

# WHEN DRAWING AND PHOTOGRAPHY MEET FASHION



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# INTRODUCTION

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

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

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

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

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

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

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

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

Like Farthing, Darren Cabon uses ink for his drawings but applies it with a pen to produce a sequence of intense and highly detailed narratives which draw on his experience, memory and imagination. Sandy Black's extensive archive of drawing made directly in the Victoria and Albert Museum are made with a pencil. Through careful observation, they record each individual object, serving as an important aide-memoire for a future publication. These unpretentious drawings are important examples of how drawing can be an insightful tool for the academic researcher. Donatella Barbieri also uses pencil and paper to great effect to develop characters and costume for theatre design. For her, drawing is an essential process to enable her to communicate the manner in which character and costume become integrated into the live physical performance. Jessica Bugg extends these ideas of costume design into performance, choreography, video and photography. Her striking films explore the way the moving body, costume and choreography occupy a single creative space.

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

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

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

#### **Charlotte Hodes**

Senior Research Fellow in Drawing

Curator When Drawing and Photography Meet Fashion.



01

**CHARLOTTE HODES**

TITLE: Waterfall

DIMENSIONS: 30cm x 24cm

MEDIUM: collage with drawing

DATE: 2006

TITLE: Telephone

DIMENSIONS: 30cm x 24cm

MEDIUM: collage with drawing

DATE: 2006

Courtesy of Marlborough Fine Art



**02**

**CERISACC**

TITLE: Untitled

DIMENSIONS: 140cm x 140cm

MEDIUM: digital printing onto cotton

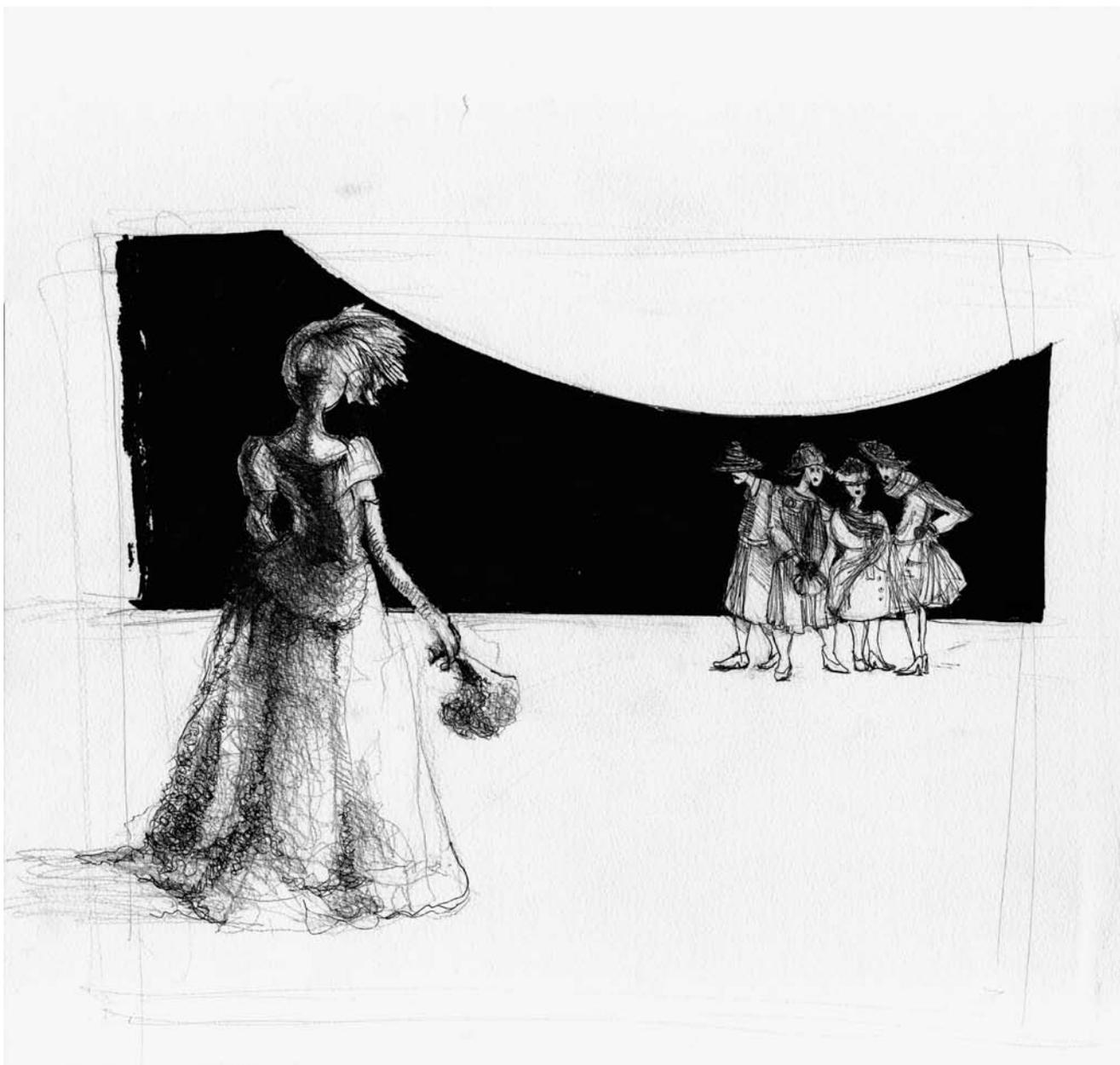
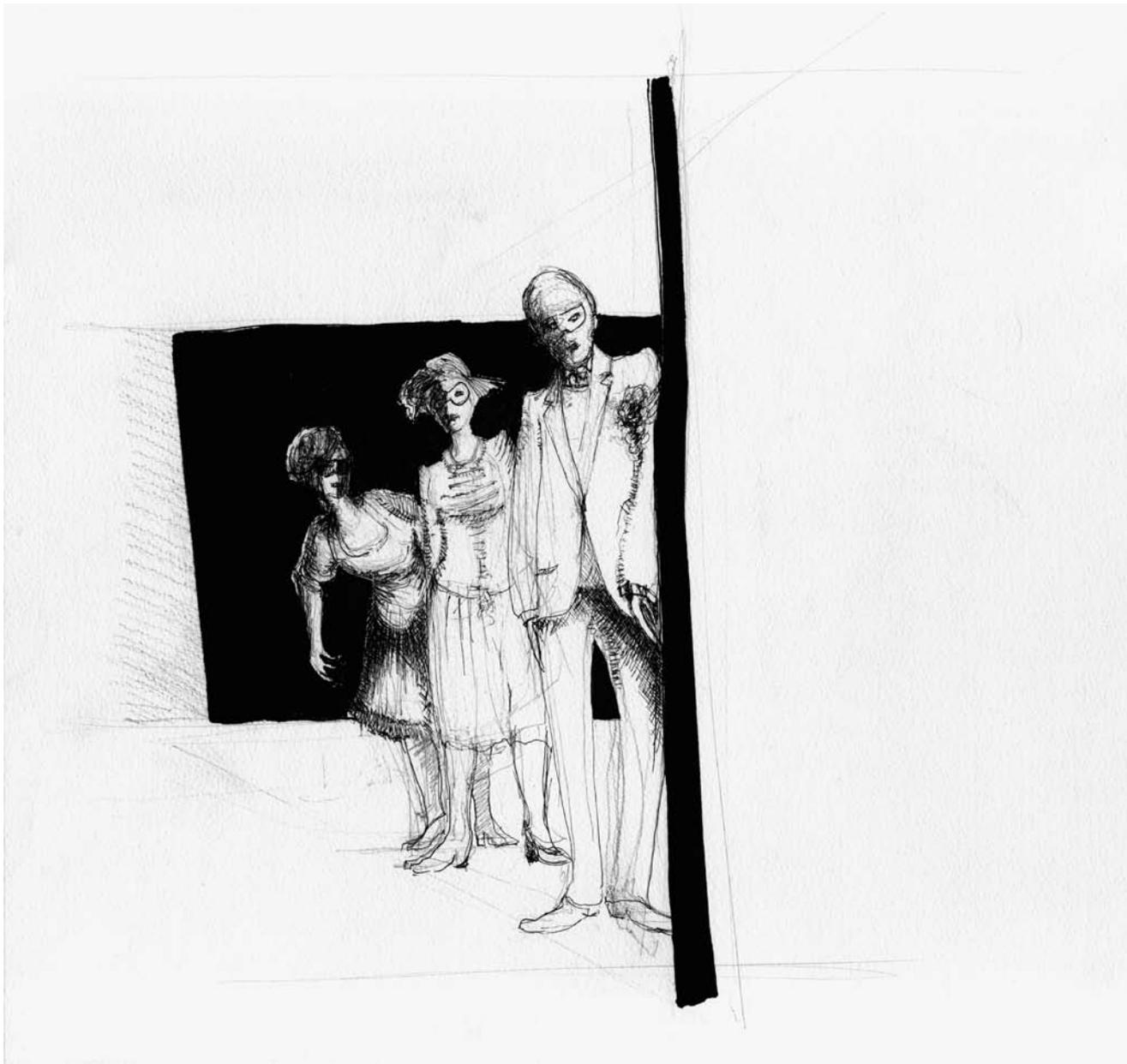
DATE: 2008

TITLE: Pair

DIMENSIONS: 93cm x 140cm

MEDIUM: digital printing onto cotton

DATE: 2008



03  
**DONATELLA BARBIERI**  
TITLE: Moments of performance  
from Don Giovanni  
MEDIUM: pencil and ink  
DIMENSIONS: 42cm x 40cm

04

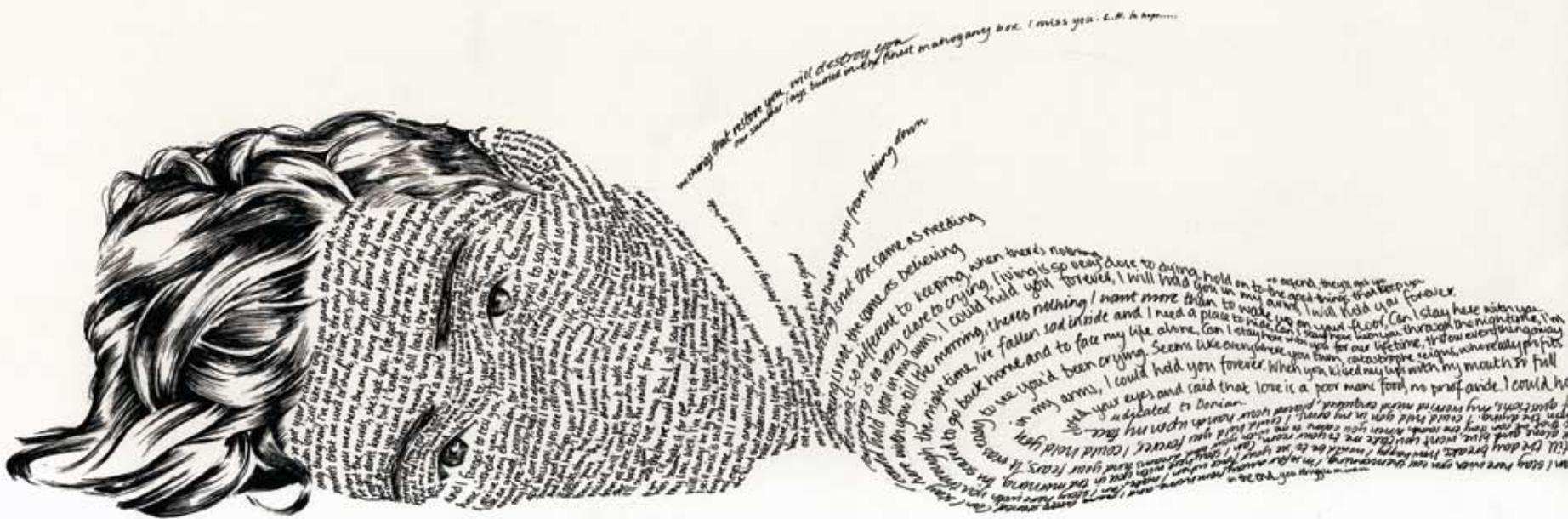
DARREN CABON

TITLE: Ten Sentimental Love Songs

DIMENSIONS: 42cm x 59.4cm

MEDIUM: pen and ink

DATE: 2007





05

**DAI REES**

TITLE: 42 days

DIMENSIONS: 29.7cm x 21cm

MEDIUM: mixed media onto leather

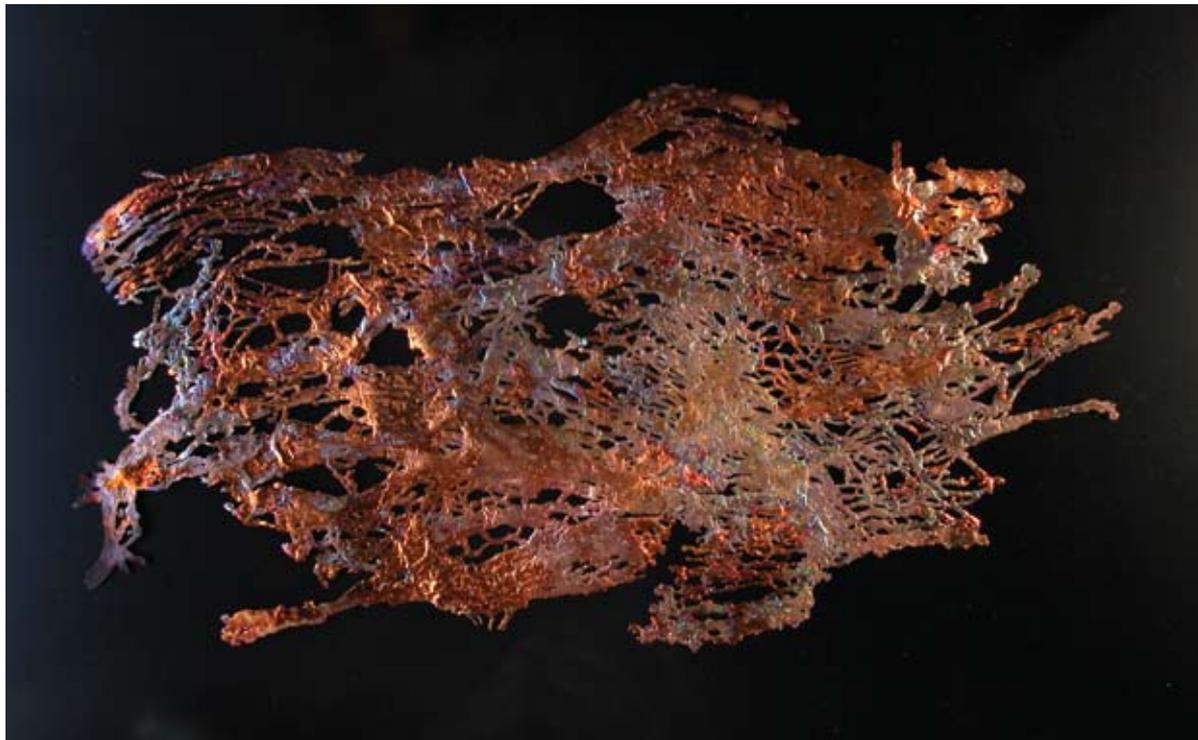
DATE: 2003

TITLE: 42 days

DIMENSIONS: 29.7cm x 21cm

MEDIUM: mixed media onto leather

DATE: 2003



**07**

**FRANCES GEESIN**

TITLE: Micelles Silver

DIMENSIONS: 28cm x 41cm

MEDIUM: electroplated and  
manipulated thermo plastic  
expanding tape

DATE: 2007

TITLE: Micelles Copper

DIMENSIONS: 28cm x 41cm

MEDIUM: electroplated and  
manipulated thermo plastic  
expanding tape

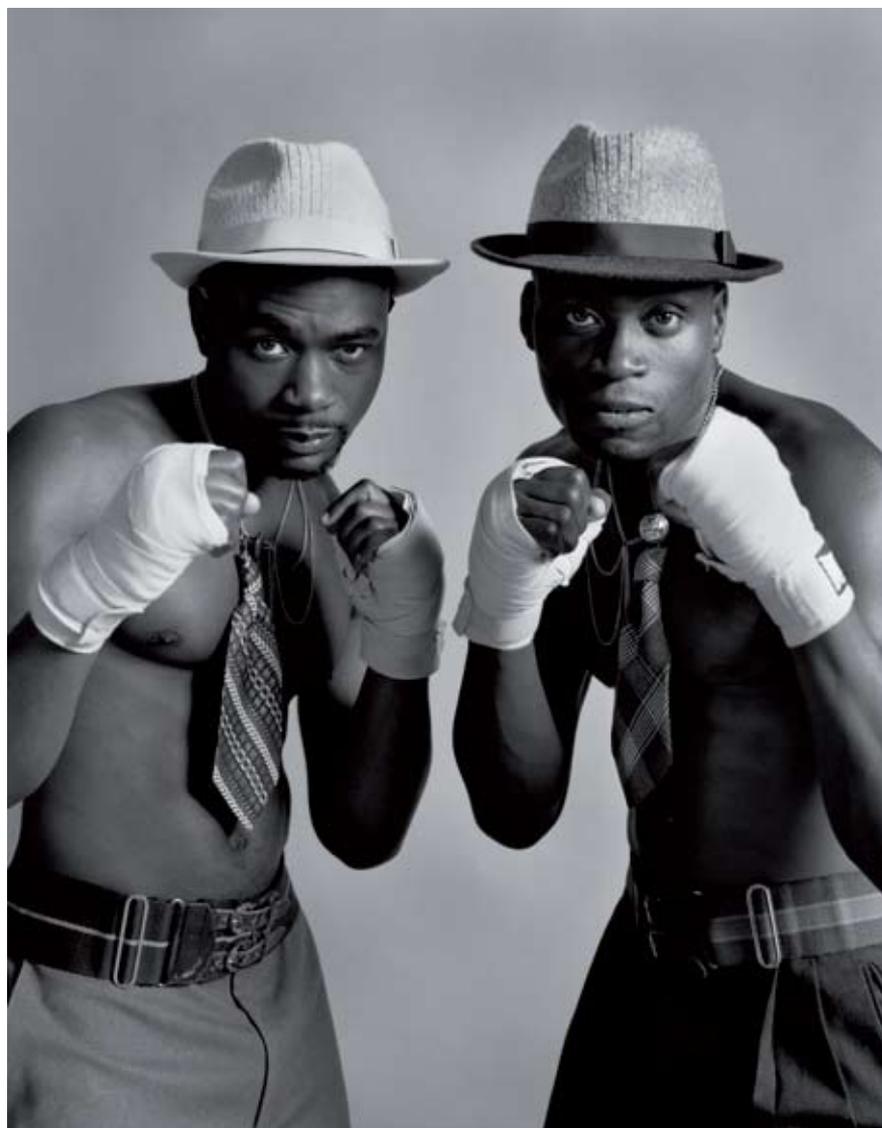
DATE: 2007





**07**  
**GAVIN FERNANDES**  
TITLE: Monarchs of the East End:  
Hoxton Princes  
DIMENSIONS: 120cm x 96.5cm  
MEDIUM: digital, resin print  
DATE: 2006

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





**08**  
**IAN SIMPSON**  
TITLE: Textile Diaries,  
Leaving Golden Lane  
DIMENSIONS: 160cm x 55cm (detail)  
MEDIUM: fabric silk georgette  
DATE: 2006

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



09

**JESSICA BUGG**

TITLE: Shake  
(from a sequence of three images)

MEDIUM: photography

DATE: 2006

TITLE: Shake  
(from a sequence of three images)

MEDIUM: photography

DATE: 2006



10  
**KARINASKHEM**  
TITLE: Francie  
DIMENSIONS: variable  
MEDIUM: analogue photograph  
DATE: 2007





11

**KENNY MCLEOD**

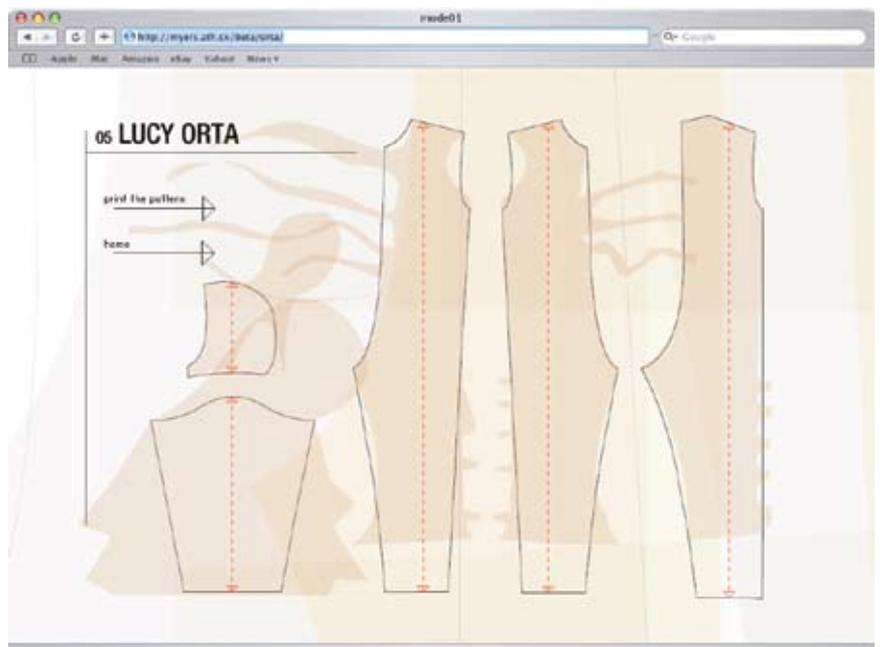
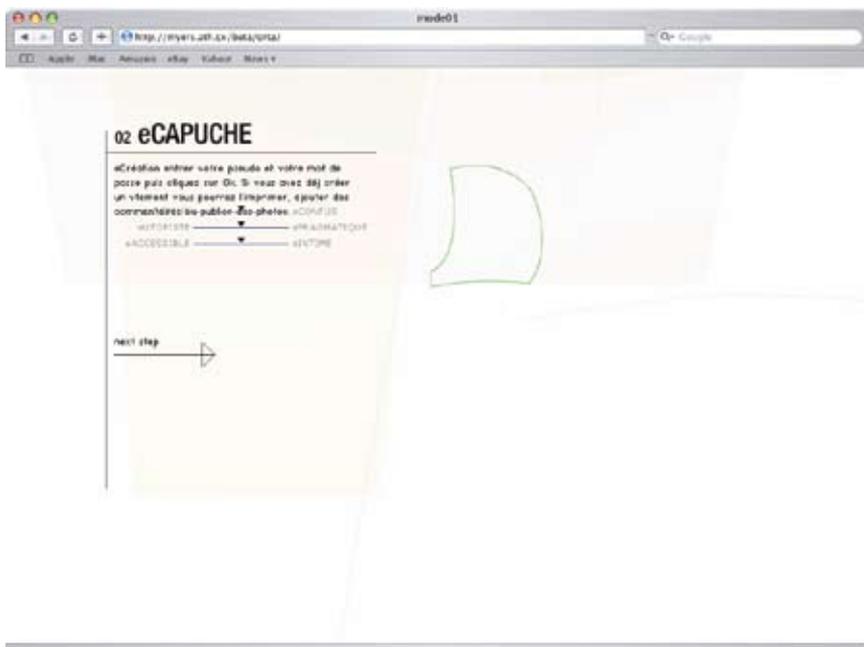
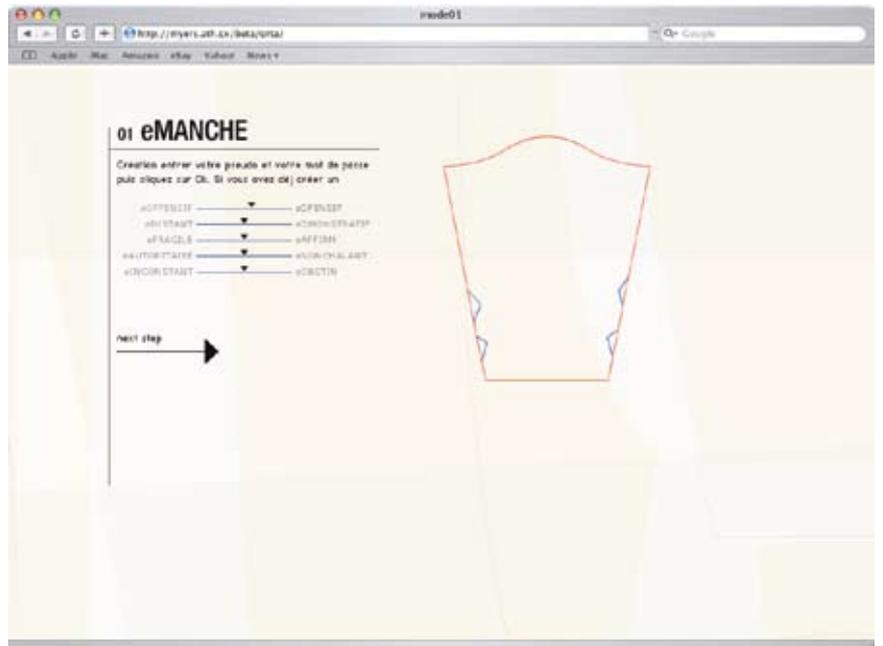
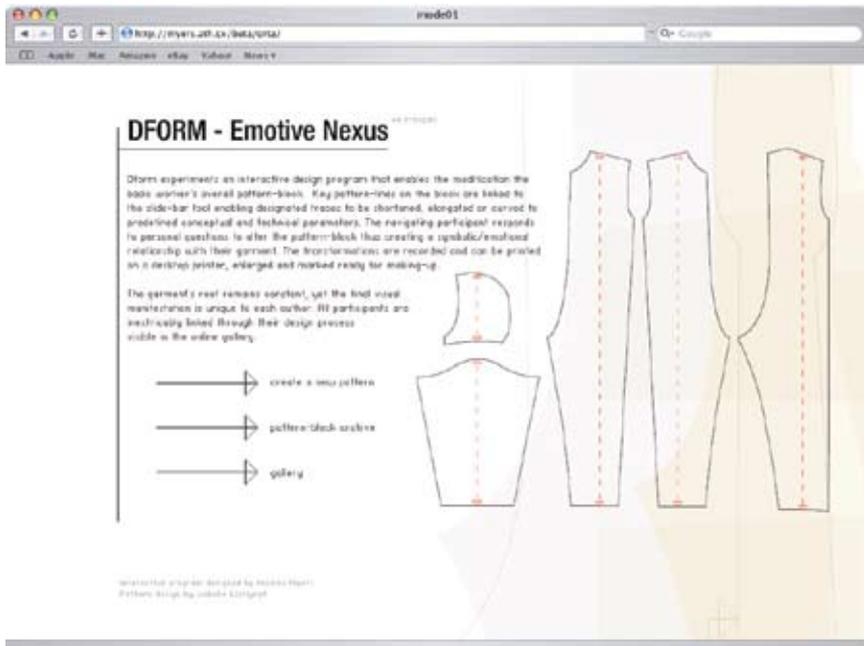
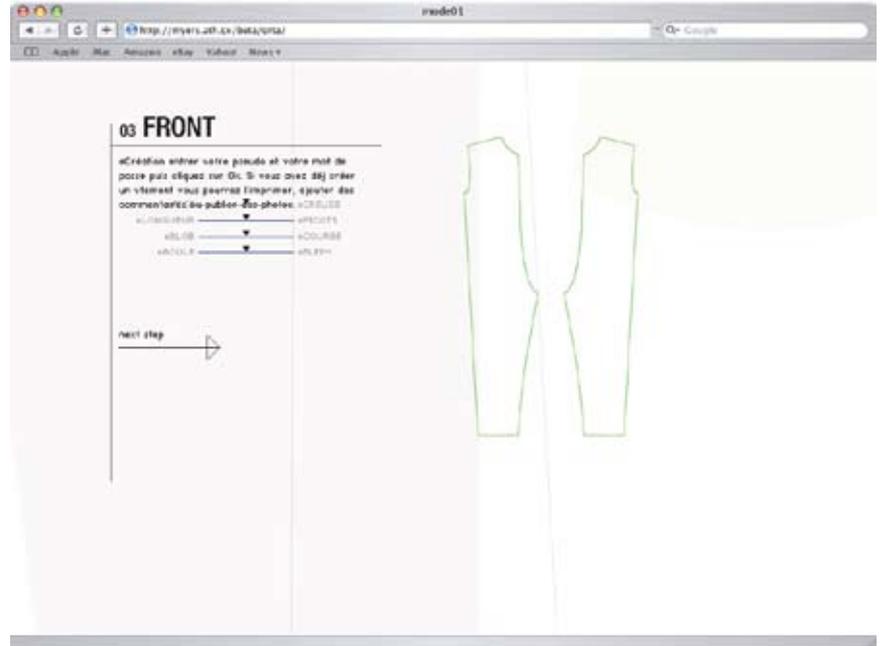
Title: Blue Grey

Dimensions: video projection installation,  
duration 49'30"

Medium: video DV-PAL 3:4

Date: 2004 - 2008

12  
**LUCY ORTA**  
 TITLE: DFORM - Emotive Nexus  
 DIMENSIONS: screen size  
 MEDIUM: interactive software  
 DATE: 2006





**13**  
**PHILIP DELAMORE**  
TITLE: Assisted Portrait  
DIMENSIONS: screen size  
MEDIUM: mixed reality drawing  
DATE: 2007





15

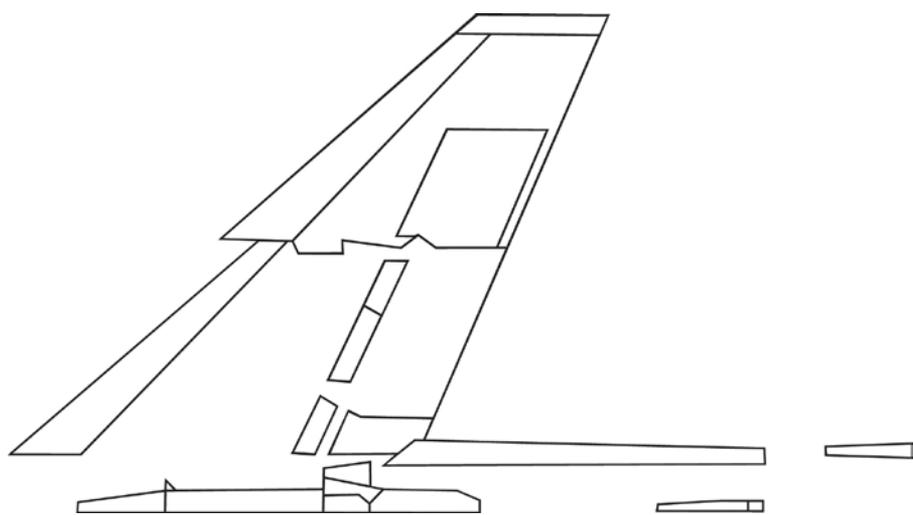
**STEPHEN FARTHING**

TITLE: An Abduction in Five Parts

DIMENSIONS: 42cm x 124cm

MEDIUM: ink on five sheets of rice paper

DATE: 2007

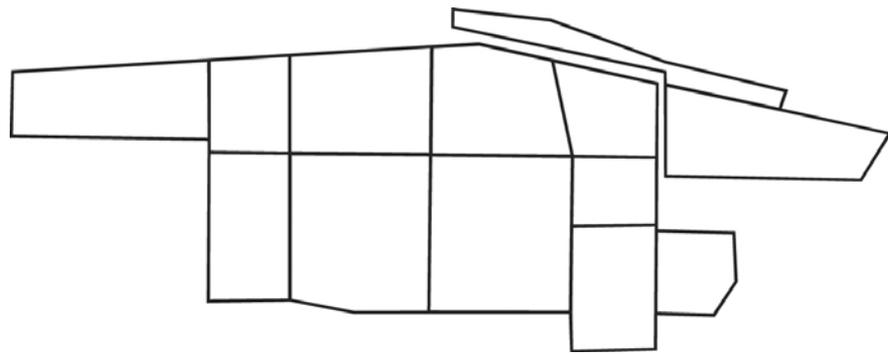


16

**SIMON THOROUGHGOOD**

TITLE: Crusader Line  
DIMENSIONS: 10cm x 20cm  
MEDIUM: pen on paper  
DATE: 2002

TITLE: A10 Line1  
DIMENSIONS: 10cm x 20cm  
MEDIUM: pen on paper  
DATE: 2002



# DRAWING TOWARDS FASHION

Drawing provides a very convenient method of moving back and forth between two and three dimensions and is a place where ideas can start to become a reality.

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

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

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

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

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

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

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

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

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

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

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

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

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

This very exciting end of drawing, the part that involves note books, ideas and the "selling" of those ideas, is not the end of a relationship that exists between the process of inventing then fabricating garments, it's the start.

Typed in 1961, in courier on a single sheet of headed notepaper, is the starting point of the second layer of drawings. On that sheet of paper are the measurements Cassini took from Mrs Kennedy's living body, two sets arranged in two columns. At the top, the ones needed to make a dress and at the bottom, the measurements for a coat. On the left are her primary measurements: Bust 35 1/2, Waist 26, Hips 38, and on the right her details, the measurement from the back of her neck to the floor and from her centre back to armhole for example. By combining these measurements and the original sketches, accurate 1-1 drawings were made of each component part of the inauguration wardrobe, then used as templates to cut the fabric to shape before sewing.

In exactly the same way as an architect scales a building, or a designer tailors the concept for a car or a chair for human occupation, so Cassini's early flourishes became precisely measured drawings that were then turned by fabricators into fitted three-dimensional forms.

With this in mind, David Hockney's observation that fashion illustration has given way to fashion photography should not be taken as an indicator that either individual designers or the industry as a whole is done with drawing. Far from it, drawing remains the flux that exists between the dream and the object.

### **Stephen Farthing**

Rootstein Hopkins Professor of Drawing

01

**CHARLOTTE HODES**

Senior Research Fellow in Drawing  
London College of Fashion

Drawing is integral to my practice as a painter, from initial pencil drawings made from observation, scanned drawings mediated on the computer in Photoshop, through to the cut lines made with a scalpel blade for collage in the studio, which are hard edged equivalents to the lines made with the pencil.

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

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

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

**Recent Exhibitions:**

- 2008 - *Summer Show* Marlborough Fine Art, London
- 2008 - *Drawing Skirts* Baring Wing, University Gallery, University of Northumbria, Newcastle, solo show
- 2007 - *Sofa* Chicago, USA (with Berengo Glass Studios, Murano, Italy)
- 2007 - *Fragmented Images* The Wallace Collection, London, solo show
- 2006 - *New Ceramic Works and Collages* Flow Gallery, London, solo show
- 2006 - *Jerwood Drawing Prize* Jerwood Space, London
- 2006 - *Cartoon, Collage and the Decorative Motif* Eagle Gallery, London
- 2005 - *Spirit of Liberty* Liberty, London (commissioned works)
- 2003 - Somewhere *Totally Else*, European Design Biennial Design Museum, London
- 2003 - *Waste to Taste* Sotheby's, curated by Janice Blackburn
- 2002 - *Digital Responses cacophony, a cabinet of vases* V&A, London, two person show

**Further Information:**

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

Charlotte Hodes is represented by Marlborough Fine Art London

**Weblinks:**

[www.fashion.arts.ac.uk/research](http://www.fashion.arts.ac.uk/research)

**Contact:**

[c.hodes@fashion.arts.ac.uk](mailto:c.hodes@fashion.arts.ac.uk)

02

**CERRI ISSACS**

Research Fellow  
London College of Fashion

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

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

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

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

**Professional Experience:**

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

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

**Recent Exhibitions:**

- 2006 - *National Design Triennial* Textile installation with Hitoshi Ujii at the Cooper-Hewitt, National Design Museum, New York
- 2002 - *Technology as Catalyst, Textile Artists on the Cutting Edge* Textile installation with Hitoshi Ujii. The Textile Museum Washington, DC, USA

**Recent Publications:**

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

2006 - *From Luxury to Common Goods? Evolving Styles for Digitally Printed Textiles* An article in TEXT: For the Study of Textile Art Design and History Journal of The Textile Society UK, Vol. 34: 2006 - 07

**Further Information:**

BFA Rhode Island School of Design, USA

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

**Weblinks:**

- [www.fashion.arts.ac.uk/research](http://www.fashion.arts.ac.uk/research)
- [www.tfrg.org.uk](http://www.tfrg.org.uk)
- [www.fashion-body-materialcultures.org](http://www.fashion-body-materialcultures.org)

**Contact:**

[c.isaac@fashion.arts.ac.uk](mailto:c.isaac@fashion.arts.ac.uk)

03

**DONATELLA BARBIERI**

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

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

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

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

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

**Recent Exhibitions:**

- 2007 - *Collaborators, UK Design for Performance* group show, Nottingham Trent University
- 2005 - *Laboratoire d'Etude du Mouvement* group show, Fashion Space Gallery, LCF, London
- 2003 - *Designs for the Performer curator*, 2D→3D Theatre Design Exhibition, Millennium Gallery, Sheffield and Prague Quadrennial
- 2002 - *Costume Design for Performance* curator, Fashion Space Gallery, LCF, London

**Further Information:**

Conference papers:

- 2007 - *Proposing an interdisciplinary, movement-based approach to teaching and learning as applied to design for performance* Scenofast, Prague Quadrennial
- 2006 - *Devising trans-national collaborative non-verbal performance, using costume, sound and movement as a starting point* Costume Symposium, Arts Institute Bournemouth
- 2005 - *Pedagogic approaches in Theatre Design and Technology - interdisciplinary versus specialisation* OISTAT (International Organization of Scenographers, Theatre Architects and Technicians) Education Commission Meeting in UK, November 29th - December 4th 2005, in London & Nottingham
- 2005 - *Approaches to design for the performance, a Lecoq-based process* CHODA (Courtauld History of Dress Association Conference)

Design Practice:

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

**Contact:**

d.barbieri@fashion.arts.ac.uk

06

**DARREN CABON**

Director of MA Fashion Design and Technology  
London College of Fashion

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

**Professional Experience:**

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

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

**Recent Exhibitions:**

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

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

**Contact:**

loandcabon@aol.com

05

**DAI REES**

Senior Research Fellow  
London College of Fashion

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

**Recent Exhibitions:**

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

**Further Information:**

*Love Actually* Millinery designed and made for Working Title Films

*Tiara* Victoria and Albert Museum, London

**Weblinks:**

<http://www.dairees.co.uk/>

**Contact:**

d.dairees@fashion.arts.ac.uk

06

**DR FRANCES GEESIN**

Reader in Textiles and Materials  
London College of Fashion

My beginnings were in fine art and i believe that experience laid the foundations for how i approach my practice today. I work with textiles and have chosen thermoplastic fabrics and fibres as a means of expression.

Wild experimenting and some exposure to industrial and scientific involvement has fuelled my appetite to use diverse techniques and materials. My drawing tools are heat guns, soldering irons and hot knives. The manipulated work is then treated with a conductive paint and made rigid through the electroplating process.

Although fabrics do not change at their core, their re-forming is revelatory. Drawing lines and making marks with them are done in many different ways. I use a soldering iron like a pencil, the tip for fine lines and the side for broader sweeps. By applying differing temperatures to fibres and fabrics they respond in varying degrees. I respond to the tactility of the material and watch while the heat plays on the surface as it gently, sometimes hungrily melts away or describes a form - wrapping space - a vulnerable skin to soften, bend and flow. This penetrates or strokes the spirit of the material, allowing it to speak, to breathe, seeking a truth and be immersed in a process, asking, "What if? How about? Shall I try?"

I become seduced by a line or frayed edge and freeze its movement by the plating process. After emerging it may acquire a natural patina or i intervene with colouring techniques. What excites me is the element of surprise while seeking to render visible something impalpable that is present in the action during the plating process.

The desire to further reveal the seemingly invisible has led me recently to study and interpret some of the discoveries in the field of nanomedicine, or molecular medicine. New medical imaging technologies reveal a depth and layering not possible with standard photography. These micro-actions seem to represent so much of my philosophy and practice that i have, as it were, made companions with them and this is reflected in my current work.

**Recent Exhibitions:**

- 2007 - *Inspired by Nano* The Grapevine Contemporary Gallery, Norwich & GALLERY GALLERY, Kyoto, Japan
- 2006 - *Nanotechnologies & Smart Textiles* The Royal Society, London
- 2005 - *Meet the British Crafts* Ozone Gallery, Tokyo, Japan
- 2005 - Artist in Residence at the EuroNanoForum, Edinburgh
- 2005 - *Through The Surface* The National Museum of Modern Art, Kyoto, and UK
- 2003 - *New Technologies* Textile exhibition, Prato, Italy

**Recent Publications:**

- 2007 - Featured artist in *Art Textiles of the World Great Britain* Vol. 3
- 2005 - *Nonwovens In Design* Textile Institute 84th World Conference, USA

2004 - *From Chemistry to Catwalk* The Royal Institution

**Further Information:**

2007 - Honorary Fellowship of the Institute of Nanotechnology (Hon FloN)

2007 - Materials UK Education & Skills Working Group DTI

2003 - Arts Foundation Fellowship for Textile Design

*Design for 21st Century* group on *Considerate Design*, a research project funded by AHRB/EPSRC

Member of the collaborative AHRB practice-based research project *Ever & Again Rethinking Recycled Textiles* based at Chelsea College of Arts

**Weblinks:**

[www.francesgeesin.com](http://www.francesgeesin.com)

**Contact:**

frances@geesin.demon.co.uk

07

**GAVIN FERNANDES**

Senior Lecturer  
London College of Fashion

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

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

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

**Professional Experience:**

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

**Recent Exhibitions:**

2008 - *freshfacedandwildeyed 08* The Photographers' Gallery London, 2008  
2007 - *Monarchs Of The East End* and *Empire Line* Maison Des Arts de Creteil, Paris, *Monarchs Of The East End* and *Empire Line* Rich Mix Cultural Foundation, London  
2006 - *Monarchs Of The East End* and *Empire Line* Maison Folie, Wazemmes, Lille

**Recent Publications:**

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

**Weblinks:**

[www.gavinfernandes.com](http://www.gavinfernandes.com)

**Contact:**

[gavin@gavinfernandes.com](mailto:gavin@gavinfernandes.com)

08

**IAN SIMPSON**

Senior Lecturer, Printed Textiles  
London College of Fashion

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

**Professional Experience:**

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

1999 - 2003 - Senior Textile Designer at OENitya Paris. Travelled to Paris and India designing prints and embroideries for their fashion collection. Continue to sell designs through our agents in New York and Japan.

**Recent Exhibitions:**

2006 - *Printed Leaves Golden Lane Textiles Diaries* Fabric Sketches, Fabric Installation

**Recent Publications:**

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

**Further Information:**

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

**Contact:**

[i.j.simpson@fashion.arts.ac.uk](mailto:i.j.simpson@fashion.arts.ac.uk)  
[ianjsimpson@btinternet.com](mailto:ianjsimpson@btinternet.com)

**DR. JESSICA BUGG**

Director of Programmes for Performance  
London College of Fashion

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

**Professional Experience:**

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

**Recent Exhibitions:**

- 2006 - *W.A.V.E* The Summer Show, Camberwell College of Art and M-Post Gallery, Seoul, Korea, group exhibition
- 2004 - *Tradition and Innovation* Fashion Space Gallery, London College of Fashion, University of the Arts London, group exhibition
- 2004 - Member of the research cluster and presentation/performance at the *Interrogating Fashion '05* experimental event, ICA, London. Collaboration with *Laptop Jams* and Jeremy Radvan, ICA, London
- 2003 - *North West Dance Forum* Manchester, photographs in group exhibition.
- 2003 - *Testing, Building and Making* Fashion Space Gallery, London College of Fashion, University of the Arts London, solo exhibition
- 2003 - *Lost Property Arts* installation, The Bargehouse, Southbank, London group exhibition

**Recent Publications:**

- 2008 - Agendas at the V&A, *Collaborators in Dance Paper: Interface; Concept, Context and Communication* Victoria and Albert Museum, London, presentation and published proceedings, other speakers; Jean-Marc Pussant, Abigail Hammond, Peter Farley
- 2008 - Peer reviewed paper, OISTAT conference, *RESEARCH: Designing Performance - Performing Design*, Helsinki, Finland. Published paper and proceedings
- 2008 - Peer reviewed paper: *Concept, Context and Communication: Interrelationship: designer, viewer, wearer. The Body: Connections with Fashion* 10<sup>th</sup> Annual Conference of the International Foundation of Fashion Technology Institutes (IFFTI), Melbourne, Australia. Published paper and proceedings
- 2007 - Journal review of *Kylie* exhibition at the V&A, TEXT, VI 35: 2007-8, p.50
- 2005 - Research paper: *Concept and Context as Strategies for Innovative Fashion Design* presented at Interrogating Fashion, Fashion in Context: presentation and display, audience and engagement Conference, London College of Fashion, other speakers included Professor Helen Storey, Professor Caroline Broadhead and Professor Chris Breward

**Further Information:**

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

**Contact:**

jessica.bugg@ntlworld.com

**KARIN ASKHAM**

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

Karin Askham in collaboration with Duilio Pilloni:

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

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

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

**Professional Experience:**

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

**Recent Exhibitions:**

- 2007 - *Mitra Tabrizian* Tate Britain
- 2004 - *Beyond the Limits* Mitra Tabrizian, Steidl
- 2003 - Museum of Folkwang, Germany
- 2001 - *Inhabiting* Gallery Lelong, New York. USA
- 2001 - *Affirmation* frankfurterkunstverein, Frankfurt, Germany
- 1999 - *London Post Colonial City* Architectural Association, London, UK
- 1997 - *Minimal Utopia* Camera Austria Gallery, Graz, Austria

**Recent Publications:**

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

**Contact:**

k.askham@fashion.arts.ac.uk

**KENNY MACLEOD**

Associate Lecturer  
London College of Fashion

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

I have tended to use appropriated imagery, or my own images taken according to a set of pre-defined rules, as a means of avoiding the stylistic expectations that prevent me from moving beyond aesthetic concerns. In so doing I am able to distance myself sufficiently from the image for it to become a cipher within the narrative structure I wish to play with. In that way I can reduce the most personal portraits to rhythm (*500 Names/Faces*; 8-Video Installation, 2001/2004), or use flat cold objects as external clues to a narrative (*Amateur Detective*, 1999), or as artefacts which evidence a brief moment of intimacy (*Breaking Up*, 2002).

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

One strategy is to create disorientation and confusion by refusing to provide linear narratives with which the viewer can engage. Having to provide their own interpretations of the situation proposed the viewer becomes involved in reassembling and completing each piece while examining their expectations of a satisfying coherent narrative. *Blue Grey* arose from my fascination with the masculine culture of the City and its businessmen: everything so confident, positive, strong and unassailable. I wanted to make a film about a person who is losing his own certainty within this most certain of places. I had examined the breakdown of a coherent personal narrative in previous work (*Robbie Fraser*, 1999) in which as the stories recounted by the character continue, elements that should be fixed start to contradict each other and undermine the stability of an otherwise plausible account. In *Blue Grey* the main character goes through a process of breaking down – giving physical expression to thoughts that go on in most people's heads – he just doesn't try or is unable to hide them anymore.

**Professional Experience:**

2000-2001 - Resident, Rijksakademie van Beeldende Kunsten, Amsterdam

**Recent Exhibitions:**

2006 - *The Wonderful Fund Collection* Le Musée de Marrakech/Pallant House Gallery, Chichester.  
2004 - *Chantal Joffe & Kenny Macleod* Bloomberg Space London  
2004 - *Identities* Manchester City Art Galleries  
2002 - *Jim, Jonathan, Kenny, Frances and Sol* Stedelijk Museum Bureau Amsterdam  
2002 - *Rendez-Vous* Musée d'Art Contemporain, Lyon  
2002 - *Time is Free* Apex Art, New York  
2002 - *Frequentie* Lokaal 01, Antwerp  
2001 - *Poëziezomer 2001* Watou BE  
2001 - *Neue Welt* Frankfurter Kunstverein, Frankfurt am Main  
2000 - *British Art Show 5* National Touring Exhibitions

**Further Information:**

1996-1999 - Studied Goldsmiths College, University of London

Work in public collections:

Arts Council Collection, London  
British Council Collection, London  
Collectie Rijksakademie van Beeldende Kunsten, Amsterdam  
The Wonderful Fund, London

**Contact:**

k.mcleod@fashion.arts.ac.uk  
kennymacleod@yahoo.com

**PROFESSOR LUCY ORTA**

Professor of Art, Fashion and the Environment  
London College of Fashion

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

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

**Recent Exhibitions:**

2008 - Hangar Bicocca spazio d'arte Milan, solo show  
2008 - *Shelter / Survival - alternative homes for fantastic lives*, Japan  
*70 x 7 The Meal act XXVIII*, Villa Rothschild, Monaco *Antarctica*, Holland, France  
2007 - Galleria Continua Beijing / San Gimignano, solo show  
2007 - Institute of Contemporary Arts London, solo show  
2007 - *Antarctic Village - No Borders*, Italy, Antarctica, Argentina  
2007 - *Fallujah* works in progress, Switzerland, Germany, London, UK, Czech Republic  
2007 - *Nexus Architecture*, Scotland  
2006 - Museum Boijmans van Beuningen Rotterdam, solo show  
2006 - *Selected Works*, Motive Gallery, Amsterdam, Netherlands  
2006 - *This is America!* Centraal Museum, Utrecht, Holland  
2006 - *Taille Humaine*, Orangerie du Sénat, Jardin du Luxembourg, Paris  
2006 - *The Fashion of Architecture*, Centre for Architecture, New York, USA  
2005 - Barbican Curve Gallery London, solo show  
2005 - Bevilacqua La Masa Foundation, Venice Biennale, solo show  
2005 - *OrtaWater03* Galleria Continua Beijing, China  
2005 - *Water & Works*, Museum Boijmans Van Beuningen, Rotterdam, Holland  
2005 - *Drink Water!* Fondazione Bevilacqua La Masa, Venice Biennale, Italy  
2004 - Victoria and Albert Museum London, solo show

**Recent Publications:**

2008 - *Antarctica*, Lucy + Jorge Orta, Electa  
2007 - *Lucy + Jorge Orta Pattern Book*, an introduction to collaborative practices, Black Dog Publishing

**Further Information:**

Member of the European Cultural Parliament 2008

2007 - United Nations Environment Program in partnership with Natural World Museum, prize for sculpture

**Weblinks**

www.studio-orta.com/

**Contact**

l.orta@fashion.arts.ac.uk

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**PHILIP DELAMORE**

Senior Research Fellow  
London College of Fashion

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

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

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

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

**Professional Experience:**

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

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

**Recent Publications:**

- 2007 - *'Objecthood' in The Measure* ed. Louise Clarke, pp314-321
- 2006 - *Fashioning the Future, Tomorrows Wardrobe* Suzanne Lee, pp133-140
- 2005 - *3D Direct Manufacturing of Made-to-Measure Performance Footwear*
- 2004 - *3D Printed textiles and clothing on demand*
- 2004 - *From Chemistry to Catwalk* The Royal Institute Lectures

**Further Information:**

Considerate Design, a research project funded by AHRC/EPSRC  
21<sup>st</sup> Century Design on direct manufactured 3D textiles.

**Weblinks:**

- [www.arts.ac.uk/15394.htm](http://www.arts.ac.uk/15394.htm)
- [www.tfrg.org.uk/user/27](http://www.tfrg.org.uk/user/27)

**Contact:**

[p.delamore@fashion.arts.ac.uk](mailto:p.delamore@fashion.arts.ac.uk)

14

**PROFESSOR SANDY BLACK**

Professor in Fashion & Textiles Design & Technology  
London College of Fashion

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

**Professional Experience:**

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

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

**Recent Publications:**

- 2008 - *Eco Chic: the Fashion Paradox* authored book, Black Dog Publishing, London. 256pp
- 2007 - 'Trends in Smart Medical Textiles', chapter in *Smart Textiles for Medicine and Healthcare* ed. L van Langenhove. Woodhead Publishing, Cambridge pp1-20
- 2007 - 'Interrogating Fashion: New Paradigms for Fashion Design in the 21st Century', Chapter in *Designing for the 21st Century: Interdisciplinary Questions and Insights* ed. T. Inns. Gower Ashgate, pp299-314
- 2006 - *Fashioning Fabrics: Contemporary Textiles in Fashion* editor and co-author, Black Dog Publishing, London. 200pp
- 2006 - *Interrogating Fashion: Is the Future of Fashion Digital? IFFTI* conference proceedings, NCSU, USA
- 2006 - 'Knitted Wedding - Performance and Participation through Craft' essay in *Ceremony* exhibition catalogue. The Pump House Gallery, London. pp 48-59.
- 2005 - *Knitwear in Fashion* Thames and Hudson, authored book, paperback edition, first published 2002, 192pp
- 2005 - 'Fashion and Function: Factors in the Design and Use of Protective Clothing'. chapter in *Textiles For Protection* (with V Kapsali, J Bougourd, F Geesin), ed R Scott. Woodhead Publishers, Cambridge pp60-89

**Further Information:**

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

**Contact:**

[s.black@fashion.arts.ac.uk](mailto:s.black@fashion.arts.ac.uk)

15

**PROFESSOR STEPHEN FARTHING, RA**

Rootstein Hopkins Professor in Drawing  
University of the Arts London

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

**Professional Experience:**

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

**Recent Exhibitions:**

2007 - *Man Reading a News Paper* Monash University, Melbourne, Australia, solo exhibition  
2007 - *Drawing Breath* National Art School, Sydney, Australia and Nanyang Academy of Fine Arts  
2007 - *Stranger Geography* Palazzo Vaj, Prato, Italy and Kingsgate Gallery, London

**Recent Publications:**

2007 - *1001 Paintings You Must See Before You Die*  
2006 - *Drawing from Turner* Turner Society News no. 104  
2004 - *A Curriculum for Artists*, 96, ISBN: 0-9538525-3-9 (with Bonaventura, P)

**Weblinks:**

[www.chelsea.arts.ac.uk/research](http://www.chelsea.arts.ac.uk/research)

**Contact:**

[s.farthing@arts.ac.uk](mailto:s.farthing@arts.ac.uk)

16

**SIMON THOROGOOD**

Research Fellow  
London College of Fashion

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

**Professional Experience:**

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

**Recent Exhibitions:**

2008 - Planar Digital Studio Institute of Contemporary Art, ICA.  
2005 - The Fashion of Architecture: Constructing the Architecture of Fashion The Center for Architecture, New York.  
2004 - The Fashion of Architecture: Constructing the Architecture of Fashion The Deluxe Gallery, Hoxton Square, London  
2005 - Spectres: When Fashion Turns Back V&A, London  
2005 - /Malign Muses: When Fashion Turns Back MoMu, Antwerp  
2004 - Swish University of Brighton Gallery, Brighton  
2004 - Fragment/a The Contemporary Space, V&A Museum  
2002 - Digital Runway The Box, Mexico City  
2002 - Projextiles. JAM: Tokyo-London Tokyo Opera City Art Gallery, Tokyo  
2001 - Projextiles. JAM: Tokyo-London Barbican Gallery, London  
2001 - Material/izations Unit-f Gallery, Vienna

**Weblinks:**

[www.soundwear.co.uk](http://www.soundwear.co.uk)  
[www.simonthoroughgood.com](http://www.simonthoroughgood.com)

**Contact:**

[s.thorogood@fashion.arts.ac.uk](mailto:s.thorogood@fashion.arts.ac.uk)

University of the \* \*  
Arts London \* \*  
London College \* \*  
of Fashion \*  
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