

The Dark Ages

BA Fashion Design FMP
Condoleezza Hankins



Concept

This Dark Ages-inspired fashion project, brings a bygone era back to modern day through a contemporary, unique collection.

This high end fashion collection, celebrates craftsmanship with handcrafted elements, deeply inspired by the periods chainmail textures, historic silhouettes and the heavy use of animal based materials. This collection pushes to fuse past methods with modern innovation, showcasing a collection that reflects the hardship and peace of this often misunderstood period, whilst also maintaining a message of ethical and sustainable fashion.

This project aims to be a symbol and celebration of a too often overlooked period, reconnecting us with this pivotal part of English history.

"THE LORD IS WITH US"

"THE GODS ARE WITH US"



Cette Alfed estoit la plus sage de toutes femmes
seculiers. dont par son sen e par
son saouir de aid mult son
frere Edward a gouverner le
royume. Iceste qnt ele fut
cointe Edward. e
la luy auent de
unta un frere e la
e ne fust e
ochast a luy ch
e dist ke lignee



597

Religious Divide from
Christianity and Pagan beliefs.

700-929

England was made up of
4 main kingdoms.
East Anglia, Mercia,
Northumbria and Wessex

790

The threat from the North
invaded Lindisfarne Priory.

865

an invading 'Great Army' began
plundering from kingdom to kingdom,
Northumbria, Mercia and East Anglia all fell,
leaving only Wessex to fight on..



878

King Alfred of Wessex defeated the Viking Army at Edington. Their leader Guthrum accepted Christian Baptism.

880

Vikings then controlled much of the Northern and Eastern parts of England, ruling under Danelaw.

910

King Edward and his sister, conquered the Danelaw south of the Humber

937

King Aethelstan conquered further becoming known as the “Ruler of all Britain”

Complex sophistication

sculptural, voluptuose, femine pieces
are strong and sophisticated



refined textures with,
animal looks, and suedes



Peclers +

question value and meaning,
we continue to explore the directions
we believe in the well-made



Sophisticated rawness

ancestral traditions and use of
original, natural materials, wool's comfortable thermal
powers offer essential, ecological, long-lasting solutions.

market and trend research

katherine o'connell - age 26



edison adler - age 31



consumer



costume
exhibition

bebbanburg castle

WELCOME TO BEBBANBURG

In an exclusive collaboration with Carnival Films, producers of hit Netflix series *The Last Kingdom*, Bebbanburg Castle presents a curated selection of items from the historical drama that has become a global phenomenon.

See first-hand costumes and props from Seasons 1 to 5 of the adaptation of Bernard Cornwell's best-selling *The Saxon Stories* novels inspired by Bebbanburg's epic history.

The *Last Kingdom* re-tells the story of blood-thirsty clashes between the Saxons and invading Danes (Vikings) in the 9th and 10th centuries when England was a series of independent kingdoms.

Against this turbulent backdrop is the hero, Uhtred, played by Alexander Dreymon.

Born the son of a Saxon nobleman, Uhtred is captured by Danes and raised as one of their own. Forced to choose between the country of his birth and the people of his upbringing, his loyalties are ever tested.

Fighting resistance from the Saxons and Danes, Uhtred returns to recapture his ancestral lands and home – Bebbanburg.

The *Last Kingdom* saga reaches conclusion with a feature-length *Seven Kings Must Die*.

This exhibition stands on the site of Uhtred and his fellow warriors' celebrated victory for Bebbanburg.

'One day my sword will belong to Bebbanburg' Uhtred, Season 2.

"Destiny is all, Ravn liked to tell me, destiny is everything. He would even say it in English, "Wyrd bið ful āræd."

northumbria

primary research

detailing



inspiration taken
from historical
periods



I immersed myself in research. I began studying how people lived in various climates historically. I looked at how they protected themselves from heat or cold and diseases, which materials and trades were available to them, and which colors of dye they were able to

explored the influence of religion on clothing, along with ancient ideas about beauty and accessories and the uses of appliqué and embroidery. I looked at clothing from cultures around the world over many centuries: Japanese, Flemish, Siberian, Afghan, Iranian, Persian, and Native American, to name a few. When searching for inspiration for armor, I focused on Renaissance, Byzantine, samurai, ancient Roman, and ancient Greek designs. I studied folk culture and tribal mythology. I collected imagery at museums, online, in books—anywhere I could find it.

Michele Clapton

use of materials

game of thrones costume

organic fur



ties and crochet

"I had learned to hide my soul, or perhaps I was confused.
Northumbrian or Dane? Which was I? What did I want to be?"

explorative research



religious wear

draped

fluidity

"It is a terrible thing," Beocca said to me. "War, it is an awful thing."
I said nothing. I thought it was glorious and wonderful.
"The shield wall is where men die," Beocca said, and he kissed the
wooden cross that hung about his neck. "The gates of heaven and hell
will be jostling with souls before this day is done," he went on
gloomily."

explorative research

Hunger

FAITH

protection

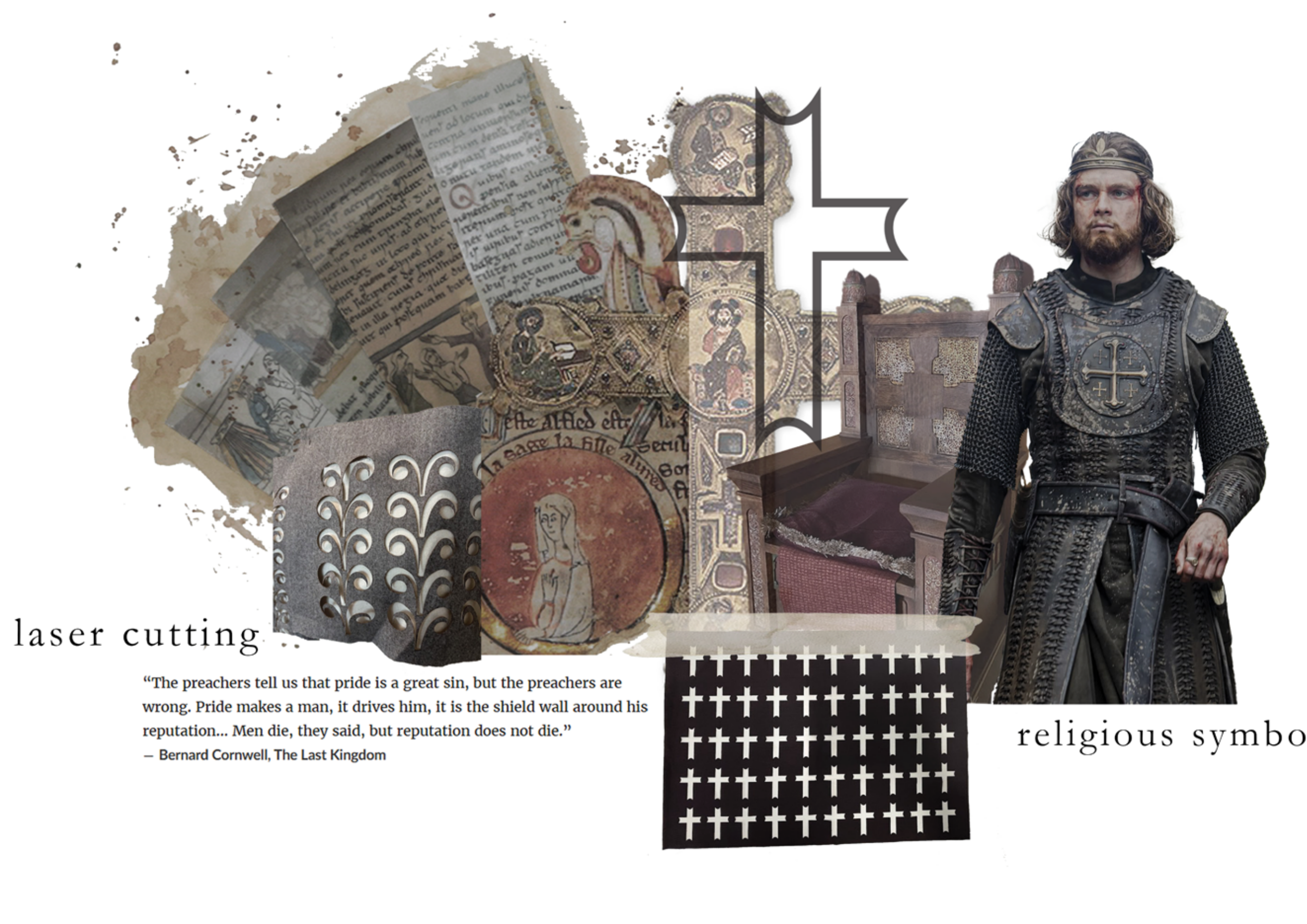
“Beware the man who loves battle. Ravn had told me that only one man in three or perhaps one man in four is a real warrior and the rest are reluctant fighters, but I was to learn that only one man in twenty is a lover of battle. Such men were the most dangerous, the most skillful, the ones who reaped the souls, and the ones to fear.”

blend of leather
and chain

"I have learned that it is one thing to kill in battle, to send a brave man's soul to the corpse hall of the gods, but quite another to take a helpless man's life..."

chainmail inspired
crochet

explorative research



laser cutting

"The preachers tell us that pride is a great sin, but the preachers are wrong. Pride makes a man, it drives him, it is the shield wall around his reputation... Men die, they said, but reputation does not die."
— Bernard Cornwell, *The Last Kingdom*

religious symbol

explorative research



"I had the arrogant confidence of a man born to battle. I am Uhtred, son of Uhtred, son of another Uhtred, and we had not held Bebbanburg and its lands by whimpering at altars. We are warriors."
— Bernard Cornwell, The Last Kingdom

"Only the gods tell him what to do, and you should beware of men who take their orders from the gods."
— Bernard Cornwell, The Last Kingdom

leather cut-outs

explorative research

"A leader leads," Ragnar said, "and you can't ask men to risk death if you're not willing to risk it yourself."

— Bernard Cornwell, The Last Kingdom

crochet



Scrap leathers

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— Bernard Cornwell, The Last Kingdom

patchwork
leather



explorative research



used their deadstock and
end of life stock



proper treatment
of leather in production



use of correct leathers
for fashion products

experience with leather

stella mccartney
pre-fall 23



phoebe english
spring 24



slow fashion emphasizes
quality over quantity

craftmanship



slow fashion

final materials



“mr brown” birds eye weave
100% wool material
Croft Mills

organic rabbit fur and organic
merino lamb fur
donated by Dunhill

handmade chainmail
inspired material

vegetable tanned leather
GH Leathers

various fine leather skins
GH Leathers



PANTONE 10077C



PANTONE 198



PANTONE 1405



PANTONE 440



PANTONE 451

colour board



initial design development



initial design development



final line up



outfit one

began with
base drawstring
trousers



drape developed onto
base trousers



all drape points
hand stitched in place

Drape Trousers



explored leather
bodice ideas



crochet lace back



developed the
leather corset



topstitching detail



fully lined



Leather Corset

began with a
basic tunic

brought the laser
cut motif

developed to a cropped
long, wide sleeved tunic
bodice

developed the neckline
to reflect the shape of
the crosses

Cropped Tunic





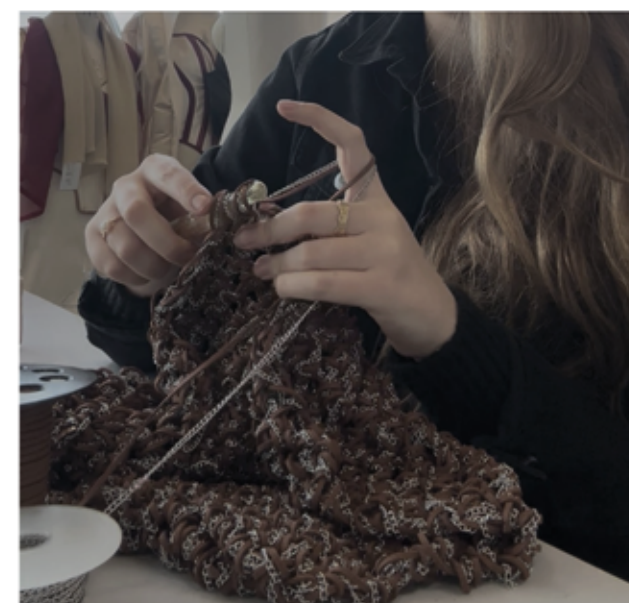
outfit two





draped on the stand
with large scale sample

fully handmade



fur tied to fabric

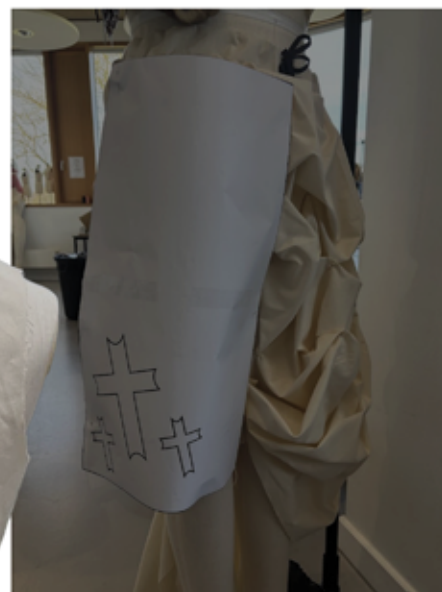
explored incorporating fur

chainmail top

testing laser cut motif



draped over
base drawstring shorts



handstitched

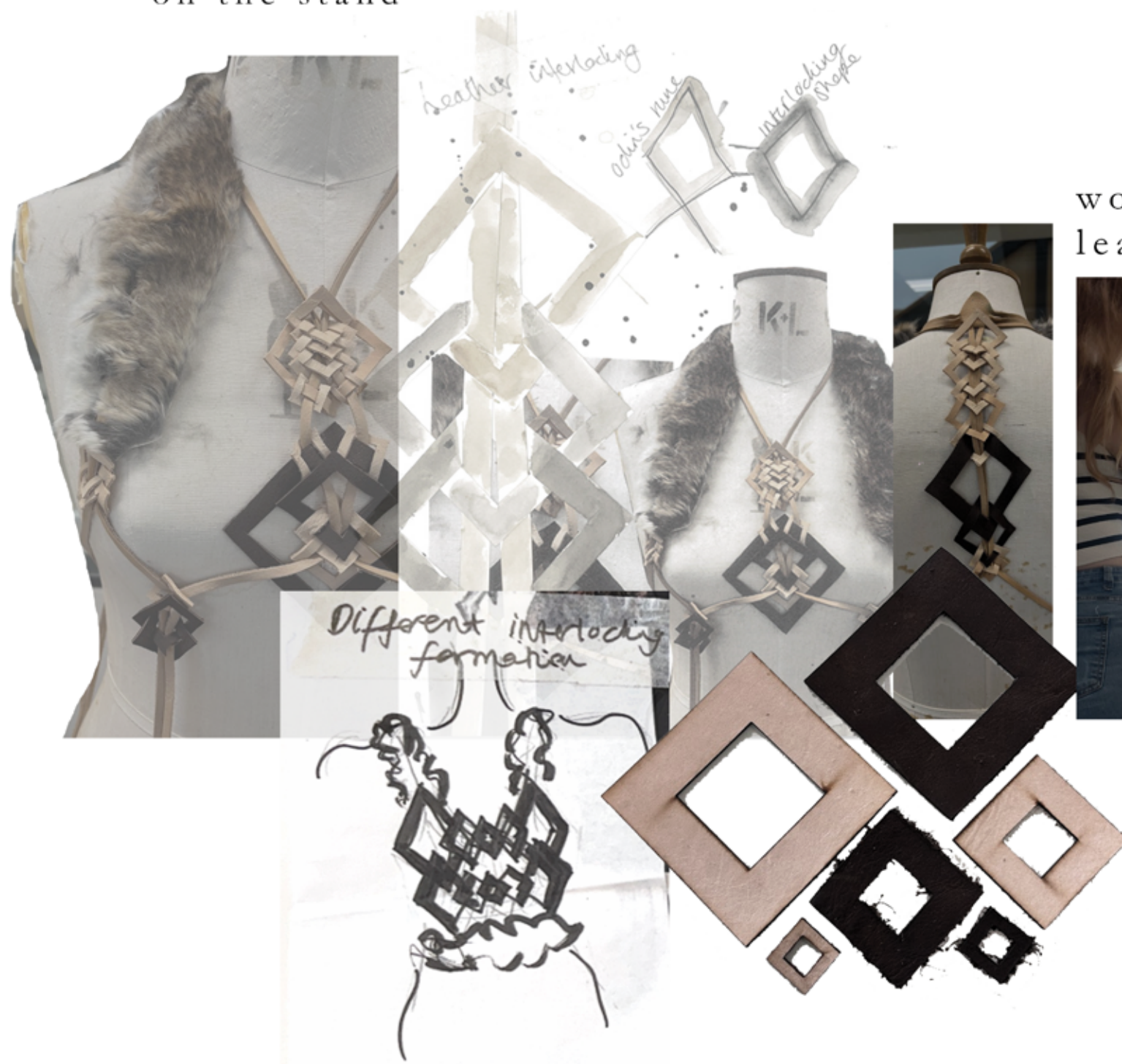


draped shorts

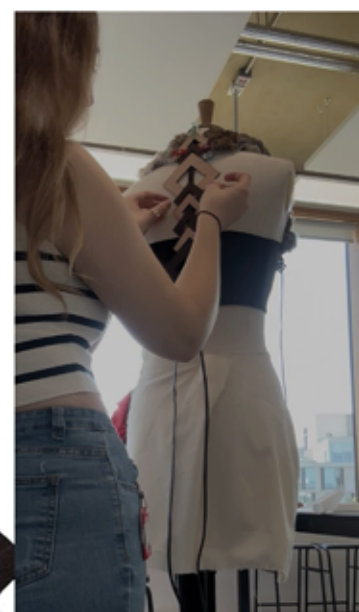


outfit three

leather cut-outs draped
on the stand



woven together using
leather base cords



runic beads used
to bring cords together



leather bodice piece

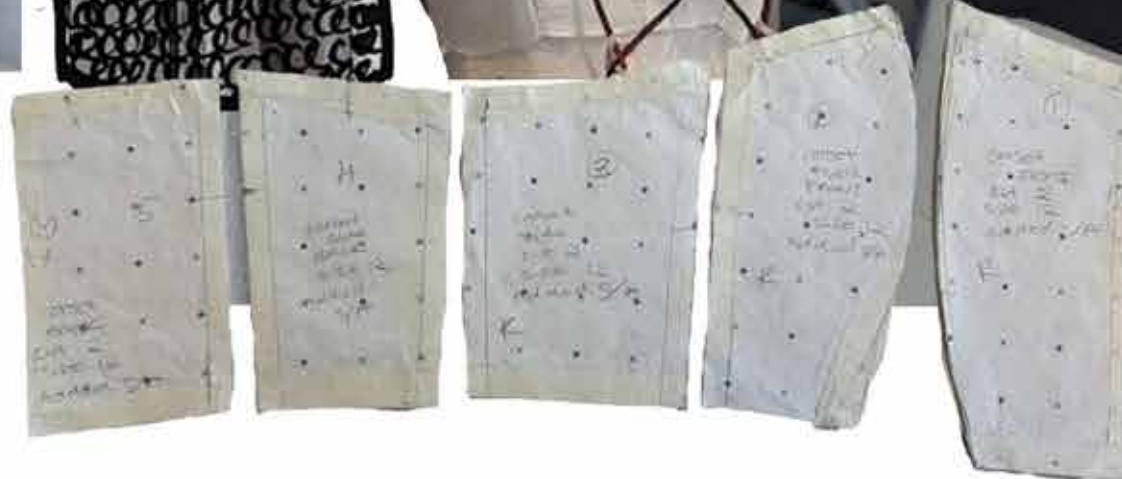


explored a
bodysuit base

similar pattern
to corset top



made from
the woolen material



panelled top



side zip
installed

initially explored
a draped skirt with
a fur feature



developed a
silhouette for a crochet
chainmail skirt



fasten at the side
using lace made from
crocheted leather



bringing in the
fur trimming round the
waist and hem



chainmail skirt



outfit four



samples draped
over men's coat toile



developed toile
for the final silhouette



completely handmade
using crochet to construct
the entire garment



raw edges of leather
left at the hem



leather patchwork gilet



pattern drafted
straight from measurement



topstitch round all edges
for added detail

neckline brings back the
shape of the cross
motif



brought in the neckline
after first toile



overhead leather top



attention to detail



each look includes
runic bead detailing



made from crocheting
leather cord



completely
handmade

runic bead features

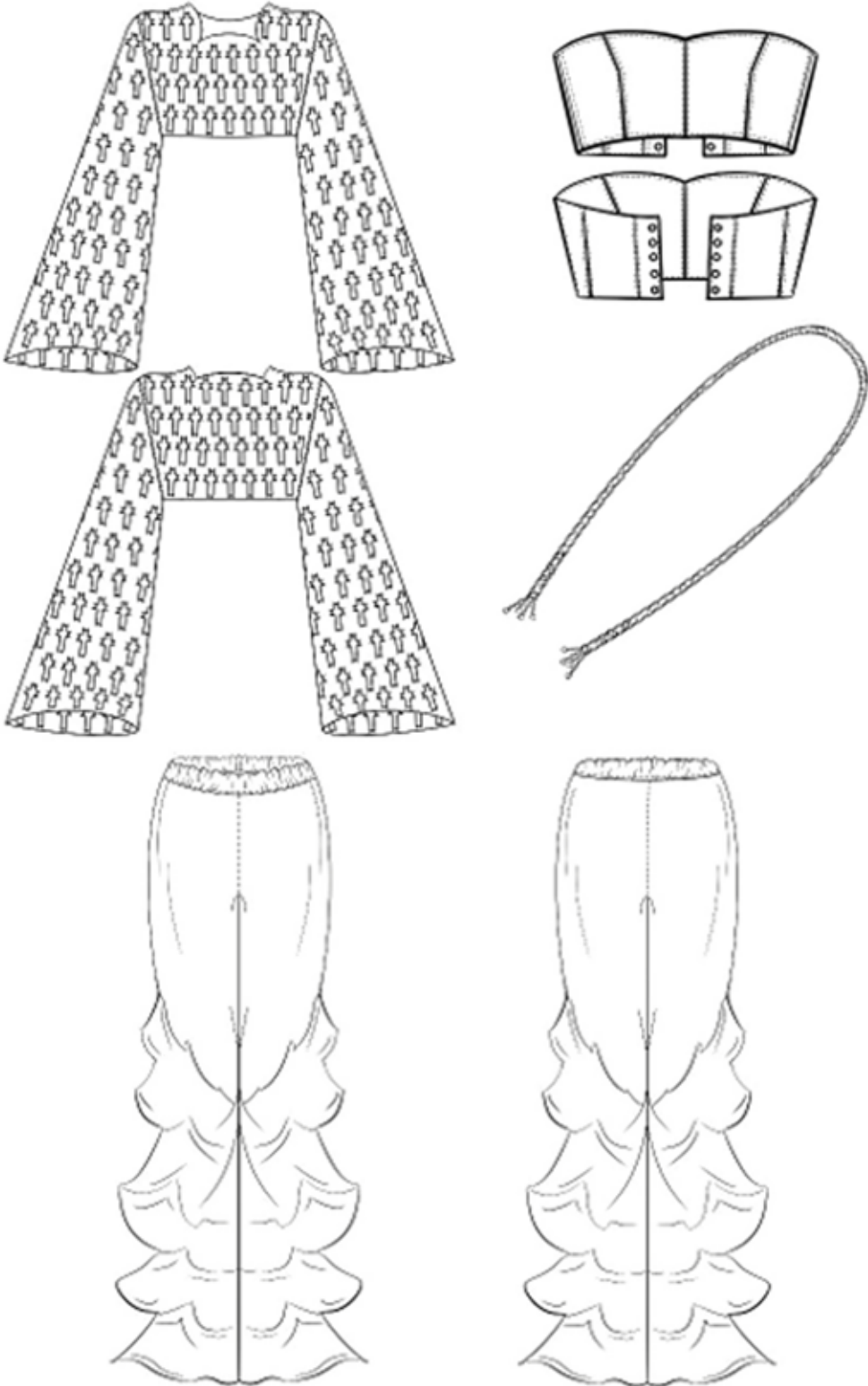


final four

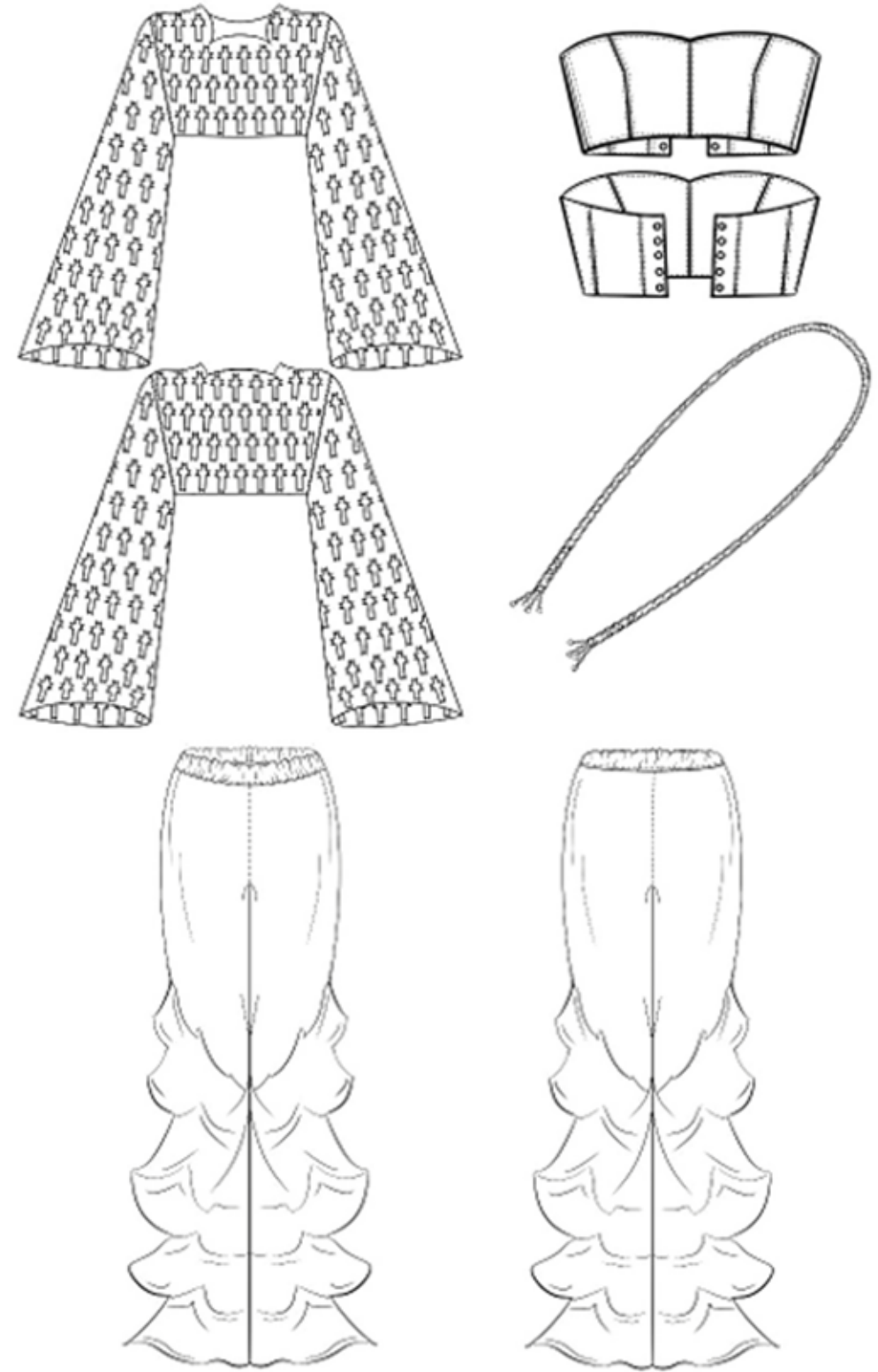


range plan

Technical Specification							
Look Information				Technical Illustration			
COLLECTION	The Dark Ages		LOOK	Look 1			
DESIGNER	Condoleezza Hankins		MODEL	Female			
FABRIC	Croft Mills – Mr Brown 100% Wool; Birds eye Weave		FABRIC QUANTITY	8 metres			
	GH Leathers – Mix of end-of-life leathers			4 different skins			
SEASON	Fall/Winter						
Look Details and Dimensions							
STITCH TYPE		Straight	STITCH SIZE		2	SEAM ALLOWANCE	1cm
GARMENT SECTION	COMPONENT		QUANTITY	MEASUREMENTS (H x W)			
Tunic Top	Front Panel		1	36cm x 52cm			
	Back Panel		1	36cm x 52cm			
	Sleeve		2	73cm x 90cm			
	Underarm Gussets		2	4inch x 4inch			
	Laser Cutting Feature		various	5cm x 3.5xm			
Leather Bodice Lining	CF Panel		2	20cm x 10 cm			
	SF Panel		2	19 cm x 10cm			
	Side Panel		2	16cm x 11.5cm			
	SB Panel		2	15cm x 9cm			
	CB Panel		2	15cm x 9cm			
	Eyelets		1	1cm			
Drawstring Trousers	Front Piece		2	112.5cm x 42cm			
	Back Piece		2	115cm x 47cm			
	Waistband (adjustable to wearer)		1	112.5cm x 11cm			
	Interfacing (waistband)		1	112.5cm x 11cm			
	Drawstring internal piece		1	277cm			
	Drape Pieces		4	150cm x 100cm			
Colour Palette		Pantone 440		Pantone 7407			
		Pantone 7532		Pantone 1807	Pantone 7504		

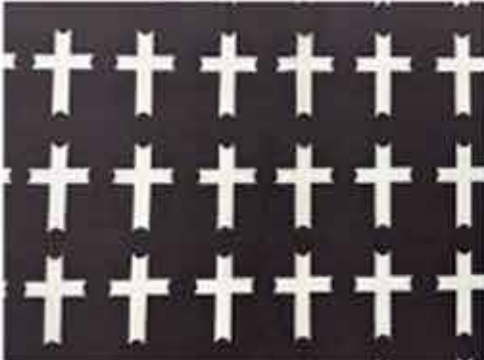


The technical illustration shows the various components of the outfit. At the top left is a full-length view of the tunic top, which has a wide, flared skirt and long sleeves with a patterned border. To its right are two views of the bodice lining: a front view showing a wide, flat collar and a side view showing the curved shape of the bodice. Below the tunic top is a full-length view of the trousers, which have a wide, flared skirt and a drawstring waist. To the right of the trousers are two views of the waistband: a front view showing a wide, flat waistband and a side view showing the curved shape of the waistband. At the bottom are two views of the drape pieces, which are long, narrow strips of fabric with a wide, flared skirt and a drawstring waist.

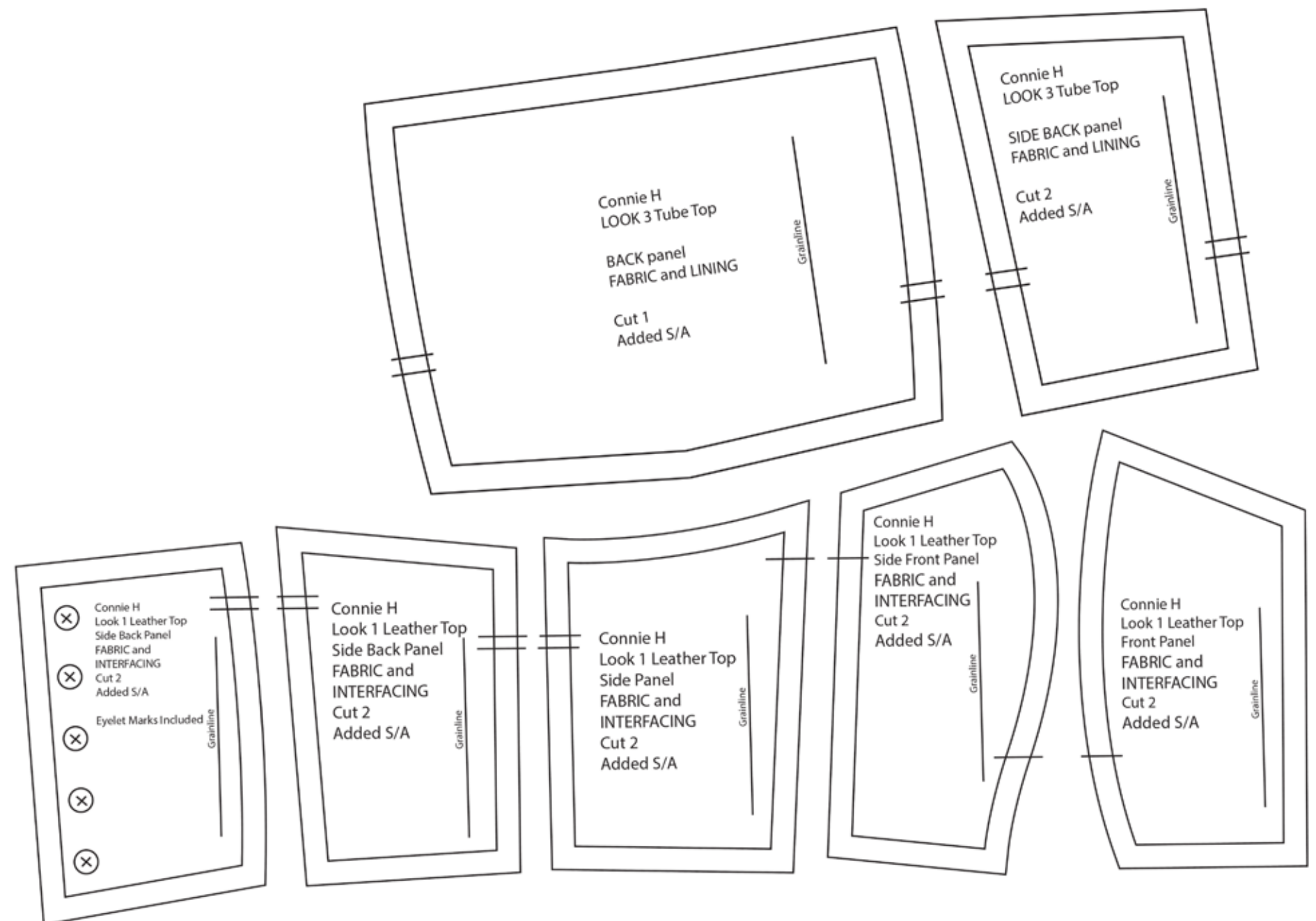


example technical specification

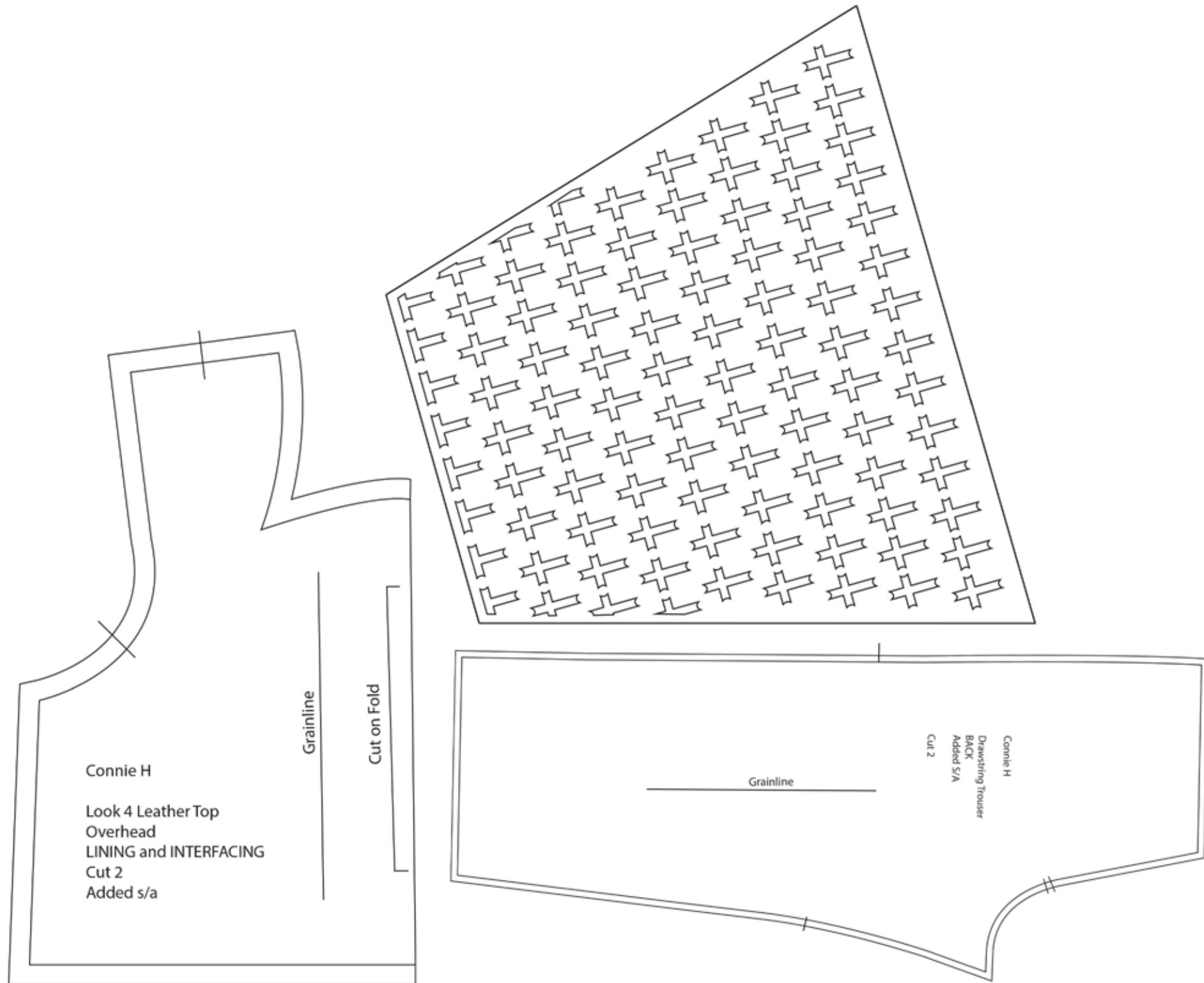
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	GH Leathers – Mix of end-of-life leathers		4 different skins		
SEASON	Fall/Winter				
FEATURES					
 “Laser-Cut Cross detail” • Adobe Illustrator Software for design. • Laser cut machine “Draping” • Material draped onto base trousers. • Pinned and hand stitched in place   “Drawstring detail” • Single crochet with 4mm hook • Wrap able around the waist • Runic bead detailing’s at the end of the drawstring.					

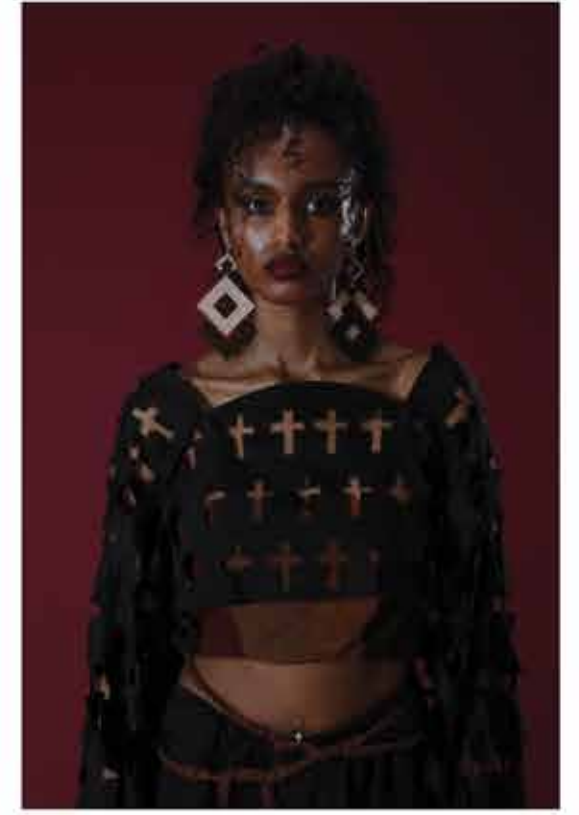
example technical specification



digital patterns examples







The Dark Ages



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