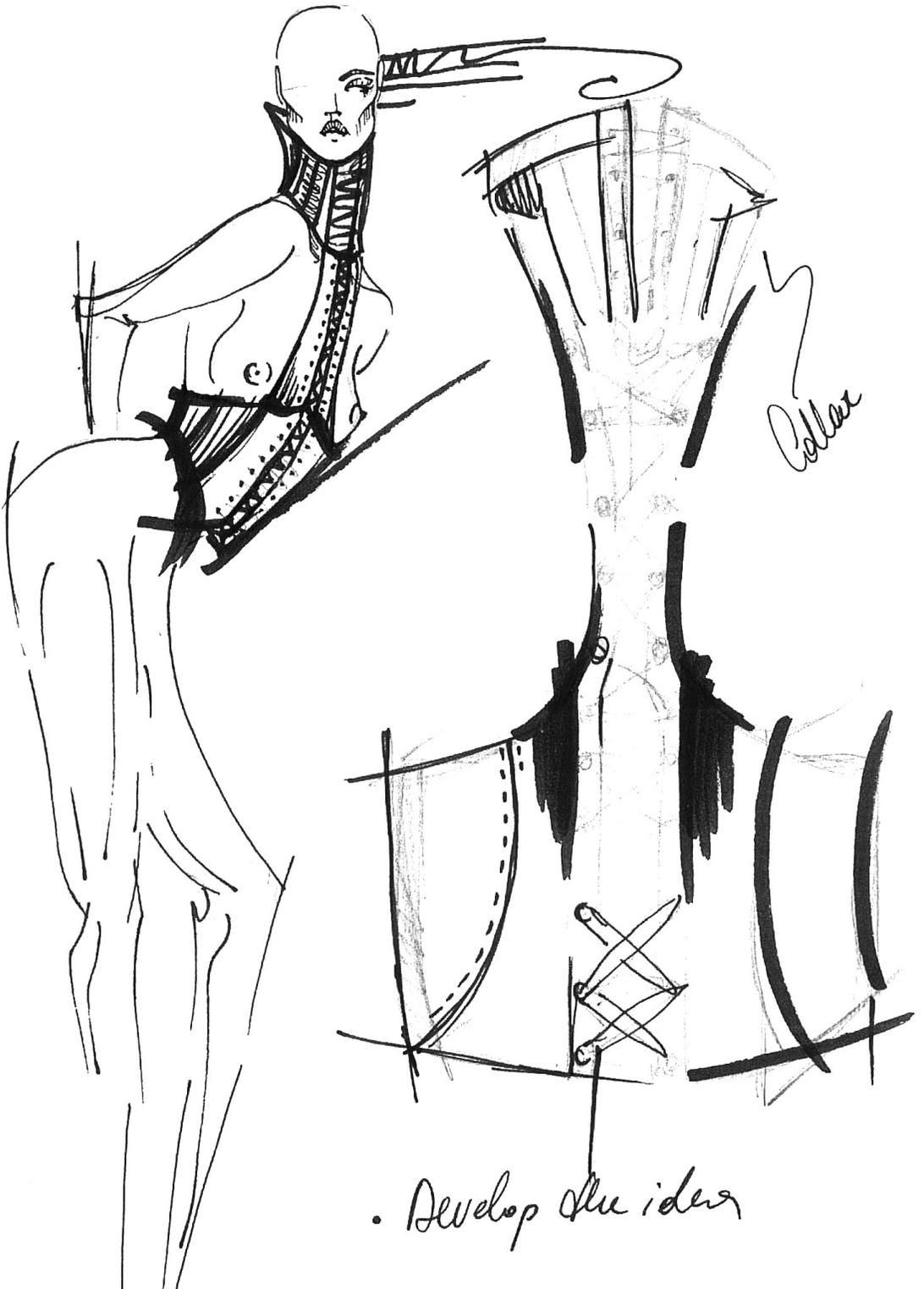


VOLUME I



. Develop the idea

WELCOME

As course leader, I am thrilled to present the first edition of The Cass fashion book. It showcases the creativity, innovation and experience within our department and community as our students pass through their education. This book archives our history and identity, deservedly celebrating our important contribution to the international world of fashion and demonstrating how our graduates are fast becoming forerunners in the fashion industry.

The fashion industry is ever-evolving, with new technologies and developing markets; it contributes around £26 billion to the UK economy and supports some 797,000 jobs.



At [The Cass](#), we help you to build knowledge of the industry, its history, cultural significance and ethical dilemmas. You will also be given an insight into how the fashion world functions commercially, and we will help you to develop the professional qualities that you'll need to work within it.

Welcome to our place, The Cass. Situated on the edge of Spitalfields, East London, it is the centre of where fashion and creation begins, steeped in history on the junction of the infamous Petticoat Lane. Proudly, we are the only remaining original central London art and design school and now, having established our own thriving [Fashion BA \(Hons\) course](#), our location attracts rich diversity amongst our cohorts and staff, enabling us to offer a multifaceted environment in which to research, challenge, design and create.

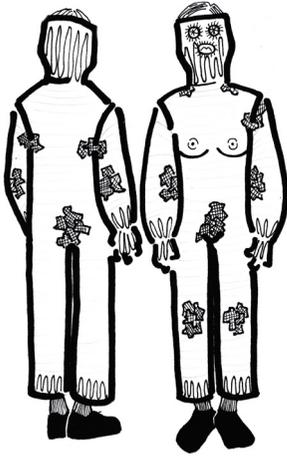
Each and every one of our students is bursting with raw creative talent and imagination – it is the imagination that we are interested in, and what drives our course to be exceptional and without limitations.



The selection process for our students is based on evidence of innate talent and passion – we teach the rest! We will direct you in how to utilise and produce your ideas through our technical expertise and industry design experience. We are passionate about keeping traditional skills alive alongside modern-day technological and digital advances. It is this combination that keeps fashion at The Cass contemporary.

Over the past three years of my course leadership, the programme has evolved and developed. Within the teaching, our students have encountered key thinkers and leading figures in fashion design. Their core teaching has been delivered by a staff team of fashion experts who are also at the forefront of creative design and technology, and who, outside of The Cass, lead independent design careers. While most fashion degree programmes produce a signature style of graduate who is a clone of their peers, the 'style' of each Cass Fashion BA (Hons) graduate is unique. We advocate individuality in each and every one of our students. As tutors we spend much of our time working with each individual so that they produce work that is stand-alone. This is our success. We are proud of our graduates' achievements. They depart armed with a high-standard skill set, ready to work within the industry in a multitude of areas, from creative design to technical development.





PSORIASIS & ECZEMA

FINAL SAMPLE

- > 100% NATURAL GOLDEN TUSSAH SILK (BASE), 100% ACRYLIC
- > KNIT SIZE 1.5
- > STEAMED & WASHED
- > PATCHES KNITTED & SEWN ON TOP.



PSORIASIS & ECZEMA

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Above: Fashioned from Nature Project, knit samples by Helen Forrest

One of the advantages of The Cass is that we have many different sectors of the creative industries all under one roof. [We cross-pollinate between other disciplines](#), in the same way that contemporary fashion works side by side with other creative industries.

While studying on the Fashion BA (Hons) course, you'll have the opportunity to work, collaborate and socialise with our other [design studios](#), including textiles, furniture, product, jewellery and photography. This, we believe, is a necessity for developing creativity and innovation. Aside from the weekly tutorials and workshops, our fashion students also receive termly work reviews; these give them the opportunity to present any aspect of their work to us, which can be discussed in a professional way, giving direction for further development. This is particularly valuable for both personal concept development and practice, providing further opportunities to address individual needs and harness professional attributes.



This page: Project White by Lina Arthur Esuon
Next page: Project Red by Zach Holland

Our mantra is professionalism; we instil this in our students from day one. The fashion industry is tough and challenging at all levels, and our students understand how to approach and present themselves to the industry in a professional and responsible manner.

As well as skills, we expect our students to conduct themselves with professionalism at all times, from their first project in Year 1, to their internships, graduation and interviews for professional industry employment.

We have strong links with industry brands and all our students are guided to secure internships with recognised design houses, fashion specialists and professionals. Our students have recently worked for brands such as Gareth Pugh, [Bruce Oldfield](#), [David Koma](#), [Mary Katrantzou](#) and [Roland Mouret](#), to name but a very few, which has encouraged them to network and build their own relationships with industry whilst studying. Our graduates are equipped to work in a wide spectrum of careers, either by establishing their own labels, or as company designers, freelancers or consultants, or also as stylists, illustrators, buyers and retailers.

Browse through these pages, a small window into the world our students have produced and experienced within the fashion department at The Cass. We look forward to welcoming you to our world of undiscovered talent and captivating minds, rich with ambition...

Steph Aman
Fashion BA (Hons) course leader





Late Night Chronicle



SNAKE ESCAPES FREAK SHOW IN LONDON

Local fashion designer saves the situation and turns the beast into a unique Corset



The facts unravelled late last night when a big snake named Milkshake escaped the local freak show in North London. Among the general panic, local fashion designer Elena Colli quietly found the animal and hosted him in her house. Miss Colli declared she had several drinks with the reptile, and together they came to the conclusion she would make a fake snake skin corset and hand it to the police to declare the case closed.

After several exotic dances and a night at the sewing machine, the designer and the snake crept out of Colli's property headed to Cj Inglis house: a friend of Colli, passionate about reptiles who could take care of the big boy.

Inglis and her partner Samantha Wainwright are currently treating the hangover of the animal with love and care. Milkshake stated: "I had a life changing night and that the corset of Colli is a sensational garment that bends gender barreers and notions of freedom and constriction."

The lifesaver corset piece will be available on tailored orders at Miss Colli's place. See next pages.



Same-sex marriage legal in all 50 states

Supporters believe that action in the courtrooms represents a milestone in the immediate issuance of marriage licenses.

Opponents argue that in some states, federal laws, such as the Defense of Marriage Act, prevent the issuance of the marriage license.



TECHNICAL
DRAWINGS OF THE
LIFE SAVING
CORSET AT PAGE 2
AND 3

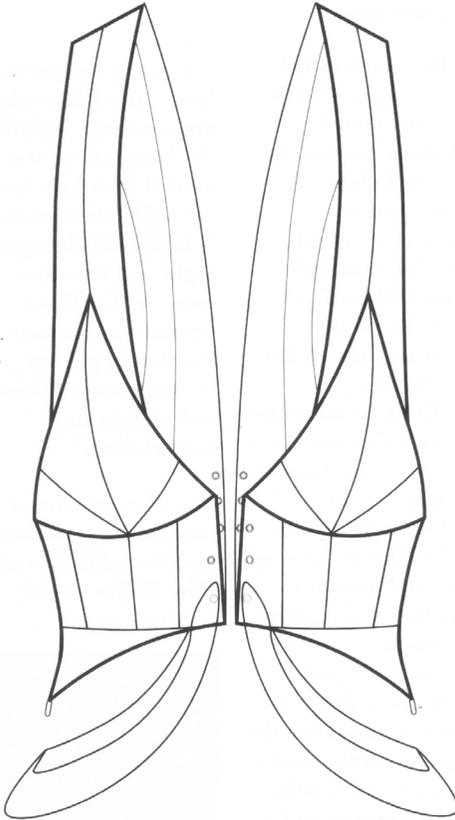


THE GARMENT IN DETAIL



Colli

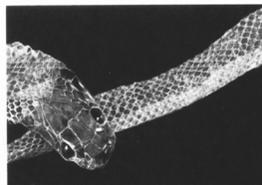
Front view of the Corset



“Mamba”
corset by Colli is
for a free woman
who, elegantly,
don't give a
damn.
The sensation of
the coming
season.



NO SNAKE HAS BEEN HURT!
All the shed skins were donated with
consense.





“Thank you for the valuable lessons and helping me to grow. I appreciate your honesty, whether it’s pretty or not, and my work wouldn’t have developed without it.

“If it wasn’t tough, it wouldn’t even be worth the outcome, and the progress has been the reward. I understand and appreciate all the effort you have all put in for us, and I’m proud to be part of a team led by such strong and successful women, so thank you all very much for pushing me towards a better future. I appreciate you all.”

Ana Patronilho Tavares



On the left: The Collar Project by Maia Eastwood

This page: The Collar Project by Alisa Parfeni and Mjellma Grajqevci

"My experience has been great so far, I feel really comfortable being surrounded in a friendly and positive environment. This was the most important thing I was looking for before I made a decision on universities.

"I am learning new skills and techniques in each of my projects. I love the teaching system here. I've always thought that there's no right or wrong way to create fashion, as long as each of my projects tells a story from a starting point and has a meaning. I believe creativity doesn't have a limit. My tutors have been really supportive at all times – they've guided me in the creation of my ideas, in all of my projects. This has been so important to me. I value it because it gives me confidence and courage as a designer to keep working hard, and helps me to be unafraid to show my crazy ideas."

Gloria Alcoba Poiqui



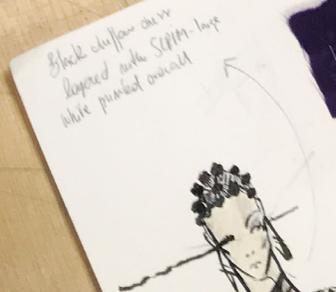
Above: Illustrations by Daria Gerova
Next page: Illustrations by Elena Colli



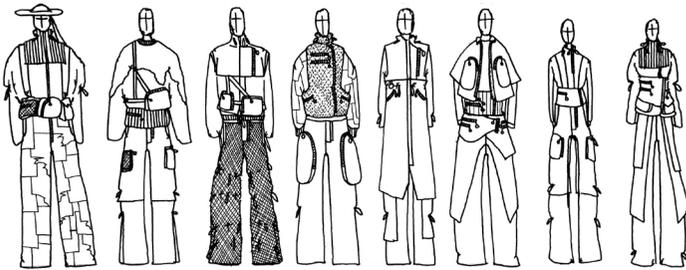
All silk - too
puffed
and stiffed
- King collar
between
shiny
& matte
side



Printed & painted
Rinosa or

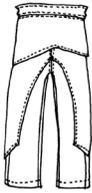
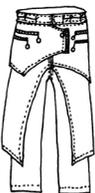
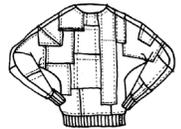
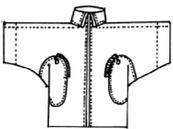


Black chiffon over
layered with silk-like
white printed on it

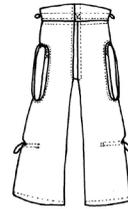


“As a designer, functionality for me has always been a key aspect of the design process: considering the purpose of a garment and how it can serve beyond that.”

Charlie Constantinou



Look 6
- Kangaroo Slot
- Belt On Left
- Wing Taper



Look 11:
- Belted Vest
- Pleated Hem
- Buckled Taper





Above: Project White by Ben Ethan Below: Project White by Lina Arthur Esuon





PROJECT RED

Each year, a 200-strong audience, including luminaries from industry, journalists and VIPs from London Met, attend the spectacular Project Red catwalk show at The Cass.

The first-year Fashion BA (Hons) students honour our Cass heritage with the Project Red show, a colour symbolic of Sir John Cass, noted politician and philanthropist. To mark the occasion, first-year fashion students are given a brief from which to work: create a showpiece, a one-off show-stopper, with emphasis on being creatively and technically avant-garde.

“I have gained a lot of confidence both in myself and in my work throughout this course, as there are no limitations to what I can create. I have been able to put my personality into all of my projects and produce ideas using obscure materials such as jelly and expanding foam.”

Esther Drake

“Studying fashion at The Cass is helping me face the reality of the industry; it really pushes you to find your true self and the creative personality you are meant to have, and want to become!”

Carla Palazzo





Project Red by
Omoyemen Elimihe



Project Red by
Lasma Cimdare



Notes:

→ i tried different shapes
→ deconstruct the hood

→ Childhood Dress

→ Knee length



→ Simplify the pattern
→ use the sleeves



“It’s been a rollercoaster, but knowing you all care helps a lot and nothing can compare to the inspirational presence of all the amazing instructors who have been involved in my journey. You have no idea how important a role each and every one of you has played in my life.

“My instinct in choosing The Cass was right. Something struck me from the very first open day; the interview, the welcoming nature of the staff, and my overall experience, it has all been exhilarating.

“Thank you for making me feel like not just another student, that I am unique and that my work matters. Thank you for making learning the best thing ever, and for teaching me how research is done. Throughout the course, you’ve allowed us to freely express our experiences, thoughts and opinions, which helped me gain insight into many of the concepts we developed.”

Caroline Gallagher



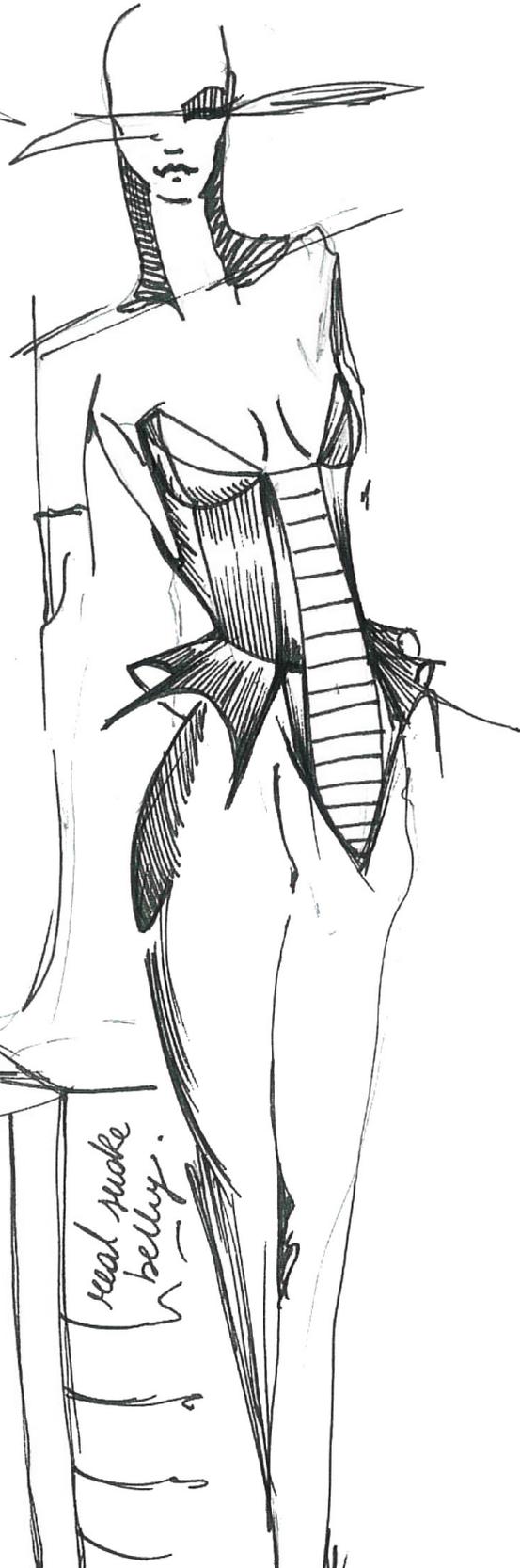
WORKSHOPS

Sponsored by [The Drapers' Company](#)

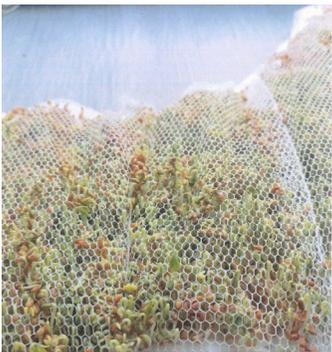
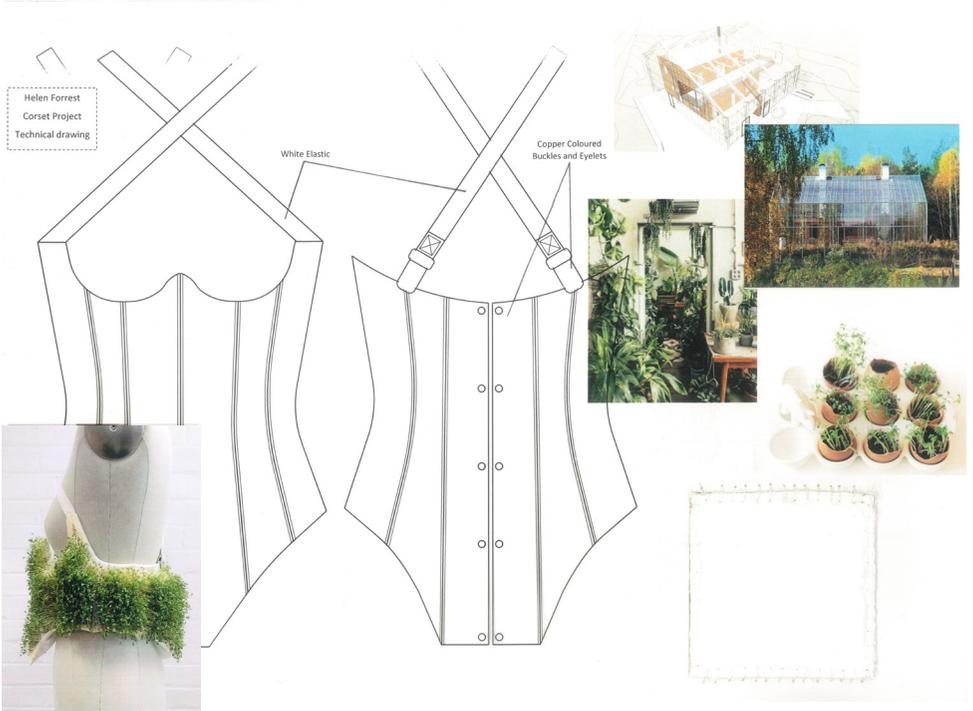
Alongside the core studio workshops in pattern cutting and technical sewing skills, we deliver "artisan workshops". These are focused classes in specialisms such as corsetry, tailoring and leather work. These are delivered by outside industry professionals, all bringing with them valuable key knowledge and insight into the industry.

Below: Development illustration of collection designed around the concept of an invisible print by Carla Palazzo
Next page: The Corset Project by Elena Colli





real nude
belly.



The Corset Project Eco Living by Helen Forrest



STUDENT-FORM

1

Wenneform

Herbst, Created in England
By



“During the past two years, I’ve learned a lot about design development and have immensely improved my sewing skills.

“Tutor support has been huge. Sometimes being stuck in the creative process can be difficult. The tutors, however, have given me great support in setting me off in the right direction.

“Fashion is hugely diverse, so having workshops in printing, knitwear, leather and tailoring has been a big plus in terms of experimenting, and also for learning new skills that might help with future projects.”

Lasma Cimdare





WILD SOULS

The graduates of 2019

Within this group alone, our latest graduates have captured a unique cross-section of genres and identities, which can only be admired. Blurring the lines of social constructs, they have taken design inspiration from many different market segments within the fashion industry, covering streetwear, tailoring, corsetry and more. Traditional handcraft skills executed with meticulous art can be witnessed within the leather work, the draping, stitching, print and embroidery, all skills that each student has learned, adopted and made their own during their three-year fashion course at The Cass.

This is what London and fashion is all about – individuality, uniqueness and classic style, and being part of something that we, The Cass, are proud to own.

This is what we call the 'True Fashion DNA' of London.



True Origin by Vanessa Musoke
Specialisms: womenswear, constructed textiles



Haikingu by Charlie Constantinou

Specialisms: menswear, functionality, reconstruction



Amorphous by Sofia Targova

Specialisms: printed textiles, womenswear, eveningwear



Jewels of the Sea by Mariam Hamed
Specialisms: womenswear, embroidery, beading



Incarnation by Halil Halil

Specialisms: leatherwork, menswear, womenswear, creative pattern cutting



Sound of Silence by Caroline Torisheju
Specialisms: womenwear, menswear, streetwear



Take a Trip by Laura Bromley

Specialisms: womenswear, outerwear, pattern cutting



La Grande Hysteria by Daria Gerova
Specialisms: womenswear, illustration, styling



Skin Deep by Amelia Stanton

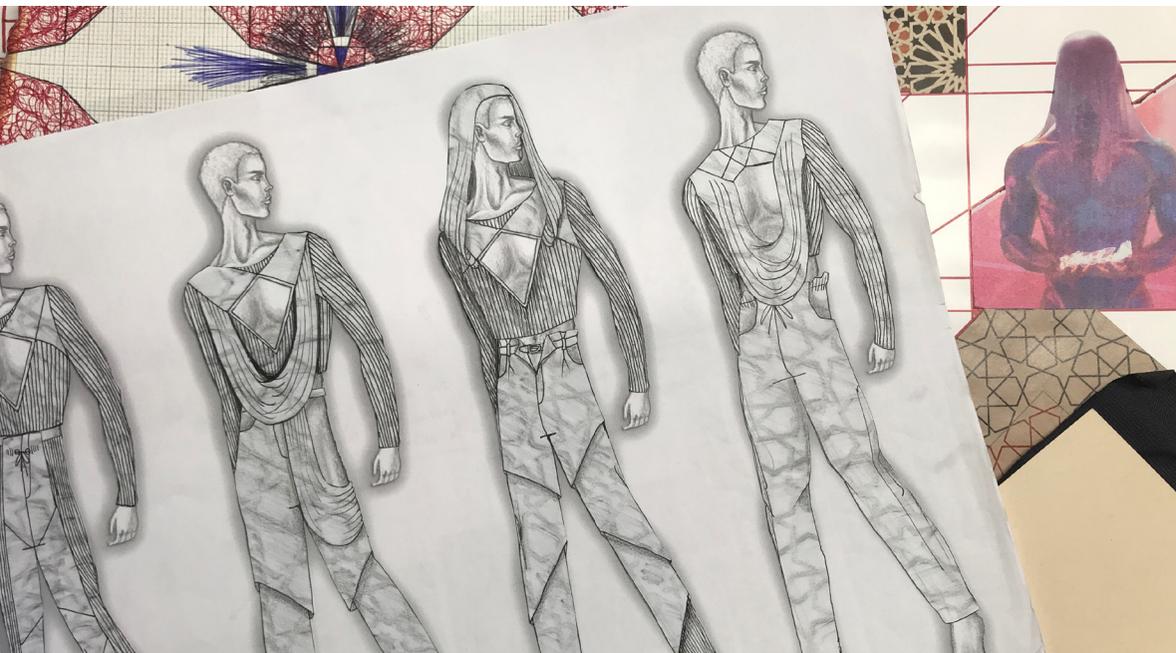
Specialisms: womenswear, tailoring, creative construction



Veneno by Debora Lima
Specialisms: womenswear, leatherwork



Graduate collection by Halil Halil





Wild Souls images by Euan Wallace





WILD SOULS



THE TEAM



Steph Aman

Steph joined The Cass as a Senior Lecturer for the Fashion BA (Hons) in October 2016, and took over as course leader a year later. Her passion is to teach the next generation the hands-on skills and knowledge required to be the fashion leaders, innovators and creators of tomorrow, and to achieve a successful career within the fashion industry.

An award-winning fashion and textile designer with an MA in Fashion from the Royal College of Art, Steph launched her fashion and lingerie label in 2006 in London, Paris and Milan, wholesaling her collections worldwide to boutiques and department stores. Having gained an international reputation for her unique embroidered silkwear and a loyal following of collectors and buyers over the following years, she launched [Gallery 58 London](#) in 2011, with Paul Seville, an accessory designer. With the increasing demand for Steph's couture skills and luxury goods, ranging from sculptured leather to embroidery silk work, Paul and Steph began cross-collaborating on more projects, both within fashion and further afield, in film, music, theatre and interiors. Gallery 58 is an online platform that showcases and sells their creations, and has now become a central focus of Steph's business.



Jolanta Cerniauskiene

Jolanta is a qualified and professional fashion technician who has 25 years' fashion industry experience. For over 12 years, she has worked for top couture designers such as Zandra Rhodes, Eley Kishimoto and Kitty Joseph, amongst others. Prior to this, Jolanta had 10 years' experience of working for major high street brands. She is currently the tutor in couture techniques at The Fashion and Textile Museum, London.

With an advanced knowledge of all sewing techniques and adaptability to a variety of fabrics, from high performance materials to luxury silks, Jolanta has a meticulous understanding of garment cut, construction and finish, combined with an excellent working knowledge of a wide variety of domestic and industrial sewing machines. Throughout her years spent working in the fashion industry, she has acquired invaluable experience, which she is passionate about sharing with each and every one of her students.



Karen Coughlan

Karen is a London and Paris based knitwear designer, with a luxury portfolio that spans almost 20 years in the industry, and a serious neurosis for all things textile. She has a discerning client list in menswear and womenswear, styling and art direction, which includes Tom Ford, Edward Crutchley, Louis Vuitton, Berthold UK and Pringle of Scotland, amongst others.

Karen has been an educator since 2009, and has taught in Italy and the UK, across both fashion knitwear and styling, notably at Central St Martins and also the Royal College of Art. She has been a Senior Lecturer at The Cass since 2013.



Roisin Dunne

Roisin is a practising artist who has been exhibiting and selling her work for over 15 years, having studied Fashion Design Womenswear at Central St Martins, and then an MA in Communication Art and Design at the Royal College of Art.

As well as having her work and collaborations published and featured internationally at independent printing exhibitions, she works as a studio manager for a high-end luxury London-based accessories brand, showing both men's and women's collections at Paris Fashion Week. Her work involves managing wholesale, e-commerce, visual communication, design consultation and the general day-to-day logistics involved in running a business.

Roisin is passionate about sharing her experiences and current knowledge of working in a broad range of different areas of the fashion landscape. She feels very strongly about guiding and encouraging her students to have the confidence to carve out their own paths in the industry.



Theresa Hewlett

Having worked as a freelance pattern cutter and studio manager for over 30 years, Theresa has gained a wealth of knowledge in the fashion and costume industries. She has worked with a variety of fashion brands, including Zandra Rhodes, Emmanuel, Benny Ong, Wallis and River Island, amongst others. Since 1993, alongside her fashion contracts, Theresa has worked with dance and performance manufacturers, which has led to working on many TV and theatre shows, including Strictly Come Dancing, Dancing on Ice, The Voice and more.

Theresa enjoys being an Associate Lecturer at The Cass. She has also taught at University of the Arts London and The Fashion and Textile Museum since 1991.

