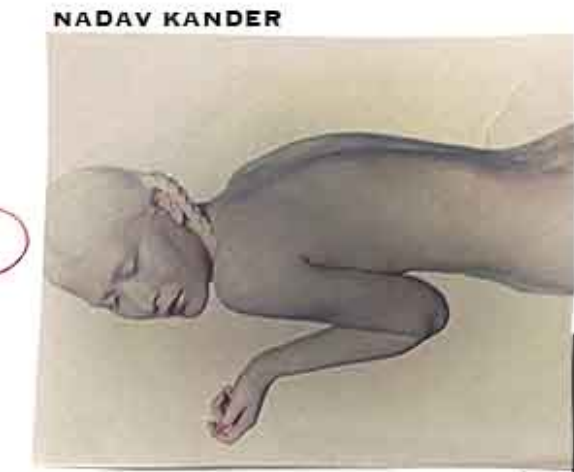
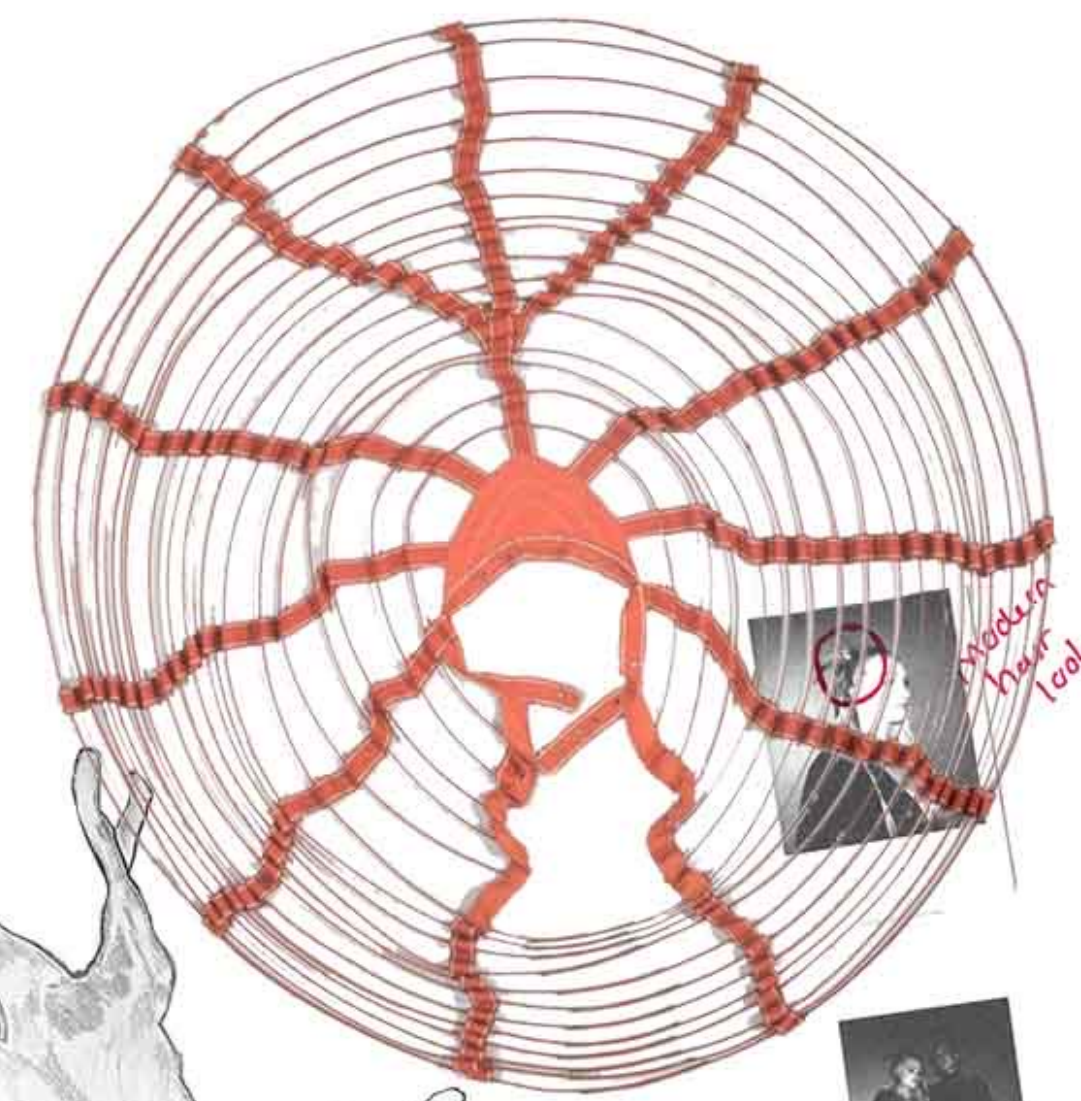
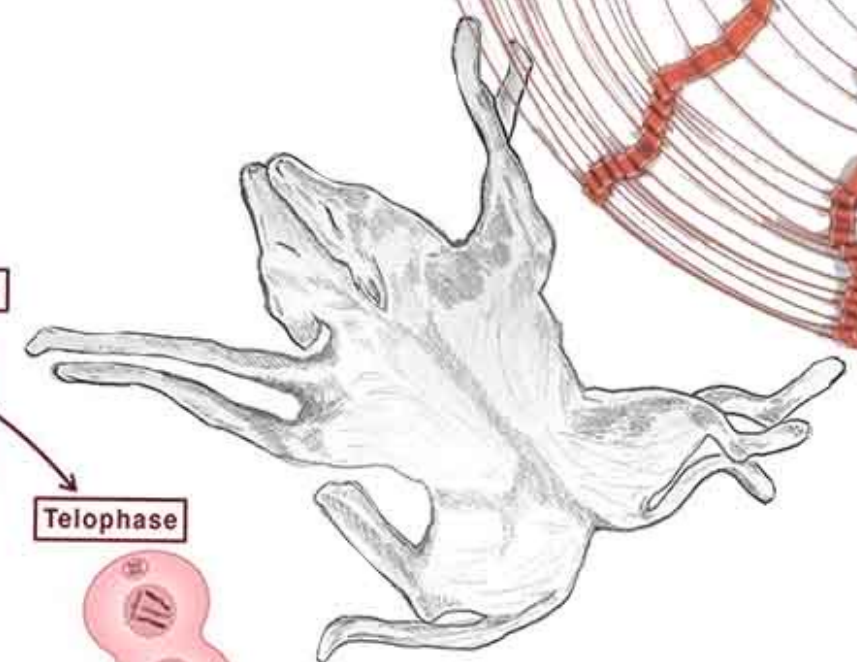
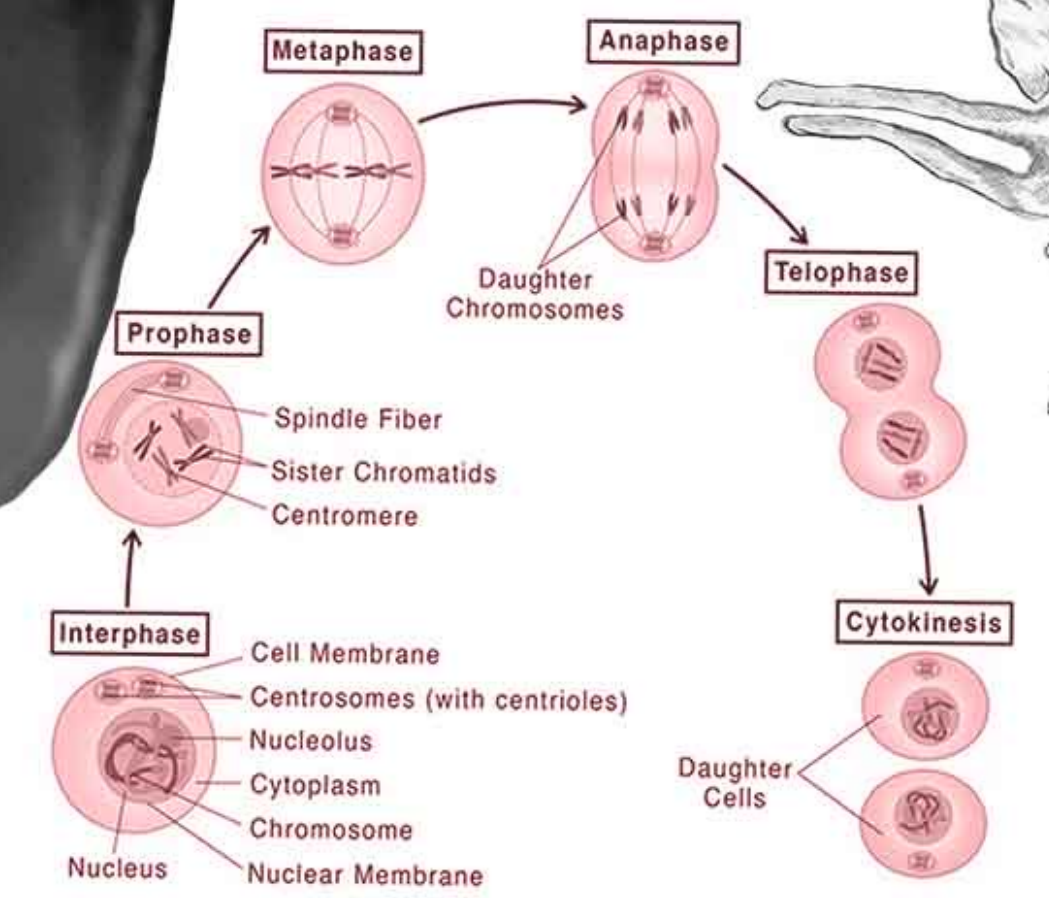


IN EVERLASTING MEMORY

MY CONCEPT COVERS PRIMARILY ; LOVE, LOSS & GRIEF, AND THE HEIGHTENED IMPORTANCE OF PERSONAL CONNECTIONS, ENDEAVOURING TO CONVEY THE EPHEMERAL NATURE OF EMOTIONS AND CONVERT THEM INTO PHYSICAL GARMENTS. 'IN EVERLASTING MEMORY' IS AN ODE TO MY LATE GRANDFATHER WHO PASSED DUE TO COVID-19, THIS COLLECTION WILL PROVIDE SOMETHING FOR ME AND MY FAMILY TO HOLD ON TO, TO COMMEMORATE HIM.



- Death Photography
- LOVE
 - LOSS
 - CONNECTION
 - SPLIT / DIVIDE
 - DUPLICATE
 - REMEMBRANCE
 - CELEBRATION OF LIFE
 - MOURNING
 - CARRYING THE DEAD WITH US



Modern hair looks?

PANTONE 188C, 7629C, 533C, 424C, 482C



- LEATHERETTE TRIMMING (NAVY)

- NAVY ORGANZA

- RED ORGANZA

- MIXED BEADING

- OLIVE LAMMA LINING

- DEEP OLIVE LEATHERETTE/LINIE PRESSED

- 99% NYLON TIGHTS (OLIVE)/EMBROIDERED

- 99% RED DYED NYLON TIGHTS/PRAINED

- CLEAR NETTING
- CRYSTAL BEADING (HEADLESS)

- BURGANDY LEATHERETTE

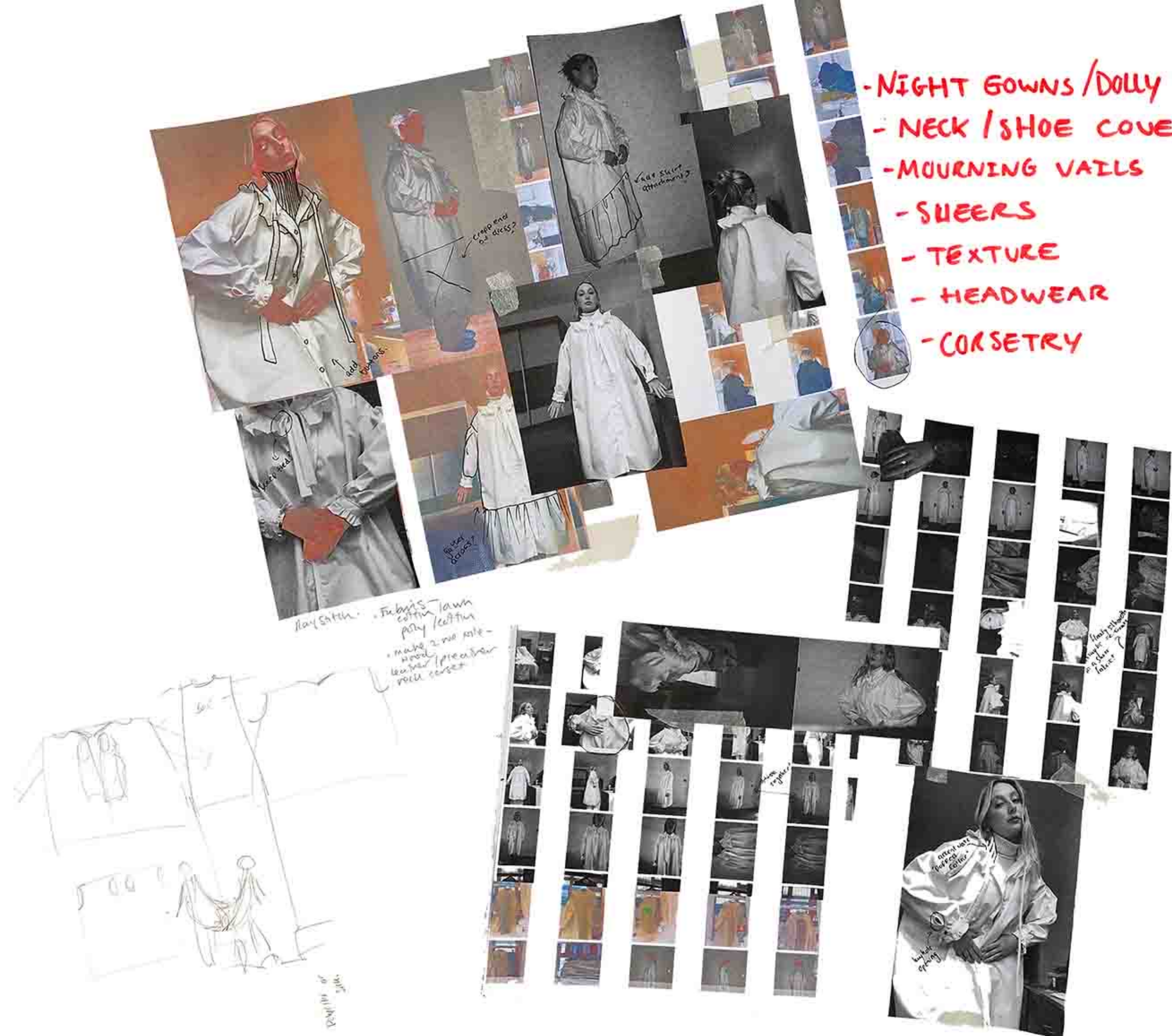
- SATEN LINING (DEEP RED)

- SMOOTH COTTON LAMM/INERLIT + BURGANDY

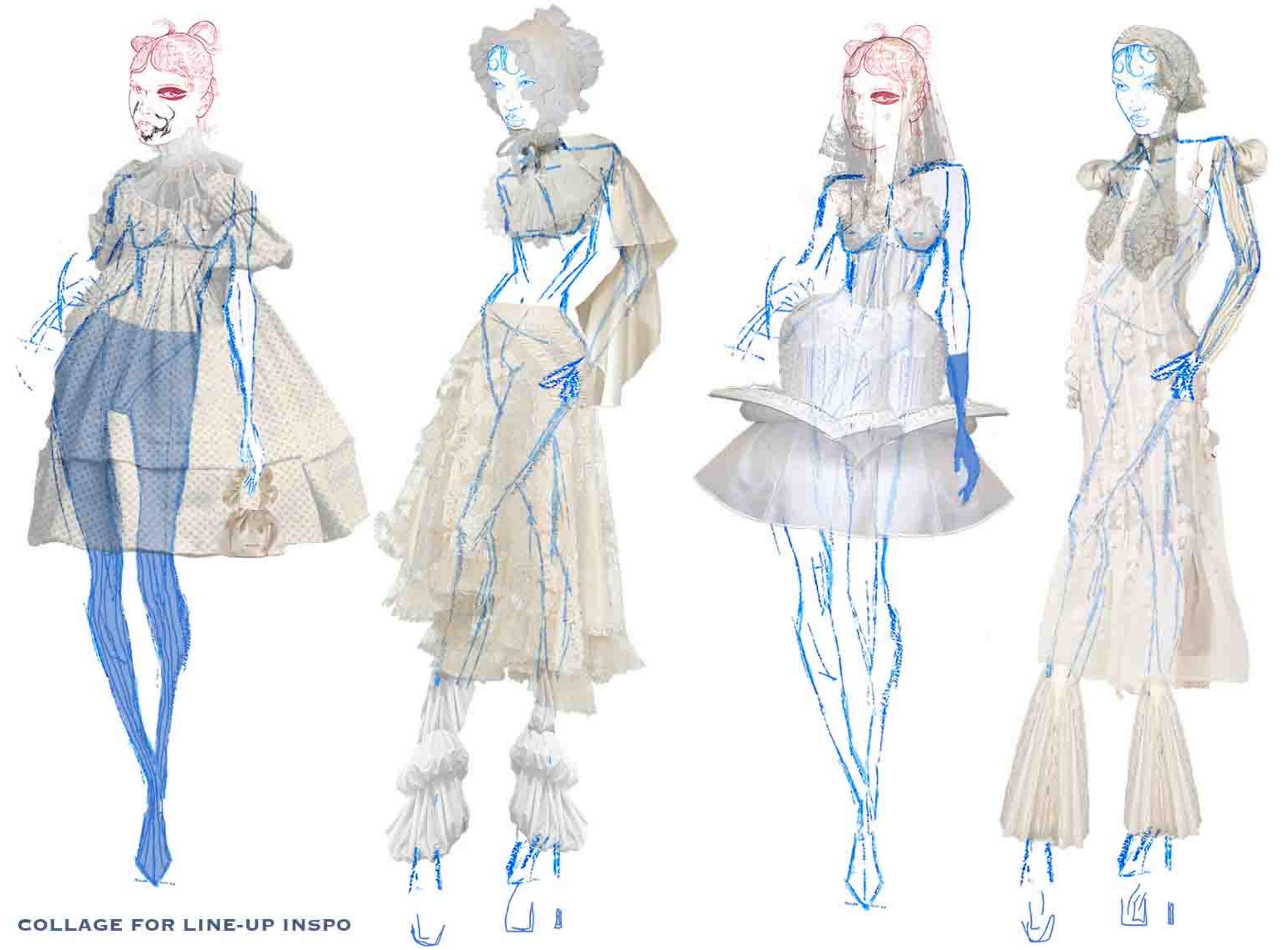
- RIBBONING TRIMMING (RED)



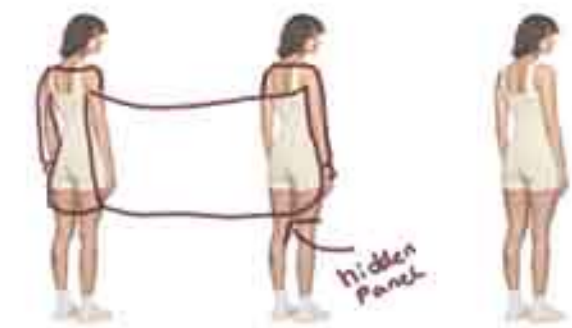
- CORSETRY
- EMBROIDERY
- MOULAGE DESIGN
- ALTERED FABRICS
- PATTERN/PRINT



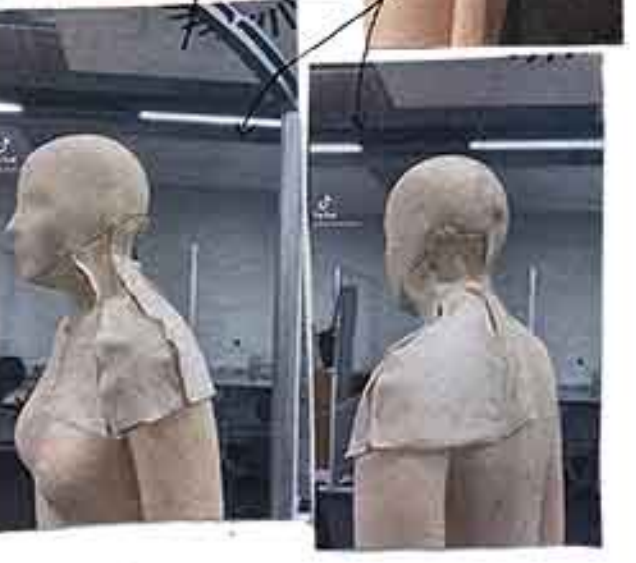
- NIGHT GOWNS / DOLLY DRESSES
- NECK / SHOE COVERS
- MOURNING VAILS
- SHEERS
- TEXTURE
- HEADWEAR
- CORSETRY



COLLAGE FOR LINE-UP INSPO

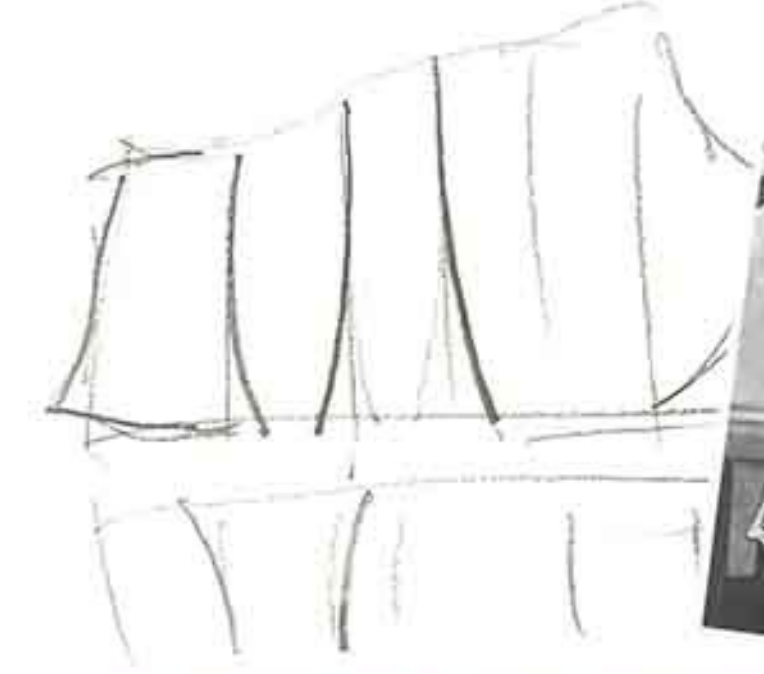
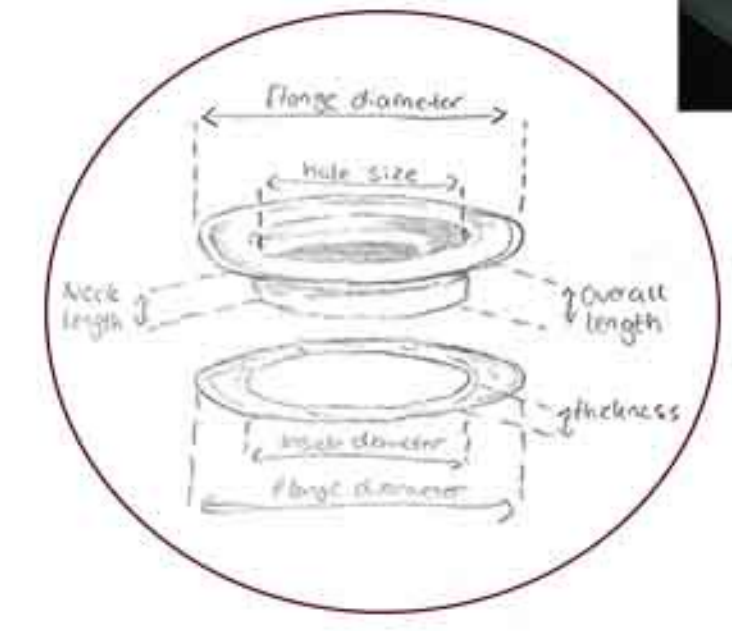
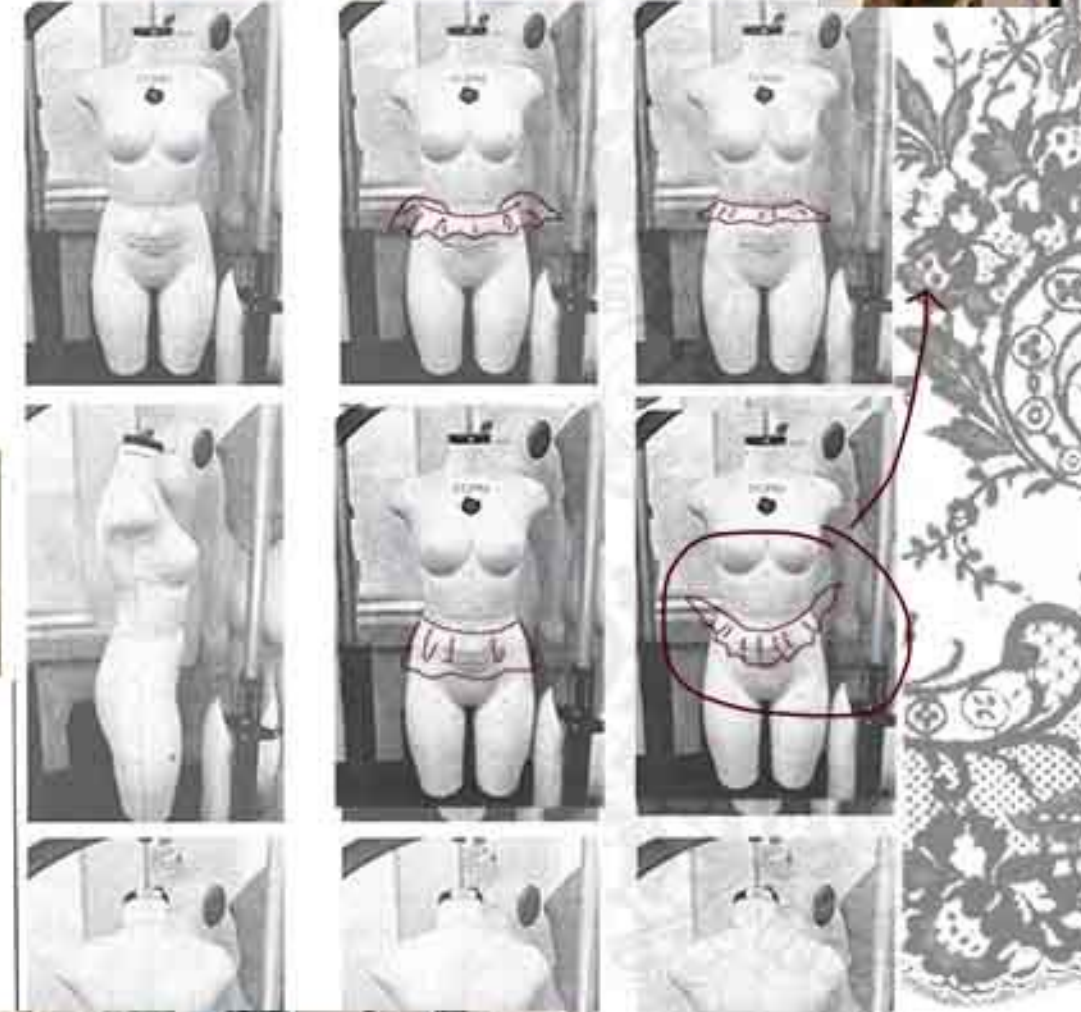


BASING MY DESIGN DEVELOPMENT OFF MY PREVIOUS NIGHTGOWN, I WANTED TO PRACTICE THE DIFFERENT METHODS OF CONNECTING THE TWO GARMENTS TOGETHER. I STARTED OFF WITH TOILE 1, SIMPLY CONNECTING THEM FROM THE BOTTOM I DID ENJOY THIS AND IT HAD THE POSSIBILITY OF TUCKING ONE DRESS INTO THE OTHER HOWEVER IT WASNT PARTICULARLY MY VISION. I MOVED ON TO TOILE 2 BY MOVING THE CONNECTION TO BEHIND THE ARMS IN A CRAFTED SEAMLINE. THIS WAS EFFECTIVE AND CLOSE TO WHAT I WANTED BUT I FELT IT LOOKED AWKWARD. TOILE 3 I CUT UP THE STRIGHT PANNEL INTO 3 TRIANGLE SHAPED SECTIONS FOR THE ABILITY TO 'SEPERATE' BOTH GARMENTS. THIS WAS PERFECT ALLOWED SPACE FOR MOBILITY AND I DECIDED THE SECTIONS PLACED IN THE SEAMLINE SHOULD BE RECTANGULAR WITH A POINT FOR BEST RESULTS WHEN TYING TOGETHER. THE HOOD WAS AN ENLARGED HOOD PATTERN THAT I GATHERED TOGETHER AT THE EDGES TO SHORTEN BUT STILL HAVE THE EFFECT OF A VERY LARGE HOOD WHICH I LATER PAIRED WITH PLEATING.



Possibility of a higher corset or sheer insert to emulate 'proactive wear'?

EMBOSSED LEATHERETTE USING CARVED LINO AND HEAT PRESS AT 180 DEGREES FOR 40 SECONDS



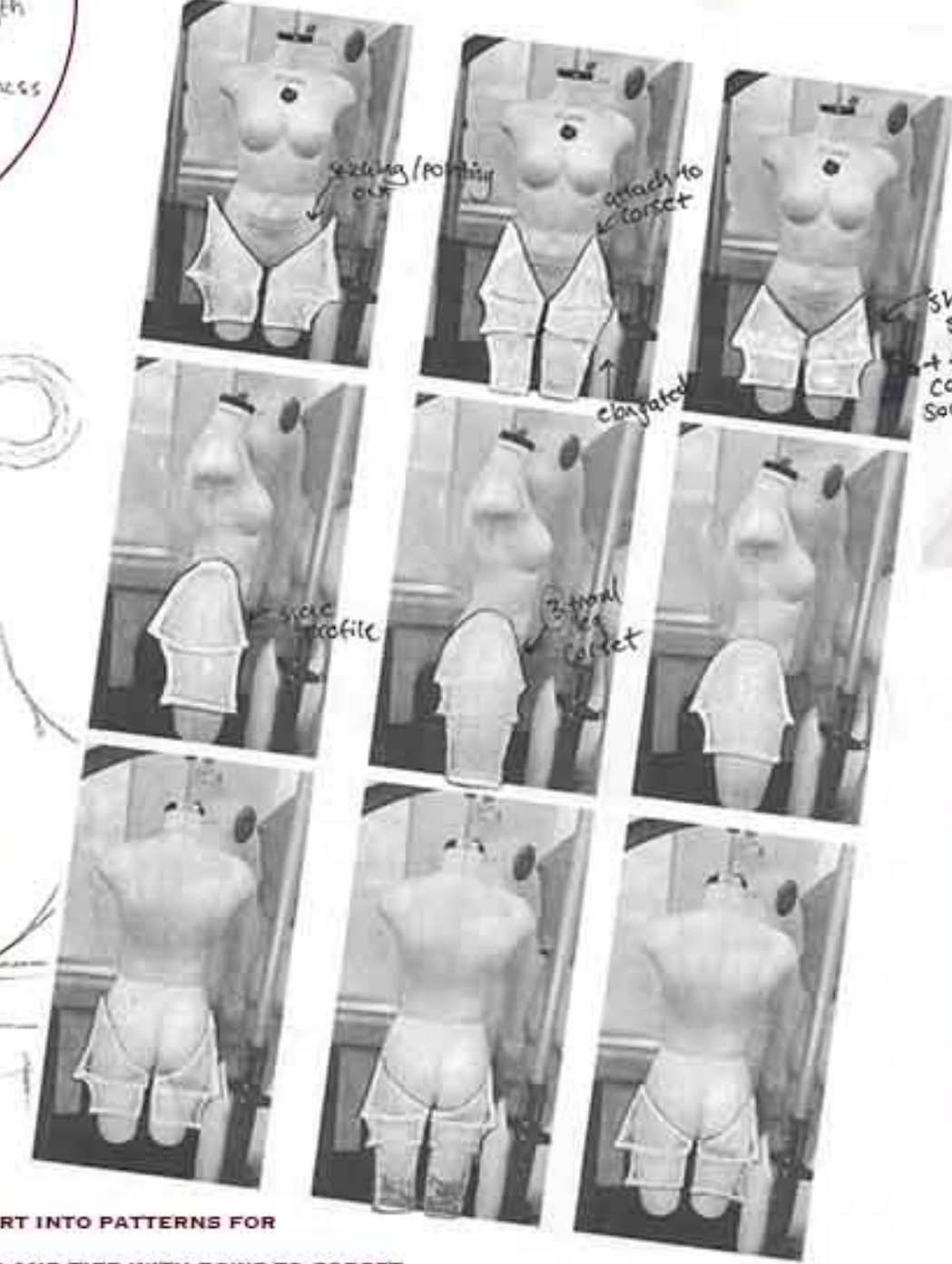
MOULAGED ON STAND LEG COVERS CONVERT INTO PATTERNS FOR A STRUCTURED LEG PIECE TO BE EYLETED AND TIED WITH BOWS TO CORSET PAIRED WITH EMBROIDERED TIGHTS AT THE KNEE



ORIGINAL TOILE FOR INSPO



MAPPED OUT AND PATTERN CUT ON MANNEQUIN

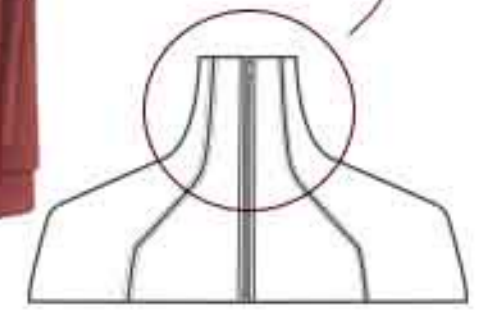
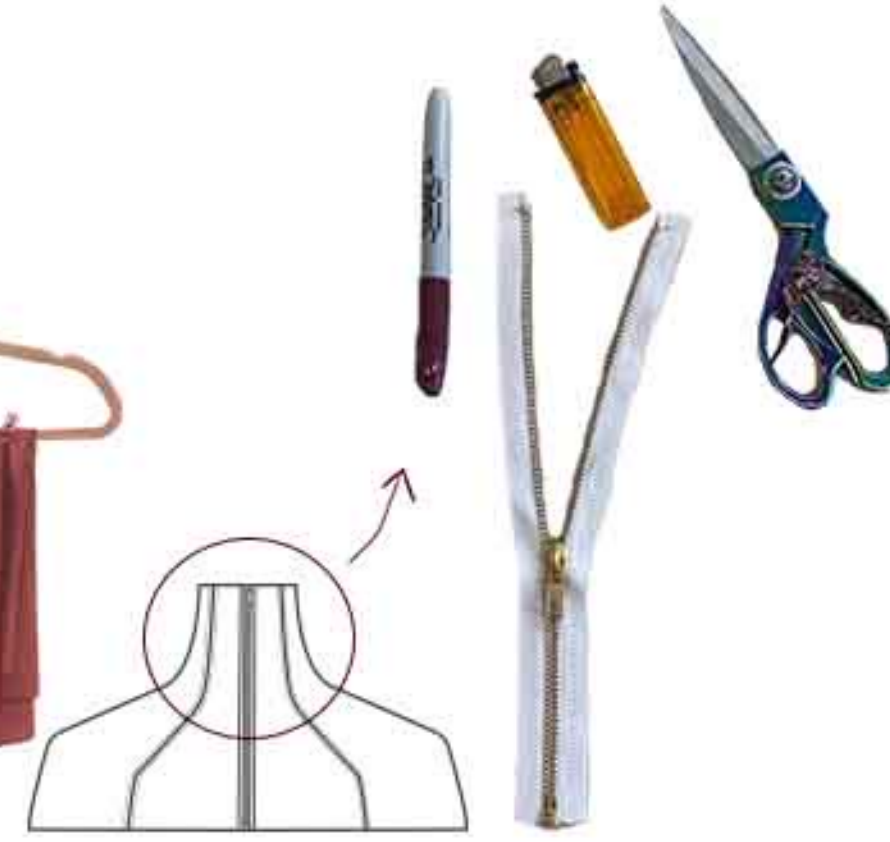
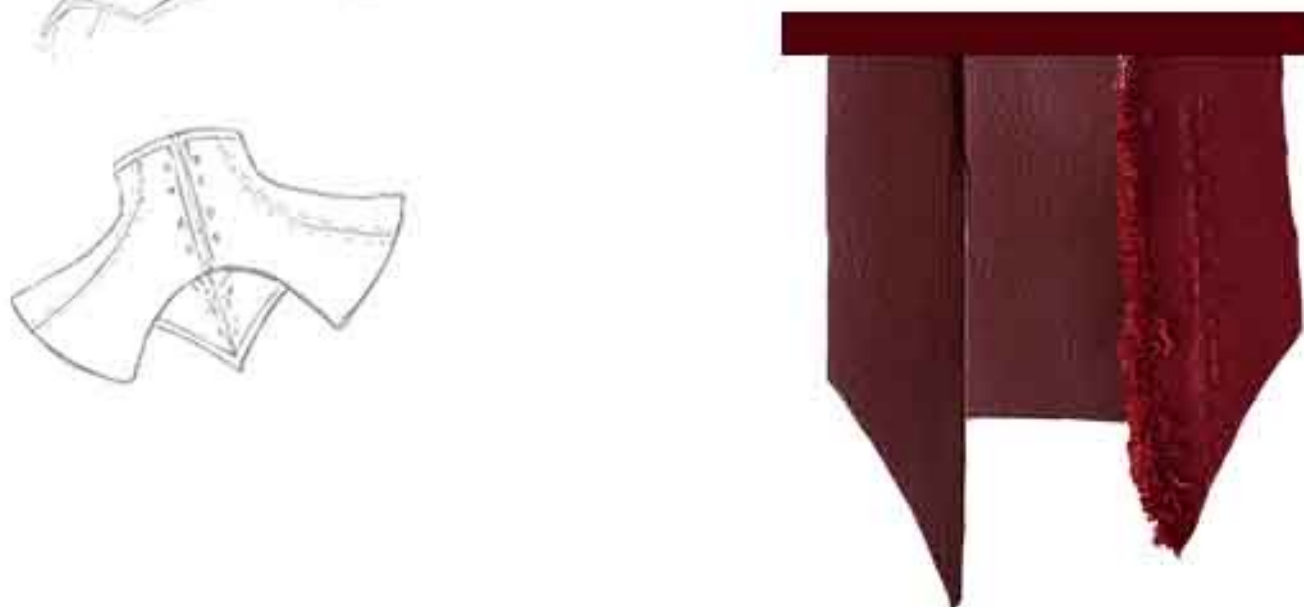


FINAL TOILE

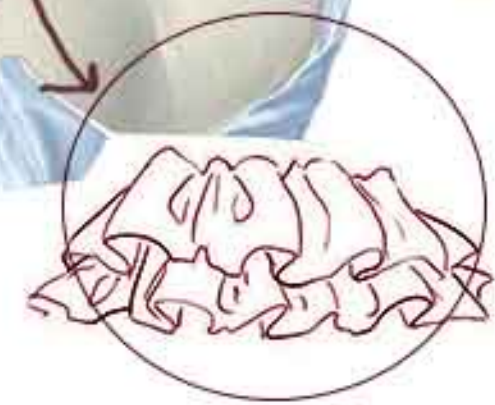




COMBINING A MIXTURE OF RUFFLES/GATHERS/PLEATING AROUND THE HOOD LINE AND GATHERED DOWN THE CENTRE BACK SEAM TO ACHIEVE AN ENLARGED HOOD. CONNECTED WITH 6 STRIPS HIDDEN BETWEEN A SEAM CREATIVELY PATTERN CUT BEHIND THE SLEEVES FOR MOBILITY AND THE ILLUSION OF A HIDDEN CONNECTION BETWEEN BOTH GARMENTS. THE DRESSES BOTH HAVE BOTTONS DOWN THE PLACKET AND A DROP DOWN SLEEVE, ENDING OFF THE SLEEVES WITH GATHERED CUFFS AND THE RIGHT HAND DOWN HAVING A BUILT IN RIBBON TO HOLD THE DRESS CLOSED.



- SMOOTH COTTON LAWN (MERLOT + BURGANDY)





HIDDEN BOWING TO STICK OUT
ENLARGED BEADING
ATTACHED TO BODYNET?
MIXED

DESIGNED ON STAND
+ TAKEN AS PATTERNS



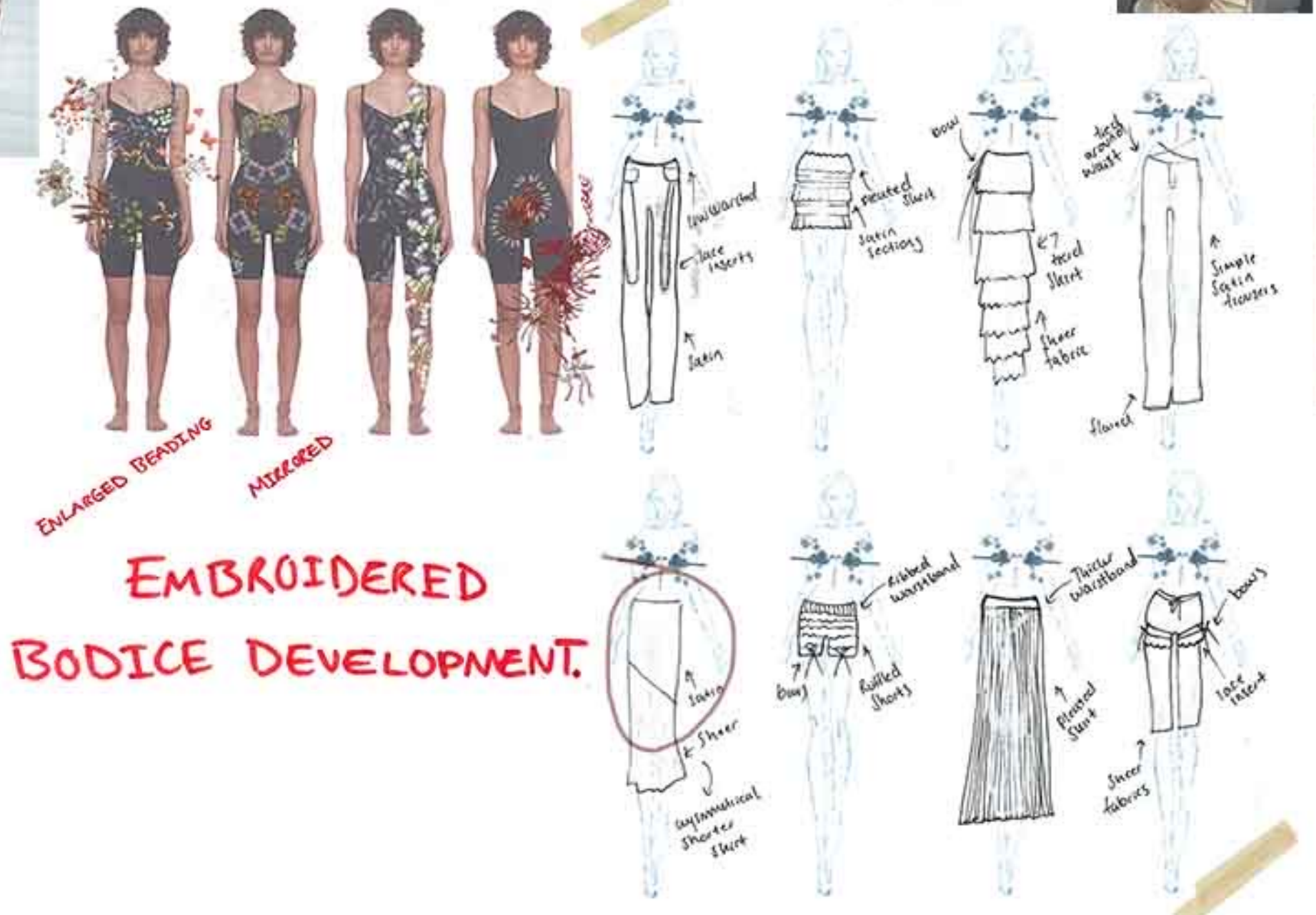
STRETCHED POWER MESH
START OF BEADING PROCESS.



SHOES -
HEADRESS/HEADWEAR -
NECKLACES/EARRINGS -



WORKING THE BEADING AROUND A HEAD, HAND TACK TOGETHER

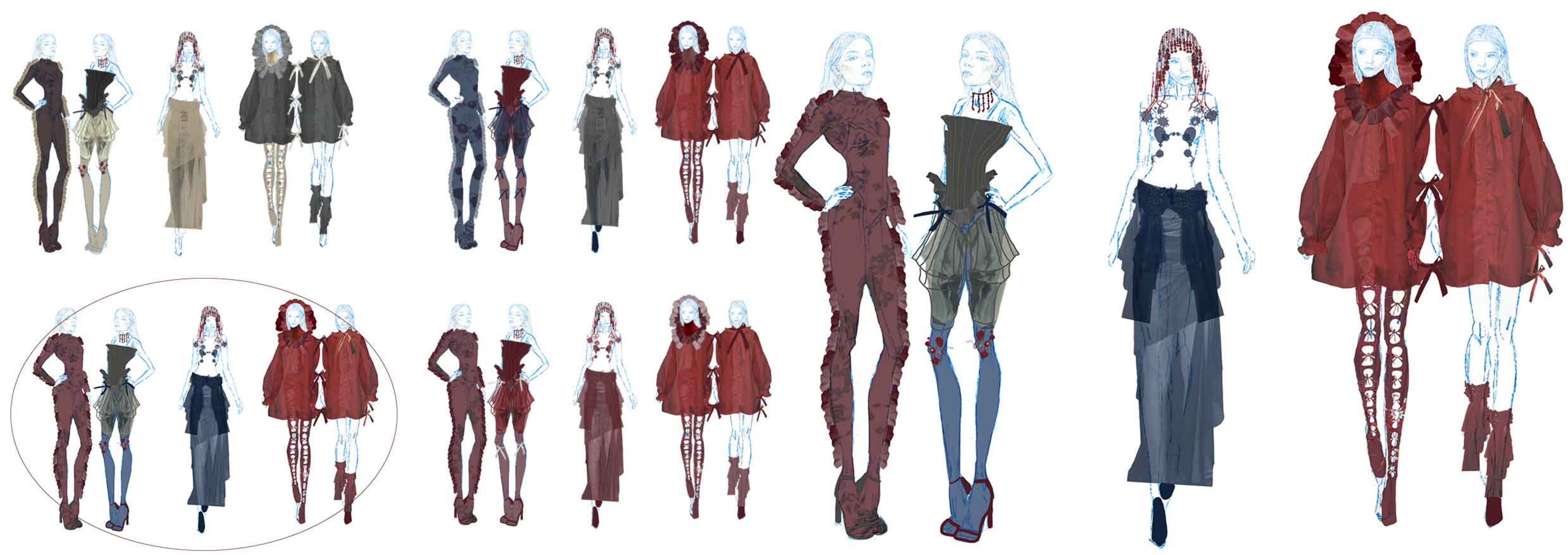


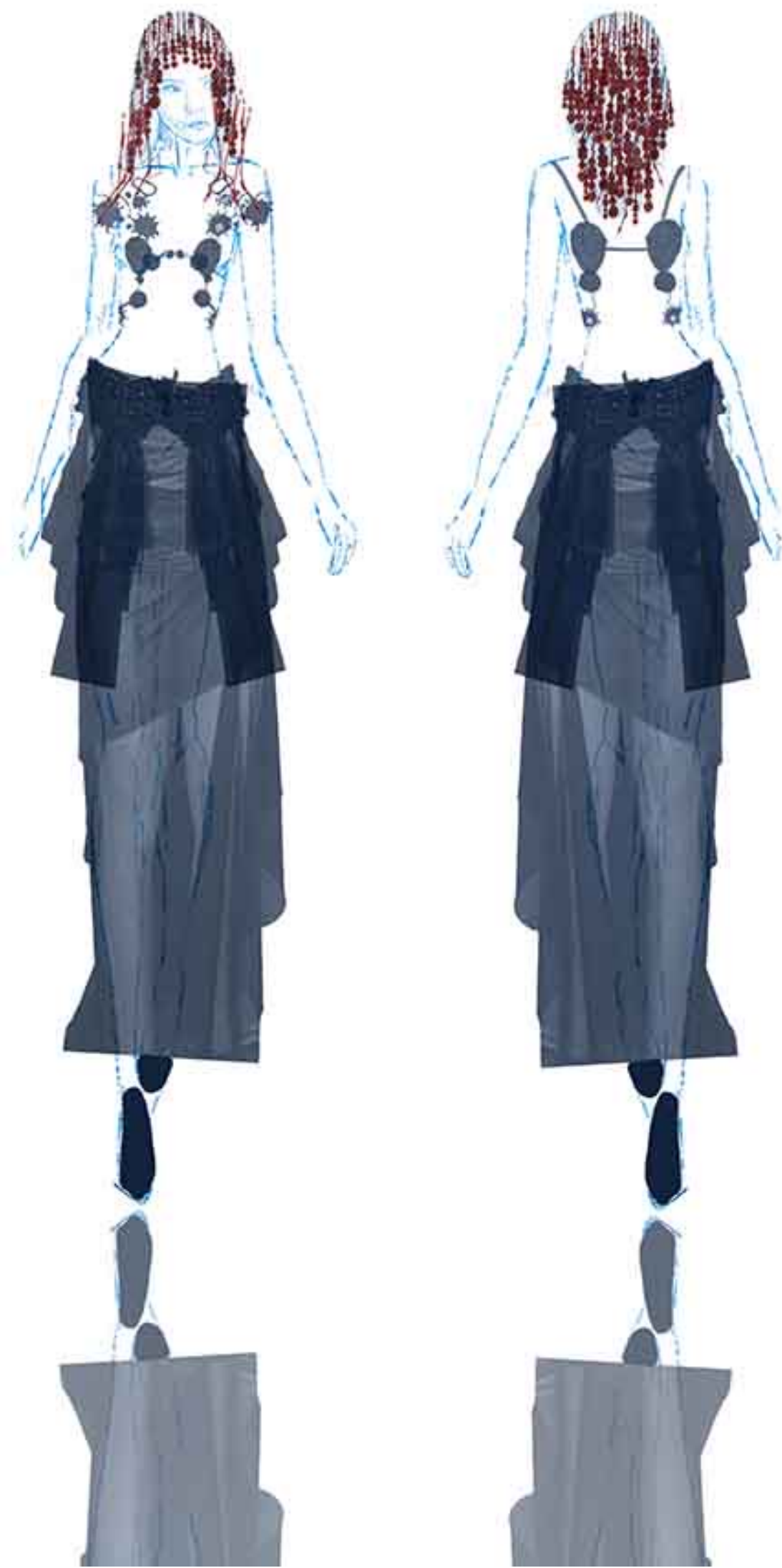
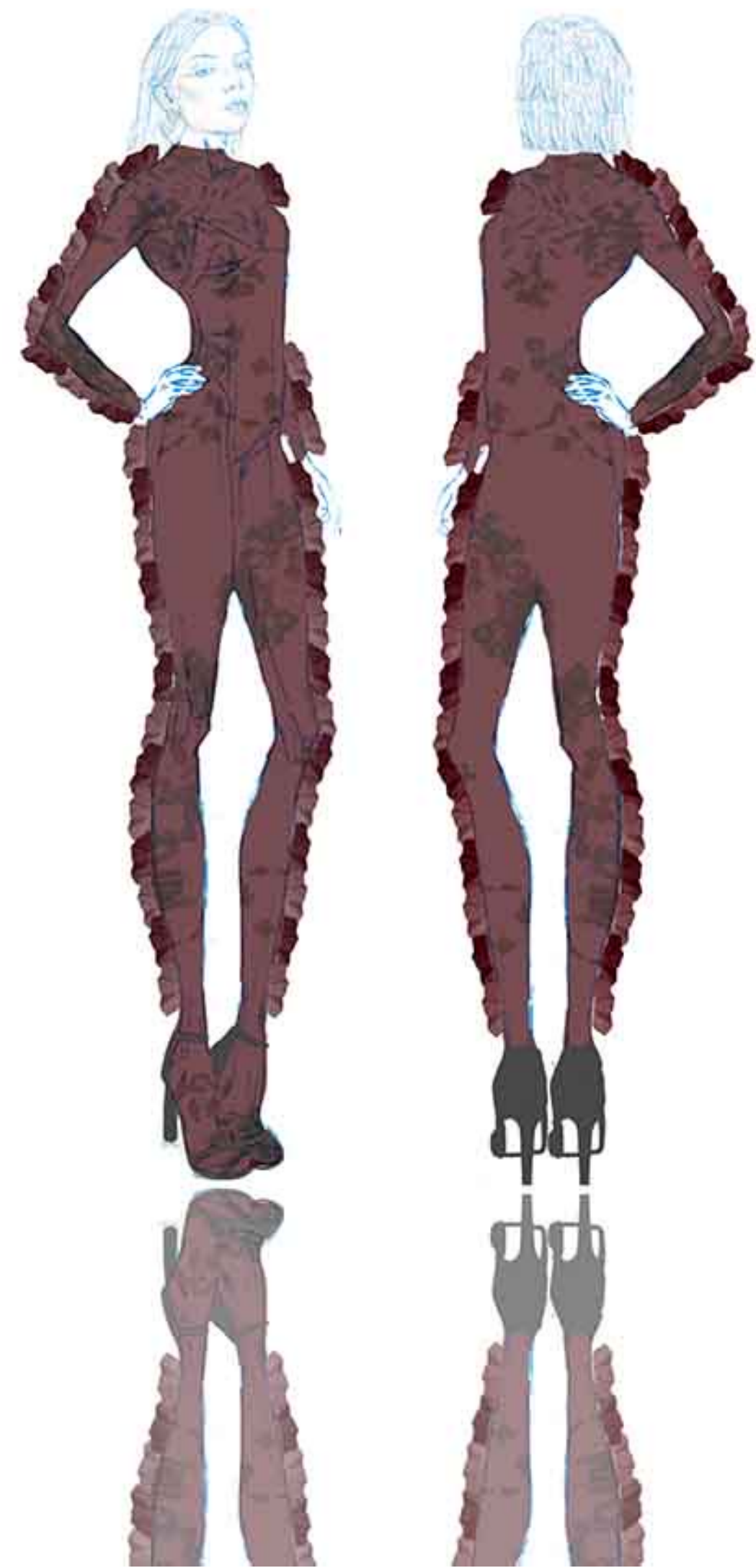
EMBROIDERED
BODICE DEVELOPMENT.

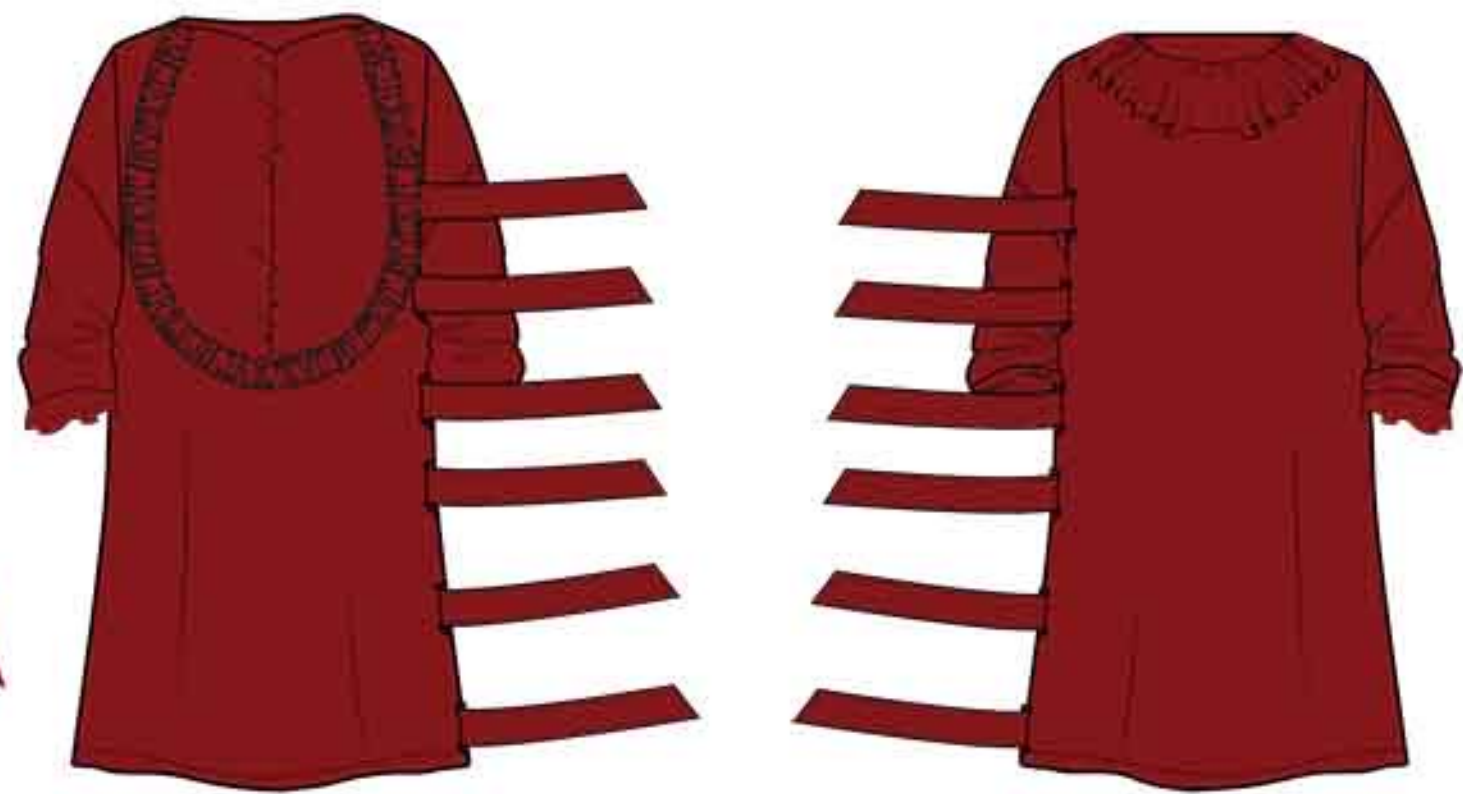
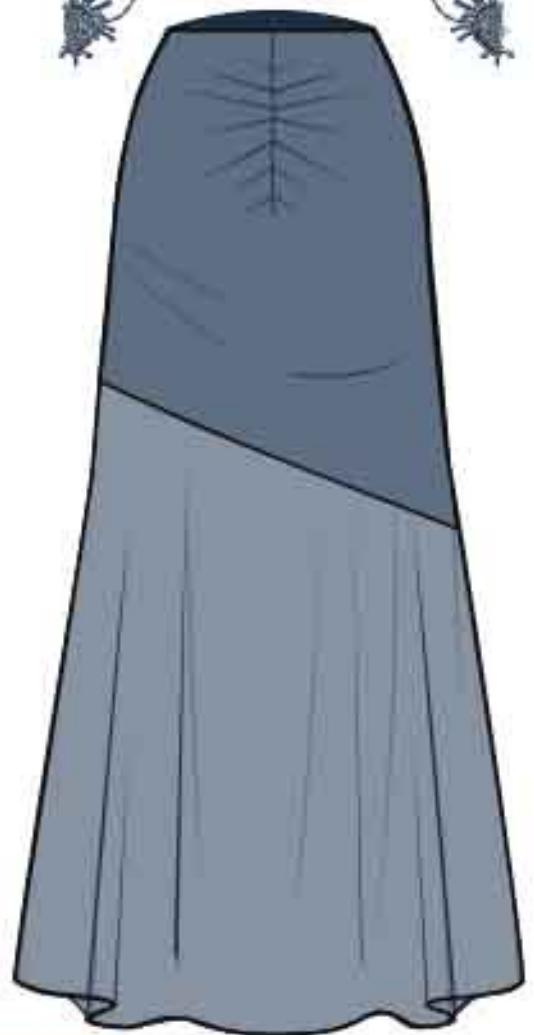
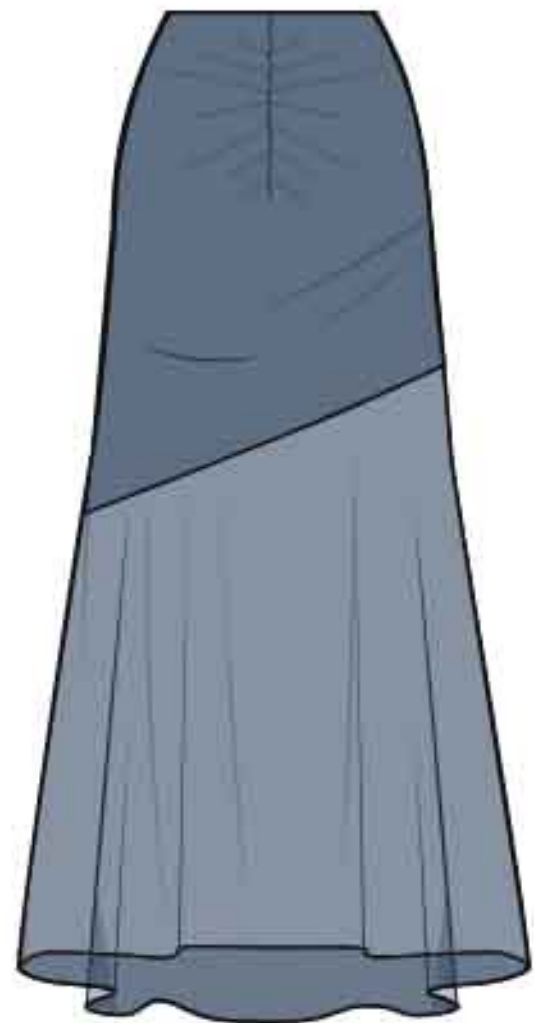
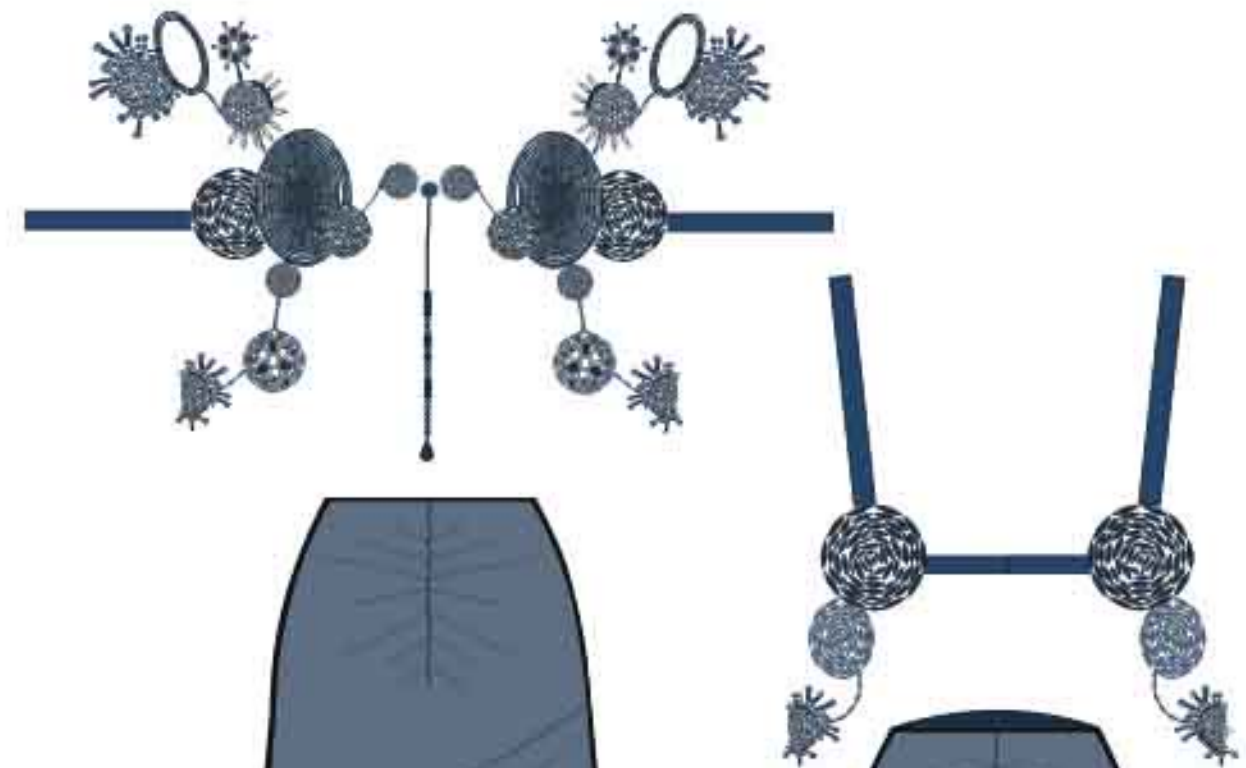
ENLARGED BEADING
MIXED

KADIAKU FW23

GRETE HENRIETTE









BOW TIES AND A PLAIN BLACK TUX

PEAKED LAPELS

FULL BOWMAN, CARY GRANT AND MARLON BRANDO



TOGETHER FOR THE FIRST TIME!
 R K CLAUDE
 COLE
 PR...



TAKING INSPIRATION FROM
 PEAKED LAPELS
 BEING ONCE FOR HIS INTERESTING
 AND APPROACH TO CHANGING THE 'STANDARD
 KNOW IT

1930'S FILM POSTER COLLAGE - FOR REFERENCE OF THE GRADUATION INTO COLOUR
 1930'S - 'THE BIRTH OF TV'



KEEPING IN THE THERE OF HOLLYWOODS CLASSIC
 KINGS. BUT MOVING FORWARD ONTO A MODERN STYLE
 SILHOUETTE & COLOUR INSPIRED BY WHATS SEEN
 ON HOLLYWOODS CARPET AND THE FASHIONS OF

BARBIE FERREIRA MET GALA 2021
 SPORTING A 1930'S INSPIRED DRESS



ASAP ROCKY MET GALA 2021



SUCCI BIG BOSS - HOLLYWOOD BOULEVARD



DIOR MENS A/W2019 - DOUBLE BREASTED JACKET

DOUBLE BREASTED, ACCENTUATED LAPELS
 AND POCKET FLAPS SEEN IN RED CARPET
 2021 LOOKS

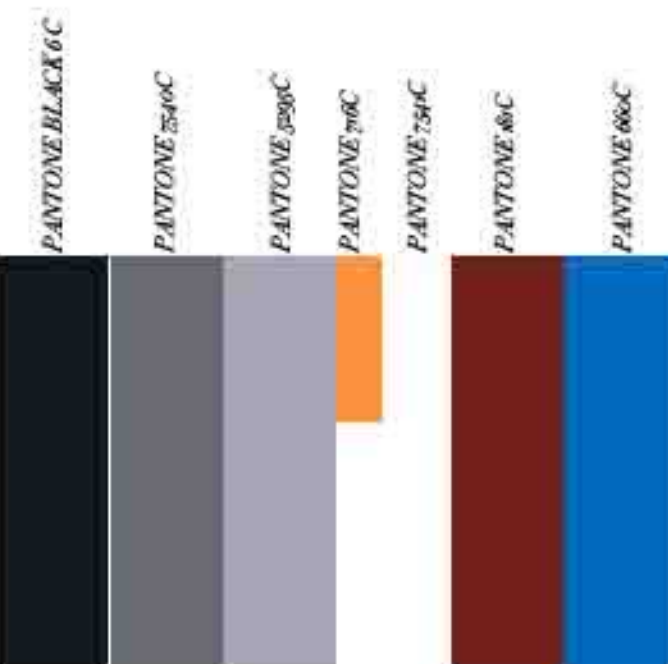
STILL SPORTING THE
 'PEAKED LAPEL' TO THIS DAY
 DIOR ALSO WENT WITH A STAPLE
 FABRIC - PINSTRIPE, HOWEVER
 THIS PARTICULAR CHOICE BEING
 VERY SUBTLE



CARY GRANT, DEAN MARTIN & JERRY LEWIS



TROMPE L'OEIL - JEAN PAUL GAULTIER



FABRIC:

- PIN-TUCK BLACK COTTON FOR A THIN LIGHTWEIGHT SLEEVE FABRIC OPTION
- GREY PINSTRIPE PURE NEW WOOL
- RED LINING
- BLUE LINING
- BLUE PINSTRIPE PURE NEW WOOL



RIKKI



RIKKI

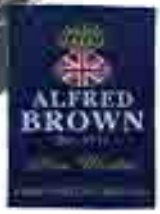


'UP CLOSE KISS' - GRAHAM DEAN



'NON-HUMAN' - NASTY MAGAZINE

EDAJOGO



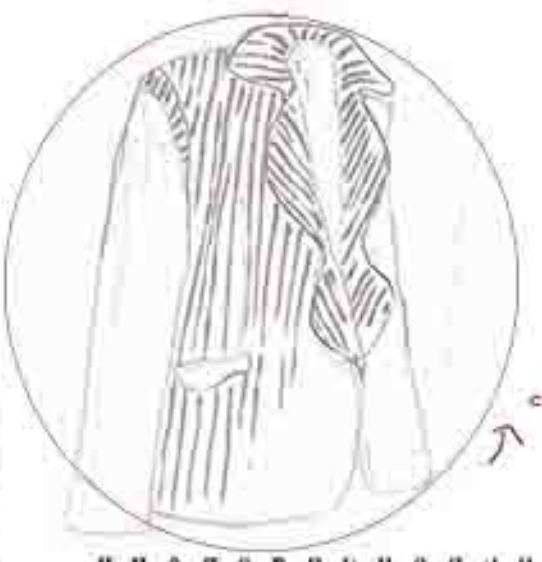
MERGING THE ASPECTS OF TWO SEPERATE GENERATIONS OF HOLLYWOOD SUIT FASHIONS - (1930'S AND PRESENT DAY) - LOOKING INTO TAILORING AND CREATING A UNIQUE SILHOUETTE



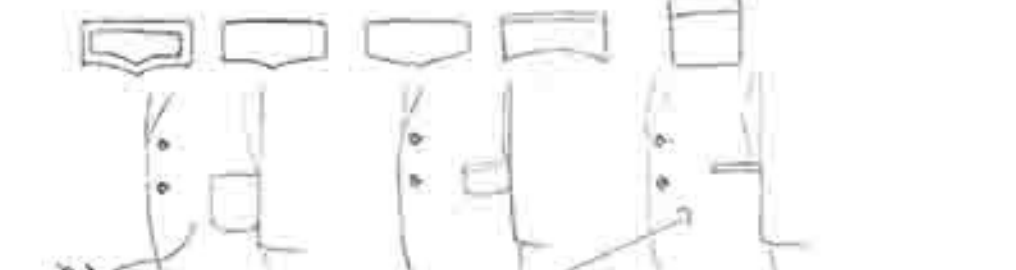
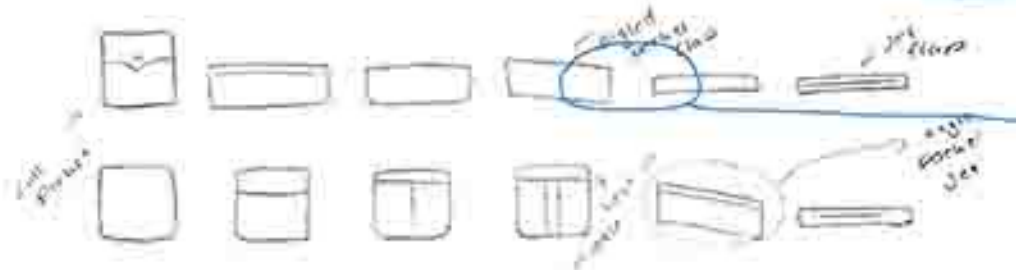
QUICK SKETCH FINAL OF CHOSEN DESIGN (FRONT)



SKETCHED OUT MY PATTERN FOR THE SUIT MAIN BODY AND COLLAR



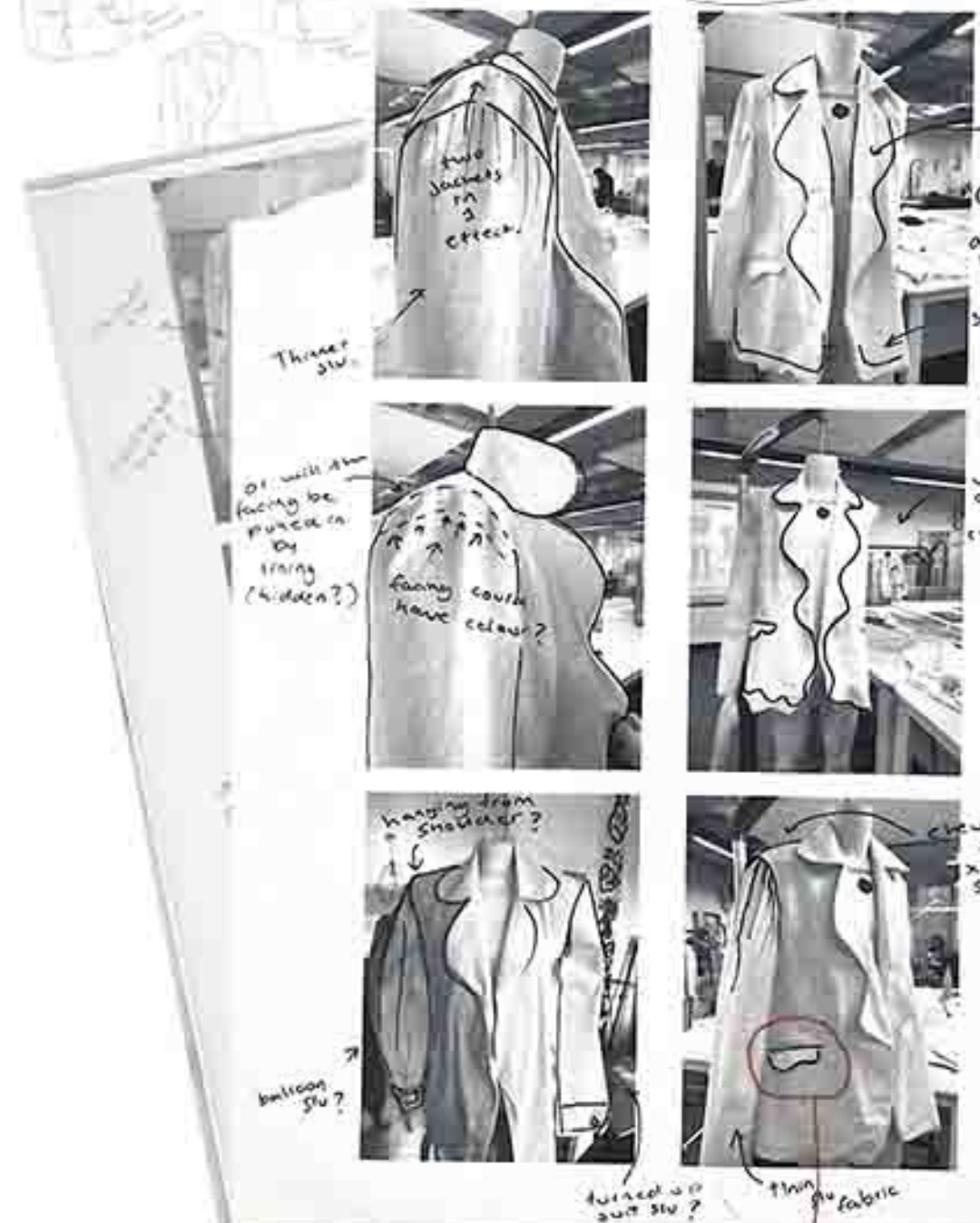
CHOSEN PRINT FORM



HOW TO KEEP THE FEMININITY OF A SLIM THIN SLEEVE BUT ALSO KEEP STRUCTURE IN THE SUIT... MAYBE WITH EXTRA PADDING IN THE SHOULDER?



STUDYING MY OWN WOMENSWEAR SUIT JACKETS. GREY - DOUBLE BREASTED (ON BOTH SIDES) BLACK PINSTRIPE - SINGLE BREASTED. BOTH - JETTED



THIS PAGE IS DEDICATED TO MY FINAL TOILE BEFORE MAKING THE REAL THING. - CHOSEN LAPEL AND COLLAR SHAPE - ALSO DECIDING ON MY POCKET FLAP SHAPE AND FINALLY CONSIDERING PLACEMENT OF THE PINSTRIPE IN ILLUSTRATIONS..



WHICH WAYS TO CUT FABRIC ON THE GRAINLINE! OR NOT! TO CHANGE THE WAY THE PINSTRIPE SIT



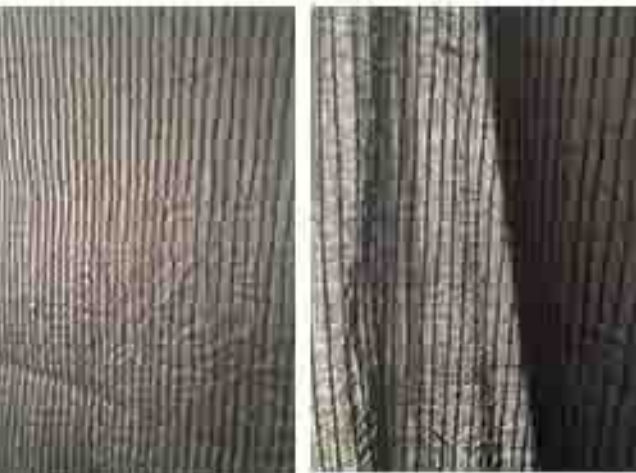
MY INITIAL APPROACH TO THIS PROJECT WAS TO LOOK TO THE 1930'S WHAT MEN OF HOLLYWOOD WERE WEARING. I FOUND THAT TYPICALLY ACTORS LIKE GARY BRATTY COMPANIES FOR BEING WELL DRESSED WERE MAINLY CAUGHT WEARING A SIMPLE BLACK TUX OR 3 PIECE SUIT WITH MOST LIKELY AN ENLARGED SHOULDER LAPEL. WITH THE PADDED SHOULDER THE 3 PIECE SUIT HAS BEEN THE GO TO FOR A FEW YEARS FOR A MAN IN A SUIT. I AM GREATLY INSPIRED BY THE GREAT WORKING MAN OF THE 1930'S. I AM GOING TO BE CHANGING THE WAY WE WEAR SUITS.



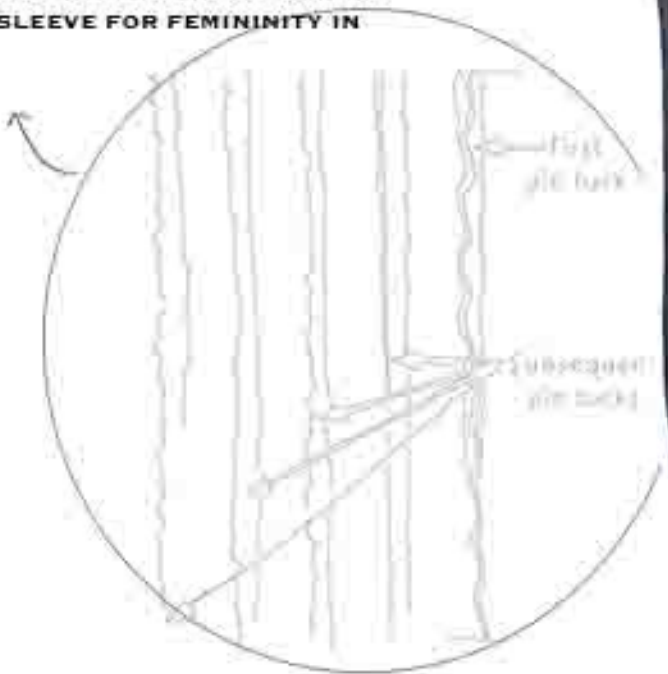
JET + PLAIN FINAL CHOICE



INCORPORATING GREY PINSTRIPE AS IT WAS HEAVILY POPULAR IN HOLLYWOOD AROUND THE 1930'S AS SEEN ON CLARK GABLE



ALSO WITH PIN-TUCK I CAN INSINUATE PINSTRIPE WITH TEXTURE INSTEAD KEEPING A LIGHT SLEEVE FOR FEMININITY IN THE SUIT

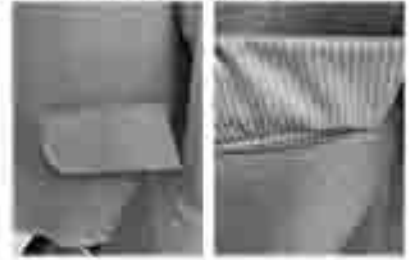


POPPED THE COLLAR FOR THIS ILLUSTRATION FOR INCLUSION OF COLOUR INTO THE BODY OF THE SUIT NOT JUST THE LINING AND POCKETS



RIM EDGE BUTTONS FOR MAIN BODY - 27 LIGNE
FLAT EDGE BUTTONS FOR CUFF - 18 LIGNE

EXAMPLE JET AND POCKET FLAP I SAW IN STUDIO THAT I USED TO BASE MY JET AND FLAP DESIGN FROM



COLLAPSED THE PIN-TUCK FABRIC ONTO MY FULL SCALE MENS SUIT JACKET (HALF)



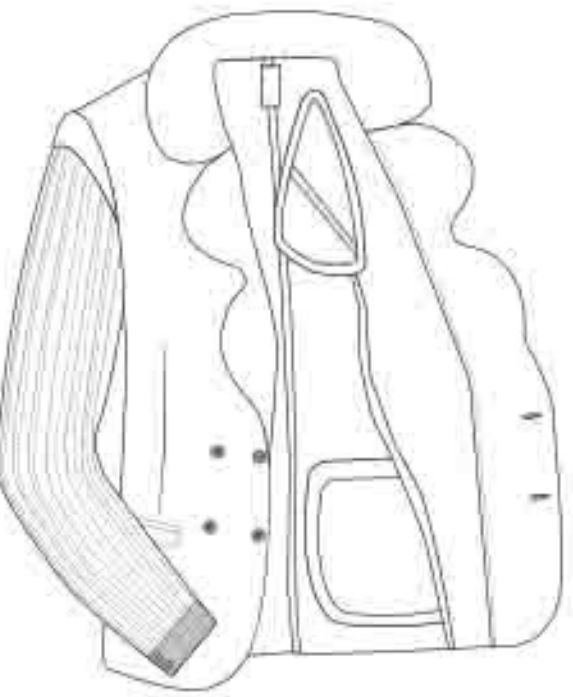
IN KEEPING WITH THE THEME OF THE 1930'S AND PRESENT DAY SUIT DEVELOPMENT, I STARTED BY USING IMAGES OF MY FULL SCALE SUIT MADE EARLIER IN STUDIO WHICH WAS SINGLE BREASTED, SCARF COLLAR WITH A DART, JETTED POCKET AND A WELT POCKET. I THEN ANNOTATED POSSIBLE CHANGES I COULD MAKE TO ENCOURAGE NEW DESIGN. I HAVE DECIDED I DON'T WANT A POCKET AT THE TOP OF THE SUIT TO KEEP IT SIMPLIFIED AND REFINED I WOULD HOWEVER LIKE TO INCORPORATE AN ENLARGED LAPEL ALSO A JET + FLAP POCKET. AS WELL AS THAT I STARTED



CREATING A 'PERIMINE' SLEEVE BY KEEPING IT LIGHTWEIGHT AND THIN USING PIN-TUCK MATERIAL



APRIL AND DRAWINGS ON TOP OF FULL SCALE JACKET MADE BY ME TO IMPROVE DESIGN DEVELOPMENT

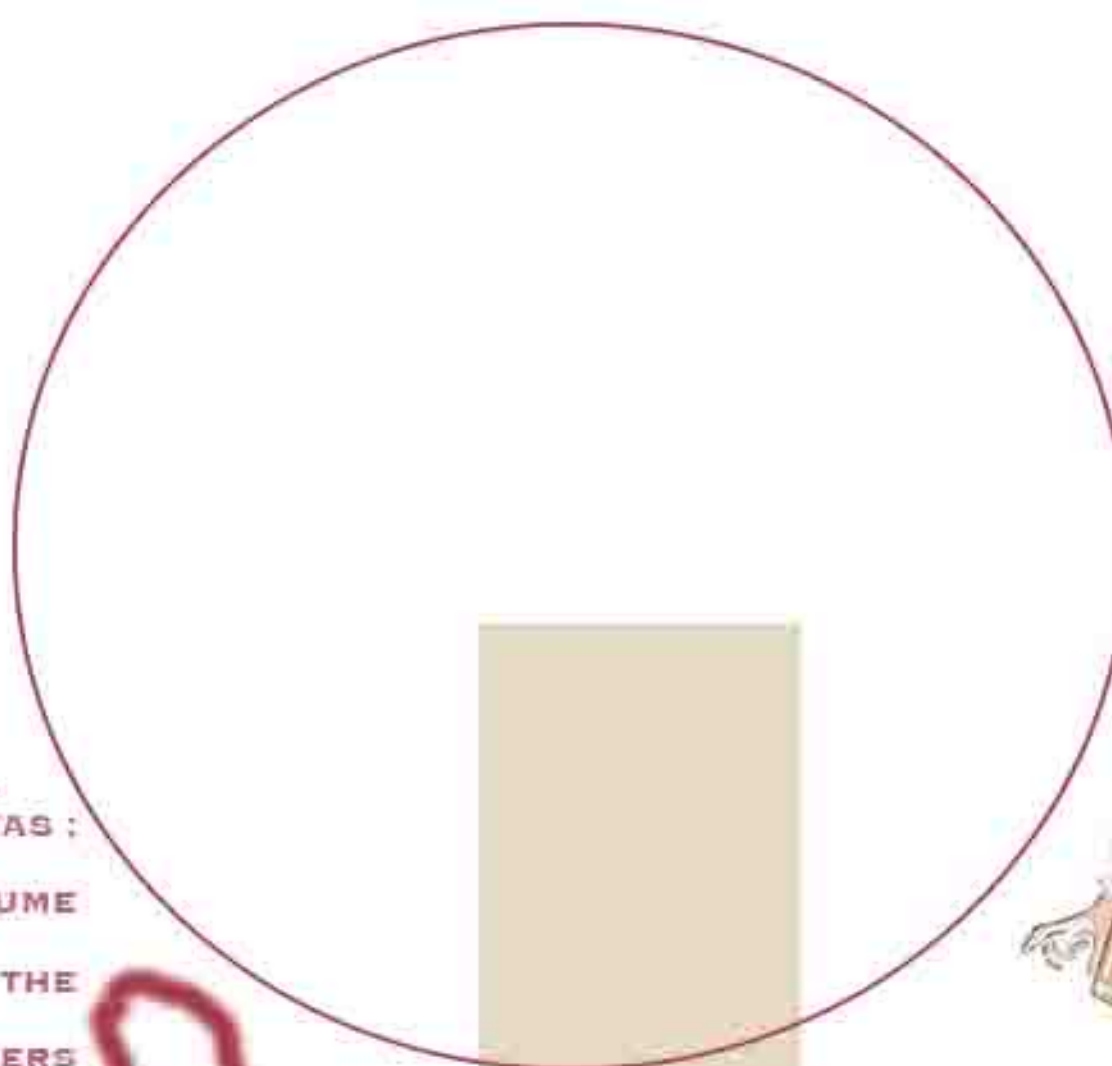




Paul Smith

APO-THE-KE

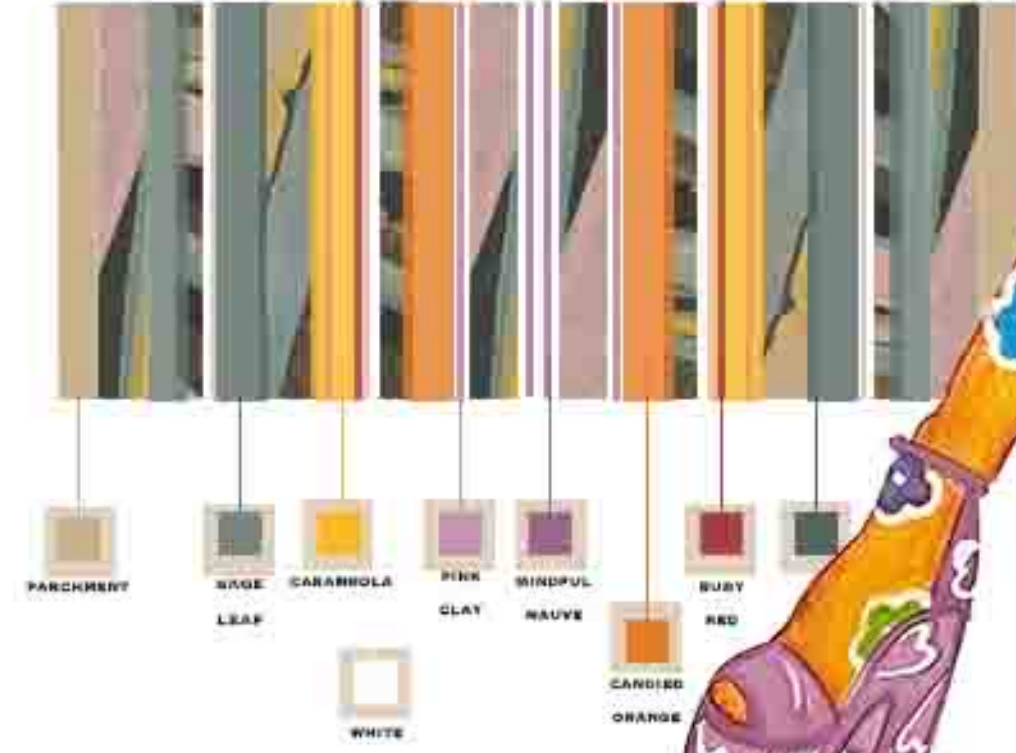
THE OVERALL THEME FOR THIS PROJECT WAS :
 'PLAYFUL' I DECIDED TO FOCUS ON PERFUME
 AND EVERYTHING TO DO WITH IT IE- THE
 BOTTLES, FLOWERS
 MOST IMAGES FOR INSPIRATION CAME FROM
 MY OWN PERFUME BOTTLES EG- PENHALIGONS
 PERFUME BOTTLES AND THE CONTAINERS
 THEY ARE KEPT IN SINCE I LIKE THE ART ON
 T H E M .
 I WILL BE TAKING PRINT INSPIRATION
 DIRECTLY FROM THIS CONCEPT BOARD AND
 THE ILLUSTRATIONS I CREATED.



ILLUSTRATIONS ARE MADE WITH A RANGE OF MEDIA I USED
 PROMARKER PENS, COLOURED PENCIL, WHITE-OUT PEN
 AND DIGITAL ENHANCEMENTS.
 I ALSO DREW THE FACE USING A WACOM AND PHOTOSHOP.

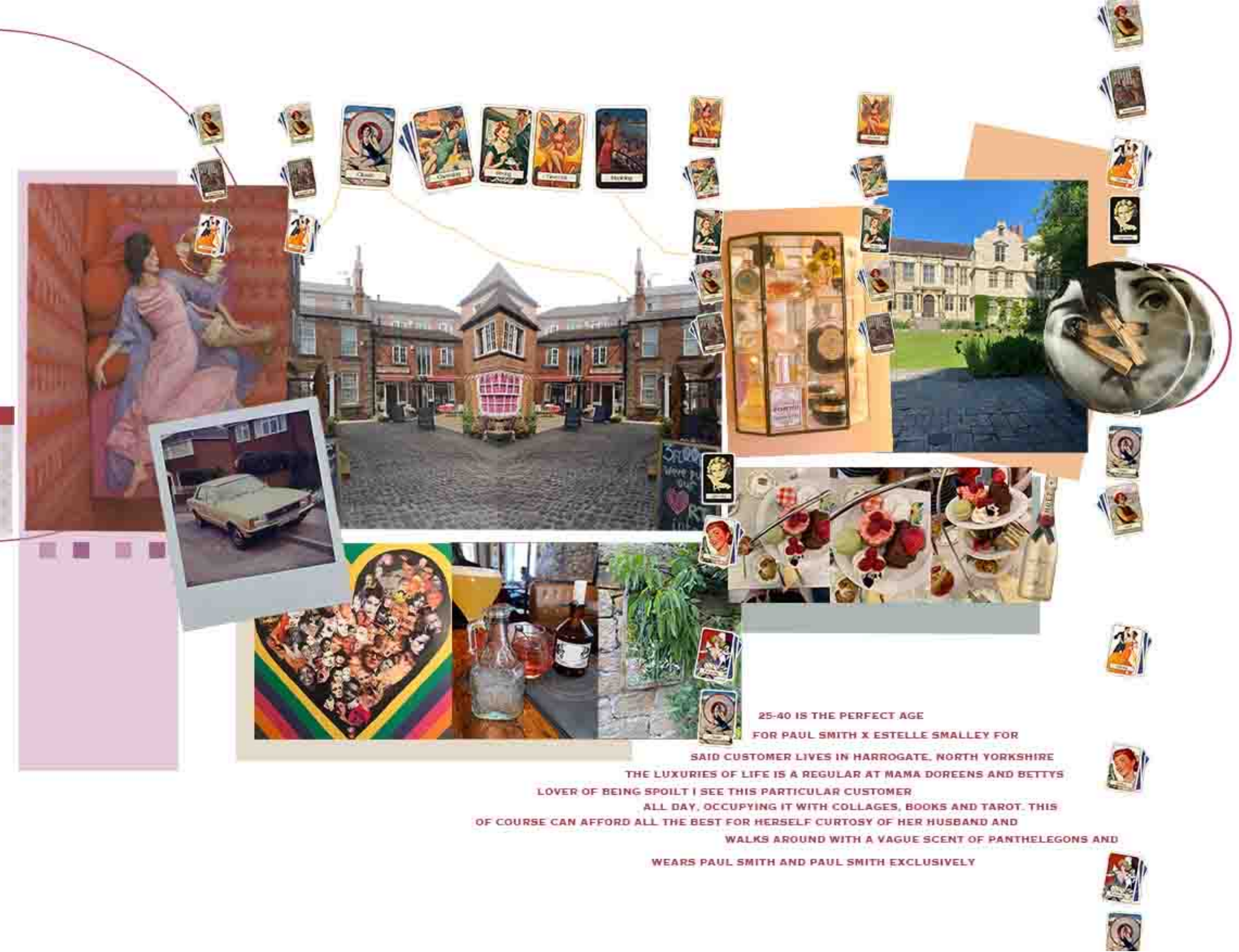


PANTONE COLOURS -- 487C, 5487C, 7409C, 690C, 7654C, 158C, 7419C, 5487C

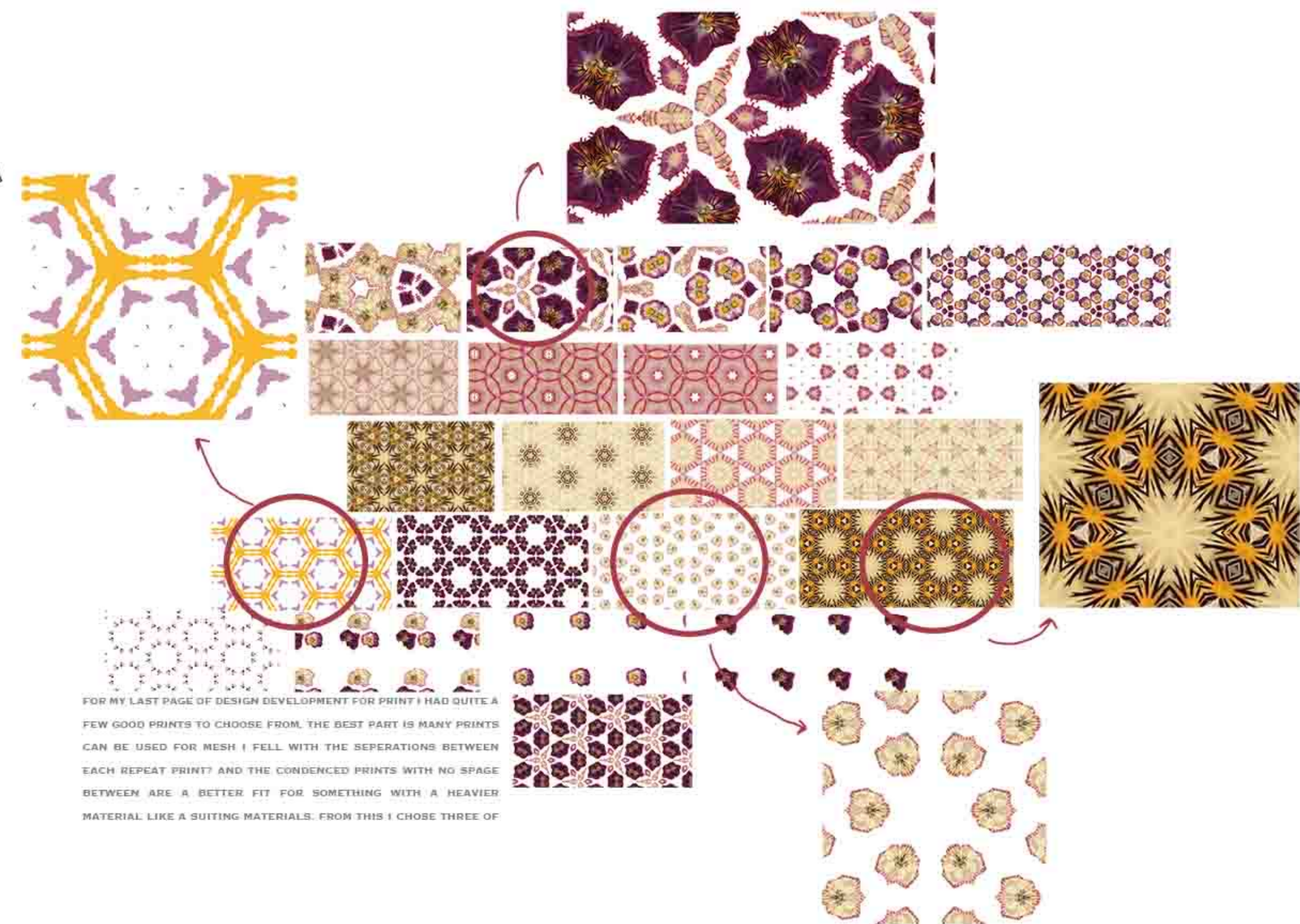


THE FABRICS USED FOR THIS PROJECT WERE;

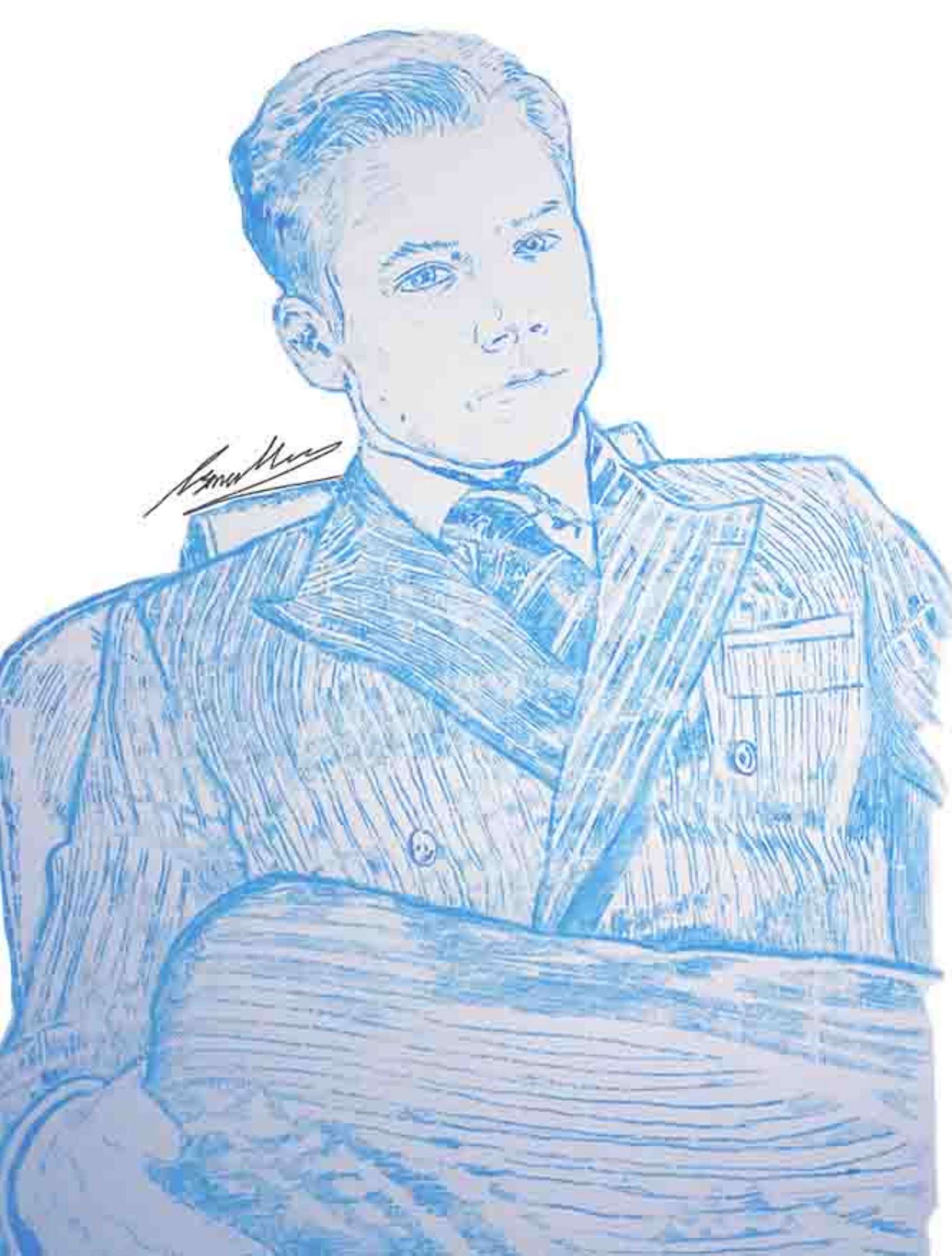
- JERSEY TOP AND 100% (HEAVYWEIGHT) COTTON TWILL SHORTS AND RIBBED PINK SOCKS.
- LAYERED VOILE FOR TOP AND SKIRT
- ORGANIC COTTON FOR THE SUITING MATERIAL
- COTTON SKIRT AND ORGANZA TOP
- COTTON AND VISCOSE FOR THE KINT CARDIGAN AND CRINKLE CHIFFON DRESS UNDERNEATH



25-40 IS THE PERFECT AGE FOR PAUL SMITH X ESTELLE SMALLEY FOR SAID CUSTOMER LIVES IN HARROGATE, NORTH YORKSHIRE THE LUXURIES OF LIFE IS A REGULAR AT MAMA DOREENS AND BETTYS LOVER OF BEING SPOILT I SEE THIS PARTICULAR CUSTOMER ALL DAY, OCCUPYING IT WITH COLLAGES, BOOKS AND TAROT. THIS OF COURSE CAN AFFORD ALL THE BEST FOR HERSELF CURTOSY OF HER HUSBAND AND WALKS AROUND WITH A VAGUE SCENT OF PANTHELEGONS AND WEARS PAUL SMITH AND PAUL SMITH EXCLUSIVELY



FOR MY LAST PAGE OF DESIGN DEVELOPMENT FOR PRINT I HAD QUITE A FEW GOOD PRINTS TO CHOOSE FROM. THE BEST PART IS MANY PRINTS CAN BE USED FOR MESH I FELL WITH THE SEPERATIONS BETWEEN EACH REPEAT PRINT? AND THE CONDENCED PRINTS WITH NO SPAGE BETWEEN ARE A BETTER FIT FOR SOMETHING WITH A HEAVIER MATERIAL LIKE A SUITING MATERIALS. FROM THIS I CHOSE THREE OF



clothsurgeon® X FASHUNBRUVA

AUTUMN/WINTER 2023 MENSWEAR COLLECTION

KINGSMAN

CLOTHSURGEON LIVE BRIEF FINALIST



40 SAVILE ROW.



CLOTHSURGEON IS LOCATED 40 SAVILE ROW A MAINLY MENSWEAR BUT ALSO UNISEX BRAND THEIR ETHOS IS TO CREATE A STREETWEAR STYLE MIXED WITH PROPERTIES OF CLASSIC TAILORING THE MAIN GOAL FOR CLOTHSURGEONS GARMENTS IS "TO CREATE A TIMELESS YET CONTEMPORARY WARDROBE." AND "THE UNIQUE BESPOKE SERVICE ALLOWS THE CUSTOMER TO CREATE WHATEVER THEY WISH, FROM WHATEVER FABRICS THEY DESIRE."

THIS CONCEPT TAKES PLACE UNDERNEATH SAVILLE ROW TAILORING
 " A TAILORING HOUSE THAT ACTS AS A COVERT COMMAND BASE FOR A SECRET SOCIETY OF SPIES -
 WAS THE ICONIC SAVILE ROW TAILOR AND FOUNDING SAVILE ROW BESPOKE ASSOCIATION MEMBER
 HUNTSMAN. THE FAMOUS TAILOR'S SPLENDID INTERIORS AT 11 SAVILE ROW CAN ALSO BE SEEN IN
 NUMEROUS SCENES IN THE FILM."



SILHOUETTE



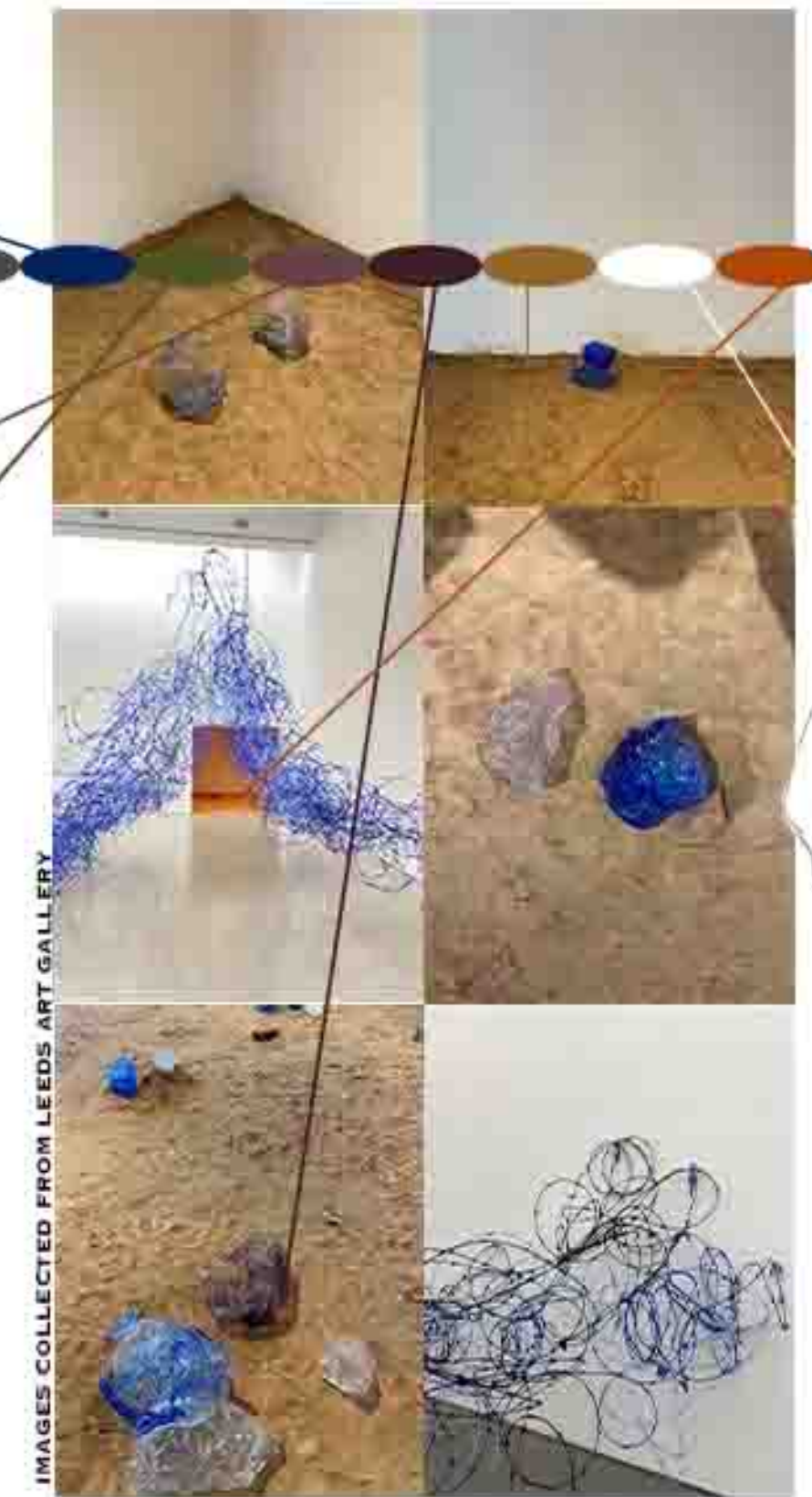
- CLASSIC SHIRTS RE-REVISED
- SUIT CONVERSION- TAKING ELEMENTS
- DECONSTRUCTION&RECONSTRUCTION
- STREETWEAR X TAILORING
- LOOSE AND TIGHT FITTED SILHOUETTES



-STREETWEAR X TAILORING/LAYERED CLOTHING/SCRAPS/CLASSIC V MODERNITY/STORYTELLING/MULTIPURPOSE WEAR



PANTONE- BLACK6C, 1255C, 446C, 281C, 5815C, 7616C, 4975C, 7569C, 663C, 167C.



IMAGES COLLECTED FROM LEEDS ART GALLERY

COLOUR/FABRIC



-MONTPELLIER DESIGNER UPHOLSTERY
 IN GREEN / SCREEN-PRINTED ORANGE/
 GREEN COLOUR - COTTON -DORA WOOL-
 FABRIC -DARK YELLOW-PINSTRIFE
 SUITING-
 -DORA WOOL FABRIC -DARK BURGANDY
 -BLACK SUITING, TECHNICAL POLYESTER
 DARK BURGANDY- LINEN IN DARK GREEN-
 BLUE NYLON- DENIM - WHITE - SHEER NAVY-
 ORGANZA- WOOL- IN DARK BURGANDY-
 BLACK ELASTIC-ORANGE TOGGLES
 -FIREMAN CLASPS



INITIAL COLLAGE RESPONSE

