

An exploration of our tether to the land, the magic of craft, emotional durability and how the embrace of the feminine can be our salvation.

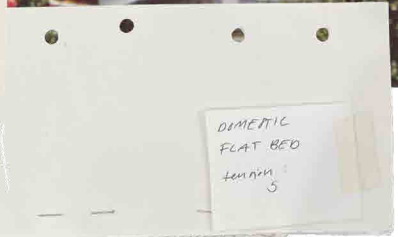


the veil between the worlds

mood board



Hohenberg 2015. Photographs of folk dress from across Germany



DIMETIC
FLAT BED
tenam
3





recycled satin ribbon, 100% polyester, red + white - merino polo, 100% merino wool, cream + red, two ends - merino sport 4ply, 100% merino wool, white
- scanfil cotton sewing thread, 100% organic gots cotton, white + red - cannele, 100% mercerised cotton, cream + white



block print jam jar check, 100% cotton, red - deadstock silk organza, 100% silk, cherry - donated burberry twill, 100% cotton, cream -
supreme grid, 100% organic cotton hand loom, white - lightweight voile lining, 100% organic cotton, white

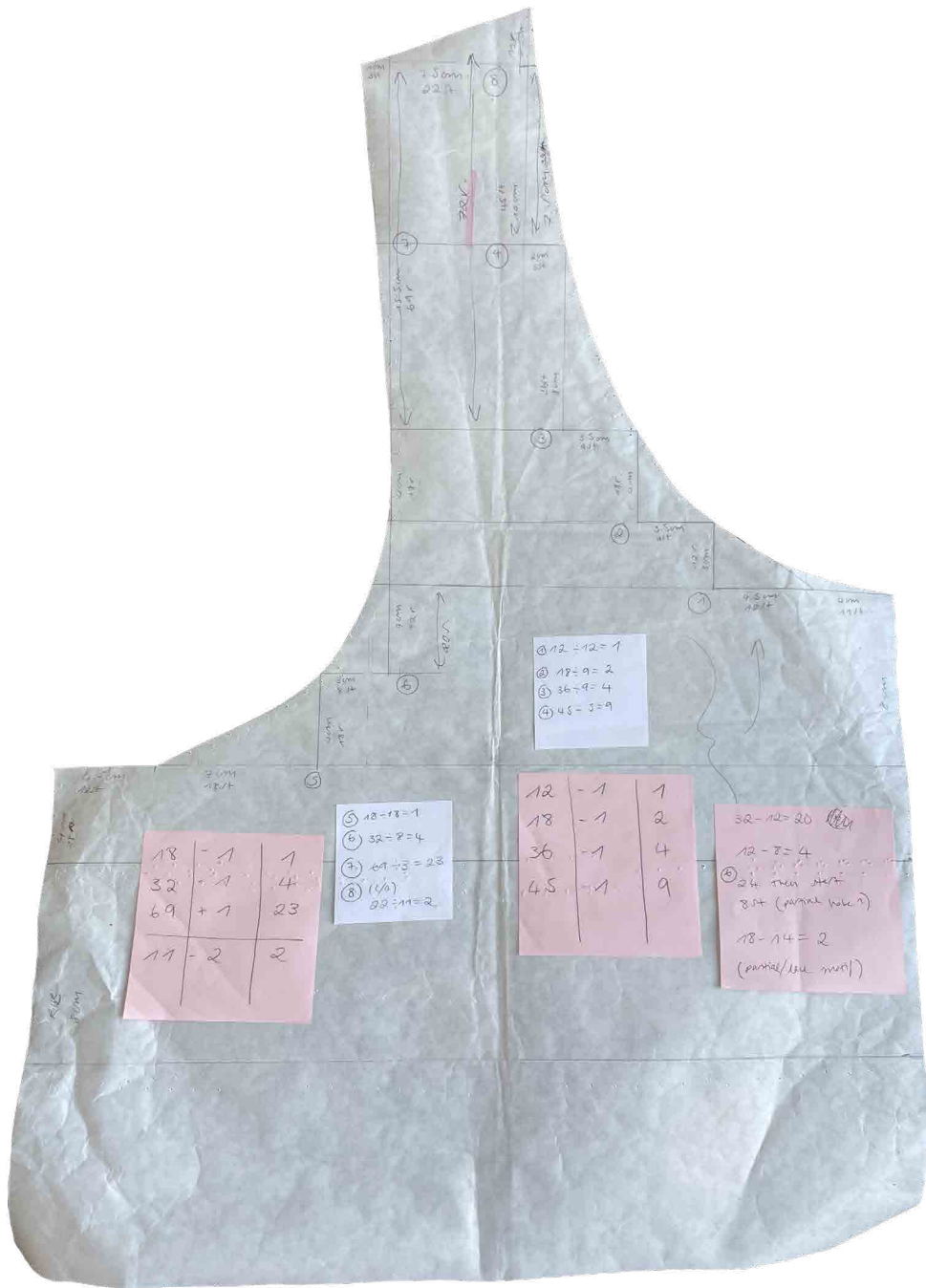
'
red

*confronts the forces of darkness with the blaze
of sun and of life' (Paine, 2004:105)*



*innocence, purity, peace,
ethereal, numinous, honesty,
beginnings, absense*

white





the veil between the worlds

knit development

Centering design for
emotional durability; not
overlooking the power
of sentimentality within
sustainability

(In production) would still have different sizes, the mid size would be the central point - the target audience, with the garment having the ability to shift up and down 'a size' (in this case the 'sizes' are my sample models, but what is meant by size should be freely established and in no way needs to link to the standard idea of sizing)

The reasoning behind the choice of providing different sizes in a situation where the individual garment has the capacity to fit a wide range of sizes already, is that just because something physically 'fits' a body, doesn't mean it will provide the intended look, or communicate the intended vision. The shapeshifting ability is intended to allow for fluctuation in shape, size and styling preference, as well as enable the sharing of garments between multiple people; it is not a 'one size fits all' idea. This method is often just as exclusive as a size not being carried at all, since the garment will mostly not be designed with the bigger bodies in mind, but rather the smaller. Not to mention that 'one size fits all' is impossible when it comes to garments, and the only way this might work is if the sizes in question are not inclusive in the first place; operating under the mindset of bigger bodies not existing or being deserving of beautiful and fun clothing.

shapeshifting as an enabler of inclusivity and heirloom design

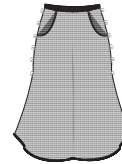
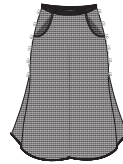
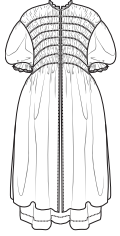
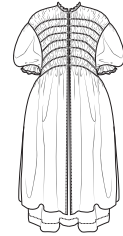




knit development



the veil between the worlds



the veil between the worlds

ai flats

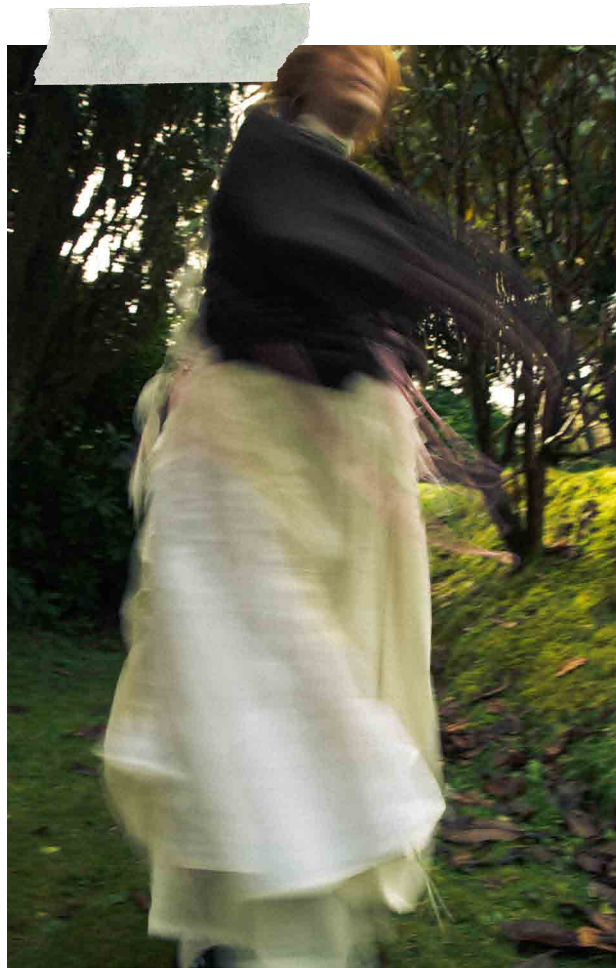


'Long, long ago, even before the reign of King Arthur, the land was blessed with enchantment and great fertility. Throughout the realm, maidens stood guard over the sacred wells, offering their healing waters in golden cups to any journeyers who might pass. Indeed, some say that these were the very waters of inspiration, offering transport between the worlds. The maidens themselves may have been otherworldly, but the tale does not say. In those days the veil between the worlds was thinner, these distinctions were not so sharp.

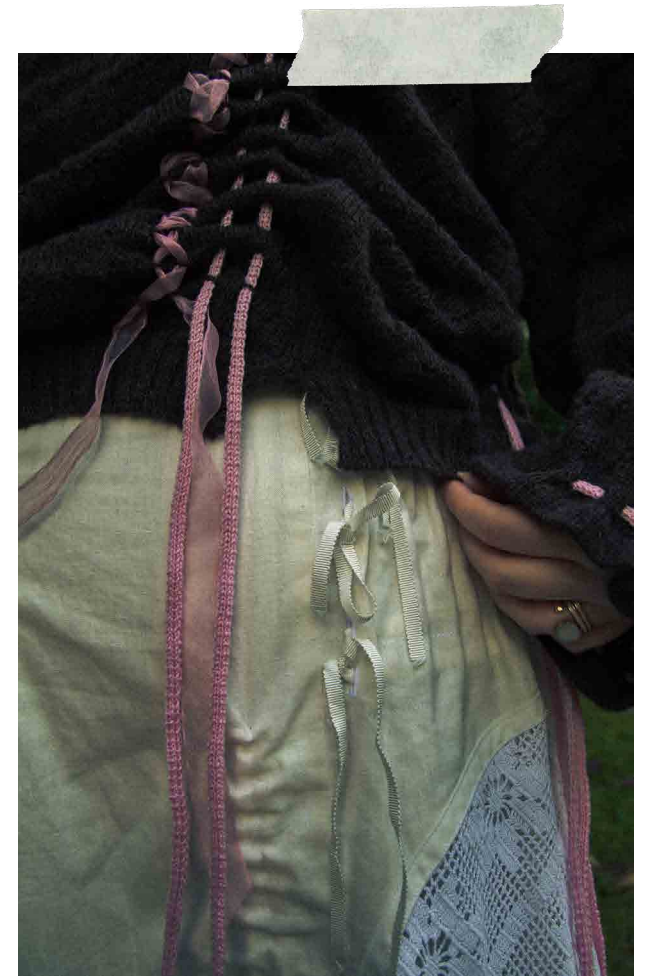
All was well, with the land bounteous and the people content, until the King conceived a desire to possess one of the well-maidens. He stole her sacred cup, carried her off, and raped her. His men followed his example, raping the other maidens. In response to these unheard-of acts, these violations against nature itself, the maidens withdrew themselves and their magic from the world. The wells dried up, and the regenerative powers of the land were destroyed, leaving it barren and devoid of enchantment. By seeking dominion over others, the King and his men had diminished the world.' (Gomes and Kanner, 1995)



we are once again living in a wasteland



the only way to escape is by restoring the well maidens

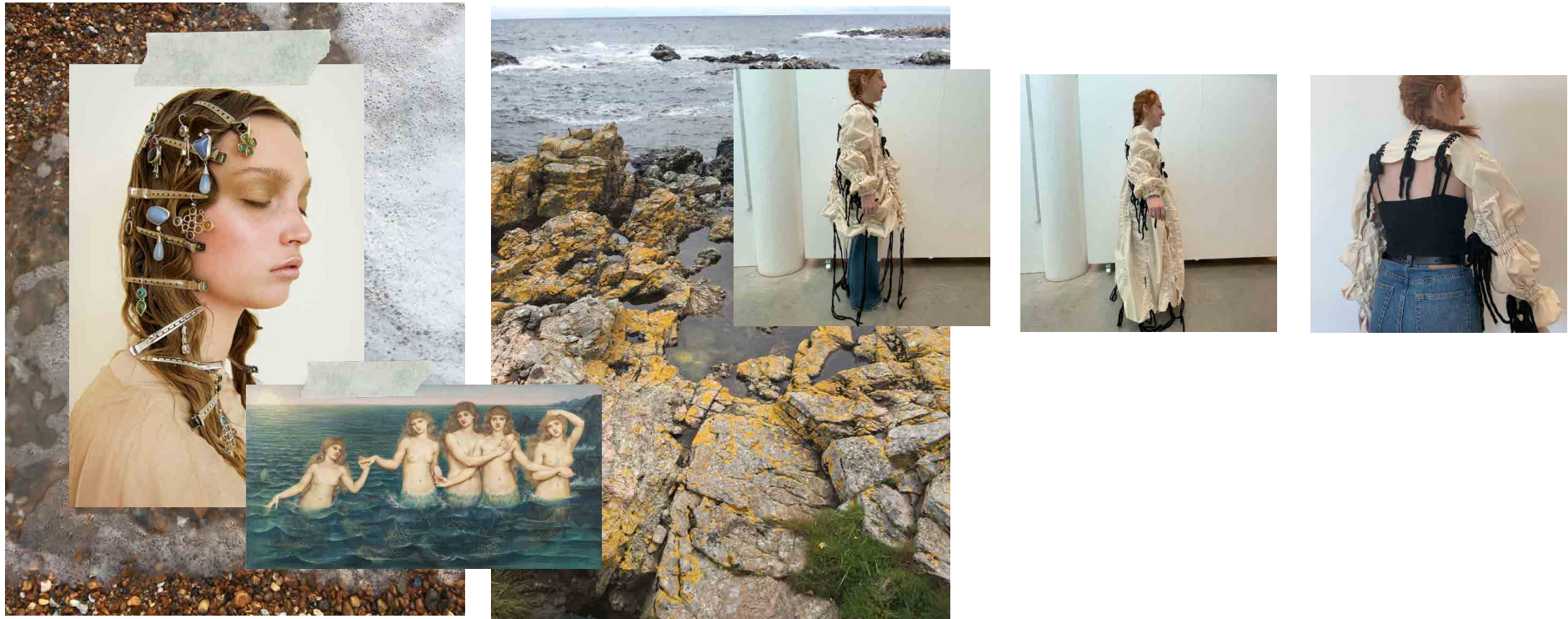


the restoration of the well maidens - pre collection



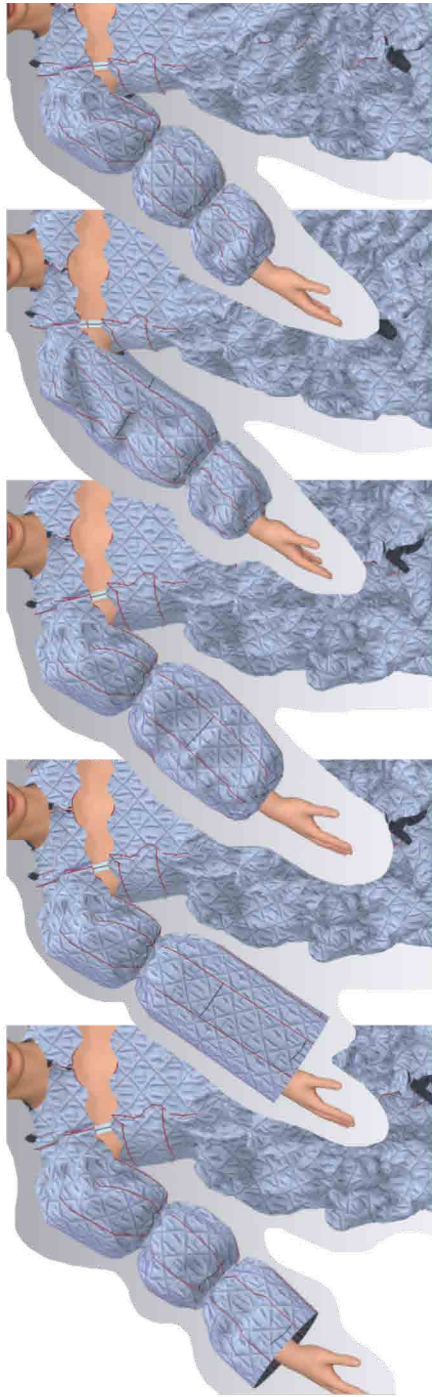
feast for the eyes - 2023





De Morgan. 1885-1886. *The sea maidens*





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Zoe IRVING. 2024. Colour cape Cornwall shoot.

Zoe IRVING. 2024. Studio shoot.

Sally CHADWICK. 2023. Feast for the eyes, penryn campus.

MODELS (in order of appearance)

Lottie Wyatt

Leif Davidson

Charlotte Smalley

Nathan Hayes

Grace Stephenson

