Back to the Future of Fashion Past: Re-fashioning Future Garment Making

By

Matilda Aspinall

A thesis submitted in partial fulfilment of the requirements for the Degree of Doctor of Philosophy (PhD)

University of the Arts London

London College of Fashion

March 2019

Abstract

The analysis of historic garments can reveal hidden information of past construction and reconstruction processes. This research investigates historic re-fashioning skills through three case studies. The case studies span a 200 year time frame, from the mid-18th century to the mid-20th century, incorporating significant periods of change in textile and garment production, both industrial and domestic. The selected historical garments have been reconstructed from one wearable style to another, exemplifying sewing and adaptation techniques pertinent to the culture which re-fashioned them.

The case studies act as agents to inform the practice. The garments were studied in an archival setting following Jules Prown's material culture methodology, applied and adapted for the analysis. Historical re-fashioning techniques relevant to today's clothing culture were identified and realised into contemporary garments. The resulting research garments demonstrate that historical re-fashioning techniques, can be reinterpreted and developed for use within the craft of present day garment construction, as a provision for sustaining and pro-longing the life of redundant or surplus clothing. The viability of the research was evaluated by conducting a series of workshops with students from the London College of Fashion.

The study of the historic garments uncovered narratives of re-fashioning techniques and skills that demonstrate the ingenuity and resourcefulness of past makers. The practice-led studies develop these narratives of skill by applying a design process generated from the research, for use in the construction of contemporary clothing.

Table of Contents

Tables and Infographics

Infographics

List of Figures

Back to the Future of Fashion Past: Re-fashioning Future Garment Marking

Acknowledgements

Many people have generously contributed their time and support in helping me to complete this research process. I would like to offer my whole hearted thanks to:

- Dr Linda Sandino for her unfaltering support, patience, wisdom, academic brilliance and guidance from the beginning to the very end.
- Dr Jane Harris for stepping at the eleventh hour and enthusing me with her energy, encouragement and research knowledge.
- Jane Lightfoot for lending me her grey Victorian re-fashioned dress as a teaching aid.
- To all my fellow PhD buddies especially, Dr Emma Rigby, Dr Jen Baillie, June Rowe and Liza Betts who have never once doubted the relevance of this research or my abilities.
- To all the support staff in Open-Access at London College of Fashion, John Princes Street, who have assisted me in formatting this thesis, especially Adam Whitcomb, Christina Hopkinson and the amazing, Romain Potier.
- To Sean O'Flynn who has given me the space, time and financial support to finish this work at my own pace.
- Lastly, I dedicate this PhD to all those students who suffer from dyslexia, discalculia and dyspraxia and think that such feats are beyond them. If I can do it so can you.

Introduction

Background

My four years of professional work in a private textile conservation studio demonstrated that historical garments are rarely found in perfect condition. Many items of historic dress, owing to the shifting values of clothing (both economically and culturally), have been unpicked, repaired, restyled and re-fashioned. By conducting a thorough object-based analysis focusing specifically on re-fashioned items of historic dress, this practice-led investigation questioned whether re-fashioning techniques and skills, which were previously used to pro-long the life of garments, could be applied in a contemporary context and developed as a sustainable design methodology.

Initially, my intention was to create a product that could be developed for industry. However, as the research progressed the actual process of re-fashioning became increasingly relevant. As the investigation moved forward it became clear not only through my own practice but also the evidenced outcomes generated from the student workshops (see chapter five), that as a pedagogic contribution to sustainable practices, 'historically inspired re-fashioning' had the long term potential to educate future fashion makers. The workshop participants left with not merely a comprehension of the re-fashioning techniques and practices applied by past makers to re-purpose valued materials but dress history, material culture and the value of the archive.

In 2016, it was estimated that 1,130 tonnes of new clothing was bought in the UK, an increase of 200,000 tonnes since 2012. In the UK in 2016, the total carbon footprint per tonne of clothing in use (including global and territorial emissions) was 26.2 million CO2e, an increase of 2.2 million CO2e from 2012. Clothing no longer wanted or needed is disposed of in a variety of ways, including reuse, recycling, incineration or landfill (WRAP, 2016). WRAP's Textile Market Situation Report estimated that in the UK 650,000 tonnes were collected for reuse and recycling in 2014. However, whilst there continues to be a demand for used clothing across the world, many countries have imposed restrictions on the imports of used textiles (WRAP, 2016). This means that clothes no longer wanted in the UK cannot necessarily be exported to other countries, leading to an increase in unwanted clothing and textiles remaining in the UK.

The UK's current method of disposing used clothing is unsustainable (Allwood et al, 2006; Morley et al, 2009). Could past re-fashioning skills be reintroduced as a method for prolonging the life of contemporary clothing? This research considers whether a solution can be found to the growing expanse of unwanted clothing by investigating ways in which our predecessors re-fashioned their clothing. Through the process of examination and practice, this research aims to explore the viability re-introducing some of these techniques into today's clothing system.

The research is qualitative and practice-led consisting of two associated but separate areas of enquiry. The first is text and object-based with its research firmly rooted in the study of dress history, material culture and museum studies. This initial stage adapts

an established material culture methodology (Prown, 1982) to conduct an analysis of historical garments to extract relevant, viable and possibly forgotten technical information on garment adaptation and reconstruction.

The second area of study is practice-led. Utilising the findings from the analysis, I have constructed a series of garments that are situated within the study and context of sustainable clothing design and contemporary home dressmaking.

Three garments have been investigated as case studies. Two of the garments date from the 18th and 19th centuries and incorporate key periods in textile production: pre-industrialisation and the Industrial Revolution. The third garment dates from World War II (WWII), a particularly significant time for the reuse of clothing. The deciding factor for the selection process was that the garments were re-fashioned from one style to another. Garments that were resized or repaired were not included in the study, nor were children's wear. This practice-led research contributes to an understanding of the characteristics of historic re-fashioning skills and how they can be applied in the creation of contemporary garments within the remit of sustainable clothing construction.

My interest in re-fashioned historic garments developed whilst employed as a researcher and technician in textile conservation and, simultaneously, studying for an MA in Fashion Curation. The proprietor of the conservation studio, Janie Lightfoot, was a prolific collector of historic dress and textiles. To further my knowledge of dress and the archive, I offered to catalogue her large and varied collection. Whilst researching, examining and accessioning the pieces, I noticed that the majority of the garments in the archive had been mended, altered, re-fashioned or all three. Under the tutelage of the then studio-head, Ju Lee, I learnt to recognise how garments had been modified and changed. I became adept at spotting a line of unpicked stitches, where a dart had been removed or a sleeve shortened. The most informative were the re-fashioned garments as the workmanship demonstrated a creativity that did not necessarily rely on skill but showed ingenuity in the reuse of fabric.

This interest in the re-fashioning of clothing and the reuse of fabric broadened after a visit to the textile and clothing recycling plant LMB in London. LMB collects the discarded items deposited in clothing banks situated throughout the south-east of England. In their warehouse, I witnessed a production line of unwanted clothing, the majority in good condition, being sorted in categories to be sold and shipped overseas. The quantities of waste being processed that day was a minute percentage of the clothing that is thrown away each year in the UK. Being faced with this reality was a shock and acted as a catalyst for my desire to research ways of reducing waste clothing.

Historically, cloth and clothing were considered a valuable commodity. Second-hand clothing was frequently pawned and resold (Arnold, 1973; Ginsberg, 1980; Lemire, 2005; Taylor, 2002). Before and after the Industrial Revolution, the low cost of labour compared to the high price of textiles meant that it was more cost effective to take apart clothing and remake the garment than to buy new fabric. Dress modification and re-fashioning

occurred at every social level (Baumgarten, 2002; Steele, 2010).

This area of dress history became the focus for my MA final project. I curated a hypothetical exhibition, *Re-fashioning Shoddy*, (April 2010) exploring the shifting historical and cultural value of recycled clothing. This imaginary exhibition, envisaged as if it were in the Docklands Museum, took the visitor on a journey of the history of recycled clothing. Using mounted dress displays, didactic panels, interactive screens and historic evidence, it was explained that contemporary practices such as 'upcycling', 'recycling' and 'repurposing' were not new activities but have been successfully practised for centuries. This hypothesis raised further questions. Significantly, if these practices had been successfully used to repurpose or re-fashion garments in the past, could they be reintroduced as a contemporary creative method to reduce society's amount of redundant clothing? If so, could some of these techniques and skills be used to re-fashion an existing garment?

These questions provided the impetus for this PhD. Some contemporary designers are addressing this issue of waste and the reuse of unwanted clothing (Von Busch, 2007; Antiform, 2010; Study New York, 2016; Tonlé, 2018) but none were looking at ways to employ past practices in a contemporary context.

Aims and Objectives

This research project aims to critically examine historical re-fashioning, and to ascertain if the skills and methods used to re-fashion garments could be applied in a contemporary context. Through the examination of re-fashioned historical garments and then the application of this acquired knowledge to the construction of new pieces, a process was developed which could be used as a waste-reducing sustainable strategy.

This was achieved by:

- Applying a material culture methodology to analyse three historical garments as case studies.
- Three garments were re-fashioned and constructed utilising re-fashioning techniques observed from the analysis of the case studies.
- A process of examination and construction was created through this practice-led research in order to apply interpreted historical re-fashioning as a feasible strategy to reduce waste clothing in our contemporary fashion system and/or to prolong the life of existing garments.
- To evaluate and ascertain the validity the methodology and re-fashioning process, a series of workshops was conducted with students from the London College of Fashion.

Thesis Overview

The thesis is consists of an introduction, five chapters and a conclusion.

Chapter One is an expanded literature review that not only contextualises the enquiry but also incorporates a definition of relevant terms. Here, the pioneering work of dress historians is discussed in conjunction with the ways in which their approach to researching dress from an object-led perspective aided my understanding of material culture and historic re-fashioning. The cost of cloth and clothing at the time of the garments' original production is analysed as this economic and cultural shift is significant in understanding the practice of both historical and contemporary re-fashioning. The domestic workroom, the introduction of the sewing machine, home dressmaking and the paper pattern are examined. The tacit knowledge acquired by many growing up in a society where dressmaking mending repairing altering and re-fashioning were ubiquitous, primarily female activities, gave them a potential income and skill with the opportunity to make clothing for themselves and their families.

The changes in worldwide textile manufacturing and the evolution of cheap fast fashion in the 20th and early 21st centuries gives an insight into how cloth and clothing have become so devalued that vast amounts of textile waste have become an environmental threat. This explains why re-fashioning, once a commonly performed practice, has in today's society become more of a 'niche' activity. The chapter ends with an overview of designers and makers who have used re-fashioning as part of their design aesthetic; some to challenge the pervading, dominant look of the mass market fashion system and others as a sustainable method for reducing waste.

In addition, I specify how and why the three case studies were selected and present an overview of the methodology applied to conduct this research. The case studies were analysed using an object-based methodology based on Jules Prown's (1982) system for investigating material culture. I discuss how his and others' approach to the examination of material culture influenced this process of investigation.

Chapter Two, Three and **Four** are each divided into two sections. Each chapter is a case study: part 1 is the material culture analysis of the re-fashioned historic garment; part 2 is an account of my ensuing practice experimenting with historically inspired re-fashioning in a contemporary context.

Chapter Two details how, through the analysis of a 19th century princess-style dress, I designed and constructed a contemporary garment that had embedded within it another dress that could be released through unpicking and reconstruction. **Chapter Three** is an account of my re-fashioning of a military dress jacket influenced by my interpretation of a re-fashioned 18th century male court coat. **Chapter Four** details how a 1940s Make Do and Mend dress, re-fashioned from redundant clothing and repurposed textiles, inspired the re-fashioning of a dress belonging to my late grandmother with the construction of a matching jacket from entirely repurposed materials.

Chapter Five discusses how, in a series of workshops, I evaluated this process of examination and re-fashioning with two groups of postgraduate students. Attendees of the first workshop were studying on the Sustainable Futures programme at London College of Fashion. The second workshop that followed a few months later was attended by a cohort from the Pattern and Garment Technology programme, also from the London College of Fashion. This chapter considers how my research process influenced the students' examination of a re-fashioned Victorian women's garment and how they applied this analytical knowledge to produce a selection of re-fashioned contemporary garments.

In the **Conclusion** I review how my research, through the analysis of historical re-fashioned garments, developed and evolved in the time it was conducted. The value of this research and its pedagogic contribution to knowledge is discussed alongside approaches to progressing my work further. I suggest how, under the rationale of sustainability, my research could be disseminated to future fashion innovators as a viable and innovative technique to reducing textile waste by prolonging the life of redundant and unwanted garments.

Appendices include: the devised garment analysis form; supplementary images from the material culture study; process images from each case study; individual workshop plans with PowerPoint presentations; additional learning information for the workshops; two completed feedback forms and a selection of student PowerPoint presentations from those that participated in the 'Back to the Future of Fashion Past Re-fashioning Workshops' plus analysed feedback data from both student workshops.

CHAPTER ONE

Literature Review

Definition of Key Terms

'Dress' within a Historical Context

'Fashion'

're-fashion'

'Home Dressmaking'

'Repurposing'

'Secondary' materials

'Repairing'

Object-Based Research in Dress and Fashion

The Value of Cloth: Historical Re-fashioning and the Reuse of Textiles

Sustainability and the Resurgence of Re-fashioning

Contemporary Professional Practitioners

Research Methodology

Analysis of Material Culture

Garment Selection Process

Overview of Prown's Methodology

Prown's Three Stage Analysis

Stage 1: Description

Stage 2: Deduction

An Adaptation of Prown's Analysis of Material Culture

Deduction

The Final Stage

Conclusion

Literature Review

Definition of Key Terms

What are historical re-fashioning techniques and skills? How could they be utilised within a system for sustainable clothing design? Throughout this research a number of key words are used which for clarity of reading are defined below.

'Dress' within a Historical Context

The term 'dress' along with the contemporary study of the subject 'dress' (de la Haye and Wilson, 1999, p.1) evidences, at all levels of society, the diversity of what wear past and present, yet confusingly 'historic dress' is often referred to as 'costume'.

Mary Ellen Roach Higgins and Joanne B Eicher have developed a comprehensive definition for the word 'dress'. Although their understanding originates from a sociological and anthropological background, it is an explanation that works well within the discipline of dress history. They state that the 'dress' of an individual is an assemblage of modifications of and/or supplements to the body, and that items of dress can include: garments; ornamental accessories; applying cosmetics and having ones hair styled (Eicher and Roach Higgins, 1992, p.2).

Eicher and Higgins argue that the term 'costume' is frequently used to identify historic clothing but propose that it be reserved for use in the discussion of dress for theatrical, ceremonial and traditional wear (1992, p.10). Throughout this study, historical garments of any type will be referred to as items of 'dress' not as 'costume'.

'Fashion'

Fashion as a process or phenomena a cannot be easily explained in terms of a single 'psychological motive, human propensity or social exigency' (Davis, 1992, p.126) but probably as a sustained complex amalgamation, imitation and institutionalisation (ibid.).

In explorations of fashion and the body, Joanne Entwistle points out that in the West, and increasingly in China and the developing nations, fashion structures affect much of our everyday experience of clothing. As fast fashion became prevalent, she writes that fashionable clothes are garments that embody the latest aesthetic (Entwistle, 2000, p.1). The raw material of daily wear is assimilated and produced via a series of bodies operating across a whole variety of sites, newspaper, visual merchandising and the internet (Entwistle, 2000, p.1). This suggests that fashion, as a term, is an abstract idea as well as including the technological and economic system of the production and consumption of clothing.

Additionally, fashion theorist, Elizabeth Wilson argues that in modern western societies 'no clothes are outside fashion; fashion sets the terms of all our sartorial behaviour' (Wilson, 1987, p.3). Therefore, where the term fashion is used, it will denote the fashion

system and all the aesthetics within the wearers' culture.

'Re-fashion'

Historically, textiles have always been more expensive than labour and any responsible householder, rich or poor, would not let cloth go to waste (Baumgarten, 2002, p.184). Clothing was routinely left in wills. Pamela Clabburn cites the example of Nancy Woodforde, who was gifted a gown by her uncle, James Woodforde, that had originally been bequeathed to him. Woodforde writes 'Gave Nancy this Morning a green silk damask Gown that was formerly my poor Aunt Parr's' (as cited in Clabburn, 1971, p.20). Clabburn surmised that the gown would 'have had to be drastically remade as Aunt Parr died nearly twenty years before in 1771' (1971, p.20).

Until the 1920s many women's garments, particularly those worn by the upper classes, featured decorative folds, ruffles and pleats. Cleaning such garments was a complicated process requiring unpicking the major seams, flattening the pieces and then resewing them. This practice of taking apart a garment and remaking it, suggest Feather and Ritter, encouraged women to redesign and remodel the garment to the latest fashions(Feather and Ritter, 1990, p. 162).

Remodelling of clothing continued well into the 20th century. Janet Arnold cites the example of Christian Dior in 1947 using the blue and silver brocade silk of an early 1760s dress to construct a 'New Look' style gown (Arnold, 1973, p.146). Throughout this thesis, when referencing skills and techniques involved in these remodelling and restructuring processes, I will refer to it as 're-fashioning', originating from the definition 'to reconstruct, to make old from new' (2006, p. 1211). As this research is specifically focused on the skills used to 're-fashion', I have inserted a hyphen between the prefix 're' and 'fashion' to accentuate the Latin meaning of 'again; anew; once more' (2006, p. 1200).

'Home Dressmaking'

Historically, social, economic and cultural motivators ensured that home dressmaking was predominantly a female occupation (Burman, 1999; Buckley, 1999; Hackney, 1999; Wilson, 1999). The current globalised mass manufacturing system has enabled the majority to purchase fashionable clothing cheaply. Homemade clothing is not necessarily cheaper, more fashionable or better constructed than ready-to-wear garments and, unless the maker is skilled, can be laborious and time consuming. Thus, contemporary home dressmaking has become more of a creative outlet or hobby. The meaning of 'home dressmaking' as defined throughout this thesis is clothing that is individually made within the domestic context.

'Repurposing'

Throughout this thesis, the term 'repurpose' will refer to a garment constructed from reclaimed or used materials. There are many historical and contemporary examples of this practice.

In 1945, just months after the end of the WWII, Rhoda Dawson, a member of the United Nations Relief Administration was working in a camp for displaced persons in Foehenwald, Germany. During the war, wool and clothing had been in short supply and, by this point, was almost impossible to acquire. Therefore, many of the bright red flags so emblematic of the Nazi regime were reclaimed, their black and white swastikas removed and the material used to construct clothing for occupants of the camp. Francesca Wilson, the camp's director, cited Dawson as 'ingenious in the make-do-and-mend line' (1947, Webb, 2017). Dawson constructed a pair of red trousers from salvaged flags for Abraham Einstein, a young Jewish boy. In these trousers, he performed the song of the concentration camps 'This is not our last journey' (1947, Webb, 2017).

More recently, Nour, a Syrian refugee, found herself living with her new-born baby in an old tobacco warehouse in Greece. It is a Syrian tradition that the maternal grandmother provides the baby's clothes. 'Now,' she says, 'I have to prepare them myself' (Baker, 2017, p.36). She unravelled the yarn of donated blankets and using YouTube videos taught herself how to crochet.

'Secondary' materials

Whilst constructing the garments for Case Study 3 of this research project, my practice included the use of 'secondary' materials. I use this term to define the leftover materials from previous projects. This could be the remaining cotton on a reel, excess interfacing bought for a shirt collar or the press-studs I inherited from my late grandmother's sewing box. Generally, these materials are unused and are the haberdashery or surplus pieces of fabric that makers do not throw away. These materials can often sit for months, or even years in sewing boxes and workrooms waiting to be used on another project.

'Repairing'

In *The Craftsman*, Richard Sennett discusses his ideas about the act of repairing. He refers to both 'static and dynamic' repair (Sennett, 2009, p.200). Static repair is returning an object to its original state through the act of mending. For example, I view darning a hole in a jumper or replacing a button as a form of repair. He describes dynamic repair as a process of reworking the objects form or function. Re-fashioning is dynamic; I do not view it as an act of repair. When either 'repair' or 'mend' appear in this thesis it will refer only to the maintenance of a garment.

Object-Based Research in Dress and Fashion

The re-fashioned historical garment is fundamental to this research and my work commences with an investigation of the object, a material culture analysis of the re-fashioned dress.

The assertion by dress historian Lou Taylor (1998, 2002, 2004) that clothing is primary historical evidence illuminates the many ways that object-based research can contribute to the study of dress history and fashion. When studying an historic garment, object-based research begins by focusing entirely on its materiality and construction. For example,

when analysing the burial clothes of Margaretha Franziska de Lovkowitz (1597-1617), Johannes Pietsch (2008) ascertained that, although Margaretha was of Bohemiam nobility living in Bohemia, her dress showed clear Spanish influences[1]. Skills such as conservation, display, dating and interpretation of garments require a precise knowledge of period fabrics and an ability to recognise historical cuts and styles. This includes knowledge of trimmings and embellishments for not only elite fashions but also for the clothing worn by different classes and cultures. These processes depend 'upon a series of patiently acquired skills' (Taylor, 1998, p.347) and were pioneered primarily by women curators. The texts written by museum curators and dress historians such as Janet Arnold (1964, 1972, 1973), Anne Buck (1949, 1951, 1952, 1979), Madeleine Ginsburg (1980, 1982), Doris Langley-Moore (1949, 1953), Natalie Rothstein (1975, 1994) and Norah Waugh (1964,1968) are as relevant today to dress historians, makers, curators and fashion makers as when they were first published.

It was not until the 1970s that the history of dress became established as an academic subject. This rose out of the emergence of cultural studies, feminist historical research and a shift in interest from the production of clothing to its consumption (Styles, 1998; Taylor, 1998). Dress and fashion began to be seen as a multifaceted subject (Breward, 1998). Research predominantly focused on areas of textual analysis (film and magazines), studies of consumption (ethnography, history and sociology), the significance of ideology (subcultures, hegemony) and questions of identity (gender, race and sexuality). These writings established ways that clothing and fashion, which are all part of visual and material culture, had become important topics for debate (Breward, 1998).

Within these contexts new historical theories were posed such as that from Beverley Lemire, who argued that the second-hand clothes trade in Britain worked as an informal source of currency in the days before official banking (1991, 2000).

Simultaneously, the academic understanding of the material culture (object-based research) of everyday life gained momentum (Taylor, 1998). Arising out of social anthropology, objects were increasingly analysed within the context of their use, the user and the wider social and political environment (Appadurai 1986; Kopytoff 1986; Miller 1987) alongside museum-centred object-based research (Pierce, 1994; Taylor, 1998).

Valerie Steele, director of the Museum at the Fashion Institute of Technology, New York, states that of all the methodologies used in the study of dress and fashion, one of the most valuable is 'the interpretation of objects' (1998, p.327). She argues that it provides insights into the 'historic and aesthetic developments of fashion' (1998, p.327). At Yale University her then tutor, Jules Prown, introduced her to his methodology for analysing objects (Prown, 1982). In the journal *Fashion Theory,* she discusses her experience of teaching this methodology, alongside its merits and shortcomings (Steele, 1998, p. 329).

1 The imperial court in Vienna fashioned themselves in the Spanish style. Bohemian and Moravian nobility adopted this way of dress to show their equality with the ruling Habsburg family (Pietsch, 2008, p. 31).

Prown's methodology is structured in a series of three comprehensive stages (1982). It was originally devised for analysing early Americana but can be applied in the study of objects of 'adornment' including 'jewellery, clothing, hairstyles, cosmetics, tattooing, other alterations of the body' (Prown, 1982, p. 3). Prown developed his methodology drawing upon the works of theorists including Edward McClung Fleming (1974) and Phillip Zimmerman (1981). Dress historians Joan Severa and Merrill Horswill (1989) drew upon these existing models and devised an additional system for analysing clothing as material culture.

Severa and Horswill begin their analysis by classifying the garment according to its 'modal type' (1989, p.54), a concept and term borrowed from Mary-Ellen Roach and Kathleen Musa's (1980) social-psychological study. By categorising garments in such a way, for example, a dress is described as a 'body enclosure' reveals, they suggest 'a key to cultural patterns of dress' (1989, p. 54). I considered that to codify my garments in such a way would not highlight or emphasise any additional relevant information. Furthermore, they advocated documenting precise details pertaining to the constructional elements of garments such as 'Important intersections of elements, waist (intersection of sleeve and bodice)' (189, p. 55) which, in my view, was too prescriptive. Such details, if necessary, could be documented in the descriptive stage of Prown's (1982) proposed method.

The advocacy of Prown' methodology (1982) by Steele contributed to my decision to apply this methodology for my own research purposes.

In 2015, *The Dress Detective: A Practical Guide to Object-Based Research in Fashion* (Mida and Kim) was published. Ingrid Mida had found that many of her students lacked confidence when working with dress objects. In response, to ease their anxiety, the authors developed a simple methodology (2015). They created a practical framework which enabled the student to 'read and reflect' (2015, p.22) the evidence contained in a garment. Their suggested method of examination builds on the work of dress and material culture scholars including Arnold (1966); Buck (1979); Baumgarten (2002); Cunningtons' (1970); Steele (1998); Taylor (1998, 2002) and Prown (1982) to devise a theoretical framework. Similar to Prown's methodology, Mida and Kim advocate a three-stage process. For each step of the garment analysis, a number of relevant questions are suggested. Their guiding principle is what they describe as the 'Slow Approach to Seeing' (Mida and Kim, 2015, p. 33). They liken the examination to the detective work of Sherlock Holmes.

The authors suggest drawing the artefact, advising the student to create a detailed annotated illustration (2015, p.15). The majority of the books written by dress historian Janet Arnold present an illustration of a garment, alongside a facsimile of its pattern. Nancy Bradfield (1968) drew and annotated many garments (unseen at the time) in private collections around Britain. In an age before digital technology, these historians found drawing to be an accurate way to record garments. Inspired by their work, I too adopted this practice whilst conducting the object-based research for this study. Dress historian and costume designer Jenny Tiramani, the sole recipient of the Arnold

archive, continued Arnold's work by editing a further two books in the *Patterns of Fashion* series (2011, 2013). Furthermore, with Arnold's legacy, Tiramani and colleagues founded The School of Historical Dress. The school teaches students traditional historical dress construction with the use of original patterns, materials and stitching techniques. My attendance on the course, *Tailoring Stitches and Techniques 1400 to 1800*, assisted in the identification of stitches used in the construction of the court coat analysed for Case Study 2 in this project.

Whilst attending a course on late Victorian dressmaking techniques (April 2015), I used a hand crank Singer Sewing Machine to stitch the structural seams a of a half-size 1870s silk bodice. Having analysed garments constructed with similar types of sewing machines it was an instructive experience to sew with one. This immersive practice gave me an understanding of not only historical stitches and construction techniques but also, I became aware of how different methods of sewing altered the finish of a garment. For example, hand stitching performed in the lap appears different to that sewn on a table. When analysing the re-fashioned garments for this project, knowledge of historic garment construction produced a more detailed and accurate analysis.

The Value of Cloth: Historical Re-fashioning and the Reuse of Textiles

This research questions whether historical re-fashioning techniques could be imported into our contemporary fashion system as a possible means of reducing waste or prolonging the life of redundant clothing. To do this, I wanted to comprehend why the re-fashioning of a garment, once commonplace, has in contemporary western culture has become a type of niche practice.

In her presentation *Recycle, Readapt and Reuse in the Past: To Smarten Up or to Extend Wear?* (2012) Thessie-Schoenholzer Nichols discussed her work on the funeral robes of the 'mummies' of Monsampolo del Tronto. In 2009, 281 clothed bodies were discovered in the crypt of the small church of St Paul's Conversion, Roccapelago in the province of Emilia-Romana. From the 16th to the 18th century, until Napoleonic laws banned burials inside all churches, the community of Roccapelago used the crypt as a cemetery. Due to the porous nature of the rocks and the surrounding climate approximately 60 bodies were accidentally mummified.

The bodies were thought to be those of agricultural workers. Sumptuary laws, in place at the time of the burials, forbade peasant farmers to buy clothes and their garments were homemade and constructed from wool and hemp grown on their own land (Schoenholzer-Nichols, 2012). The burials robes, most likely their only set of clothes, were thick with repairs and overlaid with layers of patches (Schoenholzer-Nichols, 2012).

Body 21 was a woman of about 60 years who died in the mid 18th century. She was buried in a shirt with an overdress. The dress was divided on the bust line with the upper bodice constructed from a different softer fabric to the lower skirt of the dress. The bodice had also been slashed and enlarged many times. There was evidence that the dress once had

a back opening, similar to a style seen in Renaissance paintings (Schoenholzer-Nichols, 2012). The dress was embellished not only with a 16th century bobbin lace but also a braid created using a loop manipulation technique dated approximately 200 years before the woman's birth. This reuse of materials and decoration from centuries before suggests that in this particular community no textiles were wasted. The re-fashioning of garments and the re-application of embellishments demonstrates that even amongst this modest agricultural community, the appearance of their clothing was important to their daily lives. This object-led examination of Body 21 revealed not only the culture of this community but they constructed, repaired and importantly, re-fashioned their clothing. This example illustrates ways in which analysing dress can reveal wider truths about re-fashioning and its place in society.

The clothing worn by Body 21 exemplifies the ways in which individuals and communities valued and cared for their clothing. Throughout Europe textiles and cloth were a valued commodity. From the 12th century through to the beginning of the 19th century, the woollen industry was the staple of the English economy (Sugden, 2106). Until the 17th century, Britain was known for producing high quality woollen textiles (ibid.)

Historically, it appears that production and labour costs were significant contributors to the cultural acceptability of re-fashioning. The Industrial Revolution transformed the manufacturing of textiles, but wages paid to those working in the mills and the auxiliary trades remained low (Sugden, 2016) . The analysis of baptism records capturing every christened child's father's occupation, in the period between 1813 to 1820, reveals the vast geographical spread of textile manufacturing in England and Wales (Sugden, 2016). The findings reveal that the textile industry's adult male labour force was significantly higher than any other manufacturing sector (ibid.).

The figures convey a thriving textile industry and the hundreds of different profession descriptors give an indication of the sheer complexity and skill involved. Even though there was a greater efficiency in production, the high price of textiles in comparison with poor wages gives an explanation as to why second-hand clothing retained its value, was sold or passed-on, re-fashioned and pawned (Baumgarten, 2002).

In London, from the 16th century onwards, a large, thriving and lucrative second-hand clothes trade was centred in the east of the city (Ginsberg, 1980; Lemire, 2005). The trade ran alongside a successful pawn network where clothing was pledged, sold and also hired; the city was rich with garments of every quality (Ginsberg, 1980). *The London Tradesman* writes 'They [clothes brokers] trade largely and some of them are worth Thousands. They are mostly Taylors or at least must have a perfect skill in that craft' (1747 as cited in Ginsberg, 1980, p.121). Success depended on the broker knowing how to clean, mend, alter, or re-fashion the garments. Many women established themselves in this trade as having taken care of textiles in the home had a good knowledge of clothing maintenance (Lemire, 2005) (fig.1.1).

The British working-class woman has a long association with the rag trade (Ginsberg,

1980; Lemire, 2005). From the sewing of sailors' uniforms during the Napoleonic wars to the later 19th century seamstresses working from home or in factories for the ready-to-wear industry (Godley, 1995).

In the 1850s the invention of the sewing machine introduced a new technology into Britain's garment trades. However, it was the hundreds of thousands of homeworkers who benefited, particularly from the 1870s onwards, when adaptations to the original design made the machines more usable (Godley, 1995).

The sewing machine was introduced at a time when household sewing was ubiquitous. Generally practiced by women, sewing was used to not only derive an income but also subsidise expenditure by constructing, altering, mending and I suggest re-fashioing the families' clothing (Godley, 1995).
The development of the sewing machine coincided with another invention aimed at the female consumer. In 1863, Ebenezer Butterick introduced the paper dress pattern. Printed on a single piece of paper with no instructions, it was assumed that 'everyone knew how to construct a garment' (Spanable Emery, 2012). The paper pattern was a hugely successful innovation. The market was competitive, and consumption increased with the garment patterns following the latest fashionable styles and trends (ibid.).

In Britain during WWII, inspired by the Board of Trade's Make Do and Mend campaign, a great deal of information was written to encourage women to make and recycle their families' clothing and household textiles. Advice was printed in both the monthly magazines and the cheaper women's weeklies (Reynolds, 1999).

To satisfy the patriotic needs of British and American women, Simplicity promoted a paper pattern demonstrating how to construct a woman's skirt and jacket from a man's worn-out suit (Spanable Emery, 1999). This commercially advocated re-fashioning project would have required skill and experience. However, for the majority of lower-middle and working-class women home dressmaking had been practiced long before the onset of WWII. It was both an economic and social necessity that included extensive repair work and the re-fashioning of second-hand clothing or hand-me-downs (Burman, 1999).

When the New Education Act was passed in 1944, its official curriculum was influenced by the success of the Make Do and Mend campaign and emphasised the importance of girls learning practical sewing skills (Howell, 2012). By the end of secondary school, all girls should, it was suggested, be able to make a blouse and a tailored skirt, a woollen dress for winter, a simple two-piece suit, tennis shorts, a woollen jacket or simple coat, daintily embroidered lingerie or nightdress and a simple evening dress and bag. They should also be able to machine darn, do all household mending and be able to renovate an old dress and re-trim a hat. When she left at 15, she should be capable of making any garment she wished and follow trade patterns and instructions (Endacott, 1961).

With such skills, the idea of re-fashioning a garment would not have seemed a daunting prospect, as exemplified by Margaret Stott (2010). In 1972, having worn through the

elbows of her favourite Biba jacket, she decided that as she did not wear its matching skirt, she would unpick the jacket's worn-out sleeves and remake them using fabric from the skirt. For Margaret, the task was not a daunting one, as she and many of her friends had learnt how to sew proficiently both at home and at school (2010) (fig. 1.2).

It is not possible to pinpoint when home sewing, repairing and re-fashioning shifted from being a commonly practiced skill to a creative activity done for pleasure or in conjunction with a lifestyle choice. However, the occurrence of small communities or 'lifestyle movements' (Graziano & Trogal, 2017) coming together and sharing skills are on the increase.

Fig. 1.1 Second-hand Clothes Dealers, Seven Dials, London, circa 1877.(Courtesy of the Museum of London).

Fig. 1.2 Margaret Stott in Biba Jacket (Stott, 2010).

Sustainability and the Resurgence of Re-fashioning

The official ending of the Multi-Fibre Arrangement in 2005[2] was significant to the growth of fast fashion (Allwood et al, 2006). During the period between 2001 to 2005 when trade quotas were being phased out, spending on clothing combined grew by 35%. In 2005, prices dropped by 14% and with sales increasing by 37%. Thus, over four years, the number of garments bought per person in the UK increased by over one third (Allwood et al, 2006). Each year the figure has increased and in 2016, western Europe spent $363.5 billion dollars on apparel and footwear alone (Euromonitor, 2017).

Worldwide, it is estimated that each year 60 billion kilos of textiles and footwear is lost, either burned or sent to landfill. Annually, on average, Kenya imports more than 100 million kilos of 'Mitumba' second-hand clothing that comes primarily from Europe, Canada and the US. Some argue that this erodes local textiles and garment industries (Brooks, 2015) whilst others consider that it fulfils a need and creates employment (Tranberg Hanson, 2005; Milgram, 2005). After its use the clothing will generally end up in a waste dumping ground such as the unregulated Dandora site, Africa's biggest landfill. The environmental, health and socio-economic impacts are not only detrimental to the 1 million local inhabitants but also the burning of the waste produces toxic fumes that is said to contribute to global warming (*Dandora Landfill,* 2015).

Since the 1990s, the production of fashion has increasingly, negatively impacted on both the environmental and social systems worldwide (Fletcher, 2016). Due to seasonal changes, with up to ten new collections a year in mass market fashion, could almost encourage obsolescence (Fletcher, 2016). These patterns of consumption are unsustainable as they demand excessive amounts of materials and energy. A study carried out by the retailer Sainsbury's in association with charity Oxfam estimated that in Spring 2017, 680 million items of clothing were thrown away from UK homes (*Sainsbury's*, 2017). These statistics suggest that large swathes of British consumers are unaware or have become disassociated with not only the construction and materiality of their discarded garments but also are oblivious to the waste of embedded energy and resources.

Sustainable development will only be possible if our throwaway culture is challenged (Cooper, 2010). Efforts have been made to increase resource efficiency in the garment production system with initiatives such as the Sustainable Apparel Coalition being introduced to ensure cross sector baseline-operating standards (Fletcher, 2016). Yet even with these initiatives, the net impacts have not reduced. Fletcher considers that instead of incrementally adjusting the peripheral elements of an economic system that relies on increased consumption, consumers reconsider their relationship with the fashion system as a whole (2016, p.23).

2 In 1973 the Multi-Fibre Arrangement (MFA) was put in place to protect the British Textile industry and other developed countries from cheap overseas imports (Thoms & Zhan, 2016). MFA also protected the markets from cheaper labour sources through the use of trade quotas.

In *Craft of Use, Post-Growth Fashion* (2016) Fletcher documents and explores the imaginative, creative and sometimes ordinary ways in which the participants of the *Local Wisdom Project* valued and took care of their clothing. Re-fashioning, both historical and contemporary, could be described as a 'craft of use'. It is an engagement with clothing that incorporates both creative and practice-based skills to prolong the life of a garment. Additionally, and this was my experience in my practice (Case Study 3) the act of re-fashioning my grandmother's garment was, as stated by Pamela Johnson, the 'piecing together of [a] deeply felt experience as three dimensional form' (1999, p.138).

Amy Twigger Holroyd uses the term 'folk fashion' (2017, p.1) as a 'catch-all' term to define the making and mending of homemade garments, including knitted items. Since the turn of the millennium there has been a resurgence in what she describes as folk fashion practices (2017, p.27). Using interviews, she questioned a number of folk fashion practitioners to discuss what they considered to be the drivers of this revival. One of her interviewees, Rosie Martin, from the creative fashion label DIY Couture stated that many of the new sewers that she works with feel 'political about it' (cited in Twigger Holroyd, 2017, p. 31). They consider the skill important and hope that by learning to sew they can opt out of buying 'stuff' (ibid.). Tom van Deijnen, also known as Tom of Holland[3] explained to Twigger Holroyd that a significant number of participants who attend his workshops want to learn how to repair to avoid buying new clothes to 'circumvent the problems associated with sweat shop labour and mass production' (cited in Twigger Holroyd, 2017, p.31).

Another contributing influence to the rise of home dressmaking, amateur crafting and contemporary re-fashioning is the convenience and simplicity of connecting through web-based technology. Blogs, on-line tutorials and social media have created forums where it is possible to interact with others who share their passion. There are many sites where, through the use of step-by-step video tutorials, one can learn how to re-fashion a dress into a blouse (*Sew It with Love*, 2018), or attempt to construct the '8 Second Shirt to Skirt' (*Listotic*, 2018). Many of these contemporary re-fashioners are skilled and inventive, earning praise from like-minded crafters.

> She can take an awful outdated dress, and rework it into a gorgeous little number that looks so different from the original you'd never believe it was related in any way!
> (Fellow blogger discussing the work of the Refashionista, *DIY All Women's Talk*, 2018).

Unlike their historical counterparts who re-fashioned and repurposed (Burman, 1999) primarily for economic reasons the majority of these on-line contemporary re-fashioners do so for the satisfaction of creating a unique garment bought cheaply from a charity shop. This act of re-fashioning also gives them the added gratification of knowing that they are not contributing to the social environmental and ethical problems associated with fast fashion.

3 A hand-knitting practitioner who runs The Visible Mending Programme and teaches darning and other traditional mending skills.

Contemporary Professional Practitioners

In the 1980s a handful of designers such as Rei Kawakubo, Martin Margiela, Anne Demeulemeester and Dries Van Noten (Gill, 1998) sought a new aesthetic from the norms of high fashion. Kawakubo introduced the concept of imperfection and began to work with deliberately flawed materials (1982). She disrupted the production process by loosening screws on the looms weaving certain fabrics and left wet material crumpled to dry in the sun (Destroy collection, 1982). Her finished aesthetic has echoes of the many re-fashioned historical garments viewed throughout this research. Garments which, constructed to today's standards, would be considered unacceptable. A re-fashioned garment does not look 'perfect'. Historically, it would appear that this type of imperfection was customary and accepted.

Belgian designer Martin Margiela worked with second-hand clothing; he deconstructed garments and reworked them. He spliced 1940s tea dresses to reconstruct them asymmetrically. He repurposed redundant military socks to create a polo neck sweater (Evans, 2003). A decade later, Jessica Ogden designed and made garments using second-hand stained and mended cloth. Similar to Kawakubo, the fabrics' imperfections were deliberate, contributing to the overall aesthetic (Evans, 2003). These designers were challenging the expectations of fashion's hierarchy. The garments although created from second-hand clothing and fabrics were cut, constructed and presented in such a way that they exuded a symbolic resonance that the stylish and wealthy could recognize. These examples demonstrate cultural similarities and intentions with the historic garments analysed for Case Study 1 and 2 (see Chapters two and three) .

If this type of 'deconstruction' served as a cultural reflection of the time, was this aesthetic of reworking salvaged clothing an early venture into designer eco-fashion? Apparently, it was more of an act of undoing, a reimagining of a piece, liberating a garment from its functionality (Gill, 1998). Or in Margiela's case, the ability and power to convert society's low-grade objects into high-status one-off fashion pieces (Evans, 1998, p83). However, states Alison Gill 'I would not like to diminish the significance of the appearance of this practice on the international runway', and whether such aesthetics contribute or reinforce 'transformations to consumer society [with] its practices of obsolescence and disposability' (Gill, 1998, p. 33).

More recently contemporary clothing designers are actively addressing issues of waste, obsolescence and disposability. Timo Rissanen has developed a 'zero waste' (fashion creation without fabric waste) system for use in garment construction. On average, during the cutting out phase, around 15% of the fabric is unused and disposed of. By studying historic texts and garments, Rissanen devised a method that draws on historic cutting techniques to create garments that are placed on the fabric in such a way that waste is reduced to a minimum (2011, p135).

In 2009, he created the Endurance Shirt. The shirt was cut without any fabric waste. To communicate its zero-waste nature, Rissanen used the fabric's selvedge as an external seam finish. The shirt was also designed for longevity and constructed to allow for later alteration and repair. Decorative hand quilting embellished the shirt's back along with quilted elbow patches. This was to suggest 'explicit' mending with the objective that later visible repair or alteration would not compromise the garment aesthetically. Additionally, surplus fabric was designed into the garment to facilitate these activities (2011, p.135). He continues to work with this technique and in 2012 created two zero-waste cardigans for the Fashion Art Biennale in South Korea (*Fashion Design without Borders*, 2012).

British designer Christopher Raeburn constructs garments for his Remade label by reworking surplus materials. Each piece is a limited edition. Dresses constructed from redundant silk military maps have appeared in his work since 2012. The cut and styles of these pieces are simple and similar to two Make Do and Mend dresses, also constructed from silk maps, in Worthing Museum.

Research is essential to the fashion designer's process, influencing not only the final outcome but also their choice of materials, cut and construction. Surviving historic garments give detailed evidence of how and what different social classes wore throughout the centuries. Such clothing has influenced many contemporary designers. Each season Amsterdam based designer, Jason Denham creates a style based on historic cuts reinterpreted into a contemporary design. Many of his garments were initially made from second-hand work wear and military clothing. Limited-edition jackets have been made using 'Boro[4]' textiles, Dutch army ponchos and blankets, and WWII parachutes (Brown, 2013). John Alexander Skelton creates men's wear by not only drawing upon traditional and historic craft techniques but also from repurposing and customising second-hand fabrics. He uses techniques including hand dyeing, over-washing, patching and painting, to produce his original and distinct collections (*Fashion in Motion*, 2018).

Designer-maker Anja Crabb drew on historical research to produce her garment Cut, Pleat, Shorten, Fit (2013). Mainstream fashion, unlike the handmade and altered garments she would view as a student in the archives at London College of Fashion, are she states 'closed' (Fletcher, 2016, p.118). Meaning that a shop bought garment doesn't generally 'invite manipulation or change' (ibid.). Her response was to design and make for a wide range of body shapes, a skirt and matching top printed with colour-coded guidelines that indicated specific areas of alteration. The garment was constructed with an intended future, one where it could be adapted and altered to fit a varying range of body types.

Ruby Hoette's takes a different approach; by unpicking second-hand garments, she believes that we can learn a lot about our contemporary fashion system. Deconstructing a garment along its original seams and documenting the process through sketching,

4 Japan's mended and patched textiles are referred to as Boro both in Japan and abroad. Boro textiles are usually sewn from nineteenth and early twentieth century rags and patches of indigo dyed cotton.

note taking and photography, the outcome is a collection of loose elements open for reinterpretation and reconstruction (Hoette, 2017) (fig. 1.3).

Dress has always been a signifier, a means of self-definition and a marker by which one could project/assess status and cultural values. Historically, the re-fashioned, reworked or patched garment, as long as it was clean and in good repair, was not a signifier of one's principles or beliefs (Richmond, 2013). It was common for all classes to have their clothes mended.

The discussed designers and makers, in addition to reusing, repurposing or re-fashioning materials are challenging the overall aesthetic of mainstream fashion. They are challenging fashion's dominant view by producing a noticeably specific look and style, which when worn implies a knowing consciousness of the current unsustainable fashion system.

Fig. 1.3 Designer Ruby Hoettes's example of 'un-making'. (Courtesy of Opening-up the Wardrobe 2016).

Analysis of Material Culture

The methodology selected to investigate the historic garments in this study utilises a pragmatic and multi-disciplinary approach that incorporates analytical, theoretical and practice-based methods. The primary concerns in studies of material culture are the mutual relationship between people and objects (Attfield 2000; Miller 2010; Prown 1982; Woodward 2007; Tilley 1994). As stated by Prown, 'material culture is the study of material, raw or processed, transformed by human action as expressions of culture' (2001, p.20). Scholars in this field analyse these relationships to connect the ways in which culture and its meanings are produced, transmitted, and received (Prown 1982; Steele 1998; Fleming 1974; Miller 2010). For this reason, a material culture methodology was chosen to analyse the case studies in this research.

For the formal, investigative research, Prown's theory of object-based analysis (1982) has principally been drawn upon, as it can be used to understand the history, culture and construction of the garments in the three case studies. He proposes a method of analysis, which moves through three comprehensive stages: Description, Deduction and Speculation. Each stage is sequential and analyses both the form and style of the object (Prown 2001).

Prown argues that style is 'inescapably culturally expressive' and that knowledge embodied in objects is valuable, cultural evidence (Prown 2001, p.52). When writing on objects of adornment, Prown states that clothing has 'the advantage of touching on a wide range of quotidian functions' (2001, p.88) and embodies an uncomplicated partnership of function and style. This, he suggests, allows style to be isolated and interpreted with relative ease. Furthermore, he maintains that the criticism of one's clothing can be taken personally, suggesting a strong correlation between clothing, personal identity and cultural values (2001).

The methodology was chosen as it allows not only for an intellectual level of participation but also specifies that the analyst engage with the object on a subjective level (Prown 2001). This is relevant to the analysis of the re-fashioned historical garment as it is impossible to ascertain with certainty why a garment was re-fashioned. One can only analyse the evidence and speculate. Furthermore, its sequential focus on the materiality and the historical was an approach that appealed to my own interests and one that would lend itself well to this study.

Garment Selection Process

The initial stage of this enquiry was to locate and assess which historical garments were suitable for the study. At the outset, the research was to examine only garments that had been unpicked and entirely refashioned. By that definition, the garment was to be unrecognisable from the original. However, this restriction proved to be a limitation

as many of the garments viewed, for example two Parisian 'redingotes', had not been completely unpicked. Their appearance, even after being re-fashioned, still remained similar to the original, yet the context in which these altered coats were worn bore no relation to their original construction as male court coats.

The case studies date from an approximate time frame of the mid 18th century to the mid 20th century. They incorporate three pivotal periods of textile production that include pre-Industrialisation, the Industrial Revolution and WWII material scarcity, which includes the 'Make Do and Mend' campaign. The garments chosen are in the archives of museum collections and were found through discussions with curators and collectors.

The regional museums were better suited to this research, as their acquisition policies were wide-ranging; several, such as Worthing Museum, had a policy of receiving anything that was donated. Additionally, in order to analyse the garments thoroughly, it was necessary to examine them in detail without excessive supervision. It was my experience that the regional museums were far more flexible in allowing this type of access to the garments, which was essential for a full analysis.

Applying Prown's methodology (1982), the selected garments were examined in what can be referred to as the 'garment analysis' phase. This stage was not only integral to establishing a hypothesis as to how the garments were re-fashioned but by reading the garments in this way, one begins to become acquainted with the society and culture of the persons who re-fashioned them. Importantly, the hypothesis informed and guided the practice element of this research. The practice was led by the evaluation that emerged from the hypothesis, derived from each analysed garment. Therefore, each case study had a different outcome.

Overview of Prown's Methodology

Material culture is the study of artefacts in order to extract the beliefs, values, ideas, attitudes and assumptions of a particular community or society at any given time (Prown, 1982). The underlying premise being that objects made or modified reflect consciously or unconsciously the beliefs of the individuals who commissioned or purchased them. By combining methodologies from the disciplines of archaeology and art history with those from cultural social history, cultural social anthropology, sociology, cultural geography, folklore, folk life and linguistics, Prown has devised a three-stage systematic process of analysis for the study of artefacts and objects (1982). Prown states that using the stylistic analysis incorporated in his methodology, objects can 'allow us the opportunity to encounter the past first hand' (Prown, 2001). Via historical artefacts, 'we [can] have direct sensory experience of surviving historical events' (Prown, 2001, p. 64).

Referring to clothing and articles of adornment, Prown states that they have a wide range of functions and 'promises to be a particularly rich vein for material culture studies' (1982, p.13). Baumgarten (2002), Brooks (2012), De La Haye (2013), Schoenholzer Nichols, (2012), Taylor (2002), all agree that the process of analysing garments using a material

culture methodology is a valid and appropriate form of analysis.

The methodology 'is structuralist in its premise' in that the form of an artefact corresponds to 'patterns in the mind' of the individual producers within that society (Prown 2001, p.76). Material culture as a system of analysis incorporates semiotics in that there is a conviction that the object transmits signals that illuminate mental patterns and structures. 'Artefacts may not be important historical events, but they are, to the extent that they can be experienced and interpreted as evidence' (Prown, 1982, p.3). This, Prown says, complements 'the structuralist premise and semiotic promise of the interpretation of artefacts in the knowledge that artefacts serve as cultural releasers' (ibid., p.77).

Prown discusses scholars from different disciplines who have an interest in material culture (2001). He states that there is a division between those interested primarily in the material aspect and form, and those more interested in its culture. The division indicates the fundamental difference in focus and method between the two. This is a difference of approach towards the analysis of material culture. There are the 'hard' and 'soft' material culture practitioners, or as Prown calls them, 'farmers' and 'cowmen' (ibid., p. 235).

Prown declares that the 'farmers' are hard material culturists. These are the scholars who gather information and tend to be more interested in the social side of their field including events and actions, focusing on diachronic developments and influences. They generally concentrate on characteristics consciously placed there by the makers of the objects. 'Cowmen', however, are soft material culturists, who tend to stray away from the material facts of the object, gravitating to the 'cultural' side of history or anthropology. They are more interested in the 'synchronic conditions of belief' and their affects.

'Farmers' focus on the reality of the object, its configurations, colour, texture, and take into account data in the form of written records that provide information about the artefact (external evidence) and its geographical and chronological context. On the other hand, 'cowmen' explore aspects of objects that unintentionally express patterns of belief through structure and read the artefact as part of a language through which culture communicates (2001, p. 236). Objects, like words, employ a level of abstraction similar to figures of speech, including metonymy and synecdoche and simile (ibid.). They can also be regarded as a kind of text, a silent form of writing, discourse or 'quite literally a channel of reified and objectified expression' (Tilley, 1994, p.70).

The approach adopted for the purposes of this study is neither 'farmer' nor 'cowman', as the research applies both diachronic and synchronic developments and influences. However, as stated by Prown, 'neither approach – hard or soft, farmer nor cowman – is inherently superior. They are simply different' (2001, p.237).

Furthermore, it is vitally important for the validity of the research that the artefact, as primary datum, is authentic. In order for the interpretation to have complexity and significance, the analyst needs to know that the artefact is authentic as if the object is inauthentic, the cultural interpretation will inevitably be wrong.

The philosophy underlying Prown's approach is that of determinism. Every effect observable or induced by the object has a cause. Therefore, the way to understand the cause or some aspect of the culture is through the careful 'imaginative' study of the object. The external information as evidence drawn from outside of the object, including information on the makers' purpose or intention, plays a significant role in this process (Prown, 2002). Culture and society, belief and behaviour are linked; therefore, the fabrication of the object is a manifestation of human behaviour.

Prown's Three Stage Analysis

The methodological process as devised by Prown (1982) is to be performed in three progressive and ordered stages: Description as the recording of the objects' internal evidence; Deduction, which is the interpretation of the interaction between the object and the perceiver; and Speculation as the framing of questions and a hypothesis that emanates from the object in conjunction with external evidence. The analysis specifically commences with an objective description of the artefact's internal evidence because, as stated by Prown, it is highly likely that the interpreters may automatically insert their own cultural biases (2001, p. 79).

Stage 1: Description

The descriptive process is sub-divided into a further three sections. Prown refers to the initial phase of the descriptive process as the 'substantial analysis' (2001, p. 79). It is an account of the physical dimensions of the object, the materials used in its fabrication, how it has been constructed and its articulation. The substantial analysis is a physical inventory of the object and any assistance or technological device, such as a tape measure, electronic microscope, macro-photographic lens, may be utilised to achieve this (ibid., 2001).

The next phase of the descriptive process is the 'analysis of content' (2001, p.80) whereby the analyst is only concerned with 'subject matter,' the depicted representations or decorative adornments associated with the objects. However, this is only used when examining art works or other decorated artefacts. Prown describes this particular phase of the procedure as 'iconography in its simplest sense' (ibid., p.80). This includes noting down decorative designs, motifs, and inscriptions, plus, if examining textiles, the weave of the fabric.

The final phase of the descriptive process is the 'formal analysis' at which point the investigator describes the object's form and configuration (2001, p.80). Other elements such as colour, light and texture should also be noted. Prown has advised that the determination of the degree of detail recorded is for the discretion of the investigator (ibid., p.80). The descriptive stage of the methodology is a 'synchronic exercise' (ibid., p.79). The object is being read at that present moment: time and use will more than likely have altered its appearance, but it is essential to try not to evaluate the object's condition or any 'diachronic technological, iconographic or stylistic influences' at this stage (2001, p. 79).

Stage 2: Deduction

The next stage in the methodology proceeds to the 'Deduction' process (Prown, 2001). In this stage, the examination shifts from the actual object to the subjective relationship between the analyst and the object at that precise moment in time and involves the empathetic linking of the interpreter's world or experience with that of the object. The process must remain synchronic, because in the same way that the object is only what it is at that present moment of investigation, so too is the analyst. This interaction between object and interpreter is a moment that is specific in time. In ten years hence, with different experience and knowledge, the analyst could perceive the object entirely differently. In this deductive stage it 'is the analyst's task to find out what [the object] can tell and, perhaps, deduce what it can no longer tell' (ibid., 2001).

Prown breaks down the deductive stage into three sections. The first step of the Deduction process is the 'sensory experience' of the object (2001, p.81). If possible, the analyst touches and lifts the object in order to feel its texture and weight. Where appropriate, the analyst considers what it would be like to use, wear or interact with the object. If the object is not accessible, these actions should be done imaginatively or empathetically.

The second step is to gain an intellectual comprehension of the object. The degree of understanding depends on the analyst's prior knowledge and experience. Prown states that it is unnecessary to feign ignorance of the observer's own intellectual understanding of the object, in order to remain objective (2001, p.82). However, the analyst still needs to attempt to set aside their external knowledge in order to avoid forming assumptions and to record their observations in an unbiased fashion.

The third step of the deductive stage is for the analyst to record their affective response to the object. Prown implies that reactions can vary in intensity and specificity, but also it is not uncommon to discover that a subjective response to an object can be widely shared (2001, p.82). These deductive responses are significant as they can point the way to later insights when compared and contrasted against information noted down in the descriptive stage.

Prown stresses the importance of being aware of adhering to the sequence of the analysis process. However, he does state that this is difficult 'if not impossible' to achieve (Prown, 2001). Deductions will invariably seep into the initial descriptive phase and these slips, he states, do undercut objectivity, so the analyst must try to maintain as rigorous a method as possible. However, he does argue that 'vigilance, not martial law' is the appropriate attitude in this phase of the analysis (ibid., 2001, p. 82).

Stage 3: Speculation

The third stage of the object analysis is 'Speculation', and it is at this point that the analysis moves entirely to the 'mind of the perceiver' (Prown, 2001). There are no rules or proscriptions at this stage, just creative speculations, or as suggested by Prown that the 'free association of ideas and perceptions be tempered only by the analyst's common sense and judgment' (2001, p.83).

The first stage in the Speculation is to review the data from both the descriptive and deductive stages to formulate an hypotheses. This is the time to sum up the information gathered from the internal evidence of the object, and to contemplate theories that could explain the impact of affective feelings provoked by and through observing the object in the deductive stage. As this phase in the process is entirely intellectual, the analyst's cultural stance becomes an important factor (Prown, 2001, p. 83). The distinctive perspective of the analyst's cultural background can illuminate unseen and even unconscious aspects of the culture and time when the object was produced or modified. The analyst is free to use perspectives and insights from their own culture and this is encouraged. However, they must be aware not to assign intentionality to the fabricating culture, or purpose and knowledge that the analyst recognises would not have been available to the culture, which constructed the object.

The second step in this speculative stage is to develop a programme of investigative questions. The analysis now shifts to an investigation of external evidence. At this point the methodologies and techniques from other disciplines can be brought into play. The object is not abandoned, but a continuous interplay between the external evidence and the artefact generally takes place. Analysts are now free to formulate their own research questions and hypotheses (Prown, 2001, p. 84).

An Adaptation of Prown's Analysis of Material Culture

This study has drawn primarily upon Prown's methodology and has utilised research from dress history, anthropology, textile conservation, historical pattern cutting, garment construction, fashion theory, and cultural studies. All these fields of research have contributed to the formulation of a hypotheses and an understanding of the techniques and motivations that were employed to re-fashion the garments analysed in this study. In addition to Prown's methodology, this study draws upon other models of artefact study, including Fleming (1974), Zimmerman (1981), Severa and Horswill (1989).

The work of dress historians, Severa and Horswill (1989) and Steele (1998), were influential in this phase of the research. Their multi-disciplinary approaches to the study of dress and fashion, both past and present, are closely allied with the research techniques used for this practice-led investigation. Steele advocates Prown's methodology, but also suggests when analysing historic clothing, to combine it with other methodologies.

Severa and Horswill (1989, p.54) and Steele (1998, p.329) both cite and supplement Prown's methodology in connection with an earlier model of artefact study by Fleming (1974). This artefact study was originally developed as a tool for investigating period furniture and utilises two theoretical tools: a five-fold classification of the object's basic properties are combined with a set of four operations.

Fleming's five classifying properties include:

- History
- Material
- Construction
- Design
- Function

The properties provide a formula for including and interrelating all the significant facts relating to the artefact. The operations, once performed, are intended to yield answers to significant questions that may arise (Fleming, 1974, p.154).

The operations include:

- Identification of the object (a factual description)
- An 'evaluation' (in terms of our 'cultural standards')
- A cultural analysis (relationship of the artefact with its own culture)
- An 'interpretation' of the object (values of present culture)

(Fleming, 1974, p.154)

Severa and Horswill's study is a comparative analysis of three 19th century women's garments. It acknowledges that although Fleming's model is suitable for any object, its classifying properties need to be rearranged for the methodology to be applied to clothing (1989, p.55). For the classification phase of the process, they have combined the properties of 'design' with 'construction' and 'function', to become a question to be answered in the operation of 'evaluation'.

In my research, a description of the garment's design and more significantly an account of the re-fashioning techniques applied have been incorporated into the adapted 'descriptive' stage.

In the early stages of his process, Fleming recommends asking object related questions, such as: 'what is it? Is it a fake or a forgery? Is it a reproduction that is intended to deceive?' (1974, p. 156). These types of questions are relevant as it is necessary to know at the onset of the analysis that the object is what it pertains to be. However, historic garments can be deceiving. The 1840s was a period when many 18th century silk gowns were re-fashioned as the large floral motifs of the mid 18th century were fashionable again (Arnold, 1973).

There is more to analysing dress than at first seems apparent. The outcome of the analysis would be entirely different if, for instance, the garment turned out to be an historical reproduction designed for fancy dress or stage.

When considering the classifying operation of 'evaluation', Fleming advises comparing the object with other similar objects of its kind 'in quantifiable terms, such as relative size, cost, rarity, or temporal primacy' (1974, p.157). This is an action that Prown does not implicitly advise. Zimmerman (1981) commences his material culture analysis with reference to Flemings' model but extends this to include a description of the quality of the workmanship, influenced by Pye's *The Nature and Art of Workmanship (*1968).

Re-fashioning skills, their application and the proficiency of their execution are essential to this study. Therefore, a description of the workmanship is included in my adapted Stage 1, the Description, followed by an interpretation in the deductive stage.

For the descriptive phase of this study, a garment analysis form was devised to simplify the recording of a garment's details (see appendix 10). To examine a garment in a museum's collection requires organisation on the part of the curator and the analyst. Furthermore, the time spent with the garment may be limited owing to time restraints set by the institution, i.e. in a museum, the time allocated for the examination was generally too short (two hours). To ensure that this phase of the examination process was time effective, the details were entered into a template to systematically record the garment's internal evidence. The garment analysis form (fig.1.4) is an adaptation of a similar recording document developed for an on-line project, The Australian Dress Register, devised by the Powerhouse Museum, Sydney (2010).

My devised garment analysis form (fig. 1.4 and appendix 10) was not only integral to the descriptive phase of my research but was included in the supplementary teaching materials developed for the student workshop (see chapter five).

I found that, in this phase of the analysis, it was imperative to take numerous detailed photographs. A macro-lens was utilised as the seams and the sewing threads used to construct and re-fashion the garment were significant to the investigation. Special attention was paid to small puncture marks in the fabric, which were frequently evidence of unpicked stitching. Detailed photographs provided an invaluable additional referencing tool when access was limited.

During Stage 1 of the analysis, I began sketching and illustrating the garments in situ. This included detailed drawings of both the back and front of the garment, darts, fastenings, seams, trimmings and alterations. I also annotated the drawings with measurements. This provided an essential link between my written description and the photographic images. Without such drawings, I had difficulties marrying my written descriptions and measurements with my numerous photographic images. Additionally, these simple pencil sketches proved to be valuable in the next two stages of the analysis as they could be utilised as another point of reference .

Steele refers to Prown's descriptive stage as being 'problematic' (1998, p. 329), as she acknowledges that she is not certain when examining a garment how much detail to record. I also found it problematic to assess how much internal evidence to write down. Too little description provides not enough detail and too much could be an unnecessary noting of redundant measurements. In the process of this research, at times, it has been necessary to record more information than at others, depending on the form and style of the garment.

In his 'identification' phase, Fleming begins by asking the question: 'What is it?', and as stated previously, 'is it actually what it purports to be, in date, provenance, material and construction?' (1974, p.156). The inclusion of similar questions gave me freedom from attempted total objectivity. By incorporating Fleming's questions within my descriptive stage, the methodology gained a flexibility that aided the interpretation of the garments, and importantly, no 'substantial' evidence was lost.

Deduction

In Prown's second stage, the deductive phase, he advocates a sensorial engagement with the object. He suggests that the analyst 'inject' themselves into the investigation (Prown, 2001, p. 81). His proposes that the analyst contemplates what it would be like to use or interact with the object. When investigating clothing, ideally the analyst should experience the garment by wearing it or trying it on. However, as this is generally not possible with garments in a museum collection, Steele suggests that they could contemplate what that might be like by lifting up the garment, touching it and engaging with it on a mental as well as sensory level (1998, p.329). To imagine what it might be like to wear the garment could add to the quality of the investigation. It was my experience that this type of sensory interactivity and engagement began in the descriptive stage of the investigation process. By this time, to examine, measure and accurately describe the garments, I had already lifted and touched them, albeit with museum gloves on.

I had a difficulty imagining myself wearing the garments which translated into a sense of detachment. My perception was that these uninhabited garments were precious and delicate objects of art, as opposed to wearable dress. Therefore, to fully engage with the analysis in a way that both Prown and Steele suggested and to understand this ambivalent reaction, I explored my resistance by employing a form of 'reflexive' writing (Thompson and Thompson, 2008, p.23).

This interpretive style of writing did not appear to enhance or reveal any relevant information. The objective of the analysis was to ascertain how and possibly why the garment was re-fashioned therefore engaging with it in such a specific way began to appear unnecessary. As my findings did not illuminate any information pertinent to the final hypothesis, it seemed reasonable to eliminate the reflexive exercise.

In the second stage of his 'evaluation' process, Fleming states that once the researcher has

identified and recorded the description of the object, they should ascertain its properties in terms of the analyst's own culture, values and standards (1974, p. 157). He refers to two kinds of evaluation: one is the judgement of aesthetic quality, and the second is a factual comparison with similar objects of its kind.
When examining garments, particularly those which pre-date mechanisation, there was initially a tendency to make assumptions, such as the original seamstress or tailor was not competent at sewing, as certain stitches could look irregular and badly formed. However, many 18th century outer garments were stitched in such a way as to enable ease of unpicking for either reconstruction or washing (Baumgarten, 2002). Such assumptions without accurate contextual knowledge could lead to inaccurate readings of the garment.

Fleming recommends asking the questions: 'Is the artefact typical or unusual? Is it an excellent or mediocre example of its kind?' (1974, p.158). To answer these questions, I needed to research and be familiar with styles of garment that were similar to the specific garment being analysed. Through the consultation of my photographic evidence, it was possible to compare the garment with others of a similar age and type. This contrasting exercise was crucial to ascertain the probable date of the original garment, its form, style and construction.

Steele comments on the fact that many of her students sounded self-indulgent when writing up the deductive stage (1998, p. 303). Although Prown encourages a subjective position in this phase of the investigation, it is possible that my affective responses in relation to these garments could be considered as being overly subjective. In Susan Pearce's essay, *Objects as Meaning: or Narrating the Past* (1994), she discusses the content of meaning that historical associations give to objects. She does this using the example of an infantryman's jacket on display in the National Army Museum, London, damaged by musket fire at the Battle of Waterloo. In her analysis, she draws upon concepts of semiotics to enable an understanding of how this jacket appears to convey an emotional message to its viewers: known in museums as 'the power of the real thing' (ibid., p.20).

For Pearce, this form of analysis enables her to understand the emotional potency that she believes undoubtedly resides in many supposedly 'dead' objects in collections (1994, p.20). She states that the 'jacket works as a message-bearing entity acting in relationship to Waterloo both as an intrinsic sign and as a metaphorical symbol' (ibid., p.21). Thus, the jacket is capable of many representations that create a relationship between it, the individual responses it provokes, as well as the social consensus of its meaning.

Throughout this research, all of the garments provoked a similar response from me; that of wonder, curiosity, excitement and intrigue. In semiotic terms, every unpicked stitch or re-sewn hem was a sign that carried a specific meaning from the past. According to Pearce, it is in this meaning that we experience the power of the 'actual object' (1994, p.25).

Furthermore, Anne Gerritsen and Giorgio Riello argue that when interpreting historical

material culture one must consider other relevant factors (2014, p.111-112). They discuss, with specific reference to imported artefacts, the new and imaginary spaces which these objects conjured-up in the minds of the consumer. Indian cottons, traded in vast quantities in the early modern period (1400-1800), were not only an alternative commodity to wool and linen, but could open up a world of ideas and associations around their provenance (2014, p.111-112). When it could take months or even years of sea travel for these objects to reach our shores, they became much more than passive props of global exchange.

It was my experience that in the deductive stage of the process, the act of analysing the re-fashioned garment opened-up a similar type of 'imagined space', which generated questions such as, who wore the garment? Where and why was it re-fashioned? In this sense, Gerritsen and Riello's argument is pertinent, as to view the re-fashioning of a garment merely as a reconstruction of one garment into another overlooks its cultural and historical provenance, imagined or real.

The Final Stage

Prown refers to this final stage as the 'Speculation', here there are few rules or proscriptions. What is desired is creative imagining, the free association of ideas and perceptions, tempered only by the analyst's common sense and judgement (2001, p. 83).

As the 'analyst', I needed to review the information and evidence acquired in the former two stages. Questions arising during this evaluation provided 'an affective insight into the cultural values' of the society of the person who re-fashioned the garments(2001, p.83).

This process led to a further series of questions which included:-

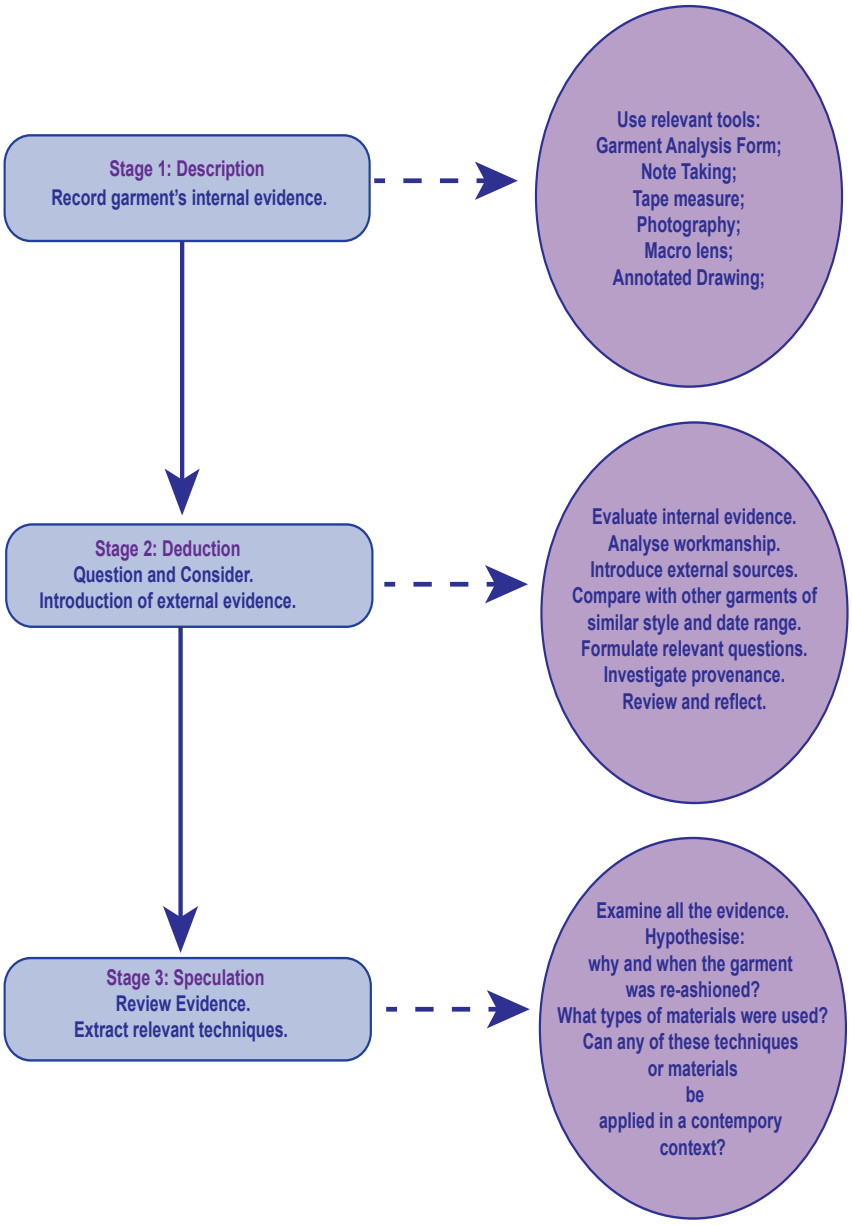
- When was this garment originally constructed?
- Who owned it?
- What processes were used during the construction and subsequent re-fashioning of the garment?
- Can I deduce how and why this garment has managed to survive?
- Does the museum have any further information on the garment?
- Can information be gleaned that could be used in the re-fashioning of a contemporary garment?
- Is it possible to utilise a similar fabric in a modern-day setting?

The answers to these questions were integral to the practice aspect of this research. The knowledge that emanated from the final stage of the methodology entirely influenced how I re-fashioned or, as in Case Study 1, constructed a new garment.

Infographic 1: Adapted Methodology

Methodology for the Analysis of Re-fashioned Garments

Adapted from Jules Prown's Theory for the Analysis of Material Cutlure (1982)



To conclude, whilst Prown's methodology was the linchpin of my garment analysis, certain phases of his more theoretical work were adapted to meet the needs of this practice-led research. To record the garments' internal evidence, a template was created with added sections for a description of the workmanship (Pye, 1968; Zimmerman, 1981) (see appendix 10). Additionally, to claim total objectivity in this descriptive stage was disingenuous, so I drew upon Fleming's 'identification' phase and included relevant questions such as 'is it actually what it purports to be...' (1974, p.156). In Stage 2, the Deduction, I compared the garments' mode of construction, material, style and quality of workmanship with another of a similar date and type (Fleming, 1974; Severa and Horswill, 1989). Finally, in Stage 3, the Speculation, the questions outlined previously were included as they were critical to the formation of the hypothesis, that was imperative in guiding the practice-led outcome of this research.

Garment Analysis Form
Stage One - Description

1. Getting started: This form is a tool to aid stage one of the object based analysis.

Location of Garment:

Address:

Mobile phone:

Email:

Garment owned by:

Date entered:

2. Garment details

Short title:

Accession Number:

Description (including parts):

Exact date or date range:

3. Gender

☐ Male ☐ Female ☐ Child ☐ Not known

4. Dress themes

You can cross more than one box.

Occupational

☐ Workwear	☐ Sportswear	☐ Leisure	☐ Everyday wear
☐ Nightwear	☐ Uniform	☐ Protective	☐ Other

Garment Analysis Form
Stage One - Description

15. Further relevant information:
You may wish to draw/sketch the garment.

Fig. 1.4 Example of page 1 and 6 of the garment analysis form. The six page form was used not only in my own investigations but also was given to students, in the workshops, as part of their supplementary learning materials for use in the descriptive stage of the methodology. See appendix 10 to view the A4 size form.

CHAPTER TWO

Part 1: Material Culture Analysis

Part 2: Design and Construct

Part 1: Material Culture Analysis

Mrs Guiney's Gown

Accession Number: 54.76/1-5 (Queen Charlotte's Dress[5])
The search to locate suitable items of dress to investigate for this research project began in the archive of the Museum of London. The focus for the museum's collection is dress and textiles made, sold, bought and worn in London from the 16th century onwards, including home-dressmaking projects and garments designed and constructed in the studios of London couturiers. From previous visits, I was aware that the collection held a number of garments manufactured from 18th century silks woven in Spitalfields, London.

London was the commercial and industrial centre of England from the time of Charles II. The growth in the weaving of silk happened in the latter half of the 17th century. This was due to a number of contributing factors: the end of the English Civil War which led to an increased demand for consumer goods; the growth of the American colonies and their need for imported goods; and the influx of Hugenot silk weavers and journeymen setting up business in Spitalfields (Rothstein, 1990).

The silk fabrics woven in this district of London were not only desirable, luxurious and expensive, but were also warm and hard-wearing. For this reason, as has been well documented, that many 18th century garments constructed from Spitalfields silk were subsequently re-fashioned (Arnold, 1973, Rothstein, 1990). The sack-dress, an example of popular female fashion of the period, used an abundance of fabric running from the back shoulders to the hem. Ever changing styles meant that a gown of this type might receive minor alterations, such as the restitching of pleats, or it could be completely unpicked pressed and re-fashioned, either at the time or years later (Arnold, 1973). I was intrigued to discover whether any of the 18th century women's garments in the Museum of London had been re-fashioned and used as a suitable case study.

For my first case study, I aimed to find a garment that had been constructed before the industrialization of the British textile trade. I began by viewing a number of 18th century women's garments that had been modified, altered or both. The garment that I found most interesting was a pink brocade Princess-style dress, which according to the museum's catalogue was constructed circa 1875-1880 from fabric circa 1750-1770. The dress was originally 'the property of Queen Charlotte,' wife of George III (Museum of London/54.76.1)(fig. 2.1).

I noted that the gown had a few minor alterations including two brocade silk inserts under each arm and three differing types of lace trimmed the cuffs, hem and collar (fig.2.2). However, other than the dress was constructed from 18th century brocade silk, there were no obvious stylistic or construction elements linking the garment to Queen Charlotte.

5 For clarity, the garments throughout this research are referenced either by the name of the individual who owned or donated the garment to the museum, or by the institution where they are currently archived.

The catalogue stated that the dress had been given to the last owner's great-grandmother by Queen Charlotte, was altered in 1840 and again circa 1880. From my brief examination, I could see that the garment was an interesting example of historical re-fashioning. Thus, I requested with the then assistant curator, Hilary Davidson, to examine it in more detail.

Using a material culture methodology (as discussed in Chapter One), I embarked on a detailed analysis of the garment. It transpired that there was more information on the dress; Davidson had found the garment's former accession file and a further archive box. In the box was the bodice of a late 18th century gown (fig. 2.3), the bodice of an 1840s gown (fig. 2.4) and a large bundle of silk and other fabric scraps tied together with a purple silk cord (fig. 2.5). Both bodices were constructed of the same pink silk brocade that had been used to make the 1880s Princess-dress.

In addition, the file held a number of letters to the then Assistant Keeper[6] of the museum, dated June 1954. There was also an undated note recording that the eminent 18th century silk historian, academic and curator Natalie Rothstein had examined the garments and believed that the silk brocade was woven in Spitalfields, possibly by the company, Batchelor, Ham and Perigal[7].

The analysis of the dress was conducted over several days under the supervision of Davidson. Her approach to my study was generous, allowing me to spend several self-directed hours with the garments and its offcuts. I placed the dress on a stand, which, to some extent, realised how the dress would have looked on a female form. This interaction permitted me to speculate on the techniques used to re-fashion the dress, and through handling, albeit wearing cotton conservation gloves, gauge its weight and feel the fabrics.

Stage 1: Description

Documented Evidence

For clarity, this case study will be referred to as Mrs Guiney's Gown, the name of the dress' last owner, the person who sold the dress to the museum in 1954. All my initial evidence was recorded on a form designed for this purpose (see appendix 10).

The letters (see appendix 1) could be described as historical documents. However, the focus of this investigation was to gain insight into the techniques used to re-fashion the dress and establish how it had survived for so many years. Therefore, the letters are used as a means of acquiring information.

The dress, the two bodices and the scraps were bought by the Museum of London in June 1954 for the sum of £5. The letters, which are correspondence between the Assistant Keeper of the Museum of London and Mrs Guiney, detail its sale and its history, as

6 The Assistant Keeper's name is not typed on the letter and his signature is hard to decipher however, it may well have been John Trevor Hayes who was appointed to this position in 1954 (Baskett, 2006).

7 There was no date in the file as to when Rothstein made the observation.

Fig. 2.1 Front and back of the Princess-dress as viewed in the Museum of London. Museum of London/54.76.1) (Aspinall, 2011).

Fig. 2.2 The three types of lace trimming the Princess dress (Aspinall, 2011). The sleeve lace (left) was different to the lace trimming the collar (right) and neither matched the lace trimming the hem (below). The mismatching of the lace was a possible indication that the dress had been re-fashioned.

remembered by the different the generations of her family.

> I was away for Whitsun and have since been waiting on details of Nancy Wilton from my brother in Devon. I enclose details of Nancy from our pedigree which I am afraid is all the information I can give you – we have always been a scattered family with little interest in past generations.
>
> (Museum of London, 1954: 54.76/1-5)

According to family mythology, the dress originally belonged to Queen Charlotte and was acquired by Mrs Guiney's relative, Anne (Nancy) Passey née Wilton. 'She [Nancy] was a very skilled embroideress and apparently taught Queen Charlotte and her Court Ladies to embroider – my sister tells me there is some of her work in Windsor castle'.

In her second letter, Mrs Guiney asks,

> Do you think as she [Nancy Passey] died in 1814, the dress could have been altered for the first time or before then? The second time was done by her grandson's wife, Helen (Deane) who died at Hove, Brighton - Dec 1891.
>
> (Museum of London, 1954: 54.76/1-5)

In his reply, the Assistant Keeper informs her that the first alteration could not have been made by Mrs Passey 'since it illustrated a fashion of some twenty or more years after her death' (1954: 54.76/1-5).

These letters demonstrate that the dress was of value and significance to Mrs Guiney as she states 'it is a relief to my mind to know that the dress is housed where it will be cared for, instead of lying in a box as it has for the last 63 years'.

The 18th Century Bodice

The bodice was constructed from brocade silk and linen and has ¾ length sleeves (fig. 2.3). Currently only two of the six linen-backed silk panels remain intact. The linen used to line the sleeves is of a thicker type to that of the bodice (fig.2.7). This was most likely due to the stresses and strains, which would have been placed upon the sleeves. Each sleeve has a separate piece of curved linen sewn just above the elbow point (fig. 2.6). This would have been covered by the brocade silk. Additionally, the sleeves appear to have been altered, as the arm-scye and the sleeve fabric do not lie adjacent to one another (fig. 2.7).

Fig. 2.3 The 18th century bodice (Aspinall, 2011).

Fig. 2.4 The 1840s bodice (Aspinall, 2011).

Fig. 2.5 The tied bundles of scraps (Aspinall, 2011).

The bodice has six bone channels with two double bone channels at the centre-back, a further two double bone channels lie at an angle approximately 3 1/2"[8] either side of the centre back (fig 2.9) (A, B). The decorative silk brocade has been cut away from the bodice on the left and right-side front panels, the centre back panel and the sleeves leaving the silk brocade only on the two back panels and around the seams and edges of the bodice and sleeves. On both the left and right-side panels of the bodice a triangular gusset has been inserted. Each gusset measures approximate 1½" at the base line of the bodice and is sewn using a herringbone stitch (C). Running around the lower edge of the bodice are numerous fine white linen sewing threads suggesting that the bodice was originally sewn to a skirt (D).

Ruched robing of the same silk brocade is stitched around the neckline but has been unpicked and falls loose at the front of the bodice. The robing has been trimmed with white silk fly fringing (fig. 2.3). The low neckline can be tightened with a drawstring cord which is still in place. The bodice meets at the centre-front; there are no fastenings nor is there evidence of any. The stitching varies throughout; in places the stitches are neat and precise, such as those close to the bone channels, and in other areas a large running stitch has been used. The white linen stitching threads vary throughout with some threads appearing thicker than others.

1840s Bodice

The bodice has been constructed from the same silk brocade as the 18th century bodice (fig. 2.4). The sleeves are a small cap style, trimmed with a burgundy coloured scalloped edge silk braid and decorated further with a fine strand burgundy and cream silk fringing, sewn to the underside of the silk braid. On close inspection it is possible to see some layers of white silk tulle that also decorates the embellished cap sleeves. The tulle is now quite brittle and appears to be disintegrating. The bodice is lined with fine white cotton and the sleeves are lined with heavier cotton twill. A thicker cotton, tabby weave has been used as a binding to support the internal neckline.

The neckline has been cut in such a way as to lie horizontally across the shoulders just above the breast and has a wide, deep collar, which falls to the back and front (a bertha). The bodice fastens at the centre-front with four white, iridescent domed glass buttons and brass hooks (fig. 2.4). The buttonholes have been stitched with a dark maroon coloured thread. The bodice has eight bone channels: three either side of the centre-front and two at the back. The rear of the bodice is embellished with two fine lines of self-piping that lie at an angle either side of the centre-back (fig. 2.10). There are many loose threads hanging from the lower edge of the bodice suggesting that it was originally sewn to a skirt (fig. 2.10). It would appear that the bodice has been made larger; a narrow strip of brocade has been inserted into the right side-seam adding width to the waist (fig. 2.10). The bodice has been hand stitched throughout.

8 As the garments in this case study were constructed using the Imperial system, they were analysed using this measuring standard to maintain continuity.

Fig. 2.6 Detail of the curved linen (Aspinall, 2011).
Covered with brocade the shaping was an intended design feature.

Fig. 2.7 Detail of alteration to the bodice's arm-scye (Aspinall, 2011).
The differing types of linen are visible. The thicker linen lines the sleeve. The finer linen lines the bodice.

Fig. 2.8 Detail of the brocade silk robing attached to the 18th century bodice (Aspinall, 2011).
The robing, embellished with fly-fringing would have decorated the neck-line of the 18th century bodice.

1880s Princess Dress

The dress has been constructed from the same floral silk brocade as the both the 18th and 19th century bodice (fig.2.1). It has a small stand collar trimmed with white lace and fastens as the centre-front with self-covered buttons, hooks and eyes. However, all fastenings are disguised by a strip of decoratively ruched cream silk, which runs centrally from the top of the breastbone down the front of the dress. The same decorative ruched silk trims the bottom of the dress and also the two decorative silk brocade tails that descend from the back bustle to just above ankle height (fig.2.1). An underskirt is attached to the dress and falls below the hem and is deliberately visible. All detectable sections of the underskirt are constructed from a cream silk, which is pleated and trimmed with ivory lace.

The wide sleeves of the dress are three-quarter length. A 7½" horizontal band on the lower section of the sleeves is decorated with a section of the sheered silk brocade. On closer inspection, seams appear to be running through the sheering evidencing that they have been constructed from more than one piece of fabric. Below and above the sheering are bands of pleating constructed from the same cream silk as the underskirt, the ruched decoration and the dress trim. Ivory silk piping runs around the arm-scye of the sleeves and both the top and bottom of the neckband. The dress is lined in cotton and has a waist stay that fastens with hooks and eyes. There is a pocket located on the left-hand side of the skirt, the entrance to which is disguised by a strip of ruched ivory satin silk. The bodice area of the dress is boned with six bone channels. The dress has been sewn by hand and machine.

The Scraps

In the box, with the two bodices, was a belt constructed from a section of the 18th century robing (fig.2.11). At one end of the belt, there are two metal eyes, at the other, a metal hook; it would appear that the belt could be secured in two positions. Its smaller waist fastening measures 23" with the longer measuring 26". Both ends of the belt are embellished with a bow, also constructed from the 18th century robing. Additionally, one end is decorated with the same silk fringing that trims the sleeves of the 1840s bodice (fig.2.4). It is possible that the two sizes of the belt correspond with the alterations performed on the 1840s bodice, which appears to have been adapted to fit a larger body.

There was also a bundle of scraps tied together with a piece of purple silk cord (fig.2.5). It was not possible to untie the bundle of 'off-cuts' but it is probable that these are remnants of materials from when the 18th century garment was re-fashioned in the 1840s and again in the 1880s.

Stage 2: Deduction
Sensory Response

During this stage of the methodology, Prown maintains that it is important to take note of one's sensory and emotional responses towards the object as they can help illuminate evidence identified in the descriptive stage (1982). These 'subjective reactions' may vary in

Fig. 2.9 Back of 18th century bodice (Aspinall, 2011).

A: highlights the centre-back bone channels; B: a second line of double-bone channels; C: linen inserts; D: loose threads suggesting that the bodice was once attached to a skirt.

Fig. 2.10 The back of the 1840s bodice (Aspinall, 2011).

A: narrow strips of brocade have been inserted into both the left and right side seams of the bodice; B: loose threads suggesting that this bodice was also sewn to a skirt. The back of the 1840s bodice (Aspinall, 2011).

'kind, intensity and significance', perhaps evoking feelings of joy, fright or even revulsion and must not be dismissed as they can contribute to the final hypothesis (ibid., p.9).

On a sensory level, it is museum policy to wear gloves when handling historic garments. This investigation made me aware of how one relies on touch when engaging with and assessing objects. In her paper, *Museum of Touch*, Susan Stewart writes about the impact of the 'no touch' protocols within museums. She describes our engagement 'through looking as a ritualised practice of restraint and attention' (1999, p.30).

Given that my hands were covered, the engagement generated a surprisingly haptic experience. The gloves became an almost anatomical extension, as I was able to sense the surface texture of the linen and the brocade silk. This tactility enhanced my cognitive and aesthetic understanding of the dress. Whilst I understand the need for museum protocols, to be able touch and feel an object with uncovered hands would allow for a more immersive and possibly more informative investigation.

The wearing of gloves did not impede my emotional response. I have a particular interest in clothing constructed pre-industrialisation. Knowing that the stitching has been sewn by hand and that the fabric has been woven on a draw-loom captures my imagination and affects my experience of the object.

I was more responsive to the 18th century bodice than the other two garments. I began to refer to it as Nancy's bodice, after the woman who, according the Mrs Guiney's letters, had received the garment from Queen Charlotte. I felt angry and irritated towards the people who had cut up the bodice and found myself putting anthropomorphic qualities on to the dress, referring to Nancy's bodice as the older sister of the other two. At the time, I was not sure how these feelings affected my analysis, however, on reflection I did spend more time investigating the culture and history of the origins of the garment than its subsequent re-fashionings. This confirms Prown's belief that one's subjective response to the object should be considered, as mine did affect the outcome of the analysis (1982, p.9).

Comparative Garments

The 18th century bodice has been altered; the sleeves have been reduced. The panels of the silk brocade have been removed from the back, front and sleeves of the bodice leaving the only the linen lining. However, from this remaining garment it is possible to liken it to other garments of a comparable style and fashion. In the archives of Platt Hall, Manchester City Art Gallery, there is a 1840s style dress which was re-fashioned from a blue silk brocade 18th century dress. On close examination, the bodice of this dress shares construction details with Mrs Guiney's 18th century bodice (fig 2.12).

The style of the detached 18th century bodice appears to be of similar cut and shape to a Robe à L'Anglaise documented by Nora Waugh (1968, Diagram XXII) in the archive of Leeds City Art Gallery (fig. 2.19). She comments on the construction of the bodice, noting that each section has been lined separately and seamed together as one piece of material

Fig. 2.11 Belt constructed from 18th century robing (Aspinall,2011)
Found amongst the tied bundle of scraps was a belt constructed from the 18th century robing. This was likely to have been unpicked from the 18th century petticoat. The belt may have been made to compliment the 1840s dress.

The bodice of this mid 19th century dress, in the archive of Platt Hall, Manchester, has been re-fashioned from an 18th century blue silk brocade. The bodice of the dress is of a similar cut and shape to Mrs Guiney's 18th century bodice.

Fig. 2.12 1840s style dress (Aspinall, 2010).

with a piece of 'narrow whalebone placed on either side of the three back seams'. Waugh gives an approximate date of when the *Robe à L'Anglaise* was constructed as being 1775-1780. The detached 18th century bodice bears a close resemblance to Waugh's illustration (1968, Diagram XXII) and it possible it was constructed around that time frame.

The 1880s Princess-dress looks similar to a day dress in the archive of Snowshill Manor dated around 1878 (Arnold, 1966, Bradfield, 1968) and also a Princess-dress currently on display in the V&A (fig. 2.15). Additionally, I found that historic fashion plates were another valuable resource for the comparative analysis. Created before the advent of photography, these illustrations provided the readers of fashion magazines with images of the latest trends in clothing and accessories (fig. 2.14).

Comparing Mrs Guiney's gown and the two bodices with other similar garments residing in collections, reveals a clearer idea of construction, stitch and cutting techniques used at the time the garment was re-fashioned. Additionally, it promotes an understanding of popular fashions of the time.

Workmanship

The 18th century and 1840s bodice were both sewn by hand. On the 18th century bodice, the majority of the silk brocade has been removed allowing the stitching on the linen lining to be viewed. During this period a bodice was constructed section-by-section, each individually lined with linen. As can be seen, a fine stitching technique was used to piece the sections together, however in other places, the size of the stitching was dependent on the amount of tension placed on that area (fig. 2.16). A tightly laced undergarment (a pair of stays) would raise and support the breasts, tighten the midriff and support the back therefore removing a significant tension on this outer garment. At the rear of the bodice, the stitching securing the bone channels appears small, neat and secure. Comparatively, the stitching on the arm-scye and some internal seams is a running stitch ranging from approximately 2/16" to 3/16".

A different construction technique was used to create the 1840s bodice. The panels of the brocade silk were sewn together to create an outer layer and then lined in a white cotton fabric. The bone channels were stitched into the lining using an approximately 1/16" back-stitch, and lie folded towards the centre-back of the bodice (fig.2.17). The raw cotton edge of the channels has been finished with an over-stitch.

The Princess-dress was constructed on a sewing machine combined with hand-stitching. The machine stitching has been executed to a high standard and the hand- stitching is neat. Examining the back of the dress some piecing can be observed (sewing two lengths of fabric together to make one larger piece of material). Historically piecing was common practice and was a frequently used construction technique, even by the most elite dressmakers (Arnold, 1973) (fig.2.18).

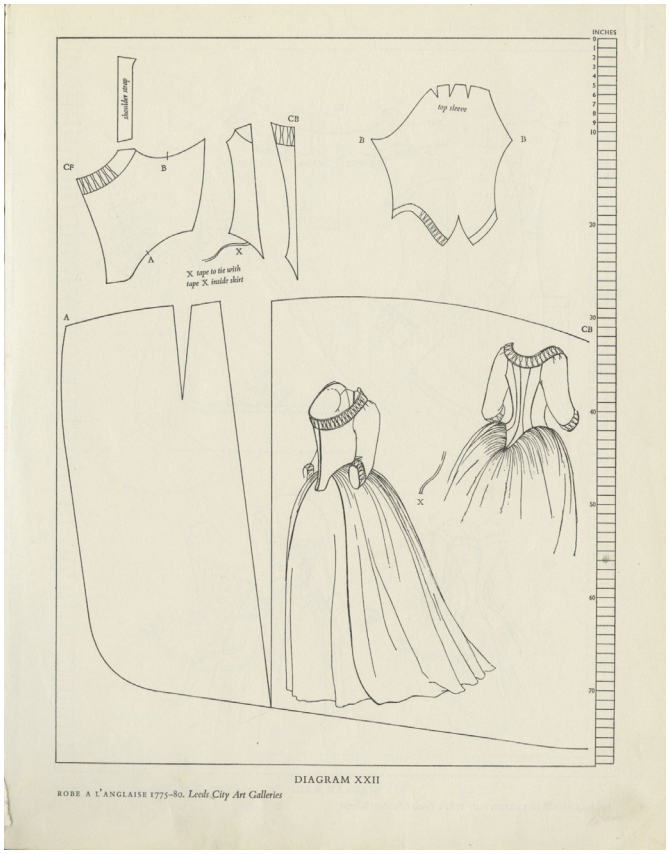


Fig. 2.15 Illustration of *Robe á l'Anglaise* (Waugh, 1968, p.306)

Nora Waugh's illustration of this 1775-1780 closed bodied gown closely resembles the 18th century bodice featured in this study, suggesting that it may have been constructed within the same approximate time frame.

Fig. 2.13 Fashion illustrations featured in the popular The Englishwoman's Domestic Magazine (1877)

Fig. 2.14 Princess dress 1878-80 (V&A no. 606-1962)(Davis, 2005).

Stage 3: Speculation

To develop a programme of questions that could further this research, I needed to progress onto the next stage of the analysis, the Speculation; a time to review the information developed in both the descriptive and deductive stages (Prown, 1982). The information garnered from the internal evidence of the garments was revised. Davidson, the former assistant curator, was present during the garment analysis. Her invaluable knowledge of dress history and conservation helped to form the following hypothesis.

Queen Charlotte, an advocate of education for girls, gave £500 a year to Mrs Phoebe Wright's school of needlework. The school, which opened around 1772, was located in Soho, London, and aimed to teach respectable but impoverished young women how to embroider professionally. Unusually for this time, the girls were also taught to read and write. The principal, Mrs Wright, also owned a business that supplied embroidered furnishings for royal and aristocratic stately homes (Hedley, 1975, p. 95). Mrs Wright did not have any children of her own but she did have two nieces, Nancy and Sarah Wilton, whom she taught to embroider. Nancy is the relative Mrs Guiney discusses in the correspondence between herself and the Assistant Keeper at the Museum of London (see appendix 1). Nancy Wilton was considered the most skilled student in the school so much so that Queen Charlotte specifically requested that she work the primary embroidery on the head cloth of her state bed. It is not possible to be specific to the exact dates of when Nancy embroidered the bed hanging but it has been documented that the bed was 'near finished' in June 1777 (Hedley, 1975, p.319).

Documented evidence (Thornton, 1977) states that Nancy Wilton was working on the embroidery for the Queen's bed in this period therefore it possible that Queen Charlotte gave the dress as a gift to show her gratitude. Alternatively, Queen Charlotte may have given the dress to Nancy as a wedding present as on June 4th, 1776, Nancy married Joseph Pawsey, the steward of Wrest Park in Bedfordshire.

Fig. 2.16 Examples of 18th century stitching (Aspinall, 2016).

During this period, circa 1770s, the bodice of a gown was sewn section by section. The size of stitching was dependent on the amount of tension placed in that area. This image illustrates a range of stitch sizes applied in its construction.

Fig. 2.17 Detail of the workmanship constructing the interior of the 1840s bodice (Aspinall, 2016).

Lined in cotton, the bone channels were hand-stitched into excess fabric and lie towards the centre-back of the garment. The hand-stitching varies in size: smaller stitches on the seam and larger stitches form the bone channels. As fashion changed construction techniques varied.
On this bodice the bone channels are not under as much tension as the previous century bodices which could explain why, in this garment, the hand-stitching is less precise.

Fig. 2.18 Example of piecing (Aspinall, 2016).

On close examination of the Princess-dress, it is possible to view several examples of 'piecing'. This image depicts a section on the rear of the dress. No attempt has been made to match the pattern of the 'piece' with the dress.

Queen Charlotte's wardrobe accounts[9] are listed according to the amount spent with each trades-person. The highest sum spent was with the silk merchants, Carr, Ibbetson and Bigge of Ludgate Hill whom she patronised from 1761 and throughout her life (Lister, 2003). We cannot definitively state which silk merchant produced the brocade but Queen Charlotte's love of woven silks coincided with her patriotic loyalty to the struggling Spitalfields silk industry.

Therefore it is probable and would concur with Rothstein's view that the dress, constructed from a costly silk brocade, was woven by Batchelor, Ham and Perigal, Spitalfields, London (Lister, 2003). In 1972, the V&A acquired a series of 18th century silk sample books (the Warner Archive), which display samples from Batchelor, Ham and Perigal. The archive is unavailable for viewing, however it was possible to cross reference the brocade silk design of Mrs Guiney's dress with the published colour plates (Rothstein, 1990, p.260). The brocade silk of the dress appears similar to that of plate 284 and plate 288, both are dated around the early 1760s (fig. 2.19). It would not have been unusual for Queen Charlotte to have a gown constructed from an earlier dated fabric.

Mrs Wright died in 1778 and the management of the school passed to Nancy. She too appears to have had a good sense for business, as she expanded the school, took in paying girls and began to diversify into other areas. Each summer she would move the school to the village of Silsoe in Bedfordshire, to be closer to her husband in Wrest Park (Hedley, 1975). It was on the Silsoe wagon that Nancy had a trunk stolen. On 26th February 1783, at the Old Bailey, Nancy gave a detailed account of the trunk and its stolen contents: 1 silk gown and coat, valued £4; 1 pair of satin slippers, value 4s; 1 linen handkerchief, value 8d; a pair of stays, value 20s; 1 silk cloak, value 12s and a pair of stockings, value 6s. The thieves were transported for seven years (*oldbaileyonline.org*, 2014) (see appendix 2 for trial transcript)). This punishment for theft appears harsh but is suggestive of the value of clothing at that time. The embodied energy that went into the production of textiles and construction of the garments was reflected in its monetary worth.

Nancy died on 27th September, 1814 aged 67 (Roberts, 2004). Her only daughter, Harriet took over the running of the school. It is probable that around 1840 and was suggested by the Assistant Keeper of the Museum of London (ref. Letters, appendix 1) that Nancy's daughter in law re-fashioned the dress. The 18th century skirt and petticoat would have provided ample fabric for a mid 19th century gown as described below:

> Bodices cut low off the shoulders, either square with a square lace bertha, or slightly *en Coeur* surrounded with a fall of lace, or with flat drapery folds which sometimes descent to a point at the waist. The waist is pointed the corsage being boned. Sleeves short ...
>
> (Willet Cunnington, 1937, p.137)

9 The British Library holds Queen Charlotte's account books from 1761-1777 and 1793-1817. The books covering 1778-1792 are in the Royal Archives.

Fig. 2.19 Sample 284 from Batechlor, Ham and Perigal sample book from the early 1760s. V&A archives (T.373-1972, p.48).

Fig. 2.20 18th century seam (Aspinall, 2011).

There was a possibility that the seam running through the shirring on the sleeves of the Princess-dress dated to the 18th century (A).

Referencing Mrs Guiney's letters, Helen Deane, Nancy Pawsey's grandson's wife was the last person to have worn the dress and could have re-fashioned the garment into the Princess-dress. This dress is in good condition, with little wear and tear or corrosive staining. The fabric from the skirt of the 1840s re-fashioned gown was unpicked to construct the main body of the dress. A new fabric, an ivory duchess silk-satin was also introduced. Whoever re-fashioned the dress was mindful of keeping the original bodice, put it aside with its older sister, the 18th century bodice and saved the remnants.

Why did this person save all the left-over scraps? Were they saved for repairs?

When discussing 'objects of desire', Susan Stewart discusses the role of the souvenir (1993, p.133). The souvenir can distinguish an experience; the souvenir of an individual experience can be intimately mapped against the life history of an individual (ibid., p.138). This experiential souvenir tends to be found in connection with rites passages or other memorable events. While the memento, can be of little monetary worth, it is of great worth to the possessor. This is because of its connection to biography and its place in the constituting the notion of individual life. The object becomes emblematic of the 'worth of that life and of the self's capacity to generate worthiness' (Stewart. 1993, p.138).

Whilst the monetary value of the dress' fabric would have remained fairly high at the end of the 19th century, it is possible that the prestige of the dress' origins maintained the need to preserve all the offcuts, remnants and pieces connected to it.

In her study of contemporary women's dress habits, Sophie Woodward argues that women negotiate their sense of self, their individuality and their autonomy through their clothing and can be influenced by familial and personal connections. One of her interviewees was a woman who had recently married. She was financially dependent on her husband and felt guilty spending money on new clothes for herself (2007, p.111). Elizabeth Wilson has also commented on this subject, stating that many women express guilt when buying new clothes (Woodward 2007, Wilson 1984). If this emotion is not restricted to our own contemporary experience, it is possible that Mrs Deane felt she could not justify buying a new dress or dress fabric.

The dress is bedecked with pleating, lace, shirring and gathered strips of contrasting coloured silk. The distinct embellishment on the sleeves is a section of shirred brocade. If one looks carefully, there is evidence of a seam running through this embellishment. These seams appear to have been sewn by hand using a small, tight stitch and could date from the 18th century. Davidson, the assistant curator and myself, considered that there was a possibility that the shirred silk decoration had been created using the silk removed from the 18th century bodice.

One of the aims of this research was to extract techniques from historic re-fashioned garments to ascertain whether some of these methods could be used in a contemporary context as a means of reducing fabric waste and/or prolonging the life of garments. From this particular case study, I conclude that there were many different variables that allowed Mrs Guiney's Gown to be in use for so many years.

The original 18th century dress was constructed from lengths of superior quality, attractive, thick, warm and expensive material. The skirt and petticoat of the dress were constructed from lengths of fabric, sewn selvedge to selvedge that could be easily unpicked and reused. Even if the style of the gown was out of date, the fabric alone was of value. In the 1840s, the first time the gown was re-fashioned, clothing was generally made by local dressmakers or constructed in the home. From an early age many women learnt sewing skills so to re-fashion a dress themselves or have it re-fashioned was not unusual (Burman, 1999; Ginsberg, 1980).

In the late 19th century when the gown was re-fashioned into a Princess-style, the sewing machine had been integrated into both the domestic and professional dressmaking sphere. Although this labour-saving device made production easier and cheaper, high-quality fabric was still valued.

In addition to its inherent economic worth, the dress may have had emotional and prestigious value as a consequence of its royal association. This status is evidenced by the fact that it was considered worthy of acquirement by the Museum of London and is archived as such. Taking into consideration these factors, it is unsurprising that the gown was re-fashioned at least twice.

The analysis of Mrs Guiney's dress illuminated techniques which aided my interpretation of how the gown was adapted and re-fashioned. It was as if every iteration of the dress remained embedded in its subsequent re-fashionings. The notion of a dress embedded within a dress informed my design intention for the practice-led aspect of this case study.

Part 2: Design and Construct

Contemporary Explorations: Extracted Techniques

In the aptly name chapter, *The Magic is in the Handling*, Barbara Bolt (2007) discusses David Hockney's monograph the *Secret Knowledge: Rediscovering the Lost Techniques of the Old Masters* (2001). She describes Hockney's fascination with the artist Ingrès' ability to draw small-scale portraits quickly. Hockney suggests that only a practitioner with the knowledge and experience of mark making or draughtsmanship could make such observations (2001, p.13). She considers that, through his 'special sight' gained as an artist, Hockney could offer original insights into Ingrès' work because of his knowledge and handling of materials in practice (Bolt, 2007, p. 30). This form of tacit knowledge can provide an alternative approach to understanding material culture; one that Bolt states is based in practice. My experience of working with historical and contemporary dress enabled me to analyse and extract from Mrs Guiney's gown a number of re-fashioning techniques conducted over several generations. Thus my creative practice began with the question: how can I apply and demonstrate these practices, in a contemporary context, as an initiative to reduce material consumption?

The materials used to fashion the original 18th century dress and the subsequent 19th century re-fashionings were notably strong and robust. There was no evidence of fraying on the raw edges of either the linen or the silk. Silk, such as this, woven on a draw-loom has a stiffer and denser materiality than its modern industrially woven equivalent (Tiramani, 2018). To produce silk of this quality was a costly process and even before the weaving began, it could take up to three weeks to mount the warp and weft threads on the draw-loom (Rothstein, 1994).

With each generation, the appearance of Mrs Guiney's dress was altered, corresponding with the changes in fashion. The future gowns that lay dormant in the dress were not predetermined but, as with many historic garments, there was an implicit assumption that it would be re-fashioned or repurposed. For the most part, contemporary women's clothing is not constructed using the equivalent amount of material as historic women's dress. Owing to the reduction in the quantity of fabric, my objective for this case study's creative practice was to design and make a modern garment that had embedded within it another preconceived design.

Furthermore, the analysis revealed that there was the possibility that the decoration on the sleeves of the Princess-dress was created by repurposing sections of silk removed from the 18th century bodice. The concept that a structurally significant piece of one garment can be adapted and reused as decoration in another was an idea that I wanted incorporate into the design and construction of my contemporary garment.

Design Research Practice

Drawing on the analysis of Mrs Guiney's dress, I intended to design and construct a contemporary garment that had embedded within it another preconceived garment. By unpicking the seams of the original garment, the embedded design could be released and constructed by laying a paper pattern on the unpicked fabric pieces of the first garment. This second garment could be cut out and constructed in the manner of home dressmaking.

Looking for inspiration, I began by viewing British and American commercial paper patterns produced during WWII[10]. Many of these patterns such as *Make Do & Mend for Victory* (The Spool Cotton Co, 1942) (fig. 2.22) and the Simplicity no. 3652 (1942) (fig. 2.23) demonstrated ways to transform a man's suit into a woman's by unpicking and then remaking it. To investigate this type of reuse of fabric was informative but also these instructions, as well as researching many other historical dressmaking texts, have been instrumental in this overall research process.

It was during this design process that I found the stylized illustrations on the front envelopes of paper patterns invaluable. These illustrations are drawn in such a way as to give the purchaser an indication to how the garments are constructed, as well as the quantity of material required. I was inspired by an early 1960s paper pattern which featured dresses with an overlapping front. This detail was relevant as it was essential to design a garment that utilised a generous amount of fabric (fig. 2.24). This additional fabric was critical for creating and constructing the design and pattern for the embedded second garment.

Mrs Guiney's dress was made from brocade silk that in the 18th and 19th centuries was a desirable dress fabric; it is now generally used for upholstery. As most of the historical textiles that I have viewed are of a superior quality to contemporary industrially woven material, I needed to find a fabric that could withstand unpicking and restitching.

I selected silk-satin crepe as I considered it of a superior quality to other silks and has a structure and weight not dissimilar to some historic silks. It is a luxurious, robust fabric that could withstand being unpicked. Although, as stated by Kate Fletcher, silk is a minority fibre (only 0.2% of sales on the international textile market), in research generated by the *Local Wisdom* project, silk was often discussed by participants in their 'use of fashion' stories[11]. Fletcher questions whether silk's status as a high-value fibre could translate into a 'qualification for on-going use' (2016, p.142). From a practical point of view, the density and lush sheen of the silk's weave meant that the puncture holes of the unpicked stitches would not be as noticeable.

10 Joy Spanable Emery an expert on the history of the paper dress pattern and former professor at University of Rhode Island (see appendix 6) scanned and sent me a series patterns dating circa 1942 all of which demonstrate how to unpick a men's garment and turn it into a women's suit.

11 *Local Wisdom* was a research-funded project started in 2009. It covered a five-year period, recording over 400 stories of the ways in which people 'attend to' and 'wear' their garments. The findings were published in the book *The Craft of Use* (Fletcher, 2016).

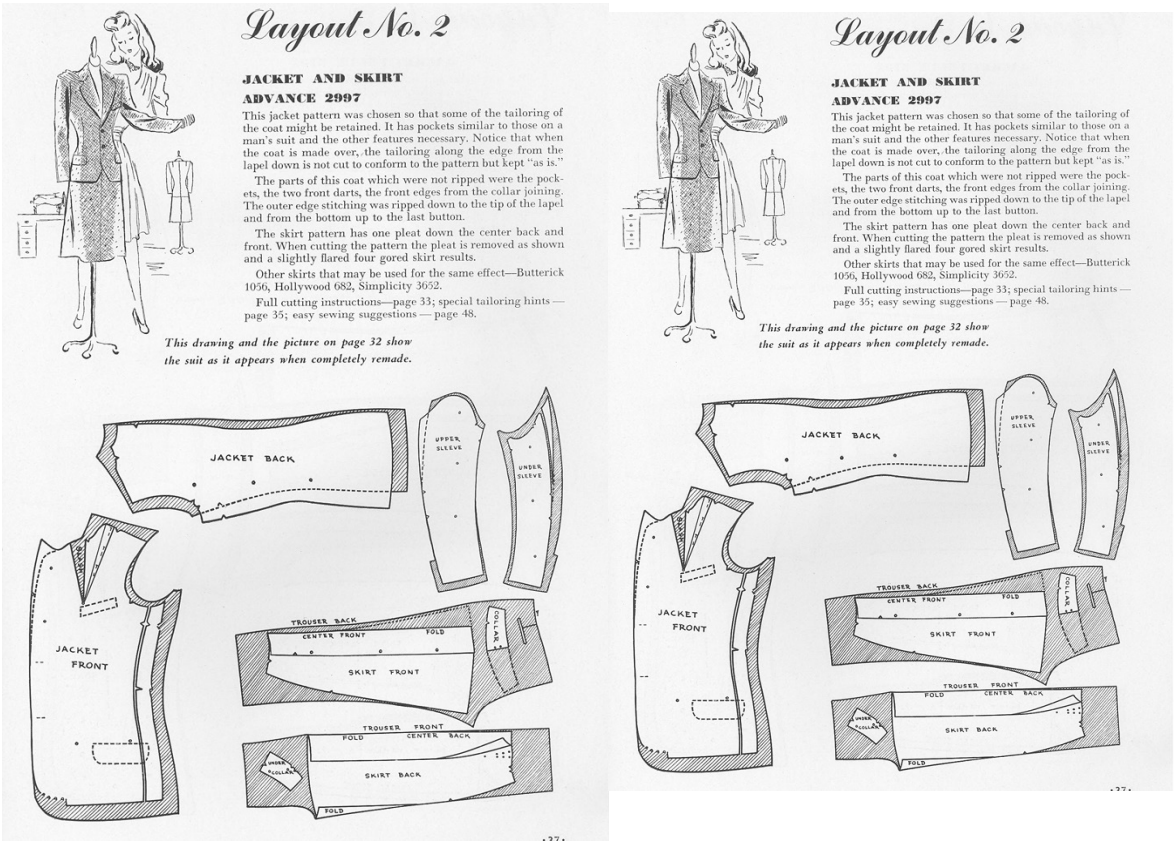


Fig. 2.21 Patterns from the *Spool Cotton Co. Layout 2 and 3* (1942) Courtesy of Rhode Island University archive (2012).

Fig. 2.22 Simplicity Pattern no. 3642 (1942) Courtesy of Rhode Island University archive.

Fig. 2.23 Simplicity Pattern no. 4860 (1962). Scanned copy of pattern envelope owned by author.

In the creation of Mrs Guiney's Princess dress a new material, a cream satin-silk crepe, was introduced. Inspired by these two contrasting fabrics (the brocade 18th century silk and the 19th century cream silk), I incorporated a secondary decorative fabric into my design.

The process of designing the contemporary garment and its embedded second iteration illuminated several important factors. The fabric needed to be durable to survive unpicking and reconstruction, while the style of the garment needed to remain desirable. This implied that the garment should have a 'classic' appearance, one that would not date quickly. I chose black to be the dominant fabric colour for a number of reasons. Gabrielle Chanel, a designer closely associated with 'modernism' and 'reductionism', both relevant to my design ethos, had a love of black and famously created 'the little black dress' (De La Haye, 2013). Black clothing, long since released from its association with mourning and its connotations with the sinister, is a popular choice for many (Hollander, 1993). From my own observations, the wearing of black could almost be described as an urban uniform.

The design of the first garment, (Garment 1) was created with the intention that sections of the dress could be unpicked and the paper pattern pieces of the second garment (Garment 2) positioned on the relevant de-constructed pieces of Garment 1. The cut-out pieces could be re-constructed to form Garment 2. This necessitated adequate fabric in the design of Garment 1 to allow Garment 2 (including 1.5cm seam allowances) to be cut from its unpicked form (see fig. 2.28).

To achieve this, inspired by a Simplicity pattern No. 4860 (1962), I incorporated an overlapping front. This section of fabric, when unpicked, would provide sufficient fabric to construct the sleeves of Garment 2. Material from the wide sleeves of Garment 1 would form the gathered inserted sleeve decoration in Garment 2. There would also be surplus fabric to create Garment 2's low funnel collar. The line of the dress' skirt would change in Garment 2, becoming narrower with a split. The self-fabric tie belt on Garment 1 would acquire a buckle in Garment 2.

With each adaptation, Mrs Guiney's dress was re-fashioned to a popular style of the time: new trimmings and supplementary fabrics were incorporated. By the time the garment was re-fashioned in 1880s mechanised sewing machines were accessible and popular (Putnam, 1999)[12]. The progression of fashion along with the techniques used to construct the dress (from hand sewing to mechanization) is echoed in its transformations.

In the design of the dress I wanted to integrate a detail pertinent to our contemporary garment system. This was achieved by incorporating, as my contrasting material, a digitally printed fabric. The dominant fabric in Mrs Guiney's dress is a floral silk brocade.

12 In 1867, to cater for the growing demand in domestic and light industrial sewing machines, the American Singer Manufacturing Company opened a small factory in Glasgow. It assembled parts imported from the US to construct sewing machines for the British and European markets. The popularity of the sewing machine was such that by 1885 Singer had built the Kilbowie Factory on the outskirts of Glasgow that had the capacity to manufacture 8000 sewing machines a week and employed 3500 staff. West Dumbarton Council (2017).

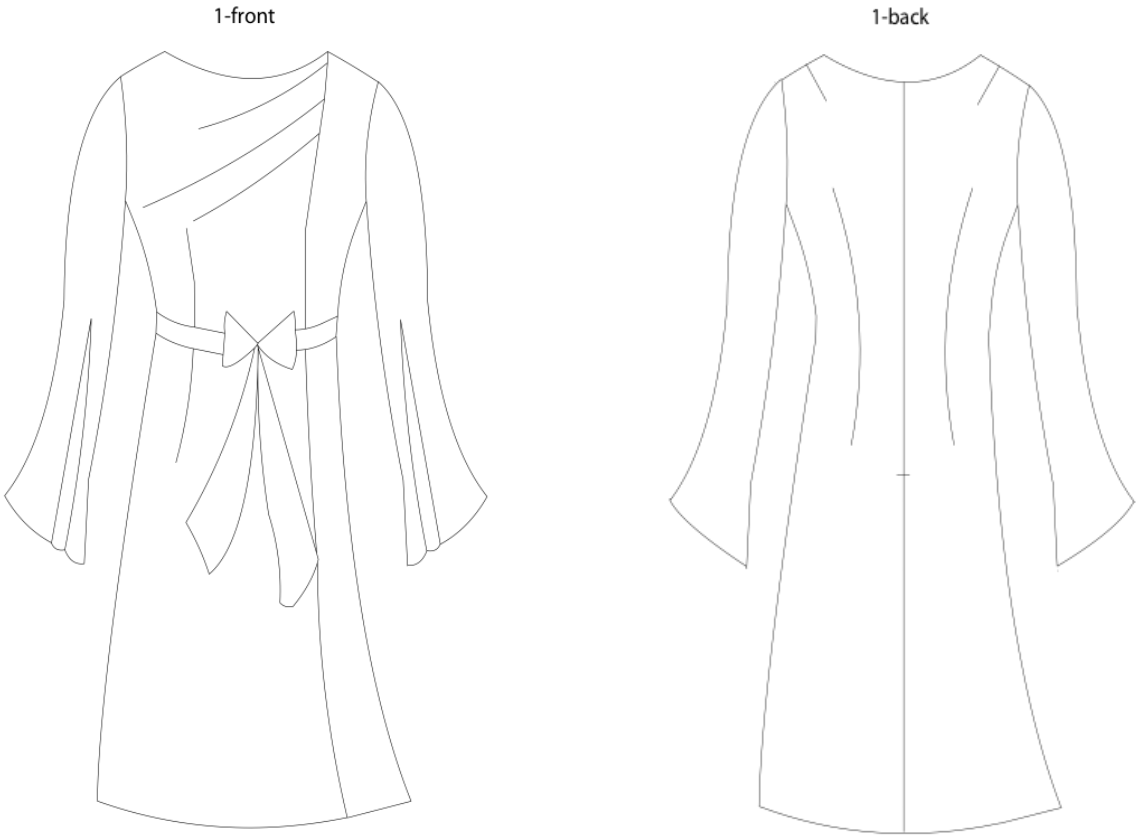


Fig. 2.24 Digital sketch designs for contemporary Garment 1 front and back (2013).

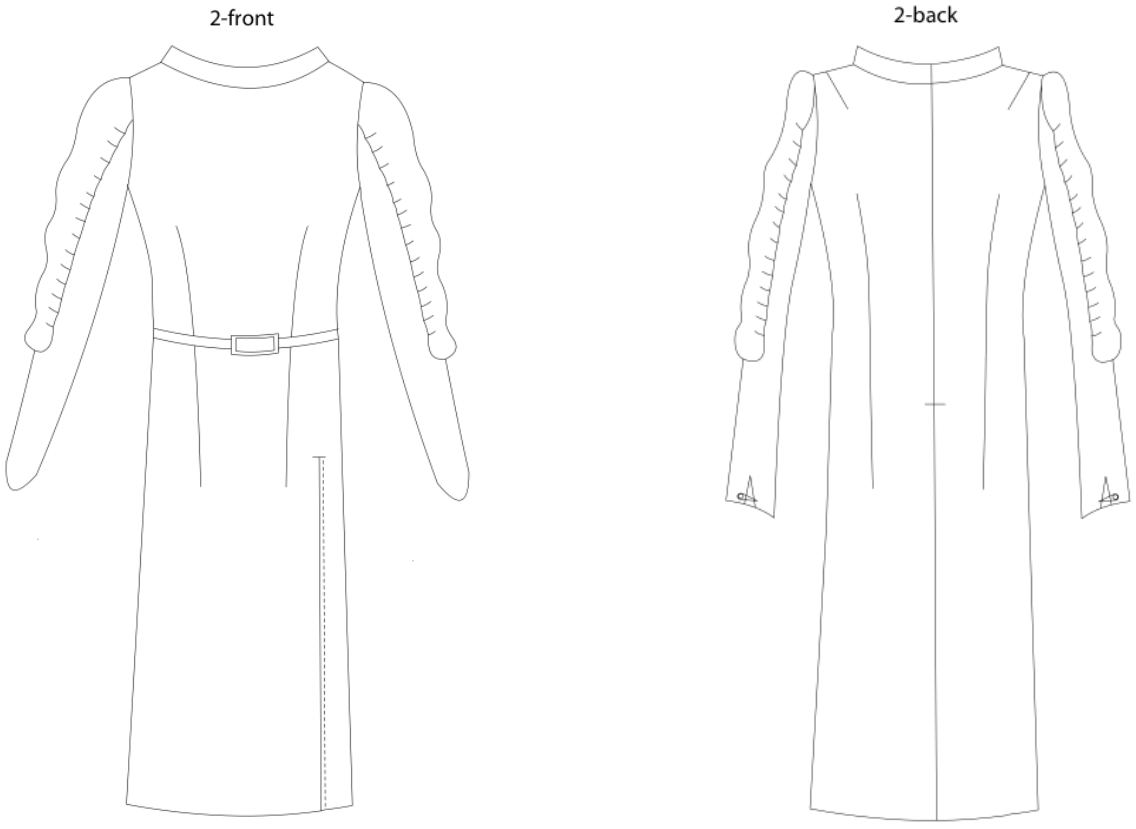


Fig. 2.25 Digital sketch designs for contemporary Garment 2 front and back (2013).

My digitally printed fabric drew upon this naturalistic theme as well as other Spitalfields silk samples (Rothstein, 1994, p.71). Due to the technical restraints of the 18th century draw-loom, the woven figurative patterns appear to hang at an angle. Using contemporary fashion images from *Vogue*, collage technique and Adobe Photoshop, I created a fabric print that is an emulation of some of these 18th century silk patterns.

By the 18th century, dye chemistry was quite advanced and the English silk dyers were consistent in their ability to create beautiful colours (Rothstein, 1994). I deliberately chose to utilise the full capability of the digital printer and the fabric follows the bright magazine colours used in the collage. Blue was selected, as from my observation, a bluish-turquoise colour was commonly used in the weaving of British 18th century silks (fig. 2.26). An example of this is a 1733 sample of brocaded silk currently in the V&A textile collection (Rothstein, 1994, p.89).

In *Craft of Use*, Fletcher discusses how, as a society, we have become divorced from the process of making things. 'We don't know a material or fabric construction by its hand and lustre' (Fletcher, 2016, p. 139). Whilst I can appraise a fibre by rubbing it between my finger and thumb, my knowledge of digitally printing on fabric is limited.

My research for this project has involved performing each stage of the construction process myself. Understanding and practicing the complex skills and techniques needed to print this way was intrinsic to my process. Inks used for digital printing are specifically formulated for the type of fibre. The fabric is fed through the printer using rollers, ink is applied to the surface in the form of thousands of tiny droplets and steam is used to cure the ink. I intended to print on a silk that was a similar weight and weave to the black satin silk crepe but was informed by the print technician that the silk, which was of a specific width for the printer, was of a much lighter weight. This silk did not appear to have the necessary strength to withstand the process of being unpicked and reconstructed for the transformation into Garment 2. Instead, a more robust fabric was selected; a cotton and silk blend.

Garment 1 was created and constructed, like its historic predecessors, to be re-fashioned and stand the test of time. To achieve this, the garment's technical construction needed to be robust. A seam is improved in strength if two lines of sewing share the stress. A French seam, with two parallel lines of sewing, is twice as strong as a seam with a single line (Guilfoyle Williams, 1945, p. 50). All of Garment 1's internal seams are French seams and this also prevents the silk from fraying.

The seam allowance was approximately 1.5cm. This is wider than used both in manufacturing and home dressmaking however, referring to *The Wear and Care of Clothing* (Guilfoyle Williams, 1945, p.55) one of the most serious mistakes is to spoil a garment by 'seeking too fine an economy' on the amount of material used. Generous turnings give strength and will allow for adapting and unpicking. Additionally, 'a small amount fabric left over may prove of great value in the repair of any accidental damage or for minor alterations' (Guilfoyle Williams, 1945, p.55). The lining of Garment 1 will

Fig. 2.26 Image of a section of Spitalfields woven tabby brocaded silk and silver thread circa mid 18th century (Rothstein (1990).

The colour choice for my designed corresponding printed textile was inspired by this sample of 18th century woven brocade silk.

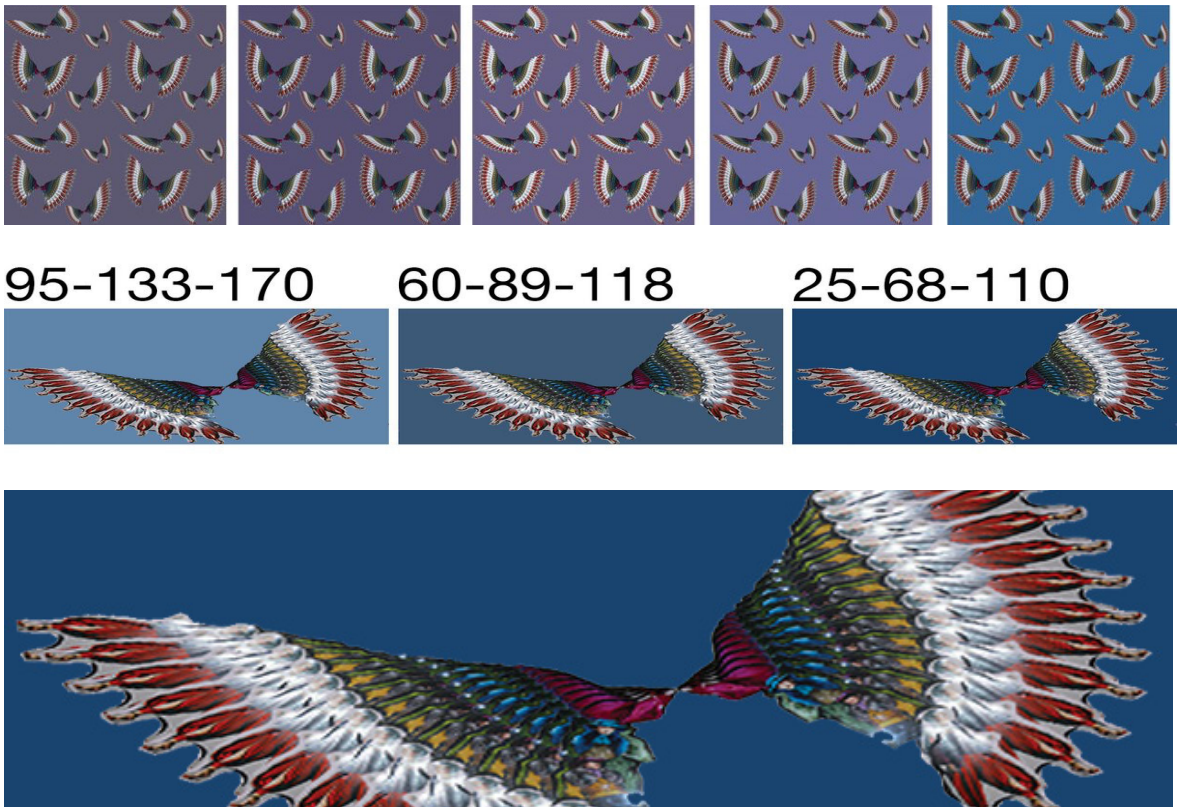


Fig. 2.27 Contemporary print design created using collage uploaded into Photoshop (Aspinall, 2013).

transfer and adapt for garment 2. Linings protect the outer garment from body excretions, add additional warmth and enable the garment to fall well.

To start the process of construction, I used the flat-pattern cutting technique to draw-up a paper pattern for Garment 1. When constructing women's garments, I use a Kennet and Lindsell size 10 dress stand, which could be considered small and not representative of the average sized woman. However, these garments were prototypes and should this idea be developed further the issue of sizing would be addressed.

A feature of Garment 1 is a draped front panel, which was inspired by the draping incorporated into the construction of Mrs Guiney's Princess-dress. Adapting the amount of fabric that was required to create this panel was trial and error, involving a continuous adaptation to the paper pattern. The sleeves on Garment 1 are 'set-in' wide 'bell-sleeves' and half-lined in self-fabric. This lining in the sleeves is significant as the collar band for Garment 2 is cut from it. It was imperative that for the concept of this design to work, that there was enough fabric to ensure that Garment 2 could be successfully cut from the unpicked pieces of Garment 1 (see appendix 3 for process images).

The design for Garment 2 was distinct and different to Garment 1. Both designs were assisted by illustrations featured in *Your Pattern Cutting* (MacEwan, 1950). This once popular book[13] depicts sections of women's wear designs that were fashionable for the time alongside the pattern-cutting instructions (fig. 2.29). The sleeve pattern selected has 'shirring' in its design similar to the sleeves on the Princess-dress.

From my observation, dress designs from the 1930s to the late 1950s, incorporate construction details that require skilful cutting and fabric manipulation. This could be through pleating, darts, gathers, drapes, or flounces and often incorporate adaptations of raglan, dolman or kimono sleeves. Making such garments can require more fabric than the average contemporary garment so to be able to reference MacEwan was informative and critical to the design and construction process.

Once the draft patterns for Garments 1 and 2 had been drawn up, specific attention was paid to ensure that there was sufficient fabric to enable the pattern pieces of Garment 2 to lay straight on the grain of the unpicked fabric pieces of Garment 1.

13 Written the Head of Women's Crafts at Hornsey School of Art. The book was first published in 1950 with its fifth edition in 1962.

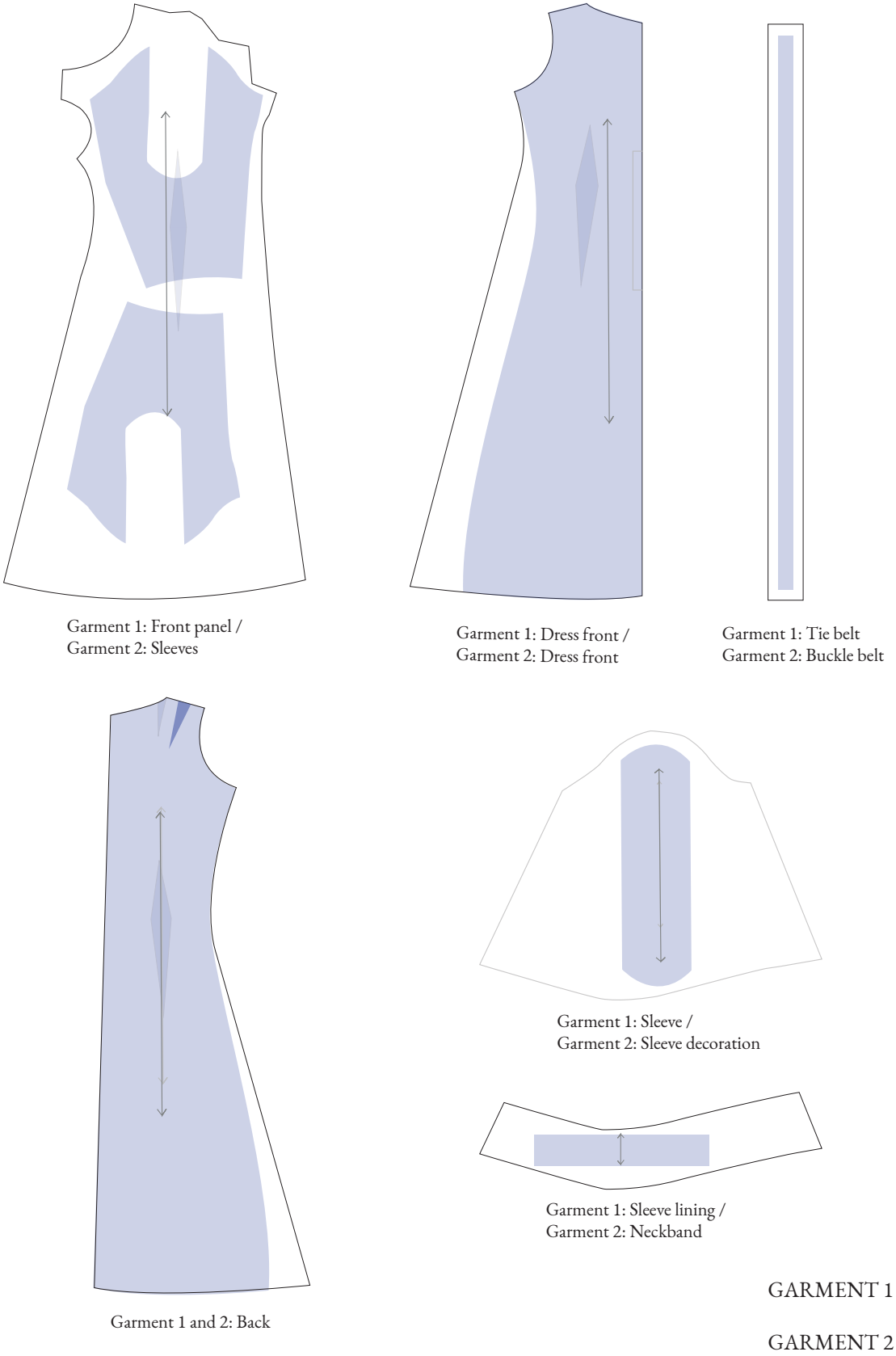


Fig. 2.28 Pattern lay for contemporary garment 1 and 2 (Aspinall, 2013).

By unpicking garment 1 and laying the pattern of garment 2 on the unpicked pieces of garment 1 contemporary garment 2 can be cut and realised. Pattern can be download from author's website: http://matildaaspinall.co.uk/practice-led-research/

To ensure that the patterns were correct and my designs were realised as intended, the garments were constructed in calico. However, to ensure that the dresses fitted and draped to my specification, the final toiles were made using a fabric that was of a similar weight and feel to satin-silk crepe de chine. The garment toiles were sewn using polyester thread on an industrial sewing machine. Polyester thread is stronger than silk or cotton and the seams to be unpicked will remain structurally sound. The final dresses fastened at the back with a concealed black plastic zip and hooks and eyes.

The finished garments were constructed in black silk-satin crepe and the digitally printed silk/cotton fabric. What I had not taken into consideration when deciding to use the silk-satin crepe was that as a fabric, it is woven from highly twisted warp and weft threads with supplementary floating warp threads to create its lustre and shine (Tiramani, 2015). The combination of the weave of the fabric and the near horizontal draping of silk across the body meant that the when constructing the final garment, the fabric would not fall the same way as either toiles.

Therefore to create the desired effect, a small rectangular piece of silk was added to front-right shoulder to allow the drape to hang in the intended style (fig. 2.30). The dress linings were dark charcoal grey Habotai silk. This silk was used as it is thin, soft, light-weight and, like all silk, very strong. My design intention was to create garments that could be transformed from one style to another but would survive materially as well as stylistically.

The dresses were constructed on a sewing machine and the hems were sewn by hand as were the thread belt loops. The self-fabric tie-belt on Garment 1 was then outsourced and constructed into a self-fabric belt with a covered buckle for Garment 2 by Mrs. Rose of Taylors Buttons (London). To hand-finish the garments was important, as the overall effect was to create garments that had 'value' embedded into their structure. In my view a garment that is well finished by hand has an appearance that is difficult to achieve on a machine.

The objective for this case study's creative practice was to design and make a modern garment that had embedded within its structure another pre-conceived garment. The analysis of Mrs Guiney's dress revealed that silk from the saved 18th century bodice was repurposed to construct the sleeve decoration for the Princess-dress. Inspired by this, the front panel of Garment 1 was designed to be unpicked to construct the sleeves of Garment 2.

For Nancy Pawsey, the original recipient of the dress, I speculate it would have been an honour to receive this gift from Queen Charlotte. The donation of expensive garments from employers to servants was a way of conferring favour or acted as monetary bonus (Ginsberg, 1980). This aristocratic provenance may suggest why her family adapted, re-fashioned and preserved the dress along with its offcuts for many years.

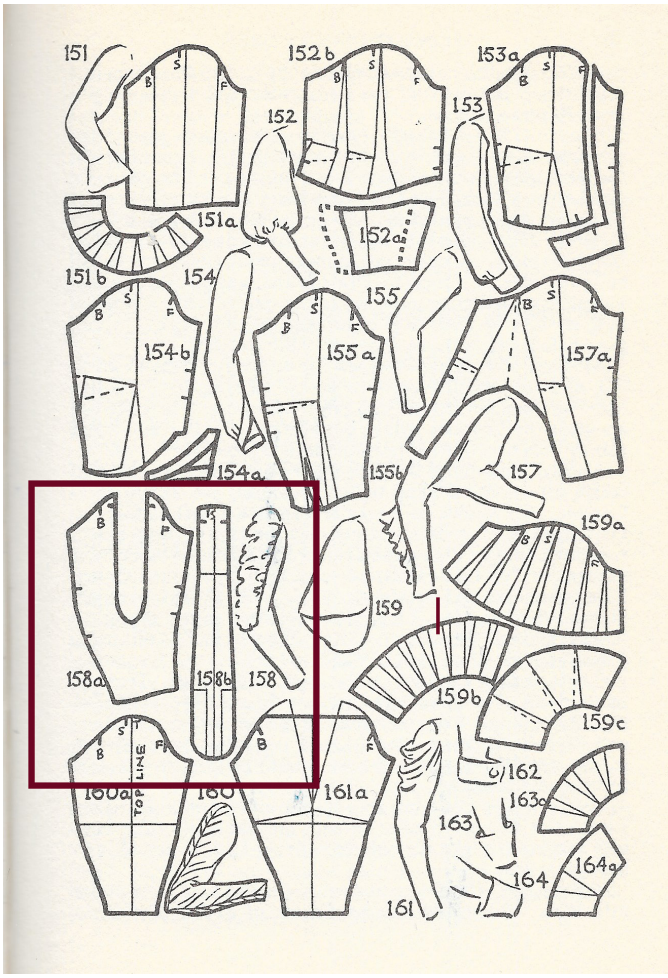


Fig. 2.29 Examples of sleeve patterns as featured in *Your Pattern Cutting* (MacEwan, 1950, p. 75).

Examples of sleeve patterns as featured in *Your Pattern Cutting*.
The pattern used for garment 2's sleeves are highlighted. An attempt was made to create the pattern following the book's instructions. This was unsuccessful due to inaccuracies in the author's block measurements, the design was adapted and the sleeves were constructed using a standard sleeve block (MacEwan, 1950, p. 75).

Fig. 2.30 Silk piece (Tamer, 2017).

A small rectangular piece of silk was added as this allowed the front panel of the dress to hang in the way I had originally designed and envisaged.

Reviewing the correspondence between Mrs Guiney and the Keeper of the Museum of London, there is no evidence to suggest that the act of wearing the gown gave the women of Nancy Pawsey's family a sense of status. Nonetheless, that the family did not sell the dress until the late 1950s implies that there may have been a sense of pride through ownership.

Local Wisdom cites examples of wearers loving and prolonging the life of clothing that had been passed down from relatives (Fletcher, 2016, p.192). I would conclude that the nature of these connections and those of Mrs Guiney's dress were created through personal interaction, memory or an emotional bond. It would be almost impossible to design this type of connection into a garment. However by creating a garment designed to be re-fashioned, the process of adaptation, along with the time invested, could imbue the garment with an emotional connection or attachment that may resonate with a specific kind of wearer.

Fletcher states that, in the fast flowing, saturated fashion markets of the West, a model of obsolescence is fuelled by aesthetics and 'supplemented by shifting social preferences and cultural conditions' (2016, p.194). The consequences of which cause devastating effects in countries where redundant clothing is exported for resale but then finally deposited in unregulated, overflowing landfill sites .[14]

Drawing on techniques learnt from the analysis of Mrs Guiney's gown (such as using robust fabrics and creating garments with adequate fabric for alterations or re-fashioning), my creative practice for this case study demonstrated that a garment can be designed and constructed with a possible intention of reuse or re-fashioning embedded in it. With the use of digital technology the first garment could be linked to a web-based app which would allow the user, if they so wished, to download the pattern of the second garment In the future such garments may have a place in the market as another model or way of embedding sustainability into a desirable clothing item.

14 Dandora dump is a sprawling landfill site, over 30 acres, in the heart of the Nairobi slums. It opened in 1975 with World Bank funds and was deemed full by 2001. Yet it continues to operate, and people at the very bottom rungs of the socioeconomic ladder come here as their last hope to make a living from scavenging the waste, but in the same time exposing themselves to tremendous pollution (*Environmental Justice:* Dandora Lanfill in Nairobi, Kenya, 2017).

Fig. 2.31 Garment 1 front and back: the final construction (Lee Warne, 2015)..

Fig. 2.32 Garment 2 front and back: the final construction (Tamer 2017).

Infographic 2: Design and Construct Contemporary Garment 1 and 2

CHAPTER THREE

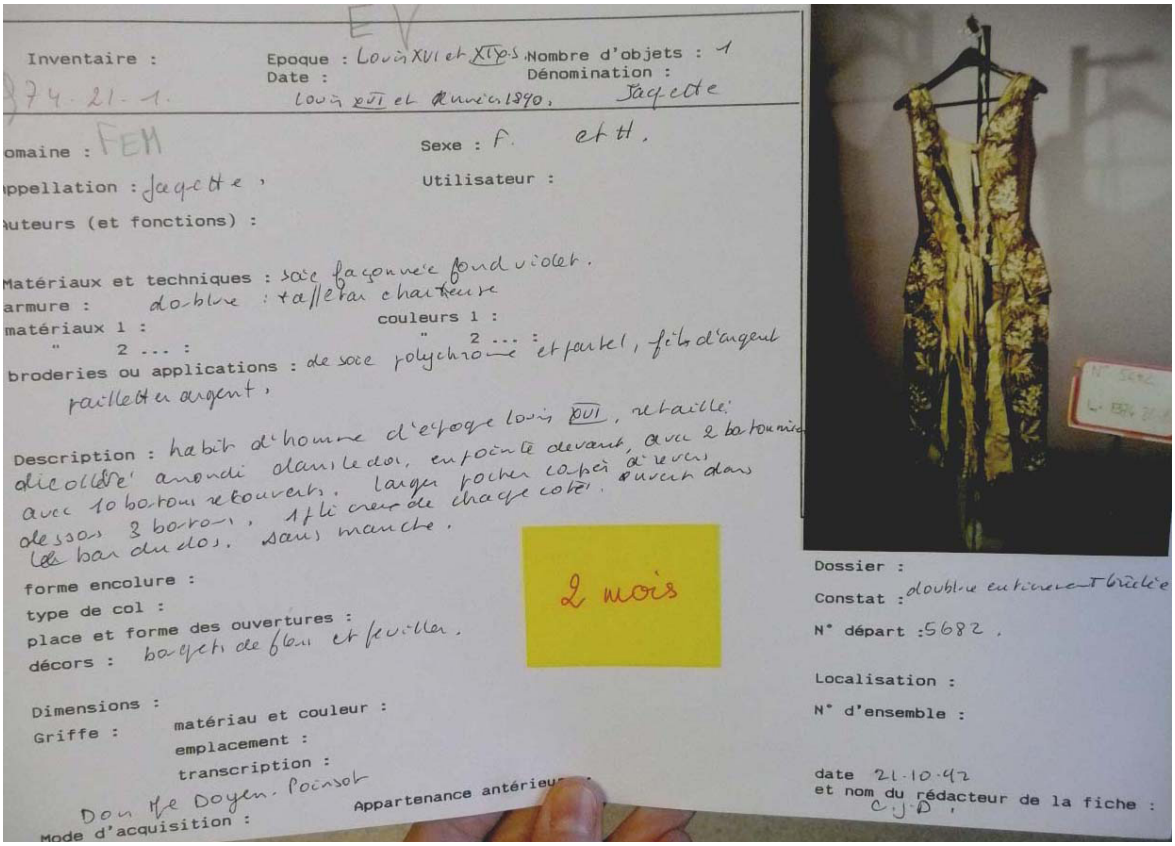


Fig. 3.1 Image of the Doyen Poinsot accession card courtesy of the *Musée Palais Galliera (2013)*.

The photograph on the card gives an idea of the garment's poor condition when donated.

Fig. 3.2 The Doyen Poinsot as viewed in the storage facility at *57 bis Rue Servan, Paris* (Aspinall, 2013).

Highlighted is one of the four lead weights sewn to either side of the two rear panel vents.

Part 1: Material Culture Analysis

The Doyen Poinsot

Accession Number: B7421.1 no. *habit transforme* LXVI/1890
This chapter documents the material culture analysis of a late 19th century embroidered French *jaquette* along with my ensuing practice. The garment is in the collection of the Musée Palais Galleria but is not on display. It resides in the museum's extensive storage and conservation facility at *57 bis Rue Servan, 75011 Paris*. For this case study I refer to the *jaquette* as the Doyen Poinsot after the gentlemen who donated the garment to the museum in 1974.

Alexandra Bosc, curator of 19th century dress at the museum, sparked my interest in this garment when she delivered her presentation, *Costume Transformations as a Way of Legitimisation for the French Bourgeoisie in the Second Part of the 19th Century*, at the Past Dress Future Fashion Costume Colloquium (2012). Her research analysed the cultural significance of the 19th century French bourgeois fashion of transforming or copying 18th century male embroidered coats into female redingotes. This was a way of signifying that they or their ancestral family had aristocratic heritage. This piqued my interest as Bosc's description suggested that some of these garments had been altered from one style to another using a re-fashioning process that could be relevant to this practice-led research.

In the storage facility at Musée Palais Galleria I viewed three examples of re-fashioned male-to-female redingotes. The Doyen Poinsot was particularly interesting to this research as, due to its poor condition, it was possible to observe not only original 18th century tailoring work, but also evidence of how it had been re-fashioned into a women's *jaquette* in the 19th century.

In its time, both as a men's court coat and as a 19th century women's *jaquette*, it was apparent that the garment had been an expensive and culturally significant piece of clothing. However, in its present state, it was a tattered beauty with a story to tell. This section of the chapter outlines how Prown's adapted methodology (1982) was applied to analyse and speculate how, why and which techniques were used to re-fashion this 18th century gentlemen's garment into a 19th century into a women's *jaquette*.

Stage 1: Description

Documented Evidence: Doyen Poinsot
Accession Number: B7421.1 no. *habit transforme* LXVI/1890
Location of Garment: Storage facility of the Palais Galliera *57 bis Rue Servan, 75011 Paris*

Materials

The accession record of Doyen Poinsot states that the 19th century female *jaquette* was, prior to re-fashioning, an 18th century men's court coat. A discussion with one of the museum's curators revealed that the original garment dated to the reign of Louis XVI (1754-1793).

In its present form, it is a sleeveless embroidered and embellished garment constructed from a heavy, shiny, faded purple silk. The flushed warp threads with the twist of the silk fibres give the fabric a two-tone chequered appearance. Due to its poor condition, one can observe its centre back seam allowance which is a rich deep violet colour, a more vibrant shade than the rest of the garment. This suggests that the coat was originally the purple of the seam allowance, and that the outer exposed fabric has faded over time. This is substantiated by the museum accession card, which documents the garment as having a 'violet' background.

Due to the age of the original garment one can assume that the outer silk was woven on a draw-loom and the elaborate embroidery and embellishments covering the *jaquette* were also completed by hand. The silk has been decorated throughout with a *filé* of horizontal and vertical metallic stitches. However, it is not possible to establish, due to the tarnishing of the metal strip, if it was gold or silver. The metallic and coloured silk embroidery has a naturalistic theme; a repetitive motif of flowers, bouquets and foliage embellished with *paillettes* (sequins) (fig. 3.3). All fourteen silk covered buttons are flat and embroidered with a matching floral motif.

The coat is lined with a yellow silk taffeta, now dry, brittle and tattered. In the late 19th and early 20th century certain types of silk were frequently treated with chemicals to give the fabric a weight and crispness. These dressings were often applied to silk taffetas that were to be used as linings (Scott, 1993). Among the ingredients used to 'dress' the fabrics were metal salts which, in the long term, have caused the silks to deteriorate and shred.

The taffeta lining is in very poor condition and appears to be in a similar state of disintegration as other 'tinned' silks of the period[15]. In places the silk has split and fragmented, making it possible to view further linings underneath. The skirt of the garment was originally lined in a fine white silk and the bodice, a cream silk twill. This too is damaged and as a result one can view a section of 18th century hemp interlining. (fig. 3.5).

15 'Tinning' was an expression used by textile conservator Janie Lightfoot to describe silks treated using this method.

A white silk ribbon binds the arm-scye and neckline. Four heavy lead weights are roughly hand sewn to either side of the two back panel vents (fig. 3.2). The metal work embroidery has tarnished considerably as have all the *pailettes*. Much of the *filé* has disintegrated revealing its core thread (fig. 3.3).

Tied through a buttonhole is a white paper label strengthened with what appears to be Sellotape. Contemporary conservators do not use Sellotape as it passes through five distinct stages of disintegration, which are known to cause damage to the paper or object to which it is adhered (Finley, 2012). Written by hand in blue ink on one side of the label are the words:

Habit Louis XVI, reoufe – et transforme en jaquette dame debut XX.
On the other side of the label, also written by hand in red and blue ink is the information:
Doyen Poinsot 1974.21.1

The *jaquette* tapers in at the waist and has two front pockets with scalloped pocket flaps. Below these are three buttons; they have no use and are intended for decoration only.

Construction

The jaquette has a centre-front opening with a long centre-back vent. The left and right sides meet at the centre-front forming a v-shaped neckline up from the base of the breastbone. This centre-front opening also tapers down at an angle on both sides from the waist.

The *jaquette* tapers in at the waist and has two front pockets with scalloped pocket flaps. Below these are three buttons; they have no use and are intended for decoration only.

On the left side of the centre-front there are two hand-sewn buttonholes and running down the right-hand side are seven buttons. This is significant as the *jaquette* fastens from left to right, confirming that it was originally constructed for a man. The buttons are large (approximately 5cm diameter). Each button is embellished with silk and silver gilt embroidery. One button sits on the right shoulder, has no use and maybe purely decorative. On the left shoulder there are a number of loose sewing threads that suggest there was a sister button on this shoulder. On either shoulder, a vertical tuck has been sewn to shape the garment and allow for a bust.

The garment is sleeveless and has no collar. There are no loose threads or disruptions to the embroidery to indicate that the original century garment had a collar. The back neckline is scooped and has been altered considerably. Its fullness is controlled by a drawstring, disguised under a silk ribbon channel sewn in the interior hem of the neckline. The drawstring protrudes at the centre back and can be adjusted from the interior of the garment (see fig. 3.6).

Fig. 3.3 Detail of tarnished *paillettes* and metallic embellishments (Aspinall, 2013).

The image illustrates the degradation and tarnishing of the metallic embellishments. Additionally, it clearly depicts the 18th century silk thread used to hand-stitch the *paillettes* to the coat.
The thread is thicker and has a clearly defined plied twist.
By the end of the 19th century cotton had become mercerised. A treatment of hydroxide to the thread stronger and smoother, easier to dye and use in a sewing machine (2013).

Fig. 3.4 Detail of embroidery (Aspinall, 2013).

The *jaquette* is decorated with naturalistic metallic and silk embroidery.

The yellow taffeta lining has been constructed from two sections of fabric: one piece lining the bodice and another lining the skirt of the garment. There is a line of hand stitching around the interior waist securing the lining in place.

The coat has a wide, full skirt with two tuck pleats either side of the two centre-back panels. The back of the dress is longer than the front. Four large lead weights are hand stitched into the rear corners of the two centre back panels. In the 18th century weights were commonly sewn into garments as the additional weight enabled the garments to hang straighter.

The disintegrated state of the yellow taffeta lining reveals many of the construction elements of the garment. I began to speculate how the 18th century court coat was re-fashioned into the slim-line *jaquette*. It appears that the centre-back and side seams have been noticeably taken in. 'Flat-mounting' was a technique used to create the tight fashionable look common on bodices constructed during this period. To enable this, 'seams' in 19th century bodices, (Harris, 1999. p.80), 'must lie flat'; cut into the back seams of the garment are small curved notches thus preventing any bulk. The regularity and size of the running stitch on these shaping seams indicate that they were altered on a sewing machine.

The silk ground of the *jaquette* is embellished with *filé*. To produce this effect, gold or silver strip was wrapped around a linen or silk core then decoratively stitched onto the fabric. According to Charles Germain de St Aubin in *Art of the Embroiderer*[16] (1770), all gilt used in embroidery was actually gilded silver (de St Aubin, 1983 p.73). It is unclear whether the metal wound around this thread was gold or silver, as it is considerably tarnished. Much of this metal thread on the exterior of the garment has worn away through use or disintegrated through age. Close examination of the *filé* on the 'wrong' side of the fabric does not reveal whether the metal strip was closely woven around the silk core or whether this has occurred through wear and tear.

I spent roughly one and half hours analysing the Doyen Poinsot. I was also able to view a number of comparative garments specifically female coats similarly constructed from 18th century male court coats.

16 Charles Germain de St Aubin was the draftsman and embroidery designer to Louis XV.

Fig. 3.5 Tattered Lining of 19th century *jaquette*. (Aspinall, 2014).

Due to its state of decomposition another lining of white silk can be seen. This too, is damaged revealing the 'wrong-side' of the embellished 18th century silk and hemp interlining.

Fig. 3.6 Close-up of the back bodice (Aspinall, 2014)

The degradation to the yellow silk lining caused by the chemical treatment is clearly visible. The interior bodice lining of the garment was closer to the body and therefore was subject to more friction, wear and tear thus revealing the 19th century 'flat mounted' back seams. The inserted drawstring channel and the drawstring run around the altered neckline

Stage 2: Deduction

In this phase of the analysis, the examination shifts from the garment towards the subjective relationship between the analyst (myself) and the object (*jaquette*) at that precise moment in time. As suggested by Prown, this stage involves the empathetic linking of the interpreter's world or experience with that of the object (Prown, 2001, p.81).

Workmanship

As all the obvious seams appear to have been altered, the only 18th century workmanship that can be analysed is the embroidery, the gilt embellishment, the buttonholes and the placing of the pockets. From examining this workmanship it appears that the original coat was constructed by highly skilled professional craftspeople: tailors, embroiderers and finishers. When initially constructed, this violet silk coat, elaborately embroidered and embellished would have looked spectacular, particularly in the evening candlelight, at the French Court. Its opulence, lustre and sparkle were a signifier of the wearer's wealth and status.

The later 19th century re-fashioning was executed less meticulously. The seams have been altered using a sewing machine. This stitching is neat, regular and resembles that of other machine-sewn garments of the late 19th century. The flat mounted seams have been roughly hand finished. In the late 19th century, when the coat was altered, neither the seams nor the weights could be seen as they were hidden by the lining.

In conducting research for this project, I have observed that if stitching, basting or chalk markings are to be hidden, their appearance is not generally important. This would suggest why the stitching of the weights to *jaquette* appear untidy. Whilst it is incorrect to make assumptions on the quality of unseen stitches, in this instance, I speculate that the *jaquette* was re-fashioned by a seamstress of average skill (in either the home or a professional).

Sensory Response

Prown suggests that the analyst tries to 'inject himself [sic] into the investigation' as, although the object 'may not testify with complete accuracy about its culture', it can give clues and it is the analyst's task to make deductions (2001, p.81). In most cases, it is not possible to try on the garment but for me, this stage in the process was an opportunity to ponder on the ways in which the piece was re-fashioned. What type of sewing machine was used? Was the hand-finishing done in the lap or on the table? Were they inspired by an illustration in a fashion publication? Such questions allowed me to engage with the garment not so much on a sensorial level but from an enquiring perspective.

These types of questions, although difficult answer began to affect my perception of the garment. I became less detached and more emotionally engaged. It ceased being a 'just' a garment and began to reveal stories of its past and its makers.

Fig. 3.7 Exterior close-up of back shaping seams (Aspinall, 2014).

The square highlights where the embroidery, on the back seam, was not symmetrically aligned when the garment was re-fashioned.

Fig. 3.8 Wrong side of embroidery (Aspinall, 2014).

Owing to the poor condition of the lining it is possible to see the wrong-side of the embroidery thus revealing the richness and shine of the metallic thread.

Comparative Garments

When conducting this analysis, it was useful to compare the Doyen Poinsot with a garment of similar age and type. Within the collection of the Musée Palais Galliera there is a 19th century women's redingote (fig. 3.10), which was also re-fashioned from an 18th century male court coat. Both garments are constructed from silk and elaborately embroidered and embellished with naturalistic themed embroidery. The elaborate and detailed metallic embroidery and *paillettes* are comparable to those on the Doyen Poinsot.

In addition, when investigating the silk from which the Doyen Poinsot is constructed, I noticed that it bears a resemblance to images of samples (Miller, 2014) included in a French silk merchant's sample book in the V&A Museum archive (fig. 3.11). Silk historian Lesley Miller suggests that this book may have been seized by one of the London Weavers Company official customs officer (ibid., p.08). It was their job to confiscate any foreign silks where the duty had not been paid (ibid.).

The book bears a resemblance to a description of a sample book confiscated by the officer, Robert Trott, in 1764.

> [It was a]... book of patterns of French silks of all sorts to the amount of several thousands from 3/6 and 5/-to £5 per yard and upwards consisting of gold and silk brocades...
>
> (Trott in Miller, 2014, p.08).

As this quote verifies, handwoven 18th century French silks were expensive. The silk used in the Doyen Poinsot appears to be of a similar, design and weight as those in the V&A's sample book; therefore, one could assume that it was woven in Lyon, the centre of the French silk industry.

The Doyen Poinsot was too fragile to place on a dress stand which made it difficult to ascertain the exact style of the garment. However, in situ I was able to draw a rough outline of its construction which I compared with comparative re-fashioned garments of the period. Although similar in the that they are constructed from re-fashioned male court coats the Doyen Poinsot is sleeveless with a fuller skirt (fig.3.9).

To further comprehend the style and shape of the Doyen Poinsot, I decided to construct a half-size toile of what I presumed to be a similar fashioned 18th century men's court coat. Using my photographs and my rough pattern outline as a guide I re-fashioned the toile to the style of the Doyen Poinsot. This informative process led to my understanding as to how, and possibly when, the coat was re-fashioned (see Speculation for details of the half size-toile construction).

Stage 3: Speculation

I observed, from examining other relevant accession cards in the Musée Palais Galliera , that it had acquired several other *habit transformé,* women's garments re-fashioned from embroidered men's 18th century coats and waistcoats. They had all been re-fashioned

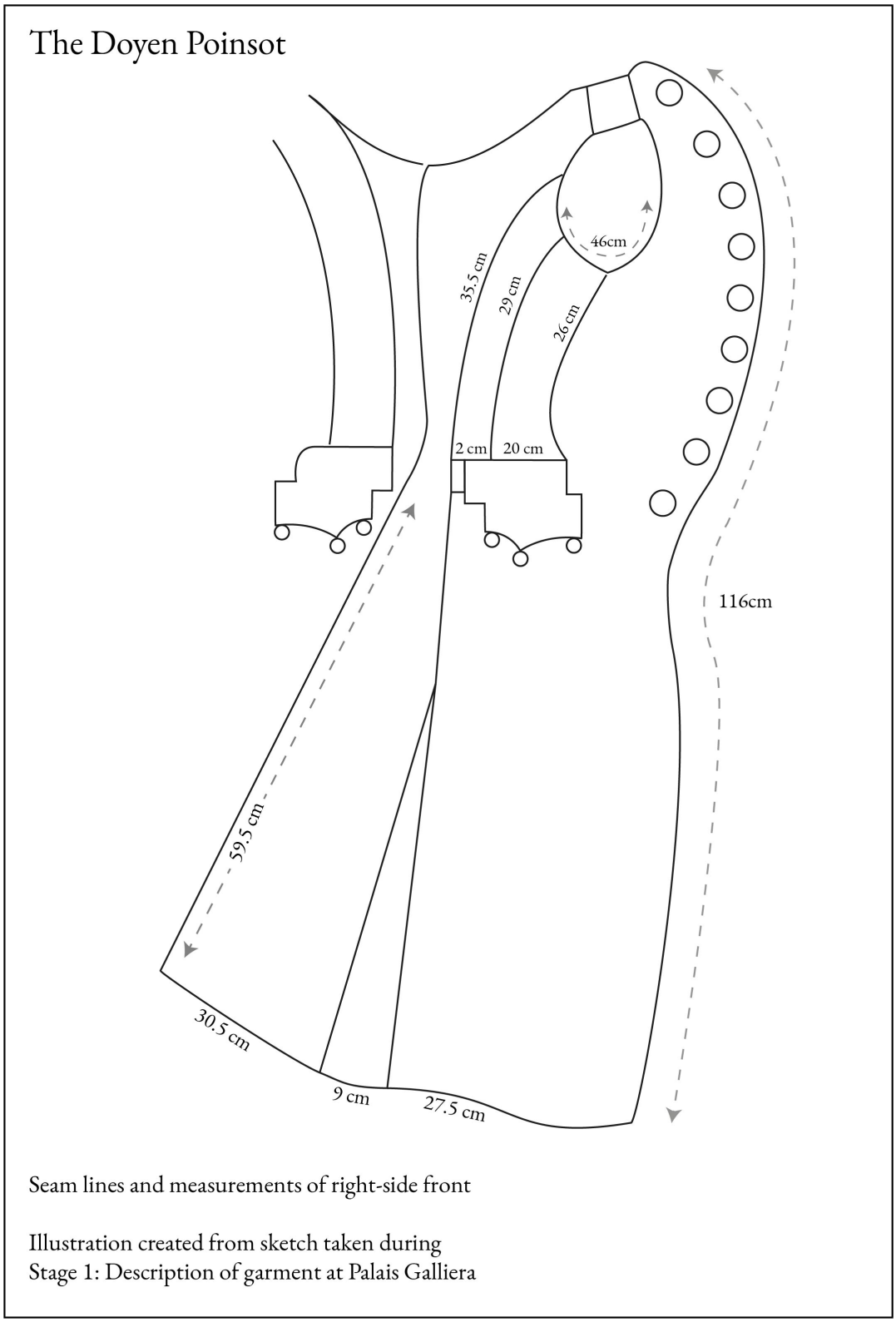


Fig. 3.9 Digital drawing of back of the Doyen Poinsot (Aspinall, 2014).

The illustration details seam lines and measurements. The initial sketch and subsequent drawing enabled further analysis and speculation of how the garment was re-fashioned.

circa 1890/1900 thus supporting Bosc's paper that it was fashionable for women, at the end of the 19th century, to wear these feminised male garments. However, I wanted to investigate the cultural and historical context in which the Doyen Poinsot was originally constructed as I considered it would aid my understanding to the significance of its subsequent re-fashioning.

In *Dress in 18th Century Europe,* Ribeiro discusses how France, after Italy had lost much of its influence and trade, had become the pre-eminent power in Europe (Ribeiro, 2002). Much of France's wealth and culture had been achieved under the rule of the Bourbon King Louis XIV (1643-1715). Through his opulent dress the king signified to his subjects and the wider world the absolute power and limitless funds of the Bourbons. He revelled in a carnival of sumptuous fabrics, ornate lace, extravagant embroidery, precious metals, gemstones, ribbons and hair ornamentation (Weber, 2007).

Towards the mid-to-end of the 18th century, contemporary fashion magazines had become critical of French court dress, describing it as a type of uniform (Ribeiro, 2002). The last two decades before the French Revolution were transitional years in dress, as a new informality in clothing emerged alongside existing strict restrictions in dress codes. This was the last time that the formal French suit with its elaborately decorated silk fabrics was to be accepted as appropriate aristocratic attire.

The Doyen Poinsot is documented as a re-fashioned court coat from the reign of Louis XVI (1774-1791). During this time, the cut of men's court coats had narrowed across the back, giving them a slimmer silhouette; in addition, the centre-front openings had begun to curve away at the sides. Due to the fullness of the Doyen Poinsot's cut and skirt, I questioned whether this late 18th century date is correct. Nora Waugh's *The Cut of Men's Clothes*, includes a facsimile of a pattern for a male coat (1964, p. 68), which shows that before 1770, the fashion was for men to wear a fuller coat (fig. 3.12).

As my access to the garment had been limited and the reviewing of my photographic images was proving to be inconclusive, as stated previously, I constructed a half-size toile of an 18th century men's coat using this pattern. This facsimile appeared similar to how I perceived that the 18th century would have looked. By conducting this exercise, I hoped to get a more accurate understanding of how the garment had been re-fashioned. Waugh took the pattern from a suit in the archives of the V&A.

I scaled her pattern to fit a half-size dress stand and constructed it in calico. I chose to hand-stitch the toile using 18th century tailoring stitches learnt at The School of Historical Dress (fig. 3.13). The seams were sewn using a small back stitch. It was not necessary to sew in the sleeves as the Doyen Poinsot has none. By constructing the toile, my understanding of the cut and style of the garment developed in a way that was not possible by looking at images alone.

Fig. 3.10 *Habit transformé en jaquette de robe. GAL 1998.168. X (*Courtesy of Palais Galliera, 1998).

An example of a 19th century women's redingote constructed from an 18th century men's court coat and waistcoat. Although the shape of the coat differs from the Doyen Poinsot both have been constructed from 18th century coats heavily embellished with silk and metallic embroidery. On the waistcoat, it is interesting to note how the shaping seams run through the original waistcoat's side pockets. No attention appears to have been made to alter them.

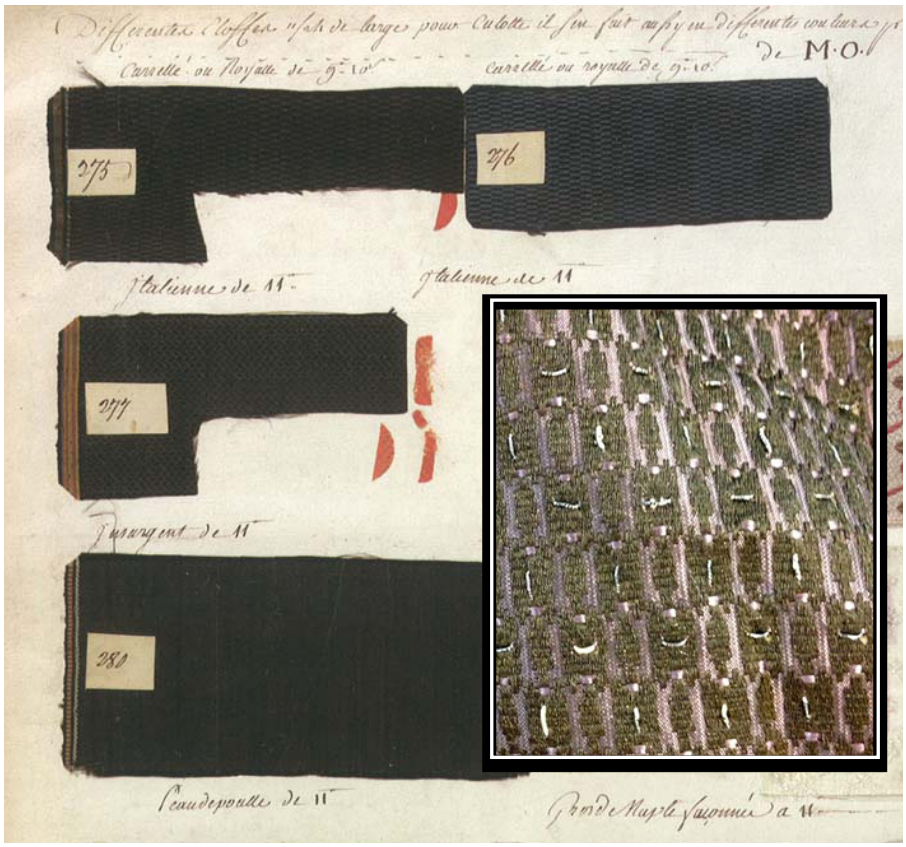


Fig. 3.11 Samples 275, 276, and 277 (Miller, 2014).

The image of samples closely resemble the silk used construct the Doyen Poinsot. The square sample features a section of the latter for comparison with those found in the French silk merchant's sample book .

This active approach helped me to revise my opinion of the date of the original garment. It had been my view that due to the fullness of the re-fashioned garment's skirt it must have been constructed prior to the reign of Louis XVI.

Making the toile involved pleating, arranging and stitching the side pleats of the coat, which led to my understanding that the skirt of the 18th century coat was not as full as I had originally thought. The pattern for the 1760 coat requires a good deal of fabric in its skirt, which is then pleated in on itself. Later in the 19th century these pleats were released to create a fuller look. This confirmed that the date on the museum accession record was correct, and my estimation that it was constructed earlier was wrong. Furthermore, Tiramani confirmed that Louis XVI court colours were purple and green (2014). The Doyen Poinsot was created from a rich violet silk thus material evidence suggests that the garment was created to be worn at the court of Louis XVI (1774-1791).

To re-fashion the 18th century style coat toile into the style of the 19th century *jaquette*, I began by unpicking the side seams and releasing the side pleats. Whilst doing this, I consistently reviewed my images of the garment. I unpicked, shaped and moved the two side seams close to the centre back, which I also decreased. Vertical front darts needed to be inserted at each breast point ending above the side pockets. The fullness of the original skirt was in part due to its style and its size.

Additionally, it was necessary to release the stitches on each shoulder seam. Once the shoulder seams were unpicked it became obvious that each side panel needed to be raised and pushed back. This explained the tuck which descends (on both sides) from the front shoulder seam. With the tuck stitched in place, it became apparent that the arm-scye needed to be adjusted. By cutting the fabric away, I increased the size of the armholes to bear a likeness to those of the 19th century *jaquette*.

To enable the upper back of the toile to lie flat against the dress stand it was necessary to not only take-in the back seams but I also needed to lower the back neckline, creating a rounded scooped style. The *jaquette* has two drawstrings, which are threaded through a channel stitched to the lining of the neckline. I suggest that this is a mechanism to prevent any gaping of fabric that may have occurred owing to the alternations to the shoulder seams.

On the left-hand shoulder of the coat is an embroidered button matching those sewn to the centre-front. On the right-hand shoulder there are some loose threads which suggest there was once a matching button. These buttons could have no purpose other than for decoration. As it is probable that the original 18th century coat had sleeves, these decorative buttons may have been removed from its cuffs. Many court coats from this period had wide turned back cuffs that were embellished with matching embroidered buttons.

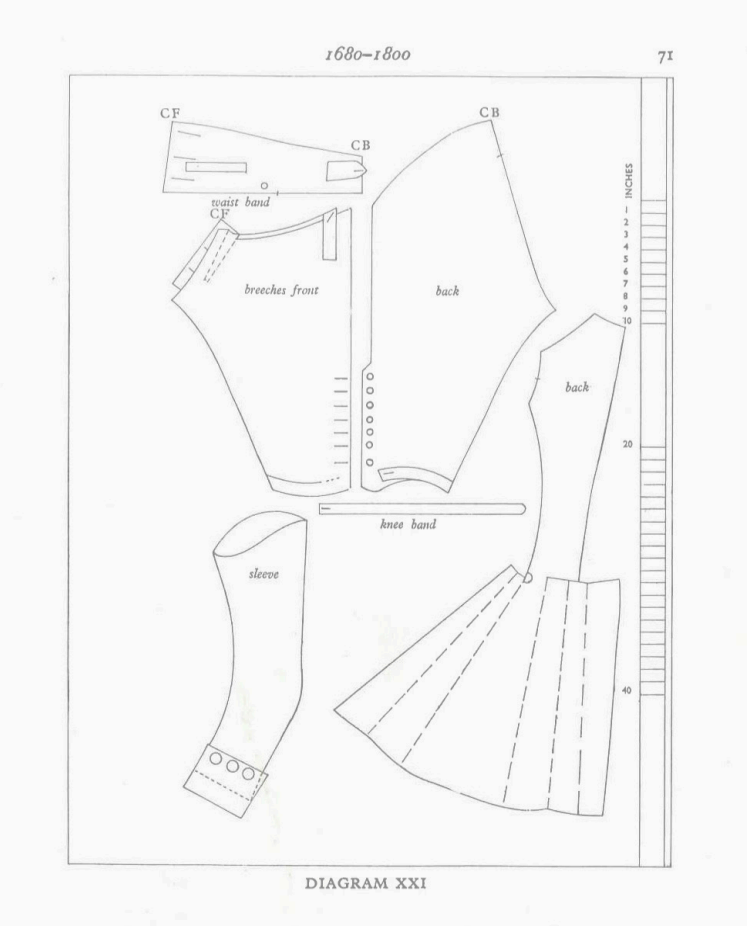


Fig. 3.12 Diagram XXI (Waugh, 1964 p.70).
Using this pattern, a half-size toile was constructed to ascertain how, in the 19th century, the Doyen Poinsot had been re-fashioned. This pattern lay features a coat, waistcoat and breeches circa 1760.

Fig. 3.13 half-size calico toiles constructed using Waugh's pattern, Diagram XXI (1964 p.70) (Aspinall, 2015)
It was not necessary to add the sleeves as the Doyen Poinsot has none .

In her paper, Bosch (2013) suggests that the French bourgeois society of the 1850s to 1890s would choose to re-fashion 18th century men's court coats because these garments held a form of social significance to the women who wore them, rather than for economic reasons. In French society at that time, to wear clothes adapted from the *Ancien Régime* indicated the antiquity of one's family and was a way to demonstrate that you were part of a privileged class or related to aristocracy. This statement concurs with sociologist Malcolm Barnard's assertion that not only is fashion and clothing a means of communication but it is also a cultural phenomena (2013, p.29).

She states that prior to the mid to late 19th century it would have been shocking for a woman to wear a male garment. However, by this time men's fashion had changed considerably and were now wearing a much plainer, sober sartorial style. Thus, for women to wear to re-fashion and wear these decorative, vibrant male court coats was not just acceptable it was fashionable (Bosch, 2013).

At the time the Doyen Poinsot was re-fashioned, the silver embroidery thread and *paillettes* were unlikely to be tarnished and would have looked as spectacular as it did when it was originally constructed. I deduced that the re-fashioning techniques used to adapt the coat were straightforward. I speculate that the two sleeves were removed, the two side and back seams were reduced to emphasise the waist and the back neckline was scooped as a design feature.

To prevent back neckline from gaping, a basic cotton drawstring was inserted into a channel created by a silk ribbon. Four lead weights were sewn to either side of the centre back vent. I cannot ascertain whether these weights were from the original garment or placed there to assist the *jaquette* in hanging correctly.

None of these adaptations are complicated or particularly well executed. Why did the coat need to be relined? Perhaps the person who re-fashioned the garment wanted to disguise the altered seams or they wanted to change the colour of the lining.

My analysis of the *jaquette* and the making of the half-sized toile have led me to reflect and speculate on the reasons why the 18th century court coat was re-fashioned. Applying Bosch's theory (2013) the coat may have been re-fashioned and was worn as a signifier of previous privileged or aristocratic heritage. However and importantly for this research, the re-fashioning was an effective reuse of an elegant and beautiful garment. By using a number of simple re-fashioning techniques, such as taking-in the back and side seams, removing the sleeves, altering the arm-scye and back neckline, the once decorative and sparkling male court coat was turned into a fashionable women's *jaquette* a century later.

The Re-fashioning of a No.1 Dress Jacket

My practice-led experimentation for this case study is not as bold or as suggestive as the 19th century re-fashioning of the male court coat into female *jaquette*. However, by employing the findings from the material culture analysis of the Doyen Poinsot, I reinterpreted and experimented with the extracted 19th century re-fashioning techniques and applied them to adapt a traditional senior rank British Army No.1 Dress Jacket to make a contemporary women's coat. I chose to repurpose a man's jacket into a women's coat as it was important for this research not only to experiment with the extracted 19th re-fashioning skills and techniques, but also to explore them within a comparable context of male-to-female clothing.

Locating a Garment

For the creative practice component of this case study, it would have been possible to interpret the 19th century re-fashioning techniques on any number of male garments. The hypothesis that emerged from the material culture analysis of the Doyen Poinsot established two points about re-fashioning in late 19th century France. Firstly, it was not only fashionable for women to wear re-fashioned embroidered 18th century men's coats but also that these transformations had a wider social significance to the bourgeois ladies who wore them. In a society where the ideology was that everyone was equal - *liberté, fraternité, egalité* - the antiquity of one's family could signify social standing. The wearing of distinctive family clothing was used to convey a privileged or even an aristocratic social heritage (Bosc, 2013).

In current European society there is not an occasion, except perhaps within diplomatic circles, which is comparable to the French Court of King Louis XVI. It required a formality of dress that was both specific and, according to *Fashionable Magazine* (1786), 'too antiquated for any other place than court' (Ribeiro, 2002, p.181). The dress code for attendance at a contemporary British Royal ceremony is far less conventional, as demonstrated by Grayson Perry who wore an elegant but nonetheless female outfit to receive his CBE from Prince Charles in 2014

I wanted to acquire a gentleman's coat or jacket, which like the Doyen Poinsot could be successfully re-fashioned into a female garment. Over the last century, countless fashion magazines and stylish women have utilised the male dress suit jacket to create different styles and looks. Actresses Fanny Brice (1923) and Marlene Dietrich (1930) were both photographed successfully sporting adapted tuxedos. In 1975, Helmut Newton photographed *Le Smoking* for French Vogue. The story featured an androgynous woman in the Yves Saint Laurent tuxedo, slicked back hair, standing smoking in a Parisian alleyway. Women have adopted male dress for reasons of power and practicality as well as style. Mindful of such iconic examples I sought a less obvious formal male garment.

The British Army has 14 orders of dress all of which are authorised and prescribed. There can be no exceptions as it places great importance on the presentation of its members expecting compliance with their dress specifications at all times. Adhering to military dress practices is a necessary obedience and there can be no improvisation. I considered this sartorial formality to be similar to the protocol of the late 18th century French Court, where there was a rigid dividing line between formal and informal wear (Ribeiro, 2002).

The No.1 Dress Jacket is part of the senior officers' ceremonial uniform and the specifications to which the jacket is constructed need to be exact; the side vents being 4½" long, the stand collar of self-material a maximum of height of 2¼", the white linen collar must show ⅛" above the top of the jacket collar (Yeoman, 1928). Imperial measurements have been applied as they continue to be used by the contemporary tailors who make these bespoke uniforms.

My contemporary, re-fashioned equivalent was unlikely to transmit such overt significations as the Doyen Poinsot but similar to the French coat, my intention was that the garment would have provenance and possess its own 'distinction' with its origins embedded within the sartorial codes of conduct and '*habitus'* of the British army (Bourdieu, 1984).

Formal British Army military dress is often embellished with silver and gold three-dimensional embroidered insignia. The Doyen Poinsot is heavily embellished with embroidery, silver *pailettes* and gold *filé*.[17] The most expensive clothing of the *Ancien Régime* was to be found in the wardrobes of the military and the administrative nobility (Roche, 1999). Military dress uniforms both past and present could be described as a prestigious imitation of the elite to 'produce specialised techniques of display', which Sharon Peoples argues are intrinsically 'tied up with gender, class and nationalism' (2014, p.11). Contemporary British army dress uniform is a bespoke ensemble, traditionally made for officials in Savile Row with the specific military insignia hand embroidered using specialist gold and silver thread work.

The No. 1 dress uniform is constructed from a dark 'royal blue' worsted wool cloth, Barathea; the shade of the cloth must conform to the British Army's standards and regulations (Yeoman, 1928). The Doyen Poinsot is constructed from a rich violet silk. It was not compulsory to wear purple in the 18th century French court however, the colour violet had many associations with European royalty (Ribeiro, 2002). For example, Louis XV wore a violet mantle over violet silk for his coronation in 1722 (Ribeiro, 2002). The colour of clothing signified the privileges of monarchs and the aristocracy. Caroline Weber exemplifies this when describing Marie-Antoinette's travel plans: 'she instead began gravitating toward the unrepentant green of Artois, the lavish violet of royalty, the black of Austria and royal mourning' (2007, p. 228).

17 In the period in which the *jaquette* was constructed 80% of the value of a garment could be in the gold and silver.

Bespoke tailors Meyer & Mortimer specialise in ceremonial military outfitting and for the purpose of this research, donated a British army officer's No. 1 dress jacket. They did not explain why it was surplus and removed all military insignia from the collar. The belt was missing but inside the jacket was a woven label with the name 'Colonel R Cariss MBE' and the date 19.2.07 printed on the label[18](fig. 3.17). Head cutter, Paul Munday had made the pattern and fitted the jacket himself. Comparable to the Doyen Poinsot, only the structural seams had been sewn by machine. The majority of the lining and the finishing had been sewn by hand.

The fashioning of a military style is not original or distinct: military wear is well known to have influenced clothing styles since the 15th century, when 'slashing' was applied to men's hose and sleeves to emulate the sword-slashed, battlefield-damage that a garment may have received on the field (Cummings, Cunnington, C., Cunnington, P, 2010, p.188) (fig. 3.14). The objective in this case study was not to create a new style but to work with a garment that bore similarities to its historic counterpart, the Doyen Poinsot.

The Jacket

The No. 1 officer's dress jacket is constructed from a standard fine-spun worsted wool. The cloth is a barathea as specified by the British army (Yeoman & White, 1928). The cloth was purchased in 2007 from Hansworths, a mill in West Yorkshire, which has been supplying military fabric since 1783. The official colour of the cloth is 'Royal Blue', however the hue of the blue is so dark that in most lights it appears black. For the purpose of this research, this jacket will be referred to as 'black'.

The ambiguity of the jacket's colouring exemplifies the complexities of the colour black, which has been at the forefront of dress and fashion through the ages (Hollander, 1995; Harvey, 1995; Mendes, 1999; Miller, 2002; Taylor, 2009). The symbolism of black clothing has lasted longer than any other colour except white (Hollander, 1995). In Europe it was considered the colour of death and mourning. It was and still is the standard colour for religious wear (ibid.). Black was also worn for emotional effect.

18 Colonel Richard Cariss MBE, TD DL joined the Royal Warwickshire Regiment of the Territorial Army in 1960 and left in 1996. He was awarded his MBE for services to the Territorial Army

During the period of literary romanticism in the late 1700s to the mid 1800s, the Romantic man, as personified by Caspar David Freidrich's *The Wanderer* (Hollander, 1995), was at the forefront of fashionable literary imagination (fig. 3.15). As a means of evoking sartorial drama, men adopted to wear black representing the remote, isolated and flawed male. In the mid-19th century this sober dress style with its hint of 'darkness' contrasted spectacularly with the bright and colourful new aniline dyed evening dresses of women (ibid., p.375). Black evening dress swiftly became the popular choice for men across Europe. Furthermore, in portraiture it was believed that black clothing enhanced appearance whether young or old, thin or fat and could make a pink complexion look 'elegantly sinister' where as colour could make a person look 'hopelessly honest' (Hollander, 1995, p.366).

In an anthropological study conducted from 1994 to 1995, Daniel Miller and Alison Clarke carried out an ethnographic study into the clothing consumption habits of contemporary British women. Their cluster group lived on the same street in north London. The research methodologies included supplementary interviews and observation of the participants while they shopped for clothes. Based on these encounters, it emerged that there was a considerable degree of anxiety about choosing clothing that did not conform with what the participants considered was being worn by their peers or the 'strangers that form the crowd' (2002, p.120). They concluded that the more these women departed from their safety net of jeans and black, the more anxious and insecure they felt. Anxiety was at the root of the refusal to be distinctive which they argue is a condition of modernity.

There is no definitive reason as to why black is a common colour choice for contemporary clothing. Harvey (1995) rejects the idea that mass adoption of black was a 'trickle down' influence from the stylistic elites but sees a greater legacy in its use by the Church and the colour's association with sobriety and seriousness that gives it gravitas. Miller and Clarke (2002) agree with philosopher Jüergen Habermas (1987) who considered that as a society we are no longer reliant on the authority of institutions or rules that deem how we should act. We have had to make our own rules and create normativity for ourselves. As a consequence, we have turned towards each other for reassurance to ensure that we are making the correct choices.

I too have felt self-conscious stepping away from my own 'uniform' of conventional style. Therefore, for this research, the garments were re-fashioned in a way that is reflective of my own notions of sartorial comfort. The garments are examples of re-fashioning but were not designed to promote this. They were created to look elegant, stylish and timeless. The conclusions drawn by Miller and Clarke (2002) coupled with my own informal observations, led to the decision that the colour black would be a common theme running through my practice, not just for this case study but for the overall research in this enquiry.

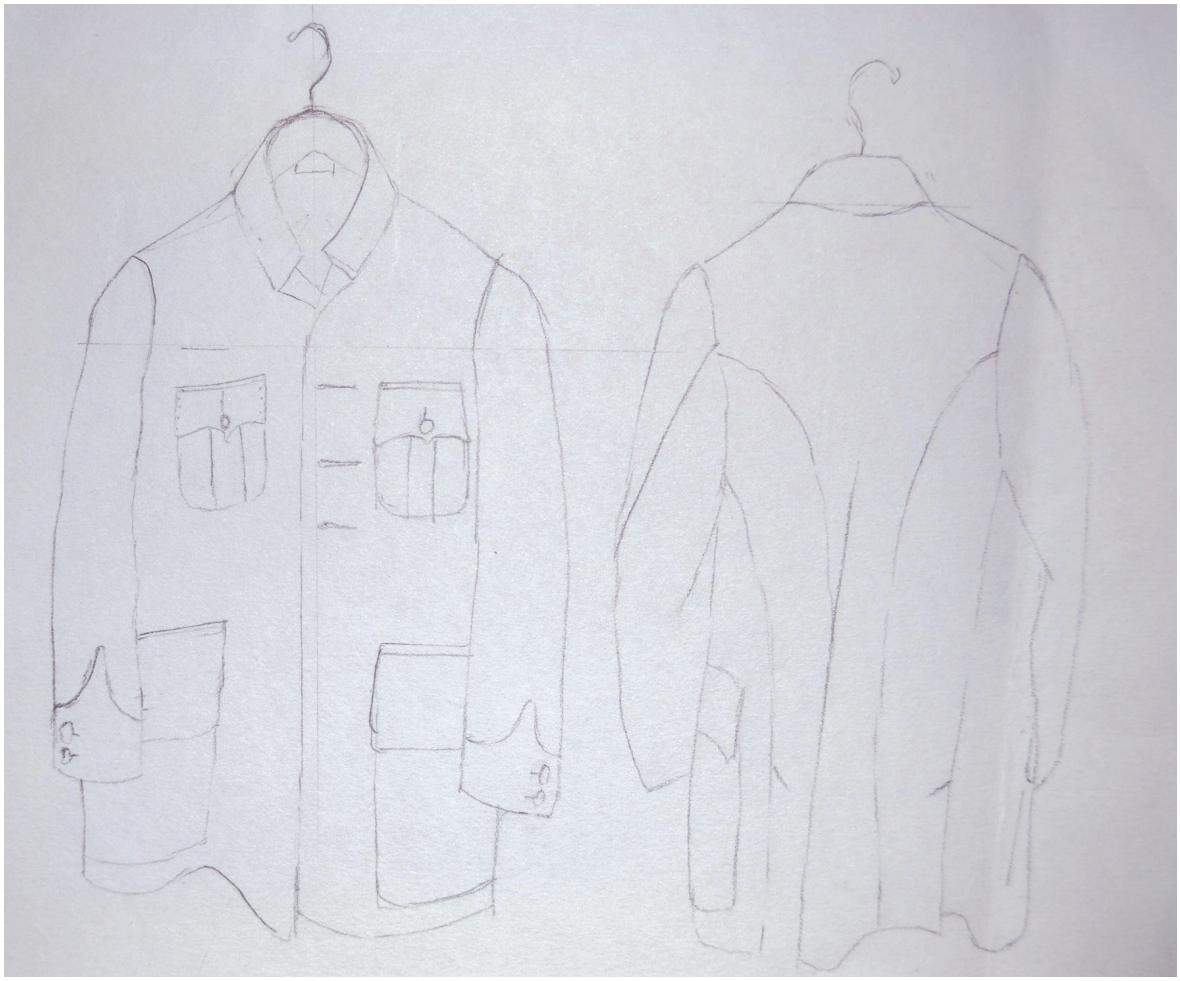


Fig. 3.14 An initial sketch of the No. 1 Dress Jacket as seen hanging in the workroom of bespoke tailors Meyer & Mortimer (Aspinall, 2014).

Fig. 3.15 Label sewn into the No. 1 Dress Jacket (Aspinall, 2014).
Bespoke tailors Meyer & Mortimer also work under the name Jones, Chalk & Dawson.

A New Look: Redesigning the No.1 Dress Jacket

The re-fashioning design for the contemporary garment was influenced by the 19th century techniques used in the creation of the Doyen Poinsot. Applying the findings from the material culture analysis, I intended to reinterpret these re-fashioning techniques in my practice for this case study. Moreover, I aimed to emulate some of the workmanship of the original 18th century tailors and embroiderers as well as those of its re-fashioned 19th century offspring, albeit in a contemporary style.

The structural redesign was straightforward. My initial aim was to resize the jacket by taking in the two side-back seams, giving it a smaller waist with a less military, more feminine line. The stiff, upright stand collar was too severe for my intended redesign so to soften its appearance and reduce its height, I removed a section of the rigid buckram interlining and fabric. The masculine padded shoulders of the jacket needed narrowing; they were too wide (see appendix 4 for process images).

In her paper *Embodying the Military*, Sharon Peoples argues that from the 18th century onwards, military uniforms tended to exaggerate and draw attention to the upper body in order to emulate the contemporary attitudes of what was considered the masculine form (2014, p.12). She adds that it is difficult to disentangle military uniforms from masculinity stating that historically, military tailoring with its use of padding and applied decoration have contributed to what has become the hegemonic shape of the ideal modern male body. For example, the 18th and 19th century style jacket of the Hussar, with its braid and frogging, drew attention to the upper part of the male body (Peoples, 2014). For the elite officers of the British army who did not participate in strenuous activities such as loading and reloading weaponry, epaulettes would also exaggerate this muscular physique (ibid.) (fig. 3.18). To remove some of these unwanted connotations, I intended to remove several inches of padding from each shoulder.

During the 19th century re-fashioning process of the Doyen Poinsot the sleeves of the 18th century coat were permanently removed. This would not be the case with the re-fashioning of the No.1 dress jacket, but the re-fashioning required that the sleeves be shortened. Each sleeve was trimmed with a blunt-ended, laid-on mitred cuff, the retaining of which would enhance the redesign. To reduce the length of the arms, fabric needed to be removed from the top of each sleeve. From research of historically re-fashioned garments, style is of equal importance as the reuse of fabric. Therefore, it would be acceptable to reuse the sleeves to create a stylish short coat.

A newer silk taffeta lining covers the Doyen Poinsot's pre-existing lining of the garment. The cotton-backed twill fabric lining of the No.1 Dress Jacket was a hard wearing fabric in excellent condition and it was unnecessary to replace it. During the analysis of the Doyen Poinsot, it was not obvious as to why it had been relined. I unpicked sections of the No. 1 Dress Jacket's lining to access and re-fashion the back and side seams.

Fig. 3.16 Detail of a 16th century fashionably slashed doublet sleeve belonging to Francesco Fernando d'Avolos d'Aquino (Aspinall, 2018). The doublet and other items of dress from the Aragon family were viewed and photographed by the author in the chapel, Arche Aragonesi in the church of San Dominico Maggiore, Naples, Italy.

Fig. 3.17 *The Wanderer* by Caspar David Freidrich (1817) Replicated courtesy of the Hamburger Kunsthall Gallery, Germany. As a means of evoking sartorial drama, the 'Romantic' man was at the forefront of literary imagination.

The No.1 dress jacket has four pockets: two breast pockets with centre-pleats; three-point flaps with silver military buttons; and two large 9 ½" x 10" deep patch side pockets, also with three-point flaps without buttons. Functionally, it is unlikely that the two breast pockets with their emphasized 1½" external pleat, flap and buttons could serve much of a purpose other than to draw attention to the upper torso. The breast pockets had too much of a military association for my redesign; therefore, both would be repositioned to hip level on the left and right-hand sides of the coat. One pocket would retain its flap and button, and the other would be positioned at a 45-degree angle without the pocket flap to allow the hand to slide in easily.

I intended to utilise the pocket flap with its button as the action of fastening implies security and privacy. Barbara Burman identifies the female 'pocket' (a pouch made of linen tied around the waist and worn under the petticoat) in the 18th century as a significant gendered object, stating that 'in all their variety [pockets] are artefacts in daily use' but 'are also obscure and liminal' (2003, p.78). This description of the pocket can also apply to the contemporary female experience with her handbag.

I agree with writer Caroline Cox who states that handbags have become entirely familiar, a comfortable extension of our body and the sensation of being without one can feel 'distinctly unnerving' (2007, p.8). In keeping with fashion trends and utility, the modern

handbag is not the light small reticule or the 'indispensable' (as it was known in England) (ibid., p. 23) of the late 18th or early 19th centuries; they can be large, heavy and made of leathers, other textiles or artificial materials. Whilst the intrinsic purpose of the handbag remains the same, they have adapted to the changing needs of women. According to dress curator Claire Wilcox whilst the exterior of a handbag is important the 'dark recessive interior is equally important' (Wilcox, 2012, p.21).

It is true the interior of a bag is important and most have several internal pockets. However, from my experience, they are tricky to access, are tight and small whereas the pockets in my coats and jackets are easier to locate, place, hide or retrieve an object quickly. The hand learns to locate the pocket in any given garment; once found it is seldom forgotten. This private storage space is generally accessed by instinct alone and can offer a boundary between interiority and externality that most find satisfyingly essential (Burman, 2003, p.90). Moreover, the placing of the two pockets on the hips of the No.1 Dress Jacket was intrinsic to the re-fashioning design, as these elements emphasised the traditional feminine form.

Developing a Design for Embellishment

The 18th century Doyen Poinsot was constructed from a thick silk that had been embellished with *filé* throughout. It was also decorated with a hand embroidered floral design and hundreds of *paillettes*. The large decorative covered buttons remain and are embellished with flowers that complement the dominant embroidered floral design. Towards the end of the 18th century, circa 1780s, such elaborate designs and colours were soon to disappear entirely from the wardrobes of the privileged French male. The fashion for the English sporting style, known as Anglomania, had become popular. French men had begun to wear a plainer and more sober style of dress that included the frock coat, a waistcoat and a tighter fit of breeches (Ribeiro, 2002). Furthermore, the Revolution would disrupt the social structure of French society entirely, and any visual representation of aristocratic heritage was inadvisable.[19] The ostentatious style of the original coat, with its suggested links to the French Court, could explain why it was not altered or re-fashioned until the following century.

The decision to make the embroidered decoration on the No.1 Dress Jacket subtle and understated was influenced by conclusions drawn from the ethnographic work of Miller and Clarke (2002). They consider that a consciousness of freedom brought about by feminism's challenge to traditional ideas of femininity and gender has created a collective increase in 'modernist anxiety, of not knowing who you want to be' (Miller & Clarke, 2002 p.122). It is their claim that when looking to buy clothing, the sample group of shoppers would like to make bold choices but believe that shades of grey or black are more subtle

19 The storming of the Bastille prison on the 14th July 1789 signified a turning point in French fashion: wealth and luxury became synonymous with tyranny and treason. The leaders of the new regime would take pride in wearing dishevelled clothing that emulated the working class-men who had led this revolt. Certain styles such as the sans culottes (meaning without britches) formed 'part of the revolutionary rhetoric' (Chrisman-Campbell, 2011). The wearer would have risked persecution to dress in such an elaborately embroidered garment and I speculate that the coat was put aside, not worn or re-fashioned until some 100 years later.

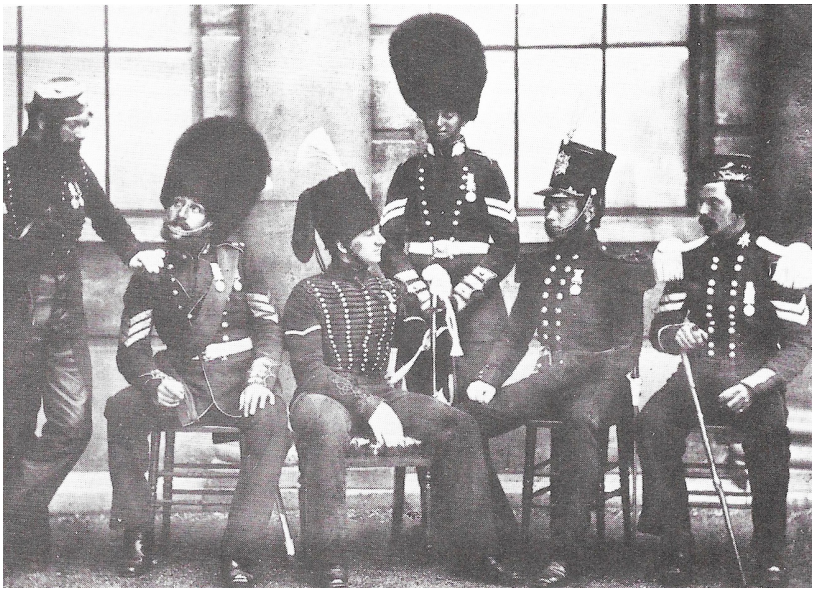


Fig. 3.18 Group of wounded military men back from the Crimean war (unknown photographer).
Their uniforms exemplify ways in which frogging, braid and epaulettes draw attention to the upper body emphasising archetypal masculine physique (Circa, 1856).

Fig. 3.19 The author modelling the No.1 dress jacket before the re-fashioning process began (Aspinall, 2014).

and sophisticated. Miller and Clarke state that on the whole we do not have the courage to take responsibility for making more flamboyant choices because of this 'burden of freedom' (ibid.). Whether this argument is only relevant to their ethnographic sample is up for debate, but as well as my own observations to the prevalence of black clothing, the British fashion press often discuss merits of wearing this colour. For example, *Vogue* (Milligan, 2015) stated that 'black transcends seasonal trends and its versatility allows the pieces to be worn in any environment, in a variety of ways and seamlessly incorporated into a woman's existing wardrobe'!

The original Doyen Poinsot was designed to be worn at the French Court, while the 19th century garment was re-fashioned to be worn for an occasion, possibly with the intention of conveying aristocratic heritage. My redesigned and re-fashioned No. 1 Dress Jacket was created with the objective that it could be worn on a casual basis and not principally for a special occasion. For this reason, the contemporary embroidery embellishing it was designed to appear subtly decorative and only one colour, silver, was employed.

The Doyen Poinsot was embroidered with a naturalistic theme of decorative flowers and foliage using silk and metallic thread with *paillettes*. During the 18th century floral motifs were the most widely used embroidery designs with a preference for unusual and novel flower types. A particular variety or type could come and go out of fashion with 'astonishing rapidity' (Maeder, 1983, p.116).

The stylised, detailed, colourful and intricate appearance of the embroidery decorating the Doyen Poinsot suggests that highly skilled, professional embroiderers did the stitching. To create such detailed work took a great deal of time and expertise. It would begin by tracing the design onto transparent paper which was then retraced using a pricking technique. The pricked design was then laid on top of the material to be embroidered, secured by pins and weights. Using a pouncing bag, a small amount of powder was rubbed over the pricked paper to mark out the embroidery design on the fabric below. When the paper was removed, the pounced outline was brushed over with 'India blue ink or ink prepared from white lead' (Saint-Aubin, 1770, p. 20). The fabric was then scattered with finely sieved breadcrumbs to eliminate any of the remaining powder. This is an example of the preparatory work, which took place before the fabric was stretched and secured onto the embroidery frame.

In the 18th century, there was a large and thriving commercial luxury hand embroidery trade (Taylor, 2016). In Paris at the time when Charles Germain de Saint-Aubin wrote his book, *Art of the Embroider* (1770) there were many professional embroiderers but only eight with the title 'Embroiderers to the King with Court' (Saint-Aubin, 1770, p.19)'(fig.3.20). Considering the opulence of the embroidery on the Doyen Poinsot and the amount of metallic thread and *paillettes* used there is a possibility that the coat may have been embroidered by one of these artisans. The distinct and beautiful embroidery design on the Doyen Poinsot was the inspiration for a similar but contemporary motif also to be embroidered on the re-fashioned No.1 Dress Jacket.

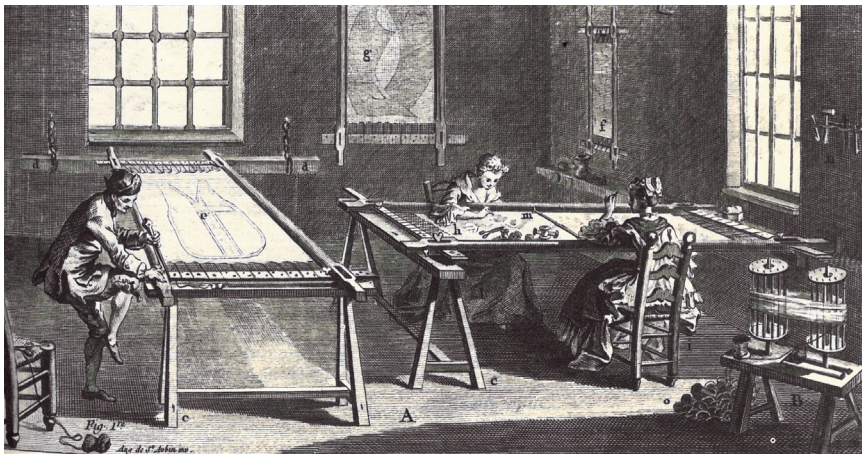


Fig. 3.20 Engraving of an 18th century embroiderers workroom (1770). Replicated courtesy of Los Angeles County Museum of Art.

Fig. 3.21 Daisies and embroidery (Aspinall, 2014).
The flowers, as seen in the garden of the Musée de Albert Khan, combined with a tracing of a section of the embroidery from the Doyen Poinsot were an inspiration to the final design for the contemporary embroidery which embellishes the re-fashioned No. 1 Dress Jacket.

Image of Laser Cut and Embroidered Embellishment
for the Re-fashioned No. 1 Dress Jacket

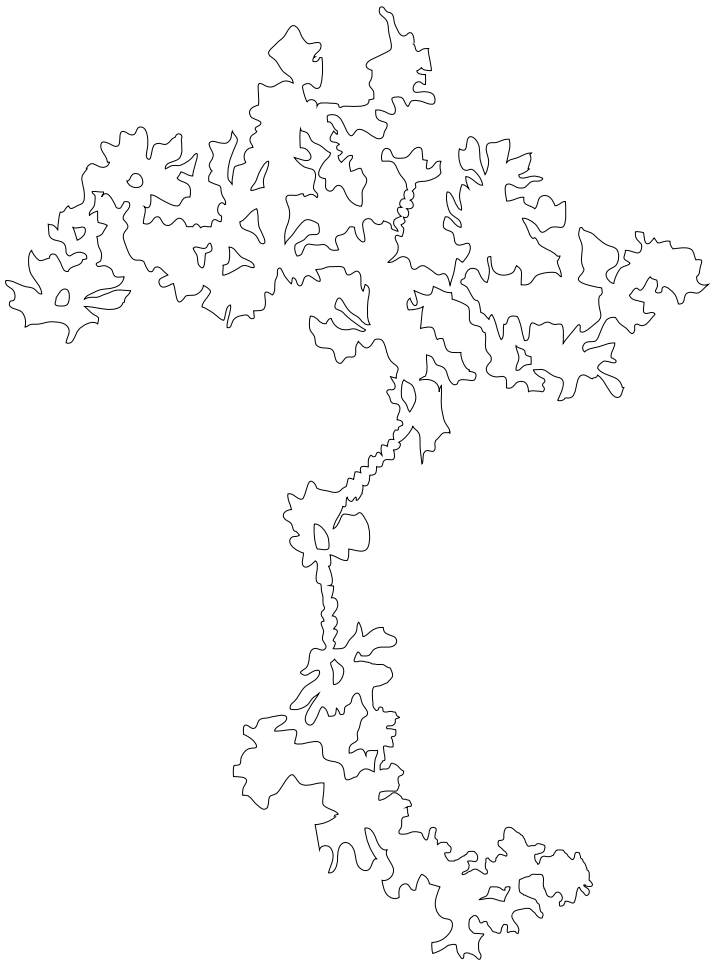


Fig. 3.22 Digital image of the embroidery design.

An amalgamation of a tracing of the embroidery combined with the photographic image of the daisies growing in the garden of the Musée de Albert Khan helped to create the digital image the embroidery design.

An aim of this research has been to explore historical re-fashioning skills to ascertain if and how they can be used in contemporary garment construction. In addition, I wanted to create a strong visual connection between the historic and contemporary garments. In this case study, echoing the original embroidery was key to realising my goal. The motif that I developed originated from a sketch of a section of the 18th century embroidery on the front of the Doyen Poinsot combined with photographs of daisies taken in garden of the Musée de Albert Kahn, Paris (fig. 3.21). The living flowers were uncannily reminiscent of the embroidered flowers on the Doyen Poinsot. I amalgamated the two images to trace an outline. Using the software programme, Illustrator, I created a decorative motif to be used as an embroidery design (fig. 3.22).

The motif was embroidered using a digital embroidery machine. During the 18th and 19th centuries, when the Doyen Poinsot was constructed and re-fashioned, both professional and non-professional makers would have employed any available, affordable modern technology to aid them in their work as noted by St Aubin (1770), Arnold (1999), Harris (1999) Puttnam (1999), Spanabel Emery (2012). To embroider using a digital machine is a contemporary, quick and effective way of applying decoration. Furthermore, it can create intricate and complicated designs that only the most skilled hand-embroiderer could work in a fraction of the time. In our time poor society, with skills such as embroidery diminishing, digital embroidery machines could be utilised successfully in future re-fashioning processes.

I decided to use only one colour, a silver metallic thread with a polyester-core wrapped in metallic foil, as it has echoes of the gilt stitching on the Doyen Poinsot and compliments the silver embossed buttons on the No.1 dress jacket.

When using a digital embroidery machine, the fabric is placed in a frame under the foot of the appliance whereupon a programme directs the stitching. However, to embroider directly onto the No.1 Dress Jacket would have been almost impossible without entirely deconstructing it. Historically, when performing perfunctory tasks such as cleaning or dyeing, dresses were frequently unpicked and re-sewn by skilled workers (Tarrant, 1986). However, due to considerations of time and my respect for the original Savile Row craftsmanship, the motifs were machine embroidered onto the fabric that previously formed the large jacket pockets, as well as excess pieces of waste, worsted wool Barathea. The embroidered motifs were then appliquéd to areas of the re-fashioned coat (fig.3.24).

A number of the historic garments viewed, such as Mr Barton's 1940s Make-do and Mend dress, discussed in Chapter 4, have been re-fashioned using techniques that could be described as untidy and have unravelled fraying edges. To contemporary eyes, accustomed to the high standards of mass manufactured garments, these can appear shoddily sewn. However, my design aesthetic required a neat clean edge, so the embroidered motif was cut out using a laser cutter, as the laser's beam burns through the cloth leaving a sharp and defined edge. The precise clean cut required would have been hard to achieve with scissors, as the outline of the motif was elaborate and intricate.

Fig. 3.23 The digital embroidery machine stitching the contemporary embroidery motif (Aspinall, 2014).

Fig. 3.24 Image of the laser cut embroidery (Aspinall, 2014).

Image taken just after the laser cutter removed sections of the embroidery. The mistake became part of the re-fashioning process

This was a complicated process as the software programme used by the embroidery machine slightly adjusted the vector points of the Illustrator file needed for the laser cutting. This readjusted working of the design led to the laser severing off sections of the embroidered motif. The end result was not as envisaged but the unforeseen error created a less perfect, less mechanistic and form of embellishment (fig. 3.24). I embraced this imperfection because it appeared true to the essential philosophy of re-fashioning which is about giving new life to existing garments rather than creating perfection.

Re-fashioning: The Process

The finishing of a re-fashioned garment relies on a number of factors such as time, resources and skill. As previously discussed, feminising the jacket required altering the waist, taking in the back and side seams, reducing the collar size and sleeve length and narrowing the shoulders. Over a three-day period, working with professional cutter and coat maker Kathryn Sargent who oversaw the structural re-working of the No. 1 Dress Jacket, we re-fashioned it from male military wear to a women's short coat. I sought her guidance, as my experience of working with tailored garments was limited.

The No.1 Dress Jacket was originally constructed on Savile Row and I aspired to re-fashion it into an equally finely tailored piece of clothing. I unpicked and removed the pockets and their flaps, which exposed the chalk markings left by the tailor who had originally constructed the garment. Sargent recognised the workmanship of military tailor, Paul Matthews. To access the main body of the garment, the lining was unpicked, which revealed that the jacket had been previously altered. The sleeves had already been shortened but it was necessary to reduce them by a further inch. The measurements are referred to in inches as the tailors in the West End of London work only with the Imperial system.

Tailoring is an old established trade using many traditional techniques. Unlike dressmakers, professional tailors do not use pins; they measure, chalk and baste, which I found difficult when fitting the shortened sleeves back into the jacket. I would have preferred to pin the sleeves to the main body of the jacket to ensure that the sleeve 'pitch' was correct, and to pin the adapted waist seams. However, there were no pins in Sargent's workroom, therefore the altered seams were basted then sewn on a professional sewing machine. The sleeves were re-fitted using the same procedure. It was my first experience of working with padding, canvas and horsehair and it was informative to have the opportunity to learn some basic tailoring skills. Sargent demonstrated ways in which she used her hands to bend and manipulate the canvas and horsehair on the shoulder area. She applied heat from her hands to mould and sculpt the garment into a three-dimensional rounded shape.

The stand collar of the No. 1 Dress Jacket stood proud measuring 2¼" and was stiffened with a folded stitched piece of shaped buckram. The outer side of the collar was covered in royal blue Barathea, and its interior was lined with black cotton-backed twill.

Fig. 3.25 Chalk markings (Aspinall, 2014).

The removal of the pockets revealed the chalk markings left by the previous tailor (2014).

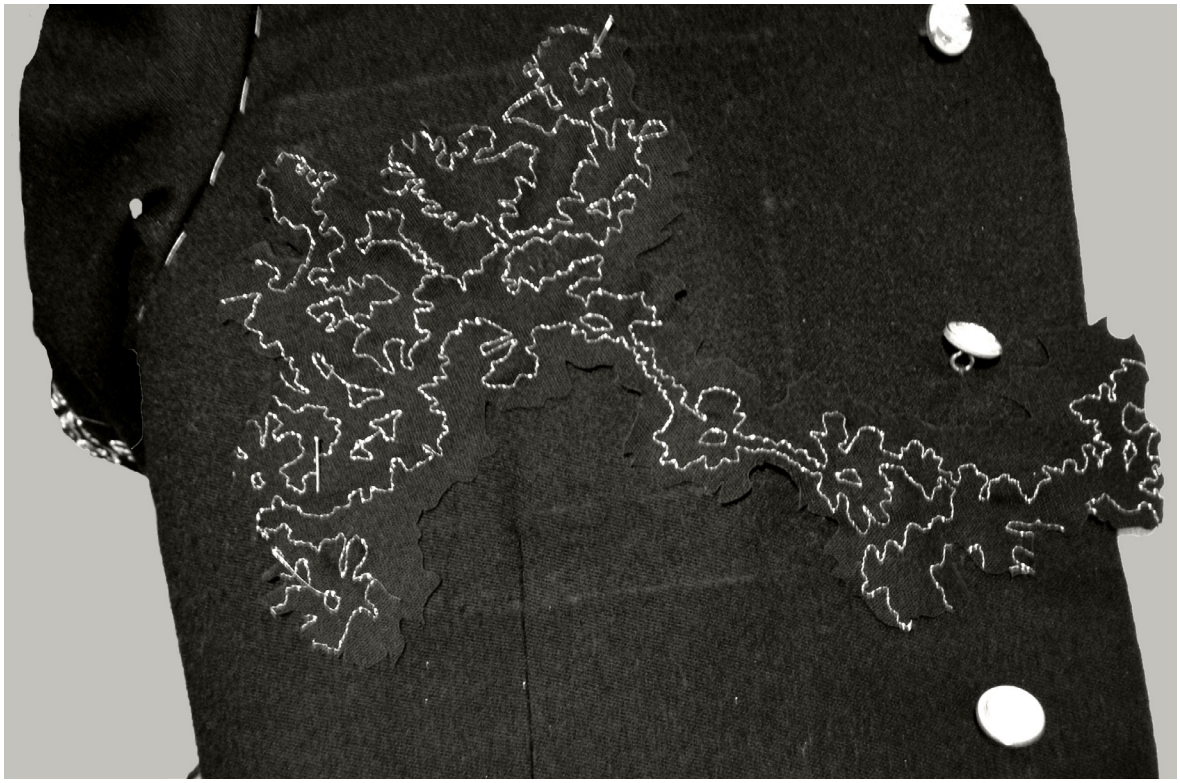


Fig. 3.26 Experimental embroidery placing (Aspinall, 2015).

Image depicting my experimental positioning of the embroidery on to the coat prior to stitching it by hand (2015).

I reduced the collar height and curved its blunt square ends to minimise the severity of its 'masculine' military appearance.

As I wished to reuse the collar with all its layers of materials, it needed to be disassembled. In order to do this, I detached it from the main body by unpicking the holding stitches. This included unpicking the stitching that affixed three metal military press-studs and two hooks eyes to the interior of the collar. By unpicking the stitches that encased the buckram in cloth, I separated the layers of the collar and re-styled it into a more feminine shape. Even detached from the coat, the collar remained rigid, upright and curved. It was then re-assembled by covering the buckram with the existing Barathea and relining it with cotton-backed twill. The collar was then hand stitched to the body of the jacket.

The final stage of the re-fashioning process was to appliqué the embroidered motifs to the coat. I secured them by hand with small running stitches that allowed the precise edge of the laser cut fabric to remain visible. This was a purely aesthetic design feature, as was varying the size of the motifs and their position on the garment. The No. 1 Dress Jacket's smaller pockets were re-located as side pockets. One pocket retained its three-point button down flap and the other was placed at a 45-degree angle to enable easy access. They were positioned this way, as previously discussed, not only as a design feature and but also for practical usage. Both were hand-stitched to the coat using a black silk thread as recommended by Sargent. Once all the outer embellishments were sewn to the garment (fig. 3.26), the unpicked lining was re-sewn using a felling stitch. On completion, the garment was professionally pressed.

The feminised No.1 Dress Jacket was re-fashioned using a selection of contemporary and traditional sewing techniques, as was the Doyen Poinsot. The 19th century seamstress or dressmaker who re-fashioned it altered the seams of the 18th century coat with a sewing machine. At that point, the sewing machine was a modern appliance invented in 1850 and could be described as the first female labour-saving piece of domestic equipment (Swartz Cowan, 1983). The coat was also relined with a modern fabric, 'treated' taffeta (Scott, 1993, p.208). Unfortunately, it was not known that the use of such silks, treated with metal salts to give the fabric weight, would be a conservation disaster and that in time the fabric would become brittle and split with the slightest touch.

The re-fashioned contemporary interpretation of the coat was influenced directly by the material culture analysis of the Doyen Poinsot. The various dressmaking and tailoring manuals that informed my interpretation included Yeoman & White (1928); Waugh (1964); Aldrich (1984). Yeoman & White gave a detailed construction explanation, as well as a pattern for the No.1 Dress Jacket, both enabled my understanding of how it was initially made. By resizing Waugh's pattern in *The Cut of Men's Clothes* (1964) and constructing the half-sized toile, I understood how the original 18th century coat would have looked. This gave me an insight into the construction of 18th century men's clothing. Moreover, from this exercise, I speculated how the coat was re-fashioned in the late 19th century. Aldrich (1984) provided instructive descriptions on the making of contemporary women's wear patterns that aided the re-fashioning process.

Fig. 3.27 The finished No.1 Dress Jacket (Tamer, 2017).

The waste fabric that was cut from the No. 1 Dress Jacket, plus any fastenings or small military accessories, were salvaged and catalogued. In the case study, Mrs Guiney's Gown, during each phase of re-fashioning, the leftover fabric scraps had been saved and carefully tied together with a piece of purple silk cord. When the Museum of London acquired the garment, the tied bundle of scraps and the unpicked 18th and 19th century bodices arrived with the dress. In the examination of the garment, the Museum of London did not permit me to untie these offcuts; nonetheless it was useful to view them, and they aided my historical analysis of the gown. Consequently, my initial drawings, digital images, embroidery remnants are catalogued and will remain with the garment as an integral part of its history.

To conclude, re-fashioning is a process unique and specific to each particular garment and its maker. Crown states that: '[coats and jackets] will generally be the most difficult for you to re-design or alter' (1977, p.45). This would also concur with Ms Sargent's view that on Savile Row a good alterations tailor is highly sought after. To successfully adapt coats and jackets the alterations tailor needs expertise in the figuration of a garment as well as professional sewing skills.

When re-fashioning the coat, I made mistakes particularly when machine stitching in the sleeve-head forcing me to unpick and restitch it several times over. My hand-stitching is not as perfect as a Savile Row tailor or finisher, and in places the stitches are too long. At one stage, whilst unpicking the sleeve lining yet again in a quest for perfection, I reflected that the re-fashioning workmanship of the Doyen Poinsot was far from flawless. When examining the construction of historic garments and particularly the hand-sewing and finishing, I have observed that frequently it is irregular, unpick marks are often visible and the stitching on the buttonholes is rarely precise. By today's standards the work would be harshly judged.

In contemporary society, high-street ready-to-wear clothing is generally well made. The process for constructing a pair of jeans bought from a fast fashion outlet is the same as that of a designer brand. On both garments, the seams will be straight, the stitching neat and the zip placed correctly. To survive in today's competitive market, manufacturers need to provide high-quality, low-cost products for their customers. Consequently, before a garment leaves its factory of origin it will have been inspected at a number of quality control points to ensure that it not only conforms to technical dimensions but also to specific measurements, such as the correct distance of the company's logo to the waistband (University of Oradea, 2011, p.62). All garments need to comply with the quality control standards set by the company selling the product. As a consequence, the average shop-bought garment is constructed to a high standard.

Globalisation and mass production have enabled companies to sell their garments at very competitive prices. The clothing may be constructed from inferior materials, but experienced machinists will have sewn it. This high level of quality workmanship, that we accept as normal, has led us to expect a certain standard and quality. This is not necessarily negative but what ensues is, that in order for clothing to be considered

acceptable, the workmanship needs to look identical to all the other garments of a similar price. Re-fashioning is the opposite; it is a process more akin to home dressmaking. My re-designed and re-fashioned No.1 officer's dress jacket is not haute couture and although its roots lie in Savile Row, it is now a contemporary woman's coat that on inspection bares the imprint of its previous two makers.

Doyen Poinsot: The Re-fashioning of the No.1 Officers Jacket

Extracted Techniques & Concepts

1. A culturally signficant male garment was repurposed and re-fashioned as a female garment.
2. The masculine shape was feminised by altering the back and side seams of the jacket.
3. The elaborate, once masculine, decorative 18th century embroidered embellishment was recontextualised as fashionable 19th century female decoration.
4. The garment's shoulder width was reduced along with the armscyes: to create a more feminine shape and line.
5. The neckline was altered to create a more fashionable, for the time, female style.

Re-fashioning Process

A culturally signficant male garment was located: the No. 1 Officers Jacket.

Altered corresponding seams to create a desired feminine-line. Collar re-styled to remove overt military association. Padded shoulders reduced in size. Sleeve length reduced.

All pockets unpicked and removed. Breast pockets relocated to hip area to emphasise femine line.

Fabric from original front pockets re-purposed as decorative embelllishment.

Laser cut and digital embroidery were utilised to create 18th century inspired decoration. Embellishment is hand-stitched to jacket.

Impact

The re-fashioning of a redundant but culturally significant male garment.
The re-fashioning of an elite bespoke garment into an everyday women's short coat.
The repurposing of waste off cuts as decorative emebellishment on the re-fashioned women's short coat.

CHAPTER FOUR

Part 1: Material Culture Analysis

Part 2: Design and Construct

Part 1: Material Culture Analysis

Mr Barton's Dress

Accession No. 1962/3071

Throughout World War II (WWII), a significant reduction in the availability of raw materials was a trigger for the collective resilience of the British people. The introduction of civilian clothes rationing in June 1941, followed by the Utility Clothing Scheme (late 1941) and the Make Do and Mend campaign in 1942, had a profound effect on the British public (Reynolds, 1999). The reuse of clothing, household linen and accessories was promoted by the Board of Trade as a concrete way of contributing to the war effort (Reynolds, 1999). As a consequence, many surviving garments created during this period have been imaginatively constructed and/or repurposed using interesting and alternative materials. For this case study, I intended to locate and investigate a Make Do and Mend garment in the hope that it would reveal re-fashioning skills that could have the potential to be adapted for use in a contemporary context.

In 2009, I visited an exhibition at Worthing Museum, specifically to view garments from their collection, that had been re-fashioned or repurposed. Some of these were described as Make Do and Mend garments. There were two dresses and a blouse made from silk military maps, as well as a civilian dress cut from RAF uniform fabric.

When considering a potential garment for this case study, I contacted Worthing Museum, as the dress constructed from RAF uniform material had the potential to reveal insights into WWII re-fashioning. When I went to view the garment, it became apparent that although the dress had been fashioned from repurposed RAF uniform fabric, it did not display any noticeable re-fashioning techniques.

However, there was another garment in the same archival box that fulfilled the criteria for this research. Described on its accession card as an example of 'Make Do and Mend', the dress showed signs of re-fashioning and was also constructed from repurposed materials. Furthermore, it appeared to have been altered and reworked a number of times. This dress became my third case study, and from here onwards, is referred to as Mr Barton's dress after the man who donated it to Worthing Museum.

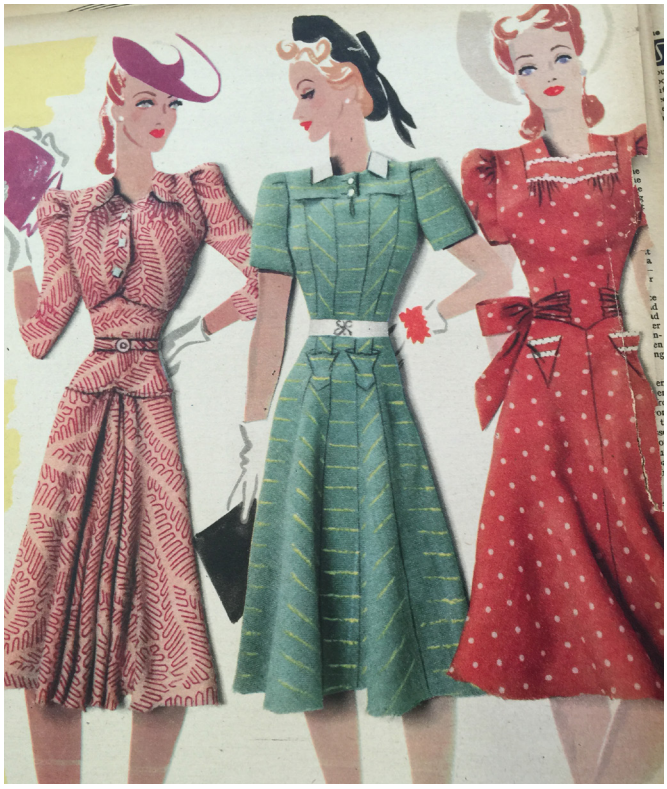


Fig. 4.1 Fashionable styles of the time as seen in the September 26th 1942 issue of *Woman* magazine. Courtesy of Lond*on* College of Fashion (2016)

Fig. 4.2 Mr Barton's dress as viewed in the storage room of Worthing Museum (Aspinall, 2015).

Measurements: full length of garment 42"; waist 34"; bust 36"; sleeve length 17 5/8".

Stage 1: Description

The dress was donated to Worthing Museum on 20th June 1962, and unusually, has two accession cards. The older of the two cards (dated 1962) gives little information, merely outlining that it is a 'grey homemade dress – let out twice with curtain material inserts' (Museum No. 1962/3071 Worthing Museum and Art Gallery). The card was typed on a manual typewriter using the Courier font (fig. 4.3)

The second card has no date and is typed on an electric typewriter as is evidenced by its font (fig. 4.3).

This card states:

> Date: c1939-41
> Blue/grey wool knee-length day dress – short sleeves, high square neckline. Brocade curtain fabric insertion across bodice & down skirt and sleeves. Pair of stud fasteners on each shoulder. Metal zip left hand side seam. Presumed to be a homemade example of 'Make-do and mend' renovations. NB – according to stock register, dress was disposed of, but then found in box in 1988.
> Condition – Poor – brocade fraying.
> (Museum No. 1962/3071. Worthing Museum and Art Gallery)

I speculate that this card was created in 1988 when the dress was rediscovered. The first card was typed in 1962 when the garment was donated to Worthing Museum.

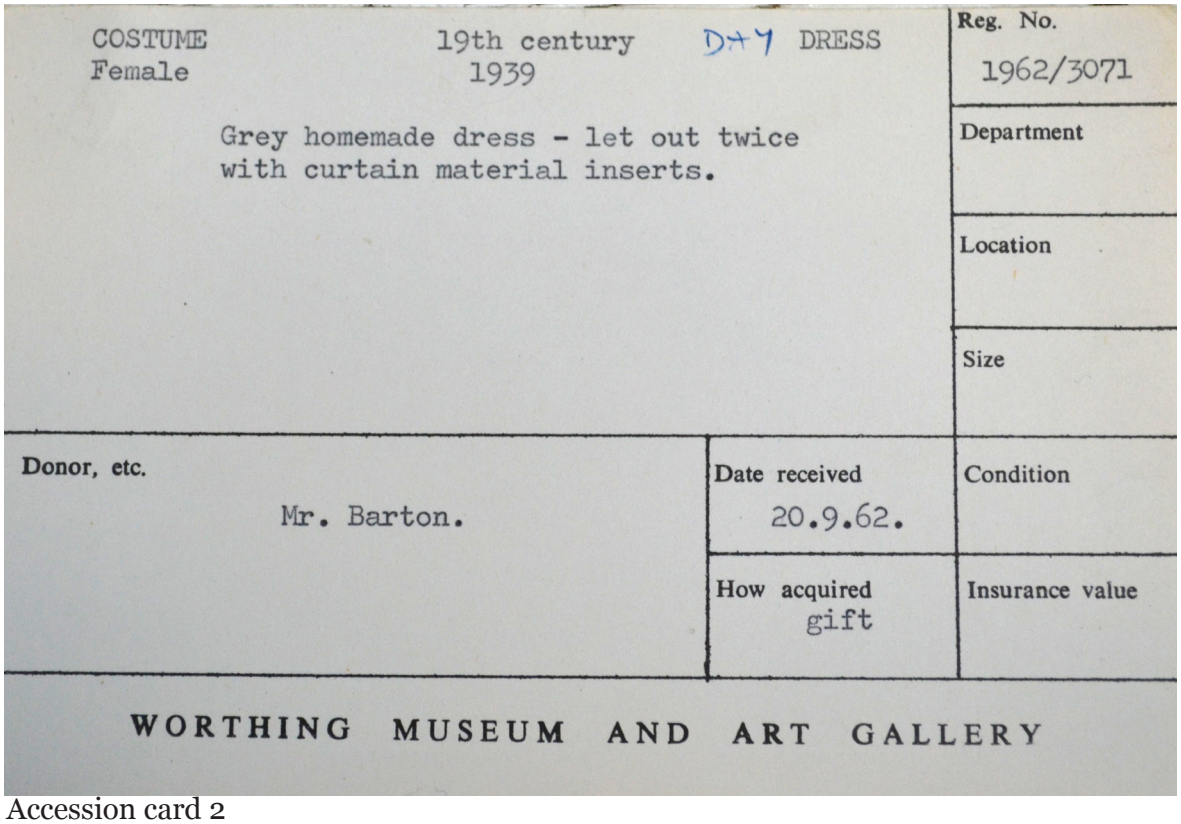
Materials and Construction

The dress is of a similar style to many constructed in Britain during WWII (fig. 4.1). It has wide, padded shoulders, a flared gored skirt with a hemline that falls just below the knee. As described on the accession card the dress is constructed out of blue-grey wool twill and silk fabrics (fig. 4.2). The silk is not silk brocade, as stated, it is a hand-embroidered satin-silk with two prominent motifs. One is a large multi-petal rose with foliage, the second has smaller Tudor-style roses also with foliage. Approximately six colours have been used, including a metallic thread. The amalgamation of the silk threads has created a silver/grey tonal range. The metallic thread, now tarnished, has disintegrated in many places leaving its yellow silk core that according, to historical embroidery specialist, Rosie Taylor-Davis indicates that the thread was produced in Japan (Taylor Davis, 2016).

The embroidery has been stitched with a standard 2-ply twist and was well executed. There are no knots or hanging threads and the design is identical on the interior and exterior of the garment implying that the person who completed the embroidery was skilled in the art. In a consultation with Taylor-Davis, it was her view that although the embroidery had been stitched well it lacked the finesse of a professional embroiderer (Taylor-Davis, 2016). This observation implies that the embroidery had been completed recreationally.

The embroidered silk has been inserted into the blue-grey twill wool of the dress in horizontal strips across the top of the bodice, back and front, and vertically down from the

Acession card 1



COSTUME
Female

19th century
1939

DAY DRESS

Grey homemade dress - let out twice
with curtain material inserts.

Reg. No.
1962/3071

Department

Location

Size

Donor, etc.
Mr. Barton.

Date received
20.9.62.

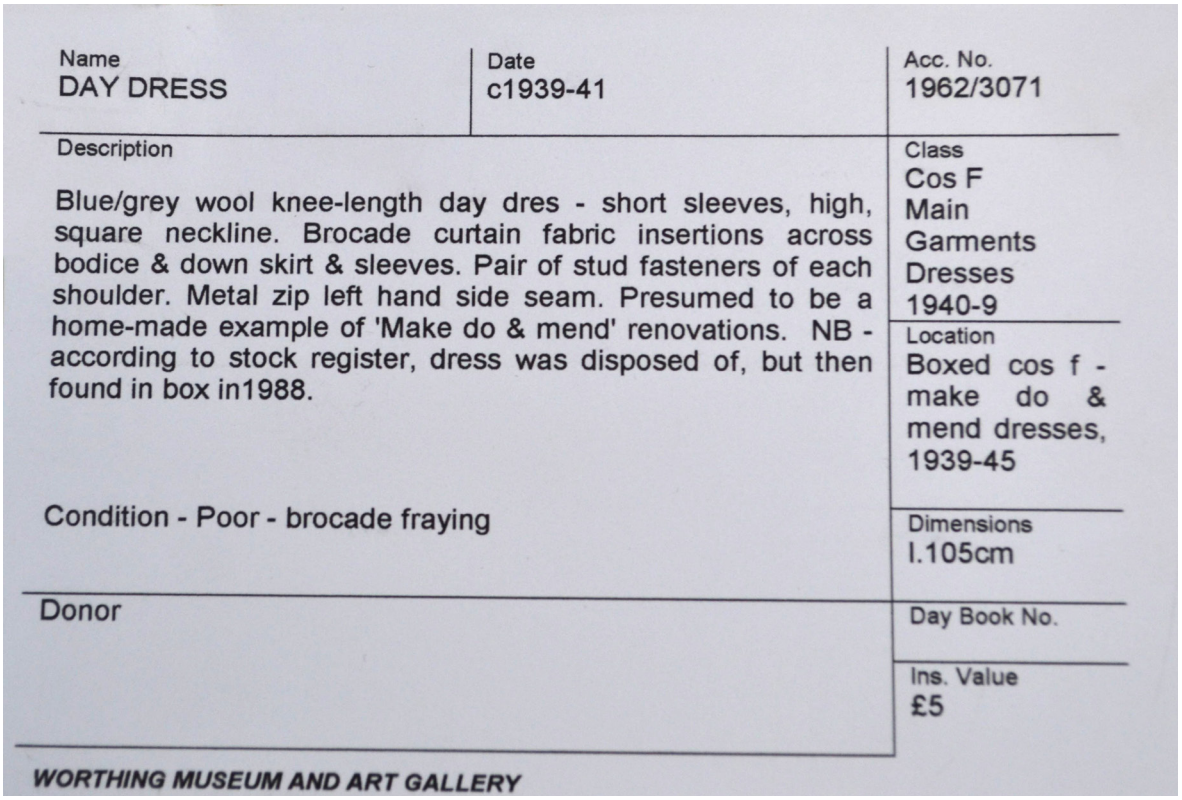
Condition

How acquired
gift

Insurance value

WORTHING MUSEUM AND ART GALLERY

Accession card 2



Name
DAY DRESS

Date
c1939-41

Acc. No.
1962/3071

Description

Blue/grey wool knee-length day dres - short sleeves, high, square neckline. Brocade curtain fabric insertions across bodice & down skirt & sleeves. Pair of stud fasteners of each shoulder. Metal zip left hand side seam. Presumed to be a home-made example of 'Make do & mend' renovations. NB - according to stock register, dress was disposed of, but then found in box in1988.

Condition - Poor - brocade fraying

Class
Cos F
Main
Garments
Dresses
1940-9

Location
Boxed cos f - make do & mend dresses, 1939-45

Dimensions
l.105cm

Donor

Day Book No.

Ins. Value
£5

WORTHING MUSEUM AND ART GALLERY

Fig. 4.3 Images of the two accession cards, held at Worthing Museum (Aspinall, 2015). The first accession card was created in 1962 when the garment was originally donated. There is no record or date of when the second accession card was created but was probably created in 1988 when the dress was rediscovered.

waist at the centre-front and back of the garment. It is notable that the surface texture of the satin-silk in the interior of the garment is the 'glossy' side of the fabric, generally considered to be the 'right-side'. The lustre created by the floating warp-faced threads in the weaving of the satin creates an attractive overall sheen on one side of the fabric. It is this shine that differentiates it from other woven fabrics. On this garment the 'wrong-side' of the satin-silk has been used for its exterior.

When measuring Mr Barton's dress, as stated previously, I used the measuring standards of the time (inches), as this technique helps to achieve a more accurate analysis of the garment. The dress has three-quarter length sleeves, padded shoulders and falls just below the knee. The neckline is neither square nor round. The left-hand side curve is squarer than the right. There are differing length plackets with fastenings on either side of the front shoulder. The left-hand opening measures ¾" more than the right. Both openings fasten with two press-studs: each of the four studs have been sewn into the garment by hand (fig. 4.5).

The internal neckline has been bound with a grey woven braid which also binds the cuffs. This braid looks like brush braid, more commonly sewn on the outer edges of Victorian skirts and dresses to protect the fabric edge from continuous wear and tear (Harris, 1999) (fig. 4.5).

A brass zip has been inserted into the right side-seam of the dress. Investigating the garment from the interior, one can see that the zip has been reinforced with brass studs that run either side of the teeth. The zip-pull is spherical and decorated. The brass studs, teeth and zip-pull all suggest that it was originally designed for an accessory that would not open or split under pressure. A fastening of this type would not ordinarily be used in such a lightweight garment (fig. 4.6).

The dress has two front godets inserted adjacent to the centre-front vertical embroidered strip. A godet is a separate section of material set into any part of the garment to give it extra width (Kaplan Pivnick, 1949). Neither godet is of the same measurement, differing in length and width. Two larger godets have been inserted into the back, side seams. Both front and back godets have been cut from the same blue-grey wool twill as the dress.

The older of the two accession cards states that the dress was altered twice. Throughout the dress, there are many systematic lines of tiny vertical and horizontal holes, which are evidence of unpicked seams, darts and stitching. Running around the waist of the dress is a visible, horizontal fold-line. Furthermore, two horizontal lines of unpicked stitch marks run adjacent to this fold, which is evidence that the lapped seam attaching the bodice to the skirt was opened out to create more length.

Fig. 4.4 Front of Mr Barton's dress (Aspinall, 2016).

Either side of the neckline are two plackets which fasten with press-studs. On the right-hand-side, above the breast-point is evidence of a now stitched closed opening. This may have been a pocket .

Fig. 4.5 Detail of hand sewn press-studs fastenings (Aspinall, 2016).

The press-studs are positioned on both shoulder plackets. The neckline has been bound with what appears to be 'brush braid'.

Fig. 4.6 Detail of exterior and interior of the zip (Aspinall, 2016).

A fastening of this type would not generally have been used in a light-weight garment suggesting that the zip originated from elsewhere.
The zip is constructed from brass and has reinforcement studs either side of its teeth to strengthen it. In this image, one can view the differing styles of workmanship used to construct the dress.

Descending from the rear waist, symmetrical to one another, are two triangles of unpicked stitch marks measuring approximately 5 1/8" x 1 1/8". The shape and regularity of the holes and the central crease in the fabric indicate that these triangles were once shaping darts. The darts were removed, I speculate, to increase the width of the waist (fig. 4.7).

Stitched under each arm are two sweat pads constructed from a thick white cotton. One side of the pad has been coated with what appears to be a moisture proof layer. This gives the interior side, the surface lying next to the silk, a rubberised, waxy texture. Both pads are oval in shape and are now very creased and discoloured (fig. 4.8). It is not apparent whether they were pre-designed sweat pads or have been constructed from a material that the maker considered suitable for the task. The armpit exterior of the dress is stained dark brown-orange and the embroidered silk appears to have rotted.[20]. This damage could be due to the degradation of the coating on the sweat pad causing a reaction with the silk's natural fibres, or it could solely be sweat damage. Sweat is a complicated mixture of protein and acid; if left on a garment can stain, rot and split the fabric (Landi, 1999).

As was the fashion during this period (see fig. 4.2), Mr Barton's dress has padded shoulders. However, instead of shoulder pads, two rolls of dense cotton wadding have been used instead. The thick rolls do not taper off but extend half way around the arm-scye with the bulk of the wadding on the sleeve side of the garment. The wadding has been left raw and unfinished. Generally, when constructing shoulder pads for an unlined garment, the wadding is covered in fabric and then stitched into the garment. This protects the pads from detaching, is more comfortable for the wearer and gives a finished appearance.

All the seams of the dress, the top stitching of the blue-grey wool twill panels to the embroidered silk and sewing of the braid on to the neckline and cuffs was completed on a sewing machine. There are also many patches, repairs and alterations, some done by hand and others with a sewing machine. In places basting stitches have not been removed. Throughout the garment the remaining threads from unpicked seams are still visible. Approximately, nine different coloured threads have been used to construct, re-fashion, and mend the dress.

There is evidence that a small buttonhole pocket once existed in the upper seam of the horizontal panel just above the breast-point (see fig 4.4). On the right-hand-side of the garment is a small gaped opening. Although stitched closed and reinforced with a number of vertical machine stitches, the entrance to the pocket still remains visible. Investigating the pocket from the interior of the dress, it would appear that the pocket bag was removed (cut horizontally) from the dress (see fig 4.9).

20 Professor June Bové, conservator, teacher and assistant Professor at the Fashion Institute of Technology advocates removing the pads as the rubber coating on the sweat pad can degrade, causing brown-orange stains on the garment always causing irrevocable damage.

Fig. 4.7 Interior and exterior of unpicked darts (Aspinall, 2016).
Both lines of removed stitching are visible as is the line of stitching from when the original waist seam was released.

Fig. 4.8 Detail of the damaged exterior of the underarm fabric (Aspinall, 2016).
The discolouration of the of the silk could be due to the degradation of the treated sweat pad reacting with the natural fibres of the silk. Running across the pad, are a number of basting stitches.

Fig. 4.9 Detail of interior front shoulders (Aspinall, 2016).
The wadding has been used effectively to create a 'puffy-topped' sleeve style (Franks, no-date, p.177). The wadding used to create the roll of padding is unlike any used in dressmaking or tailoring. It resembles similar used for upholstery purposes. The arrow points to where, I speculate, there once was a pocket.

Fig. 4.10 Patches (Aspinall, 2016).
The dress has not only been re-fashioned, it has been mended in many places. This images contrasts two patches. The satin silk patch may have been constructed from the removed pocket with the brown horizontal line running across evidencing this. Unpicked machine stitching can be seen on the triangular shaped patch. .

The fabric under the left-arm has been repaired. One patch is constructed from satin-silk, half of which is uniformly discoloured suggesting that this fabric was repurposed. It may have originated from the removed pocket bag. On the triangular patch there is evidence of removed machine stitches which implies that this fabric was also repurposed. The patches were sewn by hand using two different types of thread, which could signify that they were patched at different points in time (fig. 4.10).

The dress has been altered many times, which owing to the nature of the modifications have left it with many creases and puncture marks as well as loose threads. It is unlined, and all of the internal seams have been left raw, including the seams that secure the horizontal and vertical silk/wool panels. However, on a number of the silk inserts the selvedge has been utilised[21]. The selvedge has a white stripe running along its edge and is visible on some but not all of the silk panels embroidered with the large rose motif. The silk strips embroidered with the smaller Tudor-style rose appear to have been cut from a larger piece of cloth.

Stage 2: Deduction

Throughout this research process, I have found that the garments most relevant to this research were those in a poor state of conservation and once archived rarely removed from their box. Maybe this was why the curators allowed me to examine the garments in detail and also place them on dress stands. The informality allowed for a more thorough analysis especially in the Deductive stage.

Sensory Response

My initial reaction to this garment was different to the previous two case studies. I had travelled to Worthing to view the 'RAF uniform dress' and when that dress proved unsuitable, I was disappointed. To then discover Mr Barton's dress, in the same archive box was 'exciting'.

The tattered re-fashioned dress was in a state of disrepair and the fabric fibres needed to be stabilised. The surface dirt and stains had caused many of them to rot, as a consequence, the dress was very fragile and had to be handled with care. The stains, particularly in the underarm areas of the dress were unpleasant. At times, owing to the high level of soiling on the garment, handling it (even with gloves) was slightly off-putting. The dress was also covered in what I deduced to be black dog hairs. Fortunately, it did not smell and knowing that prior to handling it had lain undisturbed in acid-free conservation tissue paper for many years, did remove my reluctance to handle it. More importantly, I have learnt that these palpable signifiers of wear are useful pointers to understanding and analysis of the garment.

My detailed examination of the dress led to questioning why Mr Barton had considered it meaningful enough to donate to the museum. I began to consider what value Mr Barton had placed on the garment. Had it belonged to his mother, sister or his wife? Had he

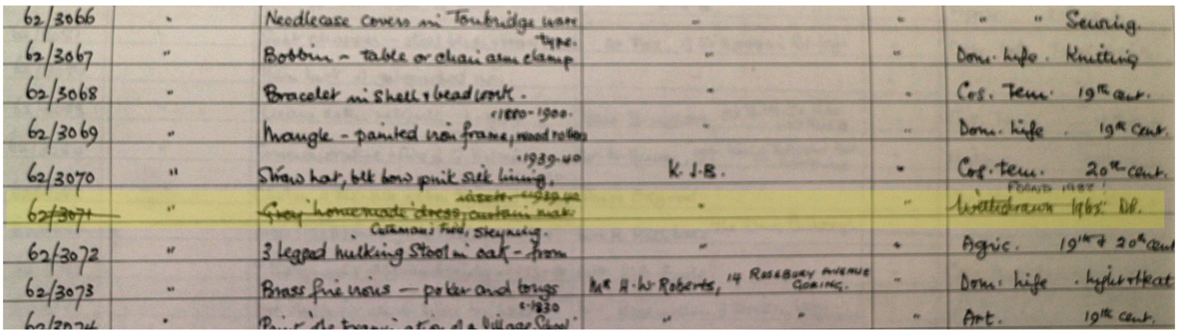
21 This is the vertical border of the cloth where the weft yarn double backs on the warp thread to create a non-fraying edge.

lovingly remembered someone constructing it, wearing it and then altering it? Did he have 'an emotional attachment' to it ?(Woodward, 2007)
It is important to note that in 1962 when the dress was accepted by the museum, it would not have been in the poor condition it is today. Due to its lack of conservation, the deterioration of the soiled fibres have worsened resulting in a significant degradation of the fabric in places.

In the museum there is a day-book, a handwritten ledger documenting all of the donations received by the institution. When looking through this with curator Gerry Connolly, we discovered that Mr Barton had donated the garment along with other dress items and objects relating to domestic life. These included: five sheets of assorted pins; a mangle with a painted iron frame and a straw hat lined in pink silk embellished with a black bow.

The dress is described as 'Grey homemade dress, curtain mat. inserts C.1939-40' however, written next to it was a note saying that it had been withdrawn in 1963. This had then been crossed out by another hand and written above it was 'found in 1988'. The dress was given to the museum in 1962, less than twenty years after V-E day (Victory in Europe).
It is possible that 'D.R.', the person who initialled the withdrawing of the garment, did not see any value in keeping it. It was not after all what could be considered a 'museum piece', as in 1963 it was only eighteen years after the war had ended and the dress appeared to have no material value. It was poorly constructed and was not a recognisable WWII collectable item of apparel, such as a Siren Suit [22] or a child's gas mask.

In contemporary culture, there is a profound interest in understanding the ways in which the civilians of Europe survived this war, exemplified in exhibitions such as *Fashion on the Ration* (Imperial War Museum, London. 2015), *1945 – Defeat. Liberation. A New Beginning* (Deutsches Historisches Museum, Berlin. 2015), and a plethora of films and TV dramas including *Suite Francaise* (2015), *The Book Thief* (2005) or the Dutch film *Black Book* (2008). I speculate that the historical potency of Mr Barton's dress donation was far less valued in 1963 than if received today.



62/3066	"	Needlecase covers in Tonbridge ware type.	"	"	" " Sewing.
62/3067	"	Bobbin – table or chair arm clamp	"	"	Dom. Life. Knitting
62/3068	"	Bracelet in shell & bead work.	"	"	Cos. Tem. 19th cent.
62/3069	"	Mangle – painted iron frame, wood rollers c1880-1900.	"	"	Dom. Life 19th Cent.
62/3070	"	Straw hat, blk bow pink silk lining. c1939-40	K.J.B.	"	Cos. tem. 20th cent.
62/3071	"	Grey homemade dress, curtain mat. inserts c1939-40	"	"	Found 1988! Withdrawn 1963 DR.
62/3072	"	3 legged milking stool in oak – from Cuttmans Field, Steyning.	"	"	Agric. 19th & 20th cent
62/3073	"	Brass fire irons – poker and tongs	Mr H.W. Roberts, 14 Rosebury Avenue Goring.	"	Dom. Life. Light & heat
[illegible]	"	[illegible] c.1830	"	"	Art. 19th cent.

Fig. 4.11 Image of entries into Worthing Museum's day book (Aspinall, 2016).
The highlighted section illuminates the crossed-out entry of the dress.

22 During WWII, it was considered fashionable to wear a Siren Suit to the air raid shelter. This was comparable to a dressing gown. Some had hoods and trousers and could be worn open or closed (*Fashion on the Ration, 2015*).

Workmanship

By analysing the style, size and regularity of the stitches, my assessment of the dress is that it was originally constructed on a sewing machine and finished by hand. This workmanship is of a good standard; the seams are straight, and the stitching is even. However, the subsequent alterations and repairs do not posess the same quality of workmanship. In places the hand stitching is irregular and I would describe it as poor (see figs. 4.4, 4.6).

When measuring the dress, I established that the two front godets were of a different size: the left godet measured 9" x 43/8" and the right godet, 9 6/8" x 5 1/8". Owing to these size differences and their prominent placing on either side of the central front vertical strip of embroidered silk, it is unlikely that this irregularity was a design feature. Furthermore, one of the shoulder plackets is wider than the other. Observing these differences, I propose that the dress was constructed without the use of a pattern, commercial or otherwise.

Another possibility is that there was not enough fabric to make the godets the same size.

During subsequent alterations, evidenced by the remaining prominent creases of the unpicked seams and darts in the woollen cloth, the dress was increased in size and lengthened. Woven wool is known to be a flexible fabric, and with a hot iron and some steam the creases could have been removed or greatly lessened. Likewise, it is also possible to decrease the appearance of the small puncture holes left by the unpicked seams. With steam and a pin, one can agitate the fibres of the fabric thereby reducing the size of the puncture marks or removing them almost completely. Did these obvious signs of alteration not bother the wearer, or did they not have the means or knowledge on how to complete this task?

Evidence of alterations in other parts of the dress have left behind residues of white thread, undoubtedly as a result of unpicked seams. Were the fractured remaining threads left, as is often the case, they would not have been visible?

Looking closely at the workmanship, one can see that a machine-stitched dart has been inserted in the back of the dress and finished with a hand-tied knot. The dart was lengthened further using the same white thread and this was also finished with a knot (see fig. 4.7). I propose that the original dart was mistakenly sewn too short and the error was corrected by lengthening it. This standard of workmanship contrasts considerably with the near-perfect embroidered stitching on the inserted satin-silk panels. It would appear that no effort was made to remove the incorrect stitching and that the appearance of the interior of the garment was not of great concern to the wearer.

The brass metal zip inserted in the side-seam of the dress is reinforced with small brass studs that run either side of its teeth. As discussed previously, it has a decorative spherical ‘chain’ pull, not commonly used in dressmaking. I speculate that this zip was

repurposed possibly from a redundant small handbag or purse. Accessories of this type need a robust and strengthened zip to withstand the tension of continuous use. A strip of the embroidered silk fabric has been inserted adjacent to the zip to increase the waist size of the dress. To carry out this procedure, it would appear that the zip was removed and reinserted using hand stitching that is neither neat nor regular.

The effective use of possible upholstery wadding in the shoulders enables the dress to achieve the quintessential 1940s fashionable shape and style (see fig. 4.2). The rolls of thick wadding have not been covered with a lining material and consequently, as a result of usage as well as age, areas have begun to disintegrate. A woollen dress of this type would typically have been lined as the fabric against the skin would have been uncomfortable and the unbound seams could have been irritating. However, the fact that the dress is not lined may not have bothered the wearer as even as late as the 1940s, as it was socially inconceivable that a woman would not wear a corset, even during this time of national crisis (Kirkham, 1999).The position of the sewn-closed pocket just above the right breast point-could suggest the reason why it was removed. Although useful for a small item such as a watch or a handkerchief, it may have given the dress bulk in an area where a smooth line was likely to have been preferred, particularly when the dress was enlarged.

The hand-finishing on the shoulder plackets and affixing of the press-studs, which would have been executed when the dress was originally constructed are of a poor standard (see fig. 4.5). Owing to this disparity in the workmanship, it is questionable as to whether the shoulder plackets were a later adaptation. However, this was unlikely to be the case as the dress without the plackets would have been impossible to place over the head due to the small circumference of the neckline.

Not only does the design of the garment compare with actual 1940s pieces viewed (*Fashion on the Ration*, 2015) but also with fashion illustrations and patterns examined in *Vogue* (1942, 1944), *Woman* (1942) and *Drapers Record* (1942). *Woman* was one of the cheaper weekly magazines costing 3d and was aimed at a working class or middle-income readership. Both the weekly and monthly magazines were reinforcing the view that the simplified styles were the most fashionable and in keeping with the spirit of the time (Wood, 1989).

Comparative Garments

Comparative garments can reveal evidence of attitudes and assumptions, which can cast a light on the culture and society of the person who constructed or wore the garment. I decided to compare Mr Barton's dress with the RAF uniform dress also in the archive of Worthing Museum. Whilst this garment doesn't show any signs of re-fashioning it was created from irregular dressmaking materials and like Mr Barton's dress is a good example of home-dressmaking in times of economic hardship.

Stylistically, both dresses share many similarities (see table 1). I deem that Mr Barton's dress was constructed from an unpicked, repurposed garment and considering its colour,

Fig. 4.12 The comparative garment (RAF Uniform Dress) (Aspinall, 2015).

Museum ref: Worthing Museum 1971/681. The dress is constructed from Air force blue serge with long sleeves and press-studs fastening at the wrist.

(Air force blue), maybe a redundant military uniform. Mr Barton's dress demonstrates the creative ways in which a person in a time of national crisis with limited access to materials was able to construct a fashionable garment. The reuse of materials could imply that she was following the suggested 'making-do and mend guide-lines' (Howell, 2012, p.123), which reflected the 'culture of patriotic thrift' promoted by the Board of Trade at that time (ibid.).

The RAF Uniform dress was constructed on a sewing machine and finished by hand. The side zip is of the type commonly found in dresses and is a lightweight metal zip. The shoulders have been padded but unlike the wadding used on Mr Barton's dress, the pads sit on the shoulders of the dress as opposed to being stitched around the scye to puff out the sleeve. The shoulder pads are a semi-circular shape and covered in the same fabric that lines the bodice of the dress. The sewing thread used to construct the garment is of a matching colour to the dress' blue serge fabric. The press-studs on the interior of the cuffs have been sewn by hand using a neat over-stitch. The workmanship has been executed to a good standard indicating that it was constructed by a proficient dressmaker. Although the dress was made in a period when dressmaking materials were scarce, the maker was able to obtain lining fabric, a suitable dress zip and a colour coordinated belt buckle.

Mr Barton's dress is an interesting example of Make-Do and Mend. It conforms, like the RAF Uniform dress, to the familiar narrative and commonly accepted myth of resourcefulness and ingenuity, surrounding clothing and fashion during WWII (Bide, 2015). However, its wear and tear are evidenced through stains, repairs and significant poor reconstructive alterations. These suggest that its owner lacked funds, as even in this time of material scarcity, it was possible to buy new clothes, or fabric and haberdashery if one had the money and/or the necessary clothing coupons to do so (Zweiniger-Bargielowska, 2000).

Stage 3: Speculation

According to Prown, not knowing the provenance of an item allows the interpreter to have the freedom to explore their imagination, allowing them to immerse themselves into the investigation (1982). During the latter two stages of the analysis, even knowing the provenance of the garments, I have continuously found myself entering (as discussed in the methodology) a space of interaction. Here, I not only questioned why the dress was remodelled but I also speculated on the life of the woman who wore this re-fashioned and patched dress.

During WWII, as many women were volunteering for essential or better-paid work, the wealthier households were often left without the assistance of their skilled employees. Although fine sewing and embroidery were one of the 'feminine' skills that were taught to middle and upper-class female children, many wealthier women lacked proficiency in plain dressmaking or mending (Reynolds, 1999, p.329).

In 1941, six months after the introduction of clothes rationing and the Civilian Clothing Scheme, a number of 'lady' volunteers on the executive committees of the Women's Group on Public Welfare and the National Council for Social Services suggested to Hugh Dalton, president of the Board of Trade, that the government should consider providing public dressmaking and mending classes. It was their belief that the majority of women, like themselves, lacked these essential skills (Reynolds, 1999, p.330). The lessons would teach women how to make new clothes out of unwanted cloth, and also how to extend the life of existing garments by mending and remodelling. The Make Do and Mend campaign was introduced in 1942 (ibid.). The campaign promoted the essential skills classes and many of the Make-do and Mend suggestions were featured in women's magazines, leaflets, exhibitions, and Pathé news items (ibid., p.334).

However, for the majority of families on low incomes, this was not a new concept. For many, left over fabrics had always been made use of; good clothing was turned and old garments were remodelled (Reynolds, 1999). In her book *Austerity Britain*, Zweiniger-Bargielowska (2001) concludes that government statistics from WWII highlight that the biggest attendees to the Make Do and Mend classes were, in fact, only participating for recreational purposes.

One of the many Make Do and Mend suggestions was to piece together different garments. This involved removing fabric from the 'good parts' of one garment, to create another (Woods, 1983, p.27). The commercial pattern companies followed this example and began to publish paper patterns with instructions on how to utilise scraps to create new garments. The commercialisation of the practice of 'piecing' garments soon became something of a fashion statement (Emery, 2014, p.154). The less expensive weekly magazines, such as *Woman,* frequently featured articles, photographs and illustrated instructions demonstrating how to remodel and combine two redundant garments to become one stylish, new article of clothing. It is unlikely that a paper pattern was used to aid the construction of Mr Barton's Dress, owing to the irregularity of the dress measurements. However, the dress' style and the 'piecing' of the embroidered silk suggest that, when it was first constructed, it was considered fashionable.

According to Jenny Lister, the Curator of 19th Century Textiles, V&A, London, the embroidered silk used in the 'piecing' is Arts and Crafts in style[23] and was created circa the end of the 19th century (2016). During that period, the pervading attitude was that middle-class women should devote the majority of their time to creating a comfortable and loving home for their families (Parker, 1984, p.154). Exploiting this sentiment, the suppliers of embroidery patterns assured their customers that embroidering for the home 'made for domestic happiness' (Parker, 1984, p.155). It is probable that the panels' of embroidered silk in the dress originated from either a portiere or a bed counterpane[24].

23 On 5th January 2016, images of the embroidery were shown to Jenny Lister, Curator of Fashion Textiles (1800-1914) at the V&A museum, London. She suggested is bore a resemblance to British Arts and Crafts embroidery of the late 19th century.

24 Specialist embroiderer and stitch historian, Rosie Taylor-Davis suggested (5th November, 2016) that owing to style of the embroidery, and the panel strips of small roses that the embroidered silk was originally a counterpane.

The profuse amount of surface dirt on the interior side of the embroidered silk could be a result of its age and does suggest has never been washed. Cleaning hand-embroidered silk is not a simple task and would take time as the colours may run.

There is a possibility that the embroidery was soiled prior to its re-purposing. The maker of the dress may have decided to use the right-side of the embroidery on the interior of the dress in order for the soiled surface not to be seen. Or the wrong-side of the embroidery was used as the right-side due to a simple mistake, easily made as both sides of the embroidery are almost identical.

The garment may have been constructed for an important event, but the evidence of usage would suggest that it was worn a great deal thereon after. It might have been altered to accommodate a pregnancy, a weight gain or was resized for a different wearer. The waist has been widened, seams have been released and the removal of the pocket in the bust area could signify that, due to an increase in breast size, the pocket may have caused discomfort and therefore it was cut out.

The original construction of the dress was well executed, but the subsequent alterations using different threads and numerous stitch types are suggestive of limited resources and sewing skills as many of the repairs and adaptations are of a poor standard. There is a possibility that the dress, in another role, did a turn in a theatre as a costume. Many old and unwanted clothes were donated to amateur and professional theatre productions. Or maybe it ended up in a dressing-up box?

The dress does conform to the principles of Make Do and Mend and is likely to have been made by a person who, under wartime restrictions, wanted to appear fashionable in their attire, using all materials at hand to do so. The decoratively embellished embroidered silk, which was 'pieced' in the dress, suggests that it may have been created for an occasion. As with the other garments in this study, the fact that the construction and the alterations were not particularly well executed did not prevent its continuous use.

The dress may have been constructed in a Make Do and Mend class or inspired by an image in one of the women's weekly magazines. This would fit neatly into the enduring popular view of WWII fashion and patriotic austerity which continues to survive despite challenges from historians (Bide, 2015).

After analysing the dress in detail, I identified the inventive and imaginative reuse of redundant materials as a skill that could be explored further in my creative practice. The blue-grey wool twill came from an unpicked garment, the embroidered silk from either a bed-handing or portiere, the zip possibly from an unwanted accessory. For this case study, I therefore decided to construct a contemporary garment by re-fashioning a redundant piece of clothing using only materials I had at hand. Nothing, not even thread, would be bought.

Table 1
Comparative Garment Analysis

Stylistic Features	Mrs Barton's Dress	Comparative Garment Worthing RAF Uniform Dress
Wide shoulders with gathered sleeve head	Yes	Yes
Knee length skirt	Yes	Yes
Flared skirt	Yes	No
Side zip	Yes	Yes
Embroidery using metallic thread	Yes	No
Belt	No	No
Blue/Grey Colour	Yes	Yes
Re-purposed fabric	Yes	Yes
Square neck-line	Yes	No
Press-stud fasteners	Yes	Yes

Part 2: Design and Construct

The Influences of Mr Barton's Make Do and Mend Dress on the Construction of a Contemporary Jacket and the Re-fashioning of a Crochet Dress

The material culture analysis of Mr Barton's dress illuminated and demonstrated interesting techniques of dress construction, such as 'piecing', the practice of renovating old garments by inserting or adding materials (Spanable Emery, 2014). However, the overriding feature of the dress was that it had been fashioned from entirely repurposed redundant materials. From a redundant blue-twill garment and an embroidered household textile, a dress was produced.

To conclude my creative practice for this case study, I re-fashioned a dress that was constructed six years prior to the outbreak of WWII (fig. 4.13). The dress had belonged to my grandmother, who as a young woman crocheted it as part of her trousseau. The techniques used to adapt the dress were not only influenced by Mr Barton's dress, but also from research on the Make Do and Mend scheme, which included facsimiles of Make Do and Mend leaflets issued by the British Board of Trade (1942-1945) (Wood, 1989, Reynolds, 1999). To complete the dress, I constructed a jacket made from a waste household material/textile. The design for which was led by conclusions reached from the material culture analysis of Mr Barton's dress, as well as the appearance and style of my grandmother's hand crocheted dress.

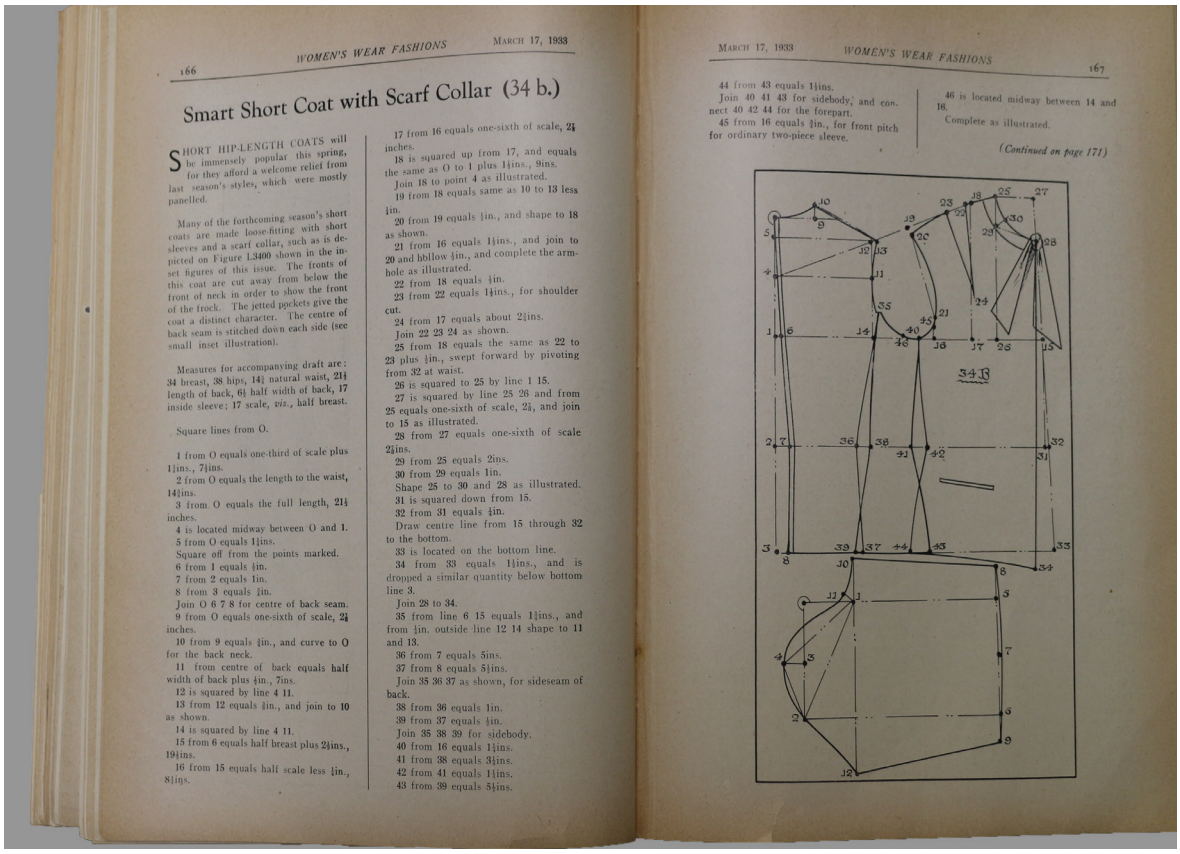
Contemporary Practice of Re-fashioning

My design process was initiated by looking at backdated copies of monthly and weekly magazines such as *Vogue* and *Woman*, printed during the period of 1939-45. It was my aim to construct the garment using not only the repurposing techniques promoted by the Make Do and Mend campaign, but also to draw upon these fashion styles to complement the dress.

Woman, first published in June 1937, was of interest as it regularly published Make Do and Mend suggestions. Although aimed at a middle-class readership was primarily read by the working and lower-middle-classes (Hackney, 1999, p. 74). Additionally, during WWII, as part of the Mass Observation project[25], dressmaking was also investigated, with a participant noting that the media had the biggest impact on popular fashionable clothing (ibid., p.85). Fiona Hackney, design historian and expert on women's print periodicals, concluded that *Woman* magazine and *The Daily Mirror* newspaper were the most frequently read media outlets, implying that they were the most influential (ibid.).

25 The Mass Observation project was founded in 1937 with the intention of conducting a comprehensive investigation into British Social life. Teams of investigators include artists and writers and many recruits were 'ordinary' people (Hackney, 1999, p.91).

Fig. 4.13 The original crocheted dress with its slip undergarment (Aspinall, 2016).



166 WOMEN'S WEAR FASHIONS MARCH 17, 1933

Smart Short Coat with Scarf Collar (34 b.)

SHORT HIP-LENGTH COATS will be immensely popular this spring, for they afford a welcome relief from last season's styles, which were mostly panelled.

Many of the forthcoming season's short coats are made loose-fitting with short sleeves and a scarf collar, such as is depicted on Figure L3400 shown in the inset figures of this issue. The fronts of this coat are cut away from below the front of neck in order to show the front of the frock. The jetted pockets give the coat a distinct character. The centre of back seam is stitched down each side (see small inset illustration).

Measures for accompanying draft are: 34 breast, 38 hips, 14½ natural waist, 21½ length of back, 6½ half width of back, 17 inside sleeve; 17 scale, viz., half breast.

Square lines from O.

1 from O equals one-third of scale plus 1½ins., 7½ins.
2 from O equals the length to the waist, 14½ins.
3 from O equals the full length, 21½ inches.
4 is located midway between O and 1.
5 from O equals 1½ins.
Square off from the points marked.
6 from 1 equals ½in.
7 from 2 equals 1in.
8 from 3 equals ½in.
Join O 6 7 8 for centre of back seam.
9 from O equals one-sixth of scale, 2½ inches.
10 from 9 equals ½in., and curve to O for the back neck.
11 from centre of back equals half width of back plus ½in., 7ins.
12 is squared by line 4 11.
13 from 12 equals ½in., and join to 10 as shown.
14 is squared by line 4 11.
15 from 6 equals half breast plus 2½ins., 19½ins.
16 from 15 equals half scale less ½in., 8½ins.
17 from 16 equals one-sixth of scale, 2½ inches.
18 is squared up from 17, and equals the same as O to 1 plus 1½ins., 9ins.
Join 18 to point 4 as illustrated.
19 from 18 equals same as 10 to 13 less ½in.
20 from 19 equals ½in., and shape to 18 as shown.
21 from 16 equals 1½ins., and join to 20 and hollow ½in., and complete the armhole as illustrated.
22 from 18 equals ½in.
23 from 22 equals 1½ins., for shoulder cut.
24 from 17 equals about 2½ins.
Join 22 23 24 as shown.
25 from 18 equals the same as 22 to 23 plus ½in., swept forward by pivoting from 32 at waist.
26 is squared to 25 by line 1 15.
27 is squared by line 25 26 and from 25 equals one-sixth of scale, 2½, and join to 15 as illustrated.
28 from 27 equals one-sixth of scale 2½ins.
29 from 25 equals 2ins.
30 from 29 equals 1in.
Shape 25 to 30 and 28 as illustrated.
31 is squared down from 15.
32 from 31 equals ½in.
Draw centre line from 15 through 32 to the bottom.
33 is located on the bottom line.
34 from 33 equals 1½ins., and is dropped a similar quantity below bottom line 3.
Join 28 to 34.
35 from line 6 15 equals 1½ins., and from ½in. outside line 12 14 shape to 11 and 13.
36 from 7 equals 5ins.
37 from 8 equals 5½ins.
Join 35 36 37 as shown, for sideseam of back.
38 from 36 equals 1in.
39 from 37 equals ½in.
Join 35 38 39 for sidebody.
40 from 16 equals 1½ins.
41 from 38 equals 3½ins.
42 from 41 equals 1½ins.
43 from 39 equals 5½ins.

MARCH 17, 1933 WOMEN'S WEAR FASHIONS 167

44 from 43 equals 1½ins.
Join 40 41 43 for sidebody, and connect 40 42 44 for the forepart.
45 from 16 equals ½in., for front pitch for ordinary two-piece sleeve.

46 is located midway between 14 and 16.
Complete as illustrated.

(Continued on page 171)

Fig. 4.14 Image of pattern as viewed in *Women's Wear Patterns and Fashions,* 1933. (Courtesy of London College of Fashion).

Although edifying, the fashion illustrations and photographs in the magazines from the 1940s did not provide me with the hoped-for inspiration, and I began to investigate fashion periodicals from a decade earlier, the period when the crocheted dress was originally constructed.

Women's Wear Patterns and Fashions, printed and published by *The Tailor and Cutter*, was a weekly magazine aimed at women's tailoring outlets, shops and professional seamstresses, although this is not implicitly stated.

The journal (March 17, 1933) starts with Notes of the Week, an informative page advising the reader not only on current fashion trends but also the colours and fabrics that were being used by 'leading firms' (*Women's Wear Patterns and Fashions*, 1933, p.161). Illustrated images of fashionably clad female figures sit adjacent to the pattern making instructions that consist of a scaled down diagram of the garment's pattern lay, with step-by-step directions on how to create it. The instructions state that the patterns, once drawn up are for the measurements 'bust 32, waist 24, hips 36, natural waist length 15, [etc.]' (ibid., p.162). By today's standards these measurements (Imperial) would be considered a small average. There is no information on how to construct the outfits. The illustrations, however, do give some indication as they depict both the back and front of the garment and show the position of seams and/or the inclusion of pleats.

I was interested in the journal as not only did the illustrations have a stylistic resemblance to the crocheted dress, but also analysing and constructing one of these patterns would be of relevance to this research. With Case Study 1, I constructed the pattern, I adapted another maker's garment, therefore an exercise such as this could contribute towards my understanding of the ways in which past home-sewers adapted and utilised commercial dress patterns to meet their needs.

In her essay, M*aking Modern Women Stitch by Stitch,* Hackney details an interview with Flo Mansell (1999, p. 73-98). Mansell was a working-class woman from London who remembered constructing clothing in the mid-20th century, stating that a magazine's emphasis on dressmaking 'allowed for plenty of scope for reworking and reinterpretation' (ibid., p.79). When analysing the text alongside the instructions in *Women's Wear Patterns and Fashions,* it appeared that there was an implicit understanding that the maker was skilled and could utilise their own creative integrity when constructing the garments (fig.4.14) (see appendix 8 for copy of pattern). This assumption about creative practice within dressmaking and sewing appears to be ever present in much of the historical texts reviewed by myself throughout this research.

Featured in *Women's Wear Patterns and Fashions* (1933, p.171) is a 'short hip-length coat' (fig. 4.14). The illustration with its pattern was an influence on the design of the jacket that I envisaged would complement the crocheted dress. Utilising this pattern, a half-size experimental toile was constructed. It has been my experience that some historic patterns can have inaccurate measurements therefore to work on a smaller scale can isolate problems without wasting fabric. Furthermore, working on a smaller scale was common

Fig. 4.15 Magazine illustration depicting the 'short hip-length coat' alongside the half-size toile (Aspinall, 2017).

A half-sized pattern was made by adjusting the measurements of the pattern (*Women's Wear Patterns and Fashion*s, 1933). The length of the made-up toile is longer than suggested in the illustration accompanying the patten and the sleeves are narrower.

practice historically (V&A, T.1: 81, 2-2007).

The illustration of the 'short hip-length coat' depicts a 'scarf collar' that, for the time, was a fashionable way to fasten a garment of this type. The pattern instructions were basic with limited directives; 'The collar is a straight piece of material 36in long and 2in width' (*Women's Wear Patterns and Fashions*, 1933, p.171). The instructions did not advise on a seam allowance; I deduce that they expected this to be tacit knowledge. I applied my own understanding of pattern cutting and dress construction to make the 'scarf collar,' but was unhappy with the finished result even after adapting it a number of times (fig. 4.15).

An outcome of constructing the toile was that I realised that the scarf would not tie or hang correctly, it was too short, and the collar was too shallow. I rejected the 'scarf collar' and simplified the design. The exercise informed the design practice as I found working in this small scale to be more manageable, playful and experimental.[26] Furthermore, I gained an understanding as to the assumed skills of the 1930s makers who consulted this magazine.

The Jacket Construction

To construct a full-size version of the jacket (as featured in *Women's Wear Patterns and Fashions*), the pattern was drawn-up following the magazine's suggested measurements. My grandmother was a slim woman therefore I considered the stated measurements (34" bust, 38" hips, 24") similar to those of the crocheted dress (ibid., p.166). To perfect the design and the fit of the jacket, I found myself having to continuously adapt my pattern and construct several separate toiles. The first toile was too small under the arms and too tightly fitted at the waist. The magazine's illustration depicts that the jacket's left and right front panels curved down from the side seams to meet the centre front in a point. Neither the half-toile nor my initial full-size toile emphasized this in the same way as the illustration and as I considered this to be an attractive design feature the pattern had to be re-adjusted. The modifications appeared to be continuous until finally a toile was constructed that was the correct fit, shape and design to compliment the crocheted dress (fig. 4.16).

Creation of the Jacket Fabric

Reflecting upon Mr Barton's dress which was created from repurposed materials, I decided to construct the jacket also using this technique. My choice of materials was inspired by a retrospective of the artist, Sonia Delaunay (1885-1979) at the Tate Modern (2016). The exhibition encompassed a full scope of Delaunay's work that included paintings, embroidery, fashion, tapestry, fabric design, furniture and interior design.

---

26 Fashion designer Madeleine Vionnet (1876-1975) famously worked out all her designs on a small mannequin, describing her creative process, she states:

> Every day I set myself up in the atelier in front of the small wooden mannequin that has been with me since the beginning, and then I draped, harmonized, put things together, and took them apart until I was satisfied.
>
> Paulvé, 1974 as cited in Golbin, 2012, p.16.

Fig. 4.16 Constructing the toiles: the adaptation of the three toiles using the pattern from *Women's Wear Patterns and Fashions,* 1933 (Aspinall, 2017).

Viewing her contrasting *Coloured Patchwork Bedcover* (1911) and the *Simultaneous Dress* (1913) influenced my decision to construct the jacket out of a patchwork of materials. Moreover, patchwork was successfully used during WWII, when it was considered a good use of re-purposing materials to create household necessities[27]. Delaunay had sewn the fabric patches together using a deliberately 'undistinguished' form of stitching (Buckberrough, 2014, p.46). This stitching was intentional as through her practice, Delaunay was asserting her Russian heritage, and as she explained 'Russians made patchwork' (Buckberrough, 2014, p.46). The irregular stitching style that was purposefully executed by Delaunay, has been described as invoking an effect of 'primitivising' (Buckberrough, 2014, p.46)[28]. However, it reminded me of some of the more 'undistinguished sewing' used to patch Mr Barton's dress.

In 1925, she launched Maison Sonia specialising in the sale of fabrics, fashion, carpets and furniture. An image that was particularly influential on the patchwork design of the jacket features two female models: one is driving a B12 Citroën Car and the other stands in front of it. The car has been painted with one of Delaunay's fabric designs and the model in the foreground is wearing a coat created from differing shades of rectangular fur pieces stitched together in a design similar to the one decorating the car (fig 4.17).

This is a magnificent image and I admire the bold, geometric design using contrasting blocks of colour that Delaunay applied to construct the matching coat and dress. In my view, the image depicts the independence and freedom that some aspects of Modernism brought to women, through the use of fashion, design and culture (Evans, 2013). Furthermore, it reminds me of a similar photograph of my grandmother as a beautiful young woman standing in front of her own car.

27 A patchwork housecoat created during WWII by two Sussex dressmakers was on display at the Imperial War Museum, *Fashion on the Ration: 1940s Street Style Exhibition*.

28 From 1913-1914, Delaunay created clothing and household objects that were produced in a patchwork of fabrics (Godefroy, 2014). (She considered that by wearing her own colourful clothing, she was presenting 'abstractionism' to the public (ibid., p.157)).

Fig. 4.18 Two models wearing coats designed by Delaunay with the Citroën B12 painted in the style of one of the artist's fabrics (1925) (image scanned from Montfort, 2014).

Fig. 4.17 The contrasting coloured rectangles were basted together (Aspinall, 2016).

I began to consider the pattern and which fabrics I would use to create the patchwork material for the jacket. For some time, I had been saving used Dylon Colour Catchers® sheets. These practical, disposable, biodegradable household accessories absorb excess dye that can bleed from garments whilst being machine-washed. On a regular basis I have used the sheets, which look and feel like paper, and are treated with a substance that attracts the negative ions from the dyes 'to the positive charges on the Colour Catcher® sheets' (Catcher, 2017). When removed, the sheets have generally absorbed dye bleeds from the washing cycle, are much softer, and have come to resemble something more akin to fabric.

I have frequently admired the vibrant and beautiful colours, streaked with crease marks, that the sheets have absorbed during the cycle. I have also enjoyed the randomness of this dye process, considered it quite beautiful and retained my used sheets in the hope that I would eventually create something with them. It became apparent that these used dyed sheets, if sewn together, would create an interesting textile from which to construct the jacket. Moreover the dye on these sheets was colour run from mine and my children's clothing and would forge a personal connection between the jacket and the dress.

Colour Catcher® sheets are rectangular in shape and measure 25cm (9 ¾") x 11cm (4¼"). The saved sheets had taken the dyes in a variety of colours; some of the sheets were near black whilst others were a pale pink. Therefore, to produce a patchwork of selected but 'simultaneous' colours (Buckberrough, 2014, p.46), I organised the sheets into piles of comparable hues. The size of the sheets was too large for my intended patchwork pattern; therefore, using a scalpel I sliced and divided each sheet into four. The smaller rectangles were again sorted into piles. My selection process was systematic: each shape was chosen for its colour, decoratively dyed crease marks or both.

The prints that Delaunay produced for her textile and ready-to-wear collections featured geometric shapes, often in a vertical brick-like pattern. Inspired by her method of juxtaposing contrasting coloured shapes that were placed adjacent to one another, the patchwork fabric for my jacket was going to be a cultural appropriation and homage to Delaunay's radical Modernist design. This was not an attempt to emulate Delaunay's 'Slavic tradition' using undistinguished stitching; I merely admired her juxtaposition of colours (Godefroy, 2014, p. 157).

Initially I pinned the rectangular patches and when I was satisfied with the distribution of colours, the sheets were basted to form a length of constructed fabric (4.18). Once the design was finalised, a domestic sewing machine was used to stitch the patchwork.
The patchwork was sewn using the remainder of the silver thread that was purchased to digitally embroider the re-fashioned No.1 Dress Jacket (Case Study 2). The reflective shine of the thread was attractive but also echoed the metallic thread embroidery embellishing the silk pieced inserts of Mr Barton's dress. To create enough fabric to construct the jacket, four lengths of patchwork fabric each measuring 100cm (40" x 27 ½") were produced. Constructing the 'brick-work' style patchwork fabric took over two weeks of concentrated work.

Traditional patchwork is generally decoratively stitched to a cotton fabric backing; however, this was not an aesthetic that I had envisaged for the jacket. I was using Colour Catcher® sheets that are not a woven fabric but are made from wood pulp. These sheets are tough enough to survive a wash cycle, but they are a form of paper without a warp or a weft and therefore have no 'give' or stretch, which makes them vulnerable to tearing. The four lengths of Colour Catcher® patchwork needed to be backed on to a stronger fabric.

In my workroom, I have a selection of interfacing that are the offcuts from previously constructed garments. I experimented with some 'iron-on' interfacing that had previously been bought to stiffen collars and cuffs. I ironed a piece on to a sample of the patchwork fabric; not only did the interfacing provide the additional strength but it stuck successfully to the patchwork with no creases or air pockets. It was with trepidation however, that I ironed a larger piece of the interfacing on to one of the lengths of patchwork. Like the sample, this woven interfacing provided the perfect backing. It was a robust cotton that could also act as a lining for the jacket. The adapted paper pattern was laid onto the patchwork fabric and the jacket pieces were cut.

'A good baste is never a waste', was advice given to me as a student, meaning that basting seams, although time consuming, can in the long run prevent mistakes. Consequently, with each stage of the jacket's construction I basted seams before the final machine stitching. The seams were stitched on a domestic sewing machine with a strong white polyester thread. Although backed with cotton, the patchwork fabric was basically made of paper, which meant that it did not fray, and it was therefore unnecessary to create any turnings. For the jacket to hang well and lie smoothly around the shoulders, it needed more weight. A length of fine piping was created from the leftover patchwork fabric and stitched around the hem, the centre-fronts and the neckline. The piping allowed the jacket to fall correctly and it eliminated the raw edge and created a more finished look. All internal seams were bound using strips of the patchwork material.

In the introduction to the pattern it states that 'jetted pockets give the coat a distinct character' (*Women's Wear Patterns and Fashions* 1933, p.166). From observing the constructed jacket, I agreed with this prognosis and inserted two jetted pockets, either side of the centre-front. The journal gave no details or directives on how to create the pockets and so I consulted a number of sewing manuals from the period, *The Home of Today* (n.d) and *The Pictorial Guide to Modern Home Needlecraft* (Franks, n.d). However, the instructions in the books were inadequate and confusing[29]. A demonstration on YouTube proved far more useful. The tutorial, *Sewing a Double Welt Pocket* (Corina Gheorghiu, 2015), was comprehensive. By following the suggested technique, two jetted pockets were inserted into the jacket.

---

29 Instructions assumed more than a basic level of knowledge in dressmaking/tailoring skills:

> The binding for the pocket is carried out in exactly the same manner as for a buttonhole. Be sure to press well with a damp cloth before adding the pocket lining.
>
> The Pictorial Guide to Modern Home Needlecraft (n.d. p.162)

Simultaneously, I was redesigning and re-fashioning the crocheted dress. Around the hem-line, there was a strip of crochet that looked awkward and foreign. My grandmother was a tall woman, over 6ft., and it is probable that the crochet pattern was too short. I suspect that she may have crocheted this section to increase the length of the dress.

The re-fashioned design for the dress involved removing this section: carefully, I unravelled this panel by gently undoing a knot and loosening the wool. The crochet was easy to unpick and unravelled in many individual strands of wool. I set aside the longest strands to dye a different colour. I repurposed the remaining pieces of wool as the crochet technique had imprinted on the unravelled wool an attractive and uniform 'kink' that would work well as embellishment on the jacket. Trimming the jacket with the blue wool strands enhanced its appearance and created a connection between the jacket and the dress, making it more of an ensemble. This inspiration came from a Chanel 'day ensemble' created in the 1950s that was constructed with white wool braid embellishing the neckline, hem, cuffs and both centre fronts (Kyoto Institute, 2002, p.554). I hand-stitched my kinked wool embellishment adjacent to the piping trim with the same metallic silver thread used to sew the patchwork (fig. 4.19).

Fig. 4.19 Detail of wool embellishment trimming the jacket (Aspinall, 2016).

The Crocheted Dress

When I was a child, we had a large, cedar wood dressing-up box. In it there were many items of dress, some were costumes and others were unwanted pieces donated by either my mother or my grandmother. A favourite outfit was the blue crocheted dress, which came with a multi-coloured under-slip. Not only was the dress worn for everyday fun, it also had an outing as a costume in my sister's sixth form school play. In 2005, my mother gave me the box. I was told that it was the travelling trunk that my Grandmother had used, in 1939, when she sailed from her home of Batavia, Dutch East Indies to England.

From the time of her children growing up to the death of her mother, my mother had reevaluated our dressing-up clothes. She carefully washed, ironed and folded them in white tissue and packed them back into her mother's old travelling trunk. Through this act the garments transitioned from children's play outfits, to evocative objects of nostalgia, to potential collectors' items[30]. The blue crocheted dress had no monetary value, but to me, it represented an aspect of my grandmother's lost life; the life destroyed by WWII. It was with this mind-set, I decided to re-fashion the blue crocheted dress.

The re-fashioning of the dress was not only a technique to extend the life of the garment but also an act of remembrance. In Susan Stewart's writing on the function of the souvenir, she describes how nostalgia can reside in the space between the present and the imagined, or as she states the 'prelapsarian experience' (1993, p.139). She describes how the antique souvenir bears the burden of a nostalgic of experience, 'impossibly distant in time' (ibid.p.139). My grandmother's dress signified a time of colonial wealth and exotic glamour, very distant from the elderly woman that I knew who lived in a bedsit in Earls Court, London. For Stewart, the souvenir has a double function that includes authenticating the past as well as discrediting the present.

---

30 In 1933, at 21 years old, my grandmother married a British man who worked with her father. As a young woman, my grandmother appeared to have had a very comfortable and happy life. All the family photos depict a beautiful, stylish woman living in the lavish surroundings of her tropical home. She played golf, tennis, rode, drove a car and was well travelled. She was also skilled at needlepoint, crochet and lace making. At the beginning of 1939, she came with her husband and my mother by steam ship to visit her British relatives in England. The blue crocheted dress, along with other garments, was packed and brought in her cedar wood travelling trunk. It was my grandparents' intention to return to Batavia but the outbreak of WWII, which coincided with their trip changed this decision. It suddenly became too dangerous to sail back to the Dutch East Indies as the shipping lanes were being bombed. Additionally, the cruise liners were being commandeered to support the Allies' war effort.

Life in Britain during WWII was difficult for my grandmother. She was a Dutch woman who spoke with a strong accent often mistaken for German. In an attempt to fit with British society, she changed her Dutch name from Geertje to Elizabeth. It was the first time she had been separated from her beloved family and friends, and it would appear that she had limited support from her in-laws who regarded her as a foreigner. When the Japanese invaded Batavia, her brother and sister-in-law were taken as prisoners. He was sent to work on the Burma railway and his wife and first child were interned in a Japanese Prisoner of War camp. My grandmother was terrified for the safety of her family. It is unlikely that the blue crocheted dress was worn again as her new life living in Bromley, on the outskirts of London, was very different to that of her tropical and luxurious family life in the Dutch East Indies.

Although, my grandmother's dress is not a travel souvenir there is an imagined space that exists when handling the crocheted material combined with the tacit knowledge of the making processes involved. This 'prelapsarian experience' engaged with our mythologised family narrative (Stewart, 1993, p. 139).

The dress has short gathered sleeves, a collar and two imitation pockets situated above the breast line. It has been crocheted using a technique that gives the appearance of being technically complicated but is, in fact, straightforward. Through the unravelling of the bottom panel, I could ascertain which crochet stitch was used and how the dress was constructed. The entire garment was created using a treble crochet stitch with a thin 1.50 mm hook, that with a small running stitch was gathered to create the snake-like appearance of the crocheted bands (Smith. 1988) (fig. 4.20).

The slip worn underneath the dress was constructed on a sewing machine, however on examination there was evidence that it had been altered. Both side seams had been decreased to reduce the size of the upper back and breast-line. Hidden in-between the altered side seam, only exposed when the slip was unpicked as part of the re-fashioning process, were three fastened press-studs and a strip of cotton tulle. I was surprised that the fastenings had not been removed as the dress has been faultlessly crocheted; to alter the slip in such a way appeared inconsistent with how the rest of the garment was constructed (see fig. 4.20).

With each garment I have constructed for this research project the colour 'black' has been incorporated into some aspect of its design. Black is the unifying feature of all the garments. Many of the patchwork pieces are a shade of black due to colour run. Having acknowledged that the slip dress had been altered, I questioned whether it had originally been constructed to go with the crocheted dress. The multi-coloured fabric was an odd choice as the print, visible through the crochet, appeared mismatched. The appearance of the dress would be enhanced if the slip was one colour as this would highlight the intricacies of the crochet. I decided to dye the slip black and also trim the collar, sleeves and hem of the dress in black wool.

Historically, dyeing was a technique commonly practised to rejuvenate clothing and used in times of mourning to turn existing garments black. Alan Mansfield analysed the ledger of Soho based silk dyer, Mark Thornhill Wade (Mansfield, 1968). Thornhill Wade worked in London during the late 18th and early 19th centuries. He would not only dye cloth by the yard, but also items of clothing; including shawls, sashes, coats, dresses, gowns, lace, breeches, stockings, cloaks, bonnets, gloves, bodices and even an ermine tippet (a short shoulder cape) (Mansfield, 1968, p.24). Dyeing garments was one the many methods historically used to maintain clothing when money and resources were low; dyeing could either be done by professionals or at home. Throughout WWII, when clothing was strictly rationed, dyeing was a useful way to renovate old clothing. 'When garments were looking tired we used to dye them with Drummer dyes which were about 1 ½ d each' (Wood, 1989, p.9).

Fig. 4.20 The altered slip-dress (Aspinall, 2015).

The alterations to the slip-dress as detailed in the above images is evidence that it had another life prior to being paired with the crocheted dress.
The highlighted box indicates where the fabric retained its embossed markings.

The slip-dress was unpicked to ensure that the dye would get evenly dispersed and the material would be consistently coloured. On close examination, there was evidence that the material had been embossed with an oriental style motif. This had all but disappeared except in places where the garment had received less wear (close to the side seams and the hem). This evidence suggests that the slip may have been worn as another type of undergarment prior to being paired with the dress.

Part of my design aesthetic was to embellish the crochet dress with a black wool trim. This effect was to be achieved by dyeing the strands of yarn that had been unravelled from the dress when the lower band of crochet was removed. Having not dyed used wool before I consulted a video tutorial *How to Unravel a Sweater and Recycle Yarn* (Matineau, 2010). This short video demonstrates how to create a ball of wool from an old jumper. After unravelling, the blue wool needed to be washed and carefully dried by stretching it between two upright solid objects; I used two tins and a chair (see appendix 7 for process images).

However, before dyeing the washed wool it was essential to use some of this yarn to darn or re-crochet several sections of the dress that had been eaten by moth. On the left-hand side of the dress, there were several large holes where the wool had been 'eaten', fragmented and the surrounding wool had frayed. The holes were darned or, more accurately, were re-crocheted using a fine crochet hook (1.50mm) (see fig. 4.20) and re-working the wool using the same stitch that my grandmother had originally used to construct the dress

Two different procedures were applied to dye the wool and the unpicked slip dress. The wool was dyed in a small stainless-steel saucepan of consistently warm water using a dye with an ascetic mordant. The wool, which was over seventy years old, took the colour remarkably well and the blue yarn turned a deep dark black. Dyeing the slip pieces was less successful. The slip is constructed from rayon, an artificial silk. Rayon was the first manufactured semi-synthetic fibre (discovered in the 1880s, it was made of regenerated cellulose) and became very popular in the 1920s. Tri-acetate rayon was used to mimic the more luxurious woven fabrics including an artificial 'satin' silk (Myers Breeze and Kehoe, 2013). A housekeeping manual written during this period when the fabric was very popular advises, when dyeing at home, to follow a number of procedures:

> A certain class of artificial silk garments will not take ordinary home dyes, but will need special dyes. Before dyeing these, therefore, a few threads should first be tested by burning. If they burn quickly and clearly like cotton, they should dye well. Salt and vinegar are sometimes added to the dye bath to increase the colour.
>
> *The Home of Today*, Daily Express Publications, no-date

To dye the rayon, the slip pieces were placed in a hot dye bath with a disperse dye in combination with a perminal mordant[31]. Even after a considerable amount of time and with the addition of more black dye, the fabric pieces would not change to the deep black

31 Perminal KB liquid also know a Matexil is pine oil based and is a wetting agent used in textile printing. It improves print penetration thus increasing colour yield (KEMTEX, 2017).

Fig. 4.21 The crochet stitch (Aspinall, 2016).

The dress was constructed out of many lengths of treble-stitch bands. A small running stitch in the same blue yarn was then sewn in a continuous wave along each band. By gently gathering the running stitches the bands are pulled into their snake like shape.
The gathered bands are carefully stitched together to form the finished appearance. Within the marked square is an example of some of the darning/mending performed on the dress during the re-fashioning process.

that I envisioned in my mind's eye. The darkest colour the fabric turned was a dark purple/chocolate brown. Both the wool and the rayon were dyed in a studio with specialist dye facilities (Wimbledon College of Art and Design) and on discussion with the technician Jessica Chan, we concluded that the rayon fibre had possibly degenerated slightly and would not allow the fibres to absorb the dye colour sufficiently.

The crocheted dress was trimmed with black wool using the dyed yarn unravelled from the bottom panel of the dress. *Women's Weekly* (1933) magazine features a pattern, which combines knitting with crochet and describes a knitted jacket decorated with a white crocheted trim as 'enchanting' (Waller, 1972, p.78). Using the 'single crochet' stitch technique suggested in this pattern, the collar, sleeves and hem of the blue dress were given a crochet trim of black wool.

The newly dyed slip pieces were not the deep black that I had originally hoped for the redesign. Mistakes can be one of the consequences of re-fashioning. Placed under the crocheted dress I concluded that the slip would appear almost black.

Previously, the slip-dress was too large and fell awkwardly under the crocheted dress. The redesign and adaptations were simple and it was not necessary to make a paper pattern. My reinterpretation and reconstruction of the slip was inspired by the contemporary

fashion phenomena ‘underwear as outerwear’. I intended to re-fashion it into not only an under garment but also a dress that could be worn on its own under the jacket without the crocheted dress.

The side-seams were reduced and the slip-dress became slimmer, more fitted and the back was lowered. A 15cm zip and two hooks and eyes were inserted into the side of the garment, as this would also allow for a tighter fit. Both types of fastenings came from my collection of unused haberdashery (the zip was originally purchased for use in Case Study 1). The seams and the zip were machine stitched; the hem and the hooks were sewn by hand. Even with a silk binding sewn to the hem (excess from Case Study 1), I considered that the dress needed more weight to fall straight. To rectify this problem, the hem was trimmed with a line of the same decorative blue ‘kinked’ yarn embellishing the jacket. It was hand stitched with the identical metallic silver thread that stitched the jacket. The additional weight from the decoration enabled the slip-dress to fall with intent and also created an ensemble of matching garments.

For this case study I created a small label, which detailed the provenance of the garments (fig..4.22). The process of re-fashioning the dress and the design and creation of the jacket, allowed me to remember my late Grandmother from a different perspective. Reviewing her handiwork, discussing my memories with my sister and looking at old photographs gave me the opportunity to reflect upon her life and my own heritage. It appeared important to detail the narrative of the amalgamated garments onto an information label. The label, which was sewn into the jacket, was influenced by the correspondence between Mrs Guiney and the Assistant Keeper of the Museum of London, Case Study 1, as both give an overview of their garments’ life and those who re-fashioned them (to view letters see appendix 1).

The design of the label was influenced by the style and format of the 1962 accession card for Mr Barton’s dress. Cards such as this one, created on a typewriter, have been replaced by digital methods therefore this card and its 1980s successor could be considered as much part of the dress and the museum’s cultural history as the garment itself.

My label features an image of my grandmother lounging in the garden of her home in Batavia, the origin of the crocheted dress. Courier font was selected as the typeface as it is evocative of manual typewriters, the 1962 accession card for Mr Barton’s dress, past times and days spent with my grandmother.

Case Study 3 began as an examination of repurposing skills and strategies, using techniques gleaned from the Make Do and Mend garment. The process of re-fashioning and repurposing was not only an exercise in adapting my technical knowledge to work with the materials at hand, but also an act of discipline to relinquish envisioned and predetermined design outcomes. The construction of the jacket and re-fashioning of the dress and its slip was constrained by the self-imposed prohibition on buying anything new. Surprisingly, this constraint forced me to find an inventive solutions. Unlike the re-

Garment	Date	Type
Female	1923/2016	Day/Evening

Information:
Re-fashioned fine wool crochet dress with black wool trim. Black shift dress to be worn under the dress. Paper 'Colour Catcher' patchwork jacket trimmed with blue wool decoration.

Born (1912) in Ternate, Moluccas, Geertje Noë crocheted this dress as part of her trouseau. With its shift, it was later re-fashioned by her granddaughter, Matilda Aspinall, who also constructed the jacket to compliment the ensemble.
Image: Geertje Judith Maria Noë aged 22

Fig. 4.22 Enlarged image of the label stitched into the back of the patchwork jacket (Aspinall, 2016).

Fig. 4.23 The finished patchwork jacket (Tamer, 2017).

Fig. 4.24 The re-fashioned crocheted dress (Tamer, 2017).

fashioning of the army officer's jacket or the garments created for Case Study 1, the process became an act of remembrance and a repositioning of the crocheted dress in my memory. Through the tactile process of working with the garments, a previously unexamined narrative of my grandmother's life evolved. For me, the dress and its slip embodied or became a vessel that unveiled aspects of her life before and after WWII. 'Unveiled' because none of this was ever discussed in her lifetime, only pieced together through the re-fashioning of the garment.

Nancy Pawsey's relatives (Chapter Three) re-fashioned her dress three times over approximately one hundred years. Could this have been an act of remembrance, or was it simply a good re-use of expensive silk? Possibly both. In its dormant years her dress, similar to my grandmother's, was also valued enough not to be discarded. The practice-led research for this case study has produced an understanding of the attachments that can be formed and deepened through the act of re-fashioning a redundant, but personally-valued garment.

Fig. 4.25 Case study 3: the finished re-fashioned garments (Tamer, 2017).

Mr Barton's Dress: The Re-fashioned Dress and Jacket

Extracted Techniques & Concepts

The dress appeared, in its entirety, to be constructed from repurposed and redundant materials: hand-embroidered curtain fabric; an unpicked garment and used or redundant haberdashery.

Applied Re-fashioning/Repurposing Techniques

A redundant hand-crocheted dress with its corresponding slip dress, belonging to the author's late grandmother, was selected to execute the extracted re-fashioning techniques/concepts: to re-fashion and construct an outfit using only re-purposed and secondary materials.

1. A band of crochet was unravelled from the lowest section of the wool crocheted dress to reduce not only its length but also to use for mending purposes and to dye the wool black and repurpose it as embellishment.
2. The slip dress was unpicked and dyed black.
3. The newly dyed viscose fabric of the former slip dress was re-fashioned into a more slim-line fitted garment that could be worn with the crocheted dress or on its own as a separate garment.
3. Undyed unravelled wool was used to mend the moth damage on the crochet dress. Using a crochet technique the newly dyed black wool was applied to the crochet dress to create a black trim embellishment on the collar, sleeves and hem. The black trim, was intended to correspond with the black slip giving it a more contemporary style.
4. To compliment the dress and its slip, a jacket was constructed from fabric created from used Dylon Colour Catcher sheets saved by the author. These were resized and stitched together using a patchwork technique. The jacket and slip were embellished using the excess unravelled and undyed wool from the crochet dress.
5. All garments were constructed using secondary materials: silver thread previously bought for the embroidery used to embellish Case Study 2. The jacket was lined with redundant collar lining. The pattern for jacket was adapted from one found in *Women's Wear Patterns and Fashions* (1933) housed in the London College of Fashion library

Impact

Less waste: a redundant but emtionally signficant garment was given new life through re-fashioning. The slip garment was re-fashioned to be worn as an independent garment as well as an under garment..
Out of a waste product the used Dylon Colour Catcher sheets were repurposed to create a material to construct the jacket. Nothing was bought to construct the outfit. Engaging with the crochet dress that had previously belonged to the author's grandmother allowed the author to discover more of her family's past thus fostering a more potent bond with the newly re-fashioned outfit.

CHAPTER FIVE

Application and Evaluation of Methodology and Design Process

Evaluating the Methodology and Design Process

Introduction

To assess the viability of the methodology and its use in applying historically inspired re-fashioning skills to redundant garments, a series of workshops were set up. These consisted of three two-hour sessions devised to take place over three consecutive weeks. The aim was to introduce the participants to the concept and practice of 'historically inspired re-fashioning'. Two London College of Fashion course leaders were contacted: Suzanne Baldwin from MA Pattern and Garment Technology and Alex MacIntosh of MA Fashion Futures. Sustainability was used as the rationale for embedding the workshops into the students' curriculum.

Both course leaders considered that the workshops would be relevant to their students' learning outcomes and timetabled them into the forthcoming academic year. This chapter gives an overview, a description of how the students responded along with a reflective assessment of whether the workshops could be used as an educational tool to encourage students to incorporate such re-fashioning skills into their design and making practice.

An outline of the workshops with a suggested reading list was sent to the course leaders to forward to participating students along with three information sheets/teaching materials: Identifying Fabrics, Investigating Historic Dress and a garment analysis form. These resources (devised by myself) briefly outline ways to investigate an historical garment and what to look for when inspecting a re-fashioned piece of clothing (see appendices 9-14). The 'garment analysis form' was a copy of the template that I created to ease the recording of information in the descriptive stage of Prown's methodology (1982). For students unfamiliar with the study of dress history, object based analysis and the notion of a re-fashioned historic garment these materials would supplement and enhance the teaching that would take place in the workshops.

When designing the workshops, I had planned to take the students to view a specific re-fashioned historical garment in a dress archive. Due to staff absences on the day of the first planned visit the trip had to be cancelled. However, the proprietor of the archive allowed me to borrow the garment. This set a precedent for the second workshop.

Outline of Workshops were to be as follows: -

Session 1: studio-based workshop (2hrs):

- Presentation of Back to the *Future of Fashion Past: Re-fashioning Future Garment Making*
- Discussion on the life cycle of clothes both historic and contemporary, creatively reducing material consumption and waste

Session 2: garment analysis workshop (2hrs):

- Archive group session/object-based analysis
- Analysis and documentation of garment (photos and annotated sketches)
- Initial design and ideation thoughts Session 3: facilitated student discussion (2hrs)

Session 3: facilitated student discussion (2hrs):

- Showcase design work
- Students give visual presentations of their re-fashioned garment (presentation, photos, sketch book or garment experiments)
- Group feedback on re-fashioning concept and skills, future applications.

The Workshops

The first series of workshops was delivered in October 2017 to 15 Fashion Futures students. This post-graduate course explores the nature and purpose of design, placing sustainability at the heart of their fashion practice. The cohort (home, EU and international students) came from a range of professional backgrounds including women's wear design, business and marketing. It was brought to my attention that some of the students had no experience of garment construction or design, but all were interested in the sustainable, social and environmental agendas currently affecting the fashion system.

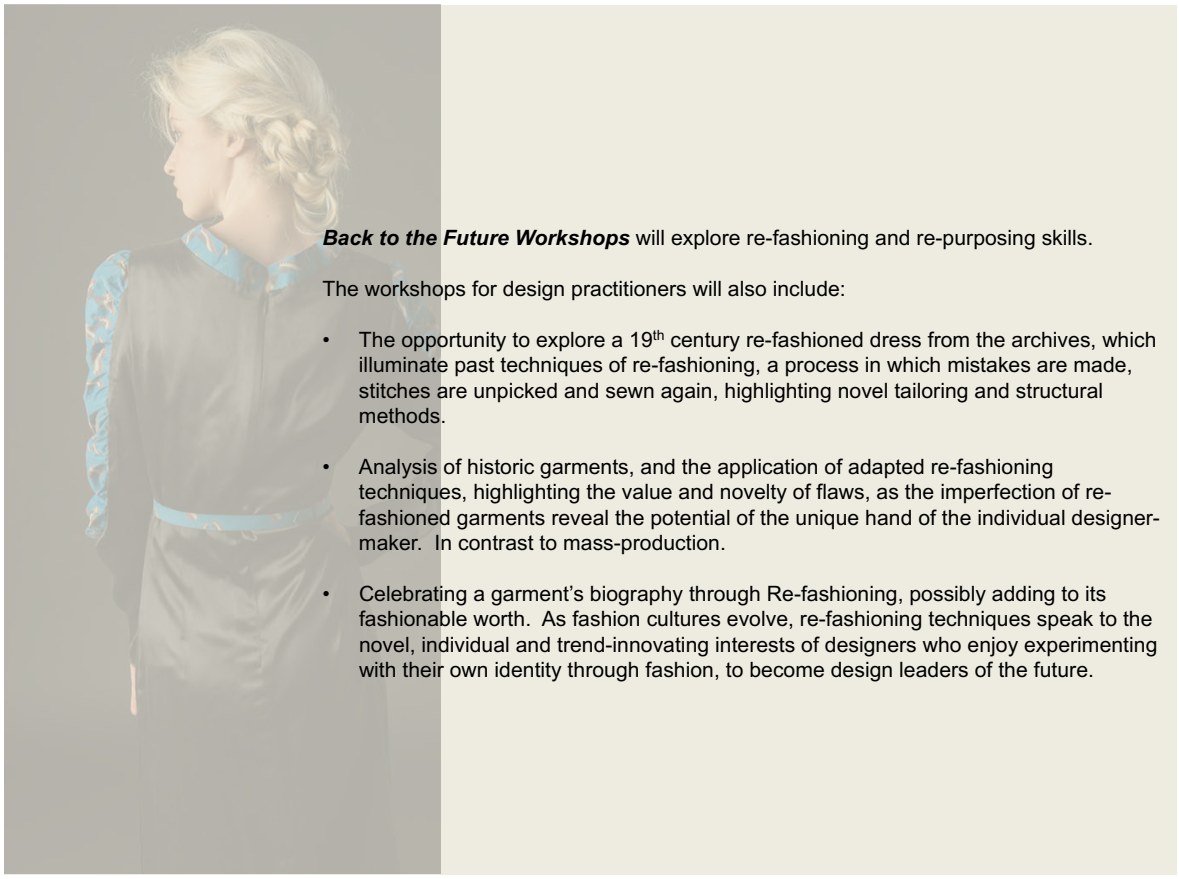
In February 2018 the second workshop was delivered to 15 post-graduate students on the Pattern and Garment Technology MA course. All but one had a graduate background in garment construction, including bespoke tailoring, men's wear and women's wear design. For this group, due to timetabling and room allocation restraints, session 1 and session 2 took place on the same day.

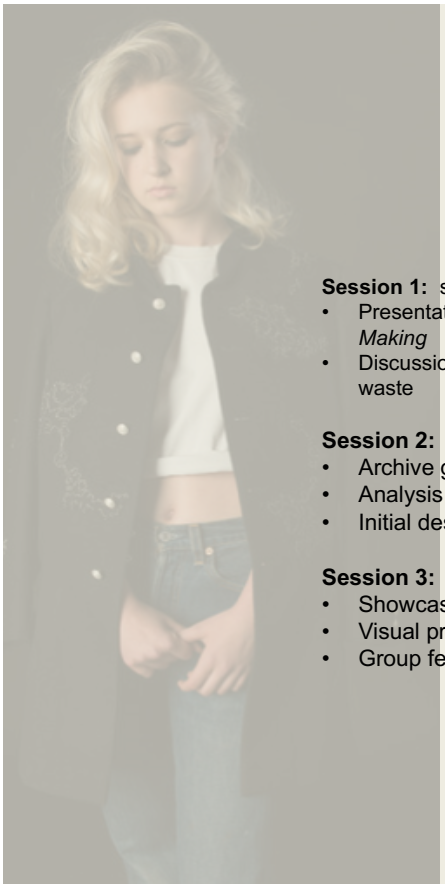
Session 1

The workshops delivered to both cohorts were identical. In session 1 (the first of three), I delivered a 30-minute presentation discussing my research, Prown's methodology and my practice. The methodology was explained using a diagram illustrating the three stages of analysis: Description, Deduction and Speculation (appendices 13, 14, 15). I explained that due to time limitations, the students would work collaboratively in small groups. I showcased my practice-led research by mounting the re-fashioned crocheted dress, with its slip and matching jacket on a dress stand. At the end of session 1 the Fashion Futures students were informed that they needed to bring in a redundant garment for the following week's workshop

The first cohort, the Fashion Futures students worked in three groups of five and chose to name themselves: The Make Do and Mends, The Corsets and The Fair Isles. Several of the Fashion Futures students came from business backgrounds with little or no experience of making clothing so it was necessary to place them with those that did. The second cohort, the Pattern and Garment Technology students did not name themselves. Based on the knowledge that all of them had experience of garment construction they were put in to

Fig. 5.1 Outline of workshops: The sheets were included in the pack of supplementary learning material sent to the students prior to the commencement of the workshops. (Aspinall, 2018).





Session 1: studio- based workshop (2hr):

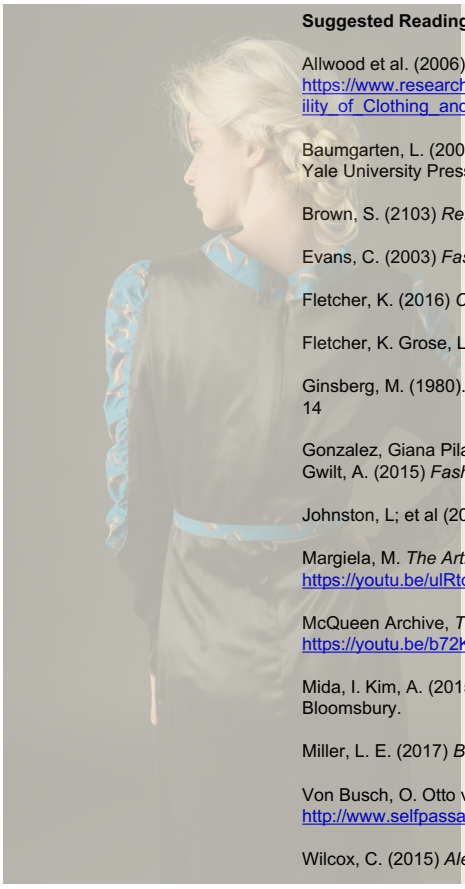
- Presentation *Back to the Future of Fashion Past: Re-fashioning Future Garment Making*
- Discussion on the life cycle of clothes, creatively reducing material consumption and waste

Session 2: garment analysis workshop (2hr):

- Archive group session/object based analysis
- Analysis and documentation of garment (photos and annotated sketches)
- Initial design and ideation thoughts (*develop individually for session 3*)

Session 3: facilitated student discussion (2hr):

- Showcase design work
- Visual presentations (ppt, photos, sketch book or garment experiments)
- Group feedback on re-fashioning concept and skills, future applications



Suggested Reading List:

Allwood et al. (2006) *Well Dressed.* Cambridge University https://www.researchgate.net/publication/282249347_Well_Dressed_The_Present_and_Future_Sustainability_of_Clothing_and_Textiles_in_the_United_Kingdom (accessed 8th June 2017)

Baumgarten, L. (2002) *What Clothes Reveal: The Language of Clothing in Colonial and Federal America,* Yale University Press

Brown, S. (2103) *Refashioned: Cutting-Edge Clothing from Upcycled Materials*. Laurence King Publishing

Evans, C. (2003) *Fashion at the Edge: Spectacle, Modernity and Deathliness.* Yale University Press

Fletcher, K. (2016) *Craft of Use: Post Growth Fashion.* Routledge

Fletcher, K. Grose, L. (2012) *Fashion and Sustainability*: *Design for Change.* Laurence King Publishing

Ginsberg, M. (1980). *Rags to Riches: The Second-hand Clothes Trade 1700-1978.* Costume Journal. Vol. 14

Gonzalez, Giana Pilar (2017) http://gianagonzalez.com/works/hacking-couture/(accessed 8th June 2017)
Gwilt, A. (2015) *Fashion Design for Living.* Routledge

Johnston, L; et al (2016) *19th Century Fashion in Detail*. V&A Publishing.

Margiela, M. *The Artist Is Absent: A Short Film On Martin Margiela* https://youtu.be/ulRtoMwxbHM (2015) (accessed 8th June 2017)

McQueen Archive, *The Widows of Culloden Alexander McQueen's 2006 Autumn Winter Collection* https://youtu.be/b72K6C3ooyo (2012) (accessed 8th June 2017)

Mida, I. Kim, A. (2015). *The Dress Detective. A Practical Guide to Object Based Research in Fashion.* Bloomsbury.

Miller, L. E. (2017) *Balenciaga: shaping fashion*. V&A Publishing.

Von Busch, O. Otto von Busch fashion **https://youtu.be/bgQiMeuCgDU** (2016) (accessed 8th June 2017)
http://www.selfpassage.org (2016) (accessed 8th June 2017)

Wilcox, C. (2015) *Alexander McQueen.* V&A Publishing.

Fig. 5.2 The Caley & Co. (front and back) as viewed by the students (Aspinall, 2017).

Fig. 5.3 Students from the Pattern and Garment Technology MA course viewing the Caley & Co. (Aspinall, 2017).

smaller groups: three groups of four and one group of three.

At the end of session 1 the Fashion Futures were informed that, for the following week's workshop, the need to bring in a redundant garment.

This brief was adjusted for the Pattern and Garment Technology students as session 1 and session 2 were facilitated on the same day. Prior to the first workshop, they had been informed by their course leader to bring a redundant garment to re-fashion. By not conveying the information myself, I realised that I had no agency to suggest that the students select a range of garments to re-fashion. Although the garments brought in were suitable, there were many duplicates of the same type: five shirts and three jackets. This possibly led to a lack of variation with their re-fashioned outcomes. In future, the information will be conveyed directly to the students.

Session 2

Session 2 began with a brief recap presentation and the students were shown a further example of my research and practice, the re-fashioned No.1 Dress Jacket. After a short discussion on the techniques used to re-fashion the male-to-female coat, the students moved on to viewing the historic garment.

In preparation, I had laid out a re-fashioned garment 19th century grey silk bodice and skirt along with its decorative off-cuts, removed and saved from the time it was re-fashioned. These included a number of triangular grey silk ruffles, long strips of hemmed gathered silk and a piece of matching silk with hand-knotted fringing. The garment is an interesting example of historical re-fashioning. If examined closely, one can see evidence of how it has been adapted from one style to another. Sewn into the waistband of the skirt is the embroidered dressmakers label - I W Caley & Co. For clarity, throughout this chapter, I will henceforth refer to this garment as the Caley & Co.

The students were urged to inspect and examine the garment (the Descriptive stage). As the Caley & Co. is designated for teaching purposes there was no need to wear gloves. The garment is objectively analysed and its details are recorded. The students were given the choice whether or not to record its details on the garment analysis form. I wanted them to investigate the garment without feeling the need to measure or record its every detail as this would have been very time consuming. They were encouraged to take photos and make sketches (see figs. 5.2 and 5.3).

The students were given the opportunity to view the re-fashioning details through magnification (a portable thread counter). With this device they could observe the puncture marks of removed stitches, ironed out folds and hems with enlarged clarity. Both groups of students were attentive and engaged during this process. (fig. 5.3)

The Pattern and Garment Technology students spent more time examining the Caley & Co. than the Fashion Futures students. Some started to 'decode' the unpick marks; one group began to discuss how they considered that the skirt had been re-fashioned. Without

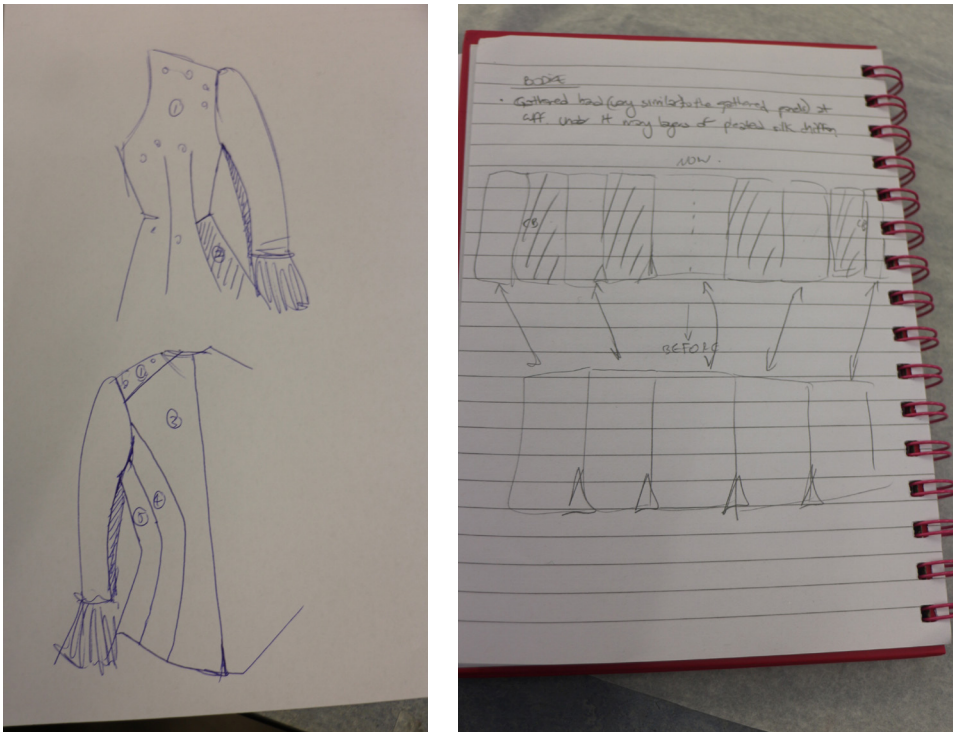
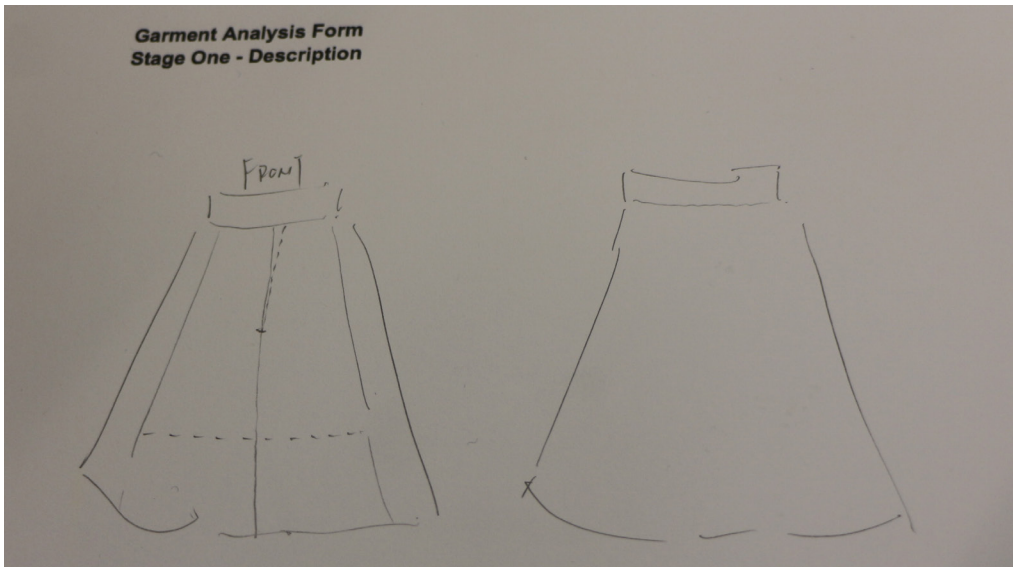
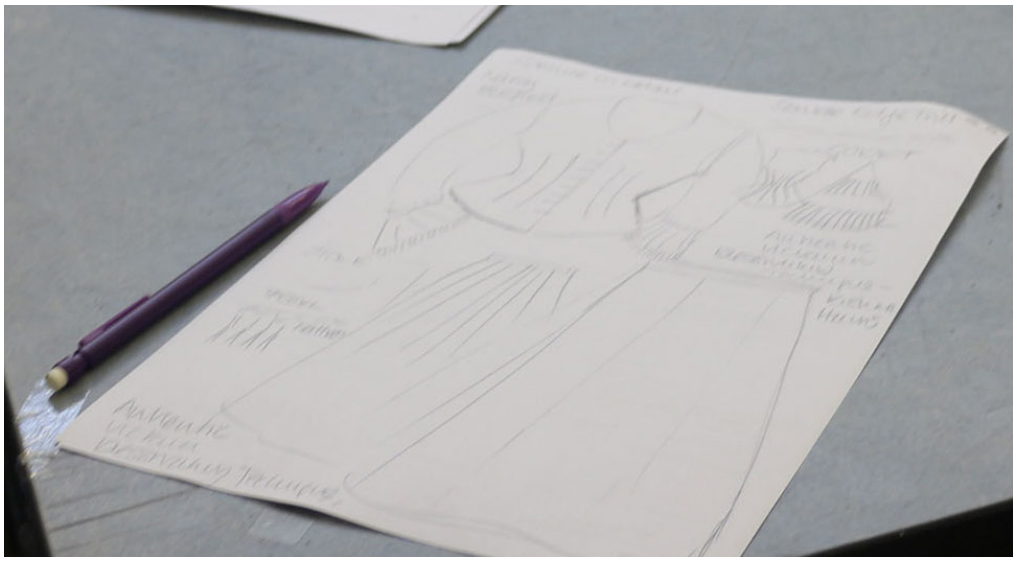


Fig. 5.4 Student sketches of the Caley & Co. produced during the Descriptive stage of the methodology (Aspinall, 2017).





realising it, these students had moved into the deductive stage of the analysis, bringing in their own knowledge they were subjectively discussing the garment.

At the end of the examination, I placed the Caley & Co. on a dress stand for the students to observe it in its three-dimensional form (fig. 5.2). They were all surprised at the size of the garment's small waist measurement. I explained that the wearer would have worn a corset. This would have reduced the waist size and also supported the bodice. By imparting this knowledge, I was moving the students further into the deductive stage.

I then offered my suggestion as to when the Caley & Co. had been re-fashioned. The garment has a look similar to that of Christian Dior's evening ensemble the 'Zemire' designed in 1954 [32] (see fig. 4.14). I put forward the notion that the Caley & Co. had been re-fashioned in the mid 1950s as a fashionable evening outfit. I suggested that as clothing rationing had ended in the UK in 1954 the Caley & Co. may have been re-fashioned using techniques similar to those promoted during the 'Make-do and Mend' campaign. This caught the imagination of the students, some of whom were not familiar with the WWII waste-saving scheme.

After this discussion, to encourage the students to look beyond the Caley & Co.'s appearance and accelerate their move through the deductive stage and onto the speculative stage of the methodology, I had selected several relevant texts for the students to peruse.

The selected books were as follows: -

- *Costume in Detail 1730-1930* (Bradfield, 1968): published in the 1960s (with many subsequent reprints), Bradfield studied and illustrated garments in private collections throughout the UK. She drew each garment in detail, annotating her sketches with descriptions of the construction materials, measurements and fastenings. Bradfield's illustrations were intended to inspire the students to use their sketches as part of their research process.

- *Victorian Fashions & Costumes from Harper's Bazaar: 1867-1989* (ed. Plum, 1974): more than 1000 fashion illustrations are featured in the book and by examining them it is possible to get an idea of how the Caley & Co. may have looked before it was re-fashioned. Although, Harper's Bazaar was an American publication, by 1867 the sizable upper middle-class looked to Europe for its fashion and taste. The illustrations were published at the same time as they were in Paris, Berlin and other European cities therefore the images in the book reflect European clothing styles from the time that the Caley & Co. was constructed (Blum, 1974, p.05).

- *Authentic Victorian Dressmaking Techniques* (ed. Harris, 1999): a facsimile of the

32 The V&A museum has an original Zemire (museum no.: T.24:1 to 5-2007) in their collection. It was, until recently, on display but is currently in storage

Fig. 5.5 Two students from the Fashion Futures MA programme showing their garments prior to re-fashioning (Aspinall, 2017).

Fig. 5.6 Final slide displaying images of the Make Do and Mend's No Stitch Shirt (Aspinall, 2017).

book Dressmaking, Up To Date (1905) (originally published by the paper pattern company Butterick) gives a thorough coverage of the skills required for dressmaking during the late Victorian period. Using early photographic images, the book details the ways a dressmaker could line a skirt and bone and case a bodice, both of which are construction elements used in the Caley & Co.

- *The Mary Brooks Picken Method of Modern Dressmaking* (Brooks, no-date): an original copy of a popular dressmaking manual. The photographic images and the dress of the women dates the book to the 1920s, however it also contains images of women using hand-crank sewing machines. The Caley & Co. was constructed using such a machine and probably re-fashioned on one similar.

- *The Golden Age of Couture, Paris and London 1947-57* (ed. Wilcox, 2007): a catalogue of the V&A exhibition of the same name. It features images of the designer Christian Dior's 1950s gowns. The students, by observing his designs, could verify my speculation that the Caley & Co. may have been re-fashioned to resemble a gown from that period.

From the texts, the students could research and formulate a short hypothetical analysis of how the Caley & Co. may have been refashioned. I emphasised that the examination and subsequent research was not a conservation or curatorial exercise, it was an interpretation of historic re-fashioning skills and what we as practitioners could draw from them. At the end of session 2, the groups presented the garment that they intended to re-fashion for the final workshop.

Session 3

At the beginning of the third and final session, I gave a short revisionary presentation. The students were then allowed 30 minutes to put the finishing touches to their re-fashioned garment. The session was then handed over to the students. Each group's presentation demonstrated the ways in which they had re-fashioned their garment, drawing on what they had learnt from the Caley & Co. (see appendix to view student PowerPoint presentations).

Group Presentations: MA Fashion Futures

Make Do and Mends

The first group were the Make-do and Mends. They had chosen to re-fashion two new donated men's poly-cotton shirts. The shirts were the same size, one black and one white and were apparently destined for Primark. Although, not redundant, the students considered that as they were to be sold in a fast-fashion chain with a history of poor pay and working conditions, to re-fashion them 'under the guise of education was putting them to better use' (Nicola, 2017). Referencing the name of their group, they gave some background information of the WWII material savings scheme. They stated that their re-fashioning of the shirts played on techniques advocated at that time.

Fig. 5.7 Slide from the group The Corset demonstrating how the offcuts from the Caley & Co. inspired their re-fashioning of the duffle coat (2017).

Fig. 5.8 Olivia from the group The Corsets modelling the re-fashioned duffle coat (2017)

They explained that they had been inspired by my re-fashioning of the No.1 Dress Jacket and the concept of male-to-female re-fashioning (as presented in session 2). An image of a Balenciaga dress, seen in *The Golden Age of Couture* (ed. Wilcox, 2007), influenced their final design.

Taking the concept of adapting a male garment into a female garment, the group created a dress by buttoning the two men's shirts together. They explained that their dress, like the bodice and skirt of the Caley & Co. was also created from two individual items that when put together created a whole.

The bodice of the Caley & Co. was structured with several boned channels and has an adjustable waist-stay. The waist-stay, which resembles a soft belt, is common in bodices from this period. Attached to the back of the bodice, it fastens at the front to ensure that the bodice remains in place. The bodice's worn interior enabled us to observe that some of the boning was made from baleen (whale bone) and others a plastic like substance (a possible clue to when the garment was re-fashioned).

The group stated that the fused stiff collar of the shirts reminded them of the boning on the bodice and reworked it as a way of structuring their dress' off-the-shoulder feature. Additionally, inspired by the alterable nature of the Caley & Co.'s interior waist-stay, they decided to use the shirts sleeves as waist ties. It was described as a 'no-stitch dress'. The buttons could be undone and it would revert to being two men's shirts (fig. 5.6). The group's interpretation and outcome of the workshop's brief was inventive and creative however, they did not utilise any of the re-fashioning techniques that had been applied to the Caley & Co. Stage 1 (Description) enabled them to examine and record details of the garment. They progressed to Stage 1 of the methodology (Deduction) through the group's analysis of the workmanship of the Caley & Co., the re-fashioning techniques and reviewing of the selected texts. They omitted to move on to stage 3 (Speculation). The 'No-Stitch Dress' was primarily inspired by the Victorian garment's construction methods: the boning, the waist-stay and the concept of two garments creating a whole.

The Corsets

The second group, The Corsets named their project Love Hearts after a sweet wrapper left in the pocket of a faux sheepskin duffle coat found next to a rubbish bin on Dalston Road, east London. The coat was soiled but in good condition. To re-fashion it, they washed it, unpicked it and aided by their photos of the Caley & Co. re-fashioned the coat into a dress.

Drawing on their Speculation as to how the skirt of the Caley & Co. had been re-fashioned and inspired by its elaborate triangular off-cuts, the group inserted a similar embellishment into the side of their dress (fig. 5.8). The decorative piece was created using the wrong side (the fleece) of the coat's unpicked sleeve. They stated that a deliberate contrast of textures was as a result of observing the varying weaves of the differing fabrics lining the Caley & Co.'s bodice. The waist-stay gave them the idea of using the coat's cuff strap as an adjustable waist fastener. They noted that the Caley &

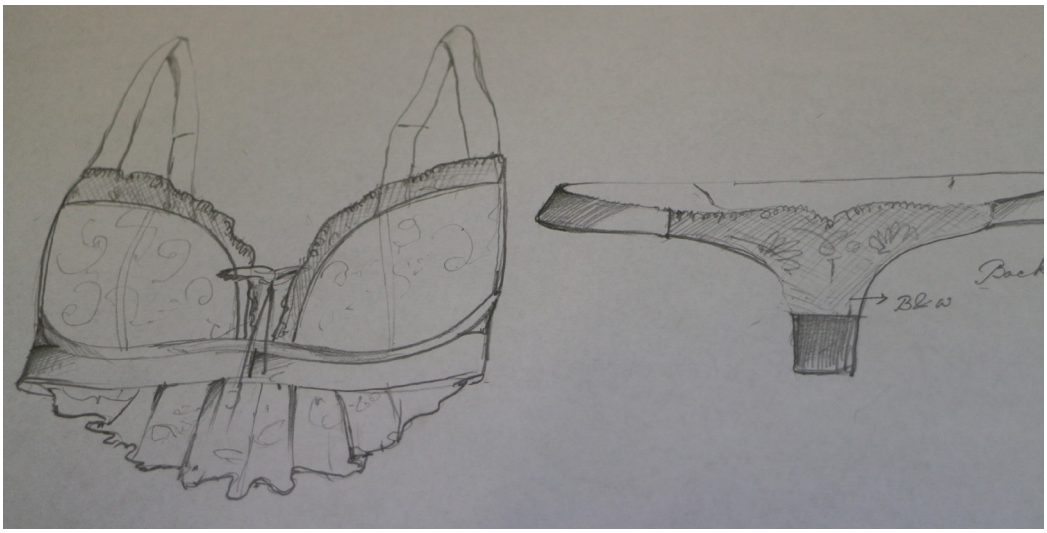
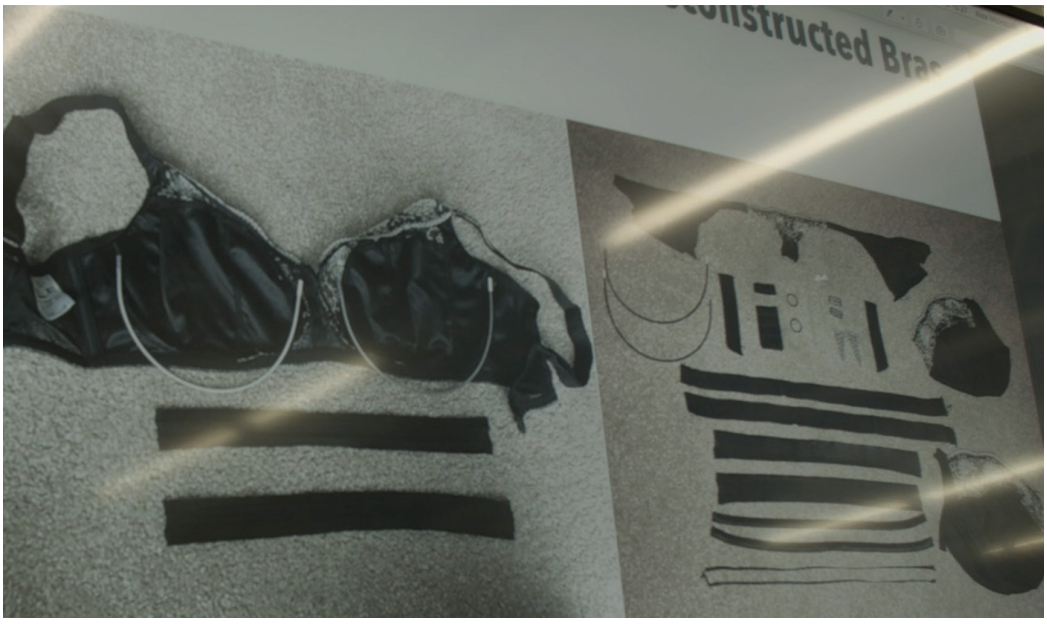


Fig. 5.9 The realisation of the two brass re-fashioned into a thong (Aspinall, 2017).

From the initial sketch through to the creation of the lingerie set. The slide demonstrates how the group unpicked the garments.



Co.'s skirt had one internal pocket. They placed their pocket on the outside of the dress to create a feature.

The Caley & Co. has two dress-makers' labels: one on the waist-stay and the other on the skirt's waistband. This suggested that the garment had been constructed by one maker and re-fashioned by another. These two labels inspired the group to not only re-apply the duffle coat's brand label Vicky Smith to the front of the dress but also use the Love Hearts' sweet wrapper found in the coat's pocket as a design feature. They tried to find information on the brand Vicky Smith through Google but nothing appeared. They speculated that when the Caley & Co. was re-fashioned the skirt's size was reduced considerably. Their re-fashioned dress was also significantly smaller in size to the original coat which they considered to be a further link to the Caley & Co. (fig. 5.7).

The group's use of the methodology to investigate the Caley & Co. drew upon all three of its stages. They examined and documented the garment (Description). Collectively, by looking at outside information (the texts), they discussed how it might have looked prior to re-fashioning (Deduction). The group also progressed on to Stage 3 (Speculation) concluding that the skirt of the Caley & Co. must have been considerably reduced in size to create its new re-fashioned style. By working through the stages, they applied their findings to re-fashion a discarded duffle coat into a dress.

The Fair Isles

The final group, the Fair Isles titled their presentation Reconstructing with Historic Inspiration. They demonstrated how they had been inspired by the Caley & Co. to re-fashion two redundant bras into a lingerie set: a smaller bra with a matching thong. The bras had been donated by one of the group who stated that they no longer fitted her as she had lost a significant amount of weight (session 2, 2017). The bras had been purchased from Bravissimo (a specialist shop for women with a fuller bust) and were comparatively expensive. Both bras were decorative, black and under wired; one had white lace embroidery. They had a received very little wear and the owner was keen to give them a second life.

They used the garment analysis form to not only record details of the Caley & Co. but also to document and map the re-fashioning of the two bras. For this group, the preprepared form made it easy and quick to take down relevant data and make sketches.

Inspired by the pleating incorporated into the skirt of the Caley & Co. and illustrations in *Victorian Fashions & Costumes from Harper's Bazaar:1867-1989* (ed. Plum, 1974) they considered 'pleating' the bra-cups to a smaller size. However, one of the group suggested that a section of embroidered lace decoration appeared similar to the back of an 'upside down thong' (session 2, 2017). This led to a change in design and both bras were entirely unpicked and taken apart. Using their design sketches as a guide, a group member reconstructed the unpicked bras into a new lingerie set: an embellished bra with matching thong. They stated that the unpicked decorative embellishments of the Caley

& Co. and the gathered strips (used to embellish its sleeves when re-fashioned) were the major influences in their re-fashioning process.

The group's application of the methodology was significant in the final outcome of their re-fashioning practice. By filling in the garment analysis form they completed stage 1 (Description) of the methodology. They moved in to the Stage 2 (Deduction) when they began to compare the Caley & Co. with illustrative sketches of garments from a similar period in the texts. It appeared that they had no need to move on to Stage 3 (Speculation) as they had acquired all the information to start their re-fashioning process (fig. 5.9).

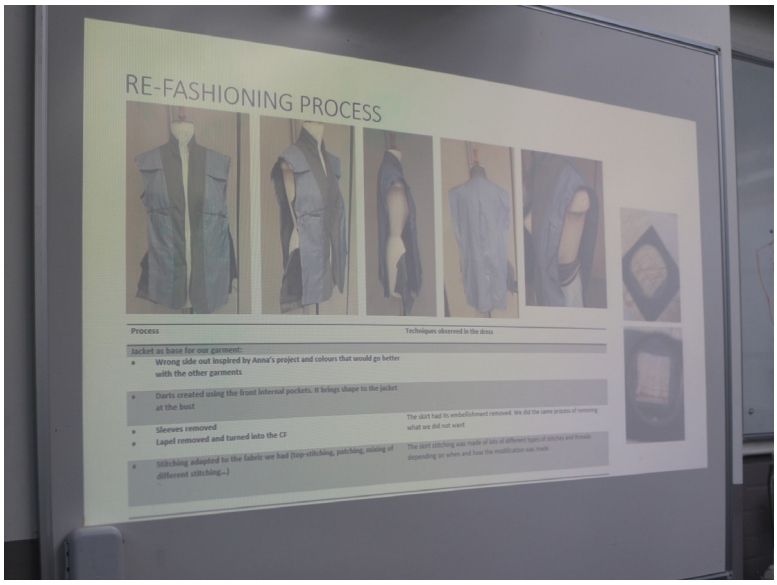


Fig. 5.10 Group 1's (Pattern and Garment Techonology) re-fashioning of jacket, shirt and waste fringed denim into a women's jacket (Aspinall, 2018).

Group Presentations: MA Pattern and Garment Technology
Group 1

Group 1 (four students) brought in two garments: a man's jacket bought in a charity shop and a worn-out bespoke cotton shirt plus approximately a metre of waste denim fabric embellished with long white fringing.

Their intention was, drawing upon the male-to female concept, to re-fashion the redundant garments and textile into a 'women's party jacket'. They started the re-fashioning process with the jacket. Anna, a member of the group, was researching deconstructing garments from an 'inside out perspective' and following her lead they turned the jacket inside out. Moreover, they liked the colour of its lining, thinking it more versatile.

In their analysis of the Caley & Co., they speculated that the dressmaker who had re-fashioned the garment had removed all sections of the garment that 'she didn't want' (Anna, 2018). They, in-turn, unpicked and removed varying elements of their jacket: lapels, side panels and sleeves. They agreed that removing the lapels made a significant difference to the style of the jacket, from a classic lapel to a 'Mao' style or mandarin collar. By modifying the internal pockets to construct darts they shaped the garment to fit a female body.

Inspired by the distinct stitches and threads viewed through magnification, the group used a selection of stitches (including top-stitching) to create their jacket's design aesthetic. Sections of the shirt were used to construct the side panels. This, they stated, was directly influenced by the skirt of the Caley & Co., which they observed had been created from nine silk panels (Anna, 2018). By analysing the unpicked stitch marks on the skirt's panels and noticing that they did not align; it appeared that the panels had also been modified.

The back of the jacket was embellished with the waste fringed denim. Inspired by the Caley & Co.'s decorative triangular offcuts (which they speculated had been removed from its skirt) and the fringed silk, they reworked the fabric to form a layered embellishment. To create a fastening for the jacket a cuff from the shirt and its buttons were sewn to the centre-front (fig. 5.10).

The group reflected on the re-fashioning process and decided that it wasn't easy. They stated that they had to be mindful and flexible with seam allowances, which could not be uniform due to the lack of fabric. They agreed that their process could have been more efficient with each person working on a particular piece of the garment as opposed to the four of them working together. Should they repeat the task they stated that they would have an objective, a target with a style in mind and would use, in the words of one of the students Joanna, 'what they had', to achieve their final outcome.

Out of all the groups from both sets of workshops this group spent the most time with the Caley & Co. From observing the garment in great detail they were able to speculate

Fig. 5.11 Group 2's trench coat prior to re-fashioning (Aspinall 2017).

Fig. 5.12 Group 2's re-fashioned women's jacket (Aspinall, 2017).

how the skirt had been unpicked and modified. They moved through all stages of the methodology.

Group 2

Group 2 (four students) began with four garments (two shirts, a man's jacket and a women's trench coat). To create their re-fashioned garment, a women's jacket, one of the students, Ying, stated that they began by observing 'everything'. They considered all aspects of the Caley & Co. but focused mainly on the gathered embellishment on the cuffs of the bodice and the garment's offcuts. They also noted that the bodice had been constructed from ten separate pieces of silk, a technique they described as 'segmentation' (Ying, 2018) (see appendix 16 to view the group's PowerPoint images).

The group discussed their progression through the methodology. From the analysis of the garment to researching Victorian pattern-cutting techniques, specifically bodice construction, from the text *Late Victorian Women's Tailoring: The Direct System of Ladies' Cutting* (1897). They cited the 1947 Bar Suit by Christian Dior as an influential example of a fitted women's jacket.

Their process began by closely surveying their four redundant garments (fig 5.11). Fashioned with a full a circular front and back; they began by unpicking the sleeves of the trench-style jacket). Inspired by the volume of fabric in the Caley & Co.'s skirt and the pleating into its waistband they wanted to emulate this in their contemporary garment. They utilised the unpicked circular-shaped fabric of the 'trench' and from its centre-back pleated it outwards to create a similar look to that of the Caley & Co.'s skirt.

The second jacket was unpicked and reconstructed, one half using its wrong side as the right side. To give the jacket a fitted appearance it was re-fashioned using 'segmentation'. Two pleats were inserted into the back of the jacket both the top and bottom. They were placed specifically to make the jacket more comfortable; when the wearer moved the pleats would open (fig. 5.12). To create a look similar to the overall shape of the Caley & Co. they positioned the shoulders of the redundant jacket on each hip.

One of the shirts was unpicked and its fabric used as lining. The re-fashioned garment fastens at the centre-front with hooks removed from one of the shirts and a strap unpicked from the original trench style jacket. The label of the jacket remains stitched to the outside of the re-fashioned garment. I asked them if this was for any reason; it was not.

The group progressed through all three stages of the methodology and from the analysis created their final garment. For Stage 2 (Deduction) they went further than other groups by sourcing additional information on Victorian pattern cutting and *Dior's New Look* (Muller, 2015). Their finished garment drew upon a number of techniques, which they noted during Stage 3 (Speculation).

Group 3

Group 3 (three students) commenced their process with one pair of trousers and two shirts. The cuffs of the Caley & Co. were added when the garment was re-fashioned and had been constructed by overlaying reapplied gathered grey silk over pleated organza ruffles. Inspired by this embellishment they wanted to emulate this decoration on the side of their trousers. They did this by unpicking fabric from the front of one of the shirts, pleating it and stitching it into the released side seams of the trousers.

The fabric on the inner side seam (at the elbow point) of the sleeves of the Caley & Co. has been gathered. This was a shaping technique and can be seen on many Victorian bodices. The group decided to play with this idea and ruched the inside leg seams of the trousers. They noted that Caley & Co. was patched in places and used patching as a design feature and so they cut fabric from the shirts to create patch pockets.

One of the three, Jia, discussed the experience of working together, stating that although the three of them had different knowledge and ideas on how to manipulate the fabric they found the practice of re-fashioning difficult. She considered that maybe if one had no experience of garment construction it could aid the process. With no prior knowledge, one could potentially be more creative as one had 'no rules' (Jia, 2018).

Fig. 5.13 Group 3's re-fashioning process (Aspinall, 2017).

They had tried to a follow a design plan, like one would with what student Liu referred to as ‘a proper design’. When designing clothing one with an idea, an inspiration and the design comes next followed by the pattern. They found that they could not do that when re-fashioning, as the clothes’ shapes were predetermined so they had to improvise and create something more conceptual. This group considered that the process was ‘very successful’ (Jia, 2018) and they enjoyed the collaboration.

Group 3 moved from Stage 1 of the analysis (Description) to Stage 2 (Deduction) by extracting re-fashioning techniques to inspire their own process. They did not appear to move into Stage 3 but from the information gleaned during the first two stages successfully re-fashioned their garments into a new, arguably more interesting, pair of trousers.

Group 4

Group 4 (four students) began the process with three redundant garments: a men’s jacket with a vest-like front attachment, a pair of white denim jeans and a shirt. They planned to create a women’s suit; a fitted jacket with a matching corset-skirt (see appendix 16 to view group 4’s PowerPoint presentation).

To transform the male jacket into a fitted female garment meant taking-in the jacket by a significant amount, ‘a minimum of 2 to 3cm of the seam to produce a nice waist’ observed one of the students, Bowen. As a consequence of these alterations, sections of the lining needed to be removed. The facing and hem of the lining were then re-sewn by hand.

The Caley & Co.’s decorative cuffs also inspired this group. They described the embellishment as ‘elastic gathering overlaying pleated silk organza’ (group 4, workshop 2, 2018). To decorate the cuffs of their jacket a gathered embellishment was produced from the waste off-cuts of the jacket’s lining and fabric from the shirt. To emulate the pleated silk, they experimented with a traditional pleating method. By laying a section of fabric from the shirt on to paper and pressing the layers into pleats, they were able to create the desired effect. With some of the unused waste fabric, they fashioned a flower for the jacket’s breast pocket (fig. 5.14).

To stabilise the jacket’s padded shoulders, contrasting coloured hand stitching was applied adjacent to the jacket’s shoulder seam. The stitches were selected to resemble those that attach the waist-stay of the Caley & Co. to its bodice. A strip of pleated fabric was hung from its left shoulder for decoration.

To construct the matching skirt, they put all the remaining ‘elements on the table’ (Bowen, 2018). The corset skirt was constructed using the top of the jeans (waist-band, fly front, side-pockets etc.) and by pleating a section of denim, which they then attached to the rear panel of the unpicked jeans. The removed overlaid fabric from the jacket was attached to the jeans’ top to form the front of the skirt.

This group moved through the first two stages of the methodology. They did not speculate

Fig. 5.15 Bowen discussing group 4's re-fashioned jacket and skirt (Aspinall, 2017).

Fig. 5.14 Dior's Zemire (V&A museum no.: T.24.1 to 5 -2007) and the Caley & Co. (Aspinall, 2017).

The comparative images placed adjacent to one another show a stylistic similarity. Zemire image courtesy of the V&A .

why they considered that the Caley & Co. had been re-fashioned. However, they were able to ascertain enough information to produce a suit applying techniques extracted from the historic garment.

Feedback

Towards the end of the final session, I asked both sets of groups for their views on the workshops. The feedback was positive. The MA Fashion Futures students all agreed that social media had given upcycling a bad reputation. The uploading of people's 'not very nice work – like a shirt turned into a crop top' (Tessa, workshop 1, 2017) had put them off working in this way. However, they realised that when one took the effort of taking a garment apart and considered the aesthetic of that garment, it could be re-fashioned and didn't have to look like it had been upcycled. Furthermore, the process of the historical investigation gave them a different perspective on the re-use of redundant garments.

Nicola, found the 'forensic looking' of the material culture methodology very interesting and stated that it would be very useful for her research (MA Fashion Futures, session 3, workshop 1, 2017).

The Corsets, referring to their 'duffle coat', stated that once it was washed and smelt nice, they had begun to like it. By taking ownership of the garment, it was no longer a 'nasty, dirty coat' (Olivia, MA Fashion Futures, session 3, workshop 1, 2017).

This cohort all agreed that through the examination of the historic garment, with time and care, the process of re-fashioning could produce 'something quite beautiful' (Tessa, Fashion Futures, session 3, workshop 1, 2017).

> We have all made something that is quite trend driven and could be on the catwalk – this is interesting.
>
> (Noorin, MA Fashion Futures, session 3, 2017)

The feedback from the MA Pattern and Garment Technology students focused on the technical side of re-fashioning. Group 4 acknowledged that all their redundant garments were 'quite well made' (group 4, session 3, workshop 2, 2018) but noted that the quality of the materials 'was not that great' (Bowen, session 3, workshop2, 2018). They were surprised to discover (via the unpicking process) that one of their jacket sleeves was longer than the other.

Joanna stated that she had three weddings to go to in the near future 'so will re-fashion an existing garment instead of buying a new one' (session 3, workshop 2, 2018).

Jia considered that the outcome of their re-fashioning process was a way of 'challenging stereotypes', stating that we need to move away from the idea that the 'designer is king' (Jia, session 3, workshop 2, 2018). Joanna agreed, stating that such processes inform 'people to change their shopping habits' (session 3, workshop 2, 2018).
Additionally, both cohorts completed anonymous feedback forms (see appendix 18 to

view an example of a each cohort's completed feedback form). With both open and closed questions, it was designed to gather information on the participants' academic and professional backgrounds and questioned ways in which workshops had the potential to inform their research and practice.

After reviewing the feedback from the first workshop (MA Fashion Futures students), the wording to several of the questions was altered, as the responses were too vague and broad. To gain a richer more detailed evaluation, the questions were adapted and a further two were added.

The workshops gave both cohorts the opportunity to learn and to apply the material culture methodology to analyse a re-fashioned historic garment. Furthermore, in collaboration, they were able to experiment and apply extracted re-fashioning skills to create a contemporary garment.

Overview

Workshop 1, attended by the Fashion Futures students, took place over three consecutive weeks, with the examination of the Caley & Co. in the second week. Workshop 2, session 2 (Pattern and Garment Technology students) was held on the same day as session 1. This timing worked well as the information presented in session 1, the overview of the methodology and my research, ran seamlessly into session 2. Having the two sessions on the same day was an improvement on the first workshop as the participants could apply the methodology to the garment analysis that afternoon as opposed to waiting a week. The day-long session generated a momentum amongst the participants; they were eager to examine and apply the methodology to the analysis of the Caley & Co.

The presentation in session 1 introduced the students to my research: historically inspired re-fashioning and the material culture analysis. An example of my work (the re-fashioned crocheted dress with its slip and jacket) allowed the students to observe a 'realisation' of the methodology and the ensuing practice.

The label created and sewn into the Colour Catcher jacket was of interest to the Fashion Future students. Pippa suggested that it acted as a type of 'mini biography' (Pippa, Fashion Futures, workshop 1, session 1, 2017). Showing them the actual label was particularly instructive and influential to the Corsets, who attached a sweet wrapper found in the pocket of their faux sheepskin coat to the front of their dress. The wrapper, they stated, was a link to its previous wearer (Corsets, Oct 2017).

All the groups in both cohorts applied the first two stages of the methodology. Within Fashion Futures, the group Fair Isles found the garment analysis form the most useful. All four groups from Pattern and Garment Technology recorded (and many sketched) details of the garment on the form. Both cohorts used their phones to take images of the garment. The reference books (session 2) were significant to both cohorts moving on to Stage 2 (Deduction). Only one group deviated from the methodology (not utilising

extracted re-fashioning techniques) but still produced an interesting contemporary garment, the 'No Stitch Shirt'.

Group 2 from the Pattern and Garment Technology cohort were inspired to develop their work further by doing additional research outside of the workshop, investigating Victorian pattern cutting and Christian Dior's New Look collection, 1947. From both workshops, only two of the groups, both from the Pattern and Garment Technology cohort, expressed an interest in speculating (Stage 3) how or why the Caley & Co. had been re-fashioned. The majority relied on my speculation presented to them in session two. When conducting these time-restricted workshops, I will consider adapting Stage 3 (Speculation) of the methodology. Currently, in Stage 3 one makes an informed assumption as to how and why the historic garment was re-fashioned. This aspect of the speculative stage could be revised to become an evaluation of the extracted re-fashioning techniques, which the students will then utilise to produce a re-fashioning design intention.

Evaluation

The workshops were designed to introduce the students to historically inspired re-fashioning, the methodology and how it can be applied in a contemporary context. It was apparent when reviewing the anonymous feedback forms that the majority of students found the sessions informative and interesting. Many learnt how to analyse a historic garment and importantly how past techniques historically used to prolong the life of clothing could be applied in a contemporary context.

Analysis of Feedback Forms

The responses, from both cohorts, on the feedback forms were quite different. This was most likely as a consequence of the form being adapted for the second workshop and also the differing interests of the participants on the two courses. The responses from each workshop were sorted into thematically grouped collective responses, coded and the data analysed (See appendix 20 and 21 to view coded and analysed data).

The feedback from Fashion Futures was mixed with students not knowing whether the information generated was 'relevant' to their practice, although the students did state that the workshops were thought provoking (see graph 2 appendix 19. However, the majority did consider that they would use information learnt in their design practice.

The mixed feedback from these students (to view analysed data seen appendix 19) may have been a result of timing. This cohort were in the first month of their course and not familiar with each other or what direction their research might take. The fact that it was the second-year part-time students, Nicola and Noorin, who appeared the most engaged in the process reinforces this observation. I suspect that this is a result of being embedded in the course longer and having a clear idea of the direction of their research.

The responses from Pattern and Garment Technology students were more decisive than those from the Fashion Futures programme. Whilst all were experienced in garment

design and construction, they were less informed of the negative impact that mass garment manufacturing has had on the environment (see graph 8 appendix 21).

From the analysis of data, the key elements that this cohort took from the workshops was more associated with garment mechanics and construction. 60% learnt how to analyse an historic garment, 48% acquired re-fashioning skills and over a third learnt new construction techniques (see graph 9 appendix 21). More generalised skills were referenced such as problem solving and working collaboratively in addition to new knowledge on dress history.

When asked how the information learnt in the workshops may inform their future practice the response was positive with more than a third citing how research can have a postive effect on a design outcome (see graph 9 appendix 21). Furthmore 23% considered that they would use garment analysis in their future practice.

Whilst the majority of the Pattern and Garment Technology cohorts 'comments could could be thematically coded there was one student who offered an opinion. Not only was it relevant but also it suggested that the participant had considered and questioned my research, the information delivered and my practice:

> Overall, I find the information from the workshop helpful and it will influence my design process. But in terms of sustainability I do not think it progressive enough.
>
> (anon, Pattern and Garment Technology, Feb 2018)

Historically inspired re-fashioning is a supplementary approach to the issue of sustainability and garment construction, as it is a further tactic to waste reduction within this industry. It is way of creating contemporary fashion out of redundant garments; researching old techniques to inform contemporary design practice.

By analysing the data, the Pattern and Garment Technology students appeared to learn and be more inspired by the information delivered in the workshop. However, to assume that their responses were an indication of the success of the workshop is not a fair comparison. These students were established in their course, all were confident designer-, makers, pattern cutters, and may have found the hands-on experiential process of the workshops easier to comprehend. The Fashion Futures students were in the first month of their 15month course. Those who came from non-practice based backgrounds may have found the creative aspect of the workshops challenging, and I suspect not relevant to their future vision.

Reflecting on the outcomes of the workshops, I have questioned whether incorporating specific aspects of my own research should be discussed, as it affected the re-fashioning outcomes in both cohorts of students. At the beginning of session two, in my recap, I discussed the concept of male to female garment re-fashioning and presented images of the re-fashioned No. 1 Army Jacket. Students from both workshops referenced this

concept. Nicola from the Make Do and Mend group (Fashion Futures) said their group was directly inspired by it (2017).

The Make Do and Mend group (Fashion Futures) stated that they were also inspired by Balenciaga's creations from the 1950s. Group 2 (Pattern and Garment Technology) referenced Dior's New Look. My discussion and speculation when comparing the Caley & Co. with Dior's Zemire (1954) appeared influential, as was the text *The Golden Age of Couture* (ed. Wilcox, 2007), brought for the students to view in session 2.

Did the incorporation of these specific facets of my research hinder their creativity or support it? These are questions that I have subsequently considered. Should the workshops develop beyond this introductory stage, participants will not be informed of my Speculation until the end of the process. To research and speculate how and why the garment was re-fashioned, in my experience, has been integral to my ensuing creative practice.

Although, the participants learnt new skills it needs to be acknowledged that in the workshops the application of the methodology and the realisation of the subsequent garments were achieved over a much shorter time scale than the work conducted for the case studies in this research. The participants did work in groups, which consolidated their time but, when conducting my research, much longer was spent, not only on the material culture methodology, but also constructing the final garments.

The workshops were successful with both cohorts using the methodology to analyse the Caley & Co. All but one of the groups used the analysis to extract re-fashioning techniques to create contemporary garments from waste or redundant clothing. The students were very capable and enthusiastic with an obvious interest in sustainable practices, which contributed to the positive outcome of their final practice. The analysis of the responses on feedback forms indicated that the examination of the historic garment, its structure and the re-fashioning techniques would influence the way the participants engage with their future projects (practice and research). The majority stated that the workshops had inspired their design thinking.

Reflecting on aspects of the workshops that worked well and those that could be improved, it is positive to note that the participants had the necessary skills to re-fashion garments. However, to fully engage with the methodology needs time, to not only research the historic garments but also understand their historical contexts. The methodology is a 'research' technique as well as a generator of contemporary practice. When conducted over a longer period, the pace benefits the researcher/maker and their way of engaging with fashion/dress history.

However, when time is limited as they were in these workshops, improvements could be made with some minor adaptations. I would ensure that the suplementary teaching materials would be recieved by the students prior to the start of the first workshop (see

appendix 11).

Additionally, time tables permitting. sessions 1 and 2 would be held on the same day. I would also suggest compresssing the historical research aspect of the workshops with Stage 3 of the methodology thus incorporating the extraction of the re-fashioning techniques with the ensuing practice. In spite of this, all the participants left the workshops with a firmer understanding of historically inspired re-fashioning and how past waste savings practices, in relation to garment construction, are as relevant in today's society as when originally developed.

The implementation of the workshops, the students application of the methodology to the creation of their own re-fashioned garments signified that the study of historical re-fashioning skills was not only informative to these future fashion makers but could potentially be integrated into the curriculum. Under the rationale of sustainability the methodology could be taught as a suggested technique for reducing textile waste and unwanted redundant garments.

Conclusion

Conclusion

'The fashion industry produces greenhouse gas emissions of 1.2bn tonnes a year, larger than that of international flights and shipping combined' (*The Guardian*, 2018)

Considering this statement, the recent *Fixing Fashion: Clothing Consumption and Sustainability* report published by the Environmental Audit Committee in February 2019, and the exponential growth in awareness of the negative environmental impact of the fashion industry, the findings from my research conclude that:

The devised methodology is a pedagogic contribution to inform, through the use of material culture and historic sustainable practices, techniques previously applied to pro-long the life of redundant and unwanted textiles and garments.

Students are educated not only in historic material repurposing and re-fashioning techniques but also introduced to an aspect of dress history that discusses how clothing and textiles, for both cultural and economic reasons, were once considered a valued and respected commodity.

My research confirms that, in our current climate crisis, the practical and creative skills historically learnt and applied to re-fashion clothing could be utilised in a contemporary context as a material waste saving strategy to pro-long the life of redundant and discarded clothing.

I conclude this investigation by revisiting my original research intentions (as outlined in chapter one). I discuss historical re-fashioning and ways in which a material culture methodology (Prown, 1982) was adapted and utilised to offer practice-based, historical perspectives on fashion design/making and sustainability. I consider, as discussions around fast fashion and its damaging environmental impacts become more prevalent, how the shift in cultural attitudes towards the climate crisis has made my work increasingly relevant since beginning this investigation in 2010. To finish, I assess how this research can be disseminated further.

It was my intention, at the commencement of this PhD process, to create a material-saving design strategy that could be developed as a product for industry. However, as my investigation into historic re-fashioning evolved and my practice progressed, the focus of the study shifted. My assumption that 'ever improving technology' could possibly enhance or even replace the traditional methods of garment design and construction shifted (Dormer,1997, p.4). My research outcome expanded into a developing methodology that had pedagogic potential.

The investigation began with an examination of the re-fashioned historical dress exploring and analysing the many skills and techniques applied over the centuries. Through the examination of re-fashioned historical garments followed by the application of this acquired knowledge to construct and re-fashion contemporary garments, a method was

established. Under the rationale of sustainability, a method of applying historically inspired re-fashioning techniques as a material waste-reducing strategy was developed.

A review of pertinent literature discussing the analysis of historical dress from a material culture perspective validated that considerable amounts of historical, cultural and material evidence can be gathered from the analysis of the object (Prown, 1982, Taylor, 2002). Curators, dress historians and researchers have been able to garner material evidence which would not have otherwise been possible without access to garments in archives and collections. In his essay, *The Cultural Biography of Things: Commoditization as a Process*, Igor Kopytoff draws attention to ways in which passive commodities can become a 'story of various singularisations' (1986, p.90). Objects can be classified and reclassified, with shifting importance, at each change in context. In my view, this concept applies to all the garments analysed for this research. I would go so far as to state that I ascribe historical garments with agency, as they have the ability to reveal ways in which past makers have reused and reprocessed their clothing.

To analyse the re-fashioned garments, I began with Prown's sequential Three Stage Analysis for the Study of Material Culture (1982). I came to believe that the interaction with the historic garment coupled with the Deductive and Speculative stages fostered an immersive investigation that led to an understanding of not only which techniques were applied to re-fashion the garment but also the culture and context of the time in which it was constructed and subsequently re-fashioned. Specifically, the methodology allows not only for an intellectual participation but also that the analyst engages with the object on a subjective level. Relevant, as when analysing re-fashioned historical garments, it is impossible to determine with any certainty why a garment was re-fashioned.

By incorporating aspects of Fleming's (1974) investigative operation for the examination of material culture along with additions from Pye (1968), Zimmerman (1981), Severa and Horswill (1989), and Steele (1998), I adapted Prown's (1982) prescribed methodology to meet the needs of this research (see infographic 1). As a consequence of these adaptations, I was more speculative and subjective in my examination of the historic re-fashioned garment and could incorporate important aspects such as commenting on the quality of the stitching etc. (see chapter one).

The re-fashioned garments for each case study were all located in museum archives: two in the UK and one in Paris. Each re-fashioned garment reflected techniques significant or representative of the time in which it was constructed and re-fashioned. Case Study 1 was a late 19th century Princess dress, re-fashioned from an 18th century handwoven Spitalfields brocade silk gown. Case Study 2 was also re-fashioned in the 19th century and demonstrates the adaptation of a redundant male court coat into a fashionable female *jaquette*. Case Study 3 was a Make Do and Mend dress fashioned from redundant clothing and repurposed materials.

The Princess-dress could be described as an unremarkable example of its kind. Yet applying the methodology, re-fashioning techniques were extracted which culminated in

the design and construction of a contemporary women's garment that could be unpicked and reconstructed into another fashionable dress. The *jaquette* needed conservation but through an investigation of not only its re-fashioning but also its cultural heritage I adapted a redundant male military jacket into a female short coat. The Make Do and Mend dress, due to its state of disrepair, when donated was almost thrown away by the museum. However, its worn and poor state facilitated an in-depth investigation which informed and inspired the re-fashioning of a loved but redundant family garment.

It was these types of archived garments, the ones that were unlikely ever to be exhibited, that proved to be the most revealing for this research. Due to their lack of conservation, it was possible to analyse the interior seams and the methods applied to both construct and re-fashion the garments. Moreover, the curators allowed me full access during the examination.

From the analysis of the re-fashioned garment to my ensuing practice, I have referred to and referenced historic books, sewing and dressmaking manuals. As this project centres around the importation of past practices into the contemporary, it was important to investigate how these skills were performed. Instructions of these techniques were spread through a variety of manuals and journals and the reading of them allowed me to understand not only how the makers learnt to construct and re-fashion the garments, but also reproduce the practices myself. The historic texts generally give more detailed and relevant instruction on the required re-fashioning and stitching techniques. Furthermore, they outlined difficulties that might arise when, for example, dyeing certain types of rayon (see chapter four) and suggesting how much seam allowance to incorporate when designing for longevity (see chapter two). Moreover, these texts historically situated relevant sewing skills.

In addition, by continuously referring to the texts during the practice phase, I found myself tipping into the 'space of interaction' (as described in chapter one), which I argue further, embedded my understanding of historical re-fashioning skills. The wording, the stylised illustrations and the photos allowed an absorption into the culture and mindset of those for whom the books were originally published. Moreover, utilising these texts and patterns (see case study 1 and 3), I became aware of how much implied knowledge the users of these manuals had or were assumed to have.

The final outcome in the three case studies was the re-fashioned contemporary garment. Whilst I would describe the utilisation of extracted re-fashioning techniques as fulfilling my intended design outcomes there were aspects in the construction of each garment that did not go according to plan (for example the dye process, chapter four). As I have observed from the examination of re-fashioned historical garments, the end result is often far from what society would consider an acceptable standard of construction. A historic garment made using 'piecing', may look like it has been patched but it was once a common use of fabric, not unusual or unacceptable. The historically inspired re-fashioning of a garment is a process where decisions are made that may not correspond with hoped-for outcomes. For example, the slip dress in Case Study 3, did not dye the deep black I had

originally envisaged. The dress, possibly due to its age and being constructed of an older type of rayon, would not take the black dye and stubbornly remained a dark brown.

Whilst a re-fashioned outcome may not be considered good enough for many, there is a fast-growing community who consider this form of garment reconstruction a way of circumnavigating the negative environmental impact of the fashion industry but also as a way of engaging with craft (see chapter one).

The study culminated in the trialling of my research method in a series of practice-led re-fashioning workshops with two groups of post graduate students (see chapter five). The workshops demonstrated that the process of examination and application of observed re-fashioning skills on redundant garments was innovative and informative. Innovative as the workshops gave the students the opportunity to apply their practical skills using an altogether different approach to the of sustainability. Informative as many of these practice-based fashion students had little or no knowledge of dress history or the existence of unpicked and re-fashioned historic garments. At the end of the final workshop the students left with not only practical examples of their historically inspired re-fashioned garments (see appendix 3) but also with an understanding of a material culture research method for its analysis and a more detailed understanding of aspects of dress history and historic garment construction techniques.

Whilst my process of examination, research and practice for the three case studies took substantially longer and was more detailed and immersive, it is apparent from the student workshops, that this adapted version of Prown's (1982) methodology and my subsequent re-fashioning process has the scope to be condensed to reach different audiences with the potential to influence future fashion innovators.

A number of those attending the workshops had no background in fashion design or construction but came with different motivations and aims in terms of their future working in fashion and sustainability. By working collaboratively, the varying levels of previous experience did not affect the final outcome. Possibly, as suggested by one of the pattern-cutting students (see chapter five), they came with an entirely different approach and were not weighed down with preconceived notions of garment design and construction.

As stated previously, I did not set out to be an educator. However the culmination of my research and the workshops led to the realisation that teaching the historically inspired re-fashioning skills in an educational context could not only be an informed way to develop this work further but also be an instructive technique in teaching practice-based students additional methods to developing a sustainable fashion practice.

As the workshops demonstrated, in an arts-based institution, the students individually and/or collaboratively had the practical skills to re-fashion their redundant garments. Using sustainability as a rationale I intend to progress this research into a module for a post-graduate and undergraduate programme for future fashion makers and those on

courses such as London College of Fashion's MA in Fashion Futures (see chapter 5).

The learning development could take place over a series of weeks or, similar to my own practice-led research, could become a supervised final project. The process of examination coupled with research immerses the student into a practice-led process which can foster a creative and historically informative approach to garment design and construction. Furthermore, the scope of my work would introduce students to a practical side of garment construction (historic skills) generally only researched and interpreted in costume realisation courses.

It is important to note that in the eight years of conducting this research there has been a considerable shift in peoples' attitude towards sustainable and ethical clothing and the environment as a whole. The 2013 collapse of Rana Plaza, Bangladesh where approximately 1,135 garment workers were killed (*The Guardian*, 2016) brought into focus the condition and wages of those who construct garments for the West. There is an awareness of the damaging effect of toxic microfibres on the waterways as a consequence of washing our acrylic, polyester and nylon clothing. The television documentary *Blue Planet II* (BBC 2017) which broadcast footage of the impact of plastic pollution to our oceans has motivated many UK residents to be mindful of their plastic consumption.

Sustainable out-door clothing brands such as Patagonia and Finisterre continue to flourish as well as the emergence of a new generation of independent designers who, like Richard Malone, are actively trying to use recycled products (*Vogue,* 2018). In addition, Depop, the used-clothing market app, is hugely successful especially with a younger consumer base some of whom, due to awareness of the current climate crisis, are actively choosing to buy second hand clothing. Moreover, upcycling and collective web-based re-fashioning communities are increasing incrementally.

Furthermore, in our consumer driven culture the big high-street fashion brands are beginning to rethink their production strategies. In 2018 H&M introduced its Conscious Exclusive collection, a range that is designed to promote the use of recycled materials (*Independent,* 2018).

Since beginning this PhD there has been a considerable shift in peoples' attitude towards the potentially disastrous impact of rising global temperatures on the environment. This research contributes to waste saving strategies that pro-long the life of existing garments thus potentially reducing Co2. To embed, into the curriculum, workshops such as the ones carried out in this research could lead to important shifts in the ways that future fashion makers consider the concept of sustainability in fashion design and construction.

The contribution to knowledge of this practice-led research enquiry established that:

- As a provision for sustaining and pro-longing the life of redundant and surplus clothing, historical re-fashioning techniques can be successfully interpreted and developed for use within the craft of present-day garment construction.

This research determined that in an educational setting by applying the adapted methodology, the study of historical re-fashioning techniques can introduce future fashion makers to:

- Alternative modes of clothing design and construction
- Past construction techniques and skills including historical methods of pattern cutting
- Dress and textile history
- The validity of the dress archive
- Collaborative practices of working with redundant and surplus clothing.

As a pedagogic process, the workshops along with the devised supplementary information sheets and analysis form (see appendix 9 – 12) demonstrated that this practice-led research can be developed and applied as a platform from which fashion and garment development students can learn from and be inspired by neglected but relevant re-fashioning practices. My future intentions for this research is promote the methodology a pedagogic practice to be embedded into the courses of future fashion and garment makers as alternative method of waste reduction.

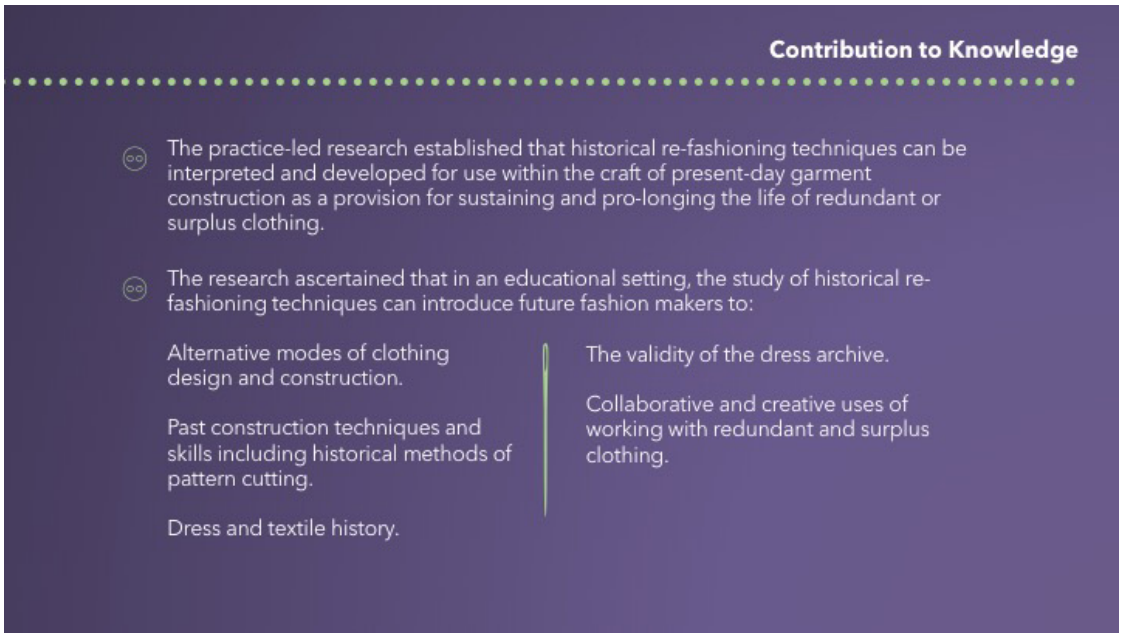


Fig. 6.1 Slide from viva presentation: Author's contribution to knowledge.

In her book *Folk Fashion* (2017), Twigger Holroyd uses an arresting metaphor to describe the fashion system. She sees it as a 'commons or more specifically, common land' and a valuable resource for all to share (2017, p.12). On this common (this resource), there are all the garments in existence; old, new, fashionable and unfashionable. Her concern is that mass production and industrialisation have 'enclosed the commons' restricting access to styles and knowledge and 'limiting our ability to act independently' (Twigger Holroyd, 2017, p.12). Fashion and the image of a common ground is where historically inspired re-fashioning sits with ease, not as a replacement for our manufacturing system, but alongside it as a customary alternative.

My research brings to this common not only an immersive methodology for establishing ways that re-fashioning techniques were performed in the past but also an opportunity for those with motivations and aims to work in fashion and sustainability to expand their commitment with the close examination of historical garments. For a concerned generation, where reducing carbon emissions is crucial this research contributes to their future.

Bibliography

Aldrich, W. (1984) *Metric Pattern Cutting.* London: Bell & Hyman.

Allwood, J., Laursen, S. E., Malvido De Rodrigues, C., Bocken, N. (2006) *Well Dressed: The present and future of the sustainability of clothing and textiles in the UK.* Cambridge: University of Cambridge.

Appadurai, A. (1986) *The Social Life of Things: Commodoties in Cultural Perspective*. Cambridge: Cambridge University Press.

Arnold, J. (1964) *Patterns of Fashion 1.* London: Macmillan.

Arnold, J. (1972) *Patterns of Fashion 2.* London: Pan Macmillan.

Arnold, J. (1973) *A Handbook of Costume*. London: Macmillan.

Attfield, J. (2000) *Wild Things.* Oxford: Berg.

Museum of Applied Arts & Sciences (2018) *The Australian Dress Register.* Available at: http://www.australiandressregister.org/ (Accessed: 15 April 2018).

Baker, A. (2016) 'Children of No Nation'. *Time Magazine.* 26 December 2016. pp. 30-41.

Barnard, M. (2013) *Fashion as Communication*. Routledge: London and New York.

Baskett, J. (2006) 'Obitury: John Trevor Hayes'.The Independent Online. Available: https://www.independent.co.uk/news/obituaries/john-hayes-6110879.html (Accessed: 21 September 2018).

Baumgarten, L. (2002) *What Clothes Reveal, The Language of Clothing in Colonial and Federal America.* New Haven, Conn.: Yale University Press.

Bide, B. (2015) Fashion on the Ration: 1940s Street Style, (review no. 1803). *Reviews in History* [Online]. [Accessed 4 April, 2016].

Blue Planet II (2017) BBC One Television, 16 November.

Bosch, A. (2012) 'Costume Transformations as a Way of Legitimisation for the French Bourgeoisie in the Second Part of the 19th Century'. *Costume Colloquium III: Past Dress Future Fashion.* Florence, Italy, 8-12 November.

Bolt, B. (2007) *Practice as Research.* Edited by Estelle Barrett and Barbara Bolt. London, New York: I.B. Taurus.

Bourdieau, P. (1984) *Distinction: A Social Critique and Judgment of Taste.* Oxford: Routledge.

Bradfield, N. (1968) *Costume in Detail 1730- 1930*. New Edition. UK: Eric Dobby Publishing.

Breward, C. (1998) 'Cultures, Identities, Histories: Fashioning a Cultural Approach to Dress', *Fashion Theory* , 2 (4) pp.301-314.

British Board of Trade (1943) *Make-Do and Mend*. Printed for H. M. Stationery Office by Fosh and Cross Ltd: London

Brooks, A. (2015) *Clothing Poverty: The Hidden World of Fast Fashion and Second-Hand Clothes.* Zed Books: London

Brooks Picken, M. (no date) *The Mary Brooks Method of Modern Dressmaking:* The Pictorial Review Company: New York.

Brown, S. (2013) *Refashioned. Cutting Edge Clothing From Upcycled Materials.* Laurence King: London.

Buck, A (1949)*The Gallery of English Costume, Picture Book Number One.* Manchester: The William Morris Press Ltd.

Buck, A (1951)*The Gallery of English Costume, Picture Book Number Two.* Manchester: The William Morris Press Ltd.

Buck, A (1952) *The Gallery of English Costume, Picture Book Number Three.* Manchester: The William Morris Press Ltd.

Buck, A (1979) *Dress in Eighteenth-Century England*. London: Batsford.

Burman, B.(1999) *The Culture of Sewing: Gender, Consumption and Homedressmaking.* Berg: Oxford.

Burman, B.(2003) Pocketing the Difference: Gender and Nineteenth Century Britian *In:* Burman, B. Turbin, C. (eds.) *Material Strategies: Dress and Gender in Historical Perspective.* Blackwell: Oxford.

Clabburn, P. (1971) 'Parson Woodforde's View of Fashion'. *The Journal of the Costume Society*. Vol. 5. pp.19-21.

Cline, E. (2013) *Overdressed- The Shockingly High Cost of Cheap Fashion.* Portfolio/ Penguin: New York.

Cooper, T. (2010) *Longer Lasting Products: Alternatives to a Throw-Away Society:* Gower: Aldershot, UK.

Cox, C. (2007) *Bags An Illustrated History:* Aurum Press: London.

Dyon Colour Catcher (2017). Available at: http://www.colourcatcher.co.uk/faq/ (Accessed: 2 February).

Cunnington, C. W. (no date) *English Women's Clothing in the 19th Century.* London: Faber & Faber.

Daily Express Publications. (No Date)*The Home of Today:* Daily Express Publications: London.

Daily Mail Online (2018) *Daily Mail Readers are rusihing to join our Great Plastic Pick up back by the Prime Minister and Sir David Attenborough.* Available: http://www.dailymail.co.uk/news/article-5623525/Mail-readers-join-Great-Plastic-Pick-backed-Prime-Minister-Sir-David-Attenborough.html (Accessed: 18 May 2018).

de la Haye, A. Wilson, E. (2013) *In*: Introduction. In: de la Haye, A. and Wilson, . (eds.) *Dress as Object, Meaning and Identitiy*. Manchester University Press: Manchester.

de la Haye, A. (2011). *Chanel: Couture and Industry.* Harry Abrams Inc: London

Best Blogs For Refashioning Your Clothes (2018) Available: http://diy.allwomenstalk.com/ (Accessed: 15 April 2018).

Davis, F. (2013) *Fashion, Culture and Identity.* Chicago University Press: Chicago.

Dormer, P. (1997) *The Culture of Craft: Status and Future.* Manchester University Press: Manchester.

Environmental Justice Atlas (2015) *Dandora Landfill in Nairobi, Kenya.* Available at: https://ejatlas.org/conflict/dandora-landfill-in-nairobi-kenya (Accessed: 9 April 2018).

Endacott, V.M (1967) *Needlecraft in Schools Today.* London:
Blackie.

Entwistle, J. (2000) *The Fashioned Body.* Polity: Cambridge.

Euromonitor (2017) *Euromonitor.* Available at: https://portal.euromonitor.com/portal/analaysis/tab/ (Accessed: 29 March 2018).

Evans, C. (2003) *Fashion on the Edge.* Yale University Press: New Haven.

Evan, C. (1998) The Golden Dustman: A critical evaluation of the work of Martin Margiela. *Fashion Theory* 2 (1) pp. 73-94.

Everts, S. (2012) *Sweat Stained Artefacts.* Cenblog.org [Online]. Available at: http://cenblog.org/artful-science/2012/02/27/sweat-stained-artifacts/ (Accessed: 25 October 2015].

Faiers, J. (2015) *Dress Thinking: Disciplines and Indisciplinarity.* In: Nicklas, C., Pollen, A. Dress History : new directions in theory and practice

Fletcher, K. (2008) *Sustainable Fashion and Textiles: Design Journeys.* Earthscan: UK/US.

Fletcher, K. (2016) *Craft of Use Post Growth Fashion.* Oxford: Routledge.

Fletcher, K. and Grose, L. (2012) *Fashion and Sustainability: Design for Change.* Laurence King: London.

Franks, C.F. (No Date) *The Pictorial Guide to Modern Home Needlecraft*. Odhams Press: London.

Gerritsen, A. (2015) Spaces of Global Interactions: The Material Landscapes of Global History. In: Gerritsen, A. Riello,G. *Writing Material Cutlure History*. London: Berg .

Gheoghiu, C. (2015)Sewing a Double Welt Pocket. Available at: https://www.youtube.com/watch?v=8hxJzlY7kAE (Accessed: 25 April 2018)

Gill, A. (1998) Deconstruction Fashion: The Making of Unfinished, Recomposing and Re-assembled Clothes Clothes. *Fashion Theory* Vol. 2 (1) pp. 25-50

Ginsberg, M. (1980) Rags to Riches: The Second-Hand Clothes Trade 1700-1978. *The Journal of the Costume Society*. Vol. 15 pp. 121-135.

Ginsberg, M. (1982) *An Introduction to Fashion Illustration.* London: H.M. Stationery Office.

Godley, A. (1999) Homeworking and the Sewing Machine. *In:* Burman, B. (ed.) *The Culture of Sewing: Gender, Consumption and Homedressmaking.* Berg: Oxford.

Golbin, P. (2009) *Madeleine Vionnet.* Rizzoli: Paris.

Graziano, V., Trogal, K. (2017) The Polictics of Collective Repair: Examining Object -Relations in Postworks Socieint. *Cultural Studies.* Vol. 31 (5) pp. 634-658.

Guilfoyle Williams, J. (1945) *The Wear and Care of Clothing.* The National Trade Press: London.

Habermas, J. 1987 *The Philosophical Discourse of Modernity*. MIT Press: Cambridge Massachusetts

Hackney, F. (1999) Making Modern Women, Stitch by Stitch. *In:* Burman, B. (ed.) *The Culture of Sewing: Gender, Consumption and Homedressmaking.* Berg: Oxford.

Harris, K. (1999) *Authentic Victorian Dressmaking.* Dover: New York.

Harvey, J. 1(995) *Men In Black.* Reaktion Books: London.

Hedley, O. (1975) *Queen Charlotte.* John Murray.

House of Commons Environmental Audit Commitee, (2019) *Fixing Fashion: Clothing Consumption and Sustainability* https://publications.parliament.uk/pa/cm201719/cmselect/cmenvaud/1952/1952.pdf (accessed: 14 November 2019).

Hollander, A. (1978) *Seeing Through Clothes.* University of California Press: US.

Hoette, R. (2017) Unpicking the Fashion System. *In:* Fletcher, K. Grimstad Klepp, I. (eds.) *Opening up the Wardrobe A Methods Book.* Novus Press.

Howell, G. (2012) *From Haute Couture to Homemade, 1939-1945.* Bloomsbury: London

Johnson, P. (1997) 'Introduction'. In: Johnson, P. (ed.) ***Ideas in the Making: Practice in Theory.*** Crafts Council: London.

Kaplan Pivnick, E. (1949) *How to Design Beautiful Clothes: Designing and Pattern Making.* Wise & Co.: New York.

Kemtex (2017) *Sewing and Printing Products.* Available: http://www.kemtex.co.uk/ (Accessed: 15 Februrary 2018).

Kirkham, P. (1999) Fashion, Feminity and 'Frivolous' Consumption in World Warr Two Britian. *In:* Attfiled, J. (ed.) *Utility Reassessed.* Manchester University Press: Manchester

Listotic (2014) *33-clever-ways-to-refashion-your-clothes.* Available:. http://www.listotic.com/33-clever-ways-to-refashion-your-clothes/ (Accessed: 15 April 2018).

Kopytoff, I. (1986)The Cultural Biography of Things: Commoditization in Process *In:* Appardura, A. *The Social Life of Things: Commodoties in Cultural Perspective*. Cambridge University Press: Cambridge.

Kyoto Institute (2002) *Fashion A History from the 18th to the 20th Century*. Taschen.

Landi, S. (1999) *The Textile Conservators Manual.* Betterworth-Heineman: Oxford.

Langley-More, D., Fonteyn, F., (1949) *The Woman in Fashion.* London: Batsford.

Langley-More, D., Fonteyn, F., (1953) *The Child in Fashion.* London: Batsford.

Lemire, B.(2005) Shifting Currency: The Culture and Economy of the Second-Hand Trade in England c.1600 - 1850. *In:* Clark, A. (ed.) *Old Clothes, New Looks.* Berg: Oxford/NewYork.

Lister, J. 2003. Twenty-Three Samples of Silk: Silks worn by Queen Charlotte and Princesses at Royal Birthday Balls, 1791-1794. *Costume,* 37 (1) pp.51-65.

Local Wisdom (2018) Centre for Sustainable Fashion Available at: http://localwisdom.info/(Accessed: 9 April 2018)

MacEwan, E, S. (1950) *Your Pattern Cutting.* Sylvan Press: London.

Maier-Wolthausen, C. (2015) *1945 - Defeat. Liberation. New Beginning.* Deutsches Historiches Museum: Germany

Mansfield, A. (1968) Dyeing and Cleaning of Clothes in the Late Eighteen and Early NineteentCenturies. *The Journal of the Costume Society.* 2 (1) pp. 24-29.

Martineau, A. (2010) *How to Unravel a Sweater and Recycle Yarn*. Available: https://www.youtube.com/watch?v=DSZsQuoZtVQ (Accessed: 12 April 2015).

McClung Fleming, E. (1974) Artifact Study: A Proposed Model. *Winterthur Portfolio.* Vol. 9. pp. 153-173.

Mendes, V. (1999) *Black in Fashion.* V&A Publishing: London.

Mida, I. and Kim, A. (2015) *The Dress Detectives.* Bloomsbury Academic: London.

Miles, N. (2018) 'Stays in Context: The Verney Family Collection'. *Patterns of Fashion 5 Study Day:* London, UK, 3 November.

Milgram, L. (2005) Ukay-Ukay Chic: Tales of Second-Hand ClothingFashion and Trade in the Philipine Cordillera. *In:* Palmer, A. and Clark, H. *Old Clothes New Looks: Second-Hand Fashion.* Bloomsbury: London.

Miller, D. (2010) *Stuff.* Polity: Cambridge.

Miller, D. and Clarke, A., (2002) *Fashion and Anxiety.* Available: http://www.ucl.ac.uk/anthropology/people/academic-teaching-staff/daniel-miller/mil-3 (Accessed: 25 April 2018).

Miller, L. E. (2014) *Selling Silk*. V&A: London.

Milligan, L. (2015) 'Why Black in the New Black' *Vogue*, Condé Nast Available: https://www.vogue.co.uk/article/catherine-quin-black-dresses-interview-picture (Accessed: 15 April 2018)

Morley-Carter, J. (2018) 'Only 1% of clothing is recycled. What are we *doing?' The Guardian* (19 April).

Morley, N., Slater, S., Rusell, S., Tipper, M.,Ward, G.(2006) *Recycling of Low Grade Clothing Waste.* Oakdene Hollins Ltd, Salvation Army Trading Company Ltd, Nonwovens Innovation & Research Institute Ltd .

Montfort, A., Godefroy, C (2014) *Sonia Delauney*, Tate Publishing: London

Muller, F. 2015. *Dior The New Look Revolution*. Rizzoli.

Myers Breeze, T. Kehoe (2013) *Rayon Through the Years.* Available: http://www.museumtextiles.com/blog/category/rayon (Access: 7 April 2017)
Nemirovsky, I. (2007) *Suite Francaise*, Vintage: London.

Old Bailey Online (2014) *Thomas Dudfield, Hart Levy*. Available:https://www.oldbaileyonline.org/browse.jsp?id=t17830226-6&div=t17830226-6&terms=Nancy_Pawsey#highlight. (Accessed: 26 April 2018)

Pearce, S. (1994) Objects as Meaning or Narrating the Past. *In* Pearce, S.(ed.) *Interpreting Objects and Collections.* Routledge: Oxford.

Pearsall, J., Trumble, B. (2006).*The Oxford English Reference Dictionary.* Oxford: Oxford University Press.

Peoples, S. (2014) Embodying the Military: Uniforms. *Critical Studies in Men's Fashions.* Vol. 1 pp.7-21

Pietsch, J. (2008) The Burial Clothes of Margaretha Franziska de Lobkowitz, 1617. *Costume. The Journal of the Costume Society* . Vol. 42 pp. 30-39.

Pintus, E. (2018) *Sew It With Love*. Availabe at: https://sewitwithlove.com/dress-to-blouse-refashion/ (Accessed: 6 April 2018)

Plum, S. (1974).*The Fashions and Costumes from Harper's Bazaar: 1867-1889.* Dover: New York.

Prown, J.D. (1982) Mind in Matter: An Introduction to Material Culture Thoery Method. *Winterthur Portfolio*. Vol.17 (1) Spring pp. 1-19.

Prown, J. D. (2001) *Art as Evidence Writings on Material Culture*. Yale University Press: New Haven/London

Putnam, T. 1999. 'The Sewing Machine Comes Home'. *In:* Burman, B. (ed.) *The Culture of Sewing.* Berg: London.

Pye, D. (1968) *The Nature and Art of Workmanship.* Bloomsbury Academic: London/New York

Raeburn, C. (2018) *Christopher Raeburn.* Available at: https://www.christopherraeburn.co.uk/shop/women/skirts-dresses.html (Accessed: 11 April 2018)

Refashionista (2017) *Refashionista* Availabe: http://refashionista.net/about/ (Accessed: 27 April 2018)

Regency Redingote, (2012) *Mrs Phoebe Wright's Celebrated Establishment*. Available: https://regencyredingote.wordpress.com (Accessed: 27 April 2018)

Reynolds, H. (1999) 'Your Clothes are Materials of War': The British Government of Promotion of Home Sewing during Second World War. *In:* Burman, B. (ed.) *The Culture of Sewing.* Berg: Oxford.

Ribeiro, A. (2002) *Dress in Eighteenth-Century Europe 1715-1789*. Yale: New Haven/London.

Richmond, V (2013) Clothing the Poor in Nineteeth-Century England. Cambridge University Press: Cambridge

Ritter, J, G. Feather, B. L. (1990) Practice, Procedures and Attitudes Toward Clothing Maintenance : 1850-1860 and 1900. *The American Dress Journal.* Vol. 17 pp. 156-168.

Rissanen, T. (2011) 'Designing Endurance'. *In:* Gwilt,A and Rissanen, T. *Shaping Sustainable Fashion.* Earthscan: Washington/London.
Rissanen, T. (2012) *Fashion Design without Borders.* Available at: ttps://timorissanen.com/portfolio/fashion-design-without-borders/ (accessed: 11 April 2018)

Roach, M., Musa, K., (1980) *New Perspectives on the History of Western Dress.* New York: Nutriguides.

Roach, M., Eicher, J. (1995) Dress and Identity. *In:* Roach, M., Eicher, J. (eds) *Dress and Identity.* Fairchild: London.

Roberts, J. 2004. *George III and Queen Charlotte: partronage, collecting and court taste*. The Royal Collection.

Roche, D. (1994) *The Culture of Clothing: Dress and Fashion in the 'Ancien Régime'.* Cambridge University Press: Cambridge.

Rothstein, N. (1990) *Silk Designs of the Eighteenth Century*. Reprint, London: Thames and Hudson, 1990.

Rothstein, N. (1994) *Woven Textile Design in Britain from 1750 to 1850.* London: Canopy Books.

Sainsbury's, (2017) A*ll change! Spring clean will see 235 million items of clothing sent to landfill.* Available:
https://www.about.sainsburys.co.uk/news/latest-news/2017/06-04-2017 (Accessed: 27 April 2018).

Schoenholzer-Nichols, (2012) 'Recycle, Readapt and Reuse in the Past: To Smarten-up or To Extend Wear?' *Costume Colloquium III: Past Dress Future Fashion.* Florence, Italy, 8-12 November.

Schwartz Cowan, R (1983) *More Work for Mother.* Basic Books: New York.

Scott, P. (1993) *The Book of Silk*, Thames and Hudson: London.

Sennett, R. (2009) *The Craftsman.* Penguin: London.

Severa, J., Horswill M. (1989) Costume as Material Culture. *The Journal of the Costume Soceity of Americal.* Vol.15 (1) pp. 51-64.

Singer Gallery (2017) Clydebank Museum and Art Gallery. West Dunbartonshire Libraries & Cultural Services.

Singer, O. (2018). Available: https://www.vogue.co.uk/gallery/the-young-designers-pioneering-sustainable-fashion (accessed 28th October 2018)8

Spanable Emery, J. (1999) Tissues of Dreams. *In:* Burman, B. (ed.) *The Culture of Sewing: Gender, Consumption and Homedressmaking.* Berg: Oxford.

Spanable Emery, J., (2012) 'Tissues of Dreams: Documents of Fashion'.
Costume Colloquium III: Past Dress Future Fashion. Florence, Italy, 8-12 November.

Spanable Emery, J. 2014. *A History of the Paper Pattern Industry.* Bloomsbury: London .

de St Aubin, G, (1770)*The Art of the Embroiderer.* Facsimile of the 1st edn. Los Angeles Count Museum of Art: California.

Steele, V. (1998) Fashion is More than Just a Bag of Old Clothes. *Fashion Theory.* Vol. 2 (4). pp. 327-335.

Stewart, S. (1993) *On Longing.* Duke University Press.

Stewart, S. (1999) From the Museum of Touch. *In:* AYNSLEY, J. KWINT, M. BREWARD, C. (eds.) *Material Memories.* Berg: London/New York.

Stott, M. (2010) Conversation with Margaret Stott. 21 September 2010.

Study New York (2016) Available at: http://study-ny.com/home (Accessed: 14 November 2018).

Styles, J. (1998) Dress in History: Reflections on a Contested Terrain. *Fashion Theory*. Vol. 2 (4) pp. 383-392.

Sugden, K. (2016) The Location of the Textile Industry in England and Wales, 1813 - 1820. *Textile History.* Vol. 48, pp. 208-226.

Taylor, L. (1998) Doing the Laundry? A Reassessment of Object-based Dress History. *Fashion Theory*. Vol. 2 (4) pp. 337-358.

Taylor, L. (2002) *The Study of Dress History.* Manchester: Manchester University Press.

Taylor, L. (2004) *Establishing Dress History.* Manchester: Manchester University Press.

Taylor, L. (2016) *Observations on an Embroidered Silk Dress.* c/o University of Brighton Dress and Textile History Teaching Collection.

Taylor-Davies, R. (2016) Conversation with Rosie Taylor Davies. 5 November 2016.

Tarrant, N. (1986) *Great Grandmother's Clothes Women's Fashion in the 1880s.* Edinburgh: The National Museums of Scotland.

Thompson, S., Thompson, N.(2008) *The Critically Reflective Practioner.* Palgrave Macmillen: London.

Thornton, P. (1977) The Royal State Bed, *Connoisseur,* , Vol. 195, No, 784, pp. 139 - 147

Tilley, C. (1994) Interpreting Material Culture. In Pearce, S.(ed.) *Interpreting Objects and Collections.* Oxford:Routledge.

Tiramani, J. (2015) *Fibres and Weaving*. School of Historical Dress: London

Tiramani, J. (2018.) *The Dressing of Matthaus Schwarz.* [open talk March] School of Historical Dress: London

Tom, S., Zhan, Q.(2016) Marks and Spencer and the Decline of the British Textile Industry, 1955o-200. *Business History Review* [online]. Available: http://www.dro.durc.ac.uk/18175/1/18175.pdf?DDD2+nhnf63+dul4eg (Accessed: 28 March 2018)

Tom of Holland (2018) *The Visible Mending Programme*. Available at: https://tomofholland.com (Accessed: 6 April 2018).

Tonlé (2016). Available at: https://tonle.com (Accessedd: 14 Novmber 2018).

Tranberg Hanson, K. (2005) Crafting Appearances: The Second-hand Clothing Trade and Dress Practices in Zambia. *In:* Clark, A. (ed.) *Old Clothes, New Looks.* Berg: Oxford/ NewYork.

Twigger-Holroyed, A. (2017). *Folk Fashion Understanding Homemade Clothes.* I.B. Taurus: London

University of Oradea, (2011) Annals of the University of Oradea. Editura Universititi De Oradea. ?

V&A(2018) Fashion in Motion: John Alexander Skelton. Available at: https://www.vam.ac.uk/articles/fashion-in-motion-john-alexander-skelton (Accessed: 12 April 2018)

V&A(2018) Search the Collection. Available : https://collections.vam.ac.uk/category/fashion/THES48957/(Accessed: 4 December 2018)

Verhoeven, P. (2006) *Black Book*. Tartan DVD.

Von Busch, (2007) *Self Passage.* Available: http://selfpassage.info/about/about.htm (Accessed: 27 April 2018)

Waugh, N. (1964) *The Cut of Men's Clothes*.: Faber & Faber: London.

Waugh, N., Woodward, M. (1968) *The Cut of Women's Clothes 1600-1930.* Faber & Faber: London.

Webb, J. (2017) 'She was the most ingenious in the make-do and mend line' Dhoda Dawon and a Particular Shade of Red. *Colour in Cloth (Pasold Fund Conference)* Glasgow University 10 -11 April

Weber, C. (2007) *Queen of Fashion, What Marie Antoinette Wore to the Revolution*. Picador: USA

Wilcox, C. (ed) 2007. *The Golden Age of Couture, Paris and London 1947-57.* V&A Publishing: London.

Wilcox, C. (2012). A History of Containment. *In:* Clark, J. *Handbags: The Making of a Museum.* Yale University Press: New Haven and London.

Willet, C, Cunnington, P. (1937) *Enlgish Women's Clothing in the Nineteenth Century*. Faber and Faber: London.

Wilson, E. (1987)*Adorned in Dreams.* I B Taurus: London.

Women's Wear Patterns and Fashions (1933) Smart Short Coat With Collar Scarf. Published March 17.

Wood, M. (1989) *We wore what we'd got: Women's clothes in World War II,* Warwickshire Books: Warwick.

Woodward, S. (2007) *Why women wear what they wear*. Berg: London.

WRAP (2017) Valueing Our Clothes: The Cost of UK Fashion. Available: http://www.wrap.org.uk/sustainable-textiles/valuing-our-clothes%20 (Accessed: 27 April 2018)

Yeoman, G. W.(1928)Officers Uniforms for the Services, Army Uniforms,. *In:* WHITE, A. A. (ed.) *The Modern Tailor Outfitter.* Caxton Publishing: London.

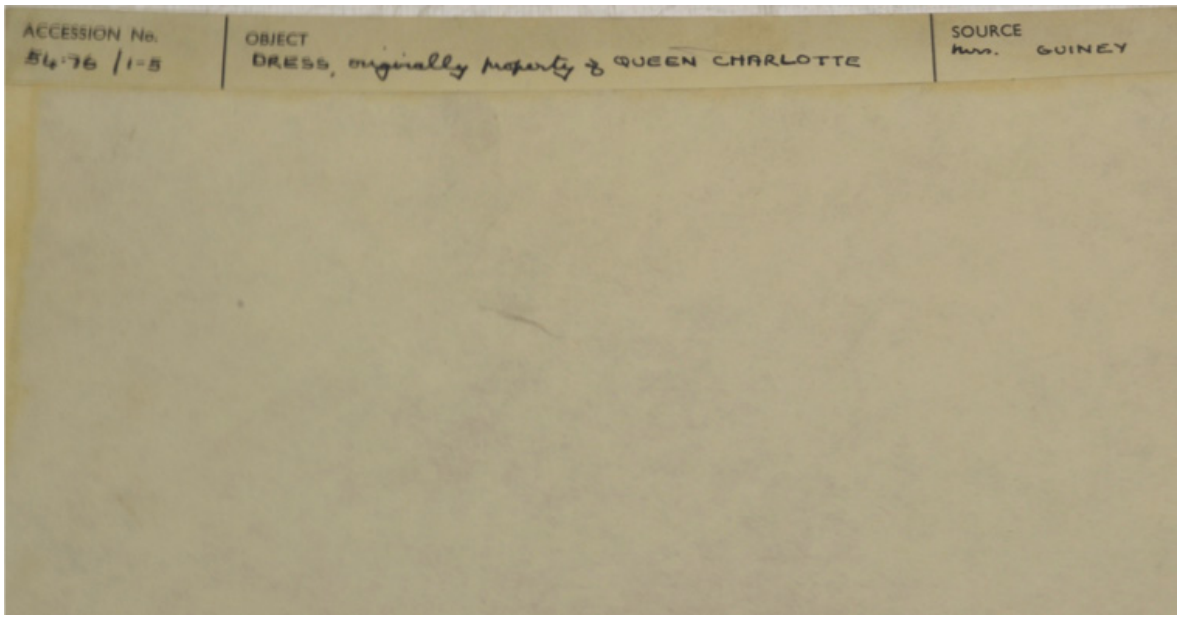
Young, S. (2018) Independent 28th April 2018. Available: https://www.independent.co.uk/life-style/fashion/hm-conscious-exclusive-2018-collection-sustainable-organic-a8322011.html (Acceessed: 18th October 2019).

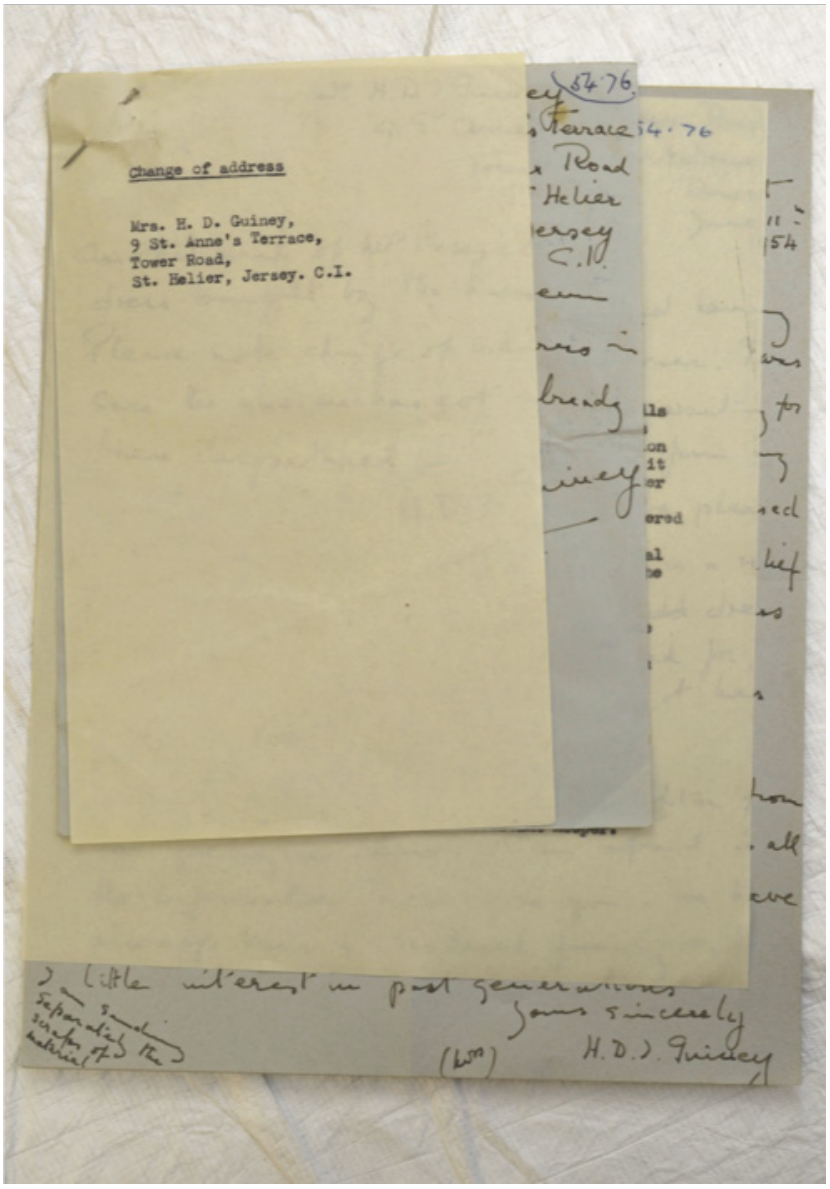
Zimmerman, P. (1981) Workmanship as Evidence: A Model for Object Study. *Winterthur Portfolio.* Vol. 16. pp. 283-307.

Zusak, M. 2008. *The Book Thief.* Transworld Publishing.

Zweiniger-Bargielowska, (2000) *Austerity Britian: Rationing Controls and Consumption.* Oxford University Press: Oxford.

Appendices


ACCESSION No.
54·76 /1-5
OBJECT
DRESS, originally property of QUEEN CHARLOTTE
SOURCE
Mrs. GUINEY


54·76
Change of address
Mrs. H. D. Guiney,
9 St. Anne's Terrace,
Tower Road,
St. Helier, Jersey. C.I.
54·76
Road
Helier
C.I.
little interest in past generations
Yours sincerely
H.D.J. Guiney

54·76/1-5

Mrs. Guiney,
4 Windsor Road,
Parkstone, Dorset.

1st June, 1954

Dear Mrs. Guiney,

We shall be glad to purchase for £5 the brocade dress which you were kind enough to leave here last week. Would you please let me have a brief memorandum of its history to confirm my recollections of what you told me about it.

On examination in detail it seems to have been altered at least twice; once in or about 1840, and again to its final state about 1875 or 1880. These are merely approximate dates of course, based on points of general style, so that if you can correct them by any given facts in the history of the dress or its wearers, we shall be even more grateful.

Yours sincerely,

mlp

Assistant Keeper.

54.76

Mrs. H. D. Guiney,
4 Windsor Road,
Parkstone, Dorset.

12th June, 1954

Dear Mrs. Guiney,

Thank you for your letter and enclosure which tells us exactly what we want to know. From the particulars you give, it seems quite clear that the first alteration could not have been made by Mrs. Passy herself, since it illustrates a fashion of some twenty years or more after her death. The likeliest conjecture is that her son's wife altered it about 1840 and her grandson's wife altered it again nearly fifty years after that. It is most helpful and fortunate that the unused pieces of material were so carefully kept since they enable us to trace the alterations pretty clearly.

You will receive a cheque in due course, but as we are a Government Department it has to go through the orthodox channels and I cannot therefore send it to you with this.

Yours sincerely,

mRH

Assistant Keeper.

54·76

4 Windsor Road
Parkstone
Dorset
June 11
1954

To
Lt. R. Holmes Esq.
Assist. Keeper

Dear Sir

I must apologise for not having replied to yours of June 1st sooner. I am away for Whitsun have since been waiting for further details of Nancy Wilton from my brother in Devon - I shall be pleased to accept the £5 you offer - it is a relief to my mind to know that the ~~add~~ dress is housed where it will be cared for, instead of lying in a box as it has for the last 63 years -

I enclose details of Nancy Wilton from our pedigree which I am afraid is all the information I can give you - we have always been a scattered family with little interest in past generations

Yours sincerely

H. D. J. Quicke

(Mrs)

54·76

Anne (Nancy) Willson, daughter of John Wi
of Kettlethorp. York

born Nov. 6th 1747
died Sept 23d 1814
married at St. Anne's Westminster by lic
June 4th 1776 to Joseph Passy (a
that time spelt Pawsey) Privat
Secretary to the Duke of York.

She was a very skilled embroideress and
apparently taught Queen Charlotte —
her Court ladies to embroider. My siste
tells me there is some of her work in
Windsor Castle. Do you think, as she die
in 1814, the dress could have been alter
for the first time before then? The second
it was done by her grandson's wife H
(Deane) who died at Hove Brighton Dec. 1
Nancy Passy's husband died in 1808, ver
Possibly she was not at court after tha
Queen Charlotte also gave her a tall wood
stand on which she put the vases of flo
she copied in embroidery.

Mrs. H.D.J. Guiney 54.76.
9, St. Anne's Terrace
Tower Road
St. Helier
Jersey
C.I.

Another scrap of Mrs. Passy's dress bought by the Museum
Please note change of address in case the cheque has not already been dispatched –

H.D.J. Guiney

THOMAS DUDFIELD, HART LEVY, Theft grand larceny, 26th February 1783.

167. THOMAS DUDFIELD and HART LEVY were indicted for feloniously stealing on the 17th of December last, one hair trunk, value 3 s. the goods of Sarah Wilton , spinster , one silk gown and coat, value 4 l. one pair of sattin slippers, value 4 s. one linen handkerchief, value 8 d. one pair of stays, value 20 s. one silk cloak, value 12 s. and one pair of silk stockings, value 6 s. the goods of Joseph Pawsey .

NANCY PAWSEY sworn.

Are you any way related to the prosecutor? - I am his wife, my Lord; the cloaths that were lost were mine, I was at Silso, in Bedfordshire, on the 15th of December, I packed up the cloaths that were mentioned in the indictment, the slippers have my name on them.

Who did the trunk belong to? - My sister.

What is her name? - Sarah Wilton , I sent the trunk by the Silso waggon, directed to Mr. Pawsey, No. 5, Newport-street.

SAMUEL GRIFFIN sworn.

I am a porter to the Silso waggon, I work at the Windmill, St. John's-street, the Silso waggon puts up there; this trunk we took up about five in the evening into the cart, and seven more articles.

Did you make any observations on the trunk, to see to whom it was directed? - Yes, it was directed to Mr. Pawsey, Newport-street.

What kind of a trunk was it? - This is the trunk, (The trunk produced) we had several more articles in the cart which we delivered first, and when we came to Mr. Pawsey's-house, the trunk was missing, just by the New Church, in the Strand it was taken away, there was a gentleman came and spoke to me, and the while the trunk was gone out off the cart, I did not see any body have the trunk.

Then how can you say it was taken away at that time? - Because it was in before, and I kneeled upon it, before I spoke to that gentleman.

Who was the person that you spoke to? That gentleman there Levy, I saw the trunk just before he spoke to me, and I missed it directly after.

Did you observe the other prisoner in company with Levy at that time? - No, I did not.

What did he talk to you about? - He asked me which was the way to Queen-street.

Did you know him before? - No, I had not seen him before, but I knew him very well when I saw him again.

Did any thing further pass between you and him? - No.

Did the prisoner Levy endeavour to turn off your attention from the cart, and turn your face the other way? - No.

Did you give him directions? - No, I could not.

Where did you see the trunk first after you lost it? - At the justices.

Are you sure that trunk that is now produced, is the same trunk that was put into your cart to be carried to Mr. P ewsey's? Yes.

Prisoner's Council. Can you write? - No.

You can read? - No.

Neither write nor read! How did you contrive to read the directions so pat, my lad to Mr. Powsey's in Newport-street? - It is a house that we often go to.

Aye and often carry trunks there, hair trunks? - Not hair trunks.

What day was it you carried these parcels to that place? - The 17th of December.

And you took it up about five in the evening in St. John's-street? - Yes.

You did not read the directions of any of them? - I knew where they were going to.

How many parcels were there? - I do not know how many there were in the whole.

Then how did you know there was one missing? - I knew that in particular was missing, there was but one trunk and a bandbox, there was no boxes at all besides.

What parcels had you? - There was a great many long goods.

What do you call long goods? - I do not know what they call them.

I suppose there was other peoples goods in that cart? - Yes and a hamper.

And some other trunks at that time? - We had no other trunks but them in the cart.

How many horses have you in your cart? - One.

Which way did you drive him? - I rode in the cart.

What sitting upon the head of the cart? No in the cart.

What standing? - Yes.

What was there a tailboard to the cart? No.

The cart was tied with ropes? - Yes.

And you standing in the cart all the time? - Yes.

It was dark? - Pretty dark.

You say it must be about a quarter after five when you got to the New Church in the Strand? - Yes.

How was the gentleman dressed? - In a blue coat and boots on.

Where did he stand by the side of the cart? - He stood by the side of the cart to me.

The cart going on? - The cart stood still.

How came you to stop the cart? - Because my fellow servant was gone into an oil shop.

Had he a cockade in his hat as an officer? No he had not, I told him I could not tell him.

Then he left you? - Yes.

He could not be long asking you the way to Queen-street? - No.

And you could not be long in bringing out you could not tell him? - No.

What kind of hat had he on? - A cocked up hat.

You was not acquainted with the gentleman before? - No.

Do you know every man that you have seen once in your life, now master? - I knew him very well, as soon as I saw him again.

How long was it till you saw him at Bow-street, cannot you tell that, was you ever at Bow-street? - Yes.

When was it? - Last Friday.

Did you ever see that man from the 17th of December till last Friday? - I do not know that I have.

Court to Griffin. You had a fellow servant along with you? - Yes.

Did he ride in the cart with you, or walk along side? - He walked along side.

Had he ever stopped the cart, or left it before you stopped the cart at the New Church in the Strand? - No.

Then that was the first opportunity of finding you alone? - Yes.

Had you your knee on the trunk? - I took the directions off the hamper, and gave it to my fellow servant to go and read it, and when I took the direction from the hamper, as soon as ever my fellow servant came, I found this trunk was gone, and the gentleman was gone, I found it directly.

In what part of the cart was this trunk? About the middle of the cart.

HENRY COWLEY sworn.

I was fellow servant to the last witness; I went with the cart, and went to a shop in order to have a direction read, which belonged to the hamper.

Had you before that seen the trunk in the cart? - Yes, and when I returned, the moment I got into the cart, I saw the trunk was missing.

Did you see any body about the cart, at the time that you took this direction to the oil shop? - No.

Is that the trunk that you had in the cart? - Yes.

PATRICK MACMANUS sworn.

The night that we went to the house of Dudfield, after Dudfield and Levy, and one Reed that is in custody: in the room that Mrs. Dudfield told us, that Levy lodged in we found this trunk, it has been under lock and key ever since, I am sure that is the same trunk: there were five or six trunks, they were all carried to Clark's house, and I carried this to my own house.

Court. Levy's cloaths were not in it at the time it was found? - Nothing was in it, we had found the other things that were here before, a silk gown and coat, they were found in

Dudfield's drawers, in the same house, a pair of sattin slippers, a handkerchief and napkin, and a remnant of linen, (the gown and coat and slippers deposed to by Mrs. Powsey, the slippers having her name in them, which had been endeavored to be rubbed out, and she said she knew the gown by the trimming.)

Prisoner's Council. Did you put the trimming on yourself, madam? - No, sir, I did not.

I suppose it is like any other trimming that any mantua maker puts on? - It is not very usual.

Is it in the same situation as it was when you had it? - No.

Then at present it would not fit you? - No, sir, it would not.

Only that trimming is like your trimming? - Yes.

You bought that gown I suppose at some mercers in town? - I bought it at Bellamy's in Chandos-street.

There is a great deal more of the same piece I suppose? - Perhaps there may.

Prisoner's Council to Macmanus. Who did you see in the house? - Mrs. Dudfield.

It was a woman in the house that you chuse to call Mrs. Dudfield; were either of the prisoners there? - No.

Then they did not hear what this woman said? - No.

She made no hesitation about giving you the keys? - No, I do not know that she did.

PRISONER LEVY.

I have nothing to say.

PRISONER DUDFIELD's DEFENCE.

The gown and coat and slippers I bought together as I was coming down Monmouth street one day, a woman were exposing them to sale, they did not agree, and a person that I am acquainted with was with me, and she said she thought they would fit her, the woman wanted four guineas for them, and we bid her three guineas and a half, and she took it, and she lent us the handkerchief to wrap the things in.

Court. I suppose she gave you the trunk to carry them home in? - No.

How came you by the trunk? - The trunk I have had a long time.

What do you mean to call a long time? Some months.

THOMAS DUDFIELD , HART LEVY,

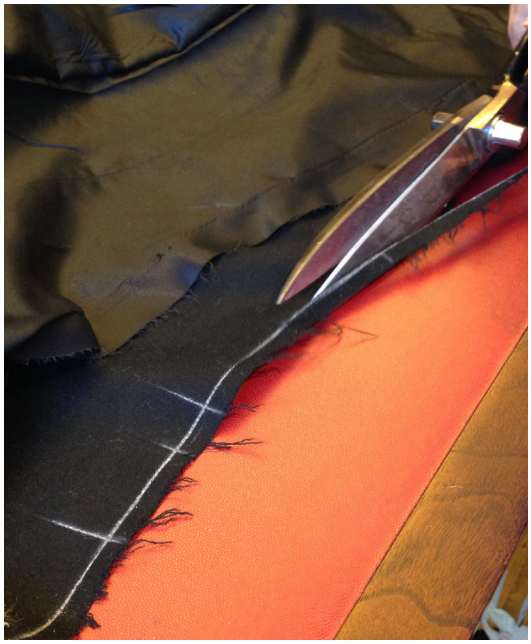
GUILTY .

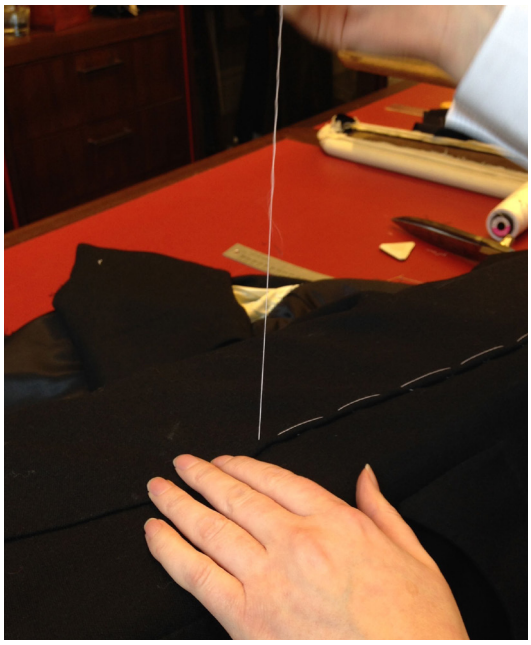
Both Transported for seven years .

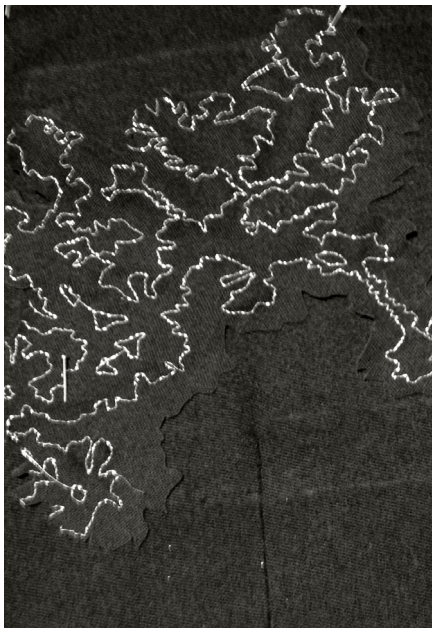
Tried by the first Middlesex Jury before Mr. Baron PERRYN .

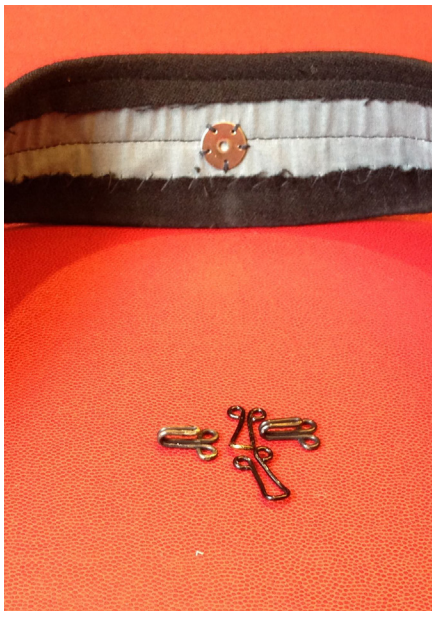
Appendix 3
Process Images CaseStudy 1

Appendix 4
Process Images CaseStudy 2

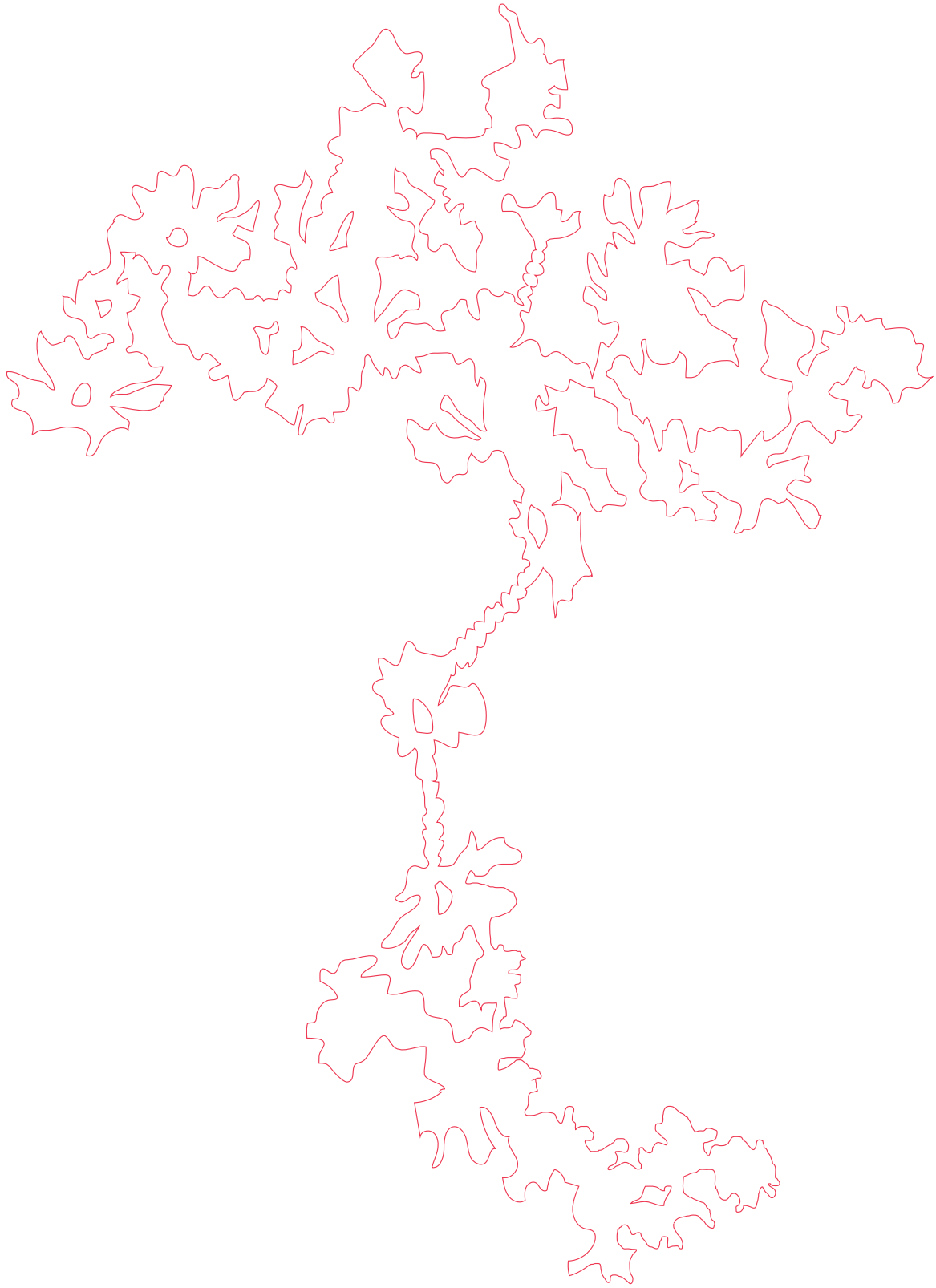








Appendix 5
Ilustrator image of contemporary embroidery design for the re-fashioned No. 1 dress jacket.



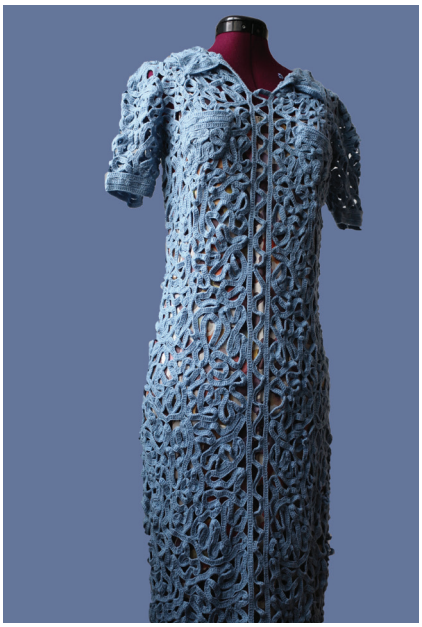
Appendix 6
Email from Joy Spanable Emery.

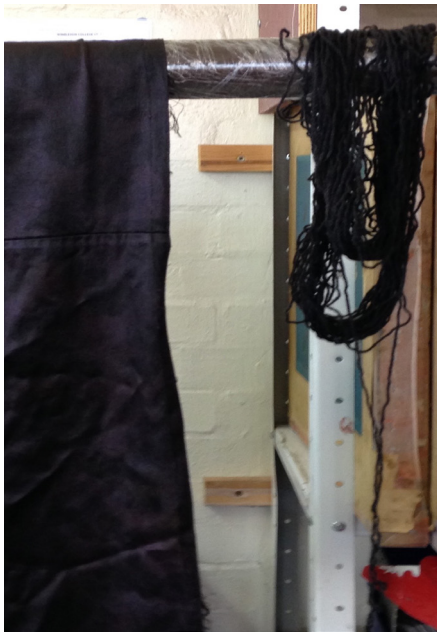
Email from Joy G Emery at University of Rhode Island

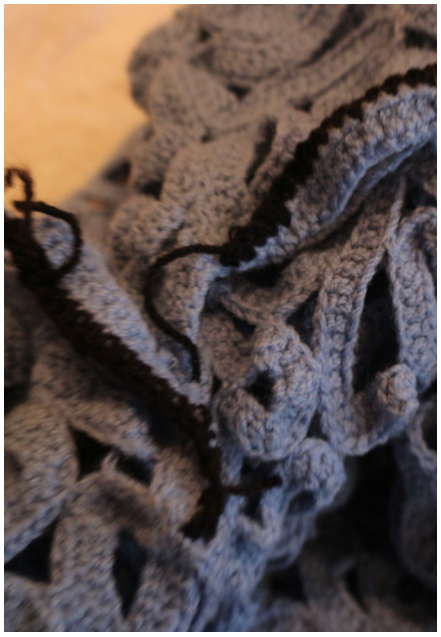
4th December 2012

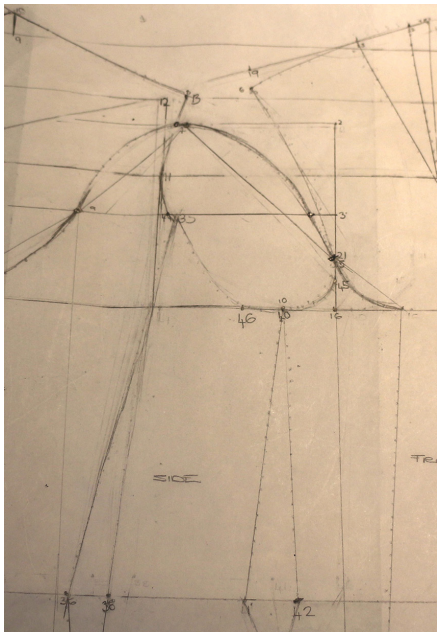
Dear Matilda,
Sorry for the delayed response to you email. There was a lot of catch-up do do when I got home.
I'm attaching several images for you: Layout No. 2 and Layout No. 3 are from "Make Do & Mend for Victory", The spool Cotton Co, 1942 (no location) p 37 & 38.
I'm also sending a scan of "make-overs from Men's Suits", 1942 FYI. Simplicity pattern #3652 is one of the patterns for turning a man's suit into a woman's.
Happy writing.
Best Wishes,
Joy

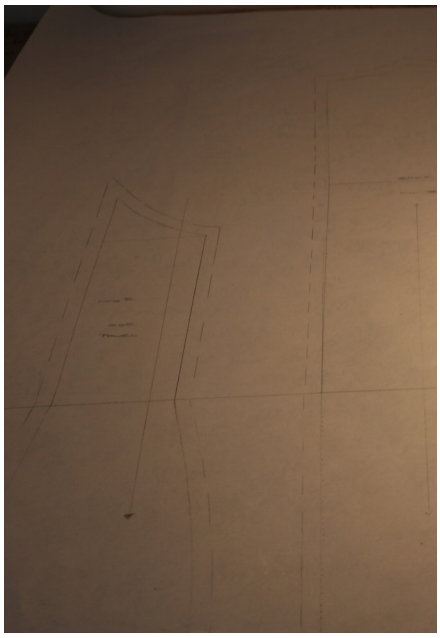
Appendix 7
Process Images CaseStudy 3











Appendix 8
Patterm for Short Coat (*Women's Wear Patterns and Fashions*, March 17, 1933)
Courtesy of London College of Fashion

Smart Short Coat with Scarf Collar (34 b.)

SHORT HIP-LENGTH COATS will be immensely popular this spring, for they afford a welcome relief from last season's styles, which were mostly panelled.

Many of the forthcoming season's short coats are made loose-fitting with short sleeves and a scarf collar, such as is depicted on Figure L3400 shown in the inset figures of this issue. The fronts of this coat are cut away from below the front of neck in order to show the front of the frock. The jetted pockets give the coat a distinct character. The centre of back seam is stitched down each side (see small inset illustration).

Measures for accompanying draft are: 34 breast, 38 hips, 14¾ natural waist, 21½ length of back, 6½ half width of back, 17 inside sleeve; 17 scale, *viz.*, half breast.

Square lines from O.

1 from O equals one-third of scale plus 1¾ins., 7¼ins.

2 from O equals the length to the waist, 14¾ins.

3 from O equals the full length, 21½ inches.

4 is located midway between O and 1.

5 from O equals 1¼ins.

Square off from the points marked.

6 from 1 equals ¼in.

7 from 2 equals 1in.

8 from 3 equals ¾in.

Join O 6 7 8 for centre of back seam.

9 from O equals one-sixth of scale, 2⅞ inches.

10 from 9 equals ¾in., and curve to O for the back neck.

11 from centre of back equals half width of back plus ½in., 7ins.

12 is squared by line 4 11.

13 from 12 equals ⅜in., and join to 10 as shown.

14 is squared by line 4 11.

15 from 6 equals half breast plus 2½ins., 19½ins.

16 from 15 equals half scale less ¼in., 8¼ins.

17 from 16 equals one-sixth of scale, 2⅞ inches.

18 is squared up from 17, and equals the same as O to 1 plus 1½ins., 9ins.

Join 18 to point 4 as illustrated.

19 from 18 equals same as 10 to 13 less ¼in.

20 from 19 equals ½in., and shape to 18 as shown.

21 from 16 equals 1½ins., and join to 20 and hollow ½in., and complete the armhole as illustrated.

22 from 18 equals ½in.

23 from 22 equals 1½ins., for shoulder cut.

24 from 17 equals about 2¾ins.

Join 22 23 24 as shown.

25 from 18 equals the same as 22 to 23 plus ½in., swept forward by pivoting from 32 at waist.

26 is squared to 25 by line 1 15.

27 is squared by line 25 26 and from 25 equals one-sixth of scale, 2⅞, and join to 15 as illustrated.

28 from 27 equals one-sixth of scale 2⅞ins.

29 from 25 equals 2ins.

30 from 29 equals 1in.

Shape 25 to 30 and 28 as illustrated.

31 is squared down from 15.

32 from 31 equals ¼in.

Draw centre line from 15 through 32 to the bottom.

33 is located on the bottom line.

34 from 33 equals 1½ins., and is dropped a similar quantity below bottom line 3.

Join 28 to 34.

35 from line 6 15 equals 1⅜ins., and from ¼in. outside line 12 14 shape to 11 and 13.

36 from 7 equals 5ins.

37 from 8 equals 5½ins.

Join 35 36 37 as shown, for sideseam of back.

38 from 36 equals 1in.

39 from 37 equals ½in.

Join 35 38 39 for sidebody.

40 from 16 equals 1¼ins.

41 from 38 equals 3¼ins.

42 from 41 equals 1¼ins.

43 from 39 equals 5½ins.

44 from 43 equals 1½ins.

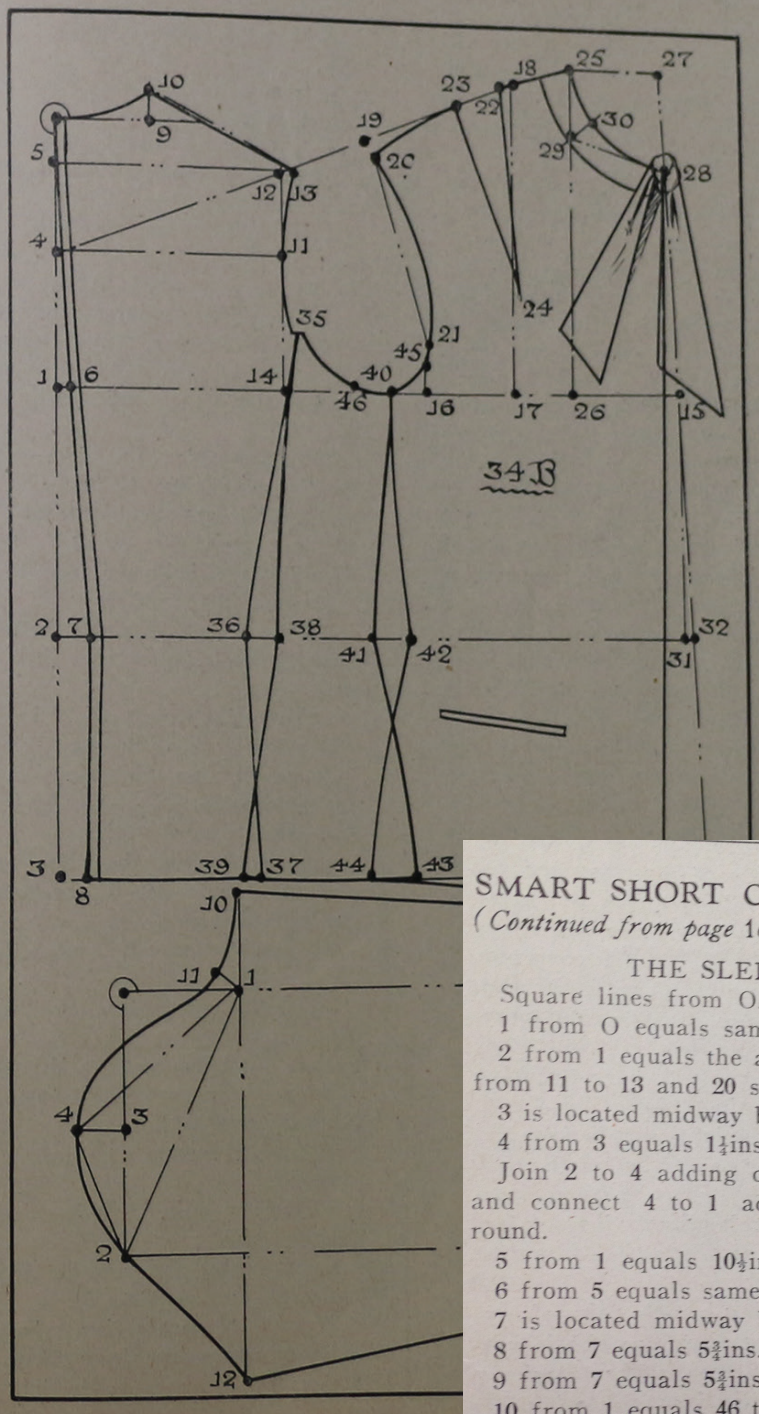
Join 40 41 43 for sidebody, and connect 40 42 44 for the forepart.

45 from 16 equals ¾in., for front pitch for ordinary two-piece sleeve.

46 is located midway between 14 and 16.

Complete as illustrated.

(Continued on page 171)



SMART SHORT COAT (34 B)—

(Continued from page 167)

THE SLEEVE.

Square lines from O.

1 from O equals same as 11 to 14.

2 from 1 equals the amount registered from 11 to 13 and 20 straight to 45.

3 is located midway between O and 2.

4 from 3 equals 1½ins.

Join 2 to 4 adding on ¼in. of round, and connect 4 to 1 adding on ¾in. of round.

5 from 1 equals 10½ins.

6 from 5 equals same as O to 2.

7 is located midway between 5 and 6.

8 from 7 equals 5¾ins.

9 from 7 equals 5¾ins.

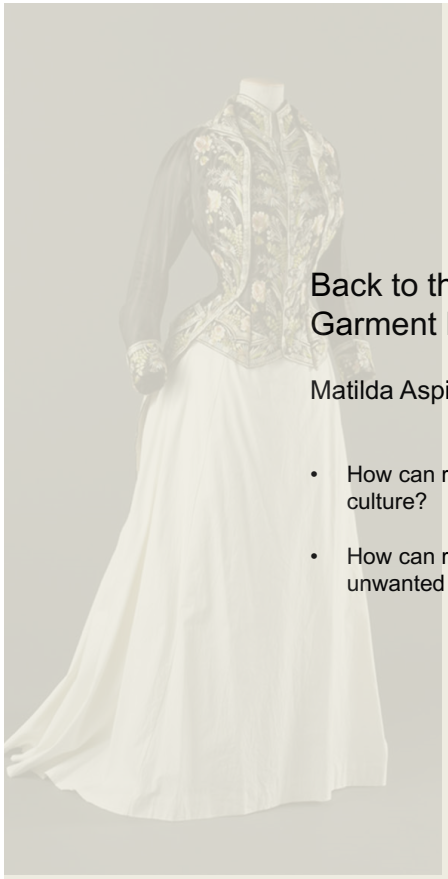
10 from 1 equals 46 to 45.

11 from 1 equals ½in.

12 from 2 equals 11 to 46.

Complete the shaping of sleeve as illustrated.

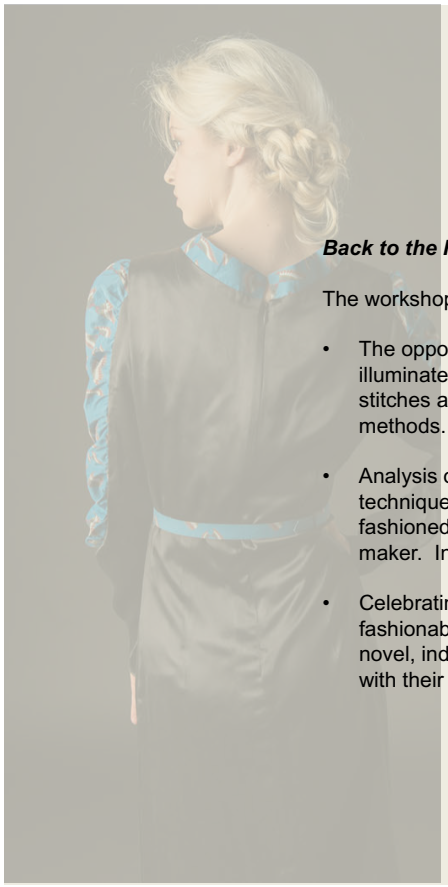
The collar is a straight piece of material 36ins. long, and 2ins. in width.



Back to the Future of Fashion Past: Re-fashioning Future Garment Making

Matilda Aspinall (February 2018)

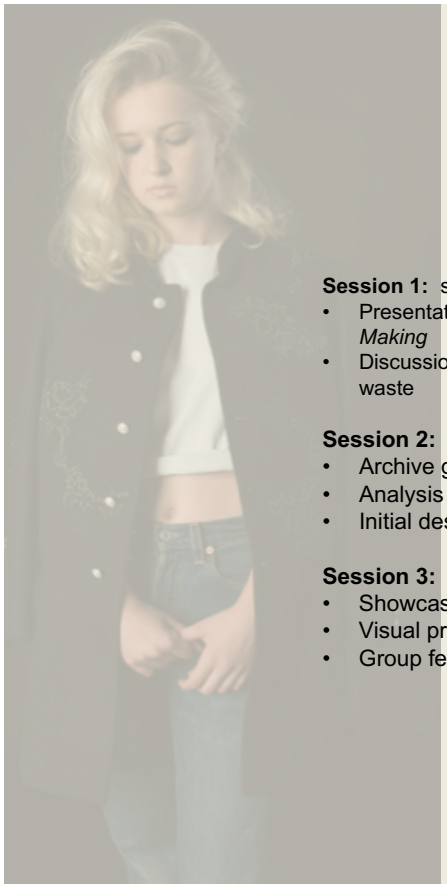
- How can re-fashioning techniques of the past counter today's throwaway culture?
- How can re-fashioning be a creative solution to pro-long the life of redundant or unwanted garments?



Back to the Future Workshops will explore re-fashioning and re-purposing skills.

The workshops for design practitioners will also include:

- The opportunity to explore a 19th century re-fashioned dress from the archives, which illuminate past techniques of re-fashioning, a process in which mistakes are made, stitches are unpicked and sewn again, highlighting novel tailoring and structural methods.
- Analysis of historic garments, and the application of adapted re-fashioning techniques, highlighting the value and novelty of flaws, as the imperfection of re-fashioned garments reveal the potential of the unique hand of the individual designer-maker. In contrast to mass-production.
- Celebrating a garment's biography through Re-fashioning, possibly adding to its fashionable worth. As fashion cultures evolve, re-fashioning techniques speak to the novel, individual and trend-innovating interests of designers who enjoy experimenting with their own identity through fashion, to become design leaders of the future.



Session 1: studio- based workshop (2hr):

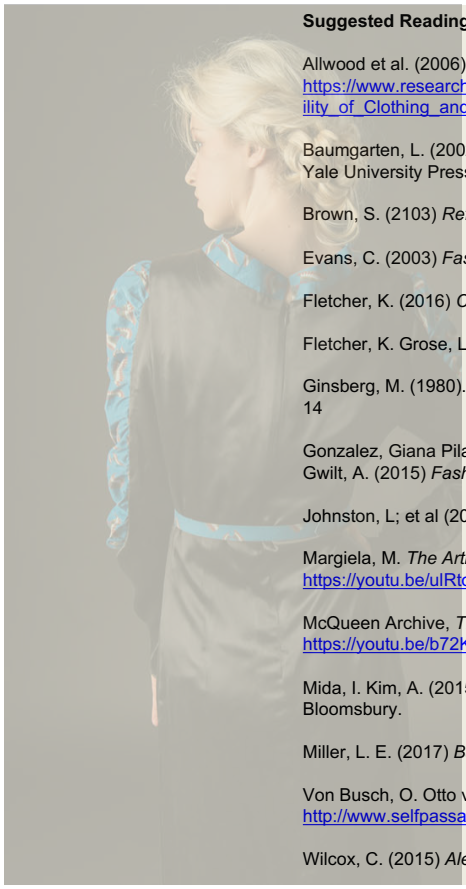
- Presentation *Back to the Future of Fashion Past: Re-fashioning Future Garment Making*
- Discussion on the life cycle of clothes, creatively reducing material consumption and waste

Session 2: garment analysis workshop (2hr):

- Archive group session/object based analysis
- Analysis and documentation of garment (photos and annotated sketches)
- Initial design and ideation thoughts (*develop individually for session 3*)

Session 3: facilitated student discussion (2hr):

- Showcase design work
- Visual presentations (ppt, photos, sketch book or garment experiments)
- Group feedback on re-fashioning concept and skills, future applications



Suggested Reading List:

Allwood et al. (2006) *Well Dressed.* Cambridge University https://www.researchgate.net/publication/282249347_Well_Dressed_The_Present_and_Future_Sustainability_of_Clothing_and_Textiles_in_the_United_Kingdom (accessed 8th June 2017)

Baumgarten, L. (2002) *What Clothes Reveal: The Language of Clothing in Colonial and Federal America,* Yale University Press

Brown, S. (2103) *Refashioned: Cutting-Edge Clothing from Upcycled Materials*. Laurence King Publishing

Evans, C. (2003) *Fashion at the Edge: Spectacle, Modernity and Deathliness.* Yale University Press

Fletcher, K. (2016) *Craft of Use: Post Growth Fashion.* Routledge

Fletcher, K. Grose, L. (2012) *Fashion and Sustainability*: *Design for Change.* Laurence King Publishing

Ginsberg, M. (1980). *Rags to Riches: The Second-hand Clothes Trade 1700-1978.* Costume Journal. Vol. 14

Gonzalez, Giana Pilar (2017) http://gianagonzalez.com/works/hacking-couture/(accessed 8th June 2017)
Gwilt, A. (2015) *Fashion Design for Living.* Routledge

Johnston, L; et al (2016) *19th Century Fashion in Detail.* V&A Publishing.

Margiela, M. *The Artist Is Absent: A Short Film On Martin Margiela* https://youtu.be/ulRtoMwxbHM (2015) (accessed 8th June 2017)

McQueen Archive, *The Widows of Culloden Alexander McQueen's 2006 Autumn Winter Collection* https://youtu.be/b72K6C3ooyo (2012) (accessed 8th June 2017)

Mida, I. Kim, A. (2015). *The Dress Detective. A Practical Guide to Object Based Research in Fashion.* Bloomsbury.

Miller, L. E. (2017) *Balenciaga: shaping fashion*. V&A Publishing.

Von Busch, O. Otto von Busch fashion **https://youtu.be/bgQiMeuCgDU** (2016) (accessed 8th June 2017) http://www.selfpassage.org (2016) (accessed 8th June 2017)

Wilcox, C. (2015) *Alexander McQueen.* V&A Publishing.

Garment Analysis Form
Stage One - Description

1. Getting started: This form is a tool to aid stage one of the object based analysis.

Location of Garment:

Address:

Mobile phone:

Email:

Garment owned by:

Date entered:

2**. Garment details**

Short title:

Accession Number:

Description (including parts):

Exact date or date range:

3. Gender

☐ Male ☐ Female ☐ Child ☐ Not known

4. Dress themes

You can cross more than one box.

Occupational

☐ Workwear ☐ Sportswear ☐ Leisure ☐ Everyday wear
☐ Nightwear ☐ Uniform ☐ Protective ☐ Other

Dress themes continued ……..

Special

☐ Ceremonial	☐ Ball	☐ Wedding	☐ Confirmation
☐ Christening	☐ Debutante	☐ Mourning	☐ Fancy dress
☐ Theatre costume	☐ Special occasion	☐ Sunday best	

5. Measurements (mm)

Select the relevant fields to complete for your garments.

Measure in either Imperial or Metric.

Name the part of the garment this column of measurements is for, eg trousers, jacket.

Garment part						“/mm
Girth						
Neck						“/mm
Chest						“/mm
Waist						“/mm
Hip						“/mm
Cuff						“/mm
Hem circumference						“/mm
Vertical						
Front neck to hem						“/mm
Front waist to hem						“/mm
Back neck to hem						“/mm
Back waist to hem						“/mm
Sleeve length						“/mm
Inside leg						“/mm
Outside leg						“/mm
Horizontal						
Neck to sleeve head						“/mm
Cross back						“/mm

Underarm to underarm (back)						mm
Fabric width (selvedge to selvedge)						mm

Notes:
(Enter any interesting or unusual measurements here.)

6. Fibre/weave

One garment may feature several different fabrics. List each one:

For example, white cotton muslin on bodice.
1. Colour
2. Fibre, eg cotton
3. Weave, eg satin

If known (you can cross more than one box).

☐ Natural dye ☐ Synthetic dye

7. Trimmings/decoration/accessories

You can cross more than one box.

☐ Ribbons ☐ Lace ☐ Braiding ☐ Pleating
☐ Ruffles ☐ Piping ☐ Embroidery ☐ Beading/Sequins

☐ Sash ☐ Belt ☐

State colour, location and describe composition (e.g. leather belt with silver buckle):

8. Cut of garment

☐ Bias ☐ Straight

Additional description (if necessary):

9. Fastenings

You can cross more than one box.

☐ Hook and eye ☐ Lacing ☐ Buttons ☐ Zip ☐ Drawstring

Notes:
(Indicate location of fastenings and their composition e.g. front fastening, brass.)

10. Stiffening/lining/padding

You can cross more than one box.

☐ Boning ☐ Petersham ☐ Canvas ☐ Buckram

☐ Wadding

Notes:
(If unknown describe its location and what you think it may be.)

11. Condition of garment

Broadly identifies the physical strength and stability of a garment.

☐ Excellent ☐ Good ☐ Fair ☐ Poor

Excellent: as new condition, with little or no sign of use.
Good: some signs of wear but physically sound. Minor physical damage such as staining, surface dirt.
Fair: minor damage, some losses or deterioration.
Poor: wear, damage, brittleness, stains, large losses. Handle as little as possible.

You can cross more than one box below.

☐ Discolouration ☐ Fading ☐ Distorted/warped ☐ Brittle
☐ Frayed ☐ Dirt ☐ Dust ☐ Creased
☐ Holes ☐ Paint marks ☐ Parts missing ☐ Scratched
☐ Stained ☐ Stretched ☐ Torn ☐ Water damage
☐ Insect damage ☐ Mould damage ☐ Torn ☐ Water damage
☐ Iron stains

Additional information

12. Evidence of repairs/ alterations/remodelling:

(Examine carefully for any signs of repairs, patches, darning, hems changes etc.). You can cross more than one box below.

☐ Unpicked seamlines	☐ Piecing	☐ Darning	☐ Differentiation of stitching
☐ Patching	☐ Hem alteration	☐ Buttons Moved	☐ Relined
☐ Resized	☐ Material removed	☐ Differing Threads	☐ Embroidery Added
☐ Additional fastenings	☐ Re-fashioned	☐	☐ ,

Additional information:

13. Construction Techniques

You can cross more than one box.

☐ Hand sewn ☐ Machine sewn ☐ Hand knitted ☐ Other

Additional information:
Explain the details of the manufacture, e.g. where on the garment is the hand-stitching and where is the machine stitching.

14. Labels and Information tags

You can cross more than one box.

☐ Designer's label ☐ Country of origin ☐ Washing instrucs ☐ Name tape/name written

Additional information:

15. Further relevant information:

You may wish to draw/sketch the garment.

Matilda Aspinall

Investigating Historic Dress

Before You Start

- Give yourself plenty of space.
- Spread the garment on a clean flat table.
- Make sure your hands are clean or wear conservation gloves.
- If taking notes, ONLY USE A PENCIL.
- If taking photos, DON'T USE THE FLASH.

Fabric

- Be aware that there may be several types of fabric in one garment.
- The lining is generally different to the main body of the garment.

Machine Stitching

- Sewing machines were introduced in the mid 1850s and not generally used in the home until the 1860s.
- Even when the main seams were machine stitched most of the finishing was done by hand.
- The earliest sewing machines produced a chain stitch, and garments displaying this type of stitching most likely date from the 1850s to 1860s.
- The lock stitch machine (stitches on both side are the same) was also introduced in the 1860s.
- If there is machine stitching on a garment that dates before 1850, it is suggestive of an alteration.
- By the 1870s machines were developed to do specific stiches such as sewing gloves, sewing on braid etc.

Hand Stitching

- Hand stitching can vary from garment to garment and what part of the garment it is used for.
- In the 18th century, the seams of men's coats and women's gowns can look crude and amateur with large stitches that are widely spaced. This was intentional so that the garment could be altered easily.
- In contrast, the stitching on undergarments was very fine. Undergarments were continuously worn and washed frequently. The stitching needed to withstand the pressure of handwashing and the frequency of use.
- A woman's shift was worn next to her skin with her stays over the shift. Stays would be pulled tightly therefore the stitching needed to be small and strong to take the strain.
- Linen sewing threads vary from thick to very fine, and were used for most hand sewing.
- Silk thread was used for sewing silk garments and embroidery.
- Cotton thread was not used until 1820s and did not become the norm until after the process of mercerisation was introduced in 1844. Mercerisation was a chemical treatment used to strengthen the thread.
- Even when machine stitching was available, hand stitching continued to be utilised, until circa 1950s, in a few garments such as lingerie and babies' clothes.

This sheet has been adapted from an information sheet accessed on 18th September 2017 at www.museumsassociation.org/download?id=55533

Matilda Aspinall

Investigating Historic Dress

- Much of the finishing on couture garment and bespoke tailoring continues to be hand sewn to this day.

Top image:
Example of fine hand stitching on an 18th century child's dress.

Below: Not quite such neat hand stitching on an altered 18th century men's silk coat.

Both garments can be found in the storage facilities at The Museum of London.
Photographs: Matilda Aspinall, 2011

Adaptations and Alterations

- Lines of stitch holes on a garment can evidence alterations and adaptations. These puncture marks suggest unpicked stitching.
- Key areas to investigate are the tops of skirts (waist alterations), bust darts, side seams and necklines.
- Silk fabrics from the 18th and 19th century were a luxury items. Garments from these periods were often re-fashioned so as not to waste the expensive cloth.

This sheet has been adapted from an information sheet accessed on 18th September 2017 at www.museumsassociation.org/download?id=55533

- Brocades are heavy, expensive fabric with a raised pattern woven into the material. The large floral patterns of the 1740s can be found in the re-fashioned garments of the 1780s and 1790s onwards. In some instances, the pointed backs of the original bodices still survive under the new waistline.

The pointed back of the original 18th century bodice survives under the waistband of this adapted dress.

Re-fashioned silk brocade dress – Platt Hall, Manchester.
Photograph: Matilda Aspinall 2011

- Men's long waistcoats of the 1770s have, at times, been altered (often with perfect re-working of the embroidered borders) and re-fashioned as the short, squared-off waistcoats of the 1790s and 1800s.
- Around 1867 there was a shift in women's fashion when the crinoline frame was abandoned with the bodice and skirt being joined at the waistline. Many dresses can be found with alterations to reflect this change such as re-pleated skirts and makeshift waistbands often discreetly covered with a belt or sash.

Fastenings

- The fastenings of a garment can help to ascertain when it was constructed or re-fashioned.
- Generally, 18th century women's garments had no fastenings.
- If hooks, eyes or other fastenings are found on an 18th century garment, they will almost certainly have been added at a later period.
- Eyelet holes down the front of a garment were, more than likely, added at a later date possibly for fancy dress.
- Large hooks and eyes, handmade from brass, were used to fasten men's coats in the late 18th century, and women's dresses in the 1820s and 1830s.
- The zip was patented in the early 20th century, but not used on garments until the 1930s and are rarely found on garments before 1939. Early zips were quite heavy and had metal teeth.
- During WWII and the post war austerity period (1945-1952), zips and other types of fastenings were frequently reused by home dressmakers

This sheet has been adapted from an information sheet accessed on 18th September 2017 at www.museumsassociation.org/download?id=55533

Matilda Aspinall

Investigating Historic Dress

Makers Labels

- Labels did not appear in garments before 1850, although men's hats, and women's shoes and gloves can have a stamped name or paper label from 1800.
- The earliest examples of labelling date from the late 1860s.
- Women's dresses were labelled on the dress back, sewn on the inside of the bodice waist, which was either printed or woven with the dressmaker's name. Women's coats and mantles were labelled from the 19th century onwards, at the back of the neck. A mantle was a cape of varying lengths (some even had sleeves).
- In the 1920s and 1930s, a ribbon label woven with the dressmaker's or couturier's name was sewn into the side seam (sometimes at hip level).
- Men's coats were traditionally marked with the tailors' label either sewn in the back of the neck, or the inside of a breast pocket. Labels of bespoke garments generally include the customer's name and date.

This sheet has been adapted from an information sheet accessed on 18th September 2017 at www.museumsassociation.org/download?id=55533

Matilda Aspinall

Identifying Textiles (circa 1700-2000)

Wool

Wool is generally soft warm flexible and stretchy. The fibres when examined closely appear 'hairy'. Wool can be woven or knitted.

Many garments constructed from the 17th to 19th centuries were made from woven wool. Costly when new, wool clothing could always be sold or pawned. When too old or ragged, the clothing could be sold-on for shoddy. This meant that many woollen garments have not survived.

Shoddy along with mungo was a remade cloth constructed from disintegrated woollen rags. Shoddy was composed mainly from worsted (cloth made of long-stapled wool combed straight and smooth before spinning).

- Most men's outerwear was constructed from wool (excluding 18th century dress suits which were silk)
- Some 19th century women's dresses
- 20th century women's tailored wear

Linen

Linen feels smooth and cool and can be recognised by the regular, straight threads of the weave.

The inside of an altered 18th century sleeve. The regular and straight, plain weave of the two types linen is clearly visible.

The stitching has also been sewn with linen thread. The patterned fabric is brocade silk.

Photograph: Matilda Aspinall 2015

Linen was used extensively for underwear and men's shirts before cotton became widely available in the 19th century.

- Shirts, women's shifts and babies' underwear continued to be made of linen until the 1870s.
- Linen was frequently woven with wool or cotton to produce a hardwearing fabric. Linen woven with wool was known as Fustian and used to make working clothes.

Identifying Textiles (circa 1700-2000)

Silk

Silk was an expensive, luxurious fabric. Large quantities survive in museum collections as, it would appear that families save their most treasured pieces which were often constructed from silk.

Silk is also tough and hardwearing. Up to1890s silk dresses were frequently re-fashioned. Silk fabric can be dyed easily, giving it more potential for reuse.

From the 1890s some silks were treated with chemical finishes, especially silk linings and taffeta. This was to make them feel crisper and appear shinier. In the long term, these treatments were very destructive causing the fabric to split and fragment.

Patterned silks, have survived in greater quantity as plain silks could be reconstructed into children's wear, linings etc.

Typical silk garments:

- 18th century men's dress suits and decorative waistcoats
- 18th and 19th women's brocade, taffeta and moiré dresses
- Women's silk crepe and crepe de Chine garments of the 1920s and 1930s

Cotton

Cotton differs from appearance to linen; it has a less regular weave. The individual threads are smooth and can appear slightly fluffy. It feels warmer to the touch.

Many varieties and qualities of cotton were produced, from Egyptian cotton which feels soft smooth and lustrous to calicoes which are coarse and rough, with the characteristic flecks of black that are the residue of cotton seeds.

Few cotton garments can be found pre-the 1790s. However, it could be mixed with linen (linen warp with a cotton weft) and was a cheap hardwearing fabric sometimes known as Manchester Cloth. From the 1730s it was used for linings and the backs of men's waistcoats.

Large quantities of women's cotton dresses, children's wear, underwear and men's shirt survive from the 19th and 20th centuries.

Man-made Woven Textiles (derived from cellulose)

The first man-made dress fibre, Rayon, was patented in the 1890s. It was derived from cellulose and not use as a fabric until 1910.

There are two types of rayon: viscose rayon which feels and handles like cotton and acetate rayon which looks more like silk.

Rayon was manufactured as ‘artificial silk’.

Seam of an altered 1920s printed acetate rayon slip.
The rayon has the look and feel of satin silk.

This acetate rayon has been embossed with a pattern.

Photograph: Matilda Aspinall 2015

- During WW1 knitted garments from rayon yarns were widely manufactured
- In the 1920s woven-rayon became popular for dresses and underwear

Man-made Woven Textiles (derived from petrochemicals)
Nylon, acrylic and polyester are mid 20th century man-made fabrics produced from a combination of complex chemicals, mainly derived from oil.

They appear in garments from the early 1950s, usually under the brand names of their manufacturers such as Terylene, Orlon, Crimpelene and Cortelle.

Since the 1970s the generic names nylon, acrylic and polyester have been used.

Man-made Non-Woven Textiles
These include rubber and various vinyl’s and plastics, occasionally found in garments, including rainwear and sportswear, but more often in accessories.

Rubber was used as a coating for waterproofing in the 1830s but was notoriously unstable. Survivals are rare before the 1920s (except perhaps in military collections)

- Plastics including vinyl were used from the 1950s but more frequently from the late 1960s.

Matilda Aspinall

Identifying Textiles (circa 1700-2000)

Brand Names of Man-made Fibres

Acetate
Derived from cellulose and related to viscose rayon. Known in the 1920s and 1930s as Celanese, manufactured by British Celenese Ltd.
Brand names:
- Dicel
- Lansil
- Lancola

Triacetate
Derived from cellulose.
Brand names:
- Tricel
- Tricelon
- Arnel

Acrylic
Derived from petrochemicals and coal, acrylic fibres most closely resemble wool and are used extensively for knitwear.
Brand names:
- Acrilan
- Courtelle
- Orlon
- Dralon
- Novacryl

Elastomeric
Stretch yarns derived from polyurethane and used in underwear, sportswear, hosiery and swimwear.
Brand names:
- Lycra
- Spanzell

Nylon
Originally made from coal tar but now from petrochemicals, Nylon was first manufactured shortly before WWII but was used for in Britain (not the US) for industrial and defence purposes only.
Brand names:
- Bri-Nylon
- Blue C Nylon
- Tendrelle
- Celon
- Enkalon
- Perlon

Identifying Textiles (circa 1700-2000)

Polyester

Derived from petroleum products. The first polyester fibres were produced in 1941 in the laboratories of the Calico Printers Association in Accrington.

It was then commercially developed by ICI Fibres Ltd.
Brand names:

- Terylene
- Crimplene
- Dacron
- Trevira
- Terlenka
- Tergal
- Diolen

Viscose Rayon

The first man-made fibre derived from cellulose wood pulp was known simply as ‘rayon’ until the 1970s.
Brand names:

- Sarille
- Vincel
- Evlan
- Fibro
- Zantrel.

Workshop 1
Lesson Plan with PowerPoint for MA Fashion Futures Students

Matilda Aspinall
Back to the Future of Fashion Past
MA Fashion Futures

5th October 2017

Workshop 1

Outcomes (objectives)

By the end of the session students should be able to:

- What my research and practice is

  And possibly
- Have knowledge of why past techniques were used.

Content	Student Activity	Resource
• Introduce myself • Explain that I am recording the session at part of my research. • State "I am recording consent agreements from the MA Fashion Future Students" • My research Give back ground into myself and my work. re-fashioned historical garments, in my view, most interesting being the ones not on display in museums – the tattered ones, ones in poor condition. Better viewing and	Listening/taking notes	Tools on Moodle. Lift copies for them to see. My practice

knowledge. • I see these types of garments as an interface – a lens for which to access re-fashioning techniques and knowledge which I then extract and interpret in a contemporary context. Point to the garments that are on display (my practice) What you will be working in these workshops will compliment you project with the V&A. • On Moodle – uploaded my presentation, plus some tools which may or may not be useful to you. Use them if you want etc. 15mins		
• Student introductions At beginning of first session ask each student about their background and their interests as this will help formulate connection points. 15mins		
• PowerPoint presentation 30mins		
• Question and answer session		
• Put students into groups on three • For the next two sessions, the students will work in these groups.		

• Explain next session Bringing in a re-fashioned Victorian garment: rare opportunity to have a look at garment close, normally behind glass etc Use the tools that I have put on Moodle but this isn't prescriptive. Take the methodology and run with it. 15mins		
• For the next week I want, in your group, to bring in a garment or accessory that collectively you can unpick		
• Any Questions?		

Back to the Future of Fashion Past: Re-fashioning Future Garment Making

28/01/2019 Matilda Aspinall

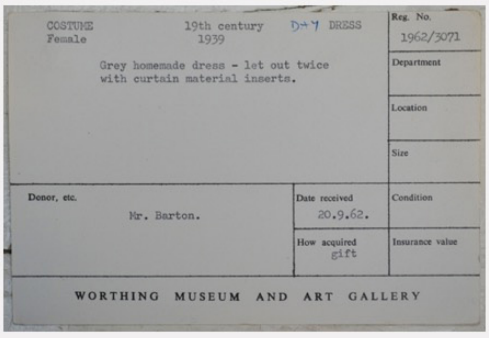
Background

28/01/2019 Matilda Aspinall PhD Candidate

Background

28/01/2019 Matilda Aspinall PhD Candidate

Back to the Future of Fashion Past: Re-fashioning Future Garment Making



28/01/2019 Matilda Aspinall

Back to the Future of Fashion Past: Re-fashioning Future Garment Making

28/01/2019 Matilda Aspinall

Back to the Future of Fashion Past: Re-fashioning Future Garment Making

28/01/2019 Matilda Aspinall

Back to the Future of Fashion Past: Re-fashioning Future Garment Making

28/01/2019 Matilda Aspinall

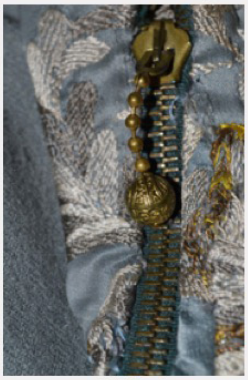
Back to the Future of Fashion Past: Re-fashioning Future Garment Making

28/01/2019 Matilda Aspinall

Back to the Future of Fashion Past: Re-fashioning Future Garment Making

28/01/2019 Matilda Aspinall

Back to the Future of Fashion Past: Re-fashioning Future Garment Making



28/01/2019 Matilda Aspinall

Back to the Future of Fashion Past: Re-fashioning Future Garment Making

28/01/2019 Matilda Aspinall

Back to the Future of Fashion Past: Re-fashioning Future Garment Making

28/01/2019 Matilda Aspinall

Back to the Future of Fashion Past: Re-fashioning Future Garment Making

28/01/2019 Matilda Aspinall

Back to the Future of Fashion Past: Re-fashioning Future Garment Making

28/01/2019 Matilda Aspinall

Back to the Future of Fashion Past: Re-fashioning Future Garment Making

28/01/2019 Matilda Aspinall

Back to the Future of Fashion Past: Re-fashioning Future Garment Making

28/01/2019 Matilda Aspinall

'Material culture is the study of material, raw or processed, transformed by human action as expressions of culture.'

Prown (2001, p.20)

Prown argues that style is 'inescapably expressive'; that the knowledge embodied in objects is valuable cultural evidence.

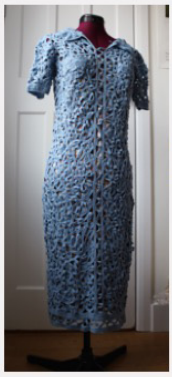
Prown, (2001, p.52)

Methodology adapted from Prown's 3 stage analysis of material culture

Stage 1
Description

Stage 2
Deduction

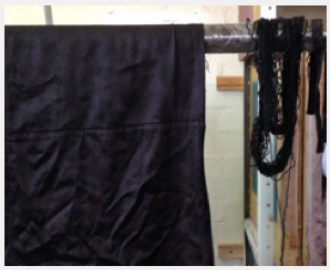
Stage 3
Speculation



Back to the Future of Fashion Past: Re-fashioning Future Garment Making

28/01/2019 Matilda Aspinall

Back to the Future of Fashion Past: Re-fashioning Future Garment Making

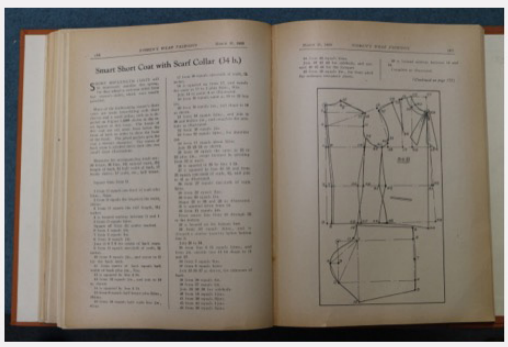


28/01/2019 Matilda Aspinall

Back to the Future of Fashion Past: Re-fashioning Future Garment Making

28/01/2019 Matilda Aspinall

Back to the Future of Fashion Past: Re-fashioning Future Garment Making



28/01/2019 Matilda Aspinall

Back to the Future of Fashion Past: Re-fashioning Future Garment Making

Toile 1 Front | Toile 1 Back | Toile 2 Front | Toile 2 Back | Toile 3 Side

28/01/2019 Matilda Aspinall

Back to the Future of Fashion Past: Re-fashioning Future Garment Making

28/01/2019 Matilda Aspinall

Back to the Future of Fashion Past: Re-fashioning Future Garment Making

28/01/2019 Matilda Aspinall

28/01/2019 Matilda Aspinall PhD Candidate

Bibliography

Prown, J.D. (2001) *Art as Evidence.* Yale

Women's Wear Patterns and Fashions (March 17 1933)

Workshop 2
Lesson Plan with PowerPoint for MA Fashion Futures Students

12th October 2017

Workshop 2

Outcomes (objectives)

By the end of the session students should have had the opportunity to examine and analyse a re-fashioned Victorian Garment

- Have an understanding of what techniques were used
- Opportunity to take photos, record information and draw the garment.

Content	Student Activity	Resource
• Welcome Back • Explain that I am recording on video this session as part of my research • State "I am recording consent agreements from the MA Fashion Future Students" • Did they get the information sheets from Moodle? Did any of you get a chance to read Prown or the Dress Detective POWERPOINT PRESENTATION • Methodology that I have used is • Stage 1 Description • Stage 2 Deduction • Stage 3 Speculation • Practice • Key techniques, themes or practices which I extract from the garment to utilise in MY PRACTICE.		

• The garment will be laid out. • When storing an old garment, one should always place it in acid free tissue. Over time regular tissue paper become acidic and brittle and can damage the garment. Therefore, a paper with a neutral PH should always be used to preserve and conserve the garment. This dress is wrapped in in acid free tissue and the box will also be acid free. • When working near any historic garment is essential that you only use pencil and have no drinks near it. Water if absolutely necessary.		
• Let the students briefly look at garment. • Tell them that I have looked at the garment but not analysed it so it is very new to me too. • Got through the garment from top to bottom. Showing them where it has been re-fashioned and what to look for. • Demonstrate the use of the thread counter and if you are clever you can take photos of the garment. • Using the description form (if they want) document and record the garment • Give them the opportunity to work through the garment. • Whilst looking at the garment ask them if there is anything that they find particularly interesting.	Garment Analysis Form	
• Get them into their groups and ask them to show me the garment that are going to work on		
For next week Each group give a 15 min presentation of how and why they re-fashioned the garment and which techniques did they introduce.		

Back to the Future of Fashion Past: Re-fashioning Future Garment Making

Matilda Aspinall

Back to the Future of Fashion Past: Re-fashioning Future Garment Making

Garment Analysis

Stage 1
Description

Stage 2
Deduction

Stage 3
Speculation

Methodology adapted from Prown's 3 stage analysis of material culture

Matilda Aspinall

Back to the Future of Fashion Past: Re-fashioning Future Garment Making

The Practice

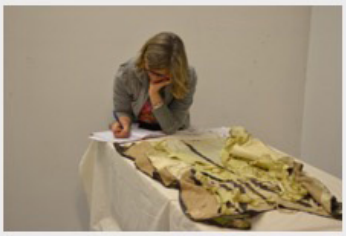
Stage 1
Selection

Stage 2
Design

Stage 3
Realisation

Matilda Aspinall

Back to the Future of Fashion Past: Re-fashioning Future Garment Making



Matilda Aspinall

Back to the Future of Fashion Past: Re-fashioning Future Garment Making

Matilda Aspinall

Back to the Future of Fashion Past: Re-fashioning Future Garment Making

Further Reading

Prown, J. D (1982) *Mind in Matter: An Introduction to Material Culture Theory and Method.* Winterthur Portfolio, Vol 17

Steele, V. (1998) *A Museum of Fashion Is More than a Clothes-Bag* Fashion Theory, Vol.2. Issue 4. Berg

Matilda Aspinall

Matilda Aspinall

Workshop 3
Lesson Plan with PowerPoint for MA Fashion Futures Students

Matilda Aspinall
Back to the Future of Fashion Past
MA Fashion Futures

21st October 2017

Workshop 2

Outcomes (objectives)

By the end of the session students should know:

- How in the past clothing was re-used – generally fabric was too expensive to went to waste
- Have an understanding of what techniques were used
- Have presented an example of their own re-fashioned work

Content	**Student Activity**	**Resource**
• Welcome Back • Explain that I am recording on video this session as part of my research • State "I am recording consent agreements from the MA Fashion Future Students" • Are the information sheets on Moodle? • Explain that I am going to give a short overview and then we are going to look at students work from last week POWERPOINT PRESENTATION • Allow the students to get into their groups and set themselves up • Each group gives their presentation and shows the garment • Allow the students to ask questions of the group. • **Debrief:** • lead a discussion of where people got stuck, • what parts were fun/hard/frustrating,	Student presentations	

• what things people learned, or realized they want to learn. • Did students look at the resource/tool sheet. • Ask them to fill out workshop evaluation form.		Evaluation form

Back to the Future of Fashion Past: Re-fashioning Future Garment Making

St Giles, Seven Dials

Circa 1877

Matilda Aspinall

Back to the Future of Fashion Past: Re-fashioning Future Garment Making

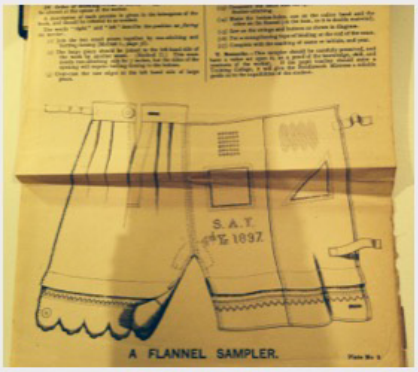
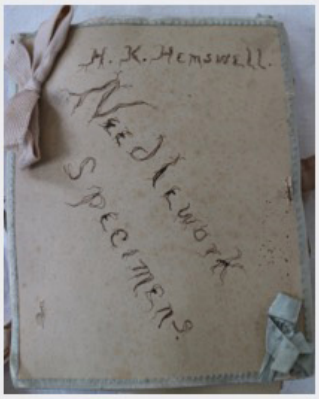


Diagram and instructions featured in *Needlework for Student* written by Amy K Smith

Photographs M. Aspinall in the archive of *School of Historical Dress*

Matilda Aspinall

Back to the Future of Fashion Past: Re-fashioning Future Garment Making



Sample book of Honor Kate Hemswell in 1900 aged 18

Matilda Aspinall

Back to the Future of Fashion Past: Re-fashioning Future Garment Making

Workshop 3
Student Presentation: Group 2 MA Pattern and Garment Technology

Re-fashioning the Victorian garments

Group 2:

Samantha Wang
Wen Lyu
Ricky Wan
Tina Liu

1/ Observing everything

2/ Doing related research

3/ Analyzing the original clothes and the Victorian garments

4/ Starting Re-fashioning !

1/ Observing everything



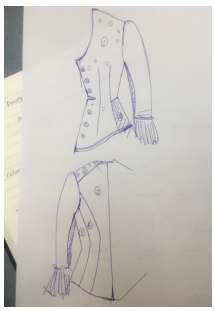


* Gathering

* segmentations
(10 pieces total)

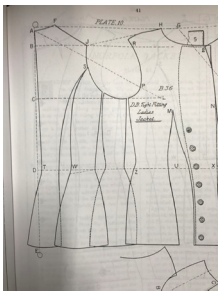


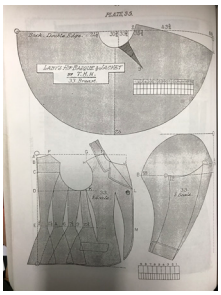




2/ Related research

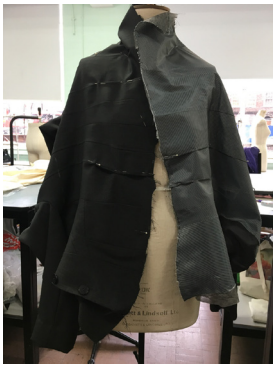
Holding, T.H. (1997) *Late Victorian womens tailoring: The direct system of ladies' cutting (1897)*. USA: R.L. shep.

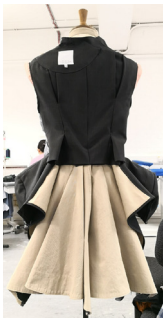




* Tight-fitted segmentations & shape of 'new look'

3/ Analyzing the original clothes





THANK YOU!

Workshop 3
Student Presentation: Group 2 MA Pattern and Garment Technology

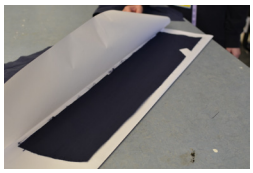
RE-FASHIONING

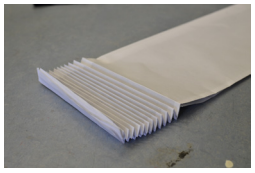
Bowen Zhan
Pinchi Tseng
Yu Jin
Yuki Lou

MENSWEAR
|
WOMENSWEAR

HAND STITCH - CROSS STITCH

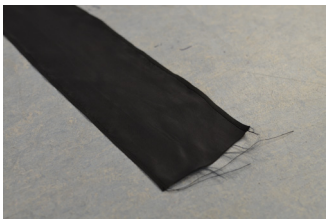
PLEATING





ELASTIC GATHERING



The material we used for the gathering was originally the lining of the tailored jacket.

CORSET







Appendix 17
Evaluation of workshops

	Workshop MA Fashion Futures	Workshop MA Pattern Cutting
Background of students	Design, business and marketing 1st month of 18-month course	Predominantly fashion and design-based backgrounds, but one with a business background 2nd term of a 3-term course
Skill set	Mixed sewing ability, ranging from none to professional (professional knitwear designer)	All skilled in sewing, design, and pattern-cutting
Stage 1 (description)	Engaged. Examined garment as a class but did not approach in groups or individually.	Extremely positive response, requested more time. Students also documented and recorded the garment. All worked together in own groups.
Stage 2 (deduction)	Reviewed resources (i.e. books about fashion pattern cutting, Victorian pattern cutting techniques, etc.).	Reviewed resources (i.e. books about fashion pattern cutting, Victorian pattern cutting techniques, etc.). One group independently sought out further information from library.
Stage 3 (speculation)	Discussed which refashioning techniques to apply to their redundant garment but did not expand or pursue past speculation provided by researcher.	Discussed which refashioning techniques to apply to their redundant garment but did not expand or pursue past speculation provided by researcher.
Design practice	Each group produced a refashioned garment based on techniques extracted from the historic garment.	Each group produced a refashioned garment based on techniques extracted from the historic garment.
Reception and criticism from students	100% of the MA Pattern Cutting Students found it useful learning how to analyse a garment. 79% of all the students stated that would apply techniques and skills acquired in the workshops in their future design practice. 21% said they might incorporate the skills in their future design practice. 1 member of the MA Pattern Cutting Students considered that as a sustainable design practice was not progressive enough.	
Conclusions	The workshops would be more successful and engaging if members of group have knowledge of sewing, design, and ensure that (within each group) there is at least one practitioner who is confident with practical design, fashion and sewing skills Identified a need to adapt methodology where groups without a practice-based background can engage in the process without losing relevance and aim of methodology	

Appendix 18
Two completed feed back forms: one from each workshop.

3

Feedback Questionnaire – Back to the Future of Fashion Past

Course (please tick one)

- ☐ BA degree
- ☒ Postgraduate degree

1. **What was your area of interest? (e.g. wearable technology, smart fabric, system design, zero-waste, etc.)**

zero waste, wearable tech, design as problem solving

2. **Please rate your awareness of garment mass-manufacturing's impact on the environment BEFORE you attended the workshops (Tick one, 0 = none, 10 = high)**

0	1	2	3	4	5	6	7	8	9	10
								X		

3. **Please state how the information delivered was relevant to your own practice:**

A new perspective of looking at the past to inspire the future

4. **Please state how you will use the information from the workshops to inform your future practice:**

Analyze deeper existing garments in order to inspire future developments

PLEASE TURN OVER

5. **Did you use the resource list to provide context and background to the workshops? (please circle one)**

YES/NO

Please explain your answer:

I really liked the old patterning books. - Looking at old patterns to inspire future designs

6. **In the future, how likely are you to visit a dress archive to inform and inspire your practice?**

- ☐ Very likely
- ☒ Likely
- ☐ Unlikely
- ☐ Very unlikely

(5)

MA Pattern Cutting
February 2018

Feedback Questionnaire – Back to the Future of Fashion Past

Course (please tick one)

- ☐ BA degree
- ☑ Postgraduate degree

1. **Please identify your level of practical sewing and garment-construction skills (please tick one)**

- ☐ Beginner (e.g. construct a simple skirt with hand-finished hem)
- ☐ Intermediate (e.g. confidently construct a garment with bought pattern)
- ☑ Expert (e.g. design and construct a bespoke couture garment)

2. **Please rate your level of awareness of the impact of garment mass-manufacturing on the environment BEFORE you attended the workshops (0 = none, 10 = high)**

0	1	2	3	4	5	6	7	8	9	10
								✓		

3. **Please state the key things you have learned from these workshops:**

- Re-think alternative ways.
- Deconstruct & reconstruct
- Alternative solutions to problems

4. **Please state how you will use the information from the workshops to inform your future practice:**

- Research and then apply theory
- Use techniques observed.

PLEASE TURN OVER

5

5. **Have these workshops inspired your design thinking? (please circle one)**

YES/NO

Please provide comments:

- Value garments
- Re-fashioned.

6. **What is your opinion of the three stage methodology used to analyse historical garments?**

Follow for personal projects

7. **Did the resource list provide context and background to the workshops? (please circle one)**

YES/NO

Please provide comments:

Evidence with context helps to reference work correctly.

8. **In the future, how likely are you to visit a dress archive to inform and inspire your practice?**

- [x] Very likely
- [ ] Likely
- [ ] Unlikely
- [ ] Very unlikely

Appendix 19
Recording and use of image consent from from workshops

Recording Agreement

The purpose of this agreement is to ensure that the workshop recordings are used in strict accordance with your wishes.

Nature of contribution: Filming and audio recording of MA Pattern Cutting Workshops over a period of 2 weeks in February 2018.

We hereby license Matilda Aspinall, a student at the London College of Fashion, University of the Arts, London, to copy and use this contribution for the following purposes:

Private Study

Educational use

Publishing

Public Performance

Displays and Exhibitions

Names of students participating in workshops:

CASPER OLIVER
BOWEN ZHAN
PIN CHI TSENG
Yu Jin
Wenqian Lyn
Ruiqi Wan
YIXIN LIU
MARIA L. CALVO FRUTOS
JOANA MONTEIRO
YILIN HUANG

Signatures:

Ruiqi Wan
YIXIN LIU

Signature of Facilitator:

Dates of Workshops: 8th and 22nd February 2018

Recording Agreement

The purpose of this agreement is to ensure that the recordings are used in strict accordance with your wishes.

Nature of contribution: Filming and audio recording of MA Fashion Futures Workshops over a period of 3 weeks in October 2017.

We hereby license Matilda Aspinall, a PhD student at the London College of Fashion, University of the Arts, London, to copy and use this contribution for the following purposes:

Private Study

Educational use

Publishing

Public Performance

Displays and Exhibitions

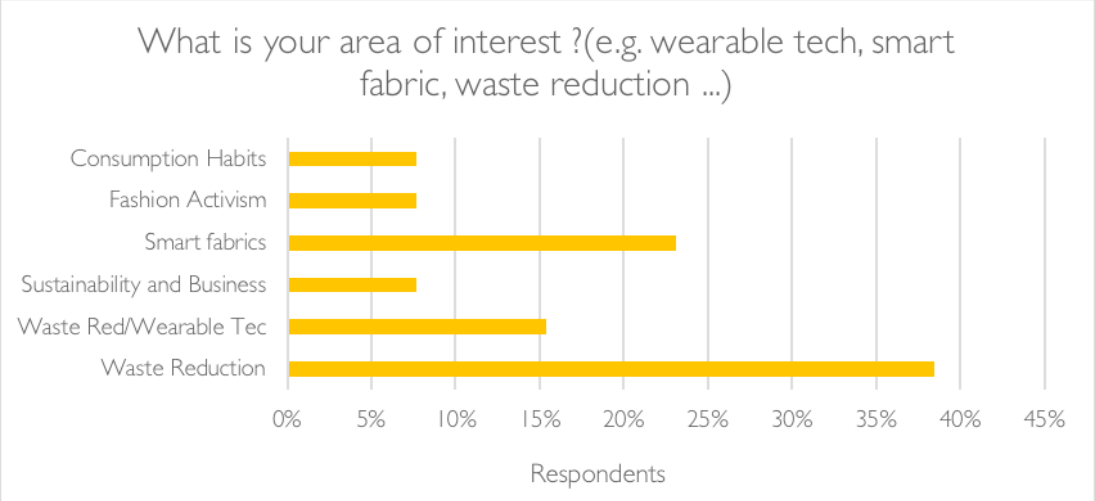
Names of students participating in workshops:
Pippa Smart. Nicola Mansfield Julie Chaussende
N. Khamisani (NOORIN KHAMISANI) Claire Weiss
Bronwyn Sevier Anna Schuster

Signatures: Olivia Weber Chloé Vasta N. Khamisani

Signature of Facilitator: Anna Schuster Anna

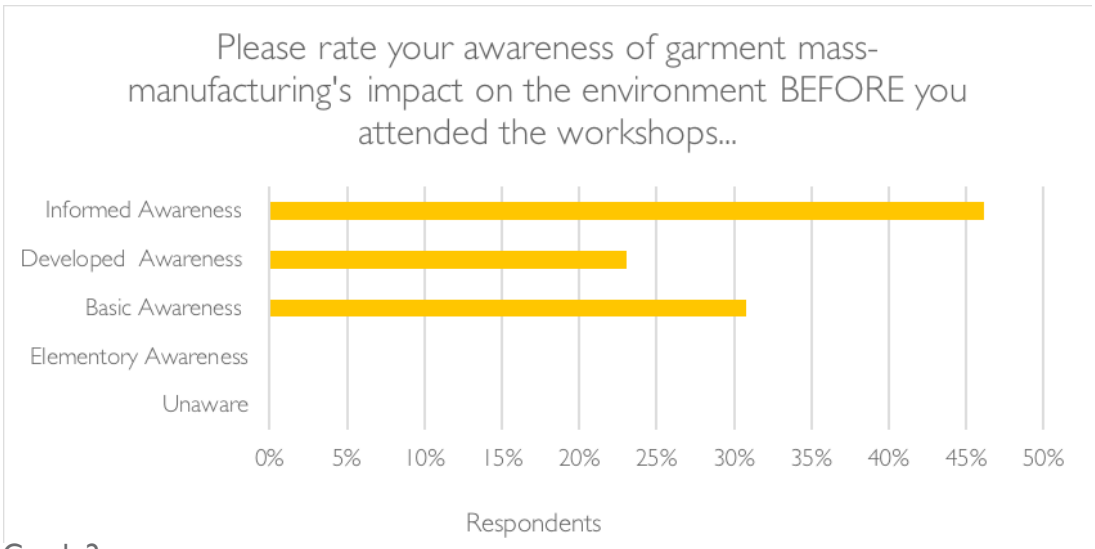
Dates of Workshops: 5th, 12th and 19th October 2017

Appendix 20
Workshop 1: Anonymous Feedback from Fashion Futures Students.



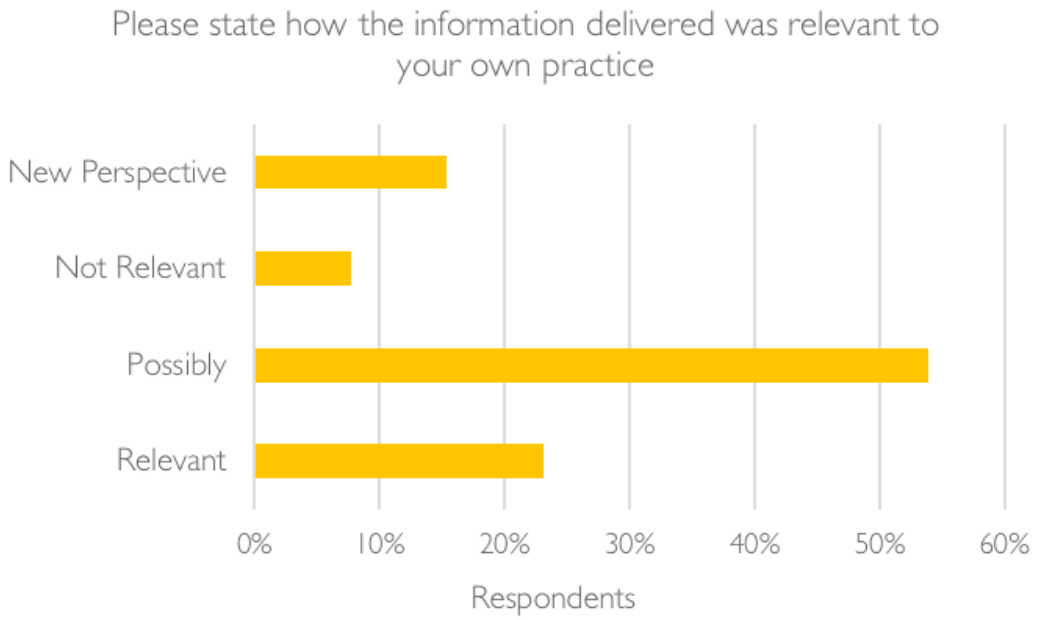
Graph 1

For this group, as many of them came from varied educational and professional backgrounds, it was informative to ascertain their main area of interest. Although they all had differing ideas, the majority were looking to explore ways of reducing the waste generated by the fashion industry.



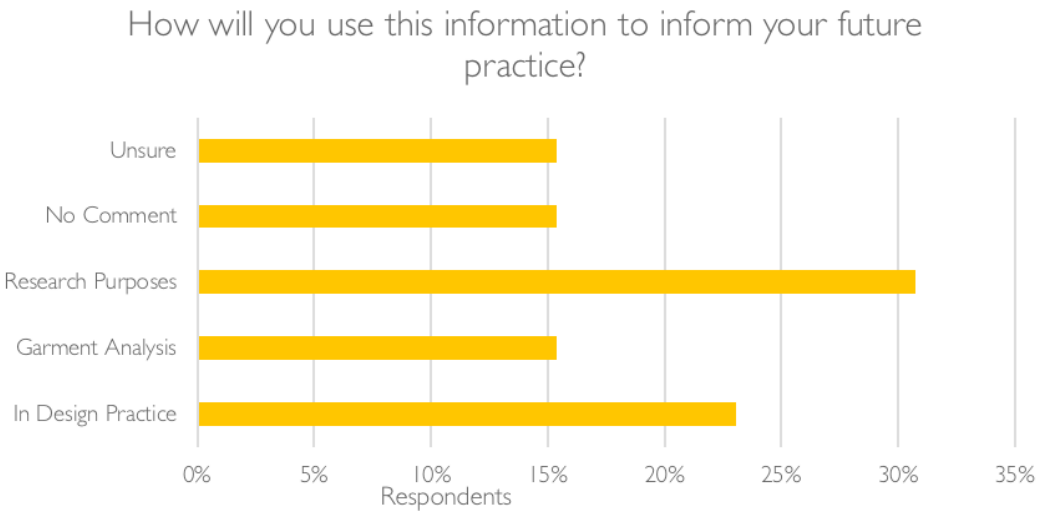
Graph 2

The Fashion Futures students were aware of the impact that mass-manufacturing of garment production has on the environment, with almost half having an informed awareness.



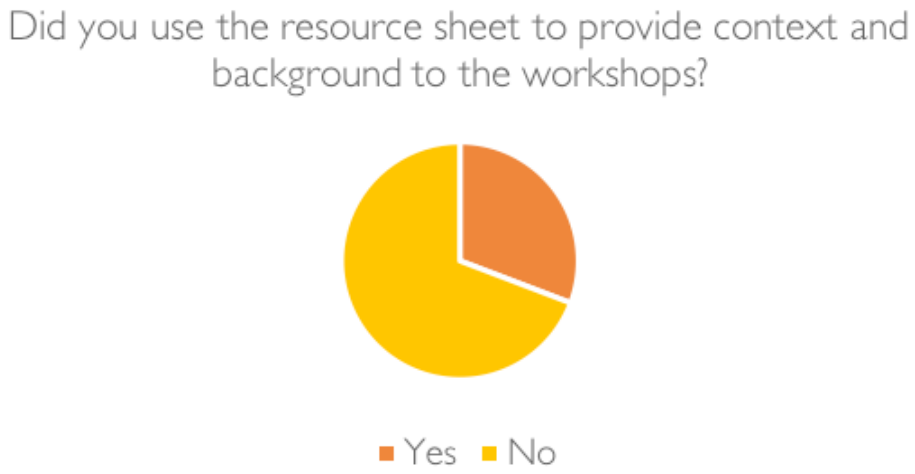
Graph 3

The majority of Fashion Futures participants indicated that the information generated from the workshops was 'possibly relevant' to their practice. For some it was more relevant and for others, it gave them a 'new perspective'; a new way of approaching sustainable fashion practices. Others were more decisive, stating that it was not relevant.



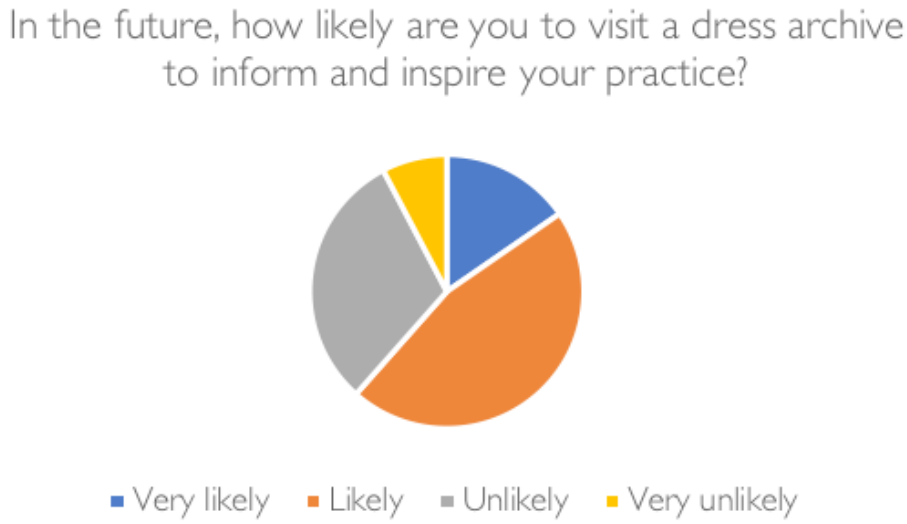
Graph 4

Over 30% of the students were unsure if they would use historically inspired re-fashioning to inform their practice, and some were more certain. Over 30% of the group thought they were would use the information delivered in their research. Others found the method of garment analysis informative for future practice. In summary, under a third of all participants indicated they would most likely integrate the methodology into their practice.



Graph 5

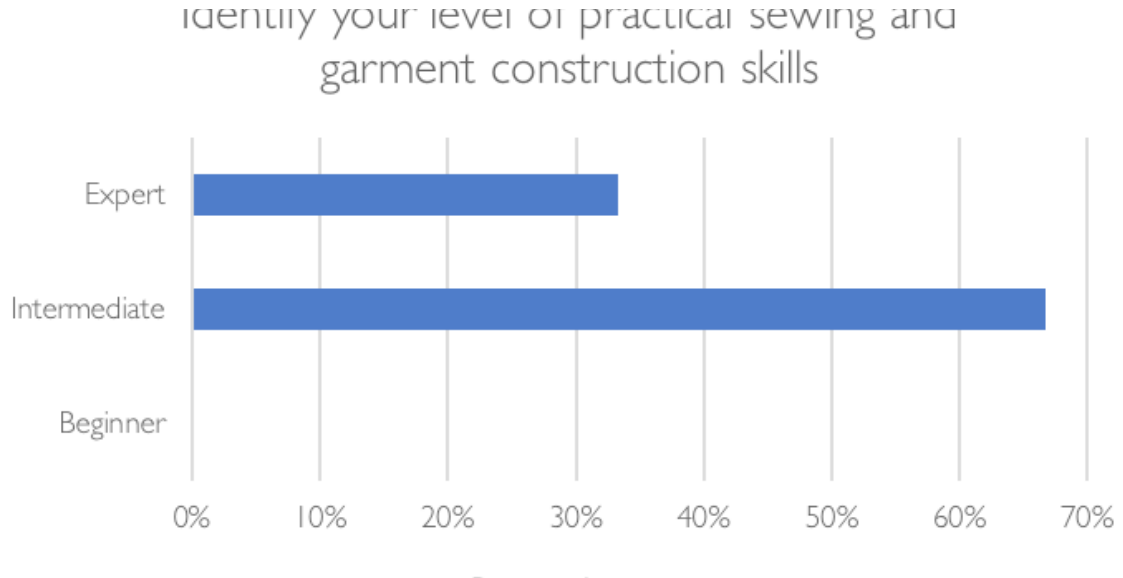
The majority of the Fashion Futures students did not use the resource sheets except the garment analysis form. This is most likely due to the documents not being uploaded (as agreed) onto the virtual learning environment for the course prior to the first session.



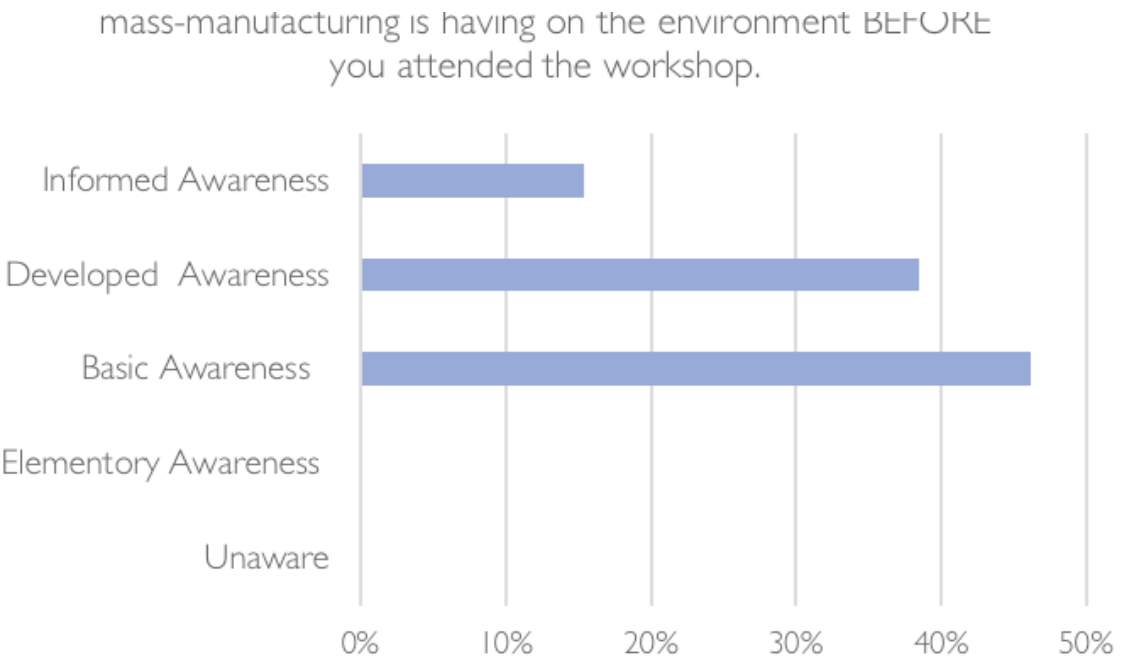
Graph 6

Over half of the Fashion Futures students stated that they were 'very likely' or 'likely' to visit an archive to inform and inspire their practice. The remainder were 'unlikely' or 'very unlikely'

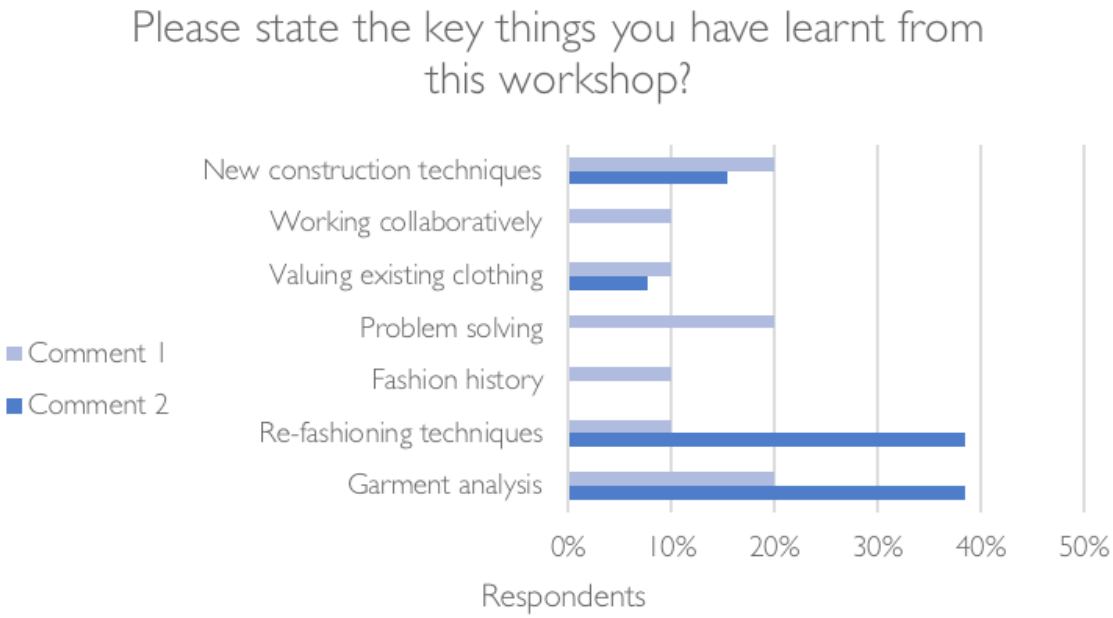
Appendix 21
Workshop 2: Anonymous Feedback from Pattern and Garment Technology Students.



Graph 7 This cohort, unlike the Fashion Futures students, were all experienced in garment design and construction. The majority of the students rated their skill at intermediate; some described themselves as experts..

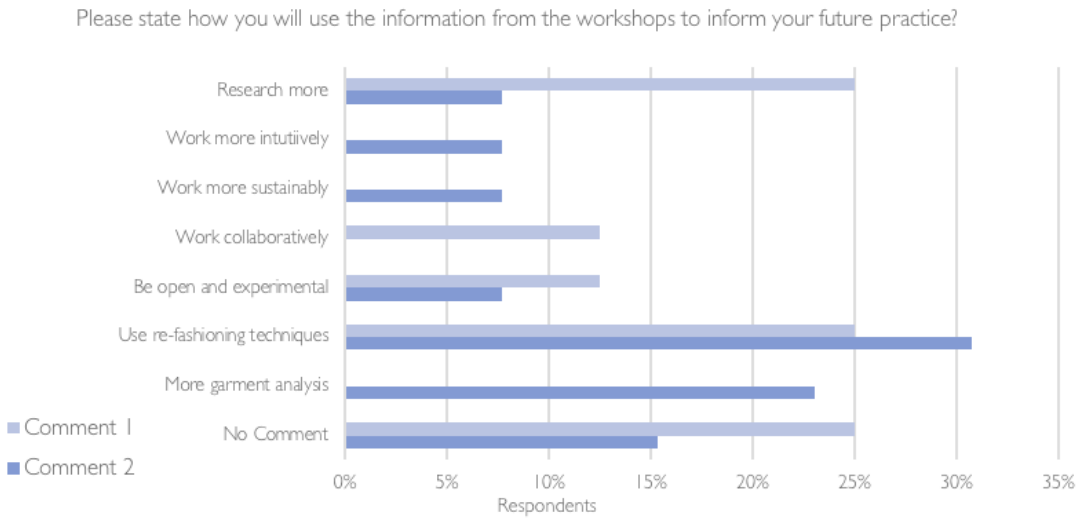


Graph 8 This cohort were less informed of the negative impact of mass garment manufacturing on the environment. All did have a basic awareness with many having an enhanced understanding.

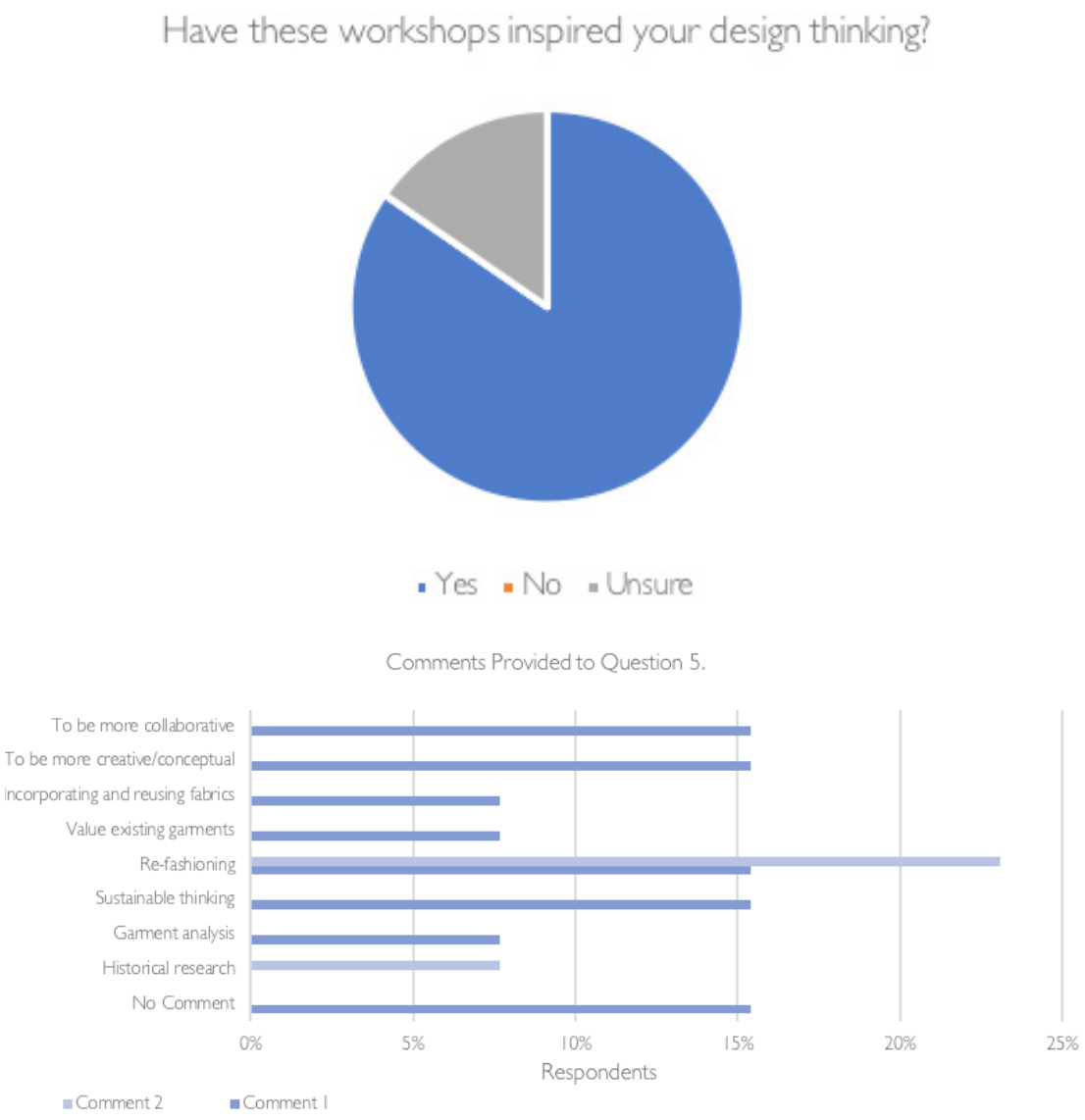


Graph 9 The questions for this cohort were specific and targeted to obtain a more accurate evaluation of the workshop. This open-ended question allowed for a number of comments (separated into comment 1 and comment 2). The responses were themed into groups and coded.

From the analysis of the data, the key elements learnt were generally associated with garment mechanics and garment construction: 60% learnt how to analyse an historic garment, 48% acquired re-fashioning skills and over a third learnt new construction techniques. More generalised skills such as problem solving (20%) and working collaboratively (10%) were also cited. 10% also learnt new knowledge on the subject of fashion history.

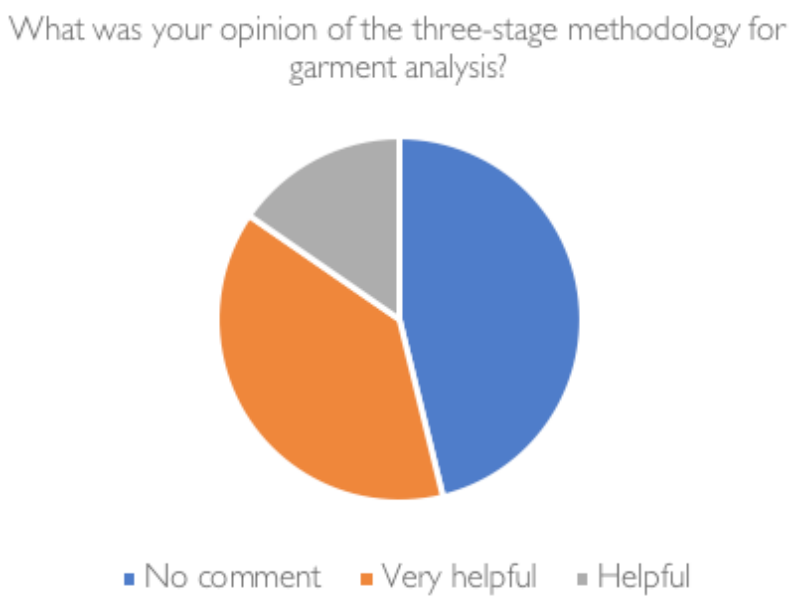


Graph 10 Nearly 60% of this workshop stated that they would use re-fashioning techniques to inform their future practice. 33% acknowledged that research can have a positive effect on their design outcome. 23% thought that their future practice would benefit with increased garment analysis. It was also stated that, as a consequence of attending the workshop, they would be more open and experimental in their design practice. 8% said that they had been inspired to work more intuitively, others more sustainably and 13% acknowledge that they liked to work in collaboration.

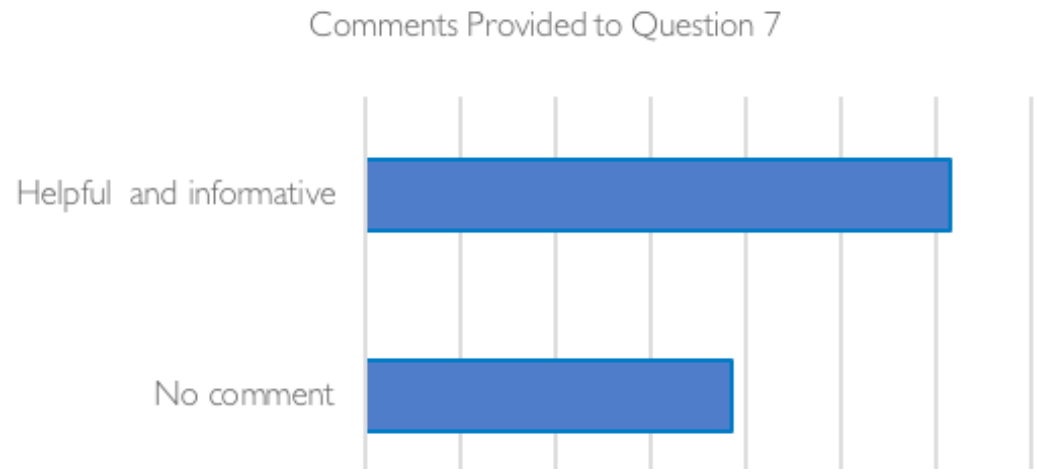


Graph 11 The majority of participants replied 'yes' to the question 'Have the workshops inspired your design thinking?', with the remaining being unsure.

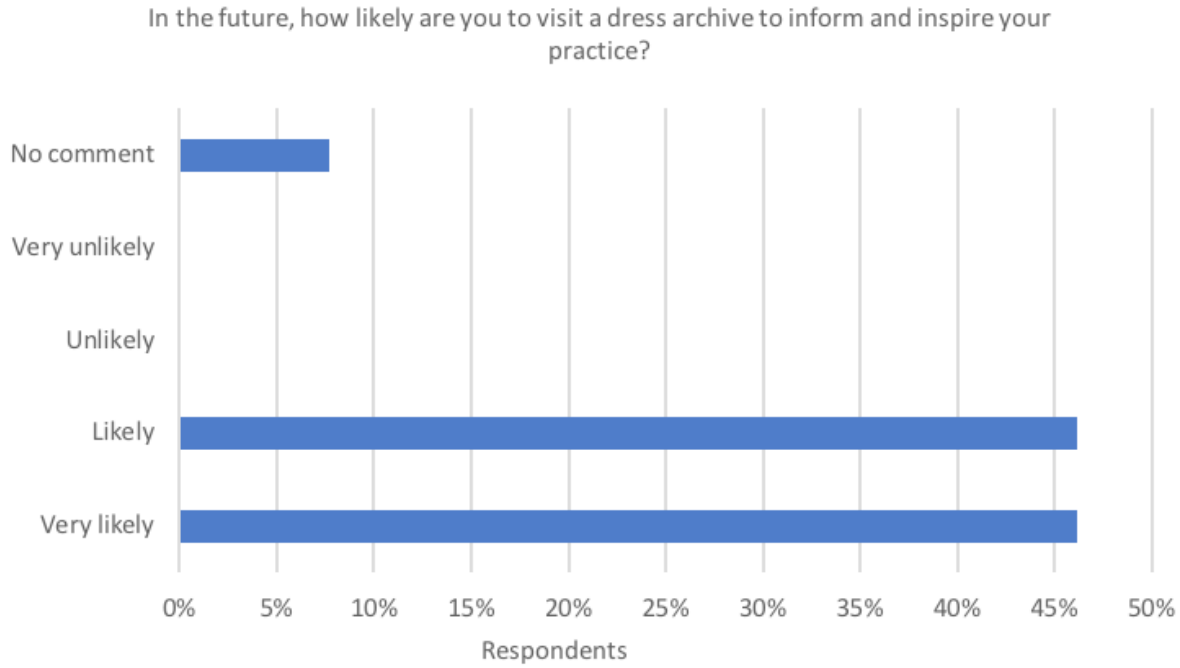
Nearly 50% stated that the analysis of the historic garment and the subsequent re-fashioning of the redundant garments has inspired and influenced their design thinking. As a consequence of the workshop, over 30% stated that they are inspired to be creative, conceptual and collaborative. More than 15% cited that 'sustainable thinking' would be incorporated into their design process. Some even said that they now place more value on existing garments while others said that they would consider incorporating used fabrics into their designs.



Graph 12 The responses regarding the three-stage methodology for garment analysis were positive with over 50% of the participants finding it helpful.



Graph 13 Compared to the participants in workshop 1(Fashion Futures students) the majority of this cohort found the information sheets useful in giving context and background to the workshop. Over 60% found them helpful and informative.



Graph 14 92% of the participants of workshop 2 indicated that they are likely to visit a dress archive to inform and inspire their future practice.