

Intertwining the past and present within East London, creating a refined deconstructed womenswear Avant Garde collection through surface and tailoring methods

50s Tailored Constructed Bra



The Kray Twins

To 'Kray' you always be part of our family boy from Charles & Richard Ken & Kay Kray & family any time pop into The Capenters Arms boys are always there
Charles Ken

Archival Letter from 'The

— Concept

Inspired by a letter from the Krays to my late Grandfather, this A/W 2025 tailored womenswear collection explores the juxtaposition of hardship of the Krays Era with a contemporary perspective of East London from the book 'Don't Call Me Urban' by Simon Wheatley. My collection is driven by Avante Garde tailored silhouettes that are created by moulaging vintage jackets on the stand with period constructed bras. Shapes are manipulated through suppression using button and fastening techniques, punctuated by period and contemporary sportswear references.

Surface Deconstruction - 'Don't Call Me Urban' Simon Wheatley

Fabric

The A/W 25 core colour palette has warmth and earth tones that allow the collection to be timeless Rich urban colours that give a throwback to the Krays Era, which can be interpreted through tones and texture. Masculine colours to reflect the attitude and presence of the 'Kray Twins'



Book - 'Swinging Sixties' that explores masculine retro tones. Colour contributes to the story of building the life of the Krays



EAST LONDON

Contemporary Atmosphere of inspired fabrics to represent the 1960s night life



Krays Tailored Suiting Book 'Legend'

Colour

Craftmanship
Tailoring Haute Couture

Bottega Prada

Alexander McQueen

This Collection ●

Tailoring
Ready-to-wear

Market-Level



Alexander McQueen A/W 23

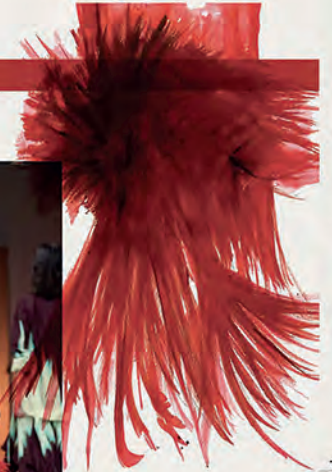
Prada A/W 23



Bottega - Fall 24
Vogue



Bottega - Fall 24
Vogue



Movement
Fluidity
Texture
Contrasting
simplicity and
volume through
surface texture

The Key Silhouette for my final collection is to emphasise the waist and hips through deconstructing men's tailoring techniques, which are transformed into women's shapes. Taking inspiration from the femininity of 1950s and 60s womenswear curve detail

1950s Dior Suit Jacket - focusing on the curve detail of the hips



Design Development of the Suit Jacket and Trousers incorporating methodology details



Collaging the suit jacket and 1950s research together



Moulage Development of the Womens Suit Jacket



SILHOUETTE
Look One



1960s Tailored Jacket - Savile Row Primary Research

Primary Photograph of a telephone box in East London - Thinking about the use of having to resort to using an 'outused' communication service due cut backs on finance

NEED A ROOM?
I.G. @ friends & friends

'Heating or eating': the cost of living crisis in Tower Hamlets

13 July 2022



An article discussing the cost of how much is costs per month for flat

in East London **ukuni**

Artist - Peter Kennard 1993

UK > ARTICLES > A GUIDE TO THE COST OF LIVING IN THE UK

A guide to the cost of living in the UK - particularly London

Generally, you should prepare yourself (and save accordingly) for the following costs while in London

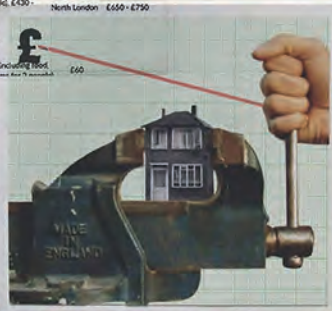
Average Cost of Accommodation in London

Region	Flat-Share Rental per month	One Bedroom Flat Rental per month
East London	£290 - £390 (single), £430 - £600 (double)	£650 - £750
West London	£380 - £430 (single), £450 - £690 (double)	£750 - £900
South London	£280 - £500 (single), £350 - £650 (double)	£600 - £700
North London	£300 - £400 (single), £430 - £550 (double)	£650 - £750

UK cost of Food & Drink

Average weekly grocery bill (including alcohol, but excluding household necessities) £60

Artist - Peter Kennard
Squeezage
Photomontage
1993



SOCIAL - INEQUALITIES

The narrative of my collection is story telling the reality of life in East London. Throughout this investigation is to navigate and explore the emphasis of social inequality through deconstruction and texture.

The cost of living crisis has taken a toll on most people especially those in deprived areas including East London. The increase cost of rental prices does not match the average UK wage to be able to live comfortably. Through art forms and primary photography I have created a personal relationship with this subject.

**CLASS - SOCIAL POLITICS - ART - E
REALITY - HISTORY - ETHNICITY -
INDEPENDENCE - CHA
EAST LONDON = SOCIAL - INEQ
- HUSTLE - DRIVE - IDENTITY - C
CLASS - SOCIAL POLITICS - ART
RE/ HISTORY - ETHNICIT
INDEPENDENCE - CHANGE - MUS**

Emphasising the importance of the geographical location of East London and the values it withholds. Making the words large echoes how the negatives create the catalyst for the positive changes from within the community



Book - Don't Call Me Urban - Broken Glass Photograph

Cost of living: Two East End neighbourhoods where more kids live in poverty than any other part of London

The latest child poverty figures have revealed that one third of children in London are still living in poverty

Without all of the suffering caused by social inequalities the beauty of expression wouldn't be formed. This does not make it acceptable however, the story is able to be unravelled, similar to how I have wanted to create from the past and present.

Embroidered Check

Development

Double Breasted Rolled Lapel Menswear Tailored Jacket



Drawing of the jacket from Savile Row
This style of drawing creates a different perspective that was a catalyst for this collection through the movement of the etching

Design Development



Experimenting with proportion the first semester toile

Highlighting the check design proportion



Initial Sample working on Kid Mohair and top-stitching thread to create a heavier weight



The development of the embroidered check is focused on combining the two different eras of tailoring and deconstruction to highlight the beauty of both

Initial Sample - this did not work as the embroidery threads were too dry

His first sample capturing the deconstructed look using embroidery threads.

Bottega AW 23 Focusing on the blend of tailoring and surface texture

Some of the embroidery threads are too dry at the moment



Deconstructed Building - Book 'Don't Call Me Urban'

Focusing on the environment of those living in East London in the early 2000s

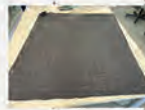
Craftsmanship -

Process Sheet - Embroidered Check Development

Accurate Lined Facing Pattern



Chalking each individual line onto the fabric



Repeating the pattern and matching accurately



Sewing the embroidered lines, which was time-consuming



Chapter Three
Individually Hand-stitching the threads into the lapel



Chapter Four
Final Result - From the first sample to end product has required patience and control to achieve this look



Facing Pattern Piece including check accurate marked lines



Chapter One
First Sample - the thread stitching was too thick and created tension in the fabric



Top-Stitching thread check sample - this worked better however, the loose threads needed to be improved



Creating a refined Sample



Chapter Two

The Sample to the left was an improvement of how the end result should look. Creating the check lines with a 5mm spacing inbetween.

Hand-sewing each tassel by knotting off within the pressed seam. The reason for this was to be as accurate and detailed, the previous sample where they are attached did not have the same aesthetic or refined finish

Second Look

Silhouette

I dreamed I was



WANTED
in my Maidenform bra

FRAME-UP new bra with 3-way support
Embossed panels frame, outline and separate the
cups. Extra-draw supports at the sides give you extra
uplift. Stretch band at the bottom keeps the bra snug
and securely in place. It's a 'Frame-up'—in A, B, C cups.

Book -

'60s Fashion
Vintage Fashion
and Beauty Ads'
1962



Jean Paul Gaultier A/W 23
Vogue
Constructed Bra

Developing the curve shoulder silhouette from the tailored jacket along with the focused waist and hip construction



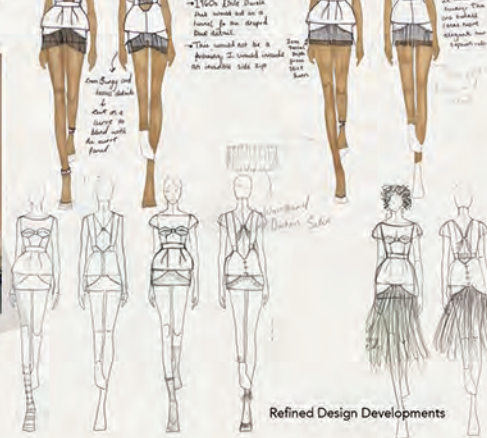
Initial Design Developments



Changes to be made from first semester



Developing 1960s lingerie and curved silhouettes through the use of a tailored bra with a similar constructed waist and hips as look one.



Refined Design Developments

Lesson Notes from final toile in Semester One



the same
king tape
as look
to hold
is in place

Task 2 Constructed Bra Top + High Skirt
→ wrong colour + too heavy
Bodice:
→ Tix neckline shape
→ Bra + F. Panel needs redens + made smaller
→ Experiment with base fastening
→ Sleeve cap needs changed
→ Make bodice length smaller
Skirt
→ Re-evaluate skirt silhouette
→ Finalise & order fabrics
Fabrication = suggestions ✓
Wool (contrast) seam heads
Fabrication ordered
Pattern draft
First fitting

Key Area of Improvements:

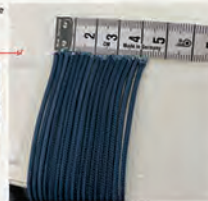
Re-evaluate the execution of the skirt and to create more movement, the overall construction of the garment is too stiff

Combining sportswear details and feminine lingerie panelling



100% Wool

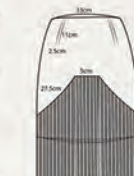
Skirt Tassel to be trapped into curve panel



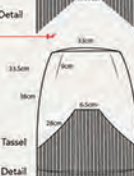
2mm Braided Cord
Navy Blue
Measurements -
5x cords = 1cm



Close Up Photograph of Sewing of 5mm running stitch before removing tape



Back Flat Panel Tassel Detail



Front Flat Panel Tassel Detail



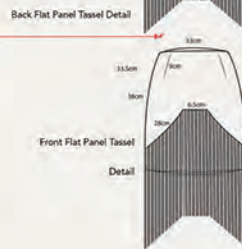
Sewing each section of cord tape into the skirt panel using a 5mm stitch line. This is to be able to remove excess tape and stitch a 1cm seam when connecting the top and bottom panels together.



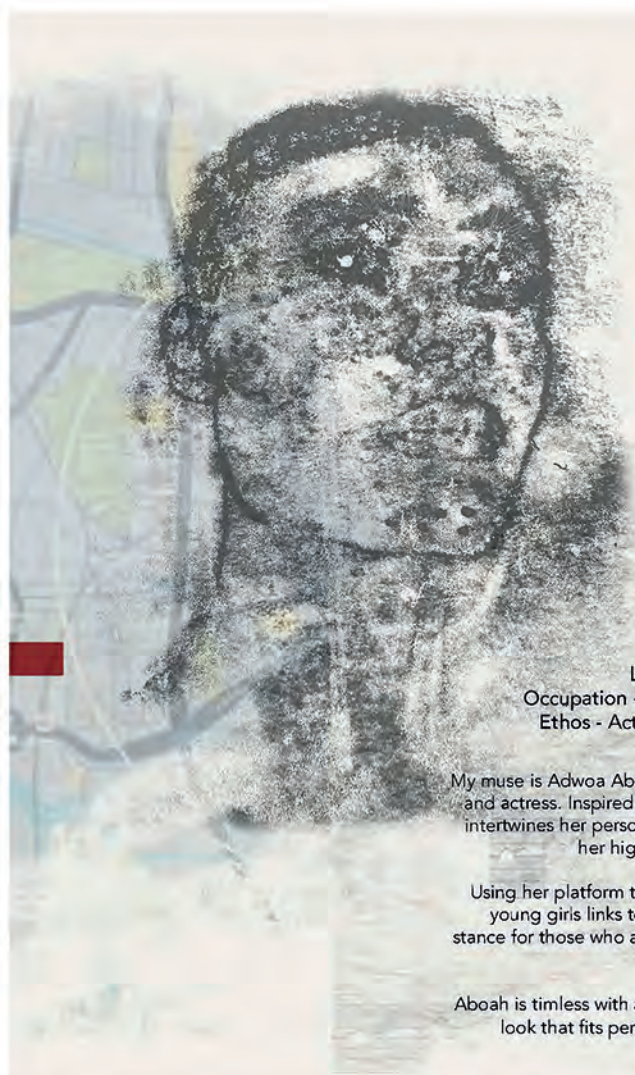
Flat Drawing of Tassel Methodology

Tassel Cords Measurements -
Width - 31.25cm x 2 = 62.5cm
Front Length 38cm x 62.5cm x 5 = 11,875cm
Back Length 38cm x 62.5cm x 5 = 11,875cm

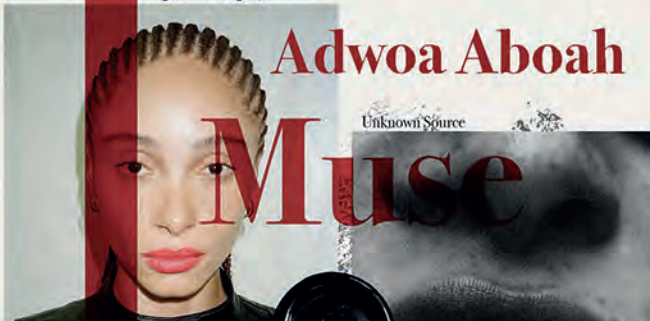
Total - 23,750cm = 237.5m



Final Skirt with Tassel Detail -
Overall - The development of the final toile to being made in real cloth dramatically changed.
The tassel detail completely transformed the skirt detail to becoming a finalised luxury womenswear garment
Lesson - Refinement is key



Vogue Photograph



Adwoa Aboah On How Becoming An Activist Changed Her Life

Adwoa Aboah, mental health campaigner, model and one of *Vogue's* 15 Forces for Change cover stars, reflects on how she is striving to create a safe space for women of all ages to discuss mental health, sexuality and education.

Vogue Article

Age - 31 years
Location - London
Occupation - Actress & Model
Ethos - Activist for Women &

My muse is Adwoa Aboah a london based model and actress. Inspired by her natural beauty, who intertwines her personal style of streetwear with her high-end modelling aesthetic.

Using her platform to advocate for women and young girls links to my own ethos of taking a stance for those who are voiceless and creating a platform for change.

Aboah is timeless with a quirky 60s styled makeup look that fits perfectly with my concept and styling.



Vogue Photograph

Accessories

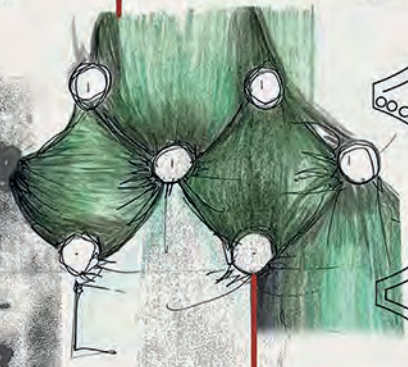
Embedding the story within the accessory details of the life of the Krays in East London



Dark Green Acrylic Etched Earrings

Look One Earrings

Illustrator Flat of the Earrings that includes a etching detail



Laser Cut Earrings with hand sewn embroidery thread tassel detail



Look Two Earrings

Cut out hole detail for tassel detail



Manipulating fabric to replicate the chesterfield sofa detail



Using adhesives to stick the fabric to the shoe



Extending the front to create more length and effect



Burnt Orange chesterfield Design



Final Quilted Shoe

Hand Painted Quilting marks with fabric covered buttons



Teal Hand-painted Sling Back

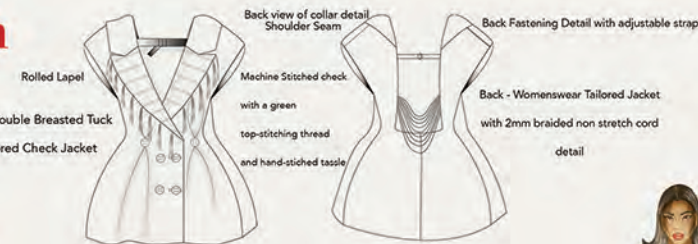


Range - Plan

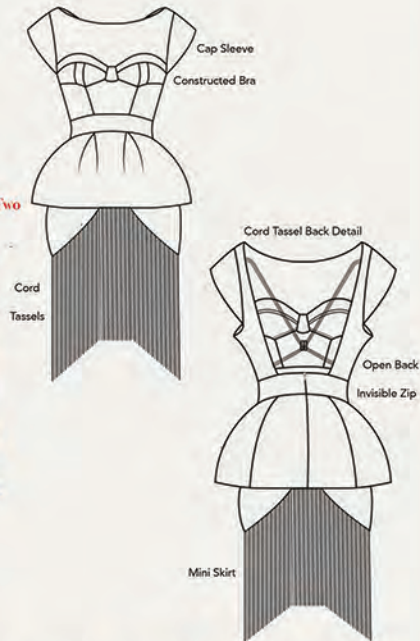
Womenswear Double Breasted Tuck detailed Tailored Check Jacket



Look One



Look Two



Colourways - Exploring core and accent tones to create the most refined combination of tones to enhance the atmosphere of the collection





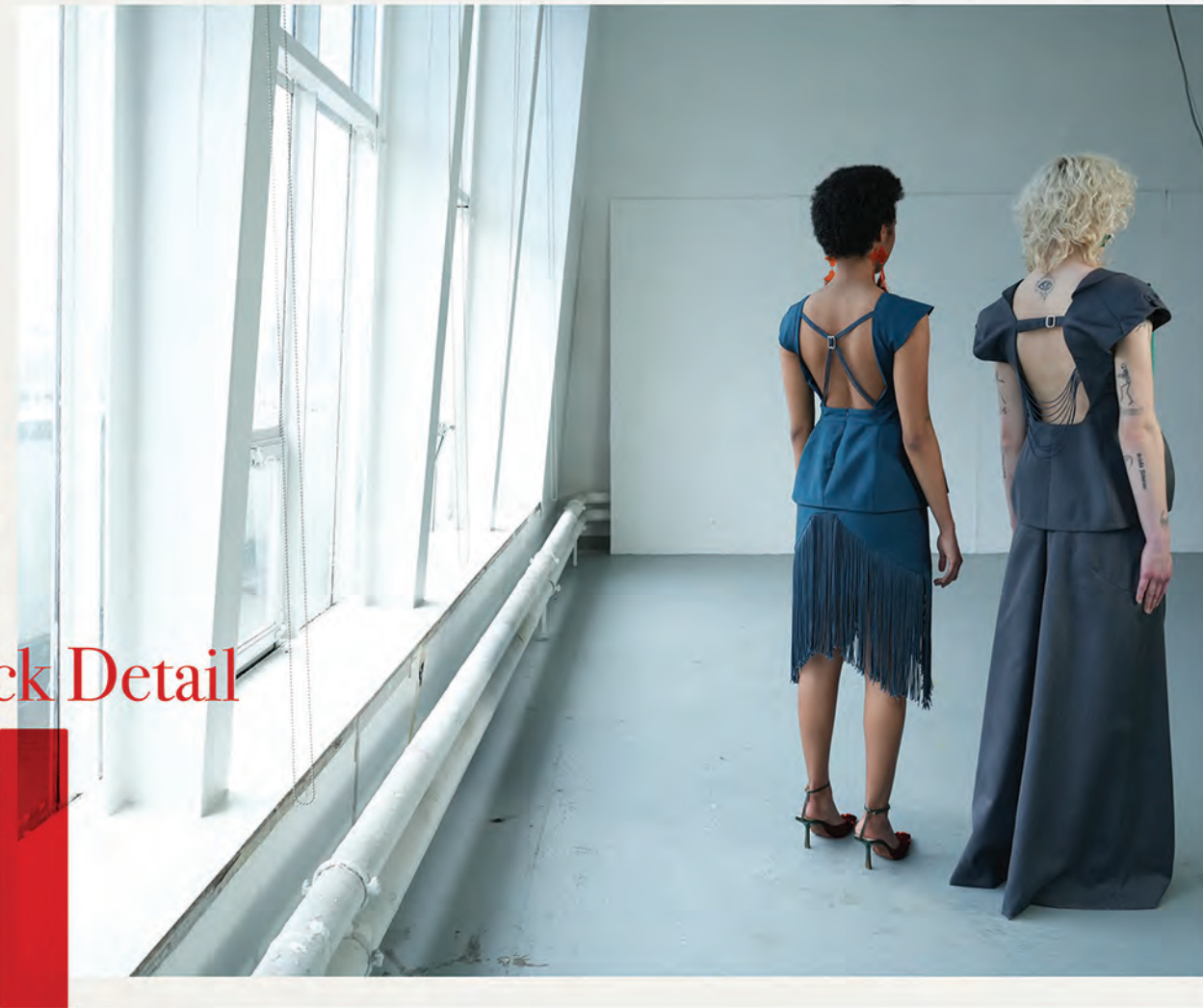
Look One

Reflecting on the journey of the making of this look has developed dramatically. From the first toile to being complete transformed and feels complete



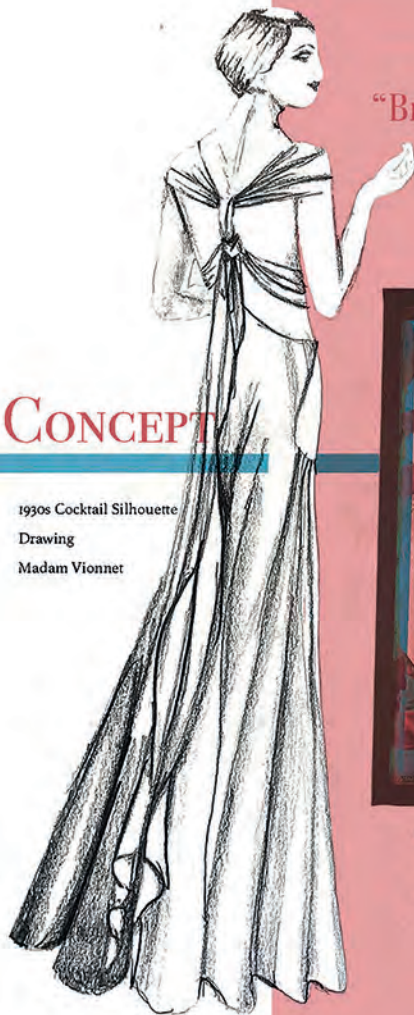
Cord Back Detail

Highlighting the cohesive cord detailing across both looks



CONCEPT

1930s Cocktail Silhouette
Drawing
Madam Vionnet

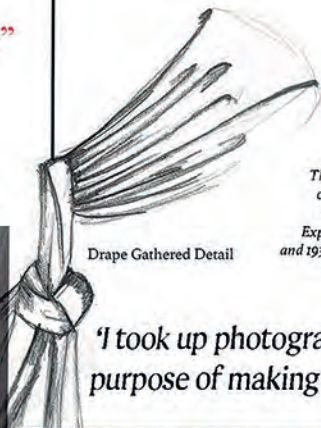


“BE ORIGINAL OR DIE TRYING”
MADAM YEVONDE

Madam Yevonde 1930s Newspaper Photograph



Inspired by Yevonde's use of experimental colour that pushed boundaries of both being a woman and a pioneer within photography. Focusing on the 1930s decade that develops into silhouette and detail



Drape Gathered Detail

This Spring Summer 2025 womenswear cocktail evening collection is inspired through the use of colour within it created by the female colour photographer Madam Yev. Exploring the relationship between the use of colour, fabric and 1930s silhouettes to see how they develop and context with one another creating a contemporary collection

‘I took up photography with the definite purpose of making myself independent.’

Yevonde Quote



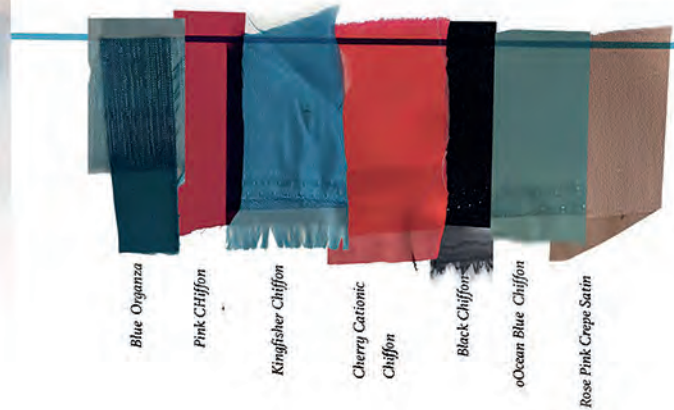
Laing Exhibition
1935 Self Portrait
Madam Yevonde



Yevondee Photograph represents the colours bleeding off the edge creating new tones as well as the core colours of blue, red and black



‘A Day in the life of a Debutante’
1932 Yevonde



Blue Organza

Pink Chiffon

Kingfisher Chiffon

Cherry Cationic Chiffon

Black Chiffon

ocean Blue Chiffon

Rose Pink Crepe Satin



COLOUR & FABRIC



CELIA KRITHARIOTI SPRING SUMMER 24

Lightweight Fabrics



VICTORIA BECKHAM
Sharp cut silhouettes that still incorporate fluidity

GIAMBATTISTA VALLI SPRING SUMMER 24

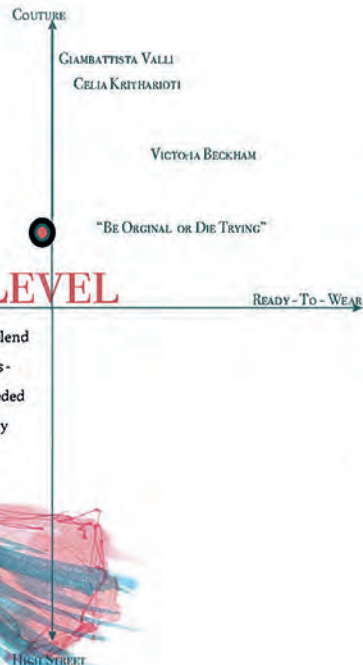


The market level is a spring summer collection that sits between couture and high - ready-to- wear due to the use of difficult fabrics, silhouette and detail.



MARKET LEVEL

Layering fabrics to create a blend of other colours and tones - similar to the Yvondee bled colour in her photography

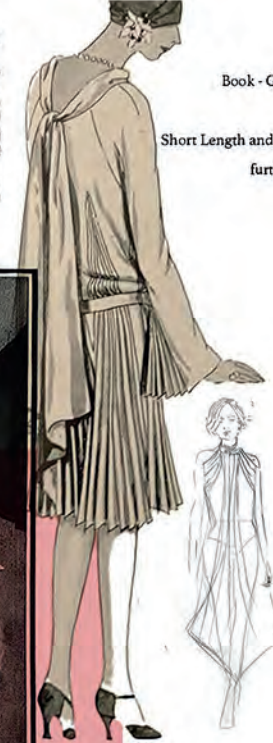


wing inspired by an Archive photograph - 1930s Madeleine Vionnet



SILHOUETTE

Inspired by the 1930s decade due to Yvondee colour photography beginning to progress and develop. Silhouette is focused on creating contemporary and modern cocktail eveningwear dresses that explores short to mid lengths



Book - Golden Age of Style
Draped Bias Cut Cocktail Dress

Book - Golden Age of Style
1930s
Short Length and draped knotted layers to be further developed

Collaging research together to create new innovative contemporary silhouettes



Design development - focusing on layering fabrics and a soft movement throughout the use of chiffon



Grece Ghamem Muse Face - Natural Beauty



Initial Design Developments

Refined Sample developing layering fabrics and trapping within fabric to represent the blend of tones highlighted within Yevondes colour photography



Sample drawing blending red and blue chiffon



Refined Developments focusing on the trapped frayed edge technique

Flat Drawing



Experimental the sample drawing of combining the 1930s drape technique and Yevondes bleeding colours



Lobster - Madam Yevonde Tri-colour separation negative, 1934

KNOTTING DEVELOPMENT

Bias Drape Cut Detail 1930s Archive Chanel



Draping on the stand to create the gathered curve of the knot that can be chalked and taken off to create a pattern

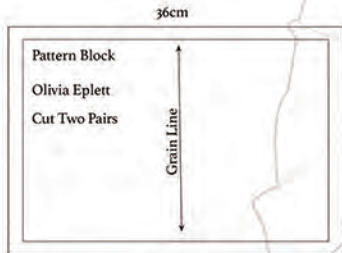


Layering black and ocean blue chiffon with a 1cm width between them. Fraying the edge by hand to create further texture



A 5mm running stitch to hold in place to prevent breaking

Using a 5 stitch line to gather the edge to create the effect



PROCESS - KNOTTING



Side View - the shape that is created drapes very well and the fit keeps the structure on the hips



Back View - The back does not fit completely There needs to be an additional 15cm to make it fit as it should be more draped



Front - This sample was successful as it shows clearly how the research and colour has developed. The subtle texture adds definition around the waist.

Improvement - the blue chiffon hem needs to be reduced to 1cm to be less block

Reversed technique showing the blue chiffon, the original way looks more sophisticated

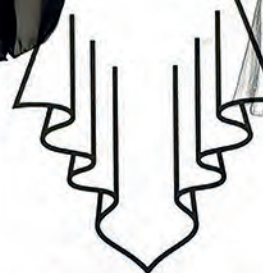


HANDKERCHIEF HEM DETAIL

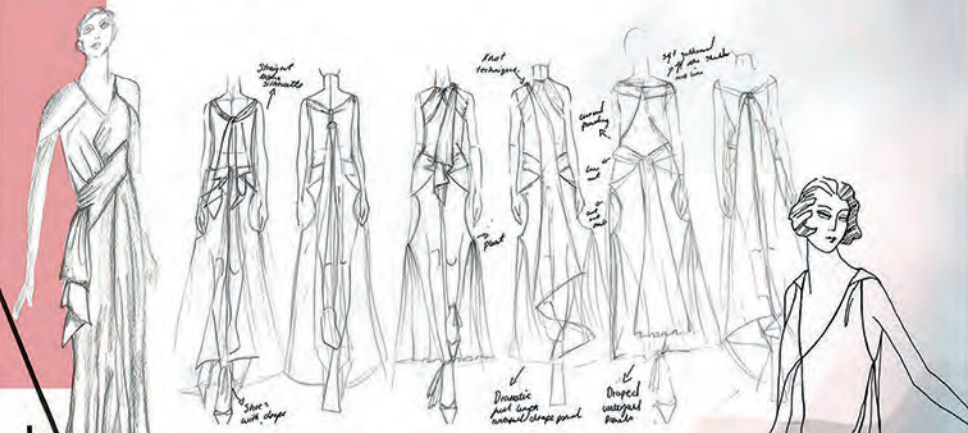
Layering and knotting black and ocean blue chiffon together emphasizing the use of colour and technique together creating a modern perspective of the 1930s decade



'Jabots' Handkerchief Hem 1930s
Madam Vionne



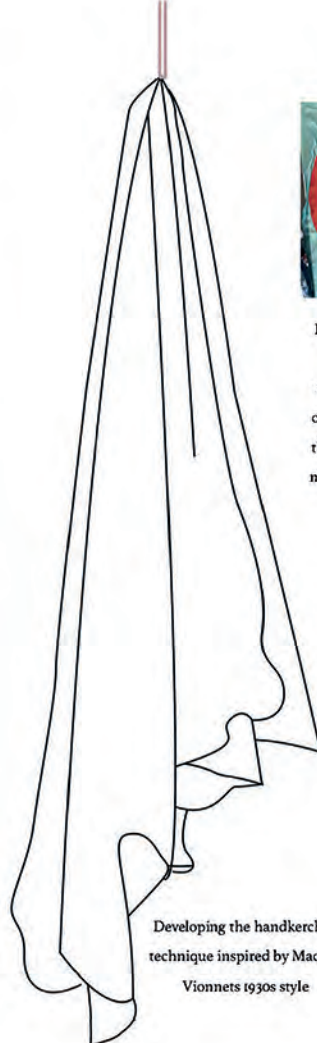
Archive Madam Vionnet flat drawing demonstrating the 'Handkerchief Hem'



Handkerchief trapped detail - Drawing 1932 'The Complete Fashion Sourcebook' John Peacock



1930s Madam Vionnet Handkerchief hemline



Developing the handkerchief technique inspired by Madam Vionnets 1930s style

Cutting out both layers of chiffon



Double Turned 5mm hem - Sampling this in the ocean blue to see how the weight of the hem manipulates the shape



Marrow edge overlocker - experimenting to see if a finer edge looks more aesthetically pleasing

Placing on the stand to create a variation of development details for silhouette to represent how the different colour fabrics blend together



Back draped drape Layering

Critical Analysis- The marrow edge creates a finer and delicate finish, which works better than the double rolled hem

Pattern Shape that allows the curve lines to be created when draped

PROCESS - HANDKERCHIEF HEM

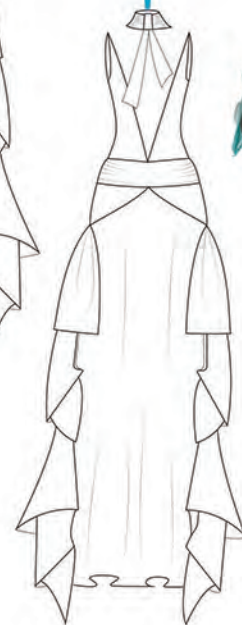
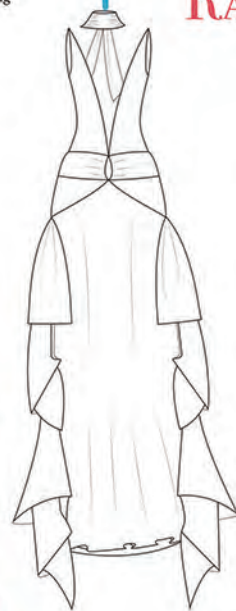


Pink Deep Cut Knotted Dress with side Handkerchief hem detailing



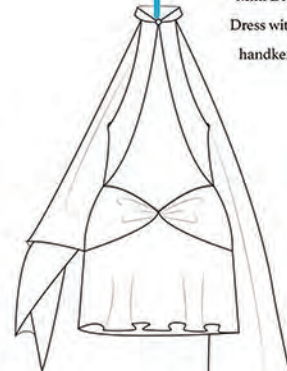
LOOK THREE

RANGE PLAN



LOOK FOUR

Mini Draped Chiffon Dress with exaggerated handkerchief panels



Button Fastening Detail

