

“Bit rough isn’t it?”

Stigma of Council housing.

Phoebe-Jo Manktelow

“Bit rough isn’t it?”

“Bit rough isn’t it?” - that a common phrase you hear when you tell people you live on Greenstead. A council estate in Essex. The negative stigmatisation growing up on council estates was my main inspiration for creating my work. Researching into how the media and the news portrays individuals and what social housing is like generated passion and fight to show what life is like on a council estate from a true perspective. Having discussions with family, friends and reconnecting with my community gave me the idea to show the solidarity, strength and resilience of life on a council estate.

Using a variety of mix-media techniques of print, embroidery and patchworking I set out to create a piece that uses materials and techniques as a metaphor to bring across this message . Using scrap materials and yarns was a way to convey the idea that just like how scraps are seen as something that is ‘useless’ and ‘discarded’ matches the negative views given to social housing communities. However, when stitched and bonded together we are a community connected with strength, resilience and support.



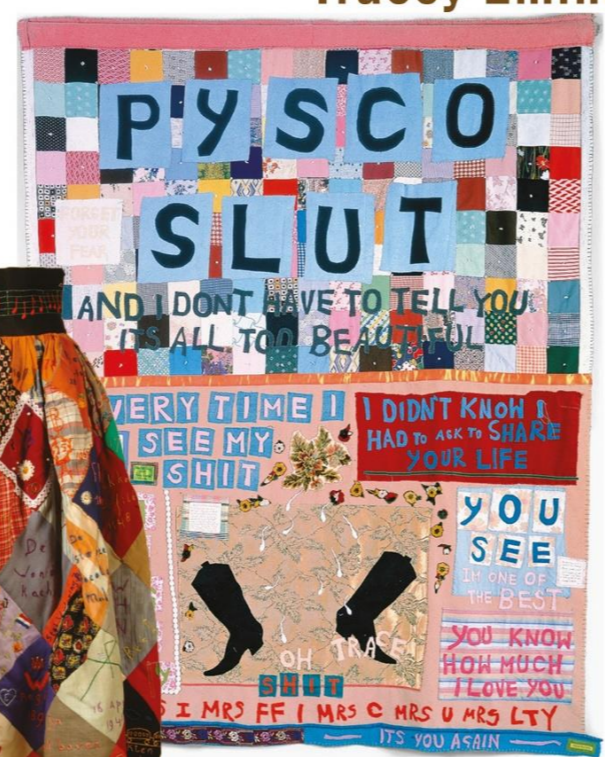
Research board

Inspired by creatives past and present that use traditional techniques, upcycling, conceptual and/or metaphorical meaning behind their work.

Researching into the negative stigma and portrayal of how the media shows individuals from social housing. Became further inspiration that also contributed to the colour palette.



Suffragettes.



Tracey Emin.

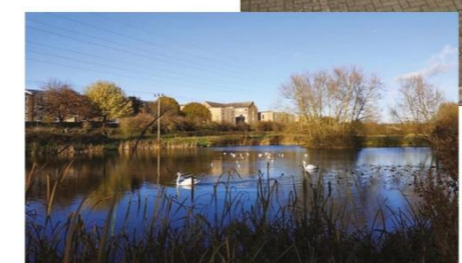
Dutch liberation skirts.



Greenham Common women's peace movement.



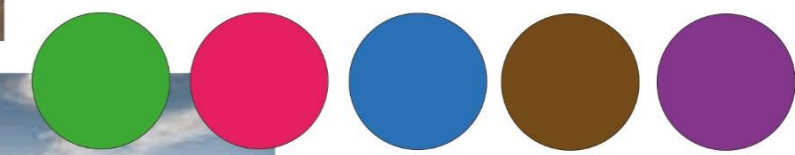
Louise Baldwin.



Images from Greenstead Estate.



Media research.



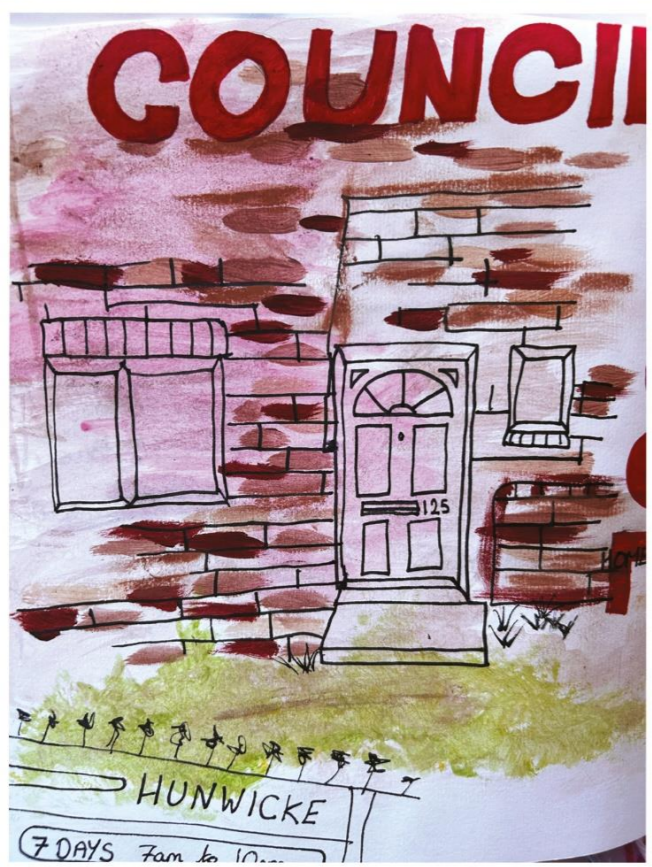
Colour palette.

Early developments and sketches

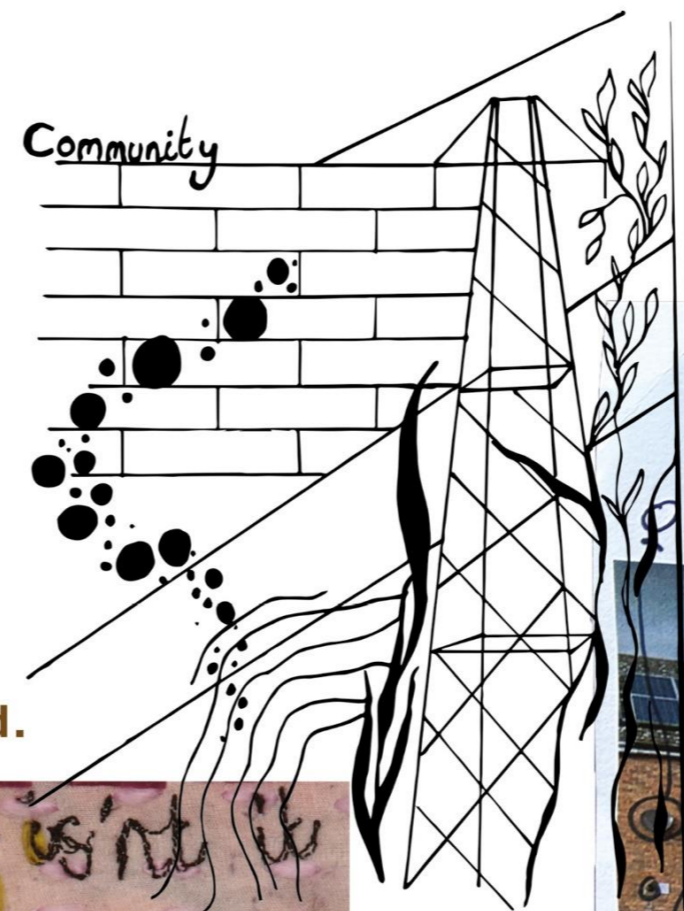
Early samples and sketches helped shape and develop the imagery within the work.



Scrap materials that have been patchworked, appliqued and embellished.



Early sketch done with paint, oil pastels and pens.



Sketches into illustrations based of key areas within Greenstead estate.

Scrap material experiments

Experimenting with the idea of materials and techniques as a metaphor.



Scrap chiffon and wool. Stitched together with free-machine embroidery.



Scrap fabric bonded together using free-machine embroidery on dissolvable fabric.



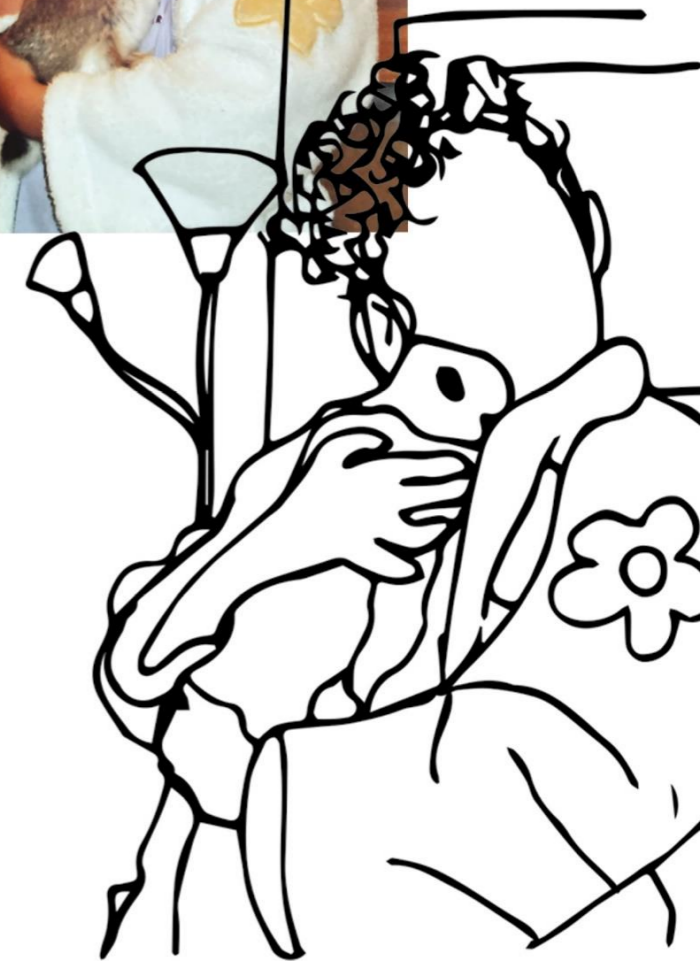
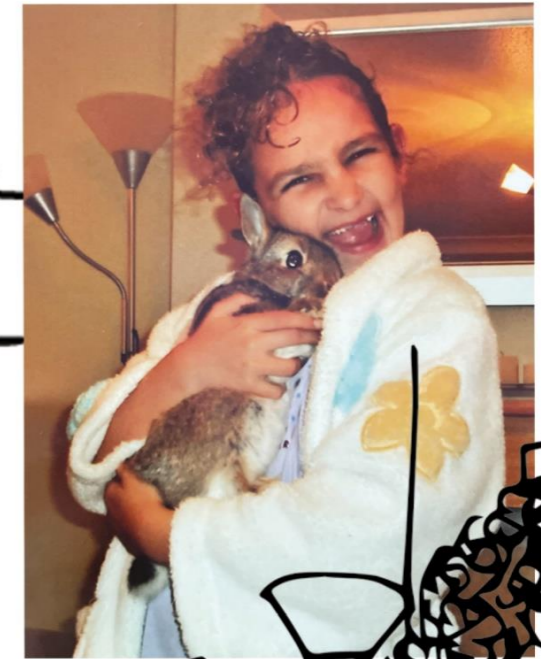
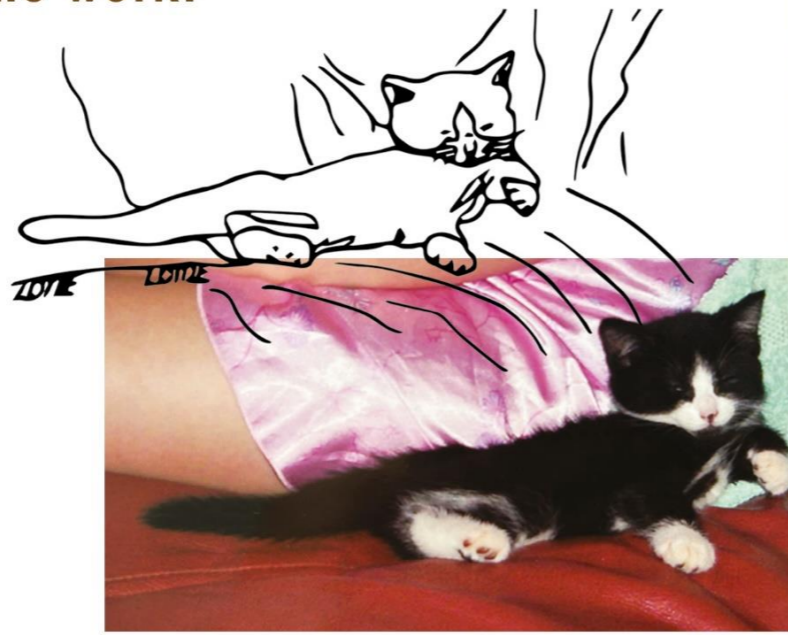
Scrap materials and felt using embellisher machine.



Scrap chiffon, wool and bio-sequin lettering. Stitched together with free-machine embroidery.

Family council house history

Line drawing illustrations based on family photographs. Adding further personal connection to the work.



Digital embroidery development

Digital embroidery developed from the original print designs and combined with line drawings from family photos.

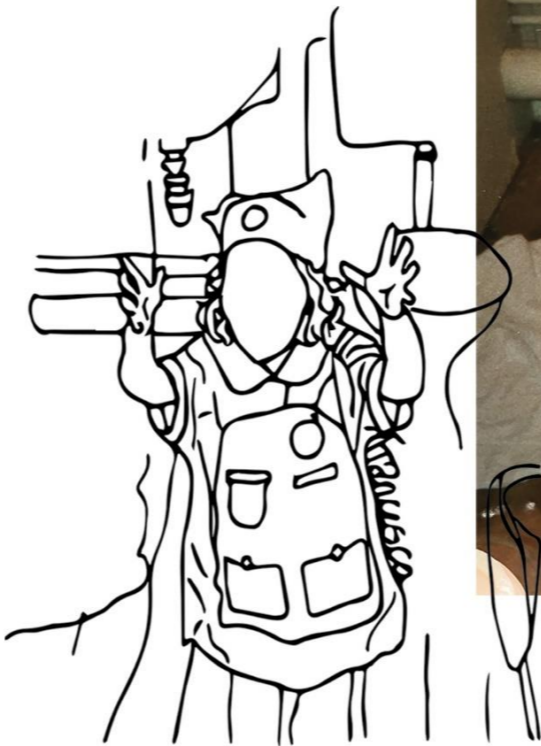


Embellished on cotton.



Embellished on denim.

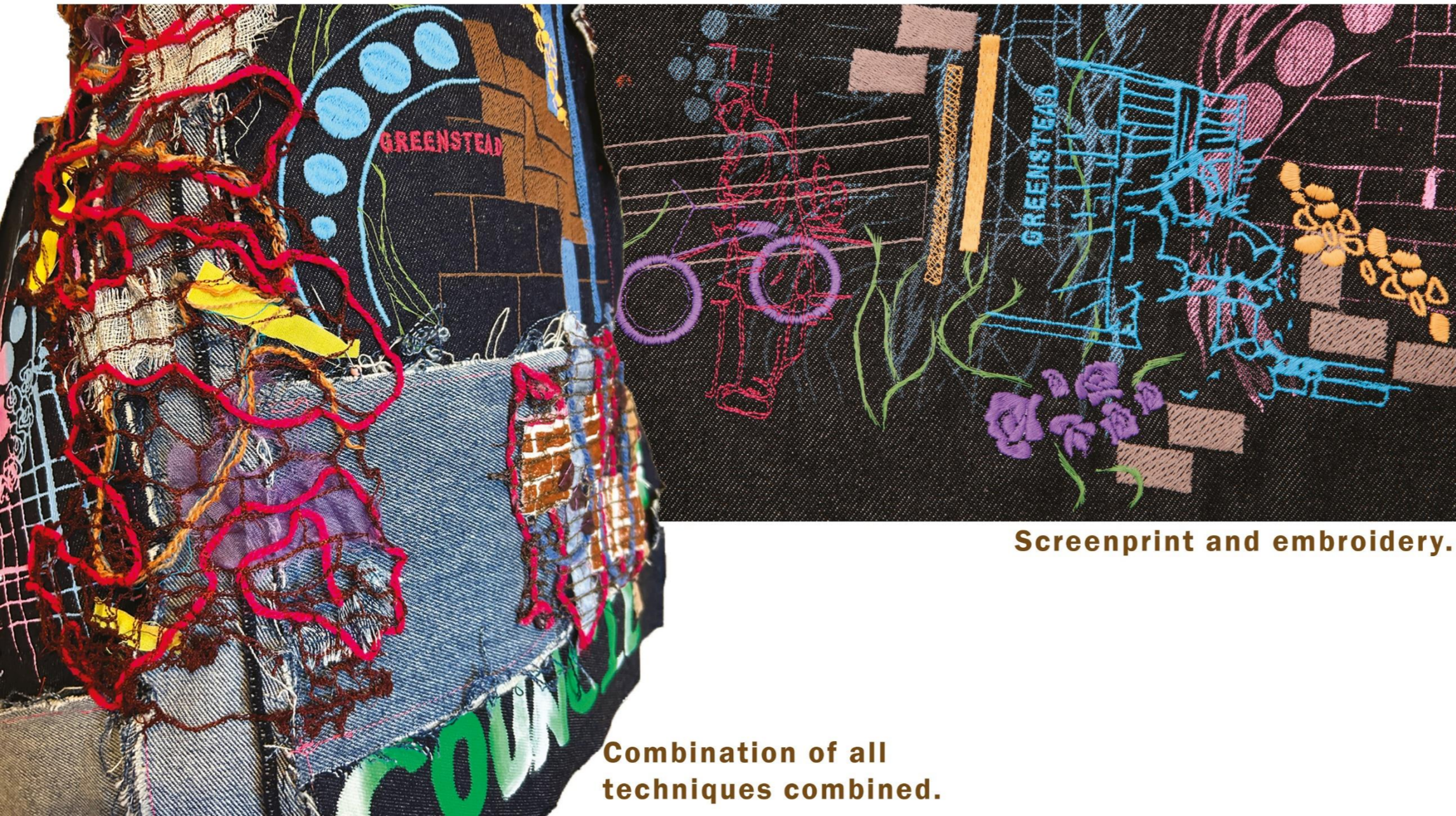
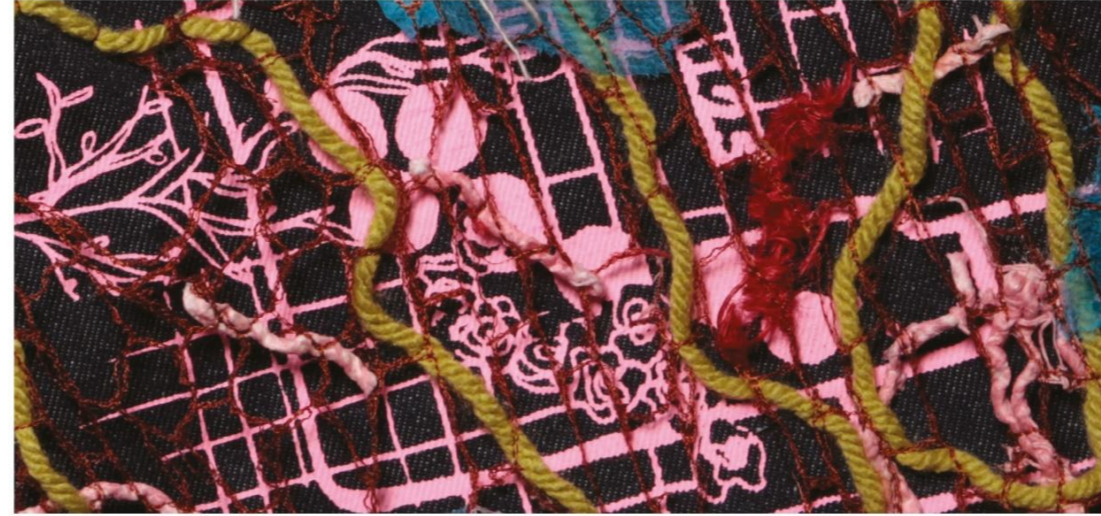
Embroidered badge patches using denim.



Combining techniques

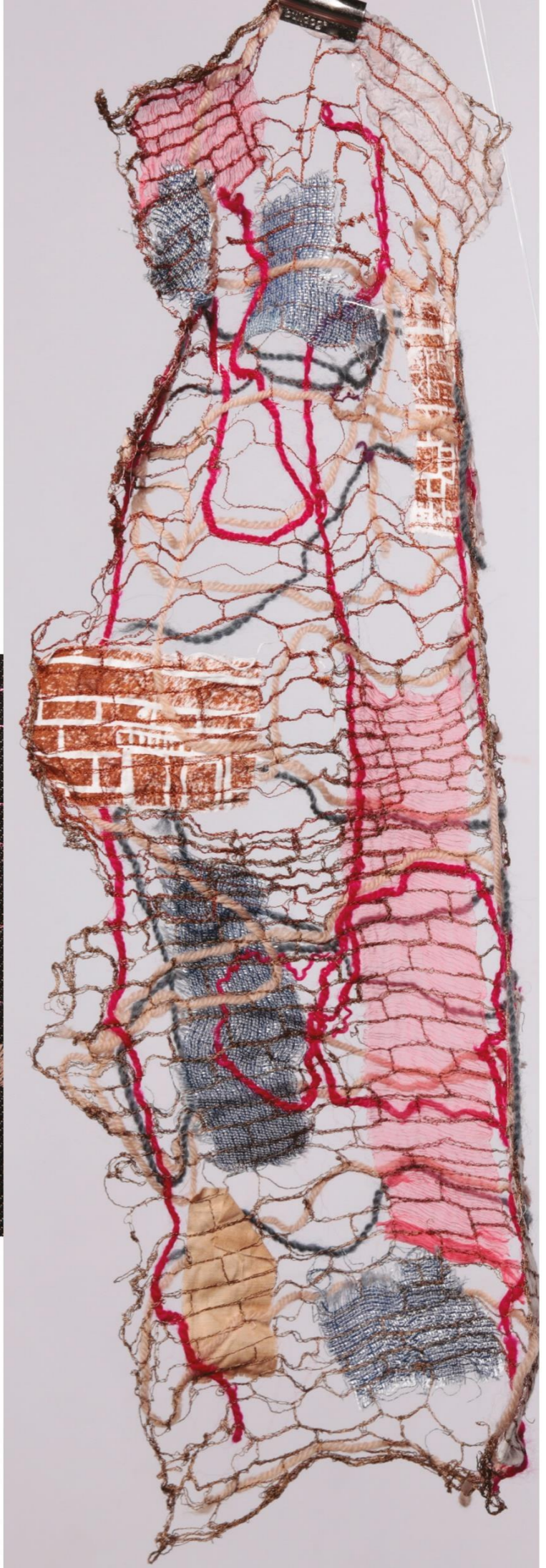
Experimenting with combining print, embroidery and scrap materials together.

Screenprint, scrap yarns and embellishment.



Screenprint and embroidery.

Combination of all techniques combined.



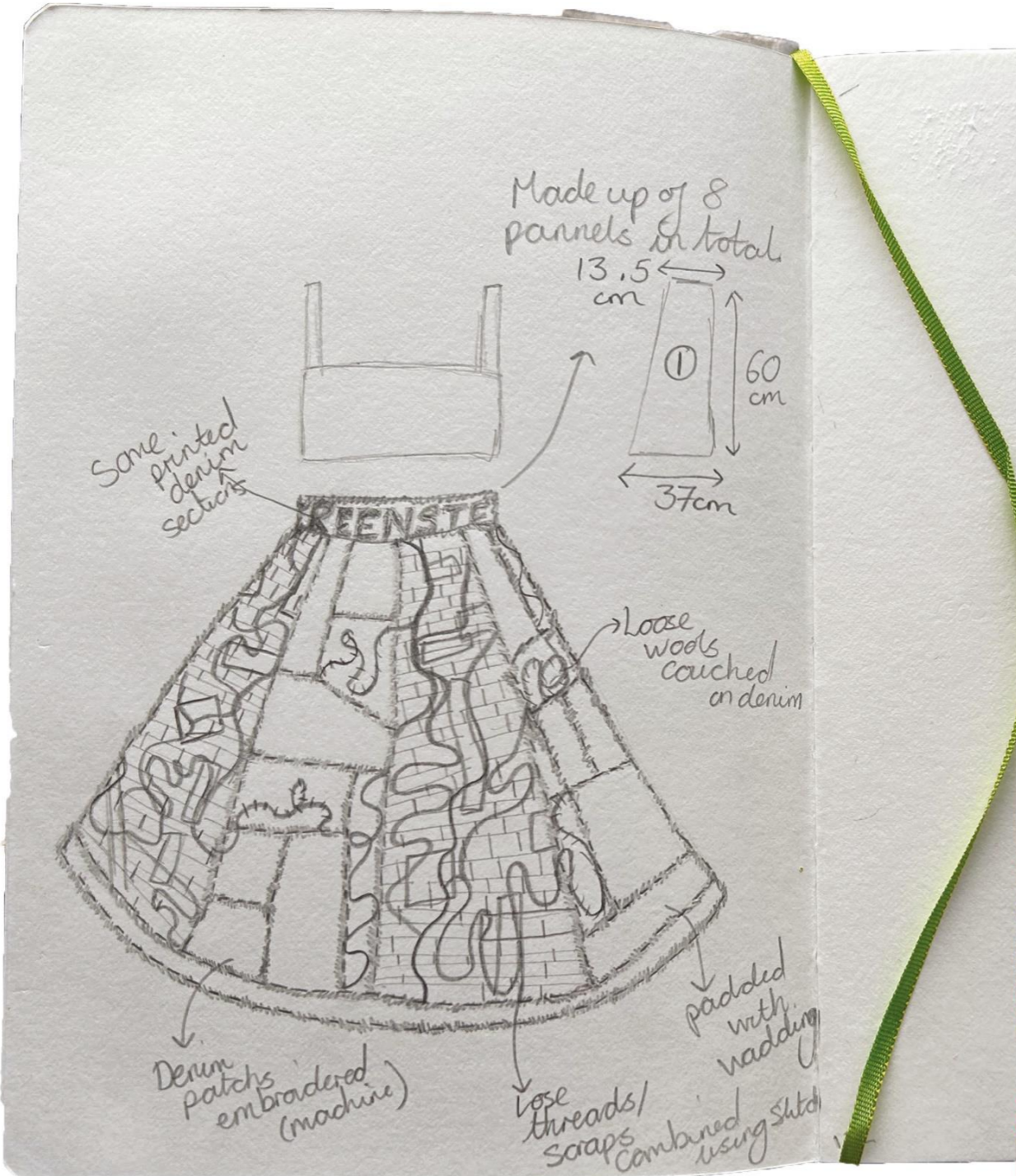
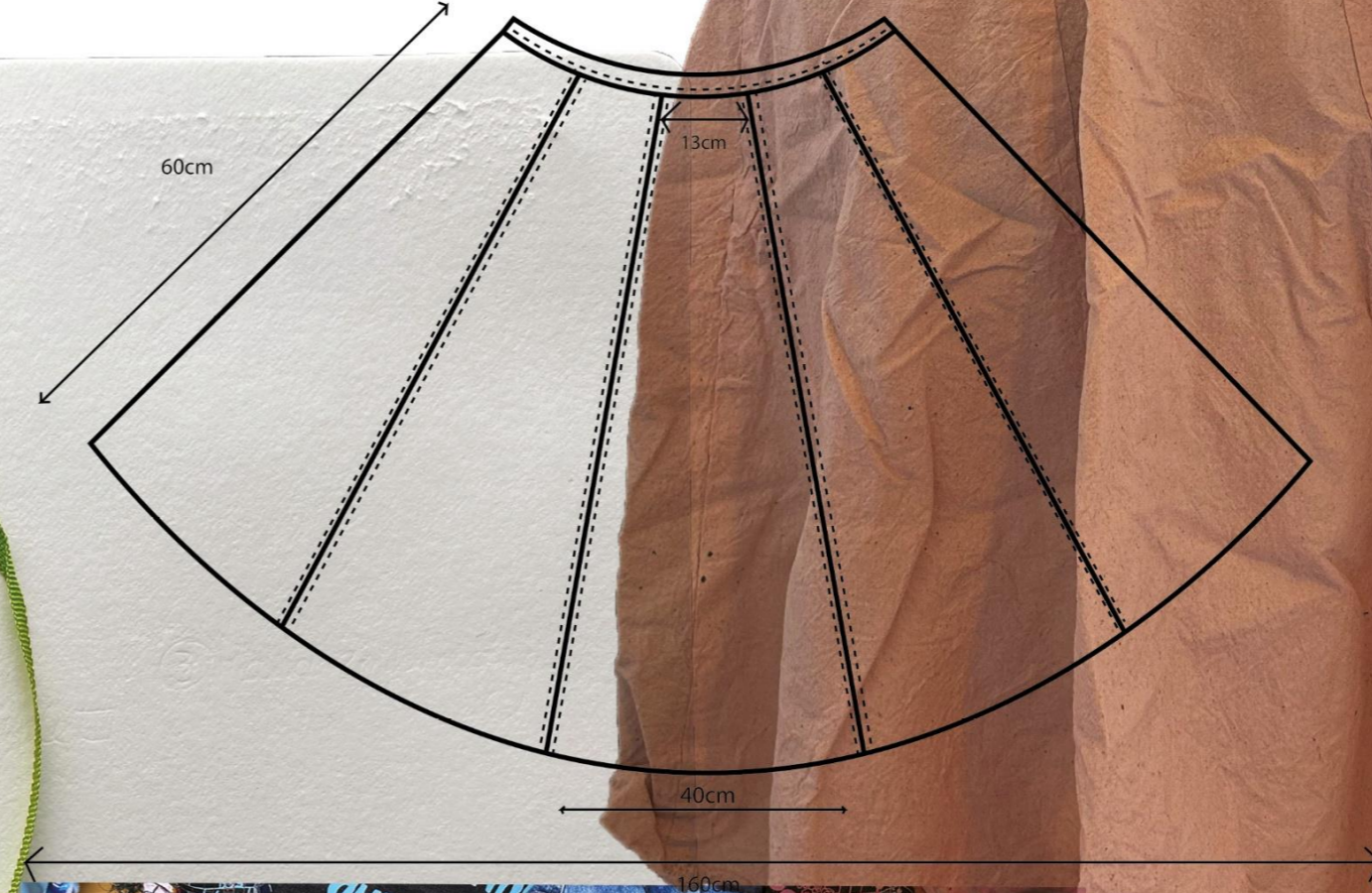
Creating the skirt

To create the skirt sketches, toiles and illustrations were made. The skirt pattern consisted of 8 pannels in total. The toile was to test out the structure and to determine if an extra layer of material underneath was needed.

Toile.

Pattern illustration.

Front and back skirt banner pattern



Skirt sketch.

All materials made and collected ready to patchwork.



The clothing influence

Influenced by different aspects of working class fashion and materials that were historical associated with the working class.



Artical research.



How Working Class Culture Influences High Fashion – Then Gets Left Behind



Denim and working class.



Dutch Liberation skirts and sketches sparked inspiration.



Next in fashion winner Nigel Xavier. Grew up in a low-income family and used scrap and thrifted materials to make his collections.

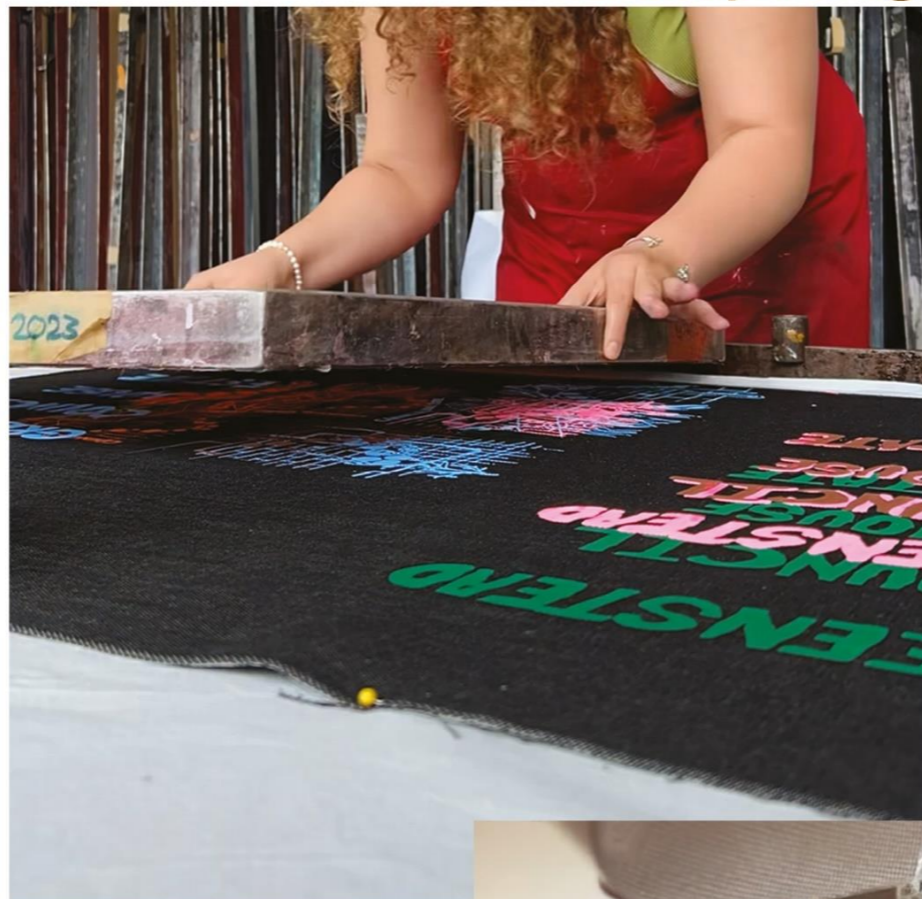
Initial illustration design idea.

The making process

Making the skirt consisted of a lot of different materials and techniques all patchworked/appliqued together.



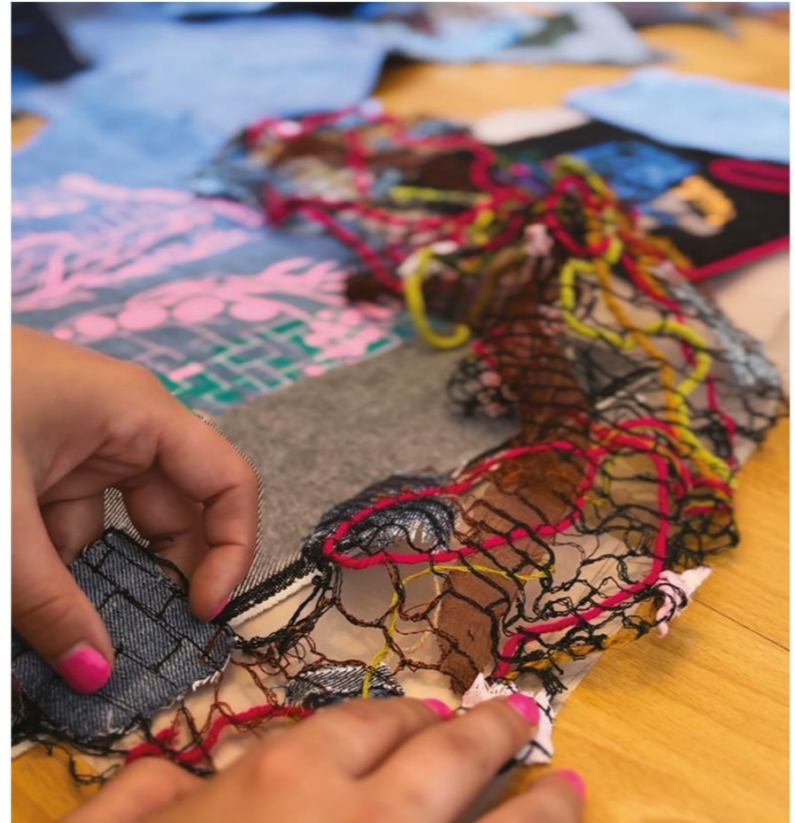
1. Stitching scrap materials.



2. Screenprinting.



3. Digital embroidery.



4. Figuring out layout and placement.



5. Stitching the denim together.

6. Hand stitching.



Textiles Festival

Draw for people to be able to touch samples.



Skirt panels hang up on the wall like a banner.



Distance and close up images.



Home photoshoot

Once the textiles festival was over, a photoshoot was taken around my home on Greenstead Estate. To capture where the inspiration originally began with the final piece.



What next?

Essex Galleries

- First site
- Minorities gallery

Community art hubs

- Rosetta Arts gallery
- Into Art

- Community lead projects



Photoshoot images in a photography studio



GREENSTEAD

ESTATE LIFE

GREENSTEAD

ESTATE

HOUSE ESTATE

HOUSE ESTATE

GREENSTEAD