

A range of techniques can be used to repair and celebrate stains, tears and holes rather than hide them.



Goldwork is used here to highlight bleach marks on denim



Goldwork embroidery used to celebrate stains on fabric



Bobbin lace making is used to make patches to cover holes and fill gaps



Needle weaving can be used to cover holes and tears in fabric



Thread, paper, waste plastic and beads from broken jewellery can be used to make embellishments



Handmade sequins made from waste plastic



The back of fabric where embellishments have been stitched on

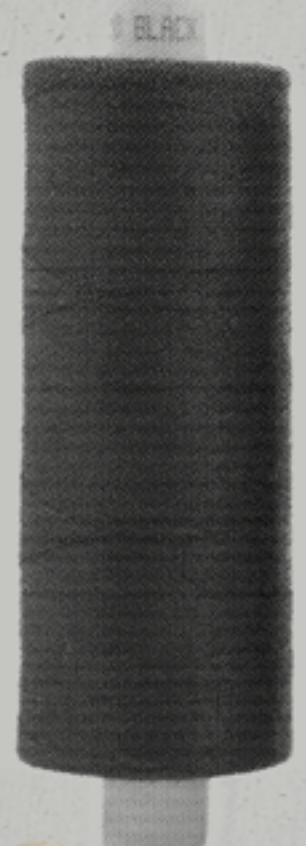
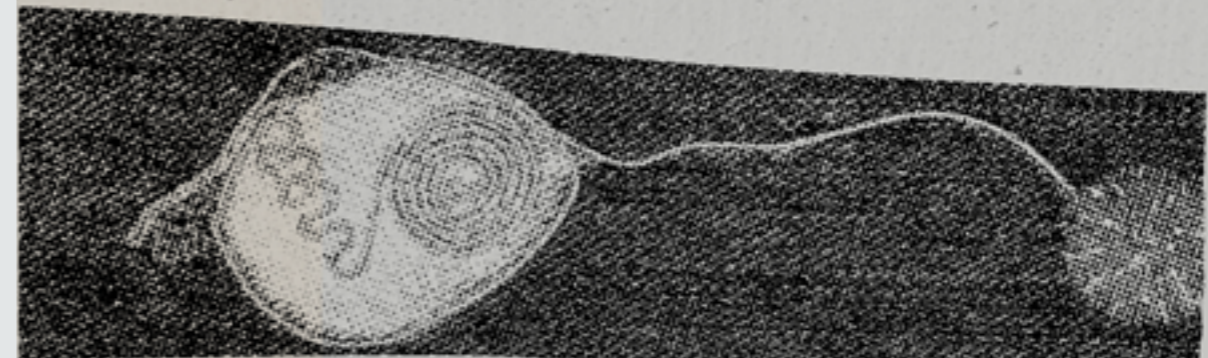
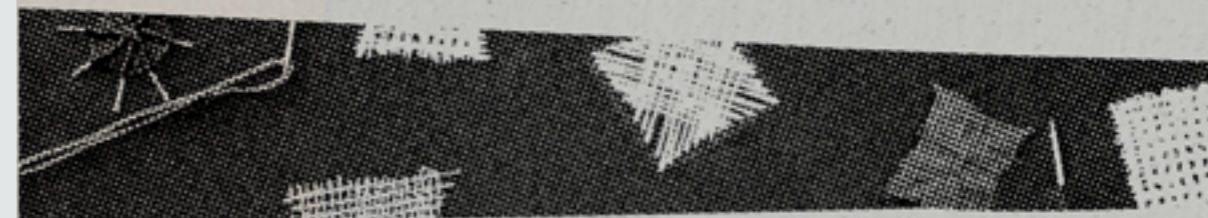


Embellishments can be made out of waste plastic cut into a variety of shapes

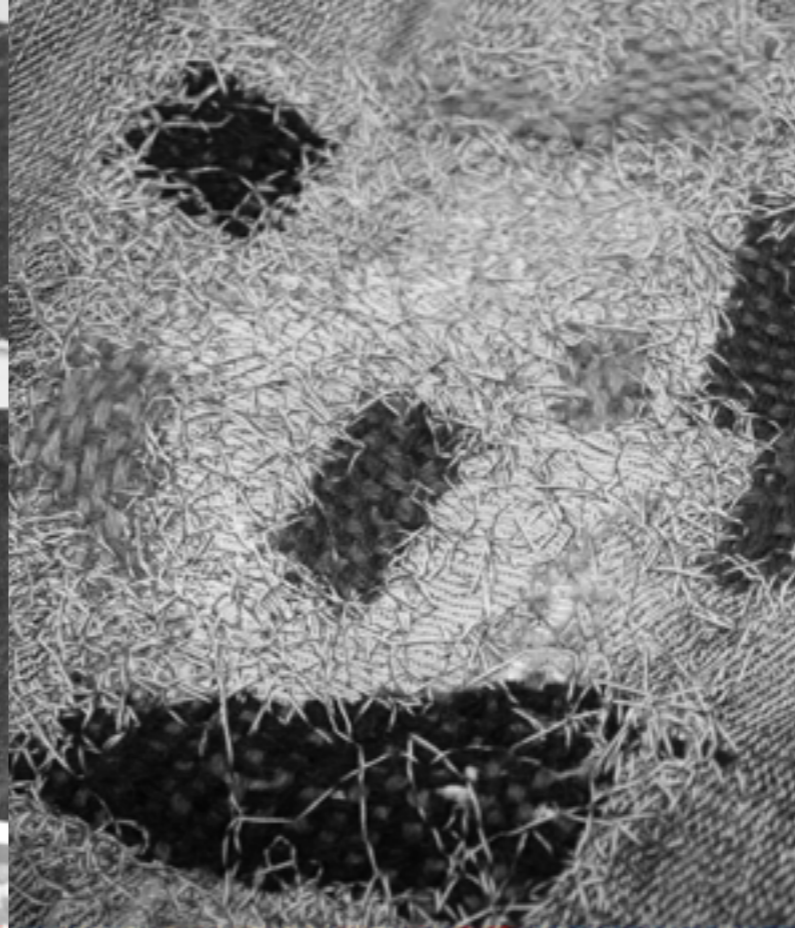
We worked closely with embroiderer Hanny Newton who regularly runs workshops and classes on a range of embroidery techniques.  
More information can be found on Hanny's website: [www.hannyembroidery.com](http://www.hannyembroidery.com) and you can watch a film about Hanny's Workshops on our S4S Project Youtube Channel at: [www.youtube.com/watch?v=JYW6-z8eGnw](http://www.youtube.com/watch?v=JYW6-z8eGnw)  
You can also see the work of Mary Coleman who taught us how to make lace: [www.westhopedgroup.org.uk/marycoleman](http://www.westhopedgroup.org.uk/marycoleman)



## Designing a Sensibility for Sustainable Clothing



(In)Visible Mending



## S4S – DESIGNING A SENSIBILITY FOR SUSTAINABLE CLOTHING

'**S4S – Designing a Sensibility for Sustainable Clothing**' is a ground breaking collaborative research project funded by the **Arts and Humanities Research Council**. It is co-hosted by academics from the Department of Politics at the **University of Exeter's** Environment and Sustainability Institute (ESI) in Penryn and the Fashion Department of the School of Art at the **University of Wolverhampton** in the West Midlands.

The **collaboration** has involved **community spaces, NGOs, local clothing brands, local designers and crafts people, film-makers and members of the public**. Between February and October 2018, it engaged **fifty members** of the public in **Cornwall** and the **West Midlands** in a series of **workshops** making fabric, and making, mending and modifying clothes.

A range of **innovative social science and arts methodologies** have been used to explore whether these **workshops** have **encouraged people to think, feel and act more sustainably in relation to clothing**. This set of leaflets shows a snapshot of the processes and outcomes from our **workshops**.

## (IN)VISIBLE MENDING

Moving between the Hive in Shrewsbury and the Fashion Lab at the University of Wolverhampton, these workshops focussed on using embroidery, stitch and embellishment techniques to celebrate and enhance, rather than hide, rips, tears, holes and stains on clothing. The workshops were led by Hanny Newton (hannyembroidery.com), a hand-embroidery artist who specialises in contemporary goldwork, Jo Bloodworth who leads the Fashion course at the University of Wolverhampton, and Mary Coleman from the Lace Guild, Stourbridge (www.laceguild.org), and were supported by Jack Roberts. Fourteen people took part including those from previous workshops and some who were new to the project. Participants began to bring their children and relatives along, illustrating how a sensibility for sustainable clothing might spread.

The workshop schedule included:

- 1) Ice-breaker activity: Hanny introduced people to a simple and easy way of transforming plastic waste into sequins. Participants used old fabric and embroidery hoops to create their own personalised sustainable fashion samplers.
- 2) This was followed by a couple of workshops focused on skills, in particular needle weaving and goldwork embroidery. Mary ran a bobbin lace-making workshop and participants discovered that lace-making can be surprisingly easy.
- 3) People brought in stained or torn garments from their wardrobes to embellish or repurpose. This resulted in a range of creative and visible repairs. Participants embroidered jeans, collars and dresses, and made upcycled bags and a patchwork tunic dress.

***'There is a frugality associated with make do and mend, but for me these workshops have had really the reverse effect, that actually you can jazz things up and make things look a bit more special by changing something, adapting something, adding a bit of sparkle, putting a bit of coloured thread in something, you know, a whole new garment that you're excited about.'***

***'It is giving me permission to be more creative and go back to some of the things I used to love doing but then wasn't doing for lots of different reasons. So, these workshops are opening some doors that have been closed before, I think.'***

The research team got involved in many of the workshops; our film-makers turned out to be particularly adept at needle-weaving. Facilitators of previous workshops, including Pat and Claire, joined in as participants, adding to the project's non-hierarchical ethos. By this time a palpable sense of belonging and community had developed. Participants continued to use their sketch book clothing diaries to record and develop the skills they were learning and their design thinking. Some of the creative repairs were nothing short of spectacular, including some layered and textured needle weaving that Jack undertook on a pair of ripped jeans that became almost too beautiful to wear! Others remade stained denim with beautiful goldwork embellishments and used needle weaving to upcycle fabric into bags.

Website: [sites.exeter.ac.uk/s4s](https://sites.exeter.ac.uk/s4s) - Twitter: @S4sSensibility - Instagram: s4s\_sensibility - Facebook: <https://www.facebook.com/S4sSensibility> - S4S Shropshire and West Midlands: <https://www.facebook.com/S4sStitchedUp>