



GRANDMĀS
PYJĀMAS

CONCEPT

MY CONCEPT STARTING POINT WAS AN OLD VINTAGE CURTAIN THAT BELONGED TO MY GREAT, GREAT GRANDMA, I WAS FASCINATED WITH THE HISTORY AND STORIES ONE PIECE OF FABRIC HELD. I THEN DECIDED TO EXPLORE MY HERITAGE. SPECIFICALLY LOOKING AT BOTH MY NANS ON EITHER SIDE OF MY FAMILY. EXPLORING THEIR DIFFERING UPBRINGINGS, STYLES, MEMORIES AND HOW THESE HAVE SHAPED THEM INTO THE PEOPLE THEY ARE TODAY. I TOOK THEMES OF MOTORCYCLING AND FARMING WITHIN MY HERITAGE TO INFLUENCE SILHOUETTE AND MATERIALITY.

MY SECOND THEME EXPLORES SLEEP AND HOW OUR MENTALITY CAN AFFECT SLEEPING. I WAS INTERESTED IN HOW FABRIC MOVES AND CHANGES WHILE WE SLEEP AND THE DIFFERENT POSITIONS THAT DISTORT THE BODY AND OUR CLOTHING. I WANTED TO EXPLORE SLEEPWEAR BOTH IN A CONTEMPORARY AND HISTORICAL SENSE LOOKING AT FEATURES THAT HAVE REMAINED AS WELL AS HOW SLEEPWEAR HAS ADAPTED.

PATTERN INSPIRATION IS TAKEN FROM OLD FAMILY PHOTOGRAPHS AS WELL AS THE PATTERNS AND SILHOUETTES ASSOCIATED WITH PYJAMAS. SOURCING MATERIALS FROM MY NETWORK OF FRIENDS AND FAMILY SUCH AS MY GRANDMA'S OLD CURTAINS AND MY FAMILIES OLD LEATHER SOFA.

RESPONDING TO THE IDEA OF HAND ME DOWNS AND MAKE DO AND MEND CULTURE, VALUING MATERIAL THAT IS ALREADY IN THE WORLD, MODERNISING THE FABRICS BY PRINTING AND WORKING INTO THEM. TAKING INSPIRATION FROM URBAN LANDSCAPES AND FUNCTIONS FROM MY OWN UPBRINGING IN LONDON AND HOW GARMENT DESIGN CAN WITH-STAND A LOT OF USE AND MOVEMENT AROUND A CITY LANDSCAPE, CONSIDERING DURABILITY AND FUNCTIONALITY.



THIS COLLECTION IS GENDER NEUTRAL AND AIMS TO TARGET SOMEONE WHO IS ECCENTRIC, PREPPY AND STYLISH WITH A LOVE OF PATTERN, WHILE VALUING FUNCTIONALITY AND WEAR-ABILITY. I WANT THIS COLLECTION TO BE A MIX OF AVANT GARDE INTERPRETATIONS OF NOSTALGIC MEMORIES AND STYLES ASSOCIATED WITH MOTORCYCLING, FARMING AND SLEEPWEAR, WHILE STILL MAINTAINING ELEMENTS OF WEAR ABILITY AND LONGEVITY.

MY CUSTOMER LIKES ATTENDING MUSIC FESTIVALS AND ESCAPING THE MUNDANE OF EVERYDAY LIFE THROUGH TRAVEL. THEY ENJOY REMINISCING AND NOSTALGIC MEMORIES OF THE PAST WHICH PLAYS A LARGE ROLE IN HOW THEY DRESS AND PRESENT THEMSELVES.

MY CUSTOMER IS NOT A SPECIFIC AGE BRACKET BUT A TYPE OF PERSON WHO NO MATTER WHAT AGE VALUES EXPERIENCES AND CONNECTION THROUGH ARTISTIC AND CREATIVE EXPRESSION.

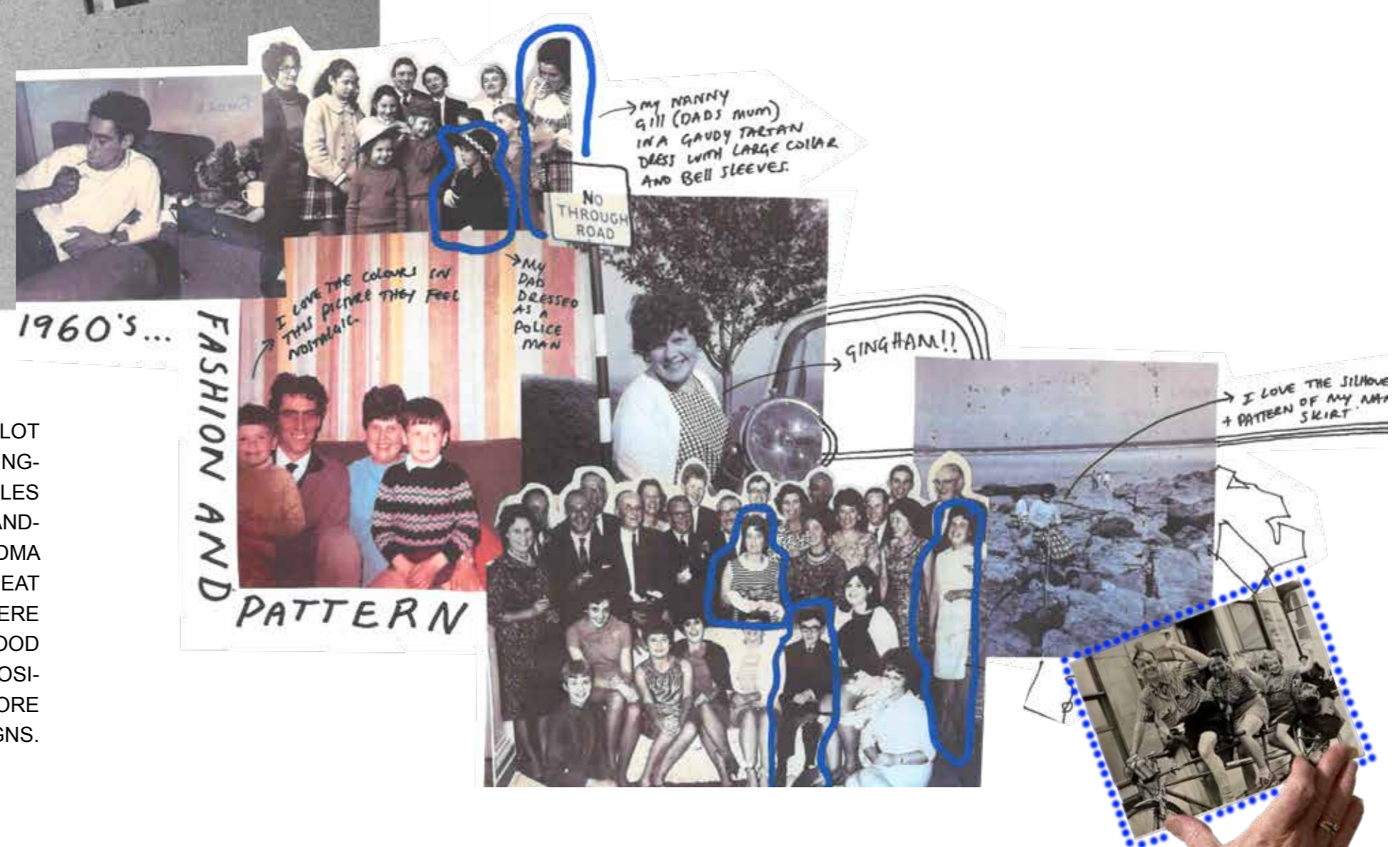


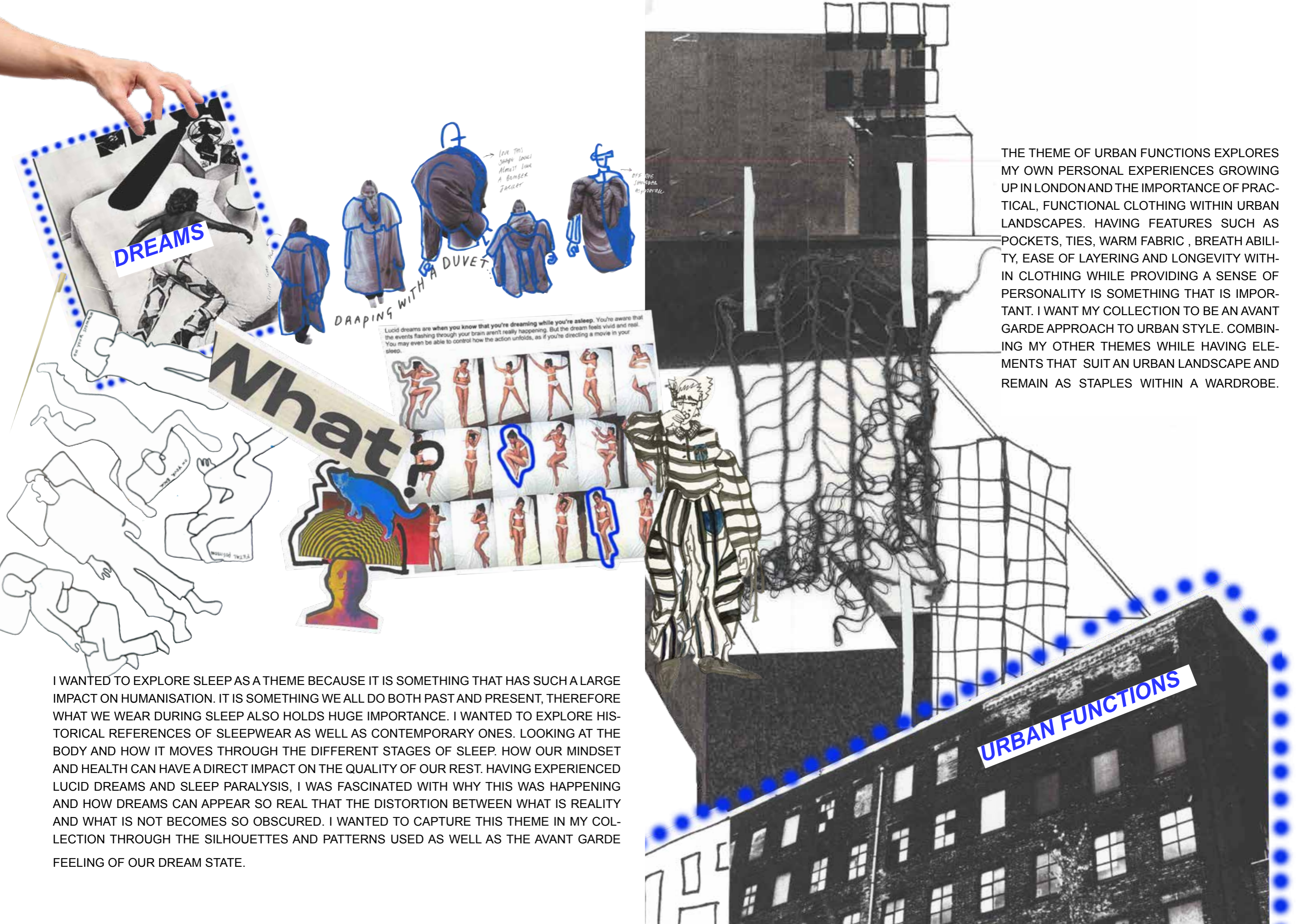
HERITAGE



I BEGAN MY RESEARCH PROCESS BY LOOKING AT OLD FAMILY PHOTOGRAPHS WITH BOTH MY NAN'S, HEARING THEIR STORIES AND MEMORIES OF THE IMAGES BROUGHT UP A SENSE OF NOSTALGIA FOR THEM BOTH WHICH WAS SOMETHING I WANTED TO CAPTURE FURTHER AS THE COLLECTION DEVELOPED. I NOTICED A LOT OF GAUDY PRINTS AND TEXTURES AS WELL AS SATURATED COLOURS IN MY NANNY PENNY'S OLD PHOTOGRAPHS. I STARTED TO THINK ABOUT HOW THE TEXTURES COULD BE PORTRAYED IN THE COLLECTION TO SYMBOLISE MY NAN'S MEMORIES. I PARTICULARLY TOOK INSPIRATION FROM IMAGES FROM THE 1960'S/ 70'S AND THE SILHOUETTES ASSOCIATED WITH THIS TIME, SUCH AS THE MARY QUANT STYLE MINI DRESSES AND SHIFT DRESSES AS WELL AS THE PLEATED GINGHAM SKIRTS, DRESSES, GAUDY STRIPED KNITTED JUMPERS AND STRIPED WALLPAPER. MY NANNY PENNY GREW UP IN SUFFOLK ON A FARM, AND WAS OFTEN HELPING OUT ON THE FARM, SHE AND MY GRANDDAD COLIN ENJOYED MOTORCYCLING AND ATTENDING CAR RALLIES AROUND THE UK. THIS IS REFLECTED IN HER STYLE.

MY NANNY GILL'S CHILDHOOD PHOTOS WERE A LOT MORE PREPPY AND FORMAL, SHE GREW UP IN BIRMINGHAM AND WAS AN ONLY CHILD. I NOTICED THE STYLES SHE WORE WERE A LOT MORE FEMININE WITH HAND-MADE FRILLY BLOUSES MADE BY MY GREAT GRANDMA FLORENCE. AS WELL AS A LOT OF MATCHING SETS, NEAT PLEATING AND TRENCH COATS. THE COLOURS WERE MORE MUTED THAN MY NANNY PENNY'S CHILDHOOD PHOTOGRAPHS. I WANTED TO EXPLORE THIS JUXTAPOSITION AND CONTRAST BETWEEN THE STYLES THEY WORE GROWING UP AND MERGE THE TWO INTO MY DESIGNS.





DREAMS

What?

URBAN FUNCTIONS

love this shape looks almost like a bomber jacket

DRAPIING WITH A DUVET

Lucid dreams are when you know that you're dreaming while you're asleep. You're aware that the events flashing through your brain aren't really happening. But the dream feels vivid and real. You may even be able to control how the action unfolds, as if you're directing a movie in your sleep.

THE THEME OF URBAN FUNCTIONS EXPLORES MY OWN PERSONAL EXPERIENCES GROWING UP IN LONDON AND THE IMPORTANCE OF PRACTICAL, FUNCTIONAL CLOTHING WITHIN URBAN LANDSCAPES. HAVING FEATURES SUCH AS POCKETS, TIES, WARM FABRIC, BREATHABILITY, EASE OF LAYERING AND LONGEVITY WITHIN CLOTHING WHILE PROVIDING A SENSE OF PERSONALITY IS SOMETHING THAT IS IMPORTANT. I WANT MY COLLECTION TO BE AN AVANT GARDE APPROACH TO URBAN STYLE. COMBINING MY OTHER THEMES WHILE HAVING ELEMENTS THAT SUIT AN URBAN LANDSCAPE AND REMAIN AS STAPLES WITHIN A WARDROBE.

I WANTED TO EXPLORE SLEEP AS A THEME BECAUSE IT IS SOMETHING THAT HAS SUCH A LARGE IMPACT ON HUMANISATION. IT IS SOMETHING WE ALL DO BOTH PAST AND PRESENT, THEREFORE WHAT WE WEAR DURING SLEEP ALSO HOLDS HUGE IMPORTANCE. I WANTED TO EXPLORE HISTORICAL REFERENCES OF SLEEPWEAR AS WELL AS CONTEMPORARY ONES. LOOKING AT THE BODY AND HOW IT MOVES THROUGH THE DIFFERENT STAGES OF SLEEP. HOW OUR MINDSET AND HEALTH CAN HAVE A DIRECT IMPACT ON THE QUALITY OF OUR REST. HAVING EXPERIENCED LUCID DREAMS AND SLEEP PARALYSIS, I WAS FASCINATED WITH WHY THIS WAS HAPPENING AND HOW DREAMS CAN APPEAR SO REAL THAT THE DISTORTION BETWEEN WHAT IS REALITY AND WHAT IS NOT BECOMES SO OBSCURED. I WANTED TO CAPTURE THIS THEME IN MY COLLECTION THROUGH THE SILHOUETTES AND PATTERNS USED AS WELL AS THE AVANT GARDE FEELING OF OUR DREAM STATE.

URBAN FUNCTIONS- HISTORICAL AND CONTEMPORARY RESEARCH

MY GRANDAD WEARING
A PEA COAT AND SUIT IN
LONDON DURING THE
1960'S

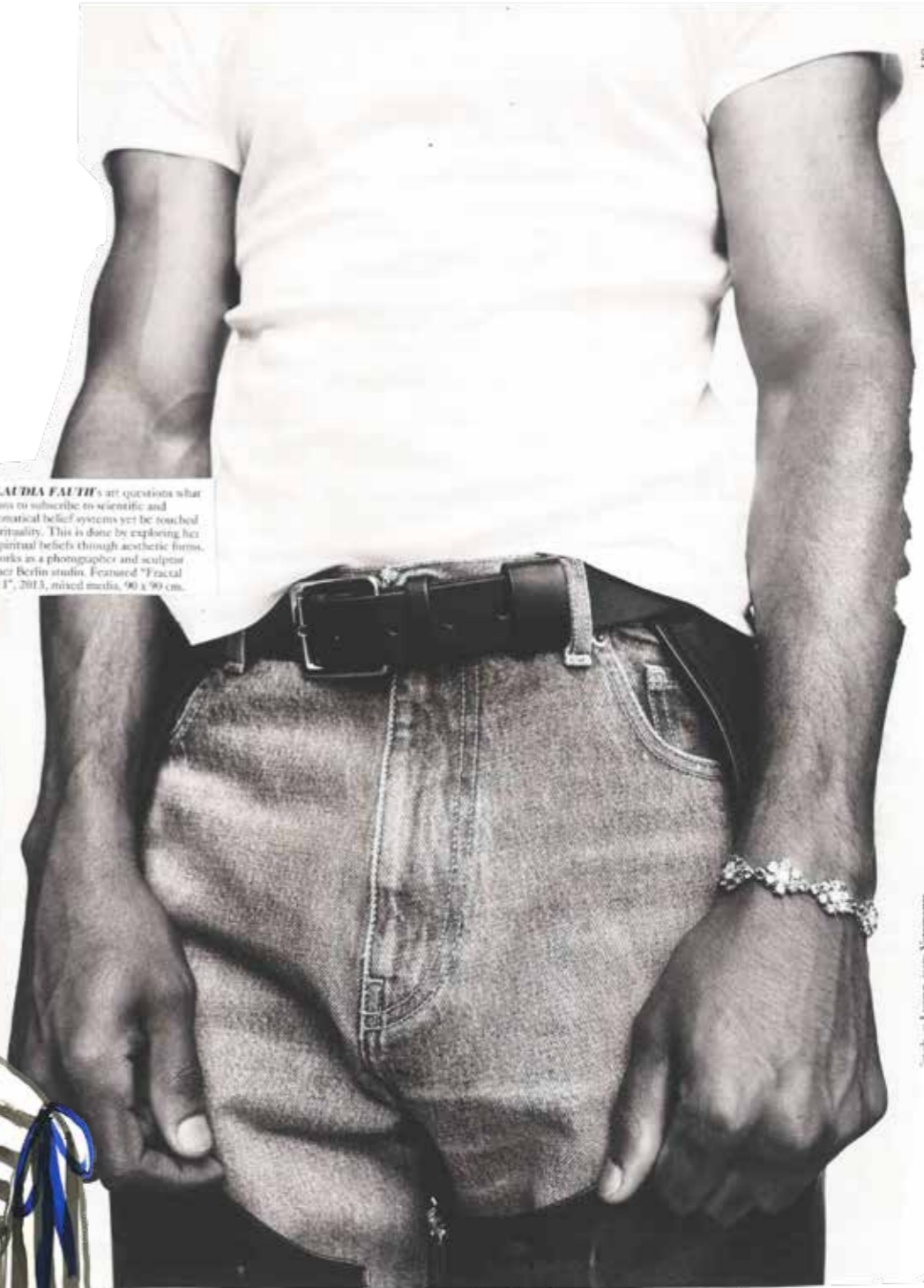


GENTLEMEN IN LONDON
IN 1940'S/ MY GRANDAD IN
A SUIT AND TIE

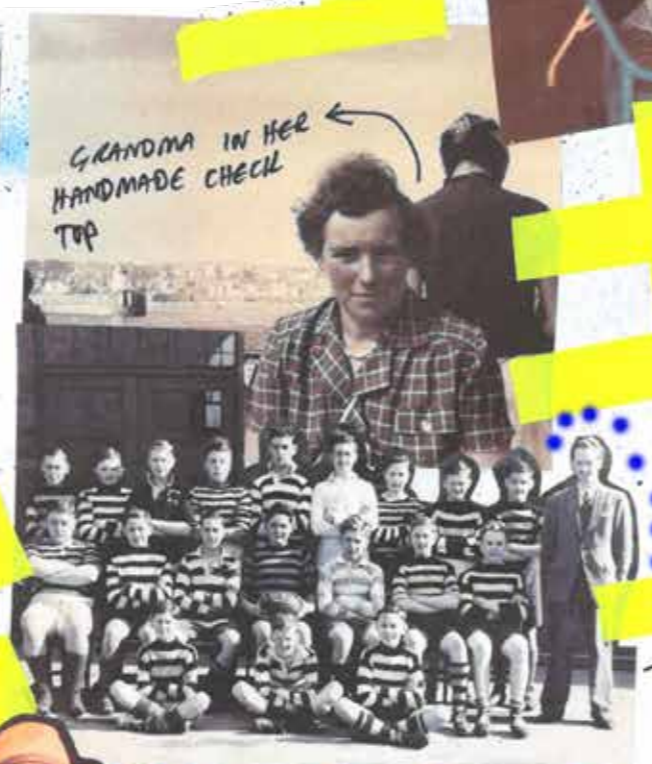


HISTORICALLY LONDON STREET WEAR WAS PREDOMINATELY FORMAL WITH WOOL TRENCH AND PEA COATS STYLES WITH A TAILORED SHIRT, FITTED VEST AND MATCHING TROUSERS. A SENSE OF LAYERING CONTINUES TO BE A STABLE IN URBAN STYLES, ESPECIALLY IN LONDON. ALLOWING FOR EASE OF MOVEMENT ON AND OFF PUBLIC TRANSPORT AND NAVIGATING A BUSY CITY. CONTEMPORARY STREET WEAR HAS BECOME MORE SPECIFIC TO THE WEARER, A SENSE OF IDENTITY AND EXPRESSION IS SHOWN MORE FREELY THROUGH PATTERN AND COLOUR. THE MOD'S OF 1960'S CARNABY STREET AND THE PUNK'S OF 1970'S KINGS ROAD PLAYED A HUGE ROLE IN LONDON STREET STYLE, WITH INFLUENCES STILL BEING EVIDENT TODAY. THERE WAS A SENSE OF SELF EXPRESSION IN LONDON STREET STYLE BOTH HISTORICALLY AND CURRENTLY, HOWEVER A NEED FOR PRACTICALITY AND FUNCTION HAS INCREASED WITH THE TRANSITION FROM A WORKING DAY TO EVENING ATTIRE BEING NECESSARY IN ONE OUTFIT.





9. CLAUDIA FAITH's art questions what it means to subscribe to scientific and mathematical belief systems yet be touched by spirituality. This is done by exploring her own spiritual beliefs through aesthetic forms. She works as a photographer and sculptor from her Berlin studio. Featured "Fractal World 1", 2013, mixed media, 90 x 90 cm.



DESIGN DEVELOPMENT

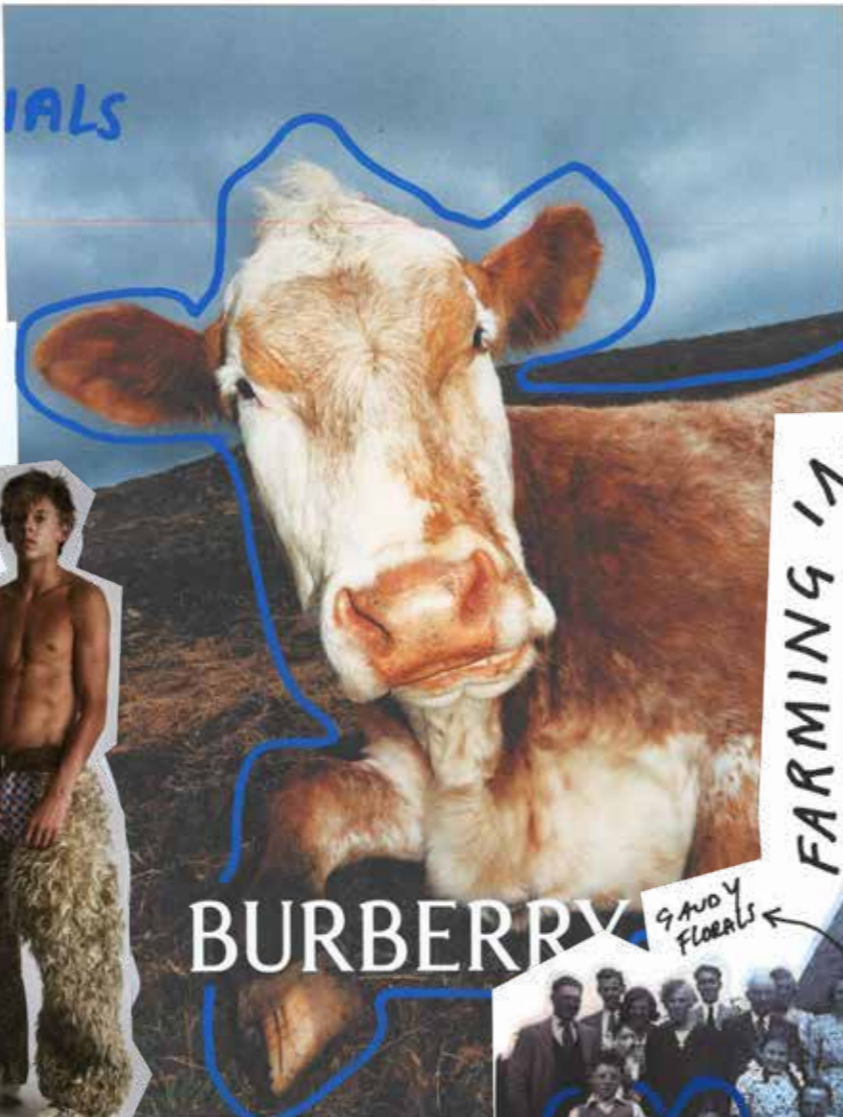
STRIPES + CHECKS

CONTINUING MY DESIGN DEVELOPMENT TOOK PATTERN INSPIRATION FROM SLEEPWEAR AND AS WELL AS OLD FAMILY PHOTOS TO DRAW OUT IDEAS. MY GRANDMAS HOMEMADE GINGHAM SHIRT AND MY GREAT GRANDDAD'S RUGBY JERSEY, PLAYED A LARGE ROLE IN MY FABRIC, TEXTILE AND PATTERN DEVELOPMENT. STRIPES BECAME SOMETHING I WANTED TO INCLUDE WITHIN THE COLLECTION AS THEY SYMBOLISED BOTH HISTORICAL REFERENCES AS WELL AS CURRENT CONTEMPORARY STYLES. I THINK STRIPES ARE TIMELESS AND THEREFORE A STAPLE WITHIN A COLLECTION.



COMFORT - MATERIALS
+ TEXTURES.

AT THIS STAGE I WAS STILL USING MY NANS PHOTOS AS AN INTEGRAL PART OF THE DEVELOPMENT, CONSTANTLY REFERRING BACK TO IMAGERY FOR HISTORICAL SILHOUETTE AND STYLE REFERENCES AS WELL AS PATTERN AND TEXTILE DEVELOPMENT. FARMING IN SUFFOLK WAS A HUGE PART OF MY NANNY PENNY'S UPBRINGING AND THE CASUAL TAILORING AND GAUDY STYLE WAS IMPORTANT TO REFLECT THROUGH THE DEVELOPMENT PROCESS, BOTH THROUGH FINISHINGS AND SILHOUETTE.



FARMING IN SUFFOLK...



GAUDY
FLORALS

→ THESE FARMER'S CAPS

→ MY GRANDDAD ON THE FARM

→ I LOVE THE HAT AND THE LEATHER PANELS ON THE JACKETS

I STARTED THINKING ABOUT HOW TEXTURES AND MATERIALITY WITHIN MY COLLECTION CAN EXPRESS THE INFLUENCE OF FARMING, USING FUR'S, WOOLS, LEATHERS AND OTHER NATURAL FIBRES , AS WELL AS EARTHY NEUTRAL COLOUR THAT REFLECT A RURAL LANDSCAPE OF A FARM. I ALSO WANTED TO EXPLORE MY PERSONAL NOSTALGIA OF VISITING MY NAN IN THE COUNTRYSIDE FROM LONDON AND THE COMFORT A RURAL LANDSCAPE BRINGS TO ME. LOOKING AT SOFT AND WARM TEXTURES.



DESIGN DEVELOPMENT

I CREATED COLLAGES BY DRAPING ON THE STAND AND TAKING IMAGERY OF STAPLE ITEMS FROM MY WARDROBE TO INFORM IDEAS FOR GARMENTS. EXPLORING MOTORCYCLING, FARMING AND URBAN SILHOUETTES, FINISHINGS AND POCKET DESIGNS TO CREATE COHESIVE IDEAS AMONG THE DRAWINGS, WHICH STARTED TO DEVELOP AN IDEA FOR THE COLLECTION.





TAKING MY INITIAL SKETCHES OF SLEEPING POSITIONS, ALONG SIDE MY DRAWINGS OF VINTAGE FLORAL PATTERNS AND COMBINING THE TWO TO CREATE A CONTEMPORARY PATTERN WHICH COMBINES MY RESEARCH THEMES.



PATTERN DEVELOPMENT



THE FAMILY SOFA...



MATERIAL DEVELOPMENT



WITH INFLUENCES FROM BODE, ACNE STUDIOS AND FAMILY PHOTOGRAPHS, I STARTED EXPERIMENTING WITH COLLAGE USING VINTAGE FABRICS SUCH AS FLORAL COTTONS SOURCED FROM MY NAN, OLD LEATHER TRENCH COAT WHICH I CUT INTO FLORAL MOTIFS AND WAX COTTONS IN BRIGHT COBALT BLUE. I FOUND THE COLLAGE DESIGNS TO BE SUCCESSFUL WHEN LAYERED OVER WITH A GRID USING THE SEWING MACHINE. I LOVED THE CONTRAST OF THE FLORAL MOTIF WITH THE HARSH GRID LINES.

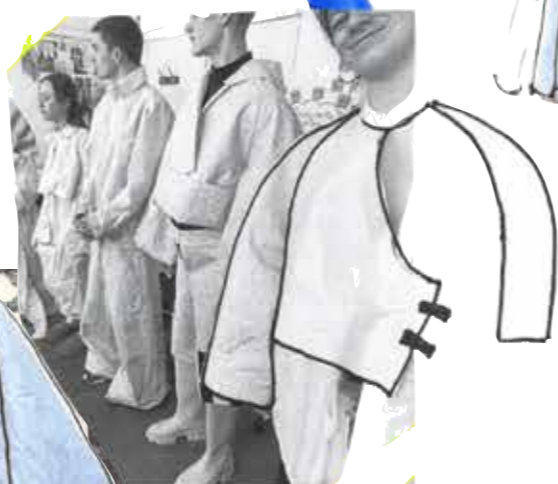


MY MAIN FABRIC WAS SOURCED FROM MY FAMILY. THEY KINDLY LET ME USE THEIR OLD SOFA FOR MY COLLECTION, WHICH THEY DISASSEMBLED AND PRESERVED. I PLANNED ON INCORPORATING AS MUCH LEATHER AS I COULD INTO THE COLLECTION AS WELL AS RE USING FINISHINGS FROM THE SOFA SUCH AS THE LEATHER PIPING AND SOME OF THE ZIPS, TAKING THIS MENTALITY OF MAKE DO AND MEND AND UP CYCLING INTO MY DESIGN AND MANUFACTURE PROCESS. I LIKED HOW THERE WERE SIGNS OF WEAR ON THE SOFA SUCH AS CUP STAINS AND AREAS WHERE PEOPLE HAD SAT AND THEREFORE WORN AWAY THE THICKNESS OF THE HYDE. I WANTED TO SHOW THE CHANGES IN GRADIENT, TEXTURE AND SURFACE WITHIN THE COLLECTION AS IT REPRESENTED THE MEMORIES AND NOSTALGIA

I WANTED LOOK SIX TO BE A MINI DRESS INSPIRED BY MY NANNY PENNY WEARING A MARY QUANT STYLE MINI DRESS. ORIGINALLY I DRAPED WITH THE CUFF OF MY SHORTS WHICH CREATED THIS UNIQUE MOD STYLE NECKLINE WHICH I FOUND TO BE REALLY EFFECTIVE. HOWEVER THROUGH DEVELOPING THIS SILHOUETTE I FELT IT LOST THE ORIGINAL EMPHASIS OF THE GARMENT. I THEN DEVELOPED MY ANORAK PATTERN INTO A PANELLED, BALLOON STYLE MINI DRESS, COMBINING A MOTORBIKE STYLE SILHOUETTE WITH A FEMININE MINI DRESS. I QUILTED THIS TO GIVE IT STRUCTURE AND EMPHASIS THE 'BUBBLE' SILHOUETTE. I LOVE THE PLAYFULNESS OF THIS LOOK AS WELL AS THE WEARABILITY/ MULTI USE OF THE GARMENT; BEING BOTH A JACKET AND A DRESS WHEN WRAPPED AROUND.

LOOK SIX DEVELOPMENT

LOOK SIX



I STARTED BY BEAMOS + LASER CUTTING THE SHAPES OF THE PATTERN WHICH I THEN HEAT PRESTED ONTO THE FABRIC WHICH HAD BEEN CUT INTO THE PATTERN PIECES I USED THE HEAT PRESS TO SECURE THESE, WHICH I THEN EMBROIDERED OVER USING DIFFERENT METHODS I RE USED THE SOFA LEATHER P P AG TO CREATE STRUCTURE ON THE PANELLED SLEEVE AND ON THE TWISTED SEAM ON THE TROUSER THIS WORKED REALLY EFFECT VELY I LOVE THE CONTRAST OF THE BROWN ALPACA WOOL WITH THE PATTERNED DUST SHEET ON THE FRONT



LOOK ONE MANUFACTURE



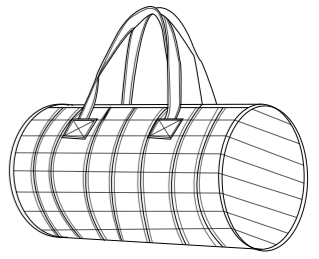
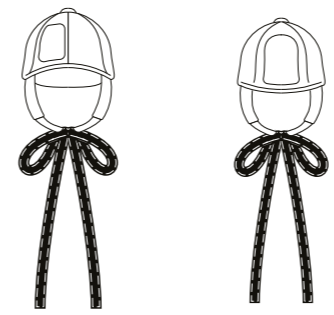
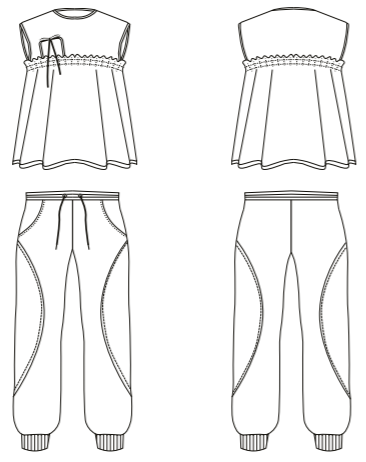
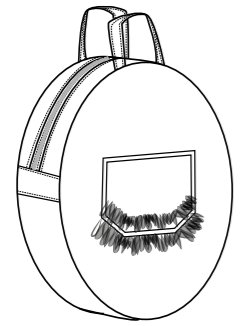
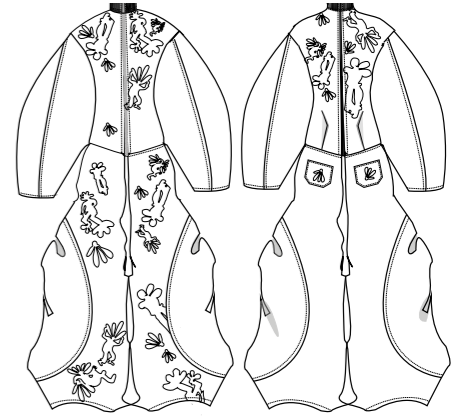
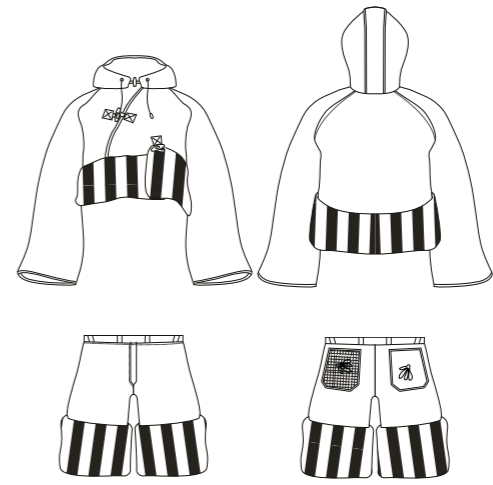
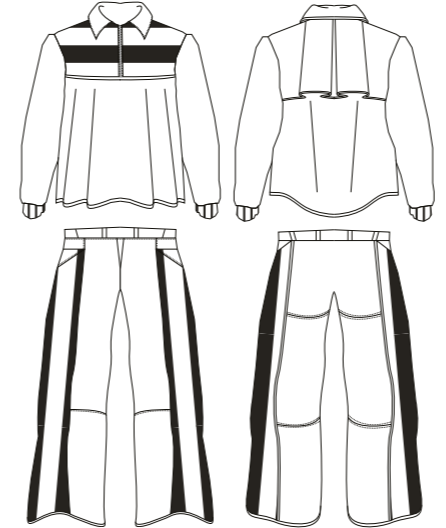
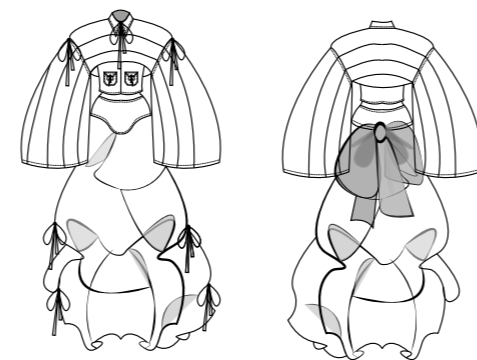
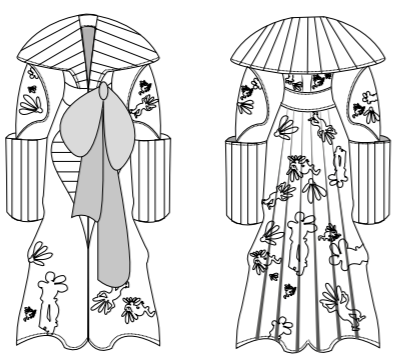
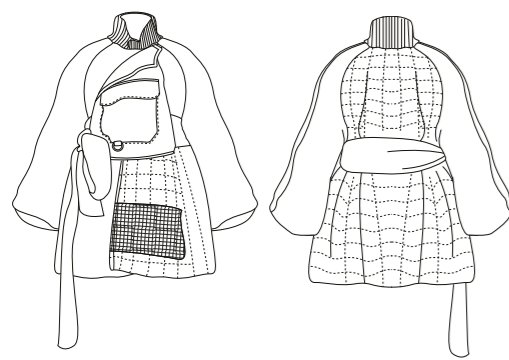
FINAL

LINEUP

AND

RANGE

PLAN



LOOK ONE
MODELLED BY JOSHUA
PHOTOGRAPHED BY PHOEBE
MURRAY
MOTORCYCLING JUMPSUIT
RECYCLED WATERPROOF
DUST SHEET, VINTAGE AL-
PACA WOOL, DISCONTINUED
WOOL, RECYCLED VINYL,
RECYCLED SOFA LEATHER,
VINTAGE COTTONS



LOOK TWO
MODELLED BY ISAAC
PHOTOGRAPHED BY PHOEBE MURRAY
DRESSING GOWN WITH PYJAMAS
RECYCLED VINTAGE COTTON., DISCON-
TINUED WOOL, VINTAGE 1970'S RUG
PIPING

LOOK FOUR
MODELLED BY MAX
PHOTOGRAPHED BY PHOEBE
MURRAY
PYJAMAS
RECYCLED CURTAIN, COTTON,
RECYCLED LEATHER SOFA,
SECOND HAND WOOL, VINTAGE
1970'S RUG PIPING, MERINO
YARN



LOOK SIX
MODELLED BY LUCINDA
PHOTOGRAPHED BY PHOEBE
MURRAY
MOTORCYCLING MINI WRAP
DRESS
VINTAGE ALPACA WOOL COT-
TON, RECYCLED LEATHER
SOFA, RECYCLED VINYL, VIN-
TAGE 1970'S RUG PIPING, ME-
RINO YARN



LOOK FIVE
MODELLED BY KEZ
PHOTOGRAPHED BY
PHOEBE MURRAY
WATERPROOF ANORAK
AND SHORTS
RECYCLED LEATHER
SOFA, SECOND
HAND WOOL, RE-
CYCLED WATER-
PROOF DUST SHEET.





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