

Jennifer Williams is a material researcher and woven specialist. With a vendetta towards cotton and synthetic fibres, Williams is tackling the pre-conceptions and connotations associated with using readily available materials around us. Fascinated by hair as a subject, *'A Hairy Situation'* is a deep dive into the physical, philosophical, historical, cultural, and social properties of all things **HAIR**. Uncovering thoughts and feelings, usages and applications, Williams explores whether hair can be a viable material within the textile industry.

A HAIRY SITUATION

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An investigation into the relationship of fibre; normalisation of using waste by-product materials within the textile industry.

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This digital publication directly aligns with the numeral indications of the physical exhibition showcase.

An investigation into the relationship of fibre; normalisation of using waste by-product materials within the textile industry.



01



A digital publication outlining and highlighting the research and processes undertaken during Jennifer Williams MA project. 'A Hairy Situation' is a two-year, part-time design and research led project within Textile Innovation at Nottingham Trent University. This publication is a consolidation of the breadth of research and experimentation that has been conducted over the duration of the course. It is by no means exhaustive of the information collected, but aims to highlight, educate, and spark conversation surrounding the vast subject, opening our minds to the possibilities of using readily available 'waste' materials in the fashion and textile industry, as opposed to depleting earth's precious resources.

Become immersed in the research presented to you. Keeping an open mind misconstrued from societal constructs, allowing yourself to make your own analysis of the artifacts. Understanding that the project is open-ended, and all findings are provisional. It is as much about factorial research as it is personal perceptions. Encouraging viewers to acknowledge more than the finished product presented to them, but the process, development and journey that has uncovered undoubted potential for sustainable innovation in the industry.

Jennifer Williams is a material researcher and sustainable innovator within the fashion and textiles industry. Specialising in woven textiles, Williams explores unconventional materials whilst pushing traditional woven boundaries, exploring the relationships between cloth and fibre. With a vendetta towards cotton and synthetic fibres, Williams is tackling the pre-conceptions and connotations associated with using readily available materials around us. Fascinated by hair as a subject, 'A Hairy Situation' is a deep dive into the physical, philosophical, historical, cultural, and social properties of all things **HAIR**. Uncovering thoughts and feelings, usages and applications, Williams explores whether hair can be a viable material within the textile industry.

ABOUT

01 Photograph of Jennifer Williams in her studio setting up her George Wood Dobby Loom.



INTRODUCTION + ANIMAL HAIR



VENDETTA



What started as a vendetta towards cotton, soon became an obsession and fascination with hair. Being aware of the implications and vast negative effects cotton has on the fashion and textile industry, I was determined to explore far more logical materials. Water usage, chemicals, de-forestation to name a few, cotton leaves a trail of destruction in its path. Yet, “cotton is the most widely used fibre in the world, with around 70% of the world’s clothing products containing at least some amount of cotton. It is the most widely used textile fibre in the world.” (TFS, 2022) Being aware of this I explored other, more environmentally friendly plant fibres such as bamboo and hemp. However, I quickly *cottoned* on to the realisation of using readily available material we have surrounding us. During the entire project, I have actively avoided using cotton. I have successfully created woven artifacts and samples 100% cotton free, evidencing that there are in fact much more sustainable and suitable options.

→ TFS (2022) *Everything you need to know about cotton fabric*, *The Fashion Starter*.





“Chiengora is a delightful yarn, with a halo and a soft feel similar to that of angora or mohair. It has much more loft and insulation ability than sheep fibers, which makes it surprisingly warm – far warmer than wool.” (Textile Value Chain, 2021)

We are all aware that there is an atrocious issue with waste in the world today, so it became obvious to me that we should be utilising the free, available materials we have to hand, right? Have you ever had the passing thought that your dog is molting so much you could make a rug? Well, evidently, so did I, leading to the conclusion... why not?

Reaching out to a local dog groomer I collected bags of brushed dog fur from varying breeds. Using my spinning skills, I successfully spun 100% dog fur yarn - otherwise known as Chiengora. Weaving this into a fine bamboo warp, a beautiful, strong, soft, fabric was created. Resembling sheep's wool, I questioned people on what they thought this fabric was made from, they were shocked to find out it was in fact dog hair.

Contrary to the assumptions that the fabric and fibre would smell like wet dog, once thoroughly washed, the same as any animal fibre, there is no smell. Dog fur was historically used to make clothes and textiles in continents that were yet to have access to sheep, proving that it is a viable material to use in the industry. There are companies such as Chiengora® that produce 100% dog fur yarn and turn them into fashion items, whilst also educating the customers about the material. “Dogs smell when they get wet because of dirt and natural dandruff, hormones, or other particles in their fur - on the fibre. The washing removes all remnants that cause dogs to smell when they get wet. That is why Chiengora® is odour neutral. Dry and wet.” (Parlakchieva, 2022)

- Parlakchieva, I. (2022) *KNITWEAR LAB, Chiengora®*.
- Clothing from Chiengora (2021) *Textile Value Chain*.

- 01 Image showing dog fur waste, handspun dog fur, handwoven dog fur on a bamboo warp and handknitted dog fur

ANIMAL HAIR





ANIMAL HAIR



01



02

To me that seems like a no brainer, our dogs naturally shed their coats all year round, with no need to shear or card, the fibre is pretty much ready to go. Due to the nature of needing a long enough staple to twist, it is only long-haired breeds that can be spun but if it saves hoovering every day, it's a win to me! After researching into Chiengora, it was lovely to see that quite a few people have experimented with using their pet hair to create something special, which adds a sentiment to the item, lowering the chances of it being thrown away.

Horsehair is an equally interesting animal hair by-product. Of course, it cannot be spun due to its wiry nature, but it's long length more than makes up for it. There are many textile artists experimenting with horsehair in their practice such as Anjuli Bernstein, Marianne Kemp and Alexandra Kohl, demonstrating exciting possibilities with the material. In addition, due to the hairs strong and robust qualities, especially when woven, it has historically and recently, been used within the interiors industry. "John Boyd Textiles is one of the last companies in the world still weaving hair cloth. Established in 1837 in Somerset, John Boyd Textiles is proud to maintain the tradition of horsehair weaving. Ideally suited to most forms of upholstered furniture; antique, classical, and contemporary. To this day, horsehair fabrics are widely recognized for their unequalled lustre, durability, care properties, and value. Horsehair fabrics have been used with many prestigious projects throughout the world."

(John Boyd Textiles, 2023)

DID YOU KNOW? In the UK, it is illegal to commercially use dog or cat fur, meaning it's not currently viable to use it within the fashion and textiles industry. "Commission Regulation 1523/2207, bans the import, export and placing on the market of cat and dog fur, as well as products made from such sources. (GOV, 2012)

→ Parlakchieva, I. (2022) *KNITWEAR LAB, Chiengora*®.

→ John Boyd Textiles (2023) *Horsehair Fabrics Woven*.



03

- 01 Handwoven, sustainably sourced horse-hair with a black and white double cloth viscose warp
- 02 Handwoven, sustainably sourced horse-hair with a white single cloth viscose warp and black tipped ends
- 03 Handwoven dog fur sample using a bamboo warp and 100% handspun dog fur weft from locally sourced dog groomers

BACK TO THE
ROOTS





HAIR-WORK

We've covered that Horsehair and dog fur has been used historically as well as more recently, but what about human hair?

Similarly, to groomers, hair salons produce constant hair waste, there's endless quantities of resourceful materials being thrown away every day. Nearly 8 billion people in this world and "...in Europe alone, an estimated 72 million kg of human hair waste is generated." (Kollar, 2016). But opportunistically as humans, we aren't that *cut and dry*.

Being the complex mammals we are, it is prevalent that we have a deep, *rooted* connection with our hair. "Thinking critically about human hair involves engaging in its stories, histories and performances and rituals to understand the significance of hair's styling, culture and fashion." (Biddle-Perry & Cheang, 2013) Hair is a powerful tool to us as individuals, something that can't be overlooked and therefore, is apparent in my on-going research and investigation. I felt it would be naïve to ignore the historical and cultural implications, and instead educated and acknowledged the connotations associated with the material.

01

I researched into old Victorian Mourning jewellery hair work techniques, discovering skills such as gimping and table work. Fascinatingly, when I later met with Clare Hedges, a Passementerie specialist, I learnt that there is a slight cross-over of techniques with gimping being used within the endangered craft, but with cotton threads as opposed to hair. I began to enter into a rabbit hole as such regarding hair work, it is an almost lost craft that I personally believe should be revived. A 'hairy friend' of mine, Hair Anthropology (aka Zen Hanson), is doing just this. After scouring the internet and digging up old books, Hanson has taught herself the art of taking hair sheds and intricately braiding them into beautiful, wearable pieces. Pushing to keep the craft going, she is now offering workshops in her home state of Idaho.

01 Victorian Mourning hair work experiments
02 Handwoven passementerie techniques using hair

→ Kollar, Z. (2016) *HUMAN MATERIAL LOOP*.
→ Biddle-Perry, G. and Cheang, S. (2013) *Hair: Styling, culture and fashion*. London: Bloomsbury.

02





HAIR-STORY

When looking at the material culturally and historically, it was normal to use what we had access to and celebrate it.

FOR EXAMPLE:

VICTORIAN MOURNING JEWELLERY

WW2 PRODUCING TEXTILES FROM HAIR
WASTE DUE TO LACK OF MATERIALS

HUMAN HAIR EMBROIDERY

HUMAN HAIR NETS

- 01 Post of Human Hair Nets
- 02 Still from a film in WW2 producing fabric from human hair
- 03 Chinese hair embroidery from 1368

“In the early 1920’s America saw what can only be described as a craze for hairnets made from human hair. The advantage of the human-hair net over its silk predecessor was that it could go entirely unnoticed, blending with a women’s hairstyle yet magically holding it in place. These hairnets became so popular in the United States that they were available in every department store in every town for just a few dimes.” (Tarlo, E. 2017, pg.17)

“As early as the Tang period (618–907), Li writes, embroidery was a recognized Buddhist practice. Each stitch represented a Buddha, and, as in many devotional practices, repetition was important, with every stitch accumulating more merit.” (Gershon, L. 2021)

- Tarlo, E. (2018) *Hair! Human Stories*.
- Perala, R. (2016) *Hiuksetkin Talteen suomen hyväksi, Elävä arkisto*.
- Gershon, L. (2021) *Hair embroidery as women’s Buddhist practice, Daily Jstor*.

01



02

[Click image to watch film.](#)



03





01



HAIR-STORY

- 01 Cut hair from Auschwitz prisoners
02 Example of cornrows used in slavery times

“Cornrows were used to help slaves escape slavery. In the time of slavery in Colombia, hair braiding was used to relay messages. For example, to signal that they wanted to escape, women would braid a hairstyle called departes. It had thick, tight braids, braided closely to the scalp, and was tied into buns on the top. Another style had curved braids, tightly braided on their heads. The curved braids would represent the roads they would use to escape. In the braids, they also kept gold and hid seeds which, in the long run, helped them survive after they escaped. They would also use seeds as decoration in the hair, but would later plant the seeds and grow their own crop. It is more than just a simple hairstyle.” (Kollar, 2016)

*Want to find out more about the history and cultural use of hair?
Visit [Human Material Loop](#).*

- Kollar, Z. (2016) *HUMAN MATERIAL LOOP*.
→ Sawicki, P. (2022) *Auschwitz Hair, Auschwitz-Birkenau*.

Although there are historically positive uses of hair, it is important to note that there are also negative instances that the material has been used. An obvious and important one to note is the use of hair during the period of Auschwitz. Collection of hair shaved from the prisoners and creation of haircloth and such from it. This is of course unethical for obvious reason and sparks areas of ethical concern regarding the material.

SUCH AS:

CORNROWS AND SLAVERY

UGLY CARNIVAL

NATIVE AMERICAN SCALPING



02



01



[clippers buzzing, hip-hop music playing]

DNA

A common misconception with waste hair is that it holds DNA. This is in fact false.

“Shed hair has no nuclear DNA. Nuclear DNA comes from the cell nucleus. In order to be used for DNA analysis, the hair must have been pulled from the body – hairs that have been broken off or cut off do not contain Nuclear DNA. Therefore, hair that has been cut off by a barber or hairdresser does not contain any Nuclear DNA.” (Kollar, 2016)

Ergo, a lot of the un-comfortability towards using hair as a material comes from the myth that DNA is able to be extracted. However, people still feel uncomfortable with the idea of using hair waste, and often it is asked who owns the waste hair?

“Once hair is cut and the individual did not make any claims for the cut hair, the hair can be seen as ‘res nullius’ a matter that does not belong to anyone. - Res nullius is a Latin term derived from private Roman law whereby res is not yet the object of rights of any specific subject. Such items are considered ownerless property and are free to be acquired by means of occupatio. Its usage as a legal concept continues in modern civilian legal systems. In the socio-economic sphere if a thing has been abandoned is res nullius, and therefore belongs to the first taker.” (Kollar, 2016)

So, what has changed? Is it the introduction and ease of mass consumed synthetic and other fibres such as cotton? Interestingly, hair is a keratin protein fibre, just like wool or alpaca, this poses further questions.

We adore hair on our heads and use it as a statement of expression and identity – but as soon as it's not part of us we completely disassociate with it.



BRAIDS +
FADES





SPLIT ENDS

A large part of my project throughout, has been the collation of passing comments and reactions to what it is I'm doing. Beginning quite shy and secretive towards my research I battled a range of mixed opinions, emotions and responses, something I later learned to embrace. It's fascinating, the controversial impact of something that we naturally produce, springing questions of association between person and material. Identifying the strong, unusual relationship, but questioning anomalies such as wigs and extensions.

Hair is adorned on the head, but once its cut and no longer physically attached, do things change? Using my interactions as valuable research, I have found a clear divide between those factually appreciating the qualities and possibilities of the waste, whilst others are more emotionally attached, unable to fathom the idea of utilising their personal property as a raw material.





WIGGED OUT



Personally, having always had a keen interest in hair from a young age, I've trialled and erred a lot of areas along the way, learning the 'tips and tricks' of hair colour theory, hair health and hair styling. To me, hair has always been a big part of my identity, finding myself exploring my appearance with colours, haircuts, and extensions.

In the use of extensions, I am alert to the fact someone has had to grow and cut their hair for years for me to be able to add 6 inches in 2 hours. The wig and extension trade is often overlooked and disassociated, the idea that their 20 inch hair has come from somewhere is abundantly overlooked. On average hair grows 6 inches a year, clearly outlining the value of the material. Is it because its neatly packaged, organised and orderly, due to lack of understanding, or plain ignorance?

01

DID YOU KNOW? Wigs and hair extensions are a multi-billion-dollar industry. "The growing market for wigs and hair extensions is projected to reach \$10 billion in revenue by 2023." (Alexander, 2020)



- 01 Image from Studio Swines' project *Hair Highway*, processing hair for wigs and extensions
- 02 A still taken from my 'process' film using hair extension techniques

- Tarlo, E. (2018) *Hair! Human Stories*
- Alexander, L. (2020) *Ethics of human hair trade, The Borgen Project.*
- Murakami, A. and Groves, A. (C.2011) *Hair highway, Studio Swine.*

WIGGED OUT



01

Rewinding back to the historical use of hair nets as mentioned earlier, the mass production and use of others hair is not a new concept.

“An article in the New York Times in 1921 warned men against being seduced by the trickery of such nets, claiming that nine out of ten American women were addicted to them and wore them on a daily basis.” “Department of Commerce trade figures for 1921/2 suggest that American girls used over 180 million human-hair nets from China that year.” (Tarlo, E. 2017, pg.17)

As highlighted in the book *Entanglement, The Secret Lives of Hair* By Emma Tarlo, the wig and extension industry is invisible.

“We are invisible. That is our job. We are like a company that is asleep. – Raymond Tse, owner of a major hair-manufacturing company that specialises in wigs and toupees for the world market” (Tarlo, E. 2017, pg.15,16)

It is a laborious, tedious, and specialised job, but to this day, it still isn't recognised.

“History reminds us that this global trade is nothing new. When hair becomes attached to new heads it becomes incorporated into new life stories, offering possibilities of protection, transformation, fashion, beauty and disguise. Reborn on different heads, hair takes on new meanings.” (Tarlo, E. 2018)

Unfortunately, due to the high demand in extensions and wigs and the specific requirements to be suitable, often the hair we use in the western world is unethically sourced.

“As with other in-demand sources of capital, human hair can be vulnerable to theft and forcible hair cutting. During these attacks, thieves ambush long-haired women, clipping off victims' ponytailed hair at gun or knifepoint. The thieves are then able to sell stolen hair to manufacturers for quick money.” (Alexander, 2020)

Once hair has been used for around a year it is then seen to need to be replaced with fresh, new, healthy hair. This means copious amounts of wig and hair extension hair is wasted, when it is beautiful, long, and orderly material, not to mention the journey it went on to get to this point. Within my work I have also experimented with using “waste” hair extensions, but also my knowledge of hair extension construction and application, applying this to my artifacts when sorting through hair waste.



02



GET A GRIP





BARBER SHOP

Intrigued about whether other people share the same connection towards hair, I conducted research in relevant environments. Interviewing professionals in the industry I began to understand their relationship towards hair. Hairdressing, styling, or barbering to me is evidently a skill, I personally believe it is an art form in its own right. The unique canvas of each client is art to be admired. Hair as a medium, I've explored both the material on and off the head.

01



professional barber, seven years

Hair is such a strong and prominent part of our identity.

“They are also the most ubiquitous because everyone does something with their hair – and even when the choice is to do nothing, a definite sartorial statement is being made.” (Biddle-Perry & Cheang, 2013)

It undoubtedly holds strong meaning to us. When we unwillingly lose it, due to the impact of illness or genetics, we often struggle to come to terms with it – we grieve the loss of it.

We form a connection, which can be demonstrated through the possession of keeping a lock of hair from a baby's first hair cut or documenting and raising money for the donation of hair to a charitable cause such as the Little Princess Trust.

I realised the importance and significance of not only the manipulation of hair itself, but also the environment and activism of visiting a salon or shop. Creating the 'Barber Shop' film I aimed to capture the individuality and personality of a local Barbers. Subsequently talking and interacting with the artist and client, learning what hair means to them personally.

“A nimble-fingered hairdresser is an alchemist with the ability to transform the way we think about ourselves and how we are perceived by other. So why do we think so little of the profession?” (Biddle-Perry & Cheang, 2013)

INTERVIEWER: IS THE HAIR A STRONG PART OF YOUR IDENTITY?

CLIENT: YEAH, DEFINITELY.

BARBER: IT'S EVERYONE'S ISN'T IT. MEN – NO, WOMEN, WOMEN EVEN WORSE.

CLIENT: YOU LOOK COMPLETELY DIFFERENT WHEN YOU CHANGE YOUR HAIR.

CUSTOMER: THAT'S A WOMEN THING THAT IS, CHANGING YOUR HAIR WHEN YOU'RE GOING THROUGH SOMETHING, MAKES YOU A DIFFERENT WOMAN.

BARBER: YEAH, CALL THE DOCTOR, OH I FEEL A LITTLE BIT SAD, THE DOCTORS ASKING 'MAN, DID YOU TRY YOUR BARBER?'

CLIENT: PRESCRIBE ME A FADE BRO.

BARBER: YES, YES. HE WENT TO THE BARBER, HAD HIS FADE DONE AND HE WAS HAPPY, THERE YOU GO, EVERYTHING WENT.

[Watch the 'Barber Shop' film here](#)

EXTENSION
OF USE



HIGH IN NITROGEN – GREAT NATURAL FERTILISER FOR PLANTS

PEST REPELLENT

INCREDIBLE STRONG TENSILE STRENGTH

NON-TOXIC + NON-IRRITANT

DOESN'T REQUIRE CHEMICALS/WATER/LAND TO GROW OR BE PRODUCED

THERMALLY INSULATING

NATURALLY SHED 50-100 STRANDS A DAY - CONSTANT REGENERATION

OIL ABSORBING

MOST PEOPLE GET THEIR HAIR CUT REGULARLY – EASILY ACCESSED MATERIAL

BIODEGRADABLE

LIGHTWEIGHT

KERATIN BASED MATERIAL



02

Hair is essentially an *extension* of ourselves, allowing us to express and explore our own individualities. “Like fashion and dress, hair can be situated as a fundamental part of ‘the means by which bodies are made and given meaning and identity.’” (Biddle-Perry & Cheang, 2013)

Partnering this with the specialism of woven textiles I have married the traditional textile practices of weave and spinning with an unconventional material, overcoming and adapting to create a collection of useable and adaptable artifacts, documenting my journey through a process film.

Ultimately my project aims to open your mind to the realistic, closed-loop, non-negatively-impactful, possibilities of using hair as a viable fibre within the fashion and textiles industry. Effectively using the materials we have readily available to us, as opposed to depleting precious resources. Understanding and enlightening others, that this is not a modern concept, but rather a historic practice that has been succumbed to by contemporary actions and societal constructs.

Hair is a unique fibre with a plethora of useful qualities. From having a strength-to-weight ratio comparable to steel, to being packed full of nitrates as a natural plant fertiliser. Not only that but hair itself has its own individuality – it isn't comparable to any other material, making it a fascinating and exciting material to work and play with.

Using my in-depth research and knowledge, as well as extensive exploration of the material through journey of ‘trial and error’, I have produced a selection of artifacts that each have their own unique properties and potential to be utilised within the textile industry.

01



WHY HAIR?

→ Biddle-Perry, G. and Cheang, S. (2013) *Hair: Styling, culture and fashion*. London: Bloomsbury.

- 01 Tools of the trade - Mixture of weaving and hair-dressing equipment
- 02 Handspun hair yarn from salon hair waste



HAIR - DO?



01

My intentions for the process film are to give an insight into the lengthy, intricate and unconventional techniques and processes that have been undertaken to successfully explore hair as a viable material.

It was paramount to me that it is possible to sort and use any form of hair waste – whether that is 20 inches or 2 millimetres. I have explored and adapted techniques such as spinning and passementerie, as well as putting my woven knowledge to the test, pushing boundaries and breaking rules to incorporate hair in a variety of different ways on the loom.

01 A still from the 'Process' film threading a double cloth warp on a dobby loom

02 Material library of sorted raw fibre and resin samples



02

Although some samples have a more obvious intention and application than others, I want to challenge you the viewer. Absorb the information presented to you and begin to think about how these artifacts or elements can be applied or developed further. I believe it is important to take into consideration others' perceptions and views, sparking conversation and debate, ultimately helping to push the narrative into everyday situations.

[Watch the 'Process' film here](#)



ARTIFACTS

<p>Hand-woven horsehair on a white viscose warp with black tipped ends.</p> <p>1.</p>	<p>Hand-woven horsehair on a black and white double cloth viscose warp.</p> <p>2.</p>	<p>Hand-woven sample using a wool supplementary warp and hand-spun 100% human hair yarn.</p> <p>3.</p>
<p>Hand-woven human hair waste on a fine bamboo warp.</p> <p>4.</p>	<p>Hand-woven human hair waste on a fine wool warp.</p> <p>5.</p>	<p>Hand-woven sample using a wool supplementary warp and human hair waste.</p> <p>6.</p>
<p>Hand-woven human hair extension waste on a fine wool warp.</p> <p>7.</p>	<p>Hand-woven human hair waste on a fine wool warp.</p> <p>8.</p>	<p>Hand-woven sample using a wool supplementary warp and human hair waste, creating a loop-pile fabric.</p> <p>9.</p>
<p>Hand-knitted 100% hand-spun human hair.</p> <p>10.</p>	<p>Hand-woven human hair waste on a black and white double cloth viscose warp.</p> <p>11.</p>	<p>Hand-woven human hair extension waste on a fine viscose warp.</p> <p>12.</p>

In line with the exhibition showcase, each number corresponds to the sample, detailing the composition and details of the selected artifacts. The samples presented are a selection of a wider collection aiming to highlight the important areas of hair exploration.

01 Double cloth checkerboard stuffed with hair and soil, exploring the potential of plant fertiliser



01



02



03



04



- 01 Hand-woven hair waste on a supplementary wool warp
- 02 Hand-woven hair waste on a supplementary wool warp, creating a loop pile fabric
- 03 Hand-woven hair waste on a fine wool warp
- 04 Hand-woven hair waste on a black and white double cloth viscose warp

Hand-woven hair waste on a black viscose warp.

13.

Hand-woven black and white double cloth warp, stuffed with human hair waste.

15.

Hand-woven human hair waste on a fine wool warp.

17.

Hand-woven, hand-spun human hair and dog fur yarn on a black and white double cloth viscose warp.

19.

Hand-woven human hair extension waste on a black linen warp.

14.

Hand-woven human hair waste on a fine wool warp.

16.

Hand-woven 100% hand-spun human hair yarn on a black viscose warp.

18.

Hand-woven human hair extension waste on a black viscose warp.

20.

ARTIFACTS

ARTIFACTS

'Tools of the trade' - Combination of hairdressing and weaving tools including: reed, scissors, clips, grips, dobbie pegs, comb, extension beads.

21.

Hand-spun dog fur and human hair waste yarn.

22.

Hand-spun 100% human hair waste yarn.

23.

Hand-spun 100% dog fur yarn (Chiengora).

24.

Salon hair waste.

Resin sample incorporating human hair waste.

25.

26.

Hand-woven, hand-spun dog fur yarn and horsehair on a fine bamboo warp.

Sorted hair waste yarn.

27.

28.



02



01 Board consisting of hand-woven samples using hair waste and hand-spun hair waste yarn with indicative hardware
 02 100% hand-spun hair waste yarn



SURVEY



01



02

Thank you for taking the time to read and ponder over my research project. I hope you have learnt something new and maybe even opened your mind to the idea of using waste products within the textile industry to help tackle the environmental issues we are facing. The more people that begin to understand the problems of the industry and open their minds to using materials we naturally available to us, we can start to positively make a change.

As part of the final piece to the puzzle of my research, I have designed a basic survey to collect further data on the response of my project, hoping to gather an understanding of how it has been perceived and what the audiences reactions have been to the information presented to them. Below is a link to my survey if you could kindly fill it out.

- 01 Close up photograph of experiencing with hair on the head
- 02 Board collection of woven sample, hairdressing scissors and hair waste.

[Complete the Survey Form Here](#)

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EXPERIENCE

Jennifer Anne Studios
West Norfolk
Founder
2020 — Current

Successfully starting my own business running a variety of textile workshops in the community, encouraging people of all walks of life to get stuck into learning new skills and meeting like-minded individuals. Producing commissioned high-end woven art works and running a weave studio.

Tori Murphy
Design Assistant/Intern
2022 —

Working remotely for an established, independent woven fabric manufacturer in Nottingham, I took on the role of design intern. Communicating professionally through emails, I completed each task that was required of me, self-motivating and ensuring I hit deadlines. Producing design work to a high standard and using my own initiative to create innovative, outstanding work.

Line Nilson
Nottingham
Studio Assistant
2019 —

After completing my degree, I worked with established textile designer Line Nilson in her studio for a week completing a high-end weaving commission for a client. Working effectively and professionally, I learnt a lot about the liaison between client and artist.

Stephen Walters and Son Ltd
Sudbury
Design Assistant
2019 —

In the Easter of 2019 I interned as a design assistant at Stephen Walters weaving mill. During my time I was given a variety of tasks including creating mood boards of ideas from new concepts using a range of resources, using weaving design software to create jacquard fabrics, drawing up designs to create into patterns on the computer, selecting and arranging previous woven fabrics from the companies archive for potential new clients based on their proposal.

Pike Textiles Display Ltd
Wisbech
Senior Management Assistant
2018 —

Summer of 2018 I completed a placement at Pike Textiles. I completed a variety of tasks for senior management including conferring with clients and potential customers to manage efficiency and time of production to the highest standard. I was set the task of creating an innovative and more sustainable way of producing textile swatch books. I produced a prototype design of an app and swatch box I created which tailors specific textile swatches for clients to reduce waste and create a more personal experience. To develop this I spoke with people within the company. I presented my ideas and prototypes to the senior management of the company who took on my ideas to push further and develop.

Line Nilson
Nottingham
Studio Assistant
2019 —

After completing my degree, I worked with established textile designer Line Nilson in her studio for a week completing a high-end weaving commission for a client. Working effectively and professionally, I learnt a lot about the liaison between client and artist.



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RESUME



GET IN TOUCH

EDUCATION

Nottingham Trent University Fashion and Textile Design Innovation (MA) 2021 — 23	Nottingham Trent University Textile Design (BA) 2:1 2016 — 2019	Downham Market Sixth Form A Levels Fine Art, Psychology, H+S Care B, D, A*A 2014 — 2016
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SKILLS

Adobe Indesign Adobe Photoshop Adobe Illustrator Adobe Acrobat Microsoft Suite Pointcarre	Hand-Weaving Digital Weaving Hand-Spinning Machine Knitting Hand-Knitting	— Constructed Design — Research — Concept Development — Sustainability Advocate
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RECOGNITION

Worshipful Company of Weavers Top Scholar Award Awards Lunch 2021	1st Place Aston Martin Competition Innovation Design 2019	Worshipful Company Of Weavers Scholarship Award Undergraduate 2019
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Social IG. @Jenniferannestudios	Website www.jenniferannestudios.co.uk	Email Jennyanne97@icloud.com
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Destination, Sycamore House,
Cuckoo Road, Stow Bridge,
Kings Lynn, Norfolk,
PE34 3NY



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01 Strand of hair dipped in paint and placed on paper