



THE CYGNUS

THE COLLECTION BOOK
MARCH 2026

A swan-inspired tribute to Princess Diana's
1986 chiffon evening gown,
first worn at the London Festival Ballet.

Open for private reservation until 31 March 2026.

Her Quiet Devotion

*There are women who chase.
And there are women who choose.*

The Cygnus belongs to the latter.

*This chapter arrives quietly –
as a certainty you did not need to question.*

*The swan does not hurry the water.
She alters it. She glides.
She reflects – without losing herself.*

I have always searched for swans during my walks.

*They move with calm strength.
With effortless elegance.
They choose one partner. They stay.*

This design was drawn in that essence.

*Inspired by Princess Diana's composed elegance,
and by the swan's lifelong devotion.*

*It is shaped in the kind of love
that remains when the world is loud.*

Before you turn the page, pause.

*Consider what you have chosen.
Consider what has chosen you.
Consider what mirrors you.*

*You are not stepping into ornament.
You are stepping into devotion.*

Welcome to The Cygnus.

With quiet strength,

Masie-Eleanore



THE CYGNUS DRESS



There is a version of you
who chose once — and meant it.
Who does not drift with seasons,
but stands steady in what she has decided.

This creation is not about becoming.
It is about remaining.

A soft white composition.

An off-shoulder lace bodice,
shaped with quiet structure —
its curve echoing the line of a swan's neck.
Short sleeves resting gently at the arm.
A neckline curved with intention —
never slipping, never unsure.

It frames the shoulders the way Princess Diana once did —
not to reveal, but to define.

At the waist, a wide cummerbund.
Clean. Defined. Composed.
Holding the silhouette in place
as the draped overlay falls in fluid precision.

The skirt does not cling. It glides.

A soft matte chiffon drapes over lace —
light enough to move, structured enough to hold its shape.

Beneath the overlay,
the lace reveals itself gently through the fabric —
not hidden, but softened.

Anchored with care,
moving only as you move —
like a swan shifting water without effort.

It follows you. It reflects you.

At the back — a line of soft white covered buttons.
Dense. Deliberate.
Ending exactly at the waist.

Beneath them, a hidden closure.
Invisible. Seamless.
As if the dress were formed around you —
not fastened onto you.

This is not bridal nostalgia.
It is royal composure.

The Cygnus does not ask to be seen.
It is seen.

And like the swan —
it stays.



STYLING: JANE BROWN
A ROYAL GALA CONCERT
in aid of the Prince's Trust
HRH The Princess of Wales
The Princess of Wales

THE ORIGIN

An evening in London at the Coliseum, 1986.
The London Festival Ballet.
“Onegin.”

She arrived in soft white —
luminous.

A diaphanous silk chiffon dress by Zandra Rhodes —
midi-length, floating, light as breath.
The bodice draped gently across her frame.
The skirt shimmered at the edge —
catching theatre light as she walked.

She wore it again.

For Birthright, 1987.
For Australia, 1988.

And each time, it said the same thing:
Softness is not weakness.
White is not innocence.
Elegance is decision.

This is where The Cygnus began.

We preserved the length.
The grace of a midi that moves —
never hurried, never shortened for trend.

We kept the fluidity.
We honoured the drape.
We deepened the structure.

The chiffon remains — matte, weightless.
Lace lives beneath it.
A quiet shimmer rests under the surface —
like sunlight catching water beneath a swan in motion.

The waist no longer tied,
but held.

This time, defined by a higher cummerbund —
to draw the eye to the narrowest point,
to command the silhouette.

Secured in buttons.
Clean along the back.

And for late summer evenings,
the neckline opens off the shoulder —
its curve echoing the line of a swan’s neck —
while the lace sleeves fall with composed ease.

Still soft white.
Still composed.
Still unforgettable.

Always in honour of her.



THE CYGNUS

THE SCENT & THE CEREMONY

This is not just packaging.
It is atmosphere.

Before you even touch the silk,
there is a note in the air.

Bluebell by Penhaligon's —
a fragrance Princess Diana loved.

Fresh citrus at first.
Then hyacinth. Lily of the valley. Rose.
A quiet English garden in bloom.

It settles softly —
a trace of warmth beneath the florals.
Not sweet. Not loud.

Refined.

The box remains cream. Composed.
Everything inside arranged with care.
Fabric resting against fabric.
No excess. No interruption.

Your dress lies at the centre.

Soft white lace beneath matte chiffon.
Buttons aligned.
Structure held.
Shimmer hidden under the surface —
like sunlight caught on water.

The scent lingers in the folds,
woven into the fibres
as though it has always belonged there.

Bluebell will fade.

But the moment —
the air, the stillness, the certainty —

the royalty —

will not.



BLUEBELL
EAU DE TOILETTE
Exclusive to
Penhaligon's
Perfumers
Established 1870
41 BELL LANE, LONDON, W.C.2, ENGLAND



THE CYGNUS

THE PALETTE

The Cygnus is styled in a palette of soft white and quiet radiance. Freshwater pearls — a nod to the necklace Princess Diana wore to the ballet — return here not as ornament, but as memory. Rounded. Luminous. Certain.

Drop pearl earrings, shaped like falling water, honour both her and the swan — grace suspended in motion.

Jimmy Choo pumps, carrying the same restrained shimmer that rests beneath the chiffon, seen only when the light decides. A white suede clutch completes the composition. Clean. Uncomplicated. Its softness mirrors the matte drape of the dress — nothing added that does not belong. Nothing here competes. Everything reflects. As it should.

**Each item above is clickable – gently tap to shop.*



THE CYGNUS

THE COUTURE BOUTIQUE

This is not just an evening dress in soft white. It is a swan in form – inspired by Princess Diana.

A creation not of becoming, but of remaining. It follows you. It reflects you.

The Cygnus is open for reservation until 31 March 2026 – for evenings that deserve to be remembered.

After that, she will close – remaining only in memory.

RESERVE YOUR PIECE

