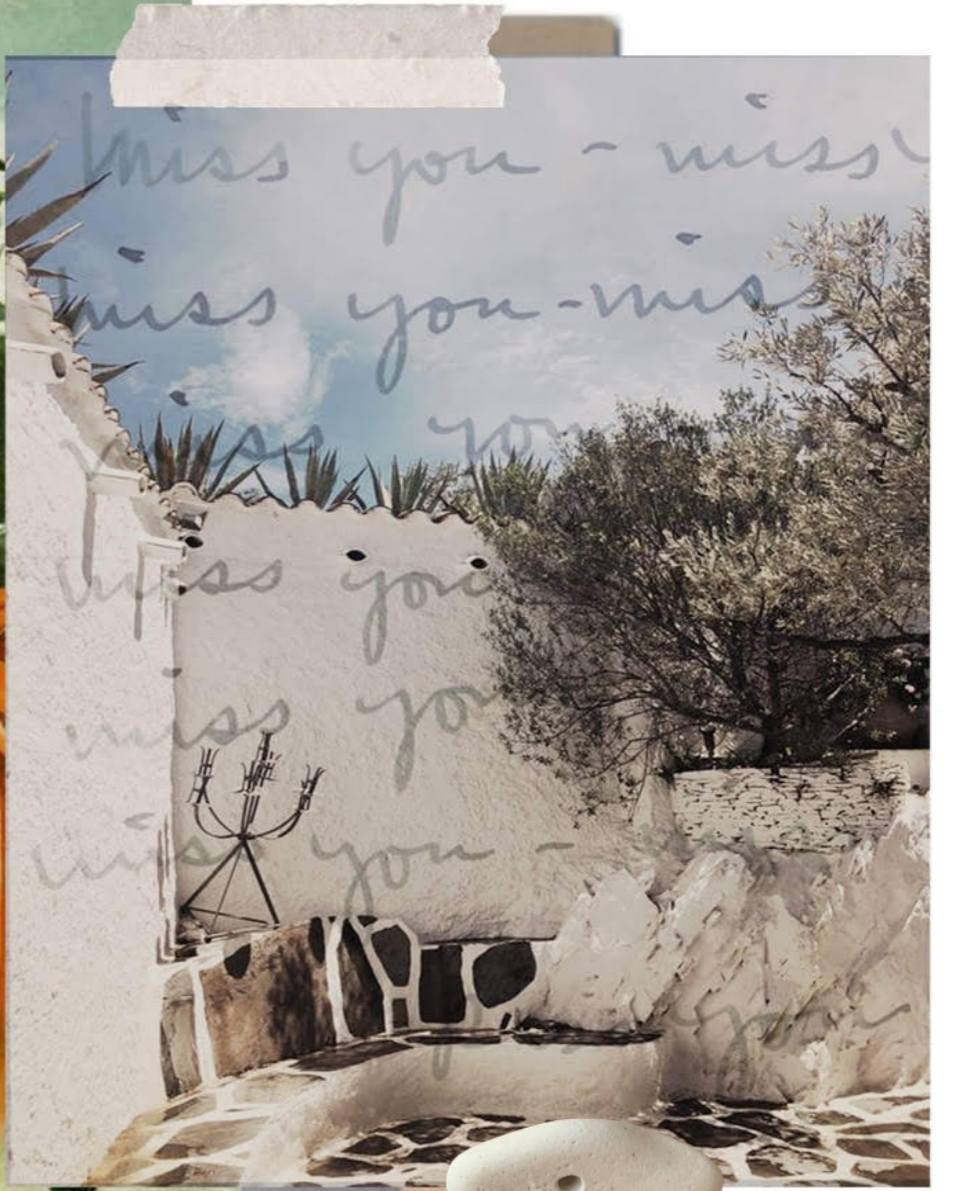


CHAPTER 1
chapter 1

a tale based on different way of seeing, chapter 1
starts off with surrealist artists such as meret
oppenheim, man ray, gjon mili and salvador dali.
uncenciousness, sesuality and comprehending
ordinary existence into different meanings.





Shirt 'dress' development

MATERIALS		FABRIC TYPE	COMPOSITION	REFERENCE	WEIGHT (oz/yd squared)	WIDTH (metre)	SUPPLIER	PRICE (GBP in total)
Main body	Linen	100% linen	LINC2	4	3.5	WoolCrest Textiles	20	
Thread	Cotton	100% cotton	CB09	50 wt	10	WoolCrest Textiles	1	

COMPONENTS		MATERIAL	SIZE (cm)	REFERENCE	TYPE	WEIGHT	WIDTH	SUPPLIER
CF Buttons	Recycled wood and plastic	2	WB8	WoolCrest Textiles; redone buttons	1 oz	2 cm	WoolCrest Textiles	
CF Buttons	Recycled glass	3	RCYGB21	WoolCrest Textiles; redone buttons	3 oz	4 cm	WoolCrest Textiles	



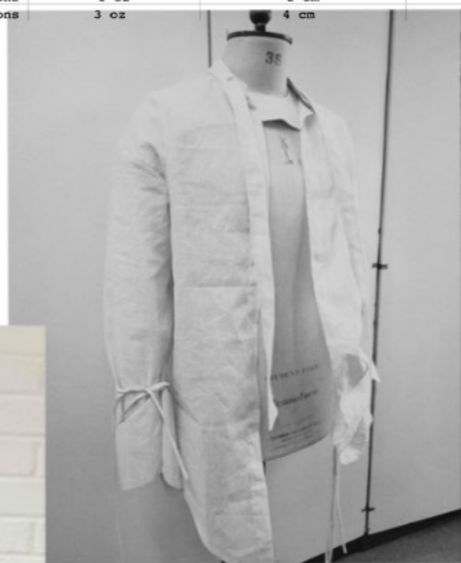
collarless



cuff leaf
thick flap over



Final fitting



thinner
loops



no interfacing
for cuff



add handbag on
front right side instead



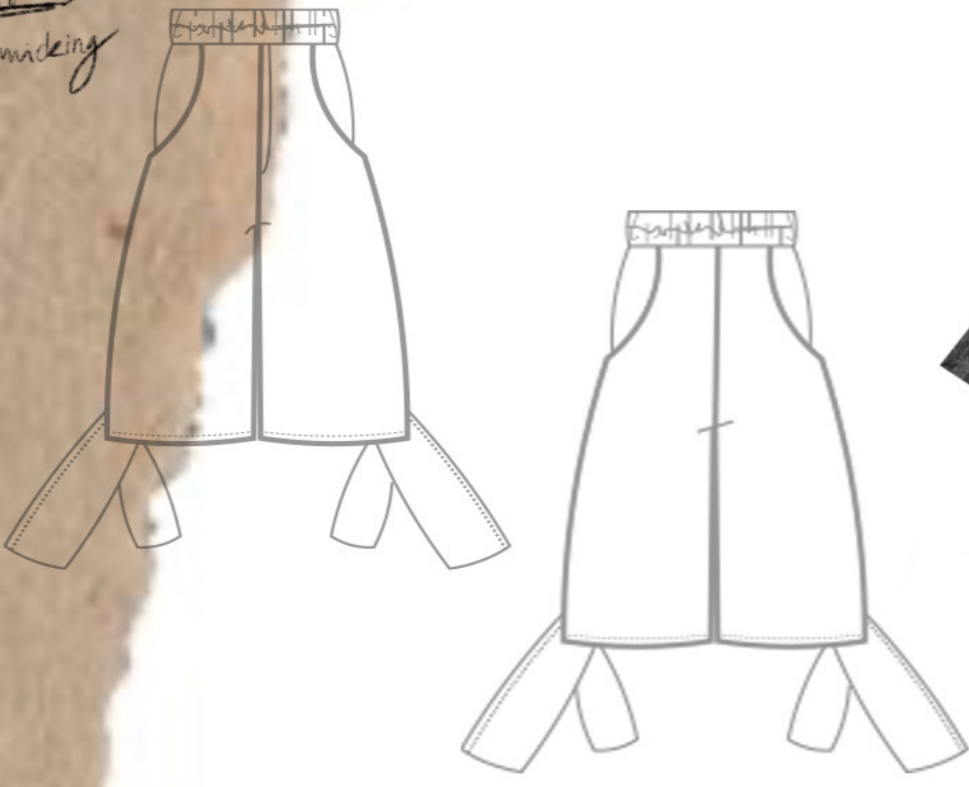
make more
pointy



SEASON	ITEM	STYLE NO.	STYLE NAME	DEPARTMENT	SAMPLE NO.	COLLECTION NO.	FACTORY	Date
SS/21	CHOCO SHIRT	KS001	Kernel shirt	Menswear tops	1	CHAPTER 1	UK, London	01/06/2021



drop crotch shorts
twist details mimicking
movement



Shorts development

more strappy fit
idea to develop it
drop crotch?

SEASON	ITEM	STYLE NO.	STYLE NAME	DEPARTMENT	SAMPLE NO.	COLLECTION NO.	FACTORY	Date
SS/21	Greige shorts	GS001	Laze shorts	Menswear bottoms	1	CHAPTER 1	UK, London	01/06/2021



twist detail
-low crotch fit
-lovely tie effect
-knot idea

knot on the
side inspired from
Gian Multi standwore

MATERIALS

	FABRIC TYPE	COMPOSITION	REFERENCE
Main body	Wool suiting	100% wool	ELW11
Thread	Cotton	100% cotton	ELW01

COMPONENTS

	MATERIAL	SIZE (cm)	REFERENCE
Elastic	Cotton elastane mix	80	ELW9

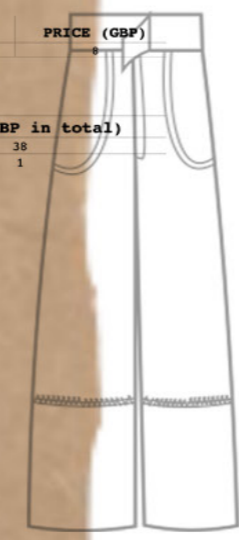
	WEIGHT (oz/yd squared)	WIDTH	SUPPLIER	PRICE (GBP in total)
	3.5		WoolCrest Textiles	25
	50 wt		WoolCrest Textiles	1

	TYPE	WEIGHT	WIDTH	SUPPLIER
	WoolCrest Textiles; elastice	4-oz	5 cm	Woolcrest textiles

SEASON	ITEM	STYLE NO.	STYLE NAME	DEPARTMENT	SAMPLE NO.	COLLECTION NO.	FACTORY	Date
SS/21	Beige trouser	BT001	Earthenware trousers	Menswear bottoms	1	CHAPTER 1	UK, London	01/06/2021

COMPONENTS	MATERIAL	SIZE (cm)	REFERENCE	TYPE	WEIGHT	WIDTH	SUPPLIER	PRICE (GBP)
CF Button	Recycled wood and plastic	3	WDR01	Mudlark buttons	2 oz	3 cm	Mudlark's finds	

MATERIALS	FABRIC TYPE	COMPOSITION	REFERENCE	WEIGHT (oz/yd squared)	WIDTH (metre)	SUPPLIER	PRICE (GBP in total)
Main body	Wool suiting	100% wool	RSB011	3.5	5	WoolCrest Textiles	38
Thread	Cotton	100% cotton	THR001	50 wt	10	WoolCrest Textiles	1



Development collage
 - exposed pocket bag
 - wrong sides, right side

make facing wider
 1 by 3-4cm

button

hem is too long
 turn up 60cm

hand sew hem; the curved seam when sewn by machine made it bulky - pin hem

SEASON	ITEM	STYLE NO.	STYLE NAME	DEPARTMENT	SAMPLE NO.	COLLECTION NO.	FACTORY	Date
SS/21	Red shirt	RS011	Romantico shirt	Menswear tops	1	CHAPTER 1	UK, London	01/06/2021

COMPONENTS	MATERIAL	SIZE (cm)	REFERENCE	TYPE	WEIGHT	SUPPLIER
CF Button	Recycled glass	3	MB001	Mudlark buttons	2 oz	Mudlark's finds

MATERIALS	FABRIC TYPE	COMPOSITION	REFERENCE	WEIGHT (oz/yd squared)	WIDTH (metre)	SUPPLIER	PRICE (GBP in total)
Main body	Red silk blend	95% silk, 5% elastane	RSB011	3.24	5	WoolCrest Textiles	15
Thread	Cotton	100% cotton	THR 011	50 wt	10	WoolCrest Textiles	1

Final fitting

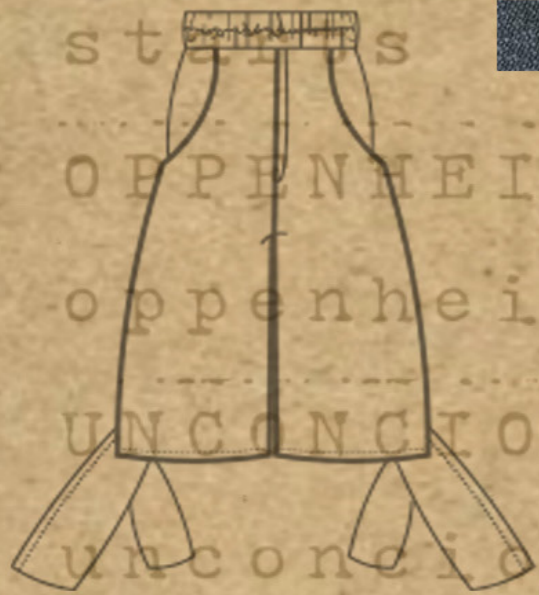
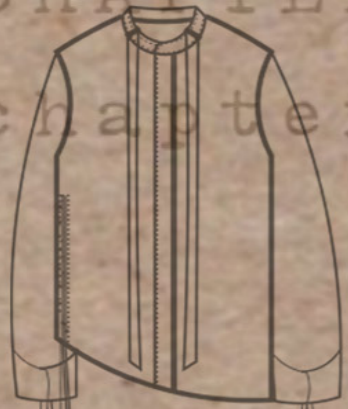
OBJETS MONTES
CONTRUITS
EXCLUSIVEMENT
AVEC



1967



CHAPTER !
chapter 1

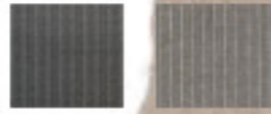


A TALE BASED ON D... WAY CHAPTE
a tale based on ... way apte
STARTS OFF WITH ... T AR... ERE
starts off with su... lit ar... ere
OPPENHEIM, MAN RAY... ON... ILL... DAL
oppenheim man ra... gon... illi... dal
UNCONCIOUSNESS, ... QUALITY ... ND
unconsciousness ... quality ... d
ORDINARY EXIST... INTO D... E
ordinary exist... into d... e









Living Statuary; how it may be done by amateurs



40
in "The Captive," or a stand to carry the crescent or moon, in "Solitude," &c. A half-barrel or large, low, washing tub, well whitewashed both inside and out, is placed better can be arranged, with the boy's jar placed inside it, raised high enough for it to be seen. If desired, the tub may be covered tightly with a white sheet to save whitewashing, but it should not look as if covered with a sheet. The pump will, of course, require to be whitewashed.

"SOLITUDE."

This is a single female figure reclining on a crescent-shaped moon and looking thoughtfully up at the stars. The larger the crescent the girl may be. Both moon and figure, in this case, are not supposed to be mounted on a pedestal, but suspended in space. Limeight has a splendid effect here, the figure being thrown up in a bright light (like moonlight), whilst all around is dark.

Starting off with an excerpt from *living statuary, how it may be done by amateurs*, I focused on the idea of solitude and disrupting loneliness. I then added references from Olivia Laing's *The Lonely City* and using male artists such as Robert Mapplethorpe and David Wojnarowicz as well as Edward Hopper when it comes to disrupting toxic masculinity dealing with loneliness and emotions

"FAITH, HOPE, AND CHARITY."

This makes a very effective group if the "Fountain" is being given to, and the eyes are not too young, the four figures that group. Use of for this, with the addition of a little boy. (The boy in "A Kiss First" will do.)
The complete three-stepped pedestal will be required for this. Charity, the central figure, seated on a boy placed on the top of the pedestal. She is nursing a little child, supporting it with her left arm. Seated in front, on her left, on the second step, is a little ragged boy, crouching close up with his head resting against her on the right.
The other two figures, Faith and Hope, stand on either side of Charity. They are separate and distinct from the central group. The best way is to have them standing each on a separate pedestal (made with a box), a distinct pedestal, dividing them from the central group; but, as the lower step of the large pedestal is two yards wide, this will spread them rather too far apart. A box, therefore, placed close up on either side, and leaning





not available because they are split off and cannot be regained. Some of these split-off parts are projected into other people, contributing to the feeling that one is not in full possession of one's self, that one does not fully belong to oneself or, therefore, to anybody else. The lost parts too, are felt to be lonely.

Loneliness here is a longing not just for acceptance but also for integration. It arises out of an understanding, however deeply buried or defended against, that the self has been broken into fragments, some of which are missing, cast out into the world. But how do you put the broken pieces back together? Isn't that where art comes in (yes, says Klein), and in particular the art of collage, the repetitive task, day by day and year by year, of soldering torn or sundered images together?

I was thinking a lot at the time about glue, how it functions as a material. Glue is powerful. It holds fragile structures together and stops things getting lost. It allows the depiction of images that are illicit or hard to access, like the homemade pornography David Wojnarowicz used to make as a child from Archie cartoon taking a razor and turning Jughead's nose into a penis; that sort of thing. Later, he used to wheatpaste discarded supermarket ads on walls and hoardings in the East Village, on to which he'd stenciled stencils of his own design, making his visions adhere outward shell. Later still, he worked

ground the better the effect, but care must be taken to make the whole thing firm and steady. If at the last moment any difficulty is found in making it sufficiently steady, let someone crouch down at the back and hold it. If some dark material is thrown over him, same shade as used to cover the front of stump and box, he will not be seen by the audience so long as he crouches and keeps his head down, and care is taken that the limelights do not throw his shadow on the back curtains. It may be found necessary to cover the joint of the crescent with a strip of white paper. As "Solitude" takes a little more time to prepare than most of the groups, it is advisable to make this the opening group, or the first after an interval.

The girl selected should not only be good-looking, but have a thoughtful and serious face and a pre-occupied far-away look. Place on her head a coronet of stars (for a single large star only in front looks well). Her dress is of the classic or Eastern style, with flowing drapery. [See description in "A Dream of Fair Women."]

"FAITH, HOPE, AND CHARITY."

This makes a very effective group, and if the "Fountain" is being given also, and the three girls are not too young, the four figures in that group may be made use of for this, with the addition of a little ragged boy. (The boy in "A Kiss First" will do.)

The complete, three-stepped pedestal will be required for this. Charity, the central figure, is seated on a box placed on the top of the pedestal. She is nursing a little child, supporting it with her left arm. Seated in front, at her feet, on the second step, is a little ragged boy, crouching close up with his head resting against her on the right.

The other two figures, Faith and Hope, stand one on either side of Charity, but kept as separate and distinct from the central group as possible. They look best standing each on a separate pedestal (made with a square box), a distinct space dividing them from the central group; but, as the lower step of the large pedestal is two yards wide, this will spread them rather too far apart. A box, therefore, placed close up on either side, and forming





print placement
for trousers

collar collar

tie at the waist to fasten



leather

BRITISH
FASHION
COUNCIL

LIBRARY
HSILIRB



BRITISH
FASHION
COUNCIL

LIBRARY
HSILIRB



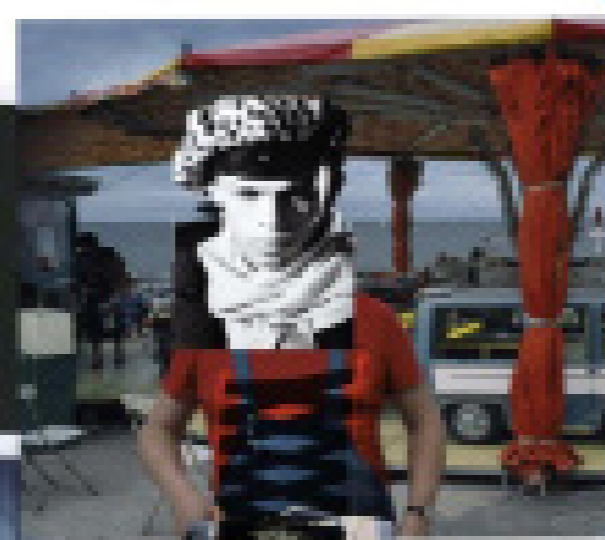
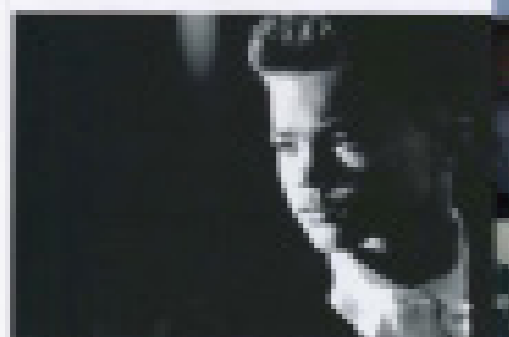
BRITISH
FASHION
COUNCIL





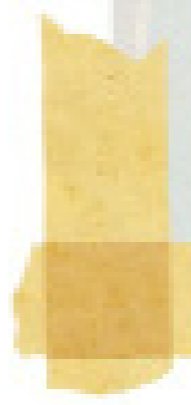
This project looks at the issue of sustainability, and with the fashion industry being a big polluter I was inspired to use old vintage furniture and use those materials for the collection. Creatively influenced by Henry Grusec's photography especially his colour schemes, I merged his works looking at Ray Petri's styling giving a make and do mend approach towards the project.



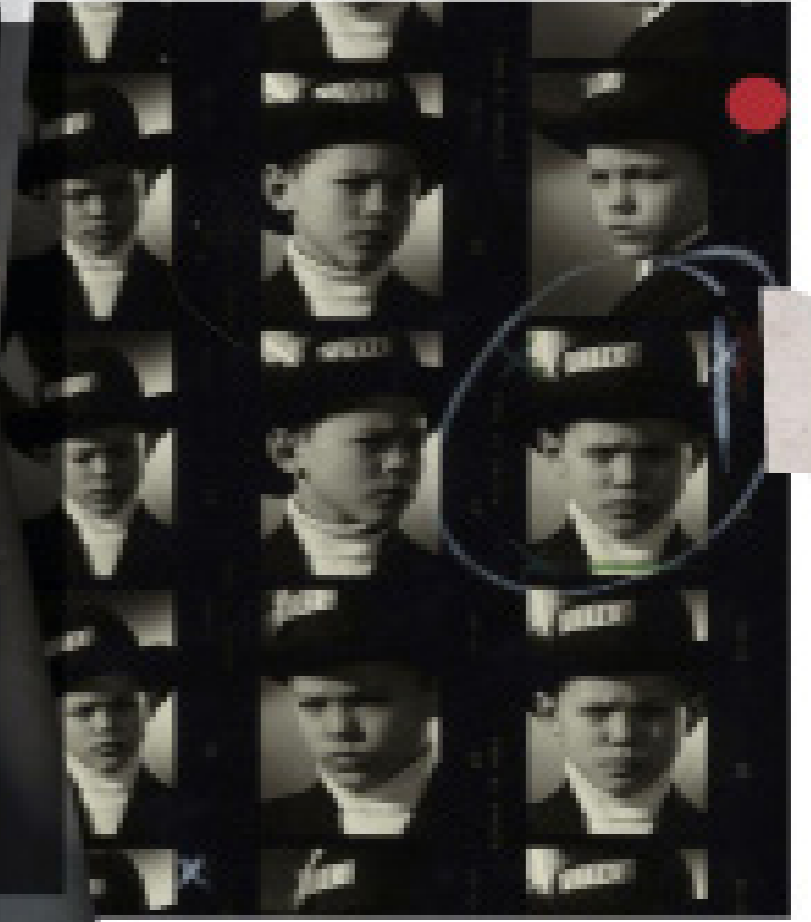
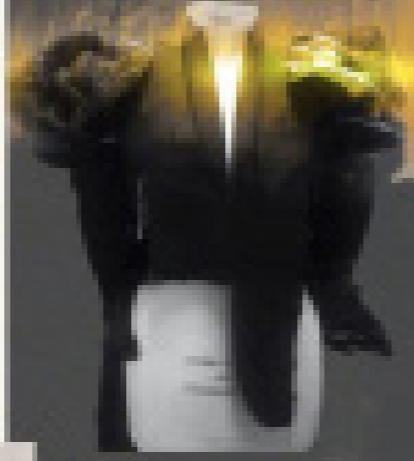


Can you
use the
legs of
old chairs
upon

Re-using materials
from old furniture
into garments



half cropped
half full

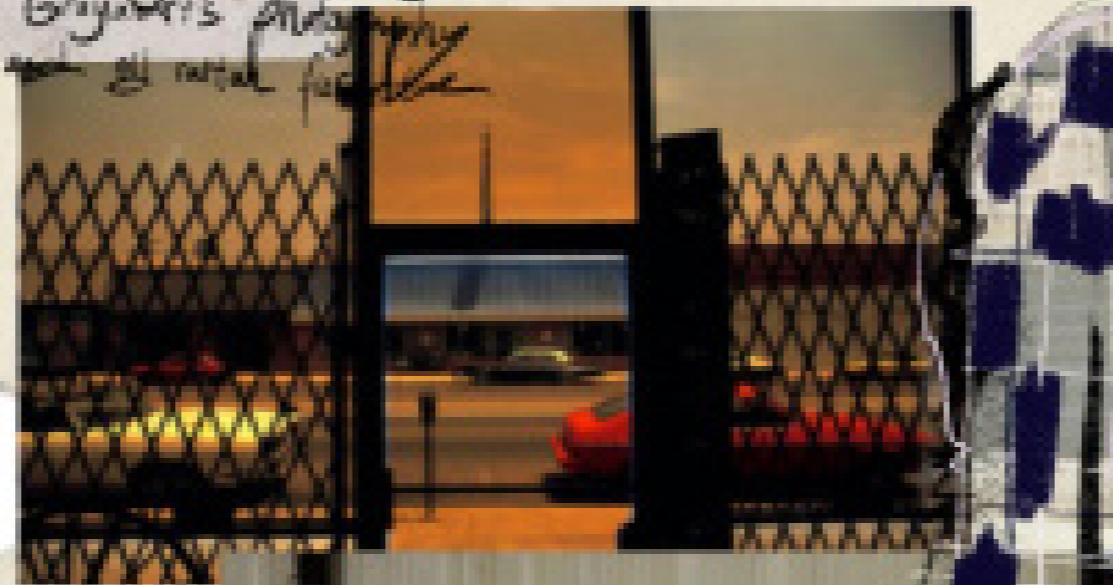


styling ideas

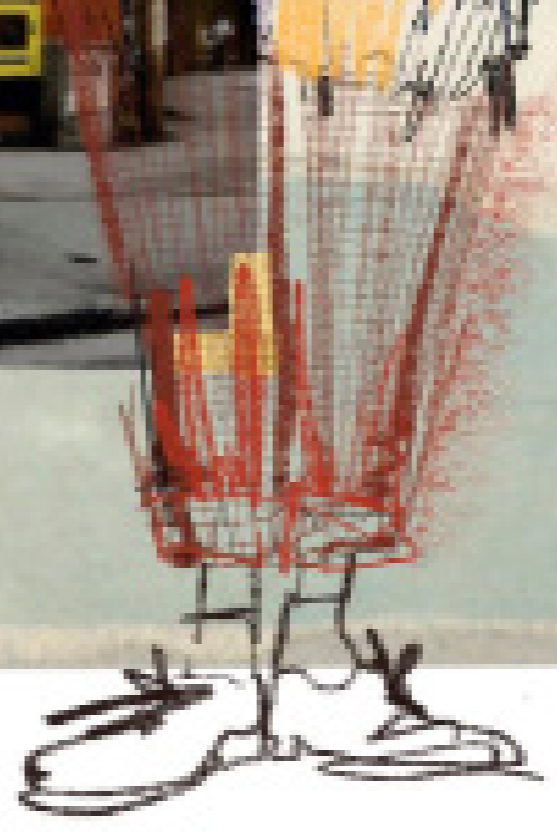
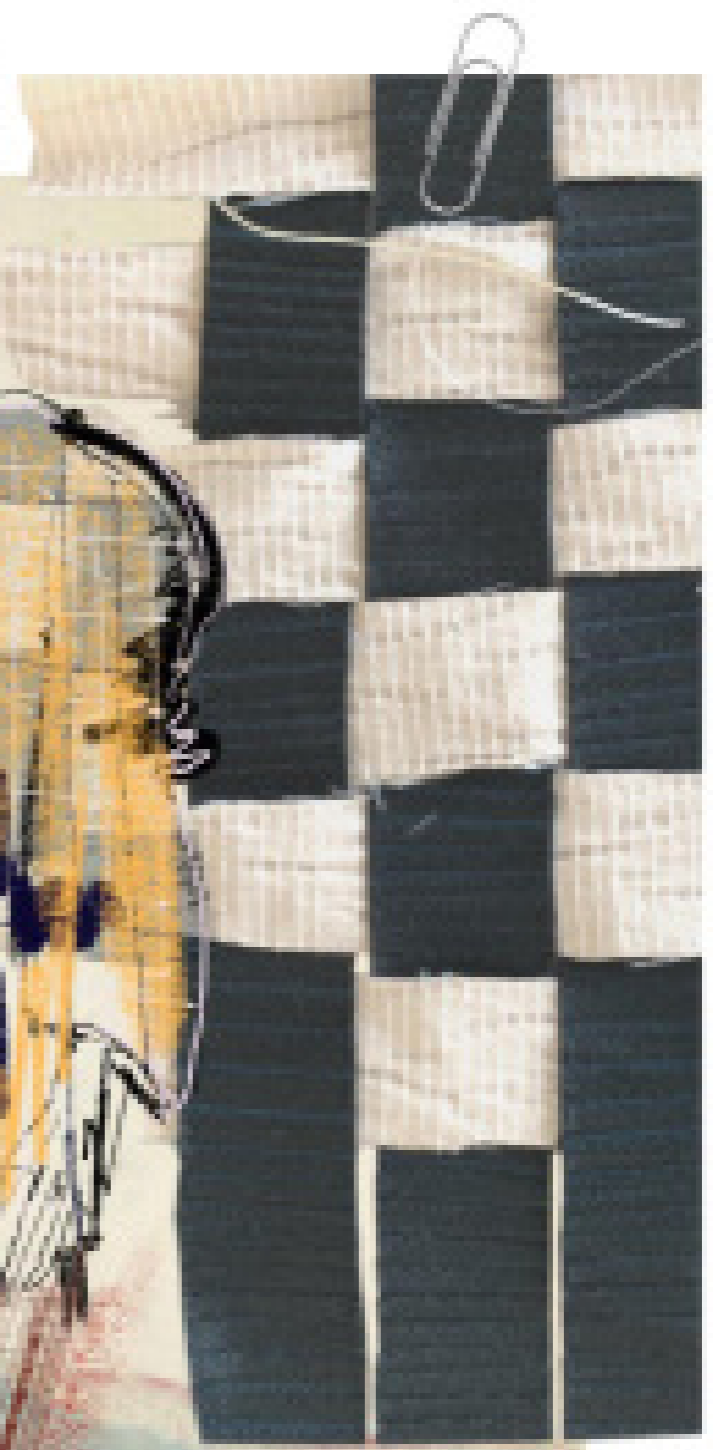
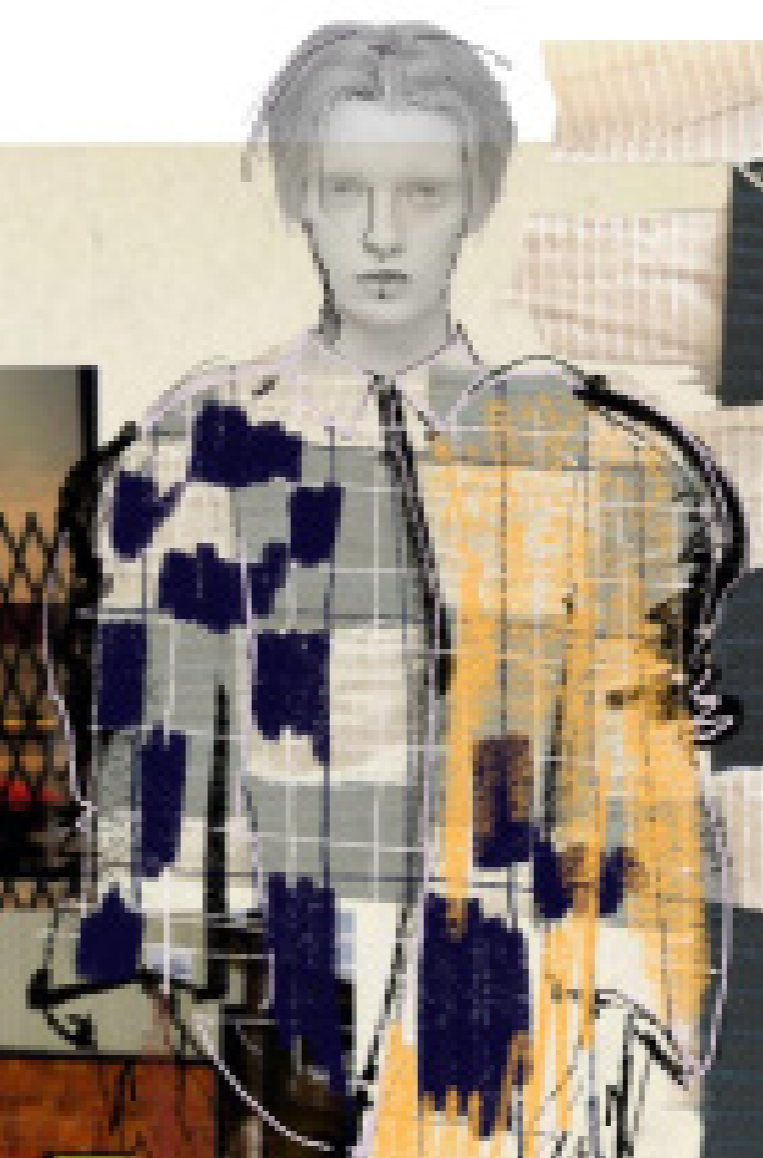


Severe volume...

Wearable ideas from Graydon's photography and all metal furniture



More things that will





Stripes



Sash Styling

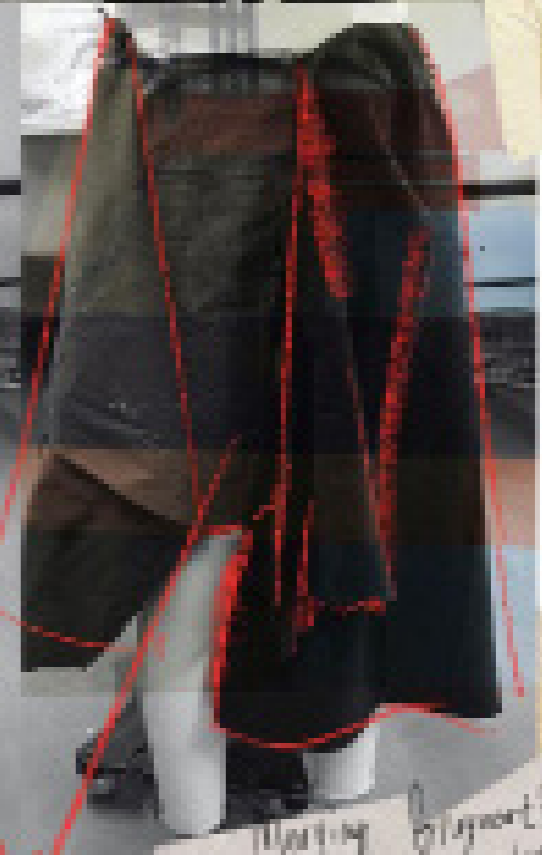
Sash

flap



2nd Set Concept

strange green



Shorties

Marylin Bryant's photography with dress in Stockholm, idea for cape placement

