

HOLLY OLIVER-NEWMAN
PORTFOLIO



"Any Broken Hearts to mend" is the first of two design projects. The Haute Couture collection has a focus on embracing the divine feminine, delving into the rich history of 1920s show girls, I will draw on themes of empowerment and sex positivity.

Exploring the history of the flapper, designing garments that feel sensual on the body, filling the wearer with confidence channelling the captivating energy of a liberated performer of the 20s. Creating dresses which fill the wearer with confidence and ease is something I always aspire to achieve when designing for women.

My concept will draw on romantic themes, taking influence from portraits of pin up models and showgirls dressed in divine eveningwear featuring beautiful, beaded lattice work and hand-crafted lace. The collection will exult the essence of a independent modern women defying all social normalities and expectations. Influenced massively by the fluidity of garments illustrated by Erte and the playful illustrations of La Vie Parisienne, my looks will consist of beautifully draped chiffon dresses with intricate lattice details. Other silhouettes are playful with volume, similar to that of the designer, Giambattista Valli. Contrasting to the elegance of 20s eveningwear the collection is adorned with piercing and metal hardware details, adding an edge and a playfulness, similar to that Givenchy, my market level for the collection.



Bengaline in teal green

second hand fushia lace

Micro velvet black

polyester chiffon teal

silky satin fushia

teal lace trim

COLOUR & FABRIC

The colour pallet of this collection is influenced by the playful and vibrant tones of the french illustrator George Lepape. I was particularly influenced by his use of rich pops of teal.

Dark teal

Peacock

Teal

Hot pink

bubblegum



THE ZEITGIEST

FEMINIST

GIRLY GIRLY

A WOMAN'S PLACE...



It makes me feel like ~~_____~~ PUKING UP



Givenchy, in particular couture level. I aspire my work to have the level of detail and craftsmanship of the dresses produced by Haute couture Givenchy. I particularly found Ricardo Tisci's work for the brand inspiring, combining elegant draping and detail with heavy hardware and accessories. This elegant and edge is an aesthetic that fits my design style perfectly.



2002 S/S Haute Couture

MARKET LEVEL -GIVENCHY



Illustrations of frocks featuring beautiful drapes.

Combining more elegant draping with hardware such as piercings and bucklings in my collection is something massively inspired by the Haute Couture collection



Givenchy's 2024 spring summer collection by Mademoiselle M. Williams. I loved the use of draping, lace and sheer fabrics.



LINGERIE INFLUENCES

Model Brassiere Company was a New York firm which survived from 1915 to the 1950s, selling reasonably priced bras to fashionable young women. The copywriting of this advertisement is noteworthy for its focus on variety in body shapes and sizes.
- From the collection of The Underpinnings Museum

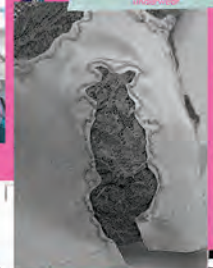


Rosie Van Boschon
Rosie started making and styling clothing and accessories began through her work as a stripper. It was also through this work that Rosie was led to co-found the East London Stripper's Collective alongside peers, an activist group that campaigns for the working rights of sex workers

Lace trims of 1920s camisoles from The Underpinnings Museum, trims such as these and the trim on the top pants below, inspired my lace faux pant on look



Examples of masculine textures used on look 1 for variety in materials





Gilda Gray.
Photographed by Edward Thayer Monroe 1920s.



Maud Allan, 1928



The Dolly Sisters from *Flappers*
By Mary Evans

Illustration from the history of the
Moulin Rouge book.

**FLIPPANT FLAPPER
A REAL PERIL, SAYS
LABOR SECRETARY**

—
Cigarette Smoking, Cocktail
Drinking, Erotic Speech, All
"Dis..."



THE 1920S SHOWGIRL



Big and drupe silhouettes inspired by Erte.

Zsigmond Monye's lace, intricate knotting and draped details.

INITIAL LATTICE MOTTAGE

1920s film actress Lily Damita. Lattice details.

Erte's design inspiration, historical fashion design.

Erte's design inspiration, historical fashion design.

Illustration of an 1920s Erte design featuring a knotted bodice.

Design Development inspired by research

Look 1 Initial Research



Modage experimenting with drapes and metal hardware.



Metal hardware and accessories
inspired from Gensai's 2000
Chanson collection.



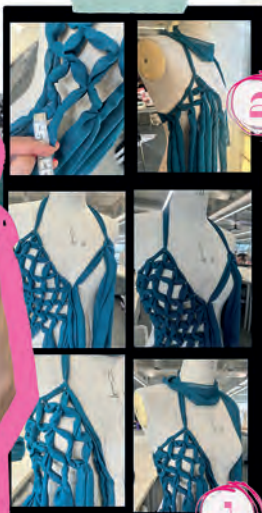
Drape suspended from metal hardware from
Magpie's spring 1998 collection.



COMBINING DRAPE & HARDWEAR

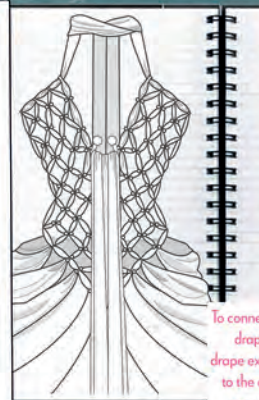
THE CHIFFON LATTICE DRESS

Each strip of fabric is halved over the neck straps and hand sewn into diamond shapes at 4cm intervals, directly onto a bodice to fit perfectly to the bust.



1

The same technique and lattice pattern is replicated on the other side of the bodice. Once the desired shape is achieved, the strips are trimmed to they can be seamlessly attached into the drape and the skirt.



BOOK

1

The first steps of constructing my bodice was preparing all the 10 lengths of fabric ready to be sewn in the lattice. All lengths of fabric were marrow edged together and lightly pressed once turned. The two neck straps had all the raw edges marrow edged and then double turned. Each strap was sewn up to a brake point (where it would be tied at the neck) and turned through and pressed.

To connect the lattice bodice to the drape and skirt, corresponding drape extension were sewn together to the end of the lattice. Each are sewn wrong sides together and turned through. In doing this the fabric rolls and seams are hidden. To give the illusion their is no seam its hidden into a lattice join and a bull ring is secured over.

LOOK 1 LATTICE BODICE REAL CLOTH



1

To create the look of the lattice strips extending into the draped skirt, I had to carefully sew the short extensions from the drape d panel to the ends of the lattice strips, so that they couldn't be seen to the eye.

Attaching drape to the lattice work to create seamless line, from head to the toe of the dress.



Drape being sewn into lattice and rolling into it's self

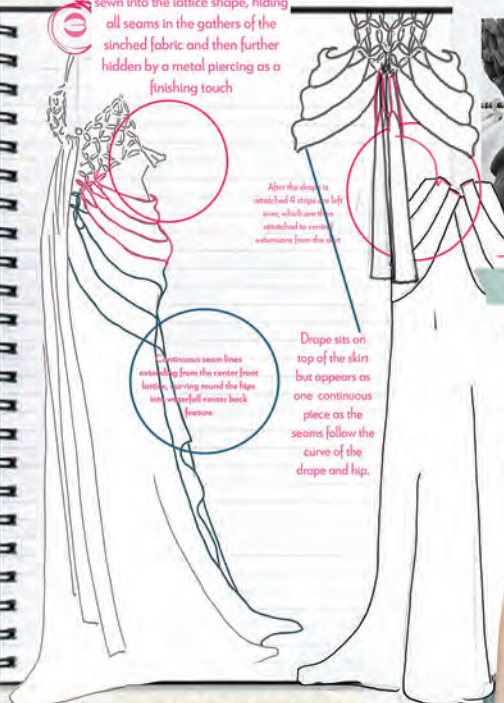
Diagram showing the reverse side of lattice. The fabric rolls to hide the seams.

Drape panel ends are sewn to correspond to the 6cm lattice strip

To achieve a seamless continuation, the extensions were sewn right sides together and turned back through, as the lattice above is sinched in together it caused the chiffon left to roll into it's self, hiding the raw edges.

2

After this is attached, it leaves the strips from the drape to be hand sewn into the lattice shape, hiding all seams in the gathers of the sinched fabric and then further hidden by a metal piercing as a finishing touch



After the drape is attached it wraps the left side, which are then attached to create continuance from the skirt

Continuous seam lines extending from the center front lattice, curving round the hips to create full center back feature

Drape sits on top of the skirt but appears as one continuous piece as the seams follow the curve of the drape and hip.

LOOK 1 LATTICE DRESS- ATTACHING LATTICE INTO DRAPED SKIRT



VIE PARISIENNE



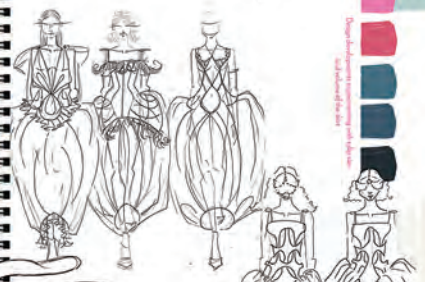
The publication was illustrated by George Barbier, Cheri Heussard, Georges Léonard, Maurice Milliers and my favourite, René Vincent. Its influence of Art Nouveau and Art Deco makes the illustrations evocative of Paris, the savvy attitude of these Parisienne women! Hanging out lingerie tops, taking a bath with a parrot, flirting from behind an ostrich feather fan.



The women seem fiercely independent and modern, driving cars, enjoying sports like swimming, tennis and horse-riding, reading in silk stockings, even smoking with men unchaperoned! When fully dressed, their wardrobes are so enviable, with gowns that seem designed by Paul Poiret or Madeleine Vionnet.



LA VIE PARISIENNE MAGAZINE INFLUENCES



SILHOUETTE INFLUENCES LOOK 2



1

The first step of constructing look 2 was mapping out the lines for the bodice. Toiling up a calico bodice and then mapping out where I wanted the woven sections to be and where I'd like the bodice to end.



2

Transferring the lines I mapped out onto the paper pattern. Once I'd got the lines accurate, the darts and shape from the bodice had to be moved into the right places on the new shape I'd created.



3

Once the new shape was traced off, I toiled the bodice in calico. Each piece was stitched to paper to stop the shape from moving and stretching as the sections had such small curved pieces. After doing this the paper is carefully pulled off and the bodice sections sewn together.



4

Then the first toil was made up. As expected the fit wasn't what I wanted, so alterations had to be made. To do this the bodice was pinned where it wasn't sitting properly on the bodice.



LOOK 2 INTER-WOVEN LACE TULIP DRESS

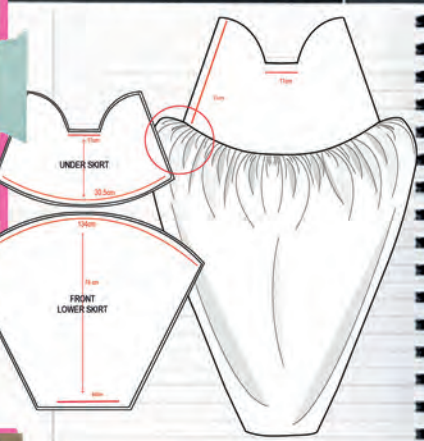
1

As I wasn't happy with the shape of the first skirt toil (it read 50s more than 20s) I decided to create more of a bubble shape inspired by my research. I did this by cutting into the skirt and tapering it in towards the bottom of the dress.



Here are the flats of the pattern pieces used to construct the more tapered skirt. A tailored vent was also added into the back of the skirt, so that the shoes will peep out more when walking. The lower skirt is gathered into the short underskirt and volume structures added into the underneath seam to create a tulip shape.

LOOK 2 TOILEING THE TULIP SKIRT



2



3

I decided that the dress looked slightly too bottom heavy, so I reduced the volume in the lower dress and tapered the pattern more. As well as this I thought the hip also need more volume so I constructed more hip pads from fabric gathered with wadding in.





THE DRAPED DRAMA DRESSES



Development combining Erie curved skirt shapes and metal hardware

Hardware looks effective in the lower of the back

Save the drape hanging from the neckline

Like how the fabric is folding over its self in this design

Skirt silhouette inspired by shapes taken from 1920s Erie illustrations of show girls featuring a curved skirt shape with a gathered top

Gianfranco rolls to my second market level. This House Couronne brand features beautiful dresses featuring draped details and deep silhouettes. Below is their spring 2024 collection which included velvet draping and oversized draped details, similar to that of my own designs.

LOOK 3 RESEARCH & DEVELOPMENT



Red fabric
silk organza fabric
polyester chiffon
More velvet look
second hand fabric love
Bespoke in teal green



ANY BROKEN HEARTS TO MEND

HOLLY OLIVER-NEWMAN