

# BAINS

'BAINS' is the deeply rooted story of my elder brother the boxer. Floating like a butterfly and stinging like a bee, he became an unrivalled champion. Boxing being the lifeblood for my brother provoked thought of what strength, beauty and poise is. The juxtaposition of boxings' toughness in contrast to the elegance of a woman, is what fuels my fire to birth a collection that yields infinite strength and supremacy. Through the sister lens, 'BAINS' illustrates a new and distinctive view of boxing both as a sport and aesthetically. 'BAINS' is ultimately my genesis, my heritage, and my blood. The exploration of my heritage amidst the solidity of boxing is what empowers the collection to uphold a sense of power and being unstoppable, showcasing the undefinable beauty of a woman, and redefining what strength is.



# SURINA BAINS

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FINAL

01.02. No. 220

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WEAVER: Sorey, White and Cook

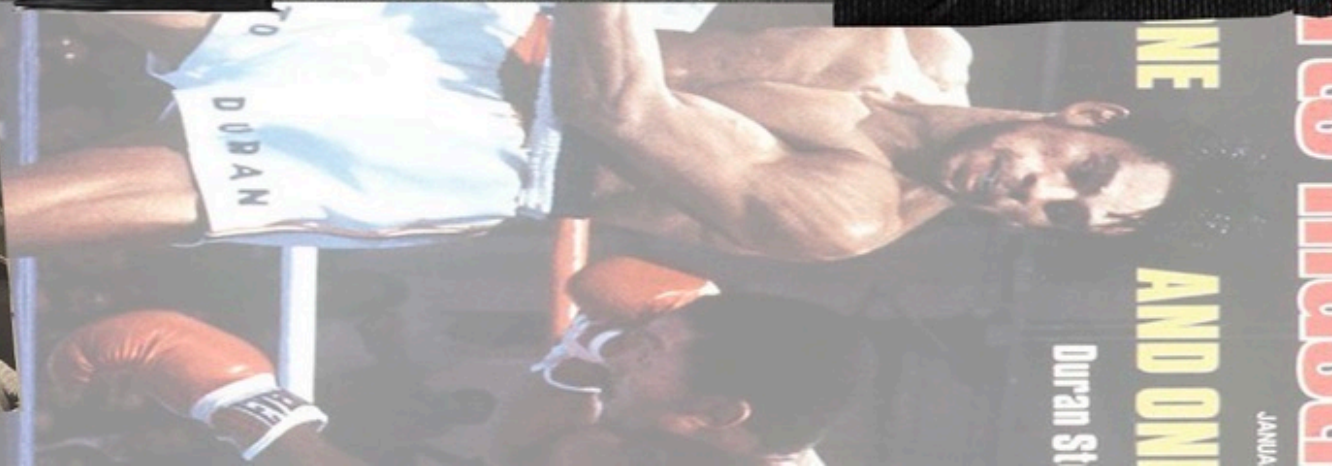
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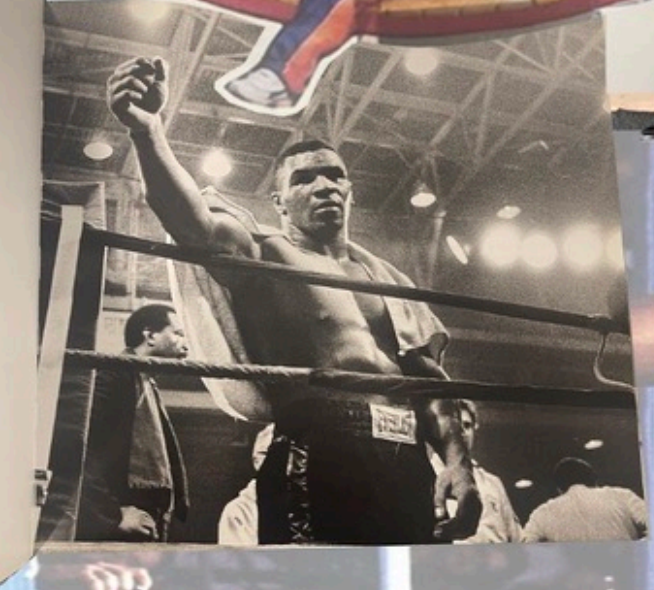
# BAINS WINS BY DECISION

## BULLETIN

Haron Bains stands alone on top of the boxing world. The tough Philadelphian put a halt to Muhammad Ali's comeback by pounding out a 15-round decision over the former champ before a packed, celebrity-studded crowd of 19,500 in the Garden last night. It was the first defeat for Ali since his 1967



TYSON  
OLISHES  
IAEL SPIN  
SECONDS





Thank you  
for being  
my friend



Shaping  
Sketch



Look  
#1



FRONT



BACK



Early Corset  
Construction



SWAY



B



Gold braided  
Chain with  
gold A pendant



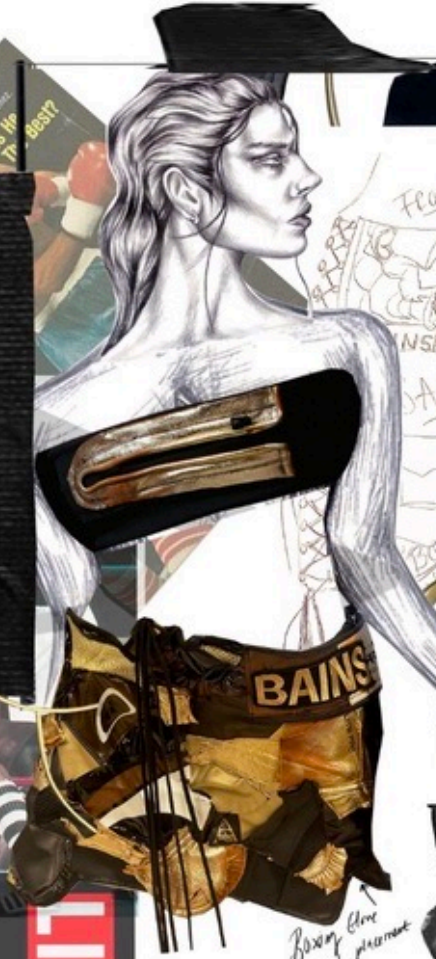
Illustrated  
SEPTEMBER 2, 1988 \$2.75



WHY FIGHT AGAIN?



THE BIG LOSER  
rated Sports  
MARCH 26, 1983 \$1.75



Boxing glove patch placement



Strong padded shoulders

LIFE



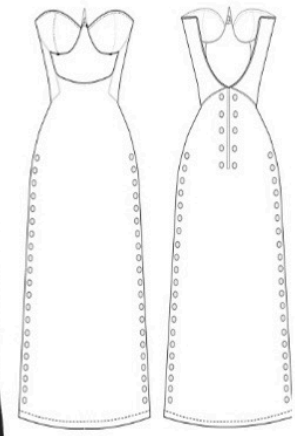
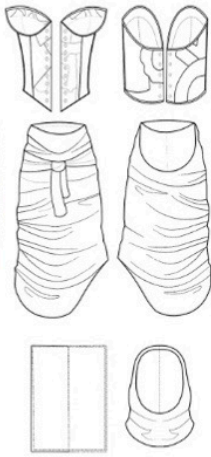
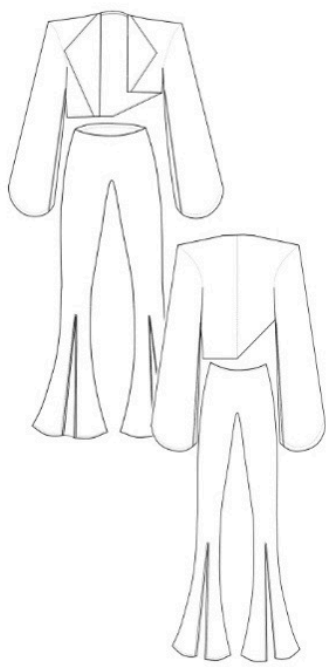
BO BAINS  
BAINS

Boxing gloves placement



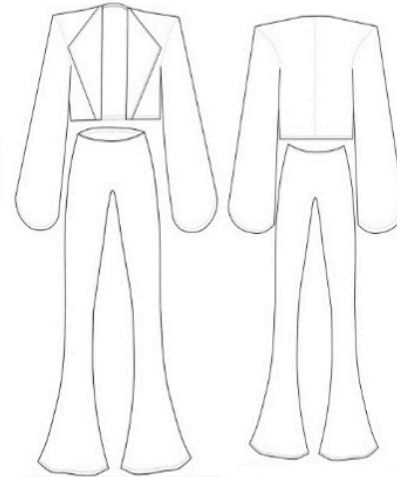
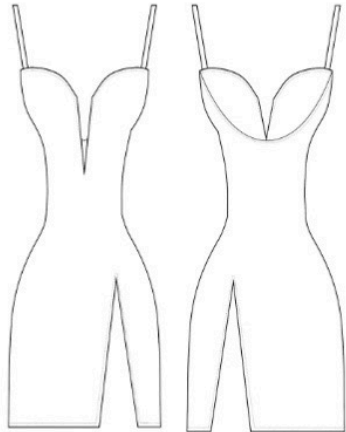
# FINAL LINE UP





**LOOK 1 AND 2**

**LOOK 3 AND 4**



**LOOK FIVE AND SIX**

# **SUSTAINABLE PRACTICE**

**EXAMPLE OF BOXING GLOVE  
DECONSTRUCTION: HOW I DECONSTRUCT  
AND CREATE GARMENTS FROM BOXING  
GLOVES**

# DEADSTOCK BOXING GLOVE DECONSTRUCTION





I first laid out the dismantled boxing glove patches into a style I felt was aesthetically pleasing. I played around with the gold, black, brown and tanned pieces to create a formation that would look effective with my collection. The distressed and worn out effect that each boxing glove patch had was unique due to the leather corroding, the slight tears, dyed patches due to frequent use where the gold colour had faded, to crackles in the leather. Each patch was distinctive and really brought alive the 'deadstock'.

Patching the boxing glove patches together using pins.



Here I experimented with my pattern pieces, to see where the glove pieces would lay beneath. By laying the pattern pieces in different ways, I could see where the different shades of gold, black and brown would fall beneath.

Also, I completed two rows of stitching to continue the the sporty aesthetic. The two rows of stitching are found on many boxing accessories, as a strength feature to hold down the thick fabric but also a decorative feature.





Here is my work in progress of the boxing corset. I cut the corset pattern panels out of the boxing glove patches and sewed them together using the leather machine, Teflon foot and leather needle to enhance my sewing skill when working with this very thick fabric.

It was very difficult to sew the boxing patches together as I had to ensure upkeep straight lines and went over ridges and bumps well to smooth them out well.

The thickness and durability of the fabric meant sewing was quite tough, and naturally there were imperfections due to the bulk of the material. But I embraced the imperfections and raw feel to the stitch marks as I felt it linked well to my boxing collection; the rough, distorted and imperfect nature of my work.



Here is my corset developed through the adding of the bust cups and binding. I lay planned the bust pieces in the same way I did the side panels, and formed a unique merging of the boxing glove patches in a way that was flattering to the bust shape.



I also utilised an old under wire from an old bra, that I moulded by bending to create the elongated curve of my corset bust cup. Not only was this very effective as it is made for the under bust and can easily be shaped, but also fits well with the use of deadstock. Being mindful about what materials I am using instead of purchasing a new wire, I am being sustainable and efficient with the sources at hand.





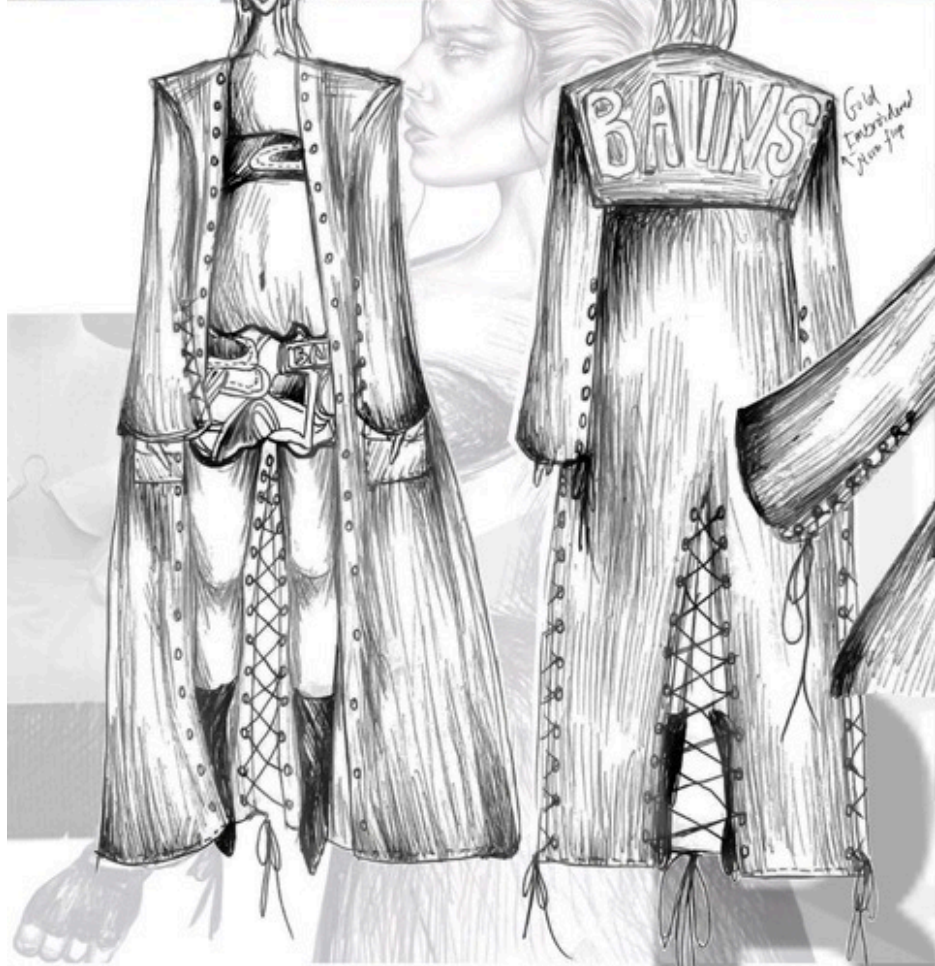
Here is more development of the corset. I have added additions of eyelets and laces for the purpose of finalising two outfits for my university photoshoot and graduate fashion week. But small accessories like these can be sourced sustainably, and even through means of deadstock. I know this because on my route to sourcing gloves, I contacted local boxing gyms in whom also have boxing accessories with lace up features. For example, lace up gloves and old boxing wraps that can be utilised to create laces etc.



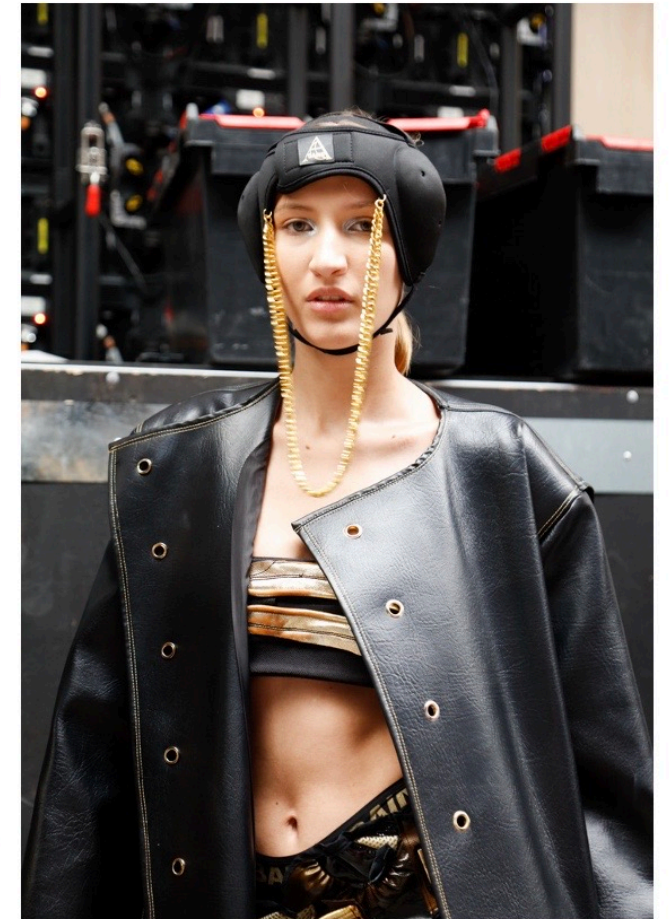
It is clear to see also how when applying normal pattern cutting/ sewing procedures to deadstock, it is achievable to gain a professional and sophisticated outcome with a clean finish, regardless of the age, shape or quality of the materials used.



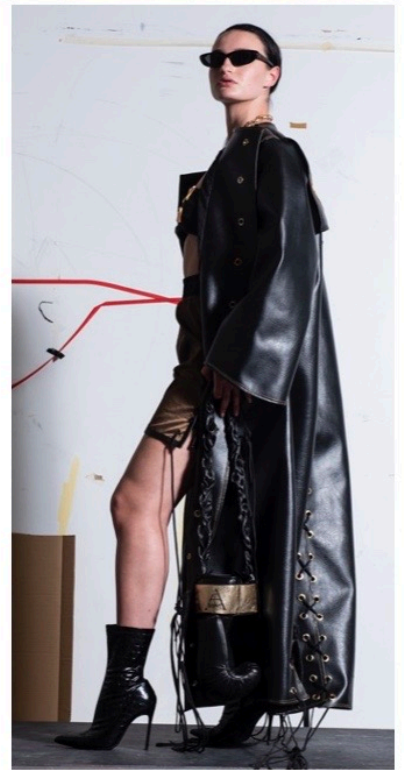
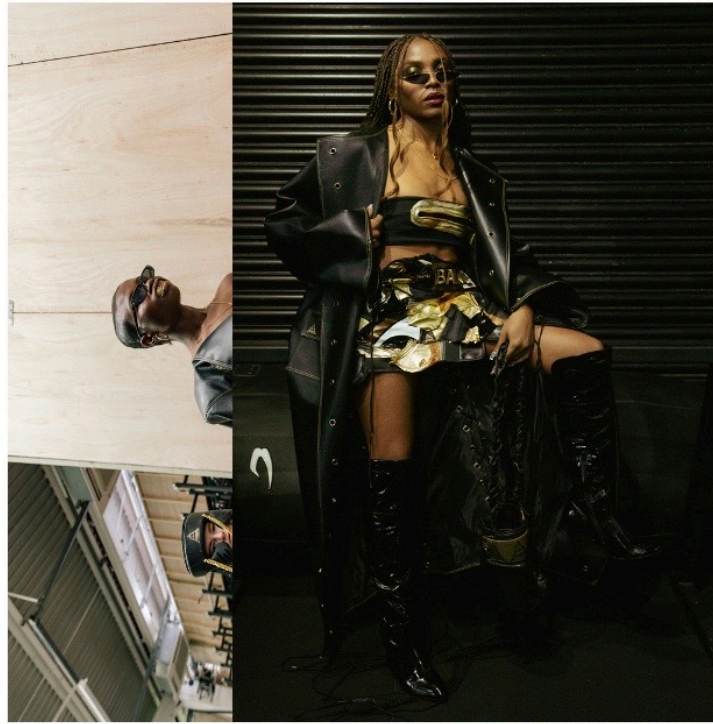
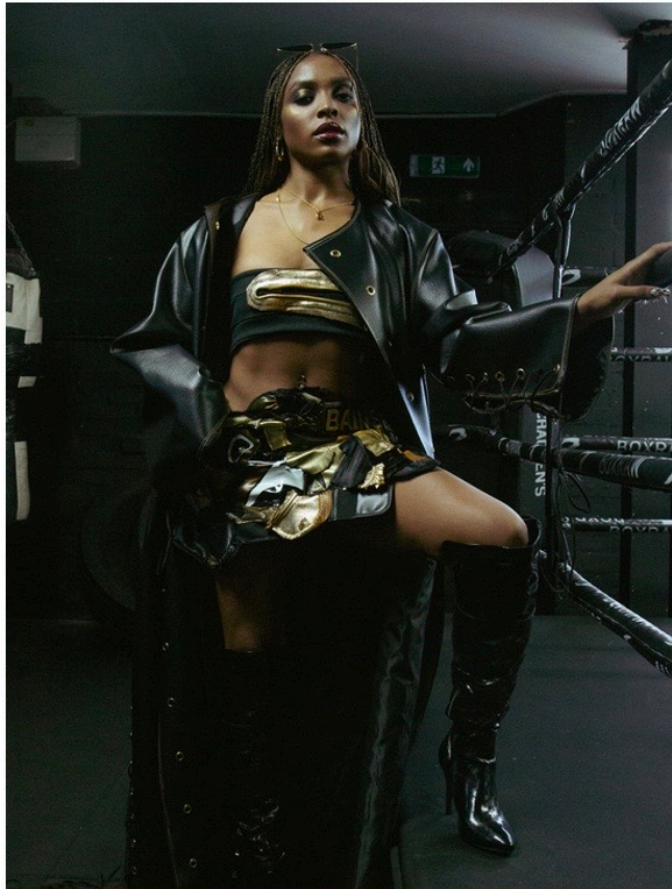
**INNOVATIVE DESIGN:**  
**INTERNATIONAL REAL LEATHER**



**'BAINS' COLLECTION LEATHER JACKET I CREATED FOR GRADUATE FASHION WEEK 2023.**



This is my proposed design (modified without the BAINS embroidered storm flap). A long leather jacket made of cow-hide leather, dead-stock lining and deconstructed boxing gloves (showcased in further slides).





For my design proposal for International Leather, I have modified the storm flap. Previously, when I had created it I used 'BAINS' in relation to my project, in gold embroidery onto the storm flap.

For commercial and duplication of design, the use of boxing glove patches for the storm flap, and leather bias-binding would not only make my design more versatile for market prospects, but also more unique and niche. The jacket is 100% sustainable, from the leather used, leather off cuts used as bias-binding, eyelets/black laces from deadstock and the deconstructed boxing glove patches taken from old boxing gloves, cleaned and repurposed.

I am extremely passionate about translating my concept, style and views on sustainability into my work therefore have created this jacket as a staple in one's wardrobe.

A long leather jacket is essential in anyone's wardrobe, thus, incorporating the sustainable boxing glove patches in an avant-garde way would make this a timeless piece across the market for any consumer.

Full cow-hide leather jacket

Large front pockets with double row gold stitching, and my 'ARTEM ANIMA LOGO' on the top of the left pocket as a detail feature.

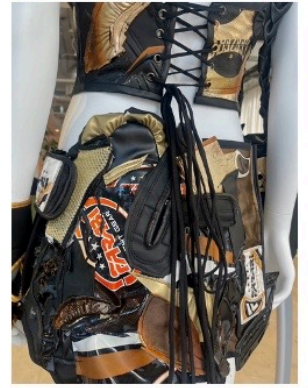
Double Row of gold top stitching as decorative stitches on visible seams

A sharp neck frame is bound with leather, with double row of gold stitching around neckline.

Gold eyelet details, can be laced with black laces. A split in the sleeves, so the lacing (when done up is visible on the skin).

As a design feature, there are splits on the sides of the jacket and the back. These splits are bound with leather bias-binding, and framed with a double row of contrast gold stitching. With the addition of eyelets, where the splits are can be laced up as a design feature.

BOXING GLOVE PATCH WORKED STORM FLAP



Here are some examples of boxing glove patch-working that can be used for the storm flap. All patch-working that I curate is random, therefore each layout is different adding to the garments bespoke nature.

# MY ASPIRATIONS

The importance of leather within my design practice is paramount. The sturdy hardness of leather, yet its slight sheen and distressed nature makes it the most fitting fabric for my design. Leather jackets are staples and kept for years, therefore even with age the jacket will age beautifully, moulding to an individual's shape, and developing more beautiful lines and wrinkles.

Amidst the beauty of leather, the boxing glove patches (majority also from a plethora of leathers), add to the unique appeal of my design. Making it unconventional and bespoke, that I feel anyone who loves fashion from streetwear, sportswear, grunge, classic and even minimal styles would appreciate this garment. For example, the sharp neckline/eyelet/lace-up features lends to its sport reference, leather lending to the grunge and sustainability, whilst the storm flap and length linking to the classic everyday staple timeless coat. It hones in on culture and identity, in which my own brand ARTEM ANIMA aims to exhibit across all design areas. I wish to translate this into the creation of this coat, and display to the consumer strength and poise, in which a long and powerful leather jacket clearly centralises. Readily available for anyone to wear it, I feel this design is the future of fashion from its roots behind creation to surface fabrics it showcases everything I stand for.

Thank you for viewing my design proposal. I look forward to hearing from you.