

STATE OF [EARLY MODERN] UNDRESS



FASHION & TEXTILES TEACHERS' RESOURCE
Key Stage 4 & 5: Art & Design and Design & Technology
Also suitable for Higher Education Groups
Supported by the Arts and Humanities Research Council with thanks to Kings College London

Contributors

SCHOOL OF
HISTORICAL DRESS

LONDON COLLEGE
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LANGLEY
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LONDON

ARTS AND HUMANITIES
RESEARCH COUNCIL

STATE OF [EARLY MODERN] UNDRESS

The logo for the Victoria and Albert Museum, featuring the letters 'V&A' in a large, green, serif font.



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Introduction



This handling resource has been created to support further engagement between formal educational groups and the Ommegang painting located in the *Europe 1600–1815 Galleries*. In developing this resource, the Victoria and Albert Museum has worked with artistic practitioners, curators, university students, teachers and school pupils to produce and facilitate a unique experience that will bring the historical Early Modern period to life.

The School of Historical Dress was commissioned to create two half-sized mannequins in authentic Early Modern dress of the late 16th and early 17th centuries. These interpretations are based on two prominent figures of that period: Archduchess Isabella and Archduke Albert, who reigned together in Brussels. The mannequins can be fully undressed following our step-by-step guides (found in the *History in the Making* booklets) enabling insight into fabrics, design and construction of clothing during that period.

Students from London College of Fashion were invited to create new contemporary fashion responses, inspired by the mannequins, the painting, and through a series of workshops held by the School of Historical Dress. Their projects (found in the *Fashioning the Future* booklet) map the creative journey from research to garment, demonstrating a process of contemporary design development inspired by historical objects.

Langley Academy were also involved. An institution familiar with museum based learning, staff and students gave feedback in the workshops and during pilot sessions of the activities, which provided input for the formation of the teachers' resource. This resource has been developed as part of a larger Arts and Humanities Research Council funded project led by Kings College London for the Early Modern Dress network.

There are two main threads of investigation – historical understanding of Early Modern dress and the creative design process of fashion. The resource comes in four parts, each in a separate booklet:

- A State of [Early Modern] Undress: Teachers' resource information and activities
- History in the Making: Step-by-step guides to undressing and dressing the mannequins - Isabella and Albert
- Fashioning the Future: Contemporary fashion responses by university students & career guidance

This booklet contains further information about the learning objectives the resource covers in relation to the curriculum, and tips about how to make the most of your visit. There are also notes about the starting point and inspiration: The Ommegang painting, suggested activities, and information regarding booking. It is recommended you read through the teachers' notes thoroughly before your visit so you can plan in advance and gain the most out of your session at the V&A.



Session Tips



- As this is a self-guided session, we recommend you make a preparatory trip before bringing your class. Teachers' notes & planning tips can be found here: vam.ac.uk/teachersresources.
- The resource is to be used in the V&A Learning Centre and may not be taken outside the Museum.
- An assistant will be present in the room whilst your session takes place, however they are not available in a teaching or lead capacity, only for assistance with the handling of the resource.
- You can choose various routes of engagement, shown on the ACTIVITY MAP on the following page, depending on your students' ability and focus. It's up to you how you spend the two hours and how much preparation you do with the students prior to the visit.

CODE OF CONDUCT:

- Wash hands prior to using the resource.
- Only use pencil around the mannequins.
- When using the resource ensure that the tables are clean, particularly as they are generally used for practical work.
- When possible, use the gloves provided when handling.
- Ensure that food and drinks are not in the same room to avoid spillages.
- You are free to take photographs, but recommend restraining from doing that immediately so students have the opportunity to handle and examine the mannequins and textiles first.
- The mannequins have been carefully made by hand by various practitioners around the UK and beyond. We want as many people to be able to enjoy them as possible, so please handle with care and an element of 'preciousness'. That being said they are there to be handled, so don't be afraid to get up close and personal with the garments and fabrics!



The Inspiration



Painting - The Ommegang in Brussels on 31 May 1615: The Triumph of Archduchess Isabella

Located in the Europe Galleries of the V&A, the Ommegang was painted in 1616 by Denys van Alsloot (1593–1626). One of eight scenes commissioned by Archduchess Isabella, this magnificent oil painting depicts the Triumph of Isabella after she successfully shot a wooden jay attached to the spire of the church of Notre-Dame-du-Sablon, in the prestigious Crossbowmen Guild in Brussels.

The painting shows a grand procession with ten pageant cars elaborately decorated in celebration of the victory. Surrounding the scene, crowds of people are seen on floats and gathered in the streets and on balconies of the typically high, narrow houses that were common in Brussels at that time.

The artist Denys van Alsloot was from Brussels himself, and was commissioned by the Archduke Albert and Archduchess Isabella on many occasions. Alsloot was part of a group of landscape artists who helped shape the creative scene during that period. It was truly the Golden Age of art for both Spain and Flanders (Belgium), and produced some of the most beautiful Baroque paintings we see in our galleries today.

Activities - Preparation

Pre-visit Activities

- The Ommegang painting is the source of inspiration for this project. Visit the V&A website and search for the painting via 'Search the Collections': collections.vam.ac.uk/ so you have a good understanding of the context of the object and an insight into the world of Archduchess Isabella and Archduke Albert.
- The starting point of any project is gathering research – and lots of it! After viewing the Ommegang painting in our online collections, create a mood board on Pinterest displaying images of 16th and 17th-century life in Europe. Find examples of Early Modern dress, Isabella & Albert and lavish lifestyles during the Spanish Baroque period.
- Find out more about quarter size fashion from renowned contemporary designers: Victor & Rolf. They exhibited at the Barbican in 2008 with some of the most iconic pieces from their collections alongside 54 porcelain dolls - matching the outfits on display. You can see them here: victor-rolf.com/fashion-artists/#!gallery/VRo8-P-width-1920.jpg and dezeen.com/2008/07/14/the-house-of-victor-rolf/

The Museum Visit

Use the following activities to introduce key ideas and aspects of construction, making and design for Early Modern dress and contemporary fashion design.

The undressing and dressing of Isabella and Albert mannequins could be a full session in itself. In order to fully understand the beauty and complexity of clothing during the Early Modern period, use the accompanying step-by-step booklets. Each mannequin will take at least an hour to undress and dress again, so we recommend just choosing one if you want to have time to do some of the activities during your visit.

The following page shows various options and routes for how you may wish to break up and run your session, including a map of the museum showing where all of the referenced objects are located. Next, the activity sheets show five areas of investigation, each have an historical, contemporary and 'one step further' gallery activity. They are in an order of progression that sits parallel to the process of garment construction and design. However, they can be mixed up according to specific focus or time.

Sketching is encouraged and allowed in the galleries and Learning Centre, so you may wish to bring sketchbooks, tracing paper and pencils, so students can gather drawings and notes as they go.

Learning Objectives

Art & Design and Design & Technology

Key Stage 4: GCSE Year 10 & 11 (age 14–16)

Key Stage 5: A Level Year 12 & 13 (age 16–18)

Covering exam boards AQA, OCR & EDEXCEL, the State of [Early Modern] Undress handling resource seeks to facilitate an inspiring and interactive learning experience, accessible to a range of ages, backgrounds and interests.

This resource bridges the classroom and museum, by introducing techniques that: encourage working with primary source material; learning from historical and diverse cultural contexts; and exposure to innovative technologies and current practices within the creative industries.

As per National Curriculum, the resource engages students in:

- 1 – Developing critical understanding through investigative, analytical, experimental, practical, technical and expressive skills.
- 2 – Experimenting and acquiring skills working with a broad range of media, material, techniques, processes and technologies with purpose and intent.
- 3 – Gaining knowledge and understanding of art, craft and design in historical and contemporary contexts, societies and cultures.
- 4 – Developing an awareness of the different roles and individual work practices evident in the production of art, craft and design in the creative and cultural industries.
- 5 – Knowing and understanding how sources inspire the development of ideas through first-hand experience of drawing, photographing and gathering techniques in the museum and viewing practitioners work, demonstrating the creative research, development and design process.

Areas of study that this resource covers:

garment / fashion design – accessories – textiles design – printed/ dyed textiles – constructed textiles - expressive textiles - digital textiles – pattern drafting – sustainable fashion – contextual studies – historical context – mood boards – critical evaluation – communicating ideas – appropriate application of contemporary technologies – market – production – contemporary referencing – working vocabulary of specialist terminology – design methodology - future fabrics – creative collaboration – analysis of contemporary practice – art history movements – craftspeople & designers – landscape art – form & function – safe working practice – human form - issues of wearability & social responsibility – comparative analysis between historical and contemporary techniques – using appropriate tools for design & construction – research & development – working to a brief – final outcomes – interpreting images and artefacts – history of design – product evolution & analysis

Techniques or practices examined or demonstrated:

drawing – photography – weaving – embroidery – applique – print – knitting – stitching – laser printing – upcycling – dying – fabric manufacture – surface decoration – fabric manipulation - visual presentation – illustration – fabric research – fibre identification – finishes and fastenings – scale – pattern – texture – line – shape – paper manipulation – yarn selection – digital media – trims & threa

Activity Matrix

Activities / Focus / Level / Learning Objectives

ACTIVITY	FOCUS	LEVEL	LEARNING OBJECTIVES
Measure Up!	Historical Context	KS 3–5	1 & 2
Inspiring Concepts	Folio & Research	KS 3–5	3 & 5
Navigating the Narrative	Contemporary Context	KS 4 & 5	3 & 5
Drafting the Past	Historical Context	KS 3–5	3, 4 & 5
Fast Fashion	Research & Design	KS 4 & 5	1, 2, 4 & 5
An Eye for Detail	Historical Context	KS 3–5	1 & 3
Ruff Stuff	Historical Construction	KS 3–5	1, 2, 3 & 4
Cloth Connections	Construction & Design	KS 4 & 5	1 & 3
Set in Stone	Construction & Fabrics	KS 4 & 5	3 & 5
Lacing the Stays	Historical Design	KS 4 & 5	2, 3 & 4
Mapping the Design Process	Design & Folio	KS 4 & 5	1, 3 & 5
Breaching the Boundaries	Cultural Context	KS 4 & 5	3 & 4
Sourcing Samples	Historical Fabrics	KS 3–5	1, 2 & 3
Fashion Forward	Contemporary Design	KS 4 & 5	2, 3 & 5
Fabricating Functionality	Contemporary Fabrics	KS 4 & 5	1, 3, 4 & 5



ROUTES OF ENGAGEMENT

ROUTE 1

HISTORY IN THE MAKING

Using the step-by-step guide HISTORY IN THE MAKING, go through the process of undressing and dressing Isabella and Albert (1 hour per mannequin).

ROUTE 2

HISTORY IN THE MAKING & ACTIVITIES

Choose one mannequin to undress and dress using HISTORY IN THE MAKING step-by-step guide (1 hour). Using the teachers' guide, choose an area of focused activities: History, Design, Contemporary, Folio Or Construction* (1hour).

ROUTE 3

ACTIVITIES I-V

With the dressed dolls as visual aids only, work through all the activities found in the teachers' resource booklet. (2 hours).

I SOURCING PARAMETERS

- △ History in the making... Measure Up!
- △ Fashioning the Future... Inspiring Concepts
- △ One step further... Navigating the Narrative

II PATTERNS OF SUSTAINABILITY

- △ History in the making... Drafting the Past
- △ Fashioning the Future... Fast Fashion
- △ One step further... An Eye for Detail

III RUFF COMPARISONS

- △ History in the making... Ruff Stuff
- △ Fashioning the Future... Cloth Connections
- △ One step further... Set in Stone

IV CONNECTING THE DOTS

- △ History in the making... Lacing the Stays
- △ Fashioning the Future... Mapping the Design Process
- △ One step further... Breaching the Boundaries

V FASHIONING FABRICS

- △ History in the making... Sourcing Samples
- △ Fashioning the Future... Fashion Forward
- △ One step further... Fabricating Functionality

*For History route: follow 'History in the Making' activities // Design route: follow I, II & IV activities // Contemporary route: follow Fashioning the Future activities // Folio route: follow II, III & V activities // Construction route: follow I, III & IV activities.

Use the V&A's Interactive Map found on our visit page to help navigate around the Museum and find objects relating to the activities: vam.ac.uk/visit

I SOURCING PARAMETERS

/ History in the making... Measure up!

In contrast to our metric system of measurement we use now, there were five different areas in Spain with separate measurement techniques during the Early Modern period. A Spanish inch was longer than a British inch - but shorter than a French one – potentially a minefield of confusion for tailors at that time dealing with international clients. There is a fascinating graph explaining more about the measurement systems during the Early Modern Dress period on p124 of Janet Arnold's 'Patterns of Fashion' Book 4. This can be found in the National Art Library of the V&A – look out for 'Castilian Barras'.

The phrase 'measure of a man' comes from the practice of bespoke measuring tapes that were made for individuals to their exact height. Unlike industrial processes of today, a tailor would have a measuring tape for each client displaying all their specific measurements down the tape measure. This created accuracy, ease and was time efficient because it could be applied and used directly for drafting patterns.

- Using the rolls of paper in the activity box and the body measurement sheet, work in pairs to create bespoke measuring tapes, marking on the various measurements with a pencil. Do you notice any patterns with similar measurements of different parts of the body?

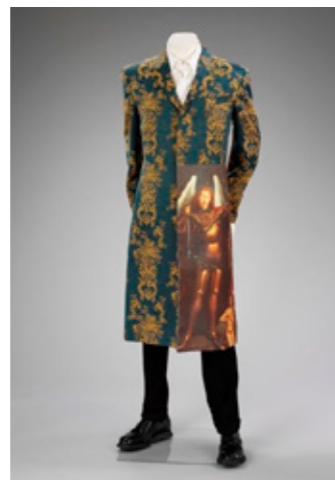
\ Fashioning the Future... Inspiring Concepts

Every designer begins with a source of inspiration in the form of a concept, idea or story to tell. Often the starting point is clearly visible in the end product, and yet sometimes the idea has evolved so much, it's hard to pinpoint the catalyst.

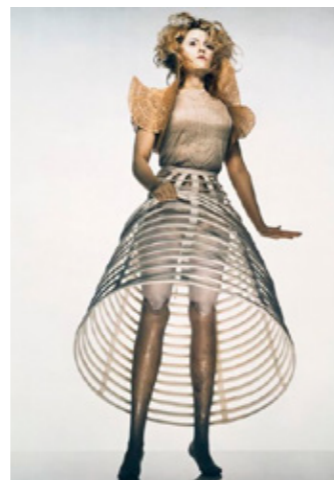
- In pairs, use the 'Inspiring Concepts' playing cards to think about contemporary designer's source of inspiration (answers are on the back of cards). Discuss their process of development, is it an obvious application of the stimulus or a subtler development? Can you think of any other fashion collections you've come across that have demonstrated an obvious development of an idea or inspiration? Have a look in the Fashion Galleries for examples.

— One step further... Navigating the Narrative

Visit the Fashion Galleries to find a display of garments from throughout the centuries. For example, find Alexander McQueen's screen printed suit [room 40, case CA17 & online ref: T.90:1, 2-2011]. What was his source of inspiration? Do you think it is successful as a piece? Continue your McQueen journey through the V&A's online resource 'Search the Collections' (E.633-1998) to see a picture of Paralympian, model and actress, Aimee Mullins for *Dazed & Confused Magazine* (1998). What do you think was trying to be achieved in this image? What influence (if any) does fashion hold as a vehicle for communicating ideas or issues surrounding body image and beauty?



McQueen Suit, Given by Mark Reed
© Victoria and Albert Museum, London
/Alexander McQueen



Aimee Mullins for *Dazed & Confused*, 1998
Given by Nick Knight

II PATTERNS OF SUSTAINABILITY

/ History in the making... Drafting the Past

Much like the movement towards green manufacture today, 16th and 17th century manufacturers were interested in finding the most sustainable and efficient ways of making garments. Materials were often re-used by cutting up old garments and sewing together again. The Early Modern Dress version of today's 'up-cycling'. This was mainly because fabrics were well made and could last much longer than our present day materials. They were also expensive, so understandably nothing was wasted.

The Alcega Pattern book* was originally printed on old linen (made into paper). It gives beautiful illustrated examples of how to use cloth most economically by fitting the patterns onto fabric. An original can be seen here in the V&A's National Art Library.

*[Alcega, Juan De., and J. L. Nevinson. Tailor's Pattern Book, 1589: Facsimile. New York: Costume & Fashion Press, 1999.]

Patterns were often drawn free hand, they used string to enable curves to be drawn neatly and precisely. This is very different to our 19th-century pattern making, which is drawn on grids and normally derives from 'block' or template patterns that are then adapted according to design.

Patterns for Early Modern Dress are effectively 'worn geometry', and produced a purer, simpler method of construction. They didn't require re-tracing of patterns or attention to grain lines, and produced tailor-made clothes to fit the individual. Bespoke pattern making lasted until the 1800s, when there was a shift towards factory methods and industrialisation.

- In the activity box you will find two pattern jigsaws, one taken from the Early Modern period Alcega book and the other from a 19th-century contemporary block pattern. Using the pattern pieces, fit the historical and then the contemporary shapes all within the rectangular space provided. Do you think we are as conscious of fabric wastage as people were in the Early Modern period? Why? Come up with three ways producers of fashion today can minimise waste.

\ Fashioning the Future... Fast Fashion

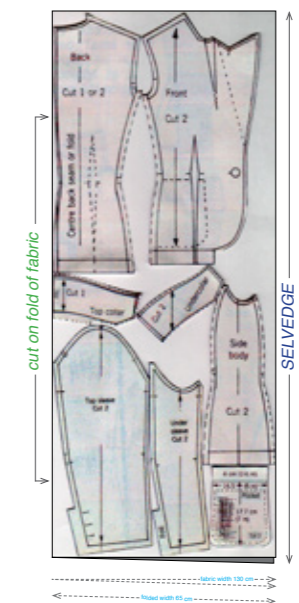
Keeping up with the latest trends requires a constant eye for seasonal key pieces. Companies like Zara & ASOS have extremely short turnarounds from looks seen on the catwalk, to customers purchasing them in their high street stores. This makes them some of the most successful brands in Europe. Using details of the Ommegang painting, define an area or aspect of the painting as your starting point. There are magnifying cards available in the activity box to help you zoom into areas further. Using the male or female fashion figure template illustrations, create 'fast fashion' by designing a line-up from your source of inspiration. Remember, the most successful collections focus on one motif or idea, cleverly repeated and adapted into different forms in each style or 'look'.

For reference, there is an example of a line-up in the activity box that takes inspiration from the cage in the procession. Notice how the shape has been developed and repeated in various ways on the body. Think about placement, scale and texture.

— One step further... An Eye for Detail

Visit the Europe Galleries and view the Ommegang painting in room 7. Notice the incredible detail of the scene, what aspects interest you most? What themes and ideas are being communicated?

Contemporary blazer pattern 'layplan'



III RUFF COMPARISONS

/ History in the making... Ruff Stuff

From pleating and pinning to starching, ruff making was a delicate and lengthy process. The neck ruffs you see on Isabella and Albert took over 10 hours to be achieved,, each created by pinning and hand stitching on a pillow. There is zero waste in ruff manufacture and the linen is itself a highly reusable and eco-friendly fabric. You will notice that unlike Albert's ruff, Isabella has an added frame, called a 'rebato', that sits underneath. This wire frame supports the linen ruff so that it holds its shape around the neck. Rebato came in all sorts of shapes and designs and often had additional jewel decoration hanging off the frame called spangles.

Between countries and time periods, ruffs changed and evolved in shape, style and volume. Janet Arnold's book 'Patterns for Fashion 4' (p27-28) has more information, patterns and examples of ruffs, it can be found in the National Art Library of the V&A.

- Create your own ruff out of A4 paper and paper clips found in the activity box. We are deliberately not giving you too much instruction so you design by experimenting, folding and manipulating the paper into forms yourselves – there are no right or wrong ideas and all the best designs occur through spontaneous play! However, if you need a helpful hint, try different variations of folding to create the 'S' shapes, pinning as you go... There is a great example in our online 'Search the Collections' [P.2-1978]. The 'Portrait of an Unknown Man', shown wearing a ruff, was painted by Antonis Mor, who was court painter to Philip II of Spain.

\ Fashioning the Future... Cloth Connections

Clothing in Europe in the 16th and 17th centuries differs hugely from the garments we wear today. From fastenings to fabrics, we have discovered new materials and techniques that make attaching and draping garments over the body more efficient and comfortable. Collectively choose 10 examples from students' clothing and discuss the ways we join, fasten and connect fabrics, comparing Early Modern dress and the present day equivalent. How have lifestyles affected the function and evolution of our garments? Think particularly about niche apparel like sportswear and the new functions that clothing serves in terms of durability, market and climate as well as the advances in scientific discovery.

— One step further... Set in Stone

Visit the Sculpture Galleries [room 24] to view the marble monument by Nicholas Stone [online collection ref: A.186-1969]. You can see clearly the bulky forms of the breeches and ruffs that would be similar to those worn by Isabella and Albert. Next visit the British Galleries [room 56e] to view an example of a linen smock [online collection ref: T.243-1959]. Although this is an English example, it displays a fine quality of linen, and as with the Spanish smocks, is hand-made and hand-sewn. For each of these historic examples, make a sketch of the material forms for your research. For further research, visit: 'Search the Collections' online for historic and contemporary fashion examples of ruffs, finishes and fastenings. Here's some links to get you started: T.11-2014, P.50-1962, P.2-1978, E.214-1994, P.134-1910, 879-1901, 960-1904, P.24-1932, DYCE.88, P.29-1970, 117&A-1888

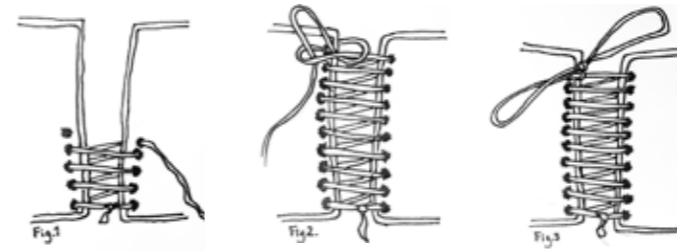


Clockwise from top:
Monument, Given by the Rector and Churchwardens of the Parish of Eastwell with Broughton Aluph.
Portrait of an unknown man, Bequeathed by R. S. Newall
Smock, Given by L. K. Elmhirst, Esq.

IV CONNECTING THE DOTS

/ History in the making... Lacing the Stays

The threading of a bodice required patience and one, if not two people to lace up tightly and correctly. Having servants to help you do this implied a status, but was also necessary as it was quite a physically and technically demanding process. 'Lacing the stays' would commence from the base of the back (fig.1) where eyelet holes would be threaded from left to right in a spiral movement (fig.2). You can see from the diagrams the lace would then be knotted at the top in a specific loop motion which was then tied to hold in place (fig.3).



Albert's stockings are also laced with cord in a spiral fashion to the hose. This was a secure way of fastening, although as with the bodice, a time consuming exercise. There is an example in 'Search the Collections' [T.14&A-1951] of laced stays. Although it is fastened at the front, as opposed to the back, it demonstrates the spiral lacing process.

- Using the 1/2 size busts (found in the contemporary boxes) and calico bodices in the activity boxes, you can have a go at 'lacing the stays'. Follow the diagrams above [fig 1, 2 & 3] and see how long it takes you. You'll be surprised how the seemingly simple spiral process can turn into a web of confusion!

\ Fashioning the Future... Mapping the Design Process

Every designer has a unique process of research, development and design. In working with a small group of students from London College of Fashion, we have been given the privilege of viewing five totally different responses that all originated from the same starting point. Using the Fashioning the Future booklet, look at the design pyramid and take time to read about each student's process, examining the sketchbook work that accompanies their final piece. Discuss the connections and themes they've explored. How has the original inspiration carried through into the final outcome?

— One step further... Breaching the Boundaries

Visit the Europe Galleries [Room 2, case CA1, ref T.282 to B-1978] to view a half-scale version of a male suit made from silk and linen. Notice the differences in male and female forms of dress in Europe at that time, something that arguably today is becoming less clearly defined. How does clothing communicate gender? Do you think it is an important way to define our identity or just a means to an end? From Justin Beiber's maxi t-shirts to Rihanna in Raf Simmons menswear, celebrities often lead the way in blurring the boundaries and redefining styles. Discuss the ways male and female garments have evolved from suits like this one and think of present day garments now considered socially acceptable for both men and women that may not have been back in the Early Modern period. Visit the Fashion Galleries to find garments that explore interchange between genders.



Clockwise from top:
Stays and busk, Given by Miss C. E. Gallini
Miniature suit, Given by Miss H Prescott-Decie

V FASHIONING FABRICS

/ History in the making... Sourcing Samples

Clothing has always been used as a sign of wealth and power. The properties of 16th & 17th century textiles such as the fibre, colour and decoration, as well as finishing and overall construction, all contributed to the value of a piece and gave a strong indication of the status and standing of the wearer. In the Early Modern dress period, plant, mineral and animal fibres were most commonly used.

Silks, wools, and linens, as well as gold, silver and copper were sustainable and could be recycled and re-used again and again. Linen (used for 'linings'), was the most common plant fibre of that period and suitable for undergarments due to its ease in washing and light, soft touch. Cotton, another basic material, was hard to handle and very labour intensive, so was often used to pack things for transport purposes. Note that Albert's doublet is padded with semi-processed cotton.

Luxurious fibres such as silk, velvet and satin were used for the outer layers of garments, as these were the materials people wanted to be seen. They were then embellished with cut work techniques like pinking (seen on the front of Isabella's satin bodice) and slashing to create texture. You'll see a beautiful example in the British Galleries of a man's doublet and hose with detailed surface texture in room 56e [348&A-1905]. Note this is an English style of doublet & hose, worn 10 to 15 years later than the example Albert is wearing. There are beautiful half-scale examples from England dated 1690–1700 in 'Search the Collections'. Silk breeches [T.847B-1974], and silk stockings [T.846G&H-1974]. It is interesting to note that garters were generally wrapped around the leg more times than what is shown in the photograph here, as more wraps ensured stockings were secure.

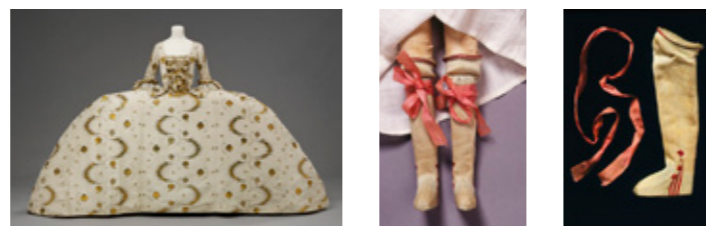
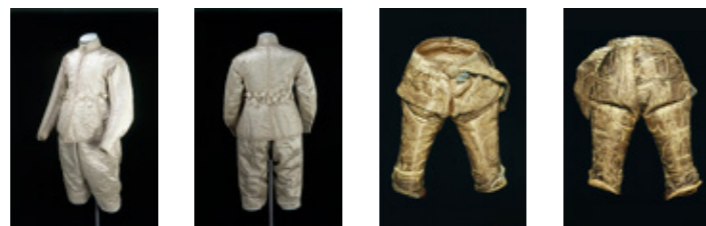
- Using the swatch books in the activity box, have a go at matching the fabrics on the swatch cards to the actual garments on the mannequins. What are the materials and why do you think they have been specifically used for that piece of the outfit? Some of the swatches show samples that are hidden among the layers or folds for padding and interlining, can you guess which ones they are? (You'll find a list of fabrics and corresponding functions and placement on the mannequins in the middle of the 'History in the Making' booklets).

\ Fashioning the Future... Fashion Forward

- Looking at the London College of Fashion students' final pieces, identify how the students have tackled the question of sustainability and use of future technologies in fashion to combat the emerging problems of over consumption and clothing wastage. For each outcome, note down the techniques and processes the students have used. Think about key ideas such as: sustainability; recycled materials; innovative machinery and future fabrics. Discuss in pairs the value of green processes and what social responsibility is expected of fashion designers. Is that a consideration in your own design process and buying habits?

— One step further... Fabricating Functionality?

Visit the Fashion Galleries to view the Mantua dress [Room 40, case CA1]. This piece was made in Britain in 1755. It has been hand sewn using silk, silver-gilt thread, linen thread and silk thread and is truly a work of art as well as clothing. As well as an ostentatious display of wealth and status, this outfit demonstrates an incredible level of artistic skill and craft. In some ways traditional techniques have been lost today due to the rise of technology and cheaper, more efficient ways to produce fashion. What are some of the problems we are facing now the globalized world has means to mass produce? What are the opportunities that design and technology open up for meeting those challenges?



Clockwise from top:
 Doublet and breeches, unknown
 Doll's breeches, Purchased by public subscription
 Pair of doll's garters Pair of doll's stockings, Purchased by public subscription
 Mantua, Given by the Crawley Family

Follow-up & Post-visit Activities

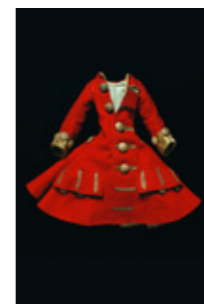
- Now you've seen the design process from concept to design using historical objects, choose a contemporary painting or object and follow the same process of development. Use gathering techniques and the 'fast fashion' exercise. Find examples of fashion inspired by contemporary objects in the V&A's 'Search the Collections' online and document in your sketchbook.
- Use 'Search the Collections' for more miniature inspiration and referencing via these links:



Doll's shift
 Purchased by public subscription
 T.846A-1974



Doll's mantua
 Purchased by public subscription
 T.846E-1974



Doll's coat
 Purchased by public subscription
 T.847D-1974



Doll in fashionable dress
 Unknown
 T.206-1957



Invitation dress
 Given by the designer
 FE.3051-2011



Miniature dress
 Given by Mr David Sassoon
 T.19-2007



Miniature dress
 Given by Mr David Sassoon
 T.17-2007



Petticoat
 Unknown
 FE.251-2011



Doll
 Given by Belinda Cadbury
 B.1601-2010

- Research and make a Pinterest board of new fabric innovation or ethical manufacturing techniques to promote green production of fabrics and clothes using the list of links as a starting point. Discuss in groups the learning outcomes of the processes. Can you come up with any other ideas?

futurefabric.co.uk/unmade
cutlaser.com/showcase
honestby.com
christopherraeburn.co.uk
katiejonesknit.co.uk
bottletop.org/pages/about
auria-london.com/#!sustainability/cuwy
kittyferreira.co.uk/about-kitty-ferreira/
termiteeyewear.com/cmsproduct
lowe-holder.com/about

- Present your ideas in an imaginative way using Prezi.com to help communicate your creative process to the class for feedback. Don't forget to mention colour, fabric and design development and your intended manufacturing process in light of new technologies available.
- We'd love to see your ideas, so please do email your Prezi links to the Schools Team: schools@vam.ac.uk

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10.30 – 12.30 & 13.00 – 15.00.

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- Whether you want to book a 30 minute packed lunch slot
- Credit card or invoice details

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