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## Foreword



Welcome to the sixth edition of the LCF Hub research newsletter, which carries news and reviews of activities and events organised by members of the research community at LCF which have taken place in the College and/or in collaboration with other institutions or partners. We also have profiles of new researchers who took up their post since the last newsletter. In April, Shaun Cole joined the University Research Centre for Fashion, the Body and Material Cultures, which has an office on the research floor at LCF, as a Senior Research Fellow with a remit to generate funding bids for the Centre; Anna Watson joined LCF from the University of Surrey as a Principal Lecturer in Strategic Fashion Marketing in September; Heather Phillipson, a visual artist and poet, who is based at the Golden Lane site, has been our Artist in Residence since January; Kate Fletcher, an academic who also has a consultancy business, took up her post as Reader in Sustainable Fashion in September, and Penny Martin, from SHOWstudio.com, became our Rootstein Hopkins Chair in Fashion Imagery in October. It is really exciting that these new colleagues are on board and they have already made a difference to the research culture and the learning and teaching environment. Among other items, the newsletter offers articles on CLIP/CETL projects; the PhD journey, the development of an external funding application, and the successful completion of a funded practice based project. There is also the story of the exploration of the Jaeger archive to document the 125 years of the history of the company. The 'In Conversation' series, organised by the research hubs, continues to stimulate and attract large audiences, with this term's theme of Fashion and Emotion. All this and much more too, I hope you enjoy this edition and that other LCF staff and research students will be inspired to contribute something of their own research interests, ideas and so on, for future editions. As always, I am sure you will all join me in thanking Rachel Jillions for encouraging colleagues to submit the material, as well as editing and seeing the project through from start to finish.

Helen Thomas  
LCF Research Director

## Staff Profile - Shaun Cole, Research Fellow



Shaun Cole, Research Fellow,  
Centre for Fashion, the Body and  
Material Cultures

I am delighted to have been recently appointed to the position of Research Fellow in the Centre for Fashion, the Body and Material Cultures. This position will offer me the opportunity to engage with research at London College of Fashion in two ways.

The first is in my role as 'grant finder' in which I will offer advice and support to members of the Centre in sourcing and applying for research funding. This builds on my previous experience in my role as Arts and Cultural Enterprise Manager at Queen Mary, University of London and in securing funding for projects at the Victoria and Albert Museum. I see this research support role as critical to the development of research expertise within LCF and in the development of the national and international profile of the Centre. I welcome approaches from centre members who are looking to secure funding and will be delighted to offer as much help about the range of opportunities and support with application processes, as possible.

My second research opportunity within this new role is on my own personal research profile. My research up until now has focussed on men's fashion, particularly gay men's dress and subcultural style. My first book *Don We Now Our Gay Apparel: Gay Men's Dress in 20th Century* (Berg, 2000) addressed the significance of dress in the formation of gay male sexual identity, the adaption and adoption of subcultural dress and the relationship between gay men's dress and mainstream fashion. Based on a series of original oral history interviews with gay men as well as evidence and memories sourced from archival material, novels, newspapers and journals, this research and publication charted the stylistic sartorial choices of American and British gay men throughout the twentieth century. I have continued this research by investigating gay subcultures and styles that have emerged since 2000 and the relationship between gay men and their hair.

My current research is for a book on men's underwear to be published late 2009. This will comprise of an historical overview of men's undergarments and address issues relating to the development of the garment and underwear's place in social history and contemporary society, exploring areas such as technological developments, packaging and advertising, sex and sexuality.

Previous to my appointment to this position I spent a year at Queen Mary, University of London and eighteen years as a curator at the Victoria and Albert Museum (V&A). For the last year of my time at the V&A, I was Head of the Contemporary Programmes, leading the exciting and innovative programme of exhibitions, installations, interventions and events that addressed the full range of areas of contemporary art, design and popular culture. Whilst at the V&A I curated a number of exhibitions which explored aspects of fashion and dress, including *Fashion on Paper* (1997), *Dressing the Male* (1999) and *Black British Style* (2004 - 2005), and conceived and curated the innovative *Day of Record* series of events which documented contemporary fashion, style and identity, including applied and decorative arts in relation to the body, creating an archive of today's social history for tomorrow. I also curated a range of non-fashion based exhibitions, including *Volume* (an interactive sound and light installation by design collective UVA and musicians Massive Attack), *Zoomorphic* and *Access All Areas* (which both addressed various aspects of architecture) and events, such as *Friday Late* and *Unpacking Design*. As part of the innovative developmental practice of curatorial work in the contemporary programmes, I developed a great deal of expertise in project managing a range of installations and exhibitions, including *Rewind: 40 years of Design and Advertising from the D&AD Award* (2002-3), *Touch Me* (2005) and *Anna Piaggi: Fashionology* (2006).

My research interests at the V&A also covered Graphic Design and resulted in two main outputs: an exhibition *Graphic Responses to AIDS* (1996); and a book *Dialogue: Relationships in Graphic Design* (2005), which revealed the relationships behind a wide range of collaborations, from the fashion and music industries to ethically-driven advertising campaigns and unpacked the graphic design process, from pitch to finished project through a series of case studies based on interviews with leading graphic design practitioners.

I very much look forward to applying all of my previous experience as a curator, researcher, project manager and fundraiser to my new position here at LCF and contributing to the research profile of this exciting university.

## Staff Profile - Penny Martin, Professor of Fashion Imagery



Penny Martin,  
Photo by Ezra Petronio

Fashion photographs have been at the heart of my work for fifteen years, which has spanned the fields of research, collections and exhibitions curatorship, writing, journalism, commissioning, editing and broadcasting, and has involved collaborations and commissions for museums, galleries, libraries, universities, books, newspapers, magazines, television and most recently online. I was inspired, therefore, by London College of Fashion putting such store by this rich and important area of research with the creation of the Rootstein Hopkins Chair of Fashion Imagery post. I am excited and hopeful for its potential to bridge the research and practice of fashion imagery.

Following studies in Art History and Museum and Art Gallery Studies, I began my career as a research assistant at Manchester Metropolitan University, based in the collections of The National Museum of Photography, Film & Television in Bradford (now the National Media Museum), during which time I also lectured on photo history at MMU. Appointed a Curator in Bradford's extensive collections, I developed an enduring fascination with the relationship between the still and the moving image; research conducted there was bedrock to the experimental work I was later involved in, developing online fashion editorial and digital art.

Moving to London to begin research at the Royal College of Art's Design History department on the production of British Vogue magazine in the 1980s and conservatism in fashion photography, I worked at The Fawcett Library (now The Women's Library), as Curator of their photographic and special collections. A consultancy on contemporary fashion periodicals for the National Art Library in 2000 led to my curating 'Vogue Laid Out' at the Victoria & Albert Museum - an exhibition on the fashion inspiration, production, design and advertising balance of a single British Vogue photo shoot and the secret decision making systems that underpinned it.

This interest in the unseen process of fashion photography - expanding out of my research and characterising the exhibition - became crucial to the development and ethos of SHOWstudio.com, the fashion and art website that I edited from 2001-2008.

Creating 'fashion for the Internet' with no precedent, no budget and a great deal of expectation (its founders being the visionary fashion photographer Nick Knight and the ground-breaking creative director and graphic designer Peter Saville) was an immense challenge. But it was also my first opportunity to put the historical and contextual knowledge I had garnered in museums and the theoretical ideas I had developed through

research into practice, in collaboration with the most ambitious and talented photographers, designers, artists, filmmakers, writers, musicians and technicians. Transforming from critic to practitioner was revelatory and I look forward to sharing this experience through my teaching at the college.

With motion, sound, interactivity and live broadcasting arising as the key new areas for investigation in researching fashion imagery online, I set up and ran a programme of content that re-explored traditional genres of fashion editorial, using new media. Over seven years, our small team produced 300+ multifaceted projects in collaboration with 500+ creatives from the fields of fashion, design, photography, art, music, architecture, dance, food, science, performance, poetry, writing, digital media and film, including Rei Kawakubo, Alexander McQueen, Vivienne Westwood, Heston Blumenthal, Michael Clark, Junya Watanabe, Gareth Pugh, the Erwin Blumenthal and Guy Bourdin Estates, Yohji Yamamoto and many more.

From 2004, each project undertaken was published from its inception, exposing initial concept statements, broadcasting production meetings, creating downloadable garment patterns, transmitting shoots live and detailing post-production as it happened. As such, our commitment to unpacking the industry's inner workings was turned upon ourselves, using webcasting, video, picture phone and even anechoic technologies. Introducing message forums, blogs and viewer portfolios to this formula in 2005, I was keen to encourage participation from our burgeoning global community and their contributions gradually underpinned the development of each project.

I have recently been invited to curate screening programmes relating to the hundreds of fashion films I commissioned whilst at SHOWstudio (at Iguatemi, Sao Paulo, BFI and V&A) and it is my intention to develop this emerging area of virtual fashion editorial in my research at LCF. This will be balanced with two exhibition projects this academic year - one for The Photographer's Gallery, London this summer and the other, a major retrospective on SHOWstudio and the future of fashion image-making to be staged at Somerset House, London in September 2009.

## Staff Profile - Dr Heather Phillipson, Artist in Residence

Title: *Blind* by Heather Phillipson,  
Medium: C-Type Print on Paper  
Dimensions: 17.5cm x 25.5 cm  
Date: 2006



Heather Phillipson is Artist in Residence at London College of Fashion from January 2008 until January 2009. A visual artist, poet, and musician, her practice covers a range of media, including drawing, installation, performance and sculpture, and at present it is predominantly through the use of lens-based media (photography and video) that these areas and interests are brought together.

Through a 'synaesthetic' approach to making, in which visual, oral/aural and textual elements form conjunctions and disjunctions, Heather is interested in exploring how our relationship to (our location in) a particular environment is constituted through points of exchange, and how, by way of a practice that brings the boundaries between things into question, the passage into an alternative 'place', somewhere 'in-between', might be activated. In this way, through moving image works that exploit relationships between image, sound, text and performance, she questions fixed notions of identity, exploring instead interaction and play between sites and sensory engagement.

For her year-long residency, during which she will be based in a studio at the site on Golden Lane, Heather will be observing and engaging with the spaces and activities at LCF and directly responding to these experiences through a series of moving image works. The residency will culminate in an exhibition in the Fashion Space Gallery in 2009

### Biography

Heather's work has been screened and exhibited both nationally and internationally.

### Recent exhibitions include:

Bloomberg New Contemporaries, Liverpool Biennial and London (2008/09); Expo, Sonic Arts Network, Brighton (2008); Write Side of the Brain, London (2008); Fingerlakes Environmental Film Festival (FLEFF), New York (2007); Salon, S1 Artspace, Sheffield (2007); Mandlehanded, The Tram Depot, London (2006); Projector / Max 5, The Café Gallery, London (2006); Visions In The Nunnery, Bow Arts Trust, London (2006); 700 IS Reindeerland, experimental film & video festival, Iceland, and touring: Monkeytown Art Centre, New York, USA; VAIA 2006, Valencia, Spain; Skalvijos Kino, Vilnius, Lithuania; Folly Art Centre, Lancaster, UK; Volatile Works, Montreal, Canada (2006); and Bad Drawing, University Galleries on Sycamore, Cincinnati, USA (2006).

Heather has recently completed a PhD in Fine Art Practice at Middlesex University. She works as a Visiting Tutor on the B.A. Art and Creative Writing programme at the University of Wales Institute Cardiff and is a regular contributor to AN magazine.

As well as her work in the visual arts, she is also a published poet and gives regular readings in London and beyond. Last year she received a poetry commission from the British Film Institute, and her poems have appeared in the magazines *Magma*, *Fin*, *Penpusher*, *Rising*, and *Southbank Poetry*. In 2006 she won the Michael Donaghy Poetry Prize from Birkbeck College, in 2008 she won an Eric Gregory Award from the Society of Authors for poets under 30, and she has a poetry pamphlet forthcoming from Tall Lighthouse in 2009.

## Staff Profile – Dr Kate Fletcher, Reader in Sustainable Fashion



I am honoured to be the newly appointed Reader in Sustainable Fashion loosely affiliated to the Centre for Sustainable Fashion. As a sustainability practitioner specialising in fashion and textiles, the interest in my work over the last few years has increased dramatically. Whereas ten years ago while many would 'listen' to sustainability ideas and messages, few would 'hear' them; today more people than ever before seem to understand the challenge, urgency and opportunistic potential inherent in environmental and social justice.

It is well over fifteen years now that I've been exploring fashion as a positive force for change towards sustainability, starting in my undergraduate degree in Manchester; and it has been ten years that I've been working at the forefront of international, peer-reviewed research in the field. In the 1990s I did a PhD at Chelsea College of Art and Design, investigating sustainable design opportunities in the UK Textile Industry, before working as a post-doctoral researcher and spending four years as a lecturer in EcoDesign at Goldsmiths College, University of London on its innovative BA EcoDesign. During this time I explored sustainable design approaches and ways of thinking developed in product design and began to investigate them in the context of fashion and textiles. This led to a project called 5 Ways, led jointly by myself and Becky Earley that today, almost eight years on, still pushes the boundaries of sustainability work in fashion and textiles. This project was followed by another collaborative work Lifetimes, this time involving myself and Mathilda Tham, where we investigated fast and slow speeds and rhythms of use in clothes and led to the development of the concept of 'slow fashion'. Recently this has been picked up by the press

(and somewhat misrepresented!) as a new trend rather than as a qualitatively different approach to designing, producing and consuming fashion: one where pleasure and fashion are linked with awareness and responsibility.

I also have a consultancy business where I have championed innovative approaches to developing sustainable fashion products and services with clients including high street retailers, small design-led companies and nonprofit organisations. My work involves product design and development, sustainability visioning, curatorship, research, report writing and training among other things. The beginning of 2008 saw the publication of my book, *Sustainable Fashion and Textiles: Design Journeys*, which explores the issues for the sector through eight different 'journeys' through the sustainability terrain, four of which focus on the product lifecycle and four on the fashion and textile system. The book has been widely acclaimed and aims to both define and challenge the field. In Spring 2008, I curated a show in Istanbul's Garanti Gallery entitled *Fashion for Sustainability*, which combined the products and voices of global brands, independent designers, pressure groups and garment workers, presenting them as a new type of fashion activism. The exhibition reflected my research interests in speed, lightness and participative design of sustainable fashion.

The next year heralds many more exciting opportunities including trips to the woods with groups of business people and students (where better to understand the impacts of actions that take place in a studio, than where the influence of humans is relatively light?), and a series of small projects, which if they lever the fashion system in the right place, may ultimately make for big shifts.

## Staff Profile - Anna Watson, Principal Lecturer



I am delighted to have recently joined the London College of Fashion as a Principal Lecturer for Strategic Fashion Marketing and Management. I joined LCF from the University of Surrey where I had particular responsibility for the BSc Retail Management degree. I was teaching both undergraduate and postgraduate students in the areas of marketing, supply chain management and franchising. At LCF my time is split between the Graduate School and Management and Science: I am Course Director for the MA Strategic Fashion Marketing, and have an academic leadership role for the level three, BA (Hons) Fashion Management programme, with particular responsibility for their final year dissertations.

The majority of my research is in the area of franchising, and I have published widely on this subject in small business and marketing journals. This is an area I have been exploring for the last ten years or so, from a number of perspectives. My initial interest was very much centred upon the impact of franchising on small business growth, in particular exploring how franchising may help small businesses overcome growth constraints. I have also explored franchising as a means of intellectual capital acquisition and explored issues pertaining to knowledge management in franchise organisations. Current projects include case based research exploring the nature of relational exchange between franchisor and franchisee, and in particular the impact of changes in system ownership on franchisee-franchisor relationships. I am also involved in two empirical studies, one exploring the motivations and impacts of multi-unit franchising, a form of franchising which is becoming increasingly prevalent in the US, and an

investigation into the role of entrepreneurship (and particularly innovation) in franchise organisations. Entrepreneurial activity and orientations are now gradually acknowledged as an important strategy for achieving sustainable competitive advantage and superior firm performance. This project (a joint project with academics from the University of Surrey and Eastern Illinois University) aims to examine the extent to which this holds true within the context of franchising, given the desire for standardisation and uniformity within the system.

In November I will be travelling to China, where I have been invited to speak at the China Franchise International Summit. This event sees academic leaders in franchising research from across the world invited to speak to an audience of approximately 400 delegates, from across China, representing both industry and government, and as such I am very honoured to have been invited.

Outside of my franchise research, I also have an interest in corporate social responsibility and in particular the impact of environmental and ethical concerns on retail marketing, and e-commerce. I am on the Editorial Review Board of the Journal of Small Business Management and regularly review articles for a number of journals, including the International Review of Retail and Consumer Services, the International Journal of Retail and Distribution Management, and the International Small Business Journal.

Drawing skirts Baring Wing, University Gallery,  
University of Northumbria, Newcastle  
18 April - 1 June 2008

## Drawing Skirts – Charlotte Hodes, Senior Research Fellow

This practice-led research was funded by an Arts and Humanities Research Council award and was a collaboration between Charlotte Hodes, a Senior Research Fellow, at London College of Fashion and Dr. Cathy Treadaway, who is both a Research Fellow (Textiles) at Cardiff School of Art and Design, UWIC and a Visiting Research Fellow (Computer Science), University of Bath. The project, A Collaborative Investigation into the role of the Hand Craft and Digital Processes within Creative Practice, focused on the making of a series of new artworks by Hodes from preliminary drawings through to completion. The creative was observed at crucial stages through a video recording made by Treadaway, supported by digital photos and research journals. The completed artworks evidencing the research were exhibited alongside the video recording at the Baring Wing, University Gallery, at the University of Northumbria in April. The exhibition was accompanied by a publication which included photographic documentation of the artworks as well as essays by both artist and researcher which addressed the findings that emerged from the analysis of the data.

Cathy Treadaway's current research interests centre specifically on creative digital processes that involve hand use and craft. Her role within the project was to document work in progress, provide analysis of data within a broad context and to facilitate a dialogue between researcher and artist in order to aid reflection on the practice as it occurs.

The themes of the new artworks by Charlotte Hodes developed out of her recent practice-led research at the Wallace Collection, London, where she was Associate Artist 2005 -2007. The resulting work, made in response to the eighteenth century paintings and the highly ornate French porcelain was exhibited in 'Fragmented Images' at the Wallace Collection in 2007.

Hodes' new papercuts drew on early twentieth century pattern books containing linear diagrams of flat skirt shapes held in the archive library at LCF. These diagrams reference the female figure but exist without depicting the female figure itself. The formal arrangement of the flat skirt shapes, depicted on a single page, owes more to practicality than to aesthetic judgement. From Hodes' perspective as a painter, these pages suggested potential compositions. They reveal a dynamic tension between the flat skirt shapes and the final volumous, animated skirt that they would

become. The drawings that she made directly from the skirt diagrams formed the starting point for the papercuts. In the completed paper cuts, the skirt diagrams are re-presented with a new function and context in which they are no longer of practical use. She also introduced linear or silhouetted female figures, initially made as pencil drawings which she derived from photographs of herself, as a counterpoint to the diagrammatic skirt shapes. Both the skirt shapes and figures are depicted 'in motion' but are held in check by the cut and collaged drawing across the patterned surface.

The research investigated how 'making by hand' informs concept development and the selection of novel ideas within creative digital practice. The papercuts which were made for this research combined hand and digital drawing, digital collage i.e. 'cut' and 'paste' as well as 'hands on' traditional collage in the studio. This investigation sought to illuminate how both hand and digital craft processes inform creative cognition. Previous research by Treadaway has revealed that many artists combine traditional and digital drawing processes. Her research investigating the use of digital imaging tools in art and design practice indicates that the physical hand making plays a crucial role in creative thinking. Evidence of how creative computational support tools and software are used in practice will lead to the development of enhanced interfaces and better technology. Within the artist's own practice, periods of reflection on the work in progress and a more in depth understanding of how the tactile process of 'hands on' and digital making inform creative thinking can lead to new insights for the artist's practice.

This project crossed boundaries between fine art and craft making, human computer interaction and psychology. It sought to reveal the human issues at the heart of creative practice using digital technology and used the research method of 'studio as laboratory' in order to record and analyse the live creative process.



Detail: Skirts, deep shadow  
Dimensions: 98cm x 137cm  
Date: 2008





Title: Skirts, deep shadow  
Dimensions: 8cm x 137cm  
Date: 2008



Title: Floating, apricot pink  
Dimensions: : 101cm x 150cm  
Date: 2008



Title: Skirts, deep shadow  
Dimensions: 98 cm x 137cm  
Date: 2008

Terry Finnigan,  
CLIP CETL Co-ordinator

## The Teaching Landscape in Creative Arts Subjects Research Project



Sarah is now currently working on a joint CLIP CETL Fellowship with Vija Vilcins, Course Director Access to HE Diploma (Media and Communication)/Quality Assurance Coordinator for FE, on a project that focuses on student progression building a bank of resources that staff can use with the students.

This CLIP CETL (Creative Learning in Practice Centre for Excellence in Teaching and Learning) University-wide teaching project explored what is distinctive in the way that we teach in our disciplines.

Four broad subject disciplines in the Creative arts were chosen based on the areas emerging from the call for expressions of interest. These are Fine Art, Fashion Products, Graphic Design and Theatre/Performance Design.

The research was carried out by 13 teaching staff from across the University who interviewed colleagues about their teaching. Part of the interview process was discussion around photographs participants took of their teaching/learning environments and those colleagues took of theirs. The participants, who represent all the colleges of the University, had the opportunity to develop their research and writing skills and contribute to discipline knowledge and understanding.

Sarah Atkinson, Course Director for Foundation Art and Design at London College of Fashion was one of the researchers. The interview below is a transcript of an interview carried out with Terry Finnigan, CLIP CETL Coordinator for London College of Fashion on 11th June 2008.

My name's Sarah Atkinson, I'm the Course Director for Foundation Art and Design at London College of Fashion.

Terry Finnigan (TF): Okay. Thanks Sarah. I understand that you participated in the CLIP CETL collaborative research project designed to investigate differences and similarities between different subject areas in arts. And I'd like to ask you the first question, what made you want to participate in this project?

Sarah Atkinson (SA): Well, I was fairly new to the college and I thought it was a very good way of starting out on doing some research within the university but also an opportunity to network with other people because it was a joint project and it involved members of staff from CSM, Chelsea, Wimbledon and LCC as well, so it was a good opportunity to get in touch with other people but also to be part of a collaborative project.

TF: Okay. What previous research experience did you have?

SA: Only through completing an MA which was research based. And that was looking at the relationship between creativity and play. And that was quite pedagogic because it was what impact reintroducing play into the curriculum could have on student perception and achievement of what they were doing.

TF: What sort of methods and approaches did you use for this project?

SA: Initially it was through interviews, we had a series of questions which we'd discussed and designed that would answer the research questions we were asking. We also used visual elicitation because being that we're all visual people, in a visual field, it was felt that just by talking to people it was not necessarily enough, that you needed to show people images in order to get the kind of responses we were looking for.

TF: Okay. What was it like for you to interview staff?

SA: I feel my interviews improved as I did more of them and initially I stuck quite rigidly to the questions but got used to the idea of drilling down a bit more and opening up the subject so that they would elaborate on their answers. So, I learned through doing, better techniques for interviewing as well.

TF: What other things did you learn?

SA: A lot, through the preliminary reading, the research that we were doing, the referencing, there were a number of writers on pedagogic research that I was introduced to through that, and that was useful. And also just learning through working with other people from different disciplines within Art and Design, about their approaches and what the similarities and differences are.

'Foundation students at the start of their project discussing their project proposals, working in sketchbooks and starting to sample from ideas'



TF: That's interesting. Can you talk more about the collaboration across the university?

SA: I think actually I do like working with other people. I think that that actually keeps you going at those points where you think, 'I need to just get geed up a bit to do this.' And if you're working with a team you want your contribution to be there on time and done, so that was good. We did have quite a few people to start with and quite a few people dropped out along the way, but the people that stuck with it, I think, really found it a valuable experience.

TF: Was there anything unexpected about being involved in this piece of research?

SA: I think it more confirmed what we sort of know tacitly, you know, that we have certain methods which we just do and we just understand as people who work in Art and Design without actually giving a language to that. And I think that's important for other people seeing how we work in Art and Design. I think our practice is good and can be a model for good practice for other disciplines outside. But there hasn't been much work like this within art and design and I see this as a kind of starting point for that. You know I think there's a lot more that could be done.

TF: So can you tell me, following on from that, any of the outcomes of the research?

SA: Well each of the disciplines we divided up into Fashion Product, Fine Art, Design for Performance and Graphic Communication - which incorporated Photography as well.

And I worked with someone that was from a jewellery background who was at Camberwell. And the similarities between the way that we work in terms of the importance of the tactile qualities of what you do as opposed to somebody who is perhaps in the graphics area, where they're quite

comfortable working through computers a lot more than maybe somebody in textiles. You know you may be able to see something on a screen but until you've got it in your hands and can actually manipulate it - so that was a strong difference that came through.

And also design for performance was very different in terms of their use of space, that it was about the way that the body moved around space as much as anything.

And it was interesting, we all tended to, in all the different disciplines tried, to arrange the space to suit our purpose. For 3-D product type areas that usually meant setting up workshops with design areas and that was the most comfortable way to work. In Design for Performance it tended to be removing the furniture so that there was space for the body and I thought that was quite interesting. But it does, and I hope, will impact on things like any future provision for studio space for colleges that are within the university moving to new sites. I hope that research will inform some of the decisions that are made about the need for certain types of space. Well, I think the areas where space is most suited to delivery are areas where the students can design and then take that through immediately into development of their ideas, into experiment three-dimensionally or sampling. And we have some workshops that are set up that way, this year I've tried to build that into the Textile pathway and I've moved rooms to try to provide that.

It's not there yet with some of the areas, simply because we've inherited an old building that has been set up in a very different way. But you know we're moving that on: I've tried to put machines into areas that have not had them before so that Students in the studio, if they need to sample they don't have to go to another part of the building, they've got computers if they need to do some research.

TF: More flexible.

SA: More flexible space, yeah. And it's always been a problem I think if a student needs to access a workshop that's somewhere else that whoever is teaching them has to stay with the main group where other people are going off into other directions and actually tracking those students is problematic. If you've got everything within a visible distance then that's better.

It's teaching environments, isn't it? But interestingly I mean we've only spoken to teachers, we haven't spoken to students it would be good to go back with 'What's the student perception?'

But I mean I, before I came here I worked at a much smaller art college, and they had the studios there and the workshops were there. And it was fantastic, you had a really lively dynamic with students working across the different areas. And yeah you have to tolerate a level of chaos but actually that really helps the creativity and I think if you've got students all sat desk bound in one space being taught design and then another day they're in a workshop being taught to make the thing you're separating something that actually should be holistic.

TF: So you think having computers and design spaces close to each other is better?

SA: Yes, but you know that's what it's like in reality. I used to run a business myself and it's all there. If I'd had to sit and design in one place and then run and do a sample or speak to a machinist somewhere else, something is lost in transit without a doubt. And it's also that we do have a very nomadic culture here, the student has to take everything with them wherever they go, I think it would be interesting to see what the differences are in student feedback in areas where they've got that provision against where they haven't. And I know it's a luxury and maybe it's not realistic, but I think it should be acknowledged.

TF: Right. Did you write any papers for this?

SA: We each wrote a report, each different area wrote a report. And those reports fed into a paper that's been written by Ellen Sims and Alison Shreeve. But we did all contribute to that and we had further meetings about the structure of that report and what it should contain, but we've yet to see the final one.

But I think that some members of the research team will be doing their own papers out of that as well. But that's not something that I'm in a position to do at the moment.

Okay. So what are your plans around researching more and teaching?

SA: Well I've just put in a bid with a colleague for a CLIP CETL fellowship on providing a better provision for student progression. And hopefully that will come through. But I've been working with other colleagues on embedding some research into the curriculum for Foundation students, and that's been very positive this year so we're going to continue building on that next year.

TF: You are a Course Director, you are very busy, and have a lot of other things that you do. I'd just like you to share how you manage to make the time to do your work, how you manage to juggle all of those responsibilities, and still finish this research.

SA: The honest answer is that I'm not quite sure if I do manage to do it all. But I think as a Course Director, part of your responsibility is looking at the curriculum and by being involved in pedagogic research I think that informs what you do within a curriculum and how you can improve the student experience so for me that's really important. It's not always easy juggling it all and there are times when things have to be prioritised but I hope I can continue to work within research because I think it's absolutely essential to what I do.

TF: Did you identify certain times in the week? You know, what were the strategies that you actually used?

SA: Pre-planning I did look at, there's obviously times during any term which have to be absolutely focused on the course. And there was so many hours given for the project. My biggest problem of course, because I don't have a huge teaching load, is that a lot of the hours that you're given are meant to cover teaching. In fact what I did was use it to get extra admin support which was what I needed in order to free myself up - so things that I could hand on to somebody else, that gave me a bit more time.

TF: So are you saying that Course Leaders need admin support?

SA: Yes, and actually in order to free up, that's absolutely what's needed. I paid an AL who came in and did some of the statistical analysis and things like that that I need to do. Which is time consuming, but crucial to things like the self-assessment report and, so just had that for five days during the term and that really helped.

TF: Okay, that's really good. Thanks very much.

Amy de la Haye and Judith Clark,  
Readers and Joint Directors of  
MA Fashion Curation

## Jaeger 125



Jaeger for Spring/Summer 2009,  
London Fashion Week

### Context

In 2007 Sarah Byfield-Riches, Development Associate of LCF introduced us to Belinda Earl, Chief Executive of Jaeger Ltd. who invited us to document the company's 125 years' anniversary in the form of a book to be launched at London Fashion Week in February 2009. Jaeger is owned by LCF alumnus and major donor, Harold Tillman. Harold was recently appointed Chairman of the British Fashion Council.

### The Jaeger Archive

Extraordinarily, and possibly uniquely, Jaeger's history has been ensured by successive generations of dedicated staff who have meticulously packed away and carefully preserved documents dating from the original catalogue (1884) to next season's fashion look book. (There is not yet a parallel collection of clothing). Intriguing and inspirational, this massive body of predominantly paper material survived intact during company relocations and two major world wars. Jaeger presented the Archive to Westminster City Archives in 1984, its centenary year.

### Jaeger 125: Constructing a History

We have explored the history of the company as revealed by its Archive: many thousands of items, each individually selected by Jaeger's own staff, to inform future eyes. Successive product catalogues; a hand-written order placed by the explorer Earnest Shackleton, now a little faded and rendered brittle with the passage of time; newsy staff magazines offering personal insights into the operations of a large company; press cuttings recording external evaluations; representations of Jaeger's clothing by top fashion illustrators such as Rene Grau; photographs by Norman Parkinson and David Bailey; witty Xmas cards and the occasional object – a gleaming medal awarded to Jaeger at the International Health exhibition in 1884 and a single tabi (divided toe) sock knitted in fine, un-dyed, wool and stamped 'The Jaeger Co Limited' in blue dye.

The contents of an Archive are inherently idiosyncratic and the researchers journey of discovery somewhat serendipitous. We will never know, what was discarded over the years; in the same way that our readers will not be party to the difficult decisions which necessarily excluded certain 'treasures' from our volume. Jaeger 125 reflects the Archive's dominance of material from the early avant garde years and the 1930s, the decade in which Jaeger became an established international fashion company. It reveals how Jaeger has consistently identified and commissioned talented modern illustrators, artists, architects, designers and photographers to design, market and merchandise its product. The creative re-working of the company's signature letter 'J' and company logo are amongst the many narratives which weave through the book.

Jaeger 125 is arranged thematically to highlight the company's creative and business achievements which are inextricably entwined with its world famous name.

J - Dr Jaeger

A - Animal Fibres

E - Evolution of a Fashion Brand

G - Graphics

E - (Fashions for) Everyday, Evening and Resort

R - Retail

A concluding section 'Jaeger Today' reveals the company's recent and meteoric fashion success and future ambitions.

It is proposed that the publication of Jaeger 125 will be presented as a specially curated exhibition in LCF's Fashion Space in Spring 2009.



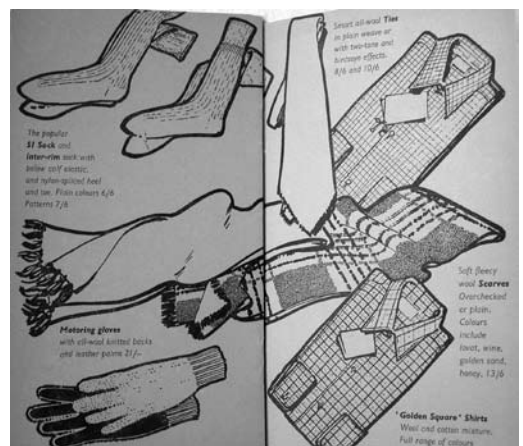
Throughout the 1930s Jaeger commissioned bold and dynamic, modernist graphic designs to promote their product



In 1956 the young Jean Muir joined Jaeger as designer. This leaflet is for a capsule collection she designed called 'Boutique' which shows influences from Italian styling, c1957



Pen and wash fashion drawings, Jaeger c1971



Menswear catalogue c1940 - economically, but nonetheless stylishly, presented

Tweed was traditionally woven in muted colours to blend with the rural environment and was a fabric reserved for country wear. By the 1930s it was woven in a spectrum of colours and became part of the fashionable wardrobe: Jaeger were especially well known for their stylish, tailored coats

Reina Lewis, Artscom Centenary  
Professor in Fashion Studies

## FASHION MATTERS at the V&A

Friday 17 October 2008 saw the launch of Fashion Matters – a new series of events providing a fresh platform for the discussion of issues related to the design, making, and consumption of contemporary fashion. Programmed by Reina Lewis, Artscom Centenary Professor of Fashion Studies at LCF, and Joanna Banham, Head of Adult Learning at the V&A, Fashion Matters focuses each term on a topic related to the LCF research hubs' Conversation seminar series and inspired by the exhibitions and permanent collection of the V&A.

**The first event was entitled Fashion V Body Image. Designed to dovetail with the LCF hub seminars on Fashion and Emotion and with the V&A's exhibition Fashion V Sport, our panel explored the ways in which fashion can influence ideas about body shape and appearance.**

Chaired by Reina Lewis, the discussion kicked off with Hywel Davies, author of *Modern Menswear* and *100 New Fashion Designers*. Fashion editor at *Sleazation* during the advent of the male waif with the superskinny tailoring of Heidi Slimane, Hywel reflected on the changing image of men's fashion in recent years. In contrast to popular wisdom that women are perpetually anxious about how their bodies do not match up to fashion industry ideals, the next panelist, Sophie Woodward, author of *Why Women Wear What They Wear*, used her ethnographic research with women about their wardrobes to argue that many women find ways to deal with the impossible ideals of the industry and the media. The limited spectrum of images in the media and on the catwalk was highlighted by Guardian journalist Hannah Poole, who, speaking about race and ethnicity, noted how little had changed since her spell as the Guardian's beauty editor and her popular column *The New Black* at the turn of the millennium. Whilst the all-black *Vogue Italia* might indeed have sold out in days it might have been more radical, she suggested, if other issues were instead branded as the 'all-white' edition! Contrasting to Sophie's optimistic finding, psychotherapist Susie Orbach, raised concerns about the continued impact of media images

on men and women's health. Susie, celebrated author of *Fat is a Feminist Issue* and co-founder of the Women's Therapy Centre, is a long-standing commentator on women's psychology and questions of body image, including eating difficulties. Pointing to the paradox in which the apparent democratisation of fashion has been accompanied by a narrowing in the ideal of beauty, Susie raised concerns that the damaging impact of the fashion industry was reaching previously marginalised demographics and untouched global populations. Now that grandmothers are under pressure to be youthfully sexy and Pacific Islanders are developing eating disorders, how can we explain the physic processes by which the body has become a work of production for people?

Audience members contributed questions about black fashion models, the responsibility of sports fashion brands to address obesity, the impact of the ageing demographic and the lack of provision for the grey consumer, the limiting impact of standardised clothes sizes, and the potential of niche markets to use the internet to supply special interest consumer groups. With four excellent speakers, the only problem was lack of time, so we look forward to regrouping with another panel to tackle the next theme of *Fashion and the Internet* on 20 March 2009.

For information about Fashion Matters, or to receive email notification, please contact [Prema Muniandy p.muniandy@fashion.arts.ac.uk](mailto:Prema.Muniandy@fashion.arts.ac.uk)



Fashion Matters, Fashion v Sport Conference

Alison Shreeve, Director of  
Creative Learning in Practice  
Centre for Excellence in  
Teaching and Learning

## Getting there: reflections on achieving my PhD

In August, when most people were on holiday in the sun, I met up with three dedicated academics in Lancaster University. The occasion was the culmination of four and a half years of intensive study and the first major test of my own academic credentials as I was examined on my thesis. This was the cause of several sleepless nights and as many glasses of champagne afterwards, a euphoric feeling that lasted for at least a week!

I was supported by LCF to undertake the taught Doctoral Programme in Educational Research at Lancaster University, a programme that structures your study in achievable chunks which certainly helped me to cope with my full time job as Director of CLIP CETL, and prior to that as the Electives Coordinator at LCF. The first two years of study are made up from three major units: Learning, Teaching and Assessment; Policy, Change and Organisational Development and Education, Training and Work. Each of these required me to design a small research project and to write it up as a 6,000 word research paper, to a publishable standard. Alongside these, run a Research Methods unit and an In-Practice Learning and Development unit where theory and practice are brought together through your own experiences.

The design of the assignments is entirely your own choice and as the cohorts are made up from people in many disciplines and from many countries, everyone focuses on issues of burning interest to themselves. This leads to interesting debates and different perspectives when you come together in the four annual weekly residential blocks at the university. These are opportunities to hear new ideas, listen to distinguished speakers from the field and to present work to each other.

Through this structure you develop a focus on your final research project, which has to be designed and carried out in the final two years. Writing up the thesis was, for me, the most challenging part, as writing 60,000 words was not part of my previous experience! Although the structure of the course was absolutely critical in enabling me to work my way towards the PhD, I also had to make sure I carved out time and space to work on everything. I was very rigorous in ensuring I worked one day a week at home on the research. I used my daily commute of over an hour and a half a day to read, plan and latterly also to write. At key times my weekends and evenings also disappeared as I buried myself in the laptop! Without being focused I could never have achieved the end result. I also have to thank my fantastic CLIP CETL team, who also contributed to my success, because I knew that they were efficiently carrying out their duties I didn't have to worry about them, and when I was studying I was confident that they would let me know if there was a crisis, and would leave me alone if everything was running smoothly – so a big thank you to everyone in the CLIP CETL offices, and a big thank you to Elizabeth Rouse who gave the go ahead to do the PhD and to LCF for supporting me by paying the fees.

I have totally enjoyed myself in setting and achieving this goal, though it had very rocky moments as well. When I first started I had problems with the reading and worried about my ability to read enough, quickly enough and to be analytical as well. I used study support guides and worried a lot, but actually having to meet deadlines and just get down to it was probably the best way to get over that particular worry. There were times when



work just took over and I really couldn't make the deadlines for assignments, but these could be re-negotiated and being upfront, but setting new deadlines which didn't get changed again and again made the tasks achievable. There were times when I thought I couldn't bear to write another version of a chapter. The advice I had was good – give it 'the drawer treatment'. Leave it, go away, do something else and come back to it later when you are less emotional and less distraught. I ranted and raved about what I thought was my inability to write or to construct a clear argument or rather, having someone tell me that! Writing up your research is an emotionally laden activity and I had to face that, turn around and get on with it. There is nothing wrong with having a good weep in a corner when nobody's looking – it makes you feel better and writing is a lonely business. I have since heard and recognised other people's experiences, for example when they thought they had finished and their supervisor thought not quite! But I had a great supervisor in Paul Ashwin, one who set tough standards of critical analysis and thinking. His challenging questions helped to make the viva a smooth process where I could confidently answer queries about my research. It's no good having someone who doesn't question what you do, it helps to have criticism, but it doesn't make it easy to accept it every time.

If I had any advice for other people thinking about starting a PhD as a part time student I would say, think about the time you start, is this the right moment in your career and your life? You need to find the right course for you, with the right focus, space to develop and to be conscious of your own strengths and failings. Your experience is going to be unique in many ways, the kinds of resources you

bring to the study and the kind of environment you find yourself in. But always do what feels right to you, don't try and do something that you think will fulfil someone else's needs, you have to be 100% committed to what you do and totally interested in the research.

Talking to other people also helps – find a mentor who is happy to read things or talk about your ideas. Your tutors are also important and there to help as well. We should know that being tutors ourselves, but you have a different perspective as a student and you find yourself reverting to all those things we moan about in our own students! I am a much more empathetic person having studied part time!

Finally I have to thank those people whom I interviewed. They provided fascinating and open accounts of their teaching and their practice and without them I wouldn't have such an interesting area of research.

**The Research office would like to congratulate Alison Shreeve for completing her PhD in Educational Research in August 2008 with a thesis: Transitions: variation in tutors' conceptions of practice and teaching relations in art and design.**

## DfES Hong Kong/UK Fellowship for Excellence

Dr Penelope Watkins, Research Fellow 3D Design and Technical Fashion, Associate Director Centre for Fashion Science



The Hong Kong team take time out

My research so far has enabled the development of a Form Fit block pattern, using a personally extended set of traditional measurements and digitally determined fabric stretch characteristics. My pattern design system replicates bodyshape and proportions in the Form Fit pattern profile. It is 2D to 3D pattern geometry, which differs significantly from traditional empirical pattern construction methods. The therapeutic value of pressure is increasingly used to stimulate healing and well-being for sportswear, intimate clothing and medical garments. Medical garments, more often than not, are uncomfortable, do not fit well and are unattractive, which can be detrimental to the healing process. Garment fit is an emotive subject and the assumption is that stretch garments will automatically stretch in the right places to give an acceptable fit is a fundamental misunderstanding of stretch fabric characteristics and garment pattern geometry.

In the summer of 2007 I was awarded a DfES Hong Kong/UK Fellowship for Excellence and was delighted to have the opportunity to work with Professor Charlie Wang at the CAD Laboratory in the Department of Mechanical and Automated Engineering (MAE) at the Chinese University of Hong Kong (CHUK) during 2007/08. The CAD Lab has been established for over ten years. Works range from basic research in the development of algorithms for geometric modelling to the development of applications for the garment and the gaming industries. The director of the lab, Professor K. C. Hui, is an Editorial Board member of the Computer-Aided Design Journal. The associate director, Professor C. L. Wang, is an associate editor of the International Journal of Virtual Reality, and was the guest Editor of a special Issue on "CAD Methods in Garment Design" for the Computer-Aided Design Journal.

The aim of the project at MAE HK was to develop a semi-automatic CAD landmarking placement tool for the upper torso and arm. Non-contact bodyscanning technology currently extracts measurements automatically for traditional garment pattern construction. Although a number of factors can introduce measurement inaccuracies the research focused on the imprecision of landmark locations. Manual landmark positioning becomes crucial to achieving custom fit when designing for differing postural stances and body shapes. We devised a preliminary form of manual positioning, which at a later date will be developed into a useful design tool. Potential applications for this technology are sports, intimate bodywear and medical applications. The ability to determine body asymmetry and posture for disabled and wheelchair users is also vital to designing contemporary comfortable and functional garments.

The three months I spent in Hong Kong were extremely rewarding; the staff and students of the research team, a fun group to be around, and as all

were eager to practise their English, the exchange of ideas was punctuated with lots of giggles and laughter. Professor Wang was very keen to pursue further research together both here and in Hong Kong. We applied for the Shun Hing Institute of Advanced Engineering (SHIAE) and received HK\$ 764,000 researching 'Pattern Computation for Compression and Performance Garments' with Professor Charlie Wang as PI and Professor KC Hui and Myself as Co-I. [http://www2.mae.cuhk.edu.hk/%7Eecwang/Projects/SHIAE08\\_CCLWang.htm](http://www2.mae.cuhk.edu.hk/%7Eecwang/Projects/SHIAE08_CCLWang.htm)

In the clothing industry, compression garments are increasingly being used to mould and confine the malleable shape of the human body. The garment design may require variation in pressure ranging from normal through increased strain in specific areas for the particular application. Therefore compression garments need to be customized as individual bodyshapes require different strain distribution. Any popular human body scanning technology enables body measurement data to be obtained. However, it is the 2D pattern - fabricated into the 3D shape combined with the fabric parameters, which brings about the desired strain distribution - that has to be determined. At present, the 2D pattern design and garment-to-body fit relies on the subjective expertise of the specialist fitter, which reduces this complex process to one of trial and error. This fitting procedure is inefficient, inaccurate and costly, as many prototypes have to be produced. Therefore, a CAD system is required that can take bodyscan data and automatically generate 2D patterns that replicate an individual's bodyshape so that, when fabricated into the final 3D garment, the 2D pattern profiles give the designed strain and pressure on the human body.

In this research, techniques will be developed to compute 2D meshes that can generate a user-defined strain distribution through proper distortion, when folded onto the 3D body. During my time in HK the team will be further developing a test bed to evaluate fabric stretch coefficients for verification of simulation results, which will be exciting. This collaboration is only the beginning of a wider plan to take forward pressure garment technology at LCF.

I will be returning to pursue research with the team in Hong Kong during November 2008. Just the right time of year, the weather will be lovely and warm and I'm so looking forward to catching up with old and new friends. The campus is beautiful with buildings clusters progressing a winding trail up the mountainside, craggy cliffs, dense woods and vibrant leafy vegetation contrasts with more formal areas. The physic garden is a most tranquil place, plants and shrubs all standing in rows with prescriptive labels fluttering to be read. The sound of water is refreshing; everywhere sculptural water features abound, or more informally water courses over rock formations and into still dreamy pools before tumbling and rushing on. The plants, sounds, sights, the birds, it's so wonderful to contemplate as I climb the steep hillside in the sunshine and so to work. Who knows what's next, it should be an interesting and productive time!

Frances Ross, Course Director  
of MA Design Management for  
the Fashion Industry

## From Exploratory Study to externally funded Research Project Proposal

Full Economic Costs of  
research projects –  
what you need to know

After presenting my research paper 'Modesty body dressing: A case-study of young Jewish Orthodox women's religious compliance and individual fashion style' at the last IFFTI (International Foundation for Fashion & Technology Institutes) 2008 Conference in Melbourne, Australia I was advised by Helen Thomas, the LCF Research Director to consider applying for external funding to complete this project.

That was in March 2008 and so in the summer term I attended workshops on external funding lead by Shaun Cole and discussed the various financial implications of the budget with the Research office team. After getting their professional advice I started by downloading the 100 page guide lines that the AHRC have online and digesting this material in relation to my own research project. What followed three months later, after many edits, was a well-honed proposal for a year long research project that fitted the third and final Youth call for the Religion and Society research programme. I will not know whether the bid has been successful until January-February 2009 but whatever the outcome the learning experience has been worthwhile. The rationale for the project gives a flavour of the study.

### *"Aim and Fit to Religion and Society Programme"*

In order to understand the growth in the young Ultra-Orthodox Jewish sector of British society an interdisciplinary research study approach to the notion of 'fashion' and 'dress' is adopted as this is regarded as an integral part of the mediated world. Sociologists study fashion as a form of group behaviour, psychologists analyse the presentation of 'self' through dress, while aesthetic scholarship can determine the communication of the identity of both the 'group' and 'self.' Additionally the new discipline of cultural geography applied to dress can map the importance that 'space', 'place' and 'landscape' contributes to the negotiation of identity

in cities. (Welters & Lillethun, 2007) Therefore the analysis of 'Modesty Dress' can represent and communicate the internal 'self', external identity, demographics, and religiosity in any given location. This fits with the Youth Call research theme 'Identity, Community, Welfare and Prosperity', which raises the questions about the relevance of 'religious belongings' in a 'changing contemporary religious landscape.'

The fast growing Ultra-Orthodox youth sector may change both the demographic and religious make-up of British Jewry for the next generations. Implications may include a requirement for greater numbers of Orthodox Synagogues, an increase in demand for modest clothing and religious compliance adaptations that need to be made in the uniformed public sector. Examples include hospital uniforms needing sleeves to below the elbow (Ross, 2007). To provide comparative context the author created a sliding scale of religiosity, using six Orthodox sectors identified from existing literature, mainly based on USA and Israeli papers. It is important to comparatively assess the relevance of other national Jewish community city studies with that of London, as the 'Programme Specification' identifies the value of 'historical and comparative contexts' to Britain. The scale developed is based on dress and customs and will be tested in the London Orthodox sector. Many of this generation of young Orthodox Jews have become more religious than their families and as stated in the Youth Call 'the current generation of youth is of particular interest,' the sample group for the proposed study is 16-25 year old women – covering the main age range of the scheme 13-25. Research is required on the growth of fundamentalist religious groups if rifts are not to occur with secular society, dovetailing with the Youth Call's last question 'In what ways are religious traditions, structures, identities and practices changing, and what are the implications of this?'

## If only we wanted to - Simonetta Carbonaro

Simonetta Carbonaro is the Professor of Design Management and Humanistic Marketing at the Swedish School of Textiles, University of Borås in Sweden. She is a member and co-founder of the European Cultural Parliament.

There are no more excuses. If only we wanted to, we could change our direction overnight and turn fashion into an entirely eco-sustainable system. We could transform its productive system into a perpetual machine capable of allowing us to produce, distribute, buy, use, throw and recycle the same quantity of fashionable "stuff" with the same quality and at the same rhythm, without having to question our life styles, our value systems, our model of wellbeing. If only we wanted to.

But the Lucy Orta: Survival exhibition, on show at the London College of Fashion from the 29th September until the 31st October 2008, goes decidedly ahead of this perspective and explains to us that the "sustainable thing" goes beyond the perpetual machine of the 'Unsustainable Lightness of Being... just Fashion' and its typical loud-talking-catwalk-language.

Lucy Orta's language, the language of a distinguished LCF researcher, Professor of Art, Fashion and the Environment, goes beyond academic language. Hers is the language of a major artist that feeds off very different roots of imagination and cultural commitment.

When the language is other, so is the message, as McLuhan teaches us. And in actual fact Lucy Orta's art works emit, without making any concrete sounds, such strong and inaudibly loud messages they seem to be attempting to crush our ear drums: ... Are You Ready for the Worst ... Peace is Not the Absence of Armed Violence... Truly Passive Existence... No Borders... Free Mobility of People ... Respect...

Lucy Orta's public and commissioners are not in the world of fashion business nor of the 'fashionistas'. Lucy Orta comes from the world of art that is dedicated to social transformation and speaks to civil society, to human beings. It speaks to those who have stopped dedicating their own 'free' time to consumer traps, preferring to use their 'freed' time to engage with art products and culture which talk about concrete experience, which reflects a shared feeling, that are able to transmit – through their own poetical power – that search for existential sense and meaning which our consumer culture has replaced with the 'need-to-need' related to material goods.

With her works and installations Lucy Orta presents the civil courage of a vast community of artists who are prepared to work – with her and her husband Jorge Orta – in the field, hands on, among the people, mixing it up in 'marginal' communities, sharing experiences with the 'sub'-cultures of those who live beside us, cheek to cheek with our affluent society of wellbeing, yet in a state of on-going emergency and/or discrimination.

The Studio Orta works don't just talk to us about the 'otherness' of who effectively lives in a state of war, of Diaspora, destitution, homelessness, but also about those that live in a state of existential exile, of permanent terror and sense of anthropological alienation that is so common in our modern societies despite living in a so called "advanced civilisation". These are works that make us think about what remains of our western civilisations, based on a capitalist market economy, which after having seduced us with the sex-appeal of a dream of purely materialistic wealth and fun is now helplessly gawping at the disintegration of the economic, social, environmental and I wouldn't mind adding (aesth)etic prerequisites on which it had so mindlessly been based.

But the Refuge Wear, the Drop Parachutes, the Survival Kits, the Urban Life Guards, the metaphoric garments, multiple stretchers and camp beds and Orta's video-installation Antarctica take it all a good way further. This time the message is not just a carrier of intelligent and forceful denunciation, it also carries with it a new exciting utopia. It's the discovery of a new world, or maybe, a forgotten landmass: the Antarctic. Orta carries us to that area of our planet, south of the 60° parallel, over which, in 1959, countries representing two thirds of humanity signed the Antarctic Treaty, a treaty that has turned this planet's sixth continent into the only ideal place in the world. A non-place which - perhaps due to its temperatures of - 60 °C is so unfit for human life - has become the only place on the planet that can only be used for peaceful purposes, where any degree of military involvement is prohibited, where there is freedom of scientific investigation and cooperation, where all nuclear energy production, all explosions and all disposal of radioactive waste material is ruled out.



Lucy Orta  
Urban Life Guard N.I.O. 0317, 2005  
Collection of the artists



Lucy Orta  
Siamese Armour, 2003-2004  
Collection of the artists



Lucy Orta  
Urban Life Guard N.I.O. 0317, 2005  
Collection of the artists

This is where Lucy + Jorge Orta have founded the Antarctic Village, the first symbolic village of the 'nation of humanity'. A place where a new generation of women and men will have the right to citizenship and, of course, a passport based on an amendment to article 13 of the Universal Declaration of Human Rights which states: Article 13:3 "Everyone has the right to move freely and cross frontiers to reach their chosen territory. Individuals should not be deemed of an inferior status to that of capital, trade, telecommunication and pollution, all of which know no boundaries."

On receiving such a passport, which will allow each citizen of the new world to travel freely, they will be requested in return "that each citizen dedicate him or herself to fight all acts of barbarity, to fight intimidation and poverty, to support social progress, to protect the environment, and endangered species, to safeguard human dignity and defend the inalienable rights to liberty, justice and peace."

Lucy Orta's work therefore urges us to reflect on our model for human progress and development well beyond the standard parameters which are usual in these times of global economic and environmental crisis. Orta warns us that the issue of sustainability is also anthropological and cultural, meaning an aesthetic, value based, artistic concern. Because as things stand, it is also our space - our living space in the world we are living in and the planet we are living on - and our time - the 'lived' time and not just the 'consumed' time of our lifetime - that is under threat. Our space and our time are also limited and non-renewable resources. They should therefore be handled with care and be viewed as an integral part of all economic, political, social and environmental deliberations.

So, what Lucy Orta is getting at, and what her work embodies and heralds, is a true cultural transformation where our objects of desire, and even our everyday gestures become symbolic and cultural stepping stones towards awareness. They point to a deep cultural and social transformation: from the current 'culture of economy' driven by the mythology of quantity, to a new 'economy of culture' based on quality. The quality of everyday objects, gestures and art works that care for the ecology of our minds. And in order to achieve this, all our

actions need to be questioned and reviewed, as does the balance between our western lifestyles and our intra-cultural thought patterns, between our affluent unsustainable way of life and a good, fair, and clean distribution of prosperity in the world. A new economy of culture in which culture is no longer an abstract term, it is a network of cultural actors who, like Lucy Orta, can generate and disseminate the kind of communication and education that can reveal the aesthetic side of ethics, and finally allow us to grasp how it really feels to become a citizen of a human nation and a fellow inhabitant of our blue planet.

Those who simply claim that such a transformation is impossible should first ask themselves if the current dogma of senseless unlimited material growth still carries within it the seed of well-being and a prospect for the future. If the answer is negative, a new course of action is needed. History has already witnessed some cultural (and artistic) movements that have dramatically changed the unfolding of time like Christianity, the Renaissance or the Enlightenment. All transformations stem from what distinguishes our species from all others: our human mind and spirit.

If only we wanted to, therefore, using all the regenerative power of our mind and spirit we could set this new transformation in motion. It will clearly take time. But we have to start somewhere. As far as I am concerned I have already forwarded my citizenship request to the Antarctic Village and have obtained my World Passport n.1004. I await, armed with fiery patience, for the day when together with many, many others, we will finally be entitled to show this same and shared document at every national border of this new world of ours.

# Research Hub Updates

## Object, Artefact, Situation

### **Hub Co-ordinator: Dr Frances Geesin, Reader in Materials and Textiles**

The Artefact Hub Group aims for collaboration and support between all members and welcomes group ownership and involvement.

The last meeting took place on 16th October 2008. Present were Professor Lucy Orta, Dr. Frances Geesin, Charlotte Hodes, Jennifer Shellard, Dr. Jessica Bugg, Donatella Barbieri, Peter Cox, Dr. Wessie Ling, Jenny Jones and Professor Sandy Black.

We welcomed Jenny Jones, a new associate lecturer at LCF working in Cultural Studies. Her practice has been as a painter with an interest in digital media. She is currently preparing a proposal for displaying a poster at the Intersections Conference organised by the Association of Art Historians at Manchester University.

We were delighted to see the return to LCF of Jessica Bugg who, having gained her PhD, is producing some very exciting work. Her practice employs design methods that are informed by interdisciplinary practice, concepts informed by the body and attention to contextual communication methods. The work investigates the complexity of communication between designer, wearer and viewer of conceptual fashion in specific contexts. Jessica has contributed to a group exhibition, DVDs of garments in performance in Hong Kong, and several Peer reviewed papers including most recently; Agendas at the V&A; 'Collaborators in Dance'; a paper: Interface; Concept, Context and Communication, Victoria and Albert Museum, London. A peer reviewed paper, at the OI STAT conference, Research in Design, Helsinki, Finland.

Charlotte Hodes spoke enthusiastically at an International Working Conference on Fundamental Problems of Artistic Practice, named 'Sensuous Knowledge' which took place during September at the Bergen National Academy of the Arts, Norway. Her paper discussed recent work exhibited at the Baring Wing and University Gallery, University of Northumbria, which was the outcome of an AHRC collaborative research project with Dr. Cathy Treadaway a Research Fellow at Cardiff School of Art and Design, UWIC. She showed us the catalogue

of the Drawing Skirts exhibition and it was suggested that as it was a particularly attractive format it might be a model for future Artefact Hub exhibitions. An informative DVD documenting her project can be found at: [http://www.fashion.arts.ac.uk/charlotte\\_hodes.htm](http://www.fashion.arts.ac.uk/charlotte_hodes.htm) it provides a wonderful insight into an artist's creative process.

Peter Cox presented some fascinating photographs and described the work he has been doing in Uzbekistan, assisting with the designing of clothes and combining modern yarns with customary ones to create new woven fabrics. He was interested to know if the Artefact Hub might have members whose work might complement his research for a future exhibition.

Lucy Orta has had a particularly busy year, which is documented in 'Research Events' of this publication. However she spoke about the logistics her solo exhibition, Survival had presented. Survival is currently at the Fashion Space Gallery, London College of Fashion. Her Antarctica show was exhibited at Galleria Continua, Le Moulin, Boissy Le Chatel, France and also showed in Hangar Bicocca spazio d'arte, Milan, Italy. Congratulations to Lucy for being elected to be a Member of the European Cultural Parliament.

Dai Rees will have work in Gothic: Dark Glamour from 5 September, 2008 to 21 February, 2009 at the Museum at FIT, New York. They have included one of his pieces that he made in 1998 from his Pampillon collection. It is the sheep's' pelvic piece that was included in 100-years of Art and Fashion at the Hayward Gallery and The V&A Tiara exhibition. So, ten years on, the work is reborn.

Simon Thorogood reported that he is also an exhibitor in Gothic: Dark Glamour a group show at the Museum at FIT, New York from 5th September 2008 to 21st February 2009. He will also be guest speaker at the Amsterdam World Fashion Centre, in conjunction with the ArtEZ Modelectoraat and dAcapo-ArtEZ, the general studies department of ArtEZ Academy of Arts and Design in Arnhem and AMFI (Amsterdam Fashion Institute). 'Planar'. An updated fashion design tool will be shown as part of 'When Photography and Drawing Meet Fashion', Fashion & Textiles Resource Centre, Institute of Textiles and Clothing, The Hong Kong Polytechnic University.

Jennifer Shellard contributed to a lecture presentation to Symposium part of the week long Stroud Festival, Stroud, Gloucestershire Moving Textiles into the 21st Century, 10th May 2008 and most recently the Research Narratives symposium, Chelsea College

of Art, 27th October 2008 (Research Narratives focuses on debates around practice-led research by considering how practice is discussed, described or addressed within a research context). The aim of this symposium was to foreground practical research and map and reflect on ways in which researchers formulate their work in the fields of art and design. Research Narratives is an open call for practical work rather than papers, looking at examples of research to generate, re-focus and re-direct its discussion. Jennifer plans to supply work to the Design Connexity Conference which is The 8th International Conference of the European Academy of Design, The Robert Gordon's University in Aberdeen, Scotland in April 2009.

Having enjoyed considerable success with exhibitions last year, Wessie Ling has concentrated on publications and conference publications including 'The Fashion Week Contest and its Dialectics', Conference Proceedings of the 6th International Conference of Design History and Design Study (ICDHS), Osaka University. She was an invited speaker at 'Fusionable Qipao: How the Qipao became a Fusion', part of the programme of China Design Now, Victoria & Albert Museum, May 2008.

Polly Kenny continues to explore traditional embroidery techniques through new technology. In 2007-8 Polly gained a Making a Difference Clip Cetyl award for developing independent learning resources for new textile technologies.

Lucy Orta handed over the Hub Coordinator role to Frances Geesin. Lucy stated that she will continue to follow up the exhibition project at the Talbot Rice Gallery, Edinburgh and be of any assistance she can. A vote of thanks was given to Lucy for her leadership over the last two years and individuals have begun to look at possible collaborations within the group.

## Fashion mediation hub

### **Hub Co-ordinator: Dr. Agnès Rocamora Acting Deputy Co-Director of the Centre for FBMC and Senior Research Fellow**

The hub has been working on the planning and organising of the Conversation Series for the Spring Term on Fashion and the Internet. Sue Jenkyn-Jones, Frances Ross and Julia Wolny, whose research project entitled SERVIVE (SERVice Orientated Intelligent Value Adding nEtwork for clothing - SMEs embarking in mass - customisation, a 3 year research/consultant project of 15 companies in a European

consortium) lends itself to the theme, have joined us in this. They will be discussing their project during one of the conversations.

The hub is delighted to welcome a new member, Professor Penny Martin, Rootstein Hopkins Chair of Fashion Imagery, who will become the new Fashion Mediation Hub Co-ordinator. Penny has been working on an exhibition on SHOWstudio and the future of fashion image-making to be staged at Somerset House, London in autumn 2009. In September 2008, she chaired the 'Fashion in the Mirror' panel discussion at The Photographer's Gallery, as well as the 'Inside the House of Viktor & Rolf' symposium at The Barbican, London, where she interviewed the designers for a film launched on SHOWstudio.com <http://www.showstudio.com/project/insidethehouseofviktorandrolf>

Penny also curated the 'The Camera, The Clothes & The Commercials: Forays into Fashion Film' screenings programme as part of the Victoria & Albert Museum, London's 'Close Up: Fashion Photography' Friday Late that month. She was also part of the 'Is the Underground Over?' panel during Frieze Art Fair in October, speaking on the development and politicisation of style publishing since the late 1970s. She presented as part of LCF's 'Politics of Fashion' session at the ELIA Biennial conference at the University of Gothenburg in October, and she has recently contributed an interview with the designer Shelley Fox to the forthcoming journal 'Fashion Practice' (Berg). Penny is a consultant and participant on BBC4's 'Style On Trial' series, scheduled for this autumn.

#### **Other hub members have also been busy pursuing various projects:**

Dr. Djurdja Bartlett was a guest speaker at the Centre for Research in the Arts, Social Sciences and Humanities/Contemporary Russian Culture Group, University of Cambridge, (October 2008). Her lecture Focus on Fashion: Modelling Moscow dealt with her research on post-socialist fashions and markets. A seminar - Russian 1920's Fashion in a Context - she presented at the Research Centre for Fashion, the Body and Material Cultures, (October 2008) drew on her existing research of socialist fashion, and the new research that she is starting on the historical and contemporary relationship between East European and Western fashion. She contributed the article 'Ideology and Clothes: the Rise and Decline of Socialist Official Fashion' in the book *Clothing and Fashion in Socialism* (Simonovics, I. (ed.) Budapest: Argumentum Kiadó, in press), and finished editing, and contributing to, volume 9 of the Berg

Encyclopaedia of World Dress and Fashion, which covers East Europe, Russia, and the Caucasus. Her book *Fashion: The Spectre that Haunted Socialism* will be published by the MIT Press (forthcoming 2009).

Maggie Norden has been doing some archiving, recording and editing. Using oral history, she is to be heard interviewing her father – Denis Norden – about some of the interesting and unusual reminiscences he has written about in his book *Clips from a Life* (Harpers Collings, Audio Books, 4th Estate). She has also continued work on her film *The Black and White of Colour*, which has involved scripting and recording Joanna Lumley and working closely with Luca Missoni. A version of the film will be exhibited in Madrid (Museo del Traje), Barcelona FAD as well as London's Estorick Gallery.

In September 2008, Dr. Agnès Rocamora gave a talk at Mansfield College, Oxford, as part of the 2nd 'Multiculturalism, Conflict and Belonging' global conference. Entitled 'La Parisienne in the Media: Moving Beyond France', it drew on her book *Fashioning the City: Paris, Fashion and the Media* (forthcoming 2009, I.B. Tauris). A chapter she co-wrote with Alistair O'Neill (Central Saint Martins) appeared in the recently published *Fashion as Photograph*, edited by Eugenie Shinkle (I.B. Tauris). She is currently developing a new research project on fashion blogs, which aims at investigating the representation of fashion on the Internet, and interrogating the position of fashion bloggers as new cultural intermediaries in today's contemporary society.

Sacha Teulon has been compiling a portfolio of her work across a range of media – magazines, moving image, photography, embroidery - over the last 15 years. It will exist in print as well as on-line. She has also started work on a project entitled 'Grow up, don't blow up', which seeks to explore contemporary cultural tensions and contradictions.

Nilgin Yusuf has been on a term's sabbatical, awarded through the university scheme, to research and write her forthcoming book *Undressing the Criminal Icon, 1959-1969* (Reaktion Publishing), which explores the subject of criminal identity through clothing and representation.

#### **Fashion Curation**

##### **Hub Co-ordinator: Judith Clark, Reader**

A curation special issue of *Fashion Theory* that evolved from conversations within early Hub meetings with Alistair O'Neill; Judith Clark and Amy de la Haye responded with

two curatorial responses to a single garment. The issue also included a piece by former MA Fashion Curation student, NJ Stevenson and a review of an MA exhibition project.

Both hub members have continued to forge contacts internationally; including travelling to Antwerp (11 September 2008) for the opening of the Margiela exhibition which MA student Sofia Hedman worked on as a curatorial assistant and to secure ongoing placements at ModeMuseum.

Judith Clark travelled to Stockholm Centre for Fashion Studies in October 2008 to speak about teaching attitudes to curating fashion at LCF and created links to the Centre for future student exchanges. Amy de la Haye joined the UAL's special collections network and Judith Clark carried out a feasibility study for the LCF Fashion Space Gallery with a view to extending its curatorial brief and collecting policy.

Both hub members have conducted extensive research into the Jaeger archive towards a publication in 2009. Discussions have been held at Jaeger about a possible exhibition at LCF of highlights from the archive. This has strengthened the already existing links with Jaeger owner and LCF alumni Harold Tillman; introductions were made by Sarah Byfield-Riches.

#### **Cultural and Historical Studies Hub**

##### **Hub Co-ordinator: Professor Reina Lewis, Artscom Centenary Professor in Fashion Studies**

For our last two meetings the Cultural and Historical Studies Research Hub has set up camp in the LCF archives, where we have had a thrilling time doing 'show and tell'. For our meeting in June, LCF archive manager Katherine Baird greeted us with a selection of objects from the archives, well chosen to sum up the strengths of the collection and to stimulate discussion about future acquisitions policy. Presenting us with a fragile silk scarf that had been left at reception in a carrier bag earlier in the year, Katherine invited hub members to help identify the object and to discuss the curatorial and research issues raised by it. This hub session, as we had hoped, dovetailed beautifully with the hub Research Seminar 'Labels, lies and luxury: lessons from the LCF archive' later in the summer term.

Hub members so enjoyed getting our hands on objects that we decided to hold our autumn term meeting in the archive as well – this time with a mission for each of us to research and present an object from the archive. We decided to fix on a single year;

1962, as a way to bring together a potentially diverse range of objects and approaches. We met in November with a lovely haul, which, as we had hoped, prompted many interesting points of comparison. Shaun Cole selected adverts for men's underwear in Men's Wear trade magazine that prompted intense discussion about changing images of the male body and masculinity, merchandising and graphic design. Maggie Norden, plundering her family archive, contributed 4-cyte, a Scrabble spin-off board game whose aspirations to learned leisure were presented with graphics that had much in common with the underwear marketing. This prompting a discussion of how graphic design fueled the way leisure and fashion interconnected. Alan Cannon-Jones [who, it so happened started his apprenticeship in 1962] talked us through a suit from Huntsman's in Savile Row whose portly client was assisted not only by two extra extender buttons on the trouser waistband [known as DAKS, "do any kind of sport", after the company that invented them] but also by a French bearer - an adjustable band applied across the stomach that acted as a gentlemanly corset.

With shoes fit for a queen, Katherine Baird selected a blue court shoe from Sir Edward Rayne whose 1950s colours again led us to a consideration of how palettes continue from one apparently discreet decade to another. The family firm H&M Rayne Ltd. not only held royal warrants for the Queen and Queen Mother, but was also the first to sell shoes designed by Mary Quant, Roger McCann and Jean Muir - evidence of Rayne's wider participation in the fashion industry as head of the British Fashion Council. My object, a photograph of a Hardy Amies outfit from the Woolmark collection was selected for the accessories. Augmented by gloves from Katherine's mother, I reflected on how every photo of my mum pushing me in my pram a year later in 1963 shows her in hat and gloves - crucial props for any woman who aspired to be treated like a lady. The ways in which femininity was as much about class as gender, linked us back to our consideration of the male body in suits and in underwear.

Building cumulatively across the objects, our discussion ranged from production processes to music cultures, from make do and mend to design education (1962 was the year that university grants were first introduced), from haute couture to youth subcultures, and from the implications of periodisation to the pedagogic potential of the archives. Using a 'through the keyhole' method gave us a lot of fun and allowed us to combine research knowledges and personal

histories to unlock new links between contemporaneous pieces bringing the real gems of our archive in to even more focus

We had such a great time that we are going to do it again. So if you missed the last meeting, please come and join us with your object on Wednesday 11th February 3.30-5.30pm. This time the year is 1978: I can't wait.

### **Centre for Fashion Science**

#### **Director Sandy Black, LCF Centre for Fashion Science (formerly Fashion Science Hub) Professor of Fashion and Technology**

The development of the Centre for Fashion Science is now underway from the beginning of the 2008/9 academic year. This is in recognition of the importance of this area both in the wider research context and for the College. The Centre's remit will primarily be in developing collaborative and cross-disciplinary research projects and bids but will also stage outward-reaching events such as symposia, similar to the successful Micro and Nano Technologies for Fashion event staged earlier in the year.

I am pleased to announce that Zoe Beck has been appointed as part-time Centre administrator from October 2008. She is a textile designer and has experience supporting teaching staff in technical areas in schools, and has already contributed to organising meetings and events. Further news is the recent designation of Professor Helen Storey as co-director to the Centre, now that she is a full-time Professor at the college. Helen Storey's work exemplifies the ethos of Fashion Science, bringing together disparate disciplines to communicate key ideas and develop innovative research. The new Fashion Science steering group is completed by Dr Penelope Watkins as Associate Director. An identity for the centre is currently being developed, together with a web presence, meanwhile a flyer which lists in brief the activities and projects underway by centre members has been distributed at relevant conferences and events, always attracting enquiries.

Two Centre members' meetings have taken place this term, both centring around the National Physical Laboratory (the UK's government funded centre for measurement). Following an initial contact made with NPL by Sandy Black at a nanotechnology conference, representatives from their Quality of Life business development team visited the college to meet Fashion Science researchers at the end of September. A reciprocal visit was arranged for 7th November to the NPL headquarters

in Teddington attended by Sandy Black, Philip Delamore, Ceri Isaac, Frances Geesin, Danka Tamburic and Penelope Watkins. A number of interesting presentations were made by NPL scientists working across areas including perception of materials, and standards for nanotechnologies in medical use. There is strong potential for collaboration and support, and these fact-finding meetings represent the beginning of discussions, also involving strategic collaboration with the University as a whole and the new Creative Industries KTN, with Jeremy Davenport.

As part of the college 'In Conversation' series of research presentations, the Fashion Science contribution 'Digital Bespoke' presented a collaboration between David Mason of bespoke tailoring firm Nutters and Philip Delamore, chaired by Sandy Black.

An expression of interest was put into the TSB (Technology Strategy Board) in July, led by Philip Delamore. Although unsuccessful in this instance, several project ideas were suggested during discussions with centre members which can be further developed for other calls.



**Highlights of research outputs or activities from individual hub members:**

**Sandy Black** gave a number of invited conference presentations, including:

Keynote Speaker at 'In the Loop: Knitting Past, Present and Future', Conference at Winchester School of Art, University of Southampton. Knitting technology comes full circle; The 2008 Nano Europe International Conference, St Gallen Switzerland entitled The Paradox of Fashion: the contribution of Nanotechnology, in the Multifunctional Materials strand; Nanotechnology for Sustainable Fashion and Textiles? At Beyond Green II: Symposium organised by ArtEZ Academy of Arts and Design, Arnhem and Amsterdam Fashion Institute. A paper was presented at the Sustainability 08 Conference at University of Malmo Sweden. Considerate Design: empowering fashion designers to think about sustainability.

**Jeni Bougourd** is involved in a successful bid led by University of Wales Newport, under the New Dynamics of Aging scheme, with specialist input on bodyscanning. A co-authored conference paper with Philip Delamore was presented at the Textile Institute Conference at Hong Kong Polytechnic University, Digital printing process study for personalised clothing

**Philip Delamore** has recently been appointed as Director of the Digital Studio at LCF, working on developing the bureau services in body scanning, digital printing and rapid manufacturing. He was invited to speak at the Rapid Prototyping and Manufacturing Association Seminar in November.

**Frances Geesin** gave two papers in conjunction with the Cloth and Culture exhibition: one at the conference 'Memory and Touch: an exploration of textural communication' entitled 'Virtual and Actual: The Myriad Possibilities of Touch. at RIBA; the second presentation A Creative Dialogue with Nanotechnology through the Medium of Textiles at University of East Anglia Sainsbury Centre. She is also developing a collaboration with Strathclyde University Dept of Pure and Applied Chemistry, investigating new coatings for metal.

**Ceri Isaac** has co-authored a book Digital Textile Design to be published in the Spring 2009, and has developed new work in digital printing for the forthcoming exhibition 'When Photography and Drawing Meet Fashion' in Hong Kong, curated by Charlotte Hodes. An invited presentation was given at the ProTextile Digital Symposium in June in Barcelona, Spain: Textile Design and Print in the Digital age

**Sue Jenkyn Jones** is leading the LCF contribution to the EU funded Framework 7 project SERVIVE, looking at online style advisor systems for companies wishing to get involved in mass customisation. This project is led by Athens Technology Centre and involves LCF researchers Jeni Bougourd, Philip Delamore and Penelope Watkins, Sandy Black and Frances Ross, in addition to researchers from Nottingham Trent University. She is also completing a book on Digital Fashion to be published by Lawrence King.

**Helen Storey** staged the exhibition Wonderland in two further venues. The 'disappearing dresses' created in the previous fashion studio installation at LCF were exhibited in Sheffield and Belfast, with project partners Universities of Sheffield and Ulster. The exhibits showed polymer fabric dresses disappearing in water over the life of the exhibitions, and Wonderland was shown in a shopping mall and botanical gardens in Sheffield to attract new audiences. Film and photographs by Nick Knight were shown in Belfast. New initiatives are being explored by the three universities, building on the methods of Wonderland, funded by NESTA.

**Danka Tamburic** has now returned to work after a period of illness, and is developing links with the UAL centre MATAR through Philip Green of LCC.

**Penelope Watkins's** three month fellowship last year with China University in Hong Kong, funded by the British Council, has led to further funded collaborative research in the area of garment fit and comfort. Conference papers have been presented at the Medtex Conference in University of Bradford, in July, and the Textile Institute Conference at Hong Kong Polytechnic University in November.

### **Future events**

Following the success of last year's seminars '*Conversations on the theme of Luxury*' and the Autumn term's '*Fashion and Emotion*' conversations, the Research Hubs at LCF will be running three seminars next term. The seminars are held on a Wednesday evening at 5.30pm (please note the earlier time and arrive at the event by 5.25pm), followed by drinks. Each term we have a different theme, next term's theme is **Fashion and the Internet**.

Rootstein Hopkins East Space

Wednesday - 21 January 2009

Wednesday - 11 February 2009

Wednesday - 4 March 2009

### **Term Three: Fashion and Faith**

Rootstein Hopkins East Space

Wednesday - 29 April 2009

Wednesday - 20 May 2009

Wednesday - 10 June 2009

**The Research Centre for Fashion, the Body and Material Cultures** is holding a series of seminars on the following dates:

Spring Seminar Series -

Tuesday 24 February 2009

Tuesday 3 March 2009

Tuesday 10 March 2009

For more information on times and session subjects please look at the FBMC website:

<http://www.fashion-body-materialcultures.org/>

### **Fashion and Well-Being? 11th Annual Conference for the International Foundation of Fashion Technology Institutes (IFFTI)**

Thursday 2nd - Friday 3rd April 2009

Hosted by London College of Fashion,  
University of the Arts London, UK

Convenors: Professor Helen Thomas,  
Director of Research

Wendy Malem, Dean of Enterprise and  
International Development

### Book chapters

**Pamela Church-Gibson**, 10-page introductory interview for the special issue of *The Americanist* (Polish Journal of American Studies) on Contemporary Media, September 2008

**Pamela Church-Gibson**, *Concerning Blondness: Gender, Ethnicity and Footballers Wives in the Hair: Styling, Culture, Fashion* Berg, 2008, edited by Sarah Cheang and Geraldine Biddle-Perry, 2008

**Pamela Church-Gibson**, essay in *German Anthology - Collected Papers of German Association of American Studies 2006*, Is that what they think a Real Man looks like?: On-Screen Dilemmas in Contemporary Hollywood cinema

**Shaun Cole**, 'Butch Queens in Macho Drag: Gay Men, Dress and Subcultural Identity' In Andrew Reilly and Sarah Coseby (eds) *The Men's Fashion Reader* Fairchild, 2008, ISBN-10: 1563675366, pp. 287-302

**Shaun Cole**, 'Hair and Male (Homo) Sexuality: Up Top and Down Below' in Geraldine Biddle-Perry and Sarah Cheang (eds) *Hair: Styling, Culture, Fashion* Berg, 2008. ISBN-10: 1845207920

**Amy de la Haye**, author of a curatorial overview for Joanne Eicher's *World Encyclopedia* (Berg).

**Eiluned Edwards**, 'Hair, devotion and trade in India' in: S. Cheang, and G. Biddle-Perry (eds), *Hair: Styling, Culture and Fashion*, Oxford and New York: Berg Publishers, p. 149-166, December 2008

**Janice Miller**, chapter co-written with Geraldine Biddle-Perry entitled 'The Ragged Dandy: Fashioning the Body of the Aging Rock Star' in the publication 'Never Get Old? Celebrity, Aging and Society: Aging Studies in Europe, Volume 2, published by the University of Graz, November 2008

**Danka Tamburic**, In vivo skin performance of a cationic emulsion base in comparison with an anionic system, in T. Tadros, (ed) *Colloids in Cosmetics and Personal Care*, Wiley-VCH, Weinheim, Germany, 2008

**Danka Tamburic** with S. Savic, B. Jancic, J. Milic, G. Vuleta, The impact of urea on colloidal structure of alkylpolyglucoside-based emulsions: physico-chemical and in vitro/in vivo characterisation, in T. Tadros, (ed) *Colloids in Cosmetics and Personal Care*, Wiley-VCH, Weinheim, Germany, 2008

### Conference papers

**Djurджа Bartlett**, Focus on Fashion: Modelling Moscow, at the Centre for Research in the Arts, Social Sciences and Humanities/ Contemporary Russian Culture Group, University of Cambridge, October 2008

**Djurджа Bartlett**, Russian 1920's Fashion in a Context, Research Centre for Fashion, the Body and Material Cultures, London College of Fashion/Central Saint Martins, October 2008

**Sandy Black**, Fashioned with Love: home knitting for children, Knitting History Forum annual symposium London, 8th November 2008

**Sandy Black**, The Paradox of Fashion: the contribution of Nanotechnology in Multifunctional Textiles session at the Nano Europe International Nano Conference 2008, St Gallen Switzerland, 16th September 2008

**Sandy Black**, Nanotechnology for Sustainable Fashion and Textiles? Beyond Green II: A Fashion Odyssey Symposium organised by ArtEZ Academy of Arts and Design, Arnhem and Amsterdam Fashion Institute, World Fashion Centre Amsterdam, 12 November 2008

**Sandy Black**, Sustainability 08 Conference organised by the Centre for Sustainable Design UK and University of Malmö, Sweden, 28th October 2008

**Jessica Bugg**, 'Collaborators in Dance', Interface; Concept, Context and Communication, Agendas at the V&A, Victoria and Albert Museum, London, presentation and published proceedings, 2008

**Jessica Bugg**, R E S E A R C H : Designing Performance - Performing Design, OI STAT conference, Helsinki, Finland, 2008

**Jessica Bugg**, Concept, Context and Communication: Interrelationship: designer, viewer, wearer, The Body: Connections with Fashion, 10th Annual Conference of the International Foundation of Fashion Technology Institutes (IFFTI), Melbourne Australia, 2008

**Sarah Cheang**, 'Turning Chinese: Women, sinophilia, fashion and modernity in early twentieth century Britain', 'Interactions' Centre for Fashion Studies, University of Stockholm, 3-4 October 2008

**Sarah Cheang**, 'Hair, "Race" and British feminine Chineseness', American Association of Anthropologists, San Francisco, 19-23 November 2008

**Judith Clark**, 'Reading in 3D' delivered at Stockholm Centre for Fashion Studies, 3-4 October 2008

**Philip Delamore co-authored with Jeni Bougourd**, Digital printing process study for personalised clothing, at the Textile Institute World Conference at Hong Kong Poly University, 18-21 November 2008

**Kate Fletcher**, Fashion that helps us flourish, Changing the Change Design Research International Conference, Turin, July 2008.

**Charlotte Hodes**, 'Drawing Skirts' a paper delivered at 'Sensuous Knowledge': An International Working Conference on Fundamental Problems of Artistic Practice, September 24th - 26th 2008, Bergen National Academy of the Arts, Norway. The paper discussed recent work exhibited at Baring Wing and University Gallery, University of Northumbria which was the outcome of an AHRC collaborative research project with Dr Cathy Treadaway, Research Fellow, Cardiff School of Art and Design, UWIC.

**Wessie Ling**, 'The Fashion Week Contest and its Dialectics', The 6th International Conference of Design History and Design Study (ICDHS), Osaka University, October 2008

**Wessie Ling**, 'In Motion with the Chinese Dress', Designed for You Talk Turner Contemporary, Margate, September 2008

**Wessie Ling**, 'Wuyong and Chinese Fashion', Postmodern / Postcolonial Bodies, University of Westminster, September 2008

**Wessie Ling**, 'Surprisingly Chinese? When Chinese Fashion goes to Paris,' Creative China Conference, Victoria & Albert Museum, June 2008

**Wessie Ling**, 'Fusionable Qipao: How the Qipao became a Fusion', part of the programme of China Design Now, Victoria & Albert Museum, May 2008

**Lucy Orta**, Remote Habitats (This is Tomorrow - Urban Utopias, Dystopias and Heteropias), MIT Visual Arts lecture series, Massachusetts, USA, 17 November 2008

**Lucy Orta**, Culture, Media and Democracy, European Cultural Parliament, Liverpool, UK, 25 October 2008

**Lucy Orta**, Antarctica, Moderna Museet, Stockholm, Sweden, 10 September 2008 and at the Festival Arte Contemporanea, Comune di Faenza, Faenza, Italy 23 May 2008

**Alison Shreeve**, 'Enhancing Curricular' at the CLTAD Conference, New York, April 2008

**Danka Tamburic, with M. Shamanna, G. Lakkireddy, T. Keshavarz,** Development of polysaccharide-based cosmetic ingredient using biofermentation, 24th International Carbohydrate Symposium, Oslo, July 2008

**Danka Tamburic, with M. Shamanna, T. Keshavarz,** Development of Natural Multifunctional Cosmetic Ingredient Using Biotechnological Approach, 25th Congress of the International Federation of Societies of Cosmetic Chemists, Barcelona, October 2008

**Danka Tamburic, with S. Williams, M. Weber, H. Stensvik,** Hand rejuvenation – Bioengineering and Clinical Evaluation of HA Injections, FACE Conference London, Royal College of Physicians, London, June 2008

**Danka Tamburic, with S. Williams, H. Stensvik, M. Weber,** Comparison of Stabilised and Non-Stabilised Hyaluronic Acid for Intradermal Skin Revitalization, Science Proven Meeting 2008, Royal College of Physicians, London, September 2008

### Editorships

**Alison Shreeve,** Joint Guest Editor of Art Design and Communication in Higher Education Journal 6:3, Emotions and Social Interactions in Higher Education

### Education activities

**Helen Storey,** Wonderland and Creative Youth Partnerships, Northern Ireland

**Helen Storey,** Innovation/Fashionation - A response project to the Wonderland Project 100 young people across N. Ireland will work with professional artists in Wonder-Labs for five+ days from October 2008 – March 2009

**Helen Storey,** Frills & Fashion Workshop Ormeau Baths Gallery, 1 November 2008

**Helen Storey,** Family Science, Ormeau Baths Gallery, 25 October 2008

**Helen Storey,** Family Recycling Workshop, Ormeau Baths Gallery, 18 October 2008

**Helen Storey,** Interface Masterclass, Ormeau Baths Gallery, 16 October 2008

**Helen Storey,** Wonderland workshop, Ormeau Baths Gallery, 7 October 2008

**Helen Storey,** Magical Mystery Tour I and II, education tours and workshops, part of Wonderland in Sheffield, 2 and 9 July 2008

**Helen Storey,** Wonderland, the science behind the story, education day, part of Wonderland in Sheffield, 7 July 2008

**Helen Storey,** Wonderland and the Centre for Science Education, Sheffield Hallam University

**Helen Storey,** CPD Programme: 15 schools across Yorkshire and the Humberside region are taking part in an innovative and challenging education programme inspired by and based on the Wonderland project, which will engage schools in cross-curricular approaches to learning at KS3.

### Enterprise & Research Projects

**Philip Delamore,** Optimised Rapid Manufactured Structures for High Heeled Shoes, TSB funded Feasibility Study, September 2008 - June 2009, in partnership with Within Labs and Prior2Lever.

**Jennifer Shellard,** inclusion in Kultur test repository site for research. The demo can be found at <http://kultur-demo2.eprints.org/> individual records for works: <http://kultur-demo2.eprints.org/121/>

**Simon Thorogood,** 'SoundWear'. Ongoing research and development.

### Exhibitions

**Jessica Bugg,** Group exhibition, DVDs of garments in performance, Hong Kong, 2008

**Sarah Cheang,** 'Chinese Whispers' Brighton Museum and Art Gallery, 1 May - 2 November 2008

**Pamela Church-Gibson,** Guest Curator, If Looks Could Kill – Fashion and Film Festival, Summer 2008

**Charlotte Hodes,** 'A Summer Exhibition' a group show at Marlborough Fine Art London, (accompanying catalogue) 24th July - 4th September 2008

**Charlotte Hodes,** 'Group Show, Digital Prints' London Print Workshop Digital works made at the Centre for Fine Print Research, University of the West of England. 3-4 large scale lasercut prints made with the research centre as part of the AHRC research project, 20 November 2008 - 31 January 2009

**Lucy Orta,** Survival, Fashion Space Gallery, London College of Fashion, London, UK, Monday 29 September - Friday 31 October 2008

**Lucy Orta,** Carried Away Procession in Art, MMKA, Arnhem, Holland, 13 June 2008, 21 September 2008

**Lucy Orta,** 1% Water and our future, Z33, Hasselt, Belgium (touring to Somerset House London), 29 June 2008, 28 September 2008

**Lucy Orta,** Body Architecture, The Swedish Museum of Architecture, Stockholm, Sweden, 9 September 2008 - 2 November 2008

**Lucy Orta,** Antarctica, Galleria Continua/ Le Moulin, Boissy Le Chatel, France and Hangar Bicocca spazio d'arte, Milan, Italy, 28 June 2008 - 5 October 2008

**Lucy Orta,** OrtaWater, Austrian Pavilion International Expo, Zaragoza, Spain, 14 June 2008, 14 September 2008

**Lucy Orta,** Totipotent Architecture - Skin Deep, Fort Asperen, Leerdam, Holland, 13 June 2008, 21 September 2008

**Helen Storey,** The Earth Awards, Wonderland installation, New York, 7 December 2008

**Helen Storey,** Beyond Green, Wonderland films and images, Amsterdam, 12 November 2008

**Helen Storey,** Primitive Streak, University of Ulster, Belfast, 8 October - 8 November 2008

**Helen Storey,** Wonderland in Belfast, Ormeau Baths Gallery, 8 October - 8 November 2008

**Helen Storey,** (Wonderland) Design Hero at 100% Materials, 100% Design, Earls Court, London, 18 - 21 September 2008

**Helen Storey,** Wonderland at Sainsbury's, Sainsbury's HQ, Holborn, 4 - 8 August 2008

**Helen Storey,** Wonderland in Sheffield, Meadowhall Shopping Centre, Millennium Galleries, The University of Sheffield, The Botanical Gardens, 18 June - 13 July 2008

**Simon Thorogood,** 'Gothic: Dark Glamour', Exhibitor in group show at the Museum at FIT, New York, 5 September 2008 - 21 February 2009.

**Simon Thorogood,** 'Beyond Green 2', guest speaker at the Amsterdam World Fashion Centre, in conjunction with the ArtEZ Modelectoraat and dAcapo-ArtEZ, the general studies departement of ArtEZ Academy of Arts and Design in Arnhem and AMFI (Amsterdam Fashion Institute), 12 November 2008.

### Journal articles

**Sarah Cheang,** 'Dragons in the Drawing Room: Chinese Embroideries in British Homes, 1860-1949,' Textile History, 2008

**Sarah Cheang,** "Our Missionary Wembley": China, Local Community and The British Missionary Empire, 1901-1924,' East Asian History issue 32/33, June 2007/Dec 2007

**Pamela Church-Gibson,** essay in The Journal of British Cultural Studies entitled 'The Deification of the Dolly Bird: Selling Swinging London, Fuelling Feminism'

**Pamela Church-Gibson,** Russian Fashion Theory article is entitled Millennial Masculinity: The Anti-Fashion Backlash in Mens' Magazine Journalism, May 2008

**Amy de la Haye and Judith Clark,** One Object: Multiple Interpretations, Fashion Theory special issue on Curation, pp. 137-169, Volume 33, June 2008

**Janice Miller**, 'Hair Without a Head: Disembodiment and the Uncanny' to the edited collection 'Hair: Styling, Culture, Fashion', edited by Geraldine Biddle-Perry and Sarah Cheang, published by Oxford: Berg, December 2008

**Janice Miller**, commentary to the anthology 'Unspoken Interactions: Exploring the unspoken dimensions of learning and teaching in creative subjects, published by CLIP/CETL, November 2008

**Janice Miller**, 'Critical Practitioners and Critical Consumers: The Theory/Practice Divide and Art and Design Learning,' in the published proceedings of the CLTAD 'Enhancing Curricula: Using Research and Enquiry in the Disciplines to inform Student Learning'. Paper was originally delivered in May 2008

#### Judging

**Frances Geesin**, judge and artistic advisor of images for a competition for the cover of a new publication *Nanotoday - An International Rapid Reviews Journal*, published by Elsevier.

**Sandy Black**, Panel Member Fashioning the Future Fashion Summit at LCF, 27- 28 October 2008

**Sandy Black**, Judge for ReFashion awards, organised by Ethical Fashion Forum, 13 November 2008

#### Keynote speeches

**Sandy Black**, 'In the Loop: knitting technology comes full circle', Keynote Speaker at In the Loop: Knitting Past, Present and Future, Conference at Winchester School of Art, University of Southampton, 15 - 17 July 2008

**Sandy Black**, The Politics of Fashion: Interrogating Fashion and Considerate Design, ELIA (European League of Institutes of the Arts) 10th Biennial Conference, University of Gothenburg, Sweden, London College of Fashion session, 30 October 2008

**Pamela Church-Gibson**, keynote address - Going Cheap? Tabloid Female Celebrity - conference at the University of East Anglia, July 2008

**Pamela Church-Gibson**, Plenary address, Post-Colonial Bodies, conference at University of Westminster, 2008

**Pamela Church-Gibson**, Plenary Speaker - 'Art, Fashion and Celebrity Culture', International Conference *Mode e Arte* at the Centro Modacult, Milan, May 2008

**Amy de la Haye**, Keynote address on Jean Muir at the National Museum of Scotland, November 2008

**Kate Fletcher**, Fashion for Sustainability, Organic Exchange international conference, Porto, October 2008

**Kate Fletcher**, Fashion for Sustainability, Ethical Fashion week at Northumbria University, Newcastle, November 2008

**Reina Lewis**, keynote 'Islamic Lifestyle Media: Making Muslim Consumers, Marketing Muslim Selves', Fashion, Consumer Cultures and Muslim Diasporas symposium, University of California, Irvine, June 2008

**Reina Lewis**, keynote 'The Pleasures and Pitfalls of Cultural Exchange: Women as Creators, Collectors, and Subjects of Orientalism', Leighton House Museum, October 2008

**Reina Lewis**, 'Wardrobe Crisis?: Islamic fashion and moral panics' keynote, Post-Immigration: Minorities, Religion and National Identities, Bristol University, November 2008.

**Reina Lewis**, plenary Cultural Exchange and the Politics of Pleasure, Ottoman Istanbul and British Orientalism, Pera Museum, Istanbul, November 2008

#### Publications

**Sandy Black**, edited Special Edition of Text, *The Journal of the Textile Society* on the subject of Knitting, published November 2008

**Sarah Cheang**, co-edited with Geraldine Biddle-Perry, *Hair: Styling, Culture and Fashion*, Oxford: Berg, 2008

#### Talks, lectures, workshops and symposiums

**Philip Delamore**, speaker at the Rapid Prototyping And Manufacturing Association Seminar, 10th November 2008

**Eiluned Edwards**, The Social Fabric. Textiles, Dress and Identity in Kachchh, two-day workshop at SOAS, University of London, The Idea of Gujarat: History, Ethnography and Text, May 2008

**Eiluned Edwards**, Dynamics of African Migration across the Atlantic and Indian Oceans, Workshop at the Institute of Commonwealth Studies, July 2008

**Eiluned Edwards**, Fashion futures - a global perspective, University of Westminster, Lecture for MA Fashion Design and Enterprise, 19 November 2008

**Eiluned Edwards**, Cloth and Community: Textiles and Dress of Gujarat, India International Centre, New Delhi, Lecture for Craft Revival Trust, December 2008

**Frances Geesin**, A Creative Dialogue with Nanotechnology through the Medium of Textiles<sup>2</sup> at UEA Sainsbury Centre, May 2008

**Frances Geesin**, 'Haptics: Virtual and Actual', The Myriad Possibilities of Touch at RIBA, June 2008

**Frances Geesin**, Presentation to Alumni at the RCA, Summer 2008

**Reina Lewis**, 'A Critic's Perspective', Lure of the East, Tate Britain, public talks programme, July 2008

**Janice Miller**, respondent to a panel presentation at the Conference 'The Point of Feminism' at the University of Reading, 12 September 2008.

**Antony Price**, Fashion CGI - Digital Manipulation in Fashion Imaging, in the Rootstein Hopkins Space, 14 October 2008

**Jennifer Shellard**, Lecture presentation to Goldworks Network, Metropolitan Works, Metropolitan University, 11 March 2008

**Jennifer Shellard**, Lecture presentation to Symposium, part of the week long Stroud Festival Stroud, Moving Textiles into the 21st Century, 10 May 2008

**Jennifer Shellard**, Presentation to RCA Research network on Visual Perception RCA Senior Common Room, 10 June 2008

Jennifer Shellard, Research Narratives symposium Chelsea College of Art, 27 October 2008

**Alison Shreeve**, Fellows Seminar at the Practice Based Professional Learning CETL, Open University, 17 September 2008

**Helen Storey**, Water Futures II, Universities United, Belfast, 8 October 2008

**Helen Storey**, Q&A with Tony Ryan, Helen Storey and Trish Belford, Ormeau Baths Gallery, 7 October 2008

**Helen Storey**, A celebration of Wonderland, conference held at The Edge, University of Sheffield, 10 July 2008

**Helen Storey**, Ideas That Can Change the World as part of 'Shine Week,' 30 June - 4 July 2008, held at, and hosted by Microsoft London, and Tim Campbell (Alan Sugar's first apprentice), young people present their ideas for development and investment.



We hope that this Research Newsletter will act as a catalyst to inform and enhance our burgeoning research culture and encourage colleagues and students to tell us about their research interests and up and coming activities and events.

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Rachel would like to thank everyone that contributed to the newsletter.