this space of silence a more reflective response often may ensue than if we try to fill the awkwardness of the silence with comments or questions that amount to little more than chatter.’

Indeed, in several places during both interviews, when a participant paused, deliberate

silence for a moment ensured they weren't merely hesitating, but that they had come to a completion in their conversation. This also effectively encouraged the interviewees to elaborate on a point in several places, thus extending the information which arose through a single question. Rushing ahead into the next question would have halted this process and led to some key insights not being articulated.

Commitment and Rigour

The next of Yardley's principles for validity states that the rigour and coherence of the protocols and implementation of the methodology must be available for a full audit, so the process of research can be examined for validity, and the depth and breadth of the analysis investigated. It is recommended that IPA practitioners make all research materials available for examination through an audit (Hefferon and Gil-Rodriguez 2011; Smith et al. 2009). Due to space constraints, a full audit is not possible within this thesis. However, a complete transcript and record of all of the research process across one case study is available in *Appendices C-H*, which detail the process of gathering and analysis the data from Eve's interview (Interview 5), for transparency, which relates to the next principle for validity.

Coherence and Transparency

This thesis has been structured to situate the research aims and objectives within the wider field of current debates within the textile design literature, and within aligned areas of research, such as the study of memory, embodiment, and emotion and sentiment, which are relevant for this research project. Through a review of the literature, the research paradigm of phenomenology has been selected, with the specific method of IPA chosen. This is in alignment with Yardley's principles for validity, which defines a coherent and transparent study as one which is consistent and solidly grounded in both the relevant literature which frame the research project, and the protocols of the chosen method. The lines of reasoning must be compellingly demonstrated, and the method selected must be relevant and thoughtfully linked to the research question. A final review of the lines of enquiry and reasoning which frame this research project, and the successes and limitations of applying this adaptation of IPA are presented in *Chapter 6: Conclusion and Recommendations*.

Impact and Importance

Qualitative research must answer the 'so what?' question, through one of three results: bringing new understanding of the phenomenon being researched, moving on the debates within a field, or affecting the field as it is practised. These can be demonstrated through either practical recommendations or through theoretically enhancing the debate around a subject. It is intended that this research project will create a set of data which answers the central research questions of how textiles become a treasure of personal, social and family memories, and how these are experienced in relation to embodiment, emotion and the senses. In this way, this research project extends the literature on textile design research into both the material and symbolic domains.

This research project also sets out to demonstrate a novel application of IPA for textile design, in order to create a record of the research process for the purpose of transparency, and in order to make an original contribution to the field, of use to further textile design research projects. To these ends, Yardley's principles are relevant as guidelines for setting out the research protocols, and as principles for ensuring validity throughout the research process.

Questionnaire Design and Interview Sample Selection

After conducting a review of the literature in order to frame the research context and explore a research question in relation to existing research, the next process when conducting an interpretative phenomenological analysis is to recruit the research participants. For this research project, basic information on the nature of the study was given to personal contacts, and a request was made for referrals to their own contacts whom they felt would be relevant participants. Through this process of 'referral', in which 'gatekeepers' were used (Smith et al. 2009:48) a sample for interview was selected through word of mouth, and interested individuals were given an initial questionnaire which was produced as a method for eliciting interest amongst potential interview candidates, and filtering their suitability for the study. The questionnaire was designed to determine that they were willing to participate, and that they had items which could fulfil this research project's criteria, through being kept purely for sentimental or affective reasons, and that were no longer used for their intended

purposes.

The questionnaires were designed with a mixture of closed-ended and open-ended answer fields. The closed-ended fields were designed for efficiently determining whether a respondent was suitable for the study. The open-ended fields were designed to elicit varied responses and data, which could provide the basis for beginning a conversation prior to the interview. From the responses which were gathered, it is evident that the structure and questions within the questionnaires enabled this data to be entered easily within the forms. The questionnaire is presented in *Appendix A: Questionnaire*.

The question on whether they had any textile items which were 'kept for sentimental reasons' was designed as a means to garner interest in the interview without overcomplicating the questionnaire. The search of the literature had indicated that the territory which such sentimental textiles would cover would include be broad, including intersecting fields of biographical, autobiographical, memory and embodied experience, so this question was deemed sufficient to draw in a sample group whose experience aligned with the research aims.

The questionnaire determined that the people who were approached were willing to participate, and that they were relevant to the study through a personal experience of the phenomenon in question. Therefore, the primary attribute which was used to select the interviewees for this research project was their participation in the practice of keeping textiles solely for reasons which are related to the realms of emotion or sentiment or memory. Of these contacts who volunteered through the referral of 'gatekeepers', three identified themselves as eligible and willing for interview, one recommended also her husband for interview, and one recommended a friend.

Eligibility for inclusion in this research project was determined by:

- having clothing or interior textiles that are kept for their sentimental nature, and no longer in practical use
- the practicalities of arranging interviews
- a willingness to be interviewed

- a willingness to bring these textiles out for their interview

At the stage of phoning people to arrange an interview, one participant who had indicated a willingness to be interviewed changed her mind, due to her personal circumstances, which left a total of five interview participants. These participants were given the choice of being interviewed in their homes, or elsewhere, and all chose their homes as the location for the interviews. In retrospect, as the context of the interview was key to exploring this research project, only those who were willing to be interviewed within their home should have been included. Fortunately, this was the end result, or such an interview may have been different in its nature, and this change in context could have affected the research results. As it was, the interviewees were all comfortable with the home visit arrangements.

In an interpretative phenomenological analysis study, a relatively homogeneous sample is found, as part of 'purposive' sampling (Smith and Osborn 2008:56). For instance, similarities in terms of demographic and socio-economic background are looked for when selecting research participants. This is intended as a means for defining the study in the context of a particular group, as aiming for a random sample is irrelevant for the small sample sizes of between 3-8 participants that are deemed most effective for this type of study. Within IPA studies it is not the sample size which is indicative of the quality of a study, but the 'richness of data and sensitivity of analysis' which arises through the process of data collection and analysis (Tzanidaki and Reynolds 2011:376).

The intention therefore is to provide a rich set of data which forms a part of a wider research context whereby other researchers, or further studies, can contribute to the research topic over time (Smith and Osborn 2008:56). In this sense, interpretative phenomenological analysis is idiographic, and deals with each individual case in detail, and in turn. As Pietkiewicz and Smith note, there is often a temptation to include large sample numbers, particularly for those within psychology, as this is the convention within research fields where quantitative research methods dominate. However, in IPA there is an understanding that factors determining sample sizes and selection are threefold: the 'depth and richness' of the research data, the approaches the researcher is taking for comparing the cases, and practical restrictions. Of these considerations, the most relevant factor is that the central research question is relevant and significant to the

research participants, and this is evidenced by the quality of the research data (Pietkiewicz and Smith 2014:9-10). Furthermore, the point at which 'data saturation' is reached is used as a determining factor on whether to continue to interview more participants. In practice, this means the point at which no new themes emerge from the process of interview analysis, as any additional interviews provide repetition through containing similar themes. Rather, the divergence and convergence of the experience within the research themes is examined (Brocki and Wearden 2006:95; Cooper, Fleischner and Cotton 2012:4). This is viewed as a methodologically sound and valid approach, as IPA does not seek to provide absolute truths about an experience across large data sets, which a quantitative study would investigate. Rather, its validity and usefulness arises through the understanding that such studies provide a means of explaining specific phenomena in specific contexts.

In terms of the data analysis, having a relatively small sample size creates the advantage of ensuring space and time for the researcher to be able to examine each interview on a word-by-word level to make sense of what is being said and how an experience presents for each research participant. From this process, key themes are identified, which the interviewee may not be consciously aware of, to provide a varied and detailed data set. In this way, the researcher focuses on 'the particular rather than the universal' to explore 'individual perspectives' within their contexts (Pietkiewicz and Smith 2014:8). These small data sets can extend and develop upon existing research, through augmenting other research studies or approaches, such as quantitative studies (Smith et al. 2009:49). For example, a large scale, quantitative study could indicate how many people in a given population own textiles which they keep for purely sentimental reasons. An IPA study can tell you what the experience of keeping them is like, and how an individual makes sense of this experience.

Finally, within this research project, it has been demonstrated within the literature that research has been done which explores the use of textiles as personally significant artefacts. However, the nature of the encounters with these textiles in terms of how their symbolic or importance intersects with their material qualities, and how both these domains are experienced simultaneously through the layered interventions of memory, emotion, and embodiment, are captured within this research project. This data capture

and analysis extends the literature in this respect, and is possible due to the small sample size.

Having discussed the protocols for the sample size, and principles for ensuring validity which are specifically developed for small scale qualitative studies, it is useful to compare the participants themselves. The list of participants is shown below:

Name	Gender	Age	Current employment status	Education
Parminder	F	42	Primary Teacher	B.Ed (Hons)
Paul	M	42	Public sector worker	BA (Hons)
Judith	F	60's	Retired F.E. lecturer	MA
Norma	F	80's	Retired Primary Teacher	BA (Hons)
Eve	F	30	University lecturer	PhD

Table 1: Interview sample

In terms of their socio-economic and demographic groups, on a surface level these could be seen as quite diverse. However, despite variations in age, gender and ethnicity, all the interviewees are educated to higher education level, are articulate, and are engaged in the process keeping textile artefacts that have a sentimental or narrative value, and as such share the experience of the phenomenon at the core of this research study. Additionally, four of the five interviewees are currently or were formerly employed in the education sector; the other interviewee works in the public sector in a training capacity (Paul), and is married to a teacher (Parminder). The primary eligibility for being included within the sample was the direct experience of the phenomenon of the personal textile archive, therefore, there was not a specific occupational

demographic which was sought. However, though this similarity was unexpected, it is logical, given that all of the participants were found through word of mouth, and would tend to know others to recommend, who are in similar professions.

On a final note about the sample selection, as has been noted, a sample size of five is within the average of 3-8 which are recommended for an IPA study (Brocki and Wearden 2006:94; Smith et al. 2009). Though this may seem like a small group of interviews, it has been determined that the interviewees' textiles were required to be brought to the interviews, as part of the adaptation of interpretative phenomenological analysis which has been developed for this research project.

This adaptation to the usual protocols of IPA has unearthed two complete data sets per individual: a data set relating to the symbolic and metaphorical nature of the textiles, and a separate data set which relates to the material properties of the textiles. These phenomena are intertwined within the descriptions and narratives which surround the textiles, but having the textiles present at the interview has led to the production of far more data, and a wider group of research themes, than would be expected from an IPA study with five participants.

Therefore, to enable a rich analytical process and in depth understanding of the nature of the experience of textiles, research data for this research study is deliberately drawn from a small group of five participants. The research question could be investigated through a broader quantitative survey, but this method allows for small data sets to work to the shorter schedules imposed by real-world design time-scales, as for the specific research aims of this project, this is a specific set of tools.

Note-taking for reflexivity

For the purposes of this project, the primary focus in the research methodology is on adopting and adapting a specific research method which has potential for textile design research, rather than the production of a prolonged philosophical discussion. However, where phenomenological concepts are relevant to the discussion, they will be included.

Key to both descriptive and interpretive phenomenological research methods are the concepts of 'bracketing' and the 'natural attitude'. Phenomenological ideas can be useful for framing and examining concepts which are relevant to this research project. In

Husserl's definition the 'natural attitude' is how people experience everyday life through the taken-for-granted or common-sense world. The natural attitude is one which is oriented towards what Husserl (1970) terms our 'pre-suppositions' and 'pre-reflective expectations' of the world (Husserl 1970, 1982, 1989). This has relevance to this research project through framing the 'everyday' encounters with the world, and understanding that a deeper level of analysis and engagement with the nature of experience is the basis for a phenomenological enquiry.

In practice, during research studies Van Manen (1990) recommends that researchers suspend and set side prior beliefs and assumptions in order to engage with the research question from a fresh perspective, without a sense of pre-determining the research findings. This is termed 'bracketing' within phenomenological research, and relates to the entire research process, from the initial selection of a topic, through conducting the interviews, through to the final analysis.

As Aanstoos (1986) recommends, setting aside and suspending prior assumptions helps to ensure that the researcher avoid merely find what they thought they would, as preconceived ideas about the research are suspended, in order to and for facilitate a meaningful engagement with the research data at both the collection and analysis stages (Tufford and Newman 2012:81). When analysing an interview transcript, this serves as a reminder to become aware of one's biases and assumptions, in order to engage with the experience without preconceived notions about what will be found in the investigation (Lavery 2003:17). However, Giorgi warns that the researcher must be aware that a complete bracketing of biases is difficult, if not impossible, to achieve (Giorgi 2008:3). Methods of bracketing include writing memos, and keeping a reflexive diary. Memos are used to note, but temporarily set aside, ideas as they occur throughout both the data-collection and the analysis stage (Tufford and Newman 2012:86). It is recommended that researchers conducting an interpretative phenomenological analysis keep notes throughout the process of conducting a study: from data collection through to the final analysis of the findings (Smith et al. 2009:183).

During the process of interviewing, it is recommended that the interviewer takes notes on questions as they arise, to refer back to later without disrupting the flow of the conversation (Langdrige 2004:266). Notes are also used to record thoughts and ideas

that occur during the transcription which may provide ideas for further exploration between the interview themes and theoretical links or concepts in the literature (Tufford and Newman 2012:87).

Reflexive diaries are used to identify and explore preconceptions that occur at all stages of the research process (Tufford and Newman 2012:87). For this research project, thoughts that occur during the multiple readings of the transcripts were written up in a note book, for reflection upon at a later date, without interrupting the flow of analysis. Such insights or enquiries are intended to be referred back to, to see if they bring greater clarity to the text. For this research project, it was deemed necessary to keep a reflexive diary throughout, and it's specific use for this adapted form of IPA is noted throughout the following sections, where appropriate. An example of a page from this reflexive diary is presented in *Appendix G: Notes from Reflexive Diary*.

Transcription and reading

As with all phenomenological studies, the intention within interpretative phenomenological analysis is that the researcher gains a feeling for the voice of the interviewee, and allows their individual and authentic voice to emerge. The first step in this process is to listening to the interview recording several times, to become familiar with it, before a completing a full transcription of the entire interview, in order to have access to every discrete part of each interview dialogue as it occurred in an interview (Hefferon and Ollis 2006; Hefferon and Gil-Rodriguez 2011; Smith et al. 2009; Pietkiewicz and Smith 2014).

Upon completion, the transcribed interview is read through several times for familiarity. Smith et al. recommend reading the transcript whilst listening to the interview audio-recording in order to more effectively enter the world of the participant (Smith et al. 2009:82). Presuppositions are suspended, but ideas can be noted down as they occur; these are set aside for the initial duration of the analysis, but can be returned to at a later point.

In practice, some interviews take longer to transcribe than others. For instance, in this research project, Norma's interview recording is very long, lasting for over 2.5 hours, as she has built up a large collection of textiles over her lifetime. Though it is possible in

other qualitative studies to use professional transcription services, it is felt within IPA that listening to the recording as it is transcribed is the first part of the analytical process. With this in mind, I transcribed the interviews myself, and can concur with Smith et al. (2009) that this first step in the analytical process was invaluable. The slow nature of this process requires large periods of time to be set aside to conduct this, but this laborious process enabled the voices of the interviewees to become very familiar through this process.

For example, even after a period of many months, when the interview transcripts are read and analysed, some of the lines of texts trigger a memory of their voices, as they said a particular phrase, and this adds to the understanding of the meaning behind their words. This is particularly relevant in terms of the use of emphasis or cadence within their speech. This is one area whereby using the form of a written transcript loses some of the richness of the data, as it is difficult to convey this in the written analysis. For example, in this extract from Norma's interview, the following phrase looks relatively benign,

'One of my grandchildren, our eldest Grandson, was baptised in it. I don't think his mother really wanted him to be baptised in it (laughs). But she did...' (Norma: 52-55).

When listening to the interview recording, the pitch of Norma's voice has a high, and a light-hearted tone, delivered with an underlying laugh, until she delivers the phrase, 'I don't think his mother really wanted him to be baptised in it.' At this point in the recording, her voice drops and slows, and she when says, 'But she did' there is a strong emphasis on each of the words, which is not conveyed in the written transcript, but could be italicised as '*But she did*'. This emphasis is interpreted in the written analysis as a glimpse of what seems like a power struggle between Norma and her daughter-in-law, over with whom the power to make the decision for choosing the baptism gown resides. Norma's words and tone suggest that her determination prevailed on this occasion, and that she relishes having won this power struggle, but this is not apparent in the written form of text. For more information, this section of transcript is analysed further in *Chapter 4: Analysis – Interview Analysis: Interview 3 (Norma), Social Domains and Relationships*.

As a means to overcome this limitation in this research method, supplementing the

written analysis with a video recording could create a form of triangulation which would enable the verbal delivery and emphasis within the interviews, which are spoken phenomena, to remain intact through the data analysis process. However, this would involve other considerations, such as requiring the gathering of different permissions and consent. This has potential to be explored for future studies, but was not included in the research design at the point of the data collection, as it was deemed as being too removed from the IPA procedures.

Initial noting

The next stage in the data analysis process is beginning to note the themes which appear in the transcript. Once the full transcription of an interview is complete, it is entered into a table, for the purpose of making 'exploratory comments', which make observations on the data that arises within the text. Each line of text in the transcript is numbered in the table, to enable each theme to be linked to its source, for auditing purposes, and for keeping track of where the themes emerged in the transcript, within the data analysis process. The table which is recommended in standard IPA studies for the initial noting is detailed below:

	Original Transcript	Exploratory comments
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Table 2: Initial form of data analysis table

The form which the transcripts take is key to development of research themes within IPA procedures, as the table provides the structure for analysis. However, it was immediately apparent upon beginning to transcribe the first interview that the transcript table would need adapting, to include reference to which artefact was being discussed. This was required in order to tie each line of the transcript to a specific textile, to position the verbalised data against each textile as it was referred to by the interviewee. To this end, an extra field was added to the transcript table, to align the parts of the text which referred to each specific textile in turn.

An example of this adaptation to the transcript is below:

Object	Emergent Themes	Original Transcript	Exploratory comments
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Table 3: Adapted form of data analysis table

In practice, this ensured that the data themes were able to be tracked against the artefact which they related to, as the interview progressed. This process was aided through a careful list which was kept within the reflexive diary during the interview, which named or described each item as it was presented or discussed by the interviewee. This enabled a smoother transition between recording the interview data, and the process of developing emergent themes. Alternatively, as with the previous observation on the role that video recording could have for fully capturing the intonation of the speech of the interviewees, having a video of the interview could simplify this process of ensuring that each textile was recorded in a list, as it appeared. However, this brings other issues into focus regarding the more intrusive nature of making a video recording, so this would need further exploration to ensure the benefits outweighs the limitations of such an approach in future studies.

Developing Emergent Themes

This next stage of analysis involves making comments which explore and post questions on the nature of what the interviewee is communicating, in order to begin the analytical process. These comments are intended investigate the multi-faceted aspects of the lived experience of the interviewee, including their social contexts and other aspects of their lifeworld, as they emerge through the course of the interview (Smith et al. 2009). The process of analysing transcripts in IPA will typically be time-consuming, due to the in-depth nature of the analysis, and it is noted by Smith et al. that first transcripts will typically take between one and several weeks to analyse, with subsequent ones will taking several days each. For a novice researcher, comparing cases will take a week, and at least two weeks is required to write the first draft of an analysis. Therefore, three cases will take a full time student two months (Smith et al. 2009:55). Within this research project, the timescale which Smith et al. note was accurate in practice and enabled plans to be made for the length of time the data analysis would require.

The data analysis is developed further through exploring the emergent themes, in response to the exploratory comments. These themes can relate to any of the realms of

experience, so it is important to have an open attitude which is responsive to the data. As has been noted, IPA is rooted in a linguistic method of data analysis, and has particular protocols in this respect. As a guideline for the process of transcript analysis, Smith et al. (2009:84-9) describe 3 ways of distinguishing between analytical comments:

Descriptive comments: (normal text). Descriptive comments focus on descriptive content within the interview (Smith et al. 2009:84) and these are viewed as the simplest form of analysis, as these provide a summary of what is being communicated. In practice, when beginning the data analysis for this research project, starting this process by producing comments at this level was useful for beginning the daunting task for such a detailed process of analysis. However, it requires careful integration the linguistic and conceptual types of comments as a means developing more sophistication and nuanced interpretations. For example, within this research project some areas of the text leapt out, so the use of the noting on the transcript enabled these to be captured immediately, before a more in depth re-reading and re-evaluating of the data through linguistic and conceptual comments began.

Linguistic comments: (*italic*). Linguistic comments focus upon specific uses of language within the interview, looking for items of interest (Smith et al. 2009:84).

It is recommended to note where there are particular linguistic attributes within the interviews, as these can provide further basis for interpretation. These include hesitation in response, a change of tone, such as a laugh, or a contradictory use of language. For example, in Norma's interview she contradicts herself over whether she would ever sell her garments,

'I wouldn't mind, I wouldn't want to sell that, well I don't know, I probably wouldn't want to sell it, I suppose it's got certain value.' (Norma:153-155).

In this extract, the contradictory nature of her statement was noted. Further along in the analytical process this was developed into a research theme which was grouped with other aligned themes which related to how Norma felt with regards to selling versus keeping her textiles,. This enabled an interpretative process to begin for determining whether she felt more strongly about keeping or about selling her textiles, in order to assess her prevailing feelings on the subject. The analysis and findings for this extract

are presented in *Chapter 4: Analysis – Interview Analysis: Interview 3 (Norma), Archiving: the Physical, Sentimental, Dynamic and Monetary Archive*.

Linguistic comments can also form the basis for further conceptual exploration within the final written analysis or discussion chapters of a research study (Smith et al. 2009). Noting such linguistic details in the transcript leads towards a deeper form of analysis, particularly when an interviewee uses metaphor. All forms of linguistic comments can act as a bridge which link the ‘descriptive notes to the conceptual notes’, and thus can indicate areas of the transcript to investigate in greater depth (Smith et al. 2009:88).

Conceptual comments: (underlined). Conceptual comments form the most interpretive level of exploratory comment, representing a ‘move away from the explicit claims of the participant’ through attempting to decode the hidden meaning of their interview (Smith et al. 2009:88). These comments may require deeper analysis and examination across the entirety of the transcript for their meaning to emerge. Within this research project, such conceptual comments are apparent in many places within the interview transcripts, and they are used as a means to uncover the unarticulated symbolic resonance of an experience. For example, when Parminder was asked in her interview whether her Punjabi wedding outfit makes her think of a particular place, she immediately describes a romantic Indian movie. Set against Parminder's earlier statements of fearing her family would not attend her wedding, it seems that the film's plot provides her with a metaphor for how precious a bride should be made to feel through the protective actions of her male relatives on the wedding day. In this way, the metaphor of the film references an emotional context which she is either unable or unwilling to articulate directly. Further analysis can be found in *Chapter 4: Analysis – Interview Analysis: Interview 1 (Parminder), Social domains: how a sense of identity, culture, family and friendships are represented by the personal textile archive*.

Design comments

As has been described, within the literature on the use of phenomenological research methods it is noted that the researcher should take a particular stance when analysing the interview transcripts, dependent upon the research interests and subject specialisation of the researcher (Langdridge 2004, 2006; Smith et al. 2009). As this research project aims to explore textiles holistically through examining the physical,

experiential and design qualities of textiles, attention needs to be paid to unpacking all of these elements in turn. To this end, another method, of using **bold text**, to separate out ‘design’ comments is added to this adaptation of IPA for this research project. The structure of the table is illustrated below, and include the adaptations for IPA within this research project which have been described and analysed so far. These include entering a column to link the textile to each part of the transcript, and the inclusion of bold text to explore design comments.

Object	Emergent themes	Transcript	Exploratory comments
e.g. wedding dress		Interview transcript	Initial noting of ideas Descriptive <i>Linguistic</i> <u>Conceptual</u> Design

Table 4: Transcript analysis table for this adaptation of IPA

In this extract from Interview 5, the way in which this works in practice is illustrated:

Object	Emergent themes	Transcript	Exploratory comments

<p>1970s baby blanket</p>	<p>194. Uncertainty over childhood ownership</p> <p>195. Being a twin</p> <p>197. Synthetic material</p> <p>197-198. Materiality of childhood</p> <p>199. Classic style</p> <p>200. Style of an era</p> <p>201. Childhood sensory experience</p> <p>202. Typical of an era</p>	<p>Claire: ‘So it belonged to both of you?’</p> <p>194. Eve: ‘Yeah, we won’t know whose is whose. Which is –</p> <p>195. it was just ‘ours’ – ‘the twins’. So I don’t.. Obviously I</p> <p>196. can’t remember this specifically. But, this sort of</p> <p>197. edging, you know this sort of synthetic edging, this</p> <p>198. construction, that feels like childhood, because, I don’t</p> <p>199. know, it’s got, you wouldn’t see that in a shop now, it’s</p> <p>200. a particular sort of era, isn’t it? The style of it. That</p> <p>201. feels quite childhood-y. It’s got that old Mothercare,</p> <p>202. look at the old Mothercare label.’</p>	<p>Mixed nature of artefacts</p> <p>sharing with sister</p> <p>representing being part of pair - <i>‘the twins’</i> – <u>shared artefacts representing being a twin</u></p> <p>design element - <i>‘synthetic edging’</i></p> <p><i>‘feels like childhood’</i></p> <p>fabric symbolic of childhood embodied experience</p> <p>typical of a time</p>
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Table 5: Extract from Interview 5 transcript analysis table

Though this was a time-consuming process, laying out the data in this adapted form of an IPA table assisted in completing the word-by-word analysis which is required by this approach. Adding a column to track which item referred to which lines of text, and using bold text in the 'exploratory comments' column to explore the design features of the textiles were useful additions for further situating this project within textile design research. These adaptations effectively prepared the text for collating a chronological list of themes which tied each theme to each textile, as is detailed in the next section.

Chronological list of themes

The next stage in the data analysis process is the collation of the themes as they appear in order within the transcript, in chronological order, in order to begin aggregating them into larger groups, within which each theme represents a facet of the interviewee's experience (Smith and Osborn 2007:70, Smith et al. 2009:96). For auditing purposes, the list of themes which were developed from Interview 5 is presented in *Appendix D: Interview 5 (Eve) Chronological List of Themes*. As has been mentioned, a chronological list of the textiles as they appeared within the interviews was produced in the reflexive diary as the interview progressed, to tie the data to the textile. However, as the next step involves cutting up the list of themes (or cutting and pasting them if using the computer for this process), the careful linking of each textile to each line of data as it appeared in the transcript would be negated. To this end, a colour was assigned to each artefact's theme, as they appeared in the list. This enabled each theme to be connected to each separate artefact. An example from Interview 5 is presented here to illustrate how this worked in practice to provide a key which noted each theme in relation to each textile:

Archive contents:

Granny's hat – cream woven wide brimmed hat

Cream embroidered wrap – beaded and embroidered in cream

Knitted doll – small acrylic knitted doll of boy with brown hair

Fragment of security sheet – cut piece of flannelette sheet

1970s synthetic baby blanket

1970s rose printed sheets – cotton flannelette

1970s plain flannelette sheets

Grandmother's hand-knitted blanket – multicoloured squares stitched together

Grandmother's hand-knitted mittens – acrylic wine coloured mittens

1970s large synthetic teddy bear

All of archive

Themes:

4. Vague memory of use

5-6. Everyday item

6-7. Acquisition after grandmother's death

7. Chosen item

Super-ordinate themes

At this point, the chronological list of themes is developed further into super-ordinate themes, which, as has been noted, are groups of related themes. The formats which are recommended for this by Smith et al. (2009) vary, and include using hard copies on paper to manipulate, or cutting and pasting themes into lists using the computer. An attempt at using the computer and cutting and pasting the themes into lists was made, but this felt counterintuitive and to hold back the analysis. As forms of research which are visual are standard within textile design, for this study, a more effective approach was to print the themes onto paper, cut them up, and physically group these with other themes which aligned with them, or, which when added to the group conceptually contributed to a broader idea. These groups of themes were then glued onto index cards. A visual illustration of this is available in *Appendix E: Examples of Compiling Themes onto Cards*. This process is viewed as a very creative part of the transformation of the interview, whereby links between themes within a transcript are explored, and related ideas within the transcript are grouped. When the themes were grouped in this way

within this research project, other analytical possibilities emerged, and the use of the reflexive diary supported this process. For example, with Eve's interview, when grouping the themes together, it seemed that at the time of the interview there was increased activity associated with her personal textile archive, in terms of textiles which were arriving and leaving her possession due to the impending arrival of her first child. Returning to the transcript to read through passages which related to the themes which formed this group was helpful for understanding that they were fragments which represented the same phenomenon. These were further explored in the reflexive diary, where it developed that these themes represented a sense of flux and flow within Eve's personal textile archive. An illustration of this page in the reflexive diary is presented in *Appendix G: Notes from Reflexive Diary*. An example of the final list of super-ordinate themes which was produced by this process for interview 5 is available in *Appendix H: Super-ordinate Themes – Interview 5 (Eve)*.

At this point in the analysis the individual interview is set aside, and the analysis of the next interview begins (Smith et al. 2009:100). At this point, an individual transcript is deemed to be analysed, and is set aside until all of the other interviews in a study are analysed. Following this, the master table of themes from the group are compiled.

Master table of themes from the group

From the super-ordinate themes which arise through analysing each interview, a master table of themes for the entire group of interviews is produced, which shows the spread and frequency of themes across the interviews (Hefferon and Gil-Rodriguez 2011; Smith et al. 2009:101; Smith and Osborn 2007:75).

In IPA studies, the narratives are reconstructed from the strands once the processes of transcription, commentary, theme compilation and grouping together of super-ordinate themes is complete. In particular, there are parts of the transcript where one aspect of a theme could be contained within a short part of the interview, but in fact the theme continues to be developed further, later on in the text. In this way, narrative elements, such as fragments of stories, are drawn out and put together, to form more complete stories for interpretation, from each individual case. This is intended to provide a coherent and complete narrative chronicle of what has been discovered about an

individual's experience of the phenomenon which underpins the research study.

For example, within Paul's interview, multiple fragments of text contributed to themes which were woven around his construction of his sense of identity, and each textile which was referenced within his interview related to this. Drawing these accounts out of the text across the entire interview enabled this super-ordinate theme to be fully identified and analysed. A further discussion on this is presented in *Chapter 4: Analysis – Interview Analysis: Interview 2 (Paul)*.

At the point where all the data from all the interviews has been organised through the process of creating emergent themes, developing super-ordinate themes, and completing a master table of themes, the writing up of the cases begins. It is recommended that recurrent themes which are evident across multiple interview transcripts are worked with first, in order to explore the commonalities of the experience in question before moving onto divergent accounts which explore where the experienced is different ways (Smith et al. 2009:114). Within this research study, this had the benefit of identifying the core common ground within the interviews, and provided a context for understanding how idiosyncratic facets of experience outside of these commonalities could extend the parameters of the experience. The interview data which was gathered in this way is analysed and discussed on a case-by-case basis in *Chapter 4: Analysis*, and is analysed and compared across all of the cases in *Chapter 5: Findings*.

Semi-structured Interview Questions

It is recommended that IPA works best when used in correlation with a semi-structured interview which is guided by a schedule, to ensure smooth interviewing practice. Semi-structured interviews have the advantage of having a structure to guide and direct the interview so it keeps a focus whilst also allowing unexpected or novel lines of enquiry to emerge (Smith and Osborn 2008:58). In IPA research this openness is designed to keep the pre-understanding of the research topic 'bracketed' off to allow the possibility of new insights or unexpected findings to result. In common with the procedure for conducting an interpretative phenomenological analysis interview, the interview questions for this research project are designed to allow for the 'authentic voice' of the participant to appear. Research questions in IPA are structured to draw out explicit,

episodic memories of experiences as a means to explore how these have contributed to an individual's sense of themselves and their own biography (Langdrige 2004, 2007), and the interview process is described as a 'conversation with a purpose' (Smith et al. 2009:57). However, as a novice IPA researcher, a more purposeful framework for setting research questions was sought, as it was intended that this research project should cover as broad a range of topics in relation to the textiles which the interviewees brought to the interviews as possible.

Through exploring different phenomenological research approaches, the Sheffield school, led by the psychologist Peter Ashworth and colleagues at Sheffield Hallam University, became apparent and was investigated (Ashworth 2003a, 2003b). The Sheffield school analytical approach was found to be too prescriptive to suit the purposes of this research project, but it was deemed that the questions which are proposed in such a study had merit, and would be tested in this adaptation of IPA. In the Sheffield school, research questions for interview are founded on a list of themes which are intended to relate to all facets of human experience. This list, the 'fractions of the lifeworld' is intended as a net to cast around the details of the 'lifeworld' (Ashworth 2003b:145).

These 'fractions of the lifeworld' are informed by the writings of Husserl, Heidegger, Merleau-Ponty, and Sartre. In his paper, *The Phenomenology of the Lifeworld and Social Psychology* (2003a), Ashworth uses the work of Merleau-Ponty to 'sketch the meanings' of these '7 Fractions': selfhood, sociality, spatiality, discourse, temporality, project, and embodiment. These concepts are intended to offer a near-complete overview of human experience (Ashworth 2003a, 2003b). These 'fractions' were adapted to inform the development of the interview questions for the research project, and are described in more depth as follows:

Selfhood: In the context of describing and analysing an experience, selfhood links the experience to an individual's social identity, for both the individual and within interpersonal relations. As a domain, selfhood is used to describe how an experience has an effect on an individual's 'sense of agency', and sense of 'their own presence and voice' in a situation (Ashworth 2003b). The connections between the experience and its effects on selfhood are considered within the research context; both the instance of

experience, and the wider study or context of a person's life (Ashworth 2003a).

Sociality: This fraction explores how a situation influences or affects social relationships (Ashworth 2003b).

Embodiment: The ways in which experience intersects with the physical world are explored through this fraction. This includes all aspects of the body, including the physical and emotional domains, gender and disability (Ashworth 2003b).

Temporality: This fraction explores time in both the immediate sense of the experience, and over longer periods, including biography and history (Ashworth 2003b).

Spatiality: This fraction relates to a sense of geography, in terms of how a person's environment is affected by a situation (Ashworth 2003a).

Project: The ways in which a situation relates to or affects a person's ability to complete the activities which they feel are necessary for their lives are explored through this fraction (Ashworth 2003b).

Discourse: This fraction is associated with the words and terms that are used to express and describe a situation. These can include social, educational and commercial terms (Ashworth 2003b).

Though the research questions were designed with a 'fraction' each in mind, it was envisaged that the answer given by the participant may 'stray' into another fraction, as Ashworth notes is to be expected (Ashworth 2003a, 2003b). This flexibility is intended as a demonstration that the questioning is sufficiently 'light touch' to allow the research participant's own authentic voice to emerge, rather than forcing the participants responses to fit any given hypothesis.

The research questions were designed to be open-ended, to encourage the participants to answer in their own voices, as a means of bringing validity to the responses through avoiding leading questions, and as a means of creating a natural dialogue to establish a sense of rapport, preventing a stilted interview (Smith and Osborn 2008:58).

For this research study, the questions were designed to draw the interviewee's focus between the recall of the past and the experience of a textile in the present. However,

upon review and analysis after the interviews were conducted, it seems answers were most frequently given in terms of past experiences and memories, as is typical in other IPA studies.

There were a few exceptions, but only three questions consistently provided responses of the sensory qualities of the textiles, as they were experienced in the present moment. For example, the question relating to the 'embodiment' fraction, 'Is there a particular sense you associate with this piece?' consistently drew the materiality of the artefact to the attention of the interviewee, as an immediate experience, rather than exclusively as a memory. Information relating to the materiality of the artefact arose through the 'spatiality' question, 'Where is this item normally kept?', which elicited responses to where the textiles are kept in the present. The 'project' question, 'Do you have a particular piece that means something to you?' also produced answers which related to the present moment, as most of the interviewees interpreted this as representing their current affective position towards the textiles.

Though some of the interview participants used these three questions to reflect on the material affordances or current experience of their textiles, others used these to explore symbolic qualities in the textiles, or to describe particular memories, which led to other layered data. This was entirely relevant for the research aims of this project, but if the gathering of data on immediate experience is required by future textile design research projects, questions will need to be framed to account for this bias towards eliciting data which is primarily related to memory. A possible method could involve handling sessions, such as those used by Harris in her study of mesolithic cloth types (2014). However, another possibility which could account for this bias in the data is that the initial questionnaire primed this type of response. As the questionnaire was designed to select interview participants who had textiles which were relevant for this research project, particularly textiles which were described as 'kept for sentimental reasons' it is reasonable to suggest that they were predisposed to engage with this realm when answering the interview questions, as they immediately began to identify their textiles with particular memories within the interviews. These are a useful findings for consideration when constructing future studies.

Approach to recording interviews – audio and photographic evidence

As the interview required recording for the process of analysis, the methods and approaches of these need to be considered. As has been noted, an IPA study takes a stance that a person is at once 'cognitive, linguistic, affective and physical' (Smith and Osborn 2008:54) so it is preferred that interviews are transcribed in their entirety, to allow for a deep analysis to occur. It is therefore recommended that all interviews in IPA are recorded to allow full transcription. This is to capture the richness of the data as it arises through the process of breaking the transcript down into its themes. There is also an assumption in phenomenological research that the person is grounded in the 'natural attitude', which is Husserl's concept to explain how people experience everyday life through the taken-for-granted or common-sense world. The natural attitude is one which is oriented towards what Husserl (1970) terms our 'pre-suppositions' and 'pre-reflective expectations' of the world, whereby there may be information which individuals are presenting that they are not aware of, which the researcher may uncover through the analysis and interpretation processes (Smith and Osborn 2008:54). The IPA interview is characterised by being grounded in questions which are designed to delve into and examine these under-explored and subconscious areas of engagement. This investigation has particular potential to be of value to the design researcher, as,

'Many user experiences are never even consciously realised; they are perceived only within deeper levels of mental processing, which forge through time meaningful associations with a given product, material or experience' (Chapman 2005:84).

Audio recording provides maximum access to the interview data within its conversational context, and is commonly used within IPA studies. In particular, the phrasing and use of language provides areas which the researcher can 'uncover' through the analytical process, and therefore provides richer data than note-taking during interviews. For these reasons, it is used for the research project, but it must be noted that audio or photographic recording requires permission to be sought, and the inclusion of this request in the consent form. To this end, verbal consent was sought at the point of arranging the interviews, over the telephone, and a written consent form was presented and read through at the start of each interview. This consent form is available in *Appendix B: Consent Form*.

In addition to audio-recording, photographs were taken of the textiles within the personal textile archives as part of the process of interviewing, in order to illustrate how each item relates to the themes generated within the interviews. In practice, the photographs were useful for recording the textiles, and having this reference to reflect on the meaning within the interview analysis was invaluable. For example, the 'heaviness' which Parminder noted on the chuni (scarf) of her Punjabi wedding outfit requires illustrating through a photograph to demonstrate the richness of the embroidery and embellishments. For more information, these qualities are described in *Chapter 4: Analysis – Interview Analysis: Interview 1 (Parminder), Embodiment: How Experiential and Emotional Domains Relate to the Personal Textile Archive*.

For this research project, a naturalistic form of photography was chosen, which recorded the textiles as they were presented: often crumpled, laid in a pile on the living room floor or table, and in ambient lighting. Photographing the textiles in this way reflected the ways in which they were presented. However, if a more detailed, post-interview analysis were required, such as an object-based approach, professional quality photography would be useful, and should be considered if future studies require this. Such photographic evidence gathering would require a photo booth, tripod and professional level camera, so would be more intrusive in the domestic context in which the interviews were held. As the standard operating procedure for this research project did not have this requirement, less intrusive photographic approaches were taken. The full research schedule and standard operating procedure for the interviews is described in the next section, for further information.

Research Schedule

A research schedule has been produced to describe the process of carrying out this adaptation of the IPA research approach:

1. Questionnaires sent to invite participation
2. Interviews arranged
3. Interviews conducted via Interview Standard Operating Procedure, including the explanation of the consent form, which the participant signs

4. Each interview transcribed in turn, with notes taken in the reflexive diary during the transcription
5. Each transcription is analysed according to Interpretative Phenomenological Analysis protocols.
6. A reflexive diary will be used to both suspend and record assumptions, and to explore ideas as they arise.
7. Findings will be presented. Within this thesis this is presented within *Chapter 4: Analysis*.

Interview Standard Operating Procedure

Interviews in qualitative research are intended to be conducted in naturalistic ways, and this is equally true of IPA studies (Smith et al. 2009:63). Within IPA it is recommended that an ideal location for an interview is in the research participant's home, as this has the advantage of encouraging participants to feel comfortable and at ease, as they are in their own territory. Another consideration to produce an effective interview is to avoid using overly academic language in order to avoid creating confusion between the researcher and the interviewee, as this can form a barrier to understanding (Benner 1994:109). In this sense the one-to-one interview should enable,

'a rapport to be developed and giving participants the space to think, speak and be heard' (Smith et al. 2009:57).

To ensure that this occurs as much as possible during the research process, the research questions are designed to not have any prior assumptions built into them – in every question there is the opportunity for the interviewee to say 'no' to whether or not the experience has occurred for them as part of the experience they describe.

This research project's standard operating procedure is structured around the requirement to interview the participants and view their textiles in their own homes. Through setting the interviews within the context of the lived experience of these items, it was intended that a natural conversation will occur, to allow a broad data set to emerge. As the interviews felt very natural, within this research project, and the interviewees appeared to be at ease this approach was conducive to producing rich interviews. The only participant who seemed overly nervous at the start was Paul, but

he soon relaxed into the interview, and became more fluent and conversational as the interview progressed.

The following standard operating procedure was developed to guide the interviews, to bring consistency to the interview proceedings. This list is also useful as a method of recording the processes which underpin the data collection for this adaptation of IPA within textile design research:

8. The interview will begin with a review of the informant's completed survey, in order to bring the informant's conscious attention to the research area.
9. The consent form will be given to the informant to read, and the precise nature of what they are consenting to, including whether or not they agree to be taped, have their artefacts photographed, or appear in photographs themselves, will be recorded and acted upon during the interview. Two forms will be completed – one for the informant to retain, and one for my records.
10. To begin the discussion, a textile will be selected to focus on, and the informant will be asked to respond to a series of questions in turn.
11. In order that the method will be rigorous and repeatable, the list and order of questions will be the same for each item in the interview.
12. The informant will determine the specific nature of the interview, and the length of replies will vary accordingly, as the questions that are given will be used as prompts rather than as interrogations. The number of items which are focussed on will depend on how in depth the replies to the list of questions are. The list of questions may only be worked through once if a long discussion of one item ensues. Or it may be that the list of questions is worked through ten times, depending on the response from the informant.
13. Any uncertainties or ambiguities that arise during the interview will be noted in the reflexive diary for clarification during the interview, if appropriate, or after the interview, if required to avoid disrupting the flow of conversation.
14. During or after the interview, as appropriate to the situation, the informant's artefacts will be photographed, if possible.

15. To conclude the interview, the informant will be thanked.

16. If necessary, a follow up appointment will be arranged.

List of questions for interview

The list of interview questions which were developed for this research project are below, in the order in which they are designed to be asked.

Discourse: Tell me about your collection

Project: Do you have a particular piece that means something to you?

Temporality: How long have you had this piece?

Sociality: Do you connect this with a particular person?

Selfhood: Do you have a particular memory about this piece?

Spatiality: Is there a particular place you think of when you see this piece?

Embodiment: Is there a sense you associate with this piece, such as the smell, look or touch?

Spatiality: Where is this item normally kept?

Temporality: How often do you look at this piece?

Review of the methodology after first two interviews

The research project was designed with a review stage after the first two interviews, which were conducted with Parminder and Paul. The operating procedure of the first two interviews was analysed, so minor changes to the research approach could be made, as required. For the purposes of anonymity, pseudonyms were chosen to substitute their names with, as using these served as a reminder that these were real people who had participated in the interviews, not 'an unknown subject' would be the case if they were represented by initials (Langdrige 2004). As 'Parminder' has an obviously Punjabi name, a similar name was chosen. 'Paul' has a typical English biblical name, and a similar pseudonym was chosen. This process was repeated across all the interviews, by looking at relevant and popular names from the decade in which the

interviewees were born.

As mentioned previously, the chosen location for the interviews was the interviewee's homes, in order to enable the development of rapport, and set the participants at ease. This outcome was achieved in these first two interviews, which were natural, and flowed well. The interview standard operating procedure was followed, including following the list of interview questions. No list of concepts can ever fully represent the complete constituted exploration of human experience, but in the first two interviews, the interview questions had merit as a starting point for discussion. Though the research questions were designed with a 'fraction' each in mind, the answer given by a participant might explore another fraction, or none of the fractions, and this is deemed to demonstrate that the questioning is sufficiently 'light touch' to allow the research participant's own authentic voice to emerge, rather than forcing participants' responses to fit any given hypothesis (Ashworth 2003a, 2003b).

The value of this interview approach is demonstrated within the first two interviews, which elicited rich and concrete descriptions, leading to multiple strands of information. These strands not only included the social and cultural importance of the items in their individual personal textile archives, but also provided an account of their material and embodied qualities. Thus an account of all of the ways in which textiles relate to the lifeworld unfolded, including narratives which related to personal and family histories.

The first question, 'Tell me about your collection' was a good opening for both interviews, and was sufficiently broad to allow the participants to relax and establish an interview rapport, through recognising the interviewees as the experts on their own textiles.

Interestingly, neither of the participants responded by answering about their collection as a whole, instead they both launched into a discussion of individual items. Using affirmative sounds, and keeping eye contact and nodding for encouragement, seemed to encourage them to respond fluently to all the questions. Overall, the standard operating procedure for the first two interviews produced rich and varied data, and therefore needed very little adaptation. For example, the question designed to invite a response on the subject of embodiment was, 'Is there a sense you associate with this piece, such as the smell, look or touch?' and this elicited responses which were varied, including visual

embodiment, haptic feeling, a memory of strong smells, a memory of feeling 'awkward', and a memory of how wearing a garment engendered a sense of feeling 'beautiful'. This richness of data capture from one question illustrates the potential of this method, and in this respect, a decision was made to continue to conduct interviews using this adapted form of IPA research. However, limitations were found, and additional adaptations are recommended, to further develop this research approach for textile design research. These are detailed in *Chapter 6: Conclusions and Recommendations*.

Conclusion

The emergence of interdisciplinary approaches for textiles research has provided new critical frameworks for extending and developing the field of textile design research. This expansion has extended the parameters of the subject, to interweave frameworks which investigate the materiality and technical properties of a textile alongside its symbolic and communicative potential (Hodges et al. 2007; Hemmings 2012, 2015; Harper 2012a, 2012b). This shift coincides with the rise of interest in the intersections and correlations between the material and social domains over the past two decades (Miller 1998, 2008; Buchli 2002; Tilley 2006, 2008; Pink 2007, 2009). These areas of research interest are dominated by qualitative research approaches, which Rose suggests is due to their ability to generate evidence which parallels the significance of these domains across the social sciences (Rose 2013:30). Such interests intersect and interweave, and include the,

'interpretative but also the experiential, which includes the sensory, the affective and the emotional' (Rose 2013:30).

Phenomenology has been proposed by researchers as a means for overcoming the dualistic view in which people exist in an entirely separate physical and intellectual sphere from objects (Miller 2010:76). In particular, interpretative phenomenological analysis has been used as a route to explore the embodied and affective domains, through the adoption of a recommended IPA research structure (Hefferon and Ollis 2006; Smith et al. 2009; Pietkiewicz and Smith 2014:8).

These recommended methods and protocols of interpretative phenomenological analysis have been adapted within this research project to provide a template for situating textiles research. This has been structured and designed in a way which incorporates the

strengths of phenomenological research, namely its ability to explore and analyse an experience of a textile as it presents to a person within their social or cultural context (Lerpiniere 2013b). Such a research design should involve 'open' questions, in order to uphold IPA's commitment to a purposeful but open-ended inquiry. As has been noted in this research project, open-ended questions are recommended for their ability to draw out data which accurately reflects how an experience presents itself to an interviewee, whilst still systematically covering the range of perceived qualities of the textiles which a study is focused on. It was intended that the dominant use in IPA of eliciting memories as a means of generating data could be balanced in this adaptation of IPA, through having the textiles present at the interviews, in order to gather sensorial and design data. This was intended as a means to understand how a textile's design features are valued by the individual, and experienced through the senses.

This research project's original adaptation of IPA has been designed to enable data collection on the experience of textiles within the sensory realms, and intersecting domains of family and autobiographical memories and symbolism, through having these textiles present at the interview. Through this process, two data sets were collected, one which relates to the ways in which textiles can intersect with memory and the symbolic realm, and one which relates to the range of perceived qualities of textiles. This has been useful for producing data in relation to this research project's focus on the symbolic resonance of textiles, in their roles as treasuries of personal, social and family memories. In particular, research themes relating to how memory contributes to the creation of a symbolic link between a textile and autobiographical or biographical narratives were apparent in the data which was collected within this research project.

Eliciting memories in an interview can evoke emotional states, or provide insights into long-standing persistent attitudes, such as sentimental feelings. The investigation of sentiment is particularly relevant for this research project, and it was clear in the data that many of the textiles presented in the interviews evoked sentimental states for their owners, in addition to, or instead of, strong emotional states. In this way, IPA has clear benefits for understanding and exploring both the nature of emotion or sentiment in relation to textiles.

As has been discussed in Chapter 2: Literature Review, a textile's material qualities

include its visual aesthetic, particularly its colour and pattern, and tactile qualities, including texture, handle and surface. This adapted form of IPA has been developed as an appropriate method for this research project, and the questions for the interviews were designed to draw these out. It was intended that this form of IPA should provide an account of key concepts for analysing the perception of textiles, such as handle, touch, smoothness, and visual dimensions of the design, including colour, scale, and pattern. Within the interviews, these embodied and sensorial properties were referred to in the question, 'Is there a particular sense you associate with this piece?'. Such an open-ended question was designed to facilitate an unprompted answer, and thus provide a more accurate picture of the sensory associations with the textile, such as its experience within the visual domain. This was the case with several of the participants, most notably Judith. However, this data was not fully captured in a systematic way, so textile design studies which require a full record of the affordances of textiles need to involve more detailed questions which are structured around these qualities.

Therefore, it is proposed that the design of more specific questions which cover these different concepts of the textile's material and aesthetic properties would be useful to gain more insight into the textile's perceptual qualities, as some of the responses to this question elicited imagined sensory experiences, or memories of sensory experience, rather than experiences of design features which are grounded in the here and now. Though these answers were relevant to this research project, it is a useful finding to note for future research design. If immediate haptic and sensorial responses are required by future studies, this should be accounted for within the question design when using this method. However, as has been noted, where language is the basis for research frameworks, special attention must be paid to enabling an interviewee to express their engagement with the visual, haptic and embodied domains of textiles as phenomena through a broad spread of questions, to uncover the full nature of their experience. Linguistic means for capturing this require sensitive and detailed interpretive processes, but these have limitations. In this way, the research findings come with the proviso that emotional and sensorial data can never be fully captured via linguistic means, but merely signposted.

The following two chapters are designed to test the adaptation of IPA for this research

project across the entire range of interviews, and both data sets, which relate to the material and symbolic domains. The interpretation of the research themes which have been developed from this original adapted form of IPA is explored in full in the following two chapters. *Chapter 4: Analysis* explores the data which has been gathered on a case-by-case basis, to explore the themes which emerge through this form of IPA. *Chapter 5: Findings* compares the research themes across the different interviews, to see where these converge and diverge across the group of research participants. Both *Chapter 4* and *Chapter 5* draw upon insights which have been gained from the literature, on the key areas which these textiles become a conduit for: sensory experience, emotion, sentiment, and autobiographical and biographical memory.

Chapter 4: Analysis

Introduction

When producing an interpretative phenomenological analysis, the emphasis of the analytical process is on the person's experience, in all their individual complexity, and in this way, this adapted form of IPA for textile design research aligns with this research project's aims and objectives. It is the nature of such a study that a person's thoughts and emotions may be unarticulated, so the value of this method is its ability to access and write up an account of the multi-sensory modalities of the individual's subjective, internal world. As described in *Chapter 3: Research Methodology*, a written account that narrativises and interprets key content of the thematic analysis of the transcripts is produced, which for this research project is intended to bring the complex engagements between the individual, the materiality of their textiles, its sensorial qualities, and symbolic resonance to light.

Interview 1 Analysis (Parminder)

Interview 1 is with Parminder, a British woman in her 40s from the British Midlands, who is married to Paul (interview 2) and works in education. At the interview, Parminder's presents two items:

Lengha suit: a heavily embellished and embroidered red and gold 3 piece Punjabi wedding outfit suit, consisting of 3 pieces: chuni (headscarf) fitted cropped top with lacing up the back, and an ankle length circular skirt

White Western style wedding dress: white embroidered and beaded wedding dress, with a strapless, fitted bodice and full, hooped skirt with a 1 metre train.

Social domains: How a Sense of Identity, Culture, Family and Friendships are Represented by the Personal Textile Archive (Parminder)

Themes of social domains are prominent in Parminder's experience of her personal textile archive, and these domains intersect with much of her account. In particular,



Figure 1: Parminder's chuni, end detail.

links between culture and relationships are key (Figs.1, 2 & 3).

A sense of inter-generational links between the garments and Parminder recurs frequently throughout the analysis, and is reflected in intertwined themes of culture and relationships which relate to her maternal line, and her ancestry. These themes place Parminder (181, 216) on a fantasied time line, stretching back into a historical India constructed from old photographs and films. Parminder firmly places herself at the end point this chain of maternal ancestry and inheritance, whilst simultaneously seeing her descendants as possible inheritors of her own memories. This link goes back beyond her immediate mother, to earlier generations ascending her mother's line. Parminder



Figure 2: Parminder's lengha skirt, waistband detail



Figure 3: Parminder's lengha skirt

consciously references the ways in which her mother and grandmother were dressed on their wedding days, as the lengha,

'brings back our ancestors and how they would have worn it. So I liked that traditional sort of aspect of it' (Parminder:40-41).

In this vein, Parminder's chosen method to style her chuni (head scarf) balances a contemporary and a historical sensibility, which in her words is 'over the head, and down' (Parminder: 39). By 'framing her face' (Parminder: 222) she presents herself as a modern Punjabi bride with respect for the traditions of her female ancestors. When describing how long she has had her wedding outfits, Parminder is immediately drawn into a narrative on the planning and preparation that she recalls in relation to their acquisition (74), describing how she initially bought her lengha suit to change into at the wedding, as a surprise for Paul (Figures 1, 2, and 3). The purchase is described with an almost grim sense of determination and independence, whereby she does not need

discuss her purchase with anyone, and keeps her decision to herself, partly because she knows exactly what she wants (86-87) and partly so no one would have the opportunity to dissuade her (Parminder: 317). This provides a first glimpse of a theme which runs throughout her interview, of determination to participate in her culture, despite the established protocols on Punjabi weddings, whereby the bride's family buy both outfits for the bride and groom. This links with her decision to surprise Paul, by including him in her culture through buying him a Punjabi groom's wedding suit; in this way, she seems to be defying conventions whilst simultaneously following its traditions (Parminder:75-77).

When considering this in light of the other themes regarding culture and relationships within the transcript, it becomes apparent that Parminder is styling herself as a Punjabi bride in defiance of circumstances, and drawing Paul into this, to play his role, enables this. In reality she is having an 'English marriage' rather than a traditional Punjabi wedding, but she is determined to take the opportunity on the day to express herself as 'Indian' as well as 'English' (Parminder: 3-4). Further on the interview it is clear that shopping for her lengha, which she thought would be enjoyable, quickly became an occasion of longing for family, and of feeling sadness at being excluded from sharing this joyful activity with her female relatives (Parminder:83-84). Through analysing the transcript, a sense arises that this longing for an opportunity to wear the lengha again is linked with a longing to participate more frequently and fully in Punjabi cultural and family activities. A glimpse of this is given in the statement,

'I could wear the Indian one again to a special occasion, but they are few and far between.' (Parminder:15-16).

Though she doesn't elaborate on the cause of this separation, Parminder mentions it poignantly at several points within the text, and there is a sense that she seeks to replace the close bond she misses with her sisters through female friendship, particularly on her wedding day. This is the first indication within the interview of a recurrent theme for her, of cultural estrangement, which in this example is established through Parminder not being able to regularly attend Indian social occasions. The lengha represents her autonomous decision to participate in her culture on her wedding day. Linked with this theme is a narrative relating to its purchase. She describes with sadness how

traditionally, a bride in Indian culture would visit the shop with all her female relatives,

'because it's such a big family occasion and they would go with your mum, your sisters, your aunts, everyone gets pulled into it, and they'd all have a say it wouldn't be just your say.' (Parminder:326-329).

Furthermore, when recalling her purchase of the lengha, Parminder experiences a deep cultural chasm, which she had not been fully aware of beforehand,

'And I felt suddenly I have gone so far away from that that I didn't really think about it until I was there' (Parminder:330-331).

This sense of 'suddenly' being aware of having 'gone so far away' seems to give a poignant sense of the cultural and emotional distance which Parminder feels about her Punjabi upbringing, and that this sadness was under the surface until it was brought into sharp awareness in the shop. The strength of this memory as she recounts it underlines the finding in the literature that particularly emotional events produce vivid memories (Kensinger and Schacter 2008:605; Uttl et al. 2006:3).

This sense of sorrow linked to cultural and estrangement pervades the account of buying the lengha. In particular, Parminder has a realisation while she is in the shop that the staff are being aloof, followed by a sudden realisation that she has committed a faux pas by going alone, with a baby in a pram, and she thinks to herself, 'hang on a minute – how must this look?' (Parminder:333-334). This realisation leads Parminder to reflect on her culture and values,

'I am too Westernised maybe for them because I have a kid in tow as well, so what must they be thinking of me?' (Parminder: 336-338).

In respect to this, the cultural chasm Parminder is attempting to cross and transcend through her action of buying and wearing the lengha is enhanced by estrangement by her family, and she feels their absence acutely,

'I felt sorry for myself, because I just thought, there is no mum there, no sister there,' (Parminder: 334-336).

This leads Parminder (339-340) to describe weddings as 'happy / sad' as they bring the absence of family to the fore, in a way which cannot be ignored. For Parminder, this sense of being without her mother, sisters and aunts on the trip is compounded by her uncertainty over whether her brothers and sisters would be attending her wedding (344-

346).

Parminder effectively negotiates the task of purchasing the two Punjabi wedding outfits on her own, even after the obvious disapproval of the shop staff becomes apparent. By doing so she defies the conventions in her culture for the accepted conduct for buying a lengha suit, which would usually be a large family event. Though she doesn't mention it specifically, it is also interesting that Parminder further defies convention by choosing her groom's wedding outfit. In doing so, a glimpse of Parminder's character is evident, as is the importance of this outfit for Parminder's experience of her wedding, as evidenced by her determination to proceed with the purchase despite obvious disapproval from the shop staff.

Later in the interview, the nature of this cultural estrangement is reinforced through her description of her sadness over the uncertainty (343) of whether her brothers would attend her wedding. At multiple points in the interview, it seems that Parminder surrounds herself with friends to replace her female family in their role of assisting her as a bride, and that the outfits in her personal textile archive represent this. For example, the role of dressing a Punjabi bride on her wedding day is typically done with the aid of female relatives, and Parminder describes how her friend Jyoti helped to dress her in her lengha on her wedding day, and to style the chuni as she wanted it: on the head and framing the face, balancing modernity and tradition (Parminder: 219-220). Through providing this service, Jyoti provides the missing support a female relative would give, and with her styling expertise, Jyoti also provides access for Parminder to both a facet of her culture that Parminder is aware she wants, but is untutored in, including a knowledge of up-to-date Punjabi wedding styles. Through Jyoti, Parminder accesses the cultural 'agency' (Gell 1998:16) of the chuni, thereby setting off the event to convert her into a Punjabi bride.

Parminder wears two outfits on her wedding day, a white, Western wedding dress, and a red Punjabi bride's outfit, or 'lengha'. She actively chooses to present herself on her wedding day as both 'English' and 'Indian' as she feels herself to be simultaneously from both cultures (Parminder: 3-4). She describes the importance for herself in referencing her Indian Punjabi heritage,

'it connects with my mum and her mum. It brings in the female, Indian woman, from ages, and how they must've got married. So I think it's a way for me to show that I still respect all of that side of my culture,' (Parminder:47-51).

This presentation of herself is in contrast to the majority of her wedding day, when she wears a traditional white 'Western' style wedding dress (Figs. 4 & 5), and gets married in a typically contemporary way for the British middle classes: by a registrar in a country house. By choosing to wear the lengha for the evening's traditional Punjabi wedding entertainment, Parminder is literally swathing herself in the cloth of her culture, in a process of reclaiming



Figure 4 (Above): Parminder's white wedding dress

and proclaiming her cultural affiliations and heritage. In doing so, she feels she is acknowledging her Punjabi and Indian heritage, and in wearing the lengha, she feels,

'Just more Indian. I suddenly acknowledge that my background is Indian, and my parents are Punjabi, and this is what my mum would have worn, and her mum' (Parminder:291-292).

In this way, Parminder is using her body as a conduit for her cultural values, in line with Waskul and Tannin's (2006:4) understanding of the actions and experiences of the body enabling the formation of a sense of identity within cultural and social contexts.

Parminder has to construct this sense of identity along, as is evidenced by the themes of loss and longing for her culture and her family which pervade the narrative throughout the interview, alongside Parminder's strong determination and independent decision to buy and wear a lengha on her wedding day, to 'share' this experience between herself and her 'Western friends' (Parminder:397). Through purchasing her own lengha outfit, and buying a Punjabi groom's outfit for her husband-to-be Paul, Parminder is an actor in a role; in this case, she actively participates in a culture in which she is no longer immersed. The satisfaction this gives her is evident in her statement of how she feels when recalling posing on the stairs with her brothers, who surprised her by turning up to

her wedding, and the Punjabi wedding drummers she had hired,

'I loved that moment as well...having my brothers with me. It made me feel very Punjabi with all the drums and these guys playing' (Parminder:414-418).



Figure 5: Parminder's white wedding dress, bodice detail.

With the lengha in particular, an entwined series of cultural artefacts and practices are brought to mind, representing the 'whole' of her culture, particularly the spectacle of Indian films and music (Parminder:273). For Parminder there is a sense that she needs to acquire and consume the trappings of her Indian culture, and that the lengha represents,

'The wedding, the children, the respect, the gossip, the religion, everything, the food, but the music, I think it's mostly the music...' (Parminder:274-276).

In choosing the lengha, Parminder (397-398) describes how she is sharing her culture with her 'Western' friends, in order to show them something that they

might never have 'access to', allowing them to see that the lengha is 'just as wonderful as wearing a white dress' for a wedding. In contrast with her memory of buying her lengha, her memory of buying her white wedding dress is one of being, 'like a kid in a candy shop' (Parminder:347-348) and 'full of fun' (347), and she actively sets to make the day a full, social day. To do this Parminder draws upon the support of 2 friends, turning it into a 'day out' (Parminder: 93). The dress also represents the consensus of her friends, confirmed with the phrase, 'we all agreed' (Parminder: 127). These last two examples give a snapshot of the complexity of the social and cultural domains which are symbolised by Parminder's personal textile archive, and both the joy and simultaneous sorrow which the outfits have come to represent.

Through analysing the interview it is clear that there are layers of meaning embodied by

both the lengha and the white wedding dress which relate to the roles and narratives which Parminder associates with the outfits, and that these contribute to her construction of her sense of identity. She describes the 'charm' of the lengha as being tied to historical Indian cinema, whereby through donning the lengha, she has 'become' the character in a film, an act of transformation of which Parminder (156) is acutely aware and seems to relish. One film in particular dominates the narrative and roles that Parminder weaves into her description of the lengha: *Laila Majnu*. The name *Majnu* is significant, as it means 'mad-man', a condition brought on by unrequited love, and in this film a doomed love affair between a princess and a commoner is played out. Parminder (177-178) draws upon the aspects of the story whereby male relatives would carry a bride in a 'carriage' for 'miles and miles' to be delivered like a 'special ornament'. For Parminder, this film describes the way in which the role of being a bride needs the supporting actors, as getting married shows that,

'you are a respected woman and you represent your family' (Parminder:201-202).

It seems that as she cannot rely on her brothers, father, and uncles to play this supporting role for her, or to provide her with the respect she craves, Parminder transcends this difficulty through hiring a Punjabi dancing troupe to perform at her wedding, and that these men are present to support the bride as do the male characters in *Laila Majnu*. Parminder draws upon the aspects of the story whereby male relatives would carry a bride in a 'carriage' for 'miles and miles' to be delivered like a 'special ornament' (177-178). This is interesting in relation to the later point in the transcript, in which Parminder feels 'very Punjabi' (417) through arranging to have her brothers surround her for a photograph with the Bangra dancers.

In this way, Parminder seems to have actively re-created her understanding of the role of being a 'Punjabi bride'. This enhances the interpretation that Parminder's decision to wear a lengha on her wedding day is an action taken to not only wrap herself in her culture, but to bridge the gaps left by absent family, through building a bridge of fantasies of herself in a series of roles, and of positive associations from film. Within the literature these actions could be framed as relating to enabling Parminder to create an autobiographical memory, as these require a sense of 'plot, character and theme' (Singer and Salovey 1993:ix), and these storytelling devices serve to reinforce selfhood

(Fivush and Waters 2014). Through recreating the Punjabi wedding which her family will not be providing, she is creating a narrative, autobiographical memory for herself, and bolstering her identity as a Punjabi bride, regardless of her cultural exclusion.

In contrast, the associations the white wedding dress has for Parminder are related to more playful films and narratives, which Parminder explores when she casts herself in the role of the bride. In this role, Parminder experiments with being different types of bride, from designer to fairytale, through a day out trying on wedding dresses in a nearby city (Parminder:93). The bride is a transformative role which Parminder (141) describes as being just for 'that day', and which she believes she will never get to play again.

Parminder (55-56) describes knowing the type of dress she desires, before she buys it, one which references 'Cinderella', 'fairytales' and 'endings with a big white wedding'. It appears that the dress is linked with a very positive sense of self-identity for Parminder, as wearing it puts her 'on a pedestal' (Parminder:192), and to feel 'like a different person' (140). Interestingly, on her wedding day, in addition to Cinderella, she also visually references 'Audrey Hepburn' and 'black and white films' (Parminder: 69-70). Parminder is inspired by Holly Golightly's hairstyle in *Breakfast at Tiffany's*, and styles her own hair on her wedding day with reference to Holly's iconic chignon and tiara. Parminder seems to have not consciously considered the symbolism that such a style represents to herself, until the point of describing it in the interview, when she suddenly realises why Audrey's hairstyle had been the inspiration for her wedding hairstyle,

‘that look I just love, you know like *Breakfast at Tiffany's* and her walking down that road and looking outside that jewellery shop and having such a happy go lucky life and that's what I associate, I didn't realise that...’ (Parminder:171-174).

It is interesting that Parminder actively seeks to visually align herself with a character she associates with being 'happy-go-lucky', given some of the difficulties which she has described in relation to her planning her wedding.

This use of metaphor is interesting, given that it is often used within IPA studies to express difficult or unarticulated emotions through concepts (Shinebourne and Smith 2010). Though it seems that these references are light-hearted, in the light of the earlier analysis of the sadness evoked by the lack of family to support Parminder's marriage,

both characters tie into similar concepts. Through referencing both through her description of her wedding style for both her Western and Punjabi outfits, Parminder seems to be aligning herself with characters whose stories are of love which transcends social, economic and family barriers.

In contrast to Parminder's situation, Laila is forbidden from marrying her true love, dying tragically young and leaving her lover mad and bereft. Though Parminder does not make the link with her own circumstances, facets of all three films seem to link with her own experiences. Through examining the narratives and elements of the films which resonate for Parminder, a greater understanding of her own 'story' as a bride seems to emerge. In this way, understanding the roles which Parminder casts herself in through wearing the wedding outfits illuminates a facet of her lived world.

Embodiment: How Experiential and Emotional Domains Relate to the Personal Textile Archive (Parminder)

Embodiment, which relates to multi-sensory domains including visual, tactile and emotional realms, and design are intertwined within Parminder's experience of her personal textile archive, and pervade her accounts of buying, wearing and keeping her wedding outfits. Parminder describes facets of her outfits in relation to aspects of the body which are both physical and emotional, and these are both positive and negative in tone. Physically, the design of both outfits makes Parminder (134, 384) feel petite, and enabling her to show off attributes which she rarely displays in her day to day life, such as her shoulders (Parminder:135). In this way, they enable her to enact the performativity of gender (Butler 1993a) through showing feminine physical characteristics. However, she juxtaposes these accounts with the physical impairment and discomfort of the outfits. This discomfort is experienced through a variety of factors: with the white wedding dress, there is an awareness of how cumbersome the dress is, how she has to plan and consider every movement (377), and the irritation of the beaded bodice rubbing against her arms (364). However it is interesting that some attributes which are described in the context of discomfort are later extolled as positives, such as the heaviness on the ends of the chuni (213). Her experience with the weight of the lengha is contradictory, as in parts of the interview, she feels 'tied up' and

'heavy' in the lengha (Parminder:383-384) but the weight of the embroidery also helps her feel 'tiny', and encourages her to dance and spin, to feel the flare of the skirt (Parminder:163, 269-270, 385). This is expressively described by within the interview,

'But I loved it! Because I love dancing! It makes you want to dance because when you twirl, it just flares out and it is such a beautiful sort of feeling that you just want to dance and dance in it.' (Parminder:268-272).

This sense how the combination of the design, the embellishments, the physical structure, and the cultural context of her dress compelling Parminder to dance, demonstrates the 'unity' of Merleau-Ponty's conceptual framing of tactile experience, whereby the visual, the tactile, and movement are entwined (Merleau-Ponty 2002:138). When holding and describing both her lengha and her white wedding dress, Parminder vividly recalls memories of her emotional states on these days, which can be viewed as a cycle of emotions, in which she recalls her anticipation of her emotional state, the realities of these, and a reflection on her emotions as they were and as they are. For example, Parminder's (352) white wedding dress brings recollections of her shopping trip, which are characterised by anticipation of the enjoyment the day will bring, the excitement of trying on dresses (98), and are contrasted with a feeling of being physically 'shaky' and close to tears whilst wearing it, due to overwhelming emotion on her wedding day (390, 391). Emotional associations with the lengha are even more complex and multi-layered for Parminder (326, 339). Though the suit is a physical link between herself and her culture, it is also a point of reference for the embodied emotional longing and sadness she feels due to her estrangement from her family, and subsequent cultural estrangement from Punjabi social events. Parminder's sadness over this cultural distance is overcome in the moment the Punjabi dance troupe perform at her wedding reception, when she describes being 'carried away', 'lost' and 'gone' with the music (419, 420, 422), as an analogy for thoroughly enjoying being emotionally transported whilst wearing her lengha and listening to the Punjabi drummers.

For Parminder, the embodied domains are interwoven with the materiality of the artefacts, and the design attributes of both of her wedding outfits are key to her ability to play her ideal roles, including film roles, cultural roles, and familial roles. Her ability to plan and carry out these roles is central to her enjoyment of them. For example, it is

crucial for Parminder (308) to find a lengha with the exact hue and chroma (Cleland 1969) of red she desires, one which she can 'almost envisage' (Parminder:308) beforehand. The red must be coupled with gold, as these represent both timelessness and Punjabi weddings (Parminder: 145, 154). This indicates the agency of colour to communicate concepts (Young 2006), in particular relation to Indian textiles, whereby certain shades of colour evoke India (Littrell and Ogle 2007). The colour is less vivid, but no less important for the white wedding dress; even though she experiments with different shades, white represents the 'perfect beautiful dress' and this is what Parminder (63-64) returns to in the end.

The embellishment on both wedding outfits is pointed to repeatedly during the interview, and is also key to Parminder's ability to successfully present herself as her idealised bride. For the white wedding dress, the sequins cover the same amount of fabric as the lengha, but as the colours are white on white, these are viewed as simpler and more 'classic' by Parminder (65), in line with her desire to be transformed into a bride with references to Cinderella and Holly Golightly.

For the lengha, elaborate yet 'delicate' sequins are desired (Parminder:44) and most of the fabric is covered in embellishments of embroidery, sequins and beading. The placement of the embellishment on the ends of the chuni are crucial: it needs to be heavy enough to hold itself in place, so Parminder can use it to frame her face in the style of her mother and grandmother, without overwhelming her. A more modern detail of her top having an open 'laced' back style is also key in her memory of wearing the lengha (Parminder: 208). These elements contribute to a design story, in which Parminder (197-198) is an 'Asian beauty', with 'eyeliner, jewellery, long hair,' which she distinguishes as not being about a 'fairy tale', but being about 'glamour, glitz, and tradition' (167). Through her account it becomes apparent that the design elements are woven through Parminder's experience of both the white wedding dress, and the lengha suit, and crucial for her ability to play a role.

Through analysing Parminder's interview, interweaving themes link together to provide a rich account of her experience of her personal textile archive. In this way, the material qualities of her wedding outfits prompt the recall of rich and symbolic themes which

demonstrate many ways in which the physical, embodied, social, temporal and design qualities of the textiles co-exist for Parminder.

Interview 2 Analysis (Paul)

Interview 2 is with Paul, who is married to Parminder. Paul lives in the British Midlands, is in his 40s and works in the public sector. Paul's personal textile archive consists of 4 garments or outfits:

Earth Flower t-shirt: a grey, faded and very baggy French Connection t-shirt from the 1980s, with a screen printed flower and earth motif, and the words 'Earth Flower'.

Timney Fowler t-shirt: off-white faded and baggy t-shirt from the 1980's, with a geometric black image of a pair of figures against a background.

Punjabi groom's wedding outfit: long cream nehru collar jacket with an all-over filigree gold embroidered pattern, matching trousers, and long red and gold woven scarf.

1960's Burton suit: grey background cloth with a fine broad red check detail, slim lapels and flat fronted trousers.



Figure 6: Paul's Timney Fowler t-shirt

Archiving: Being an Archivist Through Valuing and Caring for the Personal

Textile Archive (Paul)

Paul describes the items in his personal textile archive in terms of both their material and monetary value; however, their symbolic power is most prevalent in his descriptions of the items. Paul has a keen awareness of his archive in terms of themes relating to the physical and the monetary archive.

He states that both of his t-shirts (Figs. 6 & 7) are beyond the possibility of wearing them as they are 'falling to pieces' (Paul:4), but couches their value in terms of their cost on their day of purchase. Paul does this through contrasting their current state with the cost of one of the t-shirts as it was when purchased, and this expense (7) is given as the reason he has kept them. However, the depth and intensity of themes within the interview showing how these textiles are symbolic belies limiting their value to monetary terms, and suggests their true value to Paul rests within these affective domains. In contrast to his acute awareness of the cost of the t-shirts at the point of their purchase, his Punjabi groom's outfit (Figs.8 & 9) exists outside his monetary 'frames of reference' (Paul:211), and he therefore relates its value to other factors: its aesthetic and design qualities, its personal significance as a gift from his wife, and memories of



Figure 7: Paul's Earth Flower t-shirt

wearing the outfit.

Although the cost is given as the reason the t-shirts are archived, their monetary value is only loosely alluded to. This is the first indicator that their true value for Paul lies elsewhere. Through analysing Paul's account of his experience of his personal textile archive, it is apparent that though the monetary and physical attributes of his artefacts function as a framework to define these items, it is their symbolic value which is most readily and descriptively expressed. In particular, the relationship that these t-shirts have as a form of autobiographical memory, relating to his sense of identity, is key to unlocking their true value.

Social domains: How a Sense of Identity, Culture, Family and Friendships are Represented by the Symbolic Personal Textile Archive (Paul)

For Paul, all of the outfits and garments which he brings to the interview contribute to his sense of identity, and he uses them particularly to frame points of transformation into newer, more dynamic and interesting, versions of himself. Time and again, Paul refers to the ways in which these garments relate to his sense of identity at the time he wore them, and this underscores their value and purpose as a material record of his younger, past self. In particular, both t-shirts simultaneously represent two periods of his life, and the difference between these two states of being, which are described as a 'journey' (45) between his sense of being 'awkward' and 'struggling to find' himself (28) whilst doing his A Levels, and of fitting in 'perfectly' (40) whilst on his Art Foundation after his A Levels. In this way, his narrative memories play a role in linking memory and emotional states. For example, he describes the 'Timney Fowler' t-shirt as a prop for his burgeoning self-expression, which he paired with 'a few skewed attempts' (30) at an 'individual haircut that didn't quite work' (30-31). Paul describes the t-shirt as a faltering attempt to throw off his former 'plain t-shirt' self, using the t-shirt to aid the process of fitting in with his peers in the Sixth Form through its 'standy-outy design' (32). Prior to this point, Paul says that he was 'always plain t-shirt' (29) rather than wearing a 'plain t-shirt'. This is interesting as his use of language indicates the sense of a plain t-shirt embodying his own sense of self-identity at the time. Paul identifies this attempt as unsuccessful, as it never came to represent his own sense of himself, whilst acknowledging that wearing this t-shirt to fit in with his peers 'didn't quite work' (36).



Figure 8: Paul's Punjabi groom's outfit

In contrast, the Earth Flower t-shirt represents a time of beginning to find himself, to express his personality and to find social acceptance. This period dates to the era of studying on his Art Foundation course, after his A Levels. In contrast to his experience whilst on his A Levels, Paul describes having 'loved every minute' of the Foundation course (Paul:41). Paul links this happy time with the Earth Flower t-shirt, whereby the printed design on the t-shirt represents a more authentic version of himself than the printed design on the Timney Fowler t-shirt. He recognises his qualities as being more truthfully represented by the type of t-shirt design and the style of motif on the Earth Flower print (Paul: 33). This sense that Paul has of sense of fitting in with his peers at the time is further reinforced by his description of meeting a kindred spirit at a Happy

Mondays concert in Leeds, at which he discovers a doppelgänger who not only

accessorises his outfit in the same way as Paul, with baggy jeans, converse and a floppy haircut, but who is wearing the exact same t-shirt. For Paul, this t-shirt and the concert come to symbolise the entire experience of fitting in, and of feeling a sense of ease and belonging. It is to this location that the t-shirt takes Paul 'back to every time' (17), feeling 'hedonistic' (56) and finally secure in his sense of his own identity, after years of trying to fit in. As it would be difficult, is not impossible, to experience a sense of hedonism without being relaxed and at ease, this event succinctly embodies the end point of this transformation of his sense of himself, and it seems the vividness of this memory (Kensinger and Schacter 2008) references the strength of emotion which he recalls in relation to this event.



Figure 9: Paul's Punjabi groom's outfit, scarf detail.

On first consideration, it seems surprising that Paul should keep the Timney Fowler t-shirt which is associated with such an unhappy time of social awkwardness and longing to fit in with the group. However, it seems that the relationship between this and the Earth Flower t-shirt he wore whilst on Art Foundation is a symbiotic one, whereby each

contributes to the strength of the memories embodied in the other. The significance of the t-shirts can be interpreted as a material reminder of the difference between two states of being and self-identity,

'that is a very significant part. The journey from that one to that one.' (Paul: 45-46). In this way, the pair of t-shirts work most effectively together as two points of reference at either end of a line, between feeling awkward and that he must change his styling as an attempt to fit in, and feeling confident and secure in both his sense of identity, and his sense of belonging within his peer group.

Both Paul's use of the Timney Fowler t-shirt as attempt to play the role of the confident, socially accepted A Level student, and his use of his Punjabi groom's outfit enable him to play a role and transform himself. This transformation into a Punjabi groom is difficult for Paul, at first. Not being of the Punjabi culture himself, Paul is introduced to this aspect of a Punjabi wedding by his wife, on their wedding day. To begin his transformation into a Punjabi groom, Paul shares a changing room with the Punjabi Bangra performers who are going to perform at the event, and feels like the odd one out, both insecure and nervous (Paul: 228) and this experience is described by Paul as one in which he feels 'odd' as a 'skinny little white man' (224) amongst the athletic performers. However, Paul's enjoyment of wearing the outfit enables him to transcend this initial nervousness, and participate joyfully, without anxiety. Paul plays with the aspects of the outfit which enable him to enact the role of a Punjabi actor through 'swishing' (214) the 'dramatic scarf' which is 'flung' (140) about his neck. This is interesting in contrast to Paul's earlier description (29) of himself as having been 'always plain t-shirt' in his past. Through his descriptions, it seems that Paul thoroughly enjoys the liberty of dressing up and experiencing this aspect of his wife's culture on their wedding day. This joyful participation can be set against his earlier, unsuccessful attempts at using his Timney Fowler t-shirt to affect a transformation of his sense of self through the transformation of his outward physical appearance.

Of the Punjabi groom's outfit Paul says,

'It's everything I'm not. There's an element of Bollywood which is glitzy and glam and verging on bad taste, and that is sort of there, but I think it stays on the right side. Because if you can't be a bit extravagant on your wedding day, when can

you?' (Paul: 233-237).

Paul carries this role beyond his wedding day, and admits to wearing it on multiple occasions after the wedding, to continue this transformation into a Bollywood actor,

'I've dressed up and pranced around the bedroom in this many a time.' (Paul:167-168).

In this, it seems that Paul is actively embracing the possibilities which arise through opportunities to dress up and play a role, and that this is made more acute when set against his first, unsuccessful attempts at using clothing in his personal textile archive to affect such a transformation. Through juxtaposing these different accounts, the agency of the garments in strengthening and facilitating Paul's sense of his own identity, and their use for a transformation into possible alternative states of being, becomes apparent. Through examining the transcript, it seems that in relation to social domains, the outfit references Paul's wife, as she chose the suit for him, and cultural references which Paul uses to provide a context for his understanding of the outfit. In particular, Paul wishes to wear the suit, and is intrigued by its cultural and film references, particularly its drama. Paul also feels that his love for and approval of the suit as representing his wife's choice is a 'good sign' (Paul:245). Though Paul does not elaborate on the nature of this 'good sign', it seems to represent a portent or sign of good fortune to come for Paul and Parminder, and to represent their similarities, at a time when the wedding is highlighting family and cultural differences and anxieties. In this way, the Punjabi groom's outfit simultaneously represents both positive cultural and social associations, and anxieties with regards to this domain. In describing this outfit, Paul expresses concern over the socially and culturally correct conduct for wearing the Punjabi wedding outfit, and related cultural sensitivities, particularly in relation to their inter-cultural marriage. This presents Paul with a dilemma regarding wearing the outfit,

'my only concern with wearing this was I didn't want to offend her family because of the sensitivities around the Indian and white marriage thing, and I just didn't want to offend anybody.' (Paul:154-157).

Paul balances the dilemma of possibly offending Parminder's family with 'probably' (159) offending Parminder through not wearing the outfit, after which he 'got straight into it' (Paul: 160). In this, his enjoyment of playing the role of the Punjabi groom is contrasted with his anxieties about the cultural norms of such a role, and his abilities to

fulfil these. As an example, Paul is acutely aware that even several years later, he is still overcoming an issue which arose when he swore at Parminder's friend, who was helping to drape his scarf in the correct manner, despite Paul's preference. It seems that Paul was envisaging how he would wear the suit for its dramatic Bollywood style, his dominant cultural reference for the suit. This contrasted with Parminder's friend's attempt to dress Paul in accordance with her cultural knowledge of the correct styling of a groom for a Punjabi wedding. Paul describes how he is 'still overcoming that particular issue' (96) as a result of the incident,

'apparently I was supposed to wear it over my arm, and apparently swearing at elder Asians is not the done thing, and I swore at her, told her to go away, so there's a bit of a sting in the tail.'

Set against this cultural faux pas is Paul's delight in another friend's reaction, who comes from a Punjabi Hindu background. Paul was concerned that in wearing the suit, he might offend some of the guests, however he was happy that his friend,

'who is quite close and he didn't know anything about this, and he was very happy about it. What was good, because I didn't want to offend anybody but he loved every minute of it' (Paul:200-204).

Through wearing the Punjabi wedding suit, Paul manages to successfully transcend his initial concerns over the cultural and familial sensitivities regarding his wedding to Parminder, and wins the approval of both his wife, and his close friend.

For Paul, the artefacts in his personal textile archive provide tangible links with the social domains of family, friendship and relationships, and how these relate to culture and cultural activities. It is made clear in the interview that the strength of feeling he feels towards the 1960s Burton's suit which he inherited from his late uncle does not arise due to a feeling of love or affection for his uncle, but through much more nuanced and ambiguous relationships between the artefacts, his own sense of self-identity, and an uncanny sense of the parallels between himself at his current age and his uncle as a young man,

'But, if this is from 1967, the guy was about not far off my age now. You know what I mean? So it's quite significant. When I put it on it makes me think of – because when he died he was a cranky old man. I've always known him as a big well built man, then he turned into a cranky old man, then spindly and crochety and quite miserable. But in their youth they were on Vespas cycling across Europe,

so there was a big journey going on there and it does make me wonder what is going on then, it's like me' (Paul:84-93).

It seems significant that Paul draws a parallel between how he is now, and how he imagines his uncle at the same age, with the phrase at the end of the paragraph above, 'it's like me'. Paul is clear that the vividness of this recall and speculation is set at odds against his own lack of affection or feelings of affiliation towards his uncle, but is nonetheless drawn to the suit and to his recollections. There is the possibility that with the suit, which fits Paul 'as if it's tailor made' (95), offers Paul a glimpse into his own possible future, particularly as Paul finds the fit of the suit 'bizarre, a bit spooky' (96). Though Paul denies any feelings of fondness for his uncle, the 1960s Burton's suit, which Paul flippantly describes as the 'dead uncle suit' in both his initial questionnaire and the interview (59) provides a material link through his father's line, back to his uncle, then forward to himself. As Paul's inheritance of the suit has come via his aunt giving the suit to Paul's father, rather than as a direct gift to Paul, he does not attribute any particular sentiment to his attachment to the suit. However, the suit does cause Paul to adjust and realign his existing memories of his uncle. These memories arise through recalling his childhood visits to his Aunt and Uncle's house (Paul:126-127) and the suit causes Paul to reconfigure and contextualise these memories, as he suddenly imagines his Uncle as a young man,

'It's more about what it evokes about the person who had it before- it makes me think what he was like before I knew him.' (Paul:99-101).

In this way, one can interpret the emotional significance of this suit for Paul as representing Paul's emergent understanding of his uncle as a more fully realised and developed person, not merely as the man he saw facets of during his childhood visits.

Throughout his account of his personal textile archive, Paul links the artefacts with her own sense of identity in relation to interpersonal relationships, and the social domain. In this way, Paul is able to explore and reinforce his sense of identity, and his textiles provide a physical record of times of transformation. He accesses these memories and affective realms through experiencing the outfits; first, through wearing them, then secondly through archiving them.

Temporality: How Time, Eras and Events are Represented by the Symbolic

Personal Textile Archive (Paul)

Within the interview, Paul draws on both actual time, past eras and locations, and imagined locations or eras, as the orientation points for his memories.

The Timney Fowler t-shirt takes Paul back to his A Levels common room. Of interest is the fact that it is not the lessons or classrooms which Paul relates the t-shirt to, but the A Level common room, a social space for students to gather and socialise between lessons. In contrast to a lesson, in which a student is given a task to focus upon, the common room is a space where activities are more loosely defined, and each student can use the room to study or socialise between lessons, and it is possible to see how such a space would create anxiety for Paul, who was 'trying to fit in' (Paul:38). In this way it seems that the prevalence of location in Paul's memories of the time gives an indication of Paul's most prevailing memories of this time: feeling insecure, struggling to establish his sense of identity, and feeling socially awkward, which such a location would intensify.

Paul's Aunt's and Uncle's 'dark, cold bungalow' (126) is another location that Paul's textile archive brings him to recall, through the act of bringing out his late Uncle's 1960's Burton suit. The suit brings Paul to redefine his memories through contrasting this sense of his aunt and uncle with an imagined location and era, an undefined European trip on which he imagines his Uncle riding on a Vespa crossing Europe in the 1960s. In this way, the reality of the real location is set in contrast with an imaginary location, and causes Paul to re-evaluate his assessment of the character of his uncle.

With his Punjabi groom's outfit, Paul draws on his own personal memory of unveiling his outfit at his wedding venue. He vividly recalls both his emotional and embodied experience of standing at the top of the country house stairs on his wedding day. This location is linked irrevocably with his framing of the moment as 'the unveiling' (Paul:206) in which he transforms from an English groom into a Punjabi groom.

In its totality, Paul's interview is most firmly and frequently an account of how the garments within his personal textile archive contribute to his sense of his identity and social affiliations, which are frequently characterised through a sense of transformation. However it is impossible to disentangle these accounts from the locations where the

events he is recalling occurred. In this way, the individual garment, and a sense of time and location come together to symbolise a facet of Paul's lifeworld.

Design and Craft: the Role of Craft Skills and Design in Relation to the Personal Textile Archive (Paul)

Throughout Paul's account of his textile archive are feelings of transformation between one physical or emotional state and another, and the ways in which the transformation of appearance through wearing and experiencing designed clothing can bring about a transformation of his emotional state.

In relation to the 1960s Burton's suit which Paul inherited from his late uncle, Paul is struck by the transformation between his memories of his uncle, and his reconfiguration of his mental image of his elderly uncle to that of a young man. Paul vividly describes his experiences as a child, when visiting his Aunt and Uncle. He characterises these visits through recalling them as being 'middle aged, approaching old age' (120-121). Paul remembers his uncle with a physique and demeanour which Paul describes as 'spindly and crochety' (88-89), and the appearance of the suit leads him to transform his memory of his uncle through imagining him wearing the suit as a young Mod on a Vespa. The perfect fit of the suit draws Paul to see the parallels between himself and his Uncle at the same age. The suit 'fits like a glove' (Paul:69), and the perfection of this fit leads Paul to simultaneously experience a positive sense of transformation, which is generated by wearing a high quality and perfectly fitted suit which is in fashion, and the uncanny nature of inheriting a suit which fits perfectly from a late relative. Paul is positive about the quality and detailing of the 1960s suit, as he feels they are of a much higher standard than would be expected of a contemporary high street suit. This is particularly evidenced by the level of finish and detailing of aspects such as the flies and the pattern in the cloth. There is a sense that these examples of high design standards are very much admired by Paul, and it is possibly this that has led him to select the suit from his late uncle's belongings which are stored at his parent's house,

'you can tell the difference in the quality from this now- High Street suits, from then, compared to something hugely more expensive now.' (Paul:72-75).

For Paul, the look of the suit is very much in fashion at the moment, and this is

particularly evident by the thin lapels (17) which is a quality which Paul values. It is interesting that when Paul is asked to recall a sense which he associates with the suit, he immediately responds,

'The look definitely. The fit.' (Paul:102).

The unexpected quality of the accent stripe of red in weave the grey check is another element which Paul appreciates,

'Because it's a boring grey suit, but if you pay a bit of attention there's something in there, and that's what struck me initially.' (Paul:107-110).

This element of finding 'something in there' if you 'pay a bit of attention' is an apt metaphor for Paul's expression of himself. As has been discussed, Paul describes himself as 'being plain t-shirt' in the past, but it is clear through his descriptions of the aesthetics and design of both the 1960s suit and the Punjabi groom's suit that he embraces and identifies with the opportunities they present for expressing and embodying an otherwise hidden aspect of his identity.

Although the style and visual references of the Punjabi groom's suit appear to be in complete contrast to the Burton's suit, Paul is equally admiring of its design aesthetic. In terms of the physical and embodied domain, Paul describes how the design of the suit changes his stance and posture, in contrast to his day-to-day experience of wearing a suit,

'But the feel of it, the feel of the trousers, the cut of them, it's a lovely suit to wear. It makes you want to stand upright and stick your chest out, pull your shoulders back, and I don't get that – a lot of my suits are quite cheap.' (Paul:110-114).

Paul's physical experience of wearing the Punjabi groom's outfit is also one of comfort, and a change of attitude. Interestingly, though the suit is loose and unstructured, it encourages a similar change in Paul's stance and posture as the 1960s suit,

'It's a shoulders back, chest out, legs akimbo, 'look at me aren't I clever' kind of suit' (Paul:176-178).

Within Paul's interview, there is a strong sense of the way in which he associates a sense of transformation with his outfits, and that this connects with both his suit and his Punjabi wedding outfit. Both of these affect his posture, and the way in which he holds himself, and he describes them causing him to 'stand upright', and put his 'chest out'

with his 'shoulders back' (Paul:111-112). This embodied action which the suit produces can be framed by Warnier's concept of 'sensori-motricity' whereby the actions which artefacts encourage are imbedded within the individual's interaction with them. In this way, the suit transforms Paul's bodily situation and movement. As Crane and Bovone (2006:321) note, clothing can 'both affect and express our perceptions of ourselves'. The range of different transformations within Paul's account suggest that for him, the design and affordances of these textiles embody a physical transformation which encourages an emotional transformation, and this in turn affects his perception of himself. The colour gold and the sequin embellishments are particularly referenced by Paul (139-140), as is the overall style of the suit. In this way, the design and aesthetic are interrelated with the roles which Paul associates with the outfit, referenced by the concept of 'Bollywood' (232). Paul deliberately draws a parallel between the Punjabi outfit and the beige suit he wore for the first half of his wedding day, which 'isn't exactly in your face' (238-239), linking beige with understatement and not being noticed, through the colour's communicative 'agency' (Young 2006). He contrasts this with his Punjabi groom's suit which is, 'a lot more in your face.' (Paul: 239) but with an aesthetic he approves of, as it enables his physical transformation into a Punjabi groom, which brings about an embodied emotional transformation, making Paul feel like 'the bees knees' (229) and 'completely different' to his day-to-day self (134-135). Paul is delighted with the opportunity to wear such an outfit,

'Never in a million years did I think I would be dressing up in some sort of Bollywood suit at any stage in my life. It is everything I am not.' (Paul:137-139).

In this way, it appears that Paul thoroughly revels in being the opposite of his usual self, and that this opportunity for 'dressing up' is another form of transformation, a recurrent theme which Paul experiences through his personal textile archive.

Through examining the interview transcript, it becomes apparent that the designed and aesthetic qualities of the outfits are key to Paul's ability to embrace and enjoy wearing them. At the points of his life when he wore the garments, their design elements contributed to Paul's consumption of these, enabling him to explore different roles, express his sense of identity, and express social and cultural affiliations. At the point which these outfits passed out of use, and into the textile archive, these designed

elements became focal points for the memories and symbolism which Paul associates with the items. Through experiencing these textile artefacts, Paul is able to recall and re-experience significant points of his life through their designed forms.

Interview 3 Analysis (Norma)

Interview 3 is with Norma, a retired teacher in her 80s, who lives in the British Midlands. Norma has an extensive personal textile archive, which consists of the following items:

Husband's christening coat: fine lawn jacket with buttons, embroidered details and edged collar

Miss Bird's christening gown: sleeveless, layered richelieu work christening gown

Mother-in-law's tablecloth: lace edged crochet detail

Mother-in-law's collection of handmade lace

Lady's nightdress: cream silk with pearl buttons

handmade crocheted lace circle: cream yarn crocheted circle

Subset: Hillcrest (group of textiles acquired from mother-in-law's former home)

Subset: illness (group of embroideries produced by Norma during a period of convalescence, including 2 'crinoline lady' embroideries and a 'daisy' embroidery)

Crinoline lady embroideries: multi-coloured embroidery on cream linen of mid-20th Century motif

Daisy embroidery: yellow, mustard and green embroidery on cream linen

Richelieu piece: unfinished beige cloth with dark brown stitch work

Cross-stitch piece by mother: mixed colour embroidery

Lace-work by mother-in-law: round table lace, hand crocheted

Signature embroidered tablecloth: square linen tablecloth with different coloured signature

Daughter's wedding dresses: unseen

Embroidered 'Taormina' map tablecloth: linen tablecloth with a map and details of Taormina, Sicily

Mother-in-law's hat: black felt hat with brim

Mother-in-law's dress: synthetic black dress with draped and tied detail

1970 wool coat with fur trim

Auntie Kit's leather bag: a tooled leather handbag with strap

Lord Byron's bedspread piece: a scrap of red, gold and brown, woven mixed fibre bedspread (possibly silk weft and cotton or linen warp)

Archiving: Being an Archivist Through Valuing and Caring for the Personal Textile Archive (Norma)

There are key areas of Norma's house where her personal textile archive is stored: the most frequently mentioned area is a chest of drawers in her bathroom (Norma: 33, 94, 145, 283, 356, 433). Other items are stored in the attic (337, 518), and in her bedroom wardrobe (622). These textiles are not kept separately, but mixed in with other objects, as Norma uses of these spaces as general storage areas (Norma: 102). However, for key pieces, their storage with other items does not detract from her ability to locate them, firstly in her memory, and then physically. This is the first indication of how strongly Norma treasures these pieces, despite their apparently mundane storage. Norma's husband's christening coat, an item which Norma links strongly with her late husband, is kept in her bathroom chest of drawers, mixed in with other items of less significance which Norma has forgotten about until the point at which she goes to find the coat (Norma: 39-40). However, when asked how frequently she would get the item out, Norma responds,

'Not very often. I do know it's there, though. I knew exactly where to go and put my hands on it' (Norma: 36-37).



Figure 10: Norma's archive

Notions of value are woven through Norma's description of her personal textile archive, and she situates her perception of value within monetary, sentimental and social domains (Fig. 10). She seems to be uncertain over whether she would ever sell certain items, particularly her mother-in-law's collection of handmade lace, and goes back and forth between positions of imagining selling them, and deciding against their sale. These contradictory positions are clear in the following two extracts,

'I had sometimes thought of picking them all out and selling them, but then I look and I think 'well they're not eating anything' (Norma:149-151).

This contrasts with,

'I wouldn't mind, I wouldn't want to sell that, well I don't know, I probably wouldn't want to sell it, I suppose it's got certain value.' (Norma:153-155).

Through interpreting these comments in the light of the entire transcript it can be seen that these items are cherished, and as Norma seems tremendously attached to them, it appears unlikely that Norma would ever consider their sale. These positions on the possibility of selling are in stark contrast with certain other items in her textile archive,

including the christening gown which was made in 1865 for Miss Henrietta Bird, by Miss Bird's French mother (Figs. 11, 12 & 13).



Figure 11: Norma's Victorian christening gown

statement as 'throw it away' rather than 'sell it', which she could certainly do as the gown would have a monetary value. As she has articulated the possibility of selling her collection of antique lace, she is clearly aware of the market for antique textiles, so 'throwing away' is not the only possible means for disposing of the textiles. Through using the term, 'I can't throw it away', it seems that for Norma, any dispossession of the christening gown is unthinkable, and that this would be tantamount to reducing the piece's status to that of something disposable, suitable for throwing out. Norma feels a similar attachment to a black wool coat with a fur trim, which she bought in approximately 1970 for the then costly price of £80 (Norma:603), on a shopping trip in Sheffield with friends,

Miss Bird was an elderly lady whom Norma's mother-in-law used to nurse as a private patient in her home (1-3). This christening gown was given to Norma by Miss Bird in 1955 (62) for the occasion of Norma's eldest daughter's christening. This has been subsequently reinforced as a key family memento through its use at multiple family baptisms, including that of at least two of her own children and grandchildren. Through this use, the gown has become a sentimental object with symbolic resonance, which Norma feels compelled to keep, which she articulates with the statement, 'I can't throw it away' (Norma:6). It's interesting that Norma would use such a careless

'no, I can't get rid of that' (Norma:618).

Again, Norma uses a strong term to articulate the action of no longer possessing an item: 'get rid of', rather than using a more positive phrase, such as 'I must keep' or 'I value this'. In this, she seems to associate the action of dispossession with a negative casting aside or throwing away of the item, rather than a positive process. Norma's description of this feeling of being compelled to keep an item links with another theme from the data analysis, that of the dynamic archive. This theme relates to the ways in which artefacts come to be included in Norma's personal textile archive, how they come to leave their position within the archive, either back into use or to be kept as a sentimental item by another person, and how they are interacted with by Norma and her family.

Throughout her interview, Norma describes the different routes whereby each item in her personal textile archive arrives in her possession, and becomes particularly special. These include artefacts which she has made herself, artefacts which have been given to her, and artefacts which she has inherited. There is a sense that Norma is a custodian of these items, and that her role as archivist is temporary, as many of the items she is keeping are held in trust for future generations in particular for her daughters and their daughters (Norma:6-7, 165-166, 555). This is particularly apparent where an artefact embodies a sentimental memory, such as a specific event, or is connected to an individual through its ability to remind Norma of a significant relationship. Indeed, Norma regularly



Figure 12: Norma's Victorian christening gown, bodice detail.

shows keys items in her personal textile archive to her daughters and granddaughters, perhaps as a means for piquing their interest, or for extending the value that Norma places on these items through to subsequent generations. In particular, it seems that Norma's personal textile archive acts as a vintage fashion treasury, and both of her daughters and her granddaughters have sought and taken away items for wearing, including a cream silk blouse which was inherited from family friend Miss Beech, (167) and a dress with a peplum (185) which was Norma's mother-in-law's. This reflects the dynamic quality of her personal textile archive, and this dynamism can be framed through the term 'objectification', whereby artefacts have agency within the 'social world' (Tilley 2006b:60-61. This agency extends across an artefact's lifecycle, particularly at points of use or exchange, and in this way, the textiles in Norma's care shift in meaning, from representing biographies of these women, to becoming representatives of their fashion era, and returned to use. Norma's role in sharing the provenance of the narratives attached to these brings in a sentimental dimension, as the textiles are used to house her long-standing affection towards these women. This links

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with the next notable theme in Norma's interview, relating to social domains.



Figure 13: Norma's Victorian christening gown, skirt detail

Social Domains: How a Sense of Identity, Culture, Family and Friendships are Represented by the Symbolic Personal Textile Archive (Norma)

For Norma, social domains of family, husband, and friendship are key to understanding the significance of her personal textile archive, and these relationships provide a lens through which to view the social significance of her textile artefacts. There are also other significant relationships which Norma alludes to through her descriptions of the textiles, which are of connections similar in significance to family ties. To describe these relationships, it seems that the term 'kinship' is an appropriate word to define the meaningful nature of these relationships. Such kinship relationships include Norma's relationship with Miss Bird, a former headmistress, and with Miss Beech, a 'blind masseur' (Norma:170) who was nursed by Norma's mother-in-law. Some of these

artefacts were inherited indirectly, through Norma's mother-in-law, and were subsequently inherited by Norma, including a cream silk blouse formerly belonging to Miss Beech, which has been put back into use by Norma's daughters and granddaughters. Another artefact, Miss Bird's christening gown, was given specifically to Norma, rather than being inherited indirectly. These women gifted Norma with artefacts from their own personal textile archives, and these items carry this social significance with them. When Norma inherited the textiles she then added to their social cachet through her own consumption and archiving of the artefacts. In this way, chains of inheritance between the ladies and Norma stretch back through time, 'in a different direction from the family' (Norma:5-6), whilst stretching forward in time to their



Figure 14: Norma's husband's christening jacket

removal from Norma's textile archive through their use as gifts or lent artefacts for Norma's daughters and grandchildren.

In this respect, Norma is clear that her textile archive is of more interest and value to her daughters and granddaughters than her male descendants. This is evidenced by her regular passing of items out of her archive for her daughters and granddaughters to return to use

(Norma:185, 165-168). In contrast, she is aware that her daughters-in-law, the wives of her two sons, are less attached to Miss Bird's baptism gown than her daughters, and therefore less interested in having their children wear it for their baptism,

'One of my grandchildren, our eldest grandson, was baptised in it. I don't think his mother really wanted him to be baptised in it (laughs). But she did...' (Norma:52-55).

Persuading her daughter-in-law to dress her grandson in the gown for his baptism enables Norma to consolidate her memory of the gown as one related to her family, and it is this baptism she most powerfully links the garment with. The phrase, 'But she did...'

indicates that Norma's will overcame her daughter-in-law's reluctance to use the gown, which indicates a power struggle at the heart of the decision on what to dress her grandson in for his baptism. Of all the baptisms in the family associated with this gown, her eldest grandson's is the most vivid recall, which seems to be a combination of both the occasion of the baptism, her strong attachment to her grandson, and her success in getting her own way. In this way, this single gown forms can be viewed via Hall's 'practices of representation' (Hall 1997:10) whereby it embodies key concepts and ideas relating to family, Norma's role as matriarch, and Norma's history, which are transmitted via sharing, or pressing it, upon her daughter-in-law.

Within Norma's personal textile archive there are many artefacts which enable Norma to recall and consolidate different facets of herself, and her sense of her identity. In relation to social domains, the £80 black wool coat typifies a sense of being social, and socialising, and of good memories. She recalls a time in which she and her husband were socially active, which this coat has come to represent,

'we used to go to parties, and we were always out, and we were always gadding around, and I loved this coat.' (Norma:594-595).

For Norma, this sense of herself as socially active is epitomized by both the memory of buying the coat with her friends, and the memory of wearing the coat on a trip out to Leicester. On this trip with a group of friends, she kicked a can along the street (Norma:614). With the description of this action, Norma draws a contrast between the perceived sophistication of the coat and the mischief of her actions, and this sense of mischief and fun are characterised by Norma's description of the occasion,



Figure 15: Norma's black wool and fur coat

'we were about four of us I think, walking back to the car, and I had black boots on, and that, and it was dark and winter, and there was a tin can, and I kicked this tin can, deliberately and we ended up all of us kicking this tin can all the way back to the car! And they said, I remember one of them saying to me, 'Do you think in a coat like that you should be really kicking a tin can?' (laughs) Down through the streets of Leicester!' (Norma:608-616).

It seems that despite the large quantity of items in her personal textile archive, this coat is the only artefact which describes and represents a sense of Norma as herself and relates to her sense of identity as a social individual, rather than 'Norma-as-convalescent' or 'Norma-as-

matriarch/daughter/daughter-in-law/wife' (Fig. 15).

Interestingly, she draws a similar social parallel with her own mother, by using an embroidered tablecloth as a means to frame and define the social aspects of her mother's personality. This framing relates to Norma's mother as she was both prior to Norma's father's death and after his death, when Norma's mother moved to a flat above Norma's garage. The tablecloth is embroidered with a series of signatures, which presents a mystery to Norma, as she does not recognise the names. However, despite its mysterious provenance, Norma associates this artefact with her mother's sociability and hospitality, with both friends and family. This is typified by her mother's renowned skill at creating 'the perfect cocoa' (Norma:389),

'This tablecloth was what she used to use when she put it on the table for tea – for tea times. She was a great one for – she'd bake cakes and she would have people in for tea and the kids were always up there eating cake and drinking, but mainly they

remember the cocoa.' (391-396).

Norma sets this family socialising within the context of other memories of her mother, of a time when her parents used to regularly go dancing (Norma:435) and speculates that this may be the source of the mysterious tablecloth. In this way, seems that this is an important aspect of Norma's mother, which describes her personality outside of the domestic sphere, which Norma relates to herself, and through which Norma can also see a younger version of herself, with her own husband.

Temporality: How Time, Eras and Events are Represented By the Symbolic Personal Textile Archive (Norma)

For Norma, there are key themes relating to time, era and location which are evoked when she describes and shares the artefacts within her personal textile archive. Though the themes which relate to the locations could be separated out from the era or time they represent, it is more logical to examine these in relation to each other, as they are intertwined.

The time and era which dominate part of her narrative description relate to a nine month period of illness from rheumatic fever, when Norma was 20-21 years old. The specific time of Norma's illness is fixed by her 21st birthday, which is spent in hospital, and the years 1949 and 1950. The illness affected her heart and left her physically incapacitated and unable to climb the stairs. To aid Norma's recovery, a bed was made up for her in the sitting room, the fire was kept lit in the inglenook, and Norma rested and recovered, and spent her waking periods knitting and embroidering (Norma:264-267). Therefore, this period is materially represented by a series of knitted pieces and embroideries which Norma completed as a pastime whilst she recovered, and her account is interwoven with themes of illness, physical containment in a small room and in a weakened body, and of the era.

Though the knitted textiles are no longer in Norma's possession, she has a group of embroideries completed at this time, in a range of different styles. These are mainly tablecloths, and other domestic linen, rather than fashion items. Key pieces which Norma shows during the interview are a daisy embroidery, two crinoline lady tablecloths, and an unfinished Richelieu work tablecloth. There is a strong sense that

Norma identifies these pieces with herself (Norma:226) and with this period of her life. Though the memories of this time are fresh for Norma, and she can specifically recall



Figure 16: Norma's richelieu work

having worked on the embroideries which are present for the interview, she gives contradictory dates of 1949 and 1950 as the specific year of these events. In this way it seems that the textiles evoke a general era, rather than exact dates for Norma, but the year is not the focus of her memory; rather her vivid recall stems from the intense emotions they represent.

Linking to this period of time is another embroidered tablecloth which was a present from her (then) boyfriend Ray, who was on National Service in Malta during Norma's illness and recovery. On a rare leave visit home, he brought Norma a tablecloth which is an embroidered map of Sicily, from Taormina (Fig. 19). For Norma, this piece is 'reminiscent of him being in the navy' (Norma:536-537) and linked to the period of Norma's rheumatic fever (542). Through Norma's description it seems that this period of illness is materially recorded through both sets of embroideries, which provide tangible evidence of this period of her life and are linked to a sense of suspended time, which

stretches to become an era. This era represents the suspension of her day-to-day life through illness and convalescence, and the suspension of her romantic life through her husband-to-be being enlisted in National Service. There is a strong sense of this period as a self-contained period of recovery, but also of suspended time, and of waiting for the recuperation process to complete. This sense of suspended time links further with themes of illness, wellness and embodiment, which are explored in the next section.

Embodiment: How Experiential and Emotional Domains Relate to the Personal Textile Archive (Norma)

As mentioned previously, Norma has a group of self-produced embroidered tablecloths and domestic linen which symbolise the time of her recuperation from rheumatic fever. These embroideries have been analysed for their symbolic significance in representing a period of time for Norma in which her day-to-day activities were suspended, and she used embroidery to fill her time as she waited for her recovery and her active life to recommence.

In addition to themes which describe this period of time in a chronological or narrative manner, there are themes which relate to embodiment, and Norma's experience of these times. It is striking to consider her description of the period immediately before her illness, which is characterised by active outdoor pursuits, including Youth Hostelling (237), hiking (238) and horse-riding on the Isle of Man (242-243). This is in sharp contrast with the picture Norma draws of herself whilst recuperating, in which she was



Figure 17: Norma's crinoline lady

confined to her bed by the fire, embroidering and resting. This physical transformation between being young, fit and active, and being transformed into a recovering patient, is evidenced by the body of embroideries produced at this time. These embroideries are a tangible record of the hours she spent in recovery, and represent the extent of the physical activity she was capable of.

Norma herself draws a causal relationship between the two different states of being, and speculates on a possible connection between hiking in the pouring rain, and becoming 'absolutely soaked' (Norma:241), then going out horse-riding on the Isle of Man and

getting 'soaked again' with contracting rheumatic fever. There is a strong sense of these

nine months as unending and monotonous for Norma. She describes having spent her time on,

'just did endless, endless, this and knitting' (Norma:251).

Though it is the embroidery which Norma is describing as 'endless, endless', this could be a useful definition for Norma's characterisation of this period of time, compounded by the contrast between her normal state of being active, fit and outdoors and of working as a newly qualified teacher. Norma can clearly recall her sense of emotion from the time, and can in particular recall the feeling of excitement and anticipation as she neared the end of an embroidery,

I do remember quite clearly being in the sitting room, and doing that, and getting really quite excited when I was about to finish one' (Norma:276-278).

This sense of impatience is further evidenced by Norma being so keen to get on with new embroideries when her mother brought them home, that,

'I had so many, um, tablecloths with the last corner never finished. I did. And then I would say 'Oh, I need another one,' and as soon as the new one came, I would want to get on with it.' (Norma:317-320).

On first consideration, this practice of leaving the last corner unfinished may seem insignificant, and merely a marker of how impatient she became at the end of a tablecloth; however, this concept of 'the unfinished corner' links to other key memories and events embodied by the embroideries.

The activity of embroidery as a pastime for convalescence is passed along by Norma to aid the convalescence of one of her friends who had terminal cancer,



Figure 18: crinoline lady detail

'I knew a woman who was in the town, who was dying of cancer, and we used to visit her, she was a lovely woman. And she said, you know I would love to have some needlework, I used to do needlework. And I said, 'I have got a box, a box of half-finished things with all the silks in, and so I said, you know, 'Would you like to finish them?' And I gave her the box, and she finished them,' (Norma:324-331).

Norma's gave the box of tablecloths with the last corner unfinished to her friend as a pastime during her illness, thus continuing their use as an activity during illness. Through this action, they are a tangible, stitched record which embody the time which Norma spent in her recovery, and are simultaneously a record of her friend's illness, through the physical interaction which her friend had with the textiles through the act of embroidering all the last unfinished corners. As such they represent a physical, stitched manifestation of time spent in recovery, waiting for the transformation from illness to either wellness or a deterioration in health.

For Norma, there is also a strong affective significance represented by one piece in particular, a piece of Richelieu work on beige linen with brown embroidery (Fig 16). When asked to describe the sense which she associates with this embroidery, Norma's response is interesting,

'it is the fact that I never finished it.' (Norma:351).

This embroidery was the final one she worked on during this period of endless embroidery. The significance of the unfinished corner is represented by the hanging thread, which embodies the final stitch of her illness, and the ending of this 'endless' time. In this way it is a poignant material sign of the point at which Norma recovered, put down her embroidery, and went ahead with her life. In keeping with her earlier physical transformation from a healthy, active trainee teacher, to a physically incapacitated 'patient', the incompleteness of this piece is key, and Norma is clear that it represents her own transformation back to wellness. Because of the symbolic value of this piece, and its representation of the end of a difficult period of Norma's life, Norma chose to hold this piece back from the box of semi-completed embroideries which she gave to her friend with cancer (Norma:346).

It is interesting that she describes the piece as something which 'still hangs in there' (Norma:352-353) particularly as the hanging thread on the embroidery materially depicts her return to wellness, and she herself still 'hangs in there' in comparison to all the numerous people she describes over the course of the interview, who are no longer with her: her husband, her mother-in-law and mother, and her friend who completed the unfinished corners of her tablecloths.

The words which Norma uses to describe the earlier period of her illness are of describing her illness, a time of 'rheumatic fever' (223), and describing a sense of waiting for recovery, for time to pass for 'recuperating' (224) and being 'off school for nine months' (253). The place which is associated with this final Richelieu piece contrasts this, and is linked to her embodied feeling at the time, which she describes as, 'sitting room, getting better' (Norma:350).

There are hints of her former, pre-illness self coming through the embroidery, in the words she uses for their production, 'I used to work on these' (Norma:224). The word work is interesting in relation to Norma's pre-rheumatic fever self, which is characterised by physical activity, study, and work. Though she was unwell for this period, she completed a vast body of textiles work, which seems to give an indication of her nature, and her need for industry.



Figure 19: Norma's Taormina table cloth

A link between the group of embroideries which Norma created and another embroidered piece which was given to her is relevant. As mentioned previously, during his time in National Service, which coincided with the period which Norma had rheumatic fever, her then boyfriend Ray was

stationed in Malta, and regularly visited Sicily. During a visit on leave, Ray brought Norma an embroidered tablecloth with a map of Sicily which he had acquired in Taormina, and she associates this tablecloth with her husband's activities at the time as a

rower,

'he used to do the rowing, and he was in the rowing team' (Norma:534- 535). This activity can be viewed in sharp contrast with her own physical state during this period, further emphasizing her incapacitation. The sense which she associates with this cloth is of the relief she felt when his National Service was completed, and he had returned home (Norma:551-552). Through viewing all of these textiles through the themes within Norma's interview relating to embodiment, a rich picture of the physical and emotional domains relating to the textiles in Norma's personal textile archive appears.

Design and Craft: the Role of Craft Skills and Design in Relation to the Personal Textile Archive (Norma)

There is evidence in the interview transcript that for Norma, themes of craft skills and the design elements of her textiles are interlinked with their symbolic meanings. Within the interview it becomes apparent that Norma wishes to know more about the textiles, such as the details of their fabric fibre content and their construction. This is particularly apparent in relation to the fibre content of the piece of Lord Byron's bedspread, and she regularly asks questions throughout the interview in an apparent effort to supplement her knowledge of their design, fibre and construction. She describes the technical details of her textiles with tremendous knowledge throughout her interview and can instantly describe hand embroidery processes and techniques when viewing these artefacts.

In this sense, it seems that through being an archivist for the textiles, Norma is also the archivist of the craft skills of earlier generations, and this knowledge is tacitly embodied by the artefacts, reflecting the frequently unarticulated position of craft and design knowledge within the textile design research area (Bye 2010; Igoe 2010). In particular, Norma wishes to share the techniques in her textiles, and refers time and again to the skills exhibited through the craft textiles of her mother (271), her mother-in-law (103,115), Miss Bird's mother (90) and Auntie Kit's husband (634). Norma draws several comparisons within the interview between their skills and her own skills. In the following extract, Norma compares her own craft skills with Miss Bird's christening gown,

'Because I have found a piece of my Richelieu work which I never finished, and when I think of that being made, it's quite amazing, really. All the fine stitching and everything, you know, even all the different seams inside.' (Norma: 88-92).

Norma demonstrates a sense of wonder at the quality of the craft skills on items such as Miss Beech's lady's nightdress, and imagines the restrictions and difficulties the production of such items represents. In particular, she wonders at their maker's ability to produce such fine work without access to modern electric lighting or sewing machinery,

'Because they used to sit, didn't they, by candlelight, gaslight or lamps, and do all this work. You would wonder how they managed to do it wouldn't you?' (Norma: 205-208).

Handmade objects have a particular cachet for Norma, and she readily describes her decisions over what articles to keep, at such points during the creation of her personal textile archive, as being dependent on whether an item was handmade or not. For example, in the event she describes as 'the great clear out' (Norma:211) of her mother-in-law's large home 'Hillcrest', the criteria for keeping the textiles was based on whether an item was handmade or not (Norma:23). As an experienced embroiderer and knitter, Norma would be acutely aware of the time and effort that go into the production of such an artefact. In this way, it seems that in valuing the hand-produced, Norma is also showing such value for her own craft work. It is possible that through having these items in her textile archive, and through encouraging her daughters and granddaughters to share in her delight with these, Norma is hoping her female family may inherit her taste in this matter.

Norma's knowledge of the individual textiles in her archive is immense. Through her role as their curator, Norma is able to recognise the craft style of each textile piece, as she locates them within the interview; in particular her mother's signature embroidery styles, which include cross-stitch (358-359) and the lazy daisy (269-270). There is an element of the design which dates it to a particular era, and Norma is scornful of this dated and old-fashioned quality (Figs. 17 & 18),

'look, look, 'Crinoline Ladies'- I mean who does 'Crinoline Ladies' now?' (Norma:256-257).

Norma returns to this theme, later in the interview,

'But aren't these so dated? I mean, there was a period when everybody did

‘Crinoline Ladies’! I don’t know that they are ever going to come back in.’
(Norma:273-275).

In this respect, there is a link between the items being dated, and Norma's uncertainty over whether she would ever use them again, a thought that Norma characterises with the phrase,

‘I would never use them. I just think, 'one day'. Will they ever come back in?’
(Norma:284-286).

It seems that this uncertainty links with other themes over whether her daughters and granddaughters would be interested in inheriting any of the embroideries which Norma has kept for so many years, with the same keenness which they have demonstrated for Norma's vintage clothing.

Though the textiles in her personal textile archive are simultaneously both designed artefacts which are exemplars of craft excellence, and material records of people, events and memories, it remains to be seen whether these traits embodied by the textiles will be valued by Norma's family in the future. In this way, the power of these artefacts to facilitate the intersection between social domains and the affective and material domains is evident.

(Note: please see Appendix L for more images of Norma’s textiles)

Interview 4 Analysis (Judith)

Interview 4 is with Judith, a retired teacher in her 60s, who lives in the British Midlands. Judith has the following items in her personal textile archive:

Victorian baptism gown: broderie anglaise white layered gown

Mother's tablecloth: hand embroidered floral corners

Mother-in-law's silk handkerchief: lilac cotton and orange lace trim

1970s his and hers tank tops: intarsia knitted in light green, cream, beige

Mother's embroideries: selection

Mother-in-law's textiles: selection of domestic embroideries

Mother-in-law's runner: cream with hand crocheted border

Mother-in-law's pillowslips: embroidered edges

Ostrich feather fan (memory)

Striped cardigan (memory)

Spring dress (memory)

Taffeta dress (memory)

Aran knits

Archiving: Being an Archivist Through Valuing and Caring for the Personal Textile Archive (Judith)

There is a clear sense throughout Judith's interaction with her personal textile archive that she is aware of and values the heritage of these artefacts in terms of both their family historical and sentimental values, and that this is linked with the responsibility she feels for looking after them with care and reverence. In this way a clear theme of the responsibility Judith takes in being an archivist for both the physical and sentimental archive emerges. Throughout the interview it is clear that Judith feels compelled to maintain these links with the past, and thus takes her role as an archivist caring for the artefacts seriously. To execute her duties effectively as an archivist, she takes care over

the storage and care of the textiles, whilst simultaneously holding herself in the role as the keeper of family stories of both her own family and her husband's side of the family.

Judith demonstrates an acute awareness of the heritage that is imbued within its artefacts, and her role in preserving them for subsequent generations, which she describes as,

'the reason in a sense, I think, that we keep all of these.' (Judith:65).

This is contrasted with the seeming informality of her storage for her personal textile archive, whereby all of the artefacts are kept in a wardrobe, in a plastic bag (179) or wrapped in tissue (Judith:18, 180). Though Judith doesn't view any of the artefacts regularly, she knows exactly where they are all kept (Judith: 178, 378, 496, 557).

Within the interview she imagines the panic which she would feel if she were unable to



Figure 20: Judith's Victorian baptism gown

locate her husband's family's Victorian baptism gown, whilst simultaneously being certain of its usual location (Judith: 559-560) and this anxiety coupled with certainty emphasises her care and precision in storing the gown.

This Victorian baptism gown is the most precious item in Judith's personal textile archive, which she is keeping 'in trust' (562) for the next generation. Despite its prized status as her most important artefact (111), Judith depicts its storage as 'lying in a wardrobe' (Judith:19) and being kept in a 'rather horrid yellow bag', meaning a plastic carrier bag (Judith:179).

This depiction of an informal way of storing the gown is immediately contrasted with

the actual care she has taken to preserve it, and her reflection on how all her personal textile archive has been cared for,

'Wrapped in a bit of extra tissue paper as well. So, I don't think we take great care of it, but it's been kept in warm dry clean condition, so – as have all the other things as well.' (Judith:179-182).

All of the items in Judith's personal textile archive are kept carefully. With the possible exception of the Victorian baptism gown which belonged to her husband's great-grandfather and which her daughter Hannah may choose to use for her own daughter or son, Judith cannot imagine a time in which she would use the artefacts again. As she doesn't attach any particular monetary value to the artefacts (Judith:71), she therefore seems to keep them solely for their sentimental and personal historical value in relation



Figure 21: Judith's mother's tablecloth

to herself and her family (Figs. 20& 23).

Similarly, Judith is adamant that she must keep the items, as to relinquish the artefacts, except into the care of future generations, would be tantamount to an 'insult' (Judith:505). Judith has difficulty imagining not keeping the items, perhaps because of the symbolic link with earlier generations,

'It seemed wrong to do anything other than keep it somehow. Or pass it on.' (Judith:449-451).

Indeed, Judith is horrified by the thought of losing any such item in this way, and describes her compulsion to keep her tablecloth which was embroidered by her mother in these terms,

'I can't throw it away! Oh no, that would be absolutely dreadful. That would be like an insult, wouldn't it?' (Judith:504-506).

It seems that Judith feels that she must preserve the tablecloth in her mother's memory, as to do otherwise would be not only 'dreadful', but 'absolutely' dreadful. It is interesting

that Judith feels the need to confirm the social protocol of such an action, with the small question at the end of the sentence, 'wouldn't it?' In this small query, it seems that Judith could not countenance relinquishing the textiles, and needs to confirm her correct conduct in this respect.

There are many occasions within the interview when Judith describes and confirms her compulsion to keep and preserve the items in her personal textile archive. She sets the desire to keep them against the possibility of not keeping them, which she rejects in relation to her 1970s his and hers tank tops as 'utterly heartless' (Judith:79-80) and in relation to her mother-in-law's embroideries as 'wrong' (450). In relation to all of the artefacts, Judith is clear that although getting rid of the textiles would be 'heartless' (41) her motivation to keep them is not derived from their 'intrinsic value' (69) or their monetary value (71) (Fig 24).



Figure 22: Judith's mother-in-law's handkerchief

This is supported by Judith's careful storage of a small, badly damaged silk handkerchief which belonged to her mother-in-law (Fig.22). Though the colour in the dye has run, and it is a small, 'modest' item (Judith:519) she takes equal care and pride in storing this item in 'beautifully dry' condition (514) as she does with the more

monetarily valuable Victorian baptism gown (181).

Through Judith's description of how the artefacts came into her possession, it is clear that Judith has inherited many of the textiles as gifts, rather than as items bequeathed after death. In this, it seems that both Judith's mother (436) and mother-in-law (547) recognised the qualities in Judith as a personal textile archivist, including her sense of responsibility and reverence for the artefacts, and that this led them to bestow their textiles on her, and this bestowal represents the passing of their symbolic power over the textiles to Judith (Schneider and Weiner 1989:3). The reverence these are held in is clear in the pride she takes over pristine state of the textiles (Judith:595). A clue to their pristine condition is Judith's assertion that she 'wouldn't dream of using them' (47-48) and it is therefore likely that this lack of use has enabled her to preserve items such as her mother-in-law's pillowslips (596-597) (Fig. 25) and the Victorian baptism gown (17) in a well-preserved state.



Figure 23: Judith's Victorian baptism gown underslip

Judith's responsibility to her mother and mother-in-law's memories through looking after their textiles can be viewed as a chain of inheritance, whereby the textiles are held by Judith as material memories of past generations for the benefit of future generations. Judith articulates this herself in relation to the Victorian baptism gown, which she views as having,

'been given to us in trust, to sort of look after and pass on.' (Judith:562-563). This trust is extended to Judith's daughter Hannah, whom Judith assumes will wish to care for the baptism gown in the same way that she has (Judith: 194). This

assumption is founded in part on Judith's belief in Hannah's appreciation of clothing, which she feels is a character trait for someone who would be interested in caring for

textiles.

On this basis, Judith draws a simple line between her own regard for the Victorian baptism gown and Hannah's future inheritance of it. It is clear that she believes that Hannah will not only inherit her personal textile archive, but also her sensibility as an archivist,

'Keep it nice and pass it on. And trust that our children will do the same. And Hannah likes clothes and materials and I think she will, so in her we trust.'
(Judith:566-568).

Judith also makes this link between an appreciation for clothes and materials with a sentimental attachment to textiles in relation to her husband David (Judith: 591-592). This is given as a reason that her mother-in-law gave her and her husband a body of textiles to look after on her behalf, including a pair of pillowslips, a silk handkerchief belonging to David's maternal grandmother, and her mother-in-law's own embroideries,

'I think she knew that David was probably more interested than Bill, his brother, was in the artefacts, so- because he also likes clothes, he has, ah, fabulous suits and things, David.' (Judith:580-584).

For Judith, it seems that the role of an archivist can be passed along family lines in the same way which the textile have been, or will be in the future. In viewing these connections in this way, Judith draws a comparison between her own values and appreciation of her personal textile archive, with the values and appreciation of her forebears, her husband's forebears, and the future inheritor of her archive, her daughter.

There are themes within Judith's interview which link her personal textile archive and photography. She describes former items of clothing, no longer in her possession but evidenced in photographs, at several points during her interview. Though these items are not on hand in a material sense, Judith has vivid memories of the garments, their significance, and how they were experienced when she wore them. These include her memories of feelings of joy and pride in certain textile garments or artefacts from her childhood, such as a floral sprig dress (290) a striped cardigan and an ostrich feather fan.

The photograph of herself holding the ostrich feather fan brings out a particularly vivid recall which Judith remembers as her 'pride and joy' (Judith: 250-251) and which she

took 'everywhere' with her (254). She felt a similar pride in wearing her striped cardigan, which she describes as having made her feel like 'the bees knees' (Judith: 259) despite that fact that looking back now Judith feels that it was a mundane type of cardigan (261-262). Though not materially represented within her personal textile archive, it is clear that the photographs of Judith wearing her childhood clothing provide a mode of accessing versions of her earlier, younger self. This access provides Judith with a different way to meet a younger version of herself than that offered by the other textiles in her personal textile archive. These are generally kept for their value as artefacts of sentimental and family historical use. In contrast, the photographs of the clothing Judith wore as a child appear to enable her to keep a stronger memory of her personal biographical history. In this way, the photographs complement the materiality of the personal textile archive.

Social Domains: How a Sense of Identity, Culture, Family and Friendships Are Represented by the Symbolic Personal Textile Archive (Judith)

Despite Judith's own definition of herself as not being particularly sentimental (181-182) it is clear that she feels a strong sense of links between the textiles and significant individuals, particularly those who have gone before herself. From Judith's interview, clear themes arise which relate all of her personal textile archive to social domains and relationships. As described previously, she feels a strong sense of responsibility for the artefacts and it seems that she sees herself as an archivist for future generations. In this, Judith appears to also be archiving key relationships. For example, throughout her interview it seems that Judith's affection for her mother and mother-in-law are linked with and kept alive through her textiles. A strong indication of this is indicated by the bulk of her current personal textile archive which combine her mother's embroideries and textiles with artefacts given by her mother-in-law (Judith:436-437).

The significance of the mingling of the female lines through their material artefacts appears more acute when taking an overview of how this amalgamation arose. Judith and her sister each have a share of (440) textiles their mother wished to give them. In contrast, as Judith's mother-in-law had no daughters, and Judith's brother-in-law (Judith:448-449) had no interest in taking the textiles, it seems to have been particularly

important for Judith to preserve these artefacts on her mother-in-law's behalf. Through putting these artefacts together, it seems that she is valuing and holding both lines of her family in equal esteem. It seems befitting her role as a personal textile archivist that Judith is given a silk handkerchief by her mother-in-law which was a gift from David's maternal grandmother, whom her mother-in-law 'barely knew' (68). By giving her the handkerchief whilst she was still alive, it would seem that Judith's mother-in-law has enabled the passing along of the provenance of the handkerchief as a last tangible link with her own mother who had died, 'really very young' (57-58) (Fig.22).

Indeed, Judith has particular memories of her mother-in-law with the handkerchief (545) and of being given the handkerchief (546) and this seems to confirm the emotional intensity of it as a gift. This poignancy arises in the main from the handkerchief's symbolic function as a material reminder of her mother-in-law's own mother, who had given her the handkerchief as a gift as a child, prior to her mother's early death. In this way, the handkerchief seems to represent a tactile link between the generations, and to have worked as a prompt for Judith's mother-in-law to remember and share memories of her own mother with her. This seems particularly necessary given the lack of photographs of her mother-in-law's parents, as her mother-in-law only ever had one surviving photograph her own mother, in a group portrait.

The strength of the relationship with her late mother-in-law is evident in the care she takes with both the handkerchief and with other textiles from this source. In her personal textile archive, Judith (453-454) has a pair of embroidered Edwardian pillowslips which she describes as her mother-in-law's 'sort of work'. Though she is uncertain as to whether her mother-in-law actually embroidered these herself, they represent the type of work she used to do and were given to her directly by her mother-in-law, so Judith values them. They are therefore included for their social historical value in her personal textile archive, and as a link to Judith's mother-in-law. Indeed, they seem to materially manifest her mother-in-law through their form. This is evidenced through Judith's use of language which indicates that this is their role, as when asked about them, she says, 'that's David's mum' (Judith:509), rather than 'these were made by' or 'these belonged to' David's mother, as the textiles have become a

tangible version of her mother-in-law, and their agency allows Judith to claim allegiance with her, in line with the understanding of the agency of an object proposed by Hoskins (2006:75).

Judith makes several comparisons between her husband David's taste with regards to textiles, and her mother-in-law's taste, describing her mother-in-law (159) as liking 'fine things', and her husband's appreciation of 'fineness' (591-592). It is possible that this link between her mother-in-law and her husband add another layer to Judith's value for the textiles.

It is clear that Judith equates the amount of her mother-in-law's time spent in making a pair of matching knitted his and hers tank tops from the 1970s with kindness (Judith:86) (Fig. 24). In this respect, it seems that Judith's appreciation of the tank tops is despite the fact as she doesn't recall ever having worn her own one as she felt it did not reflect her own taste or style (Judith:332-333). Of her own family, Judith has vivid memories in relation to a tablecloth her mother embroidered, and the social domains this artefact represents. It is clear in the interview that the visual memory of her mother producing the tablecloth (Judith: 433) intersects not only with the use of the tablecloth, but with



Figure 24: Judith's 70's his and hers tank tops

her maternal line, including her grandmother.

These are centred around afternoon tea every Saturday, alternating between tea at home with her mother and grandmother, Granny Booth, and tea at her grandmother's house. These events are linked through the tablecloth, even though her grandmother would have had a separate tablecloth, as it would have been of a 'similar' type (Judith:471). Therefore, both her mother's and her grandmother's afternoon teas are recalled by this single textile artefact. Interestingly, Judith does not mention whether her father or grandfather were present. In this way, it seems that the tablecloth very much represents the female familial domain (Fig. 21).

Of all Judith's artefacts in her personal textile archive, it seems that the artefact with the most important and nuanced symbolism in relation to her family is Judith's husband's Victorian baptism gown, which was first worn by David's great-grandfather. For Judith, describes the gown as representing the 'Arkwright side' (3-4) of the family, and the possession and use of the gown gives Judith a sense of 'continuity' (Judith:5) and 'links with the past' (8). With the Victorian baptism gown, there is,

'a sense of continuity with generations that have gone before' (Judith:112-113).

In this way, the gown functions as a link in a chain of inheritance which stretches back beyond the generations (Judith:140) which Judith and her husband can recall. The initial giving of the gown as a gift was intended to prompt Judith and her husband to begin a family, as it was given to Judith seven years before her oldest son was born for,

'the hope that it might, uh, spur us into action. Yes.' (Judith:122).

Through this gift, Judith's mother-in-law seems to be confirming their role as providing the next generation, and determining that the baby will be recognised as belonging to the paternal 'branch' of the family through being baptised in the paternal line's baptism gown. It would also seem that Judith's mother-in-law also acceded to this for her own son, Judith's husband, rather than introducing a baptism gown from her own line, or finding her own gown to use. Judith appears to have been willingly acceded to this family tradition as she describes the gown positively in terms of being a 'generational link' (Judith:187). However, though the gown was given as a gift representing the paternal line, for Judith there is a strong link with her mother-in-law, and her former

trade in the textile industry,

'I suppose the textiles meant a great deal more to David's family because she was a weaver in the mills and then later she worked in a sort of artist's studio cottage industry and she was actually spinning, using the old spinning wheel then, and then weaving on a hand loom.' (Judith:150-155).

In this way, Judith is able to weave together the different lineages which the single gown represents, to represent many significant members of her family.

Temporality: How time, Eras and Events are Represented By the Symbolic Personal Textile Archive (Judith)

For Judith, themes of time, era and location underpin or weave through her accounts of all of the artefacts in her personal textile archive. A sense of time and place threads its way through Judith's account of her textiles through reference in terms of particular periods of time, the evocation of earlier eras, and the ways in which these link to locations. Judith repeatedly links different artefacts in her personal textile archive with different lines of her family tree, which are richly referred to as a 'branch' (Judith 9, 220) being 'rooted' (143, 146-147) in locations. In this way, time, era and location are interwoven with the textiles as they are described and experienced. The most precious article in her is the Victorian baptism gown given to her by her mother-in-law when Judith was first married. This has a particular memory associated with it, that of her daughter Hannah wearing it for her joint baptism with Judith's son, Dan (Judith:160). Judith sets two contrasting memories from the day against each other as key to recalling the event. Firstly, she recalls her daughter having been awake, 'crying her eyes out the night before' the baptism (Judith: 161-162) and secondly there is a sense of the importance of the occasion for Judith, as a family event. Though the recall of the day is a strong memory which is clearly important to her, the focus of her memories in relation to the gown centres around what the event represents for her: a family gathering in the village church in Yorkshire associated with Judith's husband's family. Judith links a sense of 'West Yorkshire' with the Victorian baptism gown inherited from Judith's mother-in-law (Judith:165) and Judith associates it with being 'rooted in a location' (146-147) a phrase she uses to express her own identity as tied to particular locations. Judith also seems to geographically locate family lines, which is also evident in her description of her husband's side of the family as the 'Yorkshire branch' (Judith:9). In this way, the baptism gown seems to represent not only Hannah's baptism and Judith's husband David's family, but the associated location of the family.

Many of the artefacts in Judith's archive have been in her possession for 35-40 years, around the same time she was given textiles by both her mother and mother-in-law, and in which she was given gifts for her own use. One such item is her pair of 1970s knitted

tank tops which were produced by her mother-in-law for Judith and her husband. These artefacts produce layered memories for Judith of her early married life, evoking Yorkshire, where her husband comes from, and Durham, where she lived as a newlywed (Judith: 360-362). Though Judith recalls her husband generally wearing it, she also has a particular memory of him wearing the tank top when holding her newborn son (354-355). Though Judith describes this memory as 'dim' (353) and it is more of a general recollection than a strongly defined memory, it seems that this event is an important aspect of the tank top for Judith. Alongside this memory is a more recent one when Judith's son Dan and his partner Kate wore the tank tops for a fancy dress party, accessorising them with 'funny wigs' (Judith: 357) and 'black moustaches' (358). In this way, the memories of different times and events have become layers which build up different memories of the occasions related to the garments.



Figure 25: Judith's mother-in-law's embroidery

In a similar way, the silk handkerchief given to Judith by her mother-in-law has come to represent not only the emotion and sentimental links between Judith's mother-in-law and her mother-in-law's own mother who died young, but the village in West Yorkshire where her husband's family originate (Judith: 536) and the village from which David's

mother lived at the time,

'visual images of Meltham, the church and the brook and things like this, outside her house.' (Judith:548-549).

Though she doesn't define it as particularly special, it is clear that her mother's hand embroidered tablecloth has particular resonance in terms of representing an era and a location for Judith. As mentioned previously, the tablecloth has come to symbolise Saturdays taking afternoon tea with Judith's mother and grandmother. Judith fondly recalls an earlier era in which her mother would spend her evenings embroidering, of which the tablecloth is a remaining example (Judith:428). In this respect, the tablecloth also symbolises a sense of a time when Judith imagines entertainment was different, and hand embroidering was a more common activity (Judith:50-51). Judith recalls her mother having enjoyed working on embroidery in the evenings, and describes this era, as she can,

'just see her now sort of working at it.' (Judith:433).

This memory particularly concurs with the theory of sentiment, whereby persistent memories and attitudes aggregate over time into a generalised sentimental feeling (Ben-Ze'ev 2000:84).

In contrast with today's informality (492), Judith finds the tablecloth evokes a sense of an era in which tables would be set smartly for a family afternoon tea, and making an 'effort' (477) and showing a 'care to detail' (Judith: 489) were commonly shown by setting a table with a tablecloth and laying out napkins in preparation for the family gathering for tea (491).

Interestingly, she describes the place which she associates with this item as her 'mum's home' before correcting herself,

'Liverpool. Mum's home, well, Mum and Dad's home, and my Granny's home.' (Judith:479-480).

With this definition of home as being her mother's home, and the secondary recall of her grandmother's home, it is clear that the time and era associated with the tablecloth are entwined with her maternal line, and time spent in the company of her mother and grandmother.

For Judith, these links with Liverpool also symbolise a longer timeline, back to Ireland, which she associates with a group of Aran knits. Though these were produced by her mother-in-law, who is described by Judith as an 'inland Yorkshire woman' (Judith: 400-401) Judith feels that their significance is different for herself than it would have been for her mother-in-law, who she believes simply chose the pattern of the knits for their design,

'I am not quite sure which pattern Granny has used, and presumably for her, being an inland Yorkshire woman, they wouldn't quite have the same connotations they did for me. But uh, I was aware they probably designated a particular family from that part of the West of Ireland.' (Judith:399-404).

In describing the knits, Judith is immediately drawn to describe family holidays as a child when she travelled with her parents and sister around Ireland (Judith:392). These holidays are linked for Judith with her ancestry, and her paternal grandparent's births in Ireland (Judith:406-407). Though these knits are no longer worn, they appear to simultaneously symbolise a sense of family in terms of Judith's immediate family and her ancestry, whilst maintaining their link with Judith's mother-in-law as their creator.

This last example shows how it seems that Judith relates her textiles simultaneously to social, geographical and temporal domains, and this is interwoven throughout her accounts of her textiles. In this way, it seems that Judith's textiles within her personal textile archive are strongly defined and reminiscent of associated time, eras and locations, including the former homes of these textiles. In this way, the textiles seem to represent both a direct personal timeline for Judith and a general sense of links with the past, which are rooted in location, and beyond living memory. By examining the social relationships within these contexts, a rich picture of relationships, time, era and location emerges.

Design and Craft: the Role of Craft Skills and Design in Relation to the Personal Textile Archive (Judith)

There are multiple incidences within the interview in which Judith refers to the craft skills which are evident in the artefacts within her personal textile archive.

In particular, Judith (73, 388, 464) frequently describes her mother-in-law's skills and

abilities in craft, embroidery and knitting with tremendous admiration. Judith makes a link between her mother-in-law's skill in textiles with her prior occupation in the textiles industry (Judith:42-43) and this link gives a richer sense of her mother-in-law than the purely domestic picture associated with the other textiles, such as the Victorian baptism gown and the knitted 1970s tank tops. Judith also admires her mother's embroidery skills, but when she compares them to the embroideries produced by her mother-in-law, she notes that her mother-in-law's embroideries are of a finer quality than her mother's (Judith:446). She attributes this disparity in fineness to her mother-in-law's employment in the textiles industry, admiringly discussing the skills which are apparent in the embroideries, in particular her mother-in-law's runner. Additionally, Judith values the time and effort expended on the creation of textiles craft, and equates this effort with 'care and attention' (Judith:78), and, in relation to the knitting technique of her mother-in-law's Aran knits, dexterity in making (Judith:388) and these are linked to her affection for her mother-in-law. Similarly, though the style of the 1970s his and hers tank tops is out of fashion, Judith is clear that she feels compelled to keep them due to the 'love and attention' and skill that went into their creation (Judith:340-341). This links to Jefferies instruction for textiles research to expand its consideration to include both craftsmanship and social contexts within its study, to produce a nuanced interpretation, beyond just recording the processes and techniques of a textile, in order to fully recognise its perceived qualities (Jefferies 2003:115). For Judith admiration of the skills of others stems from her lack of interest and skills in making things herself (Judith:464). However, her careful retention and valuing of these items demonstrates her own 'craftsmanship' in 'curating' these textiles.

Though the craft skills do not seem to be the only or primary reason which Judith keeps these textiles, it is clear that she keeps them as an exemplar of craft process and technique, and that as such, the skill and finesse in their construction is valued and admired in its own right.

Interview 5 Analysis (Eve)

Interview 5 is with Eve, a university lecturer in her 30s, who lives in the British Midlands. Eve has the following items in her personal textile archive:

Granny's hat: cream woven wide brimmed hat

Embroidered wrap: cream fabric with coordinating beading and embroidery

Knitted doll: small acrylic knitted doll of boy with brown hair

Fragment of security sheet: cut piece of flannelette sheet

1970s synthetic baby blanket

1970s rose cotton flannelette printed sheets

1970s plain flannelette sheets

Grandmother's hand-knitted blanket: multicoloured squares stitched together

Grandmother's hand-knitted mittens: acrylic wine coloured mittens

1970s large synthetic teddy bear

Archiving: Being an Archivist through Valuing and Caring for the Personal Textile Archive (Eve)

For Eve, the physical practicalities and the care of the textiles in her archive are intertwined with her knowledge of their provenance. The way which Eve came to own and how she cares for her textiles links with themes of the physical, sentimental, monetary and dynamic archive. How each textile artefact became significant to Eve and their roots are essential facets of the story Eve's personal textile archive. As Eve gives little reference to any monetary value of the artefacts, apart from a sense of satisfaction that the wrap she wore for her wedding cost only £2 in a charity shop (Eve:50) it seems that the significance of the artefacts in Eve's personal textile archive is separate to their monetary value. Eve does not have a formal location for the artefacts in her personal textile archive, and gives their current locations as various drawers (Eve:74, 156-157, 345, 372), cupboards (135), baskets around her home (253) and the top of a wardrobe (10). Though these are informally stored, and infrequently viewed, Eve has an innate

sense of where each textile is kept within her home (Eve:44, 88, 116, 173, 182, 259-260, 347). She mentions this in reference to her preparation for the interview,

'I could locate things in my head and it is just there' (Eve:186-187).

This occasional noticing includes a hat which had belonged to her grandmother, which Eve displays in a case on top of her wardrobe (Eve:47). Eve feels that it 'looks quite nice sitting on the wardrobe' (47) and this could be viewed as a reason she has it on display. However, though it reminds her of her grandmother, there is a deeper story relating to the hat, facets of which are described in her interview and relate to the theme of the sentimental archive. Eve recalls her experience of inheriting the hat, which she chose for herself (Eve:7) on the day when her mother, sister, and grandfather were clearing out her late grandmother's possessions after her death (35). Though subsequent statements in her interview indicate a very strong attachment with her grandmother, Eve describes having sometimes questioned whether or not she should keep the hat (Eve:15) (Fig. 26). Eve appears not to have come to a firm conclusion on this, simultaneously



Figure 26: Eve's grandmother's hat

describing a compulsion to display the hat (Eve:14) and a belief that she needs to keep it. This is coupled with an incomprehension of why she feels this way,

'I thought there's no point having it stored away, and I have thought 'Oh, should I

keep it or not?' But I would kind of feel bad throwing it. It's strange isn't it,' (Eve:14-16).

However, a poignant indicator to the hat's sentimental significance emerges when Eve notes that for her, the hat is,

'a sort of memory thing really. Though it doesn't remind me so much of her, in terms of sort of my relationship with her. It reminds me of the whole time around when she died and everything as well. I'm not particularly attached to it, but I wouldn't – I haven't been able to get rid of it.' (Eve:29-34).

It is likely that the hat is a reminder of a time of grief for Eve, as the word 'everything' seems to indicate a variety of different significant feelings in relation to this period of Eve's life. She says that she 'wouldn't' get rid of it, then quickly asserts that she 'hasn't been able to', suggesting that she has either unsuccessfully attempted to, or considered giving the hat away. In this way it seems that unlike many textiles within this research project, this hat triggers a deeply embodied emotional response, relating to Eve's recent bereavement, and this arises through a sense that her continued desire to maintain her relationship with her grandmother has been 'thwarted', and this loss evokes her grief (Russell and Lemay 2000:493; Frijda 2000:69). In this way, embedded in her experience of the hat are a range of emotions and memories: affection for her grandmother, grief, a reminder the time of losing her, and the memory of choosing the hat to remember her by. Therefore, it seems that a layered series of associations create a possible reason that she feels compelled to keep the hat, of which Eve may not be fully conscious.

The death of Eve's grandmother also affected her attitude towards two other artefacts in Eve's possession, which she had been using frequently up until this event: a pair of hand-knitted mittens and a hand-knitted blanket,



Figure 27: Eve's mittens

both made by her grandmother as gifts for Eve (Fig. 27). These textiles were well-used until her grandmother's death, and this event caused Eve to reconsider how she was using them. Of the mittens, Eve recalls,

'they were a bit like sort of 'ten a penny' and I'd just lose them, that sort of thing. So when she died I thought, 'Oh no, I haven't got any of the mittens left. So this is the only pair that I could find. Yes, and they are a bit knackered, but I kept them because she made them,' (Eve:307-312).

It seems that at this point, Eve suddenly began to value them as sentimental artefacts, rather than as practical objects. To preserve the mittens, Eve no longer uses them, but keeps them in a drawer with other unworn items which she feels compelled to keep (Eve:372-374). With the blanket, Eve is keen to prevent further wear and tear (Eve:283-284) and has considered asking her mother to wash the blanket to help her to preserve it (289) (Fig. 28).



Most of the artefacts in Eve's personal textile archive are kept upstairs, either in bedrooms, or in drawers. Eve describes the storage of her grandmother's hand-knitted mittens as within 'the melee of the house' (Eve:378) and this seems to fit in with her approach to storage for all the items in her personal textile archive: casual yet careful, and stored in a way which is appropriate to a textile artefact. Though this seems an informal means to keep such a significant item, there is a sense throughout Eve's interview that

Figure 28: Eve's hand-knitted blanket

though she may not regularly view her textile artefacts, she has an awareness of them residing within her home. Eve describes how this applies to all the artefacts she has brought out for the interview,

'So, when I was reading, you know, when I was reading, you know, your survey, I was thinking, oh, that, that, that, that... ' (Eve:182-185).

Therefore, it seems that though on a surface level Eve is informal in her storage and organisation of her personal textile level, she is acutely aware of the position of each item within her home, and this awareness can be read as indicative of their value for her. There is a sense throughout the interview that this is a time of change for the role and position of the artefacts in her personal textile archive, and that the catalyst for this change is the impending arrival of Eve's first baby. This fits in with an interpretation of her textiles as forming a dynamic archive, whereby Eve's personal textile archive is not fixed, and is currently undergoing a period of change and flux. This flux manifests through items being taken out of Eve's personal textile archive to be put back into use in time for the new baby's birth, including a knitted doll belonging to her husband as a child (Eve:143), Eve's own large synthetic teddy bear from the 1970s (382), and the blanket which was knitted for Eve as a gift from her late grandmother (342-342).



Figure 29: Eve's rose printed sheets

This flux seems to be paralleled within the personal textile archive of Eve's mother and sister, as sheets (Eve:233) (Fig. 29) and a blanket (234) (Fig. 30) which belonged to Eve and her twin sister as babies are being divested from her mother's and her sister's



Figure 30: Eve's 1970's synthetic blanket

archives in order to be given to Eve for the new baby. There is also a sense of the dynamic archive evident in Eve's anticipation of how these items will be used in the future. She describes the textiles as 'stuff I am getting together for the baby' (Eve:190) and it is clear that she intends to put the textiles back into use. The 1970s rose print flannelette sheets are held in a mixed basket of bedding for the baby (Eve:253), and their inclusion alongside newly bought items seems to represent the sense that in preparing for her baby, and a new direction to her life, Eve is actively seeking to root the baby in her past through using her own childhood bedding.

Though Eve does not have any particular memories associated with her 1970s synthetic blanket or the cot sheets (Eve:209, 226), Eve mentions that it is significant that the blanket has a 'story' (Eve:212) embedded within it. Eve imagines how the sheets (Eve:261), and her grandmother's hand-knitted blanket will be placed in the baby's cot (Eve:342-343) will be put on the cot after the baby has outgrown its moses basket and is in a new bedroom (265).

Through this process of preparing these textiles for use again, these layette artefacts are

being divested of their solitary role as sentimental and memory objects, to become simultaneously practical yet sentimental textiles. This action gives an example of the different facets which tie the physical and monetary themes of the personal textile archive with dynamic and sentimental themes, and the ways in which these textiles link Eve's past with her future.

Temporality: How Time, Eras and Events are Represented by the Symbolic Personal Textile Archive (Eve)

Throughout Eve's interview, key attributes of the textile artefacts relate to themes of time, era and location, and Eve draws on these factors to define their other social and historical attributes. She shows an awareness of the specific dates or events which certain artefacts relate to, including when they entered her possession; other artefacts invoke more of a sense of a general era.

For example, Eve believes that she acquired her grandmother's hat in 'about 2006'. She is not absolutely certain of the date, or how old the hat is (Eve:22-23) but it is clear that she has a strong association with the event, and that both its acquisition and her grandmother's house (Eve:42) are the focus of her recall, rather than a specific memory of her grandmother wearing the hat. In this way, her experience of these textiles reflects Merleau-Ponty's view that perception is constructed of habit and presence (Merleau-Ponty 2002), and that these textiles reflect an affective state that would be described as a sentiment (Ben-Ze'ev 2000) as they represent the habitual love and affection Eve has for her grandmother.

Though the hand-knitted mittens which Eve's grandmother made for her are primarily related to the relationship which they evoke, Eve does seem to feel that these represent two different points of an era. For Eve, her memories of her grandmother previously spending her spare time knitting (Eve:305, 361) are contrasted with a slow decrease in the amount of knitting she could do (364). In this way, the mittens seem to represent the end of an era for Eve, when her grandmother could no longer knit due to increasing disability.

In contrast, the hand-knitted blanket which her grandmother also made for her evokes a

conceptual location of 'the bedroom' (Eve:333) which is not specific but instead ties with 'various bedrooms' (334) in Eve's mind. In this way, it seems that the blanket is suited to this location and has associations for Eve with warmth and comfort, whereas the mittens are more representative

of an era.

Understandably, Eve has no firm definition of the dates from which the dolls and textiles from her own and her husband's childhood originate, but she does have both specific memories of events and a sense of the era which each artefact evokes, alongside a sense of the date of entry of the artefact into her personal textile archive. For example, the 1970s large synthetic bear represents a sense of a childhood era, a sense of the general time when Eve took the bear to university (Eve:388), and a specific memory. Eve believes she has had the bear since she was 5 years old (389), and when asked if the bear is connected with a particular person, Eve says she associates it with the first house she can remember living in (Eve:414) and with her first memories,

'probably with my first real, first real lot of proper 'remembering childhood'.'
(Eve:424-425).



Figure 31: Eve's 1970s large synthetic teddy bear

It is clear within the interview that the bear simultaneously evokes many memory strands for Eve, including a sense of her beginning to store long-term memories. As the bear links to Eve's earliest memories and her home at the time, it is interesting that it evokes a strong memory of a collective event with her twin sister. In this memory, Eve and her sister, who had the same bear, were painting and decided to give the two bears a bath in blue water which they had used to rinse their paintbrushes (Eve:391-392) (Fig. 31).

Rather than evoking a specific memory, the 1970s rose printed flannelette sheets which Eve inherited from her mother link with a sense of era and location. The sheets evoke their era through their faded patterns (Eve: 248) and their materiality, whilst concurrently conjuring up a sense of both her mother's (Eve:237-238, 246) and grandmother's (246) homes.

Through this analysis it is clear that the locations which the textiles evoke for Eve tend to relate to places where she interacted with significant individuals in her life. For example, she has a strong memory associated with the embroidered wrap she wore on her wedding day in 2005, but her sense of a location which the piece brings to mind relates more to the shop where she bought it with her mother (Eve: 68), rather than to the wedding day itself.

These examples demonstrate how for Eve, the material form of the textiles in her

personal textile archive combine with a sense of location, time and era to produce richly evocative memories and responses.

Social domains: How a Sense of Identity, Culture, Family and Friendships are Represented by the Symbolic Personal Textile Archive (Eve)

There is a strong sense of personal and family affiliations within Eve's description of her personal textile archive, and this can be interpreted as relating to themes of social domains, identity and relationships. In particular, her maternal line is most frequently represented by the textiles which Eve has archived, and therefore dominates Eve's recollections and memories when describing these artefacts. As an example, there is a strong association for Eve between her embroidered wedding wrap and her mother, which Eve acknowledges may seem unlikely as 'it was a wedding thing' (Eve: 64-65), but due to its link with a memory of her mother buying the wrap with her on the same day she bought her wedding dress. Additionally, she links the wrap with the time and care her mother took in washing and pressing it (54) and in repairing its beading and embroidery (Eve:51, 56, 60-61). For Eve, this care and attention is 'like a Mum thing' (Eve:67) and she values her mother's material contribution to her wedding outfit, which reflects her mother's care for her over her lifetime. As mentioned previously, there is a sense that Eve's personal textile archive is a dynamic archive currently undergoing change, whereby textiles from Eve's own babyhood have arrived from Eve's mother and sister. This ties in with a sense that for Eve, the personal textile archive seems to be a material means for preserving and celebrating significant relationships.

In a similar way, it appears that Eve's mother and her sister wish to share a sense of family history with Eve, and the textiles which they give Eve come with a provenance. For example, the set of 1970s rose sheets and 1970s synthetic blanket were contributed by Eve's mother to the layette for Eve's niece, before Eve's sister passed them on for Eve's unborn baby (Eve:222-223). Though Eve has no specific recollections relating to the sheets, she richly values their history of prior use for herself and her twin sister, and subsequent use for her sister's daughter (231). Eve appreciates that her mother has held onto this blanket for all of these years, and looks forward to using it for her own baby,

'I just think that's quite nice that it was ours, it feels it's got a bit more story to it,

than the cotton ones I bought from Baby World.' (Eve:210-213)

Eve's baby will be enveloped in the textiles used by its mother, aunt and cousin, bought by its grandmother, and knitted by its great-grandmother and it seems that the contribution of textiles from these personal textile archival sources imbues the baby's bedding with their family history. In this respect, the baby will inherit a richly material link with its maternal line, and it seems that this sentimental and historical inheritance is very important to Eve.

Interestingly, these sheets and the blanket also tie in with another theme within Eve's interview, which relates to her sense of identity and how this is affected by being a twin. An indication of this is given when she describes the 1970s synthetic blanket as 'ours' (Eve:192),

'we won't know whose is whose. Which is – it was just 'ours' – 'the twins'!' (Eve: 194-195).

Eve also describes how it was 'one of my –one of our baby blankets' (205) and this use of my / ours indicates a sense of sharing her early childhood in terms of both possessions and memories. This seems to indicate that Eve has a sense of personal ownership of the blanket which exists alongside a sense of joint ownership of the textiles. This sense of joint ownership is also materially represented by the 1970s synthetic bear, which is one of two matching bears she and her sister were given (Eve: 394). When describing her experience of the bear and recalling the incident of staining the bear blue, Eve describes how she cannot be certain who washed the bear in the paint steeped water, as her memories with her twin are often jointly owned in the same way their possessions were (Eve:403-404). Eve describes how often only their mother is able to disentangle the memories,

'I don't know who did it. I don't know whose teddy it was, we've got quite a lot of memories where I don't know where I did something or Rachel did something, but – which is a bit freaky. And my mum will say, 'Oh, you didn't do that, it was Rachel, and I'll think, 'Oh!'!' (Eve:399-404).

However, it seems unimportant to Eve whether she or her sister actually washed the bear, as for Eve there is a sense that as they 'both experienced it together anyway' (Eve:407) and therefore the memory is relevant and real. It seems that the bear embodies this sense of physically representing both an individual, and one half of a pair.

Eve's relationship with her grandmother is also strongly represented within her textiles, and seems to be highly significant. Materially, this is symbolised by the hand-knitted blanket which Eve asked her grandmother to make for her, and it seems significant that not only was this made by her grandmother, a fact she mentions many times (Eve:268-269, 290, 292, 294-295) but that this was a gift made for Eve at a point when she was developing an interest in textiles (278). This relates to Eve's emergent sense of her identity, including her developing appreciation of 'old things' (Eve:280) and 'the naughtiness of certain things' (279) at the time. In asking for a 'multi-coloured' blanket' (Eve:282) which she took to university with her, Eve seems to have been making a link between her grandmother and her new life studying textile design. Therefore, this blanket seems to represent not only her relationship with her grandmother, but concurrently seems to represent a point at which Eve developed this aspect of her identity, and it seems that this association brings a richness to her experience of the blanket. To add another facet to this link with her maternal grandmother, Eve expresses her belief that her mother sewed the knitted squares together to construct the blanket (Eve:296-297). It seems that she associates the blanket's materiality with comfort and warmth and her own sense of identity, as she describes herself as,

'quite a blanket-y person. I'll sit with a blanket in the evening.' (Eve:336-337).

In addition to textiles which symbolise Eve's maternal line and her own sense of identity, Eve also has textiles which she associates with her husband and his childhood. One such artefact, a cut square of flannelette sheeting, dates to when her husband was a baby and he used the fabrics as,

'one of those sort of 'security-sheety' things' (Eve:150-151).

Eve believes that her husband connects it with his childhood home (Eve:170-171), and she imagines how he would have used the fragment to 'spread it on things' (Eve:180) and as a 'comfort cloth' (159). In this, it seems that the cloth facilitates Eve's ability to cast her mind back to how he was as a baby and toddler. In a similar vein, Eve links her husband with the doll her husband's grandmother knitted for him as a child (89), which Eve's husband has recently taken out of storage to contribute to the collection of objects for the new baby (Eve: 139). Eve associates the doll with several aspects of her relationship with her husband, including her married home (Eve:114) her husband as a

child (89, 99) and her husband as he is now (104-105). Eve believes that he relates the doll to his grandmother who knitted the doll (Eve:112-113), and with his own childhood. She finds it interesting to think of Joe as a child,

'And I quite like it because it is, sort of, you know, quite sweet, and it reminds me of him, because obviously I didn't know him as a little boy, but it's quite funny to think of him.' (Eve:103).

It is clear that Eve enjoys thinking of her husband in this way, despite the possibility that indulging in this feeling might be construed as 'strange' (Eve:107). It also seems that the doll represents an opportunity to materially share a rich sense of family history. As Eve says of the doll,

'I think it would be quite nice, when we have the baby as well, to have a few things around that are sort of, not brand new, that have a bit of a story behind them, I quite like that, and then we can talk to them about it.' (Eve:107-111).

Through giving her baby a doll, a blanket and bedding with such a rich history, Eve and her husband seem to intend to impart the depths and associations which come with them. This intention can be interpreted as showing the depth of her sense of her own identity as arising through the affiliations and relationships which Eve associates with the textiles in her personal textile archive.

Embodiment: How Experiential and Emotional Domains Relate to the Personal Textile Archive (Eve)

Eve relates many themes of embodiment, in relation to her interactions with her personal textile archive. These sensory responses seem to be interlocked with themes of the design and craft of the textiles.

One pair of textiles which seems to elicit strong embodied responses of warmth and comfort is the 1970s rose print flannelette sheets. It is unsurprising that Eve associates such a tactile fabric with a sense of touch (Eve:242), however this sense is added to through an embodied feeling that the sheets also represent a sense of comfort through being 'homey' (243). Their design leads Eve to appreciate their visual qualities, and this is enhanced by the wear and tear on the sheets. Eve draws a parallel with 'Cath Kidstony' patterns, which are of a similar design without possessing the same qualities,

'the faded patterns, I quite like that, that feels quite old, because even Cath Kidston-y stuff isn't, doesn't look – it looks brand new, so it looks old. I quite like that.' (Eve:248-251)

In this way, it seems that while the provenance and stories embedded within the sheets are important to Eve, their aged, visual and tactile qualities enhance Eve's appreciation of them, and therefore increase her desire to use the sheets again. In this respect, their materiality and visual attributes create a reference of their age and history, and in this way their wear and tear have become a 'mirror' for Eve of her own childhood (Hoskins 1998:8, Kopytoff 1986:66).

Similarly, the physical and design attributes of her 1970s synthetic blanket contribute to Eve's embodied response to it. In this respect, the synthetic fabrics of the blanket and its trim are key, and these engender a physical memory for Eve, rather than a specific memory. Eve notes that she doesn't have particular memories of the blanket (Eve:214), and it seems that the design leads her to view it as a commonplace object which 'could be anyone's' (Eve:216).

Despite this, it does remind Eve in a general sense of her early years, and she references this twice, stating how its 'construction, that feels like childhood' (198) and how it 'feels quite childhood-y' (Eve:201). In this, it seems that despite her lack of a specific memory of the cloth, the embodied materiality of it awakens deeper suggestions for Eve.

Therefore, it seems for Eve, that the blanket's design roots it in an era, and that this is a quality which she particularly relishes experiencing in relation to the blanket. Within the interview, Eve details the parts of the blanket which elicit this connection. Eve describes the style and design as representing a 'particular sort of era' (Eve:200) and as 'a sort of 70s thing' (218) via its 'old Mothercare label' (Eve:202) and with its 'synthetic edging' which produces two textures in the blanket (Eve:197) (Fig 32). These textures relate to the tactile characteristics within Kawabata's system for grading a textile's tactility (Bishop 2008:244), through contrasting the 'crispness' of the edge of the blanket with the 'softness' of its fabric body, which is demonstrated as an embodied response within the interview, as when Eve handles and holds the blanket, she rustles the edge whilst stroking its middle with her other hand. In contrast, the piece of security sheet which belongs to Eve's husband elicits a visual response from Eve rather than a tactile

response (177), though she feels that Joe would have tactile associations with the textile (178-179). It does seem that she appreciates the significance of the fabric, and that this is borne out by the instantaneous visual memory which Eve can draw on, which Eve describes as recalling a 'snapshot' of the piece (Eve:183). (Fig. 33)



Figure 32: Eve's synthetic blanket showing Mothercare label – detail.

On an emotional level, Eve's husband Joe's knitted doll elicits a feeling of warmth for Eve. She articulates this evocative feeling not as a sensory response,

'But probably more of an emotional 'awww'. (Laughs) 'Awww'!' (Eve:132-133).

In this, it seems that Eve attributes an emotional response to the doll rather than a physical response, but it is argued that these are intertwined as an embodied response to the doll. (Fig. 34)

Eve's 1970s synthetic bear also elicits an emotional response, and there is a sense that the bear has always been around for Eve, as it

pre-dates her memories (Eve:384) but that the bear has a slightly uncanny 'weird' (Eve:383-384) emotional evocation for Eve, due to its 'strange' appearance and qualities (410). However, offsetting the sense of this uncanny object is Eve's emotional attachment to the bear, which includes the amusement she feels when recalling her memory of staining the bear blue with her sister (Eve:409). Eve's physical response to the bear seems to be prompted by an appreciation of its design. These elements include weighted limbs (433) and floppy head (435), its facial expression (443), its general heaviness and other qualities which may be perceived as odd,

'It is, it's big. I don't know where it came from. I like the legs, they're quite, sort of,

you know, just like, got a sense of weight I suppose, and touch. I don't know, it's not particularly soft, it's a bit synthetic, got that weird- not like those lovely soft bears you can get now.' (Eve:437-441).



Figure 34: Eve's husband's security sheet

knitting her full school uniform for Eve's first day at school (Eve:313, 317) and creating a skirt she asked her grandmother to knit for her when she was at university. Within the interview it seems that the design and craft elements of the textiles in her personal textile archive are important, but not key to her experience of these artefacts. Instead, the design and craft skills inherent in the textiles contribute to an embodied experience which elicits a richly layered sense of the practicalities and physical attributes of the archive, and the social domains, time, era and location which Eve links with her personal textile archive (Fig. 35).

In a more general sense, in common with the Mothercare blanket, the surface qualities of the bear are, particularly its matted fur (442), are described in detail, and these evoke a sense of the age and era of the bear. Eve is articulate and knowledgeable about the material and design qualities of her personal textile archive, and she values the skills her grandmother demonstrated through



Figure 33: Eve's husband's knitted doll



Figure 35: Eve's embroidered wedding wrap

Chapter 5: Findings

Introduction

The application of the adapted form of IPA which has been developed for this research study concludes in this chapter with a comparison of the themes which emerged through the case-by-case analysis. Through analysing their convergence and divergence, the variation of experience across the interviews is recorded and analysed, to compare how it manifests in similar or different ways in relation to the phenomenon of the personal textile archive. As recommended in IPA (Smith et al. 2009:36), certain themes are also explored in relation to relevant debates and concepts within the literature, as a means to set the context of the research findings against the existing research in the field, and as a means for further extending the parameters of the debate.

Through the process of analysing the interview transcripts, it is apparent that there are two data sets in relation to the personal textile archive, one which relates to the materiality of the textiles, and one which relates to their symbolic qualities. In their totality, the data sets represent the sum experience of the individual interview participants.

The first data set, *The Material Personal Textile Archive* relates to the materiality of the artefacts: their care and value, how their embodied interaction is experienced, and their design and craft characteristics. This data set is most closely aligns with the research aim to '*explore how this material culture of textiles is archived, curated and valued*', as it relates to the processes of archiving, curation and value. Additionally, this data set indicates how the textiles are interacted with, and what embodied experiences are related to their materiality.

The second data set, *The Symbolic Personal Textile Archive* relates to the ways in which these textiles symbolically resonate for the interviewees, and this data relates to social, temporal and geographical domains. This data set is most closely aligned with the first and third research aims which are to '*investigate how the material culture of textiles facilitates the construction of family and personal narratives and history*', and to '*reflect upon the possibilities this form of primary source reference offers for facilitating the*

creation and revisiting of both the collective and individual memory, within families. A sense of how the textiles relate to time, era, social relationships and locations are explored within this data set. When taken in their entirety, the different domains which the textiles represent within the research project are enormous, and varied, indicating a complex relationship between the materiality of a textile, the biography of a person and the history of a family.

The Material Personal Textile Archive: Archiving, Embodiment, Design and Craft

All of the participants in the research describe the physical characteristics and their embodied interactions with their personal textile archives. These include: themes which relate to acts of archiving, themes relating to embodiment, and themes relating to the design and craft characteristics of the textiles.

The spread of these themes is illustrated below. Where there is an absence of a cross within a box, the theme did not arise for the individual within their interview.

	Parminder	Paul	Norma	Judith	Eve
Archiving: being an archivist through valuing and caring for the personal textile archive					
Acquisition of artefacts	x	x	x	x	x
Location of artefact	x		x	x	x
Frequency of viewing	x	x	x	x	x
Preservation	x			x	x
Material condition		x	x	x	x
Monetary value	x	x	x	x	x
Dynamic archive	x	x	x	x	x

Photographs	x		x	x	x
Sentiment			x	x	x
Embodiment: how experiential and emotional domains relate to the personal textile archive					
Physical interaction	x	x	x	x	x
Emotions	x	x		x	x
Transformation		x			
Design and craft: the role of craft skills and design in relation to the personal textile archive					
Colour	x	x			
Design elements	x	x	x	x	x
Craft skills			x	x	x

Table 6: The Material Personal Textile Archive

Archiving: Being an Archivist Through Valuing and Caring for the Personal Textile Archive

There are many themes throughout the interviews which establish how the participants are archivists who value and care for their textiles. This is reflected in a wide range of archival practices, including the consideration of the archive as a dynamic phenomenon, the acquisition of the textiles, the location of the artefacts, the frequency with which these are viewed, and their material condition and preservation. Linked with this are concepts relating to the monetary and sentimental value of the textiles.

The starting point of the personal textile archive is the acquisition of textiles, or the movement of textiles out of use and into their role as purely symbolic artefacts. Though there is no specific question in the interview schedule regarding the source of their textiles, all of the interview participants refer to the acquisition of their textiles within

their interviews, and it seems that this provenance is meaningful for them, and that for future studies, a question in regards to this could be added to the interview schedule.

Parminder sets the acquisition of her two different wedding outfits against each other, and is richly descriptive of her contrasting experiences of buying both outfits, including her sense of determination (Parminder:86) and certainty of her preferences in their acquisition (86-87, 118). For Norma, Judith and Eve, their textiles have not been bought, but bestowed, and there is a sense of the women in their family, and their role of giving textiles to them (Norma:196, 211; Judith:436, 574; Eve:6-7). For these women, marriage brings the textile artefacts of their husbands, via their mothers-in-law and the husbands themselves (Norma:120; Judith:448-449, Eve:154). Even though Eve's husband Joe stores his own textiles, it seems that Eve assumes a sense of 'joint' ownership over his childhood doll and security sheet through her inclusion of these textiles alongside her own, within both her survey and through having them present for the interview. Paul references himself, his uncle and his wife in the acquisition of his artefacts, which come into his possession in different ways. This is mirrored across the group, with methods of acquisition from varied sources, including a purchase for themselves, merging their textiles with their husband's textiles upon marriage, and being given the textiles through a variety of means: as a gift, through bequeathal, or through inheritance. These examples show the diverse processes of acquisition which are possible.

There is a sense across all of the interviews that the personal textile archive is a private, out of view phenomenon, which is articulated by Parminder (17) as being 'just kept away'. With the exception of Eve, who has her grandmother's hat in the top of a wardrobe display case, all of the textiles within the study are kept in the private spaces, away from casual viewing. However, the hat is held within her bedroom and is therefore unlikely to be viewed casually by guests within her home. Similarly, Paul (167-168) describes regularly dressing up in his Punjabi wedding suit, but this interaction is only 'in the bedroom'. Norma has a chest of drawers in her bathroom where the majority of her textiles are kept, with other items in the attic and her wardrobe. The wardrobe is also the dominant location for Judith to store her textiles, whereas Eve keeps hers in a

series of drawers around her home. In this diversity of storage locations, the common thread is the selection of places where such an item would normally be kept if it were still in common use, such as a drawer or a wardrobe, but which are private and out of view.

Within the literature, Kirk and Sellen (2010) identify three methods for the location in the home of sentimental artefacts: 'display', 'functional' and 'deep storage'. Display is defined as 'honouring through keeping present' and within the research project this is only used by Eve, in relation to her grandmother's hat. Functional storage is framed as 'honouring through use' and is typical of objects which remain in use, such as a cookbook or a ladle. As the use of an artefact would have precluded it from the study, this is not represented within the research. However, the final method described by Kirk and Sellen (2010: 32), that of 'deep storage' is the most common amongst the research participants, and is defined as 'honouring through keeping', the purpose of which is to distil memories through concentrating them in one place, such as a box. This is the most common form of storage across the interviews, for all the textiles within the study. As the research project is focused on the use of textiles which are no longer in practical use, those objects which might fit the category of functional, and 'honouring through use' were not included. However, this may indicate an area of future study for examination alongside textiles which are entirely sentimental in nature.

Apart from Paul's act of dressing up in his Punjabi wedding suit 'many a time' (Paul:168), all of the participants view their artefacts either infrequently, or rarely (Parminder: 257, Norma: 554, Judith 183, Eve: 44). However, despite the hidden and occasionally viewed nature of the storage of their textiles, there is a strong sense that the interviewees have a keen awareness of the locations within their homes where the textiles could be found at a moment's notice. Eve (186) describes this as being able to 'locate things in my head', whereas Norma (37) says she knows 'exactly where to go and put my hands on it'. In this way, it seems that despite their seemingly casual storage, these textiles resonate with their owners enough that their locations are mentally stored for instant recall.

There is a sense within some of the interviews that issues of preservation and material

condition are of concern. For example, Parminder (10) feels that she must preserve her artefacts through never altering or changing them. Judith (17, 179, 514) and Eve (283, 340), describe worries over the further or possible future deterioration of their textiles. Though neither Norma or Paul mention any special care or concerns they have regarding the material conditions of their textiles, the well-kept state of them indicates that they are carefully stored. This seems particularly the case with Norma's textiles, which despite their age are immaculate, indicating that her storage of them has been appropriate and has helped to keep them in pristine shape. There are no questions regarding preservation and material condition within the interview schedule, and therefore this arises spontaneously within these interviews.

It is interesting that the monetary value of the textiles are described within each interview, given that none of the questions in the interview schedule specifically deal with this aspect of the personal textile archive. Parminder (8-9) describes her garments as being 'very valuable', but she does not indicate that she would ever sell them. Paul (7) gives the cost of his t-shirts at the point of purchase as his reason for keeping them, but he contrasts this with an awareness of the unwearable nature of the garments in their current state. Similarly, Norma is aware of the expense of a coat she bought around 1970, but not in terms of its current value. Though there are other artefacts which could be construed as having a monetary value, such as her vintage clothing, her Victorian baptism gown and the piece of Lord Byron's bedspread, she does not reference a monetary value with regards to these artefacts. She is also aware that her handmade lace pieces probably have a 'certain value' but she has no compulsion to sell them (Norma:155). Eve (50) mentions monetary value solely in relation to her satisfaction that the embroidered wrap she wore to her wedding only cost two pounds. The sum of these accounts of monetary value indicate that though this is a consideration for all the interviewees with regard to their textiles, it is of less significance than other themes. Therefore the value that is used to define their textiles lies beyond simple monetary terms.

There is a strong sense throughout the interviews of the *dynamic* archive, whereby the personal textile archive is an adapting and changing phenomenon. This theme is

characterised by a sense of how textiles are removed from their life as artefacts in use, to join the archive, or the ways in which they depart the archive. The departure from the archive can be for different reasons, including making a return to use as a practical artefact, as with Eve's husband's knitted doll (Eve: 90-91), or for a new life as a sentimental object in someone else's archive. An example of departure from the archive is the gift of Norma's late mother-in-law's hand-crocheted lace depicting the sinking of a ship during World War 1 (Norma:112) to her daughter. A recurrent thread running throughout Norma's account links to the concept of divestment practice, which is the distribution of worldly goods, typically by older people, to choose a home for these (Ekerdt, Addington and Hayter 2011). Within the literature, there is a view that older people engage in divestment practices in order to actively direct the distribution of their possessions, in what Ekert et al. describe as a 'forward-facing gesture' which,

'confronts the uncertainty of later life and asserts control over the accumulation of a lifetime.' (Ekerdt et al. 2011:35).

Norma has already begun the process of divesting herself of certain textiles from her archive, through giving them to her daughters and granddaughters, and through storing specific items in boxes labelled with her children's names in her attic (519). In this way, through choosing how and when to give away cherished items, Norma is asserting her agency over her textiles. By sharing them while she is still alive, the stories which are inherent within the textiles can be gifted along with the artefacts. In return, her daughters and granddaughters can be seen as 'donors themselves' as through taking in her textiles, they are 'affirming' her decision and what 'the gesture' represents (Ekert et al. 2011:39). This additional field for investigation shows the way in which the interview schedule has enabled the interviewees share their hidden experience of the textiles, allowing unexpected research findings to appear.

Several of the interviewees draw upon photographs to describe elements of their personal textile archives. Though neither the questionnaire, the follow up phone call, or the interview specifically mention photographs, they are referred to within four out of the five interviews. The type of experience which the photographs prompt differs in nature from that which arises through holding the textiles, as it seems that the framing, detail and the materiality of the photograph dominate its experience. Also, as the

photograph is a material artefact, it seems that it prompts a recollection which is different to that prompted by the textile artefacts and the quality of the description of experience is reduced when the photograph appears. Perhaps, as the cliché has it, this is because a 'picture is worth a thousand words' and the interview participants are allowing the photographs to communicate on their behalf. However, it is clear that the photographs serve as a memory cue in relation to recalling clothing they no longer own. This ties in with Rose's (2012:50) framing of family photographs of children as prompting memories which are otherwise beyond recall, and Kirk and Sellen's (2010) function of the sentimental artefact of enabling people to temporarily set memories aside, as they can rely on certain artefacts as memory prompts.

Within Judith's interview it is clear that she wishes to show and discuss a set of childhood photographs of herself in what she terms 'key clothing'. Though this necessitates a deviation from the interview schedule, her desire to describe the people within the photos was evident, and at the time it seemed best to listen so as not to break the rapport already established within the interview. When asked whether she remembered the clothing she was wearing in her childhood photographs, Judith spontaneously launched into a rich, thick description of her embodied experience of the clothing. As the interview schedule deviated at this point, it would have been useful to have a list of questions which were worded to have the same focus as the textiles interview questions, whilst being suited to photographs, so as to accurately capture the nature of this type of material engagement in future research.

Though it does not appear in the transcripts, all of the participants apart from Paul wished to show photographs which illustrate how key artefacts were worn by themselves or the person most associated with the artefact. It was interesting that this happened at the end of the interviews, after data-collecting photographs had been taken of the artefacts, prior to departure from the interviewee's home. In terms of future practice, it would be useful to keep the voice recorder on until the point of actually leaving the premises, rather than the point at which the formal interview concludes and photographs are being taken. This would enable these small bits of data to be formally collected.

Though most of the themes within the research analysis link in different ways with a

sense of the sentimental archive, there are some elements of the interviews which are solely related to this theme. This is not tacitly expressed within the interviews, but through careful analysis it is clear that none of the interviewees have any intentions of immediately divesting themselves of their textiles. Therefore, it seems fair to conclude that there are underlying emotional reasons for this. For Norma, Judith and Eve, this is expressed as a compulsion to keep the artefacts, and the opposition they feel to the idea of no longer having them, which all three characterise as 'throwing away'. The use of this phrase is interesting, as it indicates that this would be the only option for being divested of the textiles, rather than alternatives such as giving them as a gift, selling them, or donating them to a charity shop or museum. Judith's (79-80) perception of the feeling this action would generate is given by her words: 'utterly heartless', 'an insult' (505) and 'wrong' (450). Norma (6, 589) 'cannot throw it away' and for Eve this action would make her feel 'kind of bad' (16) and therefore unable to 'get rid of it' (33-34). Favart-Jardon describes a similar phenomenon within her research on family memory and how objects are sources of family memories to be shared between the generations, whereby there is a 'duty of preservation' for the objects, even if they are not warmly regarded or are kept in storage (Favart-Jardon 2002:315). This finding and the findings within the research study indicate the strength of emotion provoked by thoughts of no longer possessing the textiles, and this could lead to future research questions which probe how individuals would feel if they had to 'get rid of' their textiles, in order to understand the depth and breadth of this sentiment.

Embodiment: How Experiential and Emotional Domains Relate to the Personal Textile Archive

When holding and describing their textiles, all of the interview participants describe rich themes relating to embodiment. These memories include all of the physical realms, including emotion, and physical interaction with the textiles.

These sensations include both direct embodied experiences, such as the feel of the fabric's surface, and associated embodied responses, such as the warmth of the cocoa which was served on a tablecloth, which reflect social and cultural contexts (Norma:389). Parminder and Paul describe a layered series of memories embodied

responses, including the physical feeling of wearing their wedding garments (Parminder: 34, 136, 269; Paul:179, 182, 213), the sound of the wedding harp playing (Parminder: 388) and the smell of the bangra dancers whom Paul shared a changing room with and who 'stunk' (Paul:223). In terms of an immediate embodied responses to the textiles, Paul (209) enjoys the handle and the texture of the fabric in his 1960s Burton's suit, and its perfect fit (69). Norma's textiles are connected with associated embodied responses which are entirely available through the form of memory. The first embodied memory relates to a vivid recollection of becoming 'soaked through' twice, which she believes was the cause of her nine month period of rheumatic fever (Norma:243, 249). She also links these embroideries to her long convalescence (250, 277), and her recovery (351), culminating in her final, unfinished embroidery which marks her return to health (351). This period of physical inactivity is contrasted with her husband-to-be's life of action, in which he was in the Navy and on the rowing team (Norma:534). Through setting these two physical states of being against each other, so that serving in the Navy and rowing are set versus convalescence and embroidery, a sense of their contrasting lives at this time emerge.

Judith also connects her textiles with both immediate embodied responses, and memories of embodied states. She has a direct response to the 'look' of her Victorian baptism gown, whereas her mother's tablecloth links to several different types of associated embodied responses such as a 'groaning table' (468) of 'forbidden foods... cake and biscuits' (473) and a visual memory of her grandmother's home (481). Eve's (201) direct embodied responses relate to the 'childhood-y' tactility of her blanket, the look of her grandmother's hat (43) the surface of her flannelette sheet (247) and the 'touch' of her childhood teddy bear (432). All of these accounts arise from the question in the interview schedule which is intended to prompt any embodied connections with their textiles, and therefore it was expected that there would be responses relating to embodiment. However, the breadth and type of sensory responses, encompassing memories of food, touch, smell, illness, and movement, and immediate responses of handle and visual responses, indicates the strength of this theme for all of the interview participants.

Closely linked with themes connecting with physical interactions are themes connecting with the emotions which the textiles embody. Emotions can be viewed as reflections of 'prevailing forms of social life' within a society (Jaggar 1988:157) and their examination can disclose significant points in everyday life. The types of emotional experiences within the research study are varied, and encompass both immediate emotional responses to the textiles and the memories of emotions which they symbolise, which reference the broad spectrum of emotional states. Parminder (13,17) expresses an immediate sense of regret that her textiles are not worn alongside a memory of the loneliness and isolation in the shop where she bought her lengha (325, 335). This is overlaid with another a memory of the uncertainty she felt over whether to buy Paul a Punjabi groom's outfit (78). In her interview this is contrasted with her memory of the excitement she felt when buying her white wedding dress (98) and feeling of being carried away (420) by the bangra dancers and their music. Paul's emotions are equally varied, ranging from feeling his teenage self's 'awkwardness' in relation to one t-shirt, to associating being 'hedonistic' in relation to the other t-shirt. Paul (246) admits to feeling 'very insecure' waiting to unveil his Punjabi outfit at his wedding (227) followed by being 'excited' (247-248), despite describing himself as not typically prone to excitement. Woven in and out of Norma's account is a sense of her mental state regarding the textiles, and her feelings of wishing to complete an embroidery whilst simultaneously feeling impatient to begin the next one (320, 341). In contrast to all of these accounts, Judith (74) describes her 1970s tank tops as 'absolutely hilarious' and 'risible' (84). Eve associates varied emotions, including a feeling of warmth towards her husband (84), a sense of the strange or uncanny (383, 410) and amusement over her teddy bear (409). The interviewees describe a wide range of experiences which arise through physical interaction with their textiles, but their analysis must be set within the context that whilst it is possible to describe and record episodes of physical sensation, the analysis is problematic, this can be due to elements being 'lost in translation' between sensation and description (Brandt 2006:145). However, though the written word cannot cover the full nature of such an experience, the broad vocabulary which is represented within the research analysis indicates the breadth of emotional and embodied states which these textiles evoke.

Design and craft: the role of craft skills and design in relation to the personal textile archive

Reference to design and craftsmanship are made throughout the interviews, and provide both a way of visually interpreting the textiles, and a context to understand the semiotic significance of the textiles as cultural artefacts. Design is viewed as both positive and problematic, and the materiality of the artefacts provides a design 'story' which can be used for defining the origins or purpose of the textiles. Craftsmanship is admired as both an exemplar of skill and for its ability to be used as a material record of the skills and expertise of the individual craft maker. Specific questions regarding design and craft were not included directly in the interview schedule, as the focus was on the breadth of each individual's experience of the textiles. Therefore, where themes relating to design and craft emerge, they have arisen spontaneously at the behest of the interviewee.

Both Parminder and Paul specifically reference colour in their interviews. Parminder (46) 'loves the colour' of her lengha, and recalls her desire for a white wedding dress (63). These colour preferences are described in relation to both outfits as being mental images which she held in her mind and could 'envisage' (308) prior to shopping for her outfits. In this way, it seems that Parminder knew the colour value and hue she was searching for, and the shopping trips were centred around matching these mental colours in reality. The combination of red and gold for a Punjabi bride are seen as being 'very traditional' (145) and equally suited to a lengha suit, or a salwar suit of a long tunic top and churidar style trousers (300). Paul also positively describes red detailing, but this is in reference to an accent colour in his grey 1960s Burton's suit. He appreciates the hidden qualities of the fine red check, which is of a similar tone to the grey and therefore not immediately apparent (Paul:108-109).

All of the interviewees reference the design elements of their textiles, and the ways in which the designs affect and enhance their experience. Parminder (46, 65) and Paul (139-140) both cite sequins and the way in which the embellishment contributes to the overall design effect as positive attributes of their Punjabi wedding outfits. For Parminder, the timeless qualities of the design (146-147), the specific details of the very

'sexy' (208) laced back, and the heaviness on the ends of the chuni headscarf are key, and these enhance her attachment to the design of the lengha. For Paul, the design elements of his suit, including the fine, broad check pattern (68-69), the thin lapels (17) and the cut are key details, as is the quality of the fabric and the construction (72). Within her interview, Norma (12, 13, 193, 201) is keen to share her knowledge or ask questions about the fabric composition, manufacturing and technical details of the designs. She also references the ways in which the designs contribute to or reduce the appeal of her artefacts. For example, an image in a magazine reminded her of her mother-in-law's crepe dress, and this prompted her to give the dress away to her daughter as an on-trend garment (Norma: 183). In contrast, she is scornful of how out of fashion the 'Crinoline Lady' designs of her own embroideries are (256). Judith's tank tops are viewed as equally out of fashion and 'naff' (341-342) and she keeps them despite of, rather than because of, their design. In contrast, she appreciates the 'graceful' design (171) and the 'broderie anglaise' panel (172) of her Victorian baptism gown. Similarly, Eve is appreciative of the design qualities of a range of her textiles, including her grandmother's hat (9, 45) the construction and design of her childhood blanket, and the sense of its style being representative of its time and not available for purchase today (199). This appreciation of her blanket occurs despite its generic, commonplace design which means the blanket 'could be anyone's' (Eve:216). Through these accounts, it seems that both design details, such as a type of embroidery, and the design as a whole are important elements which enhance their appreciation and experience of their textiles.

Within Norma, Judith and Eve's interviews are themes which relate to the craft skills of their textiles. This seems to be the result of these women owning hand-knitted, hand-embroidered and hand-sewn textiles within their archives, whereas Parminder and Paul's artefacts are all machine manufactured. For Norma, Judith and Eve there is a sense that handmade textiles are special, and warrant a particular appreciation. This is corroborated by Norma (23), who retained only textiles handmade by her mother-in-law when she was clearing out her house upon her death. Norma has a connoisseur's knowledge and appreciation of craft skills, and this is evidenced by her sharp perception of the different processes and techniques within both her own, and her inherited textiles

(Norma:91, 194, 281, 294, 307-308, 364). Norma appreciates the 'amazing' (86-87, 90) craftsmanship and skill which is manifested by the textiles she has kept and cared for over the years, whilst having a mental catalogue of the different signature styles of her own (88), her mother's (271, 358) and her mother-in-law's (220) craft work. Judith has a similar appreciation of craftsmanship, but more of a socio-cultural appreciation for what the skill represents, such as her mother-in-law's employment with the Midlands textiles industry, and her Aran jumpers. In contrast to Norma, this does not arise from her own ability, as she is not craft skilled, or have an interest in making things herself (Judith:464). Eve's appreciation of the skill inherent in her hand-knitted textiles, which were all made by her grandmother, links with her own interest in textiles. Her hand-knitted mittens and blanket bring recollections of other knitted garments which she no longer owns. In this way, the skills evident in the textiles within her possession are linked to the skills of previous artefacts made by her grandmother, including as a hand-knitted school uniform (Eve:313, 317). For Eve the design, craft skills and embodied response to the hand-knitted mittens from Eve's grandmother are linked. She does not specifically reference the craft skill embodied by the mittens, but it is evident that Eve values these, as she asked her grandmother to make a 'batch' of mittens she could give as gifts (Eve:357) after her friends admired them. Across all of these accounts is an awareness of the skill and effort of the crafted textile, and the 'care and attention' (Judith:78) that are spent when an artefact is produced as a gift. These women appreciate the craftsmanship of their textiles for various reasons: Judith has an interest in social history, and views the textiles through this context in relation to her family. Norma has an expert's interest in crafts skills, and these have contributed to the value the textiles have for her, whereas Eve has a professional interest in textiles, and her appreciation is linked in this way. It seems that these qualities have contributed to the textiles being placed within the archive beyond the end of their useful lives, or removed from use to protect and preserve the evidence of these skills, and social or cultural contexts.

The Symbolic Personal Textile Archive

The textiles within the personal textile archives of the interviewees have a significant

function as artefacts within culture. Research findings which relate to social domains, temporality and location are closely linked to the interview schedule, as there are questions within it which refer to these. However, both the spread of the experiences, and the richness with which these associations are described, are beyond the expectations of what would be uncovered. This indicates the value of open-ended questions combined with a semi-structured interview schedule and analysis through the method of an interpretative phenomenological analysis. The spread of these themes is illustrated below:

	Parminder	Paul	Norma	Judith	Eve
Social domains: how a sense of identity, culture, family and friendships are represented by the symbolic personal textile archive					
Friendships	x	x	x		x
Husbands and wives	x	x	x	x	x
Family	x	x	x	x	x
Culture	x	x			
Playing a role	x	x			
Identity	x	x	x	x	x
Temporality: how time, eras and events are represented by the symbolic personal textile archive					
Time	x	x	x	x	x
Era	x	x	x	x	x
Location: how real and imagined locations are symbolised by the personal textile archive					
Real places	x	x	x	x	x

Imagined places	x	x			
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Table 7: *The Symbolic Personal Textile Archive*

Social domains: How a sense of Identity, Culture, Family and Friendships are Represented by the Symbolic Personal Textile Archive

All the participant’s accounts speak of the symbolic nature of their textiles. This symbolic function is peppered throughout the transcripts, and relates to significant personal relationships, childhood memories, and how textiles can become symbols of particular events, eras and locations. Though these different themes often intertwine, it is useful to explore each in turn to see how the experience manifests across the cases. This will enable an exploration of the convergence and divergence of these experiences and the themes arising from them.

All of the research participants describe links between their textile artefacts and themselves, through recalling autobiographical memories of significant friendships, and their effect upon their own lives. This is particularly interesting in terms of the finding within the literature that individuals who report higher levels of autobiographical memories have more 'positive social relationships' which are indicative of 'psychological well-being' (Fivush and Waters 2014:233). In this way, it seems the textiles are reinforcing these functions of autobiographical memory.

Experiencing these textiles leads them to describe close friends, several of whom it seems are as closely regarded as to become an informal family. Parminder (91) describes having 'needed' her friends to help her buy her white wedding dress, and it is clear how appreciated these friends and their contribution to her enjoyment of her day out shopping for her wedding dress are. This is particularly apparent when it is considered in contrast to her sense of being alone when she went to purchase of her lengha suit.

For Norma, there is an indication that the garments she inherited from the two elderly women her mother-in-law nursed in her home are conceptually aligned with their

position as respected elders, rather than friends or family. This is evidenced by her reference to Miss Beech's blouse and the christening gown she inherited from Miss Henrietta Bird as arriving from a 'different direction' (Norma:5) to the family. Through being able to describe the provenance of the christening gown, she is keeping this story alive on Miss Bird's behalf. Eve links her textiles with her friends in a more straightforward way, through keeping her own and her friends' wedding textiles, such as wraps and cravats, combined in one location, as they are 'special things' (Eve:83). Although all of these associations between the textiles and friends are less frequently referred to than links between textiles and family, they nevertheless seem to be significant and worthy of commemoration.

There is a sense throughout the research that the interviewees link their textiles with significant others, and this is evidenced by the references which all the research participants make to their spouses. An example of this is shown by Parminder (74) who links her own lengha with Paul's Punjabi groom's outfit; in turn Paul (244-245) links his outfit back to Parminder.

There is no single factor associated with the link between the husbands or wife of interview participants and the textiles. The prior lives of the textiles varies, including garments which have been worn and then retired from use, childhood artefacts which represent younger versions of Norma and Eve's husbands, and a collection of textiles given to Judith by her mother-in-law, which Judith tangentially associates with her husband. The nature of these references varies, and it is interesting that they represent points within the entire cycle of consumption, from visualising the artefacts, through buying them, through use, through to post-consumption as defined by Lury (1996:1). The point of pre-consumption is represented by Parminder's desire to visually represent her culture at her wedding through purchasing a Punjabi groom's outfit for her husband Paul. The mid-point of consumption is evidenced through the route the artefacts from Judith's mother-in-law took to come into her possession, which Judith links with the mother-in-law's appreciation of her husband's sense of style. Post-consumption, as conceptualised by Lury (1996:1) is referenced through the storage of Norma's late husband's christening gown, which it seems is kept entirely for its associations of him.

Eve's husband's knitted doll has similarly been in storage, but is returning to use after years of being a sentimental object in its post-consumption phase. The doll now awaits a new life for their unborn baby, which will represent its return to use. Therefore, it is likely that the doll at this point will no longer solely reference Eve's husband, but will also come to remind her of her new baby. The wide spectrum which symbolic references to husbands and wife encompasses indicates the rich and layered references a textile artefact can have in relation to a significant partner.

The largest quantity of themes and series of connections in relation to the personal textile archive link the textiles and family. These associations embrace a range of different familial roles or specific family members. The concept of family can relate to a general sense of ancestry extending back beyond living memory, or of looking forward to future descendants. As an example, Parminder's lengha brings to the fore a keen sense of her maternal line, and how her mother, grandmother (47-48) and ancestors (39-40) would have been dressed on their wedding day. Paul's association between his suit and his uncle seems logical, as this is where he inherited it from. However, Paul does not link the suit with a sense of fondness for his uncle; rather, the suit causes him to re-assess and reposition his memories of his uncle in the light of new associations and possibilities which the suit evokes in relation to his uncle's past (Paul:60, 99, 100-101).

Female family are referred to by the four women in the research project, whereas Paul mostly refers to his male line, with one minor reference to his aunt (Paul:62-63) through a connection between the suit, his father and his late uncle. All of the interviews indicate a sense of what Judith (5,112-113,140) articulates as 'continuity', or a link with ancestry. In this respect it seems that the textiles provide a tangible connection between themselves, their own and their families' pasts and future generations.

For the four women in the study, there is a link between their textiles and both past and present other women in their family. Significant female family who are represented include their mothers (Parminder:47-49, 216, 292; Norma:379, 395, 437, Judith:46; Eve:51, 60, 64, 233, 296), their mothers-in-law (Norma:103,127-128, 179, 365; Judith:158, 437, 510, 545, 569), their grandmothers (Parminder:48; Judith:466, Eve: 38, 268, 291, 353) sisters (Parminder:345, Judith:297; Eve:191, 202) daughters (Norma:71;

Judith:6), an aunt (Eve:322) and a niece (Eve:206). Male family are also, though less commonly, represented by the interviews with the female participants, and include Parminder's (344) brothers, Norma's grandson (74, 75) and Norma's (379) son.

Parminder casts her mind forward to future generations through imagining showing her wedding outfits to her descendants (Parminder: 27), and through this it seems that she imagines being present with the textiles in order to share the story of these. In contrast, Norma has started to give items of her personal textile archive away, but only to her daughters and granddaughters. From the interviews which have been conducted, it seems that the women interview participants that have been trusted with, or taken it upon themselves, to preserve textiles which relate to the male lines of their families, in addition to their own or their family's textiles. Examples of this Judith's husband's grandfather's Victorian christening gown, and the textiles which represent her mother-in-law. Norma has also taken responsibility for preserving textiles which preserve memories relating to her mother-in-law, and it is interesting that they took on this role when both of their mothers-in-law had no female children to share their own textiles with. Though by its nature an interpretative phenomenological analysis works with small data sets, and therefore broader conclusions about the frequency of a phenomenon are not drawn, it does seem that this finding has potential for further investigation. Within the literature, other studies have confirmed that there is a link between gender and inheritance, with women more likely to pass along typically female artefacts (Curasi, Price and Arnould 2010:19; Ekerdt, Addington and Hayter 2011:37). As this section has shown, the link between the divestment or bequeathal of textiles, and how this occurs within the context of family and the dynamic archive warrants further investigation.

Culture is a dominant theme within both Parminder and Paul's accounts, but does not appear elsewhere in the data analysis. Though many of the types of experiences, social interaction and events from the other participants could be framed within the concept of culture, it is perhaps due to their participation within the dominant culture which does not lead them to define these experiences in this way. Where aspects of the interview could be viewed as cultural yet simultaneously as connecting with other themes, the

extract of the transcript is interpreted and explored to see where the greatest focus is, not only for the individual, but in the light of the rest of the text and the other themes. Through this process, it is clear the importance that culture has for Parminder, and this pervades her account of her wedding outfits in relation to both her Indian and her English wedding dresses. This theme is shared by Paul, whose Punjabi groom's outfit enables him to be materially introduced to his wife's cultural heritage. This is interesting when viewed alongside a definition of culture as a series of 'shared values' and 'exchange of meanings' within a national, community or social group (Hall 1997: 2). Within this context, it seems that through sharing her culture with Paul, Parminder is symbolically including him in the meaning of her cultural practices.

However, their experiences of the culture symbolised by their wedding outfits vary in nature. For Parminder there is a strong indication that buying the lengha leads her to become aware of the cultural distance between her day-to-day life and her Punjabi background, when she is faced with Indian cultural norms in the shop (Parminder:48, 50, 62). However, it also enables her to feel 'Indian' (Parminder:205) and connected to both general Punjabi culture, and Indian wedding traditions, in a similar way which her white dress links to her 'other side' of her culture, her 'Western' side (54). For Paul, there is a sense of worry over cultural norms associated with the Punjabi groom's suit, and this is expressed through concerns prior to the wedding over whether the outfit would offend his wife's family (Paul:155) and a realisation that he has committed a faux pas with Parminder's Indian friend on the wedding day (196). These examples show how culture can be both positively experienced, yet simultaneously problematic, and how artefacts can come to symbolise this experience.

Of the interview participants, only Parminder and Paul express a sense of playing a role in relation to their textiles. It seems likely that this is due to the nature of their outfits, as this theme is linked only with their wedding clothes, an occasion when tradition dictates that the bride and groom will wear clothing which presents a different version of themselves to their day-to-day appearance. Both of Parminder's wedding outfits are described in terms of narratives from film, with her white dress enabling her to play a character for one day only (142-143). These roles include a time-honoured 'fairytale'

(Parminder:53) such as 'Cinderella' (55), and the less traditional but equally fantasy role of Holly Golightly in *Breakfast at Tiffany's* (172). The lengha also enables Parminder to enact the role of an Indian bride in history, and to imagine being in old Indian romantic films including *Laila Majnu* (177). Parminder has a rich awareness of the ways in which the lengha contributes to the visual story of the type of bride she chooses to become on her wedding day. These include the 'delicate and pretty' (Parminder: 44) design which contributes to a design story of being an 'Asian beauty' (195, 197-198) with associations of 'glamour, glitz and tradition' (167). Paul does not link his Punjabi groom's suit with any single film, rather, there is a general sense of 'Bollywood' (138, 332) which he plays with through wearing the outfit, and dressing up. Both Parminder's and Paul's outfits have enabled them to situate themselves in narratives inspired by film, and this is, as Sandra Weber notes, is part of the 'pleasure' of clothes,

'the fantasies and dreams they inspire – princess dreams fuelled not only by the media but also by age-old stories, fairy tales, and utopic yearnings for a perfect world. These dreams are manufactured by others but are also so ubiquitous we think they are natural and inevitable' (Weber 2011:242).

Parminder's and Paul's examples indicate that an interpretative phenomenological analysis can draw out the stories they associate with their wedding outfits, and the roles which are donned through putting them on. Therefore, it seems that there are possibilities for further research into the breadth and commonality of the phenomenological nature of this experience in relation to the wedding day. In this way, the ubiquity of such a 'natural and inevitable' role could be explored further through the study's methodology.

All of the interviewees experience themes which link identity to their personal textile archives. For Parminder, these are tied to the ways in which playing a role through wearing her wedding outfits enhance her sense of her self-identity (134, 192, 201). Paul's t-shirts provide a material record of the story of his developing sense of identity, from uncertainty (Paul:8, 9, 28, 30), to a period when he came into his own (40, 41, 45). Norma's textiles link to herself as a younger woman, and her personality comes through as independent, active, fun-loving and sociable (Norma: 237, 242, 614). Judith (373) indicates a sense of herself as very 'visual' and it seems that this is an important indicator of a trait she values in herself. It is particularly interesting to find these

elements relating to identity within these last two interviews, as the dominant narratives for both are of their families and husbands. In this way it seems that these hints of their individual character show how this form of analysis allows the individual to emerge as glimpses within more dominant research themes.

All the childhood textiles Eve possesses are tied with a sense of her identity as one of 'the twins'. There are several incidences of memories which are shared with her sister, and Eve is uncertain whether a memory or a textile is truly hers or not. This is made particularly acute by the practice of people buying them identical matching items, such as their teddy bears (Eve: 394). In contrast, Eve's blanket dates from the point at which she began to develop an interest in textiles, and this seems to reinforce her sense of identity as an individual. Across the interviews, the theme of identity is less frequent within the interviews than other themes such as family. However, it does arise for all of the participants in relation to a range of different questions within the interview schedule. In particular, it seems that by drawing out the interviewees' links between location, particular memories, or senses with the textiles that these associations tend to uncover tangible memories associated with their own sense of identity.

Temporality: How Time, Eras and Events are Represented by the Symbolic Personal Textile Archive

Narrative strands and stories which define how time, eras and events are intrinsic to understanding the symbolic significance of the textiles appear throughout the interviews. Along with family, themes relating to time are among the most frequently attributed association within the interviews, and as such, understanding the nature of these themes is key to unlocking an important feature of the personal textile archive.

Time is expressed within the interviews in terms of the length of time they have had an artefact, the age of the artefact, and particular events which are associated with the textiles. For Parminder, her wedding outfits link to the time she bought them (82, 114), the 'very special day' (Parminder:8) of her wedding, and her sense of the uniqueness of the wedding as a one-off event (354). Paul (2) has specific periods of time and events linked to his textiles. He refers to specific years, including 1988, the year he was taking his 'A' Levels, and 1967, the year he connects with his Uncle's 1960's Burton's suit.

Specific events, such as a Happy Mondays concert at Evan Road, are also referred to. In contrast with the specificity of these dates is Paul's uncertainty over how long he has had his Punjabi groom's suit. From Parminder's interview, and the interview memos, it is clear that the outfit was bought in August 2007, for their wedding that autumn. However, Paul believes he has been married since 2006. Despite this, his memories of the day, including getting changed with the bangra dancers (Paul:219), and 'unveiling' (206-207) his outfit at the top of a set of stairs is acute and vividly described. Similarly, Norma expresses some of the dates within her recollection with ambiguity (247, 223), whilst having a clear recall of specific events, such as her 21st birthday (254), and her grandson's baptism (81). Other themes relating to time are the age of Miss Bird's baptism gown, which dates to around 1865, and the age of the textiles she made during her recovery from rheumatic fever (224). For Judith, her Victorian baptism gown prompts a key memory of a family baptism (Judith:130) whilst simultaneously relating to the length of time she has had the gown, and its position as the 'oldest' textile in her possession (112). Eve's themes relating to time also span a broad spectrum, with childhood textiles pre-dating her earliest memories (384), other textiles representing certain ages for both herself (359) and her husband (102), and particular events, such as when she and her sister unintentionally stained their teddy bears blue (391-392). Through the analysis, it seems that the sense of time the textiles evokes can be both specific or generalised. Some textiles represent acutely recalled memories of events, or are more vaguely evocative. Specific events can intersect in their memories with the age of their textiles, or the length of time they have possessed the textiles. Time is also connected with themes about the acquisition of the textiles, or links to social domains, such as friends and family. In this way these factors combine to create a rich sense of time in both a general and specific sense.

Like time, era is referred to within the interview analysis in both a specific and a general sense. In this analysis era is used to represent a period of time which is longer than an event, or may have come to represent an epoch for the interviewee. For example, Parminder references both of her wedding outfits as representing 'an age' (29), which ties them to the present day, the era she feels the dresses will one day symbolise. She frames the lengha as a classic style with a 'limitless' sense of time, by which she means

its style would fit in with Indian wedding outfits from both 50 years ago (Parminder:404) and the 1920s (150-151). Paul links his t-shirt with a 'time' in his life, but it is clear this is broader than a specific event, and his top has come to typify an era. Norma links her textiles with eras which refer to herself, such as her earlier use of a tablecloth which is no longer in use, and with eras which relate to earlier generations, such as her mother-in-law's first husband's service in the First World War (109, 638). Earlier types of practice in relation to textiles are also referenced, such as the once common preparation for marriage through creating a 'bottom drawer' (Norma:209-210) of hand-crafted textiles, and the types of names on her mother's embroidered tablecloth, which she describes as similar to her aunt's names, and 'sort of 1900' (Norma:448) in their fashion. For Judith certain textiles have rich and varied associations with eras which pre-date her own life, and which reflect the practices of her childhood which she feels are no longer widespread. These include eras when women would sit and embroider during the evenings (50) and the fruits of their labours were placed on tables in preparation for afternoon tea with the family (476) which constituted making 'an effort' (477) at smartness. She can also feel the 'history' (Judith: 397) knitted into her mother-in-law's Aran jumpers, and readily views her mother-in-law's silk handkerchief as both reminiscent of the period of time when her mother-in-law's parents died (61-62) and of its era, through being an 'ancient' (54) artefact. Eve has a strong sense of era in relation to her textiles and different eras from her past. Her hand-knitted textiles link two eras with her grandmother, and the contrast between the era when she would knit 'quite a lot' (Eve: 361) and an end of an era, when she was having to slowly reduce her volume of knitting due to ill-health (364). Eve also links her flannelette sheets to her own and her sister's early childhood (225, 240). She has a particular fondness for their faded patterns, which are a material representation of their era, and the age of the textiles (Eve: 248). These different accounts of era show how textiles can be evocative of different types of eras: as representing a period of a person's life, as representing more general historical periods, and of representing earlier social or cultural practices.

Locations: How Real and Imagined Locations are Symbolised by the Personal Textile Archive

A sense of location is found throughout the interview data. All of the interviewees express a connection between their textiles and places, such someone's home or a county. Though the intention of the question was to find actual locations which may be connected with individual textiles, it is interesting that imagined locations are also referred to. All of the interviewees connect real places in relation to their personal textile archives. These include both places where significant events related to the textiles occurred, and places which evoke significant individuals. For example, Parminder (121-122) recalls 'coming down these big stairs' on her wedding day, which is the same location which Paul associates with his wedding outfit (Paul:187, 198, 219). For Norma, Miss Bird's christening gown is associated with the location of her grandson's baptism (80), whereas her tablecloth is more generally evocative of her mother-in-law's large home and the village where she lived (121). She also has associations with the shop in Nottingham where her mother would buy embroidery patterns and threads for her during her illness (278-279) and her subsequent place by the inglenook in the sitting room whilst she worked on the embroideries (267). Judith has the most frequent series of places associated with her textiles, and these appear both in response to specific interview questions regarding whether she associates each piece with a particular place, and also unbidden throughout her interview. Judith describes her textiles as being 'rooted in a location' (Judith:146, 147-148) and referencing her husband's geographical location of West Yorkshire (165, 536, 360) and her own family associations with Ireland (406, 392) and Durham, where she lived when she was first married (362). Eve's associations with the places which her textiles link to are strongly tied to her previous homes, her current home and the homes of significant family (Eve:42, 114, 237, 246, 420).

As Mitchell, Strong-Wilson, Pithouse and Allnutt note, a sense of place and the 'placedness' with which our sense of identity is located provide a different type of memory to the,

'usual chronological and narratological organizing principles that we often bring to the recounting of our life stories.' (Mitchell et al. 2011:3)

In this way, places can stimulate evocative fragments of memory, which differ in nature to the more formally recalled and recited stories which individuals build around events. From the research analysis, it seems that significant textiles can augment this process, through drawing a link between 'placedness', life stories and the individual.

Only two of the interviewees connect their textiles with locations which are visualised or imagined, rather than based on reality. Parminder draws an association with between a place which her textiles are associated with and an 'Audrey Hepburn film' (169). Paul (91) associates his uncle's suit with a visualised image of his uncle 'on Vespas cycling across Europe'. Though Europe is of course a real location, it is clear that Paul's sense of this is vague and therefore falls within the realm of the imaginary. Though for both of them these associations exist in the imagination, rather than in a specific recall, they are no less vivid or 'real' to either of them. These associations acutely depict the link between storytelling and location for enabling individuals to construct meaningful stories which make sense of facets of their lives.

Conclusion

As these comparisons across the cases show, the textiles within the study resonate with personal, social and material significance. The process of drilling down into each interview to examine its linguistic, descriptive and conceptual components and arranging these components into superordinate themes has enabled the implicit and explicit meanings embodied by each textile artefact to become apparent. Comparing and contrasting these themes across the interviews to explore where these converge and diverge across the group enables the complexity, variety and extent of the experiences to become apparent. Through this method, a series of narratives and associations have emerged which tell the stories of the complex experience of the phenomenon of the personal textile archive. As an example, the analysis of Paul's experience of his t-shirts as two individual artefacts produces a rich data set which connects to varied themes about the materiality of the t-shirts as physical artefacts. Interlinking with these material domains are the symbolic domains which the t-shirts simultaneously represent. Through combining these factors, narratives emerge which relate to Paul's sense of identity and the significant events and locations which these seemingly humble garments embody.

This example demonstrates the importance of exploring each piece of information in relation to the data for an individual, prior to examining it against the entire data set. Through this process a sense of how the phenomenon is the sum of its parts for each individual is built. In turn, an understanding of the common or unique facets of the personal textile archive across the group are built. Through seeing the relationship of the parts to the whole, a rich understanding of the textiles in their context is gained, and is formally articulated through research. In this way, small fragments of stories can be woven together to create a sense of the narrative voice of the individual research participant. As Smith et al. recommend, themes can arrange themselves around certain narrative events. This 'contextualization' (2009:98), whereby the facets of stories dotted throughout the interview texts are reconstructed to give a greater sense of their meaning, can be key to understanding the 'framework' of the issues that arise through the interview. This narrative contextual framework could be viewed through the metaphorical device of a woven textile, whereby the fragments of stories are individual varied threads, which lie scattered throughout the homes of the interviewees. The process of formally recording the interviews creates a warp on which the threads can be woven across like a weft. This weaving together of the formal methodology and the lively, interesting and at times poignant stories and evocations which the textiles embody creates a rich fabric which is set out for viewing, for the first time.

IPA studies engage with a 'double hermeneutic' (Smith et. al. 2009:3,35) whereby the individual is making sense of their world and of a particular experience, and the researcher is interpreting the individual's account. It also recognises that the individual may not be fully cognisant of their own underlying motivations or reactions with regards to an experience. In the parlance of IPA, they are experiencing everyday life in the 'natural attitude', whereby they are in the taken-for-granted world, rather than being consciously aware of a phenomenon (Husserl 1970). An IPA study seeks to break down an interview text in order to collect these facets of experience as a starting point for reconstructing a meaningful and valid interpretation of an individual's expression of this feature of their life. Within IPA the view of individuals is that they are not 'passive perceivers' of their worlds, but that,

'they come to interpret and understand their world by formulating their own biographical stories into a form that makes sense to them' (Brocki and Wearden 2006:88).

In this way IPA aims to understand the stories which people use to give themselves a coherent account of their biography. The adapted form of IPA used for this research project has retained these strengths, and applied them to this research project.

The analysis begins with analysing each part of the interview participants' experiences in isolation. From this starting point an examination of these pieces of experience is conducted. This is done not only in the context of the entirety of their experience, but across all of the interview cases to find the entirety of the experience for the group. This process enables a sense of the purpose, value and richly embodied experience of the personal textile archive to emerge.

The research project is designed to explore and record how textiles are used as social agents in the construction and revisiting of family and personal narratives.

As this exploration requires access to the individual's embedded and unarticulated account of their textiles, its study requires methods which are capable of providing an entry into this private, inner-world. As the accounts within this study has shown, IPA provides this access to the experience of textiles from the first-person point of view of the individuals in the study, in alignment with the research project's aims.

Chapter 6: Conclusion and Recommendations

Chapter overview

Textiles are a universal phenomenon, transcending cultural and geographical divides whilst being our most intimate and ongoing interaction with material culture. Through a focused research enquiry into how people interact with textiles, and how they describe these interactions in their own words, an individual's interpretation of textiles within specific social, temporal and cultural contexts emerges. This research project has been designed to explore textiles which are retained beyond the end of their life cycle, for their personal, biographical and family historical associations. This phenomenon of textiles which become treasuries of memories is referred to within this thesis by the term the *personal textile archive*, in order to simply define these textiles within this research project. To conduct this research project, an original, adapted form of interpretative phenomenological analysis (IPA) was developed, which retained the features of IPA which align with the aims of this study, whilst ensuring that it was relevant to the specific requirements of textile design research, and this is an original contribution to the field.

In this chapter, the key findings of this research project are set within the context of the textile design research field, which defined the parameters of the study, and determined the development of the research methodology. Current debates and issues within the field are discussed in relation to this research project, to underline how it makes an original contribution to the field. Conclusions regarding the research goals, the approach taken, and the significance of the findings are included in a discussion on the strengths and limitations of the methodology. Finally, through analysing this research's project methods, the implications of the research are drawn upon to propose the future development and opening up of the field of textile design research.

Context, background and debates

The field of textile design research is broad and continually developing, encompassing investigative domains as diverse as the industrial design and production of textiles which are commercial, aesthetic or technological artefacts, and the evaluation of textiles

as cultural artefacts. Within this territory, industrial textile design research includes textiles technology, manufacturing, and the design and crafts industries. These are complemented by research fields which collectively contribute to material culture studies, including design history, anthropology and ethnography, which situate the study of artefacts, including textiles, within social and cultural domains. Interweaving through all of these research subjects are specific frameworks within design research which explore and emotional design.

In order to frame the conclusions and recommendations from the field data from this research project, and situate it within the field of textile design research, it is useful to review some key debates from the literature review, research methodology and findings chapters. These include concepts from aligned research domains which are required to explore the types of data which such a research approach elicits, including memory, emotion, sentiment and embodiment, and developments within the field of textile design research. Ongoing debates in the field characterise the subject as being underdeveloped as an academic discipline, due in part to the tacit or infrequently articulated nature of its research practices, in comparison with other research fields (Tseelon 2001; Igoe 2010; Harper 2012a; Hemmings 2015). The material and symbolic domains are traditionally separated in textile design research, though this is changing with the arrival of new journals, such as *Textile: the Journal of Cloth and Culture* and *The Journal of Textile Design Research and Practice*, which propose the increasing use of interdisciplinary research approaches, enabling textiles to be examined from new perspectives. However, as has been noted, though such textiles research increasingly includes social and cultural models for framing textiles, the dominant discourse in these new literature approaches remains using these domains to focus on practitioner self-reflection, and for articulating practice-based research, without the demonstration of an explicit methodology which could be used to investigate an individual's experience of textiles within small group studies, which this research project requires (Harper 2012a, 2012b, Hemmings 2012). In this way, they provide critical frameworks for investigating textiles, but specific research methods which are appropriate to the research context of this research project have been sought elsewhere.

For this research project, phenomenology has been proposed as a means of grounding

these diverse research interests, and as an essential theoretical perspective for investigating the tacit sensory and affective experience of textiles. Key theories within phenomenological philosophy have been identified and analysed for their potential for framing concepts which explore the relationship between textiles and people within this research project. Phenomenological methods have been demonstrated as effective research approaches for investigating human interaction with artefacts in material culture (Tilley 2006b; Young 2006; Thomas 2006) and within design research (Robinson 2013; Poulsen and Thogersen 2011). However, within textile design research, phenomenology tends to be used by designer-makers or design practitioners to explore their own experience of crafts and design activities, as a means of articulating their tacit crafts or design processes, techniques and knowledge (Treadaway 2006; Nimkulrat 2012; Bye 2010). As such, these approaches are self-reflexive forms of research, and do not apply to recording and analysing the experience of individuals across multiple case studies, so other methods are required for investigating this research project.

Design researchers increasingly adopt phenomenological research frameworks for gathering and analysing the complex experiential data which arises through embodied and affective interactions with designed artefacts (Aldrich 2004; Richardson and Third 2009; Robinson 2013). It has been proposed within this research project that phenomenology's theoretical orientation towards investigating a phenomenon as it presents to an individual within their cultural, historical, or social context provides a framework for investigating the experience of textiles across a spectrum of their perceptual and symbolic qualities, from the point of view of the individual.

Therefore, within this research project, the investigation of textiles as a conduit for emotional, memory or symbolic experiences has been aligned with the intentions of phenomenological research. However, adopting critical or theoretical frameworks from disciplines outside of textiles, such as phenomenology or anthropology, can effectively re-situate textile design research within another field. To address this pitfall, this research project has adapted a form of interpretative phenomenological analysis for the specific investigation of textiles, and this has been tested for its strengths and limitations

as a research method for textile designers interested in the experience of the results of their design process. This is an original contribution to knowledge of this research project.

In particular, this adapted form of IPA has been tested within this research study for its potential to focus on the experience of textiles which are kept for the memories or significance they represent. The materiality of the textiles within this study concurrently evoke the sensory and symbolic realms. The senses are engaged through a textile's haptic, visual, design and material cues, and the symbolism of a textile elicits responses which involve emotion, sentiment and memory. A research approach which interweaves these experiential and affective realms has the potential to contribute an original perspective which is aligned with current debates within the textiles subject literature regarding how the construction, function, material affordance and embodied experience of a textile are entangled with its personal and symbolic significance (Harper 2012a, 2012b; Hemmings 2012a, 2012b, 2012c, 2012d). The application of this method has begun to be disseminated to the fashion and textiles research community through publication (Lerpiniere 2013b). However, there are limitations and constraints with this research method, which are addressed further on in this chapter.

Within this research project, concepts are used as fundamental research tools for situating interdisciplinary research which spans several disciplines, such as this research project. Though the framing of this research project is within textile design research, Bal's use of concepts as dynamic forces which enable the movement of ideas across disciplines is useful for facilitating discussion points and framing debates in relation to this research project (Bal 2002, 2007). Of particular interest to emergent interests within textile design researchers are concepts for framing the embodied interactions with textiles. Embodiment has been referenced in foundational texts across the literature in sociology, material culture research, cultural studies, anthropology, and design history, and reflects a 'turn' towards the body across the research fields within design and humanities research (Miller 1998, 2008; Buchli 2002; Bull and Black 2003; Howes 2005; Tilley et al. 2006; Young 2006).

Embodiment theorists reject the separation of mind and body by framing all activities as

situated within a 'subject-body' which experiences, produces, and sustains all human endeavours (Waskul and Vannini 2006). In this respect, cognitive and physical experience occur via the same conduit: the body. This is reflected in the literature in phenomenological philosophy, particularly within Merleau-Ponty's explorations of how our experiences of culture, identity, and consciousness are embedded within the world, whereby perception is entirely situated in the body and experienced through all the senses (1964, 1968, 1969, 2002). In relation to this research project, Merleau-Ponty's (2002:138) conceptualises experience via the phrase 'unity of behaviour', whereby tactile and visual experience are linked to bodily movement, and therefore the haptic, motor and visual realms are a unified experience; this is reflected in the layered data within this research project's adaptation of IPA. For example, within the research analysis, Parminder describes her lengha as a sensory experience, in terms of its weight, colour, handle, design and embellishments, and style. The lengha is also described in terms of how she moved whilst wearing it, as its beaded weight across the hem and bottom of the chuni scarf creates movement and swing, evoking a compulsion to, 'dance and dance!' (Parminder:272). These three entwined sensory, embodied experiences are inseparable within her account, and influence each other. The importance of touch within Parminder's account is reflected by its prominence within this research project, and it is clear within the findings that a textile design's haptic qualities elicit a particular embodied response, which can evoke strong memories. This is the case in Eve's blanket, with its synthetic edge, which for her, 'feels childhood-y' (Eve:201). This is interesting in terms of an ongoing debate within the literature, whereby the status of touch is viewed as underdeveloped, despite its importance for understanding and interpreting textiles within textile design research. This is viewed as partly due to the difficulty of capturing the nature of this embodied experience via the textual means which academic research is disseminated through (Rovine 2007; Clay Johnson 2007; Hemmings 2012). The experience of touch is prominent within this research project as an embodied experience, but can pose difficulty for the literature, as it is problematic to accurately frame and debate this concept and experience through the written word. Within the industrial textiles literature, the research field of sensorial evaluation has produced characteristics to define and grade the experience of touch, and these concepts, which

span a spectrum from softness to stiffness, can be used to explore this project's research analysis, as they indicate different categories of tactile experience (Kawabata 1980; Chollakup et al. 2004; Kayseri et al. 2012; Mazzuchetti 2008). However, the understanding within this project is that such separation of touch from other data, including colour and design, limits the analysis of such an embodied experience, so these categories are only indicative, and are used within the context of multi-sensory experience, including emotional or affective domains.

Links between embodiment and affect have influenced the development of the 'affective turn' within the design research literature (Clough 2007; Hardt 2007). Affect is understood as relating to dynamic emotional and subjective states, which encompass a broad spectrum, including mood, feeling, impulse and instincts (Engage Consortium 2005; West 2007). The importance of engaging with these states within design research has led to the foundation of the field of emotional design, which explores the nature of user-experience and the emotions which are prompted in response to designed products (Norman 2004; Desmet et al 2009). The 'affective turn' within design research is well-established, and enables researchers to select and adapt particular research tools as part of the design process, or as a means of evaluating the use of specific designed artefacts, rather than viewing varied groups of artefacts, as is the focus on this research project. Therefore, although their specific research methods are not applied to this research project, the relation of the research field is relevant to this research project, as it indicates the importance of investigating emotional domains within design research methodologies.

This affective turn within design is paralleled in research fields as diverse as the law, psychology, and politics, which Greco and Stenner (2008) attribute to the increasing emphasis of emotions within culture. This is also reflected within cultural studies, which material culture studies research often overlaps with, which specifically explores culture in relation to emotions, concept, feelings and ideas (Hall 1997). Therefore, purposeful investigations of artefacts, including textiles, which elicit affective reactions within cultural contexts requires an understanding of key concepts of emotion and sentiment.

Emotions can be summarised as bodily responses to events which frame our experience of situations in cultural and social contexts (Frijda 2000; Oatley and Jenkins 1996). and are typically described in terms of how they affect situations and interpersonal relationships, rather than in abstract terms (White 2000). Emotional reactions are inherently embodied, as they elicit physical responses, and can be defined as existing on a spectrum, between two opposite emotional states, for example from happy to unhappy, whilst also being subtly influenced by or layered with, other affective influences. In this way, an emotional experience can be contradictory, and simultaneously experienced by the layering of different, conflicting emotions (Russell and Lemay 2000; Widen and Russell 2008; Niedenthal 2008; Fredrickson and Cohn 2008). This is reflected in Parminder's description that remembering her wedding evokes a 'happy / sad' feeling. Within interpretative phenomenological analysis studies, particularly elusive or difficult emotions are frequently expressed through metaphors, which is useful for interpreting why individuals may choose to use metaphors to describe affective states (Smith et al. 2009; Shinebourne and Smith 2010; Larkin et al. 2011). This is reflected in this research project when Parminder uses the extended metaphor of linking herself to various theme within the Indian romantic film *Laila Majnu*, which enables her to express her unarticulated longing to be at the centre of the attention of male relatives on her wedding day.

Though emotion and sentiment can be used in conversation as interchangeable words, they are conceptually different. Emotions produce an immediate embodied reaction, whereas sentiment is experienced as a persistent attitude towards someone or something. In this way, sentimental feelings represent long term emotional states, such as a loving attachment to a child, without causing a physical response (Ben-Ze'ev 2000). Having a definition of the difference between these two states is useful for understanding how textiles are defined within this research project, and for indicating the precise affective nature of their experience. Such a long-lasting sentimental state demonstrates the ways in which memory and emotions interweave, which is reflected in the research data, as many of the affective engagements which the interviewees describe can be conceptualised as sentimental engagements, as they indicate long-standing attitudes, rather than immediate physical responses to their textiles. This finding within

this research project informed the development of the super-ordinate theme of sentiment, which every interview analysis contained.

As was discussed in *Chapter 2: Literature Review*, affective states and memory are understood to be linked, and memory researchers across a range of disciplines, from neurology to cultural studies, have re-situated parts of the literature to study the intersections between emotions and memory. This has relevance to this research project as within IPA, eliciting memories to gain access to an individual's perspective is a central research approach within IPA studies (Smith 2004; Smith and Osborn 2008; Smith et al. 2009; Shinebourne and Smith 2010), and this approach was retained in the adaptation of IPA for this research project, through asking questions about the textiles within this study during the interviews.

Different theories of memory are presented in the literature, and a synoptic literature review was conducted to frame these in relation to this research project. This review found that the fields of memory research cover areas as diverse as neurology and history, and that the fields of memory theory and research have also undergone a shift towards examining affect and emotion within their subjects (Kensinger and Schacter 2008; Uttl et al. 2006). Types of memory which have relevance to this research project include explicit memory, which is episodic, including autobiographical or biographical memory, which this research project's analysis produced (Magnussen et al. 2007; Goodman and Melinder 2007; Andersson et al. 2007; Larsson and Melinder 2007). The strength of a memory is linked to an enhanced emotional state, so particularly strong memories, such as 'flashbulb' memories, indicate that strong emotions were evoked at the time the memory was formed (Kensinger and Schacter 2008). Narrative memories contain a sense of 'character, plot and theme', and are used to enhance a sense of self, particularly when strong emotions are indicated within them, as memories with a strong affect are more likely to be retained for the long term (Singer and Salovey 1993:ix).

These intersections between the domains of affect, embodiment, symbolism and memory are under-investigated within the textiles literature. Through situating the artefact in the phenomenological realm, and taking account of the cultural and material

qualities of the artefact, the whole sense of it as a significant object for an individual becomes articulated, as is shown in this research project's analysis and findings. The subjective first-person voice of the individual is required to express the sense of a textile within its social, material, symbolic and emotional domains, as without this the understanding of the significance of an artefact is situated on the surface of the artefact, and based solely on its appearance, design and manufacturing context. This is apparent with particular regards to the ways in which the textiles enable the interviewees to feel connected to significant family or their spouses, and the efforts they take to preserve and care for the textiles as a result of the value they place on this connection. It is only possible to uncover this sense of the mediating role of a textile, in all its depth and complexity, through the first-person voice of the individual.

In this way, the adapted form of interpretative phenomenological analysis which was developed to gather and analyse this research project has an original contribution to make to textile design research. Through the structure of this method, the technical, design and material qualities of a textile can be examined alongside its social, cultural, and affective experiences to produce a holistic understanding of its value.

In summary, this research project has been the first example of the examination of textiles which have been kept within the home for their role as emotional and symbolic records of personal, social and family memories. This research project's adapted form of interpretative phenomenological analysis has been applied for the first time to examine people's first-person, embodied experience of textiles. The use of this approach has enabled the socio-cultural and design historical domains of material culture to intersect with the affective domain, whilst also simultaneously enabling the ways in which the design and craftsmanship of the textiles contribute to their significance for their archivist to emerge. This bridge between the symbolic, the affective, and the socio-cultural has brought a truly interdisciplinary focus to the phenomenon of the personal textile archive, whilst situating this research project within the textile design literature. In this way, this research project makes an original contribution to the textile design research field.

Summary of the adaptation of interpretative phenomenological analysis for textile

design research

The adaptation of interpretative phenomenological analysis within this research project has provided a testing ground for this research method. Though this has been outlined and analysed for its strengths and limitations within *Chapter 3: Research Methodology*, it is woven throughout the chapter, so a summary is useful to make this method explicit. Several adaptations to interpretative phenomenological analysis were made for this study. Firstly, a questionnaire was designed, to identify research participants who had textiles which were symbolic of personal, social and family memories including, autobiographical narratives and social narratives. Follow up phone calls to arrange the interviews determined that the research participants would be willing to showcase their textiles in the interviews, and have them photographed. Consent forms are necessary for all interview settings, but this research project needed to confirm not only permission for audio-recording, but also permission for photographs to be taken. The interview questions were based on Ashworth's '7 fractions of the lifeworld': selfhood, spatiality, project, discourse, embodiment, temporality, and sociality. These were used to develop the interview questions in order to achieve the widest possible representation of phenomenological experience within the interview responses.

The next adaptation of IPA was having the textiles present at the interviews, which resulted in two data sets, one drawn from established IPA methods of eliciting memories and descriptions of experience, and one which related to the textiles as material, visual, and haptic phenomena.

The data analysis process required tying the textiles to their lines of text in the analysis, so each emergent theme could be linked with its textile, in order to relate symbolic or experiential data to the material affordances of the textile. This required the chronological list of themes to be colour coded, with each colour representing a separate textile artefact, as another method to link the textile to its emergent theme – in this case, when the lists of chronological themes were cut apart in order to be grouped into super-ordinate themes.

The next adaptation which was required was adding a column in the transcript analysis table, in order to include each textile artefact as it appeared – once again, to tie the textile to its emergent analysis and theme. The final adaptation was to include the use of

bold text within the 'exploratory comments' column of the transcript analysis table, in order to draw specific comments and analysis regarding the design elements of the textiles out within the analysis.

Findings and Limitations

Some useful findings, and limitations, can be drawn from analysing this adapted form of IPA research. The first finding to note is that, though IPA usually produces one data set of master themes, two data sets were produced, one relating to the typical IPA findings around identity, memory, and sociality, and another relating to the embodied experience of the artefacts. This led twice the amount of data which would arise from a typical IPA study. The data analysis has demonstrated the rich engagement which individuals have with their textiles in relation to material and socio-cultural domains, and this is presented in *Chapter 5: Findings* as two sets of data tables. The first set relates to the *Material Personal Textile Archive*, and describes the physical characteristics of the textiles, and how they resonate with the physical multi-sensory modes of being. The second set relates to the *Symbolic Personal Textile Archive*, and analyses all the evocations of place, history, time and narratives about the self and family which the textiles have become imbued with. In this way, it was necessary to limit the data analysis to five cases, in order have the ability to analyse each data set with sufficient depth. Having these textiles present during the interviews enabled the people within the study to share what they felt were their key design or craft qualities, and it was clear that this was an important facet of their archive. All of the textiles presented for the interviews within this research project had resonance for their owners and this affectivity was augmented through the materiality of an artefact's design and surface qualities. In this way, the textiles within the study mark an intersection between the point at which a textile as a designed artefact intersects with social and cultural domains to become significant for the individual.

Secondly, as has been noted, IPA research is particularly adept at drawing out memories of experience. This was noted in the literature review, but the full extent of this was not realised until the data analysis was complete. Using this adapted form of IPA research required textiles to be present at the interview, and though these were visually and

haptically complex, most participants were focused on the memories which these pieces captured.

Therefore, research studies which require the drawing out of accounts of a textile's affordances requires careful question design, which references all the domains in which a textile is experienced. These include the visual domain, including colour, pattern and design, and the haptic domain, including fibre quality, softness, weight and handle. Though less data was elicited on the material qualities of the textiles than their symbolic resonance, the adaptation of IPA for this research project still provided a rich body of research data to analyse, which facilitated the realisation of the first and third of the research aims:

- *To explore how the material culture of textiles facilitates the construction of family and personal narratives and history.*
- *To reflect upon the possibilities this form of primary source reference offers for facilitating the creation and revisiting of both the collective and individual memory, within families.*

The textiles covered forms of family and personal narratives and histories as broad as memories of invalid pensioners who were cared for during the second world war (Norma), to imagined narratives linking a bride to a Bollywood romance (Parminder), to memories of a time of an emerging, fledgling sense of self, as an 'awkward' Sixth Former, trying to 'fit in' and not succeeding (Paul). In this way, these two aims were realised, beyond the expectations of the study. The textiles within this research project were shown to relate to the individual's sense of their identity, and to offer a form of material biography, through relating to different events, periods of their lives, and being representative of significant social relationships. The materiality of a textile, including its design, craftsmanship, colour and handle, were found to be significant to the interviewees, and contributed to the contextual relationship between the artefacts and their history. For example, the design qualities of Eve's 1970s blanket signified the period of time the textile represented, in terms of both its manufacture, and in terms of its representation of Eve's early childhood. In this way its materiality was both a contributor to Eve's sense of biography and a visual reference of its time.

Family is a frequent association which the textiles symbolise within the study, and this

is represented in both a specific and a general sense. Certain key individuals were strongly linked to certain textiles, such as the link between Eve's wedding wrap and her mother. In contrast, other textiles, such as Judith's family baptism gown, and Parminder's lengha, were related to past or future generations. Narratives which tell the stories of their families or themselves relate to all of the textiles within the archives. As was expected, these encompass events which are viewed as representing significant milestones, such as a wedding. However, textiles were also present which represented the day-to-day experience, such as a baby's comforter cloth, and it seems that these typify a long term, sentimental engagement with a significant individual or their own self. In this way, the 'everyday story' of their family history is represented, by these significant textiles.

As this was a small, qualitative data set, conclusions within this study cannot be drawn across the entire population. As mentioned in Smith and Osborn (2008:56) and in *Chapter 3: Research Methodology – Questionnaire Design and Interview Sample Selection*, the nature of an IPA study is that it provides idiographic results which identify and capture the experience of an individual within a small data set. Each set of results contributes to a wider picture, and greater understanding, and can be drawn and expanded upon by the wider research community to build a complex picture of a phenomenon. However, despite its small sample size, this study's drawing of connections between the aesthetic and material affordances of the textiles, and an individual's sense of themselves and of their families, specific era, and narratives, demonstrates the depth and breadth of the experience of engaging with textiles within the personal textile archive through this adapted form of IPA.

One limitation of this research method arose through its primary method of using text-based analysis, as both the tone and cadence of the speech was lost, and this provided valuable communicative information within the interviews. This could be indicated by noting in the transcript when a participant laughed or trailed off, but such notes cannot fully represent what is communicated in a verbal form. A small amelioration of this arose through the listening to the recordings several times alongside the reading of the transcript, and before transcribing them, as this indicated particular areas of interesting

data to analyse, but did not fully capture the stress in the verbal accounts within the interviews. A possible intervention to improve this could include video recording, but this would need to be considered for its practical implications.

However, as has been noted, if this method is to be repeated by researchers investigating the perceptual properties of and materiality of textiles, specific questions relating to these affordances need to be developed and used within the interviews. Such questions could remain true to the position of IPA research interviews as open-ended and participant-led, whilst directing the research in these specific directions. Such an immediate experience is relevant to exploring the second aim of this research project, which relates to the first data set which was produced, the *Material Personal Textile Archive*:

- *To explore how this material culture of textiles is archived, curated and valued.*

Within the study it was clear that all of the textiles were informally, yet carefully stored. This informal storage was almost entirely private and hidden away from casual viewing, with the exception of Eve's grandmother's hat, which was kept on display in a bedroom. The most frequent place to store the textiles was within a drawer or a wardrobe, or within the attic. However, the finely preserved condition of most of the textiles, particularly of those over 50 years old, indicated that they were carefully preserved despite the informality of their storage. This care is indicative of their value to each of the interviewees within this research project.

Research Outcomes

When formulating the research proposal, a series of outcomes were anticipated. These are now discussed in relation to the completed research project. They included: *assigning value to the critical study of textiles as cultural artefacts, understanding the role of textiles in facilitating personal and family narratives, and the creation of an original body of research which charts how and why people curate textile objects, or objects, such as photographs, which record textiles.* Additionally, it was anticipated that the project would *discover which members of a family assume the role of an 'archivist' and how this affects the 'archive'.*

The focus throughout the research project has been on the framing of textiles as

designed artefacts of cultural and social significance, and this approach has established the ways in which textiles have become social agents of memory, family or personal biography for the individuals in the study.

This data has led to conclusions regarding how and why the individuals in the study curate textile artefacts. In terms of *why* individuals archive textiles, the research analysis shows that for those in the study there is such a strong association between retained textiles and the story of particular individuals. This could be represented by links to themselves at earlier points in their lives, or significant family or friends, and this association compels them to retain certain textiles after use. When the textiles are shared with members of the family, the stories and histories of the garments are passed along. The agency of the textiles as material facilitators for the recall of embodied, multi-layered stories is key for the people within the study. Where the story of the textile relates predominantly to a particular individual, as is the case with Norma's Richelieu tablecloth, it represents a facet of their own sense of identity, and a thread of their personal biography, which is woven into their account of the textile.

The final research project outcome was to discover which member or members of a family assume the role of the archivist. Through reviewing the research methodologies it is clear that this would require a large scale, quantitative study to formally record this. However, the research study does give some indication of how this relates to this sample. In particular it seems that there is no single factor which determines who takes on this role, but there is a strong sense that women are given textiles by their mothers, or their mother-in-laws if their husbands have no sisters. There is also a strong indication that the women in the study anticipate passing their textiles along to their daughters, rather than sons. However, as Paul and Eve's husbands indicate, men also curate personal textile archives. Again, a wider study with a different methodology would be required to settle this question across large populations.

Recommendations

Having framed and described the debates in relation to this research project, and reviewed its methods, analysis and findings, recommendations for future research outcomes can be made.

This research project's adapted form of IPA is a focused tool, which has been created for the specific requirements of textile design research. Therefore, it is recommended that further use of this adaptation of IPA as a tool for textile design researchers is made through studies which examine other textile design phenomena. To further this aim, a study which explicitly shares this adaptation of IPA as a methodology for studying textiles is presented via a case study of the analysis of Parminder's and Paul's interviews (Lerpiniere 2013b).

From this point onwards it is intended to explore further idiographic case studies of textiles as affective and symbolic entities, beyond the scope of this research project, in order to investigate these domains in relation to contemporary, manufactured textiles, to test the conclusion that this adapted form of IPA research has implications not only for the study, but for recording and analysing consumer responses to newly designed and manufactured textiles.

It is also proposed that this adapted form of IPA has potential as a design research tool for those interested in exploring the experiential domains of designed products, including, but not limited to, textiles. This could include exploring the entire cycle of design, from research, through the design process, to the user's experience of a designed artefact within a specific context. As interpretative phenomenological analysis is capable of engaging with each individual to explore the nature of the experience of a phenomenon for themselves, within their social and cultural context, this finding has potential for future design history, material culture and design theory research projects.

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Appendix A: Questionnaire

Research Survey

Please fill in this survey and return to me at:

Claire Lerpiniere

Gateway House 2.64, The Gateway

De Montfort University

Leicester LE1 9BH

clerpiniere@dmu.ac.uk

Do you have any objects you keep for sentimental reasons? (Examples could be photographs, toys, clothes, craft items, blankets, baby bedding, and samplers)

Yes_____ No_____

If so, then what objects do you keep?

Do you have any items of clothing that you don't wear, but keep for 'sentimental reasons' (Such as a wedding dress, wedding suit, maternity clothes or something which no longer fits or is in fashion)

Do you have any items of clothing that originally belonged to someone else? (Examples could be: baby clothes, toddler shoes, or a piece of clothing made by or belonging to a relative or friend)

Yes_____ No_____

If yes, what do you keep? (List as many items as you like)

Which items do you display, and where? (Please continue on a separate sheet if necessary)

1. Item: 1. Displayed
1. Item: 1. Displayed
1. Item: 1. Displayed

Which items do you store or have put away? (Please continue on a separate sheet if necessary)

1. Item 2. Stored:
1. Item 2. Stored:
1. Item 2. Stored:

Would you be willing to be interviewed?

If you have answered 'no' to all of the above questions, is there someone else in your family who keeps the above items?

If so who?

For the interview, it would be helpful if you could show me the items mentioned in the previous questions. Would that be possible?

Which days and times that would be most convenient for you?

I would prefer to visit you at home, would that be possible? Yes_____ No_____

If you prefer to be interviewed elsewhere, please indicate where:

Your contact details:

Name:

Address:

Tel: Day: Eve:

Thank you.

Appendix B – Consent Form

Adapted from: Jones, J., Smith, S. (2008) Consent to Participate in a Research Study. [WWW} Department of Psychology, University of Michigan. Available from: <http://www.research.umich.edu/irb/InterviewConsentTemplate.pdf> . [Accessed 06/11/08]

Consent to Participate in a Research Study

Researcher: Claire Lerpiniere, Senior Lecturer, Department of Fashion and Textiles, De Montfort University, Leicester, LE1 9BH

Tel: 0116 257 7585 email: clerpiniere@dmu.ac.uk

You are invited to be a part of a research study that is looking at how we collect and keep clothing, household objects and photographs that are of sentimental value.

If you agree to be part of the research study, you will be asked to participate in one face-to-face interview in your home or other location of your choice. If necessary, there may be a follow up session, to go over some of the details of the interview. The discussion topics will include what clothing, photographs and objects you have kept, and why they are special to you, including any memories you have associated with them. **You will guide the discussion, and you are free to withdraw from the research interview process at any time.** While you may not receive a direct benefit from participating in this research, you may find sharing your stories a valuable experience.

Before the interview you will receive a survey, so you are familiar with the starting points for the interview. The interview should take about **one hour**. I would like to audiotape the interview to make sure that our conversation is recorded accurately, and to photograph any items you bring to the discussion. You are free to appear in the photographs, for instance if you wish to model a garment, or to not appear in the photographs.

I plan to publish the results of my research interviews, but will never include any information that could identify you or a family member. I also plan to publish any photographs I take, but you can choose to have me digitally alter your face so you

remain anonymous.

By signing this document, you are agreeing to take part in my study. Participation is completely voluntary. Even if you sign the consent form you are free to withdraw from my study at any time. I very much appreciate your time, and will present you with copies of any photographs that are taken over the course of our interview, after the research is finished.

You are free to contact me at any time if you have any questions about the research on clerpiniere@dmu.ac.uk, or write to me:

Claire Lerpiniere, Department of Fashion and Textiles, Gateway House 2.64, The Gateway, De Montfort University, Leicester, LE1 9BH.

Name:

Address:

Postcode:

Tel:

Email:

I agree to participate in the study with the understanding I can withdraw at any point

Signature

Date

I agree to have my items photographed and / or be audio taped for this study (delete if necessary)

Signature

Date

I do / do not give consent to appear in photographs

Signature

Date

Appendix C: Interview 5 (Eve) Transcript Analysis

Object	Emergent themes	Original Transcript	Exploratory comments
		<p>Interview 5 – Eve Interview setting: Eve's dining room Interview date: 8/01/10</p> <p>Claire: 'Please tell me about your collection.'</p> <p>1. Eve: 'Okay, uh, I can't remember which questions on your survey they relate to. (Laughs)'</p> <p>Claire: 'It doesn't matter.'</p>	
Granny's hat	<p>4. Vague memory of use 5-6. Everyday item 6-7. Acquisition after grandmother's death 7. Chosen item 9. Pleasing design 10. Kept on wardrobe 10. Kept for viewing 12. Compelled to display</p>	<p>3. Eve: 'So this is a hat, obviously, (laughs) and this is my granny's, and I think I might have seen her wear it, but, it, it wasn't like a particularly special thing when she was alive. But when we were going through her stuff after she had died, I thought 'I'll have that' because it would have gone into the 'going to the charity shop bag' so, because I thought it was quite nice. So, I haven't worn it at all, it's just been sat on top of my wardrobe, so I can see it, and I have to put it in the 'on display' thing, because it's not – I wouldn't put it away in a box, or anything like that, do you know what I mean?'</p>	<p>Vague memory of grandmother wearing 'Granny's' hat not 'particularly special' – mundane everyday item from time of distributing grandmother's possessions after death – 'we' family occasion? saving the hat from the charity shop pleasing design readily on view 'on top of the wardrobe' on display – <u>compelled to display</u> important that it is on view</p>
	<p>14. Compelled to display 15. Questioning need to keep 16. Need to keep</p>	<p>Claire: 'Yes.'</p> <p>14. Eve: 'I thought there's no point having it stored away, and I have thought 'Oh, should I keep it or not?' But I would kind of feel bad throwing it. It's strange isn't it, getting rid of something that – it's gone all dusty so it</p>	<p>Needing to display – <u>to justify keeping?</u> Questioning decision to keep Compelled to keep- <u>but feeling</u> – 'strange' in <u>compulsion</u></p>

Appendix C: Interview 5 (Eve) Transcript Analysis

	16. Uncertainty over reason for compulsion to keep	18. needs a bit of a Hoover, (laughs) so that's just – it just sits on top of my wardrobe. 19. sits on top of my wardrobe.	'throwing it' would feel 'kind of bad' – embarrassed by attachment? on top of the wardrobe
20-21. Acquisition 3 years ago 21. Chosen after grandmother's death 22-23. Uncertainty over age of hat 23-24. Links between hat and photographs 25. Representing grandmother's style 26. Style associated with own wedding	Claire: 'And how long have you had it?' 20. Eve: 'How long have I had it? Probably since about 21. 2006, but that's when she died. So since then. There's 22 no. labels in it or anything, so I don't know how long she 23. had it for. I think she has probably had it in... she's 24. probably got it on in some photographs, because it is 25. the sort of shape hat that she wore. She hasn't got it on 26. in my wedding one, but she's got a sort of similar shape 27. one. Yeah, a sort of similar shape. (looks at photo)	In possession 3 years given after grandmother's death indeterminate age typical of grandmother's style of hat design similar to the hat grandmother wore at her wedding	
28. Typical of grandmother's style 29. Awareness of memories associated with hat 29-30. Not representing day-to-day relationship 31-32. Reminder of time of death 32-33. Contradiction over attachment 33-34. Contradiction over compulsion to keep	Claire: 'That's your Granny there is it? So a similar shape.' 28. Eve: 'Yeah, so it's sort of it's, a bit like her sort of hat. It's 29. a sort of memory thing really. Though it doesn't remind 30. me so much of her, in terms of sort of my relationship 31. with her. It reminds me of the whole time around when 32. she died and everything as well. I'm not particularly 33. attached to it, but I wouldn't– I haven't been able to get 34. rid of it.'	Typical of grandmother's style of hat kept for its memories not representing memory of relationship simultaneously representing grandmother and grandmother's time of death – <u>layered memories</u> <u>contradicting views</u> not 'attached' but not able to 'get rid' of	
	Claire: 'Okay. That's interesting. So do you have a particular		

Appendix C: Interview 5 (Eve) Transcript Analysis

	<p>35. Acquisition of hat</p> <p>37. Layered memories</p> <p>38. Family occasion</p> <p>40-41. Group consensus on organisation</p>	<p>memory about this piece?</p> <p>35. Eve: 'No, only getting it from the house. When we were 36. all sorting her stuff out after she had died, and it sort of 37. reminded me in general of her.'</p> <p>Claire: 'Who were all of you sorting her things out?'</p> <p>38. Eve: 'Me, my mum, my sister, my granddad was there, 39. my dad, my dad may have been there, probably in the 40. background (laughs) But we were just going through her 41. stuff, and seeing what to keep and what not to keep.'</p>	<p>Memory of clearing house for grandmother layered with other memories</p> <p>'General' reminder of grandmother family occasion of sharing out grandmother's possessions group effort to sort and organise</p>
<p>42. Grandmother's house</p>	<p>42. Eve: 'Um. Just her house. Yeah.'</p> <p>Claire: 'And is there a sense that you associate with it, such as the smell of it, the touch?'</p>	<p>Claire: 'So do you have a particular place you think of when you see that hat?'</p>	<p>Reminder of grandmother's house</p>
<p>43. Visual sensory response</p> <p>44. Occasional viewing</p> <p>45. Coordinating colour with interior</p> <p>47. Sitting on wardrobe</p>	<p>43. Eve: 'No, it's just the visual reminder really I suppose.'</p> <p>Claire: 'And you said you keep it on your wardrobe, how often would you look at the piece? Or would you just notice it?'</p> <p>44. Eve: 'I would just notice it occasionally, probably. Yeah. 45. And it's the same colour as the colours in our bedroom, 46. not that our bedroom is particularly 'designed', it's 47. cream. But it looks quite nice sitting on the wardrobe.'</p>	<p>43. Eve: 'No, it's just the visual reminder really I suppose.'</p> <p>Claire: 'And you said you keep it on your wardrobe, how often would you look at the piece? Or would you just notice it?'</p> <p>44. Eve: 'I would just notice it occasionally, probably. Yeah. 45. And it's the same colour as the colours in our bedroom, 46. not that our bedroom is particularly 'designed', it's 47. cream. But it looks quite nice sitting on the wardrobe.'</p>	<p>'Visual reminder' of grandmother</p> <p>Not continually noticed</p> <p>Colour coordinating with room</p>

Appendix C: Interview 5 (Eve) Transcript Analysis

<p>Cream embroidered wrap</p>	<p>49. Worn at wedding 50. Inexpensive item 50. Charity shop acquisition</p> <p>51. Repaired by mother 52. Prior state of disrepair</p> <p>55. Kept in drawer 56. Repairs to embroidery</p>	<p>Claire: 'Okay. Do you have another piece that means something to you?'</p> <p>48. Eve: 'Yes, I have got quite a lot here. Um...(pauses) this 49. is the wrappy thing that I had for my wedding, and it was 50. about two quid from the Scope Charity Shop.'</p> <p>Claire: 'Was it?'</p> <p>51. Eve: 'And my mum fixed it up for me, because it was – 52. some of the beads were hanging off and it was a bit – 53. the embroidery was a bit raggy. So my mum took it 54. away and washed it and pressed it, though you can't tell 55. now, because it's just been in my drawer. Then she just 56. sort of tidied up the embroidery on it and...'</p> <p>Claire: 'That's lovely.'</p>	<p>Memory of wedding charity shop find not valuable in monetary terms</p> <p>prior state of disrepair beaded and embroidered cared for by mother stored in drawer improved by mother</p>
	<p>57. Inexpensive item 57-58. Day of buying wedding dress 60-61. Appreciating mother's repairs</p> <p>63. In possession 4 years</p>	<p>57. Eve: 'Yes. So it was very inexpensive, but we got it on 58. the day when we got my wedding dress and then I'm 59. glad I didn't pay a lot for one. I only wore it for half an 60. hour, but I quite like the fact that she sort of um, she 61. made it look nice, because it was a bit grotty when we 62. bought it, and so I've got that one out.'</p> <p>Claire: 'So how long have you had this?'</p> <p>63. Eve: 'Uh, since 2005. Not had it very long.'</p>	<p>inexpensive item representing day of buying wedding dress</p> <p>satisfied with purchase appreciation of mother's efforts</p> <p>4 years in possession</p>
	<p>64. Associated with mother 64-65. Unlikely association</p>	<p>Claire: 'So do you connect this with a particular person?'</p> <p>64. Eve: 'Probably my mum, even though it was a wedding 65. thing. Because we were shopping for the wedding stuff.'</p>	<p>Associated with mother despite being a wedding garment – <u>because of</u></p>

Appendix C: Interview 5 (Eve) Transcript Analysis

	<p>67. Representing a mother's traits</p> <p>68. Buying the wrap</p> <p>70. Specific shop</p>	<p>66. and got it on the same day as we got the dress, and she 67. mended it, so it's like a mum thing I suppose.'</p> <p>Claire: 'And is there a particular place you think of when you see the piece?'</p> <p>68. Eve: 'Um, I suppose I just visualise when we bought it, 69. so, on Market Street, you know where Greenwood's is 70. now, in the Scope shop there.'</p>	<p>mother's efforts? memories of buying wedding dress associated with mother 'it's like a mum thing'</p> <p>Visual memories of buying Location – charity shop on Market Street</p>
<p>72. Memories of the day</p> <p>74. Top drawer</p> <p>75. Fabric envelope for storage</p> <p>78-79. Kept with bridesmaids' and ushers' items</p> <p>81. Mixed archive of wedding textiles</p> <p>83. Special nature of wedding textiles</p>	<p>Claire: 'Is there a sense you associate with the piece?'</p> <p>71. Eve: 'Mmm, not really. No, I probably don't, it's 72. probably more the event around it with the piece itself I 73. think.'</p> <p>Claire: 'And where do you normally keep it?'</p> <p>74. Eve: 'Oh, it's just in my top drawer, I've got a... Oh no 75. actually, I've got a little fabric envelope thing that had 76. some pyjamas in it once, which is quite nice, which has 77. got this in it, two wraps from being a bridesmaid – the 78. two bridesmaids wraps I had when I've been 79. bridesmaids, and it's got things like the cravats that 80. Joe's got from being ushers and things like that – I 81. thought we'd put them all in one place so that they were 82. – didn't get lost or damaged in case they were needed 83. again, just special things I think aren't they, from 84. people's weddings.'</p>	<p>No certain memories</p> <p>general memories around buying the wrap – rather than wearing it at the wedding</p> <p>kept in top drawer wrapped in a fabric envelope</p> <p>mixed with wraps from other weddings Eve participated in mixed with cravats from weddings Joe participated in mixed together for safekeeping possibility of further use keeping 'special things' together 'people's weddings' to include own wedding</p>	
	<p>Claire: 'From other peoples' weddings as well as your own?'</p> <p>85. Eve: 'Yes, this is the only thing from our wedding,</p>		<p>Mixed archive of wedding pieces</p>

Appendix C: Interview 5 (Eve) Transcript Analysis

<p>86. Involvement in weddings</p> <p>88. Infrequent viewing</p> <p>89. Links with husband 89. Knitted by husband's grandmother</p> <p>Knitted doll</p>	<p>86. everything is from other peoples' weddings, when we've 87. been involved.'</p> <p>Claire: 'And how often do you look at the piece?'</p> <p>88. Eve: 'Mm, not very often, not very often really.'</p> <p>Claire: 'OK. Have you got another one?'</p> <p>89. Eve: 'Yes. This is Joe's. Okay? His Granny knitted it.'</p>	<p>being 'involved' in weddings - <u>special quality</u></p> <p>Not viewed often</p> <p>Belonging to husband Knitted by grandmother</p>
<p>90-91. Out of the archive</p> <p>96. Husband taking doll out of archive for new baby</p>	<p>Claire: 'That's lovely!'</p> <p>90. Eve: ' And. Um...His granny knitted it. He put it in the 91. baby's room the other day, because I was starting to get 92. it organised. So we moved the furniture around and 93. emptied the shelves from spare room stuff, and all the 94. baskets of the bits and pieces I have got, over there and 95. I just got out a few little bits and pieces of toys that I've 96. got, and he brought this out, and said,'Oh, you can put 97. this on there, so... That was made by his Dad's mum.'</p>	<p>Movement out of archive back to use getting ready for the new baby</p> <p>added to new baby's toys made by Joe's paternal grandfather</p>
<p>98. Uncertainty over specific age</p> <p>99. Links with husband's childhood</p> <p>102. At least 20 years old</p>	<p>Claire: 'How long have you had it?'</p> <p>98. Eve: 'Oh, I don't know how long he's had it. I can find 99. out for you. Um. Well, he had it as a child, so, he's 32 100. now, so I can't imagine he had it – I'm not sure she 101. made it when he was a teenager, so I would have 102. thought it's at least 20 years, yeah.'</p> <p>Claire: 'So do you connect this with a particular person?'</p>	<p>Childhood toy</p> <p>At least 20 years old, probably more</p>

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	<p>103. Associated with husband 104-105. Linked to husband</p> <p>107. Unusual connection 109. Wishing to have textiles with life story 110. Item infused with a story 111. Chains of inheritance</p>	<p>103. Eve: 'Um...Joe. Yeah. And I quite like it because it is, 104. sort of, you know, quite sweet, and it reminds me of 105. him, because obviously I didn't know him as a little 106. boy, but it's quite funny to think of him.'</p> <p>Claire: 'So it makes you think of Joe as a child?'</p> <p>107. Eve: 'Yeah. Probably that's strange, but I think it would 108. be quite nice, when we have the baby as well, to have 109. a few things around that are sort of, not brand new, 110. that have a bit of a story behind them, I quite like that, 111. and then we can talk to them about it. Yeah.'</p>	<p>Symbolic of Joe valuing 'sweet' quality of toy – <u>link to Joe</u> <u>back into his own childhood</u> bringing Joe as a child to mind</p> <p>'<i>strange</i>' to think of Joe as a child wishing for familiar objects for new baby passing on a story to baby</p>
<p>112. Links with husband 112-113. Assumption of husband's value for grandmother's hand-knitted textiles 114. Links with house 116. Knowing the object is there</p> <p>125. Movable locations</p>	<p>Claire: 'So do you have a particular memory about this?'</p> <p>112. Eve: 'No. Only that it was Joe's. But, what he– I think 113. he quite likes it because his Granny made it. So, yeah.'</p> <p>Claire: 'Would there be a particular place you think of when you look at this piece?'</p> <p>114. Eve: 'Um, our house. Because it's, since we've been 115. married. I couldn't tell you where it lived before, but I 116. know it's in the house – I've seen it around, in various 117. places. It's probably just – Joe has these side cabinets, 118. his side cabinets that are a bit messy, and he just sort 119. of stuffs things in there, and I just sort of leave it 120. because I can't, because it's too messy for me, and so 121. I decided that I would leave it, and it overflowed, so I 122. got a basket to keep it in, then now we've got a bed 123. with a drawer underneath, and he's got one of those to 124. put stuff in, that I don't want to – I would chuck. He</p>	<p>Links between husband and his grandmother</p> <p>associations with current home found in different points at the house knowing it is there</p> <p>kept in various messy locations</p>	

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<p>127. Kept with other items</p>	<p>125. doesn't want to. So I imagine it's sort of floated around that area. That area. Possibly. Or it might have been with his cassettes, that he keeps. With bits and pieces, stuff. I think he's a bit of a hoarder, so he's got some things – like videos and cassettes that we are blatantly not going to use, but he wouldn't want to get rid of, like mix tapes and things. (laughs) Typical bloke.'</p>	<p>Not recalling a permanent home for the doll kept with other items</p>
<p>132-133. Emotional evocation 134. Flexible location 135. Kept with husband's items 135-136. Movement out of archive</p>	<p>Claire: 'So is there a sense that you would associate with the piece?' 132. Eve: Um, no. But probably more of an emotional 'awww'. (laughs) 'Aww'. Claire: 'Yes, the 'aw' factor. So where is this kept usually?' 134. Eve: 'Well, like I said it's probably been floating around Joe's areas, and he's put it in the baby's room, in the last week or two, so it's probably going to stay there.'</p>	<p>Sentimental sense attached to doll 'floating' location ready for new baby</p>
<p>139. Ready for new baby</p>	<p>Claire: 'It's got a new home now?' 138. Eve: 'Yeah.' Claire: 'A new life?' 139. Eve: 'A new life.' Claire: 'Something new for it to do?' 140. Eve: 'Yeah.' Claire: 'And how often do you look at it?'</p>	<p>Movement out of the archive Ready for new baby</p>

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	<p>142. Occasional viewing 143. Anticipation of future use</p>	<p>141. Eve: 'Um, I wouldn't – I, I, probably notice it – I probably go again noticing it, less often than that hat say, but I probably will notice it more now, because it will be more out and about, I would have thought, maybe a bit. Possibly.'</p> <p>Claire: 'It looks a bit like Joe as well.'</p> <p>146. Eve: 'Yeah, it is a bit. Yes same shaped face! (laughs)</p> <p>Claire: 'Not quite what I would've said!'</p> <p>147. Eve: 'Sort of!'</p>	<p>Casual notice from time to time more noticeable out of the archive</p>
<p>Fragment of security sheet</p>	<p>149-150. Kept since babyhood</p> <p>154. Last one of many 156. Keeping item 156-157. Kept in a drawer 158. Piece representing former group</p>	<p>Claire: 'Okay, do you have something else to show me?'</p> <p>148. Eve: 'This is Joe's as well. That was – this is a bit of fabric, that was his, a sheet, that he had when he was a baby, and I think it was one of those sort of 'security sheety' things. So his mum, when it was no longer useable as a sheet, she cut it up into squares for him. And this is like a little pillowcasey thing. I don't know what it is, but he had a lot of these and they were his cover cloth thing, you know like the things that children have. And he's still got one, and that's in the drawers, where these things are as well. I think he just wanted to keep a piece of it. It's like his little thing, like children have comfort cloths. It's one of those.'</p>	<p>From Joe's babyhood security blanket</p> <p>'squares' – transformation of sheet to present form representing types of security objects keeping item keeping security cloth into adulthood 'piece of it' – reminder of whole through part</p> <p>'comfort cloths' significant artefact</p>
	<p>160. Last one of many</p>	<p>Claire: 'So he's got more than one of these?'</p> <p>160. Eve: 'Well, he had more than one, but this it – I think this might be the only bit he has kept. I think she sort of</p>	<p>One left of many former cloths</p>

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	<p>163-164. Lifecycle of artefact</p> <p>165. 32 years old</p> <p>168. Current location for 4 years</p>	<p>162. kept them, like children have muslins these days, and 163. she kept a number of them back and then got them out 164. as one died, got another one out, I think.</p> <p>Claire: 'So how long have you had this?'</p> <p>165. Eve: 'Um, I'd, well he's probably had it most of his life 166. I would have thought, this fabric, I don't know in its 167. current stitched state as a little cloth thing, and then 168. I've only had it in the house since we've been married, 169. so, yeah.</p>	<p>remembering lifecycle of cloths</p> <p>representing age as 'most of Joe's life— significant parallel in age between cloth and husband</p> <p>entry to the archive after marriage – uniting in marriage by <u>literally</u> combining <u>their childhood artefacts</u></p>
<p>170. Linked to husband 170-171. Assumption of link for husband with home</p> <p>173. Kept in drawer 173-174. Kept with other items</p>	<p>Claire: 'And do you connect it with anyone in particular?'</p> <p>170. Eve: 'Well, Joe. Yeah, um, and I suppose he connects 171. it with home, and stuff.'</p> <p>Claire: 'So is there a particular place you think of when you see this piece?'</p> <p>172. Eve: 'Probably just where it lives. I probably, I've just 173. seen it in the drawers. Because I have other things in 174. the drawers, as well, and they are on one side, so I 175. would probably just think of, yeah. Of that rather 176. than...'</p>	<p>Connecting it with Joe assuming it represents 'home' for husband</p> <p>sense of place relates to its current location</p> <p>kept with other items</p>	
<p>177. Look of artefact 178-179. Assumption of link for husband with touch 179-180. Imagining former</p>	<p>Claire: 'And is there a sense that you would associate with the piece?'</p> <p>177. Eve: 'Um (pause). Well, visual. I suppose, I don't really 178. handle it very much. But I think Joe would probably 179. associate touch with it, because I think he used to 180. spread it on things, and the things that kids do with a</p>	<p>Associated with 'visual' sense assuming husband's sensory association with touch former use 'spread it on things'— <u>visual</u></p>	

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	use	<p>181. little bit of fabric.'</p> <p>Claire: 'And how often do you notice it?'</p> <p>182. Eve: 'I couldn't say, but, not frequently. But it's, I've</p> <p>183. got a snapshot in my head of it. So, when I was</p> <p>184. reading, you know, when I was reading, you know,</p> <p>185. your survey, I was thinking, oh, that that that that...'</p> <p>Claire: 'So you could locate things in your mind?'</p>	<p>memory borrowed from husband to reconstruct past</p> <p>not frequently viewed</p> <p>able to keep object in mind 'snapshot in my head' of object</p>
All of archive	<p>186. Visualising where artefacts are kept</p> <p>186-187. Knowing exact location</p>	<p>186. Eve: 'Yeah, I could locate things in my head and it is</p> <p>187. just there. I've probably got some things I couldn't</p> <p>188. locate very easily. Mm. I've got quite a lot of stuff</p> <p>189. here...'</p> <p>Claire: 'That's good.'</p>	<p>mental picture of location knowing where artefacts are kept possibility of some artefacts in unknown locations</p>
1970s baby blanket	<p>190. Taking artefacts out of the archive</p> <p>191. Formerly jointly owned with sister</p> <p>193. Pre-used</p>	<p>190. Eve: 'This is stuff I am getting together for the baby...'</p> <p>191. So my sister's lent me stuff, and this was apparently</p> <p>192. ours – mine and my sister's when we were little, so it</p> <p>193. will be 'used'.'</p> <p>Claire: 'So it belonged to both of you?'</p>	<p>artefacts taken out of archive in preparation for the baby jointly owned</p> <p>'we were little' joint memory of used formerly 'used'</p>
	<p>194. Uncertainty over childhood ownership</p> <p>195. Being a twin</p> <p>197. Synthetic material</p> <p>197-198. Materiality of childhood</p> <p>199. Classic style</p> <p>200. Style of an era</p> <p>201. Childhood sensory</p>	<p>194. Eve: 'Yeah, we won't know whose is whose. Which is –</p> <p>195. it was just 'ours' – 'the twins'. So I don't. Obviously I</p> <p>196. can't remember this specifically. But, this sort of</p> <p>197. edging, you know this sort of synthetic edging, this</p> <p>198. construction, that feels like childhood, because, I don't</p> <p>199. know, it's got, you wouldn't see that in a shop now, it's</p> <p>200. a particular sort of era, isn't it? The style of it. That</p> <p>201. feels quite childhood-y. It's got that old Mothercare,</p> <p>202. look at the old Mothercare label.'</p>	<p>Mixed nature of artefacts sharing with sister representing being part of pair - 'the twins' – shared artefacts representing being a twin design element - 'synthetic edging' 'feels like childhood' fabric symbolic of childhood embodied experience typical of a time</p>

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	experience 202. Typical of an era		style of an era design element: Mothercare label
	<p>203. Archived by family</p> <p>204. Only in possession 1 week</p> <p>205. Sharing as a twin</p> <p>206. Recently used by niece</p> <p>209. No particular attachment</p> <p>211. Associated with sister</p> <p>212. Having a former life</p>	<p>Claire: 'So you've had that since you were a baby I presume?'</p> <p>203. Eve: 'Well, it's been in the family, so it's only, I've only actually had it about a week. In my house. But it was one of my –one of our baby blankets, apparently, then my sister had it for her little girl, who is 2 in March, so, and then she's passed it onto me. I'm sure it is too small for her to use now.'</p> <p>Claire: 'So do you connect it with a particular person?'</p> <p>209. Faith: 'Um, no, I've not really got attached to it at, this time around. So I haven't got an attachment with it, I just think that's quite nice that it was ours, it feels it's got a bit more story to it, than the cotton ones I bought from Baby World.'</p>	<p>Heid by family – <u>meaning her mother</u> has kept it ?</p> <p>Recently returned artefact</p> <p>Shared artefact with sister</p> <p>recently used by niece</p> <p>returned to Eve for own baby</p> <p>no feeling of immediate attachment</p> <p>not significant '<i>this time around</i>'</p> <p>reminder of own shared childhood with twin</p> <p>blanket with a story – <u>to pass story on for baby?</u></p>
<p>214-215. Material associations</p> <p>216. Commonplace type</p> <p>218. Typical of 1970's</p> <p>221. Associations through knowing provenance</p>	<p>Claire: 'Do you have any particular memories of the piece?'</p> <p>214. Eve: 'I don't think so, no, only their sort of general associations that the – I suppose the materiality of it would suggest. But that could be anyone's that. I suppose if I saw it in somebody else's house I would think that's a sort of seventies thing. So. Yeah, I don't, if it was in a room of things I wouldn't know it was mine, or it had been mine. Well I would now, wouldn't I, cause I've got it.'</p>	<p>No specific memories</p> <p>'<i>general associations</i>' with the blanket everyday type of blanket</p> <p>design representing an era</p> <p>no personal memories associated</p> <p>associations from mother's gift</p> <p>knowing it had belonged to self as a</p>	

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1970's rose print cot sheets	<p>222. Chains of inheritance</p> <p>225. Referencing former use</p> <p>226. No former memory</p> <p>231. Chains of inheritance</p>	<p>Claire: 'Did your mum get it out and give it to your sister?'</p> <p>222. Eve: 'Yes, my mum gave it to my sister, and then my sister gave it to me. And these sheets as well came from mum. And these – I think these were cot sheets that we had as well when we were babies, I was actually – so, again I can't – I don't remember them, myself, I wouldn't have said 'Mum can you get those sheets for me with the roses on', but she just brought these over, a little while ago, and she'd had them – she just had them at her house for when my sister's little girl went, but obviously she decided to hand them on. So that is probably a similar sort of time.'</p>	<p>baby</p> <p>Passed from mother via sister Sheets directly from mother sheets from babyhood sheets given provenance by mother formerly used for niece brought for own baby's use</p>
<p>1970's rose print cot sheets</p> <p>1970's blanket</p>	<p>233. Inherited from mother</p> <p>234. Inherited from sister</p> <p>236. Stored in baby's room</p> <p>237-238. General association with mother's home</p> <p>240. Memory of sheets</p>	<p>Claire: 'So these have come directly from your mum?'</p> <p>233. Eve: 'That one came directly from my mum (sheets) and that one came directly from my sister (blanket).'</p> <p>Claire: 'So is there a particular place you think of when you see them?'</p> <p>235. Eve: 'Um, well these, at the moment these are just stored in the baby's room. So, that would be there. I suppose these ones, bring a bit of an image of my mum's house to my mind, at the moment, only because I know that's where they've come from, so I sort of remember those rather than the plain ones.'</p> <p>Claire: 'The rose sheets?'</p> <p>241. Eve: 'Yeah, rather than the plain white ones.'</p>	<p>direct gift from mother direct gift from sister – <u>female family</u> – <u>helping prepare for baby</u></p> <p>stored waiting for the new baby representing awaiting new life bringing an 'image' of mother's home – <u>associated with mother rather than parents</u> knowing where the artefacts originated</p> <p>Representing a place</p>
1970's rose print cot sheets			

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	<p>242. Tactile associations 243. Home comfort 245. Old-fashioned fabric 246. Links with mother's home 246. Links with grandmother's home 247. Tactile associations 248. Faded patterns representative of era 250-251. Vintage look</p>	<p>Claire: 'So, is there a sense you associate with them?' 242. Eve: 'Probably touch, I think flannelette is a very, I 243. don't know, it's kind of homey- I have never bought 244. any flannelette sheets, for myself, I think it's quite an 245. old person type of, or old-fashioned type of bedding 246. fabric. So it reminds me of my Mum's or my Nan's, 247. sort of flannelette, so I guess touch really. And also 248. visual, like the faded patterns, I quite like that, that 249. feels quite old, because even Cath Kidston-y stuff isn't, 250. doesn't look – it looks brand new, so it looks old, I 251. quite like that.'</p>	<p>sensory touch experience flannelette represents home comforts old-fashioned fabric reminiscent of mother reminiscent of grandmother touch dominant sense 'faded patterns' unable to purchase such quality even though the style is available in store vintage look = desirable</p>
<p>253. Mixed with new items 254. Awaiting use</p>		<p>Claire: 'You like that quality, then?' 252. Eve: 'Yeah.' Claire: 'So where do you keep that then?' 253. Eve: 'Oh these are just in the basket with the bedding 254. for when the baby arrives, the bedding is in a special 255. basket – I've got a special basket, I've got a bedding 256. basket, a feeding basket and a washing basket. 257. (Laughs) That's what my book said! (laughs) A bit sad!'</p>	<p>Vintage quality desirable Kept awaiting new baby combining old sheets with new purchases – in order to personalise shop bought items? Preparation of layette</p>
<p>259-260. Infrequent viewing</p>		<p>Claire: 'So how often would you look at it then?' 258. Eve: 'Um, well at the moment, as I have said I have not 259. had them long, well I suppose it would be just, when I 260. change the bedding.'</p>	<p>New acquisition</p>
		<p>Claire: 'Will it be something that you put on your baby's</p>	

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	<p>261. Anticipation of future use</p> <p>265. Imagining future use</p>	<p>bed?</p> <p>261. Eve: 'Yeah, I think it will be for the cot, though it won't be at first, because we'll have a Moses basket at first, which I haven't got yet, but we are borrowing one, so I guess it'll be when it moves into the cot, which I think will be when it goes into its own room. I can't imagine putting the cot into our bedroom, it won't fit. So, yeah.'</p> <p>Claire: 'Brilliant, have you got anything else?'</p> <p>267. Eve: 'I've got three things. This is a blanket that my Granny knit for me. Again, she made it for me while she was alive.'</p> <p>Claire: 'The same Granny with the hats?'</p> <p>270. Eve: 'The same Granny.'</p> <p>Claire: 'Which Granny was that?'</p> <p>271. Eve: 'That's my Mum's Mum. My Dad's Mum died when I was quite young.'</p> <p>Claire: 'So if you think of your Granny you think of your Mum's Mum?'</p> <p>273. Eve: 'Yeah. Definitely. You know you have one you usually get on with, and it was my Mum's Mum.'</p>	<p>Anticipation of future use when baby grows into a cot</p> <p>'it' roses pattern anticipated for use for both boy or girl? imagining use in situ</p>
<p>Grandmother's knitted blanket</p>	<p>268. Links with grandmother 268-269. Made as gift from grandmother</p> <p>271. Links with maternal grandmother</p>		<p>Grandmother's hand knitted blanket</p> <p>Made specifically for Eve</p> <p>Not given after death</p>
		<p>Claire: 'So, how long have you had that?'</p>	<p>Special relationship with maternal grandmother</p>

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	<p>276. Links with teenage self</p> <p>278. Links with grandmother through shared interest</p> <p>279. Celebrating out of fashion style</p> <p>280. Appreciation of vintage style</p> <p>281. Made to order</p> <p>282. Directing design process</p> <p>283-284. Reducing use</p> <p>289. Needing mother's care expertise</p> <p>290. Precious due to maker</p>	<p>275. Eve: 'So, I've had this, when did she make it for me?</p> <p>276. She made it for me when I was, quite a teenager I</p> <p>277. think, like older, late teens? I think I asked her to make</p> <p>278. one for me, when I started doing textile-y stuff and sort</p> <p>279. of appreciating the raffness of certain things. Or you</p> <p>280. know, it was appreciating old things, and that kind of</p> <p>281. stuff. So, I think I asked her to make me a blanket, a</p> <p>282. multicoloured blanket, and I brought it to university</p> <p>283. with me. So I used it quite a lot, but since she has died</p> <p>284. I have not used it so much, because I am kind of</p> <p>285. scared of wrecking it, or something. So I've never</p> <p>286. washed it, it probably needs a – it's probably a bit</p> <p>287. gross because I don't really want the colours to run,</p> <p>288. and I don't really know how to go about washing it. I</p> <p>289. might ask my mum to wash it for me one day. So, yeah</p> <p>290. again, it is just because she made it.'</p>	<p>Made as a gift for teenage Eve</p> <p>links between own interest and appreciation of grandmother's skill</p> <p>'<i>appreciating the raffness</i>' - celebrating out of fashion style</p> <p>made to order</p> <p>used at university—<u>home comforts?</u></p> <p>previously heavy use</p> <p>minimizing use in order to preserve</p> <p>aware it has not been washed for a long time</p> <p>fear over washing – <u>needing mother's expertise</u></p> <p>handmade = special quality</p>
<p>291. Links with grandmother</p> <p>292. Knowing grandmother made textile as gift</p> <p>293-294. Kept long time</p> <p>294-295. Links with grandmother</p> <p>296-297. Layered links with mother and grandmother</p>	<p>Claire: 'So do you connect this with a particular person?'</p> <p>291. Eve: 'Yeah, with my Nan, because she made it. Yeah.'</p> <p>Claire: 'Do you have a particular memory about the piece?'</p> <p>292. Eve: 'Um, not really, actually just that she made it for</p> <p>293. me, and I like it, and I had it around for quite a long</p> <p>294. time, and I just quite like it. And I suppose the main</p> <p>295. thing is that she made it, and I think my mum stitched it</p> <p>296. together. I think my Nan made it, and my mum stitched</p> <p>297. it together. So, I actually call my Nan, 'Nanaa', but Joe</p> <p>298. has taken the piss out of me so much that I don't say it</p> <p>299. – I can't say, 'Nana', I don't like that, so I say 'Nan' or</p>	<p>Memories of grandmother person associated with making</p> <p>handmade by grandmother habitual use liking the artefact</p> <p>made by grandmother stitched together by mother</p>	

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	<p>300. 'Granny' or something. That sort of thing.'</p> <p>Claire: 'But your 'Nana' is who you would think of in your head?'</p> <p>301. Eve: 'Yeah, but he says to me, your 'Nanaa' because it 302. is the Southern / Northern thing. He is just taking the 303. mick.'</p> <p>Claire: 'Aw.'</p> <p>304. Eve: 'And then these are probably similar. She knit 305. these as well. She did a lot of knitting, and she used to 306. make – I did have loads of pairs of these mittens, in 307. lots of different colours, but I just– they were a bit like 308. sort of 'ten a penny' and I'd just lose them, that sort of 309. thing. So when she died I thought, 'Oh no, I haven't got 310. any of the mittens left. So this is the only pair that I 311. could find, yes, and they are a bit knackered, but I kept 312. them because she made them, and I used to have lots 313. of mittens, and she knitted my first school uniform. Can 314. you imagine?'</p>	<p>Handmade by grandmother memory of grandmother's past-time formerly part of a large group of mittens – special because they are the last surviving pair? Change from casually using to valuing Compelled to preserve</p> <p>kept for tangible link preserving and suddenly valuing formerly common mittens?</p> <p>Memory of former knitted school uniform</p> <p>Remembering 'knitted school uniform'</p>
<p>Knitted mittens</p> <p>305. Representing grandmother's past-time</p> <p>306. Last pair of many</p> <p>308. Formerly used carelessly</p> <p>309-310. Valued after grandmother's death</p> <p>311. Worn out but valued</p> <p>312. Links with grandmother</p> <p>313. Material link with other hand-knitted textiles</p>	<p>Claire: 'A knitted school uniform? Wow.'</p> <p>315. Eve: 'Can you believe my mum sent me in a knitted 316. skirt and a knitted cardigan!'</p> <p>Claire: 'I think that's quite lovely.'</p> <p>317. Eve: 'It is quite – so we had a knitted school uniform, 318. yeah, a knitted everything. It was quite cool looking</p>	<p>317. Representing grandmother's skill</p>

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	319-320. Knitting to order 320-321. Valuing style	319. back, then I actually got her to make me a knitted skirt 320. when I was a teenager, because I thought, ooh they're 321. quite cool. Claire: 'So you were quite a knitted little person from your Nan?'	Style back in fashion
322. Links with female relatives through knitting		322. Eve: 'Yeah, and she would make, and my auntie knits 323. quite a lot, so she is knitting for the baby. My sister's 324. warning me because she didn't like some of the stuff 325. that she got – it had little bobbles all over it. Which is a 326. shame because you think, 'That took hours.' But I have 327. said, I have told her the type of thing I like. So 328. hopefully...' Claire: 'You can direct the design process?'	Knitting is common to female line Anticipating new knitted garments from aunt Guilt over time spent on unwanted items Directing the design process of hand- knitted gifts for baby
		329. Eve: 'Yes, but we had some quite special jumpers I 330. think. With like flaps and bits and - (laughs) peach and 331. plums. Claire: 'Peach, 1980's peach?' 332. Eve: 'Yeah.'	Remembering childhood jumpers humour of hand-knitted jumper design
Grandmother's knitted blanket	334. Kept in multiple bedrooms	Claire: 'So just going back to the blanket, is there a particular place you think of?' 333. Eve: 'Um, I suppose it's 'the bedroom' really, because 334. it's kept in various bedrooms.' Claire: 'And is there a particular sense you would associate with the piece?'	Representing ' <u>various bedrooms</u> ' – <u>conceptual bedroom representing</u> <u>comfort and warmth of a bedroom?</u>

Appendix C: Interview 5 (Eve) Transcript Analysis

	<p>335. Tactile links 336-337. Links between artefact and self-identity</p>	<p>335. Eve: 'Um, probably like touch, because I am, obviously 336. quite a blanket-y person. I'll sit with a blanket in the 337. evening.'</p>	<p>Tactile sensory link associations with comfort</p>
	<p>339. Taking care with item after death 340. Anticipation of distress if damaged 342-343. Anticipation of future use</p>	<p>338. Eve: 'Oh yeah, on my bed and sitting around and... (pause)' Claire: 'Until she died and then you stopped using it?' 339. Eve: 'I probably have used it since, just not so much. 340. Because I would be quite upset if I spilt something on 341. it. But then again I probably need to get over that 342. because – I think I'll put it in the baby crib, because the 343. colours match. So, I don't know what I would do with it, 344. I could put it over the back of the sofa that is in there.'</p>	<p>Items becoming precious after grandmother's death- <u>similar with mittens</u> Colour fits in with palette for baby's layette Needing to be hardened to returning blanket to use Anticipation of future use for baby Imagining places blanket could go</p>
	<p>345. Kept in drawer 346. Kept together 347. Infrequent use</p>	<p>Claire: 'Yeah? So where would it normally be kept?' 345. Eve: 'At the moment it is kept in a blanket drawer. 346. With the other blanket.' Claire: 'And how often would you get it out?' 347. Eve: 'Um. Not often at the moment, because I've got a 348. blanket in the lounge that just lives out there, so we'll 349. use that one if we need a blanket, and sometimes I put 350. it on the spare bed, if people are coming to stay, just 351. as an extra layer. So probably quite infrequently at the 352. moment.'</p>	<p>'<i>blanket drawer</i>' – special place just for blankets Infrequent use– <u>contradicting need</u> <u>to preserve with occasional use</u></p>

Appendix C: Interview 5 (Eve) Transcript Analysis

	353. Links with grandmother	<p>Claire: 'Okay, and the gloves – the mittens rather – do you connect those with a particular person?' 353. Eve: 'Yeah, with my Nan.' Claire: 'With your Nana?' 354. Eve: 'Yeah.' Claire: 'And do you have a particular memory about them?'</p>	Mittens connected with their maker
	355. Links with grandmother through hand-knitting 355-356. Last pair from group 357. Links with gift-giving 359. Approximately 10 years old	<p>355. Eve: 'Um... well just that she made them and she used 356. to make lots of them and I used these. She made a 357. batch for me, to give to friends for Christmas as well 358. once, because a lot of friends...' Claire: 'Oh, did she? How old were you?' 359. Eve: 'Probably early 20's because a lot of friends said, 360. 'Oh, I like your mittens, ...' Claire: 'So she must've been on the go, knitting all the time.'</p>	<p>Representing single pair from a group of mittens Memory of 'batch' of mittens donated for gift-giving Approx 10 years old</p>
	361. Formerly frequent past-time 362-363. Between states of being 364. End of era	<p>361. Eve: 'Yeah. She would knit quite a lot, but when she 362. got a bit old, she – they were probably some of the last 363. things she knitted as well. That were mittens, because 364. she couldn't do as much because of arthritis and 365. various illnesses, I don't think she could concentrate 366. very much in the last few years of her life, and she 367. couldn't see certain colours when she was knitting. 368. Like dark colours she couldn't knit with. That kind of 369. thing. So yeah. I can't remember what you asked me!' Claire: 'No, I was just asking if she was, um, a big knitter.'</p>	<p>Earlier habit of constant knitting 'some of the last things she knitted' – between states of being, able to knit to not knitting Disability reducing knitting Disability affecting colour selection</p>

Appendix C: Interview 5 (Eve) Transcript Analysis

	<p>372-373. Kept with unworn items</p> <p>373-374. Compelled to keep</p> <p>374. Sense of items as alive</p> <p>376. Infrequent viewing</p> <p>378. Informally stored</p> <p>380. Knowing exact location</p>	<p>370. Eve: 'Oh yeah, yeah. So.'</p> <p>Claire: 'So where do you normally keep these?'</p> <p>371. Eve: 'Oh just there. I've got a drawer of scarves and</p> <p>372. gloves that I actually wear, and a drawer of stuff that I</p> <p>373. haven't, that I don't really wear, but I haven't, just felt</p> <p>374. that I can really throw away. So they live in that one.</p> <p>375. I've got too much stuff. (laughs)'</p> <p>Claire: 'Not possible! So how often do you get this out?'</p> <p>376. Eve: 'Not often. I probably just see it in the drawer if I</p> <p>377. go in there for other things. Yeah. So they are sort of in</p> <p>378. the melee of the house, they're not in a box away or</p> <p>379. anything like that.'</p> <p>Claire: 'But you said earlier that you could locate them. So</p> <p>these objects are all ones that if I said, 'go and find those</p> <p>mittens,' you'd know exactly where they were?'</p> <p>380. Eve: 'Yeah. That's because I'm so organised (laughs).'</p> <p>Claire: 'And is, is this the last object?'</p> <p>381. Eve: 'Oh, I think that's the last one, yeah. That's, that, I</p> <p>382. just found that, when I was bringing the blanket out. So</p> <p>383. I thought I'd bring it down. So this is my slumping on/bit</p> <p>384. weird teddy. So I've had that since I can remember.</p> <p>385. And I've just kept it. And it's some stuff, some toys and</p> <p>386. teddies and things are just at my Mum's. But for some</p> <p>387. reason this has come round with me. I think I must've</p>	<p>Kept next to accessories in use</p> <p>not able to 'throw away' – kept with other items feeling compelled to keep</p> <p>'live' <u>sense of items as living objects</u></p> <p>Occasional viewing</p> <p>Defined as part of household 'melee'</p> <p>Knowing where they are – <u>despite perception of being disorganised</u></p>
<p>382. Kept with blanket</p> <p>383-384. Uncanny object</p> <p>384. Pre-dating memories</p> <p>386. Home represented by mother rather than parents</p>		<p>Kept with blanket</p> <p>Strangeness of item noted</p> <p>Kept before formal memory</p> <p>Selected from group of toys kept at</p>	

Appendix C: Interview 5 (Eve) Transcript Analysis

	<p>388. Movement into own archive</p> <p>389. Approximately 25 years old</p> <p>391-392. Specific event</p> <p>393. One of former pair</p> <p>394. Material double representing being a twin</p> <p>396. Event from artefact's life</p>	<p>388. brought it to university with me, and then it's stayed.'</p> <p>Claire: 'And how long do you think you've had it?'</p> <p>389. Eve: 'Well, probably since I was 5. So... 25 plus years?'</p> <p>390. Um... and, I don't really have huge- the main memory</p> <p>391. I've got of it being, of being a child is that me and my</p> <p>392. sister decide to wash them, because she had the same</p> <p>393. one, and so there was two of them, and because</p> <p>394. people did that, buy you the same toy. Helpful. (laughs)</p> <p>395. And uh, we washed – we were doing painting and we</p> <p>396. washed them in the blue water from the paint.'</p> <p>Claire: 'Right.'</p>	<p>mother's house</p> <p>Approximately 25 years old</p> <p>'<u>don't really have huge</u> indicating a specific memory</p> <p>associated with event – rather than emotional memories</p> <p>Memory of playing with sister</p> <p>Toy representing common action of being given the same gift as twin</p>
	<p>397. Former lifecycle of artefact</p> <p>399-400. Combined memories</p> <p>400. Teddy representing both</p> <p>403-404. Combined memories with sister</p>	<p>397. Eve: 'And it went vile for a while, then had to get re-washed.'</p> <p>Claire: 'To get the blue out? Did hers go blue as well?'</p> <p>399. Eve: 'I can't remember. But I just – in fact, I don't know who did it. I don't know whose teddy it was, we've got</p> <p>401. quite a lot of memories where I don't know where I did</p> <p>402. something or Rachel did something, but – which is a</p> <p>403. bit freaky. And my mum will say, 'Oh, you didn't do that, it was Rachel, and I'll think, 'Oh!''</p>	<p>Uncertainty over pinpointing exact teddy which was painted – <u>indicating shared memory bank</u></p> <p>Combined memories shared with twin</p>
	<p>405. Collective memories with sister</p>	<p>Claire: 'And you remember doing something and your mum remembers it was-'</p> <p>405. Eve: 'It was the other sister.'</p> <p>Claire: 'It was the other.'</p>	<p>Collective memories</p>

Appendix C: Interview 5 (Eve) Transcript Analysis

<p>407. Collective experience with sister</p> <p>409. Amusing memory</p> <p>410. Uncanny object</p>	<p>406. Eve: 'It was the other sister, but I think, I don't know, 407. we just experienced it together anyway and so... well 408. one of us washed one of the teddies and in muddy 409. water. Which is quite funny.'</p> <p>Claire: 'Where's its eyes?'</p> <p>410. Eve: 'It's quite strange, isn't it?'</p> <p>Claire: 'It's beautiful though, I really like it.'</p> <p>411. Eve: 'It looks sleepy, doesn't it?'</p> <p>Claire: 'It does. So do you connect it with a particular person?'</p> <p>412. Eve: 'Um...well actually as we've been talking – 413. because we moved around a lot when I was little, so I 414. connect it with a particular house.'</p> <p>Claire: 'Do you?'</p> <p>415. Eve: 'Yeah. So that we were probably there, probably 416. moved there before primary school, and then stayed 417. there for the first, three or four years of primary 418. school? so...'</p> <p>Claire: 'So you connect that with that house?'</p> <p>419. Eve: 'So, yeah, I connect the teddy with then.'</p> <p>Claire: 'Which house was that?'</p> <p>420. Eve: 'That was in Shropshire. Because, we'd had two</p>	<p>Collective memories</p> <p>History of teddy's use</p> <p>Memory of washing teddy in diluted paint</p>
<p>414. Connected with house rather than person</p> <p>416. Early childhood home</p>	<p>412. Eve: 'Um...well actually as we've been talking – 413. because we moved around a lot when I was little, so I 414. connect it with a particular house.'</p> <p>Claire: 'Do you?'</p> <p>415. Eve: 'Yeah. So that we were probably there, probably 416. moved there before primary school, and then stayed 417. there for the first, three or four years of primary 418. school? so...'</p> <p>Claire: 'So you connect that with that house?'</p> <p>419. Eve: 'So, yeah, I connect the teddy with then.'</p> <p>Claire: 'Which house was that?'</p> <p>420. Eve: 'That was in Shropshire. Because, we'd had two</p>	<p>Connection with '<u>house</u>' –<u>rather than person</u></p> <p>Time of movement as child</p> <p>Teddy bear linked to key years in primary</p>
<p>419. Linked with era</p> <p>420. Linked with house from</p>	<p>419. Eve: 'So, yeah, I connect the teddy with then.'</p> <p>Claire: 'Which house was that?'</p> <p>420. Eve: 'That was in Shropshire. Because, we'd had two</p>	<p>House representing era</p> <p>House of earliest memories</p>

Appendix C: Interview 5 (Eve) Transcript Analysis

	<p>earliest memory</p> <p>424-425. From time of first childhood memories</p>	<p>421. different houses before that, and I can just about remember the one previously, from my own head, and the one before that just from photographs. Um, so, it's probably with my first real, 'first real lot of proper remembering childhood!'</p>	<p>Remembering previous house only through photographs Linked with earliest set of memories – <u>house and memories intertwining with teddy bear</u></p>
<p>426. Approximately 27 years old</p>	<p>Claire: 'And how old would you've been then?' Eve: 'Five? About five?' Claire: 'About five.' Eve: 'Probably about four, five.'</p>	<p>427. Eve: 'Probably about four, five.'</p>	<p>About 25 years ago</p>
<p>428. Interwoven memories</p>	<p>Claire: 'So the era of the knitted school uniform?' Eve: 'Yeah, exactly the same era. Yeah (laughs). Photos on the patio.' Claire: 'Yes, the blue teddy, blue skirt...' Eve: 'Grey. It was quite a nice grey colour. I should probably show you the skirt.'</p>	<p>428. Eve: 'Yeah, exactly the same era. Yeah (laughs). Photos on the patio.' Claire: 'Yes, the blue teddy, blue skirt...' Eve: 'Grey. It was quite a nice grey colour. I should probably show you the skirt.'</p>	<p>Knitted uniform, house and teddy bear interwoven with memories – <u>linked to twin as well?</u></p>
<p>432. Tactile associations 433. Weighted head key feature 436. Weight key attribute</p>	<p>Claire: 'So is there a sense that you associate with the piece?' Eve: 'Uumm...I suppose touch. And because it's quite – it's got like a weighty, heavy head and I always think of it, it's got like a big head.' Claire: 'It flops, it's got like a floppy head.' Eve: 'Yeah a floppy head. And there is a kind of</p>	<p>432. Eve: 'Uumm...I suppose touch. And because it's quite – it's got like a weighty, heavy head and I always think of it, it's got like a big head.' Claire: 'It flops, it's got like a floppy head.'</p>	<p>Weight contributing to feel Weighted head key attribute Heaviness part of the appeal</p>

Appendix C: Interview 5 (Eve) Transcript Analysis

		<p>436. 'weightedness' about it.'</p> <p>Claire: 'It's quite heavy for a child's bear as well.'</p>	
<p>437. Uncertainty over provenance 438-439. Material form key 440-441. Texture of its era 442. Texture representing age 443. Design of face key attribute</p>		<p>437. Eve: 'It is, it's big. I don't know where it came from. I like the legs, are quite, sort of, you know just like, got a sense of weight I suppose, and touch. I don't know, it's not particularly soft, it's a bit synthetic, got that weird, not like those lovely soft bears you can get now. Uh... but I suppose the mattedness feels quite old. And I like the way his face looks. So, yeah. I like it.'</p>	<p>Heaviness of legs key attribute 'weight' and 'touch' key to bear synthetic texture texture belonging to its era 'mattedness' texture arising from age of bear face style appealing</p>
<p>444. Infrequent viewing 445. Kept with blankets</p>		<p>Claire: 'And how often do you look at it?'</p> <p>444. Eve: 'Not very often. But, um, I've, it's always – it's been with the blankets for a while, and the blankets have moved recently, because we've been moving things around, but it's been with that stuff. I've put it with the bedding and blankets and things. It's been kept in there.'</p>	<p>Not viewed frequently 'it's always' indicating consistency with storage kept 'with the blankets' – textile artefacts kept together</p>
<p>451. Movement out of the archive</p>		<p>Claire: 'Is it going to move into the baby's room, or will it be kept separate?'</p> <p>450. Eve: 'Um, I haven't thought about that, I didn't – I'll probably put it in there now. But I hadn't got it – I hadn't thought, 'Oh I'll get that teddy out and put it in, but now I've got it out for this, I'll probably put it back in there. Yeah.'</p> <p>Claire: 'OK. That's brilliant, OK thank you very much.'</p>	<p>No prior plans for placement Thinking of putting bear in baby's bedroom</p>

Appendix C: Interview 5 (Eve) Transcript Analysis

		455. Eve: 'That's all right.' Claire: 'That's been really helpful. Thank you.'	
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Appendix D: Interview 5 (Eve) Chronological list of themes

This is the list of themes as they appear in the interview transcript analysis. They are coloured to indicate which theme relates to which textile, so this information is retained when the themes are grouped.

Archive contents:

Granny's hat – cream woven wide brimmed hat
Cream embroidered wrap – beaded and embroidered in cream
Knitted doll – small acrylic knitted doll of boy with brown hair
Fragment of security sheet – cut piece of flannelette sheet
1970's synthetic baby blanket
1970's rose printed sheets – cotton flannelette
1970's plain flannelette sheets
Grandmother's hand-knitted blanket – multicoloured squares stitched together
Grandmother's hand-knitted mittens – acrylic wine coloured mittens
1970's large synthetic teddy bear
All of archive

Themes:

4. Vague memory of use
5-6. Everyday item
6-7. Acquisition after grandmother's death
7. Chosen item
9. Pleasing design
10. Kept on wardrobe
10. Kept for viewing
12. Compelled to display
14. Compelled to display
15. Questioning need to keep
16. Need to keep
16. Uncertainty over reason for compulsion to keep
20-21. Acquisition 3 years ago
21. Chosen after grandmother's death
22-23. Uncertainty over age of hat
23-24. Links between hat and photographs
25. Representing grandmother's style
26. Style associated with own wedding
28. Typical of grandmother's style
29. Awareness of memories associated with hat
29-30. Not representing day-to-day relationship
31-32. Poignant memory
32-33. Contradiction over attachment
33-34. Contradiction over compulsion to keep
35. Acquisition of hat
37. Layered memories
38. Family occasion
40-41. Group consensus on organisation
42. Grandmother's house
43. Visual sensory response
44. Occasional viewing
45. Coordinating colour with interior
47. Sitting on wardrobe

49. Worn at wedding
50. Inexpensive item
50. Charity shop acquisition
51. Repaired by mother
52. Prior state of disrepair
55. Kept in drawer
56. Repairs to embroidery
57. Inexpensive item
57-58. Day of buying wedding dress
60-61. Appreciating mother's repairs
63. In possession 4 years
64. Associated with mother
64-65. Unlikely association
67. Representing a mother's traits
68. Buying the wrap
70. Specific shop
72. Memories of the day
74. Top drawer
75. Fabric envelope for storage
78-79. Kept with bridesmaids' and ushers' items
81. Mixed archive of wedding textiles
83. Special nature of wedding textiles
86. Involvement in weddings
88. Infrequent viewing
89. Links with husband
89. Knitted by husband's grandmother
90-91. Out of the archive
96. Husband taking doll out of archive for new baby
98. Uncertainty over specific age
99. Links with husband's childhood
102. At least 20 years old
103. Associated with husband
104-105. Linked to husband
107. Unusual connection
109. Wishing to have textiles with life story
110. Item infused with a story
111. Chains of inheritance
112. Links with husband
112-113. Assumption of husband's value for grandmother's hand-knitted textiles
114. Links with house
116. Knowing the object is there
125. Movable locations
127. Kept with other items
132-133. Emotional evocation
134. Flexible location
135. Kept with husband's items
135-136. Movement out of archive
139. Ready for new baby
142. Occasional viewing
143. Anticipation of future use
149-150. Kept since babyhood
154. Last one of many
156. Keeping item
156-157. Kept in a drawer
158. Piece representing former group
160. Last one of many
163-164. Lifecycle of artefact

165. 32 years old
168. Current location for 4 years
170. Linked to husband
170-171. Assumption of link for husband with home
173. Kept in drawer
173-174. Kept with other items
177. Look of artefact
178-179. Assumption of link for husband with touch
179-180. Imagining former use
182. Occasional viewing
183. Visualising piece
186. Visualising where artefacts are kept
186-187. Knowing exact location
190. Taking artefacts out of the archive
191. Formerly jointly owned with sister
193. Pre-used
194. Uncertainty over childhood ownership
195. Being a twin
197. Synthetic material
197-198. Materiality of childhood
199. Classic style
200. Style of an era
201. Childhood sensory experience
202. Typical of an era
203. Archived by family
204. Only in possession 1 week
205. Sharing as a twin
206. Recently used by niece
209. No particular attachment
211. Associated with sister
212. Having a former life
214-215. Material associations
216. Commonplace type
218. Typical of 1970's
221. Associations through knowing provenance
222. Chains of inheritance
225. Referencing former use
226. No former memory
231. Chains of inheritance
233. Inherited from mother
234. Inherited from sister
236. Stored in baby's room
237-238. General association with mother's home
240. Memory of sheets
242. Tactile associations
243. Home comfort
245. Old-fashioned fabric
246. Links with mother's home
246. Links with grandmother's home
247. Tactile associations
248. Faded patterns representative of era
250-251. Vintage look
253. Mixed with new items
254. Awaiting use
259-260. Infrequent viewing
261. Anticipation of future use
265. Imagining future use

268. Links with grandmother
268-269. Made as gift from grandmother
271. Links with maternal grandmother
276. Links with teenage self
278. Links with grandmother through shared interest
279. Celebrating out of fashion style
280. Appreciation of vintage style
281. Made to order
282. Directing design process
283-284. Reducing use
289. Needing mother's care expertise
290. Precious due to maker
291. Links with grandmother
292. Knowing grandmother made textile as gift
293-294. Kept long time
294-295. Links with grandmother
296-297. Layered links with mother and grandmother
305. Representing grandmother's past-time
306. Last pair of many
308. Formerly used carelessly
309-310. Valued after grandmother's death
312. Links with grandmother
313. Material link with other hand-knitted textiles
317. Representing grandmother's skill
319-320. Knitting to order
320-321. Valuing style
322. Links with female relatives through knitting
334. Kept in multiple bedrooms
335. Tactile links
336-337. Links between artefact and self-identity
339. Taking care with item after death
340. Anticipation of distress if damaged
342-343. Anticipation of future use
345. Kept in drawer
346. Kept together
347. Infrequent use
353. Links with grandmother
355. Links with grandmother through hand-knitting
355-356. Last pair from group
357. Links with gift-giving
359. Approximately 10 years old
361. Formerly frequent past-time
362-363. Between states of being
364. End of era
372-373. Kept with unworn items
373-374. Compelled to keep
374. Sense of items as alive
376. Infrequent viewing
378. Informally stored
380. Knowing exact location
382. Kept with blanket
383-384. Uncanny object
384. Pre-dating memories
386. Home represented by mother rather than parents
388. Movement into own archive
389. Approximately 25 years old
391-392. Specific event

393. One of former pair
394. Material double representing being a twin
396. Event from artefact's life
397. Former lifecycle of artefact
399-400. Combined memories
400. Teddy representing both
403-404. Combined memories with sister
405. Collective memories with sister
407. Collective experience with sister
409. Amusing memory
410. Uncanny object
414. Connected with house rather than person
416. Early childhood home
419. Linked with early childhood
420. Linked with house from earliest memory
424-425. From time of first childhood memories
426. Approximately 27 years old
428. Interwoven memories
432. Tactile associations
433. Weighted head key feature
436. Weight key attribute
437. Uncertainty over provenance
438-439. Material form key
440-441. Texture of its era
442. Texture representing age
443. Design of face key attribute
444. Infrequent viewing
445. Kept with blankets
451. Movement out of the archive

APPENDIX E: Examples Of Compiling Themes Onto Cards

Sentimental Archive

309-310. Valued after grandmother's death

355-356. Last pair from group

373-374. Compelled to keep

374. Sense of items as alive

Sentimental Archive

16. Need to keep

16. Uncertainty over reason for compulsion to keep

29. Awareness of memories associated with hat

32-33. Contradiction over attachment

33-34. Contradiction over compulsion to keep

209. No particular attachment

212. Having a former life

221. Associations through knowing provenance

226. No former memory

APPENDIX F: Notes From Reflexive Diary

Interview S - Eve

Initial analysis - dominant observations:

- grandmother / husband / mother / sister

↓
dominant

↓
because of
links with
career
as textile
researcher?

Sense of archive in flux / flow

↓
movement of blankets
into archive

↓
toys / bedding out of
archive

↓
baby's impending arrival
the catalyst

Identity - relating to grandmother's interest?

- sense of self + of twin

↓
combined memories

Missing question: do you
associate a sense
with these?

- Mittens

Appendix G: Super-ordinate Themes – Interview 5 (Eve)

Archive contents:

Granny's hat – cream woven wide brimmed hat
 Embroidered wrap – cream fabric with coordinating beading and embroidery
 Knitted doll – small acrylic knitted doll of boy with brown hair
 Fragment of security sheet – cut piece of flannelette sheet
 1970s synthetic baby blanket
 1970s rose printed sheets – cotton flannelette
 1970s plain flannelette sheets
 Grandmother's hand-knitted blanket – multicoloured squares stitched together
 Grandmother's hand-knitted mittens – acrylic wine coloured mittens
 1970s large synthetic teddy bear

Page / Line	Themes	Keywords
	Location of artefact: Granny's hat	
p.1/10	Kept on wardrobe	been sat on top of my wardrobe
p.1/10	Kept for viewing	so I can see it
p.1/12	Compelled to display	I wouldn't put it away in a box
p.1/14	Compelled to display	I thought 'there's no point having it stored away'
	Location of artefact: embroidered wrap	
p.3/55	Kept in drawer	it's just been in my drawer
p.5/74	Top drawer	it's just in my top drawer
p.5/75	Fabric envelope for storage	I've got a little fabric envelope thing
p.5/78-79	Kept with bridesmaids' and ushers' items	when I've been bridesmaids, and it's got things like the cravats
p.5/81	Mixed archive of wedding textiles	thought we'd put them all in one place
	Location of artefact: Husband's knitted doll	
p.6/116	Knowing the object is there	it's in the house – I've seen it around
p.7/125	Movable locations	I imagine it's sort of floated around
p.7/127	Kept with other items	With bits and pieces

p.7/134	Flexible location	it's probably been floating
p.7/135	Kept with husband's items	around Joe's areas
	Location of artefact: Husband's security sheet	
p.8/156-157	Kept in a drawer	that's in the drawers
p.9/173	Kept in drawer	seen it in the drawers
p.9/173-174	Kept with other items	have other things in the drawers, as well
p.10/186-187	Knowing exact location	it is just there
	Location of artefact: All of archive	
p.10/186	Visualising where artefacts are kept	I could locate things in my head
	Location of artefact: 1970s rose print sheets	
p.12/236	Stored in baby's room	stored in the baby's room
	Location of artefact: Grandmother's hand-knitted blanket	
p.17/334	Kept in multiple bedrooms	it's kept in various bedrooms
p.17/345	Kept in drawer	it is kept in a blanket drawer
p.17/346	Kept together	With the other blanket
	Location of artefact: Grandmother's hand-knitted mittens	
p.19/372-373	Kept with unworn items	drawer of stuff that I haven't, that I don't really wear
p.19/378	Informally stored	melee of the house, they're not in a box away
p.19/380	Knowing exact location	That's because I'm so organised (laughs)
	Frequency of viewing: Husband's security sheet	
p.10/182	Occasional viewing	not frequently

	<i>Frequency of viewing: Granny's hat</i>	
p.3/44	Occasional viewing	I would just notice it occasionally
p.3/47	Sitting on wardrobe	But it looks quite nice sitting on the wardrobe
	<i>Frequency of viewing: Husband's doll</i>	
p.8/142	Occasional viewing	noticing it, less often than that hat
	<i>Frequency of viewing: embroidered wrap</i>	
p.5/88	Infrequent viewing	not very often really
	<i>Frequency of viewing: 1970s rose print sheets</i>	
p.13/259-260	Infrequent viewing	it would be just, when I change the bedding
	<i>Frequency of viewing: grandmother's hand-knitted mittens</i>	
p.19/376	Infrequent viewing	Not often. I probably just see it in the drawer
	<i>Frequency of viewing: 1970s synthetic teddy</i>	
p.23/444	Infrequent viewing	Not very often
	<i>Material condition: Embroidered wrap</i>	
p.3/52	Prior state of disrepair	some of the beads were hanging off
	<i>Material condition: Grandmother's hand-knitted mittens</i>	
p.15/311	Worn out but valued	yes, and they are a bit knackered
	<i>Material condition: 1970s synthetic blanket</i>	
p.10/193	Pre-used	will be 'used'

	Acquisition: Husband's security blanket fragment	
p.8/154	Last one of many	he had a lot of these
p.8/156	Keeping item	And he's still got one
p.8/158	Piece representing former group	wanted to keep a piece of it.
p.8/160	Last one of many	He had more than one, but this it
p.9/163-164	Lifecycle of artefact	she kept a number of them back and then got them out as one died
	Acquisition: Grandmother's hand-knitted mittens	
p.15/306	Last pair of many	I did have loads of pairs of these mittens
	Acquisition: 1970s synthetic teddy bear	
p.22/437	Uncertainty over provenance	I don't know where it came from
p.23/445	Kept with blankets	been with the blankets for a while
	Acquisition: Granny's hat	
p.1/6-7	Acquisition after grandmother's death	when we were going through her stuff
p.1/7	Chosen item	I thought 'I'll have that'
p.1/15	Questioning need to keep	I have thought 'Oh, should I keep it or not?'
p.2/35	Acquisition of hat	getting it from the house
	Preservation: Grandmother's hand-knitted mittens	
p.15/308	Formerly used carelessly	'ten a penny' and I'd just lose them
	Preservation: Grandmother's hand-knitted blanket	
p.14/283-284	Reducing use	but since she has died I have not used it so much
p.14/289	Needing mother's care expertise	might ask my mum to wash it for me one day

p.15/339	Taking care with item after death	have used it since, just not so much
p.17/340-341	Anticipation of distress if damaged	Because I would be quite upset if I spilt something on it
p.17/347	Infrequent use	Not often at the moment
	<i>The dynamic archive: Husband's knitted doll</i>	
p.5/90-91	Out of the archive	He put it in the baby's room the other day
p.5/96	Husband taking doll out of archive for new baby	he brought this out
p.7/135-136	Movement out of archive	he's put it in the baby's room in the last week or so
p.8/139	Ready for new baby	A new life
p.8/143	Anticipation of future use	I probably will notice it more now
	<i>The dynamic archive: Husband's security sheet</i>	
p.9/168	Current location for 4 years	only had it in the house since we've been married
	<i>The dynamic archive:1970s synthetic blanket</i>	
p.10/190	Taking artefacts out of the archive	stuff I am getting together for the baby
p.11/203	Archived by family	it's been in the family
	<i>The dynamic archive: 1970s rose print sheets</i>	
p.13/253	Mixed with new items	these are just in the basket with the bedding
p.13/254	Awaiting use	for when the baby arrives
p.13/261	Anticipation of future use	I think it will be for the cot
p.13/265	Imagining future use	when it goes into its own room
	<i>The dynamic archive: Grandmother's hand-knitted blanket</i>	
p.17/342-343	Anticipation of future use	I'll put it in the baby crib, because the colours match

	<i>The dynamic archive: 1970s large synthetic teddy bear</i>	
p.23/451	Movement out of the archive	probably put it in there now
	<i>The sentimental archive: Granny's hat</i>	
p.1/16	Need to keep	would feel kind of bad throwing it
p.1/16	Uncertainty over reason for compulsion to keep	It's strange isn't it
p.2/29	Awareness of memories associated with hat	a sort of memory thing really
p.2/32-33	Contradiction over attachment	I'm not particularly attached to it
p.2/33-34	Contradiction over compulsion to keep	I wouldn't– I haven't been able to get rid of it.'
	<i>The sentimental archive: 1970s synthetic blanket</i>	
p.11/209	No particular attachment	I've not really got attached to it
p.11/212	Having a former life	got a bit more story to it
p.11/221	Associations through knowing provenance	cause I've got it
	<i>The sentimental archive: Grandmother's hand-knitted mittens</i>	
p.15/309-310	Valued after grandmother's death	So when she died I thought, 'Oh no, I haven't got any of the mittens left
p.18/355-356	Last pair from group	she used to make lots of them
p.19/373-374	Compelled to keep	I haven't just felt that I can really throw away
p.19/374	Sense of items as alive	So they live in that one
	<i>The sentimental archive: 1970s rose print sheets</i>	
p.11/226	No former memory	I can't – I don't remember them
	<i>The monetary archive:</i>	

	<i>Embroidered wrap</i>	
p.3/50	Inexpensive item	from the Scope Charity Shop
p.3/50	Charity shop acquisition	about two quid
p.4/57	Inexpensive item	it was very inexpensive
	<i>Photographs and the archive: Granny's hat</i>	
p.2/23	Links between hat and photographs	I think she probably had it in...probably got it on in some photographs
	<i>Time: Granny's hat</i>	
p.1/4	Vague memory of use	I think I might have seen her wear it
p.2/20-21	Acquisition 3 years ago	Probably since about 2006
p.2/21	Chosen after grandmother's death	that's when she died. So since then
p.2/22-23	Uncertainty over age of hat	I don't know how long she had it for
p.2/31-32	Poignant memory	It reminds me of the whole time around when she died and everything
	<i>Time: Embroidered wrap</i>	
p.3/49	Worn at wedding	the wrappy thing that I had for my wedding
p.4/57-58	Day of buying wedding dress	but we got it on the day when we got my wedding dress
p.4/63	In possession 4 years	since 2005. Not had it very long
p.4/68	Buying the wrap	I just visualise when we bought it
p.4/72	Memories of the day	probably more the event around it
	<i>Time: Husband's knitted doll</i>	
p.6/98	Uncertainty over specific age	I don't know how long he's had it
p.6/102	At least 20 years old	it's at least 20 years
	<i>Time: Husband's security blanket fragment</i>	
p.8/149-150	Kept since babyhood	that he had when he was a baby

p.9/165	32 years old	well he's probably had it most of his life
	<i>Time: 1970s synthetic blanket</i>	
p.11/204	Only in possession 1 week	actually had it about a week
	<i>Time: Grandmother's hand-knitted blanket</i>	
p.15/293-294	Kept a long time	I had it around for quite a long time
	<i>Time: Grandmother's hand-knitted mittens</i>	
p.18/359	Approximately 10 years old	Probably early 20's
	<i>Time: 1970s large synthetic teddy bear</i>	
p.19/384	Pre-dating memories	So I've had that since I can remember.
p.19/388	Movement into own archive	brought it to university with me, and then it's stayed
p.20/389	Approximately 25 years old	since I was 5. So... 25 plus years?
p.20/391-392	Specific event	me and my sister decide to wash them
p.20/396	Event from artefact's life	washed them in the blue water from the paint
p.20/397	Former lifecycle of artefact	it went vile for a while
p.21/419	Linked with early childhood	I connect the teddy with then
p.21/424-425	From time of first childhood memories	first real lot of proper 'remembering childhood'
p.21/426	Approximately 27 years old	About five?
p.22/442	Texture representing age	I suppose the mattedness feels quite old
	<i>Era: 1970s large synthetic teddy bear</i>	
p.21/416	Early childhood home	moved there before primary school
p.22/428	Interwoven memories	Yeah, exactly the same era

	<i>Era: 1970s rose print sheets</i>	
p.11/225	Referencing former use	that we had as well when we were babies
p.12/240	Memory of sheets	sort of remember those
p.12/248	Faded patterns representative of era	like the faded patterns, I quite like that
	<i>Era: Grandmother's hand-knitted mittens</i>	
p.18/361	Formerly frequent past-time	She would knit quite a lot
p.18/362-363	Between states of being	they were probably some of the last things she knitted as well
p.18/364	End of era	she couldn't do as much because of arthritis
	<i>Location: Granny's hat</i>	
p.3/42	Grandmother's house	Just her house
	<i>Location: Embroidered wrap</i>	
p.4/70	Specific shop	in the Scope shop
	<i>Location: Husband's knitted doll</i>	
p.6/114	Links with house	our house
	<i>Location: Husband's security blanket fragment</i>	
p.9/170-171	Assumption of link for husband with home	I suppose he connects it with home, and stuff
	<i>Location: 1970s rose print sheets</i>	
p.12/237-238	General association with mother's home	bring a bit of an image of my mum's house to my mind
p.12/246	Links with mother's home	So it reminds me of my Mum's
p.12/246	Links with grandmother's home	or my Nan's
	<i>Location: 1970s large synthetic teddy bear</i>	
p.21/414	Connected with house rather than person	connect it with a particular house

p.21/420	Linked with house from earliest memory	That was in Shropshire
	Family: Granny's hat	
p.1/5-6	Everyday item	wasn't like a particularly special thing when she was alive
p.2/25	Representing grandmother's style	the sort of shape hat that she wore
p.2/26	Style associated with own wedding	my wedding one, but she's got a sort of similar shape
p.2/28	Typical of grandmother's style	it's sort of it's, a bit like her sort of hat
p.2/29-30	Not representing day-to-day relationship	It doesn't remind me so much of her
p.2/37	Layered memories	reminded me in general of her
p.2/38	Family occasion	Me, my mum, my sister, my granddad
p.3/40-41	Group consensus on organisation	we were just going through her stuff, and seeing what to keep and what not to keep
	Family: Embroidered wrap	
p.3/51	Repaired by mother	my mum fixed it up for me
p.4/56	Repairs to embroidery	sort of tidied up the embroidery on it and...
p.4/60-61	Appreciating mother's repairs	but I quite like the fact that she sort of um, she made it look nice
p.10/64	Associated with mother	Probably my mum
p.10/64-65	Unlikely association	even though it was a wedding thing
p.10/67	Representing a mother's traits	so it's like a mum thing I suppose
	Friendship: Embroidered wrap	
p.5/83	Special nature of wedding textiles	just special things I think aren't they
p.5/86	Involvement in weddings	everything is from other peoples' weddings
	Family: Husband's knitted doll	
p.5/89	Knitted by husband's grandmother	His Granny knitted it

p.6/109	Wishing to have textiles with life story	a few things around that are sort of, not brand new
p.6/110	Item infused with a story	that have a bit of a story behind them
p.6/111	Chains of inheritance	then we can talk to them
p.6/112-113	Assumption of husband's value for grandmother's hand-knitted textiles	what he– I think he quite likes it because his Granny made it
	<i>Husbands and wives: Husband's knitted doll</i>	
p.5/89	Links with husband	This is Joe's
p.6/99	Links with husband's childhood	Well, he had it as a child
p.6/103	Associated with husband	Joe. Yeah
p.6/104-105	Linked to husband	it reminds me of him
p.6/107	Unusual connection	Probably that's strange
p.6/112	Links with husband	Only that it was Joe's
	<i>Husbands and wives: security blanket fragment</i>	
p.9/170	Linked to husband	Well, Joe
p.9/179-180	Imagining former use	I think he used to spread it on things
	<i>Family: 1970s synthetic blanket</i>	
p.10/191	Formerly jointly owned with sister	So my sister's lent me stuff
p.11/206	Recently used by niece	my sister had it for her little girl
p.11/211	Associated with sister	just think that's quite nice that it was ours
	<i>Family: 1970s rose print sheets</i>	
p.11/222	Chains of inheritance	my mum gave it to my sister
p.12/231	Chains of inheritance	she decided to hand them on
p.12/233	Inherited from mother	that one came directly from my mum
p.12/234	Inherited from sister	that one came directly from my sister
	<i>Family: Grandmother's hand-knitted blanket</i>	

p.13/268	Links with grandmother	Granny knit for me
p.14/268-269	Made as gift from grandmother	Again, she made it for me while she was alive
p.14/271	Links with maternal grandmother	That's my Mum's Mum
p.15/290	Precious due to maker	it is just because she made it
p.15/291	Links with grandmother	with my Nan, because she made it
p.15/292	Knowing grandmother made textile as gift	actually just that she made it
p.15/294-295	Links with grandmother	the main thing is that she made it
p.15/296-297	Layered links with mother and grandmother	I think my mum stitched it together
	<i>Family: Grandmother's hand-knitted mittens</i>	
p.15/305	Representing grandmother's past-time	She did a lot of knitting
p.15/312	Links with grandmother	because she made them
p.16/322	Links with female relatives through knitting	she would make, and my auntie knits
p.18/353	Links with grandmother	with my Nan
p.18/355	Links with grandmother through hand-knitting	well just that she made them
	<i>Family: 1970s large synthetic teddy bear</i>	
p.19/386	Home represented by mother rather than parents	are just at my Mum's
	<i>Identity: Grandmother's hand-knitted blanket</i>	
p.14/276	Links with teenage self	She made it for me when I was, quite a teenager
p.14/278	Links with grandmother through shared interest	when I started doing textile-y stuff
p.14/279	Celebrating out of fashion style	appreciating the naffness of certain things
p.14/280	Appreciation of vintage style	appreciating old things
p.14/281	Made to order	I think I asked her to make me a blanket

p.14/282	Needing a certain design	multicoloured blanket
	Identity: 1970s synthetic blanket	
p.10/194	Uncertainty over childhood ownership	we won't know whose is whose
p.10/195	Being a twin	it was just 'ours' – 'the twins'
p.11/205	Sharing as a twin	one of my –one of our baby blankets
	Identity: 1970s large synthetic teddy bear	
p.20/393	One of former pair	and so there was two of them
p.20/394	Material double representing being a twin	people did that, buy you the same toy
p.20/399-400	Combined memories	I can't remember. But I just – in fact, I don't know
p.20/400	Teddy representing both	I don't know whose teddy it was
p.20/403-404	Combined memories with sister	And my mum will say, 'Oh, you didn't do that
p.20/405	Collective memories with sister	It was the other sister
p.20/407	Collective experience with sister	we just experienced it together anyway
	Physical interaction: Granny's hat	
p.3/43	Visual sensory response	No, it's just the visual reminder
	Physical interaction: Husband's security blanket fragment	
p.9/177	Look of artefact	Well, visual. I suppose
p.9/178-179	Assumption of link for husband with touch	Joe would probably associate touch with it
p.10/183	Visualising piece	got a snapshot in my head of it
	Physical interaction: 1970s synthetic blanket	
p.10/201	Childhood sensory experience	feels quite childhood-y
	Physical interaction: 1970s synthetic teddy bear	

p.22/432	Tactile associations	I suppose touch
p.22/438-439	Material form key	like the legs, are quite, sort of, you know just like, got a sense of weight I suppose, and touch.
	Physical Interaction: 1970s rose print sheets	
p.12/242	Tactile associations	Probably touch, I think flannelette
p.12/243	Home comfort	it's kind of homey
p.13/247	Tactile associations	sort of flannelette, so I guess touch really
	Physical interaction: Grandmother's hand-knitted blanket	
p.17/335	Tactile links	probably like touch
	Emotion: Husband's knitted doll	
p.7/132-133	Emotional evocation	probably more of an emotional 'awww'.
	Emotion: 1970s large synthetic teddy bear	
p.19/383-384	Uncanny object	my slumping on/bit weird teddy.
p.21/409	Amusing memory	Which is quite funny
p.21/410	Uncanny object	It's quite strange, isn't it?
	Colour: Granny's hat	
p.3/45	Coordinating colour with interior	And it's the same colour as the colours in our bedroom
	Design elements: Granny's hat	
p.1/9	Pleasing design	I thought it was quite nice
	Design elements: 1970s synthetic blanket	
p.10/197	Synthetic material	edging, you know this sort of synthetic edging
p.10/197-	Materiality of childhood	this construction, that feels like

198		childhood
p.10/199	Classic style	it's got, you wouldn't see that in a shop now
p.10/200	Style of an era	a particular sort of era, isn't it?
p.10/202	Typical of an era	look at the old Mothercare label
p.11/214-215	Material associations	only their sort of general associations that the – I suppose the materiality of it
p.11/216	Commonplace type	But that could be anyone's that.
p.11/218	Typical of 1970s	think that's a sort of seventies thing
	<i>Design elements: 1970s rose print sheets</i>	
p.12/245	Old-fashioned fabric	old person type of, or old-fashioned type of bedding
p.13/250-251	Vintage look	so it looks old, I quite like that.'
	<i>Design elements: 1970s large synthetic teddy bear</i>	
p.22/433	Weighted head key feature	got like a weighty, heavy head
p.22/436	Weight key attribute	'weightedness' about it
p.22/440-441	Texture of its era	it's a bit synthetic, got that weird, not like those lovely soft bears you can get now
p.23/443	Design of face key attribute	the way his face looks
	<i>Craft skills: Grandmother's hand-knitted mittens</i>	
p.16/313	Material link with other hand-knitted textiles	and she knitted my first school uniform
p.16/317	Representing grandmother's skill	so we had a knitted school uniform
p.16/319-320	Knitting to order	then I actually got her to make me a knitted skirt
p.17/320-321	Valuing style	because I thought, ooh they're quite cool.'
p.18/357	Links with gift-giving	batch for me, to give to friends for Christmas

Appendix H: Master table of themes – Table 1 The Physical Personal Textile Archive / Table 2 The Symbolic Personal Textile Archive

Table 1: Master Table of themes for the group – the physical personal textile archive	
Super-ordinate theme: the material archive (acquisition of artefacts)	
<i>Page / line</i>	<i>Transcript quotation</i>
p.5/86	Parminder: an impulse. I wanted to do it on that day
p.5/86-87	Parminder: I just knew what I wanted
p.6/90-91	Parminder: with the white wedding dress I wasn't so sure, I needed somebody else to be with me
p.6/100-101	Parminder: from charity shops to flash designer shops
p.7/108	Parminder: the sizes were a bit amiss
p.9/109-110	Parminder: So I ended up coming back to (town) and going to (wedding boutique)
p.7/112	Parminder: they could alter and call me in and ask me to have a fitting
p.7/116	Parminder: I still remember that one
p.7/118	Parminder: I still had white in my mind
p.8/129	Parminder: wow we found it
p.18/307	Parminder: knew in my mind what I wanted
p.19/309-310	Parminder: didn't really need to discuss with anyone
p.2/7	Paul: when I got it
p.5/62	Paul: from my Dad
p.11/144	Paul: Parminder bought it
p.19/317	Parminder: I just wanted to do it
p.10/196	Norma: since they cleared out Hillcrest
p.11/211	Norma: in the great clear out
p.12/221	Norma: that's the clear out
p.35/659	Norma: they used to give him all sorts of bits and bobs
p.31/592	Norma: some friends in Sheffield, and we went shopping
p.7/120	Norma: Hillcrest, where we got this
p.18/436	Judith: Mum was just offloading things that she didn't use
p.18/440	Judith: Things, which my sister took. Um, and I took this
p.13/225	Judith: we had them before we had children
p.24/574	Judith: gave it to us before she died. She didn't wait
p.24/579	Judith: just said that, uh, she'd like us to have these now
p.18/448-449	Judith: David's brother wasn't interested at all in having any of this

p.22/547	Judith: I remember her giving it to me
p.8/154	Eve: he had a lot of these
p.8/156	Eve: And he's still got one
p.8/158	Eve: he wanted to keep a piece of it
p.8/160	Eve: He had more than one, but this it
p.9/163-164	Eve: she kept a number of them back and then got them out as one died
p.15/306	Eve: I did have loads of pairs of these mittens
p.22/437	Eve: I don't know where it came from
p.23/445	Eve: been with the blankets for a while
p.1/6-7	Eve: when we were going through her stuff
p.1/7	Eve: I thought 'I'll have that'
p.1/15	Eve: I have thought 'Oh, should I keep it or not?'
p.2/35	Eve: getting it from the house
<i>Super-ordinate theme: the material archive (location of artefact)</i>	
p.2/20	Parminder: they get put away
p.1/18	Parminder: if I had a huge house I would put them on a mannequin each
p.3/33-34	Norma: an old chest of drawers, in the bathroom
p.3/37	Norma: knew exactly where to go and put my hands on it
p.3/39	Norma: I have unearthed a lot of stuff that I have forgotten that was there
p.6/94	Norma: In the bathroom
p.6/102	Norma: Along with the other things
p.8/145	Norma: (in the bathroom) Yes! Yes!
p.15/283	Norma: In the chest of drawers in the bathroom
p.18/337	Norma: in the attic
p.20/356-357	Norma: you must see the bathroom chest of drawers
p.23/433	Norma: (bathroom chest of drawers) Yes.
p.27/518	Norma: both attics
p.33/622	Norma: I keep it in the wardrobe
p.1/19	Judith: just been lying in a wardrobe
p.7/179	Judith: rather horrid yellow bag
p.23/559-560	Judith: 'Oh, where have I put it?' Did we, have we mislaid it?
p.23/555	Judith: (wardrobe) Yes, it is
p.23/557	Judith: I know it's there, yes
p.15/378	Judith: Again, in a wardrobe upstairs
p.16/381	Judith: I say, 'yes here you go'
p.20/496	Judith: wardrobe

p.14/339	Judith: I have got them upstairs in a wardrobe
p.1/10	Eve: been sat on top of my wardrobe
p.1/10	Eve: so I can see it
p.1/12	Eve: I wouldn't put it away in a box
p.1/14	Eve: I thought 'there's no point having it stored away'
p.3/55	Eve: it's just been in my drawer
p.5/74	Eve: it's just in my top drawer
p.5/75	Eve: I've got a little fabric envelope thing
p.5/78-79	Eve: when I've been bridesmaids, and it's got things like the cravats
p.5/81	Eve: thought we'd put them all in one place
p.6/116	Eve: it's in the house – I've seen it around
p.7/125	Eve: I imagine it's sort of floated around
p.7/127	Eve: With bits and pieces
p.7/134	Eve: it's probably been floating
p.7/135	Eve: around Joe's areas
p.8/156-157	Eve: that's in the drawers
p.9/173	Eve: seen it in the drawers
p.9/173-174	Eve: have other things in the drawers, as well
p.10/186-187	Eve: it is just there
p.10/186	Eve: I could locate things in my head
p.12/236	Eve: stored in the baby's room
p.17/334	Eve: it's kept in various bedrooms
p.17/345	Eve: it's kept in a blanket drawer
p.17/346	Eve: With the other blanket
p.19/372-373	Eve: drawer of stuff that I haven't, that I don't really wear
p.19/378	Eve: melee of the house, they're not in a box away
p.19/380	Eve: That's because I'm so organised (laughs)
<i>Super-ordinate theme: the material archive (frequency of viewing)</i>	
p.15/257	Parminder: doesn't get worn enough
p.12/168	Paul: many a time
p.29/554	Norma: Probably not (since house move). No I don't think
p.8/183	Judith: Never really. Not very often at all
p.23/556	Judith: no, no
p.16/379	Judith: virtually never
p.1/10	Eve: so I can see it
p.3/44	Eve: I would just notice it occasionally

p.3/47	Eve: it looks quite nice sitting on my wardrobe
p.10/182	Eve: not frequently
p.3/44	Eve: I would just notice it occasionally
p.3/47	Eve: But it looks quite nice sitting on the wardrobe
p.8/142	Eve: noticing it, less often than that hat
p.5/88	Eve: not very often really
p.13/259-260	Eve: it would be just, when I change the bedding
p.19/376	Eve: Not often. I probably just see it in the drawer
p.23/444	Eve: Not very often
<i>Super-ordinate theme: the material archive (preservation)</i>	
p.1/10	Parminder: something that I couldn't alter or change
p.2/20-21	Parminder: I am worried they are going to get damaged over the years
p.2/22	Parminder: Because material deteriorates
p.1/17	Judith: we have kept it quite carefully
p.7/179	Judith: rather horrid yellow bag
p.7/179-180	Judith: wrapped in a bit of extra tissue as well
p.2/39-40	Judith: we don't use them
p.21/514	Judith: we've always kept it beautifully dry
p.21/499	Judith: we just put these in
p.24/595	Judith: actually, I'm quite pleased with that
p.25/596-597	Judith: may not have been used terribly often
p.15/308	Eve: 'ten a penny' and I'd just lose them
p.14/283	Eve: but since she has died I have not used it so much
p.14/289	Eve: might ask my mum to wash it for me one day
p.15/339	Eve: have used it since, just not so much
p.17/340-341	Eve: Because I would be quite upset if I spilt something on it
p.17/347	Eve: Not often at the moment
<i>Super-ordinate theme: the material archive (material condition)</i>	
p.1/4	Paul: it's falling to pieces but I keep it
p.14/260	Norma: it's linen, but it's got a stain on
p.3/55	Judith: hasn't kept very well and it's obviously leaked
p.13/329-330	Judith: I can't ever actually recall me wearing this
p.3/52	Eve: some of the beads were hanging off
p.10/193	Eve: will be 'used'
p.15/311	Eve: yes, and they are a bit knackered

Super-ordinate theme: material archive (monetary value)	
p.1/8-9	Parminder: they are very valuable as in money
p.2/7	Paul: quite expensive when I got it so I kept hold of it
p.14/211	Paul: Don't know how much was paid for this. I don't have a clue about – I've got no frames of reference
p.32/603	Norma: I look and I think, 'well they're not eating anything', I'll leave it
p.8/153-154	Norma: I wouldn't want to sell that, well I don't know, I probably wouldn't
p.8/155	Norma: suppose it's got certain value
p.8/156	Norma: (on selling) someone who specialised in old lace, in (town) and I still know her
p.32/603	Norma: and it was about £80 (in 1970)
p.3/71	Judith: isn't valuable in that sense. It's not
p.3/69	Judith: we don't keep things for their intrinsic value
p.3/50	Eve: from the Scope charity shop
p.3/50	Eve: about two quid
p.4/57	Eve: it was very inexpensive
Super-ordinate theme: material archive (dynamic archive)	
p.1/14-15	Parminder: I could wear the Indian one again
p.16/263-264	Parminder: people do wear them to other people's weddings
p.6/76	Paul: we're only talking months, he died not long ago
p.6/81	Paul: it's been knocking around Mum and dad's house
p.1/6-7	Norma: the girls will get rid of it when I've gone
p.8/151-152	Norma: I'll leave it for somebody else to do
p.9/165-166	Norma: Now I've given some to the girls
p.9/172	Norma: she still wears it
p.9/179	Norma: I gave a dress that belonged to Ray's mother
p.9/179	Norma: that I have worn as well
p.10/185	Norma: she said, 'they're all in', so I gave it to her
p.10/187	Norma: if she isn't (interested) her daughter will be
p.26/509	Norma: such a mess I was ashamed
p.27/513-514	Norma: good to have somebody who was not personally sort of involved
p.27/519	Norma: have a lot of boxes marked 'James' and 'Christine'
p.31/577-578	Norma: sort of thing that one of the girls will like
p.9/167-168	Norma: given a blouse...that had belonged she said to Miss Beech
p.15/285	Norma: I just think, 'one day'

p.18/323-324	Norma: But I did put them all into a box at one time
p.18/331	Norma: I gave her the box and she finished them
p.18/338	Norma: a cardboard box, and it just says, 'Norma's needlework on it' so he brought it back
p.18/338	Norma: I've still got it
p.25/465	Norma: I've got Susan's wedding dress
p.27/523	Norma: Christine was so pleased she took hers
p.35/659-660	Norma: something my eldest daughter has got her eye on
p.1/15-16	Judith: that was 30 years ago
p.2/39-40	Judith: we don't use them
p.2/47-48	Judith: I wouldn't dream of using them
p.8/191-192	Judith: I can't seem them using the baptism gown
p.8/194	Judith: Hannah would take care of it
p.8/197	Judith: I think it would be Hannah
p.8/198-199	Judith: it would be for its intrinsic interest rather than its function for her
p.14/352	Judith: We just passed them on
p.23/562-563	Judith: have been given to us in trust, to sort of look after and pass on
p.23/566	Judith: And trust that our children will do the same
p.23/567-568	Judith: And Hannah likes clothes and materials and I think she will
p.19/451	Judith: pass it on
p.5/90-91	Eve: He put it in the baby's room the other day
p.5/96	Eve: he brought this out
p.7/135-136	Eve: he's put it in the baby's room, in the last week or two
p.8/139	Eve: A new life
p.8/143	Eve: I probably will notice it more now
p.9/168	Eve: only had it in the house since we've been married
p.10/190	Eve: stuff I am getting together for the baby
p.11/203	Eve: it's been in the family
p.13/253	Eve: these are just in the basket with the bedding
p.13/254	Eve: for when the baby arrives
p.13/261	Eve: I think it will be for the cot
p.13/265	Eve: when it goes in its own room
p.17/342-343	Eve: I'll put it in the baby crib, because the colours match
p.23/451	Eve: probably put it in there now
<i>Super-ordinate theme: the material archive (photographs)</i>	
p.23/368-369	Parminder: looking back at the photos, I wish I got someone to pull the trail out a bit

p. 27/ 431-432	Parminder: that needed pulling out
p.27/434-435	Parminder: this is me remembering, and me thinking now
p.4/55	Norma: I do have a photograph of him
p.12/290	Judith: heaven when I wore that
p.10/250-251	Judith: my pride and joy
p.10/253	Judith: I was terribly proud of it
p.10/254	Judith: everywhere with me, so I was terribly attached to it
p.10/259	Judith: I thought I was the bees knees
p.11/261-262	Judith: it wasn't anything special at all
p.11/270	Judith: I used to ache to get out of winter clothes
p.2/23-24	Eve: I think she probably had it in...probably got it on in some photographs
<i>Super-ordinate theme: the material archive (sentimental archive)</i>	
p.1/6	Norma: I can't throw it away
p.3/42	Norma: (special object) Yes.
p.5/77-78	Norma: imprinted in different ways
p.31/589	Norma: I cannot throw it away
p.33/618	Norma: no, I can't get rid of it
p.2/41	Judith: seems in a sense heartless to throw them out
p.7/176	Judith: the baptism gown is the one (most prized)
p.7/184	Judith: we tend not, funnily, to sentiment terribly
p.7/176	Judith: I had a little blouse with a dress
p.3/65-66	Judith: that's the reason, in a sense, we keep all of these
p.3/79-80	Judith: it seems utterly heartless to get rid of them
p.18/450	Judith: seemed wrong to do anything other than keep it
p.21/503	Judith: I can't use it. But I keep it
p.21/504	Judith: No, I can't throw it away
p.21/505	Judith: absolutely dreadful. That would be like an insult
p.21/506	Judith: wouldn't it?
p.23/565	Judith: a sense of responsibility there, really
p.1/16	Eve: would feel kind of bad throwing it
p.1/16	Eve: It's strange isn't it
p.2/29	Eve: a sort of memory thing really
p.2/32-33	Eve: I'm not particularly attached to it
p.2/33-34	Eve: I wouldn't- I haven't been able to get rid of it
p.11/209	Eve: I've not really got attached to it

p.11/212	Eve: got a bit more story to it
p.11/221	Eve: cause I've got it
p.15/309-310	Eve: So when she died I thought, 'Oh no, I haven't got any of the mittens left'
p.18/355-356	Eve: she used to make lots of them
p.19/373-374	Eve: I haven't just felt that I can really throw away
p.19/374	Eve: So they live in that one
p.11/226	Eve: I can't – I don't remember them
Super-ordinate theme: Embodiment (physical interaction)	
p.14/226-227	Parminder: some friends helped me because they are more up to date on how to wear it
p.14/228-229	Parminder: Pleated... brought some over my shoulder
p.15/240	Parminder: Then she did that hanging behind me, I think, I can't remember you know.
p.23/380	Parminder: so many gathers and folds
p.8/128-129	Parminder: loved being exhausted
p.9/134	Parminder: made me feel petite
p.9/136	Parminder: it just made me feel different for the day
p.10/163	Parminder: it flared out when you danced
p.12/194	Parminder: I felt dainty in it
p.16/269	Parminder: It makes you want to dance
p.16/269-270	Parminder: When you twirl it just flares out
p.21/352-353	Parminder: I just loved it, just loved trying on so many beautiful dresses
p.22/359-360	Parminder: with the white wedding dress I felt slightly out of control, a bit wobbly
p.22/361-362	Parminder: I couldn't really sort of move without someone helping me with the long trail
p.22/364-365	Parminder: the beading under the arms, it began to itch a bit, irritate a bit
p.22/374	Parminder: I could have easily worn it all day
p.23/375-376	Parminder: it just handicapped me a bit
p.23/377	Parminder: made me think how I was moving
p.23/378-379	Parminder: the Indian dress was so heavy, so I was very aware of the weight of it
p.23/383-384	Parminder: you feel like you are tied up and at the same time really heavy
p.23/384	Parminder: Made you feel...very tiny
p.23/385	Parminder: I felt like a little doll in that

p.24/388-389	Parminder: harp playing... it being really quiet
p.6/69	Paul: fits like a glove
p.7/102	Paul: the fit
p.7/111	Paul: the cut of them
p.13/182-183	Paul: Compared to the constraints of wearing a suit
p.13/179-180	Paul: Surprisingly comfortable
p.14/208	Paul: Everything. But the smell
p.14/209	Paul: definitely the touch
p.14/209	Paul: texture of this
p.14/213	Paul: Very comfortable, airy
p.15/223	Paul: they stunk
p.12/227	Norma: myself and rheumatic fever
p.13/243-244	Norma: I got soaked again. Whether it was connected or not, I don't know
p.13/249	Norma: I always associate getting wet through twice, soaked to the skin
p.13/250	Norma: having to recuperate at home
p.13/251	Norma: just doing endless this and endless knitting
p.15/277	Norma: the sitting room and doing that
p.17/315	Norma: I do. Yes. (remember making this embroidery)
p.19/346	Norma: Except this
p.19/350	Norma: sitting room, getting better
p.19/351	Norma: the fact that I never finished it
p.19/354-355	Norma: I don't think I've got the patience now
p.20/367-368	Norma: they used to play cards and for some reason they all signed it
p.23/436	Norma: I don't know how she came by it
p.23/442	Norma: it is interesting
p.28/534-535	Norma: he used to do the rowing, he was in the rowing team
p.20/389-390	Norma: she was renowned for making lovely cocoa, just the right temperature
p.7/168	Judith: the look of it really, the visual
p.10/251	Judith: I loved the featheryness of it
p.19/468-469	Judith: Saturday, and we would have a really huge groaning table of afternoon tea
p.19/473-474	Judith: forbidden foods that you didn't get often at home. Lots of cakes and biscuits
p.20/481-482	Judith: it's visual... Granny's house. Liverpool
p.12/296	Judith: I used to ache to go to parties so I could wear it
p.3/43	Eve: it's just the visual reminder
p.9/177	Eve: well, visual, I suppose

p.9/178-179	Eve: Joe would probably associate touch with it
p.10/183	Eve: got a snapshot in my head of it
p.10/201	Eve: feels quite childhood-y
p.12/242	Eve: Probably touch, I think flannelette
p.12/243	Eve: it's kind of homey
p.13/247	Eve: sort of flannelette, so I guess touch really
p.17/335	Eve: probably like touch
p.21/432	Eve: I suppose touch
p.22/438-439	Eve: like the legs, are quite, sort of, you know just like, got a sense of weight I suppose, and touch
Super-ordinate theme: Embodiment (emotions)	
p.1/9	Parminder: valuable... as in what they represent
p.1/13-14	Parminder: they are so beautiful and they are not worn
p.1/17	Parminder: It is sad that they are just kept away
p.3/33	Parminder: the Indian headdress is very special
p.5/78	Parminder: there was a lot of soul searching
p.6/98	Parminder: I planned to just enjoy the day
p.6/98	Parminder: it was really exciting
p.15/252	Parminder: beautiful, it's a shame I'm not wearing it
p.19/325-326	Parminder: sad really, because there were other families there
p.20/335-336	Parminder: I felt sorry for myself
p.20/346	Parminder: So there was always a bit of the sadness there
p.20/338-339	Parminder: Weddings can be a happy/sad thing
p.20/339-340	Parminder: sad thing when you haven't got your family, there is always that one under the surface
p.21/347-348	Parminder: Like a kid in a candy shop
p.24/390	Parminder: so shaky, and so close to tears
p.24/390-391	Parminder: thinking I'm not going to cry
p.26/420-421	Parminder: I was just gone... I was lost in it – there was no talking to me
p.4/48	Paul: awkwardness
p.4/56	Paul: being hedonistic
p.5/59	Paul: a weird one
p.6/69	Paul: it's bizarre, a bit spooky
p.15/227-228	Paul: feeling very insecure
p.15/228	Paul: nervous
p.16/239	Paul: this one is a lot more in your face
p.16/246	Paul: it's not often I get excited

p.16/247-248	Paul: I was excited wearing that
p.15/277	Norma: getting really excited when I was about to finish one
p.17/316	Norma: I was always a bit impatient
p.18/317-318	Norma: had so many embroideries with the last corner never finished
p.18/320	Norma: I would want to get on with it
p.18/341	Norma: all these half-finished things
p.29/551-552	Norma: I was so relieved when he came back home
p.3/74	Judith: absolutely hilarious
p.4/84	Judith: it was risible even then that we would wear them together
p.7/132-133	Eve: probably more of an emotional 'awww'.
p.19/383-384	Eve: my slumping on/bit weird teddy.
p.21/409	Eve: Which is quite funny
p.21/410	Eve: It's quite strange, isn't it?
Super-ordinate theme: Embodiment (transformation)	
p.6/79	Paul: he went downhill quite a lot after that, senile and stuff
p.6/88-89	Paul: big well built man, then... spindly and crochety and quite miserable
p.7/111-112	Paul: makes you want to stand upright
p.7/112-113	Paul: chest out, pull your shoulders back
p.11/134-135	Paul: turns me into something I'm not
p.11/134-135	Paul: it's everything I am not
p.12/160	Paul: got straight into it
p.12/161	Paul: everything I'm not
p.13/173	Paul: strutting
p.13/176-177	Paul: shoulders back, chest out, legs akimbo
p.14/198-199	Paul: Standing at the top of the stairs with my legs slightly apart
Super-ordinate theme: Design (colour)	
p.3/46	Parminder: I just loved the colour
p.4/63	Parminder: I wanted to be in white
p.10/145	Parminder: the red and the gold are very traditional
p.18/300	Parminder: the red and gold stand for both
p.19/308	Parminder: I could almost envisage the red I wanted
p.7/104-105	Paul: I was struck by the red
p.7/108-109	Paul: pay a bit of attention and there's something in there
p.3/45	Eve: And it's the same colour as the colours in our bedroom

Super-ordinate theme: Design (design elements)	
p.3/46	Parminder: I just loved... all the sequincing
p.4/63-64	Parminder: the perfect, beautiful dress
p.4/65-66	Parminder: I didn't want it 'over the top' sequincing
p.13/210-211	Parminder: you can get quite heavy ones, and I didn't want a heavy one
p.4/65-66	Parminder: I didn't want it 'over the top' sequincing
p.10/135	Parminder: I never show off my shoulders
p.14/213	Parminder: I wanted... the heaviness on the ends
p.18/301	Parminder: there's not a lot between them
p.23/367	Parminder: The way it just hung... beautiful
p.5/68-69	Paul: I like the pattern on the cloth
p.5/17	Paul: thin lapels are back in fashion
p.5/72	Paul: the detailing for the time, like the flies and everything, is fantastic
p.5/73	Paul: compared to something hugely more expensive now
p.6/97	Paul: thin lapels are back in
p.7/106	Paul: a broad check
p.7/111	Paul: cut of them, it's a lovely suit to wear
p.11/139-140	Paul: it's all gold and sequins
p.16/241	Paul: I quite like this
p.1/12	Norma: is it hand-made or machine?
p.1/13	Norma: it's lawn, isn't it?
p.9/177	Norma: And it's absolutely beautiful
p.10/183	Norma: I had seen a crepe dress in, I think, a magazine somewhere
p.10/193	Norma: A fine cotton
p.11/201	Norma: pearl
p.14/256-257	Norma: I mean who does 'Crinoline Ladies' now?
p.31/580	Norma: So is this nylon?
p.35/667	Norma: Is it silk?
p.21/499	Judith: dining table is very large and it won't fit
p.2/48	Judith: that sort of tablecloth
p.2/52	Judith: those are of a similar ilk
p.7/171	Judith: the graceful length of it
p.7/172	Judith: panel of sort of broderie anglaise
p.14/338	Judith: again I wouldn't wear them
p.13/328-329	Judith: it must've been fashionable
p.13/332-333	Judith: I don't think it was ever terribly me
p.14/334	Judith: I think I felt it was quite male in a way

p.14/341-342	Judith: they just look so sort of naff nowadays
p.1/9	Eve: I thought it was quite nice
p.10/197	Eve: edging, you know this sort of synthetic edging
p.10/197-198	Eve: this construction, that feels like childhood
p.10/199	Eve: it's got, you wouldn't see that in a shop now
p.10/200	Eve: a particular sort of era, isn't it?
p.10/202	Eve: look at the old Mothercare label
p.11/214-215	Eve: only their sort of general associations that the – I suppose the materiality of it
p.11/216	Eve: But that could be anyone's that.
p.11/218	Eve: think that's a sort of seventies thing
p.12/245	Eve: old person type of, or old-fashioned type of bedding
p.13/250-251	Eve: so it looks old, I quite like that
p.22/433	Eve: got like a weighty, heavy head
p.22/436	Eve: 'weightedness' about it
p.22/440-441	Eve: it's a bit synthetic, got that weird, not like those lovely soft bears you can get now
p.23/443	Eve: the way his face looks
<i>Super-ordinate theme: Design and craft (Craft skills)</i>	
p.2/23	Norma: I only kept the things I thought she had made
p.4/50	Norma: her mother made this
p.4/52	Norma: Richelieu work
p.5/86-87	Norma: I think it's amazing that somebody could make that
p.5/88	Norma: I have found a piece of my own Richelieu work
p.5/90	Norma: It's quite amazing, really
p.5/91	Norma: Stitching and everything, even all the different seams inside
p.10/194	Norma: all hand-done
p.11/204	Norma: all these seams are hand-done, look
p.11/205	Norma: they used to sit, didn't they, by candlelight, gaslight or lamps, and do all this work
p.11/207	Norma: you would wonder how they would manage to do it
p.12/220	Norma: that's crochet, that
p.15/269	Norma: she did this one. But I think I did more detailed
p.15/271	Norma: lazy daisy stitch
p.15/272	Norma: more open than mine
p.15/281	Norma: You'd choose the colours
p.16/294-297	Norma: a fine buttonhole

Table 2: Master Table of themes for the group – the symbolic personal textile archive

Super-ordinate theme: Social domains (friendship)

<i>Page / line</i>	<i>Transcript quotation</i>
p.5/83-84	Parminder: this Indian one I went on my own
p.6/91	Parminder: I needed someone else to be with me
p.7/111-112	Parminder: my friends agreed, we chose this one
p.8/127	Parminder: we all agreed that was fine
p.12/149-150	Paul: he doesn't know me as much as I thought
p.14/203-204	Paul: he loved every minute of it
p.1/1-2	Norma: she used to look after three different old ladies
p.1/5	Norma: goes back even further, in a different direction
p.9/168	Norma: had belonged she said, to Miss Beech
p.12/213-214	Norma: think it would have been possibly, Miss Bird. Miss Henrietta Bird
p.4/47	Norma: belonged to Henrietta Bird
p.4/57-58	Norma: this I inherited from Miss Bird, when she died
p.11/278	Judith: best mate Ann, she always loved to make things
p.5/83	Eve: just special things I think aren't they
p.5/86	Eve: everything is from other peoples' weddings

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Social domains (husbands and wives)	
p.5/74	Parminder: initially I was going to surprise Paul
p.16/241	Paul: Parminder picked it for me
p.12/159-160	Paul: offending her if I shied away from wearing it
p.16/244-245	Paul: she picked this and I loved it
p.27/528	Norma: which my late husband sent
p.28/544	Norma: (associated with) my late husband
p.32/594	Norma: we were always out
p.24/589	Judith: He's more like his mother in that
p.24/583	Judith: also likes clothes, he has, ah, fabulous suits
p.24/591-592	Judith: he does like the texture and the feel and the fineness
p.5/89	Eve: This is Joe's

p.6/99	Eve: Well, he had it as a child
p.6/103	Eve: Joe. Yeah
p.6/104-105	Eve: it reminds me of him
p.6/107	Eve: Probably that's strange
p.6/112	Eve: Only that it was Joe's
p.9/170	Eve: Well, Joe
p.9/179-180	Eve: I think he used to spread it on things
<i>Super-ordinate theme: Social domains (family)</i>	
p.2/27	Parminder: something I can show my children and their children
p.2/47-48	Parminder: it connects with my mum and her mum
p.3/39-40	Parminder: it brings back our ancestors
p.14/216	Parminder: how my mother would have worn it
p.18/292	Parminder: what my mum would have worn, and her mum
p.21/344-345	Parminder: it was hit and miss whether even my brothers and sisters would come
p.25/414-416	Parminder: I loved that moment as well...having my brothers with me
p.5/60	Paul: I've never been that fond of him
p.5/62-63	Paul: from my Dad...visiting my Auntie
p.6/85	Paul: the guy was not far off my age now
p.7/99	Paul: more about what it evokes about the person who had it before
p.7/100-101	Paul: the person who had it before me, what he was like
p.4/68-70	Norma: sometimes they didn't want to wear it... the daughter in law.
p.4/71	Norma: (daughter) she was baptised in it
p.4/74	Norma: Ben was in it when he was baptised
p.5/75	Norma: I particularly remember Ben
p.6/103	Norma: now this one was a mother-in-law's one
p.7/115-116	Norma: yet you wouldn't have know she was
p.7/127-128	Norma: she was very religious
p.9/157-158	Norma: ask the girls mainly if they wanted anything
p.9/179	Norma: I gave a dress that came from Ray's mother
p.20/365	Norma: that is my mother-in-law
p.21/379-380	Norma: all four of them, used to spend a lot of time with her
p.20/395-396	Norma: the kids were always up there, eating cake and drinking
p.30/562	Norma: she always wore a hat

p.18/437-438	Judith: so we put them all together with some of the stuff granny gave us
p.1/3-4	Judith: This belongs to the 'Arkwright' side of the family, so it's on the paternal side
p.1/5	Judith: we keep it really for continuity reasons
p.1/6	Judith: own daughter was baptised in this
p.1/8	Judith: we really kept it I suppose for links with the past
p.1/10-11	Judith: nice to think it was worn by his great-grandfather when he was actually baptised
p.5/112-113	Judith: a sense of continuity with generations that have gone before
p.5/122	Judith: in the hope that it might, uh, spur us into action
p.6/140	Judith: a nice sense of continuity again
p.6/141-142	Judith: David's great-grandfather would have been baptised in it
p.8/187	Judith: generational link thing
p.6/150-151	Judith: the textiles meant a great deal more to David's family
p.6/152-153	Judith: in the mills and then later she worked in a sort of artist's studio cottage industry
p.6/158-159	Judith: probably one of the reasons why I would keep things like this. She just liked fine things
p.2/46	Judith: my own mother as well used to do a load of embroidery
p.16/390	Judith: an Irish link in our, in my, on my side of the family
p.17/401-402	Judith: wouldn't quite have the same connotations they did for me
p.17/421-422	Judith: we thought, 'isn't that strange?' that she's picked it up
p.3/57	Judith: because her parents died
p.3/67	Judith: she kept them as a reminder with her link with her parents
p.21/510	Judith: bought that for her mother
p.21/518-519	Judith: me think of a time when people would give a modest present like this
p.21/522-523	Judith: only of granny talking about her Mum
p.22/545	Judith: it's visual It's seeing granny with it
p.22/546	Judith: as she gave it to me
p.23/553	Judith: as snapshots of images of people
p.19/466	Judith: Teas, with my mum's mum. Granny Booth
p.19/471	Judith: she would have a similar cloth
p.4/86-87	Judith: it was very kind of her to do that
p.25/569	Judith: This is David's mother
p.24/570-	Judith: it's paternal line. David – yes, David's side of the family.

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p.12/297-298	Judith: about five or six, and my sister had one
p.12/304	Judith: remembering, you know, key clothing, way back
p.1/5-6	Eve: wasn't like a particularly special thing when she was alive
p.2/25	Eve: the sort of shape hat that she wore
p.2/25-26	Eve: she hasn't got it on in my wedding one, but she's got a sort of similar shape
p.2/28	Eve: it's sort of it's, a bit like her sort of hat
p.2/29-30	Eve: It doesn't remind me so much of her
p.2/37	Eve: reminded me in general of her
p.2/38	Eve: Me, my mum, my sister, my granddad
p.2/40-41	Eve: we were just going through her stuff, and seeing what to keep and what not to keep
p.3/51	Eve: my mum fixed it up for me
p.4/56	Eve: sort of tidied up the embroidery on it and...
p.4/60-61	Eve: but I quite like the fact that she sort of um, she made it look nice
p.10/64	Eve: Probably my mum
p.10/64-65	Eve: even though it was a wedding thing
p.10/67	Eve: so it's like a mum thing I suppose
p.5/89	Eve: His Granny knitted it
p.6/109	Eve: a few things around that are sort of, not brand new
p.6/110	Eve: that have a bit of a story behind them
p.6/111	Eve: then we can talk to them
p.6/112-113	Eve: I think he quite likes it because his Granny made it
p.10/191	Eve: So my sister's lent me stuff
p.11/206	Eve: my sister had it for her little girl
p.11/211	Eve: just think that's quite nice that it was ours
p.11/222	Eve: my mum gave it to my sister
p.12/231	Eve: she decided to hand them on
p.12/233	Eve: that one came directly from my mum
p.12/234	Eve: that one came directly from my sister
p.13/268	Eve: Granny knit for me
p.14/268-269	Eve: Again, she made it for me while she was alive
p.14/271	Eve: That's my Mum's Mum
p.15/290	Eve: it is just because she made it

p.15/291	Eve: with my Nan, because she made it
p.15/292	Eve: actually just that she made it
p.15-294-295	Eve: the main thing is that she made it
p.15/296-297	Eve: I think my mum stitched it together
p.15/305	Eve: She did a lot of knitting
p.15/312	Eve: because she made them
p.16/322	Eve: she would make, and my Auntie knits
p.18/353	Eve: with my Nan
p.18/355	Eve: well just that she made them
p.19/386	Eve: are just at my Mum's
<i>Super-ordinate theme: Social domains (culture)</i>	
p.1/3-4	Parminder: I wanted an Indian wedding dress and an English one
p.14/214-215	Parminder: a very old fashioned way to wear it
p.14/219-220	Parminder: didn't want to wear it quite as old fashioned
p.14/223-224	Parminder: the hairstyle I had...limited me
p.3/43	Parminder: That traditional sort of aspect of it. So that would be the most special thing
p.3/48-49	Parminder: it brings in the female, Indian woman, from ages, and how they must've got married
p.3/50-51	Parminder: to show how I still respect all that side of my culture
p.4/54	Parminder: the other side of my culture is growing up in a Western world
p.4/59-60	Parminder: The dresses represent the cultures rather than the religion to me
p.4/62-63	Parminder: it's a cultural thing and that was my Western side
p.6/93-94	Parminder: a day out as well. Maybe that is how I perceive it to be done
p.13/205	Parminder: Indian
p.16/267	Parminder: she's wearing one and I'm wearing one!
p.16/273	Parminder: it represents the whole of the culture
p.16/273	Parminder: it represents...the children
p.16/273	Parminder: it represents...the food
p.16/273	Parminder: it represents...the gossip
p.16/273	Parminder: it represents...the religion
p.16/273	Parminder: it represents...mostly the music for me

p.17/280	Parminder: Where they are so glamorous on Indian films
p.17/290	Parminder: Just more Indian
p.17-18/290-291	Parminder: I suddenly acknowledge that my background is Indian
p.19/311-312	Parminder: I didn't really have many people from the Indian culture that are close enough to say, 'come with me'
p.19/322-323	Parminder: going with my son in a pram to a very Indian environment to look for a wedding dress
p.20/330	Parminder: And I suddenly felt I have gone so far away from that
p.20/336	Parminder: I am too Westernised maybe
p.21/352	Parminder: no links with an Asian side
p.24/397	Parminder: Something I could show my Western friends
p.24/400-401	Parminder: wanted to show them that this is just as wonderful as wearing a white dress
p.26/417	Parminder: made me feel very Punjabi
p.12/155	Paul: I didn't want to offend her family
p.13/188-189	Paul: there's a little bit of a sting in the tail actually. Cause I swore at one of Parminder's friends
p.14/193-194	Paul: apparently swearing at elder Asians is not the done thing.
p.14/196	Paul: still overcoming that particular issue
<i>Super-ordinate theme: Social domains (playing a role)</i>	
p.3/44	Parminder: so delicate and so pretty
p.4/53	Parminder: A fairytale dress
p.4/55	Parminder: Cinderella, watching all the fairytales
p.4/56	Parminder: The stories and the endings with the big white wedding
p.4/68	Parminder: All the black and white films
p.4/69	Parminder: Audrey Hepburn and so on
p.9/141-142	Parminder: on that day you'll be that person
p.9/142-143	Parminder: not going to be a bride again
p.9/146-147	Parminder: they don't change so much
p.10/151	Parminder: they don't change so much
p.10/155-156	Parminder: That's part of the charm because it's like an old romantic Indian film
p.10/156	Parminder: you become that person
p.10/164-165	Parminder: more glamorous, rather than a fairy tale
p.10/167	Parminder: more about glamour, glitz and tradition

p.11/172-174	Parminder: having such a happy-go-lucky life
p.11/175-175	Parminder: that's what I associate, I didn't realise that
p.11/177-178	Parminder: I imagine like an old Laila Majnu film
p.11/181-182	Parminder: very old fashioned weddings where there were no vehicles
p.11/182-183	Parminder: people traditionally carried you in a little carriage
p.12/183	Parminder: you just imagine being whisked away
p.12/185-186	Parminder: The men in your family would carry you in that to your new home and it could be for miles and miles
p.13/195	Parminder: Like an Asian beauty
p.13/197-198	Parminder: Long black hair, the eyeliner, the over the top jewellery
p.14/208	Parminder: simple... but very sexy on the back
p.17/286	Parminder: It makes you want to be that
p.11/140-141	Paul: big dramatic scarf, flung around my neck
p.12/167-168	Paul: I've dressed up and pranced around in the bedroom in this many a time
p.14/214	Paul: swishing the scarf around my neck
p.16/232	Paul: Bollywood. It's everything I'm not
<i>Super-ordinate theme: Social domains (identity)</i>	
p.3/40-41	Parminder: It brings back our ancestors
p.9/134-135	Parminder: made me feel special
p.9/140	Parminder: Like a different person
p.9/189	Parminder: Beautiful
p.10/161	Parminder: Starting anew
p.12/192	Parminder: on a pedestal
p.12/187	Parminder: like you were a special ornament
p.12/178	Parminder: so besotted with her
p.13/201-202	Parminder: you are a respected woman
p.13/202	Parminder: You represent your family
p.2/8-9	Paul: starting to express myself it didn't quite work
p.2/9	Paul: it didn't quite work
p.2/18-19	Paul: only other person I ever saw wearing this
p.2/22	Paul: they weren't very dissimilar to myself
p.3/28	Paul: struggling to find myself
p.3/29	Paul: I was always plain t-shirt
p.3/30-31	Paul: a few skewed attempts at having an individual haircut that didn't quite

	work
p.3/33-36	Paul: attempting to be a bit designer...didn't quite work
p.3/40	Paul: fitted in perfectly
p.3/41	Paul: very happy with myself
p.3/45-46	Paul: the journey from that one to this one
p.15/223-224	Paul: skinny little white man
p.15/229	Paul: feeling like the bees knees
p.12/226	Norma: (associate it with) me!
p.12/227	Norma: (associate it with) Myself
p.13/237	Norma: I used to go Youth Hostelling
p.13/238	Norma: we hiked one day to Dovedale
p.13/242	Norma: I went out to the Isle of Man and went out horse-riding
p.31/589-590	Norma: I had so much fun in it!
p.33/614	Norma: in a coat like that should you really be kicking a can?
p.33/620	Norma: good times
p.4/373	Judith: I'm quite visual
p.10/194	Eve: we won't know whose is whose
p.10/195	Eve: it was just 'ours'- the twins
p.11/205	Eve: one of my- on of our baby blankets
p.14/276	Eve: She made it for me when I was, quite a teenager
p.14/278	Eve: when I started doing textile-y stuff
p.14/279	Eve: appreciating the naffness of certain things
p.14/280	Eve: appreciating old things
p.14/281	Eve: I think I asked her to make me a blanket
p.14/282	Eve: multi-coloured blanket
p.20/393	Eve: and so there was two of them
p.20/394	Eve: people did that, buy you the same toy
p.20/399-400	Eve: I can't remember. But I just – in fact, I don't know
p.20/400	Eve: I don't know whose teddy it was
p.20/403-404	Eve: And my mum will say, 'Oh, you didn't do that
p.20/405	Eve: It was the other sister
p.20/407	Eve: we just experienced it together anyway
Super-ordinate theme: Temporality (time)	

p.1/8	Parminder: a very special day for me
p.2/24-25	Parminder: They've got so many happy memories
p.5/72	Parminder: 2007
p.5/82	Parminder: August time
p.6/95-96	Parminder: a couple of months beforehand
p.7/114	Parminder: we were served champagne
p.21/354	Parminder: I'll never do this again
p.1/2	Paul: 1988
p.2/12	Paul: Art Foundation
p.2/14-15	Paul: Happy Mondays concert in Leeds
p.5/57-58	Paul: Happy Mondays at Evan Road
p.6/84	Paul: 1967
p.12/162-163	Paul: How long have I been married? Is it 3 years? I'm sure it's 3 years.
p.14/206-207	Paul: the unveiling, walking down the stairs
p.15/219-220	Paul: getting dressed amongst the bhangra dancers
p.14/259-260	Norma: I just associate them all... as one (time)
p.3/46	Norma: must be over a hundred years old
p.4/62	Norma: she would be 90ish in 1955
p.5/81	Norma: a big family party
p.7/119	Norma: it was when we cleared
p.8/136	Norma: only clearing out
p.12/223	Norma: in 1950... I made it
p.12/224	Norma: rheumatic fever, and my mother used to buy me these
p.13/247	Norma: I think it was in 1949
p.13/253	Norma: off school for nine months
p.14/254	Norma: in hospital for my 21 st birthday
p.16/288	Norma: nearly 60 years old
p.13/235-236	Norma: he joined the Navy and he was away
p.17/298-199	Norma: and obviously I got better
p.17/313-314	Norma: all to do with before I got married, and rheumatic fever
p.28/542	Norma: when I had rheumatic fever
p.28/546	Norma: Yes I remember thinking. 'what a lovely-'

p.31/587	Norma: At least 1970
p.32/606-607	Norma: In Leicester, we had been to probably the theatre or something
p.5/112	Judith: it's the oldest
p.5/118	Judith: before we had children
p.5/130-131	Judith: we suddenly decided that we would have the children baptised
p.6/160	Judith: Only Hannah's baptism really for me
p.7/161-162	Judith: she was up all night crying her eyes out the night before
p.7/164	Judith: all the family
p.5/130-131	Judith: we suddenly decided that we would have the children baptised
p.18/436	Judith: for about 40 years
p.13/330	Judith: I can recall David wearing that
p.14/354-355	Judith: memory of David wearing it after Dan was born, sort of holding him and uh, having this on
p.20/492	Judith: something again we probably don't do nowadays
p.24/573	Judith: it must be over 30 years
p.19/384	Eve: So I've had that since I can remember
p.1/4	Eve: I think I might have seen her wear it
p.2/20-21	Eve: Probably since about 2006
p.2/21	Eve: that's when she died. So since then
p.2/22-23	Eve: I don't know how long she had it for
p.2/31-32	Eve: It reminds me of the whole time around when she died and everything
p.3/49	Eve: the wrappy thing I had for my wedding
p.4/57-58	Eve: but we got it on the day when we got my wedding dress
p.4/63	Eve: since 2005. Not had it very long
p.4/68	Eve: I just visualise when we bought it
p.4/72	Eve: probably more the event around it
p.6/98	Eve: I don't know how long he's had it
p.6/102	Eve: it's at least 20 years
p.8/149-150	Eve: that he had when he was a baby
p.9/165	Eve: well he's probably had it most of his life
p.22/204	Eve: actually had it about a week
p.15/293-294	Eve: I had it around for quite a long time
p.18/359	Eve: Probably early 20's
p.19/388	Eve: brought it to university with me and then it's stayed
p.20/389	Eve: since I was 5. So... 25 plus years?
p.20/391-	Eve: me and my sister decide to wash them

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p.20/396	Eve: washed them in the blue water from the paint
p.20/397	Eve: it went vile for a while
p.21/419	Eve: I connect the teddy with then
p.21/424-425	Eve: first real lot of proper 'remembering childhood'
p.21/426	Eve: About five?
p.22/442	Eve: I suppose the mattedness feels quite old
<i>Super-ordinate theme: Temporality (era)</i>	
p.2/29	Parminder: representation of an age
p.9/146-147	Parminder: they don't change so much
p.10/150-151	Parminder: I could be from the 20's
p.25/404	Parminder: that could be from 50 years ago
p.25/404-405	Parminder: the time is just limitless
p.25/406	Parminder: It could just be any era
p.4/51	Paul: about the time in my life
p.5/65-66	Paul: from something like 1967
p.8/122	Paul: similar age to me now
p.6/109	Norma: her first husband was in the First World War
p.11/209-210	Norma: they used to do it as a bottom drawer
p.23/448	Norma: like my Aunts' names, sort of 1900
p.28/536-537	Norma: reminiscent of him being in the Navy
p.28/547	Norma: and I did use it
p.33/638-639	Norma: her husband, he was in the First World War... in India
p.2/50	Judith: Reminiscent of a time
p.3/54	Judith: so that's ancient really
p.3/61-62	Judith: both died in their, oh I don't know I think it was in their late forties, leaving these five children
p.18/428	Judith: she used to enjoy working of an evening on some
p.19/476	Judith: when the family was together
p.20/477	Judith: an effort, putting on a tablecloth. A smart tablecloth
p.20/492	Judith: something again we probably don't do nowadays
p.16/397-398	Judith: another reason I kind of keep those to think there is a bit of history knitted into them

p.18/433	Judith: can just see her now, sort of working at it
p.11/225	Eve: that we had as well when we were babies
p.12/240	Eve: sort of remember those
p.12/248	Eve: like the faded patterns, I quite like that
p.18/361	Eve: She would knit quite a lot
p.18/362-363	Eve: they were probably some of the last things she knitted as well
p.18/364	Eve: she couldn't do as much because of arthritis
p.21/416	Eve: moved there before primary school
p.22/428	Eve: Yeah, exactly the same era
<i>Super-ordinate theme: Location (real places)</i>	
p.8/121-122	Parminder: coming down these big stairs
p.2/17	Paul: a whale of a time, and I was wearing that t-shirt, and that's where that takes me back to every time
p.2/25-26	Paul: takes me back to the common room doing my 'A' levels
p.3/37	Paul: 'A' Levels. Common room
p.5/58	Paul: Evan Road, that kind of experience
p.8/117-118	Paul: dingy house
p.8/126	Paul: cold, dark bungalow
p.13/187	Paul: walking down the stairs
p.15/219	Paul: (country house) stairs
p.14/198-199	Paul: standing at the top of the stairs
p.5/80	Norma: Holy Trinity in Fulham
p.7/121	Norma: Hillcrest (house) in (town)
p.14/267	Norma: the sitting room, and we had an inglenook
p.15/278-279	Norma: my mother would go mainly to Jessop's in Nottingham
p.6/147	Judith: (rooted in a location) As indeed are these other bits and pieces
p.1/9	Judith: 'Arkwright', the Yorkshire branch
p.6/146-147	Judith: it's rooted in a location
p.7/165	Judith: definitely West Yorkshire
p.22/536	Judith: West Yorkshire
p.22/540	Judith: Meltham, which is a very pretty little village
p.22/548	Judith: visual images of Meltham, the church and the brook
p.15/360-362	Judith: initially Yorkshire because that is where David is from... then later on... Durham

p.16/392	Judith: in Ireland, and Mum and Dad had a motor caravan
p.17/406	Judith: The Chesters were from Wexford and my father's father, um, was actually born near Lawn
p.3/42	Eve: Just her house
p.4/70	Eve: in the Scope shop
p.6/114	Eve: our house
p.9/170-171	Eve: I suppose he connects it with home, and stuff
p.12/237-238	Eve: bring a bit of an image of my mum's house to my mind
p.12/246	Eve: So it reminds me of my Mum's
p.12/246	Eve: or my Nan's
p.21/414	Eve: connect it with a particular house
p.21/420	Eve: That was in Shropshire
<i>Super-ordinate theme: Location (imagined places)</i>	
p.11/169	Parminder: An Audrey Hepburn film
p.6/91	Paul: on Vespas cycling across Europe

Appendix I: Lerpiniere, C. (2009a) The Fabric Snapshot – Phenomenology, Fashion, and Family Memory. In: Rouse, E. (ed.) IFFTI 2009: Fashion & Wellbeing? Proceedings of the 2009 International Foundation of Fashion Technology Institutes Conference, April 2-3, London, pp.279-290.

Introduction

There is a growing literature demonstrating that the objects with which we surround ourselves matter. The emergence of the framework of material culture, drawing from wide ranging interdisciplinary fields including sociology, psychology, art and design history, anthropology, philosophy, and archaeology, demonstrates the embedded nature of the object on the human imagination. Tim Dant describes material culture as the ‘things of the world’, which are ‘incorporated into social interaction and provide an embodiment of social structures reflecting back the nature and form of our social world’ (Dant 1999:2). Christopher Tilley considers that our objectification of material artefacts answers questions of ‘what things are and what things do in the social world’ (Tilley 2006:60). If we take this to include all manner of human and artefact interactions, we can extrapolate that the artefact is of fundamental importance to the creation of our social worlds.

Within the theoretical consideration of clothing and textiles, there is an emergent discourse relating to the consumption of clothing, not only as agents of personal expression, but as social agents (Kuchler, Miller 2005). The consideration is for clothing as not only a product of consumption, but as specifically worthy of academic consideration, not only as a product, but as a measure of our social worlds, thus embedded with unspoken power.

If we are to reclaim the value of clothing as material artefacts, we need conceptual frameworks that are not inherently biased towards considering materiality and consumption as materialistic or superficial (Miller 1987, 2005; Kuechler and Miller 2005). The portability and ease of storage clothing and textiles present, and their traditional role as items for commemorating life events, warrants their special and particular investigation within the interdisciplinary framework of material culture. Of particular merit for consideration is the use of textiles, in material and photographic forms, for discussing and remembering personal and family narratives and histories, and to facilitate the recall of memories, thus facilitating a sense of wellbeing.

Wellbeing and the personal curation of garments

The World Health Organization constitution states that: 'Health is a state of complete physical, mental and social well-being and not merely the absence of disease or infirmity' (WHO, 2006:1). Both qualitative and quantitative methodologies that are used to investigate wellbeing demonstrate the interconnectedness of objective and subjective components within the measurement of wellbeing. Nagpal and Sell describe how these interconnected indicators of wellbeing link 'the quality of life to subjective wellbeing, viz: "as experienced by each individual" ' (Nagpal and Sell, 1985:3). This implicit need for the researcher to investigate the subjective experience of wellbeing constitutes a phenomenological enquiry, whereby the researcher aims to elicit the subjective

description of the experience of phenomena by the research participants, in order to understand and give credence to the individual's subjective voice. In their review of empirical data relating to the nature of wellbeing, Nagpal and Sell indicate that the areas which contribute to life's 'pleasure', an important indicator for positive wellbeing, primarily include what they categorize as 'life's personal and somewhat private world': family, spousal relationships, friends, relations and children (Nagpal and Sell, 1985: 15). Using garments and textiles as a form of personal remembering can form the basis for the positive reflection on these sources of wellbeing, reinforcing spousal and family relationships, and acting as an archival lens with which to focus one's attention on familial bonds.

Research frameworks

When undertaking research into the subject of reading textiles as records of family history, the research areas which can be drawn upon in order to use the specific insights the forms these disciplines offer regarding the artefact within personal and societal use, cover all manner of interdisciplinary ground. Here the researcher must navigate through a series of research orientations, which can be selected as relevant by the focus of the enquiry, ranging from positivist paradigms of empirical and quantitative research, structuralist and semiotic readings of the semantics of textile design, post-positive paradigms of the power relationships inherent in the exchange of textiles and garments as gifts, psychoanalytical and feminist theories. The boundaries and borders are indeterminate, under constant negotiation. (Van Manen, 1998; Tilley, 2006) Within this array of paradigms, the biases of the

researcher will inevitably induce them to ally themselves with a particular epistemological strand. (Langdrige, 2007; Denscombe, 2007) Phenomenology has been selected as a relevant research paradigm for its inherent appreciation of the validity of the participant's experience, and the reducing of the power relationship being entirely biased towards the academic researcher.

Phenomenology is also a valuable tool to give a voice to those who may not necessarily have been heard before (Charlesworth, 2000) thus enhancing their esteem and sense of wellbeing.

Photography to record memories

In the course of my research into how textiles can be used to discuss and remember personal and family narratives, I was struck by the parallels and differences between photography and garments as mediators and agents for memory. Photography is an obvious, and well documented, form for the curation of family history (Edwards 1999; Hirsch 1997; 1999; Kuhn 2002). Textiles can also form the basis for a family repository of memories, within embodied practice and theories of embodiment as relating to our interaction with artefacts. Within the theory on family photography, the tangled relationships between memory, family history, and cultural hegemonies are played out in the repeated forms of informal family recording. The distance between subject and object, and the implicit power relations in the aesthetics of family photography can impede the researcher, whether family or academic, looking for the traces of family memory within their frames, in particular in considering the notion of 'authenticity' for the subject within

the photograph. This conflict is apparent within photography, whereby it can be argued there is no 'truth' within its body:

'despite the presumption of veracity that gives all photographs authority, interest, seductiveness, the work that photographers do is no generic exception to the usually shady commerce between art and truth. Even when photographers are most concerned with mirroring reality, they are still haunted by tacit imperatives of taste and conscience.' (Sontag, 1971:6).

For both the photographer and the model, these 'imperatives of taste', reflect the culture and prevailing ideology of the family. This tension within family photography, between the desire to represent a moment in time, and the desire to construct this moment, is evident within the body of research discussing personal and family photography. For the subject of a photograph, whether willing or unwilling to be photographed, there are also the imposed cultural norms of poses to adopt, and inherent tensions of being objectified by the photographer's lens. These tensions are reflected by Barthes' observation on being the subject of photography:

'Now, once I feel myself observed by the lens, everything changes: I constitute myself in the process of 'posing', I instantaneously make another body for myself, I transform myself in advance into an image.' (Barthes, 1993:10).

The relationships within the image can also come to prominence when the photograph is posed. With specific reference to the family photograph, the concept of 'the familial gaze' arises:

'The familial gaze emerges out of the elements of family photography. The illusion that photographs simply record a preexisting external reality, the fact that still photographs freeze particular moments in time and the ambiguity that results from the still pictures' absent context all help to perpetuate a mythology of the family as stable and united, static and monolithic.' (Hirsch, 1997:51).

This 'mythology of the family' describes how the subject, posed within a

photograph, willingly, or more commonly in the case of children, coercively, helps construct a social narrative. Within my research into textiles as artefacts, I have used phenomenological methods to elicit a more concrete and authentic method of recalling family histories and experiences. Within the parameters of photography, Roland Barthes' famous example of the not necessarily intended detail of focus within photography, for which appropriated the Latin word 'punctum', had resonance with me for a more authentic use of photography to augment and facilitate memory, in a similar manner that textiles could. (Barthes, 1993:10)

Barthes' description of both the term and its designated meaning follows:

'A Latin word exists to designate this wound, this prick, this mark made by a pointed instrument... the photographs I am speaking of are in effect punctuated, sometimes even speckled with these sensitive points; precisely, these marks, these wounds are so many *points*. This... I shall therefore call *punctum*; for *punctum* is also: sting, speck, cut, little hole – and also a cast of the dice.'

The photographic theorist Annette Kuhn uses a childhood photograph of herself dressed up for the Queen's coronation, to focus on the 'punctums', the unintended (by the photographer) area of focus within. In contrast to Barthes' unknowing speculation, Kuhn uses the photograph to augment and stimulate her recall of the day.

'I can scarcely breathe. The clothes are uncomfortable, restricting. The belt squeezes, the collar chokes. The top half of my body feels cramped and immobile... I have already shown my aversion to the whole business by being uncompliant and irritable while being dressed: with the consequence that my body has been subjected to a good deal of poking, prodding, and pushing. No wonder the child looks like a stuffed dummy' (Kuhn, 2002:197).

This remembered account by Kuhn, with its series of details describing her subjective, first person experience of the clothing she wore that day, switching from

first person recall to third person description, demonstrates the experience of being both the subject and the viewer of the photograph. Through both recalling her physical memory of the event of being photographed, and simultaneously casting a detached, third person gaze upon the photographic image, Kuhn's account constitutes a phenomenological narrative, whereby themes arise and are described through the experience of interacting with a facet of consciousness, in this case her childhood photograph. Phenomenology is the philosophy of our experience of phenomena, and has particular resonance for those who investigate our interactions with artefacts. The value of phenomenological research in discussing artefacts is in its inherent sympathy for the nature of human experience, and the commonalities that can be drawn between different individual episodes of human experience (Van Manen, 1998; Langdrige, 2007; Moustakas, 1994). The focus is on recalled and described discrete elements of experience, without presupposing or inferring a hierarchical or taxonomical value to them.

Phenomenology as a family of approaches

From its roots, phenomenology has grown into what has been described as a 'family of approaches' (Langdrige 2007:27). The focus is on consciousness and experience, and assigning value to the first person description of these. The most common divisions within phenomenology have traditionally been between 3 strands: transcendental, or Husserlian phenomenology, as developed by the founder of phenomenology, Edmund Husserl, and hermeneutic, or interpretive, phenomenology, which develops Husserl's philosophy within an interpretive

framework, based upon interpretation of texts, as practiced by Heidegger, Gadamer and Ricoeur, and existential phenomenology, as practiced by Sartre and Merleau-Ponty. There are benefits in engaging in all the epistemological strands of phenomenology. In hermeneutic phenomenology, for a researcher intent on exploring our phenomenal engagement with material culture, the benefits in engaging the co-researcher (the phenomenological term for the research subject) in the hermeneutic circle, whereby meaning is negotiated and expanded through an ongoing interpretive exchange, or dialogue, are demonstrated. Hermeneutics is an interpretive process grounded in phenomenology but which considers experience as grounded in cultural and historical context, based upon textual readings and interpretations, and can be seen as opposed to transcendental phenomenology, which seeks to transcend the cultural and contextual boundaries of our experience of phenomena. However, both transcendental and hermeneutic phenomenologies explore how the individual experiences phenomena. However, without having space to discuss the fine details of the different forms phenomenology can take, the following quote gives an indication of what the methods within phenomenology can achieve for the researcher:

'Phenomenological psychology employs a set of methods to enable researchers to elicit rich descriptions of concrete experiences and/or narratives of experiences.' (Langdridge, 2007:4)

If we take this as a common aim within phenomenological praxis, the value of adopting its methodologies outweigh the complicated and meandering paths through the constant re-writing and re-interpretation of what constitutes

phenomenology. Whether oriented in a transcendental, hermeneutic or existential framework the inherent concern with our everyday engagement with phenomena is the draw to exploring phenomenology as a research method for those interested in material culture. Within the framework of material culture, the central idea within transcendental phenomenology, that of intentionality, has particular relevance. Intentionality refers to how our consciousness is always *consciousness of something*, and that through an engagement with our intentionality, our conscious experience of phenomena, we can transcend the 'natural attitude', which our unconsidered or unexamined interaction with the phenomena of everyday experience consists of.

Transcendental Phenomenology as a research method

In order to demonstrate how phenomenological methods can be adapted for the consideration of textiles as material and social artefacts, I have drawn from Husserl's transcendental approach to demonstrate and apply to a dual investigation of examples of textiles and photographs from my own family. The processes of phenomenological research are commonly given as variations on the following: epoche, description, reduction, horizontalisation and verification.

(Husserl, 1993; Langdridge, 2007; Van Manen, 1998; Moustakas, 1994)

Epoche:

The transcendental application of phenomenology begins with the 'epoche', or 'bracketing' which is a reflection of:

‘one’s biases and assumptions in order to bracket them, or set them aside, in order to engage the experience without preconceived notions about what will be found in the investigation. This awareness is seen as a protection from imposing the assumptions or biases of the researcher on the study.’ (Langdridge, 2007:17).

Transcendental phenomenology, through the process of epoche, can enable us to contain our underlying assumptions regarding experience, and redirect the formation of our ideas about material objects through direct sensory interaction with artefacts.

Description

Phenomenological research can begin with a series of interviews, observations, hermeneutic readings of written descriptions, or thematic interpretations of works of art – the common methods of qualitative research. The main slant on the research and eliciting of descriptions is not to obtain answers or descriptions which qualify or rationalize an event or engagement with a phenomenon -‘why’ questions – but to obtain descriptions of how a phenomenon was experienced – a ‘tell me about’ approach.

Reduction

The process of epoche is in turn complemented by the phenomenological reduction. As Husserl describes this ‘transcendental reduction’:

‘Transcendental reduction restricts me to the stream of my pure conscious processes and the unities constituted by their actualities and potentialities.’ (Husserl 1993:89)

In other words, this reduces the themes which have arisen from this ‘stream of pure conscious process’ in order to collect all aspects of the experience equally, without assigning value to them, or taxonomically ordering them.

Horizontalisation

Horizontalisation is examining the transcript of an interview, or written description of an event, to ensure that all aspects of the experience are represented – without organizing into hierarchies the facets of a phenomenon – in all its repetition and without form, become apparent.

Verification

From the data collected during the horizontalisation process, the meaning as described by the research participant is grouped into themes overlapping statements are reduced and the key constituent elements to a phenomenon emerge. The emergent themes are subsequently verified by the co-researcher (the research subject in typical qualitative terminology), so the veracity of the statements can be affirmed.

(Husserl, 1993; Langdridge 2007; Van Manen, 1998; Moustakas, 1994)

Textiles, photography and phenomenology

Having previously covered the theoretical frameworks relating to photography textiles and phenomenology, we can contextualise and demonstrate the intersections between textiles, photography and phenomenological research methods with some examples.

Taking the Husserlian concept of 'epoche' I begin by bracketing common assumptions about clothing and textiles – craft, design, surface, insubstantial, unimportant, silly. In phenomenological research, we look beyond the recalled and unexamined narratives which we use to describe and rationalize our experiences, and develop new appreciations and understandings of experience through taking

seemingly unrelated discrete artefacts, and simply describing them experientially.



If we return to the idea of using photography to augment memory and take a phenomenological position, my experience of observing the photograph in Figure 1 can be reduced down to aesthetic historical and personal themes. Stripped of its context, I recognize my Grandmother, known to me as Gran, as she looks uncannily like my memories of my mother when she was younger. I am drawn to use Barthes' example, of the punctum designated by the pattern on the bottom left of the apron. As a

designer I speculate on how it may be printed and on the composition of the placement print. If I experience the pattern solely as within a mid 20th century photograph, the themes which emerge through the phenomenological description relate to aesthetics, design, fabric, the qualities of the photograph, and the family facial similarities, the genetic inheritance of the face. For my mother, the emergent themes vary considerably. She has no interest in the design of the apron, but remembers the apron as one of a series, which her mother wore all day every day. Family shots of this time always show my grandmother in the contexts for which

she would have been photographed. As a working class family, photography was not an activity accessible on a daily basis, therefore the opportunities which presented themselves, or were seen as deemed worthy to be recorded through photography, were of special occasions, but for my mother she was able to immediately recall this as a more authentic memory of her own mother. When recalling a situation of her mother wearing the apron, she described the texture of the rough cotton, and the cooking smells it absorbed.

in



of

of

Moving on to a personal example from my own past, Figure 2 is a photograph of myself as a child in a typical 1970's dress. If I explore the themes that arise from the process of the phenomenological reduction trying to remember my early childhood, fractured images location, and occasion

occur. However, when I consider through the frame of the photographic image, and consider the garment within it, the themes which arise are rich and multilayered, and include walking down a particular road in Jersey, the rustle of the fabric, the strip lighting overhead in the shop I went into, and a memory of how much I loved to wear this dress, and how it made me feel. When the garment emerged from my

mother's suitcase during a visit a separate set of phenomenological themes arose, whereby

I experienced the dress as a phenomenon of texture, pattern and smell. The smell of the garment is my mother's flat: a combination of the overzealous use of scented laundry products and nicotine. My memory is of a soft and flowing dress, whereas the polyester, stiffened with age through its enforced exile to the bottom drawer over the years, is repellant to the touch. For my mother emergent from the phenomenological reduction process are interlinked themes around remembering how she dressed me, and the frustrations of washing in a twin tub, and her admiration of what she had thought at the time as the labour saving saviour of the drip dry man made fabric.



For my next example, I have a photograph of my Grandmother as I remember her. Without context, what is available to the viewer in this photograph (Figure 3) is a pensioner in her small kitchen. For my mother, taking this photograph on a rare trip home to Glasgow from Canada, a reduction of experiencing this photo called up themes of remembering her mother always cooking, when my mother was a child, of Gran's job as a dinner lady, and of the food they ate, prepared in the small



kitchen. For me, the punctum within this photograph is the cuff of her extended hand- the intersection between polyester

dress and acrylic jumpers, the absorbent powers of manmade fibres to pick up fried cooking smells, the smell of her laundry when she washed these dresses, the fact that she is compliant in the act of posing, smiling for the camera, yet hasn't stopped to put the teapot down.

If we take the 2 images of my grandmother together for my final example (Figure 4), I have my 2 complementary images together, with their resonant combinations of printed cotton apron, printed polyester dress with acrylic facilitating phenomenological reduction of 2 completely different set of themes for me or my mother. Had any of my grandmother's clothing or textiles been recovered from her flat, a different phenomenological picture would have emerged.

Conclusion

If we reclaim and reconsider our textile objects by bracketing off our presuppositions and 'natural attitude' of what we 'know' about garments and textiles, we can begin to consider their possibilities for forming a family archive of memories. As empirical evidence indicates the importance of maintaining a close social network for the experience of wellbeing, the investigation into and giving voice to people's of personally curated garments and textiles can be a tool to support these networks. The serendipitous appearance of a long forgotten favoured dress from childhood, with its embedded smells, textures, and associations, is one example of the multi-sensory recall facilitated through interaction with textile and garment artefacts, which researching through a phenomenological framework can enhance. The phenomenological reduction

process can serve not only to draw out thematic areas for new enquiry, but also to assign value and esteem to the responses of the co-researcher. Wellbeing is reinforced and enhanced not only through the reinforcing of familial bonds, but through giving a voice to people who may have never considered their experiences worthy of record. This can lead to new importance and understanding for both the researcher and their co-researcher of the value of their personal family archives of textiles, garments and photographs.

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Fig 1: 'Maisie' – copyright of the author

Fig 2: 'Christmas 1974' – copyright of the author

Fig 3: 'Maisie's kitchen' – copyright of the author

Fig 4: '2 Images of Maisie' – copyright of the author

Appendix J: The Inspiration Board: Visually Evidencing the Hermeneutic Circle. In: Wade, S. and Walton, K. (eds.) *Futurescan: Mapping the Territory, Proceedings of the 2009 Association of Fashion and Textiles Courses Conference, November 17-18, Liverpool, pp.24-29.*

Abstract

The inspiration board is a key method of manifesting innovation in the design process. The ubiquitous 'board' is a tool found in every textile designer's studio, and is a creative space where inspirational colour, objects, and developmental design ideas are explored.

However, through its ubiquity, the inspiration board can go unexamined. As a subject, textile designers have a heuristic approach to design practice, but not an epistemology of design for examining how the board could function, as both a method for designers, and as an educational tool.

The hermeneutic circle is particularly relevant for examining design processes, with its engagement with meaning being negotiated to create new levels of understanding. Through considering the inspiration board within the theoretical context of phenomenological hermeneutics and the hermeneutic circle, I will demonstrate a method for understanding how the inspiration board functions; illuminating its potential as a tool to promote innovation in design.

Introduction

Our starting point as educators and designers is the method we have inherited of teaching through the design brief, which sets out the parameters of how we engage creatively with design problems within the system of textile design. Those who have taught us set these parameters for us, and they function as our pedagogic inheritance, our 'inherited frames of reference within knowledge' (Nicholson, 1991: 152). This heuristic model of textile design, whereby design education consists of passing down a system of guidelines honed through

practice, fitness for purpose, and tradition, has been proven historically to be an effective model to govern the successful realization of project outcomes: generations of textile designers owe their mastery of their design practice and craft to this model.

As designers and educators, when we are engaged in best practice, we are continually involved in a critical process; informed by our discipline's framework, but looking outwards, rather than inwards. The recent popularity of interdisciplinary research within design (Aspelund 2006, Gray and Malins 2004, Inns 2008) demonstrates the growing awareness within design research of the importance of securing appropriate and apt methods and methodologies for investigating excellence and innovation in design practice, and looking outside our subject specific areas for developing epistemologies – methods of knowing how we know what we know, and how we can rigorously examine what we know. A key facet of the success of our model of teaching and engaging with textile design is the use of what I term, for want of a commonly consensual name, the 'inspiration board' - the creative space onto which ideas relating to the project brief are displayed. A method for exploring how the inspiration board functions, as a visual and textual artefact, can be explained and described through the concept of hermeneutics.

Hermeneutics

Hermeneutics is the 'theory and practice of interpretation' (Van Manen 1990: 179). Grounded in phenomenology, which engages with the in depth exploration of the nature of subjective human experience, hermeneutic phenomenological research examines how we interpret subjective human experience as it is expressed. The means of expression are commonly given as written texts, and dialogical forms. However, the concept of the text is flexible, and could refer to a 'visual' text, such as a painting, or another method of discourse (Van Manen, 1990, Heidegger, 1969). These 'texts' are read to elicit meaning, but also to offer a means for extending and improving our knowledge and understanding of what

is it to exist in the world (Gadamer, 1989; Heidegger, 1969; Ricoeur, 1974).

Meaning is situated within our historical and temporal context, so the process of uncovering and interpretation will always be incomplete: we can never truly know the full extent of the original meaning within the text, just as we can never truly know the complexities of another person's mind (Gadamer, 1989; Heidegger, 1969 ; Ricoeur, 1974). Heidegger's work (1969) considers hermeneutics as ontological in nature, whereby interpretation and meaning are part of the human quest to understand the nature of our 'being-in-the-world'. Gadamer (1989), a student of Heidegger, focused in his work on how the use of language in the hermeneutic task affects our understanding: in particular, the modes of discourse within conversation are examined within the understanding that when we engage with a text, we do so within a historical horizon, and a set of traditions. This horizon informs how we view the text, and the meanings we can derive from it. Meanings are arisen at consensually, and negotiated through normative concepts, as Habermas describes:

Every act of reaching mutual understanding is confirmed by a rational consensus; otherwise it is not a 'real' act of reaching understanding, as we say... as soon as we start communicating, we implicitly declare our desire to reach an understanding with one another about something' (Habermas, 2001: 450).

Hermeneutics can be explored as a framework for undertaking the interpretation and development of meaning, whereby layers of significance are derived from a text, or methods of discourse, such as a conversation or other form of dialogue. Hermeneutic investigation can be required by any situation where knowledge is not a priori and interpretation is required for understanding to take place. When students engage with the process of design, they engage hermeneutically with texts for interpretation: both typical texts, such as reading matter, but also the 'phenomena' of design: trend forecasts, artefacts in museums, colour stories, design layouts, and use of drawing media all need to be interpreted and placed within the student's horizon of meaning.

The relevance of hermeneutics to design is in the illumination of the importance of the discursive language that we use when talking about design. Inherent within the practice and description of textile design is a vocabulary that relates to design elements, such as colour, including value, hue and saturation; proportion; linear approaches to drawing; application of tone, from transparency to opacity; decisions about motifs and the technical dimensions of the design process – repeat size, repeat layout and fabric selection. These aspects are relatively easy to communicate to students, but require situating within the student's personal horizons of meaning. Of more obscure description, but of equal importance to the design process, is the discourse of narrative, metaphor and concept. The control and understanding of the 'story' or the 'mood' of the range is crucial to its successful implementation within a design project, or client commission. The ease with which we use these terms allows us to forget that our use and understanding of what is essentially interpretive language is reflexive. Our familiarity with the terminology and frameworks of the design development process means that once we have learned the terminology of design, our use of language is instinctive, and we must endeavour to include the students in our use of these terms.

The Hermeneutic Circle

The hermeneutic circle is a metaphor describing how the space of our understanding is never complete or incomplete. Non-linear in practice, hermeneutic understanding arises through a process whereby meaning is uncovered or disclosed to us, then is integrated into our understanding of the text, which evolves and expands to incorporate our new understanding.

‘We recall the hermeneutical rule that we must understand the whole in terms of the detail and the detail in terms of the whole... The anticipation of meaning in which the whole is envisaged becomes actual understanding when the parts that are determined by the whole themselves also determine this whole.’ Gadamer (1989: 291).

So the hermeneutic circle is a cyclical process of uncovering meaning, and infusing this meaning with emergent understanding, which expands the circle. The expanded circle serves to clarify and elucidate our sense of the whole, bringing the opportunity to examine our sense of the text in light of our new understanding. Gadamer (1989:192) describes the how the assimilation of the 'uniqueness' of the author's message, delivered through the author's own vocabulary, is necessary in the hermeneutic reading of a text, in order to assimilate meaning. When we use terms within tutorial settings, such as 'handwriting' to describe the qualities of a designer's drawing practice, or 'story' to describe the metaphorical qualities of a design range's mood, we engage the student in the process of expanding their own hermeneutic circle, and thereby negotiating meaning and expanding their own being-in-the-world, to encompass and find resonance with the terminology of textile design practice. We can consider this necessity - the student's need to assimilate our design vocabulary, articulated through the tutorial process - and their understanding of the uniqueness of how we are applying this vocabulary to the textile design process as ontological in nature, as once the meaning is encompassed within the student's horizon, it changes the nature of their engagement with their being as designers.

However, we need to find ways of ensuring that their assimilation of our use of the design vocabulary clarifies rather than obscures. In assimilation we run the danger of limiting their horizons, rather than allowing them to explore and generate their own horizons.

In terms of how we encourage students to be wary of the insularity of their design process, we can use Gadamer's caveat on how artistic products are interpreted:

'the artist who creates something is not the appointed interpreter of it. As an interpreter he has no automatic authority over the person who is simply receiving his work. Insofar as he reflects on his own work, he is his own reader. The meaning that he, as reader, gives his own work does not set the standard' (Gadamer, 1989: 193).

Through engaging them in the process of articulating the practice of textile design

through consensual language, we can give them the opportunity to practice testing whether their interpretation of the 'meaning' within their design holds true for the 'reader' of the design, be that reader a peer, a lecturer, or a representative of industry. Design, as a cultural artefact, is socially constructed, and situated in culture. The Gadamerian principle of meaning arising through its context has direct parallels in designing, whereby meaning arises through the context of the design brief. The research frame for textile design is a paradigm whereby the designer and the recipient, or the design student and the lecturer, co-produce meaning. The inspiration board functions as an object based strategy for analysing the successful co-production of meaning.

Material hermeneutics

A more recent development in the application of hermeneutics is represented by Don Ihde's exploration of the concept of the material hermeneutic: an artefact based method of uncovering meaning through the interpretation of objects (Ihde, 1993). This method visually interrogates and develops a reciprocal negotiation of meaning through a dialogue with an artefact.

Design knowledge is situated within and reconciled by objects – we take artefacts, and mediate our identity as designers through their introduction and adoption to the design process. Key artefacts include the inspiration board, and the desk, which we use to visually colonise space with objects and ideas, words and concepts, as an attempt to construct and display design resolution and meaning. In this way the artefacts – individually as representative objects, and collectively as the inspiration board – act as interlocutors between the student designer, and the design range's recipient: the client or the lecturer.

The inspiration board

If we are examining the expression and interpretation of meaning within the textile design process, we need a tool to describe the efficient negotiation of meaning within it. An integral part of the process of design is the visualisation of ideas in space: the inspiration board. The board functions as a visual metaphor existing in

space; a space, in the terminology of hermeneutics, which exists waiting for the facets of the designer's ontological experience to be integrated into the whole of their being – with each new experience of the design process we become something else, our sense of ourselves as designers expands and is modified. Through the inspiration board we can describe the 'design story', and explore the creative interplay of themes that can be visually and conceptually explored within its boundaries.

This space to explore is crucial to the development of each student as a designer. Through the tool of the inspiration board we can teach our students how to reflectively and reflexively become familiar with and assimilate the narratives inherent in the design process of a textile designer, and how to exhibit critical judgment therein. The depth of their engagement with the inspiration board can reflect the depth of their engagement within the design process.

A tool within hermeneutic phenomenology is examining an experience, such as designing, through its themes (Van Manen, 1990: 78). One method for doing this is to reflect upon how we have engaged with the experience historically, and how others have commented on facets of the experience. As the purpose of the reflection here is uncovering the hermeneutic of the inspiration board, I reflected on how I had been first 'taught' or discovered for myself, how the board could function.

I begin by remember as a student how I wondered when we were going to be told what to do, how we could magically uncover the trick to 'being' a textile designer. Rather than being told, we were nudged into place, and taken through the process of 'becoming' textile designers implicitly, rather than explicitly. We would begin with a brief, which could have as a starting point an abstract idea, concept, mood, trend, an image from Vogue, or a photo of a peeling billboard. Around these abstract images we coalesced our ideas through trips to museums, to the library to browse and explore, to trips to Borovick's for luxury fabrics, to the V&A. Sometimes the design journey began in a museum – we would be taken there and told to 'find something to draw'. From this beginning we began to gather

objects we could manipulate, photograph and draw in detail, or style as part of a set up, exploring texture, colour and form, juxtapositions of pattern and texture, or pattern and colour. We were encouraged to develop colour chips and pull together a mood board, or manipulate paper textures and gouache wash off techniques. We were always building, and exploring the many facets and directions the design range could take. A period of refinement then took place – drawings were rejected or developed further, as were rogue colours, maverick processes and techniques. Piles of dyed fabrics, discharged and devoréd samples grew, until final ideas were selected for proper and full development. Accidents were honed further if they worked, and removed or held up for derision if they didn't. During this entire process, the inspiration board was key – a private yet public, hallowed space for displaying ideas, and working out combinations: a space where passing tutors would stop and linger, and discuss work in progress. The inspiration board functioned as a space where your work was laid bare, for group and individual tutorials, visiting lecturers or industry visitors. The space was also an invitation to conversation, a visual method of discourse that explained 'what' you and your project were, and the journey you were on in completing the brief and finishing the project.

The private and public nature of the space worked by straightforward rules. You could put what you liked up, but were aware that others would judge the quality and the aesthetic of your choices, and that the work would describe your thought processes with more ease than a verbal explanation would ever allow. If you arrived in the morning and found that an image was missing, you would hunt under your desk to ensure the piece hadn't been swept off by the caretaker's broom. If your space was very successful, the caretaker wouldn't be able to get anywhere near the inspiration board because you had also colonised the floor beneath your work board. The board worked as a constant visual reminder of what your thinking processes were: a visual timeline of ideas. As the direction of the range changed, objects were removed, added or reconfigured to reflect current understanding and meaning. Upon returning from a weekend, or a break,

the board provided an immediate opportunity to return to work with a sense of mindful present-ness. Through arranging, re ordering and juxtaposing elements in the board, innovative and unexpected connections were formed. Though I wasn't aware at the time, I was engaged with my own hermeneutic circle, where each interaction with the board was part of the ongoing search for meaning and interpretation of my own development as a designer.

A more recent example of the board is illustrated in Figures 1, 2 and 3. This board was used as part of a long term, ongoing project for ST, a third year student who was engaged with her Final Major Project, which would be the basis of her Degree show and most of her graduate design portfolio. In terms of how she used her space to create meaning, the space was used as a reflective area to represent not only her thoughts, but to work out issues within the design of her range of textiles. As a prolific worker, ST often had difficulty in finding a sense of clarity and method for refinement as part of the design process (Figure 1).

Lawson (2006: 34) describes how students engaging in the process of design will inevitably spend long periods of time in collecting research materials, and that this activity can be a form of procrastination. The board can therefore function as a visual reminder to the student that their process is becoming reiterative or stagnated, and as a visual reminder of their progression (or lack thereof) through the design process. ST's space was a visual onslaught of research images, inspiration in the form of colour, textures and fabrics, and design development ideas, and she had spent a few days unsure as to how to progress her design process. Under tutorial direction, she cleared her space, and began to explore an idea of displaying all of the design development elements on one side of the space, with the research elements on the other side (Figure 2). Immediately, she began to regain a sense of her own narrative, in this case a personal exploration of her family story, situated within the context of her village, and a multi-generational history that has occurred there. As a method of exploring combinations of mood, and clarifying her design process, ST then started to juxtapose elements. Immediately she noticed that her photographic source

reference overpowered the more delicate drawn elements of her design development work, and came to the solution of photographing her research wall, and enlarging and reducing the resulting photograph of the research images, until the scale reflected the qualities she was looking for (Figure 3). Through this process she negotiated and expanded her own hermeneutic circle, and engaged with the images in her research as part of a material hermeneutics.

A second type of inspiration board is illustrated in Figures 4 and 5. This board is a collective board, developed as part of a second year printed textile group project to find new methods of using artefacts to visually create and interpret a theme for a range of interior textile and wallpaper designs. The space shows a playful placement of elements that exist as a springboard for developing unexpected combinations of artefacts, leading to quirky new design stories. An interesting facet of this use of the board is how the students used it to negotiate a design consensus – the group broadly agreed with the terms of how the board would be produced, but each individual member of the four person design team had their own unique hermeneutical understanding of the story within the set up. The board functioned as a point of comparison or distinction between the students: four varying themes and subsequent projects arose from the single display.

Both examples of the boards reflect Ihde's notion of the 'visual hermeneutic', whereby the same level of critical interrogation of the visual artefact for uncovering insights and meaning occurs, as a 'textual' interrogation, but the 'text' is situated within the visual field, rather than the entirely verbal or linguistic (Ihde 2009: 64).

Conclusion

Our inherited heuristic model of textile design has many methods of engaging with the pedagogy of design practice that demonstrate excellence, but these are in the main unexamined within a rigorous methodology. The inspiration board is a familiar tool that offers us a unique means for co-creating meaning with our students, and encouraging a rigorous yet creative dialogue between the student

designer, and design lecturer, and the work. Issues over design studio space limitations can impinge on the space, but the inspiration board is a key asset to the quality of the student designer's educational experience, and a precious pedagogical tool, and should as such be rigorously defended.

The inspiration board works, as both a method to clarify and refine the design process, but also as a system for the fledgling designer to explore the boundaries and possibilities of their design ideas, creating new interpretations of what boundaries can be adhered to or transgressed within their own design practice. Ricoeur (1974: 110) describes interpretation as 'opening up a world'. The key to this world, for the next generation of textile designers, is in understanding themselves and their design practice through the meaning and insights that will arise through a thorough exploration of how the inspiration board can be used for expanding their own hermeneutic circle.



Figure 1: ST's workspace before organisation



Figure 2: ST's workspace after

organisation



Figure 3: Exploring placement and scale on the board



Figure 4: Collective group set up for interiors project



Figure 5: Collective group set up for interiors project

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Figure 2: ST's

Appendix K: Lerpiniere, C. (2013a) Drawn Threads: Drawing as a visual methodology to enhance qualitative studies. In: Nimkulrat, N., Niedderer, K., and Evans, M. (eds.) *Proceedings of the International Conference 2013 of the Design Research Society Special Interest Group on Experiential Knowledge, July 4-5, Loughborough, UK.*

Drawn Threads: Drawing as a visual methodology to enhance qualitative studies

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Abstract

This paper is an analysis of the value that drawing can bring to a formal research methodology. It is based on a series of drawings that were produced to extend and develop a form of qualitative enquiry, an Interpretative Phenomenological Analysis (IPA). This analysis was conducted as part of a study of personal textiles that individuals retain and value beyond their practice use, solely for their sentimental or family historical value, termed, the personal textile archive. Interpretative Phenomenological Analysis was used for analysing the individual experience of these textiles, and was found to be a methodologically sound, yet flexible and creative method of uncovering the data.

Phenomenological research methods are established as valid means to investigate subjective human experience, across a range of different subject disciplines (Smith, Flowers & Larkin, 2009). Such an interpretative approach was found to be an effective method to discern and illustrate the themes that arise through the individual's engagement with their own archived personal textiles. However, a visual rather than a text-based method is investigated for the supplementary value and illumination such an approach could bring to a qualitative study.

In this respect, drawing is explored as a practice-based method of visual inquiry to supplement and support the initial research analysis. Within this model of thinking, drawing is a means of embodied, visual enquiry, which can be used to

produce an analytical and evaluative practice that offers further insights to the text-based analysis. Drawing from the final and completed artefacts is a method for making implicit aspects of the experience of their making explicit. The drawn exploration of the material qualities of a textile design enabled an increased understanding of the tacit expertise of the designer or crafts-person, through applied drawing expertise.

Keywords: phenomenology, textiles, methodology, qualitative studies

Introduction

This paper focuses on the use of drawing to enable the further interpretation and understanding of qualitative data. To illustrate the method, a case study is used to demonstrate how a research study can be augmented by drawing as a qualitative visual research tool, and to discuss the insights that arise through this approach.

The case study is taken from a research project which examines how socially significant textiles are retained and stored within the home, forming the personal textile archive. The personal textile archive consists of clothing and textiles whose primary use is no longer utilitarian; in the case of clothing these items are kept, but no longer worn. These textile artefacts are 'curated' by people within their homes, to form personally significant, yet informally stored and arranged 'archives'. The clothing and textiles within the personal textile archive are kept for their purpose as reminders of family or personal histories. The purpose of the research project is to uncover how these textiles within the personal textile archive are kept, and to understand the nature of their value for their 'archivists', and to formally express this value as research. This is to unlock the tacit, implicit knowledge that remain unarticulated between the textile artefact and its 'curator'. To test the question over whether drawing could be used to sympathetically explore the possibilities of textiles, a combination of an interview analysis, a drawing analysis and a photographic analysis were used to gain insights into the experiential domains of the craftsperson.

Phenomenological research

Textiles and clothing are the most omnipresent of designed artefacts, (Schoeser

& Boydell, 2002) and as such form both a common human experience and a uniquely intimate experience, through being worn directly on the skin. In this way textiles comprise an embodied experience, and their investigation requires research methods that provide an in-road to this inner experience. Embodiment describes the intersection between the emotional and the physical arenas (Ashworth, 2003) and is key to understanding the emotional response to the qualities of textiles including smell, touch, fabric handle and emotional ties. Such a context requires qualitative methods that are adaptable and sensitive to this affective engagement with textiles.

The research project's data set was created and analysed through a phenomenological methodology. Phenomenological methodologies have been designed to enable a "fresh, complex, rich description of a phenomenon as it is concretely lived" (Finlay, 2009). Within the literature, phenomenological research methods are established as effective tools for researchers to reveal and analyse the individual's subjective, inner-world. Phenomenological methods are also noted for their sensitivity to the context in which phenomena are encountered, and their flexibility as a research paradigm.

A phenomenological enquiry is one which is idiographic in nature, in order to allow an in-depth and purposeful understanding of a phenomenon on a case-by-case basis. This understanding arises through the analysis of the data, and its purpose is to grasp the nature of an experience prior to laying out the data for explaining it, without, "explaining, predicting or controlling" it (Valle and Halling, 1989).

A key facet of a phenomenological enquiry is the understanding of what Husserl, the 'father' of phenomenology, termed the natural attitude (Husserl, 1970). This is the taken-for-granted world, which we experience unconsciously and without reflection. Through a phenomenological analysis in which we are both consciously aware of and responsive to an experience or phenomenon, we suspend the natural attitude and engage in a conscious, and reflexive way.

This in-depth analytical process allows the researcher to uncover and elicit rich data sets. The study followed Interpretative Phenomenological Analysis

protocols and recommendations, and complex data sets emerged which in relation to the ways in which the individual experienced their own personal sets of narratives, from family and personal historical events, through to cultural and emotional ties.

Within a phenomenological enquiry, the attention of the researcher is drawn from within their own subject boundaries and expertise, but left sufficiently open to allow the participant's experience to infuse the research area. The interviews followed a Standard Operating Procedure which set out a semi-structured interview schedule. The interviews were transcribed in full, and the interview transcripts were analysed for their themes, as is the recommended protocol for an Interpretative Phenomenological Analysis (Smith et al. 2009). A series of semi-structured interviews were used, which were designed to enable the research data to expand and extend the expectations of the researcher, thereby allowing unexpected findings to emerge.

Through the process of conducting the analysis questions arose with regards to the ways in which a further method for visually analysing the artefacts, aside from the taped transcript of the text, could be used to augment the understanding of the object. Therefore, drawing was selected as a method for understanding and making explicit the tacit knowledge bound up in the production of an artefact, where it was a hand-made, crafts-based object, or in the post-consumption life of the object, that is, the life an object has beyond its practical use (Lury, 1996).

The drawn textile – how textile designers use drawing

Drawing has been identified as instrumental within the design process, at all stages from research to completion and as enabling practitioners to highlight and identify key aspects of the design process (Lawson, 2004). Drawing is an established process of research and visual communication of ideas, within the art and design disciplines. As Steve Garner (2008) states, "drawing research is 'making knowledge'."

In this case study, drawing is used as a means to render the expertise of the textile designer explicit, and for showing an interpretive response to a textile

artefact. For the textile designer, the systematic delivery of design knowledge expertise occurs through the inherited practices of textile design: briefing, concept development, testing, design development, testing again, final resolution and production (Wilson, 2001). For the finished artefact, which has passed into use, ongoing, implicit questions about the density of a textile's structure and material, its surface qualities, and the elements which make up the design can be explored and defined through the process of drawing. In turn this exploration can be a form of reflexivity which promotes a deep awareness of the qualities of the textile artefact. Drawing has a long history as an established method of visual research for a range of disciplines, including design and engineering, fine art, anthropology, and scientific subjects. As Steve Garner notes, drawing is used in these fields as both a means to visually record and explore possible ideas and concepts, prior to further investigations, but is also used as a tool for "problem solving and problem finding" (Garner 2008).

Textile designers work in specific subjects such as printed textiles, knitted textiles, embroidered textiles and woven textiles. Drawing expertise is used throughout the research, development and production schedule, in innumerable ways, including collecting visual research, the process of developing design ideas and for completing design collections. Both traditional hand-rendered methods, such as pencil, pen and ink, and painting, and CAD based methods such as Photoshop and Illustrator, are currently employed by designers throughout the design and production processes. Drawing for visual design research in textiles is a process of analysing objects or motifs for use, and the selection of suitable drawing processes and techniques for articulating a coherent design sense within a textile collection. In this way, drawing is used for image gathering and development, and as both an analytical and procedural tool.

However, research into the ways in which drawing may be used to explore the textiles themselves is less readily available. As a textile designer with drawing skills honed over many years, it seemed that the expertise and experiential knowledge of drawing as a means for exploring a visual topic or motif prior to the design development process could be brought to bear on the interpretation

and further understanding of textiles in their post-consumption phase. The design abilities of the practitioner, honed through many years of practice and research, can become instinctive.

As Lavery (2003) notes, methodology is not a prescriptive series of rules to follow, but must allow for a creative approach, which is both sensitive to the research context and a responsive approach which engages sensitively with the data. Phenomenological research has been proven to provide methodologically valid approaches for practice-based research in fields such as education (Van Manen, 1990).

Key to phenomenological analyses are the concepts of 'bracketing' and the 'natural attitude' (Husserl, 1970; 1982; 1989). The natural attitude is the everyday experience of being-in-the-world, in which consciousness is directed towards what Husserl (1970) terms our 'pre-suppositions' and 'pre-reflective expectations.' Through the process of bracketing the researcher suspends and sets aside their assumptions about the nature of an experience to allow themselves to explore a research question from afresh, rather than taking a teleological approach which frames the research question or data analysis in order to confirm a firm hypothesis (Van Manen, 1990). Methods of bracketing include writing down prior expectations of the research, before conducting an interview, keeping a memo pad throughout the both the research gathering, transcription and analysis (Smith et al. 2009). This is to ensure that the researcher approaches each piece of evidence from a fresh perspective (Aanstoos, 1986). Langdridge (2004) also recommends this process to as a method to provide ideas for further exploration between an interview's themes and theoretical links. The decision to explore drawing as a further method of visually analysing the textiles arose in response to such a memo.

Having taken an approach based on Interpretative Phenomenological Analysis (Smith et al. 2009) for the analysis of the research project, it was deemed necessary to investigate the possibilities that another type of experiential expertise – drawing expertise – could be used to understand and creatively interpret the textiles within the personal textile archive themselves. In this way,

the expertise of the draughtsperson / designer was applied to explore the tacit expertise of the craftsperson / embroiderer.

Through a process of reflection, the researcher can link their area of practice to the area of research. As one of the primary visual methods of research for the textile designer is through drawing and photography, it seemed likely that this skill-set could have potential for transfer to a more established text-based analysis. Not as a means for replacing such an established analysis, but as a mean for sensitively extending or exploring the lines of enquiry that have become apparent through text-based interview analyses.

Process

The process of drawing enables one to become immersed in a visual subject, and to experience a sense of 'flow' (Csikszentmihalyi, 1992) whereby one is meaningfully engaged with a subject matter. As a phenomenological enquiry is one in which the subjective personal experience of the individual is recorded and analysed, in order to uncover their individual sense of an event or facet of their life, it seemed that there were parallels between the act of transcript analysis, through breaking down an interview into its themes, and visual analysis through selecting and focusing on areas within a textile through the medium of drawing.

Drawing is a way of connecting with these textiles, through using its potential to visually interrogate artefacts and its processes of simultaneously focusing and expanding an enquiry.

A series of exploratory drawings were worked up in a sketchbook, to explore different drawing processes and techniques, and the ways in which these could be selected and used to visually engage with the textiles within the research participant's personal textile archive. Most of the techniques that were initially selected were rejected, as these were stylistically selected, from an aesthetically focused viewpoint in which variations in weight and flow of line, and tone and gradient of line were used creatively rather than hyper-factually or diagrammatically.

Ideas for areas to further explore arose from the text transcript. For example, in

this case study the Richelieu embroidery which was left unfinished, with a hanging thread, was deemed of interest for visual exploration, directing the researcher to visually analyse and focus on this area.

For the purpose of exploring the textile artefact, the reason for creating the drawing was not to produce an aesthetically pleasing drawing, but to enter the world of the craftsperson through the singular focus on one aspect of the textile. Within this case study, 2 embroideries, a piece of Richelieu work (Figure 1) and a Crinoline Lady embroidery (Figure 2) were selected for visual analysis through drawing, for their emotional significance to their 'curator' or owner for their emotional significance and representation of a period of time.

As Crowther (2009) notes, elements of style and interpretation are invoked through the embodied physical process of creating a visual artwork, including drawing. The intention of the drawing was to simplify the detail, creating areas of visual focus, and exploring the physical, embodied nature of creating a drawing. For example, in the drawings created to examine the Richelieu tablecloth (Figure 3) and Crinoline Lady embroidery (Figure 4) the focus was on the process of filling in the design, in the style of the original textile, rather than on creating a reproduction of the tablecloth. In this respect, tacit knowledge, that is knowledge that is "bound up in the activity and effort that produced it" (Sternberg & Horrath 1999) was deemed to be key to understanding the significance of the textiles, as their construction represented a key point in the research participant's personal history.



Figure 1: Richelieu Work Embroidery



Figure 2: Crinoline Lady Embroidery

Craft and tacit expertise

The knowledge that crafts-makers acquire and express in the practice of their craft is often tacit in nature. This knowledge is multi-modal, and encompasses the embodied interaction between themselves and the physical and conceptual manipulations of media, materials, process and technique. Through the process of drawing, a clearer understanding of the skill and process of the embroidery process was accessed and articulated. Within fashion and textile history, techniques used within object-based analysis have become established as a means to investigate clothing and textiles (Taylor, 2004). However, tension arises through having a partial provenance to work with when attempting to visually unpick and interpret these textiles; using drawing with another research protocol provides a contextual or interpretive addition to this knowledge.

For the research project a particular point of interest was the sense that something hand-made by a craftsperson had a special and intrinsic quality

which precluded their disposal, even past their post-consumption life, whether these were made by the individual being interviewed, a friend, or a family member, even if these other people weren't particularly fondly remembered. As the focus in the study was on textile artefacts, these hand-crafted textiles were in the main embroideries, knitted toys and garments, crocheted items, and handmade lace.

Benefits of this method: Drawing expertise and experiential knowledge

Through the drawing process, specific elements became apparent in their importance, achieving prominence. The nature of the handmade articles brought a clearer understanding of the process that occurred in their making. In particular, the stroke of the pen, to represent a stitch, paralleled the slow, meditative process of embroidering.

Themes that arose included a sense of time passing yet suspended, through being immersed in the activity of drawing. Observations were made on the page as they occurred, and left for further analysis at a later date. For instance, one of the observations that arose during the process of drawing was an emerging sense of impatience as the drawing neared completion. This was paralleled in the interview data, in which the interviewee described how she would 'get excited' towards the end of an embroidery. Though this theme from the interview had been picked up within the interview analysis, experiencing it through the drawing enabled a clearer sense of how this impatience manifested itself.

Of note was the limited interest in attempting to use drawings as a visual transcription of the mechanically manufactured pieces of textiles. The lack of the 'human touch' imposed through the mechanical process of manufacture meant that possibilities for engagement were limited, and there was little insight to be gained from drawing these.

Findings:

The process of drawing as a visual analytical method brings a different perspective to the process of a qualitative interview analysis. A comparison of 3 analytical processes: photographic analysis, drawing analysis and interview

analysis are illustrated below in Table 1 in order to list the differences and emphasised areas of focus each approach had.

In particular, as Table 1 shows, there are different qualities which arise through each method of analysis. For example, the process of drawing enabled an in-road to the embodied experience of the interviewee's embroidery practice. This experience was described through the interview analysis, but replicating the embroidery through an 'embroidery mark' in the drawing brought a greater understanding of the nature of this experience.

Themes within the interview analysis relate to the period of time and era that these embroideries represent, a period of incapacitation due to rheumatic fever when the interviewee was 20 years old. During this time, she was unable to climb her household stairs and was ensconced in her front room, by the fire, doing what she describes as endless knitting and embroidery. Though none of her knitting remains, two embroideries dating from this period were produced for the interview. Within the interview analysis, themes relating to temporality became apparent. This sense of time was expressed a long period in which normal life was suspended, when spent most of her time resting, and her wakeful periods were occupied with embroidery. This sense of time that was both occupied and suspended intertwined was described as being recalled as a merged time between the embodied experiences of being ill and producing embroideries.

Though linear drawing is a much quicker activity than producing an embroidered textile, the sense of time was one of the most noticeable aspects of completing the drawings. In particular, when drawing, there was a split between being acutely aware of time passing, and an accompanying sense of impatience for the completion of the task, with contrasting periods of time whereby the sense was of being absorbed within the task of drawing, and consciously unaware of time passing.

The sense of 'filling in' was also apparent, in which the motif, proportions and design were already determined, and the purpose of the activity was to fill these in. In addition, a clearer understanding of one of the themes of the interview

analysis, of impatience, was enabled. The interviewee describes feeling impatient to complete a design, excited as she neared the end of one, and wishing to move on to another. This was noted in the interview analysis data, but only through the process of completing the drawing was this fully realised and reflected upon, as a similar feeling of impatience to complete a drawing was experienced.

The embodied feeling of drawing the hanging thread, which represents the final stitch of her illness, felt emotionally poignant and particularly notable, as a means of finishing the drawing, as it was the last element to be drawn in. For the interview participant, this poignancy represented her return to wellness, and as such she described how this was the most emotionally resonant and important artefact in her personal textile archive.



Figure 3: Richelieu work drawing drawing



Figure 4: Crinoline Lady

Table 1: Comparison of photographic, drawing and text analyses

Textile artefact: Crinoline lady	Photographic analysis	Drawing analysis	Interview analysis
Fabric	Heavyweight bleached cotton or linen	Folded and creased from storage	Fabrics arriving with the imagery on, ready to fill
Colour	Saturated hues contrasted with browns	N/A	Choosing the colours for the silk threads as part of the 'design process'
Stitching	Colour dominates Stitch styles vary Shine of thread	Varied directions and scales of stroke to represent different types of stitch Weight of line varies Fine quality versus heavy weight quality	N/A
Process	Stitch onto base cloth	Skilled quality of mark Need for concentration to achieve uniformity Filling in the space of a design Need to control line of marks to retain direction of design	'Endless'
Time	Mid 20th Century	Sense of time passing	Folded and creased from storage

		<p>Impatience to complete</p> <p>Leaving areas unfinished</p> <p>Contrast between sense of time passing versus sense of time suspended</p>	
Significance	N/A	<p>Skill noticeable</p> <p>Variety of type of stitch</p>	Representing a period of ill-health and recuperation
Textile artefact: Richelieu	Photographic analysis	Drawing analysis	Interview analysis
Fabric	Heavy interior weight cloth	<p>Folds and creases from storage</p> <p>Edges frayed</p>	n/a
Colour	<p>Beige cloth, brown thread</p> <p>Mid-century</p>	Black on white	n/a
Stitching	<p>Solid stitching</p> <p>Last stitch with hanging threads noticeable</p>	<p>Directional stroke to represent running stitch</p> <p>Fine quality</p>	Running stitch and buttonhole stitch

	Cut-through areas more noticeable	Repetition Last stitch with hanging threads noticeable	
Process	Stitch and cut work	Filling in the space of a design	'Endless'
Time	Mid-20th century	Sense of time passing Impatience to complete Leaving areas unfinished Contrast between sense of time passing versus sense of time suspended Slowing down Visual interrogation processing	Representing a specific time – 1950 Representing an era – 9 months of recuperation from illness and enforced rest Representing a location – downstairs near the fire Feeling impatient to complete Leaving areas unfinished
Significance	N/A	Feeling of completion set against incompleteness	Representing a return to health, due to incompleteness Most precious artefact

			in collection
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Conclusions

Designed artefacts within material culture can be visually interrogated and analysed using drawing as an interpretive method. This is useful as a way of articulating the original practitioner's expertise and knowledge, as a means for reflecting on the process of the designer, and as a way of exploring the designed artefact as it has aged and been used through visually exploring its wear and tear. In this respect, the drawing process naturally lends itself to investigating artefacts in their post-consumption phase, beyond their utilitarian usage. Within this study, wear and tear on the textiles was minimal, even after 60 years, as the textiles had been carefully stored. However, the creased nature of the textiles, which had been kept within a chest of drawers, was noticeable in both the photographs, and where the creases had distorted the fabric.

Through removing extraneous detail, drawing allows a focus on one element at a time. This parallels the qualitative research process in which one theme is reflected on at a time, and giving it individual consideration to develop insights about each theme's quality. For example, on the Richelieu work the thread which was hanging down from the final stitch was equally visible in both the photographic and drawn images. However, removing the colour and other information made the thread more noticeable, and the process of drawing it made the finality of the stitch more evocative, in parallel with the described experience within the interview.

This paring down of the drawing process, enabling the drawing to achieve primacy as the point of private entry to the life-world of the individual shows how this approach can have value for a designer to support a qualitative approach.

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Claire Lerpiniere

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Figure 1: Richelieu embroidery, photograph copyright of the author

Figure 2: Crinoline Lady embroidery, photograph copyright of the author

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Appendix L: Lerpiniere, C. (2013) 1 Wedding, 2 Cultures, 4 Outfits: The Phenomenological Exploration of Fashion and Textiles. *Journal of Textile Design Research and Practice*. 1 (1), pp.27-42.

Abstract

Textiles can evoke an emotional response that is induced by the smell, texture, memory and embodied experiences that are released through wearing, touching and talking about textiles. The textile artefact is our most universal designed object, with the capacity for us to experience it simultaneously with all our senses and emotions. The *personal textile archive* is a term created for this study to describe textiles that have been taken out of practical use, and have been informally, yet purposefully, gathered together. Textile artefacts within the *personal textile archive* function as both a treasury of personal, social and family memories, and as a treasury of design details.

A series of interviews were conducted in which participants were asked to discuss their own personal textile archives, in order to uncover the embodied experience that arises through interactions with these sentimental textiles. This rich experience of textiles was explored through the use of qualitative research methods developed from a phenomenological research methodology, Interpretative Phenomenological Analysis (IPA). Through a case study in which a couple of English and Punjabi heritage describe their wedding outfits, interviews set and analysed within a phenomenological paradigm demonstrate this method's facility to explore the interplay between design and experience.

Background

As designers, we produce objects and interventions with the natural world that augment the purpose and comfort of user's lives. When we design for textiles, we immerse ourselves in concept, aesthetics, colour, texture, process and story, and our consumers respond to our designs by literally wrapping both themselves and their homes in our designs. Through the process of living with and living within clothing and textiles, our designs become imbued with new meanings, memories and associations.

Fashion and textile design research has been typically examined through socio-cultural theories of the semantics of dress (Barthes 1992, Barnard 2002), from

psychoanalytical perspectives (Boulton and Jerrard 2000, Bancroft 2011, Pajaczkowska 2005), through the analysis of innovation, process and technique (Braddock-Clarke and O'Mahony 2005) and from object-analysis and design history perspectives (Taylor 2002). All of these research orientations offer the possibility of unlocking specific viewpoints of fashion and textile design that can be applied to different research contexts to answer specific research questions.

Within the semantic tradition, clothing is interpreted as a form of visual communication, in which categories of clothing and their design details, including garment structure, fabric, and embellishments are semiotic texts to be read and deciphered. This facility to correctly interpret parts of a design, and decipher the feasible meanings within provides a method for understanding textiles as metaphors that represent concepts through the interplay of signifier and signified.

Design history research sets objects within their socio-cultural milieus and traditions of making, through the processes of collection, identification and conservation (Taylor 2002). Through the process of exploring and fleshing out these detailed histories, the processes of collection and identification serve to explain the production and consumption of clothing and textiles in context.

Studies of clothing and textiles set within the physical domain of experience have the capacity to expand the debate beyond the terms of the discourse set within the semiotic, psychoanalytical, technical and design history domains. Textile design research that draws on the most useful aspects of both semantic and design history research, and augments these approaches with the individual's experience of clothing and textiles, has provided fresh insights (Candy 2005). Within research settings, research methods that involve using imagery or artefacts for research participants to explore have been demonstrated as effective methods to encourage the evocation and description of subjective embodied experience. These forms of research elicit rich data sets that can augment standard design research methods, such as focus groups and questionnaires. Methods including photo-elicitation and cultural probes have been appropriated from the social sciences, and developed by design researchers to investigate complex user engagement with designed objects (Harper 2002; Wyche, Sengers and Grinter 2006).

These methods are established within disciplines that touch upon our interactions with artefacts including design research (Norman 2004), anthropological

investigations of material culture, and ethnographic research into the home (Plowman 2003; Pink 2007, 2009). Within the field of design research, the 'Design and Emotion Society's' (2006) set of research tools have established that research tools developed to explore the domains of experience can be as creative as the designed objects and scenarios they are intended to research.

(<http://www.designandemotion.org/toolsmethods/>)

Within the fields of anthropology and the social sciences, investigations into textiles and clothing as objects of a person's culture provide fruitful domains for extending the established debates within textile and fashion design. In this way new insights arise through an interdisciplinary approach (Kuchler and Miller 2005, Keane 2005). For the researcher interested in the consumer's lived experience of a textile artefact, studies grounded in phenomenology have the potential to supply the researcher with a methodologically established access point for the 'inner-world' of the consumer. There is a broad literature establishing the value of phenomenologically based studies for exploring lived experience within 'wicked-problem' haunted social fields that are practice-based, including nursing, education and psychology (van de Laar 2008; Flensner, Ek and Soderhamn 2003; Ashworth, Freewood and Macdonald 2003). Textile design researchers can draw upon this literature for elucidation on the ways in which users experience textile designs and artefacts.

The 'Personal Textile Archive'

Textiles accompany us on our journey from birth to death, and form our most frequent human engagement with designed forms (Schoeser and Boydell 2002:1). Despite the ubiquity of the clothing and interior textile object, each person's personal set of experiences and memories that become embodied in their associations with these artefacts is unique (Lerpiniere 2009). These unique experiences provide multifaceted interactions that relate to Ihde's 'hermeneutics of materiality', (1993) which extends the hermeneutic project of interpretation beyond written forms. In the 'hermeneutics of materiality' material artefacts are investigated and interpreted, leading to an understanding of how objects and experience are constitutive elements of our lived experience which make up our 'being-in-the-world' (Heidegger 1962). This process of selection and intent continues throughout our lives, through to the formation of what I term the *personal textile archive*; the body of textile artefacts (either garments or interior textiles) that are kept beyond their practical use

for their symbolism or sentimental attachment. The research centres on exploring what forms these 'personal textile archives' adopt, and how these might mediate both personal and family memories and narratives.

Archives function both as a host for important cultural documents, and as a means to define the parameters of the debate (Foucault 2011:145). The archivist creates their mandate through the selection of items within the archive. They define the nature of the discourse, through controlling the range of accepted memories held within. In this way, the archive serves to install the archivist's agency as the gateway for memory, within groups and social networks. As Derrida notes, the archivist is responsible for the,

'physical security of what is deposited, and the substrate. They are also accorded the hermeneutic right and competence.' (Derrida 1998:2)

The 'personal textile archive' exists within these same domains of social, cultural and historical importance, but also serves an intermediary for the archivist, between their personal experiences, relationships, memories, sense of identity, and selfhood.

Phenomenology

If designers are to have an in-depth understanding of how their designed products are experienced by the consumer, they must make allowances for the emotive domains of 'multi-sensory modalities' that are constituted and mediated by the senses. (Pink 2007; Desmet, van Erp and Karlsson 2008). Phenomenology's philosophical enquiry encompasses areas as broad as transcendentalism (Husserl 1993,1970) ontology and existentialism, (Heidegger 1962, Merleau- Ponty 1962) and hermeneutics (Heidegger 1969, Gadamer 1969).

From these philosophical positions, which centre on life as it is lived through sensory experience, phenomenology has been used as the underpinning for the development of a formal research methodology. This field has been particularly developed by those in practice-based fields, including psychologists, who see the value of the phenomenological emphasis on the subjective human experience of phenomena. Langdrige (2008) describes the appeal of a phenomenological study for researchers across a range of disciplines, as a type of study that is methodologically sound, yet explores subjective, individual experience from the internal point of view of the individual. Phenomenological research methods enable designers to explore and categorize the broad diversity of user experience of

design, whilst still allowing the narrative voice of the user's experience to emerge. Phenomenological research methods are under-explored in the textile design research literature, and represent a real-world opportunity for fashion and textile designers to elicit complex data on the users' experiences of the products of the design process, situating design research in the same multi-sensory world in which they are experienced.

The research method illustrated in this paper has been applied to gain an insight into the experience of each item that forms the personal textile archive, and the narratives used to describe these. These are found within the context of the individual's lifeworld, through data collection 'events' (interviews or diaries) which draw out 'detailed stories, thoughts and feelings from the participant' (Smith, Flowers and Larkin 2009:56).

The model for the data analysis of this study has been developed from the approach of Smith Flowers and Larkin's (2009:56) *Interpretative Phenomenological Analysis*, or IPA. Interpretative Phenomenological Analysis is particularly suited to research that investigates areas of complexity or novelty, as its aim is to explore the social world (Smith and Osborn 2007:53). The assumption in orientating a research study in Interpretative Phenomenological Analysis is that the analyst values and is interested in investigating the hidden, psychological world of the interviewee, through their 'story', which may extend to the point whereby the 'story itself can be said to represent a piece of the respondent's identity'(Smith and Osborn 2007:66).

Research Participants

The characteristic that defined the appropriateness of the interviewees for the study was their engagement with the practice of selecting and keeping textiles beyond their practical purpose, for sentimental reasons, thus forming their own personal textile archives. The research participants were selected through word of mouth, and were followed up with a questionnaire. The questionnaires determined that they were willing to participate, and that they were relevant to the study through the criteria of having items which formed a personal textile archive.

Standard operating procedure

In common with the procedure for conducting a phenomenological interview, the interview questions were developed to allow for the authentic voice of the participant

to appear. The questions were based on Ashworth's (2003a, 2003b) 'Fractions of the Lifeworld' method. These are a series of fields which are intended to explore the participant's inner world in a thoughtful and phenomenologically oriented manner. No list of concepts can ever fully represent the complete constituted exploration of human experience, but they formed an excellent starting point for discussion. The fractions are: *discourse*, *project*, *sociality*, *temporality*, *selfhood*, *embodiment*, and *spatiality*.

Selfhood is concerned with questions of how a given situation impacts upon a person's sense of social identity and agency (Ashworth 2003a). *Sociality* explores how a given situation occurs in relation to others (Ashworth 2003a). *Embodiment* explores with how an event or situation will engage the physical body, including gendered embodiment, emotional embodiment and issues relating to disability (Ashworth 2003b). *Temporality* relates to how an individual's experience of time is affected, from the smallest moment of time through to one's sense of lifelong autobiography (Ashworth 2003b). *Spatiality* relates to the interaction with a specific location and how relevant and important this is in understanding the context of an experience (Ashworth 2003b). *Project* relates to the actions that constitute the activities that are undertaken for their contribution to one's life, from the day to day or regularly scheduled event, to the extraordinary event, and how these relate to the overall context of the individual's life (Ashworth 2003b). *Discourse* relates to the terms in which one discusses and describes life experience, and how these terms define the situations or events described (Ashworth 2003b). In relation to the study on the personal textile archive, these '7 Fractions' served to maximize the opportunity for eliciting responses with as wide an engagement with being-in-the-world as possible. For example, the question designed to invite a response on the subject of embodiment was, 'Is there a sense you associate with this piece, such as the smell, look or touch?'

Though the research questions were designed with a 'fraction' each in mind, it was envisaged that the answer given by the participant might explore another fraction, or none. This is encouraged as a demonstration that the questioning is sufficiently 'light touch' to allow the research participant's own authentic voice to emerge, rather than forcing participants' responses to fit any given hypothesis.

	Lengha	White Wedding	Beige Suit	Punjabi Wedding Suit
ARCHIVING				
The physical archive	X	X		X
Archive objects as symbols	X	X		X
Material value of archive	X	X		X
Photographs and the archive	X	X		
EMBODIMENT				
Comfort				X
Discomfort				X
Posture			X	X
Embodied memory	X	X		
Emotions	X	X		
IDENTITY				
Playing a role	X	X		X
Positive self-identity	X	X		
Identity difficulties				X
Transformation				X
CULTURE				
Wearing culture	X	X		
Symbolising culture	X	X		
Links with tradition	X			
Cultural difficulties	X			X
TEMPORALITY				
Representing a specific time	X	X		X
Era	X	X		X
DESIGN				
Design elements				X
Colour				X
Embellishment	X	X		X
Design and embodiment	X	X		X
Styling	X	X		
Design stories	X	X		X
SCHEMES & PROJECTS				
Planning	X	X		
SOCIAL DOMAINS				
Relationships				X
Friendship	X	X		X
Family	X			
Family difficulties	X			
Links to the maternal line	X			
LOCATION				
Real location		X		X
Imagined location		X		

Table 1, Master Table of Case Study Interview Themes

Case study

For the case study, separate interviews of approximately 1-2 hours each were conducted with a recently married couple, in which their two pairs of wedding outfits – one typically Western in style, and one typically Punjabi - were part of their own personal ‘personal textile archive’.

Parminder, the bride, is British, of Punjabi Indian heritage (her parents were immigrants to Britain during the 1960's) and Paul, the groom, is White British. Both were born and raised within 20km of their current residence in the British Midlands. The value of the interview that is grounded in phenomenology is demonstrated through the rich and concrete descriptions that were elicited from the research participants. These descriptions evoke the multi-faceted, complex and at time contradictory emotions and experiences that constitute the threads that are woven together

in any given experience. Through the interview and analysis process, a web of interlinking embodied memories of the four wedding outfits was revealed, detailed in Table 1.



Figure 1, Parminder's Wedding Lengha

These wedding outfits facilitated the interplay between self-identity and culture; for Paul the experience of a new culture, and for Parminder, links between her 'English' and 'Punjabi' identities. Through describing their wedding outfits, the couple explored facets of their own and their spouse's culture, the negotiation between their personal expectations and external cultural expectations, and the role of fantasy, based on the playful adoption of characters and narratives from cinema. These facets came together to demonstrate the role of the wedding garments as mediators between Parminder's and Paul's own sense of self and the cultural phenomenon of the contemporary British wedding. Four wedding outfits were described within the two interviews, as they were married in typically 'Western' style dress, and changed after the evening meal into Punjabi wedding outfits. For Parminder, the outfit she described as her 'English style' wedding dress was a strapless floor length white wedding dress, with a full hooped skirt, a train and a long veil. The surface of the dress was embroidered, beaded and embellished. The other outfit was a 'lengha' suit, a 3 piece Punjabi bridal outfit consisting of a circular gathered embellished and embroidered skirt, cropped embroidered and embellished top with a lace up back, and a heavily embellished head-scarf ('chuni'). (Figure 1) For Paul, his outfits (Figure 2) were a Western style 3 piece beige suit worn with a pink shirt, and tie, and a Punjabi groom's outfit. The Punjabi outfit consisted of a long embellished and

embroidered ivory and gold tunic-style top, a long red scarf with gold embroidery, a loose churidar style pair of trousers and embroidered gold and ivory slippers.



Figure 2 Punjabi groom's suit detail

Through the phenomenological analysis of the interviews, themes arose that related to the entire process of their involvement with the four outfits, from acquisition to consumption, and from consumption to storage.

These included memories of preparing to acquire the

outfits, through wearing the garments on the day, and subsequently viewing the garments, as they were taken out of storage, in their course of their day to day lives, or for the purpose of the research interview. Key design details and how these added or subtracted to the quality of their experience of the garments and the value that is added by the individual through memory and their personal interaction were discussed.

When we explore how a person interacts with a designed object, we explore how a subject and an object 'constitute' each other – we not only interact with the objects around us, but through their presence we determine our own sense of being-in-the-world (Verbeek 2005). This is what Daniel Miller (2009:60) labels a 'dialectical theory of material culture' whereby through using an object for a specific function (such as 'tunic-wearing') this makes us realise ourselves as belonging a 'tunic-wearing society'. Objects,

'help you gently to learn how to act appropriately. This theory also gives shape and form to the idea that objects make people. Before we can make things, we are ourselves grown up and matured in the light of things that come down from the previous generations.' Miller (2009).

This concept is adeptly illustrated by Parminder's situation of her own wedding dress within the context of her maternal lines; in describing how she felt when she wore her Punjabi wedding outfit, she described feelings of 'timelessness' in which she could be from 'any era' - her mother's era, or her grandmother's, stretching back into an imagined landscape of historical India. A rich landscape of imagined terrain in which Parminder located herself at the end-point of a maternal line was evoked. Against this backdrop Parminder imagined how her female ancestors would have worn their wedding lenghas. To maintain this link, she attempted to emulate a timeless style of wearing the 'chuni' or head-dress, that was not too modern, and not too old-fashioned for her wedding. When asked if the lengha reminded her of a particular place, Parminder drew upon an imaginary location, rather than a geographical one, from the classic Indian film, *Laila Majnu*. In this setting she was in the role of *Laila*, the beautiful girl betrothed to a Prince who drives her true love to become a '*Majnu*' (or 'madman') insane with unrequited passion,

'I imagine like an old 'Laila Majnu' film. You know, where he is so besotted with her, and she is being carried in a carriage with men carrying the carriage, you know what I mean? And very old fashioned weddings when there were no vehicles and people traditionally carried you in a little carriage. And you just imagine being whisked away in that- if you can be, being carried by men- to your new home. The men in your family would carry you in that to your new home and it could be for miles and miles, you know? It was like you were a special ornament being delivered to somebody else's home.' (Parminder, 2009)

When Parminder wore the lengha, themes arose of embodiment and culture, and she felt compelled to 'dance and dance'. The lengha suit embodied the whole of Punjabi culture to her; with links between dancing, culture and music. It represented, 'The wedding, the children, the respect, the gossip, the religion, everything, the food, but the music, I think it's mostly the music for me'. (Parminder, 2009)

For Parminder, when she wore the lengha, she embodied all the characteristics of the Punjabi culture that she had been brought up within. If clothing is a means through which we ground ourselves in and embody a culture, (Welster 2011:235) Parminder's selection of the lengha to celebrate the evening festivities of her Western style wedding situated her within the Punjabi diaspora – selecting *this* cultural expression, for *this* cultural event. Though no longer able to take a full part in her birth culture, due to family estrangement, through the project of selecting, buying and wearing her lengha suit, she was able to put her culture on and experience it again on her wedding day.

For Paul, the Punjabi groom's suit also evoked a physical embodied response, and acted as a means of physically 'trying on' his bride's culture. He spoke with warmth and enthusiasm about his Punjabi suit, in contrast to the beige Western style suit, which he only mentioned once, in an unfavourable comparison with the comfort of the Punjabi suit. In wearing the Punjabi suit, he felt transformed, and the suit represented the opposite of everything he thought he was, or ever would be. He delighted in feeling 'glamorous' and 'Bollywood' and admitted that he had dressed up and pranced about his bedroom in the outfit, 'many a time'. In wearing the Punjabi suit he felt opposite to his day-to-day self, and this was reflected in his physical demeanour, it was,

'a shoulders back, chest out, legs akimbo, 'look at me aren't I clever' kind of suit.'
(Paul, 2009)

Through the process of wearing clothing, the boundary between one self and another becomes apparent (Entwistle 2003:133). Through wearing the Punjabi groom's suit, Paul becomes aware of a change in his posture, and the transformative powers of dress.

One of the unexpected themes that arose within both interviews was the recall of feelings of sadness or regret that both Paul and Parminder also associated with their Punjabi wedding outfits. For Parminder this was described in vivid detail as she recalled the trip to buy both the outfits for her and for Paul, on her own with her baby son. As she held the lengha in the interview, she recalled a moment she hadn't anticipated prior to going shopping. She had chosen to go alone with her baby on the bus, in the way in which one would typically approach a shopping trip. As she was browsing the outfits in the Indian bridal shop, she had had a realisation that the staff in the shop were being 'quiet' with her. She recalled thinking,

'hang on a minute, how must this look?' and then I felt sorry for myself, because I just thought, there is no mum there, no sister there, and I am too Westernized maybe for them because I have a kid in tow as well, so what must they be thinking of me?' (Parminder, 2009)

The feeling that dawned on her was of being culturally adrift, and of a poignant sense of the family who were not present. Through not following the Indian tradition in shopping for the lengha suit with her mother, aunts and sisters, Parminder set herself apart as different to the other brides in the shop, a difference that was all the more extreme for her shopping with her baby in tow.

For Paul, a theme arose which related to cultural sensitivities and not wishing to

cause offence. When Parminder asked him to wear the Punjabi suit, he was concerned about offending her family, even though the couple weren't certain whether any of her siblings would attend. In the interview, as he described the suit, amongst recollections that could be categorised within the themes of embodiment, transformation, location and temporality he suddenly recalled 'a sting in the tail', when he had transgressed cultural norms and offended Parminder's friend. In the absence of Parminder's mother at the wedding, this friend had taken on the role of dressing both the bride and the groom, and was insisting that Paul had to drape the long scarf in a particular way, which Paul was disinclined to do. As Paul described, 'apparently, swearing at elder Asians is not the done thing, and I swore at her, told her to go away, so there's a bit of a sting in the tail. I'm still overcoming that particular issue.' (Paul, 2009)

Key to their experience of their wedding outfits, were the design details. For Paul, the key details recalled of the Punjabi suit were external signifiers of dramatic glamour, 'on the right side of bad taste', which included the gold embroidery, the sequins, and visual references to Bollywood. For Parminder, the key design features of the lengha suit were the colour, and she describes how prior to going to purchase it, she could visualize the exact shade of red she wanted, and her success in obtaining it. Central to her description of what she wanted was balance between beauty and simplicity, a delicate design that was heavily weighted from the embellishments, and the different possibilities of transformation that could arise through how the outfit was styled: in particular, the position of the headscarf on the head could reference any era - from ancient, in which the entire face was covered, as her grandmother would have worn it, to the hair and forehead being covered, as a 'traditional' bride such as Parminder and her mother would choose, to very 'modern' with the scarf just hanging off the bun. In reference to her white western-style wedding dress, Parminder drew upon 'external' narratives – stories selected from cultural forms, rather than 'internal' narratives of personal events. As she prepared for her shopping trip to buy her white dress, her visual reference for her bridal gown and hairstyle came through references to films she had watched as a child, which set the scene for her fantasies of a 'perfect white wedding'. Through the filter of film, Parminder chose a 'Cinderella' dress, based on her experience of growing up watching Disney's version of the Cinderella tale. Cinderella represented not only the style of dress, but a wider narrative in which the story ends with a

'happy ever-after' wedding. In contrast, for her hairstyle, Parminder held in her mind's eye an image of 'Holly Golightly' and the ways in which her hair and tiara represented her happy, carefree life. When the completed bridal look came together, the dress was a reference to Cinderella, but the tiara and hairstyle were pure Holly Golightly, and for Parminder this duo of design references worked harmoniously to help her create her starring role as the 'perfect' bride.

Conclusion

Clothing and textiles tell the stories of our lives: our affinities, ties, social milieus, affiliations and links with family are woven and knitted into their forms. To interpret a style of dress or an individual garment, it is necessary to draw upon the details within the garments, the semantic signifiers, elements of the design and clues from the process of manufacture. These elements of interpretation set the garment within its social, geographical, temporal and cultural contexts. However, without the rich social data that arises through understanding the context in which clothing and textiles are used, this information will be by definition one-sided: through empowering the theorist, the user, and by extension the designer, are disregarded. Through augmenting the design and manufacturing data and details with the user's experience of the textile or garment through using methods to uncover the symbolic nature of the garment's meaning for the individual, our understanding of clothing and textiles becomes multi-dimensional and enriched. Through using the interpretative phenomenological interview as a method to capture the inner voice of the participant, thereby uncovering their experience of their wedding outfits, a rich and embodied interplay of signification through the garments is revealed. The process of conducting phenomenological interviews brings forth the biographical nature of the garments into focus, as loci for memory and narratives relating to the self. This method of grounding and interpreting the interview through phenomenological theory and practice allows a direct conduit into previously unspoken, natural emotional reactions to design. This is intended as an addition and supplement to the existing design research toolbox. Through describing objects as they are experienced, the user's authentic voice appears, giving a unique window to the experience of design.

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List of figures

Figure 1: Parminder's wedding lengha

Figure 2: Punjabi groom's outfit detail

APPENDIX M: Additional photographs of Norma's Textiles



