

Camelot Remade

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The objective of this design was to reinvent Jacqueline Bouvier Kennedy's wedding dress. The dress embodies two details, which are intriguing about 1950's designs: a full skirt and cinched waist. The 50's style created a silhouette that had a demure, feminine ambience. The same can be said about Jackie Kennedy's bridal gown. The reinvented design consists of two different looks that incorporate different design aspects of Kennedy's wedding dress. The full overskirt, scalloped hem, and similar color recreate design details used in Jackie Kennedy's dress, as well as silhouettes and elements from the 1950's. The design is transformable, as the overskirt can be removed to reveal the strapless underdress. The slim shift silhouette of the underdress contrasts with the overskirt. The underdress features sweeping seam lines that flow horizontally over the body of the dress.

Initially, research was conducted by studying the elements of 1950's women's styles, and Jackie Bouvier Kennedy's bridal gown. Kennedy's gown became the main focus of my inspiration. Ann Lowe was the designer of the gown. She also designed for other high profile clients such as the Rockefellers and the Vanderbilt family (Jackie Kennedy's, 2013).

Kennedy's wedding gown inspired the final design of *Camelot Remade*. A muslin was draped to create the bodice and the many individual lines of the slim silhouette of the underdress were meticulously draped. Many hours were spent perfecting the drape and construction of the underdress so that it would lay smooth and flat on the body. The bodice of the underdress was covered in lace, which was hand-painted with shades of pink, purple, and blue fabric paint applied with a sponge brush. Boning was added to



support the strapless underdress of the bodice. The overskirt was flat patterned using 3 yards of fabric. To produce the desired fullness of the overskirt, crinoline was pillow-cased between the shell fabric and the lining. The lace edge detail was also painted with the shades of pink, purple, and blue fabric paint. The lace was applied around the scalloped hem using couture-sewing techniques, further defining the scallop detail. The overskirt was then gathered to fit to the lace painted waistband. A unique clasp holds together the overskirt waistband, and is centered over the right leg.

Work Cited

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