



IALOGUE BETWEEN FASHION AND DEATH. - GACOMO LEOPARDI

Fashion. Madam Death, Madam Death!  
 Death. Wait until your time comes, and then I will appear without being called by you.  
 Fashion. Madam Death!  
 Death. Go to the devil. I will come when you least expect me.  
 Fashion. As if I were not immortal!  
 Death. Immortal?  
 "Already has passed the thousandth year,"  
 since the age of immortals ended.

Fashion. Madam is as much a Petrarchist as if she were an Italian poet of the fifteenth or eighteenth century. — FRANCESCO PETRARCH  
 Death. I like Petrarch because he composed my triumph, and because he refers so often to me. But I must be moving.  
 Fashion. Stay! For the love you bear to the seven cardinal sins, stop a moment and look at me.  
 Death. Well. I am looking.  
 Fashion. Do you not recognise me?  
 Death. You must know that I have had sight, and am without spectacles. The English make none to suit me; and if they did, I should not know where to put them.

Fashion. I am Fashion, your sister.  
 Death. My sister?  
 Fashion. Yes. Do you not remember we are both born of Decay?  
 Death. As if I, who am the chief enemy of Memory, should recollect it!  
 Fashion. But I do. I know also that we both equally profit by the incessant change and destruction of things here below, although you do so in one way, and I in another.  
 Death. Unless you are speaking to yourself, or to some one inside your throat, raise your voice, and pronounce your words more distinctly. If you go mumbling between your teeth with that thin spider-voice of yours, I shall never understand you; because you ought to know that my hearing serves me no better than my sight.

Fashion. Although it be contrary to custom, for in France they do not speak to be heard, yet, since we are sisters, I will speak as you wish, for we can dispense with ceremony between ourselves. I say then that our common nature and custom is to incessantly renew the world. You attack the life of man, and overthrow all people and nations from beginning to end; whereas I content myself for the most part with influencing beads, head-dresses, costumes, furniture, houses, and the like. It is true, I do some things

comparable to your supreme action, I pierce ears, lips, and noses, and cause them to be torn by the ornaments I suspend from them. I impress men's skin with hot iron stamps, under the pretence of adornment. I compress the heads of children with tight bandages, and other contrivances; and make it customary for all men of a country to have heads of the same shape, as in parts of America and Asia. I torture and cripple people with small shoes. I stifle women with stays so tight, that their eyes start from their heads, and I play a thousand similar pranks. I also frequently persuade and force men of refinement to bear daily numberless fatigues and discomforts, and often real sufferings; and some even die gloriously for love of me. I will say nothing of the headaches, colds, inflammations of all kinds, fevers—daily, tertian, and quartan—which men gain by their obedience to me. They are content to shiver with cold, or melt with heat, simply because it is my will that they cover their shoulders with wool, and their breasts with cotton. In fact, they do everything in my way, regardless of their own injury.

Death. In truth, I believe you are my sister: the testimony of a birth certificate could scarcely make me surer of it. But standing still paralyses me, so if you can, let us run; only you must not creep, because I go at a great pace. As we proceed you can tell me what you want. If you cannot keep up with me, on account of our relationship I promise when I die to bequeath you all my clothes and effects as a New Year's gift.

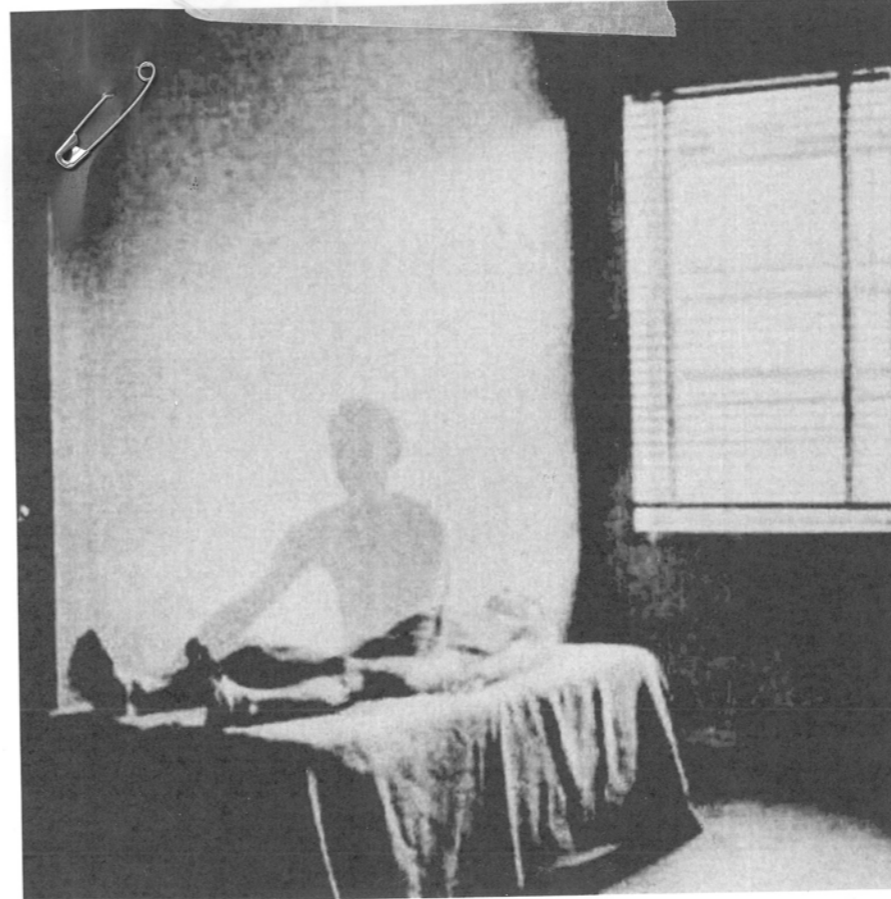
Fashion. If we ran a race together, I hardly know which of us would win. For if you run, I gallop, and standing still, which paralyses you, is death to me. So let us run, and we will chat as we go along.

Death. So be it then. Since your mother was mine, you ought to serve me in some way, and assist me in my business.

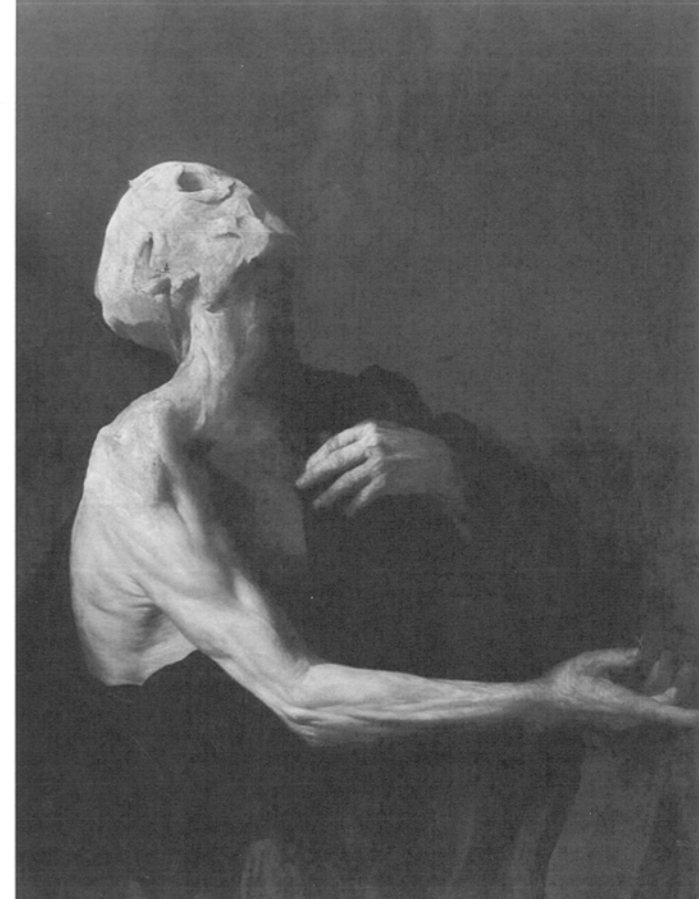
Fashion. I have already done so—more than you,—imagine. Above all, I, who annul and transform other customs unceasingly, have nowhere changed the custom of death; for this reason it has prevailed from the beginning of the world until now.

Death. A great miracle forsooth, that you have never done what you could not do!

Fashion. Why cannot I do it? You show how ignorant you are of the power

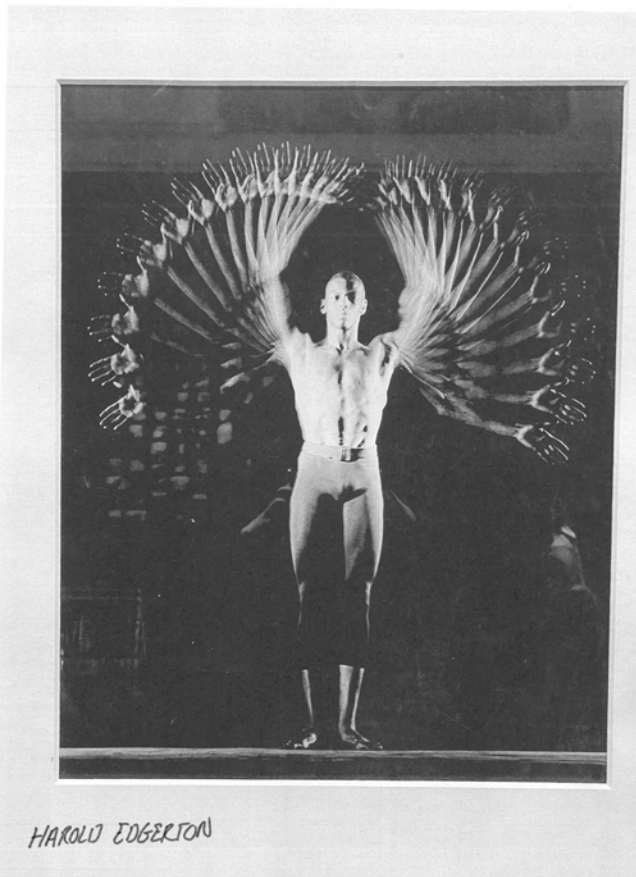


DOUBLE EXPOSURE IMAGE - UNKNOWN ARTIST



NICOLO' SANDRINI

DUTCH ANGELS - JULIEN ONCETE



HAROLD EDGERTON



GRZEGORZ GWIAZDA



ILLUSTRATION FROM MY NOTEBOOK



UPHOLSTERY.

HARSH & SOFT. METAL FRAME CHAIR - UNKNOWN  
 SHEER LAYERS.

LAURENCE DEMASON

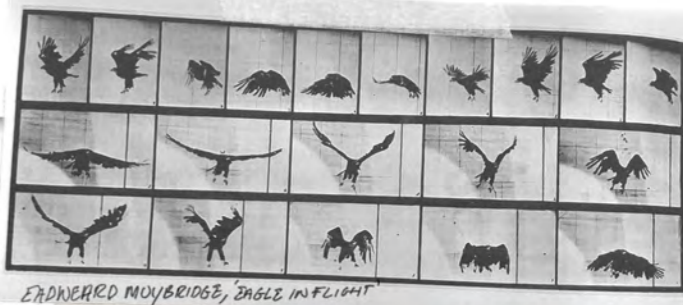
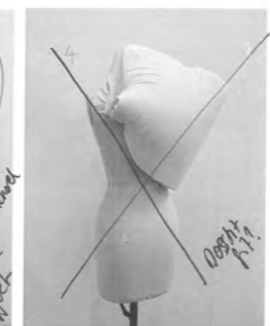
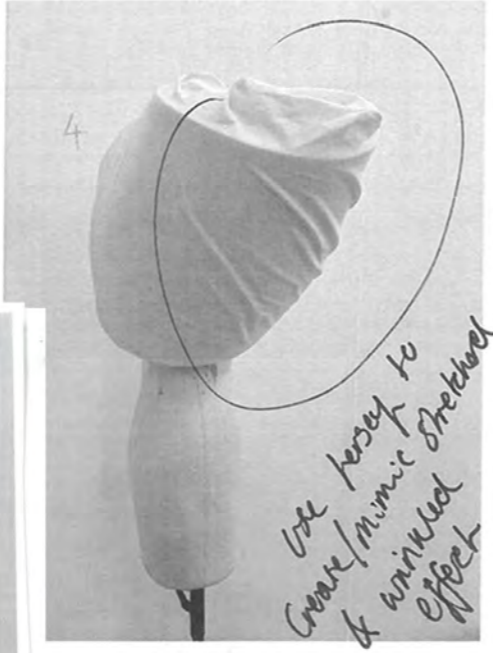
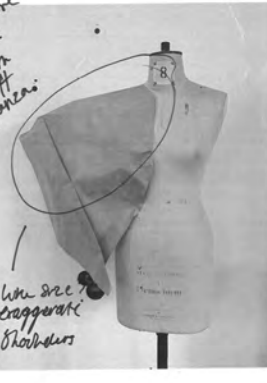
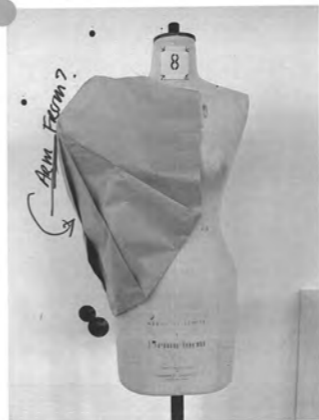
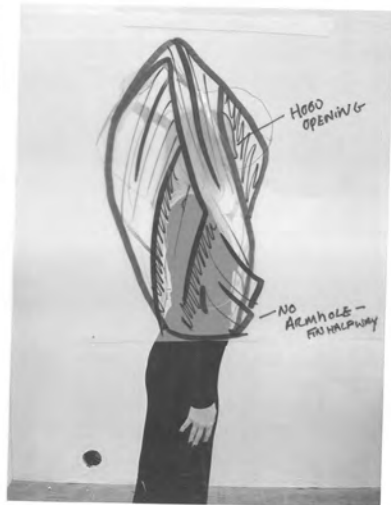


LOOK ONE DESIGN DEVELOPMENT

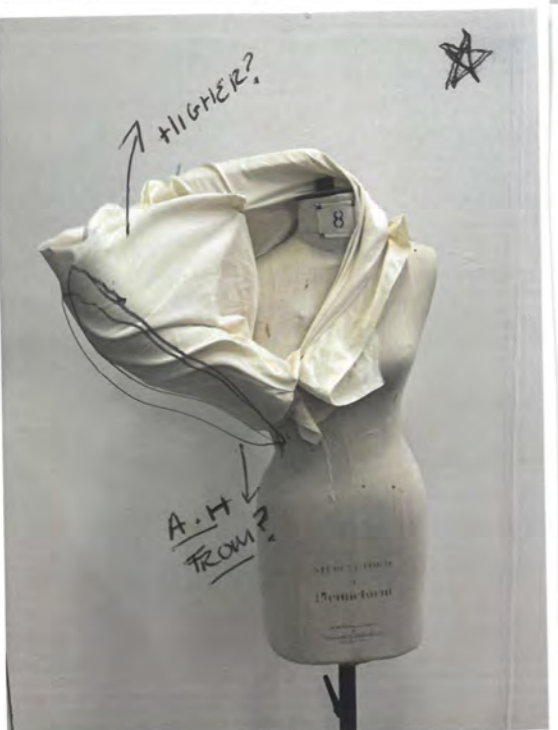
BASE/START FOR LOOK  
① - EXPLORE DIFFERENT  
OPTIONS FOR GARMENTS.



Underwear detail: made an accessory



EDWARD MUYBRIDGE, EAGLE IN FLIGHT



LOIS FULLER

DRAPED WINGS - SHAPED



CATHOLIC FUNERAL, BASQUE COUNTRY (1950)



DESIGN DÉVELOPPEMENT



# LOOK TWO DESIGN DEVELOPMENT

extend length of skirt.  
add structure on to other side  
Turn pins into softening detail.  
try soldering on top?



LOOK TWO DESIGN DEVELOPMENT



SEEKING THE



SEEKING THE PLEATS WITH THE SHEER



DESIGN DEVELOPMENT



FORM STRUCTURE

-CHIFFON, LAYER, DRAPE



LAYER SHEER DRAPE



- MORE STRUCTURE? ORGANZA



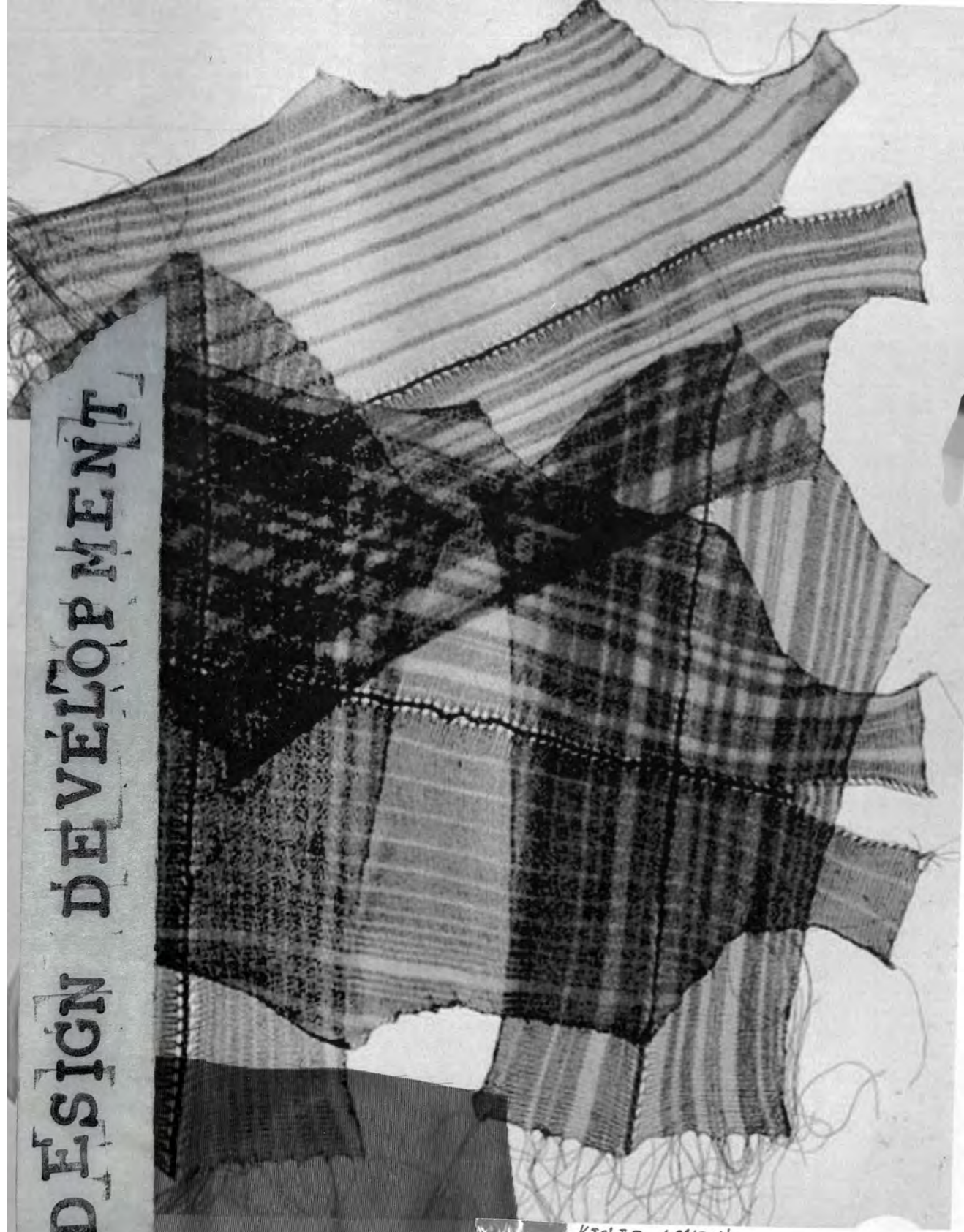
- FORM + BOWDAM SKEWER PAD STRUCTURE



CONTRAST



DESIGN DEVELOPMENT



KEPLER LONDON

Think about seams -  
 Try sewing upholstery  
 Style seams -  
 Why be top with wire  
 or leather? Contrasts with  
 light material.



comparable to your supreme action (I pierce ears, lips, and noses) and cause them to be torn by the ornaments I suspend from them. I impress men's skin with hot iron stamps, under the pretence of adornment. I compress the heads of children with tight bandages and other contrivances; and make it customary for all men of a country to have heads of the same shape, as in parts of America and Asia. I torture and cripple people with small shoes. I

Metal worn-studs, sockets  
 Solotening  
 leather

LOOK 3



LINE-UP



1



2



3



4

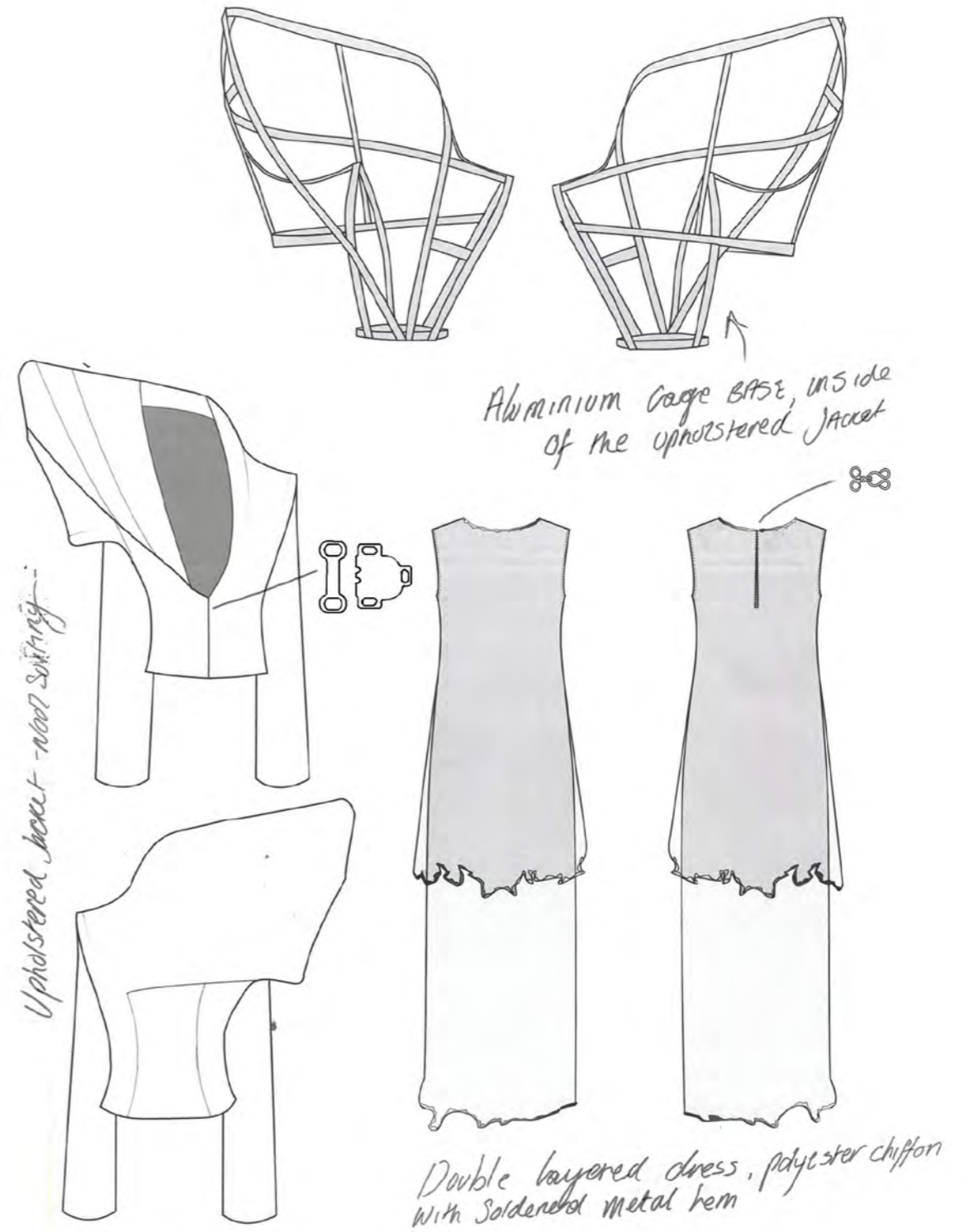


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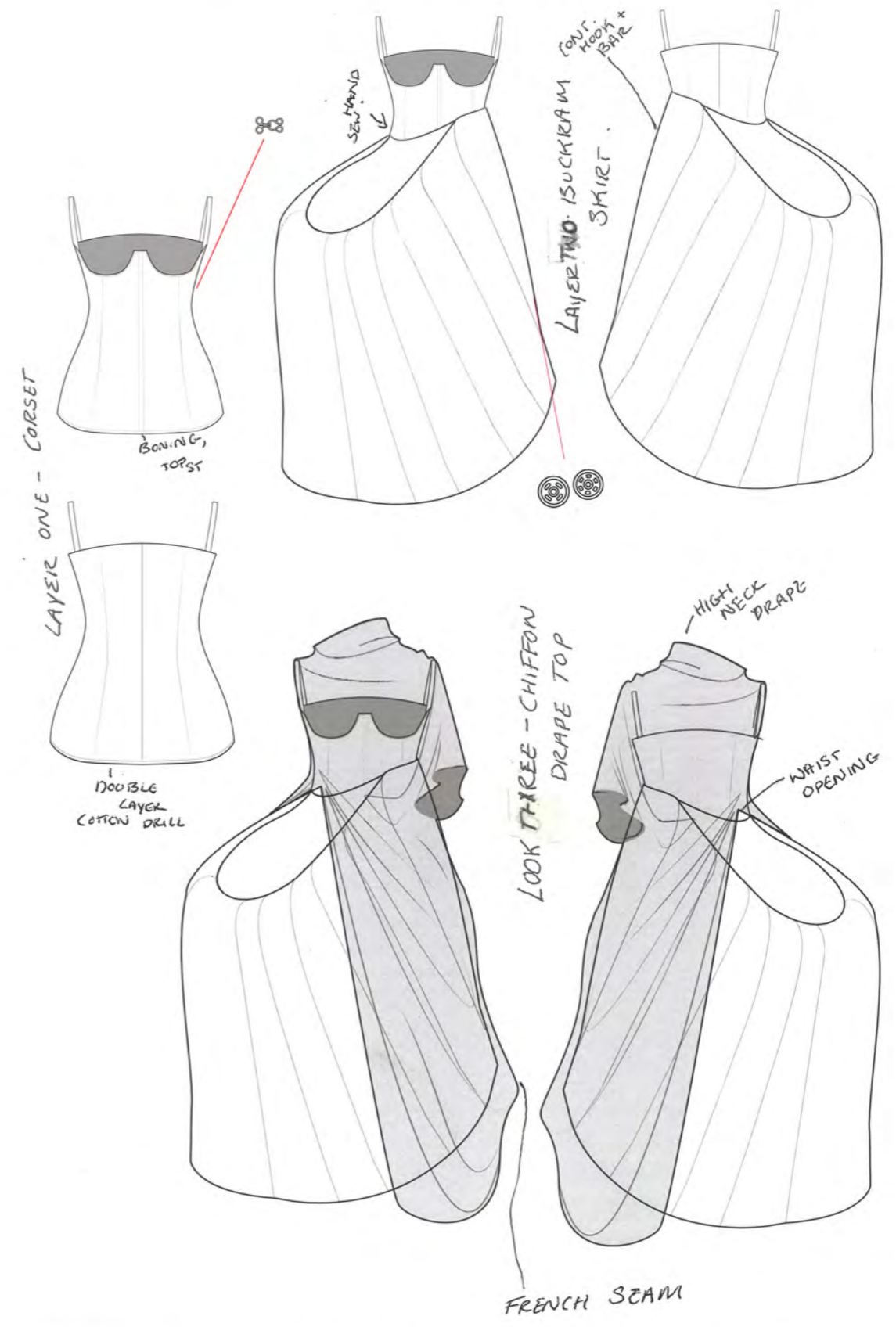
6

LOOK ONE - FINAL



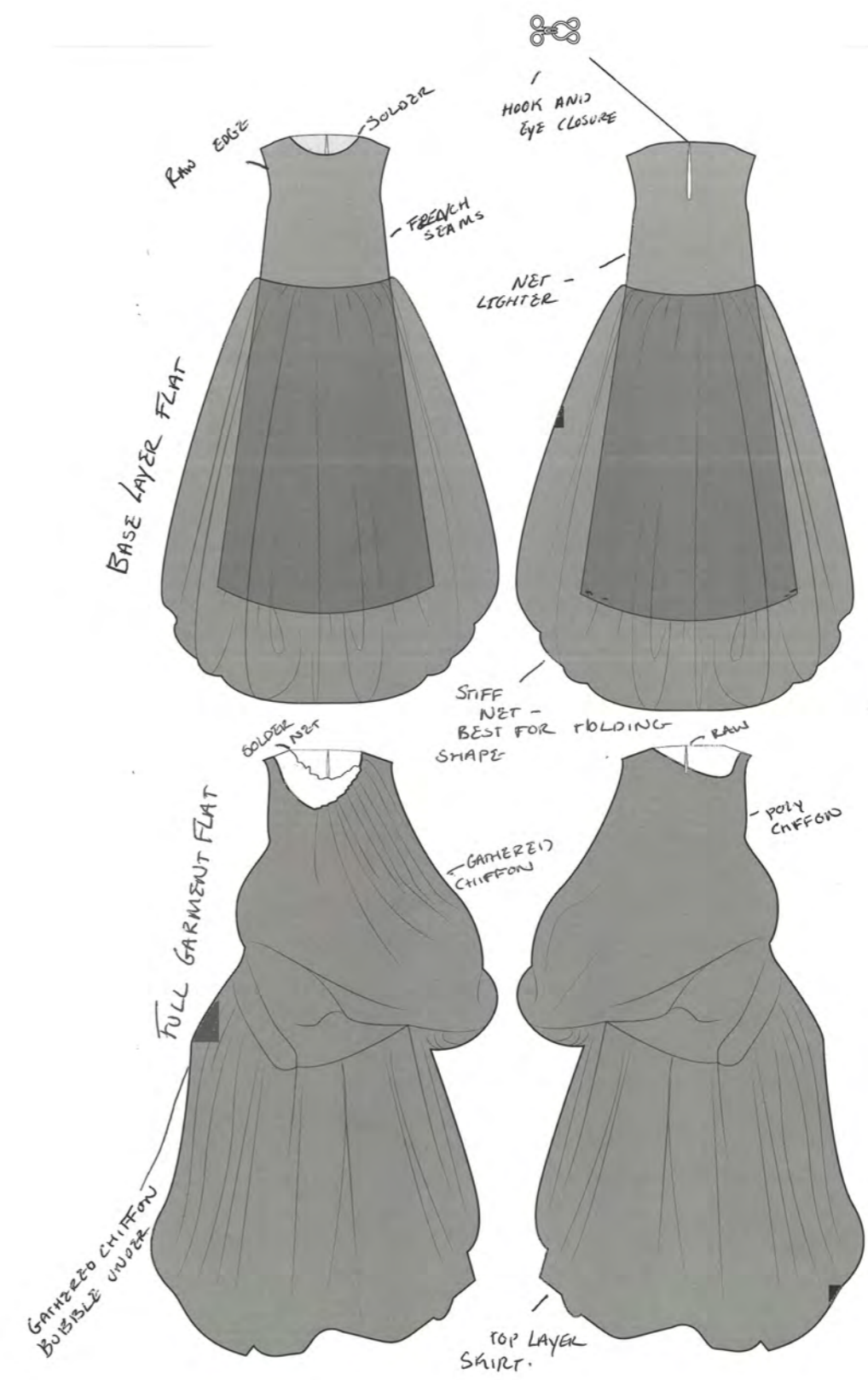
Upholstered cage jacket- aluminium base cage covered with foam, wadding and hand upholstered and tailored in 100% wool suiting. Base dress- consists of 1 shorter dress layered over a longer dress and edge stitched together, made from 100% polyester chiffon with soldered metal hems.

LOOK TWO - FINAL



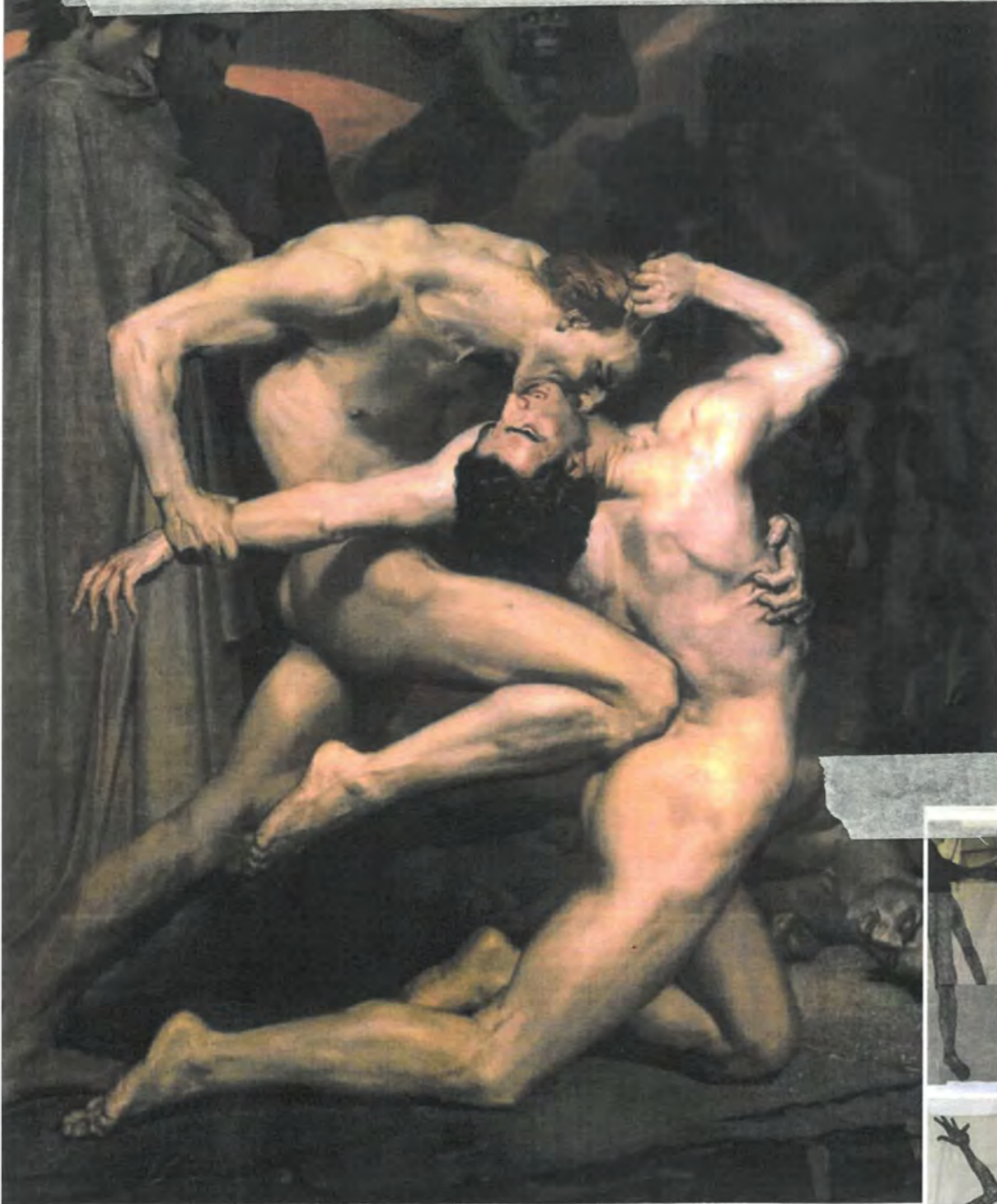
Buckram base skirt, boned with steel boning, covered with dyed cotton drill and attached to a boned dyed cotton drill corset. Black polyester chiffon drape top, cut to drape effortlessly with opening at hip for buckram skirt.

LOOK [THREE] - FINAL



Base layer net dress with bubble skirt stuffed with net frills and soldered metal neckline. top layer black chiffon dress with gathered neckline and sheer bubbles stuffed with more net frills for volume. Top stitched together with raw armholes and back opening.

**AFTER DEATH LIFE RTW AW24**



NICOLA SAMORI



GOGA TANDASHVILI



CLARA LIEU



CECILE DACHARY



SASHIA VINCI

ROTHSCHILD STR	PLUM TREE
DUKE'S HOUSE	BLACKOUT
HUGENOT	ARTS CLUB
THEATRE LAND	DOWNING STREET
HOPPER HEAD	OVAL ROOM
RAILINGS	SELVEDGE
OFF BLACK	DE NIDES
RICH BLACK	INCHYRA BLUE

ANDRUS. D'AVALESCAI - DANTE & VIRGILIO ALL'INFERNO

**WAYS OF SEEING - JOHN BERGER**

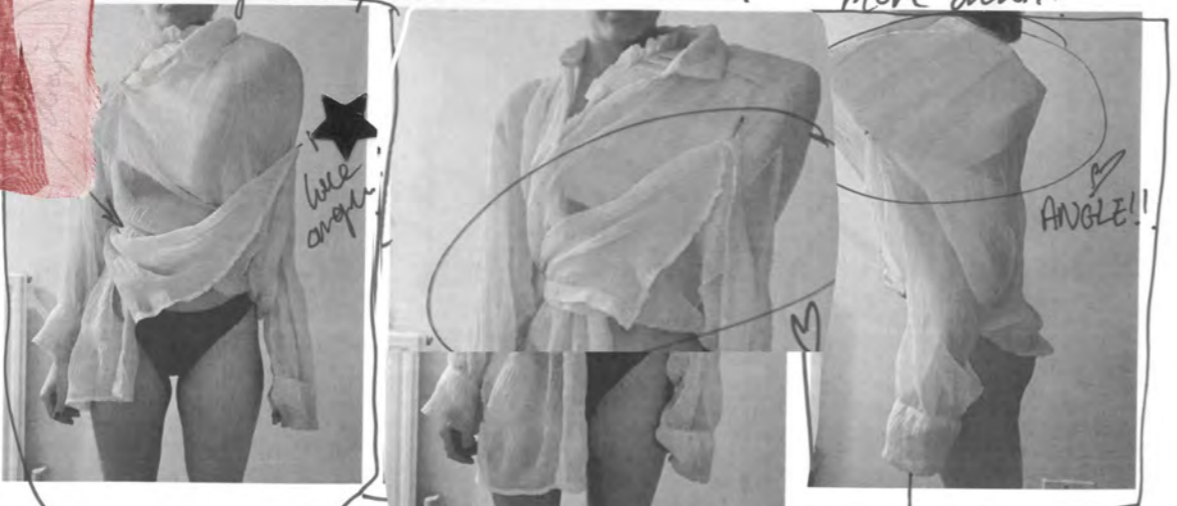
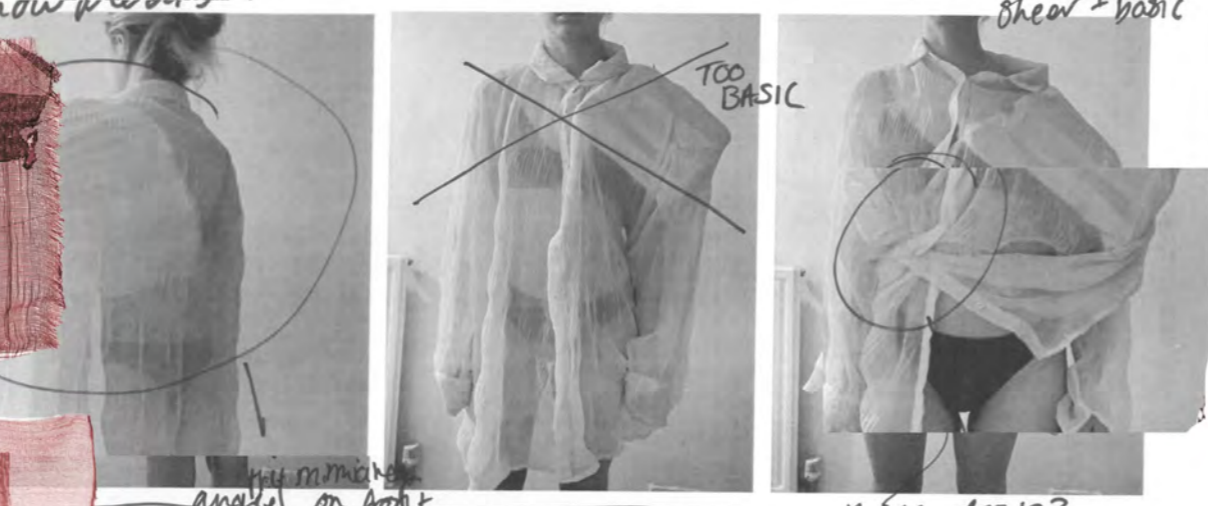
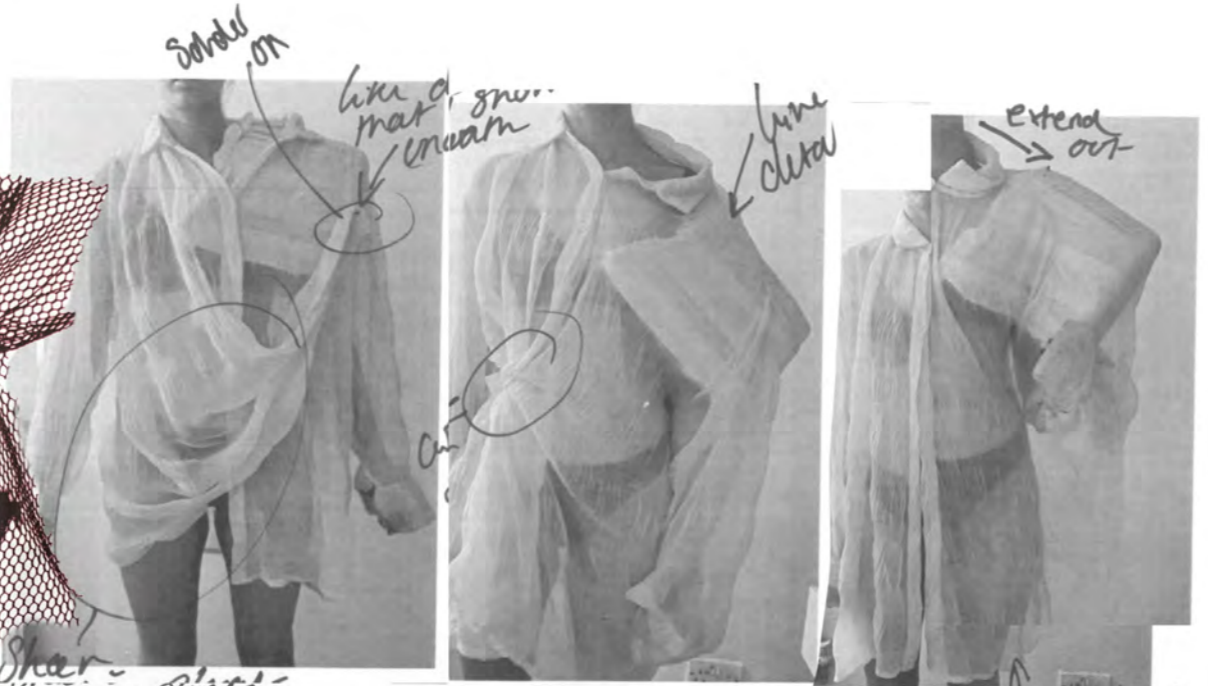
Images were first made to conjure up the appearances of something that was absent. Gradually it became evident that an image could outlast what it represented; it then showed how something or somebody had once looked - and thus by implication how the subject had once been seen by other people. Later still the specific vision of the image-maker was also recognized as part of the record. An image became a record of how X had seen Y. This was the result of an increasing consciousness of

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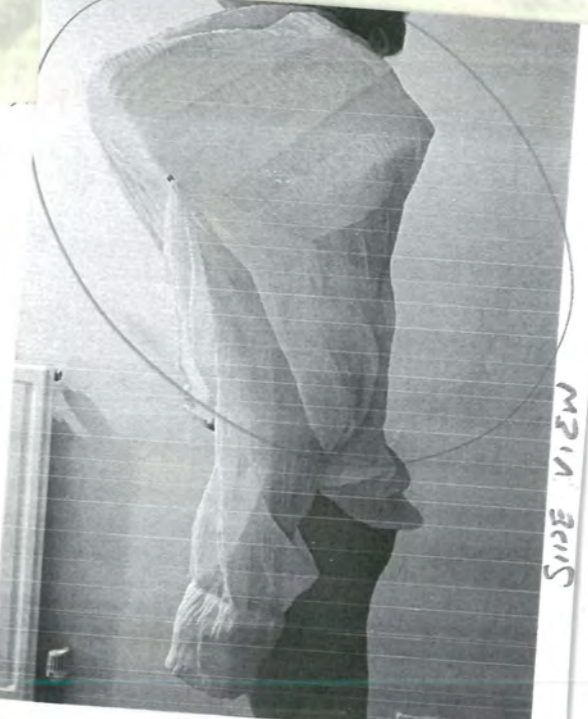
ANTONY GERUMLEY

DESIGN DEVELOPMENT



DEVELOP TOGETHER

Extend Hem



# LINE-UP

Sheer overlaid red shirts with gathered tulle shirt sandwiched in the middle. Black sheer shorts.



①

Layered chiffon and organza shirts with gathered shirt sandwiched, biggest shirt as top layer with buttoning detail on back.



②

Long red chiffon shirt dress with layered and twisted blue organza skirt over top. net layere patch pocket detail and bra.



③

twisted smaller shirt, fitted by-shrinking with heat gun. Net cuff and collar details. larger, stiffer top shirt with fell seams to hold structure

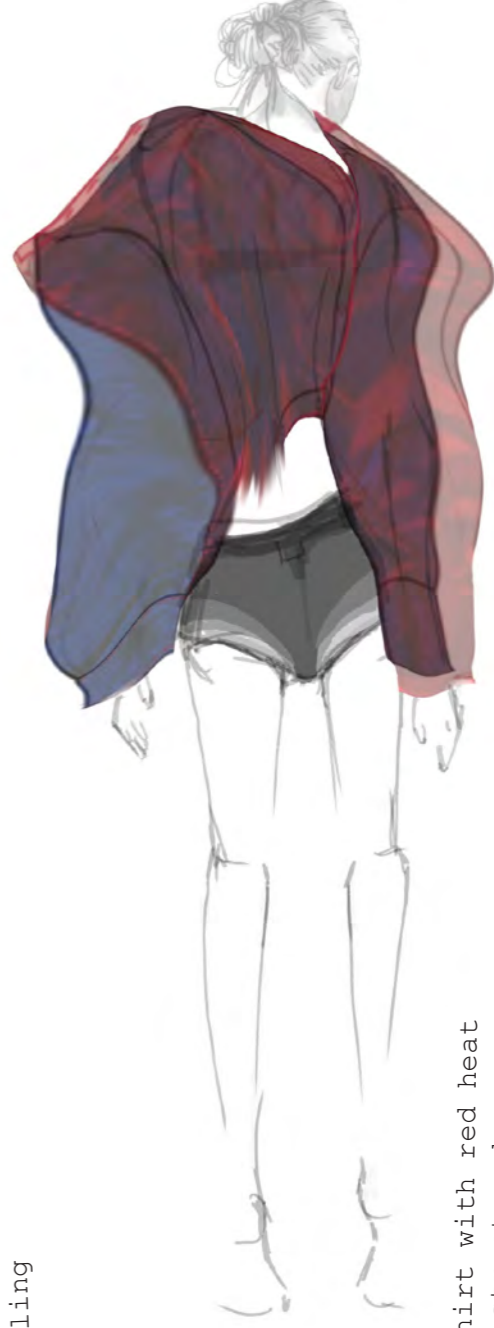
④

Black net shirt fitted with heat gun, red structured organza dress layered over top, with another bigger structured red organza shirt on top with frayed hems and structured button detailing



⑤

Blue, heat manipulated shirt with red heat manipulated, frayed hem, structured organza shirt layered on top.



⑥