

# HIDDEN BEAUTY

Guyane  
Guiana

## HIDDEN BEAUTY

This collection is a tribute to my country Guiana. Constantly subjected to negative stereotype with harmful consequences to the land and its people.

I choose to uncover to the world Guiana's beauty through the use of the emerald tree boa species as a symbolic representation along with the inclusion cultural heritages from its three main ethnic groups.

Guiana much like the snake will go through evolution stages creating a parallel between the ontogenetic and shedding phases of the boa and the introduction of each cultural elements.

The silhouettes in this project were developed from the boa's body shapes and movements whilst details and embellishments originates from the Native Americans, Maroons and Creoles traditional practices.

Indeed, the Native Americans basketweaving prowess and accessories making is an area of focus in the project. The patterns embedded in their crafts such as 'Okoyu' (Kalina tribe) and 'Datka gama' (Palikur tribe) respectively representing a snake and the skin of a boa, are a constant in this collection as embellishment/texture components.

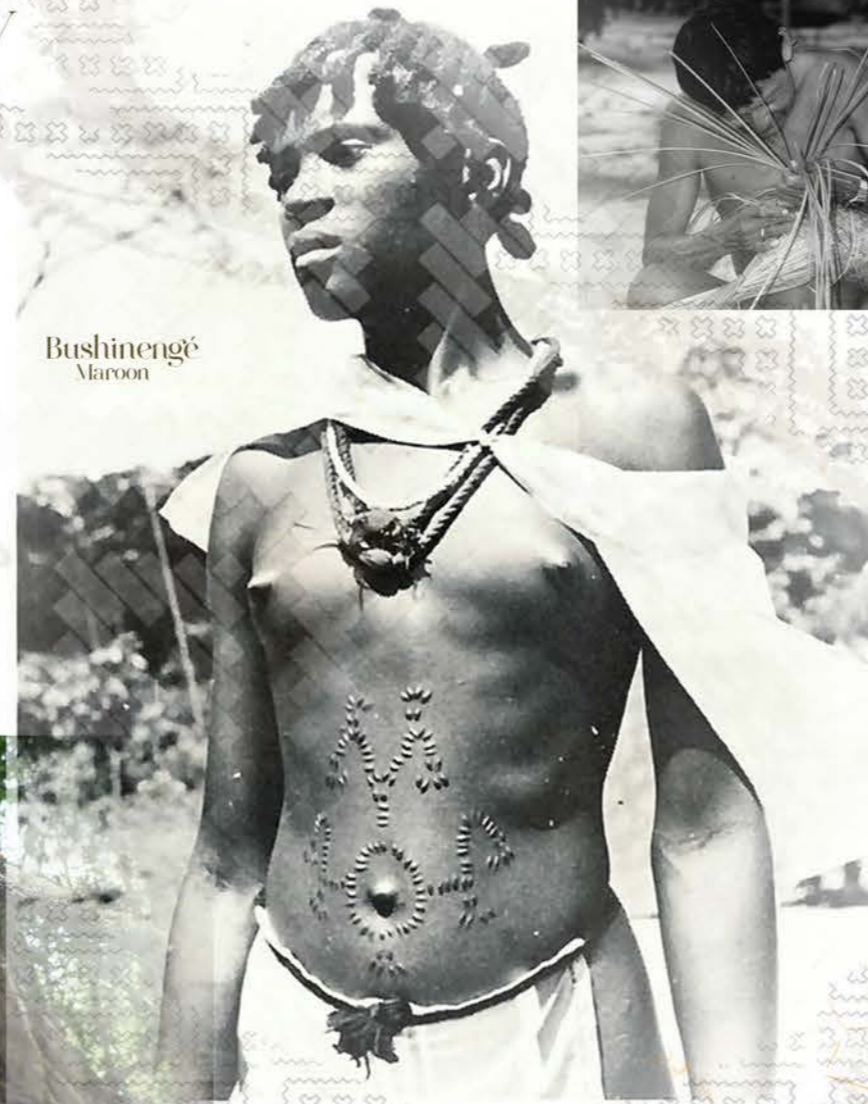
The lost practice of scarification by the Maroons named 'kokofi' meaning beauty is also analysed and developed into a form of embellishment.

Lastly, the delicate handcrafted gold jewelries and their significance in Creoles traditions is implemented through styling choices.



Picture © Sean/stock.adobe.com

Bushinengé  
Maroon



Pictures from Afro-American arts of the suriname rain forest by Sally and Richard Peice.

Amérindiens  
Native Americans

Pictures from : Vannerie & Mathématiques en Guyane by Maliphapan association



Concept



Picture from : « Vannerie et vanniers » Approche ethnologique d'une activité artisanale en Guyane Française by Davy Dumien

# Colour & Fabric



picture by @jaytomsky



© Audrey Snider-Bell/Shutterstock.com



Picture from: Flickr #recently reconfigured

Ferret



Citron



Emerald



Miel



Sapote



Cannelle



- Tweed
- Taffeta Déperlant
- Jacquard Poly Lining
- Boiled Wool
- Crinkled Satin
- Duchess Satin
- Woven Misan
- Satin Back Crepe
- Power Mesh
- Net Glitter



# Silhouette & Research

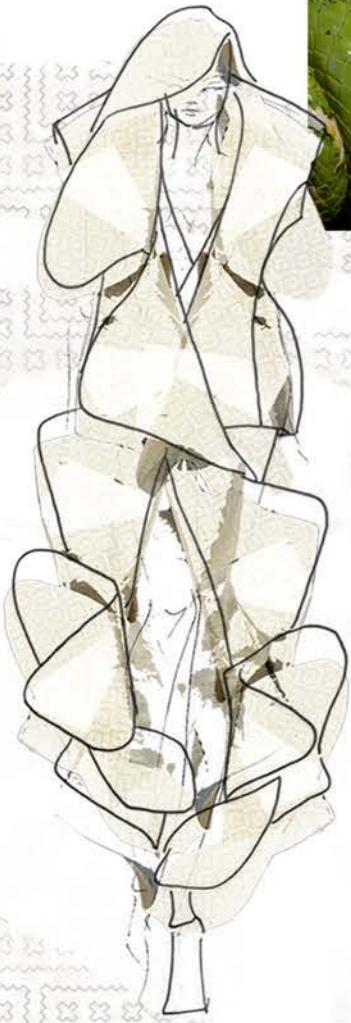


Picture by Thomas Plaksine



Picture © Sean/stockadobe.com

The boa's coiled body on tree branches has been a major source of inspiration for the collection's silhouette



Picture from Free Adobe stocks



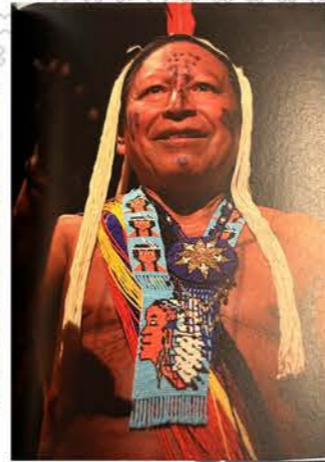
# Basketweaving & Beaded Jewelry

Native American of Guiana are very proficient in manual tasks especially in beaded jewelry making and basketweaving. They embed in the latter patterns in their creations each with a specific meaning. Each tribes have their own set of symbols for the same representations. I decided to include symbols representing snakes in this collection.

Beaded Native American jewel for the Palikur tribe's family chief Mlis  
Jessica Narcis



Picture from : Guerriers de la paix les Tekos de Guyane Eric Nayel, 40 ans d'ethnologie



Baskets weaved with a native plant from Guiana called 'Arouman'



Picture from : « Vannerie et vanniers » Approche ethnologique d'une activité artisanale en Guyane Française by Davy Damien

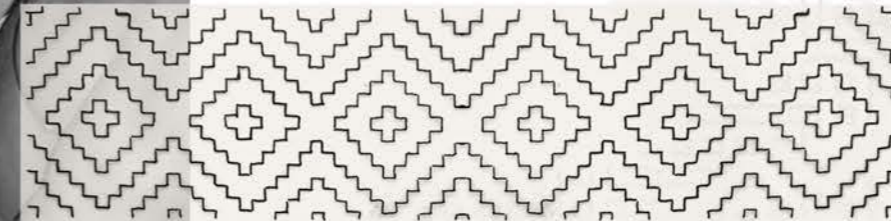
## Research

I tried to use different shade of green and yellow to add more depth to the symbol



Green & yellow miyuki beads embroidery sample

Datka gama pattern = Boa's skin



Palikur tribe

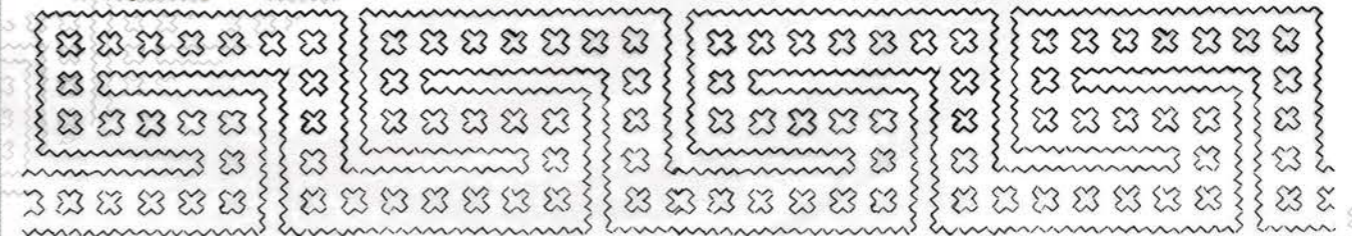


Picture from : « Vannerie et vanniers » Approche ethnologique d'une activité artisanale en Guyane Française by Davy Damien



I added dark green beads in between the black one whilst beading this sample

Okoyu pattern = Snakes



Kalina tribe

# Research

The scarification designs, their placements and numbers on the body differ depending on the tribes, the regions along with the age range.

Indeed, despite keeping its fundamental elements like the horizontal symmetry, specific designs could lose popularity over the year, or simply be relocated to other areas of the body.

According to Sally & Richard Price, the art of scarification appeared in Maroon tribes during the nineteenth century before disappearing approximately a century and a half later.

Picture from Zeg het met doeken Maroon textiel en de Tropermuseumcollectie by Thomas Polme & Alex van Stipriaan



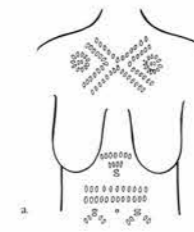
KOKOTI

## Scarification

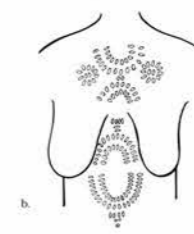
Chest cicatrizations on Saramaka woman from different generations



An elderly Saramaka woman with cicatrization design frequently cut on the chests of young woman around 1900-1910



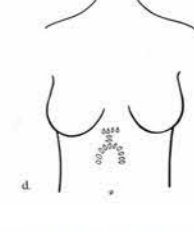
1880



1915



1930



1950

Drawings by Margaret Falk, after field sketches by Sally Price (Dangbo, 1968)

Pictures from Afro-American arts of the Suriname rain forest by Sally and Richard Price

Scales



Drilled hand stitch seed emulating the snake scales

This look was heavily inspired by this particular picture of a young emerald tree boa in an attack stance.

# Look 1: Development



Making of the first toile.  
Draped on the stand with a large block fused calico piece.



Jacquard Poly Lining

Crinkled Satin

Boiled Wool

Pic Free Adobe Stock



Sleeve cuff open revealing a sunset orange facing



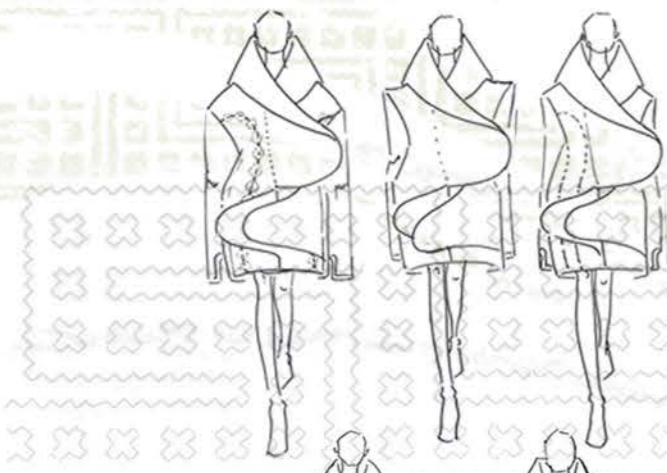
© Audrey Suter-Bell Shutterstock.com



The undulation of the boa emerald hold a fundamental part in the collection's main silhouette



It could be worn open in many different ways, forming very distinctive shape



# Look 1 : Technical Process



It was more practical to divide the lapel by doing a top and under collar rather than a single pattern

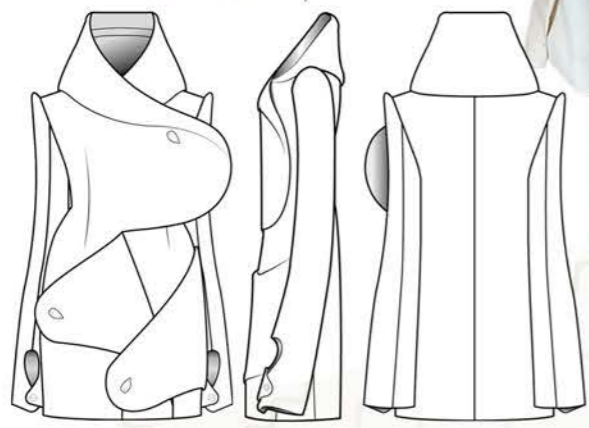
*under collar*

Before cutting the final toile another trial was made not at full length

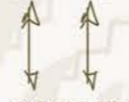
Extended the left front to make it double breasted

Extended the length to just above the knees - from jacket to coat

Addition of the two bottom flap panels



Wool is much thicker than calico it take some of the collar's height away by itself



Reduce the height. NOT TOO MUCH



Collar was not sitting properly on the body due to its large bottom width

Height sleeve roll = ROPED SLEEVE

CHANGE OF FABRIC FROM MICRO VELVET TO BOILED WOOL

*shorter & smaller*



New sleeve cuff



Shoulder pad

The cigarette was made using some scrap of stretch fabric stuffed with wadding then stitched close

Cigarette

Sleeve head

Rope sleeve inside view



Wool will give the nice round shape without any fold or crinkle as it can mold itself with steam

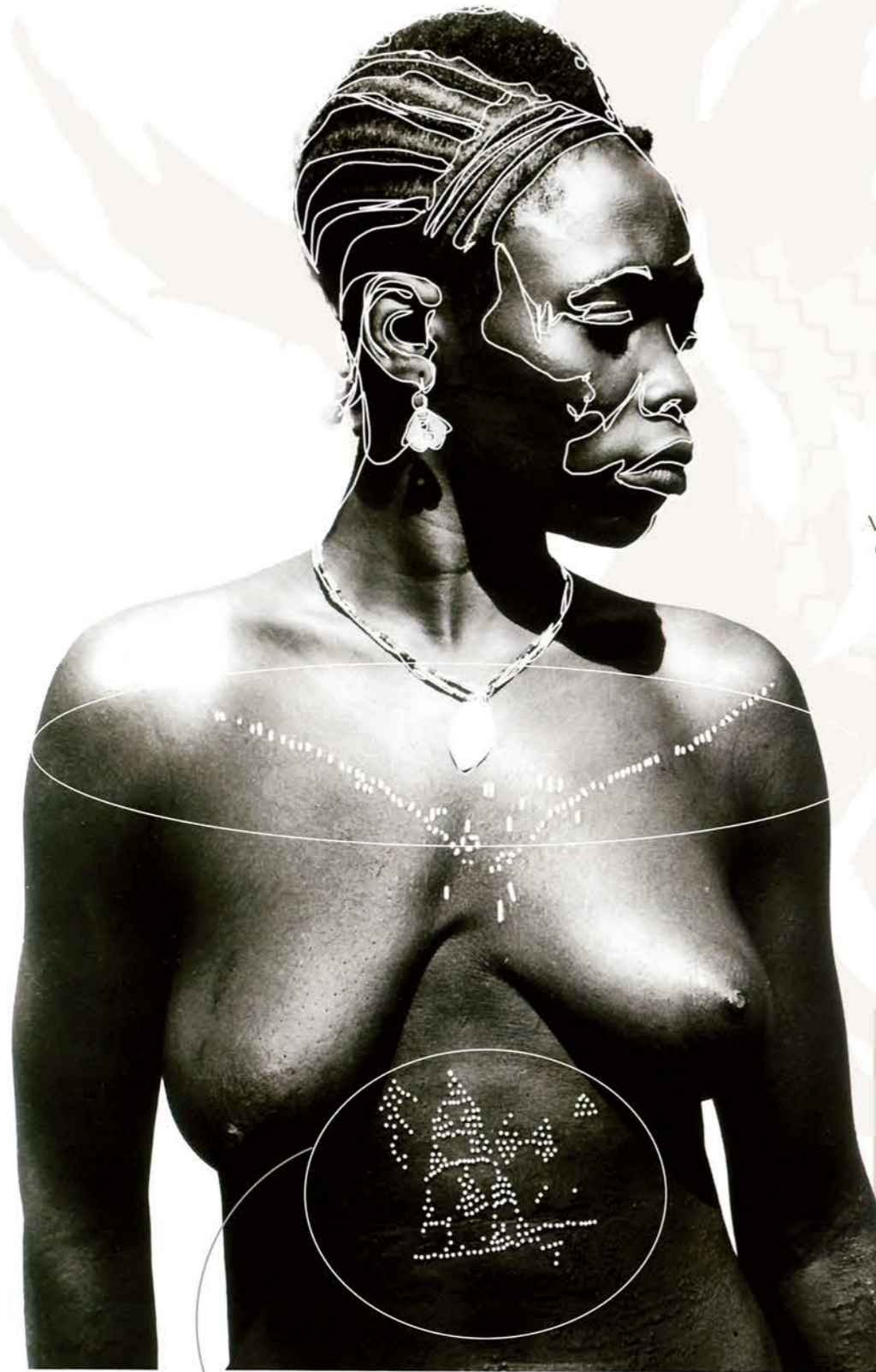


Sleeve cuff

Flap panels



FINAL COAT

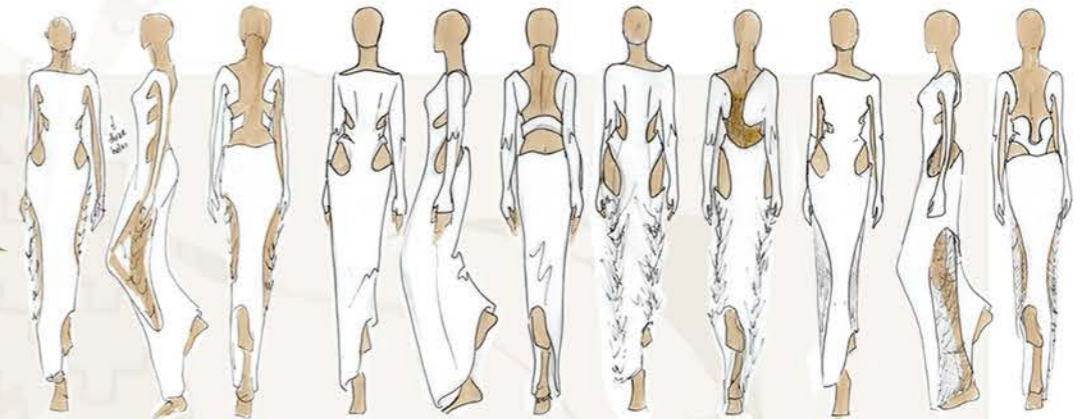


Woman from Zaïre, region of Uele.  
 Scarification, named as kokoti in Guiana, means beauty.  
 Collection of Musée de l'Homme, Paris, Goldstein, 1949.

A parallel can be formed between the skin reliefs due to scarification and the emerald tree boa's scales



The side cut-outs are inspired from the thermoreceptors known as heat pits surrounding the boa's mouth



## Look 3 : Development





From neck to mid thigh and without sleeves



Excess of fabric at back: . bottom cut-outs . back seam

The cut-out shapes were too rectangle and big

Stitching methods trials

This first toile was primarily made to test the two final fabrics and their fit over a human body due to their two different stretch properties.

Indeed, the power-mesh used as the under layer is a four ways stretch fabric whereas the net glitter for the top layer is a one way/two ways stretch fabric with the widest stretch being in the warp direction.

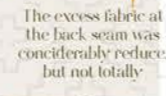
FIRST: Patterns & Layering



Net glitter Power mesh Layering



Trimmed 1cm excess



Thumbhole size sample making

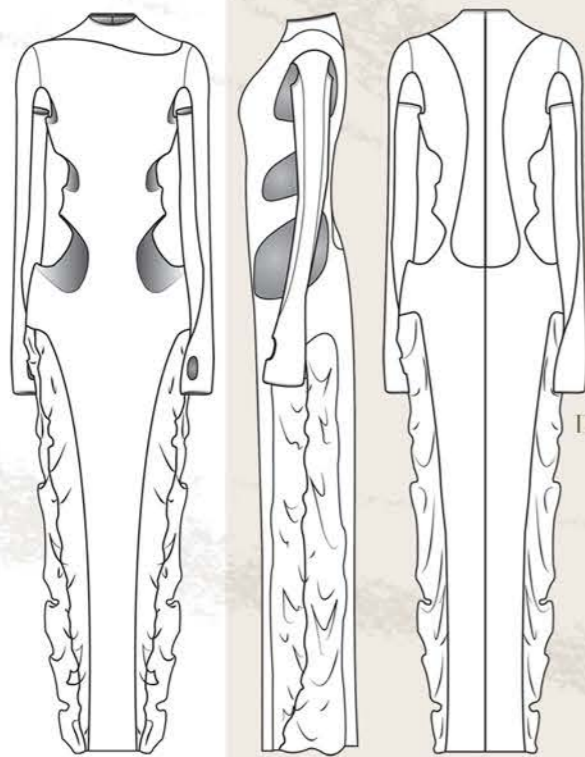
The excess fabric at the back seam was considerably reduce, but not totally

Left side - seam stitched with a 4 thread overlocker gathered with a flat transparent elastic stitched onto the overlocked seam

Different gathering methods

Right side - seam stitched with a 4 thread overlocker larger stitch over the overlocking gathered by hand flat transparent elastic added to prevent the thread from unraveling

SYMMETRY AND PRECISE STITCHING ARE KEY



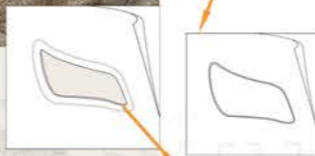
No front or side seam = fitting challenges

Trimmed 1cm excess

New Finishing technique

.Baby overlocking

.Zig zag stitch (domestic Bernina machine)



Better fit around the cut-outs side

Bagged out

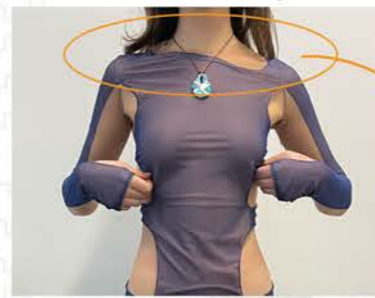


Cut-outs = bagged zig zag stitched top & under layer = elastic (to prevent stretching)

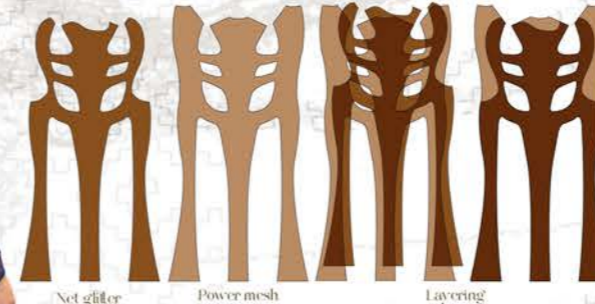


Tension due to improper stitching

New neckline for under layer fabric



FINAL: Patterns & Layering



Net glitter Power mesh Layering

Final Garment on mini mannequin



Final Garment on model



FINAL DRESS

# Look 3 : Technical Process



# Range plan

**Look 1**

Coat

**Look 2**

Oversized Jacket

Panelled Skirt

**Look 3**

Dress

**Look 4**

Dress

**Look 5**

Jacket

Skirt

**Look 6**

Dress



# DAI ATI

The diversion of heart

Prolong the discussion even if you change your mindset to improve communication between the two parties; to think again

This S/S collection took inspiration from traditional practices of Maroon tribes of Guiana. Their communicative art known as Temb  is intricately infused with various moir  patterns to be included as a print element in the project.

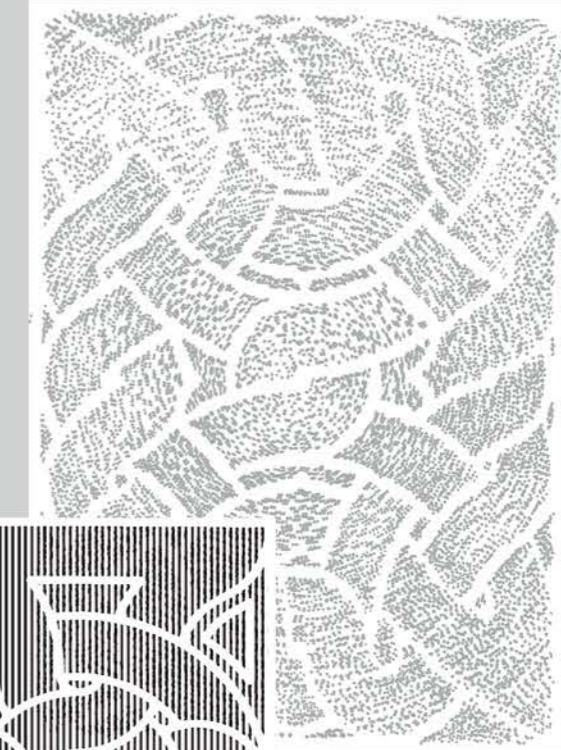
Guiana is the home of a vast amount of people from different ethnicities and/or nationalities. Recently, due to socio-political reasons, tensions between groups have been slowly emerging. In an attempt at reconciliation, this collection named DAI ATI revolves around the following three words : Solidarity, Discussion, Friendship and their Temb  symbolics.



Guyane Franaise

Canotiers Saramakas des soci t s mini res. Adieu Vat et St Elie, Mus e des Cultures Guyanaises, Guyane.

## Moir 



Discussion



Friendship

Solidarity

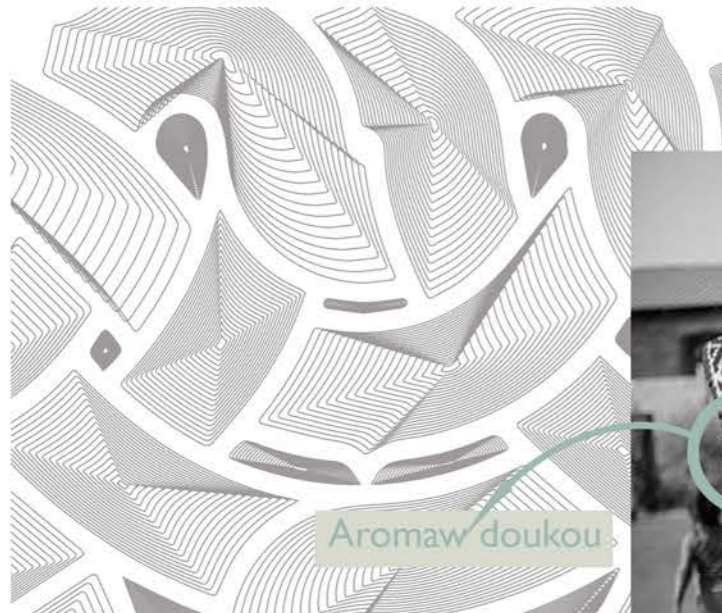
# CONCEPT

## Bushineng 

# FABRIC & COLOUR



Algae      Thunder      Steel      Marais      Rhino



Modern Tradional Clothes



Baka ganga angisa

Aromaw doukou

Tcheke kotö

Koosou

Kamisa

Djemba

RESEARCH :TRADITIONAL CLOTHES

Pangi and Koosou are two different names for the same garment worn by the Maroon woman at the waist, the former is used by the Djuka and Boni, tribes, the latter by Saramaka tribes. Design choices and specific embroidery related elements also indicates which groupe of tribe the clothing piece might be from

Traditional Clothes XX Century



Usually everyday wear pangi,djemba ... are not embroidered.. They can be made out of a specific patchwork technique known by the Saamaka as 'Asé sinté'

Djemba  
Neckline/ silhouette

Mrs DIKANG demonstrated how to wear the pangi and djemba using here creations on me



Embroidery



Completely stitched

Sqaure size = 5-7 threads

Sqaure size = 3-5 threads



Unstitched square

Neon yarn

Gon Tatai stitch



Saramaka koosou embroidered with ancestral embroidery stitch known as 'Gon tatai'. The Koosou was made by Mrs Magritta ABOIKONI, currently in possesion by the Libi Na Wan

Saramaka - Koosou



Right side

Wrong side



Djuka pangi cross stitched embroidered. The pangi was made by Mrs Ossalina DIKANG (chef coutumière des Djuka)

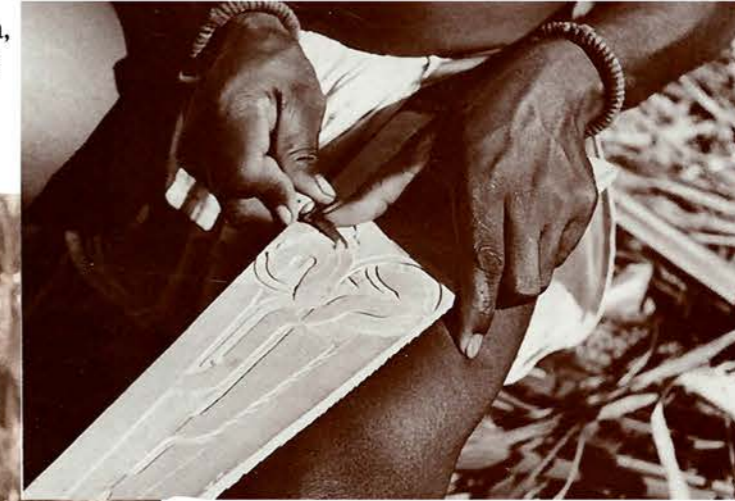
Djuka - Pangi

Length around 150cm to 170cm

Height depends on the wearer

## Sculpture

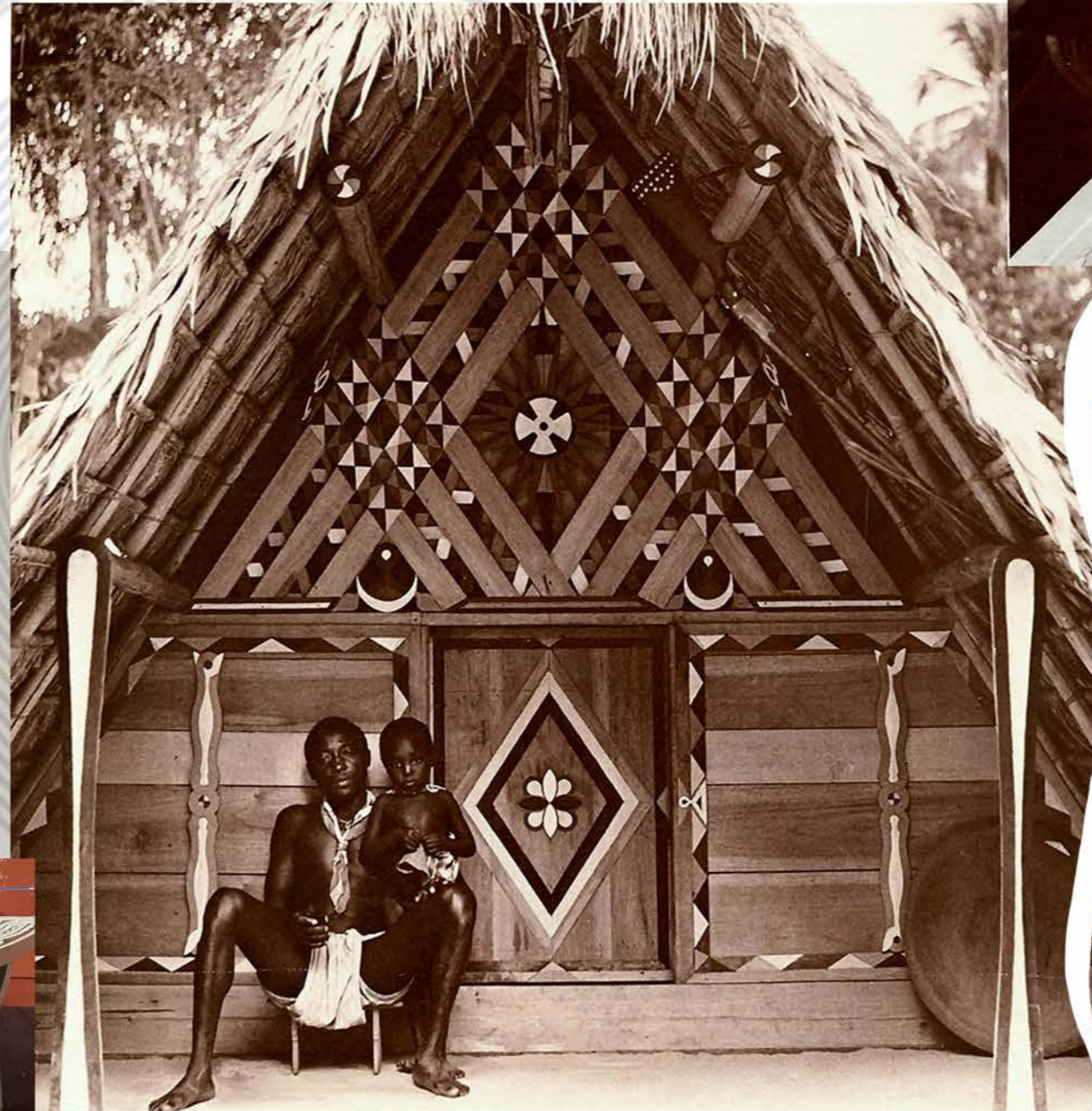
Tembé was only sculpted at first and is still by the Saramaka, however, the Ndjuka, Boni and Paramaka also create Tembé paintings, with colours each with its own meaning.



Aluku man carving a paddle (Jean Hurault, *Africains de Guyane*).

Tembé is the Bushinengé's (Maroon) communicative art form. It was at first created during the XVIIe by escaped slaves/maroon to share informations about food, tribes groupes locations etc with other recently or about to escaped slaves.

After the abolition of this human atrocities, the Tembé codes evolved to become a more emotionally expressive and aesthetical art. Despite, the differences between tribes in terms of design preferences, Tembé is now based around the concept of interwoven curvy shapes, seemingly endless.

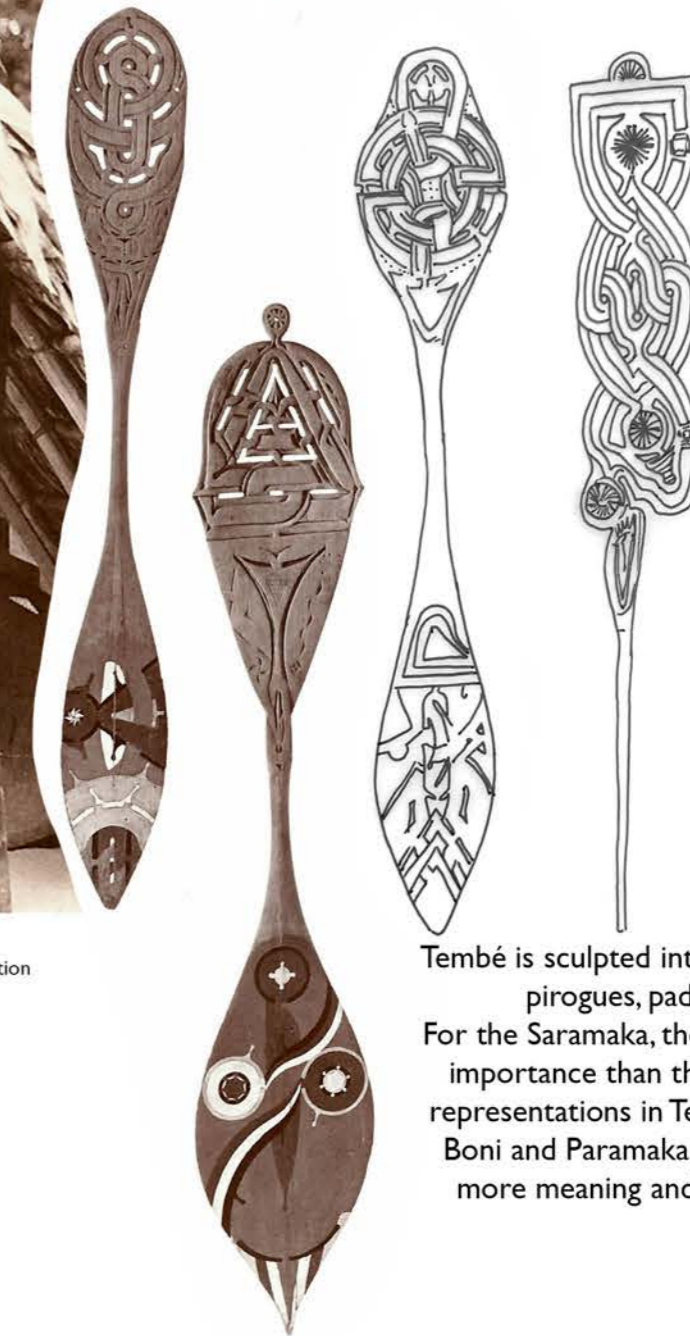


Djuka house (Jean Hurault, *Africains de Guyane*). Note the painting on the ends of the upper rook beams and the decorative application of tacks to the shotgun hanging under the roof.



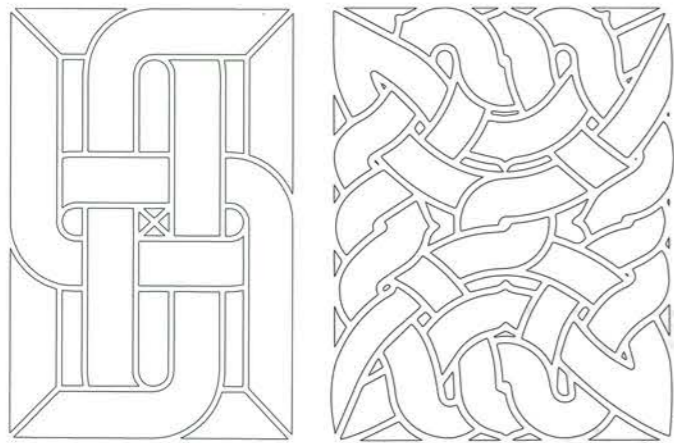
Modern day Tembé sculpted bench

Bench propriety of the Libi Na Wan association



Tembé is sculpted into wooden benches , pirogues, paddles houses. For the Saramaka, the objects hold more importance than their more abstract representations in Tembé. Yet the Djuka, Boni and Paramaka infuse Tembé with more meaning and symbolic shapes.

## RESEARCH : TEMBÉ



# Tembé



*Big hat, moiré suit*  
 Another big hit, photographed and styled in an unusual setting for a spring collection. The non-silhouetted black dress and hat. The hair styling and the look like elegant and sophisticated. Only look like her, when the suit. Big hat fashion. Inevitable look paper. Plus.

# Screen printing

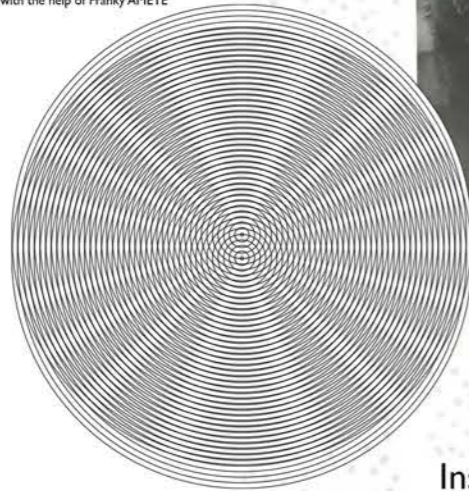


Those were my first trials, they were made mainly to tryout the patterns and the outcomes before proceeding further



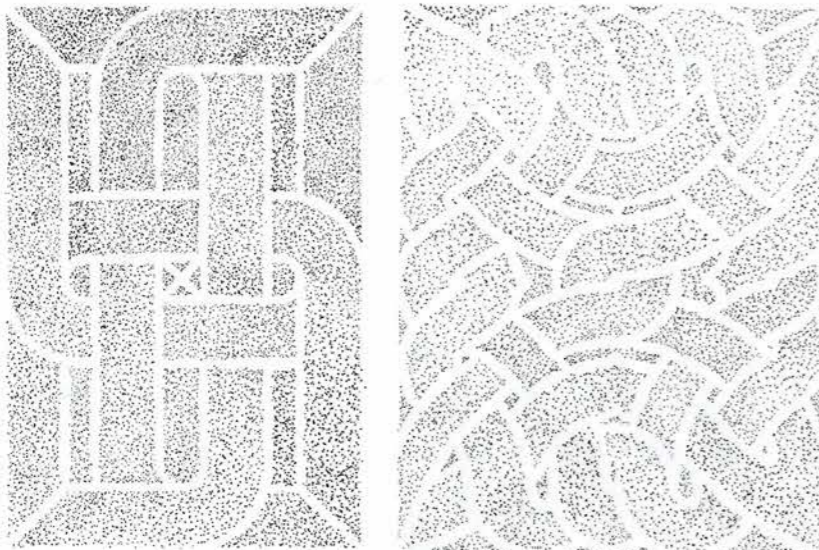
# Transparent binder

# Moiré



# Inspirations

# Created the Tembé pattern through dots



Because the concept of moiré come from displacing two identical pattern when overlaying them I used the transparent instead of the opaque binder

Good contrast between colours and nice second layer placement



Second layer too off centered = moiré too messy

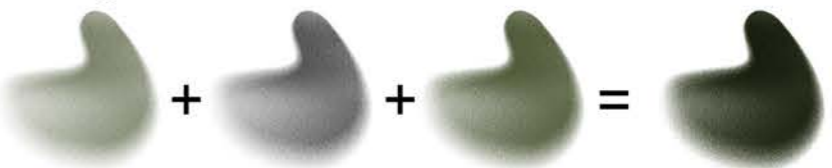
# First layer

# Ink colour combinations

Olive green

Black

# Second layer



# PRINT - SAMPLING





Created the Tembé pattern through straight lines

Transparent Binder

Velvet Satin

I started to sample onto the collection fabric whilst still experimenting with the different print methods



Dévoré

## PRINT SAMPLING

Discharge

Lambskin Leather

Water damped paper wipes were used to clean the leather as it cannot be washed

Directly after applying the discharge

Heat cured



Contrast between the two prints, the negative and positive lines

Negative lines

Positives lines



Puff binder - Expendex

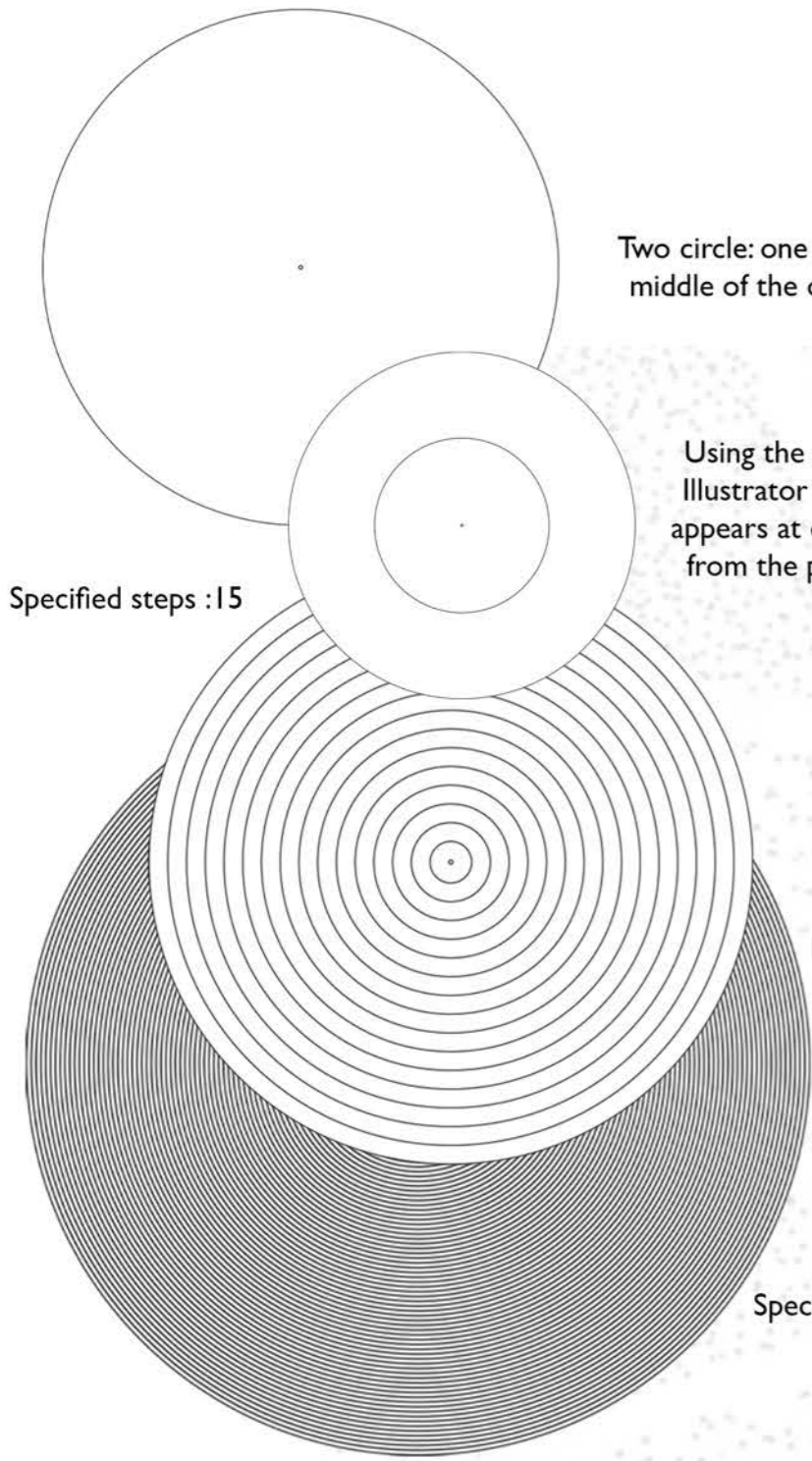
This binder add an interesting texture onto the print after being heat pressed

Fully dry



Initial collages base on the print scaling, play onto the negative and positive spaces as well as the dévoré possible utilisation





Two circle: one in the middle of the other

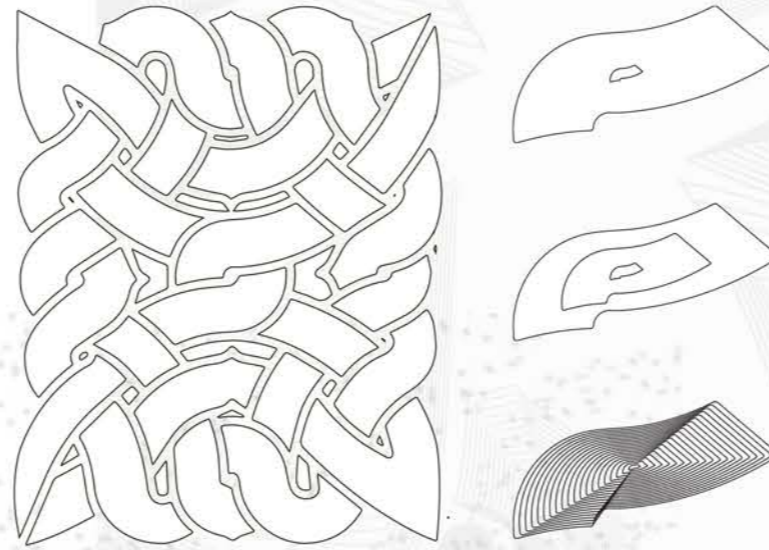
Using the blend tool in Illustrator a third circle appears at equal distance from the previous two

Specified steps :15

Specified step - how many circles in between the initial two (outer - inner)

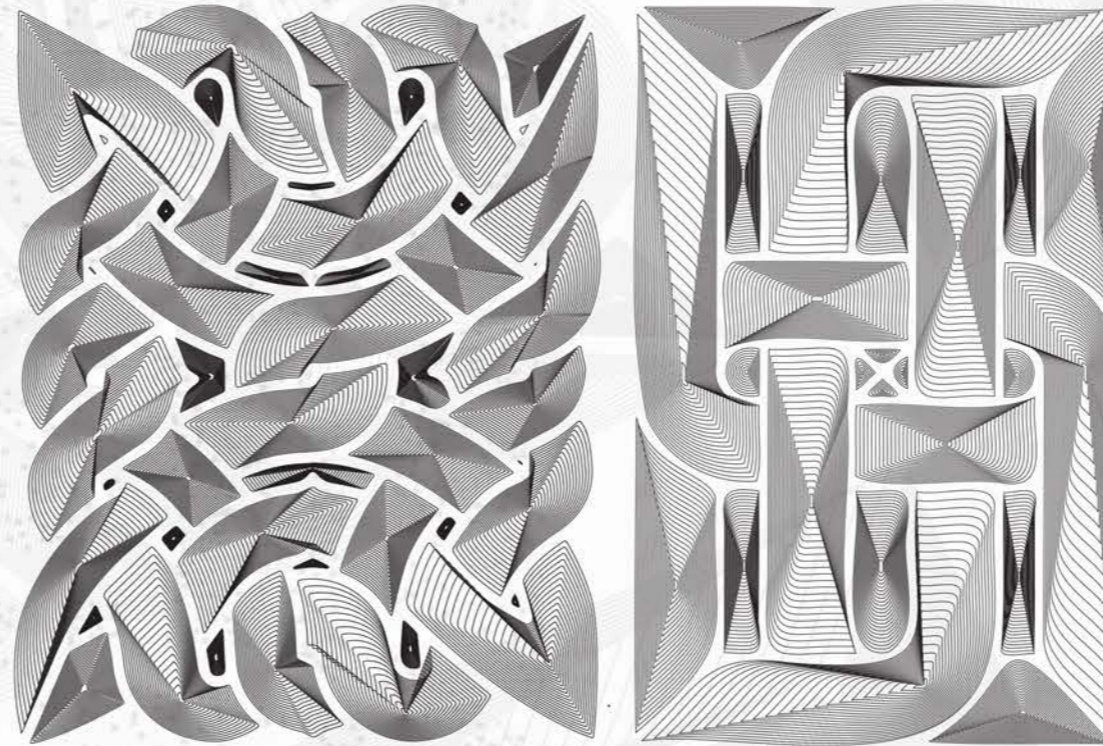
Specified steps : 40

Depending on the number of circle and the overall scale the moiré effect will fluctuate



I applied this technique to each shapes in the Solidarity and Communication Tembés

There is a lot of synthetic fabric in this collection hence the switch to sublimation print



## PROCESS SHEET - PRINT



# DEVELOPMENT

Mix of loose/casual wear tailoring and draping



