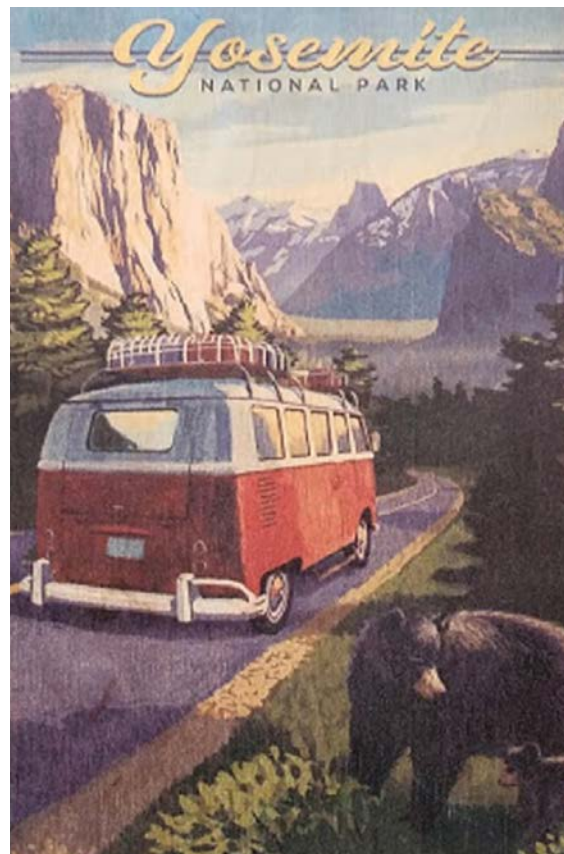


G I L I P E L E G | F A S H I O N D E S I G N E R

FOREST SS 20- In Progress

Forest is a small collection I am working on. It's inspired by my family's trips to California's National Parks during my childhood in the USA in the late '90s.



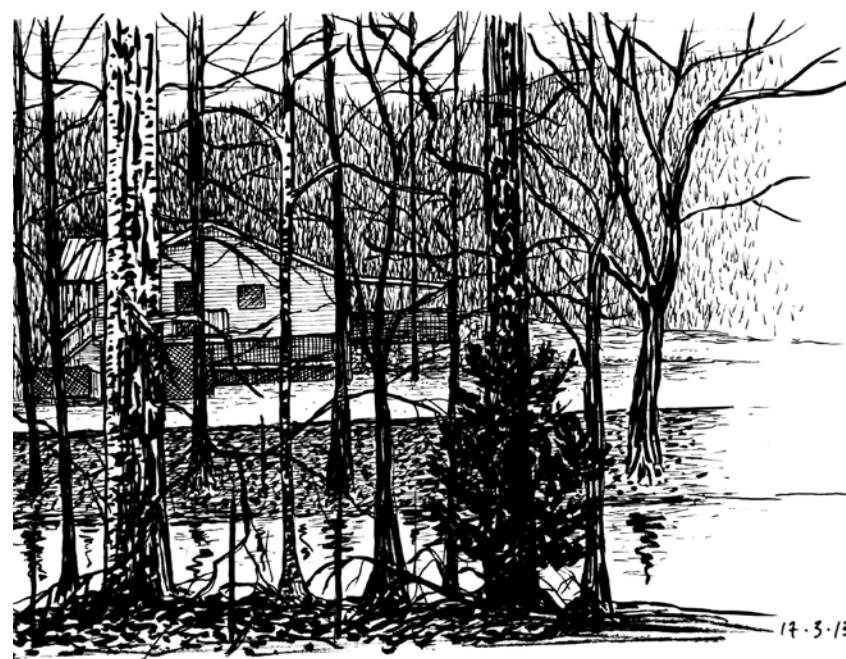
MY ILLUSTRATIONS



FINAL PRINT DESIGN



ILLUSTRATIONS BY BEN LAMB



Ben Lamb

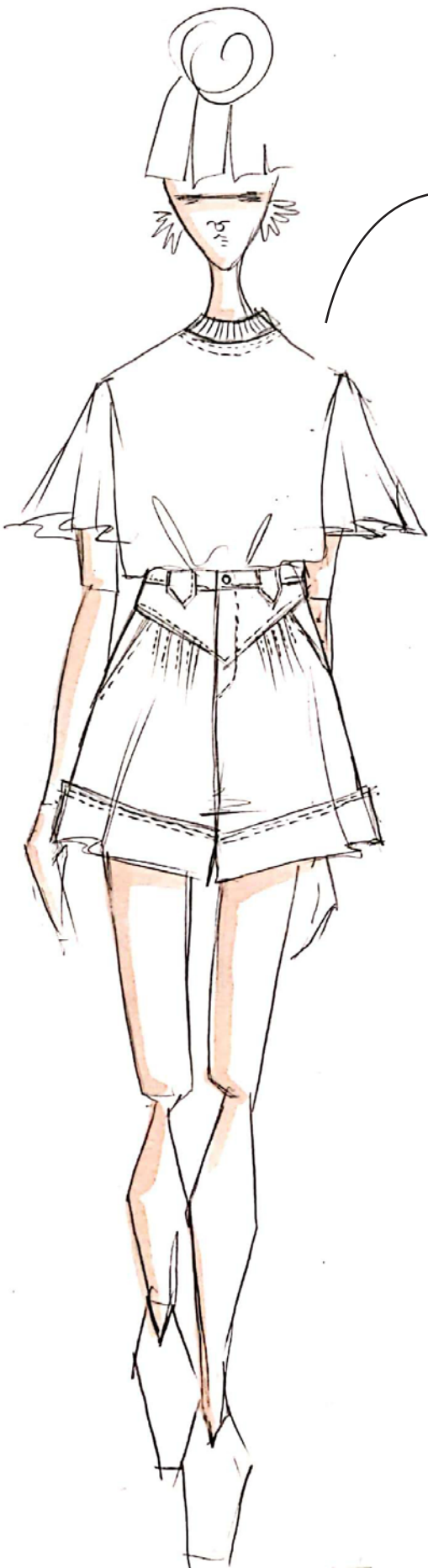
The abundance of wildlife and vintage outdoor adventure magazines, not to mention popular culture in all its expressions, regularly inspire the work of Manchester-based illustrator and designer Ben Lamb. Highly detailed drawings done by hand and collage are the central techniques of his work and process.

FINAL PRINT DESIGN





SKETCHES FOR COLLECTION



MY ILLUSTRATIONS

SKETCH FOR PRINTED DRESS



TECHNICAL ILLUSTRATIONS FOR THE SWIMWEAR

SABINA MUSÁYEV SS 2020

SABINA MUSÁYEV SS 2020



FROM THE SABINA MUSÁYEV SS 20 PHOTOSHOOT



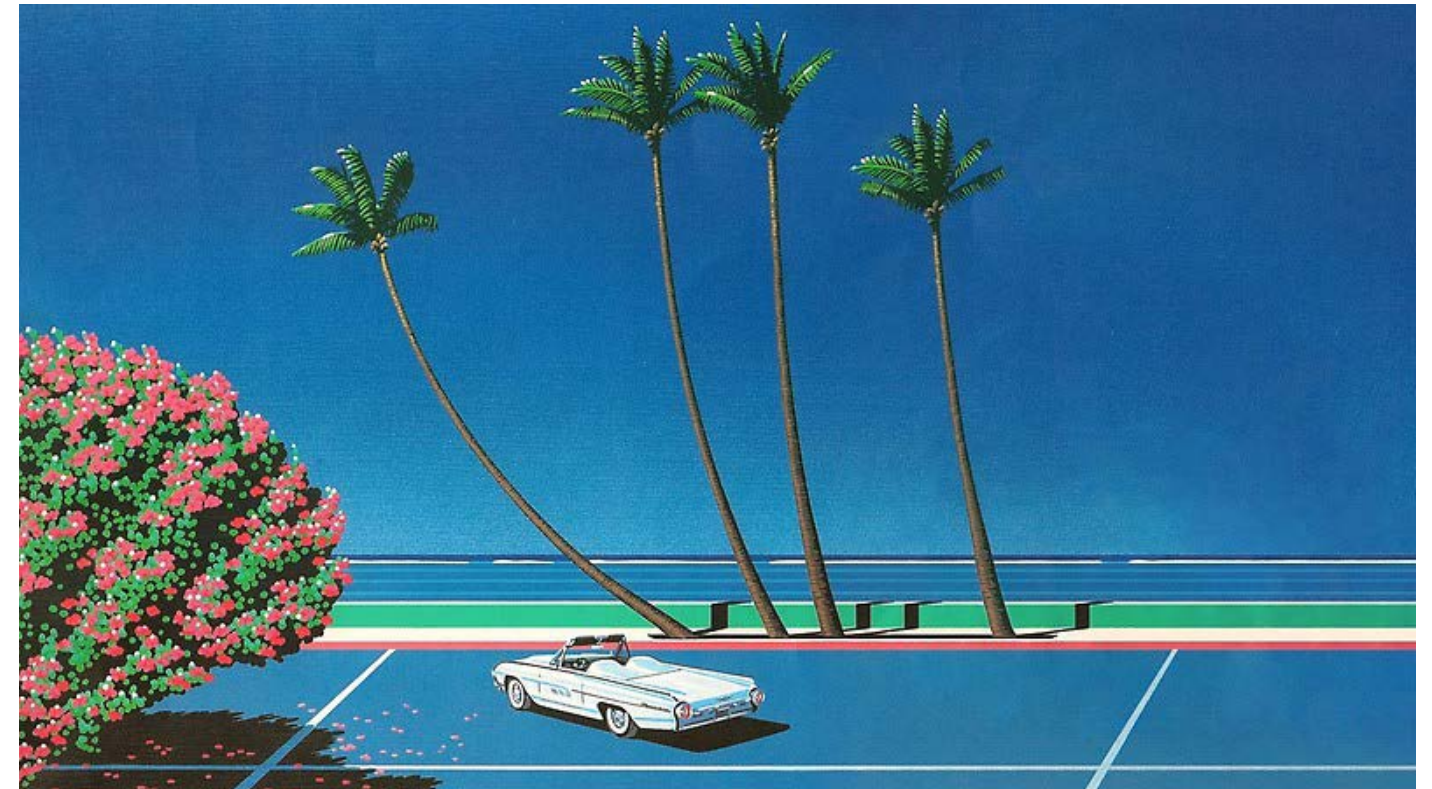
The Sabina Musáyev Spring Summer 2020 collection was inspired by an exotic paradise and the natural life one might discover in it.

The starting point of the research process was Achaemenid Persian period metalwork and broadened our search to Persian art and tapestry. We were extremely taken by the depiction of reptiles and marine animals. The colors of the collection were to represent magical island beaches. For this, we turned to paintings by David Hockney and Hiroshi Nagai. The paintings inspired the color scheme and Pastoral vibe.

I worked under the creative director Sabina Musáyev to create the research board and color story. With these in mind we sourced and chose our textiles.

My major roles in this collection:

- * Print design
- * Designing Garments, seeing them through from sketch to production
- * Managing the design and development team and process

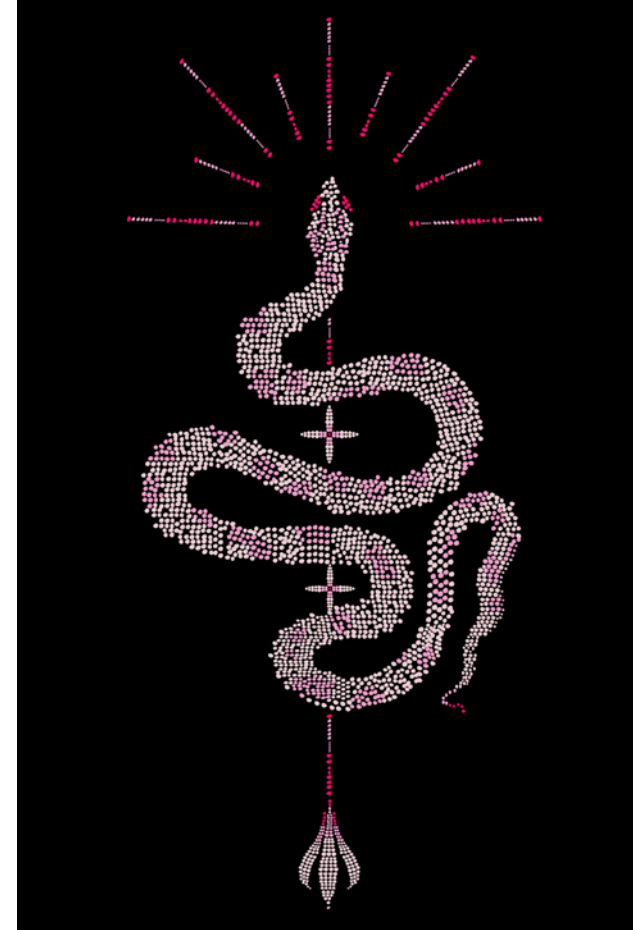
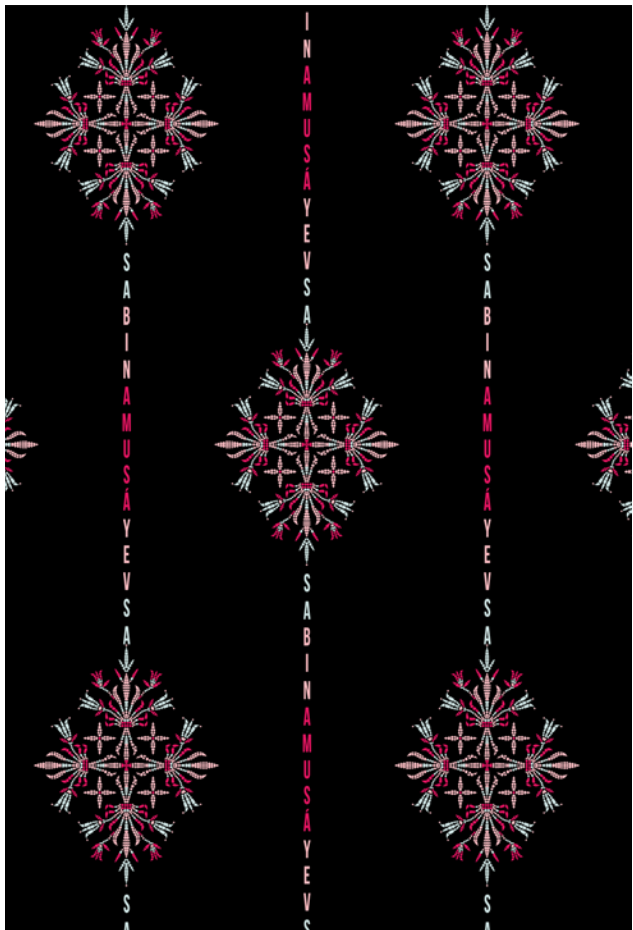


GILI PELEG | FASHION DESIGNER



Sabina Musáyev and I wanted the print to feel like set gemstones. I began looking at Roman and Byzantine mosaics and started creating images from small graphic shapes- treating my virtual canvas as a mosaic. The gemstone-like shapes create the feeling of treasures lost at sea. The prints have a traditional ethnic attitude, but if you look closely you discover reptile-like shapes and textures, romantic and beautiful yet dangerous and poisonous.

All prints on this page are my draft and attempts in the design process for the print. The final prints were two all over designs: a large scale print meant to be placed while cutting and a small scale print.



FROM THE SABINA MUSÁYEV SS 20 PHOTOSHOOT



LARGE SCALE PRINT



SMALL SCALE PRINT

FROM THE SABINA MUSÁYEV SS 20 PHOTOSHOOT

MORE FROM THIS COLLECTION

SABINA MUSÁYEV SS 2020



GILI PELEG | FASHION DESIGNER

SABINA MUSÁYEV AW 19-20

The main inspirations for the AW 19-20 collection were the Jazz age and the Art Deco movement. Josephine Baker and her wild elegant aesthetic were also a big influence. Our inspiration was reflected in the color scheme- earthy tones alongside metallic-silver and bronze. Creative director Sabina Musáyev and I chose and designed rich textiles with lurex and sequins to express the illumination art deco designs are known for.

My major roles in this collection:

- * Designing Garments, seeing them through from sketch to production
- * Sourcing for fabric and communicating all changes and orders
- * Managing the design and development team and process
- * Overseeing the entire production

FROM THE SABINA MUSÁYEV AW 19-20 PHOTOSHOOT



I was tasked with designing an important fabric group – creased lurex chiffon. With direction from the creative director, I designed a modern interpretation of the flapper dress with multiple layers. The layered skirt was an important trend to include in this collection and the flapper reference was a perfect fit. The group ended up being best sellers.

MY SKETCHES FOR THE GROUP



FROM THE SABINA MUSÁYEV AW 19-20 PHOTOSHOOT



SABINA MUSÁYEV SS 19

The starting point of the SS 19 collection was the Soviet ballet “The Red Poppy” by Reinhold Glière. Throughout the Ballet the poppy is a symbol of love and freedom which quickly threw us to the age of psychedelic rock, flower children and the summer of love.

The Psychedelic era was a big influence on the color scheme and textiles. A poppy field hand-drawn print was designed to repeat like a kaleidoscope. A gentle printed chiffon served as an abstract interpretation of blooming fields. A strong red, white and denim blue were chosen as the main colors.

My major roles in this collection:

- * Designing Garments, seeing them through from sketch to production
- * Sourcing for fabric and delivering original artwork to production
- * Managing the design and development team and process
- * Overseeing the entire production

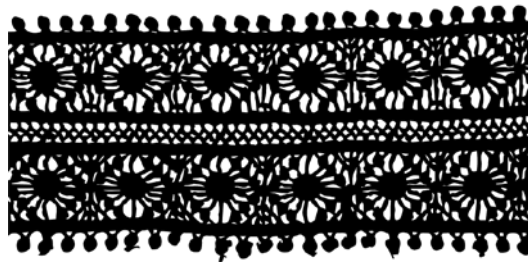


FROM THE SABINA MUSÁYEV SS 19 PHOTOSHOOT

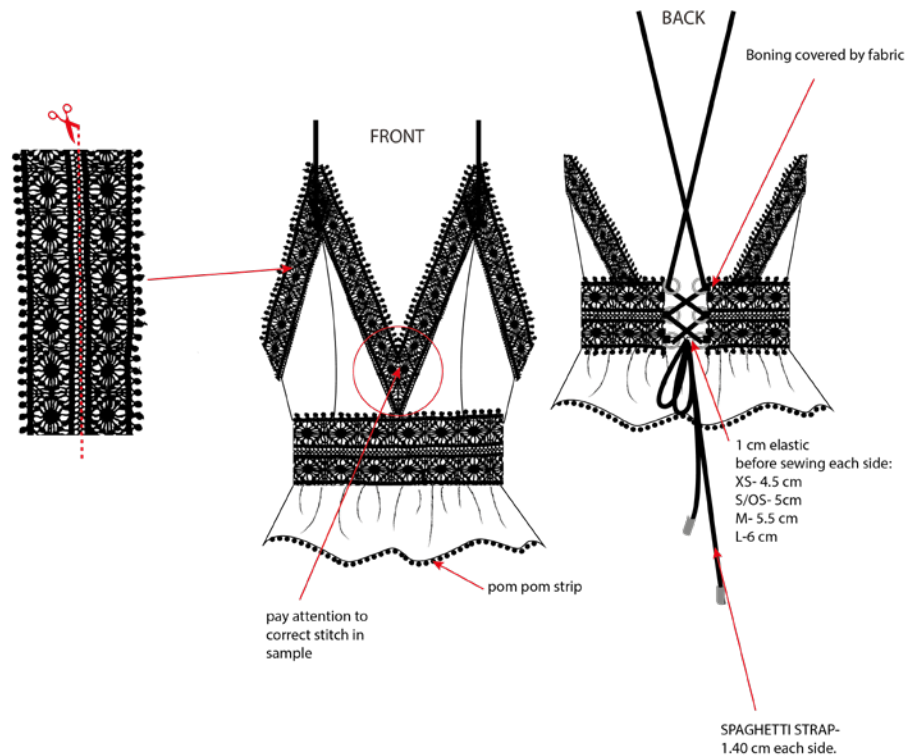
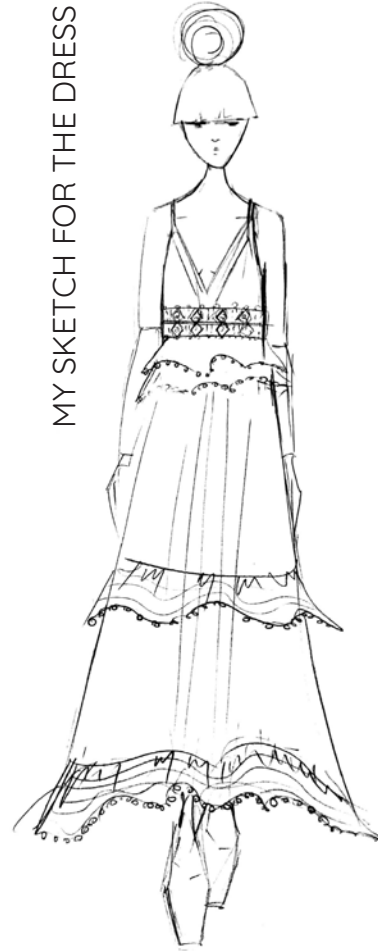


The collection already included a lace strip in the plain fabric group, and I needed to design a garment to combine it with a lace fabric chosen for the collection.

I designed a bralet-detailed dress and a top, both inspired by the crochet crop tops from the 70's. The sewing of the bust area required very gentle work and clear instructions. In production, I overlooked the process very carefully to ensure it was manufactured correctly.



MY SKETCH FOR THE DRESS



MY TECHNICAL DRAWING FOR THE TOP

MY DESIGN PROCESS ON MANNEQUIN



FROM THE SABINA MUSÁYEV SS 19 PHOTOSHOOT



FROM THE SABINA MUSÁYEV SS 19 PHOTOSHOOT

MORE FROM THIS COLLECTION



SABINA MUSÁYEV AW 18- 19

While designing the AW 18-19 collection, we had Western fever. It all began with the HBO series “Westworld” by Jonathan Nolan and Lisa Joy (with costume design by Ane Crabtree). We researched film and TV interpretations of the old west, from the classic westerns to spaghetti westerns to 50-60 TV shows. We could not get enough. While working on the research board I discovered Andy Warhol also had a fascination with the American west. He was interested specifically in mass media interpretations of the past. His 1986 portfolio “Cowboys and Indians” became a main source of inspiration, dictating the vivid colors of the collection and even the technique of screen print we used.

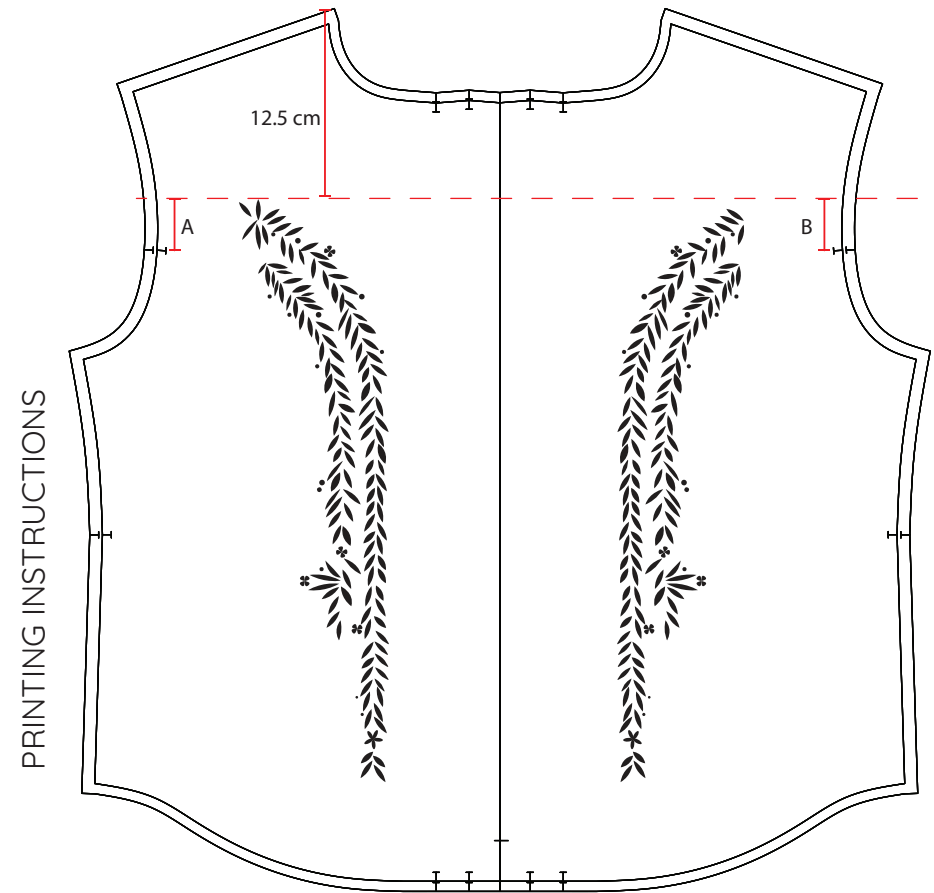
My major roles in this collection:

- * Designing Garments, seeing them through from sketch to production
- * Print design
- * Overseeing the entire production

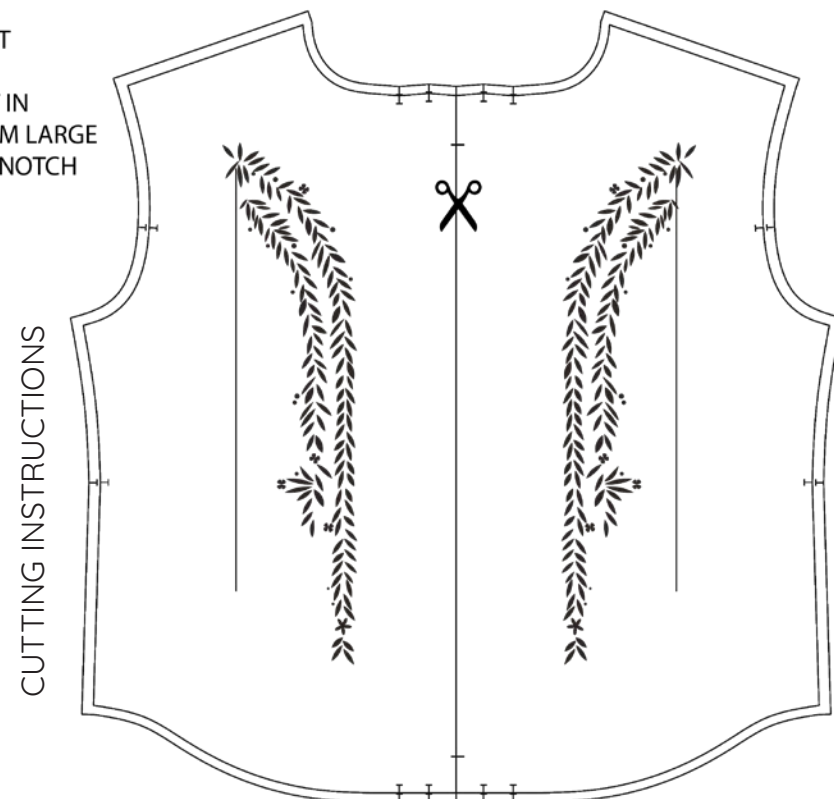


FROM THE SABINA MUSÁYEV AW 18-19 PHOTOSHOOT





YOU RECEIVE FRONT
ATTACHED
YOU NEED TO CUT IN
STRAIGHT LINE FROM LARGE
NOTCH TO LARGE NOTCH



I designed the screen print graphics for this collection. I also oversaw production, including coordinating between different suppliers contracted to perform the different production phases, cutting, printing, and sewing, which did not happen in one place.

Here for example is a buttoned shirt. It was cut with both fronts connected only long notches cut between them. Cutting was then printed and then sent to factory- each front needed to be separated- left from right and only then sewn. The tech pack I made needed to be very clear and include instructions for each of the suppliers performing each of the phases.



FROM THE SABINA MUSÁYEV AW 18-19 PHOTOSHOOT

SABINA MUSÁYEV AW 18-19

FROM THE SABINA MUSÁYEV AW 18-19 PHOTOSHOOT

MORE FROM THIS COLLECTION



GILI PELEG | FASHION DESIGNER

SABINA MUSÁYEV SS 18

SABINA MUSÁYEV SS 18



FROM THE SABINA MUSÁYEV SS 18 PHOTOSHOOT

My main role in the Spring Summer 2017 collection was the hand painted original print. The main inspiration for the print was Polish folk embroidery. Size and composition were to reflect the brands previous summer collection's embroidered fabric. I began watercolor painting with these two main guidelines in mind. I then scanned the paintings and worked on a symmetric, large scale print.



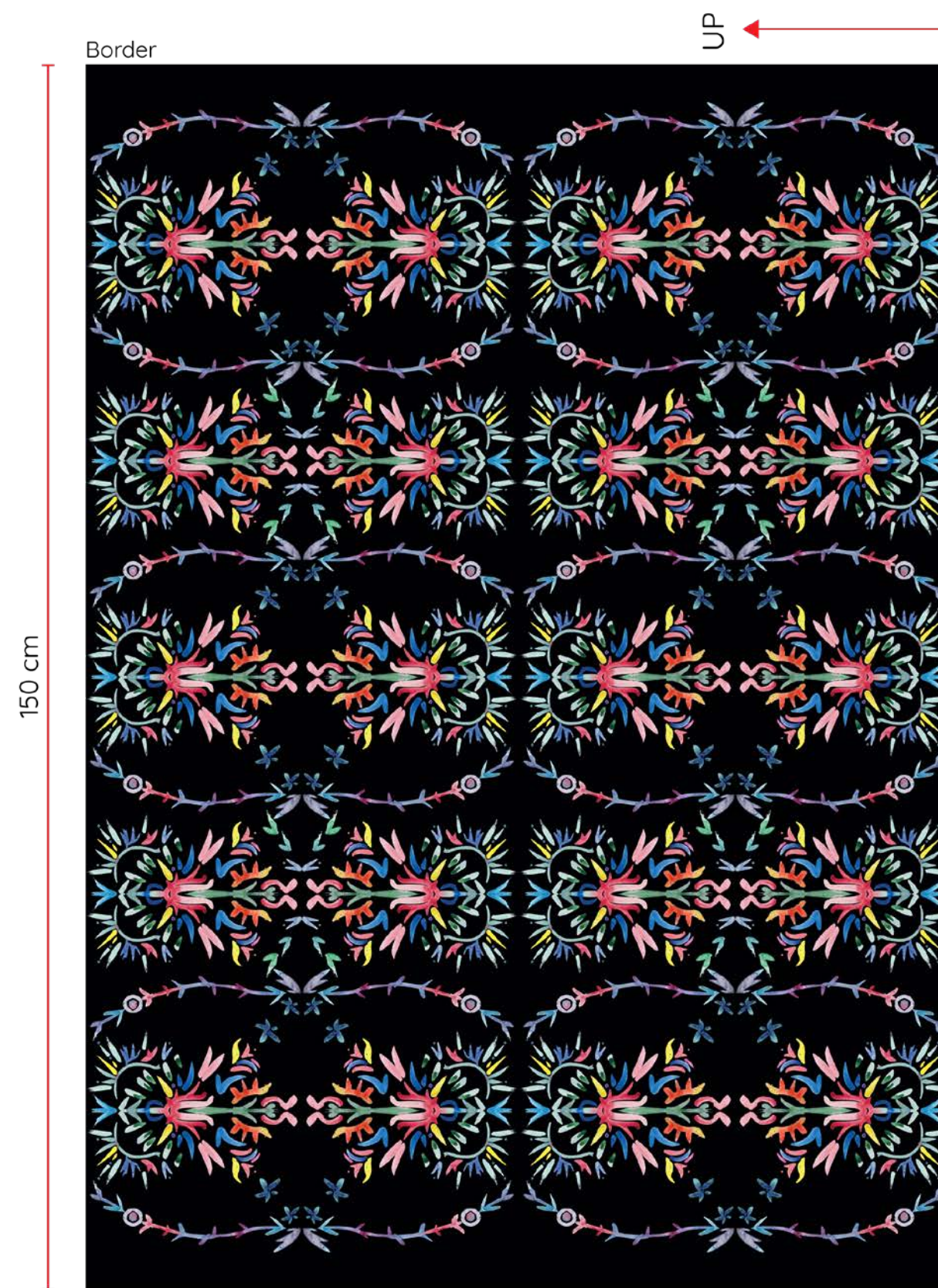
Sabina Musayev
Spring Summer 16
as reference
for print



MY WATERCOLOR PAINTINGS



GILI PELEG | FASHION DESIGNER



FROM THE SABINA MUSÁYEV SS18 PHOTOSHOOT

SABINA MUSÁYEV SS 18



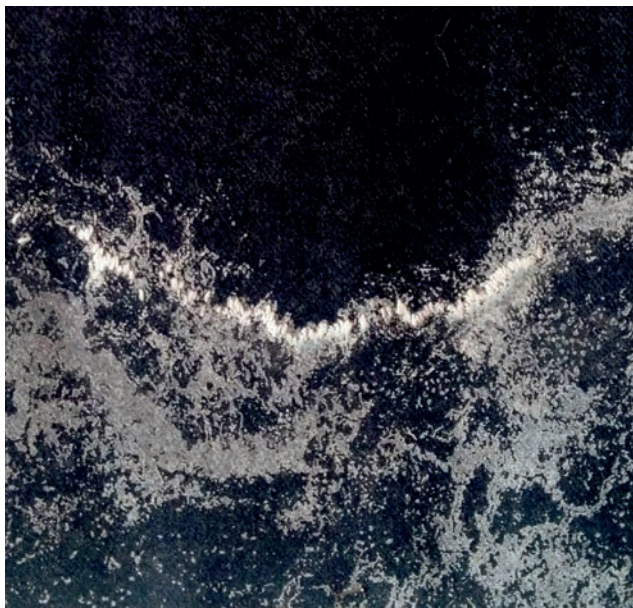
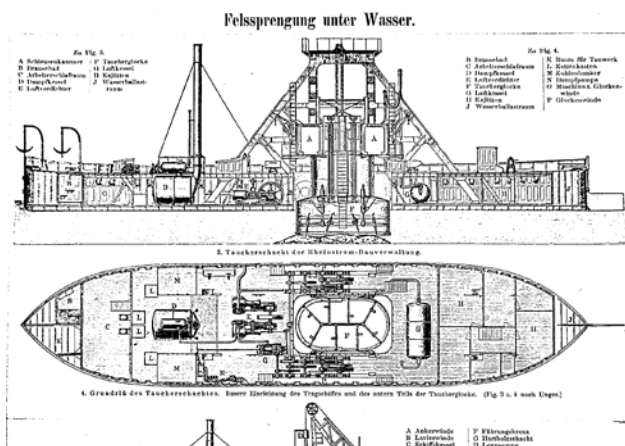
GILI PELEG | FASHION DESIGNER

IMMERSION

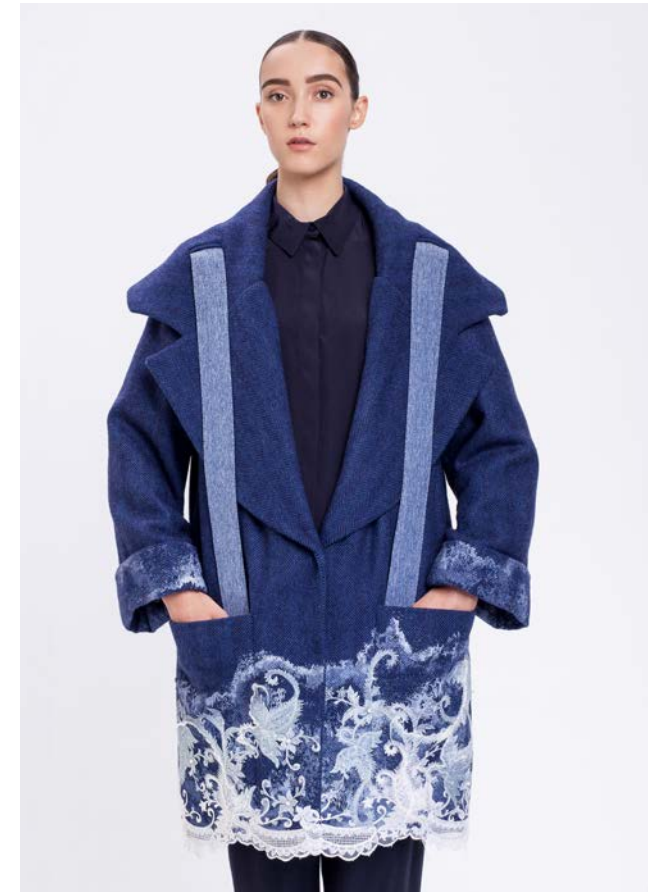
Immersion is a project inspired by the book Moby Dick by Herman Melville; the theme of the ocean in the book and the connection between man and the sea. While researching these subjects I started seeing the ocean as something that cleanses the soul and I began researching Christian baptism, baptism garments and Sunday clothes.

I researched sailors and fishermen's clothes from Melville's time until present day. By meshing the two together I designed the silhouettes and textiles.

I created a visual cleansing effect by designing garments that would feel like they were dipped in the sea and came out with salt stains which made them more festive.



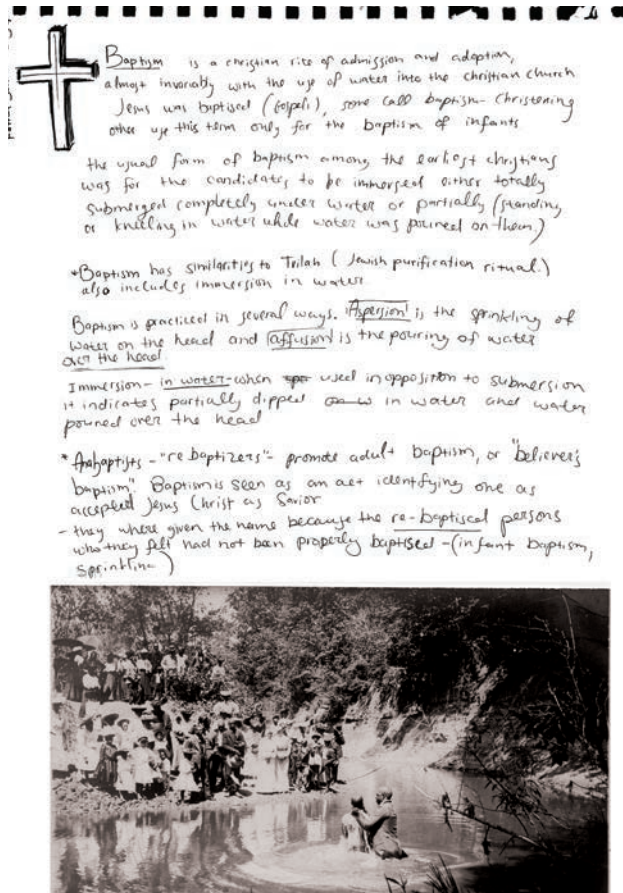
PRINT, APPLICATION, AND EMBROIDERY IN WOOL JACKET





PRINT AND EMBROIDERY DESIGN FOR JUMPSUIT





HAND KNITTED DRESS WITH PRINTED ORGANZA SLIP



LACE DRESS WITH HAND EMBROIDERY. DRESS HAS HAND KNITTED DETAILS AND ORGANZA LINING WITH ORIGINAL PRINT- PRINTED LINING GIVES DEPTH TO THE DRESS

