

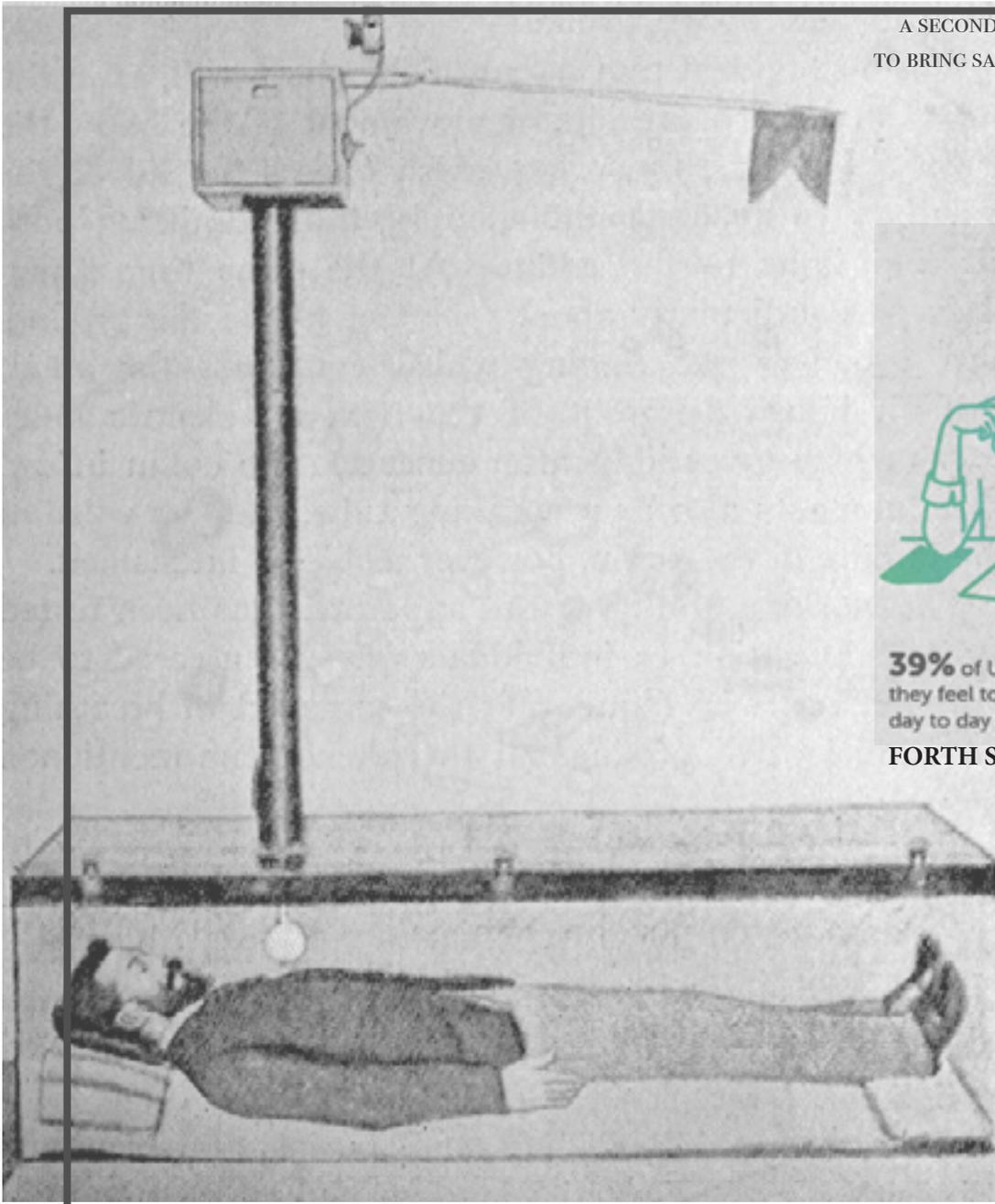
JUST AS MAN IS DESTINED TO DIE ONCE, AND AFTER THAT TO FACE JUDGMENT, SO CHRIST WAS SACRIFICED ONCE TO TAKE AWAY THE SINS OF MANY PEOPLE; AND HE WILL APPEAR A SECOND TIME, NOT TO BEAR SIN, BUT TO BRING SALVATION TO THOSE WHO ARE WAITING FOR HIM.

**Hebrews 9**



**39%** of UK adults admit they feel too stressed in their day to day lives

FORTH Survey, Jan 2018



**“The Truth is that one might almost as well be in one’s coffin”**  
Edward Carpenter, Simplification of Life, 1886

# The

# Hybrid Artisan //

In Search of a New Tailored Aesthetic for the Modern World // /

David .A. Morrish  
Masters in Fashion & Textiles  
2018-2020



# The Hybrid Artisan

In Search of a New Tailored Aesthetic for the Modern World // /

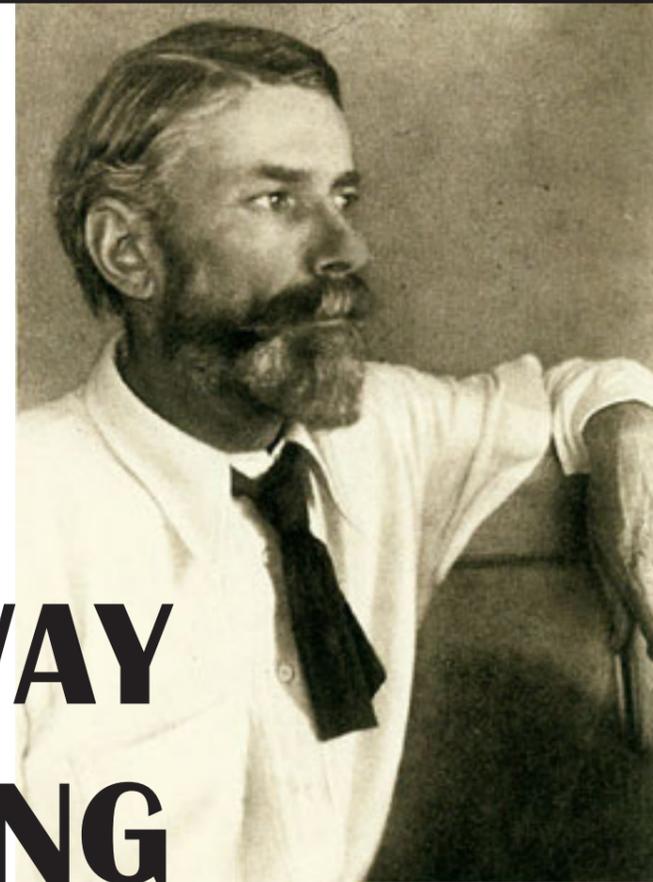
Paying homage to a meeting of two minds: Carpenter and Morris (1884) through the refashioning of *obsolescent* men's tailored jackets.

(Garments no one cares about anymore)

1// Project Title

Environmentalists  
Lecturers  
Activists  
Anaracists  
Scholars  
Socialists  
Campaigners  
Reformers  
Art & Craft  
Human Rights  
VISIONARIES  
Inspirational

## “UTOPIAN WAY OF LIVING

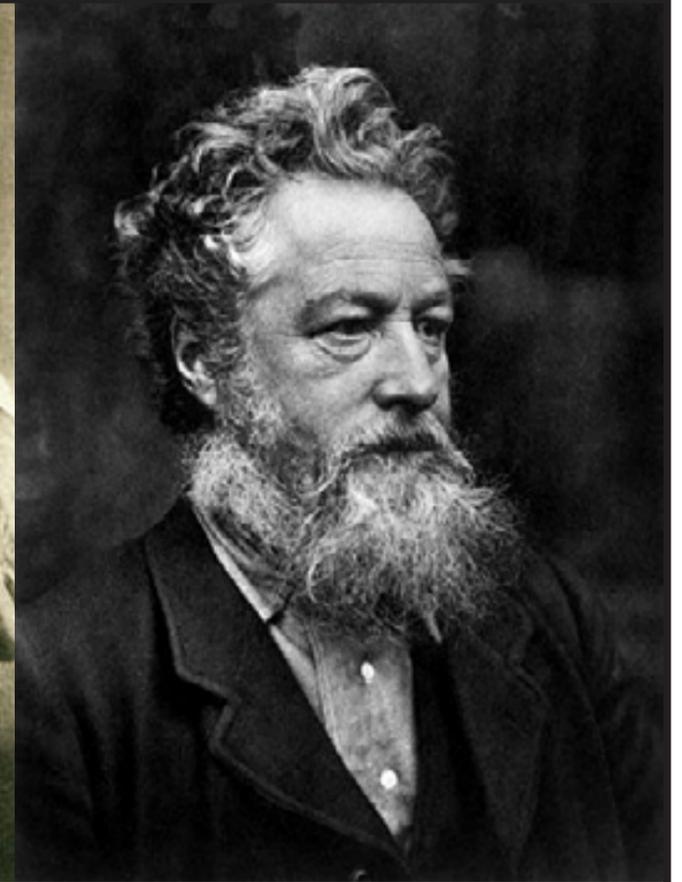


Edward Carpenter 1844 - 1929  
Age at time of meeting (40)

Edward Carpenter was a leading cultural, political and social reformer in late 19th and early 20th-century Britain. He was instrumental in the foundation of the Fabian Society and the Labour Party and campaigned for Women's suffrage. He was an advocate of free love, recycling, nudism and prison reform, and was also at the epicentre of contemporary literature, acquainted with Robert Graves, Oscar Wilde, E M Forster, and Isadora Duncan to name just a few. He advocated the 'Simplification of Life' and put his beliefs into practice. Tolstoy called him 'A worthy heir of Carlyle and Ruskin'. Openly gay, Carpenter boldly tackled the problems of sexual alienation and emerged as the founding father of gay rights in England.

Source: [https://www.exploringsurreypast.org.uk/themes/people/writers/edward\\_carpenter/](https://www.exploringsurreypast.org.uk/themes/people/writers/edward_carpenter/)

“All we can do is take the existing mode of life in it's simpler forms and work from that as a basis.”  
Edward Carpenter



William Morris 1834 - 1896  
Age at time of meeting (50)

William Morris is best known as the 19th century's most celebrated designer, but he was also a driven polymath who spent much of his life fighting the consensus. A key figure in the Arts & Crafts Movement, Morris championed a principle of handmade production that didn't chime with the Victorian era's focus on industrial 'progress'. On a family trip to London in 1851, Morris (then aged 16) demonstrated his loyalty to craft principles by refusing to enter the Great Exhibition – which championed Machine Age design – on the grounds of taste. Towards the end of his career, Morris began to focus increasingly on his writing, publishing a number of prose narratives, including his most celebrated: *News from Nowhere* (1890). Infused with his socialist ideas and romantic utopianism, this book offers Morris's vision of a simple world in which art or 'work-pleasure' is demanded of and enjoyed by all.

Source: <https://www.vam.ac.uk/articles/introducing-william-morris>

“Have nothing in your houses that you do not know to be useful or believe to be beautiful.”  
William Morris

# UTOPIAN WAY OF LIVING Simplification of Life

SIMPLIFICATION OF LIFE.

83

To return to the question of domestic economy. Of course the current mode of life is so greatly wasteful, and we have come to consider so many things as necessities—whether in food, furniture, clothing, or what not—which really bring us back next to no profit or pleasure compared with the labor spent upon them, that it is really difficult to know where the balance of true economy would stand if, so to speak, left to itself. All we can do is to take the existing mode of life in its simpler forms, somewhat as above, and work from that as a basis.

Carpenter, E 1886



## Purpose of this Document //

This document is my proposed project intentions, written in the early stages of my masters degree. I tend to find that my research in whatever form this takes, has a direct impact on my ideas and thought process and therefore I suspect that this document will differ (Perhaps considerably) from my final project outcomes. To compensate and help explain the decisions made throughout my journey, I will keep a handwritten journal and a reflective blog which further delves into key aspects. On completion of the project I will compile a critical evaluation to summarise the key changes and reasonings.

Since graduating in 2000 with a degree in Fashion Studies, my career path has not been linear and has crossed over several different industrial sectors, all requiring a different skills set. For the most of the last 18 years I have utilised a dual working practice, juggling a reliable stable job (To pay the bills and support my family) and freelance/consultancy work (Unpredictable income but more akin to my passion and interests). My main employment has seen me working as hotel manager, vehicle technician, quality control inspector, TEFL teacher, tradesman and university academic, while my consultancy work has included fashion design, garment production, sampling, pattern cutting, graphics and tailoring. The variety of job roles encountered over the years has resulted in the *development of a diverse and varied skills set and associated knowledge*, working with not only a wide range of processes but also materials and contexts.

My design/thought process is not too dissimilar to my employment history in that at times it may appear to apply a “scatter gun” approach and may not necessarily be understandable to many people due to its fragmented nature. The initial stages of this project are very important allowing me to explore my intentions both within and outside of my comfort zones, through a series of materials and process experimentations, while simultaneously attempting to underpin my practice with theory and purpose. This aspect of the project I do tend to struggle with as my creative skills are much stronger than my academic writing skills.

For the last 8 years I have worked as an academic and seen thousands of graduate “collections” consisting of 6 to 8 looks for the catwalk based on a chosen theme and concept. Often these are very self indulgent and personal to the students, displaying very surface level thinking, due mainly to the time frame they have been set and workload expectations. Usually there is an attempt to apply a theoretical underpinning in order help set a context and improve project communication, but very rarely have I seen collections that are truly experimental, risk taking, challenging or address social global issues in any way shape or form. For my masters project there is definitely an element of self indulgence and playfulness, as I seek to further develop my skills and knowledge base, however there is also a seriousness to my work on multiple levels, challenging not only processes and materials but also attempting to raise many questions from audiences. At times I will take things “literally” but at others the connection may not be obvious at all, requiring a deeper level of critical thinking and interpretation. Encouraging the audience to question and challenge my work is something that appeals greatly to me, as I believe it not only helps develop their own critical acumen and opinions but also asks them to question who they are as a person and what they stand for.

I chose to investigate the meeting of both Carpenter and Morris (1884) as they both strike a cord with me for their theories, principles and practices, but also due to the Yorkshire locality connection. Both visionaires are inspirational for different reasons, yet both share similar identified commonalities to myself. This project pays homage to both inspirational men, while allowing me scope to discover myself within the journey.

## Definition of terminologies // Source: Oxford English Dictionary

### Hybrid //

A thing made by combining two or more different elements.  
'jungle is a hybrid of reggae and house music'

### Artisan //

A worker in a skilled trade, especially one that involves making things by hand.  
'street markets where local artisans display handwoven textiles, painted ceramics, and leather goods'

### Hybrid Artisan//

For the purpose of this project proposal - I refer to the term Hybrid Artisan as a creative craftsman who utilises and engages with both traditional (Handcraft) and digital (New technologies) from multiple specialisms within their practice in order to produce carefully considered, quality artefacts.

### Refashioning //

Fashion (something) again or differently.  
'the industry reshaped and refashioned itself'

### Obsolescent //

Becoming Obsolete '  
'falling into disuse'

### Homage//

Special honour or respect shown publicly.  
'many villagers come here to pay homage to the Virgin'

### Anarchist//

A person who believes in or tries to bring about anarchy.

### Environmentalist//

A person who is concerned about protecting the environment.  
'the environmentalist movement'

A person who considers that environment, as opposed to heredity, has the primary influence on the development of a person or group.

### Tailoring//

The activity or trade of a tailor.  
'they learnt woodwork, tailoring, and other trades'  
The style or cut of a garment or garments.

## 1.2// Context // Clarification of Terminology

## Personal Motives //

# Who am I & Why am I doing a Masters anyway?

My MA direction stems from my personal interest, fascination and experience in men's tailoring, pattern creation, manufacturing processes (traditional and digital), materials, art, design and social responsibly (Climate change and sustainability).

Working in academia, it has become necessary that I enhance my academic qualifications in order to open doors for future promotion, mobility, flexibility and to ensure job stability. With increasing pressure to further engage in research and contribute within external environments (Conferences, publications, exhibitions etc.) it is imperative that I begin to define my specialism and establish a direction that could be explored further for PHD study.

My own business start-up "Kingfly Personal Tailoring" (2016) is currently shelved and there could be an opportunity to re-establish its USP with a more personal, original and sustainable underpinning. Re-establishing Kingfly Tailoring would help to align my practice alongside Sheffield Hallam University's applied strategy plan, ensuring teaching is informed by practice, research and remains current. I have always been drawn to the rebellious, anarchist and activist side of design and to creatives who challenge practice, traditions and social, environmental injustice. It is no surprise to me that I forged a connection to the Westwood label and continue to attend and participate in the Intellectuals Unite activist group meetings hosted by Vivienne once a month.

Being brought up in a small village in Lincolnshire (Home place of Charles Fredrick Worth, anarchist in his own right), I grew up surrounded by the vast openness of fields, farms and the serenity of woodland. Moving to Derby to study fashion design towards the end of the millenium, I swapped the flat fields for the Derbyshire Dales and now living in Huddersfield (A short walk from the Yorkshire Sculpture Park) and working in Sheffield I have developed a deeper and more emotional connection to Yorkshire and the surrounding areas, for its beauty, heritage and creativity. Many influential individuals have resided in the region over the past centuries and I am proud to be in a position today to not only discover who I am as a person and creative, but what I stand for and the impact I can leave on the world. I would like to find out more about the land and personages who are helping me in my journey of self-discovery, skills development and are part of my mission to realign my career path.

### Simplification of My Life

Mindfulness and living a balanced healthy lifestyle is important to me and I find **e-scipism** and **piece of mind** through not only enjoying the landscape around my home, but also through the **sport of running and creativity**. Learning and applying new skills gives me a sense of accomplishment and achievement, whilst **helping, influencing and educating** other gives me a sense of purpose, belongingness and reward. (Atributes seen in both Carpenter and Morris). My life is not simple by any means juggling work, pleasure, study and family life, but in todays society what does "simple" mean and is this just an utopian dream? Through my work I will challenge and question many exsisting practices and theories, breaking barriers while attempting to innovate, educate and inspire.

### 1.1// Rationale



Serenity of the landscape - View from the front of my house. Scissett, Huddersfield.

**"I'm creating in a space that's between reality and dreaming."**

**Iris Van Herpen**

## Personal Aims//

// // // To establish and develop my academic and research profiles in the areas of sustainable creative men's tailoring and pattern creation.

// // // To identify a direction for PHD level of study and opportunities to engage in calls for contributions to conferences, exhibitions, publications, papers etc

// // // To develop and refine specialist skills in **pattern creation, graphic imagery and process application** centred around the discipline of tailoring.

// // // To source and establish a collaborative network of specialists who can help to inform and support my studies and future business intentions.

// // // To review my business USP and identify further opportunities around establishing a foward facing business model, reworking practices, personalisation opportunities and sustainability.

// // // To define and further understand who I am and where I sit as a person, collaborator, creative, artist, designer, artisan, craftsman, academic, activist, mentor, inventor, entrepreneur.....

## //Who AM I //

*Where is my place in this world, What do I have to say & what can I offer?*

### My Key Inspirational Designers

// Charles Fredrick Worth  
// Antonio Berardi  
// Vivienne Westwood  
// Thom Browne  
// Walter Van Beirndonck  
// Thierry Mugler  
// Alexander McQueen  
// Rick Owens  
// Hussien Chalayan  
// Viktor & Rolf  
// Rei Kawakubo  
// Henry Poole  
// Martin Margelia  
// Iris Van Herpen  
// Balenciaga  
// Gareth Pugh  
// Aitor Throup  
// Christopher Raeburn  
// Henry Poole  
// Una Burke



Re-  
search  
Ques-  
tion//

**How can a modern interpretation of the key principles, practices and movements of Carpenter and Morris, help to inspire a more sustainable future for the 21st Century?**

Supporting  
Questions//

// / / What are the challenges and opportunities for refashioning obsolescent men's tailored jackets?

// / / How can the relationship between art, fashion, process and technology be exploited for the greater good?

// / / To what extent have the consequences of cross disciplinary collaborative practices changed the definition of the "artist, designer and maker?"

// / / What impact has new technologies and traditional craft practices have on today's and tomorrow's designers and how does this impact on course curriculum?

// / / What could the design process look like working in such an uncertain environment, diverse individual clientele and applying a hybrid craft approach?

// / / Can a tailored jacket become more valuable in its second life than it was in its first?  
**Reincarnation**

# The Hybrid Artisan /

In Search of a New Tailored Aesthetic for the Modern World // /

Centralised around the specialism of menswear tailoring, encouraging a re\_think in current practices and processes, thus actively breaking with and disrupting time served traditions and mass manufacturing in an attempt to offer more sustainable, closed loop and forward thinking tailoring alternative.

## Aim // /..... // //

*Refashioning* unwanted and obsolete jackets (Discarded and second hand) I aim to create an *alternative* tailored aesthetic, influenced by creative pattern cutting theories, hybrid craft processes and cross disciplinary influences, while paying homage to key principles, practices and movements of Carpenter and Morris. The outcomes are intended to identify and propose alternative approaches and opportunities in regards to, *artefact, apparel, process and personalisation* in an attempt to not only strengthen the emotional attachment between owner and object but also to create *vehicles for discussion and debate* around the themes of sustainability, social behaviour, new technologies, traditions and skills, systems, mass manufacturing, climate change and the questioning itself of what is tailoring and *what are the roles and responsibilities of designers today?*

## Brief Objectives

- To address and satisfy the personal aims.
- To better understand possible reasoning's why deemed luxury jackets end up "unwanted" and discarded.
- Propose sustainable alternatives for obsolescent men's jackets, preventing them reaching landfill or incineration.
- Propose new processes for the personalisation and customisation of men's Jackets, creating a heightened emotional connection.
- Identify business opportunities in the refashioning men's jackets.
- To formulate a co-design process working within an ambiguous and very individual environment.
- To produce forward thinking outcomes that question processes, challenge conventions, and cause debate and discussio



Obsolescent Men's Tailored Jackets donated to Oxfam Wastesaver, Batley, 2018

## **REFASHIONING // / /**

The process of refashioning is described by Farrer as one 'that intercepts discarded clothing (**post-consumer textilewaste**), reclaims, re-cuts and refashions, returning the item to the clothingstream, effectively creating a new loop, postponing its *grave ending*, thus reducing both textile waste and the demand on raw materials required in the-manufacture of new textiles' (*Farrer 2011: 27*)

RATIONALE

# Why should I//WE give a DAM about the past??

*“I think that human beings have gotten as far as we’ve gotten because of our adaptability, our ability to adapt, and our ability to dovetail our technologies - our brains to our tools. With the Industrial Revolution, we transcended the limits of our muscles. With the digital revolution, we transcend the limits of our minds.”* Jason Silva

Designers today look to the present and past to propose new future trends, referring to cultures and global society for inspiration. Electronic media has created a global village, (Marshall McLuhan 1964), which has accelerated considerably through the easy access of the WWW enabling anyone to enter the virtual world from your watch, phone, glasses, tablet or even restaurant tables!

**“The Internet is becoming the town square for the global village of tomorrow.”** Bill Gates

This new digital world can be a means to escape the realities of the physical one and can make life more manageable, efficient, bringing people closer together. However, with technologies continuing to advance at such an immense pace, it is no surprise that people are starting to suffer “information overload”, with significant signs of increased stress levels and new addictions connected to online gaming, gambling and social media engagement.

With the rise of the digital industrialisation, goods can now be produced with very short lead times, much faster than witnessed in the Victorian industrial period. Our fast fashion, throw away society has produced several key negative consequences:

- Increase in cyber crime and bullying,
- Increase in fast fashion, low quality and a “throw away culture”
- A “must have the latest gadget or clothing” younger generation, regardless of cost
- Decrease in traditional art and design based practical skills within education
- Increase in mental health issues amongst adults- anxiety, depression, stress, mainly caused by demanding jobs and money worries.
- Increased need to be “liked” and “followed”
- Demise of the high street shops and rise of the online e-commerce sector.
- Increase in climate change and significant environmental damage.

## What if someone had already predicted this? What if we could identify repeated patterns? Perhaps then we could help change direction?

1.2// Rationale // 2018 // Health and Well Being & The Environment

## Seen it all before //

Well in fact several influential people of the late Victorian period had the same concerns as the industrialised world developed. Concerns around mass manufacturing and the impact it would have on //

- Art & Design
- Creative and practical skills
- Creativity
- Consumer demands
- Health and well being of the producers and consumers (Human rights)
- Environmental damage and resources
- Class Systems and the economy

Both Edward Carpenter and William Morris formed the Social League in the early 1900s in an attempt to change the world for the better and subsequently they formed a very influential network of creative minds with similar beliefs. Their ideas and practices were disseminated through protests, publications, art works, lectures and papers. Both were activists of their time, fighting for the same things that we are seeing today from the likes of fashion designers Stella McCartney, Vivienne Westwood and Christopher Raeburn.

*“We have a finite environment—the planet. Anyone who thinks that you can have infinite growth in a finite environment is either a madman or an economist.”*

**Sir David Attenborough**

## If we had only listened to Carpenter and Morris much earlier, would we be in such a mess now?

It is not the strongest of the species that survives, nor the most intelligent that survives. It is the one that is most adaptable to change

**Charles Darwin**

If for every man who consumes more than he creates there must of necessity be another man who has to consume less than he creates, what must be the state of affairs in that nation where a vast class—and ever vaster becoming—is living in the height of unproductive wastefulness? Obviously another vast class—and ever vaster becoming—must be sinking down into the abyss of toil, penury, and degradation.

Edward Carpenter, England's Ideals, 1884

**Why We Refuse to Learn From History**

Even those who know and remember many historical facts still repeat the mistakes of that past.

JR FEARS 05 September, 2011

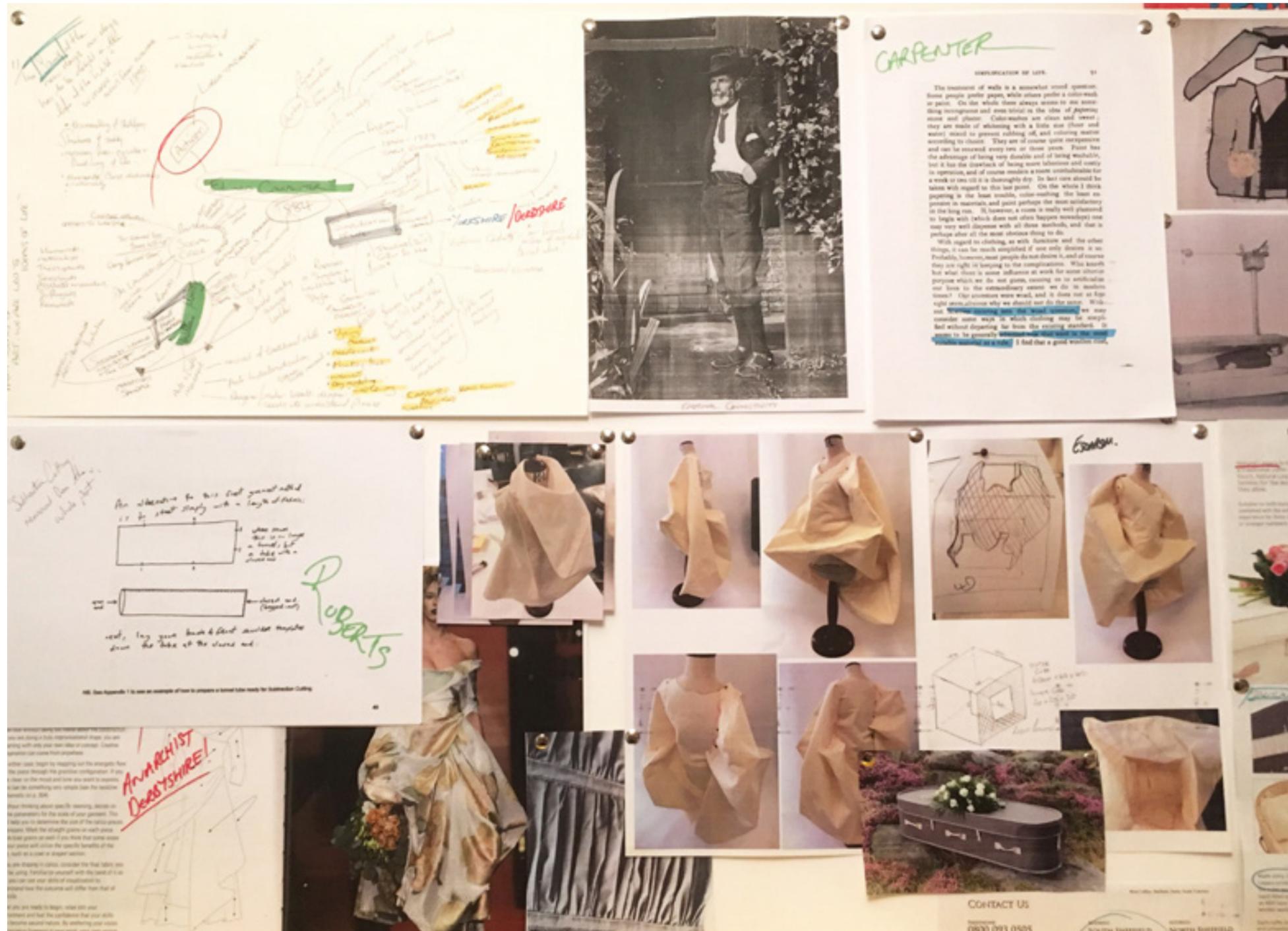
<https://bigthink.com/learning-from-the-past/why-we-refuse-to-learn-from-history>

CONTEXT

# Edward CARPENTER (1844 - 1929)

My first intention is to explore Edwards attitude and views to reworking and recycling and particularly his views on tailoring, restriction and suffocating the body. It is my intention to explore the “coffin for the body” concept and cross pollinate this with 3D and 4D draping, a process I developed and explored earlier in 2018 while teaching draping and working on the stand at Sheffield Hallam Univeristy. The aim is to create a draped, looser and freer tailored look, liberating the bodies senses thus reconnecting the wearer to the garment, in essence **“liberating the senses”**. This exploration could start debate, conversation and raise awareness of Edward Carpenter and his philosophies but could also start to question the design and make process itself in relation to the human body, movement and the relationship between art and fashion. Further research into Victorian coffins and geometiric forms as well as perspective of (As seen in the cubism) will help to inform pattern shaping, silhouette and while looking into the intenal make up of he coffins could influnece, detailing, fabric manipulation techniques. I anticipate this field of research to look into the various pattern cutting models and approaches starting with the “Tailoring Matrix” and venturing into, (TR) trans reconstructional cutting, zero waste, subtraction cutting, draping, moulage, kinetic cutting and Regenerative Pattern Cuting RE(g)PD.

**Carpenter was a prominent advocate of vegetarianism, overt homosexuality, anti-industrialism, women’s rights, clean air, and the value of manual labour.**



**“The Truth is that one might as well be in one’s coffin”  
E.Carpernter 1886**



**“more interested in the reform of society and the return to rural crafts than in political revolution.”  
The Editors of Encyclopaedia Britannica**

# William MORRIS (1834 - 1896)

English textile designer, poet, novelist, translator, and social activist

My second intention is to explore William Morris and his approaches and attitudes to craft practices in an attempt to elevate its status to that of fine art, specifically that of dyeing (Recolouring), needlework (Sewing and embroidery) and printing (Graphic design).

Paying homage to Morris, while finding my own signature style, I will be open to exploring, experimenting and applying a “hybrid craft” approach, which is influenced by tradition and modern technologies.

The outcomes of this avenue of exploration and experimentation will be the creation of textile samples and lengths which could be used in the draping of the Carpenter coffin approach mentioned on the previous page, hangings in their own right or turned in print for interiors, upholstery or wallpaper. The techniques explored could help to identify opportunities for jacket personalisation and customisation.

For me, this is more about cross disciplinary process application, symbiosis of craft and technology and exploring the relationship between the craftsperson/designer/artisan and the usage of “tools”.

In fitting with Morris's ideals, my pieces will be unique and created with “soul” and even though machines maybe used with their creation, they are done so with sensitivity, purpose and reason. It is not my intention to produce items for mass production.



## S O U L L E S S M A C H I N E S R E S U L T S I N S O U L L E S S D E S I G N

The Arts and Crafts stood for traditional craftsmanship using simple forms and often applied a vocabulary of Gothic, romantic, folk, organic and natural motifs into stylized patterns. It advocated economic and social reform, and was essentially anti-industrial. The objects fabricated were simple in form, without superfluous or excessive decoration, and how they were constructed was often still visible. They tended to emphasize the qualities of the materials used and the principle of “truth to the material.” (Chambers, S 2016.)



### Processes to explore:

Dying // marbling // painting // embroidery (digital and hand) // stenciling // rhinestoning // laser etching // screenprinting // digital printing // quilting // leafing // applique //

# THE STATE OF FASHION 2018

DISRUPTIONS

## GLOBAL ECONOMY

- Volatility and uncertainty
- Global interconnectedness and competition
- Growth shift from West to South and East
- Disruptive technologies with accelerated adoption
- Urbanisation

## CONSUMER SHIFTS

- Connected and in control
- Seamlessly move omnichannel during shopping journey
- Expecting zero friction
- Sharing peer-to-peer: information, reviews, opinions
- Expecting it all: convenience, quality, values orientation, newness and price

## THE FASHION SYSTEM

- Digitisation across the value chain, with redefined cost structure
- Accelerated industry pace: Leaders push the limits of time from design to shelf
- Brands experimenting with direct-to-consumer
- New innovative business models
- Brick-and-mortar traffic in decline - reinventing the store
- Proliferation of data, providing business opportunities and challenges in control and security

TRENDS

Predictably unpredictable

01.

Geopolitical turmoil, economic uncertainty and unpredictability are the new normal.

Globalisation reboot

02.

Despite the rise of nationalism, isolationist rhetoric and reshoring, globalisation will not stall.

Asian trailblazers

03.

Asian players will assert their power and leadership even more through pioneering innovations and global-scale investment and expansion.

Getting personal

04.

Personalisation and curation will become more important to the customer.

Platforms first

05.

The question for fashion brands is no longer "if" but "how" to collaborate with big online platforms.

Mobile obsessed

06.

As consumers' obsession with mobile grows, the end-to-end transaction will also move to mobile.

AI gets real

07.

Leading innovators will reveal the possibilities of artificial intelligence across all parts of the fashion value chain.

Sustainability credibility

08.

Sustainability will evolve to be an integral part of the planning system where circular economy principles are embedded throughout the value chain.

Off-price deception

09.

Off-price sector growth continues to be driven by the notion that it provides a solution to challenges like excess stock and slow growth.

Startup thinking

10.

Due to an urgent and intense need for innovation across the industry, a growing number of fashion companies will aim to emulate the qualities of startups.



Never before has it been more important for designers of all disciplines to apply more ethical, social, political and environmental considerations within their practices in order to halt and re\_verse the damage caused to our planet through unsustainable business models and approaches.

**“After use, less than 1 percent of material used to produce clothing is recycled into new clothing. This take-makedispose model not only leads to an economic value loss of over \$500 billion per year, but also has numerous negative environmental and societal impacts.” Dame Ellen Macarther**

“Sustainability will evolve from being a menu of marketing-focused CSR initiatives to an integral part of the planning system where circular economy principles are embedded throughout the value chain. More fashion brands will plan for recyclability from the fibre stage of the supply” chain and many will harness sustainability through tech innovation in order to unlock efficiency, transparency, mission orientation and genuine ethical upgrades.”

The 17 Un sustainable goals\*, has sparked a re\_think and re\_approach to business models and practices in an attempt to reduce their carbon footprint and create a more sustainable and ethical global society.

“The story is: 195 countries have promised to try to reduce greenhouse gas emissions to almost zero in the next 50 years. This time it’s different because China is with us.”

Paris Agreement, President Hollande 2016

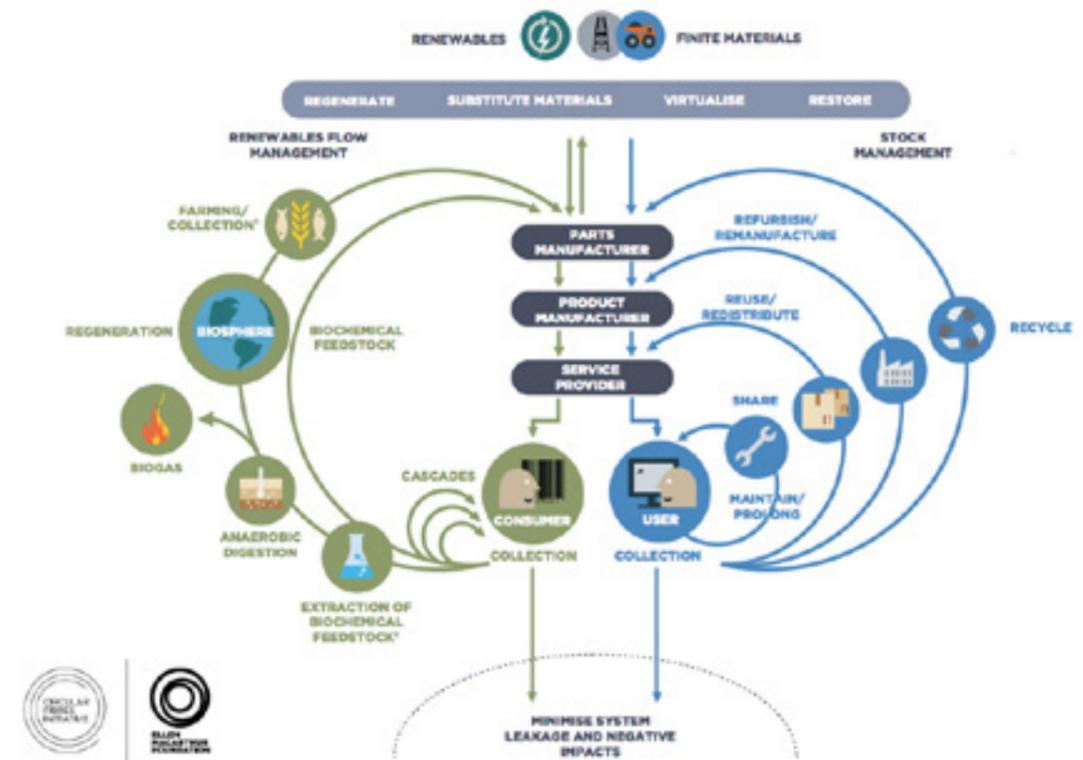
With many businesses committing to the agreement, there has been a vast increase in media coverage based around sustainability practices and raised public awareness of the damage consumer behaviours are having on all living creatures, wildlife and resources. Mass manufacture, cheaply produced goods, instant online purchasing, unsustainable materials, aggressive marketing campaigns and the increasing rise of social media platforms and digital technologies have all resulted in a fast fashion culture consisting of a “buy now, wear once, discard attitude”. The planet is struggling to deal with the vast waste sent to landfill and incineration, with cities in third world countries living in streets of rubbish and marine life dying in oceans of plastics.

Published in 1886, Edward Carpenter wrote a paper titled “Simplification of Life”, in which he questions and challenges current (Late Victorian) consumer attitudes to mass manufacture, proposing instead improved health and well-being through the simplification of objects and attitudes towards their care, repair, reworking and recycling. Behavioral life style change that had both physical, mental and enviornmental benefits. Carpen-ter was an influential and well-known figure, attracting the interest of creatives who were drawn to his way of life and practices. Edward was not only a socialist but an early environmentalist and activist for equality for all, regardless of sex, sexual orientation and class. In his paper Edward challenges the multi layered tailored suit and its restriction on movement and body senses, referring to it as, “Wearing a coffin for the body”

One of Edwards closest friends and colleagues in the Socialist Democratic League was the fiery and creative William Morris, who dissatisfied with society and the consumer demand for poor quality of mass produces goods, in 1884 spent some time with Edward in Millthorpe. William was fascinated by this new way of life and it is inspired him to continue with his theories and practice. William and Edward although both teachers and writers are better known for their beliefs in relation to art, craft and opposition to mass industrialisation. “William today is synonymous with the Arts & Craft movement”.

A “Circular Economy” is a proposed model for the C21st to encourage and apply a re\_approache to business models, moving away from a cradle to grave to a cradle to cradle model, where waste is no longer considered waste but a commodity to be reused again in one form or another. A circular approached is not only encour-aged throughout the whole design and production phases but also used to re\_connect the consumer with the product on an emotional level and thus changing their behaviour and attitudes towards obsolesce and con-sumer responsibility. We are seeing early signs of a return to “slow fashion” as consumers are becoming more empathetic towards the consequences of their actions and the past actions of previous generations.

FIGURE 7: CIRCULAR ECONOMY SYSTEM DIAGRAM



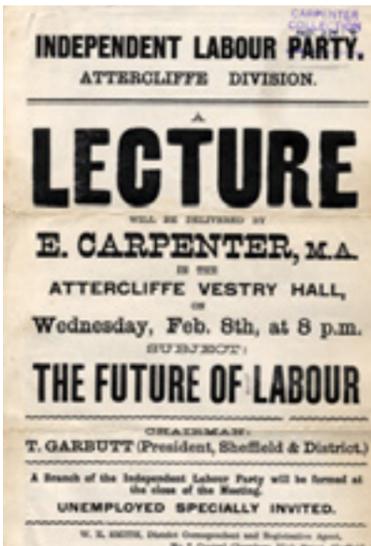
1 Hunting and fishing  
2 Can take both post-harvest and post-consumer waste as an input

Source: Ellen MacArthur Foundation, drawing from Braungart & McDonough, Cradle to Cradle (C2C)

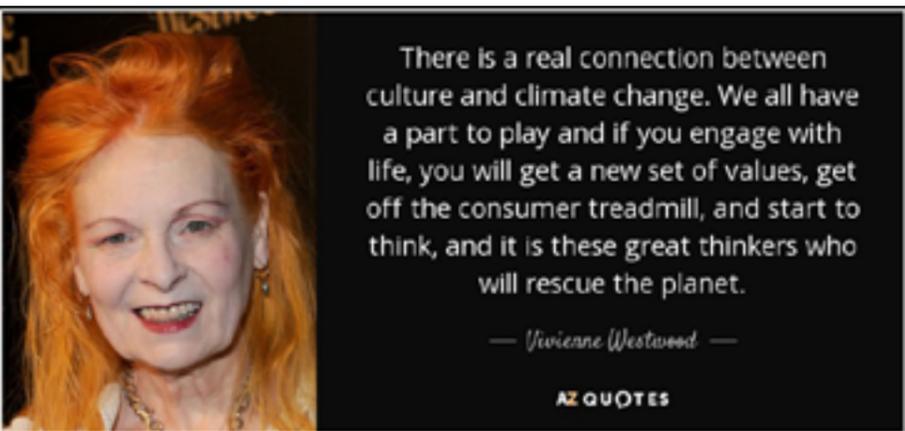
1886 // Englands Ideals // Edward Carpenter

WHILE it seems to be admitted now on all hands that the social condition of this country is about as bad as it can be, and while many schemes, more or less philanthropic or revolutionary, are proposed for its regeneration, it just occurs to me to bring forward, by way of balance, the importance of personal actions and ideals. For as the nation is composed of individuals, so the forces which move the individual—the motives, the ideals, which he has in his mind—are, it seems to me, the main factors in any nation's progress, and the things which ultimately decide the direction of its movement.

At the bottom, and behind all the elaborations of economic science, theories of social progress, the changing forms of production, and class warfare, lies to-day the fact that the old ideals of society have become corrupt, and that this corruption has resulted in dishonesty of life. It is this dishonesty of personal life which is becoming the occasion of a new class-war, from whose bloody parturition struggle will arise a new ideal—destined to sway human society for many a thousand years, and to give shape to the forms of its industrial, scientific, and artistic life.\*



RED = Uninhabitable Land at +5°  
Past +2° can't stop → goes to +5°



Governments are not listening to scientists. They tell us that once we pass the tipping point we will have runaway climate change, and the earth will migrate to a temperature of +5 degrees. At 5 degrees, we now refer to a map promulgated by Nasa – public information, if you draw a line level round the world at a point level with Paris, everything below that line is uninhabitable. That means that by the end of this century there'll only be 1 billion people left. We don't know if we've passed the tipping point, all we know is we're very close to it. It will all be very clear within the space of a generation.

The problem is Rot\$ which is the name I give to the Rotten Financial System – monopoly capitalism. It's the cause of climate change, and the financial crisis, and the solution is the One World Economy which is founded on the moral that what nature gives us free cannot be privately owned: not land, not air-waves, not underground. That this should take the form of rent which is paid into the public purse, one tax only (no income tax). Many economists are now moving towards this shift. But there isn't time.

Vivienne Westwood 2018

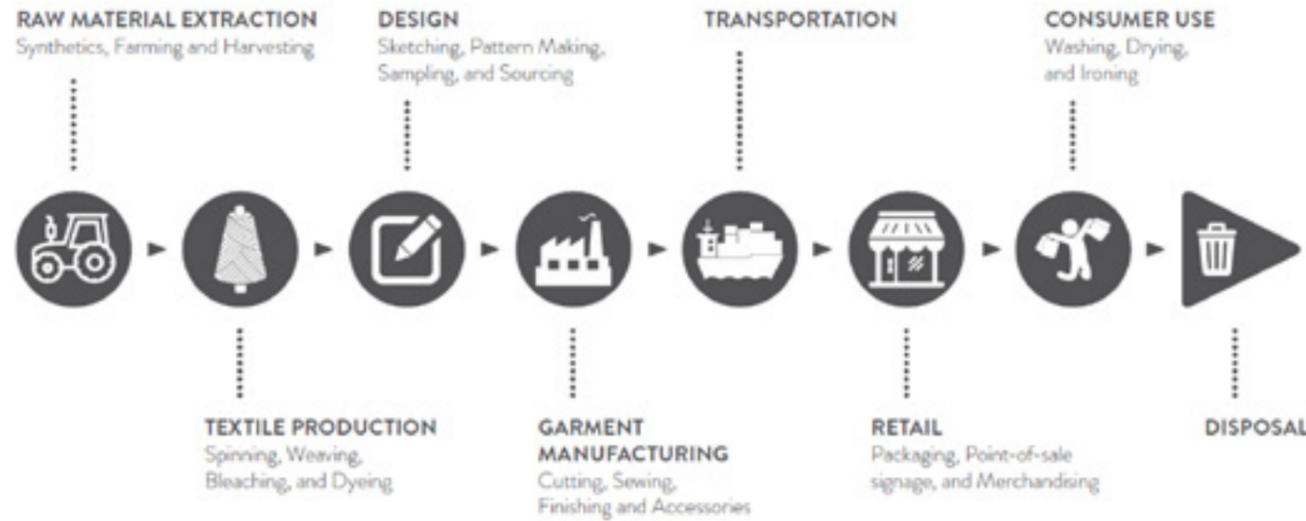
**132** years after activist Edward Carpenter raised concerns through his published papers, books, social reform groups and lectures about the corrupt state of the industrialised Victorian society and the damaging effect this was having on individuals physical health, emotional well being and the surrounding environment, we are witnessing the same themes reoccurring in today's digitally industrialised world, with activist Dame Vivienne Westwood outwardly calling for action through her writings, websites, social groups, university lectures, protests and clothing.

## The trajectory of the industry points to the potential for catastrophic outcomes

## So what exactly is the circular economy?

In a truly circular economy, the concept of waste simply doesn't exist.

### A GARMENT LIFECYCLE - CRADLE-TO-GRAVE DESIGN



#### WHAT IS A GARMENT LIFECYCLE?

www.ecochicdesignward.com

If the industry continues on its current path, by 2050, it could use more than 26% of the carbon budget associated with a 2°C pathway.<sup>29</sup> Moving away from the current linear and wasteful textiles system is therefore crucial to keeping within reach the 2°C average global warming limit.

Under a business-as-usual scenario, the growth in material volume of textiles would see an increasing amount of non-renewable inputs, up to 300 million tonnes per year by 2050. On current trend, the amount of plastic microfibres entering the ocean between 2015 and 2050 could accumulate to an excess of 22 million tonnes – about two thirds of the plastic-based fibres currently used to produce garments annually

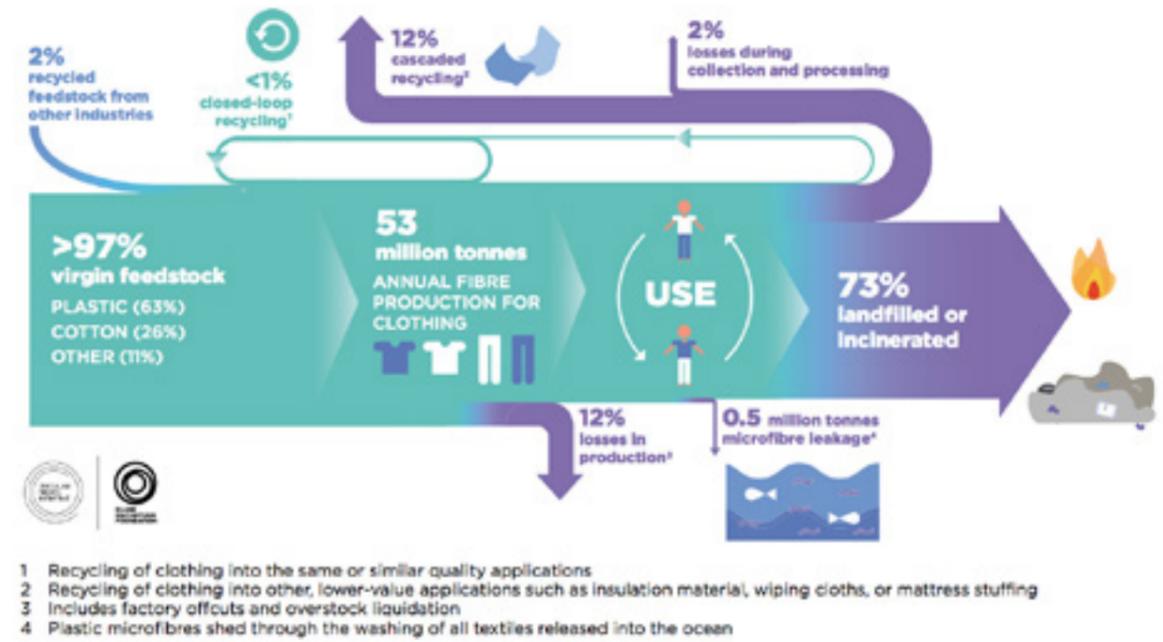
**The current clothing system is extremely wasteful and polluting. After clothing is used, almost all the value in the materials they are made from is lost.**

The current system for producing, distributing, and using clothing operates on a predominantly take-make-dispose model. High volumes of non-renewable resources are extracted to produce clothes that are often used for only a short period, after which the materials are largely lost to landfill or incineration. It is estimated that more than half of 'fast fashion' produced is disposed of in under a year.<sup>54</sup> This linear system leaves economic opportunities untapped, puts pressure on resources, pollutes and degrades ecosystems, and creates significant societal impacts at local, regional, and global scales.

*The fashion industry's CO2 emissions are projected to increase by more than 60% to nearly 2.8 billion tons per year by 2030 - equivalent to nearly 230 million passenger vehicles driven for a year, assuming average driving patterns. Source: Global Fashion Agenda and The Boston Consulting Group, Inc. (2017), Pulse of the Fashion Industry*

Of the total fibre input used for clothing, 87% is landfilled or incinerated, representing a lost opportunity of more than USD 100 billion annually.<sup>59</sup> As much as 73% of material going into the clothing system is lost after final garment use, 10% is lost during garment production (e.g. as offcuts)<sup>60</sup> and 2% is sent to landfill or incineration from garments that are produced, yet never make it to market.

FIGURE 3: GLOBAL MATERIAL FLOWS FOR CLOTHING IN 2015



- 1 Recycling of clothing into the same or similar quality applications
- 2 Recycling of clothing into other, lower-value applications such as insulation material, wiping cloths, or mattress stuffing
- 3 Includes factory offcuts and overstock liquidation
- 4 Plastic microfibres shed through the washing of all textiles released into the ocean

Source: Circular Fibres Initiative analysis - for details see Appendix B

FIGURE 5: AMBITIONS FOR A NEW TEXTILES ECONOMY



Four stages need addressing:

- 1: Phase out substances of concern and microfibre release
- 2: Transform the way clothes are designed, sold, and used to break free from their increasingly disposable nature
- 3: Radically improve recycling by transforming clothing design, collection, and reprocessing
- 4: Make effective use of resources and move to renewable inputs

In such a new textiles economy, clothes, fabric, and fibres are kept at their highest value during use, and re-enter the economy after use, never ending up as waste. This would provide a growing world population with access to high quality, affordable, and individualised clothing, while regenerating natural capital, designing out pollution, and using renewable resources and energy. Such a system would be distributive by design, meaning value is circulated among enterprises of all sizes in the industry so that all parts of the value chain can pay workers well and provide them with good working conditions.

## THE PRINCIPLES OF A CIRCULAR ECONOMY

The circular economy model rests on three principles. Each addresses several of the resource and system challenges that the textiles system is facing today or might face tomorrow.

**Design out waste and pollution.** A circular economy reveals and designs out the negative impacts of economic activity that cause damage to human health and natural systems. This includes the release of greenhouse gases and hazardous substances, the pollution of air, land, and water, as well as structural waste such as traffic congestion. **Keep products and materials in use.** A circular economy favours activities that preserve more value in the form of energy, labour, and materials. This means designing for durability, reuse, remanufacturing, and recycling to keep products, components, and materials circulating in the economy. **Circular systems make effective use of biologically-based materials** by encouraging many different uses before nutrients are returned to natural systems. **Regenerate natural systems.** A circular economy avoids the use of non-renewable resources and preserves or enhances renewable ones, for instance by returning valuable nutrients to the soil to support regeneration, or using renewable energy as opposed to relying on fossil fuels.

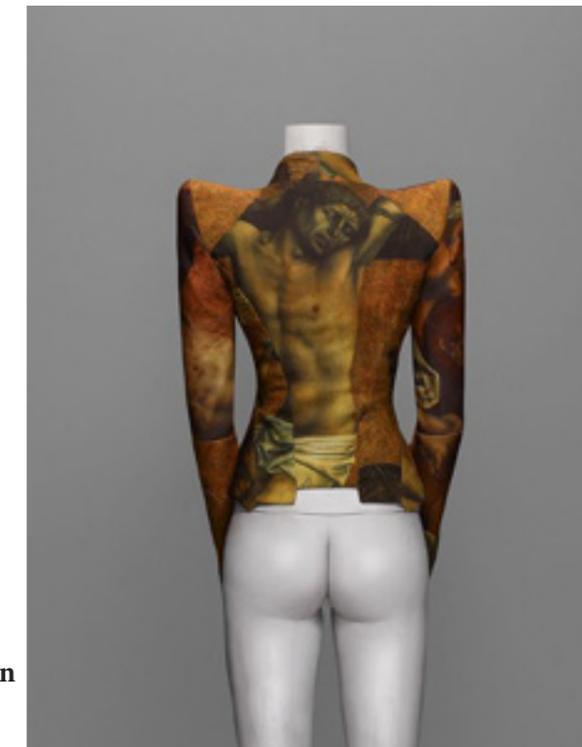
**The State of Fashion 2018 report  
McKinsey & Company**

The year 2018 will also witness more fashion brands that successfully use data to provide **personalised curation**. One example is Stitch Fix, which serves as a personal stylist, using an algorithm to deliver personalised packages of pre-assorted clothing and accessories to consumers monthly. With this business model, Stitch Fix in 2016 realised revenues estimated at \$730 million. Another example is Affinity, which has a vision of creating a “Pandora for fashion,” recommending styles and looks based on algorithms. **But being personal is not enough – personalisation must be experienced as relevant and timely, ideally offering surprising and complementary items, and done in a way that does not feel intrusive.**

Consumers will appreciate products that are tailored to their individual needs. Mon Purse, for example, offers customised handbags, partly enabled by new technology such as 3D printing, 3D knitting and laser sensors, as shown by Adidas’s “Knit for you” pop-up store that produces bespoke products in just a few hours. Mytheresa.com offers customers the opportunity to personalise Gucci trainers online. Customisation will range from smaller adaptations (like embroidery in store) to pre-designed items such as colour combinations that bring a personal touch, to products designed almost completely by the customer. The concept of personalisation – from webpages and promotions to customised products – has been around for a while. Yet even though demand for individualised and curated fashion is evident, most fashion companies are not yet providing it at scale. **Many seem to struggle with turning customer data into intelligent and actionable insights, and few have managed to implement one-to-one tailoring or deploy the technology effectively.** But many fashion brands have recently made big advancements in digital, data analytics, and mass-customisation in production, the prerequisites for delivering **personalisation at scale**.



We expect 2018 to be the year when leading fashion companies will begin delivering on personalisation in earnest, and when the ability to create individualised products will become a source of differentiation. The leaders of the pack will leverage data and technology like machine learning to provide cutting-edge individualised curation and tailoring for consumers that takes into account purchase journeys and customer feedback; to increase relevance of their storytelling and contextual channels; and to refocus on creating products that are distinctive.





The second big thing is this whole fourth industrial revolution [and] the impact of digital, whether it's 3D printing or graphic printing. Over time these things are going to have an impact on the industry and how brands tap into the digital world. The digitalisation of manufacturing is going to become more of a factor in this industry over the next couple of years.

CHIP BERGH  
PRESIDENT & CHIEF EXECUTIVE OFFICER OF  
LEVI STRAUSS & CO.



“Now, people are looking more and more for niche brands”  
RICHARD LIU  
FOUNDER AND CHIEF EXECUTIVE OFFICER  
OF JD.COM



ANIMALS & FLORAL

# EXPERIEMENTAL PATTERN CREATION//

Traditionally, draping is the process of transforming a clothing design into a three-dimensional form by pinning and manipulating the fabric on a 3D form. Many fashion designers over the last century have made this process the hallmark of their signature style and the origins of which can be traced back centuries. One main disadvantage of draping as explained on [cuttingclass.com](http://cuttingclass.com) is that this method of working on a stand often produces bodycon outcomes. They suggest by experimenting with the process “happy accidents” can create exciting outcomes.

Over the last decade, there has been increasing interest in research around this process, particularly in its relationship to pedagogy, design and sustainability as creatives attempt to produce innovative and original outcomes. Several pattern cutters/ designers have become synonymous with specific types of creative draping and pattern cutting. Shingo Sato and Tomoko Nakamichi are the protagonists of Trans Reconstruction (TR) method exploring seam displacement and shape creation by using volume and 3D forms within flat pattern cutting, often resulting in a recognisable “Japanese origami” aesthetic, while Julien Roberts subtraction pattern cutting utilises the negative areas created by flat pattern cutting shapes, its manipulation of and its relationship to the body, creating a recognisable “a symmetrical deconstructive” aesthetic.

“happy accidents” can  
create exciting out-  
comes  
cuttingclass

Several pattern cutter/designers have used a hybrid of flat pattern cutting and draping methods to investigate their sustainability potential, that of zero waste cutting and seam reduction for example seen by David Telfer. Lesley Campbell’s, Alien Body work is an example of a “happy accident” as the process of draping is challenged and questioned. Lesley’s work aims to create volume within design work by starting with a distorted (Alien) mannequin, then combining with (TR) cutting before finally removing the shaped mannequin allowing the resulting outcome to create a “happy accident” when worn on a regular shaped body, with volume and draping “falling” into position.

My research (3D and 4D Coffin Draping) also expands further upon Julien Roberts, Shingo Satos and Tomoko Nakamichi’s work by taking the draping element (Nakamichis, wearing a square) into 3D planes and 4D inner shapes (Wearing a cube and a cube in a cube. Combining this with traditional 2D flat pattern cutting and 2D subtraction cutting (Roberts) allows the cloth to be cut on w, x, y & z axis, enabling the space (void in between) to create volume, form and structure while the inner shape can act as a lining or become the outer shell. Like Lesley Campbell my practice also questions the starting draping shape, moving away from flat 2D fabric into 3D forms. Draping 3D and 4D generates multitude of outcomes very quickly and allows for the creation of innovative design ideas, enabling the designer to sculpt the top, front, back and side of the garment simultaneously.

Rikard Lindqvists Kinetic Pattern cutting, challenges the Tailor Matrix as a form of pattern drafting, moving away from the measuring of a static body towards a method closer to body muscle configuration and movement, thus creating garements which are intended to be of a better fit due the connective between the wearer and garment. This practice is closer to Edward Carpenters theory of liberating the body from constraints, than then widely adopted tailoring matrix that is taught at higher education and used within industry today.

Coffin draping aims to create a new tailored aesthetic by challenging the approach of traditional pattern creation as typically seen in mens tailoring, adapting and adopting various combinations of the above methods aswell as experiementing with the starting point and fabric manipulation methodologies.

# PROJECT CONTENT

## **Proposed Outcomes on submission //**

### *Written Elements//*

- Project Proposal
- Reflective Journals (Hardcopy and blog)
- Critical Evaluation
- Possible paper abstract for 1 or more contributions to “Calls for” (Journals, papers, exhibition)

### *Creative Body of work (2D & 3D) //*

- Body of creative research, interpretation and development work
- Collection of textile samples and toiles
- Collection of 3D outcomes centred around the tailored jacket.
- Multimedia material celebrating narrative and processes suitable for WWW and/or static exhibition.

# Design Responsibility

Educated in the late 1990s in fashion design I was encouraged to break rules, cause reaction, be it shock, paying little or no consideration to ethical or environmental factors. However, as I have got older and especially since I had my first child, my thoughts on design have re-aligned, resulting in a more considered and environmentally friendly approach. My principles are currently:

- 1- **To reduce ethical or/and environmental damage, through an informed and considered choice and use of fabrics and materials.**
- 2- **To source locally and support local workers, skills and businesses, especially those who are also keen on ethical and environmentally sustainable practices.**
- 3- **To co-design with the consumer, valuing their individual needs, wants and aspirations, while developing a greater emotional attachment between consumer and garment and thus heightened care and longevity.**
- 4- **To upcycle unwanted tailored jackets without contributing to environmental damage through manipulation and process application of its rework.**
- 5- **Limit adding virgin cloth into the reworking process as much as possible, (Consideration to carbon footprint of virgin materials must be a consideration if virgin cloth is unavoidable).**
- 6- **Be respectful of traditions, craftsmanship and other beliefs within the design and aesthetical recreation.**



# Learning Outcomes

## ***Practice Development //***

- Source and research relevant materials and information, widen knowledge and skills associated with a diverse range of fabric manipulation techniques, (Both handcrafted and CAD/CAM)
- Demonstrate innovative and effective use of tailoring manufacturing processes and pattern cutting skills in the development and production of fashion forward artefacts.
- Develop a deeper understanding and wider knowledge around the topics of circular economy and sustainable potential in relation to the refashioning of men's tailored jackets.
- Identify and forge network connections with specialists appropriate to my project and future direction.
- 

## ***Career Development //***

- Develop a better sense of Self and Place in the world.
- ***Develop self confidence and belief in refined skills and abilities.***
- Identify and express an individual specialism through response to "calls for..." journals, publications, conferences or exhibitions.
- Identify informed business opportunities for Kingfly Personal Tailoring.
- Develop a co-design process model, offering the ultimate in personalisation of tailored jackets.
- Identify possible directions for a PhD or MPhil qualification.

- Aspirations to challenge time served traditional tailoring practices as seen in the works of Martin Margelia, Comme Des Garcons, Thom Browne, Craig Green, Mugler, Vivienne Westwood and Walter Van Beirndonck.
- To identify sustainable business opportunities in the personalisation and reworking of obsolescent garments/materials, aspiring to the work of Christopher Raeburn.
- To align with the works of Julien Roberts, Shingo Sato and David Telfer, Rikard Lindqvist offering a new approach to creative pattern cutting while creating a new tailored aesthetic.
- Working across multi-disciplinary, applying a hybrid craft approach, challenging the relationship between artisan practices, craftsmanship, technologies and their relationship with materials and processes, aligning to the work of Hussain Chalayan, Iris Van Herpen, Viktor and Rolf, Cathy Treadaway & Diana Taylor.
- Memorial and homage paid to Edward Carpenter and William Morris and their ideals and views on equality and the simplification of life. Theories relevant to today's fast paced "global village".

### Edward and Environmentalism //

- Archive research on Edward Carpenter (Sheffield 1844-1929) – “Saint in Sandals”, the “Noble Savage” freethinker, socialist poet, philosopher, anthologist - works include theories on health and well-being, art, war, sex, human evolution.

Edward was deemed an early environmentalist whose theories resonate in today’s society. I am particularly keen to explore, analyse and interpret his published paper, Simplification of life, where he proposes a simpler way of life and refers to suits as “coffins for the body” referring to his anti-mass industrialisation ideals. Location: Sheffield Archives\*

- Statistical data research and analysis on sustainability, circular economy, particularly around tailoring and apparel. Various reports – include WRAP, Redress, Skills Set, Mintel

### Obsolescent Jackets //

- Quantitative research will be carried out on 25 - 50 discarded men’s jackets, within Oxfam Wastesaver (Batley) to ascertain whether any obvious physical damage could have contributed to the reason for their obsolescence. Patterns of wear, damage, will be analysed as well as observations on colour, style, fibre content, brand and detailing in relation to current trends and styles.

- Qualitative research through questionnaires and interviews to better understand male behaviour and attitudes towards their tailored jackets, personalisation and customisation of objects they own. By understanding the consumer psyche, it is hoped that greater emotional connection can be forged between the jacket and user and thus impact direct on care and garment longevity.

Sheffield Archives and Local Studies hold the Carpenter Collection containing hundreds of letters, sermons, notebooks, lectures, books, pamphlets, memoirs, photographs – and patterns for sandals with individual famous feet marked out on tissue paper! <https://www.sheffield.gov.uk/libraries/archives-and-local-studies/collections/edward-carpenter-collection.html>. Their online catalogue includes a comprehensive bibliography and list of sources held elsewhere.

### Personalisation & Identity //

- Literature Research and Theories around identity, belongingness, personalisation, masculinity and emotional connection to inanimate objects to establish a philosophical underpinning to my work and increased knowledge in this area.

- Archive research at Henry Poole & Gieves & Hawkes, both on Savile Row for information on historical methodologies of personalisation and identification found in a traditional masculine military context and bespoke tailoring practices. Research could expand to the British Library which is the home of the archives to the Tailor and Cutter magazine.

- Primary and Secondary research on current and historical tailoring practices around personalisation and identification within a business context.

### Technical & Aesthetic //

- Practice Based Research, disassembling various unwanted jackets, into their individual components to better understand the variety and diversity of construction and material differences, in an attempt to identify opportunities for personalisation and customisation.

- Empirical Research: Case studies and observations within the studios of artisans and makers from selected disciplines will be carried out focusing on design philosophy, material handling and production processes, to further help develop possible ideas for fabric manipulation, cut and embellishment.

### Case study of Dendy Dale Mens Shed

- **Practice Based Experimental Research: Creative pattern cutting exploration based on my early developmental experiments with 3D and 4D draping influenced by Victorian coffins.**

- **Practice Based Exploratory Research: Hybrid Craft exploration of materials and process through sampling and experimentation, using obsolescent jackets as a foundation. Processes will focus around, re\_shaping, re\_cutting, re\_colouring, re\_imaging, re\_connecting and re\_incarnating the jacket.**

- **Practice Based Experimental Research: Moulding and shaping using unorthodox materials to help in the creation of manipulated and controlled form and structure.**

- Archive research and interpretation on William Morris, through field visits to the William Morris Gallery, London and Blackwell Arts & Craft House Bowness on Windermere.

- Research archive visits to Victoria & Albert Museum, British Museum, Somerset House & identified exhibitions, events throughout the duration of my MA.

### Dissemination Outputs

Primary Supervisor // Robin Kerr

Technical Support NTU //

- Support with cloth dying – David Hurst
- Access to fashion accessories workshop – Anne
- Access and support with hand and digital embroidery

Technical Support SHU //

- Support with screen-printing– Bev Stout
- Support with Laser Cutting – Jon Wills & Will Tierney
- Support with Jewellery & Metalwork – Jeff Durber
- SHU research mentor – Lise Autogena

External Support/Advice and Guidance //

- Cloth weaving, finishing and purchasing – Robert Charnock, Dugdales Bros & Co
- Military Tailoring – Philip Parker and Keith Levett – Henry Poole
- Military, bespoke and RTW tailoring – Edward Finney – Gieves & Hawkes
- Bespoke Tailoring - Rory Duffy - Ex master Tailor Henry Poole - Handcraft Tailor Academy
- Tailoring advice - Savile Row Bespoke - Sue Thomas
- Tailoring and Climate Change - Ben Westwood and Harry Mundy
- Waste and Upcycling - Oxfam Wastesaver - Holly Bentley
- William Morris Gallery – Col McCormack (Fine artist)
- Embroidery – Jenny Robson – Chair of Sheffield Embroiders Guild
- Hybrid embroidery – Diana Taylor
- Digital Video Production – Matt Black
- Jewellery and Metalwork - Jeff Durber & Chris Knight
-

## **Sustainability //**

[https://www.huffingtonpost.co.uk/vivienne-westwood/vivienne-westwood-plan-to-stop-climate-change\\_b\\_8917340.html?guccounter=1&guce\\_referrer\\_us=aHR0cHM6Ly93d3cuZ29vZ2xlLnVrLw&guce\\_referrer\\_cs=0JCBxFGez--Jr4SDrmzcBg](https://www.huffingtonpost.co.uk/vivienne-westwood/vivienne-westwood-plan-to-stop-climate-change_b_8917340.html?guccounter=1&guce_referrer_us=aHR0cHM6Ly93d3cuZ29vZ2xlLnVrLw&guce_referrer_cs=0JCBxFGez--Jr4SDrmzcBg)

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ECO TEXTILE NEWS (sign in via NTU library for full access to articles): <http://www.ecotextile.com/>

- Bio8tion: <http://www.biov8tion.com/>
- WRAP Sustainable Textiles: <http://www.wrap.org.uk/sustainable-textiles>
- WRAP Clothing Knowledge Hub: <http://ckh.wrap.org.uk/>
- Fashion Revolution: <http://fashionrevolution.org/>
- Labour Behind the Label: <http://www.labourbehindthelabel.org/>
- Ethical Fashion Forum (sign in via NTU library for full access to articles): <http://www.ethicalfashionforum.com/>
- Cotton Connect: <http://www.cottonconnect.org/>
- Registration, Evaluation, Authorisation and Restriction of Chemicals (REACH): <http://www.hse.gov.uk/reach/>
- Mistra Future Fashion: [www.mistrafuturefashion.com](http://www.mistrafuturefashion.com)
- Oeko-tex quality standard textile certification
- Generation Anthropocene podcasts on all sorts of sustainability issues: <https://www.genanthro.com/>
- Costing the Earth: BCC Radio 4 podcasts on sustainability issues: <http://www.bbc.co.uk/programmes/b006r4wn/episodes/downloads>
- TED talks on almost everything! <https://www.ted.com/talks>
- Greenpeace DETOX campaigns: <http://www.greenpeace.org/international/en/campaigns/detox/>

## **Fashion & Tailoring //**

## **Identity, belongingness & Personalisation //**

## **2.4 // Bibliography**

## **Pattern Cutting //**

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## **Craft, Production, Technology, Materials //**

### **Edward Carpenter //**

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### **William Morris**

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<http://chambersarchitects.com/blog/arts-crafts-movement-craftsman-vs-machine/>

### **Other:**

<https://bigthink.com/learning-from-the-past/why-we-refuse-to-learn-from-history>

Week beginning      Work required

Oct 2018      Begin researching Edward Carpenter and William Morris. Commence reflective blog and inspiration boards. Begin drafting proposal influenced by research and email to supervisor for review end of October. Begin experimenting with second hand jackets, dyeing, embroidery and laser cutting. Make contact with industry connections for research purposes, visits and identify opportunities to expand professional network.

Nov 2018      Submit Project Proposal Draft, continue with research & reflective log. Continue compiling of inspiration boards and textile samples.

Visit Oxfam Waste saver to analyse discarded jackets for quantitative data. Purchase 12 jackets for disassembly and analysis.

Start to draft questionnaire and identify dissemination avenues.

FORMATIVE ASSESSMENT POINT

Dec 2018      Continue sampling, research and experimentation.

Feb 2019      Henry Poole and William Morris Gallery London.

Feb 2019      Continue sampling and reflection informed by research. Produce half scale samples

March 2019    Continue above – look out for calls for papers.

April 29th     FORMATIVE ASSESSMENT POINT.

MAY 29th      Black well Arts & Crafts house – Bowness on Windermere.

Continue project development

May - June     Project Development

JULY 2019     FORMATIVE ASSESSMENT POINT

Aug – Sept 2019      Continuation of project work

Year 2 tbc

I expect year 2 to be mainly production of artefacts and visual communicative pieces as well as any written reflective documentation for either the MA or calls for papers, conferences etc.... Year 2 timetable will be drafted in September after formative assessment and review of project so far.