

OUR COLLECTION BY COLOUR No.2 BLUE

August 18th-24th September 2023

This exhibition is about the history of clothes that have either been very extravagant and wasteful in their manufacture or have been wasteless.

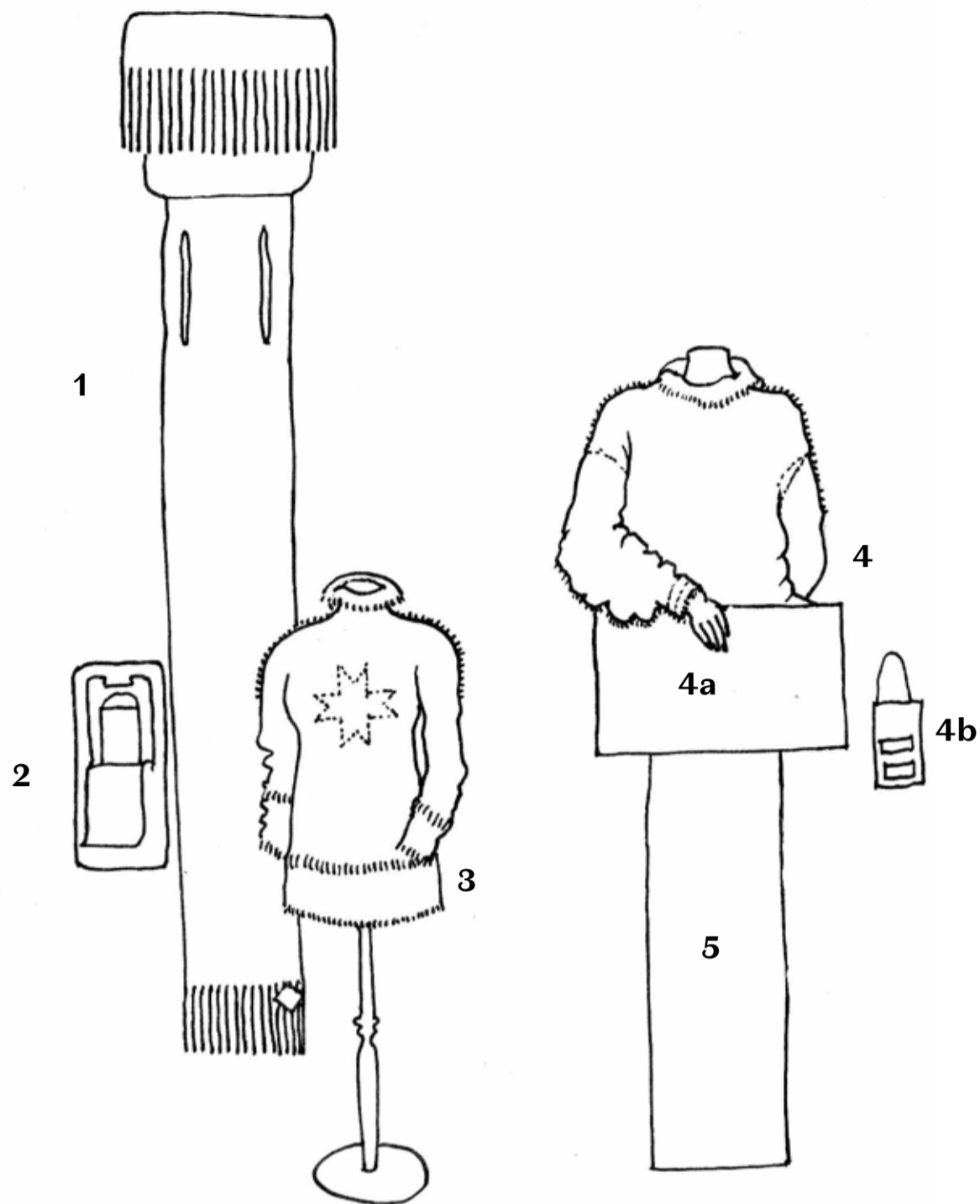
Garments such as the Japanese kimonos and the silk mantua use the entire selvedge width of the textiles from which they were made. Although these sometimes required large amounts of material, they could be easily re-cut, re-purposed or re-fashioned to give them a longer life, so size is not always the most important factor for sustainability.

Longevity achieved by mending and repairing clothing also allows for the extended use of a garment, while small scraps of leftover fabric were also extensively saved and used for patchwork and for making dolls' clothing.



‘Buy Less, Choose Well, Make It Last’

Dame Vivienne Westwood, Patron of The School
of Historical Dress 2012-2023



1. Hanging up

A complete outfit on an A-POC roll (A PIECE OF CLOTH) with a hat, a dress, gloves, two vest tops, a pair of socks, a belt, a bag and a wallet. The 'roll' was made from a single length of yarn on a computerized knitting machine as a flattened tube with seams for the individual garments and accessories going through both layers. The dress has 'Cut lines' for long and short sleeves and one line at the waist to cut it into a top and skirt. The A-POC was sold rolled up in a long thin bag with an additional shoulder bag (2) and a diagram of the various garments and accessories and the positions of where it could be cut (5). This method of making garments in their final shape with minimal or zero stitching required may be compared, as a modern way of making clothes, to the ancient Roman garments woven to shape.

Issey Miyake Inc., Japanese, 1999

Size 2

55% Cotton, 42% Nylon, 3%

Polyurethane

2

2. On the paper wall

A-POC Shoulder bag printed with the A-POC logo on the inside. In the bag itself is a mounted image of some of the garments seen on the A-POC roll (1), mounted on a mannequin.

Issey Miyake Inc., Japanese, 1999

3. On a stand

Long-sleeved A-POC top with a woven design of 8-pointed stars. The fringed edges were created when it was cut from an A-POC roll.

Issey Miyake, Japanese, c.2005

On loan from Jenny Tiramani

4. On a mannequin

Long-sleeved A-POC top cut from an A-POC roll. There is a woven line on the upper arms to cut it into a short sleeved top. Below the mannequin there is an image of the garment laid flat to show the curved shapes of the seams (4a).

"I bought the garment in Issey Miyake, London and it was cut on demand by a member of staff from an A-POC roll in the store. Several years later when the wrist ends of the sleeves became quite worn and grubby I cut along one of the woven lines. I kept the pieces I cut off and sometimes wore them with other clothes, as decorative wristbands [4b]."

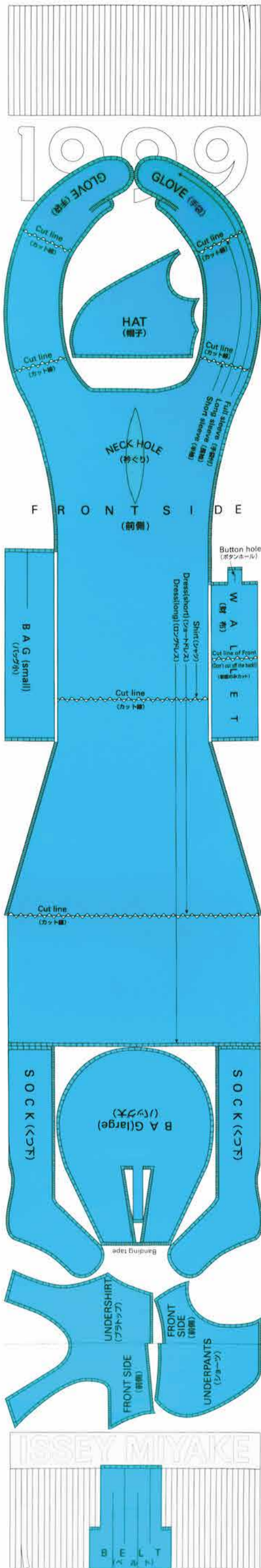
Jenny Tiramani

Issey Miyake, Japanese, c.2000

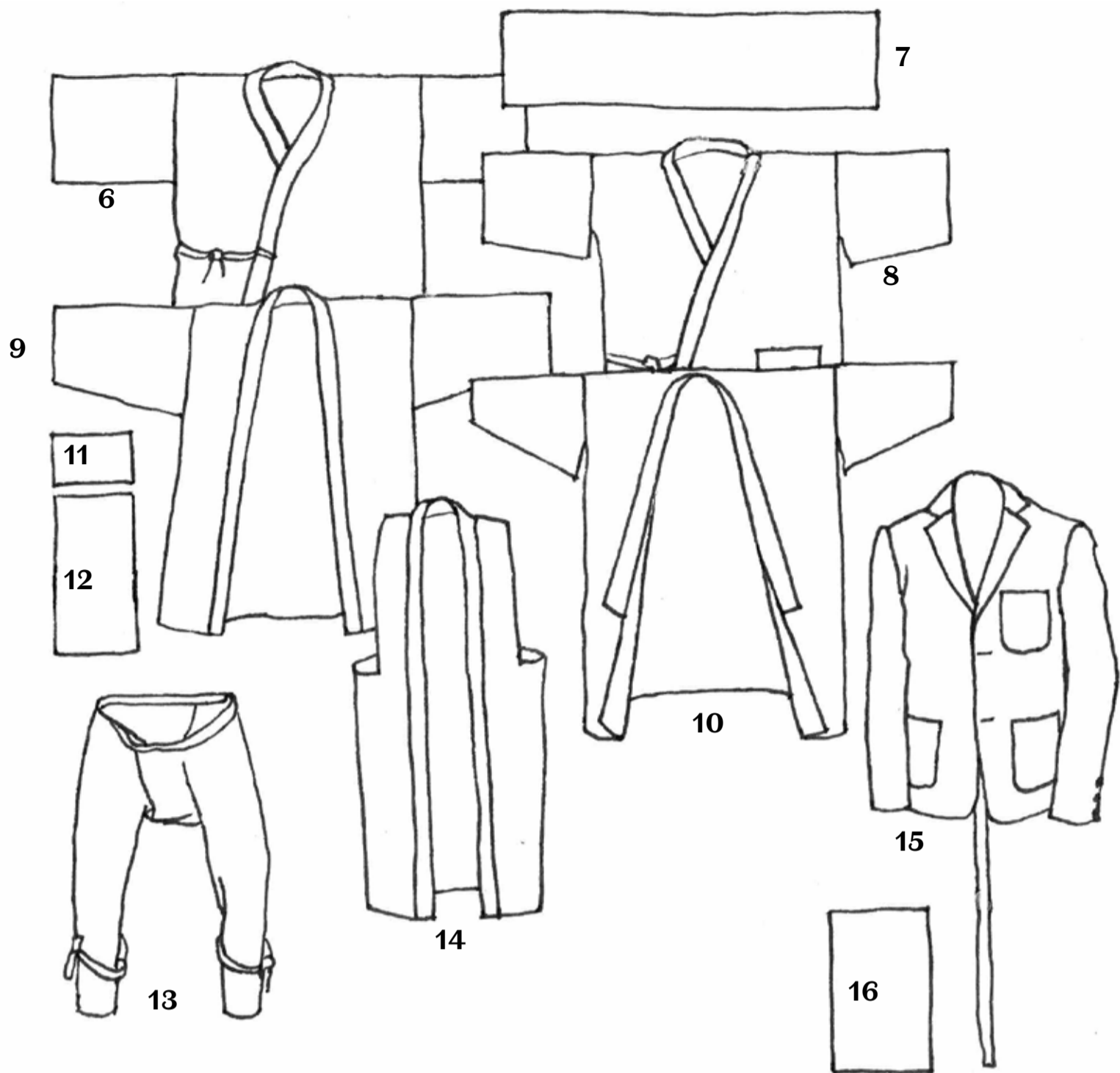
On loan from Jenny Tiramani

5. On the wall below 4. An enlarged print of the map of the A-POC roll 1.

Issey Miyake Inc., Japanese, 1999



5.



BLUE BOX ON THE LEFT

Boro ぼろ is a Japanese textiles which consists of pieces of fabrics, traditionally cotton, linen and hemp, mended or patched together using a sashiko 刺し子 stitch. The term is derived from the Japanese “boroboro”, meaning something tattered or repaired. Boro was mostly hand-woven by peasant farmers, stitched or re-woven together to create an often many-layered material used for warm, practical clothing.

6. Hanging up

Plain pyjama top. A Jinbei (甚平) alternately Jinbē (甚兵衛) or Hippari (ひっぱり)) is a traditional set of Japanese clothing worn by men, women and children during summer as loungewear worn with a pair of trousers, jinbei were originally menswear only, though in recent years, women’s jinbei have become popular. It could alternatively be a Samue (作務衣) which is more widely used through the seasons although this Muji set seem to have been labelled Jinbei.

Japanese, c.2002

Cotton linen blend

Purchased in Muji, Oxford Street, London.

7. Hanging up

Tenugui (手拭い). A Japanese cloth with frayed edges used as a towel, a rag to dry one’s hands or for cleaning, as protective or decorative wrapping, headwear, belts, wallets or to advertise anything you can think of. The frayed hem makes it easy to wring out and allows it to dry faster. Tenugui date back to the Heian era, 794 to 1192 A.D. and at the time were woven cloths of fine silk or hemp used in ceremonies and religious rituals.

This Tenugui has pictorial depictions of Edo period headdresses (江戸の被り物).

Japanese, c.2005

Cotton

Donated by Mark Rylance

8. Hanging

Checked pyjama top

Japanese, Muji, c.2019

Linen

9. Hanging up

A short winter coat, probably a hanten (褌) also (半纏, 半天 or 褌天). This is a traditional item of Japanese clothing. The hanten started to be worn, especially by the common people, in the 18th century, during the Edo period (1603-1867).The shape is similar to a noragi (野良着), a traditional patchwork jacket, and the haori, worn by both men and women. The facing and lining are padded with thick layer of wadded cotton for warmth. The textiles for this hanten could be kasuri, dyed in a form of ikat. It is traditionally resulting in patterns characterised by their blurred or brushed appearance.

“I think I bought it secondhand in a shop called ‘Kimono Kimono’ in Bristol, about 8 years ago.”

Harriet Barsby

Japanese, c.1950

Cotton

On loan from Harriet Barsby.

10. Hanging up

Boro jacket, probably a boro hanten
Japanese, c.1900-40, cotton

11. On the paper wall

Group of Children, Kusakabe Kimbei (日下部 金兵衛), 1870s-90s
Getty Museum Collection, Los Angeles, 84.XA.700.4.49

12. On the paper wall

Porter Carrying Luggage, unknown photographer, c.1890
Kjeld Duits Collection, © Meijishowa

13. Hanging up

Momohiki (股引き), a traditional garment dating back from the 14th century and similar to western trousers. Originally they were worn by farmers, craftsmen, firemen and others. Now they are more commonly worn during festivals and ceremonial occasions. Other common names used for this object are matahiki and nagapachi.

Japanese, c.1900
Cotton

14. Hanging up

Waistcoat. This is a boro sashiko sodenashi (袖無し), a type of sleeveless hanten, or jacket, typically worn by Japanese farmers.

Japanese, c.1900
Cotton

15. On a stand

Single-breasted men's jacket. 'Modern boro' used as inspiration by Junya Watanabe for several collections, combined with a Western silhouette. This jacket is from the first collection.

Japanese, Junya Watanabe, Spring/Summer 2015

Mixed fibres

Purchased in a Dover Street Market, Market Market Sale

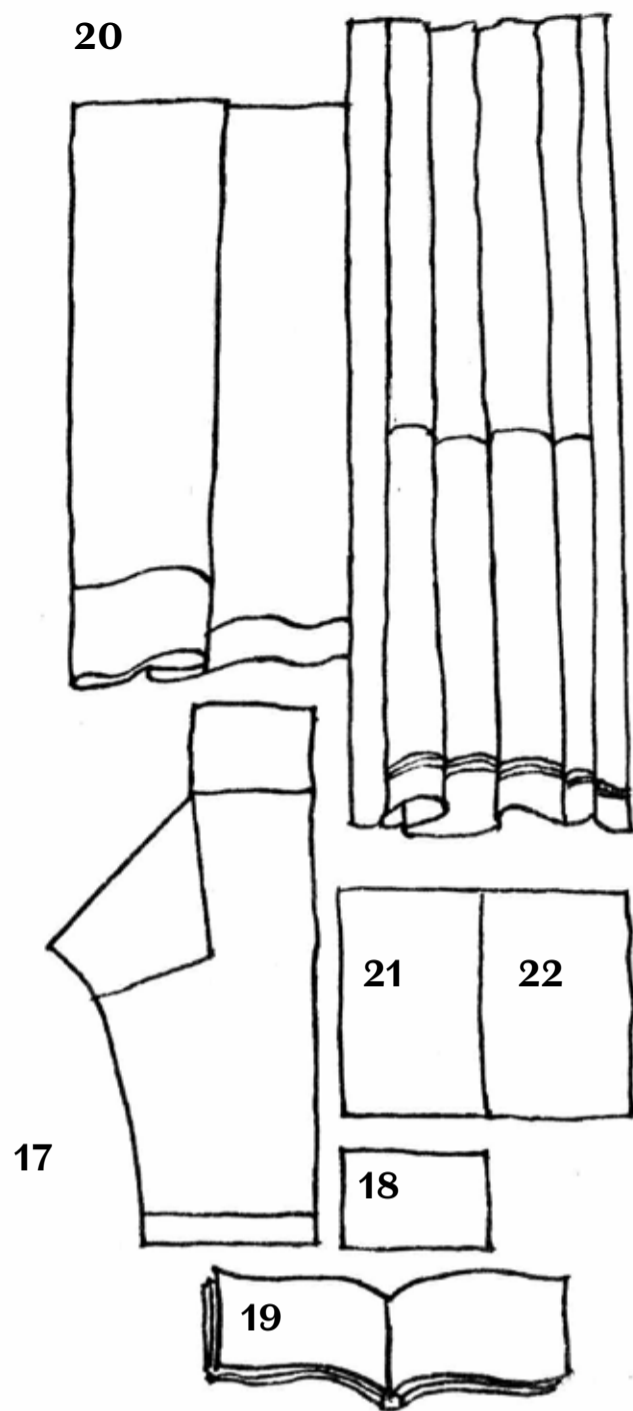
On loan from ULTZ

16. On the floor

Junya Watanabe, Spring/Summer 2015 Menswear collection, look 28. 'Modern Boro' used as inspiration by Junya Watanabe for several collections as a textile and design aesthetic, combined with a Western silhouette and garments.



13.



17. On the white paper wall

A pair of women's legwear in blue silk satin, embroidered with polychrome silks

Chinese, early 20th century
Silk satin and cotton

18. On the white paper wall

Portrait of Women from Xiamen, photographer Lai Fong (黎芳), 1870s

The Stephan Loewentheil
Photography of China Collection

19. On the table

Max Tilke, *Costume patterns and designs: a survey of costume patterns and design of all periods and nations from antiquity to modern times*. London: Zwemmer, 1956.

This is the English edition of Tilke's book showing the cut of clothing of all the nations of the world. This revised and augmented edition from 1955 is based on his original 1922 publication *Orientalische Kostüme in Schnitt und Farbe*. It was Tilke's aim to show the unique

importance and significance of individual ethnic groups and his work reflects this aim.

20. Hanging up

A semi-silk saree with golden woven motifs all over. The saree has been pleated so that the inside is seen on the left. A darker blue cotton facing borders the hem on this side. The saree was probably originally 6 yards wide. It is now 5½ yards wide and the remaining 18" almost certainly cut off to make a matching short-sleeved top, now missing.

"It is not a very heavy saree as evident from the motif and more so the colour of the saree says that it will not be worn by an Indian bride (as traditionally they prefer wearing heavy brocaded, brightly-coloured saree on their special day). The cotton facing on the inside of the saree is called a 'fall'. It should not be visible from the outside. It is hemmed in such a manner that it should be on the bottom portion of the saree. It

protects the saree border at the hem and also makes the saree somewhat heavy, thus making it easy for the pleats to be in place while draping the saree."

Indrani Basu

Indian. Second half of the 20th century

Silk with brocaded motifs in metal threads

21. On the white paper wall

Fashion model wearing a light blue modal silk saree with zari border, unknown designer, c.2023

22. On the white paper wall

A photograph of Indrani Basu's wardrobe, Kolkata, 2019. Almost her entire wardrobe is made of flat-cut garments. Her most precious sarees for weddings and special occasions are in clothes bags on the bottom shelf.

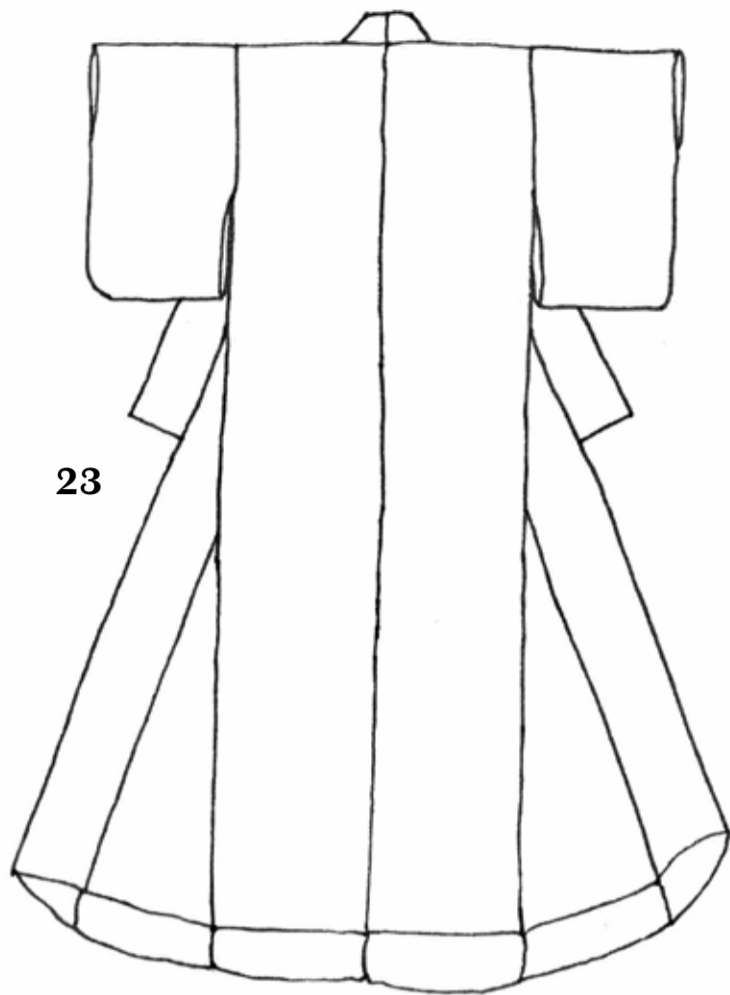
Photo by Jenny Tiramani

19.

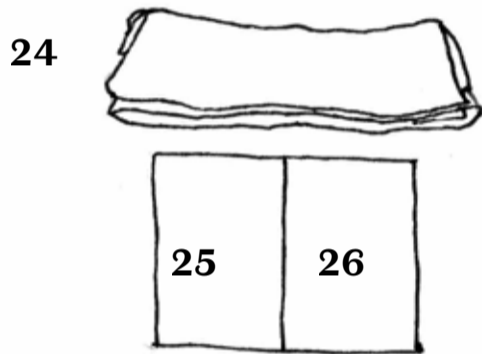


22.





23



24

25

26

23. *Hanging up*

An Uchikake kimono with embroideries. This kimono is very likely an Uchikake 打掛, an outer robe. An Uchikake is a lined silk robe with a wadded or padded hem, worn over another garment without a sash, usually for formal occasions or stage performances. The origins of the use of this garment among women of the samurai elite can be traced back to the Kamakura period (1185–1333). In the early Muromachi period (1392–1573) it was worn from early May to early September; from the end of the Muromachi period it was part of formal winter attire and made of thick materials. Starting in the mid-Edo period, it was constructed with white, black, and red figured satin and often fully embroidered with multicoloured threads and gold. In traditional marriage ceremonies, an Uchikake is worn over a wedding kimono. Extra padding is inserted into the hem to provide a seamless flow of the train. The embroidery seems

to be displaying golden pine trees and either a phoenix or possibly a 'hōō' 鳳凰, a Chinese mythical creature called 'Fènghuáng'. Both auspicious designs, the hōō is associated with the Japanese Imperial family and it represents fire and the sun. The appearance of a hōō is an extremely good omen and it is the most sacred bird in Japanese culture.

Japanese
Silk satin with silk and metal embroidery

24. *On the small box*

Hitoe Iromuji 単色無地 Unlined Kimono

An 'iromuji' is a kimono dyed in a single colour, except for black, with no dyed/painted patterns or embroidery on it. Kimono have two types of tailoring: 'awase' 袷 and 'hitoe' 単. Awase has body lining which are called 'doura' 胴裏 and 'uraji' 裏地. Hitoe is unlined and is usually worn from June to July and September to October, when the weather is warm. The fabric of this kimono

is made from 'rinzu' 綸子 silk. It is a figured satin crepe produced by combining the satin weave with a crepe weave. The pattern in the rinzu silk shows fans and a hexagonal boxes called 'kaioke' 貝桶. The kaioke was used to store clam shells 貝 used to play 'kaiawase/kaioi' 貝合わせ/貝覆い, a traditional "shell matching game" popularised in the Heian period. Sometimes the shells are included in this pattern design. The game was played by girls and young women from noble families and a full set was often included in a wedding trousseau. Therefore, patterns relating to kaiawase are considered auspicious and are popular motifs for early March, due to the occurrence of 'girls' day' / 'girls' festival' 雛祭り on the 3rd of March.

Japanese, 20th century
Silk satin crepe

25. *On the floor*

Tryptich print (detail of the left hand-side panel), print artist: Keisai Eisen (溪斎英泉), published by Tsutaya Kichizo (蔦屋吉蔵) c. 1830. A group of courtesans from Shin-Yoshiwara district playing music on upper floor of restaurant overlooking Sumida River; Nanabito playing koto and Sugatano playing kokyu; accompanied by lower-rank prostitutes and apprentices. With Prussian blue, and little red on lips. Inscribed, signed, sealed and marked.

Japanese, woodblock printed paper
The British Museum
1906,1220,0.310.1-3
© The Trustees of the British Museum

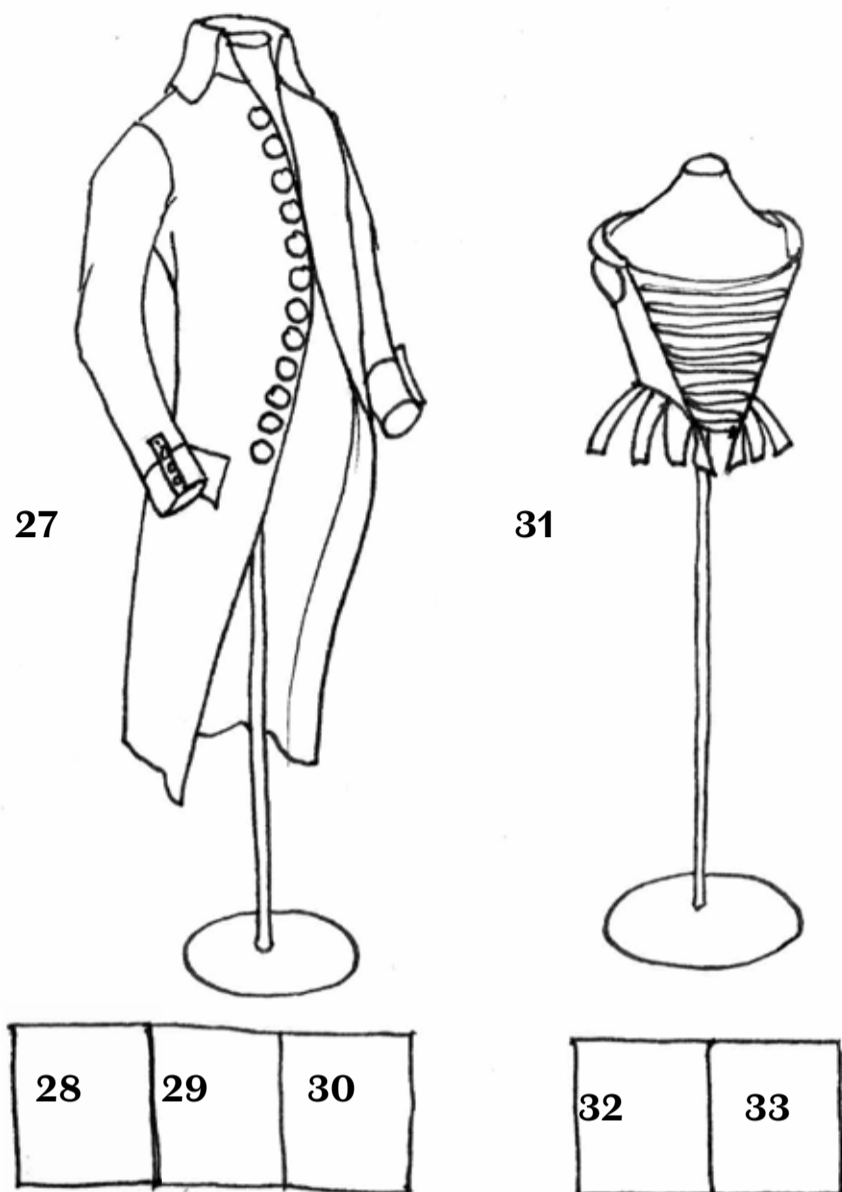
26. *On the floor*

A model wearing an Iro-Uchikake 色打掛. A kimono with a classic pattern embroidered with a crane that features a vivid blue and blue-green gradation. This lined silk robe, or Uchikake, with a wadded hem was meant to be worn as an outer garment, without a sash.

Japanese, 21th century
© Decollte Photography

23.





27. On a stand

A coat or frac belonging to Joseph Orsel de Châtillon (1750-1820), the son of Joseph Orsel, *marchand-passementier* (haberdasher). The stripes of the coat are almost perfectly pattern matched throughout. Orsel was esquire and “secretary to the king”, lawyer in the town’s council of Lyon and council member of the bailiwick of Lyon. He held several feasts in the château des Echelles, especially for the *Fête de la Fédération* in 1790 and in 1794 when Bonaparte won the siege of Toulon over British troops. The coat dates from this period. In 1789 he was one of the representatives of the Nobility for the États Généraux in Lyon. During the Revolution he was commander of the National Guard in the municipality of Saint-Jérôme. As an ex-noble, he was arrested and sentenced to death in 1793 during the ‘*Terreur*’ before being released thanks to the petition of his people of the town of Jujurieux which he later became mayor of, shortly

before his death. His first cousin also named Joseph Orsel was a marchand-mercier and very rich landowner in Paris (especially near Montmartre). He owned a button factory and gave his name to the famous Rue d’Orsel where almost all the fabric and haberdashery shops of the *Marché Saint-Pierre* in Paris are now located.

French, c.1791–94

Printed cotton with buttons covered with embroidery in silk

28. On the floor

Portrait de Maximilien Robespierre, Louis-Léopold Boilly, c.1791. He is wearing a coat of similar cut in striped shot silk.

Palais des Beaux-Arts, Lille

29. On the floor

A detail of the breast pocket on the inside of the left hand-side of the coat.

30. On the floor

Plate D, The Taylor’s Complete Guide; Or, a Comprehensive Analysis of Beauty and Elegance

in Dress. Containing Rules for Cutting Out Garments of Every Kind, 1796, Anonymous authors.

This plate shows patterns for coats of different shapes and sizes, many of which feature extreme curves. When the other side of the curve is not a useful shape for a pattern piece there is inevitably some wasted textile, although tailors in this time period were careful to waste a minimum amount.

English

Yale University Library

31. On a stand

A pair of smooth-covered stays and stomacher. It is mounted with a modern chain laced around the original hooks. The stays are published in *Patterns of Fashion 5*, pp.89–91. There is a breast pocket at the top of the stomacher. Many portraits show flowers placed in that position, leading to the possibility that either fresh or artificial flowers were held in such a pocket. There is an 18th century coil-headed pin stuck in the base of the pocket. The pin is visible on the x-radiograph image 33.

Probably South Germany or Alsace, c.1760–85

Silver and silk brocade

32. On the floor

Maria Theresa Hepp, unknown artist, c.1785

Münchner Stadtmuseum, Bildarchiv

33. On the floor

An inverted x-radiograph image of the stomacher. The shape of the breast pocket and pin inside it are visible, as is the busk pocket, all seen as pale shapes at the centre.

Courtesy of Dale Barter, vet to Tyson, the School cat

29.





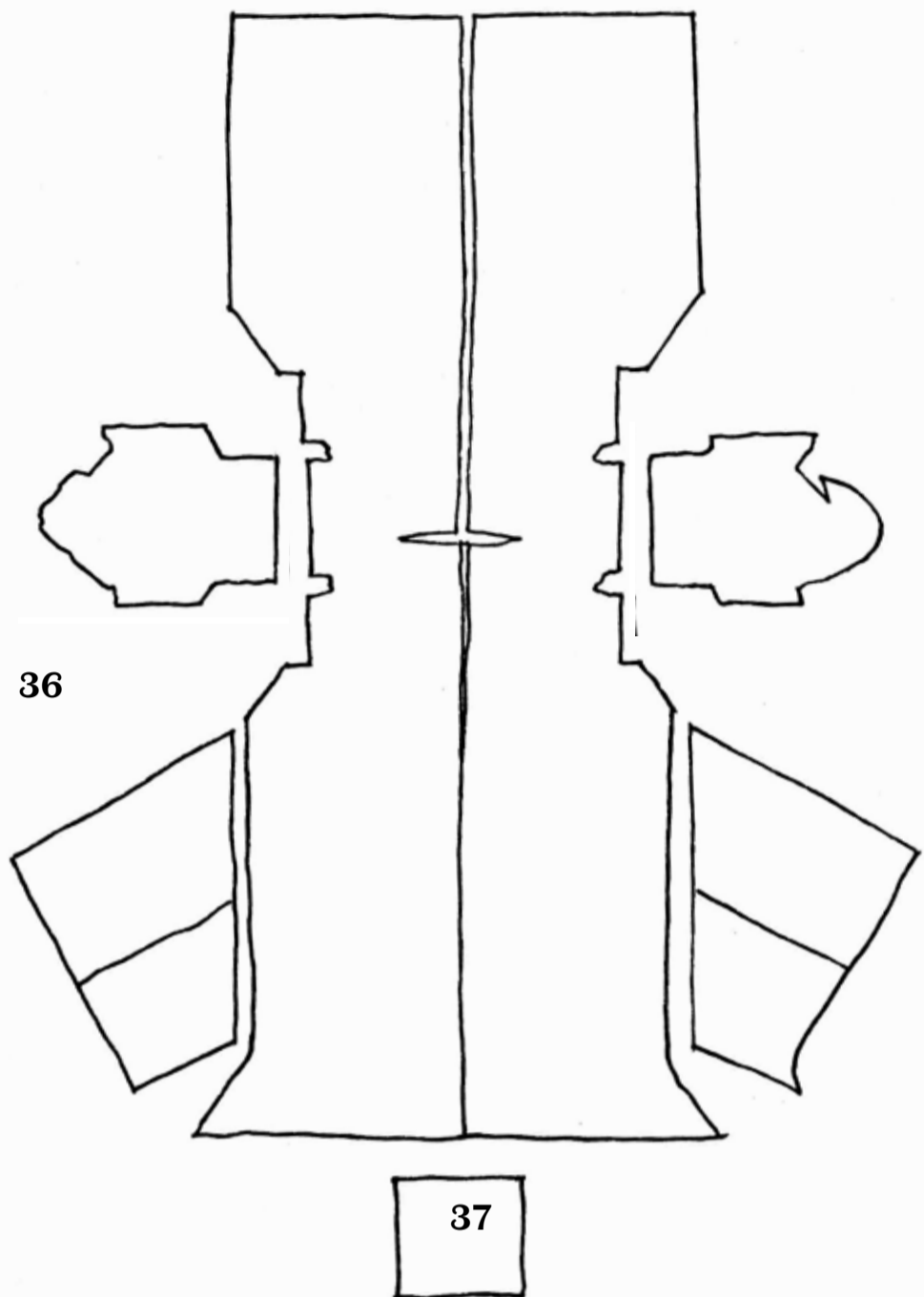
34. On a stand

An interpretation of the blue silk mantua gown (35) as it could have appeared originally in the early 18th century. Shown with conjectured reconstructions of a striped muslin stomacher, cuffs and a silk satin belt. The five extant petticoat panels suggest that it originally consisted of nine panels. The petticoat has a pleated flounce level with the hips of the wearer on this interpretation. The pleats are mounted onto a yoke which is conjectured from a surviving example in St. Fagans National Museum of History, Wales. The original petticoat may have had a longer yoke.

Printed silk/cotton satin, shot silk
Screen print: Nicola Kileen Textiles

35. On the floor

Elizabeth Howland, Duchess of Bedford (1682-1724) and her four children (detail), Charles Jervas, c.1712, oil on canvas. Left to right: Lord John Russell, later 4th Duke of Bedford (1710-1771); Lady



Rachel Russell (1702-1777); and Wriothsley Russell, 3rd Duke of Bedford (1708-1732).

From the Woburn Abbey Collection. Courtesy of His Grace the Duke of Bedford.

36. On the paper wall

Unpicked panels of an extremely rare, blue silk damask mantua gown in silk damask. The gown is mounted on the paper with the front panels at the top and the large train at the bottom. There are no shoulder seams and only a straight cut was made for the neck opening. The shape for the body was created by a series of pleats and folds still present on the silk textiles. This flat-cut garment is made of the main body, two side panels for the train (possibly missing small pattern piecings at the end) and two sleeves. The cuffs are also missing. Five panels for the petticoat are also preserved but not shown here, there were probably nine panels in the petticoat originally. There are features on this mantua gown seen on a handful of other

examples. An embroidered blue damask mantua gown, c.1724, in St. Fagans National Museum of History (*Patterns of Fashion 1*, pages 26-27), has a matching petticoat with a similar pleated flounce and yoke, the mantua gown of the Lady Clapham doll, c.1690, in the V&A Museum has a train lined in exactly the same way, up to a curved line across the area where it would be pulled and pinned up at the back, and the Aqualate Hall mantua c.1710, in Shropshire Museum Services (*Patterns of Fashion 6*, pages 40-43), has the same type of folded robing.

English, c.1710

Provenance: Sizergh Castle, Cumbria.

Silk damask with a comber design

37. On the floor

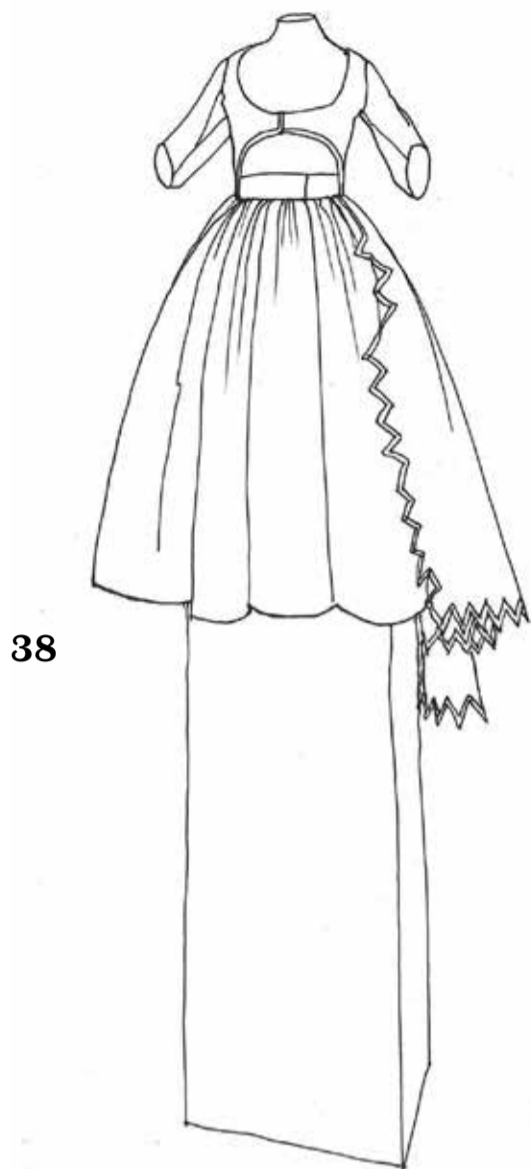
A Dinner Party (detail), Marcellus Laroon the Younger, c.1719-25

English, oil on canvas

Royal Collection Trust, London, RCIN 403539

34
&
36.





38

38.
Half-scale reconstruction of an open gown, petticoat and rump (featured in *Patterns of Fashion 6*, pages 116–119). This outfit is of a style that developed from gowns like 35, about 60 years later.

Reconstruction: Pawel Tomaszewski & Jenny Tiramani 2021

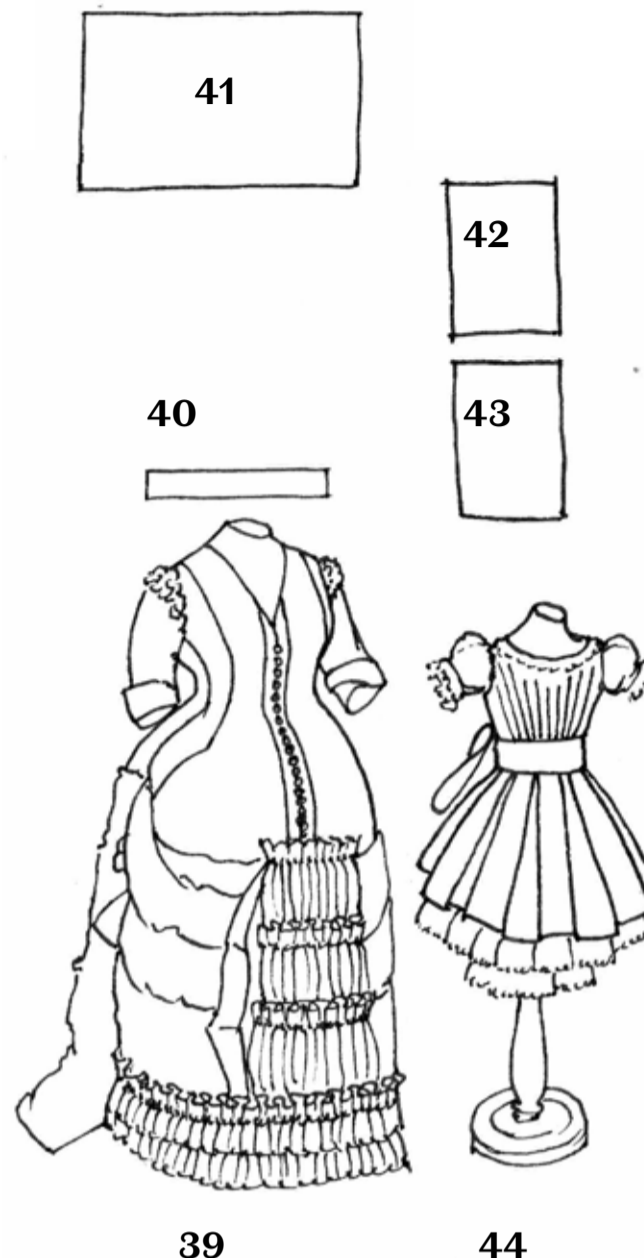
Self-patterned blue silk and bleached linen

All three original items (and the reconstructions seen here in the exhibition) have multiple piecings to save what was clearly a limited amount of the silk fabric. Stitch lines from a previous style are visible on the skirts of the original gown (possibly a closed gown of the 1760s or '70s), which was re-fashioned, ensuring that it had a longer life while keeping up with the prevailing fashions of the later period.

Original: Finnish, c.1780

Self patterned blue silk and natural hemp or linen

Turun Museokeskus, Turku
TMM6002



41

42

40

43

39

44

39. On a stand

A day dress altered as an evening dress. The collar (40) was removed and a section of the centre back seam was unpicked and parts folded under. At the front the top buttons were removed and both front edges folded under to make a V-shaped neckline.

Scottish, c.1881–2

Silk satin and silk velvet

40. On the paper wall

The original collar which was unpicked when the dress was changed to wear as an evening dress. Fashion plate 42 shows the dress as it may have appeared buttoned up to the neck before it was altered.

Scottish, c.1881–2

Silk satin

41. On the paper wall

The top of the original box lid for the dress. Matheson & Co., 39 George Street, Edinburgh
Scottish, c.1881–2

42. On the paper wall

Fashion plate, *La Saison: Journal Illustré des Dames*, Pl. 487, December 1881. Publisher: M. J. Baudry (Paris)
French, c.1881–2

43. On the paper wall

Portrait of a Little Girl in a Blue Dress, Jan Chrucki (Ivan Fomich Khrutsky), 1840s

National Art Museum of the Republic of Belarus

44. On a stand

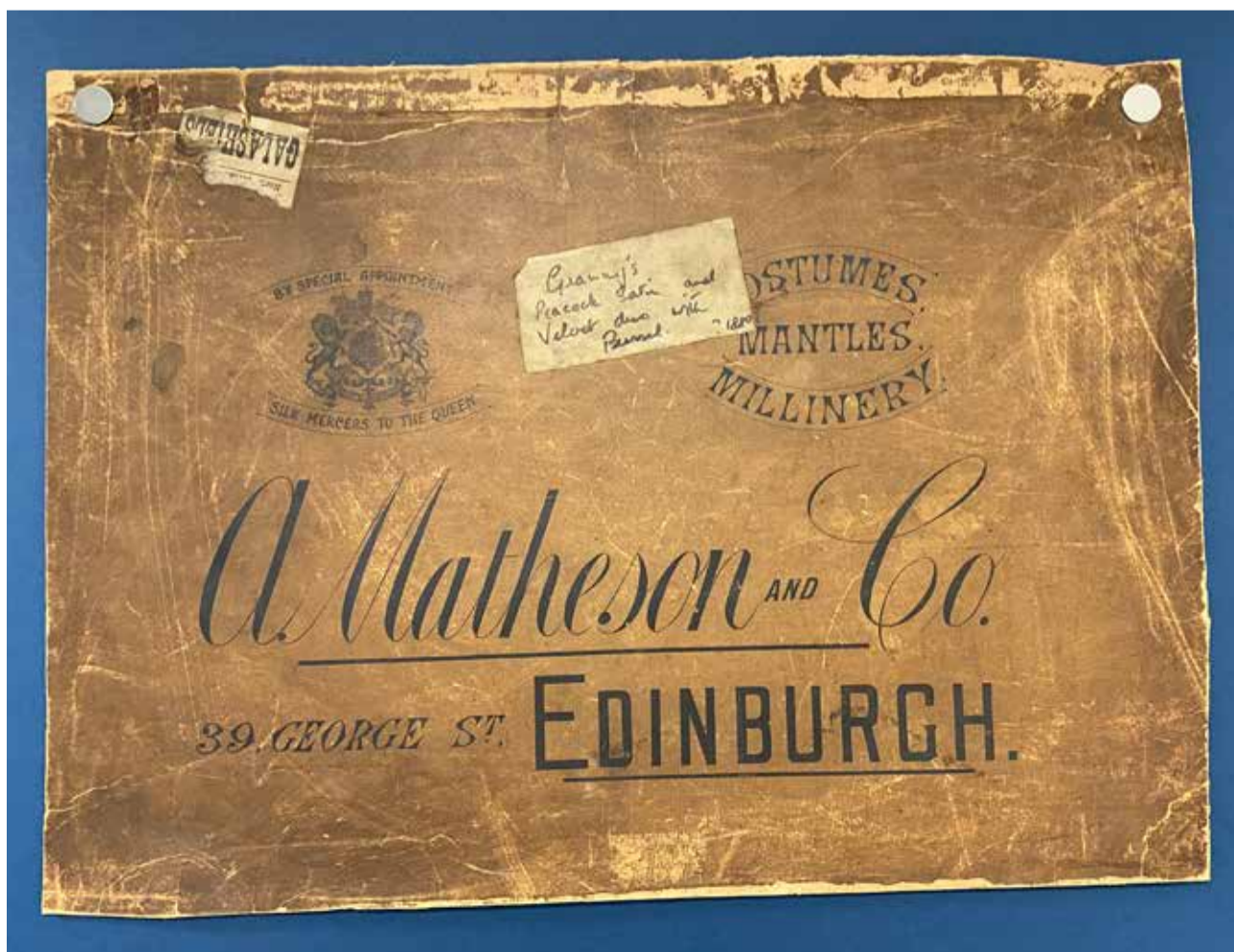
Short-sleeved dress for a little girl. The adult woman's dress 39 is not associated with this dress although the wearer of 39 may have worn similar styles as a child. The dress is shown with reconstructed chemise, split drawers and petticoat, all in white cotton with decorative borders, cut and constructed by Luca Costigliolo

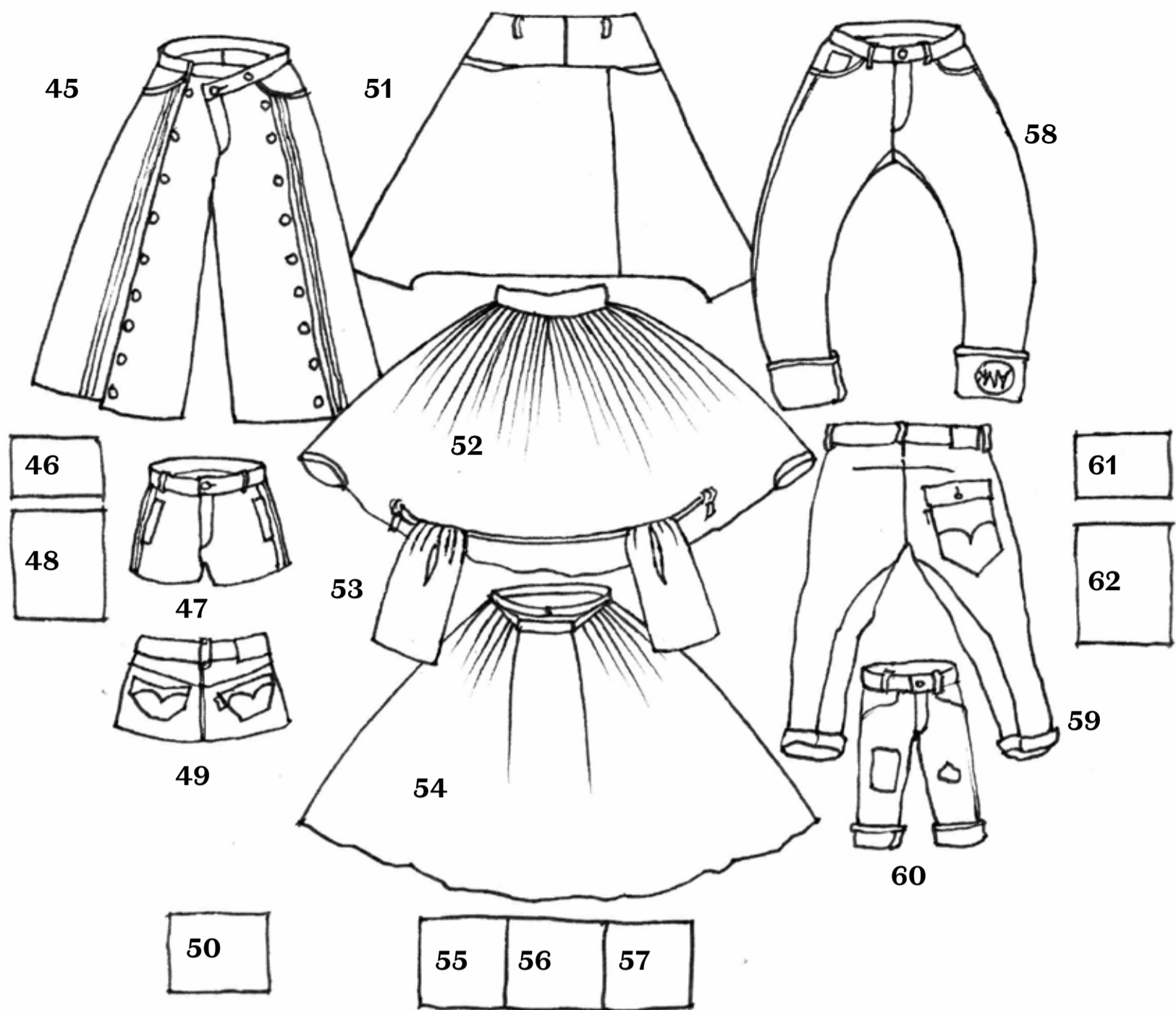
Probably English, c.1840–45
Patterned silk taffeta with blue, black and white checks in the weave and plain blue taffeta.

39.



41.





BLUE BOX ON THE RIGHT

45. Hanging up

Trousers from 'Rodeo' Collection
Adidas x Ivy Park, USA, 2021
Cotton denim

46. On the paper wall

Beyoncé modelling trousers (45)
© Adidas x Ivy Park, USA, 2021

47. Hanging

Shorts from Rodeo collection
Adidas x Ivy Park, USA, 2021
Cotton denim

48. On the paper wall

Beyoncé modelling shorts (47)
© Adidas x Ivy Park, USA, 2021

49. Hanging up

Mini-skirt
Levi Strauss, USA, c.2010, cotton

50. On the floor

Protest by 'The British Society for the Advancement of the Mini-skirt' outside Christian Dior, London, against a collection of long skirts. English, Sept. 6th 1966, Unknown photographer

51. Hanging up

A pair of trousers
Sark, Australian, c.2015, cotton

52. Hanging

A pair of Moroccan trousers, sirwal, لاوْرْس or seroual) Moroccan, c.1900
Wool

53. Hanging

A pair of pockets
French, 19th century
Wool (and cotton?)

54. Hanging

A skirt with a fall front opening
French (Brittany?), 19th century
Wool

55. On the floor

Pont-Aven, Le Marché
French, unknown photographer, c.1900, Archives diocésaines de Quimper et Léon, Quimper, 5Y698

56. On the floor

A pair of trousers (sirwal or seroual) from Rabat-Salé Moroccan, c.1900
Musée du Quai Branly-Jacques Chirac, Paris

57. On the floor

Untitled (Moroccan street scene)
French, photographer Thérèse Le Prat, 1930-49

Musée du Quai Branly-Jacques Chirac, Paris, PF0003912

58. Hanging up

Curved jeans
Andrew Mackenzie, c.2000
Cotton denim

59. Hanging

A pair of limited edition twisted hemp 'R'™ jeans bought in Cinch, London

Levi Strauss, USA, c.2000
Hemp/cotton denim

60. Hanging

A pair of Levi's jeans purchased in New York, 1987. Worn by Jack Tiramani Brotchie when he was 2 years old.

Levi Strauss, USA, late 1980s
Cotton denim

61. On the paper wall

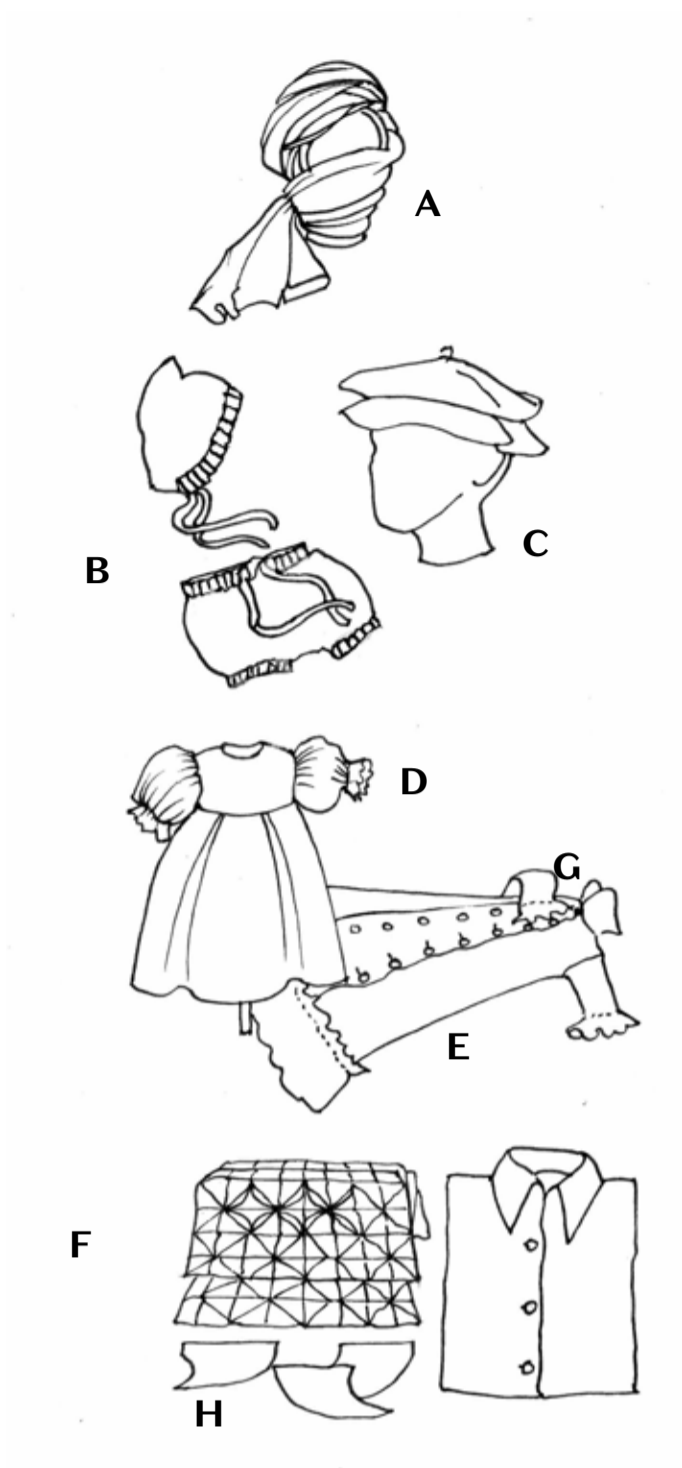
Levi's red tab - Levi Strauss own the trademark rights in the red tab itself, not only the wording. American, 21st century
Unknown photographer

62. On the paper wall

Red buttons on old Levi jeans
© Gracie Opulanza, 2022

58.





IN THE GLASS CABINET IN THE ENTRANCE HALL

A. Top shelf

A Saharan head-wrap. One length of selvedge width cotton cloth, wasteless.

“Purchased for me in Morocco when I was 8 years old, on a family holiday”

Adrien Chombart de Lauwe

Moroccan, c.2004

Cotton

On loan from Adrien Chombart de Lauwe

B. Second shelf

A knitted baby shorts and hat
Knitting is a completely wasteless way of making garments with the manipulation of a single length of yarn.

British, 20th century

Wool

C. Second shelf

A knitted Tudor hat reconstruction

British, 2000s

Knitted by Kirstie Buckland

Wool

D. Third shelf

A doll's dress

British, 20th century

Cotton

E. Third shelf

A doll's summer dust coat or housecoat

British, 1873-5

Wool

F. Bottom shelf

An unfinished quilt using Laura Ashley scraps of printed cotton made by Beatrice King, Barbara Tiramani and Jenny Tiramani.

English, 1980s

On loan from Jenny Tiramani

G. Bottom shelf

A Laura Ashley shirt-waister dress in printed cotton

Welsh, 1970s

H. Bottom shelf

Scraps of cotton fabric left over from cutting wasteful curved pattern pieces of blouses or dresses. Sold in a craft shop for making patchwork. The unfinished quilt F has used some of these scraps.

Laura Ashley

Welsh, 1980s

B & C.

