

Alice O'Donnell
Fashion designer

Contents

•FMP - Becoming

- Research page
- Fabrics, prints and colours
- Design development and Working drawings
- Final line up
- Tech Packs
- Range plan
- Promotional marketing images

•Renli Su Live Brief

•Chloé Capsule Collection

•GFF X WI Curates

As a womenswear designer, I am interested in empowering females. I enjoy basing my collections on personal experiences, in particular my final major project which is based on my journey living between my parents' houses. I am proud to be an independent woman and I want to empower other women to express themselves too. I want my audience to question my work and for it to provoke an emotional response. My aspiration is to become a fashion designer, specialising in flat drawings as this is a skill that I have developed throughout university and I believe my technical skills would be useful for an employer.

Becoming



My favourite colour
 Dad's favourite colour
 Mum's favourite colour

Age 8

A constant journey

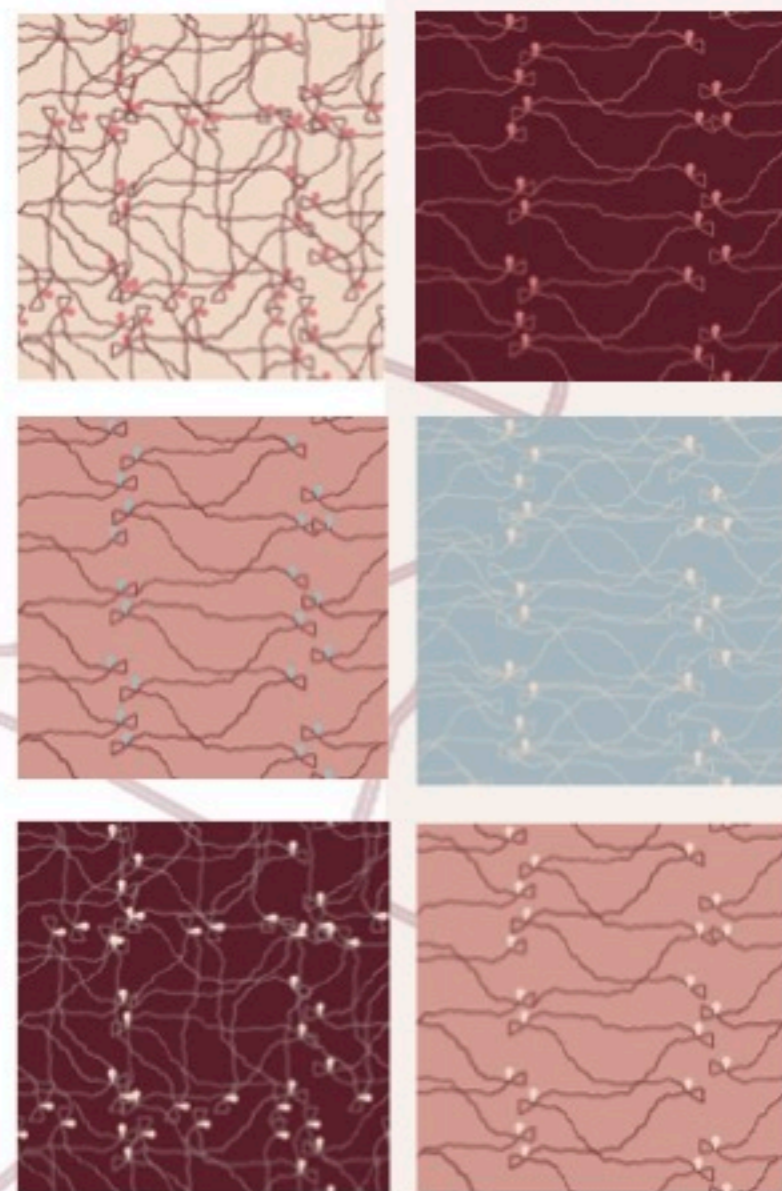
Age 19

'Kids return'

Becoming explores my experience of travelling to and from both my parents houses as a child. My constant movements for 16 years now have impacted the person that I am today. I have taken a contemporary stance and designed an A/W 2021 collection that can be trans-seasonal throughout the years ahead.

Lust
 Freedom
 Bound
 Disruption
 Escape
 Trapped

Print Developments



Expressed feelings

Happy, feminine, myself

Fear, frustration, pain

esthorpe

llage

Magna Park
Coventry Road

Bitterwell



30cm



30cm

My journey

My print design is inspired from the journey that I take when travelling to and from my parents houses. Once I had drawn the route I manipulated it into a print and then I placed pointers on the map to mark the start and end of my journey. While this collection is based on my journey to becoming me, I believe that it is still important to have a positive outlook on life, as my life has moulded me into the person that I am today. This is why I integrated hearts to the design as love always remains at the centre of family.

Brushed Twill in my own print

100% silk habotai

My Suitcase

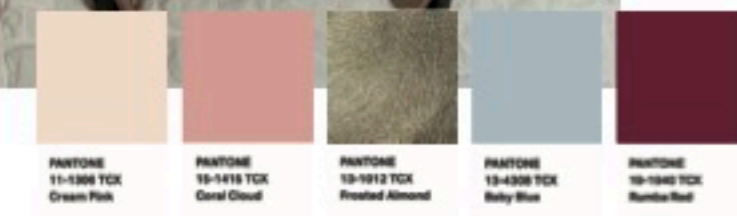


Leather

Mums house

100% wool

100% silk crepe de chine



Dads house

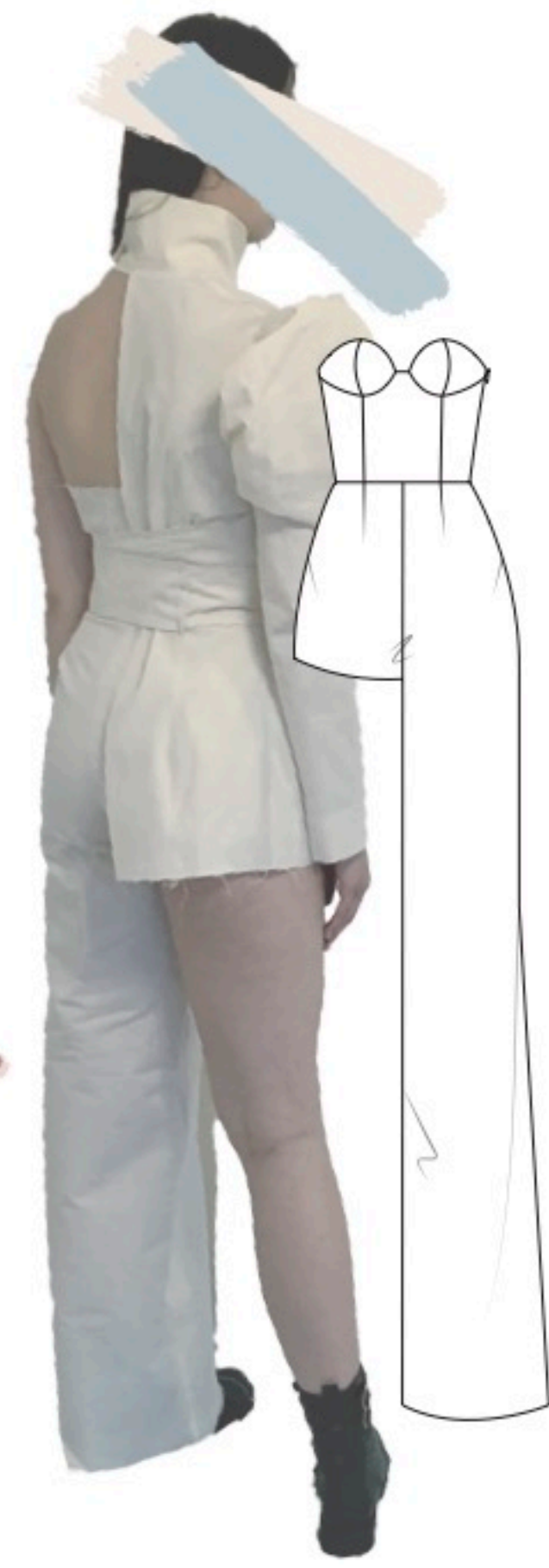
Peatling Paper

Kimcote

DEPARTMENT	WOMENWEAR	DATE	05/03/21
STYLE NUMBER	AW21-8W-004	DESIGNER	Alice O'Donnell
STYLE NAME	WOMENWEAR HALF JACKET		
SEASON	AW21	TREND/STYLE	READY-TO-WEAR

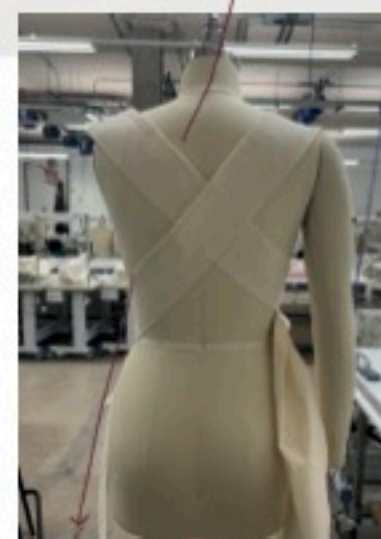
PLEATED SLEEVE HEAD X 1.5 TO 2.5 CM KNIFE PLEATS	BODICE BLEND
VOLUMINOUS SLEEVE THAT NARROWS DOWN CREATING A BALLOON EFFECT AT SLEEVE HEAD	JACKET LIES ON
PRINCESS SEAMS	LEATHER BELT FULLY BUCKLED OUT
FULLY LINED SLEEVE WITH 100% SILK HABOTAI	LEATHER BELT WRAPS AROUND THE BODY TWICE ON THE THIRD WRAP AROUND BELT LOOPS UNDER THE BELT AND DRIPS DOWN
80CM	LEATHER BELT 100 CM TOTAL BUCKLE DROP See trim and details page for seam placements

© COPYRIGHT 2021 ALICE O'DONNELL. THE DESIGN IS PROPERTY OF ALICE O'DONNELL. PAGE 3 OF 5





Experimenting with cross design on the back of the garment



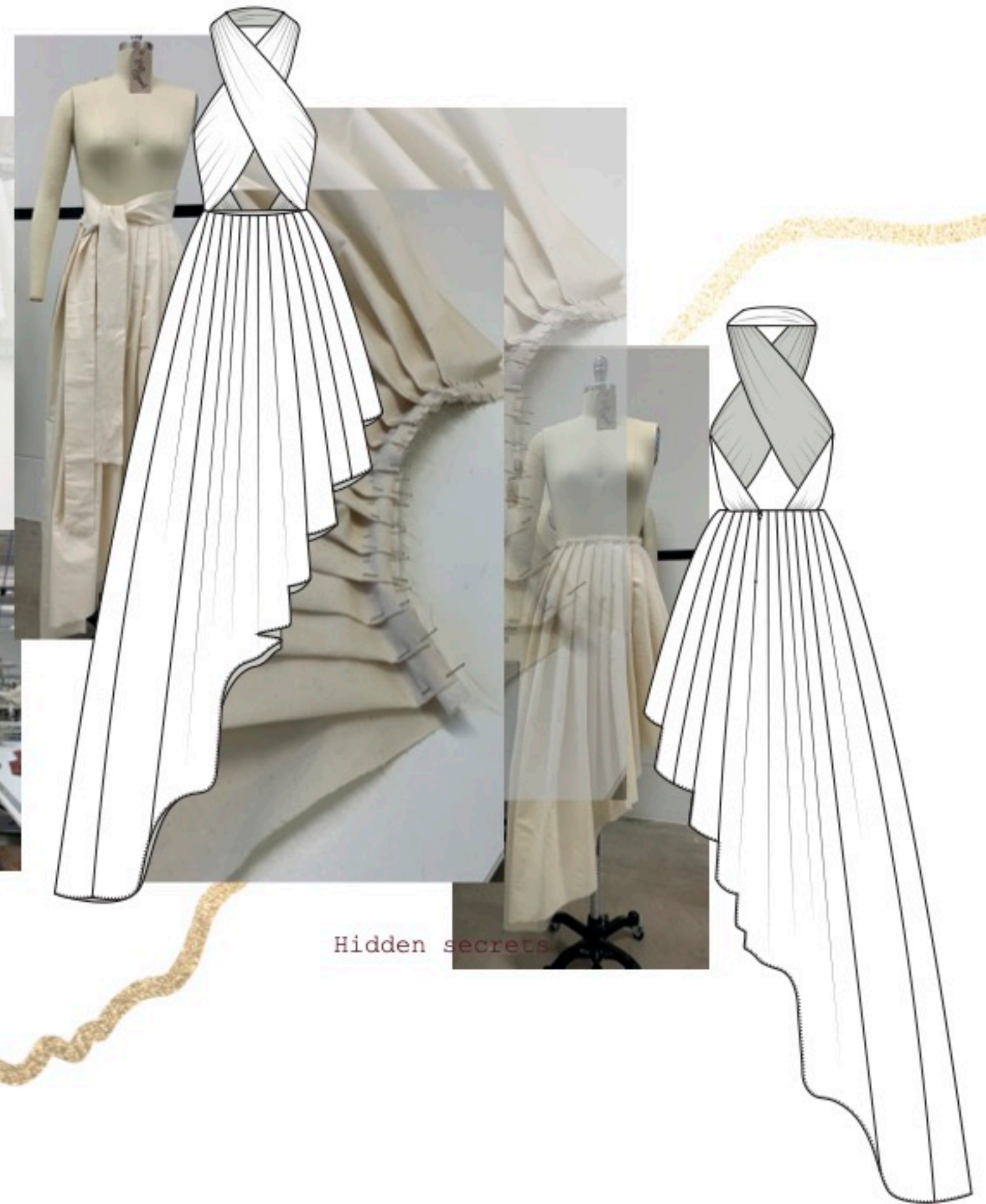
When making the pattern the waistband will be pleated to add more width to the dress

Designed to be made to achieve an asymmetrical design

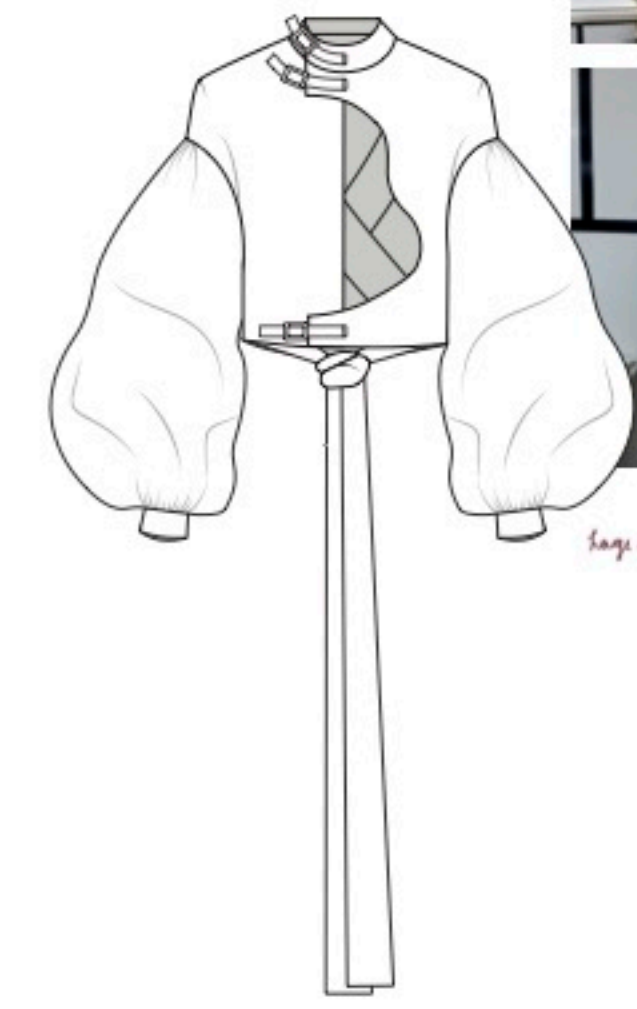
The cross over design could also translate into the front of the design

Starting to see the progress in the dress silhouette

Mums house



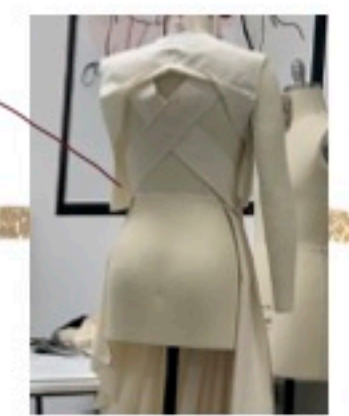
Hidden secrets



Large balloon sleeves

Creating a full line in the back of the skirt to match cross shape that I played around with on the back of the dress design

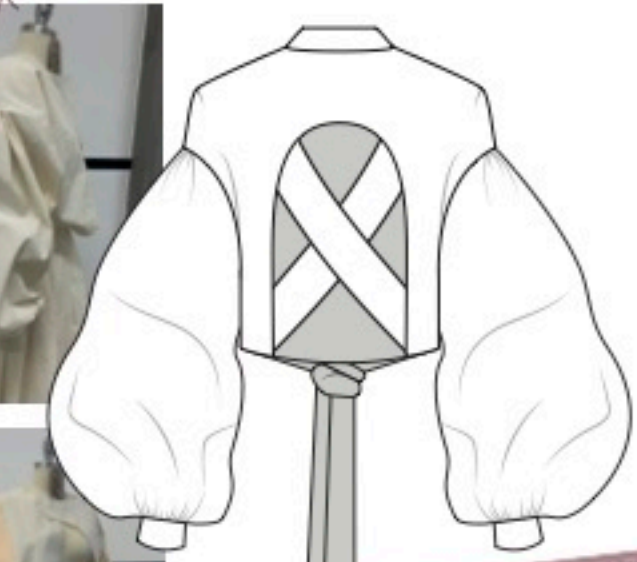
Done for by jacket complements the pleated dress



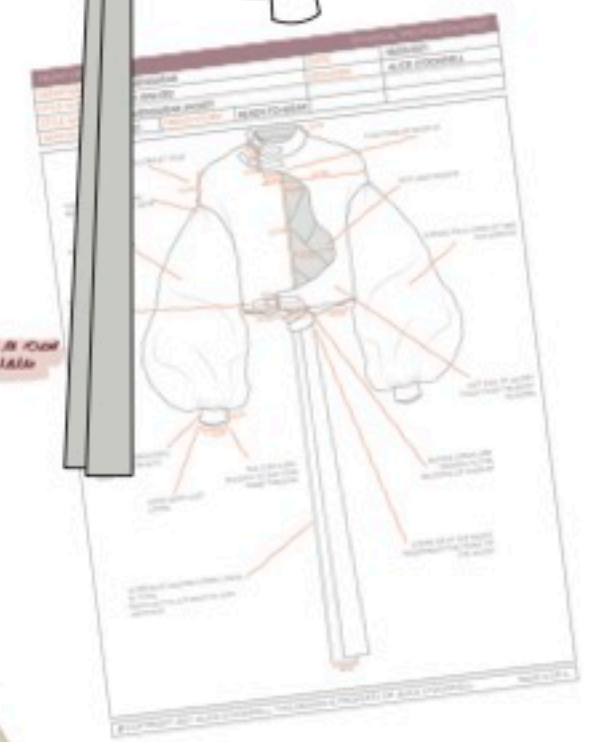
Needs re-draping for a better fit



Getback at the top to add pleats



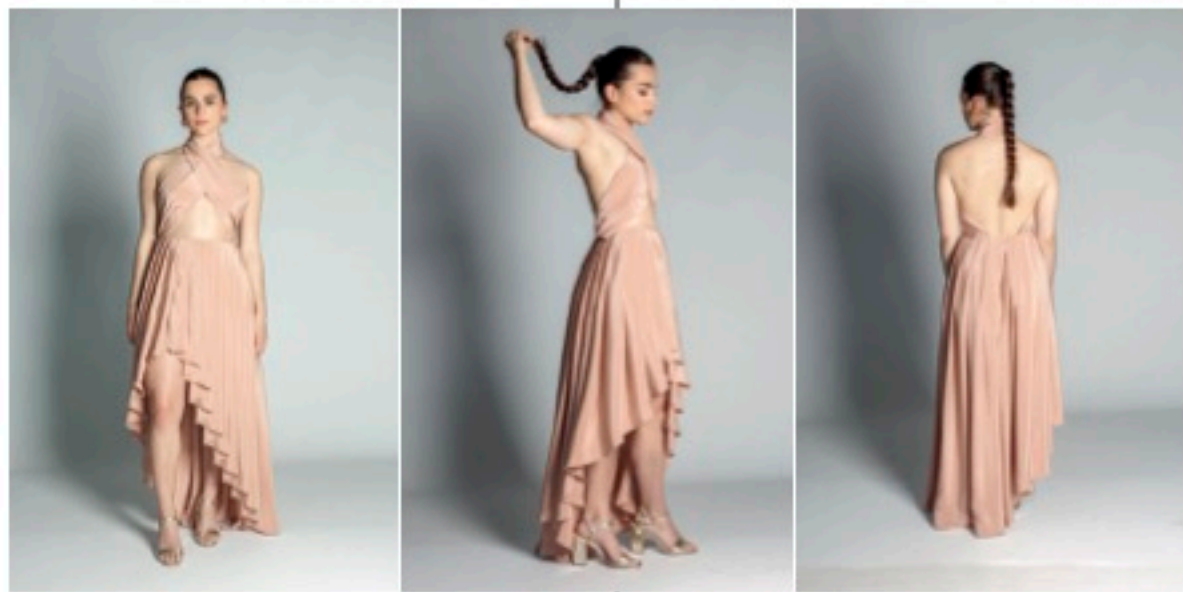
Did not in front of the jacket as much as any of the other garments, related back to the theme



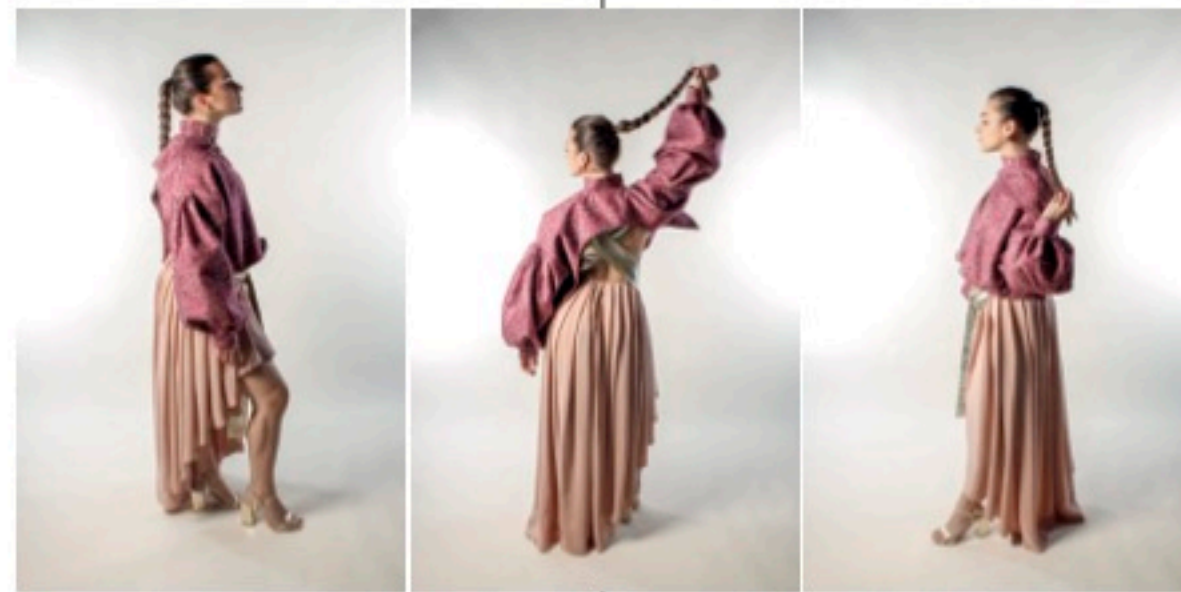
Dads house







1



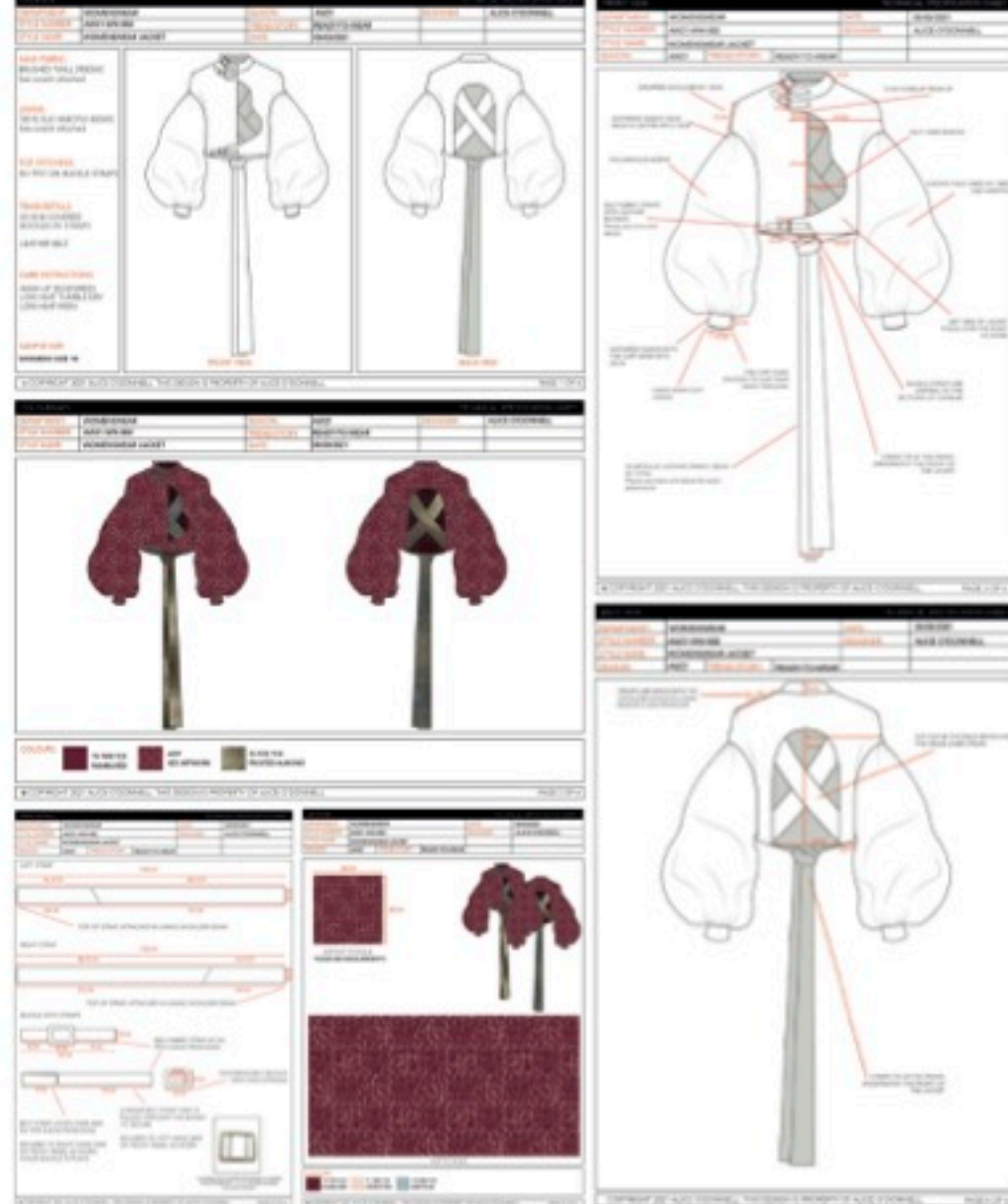
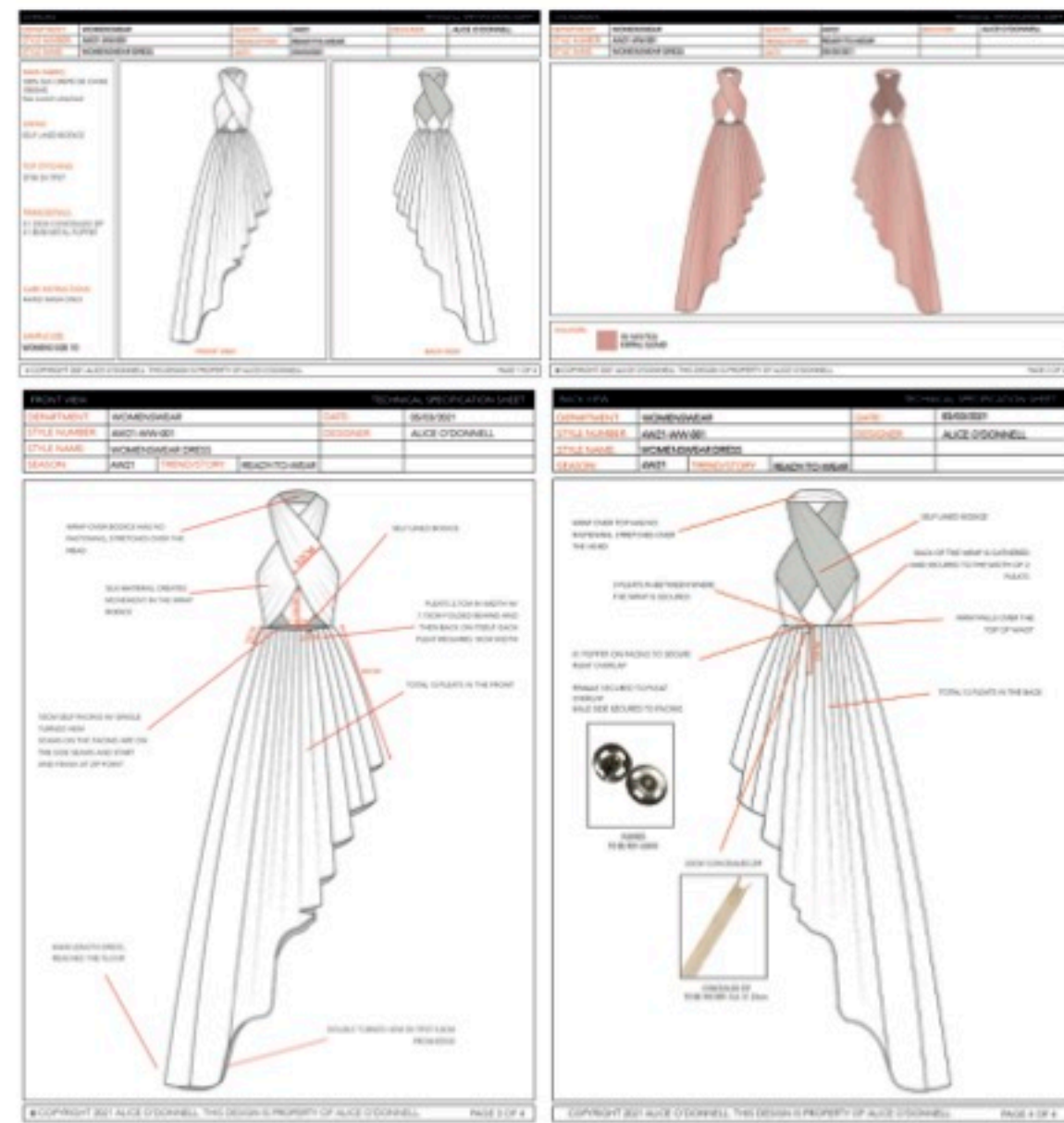
2



3

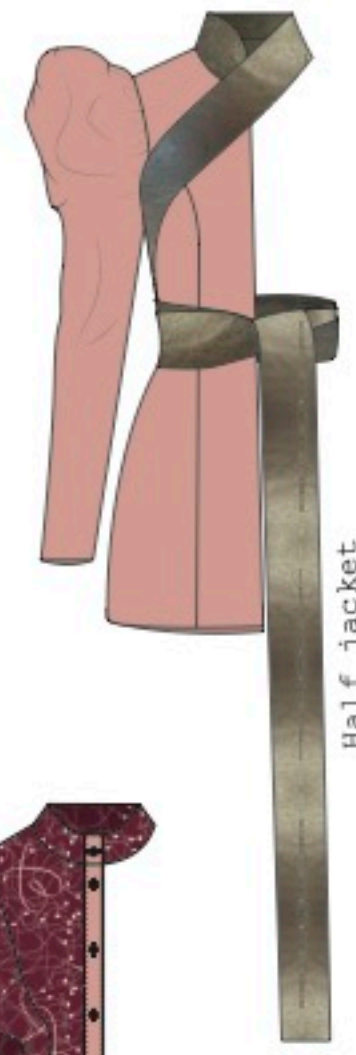


4

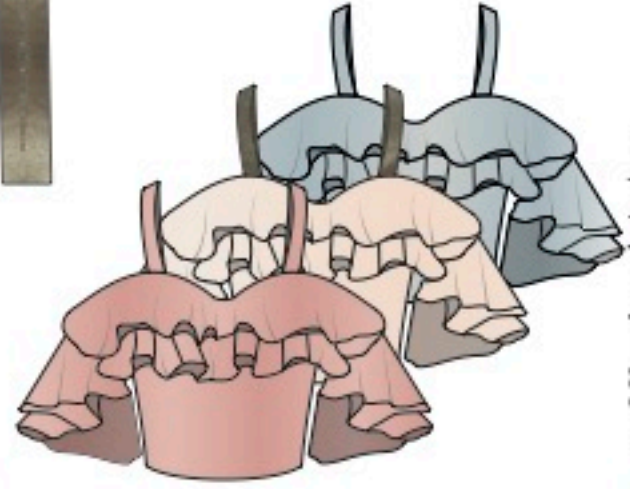




Half bodice coat



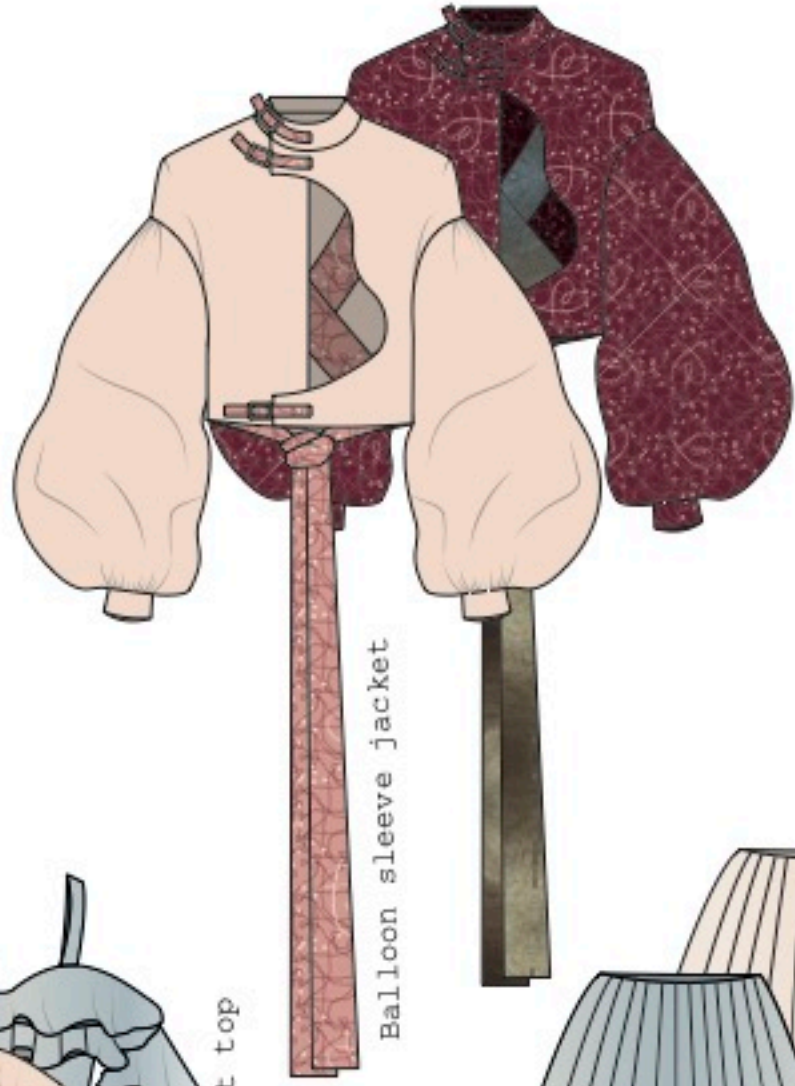
Half jacket



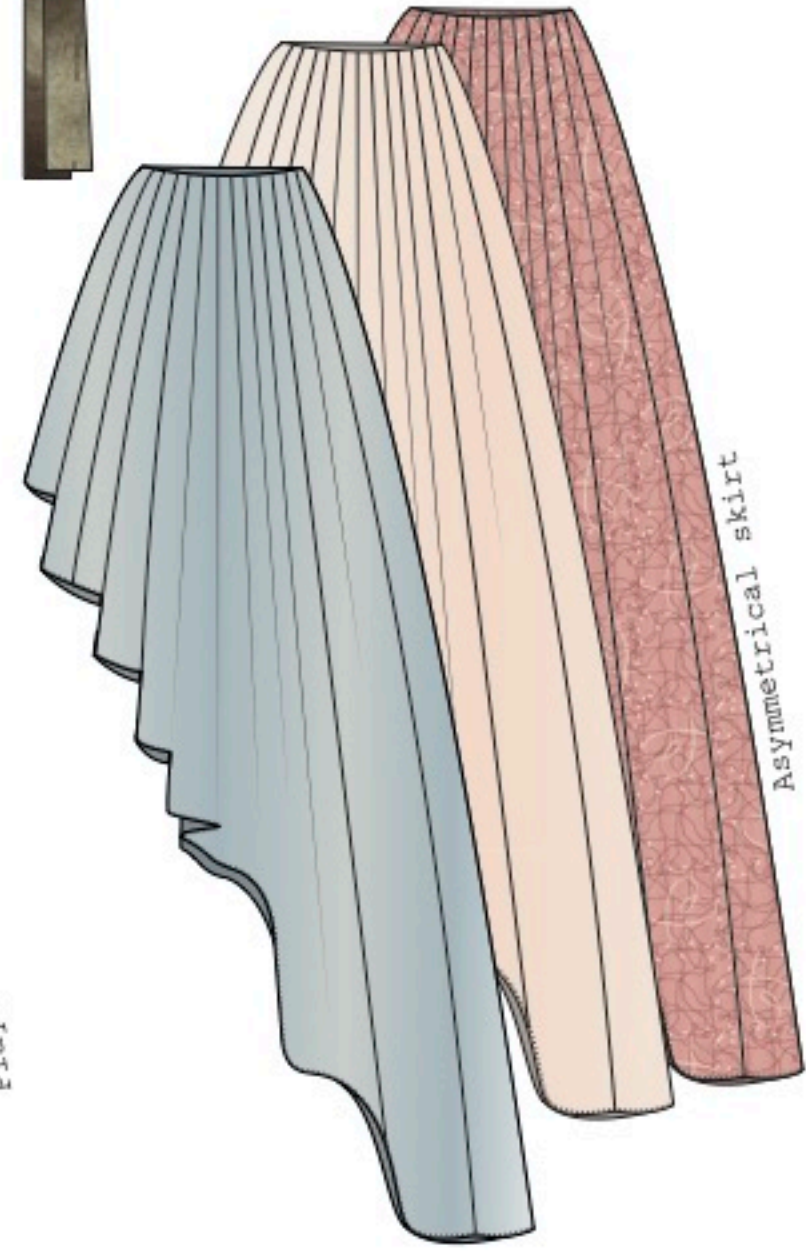
Ruffle bardot top



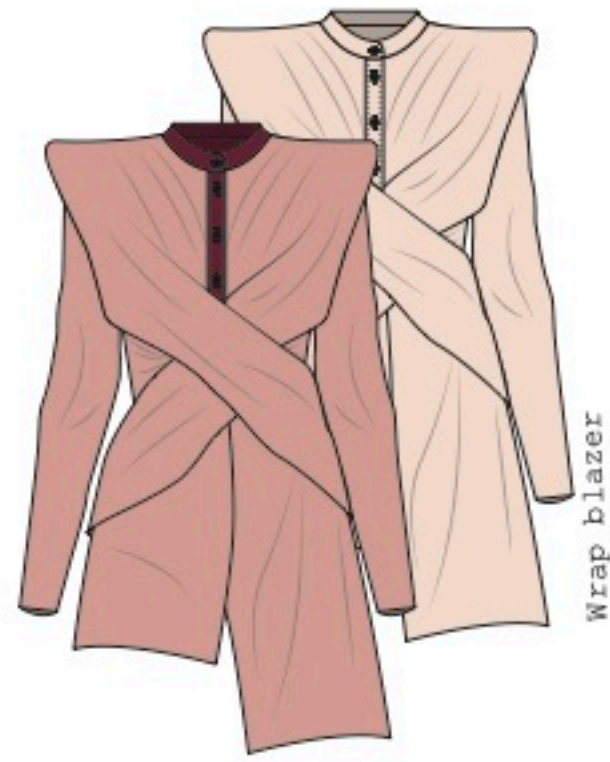
Playsuit



Balloon sleeve jacket



Asymmetrical skirt



Wrap blazer



Wrap waist trousers



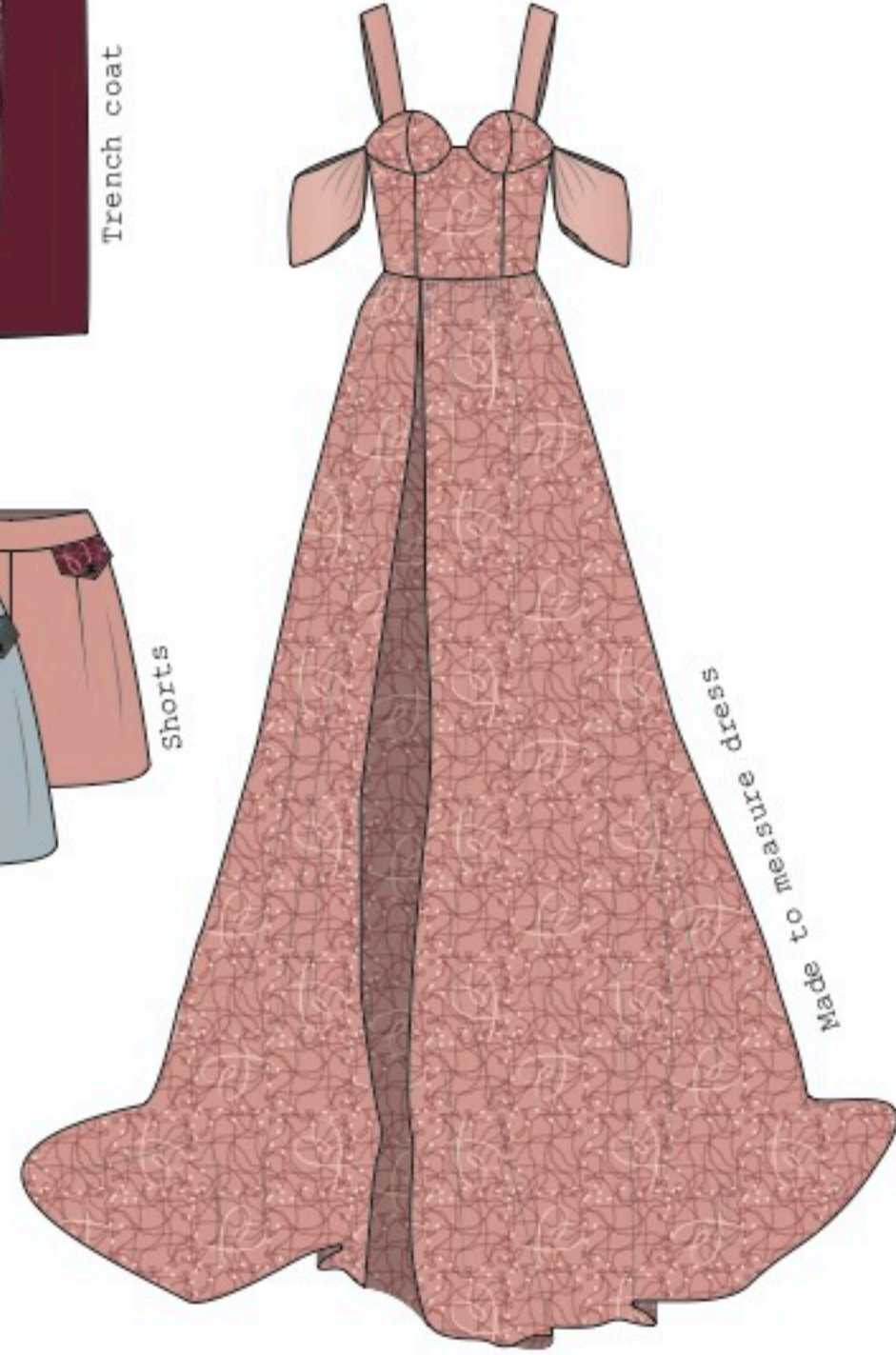
Trench coat



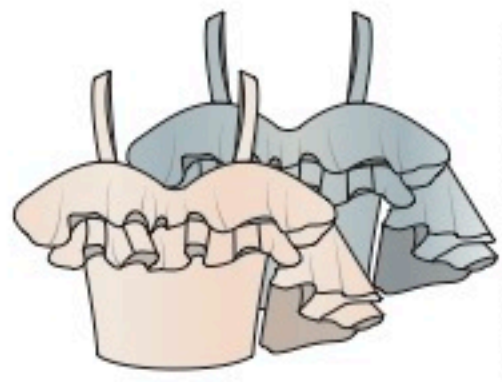
Shorts



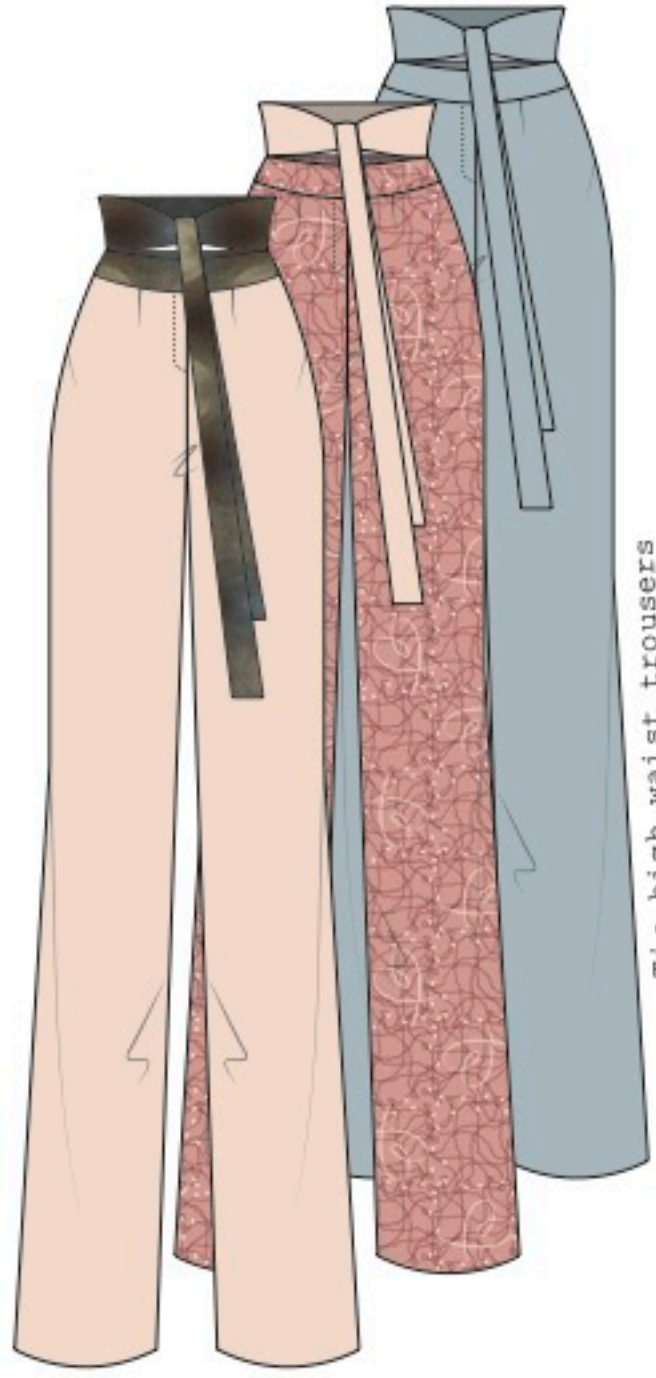
Wrap top



Made to measure dress



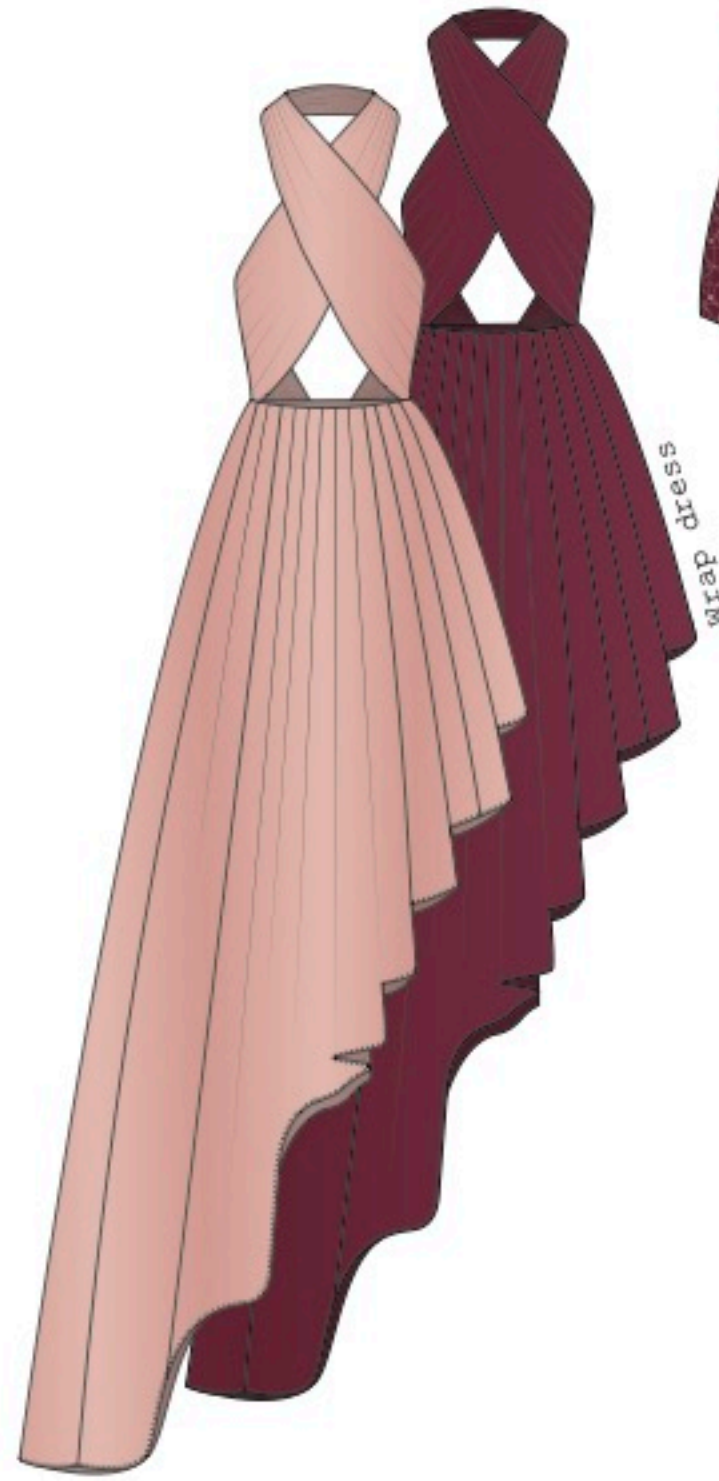
Asymmetrical ruffle bardot top



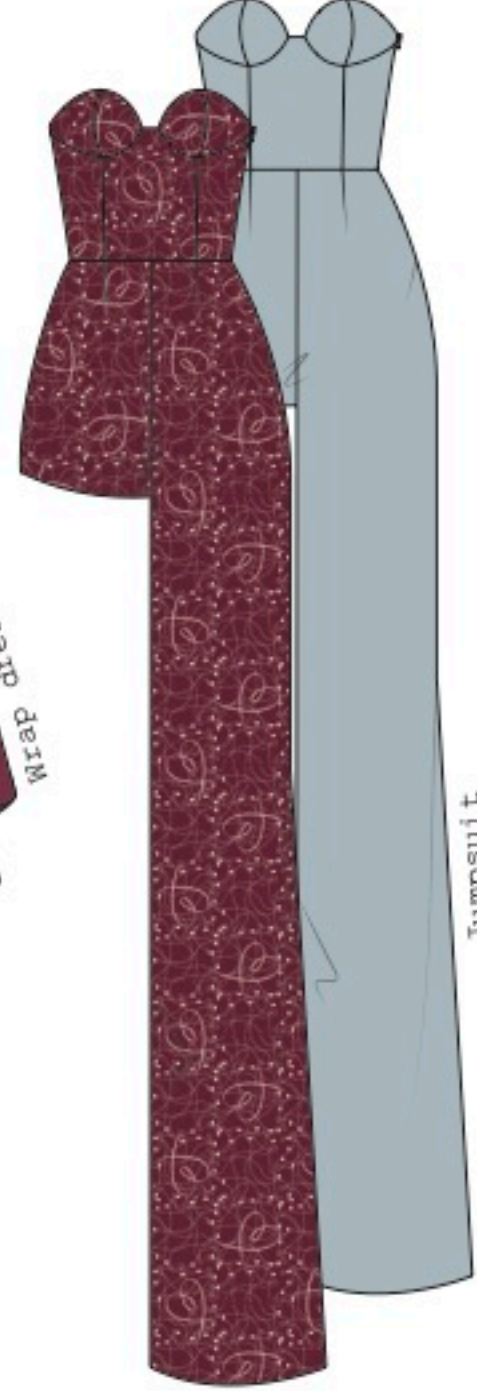
Tie high waist trousers



Tie back crop top



Wrap dress



Jumpsuit



Becoming

Look One



Look one consists of the silk pleated dress paired with the oversized jacket, featuring the signature print. Metallic leather straps work as a fastening for the jacket as well as implementing the theme for the collection.



Look Two

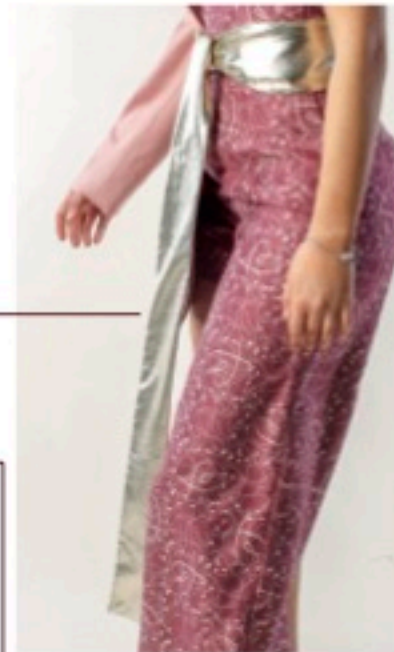
Look two features the printed asymmetrical jumpsuit and Venetian wool half suit jacket. The look showcases garments that appear to be incomplete, therefore incorporating my theme for 'Becoming'.

A/W 2021

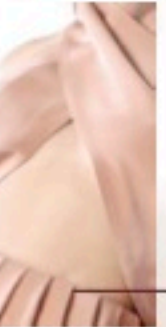
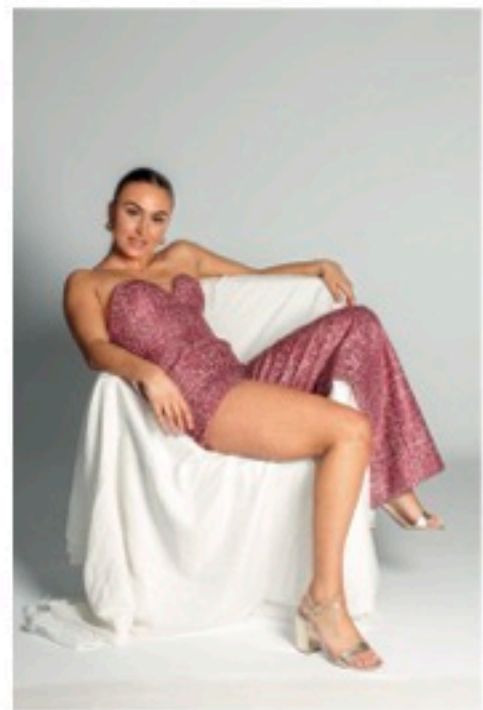




Outfit Details
Covered leather
buckle detailing.



Outfit Details
Leather wrap around
collar belt adds a
luxurious touch to
the look and
highlights the theme
of feeling trapped.



Outfit Details
Pleated silk dress
consisting of 26
pleats.





RENLI SU

ALICE O'DONNELL



The story is about two cousins, who were also best friends, Elsie Wright, (age 15) and Frances Griffiths, (age 9). The girls lived in the time period of WW1, and to escape reality the girls constantly visited the Cottingley Beck at the bottom of their garden. The girls claimed to see fairies at the beck and took photographs with Elsie's fathers' camera. The photos were taken so that they could prove to their family that the fairies they were seeing were real. Two photographs were taken, followed up by three more in the series, once a photography artist claimed the first photographs as real.

The Cottingley Fairies



Doubts about the fairies began to raise when professionals realised the haircuts of the fairies were too modern, and their hands and legs were misplaced. It was revealed years after that the girls had been faking the fairies the whole time to gain attention from their parents at this difficult time. The hoax became known worldwide and the girls were ashamed.



RENLI SU

ALICE O'DONNELL



Peter pan collar jacket



Jacket



Cropped blazer



Trench coat



Blouse



Short sleeve wrap top



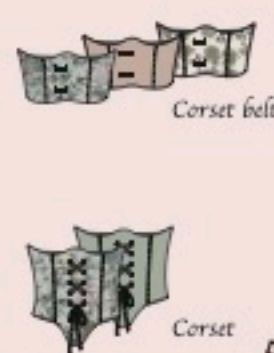
Long sleeve wrap top



Made to measure dress



Wide leg corset trousers



Corset belt



Corset



Sleeveless wrap top



Wrap skirt



Corset dress



Mini shirt dress



Wide leg trousers



Cropped cami



Wrap dress

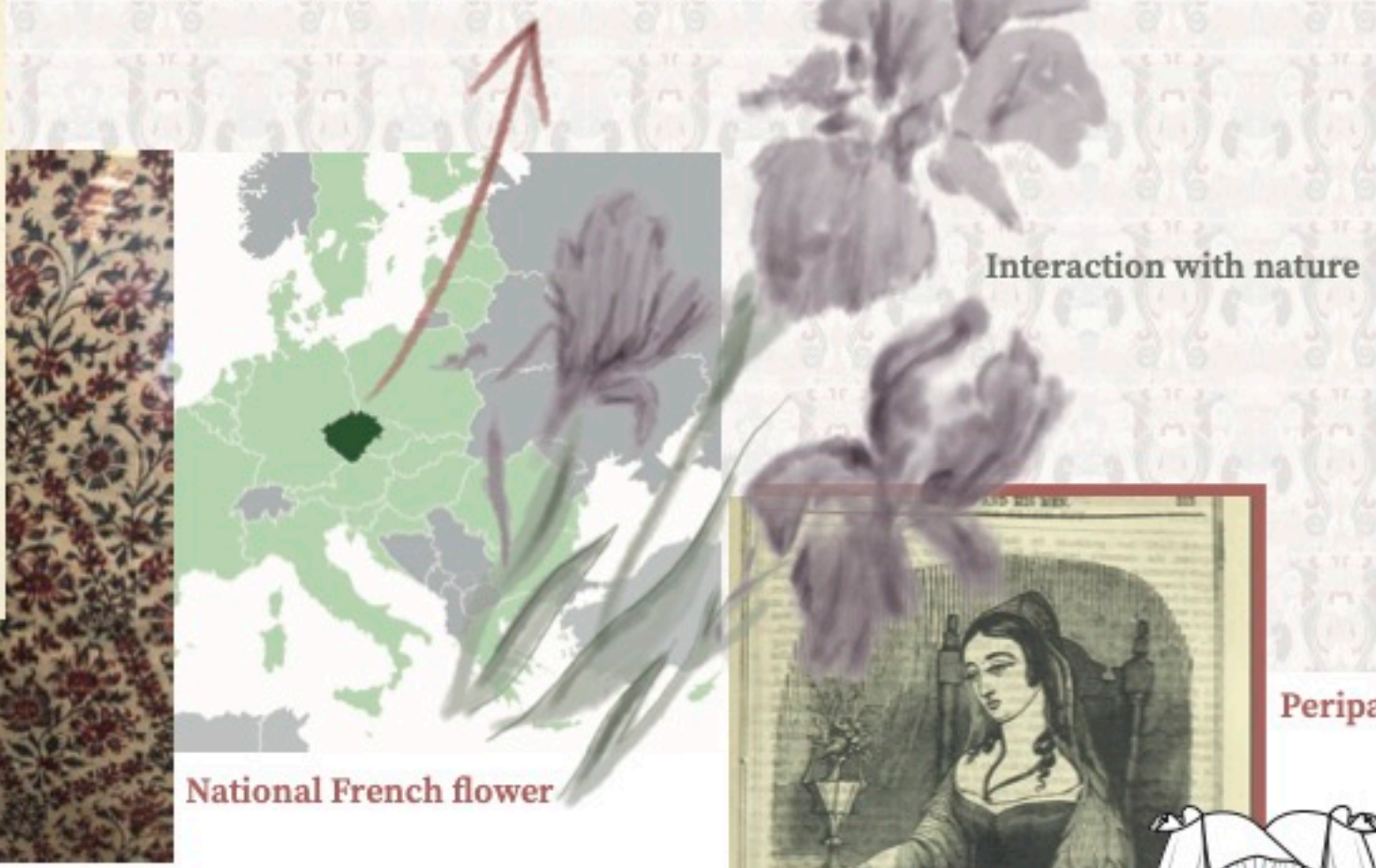


Chloé

Floraison



The Nazi genocide of Roma and Sinti in the 1940s brought about radical death of all Romani dialects of pre-war Bohemia
Bohemia - became extinct after WWII



You do not need to worry about tomorrow

Arts and Crafts Movement

Fluid fabrics

Natural fabrics to complement the natural bohemian environment and also contributes to a sustainability aspect and conscious thinking

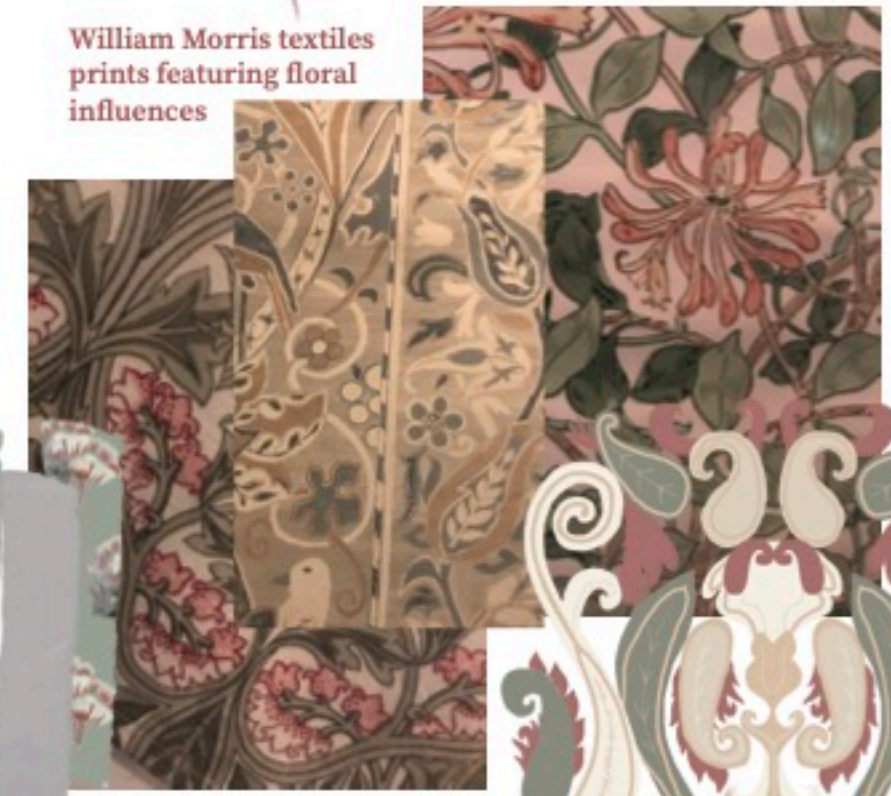
100% organic cotton

Silk georgette

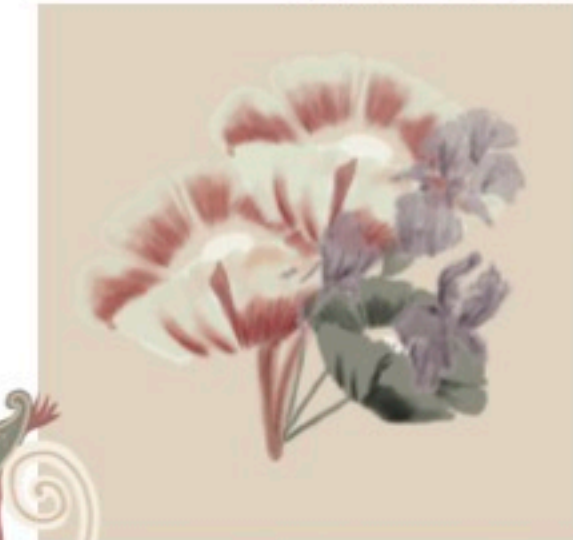
Silk crêpon



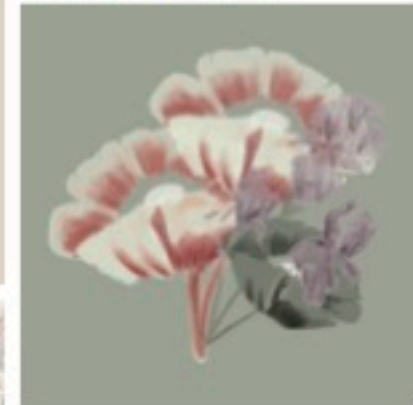
William Morris textiles prints featuring floral influences



Hand drawn print of a bouquet of flowers, featuring France's national flower, the Iris. Illustrating a part of nature using watercolours to maintain the hand crafted element



SS 22



Paisley - Symbol of life and eternity



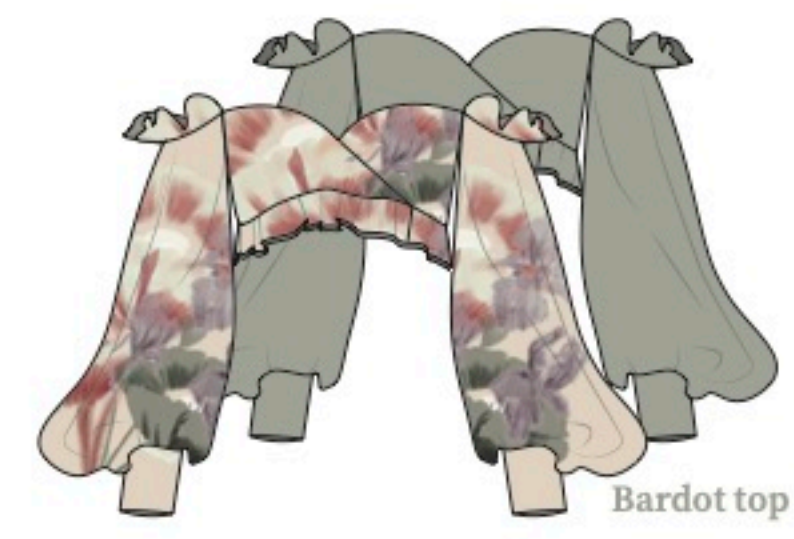
Created a clash between prints. The fluid water colour bouquet and graphic paisley create a contrast which was influenced by the idea that the bohemians travelled light, layered clothing and had clashing patterned. Using the same colours in both of the prints added a layer of sophisticated suitable for the Chloé consumer.

Chloé

Floraison



Casual t-shirt



Bardot top



Jumpsuit



Cropped shirt



Long line t-shirt



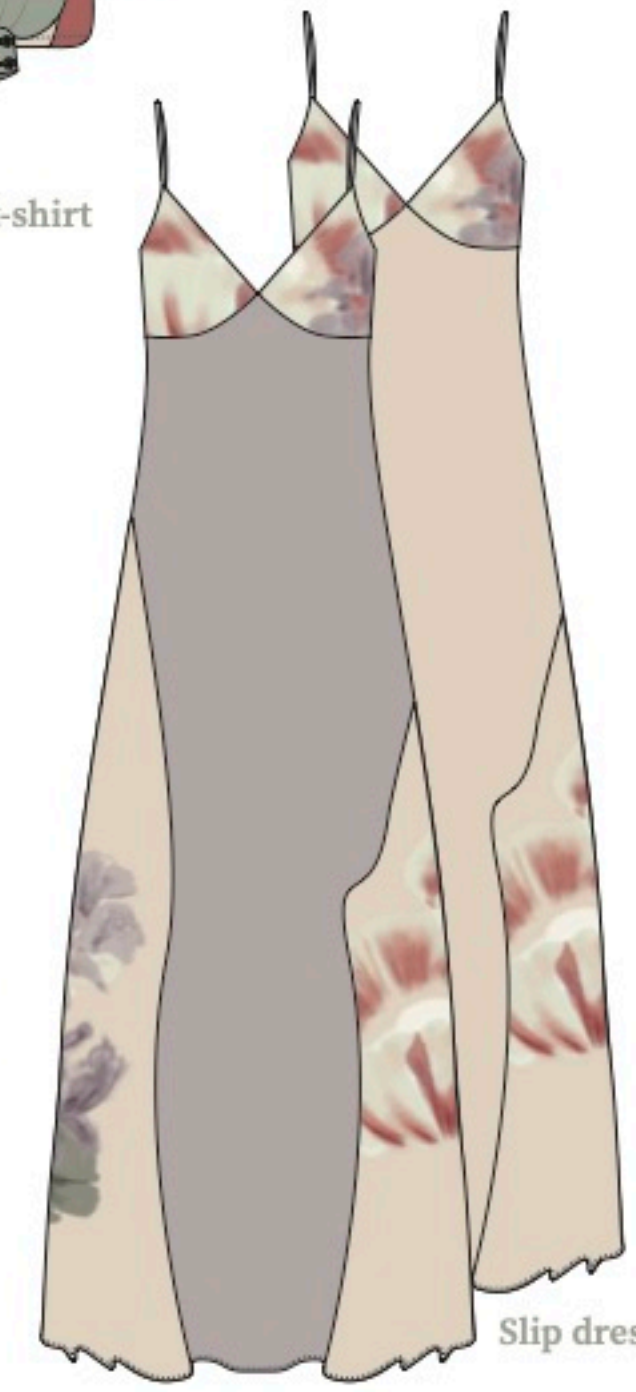
Asymmetrical cropped blouse



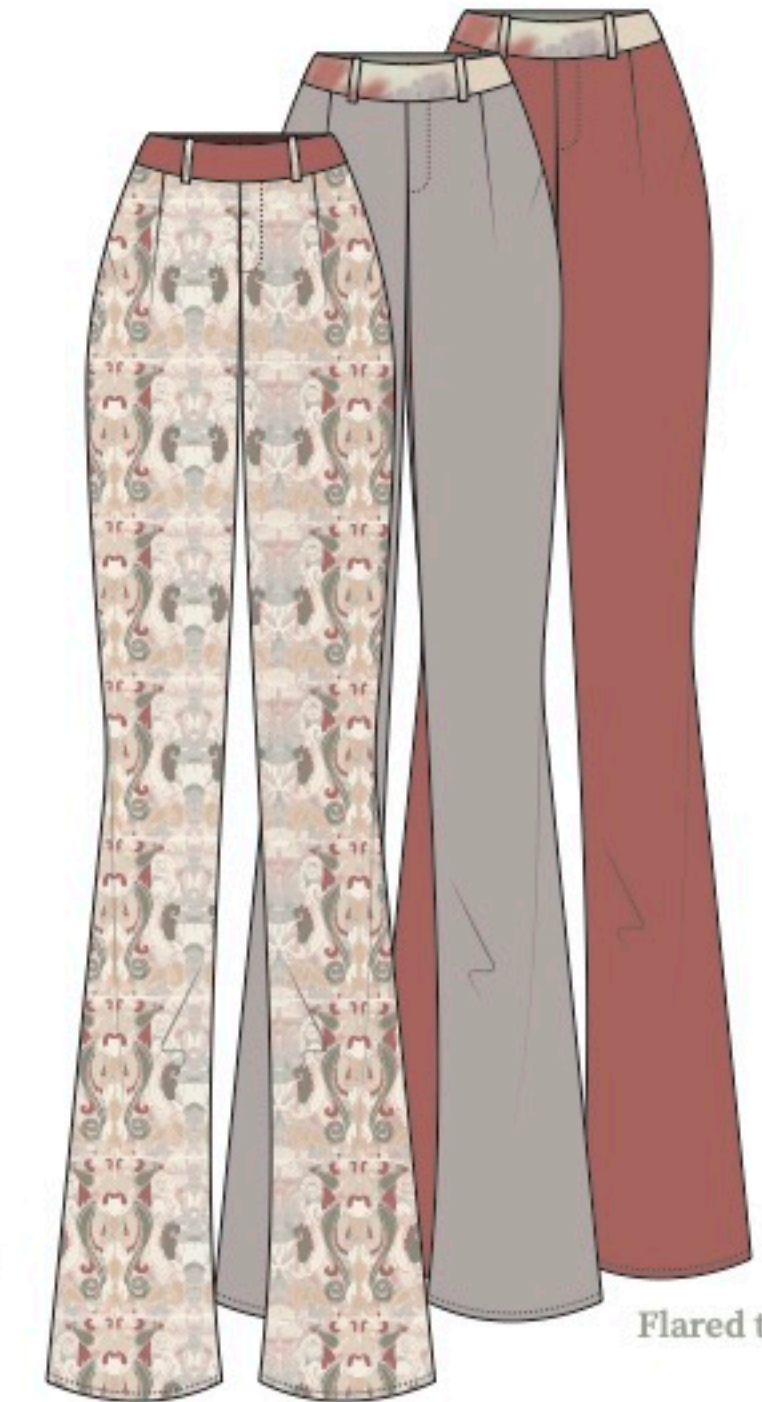
Frill sleeve blouse



Asymmetrical skirt



Slip dress



Flared trousers



Asymmetrical dress



Mini shirt dress



Button down maxi skirt



Playsuit



Ballooned shorts



Lightweight trench coat



The three photoshoot images that I have selected capture my final major project 'Becoming', a collection inspired by my personal story. I have explored my experience of traveling to and from both of my parents houses as a child. My constant movements for 16 years have impacted the person I am today; strong and independent. I have captured my journey throughout my collection, a main feature being the route between my parents houses which became the print throughout my designs. The colour palette was influenced from mine and my parents' favourite colours. Through the garment construction I have tied in the idea of hidden emotions, this is shown through the pleating that I have used for my dress design, as well as on the sleeve of my half jacket. Look one features my printed jacket that has a cut out feature in the front, revealing the dress underneath, therefore translating the idea of exposing my emotions. Look two combines my asymmetrical jumpsuit paired with my half jacket. The idea behind this look is that the garments are broken and incomplete, representing the brokenness of a divorced family and the effects on the children involved. In both of my looks, leather ties are wrapped around the garments to suggest being bound by this lifestyle and not being able to escape the rigid routine that has become a normality to me.

The photoshoot images are strong and showcase female empowerment while remaining beautiful and elegant. The powerful positions of my models complement my work and highlight the creativity and story embedded within my FMP. The idea behind the shoot was to represent myself as an independent individual and the battle that I have had to go through to escape a system that was created for me. I hope that the bold positions of the models combined with my print design and silhouettes capture the attention of onlookers and provoke an emotional response. Raising awareness to this situation is important to me, growing up I found it hard to discuss these challenging times as no one around me could relate to my situation.



Bibliography

FMP - Pages 4&5



Authors own image - O'Donnell (2021) FMP shoot [Photograph]



Map of home (2021) Edited by O'Donnell (2021) Available at: <https://www.google.com/maps>



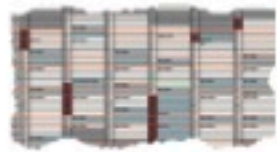
Authors own image - O'Donnell (2021) [Photograph]



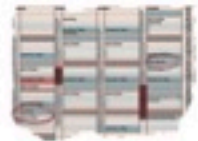
Authors own image - O'Donnell (2021) [Photograph]



Authors own image - O'Donnell (2021) [Photograph]



Authors own image - O'Donnell (2021) [Photograph]



Authors own image - O'Donnell (2021) [Photograph]



Authors own image - O'Donnell (2021) [Photograph]



Authors own image - O'Donnell (2021) [Photograph]



Authors own image - O'Donnell (2021) FMP shoot [Photograph]

FMP -Pages 6&7



Authors own image - O'Donnell (2021) [Photograph]



Authors own image - O'Donnell (2021) [Photograph]



Authors own image - O'Donnell (2021) [Photograph]

Renli Su Pages 22&23



Authors own image - O'Donnell (2019) [Photograph]



Cottingley fairies photographs (1945) Available at: http://hoaxes.org/photo_database/image/the_cottingley_fairies/ (Accessed: 20th January 2021)



Cottingley fairies photographs (1945) Available at: http://hoaxes.org/photo_database/image/the_cottingley_fairies/ (Accessed: 20th January 2021)



Cottingley fairies photographs (1945) Available at: http://hoaxes.org/photo_database/image/the_cottingley_fairies/ (Accessed: 20th January 2021)



Renli su Press (2019) Available at: https://www.renlisu.com/portfolio_page/vogue-italia/ (Accessed on 20th January 2021)



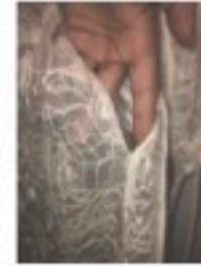
Authors own image - O'Donnell Alexander McQueen (2019) [Photograph]



Victorian Bridesmaid dress (1835) Available at: <https://www.metmuseum.org/art/collection/search/174716?searchField=All&sortBy=Relevance&ft=Victorian+bridesmaid+dress&offset=0&rpp=20&pos=3> (Accessed on 20th January 2021)



Authors own image - O'Donnell (2019) [Photograph]



Authors own image - O'Donnell (2019) [Photograph]



Renli Su Look or (2019) Available at: https://www.renlisu.com/portfolio_page/look-2019aw-01/ (Accessed: 20th January 2021)



Victorian dress (1838) Available at: <https://www.metmuseum.org/art/collection/search/86730> (Accessed: 20th January 2021)



Victorian nightgown (1871) Available at: <https://www.metmuseum.org/art/collection/search/109077?searchField=All∓sortBy=Relevance&ft=Victorian+dress∓offset=160&rpp=20&pos=166> (Accessed: 20th January 2021)



Renli Su Look or (2019) Available at: https://www.renlisu.com/portfolio_page/look-2019aw-01/ (Accessed: 20th January 2021)

Chloe - Pages 26&27



Bohemian Costume Traditional Clothing Dress Eastern European Skirt., (1907) [Original Halftone Print] Available at: <https://www.amazon.co.uk/Bohemian-Costume-Traditional-Clothing-European/dp/BooGCCQ6578> (Accessed: 7th May 2021)



Bohemian Costume Traditional Clothing Dress Eastern European Skirt., (1907) [Original Halftone Print] Available at: <https://www.amazon.co.uk/Bohemian-Costume-Traditional-Clothing-European/dp/BooGCCQ6578> (Accessed: 7th May 2021)



Authors own image - O'Donnell William Morris Gallery (2019) [Photograph]



Authors own image - O'Donnell William Morris Gallery (2019) [Photograph]



Authors own image - O'Donnell William Morris Gallery (2019) [Photograph]



Authors own image - O'Donnell William Morris Gallery (2019) [Photograph]



Map of Bohemia (2015) Available at: <https://en.wikipedia.org/wiki/Bohemia> (Accessed: 7th May 2021)



Authors own image - O'Donnell (2021) [Illustration]



Pocock, I. (Isaac) (1852) "The Miller and his men : or, The Secret robbers of Bohemia. A powerful romance" [Monograph] Available at: <https://www.flickr.com/photos/britishlibrary/> (Accessed: 7th May 2021)