

Gareth Pugh:



I'm Gareth Pugh and I'm a fashion designer. I'm based in London but I show my collections twice a year in Paris.

It's not really about clothes, it's more about an idea. An alternate reality I guess, or something that you're not necessarily so familiar with.

I first became interested in the Tudor and Stuarts when I was very young.

I remember being brought down to London for the first time. I think my dad and my brother were coming down to see Sunderland play at Wembley, and because my mam didn't want me to feel left out, because I wasn't that into football, she took me around the Tower of London.

And there was this magazine that she bought me, and I remember the first issue was all about Queen Elizabeth the First.

And it came with all these little costume things and you could dress them up. I remember I wasn't very good at drawing heads. I remember getting my mam or my dad to draw me a head and I'd draw the outfit from the neck down.

Anna Reynolds:

I'm Anna Reynolds and I'm Curator of Paintings at Royal Collection Trust, and I'm the curator of the In Fine Style exhibition at the Queen's Gallery.

I've come here today to meet Gareth Pugh, I'm so excited to meet him and get his unique personal take on the exhibition. Talk to him about the paintings, his clothes, and how he might have been inspired by the Tudor and Stuart period.



GP: So this is the first outfit from my first show in Paris. I guess it's quite an important one for me. Spring/Summer 2009.

AR: When I first saw this, this is the dress that made me think Tudor and Stuart, and link it with Gareth Pugh.

GP: One of the ideas with this collection was to do something that was almost quite 'stately'. So we have this very stately ruff which makes the models

walk in a very particular way. Very kind of upright and poised. And then we have this dress that comes in at the waist, there's no corset underneath but it's kind of accentuated the waist by this very intricate underskirt, which is to match the top I guess, made of these ruffs.

AR: It's like a farthingale in a painting. The Spanish portraits for example, this cone-shaped Spanish farthingale. You are doing a modern version of it here in the fabric underneath.



AR: This picture is a full size portrait of the Infanta. So it's the princess daughter of Phillip II of Spain. She is Isabella Clara Eugenia and at this time she is Archduchess of Austria.

GP: Incredibly rich and lavish, opulent with all that gold thread. And the symbolism within the embroidery that has links to the idea of marriage. And also the heritage of her family, the interlinking rings, and what is it... the House of Valois that she's from.

Gareth Pugh:

You know, it's very much about presenting oneself as an icon I guess. It's very powerful.

I don't necessarily like to think of what I do in historical terms, but actually the silhouette that we presented for Fall, it was all incredibly long skirts with crinolines underneath, going up to a very small waist.

And there were these coats that split away so you've got this triangle over a triangular skirt shape.

I love triangles. In physics the triangle is the strongest shape known to man.

It's all very subtle and abstracted, but I think it all comes down to that silhouette of power, and I think that's something I like to inject into my own work.



GP: This is one of the opening outfits from Spring/Summer 2012. I guess it's my version of the typical suit of armour.

AR: I've heard you describe your clothes as armour and armour-like, and I wondered what you thought about this armour here. What does it make you think of, and do you see any affinities with your clothes?

GP: I love the fact that it's there to protect whoever is wearing it but it looks so much like the exoskeleton, like a beetle almost.



AR: The other thing that I think is interesting about armour at this date is how closely it relates to fashion. We think of armour as something separate but in fact this is exactly the fashionable line of 1607. You see it in clothes...

GP: Yes you've got these breeches, and this kind of padded hip...

AR: Exactly, and the V shape of the waistline, that could just go straight across but it is a V.

Gareth Pugh:

I'm very taken by the fact that it's - talking specifically about the Tudor period - it's the modern equivalent of the first 'power dressers'. That idea of using clothes for more purpose than just clothing oneself.

Especially with how things were started by the monarch, and copied by the court and then copied by the merchants and the middle-classes. It filters down - that trickle down effect that people talk about even today with fashion - and it's fascinating that that was happening four or five hundred years ago as well.