

# Opening up the Wardrobe

A METHODS BOOK

Edited by Kate Fletcher  
and Ingun Grimstad Klepp

## INTRODUCTION

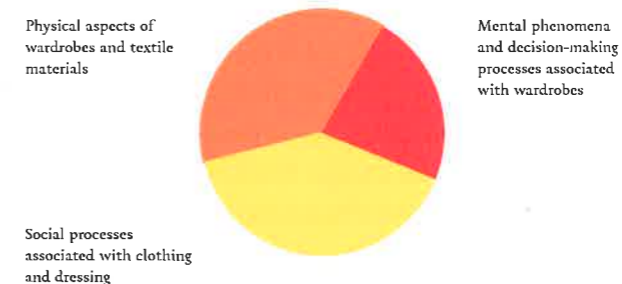
Welcome to an uncommon feast of 50 different methods or ways of exploring the actions, relationships and material contents of wardrobes! It is a banquet made up of many ingredients, with different base notes and accent flavours. There are side plates, main courses and palette cleansers; some created using improvised techniques and other time-honoured processes. All the 'dishes' offer examine aspects of the 'lifeworld' of garments and their relationships with the people who wear them. They outline methods for gathering information about people and their clothing beyond the point of purchase, with the express intention of generating new knowledge and uncovering deeper insights into the interactions between people, clothing and the world. The methods showcased in these pages include the visual, verbal, scientific, experiential, conversational, longitudinal, and others still involve making together, loitering and a session in the gym. They are presented together here for the first time. The purpose of this book is to throw open the doors of the wardrobe, literally and metaphorically, and for you, Reader, to rummage inside. For we contend that what goes on within is critical to the future direction of knowledge and practice in fashion and clothing. For the more attention given to wardrobe methods, and the more they are taken up, the better understood fashion and clothing will become in the context of real lives, skills, ideas and priorities of wearers of clothes. 'Real lives' are a counter narrative to the dominant story of fashion and clothing where fashion is an economic process, clothing a commodity and the prevailing definition of fashion describes a narrow view of who and what is valuable. To be clear, we see industry as an important component of fashion and clothing activity. It's just not all of it. Real lives' pluralism and their lively, unpredictable dynamics contain insights that disrupt the status quo, that change the capacity of an individual to act independently with respect to their clothes, and show that an amazing array of experiences of clothing matter. So while finding out how to tap into them, try on some of this book's methods for size. Use them off the peg, as a step-by-step guide. Or tinker with them, adjust to fit. Ask your own questions. Invent new methods. Little by

little, method by method, a process will emerge which will change the way the world is and how it is understood, through its people and their garments.

### A note on terminology

Throughout this book, the term 'wardrobe' is used in a broad sense. Rarely do any of the methods featured here limit themselves to the actual physical container – the chests of drawers, coat hooks and hanging rails – where clothes are kept (though this could make an interesting approach). Instead, most attention is paid to methods that provide insight into collections of clothes and the garment-related world that takes place in the extended 'space of the wardrobe'. By this we, the book's editors, mean the clothing actions, relationships, meanings and material effects that unfold over time and in the course of life. This wardrobe breadth is reflected in the contributions found in this volume, with authors self-reporting their methods in a rough ratio of 4:3:2 relating, respectively, to physical aspects of wardrobes and textile materials; to social processes associated with clothing and dressing; and to mental phenomena and decision-making processes associated with wardrobes (fig 1). In each of these categories around two in every five methods are concerned with changes in wardrobes over time.

Fig 1 – Distribution of methods by area of investigation



By the term 'method', we mean the process of carrying out an enquiry into a specified area so as to extend knowledge. In the great majority of methods presented here, these enquiries are academic research-focused, however others are conducted outside the academy, as part of business activity or for personal interest. Calling a particular approach to conducting an investigation a 'method' requires that the process undergone is systematised, i.e. pursued according to 'some plan', knowledge-directed and results in intelligible findings. We have tried to ensure that the methods described here are written in transparent language. Indeed, avoiding jargon and reserved terminology often associated with specific traditions or academic specialisms became particularly important in pulling together this book because of the sheer variety of backgrounds of contributing authors. To illustrate the point, they include: textile engineers, dancers, anthropologists, historians, designers, sociologists, ethnologists, futurists and fashion stylists among others. All authors were tasked with writing up their methods in a practical, 'how-to' style so as to be accessible (and repeatable) to readers from all backgrounds. Our hope is that the variety of disciplines represented here might promote a greater heterogeneity in the kinds of questions that are asked and answered about the wardrobe and, more than that, offer an opportunity to stitch together multiple perspectives.

Development of an area of investigation often takes place simultaneously in multiple places, sometimes with knowledge of each other and sometimes not. We see that many have explored wardrobes both with and without the knowledge of, and references to, each other. To know each other, we must have a shared language. Language is power. We want to contribute to a richer vocabulary that enables us to engage with the relationships between people and what they dress in. Yet words are airy, like ghosts, and often used imprecisely. To this end we have taken the bold step of proposing new names for wardrobe-related research methods (see glossary and conclusion). We feel it important to take ownership of the techniques that make possible the generating of new knowledge in this area, to claim them as legitimate methods of enquiry; and part of this process is giving them a name. This is our own version of a naming ceremony, anointing wardrobe-based work with a new vocabulary that delineates between approaches and opens others up for enquiry and experimentation.

### Why understand wardrobes better?

There are many reasons why it makes sense to investigate the happenings and make up of wardrobes, including: developing better garments; knowing ourselves better; helping others; increasing understanding of issues around appearance, democracy and satisfaction; enhancing detailed knowledge about the scale, type and rate of consumption of clothes; rendering a more diverse and holistic understanding of the fashion system, among others. Not only that, but given that what happens in and around wardrobes profoundly shapes a garment's sustainability potential, it is to wardrobes that we must turn to engage with radical sustainability change. Sustainability is a political not a technical crisis. Technology alone can't help us out of the mess we are in. But piecing together the social, relational, material, practical questions that are played out in and around wardrobes, perhaps enables us to better understand how to create sustainability futures for clothes, and maybe even life in general, in a new way.

### Background to this book

This book of methods came about because of a research project investigating Norwegian wool led by Ingun and funded by the Research Council of Norway called KRUS<sup>1</sup>. One of its research questions was to explore how local value-chains and a consumer perspective on clothing can redefine the ecological focus for textiles. In response, Kate started to explore ideas of localism in fashion and clothing and set out to try to capture a holistic picture of clothing relationships and interactions in Macclesfield, UK using techniques inspired by ecology fieldwork, work that was replicated by Ingun in Tingvoll and Molde, Norway as part of a comparison study. It soon became apparent that in order to study 'fashion ecologies'<sup>2</sup> we needed to evolve new ways of gathering information about clothing in a specific location, much of which happens in the 'space of the wardrobe'. Thus, we started a process of developing methods with sensitivity to place. We drew on practical and theoretical methods as diverse as mapping used in geography, observational techniques from art practice, and processes of recording interactions and flows of information such as soft systems

<sup>1</sup> [www.nordicfashionassociation.com/project/krus](http://www.nordicfashionassociation.com/project/krus)

<sup>2</sup> [www.fashionecologies.org](http://www.fashionecologies.org)

methodologies. Like us, it seems that many others look outside of fashion and textiles for inspiration in developing research methods – in this book around two thirds of entries are inspired from outside the fashion and textiles discipline (fig 2). We also drew on existing methods developed by others working in fashion and with wardrobes, especially the expertise of the now disbanded Wardrobe Network initiated by Lise Skov from Copenhagen Business School. Contributions to this book came from many practitioners, researchers and authors who were involved and contributed to the Network including: from Norway, Ingun Grimstad Klepp, Kirsi Laitala, Mari Bjerck, Silje Skuland and Marie Hebrok; from Denmark, Else Skjold, Vibeke Riisberg and Karen Tranberg Hansen; from Sweden, Marie Ulväng; and from the UK, Jo Turney, Kate Fletcher and Sophie Woodward. It was the Wardrobe Network who coined many of the terms found in this book including ‘wardrobe studies’ and ‘wardrobe methods’, terms that we call in this title ‘wardrobe audits’.

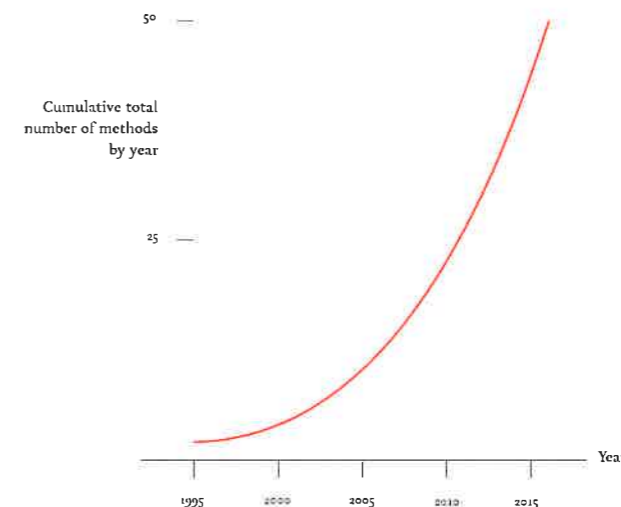
Fig 2 – Origin of methods in this book



The earliest any method included in this volume was employed was 1995 and in the seven years following that, six more of the methods documented here were first used. Since then, and acknowledging that this is only a partial picture represented by submissions to this book, the numbers of methods investigating the space of the wardrobe has doubled every seven years (fig 3). It is springtime in the wardrobe garden! A timeline that lists the methods included in this book in chronological order of when they were first put into practice (fig 4) makes visible this new and vigorous growth! Across the submissions there is roughly an even split between contributions that use visual approaches and

those that use verbal and/or aural approaches and in this book there is two thirds/one third division in favour of methods that focus on the contemporary context versus a historical one.

Fig 3 – Growth in numbers of methods over time



### How the book is structured

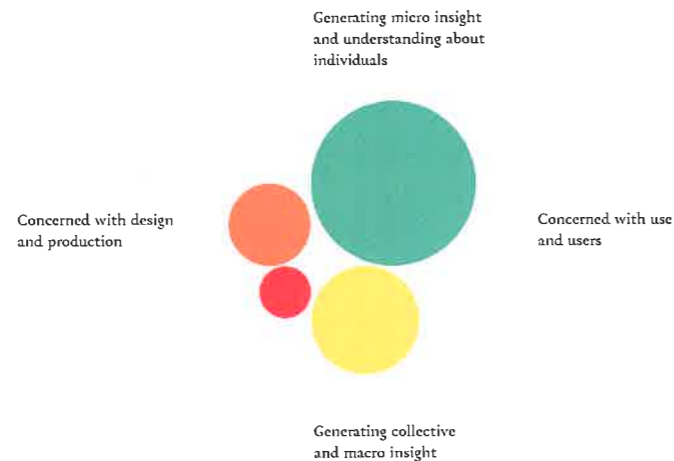
This book is organised in four parts, each comprising groups of methods with similar approaches and ambitions. Each contribution follows a similar short Q&A format designed to elicit a clear description and a summary table outlining practical requirements for conducting the method. Every method is a stand-alone entry and can be read as such, however we encourage you to read across groups of methods and to look for the similarities and differences between them. And then, mix things up; read other entries, overlay distinct approaches, look for new ways to gather information that might generate fresh understanding about speaking, writing, making and wearing clothing. When surveyed as a whole, the largest proportion of contributions to this book describe methods that generate detailed, particular, individual understanding

Fig 4 – Timeline

- 1995 Method 10. Karen Tranberg Hansen, 'Student essays about clothing'
- 1998 Method 5. Ingun Grimstad Klepp, 'Textual analysis of textile craft books'
- 1999 Method 1. Ingun Grimstad Klepp and Kirsi Laitala, 'Wardrobe study of clothing going out of use'  
 Method 6. Ingun Grimstad Klepp, 'Text analysis of dirty laundry'  
 Method 42. Ingun Grimstad Klepp and Kirsi Laitala, 'User trials'  
 Method 49. Kirsi Laitala and Ingun Grimstad Klepp, 'Method triangulation'
- 2001 Method 48. Kirsi Laitala, 'Textile material tests in a laboratory'
- 2005 Method 21. Mathilda Tham, 'Languaging fashion moments'
- 2006 Method 18. Helen Holmes, 'Underwear drawer narratives'
- 2007 Method 26. Sarah Marie Hall, 'Multi-sensory, multi-method wardrobe research'  
 Method 39. Liz Parker, 'Wardrobe inquiry as an educational tool'
- 2008 Method 27. Sydney Martin and Lynda Grose, 'Goodwill label research'  
 Method 35. Jonnet Middleton, 'The pledge (an 'ontoeperiment')'  
 Method 46. Matilda Aspinall, 'Re-interpreting, re-fashioning'
- 2009 Method 2. Ingun Grimstad Klepp and Silje Elisabeth Skuland, 'Wardrobe studies, wardrobe sections studies'  
 Method 13. Kate Fletcher, 'Craft of use'  
 Method 14. Emma Lindblad, 'Study of Denim/Wardrobe Studies'  
 Method 36. Trine Brun Petersen and Vibeke Riisberg, 'Actor Network Theory'  
 Method 31. Mari Bjørck, 'Mediating user experiences'  
 Method 44. Jo Turney, 'Look books'  
 Method 50. Sophie Woodward, 'Interdisciplinary material methods'
- 2010 Method 11. Else Skjold, 'Biographical wardrobe method'  
 Method 23. Emma Rigby, 'Laundry probes'
- 2011 Method 19. Ingrid Haugsrud, 'Wardrobe studies'  
 Method 20. Emma Hoette, 'Daily catalogue'  
 Method 28. Otto von Busch, 'Fashion police witness statement'  
 Method 37. Stephanie Roper, 'The Wardrobe Angel'  
 Method 40. Kirsi Laitala and Ingun Grimstad Klepp, 'Sensory odour testing by a consumer panel'  
 Method 41. Ingun Grimstad Klepp and Marie Hebrok, 'Sensory material test'  
 Method 45. Ruby Hoette, 'Unpicking the Fashion System – Practice as Research'  
 Method 47. Jade Whitson-Smith, 'Clothes exchange waste audit'
- 2012 Method 15. Amy Twigger Holroyd, 'Garment-led interviews'  
 Method 16. Jade Whitson-Smith, 'Wardrobe audit'  
 Method 32. Amy Twigger Holroyd, 'Reknitting workshops'
- 2013 Method 7. Marie Ulväng, 'Count and calculate. The probate inventory and the historical wardrobe'  
 Method 33. Emily Towers, 'Wear > Craft > Mend'  
 Method 43. Anne Louise Bang and Vibeke Riisberg, 'Tangible Dialogue Tools'
- 2014 Method 12. Paul Yuille, 'Consumer material perceptions'  
 Method 17. Anja Connor-Crabb, 'The wear and tear of clothing – perceptions on clothing longevity'  
 Method 25. Anna Hedtjörn Wester and Magdalena Pettersson McIntyre, 'Consumption diaries: making sense of wardrobes'  
 Method 29. Timo Rissanen, Mari Krappala, Leena Kela, Heini Aho and Sebastian Ziegler, 'Performing wardrobes'  
 Method 38. Jennifer Whitty and Holly McQuillan, 'Wardrobe Hack'
- 2015 Method 8. Julia Valle-Noronha, Sari Kujala and Niimäki, 'User Experience Curves (UX Curves)'  
 Method 22. Tara Baoth Mooney, 'Caring through clothing: the "map of me".'  
 Method 24. Julia Valle-Noronha and Kirsi Niimäki, 'Design probes applied as fashion design probes'  
 Method 36. Hélène Day Fraser and Keith Doyle, 'Critical use'
- 2016 Method 3. Kate Fletcher, Lizzie Harrison, Ingun Grimstad Klepp and Arolija Jørgensen, 'Whole fashion audit'  
 Method 4. Lizzie Harrison and Kate Fletcher, 'Mapping my clothes'  
 Method 9. Kate Fletcher and Lizzie Harrison, 'Mapping, courting, loitering'  
 Method 34. Rebecca Collins and Abigail Dixon, 'Practice-based workshop interviews'

about wardrobes, mainly concerned with garments and associated activity after the point of purchase (fig 5). The next largest group of contributions seeks to garner collective understanding about users, rather than the more usual focus for clothing and textiles' research on garment design and production. Within this book at least, it appears that real lives and the pluralistic exploration of clothing are no longer the supplicant in clothing research, but an equal partner.

Fig 5 – Key areas of engagement of methods



Inevitably, the book's eclectic mix of contributors reflects very different starting points and directions of travel within their wardrobe investigations. Two well-trodden routes have shown themselves to be: i) for social scientists to focus on the physical, material aspects of wardrobes as an important way to offset the preference in qualitative interviews and quantitative surveys to intangible aspects and specifically to language and linguistic utterances. Thus, the development of methods that capture materials knowledge is, for this group, something new. And ii) for fashion and clothing practitioners to expand the focus of study beyond the garments themselves to the use of the clothes in context. For this group, the context of use supplements the practitioner's instinctive

materials and products focus with the social 'lifeworld' of garments. The upshot is that the same methods that can contribute to a social scientist grasping the material context better, will give others the opportunity to understand people and not just things.

### Acknowledgements

This book would be nothing without the contributing authors – our huge thanks go to them and the wardrobes in which they have finessed their methods. These authors have, with great enthusiasm and insight, answered all our questions and let themselves be guided while not quite knowing what the final outcome would be. Thank you also to Kirsi Laitala – 'never underestimate a steady and orderly hand, especially when this is owned by one with insight' – and to both her and Lizzie Harrison for doing much of the early organising of the contributions to this book. We are indebted to Rosie Roberts for her administrative prowess and to June Stockins for the book design. Final and grateful acknowledgement goes to the Research Council of Norway for funding a piece of work about Norwegian wool that has the capacity to affect fibre types in wardrobes everywhere.

## GLOSSARY OF NEW TERMS FOR WARDROBE RESEARCH

*Designation of new research methods terms listed alphabetically and used to classify contributions to this book*

### **Clothing archaeology**

- Method 45. Ruby Hoette, 'Unpicking the Fashion System – Practice as Research'
- Method 46. Matilda Aspinall, 'Re-interpreting, re-fashioning'
- Method 47. Jade Whitson-Smith, 'Clothes exchange waste audit'

### **Fashion transect**

- Method 9. Kate Fletcher and Lizzie Harrison, 'Mapping, counting, loitering'

### **Historical wardrobe audit**

- Method 7. Marie Ulväng, 'Count and calculate. The probate inventory and the historical wardrobe'

### **Self-reflexive wearers**

- Method 20. Emma Hoette, 'Daily catalogue'
- Method 22. Tara Baoth Mooney, 'Caring through clothing: the "map of me"'
- Method 29. Timo Rissanen, Mari Krappala, Leena Kela, Heini Aho and Sebastian Ziegler, 'Performing wardrobes'
- Method 39. Liz Parker, 'Wardrobe inquiry as an educational tool'

### **Textile laboratory testing**

- Method 48. Kirsi Laitala, 'Textile material tests in a laboratory'

### **Textile text analysis**

- Method 5. Ingun Grimstad Klepp, 'Textual analysis of textile craft books'
- Method 6. Ingun Grimstad Klepp, 'Text analysis of dirty laundry'

### **Wardrobe activism**

- Method 21. Mathilda Tham, 'Languaging fashion moments'
- Method 28. Otto von Busch, 'Fashion police witness statement'
- Method 32. Amy Twigger Holroyd, 'Reknitting workshops'
- Method 33. Emily Towers, 'Wear > Craft > Mend'
- Method 34. Rebecca Collins and Abigail Dixon, 'Practice-based workshop interviews'

Method 35. Jonnet Middleton, 'The pledge (an 'ontoexperiment')'

Method 36. Hélène Day Fraser and Keith Doyle, 'Critical use'

Method 38. Jennifer Whitty and Holly McQuillan, 'Wardrobe Hack'

### **Wardrobe Actor Network Methods (WANM)**

- Method 30. Trine Brun Petersen and Vibeke Riisberg, 'Actor Network Theory'
- Method 31. Mari Bjerck, 'Mediating user experiences'

### **Wardrobe audit**

- Method 1. Ingun Grimstad Klepp and Kirsi Laitala, 'Wardrobe study of clothing going out of use'
- Method 2. Ingun Grimstad Klepp and Silje Elisabeth Skuland, 'Wardrobe studies, wardrobe sections studies'
- Method 3. Kate Fletcher, Lizzie Harrison, Ingun Grimstad Klepp and Arolilja Jørgensrud, 'Whole fashion audit'
- Method 4. Lizzie Harrison and Kate Fletcher, 'Mapping my clothes'
- Method 11. Else Skjold, 'Biographical wardrobe method'

### **Wardrobe consultation**

- Method 37. Stephanie Roper, 'The Wardrobe Angel'

### **Wardrobe interviews**

- Method 8. Julia Valle-Noronha, Sari Kujala and Niinimäki, 'User Experience Curves (ux Curves)'
- Method 13. Kate Fletcher, 'Craft of use'
- Method 14. Emma Lindblad, 'Study of Denim/Wardrobe Studies'
- Method 15. Amy Twigger Holroyd, 'Garment-led interviews'
- Method 16. Jade Whitson-Smith, 'Wardrobe audit'
- Method 17. Anja Connor-Crabb, 'The wear and tear of clothing – perceptions on clothing longevity'
- Method 18. Helen Holmes, 'Underwear drawer narratives'
- Method 19. Ingrid Haugsrud, 'Wardrobe studies'

Method 26. Sarah Marie Hall, 'Multi-sensory, multi-method wardrobe research'

Method 27. Sydney Martin and Lynda Grose, 'Goodwill label research'

Method 44. Jo Turney, 'Look books'

#### **Wardrobe triangulation**

Method 49. Kirsi Laitala and Ingun Grimstad Klepp, 'Method triangulation'

Method 50. Sophie Woodward, 'Interdisciplinary material methods'

#### **Wearer essay**

Method 10. Karen Tranberg Hansen, 'Student essays about clothing'

#### **Wearer diaries**

Method 23. Emma Rigby, 'Laundry probes'

Method 24. Julia Valle-Noronha and Kirsi Niinimäki, 'Design probes applied as fashion design probes'

Method 25. Anna Hedtjärn Wester and Magdalena Petersson McIntyre, 'Consumption diaries: making sense of wardrobes'

Method 42. Ingun Grimstad Klepp and Kirsi Laitala, 'User trials'

#### **Wearer sensory panel**

Method 12. Paul Yuille, 'Consumer material perceptions'

Method 40. Kirsi Laitala and Ingun Grimstad Klepp, 'Sensory odour testing by a consumer panel'

Method 41. Ingun Grimstad Klepp and Marie Hebrok, 'Sensory material test'

Method 43. Anne Louise Bang and Vibeke Riisberg, 'Tangible Dialogue Tools'



**Unpicking the Fashion System – Practice as Research**

Unpicking garments along original seam lines, recording the material details exposed and how these inform an understanding of the fashion system.

RUBY HOETTE

When did you start using the method and where did your inspiration come from?

2011. The inspiration stemmed from the idea of 'un-making' as an approach to research and alternative design process.

What aspect/question/entity does your method explore?

The information both material and systemic that is embedded in the details of the way clothing is constructed and how this might be used towards alternative modes of knowing and doing in fashion.

How do you go about using your method?

The method begins by choosing a garment to work with and then drawing/sketching and photographing the garment – noting any particular details and information on the labels using an almost forensic approach. I then choose a seam and begin to unpick this, noting the type of seam and stitching. I continue this process taking notes, sketches, photographs as I work around the garment. Using the details discovered I map how this relates with patterns of use and mechanisms that constitute the fashion system. This process can form the basis for a group workshop or part of an autonomous design process.

By dissecting, unpicking or unravelling a garment along its original seam lines the outcome is a collection of loose elements open for re-interpretation. Depending on the nature of the project these elements can be left loose or function as the material with which to start to construct new assemblages. This method produces knowledge

both at a material and systemic level. The act of 'un-making' gives a visceral experience of the materiality of the garment, an indirect connection with those involved in its conception and production and a sense of the time and skill involved. It also enables a heightened understanding of the complexity of the fashion system functioning as a metaphor for the unravelling of the mechanisms that constitute pervasive fashion practices and production processes. Reassembling and reformatting these elements enables an alternative experience of the construction of fashion. It taps into the tacit knowledge embedded in our wardrobe interactions and daily practices of dressing. Just like our wardrobes, and mechanisms in fashion itself, the garment pieces can be experienced as a series of interchangeable elements: their meaning and value in constant flux.



How is your method different to others?

In the context of fashion design practice it places the focus on 'un-making' as a method of both knowledge and material production. Other methods of deconstruction do not require the 'un-picker' to adhere to original seam lines and place the focus on the repurposing (or so called 'up-cycling') of the materials. In contrast this method places the focus on the process or act of unpicking both as a theoretical and material investigation – the outcome being dialogue and a heightened awareness or understanding rather than a new product.

In your experience, what insight does this method generate?

This method generates a visceral understanding of the materiality of a garment. This is meaningful for a range of practitioners from designer, curator, writer to the wearer. The method also facilitates the time and starting points for critical reflections on the mechanisms of the fashion system. Depending on how it is applied it can also begin to generate insights into ways in which the designer and wearer might begin to subvert these with new modes of practice. From a design perspective the knowledge, as well as the material generated, may become part of a design process. When applied in







the context of a workshop the collective activity and discussion that the method enables facilitates a heightened understanding of the materiality of each garment as well as traces/mappings of the relationship between the details documented and the broader fashion system.

How have you used the data your method produces?

In design projects and related publications, exhibitions, workshops, talks/presentations as well as ongoing curriculum development towards fashion as an expanded practice.

Links to work demonstrating the method:

- Hoette, R. (2012). Collection – part 1 and 2. [Online] rubyhoette.com. Available at: <http://www.rubyhoette.com/archive/#collectionb> [Accessed 2 May 2017].
- Hoette, R. (2015). Unpicking the Fashion System: Practice as Research Workshop. In: Nordes: Design Ecologies. [Online] Stockholm, p. 1-2. Available at: <http://www.nordes.org/opj/index.php/n13/article/view/425> [Accessed 2 May 2017].
- De Vries, F. (2016). Dictionary Dressings. [Online] Onomatopee.net. Available at: <http://www.onomatopee.net/project.php?progID=c470fbab9305b27133ed563473485a1b> [Accessed 2 May 2017].

|                         |   |                       |   |
|-------------------------|---|-----------------------|---|
| Time to conduct method  |  | People                |  |
| Time to analyse results |  | Location              | Large table   |
| Cost                    |  | Recruitment to method | Posters, social media   |
| Additional resources    | Sewing equipment, camera  | Sample                | < 15  |

## HANDLING AND EXAMINING GARMENTS

### METHOD 46

#### Re-interpreting, re-fashioning

Applying my interpretation of selected historic re-fashioning techniques to create (from a redundant garment or textile) a contemporary piece of clothing.

MATILDA ASPINALL

When did you start using the method and where did your inspiration come from?

2008. While I was working in a textile conservation firm.

What is your motive for exploring the wardrobe with this particular method?

To explore and expand techniques that could prolong the life of the clothing.

How do you go about using your method?

For a variety of reasons, many surviving historic garments have been re-structured or re-fashioned. I find an historic garment that could be an interesting case study and then use a material culture methodology to investigate it. The process involves taking photographs and making annotated sketches of the garment. I then speculate which re-fashioning techniques were applied to re-structure the garment and how these were undertaken, and then use the extracted information to design a new piece from redundant fabric or an unwanted garment.

In your experience, what insight does this method generate?

The examination of historic garments, alongside texts and journals, reveal that in the past a piece of clothing was bought with future expectations: possibly to be 'turned' or re-styled, dyed, re-purposed or pawned even; a counterpoint to contemporary clothing expectations.