

Art Portfolio

Fashion and Costume

Rosie Higgins

Jester Project

Rosie Higgins

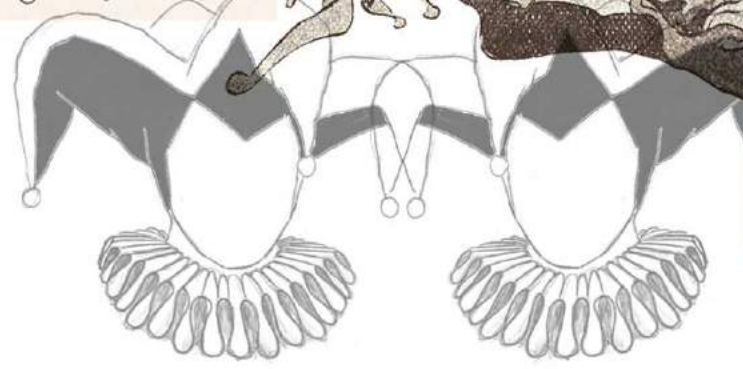
The King's fool, ca. 1923.



Franz Isaac Brun



"The Court Jester." Mr. Arthur Price, who on the merits of his astonishing performance at Builth was selected as the Jester for the Pageant of Empire.



Actor from 1887 - Gravure Etching Gebbie



RESEARCH / Concept

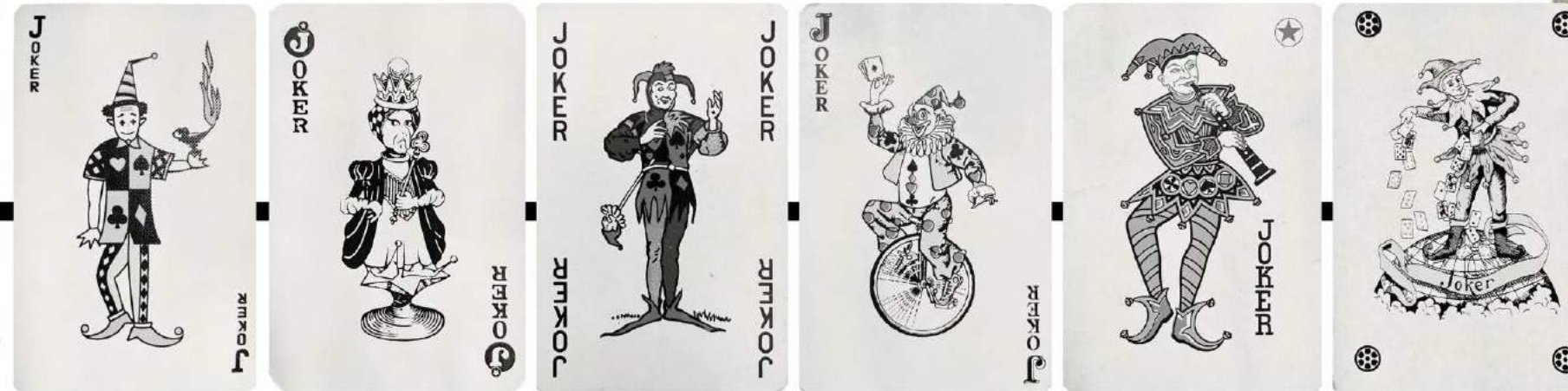
The Jester costume is interesting in the fact that it spans centuries of history and yet the garment of the fool has remained universally recognised by its common identifiable elements. The traingular skirts, neck pieces and pointy hats, all adorned with bells and paired with tights make this costume almost timeless.



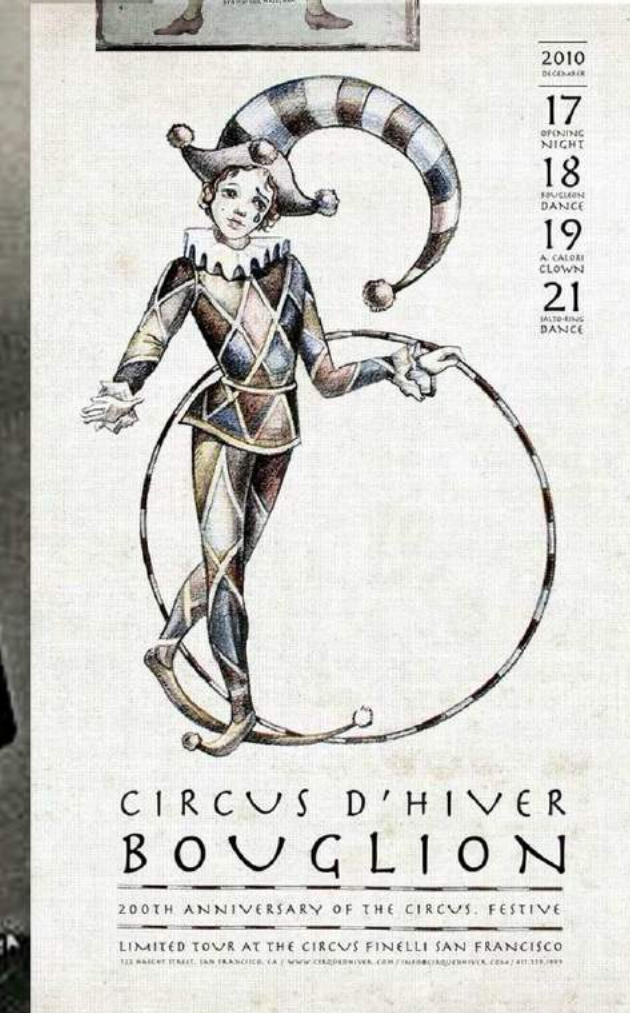
Italian one man band 1929. Reg Hall Collection

RESEARCH / Concept

Clowns can be seen in most cultures throughout history, found as early as ancient Egypt, as well as in Greek and Roman societies. These clowns would evolve into the court jester of medieval Europe, and eventually evolve back into the clowns we now know in our modern society. We can see a likeness to the jester in elements such as the the pointy hat, the ridiculous outfits and often the accomplishment of a musical instrument. As well as the role they embody for the sole purpose of humor and mockery, we also see a familiarity when we look at well recognised figures such as the puppets of 'Punch and Judy' and the 'Joker' in a pack of cards. Here we see their characters fluctuate between the appearance of the well recognised jester and the equally recognisable modern clown.



Punch and Judy. A Victorian illustration.



Cirque d'hiver 2010

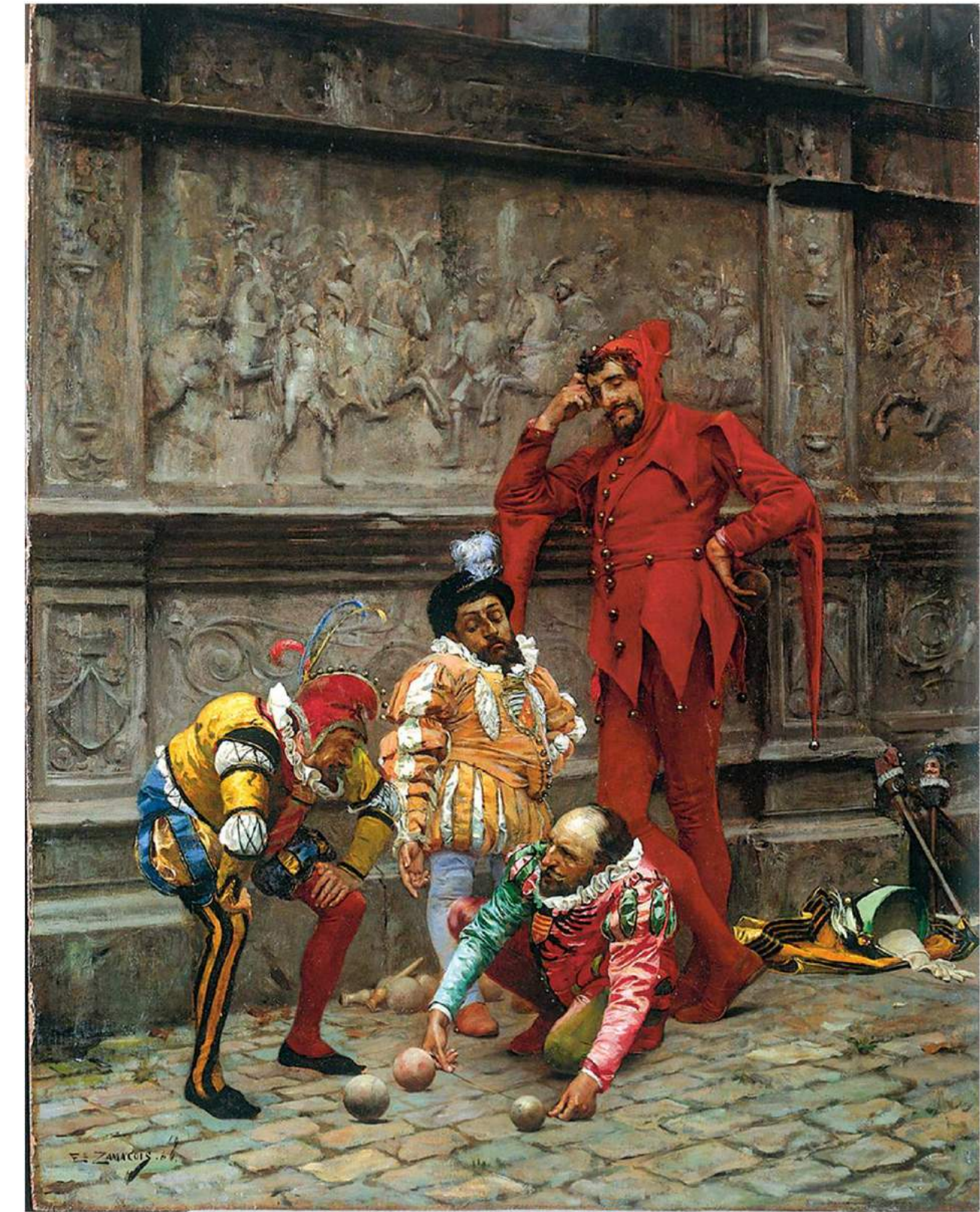
"The medieval fool was continually reminding us of our mortality, our animal nature, of how unreasonable and petty we can be. [They] were often linked to death and dark truths. King Lear's fool wanders around reminding everyone that they are not as clever as they think they are while talking in contorted double speak to undermine our sense of what we think is going on." Andrew McConnell Stott



The Jester - Claude Andrew Calthrop 1871

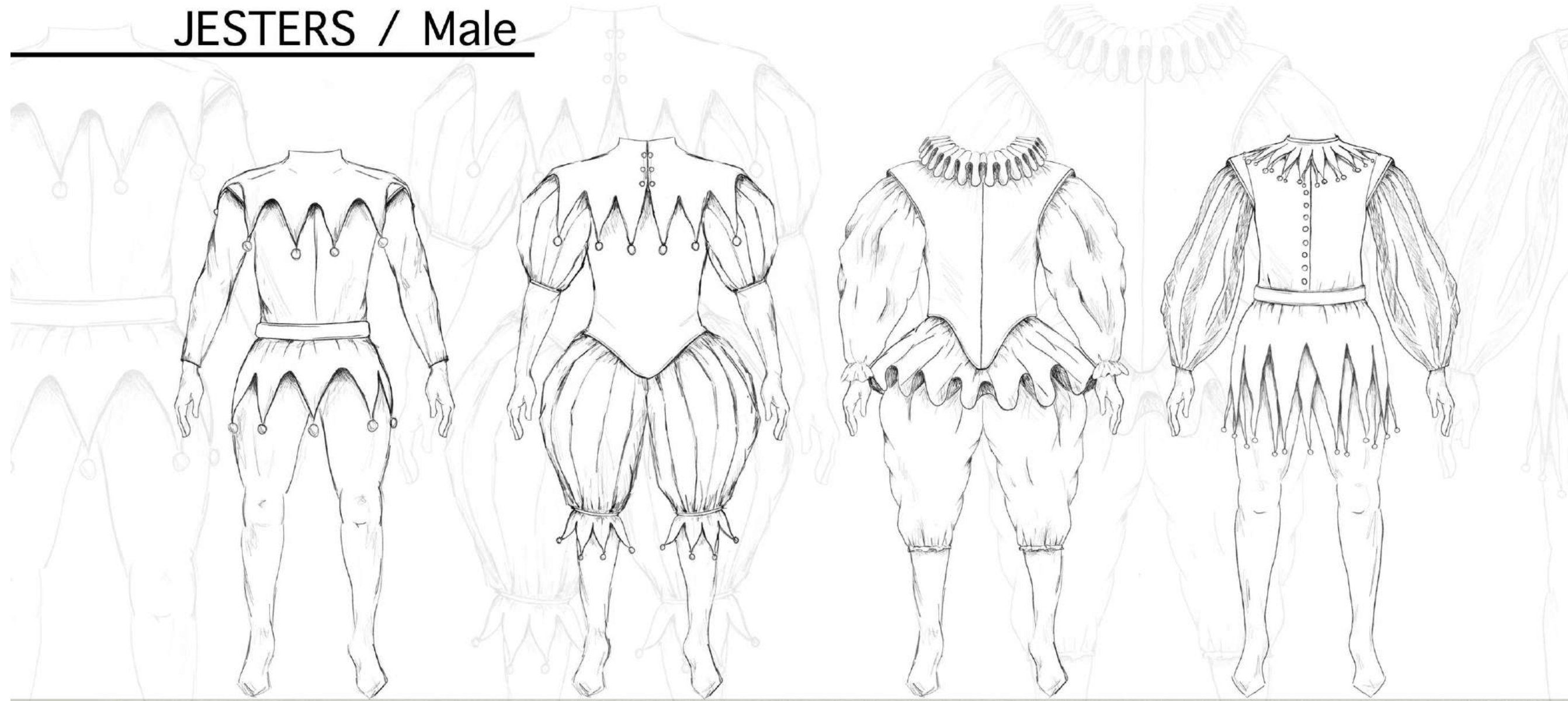


Court Jester Stanczyk - Jan Matejko 1862



Buffoons playing cochonne - Eduardo Zamacois y Zabala 1868

JESTERS / Male



The jester costume is most commonly seen on the male form. Understanding how the fool dressed is crucial in order to be able to explore the nature of their positions in court, and to challenge the thought that they were merely poorly treated, unrespected individuals. Fools were often clothed in bold colours and luxurious materials, such as silks, suggesting that they were actually quite highly revered. Despite the quality of the clothing, however, the fool was still dressed to be noticeably unfashionable, in out-of-date styles and clashing colours - walking the line between quality and fashionableness, and showing the fool to be valued but ultimately still the subject of ridicule.



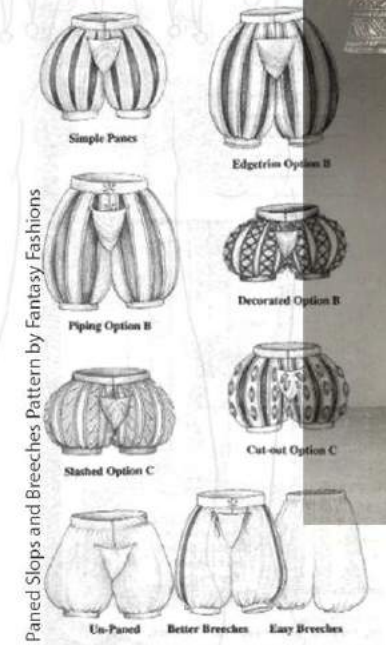
Panned Slops and Breeches Pattern, Fantasy Fashions



Elizabeth - The Golden Age 2007



Men's doublet and breeches, 1630s, V&A



Panned Slops and Breeches Pattern by Fantasy Fashions



The Jester, 1871. Claude Andrew Calthrop



The age of power-dressing: Buckingham Palace 2013



FEMALE JESTERS / What would that look like?

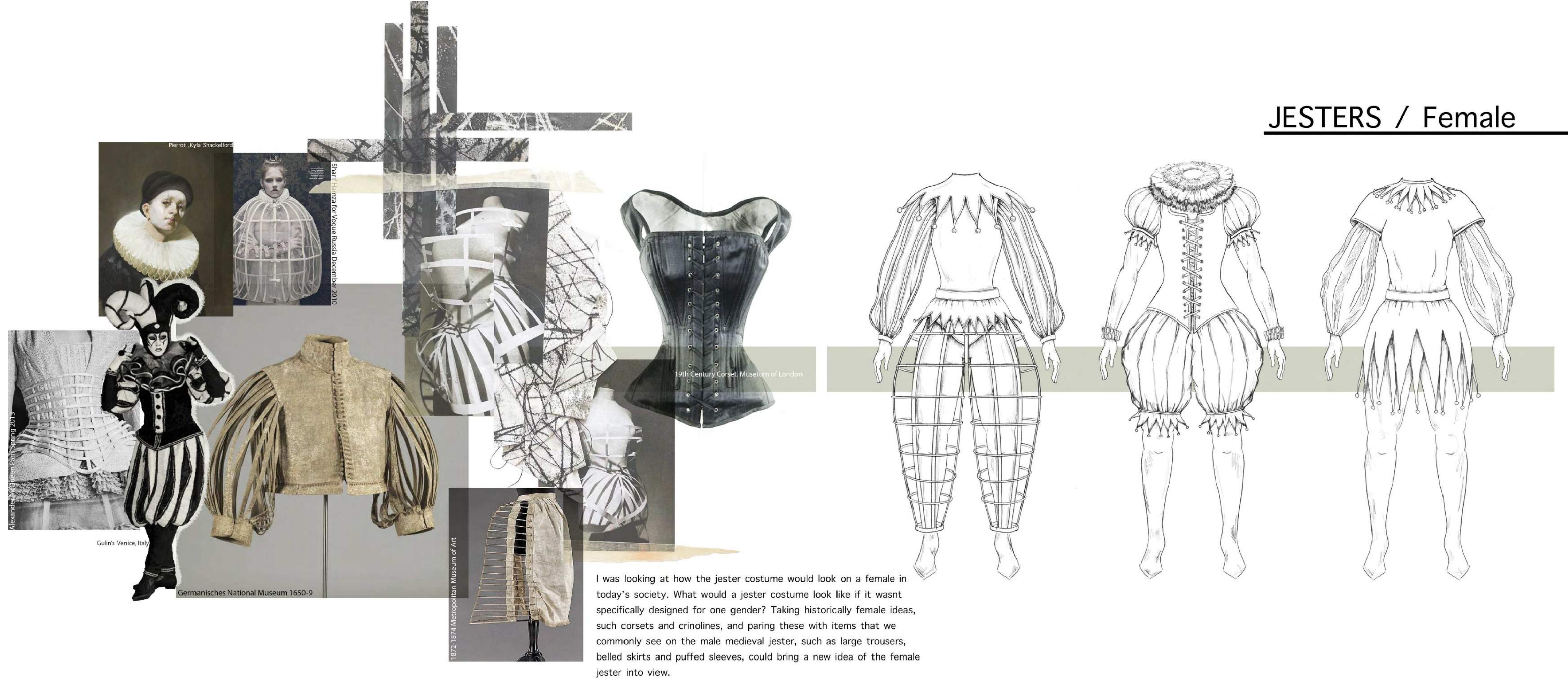
There are very few records of female jesters throughout history, and those that are there are hard to find. Possibly the most famous example of a jesteress is that of “Jane Foole”; she is recorded by name in 1543 to have been popular in Catherine Parr’s court. It is considered likely that she might have been featured in the painting ‘Henry VIII and his family’ (1545), where the figure on the far right can be recognised as the famous court jester William Sommers.

I am more interested, however, in how the female jester could be portrayed and brought into the modern society.



Christian Dior Haute Couture FW07

JESTERS / Female



I was looking at how the jester costume would look on a female in today's society. What would a jester costume look like if it wasn't specifically designed for one gender? Taking historically female ideas, such as corsets and crinolines, and pairing these with items that we commonly see on the male medieval jester, such as large trousers, belled skirts and puffed sleeves, could bring a new idea of the female jester into view.



RESEARCH / Colours and Fabrics

John Doran, the first modern historian to study and attempt to define court fools, suggested that fools were categorised as either a jester, 'a clever individual retained or invited to make good jests without being always obliged to wear motley', or a fool, 'who had his wages, his privilege of speech, his whipping occasionally, his cumbersome jokes, his freedom of the pantry, and his bed with the spaniels'.

It has been suggested clothing was often made of motley, a fabric which consisted of a mixture of coloured threads, but that was not uncommon to have a predominant base colour. Historian Leslie Hotson has suggested that green was most popular. Whilst Hotson suggested this was because 'all green things are gay', it may also be argued that green motley was popular amongst court fools because it would have coordinated with the Tudor liveries, which were green and white. By wearing "Tudor green" motley, the fool may have been able to display both their subservience to the monarch and their association with the court. Whilst the fool's position was not lowly enough to require them to wear livery like other servants, at the beginning of the Tudor period their position was not noble enough to allow them to follow court fashions. Green also carried religious connotations. Representing Epiphany, green symbolised nature and rebirth, two particularly apt characteristics embodied by a fool. Fools continually invented and reinvented themselves but their candid comments could also inspire change in others. There were also elements of the natural in the fool; they were uncorrupted by worldliness and spoke like children.

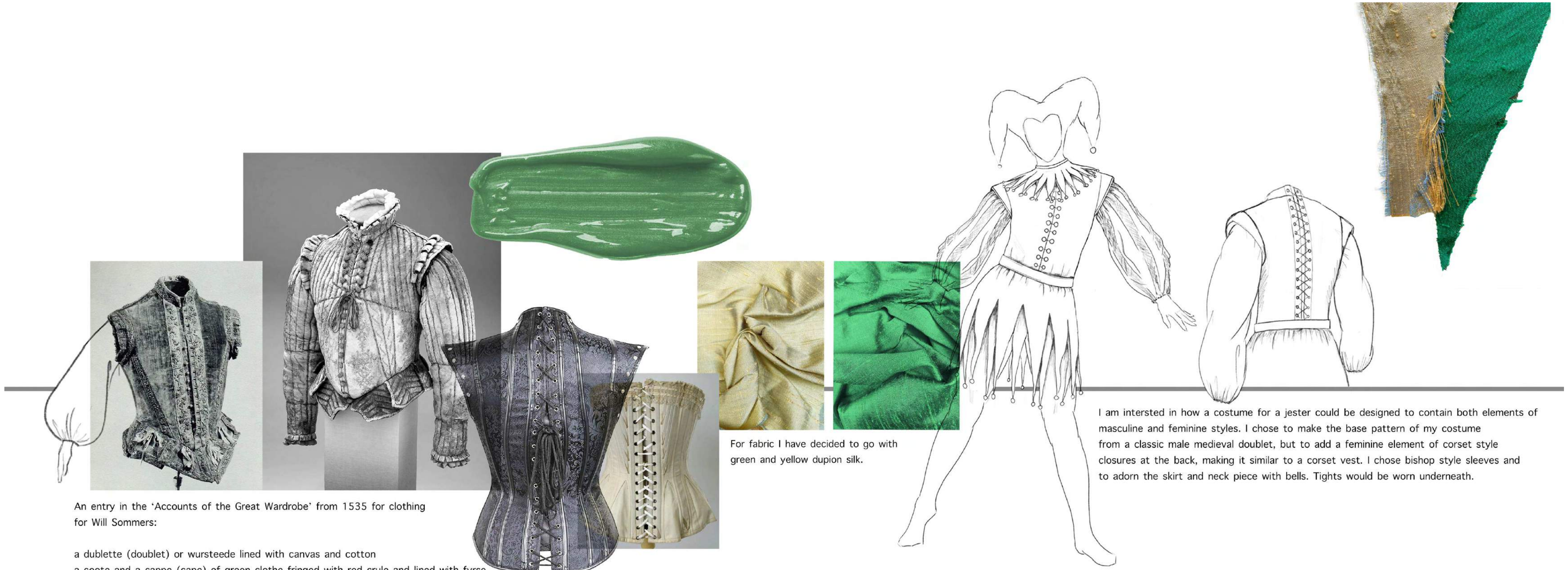
If green motley came with associations of the natural, the gleeful, and subservience to the monarch, then yellow, the second most popular colour of motley, also had its own significance. Yellow was also a colour associated with renewal—particularly prominent at Easter—again suggesting the fool played the role of rejuvenator. However, this colour also denoted treachery, indicating a more sinister side of folly. Whilst fools were loyal to their masters, their remarks could stray into the realm of treason. The use of yellow may therefore represent the contradictory, multi-layered elements of court foolery.

Beginning in motley and similar fabrics which represented disjointed mental states and indefinable social positions, the fool came to be clothed in first more noble materials (whilst maintaining unfashionable styles) and then in noble colours, materials and styles. The luxurious fabrics used in the clothing of fools (such as silks, furs, and damasks) indicate that great expense was afforded them. This change in clothing may indicate a greater affection for fools who gradually became akin to pets at the court, subservient but beloved. However, the garments which gradually replaced motley were boldly coloured, clashing with each other when worn as an outfit. This combined with the unfashionable cuts would have ensured that the fool was singled out, and almost certainly, mocked for their garish and unfashionable outfits. Therefore, whilst court fools grew to be more beloved over the course of the Tudor period, they were kept in a subservient position and were clearly distinguishable from their fellow courtiers despite being clothed in relative luxury.

Exert from: <http://www.midlandshistoricalreview.com/a-motley-to-the-view-the-clothing-of-court-fools-in-tudor-england/>



Retrato de Enano (1626), Juan van der Hamen. Oil painting

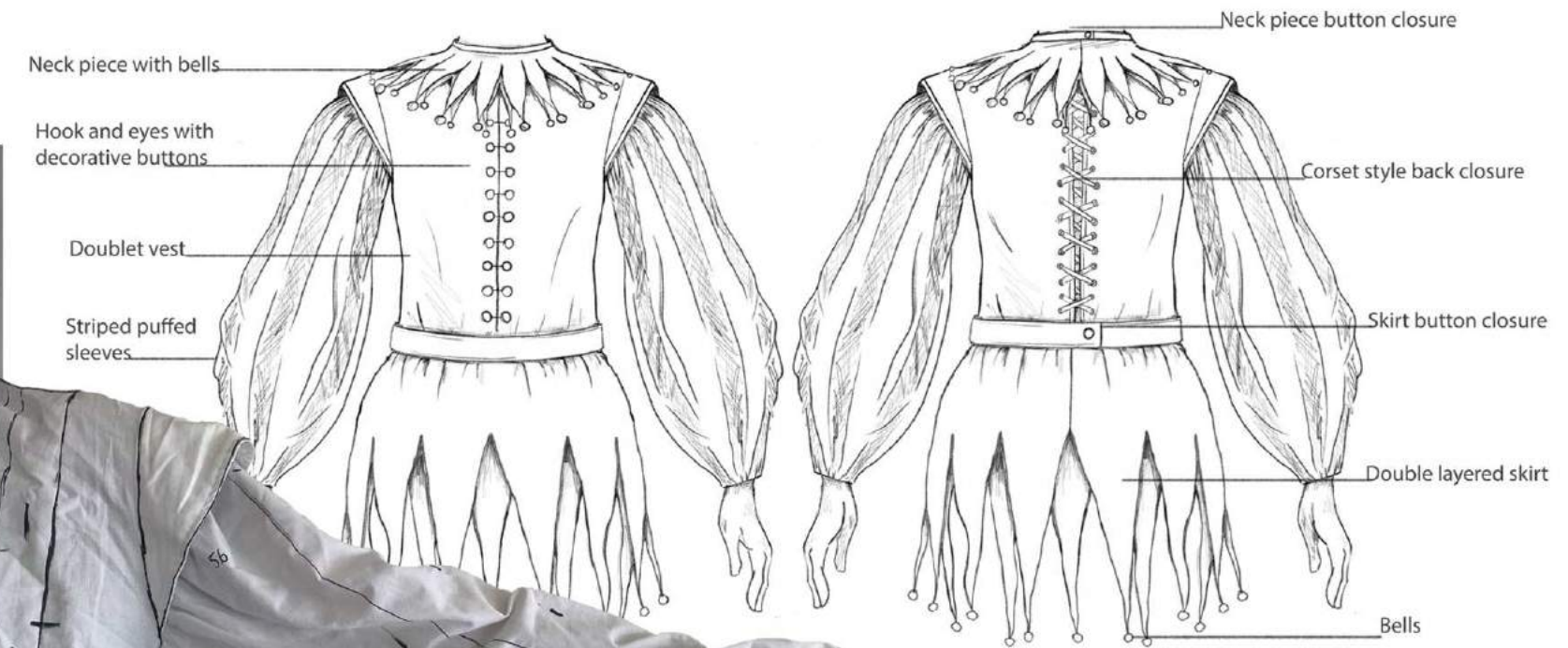
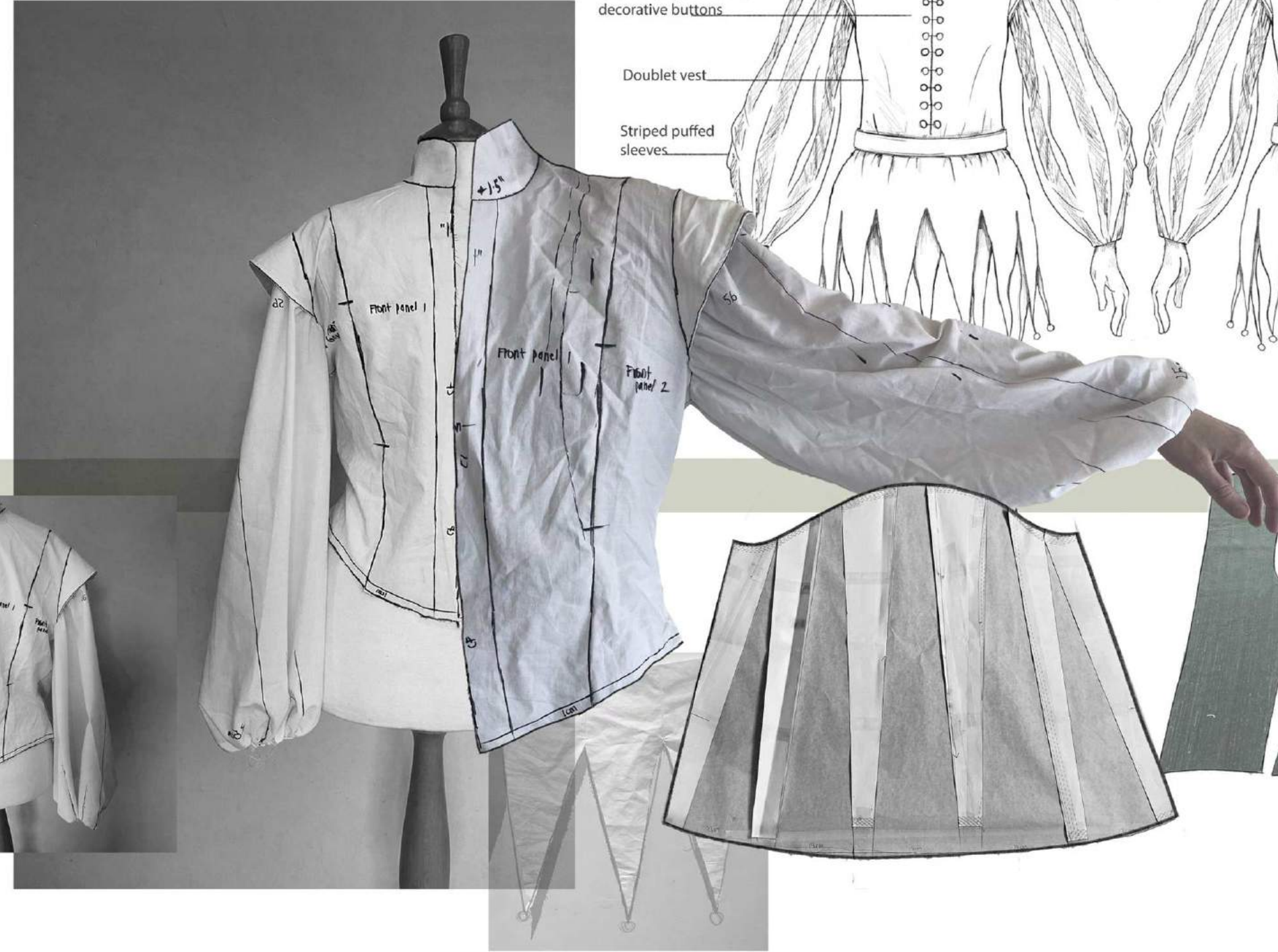
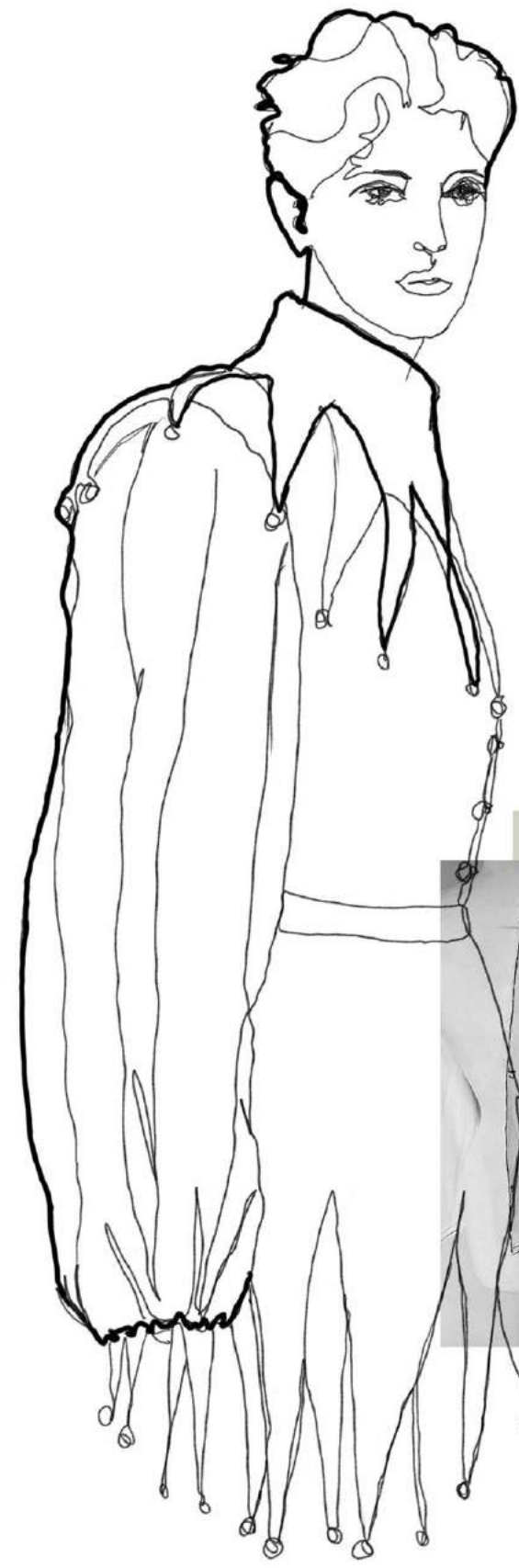


An entry in the 'Accounts of the Great Wardrobe' from 1535 for clothing for Will Sommers:

- a dublette (doublet) or wursteede lined with canvas and cotton
- a coote and a cappe (cape) of green clothe fringed with red crule and lined with fyrse
- a dublette of fustian, lined with cotton and canvas

For fabric I have decided to go with green and yellow dupion silk.

I am interested in how a costume for a jester could be designed to contain both elements of masculine and feminine styles. I chose to make the base pattern of my costume from a classic male medieval doublet, but to add a feminine element of corset style closures at the back, making it similar to a corset vest. I chose bishop style sleeves and to adorn the skirt and neck piece with bells. Tights would be worn underneath.



JESTER / Final outcome





Urban Outerwear Project

Rosie Higgins



Helen Birch



Y's Fall 2018



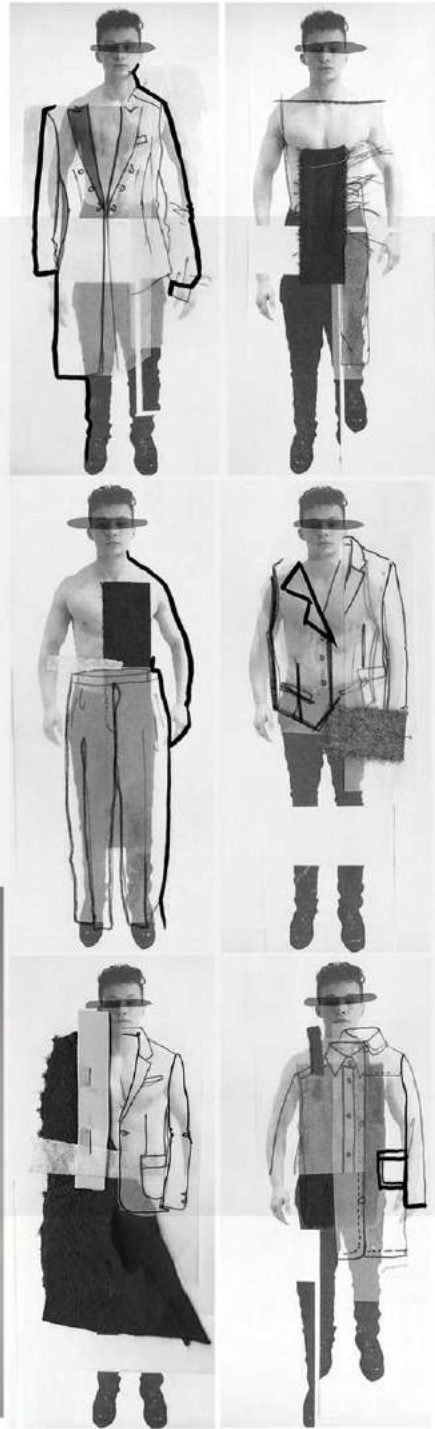
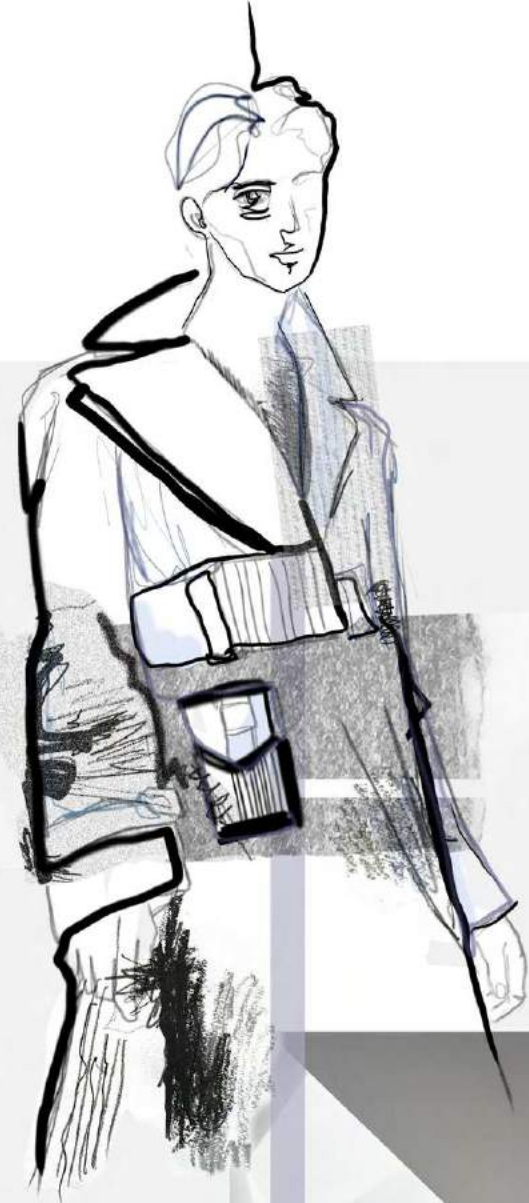
Jill Sander - Saks Fifth



Collection - Ethan Hon

Hafizuddin Ju

Caminhos de Santiago Hotel by Aires Mateus - João Morgado



This project focused on the relationship between urban landscapes and fashion. I decided to look at outerwear and how the silhouette of modern geometric architecture could inspire shapes and lines within coats.



Irgendwo Anders „Swiss Radek Brunecky

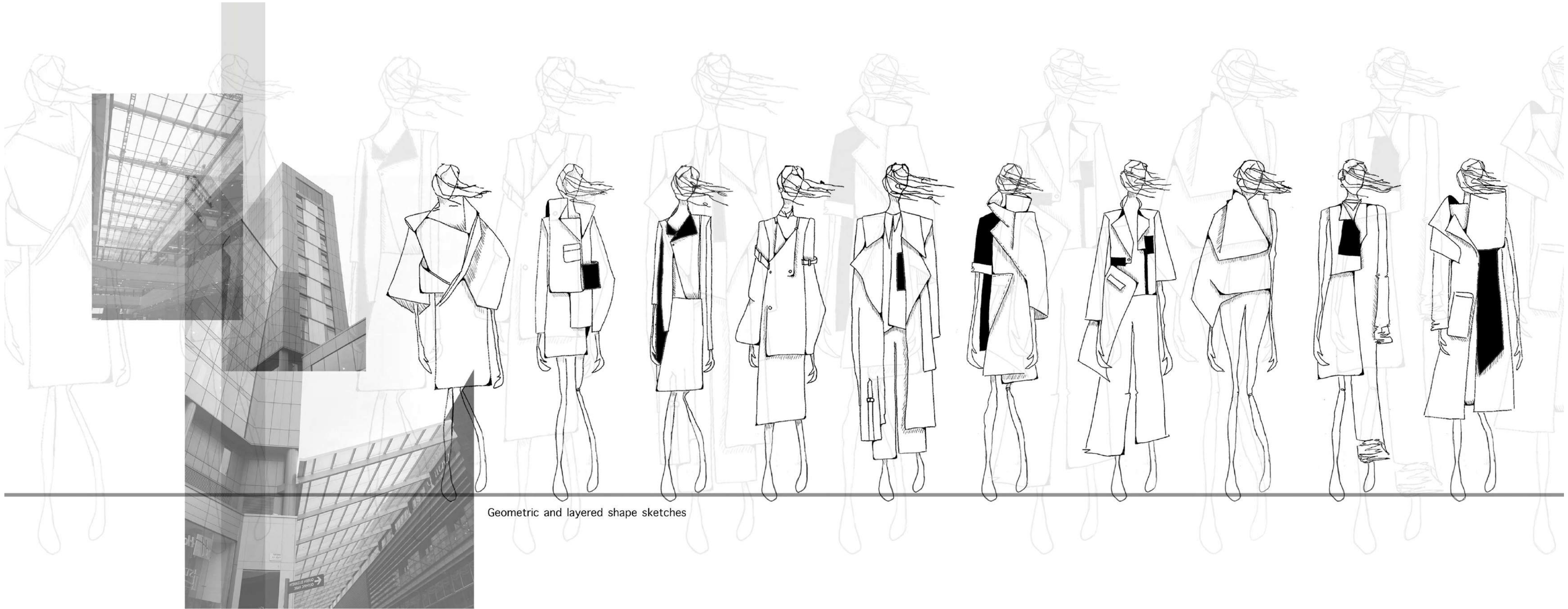


Experiments with the layered nature of modern architecture

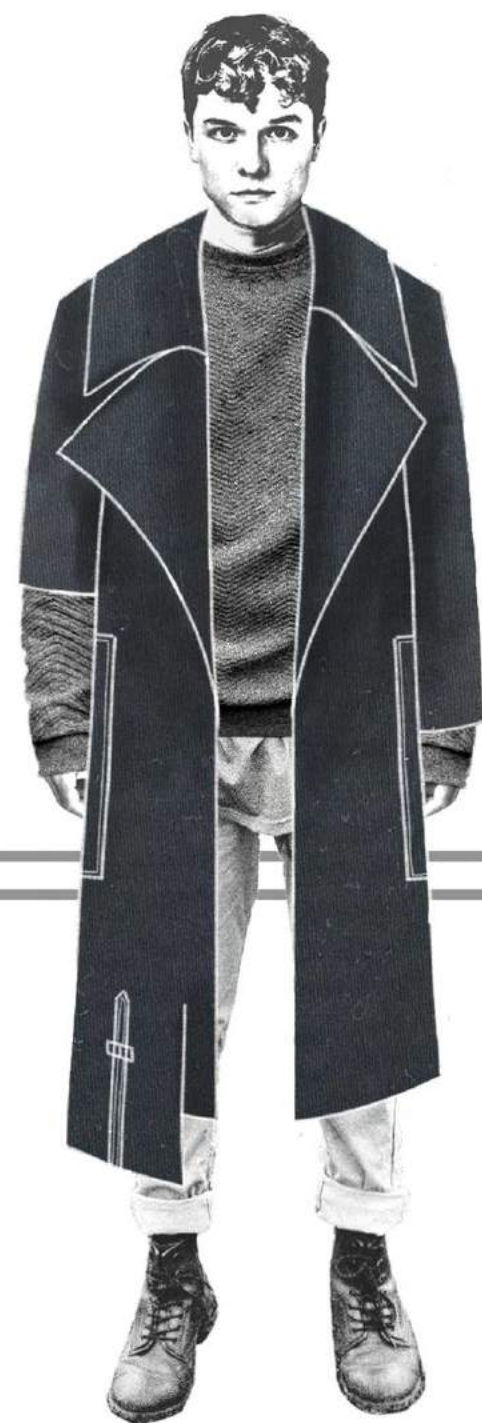


Ximon Lee 2011



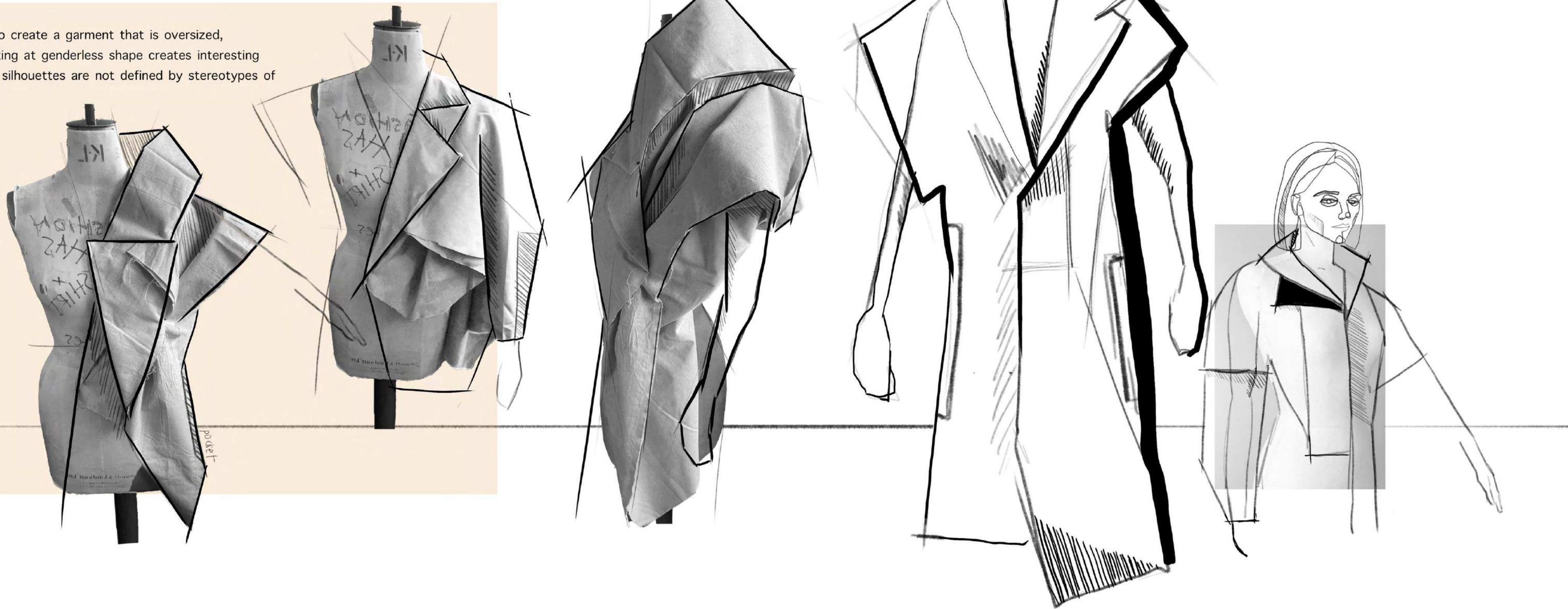


Geometric and layered shape sketches



Experimentation with how the tones and textures we see in modern architecture, such as concrete, steel, and even scaffolding, could be mirrored in fabrics.

Within this coat I aimed to create a garment that is oversized, fluid and adaptable. Looking at genderless shape creates interesting ideas of how architecture silhouettes are not defined by stereotypes of masculinity or femininity.



URBAN ARCHITECTURE / Toile

I decided to show the idea of adaptability through attachable/detachable sleeves. Inspired by the circular windows of the Cirqua apartments, I wanted to include eyelets and hoops. This created a unique contrast against the sharp geometric lines of the rest of the garment.



Cirqua Apartments, Ivarhoe, BKK Architects



Circular windows look like eyelets

Comme des garçons 2013



Large eyelets and closable hoops

Sharp lines of collar

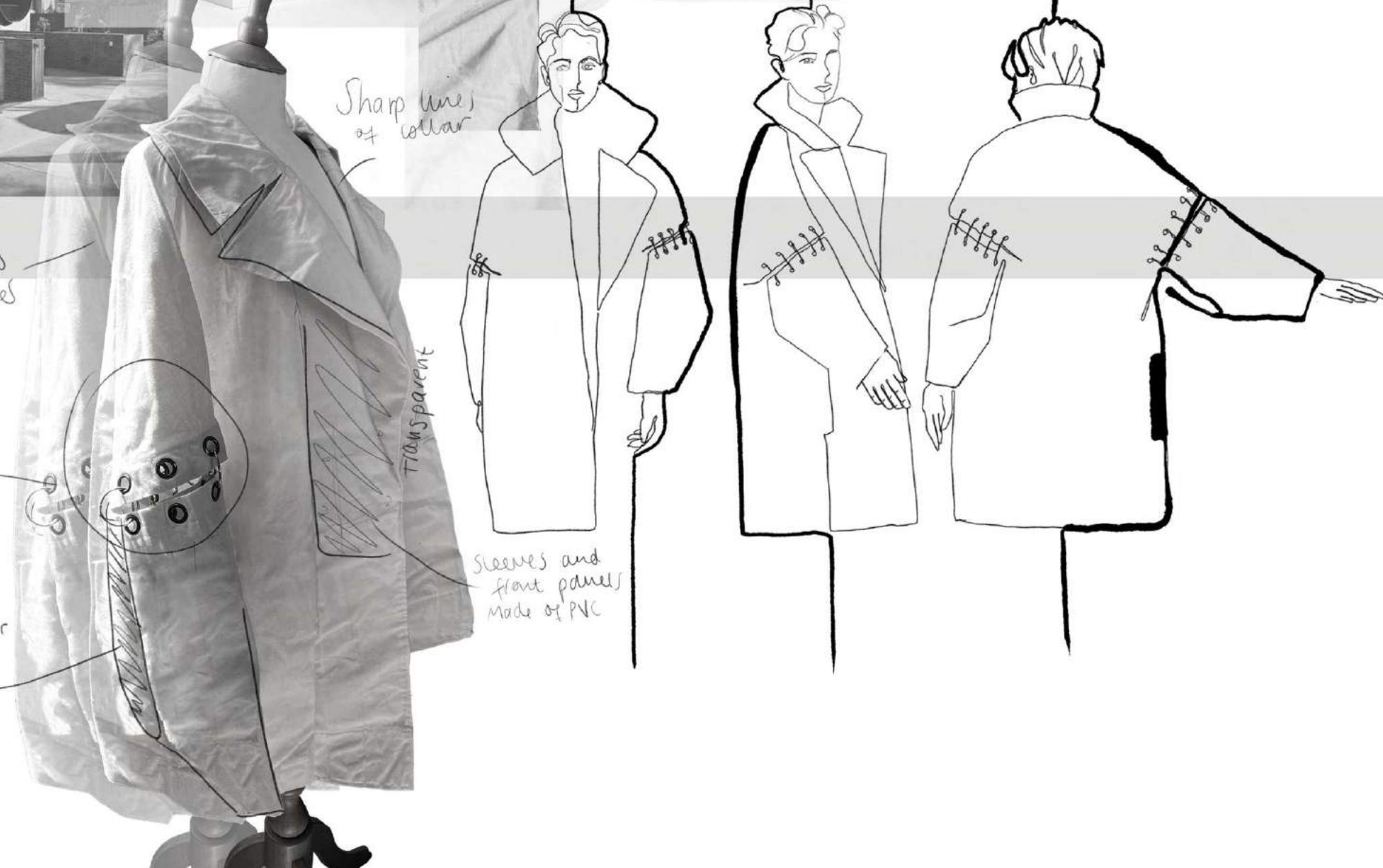
Dropped low shoulder

Detachable sleeve

Wide sleeve with gusset sewn in upper half to create angled shape

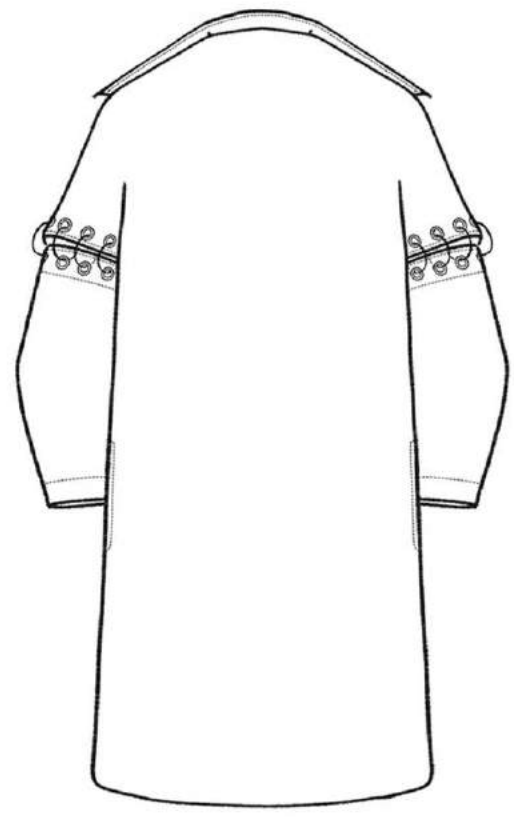
Transparent

Sleeves and front panels made of PVC





Wool and PVC with eyelets and closable hoops



I chose to create the coat out of two highly contrasting fabrics, pairing the idea of grey, concrete block walls with that of bright, sunny windows, whilst also mirroring the ideas of the raincoat versus the winter coat. The yellow PVC creates a stark contrast to the muted grey wool, not only in colour, but in the texture and transparency.



FINAL OUTCOME / London fashion week



The Wind in the Willows

Rosie Higgins

THE WIND IN THE WILLOWS / Horse

For the horse costume we already had the jacket and trousers, although the trousers needed altering to fit the actor. As well as the altering, I made horse ears, mane and blinkers to go on a hat. Wrist and ankle cuffs were made out of leather strips and hessian to imitate the hair around horse hooves. The tail was made of two wig ponytails attached to the trousers.



THE WIND IN THE WILLOWS / Hedgehog



The hedgehog was dressed in a plain shirt and checked trousers that we already had, but I was tasked with making the spikes on the hedgehog's back. I prefer to use fabrics I have, rather than buying new ones, so I decided on using a roll of stiff white heavyweight fleeceback cotton. Mixing acrylic paints and water gave me the colour I wanted so I painted 2 metres of the white cotton to make it brown. Finally I cut it into rows of spikes and sewed them onto the back of an existing waistcoat, ironing them to stick up and outwards.



THE WIND IN THE
WILLOWS / Toad



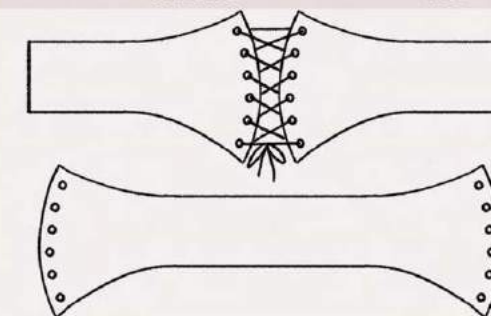
For Toad, the costumes I made were a bright green waistcoat and a driving cape. I drafted patterns from a waistcoat and cape we already had, modifying them slightly to fit the actor. The front of the waistcoat was made of green dupion silk, and the back from silk satin. The cape was made from a wool blend.



THE WIND IN THE WILLOWS / Rabbits



With the rabbits we wanted them all to be slightly different and yet still feel like a cohesive idea. I made each rabbit a skirt in the same gathered style, but in different patterned fabrics and with different lace trim on the hem or towards the bottom of the skirt. We gave each rabbit a white blouse of different styles, but on top of this they all wore matching corset belts. I made the belts out of leather, complete with gold eyelets, and made sure to sew them the sizes that would fit the waist of each actress.



The bunny ears were made of fake fur with wire in to allow them to be bent and moved, each matched to the colour of the bunny tails on the back of the actress' skirts. These ears were attached through holes in the top of the hat and ribbons were added for security and a final touch.

THE WIND IN THE WILLOWS / Rabbits



THE WIND IN THE
WILLOWS / Traveller

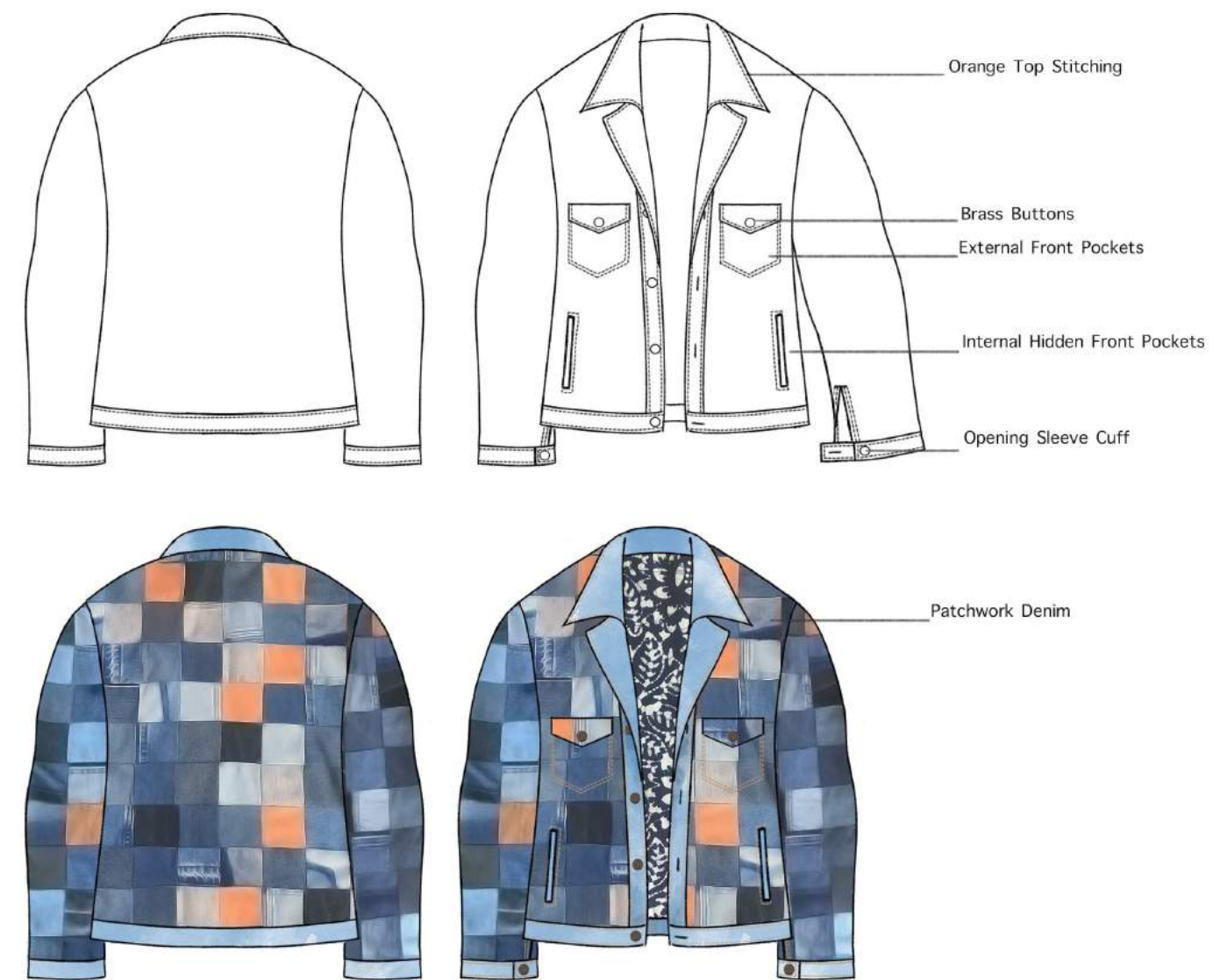
For the travelling woman, we wanted her skirt to be a mixture of clashing patterns and colours. The gathered skirt was made up of 8 panels, each a different fabric, so when she turned or moved you could see all the layers.



Personal Clothing Projects

Rosie Higgins

DENIM / Patchwork Jacket

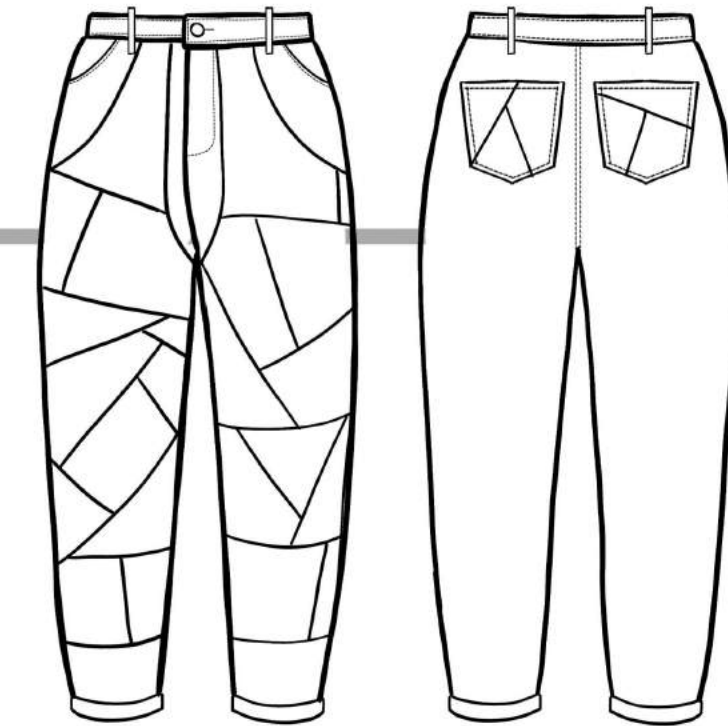


This jacket is made entirely of reused and recycled denim. I made a pattern based off a jacket I already owned and began by taking apart lots of old jeans and cutting them into squares. The squares were overlapped together before being cut into the pattern shapes and stitched together to create the jacket. I lined the whole thing with spare fabric I already owned.

DENIM / Patchwork Jeans



These jeans are made entirely of recycled and reused denim that I thrifted. I used an old pair of ripped jeans as the template for the pattern, and split the front panel into different sections to create the geometric shapes. Each section had seam allowance added before being cut out of different colours of denim and overlocked together. I unpicked the front panel off the ripped jeans and replaced it with the new colourful denim. The back pockets were done the same way and the whole thing was topstitched with thread that matched the original jeans.



Satin / Lace Dress



This is a dress I made to attend a wedding of two of my muslim friends. I needed a garment that would cover both my arms and legs, and yet still be something I was excited to wear. I set myself the challenge not to use a premade pattern, and to instead draft one myself completely from scratch. I made lots of toiles, adjusting and re-drafting as I went along, until I was happy with the fit and moved onto making it out of my chosen fabric. I decided to use a thick acetate satin for the main body of the dress, and a polyester lining for the inside. I chose a black lace for the overlay on the top with a zip installed at the back.

For the skirt, I was keen to include pockets. I chose to make a 180°/half circle skirt, using waist and length measurements to work out how large I needed to cut the fabric, and adding pocket bags into the side seams. I was incredibly happy with the result.

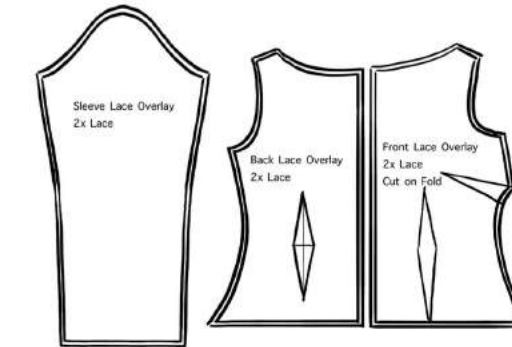
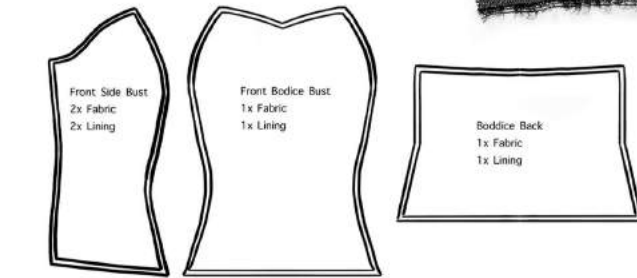
Zip back closure



180°/Half circle skirt



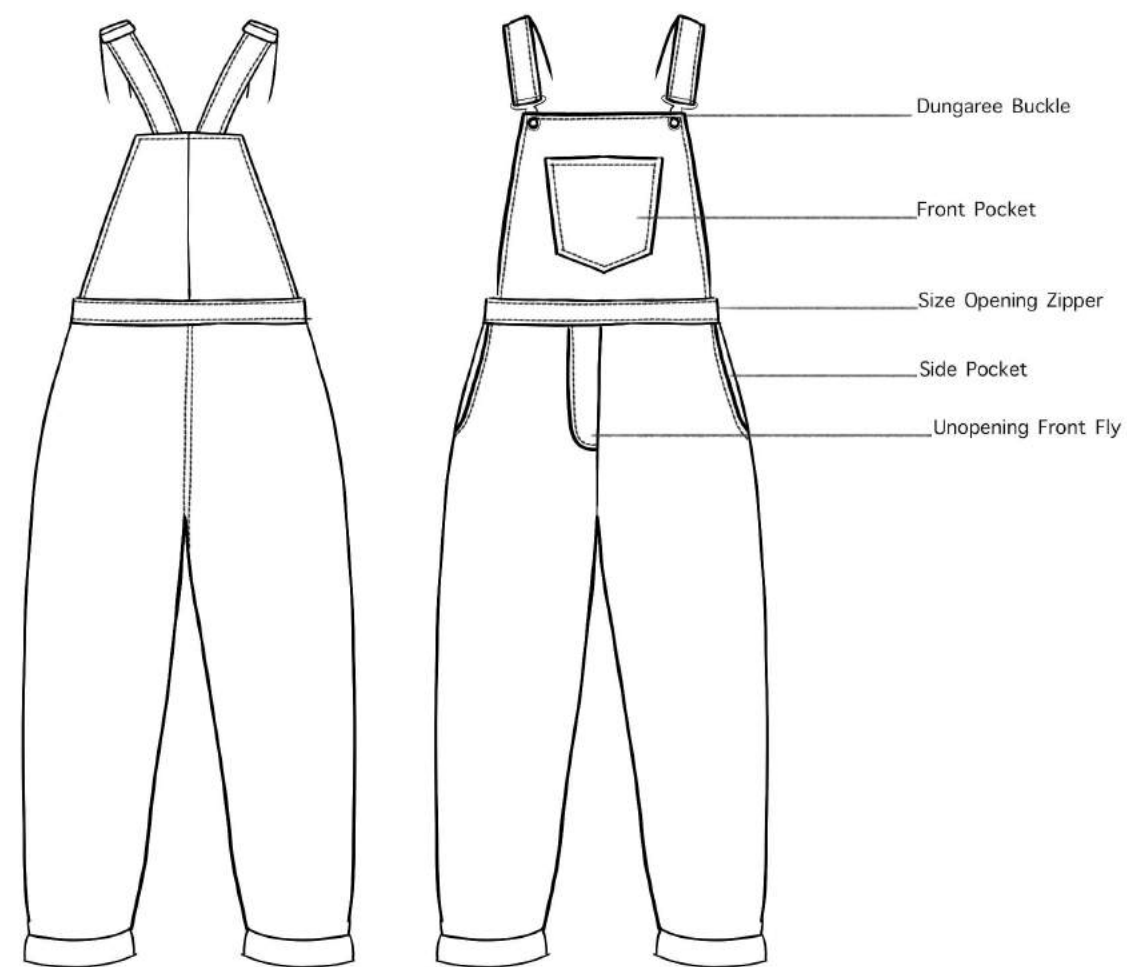
Lace overlay covering bodice



Hidden pockets in seam



DENIM / Dungarees



This pair of dungarees is made entirely from recycled denim. By taking apart old jeans, I chose denim that matched and began constructing the overalls to fit me. The buckles and brass buttons were taken from an old pair of dungarees I had and a zip was installed in the side.



An Inability to Connect

·Why do we not want to connect? ·How do we refuse connection? ·How do we show this to others? ·A feeling of vulnerability? ·Wanting isolation? ·Why do we feel the need to self-protect? ·Why do we detach ourselves from others? ·Do we distance ourselves from others in order to feel safe and secure? ·Is there a lack of connection in our society?

Rosie Higgins



2012 CSM White Show



Vitória Santos



Craig Green

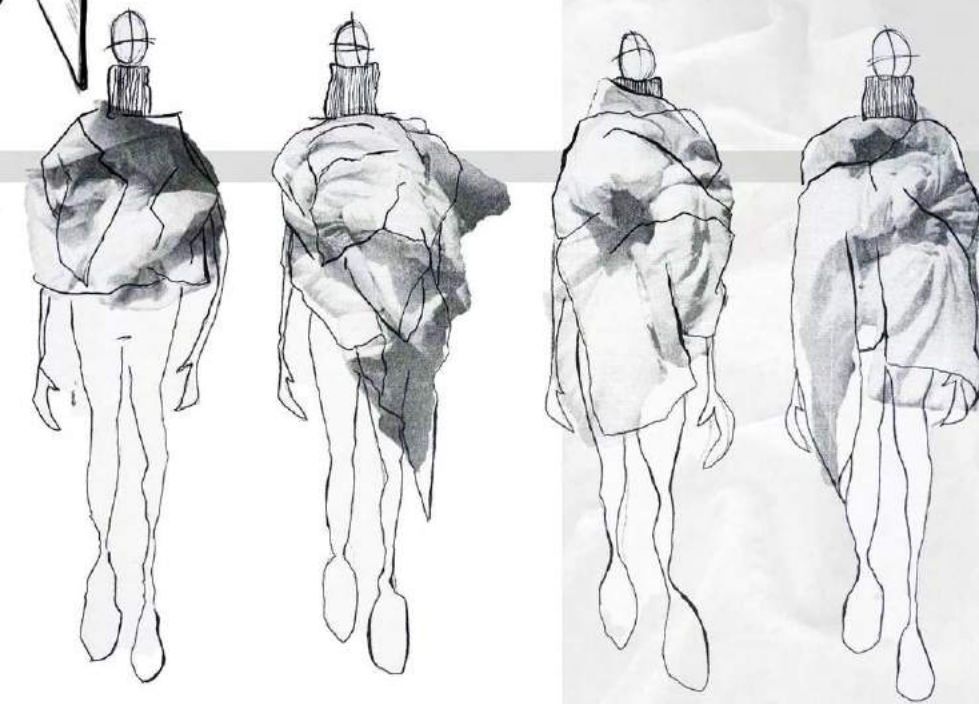
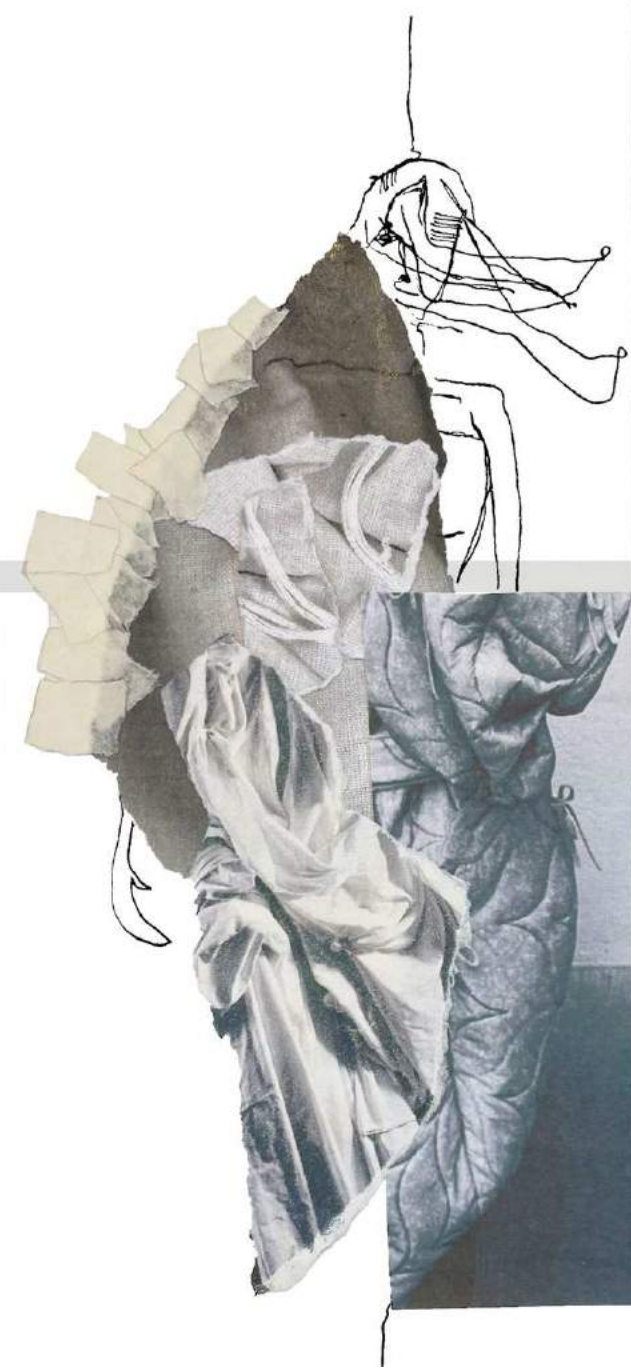


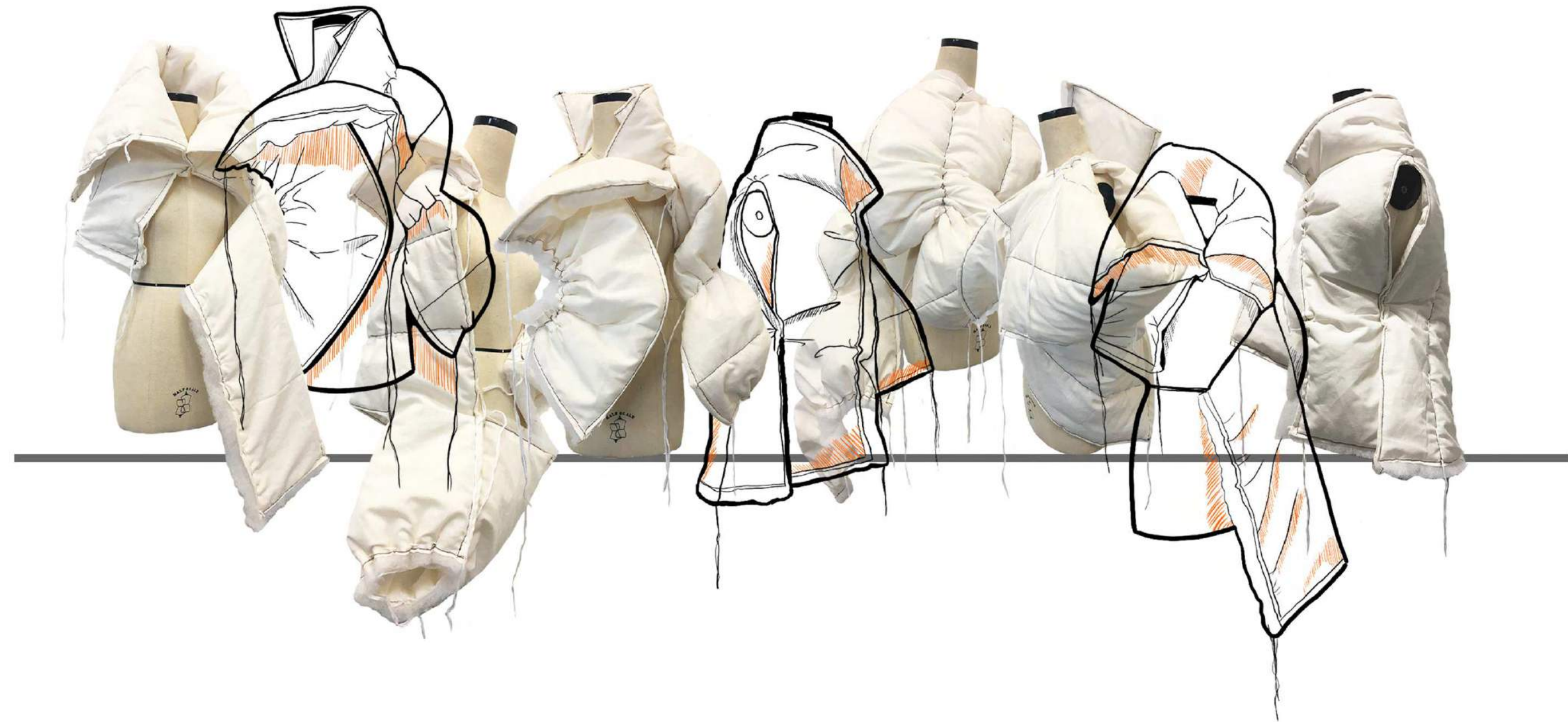
Heidi Bucher

Svetlana Zadiraka

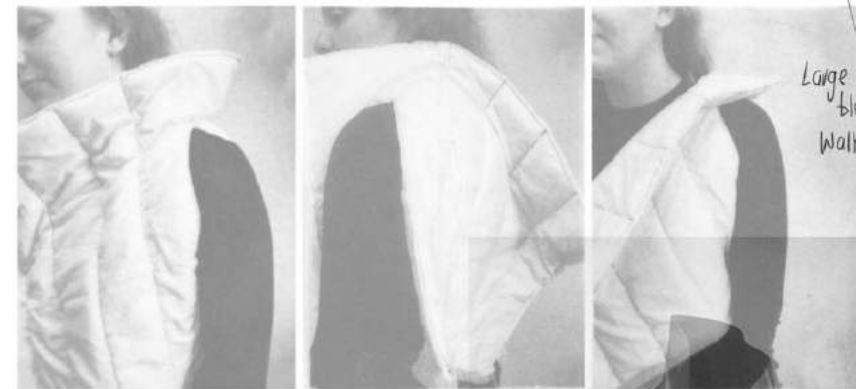
The idea of a lack of communication is often a psychological thing. How can this be portrayed through fashion and wearable art? I started here by thinking of places I go to when I don't want to connect with anyone, or when I need self-comfort.

Bedding is a common source of comfort with the idea of the thickness of padding giving protection, keeping the wearer safe and keeping others out.





I played with the idea of wearable protection. By covering certain parts of the body we give off the message that we don't want to interact. Large sleeves, collars or hoods could portray this.

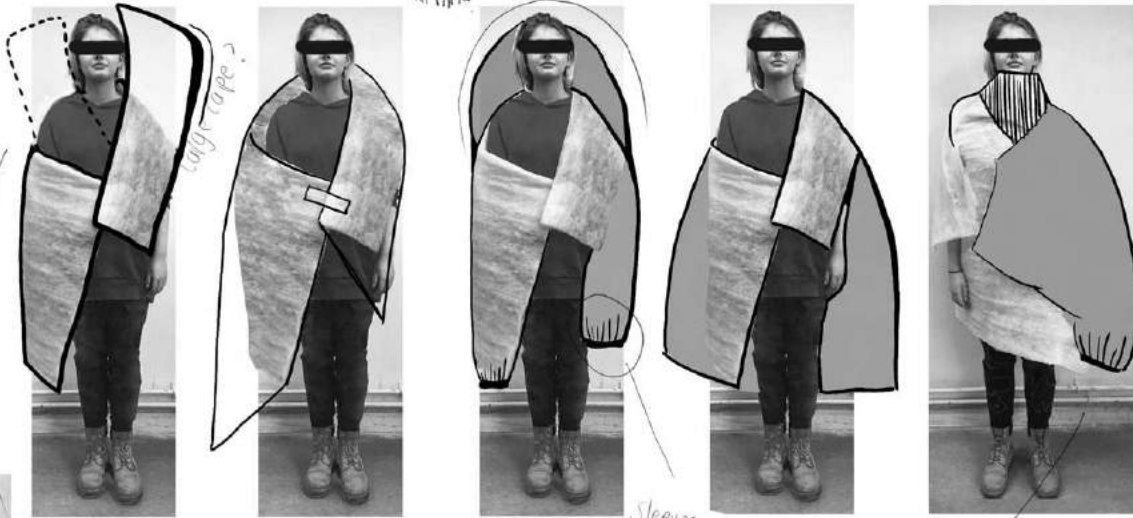


Large (wall like?) blocking sides. Walking wall?

High neck to keep people out

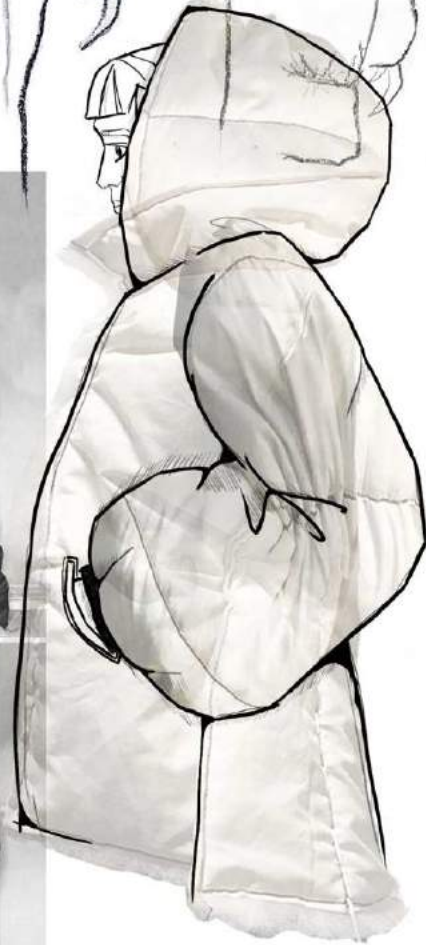
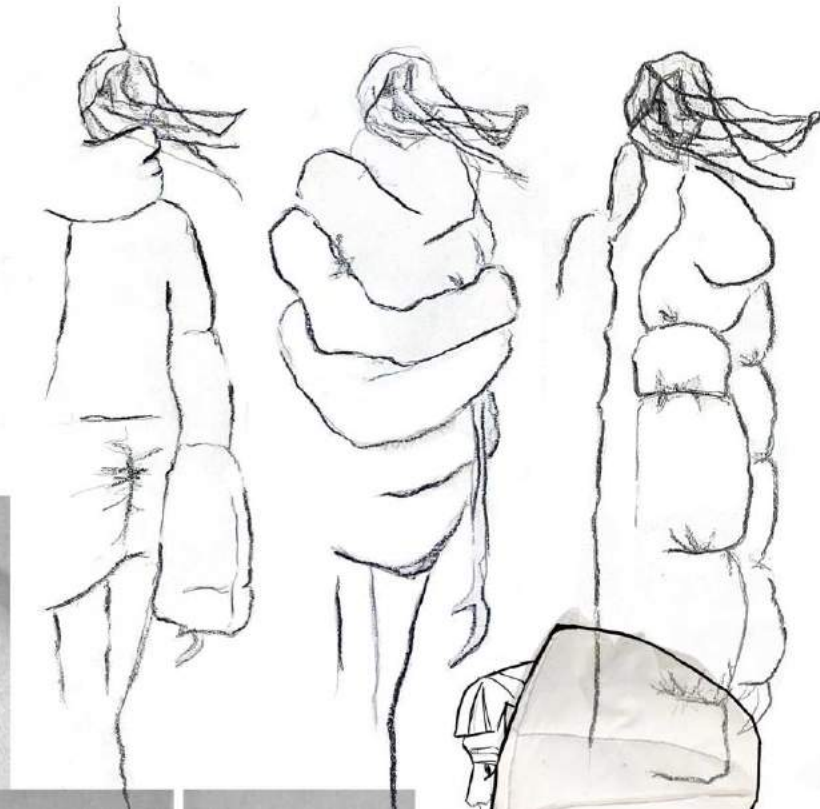
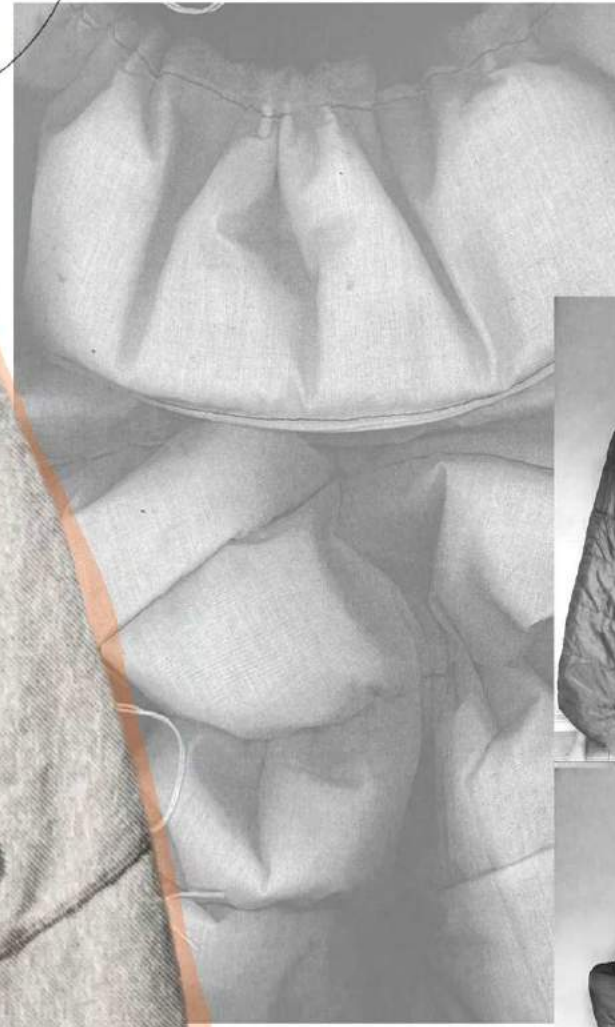
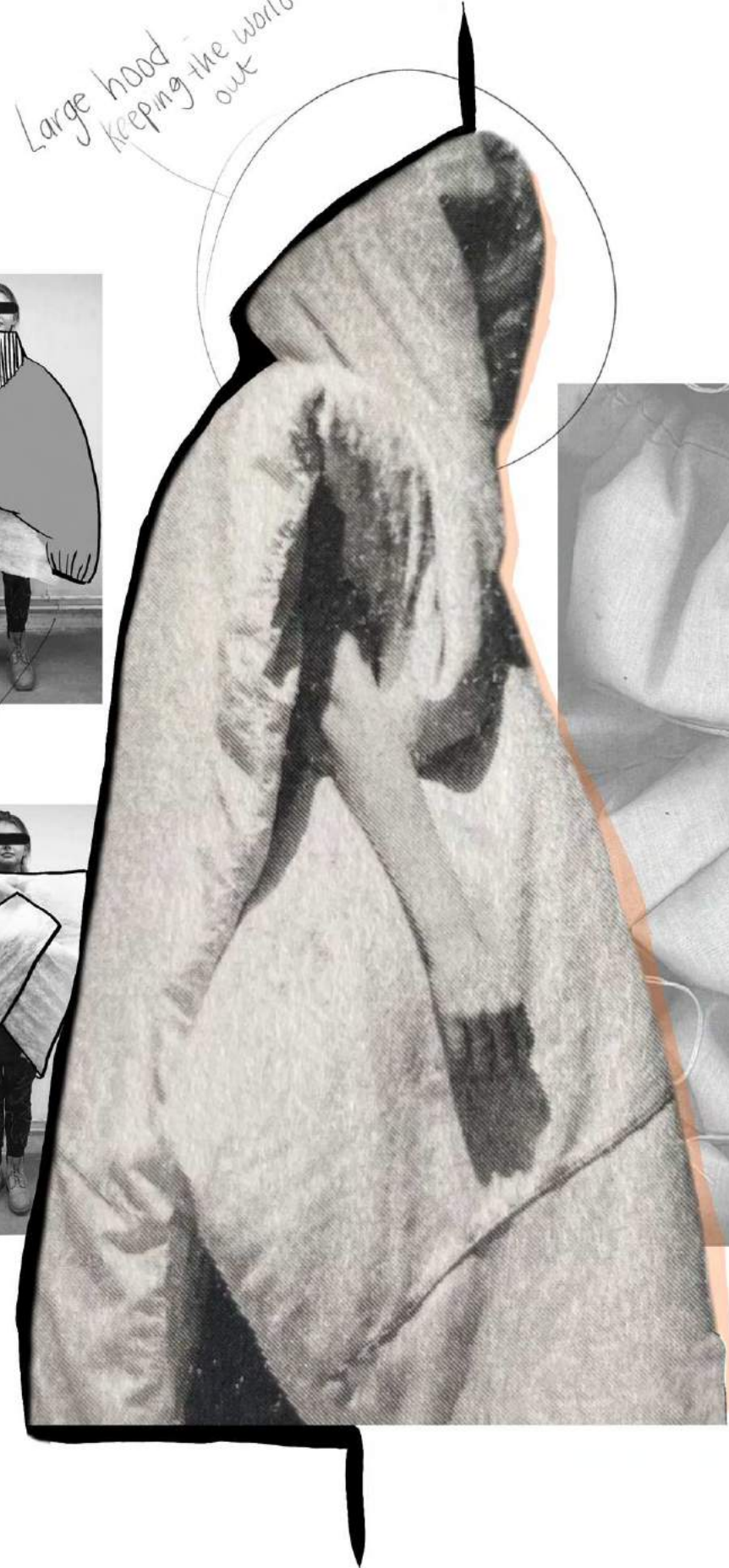
Sleeves covering hands - can't shake hands with people

Huge shoulders and arms / hands covered



Stop people communicating with you from behind

Large hood - keeping the world out

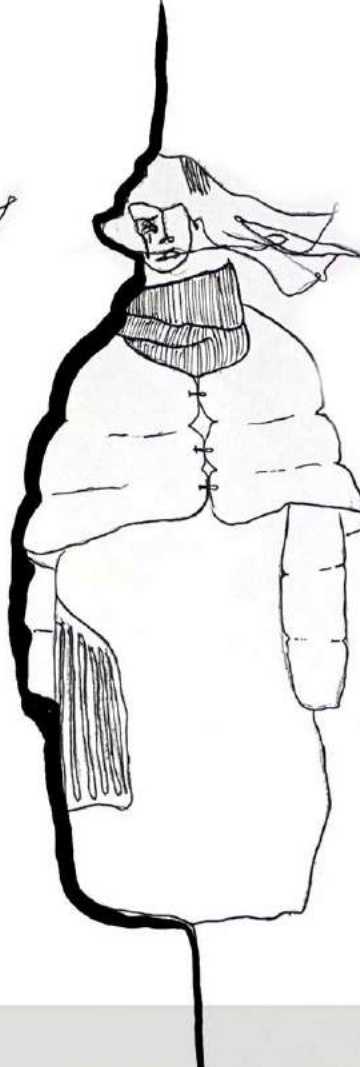
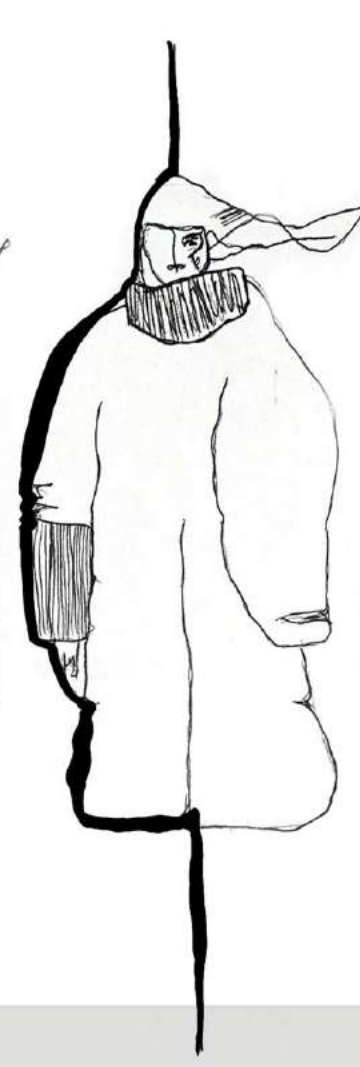
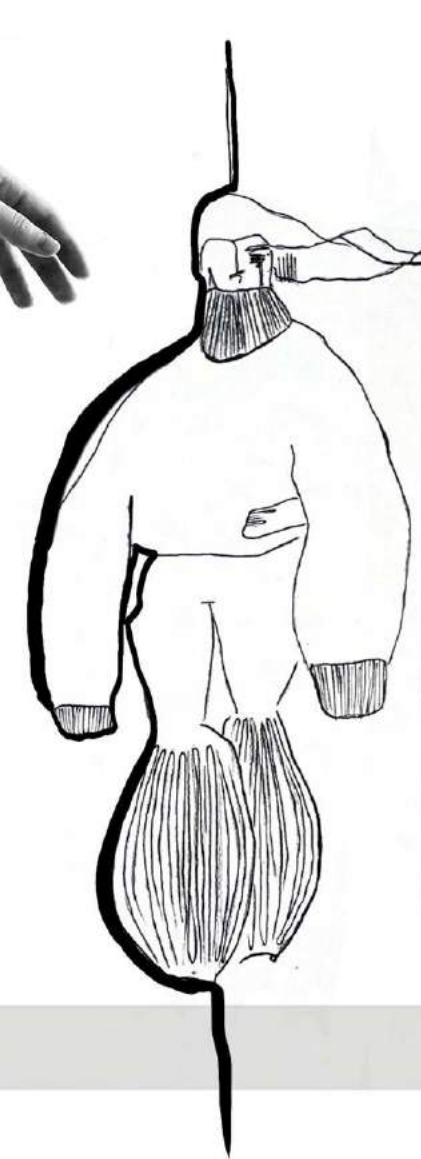


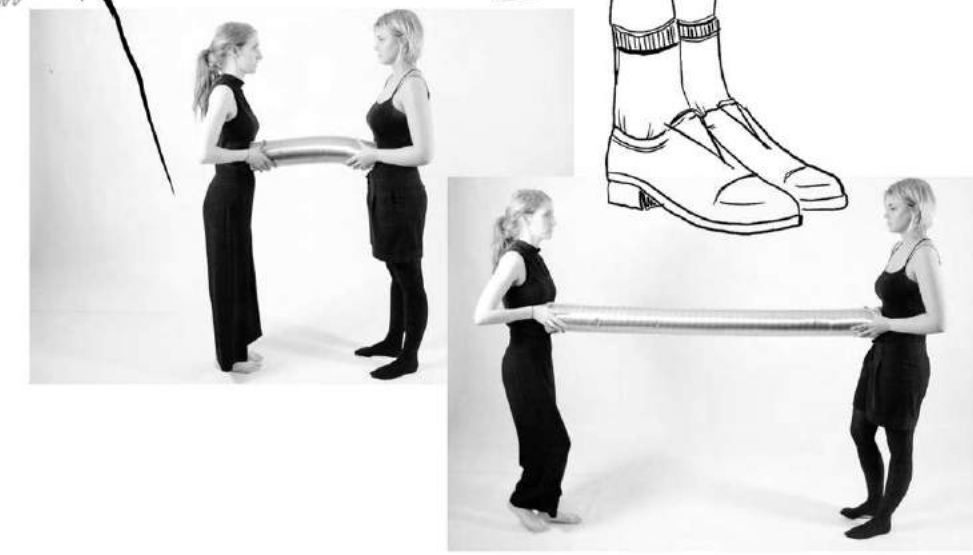
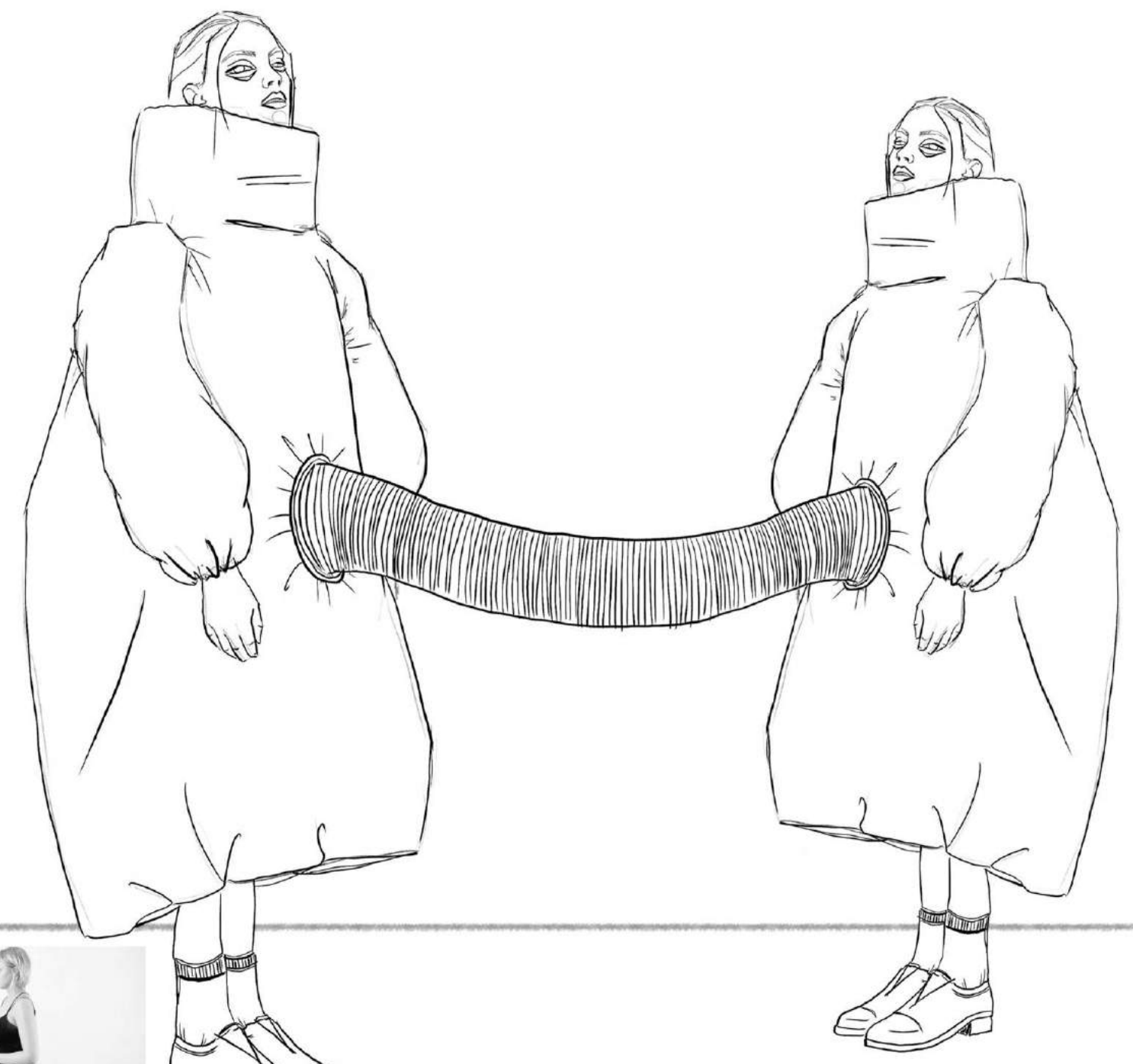


Expanding foam experiments



I looked at the idea of expanding clothing with air or foam.
How could clothing expand to create a space between the wearer
and another human being?





I was interested in continuing to look at the idea of expanding with concertinaing. Items such as piping and tubing create a different dynamic in the way they are able to expand and shrink, and this idea could lead on to expanding clothing such as hoods or sleeves. Looking at the idea of forced connection within a garment also plays with the notion of being unable to disconnect, and the reliance on another person for basic human movement.

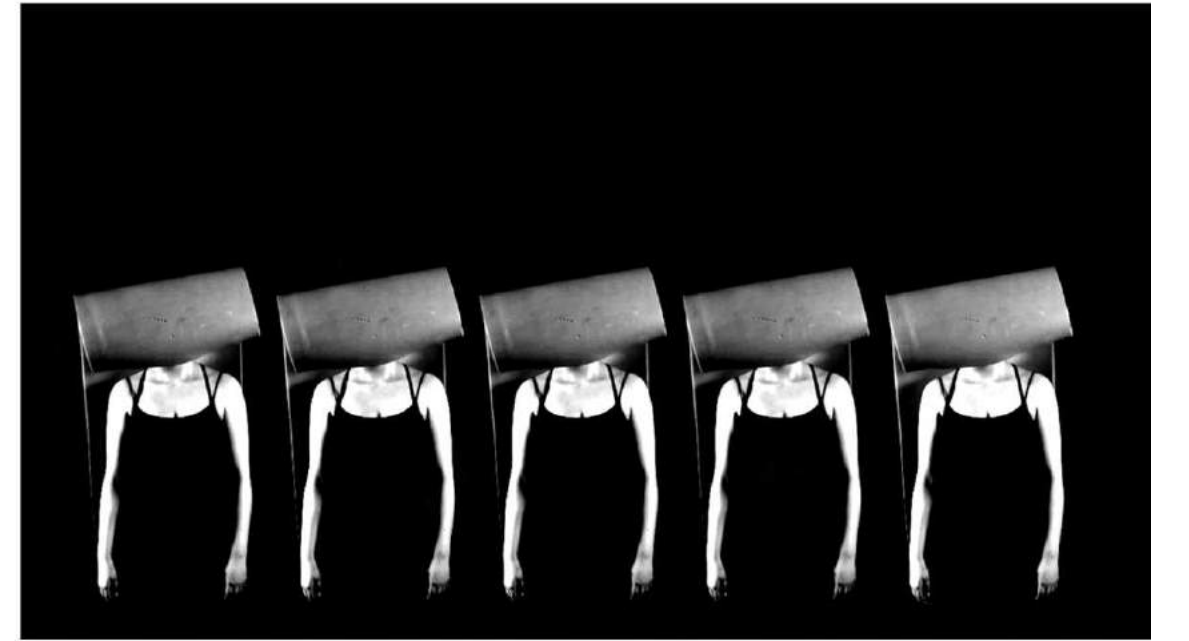
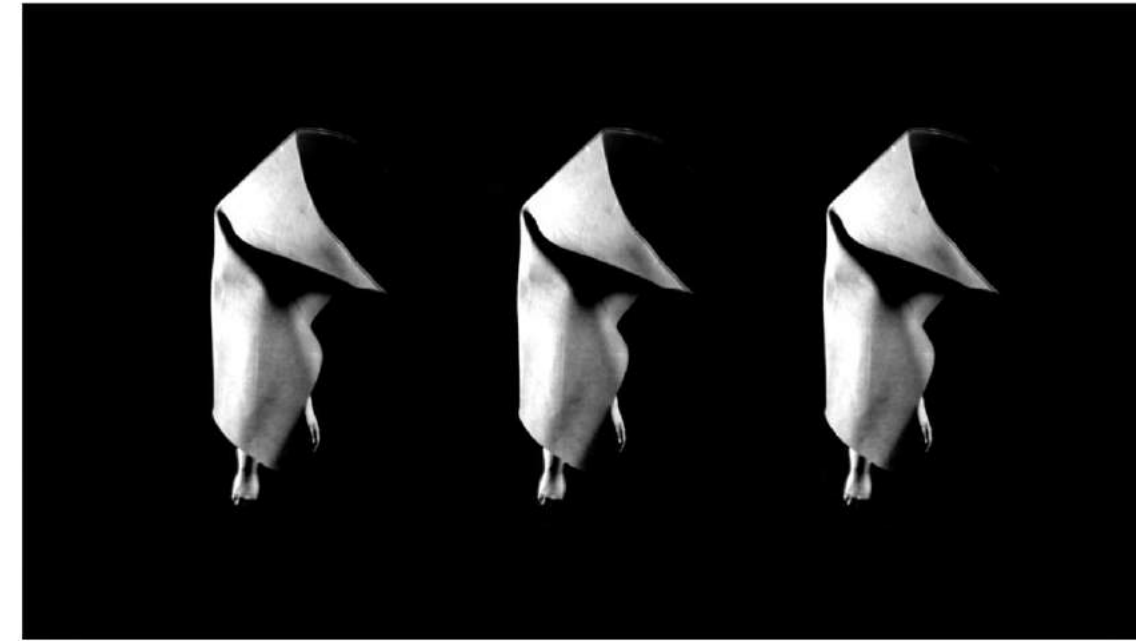
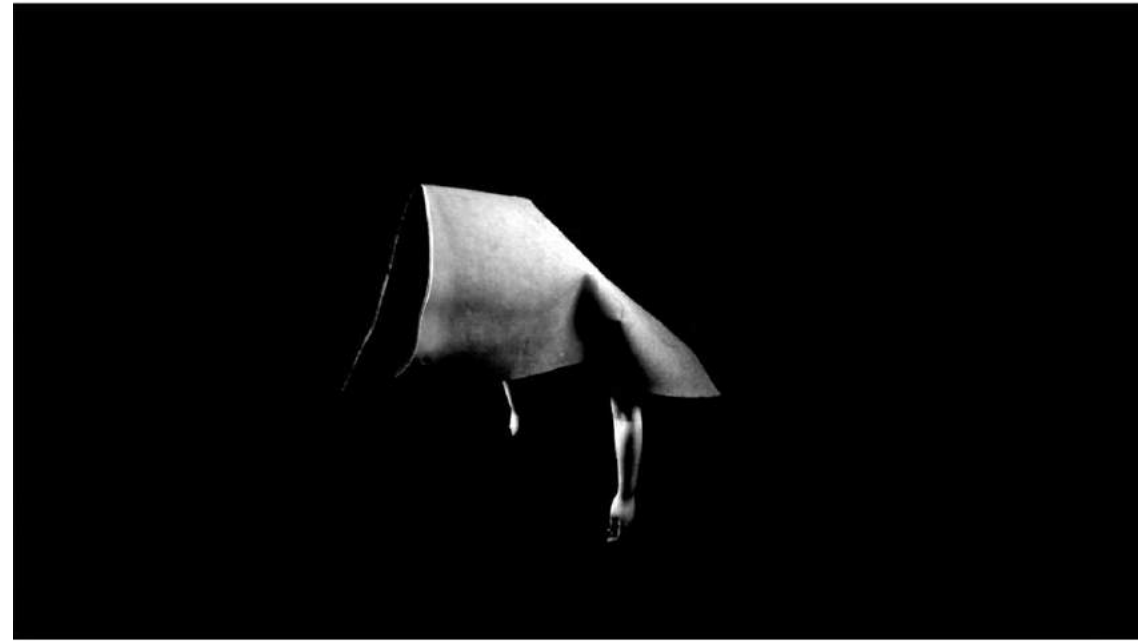




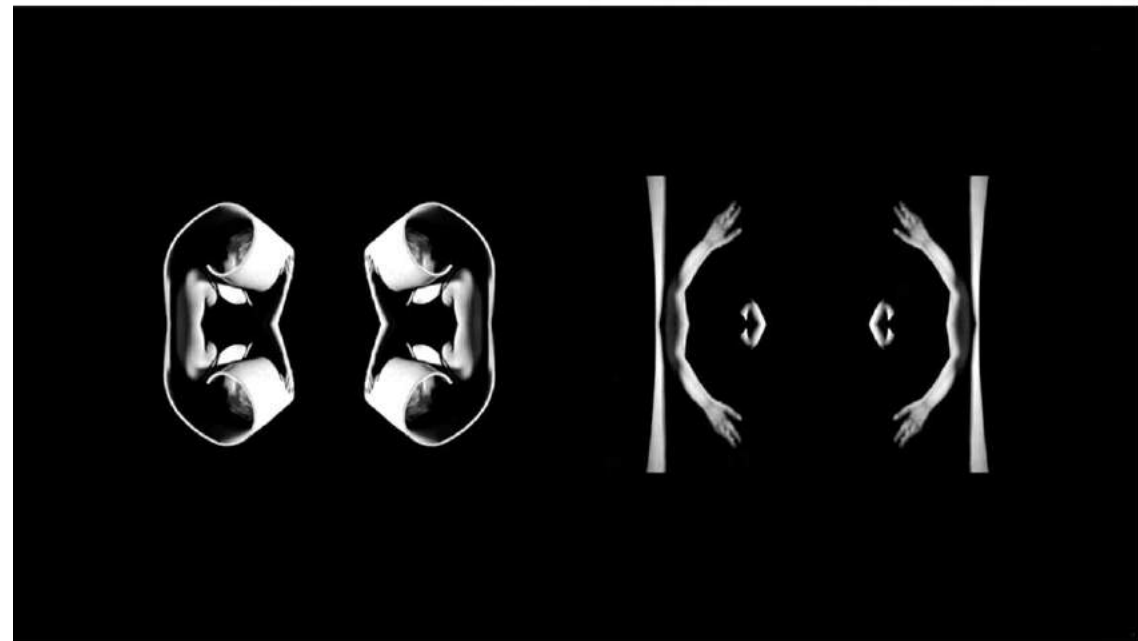
FINAL OUTCOME / Video

I decided to present my final outcome using videography. I wanted to experiment with shape and silhouette, using objects that were present in modern life, focusing on how these shapes interacted with the human body and could be used to limit or stop connection. I wanted to look at how the more we limit things such as movement, sight and touch, and therefore our ability to connect with others, causes us to become almost inhuman. By losing the very basic things needed to connect with one another we therefore deprive ourselves of our humanity.

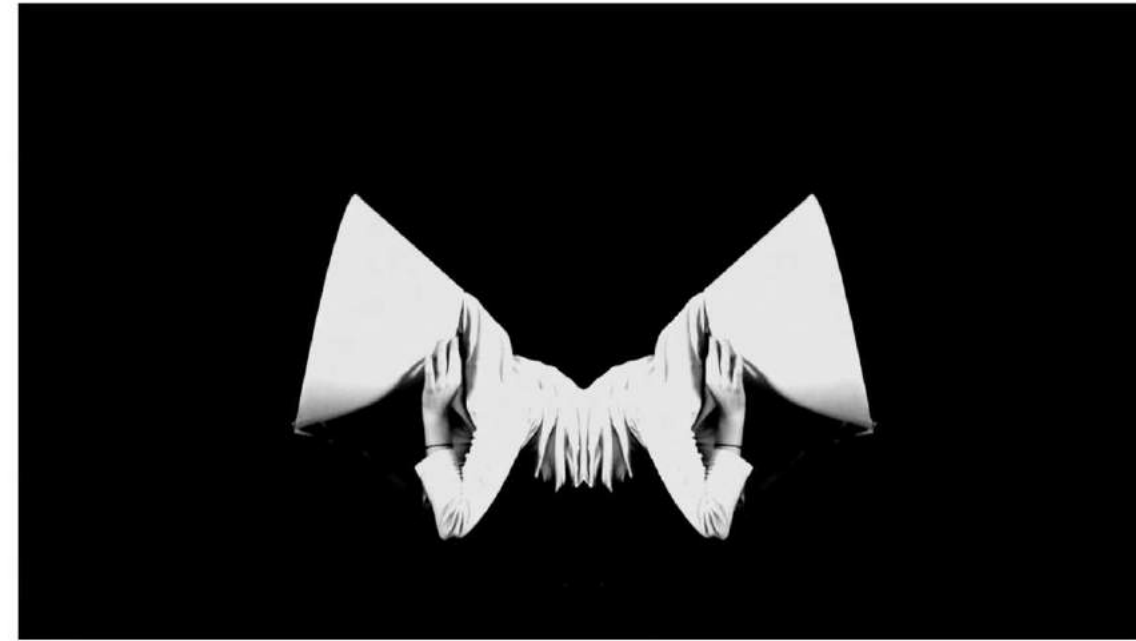
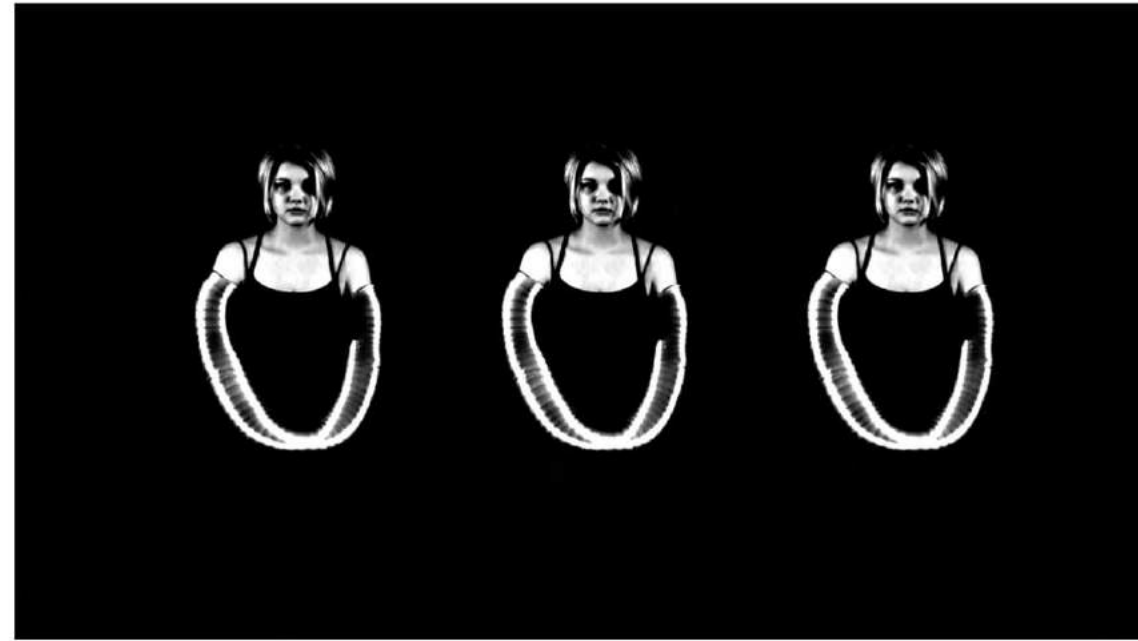




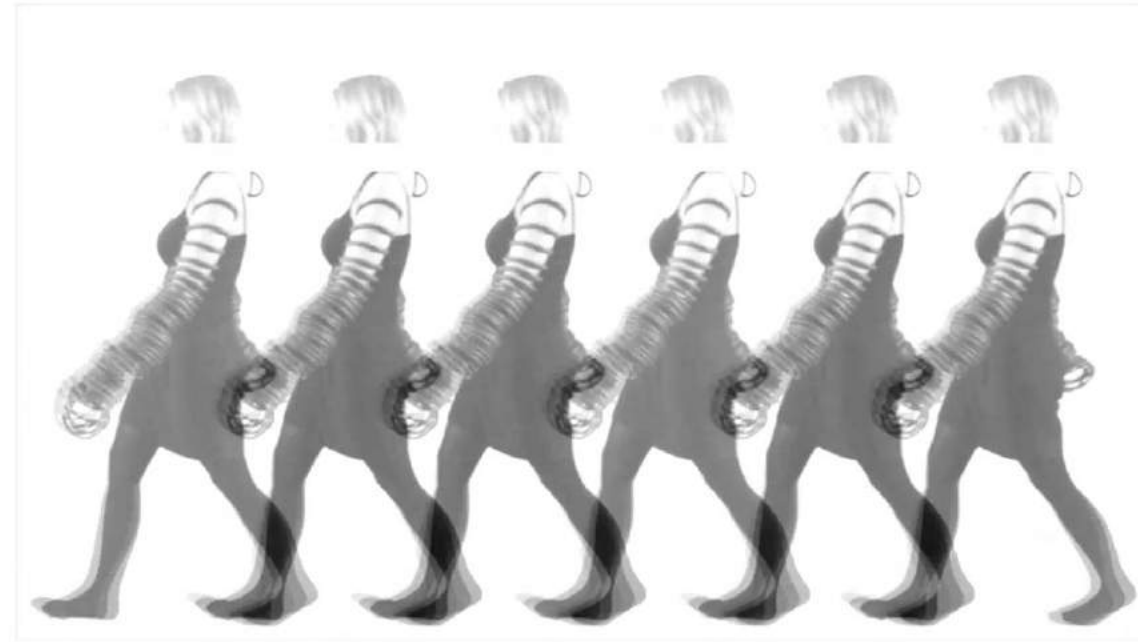
Final Outcome - Fashion Film



<https://www.youtube.com/watch?v=nkPXAUv7Yw>



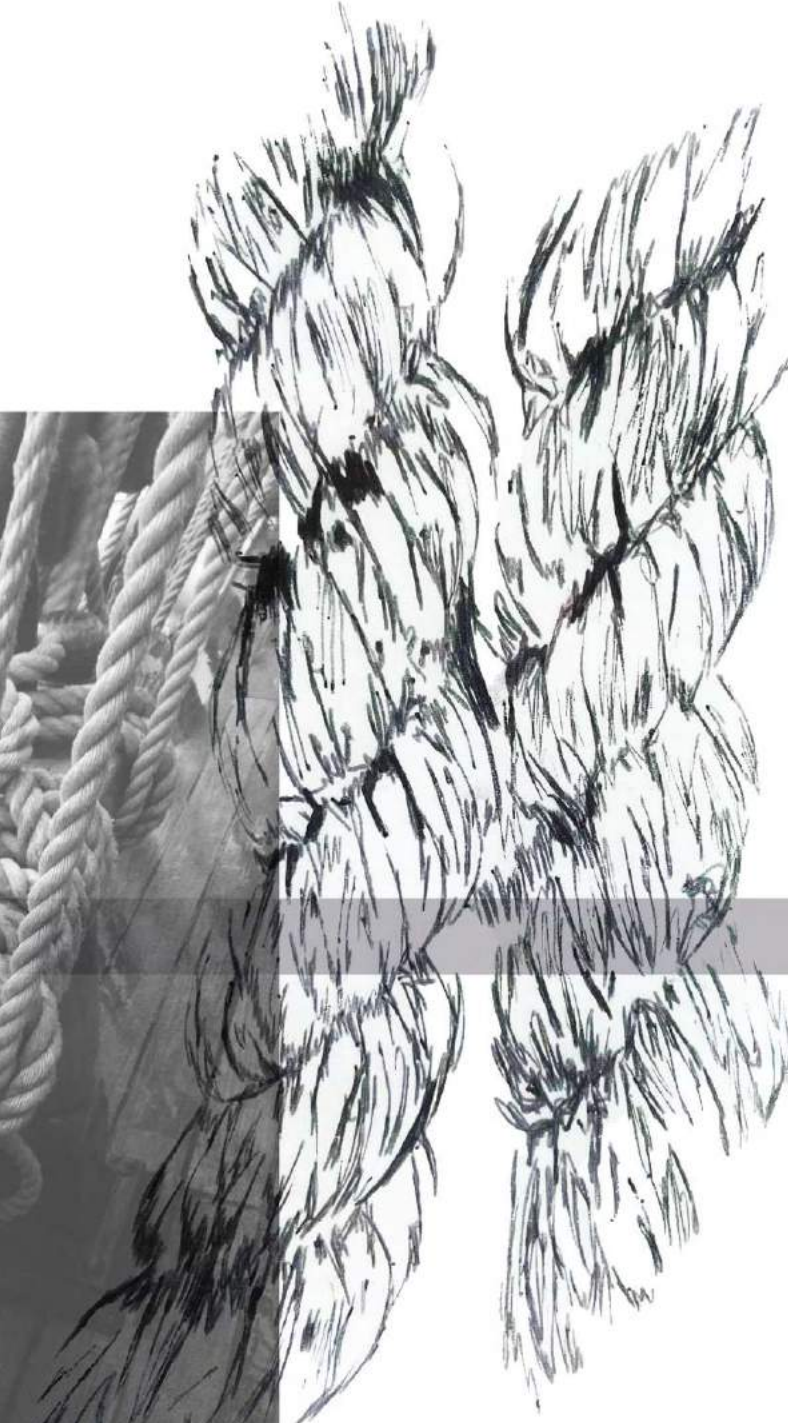
Final Outcome - Fashion Film



Ocean Project

Rosie Higgins

I visited a boat called the Cutty Sark in London and was inspired by the ropes and awning on the ship. The dusty colours of the ropes worn down over time reminded me of the beach and sand, and also made me think of the relationship that boats have with the ocean, for travel, exploration and fishing.



Dana Barnes



I began by arm knitting with rope, thinking of how the sailors would have pulled in the awning. Using my arms as the knitting needles reflected the manual labor of the boat men.

Creating a repeat pattern out of this reminded me of weave and knitwear designs in clothing.



Knitted clothing under a microscope





I visited the beach and was inspired by the colours of the moss and algae on the rocks. The orange tones created a stark contrast to the dark, muted rock.



Knotting with thick fibres such as rope, leather and cotton drill, related to the sturdiness of the ship awning and the hardiness of the men who would work on these boats.

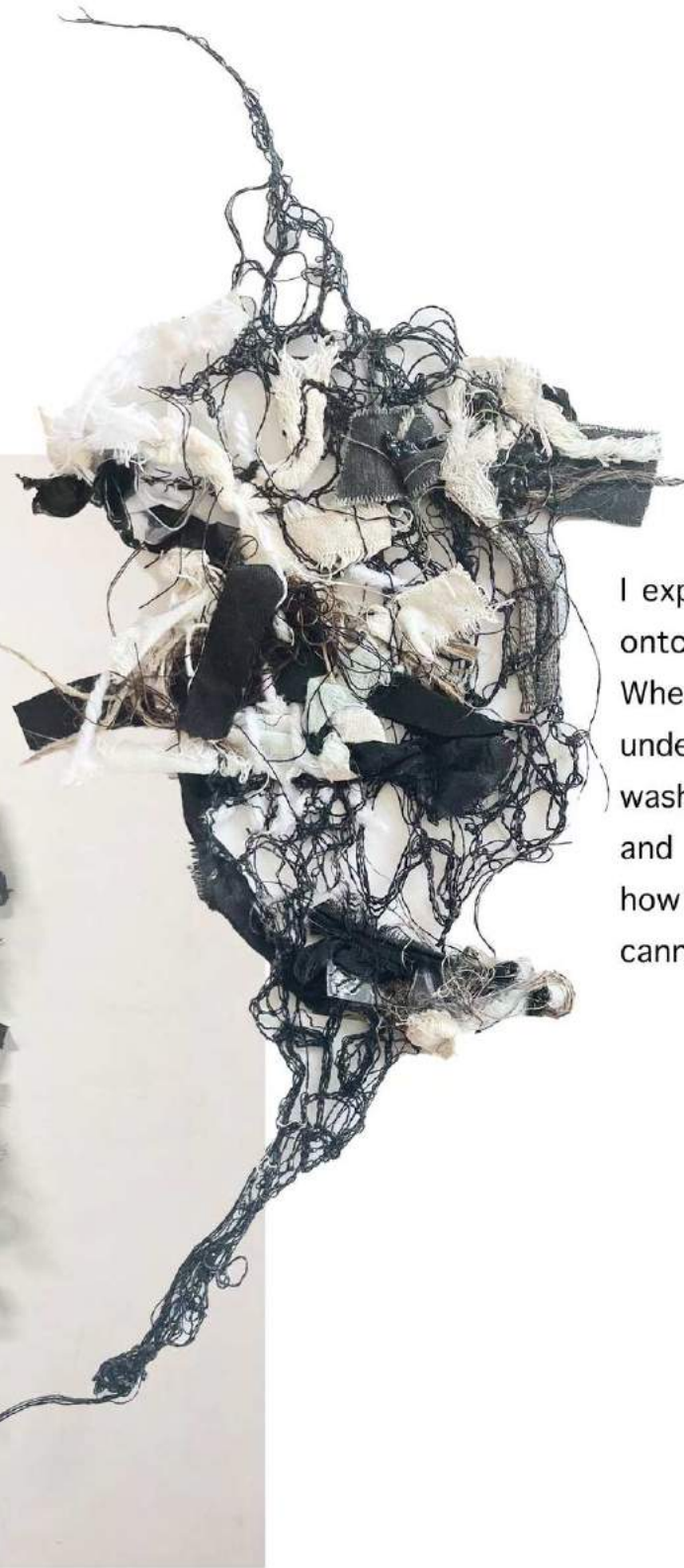
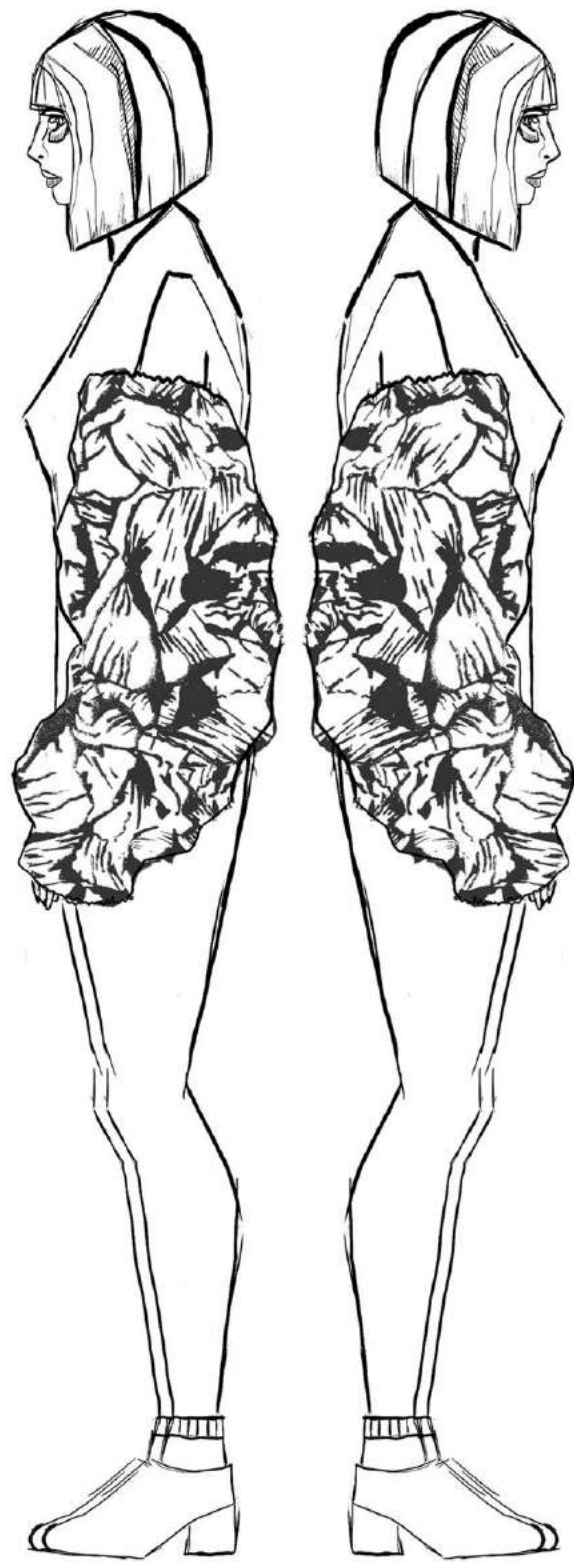


Old photograph of a fisherman in Birsay Orkney Islands, Scotland



Weaving and knotting using cotton, leather, and twine. Adding in plastic represents the plastic pollution in the oceans, but by mixing it into the sample it makes it less obvious - signifying how we ignore the issue.

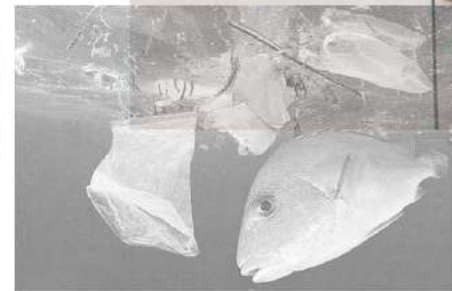




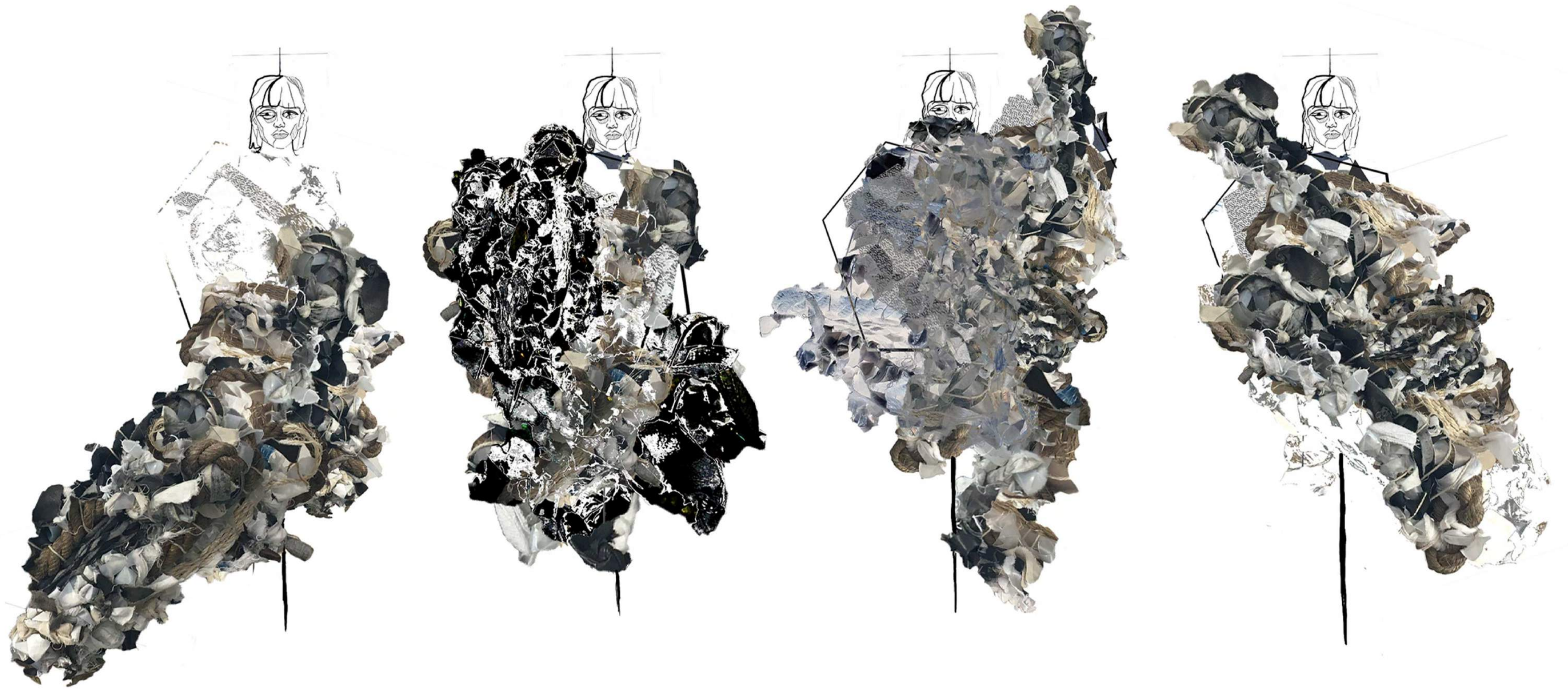
I experimented with stitching onto water soluble fabric. When the fabric is run under water it dissolves and washes away, leaving the thread and cotton behind. This signifies how the trash in our oceans cannot just wash away.

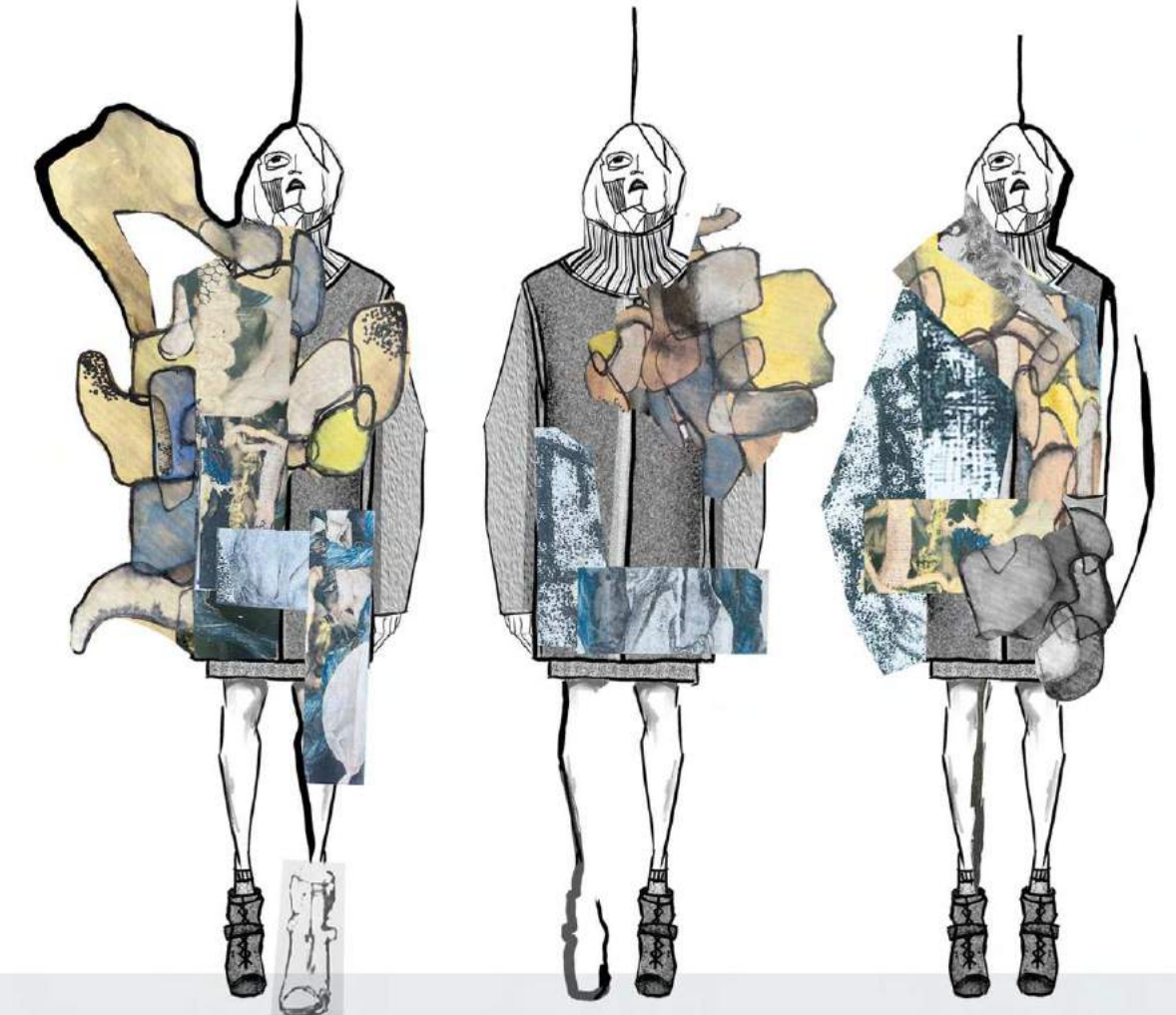
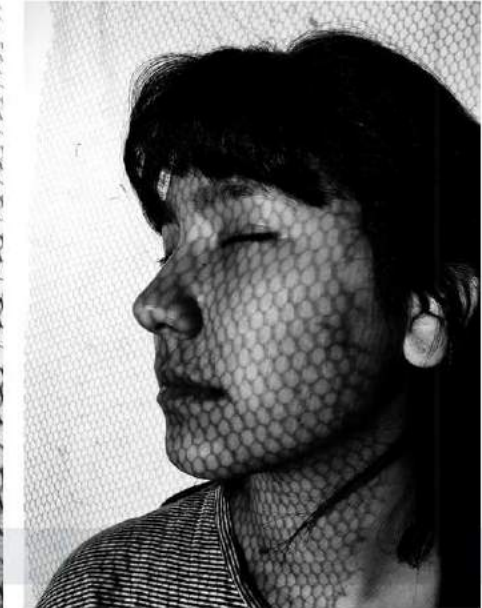
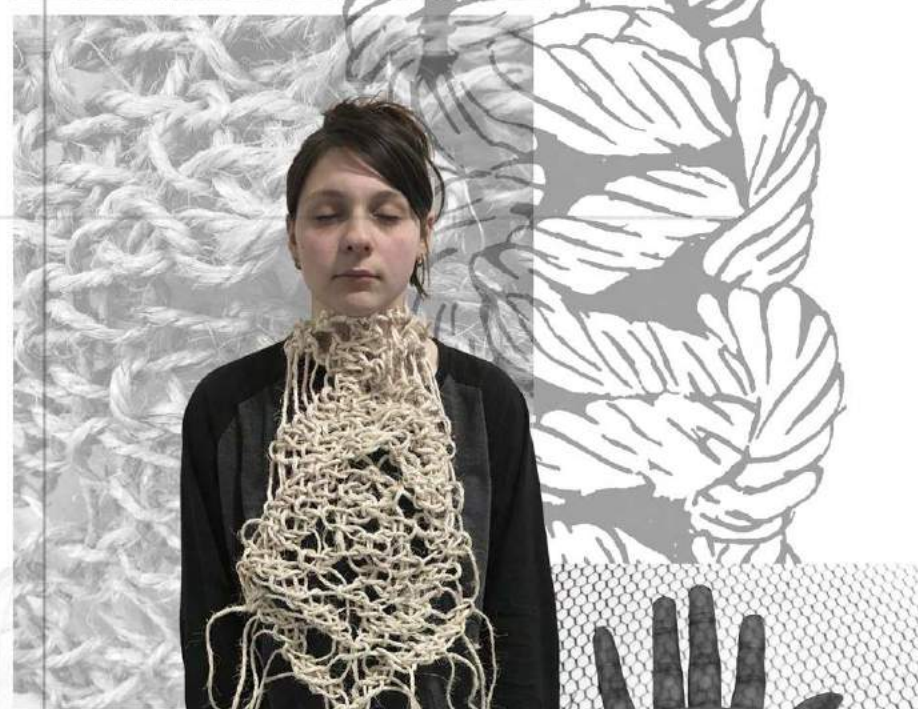


Using only things found in the bin, I tied and knotted to create 10 metres of my own 'thread'. I used arm knitting to turn this into a piece that could hang off the arm. This mirrors marine life that gets caught in the debris of ocean pollution.



Rich Carey via Daily Mail





I experimented with knotting techniques, including macrame, using materials I found littered in and around my local pond. The addition of mesh reminds me of fishing nets.

Final samples. I experimented by dyeing and knotting muslin, and knitting using a contrast of natural and man made fibres.



Chunky knit experimentation using merino wool





FINAL PIECE / Installation



FINAL PIECE / Wearable

Draping Project

Rosie Higgins

DRAPE / Research

Draping

Greek god Dionysus →
God of the vine



Madame
Gres
Fashion Designer 1960s
-1970s



↑ Victor & Rolf



The clothing of statues is often elegant - drapery

What does this remind me of in history?

- Dirty
- Grimy
- Sinister



The elegance reminded me of the gods - Religion? History?



Greek mythology Statue
The GREEK GODS

This is a statue of the Greek goddess Persephone
 · Goddess of the underworld
 · Married to Hades
 · Daughter of Zeus

Her clothing is that of elegance - beauty - however here her beauty is misleading. She is not angelic she is to be feared and worshipped

↑ Madeline Voinnet
 Draping techniques similar to Greece also can be found through history -
 Madeline Voinnet was a famous fashion designer in the early 1900s

The themes of draping techniques I also found in modern fashion, it is often used for the signification of elegance - reminding me of the goddesses

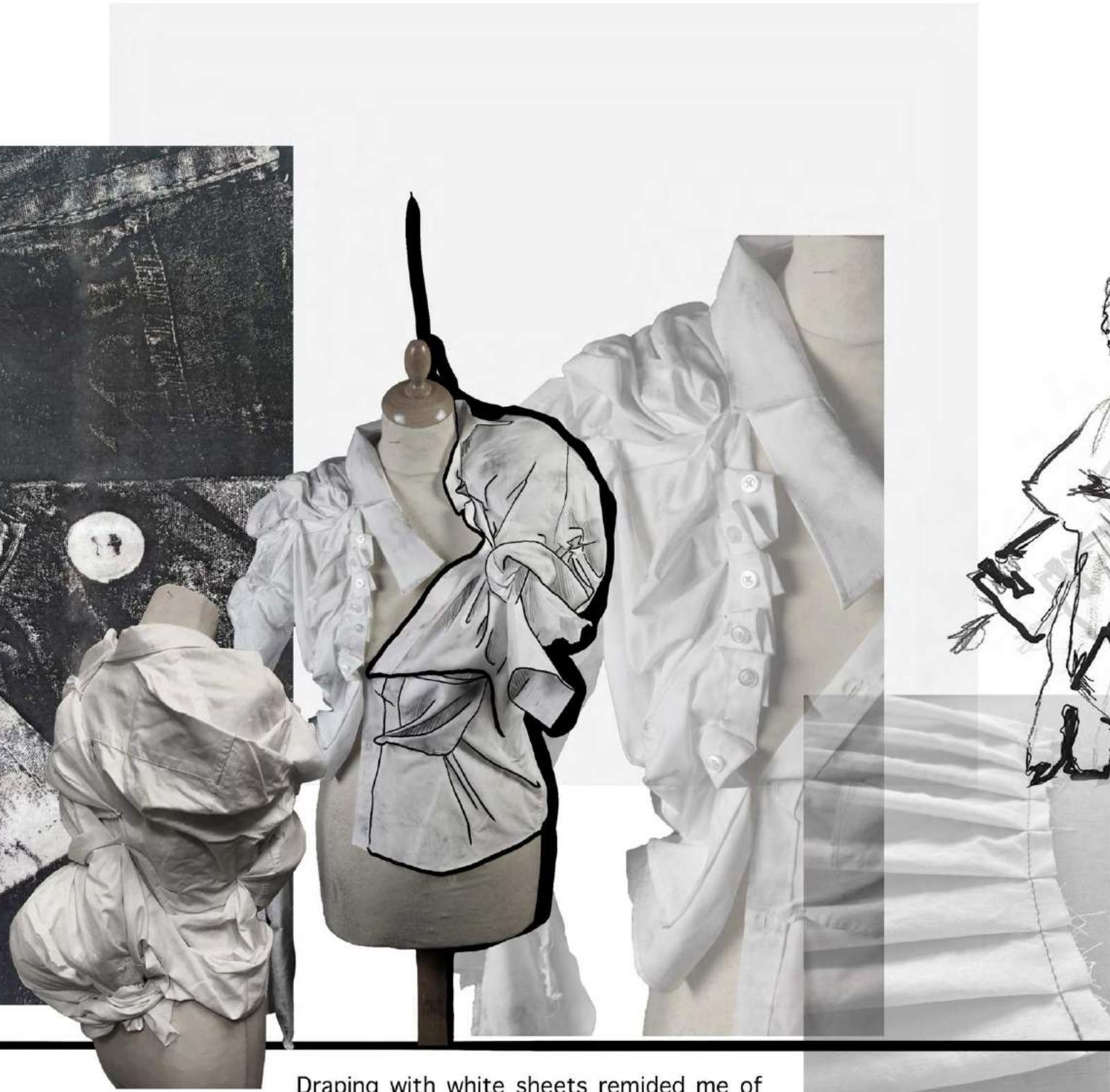


I began this project by just looking at how sheets drape and fall. I was very interested in the eerie feeling that is given off by seeing the silhouette of a person under sheeting. This same feeling often accompanies statues or figures in art that also wear draped fabric.



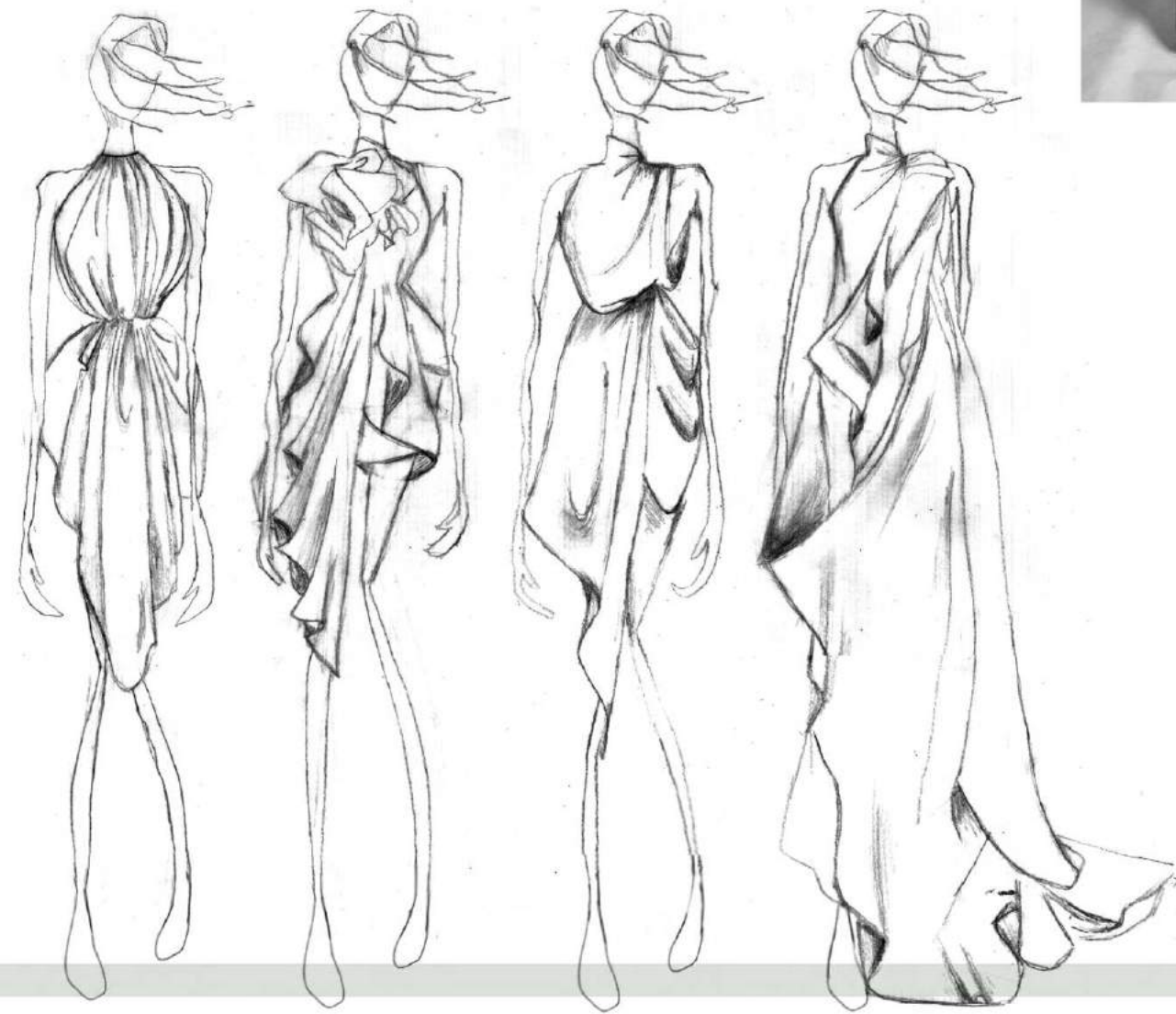


Movement within drape. Photographs taken with a long shutter speed.



Draping with white sheets reminded me of white shirts that we see so often in our society. Deconstructing and draping a white shirt on the mannequin made some very interesting shapes.

Reverse Pattern Cutting



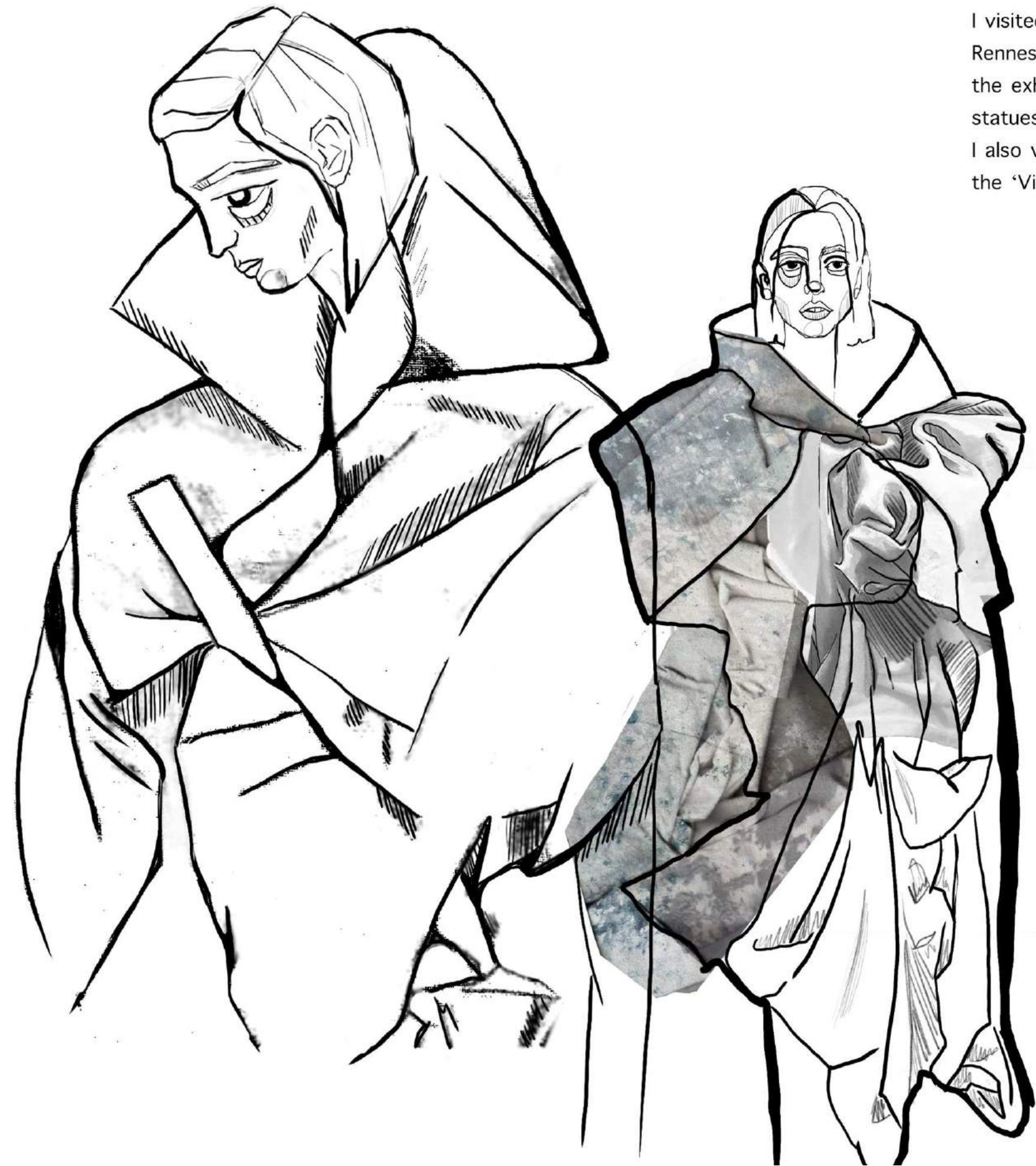
Sewing a dress using reverse pattern cutting gave me a unique perspective on working with draped fabric. It fascinated me that so many shapes and variations could be created with the same amount of fabric, but by placing the pattern pieces in a different place. The outcome created a distinctive dress that could be pinned and draped to make an infinite number of different silhouettes.



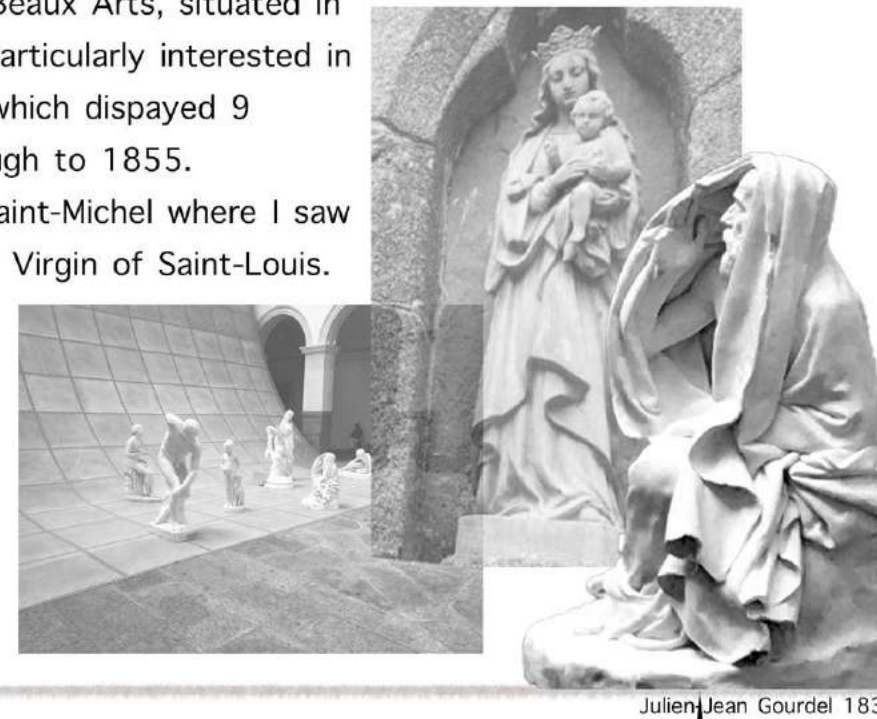


Reverse pattern cutting final dress





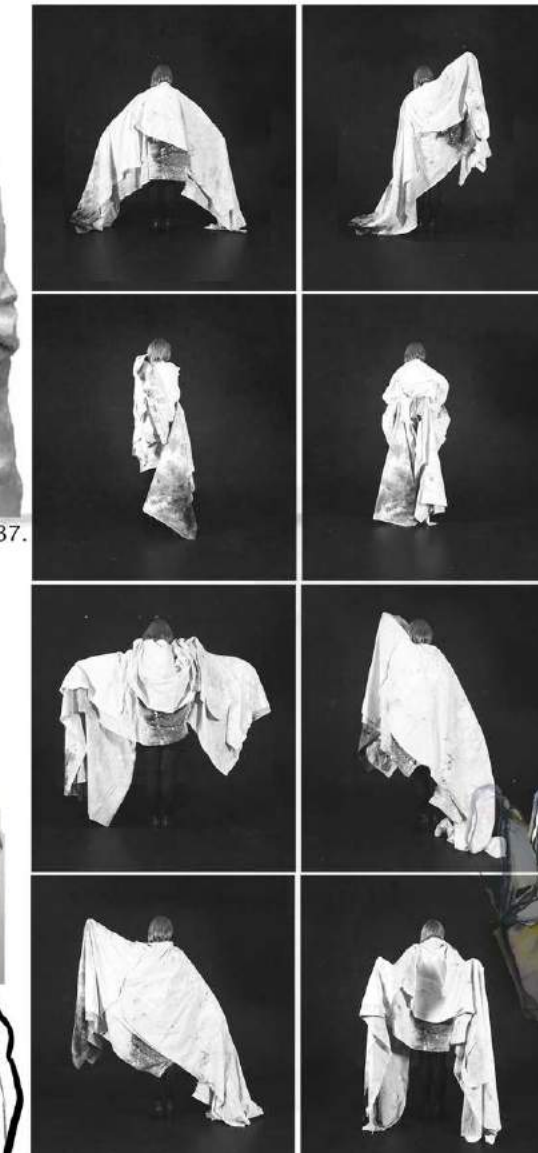
I visited the Musée des Beaux Arts, situated in Rennes, Brittany. I was particularly interested in the exhibition they had which displayed 9 statues from 1812 through to 1855. I also visited the Mont Saint-Michel where I saw the 'Vierge à l'enfant' or Virgin of Saint-Louis.



Julien-Jean Gourdel 1837.



I experimented with markmaking and dyeing bedsheets, reflecting the dirt and grime that is so often seen on statues. The addition of these shades and marks made the drape far more interesting to me.



Close ups of dyed sections of sheeting



FINAL OUTCOME / Drape Installtion

I created my final piece as an installation. I wanted to create a sense of scale within the space, using the impact of large amounts of fabric. I used colour to draw the viewer's eye downward to follow the fabric as it draped and fell against the dusty floor. Neither clean nor neat, the silhouette almost has echoes of the human form, which can remind us of statues and the complexity of our humanity.