

MEA:WILKS

## **Portfolio**

**ba (hons)  
fashion design  
and  
development**

**CONCEPT  
DEVELOPMENT**

# BRAND SUMMARY

MEA WILKS, draws deeply from her roots in Birmingham's industrial landscapes and the structure of a childhood in a strict religious community as a lens for creating designs with 'soft' structural quality.

Her designs serve as tactile memoirs, translating personal history into fabric. Through artful manipulation, each gather, ruffle, and pleat becomes a vessel for emotional sentiment, carrying traces of her memories and heritage.

Functionality and seasonless wearability ground her pieces, designed to be layered, cherished, and worn across seasons and passed down for years to come. For Wilks, design is an act of transformation—a cathartic release that allows her to reshape and beautify past traumas, crafting something both authentic and enduring in the process.

MEA:WILKS



## Building community through vulnerability & storytelling.

One of the prime focuses for the brand is world building and community- through vulnerability and storytelling.

Undoubtedly influenced by the memory of her religious upbringing, she aims to reshape her own idea of what a community of women could be.

The vision for the brand as one of collaboration and creativity, centred around age-old storytelling and vulnerability.

The brand looks for hidden connections- between ourselves, our past and our future.

With a deep rooted interest in Women's art and literature, with women inspiring every element of the brand- MEA:WILKS aims to create a similar space for women to wear and tell their stories. One that transgresses time and trends.



Part of her interest in building this legacy is to create a secular space indifferent to those one could expect from a certain intense and collective experience- something that previously only occurred for her in the context of religious events and gatherings.

Though she is not ideologically religious anymore, the brand's aesthetic and visuals have been deeply shaped by the rigid structure and iconography embedded in her memories.

The products of the brand serve to speak for themselves and provide a voice to a narrative once too difficult for her to speak about.

The wider vision of the brand seeks to escape the physicality of clothing entirely- with close friends, family and customers of the brand coming together as a collective who often wear and constantly reflect the spirit of the brand day-to-day.



# Aims & Objectives

Space for the community surrounding the brand to come together.

This is achieved through regular small scale events, promoting the product as well as providing an experience for openness. ie dinners, panel discussions, book clubs etc.

A strong brand image meaning each piece feels luxury and desirable. Limited pieces will impact the demand and bespoke aspect of each garment.



**COMMUNITY**

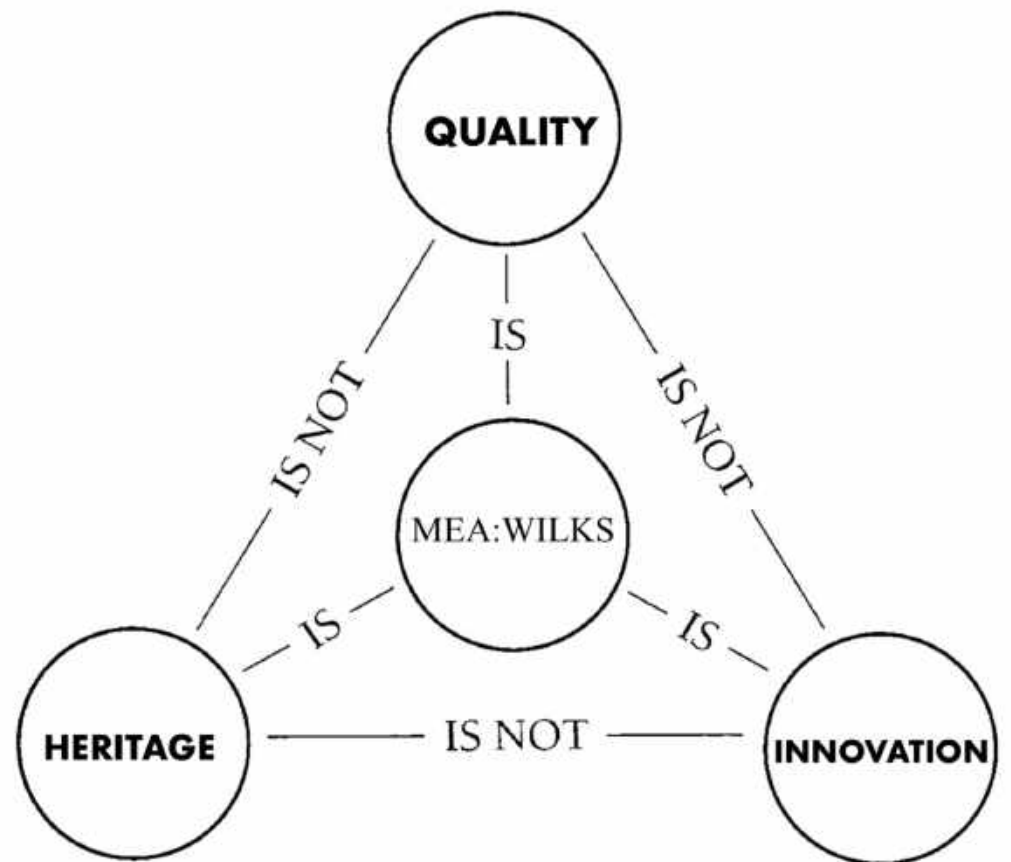
**DESIRABLE  
PRODUCT**

**CLOSE BRAND-  
CONSUMER  
RELATIONSHIP**

MEAWILKS



**VALUES**



MEA:WILKS

## QUALITY

- Selecting suppliers with transparent supply chains.
- Prioritising fabrics that are mono-fibres to reduce environmental impact in end-of-life stage.
- Exploring different methods of cutting to improve fit.
- Sourcing fabrics from local business owners to reduce carbon footprint of brand.
- Collaborations with different industry specialists eg. Knitwear.
- Utilising tailoring techniques as well as couture.
- Garments that are long-lasting with fabrics reflecting aim.
- Repair service increasing the life span of each garment.



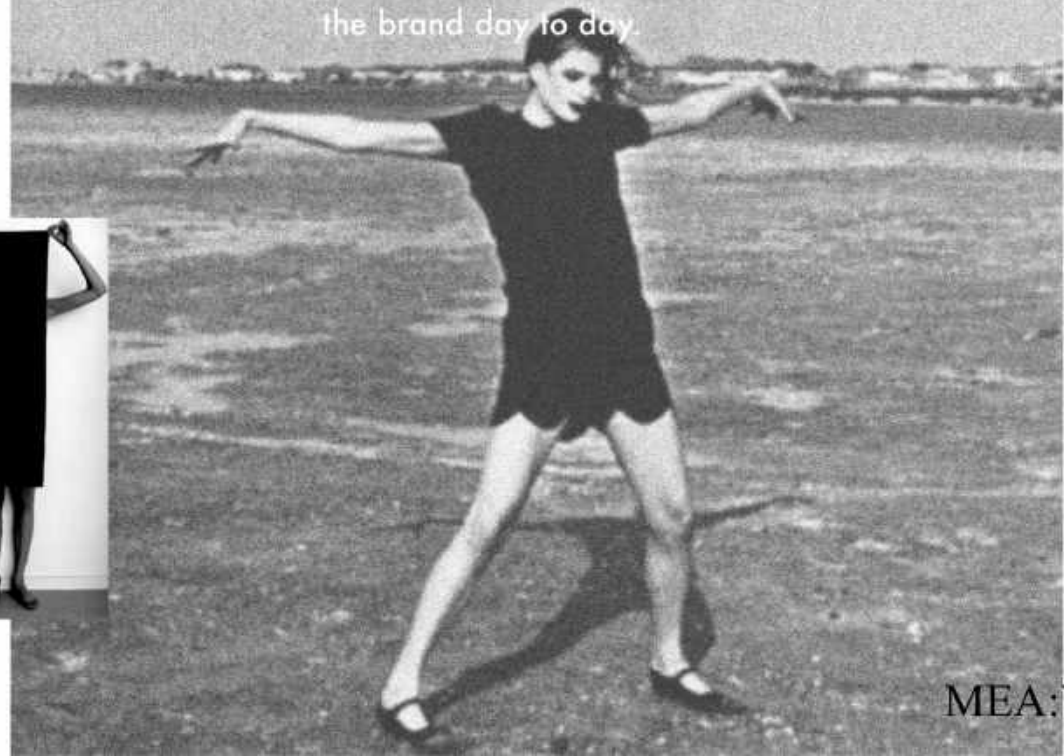
## INNOVATION

- Brand aesthetic set by designer's standard without conforming to trends.
- Pieces are handmade by designer and studio team making each garment bespoke.
- Fabric manipulation methods core to the brand's identity and this is always involving in shape, form and size.



## HERITAGE

- Creating garments that feel bespoke and personal to the consumer.
- Pieces are seen more as art and collections exhibitions, rather than every-day wearable pieces (although they can be). Clients are buying into a wearable art form they can touch and wear.
- Friends and family of the brand are integral to it's image and success. Each one of them owns and wears pieces and lives the ethos of the brand day to day.



**'SEASONLESS'  
& "BESPOKE"  
RANGE**

Customers have access to shopping the 'SEASONLESS' range on online retailers or the website with core pieces to the brand being available in limited colours and size range UK 8-18

**WEAR & TEAR  
RETURN POLICY**

Buttons, zips and fastenings - replaced  
Holes & Tears - patched

**FABRICATION**

Playful mix of lightweight & heavy materials

**TACTILE**

Sensory  
Fabrication &  
Texture-heavy

**FIT**

Intermediate  
-loose fit can be expected of most pieces in the product range



**'MINDFUL' DESIGN  
FEATURES**

Pockets are included on almost all garments and are sizeable to replace the need for a further accessory or to enhance storage capacity of outfit

Drawstrings, buttons, zips and hoods aid the wearability and adaptability of each piece.

**LOGO**

MEA:WILKS

'Times New Roman' font & colon between first & surname is a discreet nod to childhood ingrained memory of bible scriptures and their reference layout

**COLOUR**

B&W  
Nudes  
Pastels  
Formal suiting prints (checks, stripes, gingham etc.)  
Animal Print



## **VERTICAL INTEGRATION**

*Owning multiple stages of the supply chain from production to retail with online store.*

*Providing greater control in costs and demand as speed to market is quicker.*

*Common system for emerging brands who have small studio teams. What can be done and managed in-house is completed at lowest cost possible within studio. Wider production post collection is passed onto manufacturers.*

# **SUPPLY CHAIN**

Design

Sampling

Fitting

Alterations & pattern adjustments/ digitisation

Second Fitting

Alterations

Final Fitting

Final Alterations

Show looks in-house production alongside studio team

Show Room (London & Asia)

Production

Distribution

## HOW TO CREATE A CULT\*

\*BRAND FOLLOWING

### CREATE A SENSE OF BELONGING

Develop a brand narrative & values that resonate with target audience. This helps establish a sense of identity, purpose and belonging.

### BUILD A COMMUNITY

Encourage followers of the brand to connect with each other through online and in-person events.

### CREATE A UNIQUE PRODUCT OFFERING

Ensure the brand stands out visually and differs from others within the industry.

### ENDORSEMENT FROM VIP'S

Create a reputation and build promotion in line with industry VIP's and fan favourites. Offering looks for events and styling to build popularity of brand image.

### INSTILL TRUST

Loyalty schemes, invites to brand events, regular marketing. Make the customer feel like a VIP.

Consider the structure of a church recruiting new members, ironically the same process can be applied when seeking new brand loyalty and following.



## BRAND HIERARCHY



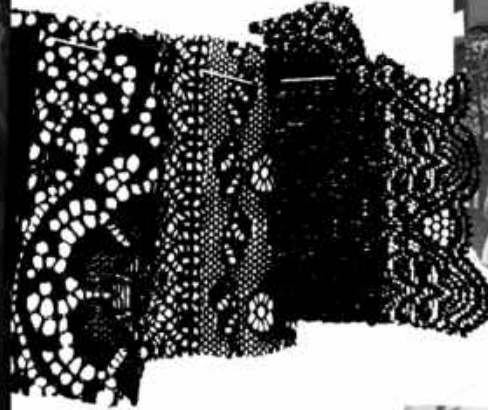
## **COLLECTION BRIEF**

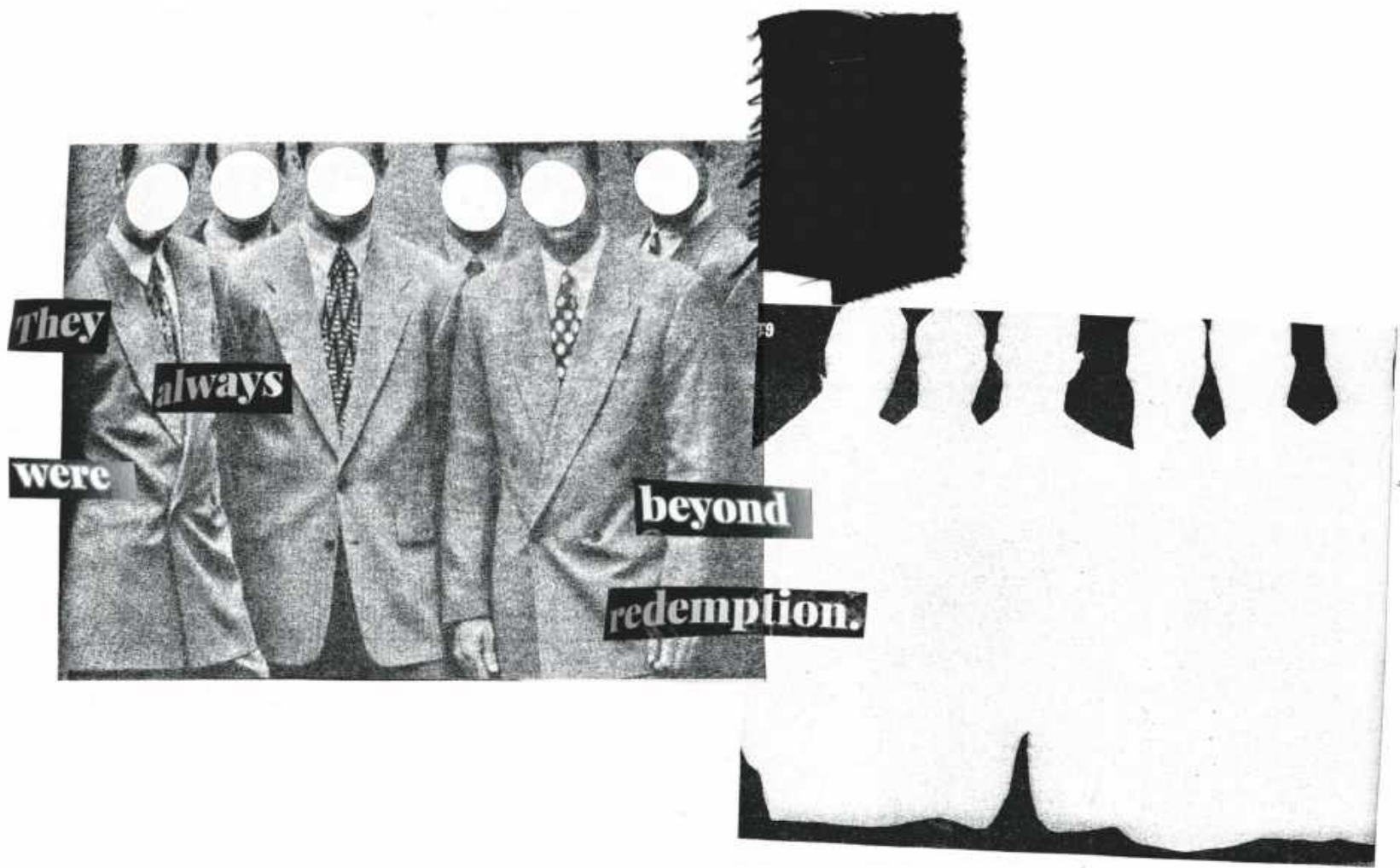
Knock Knock, is an exploration of personal mythology. A reckoning with a past I once felt ashamed to speak of. Raised within the confines of a cult, I long viewed my experience as something to silence, suppress and overcome. Shame is the lowest frequency we can exist in, and this body of work represents my attempt to transmute that frequency into peace.

The garments are steeped in symbolism, rooted in the duality of fascination and abjection. It is a meditation on transformation, truth and reclaiming narrative.

I offer this work in gratitude to those who have supported me with gentleness and presence during this strange and profound chapter in my life.

Collaborations include knitwear with Chanel Tsan and Kier Jamieson.





**They**

**always**

**were**

**beyond**

**redemption.**

*Considering  
Wendell Brown  
if could pay  
with being & breast  
photo*



Candlelight = holy

- |                       |                    |                   |
|-----------------------|--------------------|-------------------|
| 1. Dreadful Affection | 2. Sulky Affection | 3. Pure Affection |
| 4. Dread              | 4. Fear            | 4. Depression     |
| 1. Anger              | 2. Sensuality      | 3. Melancholy     |



Deeped white clean & curmud - holy

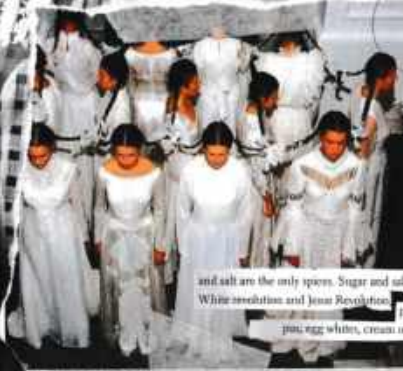
Photographing things that remind me of religion / world religions / conversations.



How can you make something holy say?



Subvert the idea of innocence

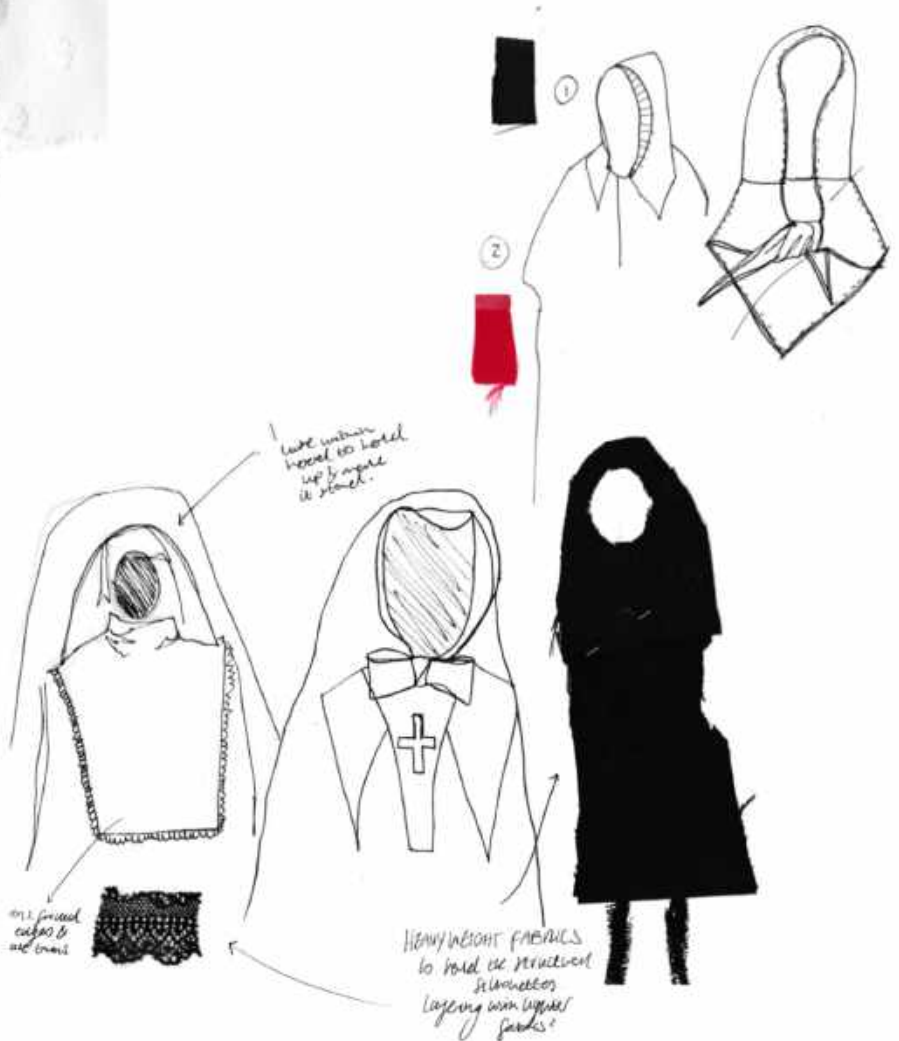


The Colour WHITE

Why is it seen as pure?

Sugar and salt are the only spices. Sugar and salt look exactly the same. White revolution and Jean Revolution. purity ring, mid-morning greed, people you egg whites, cream of wheat, snow.

extracts cream = canyzed from Jenny Hyland's Girls Against God.





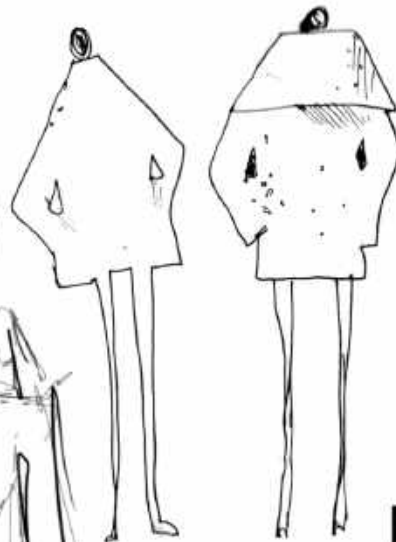
Stems from ancient Christian iconography  
of wearing hair garment as a sign of  
purity and sheltered with hair use bare



ecclesiastical & churchy  
like hats/  
crown motifs



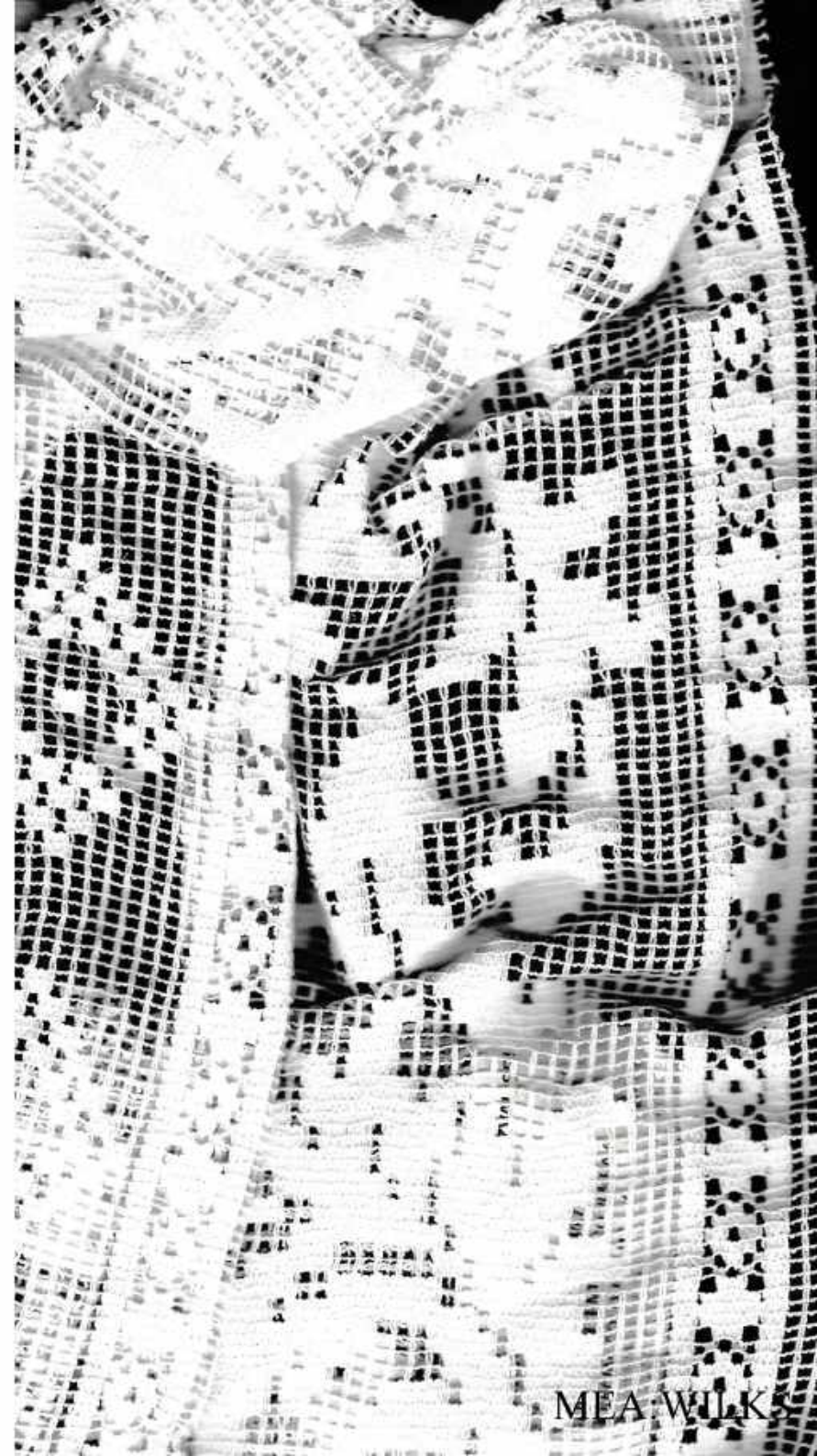
like bourses  
but pinned  
worn over?



Moonies mass weddings

✦ Early Design Research

MEA:WILKS



MEA:WILKS

linewear developed  
by Chanel 1921.



Cherish girl outfits

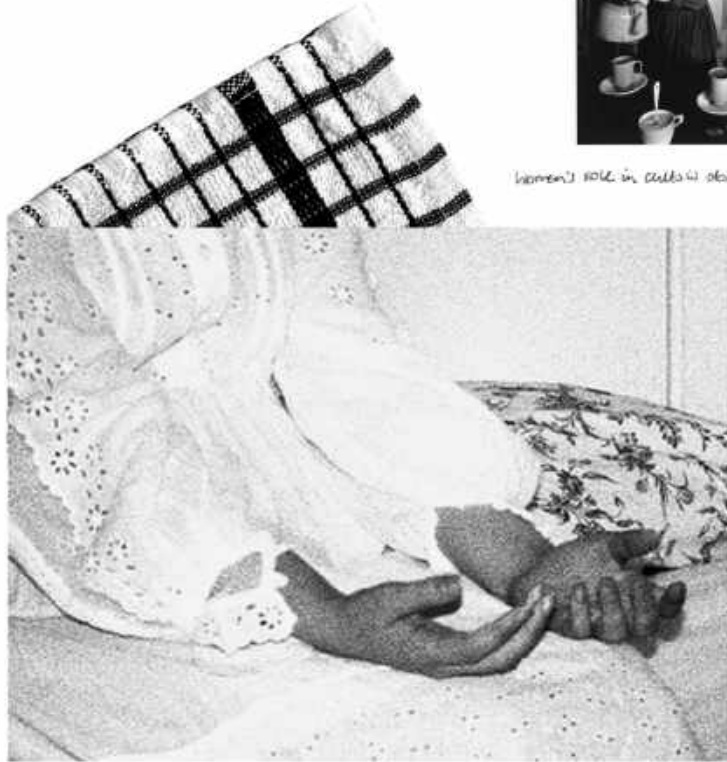


linewear  
essential to  
winter's  
charms /  
waviest wear.

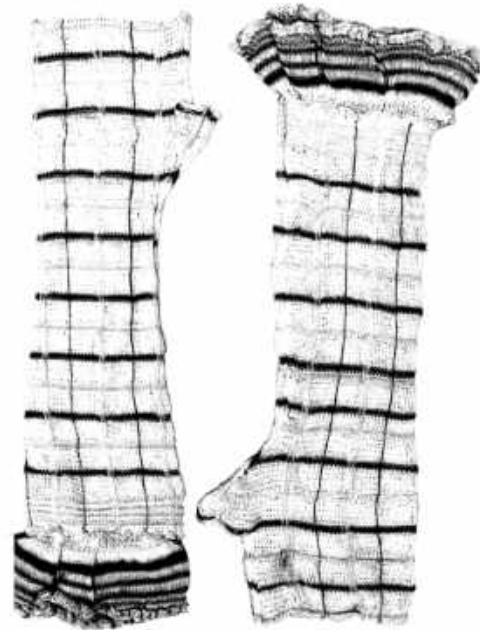




Women's fold in cells w/ abnormals



The glove swallowed his hand.



knit gloves collar/crown w/ chae 1500

knit hand scarf w/ cross knit.



Look of Development



tie waist, draw

Heavy to see details from a distance

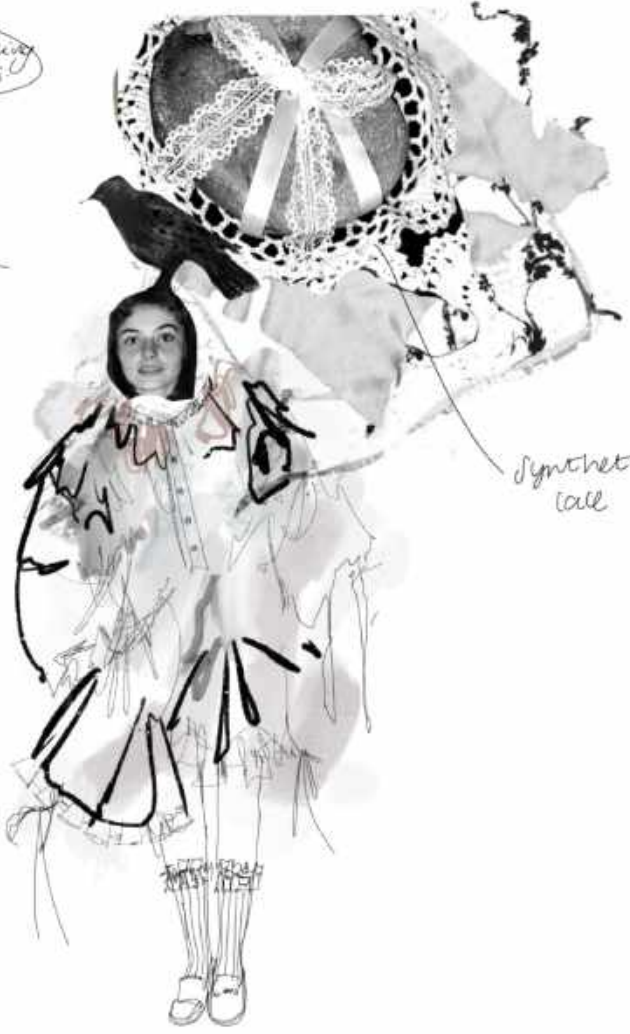
Beginning of sheer dress (01)

Add waistline to dress front to pants to the skirt



Changing pinarese from classic pants to draping

Draping a series of church curtains



Synthetics, tall

① Filthy - Church Dress



LOOK: 1

REFERENCES:





PRINT COLLABORATION  
X KIEL JAMIZON

Tights print inspired by  
cotton stained glass  
& apocalyptic imagery

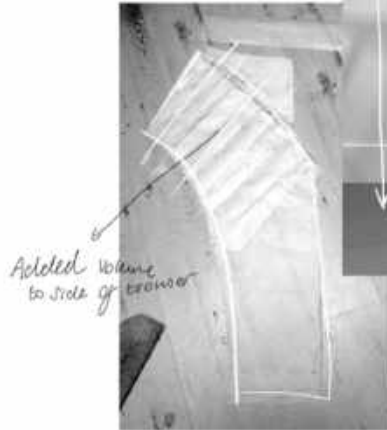


Scan taken from 16th  
Century Germanic  
paintings

Albrecht Dürer  
(1498)



look (2) development





Adding more to  
the hood &  
the pleats to  
make 3D



laying the garment  
to create  
subtle structure



look 3 development

Answers: neck & hemline? front edge of collar? 16 swiss



Answers:



placed top half to skirt bottom



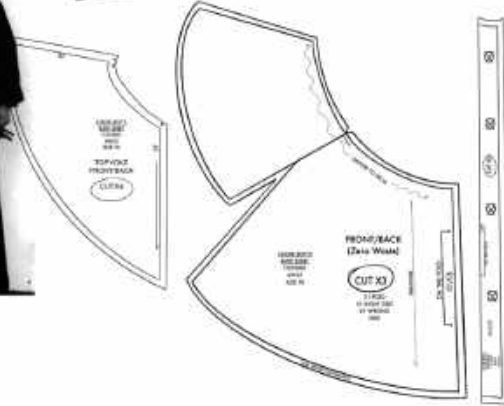
Hand-drawn skirt (vertical stripes & top pleats)



2 swatch

Collar

Shoulder yoke



Pattern Draping



Construction



Making sure the collar & shoulder are for well. took a few attempts to perfect pattern





MEA:WILKS  
FINAL LINEUP



**LOOK 01**

- Ministry Coat
- Holy Hooded Scarf
- Stained Glass Window Tights
- Church Dress



**LOOK 02**

- Preacher's Poncho
- Knit Cross Stocking Socks
- Pinstripe Drawstring Suit Trousers
- Frill Hoodie



**LOOK 03**

- Lace Tie
- Choir Boy's Ruff Shirt
- Corseted Tie Belt Skirt
- Knit Gloves

MEA:WILKS  
LOOKBOOK



MEA:WILKS  
LOOKBOOK



# RANGE PLAN

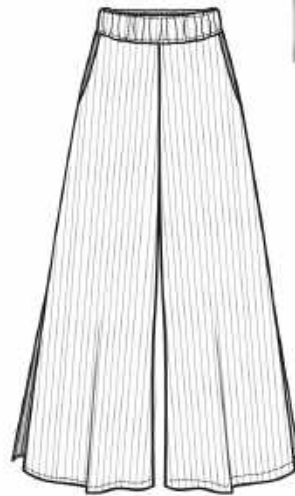
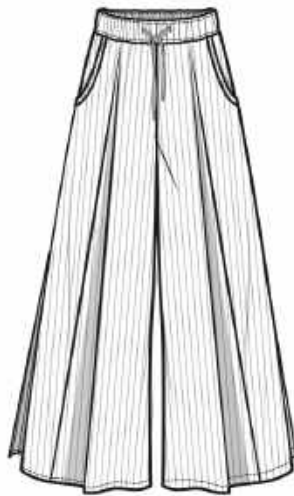
CHOIR BOY'S RUFF SHIRT  
11210001  
100% COTTON POPLIN  
BLACK/WHITE STRIPE



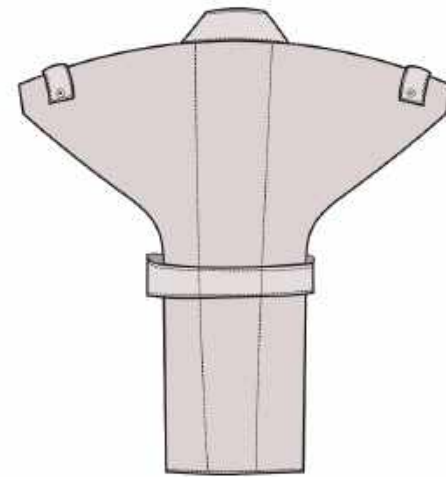
FRILL HOODIE  
11110001  
100% VINYL PVC  
FROSTED MATTE BLACK



WIDE LEG DRAWSTRING TROUSERS  
21320001  
100% POLYESTER  
RED/BLACK PIN STRIPE

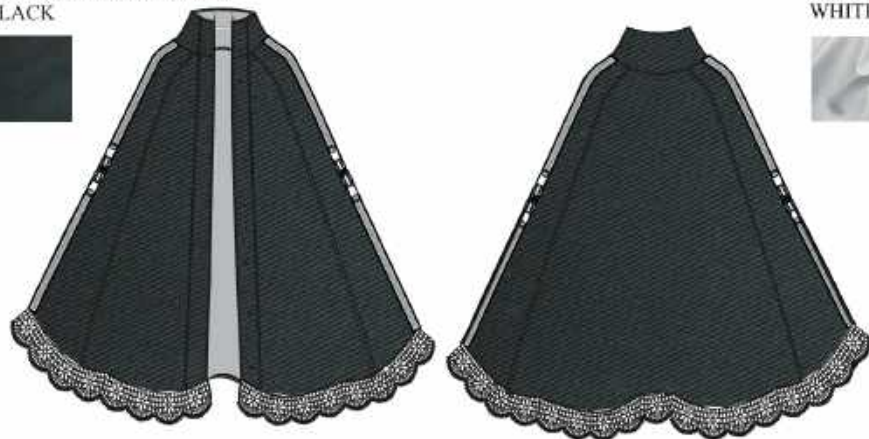


MINISTRY COAT  
21110001  
100% COTTON DRILL  
LIGHT GREY DRAB



# RANGE PLAN

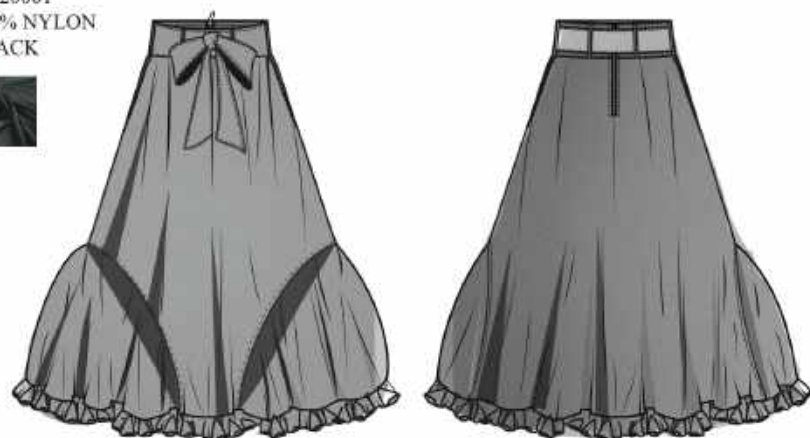
PREACHER'S PONCHO  
11110001  
100% COTTON (WAXED)  
BLACK



CHURCH DRESS  
21410001  
100% PVC  
WHITE



HIGH-WAISTED CORSET SKIRT  
21420001  
100% NYLON  
BLACK



STAINED GLASS TIGHTS  
23320001  
85% POLYAMIDE  
15% SPANDEX  
80 DENIER  
WHITE



# RANGE PLAN

CULT PARTY T-SHIRT  
11210001  
100% ORGANIC COTTON  
BLACK



APOCALYPSE T-SHIRT  
11210002  
100% ORGANIC COTTON  
WHITE



CHURCH PUMPS  
22620001  
100% LEATHER  
WHITE



MESSANGER BAG  
13620001  
50% LEATHER  
50% COTTON POPLIN  
WHITE/BLACK STRIPE



OXFORDS  
22620002  
100% LEATHER  
WHITE



CULT LEADER T-SHIRT  
11210003  
100% ORGANIC COTTON  
WHITE



HOLY HOODED SCARF  
23130001  
100  
IVORY/CREAM



LACE TIE  
23610001  
100% POLYESTER  
IVORY/WHITE



FINGERLESS KNIT GLOVES  
21630001  
25% POLYESTER  
25% LAMBSWOOL  
50% COTTON  
WHITE/CREAM/RED



KNIT CROSS STOCKINGS  
21620001  
70% COTTON  
30% POLYESTER  
WHITE/BLACK



# RANGE PLAN

MESH POLKA BLOUSE  
211210001  
100% POLYESTER  
BLACK POLKA



LACE BLOUSE  
211210002  
100% POLYESTER  
WHITE



PVC ROBE  
211210001  
100% VINYL  
FROSTED MATTE BLACK

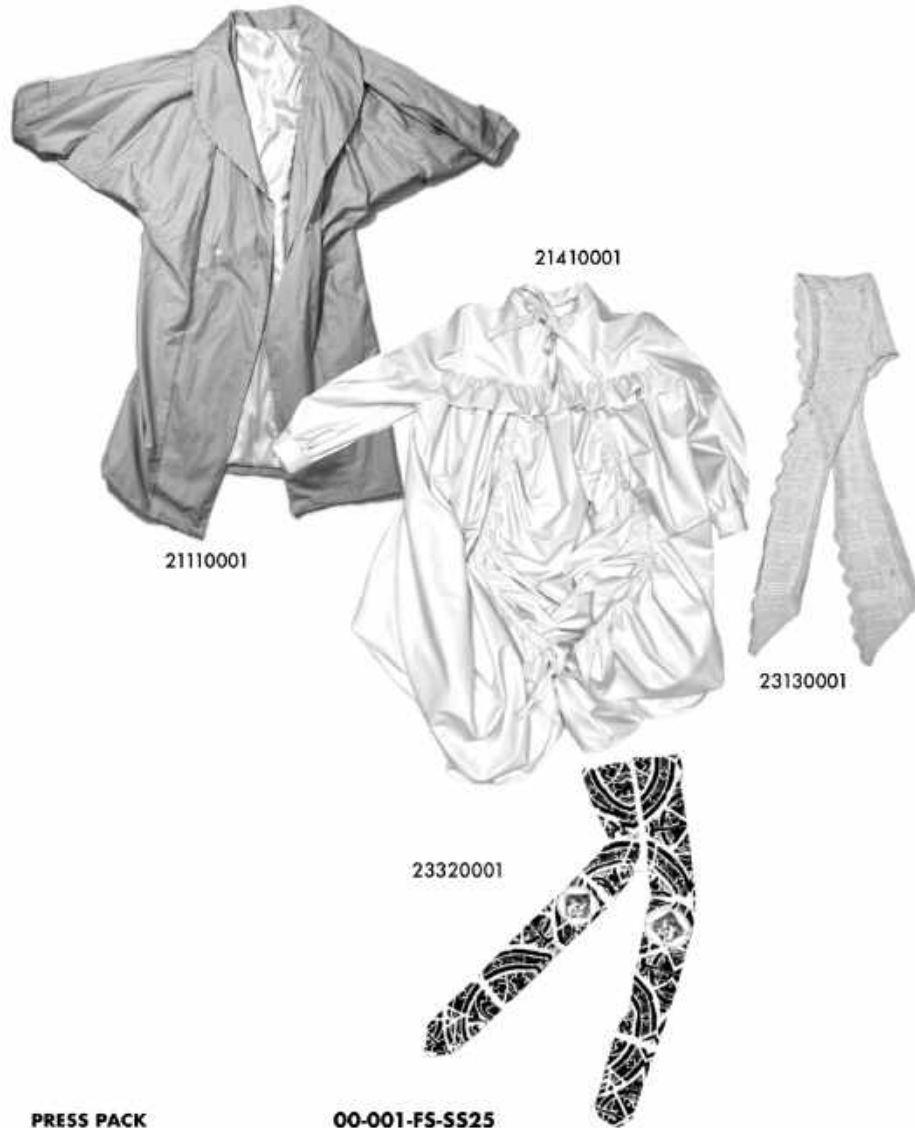


DRAPED TROUSERS  
21320002  
100% COTTON DRILL  
BLACK



As shown: Holy Hooded Scarf by MEA:WILKS  
 X Chanel Tsan, Church Dress and Stained  
 Glass Window Tights by MEA:WILKS

## LOOK ONE



**PRESS PACK**  
 Name  
 Collection Name

**00-001-FS-SS25**  
 Mea Wilks  
 Knock Knock

## LOOK TWO

AS SHOWN: Preacher's Poncho,  
 Frill Hoodie, Pinstripe Elasticated  
 Suit Trousers, Knit Gloves



## LOOK THREE

AS SHOWN:  
Lace Tie, Choir Boy's  
Ruff Shirt and High  
Waisted Corset Skirt by  
MEA:WILKS

11210001



23610001



21420001



**PRESS PACK**

Name  
Collection Name

**00-001-FS-S525**

Mea Wilks  
Knock Knock

# COLLECTION LOOKBOOK



MEA:WILKS



MEA:WILKS



Knock knock, who's there? Marianna draped in the Holy Hooded Scarf, Church Dress and Stained Glass Window Tights. Ministry coat embellished with silver jump rings and heavy with secrets. She's not here to pray, she's here to haunt.

Marianna takes the stage in gleaming black PVC Frill Hoodie, paired with corset skirt and blazing red tights. Shoes stylist's own.

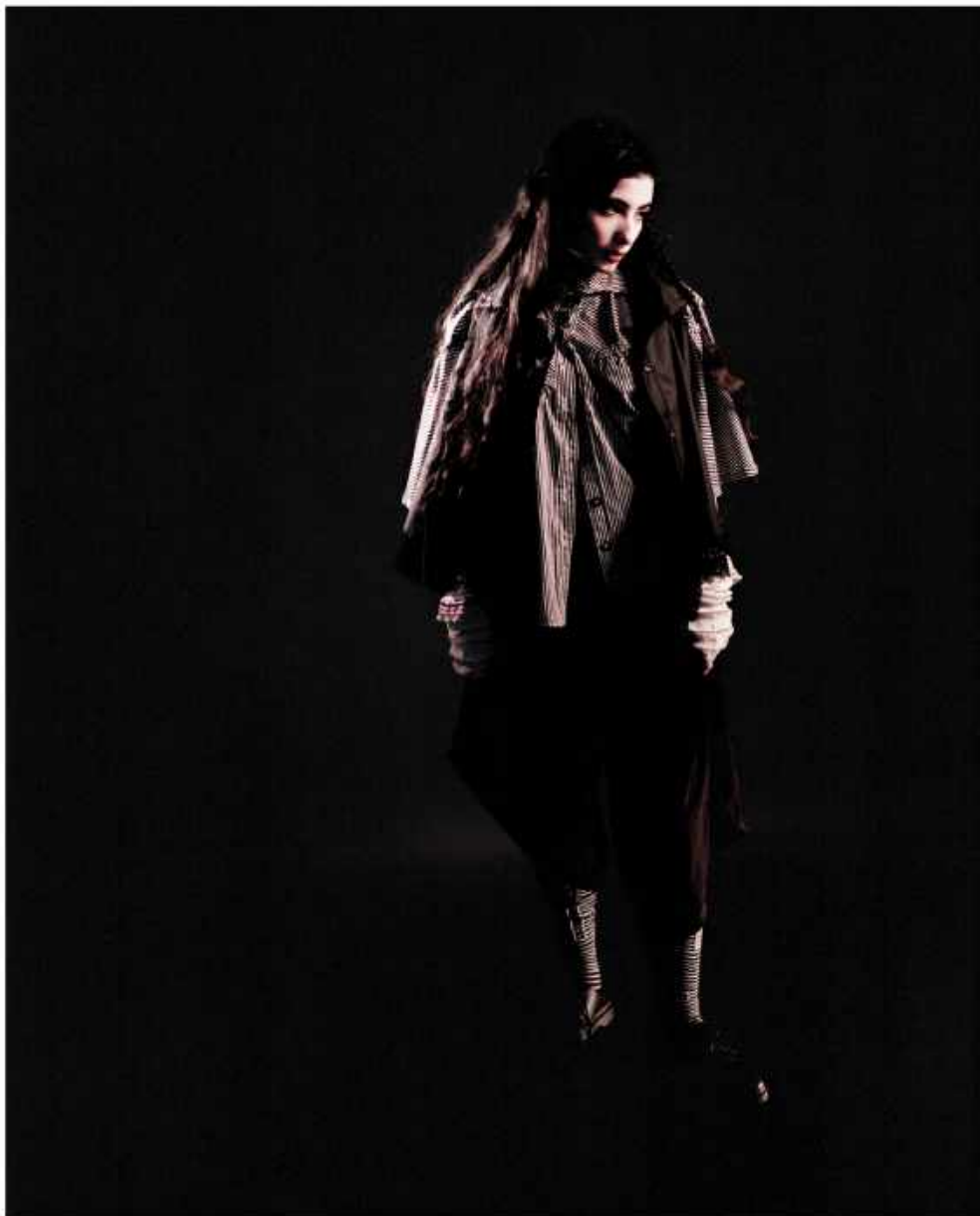


MEA:WILKS

Fierce, focused and alive. Marianna wears red tights (stylist's own) with Frill Hoodie and Corset Skirt by MEA:WILKS.



MEA:WILKS



Flipping tradition on its head, choir boy shirt reimagined, pinstripe trousers hiked enough to flash the knitted cross socks in collaboration with Chanel Tsan. The Preacher's Poncho drapes Marianna's shoulders. Shoes stylist's own.





Model: Marianna  
Karapanagioti at BEX3  
Agency.  
Hair: Peter Cheng at ESHK  
Hair  
Makeup: Ashley Syt  
Styling: Gigi Zarzycka  
Photographer: Alistair  
Hendry  
Knitwear: Chanel Tsan  
Print: Kier Jamieson  
Film Development & Scan:  
Analogue Films Ltd.  
Production: Gigi Zarzycka,  
Alistair Hendry, Mea Wilks.

MEA:WILKS