



SISSE BJERRE

# PAPER WEAR

Investigating an alternative  
process of making dress by  
using paper sheets as material.



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**ABSTRACT**

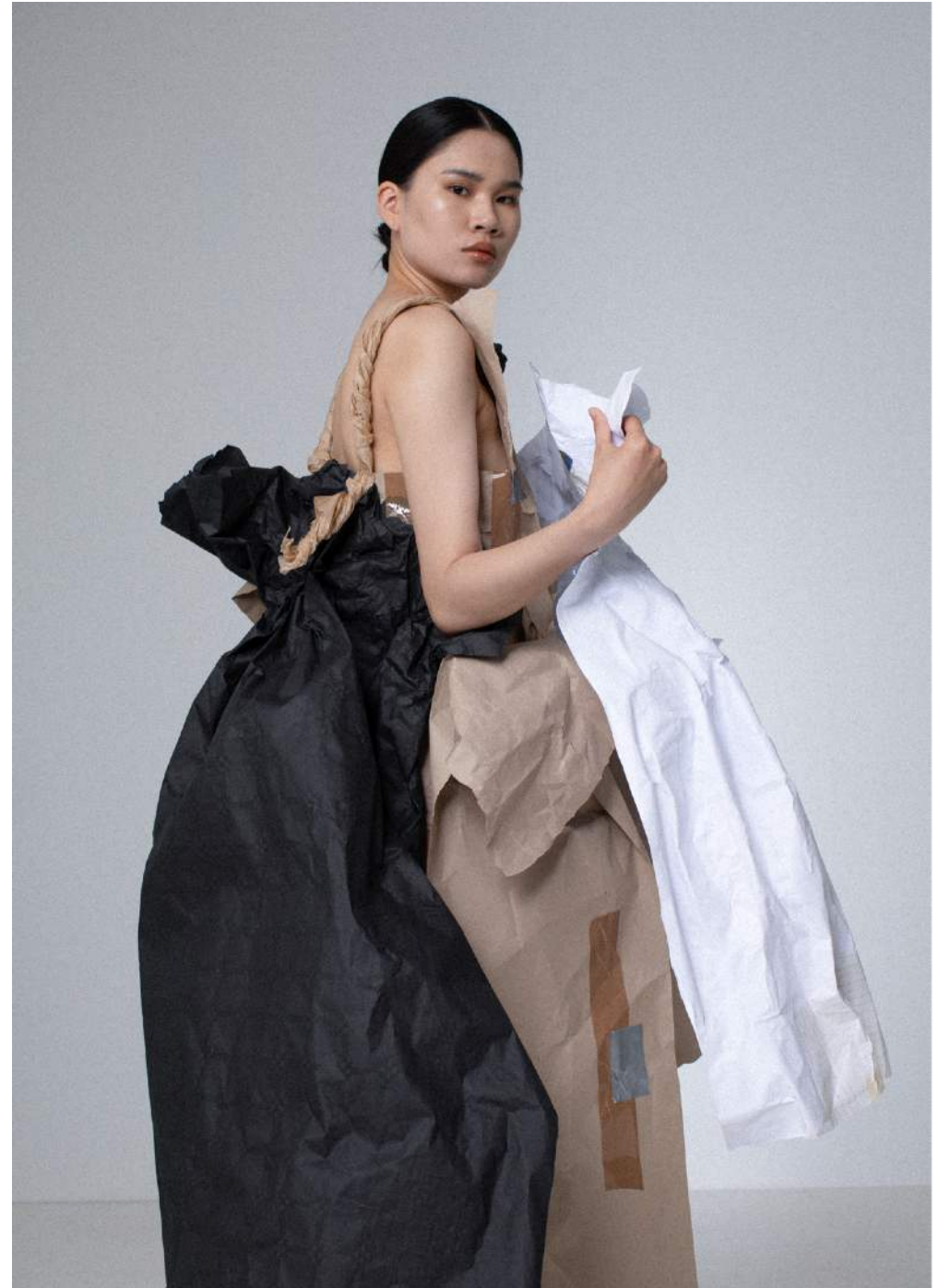
Paper material is in some contexts considered basic and unsophisticated, however designers and artists often approach the well-known material and explore the expressional value of paper craft. This work aims to investigate an alternative process of making dress, by using paper as material to interpret wearing in order to highlight the making process in the result, through the diverse properties of paper sheets and binders.

The series of examples in 'Paper Wear' suggests an alternative language in form and expression and the investigation has given a further understanding of dress and the importance of experimental design thinking, as well as a deeper understanding of the role of the human body in dress. The outcome of the investigation creates a tension between a well-known material used in the process of making and the finished result, challenging traditional garment conventions and how garments are perceived in relation to material, function and body.

**KEYWORDS**

paper, fashion, making process, collage, tape























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## **1. INTRODUCTION TO THE FIELD**

### **1.1 PAPER**

Paper is an essential material used in a wide range of contexts and forms. The worldwide production of paper is 400 mil per year (2012) industry, with the leading countries of production located in North America and Scandinavia. The use of paper can be dated back to the Egyptians from about 3000 b.c. and has since then developed into an essential material in writing, press, packaging and many other purposes in daily life as well as in industry (Zimmerman 2014). Paper is an easily recycled material and the paper industry is a field in which recycling plays a key role. According to CEPI, almost 60% of worldwide produced paper is recycled (Hubbe 2014).

FIGURE 1  
Bea Szenfeld 'Haute Papier'. 2013





FIGURE 2  
Hussein Chalayan 'Airmail Dress'.1999

## 1.2 PAPER IN FASHION DESIGN

As a sustainable alternative to non-renewable textile materials, William Wahlström, a Swedish School of Textiles graduate student, explored the potential of woven and knitted paper yarn and developed wearable garments that can be washed and used again (Wahlström 2020). Wahlström transforms paper material into a textile material, a contrast to the Swedish designer Bea Szenfeld (fig. 1, previous page) that references Japanese origami in her paper craft fashion showpieces. Szenfeld creates sculptural wear that empathizes the fragility and ephemerality in paper, as well as the original state of the paper sheet (Hou, M. Z., & Yoo, Y. 2017).

Experimenting with unconventional materials as paper is a dominating factor in the work of fashion designer Hussein Chalayan (Schmidt, Stattmann 2009). With the 'Airmail Dress' from 1999 (fig. 2), Chalayan presented a dress made of paper, that looks like an airmail envelope. The dress can be worn on the body or collapsed into its original state, as an envelope and sent through the mail (The Met Costume Institute).



### 1.3 DISPOSABLE PAPER GARMENTS

Since paper is easy to recycle, it is often used for manufacturing disposable products such as toilet tissue, egg boxes and tablecloths. These kinds of throwaway paper products have even surfaced in the fashion industry, when in the 1960s a new trend emerged, the manufacturing of disposable paper clothing. The first paper dress during this period was sold by Scott Paper Company (fig. 3). The idea started out as a marketing stunt, adopting the thought of a “throw-away” attitude with the invention of disposable household objects, and now offering short-lived fashion items too. The dresses were printed with colorful patterns or text with political or advertising slogans (Schmidt, Stattmann 2009). The garments were very popular, and sales exploded as other companies followed along with the trend (Harris 2001).

### 1.4 THE PROPERTIES OF PAPER

Paper is in some contexts considered basic and unsophisticated, however designers and artists often approach the well-known material and explore the expressional value of paper craft. Paper is for most creatives easy to retrieve and has an endless list of useful properties. It can be transformed, shaped and folded, cut and assembled into new forms. In the process of making, paper is a key material for developing ideas in illustrating and prototyping, using extra components as binder or tape. Schmidt & Stattmann writes in the book *'Unfolded: Paper in Design, Art, Architecture and Industry'*: “Most designers use paper as a material for making models. For paper is not just easy to work with, it also offers the stability required for a model and, unlike on virtual computer models, marks remain visible. It is these properties that still justify paper’s special significance in model making today. Structures can be enlarged or reduced with little effort. We can remove parts or add new ones.” (Schmidt, Stattmann 2009)

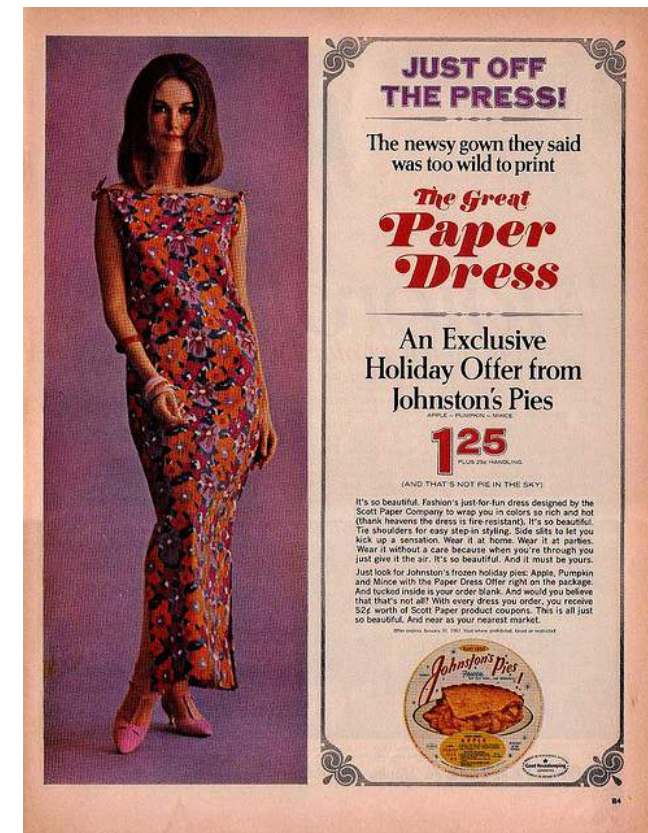


FIGURE 3  
'The Great Paper Dress'. 1960s

### 1.5 ISSEY MIYAKE

For the Tokyo exhibition 'XXIst Century Man', Issey Miyake developed nine paper pieces highlighting the aesthetic value of work-in-progress in paper. The pieces are made from industrial packing paper and in some of the pieces, the paper material is pleated like a textile. Miyake developed the silhouettes in paper by folding and uses lacing for closure.

For the 2008 exhibition, Miyake discussed the role of paper in a future textile industry: "with regard to textile he believes that in about fifty years time, paper will be the only fibre still available" (Atopos 2008).



FIGURE 4  
Issey Miyake, two paper pieces from 'XXIst Century Man' (2008)



## **2. STATE OF THE ART**

The development of this degree work will build on the works of paper sculptor Susan Cutts (fig. 5), Jamie Sutherland (fig. 6) and Courtney Makins (fig. 7).

### **2.1 SUSAN CUTTS & JAMIE SUTHERLAND**

Sculptor Susan Cutts interprets the image of dress in handmade moulded paper sculptures, working with a direct connection to the body as imprint (susancutts.com). For his 2020 Central Saint Martins graduate collection, developed during lockdown at home (bafcsm.com), Jamie Sutherland created two looks made only from toilet paper (fig. 6). Sutherland transforms the paper material by interpreting the properties of textile material and emphasizes the impression of a garment by adding buttons and other significant details from garment construction, while Cutts (fig. 5) uses paper as a moulding material by tracing the wearing body. This leaves an imprint of the wearer as well as defining the shape of the dress. Both works address recognizable details of dress in the closure of the garments with buttons and lacing.

This report will build on the expression and material development from both Susan Cutts' and Jamie Sutherland's work with paper. Both works interpret wearing in an alternative material, but in two different directions; wearable and non-wearable. Cutts works with a direct connection to the body as imprint while Sutherland focuses on the garment and its properties. This work will look upon juxtaposition between these two, interpreting wearing by using paper sheets and binder, tape and staples.



FIGURE 5  
Susan Cutts 'PIN-UP TIE-UP BUTTON-UP' (2009)

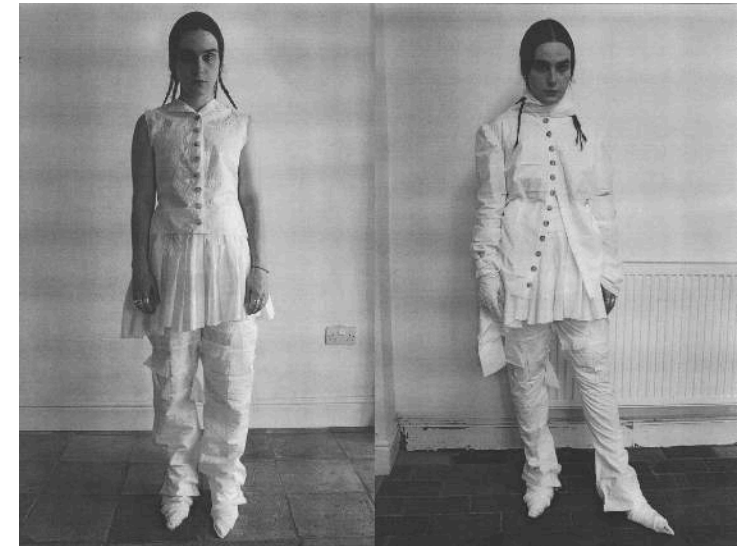


FIGURE 6  
Jamie Sutherland: CSM graduate collection (2020)

**COURTNEY MAKINS**

Courtney Makins explored an alternative process of making dress in her 2019 degree work collection (fig. 7). Makins investigated sculptured dress addressing the absence of the body to have an impact on how garments and fashion are perceived by the audience. The dresses were sculptured with an imprint of the wearer by the use of sugar coating (Makins 2019). The technique of coating the garments has similarities with the use of paper and binder, in both the making process and the result in a stiff and lightweight material. Makins challenges the preconceived impression of what a garment can be and how it is presented, in this case without a wearing body. This work will cover the same impression by reflecting on how the garments are perceived with and without a wearing body.



FIGURE 7  
Courtney Makins: 'Absent Bodies' (2019)



### **3. MOTIVE & IDEA**

The motivation for this project started as a personal fascination of paper, both in aesthetic value and in its properties. During different projects and explorations paper has been a reappearing and useful material during the design process as 3D prototyping and testing in surface explorations and color compositions. Prototyping rapidly in paper can benefit the design process with new suggestions of form and composition, contrasting to conventional pattern construction or 2D sketching.

By interpreting wearing in paper, a new understanding of silhouette and expression can be achieved, as well as a suggestion of an alternative process of developing ideas during the design process.

“Designers need to challenge traditional garment conventions to pursue different potentials further than the form of clothing. Creating tensions between object and fashion, garments can be presented without the purpose of being worn, to simply become an object.”  
(Makins 2019)

In comparison to Courtney Makins that addresses the tensions between object and fashion, professor in cultural science Petra Hroch describes fashion as more of a process than object, meaning that fashion is not limited to the commercial outcome but as a dynamic repetition and evaluation of the current ‘now’, and concluded that the process of fashion is a composition of the pace of modern life, and therefore is an important function in understanding the current age (Hroch 2010).

### 3.1 PAPER CRAFT FASHION

In the rapport *'Förgängligt mode eller varaktig konst? Mode, konst och förgänglighet i kollektionen Haute Papier av Bea Szenfeld'*

Amanda Göransson discusses the relevance of Bea Szenfeld's paper garments (fig. 1, p. 2).

*"The Haute Papier collection is constructed almost entirely out of simple white paper sheets and of this reason it can be regarded as ephemeral. The material also positions the garments in a void between fashion and art, simultaneously existing in both domains and in none of them"* (Amanda Göransson 2014)

Göransson describes her own fascination with Bea Szenfeld's choice of material as intriguing because of the fragility and impracticality in relation to the wearing body. It can be easily torn apart, dissolved by water, as well as the inability to wash and fold. For Szenfeld these properties is what makes the material interesting, the fact that the garments in the collection have no durability whatsoever. Göransson highlights that looking at the relevance of a fashion object, the context should be considered. This could both be in the presentation, the receiver, the use and the economic purpose. (Göransson 2014)

Paper is an essential material in the process of making. It is used in a wide range of qualities and functions; from sketching paper and full scale prototyping in paper to pattern construction paper, and in the fashion industry, packaging and labeling of products (Schmidt, Stattmann 2009). This makes the material choice relevant for developing a collection made of paper in order to challenge the conventional process of making dress. This work contributes as a suggestion of an alternative making process, as well as highlighting the dressmaking practice in the final outcome (fig. 8), through the use of paper sheets, positioning the garments in a void between process and result.



FIGURE 8

Personal photo (2018)

The potential of using paper as material in the finished outcome: A study in dart-manipulation, molding the construction in paper. An example of how the making process in paper is more expressive than the actual result in textile material.



#### **4. AIM**

This work aims to investigate an alternative process of making dress, by using paper as material to interpret wearing in order to highlight the making process in the result, through the diverse properties of paper sheets and binders.

## **5. METHOD & DEVELOPMENT**

### **5.1 DESIGN METHODS IN**

#### **EXPERIMENTAL DESIGN EXPLORATION**

Design methods are an important tool for designing and can be used and combined into the experimental design process in order to generate explorations and design solutions. As described in the book 'Design Methods' by John Chris Jones, design methods can be considered as a navigation in the process of making in order to transform an idea into a finished result. Jones divided the process of making into three phases, where the first phase, named divergence, is about expanding the area of investigation in a brainstorm or research phase, exploring the different paths of the work. After divergence, comes the second phase, the transformation, which is the experimental part of the process, where the designer produces a variety of examples and experiments that relates to the aim of the work. The last phase, convergence, is described as an evaluation of the transformation phase in order to decide and complete the experiments as finished outcomes (Jones 1992). Since this work revolves around an alternative material investigation in dress, the transformation phase will be a significant part of the design process.

The method developed for this project is based on the aim of this work, to investigate an alternative making process in paper. A part of the material exploration has been focused on the combination of paper and glue binder, also known as the craft of papier-mâché, a traditional technique that makes it possible to mold and trace shapes in paper. The paper and binder exploration has been combined with a method of full scale collaging in paper with components for joining as tape and staples, which also are traditional tools for working in paper. The following chapter will cover the method of tracing shapes in paper and binder, as well as full scale collaging with paper that has been combined in order to explore a wide range within the properties of paper.



## 5.2 ANALYSIS & EVALUATION

During the investigation, the explorations will be analyzed and evaluated through fittings, photographing and sketching. The procedure is a key tool in the decision making process, for achieving an understanding of silhouettes and further developments.

### An example of an evaluating procedure in the development:

Trying shapes on the body / fitting the piece

Photograph all steps and suggestions

Print photos

Sketching / collage process, exploring different developments and silhouettes.

Evaluate ideas for continued work



FIGURE 9

### Sketching example:

Traced shape placed on body, photographed and potential ideas for further development are sketched with the use of paper and binder.

### 5.3 INTERPRETING DRESS BY TRACING THE DRESSMAKER IN PAPER

In his book 'Material Explorations' Clemens Thornquist introduced the method '*material technology*', which aims "to investigate alternative expressions and functions by developing new or alternative tools for design" (Thornquist 2019). The method has been used in the combination of paper and glue binder that results in a lightweight but relatively strong material that can be easily manipulated and remodeled. The technique of tracing the shape of the dressmaker in paper and binder has been used as an alternative tool for developing silhouettes and expressions in paper. In his 2014 graduate collection from The Swedish School of Textiles, Felix Roll explored the human body as a tool for developing shape and expressions in dress (Roll 2014). Where Roll centered the work around the movements of the human body, this work uses the body of the dressmaker for developing shape and expressions in dress. The properties of paper and binder makes it possible to transform the paper pieces into distorted versions of the original shape, creating a tension between the dressmaker form and human body.

#### The procedure of the method:

The first step is to coat sheets of paper with a binder and apply them to a dressmaker that is covered in protective plastic. The paper sheets can either trace the shape directly as it is, or be draped as if it was a textile material (fig. 10). The drying time for binder varies from a few hours to overnight, depending on how many layers of paper sheets are used.

When dry, the next step is to remove the traced shape from the dressmaker, cutting it open with a scissor. The potential of the shape can now be explored, through testing placement of the shape in different places of the body, interpreting different garment types or parts of the body. This is documented and evaluated in photographing the possible placements in relation to a human body. This procedure can be repeated many times, since several shapes can be traced and combined into a new whole.



FIGURE 10

#### Tracing method, example from development:

Tracing two shapes from the dressmaker body, then connecting the shapes into one whole. The surface shape of the paper sheet is an interpretation of textile material, possible through the use of binder.



### 5.4 FULL SCALE COLLAGING

The term 'collage' can be defined as different objects or visuals put together as one composition. (Kern 2016). This work will use the method of full scale collaging in different paper materials, exploring the expressional possibilities within paper. In her 2015 graduate collection from The Swedish School of Textiles, Emilia Elfvik worked with the expression of collage in order to create different print expressions. In her work, fusing was used as a method for assembling the textile materials in as a collage (Elfvik 2015). For the full scale collaging method in this work, the paper materials will be assembled by different types of tape and staples.

An important part of full scale collaging is decision making by intuition, as author of the journal 'Creativity in Fashion' (2002), Pammi Sinha emphasizes as an overall key element of a designer's thinking. The procedure of prototyping with full scale collage is conducted at a relatively fast pace, and as a consequence design decisions are led by intuition as well as an ongoing evaluation of composition and silhouette. The paper prototypes are composed of the dressmaker and frequently fitted and photographed on a human body during the process. Another important step in full-scale collaging is crumbling of the paper sheet (fig. 11). This makes the material more durable and exaggerates the expressional value of paper.



FIGURE 11  
Material example from development:  
Large paper sheet crumbled in order to make the material more flexible. Gathered and shaped with the use of tape and staples.

### 5.5 LIST OF MATERIALS AND TOOLS

#### Paper materials:

Standard A4 copy paper sheets (in colors as green and grey, as well as white)  
Brown paper collected from packages and other sorts of wrapping paper.  
Paper tissue  
Recycled pattern construction paper  
Paper tablecloth (in colors as white, red and black)  
Pages from recycled books and magazines  
A variety of recycled paper retrieved from the recycle bins at The Swedish School of Textiles  
Waste paper from the printing lab at The Swedish School of Textiles

#### Tools for joining and collaging:

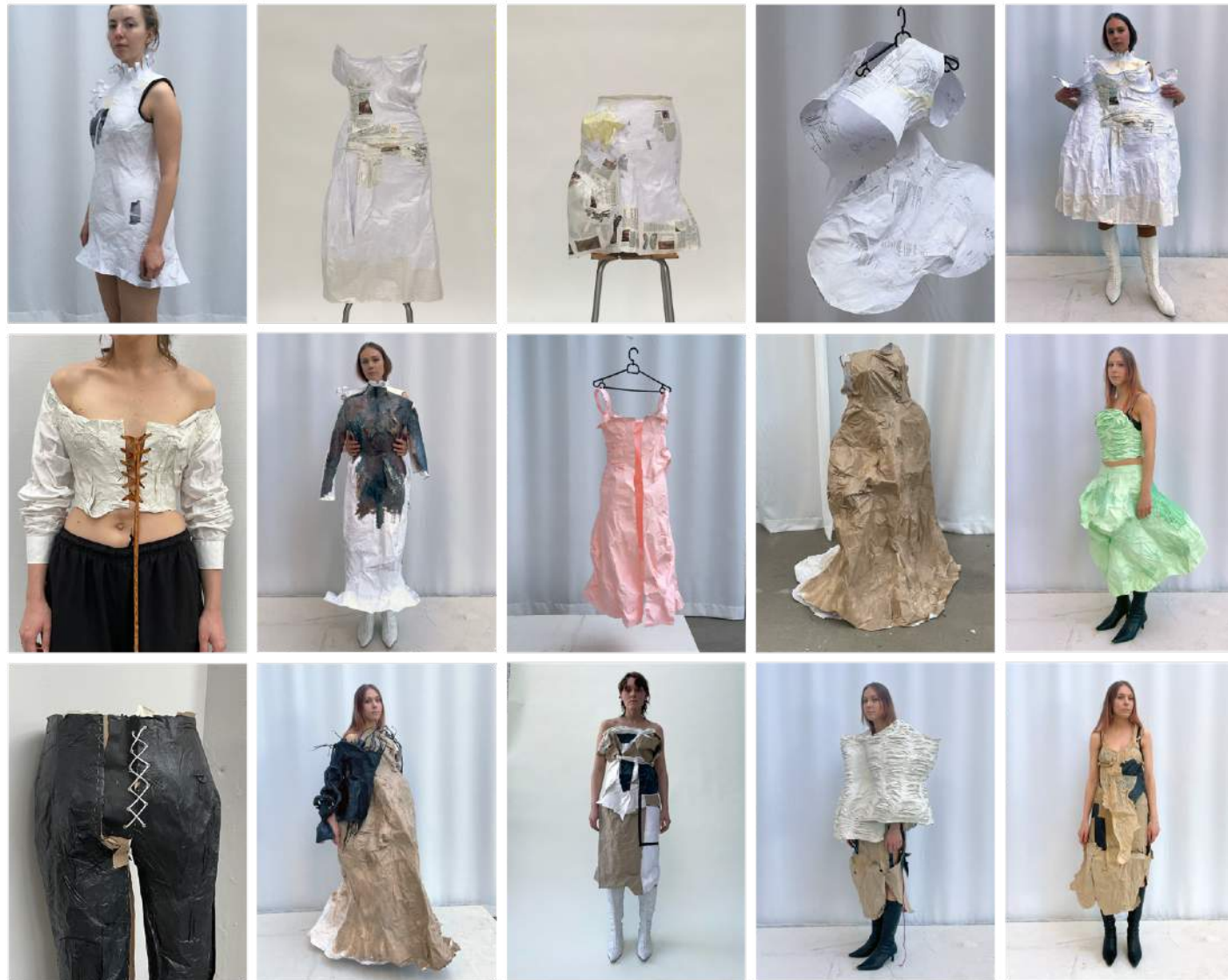
Binder for wallpaper  
Staples  
Different types of tape (masking tape, duct tape or packaging tape)  
Acrylic- and spray paint



FIGURE 12  
'Full scale collage' method, example from development:  
Testing placement with sheets of paper, working around the body as a three-dimensional collage.

**6. RESULTS**





## **6. RESULTS**

### **6.1 DEVELOPMENTS**

#### **ARTISTIC DEVELOPMENT**

##### **PROJECT EXAMPLES OVERVIEW**

The artistic development project lies as a foundation for the degree work development. The aim of the project is to explore and develop an experimental and method-logical framework through investigating different aspects and directions in the chosen material and technique, in this case the combination of paper and binder.



### MATERIAL SELECTION

When collecting and choosing materials for the work, the main material that has been collected is waste materials within different contexts. The recycle bins of The Swedish School of Textiles has been a valuable source of paper materials, both packaging paper and regular copy paper. Different qualities of paper tablecloth and wrapping paper has been collected in secondhand stores. When sourcing material, it has been an interest to find contrasting materials, such as the silver wrapping paper, that contrasts the classic brown packing paper. Colors and textures has been the main interest, during the selection process. However it has also been important to collect different qualities in terms of strength, transparency and weight, in order to explore a wide range of properties within paper.

In addition to the waste paper sourced at the school and in secondhand stores, both printed paper and different, more bright, colors of paper has been collected in order to enhance the aesthetic value of paper.

(from left)

Vintage pages from book

Textured wallpaper

Waste paper from heat press machine

(from left)

Brown packaging paper #1

Brown packaging paper #2

Waste paper from print lab



# **PAPER MATERIALS**

Sheets or rolls of different paper qualities.

(from left)

Black paper tablecloth

White pattern construction paper

Silver wrapping paper



(from left)

Off-white sketching paper

Waste paper from backdrop

Green A4 copy paper



**COMBINED PAPER MATERIALS**

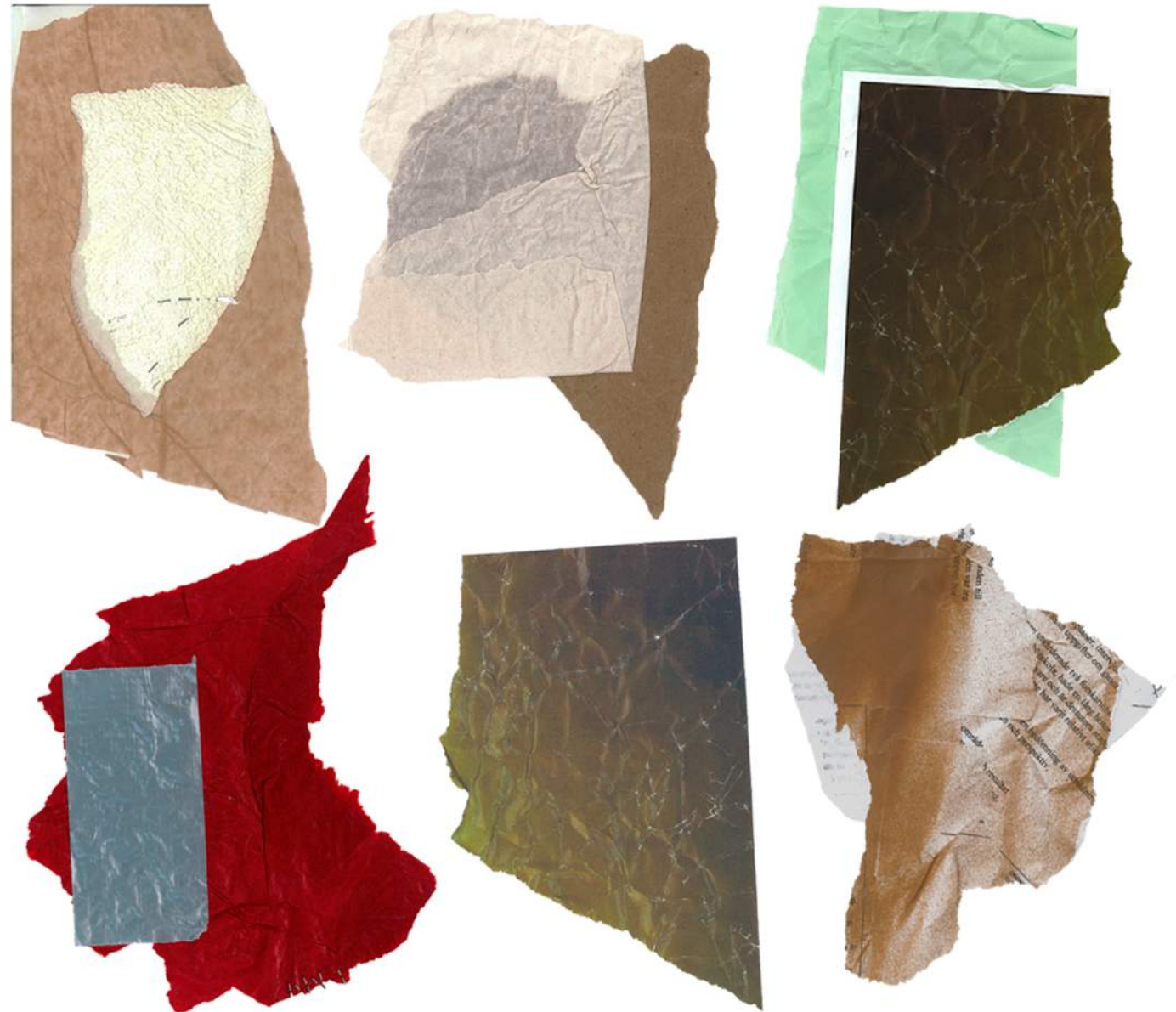
Material samples combined in order to understand the potentials within color and texture.

(from left)

Wallpaper and waste paper

Pattern construction paper and packaging paper

Printed copy paper and green copy paper



(from left)

Red paper tablecloth and duct tape

Printed copy paper

Spray painted wastepaper



**MATERIAL DEVELOPMENTS**

During the investigation, different procedures within paper has been explored:



Sculpturing in papier-mâché and chicken wire



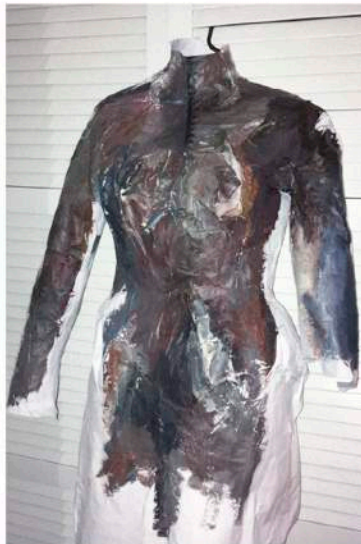
Sculpturing with heavy paper material and tape



Draping on dress-maker with sheets of paper and binder



Decorating paper material in acrylic paint



Decorating paper material with illustrations, text etc.



Imitating textile textures in paper and binder

### MATERIAL DEVELOPMENTS

When combined with glue binder, paper can imitate the textures and expressions of textile fabric. When adding eyelets and lacing, another element of interpretations in dress is added. However, a direct translation of the textile details can distract the expression and aesthetic value of paper material. When combining the imitations with abstract or graphic three-dimensional paper collages, a more dynamic expression can be achieved.



Layers of similar paper materials in one composition

Lacing and staple detail



Three-dimensional collage of paper/binder pieces, paper sheets, staples and tape.





## **PROTOTYPES: PAPER AND BINDER**

### **MOON DRESS**

The 'Moon Dress' was developed during the artistic development exploration, is traced on a dressmaker in paper and binder (glue for wallpaper). The paper material is a combination of recycled white A4 copy paper, lined notebook paper and a few pages from a book.

When removing the dress from the dressmaker, a new potential in the shape was discovered, when stretching the dress into only covering the front of the body. The stiff material allows the shape of the dress to be transformed into a new organic shape. When holding the dress in front of the body, it creates an illusion of wearing, as one does when trying clothes without wearing it. This finding became a foundation for the further investigation.

fitting/suggestion of wearing



paper/binder on dressmaker



moon dress: in original state



transformed shape





### HEAT TOP AND PACKAGE SKIRT

The 'Heat top' is an experiment in combining waste paper from the School heat press machine with binder. The waste paper has a different texture and feel to it compared to an average type of copy paper. Even when combining the paper material with binder, the tactile quality remains. Sheets of paper material was twisted into strings that function as straps, as well as a defining tool for the top. Pieces of black paper tablecloth was added for a balanced composition in color, highlighting the texture of the brown waste paper.

'Package skirt' is made from different types of brown packaging paper, complementing the color tone from the top. The top part of the skirt is traced on a dressmaker shape in paper and binder, and the bottom part is made only in paper, joined with tape and staples in order to combine the two methods used in this work, as well as creating an asymmetrical silhouette that expresses a work-in-progress aesthetic.

fitting: 'package' skirt



material samples:



draping paper/binder on dressmaker

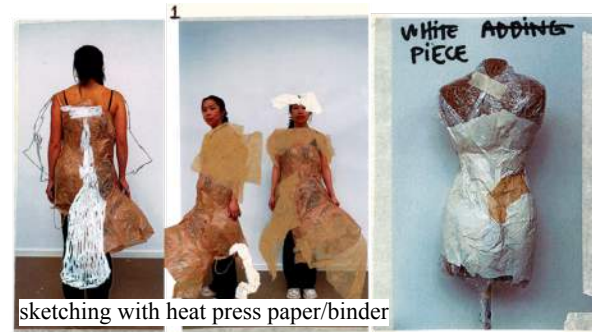
fitting: heat press top



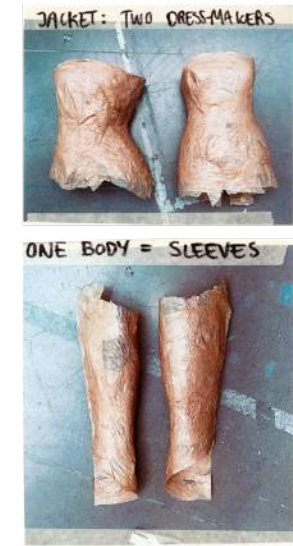
**'CROISSANT PAPER SUIT'**

The 'Croissant Paper Suit' is a continuation on the exploration in waste paper from the school heat press. In this example several layers of waste paper has been combined with binder in order to strengthen the stiffness the material. The method of tracing the shape of the dressmaker was conducted with both pieces. The skirt and jacket is both made of a combination of each three dressmaker shapes, molded in paper and binder. The closing details of the garments are done with eyelets and lacing.

After testing placements of the shapes on the body, a sketching process was conducted, exploring the possibilities within a full look. It was decided to go further with the development of a jacket and skirt, where all shapes were traced from the dressmaker. The two-dimensional sketching process for the suit opened up a conversation about exploring the full scale sketching method further, working more direct with the properties of paper.



tracing shapes from dressmaker



'croissant' high waisted skirt, styled with mesh top



**'ASSEMBLAGE DRESS'**

'Assemblage Dress' is a continuation of the meeting of the components in the 'Package Skirt'. The dress combines the two methods of tracing the dressmaker and full scale collaging in different paper qualities.

The top was the first exploration of using pattern-making paper, commonly used in garment construction. The paper was traced on the dressmaker in paper and binder, and after drying into a stiff textured material, it was placed in reverse on the dressmaker for a further development of the silhouette. The remaining parts of the dress is collaged and traced on the dressmaker, with an ongoing sketching process regarding composition and color. The remaining materials used are black paper tablecloth, different kinds of packaging paper, white paper tablecloth and masking tape.





**'SALAT SUIT'**

The 'Salat Skirt' was developed during the artistic development exploration as one of the first examples on combining several dressmaker shapes into one whole. The form is a gathering of two dressmaker shapes, that were joined with paper and binder.

A textured top was made as an addition to the look, however it was later transformed into a jacket, as it was evaluated that the look would benefit from covering more of the body. The new elements of the jacket is assembled directly on the dressmaker with staples and binder as a more direct interpretation of dress. The paper material is green A4 copy paper, in some places, decorated with green tones of acrylic paint.



salat skirt:  
Two 'dressmaker shapes'  
merged and placed on  
dressmaker.  
+ first draft for look, as  
skirt and top

sketch, styled with a jacket



sleeves, connected with staples

Material sample:  
green copy paper



silhouette: front, side and back

color scheme: black, brown, white, ... and green or red



silhouettes: too similar



### EVALUATING DEVELOPMENT FOR FURTHER INVESTIGATION

Evaluating and sketching in order to achieve an understanding of current examples relation to the aim of the work. The outcome of the evaluation was a need for more contrasting silhouettes in the lineup, and most importantly deepening the work with a wider exploration of the properties of paper.

### **PROTOTYPES: FULL SCALE COLLAGE**

In order to develop the work further, the method of full scale collaging will be the main focus in the following prototypes and examples. The paper materials will be joined with different types of tape and staples. A large gown was developed as prototype for the method, creating a tension between different qualities of materials. Contrasting material compositions were explored in order to highlight the diverse properties of paper.

three-dimensional collage as a gown,  
assembled with tape and staples



two-dimensional collage test:  
painted paper/binder surface  
assembled with duct tape



material  
combination:  
silver wrapping  
paper and off-white  
sketching paper



prototype styled with a t-shirt,





### RUNNER DRESS

The 'Runner Dress' is an experiment in combining large sheets of paper in a lightweight composition. The paper material is black paper tablecloth and brown packaging paper, assembled with masking tape, duct tape and staples. The dress was combined with the 'Croissant Jacket' as a suggestion of combining the two methods of working in paper.



styled with  
'croissant jacket'



side silhouette is strongest

### BLACK CAT DRESS

'Black Cat Dress' is assembled with an interpretation of a jacket in paper and binder made earlier in the development. The black material is large sheets of paper tablecloth and the white front piece is wallpaper.

paper/binder jacket made from 2x traced dressmaker bodies



the white & black paper sheets are same paper tablecloth quality, but one is combined with binder, and one is kept in original state.



draping with black  
paper tablecloth



final composition of 'black cat dress'

### LAKE PEARL FOREST DRESS

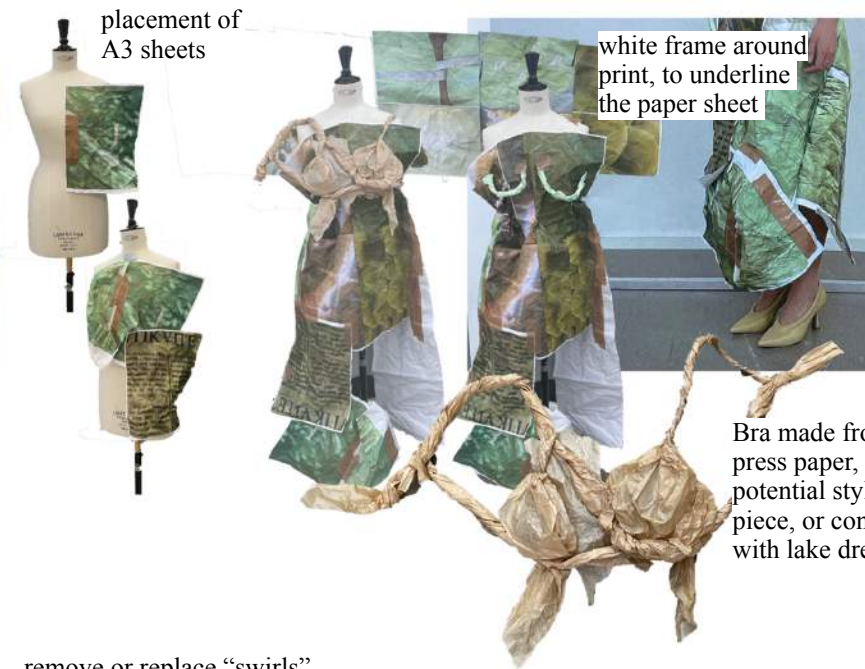
The 'Lake Pearl Forest Dress' is an exploration the potential of A3 printed paper sheets in a full scale collage, aiming to enhance the printing properties within paper. The prints were collected from private photos, choosing all green toned photos in order to keep the garment in almost mono color. The paper sheets are assembled relatively simple as a three-dimensional collage dress in order to highlight the original state of the A3 paper sheet.

During the making process bright green strings were attached, functioning as straps as well as defining lines of dress. However it was evaluated that the swirls on the front of the dress should be removed, since they take focus from the printed paper sheets.

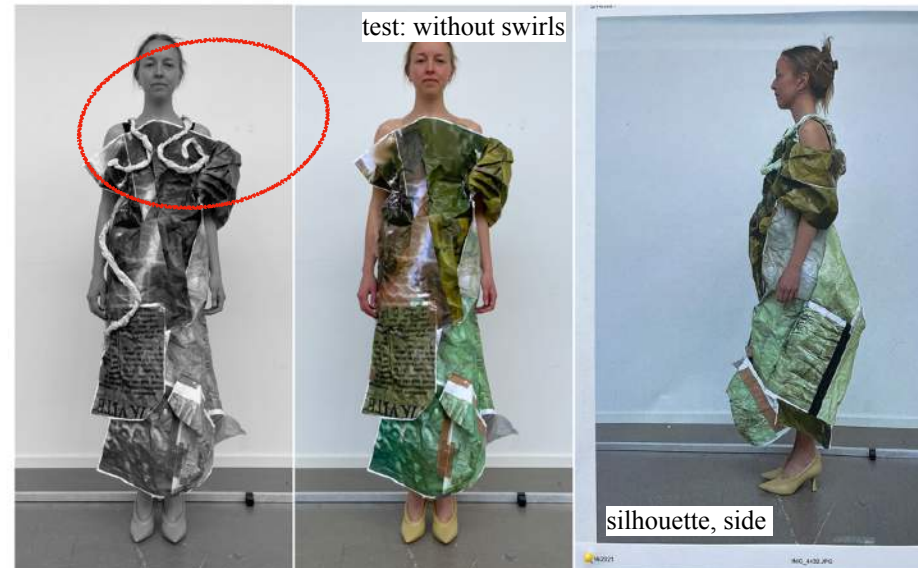
The strings are twisted sheets of paper, a continuation of the same twisting method used with the 'heat press top'.



Selection of prints - photos from private photo library: nature, moss, light, pearls, works, textures, grass, forest



remove or replace "swirls"





## FURTHER DEVELOPMENT OF PAPER MATERIALS

### SYMBOLIC DRESS

The 'Symbolic Dress' is assembled in heavy waste paper from backdrops from the School photographing studio. The heaviness of material suggest a different expression in relation to scale and composition. For balancing the white color with the turquoise, a small piece of brown waste paper was added.

The aim for this look was to create a show piece with an expressive composition of heavy paper materials in a three-dimensional collage around the body.

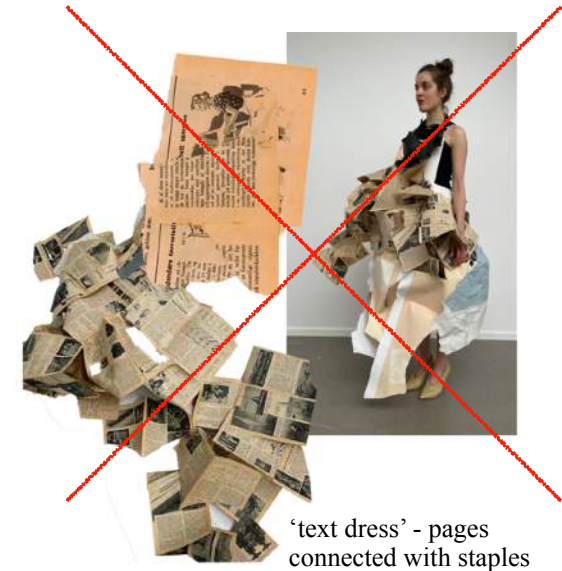
### TEXT DRESS

The 'Text Dress' is made from waste printing paper and a vintage book on mechanics. The paper sheets from the book was unsuccessful in full scale collaging, since there were too sensitive for stapling or taping, and ripped apart. If the use of vintage paper sheets were to be developed, it would benefit the process using binder for coating the sheets.

backside: large piece from waste backdrop



Brown heat press paper complementing the bright turquoise



'text dress' - pages connected with staples



fitting: front composition is working





### SHINY PATTERN-MAKER SET

The 'Shiny Pattern-maker Set' is an interpreted skirt and top in white pattern construction paper. The paper sheets are joined with brown packing taper, highlighting the lines of the assemblage. Both pieces were shapes with stapled darts and the opening of the skirt is defined with black tape.

This example is exploring the potential in gathering the paper in order to create volume, as well as highlighting the aesthetic quality of pattern-making paper. The darts made with staples where decided upon thinking about the context of the paper material, which is commonly used when developing patterns for garment construction. Therefor it was intriguing to interpret the same methods as in conventional garment construction.



fitting: the skirt could be enhanced by styling with a different top



The black tape for enhancing the lines, defining the interpretation of the skirt.

### LINEUP SELECTION PROCESS

All examples of the investigation was gathered in an overview, in order to create a selection of 7 examples in the final collection. The aim of the selection was to gather a variation within the properties of paper as well as selecting examples that highlights the material and making process, and also a wide presentation of the two main methods that has been used within the work.



earlier example of a lineup selection

the 'moon dress'



examples using 'tracing in paper/binder' method



examples using 'full scale collaging' method



looks from artistic development



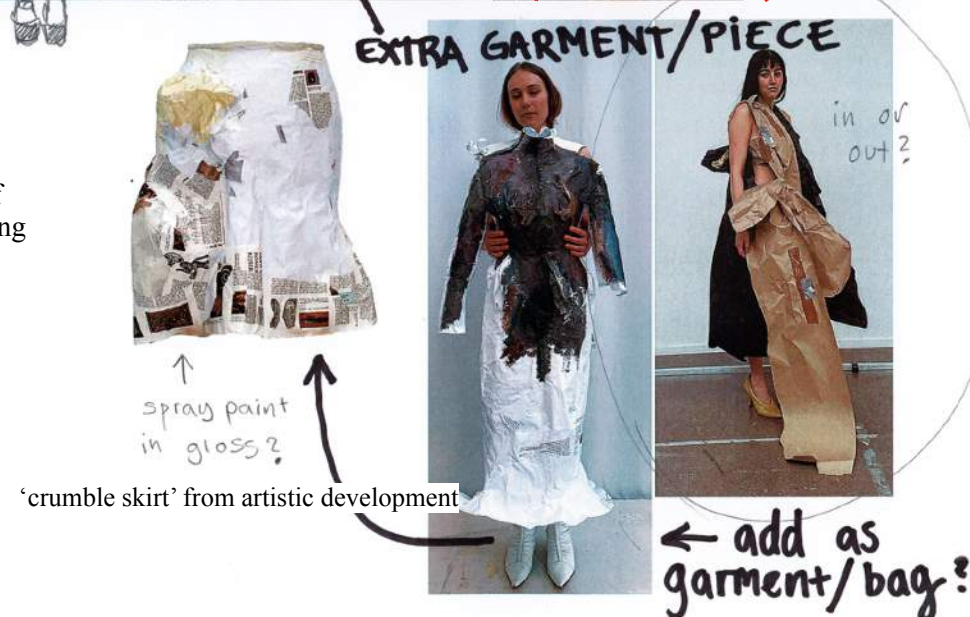


### LINEUP DEVELOPMENT

The lineup seeks to show a varying collection examples relating to the aim of the work.

A reflection: more pieces could be added to the collection, if look consist of two pieces - one worn, one held. As seen on look 4 in the draft, a second garment/dress could be added as a 'undergarment' or 'back-piece'.

Look 6 (the 'croissant suit') was removed from the lineup, since it contribute as strongly to the aim of the work. However look 6 is a strong example of the 'tracing in paper/ binder' method.





## TRANSFORMATION OF 'SYMBOLIC DRESS'

After working on the lineup balance and composition, it was decided to work further with the last look of the collection. The aim of the look is to make a showpiece that highlights the extreme, but also luxurious properties of paper. The gown is assembled in heavy waste paper from backdrops from the School photographing studio. The heaviness of the material suggests a different expression in relation to scale and composition.



color suggestion / test



covering parts of the turquoise in  
red spray paint



final composition

back closure detail



repositioning to a skirt - better fit



different suggestions of top part

color sketch / test



composition



### REPLACEMENT FOR 'SHINY PATTERN-MAKER SKIRT'

For a further balance in the lineup, the 'Shiny Pattern-Maker top' was replaced with a mini dress made from light brown wrapping paper. The dress is assembled with the same principles as the skirt, creating darts in the paper with staples. Pieces of tape with small points made with a pen was added as a decoration, referencing the notes and points one uses during the pattern making process.

### LAST DRAFT FOR LINEUP

For the final draft of the lineup, held garments was added to the collection for enhancing the properties of the paper and binder combination. The positions of the garments varies from holding it like a bag or garment, as well as it was its own body. The remaining looks in the collection covers different perspectives and experiments within the properties of paper, illustrating the draping and form-making qualities of paper, as well as different textures and colors.





**6.2 OUTCOME****'PAPER WEAR' LINEUP**



## LOOK 1

'MOON DRESS' &amp; 'RUNNER DRESS'





## LOOK 2

'LAKE PEARL FOREST DRESS'





## LOOK 3

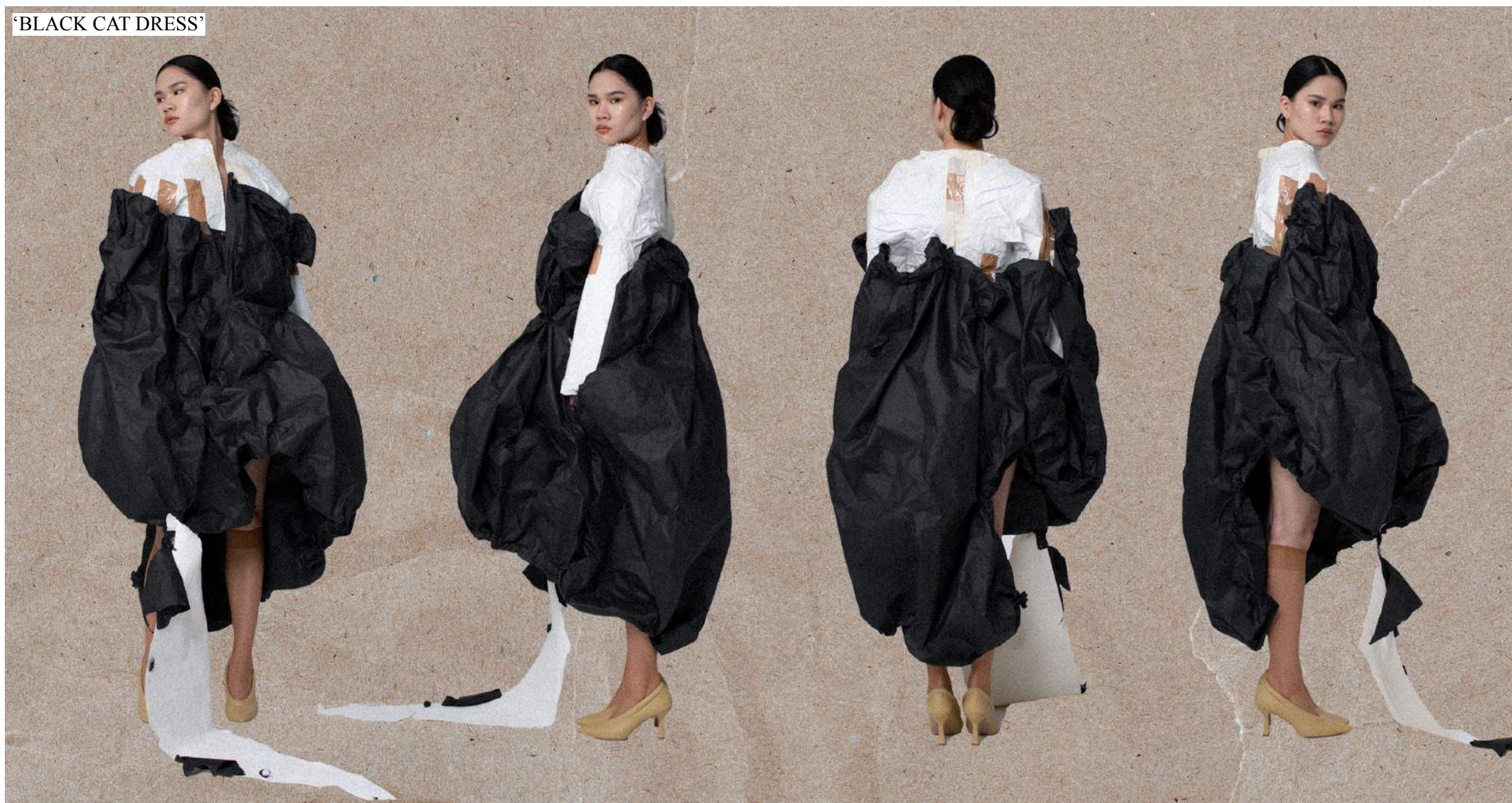
'SHINY PATTERN-MAKER SKIRT' &amp; 'NOTE TOP'





## LOOK 4

'BLACK CAT DRESS'





## LOOK 5

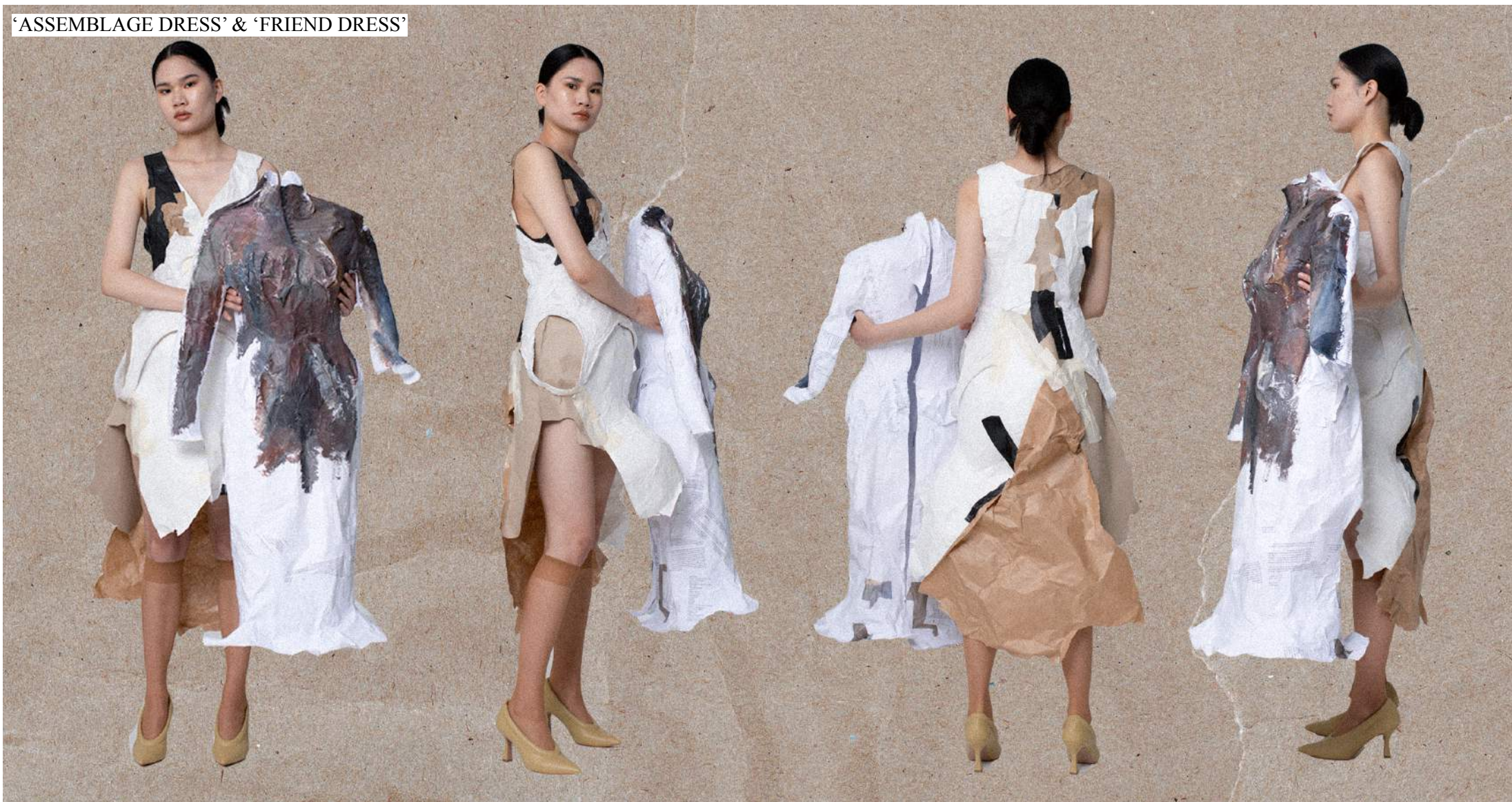
'HEAT PACKAGE SET' & 'CRUMBLE SKIRT'





LOOK 6

'ASSEMBLAGE DRESS' & 'FRIEND DRESS'





LOOK 7

'BACKDROP GOWN'



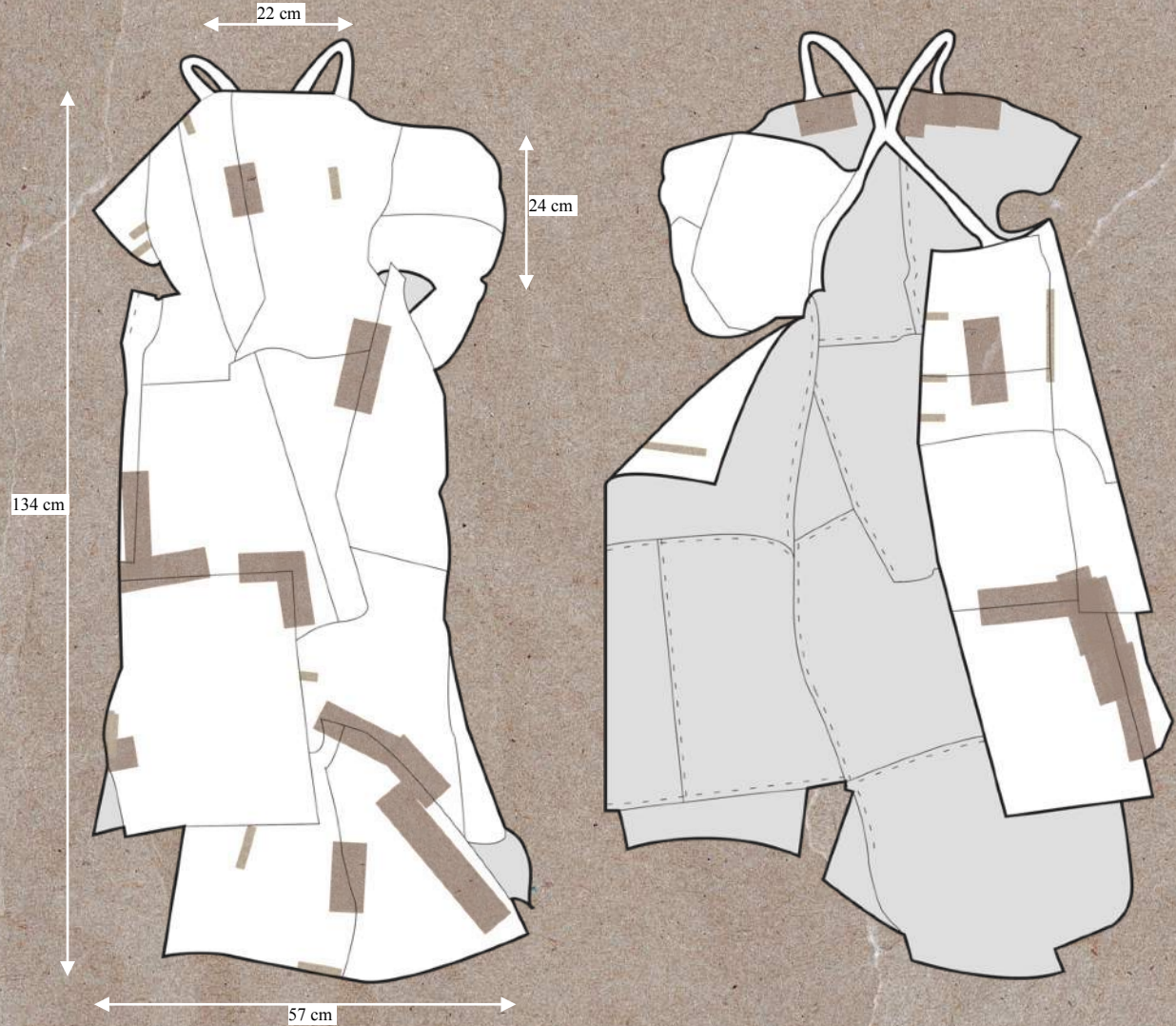


### 6.3 TECH PACK

#### FLAT SKETCHES LOOK 2: 'LAKE PEARL FOREST DRESS'



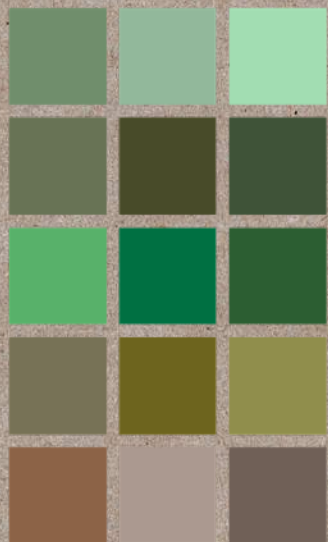
'Lake Pearl Forest Dress' is an asymmetrical assemblage of printed A3 sheets, that are connected with staples and tape. The straps are made of green twisted A4 paper sheets and the dress can be closed in the back with staples or tape.



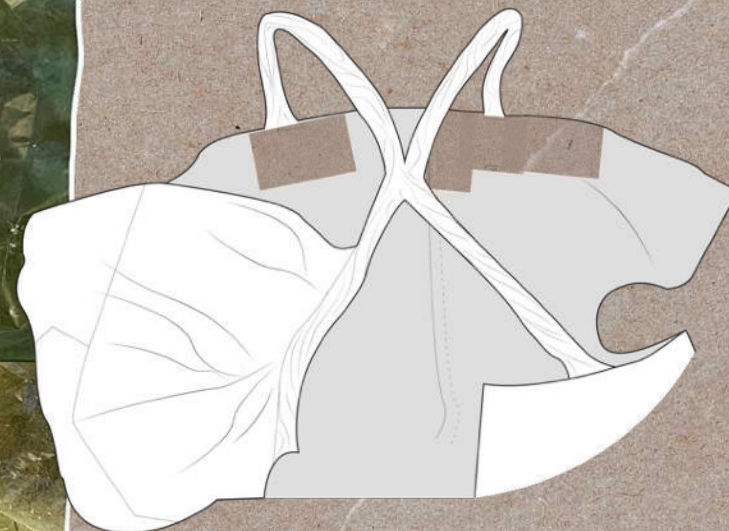


### 6.3.1 TECH PACK: SPECIFICATIONS

#### COLOR BOARD & MATERIAL COMPOSITION



#### PRINT SPECIFICATION & FLAT SKETCH DETAIL



## **7. ANALYSIS**

'Paper Wear' is a suggestion of an alternative language in form and expression, as well as an investigation in an unconventional process of making dress. The investigation has given a further understanding of dress and the importance of experimental design thinking, as well as a deeper understanding of the role of the human body in dress. The outcome of the investigation creates a tension between a well-known material used in the process of making and the finished result, challenging traditional garment conventions and how garments are perceived in relation to material and function.

### **7.1 FURTHER RESEARCH**

As paper is a material with an extremely wide range of properties, this investigation could easily be continued further in different directions of paper qualities and procedures in order to deepen the work and discover even more potential in expressions and techniques of working with paper. For further research, the work has potential for being shared among design students as a practice in visualizing ideas and widening the experimental part of the design process. The practice of making paper garments can be conducted in a relatively short amount of time or exercises, in order to develop new ideas for silhouettes and expressions in dress. The work would have benefited from being built in a more clear and direct path from the beginning. The investigation has covered many different paths and expressions, especially in the material combination of paper and binder, however it can be discussed whether there is more potential to find in the full-scale collaging method and working more directly with the properties of paper.

### **7.2 SUSTAINABLE DEVELOPMENTS**

As mentioned earlier in the rapport, paper recycling is a big industry (Hubbe 2014). Recycled paper is easy to retrieve in everyday life, and therefore the material is very suitable for an experimental design practice. After a day of prototyping in paper, the material can easily be returned to the recycle bin as it was. The availability and economical aspect of paper is a positive motivation for a designer searching for cheap materials for prototyping in the making process, especially in times during lockdown.

### **7.3 COMMERCIAL CONTEXT**

By limiting the use of paper to the first phase of the design process, through translating the paper garments in textile material, the work can be applied to a commercial context. One way of translating the garments into commercial wear could be with the use of the dart manipulation principle. Another solution could be to see the garments as full scale sketches or prototypes, and afterwards develop the garments through conventional pattern construction, using textile materials that complement the properties of paper materials in expression, as well as translating the whole composition of the garment into a pattern piece. However it can be discussed if the outcome of both translations would be coherent to the expressional and aesthetic value of paper.



### 7.4 VISUAL ANALYSIS

The 'Paper Wear' investigation initiates a discussion about how garments and textile materials are perceived in relation to the body. When experiencing the garments live on a moving body, one can consider whether the pieces are actually stronger when presented without a body, emphasizing the properties and possibilities within imitating dress in paper. However some pieces in the collection is considered stronger on a body, for example look 7 'backdrop gown' (p. 40). A conclusion of this reflection is that the collection could be presented as a merge of worn and freestanding garments, through either a series of photographs or an exhibition based format rather than a runway show.

Look 4 (p. 37) is evaluated to be more suitable for a staged photograph or exhibition, rather than being worn on a moving body on a runway. The white paper front piece of the look is the main reason for this, and removing it could be another solution, however the front piece is also an important part of the composition of the look, and without it the expression would be considered less strong.

Look 6 (p. 39) consists of two dresses that is potentially stronger interpretations of dress, as freestanding pieces either hanging or standing in an exhibition format.



look 6: worn or freestanding dress



look 6: held or freestanding dress

#### 7.4 VISUAL ANALYSIS: LINEUP

Reflecting on the aim of the work, it could be discussed whether the method of tracing the dressmaker using paper and glue binder, is widely enough represented in the final lineup of examples. A potential solution for this could be to remove look 2 and replace it with an example made through the tracing method. A suggestion could be the 'croissant paper suit' which, when compared to the other examples in the lineup, addresses a contrasting variant in form language and expression.

However it can be discussed whether the look being replaced should be 'lake pearl forest dress', since it is a significant example of showing the expressional potential of the printed paper sheet. A final for solution for this reflection, could be a further development of a new look combining the two qualities, in order to present a collection that demonstrates a wide investigation of the diverse properties of paper and binders.



look 2 'lake pearl forest dress'

alternative lineup suggestion



'croissant paper suit'



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### 8.1 FIGURES

#### FIGURE 1

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#### FIGURE 2

Chalayan, H. (1999) *Airmail Dress*. [Photo] The Met Costume Institute. (u.y.) *Dress 1999*. <https://www.metmuseum.org/art/collection/search/626150>. [2021.03.14]

#### FIGURE 3

Scott Paper Company. (u.y.) *The Great Paper Dress, 1960s*. [Photo] [kitchen-retro.com](http://kitchen-retro.com). [2021.03.14]

#### FIGURE 4

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#### FIGURE 5

Cutts, S. (2009). *PIN-UP TIE-UP BUTTON-UP*. [Photo] [susancutts.com](http://susancutts.com). [2021.03.14]

#### FIGURE 6

Sutherland, J. (2020) Graduate Collection. [Photo] London: Central Saint Martins. Jamie Sutherland. <https://bafcsm.com/portfolios/jamie-sutherland>. [2021.05.01]

#### FIGURE 7

Makins, C. (2019) *Absent Bodies*. [Photo] Designer's Nest. <https://www.designersnest.net/courtney-makins>. [2021.05.20]

#### FIGURE 8 - 9 - 10 - 11 - 12

Bjerre, S. [Personal photo]



**OPPONENT SUGGESTION: MÄRTA WALLGREN, 'BODY-FORM-WEAVE'**



Märta Wallgren has investigated alternative weaving looms in her degree work 'Body-Form-Weave'. With a focus on up-cycling, Märta's work positions itself in the intersection between textile arts, fashion and crafts. The work introduces a wide and expressive exploration within the field and has a great potential for being developed further as a larger collection in both a more commercial direction focused on up-cycling textile materials, but also within an experimental design exploration that challenges the traditional form of weave in relation to body. It has been very interesting to follow the process of the work and how the relation between the hand weaving and objects has developed, as well as following Märta's design decisions in terms of color, material and shape. Further on, it will be interesting to see how the collection will be photographed, perhaps in a different environment or context. The suggestion for the collection consists of a few complementing pieces and some color changes. Even though the silhouette and color balance was evaluated as successful in the original lineup, it was interesting to create a different suggestion with more expressive color and a replacement of the additional jersey t-shirts. The suggestion is done as a sketch, not knowing the exact limitations within the hand weaving technique.