



LAYLA
CHAULHAN

DESIGNS

Portfolio

TEXTILE DESIGNER



SURMA TRADING
PVT (UK) LTD

STORY
CE

OPEN

MINI
CAB

AL HIKMA

STAN
OARS

BRICK LANE

AN
ISHE

CAR PARK
P
BRICK LANE

LAYLA CHAUHAN

EMAIL

laylachauhandesigns@gmail.com

WEBSITE

laylachauhandesigns.com

INSTAGRAM

@aylachauhandesigns





Contents

01

ABOUT ME

PAGES 1 - 4

A section about who I am as a designer and my ethos behind the design process of my collection.

02

BRICK LANE

PAGES 5 - 52

This section includes the main elements of my collection:

- THE COLLECTION

PAGES 13 - 26

- MY INSPIRATION

PAGES 27 - 48

- MY TECHNIQUES

PAGES 49 - 52

03

CURRICULUM VITAE

PAGES 53 - 54

My updated CV listing my skills and different experiences in the textiles industry.

01

ABOUT ME

Hi! I'm Layla!

Textiles epitomises my perception of creativity: fabric, colour, pattern, texture and composition. From my Nani teaching me her seamstress methods, my neighbour Jennie showing me how to knit, and perhaps even subconsciously through my shoemaker ancestors, textiles has been in my blood and surroundings since I was born.

As a designer I am inspired by my own experiences from travelling, my vibrant culture and personal life events. I find I am drawn to creating a cultural atmosphere in my work by immersing myself in the ethos and researching each particular strand thoroughly to enhance my design process.





“

**Narrative research,
inspiring escapist
designs to produce
layered textile
creations.**

”

D2



BRICK LANE:

AN IMMIGRATION STORY

An eclectic streetwear fashion textile collection, to celebrate multiculturalism in the UK using Brick Lane and my own personal family immigration history as a basis for the imagery and textile focus.







PRINCLET ST

GIVE
WAY

PIZ

TRUM
BREWERY

RAJ
STORE



The purpose of this fashion textile collection is to celebrate multiculturalism in the UK by using Brick Lane and my own personal family immigration history as a basis for the imagery and textile focus.

Brick Lane has been a place of refuge and integration for many different cultures and sects. The lane has become a place where different cultures can contribute their identity to create a place that is totally unique and different to anywhere else in the world. As an immigrant family, integration was integral to our family's success in this country. These themes are the foundation for the collection.

The "2016 Brexit referendum unleashed a nasty tide of xenophobia, racism and bigotry in the UK". In a post-Brexit world, it is even more important to understand how immigrants have a positive impact on our country.

The content for this project is my photography and drawing from the iconic lane itself as well as documents and photographs that show my family's personal immigration story.

Textiles is very much a part of me. I descend from a line of shoemakers and leather crafters. My Nani worked in clothing factories in Leicester. By including my personal history in this project, I want to celebrate my heritage as well as the heritage of the lane.

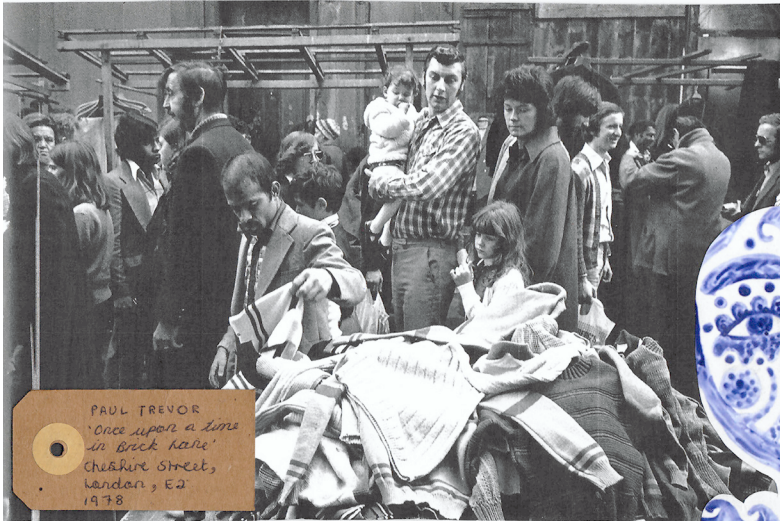
The lane has adapted and changed over many years to fit new people coming into the area and shows

how multiculturalism developed in a defined area. The changes can be seen with the Brick Lane Mosque as it has been transformed into three places of worship over 400 years; first a church for the Huguenot settlers, then a synagogue for the Jewish refugees and lastly a mosque for the Bangladeshi's who immigrated in the 1970's.

Changes are not only seen in the facilities in an area, but also in the street art and graffiti. This constantly reflects political matters at the time as well as different art styles. Nowadays, the street is known for its diverse range of street art and graffiti such as Roa's Crane on the side of an Indian restaurant on Hanbury Street as well as Adrian Boswell's famous Broccoli installations adorning small nooks and crannies.

I have employed a collage style to reflect the graffiti and street art in the lane. Layers of imagery within the textiles show the depth of richness of the area as well as the cultures arriving and leaving too.

These layered and collaged designs create a textile collection that is intended for a fashion context. Streetwear is pivotal to the lane, to the stores present on the street, the visitors and the residents. These textiles are directed towards an eclectic streetwear aesthetic that embraces not only a variety of imagery, drawing, painterly marks and surfaces, but also a vibrant colour palette that translates into wearable, bold designs and iconography. My customers will be drawn to brands such as Ahluwalia, KidSuper and Bethany Williams.



PATCHWORKING

LAYERING

CONCEPT
 BOARD







The Collection

Using a combination of graffiti walls and the bricks of Edinburgh as a background to host my eclectic streetwear collection.

PHOTOGRAPHER

Hope Holmes
[@hopehstudio](#)

MODEL

Shania Chauhan
[@shania.chauhan](#)





STREET VIEW

Digital print quilted and machine embroidered.
Inspired by the road signs in the lane and my sketchbook pages.



FAMILY PORTRAIT

Printing with dyes onto silk dupion.
Inspired by the stencilled images in the lane and ripped paper textures.







BRICK LANE E. 1.

Sublimated recycled polyester satin layered with beading and black foil.
Inspired by the graphic writing from the posters in the lane and ripped paper textures.



SKETCHBOOK PAGE

Sublimation design on quilted ripstop.
Inspired by the textures of ripped posters and graphic icons from the lane.







GREEN LEMAN SILK

Hand dyed painting silk with hand drawn floral design flocked on top.
Inspired by the floral designs from the Leman Album.



PATCHWORKED DENIM

Patchworked denim discharged and printed using dyes.
Inspired by the bricks on the lane and the layering of the posters on walls.





My Inspiration

My inspiration for my graduate collection consisted of colour, my family history, the Leman Album and the street art from the lane. All of these were combined together to create a mixed media textile collection.

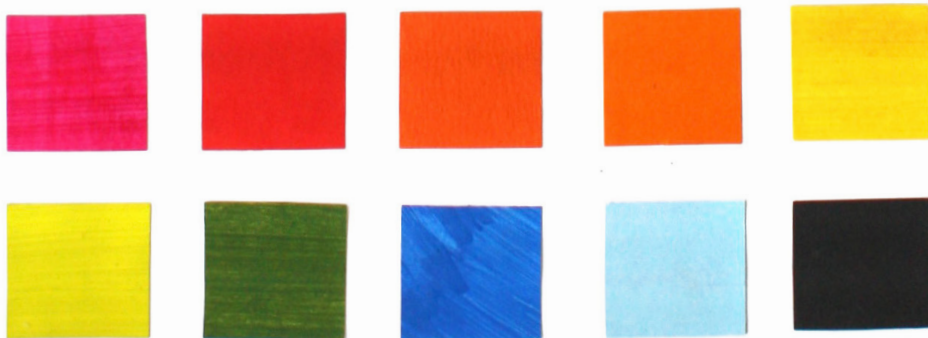
CONCEPT BOARD

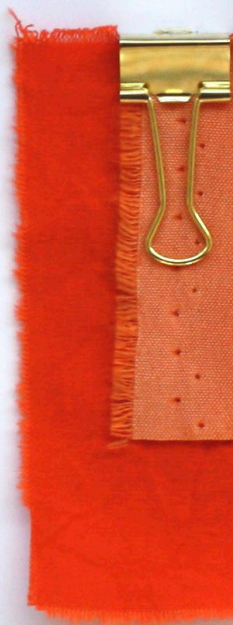


BRICK LANE

EL

COLOUR BOARD







Colour

It was from an initial visit to the lane that I realised that colour would be crucial to the project. The lane is full of colourful street art from posters pasted on top of each other to the walls of graffiti. I took inspiration from these vibrant walls and created a colour palette that incorporated all of the most used colours.

The colours had to be vibrant in order to show the clashes that occur on the walls in Brick Lane. The final colour palette for this collection can clash but work together harmoniously, much like the cultures and histories interlinking together in the lane. The colour palette also gives the energising and vibrant look that I wanted as it reflects the energy and atmosphere of the lane whether that might be the street art, culture or history that is giving off this atmosphere.

Family History

My grandparents came to this country from India and Kenya in the 1960's in order to make a better life for them and their children. During this time they faced racism and adversity, resulting in them working hard to integrate and trying to retain their culture at the same time. As a result of them settling in areas such as Leicester, Birmingham and Brick Lane, they became a hotspot of multiculturalism.

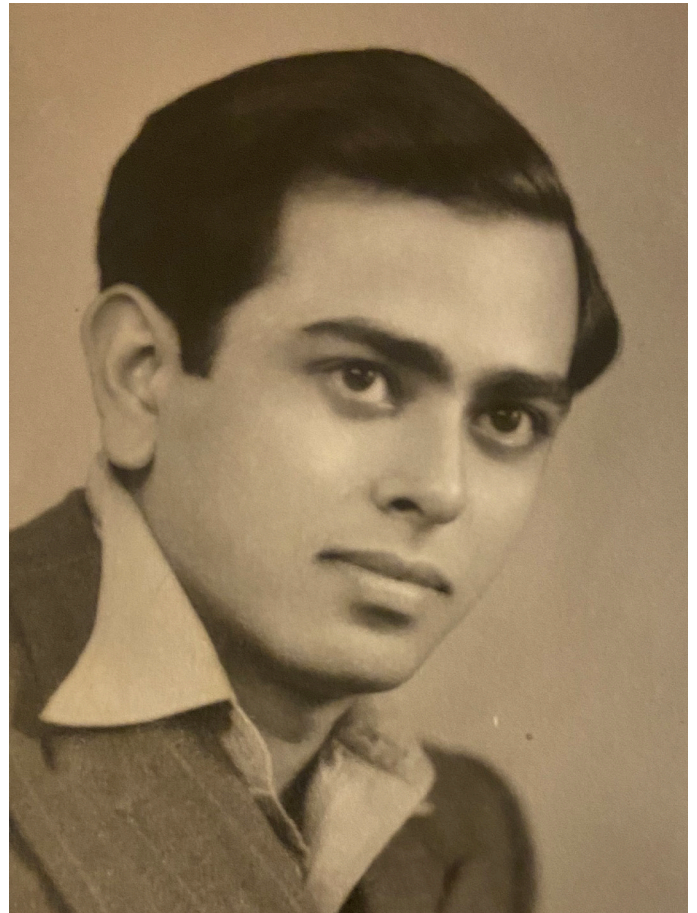
From looking at the Bangladeshi immigration in the 1960's to the lane, I realised that there were similarities between their stories and my own family's.

It was important to tell the story of my ancestors in this project so I decided to include images from old family albums to help me tell their immigration story.

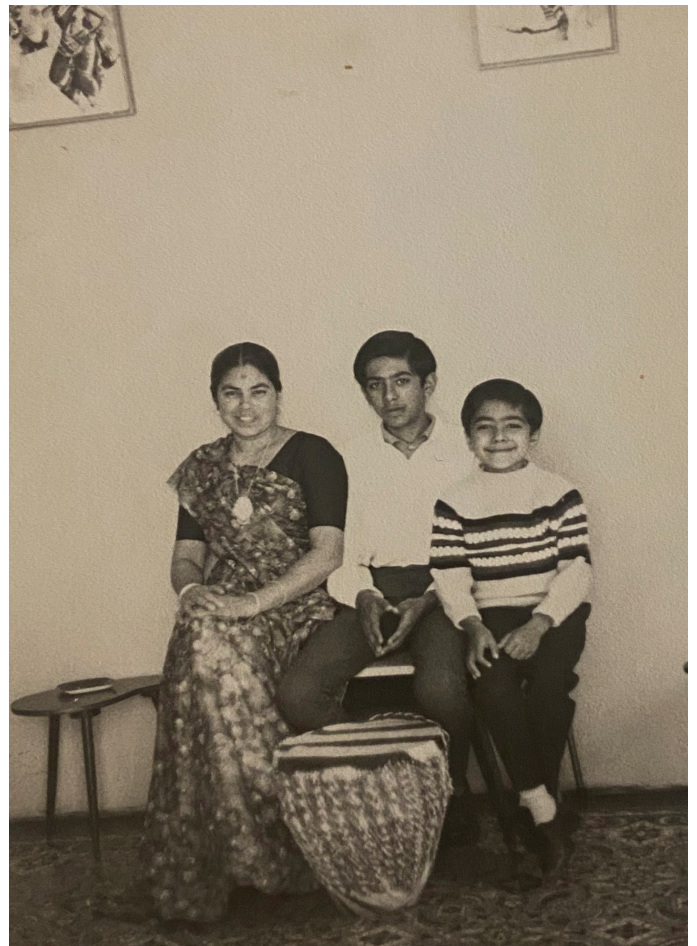
Additionally, their trade has also become crucial to this project; textiles and shoemaking. The lane was a centre for textiles, with many shoemaking factories being located in the lane as well as clothing factories.

This research provided me with the knowledge about certain textile processes of which I was able to include in my collection such as the beading work and patchworking.

By including my personal history in this project, I want to celebrate my heritage as well as the heritage of the lane.



Portrait of my grandfather.



Photograph of my grandmother, uncle and dad.



Photograph of my great great grandmother, great grandma and grandfather.

Leman Album

The history of the Huguenots provided me with an abundance of inspiration for my graduate collection, with me taking influences from the floral imagery on woven silk designs and the architecture of the houses on Fournier Street.

Brick Lane offered refuge to the Huguenots in the 16th and 17th Century. The area provided sanctuary and a place to work; the migration brought over many thriving communities of silk weavers.

A range of drawings in my portfolio stem from the Leman Album and the history of the Huguenots.

The floral designs were inspired by the notable second generation Huguenot silk weaver James Leman who was a designer who combined design and weaving together. Here, I looked at composition, scale and colour and tried to make them appealing for a 21st Century context.

Similarly, I was inspired by the texture of the woven silks and decided to draw the texture of the weave using lots of pens in different thicknesses to emulate different strand qualities.

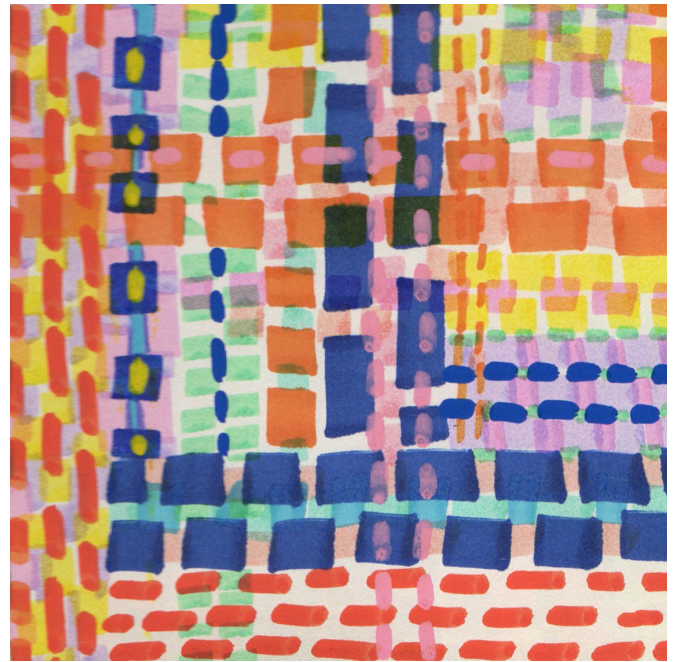
Lastly, I chose to draw the architecture from Fournier Street, a popular home for many Huguenot settlers. I chose to look at the facade of the buildings on the street and wanted to incorporate colour into these drawings when designing.

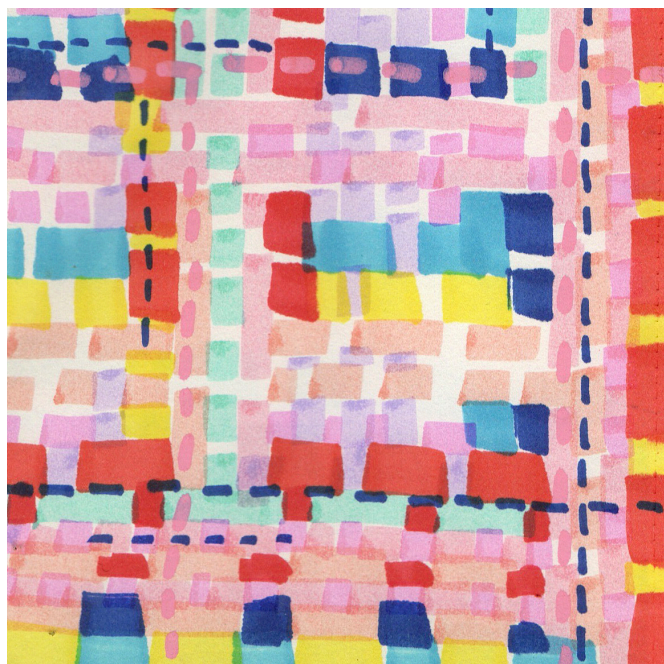
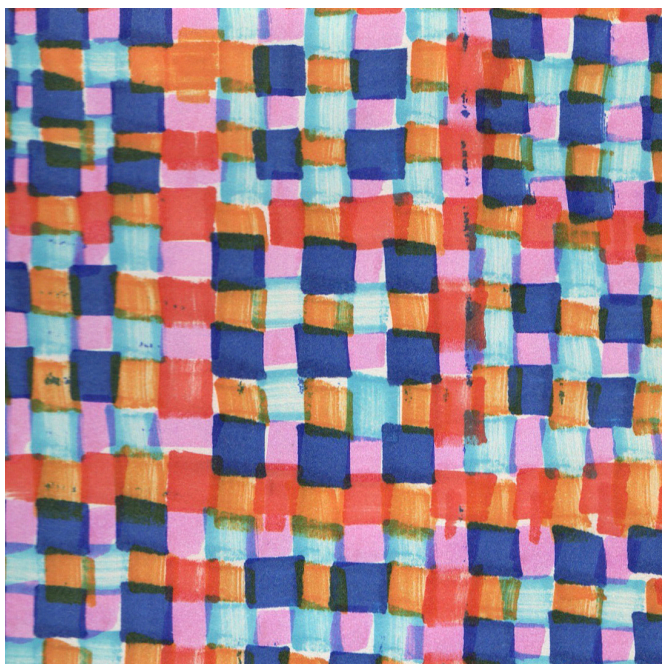




WEAVING DRAWINGS

Promarker, Posca pen and highlighters layered on top of each other to emulate the texture and pattern of woven fabrics.





FOURNIER STREET DRAWING

Black and white pen drawings focusing on line, shade and detail of the houses and businesses homed in Fournier Street.





Street Art

Street art has been a massive influence in this project with me adopting the techniques from the many walls that make up the lane.

These techniques include collaging, layering, graffiti, spray painting and graphic art. These techniques can be transferred into drawing and design very easily.

The textile collages were a way for me to test out if my idea for layering would work on fabric. I was able to use a variety of screen printing techniques and sublimation papers to create the layered and collaged style I wanted.

The graphic art from the street inspired me to find my own art style. I noticed that lots of the art included portraits so I decided to create my own style of portrait focusing on differentiating line thickness.

The main source of inspiration for my samples was my junk journal. In this sketchbook, I was able to collage and layer paints, images, drawings and text. This technique worked so well that I decided to use the drawing technique for my Brick Lane E.I. fabric.

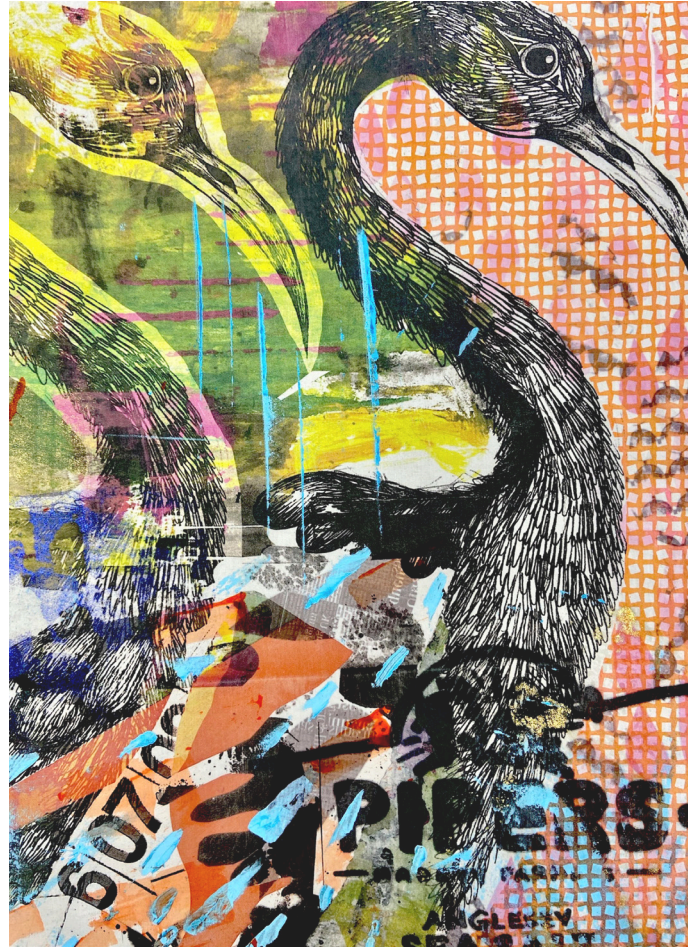




Image from Brick Lane of layered posters and graffiti.



GRAPHIC PORTRAIT

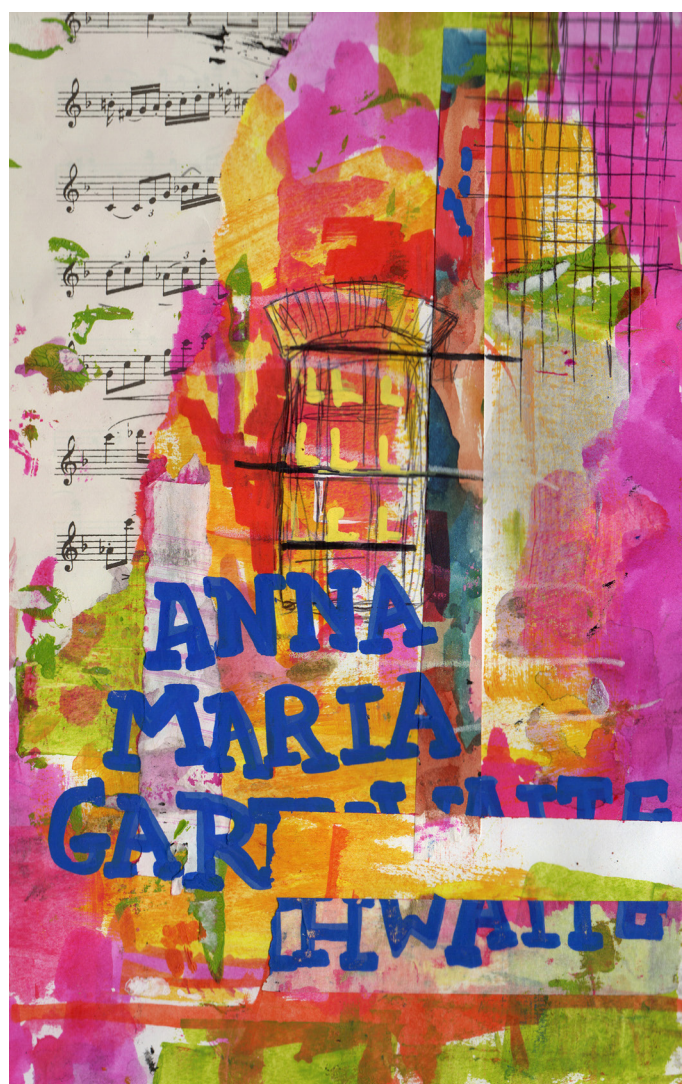
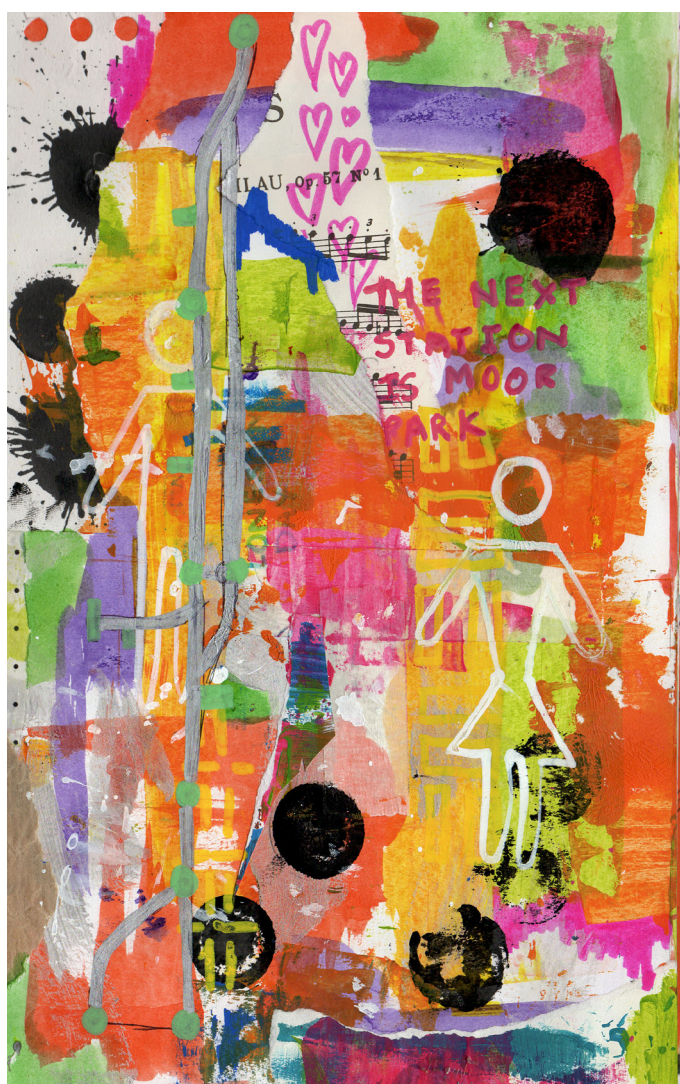
Posca pen abstract portrait focusing on line,
line thickness and shade.





JOURNALLING

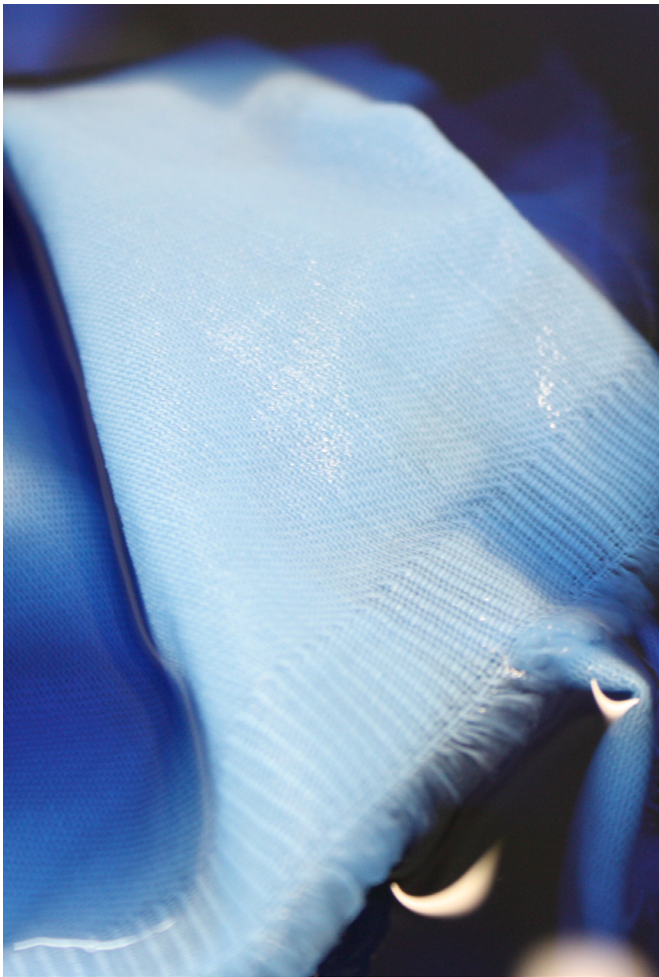
Mixed media pages focusing on layering and collaging.
Inspired by the collaged walls of Brick Lane.



My Techniques

For this graduate collection, I used a variety of print techniques layered on top of each other to emulate walls in Brick Lane. This resulted in a collection that is created using a mix of medias like the mix of cultures in Brick Lane.





COLD WATER DYEING



FLOCK



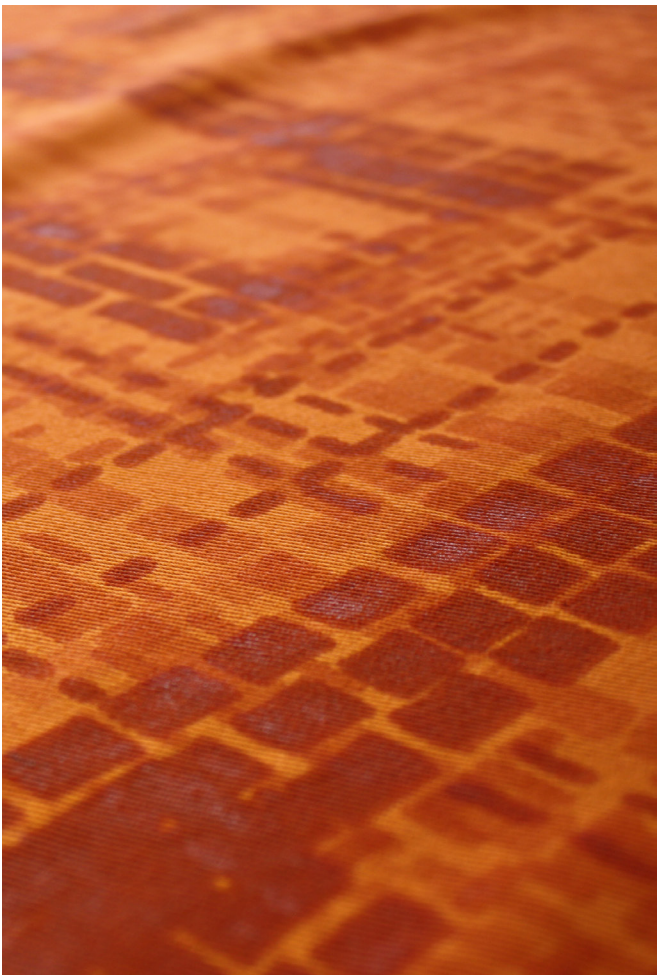
PATCHWORK



QUILTING



BEADING



SCREEN PRINTING



DIGITAL PRINTING



PRINTING WITH DYES AND DISCHARGE





At the beginning of this project, I knew that I wanted to use a variety of techniques on top of each other in order to create the collage style that I wanted for my collection. The techniques chosen were also the techniques used in streetwear and would help me reflect my market of eclectic streetwear. This included cold water dyeing, patchwork, flock, quilting, digital printing, screen printing, beading and printing with dyes and discharge.

COLD WATER DYEING

Colour was always going to be crucial to this project due to the different cultural and art influences. Instead of getting pre-dyed fabric and matching it to my colour palette, I decided that the best way to achieve my colours was to do it manually, like many garment and textile workers would have done it originally in the lane.

PATCHWORK

Patchwork is a way to interlock separate pieces of fabric together, much like how the different cultural communities interweave together in Brick Lane. I experimented with patchworking in a brick pattern as they interlock together to create a final piece.

FLOCK

Flocking has the ability to add a pop of colour to certain areas of a fabric. It can be used in a quite a graphic way, as seen in the Green Leman Silk. It also has the ability to add texture and a level of luxury to a sample.

DIGITAL PRINTING

This technique was used to create a base layer for the rest of my techniques to go on top of. I also chose digital print due to its capability to print bright colours, something of which was very important to the project.

SCREEN PRINTING

Screen printing has the ability to create graphic marks, textures and pattern very easily, much like the imagery used throughout streetwear. This technique is also like the stencil technique that the graffiti artists use in the lane with spray paint.

PRINTING WITH DYES AND DISCHARGE

The reason why I chose this technique was because it suited my denim patchwork lengths. The discharge was able to create a worn effect in the fabric and the printing with dyes helped to create a tonal design. Both of these techniques also penetrate the fabric's fibres instead of sitting on top, creating a softer feeling fabric.

BEADING

The beading details were able to add pops of colour that I needed in certain areas. There is also a high level of craftsmanship in this technique and made me think of the other craftspeople who would have had to do this in the lane.

QUILTING

For my context, I knew I wanted to create puffer jackets or create a texture similar to it. Quilting was a technique that was important to understand in order to achieve a puffer style fabric.

LAYLA APRIL 22

FRET

03

CURRICULUM VITAE

LAYLA CHAULAN

TEXTILE DESIGNER

“ I am a mature, creative and confident individual who is seeking a career in the Textiles industry as a designer. As a designer I am interested in capturing vibrant colour, texture and layered atmospheres inspired by my travels and experiences. Currently, I am looking at how multiculturalism and my stance as an British Indian can influence my textile design work. ”

EDUCATION

2018 - 2022

BA HONOURS TEXTILES

University of Edinburgh

Graduate collection focusing on printed textiles for fashion with a streetwear edge.

2011 - 2018

A-LEVELS

Royal Masonic School for Girls

Achieved three A-levels in Textile Design, Music and History.

AWARDS

2nd Place for Dyer's Company Colour Prize 2022

Nominee for Royal Society for Arts Design Competition by
Edinburgh College of Art 2022

Shortlisted for i-dott wallpaper competition in collaboration with
Graham and Brown 2021

Shortlisted for i-dott Wallpaper Competition in collaboration with
Graham and Brown 2021

Top 20 Food Illustration featured in Waitrose & Partners Food
Magazine 2020

SKILLS

Textile Design

Variety of Drawing Styles

Screen Printing

Sketchbooking, Researching and Contextualising

Adobe Creative Suite

Graphic Design Skills

Proficiency in Interior Styling

Proficiency in Marketing

WORK EXPERIENCE

JULY 2021

WHISTON AND WRIGHT

Textile Designer

- Assessed upcoming trends for Autumn/Winter 2021/22 and placed ideas into mood boards.
- Used different mediums and techniques to create interesting drawings to put into repeat.
- Placed drawings into repeat patterns on Photoshop to create printed designs for fashion.

MAY 2021 - JANUARY 2022

EDINBURGH UNIVERSITY TELEVISION SOCIETY

Marketing Manager

- Designed cohesive branding materials to be used across the society such as a prospectus and a brand book.
- Managed a team of creatives for a variety of projects such as producing images to promote events and newsworthy stories.

APRIL 2017

ASHLEY WILDE

Soft Furnishing Designer

- Learned about the process of the creation of textile designs to the eventual shipping.
- Created a collection of textile designs based on a brief of geometric patterns for caravan interiors.

JULY 2016

EMMA VICTORIA PAYNE

Wedding Dress Designer

- Communicated with customers, understood and delivered on their specific requirements.
- Hand embroidered part of wedding dress and skirt overlay.

LAYLACHAUHANDESIGNS@GMAIL.COM
WWW.LAYLACHAUHANDESIGNS.COM
@LAYLACHAUHANDESIGNS



RAJ
STORE

P12

GIVE
WAY

PRINCLET ST

TRUMAN
BREWERY





03 | 03 | 03