CUTTING FOR FREEDOM

Synthesis and Nostalgia in 1970s Fashion

The 1970s has been described by Suzy Menkes as the 'Swinging London' era. It was a time of radical change in terms of fashion and design. This was due to the influence of various designers, such as Ossie Clark and Celia Birtwell, who were at the forefront of the movement. In 1974, Ossie Clark, in collaboration with his design partner, Celia Birtwell, was inspired by French couture. This led to the birth of the 'Swinging London' style, which was characterized by a blend of vintage and contemporary elements. The designs were heavily inspired by the British garment industry, which had a strong influence on the fashion industry at the time. This paper aims to provide a new, critical look at the development of Fashion in the 1970s, focusing on the work of Ossie Clark and Celia Birtwell, and their contributions to the fashion industry.

The paper begins with a brief overview of the 1970s fashion scene, highlighting the influence of Ossie Clark and Celia Birtwell. It then goes on to describe the collaboration between the two designers and the impact it had on the fashion industry. The paper also explores the significance of their work and its influence on contemporary fashion design. The paper concludes with a discussion of the future of fashion and the role of designers in shaping the industry.
and visit other more peripheral collections throughout the period of research. Negotiating regular negotiated close access, I was able to plan the logistics of moving between the two main collections several conversations by phone and e-mail with the respective curators, I was able to negotiate the appointments available. This position had changed somewhat from when I had last worked in this attention to detail, a sense of drama and an embodied understanding of the female form in its modern

He collected garments from this era, which had so informed his design trajectory in the height of his

important readings too. Historical dress and ethnic costume all added to the mix of 'the

printed and cut into floaty, dreamlike dresses with medieval sleeves and gaping necklines – a stunning

the hang of fabric and the impression it gave in the overall image and look of the label. In the earlier

Museum had a good broad collection of Ossie Clark of London, some pieces from his work for Quoram

and its contribution to the making of London as an international fashion destination and as a 'global'

The clothes are sought after more than ever as 'vintage' pieces, because the cut was designed to

Beginning with how it was made possible because of Clark's training as a creative pattern cutter within

The project has enabled me to carry out object-based research on examples of fashion from the

pattern versions of the garments enables me to comprehend Clark's complex 3D understanding in

This experiment made me realise how central it was to the design of the garments to be manufactured by

vi) Research methods

The project has required me to carry out an object-based research on examples of fashion from the

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