

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.

SHAPE
ON
SHAPE
ON
SHAPE

AMELIA HOPE



CONTENTS

ABSTRACT 11

ACKNOWLEDGEMENTS 13

INTRODUCTION 15

LITERATURE REVIEW 18

BODY SHAPE *and* CATEGORISATION: *Elusive Ideals* 18

FASHION FIT, WELLBEING *and* SELF EXPRESSION 21

CHANGING PERCEPTIONS 23

DESIGN PROCESS 30

INTERVIEWS *with* WOMEN 30

INTERVIEW FINDINGS *Body Shape Categorisation* 32

Body Ideals / Individual Body Image, Fit, Expression, Wellbeing 33

CONTINUING *the* DESIGN PROCESS 35

CHALLENGING PATTERN METHODS 36

SCALED 3-D SAMPLING *and* DRAWING 37

SHAPE MAPPING *and* OVERLAY BLOCKING 46

FINAL STAGES OF PROCESS: *Selection and Sampling* 51

CONSTRUCTING THE CONCEPT *From 2-Dimensional Flat Objects to 3-Dimensional Forms* 53

SHAPE ON SHAPE ON SHAPE: *Interaction* 56

FINAL DESIGNS AND REFLECTION 60

SHIFTING GEOMETRIC SHAPES 60

COUNTER BALANCE 65

NON-CONTOURING *and* NON-ASSIGNING 67

ALTERED SCALES 70

REDUCING BODY ANCHOR POINTS 73

FABRIC INTERACTION *and* SHADOWING 77

MALLEABILITY *for the* INDIVIDUAL 84

FEELINGS *and* EXPRESSION 89

CONCLUSION 91

BIBLIOGRAPHY 92

LIST OF FIGURES 94

APPENDICES 96





ABSTRACT

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 to 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.

ACKNOWLEDGEMENTS

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.

INTRODUCTION

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 with 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, & Pottberg, 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'¹ garments. They were also asked to identify with a body shape(s) represented by 2-dimensional geometric shapes².

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 conforms 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 ones 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 dyeing 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 (Rasband, 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.

THE AUCKLAND STAR, MONDAY, MARCH 19, 1917.

How to Select YOUR Corset.

Decide first that your figure is individual—that you need a corset DESIGNED FOR YOU. Then compare the nine ideal figure types and choose yours.

NEXT—allow us to show you the many Gossard Ladies-Fit Corsets that we have to stock to your size, specially designed for your figure type.

THEN—your selection is reduced to the amount you wish to pay—down £4/6—down to 12/6 per pair.

Comfort, wear, service, and splendid value, combined with authentic style, are features of all Gossard Corsets, and there is a model for every figure at a price that every well-dressed woman can well afford.

SPECIAL DEMONSTRATION TO-MORROW IN OUR CORSET DEPARTMENT.

Be Fitted To-morrow.

Milne Choyle, an expert corsetmaker, will be in attendance for a local profit from tomorrow, the 20th inst., and we invite ladies desiring of determining correct styles will be to look daily appointments without delay. For fitting and advice on extra-charge whatever is desired.

MILNE & CHOYLE, LTD.,
QUEEN STREET, AUCKLAND.

TYPES OF THE NEW BRASSIERES.

 <p>42—PRETTY MODEL. Women and Lane. Ribbon runs in to 40-44.</p>	 <p>43—VERY TIGHT FITTING MODEL. Women and Lane. Ribbon runs in to 40-44.</p>	 <p>44—VERY TIGHT FITTING MODEL. Women and Lane. Ribbon runs in to 40-44.</p>	 <p>45—SOFTLY SHAPED MODEL. Women and Lane. Ribbon runs in to 40-44.</p>	 <p>46—SOFTLY SHAPED MODEL. Women and Lane. Ribbon runs in to 40-44.</p>	 <p>47—SOFTLY SHAPED MODEL. Women and Lane. Ribbon runs in to 40-44.</p>	 <p>48—SOFTLY SHAPED MODEL. Women and Lane. Ribbon runs in to 40-44.</p>
--	--	--	---	---	--	---

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?

					
	STRAIGHT UP AND DOWN (BALANCED/UNBALANCED)	NARROW TOP/WIDE LOWER (UNBALANCED)	EQUAL TOP AND LOWER (BALANCED)	WIDE TOP/NARROW LOWER (UNBALANCED)	ROUND MIDSECTION (BALANCED/UNBALANCED)
	RECTANGLE	TRIANGLE	HOURLASS	INVERTED TRIANGLE	ROUNDED
	SUMMARY	SUMMARY	SUMMARY (*conflicting)	SUMMARY	SUMMARY
KEY POINT	Attention towards centre of body. Create curves	Attention away from lower. Focus on top half	Reducing difference between bust and hip. Attention upwards to face *Accentuate curves	Attention away from upper Focus on inward and downward Illusion of waist	Create illusion of wider hips & shoulders Drawing attention inwards/upwards
WHAT TO WEAR	Illusion of waist, adding fullness above and below waist, break up body	Detail at neckline, Width or fullness above waist, shoulders, colour on upper body	Garments to flow easily over bust, keeping waist, balance top and bottom *wear figure hugging clothes	Detail below waist at hemline, width fullness, colour	Add fullness above and below waist. Adding length, flow over body. Empire line
WHAT TO AVOID	Low rise pants, tubular styles, oversized loose fitting	Tight pants, short jackets	Tight fitting top and bottoms, don't accentuate curves *avoid loose fitting	Bulk on top half - bulky tops, shoulder pads. Tight leggings, tight skirts	Don't cinch at waist, gaping necklines, tight fitting, adding bulk

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

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).

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 (Apeageyi 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 ease (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 (Apeageyi et al., 2007). Research on new

technologies is utilising new retail approaches with body scanning and fit visualisation (Jevsnik, Pilar, St Jeganovic, & 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 & Fernie, 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. & Istook, C. L., 2004; Kinley, 2010; Pisut & Connell, 2007). Our possessions are part of our extended self, visually expressing our self-identity⁶ and reflecting who we are (Apeageyi 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 (Apeageyi et al., 2007; Kaiser & Kaiser, 1997).

Individuals require different things from clothing (Devarajan, P. & Istook, 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).

⁶ *Self identity: Perceived characteristics or qualities that represent, define or differentiate the self in social context (Kaiser & Kaiser, 1997; Merriam-Webster.com, 2015).*

CHANGING PERCEPTIONS

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,

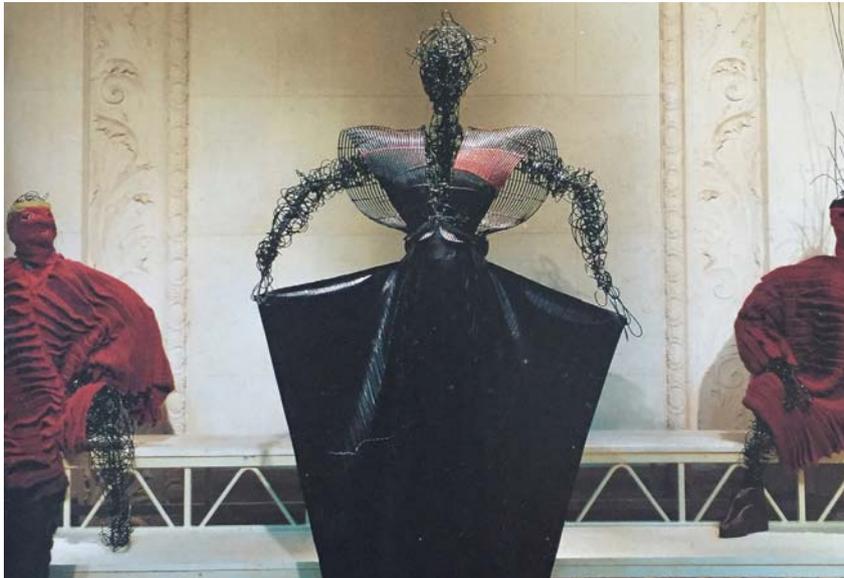


Figure 3 (top) *Yohji Yamamoto Wedding dress* (Hodge & Mears, 2006, pp. 250–251).

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).



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

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” focussing 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 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).*

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, & Sundsbø, 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.

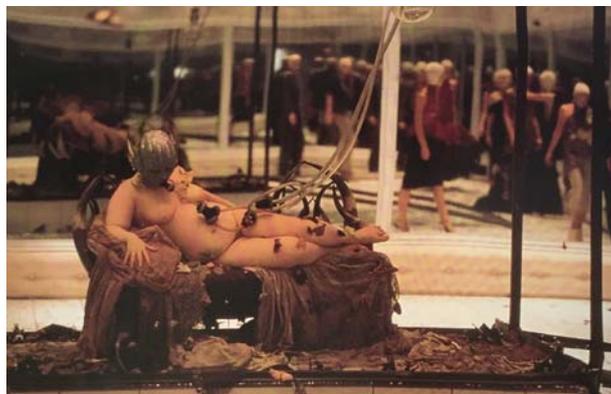


Figure 9 *Michelle Olley for Alexander McQueen SS 2001 VOSS, (C. Evans, 2003, p. 98).*

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).*

DESIGN PROCESS

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 partake 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).

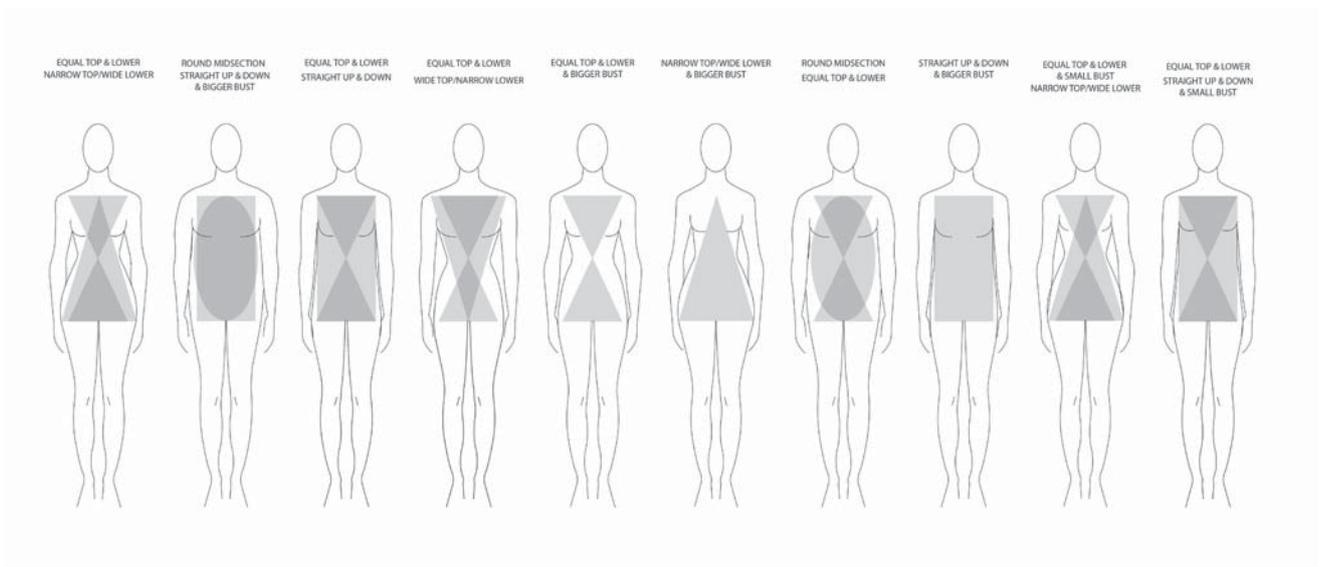
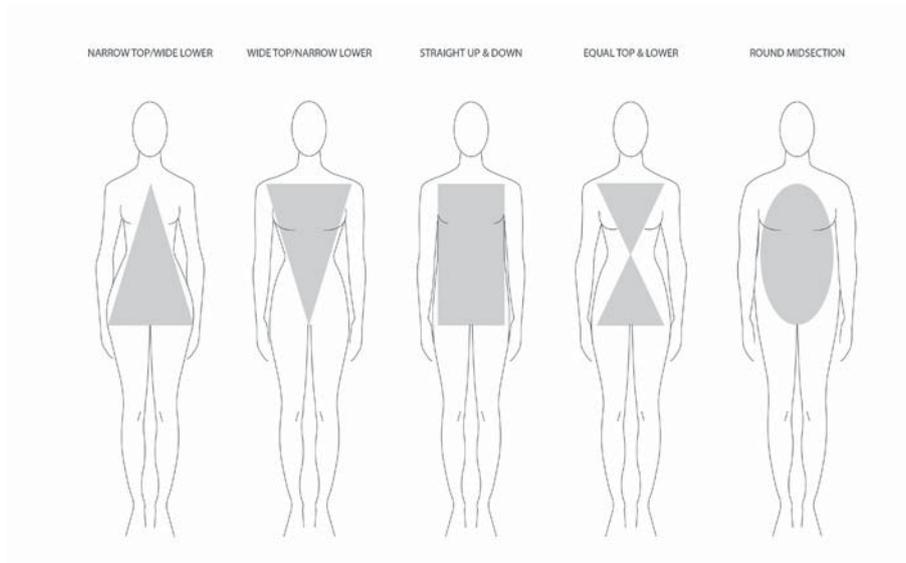


Figure 11 (top) *Body shapes used for interviewee self-selection a summation from Devarajan, P. & Istook, C. L., 2004; Faust & Carrier, 2014; Liechty et al., 2010; Rasband, 1994; Sidberry, 2011; Woodall & Constantine, 2014.*

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

INTERVIEW FINDINGS

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.

Body Shape Categorisation

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)(Figure 12). It 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, 2016e). 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 its 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, 2016e). 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 like 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.

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.

CHALLENGING PATTERN METHODS

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 the body, gravity and movement within the pattern pieces (Lindqvist, 2014).

My process started by using a shape traditionally used to approximate the body, similar to that of blocks in pattern making, which I used to challenge these notions of body conformity. This unique process involves applying an already formed 3-D shape to the body, with the body remaining a central focus throughout, with shape and structure formed with and around the body. The flat patterns formed have no relationship to a specific body shape, with no definitive back or front and horizontal (X) and vertical (Y) axes have been eliminated. They don't form the shape of the body in the flat pattern, the shape of the body is formed around the body of

draping, of the already formed shape.

Rickard Lindqvist (2014) researches alternative methods of pattern making, and believes like the Japanese designers, that fashion design should be primarily focused on the "expression...of the body" (p. 10) and "the relationship between the body and fabric" (p. 10). Lindqvist (2013) believes that the body is not a constant and it is one-dimensional thinking that the perception of a "well-fitted garment is one that follows the shape of the wearer's body" (p.46). By eliminating conventional pattern methods such as tailored contouring and blocks, allows conscious focus of the body and individual needs of women without a mass production emphasis.

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.

SCALED 3-D SAMPLING *and* DRAWING

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 toile⁷ 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.*

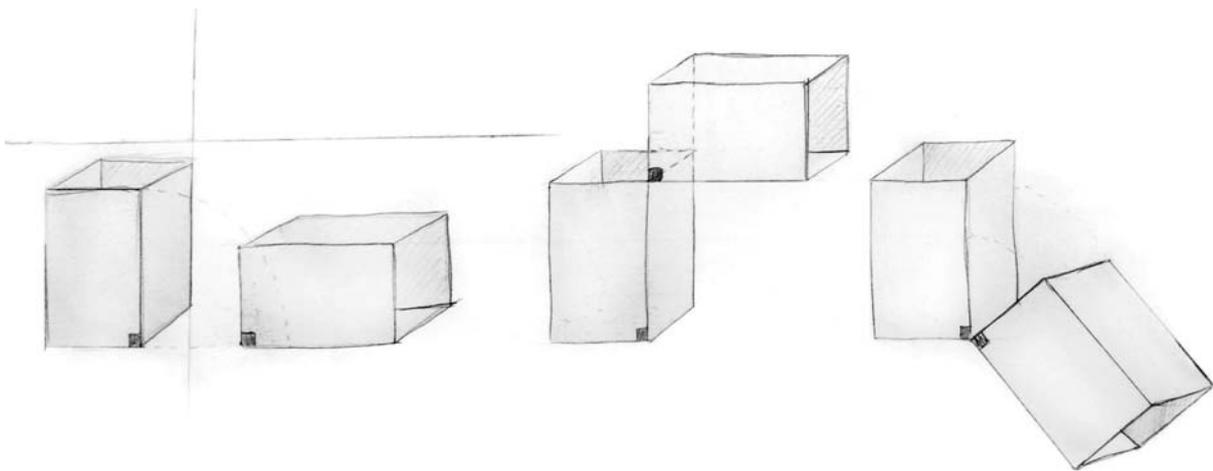
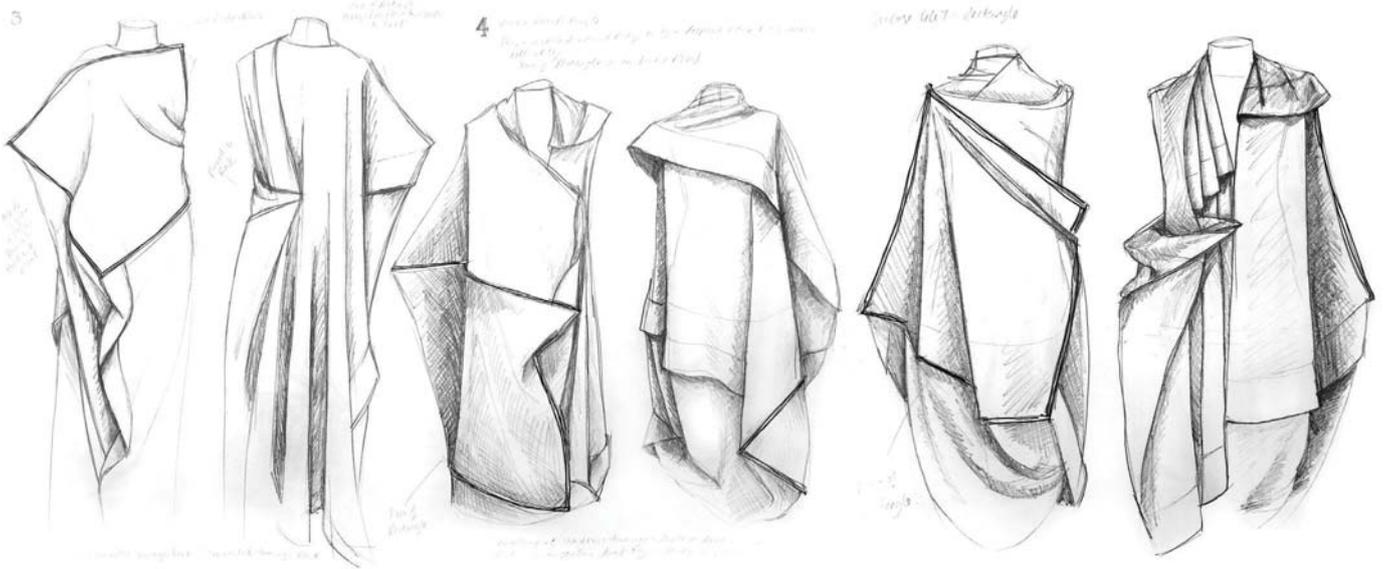


Figure 14 (top) Workbook sketches of 3-D 'rectangle' toile in viscose georgette draped on dress form. Hope, Amelia. 2017.

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

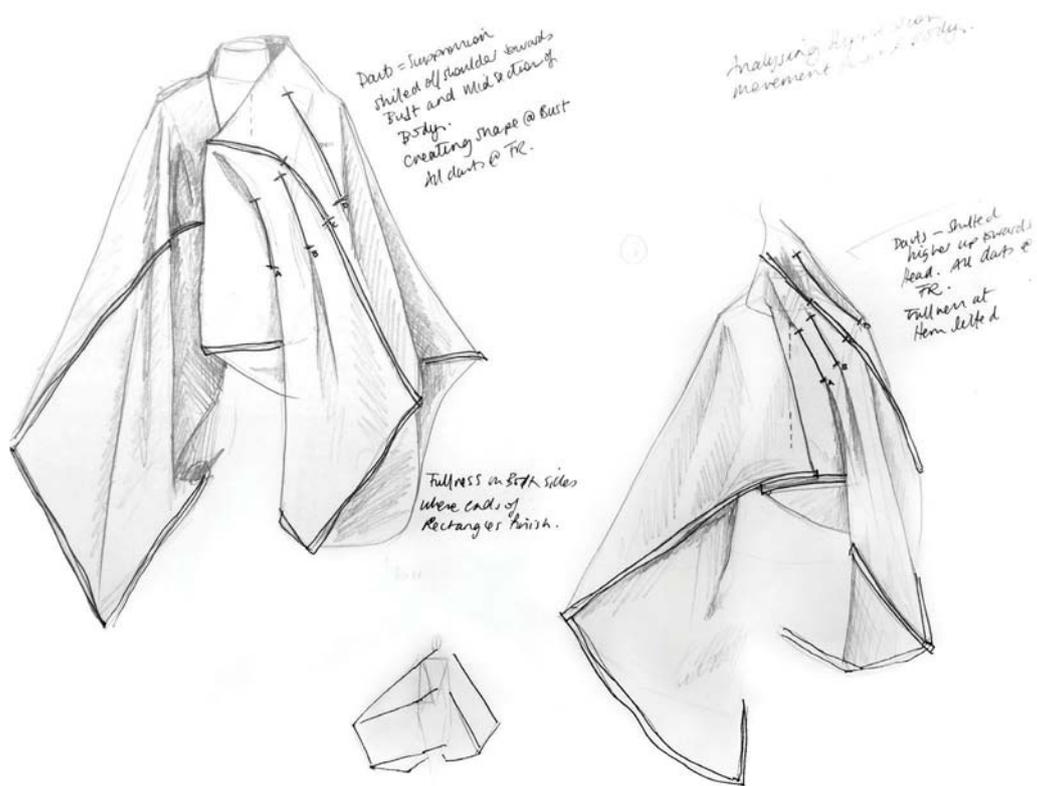


Figure 16 Drawing of double 'rectangle' toile showing darted area and rotation around the figure. Hope, Amelia. 2017.

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.

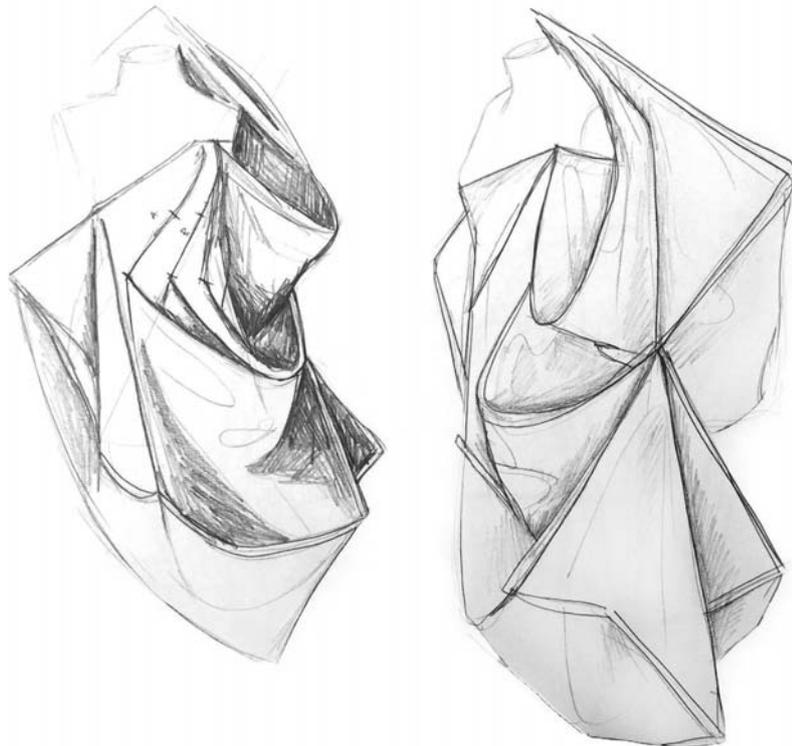


Figure 17 Drawing of double 'rectangle' twisted and tucked around figure. Hope, Amelia. 2017.

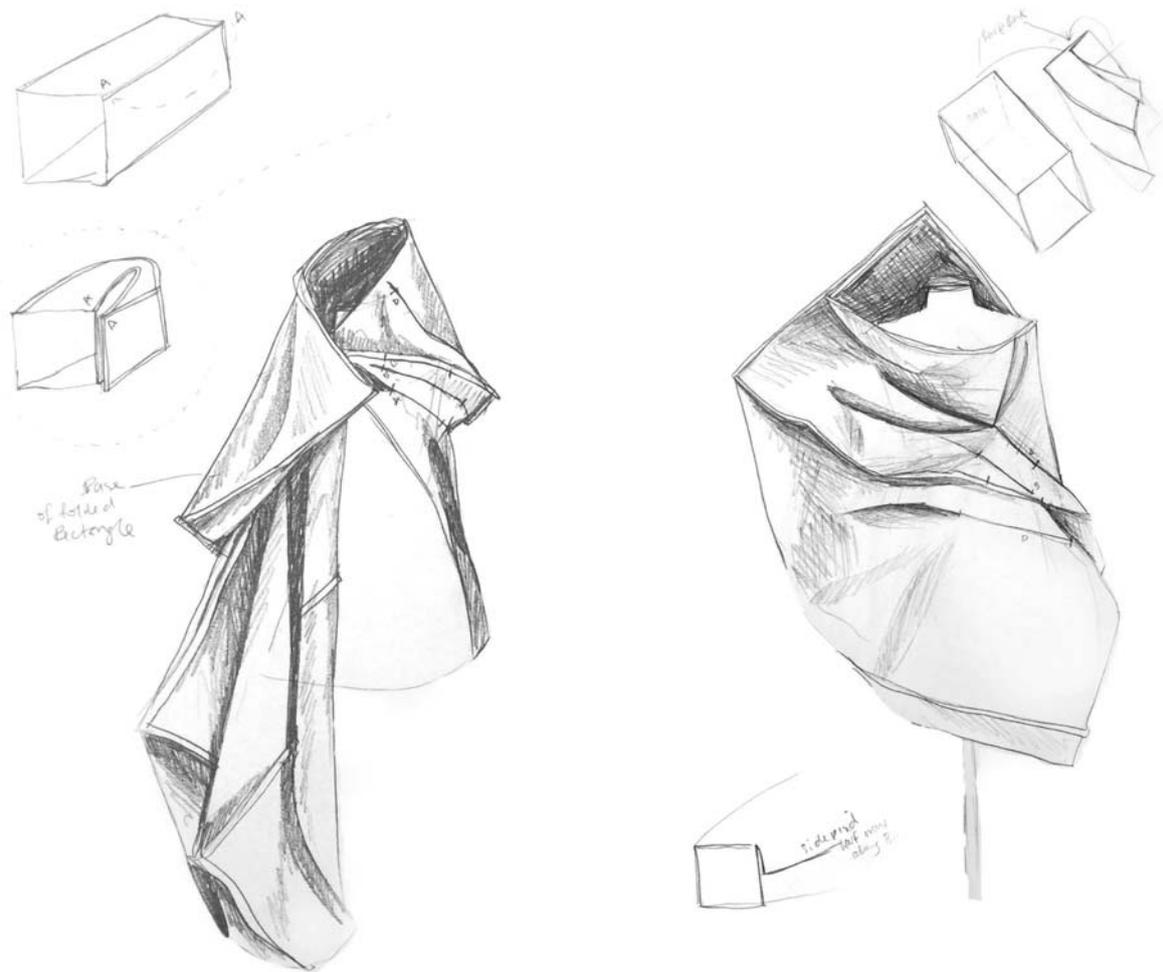


Figure 18 Drawing of double 'rectangle' shifting darts around figure. Hope, Amelia. 2017.

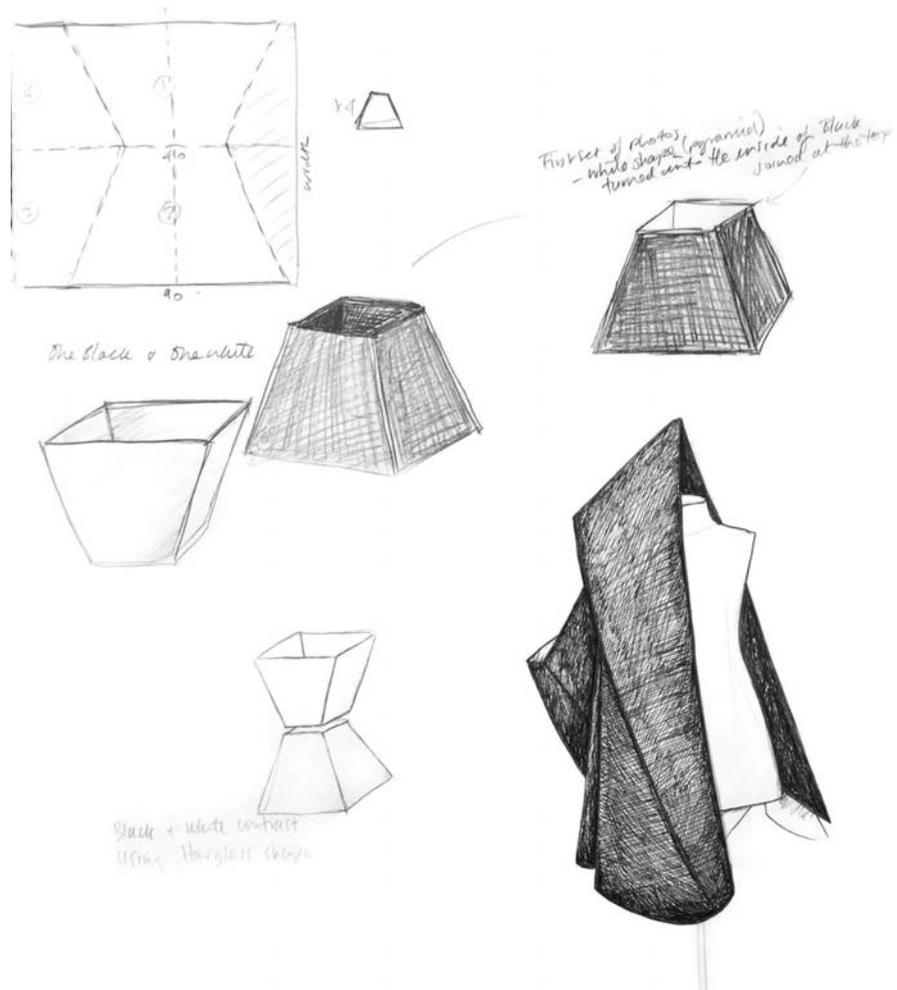


Figure 19 Sketches of construction of 'hourglass' shape using two trapezoidal prisms joined at the narrow ends. Hope, Amelia. 2017.

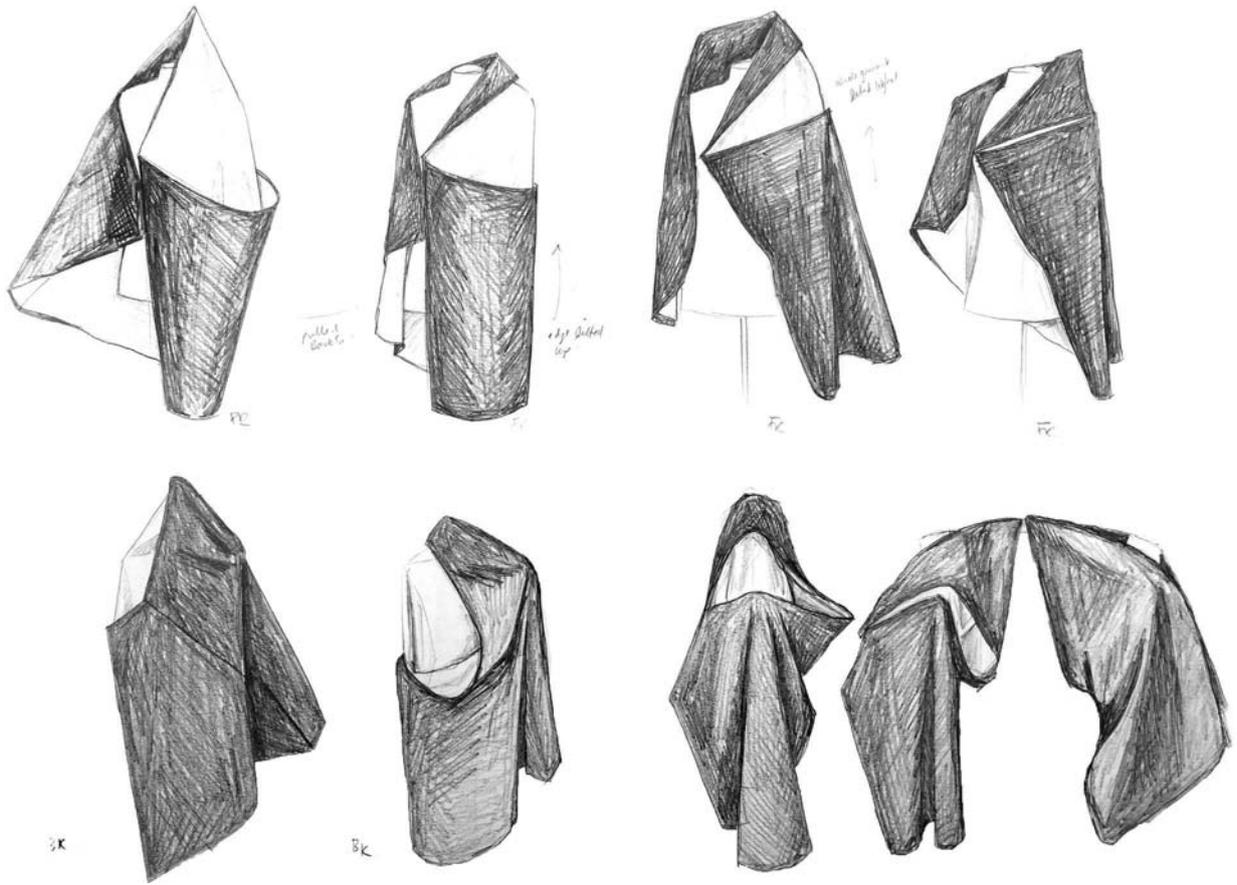
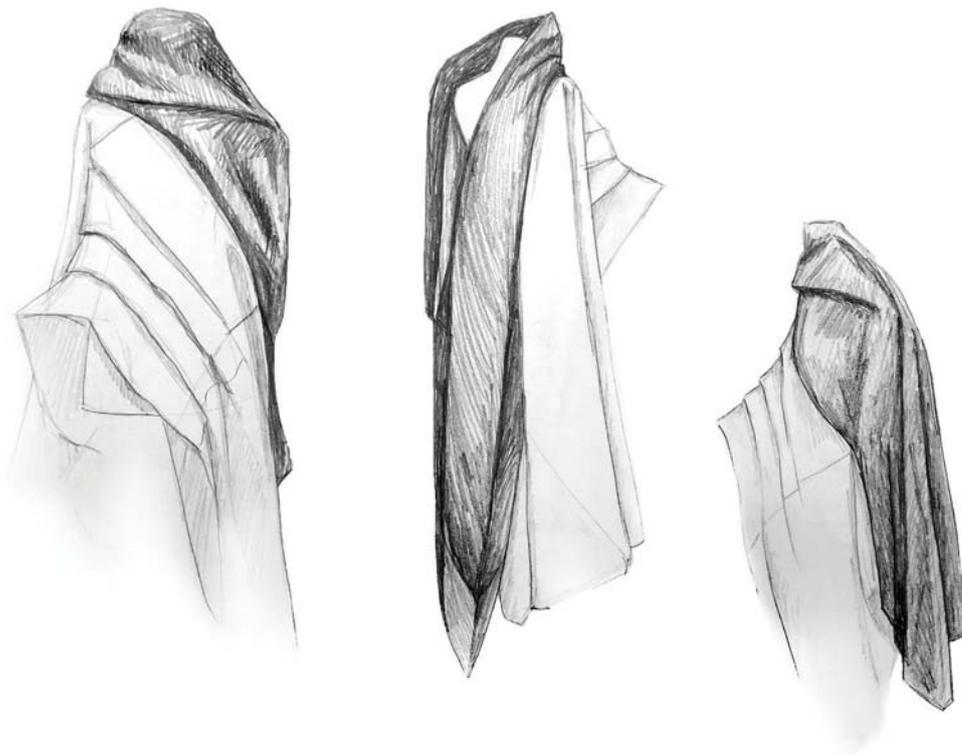


Figure 20 Sketches of inverted black and white 'hourglass' rotated around body, showing contrast of colour and changes in shape perception, rotated views front, back and side. Hope, Amelia. 2017.



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.*

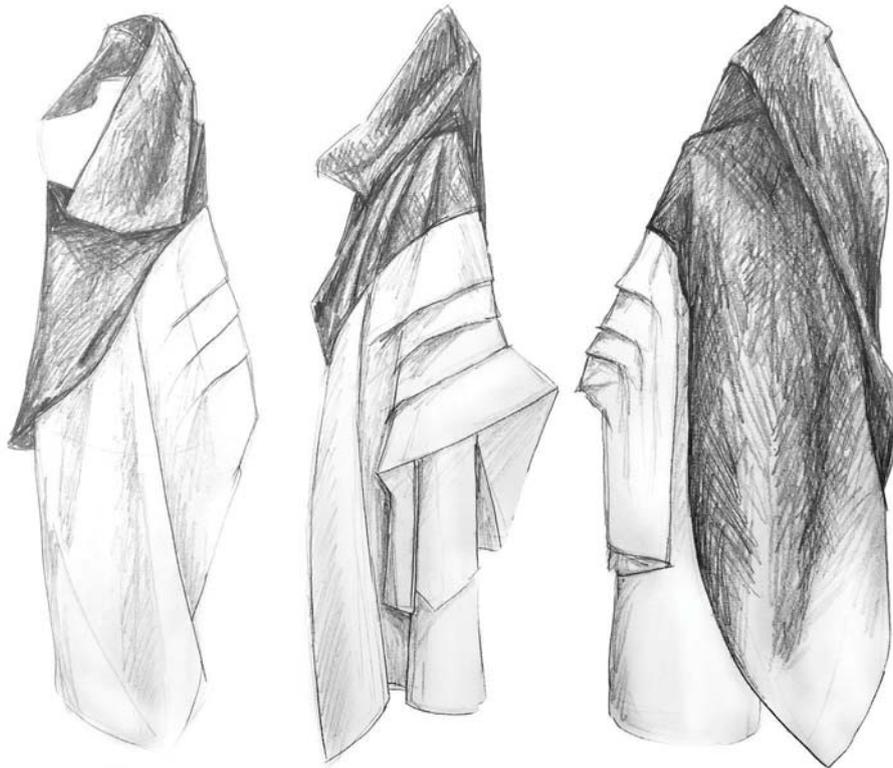


Figure 22 *Sketches of opened up black and white 'hourglass' rotated around body, front, side and back views. Hope, Amelia. 2017.*

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.*

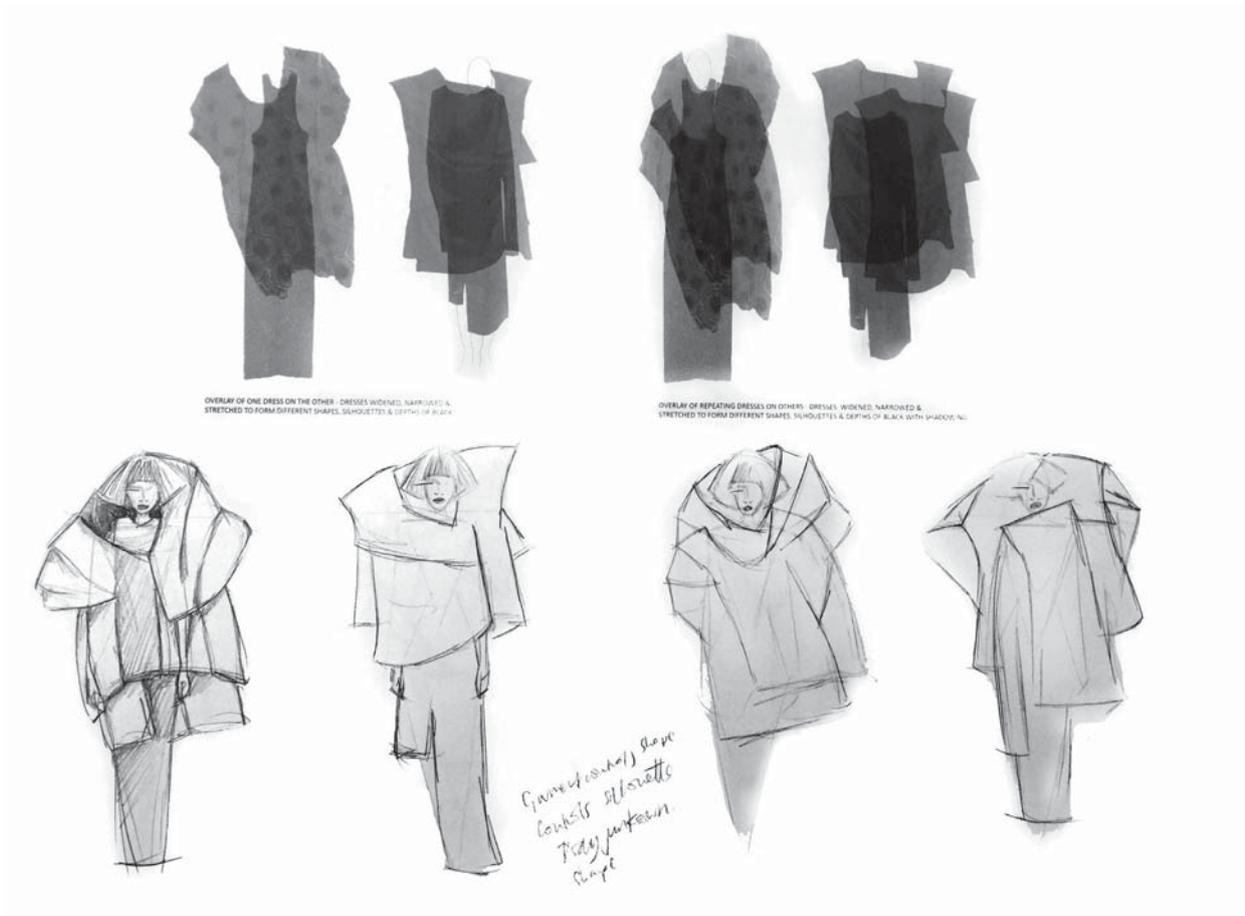


Figure 24 Overlay blocking and shape mapping of dresses. Hope, Amelia. 2017.



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

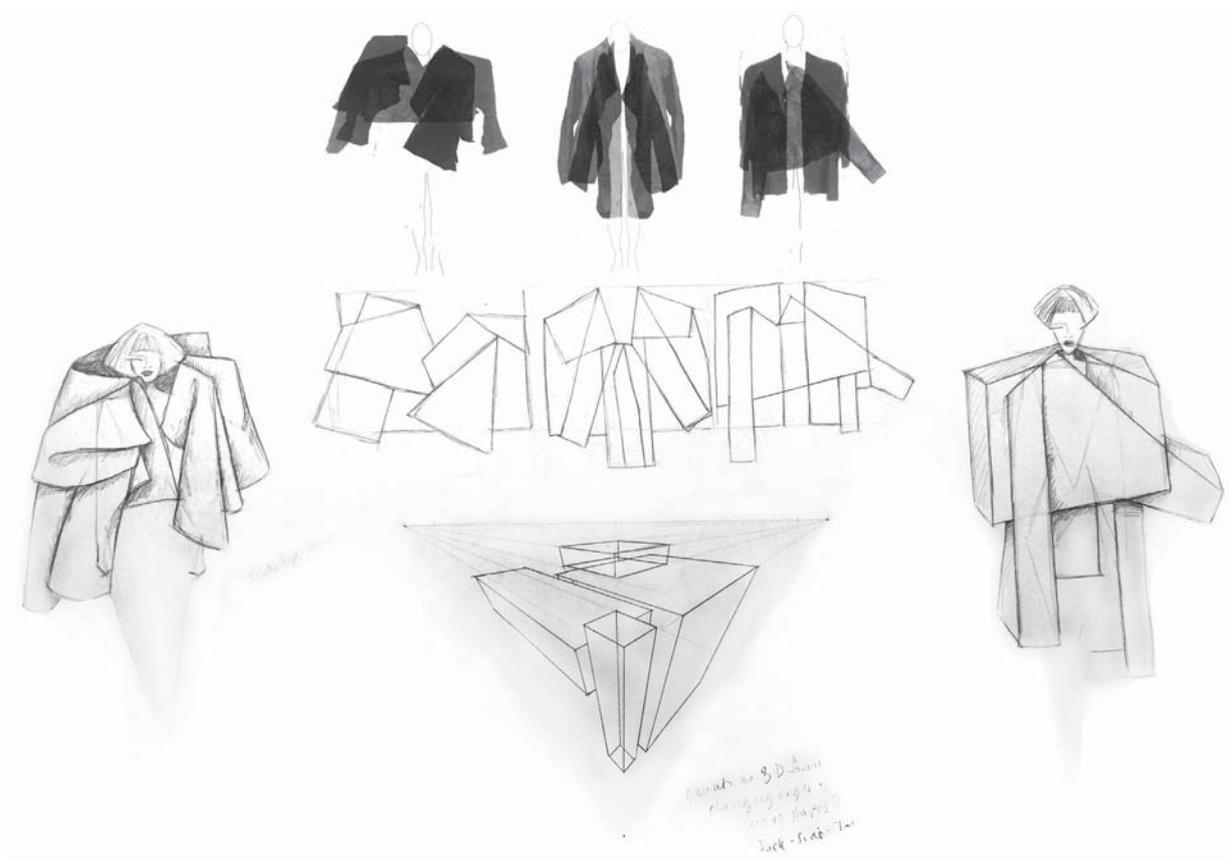


Figure 26 *Overlay blocking and shape mapping of jackets. Hope, Amelia. 2017.*

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).

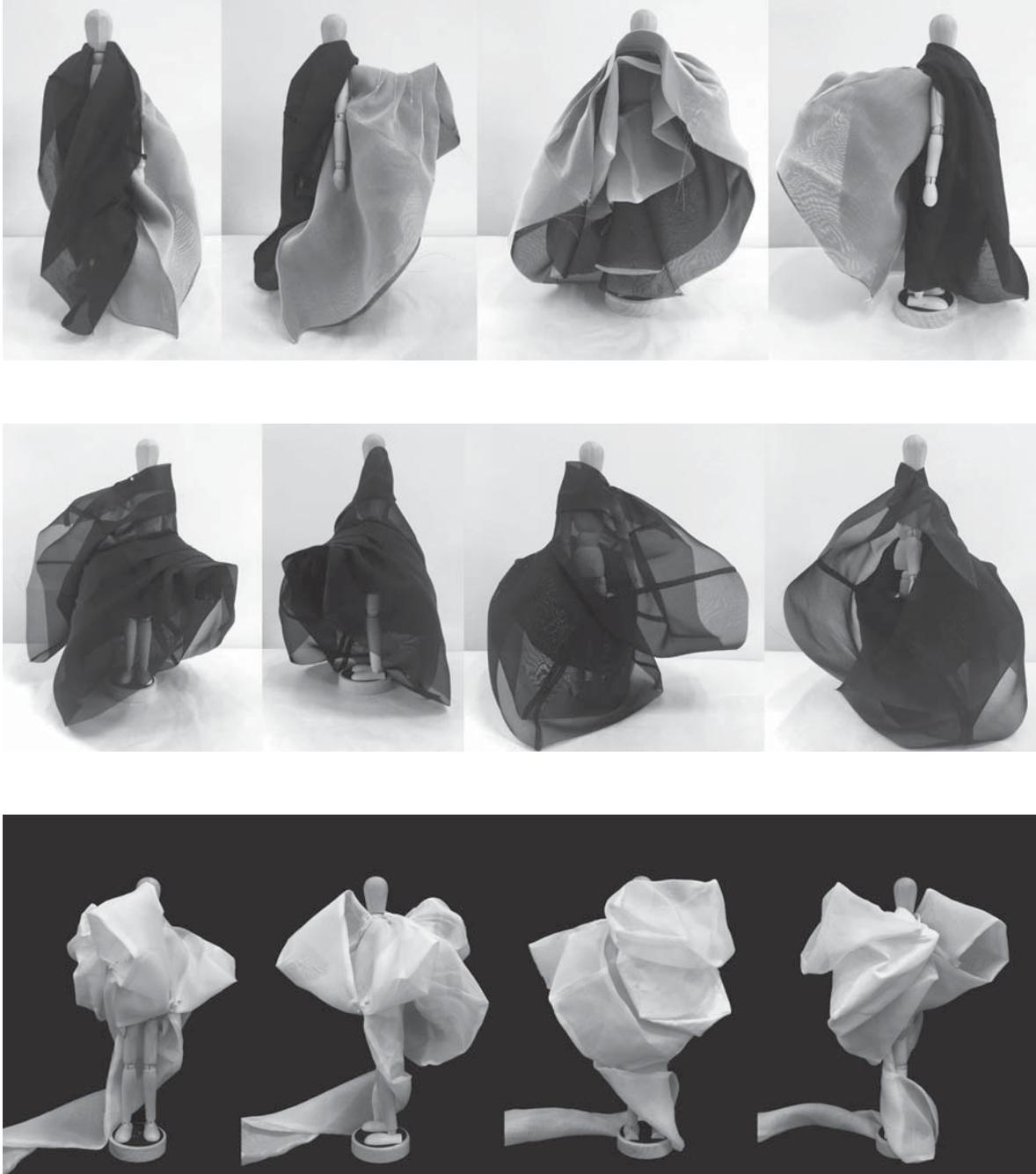


Figure 27 Images of miniature scale designs, 'hourglass' (top and centre) and using the overlay blocking images from 'go to' garments (bottom). Hope, Amelia. 2017.

CONSTRUCTING THE CONCEPT

From 2-Dimensional Flat Objects to 3-Dimensional Forms

“Historically, fashion has relied on volume and mass weight 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-through⁸ 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.

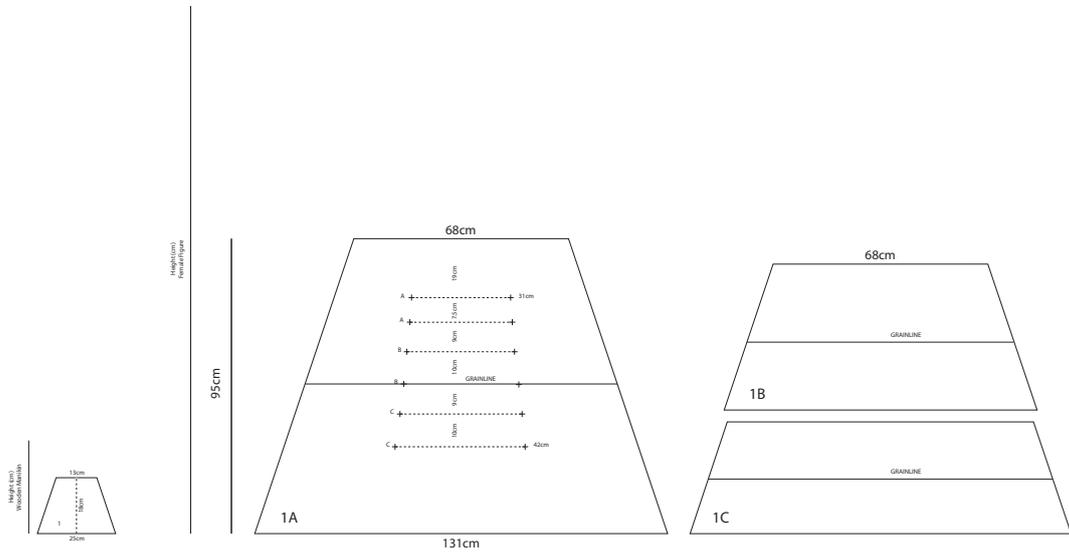
On each of the final designs one of the TP panels has a series of four horizontal pleats that form a ‘kick out’ section shown in Figure 30. This extended structure protruding from the body modifies the body’s shape and silhouette. To help hold the shape of the ‘kick out’ structure, a number of pleated 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 points forms thick seams, French seaming increases rigidity of the seams, creating more structure and also having a similar likeness to boning used in corsets Figure 32 and Figure 33.

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.*

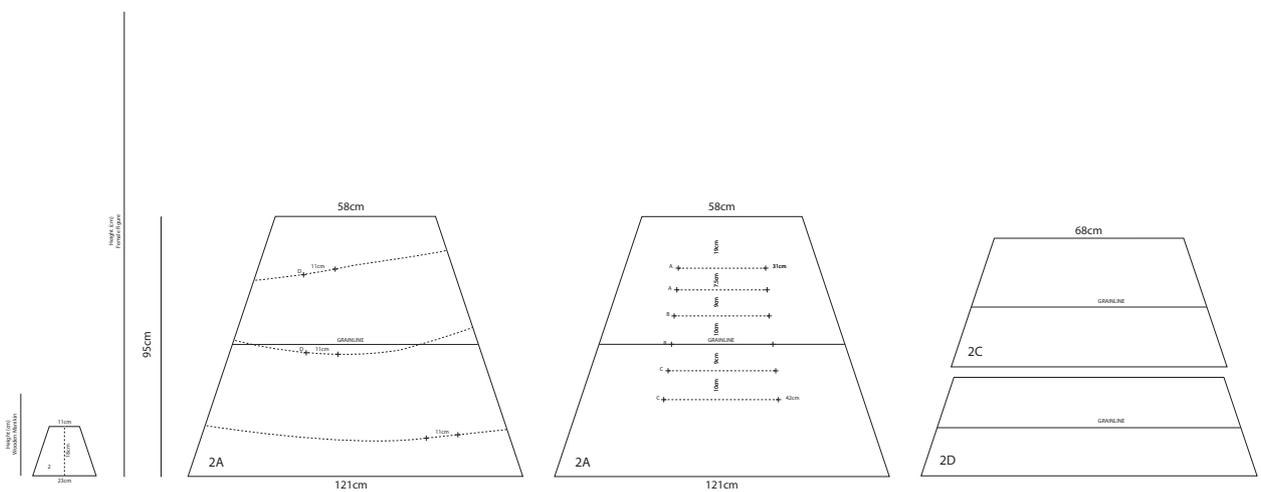


FABRIC 1: BLACK LINEN
 FABRIC 2: BLACK SILK ORGANZA
 FABRIC 3: WHITE SILK ORGANZA
 FABRIC 4: BLACK NETTING

1A
 FABRIC 1: CUT 4
 FABRIC 2: CUT 4
 FABRIC 3: CUT 4
 FABRIC 4: CUT 8

1B
 FABRIC 2: CUT 8
 FABRIC 3: CUT 8
 FABRIC 4: CUT 8

1C
 FABRIC 2: CUT 4
 FABRIC 3: CUT 4
 FABRIC 4: CUT 8



FABRIC 1: BLACK SILK ORGANZA
 FABRIC 2: BLACK NETTING

2A
 FABRIC 1: CUT 8
 FABRIC 2: CUT 8

2B
 FABRIC 1: CUT 8
 FABRIC 2: CUT 8

2C
 FABRIC 1: CUT 16
 FABRIC 2: CUT 8

2D
 FABRIC 1: CUT 8
 FABRIC 2: CUT 8

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.



'Mysterious', 'Superior', 'Majestic', 'Feminine', 'Elegant' (Anonymous, personal communication, April 2, 2017a).

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.



'Operatic', 'Cocoon', 'Inconspicuous', 'Architectural', 'safe', 'cosy', 'soft/structural' (Anonymous, personal communication, April 2, 2017b).

"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).



'Secure', 'Costume', 'Cocoon' (Anonymous, personal communication, April 3, 2017).

"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 its 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).



'Protective', 'Feminine', 'Formidable', 'Strong', 'Elegant' (Anonymous, personal communication, April 8, 2017b).

"Its 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 move 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.

FINAL DESIGNS AND REFLECTION

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.*

COUNTER BALANCE

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.*

NON-CONTOURING *and* NON-ASSIGNING

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.

ALTERED SCALES

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 decentred (Quinn, 2003).



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

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 affect 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.



CONCLUSION

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.

BIBLIOGRAPHY

- Alexander, M., Connell, L. J., & Presley, A. B. (2005). *Clothing fit preferences of young female adult consumers*. *International Journal of Clothing Science & Technology*, 17(1), 52–64.
- Almond, K. (2013). *Fashionably Voluptuous: Repackaging the Fuller-Sized Figure*. *Fashion Theory*, 17(2), 197–222.
- Anderson, K. (2015, December 15). *Beth Ditto Talks Plus-Size Fashion, Her Gaultier Collab, and "Hauling It" Down the Marc Jacobs Runway*. Retrieved from <http://www.vogue.com/13380882/beth-ditto-plus-size-clothing-line-gaultier/>
- Apeagyei, P. R., Otieno, R., & Tyler, D. (2007). *Ethical practice and methodological considerations in researching body cathexis for fashion products*. *Journal of Fashion Marketing & Management*, 11(3), 332–348.
- Armstrong, H. J. (2006). *Patternmaking for Fashion Design (4th ed)*. New Jersey: Pearson Prentice Hall.
- Azuma, N., & Fernie, J. (2003). *Fashion in the globalized world and the role of virtual networks in intrinsic fashion design*. *Journal of Fashion Marketing & Management*, 7(4), 413–427.
- Belk, R. W. (1988). *Possessions and the Extended Self*. *Journal of Consumer Research*, 15(2), 139–168.
- Bolton, A., Frankel, S., Blanks, T., & Sundsbø, S. (2011). *Alexander McQueen : savage beauty*. New York : Metropolitan Museum of Art ; New Haven, Conn. : Distributed by Yale University Press, c2011.
- Brown, K. W., & Ryan, R. M. (2003). *The benefits of being present: Mindfulness and its role in psychological well-being*. *Journal of Personality and Social Psychology*, 84(4), 822–848.
- Campbell, L. (2014). *Volumetric Shape making and Pattern Cutting* (p. 19). Presented at the Shapeshifting Conference, Auckland University of Technology.
- Chalayan, H. (2015). *Story Teller*. *Creative Review*, 35(9), 44–56.
- Clark, J., Chalayan, H., & Violette, R. (2011). *Hussein Chalayan*. New York : Rizzoli.
- Connell, L. J., Ulrich, P. V., Brannon, E. L., Presley, A. B., & Alexander, M. (2006). *Body shape assessment scale: Instrument development for analyzing female figures*. *Clothing & Textiles Research Journal*, 24(2), 80–95.
- Craik, J. (1993). *The face of fashion : cultural studies in fashion*. London ; New York : Routledge.
- Crane, D. (2000). *Fashion and Its Social Agendas: Class, Gender, and Identity in Clothing*. United States of America: The University of Chicago Press.
- Crane, D., & Bovone, L. (2006). *Approaches to material culture: The sociology of fashion and clothing*. *Poetics*, 34(6), 319–333.
- Crewe, L. (2010). *Wear:Where? The convergent geographies of architecture and fashion*. *Environment and Planning A*, 42(9), 2093–2108.
- Cuddy, A. (2012, June). *Your body language shapes who you are*. [Video file]. Retrieved from https://www.ted.com/talks/amy_cuddy_your_body_language_shapes_who_you_are?language=en
- Davis, F. (1994). *Fashion, Culture, and Identity*. University of Chicago Press.
- Devarajan, P., & Istook, C. L. (2004). *Validation of female figure identification technique (FFIT) for apparel software*. *Journal of Textile and Apparel, Technology and Management*, 4(1), 1–23.
- Dohnt, H. K., & Tiggemann, M. (2006). *Body Image Concerns in Young Girls: The Role of Peers and Media Prior to Adolescence*. *Journal of Youth and Adolescence*, 35(2), 135.
- English, B. (2011). *Japanese fashion designers : the work and influence of Issey Miyake, Yohji Yamamoto and Rei Kawakubo*. New York : Berg Publishers, 2011.
- Evans, C. (2003). *Fashion at the edge : spectacle, modernity and deathliness*. New Haven, Conn. ; London : Yale University Press.
- Evans, M. (1989). *Consumer behaviour towards fashion*. *European Journal of Marketing*, (7), 7.
- Faust, M.-E., & Carrier, S. (2014). *Designing Apparel for Consumers: The Impact of Body Shape and Size*. Woodhead Publishing.
- Fields, J. (1999). *"Fighting the Corsetless Evil": Shaping Corsets and Culture, 1900-1930*. *Journal of Social History*, 33(2), 355–384.
- Fields, J. (2007). *An Intimate Affair: Women, Lingerie, and Sexuality*. University of California Press.
- Fiore, A. M., & Kimle, P. A. (1997). *Understanding aesthetics for the merchandising and design professional*. New York : Fairchild.
- Fukai, A. (2010). *Future beauty : 30 years of Japanese fashion*. London : Merrell.
- Geczy, A., & Karaminas, V. (2017). *Critical fashion practice : from Westwood to Van Beirendonck*. London : Bloomsbury Academic.
- Goldsmith, R. E., Flynn, L. R., & Moore, M. A. (1996). *The self-concept of fashion leaders*. *Clothing & Textiles Research Journal*, 14(4), 242–248.
- Harmon, J., & Rudd, N. A. (2016). *Breaking the illusion: The effects of adding warning labels identifying digital enhancement on fashion magazine advertisements*. *Fashion, Style & Popular Culture*, 3(3), 357.
- Hayes, S., & Tantleff-Dunn, S. (2010). *Am I too fat to be a princess? Examining the effects of popular children's media on young girls' body image*. *British Journal of Developmental Psychology*, 28(2), 413–426.
- Hodge, B., & Mears, P. (2006). *Skin + bones : parallel practices in fashion and architecture*. Los Angeles : Museum of Contemporary Art ; New York, N.Y. ; London : Thames & Hudson.
- Holborn, M., & Miyake, I. (1995). *Issey Miyake*. Köln : Benedikt Taschen.
- How to select your corset. (1917, March 19). *Auckland Star*, p. 8.
- Istook, C. L., Simmons, K. P., & Devarajan, P. (2004). *Female figure identification technique (FFIT) for apparel*. *Journal of Textile and Apparel, Technology and Management*, 4(1), 1–16.
- Jevnsnik, S., Pilar, T., Stjepanovic, Z., & Rudolf, A. (2012). *Virtual prototyping of garments and their fit to the body*. DAAAM International Scientific Book, 601–618.
- Johnson, F. (1,2,3), & Wardle, J. (1,2,4). (2005). *Dietary restraint, body dissatisfaction, and psychological distress: A prospective*

- analysis*. *Journal of Abnormal Psychology*, 114(1), 119–125.
- Kaiser, S. B., & Kaiser, S. B. (1997). *The social psychology of clothing: symbolic appearances in context*. New York: Fairchild.
- Kasambala, J. (2013). *An exploration of female consumers' perceptions of garment fit and the effect of personal values on emotions* (Unpublished masters dissertation). University of South Africa, Johannesburg.
- Kinley, T. R. (2010). *Fit and shopping preferences by clothing benefits sought*. *Journal of Fashion Marketing & Management*, 14(3), 397–411.
- Koda, H. (2001). *Extreme beauty: the body transformed*. New York: Metropolitan Museum of Art; New Haven; London: Yale University Press.
- LaBat, K. L., & DeLong, M. R. (1990). *Body cathexis and satisfaction with fit of apparel*. *Clothing & Textiles Research Journal*, 8(2), 43–48.
- Lee, H.-R., Lee, H. E., Choi, J., Kim, J. H., & Han, H. L. (2014). *Social media use, body image, and psychological well-being: A cross-cultural comparison of Korea and the United States*. *Journal of Health Communication*, 19(12), 1343–1358.
- Lee, J. Y., Istook, C. L., Nam, Y. J., & Park, S. M. (2007). *Comparison of body shape between USA and Korean women*. *International Journal of Clothing Science & Technology*, 19(5), 374–391.
- Liechty, E. G., Rasband, J., & Potberg, D. N. (2010). *Fitting & pattern alteration: a multi-method approach to the art of style selection, fitting, and alteration*. New York: Fairchild Books.
- Lindqvist, R. (2014). *The transformative cuts: new foundations in pattern cutting and approximations of the body*. Paper presented at University of Borås, Sweden. Retrieved from <http://ezproxy.massey.ac.nz/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=edsswe&AN=edsswe.oai.bada.hb.se.2320.14454&site=eds-live&scope=site>
- Lindqvist, R. (2013). *On the logic of pattern cutting: foundational cuts and approximations of the body*. University of Borås, Sweden. Retrieved from <http://ezproxy.massey.ac.nz/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=edsswe&AN=edsswe.oai.DIVA.org.hb.3647&site=eds-live&scope=site>
- Mackinney-Valentin, M. (2013). *Face value: Subversive beauty ideals in contemporary fashion marketing*. *Fashion, Style & Popular Culture*, 1(1), 13.
- Mahajan, A. (2009). *Comparing self and others' perceptions of adolescent girls' body size using figural stimuli and 3d body scans* (Unpublished masters thesis). Auburn University, Alabama.
- McCabe, M. P., & Ricciardelli, L. A. (2004). *Body image dissatisfaction among males across the lifespan. A review of past literature*. *Journal of Psychosomatic Research*, 56, 675–685.
- McKinney, E., Stanley, A. E., Plummer, B., Thompson, K., & Rorah, W. (2016). *Tacit magic: understanding the principles behind Nakamichi's creative pattern cutting*. *International Journal of Fashion Design, Technology & Education*, 9(2), 130.
- McNeill, L. S., & Firman, J. L. (2014). *Ideal body image: A male perspective on self*. *Australasian Marketing Journal (AMJ)*, 22, 136–143.
- Merriam-Webster.com. (2015). *Self-Identity*. Merriam-Webster.com. Retrieved from <http://www.merriam-webster.com/dictionary/self-identity>
- Moran, R. (2016). *Designers Christian Siriano praised for 'most diverse, inclusive runway' of New York Fashion Week*. Retrieved from <http://www.stuff.co.nz/life-style/fashion/84291708/Designer-Christian-Siriano-praised-for-most-diverse-inclusive-runway-of-New-York-Fashion-Week>
- Nakamichi, T. (2007). *Pattern magic. Vol.2. Patān majikku*. (Vol. 2). Japan: Bunka Fashion College.
- Nakamichi, T. (2010). *Pattern magic*. Tokyo, Japan: Bunka Fashion College.
- Niinimäki, K. (2010). *Eco-clothing, consumer identity and ideology*. *Sustainable Development*, 18(3), 150–162.
- Niinimäki, K., & Hassi, L. (2011). *Emerging design strategies in sustainable production and consumption of textiles and clothing*. *Journal of Cleaner Production*, 19(16), 1876–1883.
- Otieno, R., Harrow, C., & Lea-Greenwood, G. (2005). *The unhappy shopper, a retail experience: exploring fashion, fit and affordability*. *International Journal of Retail and Distribution Management*, 33(4), 298–309.
- Painter, J., Fuller, S., & Atkinson, S. (2012). *Wellbeing and Place*. Farnham, Surrey, England: Routledge.
- Pisut, G., & Connell, L. J. (2007). *Fit preferences of female consumers in the USA*. *Journal of Fashion Marketing & Management*, 11(3), 366–379.
- Quinn, B. (2003). *The fashion of architecture*. New York: Berg, 2003.
- Rasband, J. (1994). *Fabulous fit*. New York: Fairchild Books.
- Rasmussen, T. (2015, December 1). *Could we ever live in a truly genderless society?*. Retrieved September 24, 2016, from https://i-d.vice.com/en_gb/article/could-we-ever-live-in-a-truly-genderless-society
- Rawsthorn, A. (2016, January). *Fresh Talk: Can design be genderless?*. Retrieved from <https://www.youtube.com/watch?list=PL1boWZ4URBmpsJPtIBXk6z6BPCQ-KRPVx&v=JVqTdOiiFg4>
- Roberts, J. (2013). *Free Cutting*. Retrieved from <http://subtractioncutting.tumblr.com/>
- Shim, S., & Bickle, M. C. (1994). *Benefit segments of the female apparel market: psychographics shopping orientations, and demographics*. *Clothing & Textiles Research Journal*, 12(2).
- Sidberry, P. (2011). *Effects of body shape on body cathexis and dress shape preferences of female consumers: A balancing perspective*. (Unpublished masters thesis). Auburn University, Alabama.
- Slater, A., Tiggemann, M., Firth, B., & Hawkins, K. (2012). *Reality Check: An Experimental Investigation of the Addition of Warning Labels to Fashion Magazine Images on Women's Mood and Body Dissatisfaction*. *Journal of Social and Clinical Psychology*, 31(2), 105–122.
- Sointu, E. (2005). *The rise of an ideal: tracing changing discourses of wellbeing*. *The Sociological Review*, (2), 255.
- Tanizaki, J. (1977). *In praise of shadows*. Rutland, Vt.: Charles E. Tuttle, c1984. Retrieved from <http://ezproxy.massey.ac.nz/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=cat00245a&AN=massey.b1224244&site=eds-live&scope=site>
- Thesander, M. (1997). *The feminine ideal*. London: Reaktion Books, 1997.
- Thomson, M., MacInnis, D. J., & Whan Park, C. (2005). *The Ties That Bind: Measuring the Strength of Consumers' Emotional Attachments to Brands*. *Journal of Consumer Psychology*, 15, 77–91.

Vogue. (2017a). *Comme Des Garçons Fall 2017 Ready-to-Wear Show*. Retrieved from <http://www.vogue.com/fashion-shows/fall-2017-ready-to-wear/comme-des-garcons>

Vogue. (2017b). *Issey Miyake Fall 2017 Ready-to-Wear Show*. Retrieved from <http://www.vogue.com/fashion-shows/fall-2017-ready-to-wear/issey-miyake/slideshow/collection#29>

Vuruskan, A., & Bulgun, E. (2011). *Identification of female body shapes based on numerical evaluations*. *International Journal of Clothing Science & Technology*, 23(2/3), 46–60.

Walker, K. (2010). *Body Image and the Media. Research Starters: Sociology (Online Edition)*. Retrieved from <http://ezproxy.massey.ac.nz/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=ers&AN=95607454&site=eds-live&scope=site>

Wenders, W. (2013). *Yohji Yamamoto*. Interview, 43(4), 116.

Wilcox, C. (2001). *Radical fashion*. London : V&A, 2001.

Woodall, T., & Constantine, S. (2014). *What Body Shape am I? The Answer*. Retrieved from <http://trinnyandsusannah.com/body-shape-answer/>

Workman, J. E., & Lee, S. H. (2011). *Vanity and public self-consciousness: A comparison of fashion consumer groups and gender*. *International Journal of Consumer Studies*, 35(3), 307–315.

LIST OF FIGURES

Figure 1 Gossards Corset type 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 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.

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, *utu* 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.

APPENDICES

APPENDIX A

Table showing analysis of sizing chart measurements from a range of New Zealand designers.

Designer	SIZE	Measurements (cm)			Measurements (cm)			Ratios		
		BUST	WAIST	HIP	Bust-Waist	Hip-Waist	Hip-Bust	Bust-Waist	Hip-Waist	Hip-Bust
Max	12	92	74	101	18	27	9	1.24:1	1.36:1	1.10:1
Glassons	12	94.5	75.5	103.5	19	28	9	1.25:1	1.37:1	1.10:1
Nom*d	12	92	75	102	17	27	10	1.23:1	1.36:1	1.11:1
Zambesi	12	91.5	71	96.5	20.5	25.5	5	1.29:1	1.36:1	1.05:1
Trelise Cooper	12	90.5	73.5	103.5	17	30	13	1.23:1	1.41:1	1.43:1
Andrea Moore	12	95	75	105	20	30	10	1.27:1	1.4:1	1.11:1
Company of Strangers	12	95	85	105	10	20	10	1.12:1	1.24:1	1.11:1
Kowtow	M/12	92*	75*	101*	17	26	9	1.23:1	1.35:1	1.10:1
Cybele	12	94	78	103	16	25	9	1.21:1	1.32:1	1.10:1
Juliette Hogan	12	95	77	109	18	32	14	1.23:1	1.42:1	1.15:1
Moochi	12	92	77	104	15	27	12	1.19:1	1.35:1	1.13:1

*Average

Max. (2015). *Size Guide*. Retrieved from https://www.maxshop.com/Size-Guide_1461.aspx
 Glassons. (2015). *Size Guide*. Retrieved from <http://www.glassons.com/size-guide/dresses>
 Nom*d. (2015). *Size Guide*. Retrieved from <http://www.nomdstore.com/sizeguide/>
 Zambesi. (2015). *Size Guide*. Retrieved from <http://www.zambesistore.com/Size-Guide.aspx>
 Trelise Cooper. (2015). *Sizing*. Retrieved from <http://www.trelisecooperonline.com/page/help.aspx#sizing>
 Andrea Moore. (2015). *Sizing*. Retrieved from <http://www.andreamooreboutique.com/page/sizing-dresses.aspx>
 Company of Strangers. (2015). *Sizing Guide*. Retrieved from <http://shop.companyofstrangers.co.nz/pages/sizing-guide>
 Kowtow. (2015). *Size Guide*. Retrieved from <http://www.kowtowclothing.com/pages/size-guide>
 Cybele. (2017). *Size Charts*. Retrieved from <http://www.cybele.co.nz/pages/size-charts>
 Juliette Hogan. (2017). Retrieved from <https://juliettehogan.com/collections/dresses-jumpsuits/products/agnes-wrap-jumpsuit-collage-print?variant=34097218254>
 Moochi. (2017). Retrieved from <https://www.moochi.co.nz/d/ivide-top-navy-grey>

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.

		Max	Glassons	Nom*d	Zambesi	Trelise Cooper	Andrea Moore	Company of Strangers	Kowtow	Cybele	Juliette Hogan	Moochi
Hourglass	Bust-waist ratios about equal to Hip-waist	n	n	n	n	n	n	n	n	n	n	n
	Hip-waist ratios about equal to Bust-waist	n	n	n	n	n	n	n	n	n	n	n
	Hip-bust small difference in circumferences	y	y	y	y	n	y	y	y	y	n	n
	If (bust-hips) < = 1 Then	n	n	n	n	n	n	n	n	n	n	n
	If (hips-bust) < 3.6 Then	n	n	n	n	n	n	n	n	n	n	n
	If (bust-waist) > = 9 Or (hips-waist) > = 10	y	y	y	y	y	y	y	y	y	y	y
		33%	33%	33%	33%	17%	33%	33%	33%	33%	17%	17%
Bottom hourglass	Bust-waist ratio significant enough to produce waistline	y	y	y	y	y	y	y	y	y	y	y
	Hip-waist ratio significant enough to produce waistline	y	y	y	y	y	y	y	y	y	y	y
	Hip-bust larger hip than bust circumferences	y	y	y	y	y	y	y	y	y	y	y
	If (hips-bust) > = 3.6 And (hips-bust) < 10 Then	y	y	n	y	n	n	n	y	y	n	n
	If (hips-waist) > = 9 Then	y	y	y	y	y	y	y	y	y	y	y
	If (high hip/waist) < 1.193	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a
		83%	83%	67%	83%	67%	67%	67%	83%	83%	67%	67%
Top hourglass	Bust-waist ratio produces definite waistline	y	y	y	y	y	y	y	y	y	y	y
	Hip-waist ratio produces definite waistline	y	y	y	y	y	y	y	y	y	y	y
	Hip-bust larger bust than hip circumferences	n	n	n	n	n	n	n	n	n	n	n
	If (bust-hips) > 1 And (bust-hips) < 10 Then	y	y	n	y	n	n	n	y	y	n	n
	If (bust-waist) > = 9	y	y	y	y	y	y	y	y	y	y	y
			80%	80%	60%	80%	60%	60%	60%	80%	80%	60%
Spoon	Bust-waist ratio less than hourglass	n	n	n	n	n	n	n	n	n	n	n
	Hip-waist needs high hip measurement	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a
	Hip-bust larger circumferential difference	y	y	y	y	y	y	y	y	y	y	y
	If (hips-bust) > 2 Then	y	y	y	y	y	y	y	y	y	y	y
	If (hips-waist) > = 7 Then	y	y	y	y	y	y	y	y	y	y	y
	If (high hip/waist) > = 1.193	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a
		50%	50%	50%	50%	50%	50%	50%	50%	50%	50%	50%
Triangle	Hip-waist ratio small, no defined waist	n	n	n	n	n	n	n	n	n	n	n
	Hip-bust larger hip than bust circumference	y	y	y	y	y	y	y	y	y	y	y
	If (hips-bust) > = 3.6 Then	y	y	y	y	y	y	y	y	y	y	y
	If (hips-waist) < 9	n	n	n	n	n	n	n	n	n	n	n
			50%	50%	50%	50%	50%	50%	50%	50%	50%	50%
			25%	25%	25%	25%	25%	25%	25%	25%	25%	25%
Inverted Triangle	Bust-waist ratio small, no defined waist	n	n	n	n	n	n	n	n	n	n	n
	Hip-bust larger bust than hip circumference	n	n	n	n	n	n	n	n	n	n	n
	If (bust-hips) > = 3.6 Then	y	y	y	y	y	y	y	y	y	y	y
	If (bust-waist) < 9	n	n	n	n	n	n	n	n	n	n	n
			25%	25%	25%	25%	25%	25%	25%	25%	25%	25%
			25%	25%	25%	25%	25%	25%	25%	25%	25%	25%
Rectangle	Bust-waist ratio small, no defined waist	n	n	n	n	n	n	n	n	n	n	n
	Hip-waist ratio small, no defined waist	n	n	n	n	n	n	n	n	n	n	n
	Hip-bust about equal circumferences	n	n	n	y	n	n	n	n	n	n	n
	If (hips-bust) < 3.6 And (bust-hips) < 3.6 Then	n	n	n	n	n	n	n	n	n	n	n
	If (bust-waist) < 9 And (hips-waist) < 10	n	n	n	n	n	n	n	n	n	n	n
			0%	0%	0%	20%	0%	0%	0%	0%	0%	0%

APPENDIX B

Interview Questions

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

[Fit 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:

*Why do you like to wear it?
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:

*Can you explain why you like the shape of these garments?
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 subtleness 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?
Emotions?*

BODY TYPES

Body type identification developed in the early 1900's 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 considered because of the style foremost, 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, have 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, cant have hipster wise, 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 I have a good pair which are more fitted which are not as stretched 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? Do you consider the type of fabric when you are buying stuff or is it just the feel of it?

A. In the tights I don't want it to be so you can see everything, its more durable its thicker, not the thin tights where you can see through and see all the details on your legs slash cellulite

Q. And 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 up something would you be oh I wouldn't wear that

A. Maybe if it was stiffer, or those pants that have that plastic feel have no give, that's why I like these tights they are stretchy and they move with you, or those real thin tights which are just too sheer, these are more pants like than other tights. They are just that bit thicker

ITEM 2. Top

A. Oldie but a goodie. Have had this for at least 3 years, use to be good piece that I would only wear for oh, and then I started to use it more and more and wear it more and more and now its my feel good casual top but still dressy, got to the point I haven't worn it as of late because I've worn it too much and its stained a little bit on the white

Q. Do you think if you got those marks removed you would keep wearing it?

A. Yep

Q. How does it fit? It has a light layer over the top...

A. So its really flowy, and its got like a split in the top arm, so you can see your shoulder, its kind of like a capey thing, where the arm comes through here, there is a designed arm, very flowy, I don't feel too smock like in it, it comes just under my bum

Q. And the neckline...

A. Swoopy big neckline

Q. And you like that...

A. Yea I kind of wear that quite a bit, that rounded, I don't like 'V' too much, on t-shirts or tops

Q. Whys that?

A. I don't know, I always wear singlets and t-shirts which generally have a rounded neck. Just like the layers on this and its just light

Q. Its non sheer well its sheer on the top but its got that separate layer

A. Yep

Q. And is there anything restricting about it?

A. Um the only thing is to put tops over the top of it

Q. What do you wear over the top of it?

A. Not too much really. More like in summer, hot in the venue anyway, think I've tried to squeeze on a jacket every now and then but it's just got too much fabric

Q. Yes it has no defined sleeve has it?

A. Its kind of capey like

Q. So you put it on every time and you feel...

A. Good, tidy but not to stand out, you're not second-guessing the outfit because you know how you look and feel in it

Q. So would you wear those pants with that?

A. Yep. Tights all the time. The colours, I do quite like my whites, and that peachy pink colour, a bit of colour but its simple its not over done

Q. And the shape of this garment, the silhouette it's quite oversized and flowy, is that a shape you tend to wear a bit?

A. Yep

Q. And how do you feel about the fabric?

A. Yea I like the fabric, um its not clingy its just quite light

Q. What is the content of that?

A. 100% polyester

Q. When you buying something, is that something you would consider, is it more going for the feel of it?

A. Yea to know how it will sit on me, so its not clingy or too stretchy elastic

Q. Do you ever look at the content label?

A. No and obviously washing, I'm really bad, I don't look at that. Just want to be able to throw it in the machine

ITEM 3. Jacket

A. So more winter based, if I could wear it all through summer I would, its just that base comfort go to, very close to before putting P.J's on, tights chuck any top under it, kind of feel hidden not try to, like I feel good in it but I'm not trying to impress anyone, I'd walk to the cafe go to the supermarket, I just don't have to worry about if I'm feeling good or bad, its tidy black, its quite heavy, its long, if it was too simple it would be too like a sack, it has the split the ropes the buttons the zip, I don't really use the zips, at the start I wore a belt around it to give me a bit more shape, but to wear it more for going out, but its more casual very rarely zip it up, I just wrap it around me

Q. So the fit of it is it kind of loose, so you can put a few things underneath it?

A. Can layer it 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 if it's 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 2-3 others that a trenchy like coat, thin 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 it and you can feel tidy or you can just wear tights 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 its quite heavy, non sheer, quite like that and its black, cant 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 cant 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 shirt really, the length I always do with dresses, I think length is important for me, its sort of has to sit, above knee or behind the knee on the back and higher on the front, but I don't go too high, like halfway up my thigh or anything it normally sits just above my knee or on my knee

Q. You wouldn't go longer?

A. No I feel little bit too not frumpy I don't have too many that are shin length or longer, I just feel a little bit too frumpy in them, Prairie girl, I like the pockets and the tie, and you don't have to wear the tie but because the dresses I buy are more smocky it gives you more of a waist

Q. How do you lie it?

A. Quite fitted

Q. So right round?

A. Yep, normally tie it up on the side. Just to give a bit of shape, I'm quite small in the waist but quite curvy, this one has got domes all down the front, hidden gold domes, sleeve is ¾ sleeve more fitted, just above elbow. Real comfy, its quite sheer, I always have to be careful of that, with this one I haven't worn a slip, just worn as it is, but have to be careful about what under garments to wear, white and navy, pattern, I knew straight away when I saw it I would like it

Q. You wear quite a bit of pattern?

A. Yes, my other one is pink and white bright pink pretty much the same style but it's got an inbuilt slip, pretty much the whole thing is a smock with a belt, they are all patterned, smocky with a belt

Q. And the necklines are they all similar, you can unbutton this one, do you wear this completely unbuttoned?

A. No I wear it quite high, but neck would fall down, don't like having any chest showing, don't like any cleavage showing

Q. So what's the lowest you would go?

A. No cleavage, never would ever show cleavage if I had this buttoned it would be quite high rounded around my neck

Q. That fabric feels nice...

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 placement of those pockets?

A. Just sort of low big pockets, comfort thing

Q. Do you use them?

A. Um yea I do put my hands in them, never wear anything thick and fitted and structured, always falling

Q. So this is definite go to?

A. Yep

Q. So would you wear it with bare legs or...

A. Bare legs especially in summer, browner, you can dress it up and down, can wear heels and feel dressy, or sneakers and casual it down, something I'd wear casually and can dress it up

Q. So there is this common kind of thing where you can get more than one option out of you're 'go to's', either dressy or casual...

A. Working in a uniform and wearing stuff out of work, most of my stuff feels good, I'm in uniform most of the day, so when I put something on I want it to feel comfy feel good and then it is dressy as well, nothing too casual, other than my P.J's and gym gear, everything else is quite dressy I feel

IN GENERAL

Q. Are there certain styles of fit that you are attracted to? Think that's like these...

A. Floaty tops, skinny pants then I can have floaty tops

I don't really have too many baggy pants, because then I cant wear my flowy tops

Q. Are there certain styles of clothing that would avoid, you don't like wearing, that you thought they looked good on someone else but then put them on...

A. All that sort of structured fitted, like pencil skirts or busy tops, don't want it too complicated, straps or gaps missing or haven't worn jeans in ages although I love jeans

Q. What kind of shape jean would you wear...?

A. Definitely a high waisted, don't like that cutting, have quite long legs, hippy and bummy, getting that comfort, so they don't fall down, because I'm quite small waisted so find it hard. More that structured and busy

Q. Do you ever experiment with different shapes, something you have liked the shape of and thought you have liked but then never worn it?

A. Yep I have two things currently, a skirt, really like it, put it on and felt good, but still wasn't quite sure about it, skirt, longer, fitted, long, back down to ankles, crosses over at front, doesn't come up too high past knees, like a fitted, white with black, high waisted, only reason why I haven't worn it is because its so fitted, on the back side

Q. What would you wear it with?

A. I bought smaller tops to go with it too, fitted black singlet, tuck it in a bit, so its high waisted, had to buy a top, because all my tops are flowy and big, needed a nice fitted with pencil skirt, lots of features quite flattering, haven't felt comfortable to wear it out in Dunedin

Q. When you look at your 'go to's', those pieces are the total opposite

A. Maybe if I was in Australia I would wear it

Q. Clothes you would avoid...

A. I think about my clothes, what I'm going to buy, probably more fitted clothes, even if it does look good, wouldn't feel comfortable, don't want to have to adjust myself all the time, pulling, twisting, adjusting

Q. Maybe does that come down to the garment not fitting correctly, and if it did you might feel more comfortable in it

A. Trying to squeeze myself into something that I probably shouldn't buy

Q. If you think about the garments that have lasted the longest, worn well...

A. Most just don't last long, and the ones that do last long quite surprised about, look at top, 3 years old, frayed etc., lasted considering the amount of time it has been worn. Basic pieces are cheaper don't last as long, more expensive last for ages

Can kind of see my style, you never know, a stylist may say what's the right thing but you just need to feel comfortable really

Q. And are these kinds of shape's something you have worn for how long?

A. Probably more older, it comes down to how you feel about your body really, doesn't it, so I always was quite fitted and cleavage when younger, and then this has been like this for at least 8 years, 7 years, and I like it, doesn't matter what size I would still probably wear this thing, I think its an age thing

BODY TYPE

A. Narrow top/wide lower, Hourglass (equal top and lower)
Definitely not the others

Q. When you are choosing or wearing clothes do you consider your body type at all?

A. I do but then sometimes I think oh I just need to try it on, and then I start to try it on and then I think why did I even bother, think secretly knew already but just wanted to, sometimes you want to make it fit or work, because you really like the piece

I know what works for my body, but sometimes I try to push the boundaries

Q. What does work? What would you wear because of your body type?

A. The flowy, pants is really hard, I need high waisted, but sometimes when I get it out on the rack, I think that could fit, I struggle more with pants, I think I fit into them looking at them on the hanger, then try them on, I don't want to miss out, in case they could actually work, so I just try them on

Q. The clothes that you choose, do you go for the style of the garment first or what you think will work for your body type, or is it the other way around

A. I'm probably style first, grab something that I like and hope it fits, like to get something different, point of difference, like the style first and then hope my body type will work

Q. Are you considering something, are you drawn to it for colour, shape...

A. Then I think would this actually work for my body type. I like it first, it's the style the colour, or whatever and then I think about the body shape after, before I've tried it on. Then if I know it wont work I put it straight back, cut the loss, if I really for some reason like it, then I will just try it on, for that small hope but like lots of style, they tweak stuff, from being too low, for more fabric, maybe they have changed the style for a different season

Q. Thinking about your 'go to's' do you wear them to enhance or distract any parts of your body

A. Patterns, it wouldn't be a plain colour, I'm quite confident and comfortable in my body, but I don't want to feature my bum, patterns just to blend my body

Q. The length of your tops are below bottom, happy with arms out?

A. I do like a little bit of a sleeve, until I get my guns back. I don't think about that, it's more the legs first, not too high, then cleavage, and then arms.

Interview 1: Self Selected Body type and 'Go to' Garments

EQUAL TOP & LOWER
NARROW TOP/WIDE LOWER



INTERVIEW 2. Anonymous, March 1, 2016

ITEM 1. Long Sleeve Tunic

Q. Its like long sleeve, what length is that on you? It's got a staggered hem?

A. The shortest part goes to just past my crotch the longest part it just past mid thigh, split half and half, down the CF and CB

Q. Is that zip at the back?

A. Zips at the back, long slim sleeve, 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, so stretch a little bit

Q. Through the body how loose is that?

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 so tight and restricted, its more flowy and it moves

Q. The neckline, where does that sit?

A. Sits below collar bone, (its 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 use to wear low things?

A. Yep, lower, because of my of my big bust. It is higher but I don't mind it because its sheer, I'll wear a V 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 my arms. I like it because its not too massive, it doesn't give me a really huge silhouette on the top because its tunic length, I like that it covers my arms and its not tight, and I have versatility to make it slim or make it wider

Q. You would wear it underneath something and zipped up?

A. Yea I could wear it under a dress or something like that, giving me sleeve, or wear it with jeans, that's how I would wear it the most, with jeans. With a cami underneath it unzipped and I can wear slim jeans or wider jeans, looser fit, you can dress it up and down, really easy, casual or evening

Q. Is there anything about it that doesn't work, with the fit of it?

A. I only notice if it's too hot because its silk under the arms, you sweat, that's more of a fabric 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 hemline, it has a staggered hemline, breaks your body up, don't feel like you are just wearing a top, its almost between a dress and a top, I feel like have more illusion of length, because I'm short in my torso 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 yea

Q. I wonder why that is, is it because of that length, or because everything is quite slim, not a lot going on...

A. And its quite simple you don't have to confuse it layer it too much, because it gives the illusion of layers, because of the hem, fat hem on one side it makes me feel more illusion of weight when its quite light, feels heavier at the hem, maybe gives me more hip, widens out my hips and slims my top half, maybe

Q. There's not a lot of detail apart from through the back, so simple up through the top...

A. Hugging through shoulders, slim through there

Q. When you put it on how does the garment feel on the body? It's silk so it feels soft...

A. Soft, luxurious, because of the silk

Q. To do with comfort, there are no restraints?

A. Not really, bias cut sleeve when you are putting it on, it feels tighter, and you have to pull it up arm, is restricting, once its on properly its fine

Q. Makes you feel good, lengthens, comfort...

A. Comfortable and easy and unfussy

Q. The shape of it, quite straight up and down?

A. Yea, no darling, tiny bit of shaping

Q. The centre front which is straight and no side seam wrapping to the back so could be on the bias?

A. Very straight, kind of would feel that it would be uncomfortable, that it wouldn't fit you very well

Q. I guess because you would maybe wear the zip undone? More hips wear zip undone

A. Yea I did have a version that had no zip, I don't wear it, tape down the back and no zip, quite tube, hardly ever wear this unzipped, probably wear unzipped at least 10cm or I think that made me feel more like a sausage

Q. This shape of garment, silhouette is it the type of shape that you are normally drawn to?

A. I don't think so, when I first started wearing it, it was a new simple thing, less fussy piece I had, probably more, drawn to wider shapes on top

Q. When you look at the shape, when you are wearing it are you that you are wanting to enhance or distract any parts of your body? We kind of talked about before that illusion of length...

A. I usually wear if I was going out at night, I would put on a big necklace, big short necklace, so drawing attention to high chest, distracting from bust

Q. Is that because?

A. It dresses me up, makes it more evening, its quite plain, then hemline has a feature but the rest of the top has no feature, there's no detail on sleeve or chest or bust area, so ill put a big chunky necklace on to give it a feature

Q. Is it something you would wear in a print?

A. Yea, 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, liked it in print

Q. Felt different in it?

A. Yea, 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 at least, and have done for 3 years

Q. Fabric, silk georgette, sheer, when you are purchasing garments are you considering that at all?

A. Yea, don't like artificial fabrics, like polyester etc., don't like crinkly artificial, cottons, unless a casual T-shirt, more likely to get modal to fall away from the body, not clingy, silks or viscoses, things that have more drape

Q. So the feel of it...

A. Like soft things, not too many structured starchy things

Q. Whys that?

A. Because, don't wear very many shirts, if I had a skinny top with no boobs then I might, flat chested, more structured

Q. What about a shirt in a more flow fabric?

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? In general?

A. Viscose georgette, dress from 12 yrs. ago, fabric is fine. Wools, jackets, wool crepes, knitwear, wools, (maybe don't wash as much, and not sitting close to body, only wearing in winter)

Viscose pieces hard wearing

ITEM 2. Long Sleeve Dress

A. Similar to the other one but it's a dress, probably don't wear this every week but, have to go to something, an event, would grab this straight away, has leather top sleeve, slim sleeve, knit panel under sleeve

Q. That knit under sleeve would make it pretty comfy...

A. Yea knit undersleeve and leather top sleeve, slim, modal wool spandex knit

Q. The length of it...

A. Stepped hem the same as the top, longer length below knee, shorter just above knee

Like asymmetric, simple top, but leather detail on sleeves

Feels tougher than other one, armour feel, protection

Q. Is the sleeve more comfortable?

A. Feels different, other on bias, this is comfortable, but has leather, aware of it, softens after wear. Split across back, and buttons/buttonholes, leather yoke at top, opening revealing centre of back, exposing body not in anywhere you don't want to see, you cant see it so not conscious of it, more risky, sexy, or can cover it up or do it up

Q. The neck in comparison to the top?

A. About the same

Q. Fit through body?

A. The body skimming, not tight

Q. Going for not tight and not massive, in the middle

A. Yep, skimming, not tight anywhere, not restrictive, tiny back split offset, long line front and back vertical, lengthening, disconnected hem, longer section, makes feel taller

Q. They are similar garments top and dress, do you feel quite different in them?

A. Yea this one is dressier, because it's a longer dress, feel more lady in it

Q. The leather toughness...

A. Leather makes it more street feeling, easy to cross over

Q. How would you wear this?

A. With a slip or jeans underneath or leggings, versatile, wear most of the year unless hot, can layer up easily, because slim, good with vests over top, for more distraction in body

Q. Anything restrictive? Can sit down, heaps of room, leather feels ok?
 A. Doesn't feel thick, unlined has lots of give, pretty comfy, slim but not tight, jackets with lined sleeve feels different, might twist slightly
 Q. Pretty comfortable?
 A. Yes, easy, one easy throw-over thing, simple

Q. When you put it on how do you feel, does it empower you...you obviously feel good in it...
 A. Yea...I feel good in it, leather makes feel tougher, don't mess with me, tougher, but luxurious, silk and leather, little bit street

Q. You've gone for a slimmish fit?
 A. Don't feel so overwhelmed in them, I like oversized garments but sometimes feel drowned

Q. Any other garments or dresses this shape?
 A. I have a mix of oversized pieces and this, a few sleeveless pieces, don't wear as much because wear something over top, conscious not having sleeve, more singlet shaped, oversized dresses have a sleeve that covers top of the arm

Q. Oversized dresses, you don't wear that often?
 A. No I do wear often, but sometimes feel more sloppy in them, or drowning, unless short and wide, but wear something underneath, becomes more like a top

Q. Fabrics?
 A. Leather and stretch modal wool... silk ggt sheer, neck higher, sheer so can see cami, slip underneath, shaping gels blocked

ITEM 3. Wide Dress

A. Started wearing recently, Totally different shape, different fabric from other two, viscose ggt, oversized, really wide, if I was a size 12, it's a size 18, oversized in comparison to other dresses, high-ish neckline but wider on shoulder, wide shoulder, drops off shoulder, cover on top arm

Q. The hemline is shorter in centre, drops at sides...
 A. Scoops to outsides, above knee at centre, past ankles on sides

Q. Then sheer lace on top...
 A. Yep up on yoke and shoulders, can see skin, bra straps drawing attention to shoulders maybe, rest is non sheer, not just a big blob, eyes drawn to points
 Q. Or maybe up to the centre as it narrows...
 A. Yea and doesn't look wide, because heavy on sides, loops on sides with shoelace to bring into body, tie to front or back, but I tie to front, because if I tied to the back it would push gathering to back and then would be flat through the front, show tummy off, so pull to the front so weight hides stomach, and it slims through sides, hitch up to bring weight up and bring fullness making puff at hips. Leather panel at hem on one side

Q. Even though its big, when pulled in does this restrict at all?
 A. Not so much, other dresses do, do that, this is not at bad, armhole dropped and loops low (waist/hip), less restricting, but if tied to the back it might be different

Q. Fit loose, no restrictions, neckline slightly lower?
 A. Maybe, or wider, feels more skin, because wider it stretches dress out. Do feel downy, fabric is weighty

Q. How do you feel?
 A. Good, but I wear this if I want to cover up, conscious of mood I'm in, slimmer dress wouldn't wear that if having a fat day, but then this dress has no sleeves, probably wear this more in warmer weather, harder to layer, bigger piece, slimmer dress can layer with jacket coat...

Q. This is not a sheer as other two?
 A. No
 Q. Do you wear with a slip?
 A. Yes
 Q. Jeans or anything?
 A. No. Probably with leggings, tight stockings, keep slim underneath
 Q. Because of size?
 A. Jeans are heavier look than stockings, skinnier silhouette
 Q. You would wear jeans with other dress
 A. Yes because sheer

Q. Like wearing it because it's a good throw on, cover up
 A. Quite a strong silhouette, don't need to layer as much, hem is dramatic, dressy with lace

Q. Fabric - like the feel
 A. A bit harder than silk, but still soft, easy care

Q. Emotional effects, how does this feel?
 A. Slimmer on is more lady, this one younger because oversize, more Goth
 Q. Maybe more playful?
 A. Yea, this is more flowing, the other is structured

Q. Do you have any other things in your wardrobe this shape?
 A. Yep, wide, not as long as this one, shorter, boxy ones, in silk ggt, lighter, more ghostly, see-through

Q. This shape, both different, emotions more playful, more going on, with silhouette and shape, why drawn to this shape, more about body or more about occasional...
 A. This is more relaxed, would wear to a different thing, and wouldn't wear them to the same type of event. More out of comfort zone with older people, would wear slimmer, silhouette, but toughness, empowered. But this one would wear hanging out with people I felt more comfortable with, huge silhouette. Slimmer one less intimidating, wider playful and over-sized. I feel comfortable in leather dress, I feel comfortable in the other one, less formal though, too sloppy relaxed, other one is more corporate, slimmer, identifying with different people

Q. What we wear is an unwritten language, what we wear portrays who we are...
 A. I've been in situations when younger, wear things to challenge people, so they would react to you, provoking them, probably negative, youthful thing, so what if I'm wearing this, but now that I'm older going to conservative circles again (when younger high school groups) still want to stand out be provocative but without negative, want to be interesting without the challenge, freak people out, with out making people feel uncomfortable, fit into a circle without losing yourself, without being too intimidating...

Q. Are you wearing this shape to enhance or distract certain parts of your body?
 A. Probably fat stomach, not pulling in too tight so you don't get fat hips at sides, aware of this as well, the weight of this fabric more forgiving in comparison to silk ggt. Fabric is viscose, lace, leather, faced one side and leather other side

IN GENERAL

Q. Are you attracted to certain styles of fit or are there any that you avoid?
 A. I never would go for how my sister dresses, clipped waists, tailored fits, I probably don't wear tailored structured shapes, dress darted, waist seams, have to have a zip in it to get into it, need pull on, I don't have a waist, feels uncomfortable when I try anything like that on

Q. Do you experiment with shape?
 A. Less now, I would have years ago, but can't be bothered now, use to wear heaps of layers, upside down, inside out, different things pinned together, belted, you're your constantly adjusting yourself, cant be bothered with that anymore, but I use to

BODY TYPES

A. What shape do you think you are?
 A. Round Midsection, Straight up and down, but busty
 Don't have hips, am straight, 3 months ago was more round mid section waist wider than hips, fat waist, but I am bust but quite straight up and down, always had a stomach, always bumps

Q. So when you think about your shape do you consider it when choosing/wearing clothes?
 A. I guess so subconsciously, because I am drawn to the same shapes of clothes, probably from training myself to knowing what is comfortable, am aware sometimes, trying to make it look like I have wider hips than I do, or trying to wear skinny jeans with skinny tops, then you can see my body type, want to distract from that, by breaking up top half, maybe, lengthen, I guess I am thinking about it but not that consciously, I don't think I would not try something on because its not for my body type, probably try it on anyway

Q. When shopping or choosing garments are you drawn to style foremost and then body type, or the other way around?
 A. Style and fabric and then try it on, then I go ooh that looks bad, get that off, would try it anyway, denial of body type
 Q. Glimmer of hope...
 A. But sometimes I wear things and I don't think they fit suit my body type but then, they do, its like you tell yourself that's not for you, but then if you try it on, I have been surprised,
 Q. Its psychological isn't it...
 A. Yea, my sister is busty as well, she would only wear low necklines or V-necks, but if I would show her something she would go no its too high, necks too high, but then I would wear it and she would say, why don't I have one of those, let me try that on, she has a very set mind, what she has to wear
 Q. Until she sees it on someone...
 A. I can wear that too, give it a try

Interview 2: Self Selected Body type and 'Go to' Garments

ROUND MIDDLESECTION
 STRAIGHT UP & DOWN
 & BIGGER BUST



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. I got them half way through last year

Q. What is about them you like?
 A. That I can just pull them on each time and they are great and they go with everything

Q. The fit of them...are they high waisted?
 A. I like them because they are high waisted skinny leg hold my tummy in, denim is nice, like detailing, they've got zips, not just a plain jean

Q. What detailing have they got, back pockets...
 A. Jet pockets with zips on the front, biker knee panelling, zips on sides, back patch pocket, perfect mum jean for chucking cell phone in the back pocket

Q. So are they sitting at belly button height?
 A. Yep

Q. Have they got stretch in them?
 A. 2%

Q. Is it 98% cotton?
 A. Yea, I like them because the denim is soft but its firm, mid weight, not too heavy and not too thin, and pre-washed and look worn, like that look as well

Q. Are they black?
 A. Yea but they fade out because I wash them heaps

Q. So they are high waisted, are they skinny right down to the ankle?
 A. Yep

Q. Are there any aspects of the fit that don't work, is there anything annoying about them?
 A. Yea the button is not in the right place but that's not a fit thing, that's just the zips slightly open, there is a gap, zip hasn't been set properly, one of things with those jeans, button should be slightly over more, and can see zip, I always wear long stuff so that's not an issue, its manufacturing thing not a fit thing

Q. When you put them on how does it make you feel?
 A. Makes me feel good, its like coming home, putting your favourite pair of pants on, easy don't have to think about it

Q. Do wear them dressy, casual, all the time...
 A. Just casual, probably wouldn't wear them out to dinner, with jandals, trainers its just easy with the t-shirt or top, for my lifestyle with children
 Would wear them to town, but just wouldn't wear them out probably

Q. Comfort wise, haven't got a lot of stretch in them...have they?
 A. No but because the denim is so soft, I probably don't think I should be the size I am in them, they've either been sized wrong because they have stretch, it feels like there is more than 2%, the elastane they are quite a soft jean

Q. Is that because of the weight of the fabric do you think?
 A. Yea it's not a really heavy denim, probably 6 oz. I don't know

Q. So they feel good, wear more casually?
 A. If I was going to have lunch with a girlfriend I would wear them with a nicer top, I wouldn't wear them out to dinner, probably because they are so faded

Q. So they are kind of semi versatile, do you wear them around the house as well, but not dressy
A. Yep

Q. Make you feel good?
A. They are a jean, they go with everything

Q. Have you had a pair of these jeans before, similar shape?
A. Yep I have and I tend to wear them out so I go back to the same store their jean tends to fit me well so I go back and buy them

Q. Would you have another pair similar but dressy?
A. Yea I do in a coated fabric

Q. Like that slim leg, high waist...
A. Yep

Q. Do you wear that shape to enhance or distract any parts of your body?
A. To pull my lummy in, probably like a skinny leg because, I mean my legs are all right, probably want to hide my middle section so wear something bigger over the top, but skinny leg is flattering below, if wearing baggier top over the top, if that makes sense

Q. Do you consider the type of fabric when you are purchasing garments?
A. Yep

Q. What fabrics are you drawn to, or any you wouldn't buy?
A. Wouldn't go near polyester, look at the denim to see if it's decent quality, I know you can't always tell, but would want something with a couple of per cent stretch in them I know they would be comfortable and if you know you are having a fat day then the stretch is a good option, it makes you feel better because you still fit your jeans, but I tend to go for natural fibres, rather than man-made, man-made is just so clingy, poly's so clingy

Q. You're looking at the content...
A. Also looking at the care, probably wouldn't buy something if it was dry clean only, want something I can chuck in the washing machine, don't want something that is super fussy

Q. Tactile are you touching...?
A. I would never buy denim online, I think that whole denim thing you have to try on and you have to touch and feel, the hardest thing to ever purchase online unless you were a perfect size and knew exactly the style of jean, too hard

Q. If it was a pair you had bought before and you knew they were exactly the same?
A. But I have done that with a pair of jeans, bought the same style and size and its fitted differently, maybe the fabric was slightly different, might have been a different denim, I don't know, this one pair is slightly tighter
Q. If you think about the garments you have had the longest or lasted the longest, do you remember what fabrics they were?
A. Probably denim, jeans, I still have jeans in my wardrobe that I don't fit but I'm not going to part with, cotton t shirts, linen t shirts that get better with age

Q. Softer up don't they
A. Yea

ITEM 2. Oversize Knit Dress

A. Nothing amazing, geometric print sloppy knit dress, because I have worn it so much this summer, if I finish work and its not when I get home, I chuck it on its like a big t-shirt dress. Really boxy geometric t-shirt

Q. What length is it?
A. I wish I had it in grey marle, its slightly below the knee, its not something, pattern or colour I would normally go for, I just wear so much black that I needed a change in my wardrobe

Q. What is the neckline and the sleeve and the size of it?
A. Really sloppy, its medium, the sleeve is a cap sleeve, the neckline is like a lower crew, a t-shirt crew neck, not really low

Q. Is it rounded?
A. Yep and like a t-shirt at the back, slightly longer at the back like a curved t-shirt

Q. What size do you think that would be?
A. Yea its really oversized, its sloppy, it's a medium, its probably its not tight at all, its probably like an XL

Q. Or an 18 or something
A. Yea, has been worn by a maternity dress by a friend. Its 97% cotton, 3% elastane. I love it because you can just chuck it in the washing machine

Q. What colour is the print?
A. Apricot, black and white

Q. Anything about it that annoys you?
A. No, like that you can chuck it on and its cool to wear, easy summer dress, worn it with togs underneath to the pool, or to school pick up, I wouldn't wear it out, something I would put on at home, quick

Q. Do you need to wear anything underneath it?
A. No

Q. Super easy, its not a really super lightweight cotton knit...
A. No, its like a
Q. Thick t-shirting...
A. Yea like 180gsm or something?

Q. When you wear it how does it make you feel?
A. I don't feel amazing in it, but people comment because its colour and they are not use to seeing me in colour, if I'm standing its fine, if I'm walking it tends to go across my tummy and accentuate my tummy, which I don't really like but that's only walking to pick up the kids from school so I am not really concerned, me being vain

Q. What initially attracted you to it?
A. That I needed some colour in my wardrobe for the summer, an easy t-shirt dress that I could chuck on in the sounds, over the top of my togs, easy dress that I could put on, the only reason I bought it, its summer and casual and you can throw it over the top of stuff

Q. When you put it on how do you feel for the first time to wear it compared to now? Were you a little bit out of your comfort zone?
A. Yea because of the pattern, because it's not really me, but I thought I needed it, pattern is quite good for the summer and it does hide things as well

Q. And I guess with people reinforcing that look good in it made you keep wearing it...
A. Everyone knows that I just wear black

Q. It's easy, throw on...
A. And its one pieces, dresses are fabulous because you don't have to think about anything else

Q. Especially when you don't have to wear a slip underneath it...
A. Yea, because a lot of my other dresses I have to wear a slip, and summer being so hot, its just too many layers

Q. It's comfy, easy...
A. Really comfy, I don't feel hot in it, I can just chuck it on, don't have to think about anything else, pair of jandals or sneakers, I can go

Q. Shape is quite big, do you wear that shape of garment that often?
A. I probably do but it would be in cupro, not as big as that but t-shirt style, do like that t-shirt style easy style to wear

Q. If you had it in grey marle you would wear exactly the same?
A. Yea, I love grey marle, not that many people do but I do

Q. Is that the first time you have worn that shape?
A. Yea
Q. Its something you would go back to now?
A. Yea I would

Q. Are there any parts of your body you want to enhance or disguise with it?
A. Yea loose fit it hides my stomach, which is the thing I don't like the most, so you cant see it, its a sloppy silhouette it hangs, drape is quite good on it, doesn't cling to you at all, unless you are walking and the wind is blowing on you

Q. It's a soft cotton spandex?
A. Yea, obviously, pre-washed when I got it, good quality cotton, hasn't shed, washed it with other stuff, hasn't pilled

ITEM 3. Singlet

A. Its got a 'T' back, probably 6 years old, have pulled out of wardrobe heaps

Q. How long is that?
A. Over my bum, mid thigh

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 as 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 that now with another sheer piece over the top, something to hide my arms, good layering piece

Q. If you wear 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 tunic 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, low in the front, but would never wear it on its own, not that confident

Q. Is it a 'V-neck'?
A. Yea it's a V, low T at the back

Q. Is that more of a going out...
A. Yea 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, I 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 its a good piece I can pull out of wardrobe, I can wear it with, that diner jacket thing, not take jacket off, have sparkly underneath and pants

Q. The shape?
A. It's a singlet tunic, yea its body skimming, its not tight, but its not as loose as it use to be, think because of weight in sequin it hangs nicely, not clingy. Cant remember it shrinking, it's a hand wash

Q. Is a shape you are normally drawn too?
A. Think I'm normally drawn to tunic shape, flattering to hide mid section and slightly cover bum, like that length from mid thigh down, looks flattering, never wear anything cropped or anything, especially because of my age, quite like tunic maybe because it flattering

IN GENERAL

Q. Are there 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 sit all day in something too tight

Q. Styles to avoid...tight things?
A. Apart from a pant, definitely go for firmer fitting pant, unless occasionally a firm 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, they are 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 washerwoman (viscose gg) 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, its too full, slight halter, round neck, suit that because I'm broad, but its too billowy, its silk and has ties just accentuates my hips too much, never worn it, t-shirt front, silk back, save it for daughters, have made a bad call and shouldn't have bought it

Q. Shapes you would avoid...
A. Tight lycra top everyday, cropped top, things that are in fashion at the moment, not a skirt wearer, mainly dress and pants, not flouncy, because broad, makes look even bigger, love chunky knitwear but cant wear it, makes me look terrible, like the look of it but 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 midsection? Could be equal top and lower, quite broad and do have hips, have a little bit of waist but not as much as I 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. Yea I do, want to hide midsection, tend to wear narrower pant to make legs look slimmer, drapery thing to hide midsection. Do like man style boxy jacket, boxy silhouette, pretty flattering with a skinny pant

Q. When shopping... or the clothes you have considered style foremost then body type?
 A. I wouldn't buy it just because it was the style to wear, would buy it because it suited me, probably drawn to similar things within the season, I would try a new piece, but drawn to pieces I know would suit me
 So if shopping, something catches your attention, drawn to the style then analysing... is that going to suit me... I know there are some things that I wouldn't even take into the dressing room, wouldn't work, love pleated skirts, but know I could never wear them

Q. Have you ever given it a try?
 A. Yea then it's a no, you need to be stick thin to wear those things

Interview 3: Self Selected Body type and 'Go to' Garments

EQUAL TOP & LOWER
 STRAIGHT UP & DOWN



INTERVIEW 4. Anonymous (3), March 1, 2016

ITEM 1. Jeans

A. Very old
 Q. What do they look like?
 A. They are skinny legs, zips up sides of legs, not low cut, higher than low, were black (dark grey) now they are washed out, like that look, 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'm at home, would wear them 2-3 days a week then put the others on, basically what I wear when I am at home right through winter. Wear it with a t-shirt or a long cardi or a zip sweatshirt, icebreaker, 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 other ones, and it has worn so they are quite big 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 tight-ish
 Q. Not high waisted are they, sit a little bit below belly button?
 A. On my hips, just above my hips slightly
 Q. Anything about the fit that annoys you?
 A. No but they are just a little bit baggy around the front where the zip is, always wear something over that so cant see it
 Q. How do they make you feel?
 A. Like I'm reasonably well dressed, like if someone comes to the door I'm not too scruffy, they are comfy and I feel happy in them, don't feel like they are so old have not made an effort to get dressed for the day, I don't really feel much about them, wear them because they are comfy and they are in the cupboard and I know this day I'm getting up and I don't have to think about it, different to work, where you have to think about it, I don't have to think that because I'm not out, going out, I just know that these things are what I'm going wear
 Q. Not restricting in any way?
 A. No
 Q. So you like to wear them because you put them on and you are ready to go...
 A. Yea
 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 boots 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 are a similar shape?
 A. Yes
 Q. That shape of jean, leg, is something you would normally go back to?
 A. Yes I have a pair of blue jeans, they slightly flare at the bottom, feel odd 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 65, I don't want to look scrawny, like I have scrawny legs, so perhaps if I was buying another pant I would look at something less... I'm 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 loose weight off their legs, tend to have it on their bum perhaps and loose it off their legs because they are not toned, I'm worried that look might be not appropriate for someone of my age, might look a bit tart
 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 more 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. Yea
 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 fabric something you consider?
 A. Always
 Q. What is it about fabric? What are you looking for?
 A. Just love fabric, have always like fabric, its what draws me to a garment, its fineness, softness, colour, velvet, silk, like the feel of it
 Q. Is it feel over content, bit of both?
 A. I'd 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 would not buy, avoid?
 A. If it feels synthetic I would never buy it, 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, feels, velvet, feels home made which I like, sheen to velvet, gold, rust
 Q. The fit?
 A. Its big and baggy, broad shoulders so sits 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 hide my body shape, just that I like that flowing feel

Q. 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 free 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, hitching it a bit. Love the colour of it. The size appealed to me

Q. Like wearing it because?
 A. It's slightly luxurious to look at, nice feel, big, comfy, makes you feel 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 worn it in summer and winter, its not heavy, 80% wool, 20% silk, beautiful fabric, doesn't crush, taupe colour with black weave

Q. What's on the shoulder?
 A. Soft padded shoulders, pintucks going down from shoulder to shoulder. Don't do it up, chuck it over dress or pants and finishes something off, like that you can chuck on, like that and have other jackets for that reason, throw over the 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, fit?
 A. Tight-ish fit, slim fit, the whole thing is slim fit, fits shoulders well, front doesn't meet, just hangs

Q. Restricting in any way?
 A. If you have something underneath with a sleeve, then yea, but get use to it. I'm really careful about what I buy, if it's going to work. Sleeves feel a little tight but they are fine, get use to it

Q. How do you feel in it?
 A. Complete outfit on, finishing touch, makes me feel really good and comfy, looking smart

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

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 over garments that are quite flowing, with a structural thing underneath. Drawn to because of fabric and style, tailored, suited the fabric, really useful. No split or vent at back

GENERAL

Q. Are 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 shirt tucked in, never wear skirt with anything tucked in, just like straight through, uncomplicated, unfussy look, think it suits my body shape, and its comforting, unrestricted. 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 experiment 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 my age what suits you, that's a bit sad. 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

way around?

A. Style first because I think that style will suit my body

BODY TYPES

A. Wide at the top, Equal top and lower
As you get older body shape changes, waist you did have, you don't have any longer

Q. When you are choosing and wearing clothes are you considering your body shape at all?
A. Shoulders, I think its one of my best assets, like the broad shoulder look

Q. Do you think enhancing or distracting from them certain other parts, or more balancing?
A. I think its more balancing, there are certain things I cant wear, the size of the garment is my size but I cant fit them because the shoulders not wide enough, that's why I choose those clothes, might be bigger around bottom but that's because of my shoulders, I'm actually restricted to what I can buy because of my wide shoulders and that makes me choose the clothes I wear

Q. But you feel comfortable in them?
A. Yes I do

A. It was difficult choosing those few garments, you go through phases with clothes, those jeans for this winter then I will choose something else, like trackies. Constantly changing, seasonal. Good clothes become wear all the time clothes, to wear them out completely, they change for a different purpose. I'm not trying to hide anything, I'm trying to enhance something I think is a reasonable body feature.

Interview 4: Self Selected Body type and 'Go to' Garments

EQUAL TOP & LOWER
WIDE TOP/NARROW LOWER



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. Neck is quite high, its just under my neck, high neck, racer back, halter cut front

Q. How does it fit on your body? Tight? Skimming?
A. Its kind of skimming, so it's not tight, definitely goes in at the waist, figure hugging but not right in against my body

Q. Why did you choose these dresses? What is it about them that you like?
A. I like them because they are really comfortable, quite flattering on my shape, really cheap, really versatile, so comfy, wear them every weekend, wear them with jandals, boots and necklace and jacket and go out, wear with high kicks, travel really well, wear them on a cold day, to the beach, I love I have worn them all about 50 times and they were 20 dollars each, I don't mind spending money on stuff, but when I'm running around I don't want to be wearing expensive stuff, versatile, comfortable, flattering, affordable
Q. Versatility is the key...
A. So super comfortable
Q. Why are they comfortable?
A. Not tight, moves with body, don't feel like I'm wearing anything

Q. What do you wear underneath it?
A. Underwear, have to wear seamless, use to wear underwear to hold me in a bit but now, don't care, embrace, seamless underwear definitely

Q. Not see through?
A. No, one of them is starting to get a wee bit see through
Q. The white one?
A. Yea, probably going to have to stop wearing that soon
I've got another one in a stripe and I'm about to buy two more
Q. You like them a lot?
A. Yea I love them a lot
Q. How long is it on you?
A. I would say midi, mid shin length

Q. Anything about them that annoys you, fit?
A. No, they are perfect
Q. Are they for the same purpose? Do you wear the black one as more dressy?
A. Wear the black one dressier because it's all black,

Q. What is it about black, that you think makes it dressier?
A. It just feels a bit more night time to me, not sure if its because its black, feels more night wear, where as white feels a bit day wear for me, beach, casual

Q. When you put it on how does it make you feel?
A. Good, comfortable, easy, sometimes I look down and I'm like there's my belly, then I'm like oh well, I think I kind of wish it would hide that, but it doesn't, feel comfortable in them, quite flattering, even though it shows my belly, feel feminine in them

Q. The shape, body skimming, follows body shape?
A. Yea it goes in then comes out, looks like an hourglass shape

Q. Normally a shape you would be drawn to?
A. Yea
Q. Are they from the same place?
A. Yes

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, certain fabrics I have learned that aren't very flattering on me, tried on a dress which was in a shirting fabric, denim light shirt, doesn't sit across my body nicely, where as I find that this kind of fabric, even though it kind of latches onto my skin it somehow flattens it out at the same time

Q. You would avoid more structured fabrics maybe? Cotton shirting or...
A. Yea, however when it comes to my work dresses, are structured thick dresses that are quite tailored I would go towards, but casual loose shirt dresses I wouldn't

ITEM 2. Jacket

A. Black jacket, don't wear this a lot any more, this is more from a psychological perspective, I cleaned out my wardrobe recently, I couldn't let go of this, haven't worn it in a while, I have a sentimental attachment to it, when I wore it I loved wearing it

Q. The fit of it?
A. Sleeves weren't tight, pleated around the waist
Q. At the back or the front?
A. At the front panel lines

Q. Did you wear it done up or undone?
A. Use to wear it done up
Q. As a shirt more than a jacket?
A. I'd consider it a jacket, but I wore it done up more flattering

Q. When you look it on your body?
A. It's quite loose but it use to be quite fitted on me, that's what I liked about it,

Q. Is it covering your bottom? Or is the length above?
A. Its sitting mid bottom
Q. Do you like jackets that finish at that point?
A. Yes

Q. Like the detail, collar epaulets etc.
A. Yep

Q. Can you move freely in it?
A. Yes I can, but if I put my hands up above me head though the shoulders come into my face

Q. Is there anything annoying about it?
A. I use to find the straps on shoulders a bit annoying, buttons would come undone, I like the pockets, it also faded, I liked the original colour

Q. How does it make you feel?
A. Definitely casual, feels comfortable, like the feel of the fabric, soft kind of thick material,
Q. Looks like cotton or something?
A. Yea, found it comfortable to wear

Q. Did it give you any emotional feelings, I feel powerful, the feelings differ to how you feel in dresses?
A. Yea in the dresses I feel comfortable, feminine, this use to make me feel more... masculines not the word, more strong, utilitarian, makes me feel less feminine, more structured, more strong powerful maybe

Q. Is it quite a boxy fit?
A. Yea it is but it comes in at waist

Q. What's it doing at the back, any shaping?
A. Yea a wee bit to side, but not really

Q. Sleeves are loose-ish?
A. Yea

Q. When you are choosing a garment are you a tactile person, you consider the feel?
A. Yep

Q. How long do think you have had that?
A. 14 years, it was khaki and we dyed it charcoal, gave it a whole new life
I haven't worn it in a while, I just cant let go of it, reminds me of certain times

Q. Would you wear it again?
A. No, it's a bit too big for me now

ITEM 3. Denim Jacket

Q. This looks like a totally different fit to the other jacket you had
A. Yep

Q. This is your go to why?
A. A few reasons, it works well with all my dresses in the weekend, put on one of my dresses then grab my jacket, it just a good fit, goes with all of my wardrobe except denim, comfortable, warm when its cold, when its warm you don't feel hot, its durable, don't worry about leaving it on the ground in a bar, just wash it, practical piece for me

Q. When you tried it on, what was it about the fit that made you like it?
A. Tailored in the waist
Q. Where does the hem sit on you?
A. Just below belly button, sitting on hips

Q. Are the sleeves loose?
A. Yea loose all the way down, to the bottom then they come in
Q. Anything restrictive about it?
A. Shoulders can be a little restrictive, when I put arms out in front
Q. At the front?
A. Yea
Q. Is it nipped in at waist?
A. Yep, got darts at waistline

Q. Do you wear it done up and undone?
A. I do wear it done up with a couple of buttons, feel its more flattering,
Middle two buttons, middle one and one above
Q. Through your bust?
A. Yep

Q. How does it make you feel?
A. Relaxed, a denim jacket makes me feel youthful, I grapple with the fact of nearly being 40 so anything that still makes me feel quite young, good about myself, I put it on and I feel fun, relaxed and young

Q. Anything about it that annoys you?
A. Not really

Q. This is a lot shorter than the other jacket, is this a shape you would normally choose?
A. This is kind of similar to my bomber jackets I have, for casual wear I gravitate towards bombers, have a couple of silk bombers, I fell they look better on me with jeans and stuff, like the bomber style

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. It's 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, halter 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 you 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 white 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 picky, floral but not girly, 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 its belted at waist, shift dresses, I like because of the print not necessarily the shape, they are comfortable, quite structured, pleats and tailoring 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 doesn'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. Yea, 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's 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 if anything else maybe
Wide shoulders?

Q. When buying clothes do you consider your body type when choosing and wearing clothes?
A. Yea I do

Q. Are the clothes considered because of the style foremost 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 if that'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

EQUAL TOP & LOWER
& BIGGER BUST



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

ITEM 1. Dress

Q. Why did you choose this garment?
A. I go to it all the time to wear, it is comfortable and good at the moment for breast feeding, so can whip it down, 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 going to wear on the top or bottom, this one is good
Its really comfortable, doesn't cut in, it always looks good

Q. Is it 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 'sacky', and I

feel a bit 'tom boyish', but I like this one because it's a little bit feminine

Q. Because it's on the bias is that skimming, is it on your body?
A. Yep 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. Yea I have 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 some 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 I like things to be easy, slips sometimes niggle me, slips then you see shading through it, honestly best dress ever

Q. Is there anything about fit 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 fell good in it, its 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 skin 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 singlet because, its not so much about covering up its about how it makes me feel, like on a hot day I'm 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 yea, 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 itchy, if I'm really cold I can put up with itchy fabrics, but itchy fabrics and heat drive me mental

ITEM 2. Jeans

A. When I come home from work, I've been at work and have been wearing something not super comfortable, pretty much put them on then put a jumper on, or a t-shirt
The jeans are pretty sloppy

Q. How do they fit on you?
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 flares, so I cut off the bottom and put some other jeans on the bottom, I might wear them, 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 skivvy

Q. Are they 100% cotton?
A. Yes, no stretch, baggy

Q. What made you choose those?
A. Would wear 2-3 times a week, when I come home, this is ultimate comfort, it's a bit colder here at night, not so skimpy, and in winter wear them with something warm on top, don't wear them out and about that much, if I did I would probably wear something dressy on the top, balance the scruffiness 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 an in between that I could just thrash, not look after, and not have to wash after every wear, wear them all the time

Q. Have you bought this shape of pant before?
A. Yes but they were a bit tighter and didn't have any stretch, ended up cutting off those bottoms and putting them onto these ones, too tight for what they were doing

ITEM 3. Jumpers

A. 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 scruffy pants, tidier, 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, throw 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. Is the sleeve tight?
A. Sleeve is slim
Q. Where does the hemline finish on you?

A. Slim sleeve, below hip kind of, quite traditional. It is really soft, cold outside and then go inside, I get hot easily, I can cross between both inside and out with this. 70% Cashmere 30% silk, mostly cashmere. Quite like wearing things against your skin, I'm ok with woolly jersey against skin, as the environment changes I'm kind of not, its more a psychological thing, I just go back I love it, if I want comfort I just go back to it, I have mohair jumpers too but I put them on but take them off again

Q. How many do you have?
A. About 5, black, stone, different colour blue

ITEM 4. Sequin Singlet

A. In my wardrobe I have 5 tops that are embellished, vintage like fabrics that are decadent, wear them quite often, if I wanted to wear the jeans I would put one of these tops on, if I had a dressy situation but wanted to be comfortable and not in a dress, I would put one of those tops on

Q. It's been in your wardrobe for a long time?
A. One that's been in there for ages

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 halter?
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 shirt tailed, I find it a weird length when it is out so I tuck 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 dressed up. Or wore to a baby shower and everyone was you look great, 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. Yea 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
Depending on things, I think with my body changing when I was pregnant as well, I was more attracted to things for practical reasons, I have figured out now what I like and what my style is, I'm not really attracted to trends, because quite often I will look at something and think its cool and get it but it's just going to do nothing for me, I am attracted to certain colours, I would never look at something that was olive and be like o.m.g I want that

Q. Are there styles or fit of things that you would never wear?
A. Yes, I can still appreciate them, I just got a pair of flares the other day, I quite like them, wore the flares with the sequin top
Anything I wouldn't go for, no, I wouldn't say no to anything, in my wardrobe its really, really diverse, I have some pretty jazzy things, and clean minimal, wouldn't say no to anything

Q. When you go shopping what's going to draw you to something?
A. If it's interesting... I hate shopping, I cant handle it, I will go shopping with a purpose, I want to get a new coat and I am totally that, be very rarely that I buy a dress when I am looking for a coat, I don't browse, not going to see if something jumps out, have so much in wardrobe, I know the gaps that I need to fill, I have it set in head what I'm after, I'm going with intent, it will be fabric, if its interesting, if its timeless, if I have all my black coats covered and needed something crazy I would buy it

BODY TYPE

A. Narrow top, wide lower, but bigger bust
Quite little in my waist in comparison to hips, but then I have a bust as well
Not equal top and lower, I could fit something a lot smaller in top half that lower

Q. Are you considering body type when choosing and wearing clothes?
A. Yes, only probably in the last few years, more so that's cool and then wear it and look terrible in it

Q. Dressing to enhance or distract certain areas?
A. Probably what things suit my shape, my height and my proportions, I'm really long through upper torso, so a high waisted pant would look better than a low rise, otherwise I'm really long through body and my legs look short, I kind of think about things like that but not overly, to a degree, I think I now know what things suit me and colours

Q. Are the clothes you wear considered of the style foremost and then your body type of the other way around?
A. Depends, no I like them, based on what suits me, also I buy things because that would look cool with something else I've got, its annoying when I buy something and have nothing to go with it.

Interview 6: Self Selected Body type and 'Go to' Garments

NARROW TOP/WIDE LOWER
& BIGGER BUST



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 it because I like the colour (dark plum/black), colour works with accessories, shoes, cherry docs, necklace, when I use to wear this I had dreadlocks, it was a good contrast dress being feminine and docs and hair

Q. Tell me about the fit?

A. Came in a bit at the back, waistline, wasn't too clingy, nice because fitted more around the bust to give the neckline a sharp look, way it has been constructed lots of drapes, fabric bunches together in places where it makes you feel comfortable

Q. Fitted through the top, what's happening through the hips?

A. Just skims, because voluminous pockets, it covers a lot of the thigh area, creates its own shape on body

Q. Is the fabric stretch?

A. Polyester rayon spandex. Even when I didn't quite fit it I could still get it on, forgiving in that sense

Q. You chose this garment because?

A. It sits across chest, has a square neckline, straps come in a little bit rather than wide, usually like wider but on this dress it works, little collar detail
Like straight neckline, worn leather across neck, don't know what it is but I find it quite flattering
Q. You like that focus...
A. Yea
Q. Something happening high...
A. I like stuff happening along the neckline without showing cleavage
Q. Nothing low?
A. No, don't feel comfortable with low
Q. The length?
A. Sits just below knee, there's a big fold a fabric along hem, all comes below just knee, its fine, but ideally would love if it was a little higher, just above knee
Q. Above the knee because?
A. I find it makes my legs look slimmer, I have a wider calf, when it cuts across there you loose that shape

Q. Neckline shaping?

A. It sits across chest, has a square neckline, straps come in a little bit rather than wide, usually like wider but on this dress it works, little collar detail

Like straight neckline, worn leather across neck, don't know what it is but I find it quite flattering

Q. You like that focus...

A. Yea

Q. Something happening high...

A. I like stuff happening along the neckline without showing cleavage

Q. Nothing low?

A. No, don't feel comfortable with low

Q. The length?

A. Sits just below knee, there's a big fold a fabric along hem, all comes below just knee, its fine, but ideally would love if it was a little higher, just above knee

Q. Above the knee because?

A. I find it makes my legs look slimmer, I have a wider calf, when it cuts across there you loose that shape

Q. When you put it on how does it make you feel?

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. Yea, actually these key pieces motivate me massively to loose 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 its on, when I fit it, it fits beautifully, I really like the fit, like the fact that its tight in some places where its suppose to be, but not uncomfortable, not restrictive, way it falls along the back, and the big pockets across thighs, its good, covers the parts that I would probably be more self conscious of, so I feel like I can actually relax in it

Q. Really comfortable...

A. Yea it is, able to layer with it, not uncomfortable

Q. What do you wear with it?

A. I use to wear top underneath, but its non-sheer so can 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. Yea 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 drape

Q. That pleating on the side...

A. Yea, and I really like a square neckline, if it's got something fun going on in the neckline I will generally attracted to it

Q. Don't like anything showing cleavage?

A. Yea

Q. Wanting detail up here, to distract from certain areas?

A. Yea, when I was a size 10, I go for that because it would give me a bad ass feeling, kick ass, empowering, 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 a low neckline

Q. When wearing it does it give you any kind of different perception of your body?

A. Yea, it would, I had dread looks so I was already tall and I had them piled 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 find that this does it actually, I guess because its not oversized, does give an elongated silhouette

Q. Following your body shape...

A. Yea

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 machine, this dress is part polyester, which now I would be more resistant to

Q. Early 2000's were a lot of polys...

A. A bit naive because it tend to get stuck on shopping in one place, would keep going back to the one place

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 designer appreciation, like that

Q. Is the feel of 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 forgiving 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 stiffer fabrics, like thick?

A. Yea, I wouldn't wear anything that would make me sweat, plastics, bit funny about certain leathers, cant be too thick and needs to be soft, don't like being hot, that would detract me from a certain piece, if I was going for a nice wool, I would have to be able to easily take off too

ITEM 2. Dress

A. Some similarities in shape

Q. Is it a similar fit?

A. It is, this one is slightly more form fitting at back, it comes in more at waist, then it has a slight A-line to it, which I normally avoid because I feel like it doesn't elongate me it widens me, this one because of length and what's going on at front it works, its not too A-line

Q. I wonder if the distraction at the front and more weight so might pull garment forward...

A. Yea, it must be how it sits

Q. Different neckline...

A. Yea I like the a severe neckline, diagonal Japanese inspired, flattering, neckline can be adjusted according to how you fix panels, can change it around

Q. Complete dress underneath and then it has layers...the first dress has straps and this one you are more covered at the top...

A. Yea

Q. You vary that?

A. I do, but I wouldn't go too revealing, the first dress would be most revealing I would go

Q. In terms of what you wear now, is it the same?

A. I do like that shape somewhere, I think if there are elements that are looser, this has lots of structural panels at the front, played with, but it hides shape, so you need somewhere to give you shape, otherwise you look like a blob, if oversized top, like to wear skinny jeans or something so you can see the narrower parts of your body

Q. The fabric is similar?

A. Polyester rayon spandex

Q. Length is a little longer?

A. Just below knees, drops at front more. I would rather have it shorter, just above knee

Q. How does it make you feel?

A. Still an element of femininity with shaping at the back, I'm drawn to badass of it, feel strong, comfortable, edgy

Q. Nips in at the back, like that shape somewhere?

A. I do like that shape somewhere, I think if there are elements that are looser, this has lots of structural panels at the front, played with, but it hides shape, so you need somewhere to give you shape, otherwise you look like a blob, if oversized top, like to wear skinny jeans or something so you can see the narrower parts of your body

Q. Like today you are wearing slim arms and stockings and you are showing shape...

A. I choose wear the shape is though, there are parts where I would do fitted on and parts where I wouldn't

Q. Comfort?

A. Yea comfortable

Q. No restrictions?

A. In certain ways where you wore it, the neck would be more restricting, would probably wear it like that if I was going out add a bit of jazz, but day-to-day wear, teaching, wear it the most comfortable way

Q. Where would you wear this?

A. Both dresses quite similar in aesthetic in terms of how dressy they are, not relevant to me, I would always wear it where ever I wanted but I would change the context in how I wore it to meet the context, wear to work because not too revealing, with layers, and then out, wouldn't wear the layers, accessorise differently

Q. Can move it into different, casual/dressy...

A. If I buy a garment even if dressy I wouldn't save it for dressy times, I would wear it anyway, bit ignorant of context when it comes to how dressed up I want to be

I don't go out that much, should enjoy it, if it makes me happy, can always dress stuff down

Q. Do you wear the dresses to enhance or distract any parts of your body?

A. Yea, I think I do, wear them to distract from areas I don't like and not enhance, but maybe compliment, would pick out favourite features, I am tall so play on that a little more, but prefer to cover certain areas and these do that quite well, in a creative way

Q. At the time of choosing those garments were you aware of that?

A. Not at that stage, I have become more aware of it, as gotten older and body has changed, and awareness of having impulse bought, why do I keep buying these things, when they are not doing anything for me. At the time of purchase I would have been lucky that someone was thinking of that. Now I can see why I like it.

I still make purchases where I see things on other people and they look great so I get it, and it really irritates me, it looks amazing on the other person because they have personalized it, when you try to do the same it falls short

ITEM 3. Jacket

A. Currently wear, as much as weather permits, most versatile because not too heavy

Q. How long have you had it?

A. Maybe 9 months, wear a bit through winter, yea have to justify the cost

Q. Coated denim?

A. Yea, it's waxed

Q. Soft, semi lined...

A. Good distressed look, leather top sleeve, stretch under sleeve. Quite fitted at the back and arms, front similar to dresses, has volume and panels that you can structurally play with, can get a few different looks, depending on how much you close it up at the front

Q. Nipped in through waist, what length?

A. At the back top of hips, bottom of natural waist, falls longer at the front, down to top of thighs

Q. Do you have anything else this length?

A. Generally go for longer coats and blazers, they would cover bum, this doesn't do that, prefer longer layers on top of each other, don't like anything that cuts across at waist, but this is top layer so I can get away with it because I can put the layers underneath

Q. Would you buy this shape again?

A. I like it, no I would vary it up a bit, like a parka, slightly longer covers bum, but there is not so much going on at the front, different look

Q. This you can wear dressy or casual?

A. Yea I love this, but there are a lot of rip offs of it, but the parka is understated and well made, I just wanted it for the arms, love the leather, its contrasting, so when wearing a lot of black its nice to have that variation and texture

Q. When you put it on how does it make you feel?

A. This is another badass one, biker jacket, volume at neck, anti-feminine, its not form fitting, no cleavage, androgynous at front, makes me feel empowered

Q. Is there anything restricting about it?

A. Quite tight in arms and across shoulders along top of the back, if too many layers on really restricted, have to be careful with layers I do wear, in other areas its fine, otherwise ok, be good if it was a half size bigger

Q. Coated cotton stretch denim, lambskin, stretch ribbed...

A. Cotton Lycra

ITEM 4. Jeans

A. Old flared pants that I use to wear, really thrashed, became addicted to the shape, bought lots of pairs, these are denim, quite high waisted, sit at natural waist, drop from the bum, quite wide

Q. Perfect length?

A. Yes, docs or cons underneath, not too short

No stretch, 100% cotton. Super comfortable when I was a lot skinnier, because never had to worry about pulling them up, certain beauty in the way they moved, moving with body

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 anti 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 skinnier, 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 even seen a wide pant, because everything has just been skinnies. I don't mind a skinny for a layering piece, but I 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 slimmer, new wide pants are elasticated and quite tight, wont wear them the same way as I wear these, they will just be a layering piece, but if I was back to a size 10, I would wear them quite differently. Nice to be able to modify to how you want to wear them, the new ones, maybe don't have as much volume, nice to have movement, flowing by foot

IN GENERAL

Q. Are you attracted to certain styles or fit of clothes?

A. Bit of both, both are chosen to flatter me, I choose based on how it would fit and knowing certain styles work for me and flatter me better than others, first of all I would look at the style and be able to eliminate straight away none of those styles will work for me, then when I find the style I would look at exactly how it would fit, and only if I was pretty sure it would, would I try it on

Q. You're looking and analysing...

A. Yea there is a mental checklist I would go through

Q. Would you ever just give it a shot?

A. No, I've learned not to

Q. Are there certain styles or fit of garments you would avoid?

A. Yea, too oversized, occasionally make a mistake, see it on someone else, would occasionally buy something, don't like A-line, nothing too fitted, anything short in body, anything too low, don't like revealing arms

Q. Are there particular shaped garments you are drawn too?

A. Yea, I like garments that fall straight down from under the arms, staggered length, don't like full length, still want to show off body

I like skinny pant currently, looking forward to wide leg too, anything too bulky around waist

Q. Are you particular with length of tops?

A. Yea don't like anything straight across at waistline, like asymmetrical, like to have room to put something underneath or on top

BODY TYPE

A. Equal top and lower, Round midsection

I have a waistline, but when I put weight on it disappears

Q. When you are shopping are you considering your body type?

A. Yea, I think when I'm slimmer not so much, more adventurous, definitely go for the garment, the garment excites me, the colour, texture, construction, 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 wouldn't say I don't feel confident, I'd feel more self-conscious in certain clothes so therefore I avoid them, then I'm on the same equal playing field mentally

Q. Are the clothes that you wear considered because of the style foremost and then your body type or the other way around?

A. Size 12 and up the way it fits on me, body type then the opposite the other way around when a size 10

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've chosen them that they will make me feel good

Interview 7: Self Selected Body type and 'Go to' Garments

ROUND MIDSECTION
EQUAL TOP & LOWER



INTERVIEW 8. Anonymous (2), March 8, 2016

ITEM 1. Dress

A. Start chronologically from the thing I have had for the longest period of time
This dress

Q. How long do you think you have had that dress?

A. At least 3-4 years, I don't keep clothes for that long, quite strong in containing a concise wardrobe

Q. So you have nothing in there from 10 years ago?

A. Not really, I just get sick of it, I get clothes often, I move through it, move onto the next thing which is bigger and better, the revised version, it is interesting that this has been kept for so long

Q. Nothing in there for attachment reasons, that you have kept and you don't wear but you can't get rid of?

A. Kind of, but only 2 things a jacket kept to make a pattern off it, don't wear it anymore, and a fur cape, I wouldn't wear it

Q. What's happening on this dress?

A. Oversized dress, has a tie around waist so has ability to be worn cinched in to show waist, good

especially if shorter like me, don't want to drown in fabric, thing I like the most about this dress, is hemline, asymmetrical

- Q. Where does the short side sit on you?
A. I'm shorter, it's above knee, as a dress its sheer, a slip would sit same line or lower
Q. The long side is down to...below mid calf
A. Yep
Q. The shoulders are...?
A. Slightly different, one shoulder drops down more than the other, both off shoulder but ones more exaggerated, little bit of fringing, luxurious detail
Q. It's got a keyhole at the back...
A. Yes
Q. The tie, how do you use that?
A. Depends on my mood and what I'm wearing it with, sometimes I leave it loose if I'm wearing a jacket that's pulling in the dress already, if I'm wearing dress by itself I'll just pull it to the back, don't wrap it around waist
Q. So you wont ever pull it through to front?
A. No, I think I prefer those things at the back, makes it sit flatter at the front but adds fullness to the back
Q. Is there anything about fit that is annoying?
A. Sometimes ever so slightly short on the shorter side, sometimes don't notice anymore, the asymmetry of the shoulder could be annoying, the reason why I don't notice it so much is because the shorter shoulder has fringing so it pulls the weight down and evens out the weight

- Q. What's the neckline?
A. It's quite high, round
Q. Does it sit on your collarbones?
A. Crossing collarbones, see just a little bit, see enough I think

- Q. Is the shape something you would normally wear?
A. Yes
Q. You have a few other dresses that are that wide?
A. Yes, I chose this one because it is the one I had the longest and I still wear it, I have versions of this similar type of dress, this I've had for so long and it still gets pulled out

- Q. How often would you wear it?
A. Once a month now, but when it was in its prime, once a week

- Q. It's pretty comfortable?
A. Yep, oversize things don't have to worry about seams cutting into you, it's a little bit short on one side, but you can wear leggings, pants to change how it looks

- Q. When you put it on, how does it make you feel?
A. When I choose to put clothes on in the morning I do have a mood in mind, the reason why I have a lot of these dresses that have this asymmetry is because, I like the silhouette because its bold, but its not crazy, the fabric contrasts the shape of the hemline, drapey but with strong hemline, I like that the most, I put it on the hemline is interesting, the rest is plain, not colour, texture, black, wide dress

- Q. Emotions evoked?
A. Power in asymmetry, a lot of people don't like wearing it, feel off kilter, makes me more powerful, there's more drama, I predominantly wear black, amongst a lot of other people who wear black, how is my dressing going to seem unique to me as a person, I don't do a lot of layering either, the hem creates drama without being crazy

- Q. Do you still feel feminine in it?
A. Yes, if you're not wearing pants or a layer underneath you can still see some leg, the fringing makes it more feminine

- Q. Situations you would wear this to?
A. I wear this an all rounder, I wear most of my clothes as all rounders

- Q. Do you feel quite dressy in it?
A. A little bit dressy because of fringing, those embellishments make it luxe, if it didn't have fringing it would be an everyday dress, it wouldn't look anything special

- Q. Shape is wide, do wear similar shapes, do you wear these types of garments to enhance or distract any parts of your body?
A. I'm unsure about that, there are parts of my body that I don't like but I don't necessarily think that these hide them or accentuate them, I'm wider on top than at the bottom, this might accentuate the fact that I have slimmer legs, because I'm shorter, but is it accentuating the size of me I don't know
Q. You're not thinking about that consciously...
A. No, there will obviously be some kind of subconscious level or element to me putting it on, for me getting dressed in the morning is about I like that, I want to feel like this today so I will put this on. More about my mood, rather than I've got big shoulders so I'm going to cover them up...or I feel fat today so I'm going to wear this dress. I don't generally tend to dress like that, I mean I have those issues, they are covered in some respect of my wardrobe

- Q. Your not emotional dressing...
A. It's more about I want to look like this today
Q. The fabric is?
A. Viscose georgette, I really like this fabric, its quite hard wearing, nice drape, has some texture, not too flat, also not full on
Q. Is it sheer?
A. Yea, you have to wear something underneath it
Q. Does that annoy you?
A. Not so much, I'm not worried, normally would wear under layers with dresses anyway, like to have the security just in case, something that's built into the way I dress, usually layer a singlet or slip underneath regardless of whether its see through or not

- Q. When you are looking at garments, are you considering the fabric type at all, or the handle at all?
A. Yep
Q. What are you attracted to the most?
A. Would prefer natural fibre, do prefer something that drapes, rather than something that is static and stiff with the exception of coats and jackets
Q. So you wouldn't wear a stiff dress?
A. No probably not, it feels restricting, even if it's wide

- Q. Happy to wear a stiffer fabric for a jacket?
A. Yep, I understand sometimes with jackets they have to be thicker, warm, so there is a practicality with it
Q. So you would avoid synthetics?
A. Generally yep, there are always exceptions, I have a magpie eye for texture, because I don't wear a lot of colour, lace, embroideries, I can be ok with synthetics because that's what you get

- Q. If it wasn't a lace or anything else, the reason being you wouldn't go for a synthetic is the fact that?
A. Synthetics are getting better in terms of feel, I still think that there is a difference, it will eventually be intangible and you wont be able to figure out which one is which, the feel issue between synthetic and natural fibre, from looking at fabrics for a long time, you can tell, it just seems cheaper, regardless of whether it is or not
Q. More luxurious to be wearing a natural?
A. Yea I think so. There's something about it, maybe the hemline, gives me a feeling of power
Q. Maybe the fabric too...?
A. Yea it drops nicely

- Q. More luxurious to be wearing a natural?
A. Yea I think so. There's something about it, maybe the hemline, gives me a feeling of power
Q. Maybe the fabric too...?
A. Yea it drops nicely

- Q. If it wasn't a lace or anything else, the reason being you wouldn't go for a synthetic is the fact that?
A. Synthetics are getting better in terms of feel, I still think that there is a difference, it will eventually be intangible and you wont be able to figure out which one is which, the feel issue between synthetic and natural fibre, from looking at fabrics for a long time, you can tell, it just seems cheaper, regardless of whether it is or not
Q. More luxurious to be wearing a natural?
A. Yea I think so. There's something about it, maybe the hemline, gives me a feeling of power
Q. Maybe the fabric too...?
A. Yea it drops nicely

- Q. More luxurious to be wearing a natural?
A. Yea I think so. There's something about it, maybe the hemline, gives me a feeling of power
Q. Maybe the fabric too...?
A. Yea it drops nicely

- Q. More luxurious to be wearing a natural?
A. Yea I think so. There's something about it, maybe the hemline, gives me a feeling of power
Q. Maybe the fabric too...?
A. Yea it drops nicely

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 personality is a big thing about clothes, and I feel this has a personality, but also practical and you can wear it with anything, daytime casual with jeans or over a dress if you want to make the dress less pretty, and its warm

- Q. Can you describe the fit of it?
A. It's a slim-ish sleeve, 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 merino cardigan which I wear under this and its fine

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

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

- 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. Yea it's a mix, merge

- Q. You've thrashed it?
A. I have
Q. And leather...
A. Yea 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. Yea 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 boxy, but its slim, you don't notice it so much, if it was oversized you would notice it more, sleeve slim, crepe is not as sheer as dress

- Q. Comfortable? No issues?
A. Just the sleeve, the shoulder, the rest of the jacket is my favourite
Q. Is it not fitting?

- A. It 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 loosens out in the battle, tighter

- Q. Emotions?
A. Powerful
Q. But 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 as well, I like the detailing
It will stay in the wardrobe for a long time, I've had it for 2-ish years

- Q. Is it a shape of jacket you are normally drawn too? 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 done up or undone?
A. I haven't worn it done 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 is the front, if this was no leather and a button front I would still consider getting it

- Q. When you wear this are you thinking about emphasising, distracting, adding shape to?
A. No I just wear this because I want to feel cool, it's got 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

ITEM 3. Top

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

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

- Q. Is this a new shape, or have you worn this shape before?
A. I do have things that are a similar shape but not a dress, tops, longer tops, one dress similar

- Q. The fit?
A. Its slim, but not tight fitting
Q. Skimming?
A. Yea, 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. How do you wear that?
A. Haven't had it very long, have just worn it with a slip underneath not with pants, because of my height I can just get away with wearing it at the length it is

- Q. What's the height?
A. Above my knee, ever so slightly on the short side, that would be the one thing that annoys me, slip sits longer
Q. Zip at the back and high turtleneck, does that fit firm around neck?
A. No loose, zip sits into neck, and the front sits forward
Q. Sleeves slim-ish?
A. Slim, cut on bias, suction in a little, I like

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

- Q. How do you feel in it?
A. Powerful, that's how I choose to dress, not a power dresser, but I like a certain amount of attitude in how I dress, I'm not out there are and crazy, but 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

- Q. So you are trying to portray...
A. There's a mixture of attitude, I'm not a powerful person, I just think maybe I would like to be so I dress how I think is, I like this, a coolness about it, feel cool

- Q. Fit, anything annoying about it?
A. Length, could be longer

Q. Comfortable to wear?
 A. Yes very
 Q. No restrictions?
 A. No it moves easily, this fabric gives, so wearing it relaxes
 Q. So relaxing is a good thing?
 A. Most things yep

Q. You have some similar shapes? A shape you like?
 A. Yep, generally go for two shapes in my wardrobe, oversized 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 bigger, so want to slim down
 Q. When you wear these things is it a way to make you feel any different, or how you perceive your shape?
 A. It would be to 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
 I'm an emotional dresser who likes to portray her personality with clothes, more so to hide or accentuate anatomy

IN GENERAL

Q. Are you attracted to certain styles or fit of things?
 A. Yea
 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 be drawn to a skinny leg, but I 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 skinnies...
 A. Wear leggings, tights, slimmer dress wear tights, socks, wider dress, leggings

Q. Are there certain styles or fit of things that you would not wear? Bought in the past, worn once, never worn again?
 A. Yea colour, like it, but struggle to wear it, maybe don't want to stand out that much, struggle with what to wear it with, try but fail. Its only been in the last 8-10 years, that I don't wear colour, is it ages, career path has changed, maybe I just don't have the perfect dress, I would wear more
 Q. Do you wear prints?
 A. Yep, I like prints, texture, lace, zips, 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, think I would like to, how I become about my 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 bolder.
 Dressing on a mood and what you want to portray rather than your body type

BODY TYPE

A. Straight up and down, with a bust

Q. Do you consider your body type when choosing and wearing clothes?
 A. Yes I do, not the major reason, there was a coat I really liked, I didn't buy it because I felt it drowned my height, do consider my shape, if I really love something I will still buy it, make it work

Q. Are you thinking about drawing attention to a certain area? Wear things with more detail in a certain area?
 A. Don't think its to draw attention to a certain part of me, but I do buy things if they have details, more about looking cool, rather than accentuating certain parts of body

Q. Considering the style foremost and then your body type?
 A. Yep, they have to work, the garments I wear need to look good together, find something that fits me in a certain way, how I look and how I feel mentally to me is about a personality rather than the fit and how slim it makes me look, rather look cool than slim

Q. Do the clothes you choose make you feel any different about your body and how you perceive it?
 A. Don't know if they do anymore, its just who I am
 Q. So your not thinking I am going to wear this shape because it makes me look smaller here or bigger here...?
 A. No, I don't think people ever think about that, I think its always there but I think I don't need to think about that anymore, that's not the main reason why I get dressed, I get dressed because I'm awesome today, if it is about body type then it's a subconscious thing, I don't think about anymore, I've been doing that my whole life and that parts sorted, its adding elements of fabric, texture and cuts together so I feel how I can show, its empowering for me to feel good, looking cool
 Body conscious wise my body doesn't change drastically, I don't gain or loose weight in a drastic fashion, maybe that has some part to it, looking at the silhouette to make my body look slimmer, I haven't had to deal with that, I'm an average size person, not skinny or anything, never had to think about yo-yo in weight, so that part of my dressing doesn't need to be considered, if it was then that would be the main part of me dressing in the morning. About portraying personality rather than body type.

Interview 8: Self Selected Body type and 'Go to' Garments

STRAIGHT UP & DOWN & BIGGER BUST



INTERVIEW 9. Anonymous, March 10, 2016

ITEM 1. Dress

A. Frock, fabric is beautiful, soft and floaty to wear, really comfy, black, I wear either black or white, it feels like a nice fit, shift dress but it has tucks and bits to it, so I feel it sits 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, sit more at bottom of rib cage, some under scapula, 3 tucks, hem comes up at front with 3 tucks

Q. How low is 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 it's at knee length, front sits an inch above knee 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, feel nice 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 I put them on don't feel nice in them, 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. I feel secure in it, relaxed, feel myself in it, don't know how to better quantify that

Q. How would you wear it? Casual dressy?
 A. Worn it for all of those things, its pretty buggered now, wear with jandals or birkys in summer, and in winter stockings cardi and boots, have worn to nicer things, very versatile

Q. How long have you had it for?
 A. Probably 9 years, really buggered 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. 70% Cotton 30% 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, to wear, if 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 wool against my skin, I have a jacket I love but the lining isn't thick enough and I can feel the wool itch 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. Yea I don't know, its definitely not fitting because its not restricting at all, but its more form fitting than lots of shift dresses I would try on, more close fitting around chest, sits 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 hangs nicely on me, skims me

Q. Loose enough, not tight when you sit down...
 A. No not at all

Q. A shift with shape...
 A. Yep

Q. How does it make you feel?
 A. Feel really together when I'm wearing it, its effortless, different to your average
 A. Is it feminine?

Q. Yes, I think that's why I love it, really simple, but the fabric and pleaty bits, its about as feminine as I get, lovely mix, 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 didn't have to wear anything under it I just wear a black slip under it

ITEM 2. Trousers

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, 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 waisted?
 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 I guess

Q. What shape leg are they?
 A. They narrow at the bottom, skinny at bottom, room at top, peg leg

Q. Roomy through the top or skimming?
 A. Yes there is room but not real baggy

Q. What is the fabric?
 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 nights 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 felt nice, comfy, but I 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. For the pants and the dress... are the shapes of these garments, shapes you are normally drawn to? Pants first, is that a shape you have worn before or would go back to?
 A. Probably not that I have worn before, but since I have got these I got two other pairs in the same cut and two different colours, if you find a pair of pants that fit and you feel nice in, you should get them
 Q. The dress...
 A. No I have tried, but spectacularly failed, tried heaps of shift dress and never wear them
 Q. Reasons for not?
 A. None of them have the right mix of being roomy enough but fitting enough to feel I'm not wearing a sack

Q. Back to the pants...
 A. Pockets front and back, love pockets, the crotch length at the back is long but doesn't look it from the front, nice shape to them, skims

Q. Anything annoying about them?
 A. No, probably that they have faded, because I have had them for so long

Q. How do they make you feel?
 A. Similar to the frock, feel effortless, classic with a difference, same sense of them, but maybe because I have 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 of time, might be security blankets more than anything else

Q. When you first got them, you would put them on and you would feel? Good, confident...
 A. Yep

Q. You still get that now?
 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 will always wear those, so comfy and feel relatively smart in 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 dress and pants, are you wearing them to enhance or distract any parts of your body?
 A. I guess I talk about skimming, so I feel they skim my bum, some garments I think it stands out and in these I can still see my shape which is fine, but it doesn't highlight anything, I don't necessarily to hide anything, to show anything, but I feel quite balanced in both of them

ITEM 3. Top

A. More occasional, blush pink, silk, cami, diamond, low V neck, shoestring straps, back deep V too, the front has a diamond shape, the rest is one bit of fabric

Q. Do you think its cut on the bias?
 A. Yes
 Q. What drew you to this piece?
 A. The colour, almost beige pink, fell in love with the colour
 Q. How long have you had it?
 A. 4 years
 Q. You wear it all the time?
 A. Not necessarily all the time but definitely if I want to feel nice, I feel really feminine in it, I feel lovely 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 does it make you feel?
 A. Feminine

Q. How do you wear it, is it more dressy?
 A. Yea, wear it with pants, tucked in, high waisted, sits loosely, a wee jacket or card 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. Yep, I have the same in black, I got it in a size smaller to wear under things, not just 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 it that annoys you?
 A. If it was a little bit longer, I'm quite long, I tug at it to pull it down, so it stays in my pants

Q. Is the shape skimming as well?
 A. Yes

Q. Do you have lots of other camis?
 A. I have two others that are also silk but different, different cut, way looser so don't wear it as much, the others are cotton blend, so heavy when you put it on it puffs out so never wear it, it's a beautiful ivory colour should be nice but fabric is wrong
 I wear the pink one the most, I wear the black one but with something over it

IN GENERAL

Q. Do you think you are attracted to certain styles or fit of things?
 A. Yea, having those same basics, jeans and a white t shirt that fit nicely, black card, black frock, black trousers, top I feel nicely in, classic but different
 Q. Is there certain cuts or fit that you will always go back to?
 A. Yea, I guess I have learned over time what I feel good in, so for years and I still do, I think that I would love to wear say baggy jeans, and I put them on and they always look hideous, part of it is accepting that high waisted jeans I feel better in for what ever reason, way better at just accepting that that's how my body is and that if I feel good in it then I should just wear it
 I still love the look of flowy things and larger sized clothing, that androgynous look, when I try to wear those things, I actually realise that I should wear things that are more skimming than really loose or baggy, and not super tight either, definitely in between

Q. Things you would avoid...
 A. Super tight, super loose, boxy shapes, short things, low waisted my bum falls out, I avoid anything that is too chunky, stuff that adds lots of bulk

Q. Experiment with shape at all?
 A. Yea, a big gold skirt, haven't worn it, I love the thought of it and I put it on and I cant, frock with a weird cut, loved it when I tried it on, bought it home and never wore it, I don't experiment with shape anymore. Well maybe I do, I have big floaty things and I chuck them on and wear some of them, but no not really, nothing out there. I do have a couple that have weird shaped dresses, I love both of them and I wear both of them, they are the experiment with shape

Q. Avoid...
 A. Big baggy things, bulky knit, too tight, too short

BODY TYPE

A. Equal top and lower, Bigger lower, Small bust
 Real mix, broad shoulders, hips aren't wider than my shoulders but I would normally say I was more of a pear shape, it feels like my biggest part, high waisted

Q. Do you consider your body type when choosing and wearing clothes?
 A. Yes, I guess, I don't think I am a pear so I shouldn't wear that, I think from experience I know I wont look good in that and that wont look very nice on me
 Q. If you are shopping, you see something you like, run me through what your process is...
 A. See what it looks like and feels like, fabric, colour, if top half, think about it not being too tight, sit nicely, because I have a big rib cage, I don't shop how I use to, I don't go looking to fill time, no I go if I need

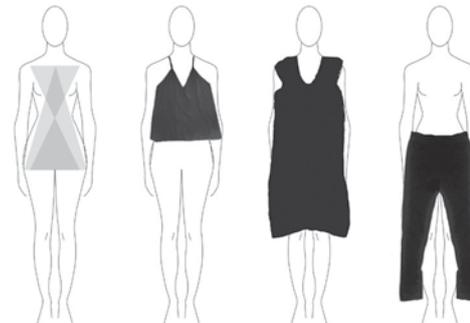
something, if I sense in my head about what I want, then I go out and find it, whereas before I use to shop, and what would attract me to things was thinking about how other people would look in it, I wouldn't relate it to myself, whereas now I know what I like and what looks good on me, and that's what I go for I think

Q. Are the clothes that you wear considered because of the style foremost and then your body type or the other way around?
 A. It's hard because I don't know if I like the styles because they fit me or whether it's round the other way

Q. Do the clothes you choose make you feel any different about the perception of your body?
 A. Not now, they probably use to, I don't think so now

Interview 9: Self Selected Body type and 'Go to' Garments

EQUAL TOP & LOWER
 & SMALL BUST
 NARROW TOP/WIDE LOWER



INTERVIEW 10. Anonymous, March 29, 2016

ITEM 1. Dress

A. Love, dead simple, really old, 3 yrs. old, re-dyed, marks easily. Simple, long fitted sleeves, practical, makes me feel good about myself, sexy

Q. When you first bought it did you wear it for a different purpose, was it dressy?
 A. It was hemmed, have bought three others, cut them, slightly too long, liked wearing it with jeans, I get cold, like fitted, ruche up a bit

Q. How much did you cut off it?
 A. Just them hem, not to be frightened of chopping things up, its much better, took weight from bottom
 Q. Did it kick out a bit?
 A. Yea it did, then it rolled and was easier to wear, with things
 Q. Your wearing it with bare legs, do you wear it with jeans?
 A. Yep
 Q. With leggings?
 A. Yep
 Q. It's slim?
 A. Very slim, when I put it on I'm very aware of...reminds me to do exercise, because it is fitted, makes me realise you have to take care of yourself, not trying to hide anything and this doesn't hide anything

Q. Is it skimming or tight, tight?
 A. Prefer if it was tighter, a wee bit
 Q. Does it stretch out after you wear it?
 A. Yep, like the cotton, how it twists, the feel of it, use to wear rayon
 Q. 100% cotton?
 A. Yep. Now have it in a white, exactly is the same, all have come through differently, colour of fabric, have grey one, white it more fitted, and black. Easy, repetitive, don't have to think about it, sometimes wear a slip underneath (can wear on its own)
 Q. Not see through?
 A. White is, wear a slip underneath, white makes you get noticed, fresh

Q. Is there anything about it that niggles you? Obviously you cut the hem off...
 A. Does stretch slightly, can only get 2 days wear out of it, easy

Q. What occasion is it, dressy casual?
 A. Wear to anything, over a bikini, wear it out, keeps me warm. Basic range, can be a dress but a top as well, sits on knee, but longer at back, but with jeans you can pull up a bit, covers bum. Treat it like a t-shirt

Q. It's a shape you are drawn to?
 A. Yep, simplicity, get up and throw one thing on, put some legs on to keep warm, easy, its just how it is, might bell it, lower

Q. Do you wear to enhance or distract?
 A. Enhance, figure, its not for anyone else its for me, I like it, can put it on and I can feel differently about body, a reminder to keep in shape, important to me. Jeans – a reminder about body shape, don't stand on scales, but use clothes as a method of what size I am, not conscious of what I eat or anything, keeping an eye on.
 It's a nice temperature, love cotton, beautiful to wear

Q. Is cotton the main type of fabric you wear?
 A. Cotton, merino, don't like silk. Love the feeling. Have a silk dress, feels lovely but I don't feel that great in silk in general

Q. Is it a tactile thing?
 A. Love it, has a beautiful feel, really nice about it. From when I was young, cotton was a luxury item

Q. Weights, feel of cottons or merinos you are drawn to?
 A. Fine. I don't like weight, too much heaviness, I don't like clothes to 'wear me', some cottons are too heavy, feel exhausted wearing it, weight is hard work

Q. Fabrics you would avoid?
 A. Polyester normally steer away, absorbs smell, generally doesn't last very well, like viscose but feel heavy and cold to wear, cotton I find warm. Anything too heavy, prefer comfort, don't like feeling constricted, conscious of being 'worn' by what ever you have on, as opposed to soft merino/silk mix, but wears badly...Dark blue washed out

ITEM 2. Jumper

A. Shapeless, sloppy, long, nice fitted sleeves
 Q. Bigger than the dress you have on?
 A. Yep, wider
 Q. Finishes slightly longer than dress
 A. Loose, sloppy, it's shapeless but I don't feel shapeless in it, usually wear with nothing underneath it, beautiful, took it away and slept in it, merino silk
 Q. Breathable...

A. Light, beautiful against skin, shocking wearer (pulls etc.), wore in winter every single day, regulation jumper, warm, breathable, comfortable, covering, light, perfect, would wear to dinner

Q. Versatile

A. Don't have a lot of money to spend on clothes, it was a reasonable price, price is important, have had for a year, but have seriously worn a lot. Merino jumpers, too heavy, fitted, tricky, have become really lazy. Want to be able to throw something on and is not bulky

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. Like the V-neck on it, doesn't sit too low, can wear it out like that with a bra underneath, feels quite feminine, not feeling rugged up, Went back and got a shorter, colour wasn't great, pinky/tan, sloppy mans length, shorter, got it because I loved the knit, hardly worn it, not an easy length

Q. Do you have tops that are that shorter length?

A. They are all longer, the silhouette that I have is slim, like it down over bottom, straighter silhouette, even if not fitted it is still slim. Bought black drop crotch pants with a bib, cut bib off, then struggled wearing them, high waisted jeans, would never wear them, hated wearing them, unattractive, would prefer a little bottom as opposed to big

Q. You would never wear anything waisted or? Belts at waist

A. Always been very straight, always worn belts on hips, in the last few years, shape has changed, got a waist, but wouldn't emphasise it, prefer empire or dropped hip, 20's silhouette. Dark Blue

ITEM 3. Jeans

A. Jeans, Jeggings, super stretchy, don't have proper front pockets, so are really leggings

Q. What is the content?

A. 64% cotton, 34% polyester, 2% elastane. I have levis that have no stretch, I love them, but they are unforgiving, and they 'wear you' for the day, aware of stomach over the top, but they can make you feel really great, these were cheap, got two pairs, my other jeans I would have worn as pants, with shorter things, but these aren't really jeans, underneath these things, really a pair of legs, don't mid seeing the back (pockets), really comfortable, stretch

Q. Are they light leg?

A. Yep, very narrow, really narrow, thought my Levis were narrow but they sit out and now I feel funny, not that comfortable, no stretch. Boyfriend jeans – have an idea in your head on how you are meant to look in them, but put them on and feel like a house, I have an image of myself, because I am small, image from the jeans I use to wear, but no, bad look, I can see in my minds eye exactly how I would want them to look. Not in to jeans with holes in them, want to wear them out myself, really good reminder of what size you are, have put some weight on buy make me aware all day that I'm not as small as I was

Q. Are they full length?

A. Can roll right down, but tend to roll them up to ankle, really narrow

Q. How do you feel when you put them on?

A. I feel sad 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 undersleeve, like being able to tie around waist, rather than a heavy jacket, I like being able to tie it, put it on take it off

Q. The slim dresses and jeans 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 love, wore it 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 a cropped cardigan at work, and use 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 ever 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 practicality, 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, practicality, 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

EQUAL TOP & LOWER
STRAIGHT UP & DOWN



APPENDIX D

'Go to' Garment types selected by women

TYPE	STYLE	QUANTITY	% TOTAL
Dress	Dress	12	36.4%
Pants	Leggings	1	
	Jeans	5	
	Pants	1	21.2%
Tops	Cami/Singlet	3	
	Top	1	
	Longsleeve top	2	18.2%
Jackets	Jacket	5	
	Coat	1	18.2%
Jumpers	Jumpers	2	6.1%
TOTAL		33	100%

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

Type	Shape				Silhouette								
	Tight - fitted to body	Slim/ skimming	Loose	Oversized	Tapered	Straight through	Assym- metric	Wide	Drapey	Volume - small	Tailored	A-Line	Waisted
DRESS	15%	35%	25%	25%	0%	23%	13%	13%	23%	16%	6%	3%	3%
PANTS	30%	40%	10%	20%	36%	36%	0%	18%	0%	0%	9%	0%	0%
TOP	0%	44%	44%	11%	0%	31%	0%	15%	46%	8%	0%	0%	0%
JACKET	0%	63%	25%	13%	0%	40%	0%	0%	20%	20%	20%	0%	0%
JUMPER	0%	50%	50%	0%	0%	100%	0%	0%	0%	0%	0%	0%	0%

APPENDIX E

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

				
STRAIGHT UP AND DOWN	NARROW TOP/WIDE LOWER	EQUAL TOP AND LOWER	WIDE TOP/NARROW LOWER	ROUND MIDSECTION
RECTANGLE (b,c,d), TUBULAR (c,d), RULER (b), BRICK, COLUMN (f), STRAIGHT (a), H (a,b,e)	TRIANGLE (b,c,d), CHRISTMAS TREE (b), PEAR (a,b,f), BELL, SKITTLE, CELLO (f), SPOON (a,b), A (a,b,e)	HOURLASS (a,b,c,f), 8 (b), TOP HOURLASS (a), X (a,b,e)	INVERTED TRIANGLE (a,b,c,d), CONE (b), VASE, GOBLET, LOLLIPOP, CORNET (f), V (a,b,e)	ROUNDED (b,c,d), DIAMOND (a,b,c,d), O,CIRCLE (b), APPLE (b,f), OVAL (a,b,c)
Tall/long, straight up and down, similar width bust/waist/hip, narrow shoulders/hips, flat chest/small bust, small non-defined waist, small tummy and flat bottom, thin arms/legs	Full hips, bottom or thighs, larger than bust, narrow shoulders. Defined waist, small top half and small bust, fairly flat stomach	Equally wide and curvy/rounded in bust and hip area, tapering into a small waist	Broad shoulders, ample bust and a wide back. Little definition between waist & hip, flat hips and bottom. Smaller/narrower below waist, long/slender legs	Large bust, narrow hips, full midsection. Full rounded all over (bust, shoulders, waist, hips, thighs)

a. (Faust & Carrier, 2014), b. (Istook, C. L. et al., 2004), c. (Liechty, Rasband, & Pottberg, 2010), d. (Rasband, 1994), e. (Sibbery, 2011), f. (Woodall & Constantine, 2014)

APPENDIX F

Interviewed Women's alignment to a body type/s

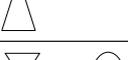
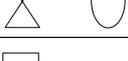
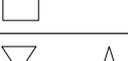
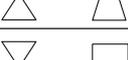
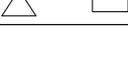
STRAIGHT UP AND DOWN (RECTANGLE)	NARROW TOP/WIDE LOWER (TRIANGLE)	EQUAL TOP AND LOWER (HOURLASS)	WIDE TOP/NARROW LOWER (INVERTED TRIANGLE)	ROUND MIDSECTION (ROUNDED)	BIGGER BUST	SMALL BUST
24%	18%	41%	6%	12%	40%	10%

APPENDIX G

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

Self identified Body Type	TRIANGLE							HOURLASS							OVERALL DRESSES FOR THEIR BODY TYPE							
	Key Point	What to wear	What to avoid		Key Point	What to wear	What to avoid		Key Point	What to wear	What to avoid											
1		Attention away from lower. Focus on top half	Detail at neckline	Width or fullness above waist, shoulders	Colour on upper body	Tight pants	Short jackets	43%	Reducing difference between bust and hip	Attention upwards to face	*Accentuate curves	Garments to flow easily over bust	Keeping waist	Balance top and bottom	*wear figure hugging clothes	Tight fitting	Don't accentuate curves	*avoid loose fitting	90%	66%		
Self identified Body Type	RECTANGLE				ROUNDED				OVERALL DRESSES FOR THEIR BODY TYPE													
	Key Point	What to wear	What to avoid		Key Point	What to wear	What to avoid															
2		Attention towards centre of body	Create curves	Illusion of waist, adding fullness above and below waist, break up body	Low rise pants, tubular styles	Overized loose fitting	60%	Create illusion of wider hips & shoulders	Drawing attention inwards/upwards	Add fullness above and below waist. Empire line	Adding length, flow over body	Don't cinch at waist	Gaping necklines	Tight fitting	Adding bulk	50%	55%					
Self identified Body Type	HOURLASS				RECTANGLE				OVERALL DRESSES FOR THEIR BODY TYPE													
	Key Point	What to wear	What to avoid		Key Point	What to wear	What to avoid															
3		Reducing difference between bust and hip	Attention upwards to face	*Accentuate curves	Garments to flow easily over bust	Keeping waist	Balance top and bottom	*wear figure hugging clothes	Tight fitting	Don't accentuate curves	*avoid loose fitting	50%	Attention towards centre of body	Create curves	Illusion of waist, adding fullness above and below waist, break up body	Low rise pants, tubular styles	Overized loose fitting	20%	35%			
Self identified Body Type	HOURLASS				INVERTED TRIANGLE				OVERALL DRESSES FOR THEIR BODY TYPE													
	Key Point	What to wear	What to avoid		Key Point	What to wear	What to avoid															
4		Reducing difference between bust and hip	Attention upwards to face	*Accentuate curves	Garments to flow easily over bust	Keeping waist	Balance top and bottom	*wear figure hugging clothes	Tight fitting	Don't accentuate curves	*avoid loose fitting	70%	Attention away from upper	Focus on inward and downward	Illusion of waist	Detail below waist at hemline, width, fullness, colour	Bulk on top half - bulky tops, shoulder pads	Tight leggings, light skirts	40%	55%		
Self identified Body Type	HOURLASS				OVERALL DRESSES FOR THEIR BODY TYPE																	
	Key Point	What to wear	What to avoid																			
5		Reducing difference between bust and hip	Attention upwards to face	*Accentuate curves	Garments to flow easily over bust	Keeping waist	Balance top and bottom	*wear figure hugging clothes	Tight fitting	Don't accentuate curves	*avoid loose fitting	50%	25%									
Self identified Body Type	TRIANGLE				OVERALL DRESSES FOR THEIR BODY TYPE																	
	Key Point	What to wear	What to avoid																			
6		Attention away from lower	Focus on top half	Detail at neckline	Width or fullness above waist, shoulders	Colour on upper body	Tight pants	Short jackets	43%	21%												
Self identified Body Type	HOURLASS				ROUNDED				OVERALL DRESSES FOR THEIR BODY TYPE													
	Key Point	What to wear	What to avoid		Key Point	What to wear	What to avoid															
7		Reducing difference between bust and hip	Attention upwards to face	*Accentuate curves	Garments to flow easily over bust	Keeping waist	Balance top and bottom	*wear figure hugging clothes	Tight fitting	Don't accentuate curves	*avoid loose fitting	70%	Create illusion of wider hips & shoulders	Drawing attention inwards/upwards	Add fullness above and below waist. Empire line	Adding length, flow over body	Don't cinch at waist	Gaping necklines	Tight fitting	Adding bulk	63%	66%
Self identified Body Type	RECTANGLE				OVERALL DRESSES FOR THEIR BODY TYPE																	
	Key Point	What to wear	What to avoid																			
8		Attention towards centre of body	Create curves	Illusion of waist, adding fullness above and below waist, break up body	Low rise pants, tubular styles	Overized loose fitting	20%	10%														
Self identified Body Type	TRIANGLE				HOURLASS				OVERALL DRESSES FOR THEIR BODY TYPE													
	Key Point	What to wear	What to avoid		Key Point	What to wear	What to avoid															
9		Attention away from lower	Focus on top half	Detail at neckline	Width or fullness above waist, shoulders	Colour on upper body	Tight pants	Short jackets	29%	1	Reducing difference between bust and hip	Attention upwards to face	*Accentuate curves	Garments to flow easily over bust	Keeping waist	Balance top and bottom	*wear figure hugging clothes	Tight fitting	Don't accentuate curves	*avoid loose fitting	30%	29%
Self identified Body Type	HOURLASS				RECTANGLE				OVERALL DRESSES FOR THEIR BODY TYPE													
	Key Point	What to wear	What to avoid		Key Point	What to wear	What to avoid															
10		Reducing difference between bust and hip	Attention upwards to face	*Accentuate curves	Garments to flow easily over bust	Keeping waist	Balance top and bottom	*wear figure hugging clothes	Tight fitting	Don't accentuate curves	*avoid loose fitting	40%	Attention towards centre of body	Create curves	Illusion of waist, adding fullness above and below waist, break up body	Low rise pants, tubular styles	Overized loose fitting	60%	50%			

Table showing if women interviewed dressed to hide, enhance or balance their body through dress.

	Self identified Body Type	Notes	Body Type considered?	Style or body type first?	Hide	Enhance	Balance
1			Yes	Style then body type	Wide lower (Bottom, top of legs), chest/cleavage, sometimes arms	Sometimes waist, belt, lower legs	Patterns blend my body, slimming feel, pulls me in
2		Bigger bust, no hips, stomach	Yes - subconsciously	Style & fabric, then try on	Arms, Round midsection (stomach)	Cleavage, trying to make hip look bigger (have no waist)	Prints camouflage, want to break up top half, lengthen
3			Yes	Body Type - Pieces that would suit me rather than the style at the time	Midsection, Arms - wear drapey things to hide tummy/middle section	Legs - wear narrower pant to make legs look slimmer	Prints disguise
4			Yes	Style first because I think that style will suit my body	No	Shoulders (best assets)	Try to balance - restricted to the clothes I can wear because of wide shoulders
5		Bigger bust, bottom	Yes	Body type	No	Bring in at waist	
6		Bigger bust, small waist	Yes	Based on what suits me	Wide lower (legs)	Upper body	
7			Yes	When bigger - body type considered more, When smaller style is considered then body type	thighs, cleavage, arms	Play on height (elongate)	Compliment figure
8		Bigger bust	Yes - subconsciously	How I look and feel mentally is about a personality rather than the fit and how slim it makes me look - rather look cool than slim	No	No	Elongate
9		Small bust	Yes	I don't know if I like the styles because they fit me or whether it's around the other way	No	No	Skim bottom, balance, or feel comfortable on bottom
10			Yes	Not style driven, shop more for comfort, practicality, price	No	Enhance figure, comfort and to look/feel good	

APPENDIX H

Feelings and Emotions provoked from the Womens 'go to' Garments.

Feelings & Emotions Provoked from Clothing												
	Feel myself	Feminine	Sexy	Tough/Strong	Protected/Secure	Empowered/confident	Edgy	Easy/Effortless	Individual	Non-thinking	Youthful	Free
TOTAL	3%	17%	5%	14%	8%	14%	8%	17%	2%	7%	3%	2%

APPENDIX I

Analysis of fabric type, content and colour from interviews

Subject	Type		Fabric			Type/Content			Colour						Plain/Print		
			Woven	Knit	Natural	Synthetic	Mix	Black	Blue	White	Pink/Peach	Gold/Rust	Taupe/Champagne	Dark Plum	Dark Khaki	Plain	Print
			82%	18%	79%	3%	18%	48%	20%	10%	10%	3%	5%	3%	3%	87%	13%

Subject	Type		Fabric		Type/Content			Colour						Plain/Print			
			Woven	Knit	Natural	Synthetic	Mix	Black	Blue	White	Pink/Peach	Gold/Rust	Taupe/Champagne	Dark Plum	Dark Khaki	Plain	Print
			75%	25%	75%	0%	25%	50%	13%	19%	6%	6%	0%	6%	0%	75%	25%

