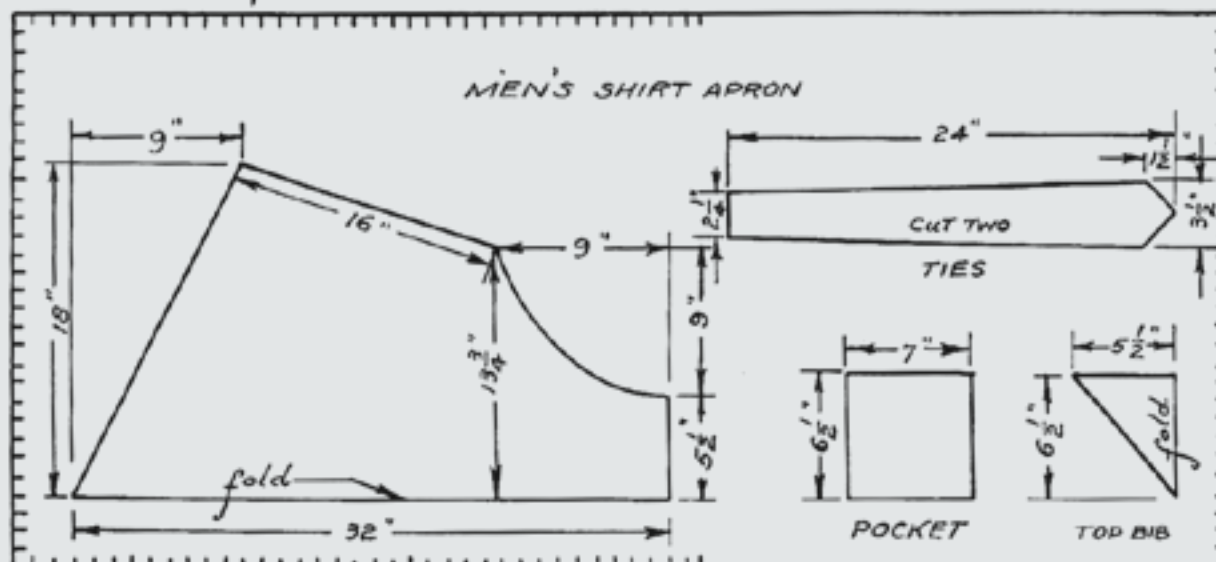


## OLD SHIRTS MAKE NEW APRONS



When the collars and cuffs are frayed beyond redemption, use the rest of the shirt for aprons- little tie-arounds or larger ones like the two illustrated here. Patterned fabrics can be used from one shirt to edge an apron cut from another. Attractive combinations can be worked out.

Cut neatly along the seams of the shirt sleeves, armholes and collars. Leave the side seams. Spread the material flat and lay on pattern. If the body piece is not large enough, fill out with material from the sleeves. (To piece together, flat-fell the seams.) Trim with a contrasting shirt material or edge with bias tape or rick-rack. To reinforce the top, stitch on, if desired, the triangular section "Top Bib" edges turned under to fit top of apron exactly. Attach a 24" double strip, about 1 1/2" wide when finished, to the sides of the bib for the neck band. Attach ties to the top of the sides. Hem pocket and stitch to apron.



## Designing a Sensibility for Sustainable Clothing



Vintage Pattern Cutting





## 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**.

## VINTAGE PATTERN CUTTING

Hosted by S4S partner the Black Country Living Museum (BCLM), the Vintage Pattern Cutting workshops focussed on learning pattern cutting methods to design vintage style garments for the museum’s annual 1940s summer event. The workshops were led by Fiona Griffiths from University of Wolverhampton’s Fashion and Textiles Department, and Claire Dolman, who headed up BCLM’s costume section. Eleven people took part, three who had participated in the first set of workshops were joined by staff and museum volunteers, including a number of men. Fiona and Claire used ideas and approaches from 1940s vintage patterns and magazines. Fiona focused on reworking garments and hand-making pattern blocks, while Claire instructed participants on how to use the Lutterloh System®, a pattern-drafting system that was developed in Germany in the 1930s for home sewing and remains in use today.

The schedule followed the established scheme:

- 1) Ice-breaker activity: make an old shirt into an apron.
- 2) Skills workshops: sewing machine skills, pattern-drafting and making bespoke blocks for a gore skirt, and learning the Lutterloh System®.
- 3) Selecting the approach they preferred to work with, participants made dresses, skirts and blouses to wear at the 1940s event. For those who finished early, Fiona introduced patterns for making a waistcoat and cap, fascinators and small hats.

***‘Pattern cutting was shockingly straightforward. I thought making a pattern was some really complex, mystical process that you had to do three years at university to master. I had no idea that you could pretty much do it on a piece of lining paper with a pencil! Yes!’***

***‘One of the things I’ve been thinking about recently is that I’ve perhaps put too much emphasis on clothes in the past and been very particular about what I’ve bought and then invested too much emotion into them, and that makes it harder to let them go, when they’re just clothes.’***

We upcycled materials, using a stash of vintage fabrics that had been donated to the School of Art, but participants also employed their ingenuity working with material from their own collections and from charity shops. An old duvet cover became a lovely 1940s day dress, for instance. The basic gore skirt pattern was interpreted in different materials and lengths as participants customised it to express their personality and sense of style. In the last workshop, the museum photographers joined us for a photoshoot in BCLM’s 1925 prefabricated cast iron house and kitchen garden.

**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>