

STATE OF [EARLY MODERN] UNDRESS



V&A

FASHION & TEXTILES TEACHERS' RESOURCE
FASHIONING THE FUTURE

Key Stage 4 & 5: Art & Design and Design & Technology

Also suitable for Higher Education Groups

Supported by the Arts and Humanities Research Council with thanks to Kings College London



STATE OF [EARLY MODERN] UNDRESS

V&A



Contents

Introduction	6
Design process	7
Student case studies:	
- Esme	9
- Kathleen	19
- Veronica	31
- Corinne	45
- Claire	55
Next steps:	
- Industry jobs	66
- Institutions & course links	67
- Tips & career advice	68

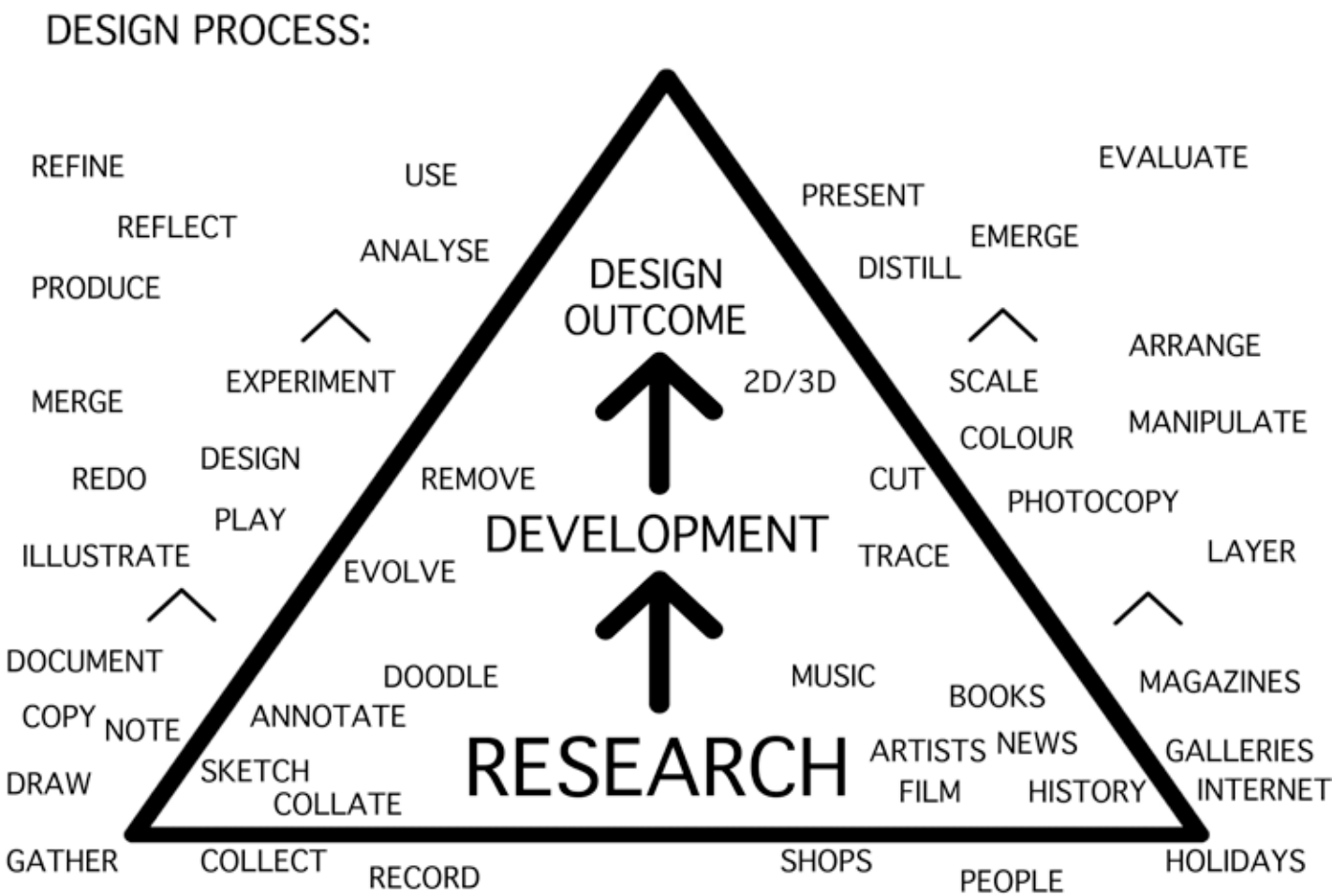
Introduction

As part of the State of [Early Modern] Undress project, students from London College of Fashion were invited to respond to the mannequins and inspiration discovered in the Ommegang painting. Commissioned to make a contemporary response inspired by Isabella's or Albert's dress, five students worked to a set brief, budget and deadline, resulting in a finished half-sized garment or toile.

Over the course of six months, the students from costume, fashion and pattern cutting backgrounds, participated in workshops held at the V&A. Led by the School of Historical Dress, they learned the historical context of fabrics, fibres and traditional drafting of patterns, as well as Early Modern dress-making skills. Their range of responses demonstrate how inspiration from museum objects can evolve and develop into all sorts of creative outcomes, in this case fashion.

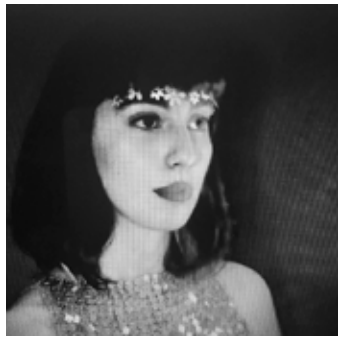
On the next page is a visual diagram of the design process. The pyramid structures the research, development and design process towards a final outcome. This is a process that every designer and artist embarks on, although not always in that order. Key words and indicators of techniques, help map the stages that often occur during that time.

Use this as a guide for discussion as you look at the students' projects and garments. Refer to the students' profile sheets for their background, project statement and sketchbook work. The pages each tell a story and creative journey that communicate ideas, as well as producing a functional, tangible piece of clothing. It demonstrates the innovation and importance of the creative design process of visual ideas moving from initial inspiration that develops and finally culminates in an expression of form. Here's to Fashioning the Future...





Esme



COURSE

London College of Fashion
3rd year BA Costume & Performance

PROJECT TITLE

Fabricated History

MAKING

50 hours

TOP TIP

Always make sure that you're having fun when you're designing and making your costume - if it isn't fun you're doing something wrong! Don't be afraid to think outside the box or challenge yourself either.

WHY FASHION?

Because I wanted to learn how to design and make costumes, fashion is something I've always had a massive interest in, as well as film, costume is a fusion of the two!

PERSONAL STATEMENT

I'm Esme and I'm a third-year costume for performance student at LCF. I absolutely love my course and have always had a passion for vintage clothing and film & theatre; two things which I believe costume can fuse together brilliantly. I especially enjoy creating abstract designs. My course allows me a lot of creative freedom to design, create and experiment with fashion from a range of different eras in a number of different styles. It's one of the most fun aspects of the course!

The designing and making process can be long and hard, but when you're making something you've designed yourself, it's really fulfilling! The most satisfying part of my course is seeing something you've thought of and created mentally, coming to life physically. It's really rewarding and exciting!

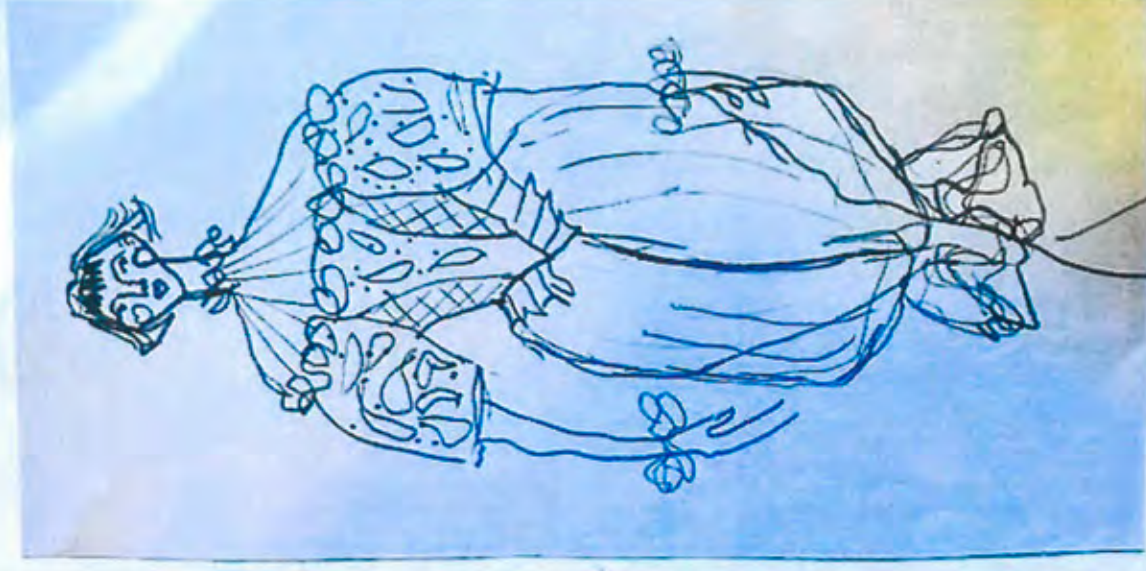
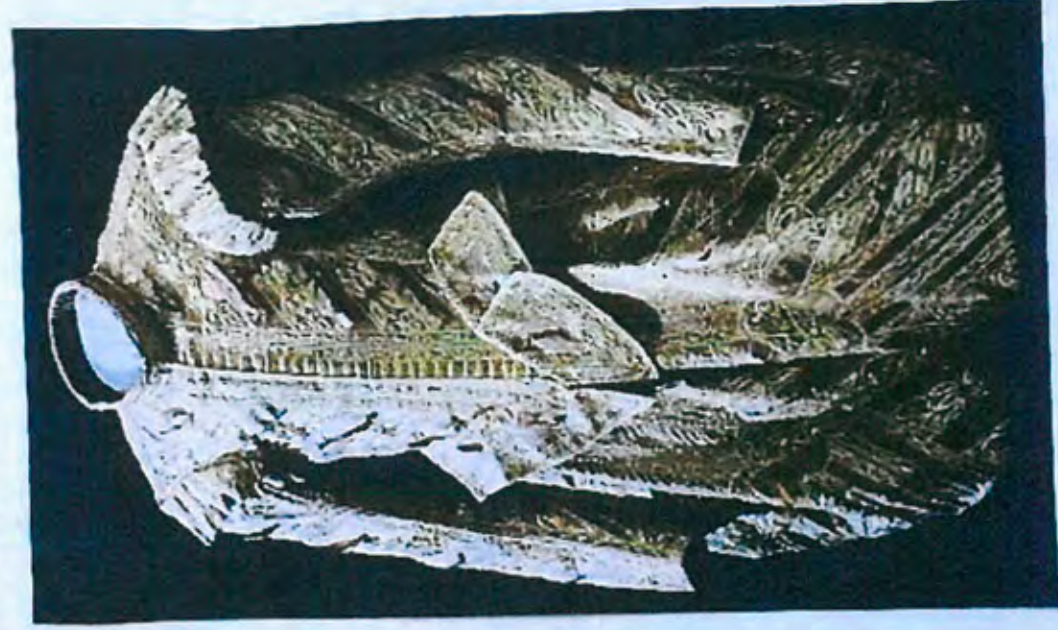
PROJECT STATEMENT

In the Ommegang painting, there are lots of different patterned fabrics and clashing colours which I wanted to draw from in my design. The carnival scene of the Ommegang has a spirited, playful sentiment, which I wanted to communicate through my garment. In doing this, I drew on influences from contemporary fashion designers such as Joyce Wong and Bisovsky Fridaja. They both use interesting shapes drawn from historical fashion, along with clashing patterns and colours. I also drew from the shape of 17th century men's fashion as well as women's.

Hopefully, fusing all these influences has created a beautiful, colourful, interesting garment that is also contemporary. It has obvious historical influences, whilst not being entirely accurate. For example, I wanted to create a ruff with an exaggerated shape and using bold colours. Machine stitching neon orange thread on the edges of bright pink ruff clashes - but I think works well too - I would wear this!

See pages overleaf of Esme's sketchbook and ideas that led to the final design.

EXAMPLES OF HISTORICAL FASHION WITH CONTEMPORARY FABRICS



MIX OF CONTEMPORARY
FASHION DESIGNERS
3
HISTORICAL FASHION



IDEAS ON MANIPULATING FABRIC FOR 'RUFF'









Kathleen



COURSE

London College of Fashion MA
in Costume Design & Performance

PROJECT TITLE

Slowing Fast-Fashion – Renaissance Modularity

MAKING

3 days (£100, including second hand garments, laser cutting, pleating, finishing touches).

TOP TIP

Always look for inspiration in everything around you, be organised with your research and your commitment. Even the tiniest thing can be a source of inspiration and it is the way in which you interpret the unimaginable that will launch you onto your individual paths.

WHY FASHION & COSTUME?

There has never been anything more exciting to me than researching an object, a piece of art, a phenomenon of nature and creating something entirely new and exciting from that source that can be brought to life on the human body.

PERSONAL STATEMENT

I have been obsessed with making clothing ever since my first textiles class when I was nine years old at school. Since then I have pursued this passion, gaining a BA Hons degree in Fashion Design from the University of Leeds. During this degree I undertook an internship with the world-renowned womenswear designer, Jenny Packham. I was offered a position at the company and became a garment technician there for a year, making clothing for the Duchess of Cambridge, Adele, Oprah Winfrey and many more amazing women.

I found that fashion design was not expressive enough for me and it was then that I applied for the Masters degree at London College of Fashion, studying Costume Design for Performance, and this is definitely where my true passion lies.

PROJECT STATEMENT

My aim with this project was to take old traditions and design ideas and update them. For this I chose to use the notion that was applied in the 16th century of interchangeable garments. This meant that fewer clothes needed to be purchased and they were all incredibly versatile. In a world that is obsessed with fast and disposable fashion, my design is completely modular, meaning all elements of it can be worn individually and can be swapped around -like a puzzle -to create new looks every time. I also decided to use the idea of up-cycling (re-using old garments) to create my look in order to keep in touch with the idea of sustainability.

See pages overleaf of Kathleen's sketchbook and ideas that led to the final design.

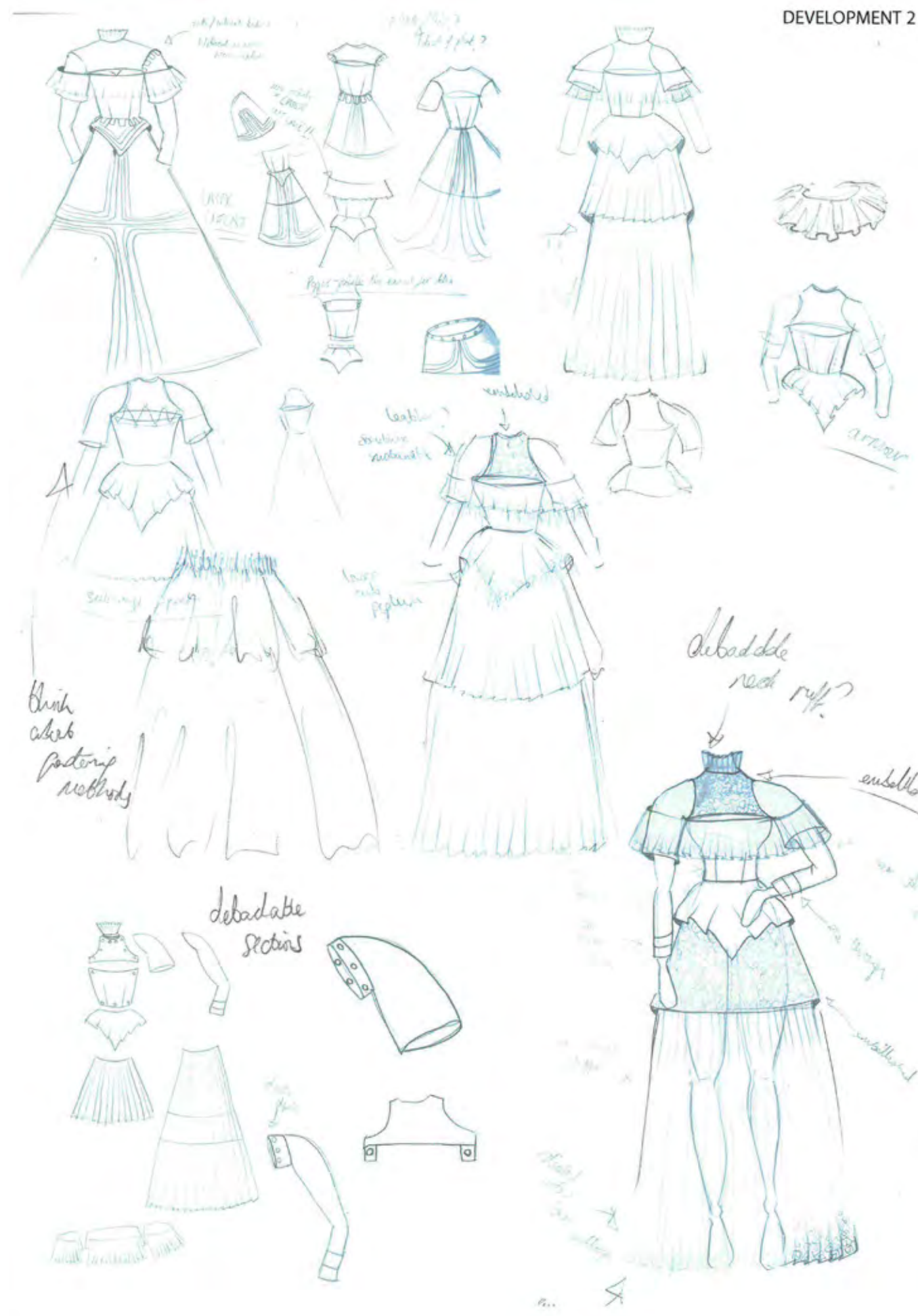


ISABELLA CLARA EUGENIA



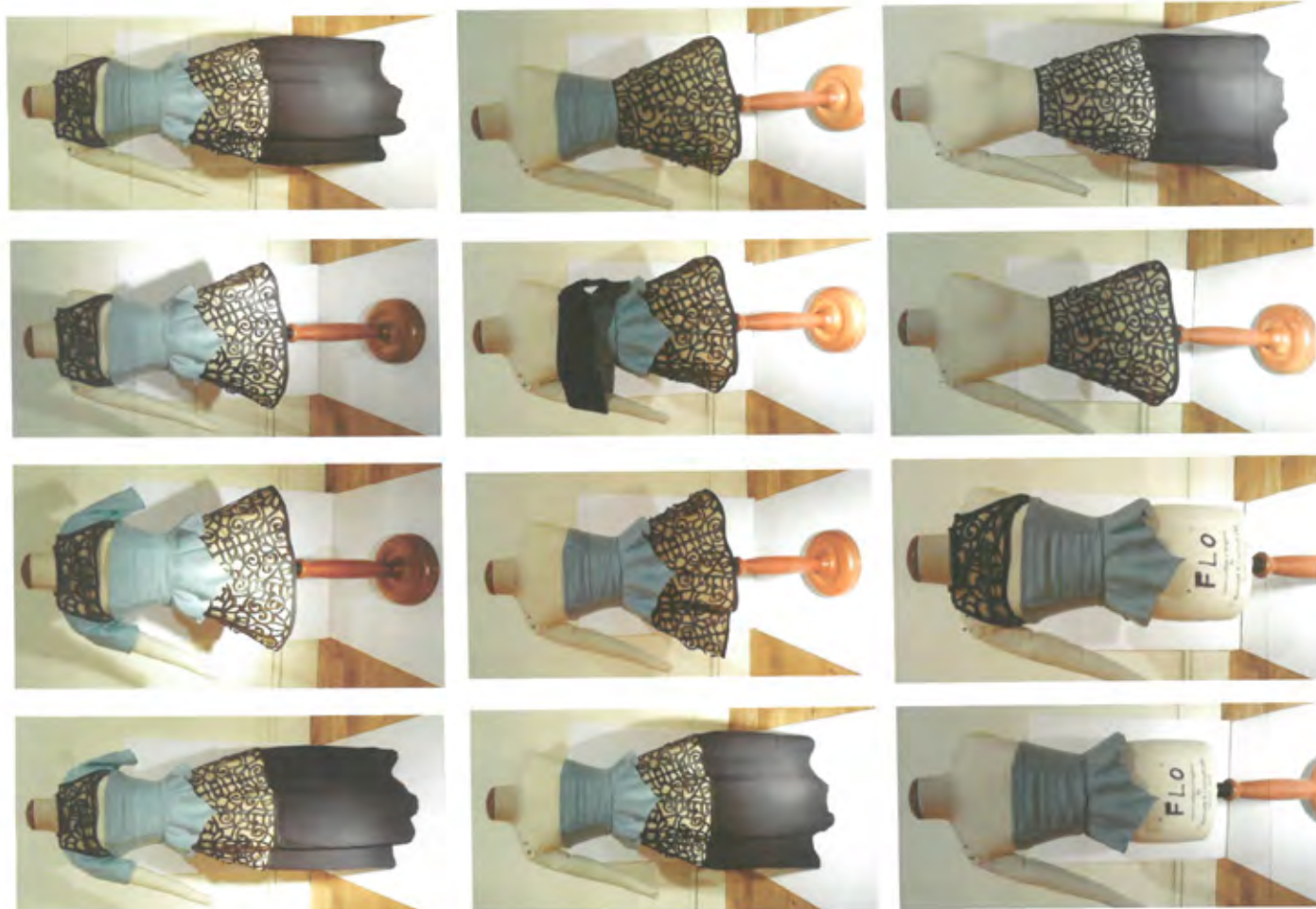
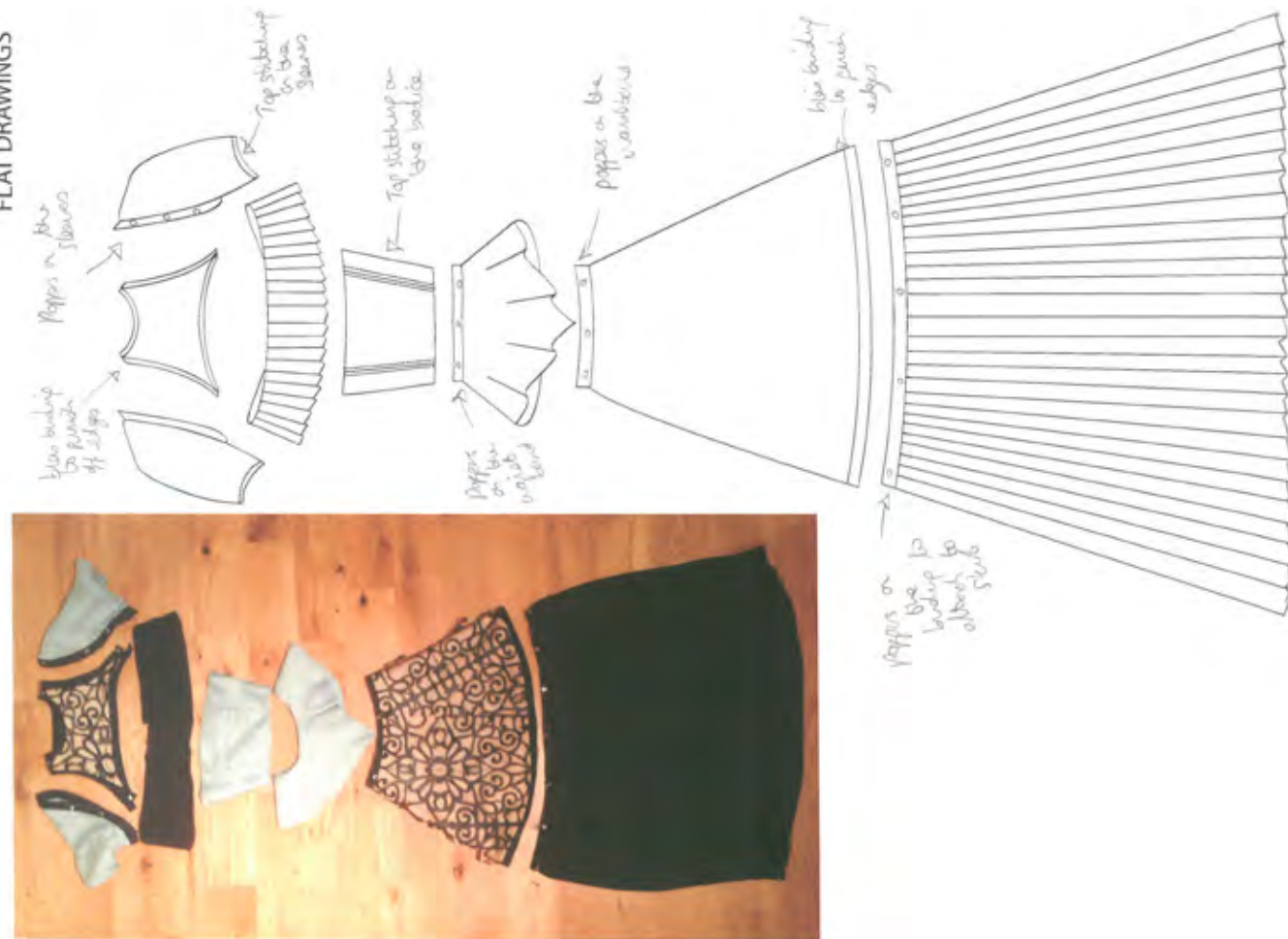
MODERN INTERPRETATIONS





TOILE DEVELOPMENT





FABRIC SAMPLES- ALL FABRIC USED HAS BEEN 'UPCYLCED' FROM EXISTING CHARITY SHOP GARMENTS.



Leather taken from a leather jacket. The leather was then laser cut to create the pattern we see on the design.



Black chiffon taken from the top layer of chiffon dress. The chiffon was then pleated.



Gold crepe taken from tulip- shaped skirt to create rich colour underneath the laser cut leather.



Blue silk crepe taken from silk top. A very expensive feel to this fabric and very lightweight. It looks very fluid in the design.





Veronica



COURSE

London College of Fashion MA
in Costume Design & Performance

PROJECT TITLE

See Through Baroque

MAKING

2 weeks (£100)

TOP TIP

Always trust your own creative insights when you're making a new piece and really take the opportunity you've got to push the boundaries when you are still at school.

WHY FASHION?

I chose a career in costume design because I enjoy expressing my creativity making garments. Also I think this field opens a wide range of different job opportunities that are more or less creative depending on your inclination.

PERSONAL STATEMENT

I am an Italian designer currently based in London. My background is in industrial design, but my main interest has always been clothes and experimentation with materials. After some experience in the fashion industry, I moved closer towards costume in order to express my creativity more. My work is primarily based on socio-physiological analysis of character and the journey of inner change. I merge visual and speculative research with physical experimentations in order to convey abstract concepts. I am currently working for a costume designer for film and theatre.

PROJECT STATEMENT

See Through Baroque is a contemporary response inspired by Spanish Baroque dresses worn by Isabella and Albert of Habsburg in the late 16th century referencing the Ommegang painting 'walk around' in Brussels in 1615.

The idea came from a reflection about the shape of dress in that era in relation to the human body shape underneath. The structure of this dress creates a second body made of stiff shapes in contrast with the smooth softness of human shapes of the wearer. Focusing on menswear, I aimed to create the Spanish doublet structure using wires combined with see-through PVC, in order to show the body underneath. The process involved experimenting with a hot press and heating different tech fabrics (PVC, silicone) and using wires that give structure as well as reproduce the surface ornamentation of the historical period.

See pages overleaf of Veronica's sketchbook and ideas that led to the final design.

Visual Research - The doublet



Doublet, 16th century, Abegg-Stiftung Collection

Nika Danielska, body jewellery

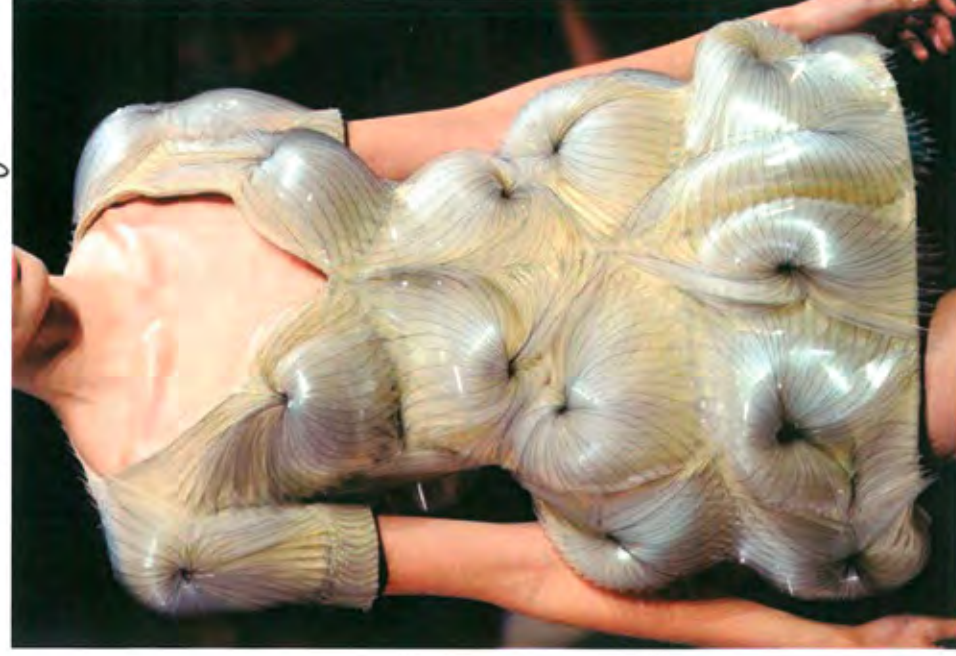


Visual Research - The doublet



Doublet 1562, Don Gancia de medici, Florence

Inis Van Herpeu, Couture Spring 2014



Visual Research - The doublet

Doublet from 1620s



Doublet from 1620s



Visual Research - The Hat

The Ommegang painting, 1615, attire



Christian Dior SS 2008 Couture

Visual Research - The Hat



Giles Deacon

Fabric samples & Materials used

Transparent PVC

Matte PVC

Piano Wire

Japanese Wire

Tube Aluminium

Silicone Tubing

Jewellery Wire

Experimentation of materials - Development

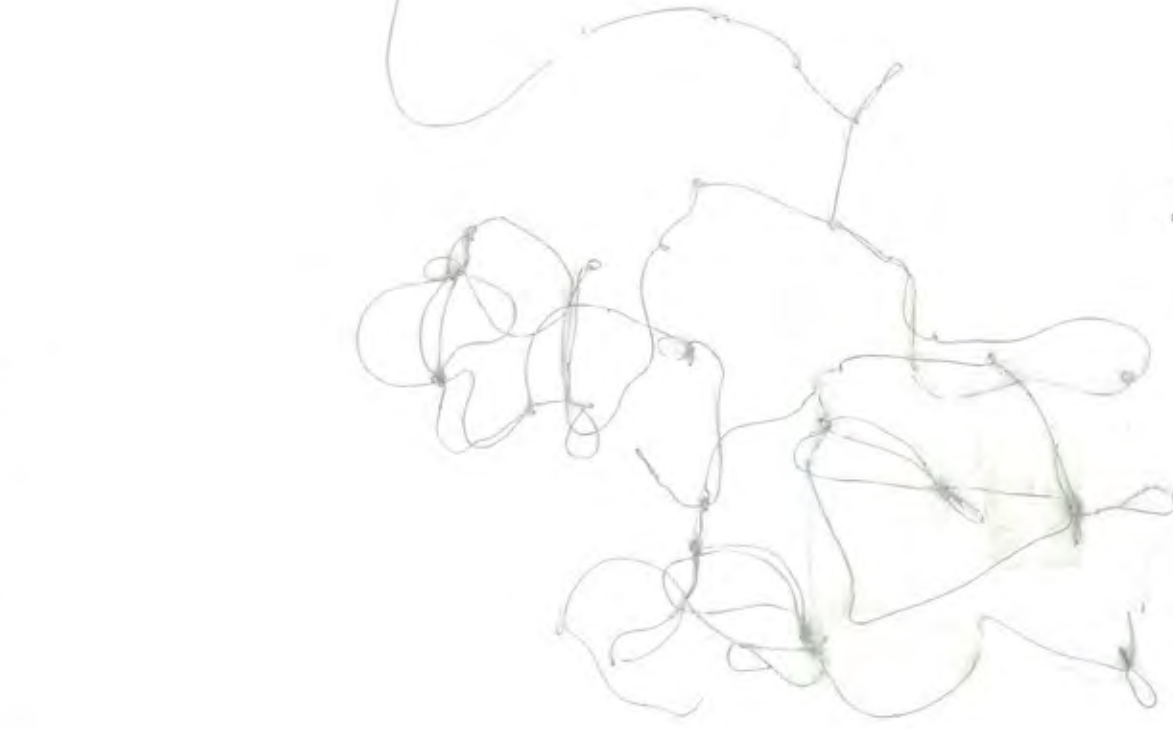
glue heater
on PVC



glue interfacing between PVC layers



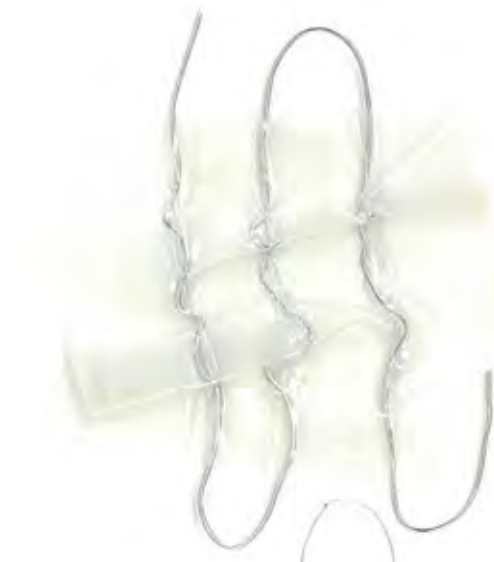
Experimentation of materials - Development



wire, PVC, vanishing fabric.



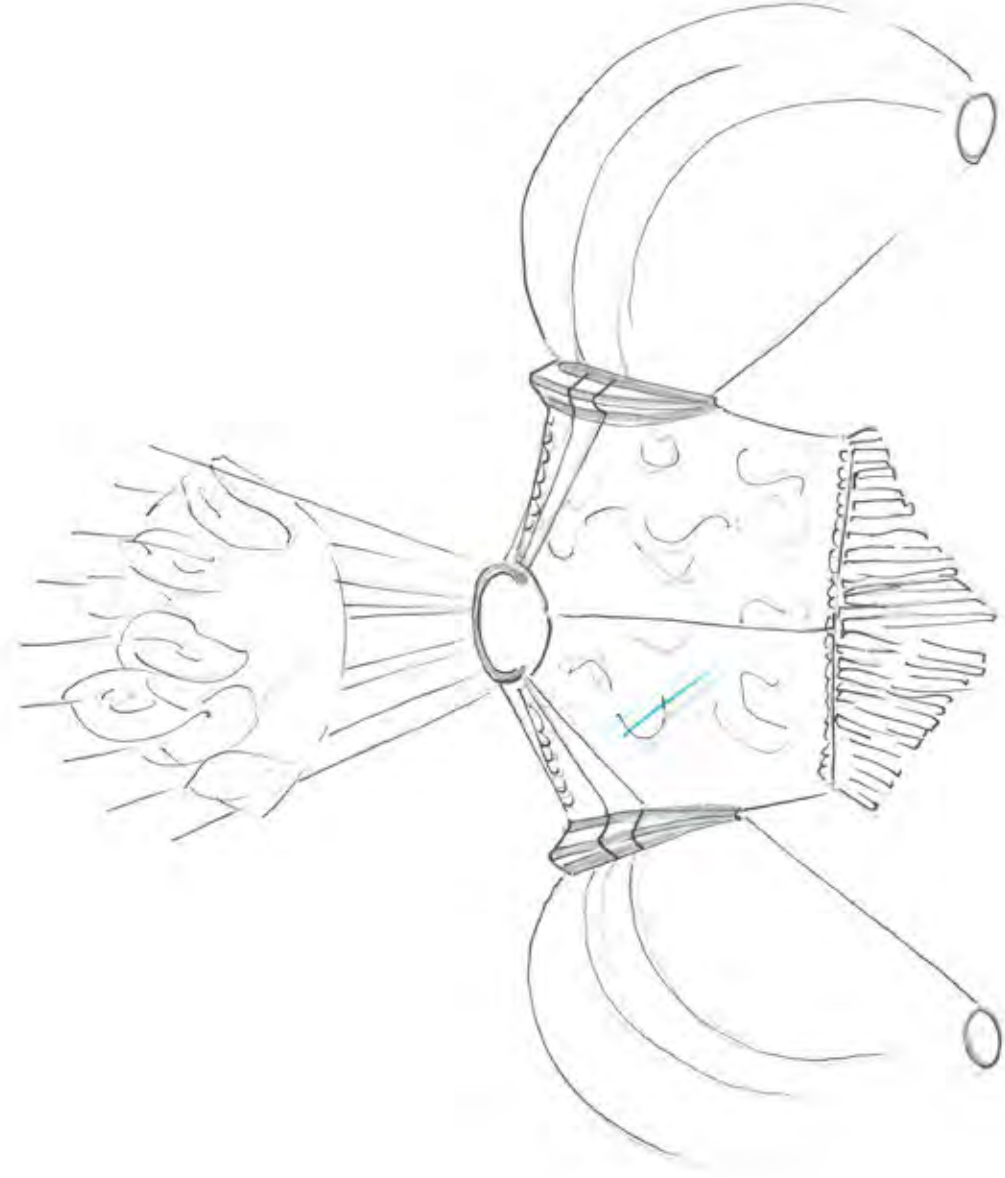
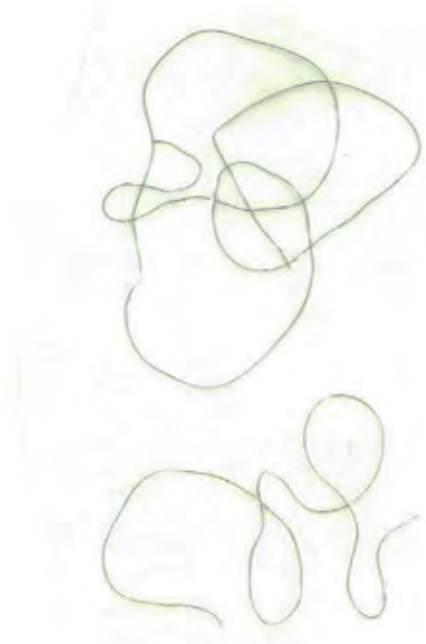
testing structure with wire and PVC heat-pressed.



wire and fibre mesh in PVC layers

Development

→ idea of the vines going to the hat



See-Through Baroque - Final Design





Corinne



COURSE

London College of Fashion MA
in Costume Design & Performance

PROJECT TITLE

Black & White and Red All Over

MAKING

5 days (£165)

TOP TIP

Maintain an adventurous mind: “fashion” or “costume” are just words, there’s so much more...

WHY FASHION?

Creativity, collaboration, constant change and challenge!

PERSONAL STATEMENT

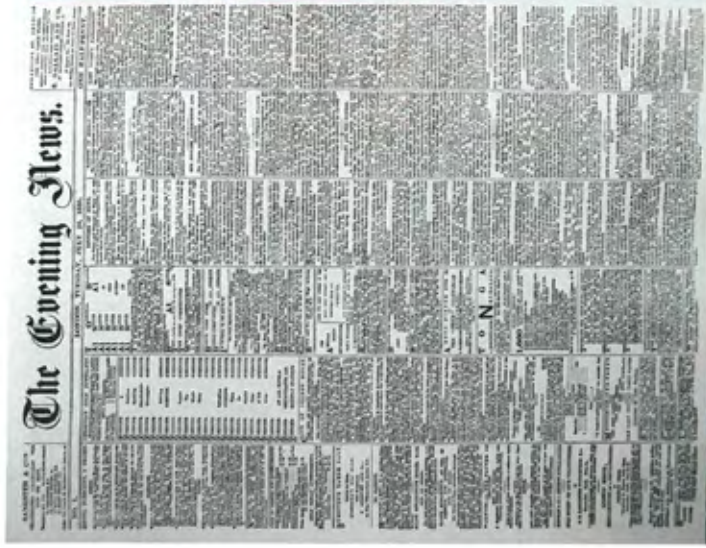
Corinne Brothers is an American apparel artist and designer from Columbiana, Ohio. She has a Bachelors of Science in Fashion Merchandising from Kent State University, and has worked in design for fashion and performance in New York, Pittsburgh, and Cleveland. She is currently working to complete an MA in Costume Design for Performance at the London College of Fashion. Corinne loves working with unconventional materials and likes to centre her projects on current events which will engage a modern audience, inspiring both conversation and thought from original design.

PROJECT STATEMENT

I was very much inspired by the painting and its relation to audiences both then and now. The series was originally commissioned to show the Ommegang procession, celebration, and the story of Archduchess Isabella’s victory honouring Crossbowman guild. Essentially, the paintings were a visual news broadcast.

The day we were first introduced to the painting, was the same day of the Brussels terrorist attack, putting modern day Brussels on the forefront of our minds as we discussed these days of old. Nothing exists in a vacuum and everything is connected – what I hope to capture and convey are the intimacies of this relationship between art, news, and history.

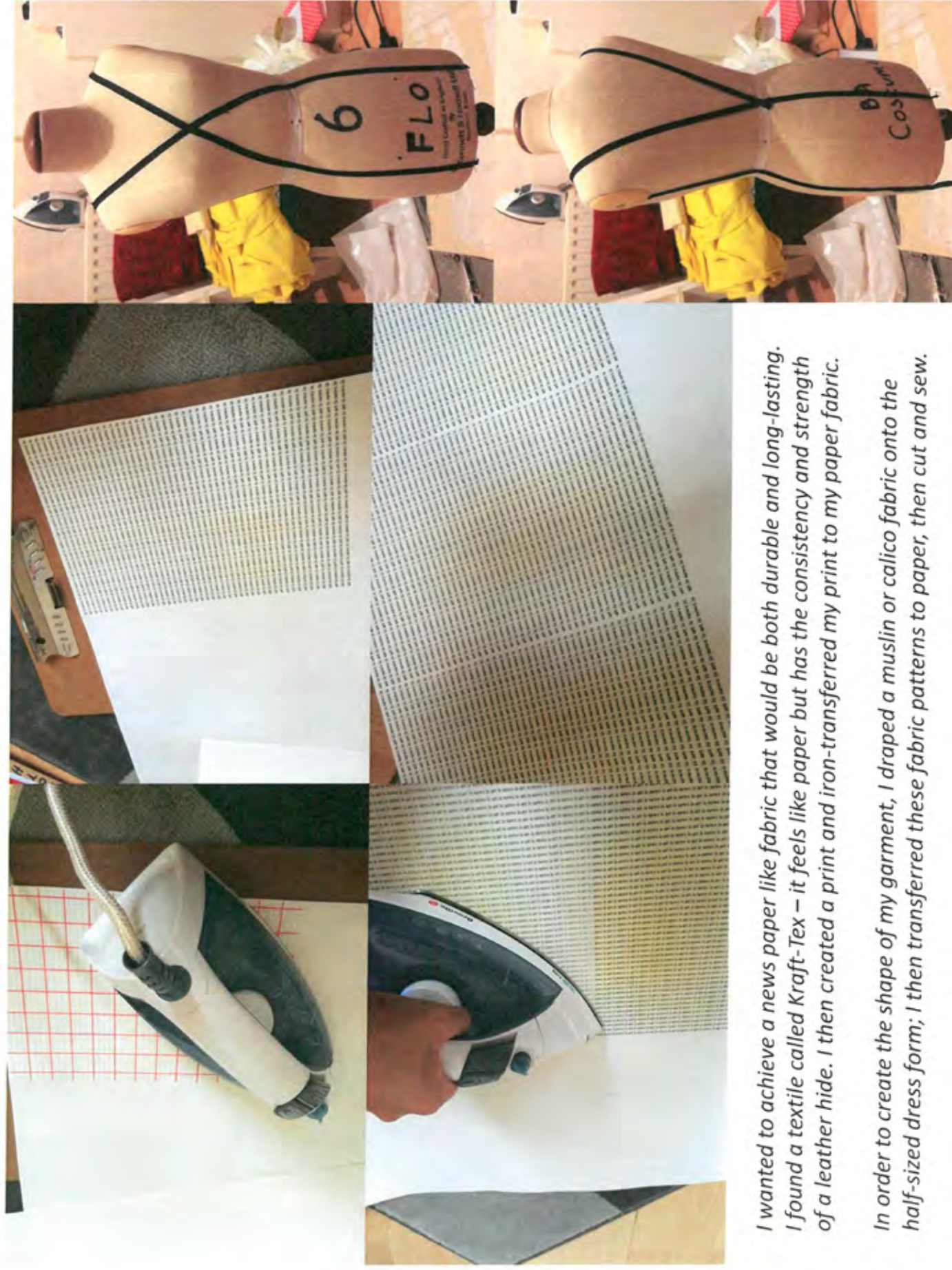
See pages overleaf of Corinne’s sketchbook and ideas that led to the final design.



Initial Research



Progressive Research



I wanted to achieve a news paper like fabric that would be both durable and long-lasting. I found a textile called Kraft-Tex – it feels like paper but has the consistency and strength of a leather hide. I then created a print and iron-transferred my print to my paper fabric.

In order to create the shape of my garment, I draped a muslin or calico fabric onto the half-sized dress form; I then transferred these fabric patterns to paper, then cut and sew.



Dyeing wool with cochineal – cochineal is a tiny insect found on the pads of the prickly pear cacti in Southern America and Mexico; this was how the best reds were achieved from the 15th century until the beginning of the 19th century, when synthetic dyes were invented. First, you wash or “scour” the wool base; next you mordant the wool by boiling it with alum and cream of tartar. The cochineal insect arrives dried yet whole, so you must then crush the insects into a fine powder before putting the powder into a stocking and boiling the wool with the dye stuff. After letting the dye sit and set, you wash and dry!

Crumm
Brothers



CANVAS

CALICO

KRAFT-TEX

[illegible]

front

TRANSFER

[illegible]





Claire



COURSE

London College of Fashion MA
in Creative Pattern Cutting Design

PROJECT TITLE

Softkill stays structure with Sheer Layering

MAKING TIME

I've spent a lot of time on the project over the four months as I've used it as a springboard for my own research and development. Computational designer architect Adam Holloway and textile and polymer engineer John Ribchester kindly collaborated with me, as did 3D printers Hobs Studio.

TOP TIP

Keep developing practical / technical skills, get as much work experience as possible, and... (try to) stay inspired!

WHY FASHION?

I love making / creating, and am obsessed with cloth, body covering, expression through clothing/adornment and the human form.

PERSONAL STATEMENT

Following my degree in costume design, I worked as a freelance costume / prop maker and styling assistant on fashion editorial and advertising shoots, music videos and catwalk shows. Alongside that I undertook part-time training in the specialist area of pattern cutting and garment construction, such as corsetry, dancewear, tailoring, world and historic dress. Having recently completed an industry-focussed Postgraduate course in Creative Pattern Cutting Design, I currently work for a London-based luxury womenswear label, assisting with pattern cutting and garment construction and recently contributed towards a dress worn by the Duchess of Cambridge! Additionally, I work as a pattern cutter, presently developing a range of outdoor products with a client.

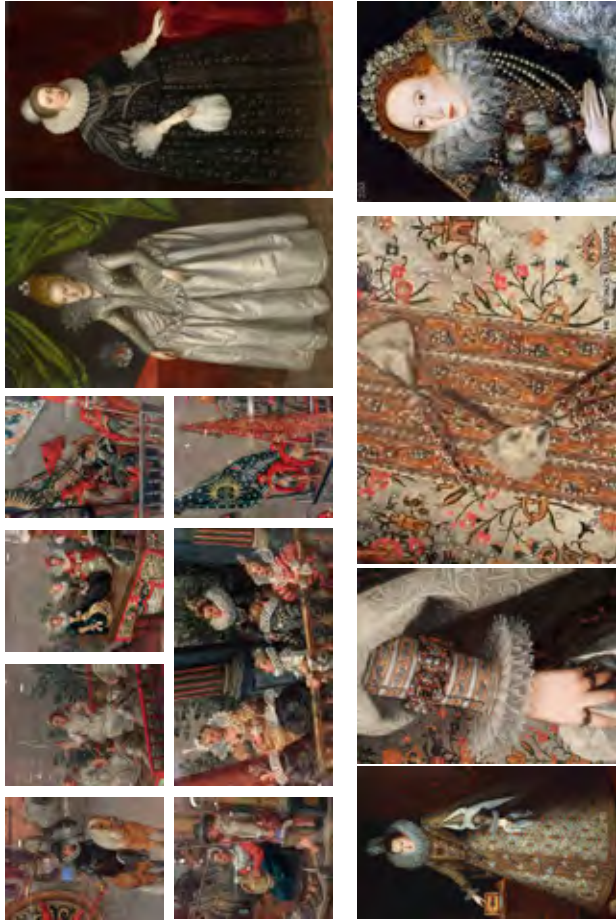
PROJECT STATEMENT

I've long been interested in silhouette manipulation in contemporary fashion so exploring its inception and development in this period of Early Modern Dress, became a key focus of my project. I made connections with the innovations of form and materials made then with garments such as stays and Spanish farthingales with some of the new techniques being developed today such as 3D printing and softkill geometry, as well as notions of sustainable fashion and 'zero-waste' pattern cutting. I was also inspired by the surface decoration and textile manipulation, such as bold embellishment, slashing and paning, corresponding to couture and avant-garde contemporary fashion. The modular and layered nature of Early Modern Dress clothing was also a key source of inspiration for my design. More broadly, it was fascinating looking at the parallels between European society and the role of fashion of that time, with today.

See pages overleaf of Claire's sketchbook and ideas that led to the final design.

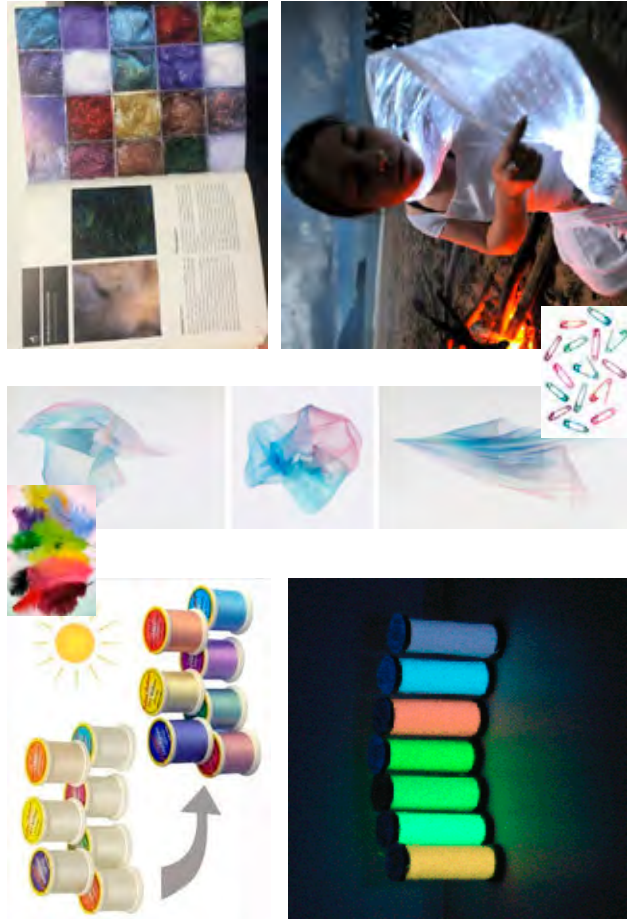
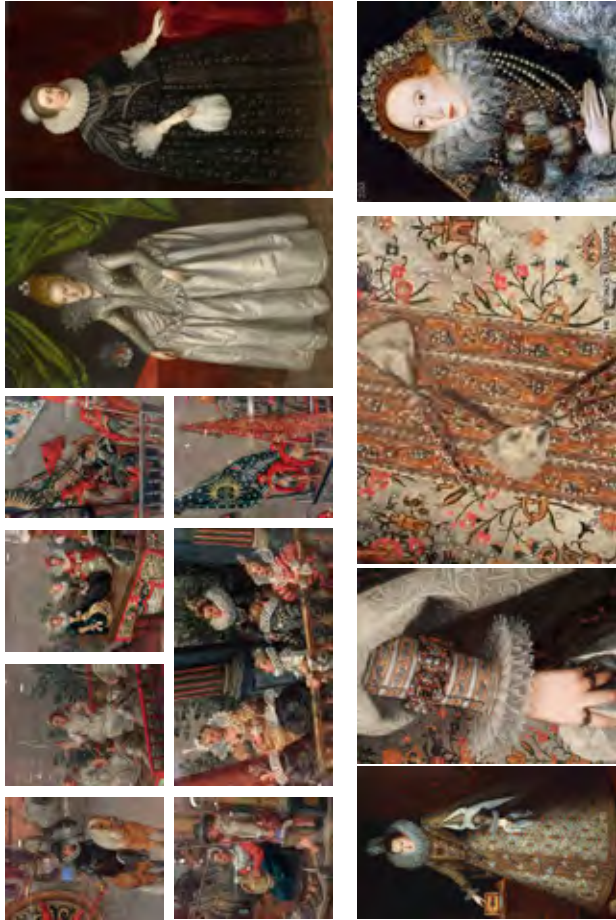
RESEARCH

LIGHT AND COLOUR



RESEARCH

LIGHT AND COLOUR



RESEARCH

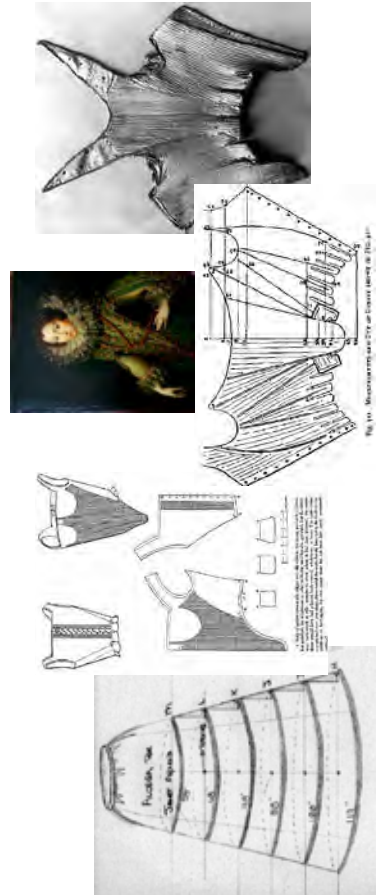
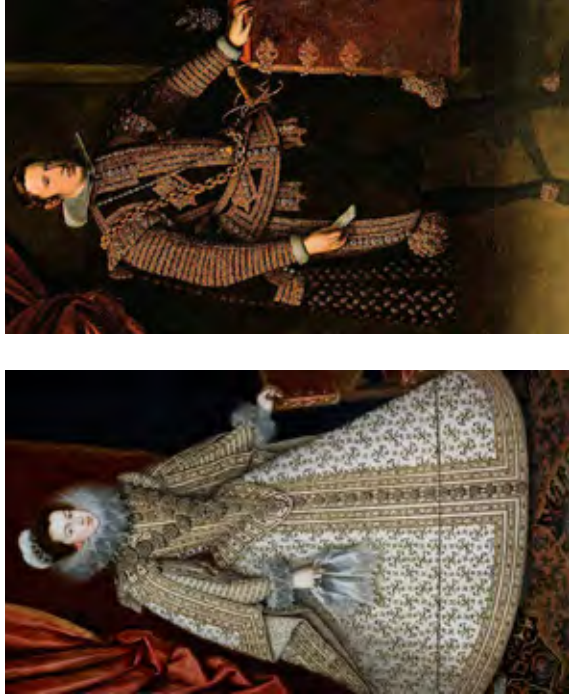
STRUCTURE - SILHOUETTE MANIPULATION

Adding and reducing volume of certain parts of the silhouette to alter the perception of the body underneath and to create a particular visual dynamic and aesthetic.

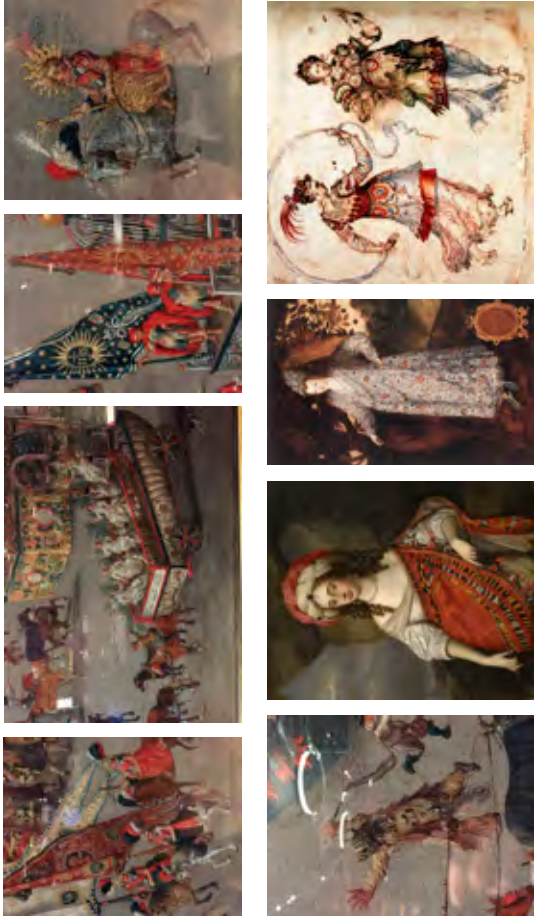
Mainly involves reducing the waist and augmenting other parts such as chest, hip, shoulder, sleeve and thigh.

Key part of early modern dress and modern dress as we know it, and the art of the tailor

- men: padded and voluminous breeches, sleeves, doublets
- women: stays, spanish farthingale, voluminous sleeves



PERFORMANCE

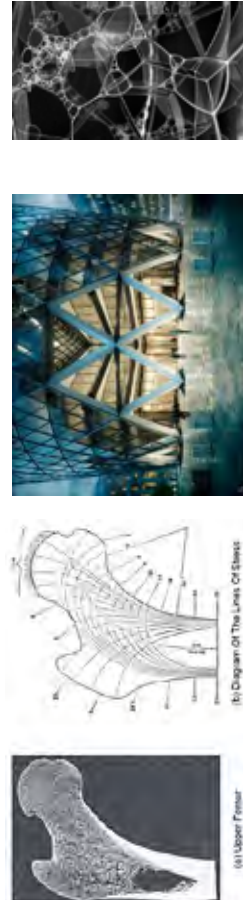


SUSTAINABILITY - ORGANIC TEXTILES, LOW IMPACT DYES, ZERO WASTE PATTERN CUTTING



/c

Softkill Geometry, Biomimetics, Topology



Silhouette manipulation through 3D printed fashion of an exoskeletal/frame/cage nature, in keeping with softkill. Below right: Comme des Garçons contemporary subversions of the manipulated silhouette.



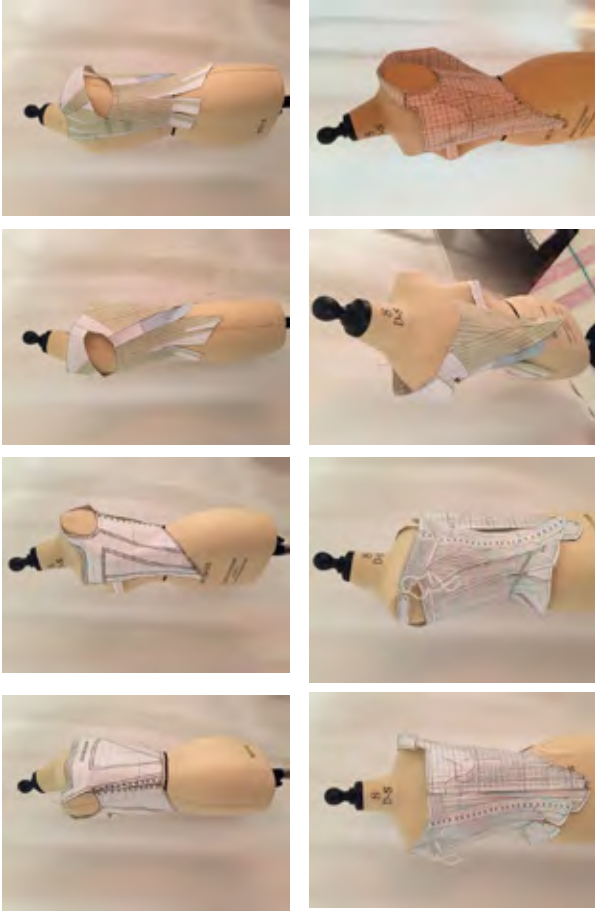
/E

DEVELOPMENT

TESTING OUT SCALED PERIOD PATTERNS ON STAND - patterns taken by fashion historians from surviving garments from the period. Had to grade them to fit a modern, larger and longer body, elongating slightly more than widening.



Exploring style lines and forms of different corsets, or 'stays', from the period.

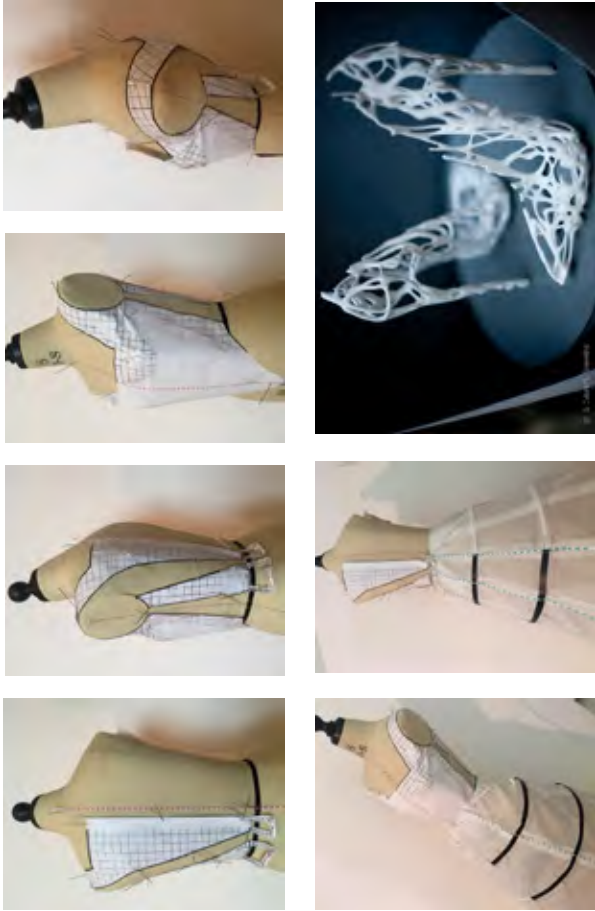


DEVELOPMENT

This is the stays I decided to focus on. I liked the flatness of it and how the bust was reduced to an almost abstract outline, quite different from the bust-enhancing silhouette that has developed since. I wanted to create a modern form inspired by it that could be 3d printed.



I reduced the shape down and had to make it fit the modern figure mannequin, retaining some of the flatness of the period piece whilst making it slightly more modern and wearable. I wanted the front torso section below the bustline to be formed from organic-style computational form, similar to that of the 3d printed shoe reference, and the surrounding parts a retro style squared grid mesh. My idea was that some of the different modular garments could be safely pinned to the grid section of the corset form giving the wearer great personal styling scope.



Experimenting with machine embroidery stitches and embellishments. Creating tufting type detail with angelina fibres, and slashing effect using strips of lightweight fusible interfacing to seal the slit. Bunching, tied detail using glow in the dark fine cord.

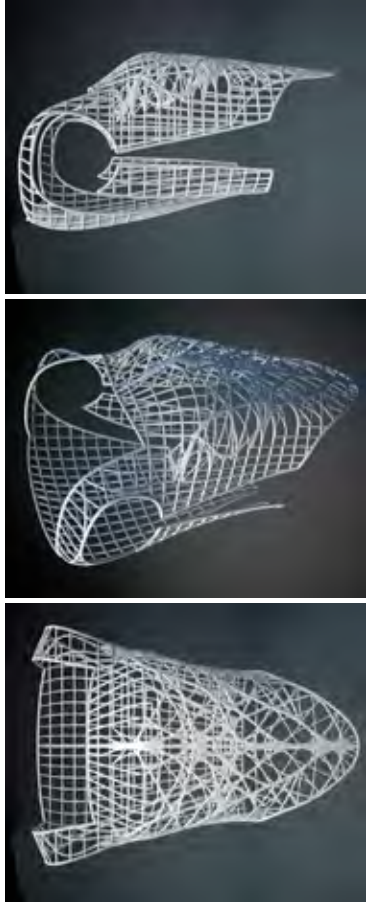
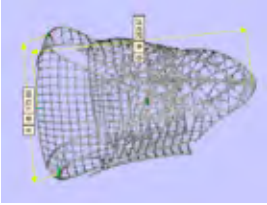


/k

I worked with a computational architect designer who had to interpret the paper design I'd done on the stand. Before he could do that he needed to have a digital 3d model of my mannequin to work on. So, using a process called 'photogrammetry', I took many photos of my mannequin from all angles, from which a digital 3d model could be formed using various reference points on the mannequin to create a 'mesh point cloud'.



This is the interpretation that the computational 3D designer created. The file was then sent to be 3D printed.



/m



FABRICATION

	<p>100% SILK CHIFFON white</p> <p>Very sheer with a soft drape and crepe-like texture. Under a magnifying glass it resembles a fine net or mesh which gives it see-through properties.</p>
	<p>FUSIBLE INTERFACING white & FUSIBLE VINYL transparent</p> <p>Fusible interfacing used to stabilise the slash and facing hole details, and prevent fraying. Where additional strength required, a top vinyl coating applied also. Also used as a fixing method for wrist leathers. Both applied with heat and pressure (ironing).</p>
	<p>3D PRINTING</p> <p>3D stereolithographically printed transparent biocompatible resin. 3D digital file created by computational architect designer Adam Holloway, converting the form that I created on the mannequin into a digital format for printing. 3D printed by Hoba Studio, London.</p>
	<p>MEMORY BENDY PLASTIC BONING</p> <p>Developed by polymer engineer John Ribchester. Can be bent 10,000 times without breaking. Used to create the horizontal cinching connectors of the 3D printed garment. Will mould and form to the body, responding to movement and not getting permanent links in such as with other forms of boning, such as ridgeline or spiral wire.</p>

	<p>FEATHERS white</p> <p>An enduring decoration in costume and high fashion to the present day. Worn in costumes of the elite in 17th century Europe, in pagentry (such as that of the Ommegank), masque and other forms of court performance. Using as a symbol of this most showy, extravagant, 'peacock' era of Western fashion.</p>
	<p>PHOSPHORESCENT (glow in the dark) THREAD</p> <p>Subtle and delicate decorative features will come to life when light is reduced.</p>
	<p>ELASTIC white</p> <p>Used for wrist gathering.</p>
	<p>SAFETY PINS</p> <p>Fastening a key feature of 17th century fashion, due to its layered, interchangeable modular sections. As well as representing modern multipurpose fastening functionality, safety pins have come to be iconic in fashion and symbolise self-customisation, deconstruction, rebellion and now, in the wake of the EU Referendum result and increase in race-hate complaints, a symbol for a movement of unity with immigrants and anti-racism.</p>



Industry Jobs

Below is a list of jobs common and not so common, found in the fashion & textiles industries:

- Fashion Designer (womenswear / menswear / childrenswear / accessories / shoes)
- Fashion Buyer – responsible for buying seasonal pieces for shops & department stores
- Fashion PR (Public Relations) – in charge of keeping the brand’s image positive and seen
- Personal Stylist – helps pull looks together both in stores and for fashion shows
- Fashion Photographer – shoots clothes for locational editorials, look books and ad campaigns
- Fashion Merchandiser / Sales & Marketing – where design and business meet
- Model – walking mannequins to show and advertise designer’s bi-annual collections
- Fashion Blogger – internet journalism
- Fashion Journalist – analysis of seasonal collections and in charge of relaying fashion trends
- Boutique Owner – where the product meets consumer
- Fashion Illustrator – sketches imagery of collections or styles for designer’s line ups or production
- Milliner – designer of hats
- Pattern Cutter – drafts the building blocks of the garments
- Seamstress – the maker, working with sewing machines & over-lockers to manufacture clothes

- Fitting Model – based in fashion houses, available for fittings to measure frame
- Embroiderer – skilled in detailed surface design
- Knitwear Designer – specialises in all knitted apparel
- Print Designer – specialises in flat surface design work, (digital, screen)
- Production Management – ensures smooth manufacture of garments, liaises with suppliers
- Colour / Fabric Researcher – travels to find exciting new palettes and fibres for fashion houses
- Trend Forecaster – analyses forthcoming collections for patterns and direction of style

Institutions & Course links

- SCHOOL OF HISTORICAL DRESS
theschoolofhistoricaldress.org.uk
- CENTRAL SAINT MARTINS
.arts.ac.uk/csm/
- PARSONS, THE NEW SCHOOL FOR DESIGN
newschool.edu/parsons/
- ANTWERP ROYAL ACADEMY OF FINE ARTS
antwerp-fashion.be
- FASHION INSTITUTE OF TECHNOLOGY (FIT)
fitnyc.edu
- ISTITUTO MARANGONI
istitutomarangoni.com
- ESMOD
esmod.com/en
- LONDON COLLEGE OF FASHION
arts.ac.uk/fashion/
- BRIGHTON UNIVERSITY
brighton.ac.uk
- EDINBURGH COLLEGE OF ART
eca.ed.ac.uk
- GLASGOW SCHOOL OF ART
gsa.ac.uk
- DUNCAN OF JORDANSTONE SCHOOL OF ART
dundee.ac.uk
- PRATT INSTITUTE
pratt.edu
- ROYAL COLLEGE OF ART
rca.ac.uk
- UNIVERSITY OF WESTMINSTER
westminster.ac.uk
- UNIVERSITY OF EAST LONDON
uel.ac.uk
- GOLDSMITH COLLEGE
gold.ac.uk
- SLADE SCHOOL OF FINE ART
ucl.ac.uk/slade/
- NORTHUMBRIA UNIVERSITY
northumbria.ac.uk
- ARTS UNIVERSITY BOURNMOUTH
aub.ac.uk
- KINGSTON COLLEGE
kingston-college.ac.uk
- CHELSEA COLLEGE OF ART AND DESIGN
arts.ac.uk/chelsea/

Tips & Career Advice

Tips for making & design from current students (London College of Fashion):

- Do short courses during holidays
- Work experience, even for two weeks, is invaluable and helps you understand how the industry works
- Do your research when it comes to picking a university course. The course matters but you also have to be inspired by the place as well, a constant source of research too
- Try to do a industry year, as it prepares you for life after university and is helpful for finding a job
- Take photos of everything and anything that inspires you, you never know when it will be useful
- Be organised: it is essential for your working life, development and making the most of your skills. Making sure you meet deadlines, no matter what it takes is the key to a good working life
- Use all sorts of different mediums in your research: charcoal, paint, ink etc – they all give you a different effect & help you to realise your designs in different ways
- When it comes to making clothes, practice with paper. Make clothes and sew as much as you can, it's the only way you'll get better!
- Network: meet as many people as possible & make yourself memorable
- Start your portfolio early & always keep it up to date, like a CV

- Make sure your portfolio tells a story. You want to be able to read your creative journey
- Research, development, fabrics, design etc
- Make your presentation different – find new and exciting ways of displaying your work pages that may not have been seen before.
- For research, you can find in-depth sources in the library. Take out a range of books on your topic and read
- Find links within your research, you'll find that everything is connected and the fun is joining the dots.
- As a costume designer, you are creating characters, people. So some of the best research you can do can be found in people watching, on the street, in the media or in the past. Real people have influence in creating characters that come to life.

Tips for making & design from Jenny Tiramani (School of Historical Dress):

- You are only as good as your makers
- If you try to be too original, you'll end up not being
- Costume that's historically accurate and made well creates 'authenticity'. You have to believe in the characters otherwise there is no story...
- Join the Textile Society and the Costume Society
- Learn from your mistakes!



*‘FASHION IS VERY IMPORTANT. IT IS
LIFE-ENHANCING AND, LIKE EVERYTHING
THAT GIVES PLEASURE, IT IS WORTH
DOING WELL....’*

VIVIENNE WESTWOOD





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Photography and resource design by the V&A