



DISSIDENCE

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DISSIDENCE

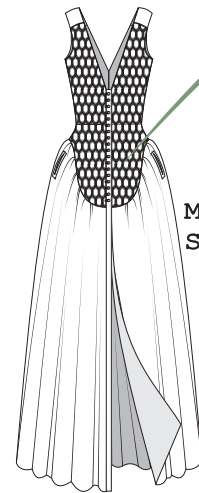
This collection is driven by the 1950’s British subculture the ‘Teddy Girls’ and their female independence, with the opportunities these women gained through historical attire. Delving into the forgotten 1950’s subculture, known for their androgynous form and rebellion when striving towards a different career path than the ones expected for them. Creating a socially unacceptable image by not following the norms of society and the ideology that they shouldn’t be as educated as the men of this time.

The Teds were easily identified and differentiated through their choice of clothing that was taken from the Edwardian Dandy. Looking back at the history of Edwardian attire to understand what inspired the Ted subculture, with a select focus on the construction and craftsmanship of that era, in particular the manipulation of cloth. Experimenting with intricate leatherwork combined with handcrafted techniques such as the art of smocking and crochet that had been used in womenswear back in the early 1900’s. Finishing each look off with a hand crocheted bespoke boater hat inspired by the ones worn by Teddy Girls, creating modern designs that still hold historical values.



TEDDY BOYS

The tabloid newspaper *Daily Express* coined the term "Teddy Boy" in 1954 by shortening Edwardian to Teddy. These fashion-forward working-class teens had their roots firmly secured in music and dancing. Their style was closely identified with their youth and Teddy Boys built their culture around jazz and skiffle music. However, when early rock-n-roll entered America's scene with the likes of Johnny Lee, Gene Vincent, Elvis, and Buddy Holly, the Teds found their true sound.



MASCULINE TO FEMININE SILHOUETTE.



NECK TIES WERE A STAPLE ACCESSORY.



The teenagers were mostly affected by this new style of music, known as Rock 'n' Roll. Teens thought this music as it was about their world because the songs were about high school sweethearts, wild parties, and fast cars, they defiantly would of been able to relate to these songs, that were also sang by other teens. momentum started to build as this generation developed their own image and style. But this lead to unacceptable behavior, teen dances were shut down, rock 'n' roll records became banned, and all students were expelled for all of their horrible behavior. Even though the generation of teenagers had a bad reputation, it led to what we are in society today.



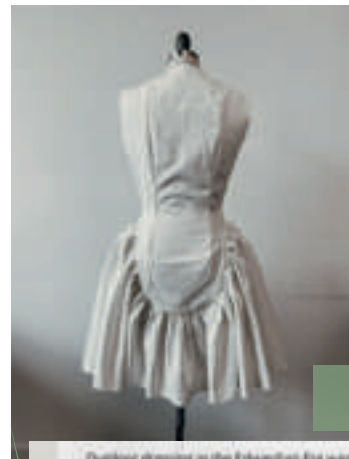
ROCK N ROLL

EDWARDIAN DANDIES

In a manner, the dandy was the male counterpart of the professional beauty; he had no other occupation than to devote himself to being clever, witty, well-dressed and amusing. Much like the Regency dandy, the Edwardian version flourished in an era where birth and breeding were no longer indicative of entrance into exclusive circles of society.



EDWARDIAN STREET STYLE

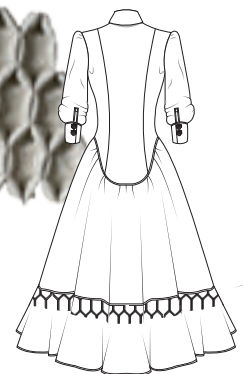
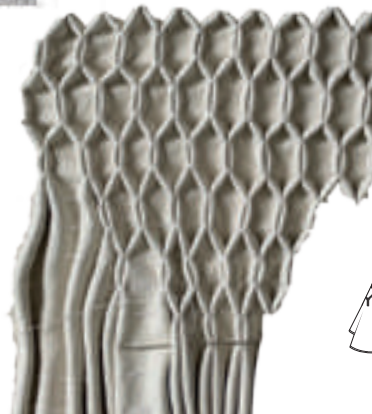


Outdoor dressing in the Edwardian Era was quite different from other types of dressing. Tailored clothes were preferred for outdoor activities. The straw boater emerged as a new favorite of the time. It was composed of a lattice which was sometimes like a mesh and with high collars. The dress became an immediate success among working women. Other outdoor dresses included wide legged skirts worn with matching jackets and for fun. A new generation of hats also saw the day of it in the era. Among the two most popular hats were the automobile bonnet which was meant for use while riding and the sailor's hat which was preferred for tennis matches and other activities.



FULL LENGTH SKIRTS FOR MODESTY.

CRISP FITTEN BLOUSES AND BUTTONED UP COLLARS.



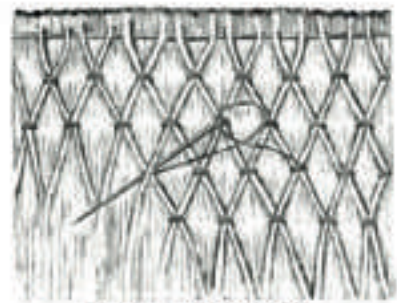
FLATTERING SILHOUETTES FEATURING NIPPED IN WAISTS THAT ACCENTUATED THE BODY.

TEDDY GIRLS

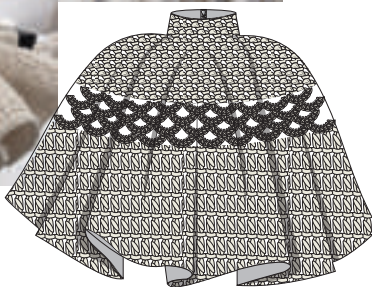
Russell remembers 14 year-old Teddy Girl, Jean Rayner: "She had attitude by the truckload. No one paid much attention to her before I did them, though there was plenty on teddy boys. They were tough, these kids". The war years and food rationing only ended in about 1954 – a year before I took these pictures. They were proud. They knew their worth. They just wore what they wore."



TAKING ON THE SHAPE OF THE WAIST COAT BUT IN A FEMININE MANNER.

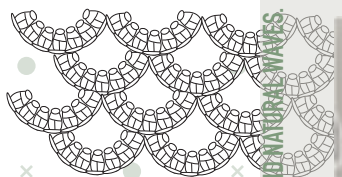
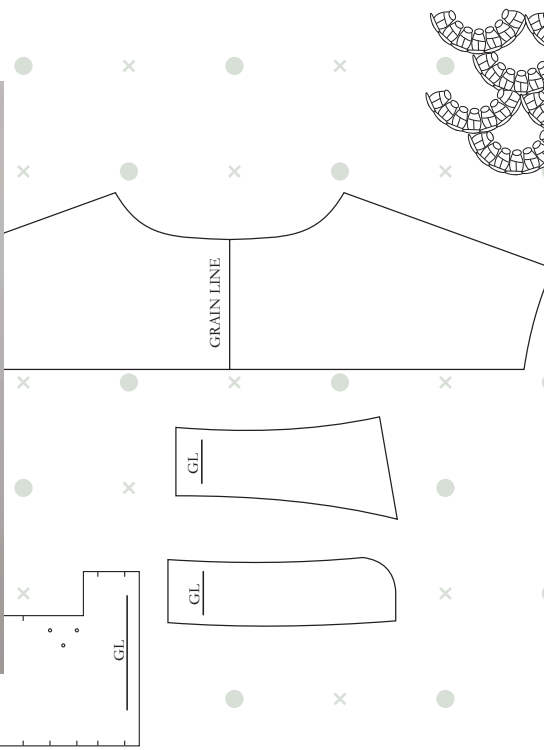
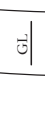


FULL BELOW THE KNEE SKIRTS WERE EXPECTED OF 1950'S WOMEN

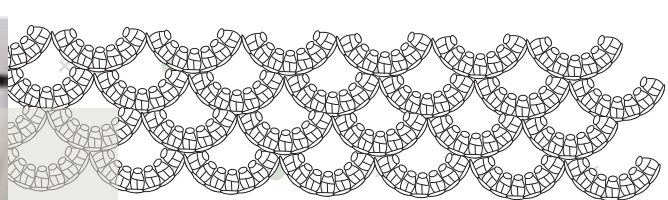
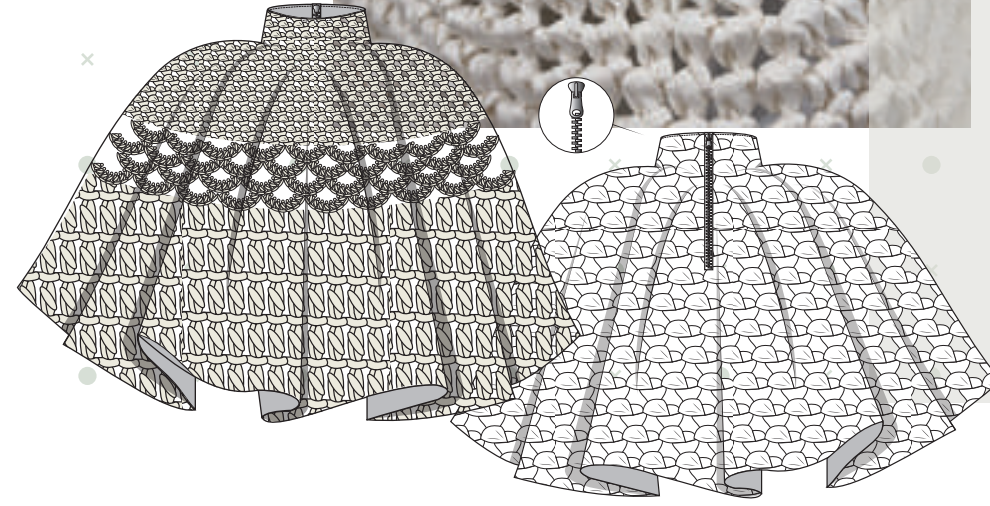
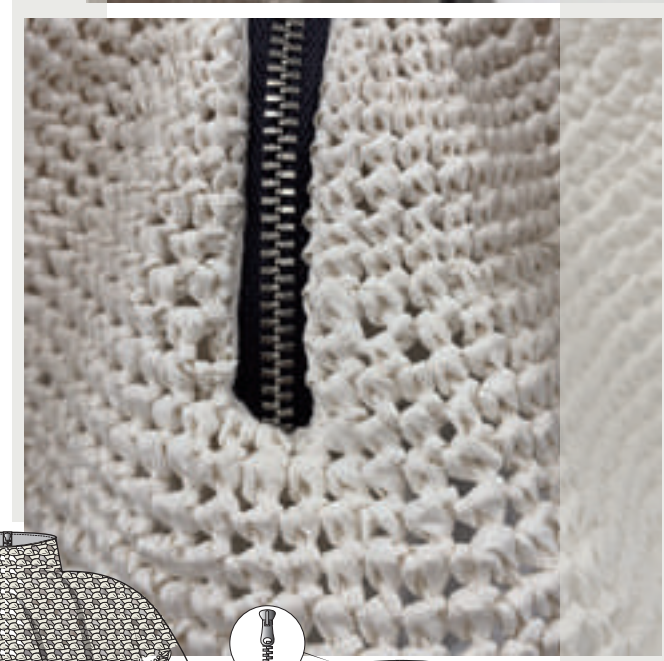




BAGGED-OUT LINING
 CENTRE BACK
 MIDDLE SEAM
 1CM HONEYCOMB HEXAGON SMOKING
 1X2 JET POCKETS W/ POCKET BAGS 20CM W X 15CM H
 SEPARATE OIL BUTTON STAND-UP PLECKET W/ SATIN CORD BUTTON LOOPS 2CM
 1X15 LAMB NAPPA LEATHER WRAP BUTTONS/ METAL BACK AND POLISHED HEAD
 RAW CUT EDGE



FULL CROCHET SKIRT WITH HIGH WAIST BAND AND NATURAL WAISTE.



CLOSED END RIB 2P X11
1.5CM W X 20CM H

BAGGED OUT
LINING 8CM H

TIGHT SINGLE KNOT
CROCHET X49 ROWS

ARCHADE CROCHET X4 ROWS

LOOSE SINGLE KNOT
CROCHET X10 ROWS

MILLIE
WOOTTON

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STATEMENT ZIP DIRECTLY IN BACK OF SKIRT FOR
EASY FASTENING.

2 PIECE SHIRT COLLAR W/ NO SHIRT STITCHES PPT

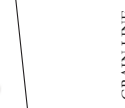
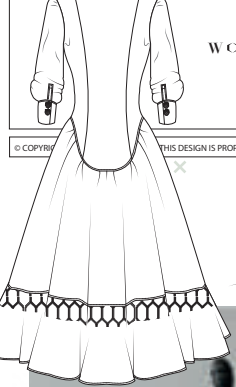
X1 SHIRT BELL 1/2" 2 HOLE BUTTONS W/ NO SHIRT TAIL

CONCEALED BUTTON STAND W/ NO SHIRT STITCHES PPT

X2 1CM FLEATS

NO SHIRT STITCHES PPT

NO SHIRT TAIL AT HEM DOUBLE TURN UP 1CM



GRAIN LINE

GRAIN LINE

curved seams to follow the contours of the body.

LOOK 1

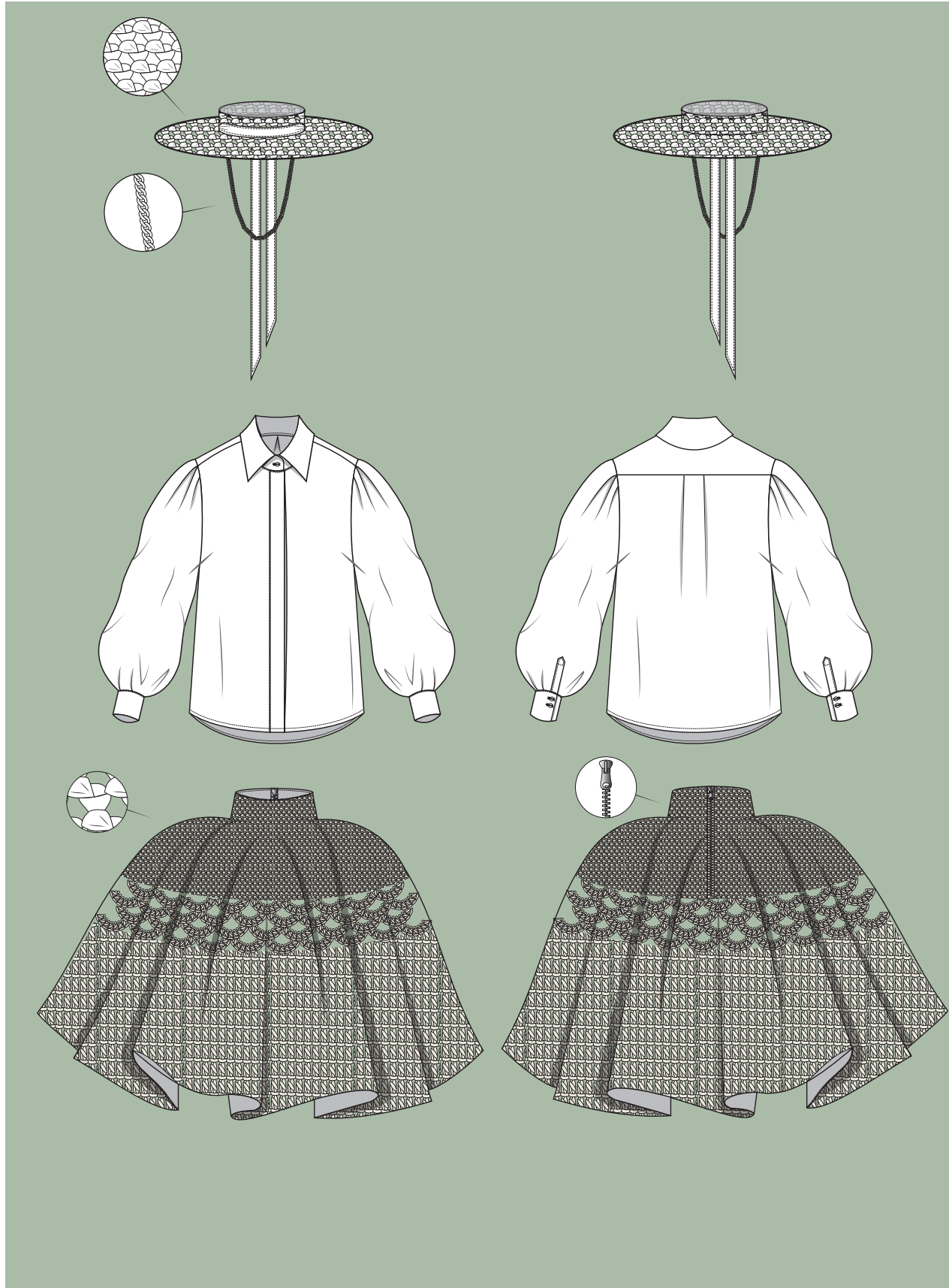


SHIRT - SKIRT - HAT

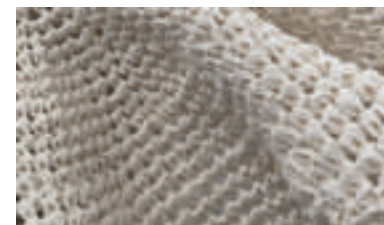
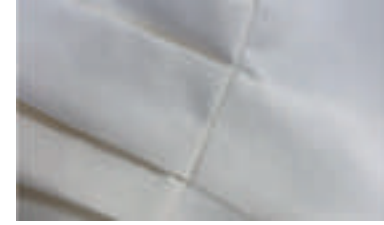
CONTENTS

SHIRT - HAT TIE
100% ORGANIC COTTON
CAMBRIDGE NATURAL
150CM APPROX
300GSM
ORIGIN: INDIA

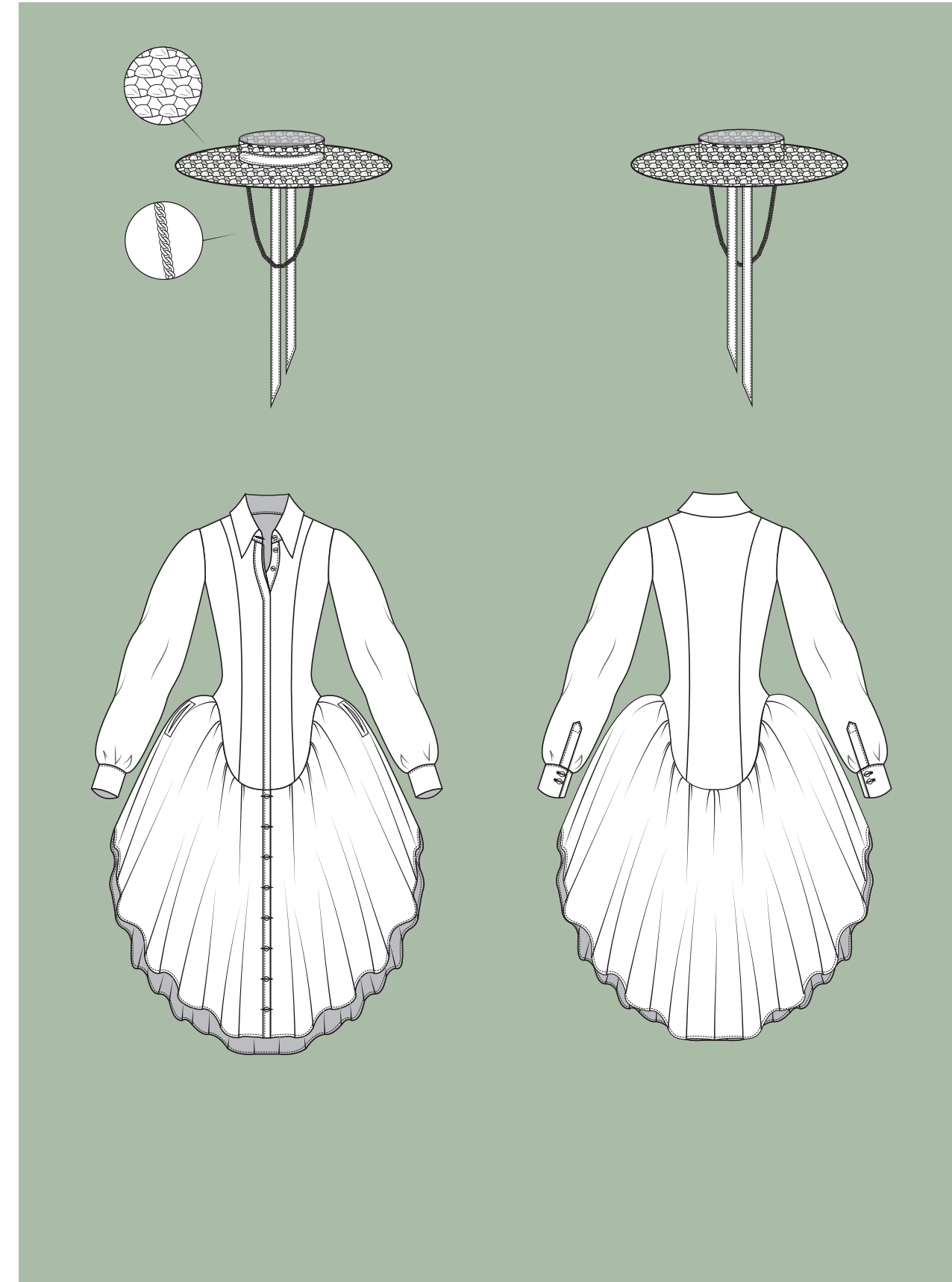
SKIRT - HAT
100% LONG WOOD FIBRE
IVORY RAFFIA
100GRAM = 250M / 273YRD
BIODEGRADABLE
VEGAN



FABRICS / ACCESSORIES / DETAILS



FABRICS / ACCESSORIES / DETAILS



SHIRTDRESS - HAT

CONTENTS

SHIRTDRESS - HAT TIE
100% ORGANIC BAMBOO
COTTON BLEND NATURAL
150CM APPROX
225GSM
ORIGIN: INDIA

100% ORGANIC WAFFLE
COTTON NATURAL
150CM APPROX
225GSM
ORIGIN: INDIA

HAT
100% LONG WOOD FIBRE
IVORY RAFFIA
100GRAM = 250M / 273YRD
BIODEGRADABLE
VEGAN



LOOK 2

OUTFIT 3



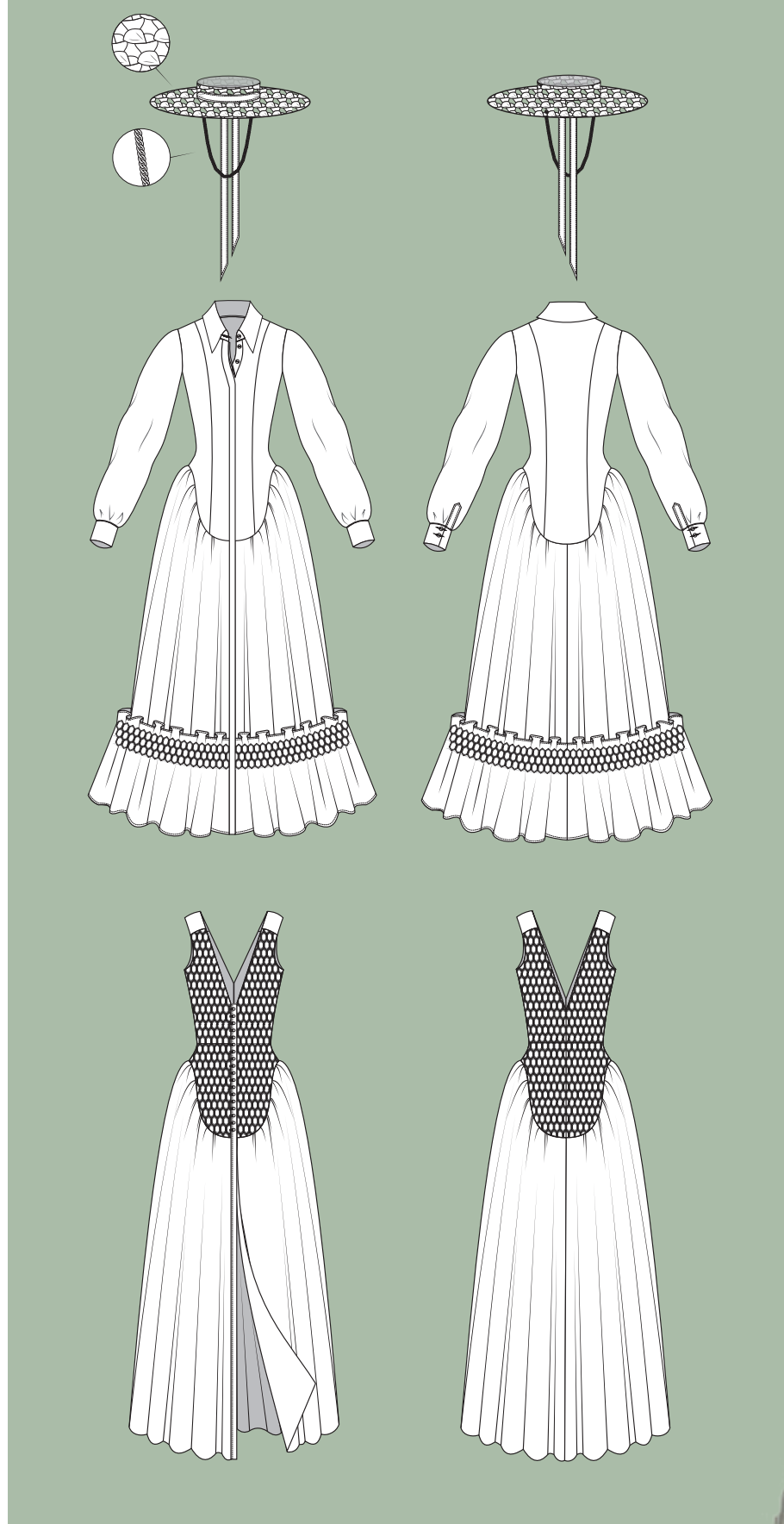
SHIRTDRESS - DRESS
- HAT - GLOVES

CONTENTS

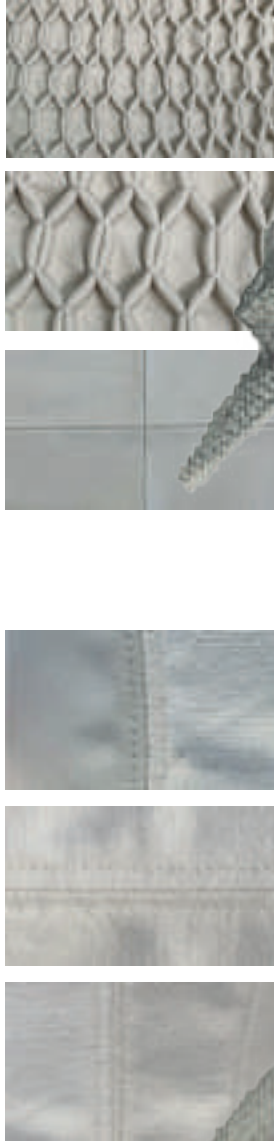
SHIRTDRESS - HAT TIE
100% ORGANIC COTTON
CAMBRIDGE NATURAL
150CM APPROX
300GSM
ORIGIN: INDIA

DRESS - GLOVES
100% ITALIAN LAMB NAPPA
VALENCIA OFF WHITE
0.6-0.7MM APPROX
100CM L APPROX
80CM W APPROX
9-11SQFT APPROX

HAT
100% LONG WOOD FIBRE
IVORY RAFFIA
100GRAM = 250M / 273YRD
BIODEGRADABLE
VEGAN



FABRICS / ACCESSORIES
/ DETAILS



MUSE DEVELOPMENT



COLOUR PALETTE

THE 1950s HOUSEWIFE

In many cases, 1950s wives were expected to be fulfilled by having an easy-to-clean Formica worktop and a twin-tub washing machine. Their husbands could be harsh and abusive taskmasters, most regarding running the home and parenting solely as a woman's responsibility. Expecting meals ready when they returned from work, making all the household decisions of consequence. They would commonly dress in a way that would please their husbands in garments such as blouses and full skirts all in pastels.



The Teddy girls desired a greater future for themselves so in turn rebelled by leaving education to seek paying jobs and gaining a different future than the ones expected of them. They paced the. Streets in Dr Martens, straw boaters and dressed down Edwardian attire.

OVERVIEW				TECHNICAL SPECIFICATION SHEET			
DEPARTMENT:	WOMENSWEAR		SEASON:	SS21		DESIGNER:	MILLIE WOOTTON
STYLE NUMBER:	SS21 - WW - 002		TREND/STORY:	READY-TO-WEAR			
STYLE NAME:	BAMBOO & WAFFLE SHIRT DRESS		DATE:	13.5.21			
<div><div><div>MAIN FABRIC: 100% ORGANIC BAMBOO & COTTON BLEND 225GSM WAFFLE COTTON 225GSM SEE SWATCH ATTACHED</div><div>LINING: N/A</div><div>TOP STITCHING: DTM SINGLE NEEDLE STITCH</div><div>TRIMS/DETAILS: X20 SEA SHELL 10L 2 HOLE BUTTONS</div><div>CARE INSTRUCTIONS: DRY CLEAN ONLY DO NOT TUMBLE DRY</div><div>SAMPLE SIZE: WOMENS SIZE 10</div></div><div><div></div><div><div>MILLIE WOOTTON</div><div>FRONT VIEW</div></div></div><div><div></div><div><div>WOOTTON</div><div>BACK VIEW</div></div></div></div>							

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COLOURWAYS			TECHNICAL SPECIFICATION SHEET		
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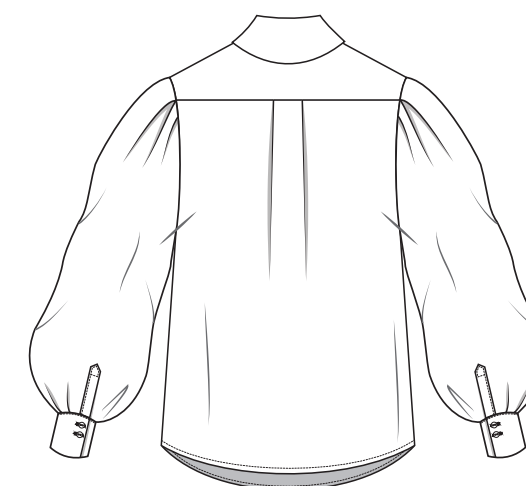


MILLIE
WOOTTON

COLOURS:			
	11 - 0602 TCX SNOW WHITE		11 - 0698 TCX COCONUT MILK
	12 - 0105 TCX BONE WHITE		11 - 4801 TCX TOFU

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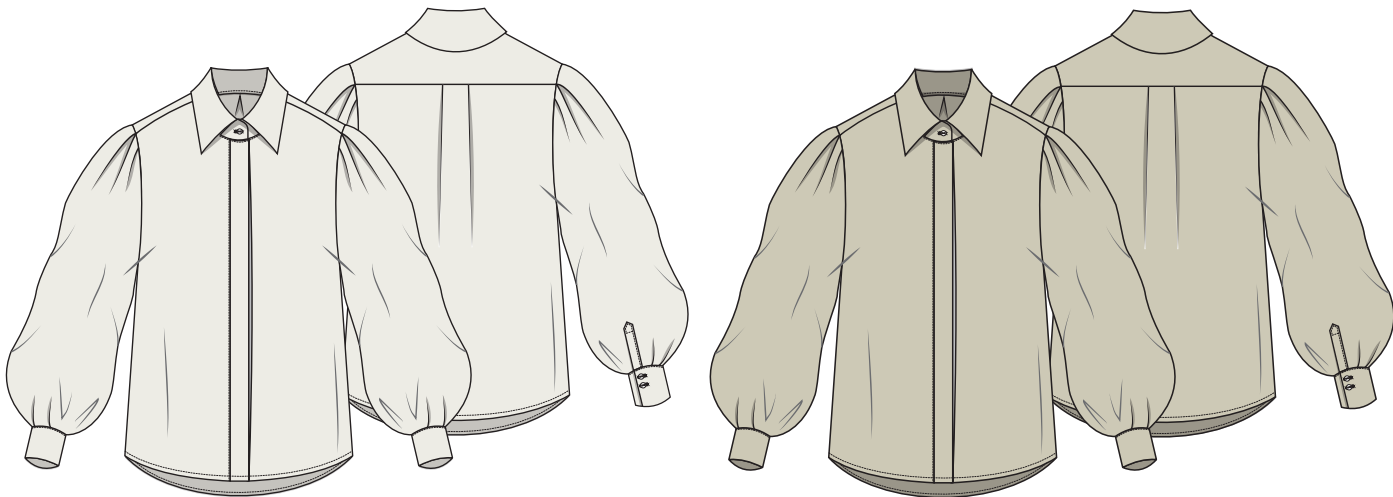
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100% ORGANIC COTTON CANVAS 300GSM							
SEE SWATCH ATTACHED							
LINING:							
N/A							
TOP STITCHING:							
DTM SINGLE NEEDLE STITCH							
TRIMS/DETAILS:							
X12 SEA SHELL 10L							
2 HOLE BUTTONS							
CARE INSTRUCTIONS:							
DRY CLEAN ONLY							
DO NOT TUMBLE DRY							
SAMPLE SIZE:							
WOMENS SIZE 10							

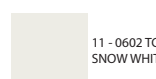
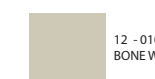
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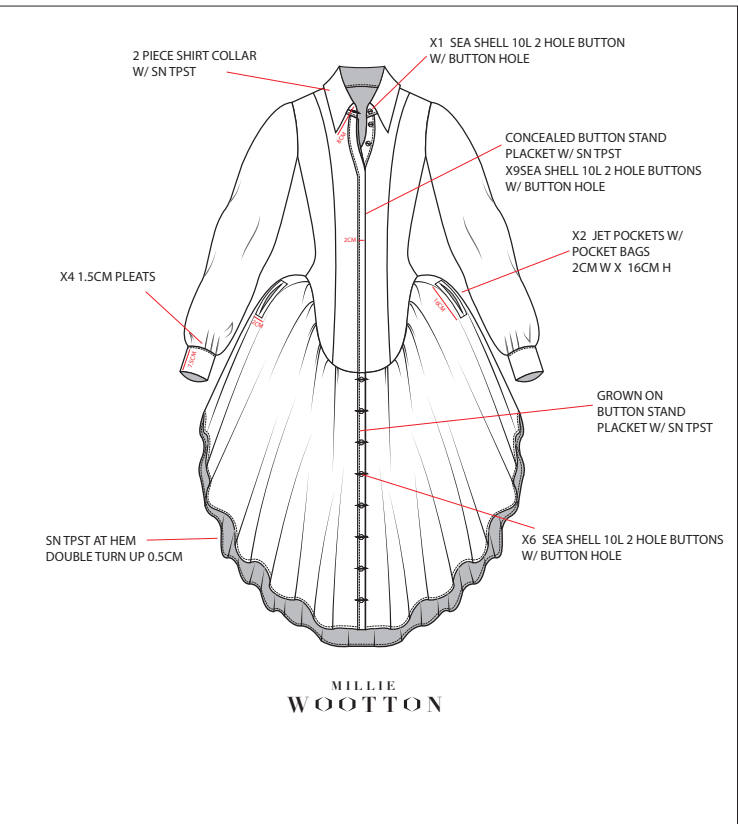
MILLIE
WOOTTON

COLOURS:	
 11 - 0602 TCX SNOW WHITE	 12 - 0105 TCX BONE WHITE

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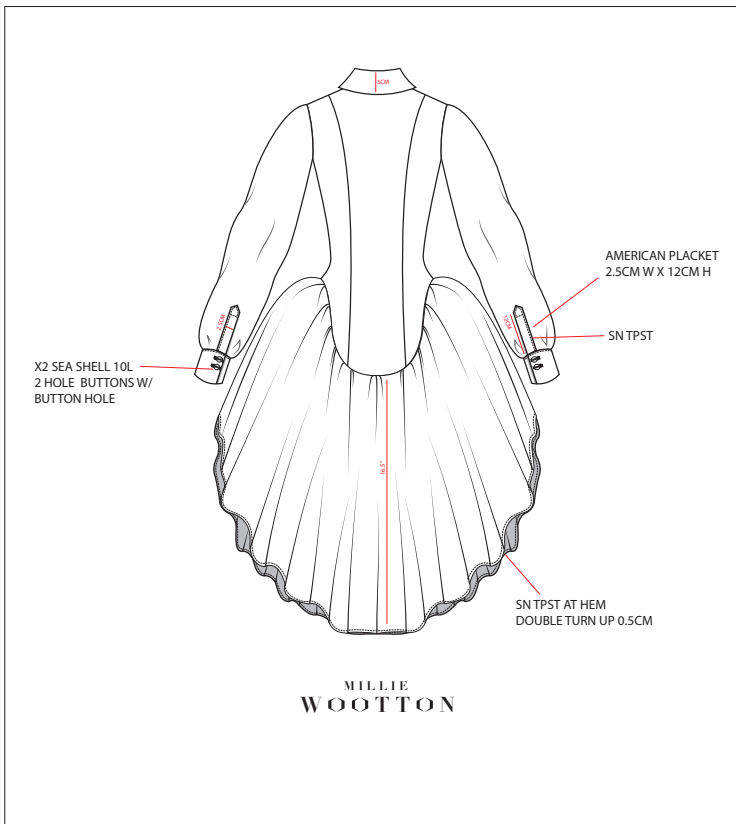
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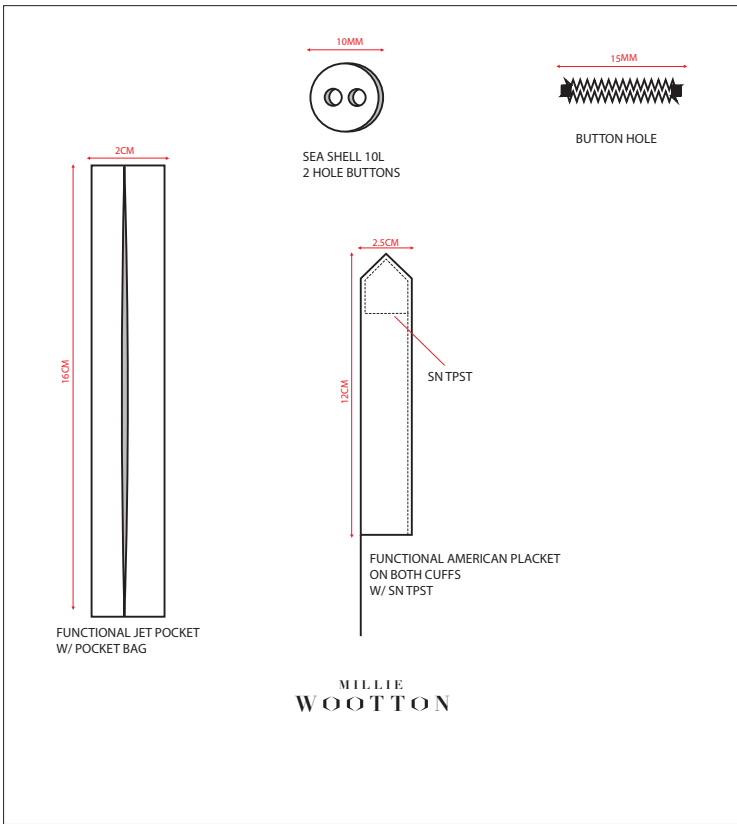
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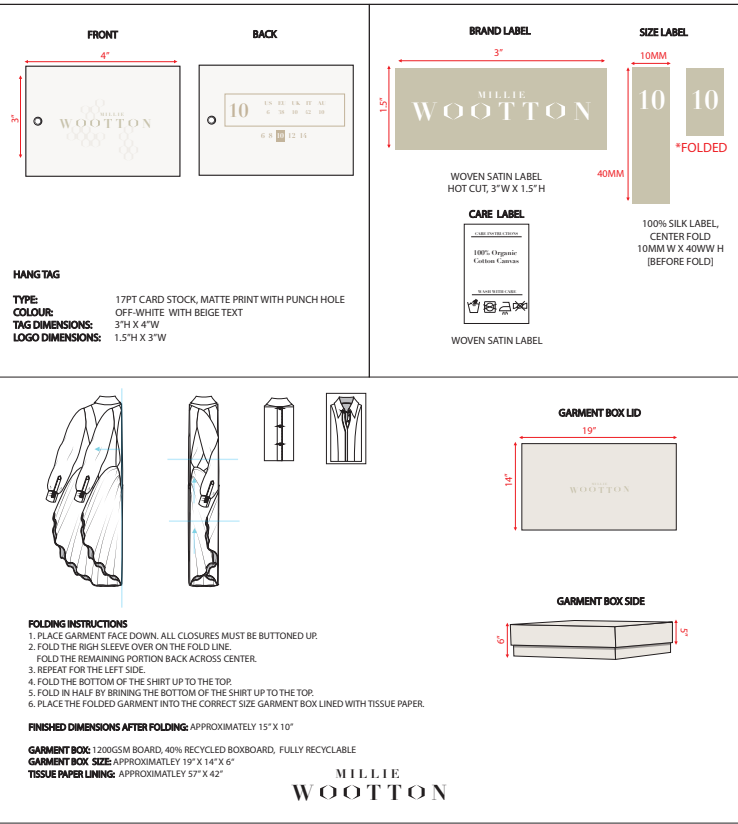
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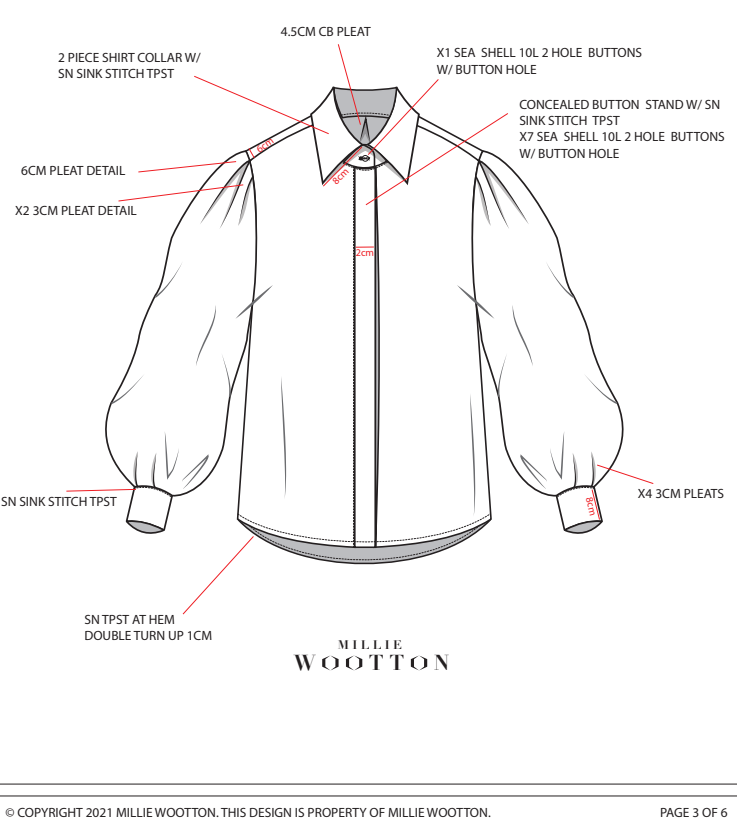
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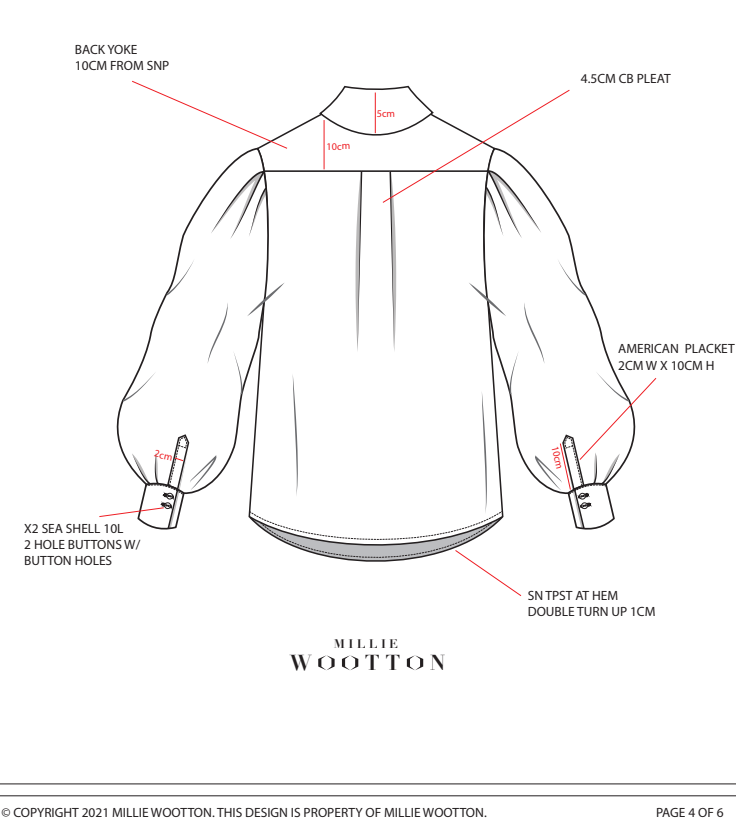
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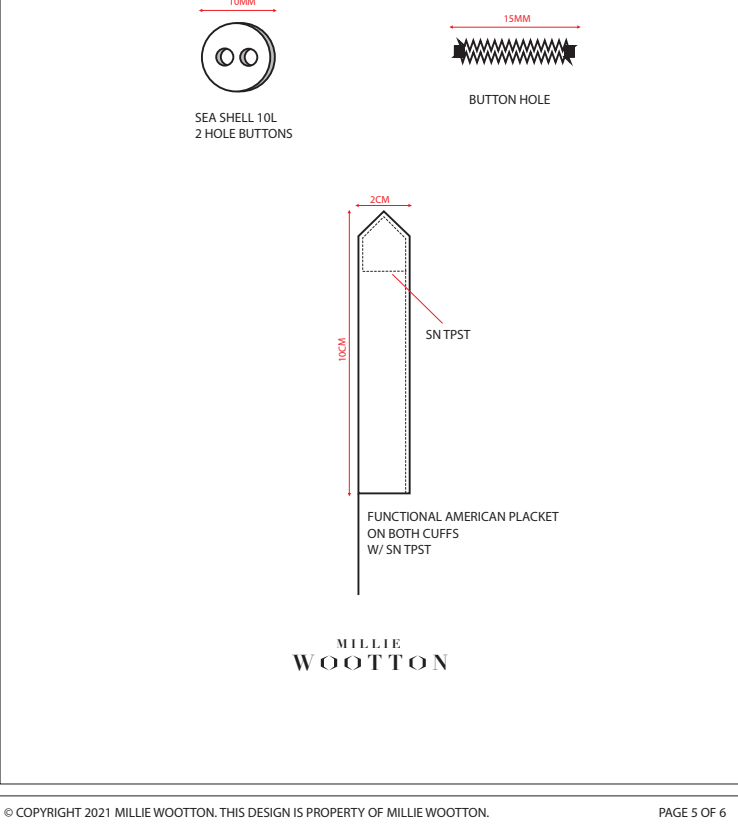
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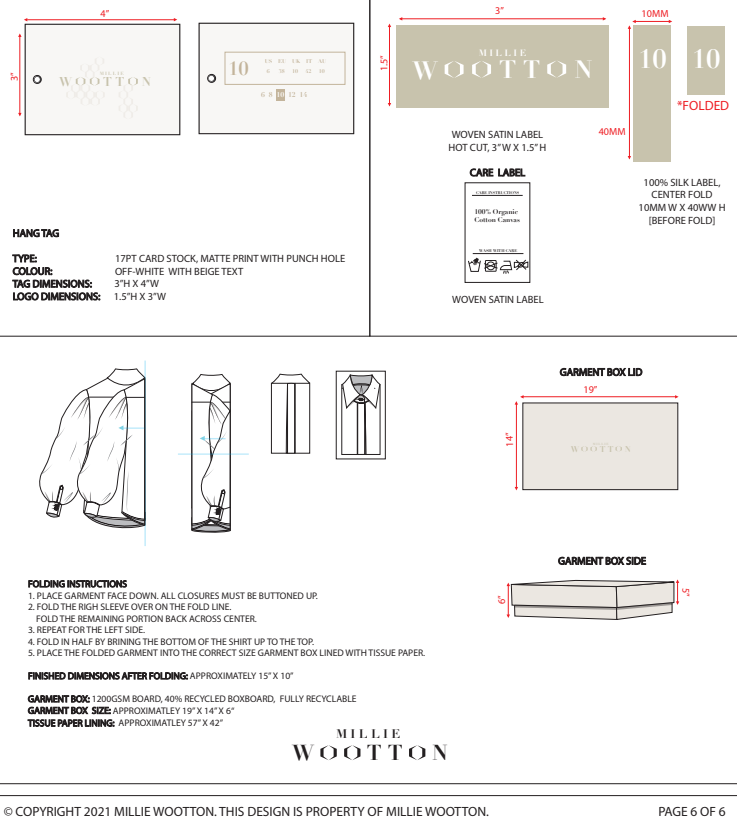
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RAFFIA BOATER HAT
BAMBOO & WAFFLE SHIRT DRESS

003

WOMAN

MODEL - TYLA EVANS

WOMENSWEAR SPRING/SUMMER 21



MILLIE
WOOTTON

PHOTOGRAPHY BY Abbie Evans & Millie Wootton

STYLED BY Millie Wootton

DETAILS



SUSTAINABLE RAFFIA FULL SKIRT



ORGANIC COTTON AND BAMBOO SHIRT



ORGANIC COTTON CANVAS SHIRT



SMOCKED LAMB NAPPA LEATHER DRESS



MILLIE
WOOTTON



001
WOMENSWEAR SPRING/SUMMER 21
MODEL - TYLA EVANS

RAFFIA BOATER HAT
FULL CROCHET RAFFIA SKIRT
CANVAS BALLOON SHIRT



MILLIE
WOOTTON



002
WOMENSWEAR SPRING/SUMMER 21
MODEL - MILLIE WOOTTON

RAFFIA BOATER HAT
LAMB NAPPA LEATHER SMOCKED DRESS



MILLIE
WOOTTON



003
WOMENSWEAR SPRING/SUMMER 21
MODEL - TYLA EVANS

RAFFIA BOATER HAT
BAMBOO & WAFFLE SHIRT DRESS



MILLIE
WOOTTON



004
WOMENSWEAR SPRING/SUMMER 21
MODEL - MILLIE WOOTTON

RAFFIA BOATER HAT
ORGANIC COTTON CANVAS SHIRT DRESS

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- PHOTOGRAPHER UNKNOWN (1908) A WOMAN IN A FORMAL WHITE DRESS WITH BLACK HANDBAG WALKS ALONG THE STREET IN KENSINGTON [PHOTOGRAPH] <https://fiveminutehistory.com/edwardian-photoblogging/>
- PHOTOGRAPHER UNKNOWN (1906) YOU'VE BEEN SPOTTED AGAIN, MR PHOTOBLOGGER. KENSINGTON [PHOTOGRAPH]
<https://fiveminutehistory.com/edwardian-photoblogging/>

ALLSAINTS

WOMEN'SWEAR

THE NEW HORIZONS EDIT



HOPE SPRINGS
INFERNAL
2021

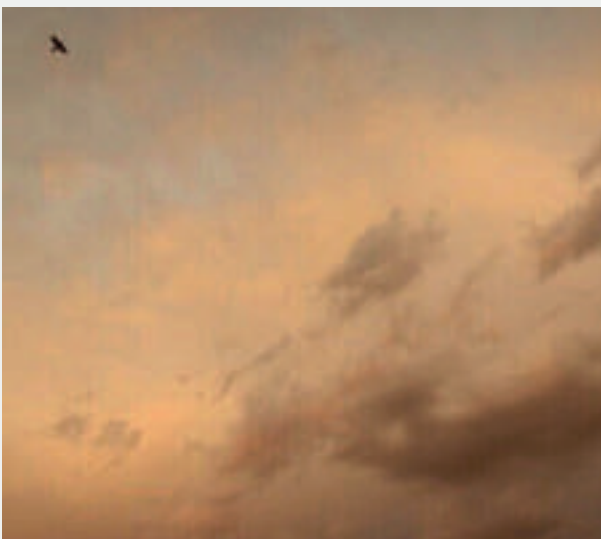
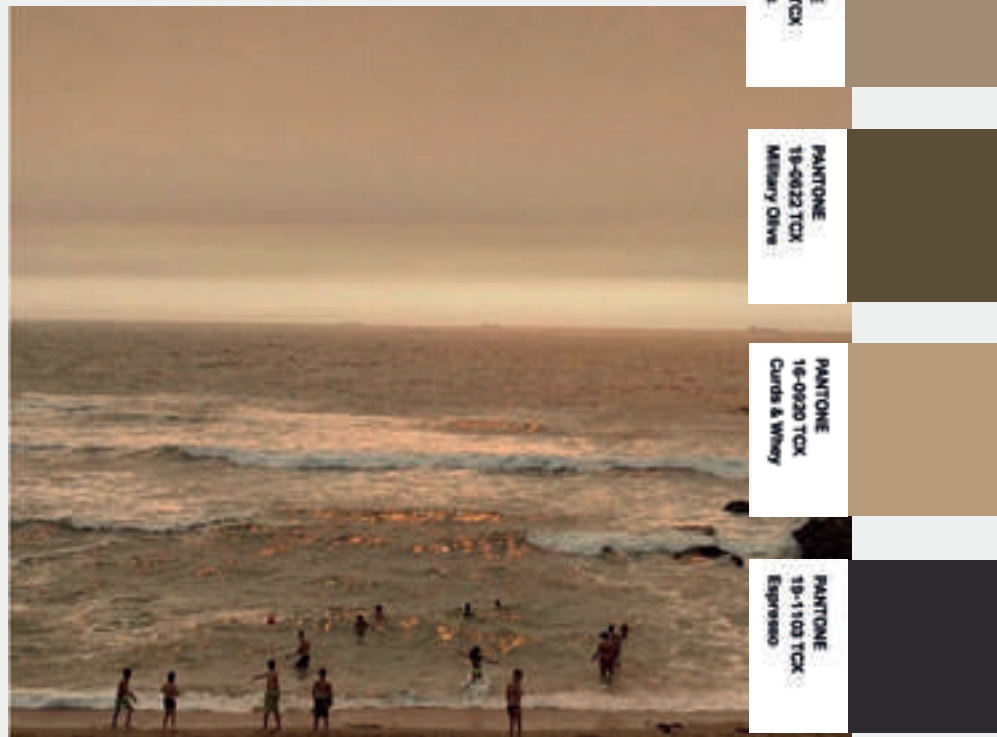
A TIME FOR CHANGE! A TME FOR HOPE!
ALL TOGETHER, ALL AS ONE, ALL SAFE , ALL SAINTS

As our horizons expand, new ideas can give a fresh meaning to life. Experiences help to broaden our horizons, you cannot close your eyes to them. This summer is our chance for a fresh start, away from the traumas of the pandemic. During which, the monotony of a life lived indoors enabled us to appreciate our previous freedoms. With normality around the corner what better way to appreciate this second chance than to get down to the beach and look towards a new horizon.

These looks have been inspired by the ending and beginning of a new day, reflecting on the coastline. With colours including warm neutrals to complement the contrast in textures and laces inspired by washed up sea shells. Keeping to the All Saints aesthetic, these looks will be hold a vintage rock n roll style that screams effortless. Pairing together pieces such as elegant and timeless dresses with leather biker jackets to create the image All Saints are famously known for.

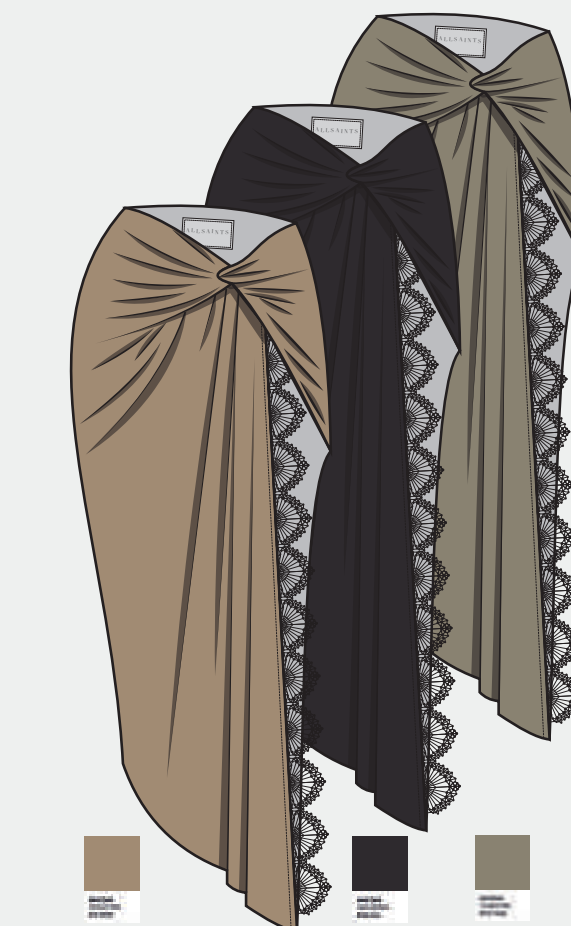
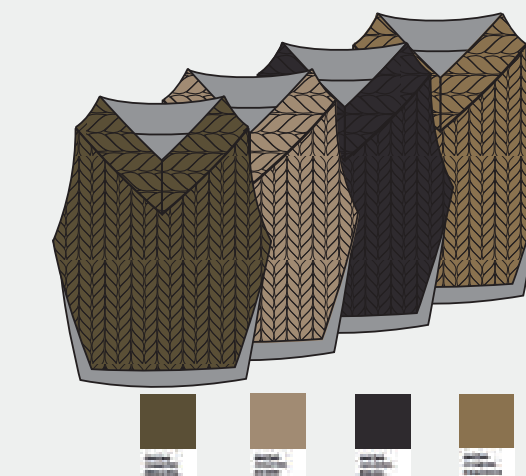
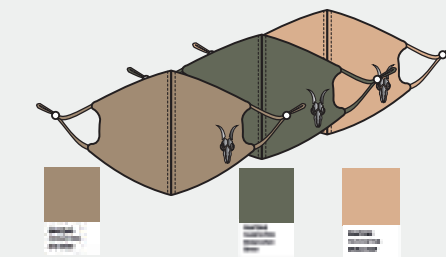


Metal ramskull badge.
Inspiration taken from
the ALLSAINTS logo.



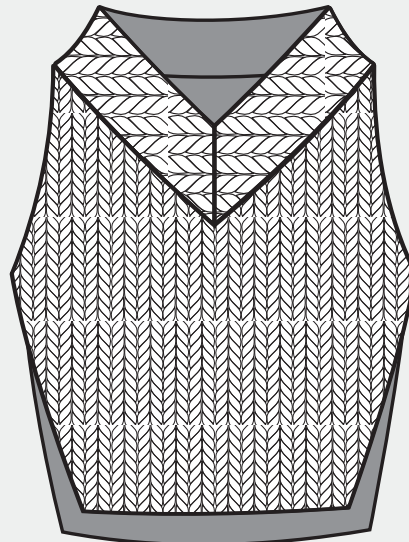
PANTONE 16-1315 TCX Chestnut	
PANTONE 19-0822 TCX Military Olive	
PANTONE 16-0920 TCX Corns & Wheat	
PANTONE 19-1103 TCX Espresso	
PANTONE 17-1028 TCX Antique Bronze	
PANTONE 17-0510 TCX Stone Sage	
PANTONE 18-0312 TCX Deep Lichen	
PANTONE 13-1014 TCX Native Buff	
PANTONE 18-1028 TCX Empressor	
PANTONE 17-1134 TCX Brown Sugar	

RANGE PLAN

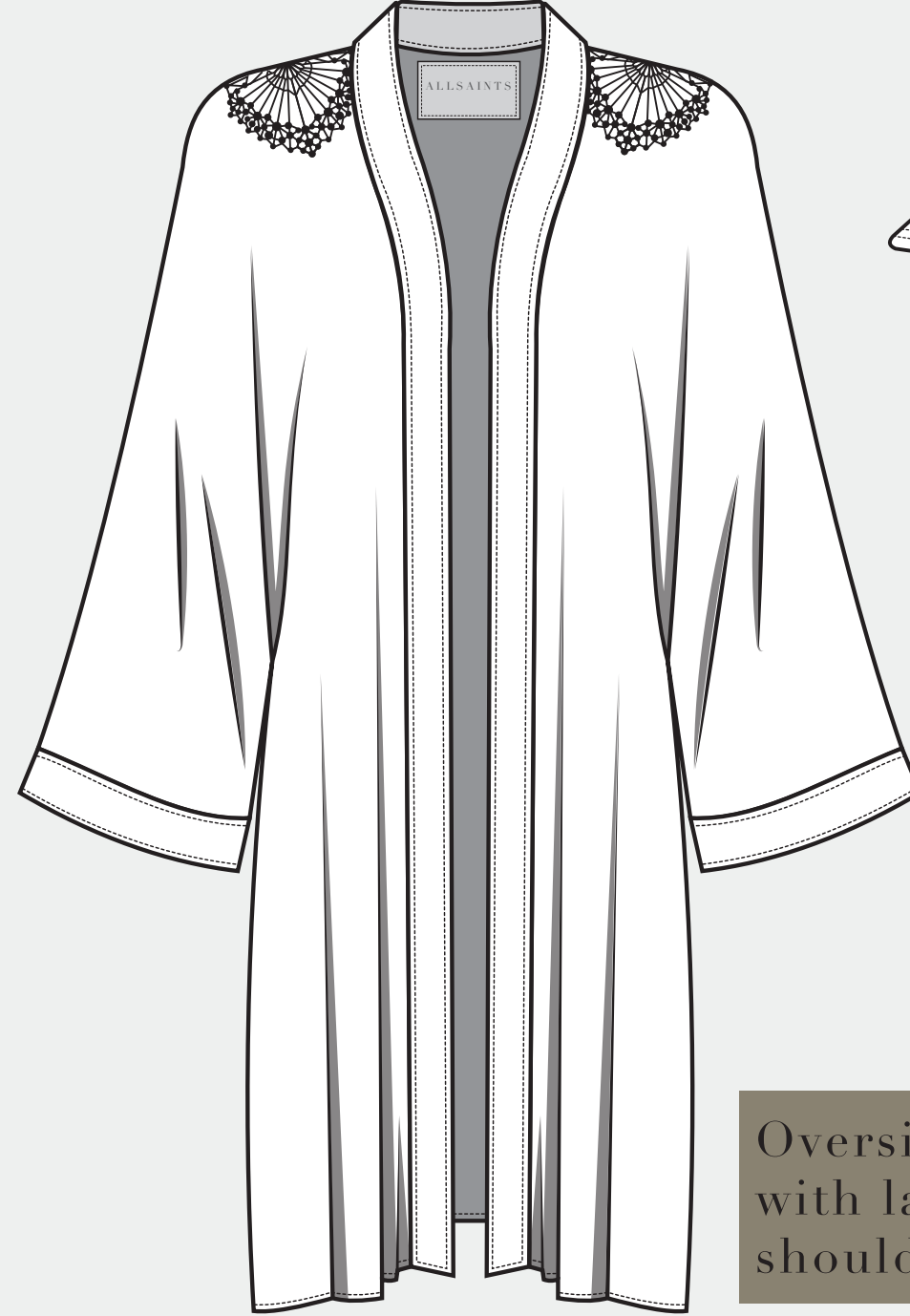
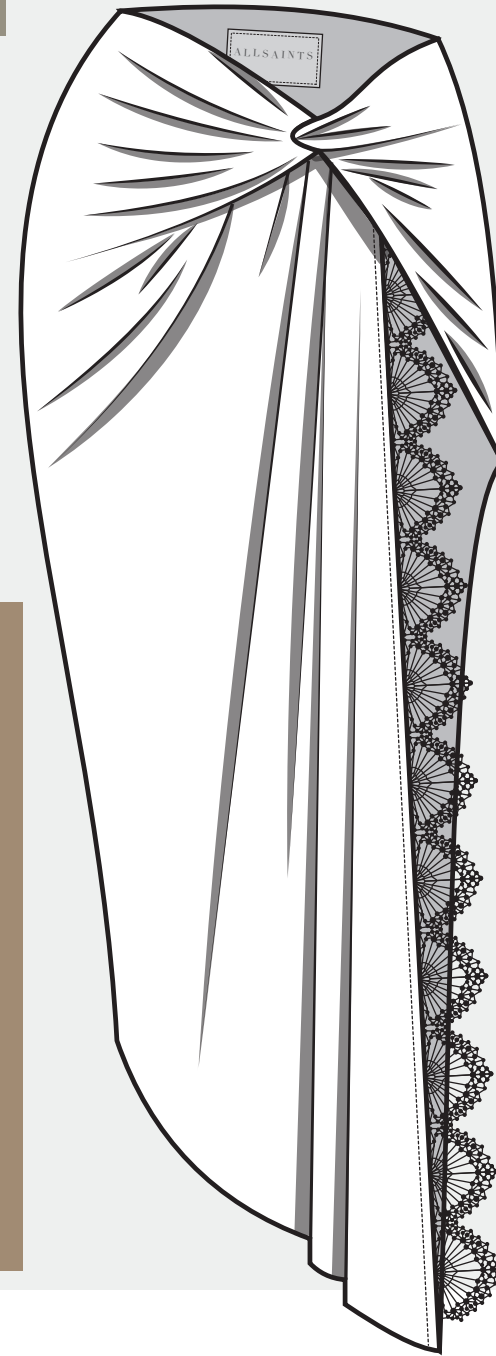


LOOKS I AND II

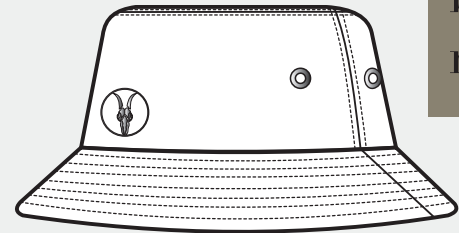
Knit tank with V neckline and exposed slits on either side. Featuring a contrasting chunky knit on the neckline .



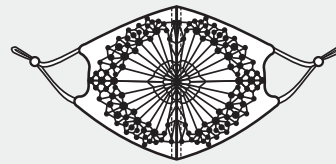
Knotted front wrap skirt with a high to low design. Detailing includes intricate lace trim on one side of the skirt.



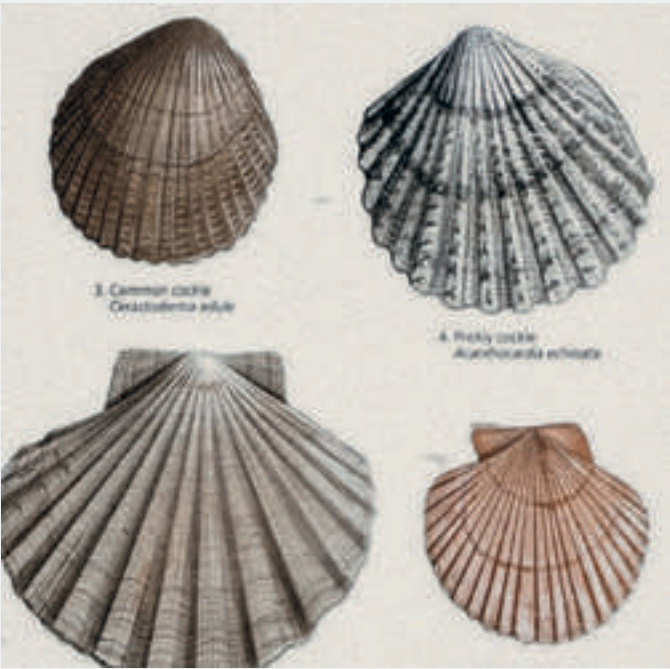
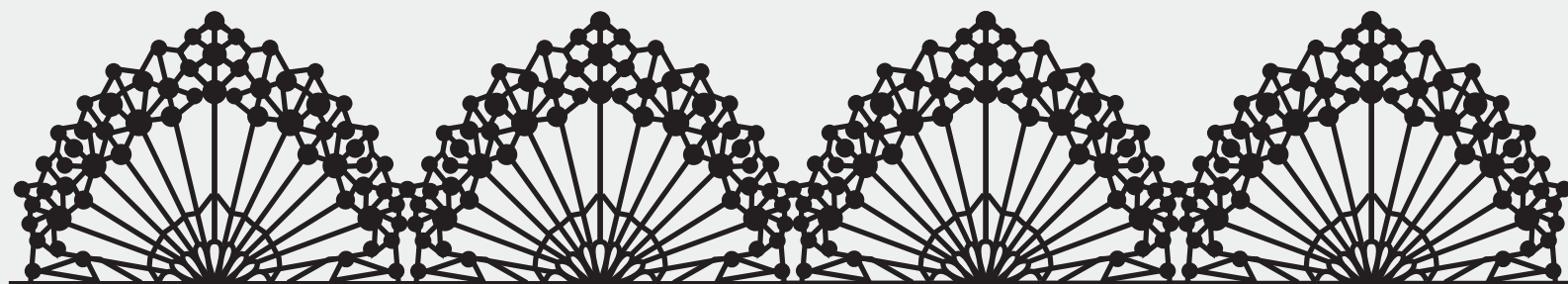
Oversized draped kimono with lace detailing on shoulders.



Bucket hat with sweat-band, metal eyelets and ram skull badge.

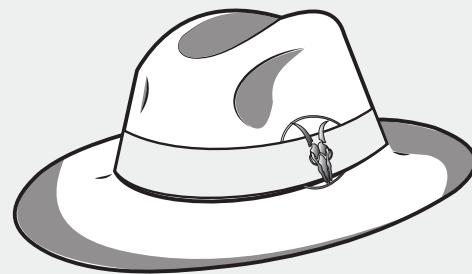


Face mask with elastic straps and three layers. Details include lacework.

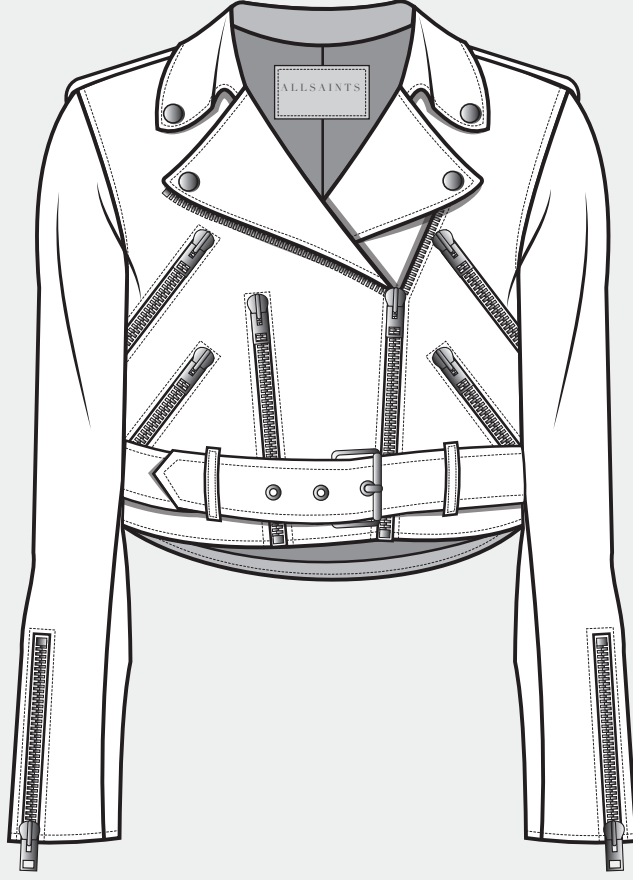
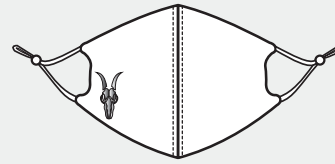


Lace used in designs inspired by sea shells.

Fedora hat with ribbon detailing and metal ram skull badge.

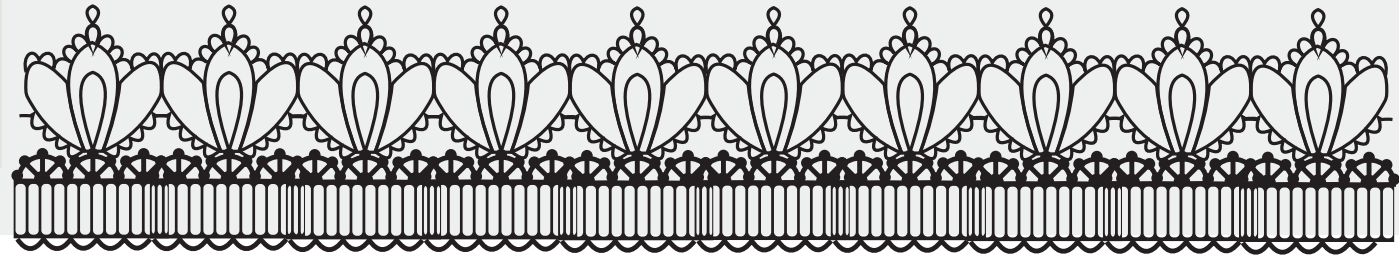
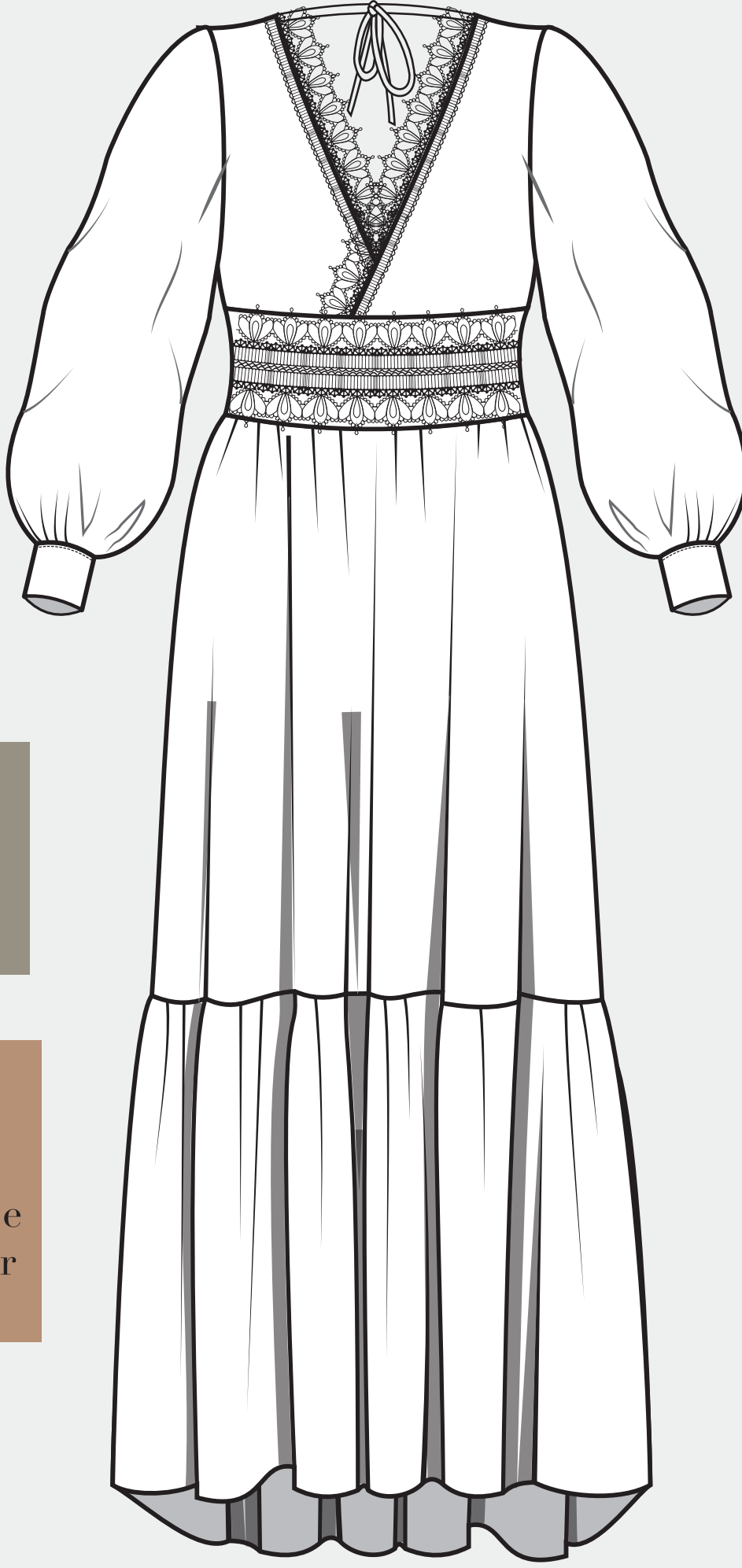


Face mask with elastic straps and three layers. Details include metal ram skull badge.



Cropped leather jacket with long sleeves, zip closure, five zip pockets and shiny gunmetal hardware. Jacket is fully lined and features a buckled belt and zips on cuffs.

Blackless full length dress with crossover V neckline with lace detailing. Lace detailing on waistline and delicate cord to be tied around the back of neck for support.





RENLI SU

Inspired by the fairytale 'Little Red Riding Hood' I will be looking at multiple versions of the story and different illustrations that represent the story as a whole.

The tale is said to have been interpreted as a puberty ritual, stemming from a prehistorical origin. The young girl, leaving home, enters a liminal state and by going through the acts of the tale, is transformed into a woman by freeing herself from the wolf's stomach seen as the rebirth.

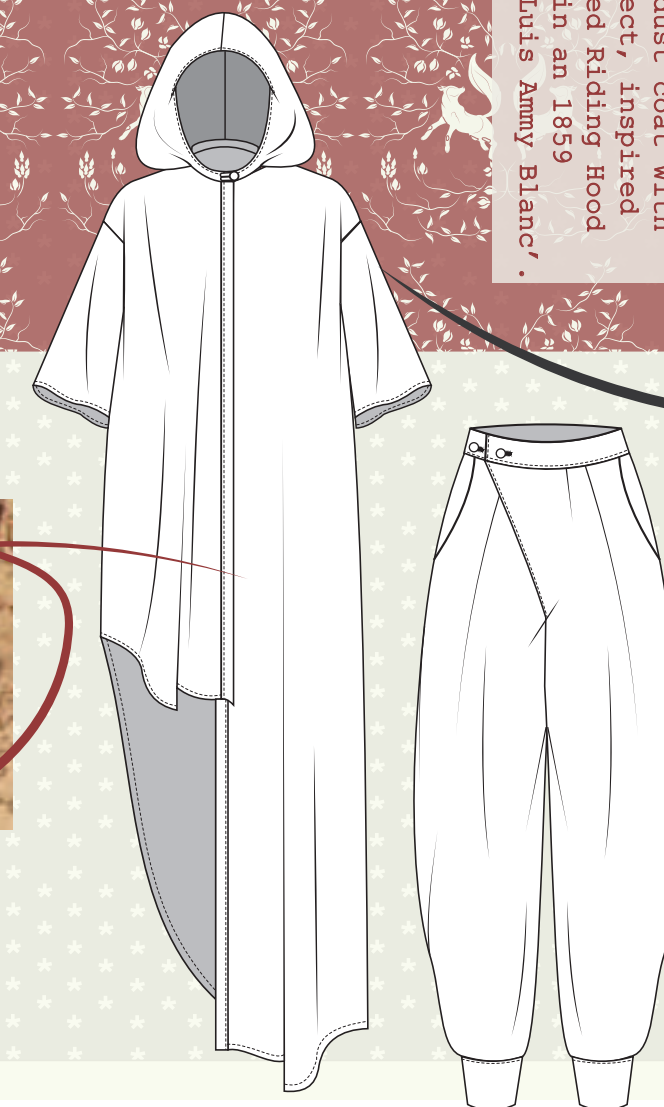
I shall be using shades of black and white as both these colours represent the fairytale on a deeper level. White symbolising purity and goodness. Black symbolising evil and fear. Using both of these colours will balance out each other perfectly and help tell the story through the cloth. There will be an obvious focus on the colour red as the story is about a young girl in a red cloak, this collection would not be complete without it.



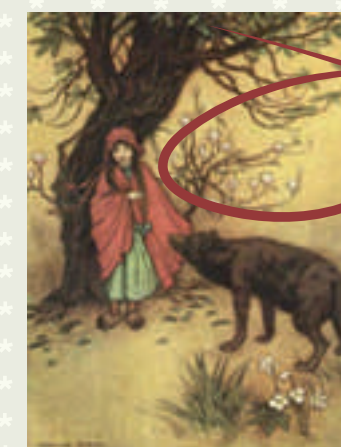
LITTLE RED RIDING HOOD



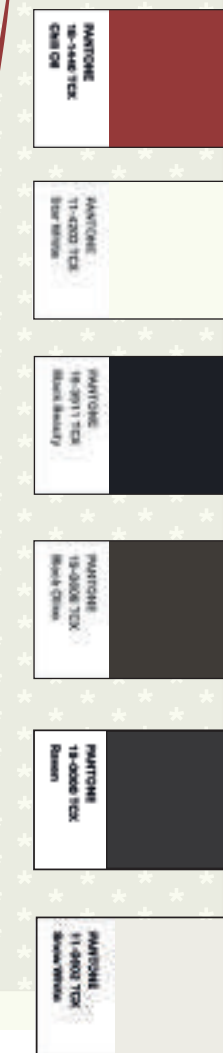
Little Red Riding Hood illustration by Arthur Rackham.



Cloak style dust coat with layering effect, inspired by 'Little Red Riding Hood' as depicted in an 1859 painting by Luis Amey Blanc.

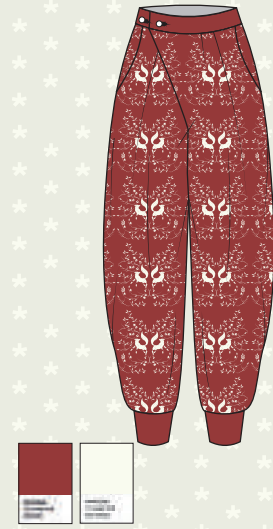
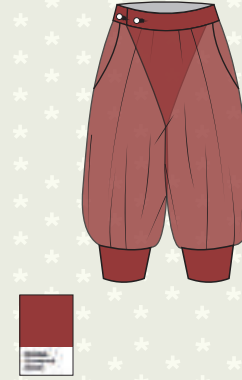


Woodland design taken from 'Little Red Riding Hood Meets The Wolf Drawing by Mary Evans Picture Library'.





RENLI SU





RENLI SU
STYLING CHALLENGE



RENLI SU AW 2019



MODEL - ERIN WILLIAMS
STYLIST - MILLIE WOOTTON
DESIGNER - RENLI SU