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This collection is inspired by my parent's alternative style in Leeds, 1980, as well as imagery from my childhood home and gothic illustrators, such as Harry Clarke and Aubrey Beardsley. Different subgenres of the Goth subculture have been drawn together to inspire silhouette, colour palette and mood. My goal was to have a gothic inspired collection, without it feeling too obvious. Symbolism is featured through hand-carved lino print. Corsetry is a main feature of this collection, being used as undergarments, as well as visible garments, to create exaggerated and dramatic silhouettes. All garments have been made by hand, using tailoring techniques and with a variety of natural fibre fabrics, ranging from wool tweeds to linen and cotton. Pattern pieces were laid out carefully to reduce waste and high-quality fabrics are used to withstand wear.



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Salome

BIBREY BEARD
AND
OSCAR

*Sculptural shapes from
many Beardsley illustrations*

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*Dark and moody
atmosphere*

*pleating and
covered buttons*

*Refer to corsetry techniques
and shapes.*

*Black and red fabrics,
styled with neckties
and berets*



Design development.

drawing from my
woodboard, as well as
source piece drapes
and images of my parents.

Recreating a tailored
look inspired
by my dad's blazer.

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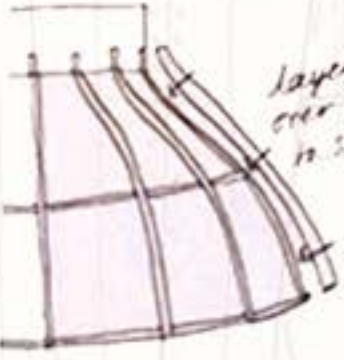
Undergarment Development:

Boned peplum skirt.

For look 1 & 2



Draped and pinned using plastic boning cord calico darts.



layer made over hoop skirt in smother

Vertical and horizontal boning to create a domed shape.

Source Piece:
Hoop skirt.



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Look 1 Jacket development



1st half made from dropping collar then patterned.



adjusting sleeve shape and volume.



Putting out on the w



Look 1



final alterations in final fabric.



Checking fit over pattern



Final embroidery placement.



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Look 1 final garments.



*Drawing from look
to inspire the next look.*

*Focusing on emphasizing
the small waist, large hips
and oversized sleeves.*

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Undergarment Development:

Bloomers

Toile development

1 layer calico.



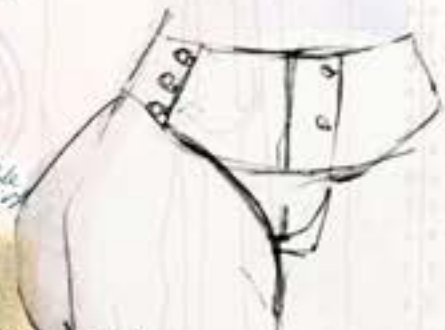
1 layer heavy weight calico.



double calico, 1 layer fusible



double calico, double fusible



Trialing waistband reinforcement.

Different weights of calico and number of layers sandwiched between the wool muslin.



Box pleat and pin hem sample on the wool muslin.

Adding the pleated drawstring detail and the ties

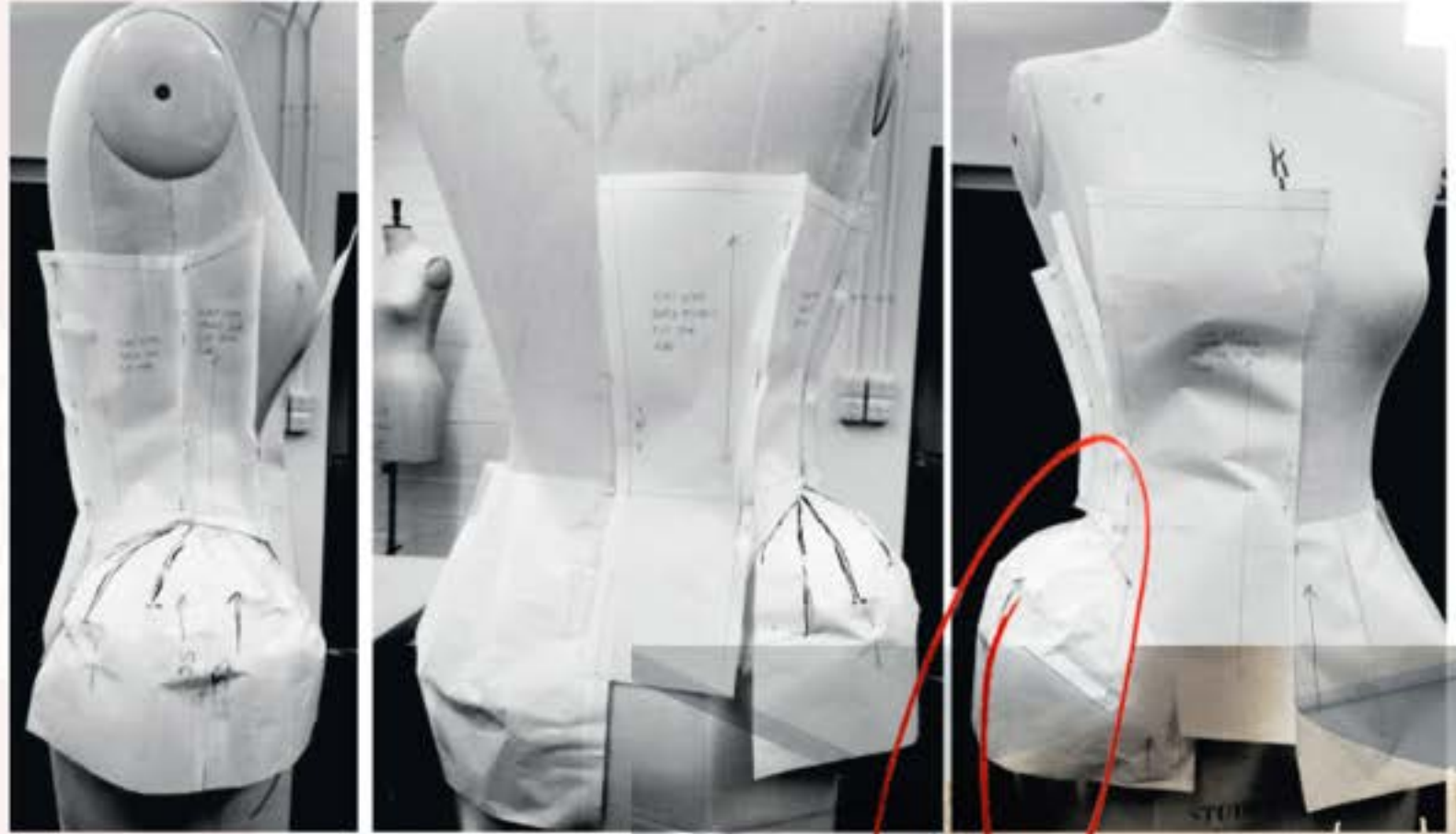


Front fastening plan: wrap over fly with covered buttons and hidden buttons

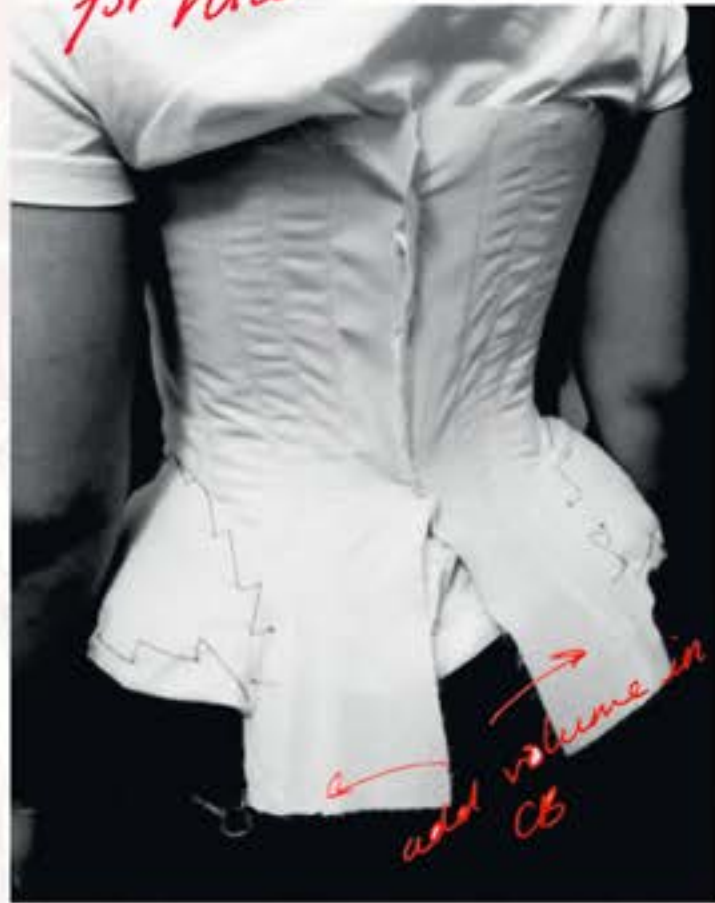
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Undergarment Development:
Hip Corset

To create the exaggerated silhouettes of my looks, I started by developing undergarments that would give shape and support the other garments.



1st toile



Trying 2 methods to sculpt the hips...
The hip consists of a boning structure with wadding layered over.



Draping calico over the hips to develop the pencil dress.

Hip corset in final fabrics.



Due to how thin the wax cotton is,
I backed each panel with chest canvas.
1st lining wasn't used due to potential
bubbling over time.

Each hip cage was hand sewn
together and made smooth with
wadding and scrap wool fabrics.



The black/wine version has
a hidden slip on the back, rather
than CF.



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Lino Block Printing

These images have been printed using carved lino to be used as repeat stamps.
The goat imagery was inspired by a favourite painting of mine from my parent's house. The branches were from their photo of my mother. As well as symbolic floral and animal imagery.



Some garments will have embroidered imagery

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Digital Print

Inspired by Aubrey Beardsley and Harry Clarke, I created a set of prints for one of my jackets.



I have included flowers and trees that grow in my parent's garden and furniture from their house.

Hand illustrated scenes of girls dressed in my collection, and surrounded by symbols that remind me of my home and family.



These prints will be used for accessories, such as neck and head scarves.

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Working lineup



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Look 3 Hip pencil dress development.



Developed from early on drawings.



Draping on top of hip structures and the 'hip corset' to create the skirt and bodice patterns.



final toile fitting before final fabrics.



fitting as a mini before cutting full length



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I had alot of issues with getting the SS to sit right and getting the drape on the hip smooth.

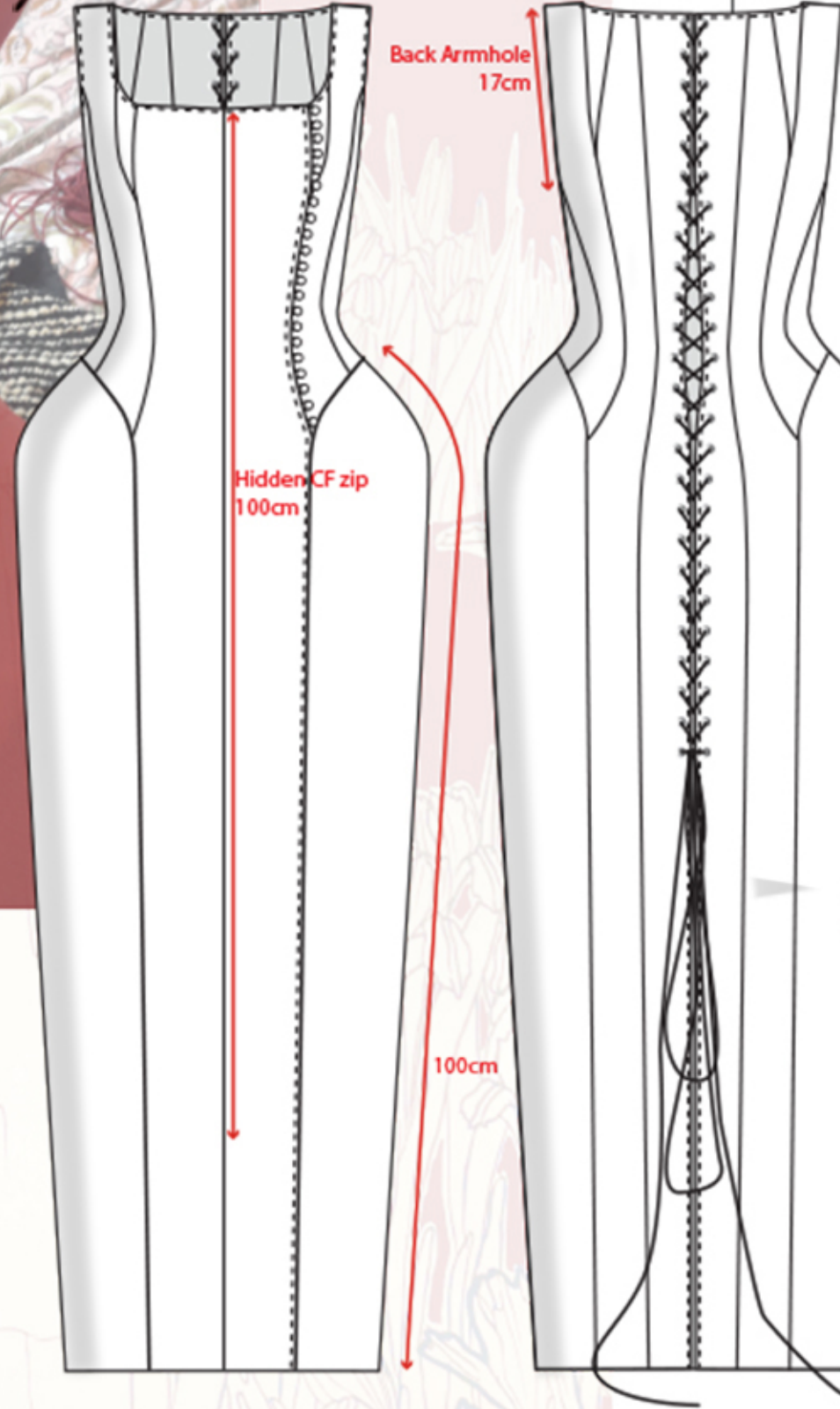
Look 3 technicals



front

back

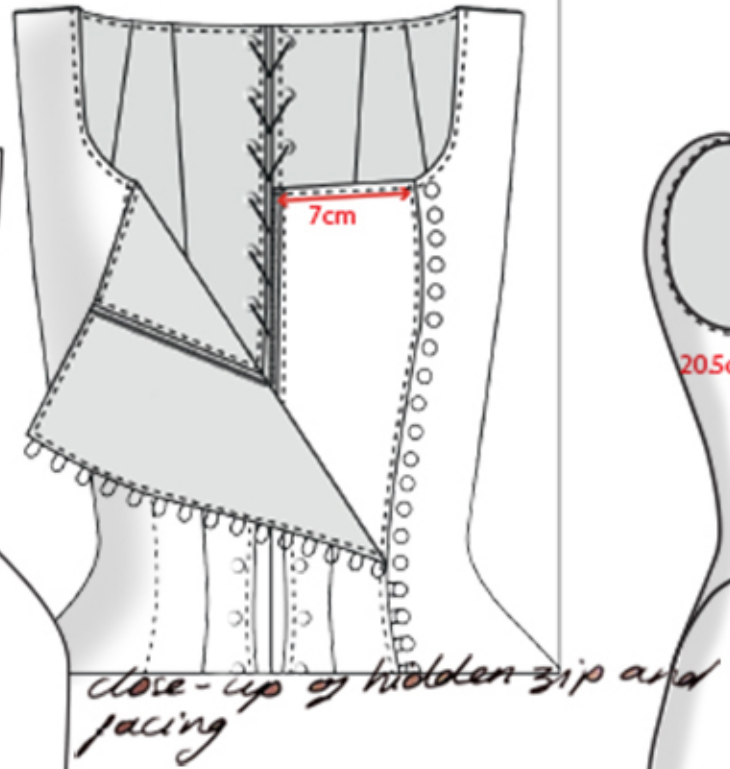
side



Back Armhole
17cm

Hidden CF zip
100cm

100cm



7cm

close-up of hidden zip and facing

20.5cm

reinforced with chest canvas in each panel



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Toile Review

Seeing 4 looks together for the first time

Corset will now be made into a waspie, paired with a blouse / bra instead. Decide on skirt length.



Decide on sleeves for the smock blouse

Look 1 will be separated into 2 looks, to show undergarments. Need to make another peplum and bloomer

adjustments to hip dress volume and fixing side seams so they run straight down

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Pintuck blouse and dress developments

Blouse toile experimenting with pleating and pintucks on the sleeves.



Pleated bodice

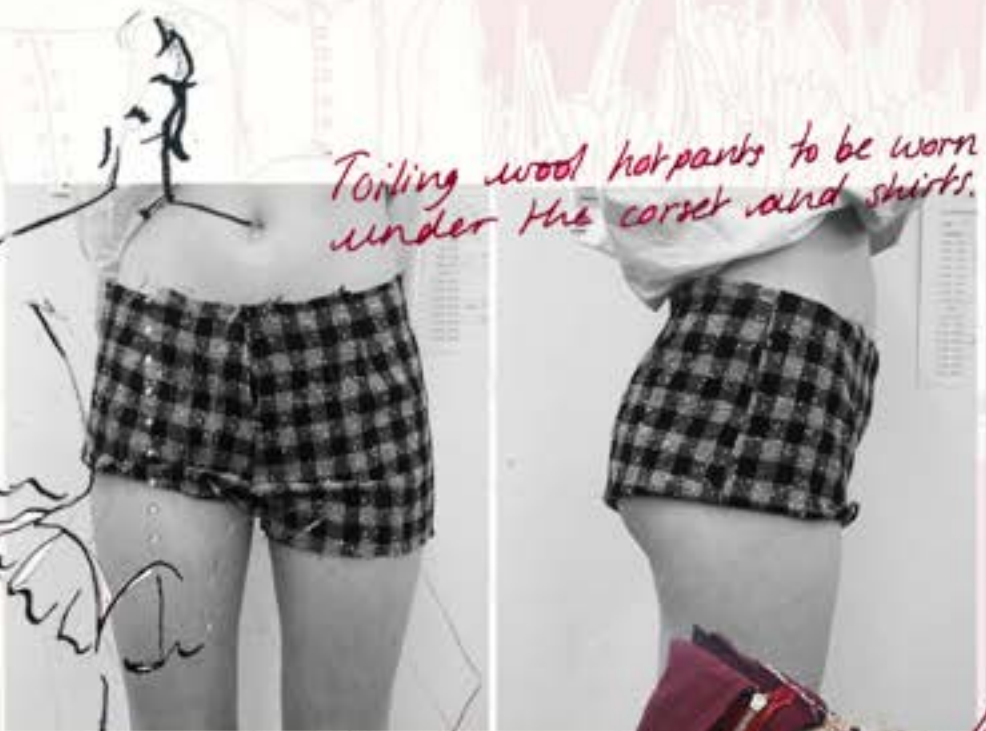
Completed bodice with pleats on the sleeves and waist

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Look 6 development



Toiling wool hotpants to be worn under the corset and skirts.



Inside look 6 was pie



At toile review, I decided to shorten the corset into a waspie 'd style with the pleat bra.



Previous designs of look 6.

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Pleated bra development.



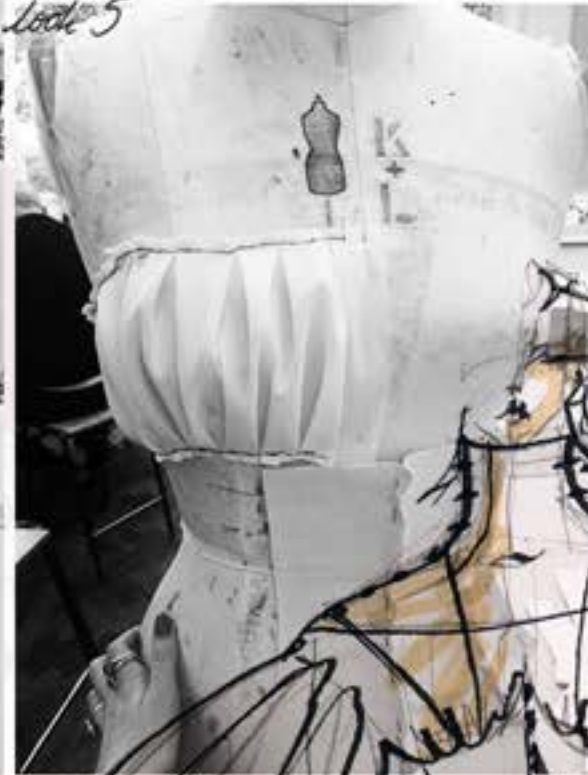
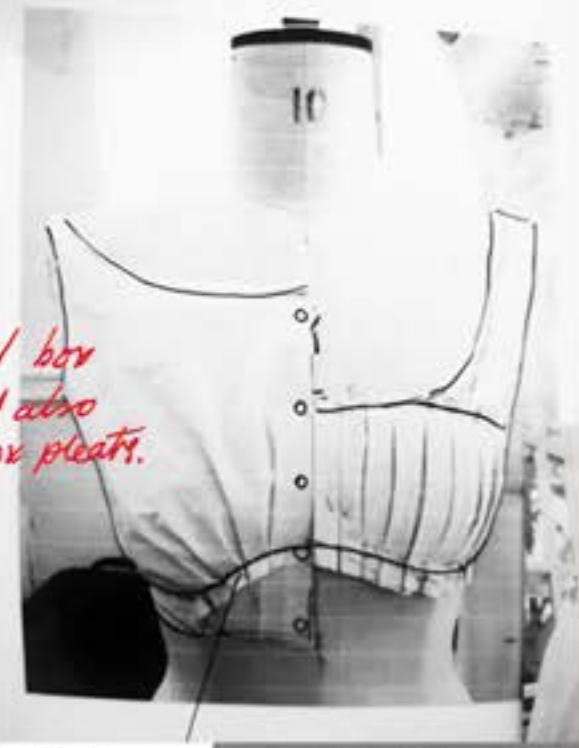
This pattern will be later used for look 5 pinhead dress

Drape on the stand to create volume at the bust.



Look 6 original top design, to be replaced with a high-neck pleated bra.

Trying normal box pleats and also alternating box pleats.



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Look 7 development

Design developed from redrawing look 1.

*Chest canvas hand
tacked to under shell to
add structure and
reinforcement.*

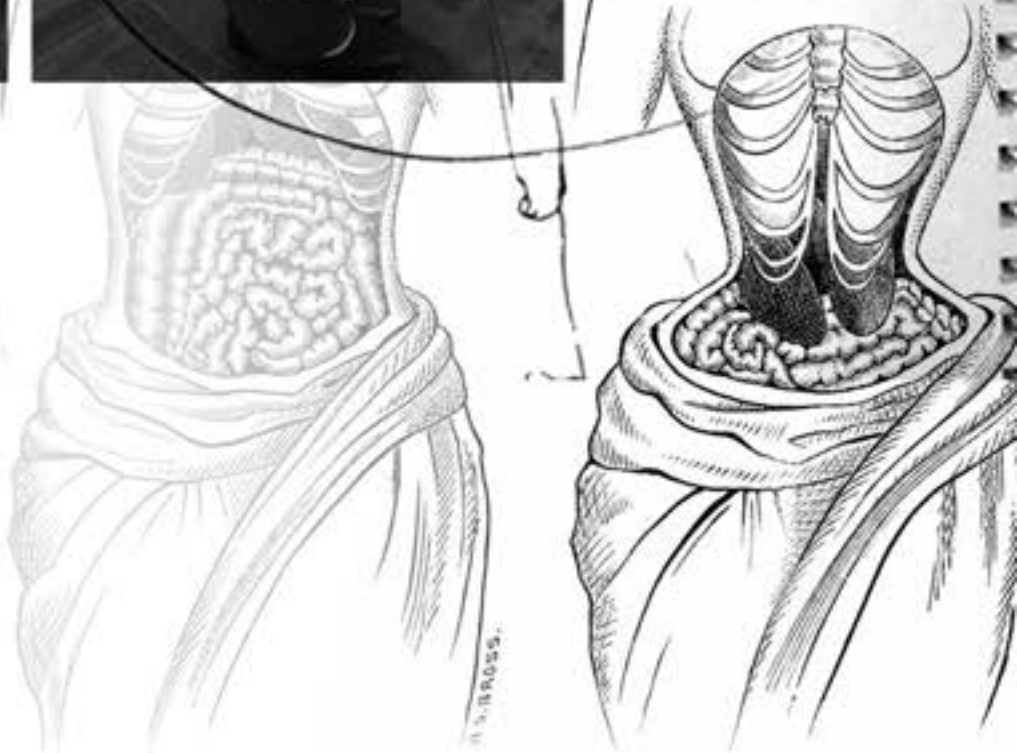
happy with neckline

*pinch out
volume*

*This pattern was developed from
look 1 jacket and the hip dress.*

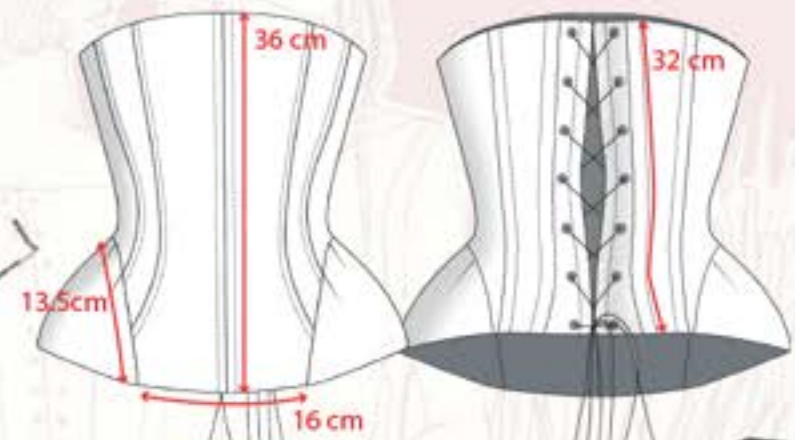


Quality No 22714
Colour:
Price per Metre: £10



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Lo7 technicals
Sculpted wool coat and double
layer 'hip corset'.

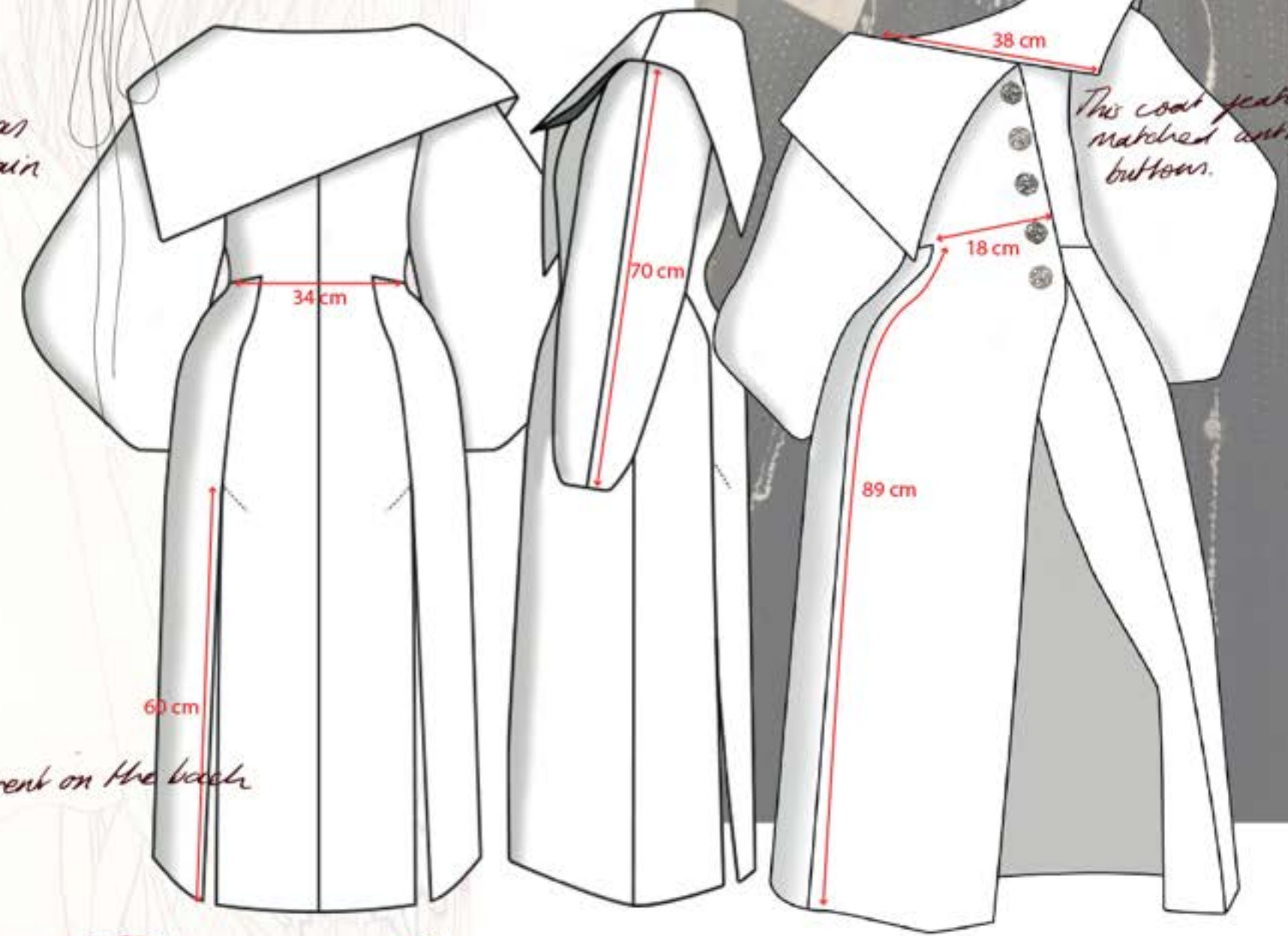


Each corset panel is
backed with chest canvas
to reinforce and take strain

The coat has chest canvas
stitched to the uber shell to
hold the jacket shape and
add rigidity.

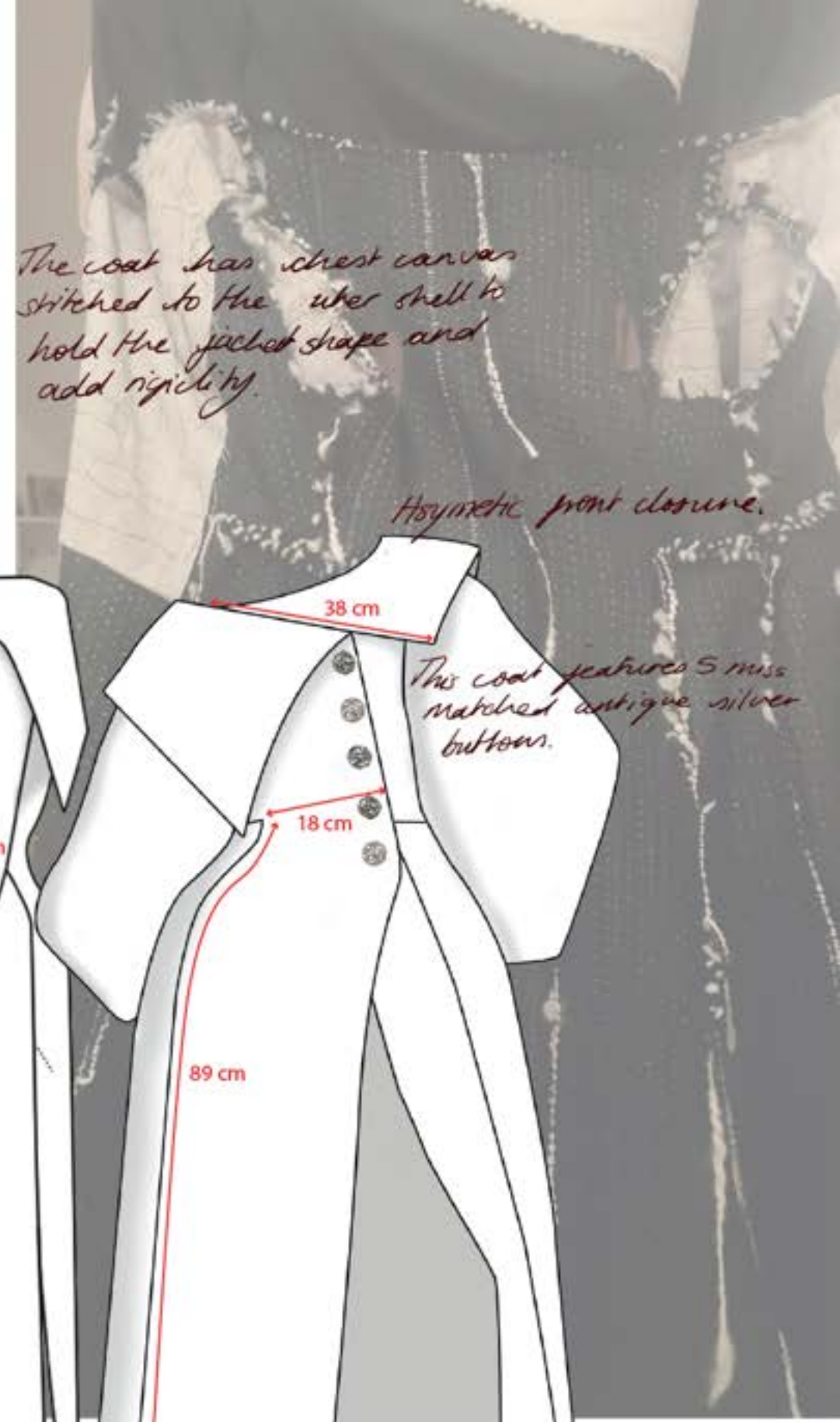
Asymetric front closure.

This coat features 5 miss
matched antique silver
buttons.



Double vent on the back

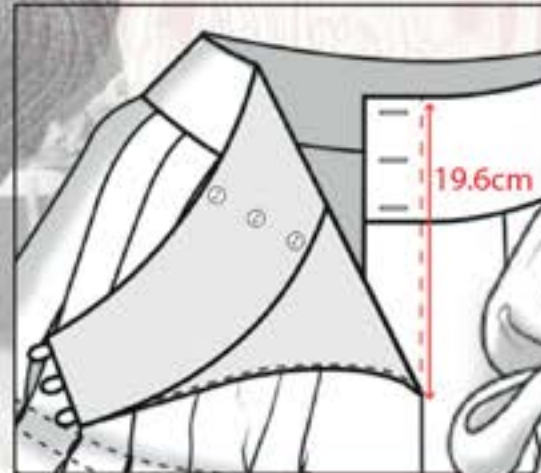
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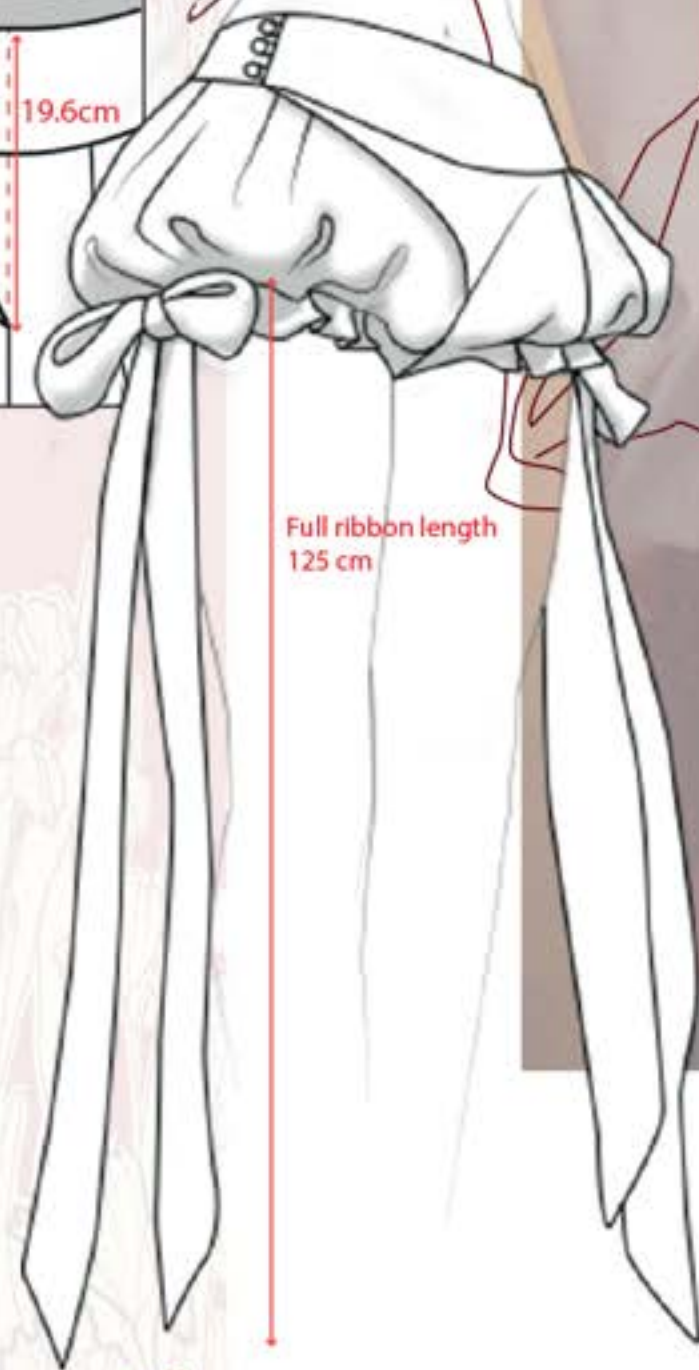
Bloomer technicals



look!



front



back

Waistband is reinforced with a layer of calico

all 3 bloomers use the same pattern and are fully lined. Hems are pin tucked and the lining ends at the drawstring.

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Fabrics and colour

*A selection of natural fibre fabrics,
ranging from wool tweeds, to cotton
and linen.*

Pinkish cotton



100% wool muslin



Stitched wool



*Brown and red
stripe tweed*



Wine linen



*90% wool, 10% alpaca
tweed with flecks of
navy*



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Final lineup

Look 1



Look 2



Look 3



Look 4



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Final lineup



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*Look 1: tweed jacket,
wool cotton peplum,
wool muslin bloomers,
matching fur beret
and pouch.*

*Images of my previous work leads us
the 1940s through my mother's life
with rags, blouses, and shoes
Bloomers feature hand-sewn details
that would not make it today*



*Look 2: wine linen peplum
and corset,
patch wool bloomers,
hand sewn spiral boning necklace*

Look 3

Wax cotton pencil dress with exaggerated hips. Features covered buttons and lacing down the back.
Styled with a spiral beanie, choker, fur hat and matching speech bag.



Look 4: wool muslin pintuck blouse, stripe tweed bloomers with lino print ribbons.



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Look 5

*pinuck midi dress made with
sheer, black cotton.
Features a grown-on neck
and covered button shoulder
fastenings.*

*Styled with a hand-drawn
spiral boning necklace.*

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*Look 6: wool mustin pleated bra,
wine linen waspie with
detachable hip cages and
lino print side skirts,
stripe tweed hot pants*





Look 7: Double layer hip corset,
66% wool stitch coat.
Styled with look 2 bloomers
and neck lace



...the fabric, the fabric, if you
...and so what
...for you
...But
...if y

...to wear
...horrible
...flares that were
...that had been
...I also made a
...which I decided
...made flares with
...I bought then I see
...and means all
...
24/13