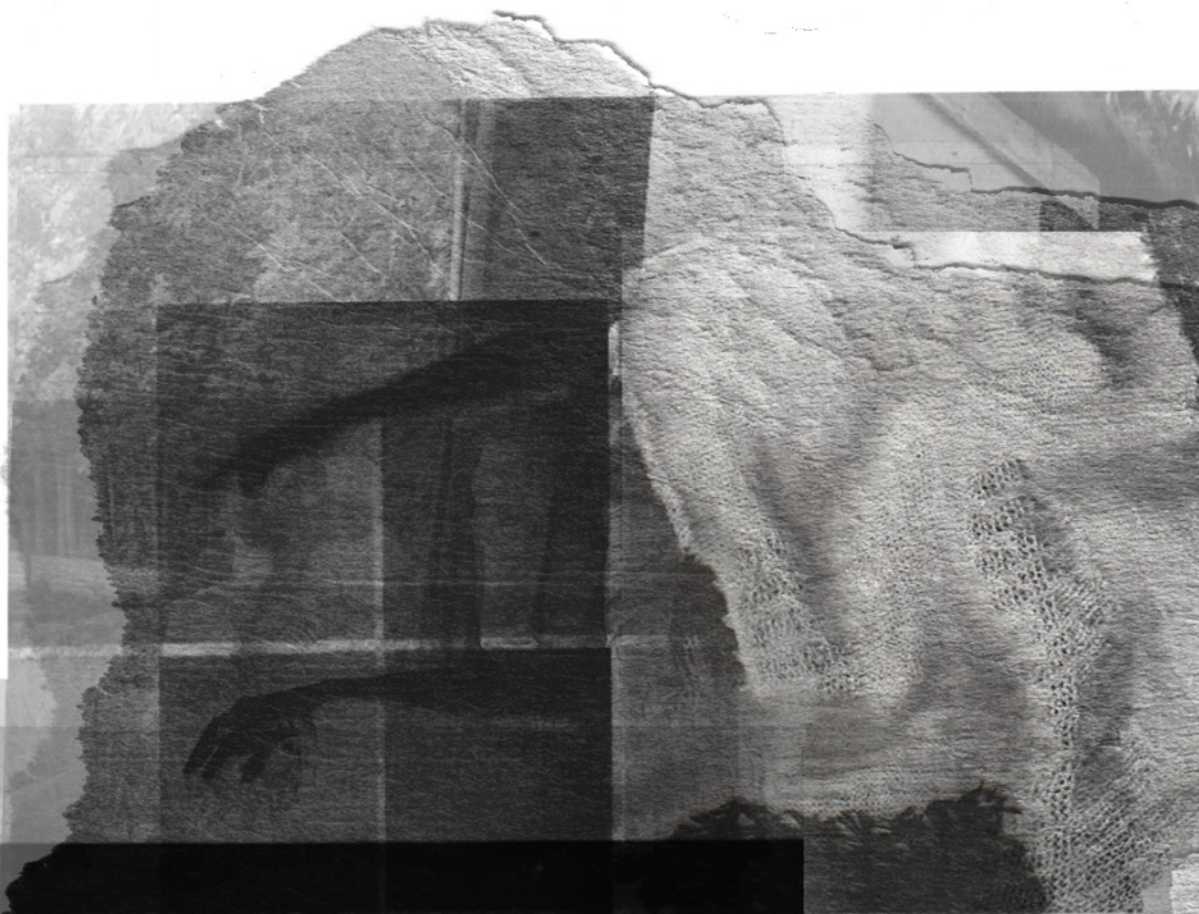
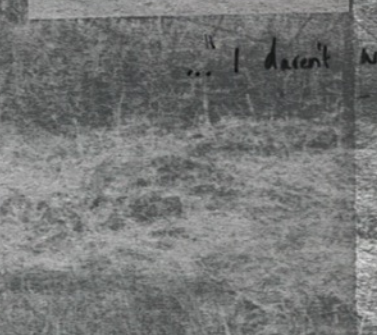
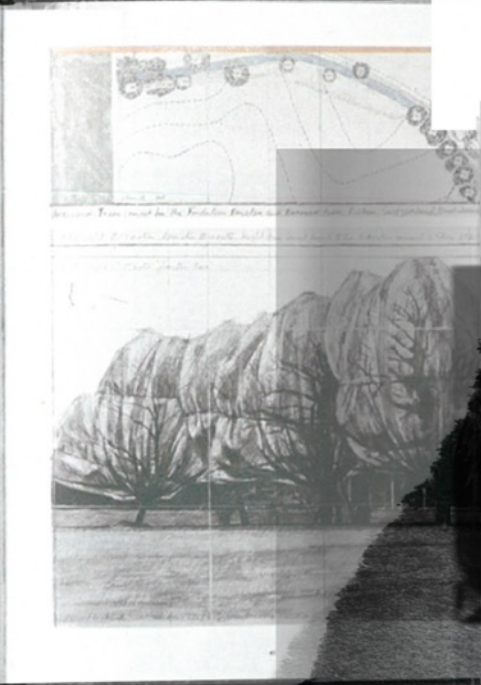
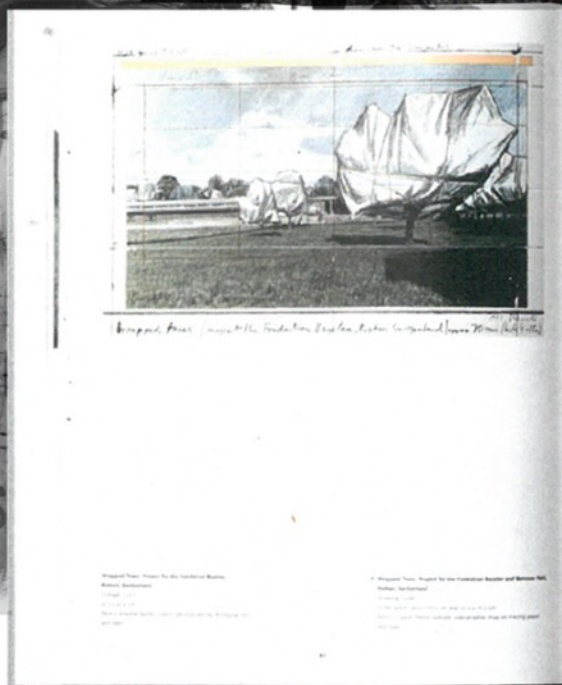


Inspiration for 'In Motion' draws from ideas of motion and transformation, to create timeless dress that enables the wearer comfort, adaptability and adjustability. The use of minimal colours is a reference to initial research of Chronophotography, a Victorian photographic technique of catching phases of movement, as pioneered by Eitienne-Jules Marey and Edwaerd Muybridge. Fused with many of my own photographs of my family allotment, to create contrasts of movement and softness.



TRANSCENT
SPEED AND
METAMOR
D S



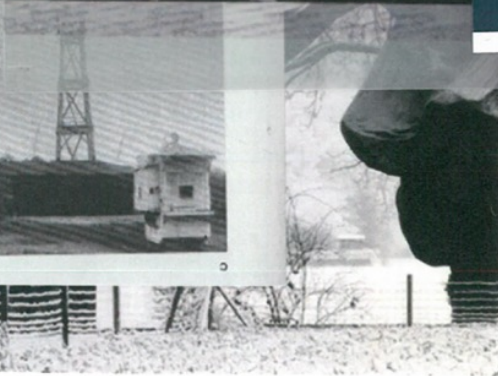
WOOL



WOVEN



LINEN & COTTON

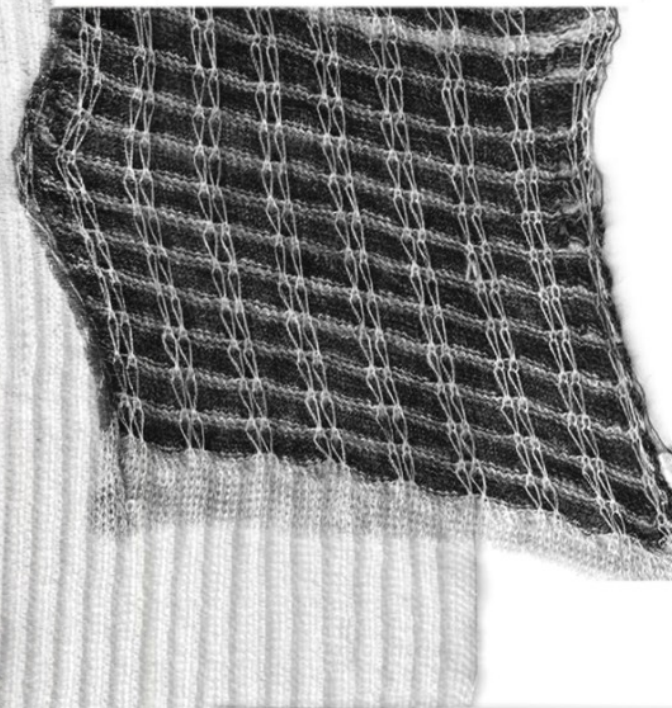


Colour inspiration.



Blank label

7 Gauge, 'Holding check'
Variation



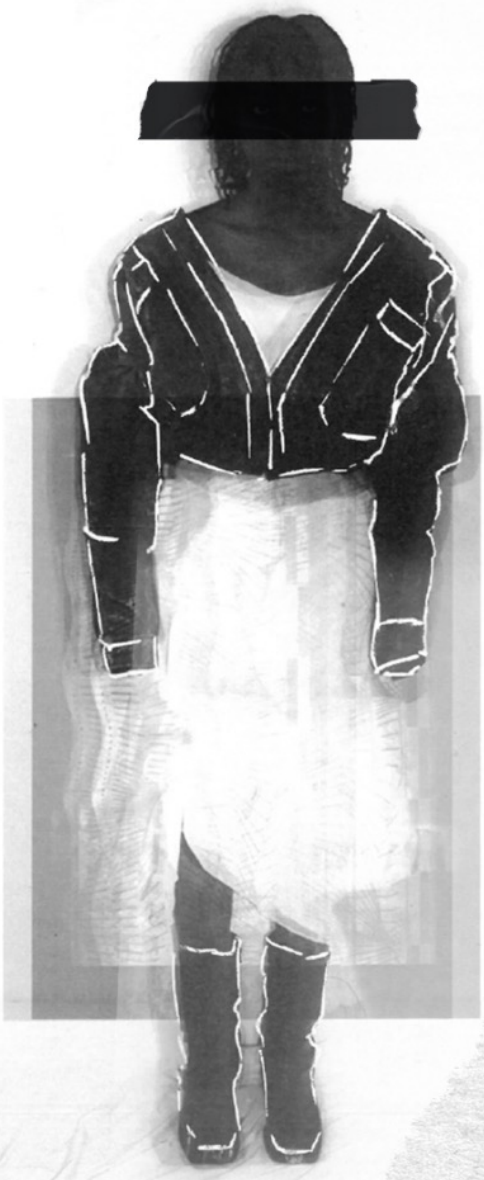
3 Gauge, max fit



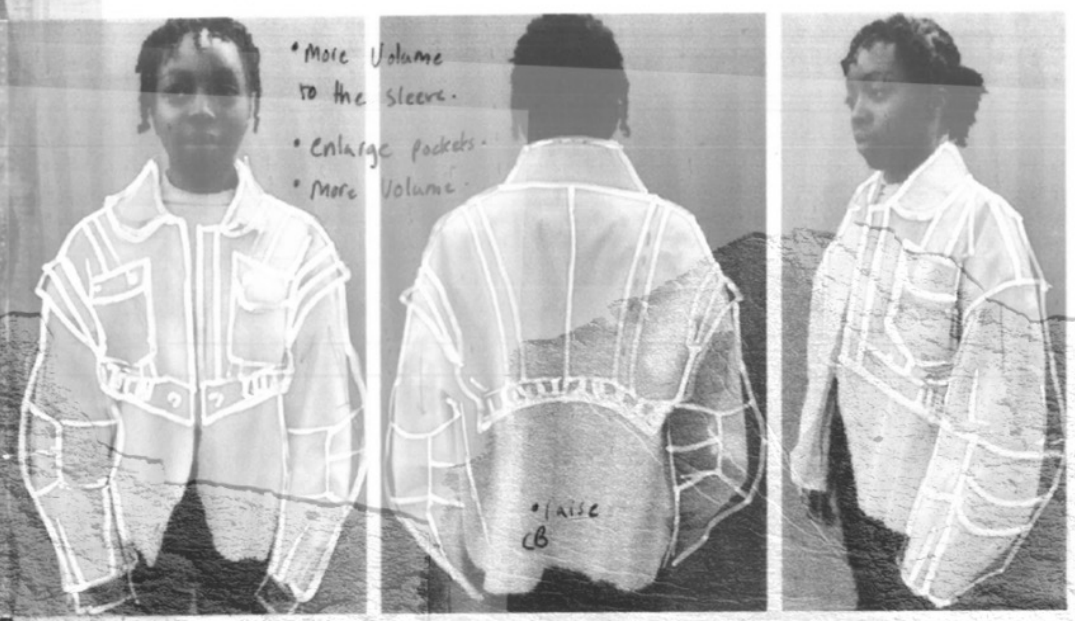
Blank label



Alberca
Cashmere
Cashmere
Giften
Cashmere



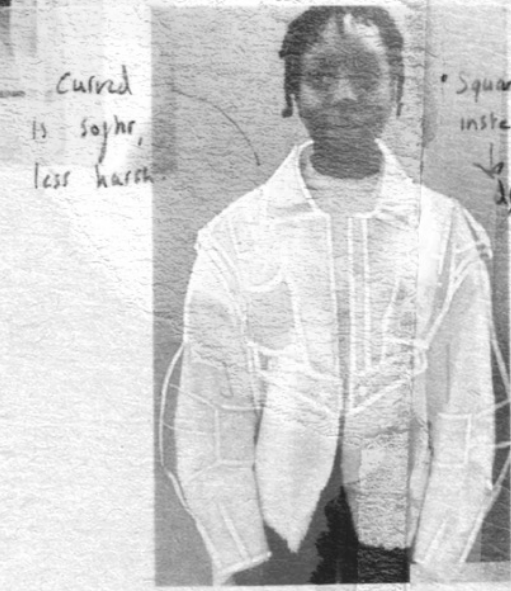
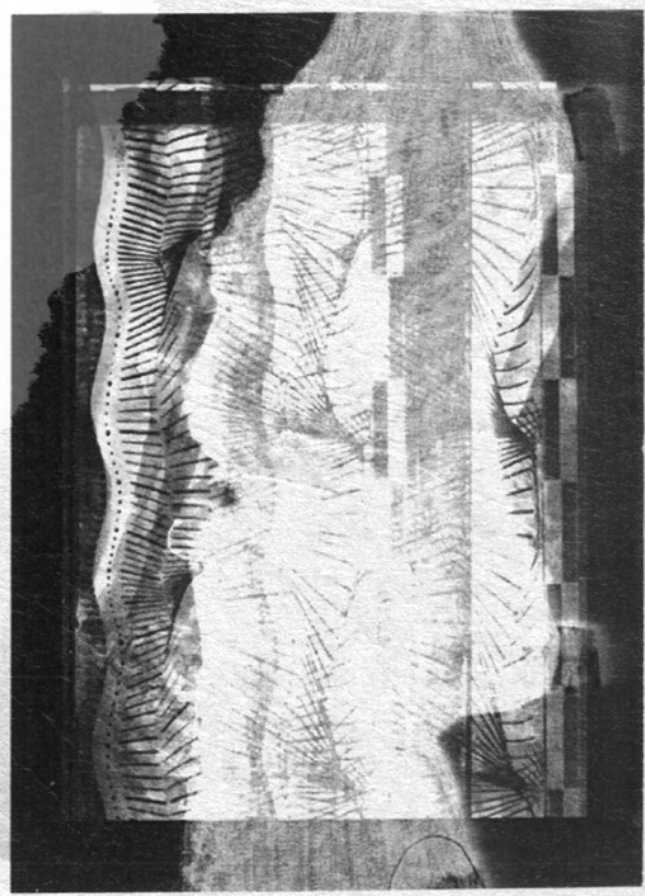
• More Volume to the sleeves



• More Volume to the sleeves.
• Enlarge pockets.
• More Volume.

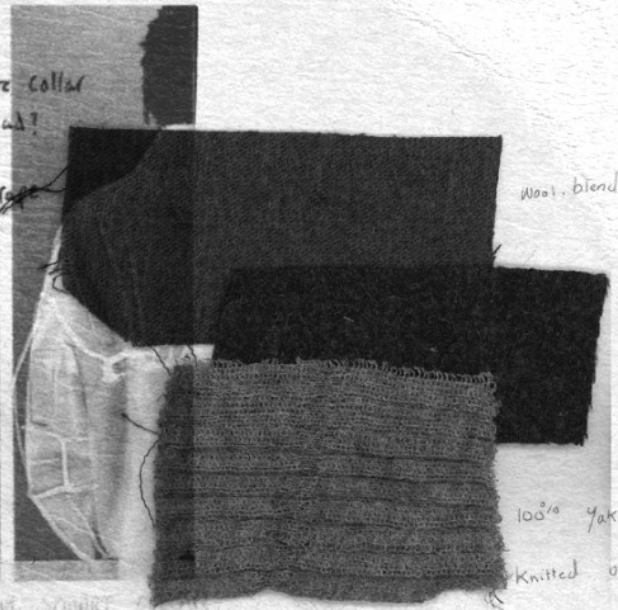
• raise CB

more Volume to piece 3/4



Curved is softer, less harsh

• Square collar instead?



Wool blend

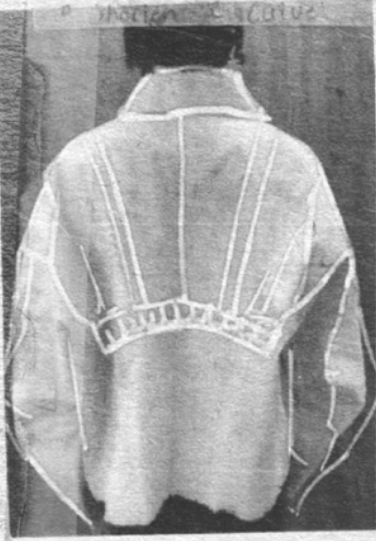
100% wool

100% yak yarn

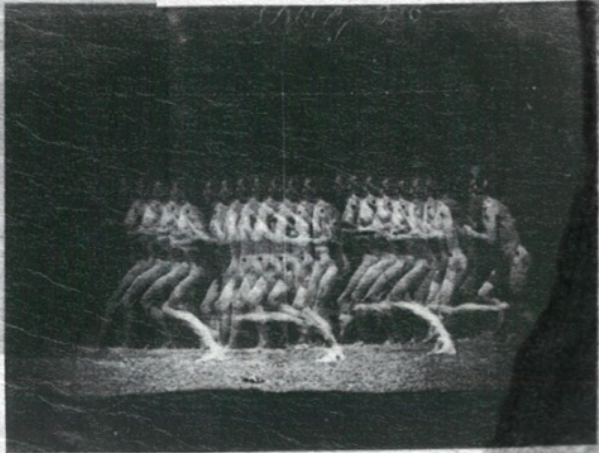
Knitted on the 10 gauge



• Try out skirt
• Add Volume to sleeves
• shorten & scotch



Fabric selection for look one



127
Thomas Eakins, Jesse Godley, 1882.
4 7/8" x 2 1/2". Anamorphogram
taken with a single-lens "Marek"
camera. Philadelphia Museum
of Art. Gift of Charles Singer.



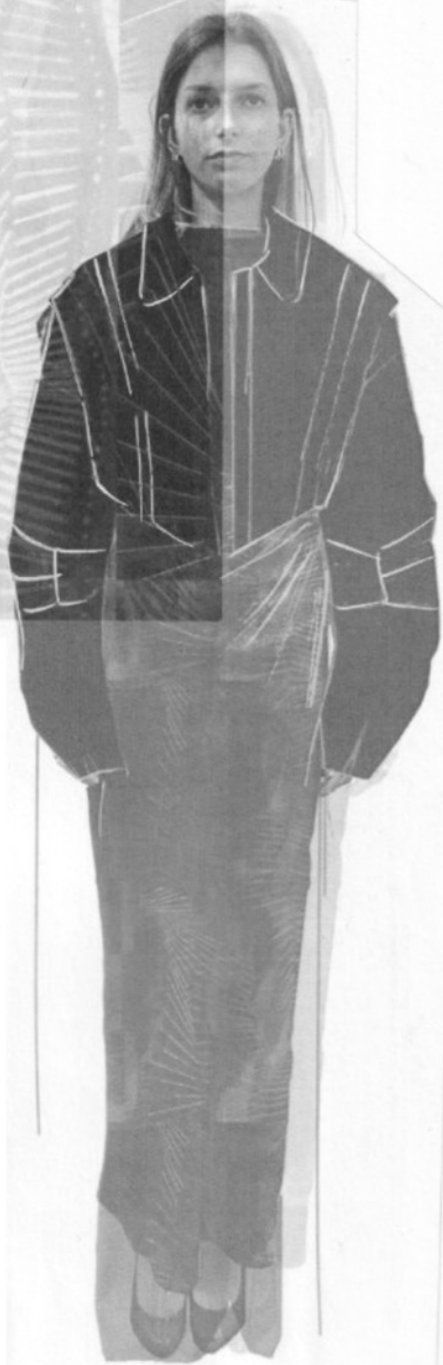
Picat formation - Channels created with
4 rows back / 4 front.

10 gauge, Pima cotton



Knitwear development
for look one.

Deadstock yak yarn.



look three development



bias cut // split in two panels





Layplan +
Print Placement

133cm

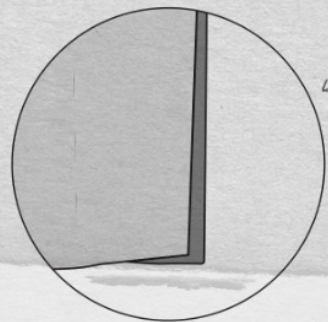
Bias cut

Channels either
Side of s/s

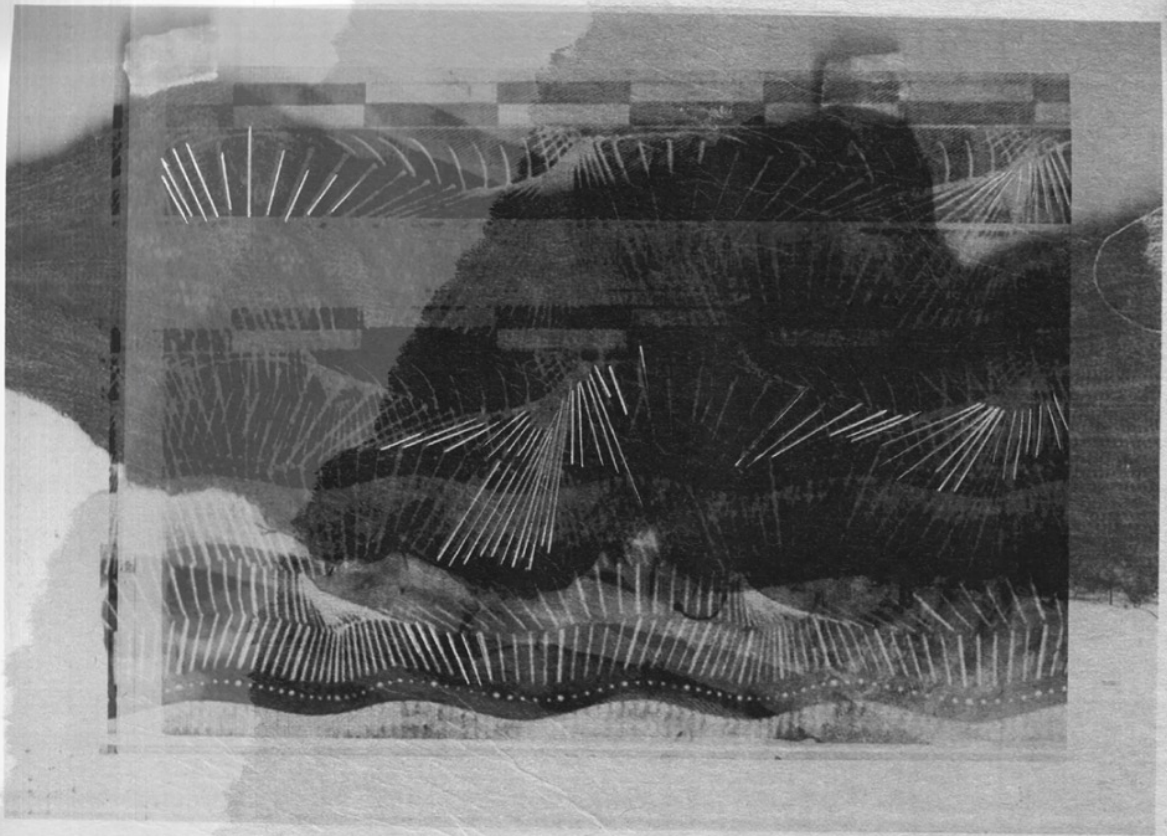
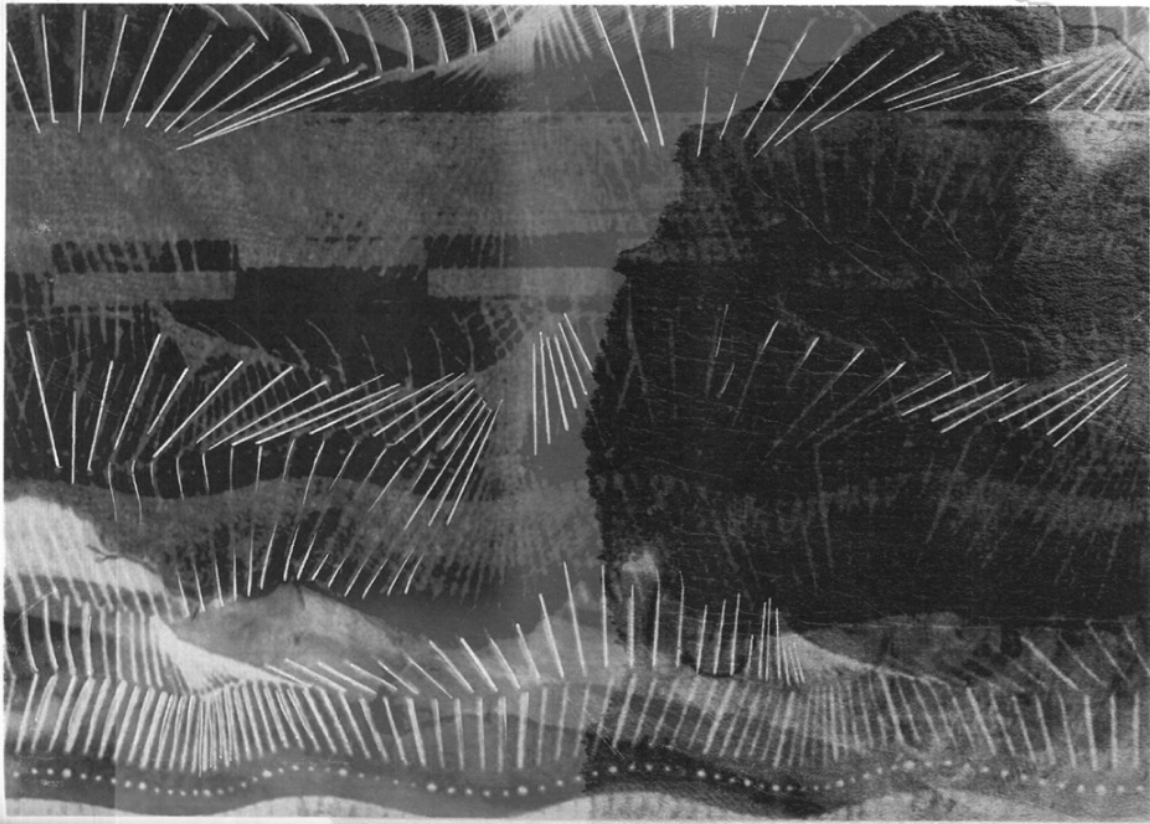
Yacing
inside



200cm



Split along
Side Seam





look three

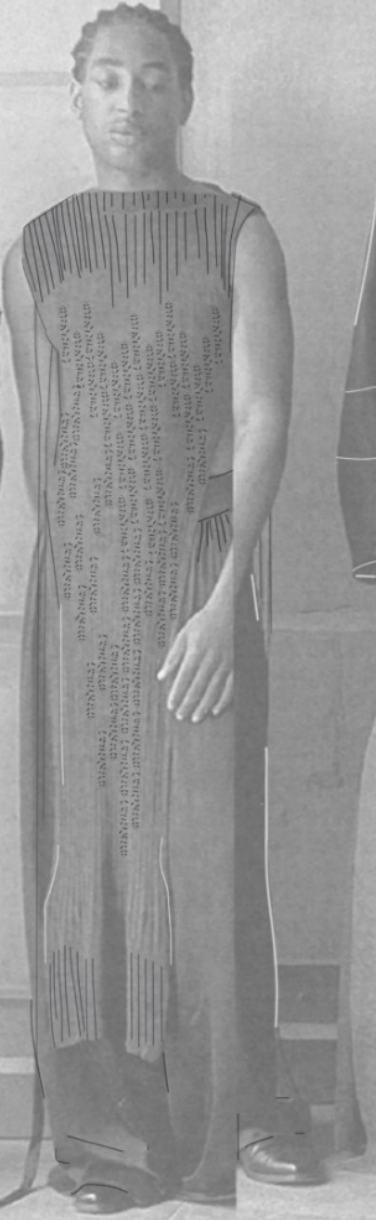
look two

look one

look six

look four

look five



anisex look

anisex look