

Bursary Report

The Worshipful Company of Needlemakers

For this final project I wanted to push my boundaries within my designs and the way I work. I did this by creating patterns for embroidery for an Haute Couture fashion collection. I wanted to have lots of primary sources of inspiration; I achieved this by taking pictures, capturing the city's skyline and



exploring my favourite areas. One of my favourite areas in London is Belgravia and this project was mainly based within this area as it is not too far away and I think the architecture and colours are what makes this city so beautiful. I find it so interesting that in some parts there are some really old buildings with ornate features, but then next to it is a brand new structural modern building towering over.

I have always had a love for attention to detail with an air of drama and femininity; and wanted to incorporate this element into my designs. My fashion illustrations are my strength so I wanted to create elegant dresses that had a modern twist. Within my work I juxtapose between contrasting elements, these mainly include the ideas of tradition and modernity, delicacy and intensity and finally lightness and darkness. These components were replicated within my pieces; they were shown through the realistic effects of my stitching. Whilst keeping the traditions of hand embroidery present within this project, I also incorporated a contemporary forefront to my work by taking inspiration from the modern buildings that are



dotted around the city. I really enjoyed looking at the colours and creating a colour story that I could use for the fashion industry. I researched into colours that were on trend and I then mixed them with the fresh tones of the city. I delivered a modern, fresh and dramatic focus within this project and I am extremely pleased at the outcome.

At the start of 2015 we were given the major privilege of being involved in working for the couturier Nicholas Oakwell, where we helped make a couture gown for the GREAT Britain campaign. We worked as a team on the

degree side to sort out the whole project. We worked out the slate frames, the feather graduation and stitched a grand total of 2,320 hours on it!

It was a fantastic opportunity and I was given the task of working out the fabric measurements alongside my tutor and to cut and frame up the 38 pattern pieces! It was a difficult task as I have never done something like that before and it felt like I had achieved something as I was able to work out a system for

the frames by numbering the pattern pieces and assigning them all a measured frame. I'm very grateful for being able to be such a big part of this project and to have the responsibility of the framing up (which is the most important part of the making process as it has got to be perfect).

I am taking a year out of the RSN now for a gap year to work and think about what I want to do in the future – I may return to do the third year but at this moment in time I am unsure. But I

have thoroughly enjoyed my time here and feel so privileged to be a part of something so special and unique.

