WHEN DRAWING AND PHOTOGRAPHY MEET FASHION
WHEN DRAWING AND PHOTOGRAPHY MEET FASHION
When Photography and Drawing Meet Fashion has grown out of the successful exhibition Drawing Towards Fashion at London College of Fashion, University of the Arts London which was staged in 2007. This exhibition had highlighted the multitude of approaches towards drawing inherent in the work of artists, designers and researchers at London College of Fashion. It was clear from this exhibition that the role of drawing is often an invisible process in the creative field of fashion. Furthermore it was felt that by adding photography, a new and more ambitious exhibition could be formed, building on these concerns, which would provide insights into the genesis of ideas in the fashion industry.

This exhibition seeks to open up the practice of drawing and photography to reveal the manner in which artists and designers work using these processes for their own creative ends. It also aims to reveal the diverse approach to drawing and photography from "hands-on" traditional processes such as pencil and pen on paper and analogue photography to more recent processes, such as digital photography, video and performance, with many of the artists and designers in the exhibition using a combination to suit their creative needs.

Jeremy Radvan combines both the process of digital drawing and film. In Myriorama, the moving drawn line is superimposed simultaneously over the performance of a female dancer. This delightful and thoughtfully constructed animation, embedded in direct observational drawing, is concerned with the gesture and meaning held within a drawn line, the image being experienced through time. Gesture in drawing is central to the way in which Ian Simpson creates his textile designs. He also works digitally, using a multitude of sourced photographic fragments, drawn and scribbled marks of various scales which he uses to create sumptuous printed placemats on silk. Collage is similarly central to my practice (Charlotte Hodes) where a combination of observed hands-on pencil drawn images, historical and contemporary images and photography, are used as a visual archive for paper cuts. The scalpel blade is used as an equivalent drawing tool to cut the fragments which are then pasted together on paper to create layered imagery.

In contrast, the drawing tools for Frances Geesin include heat guns and hot knives with which she manipulates thermo plastics and fibres that are subsequently electroplated to produce textiles of extraordinary delicacy and beauty. This very tactile and physical manipulation of material can be seen in the series 42 Days by Dai Rees whose leather drawings are dyed, painted, inscribed, inlaid and embellished. These moving and evocative leather tablets are a response to the events of the Iraq War as recorded by Orange World News and BBC News 24. The physical treatment of the leather references the venerability of the skin, and indeed of life, in times of war.

Real but banal events are part of Kenny Macleod’s haunting film, in which a male figure finds himself alone in the top floor of an empty modern office block. The environment enhances the man’s sense of displacement in terms of events, time and communication. In one sequence the figure removes and tears up his own clothes, lays them like a paper pattern neatly on the floor and then reconstructs them using a sewing machine which both humorously mocks the fashion industry whilst also revealing its inherent creative impulse.

Real personalities from the East End of London are photographed in Gavin Fernandes’ challenging fashion images. His powerful and sanguineous photographs are carefully composited. Here, photography meets fashion as a challenge, addressing issues of cultural identity, gender and religion.

Karin Askham’s coloured photographs capture an innate timelessness, moments in the lives of characters living in a village Aschi Alto, in Italy. The photographs address the observed juxtapositions between contemporary lifestyle and traditional Italian life.

For Ceri Isaac and Stephen Farthing, photography is a starting point for their work. The former takes photographs of archaeological artefacts and biological specimens, the meanings of which she manipulates through the digital process onto fabric, transforming them into beautiful coloured abstract surfaces while Farthing’s large scale ink brush drawing, depicting parents and children, uses photographs as a source. He imbues his image with a suggestion of a moment caught, an event remembered or recorded familiar but specific.

Like Farthing, Darren Cabon uses ink for his drawings but applies it with a pen to produce a sequence of intense and highly detailed narratives which draw on his experience, memory and imagination. Sandy Black’s extensive archive of drawing made directly in the Victoria and Albert Museum are made with a pencil. Through careful observation, they record each individual object, serving as an important aide-memoire for a future publication. These unpretentious drawings are important examples of how drawing can be an insightful tool for the academic researcher.

Donatella Barbieri also uses pencil and paper to great effect to develop characters and costume for theatre design. For her, drawing is an essential process to enable her to communicate the manner in which character and costume become integrated into the live physical performance. Jessica Bugg extends these ideas of costume design into performance, choreography, video and photography. Her striking films explore the way the moving body, costume and choreography occupy a single creative space.

New technology in the form of digital drawing can been seen in Philip Delamore’s three dimensional ‘on-screen’ drawing constructions which open up new possibilities for designing directly in virtual three dimension, bypassing the need for drawing in two dimension. For Philip the computer screen replaces the traditional sheet of paper. Likewise Lucy Orta’s interactive pattern drawings Dform exist within the computer as a series of pattern templates within a computer programme which enables the user to custom design their own garment. Orta’s work empowers the viewer drawing them into discovering their own creative potential. Similarly, Simon Thorogood’s digital projection of a model is a template for the viewer to interact with a 3D computer programme to arrange and re-scale a selection of elegant linear shapes onto the figure to construct a multitude of design propositions. It is here, on the surface of the exhibition wall that drawing meets fashion.

I am extremely grateful to Dr Frances Corner for her continued support for the exhibition, to Professor Roy Peach and Karin Askham for their encouragement in making the exhibition possible, and to Professor Stephen Farthing for his insightful essay. I would like to thank Belinda May who has project managed this exhibition both in the UK and in Hong Kong both for her energy and commitment. I also would like to extend my thanks to Professor Edward Newton and his colleagues at PolyU, Hong Kong for hosting and generously supporting this exhibition.

Finally I am indebted to all the participants who have lent and produced wonderful work for this exhibition.

Charlotte Hodes
Senior Research Fellow in Drawing
Curator When Drawing and Photography Meet Fashion.
01
CHARLOTTE HODES
TITLE: Waterfall
DIMENSIONS: 30cm x 24cm
MEDIUM: collage with drawing
DATE: 2006

TITLE: Telephone
DIMENSIONS: 30cm x 24cm
MEDIUM: collage with drawing
DATE: 2006

Courtesy of Marlborough Fine Art
02
CERII5ACC
TITLE: Untitled
DIMENSIONS: 140cm x 140cm
MEDIUM: digital printing onto cotton
DATE: 2008

TITLE: Pair
DIMENSIONS: 93cm x 140cm
MEDIUM: digital printing onto cotton
DATE: 2008
DONATELLA BARBIERI
TITLE: Moments of performance from Don Giovanni
MEDIUM: pencil and ink
DIMENSIONS: 42cm x 40cm
FRANCES GEESIN

TITLE: Micelles Silver
DIMENSIONS: 28cm x 41cm
MEDIUM: electroplated and manipulated thermo plastic expanding tape
DATE: 2007

TITLE: Micelles Copper
DIMENSIONS: 28cm x 41cm
MEDIUM: electroplated and manipulated thermo plastic expanding tape
DATE: 2007
07

GAVIN FERNADES

TITLE: Monarchs of the East End: Hoxton Princes
DIMENSIONS: 120cm x 96.5cm
MEDIUM: digital, resin print
DATE: 2006

TITLE: Monarchs of the East End: Windrush Krays
DIMENSIONS: 120cm x 96.5cm
MEDIUM: digital, resin print
DATE: 2006
IAN SIMPSON

TITLE: Textile Diaries, Leaving Golden Lane
DIMENSIONS: 160cm x 55cm (detail)
MEDIUM: fabric silk georgette
DATE: 2006

TITLE: Textile Diaries, Leaving Golden Lane
DIMENSIONS: 160cm x 55cm (detail)
MEDIUM: fabric silk georgette
DATE: 2006
JESSICA BUGG
TITLE: Shake
(from a sequence of three images)
MEDIUM: photography
DATE: 2006

TITLE: Shake
(from a sequence of three images)
MEDIUM: photography
DATE: 2006
KARINASKHEM

TITLE: Francie
DIMENSIONS: variable
MEDIUM: analogue photograph
DATE: 2007
KENNY MCLEOD

Title: Blue Grey
Dimensions: video projection installation, duration 49'30".
Medium: video DV-PAL 3:4
Date: 2004 - 2008
LUCY ORTA
TITLE: DFORM - Emotive Nexus
DIMENSIONS: screen size
MEDIUM: interactive software
DATE: 2006
PHILIP DELAMORE

TITLE: Assisted Portrait

DIMENSIONS: screen size

MEDIUM: mixed reality drawing

DATE: 2007
SANDY BLACK

TITLE: V&A Sketch Books

DIMENSIONS: 32cm x 23cm

MEDIUM: pencil

STEPHEN FARTHING
TITLE: An Abduction in Five Parts
DIMENSIONS: 42cm x 124cm
MEDIUM: ink on five sheets of rice paper
DATE: 2007
Drawing provides a very convenient method of moving back and forth between two and three dimensions and is a place where ideas can start to become a reality.

Imagine sitting on a hill looking down onto a small town, then taking out a small sketchbook. You find a fresh page and with a pencil start to draw the view. After half an hour you lean back and reflect on the finished drawing for a moment then close the sketchbook, put it into your pocket and walk back into town. There you have it - three dimensions into two.

In the light of photography this process of capturing the world in two dimensions then folding it away in your pocket may not seems that remarkable. What remains remarkable however, is that process in reverse. How an image scribbled on the back of an envelope can be turned into sets of precisely measured detailed drawings from which someone you have never spoken to can construct roads, automobiles, bridges, houses and whole cities.

It doesn’t matter which magazine you flick through today, Vogue, Horse and Hound even Art in America1, it will be an unusual day that you find a drawing, and if you do it will probably be a cartoon! In magazines today what you get is page after page of beautifully printed photographically generated images of the world as magazine editors would like us to see it.

In his Introduction to a book that tracks the story of fashion illustration David Hockney laments the passing of drawing and the rise of photography as the means of selling fashionable clothes to the spending classes. His sense of loss focuses however on one very small and to a certain extent today, minor application of drawing within the industry, the images of garments that once filled the pages of Vogue drawn by illustrators like Lee Creelan, Rene Bouet-Willaumez and Karl Erickson (Eric).

Beyond illustration, drawing still plays an important role in both the design and fabrication of garments. From the sketch of an idea made on the back of an envelope to the accurately measured paper patterns that guide the scissors across the cloth, drawing remains the single most important control system in the design and manufacture of clothing.

The ivory satin gown Jacqueline Kennedy wore to the pre-Inaugural Gala, the fawn semi fitted wool coat with those two big buttons she wore for the inaugural ceremonies, and the apricot silk ziberline dress that was made especially for her 1962 trip to India, were simply lines on paper until they were engineered into clothing.

Oleg Cassini’s elegant colour washed line drawings describe in the most simple terms, first a shape, then its detail. The point of those first drawings he made for Jackie Kennedy is very clear: they were to explain what a First Lady’s wardrobe might look like and to capture her imagination to such an extent that she would award him the contract to become her exclusive designer. What we know from Cassini’s writing is that each drawing was made to first develop an idea, then later illustrate that idea as a part of a verbal presentation to his client.

How Cassini worked his way from a blank sheet of paper to a sales presentation is best told in his own words:

"With sketch book and lots of sharp pencils in hand, I got to work. Nothing not an idea! I had just been given an enormous opportunity and my mind was a blank, I tried to relax. ‘Oleg’ I said to myself ‘just think about Jackie’. You know her better than any of the other designers, you know how she is. Think.’

Cassini then tells us how in one moment of clarity he imagined himself back in Hollywood dressing a star, and how recalling that image gave him his starting point.

"I thought about the role’s she was going to play and my sketches started to fill the empty sheets."

What we learn from Cassini is not just how important drawing can be in helping shape and sell the future, but how important a blank sheet of paper can be in focusing a designer’s mind on the essence of an idea and a viable starting point. In this case that point was the realization that the first lady was not simply a president’s wife but the female lead in a drama that would unfold on stages and in palaces, parlaments, opera houses, ball rooms and parade grounds around the world, and that for each appearance, each “backdrop” she would need an appropriate costume.

It was only when this simple idea was in place that Cassini’s sketches started to fill the empty sheets.

This very exciting end of drawing, the part that involves note books, ideas and the “selling” of those ideas, is not the end of a relationship that exists between the process of inventing then fabricating garments, it’s the start.
Drawing is integral to my practice as a painter, from initial pencil drawings made from observation, scanned drawings mediated on the computer in Photoshop, through to the cut lines made with a scalpel blade for collage in the studio, which are hard edged equivalents to the lines made with the pencil.

My completed artworks take the form of papercuts and ceramics where the female figure is the central theme in the collaged imagery. References include drawings, made from photos of my female self; historical representations of the female figure in painting and sculpture; pattern and ornamentation from the decorative arts such as wallpapers and ceramics; as well as contemporary motifs such as computer icons and domestic objects. These references of drawings and photographs form an ever increasing body of imagery. I access this archive as I require in an intuitive way when developing my artworks.

The depiction of a natural history by visual artists has a long tradition. The twentieth century artist, Pablo Picasso made a series of etchings in 1936 which illustrated the texts of the eighteenth century naturalist French naturalist Georges-Louis Leclerc Buffon. My Histoire Naturelle, has been inspired by eighteenth century artists who were fascinated by the natural world, in particular François Boucher, who built up a large private collection of shells and coral. He incorporated his observational drawings and studies of these natural objects within his paintings in a deeply imaginative manner.

In my own series of papercuts, the female figure is enveloped in both natural and unnatural objects such as feathers and telephones. Contrasts and dialogues are set up between the areas cut with a scalpel blade into the thick paper and the collaged fragments, some of which are painted or drawn, whilst others are printed, including fragments from a book of eighteenth century etchings. The female figure is represented as a motif, as a playful female presence, rather than a tactile temporal form, suggesting a notion of transience and fragility.

Recent Exhibitions:
2008 - Summer Show Marlborough Fine Art, London
2008 - Drawing Skirts Baring Wing, University Gallery, University of Northumbria, Newcastle, solo show
2007 - Sofa Chicago, USA (with Berengo Glass Studios, Murano, Italy)
2007 - Fragmented Images The Wallace Collection, London, solo show
2006 - Jerwood Drawing Prize Jerwood Space, London
2005 - Spirit of Liberty Liberty, London (commissioned works)
2003 - Waste to Taste Sotheby’s, curated by Janice Blackburn
2002 - Digital Responses cacophony, a cabinet of vases V&A, London, two person show

Further Information:
2007 - Arts and Business Awards Glass commission
2005 - 2007 - Associate Artist, Wallace Collection, London
2006 - Jerwood Drawing Prize 1st prize

Charlotte Hodes is represented by Marlborough Fine Art London

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02
CERRI ISSACS
Senior Research Fellow in Drawing
London College of Fashion

My training was in fine art and textile design and my current work involves the exploration of new image styles for printed textiles made possible through the use of digital printing.

As the daughter of an Archaeologist, I often saw behind the scenes of both natural history and ethnographic museums and so developed a fascination for the kinds of artefacts and biological specimens found in the collections. Bones in particular fascinated me as well as the structure and growth patterns of plants and so I began to draw these. Early on I discovered that it was the juxtaposition of positive and negative space, as well as symmetry that began to emerge from my drawings rather than the 3D renditions of my subject matter.

Much later with the advent of computer aided design I gravitated towards photography as a means of capturing my subject matter. Again I found that it was the silhouette of an object that captured my attention and that abstracted shapes tended to translate more successfully onto fabric. This then influenced the way that I set up the compositions of my photographs before abstracting them further in Photoshop and rendering them on fabric. The surface patterns and textures found in nature as well as the objects that surround also provide the starting point for much of my work.

Another important part of my process is the experimentation with and alteration of colour, from the starkly photographic towards a subtler and more decorative design solution.

Professional Experience:

Professional research interests include the science of digital printing, the creative application of CAD for surface design and future technology.

1999 - Co-founder of ION design Studio NY with Hitoshi Ujiie of The Center for Excellence on Digital Textile Printing at Philadelphia University, USA
1998 - Freelance Textile Designer, NY, USA
1996 - CAD manager for P Kaufmann Home Furnishings, NY, USA
1992 - Designer involved in the research and development of print design software for Athena Design Systems, Cambridge Massachusetts
1989 - Contractual Archaeologist for the AFAN, France

Recent Exhibitions:
2002 - Technology as Catalyst, Textile Artists on the Cutting Edge Textile installation with Hitoshi Ujiie. The Textile Museum Washington, DC, USA

Recent Publications:
2007 - The Cat Walk as Spectacle-Hussein Chalayan A paper given and published in the proceedings of The International Federation of Fashion Technology Institutes, Ryerson University, Toronto, Canada

Further Information:
BFA Rhode Island School of Design, USA

Digital Textile Design A textbook on Digital Textile print design and technology, Co author, due for publication by Laurence King Publishers

Weblinks:
www.fashion.arts.ac.uk/research
www.tfrg.org.uk
www.fashion-body-materialcultures.org

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DONATELLA BARBIERI
Course Director, MA Costume Design for Performance
London College of Fashion

My practice as a designer for performance makes use of drawing as an exploratory tool to develop character, establish atmosphere and synthesise the world of the performance. Drawing, within the scenographic field, is in response to narrative needs, interpreting and communicating text or music, whilst attempting to encapsulate moments in time.

In collaborative practice drawing becomes a point of reference between collaborators, in the interface between performers, directors and specialist technical experts. As such the costume drawing is a stage in a process of development of ideas, a paragraph in the creative exchange, responding, as well as initiating, the creative dialogue with collaborators. Equally, drawing can be an internal, reflective discourse that serves in the process of ideas coming into being, in chasing an evolving awareness of possibilities through the interaction with both real and imagined time.

These initial sketches, as explorations of characters, aim to convey the internal dynamics within the costumed body, where the synergy between embodiment and dress are exploited to investigate the physical presence of the performer within a specific dramatic context.

My current research investigates further the role of drawing and embodiment as a creative tool at the very root of performance research and development. I am taking drawing into the rehearsal space, exploiting my own moving body and working with performers, questioning the impact of movement on drawing and of drawing on movement, and exploring how visual narrative can emerge from this interplay.

Recent Exhibitions:
2007 - Collaborators, UK Design for Performance group show, Nottingham Trent University
2003 - Designs for the Performer curator, 2D>3D Theatre Design Exhibition, Millennium Gallery, Sheffield and Prague Quadrennial
2002 - Costume Design for Performance curator, Fashion Space Gallery, LCF, London

Further Information:
Conference papers:
2007 - Proposing an interdisciplinary, movement-based approach to teaching and learning as applied to design for performance. Scenofast, Prague Quadrennial
2006 - Devising trans-national collaborative non-verbal performance, using costume, sound and movement as a starting point. Costume Symposium, Arts Institute Bournemouth
2005 - Approaches to design for the performance, a Lecoq-based process. CHODA (Courtauld History of Dress Association Conference)

Design Practice:
2006 - Costume Designs for Tchaikovsky’s The Queen of Spades
Costume Design, dir. Martin Lloyd Evan, Opera Holland Park
2006 - Costume Designs for Verdi’s Rigoletto Costume Design, dir. John Le Boucharidere, Opera Holland Park
2004 - LES/Forest Concept development. A devised, non-verbal performance, DISK Theatre, At DAMU in Prague with Prof Jana Zborilova and Doc Ivana Bradkova

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DARREn CABOn
Director of MA Fashion Design and Technology
London College of Fashion

The drawing in this exhibition is the latest addition to the 2007 series created for the Drawing Towards Fashion exhibition. The drawings, now four to date, form part of the narrative for a bigger on-going project which challenges the relationship between the artist and subject, aiming to identify the point at which the subject or character becomes the muse. In this piece Muse to a Lord we see the already identified Muse, winged and horned, being held by the Lord from behind reflecting the point in the narrative where the muse takes control of the relationship. The Lords identity is disguised and although of a higher social status, the muse takes control and assumes the status of the Lord. The Lord is hiding a broken rib on the left side of the ribcage.

Professional Experience:
2007 - UK correspondent for Hong Kong magazine Razor Red
1995 - Established Lo and Cabon which produced collections showing at London and Paris Fashion weeks, recently setting up a couture consultancy
1994 - Graduated from Royal College of Art, Worked at Issey Miyake Design, Tokyo

Currently engaged in writing an illustrated novel based on experience as a lecturer in fashion

Recent Exhibitions:
2007 - Japonica 2 - Curation of Japonica 2 for show in St. Petersburg, Russia in conjunction with the British Council
2006 - Japonica A fashion show in the courtyard of the Guildhall in conjunction with the City of London Festival

A compilation of techniques over the three years as Director of MA Fashion Design and Technology supported by the curation of the Japonica exhibition on HMS President with sound by Phillip Neil Martin, Composer in Residence at LCF

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42 Days consists of two related pieces of work, a matrix of 42 A4 leather tablets inscribed using various techniques, and a single leather bowl maximising the most innovative technique across the 1m diameter surface. The agenda was to explore Dai Rees’ growing awareness of the political imperative for craftsmanship during periods of global unrest. Across 42 days prior to the opening of the exhibition, 42 tablets cut from A4-sized leather hide were individually dyed, painted, inscribed, inlaid and embellished to record the news of the Iraq War, transcribing Orange World News ‘Txt Mgs’ and images inspired by visual news broadcast on BBC News 24. Techniques developed across the period appear, are explored, refined and substituted in a journal of processes that mirror the evolution of the news and that ultimately reinforce the identification of a personal manifesto that the collective piece demonstrates. A leather bowl created by stretching damp hide across a hemispherical wooden block as a seamless, smooth concave surface contrasts with the flat tablets. Drawing from the vocabulary of registrations and impressions on the tablets, the bowl employs a series of burns as a motif registering the natural origin and vulnerable nature of the material, likening the fragility of leather to that of skin/life in times of war.

Recent Exhibitions:
2005 - Spectres: When Fashion Turns Back
Victoria and Albert Museum, London
2005 - Malign Muses: When Fashion Turns Back
Fashion Museum MoMu, Antwerp
2004 - Hats and Gloves City Art Gallery, Leicester (Touring)
2003 - Everything But...Contemporary British Kitchenware British Council (Touring)
2003 - Vision Crafts Council London [Touring exhibition and catalogue]
2002 - Diaspora Cymreig The Gallery, Ruthin Craft Centre (Touring exhibition and catalogue), Ruthin, Wales
2002 - Contemporary Decorative Arts Sotheby’s, London
2002 - No More Useless Beauty Archbishops Palace, Mexico City, D.F., Mexico and Centro de Las Artes, Monterrey, N.L., Mexico

Further Information:
Love Actually Millinery designed and made for Working Title Films
Tiara Victoria and Albert Museum, London

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GAVIN FERNANDES
Senior Lecturer
London College of Fashion

Fashion has historical, social and political reverence. I am compelled by the diversities of the human form and the infinite ways that these diversities can be depicted within a fashion image.

I would define fashion photography as a documentation of the human body in relation to fabric, environment and light. It is a mechanical, chemical or digital process that can inspire reality, fantasy and future. It is also a communication of image making processes that can be confrontational, challenging and controlling.

My work encompasses complex and sometimes provocative socio-political discussion around the themes of cultural identity, religion, feminine empowerment and gender. My photographic expressions originate as latent images within my subconscious that lay dormant for months or even years as potential visual narratives. Employing photography in combination with fashion direction enables me to expose and propagate these latent similes and metaphors as alternative methods of artistic visual expression which are further articulated as a personal and subversive visual language to both entice and interrogate the viewer’s psyche.

Professional Experience:
Originating from Goa, India, and born in Nairobi, Kenya, Gavin Fernandes emigrated to the United Kingdom as a child, part of the East African-Asian diaspora in 1968. He has managed to shape an illustrious career by undertaking multifaceted roles of photographer, art director, fashion stylist, graphic designer, curator and academic. Since 1994, Fernandes has exhibited and curated in London at the Victoria and Albert Museum; The Royal Academy; The Photographers’ Gallery; Whitechapel Art Gallery; Institute of Contemporary Arts and The Museum of London.

Recent Exhibitions:
2006 - Monarchs Of The East End and Empire Line Maison Folie, Wazemmes, Lille

Recent Publications:
Included in:
2008 - The Measure Louise Clark
2008 - Eco Chic: The Fashion Paradox Sandy Black

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IAN SIMPSON
Senior Lecturer, Printed Textiles
London College of Fashion

The large panel is one of fifty I produced. This was a series of fabric sketches and textile diaries to record and commemorate the move (summer 2006) of the printed textile department from the site at Golden Lane to the new site at Lime Grove [print had been at Golden Lane for 30 years]. This was my way of saying a fond farewell to Golden Lane and embracing a new era of print at Lime Grove. Each panel is approximately 160 centimetres by 55 centimetres. The fabric is silk georgette discharged out and over-printed with heat transfer imagery. The next series of textile sketches is a group of twelve. The theme of this edition was to explore the way drawing could be achieved using the eMAC as a drawing tool, the result being eMAC and whitish with a bit of colour. The fabric is deconstructed World War Two parachute silk dyed with dylon multipurpose black dye and discharged out with white formosul print paste. Each fabric sketch is approximately 45centimetres by 66 centimetres. “A good drawing should be a spontaneous creation-drawing for pure pleasure.” Charles Burchfield 1893-1967 [American artist and designer]

Professional Experience:
1974 - FurphySimpson design studio established with Val Furphy selling print designs to fashion and furnishing markets worldwide. FurphySimpson were one of the studios to design directly onto fabric. They are almost unique in creating all designs themselves, having a totally self-sufficient studio in South London capable of producing any type of printed fabric.

Recent Exhibitions:
2006 - Printed Leaves Golden Lane Textiles Diaries Fabric Sketches, Fabric Installation

Recent Publications:
Many features in textile magazines including:
2006 - Print in Fashion Design and Development in Textile Fashion by Marnie Fogg and B.T. Batsford

Further Information:
1973 - 1975 - Royal College of Art, MA
1974 - Courtaulds Printed Textiles Prize
1974 - Sanderson’s Travel Scholarship to Egypt to study Islamic Pattern

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KARIN ASKHAM
Dean, School of Fashion Promotion and Management
London College of Fashion

Karin Askham in collaboration with Duitio Pilloni:

Globalisation has been key to fashion brand success as fashion is increasingly polycentric. With diffusion there is a shifting pattern of global styles colliding and mixing with local cultures. Its interplay at a local level together with national and local cultural identity can radically alter meanings of ‘style’.

Aschi Alto a village nesting in the hills of Abruzzo Italy, represents a microcosm of this. In this photographic survey we explore the collision of today’s fashion/ lifestyle trends with a part of Italy that maintains a strong tradition and links to a bygone era. Echoes of the past dominate the landscape, lifestyle and peoples.

We decided to use traditional analogue methods of photographic recording this included using film rather than digital technology as its response closely mimics the sensomotric response characteristics of the eye.

Professional Experience:
Photographic work published in:
- Attitude, Blue Print, Creative Technology, Echos, Hip Hop Connection,
- i-D, The Face, NME, Record Mirror, Time Out, Tank

Recent Exhibitions:
- 2001 - Mitra Tabrizian Tate Britain
- 2004 - Beyond the Limits Mitra Tabrizian, Steidl
- 2003 - Museum of Folkwang, Germany
- 2001 - Inhabiting Gallery Lelong, New York, USA
- 2001 - Affirmation frankfurterkunstverein, Frankfurt, Germany
- 1997 - Minimal Utopia Cameria Austria Gallery, Graz, Austria

Recent Publications:
- 2001 - Beyond the limits (photographic project) in the following books and journals: Different: A Historical Context ed. by Stuart Hall and Mark Sealy and Phaidon Press Book ArtBook Art (German Journal) ed. by Silke Muller
- 2001 - Futures: the journal of policy, planning and future studies ed. by Ziauddin Sardar

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JESSICA BUGG
Director of Programmes for Performance
London College of Fashion

Drawing is implicit within my design and development process as a designer, however, as this collection is based on communicating movements and actions to wearers through garment design, drawing has taken on a different role. The central preoccupation of the design concepts with the body and movement highlighted the need to experiment and design on the body itself, as paper and mannequins were in effect static spaces that did not enable physical interaction between wearer and the clothing forms. Within this particular project drawing became more of a three dimensional process of building on the body with materials and forms in live testing sessions with dancers and performers. Photography was central to capturing these interactions and developments and in the finished work to communicate the sequences of movement crested through the clothing and the body in performative situation.

Professional Experience:
2006 - Sensing Change Arts Council funded collaboration with Derek Richards: multimedia artist, jewellery and light designer, ULL: Oblereck, Choreographers: Mavin Khoo and Raphael Bonachela. The two Productions: Pure C and Silence Disrupted showed at 35 venues including Queen Elizabeth Hall, South Bank, London and Linbury Space, Royal Opera House, The Place London, and at the Bolzano Festival in Italy
2005 - Designed 38 costumes for Union Dance international touring production
2004 - Costumes and images for Union Dance website and publicity
2004 - Design and production of eight costumes for Union Dance, Four Square Fire Dance Henley Festival
2002 - Production of costume for S Club 7 tour 2002.
2002 - Production of dance costumes for Jessica Brito, Cuban Dance

Recent Exhibitions:
2004 - W.A.V.E The Summer Show, Camberwell College of Art and M-Post Gallery, Seoul, Korea, group exhibition
2004 - Member of the research cluster and presentation/performance at the Interrogating Fashion 05 experimental event, ICA, London. Collaboration with Laptop Jams and Jeremy Radvan, ICA, London
2003 - North West Dance Forum Manchester, photographs in group exhibition.
2003 - Lost Property Arts installation, The Bargehouse, Southbank, London group exhibition

Recent Publications:
2007 - Agendas at the V&A, Collaborators in Dance Paper: Interface; Concept, Context and CommunicationVictoria and Albert Museum, London, presentation and published proceedings, other speakers:
- Jean-Marc Pussant, Abigail Hammond, Peter Farley
2008 - Peer reviewed paper, DISTAT conference, Research: Designing Performance - Performing Design, Helsinki, Finland. Published paper and proceedings
2008 - Peer reviewed paper: Concept, Context and Communication: Interrelationship: designer, viewer, wearer The Body: Connections with Fashion 10th Annual Conference of the International Foundation of Fashion Technology Institutes (IFFTI), Melbourne, Australia. Published paper and proceedings
2003 - Research paper: Concept and Context as Strategies for Innovative Fashion Design presented at Interrogating Fashion, Fashion in Context: presentation and display, audience and engagement Conference. London College of Fashion, other speakers included Professor Helen Storey, Professor Caroline Broadhead and Professor Chris Breward

Further Information:
She has a PhD from University of The Arts London entitled: Interface: Concept and Context as Strategies for Innovative Fashion Design and Communication, an Analysis from the Perspective of the Conceptual Fashion Design Practitioner.

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Photography claims to offer us a truth, a mechanical capture of the world as it is, a direct ontological relationship between event and image, hallmarked by the individual vision of the photographer. As such it is a good medium with which to start messing about in order to question the stability of that ontology.

I have tended to use appropriated imagery, or my own images taken according to a set of pre-defined rules, as a means of avoiding the stylistic expectations that prevent me from moving beyond aesthetic concerns. In so doing I am able to distance myself sufficiently from the image for it to become a cipher within the narrative structure I wish to play with. In that way I can reduce the most personal interpretations of the situation proposed the viewer becomes involved in a reassembling and completing each piece while examining their expectations of a satisfying coherent narrative. Blue Grey arose from my fascination with the masculine culture of the City and its businessmen: everything so confident, positive, strong and unavailable. I wanted to make a film about a person who is losing his own certainty within this most certain of places. I had examined the breakdown of a coherent personal narrative in previous work (Robbie Fraser, 1999) in which as the stories recounted by the character continue, elements that prevent me from moving beyond aesthetic concerns. In so doing I am able to distance myself sufficiently from the image for it to become a cipher within the narrative structure I wish to play with.

By questioning the special regard that is given to personal individuality and the products of that individuality, a space is opened in which it is possible to reconsider how we think of truth (or of being ‘true to ourselves’) that undermines the notion of a single fixed point of reference or a personal unique signature.

One strategy is to create disorientation and confusion by refusing to provide linear narratives with which the viewer can engage. Having to provide their own interpretations of the situation proposed the viewer becomes involved in a process of breaking down – giving physical expression to thoughts that go on in most people’s heads – he just doesn’t try or is unable to hide them anymore.

Professional Experience:
2000-2001 - Resident, Rijksakademie van Beeldende Kunsten, Amsterdam

Recent Exhibitions:
2004 - The Wonderful Fund Collection, Le Musée de Marrakech/Pallant House Gallery, Chichester.
2004 - Identities, Manchester City Art Galleries.
2002 - Jim, Jonathan, Kenny, Frances and Sol, Stedelijk Museum Bureau Amsterdam.
2002 - Rendez-Vous, Musée d’Art Contemporain, Lyon.
2002 - Time is Free, Apex Art, New York.
2002 - Frequentie, Lokaal 01, Antwerp.
2001 - Poesiezomer, Watou BE.
2001 - Neue Welt, Frankfurter Kunstverein, Frankfurt am Main.
2000 - British Art Show 5, National Touring Exhibitions.

Further Information:

Work in public collections:
- Arts Council Collection, London.
- British Council Collection, London.
- Collectie Rijksakademie van Beeldende Kunsten, Amsterdam.
- The Wonderful Fund, London.

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PROFESSOR LUCY ORTA
Professor of Art, Fashion and the Environment
London College of Fashion

Lucy Orta develops each series of artwork by employing a ‘relay process’ that commences with visual, textual and drawing research together with a team of studio assistants. Hundreds of rapid pencil sketches are produced, re-worked and recomposed, combining the metaphorical qualities of the theme with often functional suggestions. These sketches are brought together into sketchbook files. A small selection of the sketch ideas are then transformed into 3D prototypes, and eventually into finished artworks, which are in turn re-drawn and transferred back to the sketchbook in the form of meticulous line drawings. The large format compositions using pencil, pigment ink and watercolour and fabric samples are the result of the relay process, which can last several years.

D-FORM proposes a method for creating customised garments based on the analysis of our personal/emotional qualities. Each suit created is a manifestation of the uniqueness of each participant’s personality yet they retain the collective integrity of the original Nexus metaphor.

Recent Exhibitions:
2008 - Hangar Bicocca spazio d’arte Milan, solo show.
2008 - Shelter/Survival - alternative homes for fantastic lives, Japan.
2007 - 70 x 7, The Meal act XXVIII, Villa Rothschild, Monaco, Antarctica, Holland, France.
2007 - Galleria Continua, Beijing / San Gimignano, solo show.
2007 - Antarctic Village - No Borders, Italy, Antarctica, Argentina.
2007 - Falujah, works in progress, Switzerland, Germany, London, UK, Czech Republic.
2007 - Nexus Architecture, Scotland.
2006 - Museum Boijmans Van Beuningen Rotterdam, solo show.
2006 - Selected Works, Motive Gallery, Amsterdam, Netherlands.
2004 - This is America, Central Museum, Utrecht, Holland.
2004 - The Fashion of Architecture, Centre for Architecture, New York, USA.
2005 - Bevilacqua La Masa Foundation, Venice Biennale, solo show.
2005 - OrtaWater03 Galleria Continua, Beijing, China.
2005 - Drink Water! Fondazione Bevilacqua La Masa, Venice Biennale, Italy.

Recent Publications:
2008 - Antarctica, Lucy + Jorge Orta, Electa.

Further Information:
Member of the European Cultural Parliament 2008.

Weblinks:
www.studio-orta.com/

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This body of work marks a return to the physical act of drawing that has been absent from my work for the last six or seven years. In fact these drawings are the most physical drawings I have ever done, as they are drawn directly onto the body surface using a digital pen.

As a fashion and textile designer I have been using the computer to develop my artwork for about 15 years, exploring the various tools at the disposal of the digital artist as they have evolved. I have drawn with a keyboard and a mouse, a digital pad and pen, and more recently I have been drawing with haptic tools and digitisers, which have enabled real world interactions to be recorded and translated into the virtual world.

I am captivated by the idea of a drawing recording time, that can be captured quite literally as the computer records each point of the line, along with the motion of the hand in 3D space. The physical act of drawing however leaves no trace in the world, no graphite, no ink... a ghost in the machine. For this reason I have called them ‘mixed reality’ drawings, as they hang in the space between, waiting to be materialised in whatever form I choose.

When viewed as a single frame, each still becomes a unique drawing like a freeze-frame in a film, but when animated the drawings begin to come alive, taking the observer on a journey through the physical space of the subject.

**Professional Experience:**
Professional and research interests include the application of expertise in computer science and materials science to fashion design, utilising 3D bodyscanning, visualisation, customisation and direct 3D manufacturing. Design innovation consultancy for a wide range of fashion designers and luxury brands.

Director of the Digital Fashion Studio at LCF: A design studio which integrates scanning, 3D CAD, Haptic interfaces and Rapid Prototyping for a range of research and design applications.

**Recent Publications:**
2004 - *3D Printed textiles and clothing on demand* (pp314-321)
2004 - *From Chemistry to Catwalk* The Royal Institute Lectures

**Further Information:**
Considerate Design, a research project funded by AHRC/EPSRC 21st Century Design on direct manufactured 3D textiles.

**Weblinks:**
www.arts.ac.uk/15394.htm
www.tfrg.org.uk/user/27

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**PHILIP DELAMORE**
Senior Research Fellow
London College of Fashion

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**PROFESSOR SANDY BLACK**
Professor in Fashion & Textiles Design & Technology
London College of Fashion

My drawings from the V&A archives are part of a systematic study, conducted over the last two years, of the museum’s entire collection of historical and contemporary knitwear and knitted artefacts - research towards a forthcoming V&A publication. I am privileged to have been given access to examine the objects in close detail. In addition to documenting the objects visually with digital photography (for overall effect, colour and stitch detail), the thumbnail sketches record and help to imprint into memory the construction and design details of each item. I am particularly fascinated by the range and intricacy of the stockings, socks, underwear and bathing costumes in the collection. For example, as I examined the extraordinary 17th Century boot hose stockings, I found more and more aspects of great interest: the much-darned texture, the embroidery which followed the contours of the knitting structure, the three-dimensional shaping of the toe and so on. I started to record further details as an aide-memoire, and the limited space on my page gradually filled up. In contrast, the drawing above it, a brief sketch of an undergarment from the same period, was much simpler in construction and quicker to ‘read’ and remember, without further detailed information. Time in the archives is precious and there is often a sense of haste in the drawings and notes – the collection is extensive with much material to cover. Without the drawings, however cursory, the analysis would be incomplete. The combination of digital images, analytical drawing and accompanying notes creates a triangulation within my research process, each complementary, and the act of drawing in a kind of visual shorthand embeds the new knowledge deep in my memory banks, in a way that the more transient and often vulnerable digital imagery does not. (I also keep a constant notebook of thumbnail sketches of knitwear seen in my ongoing research from retail or designer shows). My three V&A notebooks have become a rich physical resource in the process of developing the final content of the book, and far beyond.

**Professional Experience:**
Before entering education, I ran an international knitwear business, selling Sandy Black read-to-wear knits and do-it-yourself knitting pattern and yarn kits in prestigious stores worldwide. As Director of the LCF Centre for Fashion Science and founding associate director, Textile Futures Research Group, UAL, I am interested in fostering research at the intersection of disciplines –

Currently leading a ‘Designing for the 21st Century’ EPSRC/AHRC funded project Considerate Design for Personalised Fashion Products with Cambridge University Engineering Design Centre and LCF researchers Philip Delamore, Frances Giesin, Steve Harkin and Penelope Watkins

**Recent Publications:**

**Further Information:**
Invited lectures include In the Loop, knitting comes full circle, conference keynote University of Southampton; Knitting as Fashion, Craft, Art and Technology University of Wisconsin-Madison USA, also Crafts Council and Museum of London UK; From Chemistry to Catwalk, Royal Institution.

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In the studio I draw to sort out problems. Beyond the studio I draw to record ideas - ideas I have usually had while travelling on public transport, or while half asleep. Sometimes I draw for the pure pleasure of drawing, sitting in the sun trying to record the appearance of something, a tree, a view, or a person - but these drawings are few and far between. The most important drawings for me are the former, the ones concerned with problem solving, the ones that aren’t made with a frame or an audience in mind. They are just me, just thinking aloud. The drawings in this exhibition, for example, were made in my studio in Manhattan in 2004 one warm spring afternoon during the process of developing an idea I had had some weeks earlier for a new series of paintings. They are speculative working drawings; made so that I could more easily imagine what a painting of a headless woman in a space especially designed for her to "look at ease within" might look like.

Professional Experience:
2007 - Visiting Professor, Monash University, New South Wales, Australia
2007 - Hood Fellow, University of Auckland, New Zealand
1990 - 2000 Ruskin Master of Drawing at the Ruskin School of Fine Art
1989 - Artist in Residence at the Hayward Gallery in London

Recent Publications:
2007 - 1001 Paintings You Must See Before You Die
2006 - Drawing from Turner Society News no. 104

Weblinks:
www.chelsea.arts.ac.uk/research
Contact:
s.farthing@arts.ac.uk

As a fashion designer concerned with finding and applying novel ways of creating design, the discovery, process and communication of an idea is paramount. My fascination with a concept of creative ‘travelling’ stems from the anticipation that the ‘journey’ will take me places, both aesthetically and intellectually. As a traveller or someone who visits places away from ‘home’, one is open to new appreciations and insights. The role or pretence of being a ‘tourist’, the impression of being familiar and unfamiliar with something, of knowing and not knowing something, promotes an understanding that this is actually somewhere I can learn something. Thereafter, begins a process of detailing and describing the condition or place I find myself in. Words usually come first; simple arbitrary lists to describe the approximate or exact state of the situation or experience. However, rather than conventional units of language, these words assume, for me, the characteristics of drawings. Their often abstract and indistinct meanings are explored and realised through tentative lines, marks and forms whether scratchy and chaotic or precise and orderly. Employing a basic visual vocabulary, I endeavour to create minimal compositions that are largely to do with constraint and editing and with how much information can be left out. Within this context, I hope to establish a place of paradox and absence where I can discover arrangements, shapes and colours that I will directly apply, wholly or partially, to the design and display of a garment, mannequin or object. Drawing, therefore, is an integral part of the ‘journey’ for me and remains absolutely central to the way I communicate my work. It symbolizes a peculiar critical point where my ideas exist in constant yet shifting conflict and stalemate.

Professional Experience:
Made to order ‘demi-couture’ womenswear.
Fashion consultant.
Designer/artist concerned with the discovery of fashion design through accident and systems.

Recent Exhibitions:
2008 - Planar Digital Studio Institute of Contemporary Art, ICA.
2005 - /Malign Muses: When Fashion Turns Back MoMu, Antwerp
2004 - /Swish University of Brighton Gallery, Brighton
2004 - Fragment/a The Contemporary Space, V&A Museum
2002 - Projextiles. JAM: Tokyo-London Tokyo Opera City Art Gallery, Tokyo
2001 - Material/izations Unit-f Gallery, Vienna

Weblinks:
www.soundwear.co.uk
www.simonthoroughgood.com
Contact:
s.thorogood@fashion.arts.ac.uk