

IN LOVING MEMORY  
Spring/Summer 2024



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With grief as my muse, through this collection I have explored my own emotions regarding loss.

I felt a sense of peace when visiting cemeteries due to the quiet nature surrounding the stones along with lovingly carved statues. My inspiration when moulding comes from these statues, whether they be angels draped in cloth or urns shielded in fabric. I want to focus on this way of veiling the body as it symbolises protection over the soul that's been lost. As I want to veil the body the use of sheer and delicate fabrics such as silk chiffons and silk satins will be seen through my 6 look collection.

Whilst exploring my grief I connected deeply with Victorian mourning rituals and dress, so much so I based my dissertation on it. I researched into the practices of Victorian mourning and their outward expression of grieving, bringing this into my collection. For example, symbolism and colour, hues of grey, purple and lilac will fade to white toward the end of the collection. I shall also dye my own fabrics as it gives more control over the vibrancy of the colours.

I see myself sitting alongside designers such as Jean Paul Gaultier, Thierry Mugler and Versace. I want to be in this position as I am creating a couture Spring/Summer collection for 2024 and want to elevate and sculpt the female form as these designers have and still do, so my silhouettes will hug and accentuate the body. Alongside this, craftsmanship should come first as couture is the height of quality.



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Songs by Anders Zorn



Veiled Virgin Giovanni Strazza



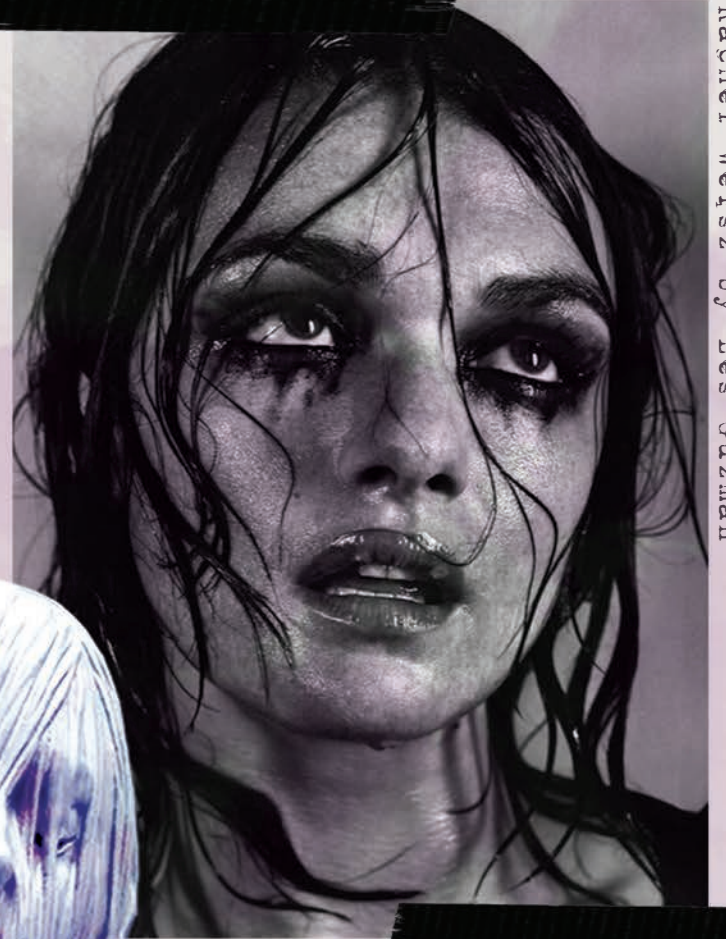
Kevin Francis Gray



Underground Ghosts by Livio Scarpetta

Veiling,  
Shrouding,  
Protecting,  
the release of the soul.

Rachel Weisz by Les Czuzman



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## COLOUR & FABRIC

Maroon Silk Tulle  
&  
Silk Chiffon

Mauve Silk Chiffon  
&  
Silk Satin

Lilac Crinkle Silk Chiffon  
&  
White Sheer Crepe

Dark Grey Crinkle Chiffon

Grey Silk Satin  
&  
Grey Silk Chiffon

Light Grey Silk Chiffon  
&  
Silk Habotai

White Textured Satin

Structured White Mesh



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STATUE'S & DRAPE



Justin Sullivan



Giulio Monteverde

(1834-1917)



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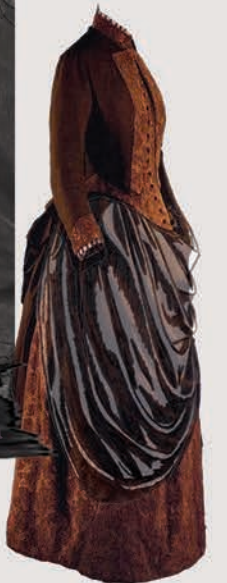
Jackie Kennedy 1963

Late 1890's / Early 1900's, SchAntiqueclothing



Charles Fredrick Worth, 1884

VICTORIAN MOURNING DRESS



Above: Mourning dress Sara Curran

To the right: Charles Fredrick Worth



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MUSE

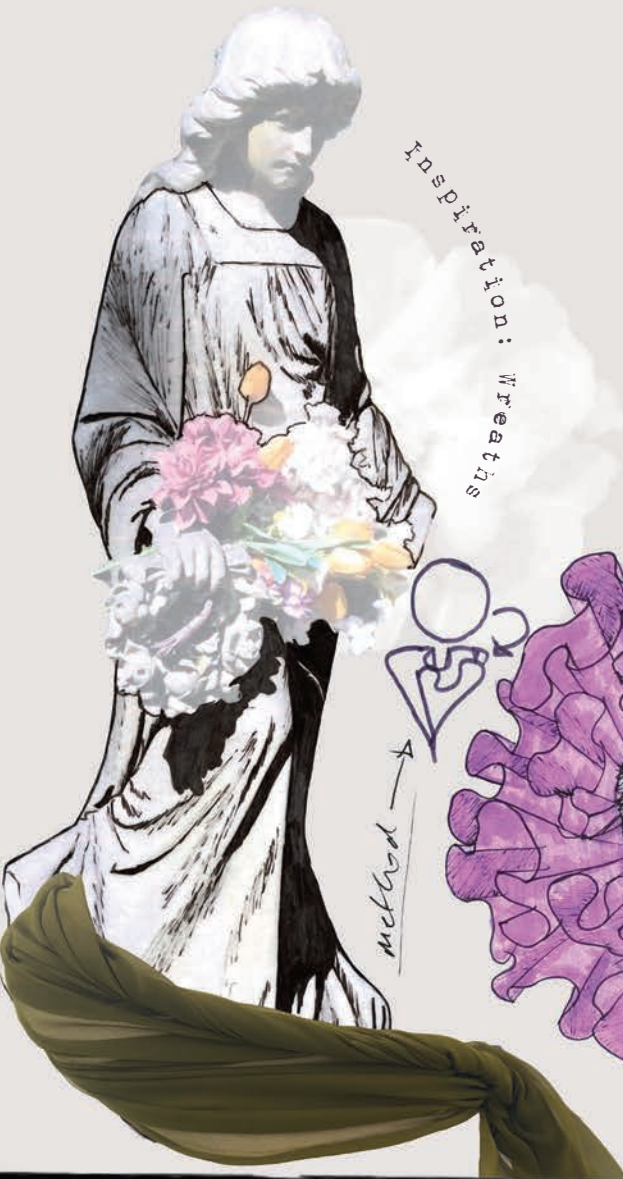
THE PANSY:

Loving Memories,  
Thoughts  
and  
Well Wishes.

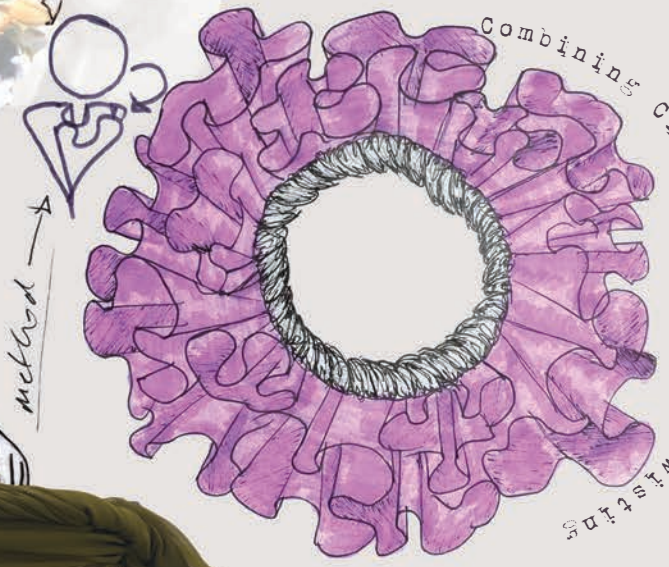


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Inspiration: Wreaths



Combining Circle Flowers and Twists

Method

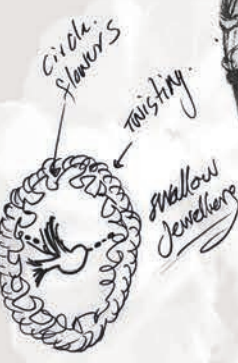
Final Design



## LOOK 1 DEVELOPMENT



With Veil



Circle flowers  
twisting  
Mellow Jewellery

Volume in Skirt





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Inspiration: Cirle Ruche and Pleating Moulage



Design changed and developed as I toiled and made the dress.



Final Design

## LOOK 2 DEVELOPMENT

Initial Sketch



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Inspiration: Twisting and Hidden Meaning

Symbolises: 'I will return'

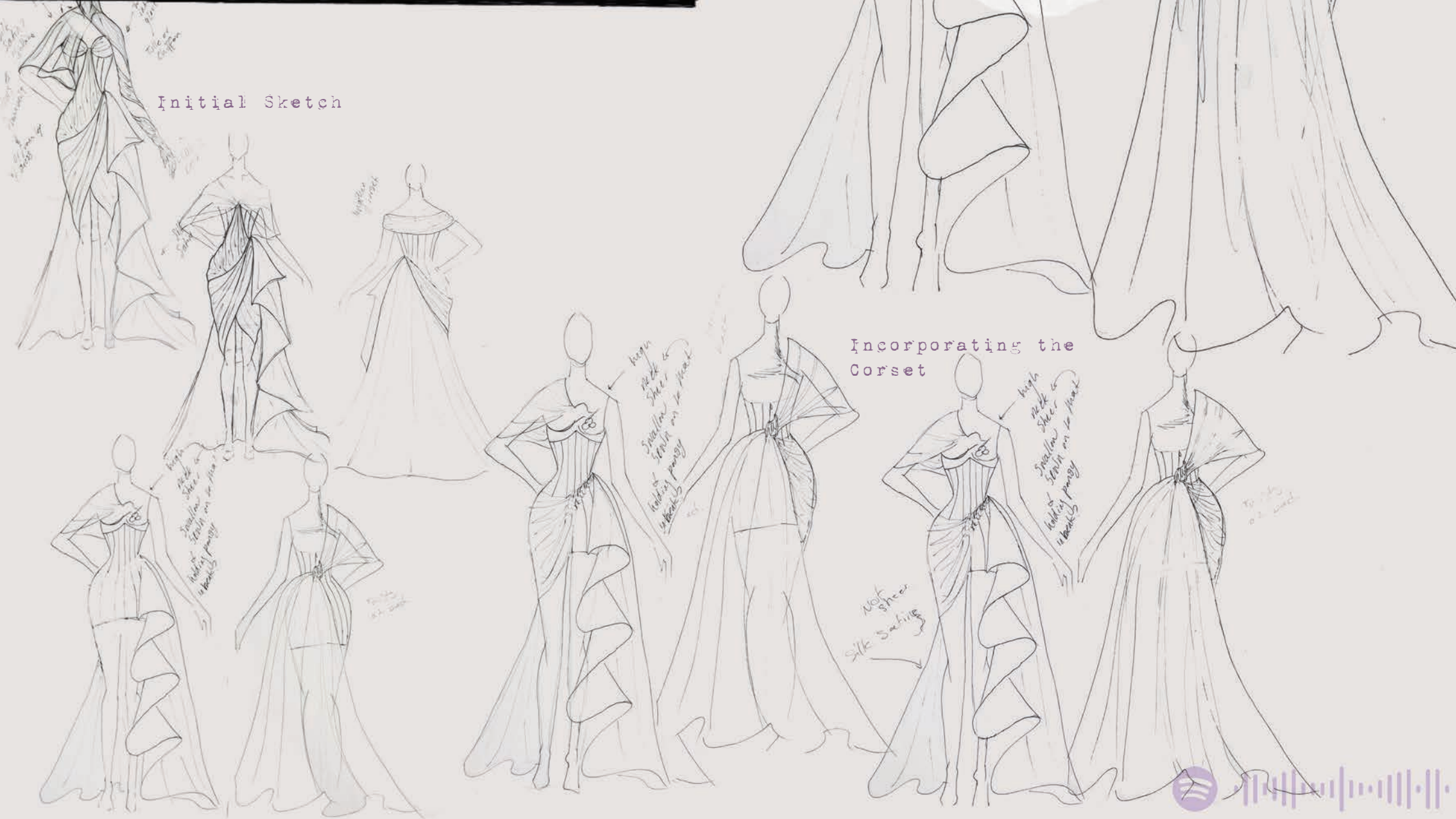


Final Design



## LOOK 3 DEVELOPMENT

Initial Sketch



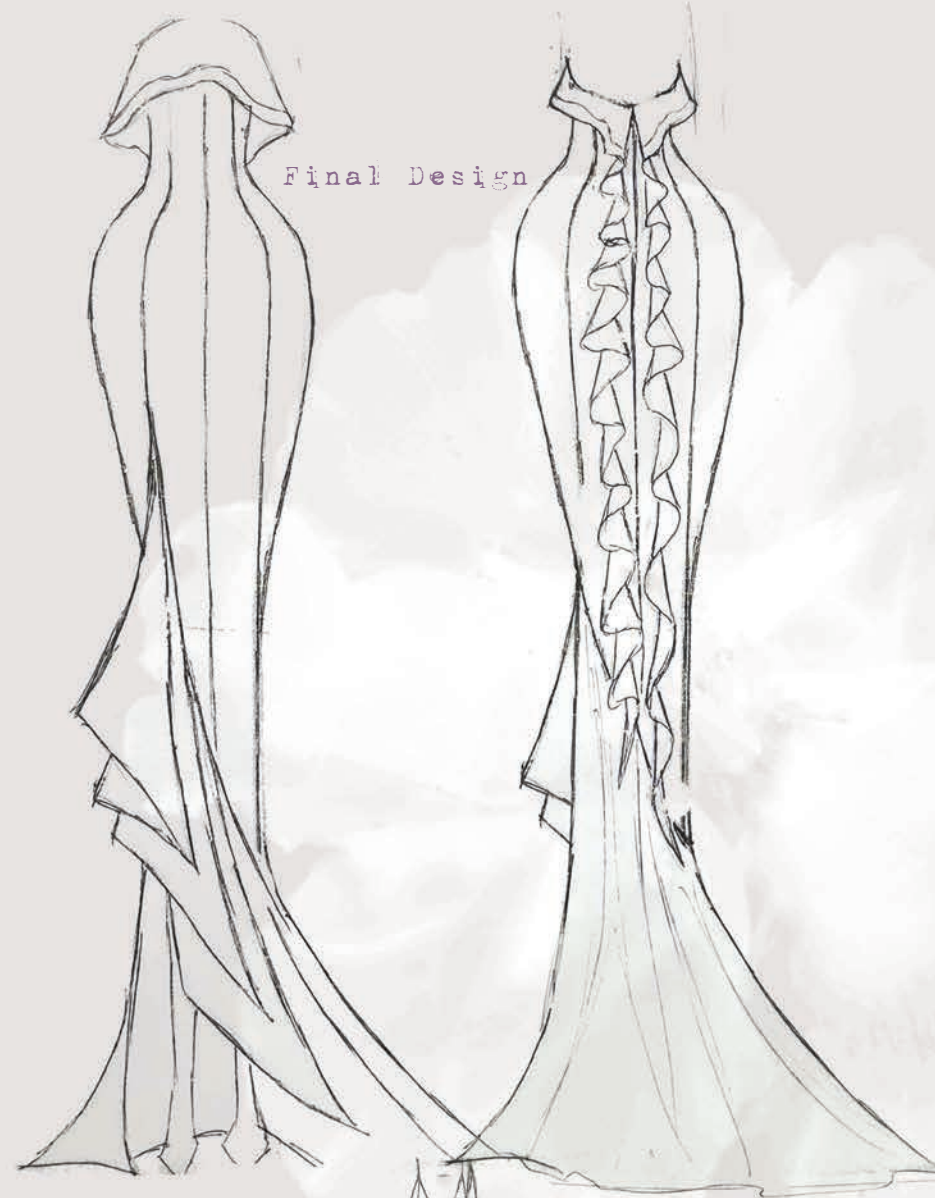
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Inspiration: Circle Top and Square Drape

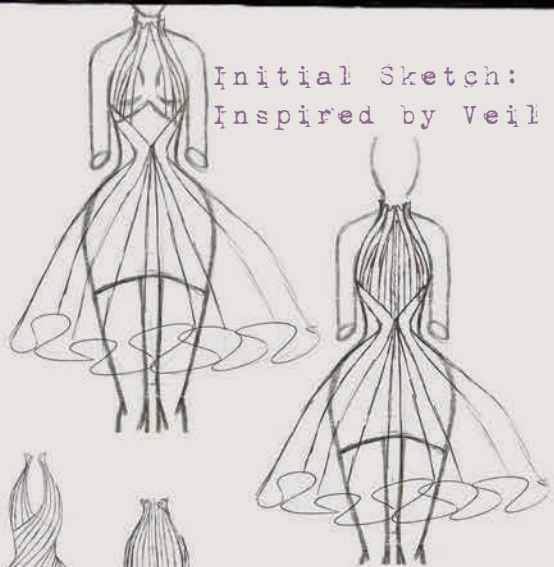


Final Design



LOOK 4 DEVELOPMENT

Initial Sketch:  
Inspired by Veil moulage



Moved more  
into the  
square drape



Waterfalling



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Inspiration: Pleating



Final Design



LOOK 5 DEVELOPMENT



Initial Sketch

Initial pleat  
to waist/neck  
calls open  
Notes:  
layers of  
pleats



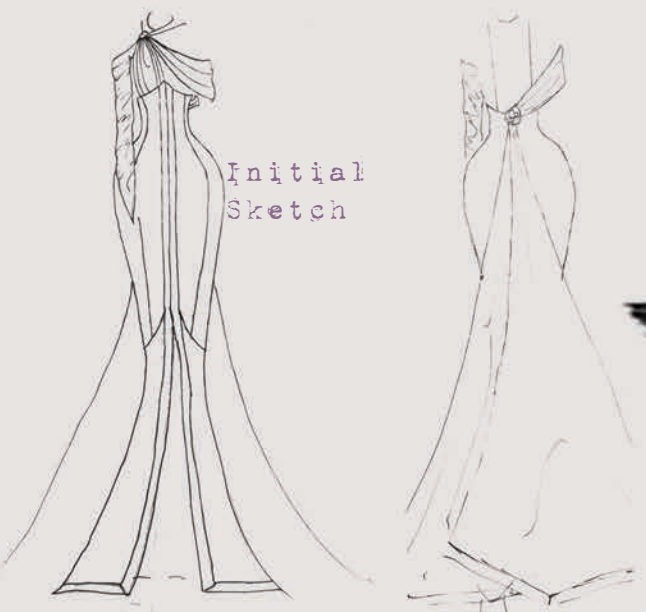
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Valente Celle Tomb, Italy



Focusing on statue Drape



Initial Sketch

LOOK 6 DEVELOPMENT



Final Design Came From Moulain Toile



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FINAL LINE-UP



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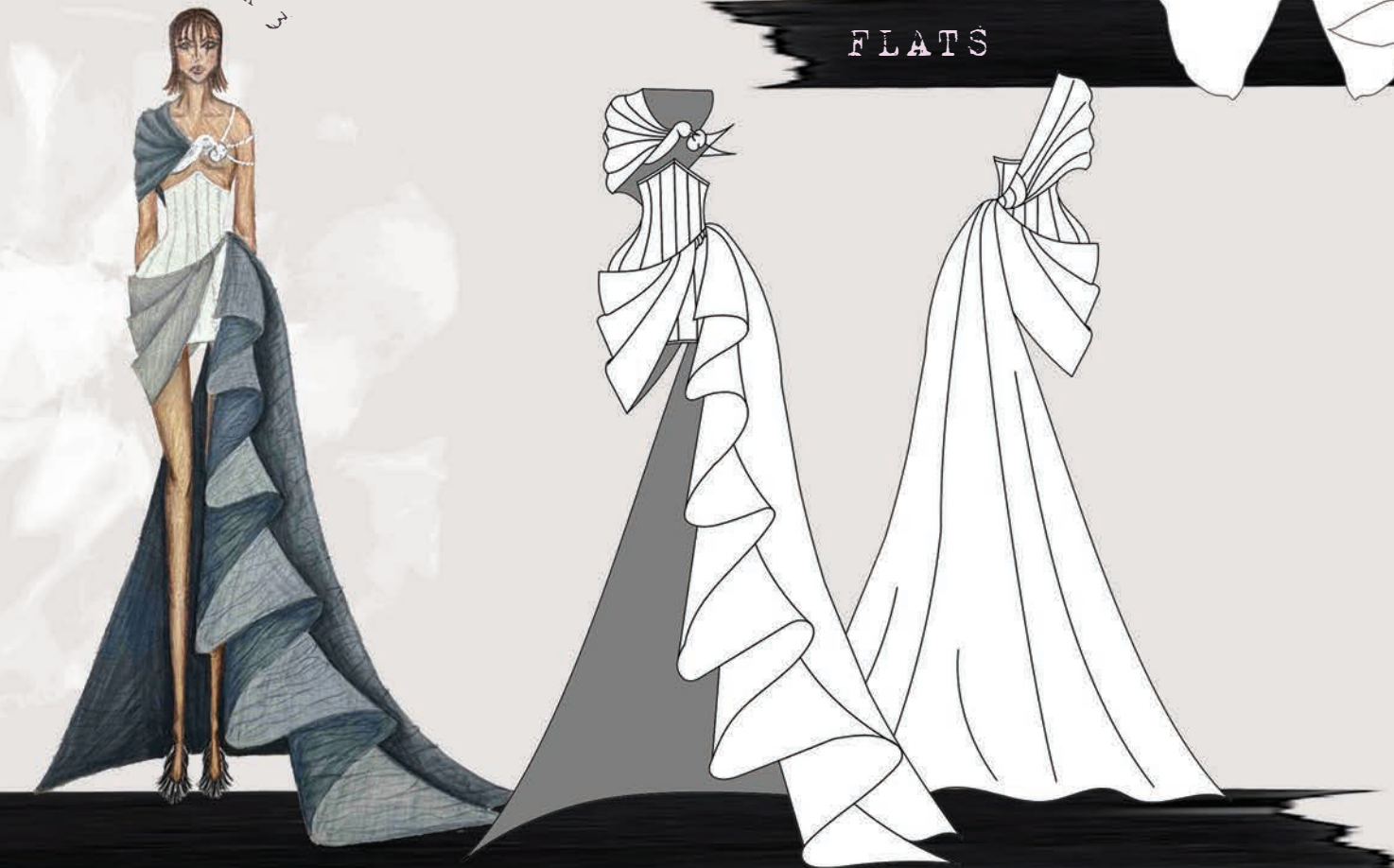
LOOK 1



LOOK 2



LOOK 3



FLATS



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LOOK 4



LOOK 5



LOOK 6



FLATS





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Creating a Pattern From Scratch.

## CORSET PROCESS

To create the desired corset shape, it took 4 versions to get the aesthetic wanted, which was exaggerating the hip (seen below).

All iterations were created from padding out a mannequin and taking the pattern straight from it, with the use of cling film and masking tape.

Once the final version was reached, a final toile was created with boning and a waist stay for the fitting.

Silhouette Process  
4 Iterations



Final Toile mocked up.

Fitting to a Mannequin and making adjustments.

Adding a Waist stay



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To the right is the front back and side of my final sheath toile. You can see the wearers left side has been fitted to the model compared the the wearers right. The sheath will become a base layer to be built on top of.



First attempt at creating the sheath pattern, by adjusting a block.

It didn't fit the form correctly.



As adjusting the block didn't work, draping onto the corset itself was the solution.

The 2 images to the right (above and next to) is the technique used in the final make of the corset. It's where binding is sewn with the seam and folds over covering said seam within itself creating clean lines on both the inside and outside. It also holds the shape well without boning too.

Inside

Outside


Corset in final fabric

## SHEATH TOILE AND CORSET MAKE




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Final drape  
pinned in  
place ready  
to be tacked  
down.

Above is the initial draping onto the corset and the sheath. Trying to decide on a method.



The fianl toile is made of a modified sheath, in the make it will be sewn into the binding at the top of the corset. On top of this is chiffon cut into triangles and draped symetrically in the back and asymetrical in the front. This creats waterfalling down the back and beautiful tiering at the front. The wears left cup is made from a square with a circle cut into the centre and then gathered.

LOOK 1 TOPLING PROCESS

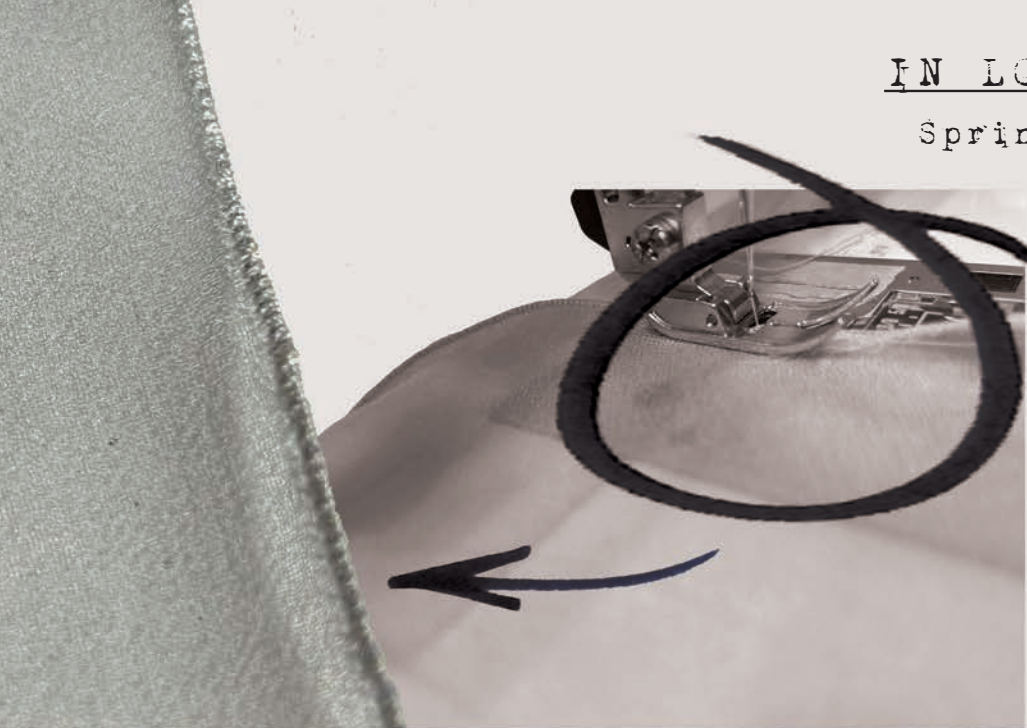


Starting with the sheath as a base to be built upon.



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To the right is images from an initial fitting to decide if any adjustments need to be made to the back before the zip is inserted.

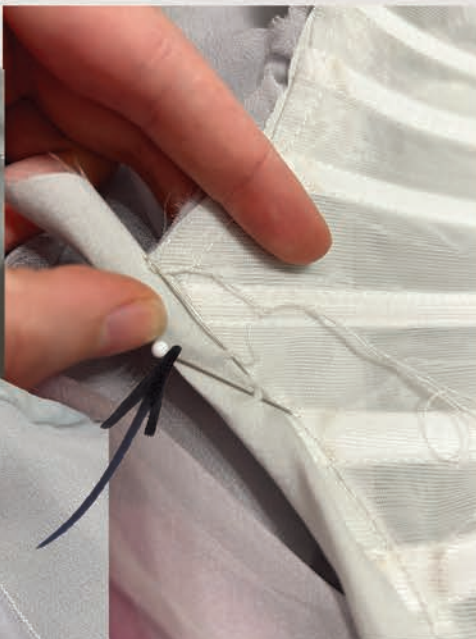


The length of the straps were also decided so they could be attached to the cups.



A wrap was used to cover the join.

To hem the chiffon a very small zig zag stitch was used on a domestic as it's kinder to finer fabrics.



## PROCESS OF MAKING LOOK 1

Above and to the right is the steps took to bind the sheath, cups, straps and corset all together. One side is machine stitched, it's then folded over and slip stitched in place.



To the left shows slip stitching the last edge in place after successfully pleating all around the body.

For securing the pleats it would be tacked where it folds under and then slip stitched in place so theres a nice lip to the pleat.



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To the left are 2 initial toiles of previous designs. The furthest didn't fit with the rest of my collection and the nearest became too narrow minded in what a dress 'is'. However, patterns from the second were used to create the final toile (below).

To the right is the back and front of the final toile. It's a continual piece of fabric from the cup at the front all the way around to the back. Each pleat and fold was marked and copied on to a draft.

## PROCESS OF TOILING LOOK 2

A technique kept through all three designs is the mitred corner, inspired by handkerchiefs. First the 1 cm seam allowance is pressed in then the desired width is pressed up (4cm). From here a diagonal is sewn across the corner and is flipped through and top stitched to create a crisp edge.

For the final toile I went back to my initial inspiration of statue drape and this specific moulage I did (image to the left).



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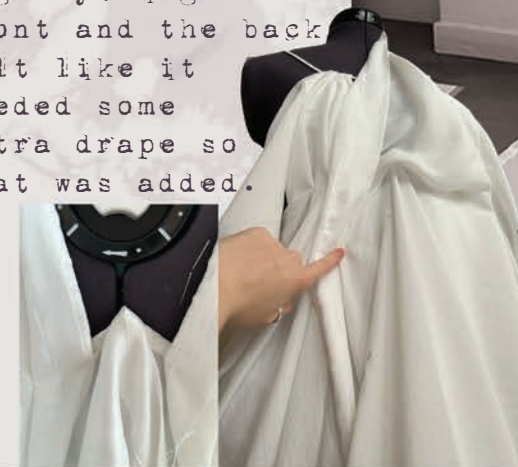
To the right and below is how the drape was secured to the base. It was pinned, then tacked, then slip stitched in place.



## PROCESS OF MAKING LOOK 2



To the right is a final fitting to check over the fit and see if its missing anything. The front and the back felt like it needed some extra drape so that was added.



This process was repeated for the wearers left side. Once done the train was added to the back just under the placement of the straps. The binding could then be finished to the end.

Also once both sides were sewn in place all the hems could be completed, you can see in the full scale image that its been hemmed only to a point after the bust. This was to ensure a cleaner edge for the cups.

Above is the extra panel added to the front which is just a square of fabric with the edging detail sewn and tacked in place. To the right is a bustle added over the gap in the back of the train which is there for WW-Wease when putting the dress

