Copyright is owned by the Author of the thesis. Permission is given for a copy to be downloaded by an individual for the purpose of research and private study only. The thesis may not be reproduced elsewhere without the permission of the Author.
This practice-based design research questions the influence of body ideals and body categorisation methods on women’s body shape, individual dress expression and wellbeing. Historical and current body type categorisation methods are conventions prevalent within the fashion industry. This research project questions whether these conventions of categorising women’s bodies into simplified shapes and assumed fit and aesthetic preferences is problematic and even redundant in terms of women’s wellbeing in light of changing attitudes towards dress, body ideals and gender. New understandings of wellbeing and identity, self-awareness and body confidence for the individual impacts fashion expression now and in the future.

It is highly relevant for designers to understand body shape and the importance of fit preferences in all respects, both physical and psychological throughout the design process.

For this practice-based research project, two experimental design pieces are created that consider the diversity of women’s body shapes and self-reflection of dress. In addition to relevant literature, this research includes design analysis of influential designers who explore the boundaries of the body and garment. My own investigation analyses responses from a small group of ten diverse women to gain insight into the relevance of defined body types and their own perceptions and choices of garment shape and design for personal fit satisfaction. This project informs a reiterative and integrative design process of mindful reflection, drawing, draping, cutting and construction to create new volume, shapes and silhouette to reflect the subjective perceptions of body and dress. This innovative design practice looks to new ways of design and pattern development processes to create new expressions of apparel outside of expected norms.

This research challenges preconceived ideas about body ideals and dress, in an attempt to open minds to the diversity and uniqueness of body shape and external projection of self.
I would like to thank and acknowledge my supervisors Deb Cumming, Catherine Bagnall and Holly McQuillan for their encouragement, guidance and positivity. Thank you to my family, friends and colleagues for the unconditional support and help throughout.
Imagine a world where what we wear is not determined by the negative reductionist ideals of body shape. This project is a conceptual reimagining of the possible relationship we can have with dressing our bodies.

I am currently working in the New Zealand fashion industry in design and production and have done so for over 10 years. Prior to this I worked in the health and fitness industry. I feel that the topic I am researching is relevant to these industries as both have a primary focus on enhancing and modifying the body. Both use different body modification methods to obtain similar desired outcomes, to improve individual self-confidence and to create a more positive sense of wellbeing. There are however, downsides to what these industries endorse. Unrealistic portrayals of ideal bodies (Mackinney-Valentin, 2013) and lifestyles are widespread in media and advertising, saturation of these images can have detrimental effects on women’s self-esteem and body satisfaction (Pisut & Connell, 2007). This topic is of importance and I see these issues on an everyday basis working within the fashion industry so understand the impact on women. My motivation for doing this research is that I wish to emphasise and inform industry and individuals of the positive aspects of body and garment, by “transforming ‘negative’ ideas into critical and questioning designs” (C. Evans, 2003, p. 7). This design-led research is specifically about body and garment. It looks at the impact of social ideals on women’s body shape and the influence this has on our perception of body and how we dress.

Through design practice research, I create two conceptual pieces to interrogate the relationship between women’s body shape and ideals, and the role this plays in dictating perceptions of body within garments. These designs will explore expression of body and garment through volume, shape and silhouette by experimenting with the space between garment and skin. Japanese fashion designer Yohji Yamamoto creates a ‘second skin’ to provide confidence, psychological freedom, and freedom of the body (Holborn & Miyake, 1995). Jones suggests “fashion design is not about revealing or accentuating the shape of a woman’s body, its purpose is to allow a person to be what they are” (as cited in English, 2011, p. 72). We use dress as an expression of our identity (Apeagyei, Otieno, & Tyler, 2007; Belk, 1988; Crane, 2000; Davis, 1994) projecting cues of how we feel and how we want to be interpreted by others. This form of visible external expression is influenced by the way we feel about ourselves, and our perceptions of body (Fiore & Kimle, 1997), shaped by social attitudes and cultural values (Apeagyei et al., 2007).

The female body has a long lineage of being modified and categorised in an attempt to conform to an ideal. This project questions the notion of ideal body shape, the associated methods used to achieve an ideal, and its relativity to dress in a current context. Throughout history women’s body shape has been modified to fit to ideals of the time. Garments have been used as a method to modify the body, for example the corset reshaped the figure to the desirable shape of the late 1800s (Almond, 2013; Fiore & Kimle, 1997; Thesander, 1997). In more recent times “the artificial mechanisms for creating the fashionable form have become obsolete, greater emphasis has fallen on the transformation of the body through exercise, diet, or surgical intervention” (Koda, 2001, p. 95).

Geometric shapes have been aligned to the body and used to categorise and compare
women’s body shapes (Istook, C. L., Simmons, K. P., & Devarajan, P., 2004; Liechty, Rasband, & Potthberg, 2010; Rasband, 1994). These reductive shapes have been assigned to women's bodies, and used as a tool to help simplify the female body shape. The promotion of this type of information on how women should dress for specified body shapes has become more prevalent (Liechty et al., 2010; Rasband, 1994; Woodall & Constantine, 2014), for example the popular television series 'Trinny and Susannah'. This information emphasizes dressing to camouflage aspects of the body that are not considered ideal, or emphasize and define those considered desirable by social and cultural norms (Liechty et al., 2010; Rasband, 1994). Associated pressure on women to conform to an ideal can affect psychological wellbeing (H.-R. Lee, Lee, Choi, Kim, & Han, 2014) and impact negatively on body image and self esteem (Pisut & Connell, 2007).

This research aims to challenge and shift our thinking, to remove the pressure of fitting to these ideals, to change ways of thinking of the body and therefore rethinking how we dress. The pieces created will attempt to challenge and offer new modes of perception of self and design interaction. For the past 10 years I have been involved in designing and producing two seasonal collections a year, which are commercially oriented to the company’s ethos and market sectors. In this project the two conceptual pieces created will be exhibited. This is so the viewer themselves decides how long they wish to look at the pieces (Chalayan, 2015), enabling time to understand and process the focus and meaning behind the designs, rather than a conventional fast paced runway show. The viewer can also wear the pieces. Once on they can be played with, manipulated and arranged around the body.

For the purpose of this research women are the focus, as women are identified as a group greatly influenced by body ideals (Almond, 2013; Fiore & Kimle, 1997; Thesander, 1997). I wanted to talk to women to hear their own responses of dressing to a specified body type. A small group of women were interviewed and asked a series of open-ended questions based on their ‘go to’ garments. They were also asked to identify with a body shape(s) represented by 2-dimensional geometric shapes.

Key responses and elements from interviews triggered the design process. In this project I have literally and metaphorically overturned categorisation methods of body shape and conformity to a body ideal. The 2-dimensional shapes were experimented with by making them larger, externalising and moving them away from the body in an attempt to shift away from individual and social conformed of reducing the female body to simple forms. The designs created express the co-existence of body and garment, highlighting the space between skin and fabric and accentuating volume and silhouette through modified methods of drape in a contemporary context.

This research hopes to use dress as another expression of the body. The design pieces created modify body shape in an extreme manner, while still keeping the body inclusive. These pieces hope to distract from the body ideal and disrupt social and cultural paradigms of dress and body. As a result these designs act as a starting point for individuals to rethink about how they feel about their bodies and what they wear and to begin a positive process of modification of self-awareness of one’s own body and garment.

---

1 'Go to' garment refers to favourite clothes in wardrobe, pieces that are always returned to and cherished for different reasons. Garments that would be worn everyday if they could be or, garments that one is especially attached to and not worn that often but would never be given away.

2 Five 2-dimensional geometric shapes were drawn onto the body and used for interviewees to identify with. The shapes were: 'triangle' (narrow top/wide lower), 'inverted triangle' (wide top/narrow lower), 'rectangle' (straight up & down), 'hourglass' (equal top & lower) and 'oval' (round midsection).
The aim of this design project is to investigate and challenge perceptions of the interrelationship of female body shape with garment shape in a current context.
LITERATURE REVIEW

Within the fashion and apparel industry the interaction of body and garment can affect design aesthetics, fit and subsequently the wearer’s perception of self either positively or negatively. This literature review will investigate body ideals and body shape categorisation methods in both historical and current contexts. It addresses the interrelationship of fashion and body shape, its affect on individual physical and psychological fit preferences, self-expression and wellbeing. Examples of relevant fashion designers who have rejected body ideals and who design to explore the space between body and garment will also be highlighted.

BODY SHAPE and CATEGORISATION: Elusive Ideals

There is immense pressure for women to conform to and maintain an ideal figure type (Walker, 2010). Ideal body and femininity are created by individual cultures and societies (Almond, 2013; Fiore & Kimle, 1997; Thesander, 1997). Women are expected to conform to these physical and behavioural ideals becoming a somewhat aesthetic object (Thesander, 1997), continually comparing and moulding themselves to an ideal (Fiore & Kimle, 1997; Thesander, 1997). At an early age females are exposed to the sociocultural emphasis of ideals and appearance (Dohnt & Tiggemann, 2006). The moulded plastic ‘Barbie’ doll (Thesander, 1997) may be used as a tool of social comparison (Hayes & Tantleff-Dunn, 2010) subconsciously feeding children information on ideal figure types. Dohnt & Tiggemann (2006) found that children as young as 6 years "desired a thinner ideal figure” (p.141) with awareness of body image3 and dieting influenced by both peers and media.

Western costume history illustrates the continuously changing ideal body shape and the use of natural and artificial constructs of dress to meet the cultural ideals of each period. Corsets and foundation garments served to accentuate, manipulate and recreate the figure for over 400 years, by enhancing and disguising, shaping and re-shaping the body to create optical illusions (Almond, 2013; Fiore & Kimle, 1997; Thesander, 1997; Walker, 2010). Throughout history, it is evident that defining and accentuating the female hips, waist and bust has been prevalent, with body ideals and body shapes constantly changing and varying among different cultures and societies (Almond, 2013). Pisut & Connell (2007) state that the ‘hourglass’ body shape is no longer the norm with individuals now having a wide range of body shapes and sizes, and the multiple conflicting results from body scanning studies reinforce this notion (Istook, C. L. et al., 2004; J. Y. Lee, Istook, Nam, & Park, 2007; Pisut & Connell, 2007; Vuruskan & Bulgun, 2011). Yet the fashion industry has a profound influence on continuing to create and reinforce defined body ideals through imagery (LaBat & DeLong, 1990).

Media and magazines guide one “how to look, feel and behave” (Mackinney-Valentin, 2013, p. 17), simultaneously creating impossible ideals for most (Mackinney-Valentin, 2013). The reinforcement of ideals affects women’s attitudes towards their bodies and distorts perceptions of body image (H.-R. Lee et al., 2014; Mackinney-Valentin, 2013; Walker, 2010). Constant exposure to media images of idealistic body shapes can cause individuals to compare themselves to these (Walker, 2010) which can negatively affect perception of self, body image and psychological wellbeing4 (H.-R. Lee

---

3 Body image: Mental picture of one’s body, clothes perceived differently by individuals in relation to body image (Fiore & Kimle, 1997; Kaiser & Kaiser, 1997).

4 Wellbeing is most commonly understood as a holistic conception of positive human functioning” (Painter, Fuller, & Atkinson, 2012, p. 16).
et al., 2014). Other psychological factors such as physical attractiveness, body satisfaction and self esteem (Johnson & Wardle, 2005; Pisut & Connell, 2007) can also be damaged, sometimes leading to depression and eating disorders (Johnson & Wardle, 2005; Walker, 2010). For this project I am specifically focussing on the female body and its relationship to clothing. Although there is less research and emphasis on male body ideals, body shape still impacts men and has increased through advertising and film media over the last two decades (McNeill & Firman, 2014).

Similar to females, younger males are affected by exposure to male body ideals in media, however throughout adulthood this becomes less important (McCabe & Ricciardelli, 2004; McNeill & Firman, 2014).

There is much evidence to show that individuals are heavily influenced by societal pressures to conform through methods of body modification (Fiore & Kimle, 1997; Koda, 2001; LaBat & DeLong, 1990; Thesander, 1997). Body shape has been artificially re-created in history by Western culture (Thesander, 1997) by using garments to modify the body. Women who are dissatisfied with their bodies and who strive to conform to the ideal, undertake many forms of body modification methods (LaBat & DeLong, 1990). For most women, ideals are unrealistic and unnatural. Koda (2001) suggests that body modifying garments are used less frequently “greater emphasis...on the transformation of the body through exercise, diet, or surgical intervention” (p. 95). This was exemplified in the mid 1970s where muscle tone, fitness and a slim physique (Fiore & Kimle, 1997) was emphasised. Associated body modification industries grew rapidly, promoting and providing methods of weight loss, fitness and health (LaBat & DeLong, 1990), cosmetic surgery (LaBat & DeLong, 1990; Thesander, 1997) hair dying and teeth whitening (Thesander, 1997).

It is important to understand that body shape varies between individuals in many different ways. Our anatomical differences such as, height, bone structure and weight effect our body shape (Rashand, 1994). Body shapes are culturally specific (Faust & Carrier, 2014) and are continually changing due to our multidimensional lifestyles, fashions of the time and sociocultural values. It is these cultural influences that effect individual perception of body shape (Devarajan, P. & Istook, C. L., 2004; Pisut & Connell, 2007).

To help understand the diversity of body shape, different methods of categorising the body have been developed throughout history. The body has been analysed and categorised for different aesthetic, physiological and psychological purposes based on its shape. These systems inevitably coerce individuals to align their own body to a similar shape, which is commonly framed by a cultural body ideal. The different shapes have been acknowledged, but simplified as a method for standardisation. The fashion industry commonly uses body categorization methods and systems for ease of design and for production of large quantities of garments. These shape categorisations guide the wearer to specified sizes and fit, aligned to an ideal figure type of the time. Early examples of categorisation are shown in the 1900s, whereby the increased popularity of women’s corsets spurred corset companies to rethink manufacturing processes. Categorising women’s bodies into specific shapes helped to refine corset production methods (Fields, 1999, 2007). Companies created picture charts, which categorised women into body types. Women identified with these types and were sold the correct fitting corset specific for that particular shape (Fields, 1999, 2007) shown in Figure 1.

![Figure 1](image)

**Figure 1** Gossards Corset type advertisement (“How to select”, 1917).
Many body shape categorisations vary in complexity but all reduce the female body to formulaic simple shapes. In the 1950s researcher Helen Douty categorised the body from front and side views, developing the Douty 5-point body build and postural scale (Sidberry, 2011). This scale assessed silhouette, posture and proportion and helped to understand the affect of body within garments (Mahajan, 2009). In 1981 Bonnie August categorised the body into front and side view and front length (Fiore & Kimle, 1997; Sidberry, 2011), likening them to letters of the alphabet (Mahajan, 2009), this method like Douty’s considers different views of the body and it’s interaction with dress. Judith Rasband (1994) distinguished 8 figure types, represented by flat 2-dimensional geometric shapes, which were used to help pattern making and guide women in their choices of clothing (Liechty et al., 2010; Rasband, 1994). Recent media celebrities ‘Trinny and Susannah’ popularised 12 body shapes (Woodall & Constantine, 2014) for styling and dress purposes, helping women to gain a better understanding of their body to what suits their shape. These systems all outline the differences in body shape, however it is hard to ignore the emphasis they place on moulding a specific body shape through dress to align to a culturally preferred figure type of the period. As categorisation methods developed, the classification of the female body became even more simplified, reducing the complexities of the 3-dimensional female figure to basic 2-dimensional forms.

The categorisation of body shape for dressing purposes, allows the body to be evaluated against a specified ideal body and dressed to balance accordingly (Liechty et al., 2010; Rasband, 1994; Woodall & Constantine, 2014). Clothing can be used to de-emphasise negative areas of the body by masking (Liechty et al., 2010; Sidberry, 2011) and attention drawn towards positive areas (Liechty et al., 2010). These methods attempt to create the ideal body shape and arouse positive feelings, increasing individual body cathexis5, esteem and self-confidence (Liechty et al., 2010; Rasband, 1994; Sidberry, 2011). According to Liechty et al. (2010), Rasband (1994) and Woodall & Constantine (2014) the clothes chosen should be shapes used to balance the body and sculpt body shape closer to the ideal. Clothes should be used to draw attention away from certain parts of the body and to focus on other areas, to create optical illusions by adding or taking away fullness, length, detail or colour (Liechty et al., 2010; Rasband, 1994) as outlined in the example below (Figure 2).

This focus on dressing to align to an ideal is questionable considering a very small number of women have the ideal figure type (Sidberry, 2011). Would it not be more beneficial to encourage individuality through design, promoting expression and freedom of body shape through choice of design shape, rather than adhering to these prescribed physical and dress body modification methods?

---

5 Body cathexis: Level of satisfaction with body, positive and negative feelings towards body (closely linked to self image and self esteem), related to and interacts with fit satisfaction (Kaiser & Kaiser, 1997; LaBat & DeLong, 1990).

**Figure 2** How to dress for your body shape a summation from Liechty et al., 2010; Rasband, 1994; Woodall & Constantine, 2014.
FASHION FIT, WELLBEING and SELF EXPRESSION

Acknowledging that all women have unique and varying body shapes is fundamental to understanding fashion design responses to the body. The body is central to fashion design and the relationship this has with garment can affect the wearer’s perception of their body positively or negatively. It is important to encourage a positive interaction of body shape and garment shape and to satisfy individual preferences relating to fit. The fit of a garment is subjective and can be defined differently from different individual perspectives (Alexander, Connell, & Presley, 2005; Devarajan, P. & Istook, C. L., 2004; Pisut & Connell, 2007; Rasband, 1994). It is suggested that fit in relationship to the figure is how the garment interacts with the 3-D physical form (Istook, C. L. et al., 2004), it should provide comfort and allow freedom of movement (Liechty et al., 2010), while flattering the figure (Istook, C. L. et al., 2004).

There are many factors that affect fit, these can influence fit preference and physiological and psychological comfort (Devarajan, P. & Istook, C. L., 2004; Faust & Carrier, 2014; Kasambala, 2013; Kinley, 2010; LaBat & DeLong, 1990; Pisut & Connell, 2007). Fit can be affected by cultural influences (Alexander et al., 2005; Kinley, 2010; Pisut & Connell, 2007), social ideals (LaBat & DeLong, 1990), and lifestyle (Alexander et al., 2005; Kinley, 2010; Liechty et al., 2010; Pisut & Connell, 2007), moulding individual preferences specifically within a society.

Literature highlights that a good fitting garment has a natural relationship and interaction (Fiore & Kimle, 1997; Liechty et al., 2010), while conforming with the body (LaBat & DeLong, 1990). It will have successfully satisfied all fit preferences (Alexander et al., 2005; LaBat & DeLong, 1990) an individual requires, creating increased psychological and physiological comfort (LaBat & DeLong, 1990). This too contributes to the social wellbeing of the wearer (Alexander et al., 2005), therefore creating confidence (Alexander et al., 2005) and positive responses to their body. I question this literature in relation to what good fit means and the emphasis of a garment’s natural relationship and conformity to the body.

How an individual thinks, feels and acts in response to physical fit is important to the wearer’s state of mind (Rasband, 1994), influencing how they perceive themselves in a garment. Physical factors that influence fit preference include body shape (Alexander et al., 2005; Faust & Carrier, 2014; Kasambala, 2013; Kinley, 2010; Pisut & Connell, 2007), body size (Faust & Carrier, 2014; Kinley, 2010), physical features (Azuma & Fernie, 2003), appearance (Devarajan, P. & Istook, C. L., 2004; Kasambala, 2013), age, sex (Alexander et al., 2005; Kinley, 2010; Liechty et al., 2010; Pisut & Connell, 2007) and ethnicity (Kinley, 2010; Liechty et al., 2010).

Individual perception of fit is influenced by psychological aspects such as perceived body cathexis (Pisut & Connell, 2007), self-perception, body image (Faust & Carrier, 2014), comfort and personal attitudes towards body size and shape (Apeagyei et al., 2007; Faust & Carrier, 2014; Kinley, 2010; Pisut & Connell, 2007).

If fit satisfaction is met by satisfying individual wants and needs (Pisut & Connell, 2007; Workman & Lee, 2011), then they will experience positive feelings and increased self-confidence (Liechty et al., 2010). Research relating to fit and women’s body shape shows that those least satisfied with garment fit are women who have fit issues mostly with their lower body, resulting in a lower body cathexis in that area (LaBat & DeLong, 1990). Pisut & Connell’s (2007) study of female fit preferences concluded that 80% of reported fit problems were at the waist, hip and bust, with the most common fit problems being tightness and length.

The fashion designer’s perception of fit is similar to that of individuals (Kasambala, 2013) however, they have more control over different design aesthetic preferences (Pisut & Connell, 2007) in relation to fit, such as shape, silhouette, design case (Rasband, 1994), current trends (Kinley, 2010; Liechty et al., 2010; Pisut & Connell, 2007; Rasband, 1994) and function (Kasambala, 2013; Kinley, 2010). Smaller boutique designers tend to design and fit garments to their own body shape (Rasband, 1994) or those within their design team, which in turn makes fit more specific for a certain body shape. Mass produced garments align closer to industry sizing standards, also creating garments that are specific for a set of average body shapes and cannot be expected to suit all individual body types. When these base sizes are graded up or down to other sizes, they are modelled on a generic system formed around bodies growing proportionally (Devarajan, P. & Istook, C. L., 2004). It needs to be noted that industry sizing systems do not necessarily reflect all body shapes (Connell, Ulrich, Brannon, Presley, & Alexander, 2006), so when individuals use a specific sizing system and expect to fit a garment, it is not taking into consideration contours and proportions resulting in fitting issues.

Apparel consumers today have difficulties finding clothes that fit well (Kasambala, 2013; Pisut & Connell, 2007). Comfort and fit are the highest determinants for apparel purchase (Apeagyei et al., 2007). Research on new
technologies is utilising new retail approaches with body scanning and fit visualisation (Jevsnik, Pilar, St Jepanovic, & Rudolf, 2012), focusing on a shift catering to individual needs. However at this stage, this is not a predominant current industry practice.

To understand the sizing systems of the New Zealand fashion industry better, I analysed sizing chart measurements to see if they correlated to a specific body type (see Appendix A for details). Size 12 bust, waist and hip measurements from 11 New Zealand women’s fashion brands were used to determine ratios between the 3 different measuring points, a formula determining different body types was used to identify these (J. Y. Lee et al., 2007). My analysis showed that the majority of size charts are based on two different body shapes, the top hourglass (hourglass with broader shoulders) and bottom hourglass (hourglass with broader hips). The measurements between the designers bust, waist and hip also varied greatly, with the difference in minimum and maximum bust = 4.5cm, waist = 14cm and hip = 12.5cm. The results show that the large variances between waist and hip measurements can lead to greater fit issues within these areas as already observed by Pisut & Connell (2007). They also highlight that body shape and sizing systems within the New Zealand fashion industry can be categorised as a specific shape but, the individual designers use their own sizing systems specific for their garments which creates great variance in fit among brands. When an individual does not fit the particular clothing brand’s fit and sizing system, this can create negative feelings and perception towards their body, instead of blaming the garment itself (Alexander et al., 2005; Kasambala, 2013; Pisut & Connell, 2007). Kasambala (2013) found that women’s perceived body shape affected what they could wear, with 86% of women conscious of their bodies and how garments fit them. Research by Almond (2013) suggests that a woman who fits into a smaller size feels more confident, with clothing size impacting on self worth, attractiveness, career and social life. The way we feel in our clothing affects our mood and wellbeing in relation to how we feel about ourselves. Wellbeing is becoming increasingly sought after in today’s society, with perceptions and experiences of wellbeing constantly differing and shifting (Sointu, 2005). Wellbeing includes physiological health and emotional, social and spiritual aspects of an individual (Painter, Fuller, & Atkinson, 2012). Enhancing positive experiences and feelings associated with body and garment interaction remains crucial to fashion design and individual wellbeing. “Body image has strong implications for the overall wellbeing of a person” (H.-R. Lee et al., 2014, p. 1343) which is influenced either positively or negatively by aspects of design and the actions of the fashion industry.

We are surrounded by information portraying ideals of how we should look and feel. When considering body and garment, it becomes hard to distinguish the difference between what we think we feel and see, or if this is swayed by the idealist views fed to us. Mindfulness is an attribute of consciousness, believed to promote wellbeing (Brown & Ryan, 2003), it is important to be mindful of surroundings and decision processes when considering the body with garment. If individuals are preoccupied, what is present becomes blurred (Brown & Ryan, 2003). A focus is required without deflection with the individual refraining from compulsive, automatic thoughts, habits and unhealthy behaviour patterns (Brown & Ryan, 2003). Brown & Ryan (2003) found that those that are more mindful of their behaviour and able to alter emotional states, are less likely to be self conscious and socially anxious. It is important to promote awareness of mindfulness for individuals to make conscious decisions towards their body with garment. Taking the time to analyse our bodies and what we wear with an unbiased opinion, in an effort to remove the subconscious ideals from mind and be able to express one’s body to dress freely, is a positive shift. Clothing has the capacity to promote different emotions in the wearer. If conscious decisions are made to return to the benefits sought from clothing that promote positive feelings and emotions, this may enhance the wearer’s level of wellbeing (Kinley, 2010).

Fashion provides individuality and social acceptance (Azuma & Fernic, 2003) and is used to express personality and differentiation, playing on emotional needs and external symbols (Niinimäki, 2010). Within each society there are many cultural factors that are continually evolving and shaping individuality and clothing choice such as current trends, body shape, lifestyle and geographic location (Devarajan, P. & Istoook, C. L., 2004; Kinley, 2010; Pisut & Connell, 2007). Our possessions are part of our extended self, visually expressing our self identitya and reflecting who we are (Apeagyei et al., 2007; Belk, 1988; Crane, 2000; Davis, 1994; Kaiser & Kaiser, 1997). How we see ourselves matches either our actual or ideal self (Goldsmith, Flynn, & Moore, 1996) which is linked to perceived self-image, self-concept and self-esteem (Otieno, Harrow, & Lea-Greenwood, 2005), which can be expressed through clothing. How we express ourselves can be displayed through the clothes we wear, “clothes are activated by the wearing of them just as bodies are actualised by the clothes they wear” (Craik, 1993, p. 16). Clothing can be used as a form of communication, or a type of visual text which expresses perception of oneself to others (Crane & Bovone, 2006; Kaiser & Kaiser, 1997). One’s projection of appearance can carry and transmit messages about personal identity, including values, attitudes (M. Evans, 1989), cultural and social affiliation (Thesander, 1997), personality, sociability and mood (Apeagyei et al., 2007; Kaiser & Kaiser, 1997). Individuals require different things from clothing (Devarajan, P. & Istoook, C. L., 2004) choosing to wear clothing for certain beneficial reasons, such as self-improvement, social status/prestige, sex appeal/femininity, fashion image, function/comfort and figure flaw compensation (Kinley, 2010; Shim & Bickle, 1994). Individuals choose certain brands they feel best match their personality, forming self expression (M. Evans, 1989) and giving the wearer a sense of identity to define themselves in relationship to others (Davis, 1994). Strong emotional attachment can be the result of the design satisfying the symbolic needs and values of the individual, developing meaning and emotions (Thomson, MacInnis, & Whan Park, 2005), which can sometimes span the lifespan of an item (Niinimäki & Hassi, 2011).

---

a Self identity: Perceived characteristics or qualities that represent, define or differentiate the self in social context (Kaiser & Kaiser, 1997; Merriam-Webster.com, 2015).
Fashion design elements such as silhouette, shape, proportion, balance and appearance interact with the body. Liechty et al. (2010), Rasband (1994) and Sidberry (2011) discuss dressing the body, emphasising that these design elements should create a natural relationship between body and garment with this modifying perceptions of self positively or negatively. Koda (2001) suggests that “fashions great seduction is its mutability” (p. 8), clothing has the ability to camouflage perceived faults and enhance certain characteristics, in an effort to “bring the body closer to an elusive transient ideal” (p. 12). These researchers imply that particular parts of the body and individual perceptions of body that do not conform to the ideal are modified by defining, emphasizing or camouflaging through dress. This design-led research project questions these approaches that modify the body through dress, by exploring the garment and body relationship and subverting conventional body modifications and standardisation through design and dress.

As a reaction to these methods of dress in opposition to the conformity of body to ideals, several fashion designers have used “dress to disguise the body’s contours altogether, masking the body in architectural proportions that encase the entire body within a superstructure” (Quinn, 2003, p. 234). Japanese designers Issey Miyake, Yohji Yamamoto and Rei Kawakubo have rejected western ideals of dress to focus on the body’s shape and instead blur the boundaries between dress and body. This puts focus on the sensations of the wearer with the garment, and garment as shape, rather than the dressed body mirroring the stereotypical ideal body. Through fashion, Japanese designers “deconstruct European aesthetics and... encourage people to reconsider their Western ideals of beauty” (Fukai, 2010, p. 18). Yamamoto and Miyake commonly use design to test these ideals and shape the body into a form rather than following the natural shape of the body (Quinn, 2003) (Figure 3 & Figure 4).

Rei Kawakubo founder of Comme Des Garçons questions “stereotypical images and perceptions of women through fashion” (English, 2011, p. 69) increasing freedom from the stereotypical Western ideal body image with its social constraints and conventions (English, 2011). Kawakubo’s design direction offers new and challenging shapes and silhouettes that modify the figure. Her designs provoke a shift in a direction against all norms, challenging historical, current and future ideals.

Some methods of dress have focused on balancing the body with varying design elements to be more aesthetically pleasing (Liechty et al., 2010; Rasband, 1994; Woodall & Constantine, 2014). In doing so, the body tends to be divided horizontally into upper and lower halves. Japanese designers Yamamoto and Kawakubo interrupt this by merging proportions of the body, seeing beauty in asymmetry of design. Yamamoto “has consistently found beauty in a garment which drapes and wraps the body in an asymmetrical way...he became renowned for the long, loose shapes,
Figure 3 (top) Yohji Yamamoto Wedding dress (Hodge & Mears, 2006, pp. 250–251).

Figure 4 (bottom) Issey Miyake’s Samurai Armour (Holborn & Miyake, 1995, p. 75).
the antithesis of the Western concept of the female shape” (English, 2011, p. 62). Kawakubo introduces asymmetry of the body (Koda, 2001) and "challenges fashion convention by producing...designs that are radical in structure and form, extending beyond the realms of normative fashion" (Crewe, 2010, p. 2101).

Rather than moulding the body closer to the Western body ideal, the body’s shape has been visually altered by these designers through layering and exaggerated shaping. The designs have shifted focus to different aspects of the body making underlying contours visibly unrecognisable. Kawakubo uses padding to distend and shift bulges across the hips, torso and shoulders to distort the figure (Koda, 2001) rethinking the body, questioning what is beautiful and to re-see from a different perspective (C. Evans, 2003)(Figure 5). Kawakubo also explores silhouette, space and volume by rethinking the “relationship of the shoulder to the waist and...to the hem without taking any notice of the underlying body” (English, 2011, p. 76). Similarly Cristobal Balenciaga’s ‘Le Chou Noir’ (cabbage rose cape) obscures the body’s outlines with loops of weightless and voluminous fabric on the upper body (Koda, 2001; Quinn, 2003)(Figure 6).
Clothing can provide the body with a “kind of ‘second skin’ or extension of the body” (Kaiser & Kaiser, 1997, p. 98), a covering displaying identity and expression of the wearer through shape and silhouette. Miyake believes that “clothes...speak many languages...and have to be seen on the outside...as well as felt on the inside” (English, 2011, p. 9), the designs have to form a connection with the feelings of the wearer. Designs that extend beyond the contours of the body evoke feelings of bemusement and intrigue, facilitating a different perspective of body and garment. Miyake designs “visual clothing”, clothing that involves intense engagement with the body and space focusing on “the empty space between the skin and fabric” (Crewe, 2010, p. 2099)(Figure 7). Designer Hussein Chalayan also addresses spatial awareness and reaction between body, dress and space (Crewe, 2010)(Figure 8). Yamamoto, Balenciaga and Kawakubo “explore the void within a broader cultural context, they highlight its capacity to simultaneously represent and evoke feelings of...liberation and spaciousness” (Quinn, 2003, p. 82). These designers all explore in different ways the relationship of garment to body by creating voluminous shape around the body, with interesting and unconventional space generated between body and fabric. They have challenged Western traditions of moulding the body closer to an ideal figure, but still design to create positive and powerful sensations for the wearer through design.
Figure 7 (top) Issey Miyake Fall 2017 Ready-to-Wear Show (Vogue, 2017b).

Figure 8 (bottom) Hussein Chalayan’s sculpted pink tulle dress, 2000 (Koda, 2001, p. 88).
Changes in body ideals over time show trends with shifts in economic, social and cultural factors, impacting and influencing the body ideals of the era. The perception of the ideal body is continuously changing (Apeagyei et al., 2007), this is created by societies (LaBat & DeLong, 1990) and differs between cultures (Fiore & Kimle, 1997; Kaiser & Kaiser, 1997). The unpredictability and changeability of body shape, suggests that the future of ideals needs to shift, especially with the increase in exposure of the diversity of body.

Mackinney-Valentin (2013) suggests that with current sociocultural shifts of body, gender, sexuality, ethnicity and age, and the rise in consumer independence, it is more important than ever for fashion marketing to adopt and reflect consumer practice when considering fashion faces for campaigns and the runway (p.25).

The fashion industry’s use of imagery and media to promote beauty and body ideals, suggests something that may not be obtainable to most, especially when many of these images have been digitally modified to remove imperfections. Researchers Harmon & Rudd (2016) acknowledge the psychological impact that these images have on individuals, so looked at adding warning labels or disclaimers on fashion advertisements to inform readers of touched-up images, to help improve body satisfaction (Harmon & Rudd, 2016; Slater, Tiggemann, Firth, & Hawkins, 2012).

The increase of designers publicly showcasing their awareness of these shifts is slowly on the rise, with many fashion weeks around the world exhibiting a greater acceptance of differences in body and gender. In 2001 Alexander McQueen showcased Michelle Olley posing naked amongst models, “turning conventional ideas of beauty upside down” (C. Evans, 2003, p. 98)(Figure 9), and “trying to trap something that wasn’t conventionally beautiful to show that beauty comes from within” (Bolton, Frankel, Blanks, & Sundsbo, 2011, p. 140). Jean-Paul Gaultier’s SS 2011 show included Beth Ditto (who was a size 28) to model, representing a move to work against clichés of body and beauty (Mackinney-Valentin, 2013)(Figure 10).

The inclusiveness of human diversity of body and gender is a current sociocultural focus and although small changes are happening, still stereotypical figures and ideals of beauty are predominant throughout fashion images, media and shows.

Figure 9 Michelle Olley for Alexander McQueen SS 2001 VOSS. (C. Evans, 2003, p. 98).
Societies have historically and continue to categorise individuals into gender stereotypical groups (Rasmussen, 2015), this has been the role of fashion specifically in the Western world, where fit has assisted in defining gender through dress. However, in today’s society the interpretation of gender and gender identity is changing rapidly (Rawsthorn, 2016). Yamamoto and Kawakubo use “fashion as their medium...and...consistently explore issues surrounding body shape, sensuality, sexuality and the satirical gender-binary” (Wilcox, 2001, p. 31). More recently, at the 2016 New York Fashion Week designer Christian Siriano made a point of dressing women of all shapes and sizes, using plus sized models, which showed a statement of inclusivity and diversity (Moran, 2016), disrupting the industry norms. Gender identity is an important issue in design today, with design needing to be more fluid to keep up with the changing expressions of gender (Rawsthorn, 2016). Aspects and elements of design can be genderless, or at least gender neutral, through the use of non-gender specific shape and colour such as black or white (Rawsthorn, 2016). Adam Geczy and Vicki Karaminas (2017) suggest that “authentic androgyny would involve a muting, or a melding, of gender-specific garments, accessories and styling methods to obliterate any biological reading of sex.” (p. 105).

Miyake and Chalayan sometimes hide the contours of the body underneath and “sexuality often becomes ambiguous” (English, 2011, p. 29), the shape of the design blurs the space between body and garment and the shape within becomes obscured. Chalayan’s sculpted pink tulle dress “muted the potential sexual impact of the female body by blending its contours into an undefined and asexual form” (Koda, 2001, p. 89)(Figure 8). Yamamoto’s designs are frequently black, loose, asymmetrical with enveloping drapes, showing tensions between sexuality and androgyny, freedom and restriction (Wenders, 2013).

Body is representative of a state of mind or state of being (Clark, Chalayan, & Violette, 2011). Design and gender identity is affected by sociocultural systems, with media playing a large role in this stereotyping of genders and which group one belongs to (Rawsthorn, 2016).

Figure 10 Beth Ditto, Photo: Christine Hahn/Courtesy of Beth Ditto (Anderson, 2015).
This practice based design research questions the influence of body ideals and body categorisation methods on women’s body shape, individual dress expression and wellbeing. For this project, experimental pieces of clothing are created that consider the diversity of women’s body shapes and self-reflection of dress.

My investigation started with in-depth discussions with a small group of diverse women to gain insight to the relevance of defined body types, and their own perceptions and choices of garment design for personal identity and expression. This research along with other design literature informs a reiterative design process of draping, drawing and cutting to create new volume, shapes and silhouette illusions to reflect the subjective perceptions of body and dress.

INTERVIEWS with WOMEN

This research project explores the complexities of body shape and design and the impact body ideals have on an individual’s sense of self and choice of clothing. To understand this interrelationship better, a series of initial interviews were conducted with women of varying body shapes. The interviews aimed to find out what women wear and why, if they dressed to modify their shape to an ideal and the effect this has on self-expression and wellbeing.

I wanted to talk to women to find out their perception and responses to their own body shape and choice of designs they wear. Ten New Zealand women were selected to participate in the interview. Initially I wanted a larger sample group of women to participate in the interviews as this would give a broader range of information. However, the number of participants was reduced, as the amount of information gathered from the open-ended questions would be too large for this particular project and timeframe. Only women were selected for the focus group, as this project is focussed specifically on women and their relationship to clothing. The women chosen were of a range of different ages, social and cultural backgrounds and with varying body shapes.

Ethics approval was sought from Massey University to carry out this aspect of the research. The interviewees were asked to select 2-3 ‘go to’ garments from their wardrobe to bring and discuss at the interview. They were asked a series of open-ended questions focussing on their selected choices (see Appendix B for details). The questions facilitated in-depth discussions on the participant’s relationship to their clothing and body shape. They were also asked to self-select a body shape (Figure 11) that was perceived to match their own, this could be one shape or a combination of the shapes.

The participants were asked if their perceived body shape affected the choice of clothes they wear. The women were also asked why they chose their ‘go to’ garments in respect of aesthetics, fit, fabric, functionality and how the pieces made them feel, if the pieces were used to express and convey their mood, identity, and to show aspects of individualism.

The interviews were recorded and transcribed, and images were taken of the ‘go to’ garments (see Appendix C for details).
Figure 11 (top) Body shapes used for interviewee self-selection a summation from Devarajan, P. & Istook, C. L., 2004; Faust & Carrier, 2014; Liechty et al., 2010; Rasband, 1994; Sidberry, 2011; Woodall & Constantine, 2014.

Figure 12 (bottom) Women’s individual body types identified from interviews. Hope, Amelia, 2017.
The analysis of information gathered from the interviews revealed interesting results. The garments the women discussed disclosed information about the elements of design that satisfied the wearer both physically and psychologically. I found the information gathered relevant to myself as an industry practitioner as well as useful for initiating key starting points in this design process. I won’t be detailing all findings of the responses, which were more relevant to market research or a commercial outcome (see Appendix D for details), as I am focussing only on the exploratory aims of this design project.

**INTERVIEW FINDINGS**

A review of relevant literature identified up to 12 different body types used to categorise women’s body shape, with various names assigned to these (Faust & Carrier, 2014; Istook, C. L. et al., 2004; Liechty et al., 2010; Rasband, 1994; Sidberry, 2011; Woodall & Constantine, 2014). This information was analysed and in alignment with this reductionist practice of categorisation, I simplified the number of body types down to five and allocated a geometric shape to each (refer to Appendix E). The geometric shapes assigned to the body types are frequently mentioned throughout writing and similarly used by Devarajan & Istook (2004) for their research also.

The identified shapes were ‘straight up and down’ (Rectangle), ‘narrow top/wide lower’ (Triangle), ‘equal top and lower’ (Hourglass), ‘wide top/narrow lower’ (Inverted triangle) and ‘round midsection’ (Rounded). This is interesting to note that the use of 2-dimensional geometric shapes aligns to the basic system of flat pattern making predominant in the fashion industry. These simple shapes approximate the body similar to the tailoring matrix (Lindqvist, 2013), whereby measurements, lines and shapes are used 2-dimensionally to average the measurements of multiple bodies, forming simplified pattern shapes prior to creating 3-dimensional garments.

The body shapes selected by interviewees were grouped from most to least common. Overall, the findings from the interviews revealed the complexity and diversity of women’s body types. Possibly due to the popularised body shape categorisations, the women were able to identify their body to a geometric shape, but in most cases they identified with a combination of body shapes rather than a single shape (see Appendix F for details). The three most common body types identified were ‘hourglass’ (41%), ‘rectangle’ (24%) and ‘triangle’ (18%), these are also consistent with research findings (Istook, C. L. et al., 2004; J. Y. Lee et al., 2007; Pisut & Connell, 2007; Vuruskan & Bulgun, 2011). However, in most cases these shapes were selected in combination with another body type (Figure 12), and half the women also commented on other proportions of their body that did not align to the geometric shapes, such as bust size. It was these responses that reinforced the notion that simplification of shapes is both unrealistic and irrelevant to the individual.

“I don’t know, because perception its so hard” (Anonymous, personal communication, March 2, 2016b).

Another respondent suggested her body was a “real mix, broad shoulders, hips aren’t wider than my shoulders, but I would normally say I was more of a pear shape” (Anonymous, personal communication, March 10, 2016).

Both these women found it difficult to align with a certain shape indicating the complexities of defining body shape with a very simplistic geometric shape.
Body Ideals

The body types the women identified themselves with played a role in how they perceived their shape in relationship to dress. All women were aware of the particular areas of their body they perceived as positive and/or negative. When considering dress and their shape, they all wore clothes with the purpose to modify their body in accordance to an ideal shape by either enhancing or disguising to a certain degree. The women’s chosen items of clothing were compared to their body shape, to see if methods for dressing a specific body type (Liechty et al., 2010; Rasband, 1994; Woodall & Constantine, 2014) were represented. Half of the women interviewed had consciously or subconsciously used dress to balance areas of their body. These women through dress, enhanced, disguised and balanced perceived problem areas of their body, to closer align to an ideal body shape (see Appendix G for details).

“I’m really long through the upper torso, so a high waisted pant would look better than a low rise...my legs look short” (Anonymous, personal communication, March 1, 2016c). This suggests that her awareness of proportions guide her dress, balancing her body portions by shortening her torso length to elongate legs to be more like a perceived ideal shape.

“I don’t want to feature my bum” so uses methods to disguise it such as tunics and “patterns to blend my body”. “Comes down to how you feel about your body” (Anonymous, personal communication, February 27, 2016).

“I think when I’m slimmer not so much, more adventurous, definitely go for the garment...when I’m bigger, I will go for what I’m comfortable in and what will hide the areas I’m not comfortable in...once I go over a size 12...I’d feel more self-conscious in certain clothes so therefore I avoid them...size 12 and up it’s the way it fits on me, body type, then the opposite... when a size 10” (Anonymous, personal communication, March 8, 2016a).

This shows that the size this woman fits into determines how she feels about herself in certain clothes and also impacts on fit preferences and expression through dressing.

The remaining five women did consider their body shape, but didn’t use dress to the same extent to align the body closer to an ideal. All women thought of their body shape when considering dress and design elements of garments however, there were a range of variances in this. For example some chose a style to best express themselves rather than a choice based on their body shape. These responses acknowledge the degree of differentiation of how body shape is considered, how the body influences ones sense of self and ones choice of dress.

Individual Body Image, Fit, Expression, Wellbeing

The women’s ‘go to’ garments were grouped into types with the most common identified as being the dress (Figure 13). Garment aspects such as shape, silhouette, fabric, physical and psychological fit preferences, were analysed to get a better understanding of why these pieces were chosen. Fit preferences varied among the women interviewed, especially with regard to physical fit. Comments regarding fit were quite general with most women stating that their garments were ‘comfortable’, ‘easy’, ‘effortless’ and that they felt ‘good’ wearing them. These descriptor comments aligned fit with the notion of wellbeing, for example one woman talked about her jacket, stating that “I feel good in it...I just don’t have to worry about if I’m feeling good or bad” (Anonymous, personal communication, February 27, 2016), suggesting the style accommodated her mood and feelings towards self, whether positive or negative. Another comment about how a garment made one woman feel, was “I feel good, and I consistently feel good in it” (Anonymous, personal communication, March 1, 2016c). These comments also support how positive feelings towards self can be created by the nature of the garment.

It was this information I was most interested in; the women’s feelings associated with the pieces when wearing them, reflecting a mood conveyed or expression of the individual. Some of the most commonly mentioned words used to describe feelings were ‘feminine’, ‘empowerment’, ‘confidence’, ‘tough’, ‘strong’, ‘edgy’, ‘protected’ and ‘secure’ (see Appendix H for details).

These descriptive words convey strong messages on how the individuals feel in their garments, they also suggest that this is how the women want to convey themselves to the external environment. For example, one interviewee stated “I feel secure in it, relaxed, feel myself in it” (Anonymous, personal communication, March 10, 2016) describing the garment like a ‘security blanket’, suggesting she seeks protection in the piece to feel confident and positive towards self.

While body shape seems to be important for most when considering dress, one woman talked about how she primarily uses dress to express mood and identity and body was considered subconsciously. She spoke freely about using her clothing to make her feel ‘powerful’ saying “that’s how I choose to dress...I take a certain amount of attitude in how I dress...I like to feel good, good isn’t necessarily about covering or accentuating the best things about my figure its about projecting a certain part of my personality...when I choose to put clothes on in the morning I do have a mood in mind...I don’t wear this to cover anything up” (Anonymous, personal communication, March 8, 2016b).
Figure 13 'Go to' garment types from interviews. Dresses (36.4%), Pants (21.2%), Tops (18.2%), Jackets (18.2%), Jumpers (6.1%). Hope, Amelia. 2017.
Through dress we may consciously and subconsciously try to adhere to methods of dress that encourage us to modify and balance our bodies closer to an ideal. This design project is an explorative method of subverting and overturning reductionist theories of body ideals and shapes that guide women to dress. The designs aim to promote natural body shape and increase body confidence, by focusing on the interrelationship between the wearer and garment, challenging more normative modes of female dressing. The design outcome is a conceptual response to the future of shape, structure and silhouette of design and its interrelationship with body. The designs hope to challenge accepted norms of body ideals, enabling women to express themselves and their body freely through design, to encourage body confidence and increase wellbeing.

My unique design process was initiated and continued with mindful consideration from the discussions had with women about the important aspects of individual garment choice and associated body shapes. This exploratory project challenges methods of dress categorisation outlined in literature and tests conventional design and pattern methods that focus on balancing the female figure. The design development process focuses on the 2-D geometric shapes used for women’s body shape categorisation, with the most common shapes triggering the starting phases of design development. These shapes have been previously used as a method to minimise and reduce the female form for styling and dressing purposes to align closer to a socialised and cultural body ideal. I wanted to develop this association of ‘shape on shape on shape’ through design research by subverting ideas of body conformity. Using design shape as expression of the individual wearer through dramatic enlargement and transformation on the body I created a more abstract shape that playfully considers the space between body and garment.

The designs consider the responses of women and body diversity throughout the process, allowing the wearer to use the design to transform and modify perceptions of shape, adapting and continually connecting to mood and individual expression of the wearer.

CONTINUING the DESIGN PROCESS

Through dress we may consciously and subconsciously try to adhere to methods of dress that encourage us to modify and balance our bodies closer to an ideal. This design project is an explorative method of subverting and overturning reductionist theories of body ideals and shapes that guide women to dress. The designs aim to promote natural body shape and increase body confidence, by focusing on the interrelationship between the wearer and garment, challenging more normative modes of female dressing. The design outcome is a conceptual response to the future of shape, structure and silhouette of design and its interrelationship with body. The designs hope to challenge accepted norms of body ideals, enabling women to express themselves and their body freely through design, to encourage body confidence and increase wellbeing.

My unique design process was initiated and continued with mindful consideration from the discussions had with women about the important aspects of individual garment choice and associated body shapes. This exploratory project challenges methods of dress categorisation outlined in literature and tests conventional design and pattern methods that focus on balancing the female figure. The design development process focuses on the 2-D geometric shapes used for women’s body shape categorisation, with the most common shapes triggering the starting phases of design development. These shapes have been previously used as a method to minimise and reduce the female form for styling and dressing purposes to align closer to a socialised and cultural body ideal. I wanted to develop this association of ‘shape on shape on shape’ through design research by subverting ideas of body conformity. Using design shape as expression of the individual wearer through dramatic enlargement and transformation on the body I created a more abstract shape that playfully considers the space between body and garment.

The designs consider the responses of women and body diversity throughout the process, allowing the wearer to use the design to transform and modify perceptions of shape, adapting and continually connecting to mood and individual expression of the wearer.
My experience working in the fashion industry as a pattern maker involves using a combination of both drape and traditional flat pattern making methods however, for this research project I wanted to challenge conventional industry methods and explore new techniques of creating garments. I disrupt these processes by initially constructing large 3-D geometric fabric shapes, which are draped on an unmarked dress form. The most common shapes from interviews are enlarged dramatically and sewn into 3-D fabric forms, which are manipulated on and around the body, transforming, moulding and exaggerating shape, structure and space between fabric and body. I did this because I wanted to change the association of 2-D shape alignment with the body and acknowledge the body’s 3-dimensionality. Rather than applying 2-D shapes to the body to conform to its silhouette, signifying the relevance of 2-D geometric shape used for categorisation, I did the extreme opposite and applied enlarged 3-D shapes to the body, to oppose this alignment and reduction of the female body.

Conventional flat pattern making involves creating 2-D shapes which join together forming 3-D shapes that contour the body (McKinney, Stanley, Plummer, Thompson, & Rorah, 2016). To help shape to the contours of the body, curved lines, darts, added fullness and contouring (Armstrong, 2006; Fukai, 2010; McKinney et al., 2016) are used, tailoring makes the garments fit like a glove, with the body idealised through Western fashion (Fukai, 2010). The most common method of pattern making starts with a block pattern, this reflects measurements of an ideal figure type. Patterns made from blocks require visualization of an ideal figure type. Patterns made from blocks require visualization of an ideal figure type. Patterns made from blocks require visualization of an ideal figure type. Patterns made from blocks require visualization of an ideal figure type. Patterns made from blocks require visualization of an ideal figure type. Patterns made from blocks require visualization of an ideal figure type. Patterns made from blocks require visualization of an ideal figure type. Patterns made from blocks require visualization of an ideal figure type. Patterns made from blocks require visualization of an ideal figure type. Patterns made from blocks require visualization of an ideal figure type. Patterns made from blocks require visualization of an ideal figure type. Patterns made from blocks require visualization of an ideal figure type. Patterns made from blocks require visualization of an ideal figure type. Patterns made from blocks require visualization of an ideal figure type. Patterns made from blocks require visualization of an ideal figure type. Patterns made from blocks require visualization of an ideal figure type. Patterns made from blocks require visualization of an ideal figure type. Patterns made from blocks require visualization of an ideal figure type. Patterns made from blocks require visualization of an ideal figure type. Patterns made from blocks require visualization of an ideal figure type. Patterns made from blocks require visualization of an ideal figure type. Patterns made from blocks require visualization of an ideal figure type. Patterns made from blocks require visualization of an ideal figure type. Patterns made from blocks require visualization of an ideal figure type. Patterns made from blocks require visualization of an ideal figure type. Patterns made from blocks require visualization of an ideal figure type. Patterns made from blocks require visualization of an ideal figure type. Patterns made from blocks require visualization of an ideal figure type. Patterns made from blocks require visualization of an ideal figure type. Patterns made from blocks require visualization of an ideal figure type. Patterns made from blocks require visualization of an ideal figure type. Patterns made from blocks require visualization of an ideal figure type. Patterns made from blocks require visualization of an ideal figure type. Patterns made from blocks require visualization of an ideal figure type. Patterns made from blocks require visualization of an ideal figure type. Patterns made from blocks require visualization of an ideal figure type. Patterns made from blocks require visualization of an ideal figure type. Patterns made from blocks require visualization of an ideal figure type. Patterns made from blocks require visualization of an ideal figure type. Patterns made from blocks require visualization of an ideal figure type. Patterns made from blocks require visualization of an ideal figure type. Patterns made from blocks require visualization of an ideal figure type. Patterns made from blocks require visualization of an ideal figure type. Patterns made from blocks require visualization of an ideal figure type. Patterns made from blocks require visualization of an ideal figure type. Patterns made from blocks require visualization of an ideal figure type. Patterns made from blocks require visualization of an ideal figure type. Patterns made from blocks require visualization of an ideal figure type. Patterns made from blocks require visualization of an ideal figure type. Patterns made from blocks require visualization of an ideal figure type. Patterns made from blocks require visualization of an ideal figure type. Patterns made from blocks require visualization of an ideal figure type. Patterns made from blocks require visualization of an ideal figure type. Patterns made from blocks require visualization of an ideal figure type. Patterns made from blocks require visualization of an ideal figure type. Patterns made from blocks require visualization of an ideal figure type. Patterns made from blocks require visualization of an ideal figure type. Patterns made from blocks require visualization of an ideal figure type. Patterns made from blocks require visualization of an ideal figure type. Patterns made from blocks require visualization of an ideal figure type. Patterns made from blocks require visualization of an ideal figure type. Patterns made from blocks require visualization of an ideal figure type. Patterns made from blocks require visualization of an ideal figure type. Patterns made from blocks require visualization of an ideal figure type. Patterns made from blocks require visualization of an ideal figure type. Patterns made from blocks require visualization of an ideal figure type. Patterns made from blocks require visualization of an ideal figure type. Patterns made from blocks require visualization of an ideal figure type. Patterns made from blocks require visualization of an ideal figure type.

The drape method requires wrapping a flat piece of fabric on a dress form with marked horizontal and vertical balance lines, following the body’s curvature. Madeleine Vionnet’s method of drape, allows fabric to flow freely around the body, twisting and spiralling to make use of the bias grainline (Quinn, 2003). Drape allows for 3-D awareness of the body (Campbell, 2014; Lindqvist, 2014) and it is a good way to create volume and original concepts (Campbell, 2014), by “allowing the cloth to flow over the body contrasts with the idea of construction or assembly of the garment on the body” (Holborn & Miyake, 1995, p. 42). Drape allows freedom to create unusual abstract shapes with the body. Like Kawakubo who’s “garment patterns rarely correspond to natural body proportions...fabrics are often draped or wrapped around the body” (English, 2011, p. 76), creating shapes that could never be created with flat pattern making methods. Instead of applying a piece of flat fabric to the dress form to create shape, I apply a pre-constructed fabric 3-D geometric shape and this is then draped on the dress-form to generate new shape. I decided to omit any tailoring balance lines on the dress-form, as I regard these as supporting conventional pattern making techniques, the alignment to 2-D shapes, lines and symmetry. By eliminating the X and Y axes creates a more free-flowing platform to work with, the shapes created on the dress-form are not defined by a centre front and centre back so have the capability to freely transform around the body. Through iterative design methods of drape, drawing and cutting, aspects of geometric shape are analysed through scaled 3-D sampling, shape mapping and overlay blocking to develop the final designs.
Geometrical shapes can be formed into new 3-D shapes around the body, for example the Japanese Kimono made from a fabric rectangle is folded around each body part and sewn together to form a garment (Lindqvist, 2013). Writers Tomoko Nakamichi (2007, 2010) and Julian Roberts (2013) have used geometrical shapes in pattern making, they “build a shape and apply it to the body in order to find new expressions” (Lindqvist, 2013, p. 13), turning flat geometrical shapes into 3-D shapes and then applying to the body to create garments (Lindqvist, 2014).

For the first phase of the design process, the most common geometric shapes (‘hourglass’ and ‘rectangle’) from the women’s interview answers are used as the initial starting point. This design phase works through a methodical process of analysing geometric shapes on the body form, subverting the use of shape from categorisation methods. Rather than using a simplistic 2-D shape and applying to the body like regular pattern techniques, I create large scaled 3-D samples and then apply these to the body. Roberts (2013) uses geometric shapes such as circles and rectangles, cut and sewn together to create tubular shapes for the body to enter, the shapes are created using fabric widths and general measurements rather than a physical pattern. My design process also relies on the width of the fabric to determine the proportion and scale of the geometric shapes, which are cut direct from the fabric with no initial patterns made. By sewing the geometrical shapes together first and then analysing shape on the body after, gives more room for exploration of shape. In comparison to traditional design and pattern methods where garment shape is determined prior to trying on the body, Roberts (2013) works without knowing the type of garment he is making, he is not consciously thinking of this when he starts. This allows for more freedom of design. My design process works similarly where there is no garment type in mind throughout the design development phase, it progresses organically, with no known outcome (Campbell, 2014). The abstraction, transformation and reflection of the 3-D scaled shapes by manipulating and moving them on and around the body, allows for a more creative approach to the drape and design process.

It was important to be mindful throughout the design phase of not using any design methods that suggest conformity of the figure to body ideals. Care is taken to use tailoring methods alternatively, for example, positioning areas of suppression, such as tucks, darts and fullness in different areas around the body, and to see how shape develops naturally away from the body and not following the body’s contours.

The 3-D ‘rectangle’ shape is toiled7 initially in viscose georgette. I chose to use this fabric, as it was one of the most common fabrics from the largest group of ‘go to’ garments ‘dresses’. The ‘rectangle’ shape had four sides and a square base. The scale and dimension is determined by the fabric width with the shape cut direct from the cloth. The toile is draped and manipulated around the dress form, analysing from different perspectives to see the shape created by twisting, rearranging, flipping and folding to form new shape.

An important element of design development for me is to draw, by sketching the draped shapes created on the dress form helps process the fabric and body relationship. Drawing design ideas helps me to understand the movement and interaction of fabric around the body. It creates a deeper understanding of the shape forming and the amount of volume created or not created, almost generating a sense of physically being within the fabric myself. It allows me to interpret the folding, structure and twisting more in depth, analysing contrast and shadowing as line and shading changes and progresses throughout the drawings.

The ‘rectangle’ toile forms interesting shape and asymmetry. The fabric is pleated and folded at different points around the form creating unusual areas of suppression, altering the body’s silhouette as seen in Figure 14. The weight of the georgette fabric used for the initial toiles forms fluid drape on the dress form however, for the outcome that I want to achieve a more structured fabric is required.

For the second set of 3-D toiles I choose to use a cotton calico, I construct a single four-sided rectangle and play with this on the dress form. The calico creates a more desirable structure and volume on and around the body. I dart out a section of the ‘rectangle’ on one shoulder to form an ‘anchor point’, this supports the toile on the form. To increase volume further I decide to add a second 3-D ‘rectangle’ toile to the first, this creating greater surface area to manipulate and move around the body as seen in Figure 15 and Figure 16.

---

7 A toile is a mock up of a garment design in fabric, used to test on the figure prior to making a sample garment.
Figure 14 (top) Workbook sketches of 3-D ‘rectangle’ toile in viscose georgette draped on dress form. Hope, Amelia. 2017.

Figure 15 (bottom) Drawing of single ‘rectangle’ attached to a second ‘rectangle’, reflected and transformed onto the figure. Hope, Amelia. 2017.
Figure 16 Drawing of double ‘rectangle’ toile showing darted area and rotation around the figure. Hope, Amelia. 2017.
The ‘rectangles’ are shifted, rotated, reflected and transformed onto the front, back and side of the figure, allowing the 3-D toile to interact with the shape of the form unconventionally. Alexander McQueen designed from the side of the body as it shows most of the curves, this way he could get the best proportion and silhouette to flow around the body (Bolton et al., 2011). Japanese designers also work around the body, creating oversized garments that move with and independently of the figure, with a “void created between body and cloth” (Wilcox, 2001, p. 30). The area of dart suppression that I created on the shoulder is shifted around the form. I concentrate on moving the area of suppression to parts of the body where this normally would not occur, darts normally follow the contours of the body to add shaping for fitting purposes. I want to do the opposite, so therefore the silhouette of the body within cannot be recognised as illustrated in Figure 17 and Figure 18.

The third toile is constructed out of black and white calico, consisting of two contrasting four sided trapezoidal prism shapes, joined together at the narrowest end to form an ‘hourglass’. The ‘hourglass’ is inverted with the white half inside of black half to explore wrapping around the body (Figure 19). Using the contrasting black and white to colour block creates unusual focus areas, illusion of shape and voided space on and around the form.

Yamamoto starts his design from the back of the body at the two points above the shoulder blades (English, 2011), I too naturally drape from the back of the body. I drape the toiles from the centre back (CB) neck and shoulders with these forming the main structural anchor points to hold the weight of the pieces. The initial balance points for designing are the CB neck and shoulders, while the CB neck and waist are the main structural points, from where the garment hangs (Lindqvist, 2014). The fabric is used to morph parts of the body such as shoulders and head and exaggerates the body asymmetrically, the shapes evolve as they shift and open up around body, forming different silhouettes and contrast as seen in Figure 20.

Figure 17 Drawing of double ‘rectangle’ twisted and tucked around figure. Hope, Amelia. 2017.
Figure 18 Drawing of double ‘rectangle’ shifting darts around figure. Hope, Amelia, 2017.
Figure 19 Sketches of construction of 'hourglass' shape using two trapezoidal prisms joined at the narrow ends. Hope, Amelia. 2017.
Figure 20 Sketches of inverted black and white 'hourglass' rotated around body, showing contrast of colour and changes in shape perception, rotated views front, back and side. Hope, Amelia. 2017.
The ‘hourglass’ shape is then opened up and positioned asymmetrically on the figure, opening the shape up enables the fabric to envelope the body, creating more volume and blurring the shape underneath. The fabric across the back shoulders is pleated out horizontally creating a ‘kick out’ section, this armour-like feature adds structure and stability across the back. This shape is then rotated around the body to form different shapes and silhouettes as illustrated in Figure 21 and Figure 22.

Figure 21 Sketches of opened up black and white ‘hourglass’ rotated around figure, back and side views. Hope, Amelia. 2017.
Figure 22 Sketches of opened up black and white ‘hourglass’ rotated around body, front, side and back views. Hope, Amelia. 2017.
SHAPE MAPPING and OVERLAY BLOCKING

The second phase of the design process involves analysis and abstraction of the 'go to' garments, which were symbolic of the individual women. The silhouettes of the garments in rows next to one another as seen previously in Figure 13, made them feel insignificant to the body. These flat 2-D images of clothes representative of positive physical and psychological attributes for the body that inhabits them, merely display a shape on paper likened to the reductive shapes assigned to the body. To subvert this I decided to do a shape mapping exercise, whereby the geometric shapes found within the garments are extracted as lines in a simplistic conceptual manner as seen in Figure 23. The garments design elements and folds created in the images, provide a foundation to start drawing from. Lines are extended, shapes are enlarged and proportions are exaggerated to create new shape and silhouette. This exercise provided new shapes from the original shapes, helping to change the dimension of the garments, which had previously provided certain design elements that helped to align the body within, closer to an ideal.

To further develop this concept, I alter the garment images to half transparency and overlay them. The individual garment images are distorted by enlarging, stretching and rotating, prior to being overlayed one another. The overlay blocking method creates areas of light and dark through shadowing and allows the garments to form new shape and silhouette. This overlay type method was initially displayed in Figure 12 where the women's self-selected body shapes were overlayed one on top of another, if they had selected a combination. The darker areas or shadowing created where the geometric shapes overlapped forms a new shape, creating an illusion of a more 3-D aspect to the shapes, while also representing and acknowledging the complexities of women's shape. The overlayed images provide another platform to create shape mapping, the basic shapes within the silhouettes are extracted as simple line drawings and then these shape concepts are applied to the figure, enabling the freedom to create more extreme abstract forms, exemplified in Figure 24, Figure 25 and Figure 26.
Figure 23 Drawing of Shape Mapping - A selection of geometric line drawings of 'go to' garments tops and dresses. Hope, Amelia. 2017.
Figure 24 Overlay blocking and shape mapping of dresses. Hope, Amelia. 2017.
Figure 25 Overlay blocking and shape mapping of jackets. Hope, Amelia. 2017.
Figure 26 Overlay blocking and shape mapping of jackets. Hope, Amelia. 2017.
FINAL STAGES OF PROCESS: Selection and Sampling

The designs selected to go through to the final design phase, are those that best align with and have the right attributes based on the following: new shape and silhouette, volume, unusual space created between body and fabric, expression of individual through design, inclusiveness of body diversity, irrelevance of body ideals and dressing to conform to an ideal, shape of body within blurred, visual alteration and transformation, meaning and emotion, positive feelings and self confidence increased, and changing perceptions of body and garment.

The final designs are a conceptual collection of two that expose and subvert the focus of Western dress on fit and body ideals of women. The designs intend to allow the wearer to express their individualism and challenge the expected social conventions of a women’s body shape and body ideals.

The selected designs are then transferred into miniature size designs, and placed on a wooden figure manikin. Initially the miniatures are constructed in black and white calico, with miniature patterns made to get proportion correct. Colour blocking is also analysed, to see how the shapes interact with the figure and if they align to the selected criteria. The designs are then sampled as miniatures in silk organza (SO) and the final designs chosen to make up in full (Figure 27).
Figure 27: Images of miniature scale designs, ‘hourglass’ (top and centre) and using the overlay blocking images from ‘go to’ garments (bottom). Hope, Amelia. 2017.
Historically, fashion has relied on volume and mass to counter the inherent flatness of fabric and shape the body in accordance with beauty ideals” (Quinn, 2003, p. 82), these designs use volume and mass to direct attention away from Western beauty ideals, creating unconventional shapes and structure around the body to oppose these socio-cultural ideals. Corsets and foundation garments consisted of layers of fabric and structural elements to artificially recreate the body (Thesander, 1997), my final designs incorporate similar construction methods and characteristics to these undergarments, to create structure and volume. The layers of light sheer fabric, seaming techniques and structural elements of the final designs remain closely linked to construction and design elements of historical female costume.

The two final designs I chose are based on the ‘hourglass’ geometric shape. The designs initiated from 2-D flat objects, which were then constructed into 3-D forms and manipulated on the body to form new shape. The ‘hourglass’ is made up of a series of trapezoidal prism (TP) shapes with pattern pieces varying slightly in width and length between both of the designs.

To transfer to full scale the miniature patterns are compared to the height of the wooden manikin and then enlarged proportionally to fit a human size figure based on an estimated height of 175cm see scale and pattern pieces in Figure 28 and Figure 29.

For the final pieces I chose to use black and white SO and black linen. I chose the colour black as it allows direct concentration on the form (Campbell, 2014), it was also the most predominant colour of ‘go to’ garments selected by interviewees (see Appendix I for details), black is contrasted with white, as white helps to reflect shadows and define space (Crewe, 2010).

To test the full-scale pieces I toiled a sample up in a polyester organza, which had similar characteristics to the SO. The organza had desirable qualities such as sheerness, weightlessness and drape however this compromised the structure required for the designs. The drape of the fabric needed to be counteracted by adding stiffening to hold the shape and structure. The SO needed to perform structurally similar to the miniature designs, but remain sheer enough to create shadowing and still retain aspects of drape for a sense of movement around the body. To increase stiffness a series of fusing tests are conducted using different weight fusing’s. The tests achieved the desirable stiffness however the sheerness was lost and strike-through 8 occurred. As an alternative to fusing, I decided to test layers of nylon netting sandwiched between layers of SO top and bottom. The netting created structure, stiffness and sheerness, without disrupting the natural qualities of the organza too much.

The formation of the final designs required preparation of singular 2-D TP pieces prior to construction. Each TP shape has one to two layers of heavy netting inserted between layers of SO top and bottom, they are each stitched around the outside edges and through the centre horizontally to stop the layers from bagging. A total of 20 flat TP shapes are prepped like this ready for the construction phase for both designs.

On each of the final designs one of the TP panels has a series of four horizontal pleats that form a ‘kick out’ section shown in Figure 30. This extended structure protruding from the body modifies the body’s shape and silhouette. To help hold the shape of the ‘kick out’ structure, a number of pleated layers of net were inserted within the SO to make it stand out from the body. This method of construction was similar to that of a tutu, whereby many layers of graduating widths of pleated netting are sewn together, to form a stiff skirt to stand out from the body this can be seen in Figure 31.

The designs are similar in that the top of the ‘hourglass’ shape consists of a single TP layer, while the lower section is made up of three TP layers varying in width and stiffness. Using the heavy netting gives the designs greater structure and stiffness, yet still remaining light and floaty like layers of a petticoat.

The TP pieces are joined together using French seams. The many layers of fabric merging at these point’s forms thick seams, French seaming increases rigidity of the seams, creating more structure and also having a similar likeness to boning used in corsets. The designs are prepped like this ready for the construction phase for both designs.

The narrowest part of the ‘hourglass’ construction formed a central core. For the first design, the upper TP shape constructed in Linen was joined to the lower TP shape made in contrasting layers of black and white SO. The upper and lower TP shapes are joined at the core with gaps left open in the seams forming armholes. The second design is made out of black SO and the upper and lower shapes are joined at the core. The upper section has a series of folds that are pinched out to create an anchor point for one shoulder, while also altering the silhouette of the ‘hourglass’.

8 Strike-through is when glue dots from fusing penetrates through the fabric to the face, where this can be visibly seen.
Figure 28 (top) Final Design 1: Enlargement of miniature pattern pieces. Hope, Amelia. 2017.

Figure 29 (bottom) Final Design 2: Enlargement of miniature pattern pieces. Hope, Amelia. 2017.
Figure 30 (top left) Final Design 1 - Pleated 'kick out' section. Image: Ted Whitaker, Courtesy of Amelia Hope. 2017.

Figure 31 (top right) Final Design 2 – Showing sheerness and seaming, tutu layers on the right side of body. Image: Ted Whitaker, Courtesy of Amelia Hope. 2017.

Figure 32 (bottom left) Final Design 1 – Contrasting layers showing shadowing and seaming. Image: Ted Whitaker, Courtesy of Amelia Hope. 2017.

Figure 33 (bottom right) Final Design 2 – Showing sheerness of layers and French seaming. Image: Ted Whitaker, Courtesy of Amelia Hope. 2017.
SHAPE ON SHAPE ON SHAPE: **Interaction**

An important aspect to this process was to evaluate the physical and psychological interaction of women within the conceptual pieces. The women tried on the pieces and were asked to manipulate these on their bodies as they wished, while observing themselves in a mirror to evaluate how the shapes looked on them. The women were asked to respond to their interaction within the pieces in relation to the feelings provoked from the shapes created around and with their body.


I haven’t thought about body shape “more attention to angles and volume” (Anonymous, personal communication, April 2, 2017a).

Ethics approval was sought from Massey University to carry out this aspect of the research.

“You actually feel so safe and powerful especially the black one, the structure overtakes all the usual inhibitions you have when you try clothing, you don’t think about your own body at all” (Anonymous, personal communication, April 2, 2017b).

“I felt like you’re playing a part in Japanese theatre, powerful like an empress, Japanese because of their geisha tradition of covering up and being in control of what you choose to reveal” (Anonymous, personal communication, April 2, 2017b).


“Stopped thinking about myself and more about the object...don’t feel me in it...its not about my body its about the shape and what I can do with it” (Anonymous, personal communication, April 3, 2017).

“I don’t feel so feminine in them as I cant see my body curves” (Anonymous, personal communication, April 3, 2017).
"'Protected', 'Feminine', 'Mysterious', 'Strong', 'Empowered', 'Cocoon' (Anonymous, personal communication, April 8, 2017a).

"When it (piece 'one') is up on my shoulders I feel more comfortable, safe and protected, when it's off my shoulders I feel more exposed" (Anonymous, personal communication, April 8, 2017a).

"Both feminine and masculine at the same time" (Anonymous, personal communication, April 8, 2017a).


"It's not about the body...the body is completely irrelevant" (Anonymous, personal communication, April 8, 2017b).

"I wish all clothes were like this" (Anonymous, personal communication, April 8, 2017b).

"It changes entirely as it moves around the body...just like the female (metaphorically speaking)" (Anonymous, personal communication, April 8, 2017b).
Responses from women who were able to try on and experiment within the pieces found that they didn’t think about their body within the shapes, the body became irrelevant and they were more focussed on the shape forming around them. Majority of women felt a sense of security within the pieces with its ‘cocoon’ like structure, while still feeling ‘feminine’ and ‘empowered’ in the ‘delicate’ yet ‘structured’ shapes. They were able to manipulate the pieces freely and experiment with the shape around their body, adjusting layers and volume depending on mood and amount of expression desired.

Each of the women who tried on the pieces distinguished a connection with either one or both of the pieces, this connection enabled them to manipulate and assess the pieces freely on themselves with positive responses. Although mutable the pieces do have their limitations, once manipulated past a certain point, the pieces can merely become interpreted as a mass of folded fabric, and a connection can be lost. It was interesting to observe one woman’s reaction within one of the pieces whereby she didn’t feel so feminine, as she couldn’t see the curves of her body within. The blurring of her body created a subconscious reaction to try find her shape underneath all the layers, by drawing in at the waist. This observation suggests she was still trying to align the curves of her body to a subconscious association with femininity.
This project encourages one to reflect on the impact body ideals have on our own body shape and self-confidence in relationship to garment design. It questions whether we would feel differently towards both our bodies and the design and fit of our garments if there were a stronger consciousness of the impact of social ideals and expectations of body shape.

SHIFTING GEOMETRIC SHAPES

The female body has been aligned to a range of simplified 2-D geometric shapes. These 2-D shapes assist in categorising body shape for both industry practice and to ‘help’ women choose clothes that best suit them based on societal conventions of beauty. Acting as a mechanism to help guide women with what to wear, these 2-D geometric shapes suggest that certain shapes and styles of dress can modify the body closer to a constructed body ideal. The female body however, is a 3-D form and far more complex than a simplified geometric shape. As part of the design process I wanted to subvert the underlying meanings of these 2-D shapes in relation to the body. The ‘hourglass’ shape was the most common body shape self-selected by the interviewees and it has formed the foundation for my design process. This flat ‘hourglass’ shape associated with reducing the female form to a 2-D object compactly fits within the framework of the body, mimicking the perceived ideal proportions of the shoulder, waist and hip of the female body. My design process challenges this method of reduction by translating the 2-D geometric shapes into large-scale 3-D fabric shapes, and developed through drawings and mapped shapes.

An enlarged 3-D ‘hourglass’ shape was draped and positioned around the body. By multiplying and joining together more of the same shapes, created interesting spaces between body and fabric and expressive new shapes and silhouettes. With these new silhouettes and shapes I created extreme space and volume around the body, exploring the opposite of fitting a garment to a body based on 2-D geometric body shapes. The fabric shapes are twisted, skewed and flipped on different angles and folded around the body, creating new and unusual shape unrecognisable as an ‘hourglass’ shape. Quinn (2003) suggests that geometric shapes are used in both fashion and architecture to express meaning, external structures become “independent of the body rather than cradling it” (p. 212). The body is a shared focus for fashion and architecture, where designs are constructed to become a mediating layer between the body and environment, serving to protect, interact, create space and emotions (Crewe, 2010). With my final designs I created an environment to reduce the influence of ideas associated with the ideal body and the methods of categorising and modifying body shape that align with these conventions.

There is great variation in body shape among individuals, fashion design like architecture needs to cater more for the environment it inhabits. The two final designs are interactive and can be subtly adapted to suit the individual by shifting around the body and folding sections up or down. This interaction with the designs encourages the wearer to experiment and gives them a sense of freedom and greater ownership of the space and volume created with their body. Quinn (2003) suggests that folding is an expression of form, bringing surfaces together to change an original form into a new one, flowing smoothly and continually, “all folds will unfold eventually...while metaphorically unfolding the nature of inner and outer, limited and unlimited” (p. 219).
The size and extreme nature of the pieces are designed to distract and override the preconceived perceptions the wearer may have of their own dressed body. The designs modify the space between fabric and the wearer’s body. As a result the analysis and interaction of the wearer within the designs may have an effect on the wearer’s own body perception.

The pieces are not designed to emphasise certain aspects of the body, their purpose is to discourage any reference to body shape ideals and conformity. They are extreme statement pieces that surround the body with a sense of comfort and expression, embracing the body that is beneath. Like Yamamoto who “designs structures rather than clothes” (Quinn, 2003, p. 5), these designs support a similar aesthetic and meaning to designers Yamamoto and Kawakubo. The extreme shape, silhouette and structure of the pieces, makes the wearer think about their own relationship with the design, with interpretation subjective to the individual’s preference.

The designs encourage nonconformity to the contours of the body and create new silhouettes with the body. The designs hope to modify perceptions of body shape and design shape by upsetting ideas of self-alignment to ideals.
Figure 34 Final Design 1. Image: Ted Whitaker. Courtesy of Amelia Hope. 2017.
The methods associated with dressing for a specified body shape predominantly emphasise the balancing of the upper and lower sections of the body (Liechty et al., 2010; Rasband, 1994; Woodall & Constantine, 2014). The final designs I have created do not follow these rules and are not about balancing and modifying the body to become closer to an ideal. The pieces could be interpreted as unbalanced in a design sense if compared to these methods of dress, yet they are balanced through the subtle adjustments of sheer and solid, weight and weightlessness, fullness and drape, angular proportions and volume which creates balance with the body. They are a new response to balance.

The final designs can be worn by a range of body types and don’t rely on specific interaction with the upper and lower body. The unusual volume and shape is displaced at varying points around the body while the fabric drape creates fluidity from one side of the body to the other. Both final designs have different characteristics that accentuate different parts of the body or areas surrounding the body. They have been initiated and guided by a balanced symmetrical geometric shape, but throughout the design process this has been overturned by manipulating and distorting both shape and methods associated with shape and dressing to create conceptual asymmetrical designs (Figure 34 and Figure 35).
Figure 35 Final Design 2. Image: Ted Whitaker, Courtesy of Amelia Hope, 2017.
The designs refrain from moulding and following the contours of the body, they do not aim to accentuate or enhance the curves of body nor are they restrictive body modifying garments. These designs are to promote freedom of the body and liberation from categorisation methods and reductive mechanisms of dress. The final designs create new design shape and structure with and around the body that are not dictated by the bust, waist and hip. When wearing the pieces the outline and contours of the body shape within is not clearly revealed as seen in Figure 36.

While the pieces are designed for women and the research is female based, gender becomes blurred within the pieces. This is relevant to today with the increased social awareness of body shape and gender identity and assignment. The designs hope to encourage individual expression, promoting how one feels through what one wears and whom they want to project, uninhibited by their body shape and dress signifying gender binaries. The semi concealed body within the pieces challenges our pre-determined behaviour and thoughts towards how our body interacts with dress. The designs question if the wearer feels differently towards their body within, and if the effect of only part revealing the body impacts ones thoughts and feelings surrounding the interaction of design and body. Lindqvist (2013) states that the “volume and size of a garment affects the body wearing it” (p.46), the garment has the ability to transform the expression of the body. By not fully revealing one’s body shape creates imagination of the body within, it also questions the necessity of seeing the contours of the body (Figure 36 and Figure 37).

If a design can create positive feelings of the wearer through scale, volume, shape, structure and colour, with the absence of seeing the body’s contours, is the pressure to dress the body to mould closer to an ideal body shape still relevant?
Figure 36 Contours of the body not clearly revealed (Piece 2). Image: Ted Whitaker, Courtesy of Amelia Hope. 2017.
Figure 37 Parts of the Body concealed (Piece 1). Image: Ted Whitaker; Courtesy of Amelia Hope, 2017.
The final pieces are of oversized proportions and the exaggerated elements of the designs create extreme volume, silhouette and shape surrounding the body. These shapes have been designed with odd angles and sections that protrude from the body, balanced by areas of suppression and contrasting fabric. The large pieces envelope the body and also communicate a sense of power and strength through size as seen in Figure 38 and Figure 39. As animals and humans we make ourselves feel powerful by expanding and stretching out, and the opposite when we feel powerless (Cuddy, 2012). The designs contrast methods of dressing for a specific body type that gravitates to modify by minimising and restricting the body.

Individual body shapes differ uniquely from one another. The interaction of design elements and individual anatomical differences, have been considered throughout the design process. The final pieces are designed for an explorative, interactive and a conceptual outcome. Functionality has been considered but is not the main purpose for the designs. The design process involved a reiterative method of altering the scale of geometric shapes. Drawing helped analyse the new shapes created from the scaled 3-D sampling, shape mapping and overlay blocking in respect to the body. The selected designs chosen to further develop were sampled as miniatures and then transferred into large-scale designs. These methods throughout the design phase all focussed on maximising space between body and garment rather than minimising.
Figure 38 Design 1 showing scale through expansion. Image: Ted Whitaker, Courtesy of Amelia Hope. 2017.
Figure 39 Design 2 expansion and power through shape. Image: Ted Whitaker, Courtesy of Amelia Hope. 2017.
REDUCING BODY ANCHOR POINTS

The designs have no fastenings or shaping that contours the body, so they heavily rely on the stability and structure of the shoulders as anchor points to support and suspend the weight of the pieces as seen in Figure 40 and Figure 41. Although shoulder shape varies between individuals, this doesn’t change as dramatically as the bust, waist and hip. The framework of the body is merely used as a hanger, with the 3-D fabric shapes draped on and around it to create unusual shape. The first design piece is initially draped from the CB neck. The fabric is pleated horizontally across the back of the shoulders forming a ‘kick out’ section that can be seen in Figure 40, Figure 41 and Figure 42. The second design piece evolved from the first design as it was rotated and twisted around the body to form different shape.

The first piece allows for full movement of limbs, the body is unrestricted with no constraints and tightness on or around the body (Figure 43). The second piece encloses one arm within the body of fabric, restricting the arm so it is not able to move so freely shown in Figure 42. This deliberate part restriction metaphorically displays the restraint of past and present societal pressures of the female body, while the other side is free to move, showing reform from this. Through openings in the pieces parts of the body are visible, while others are completely hidden. By seeing a glimpse of skin through openings in the designs retains the continual co-existence the designs have with the body, creating curiosity of what lies beneath in contrast to hiding or covering the complete body.
Figure 40 & Figure 41 Piece 1 showing ‘kick out’ section and anchor points. Image: Ted Whitaker, Courtesy of Amelia Hope, 2017.
Figure 42: Piece 2 - Shoulder used as primary anchor point, and showing 'kick out' section. Image: Ted Whitaker, Courtesy of Amelia Hope. 2017.
Figure 43 Piece 2 - Arms are free to move. Image: Ted Whitaker, Courtesy of Amelia Hope, 2017.
FABRIC INTERACTION and SHADOWING

The fabric used for both the designs provides the framework for the shape and structure as the pieces interact with the body, providing a soft but protective environment for the wearer. The countless layers of fabric folding, tucking and merging at certain points creates texture and unconventional focus points (Figure 44 and Figure 45). The different areas of sheer and solid create shadowing within the designs, playing with the eye to create optical illusions. Junichiro Tanizaki mused about how darkness affects the way in which a woman’s body is seen or not seen (Hodge & Mears, 2006), the depth of fabric and shadowing created concentrates focus on different areas of the body without revealing the body shape within.

They hid as much of her as they could in the shadows, concealing her arms and legs in the folds of long sleeves and skirts, so that one part and one only stood out – her face. The curve less body may, by comparison with western women, be ugly. But our thoughts do not travel to what we cannot see. The unseen for us does not exist (Tanizaki, 1977, p. 14).

The use of dark and light, solid and sheer enhances and contrasts certain parts of the designs creating different emphasis on areas that encourage the viewer and wearer to intently examine how one section integrates and interacts with another (Figure 44 and Figure 45).

To add depth and contrast to piece ‘one’ the white SO was layered with black SO, “both black and white are timeless, essential structural elements...producing emotional effects and responses” (Crewe, 2010, p. 2098). By contrasting the back of piece ‘one’ with sheer layers of white and black enhances the shadowing effect as seen in Figure 44 and Figure 46. At the back of this piece the layers open up with an opening to see the body, drawing the eye inwards to the darker core, but allowing the eye to move outwards following the layers to the white outside edges and wide asymmetric silhouette.
Figure 44. Piece 1 showing layers folding on one another. Image: Ted Whitaker, Courtesy of Amelia Hope, 2017.
Figure 45 Piece 2 showing layers folding and merging at different points around the body. Image: Ted Whitaker, Courtesy of Amelia Hope. 2017.
Figure 46 Piece 1 – Contrasting light and dark layers. Image: Ted Whitaker, Courtesy of Amelia Hope, 2017.
Figure 47 Piece 1 – Elevation through layers. Image Ted Whitaker, Courtesy of Amelia Hope, 2017.
The fullness of the heavier linen fronts of the first piece gives a linear focus through the front of the body. The soft yet heavy fronts open up through the centre, allowing the wearer to see a slither of skin and illusion of elongating the body. The illusion of height can be altered with both the pieces by pulling up or down folds in the fabric see Figure 47. Sections of the designs can be extended and elevated, playing with height and coverage around head and neck, Koda (2001) suggests, a long neck shows dignity, authority and a sense of wellbeing.

A sense of balance is created with the dark fronts dragging downwards in contrast to the light stiff layers kicking out from the upper back. The ‘kick out’ section sharply juts out from the upper back, the fullness created with layers at the back flows around the body to the sides as shifted and rotated on the body. The layers of black and white SO at the back generate depth and a sense of extra volume through shadowing, the layers of net enhance the soft but structured shadowing effect.

Figure 48 & Figure 49 Piece 2 - Asymmetry through layers and as rotated around body. Image: Ted Whitaker, Courtesy of Amelia Hope. 2017.
The ‘second’ piece expands outwards and downwards in different directions, retaining flow asymmetrically across and around the body shown in Figure 48 and Figure 49. As the piece is rotated, length is created with the different layers and extensions. Fullness and volume has been added to the upper and lower body but this travels asymmetrically around the body kicking out to the sides at different levels and angles, creating high and low focal points and playing with the eye. The top half is accentuated with fabric volume, the flow moves from one shoulder diagonally down to the opposite hem, wrapping around the body. The sheer stiff fabric folds around the shoulders to cover one shoulder completely and shields around the head and neck (Figure 48 and Figure 49). The height and structure around the shoulders and head elongates, while adding a sense of width yet narrowness as moved around the body. The length of the pieces extends past the feet and up around the head if desired, giving the wearer a sense of empowerment and protection (Figure 50).

The exaggerated volume and shape created on one side of the body of piece ‘two’, moves in an outwards direction away from the body creating a sense of lightness and movement (Figure 50). This balances the more solid, structured and layered ‘kick out’ section on the opposing side (Figure 48 and Figure 49). Parts of the body within can be seen peeping through openings in the piece, the legs can be viewed drawing the eye inwards, however there is no central viewpoint with perspective decoupled (Quinn, 2003).
MALLEABILITY for the INDIVIDUAL

The designs can be manipulated around the body by rotating and folding up or down the layers, enabling the shape of the pieces to change subtly. The different weight fabrics, structure and grainlines vary as they move and wrap around the body, affecting expression of each of the pieces. The stiff layers can fold back and be arranged how the wearer desires, to either maximise or flatten volume around the body shown in Figure 51, Figure 52 and Figure 53. The malleability of the pieces allows for individual differences. The designs can be interpreted and worn on a range of different body shapes. As the pieces do not follow the contours of the body and with the shoulders being the only structural point of contact, areas of tightness are limited to allow more flexibility of fit.

It is suggested that fit in relationship to the figure is how the garment interacts with the 3-D physical form (Istook, C. L. et al., 2004). As the designs interact with the body, although quite different to conventional garments, they still aim to satisfy individual fit preferences and create a sense of harmony between the body and garment (Liechty et al., 2010). Research suggests that the lower body is considered the most fit challenging (Alexander et al., 2005; LaBat & DeLong, 1990; Pisut & Connell, 2007). This has been taken into consideration throughout the design process and the pieces allow for freedom, space and length from the waist down, allowing for different shaped bodies.
Figure 51 Piece 2 - Angles as rotated and manipulated. Image: Ted Whitaker, Courtesy of Amelia Hope, 2017.
Figure 52 Piece 1 – Layers and malleability. Image: Ted Whitaker, Courtesy of Amelia Hope. 2017.
Figure 53 Piece 1 – Manipulating layers. Image: Ted Whitaker; Courtesy of Amelia Hope, 2017.
The designs conceal and reveal parts of the body to create a sense of mystery, rather than to hide or expose the body blatantly. The pieces draw attention to different areas of the body to create unusual focal points that are accentuated or simplified by varying amounts of fabric volume and folding. The voluminous extensions created with the designs “ignore preconceived notions of the body’s boundaries” (Quinn, 2003, p. 212) and the shape underneath becomes unrecognisable.

The interaction of the design shape with body shape can alter individual perceptions of self, this can be positive or negative depending on the effect the design has on the wearer. It is important to acknowledge the differences in individual body shape and for designs to accommodate and adapt to the needs of the wearer. It could be argued that the designs camouflage the body to a certain extent however their intention is to not camouflage or enhance specific body parts that don’t align to the ideal. The designs are more about the external space created around the individual body and between the body and ‘garment’ and the new shapes and silhouettes formed, with the body within remaining unmodified. The wearer can shift the pieces around their body as they wish, relocating volume to different areas of the body, and revealing as much or as little of the body through the openings in the designs. The designs hope to interrupt the self-analysis of body perception within the garment and divert from an instinctive reaction to compare to the ideal.
FEELINGS and EXPRESSION

The unique interaction of design and body is central to an individual's persona, how someone feels in what they wear is a reflection of their mood and feelings towards self, a positive experience promotes positive feelings, increased self-confidence (Liechty et al., 2010) and increased overall wellbeing (H.-R. Lee et al., 2014, p. 1343). The mutability of the pieces encourages the wearer to play with the designs, manipulating them around the body to help enhance individual expression. The different angles and exaggerated sections protruding from the pieces and distorting the body can jumble the wearer's view of self and of body within, offering a medium to self-express mood in an elaborate way.

Both pieces communicate differently to the wearer and observer even though they are both made from the same shaped pattern pieces, fabric and similar construction and design methods. As the designs are rotated, the view and sensorial aspects of the body changes. Aspects of the pieces extend out from the body on varying angles and from different areas, producing different feelings surrounding the shape formed on the body. The size, volume and colour palette chosen for the designs expresses beauty yet confidence and empowerment to the wearer.

This combination hopes to encourage one to look at their body and the shapes they wear from a different perspective. The designs hope to increase body confidence through elaborate shape, to prove that beauty resides in confidence of expression and body, and not solely societal ideals of beauty and body. The designs have the ability to mould and adjust to the changeable attitudes and feelings of the individual.
It is important to acknowledge the issues in an industry that can have a negative impact on women and the way they perceive their bodies. The promotion of body ideals is prevalent within the fashion industry in many forms. Body categorisation methods and specific use of imagery throughout fashion campaigns promote and guide certain figure types and associations of a brand. Industries related to modifying the body all impact greatly on women’s perception of self as they strive to attain an elusive and unrealistic ideal. Many designers model their designs on intentional balancing of the body, subconsciously idealising the body through design. The systems that designers predominantly use predetermine a specific body shape that the garments are designed for, segregating those who don’t adhere, which can cause negative feelings towards body and self confidence. Our current society has become increasingly focussed on health and wellbeing, and with this a more holistic understanding of body and design is needed within the apparel industry to promote positive body confidence and self-concept.

The final designs are my response to an innovative and explorative engagement with design, encouraging the wearer to view themselves in a positive light outside of negative societal pressures. I hope to celebrate the body as is, rather than trying to manipulate the shape of the body to something that it isn’t, or closer to an idealistic shape. The expressive shapes promote a different outlook on the body within unfamiliar structures. Campbell (2014) suggests that by exploring “the effects of exaggerated structure and distortion of the stereotypical female form”(p. 3) it can “challenge the viewer’s normal experience and expectation” (p. 3). This exploration of conceptual shape provides an alternative body to garment shape reaction, in contrast to conventional garment design shapes and models of dress evaluation.

Alternative design shapes were created through the development of new design and experimental pattern methods. Subverting traditional methods of fashion design drawing and pattern making, allows for greater design exploration of new shapes on and around the body. By applying 3-D shape to the body first, instead of flat 2-D shapes as commonly practiced, new shapes are created prior and during the process with experimentation responding to reflections of women’s opinions and critical reactions of conforming ideals. The manipulation of shape through exaggerated size and proportion on the body distorts and blurs the body shape beneath, in comparison to conventional methods that mould 2-D shape to the body’s contours. Designers Miyake, Kawakubo and Yamamoto “agree that it is the space between the fabric and the body that is most important. This negates the blatant sexuality of fitted western clothes and introduces the possibility of layered or voluminous clothing that becomes a sculptural form of its own” (English, 2011, p. 72).

As a fashion designer currently practicing in a commercial environment, I found this process of designing has provided a greater understanding of female body shape and reaction to dress. Women’s awareness of their body shape in relationship to body ideals and dressing to enhance or disguise certain aspects of their body is prevalent. However, by modifying space between body and garment, the wearer becomes distracted from consciously viewing and analysing their body within. Conscious thought towards body and body ideals becomes irrelevant. By distracting perceptions surrounding the body within the enlarged and transformative shapes, the wearer can freely express and experiment with the fabric structures. The scale, balance, volume, and optical illusions of these designs altered the view of the body, challenging preconceived notions of the body ideals and fit. The body shape within remains in its natural state. The designs aimed to create an environment where the body cannot be judged, modified or compared to social norms, making the wearer consider the effect society has on what we wear and on how we perceive our bodies. The final designs guide the wearer to view themselves from an alternative perspective, one that negates body ideal norms or modification of body through dress. The designs look to the future of freedom of body and dress, encouraging increased awareness of diversity and uniqueness of body shape.
adolescent girls’ body size using figural stimuli and 3D body scans


**LIST OF FIGURES**

**Figure 1** Gossards Corset trade advertisement (“How to select”, 1917).

**Figure 2** How to dress for your body shape a summation from Liechty et al., 2010; Rasband, 1994; Woodall & Constantine, 2014.

**Figure 3** (top) Yohji Yamamoto Wedding dress (Hodge & Mears, 2006, pp. 250–251).

**Figure 4** (bottom) Issey Miyake’s Samurai Armour (Holborn & Miyake, 1995, p. 75).

**Figure 5** Comme Des Garçons, Fall 2017 Ready-to-Wear Show (Vogue, 2017a).

**Figure 6** Cristobal Balenciaga ‘Le Chou Noir’, 1967 (Koda, 2001, p. 89).

**Figure 7** (top) Issey Miyake Fall 2017 Ready-to-Wear Show (Vogue, 2017b).

**Figure 8** (bottom) Hussein Chalayan’s sculpted pink tulle dress, 2000 (Koda, 2001, p. 88).

**Figure 9** Michelle Olley for Alexander McQueen SS 2001 VOSS, (C. Evans, 2003, p. 98).

**Figure 10** Beth Ditto, Photo: Christine Hahn/Courtesy of Beth Ditto (Anderson, 2015).

**Figure 11** (top) Body shapes used for interview self-selection a summation from Deterjan, P. & Itook, C. L., 2004; Faust & Carrier, 2014; Liechty et al., 2010; Rasband, 1994; Sidberry, 2011; Woodall & Constantine, 2014.

**Figure 12** (bottom) Women’s individual body types identified from interviews. Hope, Amelia, 2017.

**Figure 13** ‘Go to’ garment types from interviews. Dresses (36.4%), Pants (21.2%), Tops (18.2%), Jackets (18.2%), Jumpers (6.1%). Hope, Amelia, 2017.

**Figure 14** (top) Workbook sketches of 3-D ‘rectangle’ toile in viscose georgette draped on dress form. Hope, Amelia, 2017.

**Figure 15** (bottom) Drawing of single ‘rectangle’ attached to a second ‘rectangle’, reflected and transformed onto the figure. Hope, Amelia, 2017.

**Figure 16** Drawing of double ‘rectangle’ toile showing darted area and rotation around the figure. Hope, Amelia, 2017.

**Figure 17** Drawing of double ‘rectangle’ twisted and tucked around figure. Hope, Amelia, 2017.

**Figure 18** Drawing of double ‘rectangle’ shifting darts around figure. Hope, Amelia, 2017.

**Figure 19** Sketches of construction of ‘hourglass’ shape using two trapezoidal prisms joined at the narrow ends. Hope, Amelia, 2017.

**Figure 20** Sketches of inverted black and white ‘hourglass’ rotated around body, showing contrast of colour and changes in shape perception, rotated views front, back and side. Hope, Amelia, 2017.

**Figure 21** Sketches of opened up black and white ‘hourglass’ rotated around figure, back and side views. Hope, Amelia, 2017.

**Figure 22** Sketches of opened up black and white ‘hourglass’ rotated around body, front, side and back views. Hope, Amelia, 2017.

**Figure 23** Drawing of Shape Mapping - A selection of geometric line drawings of ‘go to’ garments tops and dresses. Hope, Amelia, 2017.

**Figure 24** Overlay blocking and shape mapping of dresses. Hope, Amelia, 2017.

**Figure 25** Overlay blocking and shape mapping of jackets. Hope, Amelia, 2017.

**Figure 26** Overlay blocking and shape mapping of jackets. Hope, Amelia, 2017.
Figure 27 (bottom) Images of miniature scale designs, ‘hourglass’ (top and centre) and using the overlay blocking images from ‘go to’ garments. Hope, Amelia. 2017.

Figure 28 (top) Final Design 1: Enlargement of miniature pattern pieces. Hope, Amelia. 2017.

Figure 29 (bottom) Final Design 2: Enlargement of miniature pattern pieces. Hope, Amelia. 2017.

Figure 30 (top left) Final Design 1 - Pleated ‘kick out’ section. Image: Ted Whitaker, Courtesy of Amelia Hope. 2017.

Figure 31 (top right) Final Design 2 – Showing sheerness and seaming, tutu layers on the right side of body. Image: Ted Whitaker, Courtesy of Amelia Hope. 2017.

Figure 32 (bottom left) Final Design 1 – Contrasting layers showing shadowing and seaming. Image: Ted Whitaker, Courtesy of Amelia Hope. 2017.

Figure 33 (bottom right) Final Design 2 – Showing sheerness of layers and French seaming. Image: Ted Whitaker, Courtesy of Amelia Hope. 2017.

Figure 34 Final Design 1. Image: Ted Whitaker, Courtesy of Amelia Hope. 2017.

Figure 35 Final Design 2. Image: Ted Whitaker, Courtesy of Amelia Hope. 2017.

Figure 36 Contours of the body not clearly revealed (Piece 2). Image: Ted Whitaker, Courtesy of Amelia Hope. 2017.

Figure 37 Parts of the Body concealed (Piece 1). Image: Ted Whitaker, Courtesy of Amelia Hope. 2017.

Figure 38 Design 1 showing scale through expansion. Image: Ted Whitaker, Courtesy of Amelia Hope. 2017.

Figure 39 Design 2 expansion and power through shape. Image: Ted Whitaker, Courtesy of Amelia Hope. 2017.

Figure 40 & Figure 41 Piece 1 showing ‘kick out’ section and anchor points. Image: Ted Whitaker, Courtesy of Amelia Hope. 2017.

Figure 42 Piece 2 - Shoulder used as primary anchor point, and showing ‘kick out’ section. Image: Ted Whitaker, Courtesy of Amelia Hope. 2017.

Figure 43 Piece 2 - Arms are free to move. Image: Ted Whitaker, Courtesy of Amelia Hope. 2017.

Figure 44 Piece 1 showing layers folding on one another. Image: Ted Whitaker, Courtesy of Amelia Hope. 2017.

Figure 45 Piece 2 showing layers folding and merging at different points around the body. Image: Ted Whitaker, Courtesy of Amelia Hope. 2017.

Figure 46 Piece 1 – Contrasting light and dark layers. Image: Ted Whitaker, Courtesy of Amelia Hope. 2017.

Figure 47 Piece 1 – Elevation through layers. Image: Ted Whitaker, Courtesy of Amelia Hope. 2017.

Figure 48 & Figure 49 Piece 2 - Asymmetry through layers and as rotated around body. Image: Ted Whitaker, Courtesy of Amelia Hope. 2017.

Figure 50 Piece 2 – Shielding around head. Image: Ted Whitaker, Courtesy of Amelia Hope. 2017.

Figure 51 Piece 2 - Angles as rotated and manipulated. Image: Ted Whitaker, Courtesy of Amelia Hope. 2017.

Figure 52 Piece 1 – Layers and malleability. Image: Ted Whitaker, Courtesy of Amelia Hope. 2017.

Figure 53 Piece 1 – Manipulating layers. Image: Ted Whitaker, Courtesy of Amelia Hope. 2017.
Table showing analysis of sizing chart measurements from a range of New Zealand designers.

<table>
<thead>
<tr>
<th>Designer</th>
<th>Size</th>
<th>Bust</th>
<th>Waist</th>
<th>Hip</th>
<th>Bust-Waist</th>
<th>Hip-Waist</th>
<th>Hip-Bust</th>
<th>Bust-Waist</th>
<th>Hip-Waist</th>
<th>Hip-Bust</th>
</tr>
</thead>
<tbody>
<tr>
<td>Glassons</td>
<td>12</td>
<td>94.5</td>
<td>75.5</td>
<td>103.5</td>
<td>19</td>
<td>28</td>
<td>9</td>
<td>1.25.1</td>
<td>1.371</td>
<td>1.101</td>
</tr>
<tr>
<td>Nom*d</td>
<td>12</td>
<td>92</td>
<td>75</td>
<td>103</td>
<td>27</td>
<td>10</td>
<td>1.231</td>
<td>1.361</td>
<td>1.111</td>
<td></td>
</tr>
<tr>
<td>Zambesi</td>
<td>12</td>
<td>95</td>
<td>71</td>
<td>96.5</td>
<td>25.5</td>
<td>5</td>
<td>1.298</td>
<td>1.361</td>
<td>1.051</td>
<td></td>
</tr>
<tr>
<td>Teilee Cooper</td>
<td>12</td>
<td>96.5</td>
<td>73.5</td>
<td>103.5</td>
<td>30</td>
<td>13</td>
<td>1.231</td>
<td>1.411</td>
<td>1.011</td>
<td></td>
</tr>
<tr>
<td>Andrea Moore</td>
<td>12</td>
<td>95</td>
<td>75</td>
<td>105</td>
<td>20</td>
<td>10</td>
<td>1.271</td>
<td>1.41</td>
<td>1.111</td>
<td></td>
</tr>
<tr>
<td>Company of Strangers</td>
<td>12</td>
<td>95</td>
<td>85</td>
<td>109</td>
<td>10</td>
<td>20</td>
<td>1.121</td>
<td>1.241</td>
<td>1.111</td>
<td></td>
</tr>
<tr>
<td>Cybele</td>
<td>12</td>
<td>94</td>
<td>78</td>
<td>103</td>
<td>25</td>
<td>9</td>
<td>1.211</td>
<td>1.321</td>
<td>1.101</td>
<td></td>
</tr>
<tr>
<td>Juliet Hogan</td>
<td>12</td>
<td>95</td>
<td>77</td>
<td>104</td>
<td>13</td>
<td>14</td>
<td>1.231</td>
<td>1.421</td>
<td>1.151</td>
<td></td>
</tr>
<tr>
<td>Moschi</td>
<td>12</td>
<td>92</td>
<td>77</td>
<td>104</td>
<td>15</td>
<td>27</td>
<td>1.191</td>
<td>1.351</td>
<td>1.131</td>
<td></td>
</tr>
</tbody>
</table>

Table showing analysis of sizing chart measurements from above table to see if they correlate to a specific body type, using a formula from J.Y. Lee et al., 2007, which determines body type.

<table>
<thead>
<tr>
<th>Designer</th>
<th>Max</th>
<th>Glassons</th>
<th>Nom*d</th>
<th>Zambesi</th>
<th>Teilee Cooper</th>
<th>Andrea Moore</th>
<th>Strangers</th>
<th>Kowtow</th>
<th>Cybele</th>
<th>Juliet Hogan</th>
<th>Moschi</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hourglass</td>
<td>n</td>
<td>n</td>
<td>n</td>
<td>n</td>
<td>n</td>
<td>n</td>
<td>n</td>
<td>n</td>
<td>n</td>
<td>n</td>
<td>n</td>
</tr>
<tr>
<td>Hip-waist</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
</tr>
<tr>
<td>Hip-bust</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
</tr>
<tr>
<td>Hip-waist</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
</tr>
<tr>
<td>Hip-bust</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
</tr>
<tr>
<td>Hip-waist</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
</tr>
<tr>
<td>Hip-bust</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
</tr>
<tr>
<td>Hip-waist</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
</tr>
<tr>
<td>Hip-bust</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
</tr>
<tr>
<td>Hip-waist</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
</tr>
<tr>
<td>Hip-bust</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
</tr>
<tr>
<td>Hip-waist</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
</tr>
<tr>
<td>Hip-bust</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
</tr>
<tr>
<td>Hip-waist</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
</tr>
<tr>
<td>Hip-bust</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
</tr>
<tr>
<td>Hip-waist</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
</tr>
<tr>
<td>Hip-bust</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
</tr>
<tr>
<td>Hip-waist</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
</tr>
<tr>
<td>Hip-bust</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
</tr>
<tr>
<td>Hip-waist</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
</tr>
<tr>
<td>Hip-bust</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
</tr>
<tr>
<td>Hip-waist</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
</tr>
<tr>
<td>Hip-bust</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
</tr>
<tr>
<td>Hip-waist</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
</tr>
<tr>
<td>Hip-bust</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
</tr>
<tr>
<td>Hip-waist</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
</tr>
<tr>
<td>Hip-bust</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
</tr>
<tr>
<td>Hip-waist</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
</tr>
<tr>
<td>Hip-bust</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
</tr>
<tr>
<td>Hip-waist</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
</tr>
<tr>
<td>Hip-bust</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
</tr>
</tbody>
</table>

APPENDIX A

Table showing analysis of sizing chart measurements from above table to see if they correlate to a specific body type, using a formula from J.Y. Lee et al., 2007, which determines body type.
When you think about your favourite clothes you have in your wardrobe, you may have a few pieces that come to mind as being those you return to always as the pieces you love and cherish for different reasons. They could be those pieces that you would wear everyday if you could, or are particularly special to you. Could you please select 2-3 garments that fit this description and bring them to the interview for discussion.

1a. What are your go to garments?
You wear the garments 2+ times a week (intensity of wear) That you wear all the time and wouldn’t take off if you didn’t need to...

1b. What are the garments that you are especially attached to?
You don’t wear that often But would never give away Personal attachment towards

1c. Why did you select these garments?
FIT
[F]it is how the garment interacts with the body and this is unique to you. There are two aspects to fit – physical (how the garment works with the body) and psychological (how the garment makes you feel, confidence and so on...)

With reference to the garments you have with you:
What aspects of the physical fit of the garment do you like?
Are there any aspects of physical fit that do not work?
How does this garment make you feel when wearing it in relation to the fit?

General
Are you attracted to certain styles or fit?
Do you avoid certain styles or fit?

COMFORT
[Comfort can be interpreted in many different ways. Comfort can be how it fits you, the physical aspects, how tight or loose, stretchy and so on, and how it makes you feel...]

With reference to the garments you have with you:
Physical comfort - how the garment feels on you (fabric, style etc.)
How the garment makes you feel when wearing it (emotional)

SILHOUETTE/SHAPE
[The silhouette or shape of a garment is the outline or shape the garment creates, for example a neat fitting jacket or a boxy style...]

With reference to the garments you have with you:
Are these silhouettes you are normally drawn to?
Do you wear these garments to enhance or distract any parts of your body?

General
Are there any other particular shaped garments you are drawn to? You would love to wear?
Do you experiment with shape?
Are there any particular shaped garments you avoid?

FABRIC
[Fabric is composed of either synthetic or natural fibres, the fabric is woven or knitted in a specific way to make it heavier or lighter, soft or firm and so on...this can give structure or softness to a garment]

With reference to the garments you have with you:
Did you consider fabric type in your decision?
Do you consider the feel of fabric?
Which garments you own have lasted the longest, have worn well?
Are there any fabrics you avoid?

Attachment
Meaning?
Emotionally?

BODY TYPES

Body type identification developed in the early 1900s by corset manufacturers, women were made to pick a body type and this corresponded with a corset that suited that specific body type. Body types have developed since and are now used as a guide for how to dress, as in what clothes certain body types should wear and what clothes they should avoid, are you familiar with this at all?

2. Do you think you can relate to a body type or mix of body types?
Show images of body types...narrowed down options?
Do you consider your body type when choosing and wearing clothes?
Are the clothes you wear balanced because of the style filigree, and then your body type or, the other way around?
APPENDIX C
Transcribed Interviews with Women

INTERVIEW 1. Anonymous, February 27, 2016

ITEM 1. Leggings

Q. Tell me about the fit of them? A. Black tights, fitted, had these for many seasons, upgraded to very similar style, high waisted, they suck me in, can wear with lots of comfy tops

Q. How high are they up to your belly button? A. Just to the belly button, can have hipster vibe, always black, stretchy and quite thick, tight right through the legs, pull on pants

Q. Comfort wise is there anything annoying about them? A. Nothing annoying but just need to get the size right otherwise they will cut me in half, comfy and like the big elastic on the side, think its more the slimming feel, pulls me in, feel good in them

Q. How do you wear them, what with? A. I wear them casual and dressy, I have different multiple pairs, I have a pair that is worn and wear them casually and then a new pair which are more fitted which are not as stretchy and keep them for good

Q. So you put them on and you feel good? A. Yep, I feel tidy in them, can put any top with it, tops covering my bum, loose fitting top

Q. The shape of them is super slim, you have a couple of pairs, so you like that slim fit? A. Yep

Q. Fabric, what is it? A. Do you consider the type of fabric when you are buying stuff or is it just the feel of it? A. In the lights I don’t want it to be so heavy, its more durable its thicker, not the thin lights where you can see through and see all the details on your legsslash cellulite

Q. So you like the feel of the fabric, feels quite smooth? A. Feels good wearing it

Q. Are there any fabrics, feel of fabrics that you don’t like? Like if you picked something you would buy I wouldn’t wear that? A. Maybe if it was sheer, or those pants that have that plastic feel I have no give, that’s why I like these lights they are stretchy and they move with you, or those real thin tights which are just too sheer, these are more stretchy than other lights, they are just that thicker

ITEM 2. Top

Q. Oldie but a goodie. Have had this for at least 3 years, use to be good piece that I would only wear for ITEM 2. Top

Q. What is the content of that? A.Yep

Q. And how do you feel about the fabric? A. I wear them casual and dressy, I have different multiple pairs, I have a pair that is worn and wear them

Q. Comfort wise is there anything annoying about them? A. Um the only thing is to put tops over the top, so people would think I was wearing the same thing every day

Q. And is there anything restricting about it? A. Bare legs especially in summer, browner, you can dress it up and down, can wear heels and feel in it

Q. How do you tie it? A. Just sort of low big pockets, comfort thing

Q. And the necklines are they all similar, you can unbutton this one, do you wear this completely undone? A. I wear them casual and dressy, I have different multiple pairs, I have a pair that is worn

Q. Would you go for something else that shape? A. Maybe if I was in Australia I would wear it

ITEM 3. Jacket

Q. So the fit of it is kind of loose, so you can put a few things underneath? A. Can layer up. The front, the back is a little bit longer, front cuts halfway on my thigh

Q. Like a loose throw over kind of thing? A. Hood, like its not rainy or windy, kind of like a safety net

Q. In your wardrobe is this the only kind of jacket thing you have got? A. Yep

Q. Would you go for something else that shape? A. I’ve got 3-4 others that a trendy little coat, the wind breaker, similar to this but this is more heavier, this is more of an up styled version of it

Q. You can kind of wear it both ways, like casual or throw on to go out. A. You can wear something dressy under and you can feel tidy or you can just wear tidy and a t-shirt under it

Q. And you feel good in it every time you put it on A. Yep

Q. Content is a polyester, viscose elastane mix, does that feel good to wear? A. Yep it’s quite heavy, non sheer, quite like that and its black, can’t go wrong with black having jackets are all black, dress coat is black, leather jacket is black

Q. What is it about black? A. Think its tidy you can tone it down, I wear lots of other bright colours and I can wear a bright jacket over a bright dress, so most of my tops would be black or white, dresses that are colour

ITEM 4. Dress

Q. How long have you had this? A. Recent purchase but I have a lot of dresses that are pretty much exactly the same but different patterns

Q. Describe the kind of fit and shape of it? A. Its like an oversized short, really, the length I always wear with dresses, I think length is important for me, it sort of has to sit above, knee of behind the knee on the back and on the front, but I don’t go too high

Q. How do you wear it? A. Quite fitted

Q. How high are they? Up to your belly button? A. Just over my hips, I wear them casual and dressy, I have different multiple pairs, I have a pair that is worn

Q. Comfort wise is there anything annoying about them? A. No feel little bit too frantic I don’t have too many that are skin length or longer, just a little feel a bit too frantic are them, Prairie girl, like I the pockets and the tie, and you don’t have to wear the tie but because the dresses I buy are more smoky it gives you plenty of a waist

Q. Do you feel good wearing it? A. Yes it feels good, have had this for at least 3 years, use to be a good piece that I would only wear for ITEM 2. Top

Q. Do you ever look at the content label? A. Yeah. Tights all the time. The colours, I do quite like my whites, and that peachy pink colour, a bit of

Q. So would you wear those pants with that? A. I’m wearing them now, I’m wearing them with this nice black dress, I can layer it up. The front, the back is a little bit longer, front cuts halfway on my thigh

Q. Content is a polyester, viscose elastane mix, does that feel good to wear? A. Yep it’s quite heavy, non sheer, quite like that and its black, can’t go wrong with black having jackets are all black, dress coat is black, leather jacket is black

Q. What is it about black? A. Think its tidy you can tone it down, I wear lots of other bright colours and I can wear a bright jacket over a bright dress, so most of my tops would be black or white, dresses that are colour

Q. Do you think if you got those marks removed you would keep wearing it? A. Stained a little bit on the white

Q. What is the content of that? A. Yes just really floaty and soft, I could live in just this dress every season, but different pattern or colour, so people would think I was wearing the same thing every day

Q. And the necklines are they all similar, you can unbutton this one, do you wear this completely undone? A. I wear them casual and dressy, I have different multiple pairs, I have a pair that is worn

Q. Would you go for something else that shape? A. Maybe if I was in Australia I would wear it

Q. Comfort wise is there anything annoying about them? A. Um the only thing is to put tops over the top, so people would think I was wearing the same thing every day

Q. And is there anything restricting about it? A. Bare legs especially in summer, browner, you can dress it up and down, can wear heels and feel in it

Q. How do you tie it? A. Just sort of low big pockets, comfort thing

Q. And the necklines are they all similar, you can unbutton this one, do you wear this completely undone? A. I wear them casual and dressy, I have different multiple pairs, I have a pair that is worn

Q. Would you go for something else that shape? A. Maybe if I was in Australia I would wear it

Q. What is the content of that? A. Yes just really floaty and soft, I could live in just this dress every season, but different pattern or colour, so people would think I was wearing the same thing every day

Q. And the necklines are they all similar, you can unbutton this one, do you wear this completely undone? A. I wear them casual and dressy, I have different multiple pairs, I have a pair that is worn

Q. Would you go for something else that shape? A. Maybe if I was in Australia I would wear it

Q. What is the content of that? A. Yes just really floaty and soft, I could live in just this dress every season, but different pattern or colour, so people would think I was wearing the same thing every day

Q. And the necklines are they all similar, you can unbutton this one, do you wear this completely undone? A. I wear them casual and dressy, I have different multiple pairs, I have a pair that is worn

Q. Would you go for something else that shape? A. Maybe if I was in Australia I would wear it

Q. What is the content of that? A. Yes just really floaty and soft, I could live in just this dress every season, but different pattern or colour, so people would think I was wearing the same thing every day

Q. And the necklines are they all similar, you can unbutton this one, do you wear this completely undone? A. I wear them casual and dressy, I have different multiple pairs, I have a pair that is worn

Q. Would you go for something else that shape? A. Maybe if I was in Australia I would wear it
Q. What does work? What would you wear because of your body type?
A. About the same
Q. Why do you think it feels different?
A. Feels different, other on bias, this is comfortable, but has leather, aware of it, softens after wear. Split down the CF and CB, more structured
Q. This shape of garment, silhouette is it the type of shape that you are normally drawn to?
A. Yes, the other one with no zip was a print, but it was fit reasons why I didn’t wear it, didn’t have the ease of the zip, making it more A-line, fitted in print
Q. It felt different in it?
A. Yes, it felt more, camouflaged, black and green print, more going on, not one mono colour, had three of these, rose pink don’t wear as much good but more obvious, black I wear twice a week and has done for 3 years
Q. So the feel of it...
A. Like soft things, not too much structured extravagant things
Q. Why that?
A. I wear many very soft shirts, if I had a skinny top with no boobs then I might, flat, channelled, more drape
Q. More structured
A. More organised, not too many structured starchy things
Q. What about a shirt in a more flow fabric?
A. A sleeve or something, but not too tailored, if I had it, I could dress the eye up to the neck
Q. Have you had, garments that have worn the best, do you remember what they were, and the fabrics?
A. Yea, a sleeve or something, but buy if longer, mid thigh, if it had a collar drawing the eye up to the neck
Q. Does it make you feel any different about your body how you perceive it?
A. Feels better, softer, less structured, more drape
Q. Have you had, garments that have worn the best, do you remember what they were, and the fabrics?
A. Yea, a sleeve or something, but buy if longer, mid thigh, if it had a collar drawing the eye up to the neck
Q. Is that because?
A. Yea, I know what works for my body, but sometimes I try to push the boundaries
Q. What was that?
A. It pressures me up, makes more, it’s plain, then headline has a feature but the rest of the top has no feature, there’s no detail on sleeve or chest or bust area, so I’ll put a big chunky necklace on it to give it a feature
Q. What is it you would wear in a print?
A. Like, the other one with no zip was a print, but it was fit reasons why I didn’t wear it, didn’t have the ease of the zip, making it more A-line, fitted in print
Q. Have you worn, garments that have worn the best, do you remember what they were, and the fabrics?
A. Yea, a sleeve or something, but buy if longer, mid thigh, if it had a collar drawing the eye up to the neck
Q. Have you had, garments that have worn the best, do you remember what they were, and the fabrics?
A. Yea, a sleeve or something, but buy if longer, mid thigh, if it had a collar drawing the eye up to the neck
Q. You would wear if underneath something and zipped up?
A. Yes I could wear it under a dress or something like that, giving me sleeve, or wear with jeans, that’s how I would wear it the most, with jeans. With a cami underneath it unzipped and I can wear slims or jeans or wider, looser fit, can dress it down easily, really easy, casual or evening
Q. Is there anything about it that doesn’t work, with the fit of it?
A. I only notice it too hot because its thick under the arms, you sweat, that’s more of a thing
Q. When you put it on, how do you feel in it?
A. I feel good, I feel modern in it, maybe because of the headline, it has a staggered headline, breaks your body up, don’t feel like you’re just wearing a top, its almost between a dress and a top, I feel like have more illusion of length, because I’m slimmer, softer, maybe makes me feel taller
Q. Does it make you feel any different about your body, how you perceive it?
A. Yea it makes me feel slimmer on the top and longer, never thought about that before but you
Q. What would you wear because of your body type?
A. About the same
Q. Why do you think it feels different?
A. Feels better, softer, less structured, more drape


ITEM 1. Long Sleeve Tunic
Q. Its like long sleeve, what is that on you? It’s got a staggered hem?
A. The shortest part goes to just past my crotch the longest part just past mid thigh, split half and half, down the CF and CB
Q. Is that at the back?
A. Zips at the back, long sleeve trim, silk georgette, semi sheer
Q. When you put it on, are the arms tight?
A. Yea they are quite slim, they cling to you, but they’re bias cut, which makes them clingy but comfy, don’t stretch it a little
Q. Through the body how loose is it?
A. Its quite slim, if its zipped all the way up, but if its unzipped it can become more A-line and more forgiving, so its good to wear underneath stuff zipped up as a layer but then quite often I’ll wear it completely unzipped up the back then I don’t feel too tight and restrictive, its more floppy and it moves
Q. The neckline, where does that sit?
A. Sits below collar bone, (not down at cleavage, no) it’s a round neck and it sits about 4cm below, maybe, it’s higher than things I use to wear
Q. Did you wear lovely things?
A. Yea, lower, because of my bow in my butt. It is high but I don’t mind it because its sheer. I’ll wear a neck cami under it and you still get the illusion of a lower neck and you can see definition between the skin
Q. Why do you like the fit of this garment?
A. Covers arms. I like because its not too massive, it doesn’t give me a really huge silhouette on the top because its tunic length, that I like it covers my arms and its not tight, and I have versatility to make it slim or make it wider
INTERVIEW 3. Anonymous (2), March 1, 2016

ITEM 1. Jeans

Q. Wear them how often?
A. About 3 times a week

Q. How long have you had them?
A. About 3 times a week

Q. Wear them how often?
A. About 3 times a week

Q. What is about them you like?
A. I got them half way through last year

Q. When you put them on how does it make you feel?
A. I have them half way through last year

Q. Wear them how often?
A. About 3 times a week

Q. Do you experiment with shape?
A. I got them half way through last year

Q. Do you experiment with shape?
A. I got them half way through last year

Q. Anything restrictive? Can sit down, heaps of room, leather feels ok?
A. Round Midsection, Straight up and down, but busty

Q. Anything restrictive? Can sit down, heaps of room, leather feels ok?
A. Round Midsection, Straight up and down, but busty

Q. Are you wearing this shape to enhance or distract certain parts of your body?
A. Yes, easy, one easy throw-over thing, simple

Q. Are you wearing this shape to enhance or distract certain parts of your body?
A. Yes, easy, one easy throw-over thing, simple

Q. Is that because of the weight of the fabric do you think?
A. Yes because sheer

Q. Is that because of the weight of the fabric do you think?
A. Yes because sheer

Q. What do you think you are?
A. Round Midsection, Straight up and down, but busty

Q. What do you think you are?
A. Round Midsection, Straight up and down, but busty

Q. Do they feel good, wear more casually?
A. Yes

Q. Do they feel good, wear more casually?
A. Yea but they fade out because I wash them heaps

Q. So they are high wasted, are they skinny right down to the ankle?
A. Yea

Q. So they are high wasted, are they skinny right down to the ankle?
A. Yea

Q. Anything other garments or dresses this shape?
A. Yes, easy, one easy throw-over thing, simple

Q. Anything other garments or dresses this shape?
A. Yes, easy, one easy throw-over thing, simple

Q. Is that because of the weight of the fabric do you think?
A. Yes because sheer

Q. Is that because of the weight of the fabric do you think?
A. Yes because sheer

Q. Are you experiment with shape?
A. No

Q. Are you experiment with shape?
A. No

Q. Anything else they are sitting at belly button height?
A. Yes

Q. Anything else they are sitting at belly button height?
A. Yes

Q. Is that because of the weight of the fabric do you think?
A. Yes because sheer

Q. Is that because of the weight of the fabric do you think?
A. Yes because sheer

Q. When you put them on how does it make you feel?
A. I am bust but quite straight up and down, always had a stomach, always bumpy

Q. When you put them on how does it make you feel?
A. I am bust but quite straight up and down, always had a stomach, always bumpy

Q. What is about them you like?
A. Yes, easy, one easy throw-over thing, simple

Q. What is about them you like?
A. Yes, easy, one easy throw-over thing, simple

Q. So it's a sheer as other two?
A. Yes, easy, one easy throw-over thing, simple

Q. So it's a sheer as other two?
A. Yes, easy, one easy throw-over thing, simple
Q. If you wore it with something underneath, what would that be?
A. Some sort of slip with a skinny pant with it.
Q. Do you wear it with something underneath, what would that be?
A. If you wear it with something underneath, what would that be?
Q. Anything about it that annoys you?
A. Apricot, black and white.
Q. Do you wear it for the summer and it does hide things as well?
A. Yes.
Q. What is the fabric?
A. Think its silk and beaded. 100% silk, tiny beads, sequins all over it.
Q. What’s the fit of it? Is it loose?
A. Not loose on me at the moment as it use to be, use to hang nicely, fits me a bit better now. Use to wear it with a top underneath, wear it on its own, wear it like now with another sheer piece over the top, something to hide my arms, good layering piece
Q. If you wore it with something underneath, what would that be?
A. Some sort of slip with a skinny pant with it.
Q. Over the top?
A. Sleeveless straight through to your top over the top.
Q. It has quite thin straps?
A. The shape is interesting, see your bra, I don’t think that’s an issue these days, with different straps showing
Q. Is there anything about it that annoys you about the fit?
A. No, it’s fine, fine in the front, but would never wear it on its own, not that confident.
Q. It’s a V neck?
A. Yeah, it’s a V, low T at the back.
Q. Is that the main thing about a garment?
A. Yeah definitely going out.
Q. How do you feel in it?
A. I feel like I’m going out, like sparkle and sequins, so I think that makes you feel good and its dressy and its different to what I wear during the day, I wear such basic things during the day, anything with sparkle, like that textural thing, sequins, texture of fabric, tactile thing
Q. More going out, comfortable.
A. I would only wear a few times a year but I know it’s a good piece I can pull out of wardrobe, I can wear it with, that other jacket thing, not take jacket off, have spunky underneath and pants
Q. The shape?
A. It’s a singlet tunic, yes its body skimming, its not tight, but its not as loose as it use to be, think because of weight in weight in its flanges not really, not clingy. Can’t remember it shrinking, it’s a hand wash
Q. Is it a shape you are normally drawn to?
A. I’m normally drawn to tunic shape, flattening to hide mid section and slightly cover bum, like that length from mid thigh down, loo stylish, never wear anything cropped or anything, especially of my age, quite like tunic maybe because it flattering
IN GENERAL
Q. Are there any certain styles or fit of things that you are drawn to?
A. Like a firm fitting pant but don’t like tight tops, for everyday, have a t-shirt on now to go for a walk, that’s sort of tight fitting but that’s different, that’s sportswear. For everyday wear I like a looser fit garment, don’t know if that’s fashion driven or as I’ve got older, body type and trying to hide, the bits are a bit wobbly and didn’t use to be, I go for comfort, would want to put all day in something too tight
Q. Styles to avoid… tight things.
A. Apart from a pant, definitely for firmer fitting pant, unless occasionally a firmer fitting, dresses, cocktail dresses, only be the only time, for an occasion. Everything I wear is quite sloppy, maybe trend driven as well
Q. Bigger sloppy dress tee, tunic top and firmer pants, are they shapes your normally go for?
A. Normally are, a lot of my pieces are quite straight, tunic look is flattering, some pieces are more billowy, like the movement you get with them, love washed cottons (vasco got) fabric, it moves and can wear so easily, depends on your mood for what you are going to wear
Q. Any shapes you have experimented with, still in wardrobe now?
A. I bought a top, never worn it, it’s too full, straight, round neck, suit that because I’m broad, its too billowy, its silk and has like just accentuates my hips too much, never worn it, shirt straight, silk back, save it for daughters, have made a bad call and shouldn’t have bought it
Q. Shapes you would avoid.
A. Tight lyra top everyday, cropped top, things that are in fashion at the moment, not a skin waterer, mainly tights and pants, not flouncy, because broad, makes even bigger, love chunky knits but can’t wear it, makes me look terrible, like the look of it I’m broad and makes me look like the size of a house

BODY TYPES
A. I don’t know, because perception it’s so hard… Round mid section? Could be equal top and lower, quite broad and de have hips, a little bit of waist but not as much as use to have. Does that mean I have straight up and down as well? I do have a waist but broad and have hips.. Equal top and lower, straight up and down
Q. Do you consider that (body type) when choosing or wearing clothes?
A. Yes I do, want to hide midsection, tend to wear raw/mesh paint to make legs slimmer, drapery things to hide midsection. Do like man style boxy jacket, bobby silhouette, pretty flattering with a skinny pant
ITEM 1. Jeans

Q. Very old?
A. No

Q. What do they look like?
A. They are skinny legs, zip up sides of legs, not low cut, higher than low, were black (dark grey) now they are washed out, like that, zips at back and zips at front, very comfy, so old feel like linen when you put them on

Q. How long have you had them?
A. 4 years

Q. How often do you wear them?
A. Work between this pair and another pair, right through the winter when I am at home, would wear them 2-3 times a week then put the others on, basically what I wear when I am at home, (so straight through) but not on the public others on, (basically what I wear when I am at home)

A. Wear if with a shirt or a long cardigan or a zip sweatshirt, longsleeve, they are warm and comfy, don’t dig in around the middle, after a few days they tend to fall down a bit, just wash them again

Q. What is the fabric content?
A. Little bit of stretch, 98% cotton 2% polyurethane, 20oz, spandex in the others, and it has worn so they are quite bag on me

Q. What aspects of the fit do you like?
A. I like the tight legs, they are not straight, tapered, little bit baggy around the middle now, lost some weight. They are on my leg but not like skinnies, little bit looser than that, yea sort of skimming, they are

Q. Not restricting in any way?
A. Yes

Q. So you like to wear them because you put them on and you are ready to go...
A. Yep

Q. Why would you choose that shape over other shape jeans?
A. Wouldn’t want anything too baggy, because I wouldn’t want the draft to get up them, they keep the warm air in, quite long in the legs, if I want to go to the super market I can put my boot on and unzip them a little and they drop over my boot so they are not too short

Q. The other pair of jeans you rotate with a similar shape?
A. Yes

Q. That shape of jean, leg, is something you would normally go back to?
A. I have a pair of blue jeans, they slightly flare at the bottom, feel old now, use to those, they quite suit me, like structured look, I like structure in clothing anyway

Q. Do you wear that shape to enhance or distract any parts of your body?
A. My legs are quite skinny, which is slightly worrying now that I am 40, I don’t want to look scrawny, like I have scrawny legs, so perhaps if I was buying another pair I would look at something less... I am worried that perhaps they don’t look flattering, even though I like the shape, but because of my age I think I need to be careful of whether I wear that look or not anymore

Q. Meaning?
A. You know when women get older they do lose weight off their legs, tend to have on their bum perhaps and lose off their legs because they aren’t tonz, I’m worried that look might not be appropriate for someone of my age, might look a bit tarty

Q. But if you think about it in terms of, your thoughts comparison with what people think in relation to comfort, is it more about comfort, what people think or how you feel?
A. It’s more about comfort for me, I don’t wear them out very often, dash to supermarket. If I was to buy jeans, not sure if I would buy something as tight as those. But in saying that also, there is a difference between fabrics, I bought some jersey leggings but they are tight and totally different, because of the fabric type

Q. Fine to wear jersey leggings?
A. Yes

Q. Would that be under a dress or?
A. Not a dress more a top or long top

Q. Fabric...
A. It’s quite a heavy fabric, fine for winter

Q. When you bought them they were quite stiff?
A. I don’t think they were

Q. Is there fabric something you consider?
A. Always

Q. Why is it about fabric?
A. Just love fabric, have always like fabric. It’s what draws me to a garment, its fineness, softness, colour, velvet, silk, like the feel of it

Q. Is it over content, bit of both?
A. I always check content

Q. When you see something...
A. I’d go to fabric I liked, and look, then I’d check what it was

Q. Any fabrics you wouldn’t buy, avoid?
A. If it feels synthetic I wouldn’t try it

Q. If you wore them a lot, I did buy some recently, disappointed, didn’t check the fabric and when I washed it, it shrunk in length

ITEM 2. Dress

A. Don’t wear it very often, reversible, front or back has a twisted collar, back has cowl, lace in sleeves, velvet, feels home made which I like, sheer to velvet, gold, rust

Q. The fit?
A. Its bag and baggy, broad shoulders so sit on my shoulders and falls, never liked tight clothing ever, really tight around the middle, so that sort of thing has always suited me, not because I’m trying to hide my body shape, just that I like that flowing feel

A. Sleeve is above elbow?
A. Loose sleeve and cuff, cap sleeve, lace inset on shoulder, just below shoulder

Q. Wide scoop neck.
A. It is, only wear this at night, not a day dress, did once and didn’t like it

Q. What length?
A. On knee

Q. How do you feel in it?
A. I feel fine in it, confident, I feel like I can strut around in it, someone once told me I was like a clothes hanger

Q. Is there anything about it that is uncomfortable?
A. Sometimes I am going like this (pulling dress forward to adjust) because there is no shoulder seam, not sure where the shoulder is, fitting a bit. Love the colour of it. The size appealed to me

Q. Like wearing it because?
A. It’s slightly slouchy to look at, nice feel, big, comfy, makes you like you are wearing something special

Q. What would you wear with it?
A. Needs high heels, slip, necklace

Q. Boxy shape, normally a silhouette you are drawn too?
A. Yes I think because of my shoulders, wide, broad, things hanging from shoulders look good

Q. Do wear this shape to enhance or distract parts of body?
A. No

ITEM 3. Coat

Q. It’s a winter coat?
A. No, warm in winter and summer, its not heavy, 80% wool, 20% silk, beautiful fabric, doesn’t crush, taip colour with black weave

Q. What’s on the shoulder?
A. Soft padded shoulders, pin tucks going down from shoulder to shoulder. Don’t do it up, chuck it over dress or pants and finishes something of it. Like that you can chuck on, like that and have other jackets to that reason, throw over top to add another dimension. Worn to weddings, functions, haven’t worn it a lot, but feel really good in it, people comment on how beautiful it is

Q. Long sleeve?
A. Tight fit, slim fit, the whole thing is slim fit, fits shoulders well, front doesn’t meet, just hangs

Q. Restricting in any way?
A. No

Q. What is it about fabric? What are you looking for?
A. Sleeve is above elbow?
A. Loose sleeve and cuff, cap sleeve, lace inset on shoulder, just below shoulder

Q. Slim fit?
A. Quite contradictory to what I said earlier

Q. Is this shape something you would normally be drawn to?
A. Not something I would normally be drawn to. Initially I looked at the fabric and then at how beautifully it was made. Tried it on, then thought how handy it would be, I have lots of other garments that, reason, throw over top to add another dimension. Worn to weddings, functions, haven’t worn it a lot, but feel really good in it, people comment on how beautiful it is

Q. Do you wear it with anything?
A. Complete outfit on, finishing touch, makes me feel really good and comfy, looking smart

Q. Something you would wear under?
A. Dresses and pants, quite versatile. Sleeves are lined, bound seams. It’s a finishing touch, another layer of something interesting

Q. Size?
A. Not limited to any size

Q. Is there any certain styles of fit you are attracted to?
A. I don’t like anything with a waist, always something straight through. Would never wear trousers with a skirt tucked in, never wear skirt with anything tucked in, just like straight through, uncomplicated, unfussy look, I think it suits my body shape, and its comfortable, unrestricting. Do wear trousers with a waist but would wear something over the top, flowing things, quite easy to wear. Would always consider a complete garment, a dress, if I buy trousers I would buy something to wear with it

Q. Do you wear with other shapes at all?
A. Yes, I did buy I have a thing about shirts, I like the collared look, I have bought them, I think it enhances my neck, which I don’t want, I have bought them but haven’t worn them much. If you don’t know at this age what suits you, that’s a bad idea. I think when I go shopping I feel safe with the same shapes, if someone was with you and said this will look good on you I might try it on, mostly shop by myself

Q. Are the clothes you buy or wear considered because of style foremost and then body type of the other
INTERVIEW 5. Anonymous (4), March 1, 2016

ITEM 1. Dress
A. Dresses, same fabric and cut but, two different patterns
Q. What fabric are they?
A. Stretch cotton, knit, cut the tags off because they are annoying, elastic in them
Q. Neck sits quite high, how high is that?
A. Stretch cotton, knit, cut the tags off because they are annoying, elastic in them
Q. What fabric are they?
A. Dresses, same fabric and cut but, two different patterns
Q. Is it covering your bottom? Or is the length above?
A. Tailored in the waist
Q. Why are they comfortable?
A.Yep
Q. Can you move freely in it?
A. Stretch cotton, knit, cut the tags off because they are annoying, elastic in them
Q. When you are choosing a garment are you a tactile person, you consider the feel?
A. Yea
Q. Sleeves are loose-ish?
A. Yea a wee bit to side, but not really
Q. Sleeves loose?
A. Yea
Q. Is it covering your bottom?
A. Yeah
Q. Is the fabric considered when you are buying things?
A. Probably to enhance, to work with my shape rather than to hide
Q. Do you wear them to enhance or distract any parts of your body?
A. No
Q. Is the fabric considered when you are buying things?
A. Yea, certain fabrics I have learned that aren’t very flattering on me, tried on a dress which was in a
Q. Is the fabric considered when you are buying things?
A. Yea, certain fabrics I have learned that aren’t very flattering on me, tried on a dress which was in a
Q. Is the fabric considered when you are buying things?
A. Yea
Q. Do you wear them to enhance or distract any parts of your body?
A. Probably to enhance, to work with my shape rather than to hide
Q. Is the fabric considered when you are buying things?
A. Yea
Q. You like them a lot?
A. Yea it is but it comes in at waist
Q. How does it make you feel?
A. Yea
Q. At the back or the front?
A. Yea
Q. Are they from the same place?
A. Yea
Q. Are they for the same purpose? Do you wear the black one as more dressy?
A. No
Q. Is it covering your bottom?
A. Narrow
Q. Are the sleeves loose?
A. Yea
Q. Is it covering your bottom?
A. Yea
Q. When you put it on how does it make you feel?
A. Yea
Q. Sleeves loose?
A. Yea
Q. Is it covering your bottom?
A. Yea
Q. Are they from the same place?
A. Yea}

ITEM 2. Jacket
A. Black, jacket, don’t wear this a lot any more, this is more from a psychological perspective, I cleaned
Q. What is it about black, that you think makes it dressier?
A. It is considered when you are buying things
Q. Is the fabric considered when you are buying things?
A. Yea
Q. What is it about black, that you think makes it dressier?
A. It is considered when you are buying things
Q. Is the fabric considered when you are buying things?
A. Yea
Q. Do you wear them to enhance or distract any parts of your body?
A. No
Q. Is the fabric considered when you are buying things?
A. Yea
Q. Do you wear them to enhance or distract any parts of your body?
A. Yea
Q. Is the fabric considered when you are buying things?
A. Yea
Q. Do you wear them to enhance or distract any parts of your body?
A. No
Q. Is the fabric considered when you are buying things?
A. Yea
Q. Do you wear them to enhance or distract any parts of your body?
A. No
Q. Is the fabric considered when you are buying things?
A. Yea
Q. Do you wear them to enhance or distract any parts of your body?
A. No
Q. Is the fabric considered when you are buying things?
A. Yea
Q. Do you wear them to enhance or distract any parts of your body?
A. No
Q. Is the fabric considered when you are buying things?
A. Yea
Q. Do you wear them to enhance or distract any parts of your body?
A. No
Q. Is the fabric considered when you are buying things?
A. Yea
Q. Do you wear them to enhance or distract any parts of your body?
A. No
Q. Is the fabric considered when you are buying things?
A. Yea
Q. Do you wear them to enhance or distract any parts of your body?
A. No
Q. Is the fabric considered when you are buying things?
A. Yea
Q. Do you wear them to enhance or distract any parts of your body?
A. No
Q. Is the fabric considered when you are buying things?
A. Yea
Q. Do you wear them to enhance or distract any parts of your body?
A. No
Q. Is the fabric considered when you are buying things?
A. Yea
Q. Do you wear them to enhance or distract any parts of your body?
A. No
Q. Is the fabric considered when you are buying things?
A. Yea
Q. Do you wear them to enhance or distract any parts of your body?
A. No
Q. Is the fabric considered when you are buying things?
A. Yea
Q. Do you wear them to enhance or distract any parts of your body?
A. No
Q. Is the fabric considered when you are buying things?
A. Yea
Q. Do you wear this to enhance or distract any parts of your body?  
A. Suppose I wear it to bring me in a little in the waist, enhance?  
Q. Is it 100% cotton? I would say... No stretch in it is there?  
A. Yep 100% cotton  
Q. What was it about this jacket that made you pick it off the rack? Was it the feel, colour?  
A. The colour to be honest, then shape. The feel of it was irrelevant because I always wanted a denim jacket they all feel the same  
Q. When you are shopping are you drawn to something by the colour and fabric first or are you, how does it work?  
A. It depends what I'm looking for and why, I think I'm drawn to colour first, I will automatically be drawn to the black or white section, initially colour, then make my selection based on cut, feel  

IN GENERAL  
Q. Are you attracted to certain style or fit at all?  
A. Yep, dresses are more shaped at the waist, haller kind of cuts  
Q. Why do you go for that shape?  
A. Probably more flattering for me, boxy things don't look very good on me  
Q. Any avoid? jacket or pants styles that you would or wouldn't go for...  
A. Wouldn't wear loose fitting clothes, make me look really big, colours pastels, feel bland wearing them, wear while sometimes, I think I suit white, light pastels don't think they look good in me  
Q. So you go for brighter?  
A. Yep bright, bold  
Q. Prints?  
A. Yep, but pretty, floral but not garly, geometrical prints  
Q. Any other shaped garments you are drawn to? Or would love to wear?  
A. Dresses I'll wear a loose fitting dress if it's belted at waist, shift dresses, I like because of the print not necessarily the shape, they are comfortable, quite structured, pieces and taking around waist, I would go for  
Q. Wanting a focus to pull in at waist?  
A. Yep  
Q. Do you experiment with shape?  
A. Yes and no, taken me a long time to figure out what suits me, along the way I have worn anything and everything because I like the colour, slowly I have figured out over time what suits me, I don't really experiment. I look at something now and I know it didn't suit me, every now and then I think maybe that does suit me, 80% of the time I stick with what I know will suit me, every now and then if I have the energy, will give it a go  
Q. Do you surprise yourself?  
A. Yes, that's why I do it, thinking it looks disgusting and try it on and it does look good  
Q. Any particular shaped garments you would avoid?  
A. Dresses that have no shape in waist, 50% tailored shape, the style might look good on my body shape, but as a person and who I am, what I like, I don't think I would associate that style with me  

BODY TYPE  
A. Initially, Equal top and lower  
Top heavy, and a bottom and I have waist or anything else maybe. Wide shoulders?  
Q. When buying clothes do you consider your body type when choosing and wearing clothes?  
A. Yes I do  
Q. Are the clothes considered because of the style first and then your body type or the other way around?  
A. I think body type  
Q. Drawn to something because of colour, then what your next process?  
A. I look at the garment to see how they would look on my body type  
Q. Kind of analysing that it's going to work for me...  
A. Yep  
Q. Then you go no that's not going to work or lets give it a shot?  
A. Yep  

Interview 5: Self Selected Body type and ‘Go to’ Garments  

INTERVIEW 6. Anonymous (5), March 1, 2016  

ITEM 1. Dress  
Q. Why did you choose this garment?  
A. I go to all the time to wear, it it comfortable and good at the moment for breastfeeding, so can wear it, doored, practical, be in a public place and don't feel like I have to rip the whole shirt off, I like garments that are straight through, don't have to think about what am I'm going to wear on the top or bottom, this one is good  
It's really comfortable, doesn't cut in, it always looks good  
Q. It's same front and same back?  
A. Same front same back can wear it either way round doesn't really matter, cut on the bias, little bit of shape to it which is quite nice, little bit figure hugging, some of my other dresses get a bit 'tackly' and I feel a bit a 'tom boyish', but I like this one because it's a little bit feminine  
Q. Because it's on the bias that is skimming, is it on your body?  
A. Yes and I wore it as well when I was pregnant, which is funny, because I thought I wouldn't still be wearing it, but I think that it's the bias thing, 'it shows your shape actually not too super snug, really like the length of it.  
Q. Where does it finish on you?  
A. Mid calf  
Q. Do you have any other dresses that finish at that length?  
A. Yes I have a quite a few, I like them because I am tall, I don't love my legs, they are ok but not my favourite part of me, prefer to wear a longer dress  
Q. What's your favourite part?  
A. I think my top part  
Q. Do you have any other colours in this dress?  
A. I have similar, this is one that I made, it's a lot more colourful (print), same concept (bias, straps etc.), made it because it was easy. I have a couple of skirts, quite 90s, cut on the bias, quite like them, I have one similar in silk georgette and they cling too much so I don't wear them, the georgette is that much finer  
Q. Is it viscose or silk?  
A. Its silk but I throw it in the washing machine  
Q. Silk crepe?  
A. Yep  
Q. Do you wear it with a slip underneath it?  
A. No not at all, which is great, actually like things to be easy, slips sometimes naggle me, slips then you see shading through it, honestly best dress ever  
Q. Is there anything about it that doesn't work at all?  
A. No, wouldn't change anything about it, interesting thing about it, because it was on the bias when I had a tummy it would fall at a different length, so I kind of feel like it's a different dress, I think it's a size 2 but it could be any size you want  
Q. When you put it on how does it make you feel?  
A. I feel sexy, I feel good, and I consistently feel good in it, its a dress a can go to supermarket, pop into work, meet a friend, out for dinner, it covers all spectrums, wear slides, sneakers  
Q. It's very versatile...  
A. Yep I would say everyone needs one  
Q. Do you tend to go back towards those slim shapes?  
A. Yep  
Q. It's something you are drawn too, that long silhouette?  
A. Yes  
Q. Do you wear this to enhance or distract any parts of your body?  
A. I don't like when dresses or tops are too clunky around here (top of chest), I do kind of have a big bust so focused here, so probably not an intentional thing, but probably go more towards that, unless it's a jumper and its practical for warmth, I'm not going to wear a high neck sintest because its too much about covering up its about how it makes me feel, like on a hot day I like ugh, I don't like them too high  
Q. Do you consider the fabric type in your decision?  
A. The sheerness yes, kind of yes, more the weight of it then the composition  
Q. The feel of it, is that important to you?  
A. Yes it is, I could probably get that same thing from another fabric as well and it would still be great, I probably wouldn't go for a polyester because I would wear it and it would be static, so the handle is important but I didn't buy it strictly because it was silk  
Q. Are there any fabrics you would avoid?  
A. Anything with metal in it, anything licky, if I'm really cold I can put up with licky fabrics, but licky fabrics and heat drive me mental  

ITEM 2. Jeans  
Q. When I come home from work, I've been at work and have been wearing something not so comfortable, pretty much put them on then put a jumper on, or a t-shirt the jeans are pretty comfy  
Q. How do they fit you on?  
A. Really baggy, if I don't wear a belt they fall down, very big, super comfortable  
Q. What length are they?  
A. Really really long but I wear them rolled up, I actually sewed those bits on the bottom of them because they were like links, so I cut off the bottom and put some other jeans on the bottom, I might wear these with a singlet like this, cover up the bottom, not intentional but kind of, I would much rather do that than wear a short mini skirt and then a skinny  
Q. Are they 100% cotton?  
A. Yes, no stretch, baggy  
Q. What made you choose these?  
A. Would wear 2-3 times a week, when I come home this, is ultimate comfort, its a lot colder here at night, not so skinny, and in winter wear them with something warm on top, don't wear them out and about that much, if I do I would probably wear something dressing on the top, balance the sortiness out  
Q. At your point of purchase what drew you to them?  
A. I liked them initially when they were pretty wide, when I got them home, I thought I would wear them more if they were like this, more a style thing  
Q. Aspects of the fit that didn't work for you, changed the hem on them?  
A. They were really long, a good 20cm past the bottom of my shoes, never going to work, impractical, what I needed at the time, everything was work clothes or sports clothes so I needed it in between that I could just throw, not look after, and not have to wash after every wear, wear them all the time  
Q. Have you bought this shade of pant before?  
A. Yes but they are a bit tighter and didn't have any stretch, ended up cutting off those bottoms and putting them onto those tights, too tight for what they were doing  

ITEM 3. Jumpers  
Q. Jumpers V neck and crew neck and they are cotton and cashmere, similar to the jeans, I put them on with the jeans and that is like ultimate comfort, but I would wear them often in a dressier situation as well  
Q. What would you wear them with as dressier?  
A. No socks really at all, a dress, reason I really like them is because of the cashmere silk, I'm warm but not an itchy thing, definitely that fabric thing, they are not sheer, can just wear a bra underneath, those in washing machine, not high maintenance  
Q. Two different necklines, but body shapes the same?  
A. Body and fabric the same, different colours  
Q. Fit through body?  
A. It's a standard, slim but not tight, sleeve is ribbed with band around the bottom, sits flat, quite traditional  
Q. In the sleeve tight?  
A. Sleeve is slim  
Q. Where does the hemline finish on you?  


Q. Are the clothes you wear considered of the style foremost and then your body type of the other way around?
A. No, it’s the other way around.
Q. Never get rid of it?
A. No, and it’s a top that people quite often ask to borrow, its super easy, feel a little bit special and looks like you have tried but you really haven’t
Q. Is it a betterer?
A. It’s a real basic singlet
Q. Loose fitting?
A. Quite baggy, the sequins are heavy so it has that weight to it, doesn’t cling but it’s weighty
Q. What length is it?
A. Slightly shorter fitted, I find it a weird length when it is cut so I suck it in at the front, standard singlet thing
Q. How does that make you feel?
A. It’s not a go to twice weekly but it’s a go to for occasions, I would wear it in Bali with ripped denim shorts and feel dressy. Or wore to a baby shower and everyone was too gross, but it’s the top
Q. It might be one of those things that you don’t feel so good but the top makes you feel better?
A. Yes maybe, maybe I like sparkle

IN GENERAL
Q. Are you attracted to certain styles or fit of things?
A. Yes but I feel like it has changed overtime as well
Q. Is the feel of fabric important to you?
A. Yes but I feel like it has changed overtime as well
Q. In what way?
A. I have found things, I have a few pieces that have a similar silhouette, I liked this so much that I bought the top and the skirt
Q. Do you have anything else in your wardrobe with that similar shape?
A. Absolutely
Q. What length is it?
A. Yea
Q. Above the knee because?
A. Makes me feel, individual, Brisbane design and not so seen here, right amount of feminine, not overly, edgy and feminine at the same time,
Q. How long have you had this?
A. 2003, long time, I’ve thrashed it
Q. Something you would still wear now?
A. Yes, actually these key pieces motivate me massively to lose weight, because I want to fit back into them
Q. There are always a few of those things, you keep, because one day I’m going to get back into that.
A. Absolutely
Q. Is there anything about the fit of it that is annoying?
A. No, when I do, when I fit, it’s beautiful, I really like the fit, like the fact that its tight in some places where its supposed to be, but not uncomfortable, not restrictive, way it falls along the back, and the pockets across thighs, to good, covers the parts that would probably be more self conscious of, so I feel like I can actually relax in it.
Q. Really comfortable?
A. Yes it is, able to layer with it, not uncomfortable
Q. What do you wear it with?
A. I use to wear top underneath, but its non-sheer so wear it by itself, especially good for warmer climates.
Q. Do you have anything else in your wardrobe with that similar shape?
A. I do, I have a few pieces that have a similar silhouette, I liked this so much that I bought the top and the skirt version
Q. You are drawn to that shape?
A. Yes I like a pencil skirt shape, the length at that it skims, but I like something else going on, to hide the thighs, this worked really well, it has the pockets and the shape.
Q. That pleating on the side?
A. Yes it is, and really like a square neckline, it’s got something fun going on in the neckline I will generally attracted to it
Q. Don’t like anything showing cleavage?
A. Not, I find detail up here, to distract from certain areas.
Q. Wanting detail up here, to distract from certain areas?
A. Yes, I wear a size 10, I go for that because it would give me a bad ass feel, kick ass, empower ing, now I’m a 14, I think I prefer it because it draws attention away from the parts of my body that I would be more self conscious about, I’ve never liked low neckline
Q. When wearing it does it give you any kind of different perception of your body?
A. Yes, I would, if I had to draw lines so I was already fat and I had them pinned on my head, I’d say I would often look for something that would elongate, I’m quite tall I don’t wear heels, I do like anything that elongates me, I do think this does it actually, I guess because it’s not oversized, does give an elongated silhouette
Q. Following your body shape....
A. Yes
Q. Do you consider fabric type or feel or handle?
A. To some extent, I would if I was in a cheaper store, I would check, prefer natural fibres, prefer fibres I can put in, this dress is part polyester, which now I would be more resistant to
Q. Early 2000’s were a lot of prints.
A. A bit naive because it tend to get stuck on shopping in one piece, would keep going back to the one piece
Q. Reasons why you did this?
A. I knew it was quality, it would last, look great, years down track, few places that was individual, my first deep appreciation, like that
Q. Do you feel the fabric important to you?
A. Yes, I like particular textures, and now I wear a lot of black, I like to contrast the texture, like silk looks good, with linen and viscose, but avoid it because I’m too messy as a person, any crushed linen, viscose falls beautifully hanging on the body, I have an eye for a fabric that I know I can tell if its good quality or not, maybe from shopping at good places for a while
Q. Are there any fabrics you wouldn’t go near?
A. No not really fabrics, but I don’t like particular buttons
Q. Happy to wear similar fabrics, like thick?
A. Yes, I wouldn’t wear anything that would make me sweat, plastics, bit funny about certain leathers, can’t be too thick and needs to be soft, don’t like being hot, that would detach me from a certain piece, if I was wearing for a nice cool, I would have to be able to easily take off too

INTERVIEW 7 Anonymous, March 8, 2016
ITEM 1. Dress
A. One of my all time favourites, doesn’t fit me currently, when it did I would wear quite a lot, like because I like the colour (dark plum/black), colour works with accessories, shoes, cherry docs, necklace, when I use to wear this I had headbands, it was a good costume dress being feminine and docs and hair
Q. How did they make you feel?
A. Funky, felt, have an association with them with the friends I had at the time, very strong empowered and feminine, wasn’t about showing body, was wearing something daggy and going out to have a laugh
Q. What would you wear them with?
A. Vintage tee, when skinner, something cropped, some shape, because they are quite wide, did layer with longer piece, to mid-thigh, layer more form fitting on top
Q. Did anything annoy you about them?
A. No, perfect pant
Q. Have you got any pants this shape now?
A. Two pairs of wide pants on order the first time I have ever seen a wide pant, because everything has just been skinnies. I don’t mind a skinny for a layering piece, but like grandad pants and big flares, happy that it’s coming back in now. Have to be careful too, I think it’s a shape I prefer when I am skinner, new wide pants are elasticated and quite tight, wear them the same way as I wear these, they will just be a layering piece, but if it was back to a size 10, I would wear them quite differently. Nice to be able to move to how you want to wear them, the new ones, maybe don’t have as much volume, nice to have movement, flowing by foot

Q. Do you wear the dresses to enhance or distract any parts of your body?
A. Yes, docs or cons underneath, not too short
Q. In terms of what you wear now, is it the same?
A. I do feel that I am not wearing as many dresses as I used to, now feeling more about casual wear
Q. Are the clothes that you wear considered because of the style foremost and then your body type or the body type foremost and then the style?
A. I think for the most part it’s the style I feel comfortable in, then worry if it looks good on me and how it will look with my body type
Q. Are the Alone items you wore with the dresses and how you varied that?
A. I have been wearing jeans quite a lot recently
Q. Are there particular shapes garments you are drawn to?
A. I like, I am drawn to black and white, monochromatic, anything under $100, comfortable, not too long, do pick out certain features, I am tall so play on that a little more, but prefer to cover certain areas
Q. Are the clothes that you wear considered because of the style first then your body type or the body type first and then the style?
A. Yes, docs or cons underneath, not too short
Q. In terms of what you wear now, is it the same?
A. I think most of the time, I have been wearing a lot of dresses and although I have a few pairs of jeans, wearing them has been really nice, I feel really good in them.
Q. Are the clothes that you wear considered because of the style first then your body type or the body type first and then the style?
A. Yes, docs or cons underneath, not too short
Q. In terms of what you wear now, is it the same?
A. I do think I have been wearing a lot of jeans recently
Q. Do the clothes that you choose make you feel any different about how you perceive your body?
A. The clothes that I choose, the fits that I choose I have chosen them that will make me feel good
 ITEM 2. Jacket

A. Pretty much one of my favourite things in the world, missing some buttons, this just shows how much I love this jacket. Reason why I love this jacket is because it's a great mixture of toughness and practicality, so for me a big thing is personal is a big thing about clothes, and I feel this has a personal, but also practical and you can wear it with anything, daytime casual with pants or over a dress if you want to make the dress less pretty, and it's warm

Q. Can you describe the fit of it?
A. It's a slim-ish shape, two piece sleeve, with a rib and viscose crepe, a bit of give especially with the under part, could probably fit a slim jersey underneath it, I do have a maroon cardigan which I wear under this and its fine

Q. Through the body, the fit?
A. Its slim, not too loose, its button up, when its done up slim

Q. The length?
A. It's chopped, to lower waist but it has a step on the side so the front and back sit slightly longer and the side cut-ups

Q. How do you feel about that side cutting up?
A. I like it, it sets it apart from a standard bomber jacket, twists on traditional garments

Q. Utilitarian (military) details, with sportier bomber...
A. Yes it's a mix, merge

Q. You've thrashed it?
A. I have
Q. And leather.
A. Yes leather all on the front with panelling and details

Q. How do you feel in it?
A. I just feel really good, its that combination or really practical not too dressy and not too casual with beautiful leather on the front, which I love and detailing, not in your face

Q. So do you like some stuff happening at the front of things?
A. Yes I do, I tend to go towards certain detailing, with this particular thing there is a toughness, a masculinity about it, even though the garment has a little bit of femininity as well, I like the contrast

Q. The shape?
A. Its quite bouncy, but its slim, you don't notice it so much, if it was oversized you would notice it more, sleeve slim, crisp is not so sheer as dress

Q. Comfortable? No issues?
A. Just the sleeve, the shoulder, the rest of the jacket is my favourite

Q. A cool thing?
A. I could be my body, because I have a larger bust sometimes puts strain on the top back area because I have more happening at the front than the back, so I think the back loses out in the battle, lighter

Q. Emissary?
A. Powerful
Q. So then those two are quite different.
A. They are different, ones more feminine than the other, one of my favourite things in the world is jackets, I have more love for this jacket than the dress, I bought the dress because its really easy to throw on, this is not like the daily, as I like the detailing

It will stay in the wardrobe for a long time, I've had it for 2-3 years
Q. Is it a shape of jacket you are normally drawn to? What is it that drew you to that jacket?
A. The leather and the detailing at the front, like the bomber style, traditional details. Versatile. Could wear it everyday to work or to an event with a dress, crosses the boundaries, its got an attitude in a good way, rebellious

Q. Do you wear it up or down?
A. I haven't worn it up in a while (buttons missing) looks great either way
Q. If you were to get another jacket would you look at getting something similar in that shape? Or is it more about what happening at the front?
A. I would get something in a similar shape, I like the high neck and sleeve, the thing that does set it apart more about what happening at the front than the back, so I think the back loses out in the battle, tighter

Q. Length?
A. Its slim, not that loose, its button up, when its done up its slim

Q. Why?
A. Yea I think so, a coolness about it, feel cool

Q. How does that nice about it?
A. It drops nicely

ITEM 3. Top

A. New favourite, newish designer, long sleeve, has a bit of a turtleneck and leather, slim-fit, not oversized, sits above knee

Q. What is the fabric?
A. Viscose get, with leather

Q. Skimming?
A. Yes, definitely a bit of room, the fabric drapes and makes it seem a little bigger than maybe what it actually is, all pulls down

Q. Do you wear it up or down?
A. I haven't worn it up in a while (buttons missing) looks great either way

Q. If you were to get another jacket would you look at getting something similar in that shape? Or is it more about what happening at the front?
A. I would get something in a similar shape, like I like the high neck and sleeve, the thing that does set it apart is the front, it was no leather and a button front I would still consider getting it

Q. When you wear this are you thinking about emphasizing, distracting, adding shape to it?
A. No I just wear this because I want to feel cool, it's that attitude, I don't wear this to cover anything up, it's to keep warm-ish and to look cool. It's been my favourite for so long

Q. What draws you to this garment?
A. The fabric, leather, shape, is modern cut, zip detail

Q. How do you use it in?
A. Greatful, that's how I choose to dress, not a power dresser, but like a certain amount of attitude in how I dress, I'm not out there and are crazy, but I like to feel good, don't need it necessarily about covering or accentuating the best things about my figure its about projecting a certain part of my personality

Q. How do you feel in it?
A. I feel comfortable

Q. How do you think it suits you?
A. It suits me, I feel comfortable in it, I think it suits me, it's my clothes so feel comfortable in it, I feel like this, it's a comforter to it, feel cool

Q. Anything annoying about it?
A. Length, could be longer
Q. Comfortable to wear?  
A. Yes very
Q. No restrictions?  
A. No
Q. It moves easily, this fabric gives, so wearing it relaxing
Q. So relaxing is a good thing?  
A. Most things yes
Q. You have some similar shapes? a shape you like?  
A. Yep, generally for two shapes in my wardrobe, overlaid tunic dress, or slimmer with long sleeve. Maybe when I have these slimmer long sleeve things, they are in winter, because you are layering more you feel fitter, so want to slim down, so feel good, looking cool
Q. But it would be lengthen a little bit, slim down, based around being cold, tend to wear more layers, why I go towards those styles
Q. In summer are you wearing sleeveless, dresses?  
A. Yep, dresses, singlets, sleeveless is fine
Q. I’m an emotional dresser who likes to portray her personality with clothes, more so to hide or accentuate anatomy
Q. So(?) you are not thinking I am going to wear this shape because it makes me look smaller here or bigger there?  
A. Actually
Q. Do the clothes you choose make you feel any different about your body and how you perceive it?  
A. No
Q. In general anatomy  
A. Natural, cottons, silks, wools, they last and feel nicer, I hate being uncomfortable and they seem to not be wear, I’m wearing polyester for work, its just hideous
Q. Are you a tactile person, the feeling of fabrics?  
A. Yes
Q. Are you thinking pieces of clothing, pants, jackets?  
A. Generally draw to it a skinny leg, but wear casual track pant leg, and I’ve also bought a wide leg but haven’t worn them because I need the right shoes
Q. Generally wear skin...  
A. Wear leggins, tights, slimmer dress wear tights, socks, wider dress, leggins
Q. Are there certain styles or bits of things that you would not wear? Bought in the past, worn once, never worn again?  
A. Yeal colour, fine, but struggle to wear it, maybe don’t want to stand out that much, struggle with what to wear it with, but if its only been in the last 10 years, that I don’t wear colour. Its a ageing, career path has changed, maybe I just don’t have the perfect dress, I would wear more
Q. Do you wear prints?  
A. Yes, I like prints, texture, lace, zip, leather as long as its mono chromatic, wear white things, don’t wear a lot of prints (mono)
Q. Do you experiment with different shapes at all?  
A. Not really, I would like to, how I become a wardrobe limits that, because of my job, tend to get the same things, which are good. I like them and similar shapes, don’t change drastically, don’t mind new things, would go for a tight fit, go for bigger and bigger
Q. Dressing on a mood and what you want to portray rather than you body type
BODY TYPE
Q. Are you attracted to certain styles or fit of things?  
A. Yes
Q. What are they?  
A. Slim with a long sleeve, or oversized dresses with no sleeve, wouldn’t buy a dress oversized with sleeves, way too big, drown in it, wouldn’t go tight, unless its an under garment
Q. And if you are thinking pieces of clothing, pants, jackets?  
A. Generally draw to it a skinny leg, but wear casual track pant leg, and I’ve also bought a wide leg but haven’t worn them because I need the right shoes
Q. Generally wear skin...  
A. Wear leggins, tights, slimmer dress wear tights, socks, wider dress, leggins
Q. Are there certain styles or bits of things that you would not wear? Bought in the past, worn once, never worn again?  
A. Yeal colour, fine, but struggle to wear it, maybe don’t want to stand out that much, struggle with what to wear it with, but if its only been in the last 10 years, that I don’t wear colour. Its a ageing, career path has changed, maybe I just don’t have the perfect dress, I would wear more
Q. Do you wear prints?  
A. Yes, I like prints, texture, lace, zip, leather as long as its mono chromatic, wear white things, don’t wear a lot of prints (mono)
Q. Do you experiment with different shapes at all?  
A. Not really, I would like to, how I become a wardrobe limits that, because of my job, tend to get the same things, which are good. I like them and similar shapes, don’t change drastically, don’t mind new things, would go for a tight fit, go for bigger and bigger
Q. Dressing on a mood and what you want to portray rather than you body type
ITEM 1. Dress
A. Frick, fabric is beautiful, soft and floaty to wear, really comfy, black, I wear either black or black, it feels like a knox shift dress but it has tucks and bits to it, so I feel I look nicely, rather than looking like a sack, super comfy
Q. What are the details, what it looks like?  
A. Scoop neckline, cap sleeves, front under bust tucks and some tucks at the back, horizontal tucks, all more at bottom of rib cage, some under scapula, 3 tucks, hem comes up at front with 3 tucks
Q. How is low neckline?  
A. Not low, showing no cleavage, below collar bones
Q. Cap sleeve, covering shoulder?  
A. Only just covers shoulder, high cap sleeve, stops about halfway up shoulder, so can see bottom of shoulder
Q. The length?  
A. Front is shorter, back sits just below my knee crease, front sits up in middle, at sides its at knee length, front sits an inch above kneelet at centre
Q. Is there anything annoying about the fit? Restricting in any way?  
A. No, super comfy
Q. What drew you to this when you saw it?  
A. I have always had an image in my head of the perfect frock I can just chuck on, that’s easy, nice feel in, I think I have seen lots of shifty type dresses, that I think that would be so nice to chuck on and go, but when put on them I don’t feel nice in this, one has beautiful fabric, soft cotton silk, seeing that and thinking about wearing it on a summer day, and the detail the pleats, often for me shift dresses sit on my bum, this one doesn’t because of the tucks at back, so I saw it and tried it on
Q. How do you feel in it?  
A. Feel secure in it, relaxed, feel myself in it, don’t know how better to quantify that
Q. How would you wear it? Casual dressy?  
A. Worn for all of those things, its pretty sugeen but now, wear with jackets or bikies in summer, and in winter stockings cardis and boots, have worn it nicer things, very versatile
Q. How long have you had it for?  
A. Probably 9 years, really duggenned now
Q. Do you wear it now?  
A. Yep, not as much, because it’s so precious and has a little hole in the back, out of anything I have worn this consistently twice a week for the last however many years
Q. The fabric, super soft...  
A. 10% Cotton 90% silk
Q. Is fabric something you consider?  
A. Yes absolutely
Q. What are you looking for?  
A. Natural, cottons, silks, wools, they last and feel nice, I hate being uncomfortable and they seem to not be wear, I’m wearing polyester for work, its just hideous
Q. Are you a tactile person, the feeling of fabrics?  
A. Yes
Q. What do you like and what do you not like?  
A. I like softness, I hate worn against my skin, I have a jacket I love but the lining isn’t thick enough and I look like the woolitch through it, drives me mad, I love putting something on and not restrictive, you don’t notice that you have got it on
Q. The shape of it, is it fitting up through the top, through your shoulders?  
A. Yes it fits and looks nice, it’s not too low at all, but its more form fitting than lots of shift dresses I would try on, more close fitting around chest, suits nicely so you get a little bit of shape,
Q. What’s the shape of it on you? Is it slim straight down?  
A. Yes, it just hang nice on me, skims me
Q. Loose enough, not tight when you sit down...  
A. No at all
Q. A shift with shape...  
A. Yes
Q. How does it make you feel?  
A. Feel really together when I’m wearing it, its effortless, different to your average frock, is a feminine
Q. Yes, I think that’s why I love it, really simple, but the fabric and pleats bits, its about as feminine as I get, lovely me, I do feel like a girl in it, but not too much of a girl
Q. If there was anything you wanted to change about it what would it be?  
A. Yes, I would make it not see through, so you don’t have to wear anything under it I just wear a black slip under it
ITEM 2. Trouser
A. Black, when I first got them I would save them for going out and stuff, but now I wear them for work, because they are so comfy and I love them, nice to be comfy at work. They sit low on me, low, but not too low, they have a little bit of a drop crotch but not really, you have pockets at the back and elastic, elastic at sides with waistband, pleats at the front and pockets
Q. So they are a pull on?  
A. Yes
Q. No fly or anything?  
A. No
Q. Low wasted?  
A. Kind of but not really, I pull them up a bit but they fall down, because they are nice loose and comfy, probably should sit, medium waist / Dream
Q. What shape leg are they?  
A. Narrow at the bottom, skinny at bottom, room at top, peg leg
Q. Roomy through the top or slimming?  
A. Yes there is room but not real baggy
Q. What is the spandex?  
A. 97% cotton 3% spandex, bit of stretch
Q. How/long have you had them?  
A. Probably 4 years
Q. You bought them initially for?  
A. For sights and going out, you think about having a pair of black trousers you chuck on with everything. Trouble finding a pair, these ones I tried on they fell nice, comfy, but felt nice in them
Q. What drew you to them?  
A. The front, I saw them on a mannequin, looked comfy but smart, they were a bit different
Q. Is there anything about it that annoys you?
A. No, it feels nice.
Q. What do you like about it?
A. When I wear it, it’s so beautiful to wear, it’s nice to have something on that is not black or white.
Q. How long have you had it?
A. The colour, almost beige pink, fell in love with the colour.
Q. Do you think it’s cut on the bias?
A. Yes.
Q. Loose around the top and tight at the bottom of the leg?
A. Yea, I think less about it, if I ever wake up in the morning and I think what am I going to put on today, I just put it on.
Q. Do the clothes you choose make you feel any different about the perception of your body?
A. No, I have tried, but spectacularly failed, tried heaps of dress and never wear them.
Q. Anything annoying about them?
A. No, probably that they have been worn before.
Q. Thinking about dresses and pants, are you wearing them to enhance or distract any parts of your body?
A. I guess I talk about slimming, so I feel they slim my tummy, some garments I think stands out and in these I can still see my shape which is fine, but it doesn’t highlight anything, I don’t necessarily hide anything, but can feel quite balanced in both of them.
Q. Loose around the top and tight at the bottom of the leg?
A. Yes, they are full length and I roll them twice.
Q. Thinking about dresses and pants, are you wearing them to enhance or distract any parts of your body?
A. Super tight, super loose, boxy shapes, short things, low waisted my bum falls out, I avoid anything that those things, I actually realise that I should wear things that are more skimming than really loose or baggy, I avoid these things.
Q. Loose around the top and tight at the bottom of the leg?
A. Longer, which makes me feel good about myself, sexy.
Q. Reasons for not?
A. No I have tried, but spectacularly failed, tried heaps of dress and never wear them.
Q. Anything annoying about them?
A. No, probably that they have been worn before.
Q. Thinking about dresses and pants, are you wearing them to enhance or distract any parts of your body?
A. Super tight, super loose, boxy shapes, short things, low waisted my bum falls out, I avoid anything that those things, I actually realise that I should wear things that are more skimming than really loose or baggy, I avoid these things.
Q. Loose around the top and tight at the bottom of the leg?
A. Longer, which makes me feel good about myself, sexy.
Q. What do you like about it?
A. When I wear it, it’s so beautiful to wear, it’s nice to have something on that is not black or white.
Q. How do they make you feel?
A. Feminine.
Q. How do you wear it?
A. Wear it with pants, tucked in, high waisted, sits loosely, a wax jacket or cardigan over it.
Q. What do you like about it?
A. The way it feels, it’s nice on, comfy.
Q. Is it a silk crepe?
A. No. I have the same in black, I got it in a size smaller to wear under things, not by itself, I find it a bit uncomfy because of the bias cut feels uncomfy, the pink one doesn’t pull or anything, when I put it on it feels nice.
Q. Is there anything about that it annoys you?
A. If it was a littler bit longer, I’m quite long, I cut it to put it down so, it stays in my pants.
Q. Is the shape skimming as well?
A. Yes.
Q. Do you have lots of other cards?
A. I have two others that are also silk but different, cut waist loose so don’t wear it as much, the others are cotton blend, so heavy when you put it on it pulls out so never wear it, so it’s a beautiful ivory colour should be nice but fabric is wrong.
Q. Do you have lots of other cards?
A. Yes, I wear the same in black, I got it in a size smaller to wear under things, not by itself, I find it a bit uncomfy because of the bias cut feels uncomfy, the pink one doesn’t pull or anything, when I put it on it feels nice.
Q. Do you wear it with anything?
A. No I have tried, but spectacularly failed, tried heaps of dress and never wear them.
Q. Anything annoying about it?
A. No, probably that they have been worn before.
Q. Thinking about dresses and pants, are you wearing them to enhance or distract any parts of your body?
A. Super tight, super loose, boxy shapes, short things, low waisted my bum falls out, I avoid anything that those things, I actually realise that I should wear things that are more skimming than really loose or baggy, I avoid these things.
Q. Loose around the top and tight at the bottom of the leg?
A. Longer, which makes me feel good about myself, sexy.
Q. Reasons for not?
A. No I have tried, but spectacularly failed, tried heaps of dress and never wear them.
Q. Anything annoying about them?
A. No, probably that they have been worn before.
Q. Thinking about dresses and pants, are you wearing them to enhance or distract any parts of your body?
A. Super tight, super loose, boxy shapes, short things, low waisted my bum falls out, I avoid anything that those things, I actually realise that I should wear things that are more skimming than really loose or baggy, I avoid these things.
Q. Loose around the top and tight at the bottom of the leg?
A. Longer, which makes me feel good about myself, sexy.
Q. Reasons for not?
A. No I have tried, but spectacularly failed, tried heaps of dress and never wear them.
Q. Anything annoying about them?
A. No, probably that they have been worn before.
Q. Thinking about dresses and pants, are you wearing them to enhance or distract any parts of your body?
A. Super tight, super loose, boxy shapes, short things, low waisted my bum falls out, I avoid anything that those things, I actually realise that I should wear things that are more skimming than really loose or baggy, I avoid these things.
Q. Loose around the top and tight at the bottom of the leg?
A. Longer, which makes me feel good about myself, sexy.
Q. Do the clothes you choose make you feel any different about the perception of your body?
A. Yes, I think about it, if I ever wake up in the morning and I think what am I going to put on today, I will always wear those, so comfy and feel relatively smart in them.
Q. Do you think it’s cut on the bias?
A. Similar to the frock, feel effortless, classic with a difference, same sense of them, but maybe because I had them for so long of security, really authentic when I put them on and it’s just me, but maybe that’s to do with length more than anything, might be security blankets more than anything.
Q. When you first get them, you would put them on and you would feel? Good, confident...
A. Yep.
Q. You still get that now?
A. Yes, I think about it, if I ever wake up in the morning and I think what am I going to put on today, I will always wear those, so comfy and feel relatively smart in them.
Q. Do you think it’s cut on the bias?
A. Similar to the frock, feel effortless, classic with a difference, same sense of them, but maybe because I had them for so long of security, really authentic when I put them on and it’s just me, but maybe that’s to do with length more than anything, might be security blankets more than anything.
Q. When you first get them, you would put them on and you would feel? Good, confident...
A. Yep.
Q. You still get that now?
A. Yes, I think about it, if I ever wake up in the morning and I think what am I going to put on today, I will always wear those, so comfy and feel relatively smart in them.
Q. Do you think it’s cut on the bias?
A. Similar to the frock, feel effortless, classic with a difference, same sense of them, but maybe because I had them for so long of security, really authentic when I put them on and it’s just me, but maybe that’s to do with length more than anything, might be security blankets more than anything.
Q. When you first get them, you would put them on and you would feel? Good, confident...
A. Yep.
Q. You still get that now?
A. Yes, I think about it, if I ever wake up in the morning and I think what am I going to put on today, I will always wear those, so comfy and feel relatively smart in them.
Q. Do you think it’s cut on the bias?
A. Similar to the frock, feel effortless, classic with a difference, same sense of them, but maybe because I had them for so long of security, really authentic when I put them on and it’s just me, but maybe that’s to do with length more than anything, might be security blankets more than anything.
Q. When you first get them, you would put them on and you would feel? Good, confident...
A. Yep.
Q. You still get that now?
A. Yes, I think about it, if I ever wake up in the morning and I think what am I going to put on today, I will always wear those, so comfy and feel relatively smart in them.
Q. Do you think it’s cut on the bias?
A. Similar to the frock, feel effortless, classic with a difference, same sense of them, but maybe because I had them for so long of security, really authentic when I put them on and it’s just me, but maybe that’s to do with length more than anything, might be security blankets more than anything.
Q. How does it make you feel?
A. Warm, would wear against skin, feeling warm

Q. Do you have any other shapes similar to this?
A. No, I felt safe at the moment because it's not warm enough to not have any legs, love having bare legs. Always a feeling of ok, the size you are, 'trapping myself into them, they are comfortable, easy, blue.

IN GENERAL
Q. Are you attracted to certain styles or fit of things?
A. Love long narrow sleeves, fitted, find that very attractive. Little jackets you feel, are close fitting, comfy and stretchy and look feminine, not boxy, like stretch undershirt, like being able to tie around waist, rather than a heavy jacket, like being able to tie in, put it on take it off

Q. The slim dresses and pants you wear...
A. No wider pants, got rid of those. Like fitted, have your shape. Tried on a larger dress, and didn't like it too shapeless, like a box, which I use to wear, were I like a uniform. Don't go out or get dressed up often. Don't want a wardrobe full of stuff you can't wear. Lifestyle changes, wear cropped cardigan at work, and lose to wear it a lot, as it would give shape. Some merino wears well, but too heavy and scratchy

Q. Is there anything that you wouldn't wear?
A. Don't like drop crotch pants, don't think they look good, wouldn't make me feel good. Little shirt collars, not flattering, black hard

Q. Wouldn't wear anything with a high neck?
A. Don't enjoy anything close to my neck, throat, uncomfortable, physical thing. Don't wear anything that makes me look stupid, spent a lot of time doing that. Besides work, don't wear t-shirts anymore, don't like shape, feel older and more bulky, no fitted singlets. Don't wear skirts very often

BODY TYPE
A. Not round, not wide top or wide lower
Use to be straight up and down, but feel like I'm more equal top and lower

Q. Do you consider your body type when choosing or wearing clothes?
A. Always thinking about it, very comfortable with it, when I put things on, a reminder about looking after it, not from looks, but health, lifestyle

Q. Are you wearing to enhance or distract from different areas?
A. Don't think I wear anything to distract, ever, probably to enhance, comfort and to look good, or what makes me feel good

Q. Are you choosing things because of the style foremost or is it the other way around?
A. Now, almost practically, I don't want anything expensive, I have an idea, I'm looking and thinking about what not to have, style. Love embroidered, something pretty, not style driven. Shop more for comfort, practically, and price

Q. The clothes you choose make you feel any different about how you perceive your body?
A. No, I think they just reinforce it

Interview 10: Self Selected Body type and 'Go to' Garments
APPENDIX D

*Go to* Garment types selected by women

<table>
<thead>
<tr>
<th>Type</th>
<th>Style</th>
<th>Quantity</th>
<th>% Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dress</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pants</td>
<td>Jegging</td>
<td>1</td>
<td>3.1%</td>
</tr>
<tr>
<td></td>
<td>Tights</td>
<td>5</td>
<td>12.1%</td>
</tr>
<tr>
<td>Tops</td>
<td>Long-sleeve</td>
<td>3</td>
<td>8.2%</td>
</tr>
<tr>
<td></td>
<td>Blouse</td>
<td>1</td>
<td>2.1%</td>
</tr>
<tr>
<td>Jumpers</td>
<td>Jumper</td>
<td>2</td>
<td>6.1%</td>
</tr>
<tr>
<td>TOTAL</td>
<td></td>
<td>33</td>
<td>100%</td>
</tr>
</tbody>
</table>

Analysis of *go to* Garments from interviews showing different shape and silhouette

<table>
<thead>
<tr>
<th>Shape</th>
<th>Tight - fitted to body</th>
<th>Slim/ skimming</th>
<th>Loose</th>
<th>Oversized</th>
<th>Tapered</th>
<th>Straight through</th>
<th>Asymmetrical</th>
<th>Wide</th>
<th>Drapery</th>
<th>Volume - small</th>
<th>Tailored</th>
<th>A-Line</th>
<th>Waisted</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dress</td>
<td>15%</td>
<td>35%</td>
<td>25%</td>
<td>25%</td>
<td>0%</td>
<td>23%</td>
<td>13%</td>
<td>13%</td>
<td>23%</td>
<td>16%</td>
<td>6%</td>
<td>3%</td>
<td>3%</td>
</tr>
<tr>
<td>Pants</td>
<td>30%</td>
<td>40%</td>
<td>10%</td>
<td>20%</td>
<td>36%</td>
<td>36%</td>
<td>0%</td>
<td>18%</td>
<td>0%</td>
<td>0%</td>
<td>9%</td>
<td>0%</td>
<td>0%</td>
</tr>
<tr>
<td>Top</td>
<td>0%</td>
<td>44%</td>
<td>44%</td>
<td>11%</td>
<td>0%</td>
<td>31%</td>
<td>0%</td>
<td>15%</td>
<td>46%</td>
<td>8%</td>
<td>0%</td>
<td>0%</td>
<td>0%</td>
</tr>
<tr>
<td>Jacket</td>
<td>0%</td>
<td>63%</td>
<td>25%</td>
<td>13%</td>
<td>0%</td>
<td>40%</td>
<td>0%</td>
<td>0%</td>
<td>20%</td>
<td>20%</td>
<td>0%</td>
<td>0%</td>
<td>0%</td>
</tr>
<tr>
<td>Jumper</td>
<td>0%</td>
<td>50%</td>
<td>50%</td>
<td>0%</td>
<td>0%</td>
<td>100%</td>
<td>0%</td>
<td>0%</td>
<td>0%</td>
<td>0%</td>
<td>0%</td>
<td>0%</td>
<td>0%</td>
</tr>
</tbody>
</table>

APPENDIX E

Simplification of body types to five types and allocation of geometric shape

<table>
<thead>
<tr>
<th>Shape</th>
<th>Tight - fitted to body</th>
<th>Slim/ skimming</th>
<th>Loose</th>
<th>Oversized</th>
<th>Tapered</th>
<th>Straight through</th>
<th>Asymmetrical</th>
<th>Wide</th>
<th>Drapery</th>
<th>Volume - small</th>
<th>Tailored</th>
<th>A-Line</th>
<th>Waisted</th>
</tr>
</thead>
<tbody>
<tr>
<td>Straight up and down</td>
<td>15%</td>
<td>35%</td>
<td>25%</td>
<td>25%</td>
<td>0%</td>
<td>23%</td>
<td>13%</td>
<td>13%</td>
<td>23%</td>
<td>16%</td>
<td>6%</td>
<td>3%</td>
<td>3%</td>
</tr>
<tr>
<td>Narrow top/wide lower</td>
<td>30%</td>
<td>40%</td>
<td>10%</td>
<td>20%</td>
<td>36%</td>
<td>36%</td>
<td>0%</td>
<td>18%</td>
<td>0%</td>
<td>0%</td>
<td>9%</td>
<td>0%</td>
<td>0%</td>
</tr>
<tr>
<td>Equal top and lower</td>
<td>0%</td>
<td>44%</td>
<td>44%</td>
<td>11%</td>
<td>0%</td>
<td>31%</td>
<td>0%</td>
<td>15%</td>
<td>46%</td>
<td>8%</td>
<td>0%</td>
<td>0%</td>
<td>0%</td>
</tr>
<tr>
<td>Wide top/narrow lower</td>
<td>0%</td>
<td>63%</td>
<td>25%</td>
<td>13%</td>
<td>0%</td>
<td>40%</td>
<td>0%</td>
<td>0%</td>
<td>20%</td>
<td>20%</td>
<td>0%</td>
<td>0%</td>
<td>0%</td>
</tr>
<tr>
<td>Round midsection</td>
<td>0%</td>
<td>50%</td>
<td>50%</td>
<td>0%</td>
<td>0%</td>
<td>100%</td>
<td>0%</td>
<td>0%</td>
<td>0%</td>
<td>0%</td>
<td>0%</td>
<td>0%</td>
<td>0%</td>
</tr>
</tbody>
</table>

APPENDIX F

Interviewed Women’s alignment to a body type/s

<table>
<thead>
<tr>
<th>Shape</th>
<th>Tight - fitted to body</th>
<th>Slim/ skimming</th>
<th>Loose</th>
<th>Oversized</th>
<th>Tapered</th>
<th>Straight through</th>
<th>Asymmetrical</th>
<th>Wide</th>
<th>Drapery</th>
<th>Volume - small</th>
<th>Tailored</th>
<th>A-Line</th>
<th>Waisted</th>
</tr>
</thead>
<tbody>
<tr>
<td>Straight up and down</td>
<td>24%</td>
<td>18%</td>
<td>42%</td>
<td>6%</td>
<td>12%</td>
<td>40%</td>
<td>10%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### APPENDIX G

Table showing if individual women dressed following Dress for Body Type Theories (Liechty, Rasband, & Pottberg, 2010; Rasband, 1994; Woodall & Constantine, 2014)

<table>
<thead>
<tr>
<th>Self-identified Body Type</th>
<th>Key Point</th>
<th>What to wear</th>
<th>What to avoid</th>
<th>Overall Considerations for Their Body Type</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>TRIANGLE</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>HOURGLASS</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>INVERTED TRIANGLE</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>RECTANGLE</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>ROUND</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Notes:**
- Key Points: Bust and Hip difference
- What to Wear: Fitting the bust and hip
- What to Avoid: Reducing bust and hip bottom
- Overall Considerations: Fitting the bust and hip bottom

**APPENDIX G:**

# APPENDIX H

*Feelings and Emotions provoked from the Women’s ‘go to’ Garments.*

<table>
<thead>
<tr>
<th>Self identified Body Type</th>
<th>Notes</th>
<th>Body Type considered?</th>
<th>Style or body type first?</th>
<th>Hide</th>
<th>Enhance</th>
<th>Balance</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td>Yes</td>
<td>Style then body type</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Bigger bust, no hips, stomach</td>
<td>Yes – subconsciously</td>
<td>Style &amp; fabric, then try on</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td></td>
<td>Yes</td>
<td>Body type: Pieces that suit me rather than the style at the time</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td></td>
<td>Yes</td>
<td>Style first because I think that style will suit my body</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Bigger bust, bottom</td>
<td>Yes</td>
<td>Body type</td>
<td>No</td>
<td>Bring in at waist</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Bigger bust, small waist</td>
<td>Yes</td>
<td>Based on what suits me</td>
<td>Wide lower (legs)</td>
<td>Upper body</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td></td>
<td>Yes</td>
<td>When bigger - body type considered more, when smaller style is considered, then body type</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Bigger bust</td>
<td>Yes – subconsciously</td>
<td>New look, feel mentally is about a personality other than the fit and form, slimness makes me feel - rather looks cool than slim</td>
<td>No</td>
<td>No</td>
<td>Elongate</td>
</tr>
<tr>
<td>9</td>
<td>Small bust</td>
<td>Yes</td>
<td>I don’t know if I like the style because they fit me or whether it’s about the other way</td>
<td>No</td>
<td>No</td>
<td>Slim bottom, balance, or feel comfortable on bottom</td>
</tr>
<tr>
<td>10</td>
<td></td>
<td>Yes</td>
<td>Not style driven, shop more for comfort, practicality, price</td>
<td>No</td>
<td></td>
<td>Enhance figure, comfortable to look/feel good</td>
</tr>
</tbody>
</table>

## APPENDIX I

*Analysis of fabric type, content and colour from interviews*

<table>
<thead>
<tr>
<th>Subject Type</th>
<th>Fabric</th>
<th>Type/Content</th>
<th>Colour</th>
<th>Plain/Print</th>
</tr>
</thead>
<tbody>
<tr>
<td>Woven</td>
<td>Knit</td>
<td>Natural</td>
<td>Black</td>
<td>87%</td>
</tr>
<tr>
<td>%</td>
<td></td>
<td>Synthetic</td>
<td>Blue</td>
<td>13%</td>
</tr>
<tr>
<td>82%</td>
<td></td>
<td>Mix</td>
<td>White</td>
<td></td>
</tr>
<tr>
<td>18%</td>
<td></td>
<td></td>
<td>Pink/Peach</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Subject Type</th>
<th>Fabric</th>
<th>Type/Content</th>
<th>Colour</th>
<th>Plain/Print</th>
</tr>
</thead>
<tbody>
<tr>
<td>Woven</td>
<td>Knit</td>
<td>Natural</td>
<td>Black</td>
<td>75%</td>
</tr>
<tr>
<td>%</td>
<td></td>
<td>Synthetic</td>
<td>Blue</td>
<td>25%</td>
</tr>
<tr>
<td>75%</td>
<td></td>
<td>Mix</td>
<td>White</td>
<td></td>
</tr>
<tr>
<td>0%</td>
<td></td>
<td></td>
<td>Pink/Peach</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Subject Type</th>
<th>Fabric</th>
<th>Type/Content</th>
<th>Colour</th>
<th>Plain/Print</th>
</tr>
</thead>
<tbody>
<tr>
<td>Woven</td>
<td>Knit</td>
<td>Natural</td>
<td>Black</td>
<td>75%</td>
</tr>
<tr>
<td>%</td>
<td></td>
<td>Synthetic</td>
<td>Blue</td>
<td>25%</td>
</tr>
<tr>
<td>75%</td>
<td></td>
<td>Mix</td>
<td>White</td>
<td></td>
</tr>
<tr>
<td>0%</td>
<td></td>
<td></td>
<td>Pink/Peach</td>
<td></td>
</tr>
</tbody>
</table>