# Designer 1

The show opens with 14 outfits from Hansen and Gretel’s Autumn/Winter 2020 collection - they’ll bring pastel pinks with neutral shades, and contrasting tailored and flowing pieces. Shoes by St Agni, Jewellery by Vermeer and bags by The Daily Edited.

A tall slim model with honey brown straight hair wears a soft jersey short babydoll dress in white, overlaid with a pattern of small delicate rose clusters. It’s teemed with a soft close-fitting but unstructured jacket of baby pink with the same floral pattern - a recurring theme in the Hansen and Gretel collection.

A white cotton sleeveless body suit with underwiring at the bust contrasts with the olive skin of the model. It’s paired with beige linen trousers cropped mid-calf and gathered at the waist with a belt of the same fabric.

A neatly tailored suit in tiny brown check. The jacket is fastened with two tortoiseshell buttons worn with nothing beneath, blending with the olive-skin of the model’s décolletage. Peg-leg straight trousers reach the ankles. The model’s bobbed brown hair peeks out beneath a floppy brimmed hat made from matching fabric.

Next, a blonde model dressed in skirt and jumper set, both in the same softly draping wide-ribbed knit in a powder pink. The top falls in a wide V at the front tucked into the waistband of the skirt, enabling the fabric to bag out slightly. The opaque skirt falls to just above the ankles with a slightly shorter underskirt.

Here’s a chocolate brown chiffon mini dress recalling the collection’s dainty floral pattern. Horizontal ruching hugs the model’s body with a gently pleated hem. Slightly puffed short sleeves with the model’s arms showing through the sheer fabric.

The 6th look consists of matching trousers and shirt in 70s-style floral sloppy fabric. The colour pallete of camel beige and mid-brown blends with the model’s brown skin and dark hair. The short sleeves are rolled up and the blouse unbuttoned at the neck. The front of the shirt only is tucked into the waistband of the wide-legged trousers.

Another mini dress, tailored but not tight - here in crisp white that gives this model’s fair skin a tanned effect. Structured puffed sleeves that end just above the wrist. A round neckline contrasts with the subtle ‘V’ shaped piping that traces the bra cups.

The same pink floral fabric seen earlier in the collection, here in a strappy vest and midi skirt. Lots of soft folds here with ruching over the bust and waist and softly-A-line skirt. The model’s dark brown skin really makes the powder pink pop.

More camel tones – and another shirt where the tailoring is softened by the choice of fabric. The collar sits open, the lapels resting on the shoulders. The shirt is worn tucked in to a long knit skirt with horizontal zigzags in cream and beige, tied at the waist with a drawstring. The model’s dusky brown skin again compliments the soft shades.

A model with riotous brown curls wears a peasant-style dress in white-on-white check, gathered under the bust with a cutout at the sides to show the model’s light brown waist. The skirt falls apron-like from where it’s attached to the top, flowing into a deep cut frill at the ankle. The bell-shaped sleeves fall to the elbows.

Another white two-piece, but with lots of contrasting layers: the one-shoulder top falls sash-like across the chest in three slanting ruffles. The skirt appears wrapped around and around – with the edge of each layer echoing the line of ruffles in the top.

Another use of the pink floral fabric – here extending the strappy cowl-necked vest into a dress, ruched up on one side at the hip.

Hansen and Gretel’s pink floral pattern here covers a white corset – tied in a bow at the breast with a wide square neckline. Puffed cap sleeves exaggerate the cinched-in waist. It’s teemed with a soft pink satin skirt, slashed to the thigh and with a subtle ruffle piped at knee length

The 70s-style floral fabric returns here as a cowled halter neck dress, a fabric belt with large buckle at the waist. The dress flares out slightly to finish just below the knee. The pale model as long brown hair.

# Designer 2

Moving on to By Johnny’s collection, where there’s bright shades of red, fuchsia and bubblegum pink with puff sleeves and exaggerated bows at the waist and neck.

First up a long-length baby pink double-breasted jacket worn as a mini dress. Buttoned only at the hip, a pink bra peeps out at the cross of the lapels. Short sleeves are simply tailored. The model’s fair skin compliments.

Next up, a fair-skinned model, face framed with curly ginger hair. A gently-tailored V-neck dress in pillar box red with pink abstract dabs follows the contours of the body. The long puff sleeves are elevated are cinched in before flaring out at the wrist. Darts at the bust and a V-neck, finishing at the knee.

The same shoulder and sleeve shaping here on a bright fuchsia-pink dress that falls to a deep V at the chest, creating a vibrant contrast with the model’s dark brown skin.

More fuchsia – here a simple bustier top showing a peek of midriff and paired with trousers of a slightly lighter fuchsia. Hugging tight at the waist, the trousers flare out at the bottom.

A mini dress in bright red with black leopard-print style pattern. The familiar puff sleeves here end in deep buttoned cuffs. The collar wraps around the throat, with a vertical slit to mid-chest. The dress is tied with a wide sash of the same fabric.

The bright-red leopard print at the skirt is clashed with the same pattern on a neon pink ground at the top. The midi skirt is high-waisted and bias-cut which hugs the curvy model’s hips.

A more prom-feel to this strapless tomato red dress which pops against the model’s pale skin. The hem is cut short at an angle at the front, tapering down at the back to create a mini train.

Back to baby pink which highlights the delicacy of the model’s slight frame. Here on a semi-formal sleeveless dress, tied at the waist in an elaborate gift-wrap-style bow. The dress is pencil-shaped, ending at the knee, but a deep slit up the left thigh gives more ability for movement.

Another prom-style dress – in a deeper bubblegum pink and with the exaggerated bow here the main feature – sitting at the top of the one-shouldered dress.

By Johnny’s take on ‘The little black dress’: a halterneck that leaves a deep V at the front. The model’s narrow waist is emphasised by the fitted waistline, which curves out to a straight skirt, hemmed at the knee,

A simple black top spiders into a myriad of straps – 4 on each shoulder with the outer straps slipping over onto the model’s upper arm. She wears it with a mid-calf-length pencil skirt in heavy grey fabric, with a vertical slash at the left thigh and a large bow in the same fabric across one hip.

Here a simple tailored white mini dress is topped and tailed with fluffy white feathers, which rim the bodice and the hem. The ostrich-feathers dance in the breeze as the model walks.

Another simple tailored strapless dress – here in charcoal grey and ending at the knee – is given movement by a trimming of black feathers around the top.

# Designer 3

The next designer’s to present their collection is Bul (with a focus on sheers, blues and lilacs with boxy and tailored pieces and an emphasis on outerwear). The first outfit is a ruby red wraparound coat, with wide lapels and bell shaped sleeves. A belt of the same fabric is tied around the waist.

A draped blazer in black satin fabric. Buttoned, but also tied at the waist with a buckled belt. It’s matched with a white A-line skirt with black polka dots that finishes just below the knee.

A matching blouse and skirt made of sheer lilac chiffon. The model’s breasts are visible beneath the gossamer fine fabric, as is the white knickers beneath the skirt. The skirt flares out to the knee, ending in a deep ruffle of the same sheer fabric.

Another sheer skirt – here in black chiffon over wide black briefs, it’s contrasted with a bright red sweater with tight high-necked collar and long sleeves that end at the knuckles.

An A-Line, square-neck pinafore dress of demure plain grey fabric is softened by being worn over a round necked chiffon top with light puffed sleeves that end at the wrist.

The blonde-haired model wears a boxy casual trouser suit in pale air force blue, done up to the neck with two large patch pockets across the breast. The cropped trousers are of the same fabric with two more pockets over the hips.

A shiny sateen dress coat in slate grey. Collarless it drapes from the shoulders. It flares out into a wide circle skirt, the waist nipped in with a simple tie belt of the same fabric.

A shiny powder blue mackintosh makes a vibrant contrast with the model’s dark skin. The coat is buttoned, with a tie at the waist and two deep patch pockets at the front. It’s matched with a sou’wester-style floppy hat of the same stiff fabric

A skirt and blouse in brown and pick check fabric. The blouse is high-necked, with no fastening visible at the front – the check pattern running horizontally. The straight midi-length skirt has the same pattern but is cut on the bias, the checks set at an angle.

A trenchcoat in soft cream wool, traced with a mid-brown and blue check. Double breasted – all six buttons fastened, and a buckled belt in the same fabric cinches the coat in at the waist. There are the classic trenchcoat straps at the wrist and a wide lapel

A single buttoned coat in baby blue dogtooth. Very wide lapels sit flat open and two patch pockets at the hip. It’s worn over a powder blue chunky knit rollneck jumper and shiny ankle boots of the same pastel colour.

Another blazer worn buttoned and belted, here in a light air-force blue with much narrower lapels. Flap pockets here. The trousers are slightly flared and of the same satiny soft fabric. They finish mid-calf, meeting the top of the model’s blue ankle boots

A preppy look teaming a fine knit white poloshirt with trousers. The top is white, with dark edging on the rounded collar and cuffs. The trousers are wide-legged ‘boyfriend’ style in a pale blue. Knife pleats give a hint of tailoring in the otherwise gently flowing fabric.

# Designer 4

Onto Torannce’s collection where the trend of puffed sleeves, fine check patterns and outerwear continues, in a palette of black and tan, with visible buttons, echoes of the mackintosh and shiny fabrics. These outfits are matched with shoes by Edward Meller. The dark skinned model’s tall slender frame emphasises the long line of this burnt orange trench coat. 5 pairs of brown buttons at the front, with the same classic trenchcoat buckled belt and large pockets. Mid-calf length, it’s worn with nothing beneath.

A sand-coloured one-shoulder tailored mini dress with bold Dalmatian spots. The cotton fabric follows the contours of the body but has enough give to mean that the one sleeve is able to sweep over the shoulder and fall into a puffy sleeve gathered at the elbow.

A casual black shirt with yet more puffed sleeves, here exaggerated into an almost ‘leg of mutton’ Victorian style. Teemed with a leather-look tan mini-skirt – fastened by 6 large tortoiseshell buttons that run down the centre-front of the skirt. The skirt has belt loops but no belt and two simple patch pockets.

Another version of that long, classic trenchcoat, here in a crisp white linen fabric. The model contrasts the coat with a black satin hijab worn over the head.

Echoing a look we saw earlier from BY JOHNNY, another jacket-worn-as-mini-dress. Torannce’s version is in a fine check of muted natural colours, double-breasted with 4 buttons. Again, the exaggerated Victorian-style leg-of-mutton puffed sleeves which widen the model’s width at the shoulder. Narrow lapels with the 2 sets of two buttons fastened just under the bust

Here the jacket-as-mini-dress has more of a trench-coat feel cinched at the waist with a round buckled belt. The fabric here is a dark ginger and cream check, soft but with enough weight to show the folds of the structured puffed sleeves. Two pockets at the breast and two below the belt.

A big contrast here in the sleeve department – with a sharply tailored black blazer, also double-breasted with 3 sets of two buttons. Worn here with nothing underneath and the top pair of buttons – situated at breast height – undone. Teemed with equally tailored straight leg shorts that end about 4 inches above the model’s knee. The sharp tailoring is complimented by the model’s razor-sharp bob with straight fringe.

Sheer fabric back on the runway here – with a black buttonless blouse, with shirred ruching at the wrists and neck. The model wears it with a black snakeskin effect version of the button-down mini skirt.

Another all-black ensemble with a twist: this model’s wearing the same sheer top but here the soft chiffon fabric is contrasted with trousers of a shiny black patent, cropped just above the ankle.

Now For Torannce’s ‘Little Black Dress’ – here a long-sleeved mini that tightly hugs the model’s slender frame. A close-fitting overlayer blends sheer chiffon, lace and beading to create a really textural look on the otherwise classic design. The sleeves, which fall from a subtle pad at the shoulder, are more sheer with still traced with that lacey beaded pattern.

Our red-haired model is back wearing a close-fitting mini dress in dark charcoal fabric with a slight sheen. It’s a simple-V neck, but made striking by the double rows of tortoiseshell button that hints at a blazer and puffed long sleeves.

The same textured fabric as the LBD we just saw - here crafted into a one-sleeved dress – again fundamentally a minidress but here the glittering lacey sheer overlayer drops down to the ankles.

# Designer 5

On to our next designer, We Are Kindred, (featuring romantic floral patterns as well as one-tone outfits in black and neutral. Like many of the other outfits presented layers and ruffles are a key detail.) The garments are teemed with shoes by Naria Farr and Jewellery by Arms of Eve. The first outfit - a short playsuit - introduces a new important theme – that of ‘Broderie anglais’ – a feature that incorporates embroidery around fine cutwork creating a delicate patterned mesh . Here the effect is muddled with a large romantic floral print on a cream background. The trench coat feel is echoed in the fabric belt of the same fabric at the waist, the playsuit also fastened with a vertical zip at the centre front

A simple off-white cotton minidress, loosely tailored with two simple vertical darts from bust to waist. The sleeves and hem are decorated with a floral embroidery in muted gold with a scalloped edge.

More broderie anglais, here on a midi dress of pale cornflower blue. The dress is V-neck and fastened with 6 delicate fabric covered buttons. The dress flares out mid-thigh to create a softer skirt with asymmetrically cut hem. The sleeves likewise are finished in a zig-zagging. The embroidered cutwork creates a starburst pattern on the skirt and sleeves.

Another playsuit – here in cream cotton with hints of Victoriana with pin-tucking and floral embroidery down the front and delicate fabric covered buttons done all the way up to the round collar. The soft fabric of the top part is gathered in by a drawstring at the waist which gives shape to the model’s slender frame. The playsuit ends in short shorts that are hemmed with the same stiff floral embroidered pattern as the top.

A white dress with the broderie anglais pared right back – creating simple vertical ‘stripes’ running parallel to the single line of buttons that track the centre front of the dress. The sleeves finish in a gather at the elbows and the waist is circled by a simple length of fabric tied in a knot.

The model’s pale complexion with dark hair really compliments the gypsy feel of the next dress – it’s constructed from three differently patterned softly flowing fabrics – a navy blue and white, a pale blue patterned with red and pink flowers and a cream with a delicate pink and green florals. The dress falls in a wide draping skirt to the floor. The interest is in the way the 3 fabrics have been stitched together to create angles and highlight the construction of the dress.

Another deceivingly simple dress – in a washed out black with short sleeves and a high neck. It’s made with the same broderie anglais cotton that creates subtle vertical stripes. The dress flairs out to the ankle, the underskirt finishing at the knee so that the models lightly tanned skin peeps through the cutwork of the fabric.

The same 3-clash fabrics as the gypsy dress we just saw – here on a long A-line skirt with the fabrics stitched together to create an inverted V at the front. The top echoes Hansen and Gretel’s corset top from before – with sweetheart neckline and long sleeves just sitting on the shoulders. The light chiffon of the sleeve falls over the cuffs at the wrist.

Here a simple black slip dress is overlaid with a sheer black A-line shape, vertically striped with metallic gold. The slip dress finishes at the knee with the overlay continuing in layers right down to the ground. The sleeves end just below the elbow with a gentle fluting. The same dress will appear again shortly on another model – here in a blush brown.

More soft white broderie-anglais – here on a matching skirt and top. The top includes the one-shouldered styling we’ve seen repeated again and again this evening, with a simple bow in the same fabric at the bust – and the skirt is rendered elaborate through ruffled layering that swirls down to the ground.

# Designer 6

Leo & Lin’s collection now where frequent use is made of a transparent PVC check-material layered over satin fabrics, as well as a bold black on white pattern.

This evening the outfits are teemed with shoes by Country Road, Billini, Edward Meller and Mimco. Their opening outfit is a long shirt in evening satin fabric in crisp white which really contrasts beautifully with the model’s brown skin. The top has a dress-shirt style bib feature at the front and striking sleeves that are elbow length with deep buttoned cuffs. The bottom of the shirt peeks out below the mini skirt, which is crafted from a transparent mackintosh fabric, overlaid with brown and black tartan check that recurs on a range of outfits in this collection. A small ‘V’ is cut into the waistband at the front.

A real riot of textures in this look – a soft green silky dress overlaid with a Macintosh-styled outler layer of the same transparent tartan used before, which adds texture and shaping – but retaining an overall feel of fluid movement. The round collar is fastened tight around the throat, dropping to a square bib which finishes at mid—breast. The ample fabric is pulled in tight at the waist with a double-wrapped thin buckle belt before flaring out into a handkerchief-hemmed uneven skirt.

Here the tartan mackintosh is cut into a hip-length jacket, with wide collar and three central buttons – here left unfastened. It’s worn over a round necked white blouse and grey tartan one-shouldered dress, which is ruched up at one hip with a fabric sash, ruffling down to knee length on the other leg.

The next outfit introduces a new fabric – semi-sheer in bronze, gold, cream and black patterned with delicately sketched swirls. The long button-down straight dress has drooping puffed sleeves which cinch in mid-arm. The waist is cinched in with the double-looped narrow belt. The model’s black hijab matches the long black underskirt.

A mini dress – a deep V at the front punctuated with redundant button loops up one side. The fabric is the metallic sheer patterned as before – again cinched with the narrow doubled round belt and with long wide sleeves gathered at the wrists. The skirt is layered - the light fabric creating real movement as she walks.

Again the same light chiffony fabric, but sculpted here into a minidress overlaid with an asymmetric longer skirt. The same high neckline leads to dropped shoulders and there is a slight tension in the fabric at the top as it’s swept to one side. The skirt has a wide integral belt section which flares out into that sloping hem.

Another sheer dress – here in white with a dress-shirt style bib at the front and high unbuttoned collar. The model’s breasts are visible beneath the fabric, as are her white briefs. The peasant style skirt brushes the floor and the sleeves hang long and heavy with deep cuffs that echo the high collar.

An open-backed mini dress of tiny proportions- with a tulle black underskirt adding a couple of extra inches for decency. The fabric is white with a bold black Russian style pattern, bordered more intricately at the waist, collar and cuffs. The collar stands up against the model’s long neck.

That same black and white fabric here forms a handkerchief hem midi dress – shirt style collar and cuffs and neat tailoring contrasting with the more free flowing A-line skirt. It’s our model with the sharp fringed bob and this really sets off the sharp tailoring.

Another use of the black and white fabric as a long gathered skirt, worn over a straighter ankle length black slip dress. The outer skirt flares out to the side as the model walks. A belt of the same fabric is worn tight around the model’s small waist. The top of the slip dress is covered with a sheer lacy Victorian-style top, with round raised collar.

Fantasy-style prints of horses and lions are stitched together in the next outfit: a button down shirt with puffed sleeves that finish tight at the elbow and exaggerated pointed collar. The top half of the short skirt is a darker lion print, the bottom ruffled to add volume. It flips out as the model strides forwards.

A dress now, of the same clashing patterns – the top half repeating the elbow length puff sleeves and high neck collar. The dress flares out to the knee with a darker pattern creating a thick border which bubbles under to give extra volume. The dress is longer at the back, creating a short train.

# Designer 7

Onto Kate Sylvester’s collection – with clean yet loose masculine tailoring and drapey dresses, using plain but textured fabrics with pops of pastel. First down the runway, wide leg masculine trousers in a grey check, matched with the longline jacket with trenchcoat-style lapels and buttoning at the top. The jacket is worn open, showing the lacey black slip the model wear tucked into the trousers. An olive green beret adds to the relaxed feel of this style. A white embroidered handkerchief is tucked into the waist band as it is with a number of Kate Sylvester’s outfits this evening.

Another clean look – with terracotta brown A-line midi skirt that featured two large patch pockets at the hip and a slit at the front that allows a little more range of movement for the wearer. It’s worn with a black belt on which a small press-studded pouch is looped. The model wears a black collarless silky shirt worn tucked into the skirt and finishing with an injection of colour with citrus yellow shoes.

A mid-calf length dress in flowing fabric with an abstract pattern of flesh pink on black. The neck is slit at one side, and tied in a bow. It’s mainly hidden by a long deep khaki green winter coat, worn fastened, which ends just above a pair of white pixie boots. The white is picked up in the beret the blonde haired model wears.

This model’s more athletic physic is contrasted with a softly draped ankle-length dress of teal green sheer fabric. The model wears large briefs beneath and a narrow black belt, into which is tucked that white square of embroidered fabric. The fabric is adorned with embroidered sprays of tiny black flowers.

The model’s olive skin blends with the layers of brown in this outfit: a black skivvy is worn under a cami top of metallic bronze knit. The skirt is high-waisted and of chocolate brown leather – contrasted with a slim black belt and pouch and the white handkerchief. The long jacket falls level with the below-the knee skirt and is single breasted with lapel and 4 buttons.

A simple long dress in fine layers of bubblegum pink draped fabric. A seam at the waistline but no belt. The round neckline is simply gathered.

A long black bandeau dress – gathered around the bust and falling Grecian-style to the ground. The one detail is a subtle stitched in deep hem. The model’s shoulders are bare but the look’s finished with ankle boots, rather than the sandals once might have expected.

A more tapered version of the grey check trousers, here stopping mid-calf to graze the tops of cream shiny boots with black toes. The tailored matching jacket is worn open over a blouse of the same abstract pink and black design slippy fabric.

A return of the sprays of embroidered flowers – here slightly larger and stitched onto a sheer black overdress. The model wears this layered over a black skivvy but no underskirt – meaning the model’s briefs and legs are visible beneath the overdress. Again, a beret – here black – and the square of embroidered fabric, here tucked into one sleeve.

A real burst of colours – with a dusky pink rollneck peeking out from under a vibrant lilac single breasted coat, cinched in with a belt of matching fabric. Underneath, olive green wide-legged trousers and a pop of citrus in the primrose yellow shoes cut to hug the foot.

The next model’s dark brown skin contrasts strikingly against a Plain primrose yellow satin dress and white beret. Wide short sleeves and a high round neck, with an arced waistline. The skirt hangs on the bias to the mid-calf.

A long black peasant-style skirt, simple gathered at the waist. A white bralette is worn under a sleeveless white lace high necked top. The white handkerchief is again worn at the waist.

Bringing back shades of terracotta brown – here in tapered peg-leg trousers, ribbed knit round necked jumper and a boxy coat with elbow-length sleeves. The coat has three large fabric covered buttons running down the top and a simple shirt-style collar.

A wedding-dress feel to this long white slip dress worn beneath a long-sleeved white lace overdress with a square boatneck. The long sleeves graze the model’s knuckles and there’s a subtle scalloping to the hem. The skirt’s straightness is emphasized by the shorter step the model is forced to take.

# Designer 8

Our final designer is Alice McCall and there’s lots of themes you’ll recognise from the trends of this evening’s catwalk with Broderie anglais, chiffon, lace and ruffles mix with romantic patterns and shades of indigo and pastels.. The first model has close cropped hair, which suits the boyish sailor leg high-waisted jeans. She wears this with a cream blouse with really voluminous sleeves, which has two small buttons at the throat and a simple broderie-anglais patterning of simple flowers.

The next model’s also wearing trousers – with voluminous legs that look almost dress like when the model’s still. Again, high waist, ruffled up ‘paper bag’ style. It’s of a cream pin-stripe fabric – as is the crop-top wide-strapped bustier it’s matched with.

A shirt white button-down mini dress, made of broderie anglais that hugs the model’s slight body as she sails down the runway. The bustier-style top with frilled sweetheart neckline presents the model’s pale flesh, but a cape – of the same fabric – creates coverage with elbow-length puffed sleeves. The cape is worn tied at the neck. It’s matched with simple tan slip on mules with gold buckle details.

Here the cutaway effect of broderie anglais is really highlighted with white embroidery picking out the cutaways in denim blue fabric. The cropped shirt top flares out into elbow-length bell sleeves and the matching skirt buttons up off-centre with a swirl of the embroidery creating a wave effect around the upper thigh. Black wedge shoes finish the look.

A zip-up jumpsuit next in black with white floral embroidery – fitted close on the model’s body to emphasize her straight and slender physique. The cuffs and collar are plain black and two more closely embroidered bands draw the eye on the legs. The jumpsuit ends mid-calf and is paired with black toe-strapped sandals.

A more petite, curvy model wears a slouchy mini dress of white broderie-anglais over a white slip. The sleeves hang longer than the model’s arms and the cut is loose. A school-girl-style collar adds some structure and contrasts with the overall flow of fabric as the model moves walks.

A bridal-style plain white satin bustier and white slip is worn beneath sheer white polka dotted dress. A plain black band circles the model’s waist and the dress is layered at the bottom to add some depth to the otherwise effervescent

Strategic block satin panelling makes the next black sheer lace dress wearable – teardrop shaped panels cover the breasts and a V-shaped panel falls from the waist to the top of the model’s thighs. The lace is sparsely patterned, showing much of the model’s olive skin beneath elbow-length sleeves and the flowing ankle-length of the dress.

Another dress that mixes sheer and block colour: with an indigo minidress under a longer indigo-chiffon dress that falls to the ground and features layers (which break up the silhouette) as well as ruffles over the straps. The simple gold embroidery which speckles the dress gives an almost celestial feel to the look.

A mini dress in peach chiffon worn over a peach slip dress which compliments this model’s pale skin. The chiffon forms elbow-length puff sleeves and is gathered at the neck with a thin red ribbon. The fabric is patterned with gold and red embroidery and is stitched into block layers on the skirt. The waist is shirred, clasping the model’s waist and the layers of fabric in the skirt mean it swings out as the model walks.

A really refreshing sherberty colour pallete on this A-line mini dress: pale primrose yellow forms the background for large printed pastel-coloured bouquets. The dress has a simple round neck, triangular cutaways at the waist showing the flesh, and a flirty flippy skirt.

A vision of peach in this long lacey one-shouldered dress worn over a slip of the same colour. Layers of lace create shaping to the body and a sash at the shoulder. It’s trimmed with peach satin ribbons which flow out as the model turns and runs down to the floor in delicate ruffles.

The final outfit brings back that refreshing pallete of primrose and pastel bouquets – here in an ankle length dress with ruffled straps. The pattern is clashed against itself in cascading layers which reveal themselves as the model moves beneath them and it’s worn with delicate blue strappy sandals.

The runway empties as the final model exits the wings ready for the Finale.

# Finale

And here is the grand finale - Models stride out in pairs and threes – a short interval between each group. Groups are alternated to walk up the very left or the very right of the runway. As they reach the pinnacle of the catwalk they turn and walk single file down the centre of the runway and off through the wings on your right. The models in their groups range in height – really emphasizing the spectrum of height showcased here. All are reprising one of the mainly white outfits shown during the runway – dresses, coats and pants – to give a beautiful unified effect that contrasts against the black painted floor of the runway.

The runway now empty, those 4 screens suspended on the walls behind the audience show the names of the clothes, accessories and shoe designers, as well as crediting those involved in the production and sponsorship of the show. It ends with the logos of Virgin Australia, Elle Magazine, Priceline Pharmacy and the Melbourne Fashion Festival.

And that’s the end of the show! Vision Australia looks forward to welcoming you – in person next time – at the Melbourne Fashion Festival 2021!

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