

CRAFTING THE LOOK

▮ STYLING AS CREATIVE PROCESS ▮



CONFERENCE AT

**THE GLASGOW
SCHOOL OF ART**

KEYNOTE SPEAKERS

**JULIET
KINCHIN**

Curator of Architecture & Design
Museum of Modern Art, New York

**PAOLO
VOLONTÉ**

Associate Professor, School of Design
Politecnico di Milano

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24 – 25 APRIL 2014

WWW.GSASTYLING.WORDPRESS.COM
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A Note from the Director

As a Product Designer I was taught that there was so much more to design than styling. Being called into a project towards the end to 'package' the product prevents design from having its full impact: design needs to influence the overall concept not just the final details. That's why we need to welcome 'Crafting the Look', an opportunity to unpack the notion of styling and challenge preconceptions. The conference cuts across disciplinary boundaries, that's always a useful way to find new perspectives. I hope you enjoy the realtime exploration promised by the rich programme of speakers, a real opportunity to craft new insights into the work of designers and creatives in general.

Professor Tom Inns
Director of the Glasgow School of Art

Featured Artist

Jade Starmore is currently a graduate student in the department of Fashion and Textiles at the Glasgow School of Art. She was born and brought up on the Isle of Lewis. After leaving school she worked as a designer in both textile and print media; she designed covers for books in Scots Gaelic, and authored her own book titled *A Collector's Item: knitwear designs inspired by the Burrell Collection*.

Jade is also co-founder and Creative Director of Virtual Yarns Ltd, an e-commerce company that markets knitting yarns and designs throughout the world. She designs garments and web pages for the company, and does all of its photography.

In 2011 she founded a photographic company, Towzie Tyke, which she runs from her studio in Glasgow. She specialises in fashion photography and styling, and during her time at GSA she has worked on projects which challenge the female beauty ideal of the present-day fashion industry. Towzie Tyke undertakes commercial photographic work, and has just successfully fulfilled a major commission from Dover Publications, Inc. of New York to provide photographs and artwork for a book titled *Tudor Roses*.

Selections from Jade's piece *The Museum of Forgotten Costume* were chosen to represent the 2013 GSA Degree Show, and she has kindly given us permission to feature some of her other work as part of the visual identity for the 'Crafting the Look' conference.

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STYLING AS CREATIVE PROCESS

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24 - 25 April 2014
Glasgow School of Art
Glasgow, Scotland
<http://gsastyling.wordpress.com>



Cover image by Jade Starmore, from the
'Weightless' series, 2012

Cover and program design by Peter Wilson

Crafting the Look seeks to analyse the creative process of styling – the purposeful construction of a 'look' – whether it be in dress, space, or object.

In his theoretical writings on fashion, Roland Barthes underscored the complexities of how style is consciously constructed, for example observing that dandyism manifested in the careful selection and combination of particular sartorial items and conventions, with a keen attention to detail; that it was 'not only an ethos... but also a technique.' Today we might call this process 'styling', and those who engage in the practice professionally, or personally, 'stylists'.

In contemporary visual culture, the professional Stylist is familiar largely within fashion, but can also be found in other design fields such as architecture, interiors, product design, film, journalism, and commercial photography. The Stylist is perhaps an overlooked creative figure, although many artists and designers have themselves been Stylists of a sort in their own practice. Yet the act of styling as a form of creative production has had extremely limited discussion.

The ultimate goal of the conference is to gain a more nuanced and interdisciplinary understanding of styling, problematizing accepted views of the creative acts that lie at the heart of artistic production. Our twenty presenters explore this gap in knowledge, considering styling across disciplines and from across the modern era. Key questions we hope to explore include:

- Can styling itself be considered a mode of creative process and practice?
- Can we employ styling as a theory to re-examine and unpack complicated issues surrounding the identities we construct through our clothes, homes, offices, and even personal effects?
- How does styling differ between creative disciplines?
- To what extent is identity performed through the act of styling?
- How do issues such as class, gender, geography and national identity affect styling?

Our international panel of speakers, specialising in a wide range of different design disciplines, cover topics ranging from the figure of the stylist and their evolving position, to subversive acts of styling that challenge the status quo, to styling ideologies and identities across dress, spaces, and objects. We hope that, through these papers, new, interdisciplinary ways of thinking about styling, both as an activity and as a concept, will emerge. Altogether, *Crafting the Look* promises to be a highly stimulating event and we hope that you will enjoy it.

Robyne Calvert & Rachael Grew
Conference Co-organisers

Dr Robyne Erica Calvert is a lecturer in the History of Architecture and Urban Studies (HAUS) in the Mackintosh School of Architecture, and visiting lecturer in art and design history in the Forum for Critical Inquiry (FoCI). She is also a visiting lecturer in art and design history at the University of Glasgow; and serves on the committee of the Scottish Society for Art History (SSAH). She received a Pasold Fund PhD bursary for her thesis Fashioning the Artist: Artistic Dress in Victorian Britain, 1848-1900 (University of Glasgow, 2012), which she is preparing for publication. She also publishes and lectures on variations of Art Nouveau architecture and design, especially the collaborative work of Charles Rennie Mackintosh and Margaret Macdonald Mackintosh, and other 'Glasgow Style' artists, architects and designers.

Dr Rachael Grew is an art historian specialising in gender issues within French and British visual culture c. 1860-1940, notably within the Symbolist and Surrealist movements. She is particularly interested in the ways in which ambiguity, performance, and artifice subvert conventional narratives of gender and modernism, especially within the work of the Surrealist artist Leonor Fini. Following the award of her PhD in 2010, she held a two-year Lectureship at Plymouth University, and is now working as a freelance lecturer at Glasgow School of Art, the University of Glasgow, and the University of Strathclyde. She has published a range of papers on gender debates within Surrealism, and is beginning a new project on Fini's costume and theatrical designs.

'Crafting the Look' is a long-overdue blind date between this school of architecture and the world of fashion. Tempting though it is to view such a relationship as a superficial nod to our media-obsessed world, there are deeper forces afoot. Fashion and architecture have often been linked in ways that are not always apparent. The 19th century architect and theorist, Gottfried Semper believed architectural form and meaning to be derived from the fabrication of ceramics, masonry, joinery and (most surprisingly) textiles. In the 21st century, the world of fashion explicitly influences architecture and vice versa. Alexander McQueen and Hussein Chalayan are two designers who acknowledge this exchange as a highly creative one. Jacques Herzog, of Herzog and de Meuron recalls his formative experiences of growing up around the textiles and scents of his mother's tailoring business, installing perhaps a life-long fascination in the architectural power of a building's external envelope to communicate ideas. We enter only a tiny fraction of the buildings we pass and so, the exterior, 'the look' has a special responsibility to the public realm.

Architects use the same language in describing the inert material they fashion in their design processes- terms such as the urban fabric, a building's external skin, the folds of a cladding material, the seamlessness of a spatial sequence to name but a few. A building can be seen as a type of clothing item for the individual, community or society. How we dress ourselves could be seen as analogous to how we dress our society and what message our clothing communicates could be analogous to how our buildings speak and what values they speak of. How something looks is hardly a superficial matter and is largely determined by how it has been crafted.

I warmly welcome all of you to this fascinating-sounding event made up of a rich tapestry of themes. While 'Crafting the Look' unwraps itself during the course of the day, I will be attending another conference of heads of architecture schools elsewhere in the country. As my concentration there will no doubt lapse from time to time, will I be silently assaulted by the individual and collective messages that are being sent from the dress senses around me I wonder?

Professor Christopher Platt
Head of the Mackintosh School of Architecture



Image courtesy Glasgow School of Art

Crafting the Look: Styling as Creative Process has been generously sponsored by:

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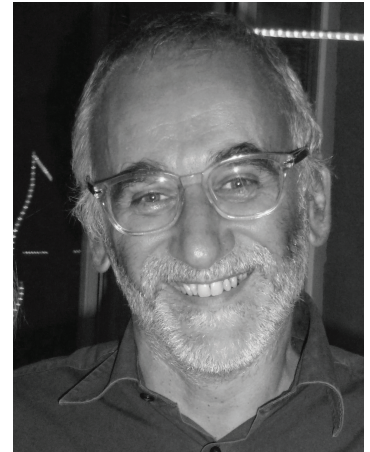
Paolo Volonté

Associate Professor, School of Design

Politecnico di Milano

Imagery Makers: Fashion Styling Practices in Milan

Paolo Volonté, PhD in Sociology (Milan 2003) and in Philosophy (Freiburg i.Br. 1997), is an associate professor of *Sociology of cultural processes* at the School of Design of Politecnico di Milano. He is also on the International Advisory Board of Modacult, the Centre for the study of fashion and cultural production of the Università Cattolica di Milano. In 2005 he was a founder, and is now the president of STS Italia (the Italian society for science and technology studies). In 2013 he also founded, with Emanuela Mora and Agnès Rocamora, the *International Journal of Fashion Studies* (Intellect), whose Issue 1 is forthcoming in March. His main research topics are in the fields of fashion studies, design studies, and sociology of knowledge. With Philip Clarke he is currently carrying out a research project about the profession of fashion styling in three fashion capitals (London, Milan, Paris). Recently he published the articles "Art Seen from Outside: Non-artistic Legitimation within the Field of Fashion Design", in *Poetics*, forthcoming (March 2014, with M. Pedroni), and "Social and Cultural Features of Fashion Design in Milan", in *Fashion Theory* 14 (2012), n. 4, pp. 399-432. Further recent publications include the books: *Vita da stilista: Il ruolo sociale del fashion designer* (2008); *Il campo sociale della fisica particellare in Italia. Uno studio sociologico* (with E. Bellotti and L. Beltrame, 2008); *Sociologia: Concetti, metodi, temi di scienze sociali* (with C. Lunghi, M. Magatti and E. Mora, 2007). He also edited the books *Moda e arte* (with M. Pedroni, 2012), *Biografie di oggetti | Storie di cose* (with A. Burtscher, D. Lupo and A. Mattozzi, 2009), *La creatività diffusa. Culture e mestieri della moda oggi* (2007).



Juliet Kinchin

Curator, Department of Architecture and Design

The Museum of Modern Art

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Caught in a Force Field of Looks: The Interior, The City, and the Collection

Juliet Kinchin joined The Museum of Modern Art in 2008 as a Curator in the Department of Architecture and Design, focusing on the history of modern design. An internationally recognized specialist in the field, Ms. Kinchin has published books and articles and helped organize exhibitions in Europe and the U.S. on the period from the Art Nouveau to the 1960s, with particular emphasis on the Glasgow Style associated with Charles Rennie Mackintosh, and on Central European Modernism. She is currently an Honorary Senior Research Fellow at the University of Glasgow where she was formerly a Senior Lecturer in The Department of the History of Art, and Founding Director of the graduate program in Decorative Arts and Design History. She has also held faculty positions in the history of art and design at the Glasgow School of Art, and the Bard Graduate Center for Studies in Design, New York, and has worked as a curator in Glasgow Museums and Art Galleries, and London's Victoria & Albert Museum.



Ms. Kinchin has organized a number of exhibitions for MoMA, including *Century of the Child: Growing By Design* (2012) and *Counter Space: Design and the Modern Kitchen* (2010-11) for which she wrote the accompanying catalogues, and *Modern by Design* (2010) shown at the High Museum, Atlanta. Her other exhibitions include *Shaping Modernity: Design 1880-1980* (March 28-September 30, 2012); *Electric Currents* (March 28-September 30, 2012); *Plywood: Material, Process, Form* (2011-present); *Seeing Red: Hungarian Revolutionary Posters 1919* (2011); *Underground Gallery: London Transport Posters, 1920s-1940s* (2010-11); *What Was Good Design?* (2009-11); *The New Typography* (2009-10); and *Polish Posters 1945-89* (2009). She recently contributed essays to *Bauhaus Workshops of Modernity 1919-1933* (2009), and *Modern Women: Women Artists at the Museum of Modern Art* (2010).

THURSDAY 24 APRIL

8:30 - 9:30
Registration

9:30
Welcome: Rachael Grew
Opening remarks: Robyne Calvert

10:00 - 11:00
KEYNOTE: Paolo Volonté
Imagery makers: Fashion styling practices in Milan

11:00 - 11:30
Coffee & Tea

11:30 - 13:00
SESSION ONE - *Where are we now?: Situating styling as professional creative practice*
Chair: Rachael Grew, Visiting Lecturer, FoCI

Styling and stigma: Shifting attitudes to the role of the fashion stylist
Philip Clarke, Programme Leader Fashion Communication and Styling, Middlesex University

Viktor & Rolf: Styling as performance
Michal Lynn Shumate, M.A. Candidate, Visual and Critical Studies, School of the Art Institute of Chicago

Loud and clear: The influence of styling on the perception and use of hearing aids
Tom Stables, Research Associate, Helen Hamlyn Centre for Design, Royal College of Art

13:00 - 14:15
Lunch: Assembly Hall of the Vic

14:15 - 15:45
SESSION TWO - *Rebel, Rebel: Styling Nonconformity*
Chair: Mairi McKenzie, Fashion Research Fellow, GSA

From catwalk to 'Slutwalk': Meadham Kirchhoff, styling and parodic femininity
Morna Laing, Ph.D. Candidate and Associate Lecturer in Cultural and Historical studies, London College of Fashion, University of the Arts London

Styling, sub cultures and fashion iconography: The romantic rebels of Hedi Slimane
Rachel Newsome, Lecturer in Fashion Styling & Image Making, The University Of Salford

A mess of eyeliner and spraypaint: Identity through styling in Manic Street Preachers fandom
Claire Biddles, Independent Artist

15:45 - 16:00
Coffee & Tea

16:00 - 17:30
SESSION THREE - *Changes: Styling Mutable Identities*
Chair: Sarah Smith, Joint Acting Head, FoCI

Styling female working-class identities in Bolton and Oldham, Lancashire 1939 to 1945
Alison Slater, Lecturer in Design History, Manchester Metropolitan University

Turbans to Tam-o'-shanters: The evolving style identity of a fashion editor turned Laird's wife
Georgina Ripley, Curator, Modern and Contemporary Fashion and Textiles, National Museums Scotland

Redefining tradition in India: Styling the image and identity
Banhi Jha, Professor, National Institute of Fashion Technology, New Delhi, India

18:00 - 19:30
Wine & Canapes in the Mackintosh Building, Gallery Talk and Library *Tableau Vivant*

FRIDAY 25 APRIL

9:00 - 9:45
Registration

10:00 - 11:00
KEYNOTE: Juliet Kinchin
Caught in a force field of looks: The interior, the city, and the collection

11:00 - 11:15
Coffee & Tea

11:15 - 12:45
SESSION FOUR - *Oh, You Pretty Things: Styling Aesthetics and Historical Narratives*
Chair: Robyne Calvert, Lecturer in HAUS and FoCI

A Fop! A Fribble! Style as caricature in eighteenth-century England

Jade Halbert, Independent Dress Historian and Stylist

Styling Austen, Austen style; Pride and Prejudice on the catwalk

Lindsey Holmes, Costume Designer, Costumier-Saurus

'Life seen from the furnishing point of view': George Eliot and Owen Jones

Ailsa Boyd, Literature, Art and Design Historian, University of Glasgow

12:45 - 14:00
Lunch: Assembly Hall of the Vic

14:00 - 15:30
SESSION FIVE - *Golden Years: Styling Luxury and Commerce in the Early-to-mid 20th century*
Session Chair: Sally Stewart, Deputy Head, MSA

"An object lesson in decoration": Interior display at Wanamaker's department store

Emily Orr, Ph.D. Candidate, Royal College of Art/Victoria & Albert Museum

More than window dressing: The reinvention of fashionable London 1945-51

Bethan Bide, Ph.D. Student, Royal Holloway, University of London

(Re)styling the West End: Interiors, gender and luxury in the Regent Palace Hotel, 1915-35

Lyanne Holcombe, Lecturer, Critical Studies in Fashion and Textiles at Winchester School of Art, University of Southampton

15:30 - 15:45
Coffee & Tea

15:45 - 17:15
SESSION SIX - *Modern Love: Styling Modern and Post-modern Architecture*
Panel Chair: Nicholas Oddy, Joint Acting Head, FoCI

Ad/dress. Singularity, simultaneity, and the construction of aesthetic continuity

Matina Kousidi, Postdoctoral Scholar, Humboldt University of Berlin–Dessau Institute of Architecture

Arthur Bliss: Stylist in space and sound

Sam Ellis, Senior Lecturer, Glasgow Caledonian University

Ship shapes: The styling and naval architectural design of ferries and cruise ships by Knud E. Hansen A/S 1960-1975
Bruce Peter, Lecturer in Design History, GSA

17:15
CLOSING DISCUSSION
Mairi McKenzie, Fashion Research Fellow, GSA

"Where are we now?" Situating Styling as Professional Creative Practice

Styling and Stigma: Shifting Attitudes to the Role of the Fashion Stylist

Philip Clarke

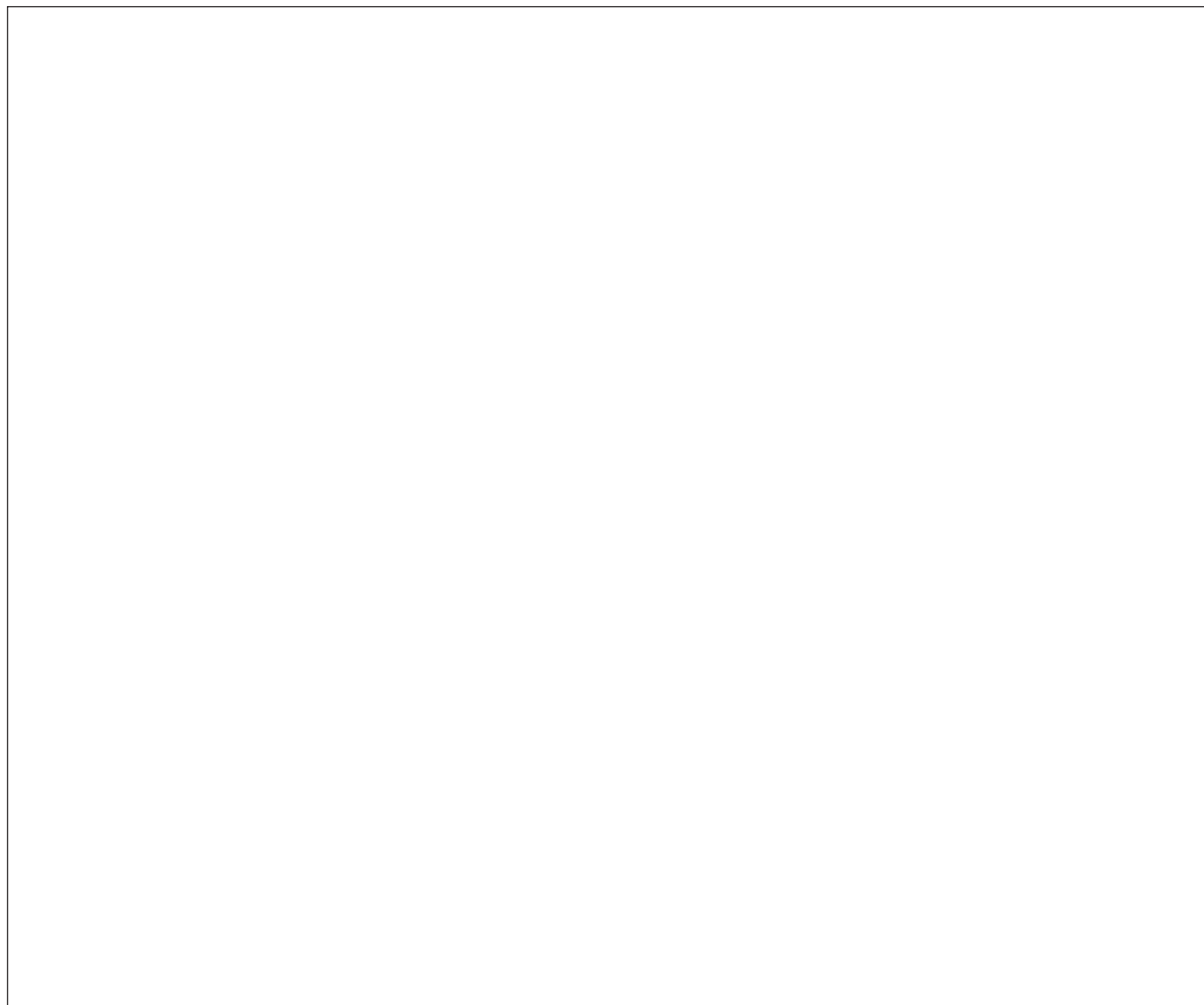
Programme leader, Fashion Communication and Styling, Middlesex University

ABSTRACT

Despite increased public recognition in recent years, it could be suggested that within the fashion industry itself the stylist's position in the image-making process continues to be considered secondary to that of the photographer, designer or other creative roles. Demand for the stylist or for those fulfilling similar roles i.e. acting as intermediaries between the fields of fashion, commerce and image-making, is arguably greater than ever before. Stylists are achieving celebrity status and are becoming recognised by the same markers of status and success as other high-profile creative roles within the fashion industry.

Focusing on the stylist/photographer collaborative partnership, this paper will discuss whether continued lack of critical recognition from peers increasingly prompts stylists to redefine their professional title or aspire to alternative roles (for example, art director, creative director, fashion editor) to accord greater status, financial recompense and/or ownership of intellectual property.

Philip Clarke is currently the programme leader of Fashion Communication and Styling at Middlesex University. He trained as a textile designer at Winchester School of Art then worked for more than ten years as a freelance stylist and writer. His doctoral research explores the practice of fashion styling, focusing on changing attitudes to the role.



"Where are we now?" Situating Styling as Professional Creative Practice

Viktor & Rolf: Styling as Performance

Michal Lynn Shumate

M.A. Candidate, Visual and Critical Studies, School of the Art Institute of Chicago

ABSTRACT

The Dutch fashion duo Viktor & Rolf have crafted a career out of using the fashion industry as a basis for performance, and the creative process of styling is no exception. Their fashion shows—which they view as “the real work”—draw attention to the processes of dressing, lighting, and scenic design; these mood-setting elements that usually fade into the background are instead brought to the forefront. A number of shows have even featured Viktor Horsting and Rolf Snoeren physically on stage: positioning, dressing, and redressing models. This paper will unpack the ways in which Viktor & Rolf investigate the nature of the fashion system through these various performances of styling. Their collections have long been described as deconstructionist, but it is their deconstruction of the system that surrounds the production of fashion—not just the deconstruction of the garments themselves—that is of interest to this paper.

Michal Lynn Shumate is an M.A. candidate in Visual & Critical Studies at the School of the Art Institute of Chicago. Her research in fashion began at the University of Chicago with her B.A. thesis in Art History, and she continues to write on the evolving theory and practice of fashion exhibitions and pedagogy.

"Where are we now?" Situating Styling as Professional Creative Practice

Loud and Clear: The Influence of Styling on the Perception and Use of Hearing Aids

Tom Stables

Research Associate, Helen Hamlyn Centre for Design, Royal College of Art

ABSTRACT

Styling greatly affects the perception of the hearing aid. Currently it is an item with a confused context; it is part medical device, part wearable technology, and worn as prominently as jewellery. However, due to lack of clear styling rationale, it is none of these things. It is unclear whether to store it next to the television, in the jewellery box or in the medicine cabinet.

There is a rich design history of hearing devices in which materials and pattern used to be the most prominent factors. It slowly became a more engineered product, and whilst that has been technologically beneficial, the form has not developed to the same extent. As a result, hearing aids are often misunderstood and then rejected by the user. This paper looks at how styling decisions in hearing aid design affect a person's use and understanding of it.

Tom Stables is a designer and researcher. He studied at Central St Martins, and then the Royal College of Art. His professional and academic practice has always centred around an interest in people. Whilst at the Helen Hamlyn Centre for Design he has completed projects with the technology company Samsung and Oticon, a Danish hearing aids manufacturer.



"Rebel, rebel": Styling Nonconformity

*From Catwalk to 'Slutwalk': Meadham Kirchhoff, Styling and Parodic Femininity***Morna Laing***Ph.D. Candidate & Associate Lecturer in Cultural & Historical Studies, London College of Fashion, University of the Arts London***ABSTRACT**

Meadham Kirchhoff's SS2012 collection, *A Wolf in Lamb's Clothing*, saw models walking the runway in all manner of frou frou: pom-pom shoes, heart-shaped motifs and ballerina tutus. Yet the seemingly retrograde wrappings were offset by the models' strident steps and unabashed stares. References to Courtney Love reinforced the sense of disjuncture; not least through her association with 'Kinderwhore', a vestimentary style combining signifiers of 'strong' female sexuality with childlike elements (Arnold 1999). This paper argues for styling as a means of resistance or 'parodic redeployment' (Butler 2006), with the potential to expose the contradictory demands of normative femininities. In the case of Meadham Kirchhoff, 'parodic redeployment' spilled over from the catwalk onto the streets of Dalston where the designers showed solidarity with the 'Slutwalk' movement. Protest thereby shifted from catwalk to 'Slutwalk', whilst all the time locating political resistance in 'the very signifying practices that establish, regulate, and deregulate identity' (Butler 2006).

Morna Laing is a Ph.D. candidate and Associate Lecturer in Cultural and Historical Studies at London College of Fashion. Her research focuses on the 'woman-child' in fashion photography, from 1990 to present day. Prior to this research she completed a Bachelors degree in Law and Philosophy at the University of Glasgow, and an M.A. in Fashion History and Culture at London College of Fashion.

"Rebel, rebel": Styling Nonconformity

Styling, Sub Cultures and Fashion Iconography: The Romantic Rebels of Hedi Slimane

Rachel Newsome

Lecturer in Fashion Styling and Image Making, University of Salford

ABSTRACT

Photographer, designer and Creative Director of St Laurent, Hedi Slimane is one of fashion's most influential creative practitioners. Appropriating the style and behaviours of historic US subcultures punk and grunge and fusing them with the attitude and imagery of the contemporary LA music scene, Slimane injects modern culture with an instant nostalgia that overlays the past directly onto the present. Creating a powerful formula for capturing and styling a concept of rebellion that is inseparable from contemporary notions of beauty, sex appeal and youth, Slimane successfully feeds into our longing to possess these things in a way that is consciously novel yet nostalgic, cutting-edge yet clichéd. This paper examines Slimane's creative process via the interplay in his work between the organic act of rebellion and its created performance in order to explore the ways in which Slimane uses styling to construct a romantic visual philosophy of youth.

Formerly Editor of Dazed & Confused, Rachel Newsome is a writer and a Lecturer in Fashion Styling and Image Making at the University of Salford. She is Editor of This is Not a Book About Gavin Turk, forthcoming from Trolley Books this Spring.



"Rebel, rebel": Styling Nonconformity

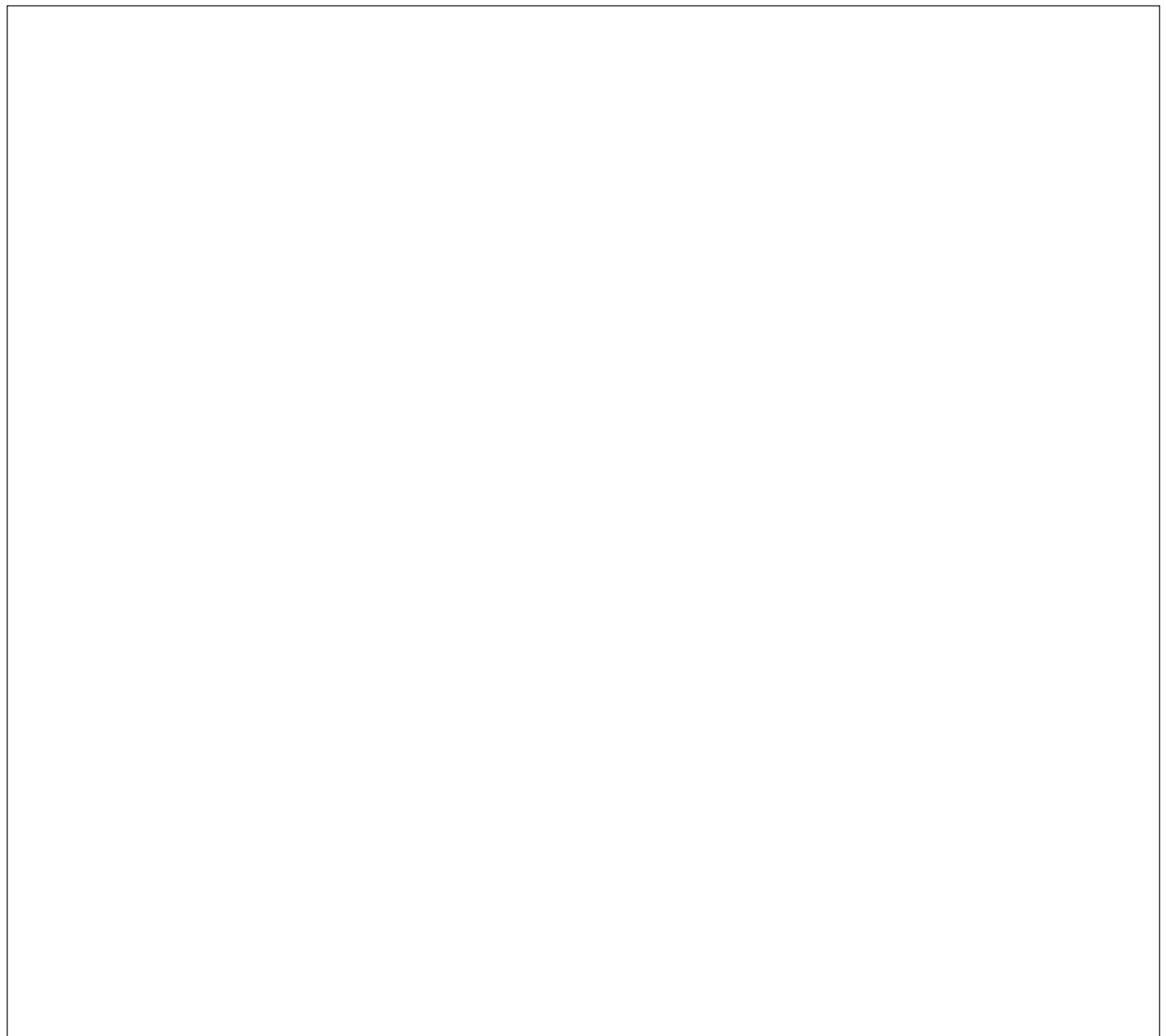
A Mess of Eyeliner and Spraypaint: Identity Through Styling in Manic Street Preachers Fandom

Claire Biddles
Independent Artist

ABSTRACT

This paper will explore the discovery of self and the building of identity through styling in fans of Manic Street Preachers, one of the most aesthetically dynamic pop groups of recent times. Manic Street Preachers' fans have historically adopted its eclectic visual style, initially copying its members' signature mix of leopard print, spray-painted slogan tees and heavy eyeliner, and progressing to creation of individual identities using fandom as a starting point. I will argue that styling in this fandom is a creative act, and not merely a matter of selecting clothing and accessories. I will also discuss how this self-realisation through styling has led to fan groups becoming autonomous creative groups in their own right, in line with John Fiske's theories of textual productivity as a reaction of fandom.

Claire Biddles is an artist and writer based in Glasgow. Her work across text, public intervention and site-specific events attempts to explore the relationship between pop culture and so-called real life, expressions of fandom, and regional notions of glamour.



"Changes": Styling mutable identities

Styling Female Working-Class Identities in Bolton and Oldham, Lancashire 1939-1945

Alison Slater

Lecturer in Design History, Manchester Metropolitan University

ABSTRACT

This paper explores how working-class women, who sought to appear 'respectable', used home sewing, knitting and mending to extend the quantity and lifespan of their family's clothes. Drawing from evidence from women living in the area to the north of Manchester, England during the Second World War and the Mass Observation study of Bolton as 'Worktown', the paper argues that these women used methods later associated with the Government's Make Do and Mend campaign in their attempts to create, present and style the best possible public appearance. As a result needlework techniques, taught in Elementary schools since 1882 and encouraged within the home over several generations, empowered working-class women with the skills to craft a look that resisted, disguised and denied the revelation of their true circumstances; this ultimately allowed them to thrive at a time when their middle- and upper-class counterparts saw huge changes to their sartorial practices.

Dr Alison Slater teaches Design History and Material Culture at Manchester School of Art, Manchester Metropolitan University. Her research focuses on objects, identity and social class, using personal and collective memories gathered through oral history interviews, alongside contemporary sources and objects, to explore the relationships between people and things.

"Changes": Styling mutable identities

*Turbans to Tam-o'-shanters: The Evolving Style Identity of a Fashion Editor Turned Laird's Wife***Georgina Ripley***Curator, Modern and Contemporary Fashion and Textiles, National Museums Scotland***ABSTRACT**

In fashion terminology, style has historically had an implication of elegance; today we tend to admire those who demonstrate an idiosyncratic sense of style. As fashion editor for *Vogue* and editor of *Harper's Bazaar* in the early-twentieth century, the late Mrs Frances Farquharson acquired a wardrobe of illustrious names and a large collection of hats, not least her signature turban inspired by her love for the East. Her consumption of couture and lust for exoticism was supplanted in later life when, as wife of the Laird of Invercauld, a Highland Clan chief, she let her adopted national identity shape her sartorial choices, dressing in the Farquharson tartan topped with enormous tam-o'-shanters. Using archive images and garments from her surviving collection, this paper will set out to explore clothing as an allegorical resource and how the way in which we choose to style ourselves enables us to communicate our complex natures.

Georgina Ripley is Curator of Modern and Contemporary Fashion and Textiles in National Museums Scotland. She has previously contributed to exhibitions including 'Jean Muir: A Fashion Icon' (2008-09) and 'Mary Queen of Scots' (2013) at the National Museum of Scotland and 'The House of Annie Lennox' (2012) a V&A Touring Exhibition at the Scottish National Portrait Gallery.

"Changes": Styling mutable identities

Redefining Tradition in India: Styling the Image and Identity

Banhi Jha

Professor, National Institute of Fashion Technology, New Delhi

ABSTRACT

The influence of globalization and liberalization and resultant cultural disruption has necessitated the redefinition of identity and style in India. The launch of national and international fashion publications has led to the emergence of the fashion stylist as a creative professional who either re-iterates or deviates from a traditional look towards a plurality of 'modern' images. Navigating between the polarities of tradition and modernity, the stylist reinterprets the dominant image representative of societal aspirations to induce consumption. The subjectivity of the stylist's vision creates new images integrating the ambivalence of culture, gender and nationality. Through select examples of the published work of Indian fashion stylists, this paper explores styling as a form of creative expression in the relatively nascent fashion and media industry, and which contributes to the construction of a new embodied identity of the Indian woman.

Professor Banhi Jha graduated summa cum laude in Fashion Design from Fashion Institute of Technology, New York. A design educator at the National Institute of Fashion Technology, New Delhi, India for over 20 years, her areas of interest range from History of Costume, Fashion Illustration, Indian Cinema, Fashion Styling, Cultural Studies and Vocational Education.

“Oh, you pretty things”: Georgian and Victorian Styling

A Fop! A Fribble! Style as Caricature in Eighteenth-Century England

Jade Halbert

Independent Dress Historian and Stylist

ABSTRACT

‘The Macaroni was “a fop, a fribble, one who dresses fantastically.”’ The politician Charles James Fox was said to be a most fervent Macaroni; he is described in 1772 wearing “A suit of Paris-cut velvet, most fancifully embroidered, and bedecked with a large bouquet; a head-dress cemented into a variety of shape; a little silk hat, curiously ornamented; and a pair of French shoes with red heels.”’ This paper suggests that it was not what the Macaroni wore, but how he wore it that has made him an enduringly compelling figure. Through analysis of the caricatures published by M. Daryl between 1771-74, this paper will dissect lavish exaggeration of Macaroni caricature and identify the elements that defined Macaroni style. Through this it is possible to understand how styling, rather than dress, rendered the Macaronis of the metropolis ripe for the lampoon.

Jade Halbert is an independent dress historian, stylist and former fashion journalist.



“Oh, you pretty things”: Georgian and Victorian Styling

Styling Austen, Austen style; Pride and Prejudice on the Catwalk

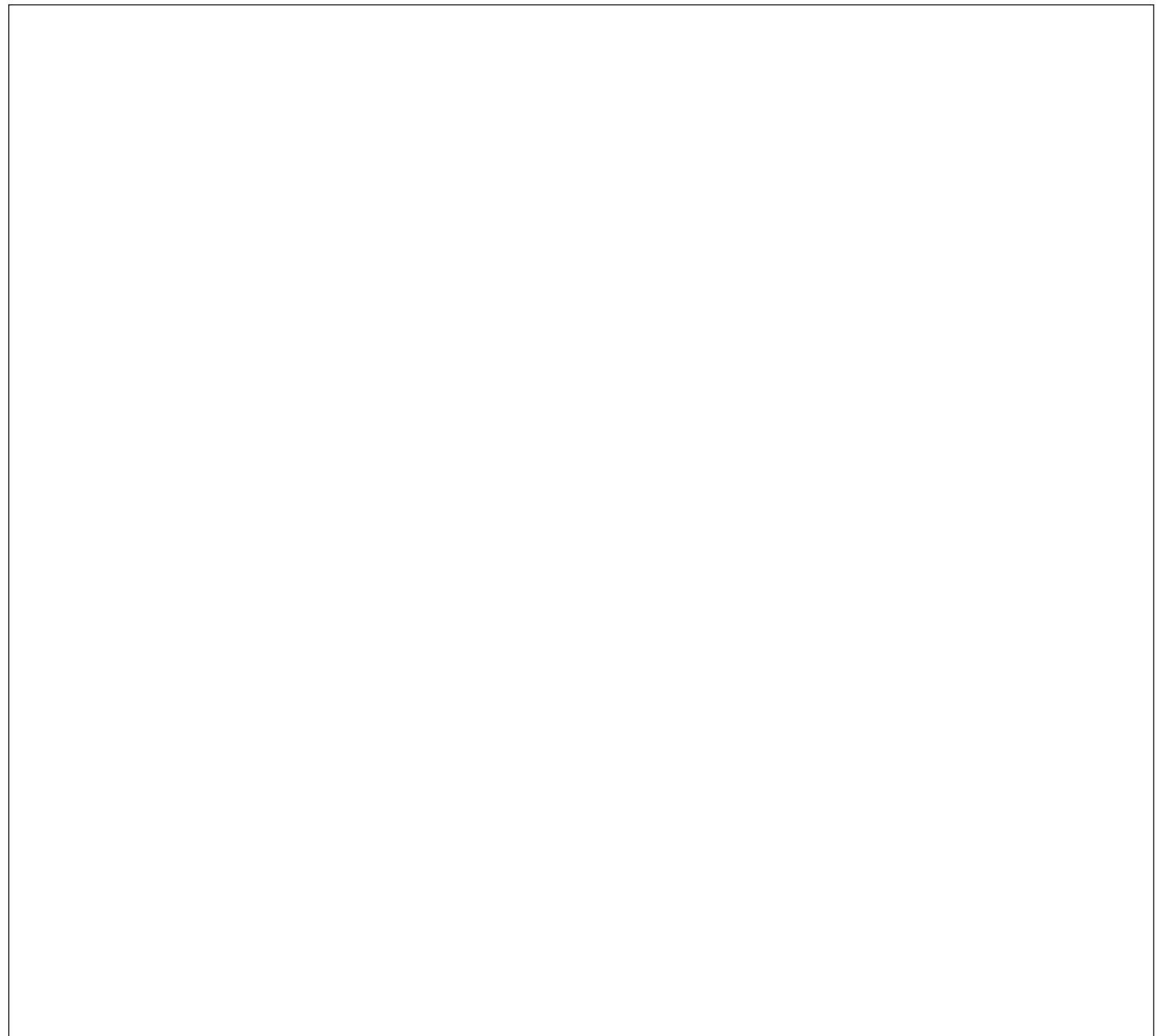
Lindsey Holmes

Costume Designer, Costumier-Saurus

ABSTRACT

In 2013 the Jane Austen Festival commissioned Costumier-Saurus to create something special for the 200th Anniversary of the publication of *Pride and Prejudice*: a fashion show with a difference, for an ever-growing group of costumed promenaders and Austen enthusiasts. The show's styling was a true collaboration between text and textiles; details of original Georgian fashions and etiquette were balanced with the story itself, subsequent popular interpretations, and the need to create a show that would capture the audience's attention. We were also conscious that it is the readers who have kept the book in print over the last 200 years; there must be a place in the show for Austen's devoted readers, resulting in a journey through 200 years of fashions, both in dress and in reading, the one constant factor being the continued popularity of Austen's work. This presentation explores how we styled Austen.

Lindsey Holmes has worked as a costumier, curator and artist for over ten years; working with Museum collections the world over. Lindsey has degrees in textiles, education, museums studies and an MA in Costume from The London College of Fashion. Lindsey started Costumier-Saurus in 2012, with a studio in Worcester.



“Oh, you pretty things”: Georgian and Victorian Styling*‘Life Seen From the Furnishing Point of View’: George Eliot and Owen Jones*

Ailsa Boyd

Literature, Art and Design Historian, University of Glasgow

ABSTRACT

George Eliot’s unconventional domestic situation at The Priory puts an unusual slant on the socio-economic position of Victorian women, issues of public and private, and Eliot’s relationship to interior decoration. She employed influential designer Owen Jones in 1863 to create a background for her Sunday salons and her review of *The Grammar of Ornament* demonstrates an appreciation of the most contemporary debates. In her novels, Eliot often places her female characters in specific settings, and their relationship to the domestic interior, its histories, architecture and material culture assist the exploration of character, revealing what constitutes home. The design reform movement, and the wider moral and social issues behind widely-understood signifiers, such as furniture and decoration, provide another way of reading. If marriage is the beginning of the ‘home epic’, Eliot shows us how the domestic can provide ‘space and apparatus for a wide-glancing, nicely-select life, open to the highest things’.

Dr Ailsa Boyd’s publications range on topics from Victorian household taste manuals; the life and work of Beatrix Whistler; to Scottish contemporary art. Her forthcoming monograph ‘Identity and Domestic Space in Victorian Fiction’ (Palgrave Macmillan) examines the representation of female characters in interiors in George Eliot, Henry James and Edith Wharton and how the writers decorated their own homes.

"Golden years": Styling Luxury and Commerce in the Early-to-Mid 20th Century

"An Object Lesson in Decoration": Interior Display at Wanamaker's Department Store

Emily Orr

Ph.D. Candidate, Royal College of Art/Victoria & Albert Museum

ABSTRACT

From the late nineteenth century, a dedicated display staff choreographed continual reinvention of the department store interior in order to condition repeat visitors, enhance the identity of their business and its stock, and showcase professional skill. Balancing the authenticity of the merchandise with fanciful atmospheric effect, mercantile interior decorators shaped the large-scale commercial retail environment. The department store Wanamaker's in New York earned a reputation for its particularly ambitious interior atmosphere and used architecture to cleverly format and organize consumer experience. The store presented "The House Palatial," a two-story twenty four room house of decorative color schemes and period furniture groupings, as well as model offices to appeal to the male visitors, dressmaking salons that evoked the exclusivity of Rue de la Paix, and a reproduction of the Burlington Arcade. Such settings mentally transported visitors to imaginary locations while also suggesting that the retail display could become a domestic reality.

Emily Orr is a Ph.D. candidate in the History of Design at the Royal College of Art/Victoria & Albert Museum. Her dissertation, "Dressing a New Interior: The Development of Department Store Display, 1880–1920" explores the role and impact of visual merchandising in early department stores in London, New York, and Chicago.

"Golden years": Styling Luxury and Commerce in the Early-to-Mid 20th Century

More than Window Dressing: The Reinvention of Fashionable London 1945-51

Bethan Bide

Ph.D. Student, Royal Holloway, University of London

ABSTRACT

Post-war London, characterized by oppressive austerity, rationing and shortages, is not known for fashion industry pioneers. However, this view overlooks significant shifts in ready-to-wear marketing. This research explores how the arrival of a new breed of window display stylist enabled Londoners to use fashion in their fight against regulation. This paper demonstrates how creative individuals pioneered new visual merchandising techniques in post-war London, playing an instrumental role in reinventing the West End as a centre for fashionable consumption. It examines how the appointment of Eric Lucking as the first Display Manger for Liberty & Co. in 1946 played a key role in revitalizing the shop as a fashionable destination. Further, under the limitations of rationing and stock shortages, the act of dressing a window display using imagination and ingenious subversion of government rules served as an inspiring act of resistance against austerity regulations, leading to the ascendance of fashionable London.

Bethan Bide is an AHRC CDA funded Ph.D. student working on a project about 'Austerity Fashion' in post-war London with the Museum of London and the Geography department of Royal Holloway, University of London. Her work is primarily concerned with cultures of fashionable making and consumption, and material object analysis.

"Golden years": Styling Luxury and Commerce in the Early-to-Mid 20th Century

(Re)styling the West End: Interiors, Gender and Luxury in the Regent Palace Hotel, 1915-35

Lyanne Holcombe

Lecturer, Critical Studies in Fashion and Textiles at Winchester School of Art, University of Southampton

ABSTRACT

The opening of the Regent Palace Hotel marked a transformation for gender specific spaces in the West End of London at a point when new luxury hotels came to update interior schemes that were stylistically driven by the democratization of leisured spaces. Between 1915 and 1935, much emphasis was applied to the style and identity of the hotel's public rooms. British modernity and the imperialist facades of Regent Street, the quadrant and Piccadilly contrasted to these new stylized interiors. Owned by the catering firm J. Lyons and Co, the interior design in this new luxury hotel represented the urban environment, facades and layouts in producing luxury 'styled' indoor space. By examining the employment of the stage set, lighting designer, Oliver P. Bernard, this paper identifies how the modernizing forces of the applied arts allowed the emergence of new materials to form through styling and interior design as a profession.

Dr Lyanne Holcombe is a graduate of the University of Brighton and the Royal College of Art, and her background is situated in Design History. A member of the Modernist Studies Association and contributor to seminars and conferences nationally, her research interests include fashioned objects, clothing representations, luxury interiors and spaces of leisure.

“Modern Love”: Styling Modern and Post-modern Architecture

Ad/dress. Singularity, Simultaneity, and the Construction of Aesthetic Continuity

Matina Kousidi

Postdoctoral Scholar, Humboldt University of Berlin - Dessau Institute of Architecture

ABSTRACT

In his 1898 essay “The Interiors in the Rotunda,” Adolf Loos described how ‘style’ – defined as the repetitive presence of a lion’s head on different elements of a room – was no longer necessary. At a time when interior residential spaces were filled with stylistically uniform elements, the spaces designed by Loos stood for singularity. For him, residential architecture was perceived as clothing and modern style was intertwined with function. On the other hand, his contemporaries – the members of the Deutscher Werkbund, and later of the Bauhaus – regarded domestic environments as comprehensive works of art, strictly pre-conceived by professionals. For them, ‘style’ in architecture was synonymous with concepts of simultaneity, while the domestic elements, including clothing, were attentively orchestrated. A closer look on interior architecture paradigms from the respective sides will reinforce the definition of styling as a creative process, whilst addressing notions of participation, representation, and aesthetic continuity.

Dr Matina Kousidi attained her Ph.D. in Architecture (2013) from Sapienza University of Rome, after a one-year research stay at University of the Arts London. She is the recipient of a DAAD scholarship, which allows her to develop her individual scholarly work at Humboldt University of Berlin and Dessau Institute of Architecture.



"Modern Love": Styling Modern and Post-modern Architecture

Arthur Bliss: Stylist in Space and Sound

Sam Ellis

Senior Lecturer, Glasgow Caledonian University

ABSTRACT

When the composer Arthur Bliss returned from the Western Front in 1919, he was hailed as the *enfant terrible* of British music – yet by the 1930s he had become the figurehead of a 'lost generation', and was at the peak of his creative powers. Bliss was a maker of artistic manifestos. Central to his creative urge was the interface between space and sound, between the visual and the aural. In 1932, he co-designed a remarkable art deco home in the Somerset countryside; in Bliss's music, the ethos of his progressive crusade is revealed through the technique of a musical architect par excellence. This paper investigates Bliss's creative process, in particular the acts of 'styling' that offered him a framework through which to explore his own national identity. Bliss's relationship with international trends is also examined, in a quest to shed light on British style during the interwar years.

Dr Sam Ellis is a Senior Lecturer at Glasgow Caledonian University's Centre for Learning Enhancement and Academic Development. He was previously a lecturer in history and music at Bangor University, and has spoken widely on themes around rural escapism. His current research focuses on the development and retention of talented teachers.

“Modern Love”: Styling Modern and Post-modern Architecture

*Ship Shapes: The Styling and Naval Architectural Design of Ferries and Cruise Ships
by Knud E. Hansen A/S 1960-1975*

Bruce Peter

Lecturer, Glasgow School of Art

ABSTRACT

This paper considers issues surrounding the styling by naval architects of car ferries and cruise ships from the mid-1960s onwards designed by the Copenhagen naval architects, Knud E. Hansen A/S. It will be shown that the visual languages of contemporary European automobile and American jet aircraft design were applied to distinguish these ships from existing vessels. For a brief phase, exterior styling and interior design were carefully coordinated to achieve seamless effects, in line with jet- and space-age imagery. From the early-1970s, however, the on-going massification of the cruise industry, coupled with post-modern design approaches, saw a reversion to an earlier approach, whereby the shell and its interior were designed separately, the former looking 'high tech,' while the latter contained a variety of distinct themes.

Dr Bruce Peter is a Lecturer in Design History at the Glasgow School of Art and has written numerous books about aspects of modern merchant ship design. One of his most recent works is a history of Knud E. Hansen A/S for its 75th anniversary.



CONFERENCE AT A GLANCE

THURSDAY 24 April

8:30 - 9:30 — Registration

9:30 — Welcome: Rachael Grew • Opening remarks: Robyne Calvert

10:00 - 11:00 — KEYNOTE: Paolo Volonté

Imagery makers: Fashion styling practices in Milan

11:00 - 11:30 — Coffee & Tea

11:30 - 13:00

SESSION ONE - *Where are we now?: Situating styling as professional creative practice*

Chair: Rachael Grew, Visiting Lecturer, FoCI

Styling and stigma: Shifting attitudes to the role of the fashion stylist
Philip Clarke, Programme Leader Fashion Communication and Styling,
Middlesex University

Viktor & Rolf: Styling as performance

Michal Lynn Shumate, M.A. Candidate, Visual and Critical Studies,
School of the Art Institute of Chicago

Loud and clear: The influence of styling on the perception and use of hearing aids

Tom Stables, Research Associate, Helen Hamlyn Centre for Design,
Royal College of Art

13:00 - 14:15 — Lunch: Assembly Hall of the Vic

14:15 - 15:45

SESSION TWO - *Rebel, Rebel: Styling Nonconformity*

Chair: Mairi McKenzie, Fashion Research Fellow, GSA

From catwalk to 'Slutwalk': Meadham Kirchhoff, styling and parodic femininity

Morna Laing, Ph.D. Candidate and Associate Lecturer in Cultural and
Historical studies, London College of Fashion, University of the Arts
London

Styling, sub cultures and fashion iconography: The romantic rebels of Hedi Slimane

Rachel Newsome, Lecturer in Fashion Styling & Image Making, The
University Of Salford

A mess of eyeliner and spraypaint: Identity through styling in Manic Street Preachers fandom

Claire Biddles, Independent Artist

15:45 - 16:00 — Coffee & Tea

16:00 - 17:30

SESSION THREE - *Changes: Styling Mutable Identities*

Chair: Sarah Smith, Joint Acting Head, FoCI

Styling female working-class identities in Bolton and Oldham, Lancashire 1939 to 1945

Alison Slater, Lecturer in Design History, Manchester Metropolitan
University

Turbans to Tam-o'-shanters: The evolving style identity of a fashion editor turned Laird's wife

Georgina Ripley, Curator, Modern and Contemporary Fashion and
Textiles, National Museums Scotland

Redefining tradition in India: Styling the image and identity

Banhi Jha, Professor, National Institute of Fashion Technology, New
Delhi, India

18:00 - 19:30 — Wine & Canapes in the Mackintosh Building, Gallery
Talks and Library *Tableau Vivant*

FRIDAY 25 April

9:00 - 9:45 — Registration

10:00 - 11:00 — KEYNOTE: Juliet Kinchin

Caught in a force field of looks: The interior, the city, and the collection

11:00 - 11:15 — Coffee & Tea

11:15 - 12:45

SESSION FOUR - *Oh, You Pretty Things: Styling Aesthetics and Historical Narratives*

Chair: Robyne Calvert, Lecturer in History of Architecture and Urban
Studies, GSA

A Fop! A Fribble! Style as caricature in eighteenth-century England
Jade Halbert, Independent Dress Historian and Stylist

Styling Austen, Austen style; Pride and Prejudice on the catwalk

Lindsey Holmes, Costume Designer, Costumier-Saurus

'Life seen from the furnishing point of view': George Eliot and Owen Jones

Ailsa Boyd, Literature, Art and Design Historian, University of Glasgow

12:45 - 14:00 — Lunch: Assembly Hall of the Vic

14:00 - 15:30

SESSION FIVE - *Golden Years: Styling Luxury and Commerce in the Early-to-mid 20th century*

Session Chair: Sally Stewart, Deputy Head, MSA

"An object lesson in decoration": Interior display at Wanamaker's department store

Emily Orr, Ph.D. Candidate, Royal College of Art/Victoria & Albert
Museum

More than window dressing: The reinvention of fashionable London 1945-51

Bethan Bide, Ph.D. Student, Royal Holloway, University of London

(Re)styling the West End: Interiors, gender and luxury in the Regent Palace Hotel, 1915-35

Lyanne Holcombe, Lecturer, Critical Studies in Fashion and Textiles at
Winchester School of Art, University of Southampton

15:30 - 15:45 — Coffee & Tea

15:45 - 17:15

SESSION SIX - *Modern Love: Styling Modern and Postmodern Architecture*

Panel Chair: Nicholas Oddy, Joint Acting Head, FoCI

Ad/dress. Singularity, simultaneity, and the construction of aesthetic continuity

Matina Kousidi, Postdoctoral Scholar, Humboldt University of Berlin –
Dessau Institute of Architecture

Arthur Bliss: Stylist in space and sound

Sam Ellis, Senior Lecturer, Glasgow Caledonian University

Ship shapes: The styling and naval architectural design of ferries and cruise ships by Knud E. Hansen A/S 1960-1975

Bruce Peter, Lecturer in Design History, GSA

17:15

CLOSING DISCUSSION

Mairi McKenzie, Fashion Research Fellow, GSA

We are extremely grateful for the support of our colleagues at the Glasgow School of Art. Our first vote of thanks goes to the Mackintosh School of Architecture (MSA) and the Forum for Critical Inquiry (FoCI), especially Christopher Platt and Sally Stewart (MSA); and Sarah Smith and Nicholas Oddy (FoCI), who have enthusiastically backed our efforts since the very beginning. We are also very grateful to Ken Neil, Acting Head of Research and Alison Hay, Research Developer, for their support in underwriting the conference. We also owe thanks to several others who have made this conference possible:

- Our paper selection committee helped us shape the wonderful programme: Mairi McKenzie, Sally-Anne Huxtable, Bob Proctor, Alison Hay, and Nicholas Oddy.
- GSA Director Tom Inns, and staff in GSA Enterprise, Marketing, Estates, and across the school, especially Kirsty Barr, Claire Biddles, Duncan Chappell, Kate Hollands, David Miller, Cathie Randall, and Jen Stewart.
- Catherine Stevenson and the MSA administrative team.
- Lauren MacFadyen and Sam de Santis at the Students Union at The (infamous) Vic for their help with arranging both a delicious menu and the perfect space to enjoy it!
- Jade Starmore for providing stunning images from her Weightless and Fearful Symmetry series, which have been so integral to crafting our own look; as well as to Peter Wilson for his talented designs of our logo, posters, and programme.
- Our amazing team of volunteers: Christopher Barton, Anna Broger, Paulina Brozek, Sheryll Goh, Jade Halbert, Ewan Hooper, Will Judge, Kelly McEwen, Lan Milne, and Lucy Whitmore.
- David Bowie: thanks for the stylish session titles.

Above all, thank you to our keynotes, Juliet Kinchin and Paolo Volonté, and our speakers. Your thought-provoking papers have enabled us to create a truly diverse event.

Robyne Calvert & Rachael Grew
Conference Co-organisers

