

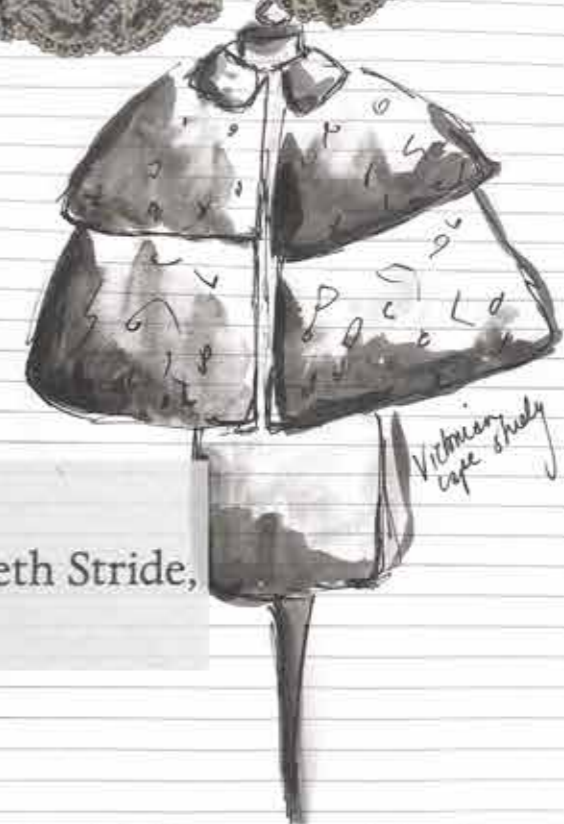


THE GREAT SOCIAL EVIL.

The Great Social Evil SS21 - Isobel Coughlan

The collection "The Great Social Evil" tells the unspoken tale of working-class prostitutes and their intricate lives in Victorian England. These women live in tales of horror and woe, yet their true lives as feminine beings are forgotten. The collection juxtaposes the worn textiles and smog-filled streets with the opulence of the upper-class folk's wealth and excess, creating a fusion of worlds. Silhouettes developed from surviving photographs and fashion plates are reworked into contemporary pieces that celebrate the women who wore them. Research from genuine Victorian garments also drives the cutting of the pieces, paying homage to the craftsmanship of the time. Colour is driven by shades of blue, hues of magenta, and mint. These are woven throughout the line up, with added shirting and pinstripe suiting fabrics to hint at the fashion of the period. Victoriana flower prints appear amongst the garments to reference the pseudonym of the 'flower girl', a common term used to refer to the working girls of the era.

concept development



For
Mary Ann 'Polly' Nichols, Annie Chapman, Elizabeth Stride,
Catherine Eddowes and Mary Jane Kelly.

After reading 'The Five' by Hallie Rubenhold, I started to delve deeper into what day-to-day life was like for working women. The collection strives to tell their true stories and not the ones remembered in the media.

primary research

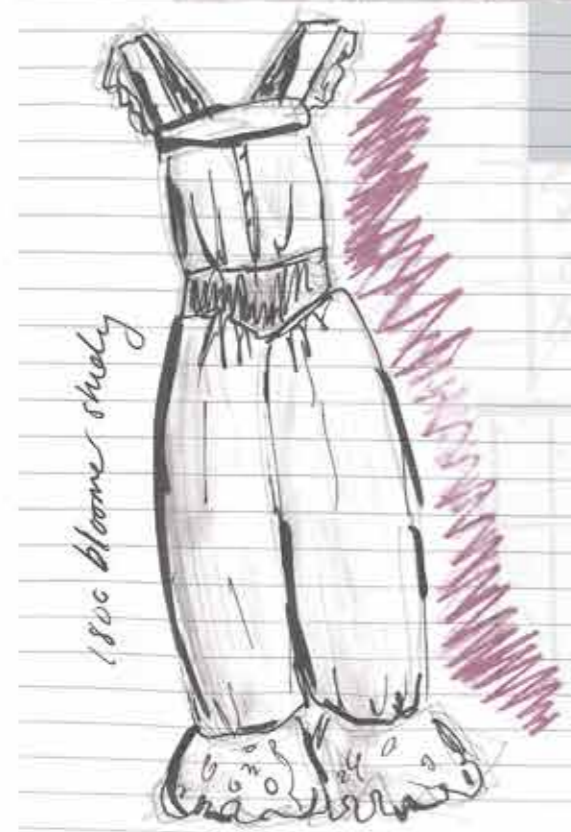
Using MODIP and the university's costume archives I found genuine Victorian garments and objects that connected with my concept.



Striped linings and delicate trims inspired texture and pattern, while objects like a comb informed print motifs. The negative space from the inside of this late 1880s comb created a devore screen print.



concept and design development



She stands in the Circus day after day, hail, rain, snow or fine, amidst a very welter of motors, cabs, omnibuses, and the flotsam and jetsam of a London thoroughfare. My flower girl. Well, although she belongs to London, yet I always feel she is mine in particular.¹

Design development was started through combing the main themes of botanical florals, undergarments and stripes. These are the essential elements of my collection.

Unmentionable

Now, even though we're leaving your lady parts free to sway in the breeze, we still need to cover your legs. The bottom part with stockings, of course, knitted and held up with garters. What covers the rest of your leg varies over the course of the century and could include pantaloons, bloomers, chemilets, pantalettes, leg-lets, or Turkish trousers. They're all basic upper-leg coverings worn under your chemise, tied at the waist. And until the end of the century, the legs don't connect with other at the top. They're left split, with a slight overlap for modesty.



Open drawers

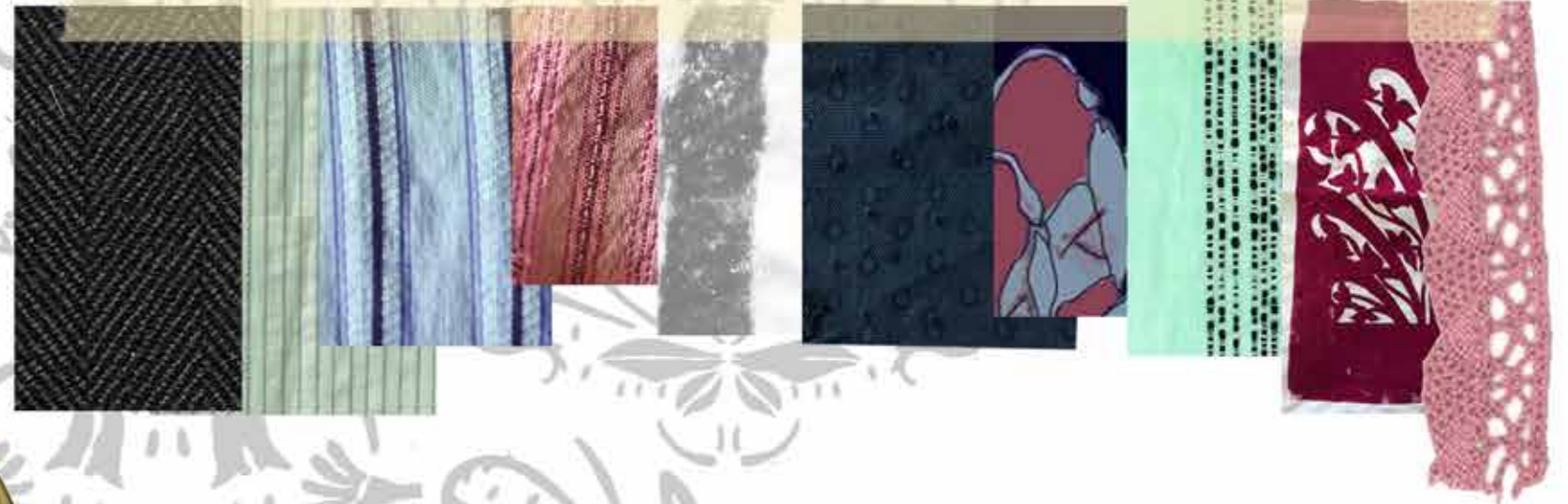
chemise, stockings, garters, and pantalettes. You are still practically naked. All your wobbly bits—there they are, just wobbling. That's all you do.

Oh, how you'll miss your cherished bra collection on this journey. Well, bras, sports bras, date-night bras, and the fraying, soft-cupped "Anten Abbey" bras. Brassieres won't become popular until the 1890s, and even then they'll be about as supportive as two kerchiefs tied together with wet paper. For now, dear, we're going to truss you with your corset!

Have you seen the X-rays of ribs grotesquely crushed by years of corseting? Isn't it awful? Those horrid stays (the straight strips that give the corset its power and shape) are made of unyielding steel, or the nearly-as-unpleasant whalebone (actually whale

Correct Social Usage

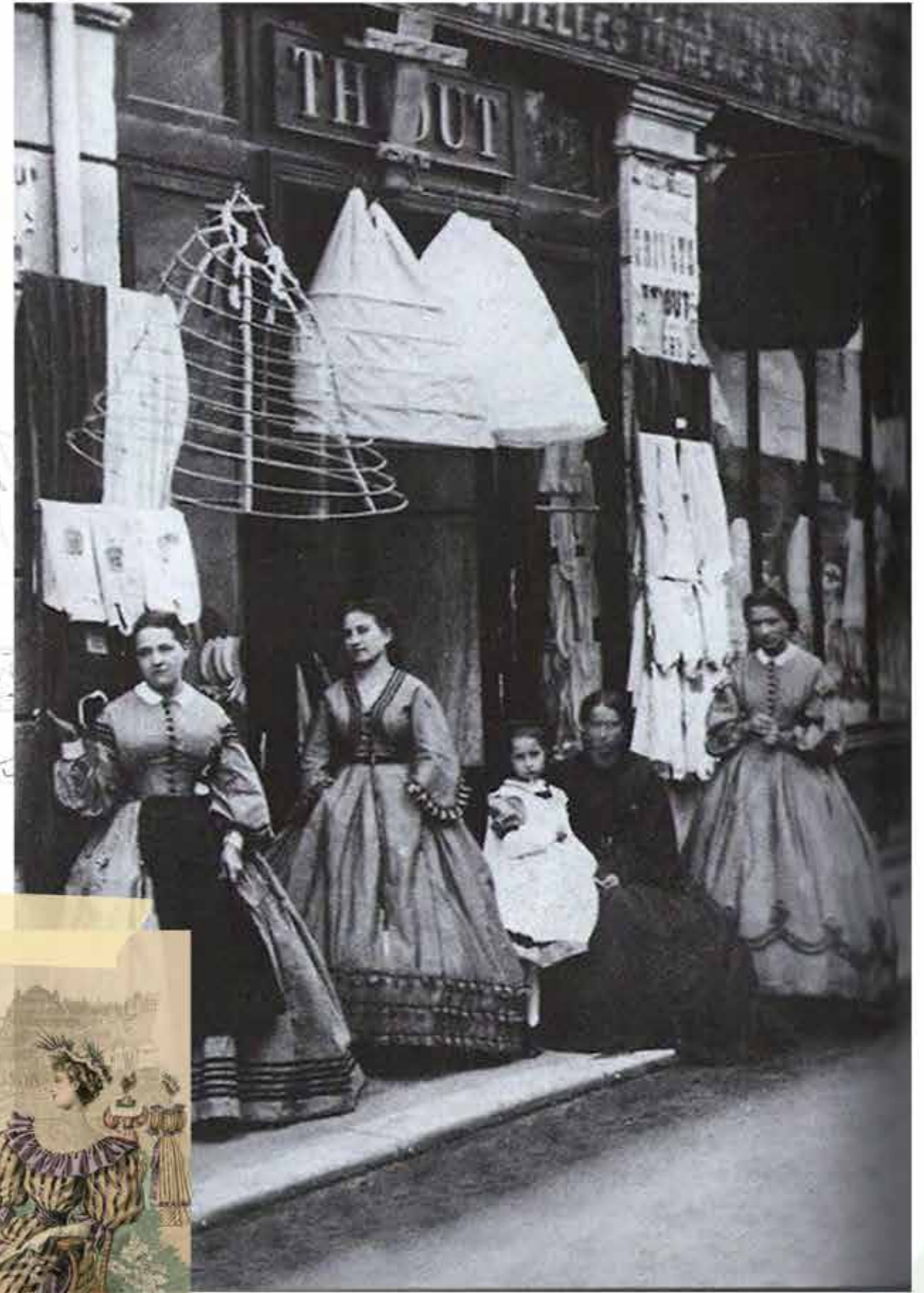
colour palette



Using various dye techniques I have replicated colours from Queen Victoria's portraits and palaces.

Brighter colours were chosen to keep the collection feminine and to keep the focus on the women's real lives - not the tales of woe they usually live in.

initial design sketches



Taking inspiration from the volume and silhouette of crinolines and fashion plates.

screen print



Initial screen print tests for floral designs inspired by the MODIP archive comb and wallpaper prints in the British Library image archive.

coat development

Design development for an overcoat inspired by 19th century dress dropped and slashed sleeves. An additional hand painted devore layer is overlaid onto striped wool. Double use of striped fabric is inspired by the heavy use of stripes in the Victorian era.

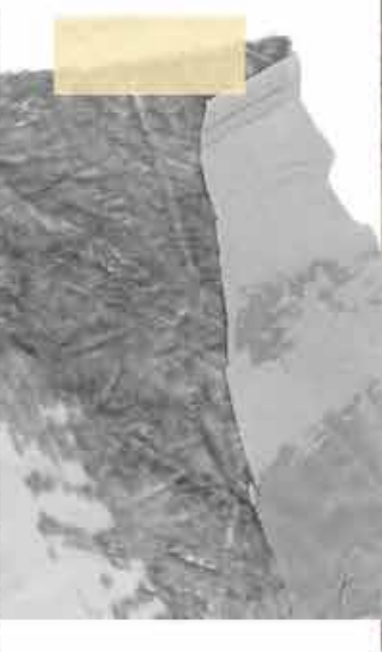


dropped + slashed sleeve





final fabric outcome wool & velvet coat



Virtual prototype using CLO 3D, rendered using my hand painted and dyed velvet devore and over tinted pinstripe wool.

trouser development



"BLOOMERISM,"
OR THE
NEW FEMALE COSTUME OF 1851,



*Remove ties +
soften yoke curve*



Developing a modern alternative to bloomers, using the shape and ruffles of a traditional undergarment. Patterns are designed to wrap around the leg at the ruffle opening . CLO 3D avatar shows digital toile fit of the trousers.

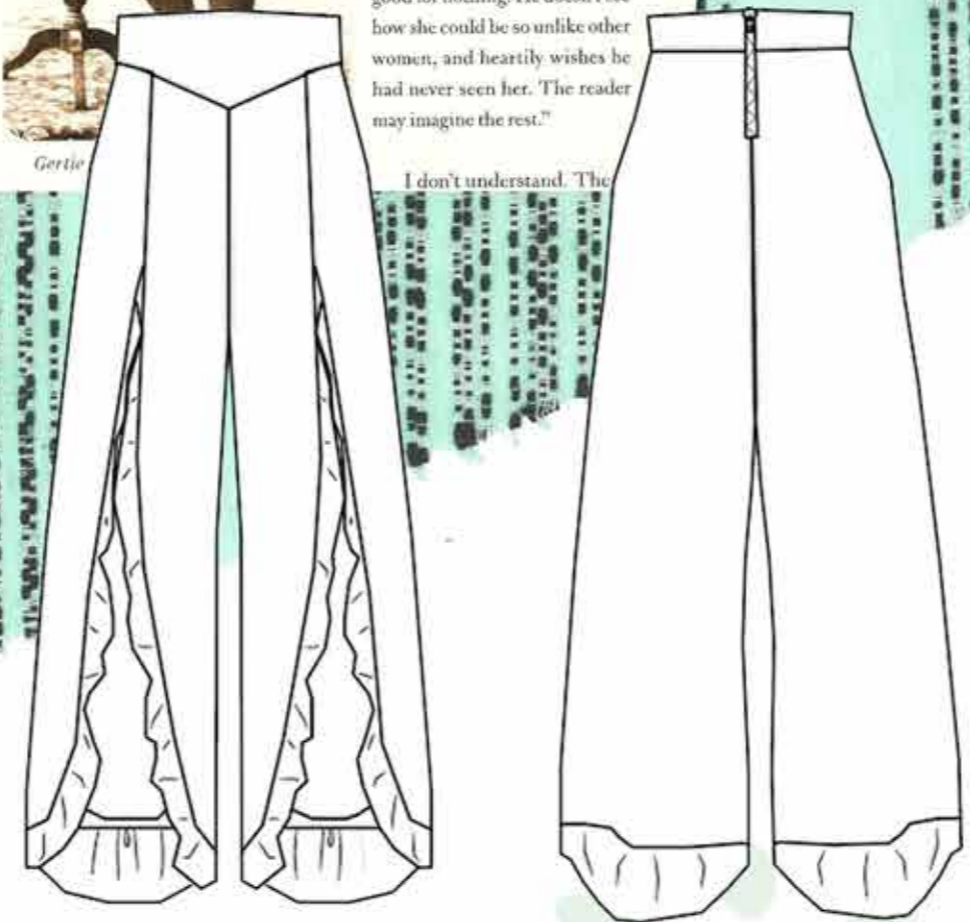
overdyeing & colour matching

Mixing stripe fabrics with polka dots and dyeing them to the same mint hue. giving bloomers a contemporary makeover.



Therese O'Neill

readily enter the vagina, and when the bride displays evidence of pain, he thinks she is trying to deceive him, and he perseveres with redoubled persistence and vigor. This results in thoroughly frightening the bride, and in causing her intense suffering, and injuring her besides. She perhaps cries, and wishes she had never left her home, and he is disappointed and thoroughly disgusted, and thinks she is a little fool, and good for nothing. He doesn't see how she could be so unlike other women, and heartily wishes he had never seen her. The reader may imagine the rest."

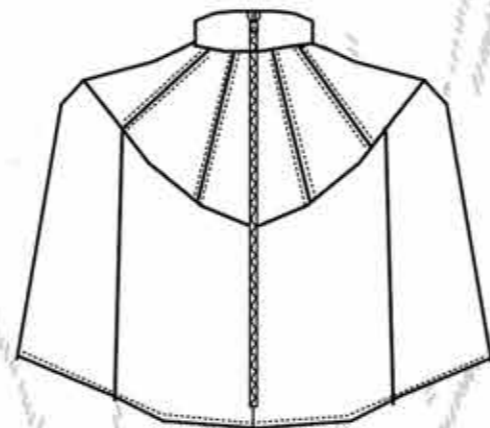


Gertie

I don't understand. The



cape top development

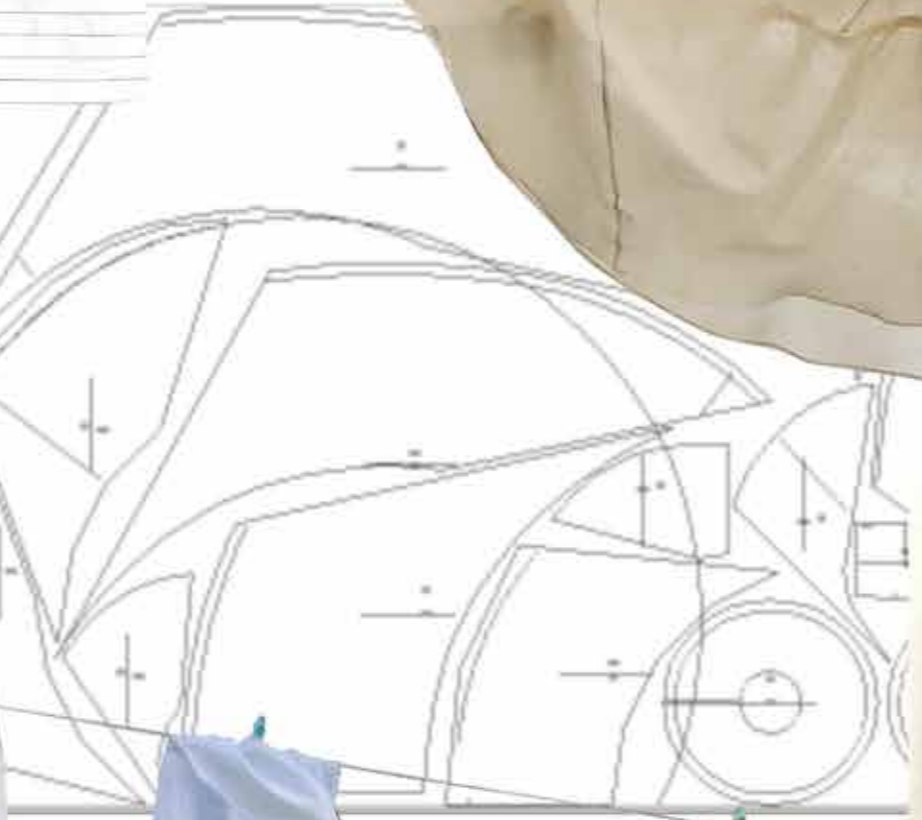
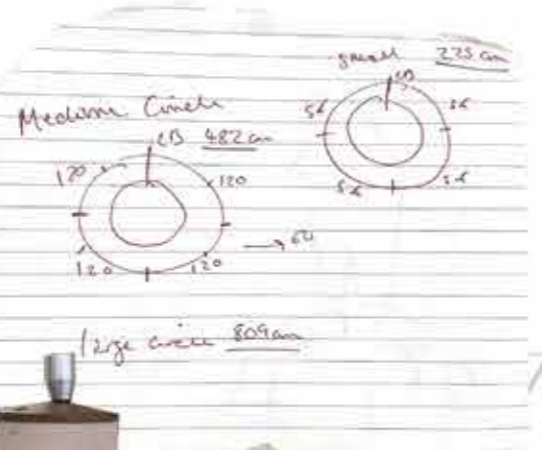


A cape top inspired by traditional cape shawls and botanical florals. Silk organza digital print layered over striped shirting and hand dyed polka dot shirting.

digital print final outcome

Following initial tests, the print was mimaki printed on silk organza for a more natural look. The print was darwn into to keep the fine details seen in vintage botanical drawings. Digital print is paired with an over dyed polka dot fabric, as seen on final figital render.





dress design development

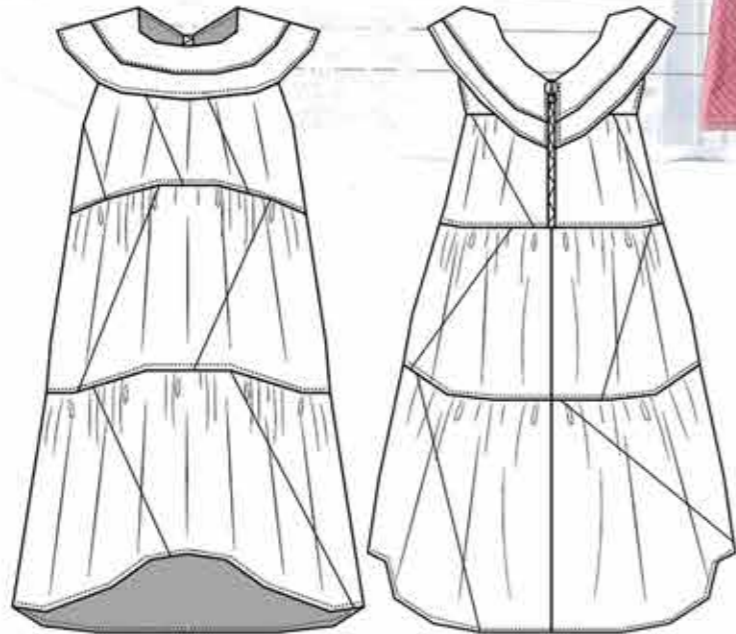
Creating a dress inspired by petticoates, volume and gathering.
Made with overtinted and hand dyed mens shirtings.

CHEVRON DRESS

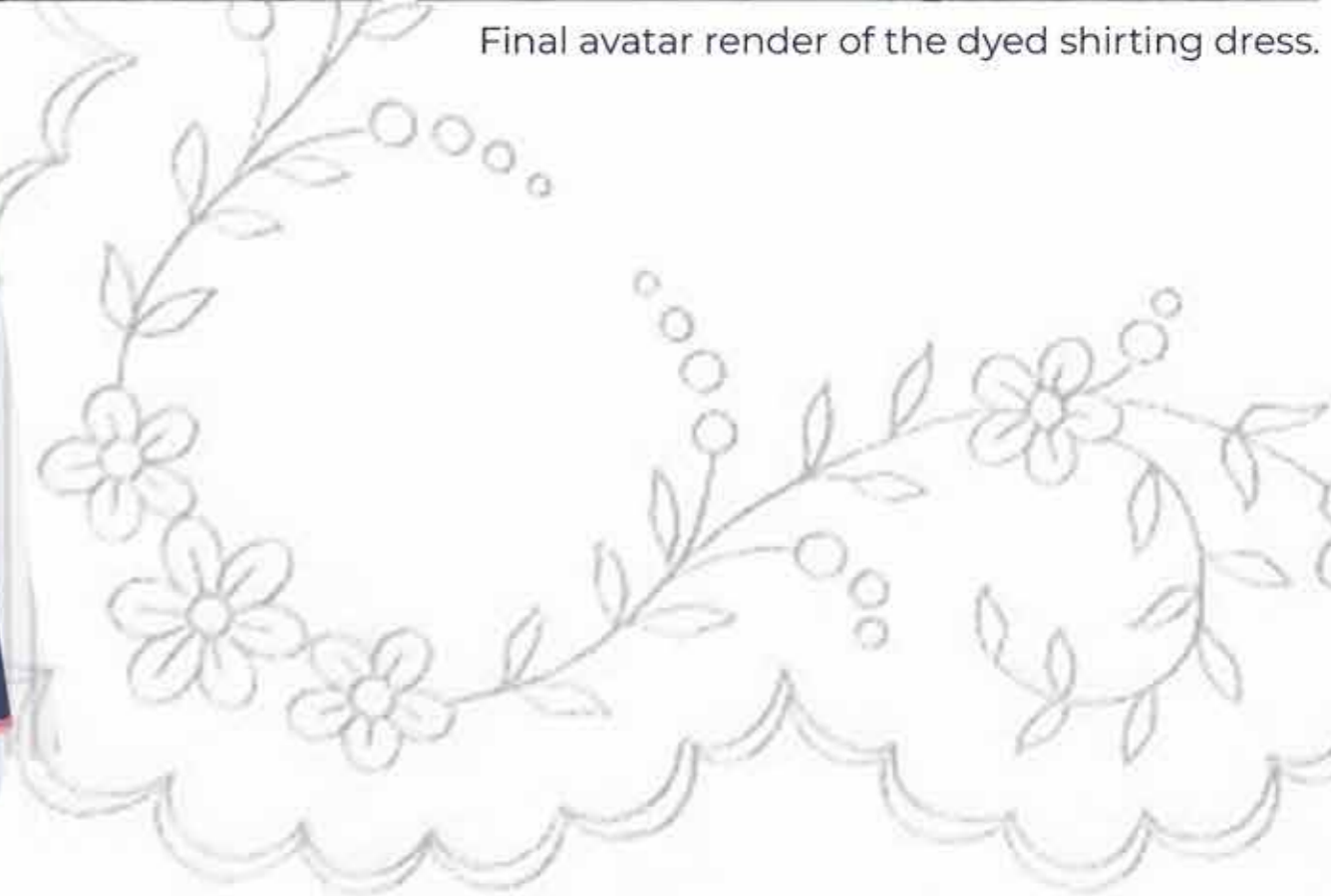
- Pink shirting Bordeaux 1gm
- blue shirting Emerald green + Turquoise 1gm
- Navy 1gm
- Powder blue shirting
- white



Final avatar render of the dyed shirting dress.



final dress outcome



shirt development

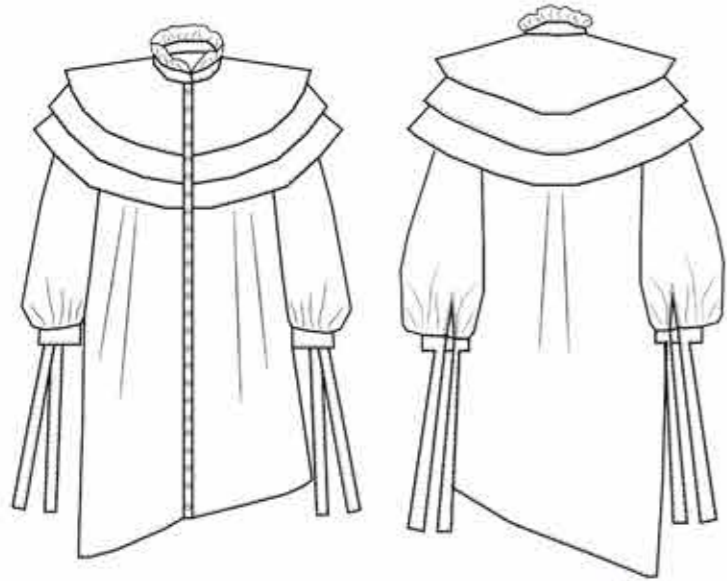
Reinterpreting the white night shirt worn by women of the Victorian era. Using over tinted mens shirting fabrics and georgette hand dyed devore to create a modern silhouette.



CLO 3D virtual avatar toile showing fabrics and print placement

developing floral devore

I have combined the Victorian comb from my primary research at The Museum of Plastics and the floral motifs in my visual research to inform the elements in my devore artworks. Fashion plates were also researched to inform colour choice and print placements on the shirt sleeves.



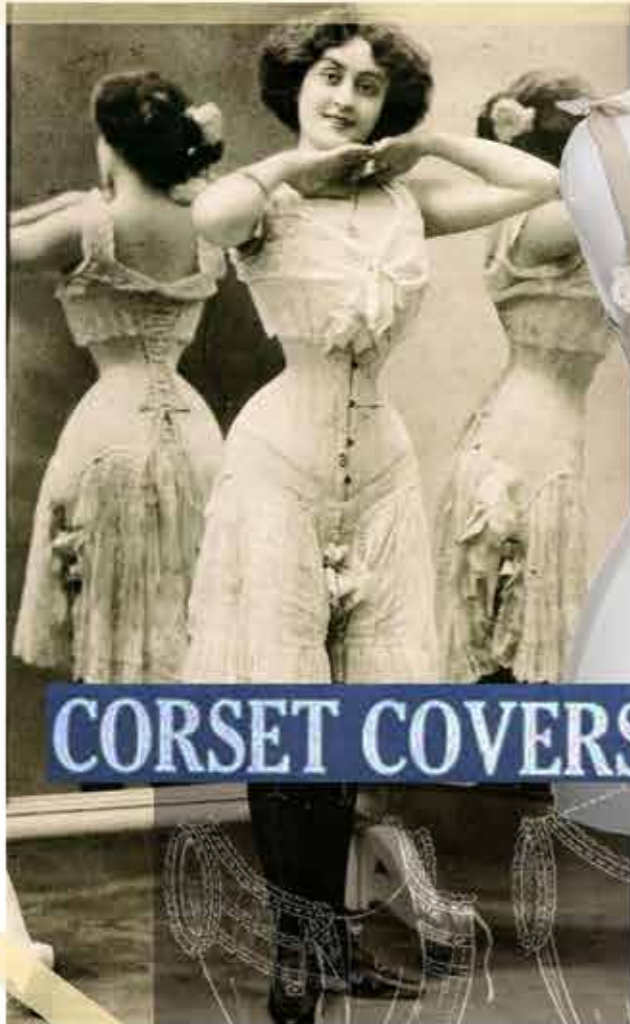
trenchcoat development



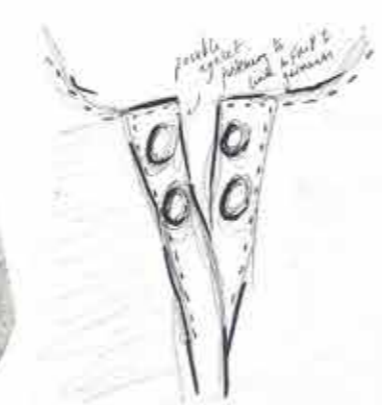
Using the comb motif and negative space inverted area to create a gradation effect down the garment.

Trenchcoat with a leg of mutton sleeve and circle flounce peplum shown on a CLO 3D toile avatar. Print placement trialed through CLO obj placements.

playsuit development



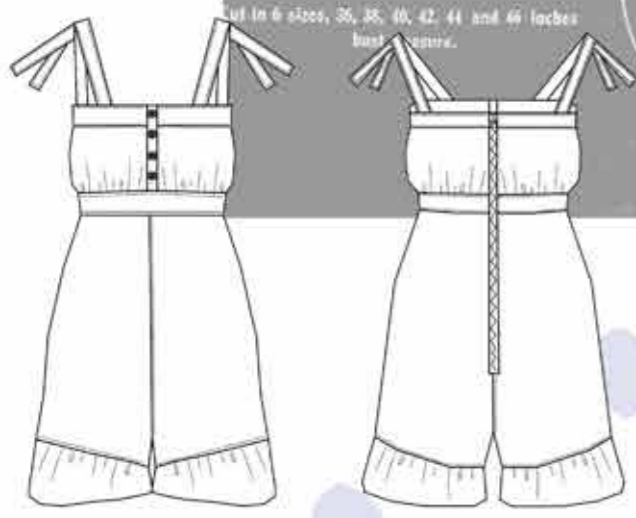
CORSET COVERS



LADIES' CORSET-COVER

Having distributed waistbands.

Cut in 6 sizes, 36, 38, 40, 42, 44 and 46 inches bust extra.



Creating a playsuit inspired by undergarments and corset covers. Fabrics shown on CLO 3D rendered avatar are a mix of broderie anglaise patterns to show the innate femininity of the women inspiring the collection.

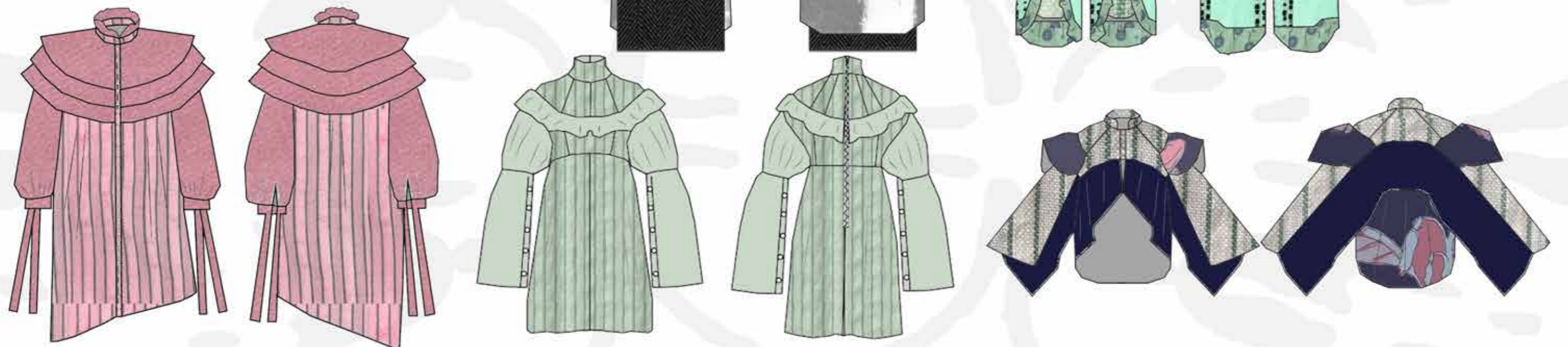


babydoll dress development

Taking the babydoll dress silhouette and adding a tailored neckline, eyelets and ruffles. Shortening the hem for a contemporary style and mixing overdyeed mens shirtings with devore florals..



final range plan



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virtual CLO 3D lineup

final illustrations





final renders

Final digital garment renders on CLO 3D. Fabric and print placement is from scanned textiles and patterns are created on the software. The four looks shown are the ones from the line up that have been taken forward for manufacture.



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final outfit shoot