

# Canadian Fashion Scholars Conference 2018

## Workshop 3

Undergraduate and Graduate Student Fashion Exhibitions  
integrated in the course curriculum 2013-2017.

Dr. Anne Bissonnette, Katelin Karbonik, and Patricia Siferd,  
University of Alberta, Human Ecology Department.



**UNIVERSITY OF ALBERTA**

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### Anne Lambert Clothing and Textiles Collection

Faculty of Agricultural, Life & Environmental Sciences

HOME ABOUT US EXHIBITIONS EXPLORE THE COLLECTION RESEARCH DONATIONS CONTACT US

#### Fashion History Crash Course in Paris

From ancient Mediterranean clothing to 21st century fashion, join Dr. Anne Bissonnette, Associate Professor, University of Alberta, and Curator of the Anne Lambert Clothing and Textiles Collection, in Paris, France, for a journey through the historical development of dress. This 6 day course is an immersion into the world of global textiles and apparel and the cultures from which they emerged.

Lectures will occur in the mornings at the Paris American Academy, within walking distance of many world class museums. Afternoons will be devoted admiring exquisite artifacts at these museums, which will allow participants to better understand the source civilizations and to contextualize dress.

**When:** August 6 to 11, 2018  
**Where:** Paris American Academy (PAA), Paris, France  
**Course:** Weekday morning lectures. Optional afternoon museum visits will complement the morning lectures. This course is not for credit.

**Fee:** Early registration \$1859 CAD. After April 1, 2018, \$2159 CAD. The course fee includes 9 nights of accommodations at the PAA (arrive Sunday August 5, depart Monday August 13).

Flights, meals, travel to and from the museums, and museum entrance fees are not included (average price of museum entry is 15€ or approximately \$22 CAD).

**Current Exhibition**

#### re-Vision and re-Turn

Vlada Blinova and her students as curators. The exhibition will highlight student work for the course "Apparel Design and Product Development II" (HECOL 454).

**Future Exhibition**

#### Fashion in Print

**Past Exhibitions**

- Eyewear: Fashion with Vision
- Inuit Packing Dolls of Taloyoak
- Misfits: Bodies, Dress and Sustainability
- Stitched Narratives
- The Re-Birth of Venus: Fashion & the Venus Kallipygos
- Waste Not, Want Not: Creating Through Recycling

**Anne Lambert Clothing and Textiles Collection**

This unique collection houses more than 23,000 clothing and textile-related artifacts with local, national, and international significance. Founded in 1972, the Collection includes everyday wear and designer clothes for men, women and children from different continents and spanning over 350 years of history. In addition to examples of textiles from different continents, artifacts that depict clothing and relate to the production and embellishment of cloth are also part of our holdings. These include looms, spindles, needlework tools, patterns, historical fashion magazines and photographs.



# RICHARD MARTIN AWARD

## FROM CROWDSOURCING TO GROUP EDITING: ACHIEVING EDUCATIONAL OBJECTIVES THROUGH EXPERIENTIAL LEARNING VIA THE EXHIBITION

“EYEWEAR: FASHION WITH VISION”

DR. ANNE BISSONNETTE  
UNIVERSITY OF ALBERTA



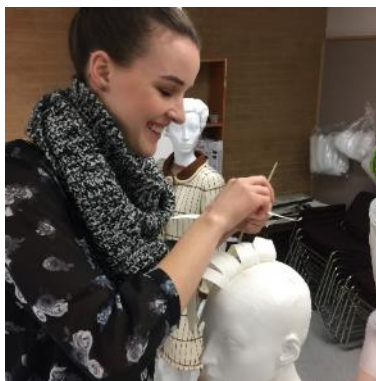


70



70

60



60

50

40

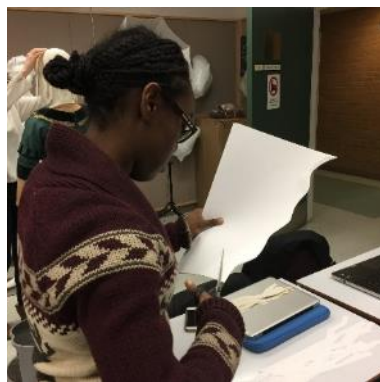
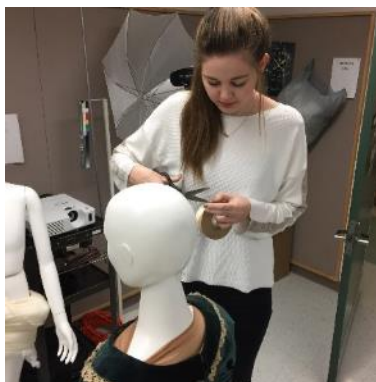
30

20

15

10

7



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7

Anne Bissonnette  
 Cybil Cameron  
 Katelin Karbonik  
 Naomi Milne  
 Katie Mooney  
 Danielle Peel  
 Donnalee Riley

CO-CURATORS

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# EXHIBITION DEVELOPMENT – DAY 1

The University of Alberta  
Department of Human Ecology

## NINETEENTH, TWENTIETH AND TWENTY-FIRST CENTURY DRESS IN THE WESTERN WORLD — HECOL 460

**Lectures and Laboratories:** Monday, Wednesday and Friday: 10 a.m. to 11:50 a.m.

Lectures	Monday	10 a.m. to 11:50 a.m.
	Friday	10 a.m. to 10:50 a.m.
Labs	Wednesdays	10 a.m. to 11:50 a.m.
	Friday	11 a.m. to 11:50 a.m.

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### COURSE DESCRIPTION & OBJECTIVES

**Course Prerequisite:** Survey of Dress in the Western World — HECOL 268

**Course Description:** This course aims to provide a deeper understanding of dress from the nineteenth century to the present day. A combination of lectures and labs are used to explore over two decades of dress history and address the handling, storage, examination, documentation and exhibition of artifacts. The course includes the co-curation of an exhibition for the Human Ecology Gallery by the learners and instructor. Resources include fashion plates, photographic archives and artifacts from the University of Alberta's Anne Lambert Clothing and Textiles Collection.

**Course Objectives:** Upon completion of the course, learners will have a deeper understanding of dress history from the nineteenth century to the present day and will be able to safely handle, utilize and research artifacts from museum collections. Lectures on the social, cultural, artistic and economic forces that affect fashion and leading designers will enable learners to recognize various factors that influence fashion and dress behaviors. Learners will be given a research project that will make use of material culture methodology. They will participate in class discussions on assigned texts or topics that will require a demonstration of analytical skills and critical thinking on their part.



# Digital Fundraising and Marketing for Education

USEED is on a mission to transform philanthropy from transactions to relationships.

[READ OUR STORY](#)



### Play Around the World 2016

Play Around the World is an inter-cultural service-learning experience for U of A students with the intent of broadening the minds and hearts of young people to different ways of understanding and being in the world. There are 14 students on a learning journey here at home which is extended in the spring to the global context in Cambodia, Thailand, Peru and Northern Canada, to facilitate play and recreation for children of all abilities. We are fundraising for both the student experience and for the children and agencies we serve.

	<b>219</b>
Completed	Supporters
<b>\$21,972</b>	<b>\$20,000</b>
Raised	Goal



### Giving Day 2015 for Student Mental Health

On Giving Day, the University of Alberta raised funds for programs and services that offer students healthy ways to cope with setbacks and provide support when they feel hopeless and alone. Together we can do more to help students bounce back from stressful times.

	<b>391</b>
Completed	Supporters
<b>\$61,527</b>	<b>\$50,000</b>
Raised	Goal



### Tribes: Breaking Down Barriers

Our team is seeking to raise \$5000 to compensate the professional interpreters who will be providing two interpreted performances of "Tribes". They are an essential part of our commitment to making this play accessible to Deaf audiences. We believe in the necessity of interpretation for all future theatre projects in our community, and Tribes is a step towards this goal.

	<b>70</b>
Completed	Supporters
<b>\$5,550</b>	<b>\$5,000</b>
Raised	Goal

# EXHIBITION DEVELOPMENT – DAY 1

Material Culture Research & Caring for Collections		
1	F: Sept. 2	<p><b>LECTURE:</b> 10-10:50 a.m.: SYLLABUS</p> <ul style="list-style-type: none"><li>➤ course objectives, activities, evaluation, student responsibilities.</li><li>➤ USEED presenter: Sameer Singh, Associate Director, Annual Fund, Office of Advancement.</li></ul> <p>HOMEWORK: TRELLO/USEED <b>Phase 1</b>: Create a profile, a personal appeal text, a contact list. P.S.: These contacts are not to be used in the campaign unless permission is obtained</p>
2	M: Sept. 5	<b>Labour Day. University buildings closed</b>
2	W: Sept. 7	<p><b>LAB:</b> 10-11:50 a.m.: EXHIBITION DEVELOPMENT</p> <ol style="list-style-type: none"><li>1) Explanation of the exhibition development stages.</li><li>2) Presentation of artifacts from the Clothing and Textiles Collection – <b>video to be filmed for USEED page</b></li></ol> <ul style="list-style-type: none"><li>➤ <b>READ FOR CLASS:</b> <i>The Dress Detective</i> pages 10-37. (14 pp. of text)</li></ul> <ol style="list-style-type: none"><li>3) Exhibition brainstorming and parceling of research and USEED roles to learners.</li><li>4) Explanation of ASSIGNMENT #1—ANNOTATED BIBLIOGRAPHY (due Sept. 19 <u>before class</u>) in TEAMS.</li></ol> <p>HOMEWORK: TRELLO/USEED <b>Phase 2</b></p> <ol style="list-style-type: none"><li>1) Read TRELLO Phase 2 tasks and complete the specific orange-tagged tasks assigned to you.</li><li>2) In USEED, under the “My Dashboard” header, click on “Tutorials” and watch “How to Send Fundraising Emails” :</li></ol> <ul style="list-style-type: none"><li>➤ create customized “Pre-Launch Email Announcements” messages to a) ask permission from personal contacts to use their e-mail address for the campaign; b) ask contacts to spread the news to their networks.</li></ul>

# EXHIBITION DEVELOPMENT – DAY 2



K

<https://www.youtube.com/watch?v=ZVH1uewrooU>





# Why

## Mission Statement

*The Clothing and Textile Collection houses more than 23,000 clothing and textile-related artifacts with local, national, and international significance. Founded in 1972, the Collection includes everyday wear and designer clothes for men, women and children from different continents and spanning over 350 years of history. In addition to examples of textiles from different continents, artifacts that depict clothing and relate to the production and embellishment of cloth are also part of our holdings. These include looms, spindles, needlework tools, patterns, historical fashion magazines and photographs. An **integral part of teaching, learning, and research** in the Department of Human Ecology, the Collection also facilitates **community outreach** for the University of Alberta. **Sharing the artifacts** we hold with students, faculty and the community is one of the ways in which we can help achieve the mission of the University, the Department and the variety of units that we are linked with.*



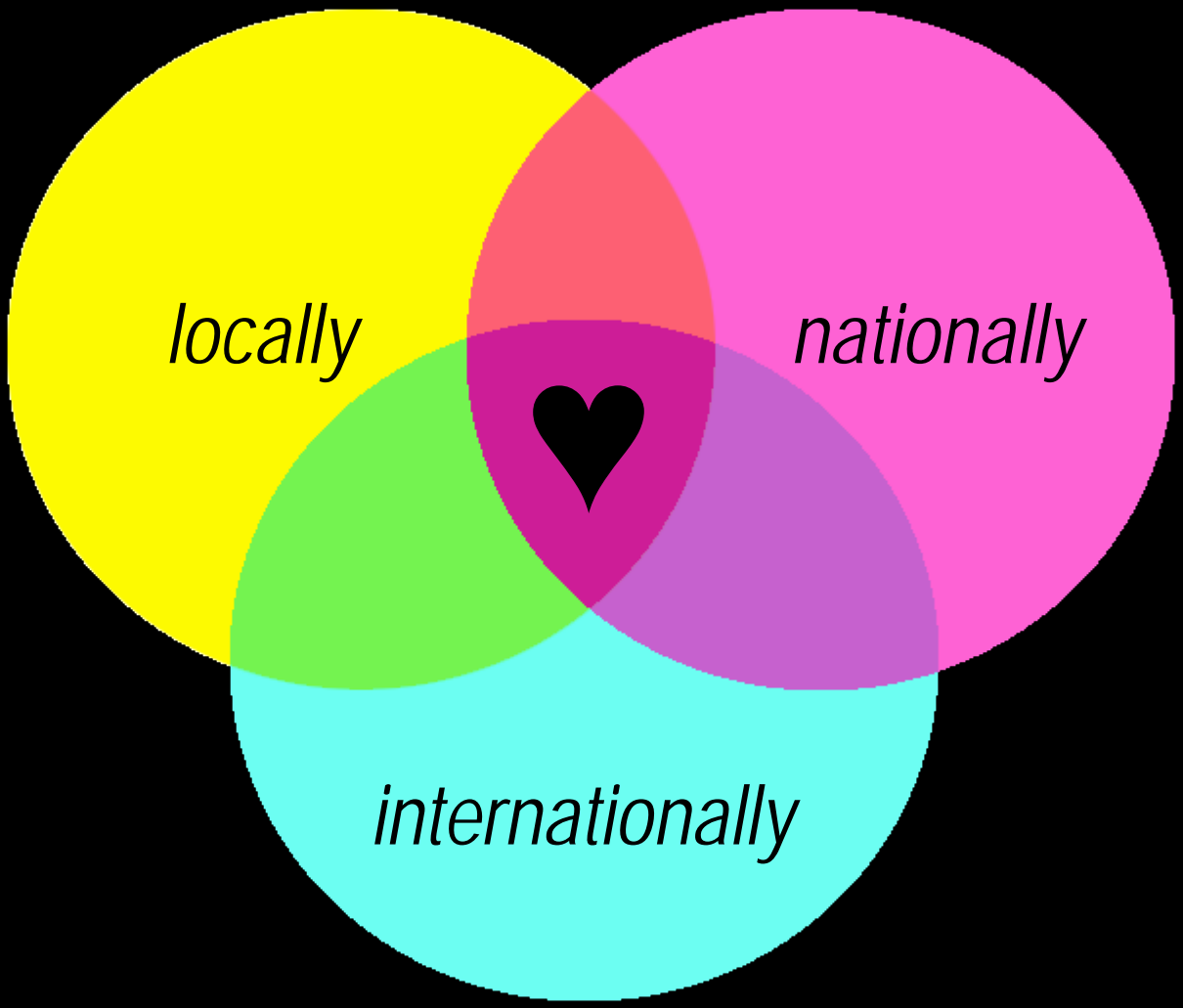
**Why** study artifacts?

**What** is material culture?

**Who** is our audience?



Who





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# Storage and Conservation Basics

## Introduction HANDLING





# MUSEUMS & COLLECTIONS

YOU may think it's JUNK but,  
if it's in a collection,  
YOU treat it like the most  
PRECIOUS of artifact.

**YOUR OPINION  
ON ITS VALUE  
DOES NOT MATTER.**

IMAGE REMOVED  
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ISSUES

< Both of  
these are  
museum  
artifacts >



DO NOT TOUCH  
UNLESS GIVEN PERMISSION.

KNOW THE RULES.

ABIDE BY THEM.

ERR ON THE SIDE OF CAUTION.

ALWAYS REMEMBER  
YOU ARE A DANGER TO  
THE WELL-BEING  
OF THIS ARTIFACTS.

HANDLING IS A DANGER.

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## HANDLING GUIDELINES

When handling a textile or costume, a few general rules should be observed:

1. Wash hands immediately before handling textiles. Otherwise, wear clean gloves; soiled gloves may transfer dirt.
2. Do not smoke, eat, or drink in the exhibition, work, or storage areas. Accidents may result in stains on textiles, and food attracts insects.
3. Use pencils for writing or sketching in the vicinity of the works of art; do not use pens, which can leave permanent marks.



## HANDLING GUIDELINES

When handling a textile or costume, a few general rules should be observed:

4. Before handling textiles, remove sharp jewellery that could snag or tear delicate threads.
5. Be aware that personal items such as fresh flowers, woollen overcoats, furs and food may introduce insects into the work area.
6. Keep light exposure to a minimum by turning off lights in galleries and work and storage areas when they are not in use.

## HANDLING GUIDELINES

When handling a textile or costume, a few general rules should be observed:

7. When observing a textile, place it on a rigid, flat support covered with acid-free paper, muslin, Tyvek<sup>®</sup> or polyethylene plastic.
8. Never place textiles directly on non-archival paper, cardboard or unsealed wood, as these materials may be acidic.
9. Maintain a clean work surface by dusting or wiping the area with a clean damp cloth.



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**ALWAYS EXERCISE CAUTION**

DOUDLE-CHECK & TAKE YOUR TIME

# Artifact Assessment:

- 1) Find an artifact you love.
- 2) Photograph where you found it and how & once at your work station.
- 3) Use the **Condition Report** form to look closely at the garment and note areas of weakness or loss.
- 4) Measure the artifact from the inside.





# PET PEEVES

- #1) Grabbing the artifact.
- #2) Not observing & noting how and where it is stored before moving it.
- #3) Not putting it back in the same way.



# THE DRESS DETECTIVES

## Deduction & Interpretation

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*The Dress Detective*  
*A Practical Guide to Object-Based*  
*Research in Fashion*  
by Ingrid Mida, Alexandra Kim

## 2. FACT SHEET (Observation/Description)

Describe the artifact in your own words (not a copy of the database description) in a fluid, organized and precise manner (under 300 words). Do not use bullets or choppy sentences. Insert four of your own photographs that best convey the piece (figures 1 to 4). No captions or text to be include with those visuals. Size the photographs to fit two per page. Compress them in the document for print format. Indicate word count at the end.

name file: [your last name]\_2-fact — (ex.: Smith\_2-fact)



*"The facts, Ma'am.  
Just the facts."*

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### 3. PAPER

Using the standard introduction, development and conclusion format and including endnotes in *Chicago Manual of Style* (16<sup>th</sup> edition) rather than footnotes, address the following issues (under 2500 words, including the endnotes):

- a. Based on your observations of the artifact in the "Fact Sheet" section, make deductions regarding the nature of the artifact, its users or makers. Describe the artifact's features that lead to your deductions. You must refrain from entering into speculations in this paragraph.
  
- b. SPECULATE about this object: following the method articulated by Prown, frame "hypotheses and questions which lead out from the object."<sup>1</sup> In this paragraph, you must point to the artifact's features to ask several questions and bring forth more than one hypotheses that can go unanswered. I am evaluating how the artifact can awaken your curiosity and creativity.
  
- c. Select two questions from the hypotheses and questions previously brought forth to address in-depth that help us understand the object within its historical context. These questions may pertain to how culture and values impacted the maker or wearer of the artifact. These questions should help explain the place of the artifact in the society that gave it life.


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# CROWDFUNDING

About    Updates (3)    Team (7)    Supporters (29)



**HELP US SEE WHAT THESE GLASSES ARE ALL ABOUT!**

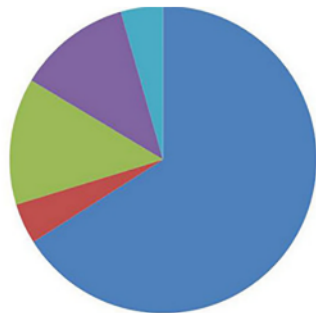
As a group, we aim to raise \$3,000 in order to create an exhibition that will raise awareness on the history and importance of eyewear. This will be done by focusing on four main perspectives:

- Medical
- Science and Art
- Fashion

**Our Purpose**

The existing research in this area of study is currently lacking in an interdisciplinary approach, as it focuses mainly on aesthetics. We realize however, that eyewear is multi-faceted in nature, as it has the ability to improve one's health and well-being, it may be created using a variety of materials and structural shapes, as well as convey status and identity. Through the consideration of these key themes, we hope to provide our audience with a holistic understanding on the subject of eyewear.

## BUDGET



### Eyewear: Fashion with Vision

- Gallery, signage, design (including props) 50%
- Artifacts 28%
- Building signage 10%
- Supplies to mount garments on mannequins 9%
- PR: Gallery opening 3%

<b>GALLERY SIGNAGE, DESIGN (including props)</b>	
(4) Black and white paper banners	48
(4) Rods for the 4 blk/white paper banners	25
(4) Small color paper banners	50
(1) Large backdrop color banner	300
(1) rod for large color banner	20
(18) Eye screws (dowel ends for all banners)	12
(4) Purchase of high resolution image and copyright permission from museums of image for reproduction in exhibition and web site	600
(2) cans of low emission paint	100
Paint supply	30
(10) Clear acrylic risers (various sizes and shapes)	300
<b>ARTIFACTS</b>	
(1) Purchase of one pair of eyeglasses for display not represented in the Clothing and Textiles Collection	846
<b>BUILDING SIGNAGE</b>	
(4) Outdoor vinyl banners	300
<b>SUPPLIES to MOUNT GARMENTS ON MANNEQUINS</b>	
(6) White pairs of nylons for buffer on mannequins (upper body)	70
(6) Any color pairs of nylons for buffer on mannequins (lower body)	20
(6) Packs of polyester batting to create a body shape and size appropriate to the garment on exhibition	90
(2) Rolls of double-stick tape for hair	30
(2) White spray paint can for mannequin touch-ups	24
(1) Realm of 11x17" cardstock paper for mannequin hair	35
<b>PR</b>	
Food for opening reception	100
TOTAL	3000

# CROWDFUNDING

About

Updates (3)

Team (7)

Supporters (29)

## October 13 Floor Plan

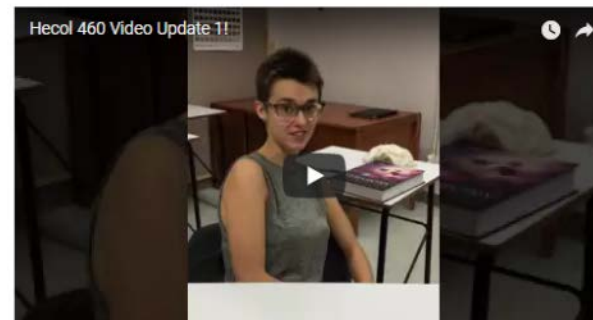
Published on Thursday, Oct. 13, 2016 at 11:57 PM (MST)

It's starting to shape up!



## First Student Update!

Published on Sunday, Sep. 25, 2016 at 06:39 PM (MST)



\$1,365.00

Raised of \$3,000 goal.



46%  
Funded

29  
Supporters

0  
Days Left

This campaign ended on Monday, Oct. 17, 2016

## Make an Impact

### Mounting Supplies

Give \$15

A gift of this amount is enough to buy rylons, cotton stockinette and polyester batting to pad a mannequin the size of a garment, as well as card stock and tape for paper hair - all essential for mounting historical garments!

### Black & White Printed Banner and Rods

Give \$20

A gift of this amount allows us to print a banner and attach it to two rods for the exhibit text display (we need four of these banners)

### Foam Core for Exhibit Labels

Give \$25

A gift of this amount can go towards the purchase of foam core for mounting our printed labels!

### Can of Low-Emission Paint

Give \$50

About

Updates (3)

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Sharon Frei  
Gave \$100.00

Jeri-Ann Willis  
Gave \$100.00

sandra fernandes  
Gave \$20.00

Derek Jagodzinsky  
Gave \$50.00

Fern Hetterly  
Gave \$100.00

Trevor LeBlanc  
Gave \$30.00

Lisa Carter  
Gave \$50.00

Ivan Osorio  
Gave \$50.00

Chris Prosper  
Gave \$10.00

Anthony Ngayan  
Gave \$20.00

Carole Yue  
Gave \$15.00

Stacey Matkowski  
Gave \$100.00

Elizabeth Richards  
Gave \$50.00

Helen Mooney  
Gave \$100.00

KAREN BUTEL  
Gave \$50.00

Debra Mooney  
Gave \$50.00

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# CROWDFUNDING

\$300 fr. dept

\$1365

Thank you(s) sent?

Trello

46% funded

**Oct. 3-9-Phase 7: week 4** ...

campaign update #3

Social Media blitz

Each team member to think of match grants


☰ 🔗 2

Alert traditional media outlets: newspapers, magazines, radio, TV, etc.

Add a card...

**Oct. 10-14-Phase 8: week 5 final day & post campaign** ...

campaign update #4



Gather funds and allocate them to your project

☰ 🔗 1

Steward your donors

☰

Add a card...

29 supporters!

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How will we proceed?



# Mission Statement

## How

### Clothing and Textiles Collection

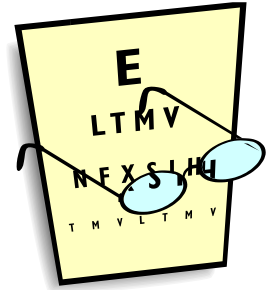
*Mission – As part of the University of Alberta, the Clothing and Textile Collection aims to support discovery, dissemination and application of new knowledge through teaching and learning, research and creative activity, community outreach and partnerships. Placed within the Faculty of Agricultural, Life and Environmental Sciences, we draw on the social and natural sciences, the arts and the humanities to facilitate research and teaching priorities both at the University of Alberta and beyond. We **welcome collaborative, multidisciplinary work and seek strong connections to the external community**. Through acquisition, artifact use in the classroom, Web access, exhibitions, research appointments, displays and tours we aim to transfer knowledge and interest in our collection to engage individuals worldwide.*

### Department of Human Ecology

*“Human Ecology is an interdisciplinary applied field that uses a **holistic systems approach** to examine the many contexts of people’s lives. In particular, we focus on the dynamic relationships people have with their near environments: clothing, family, home and community.”*

# EXHIBITION DEVELOPMENT

## Eyewear: Fashion with Vision (working title)



### Summary

The exhibition aims to research eyewear through different perspectives. We can address eyewear as objects that **serve a medical purpose** and help to improve one's health and well-being. Frames can also be observed through the lens of **science and art** in order to investigate materials and sculptural shapes. A focus on fashion can also reintegrate eyeglasses use within the **fashion system** as a mean to convey identity and status. This study may address production, comfort and eye health to create a holistic understanding of the subject.



# Quality

## How

- A. Exhibition Concept
- B. Choice of Objects
- C. Audience Consideration
- D. Research & Scholarship
- E. Scholarly Rigor
- F. Interpretation
- G. Exhibition Design
- H. Installation: Mannequins/Forms/Mounts
- I. Accessibility



# WHAT to use?

## Artifact selection for a kick-ass exhibition

Do we start with the story and plug artifacts in (like an article)?

**OR**

Do we start with the artifacts and attach the story to them?

Do we plan according to budget and artifact availability?

**OR**

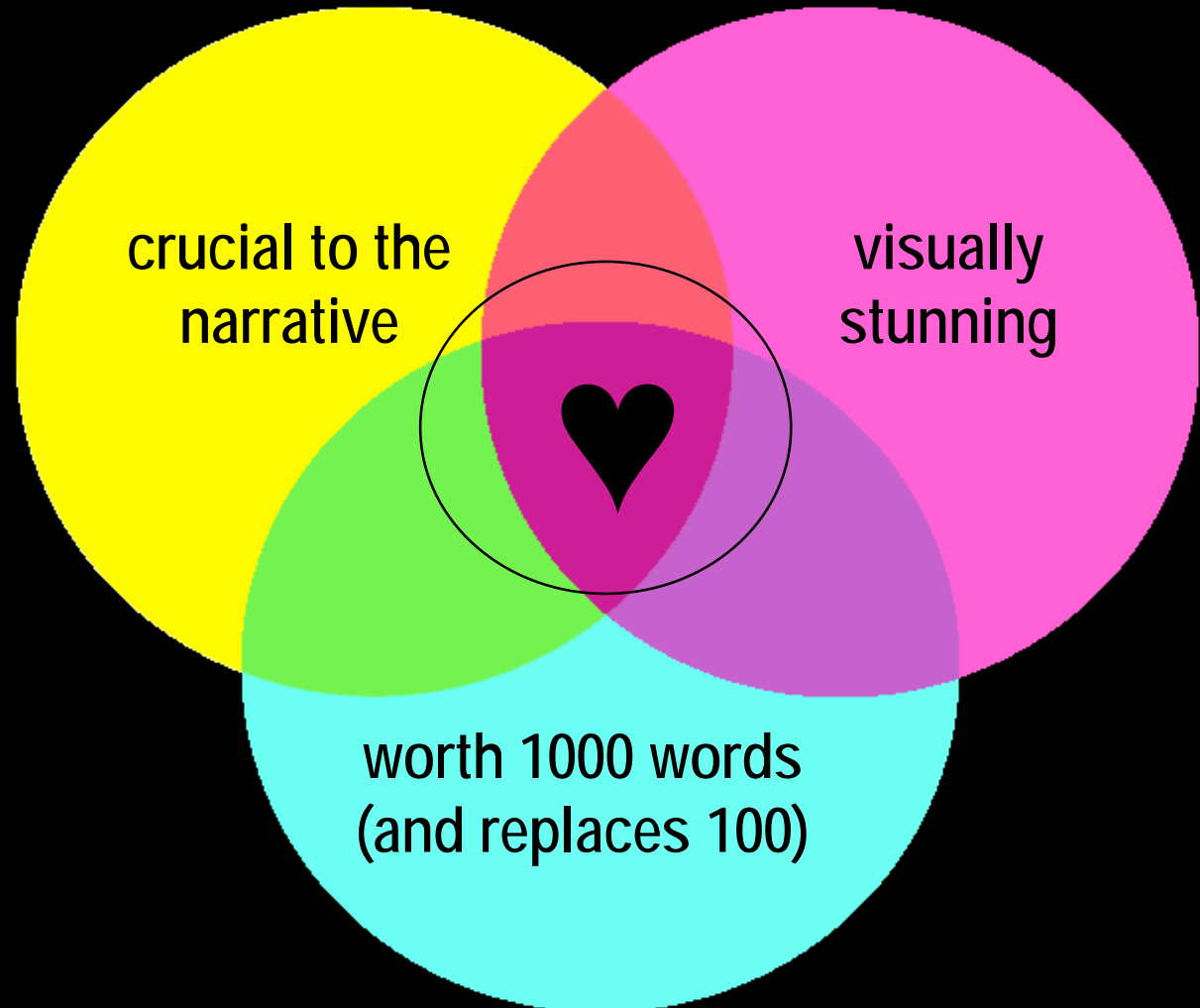
Do we imagine not thinking about costs and availability of artifacts?

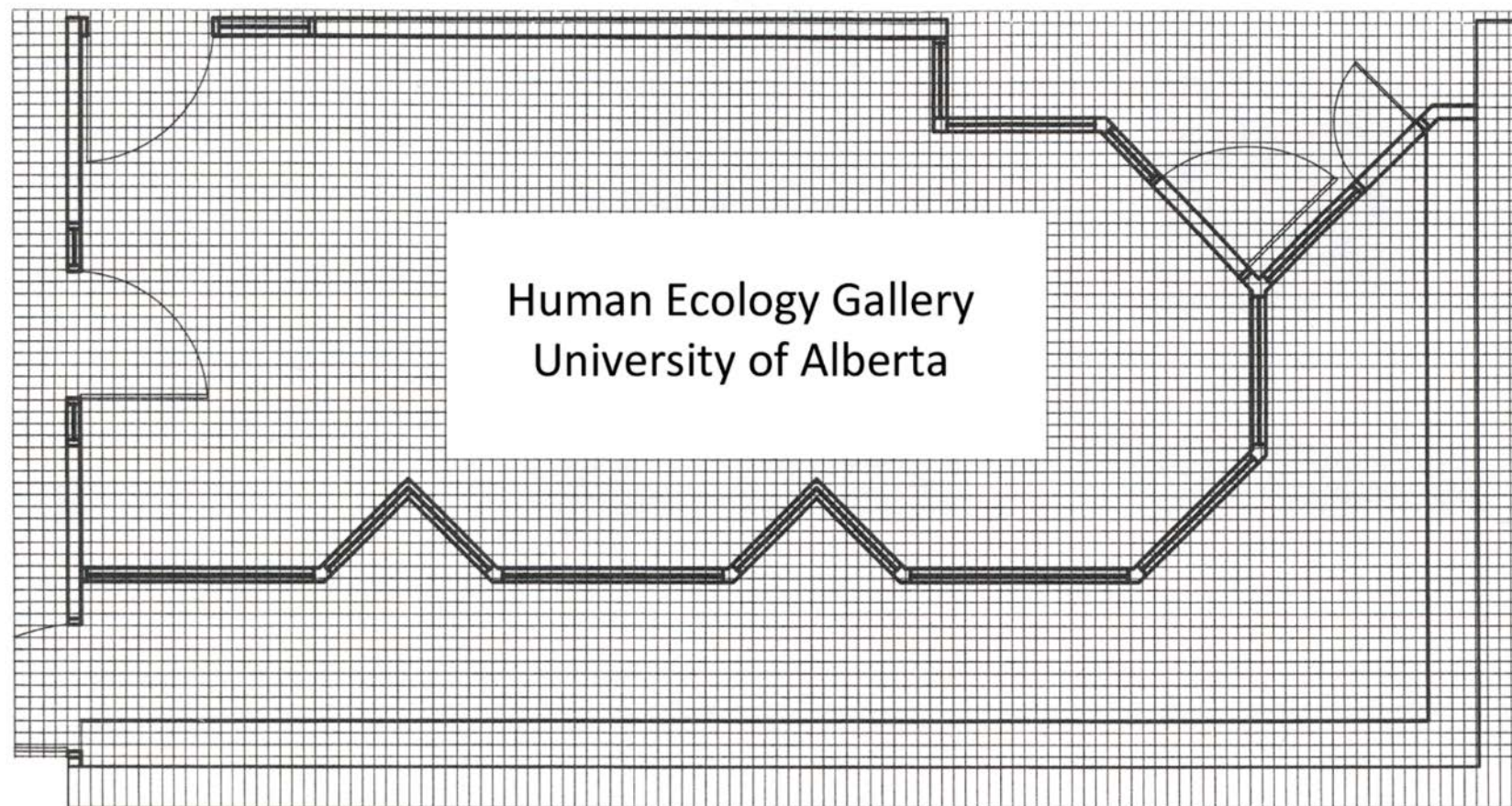
**WHY DOES EVERYTHING NEED TO BE BINARY ?  
(either or)**



# WHAT to use?

Artifact selection for a kick-ass exhibition





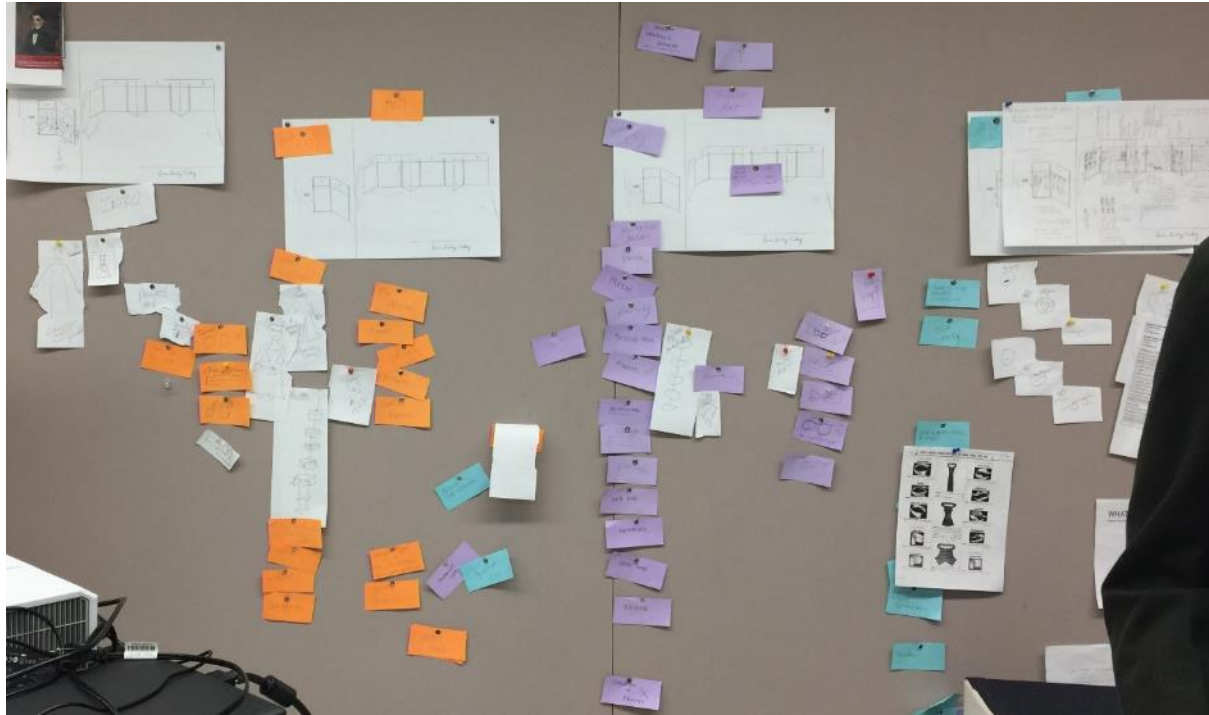
The exhibition was held in the Human Ecology Gallery located on the main campus of the University of Alberta in Edmonton. The space occupies 66 m<sup>2</sup> (712 square feet). Artifacts are displayed behind glass in a secured L-shaped gallery (shaded in darker grey on bottom visual). Visitors can come and go in this public space. No entrance fees are charged or attendance recorded. The gallery is handicapped-accessible, is situated beside the main foyer of the building and is accessible to the public five days a week. Lighting is set on a timer and activated Monday to Friday 8:30 am-6:00 pm.

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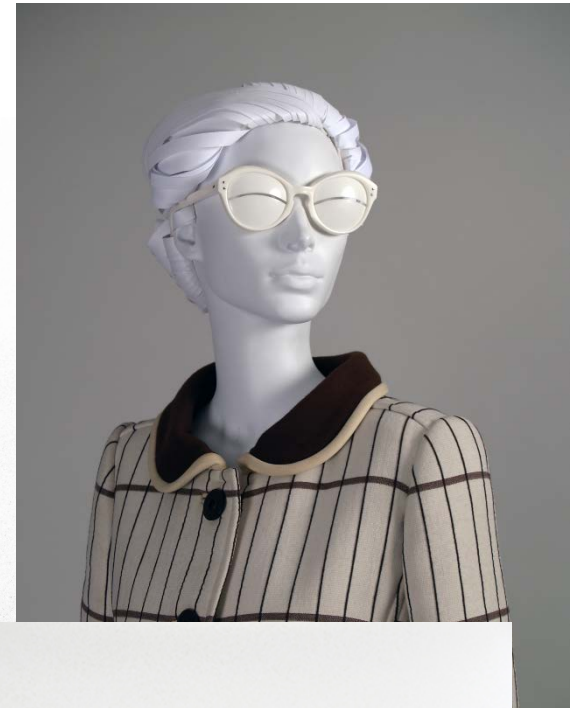
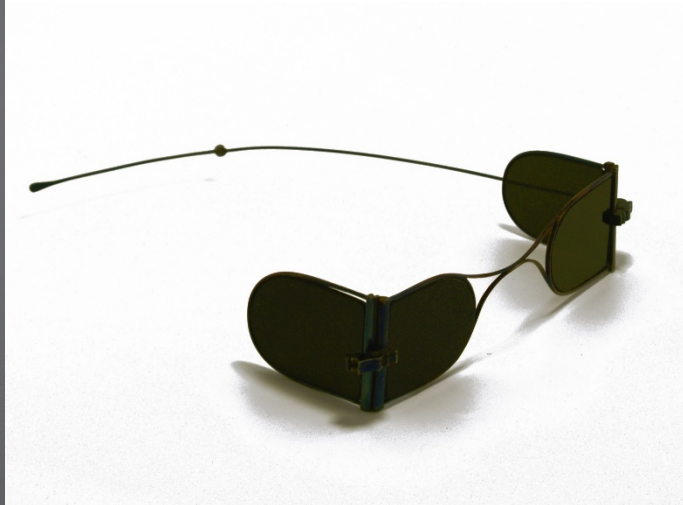


# EXHIBITION DEVELOPMENT

## exhibition brainstorming

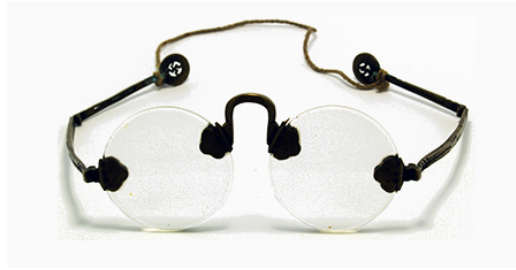


# EXHIBITION DEVELOPMENT: WHAT WE HAVE

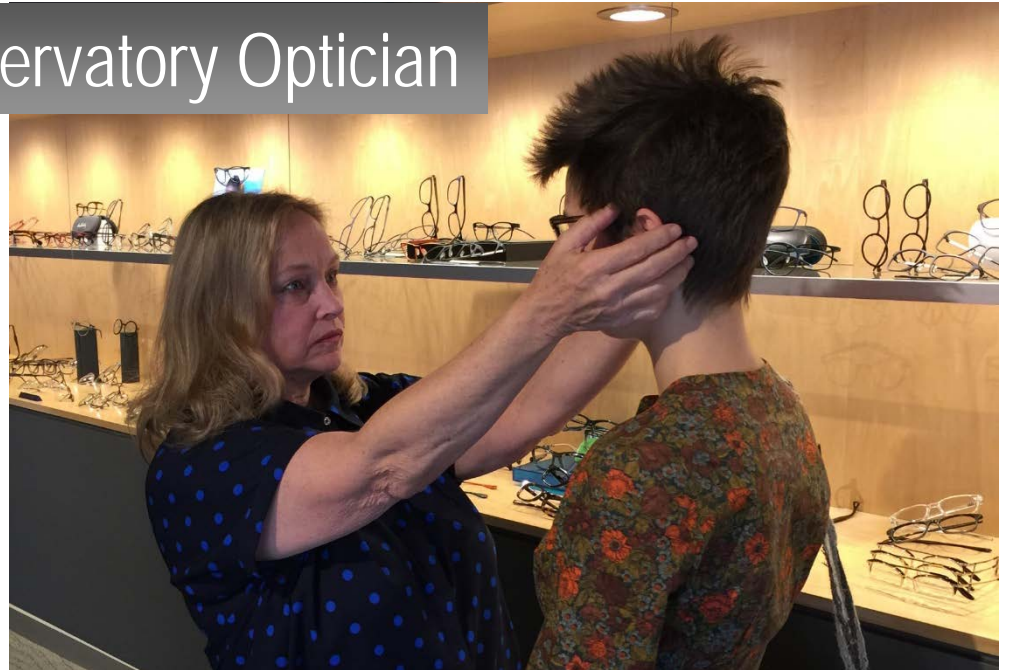


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# EXHIBITION DEVELOPMENT: WHAT WE ARE MISSING



The Observatory Optician



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The Observatory Optician



Copyrighted by Anne Bissonnette©

The Royal Alberta Museum



## Pale Blue Embroidered Dress

Maker creator and place of origin, ca. 1927. Cotton voile.

Human Ecology's Clothing and Textiles Collection.

Donated by Millie Hay (1986.31.3).





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## EYEWEAR: FASHION WITH VISION

Human Ecology Gallery  
Edmonton, corner 89 Avenue & 116 Street  
November 23, 2016, to February 5, 2017

Detail of Nathaniel Olds, 1837. Jephtha Homer Wade (American, 1811-1890).  
Oil on canvas, framed: 86.99 x 71.75 x 5.71 cm (34 3/16 x 28 3/16 x 2 3/16 inches);  
unframed: 76.50 x 61.20 cm (30 1/16 x 24 1/16 inches).  
The Cleveland Museum of Art, Seventy-fifth anniversary gift of Jephtha H. Wade III 1991.134.2

**Opening Reception November 23 5:30-6:30 pm**  
Free and open to all

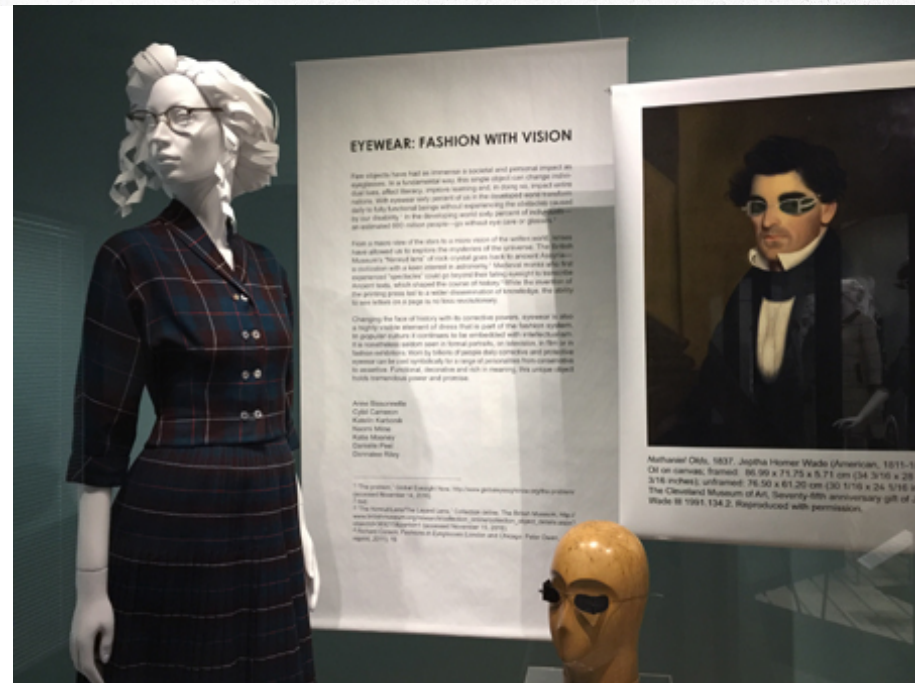
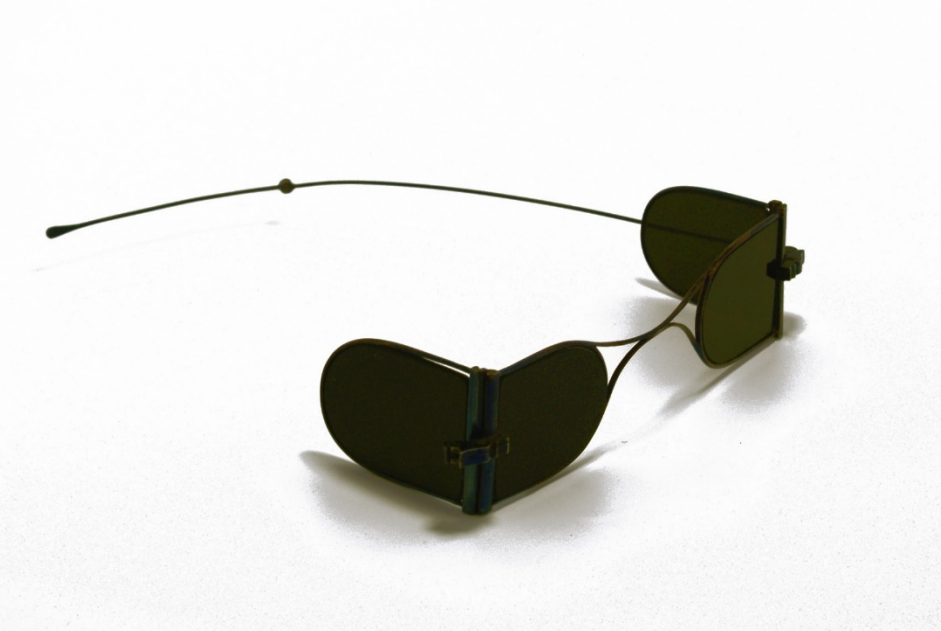
JACKIE ANDERSON  
CALGARY

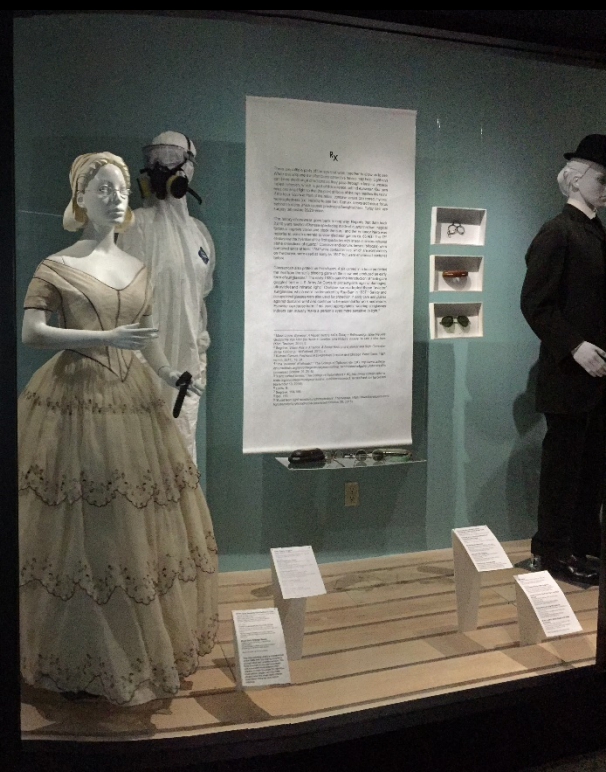
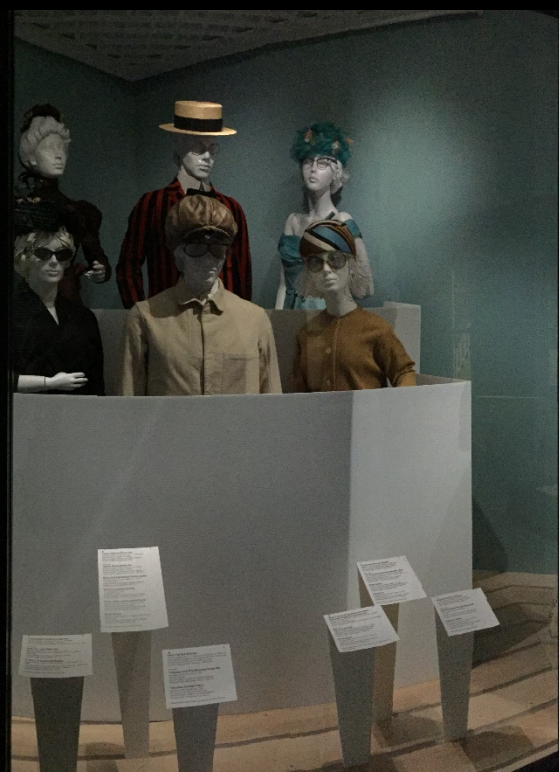
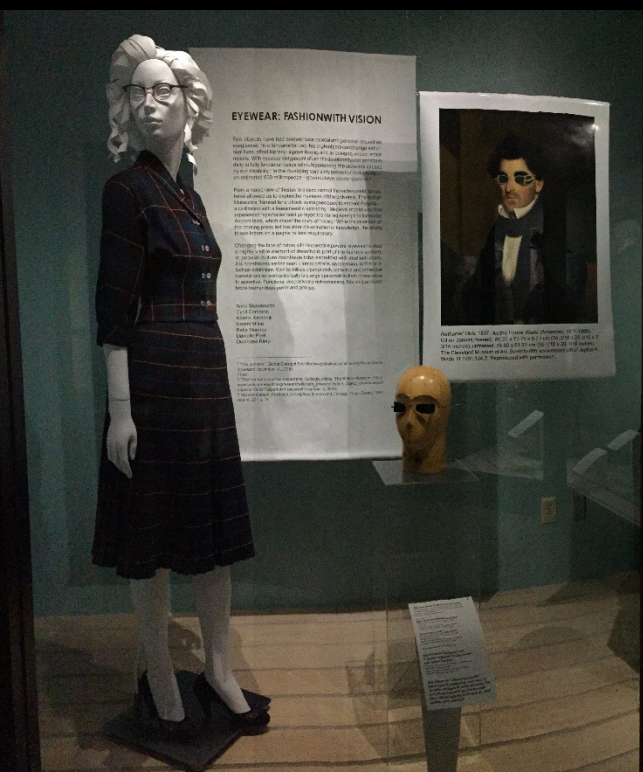
**Bijan**  
see the difference

THE OBSERVERY  
OPTICIANS

ROYAL  
ALBERTA  
MUSEUM

USEED@UAlberta  
DONORS









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for Peter Jones, 1862

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## DOSE OF DESIGN

Eyeglasses are marked by technological advances in science. A variety of materials with enough plasticity to hold a lens can be used to produce inventive shapes. From rare metals like gold and platinum to humble animal by-products like horn, tortoise shell and leather, a variety of mineral, animal, vegetal and synthetic resources have been part of the eyewear arsenal.

Frame design evolved from an enclosed lens with a protruding handle to two such units riveted at the base of the handles. A nose bridge followed and these "nose spectacles" could be secured with cords to the head and continued to be used for centuries; the spring action "pince-nez" (nose-pincer) remained a style popular until the early 20<sup>th</sup> century. Other designs include the Spina Frontalis with a central arm over the head, scissor spectacles, keyrings, moccasins, frames with ear cuffs or hair pin attachments on a chain and the more familiar type with two temple arms (but no ear curves) known by 1700. Discovered as early as the 1840s, celluloid was a synthetic material that could be manipulated into delicate frames in a variety of outlines, hues, and patterns. It kept its shape and colour well, but its highly flammable nature made it a risk to wearers near high heat (and can still be a danger to wearers of vintage eyewear).

Models lighter, tortoiseshell with its mottled brown and yellow coloring remains extremely popular. Its use was banned from eyewear once tortoise species became endangered,<sup>1</sup> but manufacturers continue to emulate it through organic polymers derived from highly malleable petrochemicals. Artistic movements also left their mark: the Bauhaus' strong geometric shapes and early minimalist pierced lenses continue to fit our current taste of minimalism. With a concern for reducing waste, many designers are re-examining the use of animal by-products such as horn and eco-friendly wood to create frames today. Advances in 3D printing allow classic styles to be personalized to the wearer, but it could also foster design innovations from eye jewelry to the next generation of Google glasses.

<sup>1</sup> Richard Cronin, *Fashion in Eyeglasses* (London and Chicago: Peter Owen, 1967; reprint, 2011), 18.

<sup>2</sup> *For 200*, "A look on the side: The re-invention of spectacle sides," *The College of Optometrists* (UK), <http://www.college-optometrists.org/colleges/200years/200years.html>, accessed November 13, 2016.

<sup>3</sup> Megan E. Sprague, "Cellulose Nitrate Frames" (Celluloid) in *Archaeological Assessment, Identification and Care*, *Northeast Historical Archaeology*, 46, no. 1 (1987): 83.

<sup>4</sup> ISO 10885-1:2011 "Optical fibre - Spectacle frames and sunglasses: electronic, optical and identification - Part 1: Product identification and electronic catalogue product hierarchy," International Organization for Standardization, *Canadian Standards File 8*, supplement (2011), 18.



*Informational text block on the left side of the display.*

*Informational text block on the right side of the display.*



EXIT



**DOES OF DESIGN**  
The history of fashion design is a long and varied one, with many influential figures who have shaped the way we dress. From the early days of simple, practical clothing to the modern era of high fashion, designers have pushed the boundaries of what is possible. Some of the most famous designers include Coco Chanel, Christian Dior, and Yves Saint Laurent. Each of these designers brought their own unique vision to the world of fashion, and their influence can be seen in the clothing we wear today.



**FASHION AID**  
Fashion aid is a term used to describe the practice of donating clothing to those in need. It is a simple but effective way to help people who are struggling to afford basic necessities. Fashion aid can take many forms, from donating old clothes to a local charity to organizing a clothing drive. The key is to ensure that the clothing is clean, in good condition, and appropriate for the recipient's needs. Fashion aid is a great way to give back and make a difference in the lives of others.



# EXHIBITION DEVELOPMENT – DAY 1







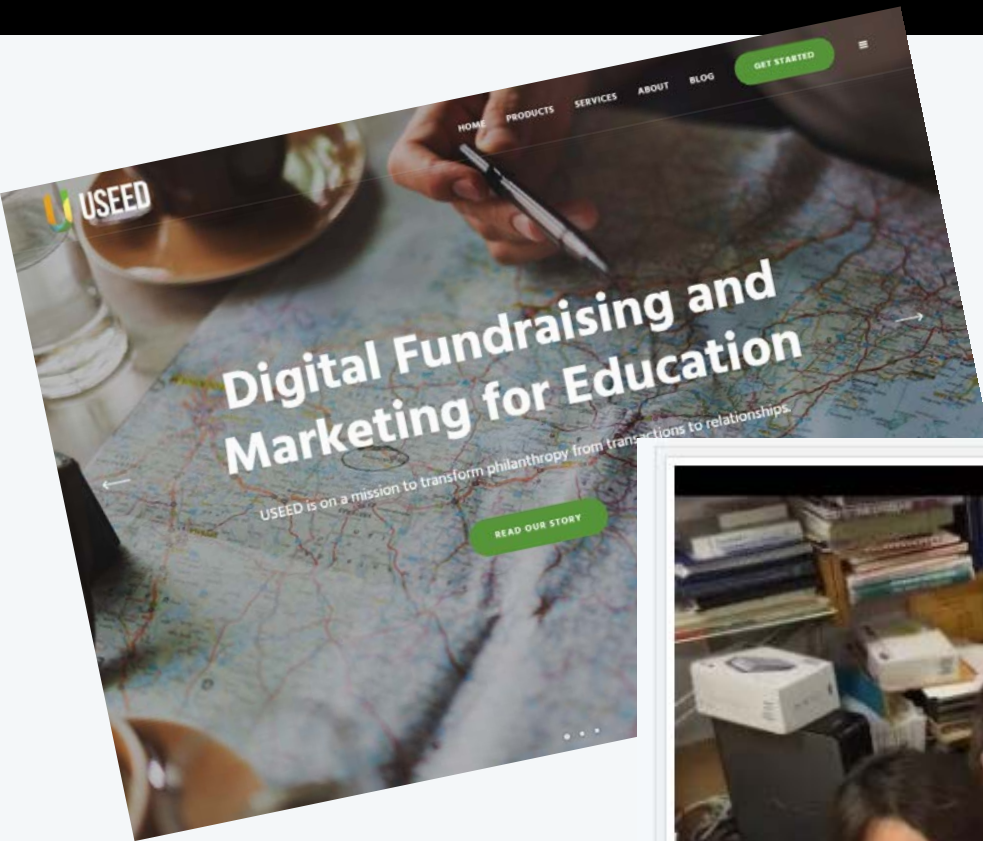
### **Wooden Slit Goggles**

Unknown creator, Canada, Coppermine, Northwest Territories, August 10, 1954.

Hand carved wood.

Human Ecology's Clothing and Textiles Collection.  
Donated by Dorothy Gray (2011.3.4).

# EXHIBITION DEVELOPMENT – DAY 2



A

<https://www.youtube.com/watch?v=ZVH1uewrooU>



# RICHARD MARTIN AWARD

## FROM CROWDSOURCING TO GROUP EDITING: ACHIEVING EDUCATIONAL OBJECTIVES THROUGH EXPERIENTIAL LEARNING VIA THE EXHIBITION

“EYEWEAR: FASHION WITH VISION”

DR. ANNE BISSONNETTE  
UNIVERSITY OF ALBERTA



# Exhibition Scholarship



OPENING  
RECEPTION  
September 9  
4 to 6 p.m.

**In Mother's Hood**  
Inuit Packing Dolls of Taloyoak

September 9, 2010, to August 3, 2011  
First floor gallery, Human Ecology Building, University of Alberta Main Campus

**museums**  
UNIVERSITY OF ALBERTA

Friends  
of the University of Alberta  
Museums

DEPARTMENT OF  
**HUMAN ECOLOGY**  
UNIVERSITY OF ALBERTA

A

Human Ecology Gallery, Department of Human Ecology, University of Alberta

## Abstract

**Category:** FALG FAMG **TMLG** TMMG (highlight choice)  
**Level:** **Professional** Graduate Undergraduate (highlight choice)

**Title:** Canadian Greatcoat: Variable Winter Wear for Mild to Subarctic Temperatures

**Purpose:** To create attire addressing Canada's variable winter weather patterns and merge the country's traditions and fashion-forward practices. An efficient design should address warmth and its quick release for public transportation. Ease of movement for backpack use and access to bus passes with gloves is desired.

**Process:** Research proved that fur clothing provides superior insulation than synthetic materials. Adopted by many northern cultures, fur has played an important part in Canada's history and has been used extensively for outerwear. Inuit two-layered clothing systems and their use of inward and outward-facing fur contributed to the design process and led to a reversible scheme. For sustainability and ethical purposes a 1979 raccoon coat was recycled. Heavy and out of style, it was modified through the insertion of a quilted nylon hourglass-shaped waist section. This added silhouette definition, lengthened the coat and a belt helped redistribute weight. Placed outward, fur sheds ice and frost better and creates a roomier coat. Placed inward, a smaller micro-environment results in maximum heat retention. Nylon was used for lighter sleeves, easy to access detachable pockets and a sleeveless nylon undercoat that gives optimum front coverage and can be worn independently in milder weather.

**Techniques:** Quilting was used on both coats. To break away from the luxury appearance of traditional furs, the hides are exposed and industrial-looking silver hardware and large pieced pockets were added.

**Materials:** Raccoon fur, nylon, leather, polyester, metal hardware, mother-of-pearl buttons.

**Date Completed:** May 2010

**Measurements:** Bust 36.5" Rib cage 35" Waist 33" Hip 41"

or **Dimensions:**



# Exhibition Scholarship



THE RE-BIRTH OF VENUS:  
FASHION & THE VENUS KALLIPYGOS

HUMAN ECOLOGY GALLERY, UNIVERSITY OF ALBERTA  
3 MAY 2013-2 MARCH 2014

A

Human Ecology Gallery, Department of Human Ecology, University of Alberta

Copyrighted by Anne Bissonnette©

# Exhibition Scholarship

**EYEWEAR: FASHION WITH VISION**  
November 23, 2016, to February 5, 2017  
Human Ecology Gallery, University of Alberta Main Campus



Detail of *Nathaniel Olds*, 1837. Jephtha Homer Wade (American, 1811-1890). Oil on canvas; framed: 86.99 x 71.75 x 5.71 cm (34 3/16 x 28 3/16 x 2 3/16 inches); unframed: 76.50 x 61.20 cm (30 1/16 x 24 1/16 inches).  
The Cleveland Museum of Art, Seventy-fifth anniversary gift of Jephtha H. Wade III 1991.134.2

**UNDERGRADS**

A

Human Ecology Gallery, Department of Human Ecology, University of Alberta

# Exhibition Scholarship

*Atelier de couture à Arles* by Antoine Raspal (1738-1811), ca. 1785. Courtesy of the Musée Réattu, Arles, France.



## *Stitched Narratives*

Human Ecology Gallery (corner 89 Ave & 116 St.)

Exhibition at the University of Alberta — 9 April 2015 - 19 February 2016

**GRADS**

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Human Ecology Gallery, Department of Human Ecology, University of Alberta

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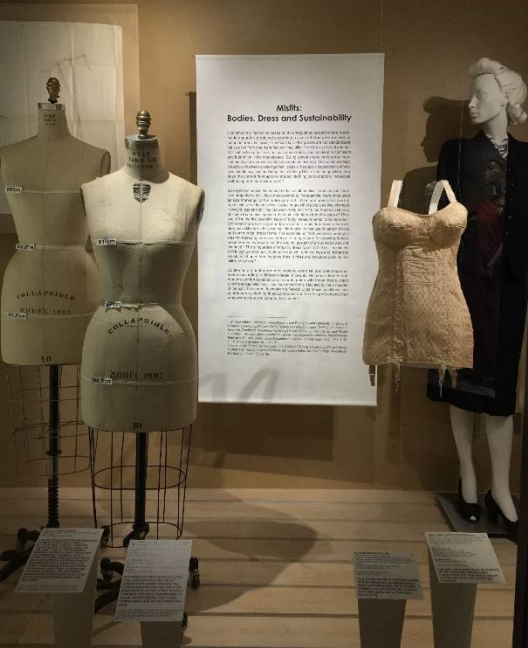


# Exhibition Scholarship

## Misfits: Bodies, Dress and Sustainability

HUMAN ECOLOGY GALLERY - UNIVERSITY OF ALBERTA (corner 116 St & 89 Ave)  
April 12 to September 3, 2017





# Material Culture and Curatorship - HECOL 668 Winter 2017

Course Objectives: Upon successful completion of this course, the student will have:

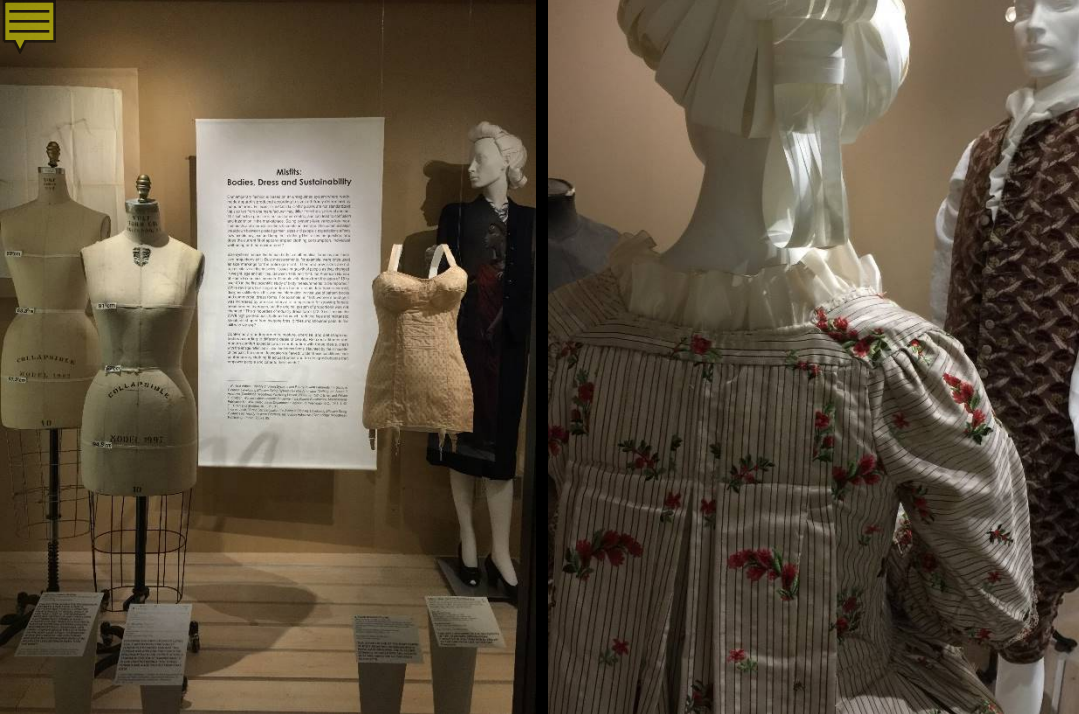
- 1) been introduced to the study of a wide variety of artifacts;
- 2) gained experience in finding scholarly articles on specific subjects;
- 3) analyzed a wide variety of primary and secondary sources (including objects) and thought critically about them;
- 4) become familiar with a broad range of collecting and exhibition practices;
- 5) gained an understanding of current theories and practices in museum studies;
- 6) experienced first-hand the work involved with exhibition curation.

Human Ecology Gallery, Department of Human Ecology, University of Alberta



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# Fit In Clothing Industry Dress Forms and the Human Body

## Exhibition Research for: Misfits: Bodies, Dress and Sustainability

April 12 to September 29, 2017 Human Ecology Gallery  
University of Alberta  
Josée Chartrand

### Introduction

Clothing is a valuable visual interface through which we live our lives and yet finding clothes that fit well and look good is extremely challenging for many women. This poster explores the historical root of why women have trouble finding clothes that fit; there is a sizing disconnect between clothing and its consumer. Two major factors are at play:



Fig. 1. A womannequin wearing a dark, tailored suit consisting of a jacket and a skirt, standing on a white base. The womannequin is a common sight in retail stores and is used to display clothing.



Fig. 2. A yellow, lace-trimmed dress hanging from a hanger against a white background. The dress is a common sight in retail stores and is used to display clothing.



Fig. 3. A white dress form with black markings and the text 'KOLLAPPEL' and 'X0811, 1992' on its front. The dress form is a common sight in retail stores and is used to display clothing.



Fig. 4. A white dress form with black markings, shown from a side profile. The dress form is a common sight in retail stores and is used to display clothing.



Fig. 5. Three dress forms in yellow, pink, and orange, each with black horizontal and vertical markings. The dress forms are a common sight in retail stores and are used to display clothing.

### Factor #1

Canadian sizing systems are inconsistent. A size ten from one manufacturer is frequently different than the same size from another. This practice is not consumer-centric, and leads to confusion in the marketplace when the posed garment size collides with women's expectations. Consistency is only enforced when actual measurements are listed on the tag, which is in part why men's wear is traditionally easier to navigate.

Patterns are typically drafted from a single fit model, which is usually between size 8 and 10. The remaining sizes are graded up and down using a mathematical formula. These linear size projections do not accommodate the diversity and reality of female bodies.

1. "About Our Number of Canada's Competitive Business Employees (Canada's Labour Force)." Statistics Canada, accessed September 20, 2017.

### Factor #2

Many designers continue to rely on out-dated anthropometric measurements. Little research has been implemented by the industry since WWII to ensure that sizing systems represent contemporary bodies.

Between 1939 and 1940 the American Bureau of Home Economics measured female volunteers from the ages of 18 to over 80 in the first reported scientific study of body measurements. While revisions to sizing standards based on this data have occurred, designers still rely on this wartime information in their use of pattern blocks and commercial dress forms.<sup>2</sup>

The similarities between the 1997 size 10 dress form with the 1946 skirt suit and the ca. 1935-1955 corset prove that industry sizes continue to be haunted by the silhouette of the past.

2. Ruth O'Donnell and William C. Shotton, "Women's Measurements for Garment and Pattern Construction," Miscellaneous Publication No. 454, United States Department of Agriculture, Washington D.C., 1971, 1, 42.

### Is This Who We Are?

The evolution of undergarments, fashion and the human body, has obviously outpaced industry dress forms and sizing systems. The Exhibition *Misfits: Bodies, Dress and Sustainability* argues that both designers and manufacturers need to offer better solutions to the chaos that is women's wear. Manufacturers in particular need:

- more current science-based anthropometric data to create standards and size increments that are representative of their consumers;
- a governmentally-mandated global sizing system; and
- garment size labels for different body types based on key measurements so that consumers know what they are looking at.

Women should not feel bad about their bodies because of ill-fitting clothing. To address this issue, fashion designers and manufacturers need to move past the dress forms and pattern systems created nearly eighty years ago.

### Can This Happen?

- Presently, a program called *Size North America's* measuring female and male volunteers between the ages of 6 and 75 across Canada and the United States. The information collected from this program will hopefully be used by manufacturers to design and produce clothing that fit their consumers better.<sup>3</sup>

• A similar initiative has happened in the United Kingdom. With more sizing programs, international data can be combined to produce a single global system, with multiple fit ranges to accommodate all body types.

3. "About Our Program: Size North America's: Measuring Our People and Their Bodies." *Size North America's*, accessed September 20, 2017.

4. "About Our Program: Size North America's: Measuring Our People and Their Bodies." *Size North America's*, accessed September 20, 2017.

### Additional Reference

Aschbacher, E. *Creating Fit: Clothing and the Human Body*. A Handbook for Women's Clothing. Cambridge: Woodhead Publishing, 2007.



## How Does Ageing Affect Bodies and Clothing Fit?

### Ageing Bodies and Clothing: The Passage of Time and Ready-to-wear

The **ageing** process can transform posture, fat distribution, and/or mobility, making clothing fit differently even if we are the “same size.” For example, curvature of the spine affects the overall look of a dress because it changes how the garment hangs.

Ready-made clothing attempts to dress **every** body, but it rarely caters to the needs of those with bodies that deviate from the **youthful, mobile ideal**. Off-the-rack garments do not typically fit **deviant bodies** that have mobility issues or have simply grown older.

These body-doubles illustrate how one woman’s body changed from her 30s to her 40s to her 50s. The changes to posture and fat-redistribution are pronounced.



Body-doubles made of same woman during her 30s, her 40s, and her 50s

## Method

The method for this research was three-fold: literature review, exhibit curation and garment creation.

Following the literature review, suitable garments were found within the Anne Lambert Clothing and Textiles Collection, and beyond. Mannequins were mounted, paper hair created, and body-doubles were re-covered. Banners and labels were written, printed, and mounted. All mannequins, banners, labels and body-doubles were placed in the gallery with appropriate lighting.

The design and production of an adjustable garment for a changing, ageing body was undertaken.

## Results

The few sources found on this subject during the literature review revealed that:

- Ageing bodies change drastically over time.<sup>1</sup>
- People with mobility issues have special requirements for their clothing.<sup>2</sup>
- People with deviant bodies have difficulty finding clothing that meets their needs.
- Designing adjustable clothing is possible.
- “Misfits: Bodies, Dress, and Sustainability” exhibit ran April 12 – September 29, 2017.



Adjustable coat dress (Siferd)

## How Does Clothing Affect Well-being?

### Beyond Inconvenience

For people with mobility issues, **concerns** go beyond being badly-served by the fashion industry. With few **appropriate** choices, people often settle for what is available.

Poorly-designed, unattractive clothing can limit a person’s comfort and independence, hinder one’s ability to live a fully-engaged life, and may reduce overall well-being.<sup>3</sup>

Canadian designer Izzy Camilleri is among those who have begun to address accommodation problems faced by creating **award-winning designs** for seated-people. Ms. Camilleri graciously loaned us this jacket, jeans and t-shirt to enhance the exhibition.



Jeans adapted for a seated body (Camilleri)



Leather zip-apart jacket (Camilleri)

## How Does Clothing Accommodate Changing Bodies?

### Adaptability

In the past, pregnant women wore loose-fitting gowns made with front closures to accommodate the needs of their **shapeshifting** bodies and their infants. Current maternity wear is extremely form fitting and reliant on elastic fibres.

Is this the preferred choice or are they **settling** for what is available like many others?



Maternity Dresses c. 1910 and 2017

## Conclusion

People with ageing, changing, and seated bodies **deserve** to be **accommodated**.

Their needs are not complicated – they want clothing that is:

- Well-made and stylish
- Adjustable and comfortable
- Age appropriate
- Easy to don and doff

Meeting the needs of consumers remains a vast, unrealized **opportunity**.

Employing multiple guidelines that go beyond the current orthodoxy can help accommodate the **unfulfilled needs** of a multitude of individuals, because all bodies are deviant in their own way.

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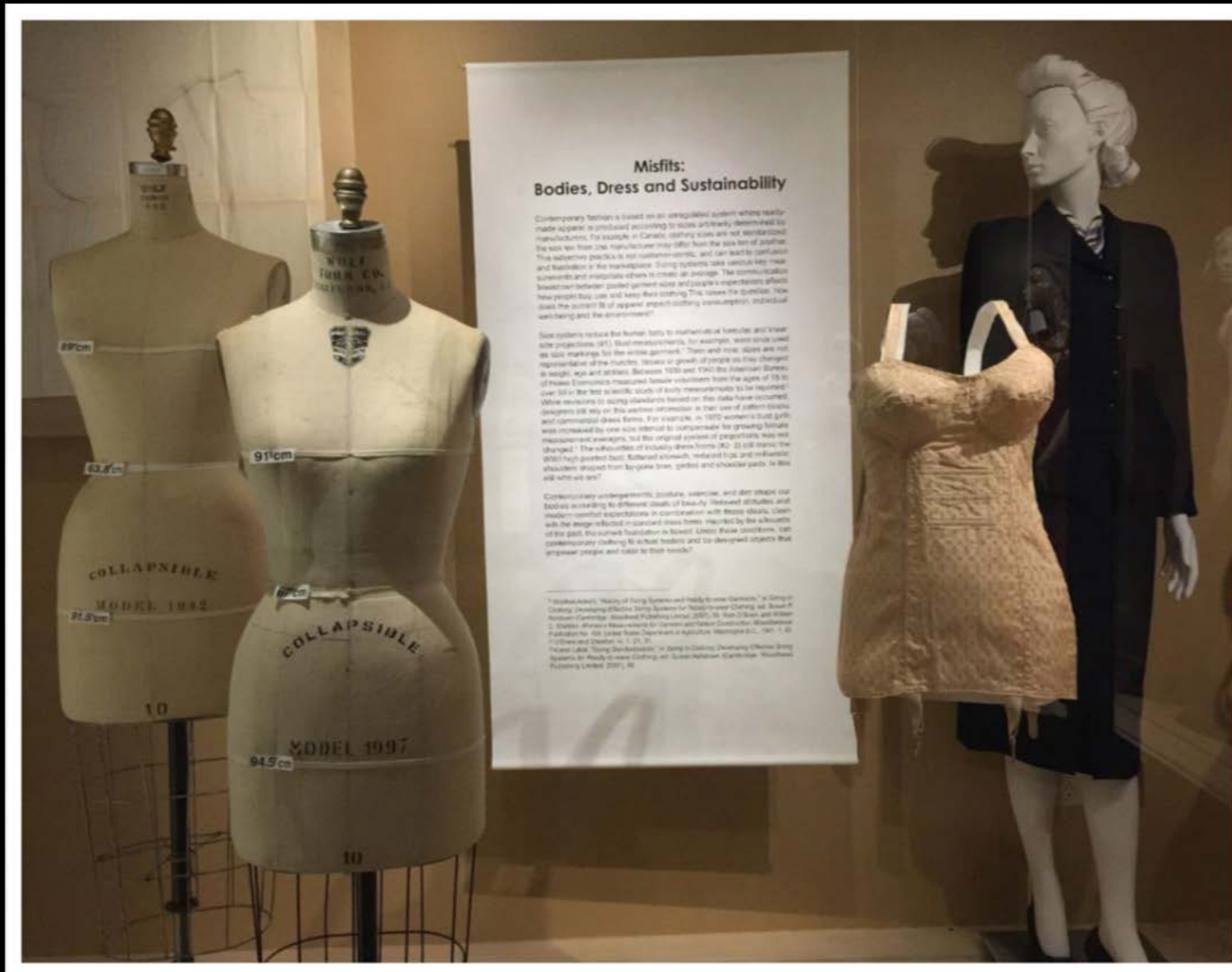
1. Susan P. Ashdown, and Hyunshin Na, “Comparisons of 3-D Body Scan Data to Quantify Upper-Body Postural Variation in Older and Younger Women.” Clothing and Textiles Research Journal 26, no. 4 (October 2008): 283

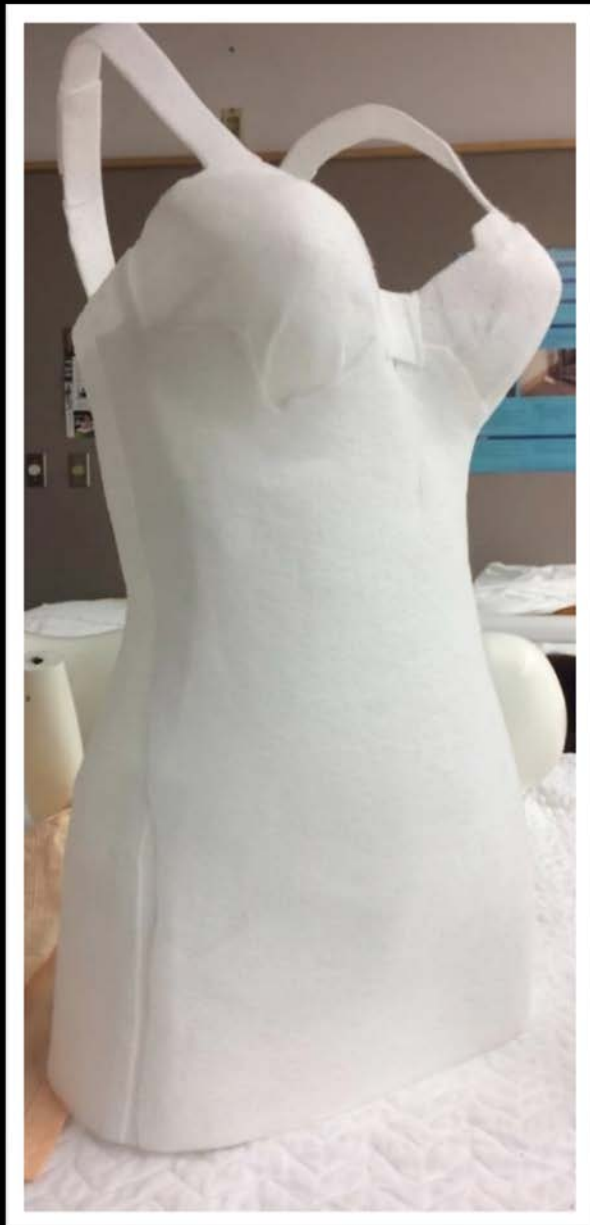
2. Allison Kabel, Jessica Dimka, and Kerri McBea-Black. “Clothing-based Barriers Experienced with Mobility Disabilities and Impairments.” Applied Ergonomics 59, (March 2017). 185-186.

3. Ibid.

Special thanks to my co-curators Dr. Anne Bissonnette, Josee Chartrand, Meg Furler, and Yara Sayegh and also to Iszy Camilleri.

# Exhibition Scholarship





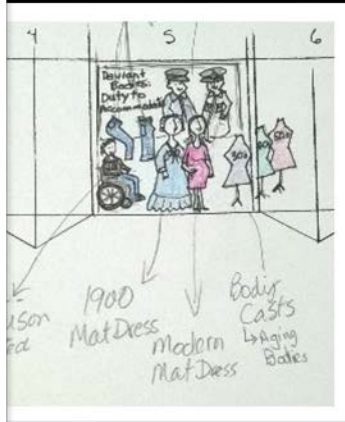
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Human Ecology Gallery, Department of Human Ecology, University of Alberta

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# Exhibition Scholarship



"The dress must follow the body of a woman, not the body following the shape of the dress."

—Hubert de Givenchy

## Blue and White Maternity Dress and Matching Bolero Jacket

Unknown creator, North America, ca. 1900-1910.

Striped, plain weave raw silk sleeveless dress and cotton lace- trimmed bolero jacket with silk velvet bow closure.

Human Ecology's Clothing and Textiles Collection (1977.5.50ab).

Transfer from the University of Alberta Drama Department.



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**Meg Furler in Reproduction Dress**

Colonial Williamsburg, Virginia.

Photograph by Sarah Woodyard©



# The Human Ecology Fashion Design Manifesto

**Our satisfaction with how clothing fits our needs and our bodies has traditionally been ignored when sustainability is discussed. We argue that focusing on improved design to enable fit for a greater range of bodies is a key to a better and more sustainable future.**

**To reduce the vast quantity of ill-fitting garments produced and sent to landfills, increase customer satisfaction and well-being, cater to our changing bodies and ways of living, and address cultural and physiological diversity, we demand that:**

- **garments be adapted to our needs and abilities,**
- **the pursuit of aesthetics not compromise comfort,**
- **apparel be designed to respond to how bodies occupy space (anatomical components, postures, and daily activities),**
- **styles be purpose-made to address freedom of movement,**
- **garments cater to the physiology of different age groups,**
- **better fit be realized through cut rather than through the use of stretchy, rapidly deteriorating elasticized fabrics,**
- **garments be made to increase or decrease by one size as our own bodies constantly transform hourly and yearly,**
- **garments be conceived to be worn in different ways,**
- **more current science-based anthropometric data be used for standards and for size increments,**
- **a governmentally-mandated global sizing system be enforced, and**
- **garment size labels for different body types be based on key measurements.**

**These design interventions are forms of social action that can improve the lives of everyone. People should not feel bad about their bodies because of ill-fitting clothing. Fashion designers and manufacturers can better address the needs of our bodies by moving beyond the dress forms and pattern systems created nearly eighty years ago. In doing so, they can address a variety of body types, globalized consumer demand, use of modern support garments, changing deportment, and the impacts of nutrition and exercise regimens. New data-driven product design can ultimately affect the health of our planet and be a force for good.**

**Anne Bissonnette  
Josée Chartrand  
Meg Furler  
Yara Sayegh  
Pat Siferd**

# 2017 Proceedings

St. Petersburg, Florida



## Secessionist *Reformkleid*: Striped Day Dress that Converts to a Tunic

Anne Bissonnette, Ph.D., University of Alberta, Canada

Keywords: History, Daywear, Multiuse, Multisize

**Design Concept:** To create multiuse and multisize daywear that fits different body types and age groups. Inspired by the bold geometric styles of the Viennese Secession art movement, this design addresses demands made in *The Human Ecology Fashion Design Manifesto* (Bissonnette, Chartrand, Furler, Sayegh & Siferd, 2017) that was part of the 2017 exhibition *Misfits: Bodies, Dress and Sustainability* at the University of Alberta, where co-curators explored sizing issues in the ready-to-wear industry and their impact on people and consumption.

**Process, Technique & Execution:** The garment can be worn as a maxi dress or a tunic. A portion of the front bodice is not sewn to the belt and can fit a smaller body via cinching. The stripes of the Ponti di Roma knit are placed vertically at the skirt, which is gathered to accommodate various body types and allow a wide walking stride. The bold visual effect on the straight skirt is slimming yet the knit allows ease of movement and comfort. The medium weight of the fabric provides enough structure to forego the wearing of a dip, as the knit is opaque and does not cling to the lower body. A quilted band at the bottom of the skirt helps to bring the hem away from the body and adds to the graphic effect. The inner hem band has four buttonholes near the center front and three near the center back that link to buttons hidden on the underside of the below-the-bust belt for the tunic option. A quilted band hems the short sleeves, which are extensions of the flat bodice pattern mostly placed along horizontal stripes. No set-in-sleeves fits women with broad shoulders. The sleeves are pleated to maximize the graphic effects of the stripes and a checkboard section is placed on both sides of the center front bodice panel to add graphic impact. Fit is provided at the neckline by two triangular gussets. The pattern pieces are thus mostly geometric (rectangles and triangles) but can fit body types beyond the slim boyish type devoid of feminine curves. The dress/tunic is distinctive yet familiar, flattering, casual and comfortable. It can appeal to different age groups: from young people who prefer sporty stretch clothing, to an older generation who embraces comfort yet prefers not to wear clingy revealing knitted clothing.

**Contextual Review:** The bold stripes of the knit are reminiscent of the graphic styles of the Viennese Secession and creators who applied this new visual language to dress at the turn of the century until the eve of World War I. One such creator was Emilie Flöge (Fischer, 1992) who is seen in a photograph in a black and white striped, floor length caftan with checkered bands (Bohler, ca. 1909). This visual treatment of the fabric was a source of inspiration, but the fit of my *reformkleid* is more closely linked to the new linear Empire styles emerging in Europe and championed by such designers as Paul Poiret. By 1909 such linear reform styles were fashionable and worn in posh Viennese resort towns and spas, which suggested a “link between health culture, modernity and current aesthetic taste” (Houze, 2001, p. 38) that I endeavored to apply to my design. By focusing on a place and time when dress styles became closer to our own, I created a garment inspired by the past that does not feel anachronistic to the wearer.

The dress/tunic addresses several demands made in *The Human Ecology Fashion Design Manifesto*: it is conceived to be worn in different ways, it is a multisize garment, it can be worn by different age groups and body types, and care is given that comfort is as important as aesthetics by assuring a wide walking stride and variability of cinching below the bust. As part of a human ecological focus that explores everyday life, I tried to create elegant and fun daywear that reflects our casual mindsets and need to acquire fewer garments that can be more serviceable and worn for a longer span of time to address issues of sustainability.

**Techniques:** Overlock and cover stitch machines were used. As such, the process, techniques and quality are as high as casual knitted attire mass-produced for the ready-to-wear industry.

**Materials:** 70% rayon, 25% polyester and 5% spandex/Ponti di Roma knit.

**Date completed & measurements:** May 2017, dress form selected 12-14 (fits sizes 10-14)

### References:

- Bohler, H. (Photograph). (ca. 1909). Gustav Klimt and Emilie Flöge in Klimt's garden Atelier in Josefstädter Straße 21. Vienna, Austria: Österreichische Nationalbibliothek. Retrieved from <http://data.onb.ac.at/rec/aa1557249>
- Fischer, W. G. (1992). *Gustav Klimt & Emilie Flöge: An Artist and His Muse*. Woodstock, NY: The Overlook Press.
- Houze, R. (2001). Fashionable Reform Dress and the Invention of “Style” in Fin-de-siècle Vienna. *Fashion Theory* 5(1), pp. 29-55. doi:10.2752/136270401779045662
- Bissonnette, A., Chartrand, J., Furler, M., Sayegh, Y., & Siferd, P. (2017, April 12). The Human Ecology Fashion Design Manifesto. Retrieved from <http://hecol.museums.ualberta.ca/ClothingAndTextiles/1-Misfits/4-Misfits-MANIFESTO.aspx>

Page 1 of 2



Dress Front



B: Dress Back



Tunic Conversion Side



D: Tunic Conversion Detail

# Costume Society of America Peer-reviewed Creative Design Project



**Watteau Back to the Future**



**Addressing Fashion and Sustainability:  
A Chic and Sporty Semi-Fitted Sweatshirt Dress**



70

60

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7

**THANK**

**YOU!**

70

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