

Francesca Girling

SS PORTFOLIO

The Female Gaze

JOHN ENGLAND LINEN PROJECT

Manifesto

The female gaze is the core of my manifesto. Conventionally females are seen as having only one distinctive personal trait; either crazy, sweet, beautiful, unattractive, weak, muscular, etc. The brand does not want to push people who identify as female into one of those boxes, the brand is designed to form to whoever the wearer is.

Looking at icons in movies and TV like Carrie Bradshaw's narrative in "Sex and the City"; a TV show which focuses the female gaze of a "thirty something" woman's life in Manhattan full of all emotions and therefore traits.

The fabrics and cuts which I use will focus on fluidity of form. I will focus on using fabric cut on the bias and therefore forms to the body. This thought is to have the clothing as a canvas to "paint" the female's multiple traits.

The materials used are made up of only 100% natural fibers such as cotton, linen and silk, no synthetic fabrics will be used. The fabric will also be minimally processed therefore will have no dye and therefore will be more environmentally friendly.



Concept

My concept for this collection is to study the relationship fabric has on the human form. In this project, we are given linen fabric from John England. I want to explore how this fabric can manipulate to the human body.

I mainly focus on using the fabrics on the bias as it allows it to gently stretch to the body, the nature of bias cut clothing is that it can manipulate to different body shapes as well. I want to explore this in the collection to create a garment which fits well to varied body types. I also want to honour the envisioned client for this collection. The client wears clothes inspired by her surrounding; the art they collect, the home that they have made.

The background image is Ricardo Bofill's home/studio on the outskirts of Barcelona.

The focus on enhancing and manipulating the building rather than stripping its history away works with the image of the client I feel I am designing for. An appreciation of what is there already but a desire to seek the beauty in it and enhance it.



Ricardo Bofill



The interior design of the building is full of cream and white fabrics which really compliment the natural textures of the building.



Esmaywagemans

I sketched the body trying to capture the flow of the mould she created.



Cynthia Westwood

Focusing on the artists focus on the female form in soft manipulating materials- hair and water.

I love how the wet hair interlaces around the body, wrapping round the female form.



John Mitchell



The hyper focus on folds in the fabric and the way fabric manipulates to the body is a feeling I want to bring through in the pieces I create in this collection.



light weight 100% cotton sheet

Vintage Bottega Veneta



Honeymoon
In Vegas
still



Vintage Bottega
Veneta which clings
to the body through
multiple pleats.

I love the bias cut
drape of the dress.
Combining the pleats
with the natural flow
of the fabric like
the way water flows
on the body in
Cynthia Westwood's
painting.



Madame Gres



The designs of
Madame Gres
pieces were
effortlessly
fluid on the
body.

"Her early work
shows Greco-Roman
sculpture
influences as
well as simple
lines and
attention to the
female body"

Madame Gres - details



Madame
Gres has
this cut
out detail
in her
1972
piece.

This could
be used in
a wrap
around
draped
piece with
buttons
which
allow the
garment to
be
adjusted
to however
the wearer
wants it
to fit.

SCULPTURAL
TECHNIQUE
HANNIBAL

Chloe SS 2002 Pheobe Philo

Flowy and monochrome, this collection inspires my designs through the fabric and shapes Pheobe Philo uses.

Look 11 and 14 really stand out to me in the use of texture and asymmetry.



Look 10



Look 11



Look 7



Look 8



Look 9



Look 13



Look 14

Chloe SS02 - favourite looks



look 14



look 11

These particular looks from the Chloe SS02 show stood out for me for inspiration

The one on the left plays with bias drape beautifully and the look on the right is a very fluid two piece which skims across the body well.

Amber Wallais



The textures in this painting remind me of the folds and creases in white/ cream fabric.



A steamed piece of 100% cotton fabric which I scrunched together and photographed.



Bias drape mimicking the painting textures in a cleaner way.

Smocking



I've used the smocking technique to create flowing lines down the body like the hair and water in the painting by Cynthia Westwood.

Using the smocking technique to help the fabric "flow" along the body.

Drape

Folds and creases in the fabric similar to the John Mitchell painting and the fabric study.



Front- grain line in line with the CF. Not fitted but draped with the body.



Back- cut on the bias which falls heavily around the hips of the mannequin. Deep neckline.



bias drape - zero waste design

A study on how you can take the excess material to develop a design.



bias drape - twisted design



dress
drapes
round the
body and is
also
moveable
and can be
longer/
shorter
with
buttons

bias cut
helps the
fabric form
around the
body



Zero Waste Drape Toile
Experiment



I created one long strip of fabric and
twisted around the mannequin.

Then I used a smoking technique to hold
the pleats and give the "garment" shape.

Converting Drape to Pattern Paper



I unwrapped the drape and laid it out on to pattern paper. I unpicked the smoking and the stitches left marks on the fabric.

I transferred the marks to the pattern paper.



Smocking floral shapes

inspiration
taken from
previous
experiment



neater
rose
design on
mannequin



initial smocking in a flower
like shape to give shape and
structure to the garment

floral shape created
by initially twisting
the fabric and then
sewing it together
through smocking
detail

Developing fabric manipulation technique



The back of the flower design. The design is held together on the back with small stitches. I initially tried to make this design through smocking style of stitches of the front of the garment but by stitching is on the back, the "flower" has more of a flow and drape to it.



The flower design from the front.



Rose Top Development



A theme running through the collection is minimal to no waste from making the garment. Both pieces of fabric used in the pieces used in the drape are square and rectangle, both shapes which are very easy to cut from rolls of fabric.

As I've been developing my designs I've been more interested in creating a matching two piece.

The drapes are fluid and cut on the bias and held up by another strip of fabric.



Rose Top Development cont.



I wanted to give shape to the garment by having components which twist around the body. A controlled fluidity to the body that makes the garment feel like its been poured on to the body.

Soften Linen

The project brief was to use off cut linen from John England. To soften the linen I played around with washing the fabric and manipulating it to create a texture I liked.

* The linen on the left has been professionally treated crinkle linen which has defined texture to it which doesn't change much during washing/ drying.

* The linen in the middle is my own test of a heavy weight linen which I washed and tumble dried but the fabric did not crinkle the way I liked.

* The linen on the right is a light weight linen which has been washed and tumble dried and ironed. It creates a soft but neat texture to the linen.

* For the final garment, I've washed and ironed the linen to create a softened linen texture.



Colour

The collection's intention to be made of completely undyed linen fabric comes from the love of the natural off white cream colour of the linen. Its also stems from and environmental concern; dyes are generally very toxic to produce, therefore by choosing to keep the fabric undyed, it adds a level of sustainability to the collection.

I considered using natural dyes but they're longevity is usually quite poor and the pigmentation is weak. This collection has a level of sophistication which I feel would not be achieved with those kinds of dyes. Similar to collections produced by designers like Helmut Lang who created nearly whole collections in beige and white (SS99).



Finishings



The fabric is a little crinkly which gives it some stretch to it. By finishing the edges with a pin hem, the fabric is stretched out at the hem and therefore will curl as it falls.



Wrap Top Development



1



2



3



4



5

Experimenting with the length of fabric which was going to be used as the shoulder piece from a previous design.

The first drape (img 1) has less pleats and more of a flow to it.

The second drape (img 2-5) has more of a structured shape due to the smocked pleats put in to it. This stiffens the fabric and overall isn't as flattering as a design.

Final drape ideas



The natural stiffness of the linen made me re-think the designs for the final pieces.

The top retains some of the stiffness of the linen which holds the point on the top right hand shoulder of the garment.

The top and skirt both can be manipulated with hook and eye fastenings this will allow them to attach and de attach to change shape on the body of the wearer.

Skirt Development

For wear-ability, the skirt needs to be shortened to an ankle grazing length to allow the wearer to move comfortably in the garment.



Toile Fitting



The top needs more structure so will bag it out so there will be two layers of fabric. The top will have structure but won't be stiff to wear or look at.



Neckline needs more shape to it so introducing smocking to create shape there. Smocking one line around the waist to guide the fabric to snitch the waist.

The skirt has closures which can be switched around to change the size.

The smocking along the waist band isn't elegant and feels forced with the stiffness of the fabric.



Toile Development Details



The closures around the edge of the top and the waist band of the skirt can connect to close. This allows the drape of the fabric on the back of the garments to fall together elegantly.



Changing the Closure on the Dress

I decided that the closures of the dress just weren't elevated enough therefore I decided to go with a fabric covered button and a thin button loops.



Toile Improvements

Adding a strap to the top right point of the top to stabilise the shape of the dress.



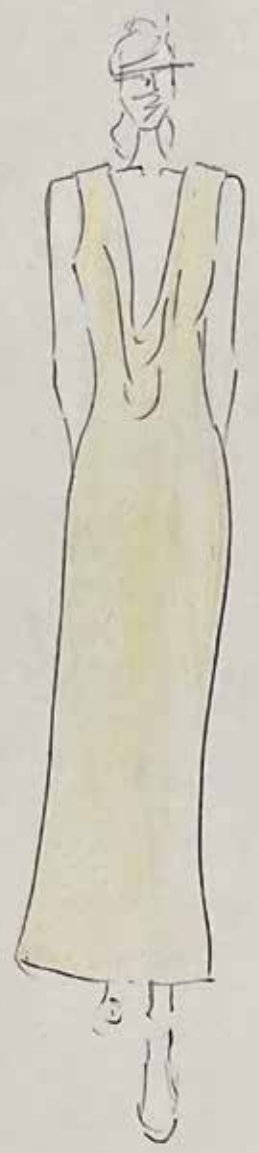
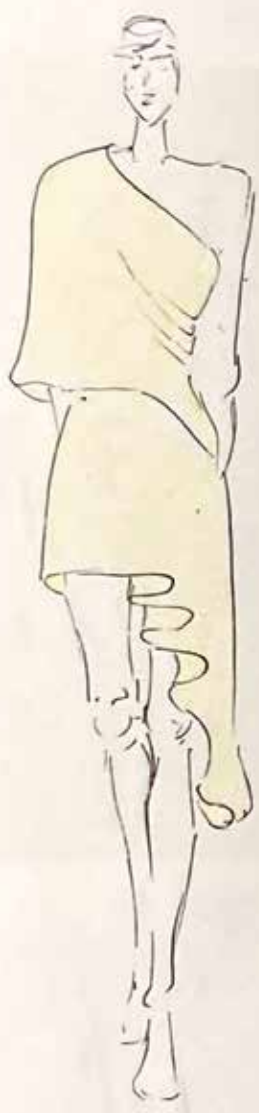
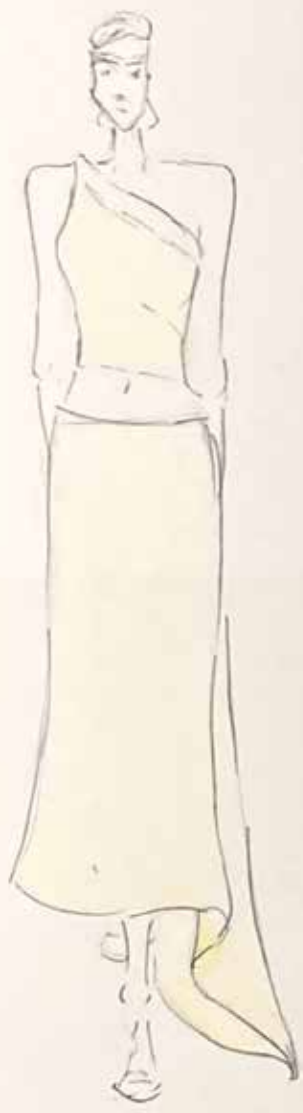
To finish the top properly I need to bag out the top and put facing on the skirt with a top stitch.



The "smocking" along the top is not as elegant and flowy as I want it to be. I need to develop it so it hangs better on the body. This will be done by pinning it on the mannequin and creating those pleats on the mannequin rather than on the paper pattern.



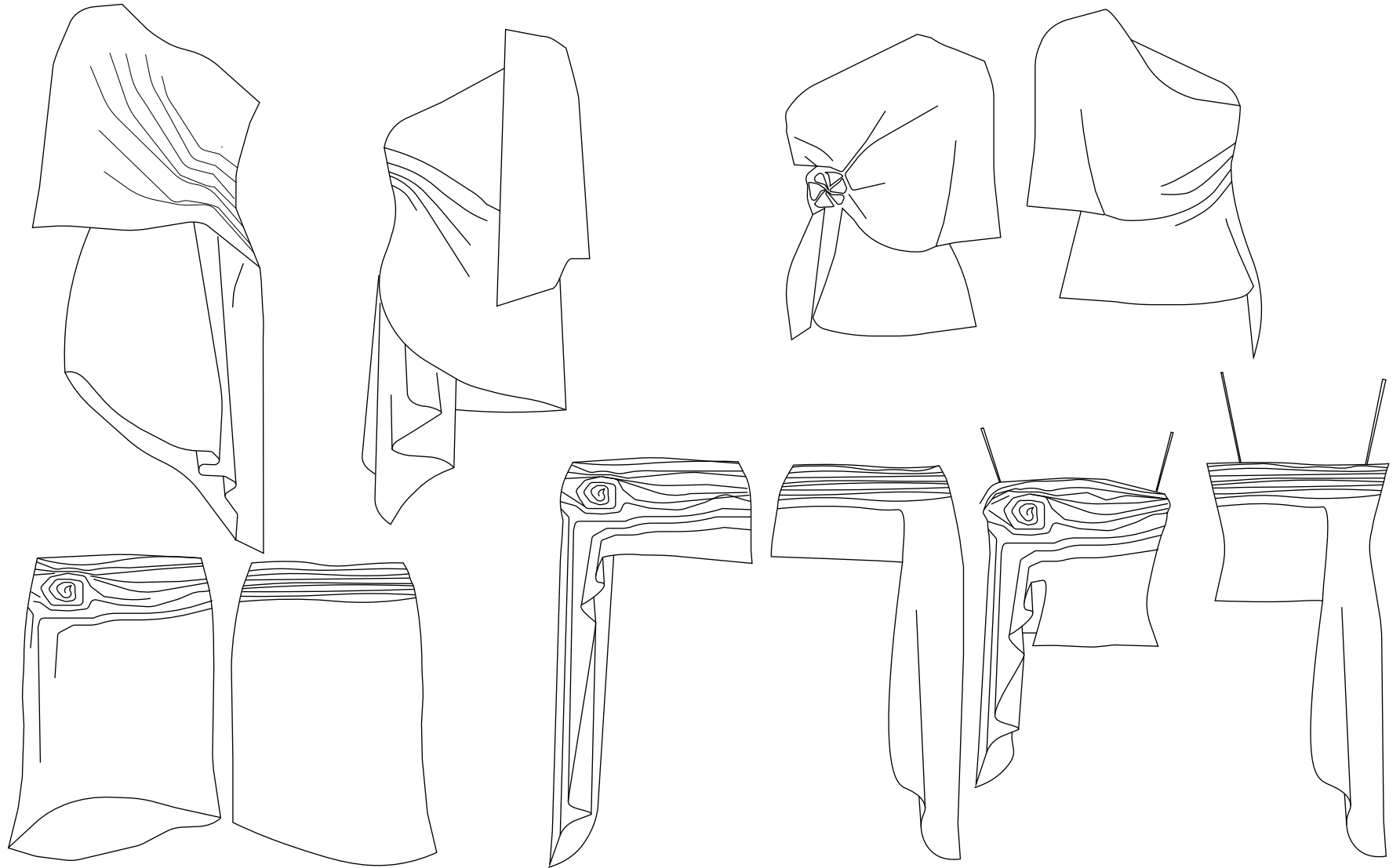
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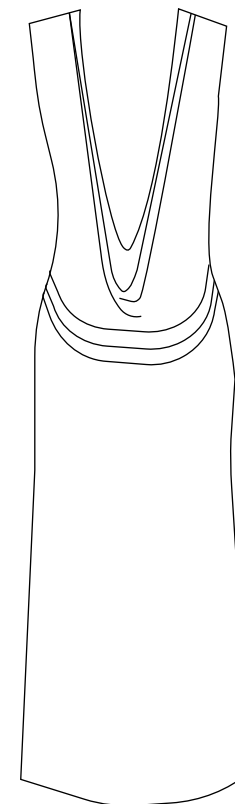
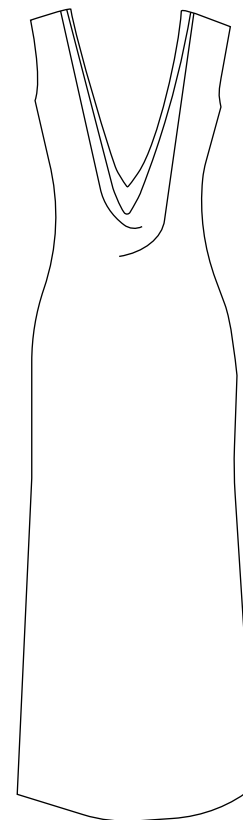
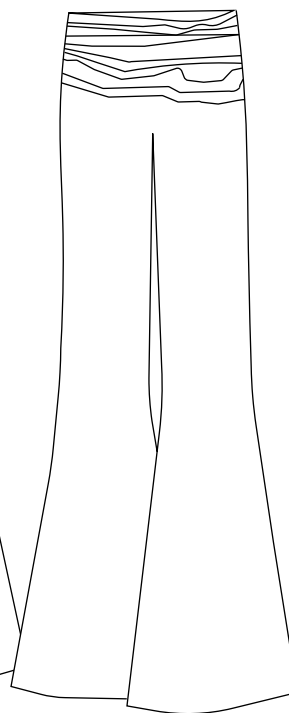
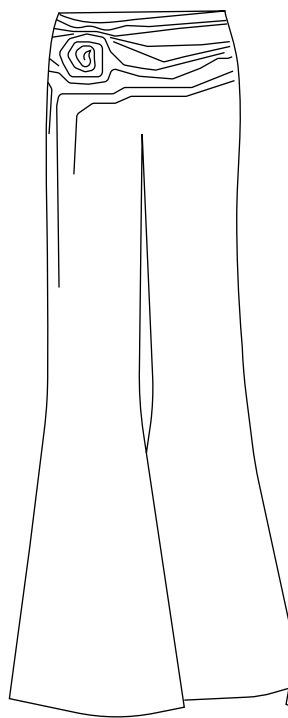
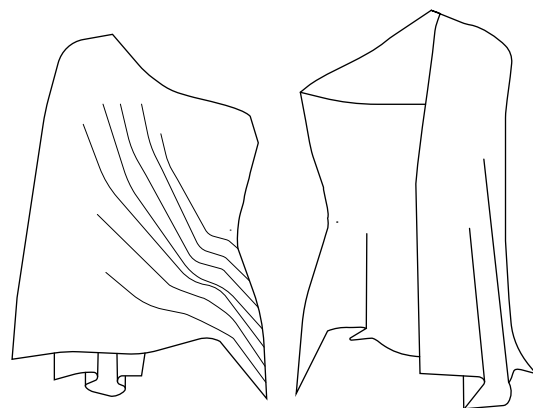
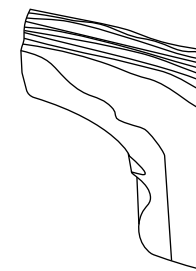
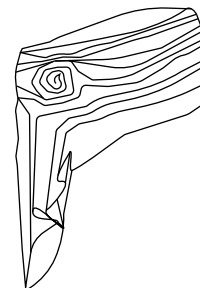
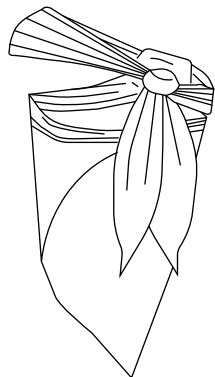
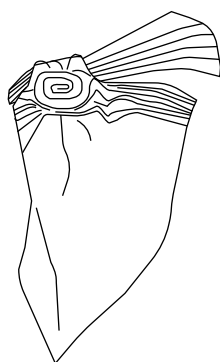


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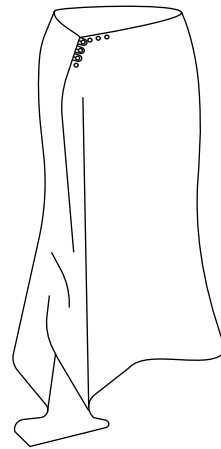
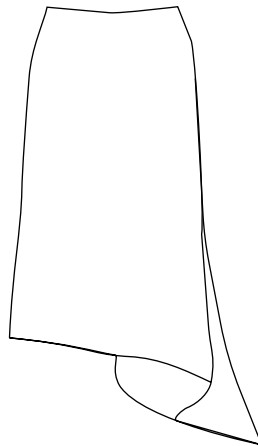
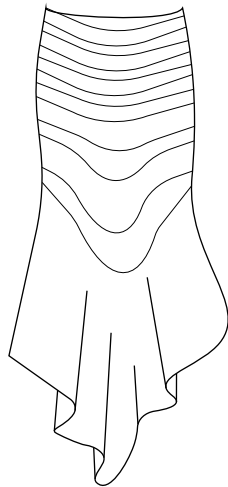
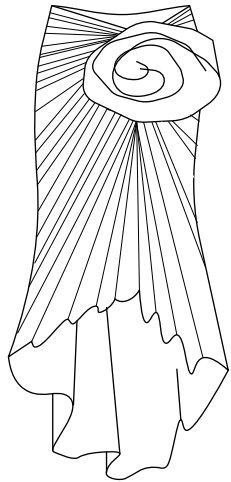
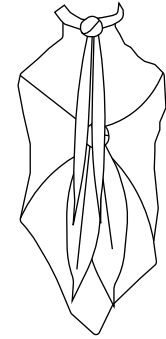
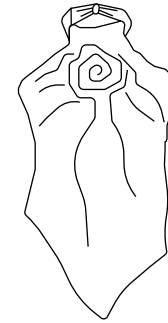
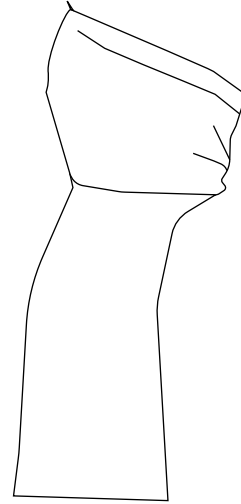
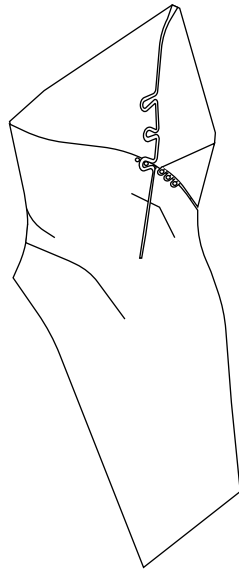
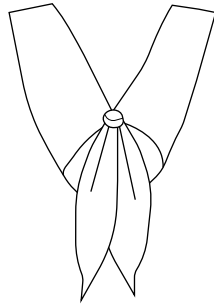
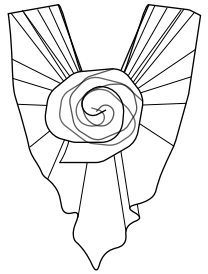


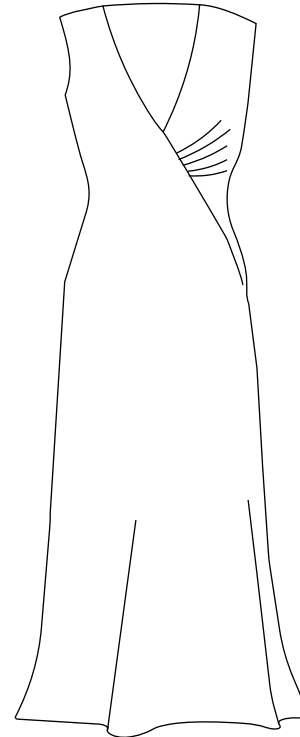
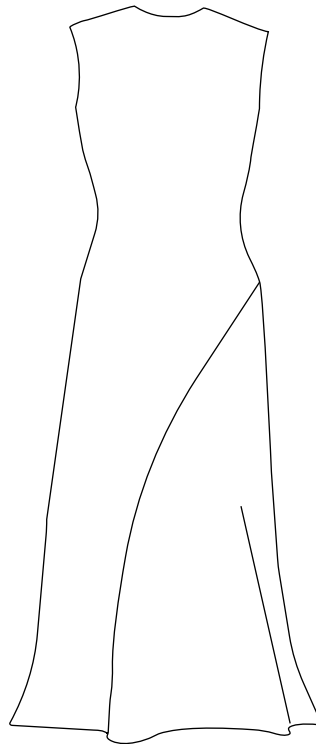
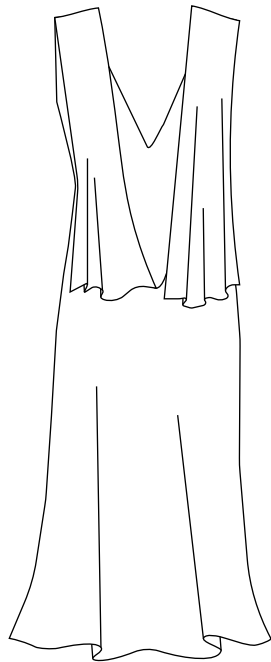
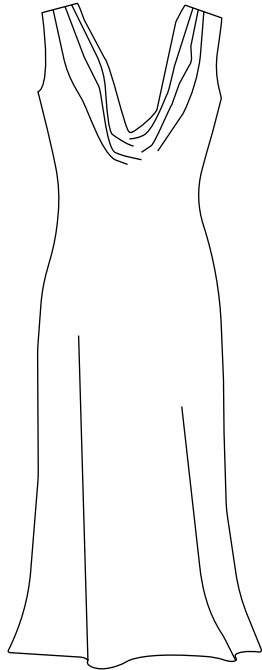
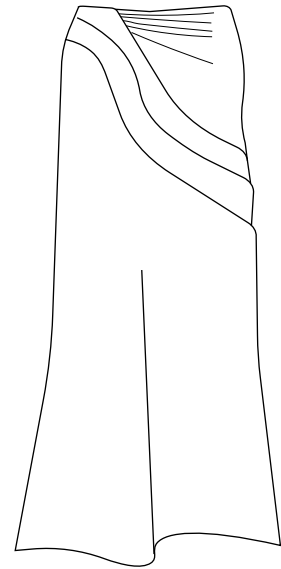
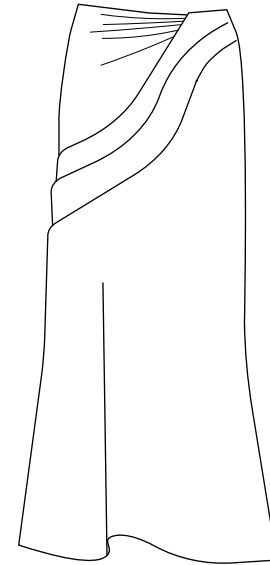
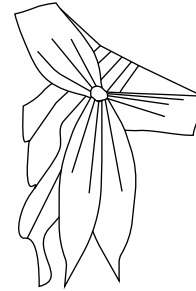
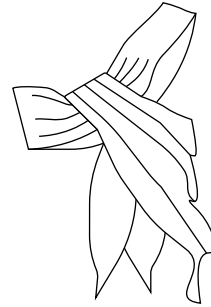
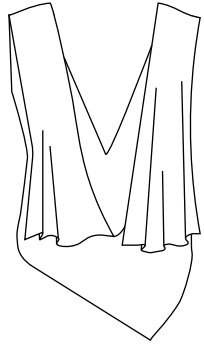
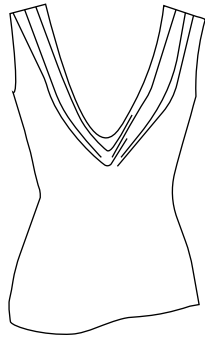
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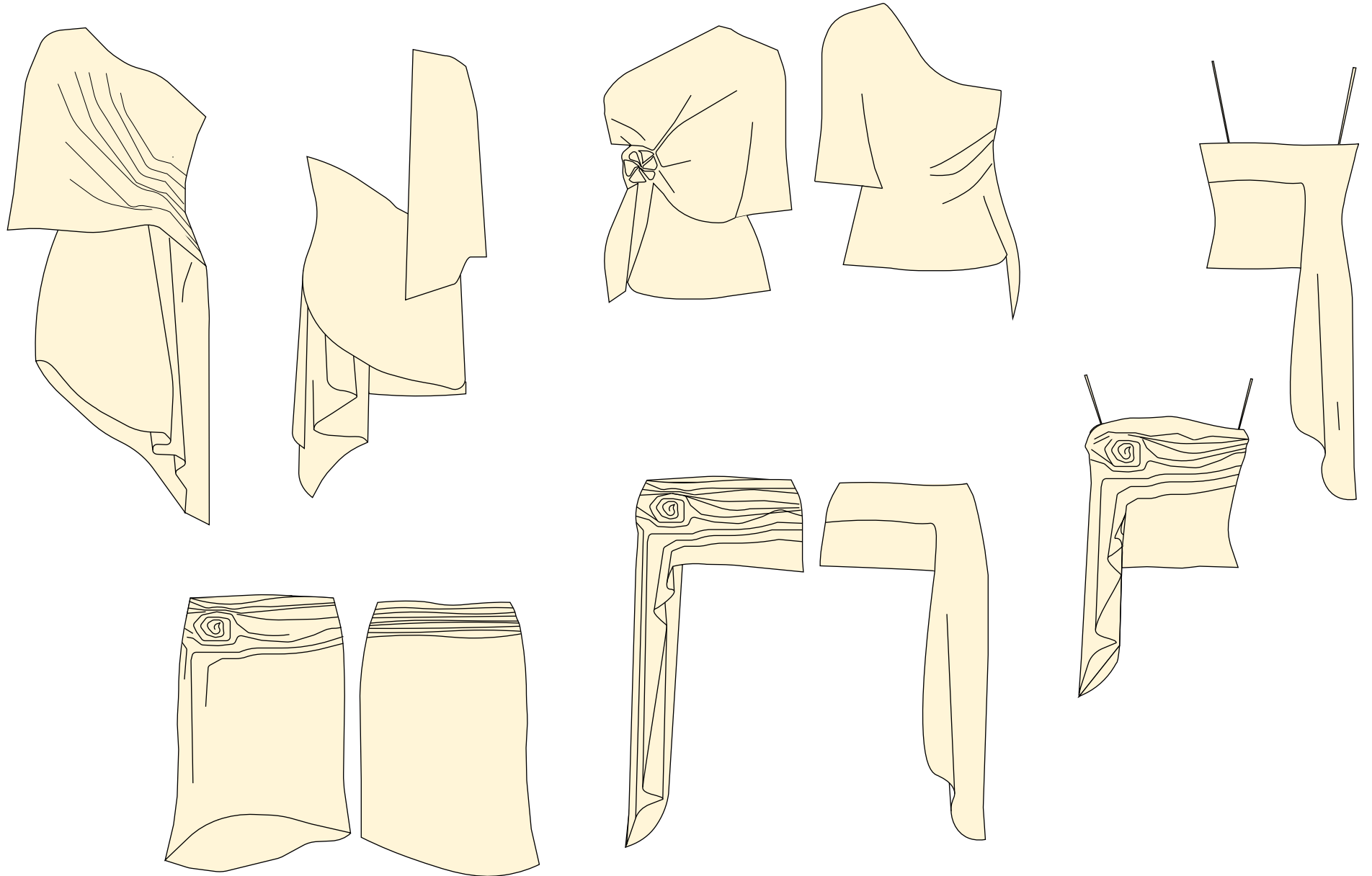


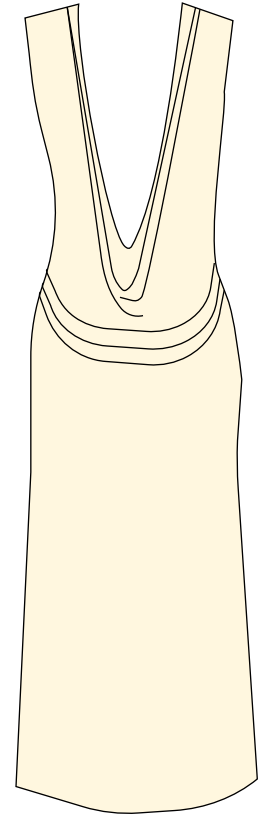
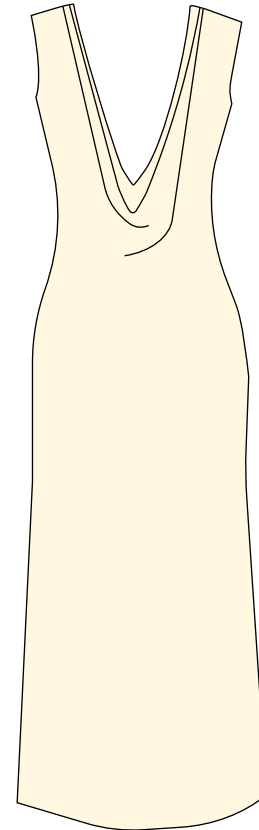
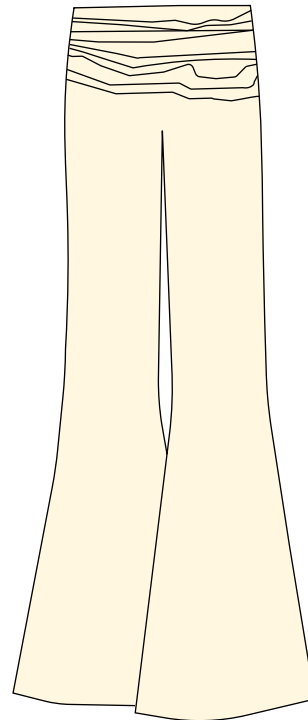
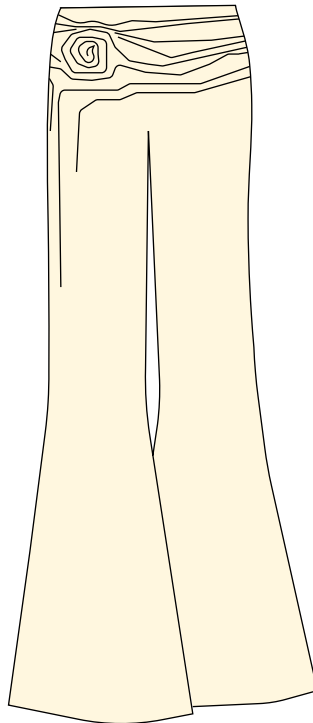
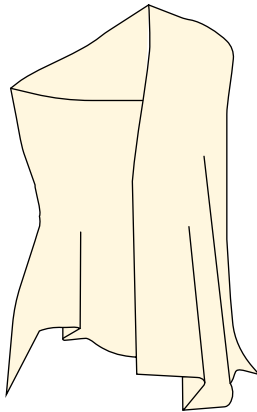
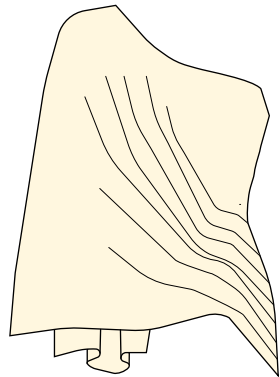
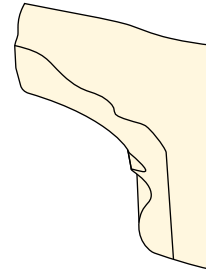
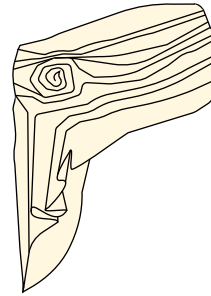
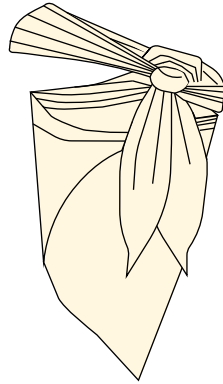
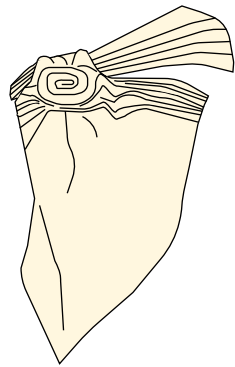


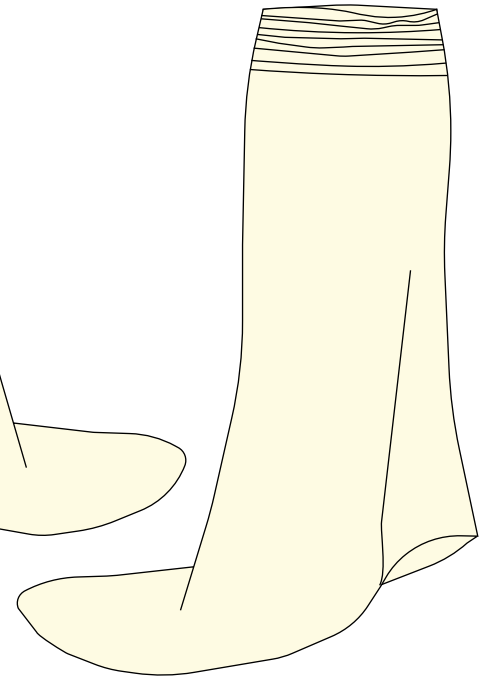
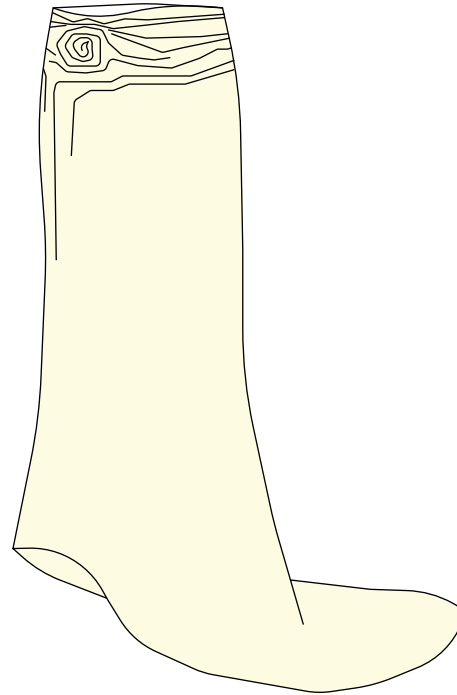
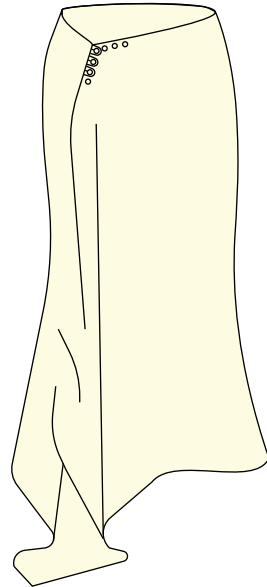
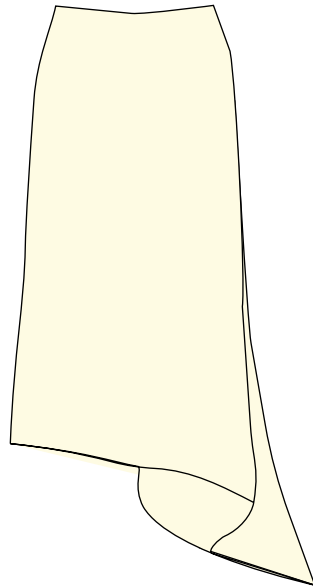
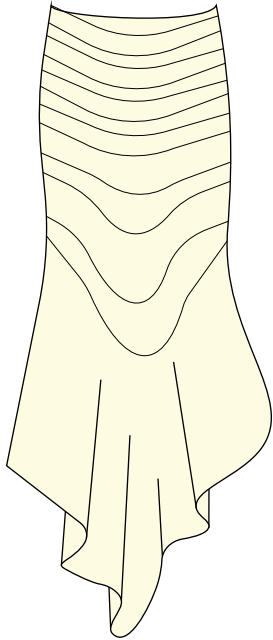
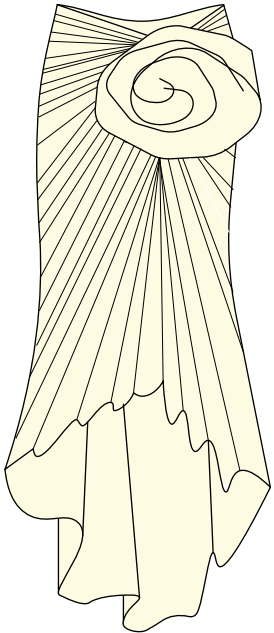
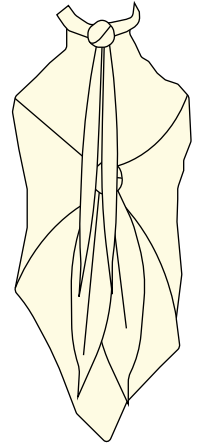
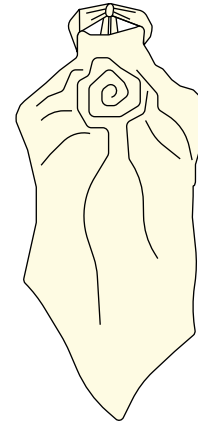
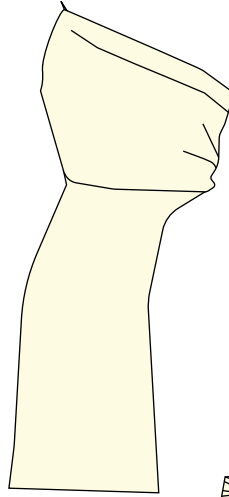
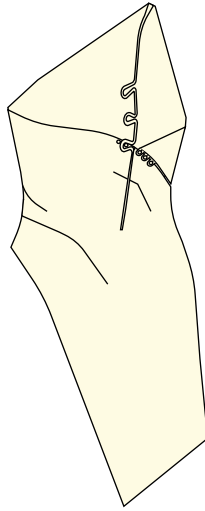
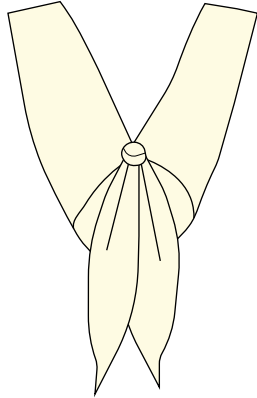
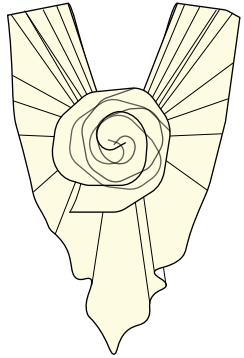
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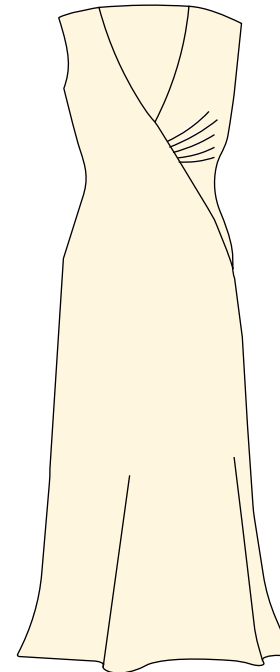
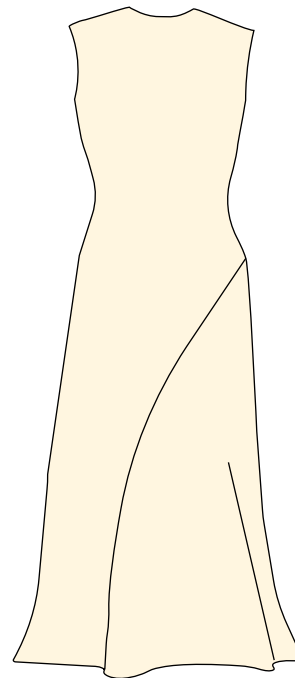
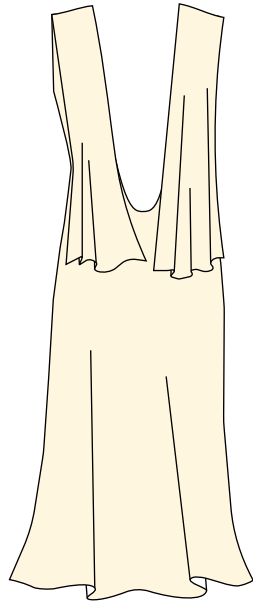
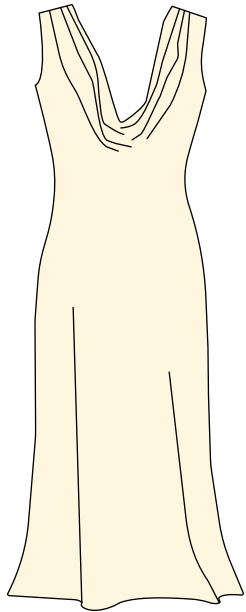
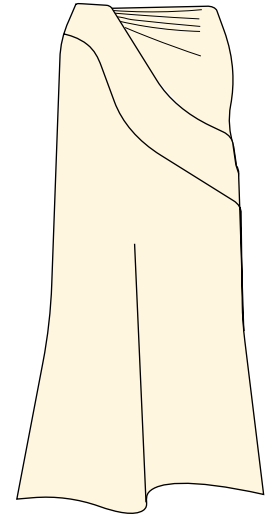
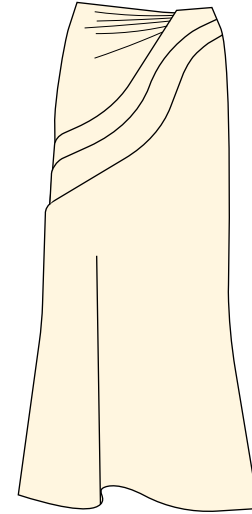
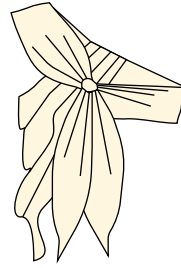
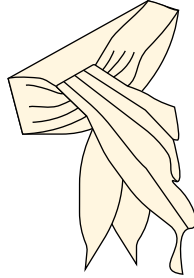
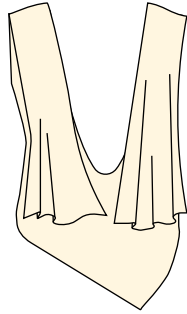
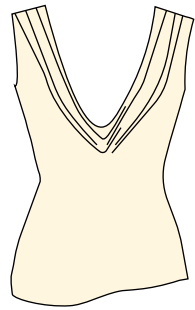








Range Plan Colour 4/4



Garment Details 1/2



Garment Details 2/2



Final Piece 1/2



Final Piece 2/2

