IFFTI Exchange Initiative Report

Funding Recipient:

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Host Institution:

School of Media, Arts and Design, The University of Westminster, London, United Kingdom.

Introduction:

The IFFTI Exchange Initiative is a valuable program that enables academics and researchers to visit other member institutions too either conduct research, partake in workshops and conferences, share knowledge, pedagogy, or teaching practices. In January 2024 I was privileged to be able to undertake a six-day research visit to the University of Westminster's Menswear Archive, which was kindly facilitated by the archive director Professor Andrew Groves and senior curator Dr Danielle Sprecher. Through this report I will endeavour to summarise the activities that I undertook while studying the collection and to unpack the embodied value such an archive can contribute to the material practices of students, researchers, and academics.

Figure 1. (Images left to right) Harrow campus entrance. Foyer with multipurpose meeting spaces and gallery. Level 6 menswear studios and archive. Photographer is G. Kershaw, 2024.

Brief history:

The Westminster Menswear Archive is currently the only collection in the UK dedicated exclusively to men's clothing, fashion, and design. Comprising of garments and accessories from the 1850's to the present day, the collection was established in 2010 by design tutor Robert Leach. Who is now the deputy course leader for fashion in the department, as a learning and teaching resource for students to access in the Westminster School of Media, Arts and Design. It wasn't until 2014 that the collection would take on a different direction, with a growing interest in menswear in London. In 2015 the MA menswear course was conceived and developed by Andrew Groves. It was at this point the decision was made to rebrand the collection and shift the focus to make it a menswear only archive with an emphasis on functionality of design. By 2016 funding was secured from the 'Quintin Hogg Trust' to develop the collection and infrastructure. A significant part of the project grant was used to substantially expand the collection and the remaining amount to develop the archiving facilities over the next three years. In 2017 Dr Danielle Sprecher

was appointed as the first archive's full-time curator**.** The archive is managed by the university's Records and Archives, Student and Academic Services, which implements the Collection's Trust SPECTRUM 5.0 collections management standards to help it achieve and maintain best professional practice in safeguarding and making accessible the collection in its care. The facility is held within the MA Menswear department which is housed on level six of the main tower building on the Harrow campus in its own dedicated space. Comprising of two rooms, the largest of them houses six museum-quality mobile shelving units that wind along two floor tracks, making up 12 aisles of double-story hanging racks. These hold over 2000 garments, along with accessories and wearable objects.

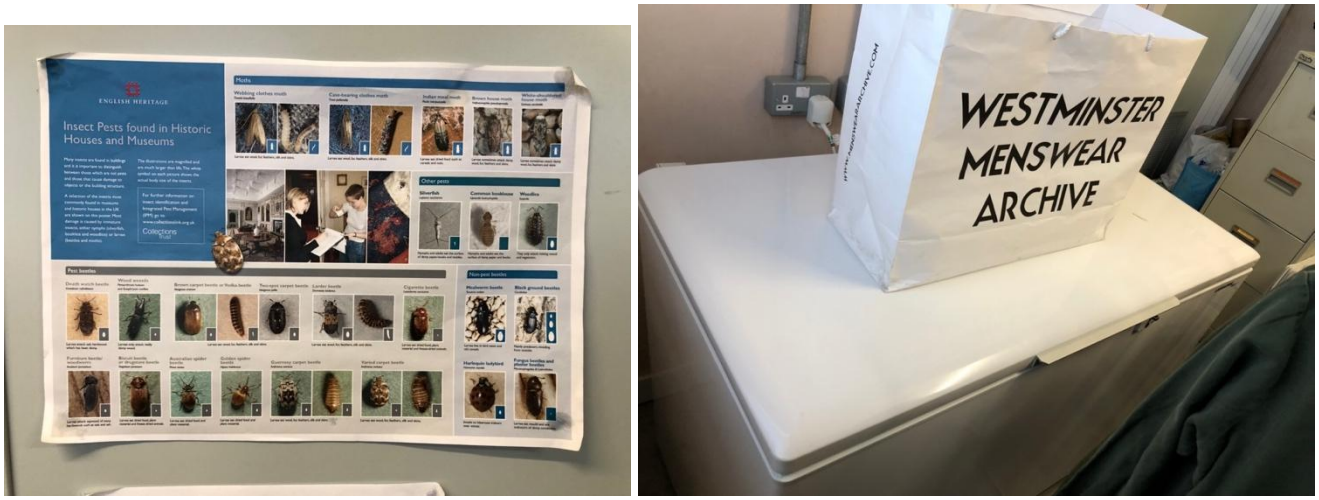


Figure 2. (Images left to right) Pest control poster and chest freezer for the decontamination of new garments. Photographer is G. Kershaw, 2024.

Collection Strengths:

The aim of the collection is to encourage and develop the study of menswear design from a technical and functional perspective, to advance the general knowledge of menswear as a design discipline and to be used as a resource tool to inform contemporary menswear design. Key strengths within the collection are the groups of workwear-related clothing, including civil uniforms and personal protection equipment featuring technical fabrics. There are also uniforms from British and European fire services and the police, as well as general occupational clothing from railway workers to postal services, mining, agricultural, and the merchant navy.

Within the collection there is also a selection of clothing by fashion designers from the 1980's to the early 2000's. Especially significant are the number of garments designed by Alexander McQueen, Jean Paul Gaultier, Massimo Osti, (including his work for Stone Island, C.P. Company and Boneville), Vexed Generation, Peter Jensen, and Italo Zuchelli for Calvin Klein. Sportswear has been acquired with an emphasis on garments designed for outdoor wear such as skiing, mountaineering, hiking, hunting and motorcycling; some of which features technical fabrics such as Gore-Tex. Brands represented include Belstaff, Berghaus, Helly Hansen, and Fjallraven, and sportswear casual garments from brands like Nigel Cabourn, Levi's, Umbro.

The collection also holds a wide range of specialised military uniforms including camouflage, combat, and dress uniforms. Most of these garments are from the armies of the United Kingdom, United States of America and several European countries including clothing from air force and navy armed services. Lastly the collection holds material relating to the teaching of tailoring through the history of the institution including the Regent Street Polytechnic, the Harrow College of Higher Education and the tailoring collection of Hogg & Sons and J.B. Johnstone Ltd. Also included is a small number of University of Westminster graduate students, alumni, and some staff, most notably Liam Hodges and SS Daley.

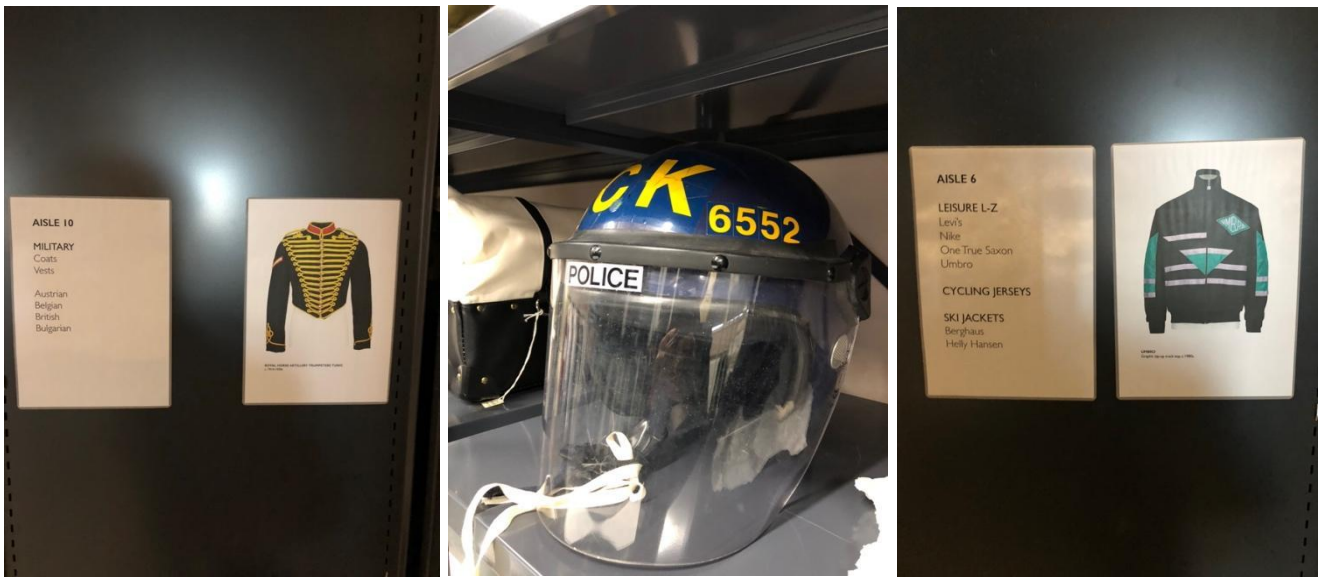


Figure 3. (Images left to right) Aisle 10 military inventory list. UK police riot helmet. Aisle 6 leisure inventory list. Photographer is G. Kershaw, 2024.

Purpose of the Visit:

The purpose of my visit to Westminster Menswear Archive was to undertake primary object-based research into the occupational and functional garments held within the collection. Secondary research was also conducted through a review of the book titles and publications held within the University libraries. This activity forms part of my PhD by creative practice studies that I am currently undertaking within the School of Fashion and Textiles at RMIT.

PhD Abstract: Functional cutting: the language of utilitarian archetypes

The functional context of occupational clothes could not be more different to that of ready-to-wear apparel. This research seeks to comprehend, document, and analyse a range of examples of occupational clothing and to develop a functional design language that helps us to understand these garment archetypes. Archives of occupational garments held in private and institutional collections are investigated to understand the intricate formal and material aspects of these garments, to contribute to an emerging technical vocabulary differentiating workwear and utility clothing from normal everyday apparel.

The archive is a repository that holds not just cultural and historical knowledge but is an exceptional resource of tacit knowledge of the relationship between clothing and functionality, embedded through process-driven methodology, some of which charts the devolvement of machine technology and that features important examples of design and technical innovation and/or construction. Currently very little research has been conducted using the methods of garment-based analysis focusing on the technical and functional aspects of these types of garments, however their historical and social contexts have been well documented.

'Unlike conventional dress functional clothing seeks to respond to the physical characteristics of contemporary lifestyles, clothing that protects and facilitates body movement, provides shelter against inclemency's of the weather as well as noise and pollution' (Bolton, 2002).

The research activity has two goals: the first is to record the patterns of the occupational garments viewed for the purpose of silhouette analysis. This will be done through an anthropometric lens using visual recognition, photography, measurements, and mapping via a gridded system to redraw the pattern shapes in 5th scale. Secondly to create an inventory of hard and soft details/finishes that featured excellent examples of design or technical innovation and/or construction.

Activities:

Day 1, Surveying the collection.

I had no conception before arriving of the enormity of collection and what material knowledge I was to discover from examining the garments, accessories, and wearable objects. With over two thousand items to choose from it quickly became apparent that I had to develop a criteria that directed the selection of garments to view. After briefly studying the catalogue inventory and discussing the parameters of the collection with Danielle Sprecher, a list of brands/designers was drawn up as an initial starting point.

Designers identified: (1) Carol Christian Poell. (2) C.P. Company. (3) Craig Green. (4) Massimo Osti. (5) Nigel Cabourn. (6) Stone Island. (7) Vexed Generation.

I chose brands/designers within the collection that used functionality within their design philosophy from folk-tech to digital-tech, deducing that the collection had clearly two dominant themes which could be described. The first being aesthetic functionality - garments that used the tropes of occupational clothing such as: technical detailing, slightly complex silhouettes, performative fabrics, texture, and colour as a design resource to add value to a product, suggesting potential external qualities but not necessarily having them. The second theme is integral functionality garments that use integrated technical features and details, R&D informed silhouettes, engineered fabrics, textures, finishes, coatings, and colours to aid the performance qualities and functional purpose so responding to specific environments.

Day 2 / Tuesday 16th

Archetype analysis.

Arrived at the University on my second day to properly view the archive unaccompanied, before embarking on the object analysis process, the first job was to record all the aisle listings, of which there were twelve, into my research journal as these would further my contextual understanding after leaving. During the study of the aisle categories more directional themes started to emerge as possible avenues for future study, such as protective functional, sports functional, vanity functional, medical functional, and cross functional assembles. These categories were visually recognisable through there associated signifiers, pattern silhouettes, pocket shapes, construction methods, hoods, closures, fabric combinations, trims, detachable hard-wear, and accessories that had been applied internal or externally to these garment archetypes.

I began to sift through the racks looking for examples of the criteria that I had just Identified and over the next five days I systematically studied, recorded, drew, measured, photographed, and wrote about my visual observations, reflections, and findings. I managed to visually record twenty-five garments and study eighteen in some depth which is around 0.9% of the total collection. Below I have included some examples of the observational notes and patterns, from each day as an overview of the research activity. Along with a glossary of the functional features, materials, methods, and technical information.

Aisle 1: D.CC.2-2016 Article Number: 2016.090

Carol Christian Poell / Jacket, Fabric Cotton Drill, Colour Brown, Size 48, Made in Italy, 1998.

Garment Observation: Fully lined simple in style as it is a square cut jacket with only a few tailored features, from the front the jacket looks like a (bleu de travail) French chore jacket with very simple styling. The side seam is taken to the back of the underarm like the cut of a three-piece suit pattern, two 42 cm long inverted diagonal darts starting from the side seam hem running up towards the centre from chest are used to conceal inseam pockets. The front closure has an open-ended metal zipper, set in to a folded front seam that hides the zipper teeth from view with a rear placket sewn into the seam, the zipper tape is caught into the seam of the fold that is bagged against the lining. This jacket is visually misleading in its styling as it as it uses tailored and workwear signifiers as finishes and details. The collar shape is that of a standard convertible used in lots of work wear styles set into the neckline, with an overlapping tab on the righthand side that allows the collar to be closed around the neck commonly found on military field jackets or Harrington bomber styles. The sleeves are two-piece and has been given a fluted structured head and shoulder reminiscent of 1930's – 1950's women's suiting styles with the shoulder seam riding towards the back, the cuff is finished with an attached band with a 7 cm overlap tab a detail used in workwear. The back of the jacket has a centre back seam with no hem vent which is unusual as the jacket is quite long 70 cm in length finishing below the buttock, this would make it difficult to sit down in as the front zip is not two way and cannot be opened from the bottom to enable sitting without the jacket bunching up.

Figure 4: C.C.P. Jacket full front and back on viewing table.

Figure 5: C.C.P. Jacket with fluted shoulder detail and revers front darted pocket details.

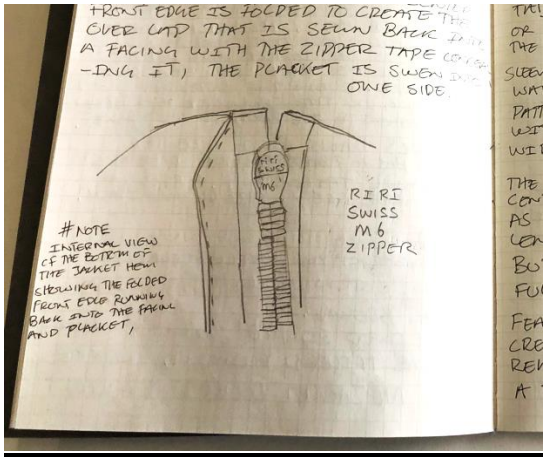


Figure 6: Sketch of the insertion of the open-ended zipper into the internal facing of the Carol Christian Poell jacket.

Day 3 / Wednesday 17th

Note: Arrived at the university 10.00 am to review the book titles in the menswear and pattern cutting sections within the campus library. I conducted a review of the library shelves to identify any gaps in my subject knowledge of workwear and occupational patterns and construction techniques. No new publication

was found on the subject of pattern cutting for menswear or occupational clothing that I was not aware of; however I did find some historical information on the practice of pressing within the construction processes of garment cutting which has seen a decline as a taught subject within fashion courses in recent years.

Figure 7: Clothes Construction by Evelyn. A. Mansfield, Michigan State College, 1953, Riverside Press.

At 11.00 am Daniella arrives to open the archive rooms, so I decided to continue looking at the garments in Aisle 1: as I had identified a designer shirt from a Calvin Klein collection A/W 2008 that had used an archetype detail associated with occupational health practitioners.

Aisle 1: Article Number: 2017.337.21
Calvin Klein / Off-centre Placket shirt, wool, Colour Grey, A/W 2008.
Garment Observation: This garment is a dress shirt made from a finely woven wool fabric that has a face side which is grey in colour and a reverse side that is white. The face side feels like it is coated to be water repellent, the shirt is of a slim cut with a casual set-in one-piece sleeve with a cuff and placket and single button fastening. The unique feature of this garment is the asymmetric placket opening running straight up the righthand side of the front body into the shoulder, the seven-button folded placket is constructed so it overlaps part of the shoulder seam to enable the front panel to be festered at the side neck.

The righthand stand and collar are attached to the back neck yoke panel but float out over the centre front, the lefthand side of shirt neck has the collar and stand attached but the stand continues and is sewn to front panel wrapping under the opposite collar side. The shirt is constructed with a twin needle chain stitch lap felled seam and edged stitched with a lockstitch machine, the styling suggests a medical or dental clothing as the asymmetric bib front opening adds protection from splashing to the chest area.

Figure 8: Calvin Klein dress shirt full front and back on viewing table and shirt details of asymmetric placket opening.

Aisle 3: Article Number: 2018.178.1/2/3
Levi's ICD/Massimo Osti/Philips Tech Jacket, 2000.
Garment Context & Observation: This garment is of an outerwear style for all weather conditions, it is a very complex construction as it has several features that appear functional but also provide an aesthetic look. It has been designed to operate as a passive electrical wearable technology garment. On the right-

hand side protrudes from the face of the jacket an attached gusseted bag, with a long open ended plastic zipper running around its circumference.

The bag also has a welted pocket constructed into the face of the bag shape accessible from the centre front of the jacket with a Velcro fastening, inside this pocket is a jack plug connector and wire. The open-ended zipper that runs around the gusset edge can be unzipped to expand the width of the lozenge shape giving more internal space within the face of the pockets and the body of the jacket that it is mounted upon. The righthand side bag also has a flapped pocket opening running along the bottom covering a welted closed end 20cm zipper leading to an internal bag that drops into the body of the jacket.

The centre front is fastened together by an open-ended nylon coil zipper with two overlapping plackets sewn onto both sides of the jacket closing left over right. This placket closure detail is military in its origin used because it prevents rain penetration through the zipper as the right side is turned back on itself creating a channel effect guiding the water down the placket to the hem, fastened along its length with four Velcro strips. Left side front of the jacket has the same lozenge shape pocket bag with one half of an open-ended zipper sewn around the circumference of the gusset suggesting that another panel could be reattached if it had the opposite side of the zip tape. Attached onto the pocket face are two rectangular patched pockets with flaps sewn on diagonally running up towards the centre front of the jacket, both gusseted bags have closed ended zips on either side that close towards the side seam.

Both stop short of the top edge which is covered by a short flap fastened with a Velcro strip, the back of the flaps is lined in a nylon Gore-Tex material. Inside the pocket flaps is a webbing strip that has sewn onto it a bound gusset type pouch with a clear plastic face. This is designed to house a small mobile phone and above it attached to the webbing tape is an electrical circuit connector fastened with a press stud. Above this on the pocket is a second flap which holds beneath another webbing tape that is seamed into the edge of the pocket gusset, attached are three more electrical circuit connectors and another gusseted pouch to hold a transformer type device.

Figure 9: Philips ICD wearable tech jacket front and left pocket details.

The bottom flap conceals a pocket that has two 20cm nylon coil closed end zippers both with internal pockets bags, protruding out from the top zipper edge is a backpack type strap made from a polyester mesh bound on the edge of this is a female clip buckle attachment. Connected to the top leading edge of the bag shape is another backpack type strap made from the main fabric, this strap contains another electrical connector device attached to wire that is threaded around the back face of the front opening. This pocket is closed by a long zipper at the end of which is a D-ring with black nylon webbing attached through a Velcro strip 67cm in length with a male adjustable clip buckle. Below this are two small, tucked pockets to house small items. Cut into the face of the jacket is a welted opening that goes straight through internally, positioned to the side of this a rubber moulded receptacle, two further ones are attached to the front chest.

Patterns for the front of the jacket comprise of a rectangular lower body to which the large pocket bags are attached and an upper chest/sleeve panel in kimono design with an underarm gusset, the lower sleeve is divided in two sections with an attached cuff band. The internal side of the main fabric on the jacket is a bonded black polyester mash, where the large front pockets are attached is backed by a facing panel covering the internal pocket bags. The seams are lockstitch sewn and seam taped sealed. The hood design is a two piece with a central back panel and the hood opening and neck facing patterns are seam taped down. The hood is detachable from the mandarin neck collar via a coil nylon zipper sewn into the neckline facing 3cm wide.

Figure 10: Levi's + Osti + Phillips ICD wearable tech jacket details of lower left pocket opening and internal finishes and Draft 1: extrapolated patterns from the jacket.

Day 4 / Thursday 18th

Note: Reflections on feedback I received from an in-progress message that I sent to my supervising team; Dialectical thinking, "The ability to view issues from multiple perspectives and to arrive at the most economical and reasonable reconciliation of seemingly contradictory information and postures. A form of reasoning based upon dialogue of arguments and counter arguments, advocating propositions".

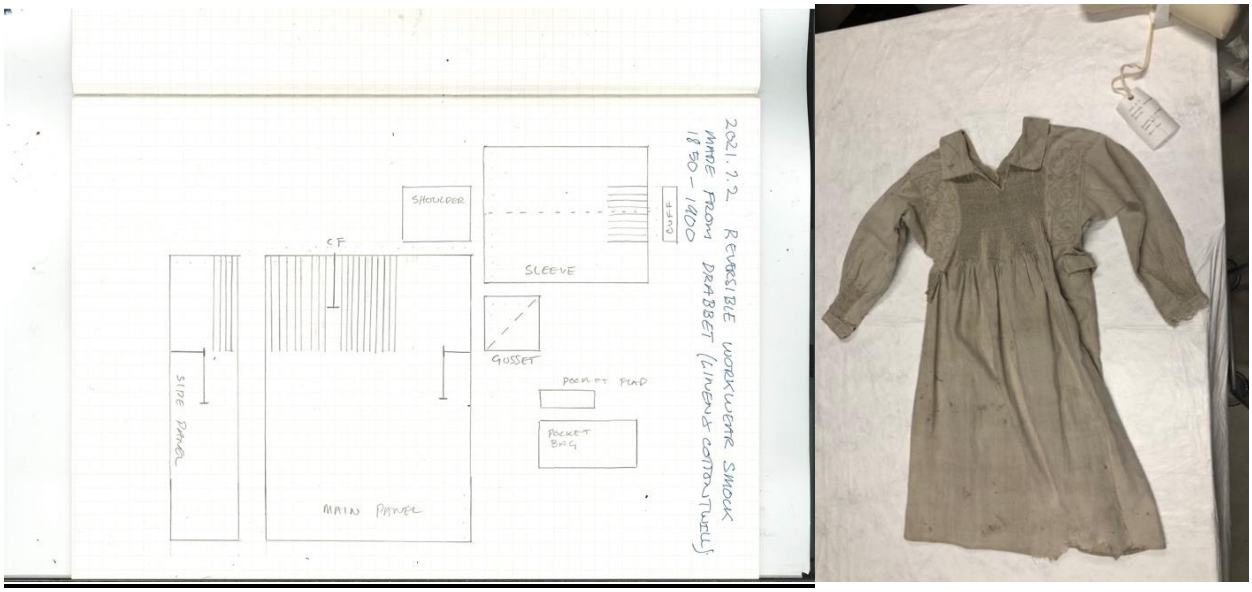
Arrived at the university today realising that I was halfway through my visit to the archive, and it was taking longer than expected to properly interrogate the garments especially as they have become more complex. Have decided to changing my strategy in terms of what I view, want to broaden my investigation to include pieces from different periods and genres.

Aisle 9: Article Number: 2021.7.2

Reversable Workwear Smock (origin unknown), Drabbet (linen & cotton) 1850-1900

Garment Observation: The smocking technique has been used for decoration as well as functionality, across the chest, shoulders and sleeves to reduce the rectangular patterns creating a fitted shaped garment. The rectangular sleeve has a diamond gusset inserted under the arm to enable movement as there is not cut armhole or sleeve head shaping, like the traditional Japanese Kimono design. The unique feature of this garment is that it has a multipurpose function with no defined front or back, both sides are cut from one pattern shape with a central V-cut out shape for the neckline. The collar pattern piece is rectangular in shape and sewn to either side of the neck opening, the shoulders have an inserted rectangular panel sewn to both side and doubled up to provide extra strength and protection against the heavy objects carried across the shoulders. The rectangular sleeve pattern is gathered on to a cuff band to enable closure, pocket bags are sewn into the side seams with a rectangular slit opening for access. The main lower body of the smock is made up of four panels comprising of two pattern shapes, one large square and another ¼ of the size leading me to conclude that they were loom width fabric sizes. Being

reversable in every aspect even down to the detail of accessing the pockets this smock is an early example of occupational workwear as it contains performance and functional qualities that we employ in contemporary design.



Draft 2: Patterns of the Reversable Labours Smock 1850-1900, & Figure 11: Reversable labours smock, image full garment with collar.

Figure 12: Reversable labours smock, images of the upper body and smocking, sleeve gusset and cuff details.

Aisle 2: Article Number: D.C.P.20-2017, 2017.131

C.P. Company / Urban Protection Jacket, S/S 2000, Colour green.

Garment Context & Observation: The urban protection range was designed by Moreno Ferrari between 1997 – 2001, this version of the famous jacket silhouette contains none of the technical features that the collection would go on to exhibit. Made from the 50 FILI a nylon/cotton mix bonded to a polyurethane film derived from the fabric used for the American field parka. This garment for C.P. Company became the ultimate outwear silhouette template as they would go on to create many versions of it even up to the present day.

Figure 13: C.P. Company, Urban Protection jacket with in-set neck hood detail and Alaskan seal gut anorak from the Yup'ik or Inupiat peoples date unknown, image from Invaluable.com/auction.

Garment Observation: Many features within the design would contribute to its performance qualities, the overall proportion of the jacket in terms of it volume in relation to its body and arm lengths is one. Not a feature to be confused with sizing which control the graded duplication of the garment. The unique features are the set-in hood which is joined to the body through a lowered neckline providing better closure and protection to the lower face and neck area. A feature taken from early Alaskan Yup'ik or Inupiat clothing design for artic conditions seen on early Antarctic explorers jackets. The body of the jacket has four large, mitred cargo pockets with a centre front zipper and covered placket. Left shoulder has a small, mitred pocket taking the place of and epaulette, above the set-in sleeve which has a diagonally placed small, mitred pocket, with patched arm panels an attached cuff band again similar in detail to the M65 military field jacket. There is no internal lining apart from a hood and neck facing with an attached zipped pocket. Additional technical feature added to the end of the open-ended centre front zipper tape is a small sewn material tab that allows one to hold down the tape while threading the zipper head on to the tail something that seems inconsequential but has functional valuable in cold environments when wearing gloves.

Figure 14: C.P. Company, Urban Protection jacket with centre front zip tab & internal pocket detail and jacket front view on study table.

Day 5 / Friday 19th

Note: This was to be the official last day viewing garments at the collection, but I had decided to extend my stay by one further day, so I have the chance to view the fire protective and military garments held within Ailes 9 – 12.

Aisle 3: Article Number: D.ST.5-2016 a.b/2016.211.12
Stone Island / Reversable Metallic Jacket & Liner, A/W 2003, Cotton-Polyester-Bonded Polyurethane.

Garment Context: Known to collectors as the ‘Spaceman Parka’ this garment has similar proportional styling to the other Massimo Osti outerwear designs. *Garment Observation:* This garment has two districted functional features that enhance its performance qualities, the outer shell of the jacket is bonded with an aluminised polyurethane coating making it water resistant and the reversable inner shell is 100% satin woven cotton which give it thermal qualities. It also has a full detachable inner lining with a Dutch roped fastening only connected to the main body via the neck facing and could be worn as a separate jacket with raglan sleeves and bound edges in cotton herringbone tape with a polyester quilted body. The unique features of this design are the use of integrated lower front welted pockets that are patched on and sewn into the side welt opening, the centre front edge has a concealed mitred corner that creates a small pocket bag a detail sometimes used on combat trousers. This pocket welt has underneath it a closed end zipper that opens straight through to the inside, which is covered by another welt placket, making it useable when worn both ways. The sleeves have two different pattern combinations with a set-in yoke panel front and a raglan style back, technically providing a looser sleeve head shape but not a commonly used combination. The hood is completely detachable from the main body of the garment by an open-ended zipper.

Figure 15: Stone Island, reversable metallic jacket front and Draft 4: Sleeve, front & back bodice patterns from ‘Spaceman’ Jacket.

Figure 16: Stone Island, reversable metallic jacket welted reversable pocket detail.

Day 6 / Monday 22nd

Final day at the archive. My plan is to complete my investigation into the collaborative tech-wear garments from C.P. Company and Levi's IDC, that had been documented and written about previously in Andrew Bolton's book 'Super Modern Wardrobe' as being innovative examples of this genre. Finish by reviewing the occupational workwear and military aisles of the collection.

Aisle 3: Article Number: 2019.44

Levi's ICD/ Philips Tech Wear Jacket, 2000, Polyamide, Codura, Polyester Colour Black.

Garment Observation: Unfortunately, the jacket did not have any detailed provenance information on the inventory card about its design origin apart from that it came out of the ICD, Levi's & Philips lab. The technical components of the jacket are similar to what was produced for the Otsi collaboration, in terms of the hardware for the electrical connectors and compartments for device to be attached. These are attached and hidden under two front panel flaps that are the size of the front body but slightly shorter. Seamed into a chest front yoke panel, armhole and loose at hem they open at the front and can be closed with zippers that run adjacent to the centre front zipper. A very highly manufactured complex design that aims to provide functional movement and performative qualities while concealing the equipment from view when being worn. One of which is the innovative cutting that has been applied during the construction of the jacket, to solve the load bearing issues of the electrical devices loaded to the front. The extra weight that is being carried would cause the jacket to pitch forward making it uncomfortable to wear for long periods.

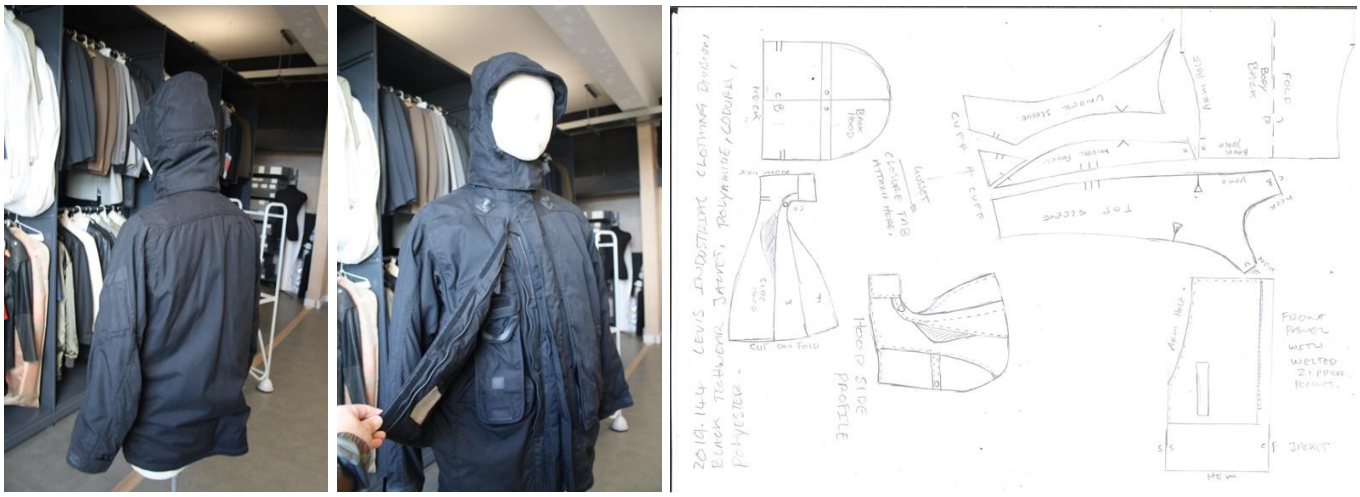


Figure 17: Levi's ICD + Philips, Tech wear jacket front & back views and Draft 6: Sleeve, front, back & hood patterns.

This issue has been resolved through moving the shoulder seam and combining the front and back shoulder into one yoke panel that runs over the shoulder into the top sleeve. Providing a solid piece of fabric to distribute the strain of the devices, the remaining volume of the under sleeve is cut segmentally into two further section that follow the nature bend of the arm with a cuff gusset and Velcro tab closure. This type of cutting and sleeve shape hugs the natural arm unlike a one-piece sleeve that just create a straight tube. The benefit of this shaping is that it provides support and stability to the top yoke sleeve section, stopping the garment from riding forward as well as more movability for the arm to interact with the carried devices. The remaining armhole cut into a V-section at the underarm point provide extra ease without going into the body circumference of the jacket. The front concealment flaps also have two welted zipper pockets with internal bags, providing extra storage making the jacket look conventional in style. Under the centre front placket that has a doubled sided turn back as used on military garments to prevent water reaching the zipper in extreme weather conditions. The jacket is fully lined with minimal detailing.

Figure 18: Levi's ICD + Philips, Tech wear jacket front & hood detail views

To complement the complexity of the jacket body the detachable hood is equally as functional, cut from six separate panels that are curved like segments to enable a close-fitting shape that hugs the head and provides protection from the weather. Over the temple area on the side of the hood are two mesh insert panels that provide ventilation and enable the wearer to hear clearer. A drawstring and peak provide even more ability to cover the face if needed, with a full internal mesh lining.

Figure 19. (Images left to right) Garment study room. Aisle 3 functional designer collection. Gareth Kershaw photographing details of the C.P. Company, Urban camouflage coat. Photographer is G. Kershaw, 2024.

Conclusion:

Further research needs to be conducted to verify my hypothesis that functional cutting is a stand-alone practice outside of known methodologies currently published on pattern cutting. Informed and directed by the occupational activities the garments are design for, the pattern cutter is challenged to find innovative solutions to functional problems dictated by the environmental outcomes that these garments are intended to perform within.

I commend the academic, technical support and administrative staff in the fashion department on their achievements and hard work in amassing such important assets to the study of material culture within the genre of menswear. How lucky the students at the University of Westminster are to have such a facility at their fingertips, I enjoyed every minute I spent looking through the catalogue and speaking to Andrew, Danielle, and Charlie and the students about the amazing garments, designers/brands that the collection holds. This experience has contributed to my research into occupational clothing and functional cutting, spawning lots of new avenues for future research and investigation.

Figure 20. (Images left to right) The entrance door into the archive rooms. Shelving containing the shoe collection. Professor Andrew Groves, Charlie Burns assistant curator, Gareth Kershaw, and Dr Danielle Sprecher senior curator. Photographer is G. Kershaw, 2024.

Glossary of garment functional features, materials and methods reviewed in the study:

Archive catalogue number	Designer / brand, date	Object description	Fabric & colour	Special pattern features, sizing	Construction methods and trims
D.CC.1-2016, Article number:2016.090	Carol Christian Poell, 2003	Suit Jacket	Corduroy, Grey	Standard 3-piece suit pattern, no unique features	No lining internal construction revealed, seams and
D.CC.2-2016	Carol Christian Poell, 1998	Casual Jacket	Cotton Drill, Brown	Inverted front diagonal dart. Fluted sleeve head. Size 48”, chest 110cm Circ, front neck shoulder point to hem 73cm, sleeve length 71cm	Made in Italy, Machine sewn with a lockstitch
2017.298	Carol Christian Poell, S/S 2002	Trouser	Cotton, Grey	Narrow bound front fly & laced back rise, waist 84cm, outside leg 105cm, inside leg 82cm	Made in Italy
2018.153	Carol Christian Poell, S/S 2006	Tailored Jacket	100% Cotton, Black	Standard 3-piece suit pattern, unique feature was the internal fishing	Industrial chain-stitch edge finishing on internal exposed seams (normally used for the construction of rice or grain sacks)

2017.337.21	Calvin Klein, A/W 2008	Shirt	Wool, Grey	Asymmetric placket running up the right front side with wrap around convertible collar with side button fastening, Chest 104cm, front neck shoulder point to hem 73cm, sleeve length 64cm	Made in Italy, Machine sewn with twin needle lockstitch
2018.229	Boneville, 1987-1993	Navy Artic Lightweight Jacket	100% Cotton, Cream	Laced panelled detachable hood	Light weight fabric, waterproof
2018.178.1/2/3	Levis-Massimo Osti-Philips, 2000	ICD Storage Courier Jacket	100% Polyester, Beige	Interactive compartments and pockets design to carry electronic devices of multiple shapes and sizes. Complex integrated shoulder yoke sleeve design, with triangular lower armholes	Bonded fabric waterproof, lockstitch seams taped sealed
2021.7.2	Unknown, 1850-1900	Reversable Labours Smock	Drabbet (linen & cotton twill)	Identical features on both sides not indication of a front or back from the decorative finishes, collar was divided into two small sections that ran across each shoulder from front to back. Chest 100cm Circ, sleeve length 52cm, front neck shoulder point to hem 115cm	Hand sewn
D.CP.14b-2016, 2016.050.2	C.P Company, A/W 2002	Beekeeper Hooded Jacket	Cotton, Polyester, Polyetherimide, Black	Multiple asymmetric openings, outerwear pattern archetypes used for the hood and body. Asymmetric opening on the right-hand side chest, detachable enclosed faced hood. Chest 134cm circumference, SFN-H 93cm, Sleeve length 78cm	Lockstitch construction, metal fastenings
D.CP.20-2017, 2017.131	C.P Company, S/S 2000	Urban Protection Jacket	60% Nylon, 40% Polyurethane	Dropped squared front neckline & set in hood with internal facings and no lining.	Lockstitch construction with taped sealed seams
2018.48.1	Vexed Generation, 1996	Neoblastic Parka	High Tenacity Nylon, Black	Scooped body patterns, Scooped protective patch pocket bags	Lockstitch with bound seams, bonded fabric no lining
D.ST.5-2016 a.b, 2016.211.1-2	Stone Island	Spaceman-Reversible Metallic Coat	Cotton, Polyester, Polyurethane, Silver	Reversable body pattern, detachable hood pattern, removable lining pattern, Unique front mitred patched pocket	Lockstitch, binding, quilting, eyelets
2016.093	C.P Company, A/W 1999	Urban Protection LED Coat	Nylon, Polyester, Black	Squared inset armhole and sleeve pattern, multiple patched pockets patterns	Plastic clips, lockstitch seams, lining, Velcro, and nylon zippers
D.CP.15-2017, 2017.072.1	C.P. Company, 2000	Urban Protection Utility Vest	Nylon, Polyester, Black	Multiple patched pockets pattern shapes for lighting devices	Lockstitch seams, binding, lining, zip fastening

2016.234	Levi's ICD + Massimo Osti, 2000	Impact Protection Jacket	Polyamide, Polyurethane coating, Camo Green	Bomber jacket pattern style, Internal lining pouches with foam protection pads	Lockstitch seams, fully lined, metal zipper
2018.177	Levi's ICD + Osti + Philips, 2000	Mooring Gilet	100 % Polyamide, Beige	Interactive compartments and pockets design to carry electronic devices of multiple shapes	Bonded fabric waterproof, lockstitch seams taped sealed
2019.144	Levi's ICD + Philips, 2000	Techwear Jacket	Polyamide, Codura, Polyester, Black	Over the shoulder yoke sleeve pattern, engineered under sleeve pattern, segmented hood pattern	Breathable mesh inserts, fully lined, lockstitch construction
2017.336.1	Stentex - MK 7a, 1993	Immersion Suit	Rubberised nylon, Orange	Lower front leg zipped closure panels to reduce leg volume	Glued and bonded seams

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