



Andrew Lang (1844-1912)  
The Milk-White Doe

It was a mother and a maid  
That walked the woods among; And still the  
maid went slow and sad; And still the mother  
sung.

What ails you, daughter Margaret?  
Why go you pale and wan?  
Is it for a cast of bitter love, Or for a false  
feman?

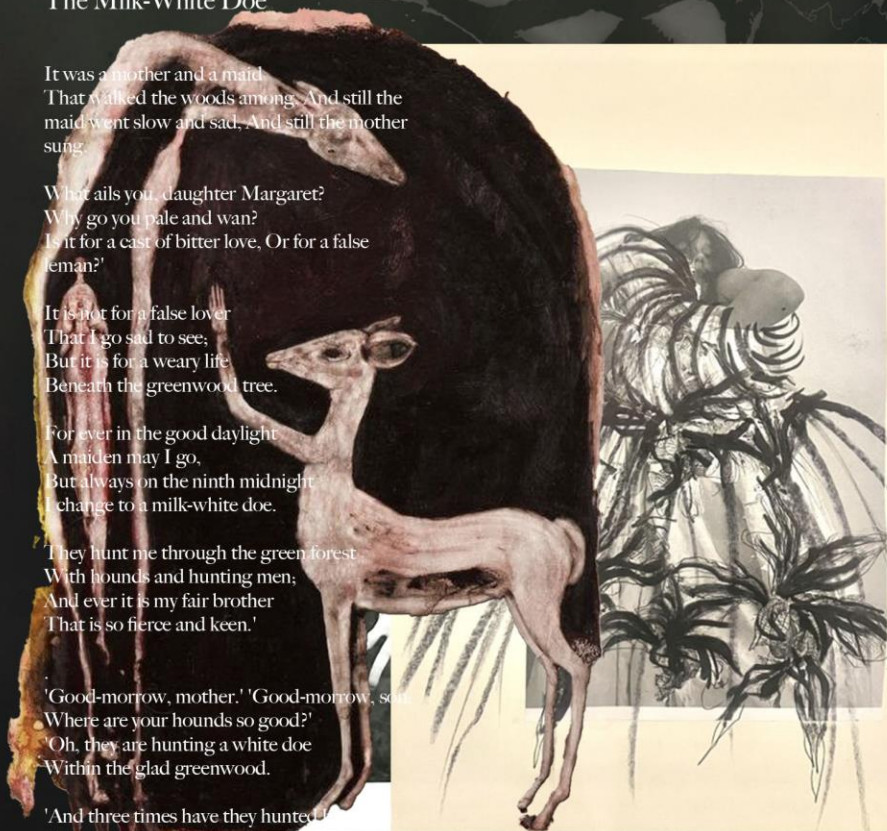
It is not for a false lover  
That I go sad to see;  
But it is for a weary life  
Beneath the greenwood tree.

For ever in the good daylight  
A maiden may I go,  
But always on the ninth midnight  
I change to a milk-white doe.

'They hunt me through the green forest  
With hounds and hunting men;  
And ever it is my fair brother  
That is so fierce and keen.'

'Good-morrow, mother.' 'Good-morrow, son;  
Where are your hounds so good?'  
'Oh, they are hunting a white doe  
Within the glad greenwood.'

'And three times have they hunted;  
thrice she's won away;  
The fourth time that they follow her  
That white doe they shall slay.'



BY ME:

BASED ON THE ORIGINAL POEM (LEFT)

AT MIDNIGHT FROM HER BROKEN SLEEP  
THE STARTLED MAIDEN FLIES  
SHE CLUTCHES BEDCLOTH TO HER BREAST  
AND FILLS THE WOOD WITH CRIES

SHE RUNS AS THOUGH THE HOUNDS GAVE CHASE  
SHE HEARS THE HUNTER'S BREATH  
THOUGH NONE ARE THERE TO STRIKE DOWN  
SHE FLEES AS THOUGH FROM DEATH

BUT WHEN THE MORNING LIGHT RETURNS  
SHE LIES IN BED INSTEAD,  
WITH BRACKISH EARTH UPON HER SHEET  
AND BLOSSOM ROUND HER HEAD

SHE NEVER KEEPS THE MEMORY  
OF WHERE HER FOOTSTEPS GO,  
SHE DEEMS NO HOUNDS HAVE TURN THE NIGHT  
NOR SHE BECOME A DOE.

## No.2-STITCHED SATIN

- NEARLY STITCHING SEAMS OF SATIN MIMICKING TO CREATE AN UNUSUAL TEXTURE  
MATERIAL: SATIN, Tulle



## No.3-'BRICOLAGE'

- STITCHING/EMBROIDERY WITH A MIX OF RIBBONS OF VARIOUS WIDTHS AND COLORS  
MATERIAL: Tulle, Satin, Ribbon, Silk, Cotton, Wool



## No.4- TEA SILK

- CREATING SILK WITH A MIX OF SATIN AND TULLA WITH STITCHING AND FIBER TENSION  
MATERIAL: SATIN, Tulle



## No.5- ENGRAVED LEATHER

- CREATING LEATHER, PRINTED AND ENGRAVED WITH AN EMBROIDERED DESIGN  
MATERIAL: LEATHER, Silk









This design makes use of silk remnants, short lengths taken from the end of rolls that are too small to sell and would otherwise be discarded. By appliquéing these frayed strips together, I can create larger, more workable panels without disrupting the natural texture or visual language of the fabric.

I coloured the silk using green tea and olive oil. Unlike most natural dyeing methods, this process does not require a mordant, resulting in a gentler and lower-impact approach to colouration.

To further reduce waste, I carried out most of my experimental draping digitally using Clo3D. This allowed me to refine silhouettes and constructions virtually before cutting any fabric, significantly reducing the amount of calico, pattern paper, etc needed for sampling.

No part of the material is wasted, with even the loose frayed strands reworked into a trim along the hem to complete the cycle of reuse within the piece.

