



Pearson

# GCE A Level Advanced Art and Design

Textile Design  
**Component 1**

**Total Mark** 72 (59+PS13)

	<b>AO1 Develop</b>	<b>AO2 Explore and Select</b>	<b>AO3 Record</b>	<b>AO4 Realise</b>	<b>Personal Study</b>
<b>Mark</b>	14	15	15	15	13
<b>Performance Level</b>	5	5	5	5	5
	<b>Total out of 90</b>				72

# Component 1

## Textiles









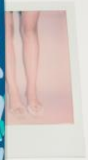








Paul Smith Springs/  
Summer 2000



...in my name Paul Smith wedding shoes from the 2000s. The  
...one led me to look at various parts from Matthew Willmetts.  
...of the use of metal in shoes through designers  
...all these and others including the design history of  
...the shoes and the design process including that hand imagery from  
...as a source of inspiration. The working life of my project  
...in a fashion with a focus on the creation of original content,  
...has been incorporated into them, as well as historical reference





Rosa Smith Spring /  
Summer 2000



Practical systems

I began this project thinking on my recent Polaroid shooting trips from the 2000's. The saturated colors of the slides led me to look at various artists from Italian Futurism, which I then viewed as an exploration of the use of color in fashion. I began looking at abstract glass artworks through both color and light, and I began looking at abstract fashion through abstract and cubist as a source of inspiration. The working title of my project "The incorporation of design into fashion with a focus on the process of design versus look at 19th-century fashion incorporated into fashion, as well as traditional-religious influences used in fashion."

Texture:  
- Delicate  
- Bumpy  
- Fragile



Line:  
- Bold  
- Flowing  
- Organic

**ELEGANT**



Worn as wedding  
Shoes in the 2000's



Paul Smith for Emma  
Hope  
Vivian Males

Shoe & form:  
- Large  
- (overstated)  
- open



Fluorescent  
COLOR  
MOSAIC



**EMBROIDERY**

Pattern:  
- Organic  
- Simple  
- Structured



DARK



creating contrast between bright & monochromatic colours

TEXTURE



DETAIL

EXPERIMENTING: 2D → 3D

Texture  
- Gradient  
- Layered  
- Repetitive

Multi LAYERED



Thickness  
- direction  
- overlapping  
- volume

Mark Making illustrating the eventuality

MOVEMENT



creating movement on the trousers

reference on the skirt work

Shape & form  
- Flowing  
- loose  
- organic  
- Circular

inspiration from the pink & blue tones on the lining of the shoe

SCULPTURAL

Colour  
- Enrich  
- Harmonise  
- Contrast









- Delicate embroidery  
- Soft & Sharp colours

When studying at Central St Martins, he did a work placement year with Zandra Rhodes who also is known for her dramatic colours and prints.



He claims that each and every one of his collections are inspired and drawn in some form from the exotic colours.

INNOCENCE

PLAYFUL

Colours of Africa

Patterns of Morocco

HEDONISM OF IBIZA

Richness of India

The small mass panels on the 2009 dress, have a sense of mosaic, I have had to replicate this on the sample

MOSAIC



CARNIVAL

BOHEMIAN

Mesh Bodice, hand beaded by Mathew over three months worn in graduate collection show. The skirt is made from hand tiled postcards from his travels.



FEMININITY

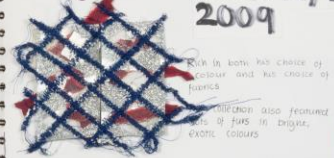


Luxurious brooding & feminine embellishment Sequined in a mosaic-like form



The embellishment seen throughout this collection was highly feminine and soft.

MATHEW WILLIAMSON  
AUTUMN/WINTER  
2009



Rich in both his choice of colour and his choice of fabrics. Mathew also featured lots of fur in bright, exotic colours.



Playfulness in colour as seen in lots of Mathew Williamson's collections.







His designs were famous in style for resonant of metallic glamour

The sequins shimmered against the light like a star made hanging in the sky

Pattern: sequins, metallic, geometric, futuristic



### PACO RABANNE 1960's METAL DRESSES

Rabanne achieved dimensional dresses with chainmail accessories such as belts & hats (circular) bags



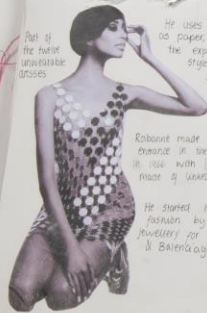
Los Angeles and California Show & form: 50's, 60's, 70's

Color: monochromatic & metallic

Age Group: 20's - 40's

The Apollon piece is continuing with a futuristic, metallic theme worn over a skirt of circular metal discs

The metal pieces used in many of the dresses are reminiscent of (futuristic)



Part of the futurist, futuristic dresses

He uses (dimensional) materials such as paper, plastic & metal resonant of the exploratory & (experimental) style of mood of the 1960's fashion

Rabanne made a big pair entrance in the fashion world in 1966 with (sequined) dresses made of (sequins) plastic & metal

He started his career in fashion by making jewellery for Dior, Givenchy & Balenciaga



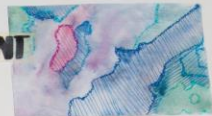
Experimental piece: made of metal discs, like a grid constructed of square metallic pieces (like a metal mesh) Part of the futurist, futuristic dresses collection

### HISTORIC

The colour palette of the glass ornament on the right are resonant of the colour palette used in some of (Marlow) Williams's (Baroque) silver 20th pieces

### IRIDESCENT

I zoomed in on the center of a glass ornament full of iridescent colours that give the ornament a lot of movement which I have tried to replicate in the sample below



### METALLIC

After looking at the Paco Rabanne 1960's metal dresses, I photographed this sculpture in 'Armour' after I learnt from some research that he was influenced by medieval armour for some of his pieces

### COLLECTING FIRST HAND IMAGERY



### PEARLESCENT



I zoomed in on an old picture frame with gold and silver metallic paint appearing to be peeling off



In this drawing I tried to replicate the detail of the fading paint in the photo using metallic pens layered over permanent ink markers and I created detail using a black fine liner

# CHAPEL FIRST HAND IMAGERY

After looking at the Dolce & Gabbana Fall 2013 collection I wanted to collect some first hand imagery to draw inspiration from through the collection there's the Byzantine mosaic.

The Chapel I visited had the finest imagery gone to the Chapel at the school.



Since the Chapel is from my school I researched the history of the stained glass windows and found that the windows were designed by Hugh Casson after they were destroyed in 1940. The theme of the windows is the Benedictine Ormskirk Opera, a fund-raiser used in cathedrals throughout as a song of praise originating from the story of the resurrection.

The green window is "The Church as Sister" with a depression, our green things and all using materials.



The red window is "The Lord in Majesty" and observed. The dove at the top of the window is a symbol of the Holy Spirit, which is what the Chapel is dedicated to.



The three windows together portray the incarnation of the Lord.



The bold, predominantly primary colors used in the stained glass windows are intended to draw the eye and create a sense of depth and movement.

# CONTEMPORARY

The sample on the front is inspired by a zoomed in image on the right taken in a Chapel.



The starting point for these costumes was the golden mosaics of Sicily's cathedral of Monreale as well as the Byzantine mosaics produced in the 4th-15th century.

Their pieces were full of regal, intricately crafted details.

Models wearing their costumes in the runway.



Sacred Kings & Christ appearing in a mosaic style piece throughout the collection as seen in the pieces to the left.



DOLCE & GABBANA FALL 2013 BYZANTINE MOSAIC COLLECTION

Hand beaded pieces with intricate figures.

Rosaries were used for jewelry in their runway show, originating from the Church.



After the gold was used for the bustier.





# CROCODILE PRINT

## IRIS VAN HERPEN



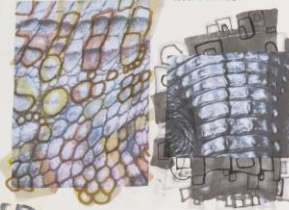
bold line  
Texture  
- layered  
- repeated  
- white



After looking at mosaic  
prints with various  
patterns, I found  
inspiration in  
crocodile scales

I experimented with  
scale & texture to  
create a print  
taking inspiration  
from crocodile  
scales & nature

### CROCODILE SCALES AS INSPIRATION



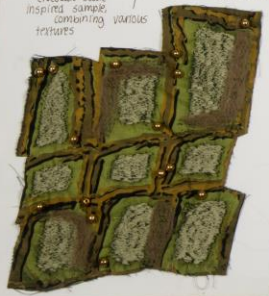
## STRUCTURED

Iris van Herpen Autumn/  
Spring / Summer 2011  
Iris van Herpen Autumn/  
Winter 2011/2012



crocodile scale  
inspired sample  
combining various  
textures

from my assistant  
created "stitch-print"



## 3D-PRINTED GARMENTS



Shape & form  
- sculpture  
- structure  
- expression

Spring/Summer 2011

Regular repetition of  
and structure in texture  
in other accessories &  
silhouettes



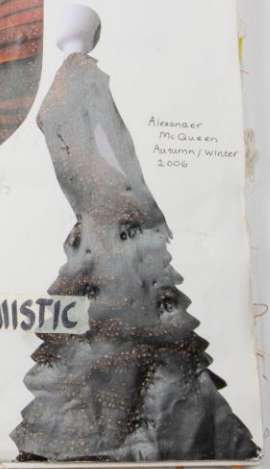
In this design, I focused  
on using 3D-printing  
making to create unique  
and colorful forms  
crocodile print texture  
simultaneously playing  
repetition from  
textures

## MARK MAKING

Alexander  
McQueen  
Spring/Summer  
1999



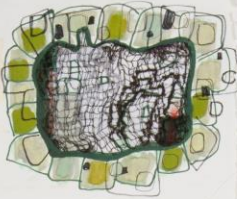
Alexander  
McQueen  
Autumn/Winter  
2006



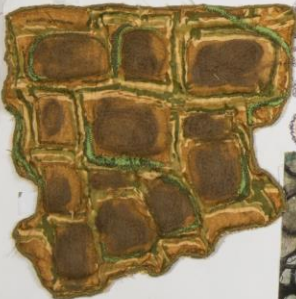
## ANIMAIISTIC



FURTHER  
EXPERIMENTATION  
WITH CROCODILE PRINT



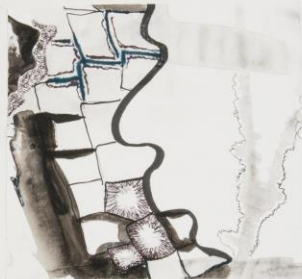
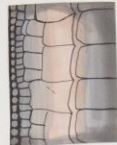
GEOMETRIC



TEXTURED



EXPERIMENTING WITH  
LIVE AND DRAWING



LAYERED







**METALLIC**

Recycled Text for Quincey  
Spring / Summer 2016  
- Long & Tall, from glass from Shaving  
glass at a glass collector.

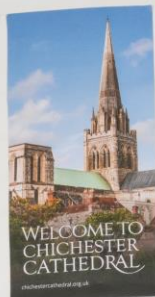
**STRUCTURAL**



Faye  
Oaksome



**TEXTURED**



I visited Chichester Cathedral to gain first hand imagery for inspiration for my project going forward.

The Cathedral was founded in 1088 and during the 20th century many art works were commissioned for the Cathedral including that of Marc Chagall. The Chagall window was where originally made me go to Chichester Cathedral, however there were many beautiful windows and installations to be seen.

The composition to the right was one of the favorites I particularly liked the lack of symmetry within the odd shards.



COLLECTING FIRST  
HAND IMAGERY - CHICHESTER  
CATHEDRAL

**CHAGALL  
WINDOW**

Designed by french artist Marc Chagall, the brightly colored stained glass window "David" is a representation of psalm 150 and was installed in 1978.

The strong colours of the figurative elements are shown singing, dancing and playing musical instruments from the psalm, which is sometimes know as "The Musicians Psalm."



The composition below was so detailed as you can see in the image in image on the wings.





Emilio Pucci's first American magazine cover - Harper's Bazaar USA December 1963



above is a 1967 Pucci fashion, worn by model Simone D'Amico, under the name of 'Bazaar' brand. During the 1960s the design was appropriated by designers & incorporated in textiles, fabrics & home decor. The piece is a reference to the Pucci design vocabulary in a contemporary T-shirt.



inspired by the linear shapes for windows found in various areas from the 19th



The stained glass window on the right reminded me of the primary color color palette in this piece & Garbino 2018 piece, these are also parallels to be drawn between the intricate detailing in the pattern







## STAINED GLASS WINDOWS

The two images on this page were part of Tim Walker's 'wonderful things' collection, inspired by the stained glass windows. The primary colours and dramatic lighting are reminiscent of many of the stained glass windows I have looked at.



## DETAILED



## GLASS FUSING

Inspired by these images, I looked at the technique of glass fusing using various materials to create interesting outcomes.

Tim Walker's 'wonderful things' collection explored the creative process of his photography, through his photographic sets, pictures and film.



## VIBRANT

## TIM WALKER

After a year spent researching in the V&A's library Tim Walker found this 16th century stained glass window. The window, made in the 1520's, is entitled 'Tobias and Sara on their wedding night' which takes inspiration from the Book of Tobias in the Bible.



# FASHION INSPIRED BY RELIGIOUS ARTWORK



The T-shirt design refers to the 19th century, a time of religious revival. The design is a cross, a symbol of faith. The cross is made of gold, a precious metal. The cross is made of gold, a precious metal. The cross is made of gold, a precious metal.



The golden cross is a symbol of faith. The cross is made of gold, a precious metal. The cross is made of gold, a precious metal. The cross is made of gold, a precious metal.



The dress design was inspired by the 19th century, a time of religious revival. The design is a cross, a symbol of faith. The cross is made of gold, a precious metal. The cross is made of gold, a precious metal.



## FIRST HAND IMAGERY: VESTMENTS



## DETAILED

## EMBELLISHMENT

All the vestments on this page are used for the celebration of the Eucharist. They are all made of silk, a precious material. They are all made of silk, a precious material. They are all made of silk, a precious material.



## SILHOUETTE

The silhouette of vestments are very simple, with no seams and a close fit. They are made of silk, a precious material. They are made of silk, a precious material. They are made of silk, a precious material.

## REGAL

## DECORATIVE



# RUSTING FABRICS



Valencia  
Spring/Summer  
2013/14



Standard pattern of silk, satin & tulle  
Lace overlay - embroidered, machine and hand stitched  
Fabricated with silk fabric  
Handmade  
Dress made by Rosemary



(Inspired by the intricate patterns with embroidered metallic and hand painted silk)

Designed by Maria Garcia Ochoa & Proposito pascual

"The fabric was made from by Christian Lacroix using his signature fabric 2007. Since the fabric is simple and it is made from a mix of silk, cotton and tulle. Italian-like fabric made in silk, cotton and tulle. The gown is really grand with a huge ruffled collar. The gown is really grand with a huge ruffled collar. The gown is really grand with a huge ruffled collar." (Note: This text is partially obscured and repetitive in the original image)



And it may be interesting how the rust patterns so different to other pieces of material, depending on what type of fabric is used.



In this collection, the embroidered fabric comes across in many places like



The gown juxtaposes the highest-quality traditional embroidery techniques with the silk panels painted with botanically accurate flowers & non-traditional motifs.



the painted silk panels almost mimic digital print, creating contrast with the traditional embroidery techniques that have been used throughout the gown.

Alexander McQueen for Spring/Summer 2008

A Dress & Cape illustrated with Virgin Mary & Child Hand painted silk



Then, I want layered a variety of silk fabric to experiment texture through the typical floral motifs incorporated with the usual silk

**ROMEO GIGLI  
SPRING/SUMMER 1990**

Both the jacket & the Cape are crafted from velvet with traditional decorative motifs. The jacket from a vase-like collar & the Cocoon-like cape from a wire collected velvet.



Both Versace & Gigli drew from an architectural background. Gigli is recognized particularly for combining use & deconstruction in creating new proportions.



**VERSACE SPRING/SUMMER 1997**

Pearl-embroidered silk bouffant with gold thread & glass beads creating arabesque leaf motifs & sun designs accompanied by a checker board "eye skirt".



**CHRISTIAN LACROIX  
SPRING/SUMMER 2000**

This garment is made from a painted fabric which gives the appearance of weave and the skirt is crafted from embroidered silk, satin, sequins, ribbons and coloured thread all combined into a whole with a fantasy-like style, that I have tried to replicate in the above sample.







### COLOUR SCHEME

The same 3 basic have a similar colour scheme for most of the collection. The same 3 basic have a similar colour scheme for most of the collection.



The 3 basic Emeralds originated in India between 1650-1750 carved with floral & leaf designs.

Peacock inspiration brings the ethnic cultures he visits to his clothes they are full of rich traditional patterns & colour to create unique silhouettes making the wearer feel inspired.

The peacock motif originates from the peacock feather. Peacock is used frequently in traditional designs.

The most parts inspiration the best.



Originated in India between 1850-1950 set with a traditional carved emerald.



The Red Spoon originated in South India 1850-1890.



Detail of their jewelry originating in South India between 1875-1825. 1894 with red coral & emeralds.

Matthew Williamson's passions for music, architecture & design were catalysed by his mother, her wardrobe & his childhood home.

Before starting his brand he had already worked in Dior & numerous getting inspiration for jewellery for accessories.



## WINDE RIENSTRA II:II COLLECTION

The collection was first shown in 2011 Amsterdam, Netherlands (London) where the special occasion of her design took the figure. The designer's interest in jewelry & nature. The complex fabric was designed with inspiration in 3D & found the model. These highly structured pieces are reminiscent of suspension bridges & Gothic architecture. She takes a modern approach to classic designs.



In Sagrada Família, Antoni Gaudí. The church has been under construction for over a century.



Gaudi created Sagrada Família. Art Nouveau forms in his design. Gaudi took inspiration from nature for the Sagrada Família, comparing the tree structure of the church to the structure of trees.



This collection is in vision that seems to capture the essence of a human sense of awareness.

By creating an eye as jewelry & they create smart & clay. Surprising by their highly architectural pieces are all symmetrical & natural in color. Structure and space are related to these pieces.



### EXPERIMENTAL OUTCOMES

Simple ideas by fabric, mixed pieces & sewing, more material is used to study of fabric materials



- Emphasis of material
- Colors inspired by natural
- Structural layers
- Structural
- Geometric







DAVID SIMS  
"CANTERELLA  
STORY"  
SEPTEMBER  
2013

DUCE & CARRARA  
AUTUMN/WINTER  
2013/2014

filled with  
the work by the  
17th century  
Venetian painter  
Paolo Veronese

caption below 2009-10 wedding dress designed by the professional  
modeller to have the same style as a 17th century headress Photographed by  
Peter Lindbergh in 2009 - for a private show, 2008



Typhoon Dress  
Mary Katrantzou 2012

inspired by  
the Japanese  
typhoon  
dresses that  
were worn  
in the 19th  
century

inspired by  
the Japanese  
typhoon  
dresses that  
were worn  
in the 19th  
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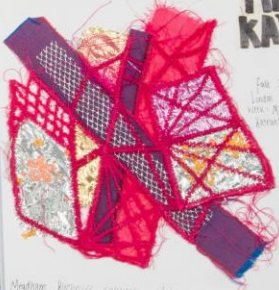
MARY  
KATRANZOU



The dress was designed  
for a show in London  
in a range of different colors

2010  
Mary Katrantzou

2010  
Mary Katrantzou



Mary Katrantzou's dresses are  
often made from a mix of  
different fabrics and colors  
and play on the idea of  
the 'rainbow' dress

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2012  
Mary Katrantzou

inspired by  
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typhoon  
dresses that  
were worn  
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SHAPE & FORM:  
- form  
- shape  
- color  
- movement  
- perspective

**VOLUME**

Photography  
CRAIG McDEAN  
"The UK Fashion"  
OCTOBER 2002



JEAN PAUL  
GAULTIER  
2002 WEDDING  
DRESS

All three of these pieces have a sense of luxury to them, luxury to form, luxury to perspective, luxury to movement and the play of light and shadow. The play of light and shadow is a key element of these three garments.

JOHN Galiano FOR  
Maison Margiela  
SPRING/SUMMER  
2015



Photography  
ZANE HEDRICK  
"Beauty and the Beast"  
MARCH 2015

**LUXURY**

RHYTHM & MOVEMENT:  
- rhythm  
- atmospheric



**ROYALTY**



TEXTURE:  
- dense  
- layered  
- fragmented

BALENCIAGA BY  
NICHOLAS Ghesquiere  
CATE BLANCHET 2007

LINE:  
- bold  
- flowing  
- overlapping



Photography  
"Vogue"  
"Vogue"  
JULY 2000

Inspired by the heavy drapery of the baroque in the 17th, as well as the intricate, ornate pieces, I decided to do a photoshoot using fabric draped over a frame. I will then turn the camera into a sheet of fabric that will do the work. I began by draping a huge sheet of fabric to a frame, shaping it as I go and watching the fabric through holes to create an awareness of drapery. I had lighting panels to create shadows and contrast within the composition, adding dimension.

**DRAPERY  
PHOTOSHOOT:  
THE SET-UP**



By wrapping the fabric around the rods, I created a sense of movement. The rods are made of wood and are painted white. I used a sheet of fabric that was 10m long and 2m wide.

Basel-Cul-Gesund  
Erasmus-Platz  
Vintner 151  
Report by the  
classical sculptors  
of the 16th  
& 17th



Vintner explored the potential of classical sculpture & posed with a marble statue with a marble bust. She explored the classical techniques of sculpture.

Vintner is generally considered to be the master of the "long cut". She cut the fabric on the straight of the loom, with a slight bias. She made the pieces of fabric so that they draped on the bias.

The fabric is draped over a frame. The rods are made of wood and are painted white. I used a sheet of fabric that was 10m long and 2m wide.





## THE PROCESS: BEFORE AND AFTER EDITING

The photograph and digital print (on the next page) follows the form of a Trompe l'oeil print, turning a piece of fabric into something with depth, mimicking a three-dimensional object, perhaps more similar to the 'Mandala dress' to the right and 'Dress' also.

Museo, Margherita Trompe l'oeil print Shift dress



A Trompe l'oeil print & hand-drawn flowers create the contemporary effect in this look down right from dramatic lines & '50s style. Couture's exclusive.

'Trompe l'oeil' was the title of an exhibit exploring the history of illusion & perspective in Paris 2012. Below is part of the exhibit 'Construction-Perspective' by Jean-Claude de Castelbajac.

## TROMPE L'OEIL

Trompe l'oeil (meaning 'trick of the eye' in the playful context of advertising) flat surfaces with a two-dimensional design, to mimic a three-dimensional object, it was first seen in 20th century fashion in the designs of a Paris-based couturier Elton Simonsen.

In 1952, Thomas Paris created a collection of 'Trompe l'oeil' dresses (part of the book is in the 1970s) that made it possible for the designer to create a 3D effect. They were made of fabric with some printed details with rounded details like lapels, buttons and pockets. The fabric makes these look like they are there.



Interestingly, it shows how the 'Trompe l'oeil' dresses have remained a masterpiece of Jackson's history, simplistic in approach and sharp in design, as they are.



To the right is a Shift dress by Margherita Couture in 1950s with double buttons, it features 'Trompe l'oeil' garment details: a scoop neckline, short sleeves, stylized hand placed silk screening suggesting 'two upper parts', pockets, button front, chest, a dropped waistline with belt detail, and a pointed hem.



To the right is a piece from Giles Deacon's Fall 2016 Couture collection. This 'Trompe l'oeil' piece of a gown, and long robes creates an illusion of depth.







## TONJE PLUR

Evening dresses in ball gowns & opera-lengths that are reminiscent of columns & windows in cathedrals that appear to be inspired by architectural elements of houses. The dresses are suggestive of sculpture, almost more so than they look like clothes. The heavy drapery of each of the dresses is a signifier of luxury.

The juxtaposition between the heavy, sculptural look of the panels & the flowing, drapery of the heavy fabric creates a sense of interest.

The hard structure of the panels are reminiscent of stained glass windows and the shape reminiscent of a corset, made of panels.



The corset-like bodice creates almost natural, un-swift pivots running throughout the dress creating a sense of movement, with a feminine & delicate quality.



The texture of sheer dresses appears to be quite dense, emphasised by the pinched creases throughout many of the pieces.

The slit-tied curtain-like edge to appearance of this ensemble.



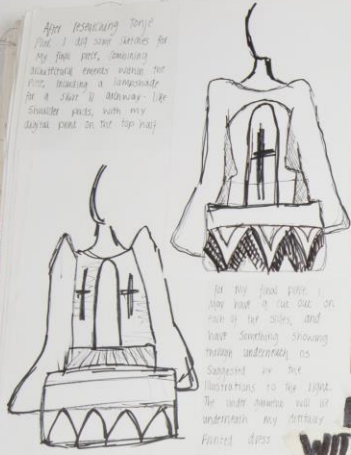
## DRAPERY OUTCOMES



Inspired by Tonje Plur, I experimented with my design piece on the 'Kawaragawa' which almost created the effect of fabric drapery emphasised by the unique local print, which created a sense of texture especially when folded together. I also tried it together with some tape to create the effect of curtain ties.



After researching Tencel  
 Plus I did some sketches for  
 my final part, drawing  
 something more subtle, not  
 like making a long-sleeved  
 for a shirt or blouson-like  
 shoulder pads, with my  
 digital print on the top part



In my final piece,  
 I used a cut-out on  
 one of the sides, and  
 have something showing  
 inside underneath, as  
 suggested by the  
 illustrations to the right.  
 The water element will be  
 underneath my digitally  
 printed dress



## EXPERIMENTING WITH DESIGN IDEAS

After the  
 design of my  
 dress is complete



These sketches are all  
 drawings for the digitally  
 printed dress pattern  
 that will be the final



I got particularly  
 like the colors  
 in these more  
 sketches & the  
 digital pattern

Afternoon sketch,  
 this sketch is  
 similar to the  
 one I made  
 in sketch

The focus is the  
 dress in the  
 center, but almost  
 all the others,  
 including the  
 one on











## FINAL DESIGN IDEA

I will use the design with lace I have already made on the skirt. I will use the top of the skirt for a top of long-sleeved skirt.

I will heavily reproduce the top part on the front of the top.

Long-sleeved skirt wrapped in white and with 'decorative' pieces.

When attached to bottom of skirt on certain parts so it can slip around (attached) beyond my long piece.

The piece is a cross between the various (reference) I have looked at. My project, as well as the reference I have done into designs such as that, who creates pieces that have their own, which I will be using as



The reconstruction of the fabric will be extremely heavy, using many techniques to create a sense of depth within the piece, with multiple layers of both color & texture. Gold & red will be the predominant colors of the reconstruction, and I will use white like below inspired by home interior.



Curious, this will attach the top to the long-sleeved skirt. I will also use my deepery design piece (printed on vinyl) to create skirt-like hangings.



































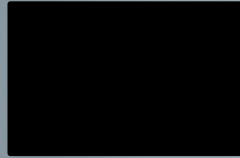






# Personal Study

## The incorporation of religion into fashion with a focus on the interiors of religious spaces



The incorporation of religion into fashion with a focus on the interiors of religious spaces

Abstract

Keywords

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Conclusion

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### Introduction:

The relationship between religion and fashion arguably begins with Adam and Eve in The Garden of Eden; they choose to go against God's word and as a result, they become aware of their nakedness, suggesting that clothing is a result of sinful behaviour. Many interpretations of this passage suggest that in a perfect, pre-fallen world, clothing was unnecessary.<sup>1</sup> To a large extent, religion and fashion appear to be binary opposites, with religion representing that which is spiritual and substantive, and fashion embodying the materialistic and superficial. Religion



Figure 1: Albrecht Durer's Adam and Eve (1504)

centres on the interior, and fashion establishes itself on the exterior. Religion focuses solely on the divine, while fashion centres on the self. However, religion and fashion have a long intertwined history, from silhouettes inspired by religious dress, to crucifixes being used as a stylish accessory. Often highly decorative and rich in embellishment, religious imagery incorporated into garments offers consumers the possibility of a supernatural presence and power, enticing buyers in as a means of integrating this divinity into their daily lives. Further, the concept of the sublime is often translated into garments as a way for consumers to incorporate such idealised perfection into their day-to-day attire. The use of religious iconography on garments in fashion has become an increasingly popular trend, with British Vogue proclaiming that a "Holy Spirit" infused the seasons fashions in 2013.<sup>1</sup>

In her book 'Religion in Vogue', Lynn Neal asserts that the fashion industry selects Christian figures and symbols to create a certain view of Christianity, what Neal terms as 'fashionable religion' - a romanticised and idealised version of Christianity<sup>1</sup>. Unsurprisingly, this topic often provokes some controversy, with some arguing this 'fashionable religion' is disrespectful to religious communities, while others highlight designer's sincerity and connection to the religion. However, this controversy does not prevent the world of fashion from exploring this topic; In 2018, The Met Gala theme encouraged celebrities to incorporate Catholicism into their looks, theming the event, "Heavenly bodies: Fashion and the Catholic Imagination".

Within my body of work, whilst I will attempt to examine the influence of religion on fashion, I will also identify the ways in which fashion designers have been inspired by sacred spaces. In this essay I am going to focus on the influences of the Byzantine Churches on both Versace, and Dolce and Gabbana, specifically, looking at Versace's Autumn/Winter 1997

<sup>1</sup> Neal, Lynn, (2020)

### Introduction:

The relationship between religion and fashion arguably begins with Adam and Eve in The Garden of Eden; they choose to go against God's word and as a result, they become aware of their nakedness, suggesting that clothing is a result of sinful behaviour. Many interpretations of this passage suggest that in a perfect, pre-fallen world, clothing was unnecessary.<sup>1</sup> To a large extent, religion and fashion appear to be binary opposites, with religion representing that which is spiritual and substantive, and fashion embodying the materialistic and superficial. Religion centres on the interior, and fashion establishes itself on the exterior. Religion focuses solely on the divine, while fashion



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<sup>1</sup> Neal, Lynn, (2020)

collection, and Dolce & Gabbana's Autumn/Winter 2013 collection. I will also be looking at Thierry Mugler's Autumn/Winter 1984 collection, titled "The Winter of Angels", where models wore halos and wings alongside their highly decorative garments, embracing a Marian theme.

To gain more understanding on this topic I spent time photographing and looking around my college chapel, particularly at the stained-glass windows, as a source of inspiration for sampling. The chapel was built shortly after the school opened in 1859, and was designed by Sir George Gilbert Scott who was a leading architect of the Victorian Gothic Revival. Extensions on both the north and south sides of the chapel were later added under the direction of architect, Sir Arthur Blomfield. Unfortunately, during World War Two a bomb destroyed many of the original Victorian windows, so most of the windows in the chapel today were designed by Hugh Easton, an Old Wellingtonian, after the Second World War. I also visited Chichester Cathedral for more first-hand imagery to influence my practical work, and finally, I visited Pallant House gallery to look at various artists' work inspired by religion in order to get a more rounded view on the influence of religion on the world of art.

After my initial research on Dolce and Gabbana's 2013 collection and my visit to Chichester Cathedral, I was drawn to continue to research and explore this topic. The beauty of religious spaces, such as the College Chapel and Chichester Cathedral, is what inspired me most; the buildings themselves, to me, are works of art which are only further enhanced by the beautiful decorations that adorn such religious spaces. Although the College Chapel is full of beauty, Chichester Cathedral was perhaps even more remarkable purely because of the scale of it; with stained-glass windows scaling entire walls and 'sky-high' ceilings as seen below.



Figure 2: South Transept - Chichester Cathedral



Figure 3: Entrance Tower - Chichester Cathedral

The South Transept (pictured on the far left) is covered by a huge window, with glass that dates for 1877 depicting scenes from both the Old and New Testament. The photo on the left shows the great heights of the ceiling in one of the towers by the entrance to the Cathedral.



### Chapter One: Inspiration from the Byzantine Churches:



Figure 4: Versace and Dolce & Gabbana shown in The Byzantine galleries

Pieces from both Versace's 1997 collection, and Dolce & Gabbana's 2013 collection, are displayed at the Metropolitan Museum of Art in the Byzantine galleries. These galleries are full of work by designers who have been influenced by sacred spaces, specifically the Byzantine churches. The Byzantine Churches were the centre of religious life during the

Byzantine era, with the churches' interiors covered in richly coloured mosaics and fresco making "the heavenly paradise visible to the devout"<sup>2</sup>. Rich in religious iconography on the interior, the mosaics of Sicily's Cathedral of Monreale was the starting point for Dolce and Gabbana's Autumn/winter 2013-14 collection. These figures from the Cathedral's tilework, most frequently those of saints, were both digitally printed and embroidered onto the garments. Neal notes how their "entire collection revolved around religious imagery and a religious inspiration, and the positive media reception reflected the design duos framing of it as an 'authentic' expression of their cultural heritage"<sup>1</sup>.

Similarly, for Versace's last collection, he took inspiration from the striking mosaics of Ravenna's Byzantine monuments, some of which include the Basilica of Sant'Apollinare in Classe, and The Chapel of Sant'Andrea, as shown on the right. Versace translated these



Figure 5: Versace Autumn/Winter 1997



Figure 6: The Chapel of Sant'Andrea

<sup>2</sup> The Met (2018)

mosaics into his collection through the material used- a nonwoven, metal-mesh material known as Oroton, which creates an illusion of mosaic. The defining decorative element of his collection, however, would have to be the processional cross that Versace discovered while visiting the 1997 Met exhibition 'The Glory of Byzantium'<sup>2</sup>. The highly decorative cross features in a number of his garments throughout the collection as seen below.

Although the cross was embellished into many of the pieces in this collection, as Laird Borrelli-Persson, an editor for Vogue, comments, "there were also some beautifully draped looks, some in metal mesh that recalled medieval sculpture or religious mosaics."<sup>3</sup> Part of this collection included a series of dresses almost mirroring liquid chain mail, reflective of the micro mosaics on the interiors of many of Ravenna's Byzantine monuments. As the most recognised symbol of Christianity, the cross cannot be separated for its connotations no matter how it presented; it was a motif used for adornment by the Punk and Goth fashion of the 80's and since then religious iconography has continued to appear on the catwalk.



Figure 7: Versace Autumn/Winter 1997



Figure 8: The Processional Cross

Gold Oroton was used for the dress above,<sup>2</sup> which is directly inspired by the processional cross on the right. The cross runs through the centre of the garment, all the way down to the bottom of the gown. The material is extremely effective in creating the illusion of mosaics, emphasised by the highly embellished cross. The high-cut halter neck looks extremely elegant on this floor length gown, which is clearly reflecting the light as the model walks down the runway, creating a sense of movement within the garment. The back of the dress is semi-open, draping down diagonally to the models hip on one side. Again, the choice of

<sup>3</sup> Borrelli-Persson, Laird, (1997)

gold is reminiscent of luxury, and reflects the gold used in the processional cross for this evening gown. According to Luke Leitch, this collection, like many of Versace's, explores "the tension between the sensual and the sacrosanct"<sup>4</sup>, with religious imagery incorporated into miniskirts and figure hugging mini dresses.



Figure 9: Vestment photograph 1



Figure 10: Vestment practical page



Figure 11: Vestment photograph 2

As part of this project, I asked the college Chaplin if he would allow me to photograph some of the vestments worn in chapel services. The Chaplin was initially hesitant to allow me to do so and asked "What is the end product likely to be?" as he was most likely concerned with how they would be used within the context of the project. After I explained they would be used for research purposes only, he allows to photograph them as seen above in my practical sketchbook. The first hand imagery allowed me to experiment with scale, placement of imagery and silhouette, as well as the rich colour palate, and beautifully embroidered textiles with detailed finishing.

Many couture shows traditionally close with a bride, which Versace has done here, as seen to the right. The model wears a mini rhinestone-studded mesh gown.<sup>3</sup> Once again, the garment is cross-embellished, reflecting the religious inspiration for this collection. The model wears a veil, confirming her bridal status, which has an embellished cross running down the back. This draped look similarly reflects the light, again creating a sense of movement. The mini rhinestones used in this gown draw similarities with the tesserae of many of Ravenna's Byzantine monuments.



Figure 12: Versace's Autumn/Winter 1997 collection

<sup>4</sup> Leitch, Luke (2018)



### Drapery photoshoot:



Figure 13: Drapery photoshoot setup

To the left is the setup of my photoshoot of drapery influenced by wedding gowns, as well as the sculptural, bias cut dresses by Madeleine Vionnet. I focused on the volume and the luxury, with words such as princess and royalty coming to mind. The way the fabric lies is deliberate; I styled it to create volume and depth within the ruffles of the

fabric. I played with the lighting to create definition and contrast and then edited the photos to create the final outcomes as seen below, which I chose to have digitally printed onto fabric.



Figure 14: Drapery photoshoot outcome 1



Figure 15: Drapery photoshoot outcome 2



Figure 16: Drapery photoshoot outcome 3

I wanted to achieve a trompe l'oeil print inspired by the Dolce and Gabbana's Autumn/Winter 2013 collection; throughout most of their collection it is not a 3D mosaic but a print. These prints create an illusion of a depth and volume, however, in reality it is a two dimensional sheet of fabric. I experimented with the printed fabric on the mannequin, creating different outcomes. The cinched fabric alongside the prints itself almost creates the appearance of draped curtains, especially the second outcome with the centre tie.



Figure 17: Drapery Photoshoot outcome 1



Figure 18: Drapery photoshoot outcome 2



Figure 19: Madeline Vionnet bias cut dress

Above, is one of Madeline Vionnet's dresses in which she explores the potential of draped, wrapped and folded fabric, which as mentioned, I

took inspiration from for this digital print. Vionnet took inspiration from the classical antiques of the Greeks and Romans and wraps the fabric around the body, involving minimal cutting and eliminating the need for the traditional bust, waist, and hip darts or fastenings. Vionnet is generally considered to be the inventor of the bias cut, which allows the fabric to sit against the body and fold naturally. She also takes inspiration from dance, which is clear from the sense of movement within her work, which almost make the models look like dancers. I tried to achieve a similar sense of movement within my digital print, but I was also inspired by curtain interiors, creating a far more heavy appearance than Vionnet's dresses.

Dolce and Gabbana's chose to entitle their autumn/winter 2013 collection "Tailored Mosaic", perhaps because many pieces running through the collection incorporate a golden shimmer intended to reflect the tile work



Figure 20: Dolce and Gabbana's Autumn/Winter 2013 collection

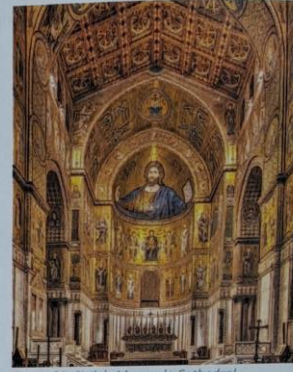


Figure 21: Sicily's Monreale Cathedral

of the interiors of Monreale Cathedral. Whether printed or embroidered on, the designs included numerous holy figures, similar to those seen in Monreale Cathedral. Fashion journalist, Lou Stoppard writes, "From the gilded crowns that sat atop the models' heads to the bejewelled crosses that decorated gowns, this was all about the mite and majesty of Italian faith"<sup>1</sup>. As with Versace's collection, there are obvious parallels to be drawn between the Byzantine-era mosaics, and many pieces from this collection, not least, the monumental religious figures or the mosaics with their glittering tesserae.



Figure 22: College Chapel Stained-glass windows

Similarly, throughout my project I have accumulated many photos of the college chapel, particularly the stained-glass windows as seen to the left which I have then used as a source of first hand inspiration for many textiles responses, seen below. Closely looking around the chapel was really important for my project, as it allowed me to really observe the minor details throughout both the decorative architecture, and the artwork in the chapel.



Figure 23: College Chapel



Figure 24: College Chapel Column section

The architect, Sir George Gilbert Scott was inspired by the surrounding area of natural beauty, which is why all the columns have different foliage on top of them, as seen to the left and below. The foliage creates a sense of juxtaposition between the delicacy of the design and the solidness of the stone material



Figure 25: College Chapel entrance



Figure 26: College Chapel column section



Textiles responses to Chapel first hand imagery:

Throughout my project I have explored many materials and techniques, including screen-printing, digital-printing, weave and glass fusing among others. I have thoroughly enjoyed playing with colour and texture in many different ways. As shown below, one technique that can be seen consistently throughout many of my samples, no matter what colours or materials I have used, is the use of layering/ patchworking, which is inspired by the stained glass windows and panels from my research.



Figure 27: Layered Screen Print



Figure 28: Layering Recycled Fabrics

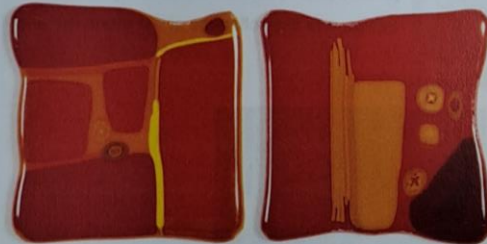


Figure 29: Glass fusing



Figure 30: Weave



Figure 31: Dolce and Gabbana's Autumn/Winter 2013 collection

For the opening of their show, Dolce and Gabbana sent out twelve dresses printed with a mosaic style pattern, often gilded, reminiscent of the Byzantine mosaics. The different shades of golds, yellows, and browns, mimic the late 12<sup>th</sup> and mid-13<sup>th</sup> century mosaics on the interior of the cathedral<sup>5</sup>. The dress on the left has a central panel of red which is adorned with a large rosary hanging from the



Figure 32: Dolce and Gabbana's Autumn/Winter 2013 collection

models neck, complimented by the large crucifix earrings. Many of the models similarly wear rosaries, which throughout history, has caused much controversy. In the Roman Catholic Church, the rosary is used as "a sacramental and devotional prayer to the commemoration of Jesus"<sup>6</sup>, and when wearing the rosary, it is believed that you are protected from evil. Along with cross necklaces, the rosary is becoming an increasingly popular accessory which Dolce and Gabbana have used in this religion-inspired collection. The silhouette of the dress draws similarities with a cropped version of an altar boy's robes, with the loose fitting sleeves and rounded neckline.

Further through the runway show, Dolce and Gabbana sent out a range of evening pieces, all hand beaded with religious figures<sup>7</sup>. The golden sequins imitate the glittering tesserae on the interior of the cathedral and the surrounding appliqued jewels emphasize the extravagance of this piece. The intricate beading has been done with different shapes, sizes and colours of beads, and fully surrounds this evening gown, really giving the appearance of mosaics. Once again, this piece is accessorized with just as bejeweled cross earrings, highlighting the religious inspiration used for this collection.

<sup>5</sup> Wikipedia, (2022)

<sup>6</sup> Green, Steff (2013)

<sup>7</sup> Phelps, Nicole, (2013)

For the finale of their show, they sent out twelve lacey garments all in cardinal red. The dresses glittered with applied, large, ruby-red jewels, and although they differ slightly in cut, there is a clear sense of unison running through the dresses. Many of the models wear gold crowns to complete their regal looks. Almost the entire collection reflects the romantic, yet powerful fantasy that Dolce and Gabbana have portrayed<sup>11</sup>, with highly decorative elements and predominate colours of red and gold, reminiscent of royalty.



Figure 33: Dolce and Gabbana's Autumn/Winter 2013 collection

Pieces from both Versace's 1997 collection, and Dolce and Gabbana's 2013 collection feature in The Met's 'Heavenly Bodies: Fashion and the Catholic Imagination' exhibition. The curator, Andrew Bolton notes how, "some might consider fashion to be an unfitting or unseemly medium by which to engage with ideas about the sacred or divine, but dress is central to any discussion about religion"<sup>8</sup>, implying that the correlation between fashion and religion is a strong one, and evidently, many designers, including Versace and Dolce and Gabbana choose to explore these two seemingly opposite matters through their work.

<sup>8</sup> Winfield, Nicole, (2018)

Similarly, Mary Katrantzou depicts buildings, as well as the environment using digital prints to create hyperrealist scenes. She was trained as an architect, which is evident through her highly structural silhouettes. Similarly, Versace specialised in architecture, and was influenced by the highly grand and decorative Italian architecture that surrounded him growing up. Like Katrantzou, there is a sense of balance between modern and ancient features in his work, with his designs often featuring neoclassical prints. I took inspiration from her style of digital print and created my own using first hand imagery I had taken from the college chapel. I created two digital prints, identical in form, but different in colour pallet; one of the prints had enhanced, but realistic colour,

whilst the other was more psychedelic, which I then rusted in order to create more depth and add to the sense of decay. The inspiration for the silhouette I created was taken from the previous research I had done on vestments. I kept it very simple, without sleeves, but I did try to match up the two prints when sewing in order to create a further sense of symmetry which is so prominent in Katrantzou's work.



Figure 34: Research Page on Mary Katrantzou



Figure 35: Digitally Printed Dress (back and side)



## Chapter Two: Thierry Mugler and "The Winer Of Angels"



Figure 36: Pat Cleveland as the Madonna

In 1984, Thierry Mugler chose to trade the typical fashion runway for a rock arena in Paris known as The Zenith. Celebrating the 10<sup>th</sup> anniversary of his house, Mugler's autumn/winter 1984 collection, is entitled "The Winter of Angles" and is based on the archangel Gabriel<sup>9</sup>. With 6000 audience members, it was the first time the French public had access to a fashion show.<sup>10</sup> Mugler chose to invoke a Marian figure, not by putting her on a garment, but through the models portraying her. The incorporated of film and stage direction into the production was a successful attempt to make fashion become an elaborate

spectacle.<sup>11</sup> Genevieve Buck described it as "more than two hours of spoof, satire, and a little fashion, all laced with a theme that combined religion and Olympic sport"<sup>11</sup>, implying a grandiose performance rather than a stereotypical fashion show.



Figure 37: Thierry Mugler's Autumn/Winter 1984 collection

350 outfits paraded past the audience on the Zenith stage<sup>12</sup>, opening with models walking to the 'Hallelujah' chorus, wearing floor-length gowns accessorized with large golden wings<sup>1</sup>. They were followed by other models wearing halos, posing with their arms outstretched to show off their wing-like sleeves. Partway through the spectacle, the music shifted to a traditional French Christmas carol, with the lyrics celebrating the long awaited coming of the baby Jesus. As the music shifted, a model with a platinum blonde wig appeared wearing a long sleeved, high neck, floor length gown in a shiny fabric. To accessorize this look, the model wore a halo and held a baby, confirming her Marian status. One of the stand-out pieces from this collection is a ruched satin floor length gown with three foot span wings, sprayed and painted in gold,<sup>6</sup> as seen on the right.

<sup>9</sup> The Met, (2018)

<sup>10</sup> The Symbol, (2020)

<sup>11</sup> Amorim, Jose, (2019)

<sup>12</sup> Jacquet, Matthieu, (2019)

For the finale of Mugler's show, a second Marian figure appears; Pat Cleveland descends from the ceiling, draped in celestial and starry finery, wearing a large halo and a veil, all combining to suggest a glorified Madonna. There is a sense of delicacy running through the garment with the fragile, translucent texture, the flowing and soft line, as well as the light shape and form. The iridescent colour, and shape of the pattern on the garment, reflects a striking star, whilst also creating a sense of harmony.

Through the incorporation of holy figures, fashion designers, such as Mugler, began to accustom consumers into seeing Christianity reprocessed; Through fashion, religious symbols and figures became separated from institutionalised religious contexts and reimagined in other, often unexpected, contexts. In this case, religious figures, such as Mary, have been incorporated in to garments and accessories, which have then been paraded around a rock arena in front of 6000 people, an obvious contrast. As Lynn Neal notes, "Holy figures, particularly references to Marian icons, emphasized the possibility of supernatural presence"<sup>1</sup>. This has clearly been done by Mugler, who has placed emphasis on the supernatural made possible through material objects.

The elaborate accessories worn by the models in the launch of this collection, including halos, wings, and veils, emphasise this individual power which can be attained through the incorporation of religion into fashion, as is noted by Neal when she writes, "This sophisticated spirituality was not beholden to church of acts of consecration; rather, it offered individuals powerful, personalised religious possibilities"<sup>1</sup>, suggesting that, through fashion, Christianity can be experienced individually, in non-religious contexts.

This ensemble clearly suggests an angelic status, with the padded shoulders creating an appearance of feathered wings. Mugler has used a golden lame fabric creating a sense of fluidity throughout the gown. The pleats all draw into the centre of the gown, cinching in the waist enhanced by the ruching of the long-sleeves. Mugler has accessorized the gown with what looks like golden ear cuffs in the shape of a wing, much like the padded wing-looking sleeves, adding to the angelic portrayal. The model's head has been painted golden, tying in to the gold material used for the gown.



Figure 38: Thierry Mugler's Autumn/Winter 1984 collection

The show consisted of 350 outfits, that paraded past the audience member sitting in the rock arena. With such an elaborate spectacle, unsurprisingly, some said that "the spectacle overshadowed the designs",<sup>1</sup>



Figure 39: Thierry Mugler's Autumn/Winter 1984 collection

### Conclusions:

From accessories such as the cross pendant, to the iconography of religious figures, it is abundantly clear the religion has an influence on fashion. Religion, and religious spaces have long been used by designers as a source of inspiration, as we have seen through the works of Dolce and Gabbana, Versace, and Mugler. Spirituality and elements of the sublime are often translated into clothing, as a way for consumers to incorporate these ideas of the divine into their daily life. As Neal writes, "by drawing their inspiration from, and often copying Christian icons from the past, fashion designers invoked the possibility of supernatural presence and power associated with these sacred objects", which is not confined by institutional religion.

Although they seem opposed, there are parallels to be drawn between fashion and religion. They are both used globally as a way of expressing your own identity, and, equally, as Selene Sorto notes, "The ultimate goal is to make a statement with what you wear and how you wear it. The same can be said about religion and religious beliefs".<sup>13</sup> Which is perhaps why so many designers start their process with a religion-related source of inspiration. Fashion or provocative dress is work for effect often to shock - the designer becomes an agent provocateur. This can be seen in the two collections below; Hussein Chalayan's 1996 Burka collection and Jeremy Scott's Spring/Summer 2013 ready-to-wear collection, where the respective designers combine nakedness and religious dress, which are most often seen as opposites.

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<sup>13</sup> Sorto, Selene, (2014)



**Hussein Chalayan 1996 Burka Collection:**

Chalayan's 1996 Burka collection, titled "In Between" sends a message about identity and femininity. A line-up of models wearing burka's of varying lengths, with nothing underneath



Figure 40: Hussein Chalayan 1996 Burka Collection

appeared on the runway. According to Bronwyn Cosgrave, Chalayan's "presentation outraged the Muslim community"<sup>14</sup>, despite Chalayan himself being a Muslim. However, in a time when traditional Islamic garments had been wiped of their beauty due to fear, stereotyping and ignorance of close minded non-Islamic people, Chalayan, arguably contributed to a change in perception carrying such a sensitive yet provocative message.

<sup>14</sup> Cosgrave, Bronwyn (2022)

Jeremy Scott Spring/Summer 2013 ready-to-wear collection:



Figure 41: Jeremy Scott Spring/Summer 2013

back. The micro-mini black mesh skirt shows just beneath the veil and reveals the models underwear.

Scott moves between the face-covering niqab and the implicit sexuality of this see-through mesh dress as seen to the right. This metal-mesh chain-mail dress features miniature metal replica rifles pinned on to it. According to Mathew Schneier, "Scott insisted those were in tribute to the guns raised in celebration of democracy and peace."<sup>15</sup> The dress is paired with the same crocodile-print over the knee boots emphasizing the upper thigh of the model in both looks.

Another designer who took a controversial approach to one of his collections is Jeremy Scott, in his 2013 Spring/Summer ready-to-wear collection. He cites the Arab Spring of 2011 as his inspiration for this collection which featured this leopard-print Niqab, as seen to the left. The semi-transparent devore fabric reveals the torso beneath partially obscuring the upper part of the body; falling to the waist at the front, and the ground at the



Figure 42: Jeremy Scott Spring/Summer 2013

<sup>15</sup> Schneier, Mathew (2012)

Despite these two designers taking a controversial turn in their respective collections, throughout my project there has been no controversial aspects. I have applied and taken influence predominantly from religious interiors and space and have then sampled and replicated them transforming them and adapting them in some cases, whilst still preserving the structure and integrity of my inspiration. Like many architects, and designers, I have been inspired by the beauty in the natural world, which is often a source of inspiration for the interiors of religious spaces. This influence can be seen throughout my practical sketchbook, in both my research and my sampling. One example of this is the digital print collage of the chapel which I then turned into a dress, despite the Chaplin's hesitation for me to take pictures before he knew more about the project and my intentions. I have focused on the beauty in all the inspiration fuelling my project, rather than the potential message such inspiration may send.

To conclude, The fashion industry selects Christian symbols and figures, such as the Virgin Mary to create a certain view of Christianity; one that is romanticized, open-minded, and that has a distinct focus on spirituality. The influences of religion "has risen in contemporary trends"<sup>13</sup>, as the 2018 Met Gala theme made clear, and it not just clothing and religion that have become connected, but the whole world of fashion; Anna Wintour announced that her team "worked very closely with the Vatican" during the run up to the 2018 Met Gala in order to ensure no one from the Catholic religion would be offended.<sup>16</sup> Fashion trends have become more and more infused by religion, from the incorporation of religious symbols and figures onto clothing, to silhouettes inspired by religious dress, and Neal notes, few "dimensions of Christianity seem off limits to the artistic inclinations of fashion designers"<sup>14</sup>, suggesting that in moving forward, religion, alongside religious spaces, will continue to influence the world of fashion.

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<sup>16</sup> Menswear Style, (2018)

This body of research has been extremely important for fuelling my practical project as it has informed much of what I have focused on. I have taken my own inspiration from sacred spaces, such as the college chapel, and produced outcomes based on that inspiration as seen to the right.



Figure 43: Sketchbook page – chapel imagery

Figure 44: Sketchbook page – digital print outcome

Not only was the digital print dress inspired by Dolce & Gabbana's Autumn/Winter 2013 collection, but also the drapery photoshoot was, as an attempt at a trompe l'oeil print, like many of the dresses in the Dolce and Gabbana collection. Furthermore, this research led me to visit other sources of first hand imagery, such as Chichester Cathedral, which I could then produce many experimental samples from as seen below:



Figure 45: Sketchbook page - Chichester Cathedral research

Figure 46: Sketchbook page - samples inspired by imagery from Chichester Cathedral



This body of research has also allowed me to look at a variety of different elements throughout my practical project, which has given me an opportunity to try out a many different techniques as well as research many different areas, including this architecture-inspired Winde Rienstra collection to the right.

I have thoroughly enjoyed researching, as well as producing practical outcomes on this topic. The college chapel has been an infinite source of inspiration for this project as it allowed me to envision how designers, such as the ones I have looked at throughout this body of research, would take inspiration from a sacred space to produce a collection. Despite my project not taking a controversial turn, it has also been interesting to

look at why some designers take this approach in their work, especially as it seems that few, if any dimensions of religion seem off limits to the world of fashion



Figure 47: Sketchbook page - Winde Rienstra 11:11 collection



Figure 48: Final Piece - front

In my final outcome, I really focused on achieving a sense of richness in both colour and texture. It is highly sculptural, with suggestion of home interiors throughout the piece, for example, in the lampshade skirt with attached curtain ties, the weave hanging on the skirt with curtain hoops, and the draped fabrics on the side that are reminiscent of curtains. The front of the piece in particular is highly embellished, as I wanted to create the same feeling of depth as you experience when staring into a stained-glass window. I refined and finished the piece to a high standard, replicating some of the techniques I have looked at and experimented with throughout this project, and I enjoyed transforming my digital print from earlier in the project into an exciting, and textured development. There are many element that make up the outcome, which I constructed, combining different aspects of my

project to create a successful outcome reflective of my entire project.



Figure 49: Final Piece- side



Figure 50: Final Piece- back



Figure 51: Final Piece- details



Figure 52: Final Piece- details



Figure 53: Final Piece- details

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