



This is a Leeds Arts University Repository copy of: Belonging: Fashion & A Sense of Place

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Abstract

The output is an exhibition, the culmination of a collaborative project between Janie Tweddle and Nicola Knight, which explores how the West Riding of Yorkshire has influenced contemporary fashion.

Collaboration contribution: Tweddle and Knight collaborated as co-curators, working with an external museum and archive (Bankfield Museum), in partnership with the museum's curator, Elinor Camille- Wood. Approximately thirty fashion practitioners, as well as a range of organisations contributed to the project by participating in interviews and loaning items.

Research Process: This is a curatorial investigation, which focuses on how a sense of place can influence fashion, and to what extent it can manifest in a practitioner's aesthetic and ethos. Qualitative research methods consist of literary enquiry into the historical context of the region, an analysis of key pieces from the archive at Bankfield Museum and contemporary fashion collections, as well as anecdotal interviews with a range of fashion practitioners. As a result, themes such as 'landscape', 'textile industry' and 'community' have emerged, informing the curation of historical and contemporary garments, accessories, images, film, artefacts, articles and poetry, in response.

Research insights: Research findings have shown that the landscape attributes of the West Riding of Yorkshire have influenced contemporary fashion via the characteristics and constructed meanings associated with the place, the way in which the environment was occupied and utilised for textile production, and through emotional attachment. Collaborating with a museum curator aimed to enhance cultural heritage preservation and interpretation in a fashion context therefore this knowledge would be useful to curatorial, heritage, and fashion research communities.

Dissemination: Research findings were predominantly disseminated through a free entry exhibition in The Fashion Gallery at Bankfield Museum, which was open to the general public from 18/09/21- 05/03/22. The total visitor figures were 9503. National and local publications also circulated the project to a wider audience.

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Photography credits
Hamish Irvine



ALEXANDER MCQUEEN
Sarah Purton CBE
1969-2010

These two dresses were designed for the 2006 collection, 'The Girl Who Lived in the Woods'. The dresses are made from a combination of silk, cotton and tulle. The red and black patterned dress is inspired by the 'The Girl Who Lived in the Woods' collection, which was inspired by the story of 'The Girl Who Lived in the Woods' by Hans Christian Andersen. The brown dress is inspired by the 'The Girl Who Lived in the Woods' collection, which was inspired by the story of 'The Girl Who Lived in the Woods' by Hans Christian Andersen.

THE GIRL WHO LIVED IN THE WOODS
The Girl Who Lived in the Woods is a collection of dresses designed by Alexander McQueen for the 2006 collection. The dresses are inspired by the story of 'The Girl Who Lived in the Woods' by Hans Christian Andersen. The dresses are made from a combination of silk, cotton and tulle. The red and black patterned dress is inspired by the 'The Girl Who Lived in the Woods' collection, which was inspired by the story of 'The Girl Who Lived in the Woods' by Hans Christian Andersen. The brown dress is inspired by the 'The Girl Who Lived in the Woods' collection, which was inspired by the story of 'The Girl Who Lived in the Woods' by Hans Christian Andersen.

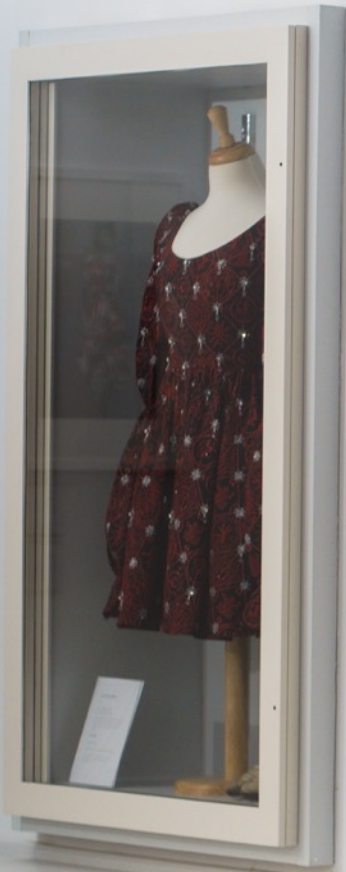


Illustrations of Alexander McQueen dresses
Nicola Sutcliffe
Caroline Riches



Cabinets containing garments by Alistair James





BELONGING Fashion & A Sense of Place

Historically, fashion was divided into three districts, each one identifiable by a long and narrow as a separate administrative unit. The most famous of these was the region of the three counties west of the River Sever, which was known as the 'Severn-Trent' region.

Over centuries the three districts of the world of the River Sever have been divided into a number of parishes, each one with its own identity. The three districts have been divided into a number of parishes, each one with its own identity. The three districts have been divided into a number of parishes, each one with its own identity.

Below the industrial Revolution, textile manufacturing remained within domestic 'cottage industries' with nearly every part of the process being done in the home. Early textile of the early 19th century was made in the home, and the process was largely self-sufficient. The process was largely self-sufficient. The process was largely self-sufficient.

In 1776, the River Sever had a population of 10,000. By 1800, the population had grown to 15,000. By 1850, the population had grown to 20,000. By 1900, the population had grown to 25,000. By 1950, the population had grown to 30,000. By 2000, the population had grown to 35,000.

During the 19th century, the River Sever region was a major textile manufacturing center. The region was a major textile manufacturing center. The region was a major textile manufacturing center. The region was a major textile manufacturing center.

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Today, many of the buildings that once housed the textile industry in the River Sever region have been converted into housing, offices, and shops. The region is now a major textile manufacturing center. The region is now a major textile manufacturing center.



For the workers, such as those who had been working in the textile industry, the River Sever region was a major textile manufacturing center. The region was a major textile manufacturing center. The region was a major textile manufacturing center.

Coal was brought to the industrial textile industry, and mining provided a large number of jobs in the area. Mining provided a large number of jobs in the area. Mining provided a large number of jobs in the area.

Some of the other factors that attracted people from other countries, such as Ireland and Germany, to the River Sever region were the textile industry and the textile industry. The textile industry and the textile industry. The textile industry and the textile industry.

With the rise of synthetic materials, changing fashions, and the demand for cheap imported clothing, the need for wool decreased. By the 1960s, the textile industry had nearly collapsed and the local textile economy was in a state of decline. The textile industry had nearly collapsed and the local textile economy was in a state of decline.

A long textile legacy continues to this day, with a mix of traditional and modern textile manufacturing. The textile industry has a long history. The textile industry has a long history. The textile industry has a long history.

Today, many of the buildings that once housed the textile industry in the River Sever region have been converted into housing, offices, and shops. The region is now a major textile manufacturing center. The region is now a major textile manufacturing center.

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Textual information or labels associated with the central image.



Cabinet featuring red silk dress and silver Swarovski crystal top by Alistair James



Images by Martin Parr from the Bankfield archive positioned next to an image produced for the Henry Holland x Martin Parr collaboration



Edward Crutchley (garments & Image)



Image by Paddy Hartley



Cabinets

Shoes from Bankfield archive, Sadie Clayton and Alistair James.

Hats – Bankfield archive and Edward Crutchley x Stephen Jones

Images – John Bulmer, Edward Crutchley and Stephen Jones





Menswear by LAU alumni Rav Matharu (clothsurgeon) and Oli Moores for Hardy Amies, positioned next to vintage sportswear from Bankfield Archive.



Garments - clothsurgeon

Images - Martin Parr x Henry Holland campaign next to an image of football fans in Halifax (Martin Parr) from Bankfield Archive





Images – Martin Parr x Henry Holland, clothsurgeon

Trainers and timeline – Everton Campbell (Hip)
Football boots – Bankfield archive





NIKE MAX 270
A pair of bright yellow and pink Nike Max 270 sneakers, featuring a large, colorful swoosh and a thick, cushioned sole.

BROWN LEATHER BOOTS
A pair of worn brown leather boots with white laces, likely used by a player during the early 20th century.

EVERTON CAMBER
Leeds
New Balance 576
A pair of New Balance 576 sneakers in red, green, and black, featuring a large 'N' logo and a thick sole.



Garments by Kate Brittain, Niall Cottrell, Bankfield archive, and Christopher Raeburn x Hainsworth.
Shoes by Hainsworth x Clarks





CAROLINE RICHES
Leeds
Mixed media illustration of Kate Britain Kays 2021
@caroline_a_riches



Images by Max Barnett

Garments by Kate
Brittain





Garments - Edward Crutchley and Bankfield Archive



Cunnington & Sanderson



Bankfield archive





Sadie Clayton



Cunnington & Sanderson



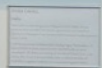
Garments – Eden Keshia, Mary Benson, Red or Dead and Bankfield archive



Oli Moores for A-Cold-Wall*



Eden Keshia





RED OR DEAD

Wool and Cashmere in the 19th Century

The World of Wool and Cashmere in the 19th Century

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Red or Dead



Burberry



David Morrish



KANTHE HUTCHINSON

Key

(all night)

Wonderland Magazine

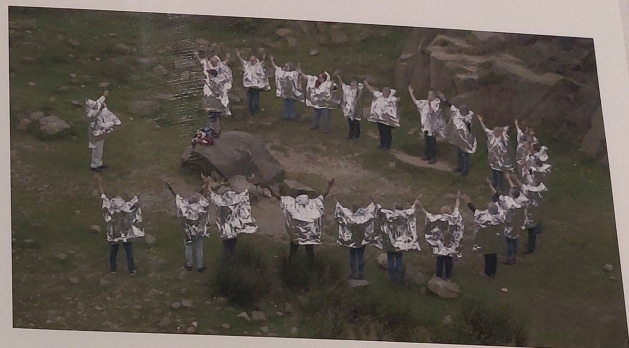
*Taylor: Zoe Harwood,
Model: Joseph Hutton (a Premier Design Agency)*

Wonderland

*The Blue White & Navy
Taylor: Sarah Gaskell
MUA: Stephanie Alexander
Hair: Mac Me
Nails: Rebecca (a Beehive)*

Xanthe Hutchinson





West Riding

by Ian Emberson

Bright sari in a darkened street –
the lilting grey of Yorkshire sky;
rust requiems for demolished mills –
repeating grooves of curlew's cry.

And did Jane once sit on this stile
and watch the moon look down on Hay,
and see the dog and hear the horse
send icy clatters through the grey?

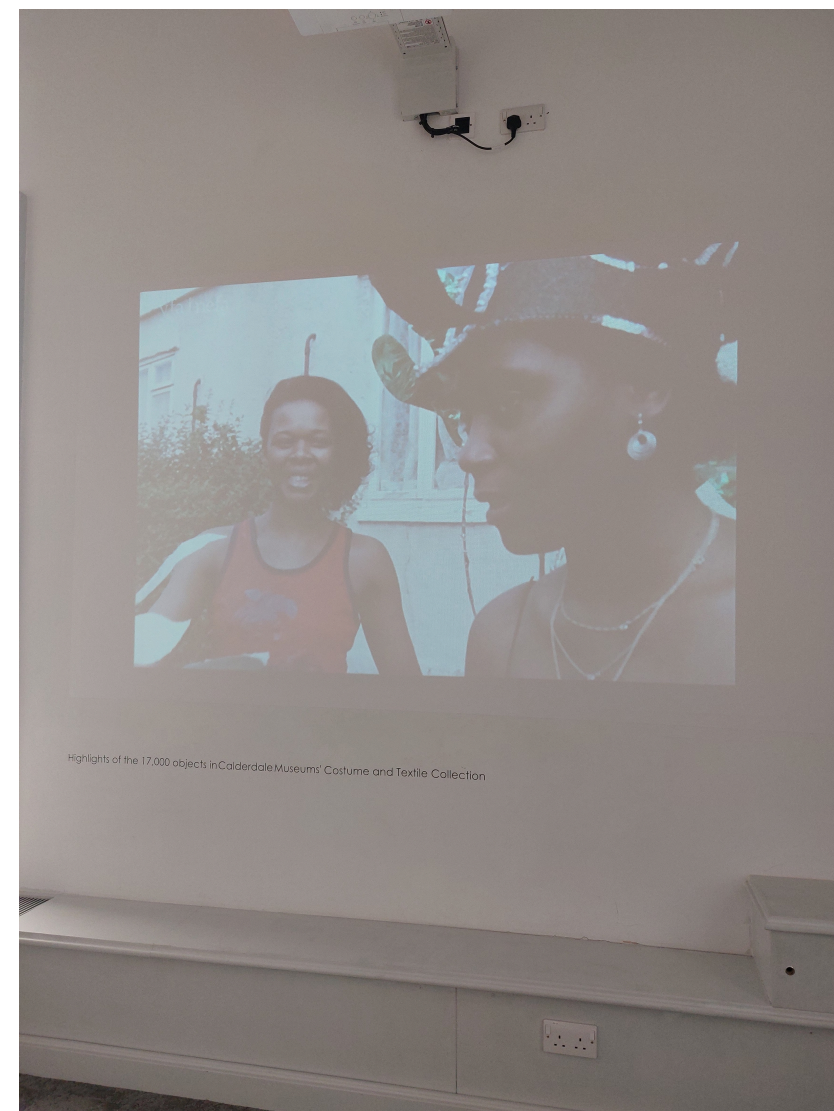
Then later – only you to wait
(dogs rush to greet the friends not there)
the bloodstains of the sunset sink –
the red Decembers of despair.

And worlds still pirouette their stars,
while on that stage fresh actors meet,
dim picture in a golden frame –
bright sari in a darkened street.

Images - Jaron Hill

Poem – Ian Emberson





Garments/accessories provided by

Sarah Burton for Alexander McQueen
Burberry
Wayne & Gerardine Hemingway for
Red or Dead
Rav Matharu – clothsurgeon
Alistair James
Edward Crutchley
Sadie Clayton
Oliver Moores for A-Cold-Wall* and
Hardy Amies
Everton Campbell (Hip)
Kate Brittain
Niall Cottrell
Cunnington & Sanderson
Mary Benson
Eden Keshia
David Morrish
Heb Tro Co.
Christopher Raeburn/A W Hainsworth
Clarks/A W Hainsworth

Photography provided by

Martin Parr
John Bulmer
Xanthe Hutchinson
Neesha Tulsi Champaneria &
Vivek Vadoliya
Mica Keating
Jaron Hill
Max Barnett
Paddy Hartley
Rafael Kroetz

Illustrations provided by

Niall Cottrell
Caroline Riches
Nicola Sutcliffe
Stephen Jones
Chris Goddard

Archive pieces/photos
provided by Bankfield Museum

Films provided by

Edward Crutchley
BBC Archive (Halifax
Modelling School & Halifax
Fashion Bus)
Alistair James
Rav Matharu/Sports Direct
GQ
Yorkshire Film Archive (West
Indian Carival – Leeds)
Jaron Hill/Ian Baxter (Riding
West on a Walrus Tail)

Literature provided by

Ryan Cahill (Hunger
Magazine)
Ian Emberson (poet)
Wayne Hemingway