

# **An Investigation into the use of Arts and Crafts to Give Voice and Enable Emancipation in a Post COVID-19 Setting**

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# Introduction

Arts and crafts have a long history and many evolving definitions. Usually, we associate arts and crafts with leisure, a gentle hobby for women and the elderly. It is interesting to look at how our view of craft changes depending on the crafts person.

The word craft derives from the old English word “Craeft” meaning “power, physical strength, might” (Online Etymology Dictionary) and the German word “Kraft” meaning strength and skill. Interestingly craft is associated with power and skill when the maker is an artisan or male. While if the maker is an amateur and/or a woman, crafting tends to be viewed as gentle, not requiring high levels of skill, specifically in relation to handicrafts. The term amateur was used to belittle women and their work in the 1800s (Callen, 1984, pp.5), and is still being used to diminish peoples work today (Csikszentmihalyi, 2008, pp.140).

The role of amateur crafting is explored in this essay, by investigating the power held by the amateur arts and crafts person. Glenn Adamson highlights that the word amateur derives from the Latin word “Amare” which means to love, and that key characteristic of the amateur is a “lack of critical distance from the object of desire” (Adamson 2017, pp.139). Adamson then compares this to Adorno's perspective on modern art which is “grounded in searching self-awareness” and therefore amateur crafts have less importance as they do not promote critical thought (Ibid, pp.139).

However, the belief of lack of self-awareness and critical thinking is to be challenged. Craft, as a process, can provide valuable space and aid critical thinking and self-awareness. So, I will evaluate how much influence the typical ‘gentle,’ meaning passive and non-threatening, hobby has on giving voice to the maker/s, to question if craft can be used as an effective means of giving voice and/or emancipation.

The Arts and Crafts movement will come to mind as the first social movement to attempt to provoke change through a creative means, which Adamson describes as a paradigm shift (Adamson, 2017), as it changed the widely set assumption that craft’s primary function, is producing goods for utility, to the arts being used to encourage socio economic and political change. The movement was influential. However, it is important to examine and credit alternative examples that successfully used creativity to cause social change. For example, encoded quilts used as a “communication system of the Underground Railroad” (Fry, 2002, pp. vii) or the more recent Names Aids Quilt (1985 - Ongoing), that helped to disperse an understanding of the AIDS epidemic in the 1980s and helped humanise those who were being outcast from society as well as humanised.

In addition to influencing wider society, arts and crafts can help to bring a personal understanding and comfort to the maker. Sarah Corbett, the founder of the Crafting Collective discusses how, “crafted objects can then play a part in tackling the root causes of injustice and help create long-lasting positive change” (Corbett, 2017, pp.1). I also reflect on my own and others experiences of arts and crafts to further investigate this relationship.

Furthermore, from looking at craft and its role within activism, voice, and emancipation on a smaller scale, I will analyse the relationship between the rise of crafting and its importance within a post COVID-19, 21st century Western setting.

I endeavour to seek an understanding of the following questions:

- What is the role of amateur arts and crafts in Western society in the 21st century, in correlation to its rise in popularity post COVID-19?
- Why do we turn to arts and crafts?
- Where can arts and crafts be used to implement change within us and wider society?

# Part 1

# 1. The Arts and Crafts Movement

The Arts and Crafts movement (1860- 1920) (The Art Story) was a rejection of modernisation, specifically Industrialisation. The movement was figure headed by John Ruskin and William Morris. Both believed that Victorian Britain should look to the past for inspiration, for superior working practices, that produced better goods. The manifesto of the Art and Crafts movement had three main aims.

## The Unity of Art

This is to mean that those who work in fields of the arts and crafting, on an artisan level, should be held as equals and no one's work ranked as being more important than the other. As this is how things would have been during the medieval era.

However, upon further analysis, the movement functioned on a patriarchal rhetoric. An article in the Women's art Journal said the movement "perpetuated the class, sexual and labour divisions inherent in late Victorian society" (Callen, 1984, pp.3) I agree with this statement as there is evidence that women's efforts and contribution to the movement have been overlooked, not credited and in parts erased from the history of the Arts and Crafts movement. For example, the contributions of Jane Morris (née. Burden). Burden and her daughters assisted Morris with his embroidery without accreditation to their contributions (Ibid, pp.4).



**Figure 1.1**  
*'Honeysuckle embroidery'*  
1880s Hand embroidery by  
Jane Burden on silk and  
linen  
Note: see image appendix  
for full reference citation  
Photo Credit: Paul Tucker  
for William Morris Gallery

Furthermore, guilds had a hierarchy that excluded those from less well off socioeconomic backgrounds as well as those who did not want to conform to a prescribed lifestyle, which was the case with Ruskin's 'Guild of St George' (Cumming & Kaplan, 1991, pp.14). Consequently, due to exclusionary and dismissive actions the Arts and Crafts Movement did not help unify. Instead, it furthered men who were already unified by their position in society.

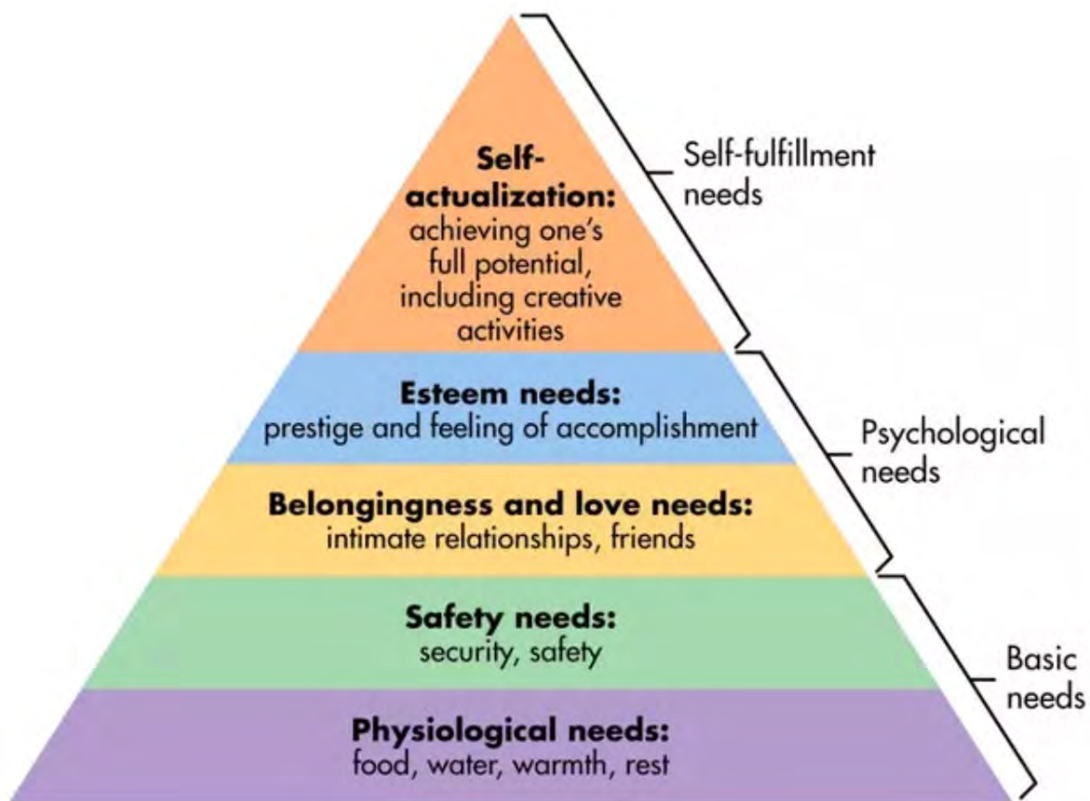
### **Joy in Labour**

“The idea was that the ordinary experience of work can become a source of pleasure through the play of imagination” (Crawford, 1997, pp.17)

The success of the joy in labour principle was apparent in the idealistic lifestyles of the guilds. Time was spent communally farming and, in the example of Ashbee's guild, members were said to have spent their free time having “sing-songs, excursions and play acting” (Cumming & Kaplan, 1991, pp. 28).

Those partaking in the movement were likely to find joy in both their work and the lifestyle that they had adopted. However, industrial factory labourers of lower social class were still having to work, suffering poor working conditions and unstimulating jobs. Despite Ruskin and Morris rejecting industrialisation, due to their well-off backgrounds which enabled them to pursue vocational careers (Ibid, pp. 14), they were out of touch with the everyday lives of the worker, they believed could find joy in labour.

Ruskin says, “only by thought can labour be made healthy, and only by thought that labour can be made happy and the two cannot be separated with impurity” (RUSKIN, pp. 179). Ruskin's ideas were based on the romanticised idea of the past, rather than analysing the needs and challenges faced by those of the working class. Ruskin's proposal that the working class would find more joy if their jobs had more freedom, rather than striving for joy through increased wealth (RUSKIN, pp. 164), was inaccurate as money is needed to meet the workers basic needs before joy can be found labour. From my interpretation, Ruskin was envisioning a type of self-actualisation that could only be achieved by those already in a position of power and financial privilege, which is likely why the movement was not particularly impactful on industrial development practices.



**Figure 1.2** Maslow's Hierarchy of needs  
 Note: see image appendix for full reference citation  
 Image Credit: Simply Psychology

If Maslow's theory of self-actualisation is applied to the example of the factory workers in the industrial revolution, their issues run deeper than not having the freedom to have creative expression. To find joy preliminary needs would need to be met. So, as much as the division of labour was thought to prevent the ability to find joy in labour, it only scratched the surface of a more complex issue.

### Design Reform

This was the aim to improve the quality of the objects that were being consumed by the public. (Crawford, 1997, pp.17)

Much like today, Victorian Britain was going through a period of modernisation where machines were threatening the job of man in the making process which Ruskin and Morris disapproved of, as the work had no creative freedom, when simply staffing a machine, therefore one could not find joy in their work and the good being mass produced were worse quality.

Adam Smith advocated for the division of labour claiming it to be "the greatest improvement in the productive powers of labour" (Smith & Stigler, 1957, pp1). This theory is still being applied, particularly in western society, where economic efficiency is still driving our development and in turn our lives.



Unfortunately, there was minor impact on the industrialisation of Britain. The reason being those goods being producing by the movement's makers were not as economically efficient to produce. Consequently, goods could only be afforded by the bourgeoisie of society. Although, some members of the movements were considering the less well-off (Fuad-Luke, 2009, pp.37), it was not enough of an impact to take on the practices of the industrial manufacturers who could produce more economically as their employment of the division of labour made them significantly more efficient. As a result of this, underpaid workers, poor conditions, and mass-produced goods of inferior quality are issues to date.

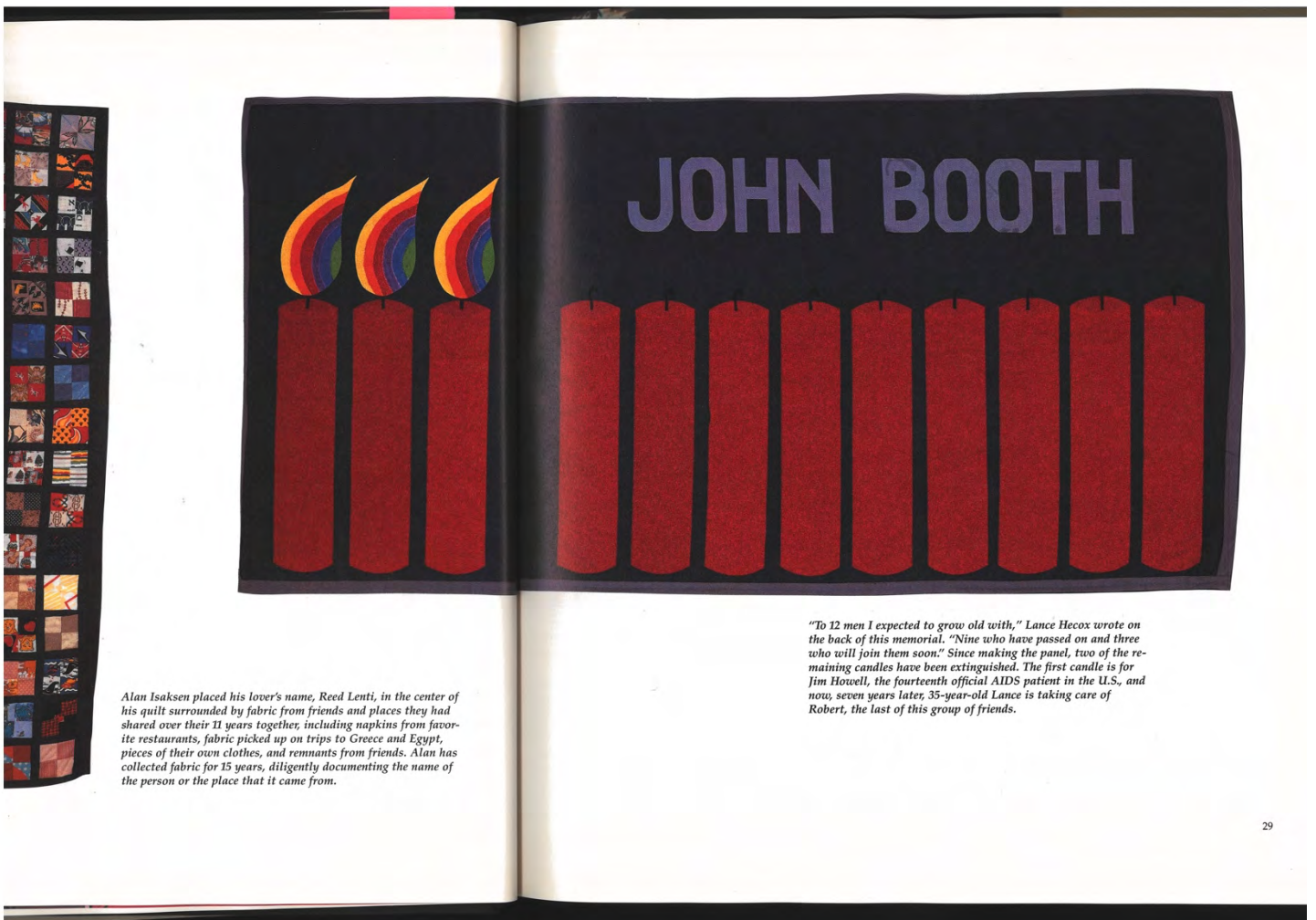
One success of the Arts and Craft Movement was that it influenced new, socio-political movements, such as Art Nouveau and The Deutscher Werkbund (1907-1035) Fuad-Luke, 2009, pp38). To conclude, the success of the principles of Arts and Crafts Movement were not particularly successful. Despite this, I think the ideals can be applied to other examples historically, be an advocate for the use of arts and crafts today to create meaningful changes within ourselves as well as society.

## 2. Case Study: NAMES Memorial Quilt

The Names Aids Quilt is one of the world's longest running community art projects (Balsamo, 2020). In 1985, Cleve Jones, a human right activist, had the idea of making quilts to create a memorial to remember those who had lost their lives to the AIDS epidemic. The impact has been far reaching, as it has been exhibited around the world and throughout the United States, educating about the AIDS epidemic and raising money for charity. Jones used the 3 x 6-foot panels (the size of a coffin) to shock people into realising the sheer amount of people who had lost their lives to the epidemic, as they were just becoming another statistic (Jones & Dawson, 2000).

Jones was inspired to make the memorial a quilt after names on paper looked like a quilt at a memorial walk further to that Cleve, understood the “homey image and familial associations of a warm quilt” (Jones & Dawson, 2000, pp.108), could counteract the hostility surrounding Aids and gay sexuality. This was successful as the personalisation of each quilt panel and the letter submitted with it told the story of an individual rather than just another gay man. The quilt has helped to bring positive change to society and that has been recognised, as in 1989 it was nominated for a Nobel peace prize for representing “the ultimate example of art as a tool for activism and social change.” (Woods, 2007)

Moreover, Jones realised the quilt could have therapeutic benefits as a way of grieving lost loved ones and friends (aidsmemorial, 2020). In making the quilt, people come together family and friends to piece together bits of someone's life, personality, and their history. Cleve mentions the quilting bee as part of American folk art and tradition. At sewing bees' generations would work as one to stitch together and “recapture history” (Jones & Dawson, 2000, pp.108) using scraps of old clothes and other meaningful textiles. Although other memorials allow people reflect and remember those who they have lost, the quilt allows people to better understand or remember through haptic knowledge. As the quilt is presented to the floor, people can read and touch the quilt up-close, making it a tool for memory. The positive impact on individuals and society shows how arts and crafts have and continue to contribute to positive change.



Alan Isaksen placed his lover's name, Reed Lenti, in the center of his quilt surrounded by fabric from friends and places they had shared over their 11 years together, including napkins from favorite restaurants, fabric picked up on trips to Greece and Egypt, pieces of their own clothes, and remnants from friends. Alan has collected fabric for 15 years, diligently documenting the name of the person or the place that it came from.

"To 12 men I expected to grow old with," Lance Hecox wrote on the back of this memorial. "Nine who have passed on and three who will join them soon." Since making the panel, two of the remaining candles have been extinguished. The first candle is for Jim Howell, the fourteenth official AIDS patient in the U.S., and now, seven years later, 35-year-old Lance is taking care of Robert, the last of this group of friends.

**Figure 2.1** Scan of a page from 'The Quilt, Stories from the NAMES Project'

Note: The image shows a quilt that was submitted to the names project along with an extract about the panels story. See image appendix for full reference citation.

Image Credit: Matt Herron



**Figure 2.2** Scan of a page from 'The Quilt, Stories from the NAMES Project'

Note: The image shows a quilt that was submitted to the names project along with an extract about the panels story. See image appendix for full reference citation.

Image Credit: Matt Herron



**Figure 2.3** Scan of a page from 'The Quilt, Stories from the NAMES Project'  
Note: Image of a group of people sewing a quilt panel together. See image appendix for full reference citation.  
Image Credit: Matt Herron

### 3. Case Study: Quilting and Slavery in the Antebellum South

The enslaved women in the Antebellum South were by no means amateurs at their craft, as many of them were talented slave seamstresses (Fry, 2002). Quilts were important in the households of both slaves and their masters. However, they were even more important in the homes of slaves as they were used to keep families warm and provide extra beds (Fry, 2002). The quilts were made from a bricolage of fabric scraps, cut offs of thread and left-over cotton (Beardsley et al., 2002, pp.6). Although material was limited, makers would be using the same fabrics; all the quilts express the makers' individual identity, which can be seen in the quilts of Gee's bend where family traits can be seen in their work through the generations (fig 3.1 and 3.2) The women were self-taught by passing down knowledge between friends and family. Peter Marzio described the self-taught process as "a pedagogical process similar to that practiced in academic salons or formal art schools" (Beardsley et al., 2002, pp.6). From looking at this case study and reflecting on what I have seen in society I have noticed that we downplay the legitimacy of learning through amateur crafting, which could be the result of it taking place within a domestic setting, as opposed to a formalised educational setting.



**Figure 3.1** *Blocks and Strips Work Cloths* quilt, Andrea Williams, 1991  
Note: Andrea Williams is the daughter of Lorraine Pettway. See image appendix for full reference citation.  
Image Credit: *The Quilts of Gee's Bend*



**Figure 3.2** Medallion Work Cloths quilt, Lorraine Pettway, 1953

Note: Lorraine Pettway is the Mother of Andrea Williams. See image appendix for full reference citation.

Image Credit: The Quilts of Gee's Bend

The perception of a crafting space being improper can be beneficial, as it is not perceived as something that needs surveillance. In the case of the slaves, they would throw quiltings, which were parties with singing, dancing, storytelling, games, food, and drink, but primarily multiple people would work on one quilt. The by-product of these gatherings was being able to exchange information and gossip (Fry,2002). This gave reason to bring the community together and cultural traditions, such quilting bee were the result of these parties. These traditions help to form and enforce an identity, which help groups and individuals to find their voice.

Furthermore, the influence of these quilts on wider society helped to change history. Irene Williams's quilt (fig 3.7) encouraged fellow slaves to vote. Quilts also harboured hidden messages to help find freedom through the underground railroad. The quilts were also sold to raise funds to aid the campaign for freedom and provide for families (Parenti, 2020). The visual component of the quilt helped to circumnavigate lower literacy levels, as well as keep messages secret as only certain people known as 'fabric griot' would be trained to interpret the patterns and symbols' meanings.





*Figure 3.3 Housetop, Vote Quilt, Irene Williams, 1975*

*Note: See image appendix for full reference citation.*

*Image Credit: Souls Grown Deep*

A ‘Griot’ is a West African storyteller and historian who uses objects as a memory device to orally, recite knowledge (Parenti, 2020). The process of craft is a way of storytelling as we attach memories through materials and symbolism. Lisa Wilfork analyses Phyllis Alicia Perry’s book ‘Stigmata’ which explores bodily epistemology, trauma theory and the processing of repressed traumatic events. The books protagonist heals the scars of her enslaved great grandmother, that had appeared on her own body, by making a quilt to understand her grandmothers' experiences while examining a quilt left to her by her grandmother. Even though the book is fictional, it derives from truth. Through sharing of hand-crafted objects and artefacts it can help to develop an understanding of ancestors through a form of collaboration (Felcey et al., 2013).

To conclude, collaboration with those who are not present could be applied in an abstract form to how we use craft in the 21st century. If through craft you can collaborate with your past self; and give space for the voice of the subconscious, it could enable us to feel, learn from and experience a therapeutic benefit via bodily epistemology, thus improving wellbeing through an understanding of oneself.

## 4. Craftivism in the 21<sup>st</sup> century

The term craftivism, a hybrid of craft and activism, has been around since 2003 when used by Betsy Greer, however, Sarah Corbett the founder of the Craftivist Collective used the term craftivism from 2008 (Corbett, 2017). In Corbett's lecture for Goldsmiths' University (18th October 2022), she described craftivism as part of an activist toolbox. Craftivism cannot be used alone and needs to be used in conjunction with other types of activism for example writing to your MP, protesting, and petitioning. It is important to highlight that craftivism should be used tactically, like other types of activism. However, crafts have a place and an approachability. It is interesting how craftivism can positively benefit the maker. Bringing groups of people together helping them to discuss difficult and uncomfortable subjects and allowing people to leave with more of a sense of hope surrounding the issues that they are addressing, which can often leave people feeling hopeless.

### A Craftivist's Manifesto

Connecting our hands, hearts and heads  
we can truly make a difference.

#### 1 Be the tortoise

Breathe; take it slow. Craftivism is about taking a thoughtful approach to mindful activism.

#### 2 Craft is our tool

It can bring about effective long-term change, but it should always fit seamlessly with what we're saying, never used for the sake of it.

#### 3 Solidarity not sympathy

Preserve the dignity of others by showing solidarity with them in your craft. Understand their struggles and you'll understand their solutions. Activism is not about charity.

#### 4 Find comfort in contemplation

Use the slow, stitch-by-stitch, nature of craft to help you consider the complexities of injustices. It will lead to a deeper understanding of them and their solutions.

#### 5 Empathy never points fingers

Try to see everyone's perspective. Everyone faces different challenges, so aim to make critical friends, not aggressive enemies.

#### 6 Small & beautiful

However small, pieces inspired by beauty and love can be powerful reminders of just how gorgeous the world can be. Don't worry about imperfections either; they're endearing.

#### 7 Humility holds the key

The world often needs us to change before it can. Consider your role within the bigger picture. Work with people, never against them and always keep an open mind.

#### 8 Provoke don't preach

Never shout, always encourage. Inform through your craft and it will provoke thought and action. Intriguing activism inspires never intimidates.

#### 9 Embrace positivity

It's the most encouraging tone we can take. Being cynical's easy, but a positive, compassionate world vision has the power to fuel dreams and build movements.

#### 10 Make the change you wish to see

If we want our world to be more beautiful, kind & just, then let's make our activism beautiful, kind & just. So pick up your needle and thread and join us in crafting! Together we'll change our world one stitch at time...

Made with courage and care by Craftivist Collective

*Figure 4.1* Crafting Collective Manifesto  
Note: See image appendix for full reference citation.  
Image Credit: Craftivist Collective

In Corbett's lecture she also discussed how she strategically runs crafting sessions. She holds workshops for craftivism, with limited amounts of equipment on tables so that participants are forced to interact; uses scents in the room to help people remember what is being discussed; instrumental music is playing to help people listen to their thoughts and food and drink is on offer to make the workshop more relaxed and comfortable (fig 4.2). From an interior design perspective, the combined use of neuroscience and spatial solutions to aid activities that help give voice to those in the space is interesting, as it is something that is intricately linked with craft and craftivism on both a personal and public scale.



Communal Crafting: a craftivism workshop for quiet contemplation and discussion whilst making.

**Figure 4.2** Scan from 'How to be a Craftivist'

Note: Image of a craftivism workshop. See image appendix for full reference citation.

Image Credit: Sarah Corbett

## 5. Case Study: Crafting Collective ‘Don’t Blow it Hanky’

One particularly successful example of the Craftivist Collective’s work is the ‘Don’t blow it hanky’ campaign, which encouraged the Marks and Spencer’s (M&S) board members to pay their workers the living wage, after being gifted hand stitched M&S hankies with words of encouragement, crafted by loyal M&S customers who were also craftivists.

The don’t blow it hanky is a gift that is given to whoever the maker believes has the power or opportunity to “seriously influence positive change” (Craftivist Collective, 2020). The gift is given to person with power, in person, which facilitates handing over of the gift with “humility and kindness” which helps to build a relationship where you can be a “catalyst and a good critical friend” (craftivistcollective, 2017). In Corbett’s lecture (2022) she explains the neuroscience and positive psychology behind giving gifts, as the negative shock of a protest causes the body to shut down and become hostile, as a fight or flight response. Whereas positive surprise, such as a gift does not create a sense of attack making the body more receptive to what is being said.

Over a five-week campaign, ‘stich-ins’ took place outside M&S stores. At ‘stich-ins’ groups of craftivists set up picnics, stitched hankies and discussed the cause they were stitching for with passing shoppers. These stitch-in were successful, as they engaged with more of the public because of their non-confrontational demeanour.



*Figure 5.1 Photo of a Stich-In*

*Note: Craftivists stitching outside M&S Store.. See image appendix for full reference citation.*

*Image Credit: Polly Braden*

Furthermore, in Corbett's 'Art of Gentle protest' TEDxtalk (TEDxTalks, 2016) she revealed that the media attention (fig 5.1) caused the campaign to reach the M&S board before the AGM (annual general meeting), resulting the board openly supporting the campaign in the introduction of the AGM prior to the gifts being given, where the craftivists were able to have longer conversations and gain more information about the boards plan of action. The campaign also furthered private conversations, with one board member discussing the living wage with her children upon them asking about the gift.

To summarise, this case study demonstrates the power of crafts approachability, as being beneficial as it conveys the sentiment of one's concern, facilitating a better dialogue. Crafting also benefits from being aesthetically engaging, naturally creating intrigue, once again creating more dialogue, particularly when engaging with those who might not usually encounter certain issues, especially children or people that might feel overwhelmed by confrontation or large loud groups.

## Part 1 Conclusion

Evaluating the case studies discussed, it becomes evident that there is a unique relationship between maker, the process, and by-products of craft. Crafting becomes an emotionally engaging process to think through the hands with mindfulness and intention, rather than making for aesthetic or utilitarian purposes. The wider benefits to society have been significant, as the prospect of socio-political and socioeconomic reform has caused makers to use craft for change. However, personal by-products of craftivism are more valuable.

“Stitching calmed me down, helped me think through issues more clearly and I was able to be creative with my hands. It felt empowering.” (Corbett, 2017, pp.3)

In Sarah Corbett’s Goldsmiths’ University talk (2022) she discussed craftivism being activism for the introvert, due to its quieter nature. However, I think that more emphasis could be placed on crafting going beyond the introvert. Instead, it could highlight that benefit can be brought to many through arts and crafts, whether that be for pleasure, or a personal or group goal in mind. In the examples discussed, crafting has been accompanied by the joy of making, creating a sense of achievement and pride through making as well as finding comfort in making. This illustrates that crafting has a positive and constructive benefit for the maker as it becomes a sort of therapy.

Moreover, the link between arts and crafts, mental health and wellbeing is one that is starting to be picked up and encouraged by organisations such as the Crafts Council and Arts for Health. With the Craft Council citing the Governments 2017-18 ‘Taking part survey’, which showed a 22% increase in participation with amateur and everyday crafts (Jeffries, 2020), so there is opportunity to explore wellbeing through craft on a larger scale, as more of the nation is engaging with crafting.

Finally, going forward I will analyse the experience of arts and crafts from a personal perspective, not relating to a socio-political background. Through this I will gain insight to see what elements of crafting are present, and how they are beneficial for personal versus a political benefit and the role of amateur crafting within the 21st century.

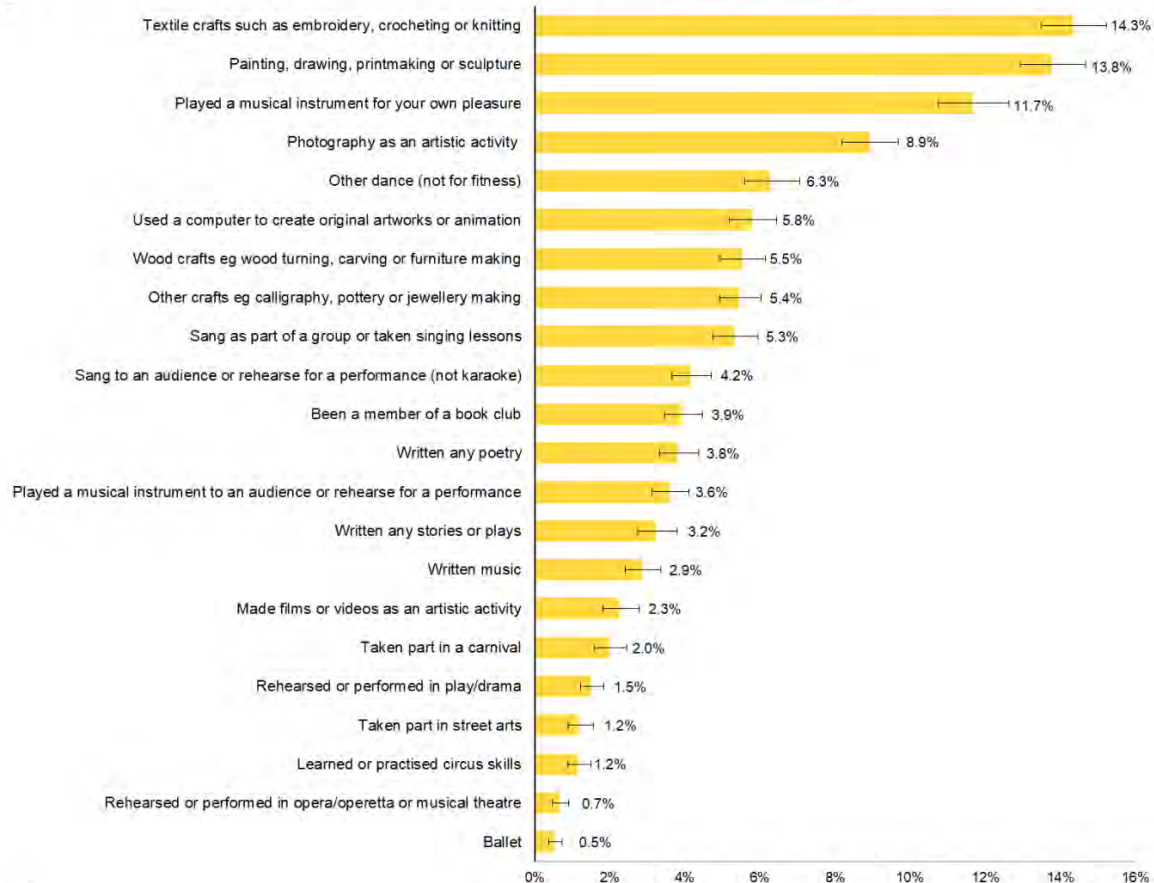
# Part 2



## 6. Reflection on COVID-19 and Arts and Crafts

During the COVID 19 lockdowns I noticed from both personal experience and observation, a rise in the popularity of art and crafting content on social media platforms such as TikTok and Instagram. I observed friends, in the last years of adolescence and early twenties, taking up different crafts, the most popular handicrafts being crochet, knitting and sewing. Upon further research, I found my observations, correlated with the findings of the Government ‘Taking Part survey’ (fig 6.1).

**Figure 1.1: Proportion of adults who had participated in specific arts activities in the last 12 months, 2016/17**



**Figure 6.1** Screenshot of ‘Taking Part Survey’ Results

Note: See image appendix for full reference citation.

Image Credit: Olivia Christophersen

While confined to the home, we had more time than what we usually would have, so social media became a way to share ways to spend our time. As a result of seeing the joy brought to others and observing how things are made, we had the chance to have a go at crafting and connected through shared experience of creating. It was found that the motivations for sharing digitally are the recognition of work, diary keeping and creating a sense of connection and community (Gauntlett, 2018), which corresponds with my personal observations from the first lockdown.

# 7. My Personal Experience of Arts and Crafts and COVID

I completed a study of objects that I crafted both during and after COVID-19 lockdowns. The reflective exercise allowed me to think about what I had gained from crafting as an amateur and examine my reasoning for turning to craft.

Firstly, I analysed a scarf that I had knitted. I recalled that knitting the process gave me a sense of purpose and while the scarf was not finished, I was still able to feel a sense of achievement regularly, when seeing the scarf grow (fig 7.1). The self-directed learning process was rewarding, as became more comfortable with the skill of knitting. This learning process is well documented in the scarf upon looking. At the start of the scarf there are a few holes from where I accidentally dropped stitches or made other mistakes; as I had placed markers into the scarf to denote the start of a new session of knitting, the further I progressed the bigger the gaps between the markers become, illustrating my increased knitting speed and accuracy. The slow process intrigued me and knitting became something I used to help focus my mind while attending online university classes in addition to being a way to unwind.



**Figure 7.1** Picture of a sketchbook spread which studies my own armature handicrafts  
 Note: This sketchbook is from my Interior Design Fourth year project  
 Photo Credit: Rachele Jones

I realised that I turned to knitting as it was very accessible for me. My family and I were confined to the house with COVID-19 followed by the second lockdown. On a whim, I had found some yarn, however, I could not find knitting needles, but I did have chopsticks, which worked for a beginner's project. So, the ease of having chopsticks, YouTube tutorials and yarn enabled me to do a task that brought me joy for several months.

Furthermore, I realised the interest from friends and family my knitting generated. When talking to people during that period it became something that people would regularly check in on. In one instance in a class a peer noticed that I was knitting and talking while in the breakout room and this led to a short but genuine conversation. Whilst being isolated socially, craft created a way to better connect through genuine interest and shared experiences that we could not have whilst physically being in the same space.

Through doing this exercise of reflecting on object and experience. Through the making of these sketchbook pages, which required cutting, sticking, and placing images, a craft of itself. I gained a deeper appreciation and understanding of what I had acquired from arts and crafts.



**Figure 7.2** Picture of a sketchbook spread which studies my relationship with armature crafting and mental health  
 Note: This sketchbook if from my Interior Design Fourth year project  
 Photo Credit: Rachelle Jones

I improved my making skills; developed strategies that helped my mental health, by calming my mind and reducing anxiety, by way of expressing and processing complex feelings. I realised that while creating, whether that is, knitting, painting, or sewing, my mind had managed to retain more detailed information about sensory cues from my surrounding;

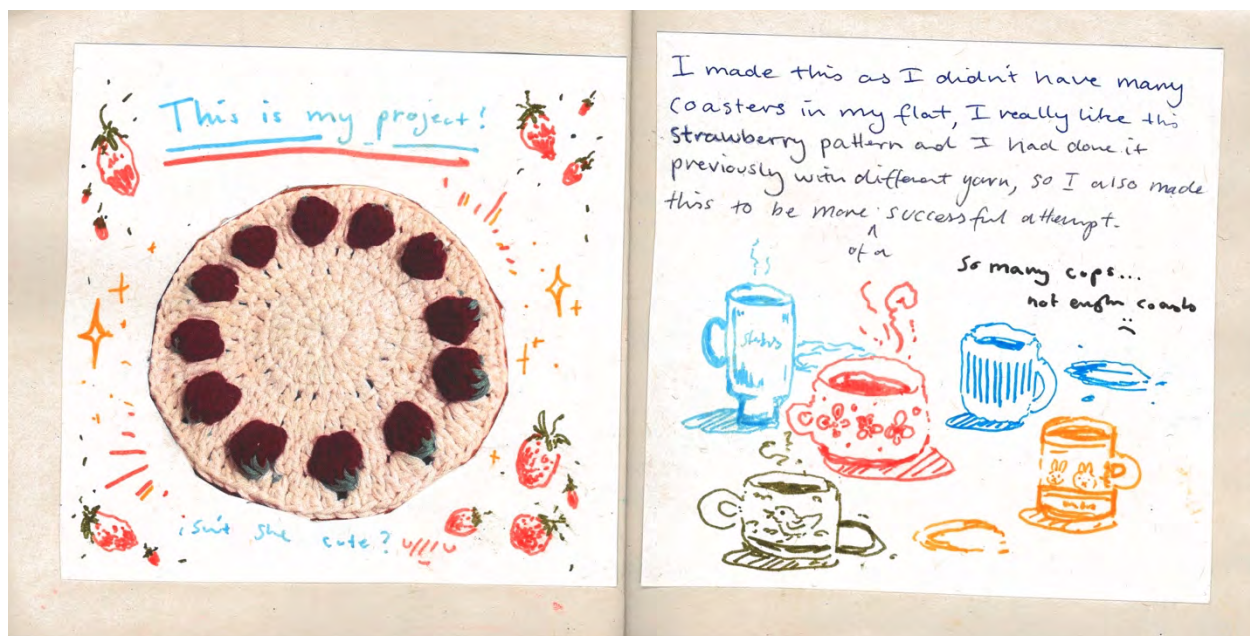
schedule along with feelings that I experienced during the making of the object. Subconsciously I had started crafting mindfully in a state of flow (Csikszentmihalyi, 2008). I also gained knowledge through experience, which is poignant, as the Greek word, Metis, which is adjacent to the word craftiness in the English language, and is interpreted as, “the knowledge that comes from doing things with purpose” (Smith et al., 2017, pp.2). Further, reinforcing my belief in the making process as means to gain understanding.

## 8. Primary Research

In response to my own object studies, I wanted to investigate other people's experiences and relationship with crafting. I got two participants, both are university students, who both participate in arts and crafts as hobbyist, to complete a cultural probe over a week. Afterwards we came together to do a book binding workshop, to discuss the experience, as well as discuss further questions regarding arts and crafts. I found it interesting to see what people had made, as result of researching arts and crafts, I have realised just how telling an object can be. By choosing to make something and devote a significant amount of time, it indicates someone's needs, interest and the subtleties of their personal lives and values. You can learn this either through looking at the object as it might be decorated to tell a story, or the type of object itself might give away some information if it has a particular use.

### 8.1 Object Studies

Reviewing the booklets made from the cultural probe responses, both participants chose to review objects that are used within the home. Natasha's book focuses on a coaster that she had crocheted, as object that serves utility and aesthetics (fig 8.1.1), it was also made to display her improved skills. Grace's book focuses on a collage that she made (fig 8.1.2) which was for decorative purposes, while encapsulating memories.



**Figure 8.1.1** Picture of Natasha's cultural probe book  
Note: Answering what she had made and why  
Photo Credit: Rachelle Jones

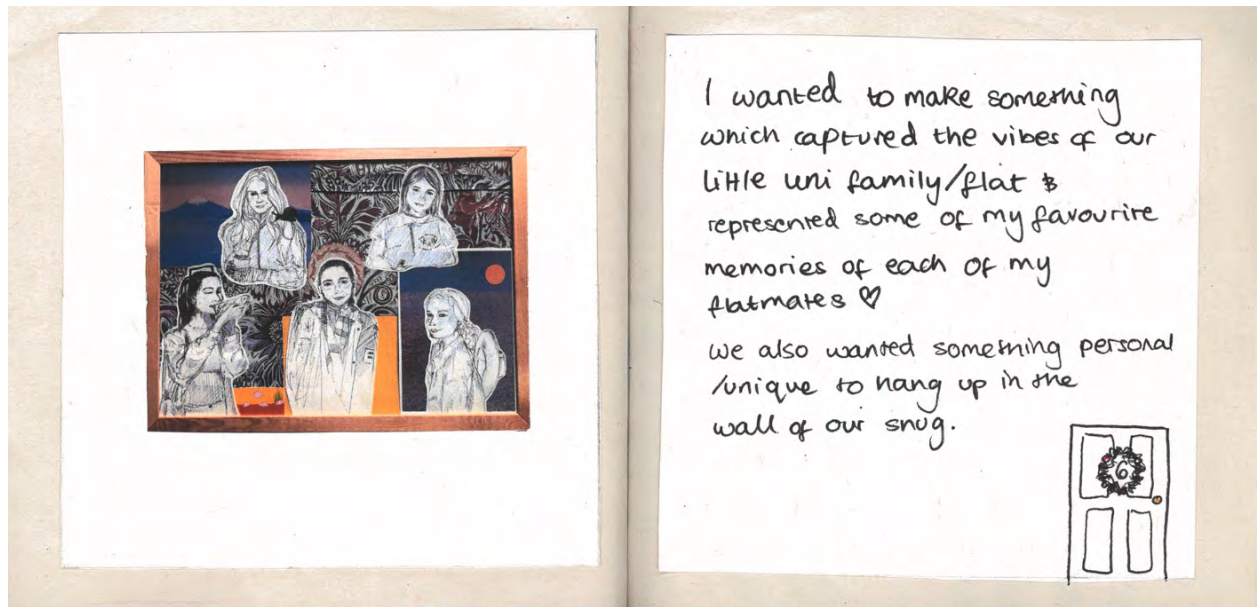


Figure 8.1.2 Picture of Grace's cultural probe book

Note: Answering what she had made and why

Photo Credit: Rachelle Jones

The responses to the question about when the objects were made, and how they felt throughout the making process, showed a pattern of feeling challenged either at the start of the task or during. Feelings of uncertainty of how to fulfil the crafting task and make creative aesthetic choices were identified in both responses. However, after completing the project both experienced positive emotions, deriving from a deep sense of achievement as seen in figures 8.1.3 and 8.1.4.

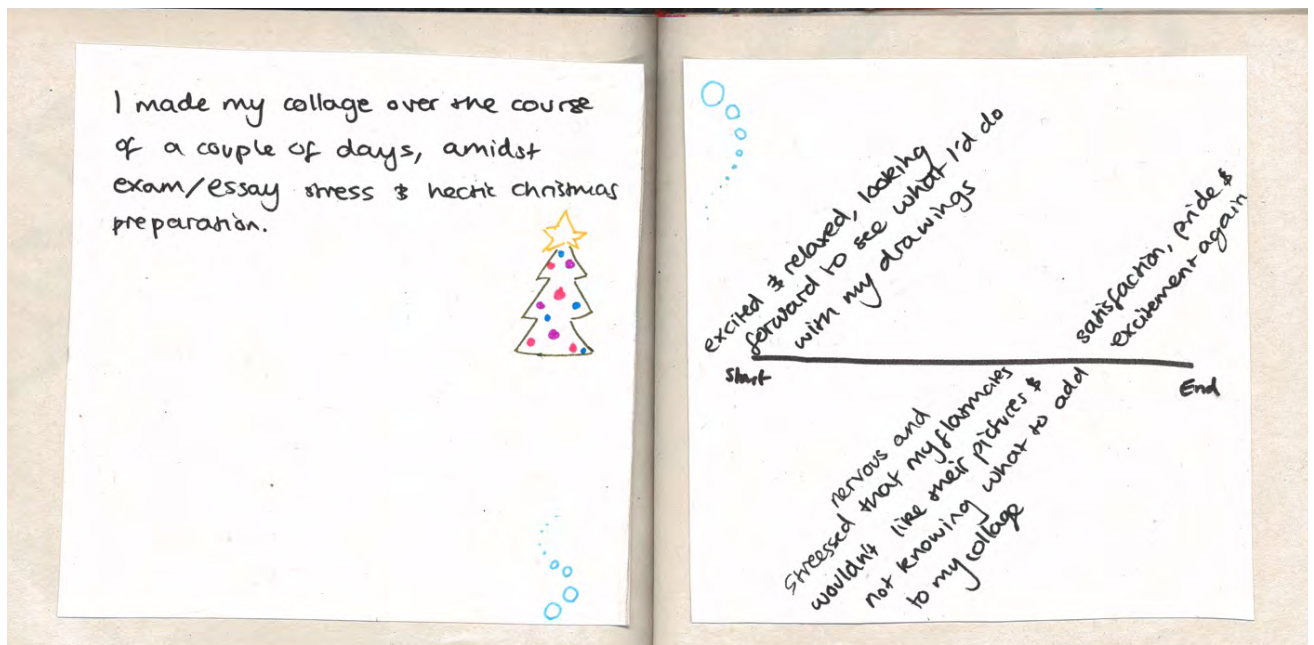
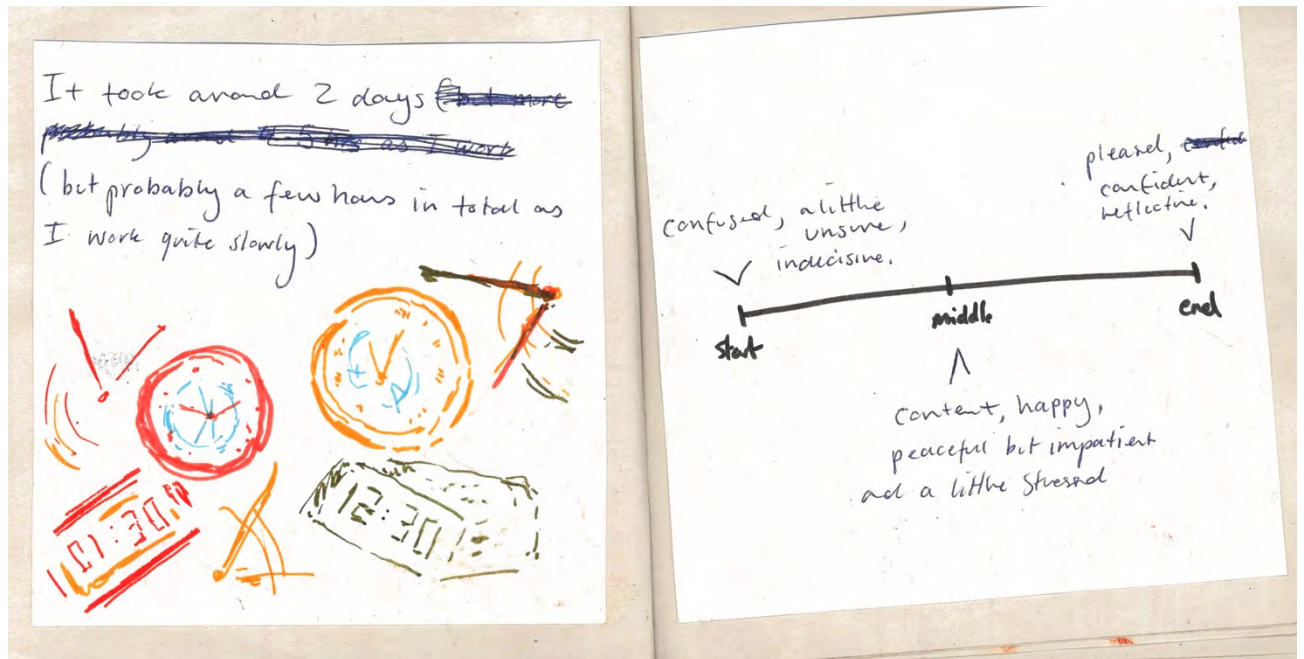


Figure 8.1.3 Picture of Grace's cultural probe book

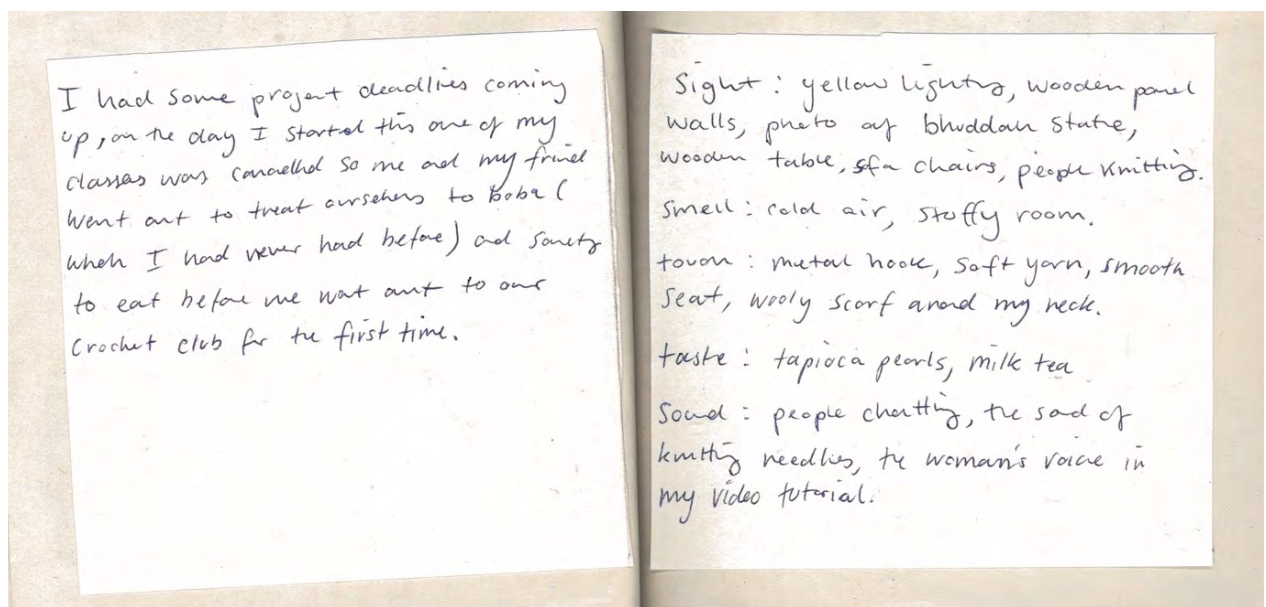
Note: Answer to how long it took to make and how she felt and the time.

Photo Credit: Rachelle Jones

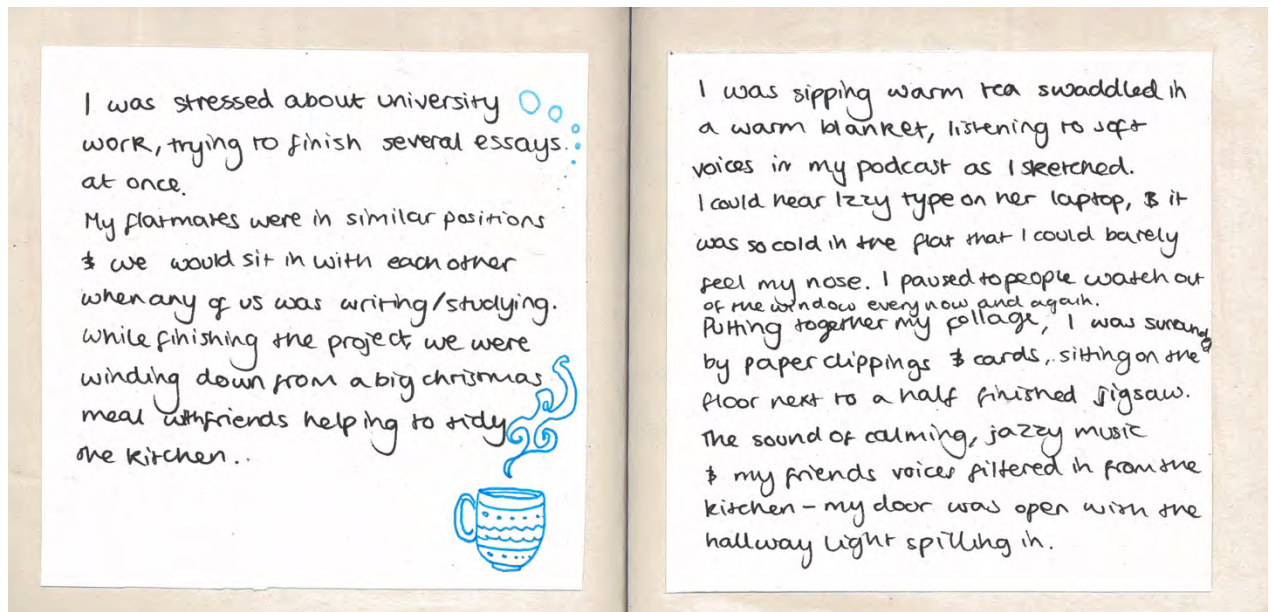


**Figure 8.1.4** Picture of Natasha's cultural probe book  
 Note: Answer to how long it took to make and how she felt and the time.  
 Photo Credit: Rachelle Jones

Other key findings were, both participants used crafting as self-care ritual, where the environment was altered, using items of comfort such as blankets, music, or podcasts, accompanied by warm drinks. The process of making went beyond the object and become a chance to make alterations to the participants surroundings and mental space. This focus on setting was illustrated via the participants rich sensory recall (figs 8.1.5/ 8.1.6), which infers that they were engaged in mindfulness, as they were surveying their surroundings, subconsciously.



**Figure 8.1.5** Picture of Natasha's cultural probe book  
 Note: Answer to what was happening around you recalled through the 5 senses  
 Photo Credit: Rachelle Jones



**Figure 8.1.6** Picture of Grace's cultural probe book  
Note: Answer to what was happening around you recalled through the 5 senses  
Photo Credit: Rachelle Jones

To conclude, by interoperating my cultural probes responses, it suggested that the 21st century arts and crafts is used to disconnect from life's stresses, resulting in feelings of accomplishment, pride, flow, and escapism, which can alleviate the ongoing pressure of responsibilities, such as university and other life stressors.



## 8.2 Object Studies: Workshop



*Figure 8.2.1 Book Binding Workshop*  
*Note: Grace and Natasha make their booklets*  
*Photo Credit: Rachelle Jones*

The book binding workshop provided a chance to reflect on experiences with craft and the social probe while observing crafting in practice.

While transcribing the workshop, there was a notable relaxed joy, while the participants and I crafted together. Responses to questions flowed into general conversation focusing on crafting and unrelated topics. Upon looking at the experience, I noticed that crafting became a sociable activity that focussed on sharing experiences through storytelling and the exchanging of skills. Interestingly, crafting usually took place during university holidays, as a recreational activity when time was abundant. Whereas during term time, students were more likely to partake in arts and crafts as a social commitment.

Furthermore, during the workshop, a low stake's environment was created. The task required enough attention to reduced pressure to be consistently active in conversation, with the benefit of being able to feel involved as listener while making.

Through conversation it transpired that several influences encouraged people to participate in arts and crafts. Traditional factors such as upbringing, were cited as influences, with DIY projects, such as drawing covers for DVDs and making Halloween costumes, instilling

making as commonplace. Additionally, contemporary childhood influences such as programmes, films, and dolls, marketed at girls, resulted in the viewer mimicking the creative problem solving of the female leads. Additionally, participants found inspiration via social media platforms such as Pinterest and Instagram.

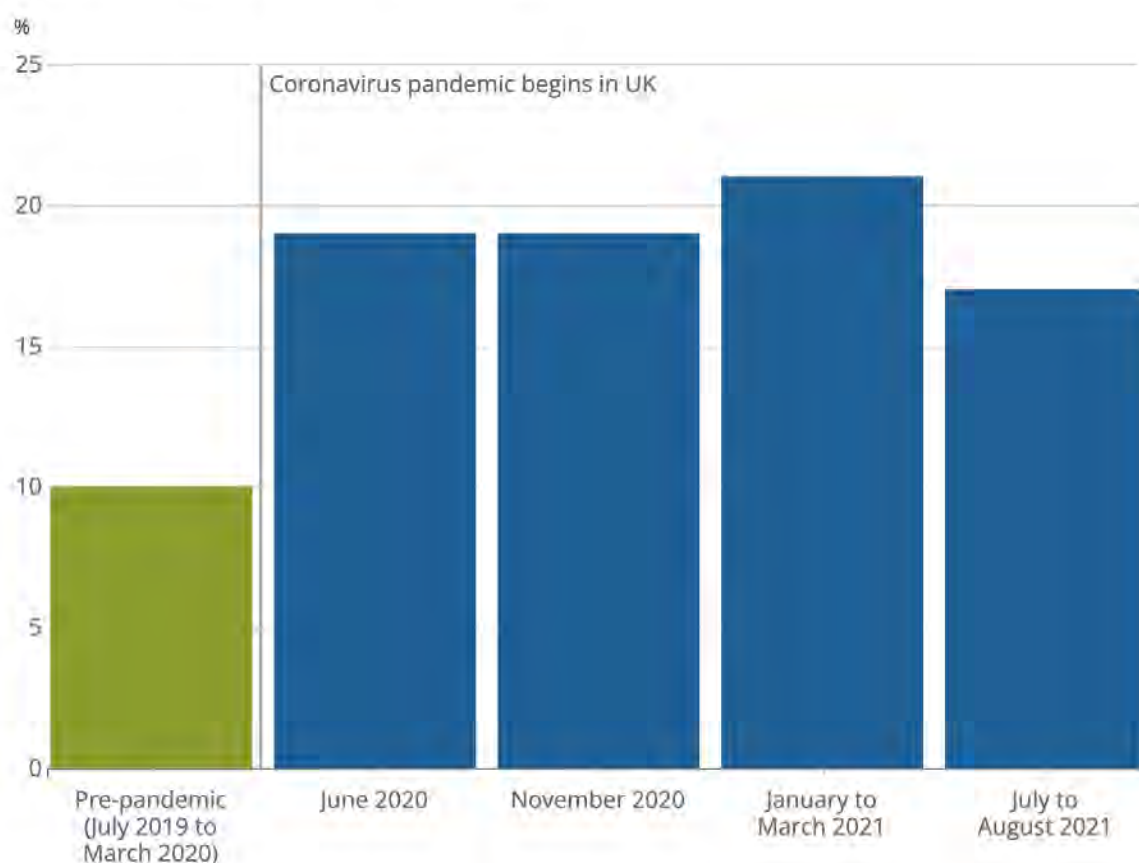
Finally, from analysing the workshop, I hypothesise that the development of western society has changed creative practice. Fast paced life and work demands, make regular leisure time more novel. It has also affected how we choose to spend free time, as entertainment via technology requires less effort and feels more easily accessible than doing a creative activity. With reduced family time due to external factors like work commitments, there is less intergenerational skill sharing, and social media helps to fill this gap in learning opportunities.

## Part 2 Conclusion

Reflecting on what I have discussed in second part of this essay, it is evident that 21st century, amateur crafting can be an effective vehicle for change both within individuals and wider society. However, arts and crafts are apt tools to use for therapy and self-help in a post pandemic western society. In the summer of 2021 17% of adults experienced some form of depression, a 7% increase from pre pandemic levels (fig 9.1). Although, there was a peak of 21% in early 2021 (Charlotte Leach, 2021).

**Figure 1: One in six adults experienced some form of depression in summer 2021, compared with one in five in early 2021**

Percentage of adults with moderate to severe depressive symptoms, Great Britain, July 2019 to August 2021



**Source: Office for National Statistics – Opinions and Lifestyle Survey**

*Figure 9.1 Screenshot of COVID-19 and Depression in Adults Results*

*Note: See image appendix for full reference citation*

*Photo Credit: Office for National Statistics*

It is evident from the above figures that actions need to be taken to address mental health; with stress on NHS resources resulting in long waiting lists and times, social prescription of arts and crafts could be beneficial for the public. Arts and crafts at an amateur level tend to be accessible as they often do not require many materials, prior knowledge, or employ the use of

bricolage. This makes the creation process more exciting, as an opportunity to experience surrounding from a new perspective (Knott, 2017). Furthermore, arts and crafts help to improve pride and sense of self; create conversations and a sense of community; providing alternative means of expression and storytelling. Most importantly, it can be used to aid thinking and gain knowledge, all of which can improve mental health and wellbeing. From what I have deduced from my research, if this sort of social prescription were employed or more widely encouraged, arts and crafts could become a preventative measure as well as one of the tools used by the NHS and mental health providers alongside medication and other therapies.

## Conclusion

To conclude, I have found that in western society in the 21st century, to give voice and emancipate oneself is often about being able to express beliefs and contribute to fighting for a more equitable version of society. However, privately it has a significant role in helping develop knowledge and trust in ourselves as individuals, resulting in us being able to better communicate and understand our needs which helps free us through improved mental wellbeing.

Moreover, the benefits derived from arts and crafts have not changed much over time. In all the examples examined there has been a joy that has been created through shared experience, usually in the form of group activity such as quiltings, workshops, and craft groups, which create a sense of belonging. There has also been a pattern of finding a sense of self through creativity, which allows the expression of the maker's identity. Lastly, storytelling through arts and crafts is of high importance. Stories are told and created in the spaces in which we make, they are preserved in a universal language, interpreted through symbols, use, and haptic knowledge. This allows stories to exceed the boundaries of time and sometimes cultures.

Furthermore, the perception of “amateur” arts and crafts being gentle, domestic, passive and purely for trivial enjoyment, are valuable assets. Naturally, as it is enjoyable, people are likely to partake; its domestic associations create a sense of comfort and convey a sense of sincerity, as domestic life is usually private. The gentle nature of arts and crafts, open conversation, and better reasoning as it activates the prefrontal cortex as opposed to the amygdala. Further to that, as it is perceived as being passive, tactically it becomes useful trait as its unexpected, hence its success historically when used by marginalised groups who are viewed as inferior or harmless.

Finally, reflecting on the present fast developing western society, I believe that craft could be of benefit to us as individuals helping to slow the pace of life and promote mindfulness. If I had more time to study the role of arts and crafts in finding voice and emancipation, I would further analyse my workshop, as there was a rich amount of information and understanding which came from the experience. I would also further research the growing presence of arts and craft-based self-help tools and advice such as books, groups, and social media content. Lastly, I would further investigate the psychology and sociology-based approach, to look at arts and crafts taking cultural differences into account to gain a better understanding of our relationship with arts and crafts.

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# Image Appendix

## Images in text

**Figure 1.1** ‘Honeysuckle embroidery’ 1880s Hand embroidery by Jane Burden on silk and linen

Note: Gallery, W.M. (no date) Collection: Artists: Honeysuckle embroidery: William Morris Gallery, Collection | Artists | Honeysuckle embroidery | William Morris Gallery. Available at: <https://www.wmgallery.org.uk/collection/artists-64/morris-nee-burden-jane-1839-1914/initial/m/page/1/object/honeysuckle-embroidery-f434-designed-1876-made-1880s> (Accessed: January 9, 2023).

Photo Credit: Paul Tucker for William Morris Gallery

**Figure 1.2** Maslow’s Hierarchy of needs

Note: Mcleod, S. (2020) Maslow's hierarchy of needs, Simply Psychology. Available at: <https://www.simplypsychology.org/maslow.html> (Accessed: January 18, 2023).

Image Credit: Simply Psychology

**Figure 2.1** Scan of a page from ‘The Quilt, Stories from the NAMES Project’

Note: The image shows a quilt that was submitted to the names project along with an extract about the panels story.

Ruskin , C., Herron , M. and Zemke, D. (1988) The quilt: Stories from the names project. New York: Pocket.

Image Credit: Matt Herron

**Figure 2.2** Scan of a page from ‘The Quilt, Stories from the NAMES Project’

Note: The image shows a quilt that was submitted to the names project along with an extract about the panels story.

Ruskin , C., Herron , M. and Zemke, D. (1988) The quilt: Stories from the names project. New York: Pocket.

Image Credit: Matt Herron

**Figure 2.3** Scan of a page from ‘The Quilt, Stories from the NAMES Project’

Note: Image of a group of people sewing a quilt panel together.

Ruskin , C., Herron , M. and Zemke, D. (1988) The quilt: Stories from the names project. New York: Pocket.

Image Credit: Matt Herron

**Figure 3.1** Blocks and Strips Work Cloths quilt, Andrea Williams, 1991

Note: Andrea Williams is the daughter of Lorraine Pettway.

Beardsley, J. et al. (2002) The quilts of gee's bend. Atlanta: Tinwood Books in association with the Museum of Fine Arts, Houston.

Image Credit: The Quilts of Gee’s Bend

**Figure 3.2** Medallion Work Cloths quilt, Lorraine Pettway, 1953

Note: Lorraine Pettway is the, Mother of Andrea Williams. See image appendix for full reference citation.

Image Credit: The Quilts of Gee's Bend

**Figure 3.3** Housetop, Vote Quilt, Irene Williams, 1975

Note: Parenti, D. (2020) The stories behind African American quilts, Arts Help. Arts Help. Available at: <https://www.artshelp.com/the-stories-behind-african-american-quilts/> (Accessed: January 12, 2023).

Image Credit: Souls Grown Deep

**Figure 4.1** Crafting Collective Manifesto

Note: Corbett, S. (2017) How to be a craftivist the art of gentle protest. London: Unbound.

Image Credit: Craftivist Collective

**Figure 4.2** Scan from 'How to be a Craftivist'

Note: Corbett, S. (2017) How to be a craftivist the art of gentle protest. London: Unbound.

Image Credit: Sarah Corbett

**Figure 5.1** Photo of a Stitch-In

Note: Craftivists stitching outside M&S Store.

South West Londoner (2015) Don't blow it! campaigners host Marks & Spencer Hanky Stitch-ins across UK to urge retail giant to pay living wage: Swlondoner, South West Londoner. Available at: <https://www.swlondoner.co.uk/news/25062015-dont-blow-it-campaigners-host-marks-spencer-hanky-stitch-ins-across-uk-to-urge-retail-giant-to-pay-living-wage> (Accessed: January 7, 2023).

Image Credit: Polly Braden

**Figure 6.1** Screenshot of 'Taking Part Survey' Results

Note: Christophersen, O. (2018) Taking part focus on: Arts - GOV.UK. Available at: [https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment\\_data/file/740256/April\\_2018\\_Arts\\_Focus\\_report\\_revised.pdf](https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/740256/April_2018_Arts_Focus_report_revised.pdf) (Accessed: January 13, 2023).

Image Credit: Olivia Christophersen

**Figure 7.1** Picture of a sketchbook spread which studies my own armature handicrafts

Note: This sketchbook is from my Interior Design Fourth year project

Photo Credit: Rachelle Jones

**Figure 7.2** Picture of a sketchbook spread which studies my relationship with armature crafting and mental health

Note: This sketchbook is from my Interior Design Fourth year project

Photo Credit: Rachelle Jones

**Figure 8.1.1** Picture of Natasha's cultural probe book

Note: Answering what she had made and why

Photo Credit: Rachelle Jones

**Figure 8.1.2** Picture of Grace's cultural probe book

Note: Answering what she had made and why

Photo Credit: Rachelle Jones

**Figure 8.1.3** Picture of Grace’s cultural probe book

Note: Answer to how long it took to make and how she felt and the time.

Photo Credit: Rachelle Jones

**Figure 8.1.4** Picture of Natasha’s cultural probe book

Note: Answer to how long it took to make and how she felt and the time.

Photo Credit: Rachelle Jones

**Figure 8.1.5** Picture of Natasha’s cultural probe book

Note: Answer to what was happening around you recalled through the 5 senses

Photo Credit: Rachelle Jones

**Figure 8.1.6** Picture of Grace’s cultural probe book

Note: Answer to what was happening around you recalled through the 5 senses

Photo Credit: Rachelle Jones

**Figure 8.2.1** Book Binding Workshop

Note: Grace and Natasha make their booklets

Photo Credit: Rachelle Jones

**Figure 9.1** Screenshot of COVID-19 and Depression in Adults Results

Note: Charlotte Leach, K.F. (2021) Coronavirus and depression in adults, Great Britain: July to August 2021, Coronavirus and depression in adults, Great Britain - Office for National Statistics. Office for National Statistics. Available at:

<https://www.ons.gov.uk/peoplepopulationandcommunity/wellbeing/articles/coronavirusanddepressioninadultsgreatbritain/julytoaugust2021> (Accessed: January 15, 2023).

Photo Credit: Office for National Statistics

# Images From Workshop



# Appendix

## Object Studies: Cultural Probe Booklets

### Questions Asked

#### Day 1

- Something that you made using arts and crafts
- Why did you make it

#### Day 2

- Where you made it or places where you made it
- What did you use to make this (what enabled you to do this)

#### Day 3

- How long did it take to make
- How were you feeling at the time of making it (Start, middle, end)

#### Day 4

- How do you feel about it
- What do you do with it now

#### Day 5

- What was going on in your life while you were making it
- What do you remember of what was around you when making this (the 5 senses)

#### Day 6

- What did you gain from making this
- Connect
- Reflect

#### Day 7

- Write a story

Grace's Cultural Probe booklet





On the window seat of my flatmates room, and on the floor in my room.

I drew as my flatmate finished an essay with crisp winter sunlight.

Later on, I moved to my room so I could listen to some music & play a podcast while I finished my piece.

I used biro in my favorite current sketchbook - everything seems to turn out better when I draw it in that book - & cut out my illustrations to use as part of a collage.

I chose to use collage so I could incorporate meaningful materials such as cut-outs from cards me & my flatmates have given each other.



I wanted to make something which captured the vibes of our little uni family/flat & represented some of my favourite memories of each of my flatmates ♥

We also wanted something personal /unique to hang up in the wall of our snug.



I made my collage over the course of a couple of days, amidst exam/essay stress & hectic christmas preparation.



excited & relaxed, looking forward to see what I'd do with my drawings

satisfaction, pride & excitement again

Start

End

stressed that my flatmates wouldn't like their pictures & not knowing what to add to my collage



I feel proud of my piece now, if a little embarrassed because the pictures of each person might not be as recognisable as I'd have hoped.

We have it hung on the wall of our snug, which is essentially our tiny living room.



I was stressed about university work, trying to finish several essays at once.

My flatmates were in similar positions & we would sit in with each other when any of us was writing/studying. While finishing the project we were winding down from a big Christmas meal with friends helping to tidy the kitchen..



I was sipping warm tea swaddled in a warm blanket, listening to soft voices in my podcast as I sketched. I could hear Izzy type on her laptop, & it was so cold in the flat that I could barely feel my nose. I paused to people watch out of the window every now and again. Putting together my collage, I was surrounded by paper clippings & cards, sitting on the floor next to a half finished jigsaw. The sound of calming, jazzy music & my friends voices filtered in from the kitchen - my door was open with the hallway light spilling in.

A girl from Bristol, drawn to the water, a siren who loves music and sunshine by the beach.

Another, from Newcastle, providing a home for her friends, a creature of comfort who cares for her friends family.

A girl from Arbroath, with a love for nature, and all things green and small. Her love for another brings one more kind face to the group.

One more, from Glasgow, who loves to lose herself in fantastical fictional worlds, and fears above all the feeling of being alone.

The last, is from Portugal, who cares for animals and excels in music, her talents loud but her voice less so, masked by a shyness.

Each girl, woman, being, comes together under one roof.




They harbour fears and pain which they cannot always express, but through it all the laugh, cry, & scream together. Each finds commonalities & differences which draws them together and aligns them. Each has a different history, yet by some fate has ended up in the same home, sharing a table, building themselves as they build their new family. Growing to gather, connected, near or far.



a space / symbol of togetherness  
 belonging in <sup>of</sup> our flat

What did you gain from making this



support & warmth

**Connect**

togetherness, linking, kinship

movements & shared anguish, pain, memories

nostalgia, memories


**Reflect**

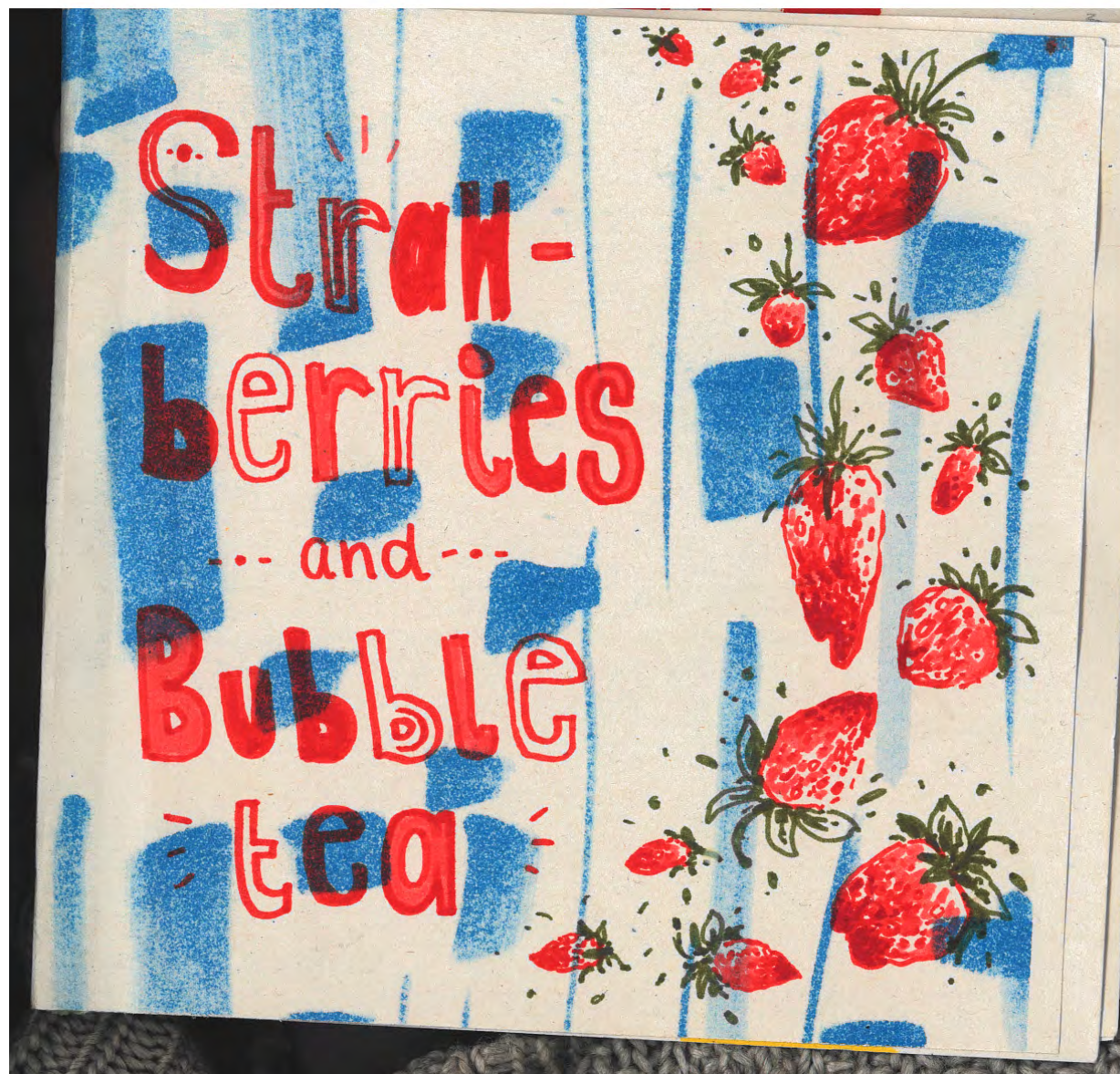
a mirror image

change, adaptation

growth

a way of looking at yourself





I made this as I didn't have many coasters in my flat, I really like this strawberry pattern and I had done it previously with different yarn, so I also made this to be more successful attempt.



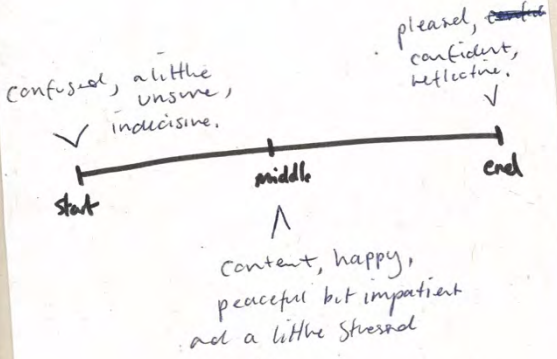
I mainly made this in my room, where I usually crochet to wind down, and also at the crochet club I go to.



I used three different colours of cotton yarn in deep red, cream and sage green.



It took around 2 days ~~but more probably a few hours as I work~~  
(but probably a few hours in total as I work quite slowly)

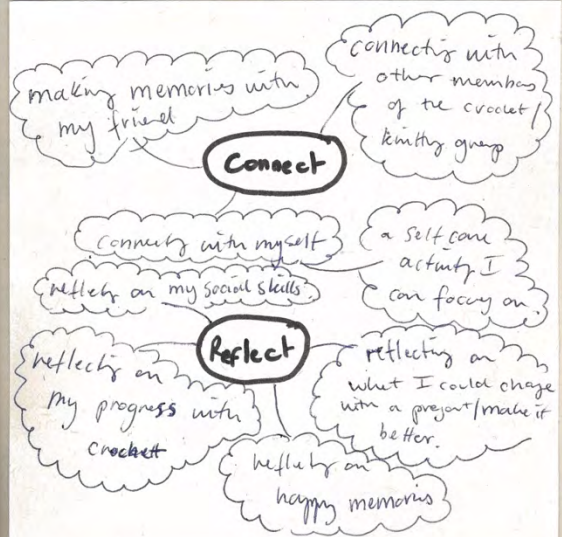


I love it! It's one of my favourite crochet projects I've made, I think the strawberries are very cute and I love the soft feel of the yarn. I also made it quickly which made me think about my progress from now compared to when I first started crocheting a few months ago.



I had some project deadlines coming up, on the day I started this one of my classes was cancelled so me and my friend went out to treat ourselves to Boba (which I had never had before) and went to eat before we went out to our Crochet club for the first time.

Sight: yellow lights, wooden panel walls, photo of buddha statue, wooden table, sofa chairs, people knitting.  
 Smell: cold air, stuffy room.  
 Touch: metal hook, soft yarn, smooth seat, woolly scarf around my neck.  
 Taste: tapioca pearls, milk tea  
 Sound: people chatting, the sound of knitting needles, the woman's voice in my video tutorial.



"is it far?" my legs were starting to feel cold.  
"it's just around the corner, so it shouldn't be too long."  
We turned onto a dark street only illuminated by the  
bright shop windows and the neon lights of cars driving  
by. We stroked down the row of shops in confusion.  
I wasn't sure what the shop looked like, but it certainly  
wasn't obvious that a boba shop was here. I followed

part 1.



"yarn over, pull through, yarn over, pull through."  
I counted in my head along with the tutanel  
playing on my phone. I kind of wish I had gotten  
another boba, I understood how why they're so sweet a

part 2.



"is it far?" my legs were starting to feel cold.  
"it's just around the corner, so it shouldn't be too long."  
We turned onto a dark street only illuminated by the  
bright shop windows and the neon lights of cars driving  
by. We stroked down the row of shops in confusion.  
I wasn't sure what the shop looked like, but it certainly  
wasn't obvious that a boba shop was here. I followed  
Samantha like a loyal lap dog up and down the  
street as she peered down at her phone with a  
puzzled expression.

"it says it's right here, where is it?"  
"maybe it's on the other side of the road?" I suggested,  
glancing over at the adjacent street. A corner  
shop, a chinese restaurant, and a recall shop... etc,  
maybe not.  
"wait is this it?" we both sheepishly glanced inside the little  
shop we were standing in front of - bubble tea illustrations  
and a long list of combinations were categorized on the menu.  
we looked right up. The red shop sign blatantly read  
"DRAGON BOBBA TEA". We gave each other the same  
look and then burst into laughter. it  
felt like we were in a sit comor  
something.

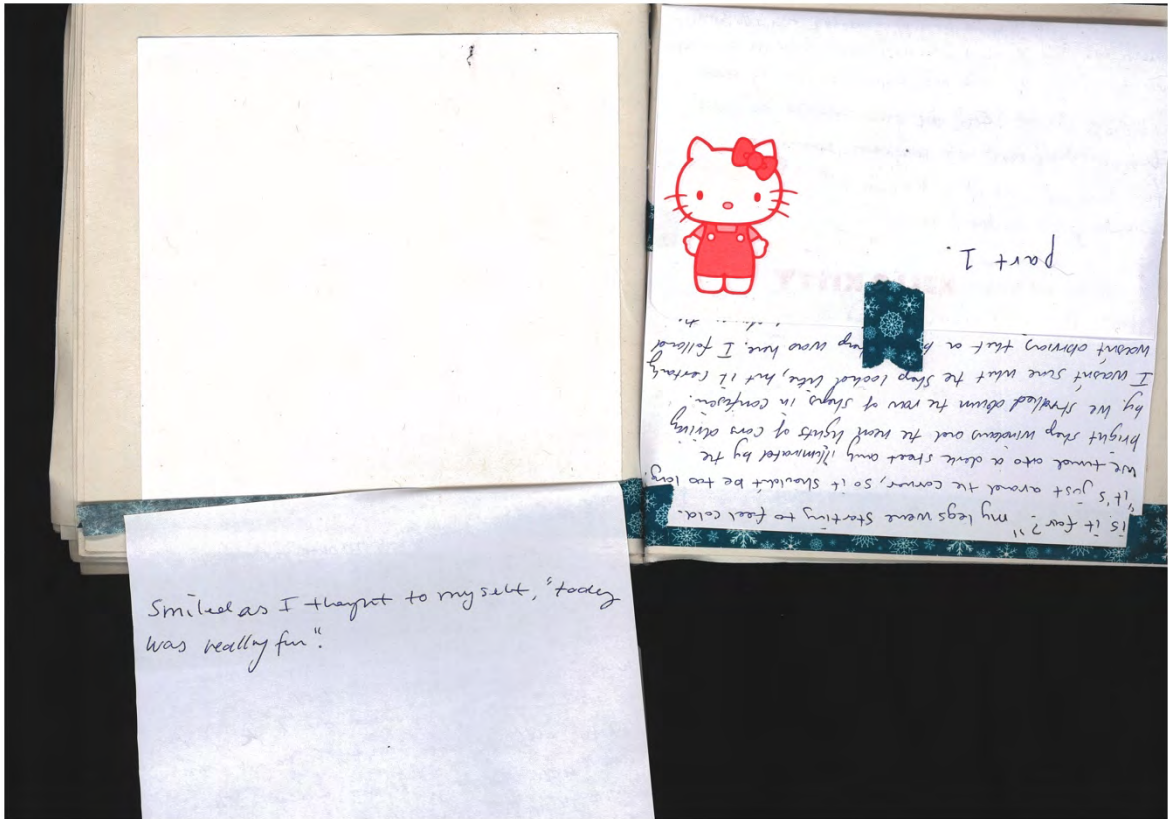
HELLO KITTY



"yarn over, pull through, yarn over, pull through."  
I counted in my head along with the tutanel  
playing on my phone. I kind of wish I had gotten  
another boba, I understood how why they're so sweet a  
craze. the woman's soft voice coming in Korean  
was oddly soothing. How satisfying it was to  
see the loops wrapping around the hook, pulling  
through ~~all~~ of them, making a round crown,  
Sweet, little strawberry. It was peaceful in here  
despite the yellow lighting boring into the back of  
my eyes and the 80s-esque wood paneling on the  
walls making me feel like I was in a time  
machine.

I curled myself in blankets when I got home, the  
cold air still stinging my cheeks. I started my  
hugely ritual; I turned on a podcast and picked  
up my crochet project again. My hands worked away  
methodically, finding their own rhythm, the hook turning  
and digging under the yarn, letting out a metallic  
clinking noise against my nail. Slowing the chattering  
voices were muffled by my  
fatigue. My eyes felt heavy.  
I put down my project and slipped into bed.  
My interested was





# Object Studies: Workshop Transcript

I had asked, why do you like to do arts and crafts? How often do you do them? Answers to those questions related to the environment of crafting both said they like listening to podcasts, having travel vlogs on in the background or being around people talking. They said that they felt more inspired when listening to music, it was also more relaxing. Both said they craft more during the holidays when there is no time constraint, they also enjoyed crafting in cafes one participant was trying to incorporate more daily crafting into her routine

## Start of recording

Natasha: Its really fun. I got a kit for my birthday; it was a felting picture thing. So, you can make a little picture and you can do tapestry and stuff. But I really like making like little sort of toys

Grace: Before I came here, I was looking at this little Instagram of someone making little mice and they did it with like a little wire sort of skeleton for them underneath and then felted over it.

Rachelle: Oh my gosh it's the one where he makes the whole scene is it that guy?

Grace: I don't know I've only seen him make the mice. But it's so cute.

Rachelle: has he made them clothes?

Grace: yeah

Rachelle: Because I was watching, I think I know the guy. I was watching the same video

*(Everyone laughs)*

Grace: I was literally looking at it for (indistinguishable) and I was like (gasp) this is so cute. I want to be able to do that.

Rachelle: It does look quite calming actually.

Grace: yeah

Natasha: It is because just doing the

Everyone: stabbing

Grace: Also, for that I really wanna learn to do. What's it called tufting

Natasha: yeah. Yes. I've got one of those. I've got a kit, but I haven't done it yet

Grace: I really wanna do it

Natasha: It's really cool



Grace: it looks really satisfying.

Natasha: yeah aha. You can make a. I really want to make a, a laptop cover

Rachelle: that will be good that's a really good idea

Grace: My laptop case is disgustingly covered with tea stains, yeah maybe I should try that.

*(Laughs)*

Natasha: (indistinguishable) I have a laptop cover, but it's kind of ugly. And yeah, I saw someone make aa little purse, or a little coaster

Grace: coz I guess you could kind of make a sheet of tufted fabric.

Natasha: yeah

Grace: and just work with that

Natasha: I really want to make a rug, like there are people who make big rugs. Yeah, and then people make frames like frames for mirrors and stuff. Like swirly patterns, like a 70s pattern.

Grace: There is an artist who I love from Glasgow, that like. I didn't even know it was a thing before, but I saw it on her Instagram doing the tufting and she makes the landscapes in Glasgow.

Natasha: ohh

Grace: and it so cute

Natasha: I saw, I can't remember where it is but there's like a studio for people who do like threading. I'll have to get the name for it coz I went there. And some of the stuff was like incredible, like the visuals for it. Like that.

Grace: oh that's so cool, oh my god

Rachelle: oh wow

Grace: That's insane

Natasha: and its like its tapestry.

Grace: oh wow that so cool

Rachelle: If you hadn't have told me I would have genuinely think that was just a photography of water or something.

Grace: yeah, a painting

Natasha: There are these cool sculptures as well. That they used the tapestry with. I'll have to I can't remember the name of it. You can watch them, it's like a studio space where people do tapestry as well. Like you can watch them doing it and then you can look around the gallery and stuff.

Grace: that's actually so cool

Natasha: yeah. It was really (indistinguishable) Like this hyper realistic picture. I had never thought about people doing that but making it like making a work of art you know what I mean.

Rachelle: you forget how versatile it is.

Grace: I guess it could be sort of like doing the hyper realistic computer ones because it's like pixels

**Rachelle: So, we have kind of touched on the already. But it the question of where do you enjoy crafting and what is it about those areas. Is there certain qualities, certain times of day which you may like it more?**

Natasha: yeah...erm... Yeah, I usually do it in my room because of my ritual where I do it to kinda like whined down. Or I do it in a space where I am comfortable and I'm not going to be disturbed. But I will sometimes do it on the train but it's not the same. You know what I mean?

Rachelle: mmhmm

Natasha: There's too much stuff going on and hen again when I have a time constraint for it it not as enjoyable. So, yeah in my room is where I go it do it and then at night.

Grace: I quite like doing it, like definitely at home. Because I like being able to run to somethings that's maybe in one of my books or if I'm kind of taking and I do from it.

Rachelle: Mmhmm

Grace: Or I quite often have a lot of random stuff in my room which sometimes I'm like oh I'm gonna add this. (laughs). So, I always like doing it at home defiantly, but I also feel like. I quite like doing very socially. Because once again my favourite time doing art was defiantly in school. Because it's also the most recent time where I have been doing it every day. I feel like in school I was just an art student. That was the main thing that I was doing when I was there. So, whenever I'm doing it in the flay I always do it with my flatmates in the kitchen. And sometimes I force them to paint with me. And when I was doing the collage Izzy was writing an essay, so I was just sitting in her room while she did it.

Rachelle: yeah, so you have someone to like chat with.

Grace: and also helping her with the essay

*(Everyone laughs)*

Natasha: Yeah, sometimes I think me and my friend. Me and my flatmate have a crafting day together because we both crochet

Grace: Yeah

Natasha: so we had like a. We watched a movie, and we were both crocheting and it was nice. Because there wasn't that pressure to kind of like, talk all the time because you are doing something. And you can see what other people are working on.

Rachelle: Yeah

Grace: yeah, because you can kind of hyper fixate on what you are doing.

Natasha: yeah

Grace: and if you do it with other people it's a bit more of a fun activity rather than you just being in your own head. But I also like it because, yeah you don't have any pressure to talk but you are just all together. I just don't really enjoy doing things on my own that much. And I like being able to have my alone time but with other people in the room.

Natasha: yeah yes

Grace: so, you just have music on or you are watching something. You don't need to say anything.

Rachelle: just enjoying people's company

Grace: I also really like doing art on the floor (laughs)

Natasha: yeah

Grace: I just feel like it's more fun than doing it on a table all the time (laughs)

Rachelle: It feels very structured doesn't it

Grace: Yeah, and it's quite fun because I feel like it makes you feel like you are in a different room because you don't usually sit on the floor.

Rachelle: yeah, it's like a change of perspective

Grace: yeah

*(All chuckle)*

Natasha: It gives you a reason to sit on the floor

Grace: yeah exactly. So, I kind of love it when I'm making something big and I'm just lying on the floor just rolling about in the room.

Rachelle: It makes for a nice chaos in a way, a controlled chaos but not always.

Grace: my room is always in chaos so...

Rachelle: Same

*(All laugh)*

Rachelle: It's the way we like to live as creatives. So now the fun book binding bit, where we are going to actually start binding them. *(Talking about threads)* So you have some of the nice newer ones but you also have some of my random scraps. It will probably be easier just to use these *(the new threads)*. You can pick a colour, or you can pick a few but you are not really going to be able to see them once its bound together fully. But you might be able to see the tops of them. Erm. But I'll do a little example for you.

*(Grace and Natasha giggle)*

Rachelle: I feel like an art teacher so as you know *(demonstrates making holes along the crease of the pages)*. I really shouldn't have unthreaded *this (struggles with re threading a needle)*

Grace: that was a bit wild of you

*(All laugh)*

Grace: Do you want me to put it through

Rachelle: It's just the pressure of thanking you guys watch me *(threads needle)*

*(All laugh)*

Rachelle: So, the best way to do this is to do them in twos and maybe one three *(talking about sewing the pages together in groups)* And where we are going to do is we are going to back stich them. As I felt that that was the most secure way of doing them.

Grace: Mines out of order by accident

Rachelle: It's all good you can make it a bit funky

Grace: smart

Rachelle: I mean if you number them you can create the book whatever way you want.

*(Both laugh)*

Rachelle: Make it your own. But the way I approached it was just to make it work in whatever way possible I could in terms of sewing it together.

**Rachelle: When you guys craft to you get memories of what you were looking at and stuff and what you were listening to?**

Grace: mmhmm

Rachelle: I just had a flashback when doing this to making...erm. the prototype (of the booklet that they are making) and I one the rubbishy Netflix movies in the background.

Natasha: which one?

Rachelle: It was something like castle for Christmas or something like that.

Grace: Is that the one where so goes and the Scottish lord owns it.

Rachelle: yeah

Grace: It's like this American woman and she goes to a Scottish castle

Natasha: Oh, I've not seen that

Grace: And the guy has an absolutely shocking Scottish accent

Rachelle: yeah

Grace: Apparently its very entertaining though. I kind of really want to watch it.

Rachelle: it was pretty entreating. Have you watched the Lindsay Lohan Christmas one?

Natasha: oh yeah

Grace: what was it?

Natasha: It's like. It's kinda funny

*(All laugh)*

Natasha: It such an odd

Rachelle and Natasha: Concept...yeah

Natasha: Coz she like. Do you know what happens in it?

Grace: no

Natasha: She has a fall or something. They're taking an Instagram picture or something

Rachelle: On a mountain skiing

Grace: oh of course

Natasha: and then she falls, and she has amnesia

Grace: and then she's not a horrible person anymore. Because in the beginning she's rude right.

Rachelle: and then obviously because it's a Christmas movie....

Grace: she find.... she finds love

Rachelle: yeah

Natasha: aha

Grace: wow

Rachelle: There you go

Natasha: I watched another one. It was like. I can't remember what it was. It was about this singer and she like trying...hand to make a Christmas song and didn't have any inspiration for it. And she got stranded in this town with this girl who was one of there fans on Instagram and her dad was a music teacher. And they fall in love

Rachelle: with the dad?

*(Everyone laughs)*

Natasha: The singer and the dad. And of course, they write the Christmas song together.

Grace: oh, that's kind of cute.

Natasha: but of course, the singer and the family that she was with they both lost their mother or something like that. And they were both like...oh my god mum.

*(Everyone laughs)*

Rachelle: they love a dead mother plot don't they

Grace: they really do

Natasha: They are always like dead mother

Grace: The main character has to have a bit of tragedy

Rachelle: yeah

Natasha: mmhmm

Rachelle: but... yeah...I'm sure you guys understand the basic stiches.

Natasha: yeah

Grace: yeah, but my *(number of)* pages, they are uneven. So, do we put a third one in the last one?

Rachelle: yeah

*(Grace chuckles)*

Rachelle: and then we do that... then ta daa. You have lovely little bunches which will then be sewed up and be lovely. Ok then here are your implements *(passes sewing needles towards them)*

Grace: merci.

Grace: I've never seen a sewing needle with gold on it before.

Natasha: oh yeah

Grace: it very pretty

Rachelle: it's my flatmates, she does fashion, so she had the fun stuff.

Rachelle: It's actually a nice rendition of this *(talking about the background music)*

Grace: it's pretty

Grace: On of my favourite things I like to listen to whilst I'm doing art is the studio Ghibli soundtrack.

Natasha: yes. It's so good

Natasha: I love the any of the howl's moving castle

Grace: ah yeah

Natasha: that's defiantly my favourite

Grace: So Good

Natasha: I used to watch that, it would always come on at Christmas like on boxing day.

Grace: Really?

Natasha: I think it was one of the firs Ghibli films I watched so I have a nice association with it.

Rachelle: I felt like I didn't see that on tv

Grace: I will like it is kind of *(indistinguishable)*

Natasha: Even though it's not set in winter is like, it's a wintery I don't know.

Grace: It's just a cosy fire

Natasha: oh yeah maybe it is because of the fire.

Grace: Do you have a pair of scissors?

Rachelle: No but I've got...a craft knife (*opens craft knife case*)

Natasha: oh my god it's so industrial

Grace: I have one from school

Rachelle: There you go. (*Hands over craft knife*)

Grace: Thank you

(*indistinguishable*)

Natasha: I got a scalpel for doing intaglio, but I didn't have a thing for it...So I was just using my hand.

Rachelle: so, you just had the blade

(*All laugh*)

**Rachelle: Is there anything that makes you want to try crafts: what are your main influences slash inspiration?**

I know that's a big question.

Natasha: Its usually for me like will find for crochet, I'll find patterns on Pinterest.

Grace: I love Pinterest

Natasha: For crafting like, you I like usually find stuff on Pinterest or on YouTube. Errm yeah, I would say those two are like. I wonder if there are like any other ones. I can't think of any other ones that I would use just now. I think it is just mainly social media.

Rachelle: yeah

Grace: yeah, I like a lot of stuff, like the felting mouse on Instagram. Also, I feel like a lot of stuff must of the stuff that I've said I want to do, is because of I've seen. Like my friends had done it or they have wanted to do it, or they have done something that has made me think of it. I feel like especially everyone who I know in uni, everyone is so creative even if they are not in the art school.

Natasha: mmhmm

Grace: Like I just feel like everyone can kind of give you ideas for stuff like that.

Rachelle: yeah



Grace: Coz even like seeing different things like one of my flatmates had hand me down clothes from her mum and like uses really nice old pieces which have really funky patterns that would be a completely different style to what you would usually see right now. Or its not from your family so it's different to what you would have seen. Yeah.

Rachelle: I feel like family wardrobes are always the best. You always find the best stuff. Better than you could when you would go searching for it.

Grace: But year apart from that I feel like if I am actually trying to think of something to draw, I'll go on Pinterest, but I don't really know what makes me want to do it.

Rachelle: I can just be for the fun of it

Grace: yeah

Natasha: I think I get a bit obsessive when I find something I want to do. That is the main motivator and I'm like I have to do it. Like if I don't it doesn't get out of my head. I have to make this I have to do it now. And then yeah, I think just the I don't know, I think that the.

Grace: The thinking about what you want it to look like

Natasha: yes

Grace: the thinking about what you want it to look like and how you want to portray it. And I feel like it makes me feel quite sure in myself when I'm making things as it kind of feels like kinda of defining your identity of all the different decisions that you're making.

Natasha: I also kinda think there is a physical aspect to it. Because sometimes when I am crocheting, I won't think about what I'm doing and then I look down at my hands, and I'm kind of mindlessly doing it.

Rachelle: mmhm yeah

Natasha: and I'm just like interesting. Like the movement of it. There is just something with the physical.

Rachelle: The mind muscle...yeah

Natasha: The physicality of making something is kind of part of it.

Grace: Yeah, coz I feel like it's like you can really hyper fixate on your senses while you're doing it.

Rachelle & Natasha: mmhm

Grace: Where you normally wouldn't have time to pay attention to it. I just feel like when you do art you have time to notice that stuff like that. So, you can notice how different. I don't know, like how different pens sound on paper and how like different paper feels and stuff. And it's just like little things that you wouldn't normally pay attention to.

Rachelle: Yeah, I know that I think that it makes you feel better being able to notice that stuff being more attended to is.

Grace: yeah, its nice

Rachelle: It's like a meditation

Grace: It feels like it just all mean a lot more

Rachelle: Yeah

Grace: It's all very main character energy

*(All laugh)*

Natasha: It's also like, like going back to like the arts and crafts movement. I think because you are making something like it's not something that has been made by a machine or anything. Your kind of, you're putting your energy

Rachelle: mhmm

Natasha: Actually, into something. It's like special.

Rachelle: Yeah

Natasha: yeah. It's not something which is industrial it's like organic in a way.

Rachelle: Well, it does mean something...well I feel like when someone puts in that time and effort, and you know how long it's taken them. It's just for you, its individual.

Natasha: Also, this, this is like a side note but last night I think I got recommended his video and I think it was a crochet channel and the woman on it erm was an amputee she I can't remember what condition she had but like some of her fingers had to get amputated. So, her fingers here and she was like of talking about how she crochets and how she is able to crochet without having the same mobility as other people. It was really sweet to me. I was like you're still kind of able to like do this even though like. Because crochet is a very like...(indistinguishable) but you are still able to you know do that.

Rachelle: That's really nice. I struggle with the concept of crocheting with full dexterity so.

Grace: I have a silly question. Do you do it over the end or *(gesturing to sewing the book pages together)*

Rachelle: Its fine you can do it either way it should turn out

Natasha: I don't know it I have done this right

Rachelle: Yeah, that's lovely

Grace: Yeah, you've done that so neat

Rachelle: very neat

Natasha: thank you

Grace: That how actually books are they don't have gaps in between the stiches they do it like that.

Natasha: Ahh cool. Yeah, I guess so. I was like oh. Because I always feel like I am not good at sewing

Grace: Well, this is proof that you are

Rachelle: Exactly

Natasha: I'm a book binder

*(laughs)*

Grace: Yeah

Rachelle: When I was doing my one (the porotype book) thinks that I was thinking about is I think crafting and making just coz there isn't as much as you strive for something to be really good. I don't feel the same pressure for perfectionism. Because I actually really end up liking all the little mistakes that are in it in the end. Because that's what makes it individuals and...memories

Grace: Yeah, I feel like there is quite a difference between that and like if you were doing a drawing or if you were making something it definitely feels more relaxing.

Rachelle: yeah

**Rachelle: So, one thing I am kind of looking at in my project is kind of thinking about the idea of thinking through craft and through making. And I was wondering do you think that it is easier to say somethings through a form of craft? Or what does that mean to you as a statement if I say thinking through making, thinking through crafting? Or saying something to someone or yourself?**

Natasha: Ermm yeah, yeah, I could say so coz like I like making like presents and cards for my friends and family because I don't know, I feel like it's more of a personal and unique thing that I'm kind of given them and I've spent time doing something. And it's also just enjoyable for me and that means like a little bit more than just buying a card and getting them something. So yeah, I would say in that way like saying something like I do that quite a lot. I don't know about I guess if I am making something for myself, I am kind of saying something. I'm kind of like um taking time for myself, taking time to have some self-care

Rachelle: mmhmm

Natasha: um, so in that way I'm saying something

Rachelle: yeah. Do you ever use it as a thinking tool?

Natasha: Yeah, I think like because it's like. Um a relaxing thing it a way for my mind to calm down a bit and sometimes especially with the drawing, not to get too personal. But when I was going through some stuff, I started doing the sketching and drawing as a way of calming down, like sometimes I would be really really upset and then I would do drawing or I would do crafting and it would be almost like very meditative. Like I could reflect better on how I was feeling afterwards. You yeah in that way.

Rachelle: mmhmm

Natasha: *(to Grace)* Are you ok?

Grace: *(laughs)* I think I just folded some *(pages)* backwards by accident. That's ok because I can just fold it the other way.

*(Everyone laughs)*

Grace: *(laughing)* I was just looking at them like, wait, how am I going to put them all together? *(laughs)* Sorry I just interrupted

Rachelle: Nah it's all good

Natasha: its good

Natasha: Also like the embroidery thread, whenever I see embroidery thread, I got really into making friendship bracelets.

Grace: Aw

Natasha: It's like of like doing a mini tapestry, so like I would have all these base strings and I would do knots on them so it would take a really long time, but the after thing of it, afterwards. So, whenever I look at like embroidery threads, I'm always like.... hmm how would this look in a friendship bracelet. *(Looking at embroidery thread)* it's the right colour.

*(All chuckle)*

Rachelle: I've never made a friendship bracelet

Grace: I went through a phase of making them

Rachelle: To be fair maybe I wouldn't do friendship bracelets, but just weaving. I'm not sure if you have watched 'With Wendy' she does sewing and all these other kinds of projects. But she did weaving and tapestry and I was like actually that really pretty so I might give it a go. Coz I've never gotten into weaving, but it does look a bit of fun. It also looks quite easy to set up and make your own little DIY frame.

Natasha: I like making keychains out of it as well. I feel like I do a lot of, I've made a strawberry friendship bracelet I've made a peach keychain with little peaches on it. *(chuckles)* I do a lot of fruit things

Rachelle: A nice bit of fruit-based crafting

Natasha: and I've made one of my friends like really loves mushrooms, so I made her a little mushroom bracelet.

Grace: Aw that so cute

Natasha: And I was like ill just put in like, and I'll go on and put, there is this big database for all of the patterns, so I sometimes just go on and like scroll through all like, oooo this patterns nice, I'm going to try and do this.

Grace: I defiantly think that it's a good way of thinking through things because even like what we said earlier about being able sort of put yourself into it through it you can sort of figure out what yourself, sort of who you are. Like figure out different aspects of yourself that you want to put into it or different things that you like, or the colour schemes that you like are all building up as a person while you're making it.

Rachelle: yeah

Grace: So, I feel like thinking through doing are you are also thinking through who you are. I don't know. But I think that why when I'm doing it, I feel a lot more sure in myself afterwards...Like a confident artistic queen.

*(Everyone laughs)*

Grace: and I also think it's just really accessible. Like, if you, coz obviously the main way that people think through things and express their thoughts is using words. But that doesn't work for so many people, like, and so there needs to be other methods and one of them is also making things rather than having to use words. And I guess that's why as well a lot of activist stuff is done through art and a lot of kind of, even like plays and stuff like that. They are all just messages which are just being given in a different way. Or like listening to music while you do your art, I feel like it can kind of impact what happens to your art because you are also thinking about the music, and it is putting you in a certain mood. So, I feel like it always has a little bit of a message even if it is not specifically for something coz you can probably see elements that might have come into from what you were listening to or what you were doing or where you were while you made it.

Rachelle: mmhmm, it does

Natasha: (whispers) I just realise that I mixed up my book

Natasha: Because I wanted to do it in order, but the last page I forgot to put so I guess I could um

Grace: you could just re sew it onto it

Rachelle: Yeah

Natasha: yeah

Rachelle: Wait which last page

Natasha: It's the seventh

Rachelle: Oh, ok that's fine coz then when we bind it all together, we can just still put it last. Coz you are going to have to put on the cover

Natasha: oh ok. So will I just live that out

Rachelle: Yeah, if you just leave that out then you can put it on last

Rachelle: Oh my god I think I've messed up my knitting

Grace: Oh no

Rachelle: *(pretends to do a little cry)*

Grace: *(laughs)*

Rachelle: Oh, wait I didn't it's all good

Natasha: Yay

Grace: its fine its fine

*(Laughs and indistinguishable chatter)*

Grace: Are you using chopsticks?

Rachelle: Ya

Grace: what a slay *(laughs)*

Rachelle: Well basically in one of the holidays, I was like I wanna do knitting but, I couldn't be asked to look for the knitting needles as home, so I was like. I always used to think it looked like chopsticks in the erm, what you ma calls it, in the tv shows. So, I was like surely, they would work they are all sticks so. Sticks are sticks.

Grace: and now it's working

Rachelle: And now I use my chopsticks. That's actually what I used to make my scarf. So, I have a whole scarf knitted from chopsticks.

Grace: That's so good

Natasha: that's cool

Rachelle: That's my preferred method *(laughs)*

Grace: I like that it makes it look a special way, coz I feel like don't people use a special different widths of knitting needles

Rachelle: yeah, to produce certain things. Yeah, but I was like these knitting needles

Grace: the chopsticks

Rachelle: It really does

Grace: stunning

Rachelle: It really does work

*(Both laugh)*

Rachelle: You can't get more accessible than that, everyone can give it a go now.

Natasha: mmhmm

Grace: so true

*(All laugh)*

**Rachelle: Now you mentioned about the arts and crafts movement which naturally comes up. And I'm very intrigued as to if we can draw parallels between where the world is at in terms of development and why we may turn to craft. So, do you have any, thoughts on that given that it came off the back of the industrial revolution and machinery?**

Natasha: hmm

**Rachelle: do you think there is anything in modern day which. Let me phrase it this way. What do you think your reasons are for crafting, possibly subconsciously? So, going a bit further than its fun, this that and the other, erm, and do you think there are any societal pressures or influences that may kind of course you to turn more to it? Or even other people if you have to jump to assumptions about them.**

Natasha: I think really because I grew up in an artistic family. Like if I sometimes I would go to the toy shop and be like mum look I really want this, she'd be like oh you can just make that at home. So, I think that, that mentality from my mum kind of had something to do with it. And I hand never thought about it before until you said that.

Rachelle: yeah

Natasha: But like yeah, we would like, coming from an artistic family that has a part in it and all I remember I think we would sometimes get DVDs that were second hand. They wouldn't have a cover on them, and my mum would just draw the cover. (laughs)

Grace: that's do cool

Rachelle: Oh wow

Natasha: And my brother he would also do that. I think one of the Harry Potter DVDs I think is like the chamber of secrets. He drew it so it has like ...and he was maybe like eleven maybe when he did it, so it was like a very childish drawing of it but its like kinda cool that the covers are like that.

Rachelle: that's really cool

Natasha: but yeah, that mentality of going I can just make this. I think it also goes back to like, yeah, it's just something that was like rooted in my childhood and like I don't know. And also, in terms of like industrial stuff I think with the economy too there is something about making something of your own rather than buying it, that is yeah just more special and also kind of has, and could also have a statement effect about industrialism, and mass production of things and also it makes you appreciate the way that things are made and how long it takes to make things

Grace: It probably makes you value things a bit more.

Natasha: yeah, uh huh, yeah. Coz I think even with sewing, with dressmaking. When, I think, I mean I have done a like bit of sewing and I was trying to learn, and I was like this takes such a long time I can't imagine the clothes I'm wearing have been made by someone and I've paid like nothing for them. Umm and just thinking about fast fashion and stuff like that. It makes you think about consumers (indistinguishable) you think a bit wider.

Grace: I feel like I don't really know much about arts and crafts as a movement like I don't know. But I think my parents were kind of the same like on how Halloween we were never allowed to buy costumes we always had to made them.

Natasha: yes

Grace: So, like I made a dalek costume with egg cups on. So, I had two sides of cardboard on either sides and then the lights were egg cup things from the egg boxes

Natasha: Cool

Grace: So, we would always, that was always own of the most exciting times of year when we were making our Halloween costumes. And yeah, I just feel like, also I guess with that there is an economic thing because it's obviously much cheaper to make a dalek costume out of eggs, out of egg cups, than to go and buy this big plastic thing. And then just people's reactions they just appreciated it so much more, I feel like it can also kind of bring people together. Coz even in school. I don't know if all schools do this in primary school, they would have a parade around the gym hall of everyone's costumes. And obviously it was to show off what you had made. And you could go in a bought costume, but you weren't going to get the reaction, you weren't going to get the fans.

*(All laugh)*



Grace: So, it was like a little fashion show, so I feel like it's also kind of, where I was anyway, I was really lucky because my school and stuff really encouraged that. Erm and also my brother also really liked drawing. Because of he has always been. He has dyslexia and dyscalculia he doesn't, he actually really like writing now he actually did his degree in English, but he always found it easier to draw at least a long side writing. And then obviously he doesn't really do numbers or anything he always draws instead. So, I feel like that was sort of the way he communicated especially when he was younger so that was kind of the way that I was used to people expressing their ideas and kind of showing the person they wanted to become. Coz I feel like he did a lot of kind of like kind of like illustrations that had parts of who he wanted to become.

Rachelle: yeah

Natasha: mmhmm

Grace: Erm. Coz also he's actually trans, and in a lot of his pictures like he does a lot of like really kind of monstrous bodies or really like of changing bodies and I think a lot of it was kind of this internalised thing.

Rachelle: yeah

Grace: and I don't know like, I think that it is very interesting to see how his heart. His heart? (*chuckles*) His art had changed as he has changed as well, and you can really kind of see different messages coming through before maybe even he realised it

Rachelle and Natasha: mmhmm

Grace: So, I mean I don't really know, I think he does more art more often than me but that was defiantly was one of my big inspirations. So, I don't necessarily know what my art would be saying but I can see in his that sort of helped him to grow and develop who he was into. And it shows this interesting mindset about bodies and stuff.

Natasha: yeah

Rachelle: that's really cool, yeah

Grace: So that was very interesting. But as a movement I don't know, I don't think I know much about it.

Rachelle: yeah, but fine coz actually don't want to it all to be off of the movement. But ill quickly show you what to do with the rest of the book then we can talk a bit more about. Because there are some of the principles of the arts and crafts movement that are really interesting to look at.

Rachelle: Could I borrow a book to demonstrate with. So still the last little bit of sewing to get through. So, what you do is between where you have some of the gaps of just there (point to the stitching). You are going to want to get a needle and thread once again and you are going to try and get through all of those (pages) to make it sandwich together, so you may need to stab some more little holes in or if you can match it up with the same hole that can work quite well if they are all roughly similar spaces.

Grace: Ok (laughs)

**Rachelle: But yeah. So basically, the arts and crafts movement works on some principles as it was the rejection of all the machinery and stuff with the industrial revolution. And they believe that we should be able to find joy in labour. Is one of the things they were talking about. But taking away the creativity of people and giving it to the machine you can no longer have that. And also, they just believed that medieval times were just better and the way that they made things. Erm. So, I just wanted to look at their three main like punch point of what that, their movement was. So, they have got the unity of art that, is artist joining together. Erm, joy in labour which comes from the joy of making and also design reform, as they wanted it to change the way that design was heading. Erm and I just wanted to know what that makes you think of in terms of today having those kind of banner headings. Does it apply to you as a crafter now? Or...It a very loose question.**

Grace: Can your repeat the headings again please

Rachelle: So, if we go through them there is the unity of art. So, if we discuss the unity of art what do you think about that

Grace: Well, I feel like unity of art is kind of sort of similar to what we were saying about it being nice to kind of do it with your friends or people who you care about and just have your alone time together weirdly. Like I just feel like one of my favourite things to do with my friends is just to make things together. It's just I don't know, I guess it gets, you get to show different kinds of sides of yourselves to each other that you wouldn't show normally.

Natasha: Yeah

Grace: And you can learn a lot from their different styles of drawing or doing things or portraying things about how they think and just get inspiration about how you can create things differently.

Rachelle: yeah

Natasha: Yeah, I would say similar as well. Like think erm in terms of like unity and stuff when you do it with someone else it is to me it is meaningful, like paint or sketch it's like doing it outside there something special about it. I feel like, like there is something old timey about it

Rachelle: yeah

Natasha: Like you know like when all the painters would like go out in a field and paint.

Grace: it's like unity with people in the past as well, like when you, I always feel like I could be Jane Austen or something.

Natasha: Yes

Grace: And it makes me feel more connected to stuff like that

Natasha: yeah

Grace: And to nature as well if you are doing it outside

Natasha: Yes, I feel like there is defiantly so for me at least there is a nature aspect from me. Coz I like drawing a lot of...um...landscapes outside and stuff like that so I think that like, also within the context of the arts and crafts movement I know that, erm, I guess it was sort of similar to William Morris. He had some really natural things, so I find him really inspirational, and I just love natural depictions of stuff and yeah it's just like yeah. One thing I have noticed is that if I paint or sketch in public people will come up and talk to me.

Rachelle: Yeah

Grace: A conversation starter

Natasha: Yeah

Rachelle: People love a good chat about some drawing

Natasha: Yeah. I think I was sketching outside one time and this old couple came up to me and they were like how are you getting on. (*Mimics a grumbled conversation*) and kind of I can't remember it and then I showed it to them, and they were like (*gasps*) and they were like it's so goof keep going on and I was like thank you. (laughs)

Grace: oh, that is so cute

Natasha: So that was really nice.

Grace: I also feel like people are doing exhibitions or like I don't know like or like even in movies when people have art exhibitions and stuff there is always like some really fancy interesting people, and they go and like have academic conversations which had been prompted by what they are looking at. So, it can kind of like I guess it can prompt discussion and bring people together. Either feel the same way or even from opposing sides discussing it over art.

Rachelle: Yeah

Natasha: It really is like a way to connect with, as in an extension of yourself I think it is a nice way to connect with people. It's like coz it's not really like, there is not that many ways that you can do that in life.

Rachelle: Yeah

Natasha: I guess like maybe the way that the way you dress you could express yourself or the way that you say things I feel like when you make something you can say so much more about what you like, or your experiences and stuff and people can just like see that and you feel like you don't have to explain it with words.

Rachelle: I feel like you get a better connection sometimes, it helps you understand what people are feeling more. Which can often be really hard to put into words

Natasha: yeah, yeah uh huh

Rachelle: And also, when you try and do it that way (*in reference to the book making*) if you try and get a few loops so it goes around it. Just so when we glue it, it makes it a little bit easier, rather than it slipping around

Rachelle: But yeah, I realised that even with you know...

Grace: Going like wait? (*In reference to book*) This end or this end?

Rachelle: Yeah, like along the spine of it. And even on the end as well that sometimes is helpful

Rachelle: And even with seeing the lions in the meadows I thought that was quite nice how it sparked conversation

Grace: yeah

Rachelle: And it's just a really mundane things that people mmmm but being forced to stop and talk about and be like. Oh yeah that's really impressive isn't it

Grace: and also, like how there is always kind of like nursery children or young kids running around there it sort of like gives them something to interact with each other through.

Rachelle: it was quite nice; I went I saw a whole group of them drawing and they were all so engrossed in the activity as well

Grace: aww

Rachelle: with the lion

*(Some general chatter)*

Natasha: Also talking about baby clothes I still remember a lot of my baby clothes I would love the patterns and stuff and I really like my favourite tights or socks or whatever when I was younger, I used to take any excuse to get dressed up or whatever.

Grace: Oh yeah, I used to have matching dummies to my shoes

Rachelle: Oh, wow ok then fashionista

*(All laugh)*

Grace: A bit of a crazy fashion girl back in the day. You know I also feel like when I was little one of my main inspirations for being a crafty gal was barbie.

Natasha: yeah, uh huh

Grace: Barbie movies, I had all of them on DVD. She was always revamping her school uniform or her ballgown or whatever or making it unique making it herself and I think that was my main inspo.

Rachelle: Honestly Barbie was an inspirational gal

Grace: I feel like a lot of kind of kids cartoons particularly ones that are aimed at little girls its always spurned. Like they are really hated on by people probably coming from misogamy.

Natasha and Rachelle: yeah

Grace: Because it's a little girls thing and that's just seen as something stupid and frivolous in their minds, but all these shows are kind of, there's these messages of being a unique queen making your clothes your own and like expressing yourself through how you present yourself and stuff. And its, it's very queer I feel like as well. People sleep on that people sleep on barbie and her value.

*(All laugh)*

Grace: In making you realise the value of art

Rachelle: The value of art. Barbie taught me that practice makes perfect as well

Grace: honestly

Rachelle: at the end of the twelve dancing princesses DVD

*(laughs)*

Grace: oh, shut up

Rachelle: there's a game and she's like *(barbie voice)* don't worry practice makes perfect

Grace: Yeah

Rachelle: and I'm like you know what it does barbie

Grace: oh, my god so true. And like in Rapunzel have you seen that one, she paints her dresses and then they come to life

Natasha: Oh cool

Grace: Yeah, its crazy. It's just I don't know, I feel like that was probably one of the, as well as my dad liked to draw and my brother was very artistic, but I feel like apart from that barbie.

Rachelle: barbie

Grace: She was the source

*(Natasha laughs)*

Rachelle: Where would we be without good old barbs

Grace: Honestly, don't know where I would be today

Rachelle: But also, Bratz now that you have said it...

Grace: Bratz, Barbie, Monster High there is probably other ones all of them I was obsessed with, and I feel like those are all kind of my main inspo.

*(More general talk about re watching barbie and Bratz more recently)*

Grace: They (Bratz) were also very kind of, what's the word, revolutionary, because of their whole style thing was. One of the ones was quite sort of gothic grunge vibes

Natasha: yeah

Grace: and it was very much when that wasn't the trend

Natasha: it feels like they were cool

Rachelle: Yeah

Grace: Yeah, they were, they were trail blazing

Natasha: mmhm

(all chuckle)

Natasha: They broke the glass ceiling

Grace: Yeah

Natasha: Literally

Natasha: I'm trying to think that other than...yeah. Coz I didn't watch a lot of barbie movies I watch my favourite was the Princess and the Poorper...

*(More general chatter about childhood movies the talk move on to how Natasha watched more anime growing up and both her and grace liked a series called Tokyo Mew Mew)*

Grace: In that *(Tokyo mew mew)* they are all like of colour coordinated

Natasha: yeah yeah

Grace: they all have aspects of what they wear that kind of represents who they are as a person. I don't know I feel like so many artsy kids have watched stuff like that and different cartoons

Natasha: the character design, was really really interesting with the character design coz they all would colour coordinate and it was relating to their names so that basically in the anime they

Grace: they are each connected to an animal

Natasha: right an endangered animal

Rachelle: ok

*(Explanation and general talk about Tokyo mew mew)*

Natasha: I think that that one (*Tokyo mew mew*) was responsible, especially, well maybe not in terms of craft but, I think it was really revolutionary in terms of identity

Grace: Oh defiantly

*(Talking about how some anime has been influential as there are characters that are gender queer and that helps with identity and breaking of norms)*

*(The conversation moves to how the names of some amines are still quite gendered which then turns to Jane Austen)*

Grace: It's that sort of gendered thing with a lot of art, like in Jane Austen you see all the fancy ladies are meant to be able to paint and do good music and stuff

Natasha: It's also kind of interesting that its portrayed that was because art used to be a think that was male dominated

Grace: coz that the thing only men could go to art school. I don't know and then there are all these kinda shows aimed at young girls that are really looked down upon because they are aimed at younger girls. But its what's sort of a lot the time kind of inspiring creating the beginning of people starting to do art and stuff you know. I don't know

Rachelle: there's a lot of art which was lost just because it was made by women, just as talented but, weren't allowed to showcase it.

Rachelle: So, covers you can pick one of these (*Places different printed page options in front of them*) cover. You know if you don't fancy it, you could flip it and do your own, or you can add to it. We're going to personalise it and you can call your book whatever you like.

Grace: I've realised that I've sew some of these upside-down but maybe that just makes it funky

*(Laughs)*

Rachelle: I think makes it funky I think it adds some character to it

Grace: yeah, some of the middle ones are upside down

Natasha: Oh wait...I think I might have done that too...Is that right?

Grace: I think you've managed to do it right

Rachelle: Maybe you've managed to do it

Grace: Yeah, you've managed to do it right

Rachelle: ah perfect

*(laughs)*

Natasha: oh, oh wait the last page is upside-down *(laughs)*

Grace: yeah, the beginning of mine is the right way and then in the middle it get a bit exciting and funky and then she is right again.

Rachelle: we like funky

Grace: and then also see when you are asking what we think of these words I just put what we think of them in general I didn't relate it to my art thing

Rachelle: That's fine

Grace: ok *(chuckles)*

Rachelle: You literally can't go wrong anything you put, is going to be right. So, for making the cover what I recommend doing is *(demonstrated how to fold and glue the book cover)*

**Rachelle: So, the next principle of the arts and craft movement is joy in labour. What are our thoughts about joy in labour?**

Grace: I feel like I really like being able to, I feel like when I started to get more into an artistic mindset, I sort of realised that anything, any little task you do you can make it a little more exciting *(laughs)*. By making it a little bit more personal and doing it more artistically. Like I don't know when I am taking the. This is a silly example as I can't think of an actual specific one. But if I'm taking lecture notes, I have to take lecture notes where I am using my favourite colour of highlighter, draw little flowers with my computer on the edges of the page just to make it more fun to look at. So, it's like I feel like it can give you joy in things that you have to do because you can do them in your own way and it lets you express yourself even with stuff that you have to do, so even when you eating. Everyone has to eat, but they can make it look and make it taste exactly how they want its similar to that but with stuff that you're making and tasks that you maybe have to do.

Rachelle: So, like a little bit of flare

Grace: yeah



Natasha: yeah, like making thing personalised I would say like I would say especially when you make something it would never be the same (*indistinguishable*). Even in the appearance of it, unless you have like done it exactly

Rachelle: say if you have followed all of the same instructions sort of things

Natasha: mmmm.

Grace: But even when you follow the same instructions.

*(Recording jumps as I am taking pictures, I am assuming that Grace says that it doesn't always turn out the same. And then we are just talking generally about fitting the covers to the book)*

**Rachelle: And the other one is design reform. I know that is a bit different as it doesn't always apply to arts and crafts in a way that you would always think of it**

Grace: Wait what's the other one

Rachelle: Design reform. So that was for them (*the followers of the arts and crafts movement*) changing the practices, trying to come away from everything being industrialised and people buying mass produced.

Grace: hmm, design reform. I guess giving something a real design is sort of giving it a personality, like having each thing each thing design individually is very different to having one kind of like base design that everything is made from and copied from but if you're sort of individually designing things it makes it a bit more special.

Rachelle: yeah

Natasha: I think also like it has a, it sounds so over dramatic. But you are supporting humankind or better ethics in a way, when you're not, not I don't know

Rachelle: Like buying into fast fashion and that sort of their?

Natasha: yeah, uh huh. And then also I think the whole production of then making something, from designing it to actually making it, it's all a process that means something to the individual it's also something that means something to the consumer to support them

Grace: I guess also it's like sort of, it kind of connects to subjectivity and objectivity because the idea of having these sorts of basic things that some people somewhere have agreed that this should be the basis of what a car is, and every car should be built around this framework. Is very much like being who is it who get to decide what the best kind of this is a wired example, but what the best kind of car is. Because you know everyone is going to have a different idea and need it for different things and for different terrains, so it's like it doesn't actually work. You have to have individual design because there are individual people and everything that is made is going to come from somewhere. And even these mass manufactured things have come maybe from this western outlook of what the best product is. And it's not taking into consideration that not everyone has the same values, the same use,

and the same goals for the same product. It's kind of like it doesn't make sense to have the same one for everyone when everyone lives and thinks so completely differently.

Rachelle: Yeah, because I feel like specifically these days, we do champion erm, we accept peoples uniqueness and individuality more. Because I know that through design it comes up and people are like we will make lots of things modular so then it can fit to lots of people. But then you have this problem that it doesn't to anybody really.

Grace and Natasha: Yeah

Rachelle: So, by having control of crafting and making and this stuff at many different levels. But yeah... yeah

Natasha: That made me think of this is what the architecture course has done to me. Coz like when you said about western ideas I sort of thinking about architecture. Because, what I found interesting was there's this very old Shinto temple in Japan and its from 700BC (indistinguishable), Its very old, and basically what they do is. I think it's every 10 years they rebuild the temple and knock the other one down.

Grace: that's so cool

Natasha: Yeah, it's like really awesome. So, in the site the is the old temple and then there is the new one that they are making. And like, it keeps the traditional woodcarving ad making of the temple alive by still liking the way of making it and the crafts people doing something. And I just thought it was so cool. Just the way of renewal and everything also fits into the religion of Shintoism. And then there was this mosque in Africa in Djenne, that I studied and I thought it was so awesome as its made out of mud, so the whole thing is made out of mud and they make mud bricks and then they put on this structure over it, and there is mud plastering, and it's very smooth on the outside and everything and they have this community tradition where in the raining season some of the structure, melts away because of rain because of the rain. And then they would all come together for a big celebration and rebuild it. But the kind of sad thing was it would get, not just the outside of it so you would have to do lots or renovation work. So, I think, when France took over this part of the country the preserved the building. I think they put a coating on the outside of it.

Grace: So, they didn't really understand what it was meant to be symbolising?

Natasha: So yeah, they wanted to preserve what it was like, but they still do the tradition and plaster the outside, because the outside will still come down. But it won't come down as much as it would use to. I just don't know I was thinking about that.

Grace: Because it was their sort of forcing their ideas of what things should be, onto this place that doesn't think of it at all the same.

Natasha: The architecture is very specific to the area as well, so these two things are very personal to the culture and the values of the communities as well. And communities, people coming together and making something, keeping it alive. But I think especially with the mosque people trying to preserve it goes against that idea. The process of making something is so personal.

Grace: there are completely different systems about thinking about it

Natasha: uh huh yeah. And these two buildings are religious buildings. So, the process of making something and getting rid of it and making it again. Is like ingrained in that faith system as well.

Rachelle: yeah

Natasha: So yeah, I don't know why I suddenly thought about that.

Rachelle: It was a really interesting point.

Grace: really good point

Natasha: yeah

Rachelle: Its funny I think they have something like that in Buddhism, because I remember at school my RS teacher was like ok then girls you are going to spend your time now making these beautiful mandalas, colour them in put your all into them. And not often you get an hour to do colouring, and this was when we were already in senior school. And at the end of the lesson, she was like, rip it up. And we are all like what?!

*(All laugh)*

And she is like rip it up right now. So, we all ripped them to shreds. But it's because in Buddhism they take hours or days or however long it is to make these mandalas on the floor out of sand and they get blown away on purpose. And it's this, it's in the process of making so I guess it's something similar to that, and this whole thing of thing being temporary.

Grace: That's so interesting

Natasha: My friend sent me, it was so pretty, it was like this dance that someone made in the sand, and they made a mandala in the sand, and it was the movement that they were doing was very balletic. And it was in this forest. I don't know I just thought of that, and I was like oh maybe that's why they did it in the sand. So, I was like ohhh uh huh

Rachelle: There is something interesting about the temporary when it comes to making coz, I think one of the things you might notice through a lot of this is its sentimental it's going to last forever. But then there is also the bit that comes along with the making there is something of patching it up and sometimes its isn't going to last forever and sometimes it is not made to last forever at all

Grace: Yeah, like a girl and my school, one of her art projects was like she had made a wee chair out of matchsticks and then set fire to it *(laughs)*

Rachelle: that's cool, but I don't know if I could do that *(laughs)*

Grace: Yeah, I know I would be sad

Natasha: yeah

*(All laugh)*

Grace: But that then just shows like for us art needs to be a different thing than for other people

Rachelle: yeah

Natasha: mmhmm

Rachelle: I just wonder why we feel this need to preserve it. And how often is it that we are actually preserving it for ourselves as oppose for other people. I'm guessing some people, maybe not at our level. Well, there is this thing of wanting to be remembered

*(All laughing about struggling with the glue whilst making the book)*

*(Rachelle demonstrated and talks through putting the cover on the book and Grace and Natasha put together and think over names for their books)*

Rachelle: I'll just tell you a bit more about my project

*(Rachelle talks through project to give an understanding of what my project is about and what I am trying to find out)*

**Rachelle: Actually, that's one thing. Why do you think people turned to craft during the pandemic?**

Natasha: That's what I was going to say. Its interesting that so many people did that because yeah. Well, I guess yeah, I think that maybe...because of like...I don't want to be that person. But because of capitalism. People to have a lot, people don't feel like they have a lot of free time to do those kinds of things if they have to work. And you do have to put energy into making something. So, when you have a free time and, you know and it's like a stressful time. I guess maybe people turn to it or something.

Rachelle: Yeah

Natasha: But yeah, there's other things you can do, so why craft, you know what I mean?

Rachelle: yeah

Natasha: I mean people pick up gardening and that as well.

Rachelle: And got into their fitness and all that jazz

Natasha: uh huh

Grace: isn't that a big debate, like a lot of people think that the thing that separates humans from other animals is that they make or something. I don't know if I made that up. I feel like that's a thing.

Rachelle: If you say it with enough confidence

Grace: Yeah...Like that is a fact guys sooo (*jokingly*)

Grace: But I'm sure one of the things again very anthropocentric view. Because humans have decided this for themselves is that we're creative and there isn't necessarily. You're not going about seeing other animals colouring in. (*laughs*)

Rachelle: That is true

Grace: But then again, are you not coz its again a very, you are looking at it from one viewpoint we can never know what their colouring might be. It might be a completely different vibe.

Rachelle: they might do paw art and stuff

Grace: Exactly but it's like I guess the way that we make and the way that we think about what we are making seems like its unique to us. And I feel like, not to bring up Jane Austen again, the cheeky little period drama but,

(*All laugh*)

Grace: The reason that I feel I did a lot more art is because of I feel like we sort of reverted to how it was in the olden days, coz you know you couldn't be cutting about seeing everyone. With this really, like I feel like now we are sort of hyper social in a lot of ways, because of social media and because of living in, a lot of the time being in big cities and stuff.

Natasha: mhmm

Grace: And then during lockdown suddenly felt like I was in pride and prejudice, you know either stuck in the house or in the garden. Shared garden of a tenement very Jane Austen.

(*All chuckle*)

Grace: But anyway, I'd be just like reading in the garden, taking a turn around the room, that was the lockdown exercise. Just like in all those movies. It was just like, I feel like that time was so artistic because of it is, it was sort of what they did and what set their time apart. That was one of the things that made me feel really connected and (*indistinguishable*), thinking of the parallels of that time and then this time where we were all stuck inside. Coz we were all acting like it was such a, well I mean it was hard for some people and it was probably a why that a lot of people used to live anyway. Which was quite interesting.

Natasha: I think it does go to show like the differences between people, the way they used to live

Rachelle: yeah

Grace: Sort of how modern life has evolved from it, and it was interesting to see just how easy it is to sort of just slip back into.

Natasha: mmhmm

Rachelle: yeah. I wonder if we all had more time if that's what it actually would slip back into. Because it's not like people were doing that and not enjoying it. And having that element of being able to share I think it did create a connection. Then through the social media aspect of it, people being able to show what they have made or have crafting groups over zoom and stuff like that. But also, it sounds really sad. But I feel like it gave me purpose being at home. Being quite bored on most days

Grace: Yeah defiantly

Natasha: Yeah

Rachelle: Just being like oh I have my embroidery to get on with and even though I was indoors I could feel like I had achieved something at least.

Grace and Natasha: mmhmm

Natasha: Yeah, well, I suppose that's the thing. Coz I would, like when I have free time, I either would either craft or like play a videogame or something. But I feel like I am being more productive by crafting something. Even if I am playing a videogame and making progress but it doesn't like mean as much. Coz I guess like I'm not doing something that is physical. Erm and that could maybe say something about the way we think about physical objects and seeing that as an achievement.

Rachelle: Yeah

(Generally chatting)

### **End of recorded**

After I had stopped the recording, I debriefed Grace and Natasha and when we finished up the decoration of the covers of the books.

# Research Ethics form

The University of Edinburgh  
Edinburgh College of Art

## Self-Audit Checklist for Level 1 Ethical Review UNDERGRADUATE and POSTGRADUATE TAUGHT VERSION

The audit should be carried out for *Undergraduate and Postgraduate Taught dissertations and independent student projects*. The student should complete the audit in collaboration with their dissertation/project supervisor/tutor or Course Organiser (CO).

**Course Name:** Design and Screen Cultures 4

**Course Organiser's Name:** Dr Agnese Sile

**Supervisor's Name (if different from Course Organiser):** Jessamy Kelly

**Student's Name and Matriculation Number:** Rachelle Jones s2098021

**Title of Project:** Novice Craft, Voice and Emancipation

### 1. Protection of Research Subject Confidentiality

Are there any issues of confidentiality which are not adequately handled by the normal tenets of ethical academic research?

NO

YES (If yes, Level 2 assessment required)

These include mutually understood agreements about:

- Non-attribution of individual responses where necessary;
- Individuals and organisations being anonymised in publications and presentations, if requested;
- Feedback to collaborators, rights to edit responses, and intellectual property rights and publication.

### 2. Data Protection and Consent

Are there issues of data handling and consent which are not adequately dealt with and compliant with academic procedures?

NO

YES (If yes, Level 2 assessment required)

These include well-established sets of undertakings for example, regarding

- Compliance with the University of Edinburgh's Data Protection procedures ([www.recordsmanagement.ed.ac.uk](http://www.recordsmanagement.ed.ac.uk));
- Respondents giving consent regarding the collection of personal data;
- No special issues arising confidentiality/informed consent.

### 3. Moral Issues and Researcher/Institutional Conflicts of Interest

Are there any special moral issues/conflicts of interest?

NO

YES (If yes, Level 2 assessment required)

For example:

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NO

YES (If yes, Level 2 assessment required)

For example:



- Might the researcher compromise the research objectivity or independence in return for financial or non-financial benefit for themselves, a relative or friend?
- Are there any particular moral issues or concerns which arise, for example, where the purposes of research are concealed, where respondents are unable to provide informed consent, or where research findings impinge negatively/differentially upon the interests of participants?

**4. Potential Physical or Psychological Harm, Discomfort or Stress**

Is there a significant foreseeable potential harm or stress for those involved in your research?  
 NO YES (If yes, Level 2 assessment required)

Is there significant foreseeable potential for physical harm or stress for those involved in your research?  
 NO YES (If yes, Level 2 assessment required)

Is there significant foreseeable risk to the researcher?  
 NO YES (If yes, Level 2 assessment required)

**5. Bringing the University into Disrepute**

Is there any aspect of the proposed research which might bring the University into disrepute?  
 NO YES (If yes, Level 2 assessment required)

**6. Vulnerable Participants**

Are any of the participants or interviewees in the research vulnerable, e.g. children and young people?  
 NO YES (If yes, Level 2 assessment required)

**7. Prevent Duty**

Does your research concern groups which may be construed as terrorist or extremist?  
 NO YES (If yes, Level 2 assessment required)

**Overall assessment**

If all answers are No, the Self-assessment has been completed and confirms the absence of reasonably foreseeable ethical risks. The following text should be emailed to the relevant person below

Text "I, Rachelle Jones confirm that I have carried out the School Ethics self-audit in relation to my proposed research project "Novice Craft, Voice, and Emancipation" for Design and Screen Cultures 4 DES1100522022-3SS1SEM1 and that no reasonably foreseeable ethical risks have been identified."

The student should email the text to the Course Organiser (CO). The CO may ask for an electronic or paper copy of the completed form to be provided.

If one or more answers are Yes, Level 2 assessments is required.

Signed (Student)..... *Rachelle Jones* ..... Date.....08/11/2022.....  
 Signed (Supervisor)..... *George Jones* ..... Date.....13.01.23.....