



Introducing BACK TO THE ROOTS, a sustainable fashion collection that beautifully marries contemporary pattern cutting methods with the rich heritage of Bulgarian craft. Drawing inspiration from the intricate geometric forms and motifs found in traditional Bulgarian rug making and weaving, this collection is a heartfelt homage to my roots and the strong women who have shaped my life.

Through meticulous pattern cutting, tailoring, laser cutting, and etching techniques, I have reimagined and breathed new life into these age-old patterns. Colour blocking techniques ensure that my garments remain vibrant, while multi-purpose designs offer endless possibilities for styling and wearing. From versatile dresses to functional aprons, each piece tells a story of creativity, tradition, and respect.

Accompanying my garments is a curated collection of accessories that serve as my personal armor. From the everyday necessity of sunglasses that imbue me with a sense of invincibility and protection, to the intricate details of coin belts and embellished buckles that symbolise femininity, fertility and womanhood in Bulgarian culture, each accessory holds a special place in my heart.

Drawing inspiration from my journey of cultural exploration, this collection serves as a tribute to the enchanting world of Bulgarian folklore - a heartfelt homage to those who tirelessly preserve its legacy and a gentle reminder to those who may overlook its significance.

BACK TO THE ROOTS

LOOKING INTO THE BULGARIAN UNESCO-RECOGNIZED CRAFT OF HANDMADE RUGWORK WEAVING FROM CHIPROVTSI



LOOKING INTO GEOMETRIC RUGWORK MOTIFS SHAPES



CONCEPT



LASERCUTTING



ACCESSORIES INSPIRATION



TRADITIONAL BULGARIAN TOOL- KOBILITZA, INFORMING ACCESSORIES



SILHOUETTE AND GARMENT INSPIRATION- TRADITIONAL BULGARIAN FOLK DRESS

DETAIL AND FASTENING INSPIRATION FROM SURVA FESTIVAL COSTUMES



TRIMS AND BUCKLES



TEXTURE INSPIRATION





THE RUGWORK CRAFT IN CHIPROVTSI BEGAN DEVELOPING IN THE 1600S AND WOULD ONLY BE MADE IN A FAMILY OF CRAFTSMEN. THE FAMILY WOULD TAKE CARE OF SHEEP, SOURCING AND WEAVING THE YARNS THEMSELVES FROM 100% WOOL. THE YARNS WOULD LATER BE DYED AT HOME, USING NATURAL INGREDIENTS, SUCH AS ONION FLAKES, TUMERIC, INDIGO, TREE BARKS ETC.

AUTHENTIC HANDMADE RUGS FROM THE MUSEUM IN CHIPROVTSI



TYPICAL FOR THE BULGARIAN RUGS ARE THE GEOMETRIC COLOURFUL MOTIFS, WHICH I WANT TO EXPLORE FURTHER IN MY PROJECT

THE PROCESS OF HAND WEAVING THE RUGS: DUE TO THE NATURE OF THE PROCESS, THE RUGS HAVE TWO FACES COMPLETELY ALIKE



RESEARCH



THIS IS A PICTURE I TOOK OF THE WOMAN, WHO SPARKED MY INTEREST IN THE CRAFT OF RUGWORK. THIS 80 YEARS OLD LADY WAS BORN INTO A FAMILY OF CRAFTSMEN FROM CHIPROVTSI AND HAS SPENT HER WHOLE LIFE WEAVING RUGS. SHE IS CURRENTLY WEAVING SMALL SAMPLES FOR DEMONSTRATION PURPOSES IN A MUSEUM IN SOFIA, EDUCATING PEOPLE ON THE VALUE OF THE CRAFT.



THE VALUE OF THE BULGARIAN RUGS IS HIGHLY APPRECIATED AMONGST CELEBRITIES, INCLUDING THE ROYAL FAMILY, WHO REGULARLY BUY NEW CAPRETS TO ADORN THE PALACES AND CASTLES WITH, INCLUDING THE BUCKINGHAM PALACE

PINAFORE DRESS IS WORN DIRECTLY ON TOP OF THE SHIRT AND CINCHED AT THE WAIST WITH A BELT



PINAFORE FOLK DRESS ENSEMBLE, TYPICAL FOR CENTRAL AND EAST BULGARIA

VINTAGE APRON FOLK DRESS FROM MY GRANDMOTHER'S ARCHIVE



THE APRON IS TIED AND SECURED AROUND THE WAIST USING A METAL BELT



APRON FOLK DRESS ENSEMBLE - TYPICAL FOR NORTHERN BULGARIA

SHIRTDRESS WITH ALL OVER EMBROIDERY AND A MATCHING APRON



EVERYDAY STAPLE AND THE BASE OF EVERY WOMAN'S OUTFIT IS THE WHITE SHIRTDRESS

SHIRTDRESS WITH EMBROIDERED PANELS

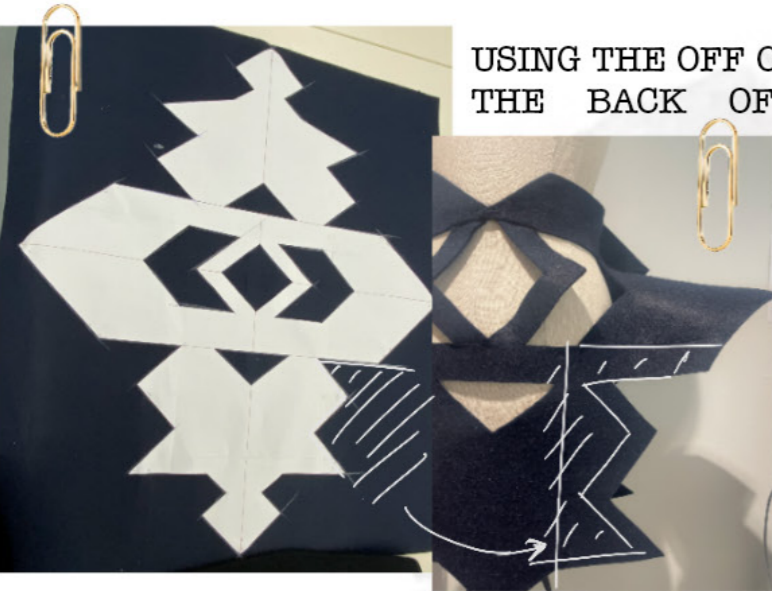


RESEARCH

TRADITIONAL SHIRT FROM 1970S FROM MY GRANDMOTHER'S PERSONAL ARCHIVE, THAT IS COMPLETELY REVERSIBLE, CONSTRUCTED WITH FRENCH SEAMS



FRENCH SEAM



USING THE OFF CUTS TO CREATE THE BACK OF THE DRESS.



MOULAGING ON THE STAND WITH THE MOTIF TO INFORM DESIGN DEVELOPMENT. I LIKE WORKING ON THE STAND, AS IT PROVIDES ME WITH THE MOST CREATIVE OUTCOMES.

CUTTING THE MOTIF OUT OF 3MM FELT

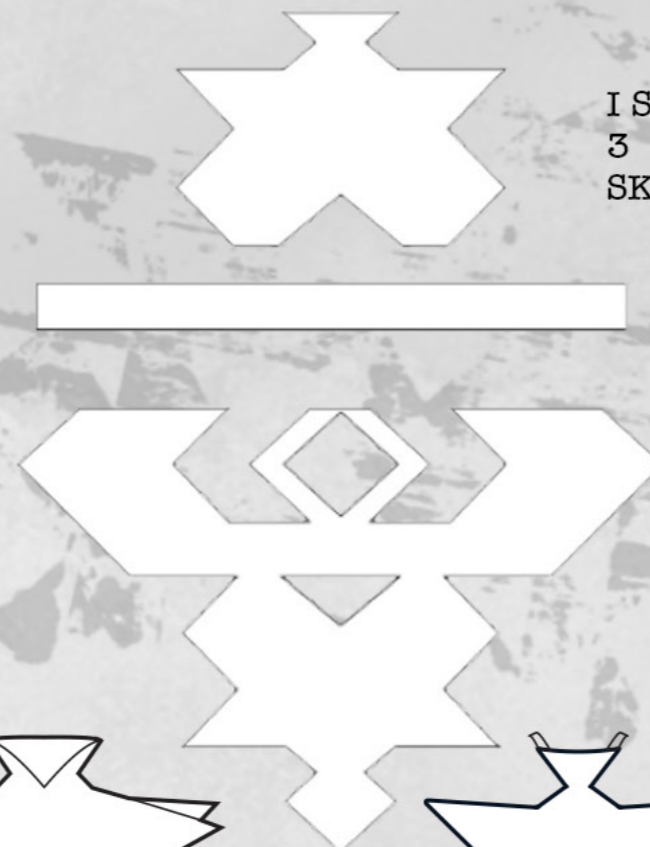
HIDDEN MAGNETS



OPTION 1: SKIRT IS FOLDED UP

OPTION 2: SKIRT IS HALFWAY FOLDED AT THE BELT

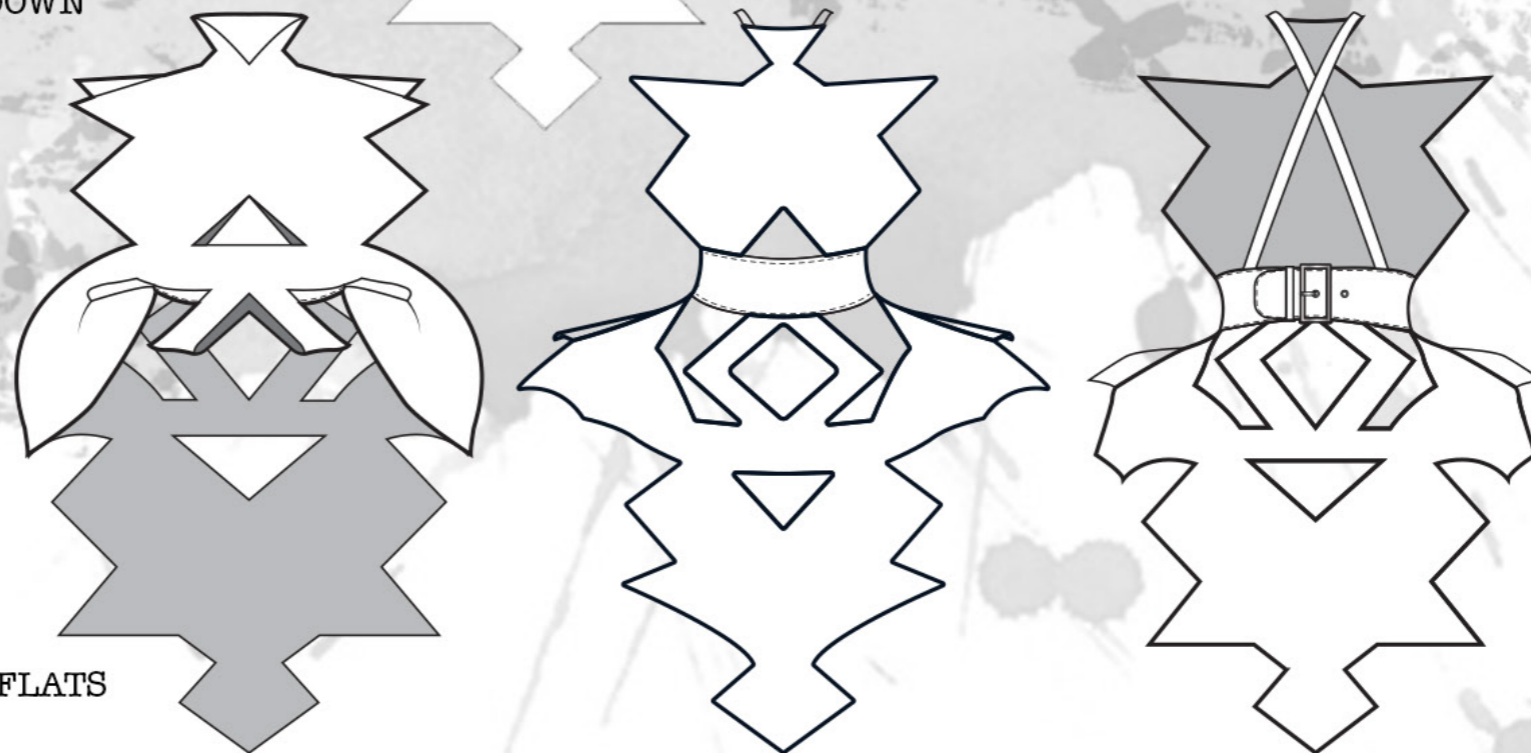
OPTION 3: SKIRT IS FALLING DOWN



I SPLIT THE MOTIF INTO 3 PATTERNS - TOP, SKIRT AND A BELT

DESIGN DEVELOPMENT

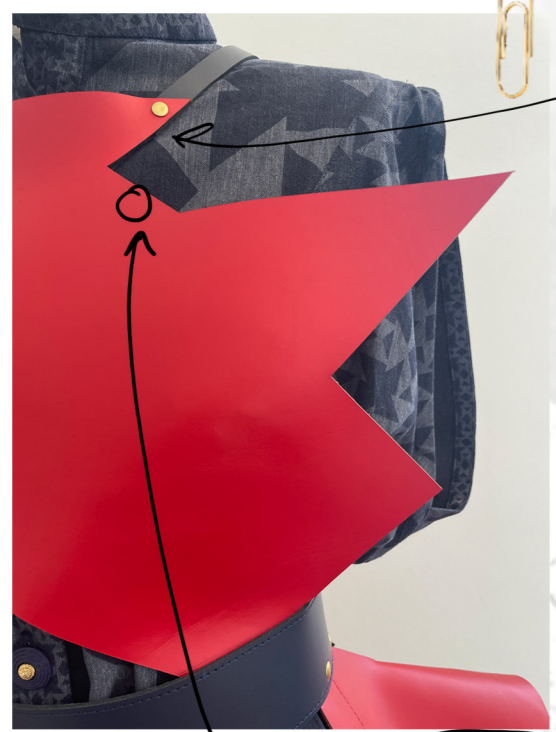
TECHNICAL FLATS



RED COW HIDE FOR THE BODY OF THE DRESS

USING RIVETS TO CONNECT THE STRAPS TO THE DRESS AND THE SKIRT TO THE BELT

THE BELT ATTACHED TO THE DRESS WITH A TOPSTITCH, ATTACHING BOTH SIDES TOGETHER WITH THE SAME STITCH, ONE SIDE OVERLAPING THE OTHER ONE

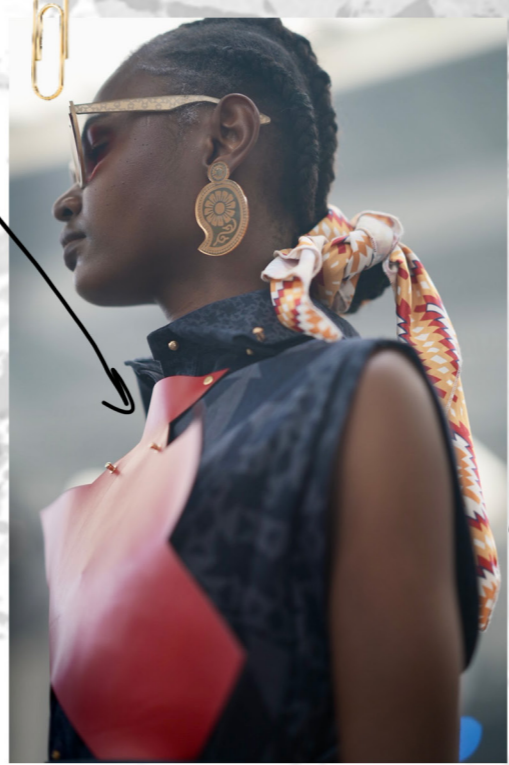


NAVY SADDLE LEATHER FOR BELT AND STRAPS

BUCKLE FASTENING ON THE BACK OF THE BELT AND ON THE STRAPS



USING SAM BROWNS TO ADD VARSITILITY TO THE GARMENT



CONSTRUCTION

FINAL LOOK



FRONT



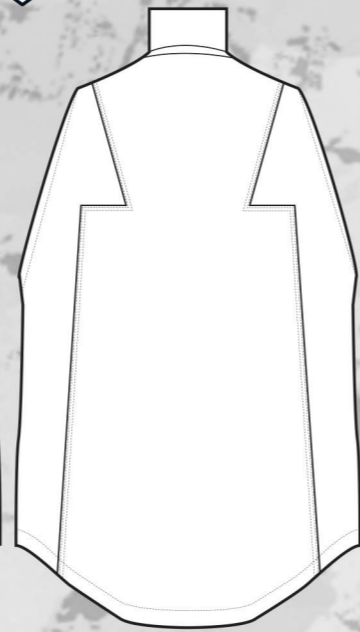
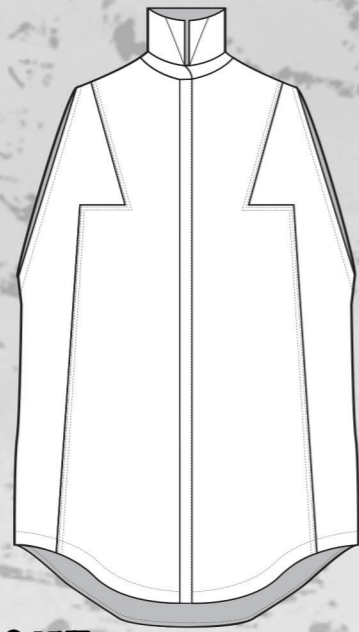
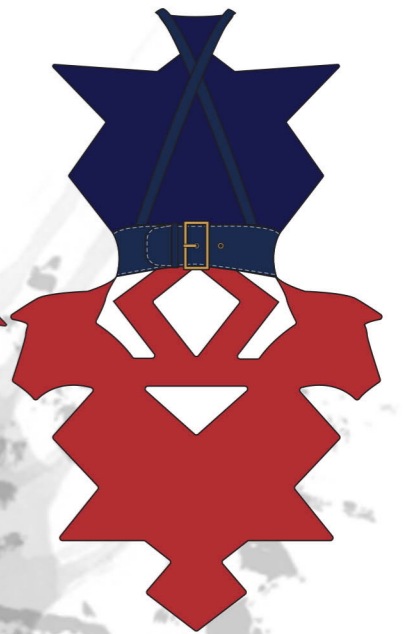
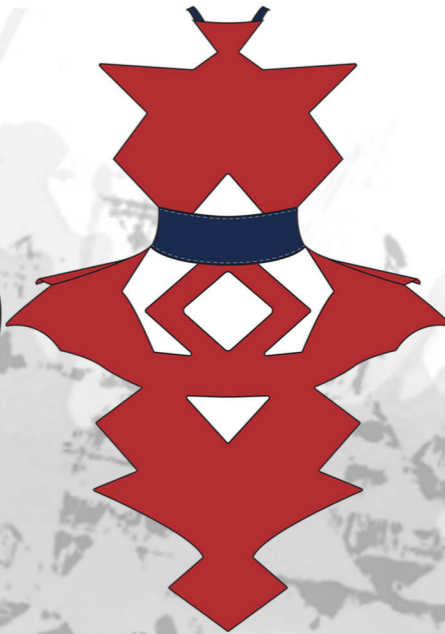
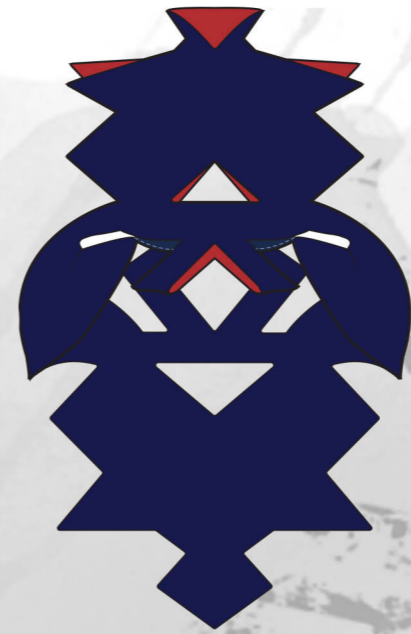
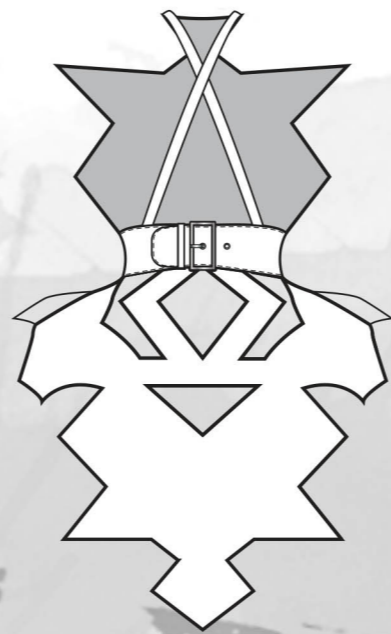
SIDE



BACK

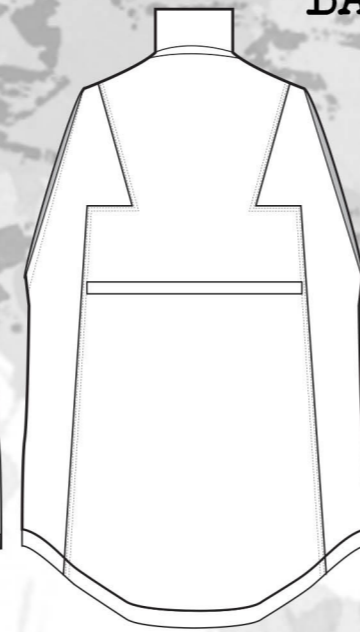
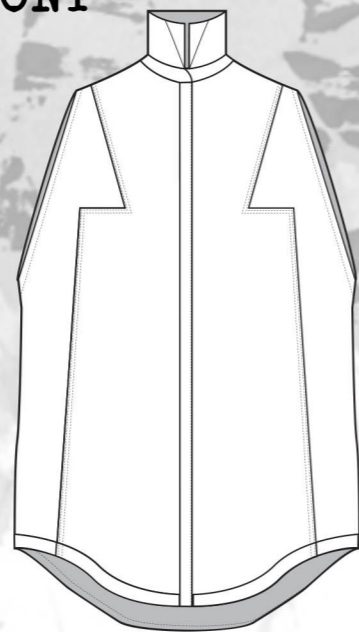


LOOK 2



FRONT

BACK



COLOURFUL FLATS

BACK TO THE ROOTS
A/W 2024-2025

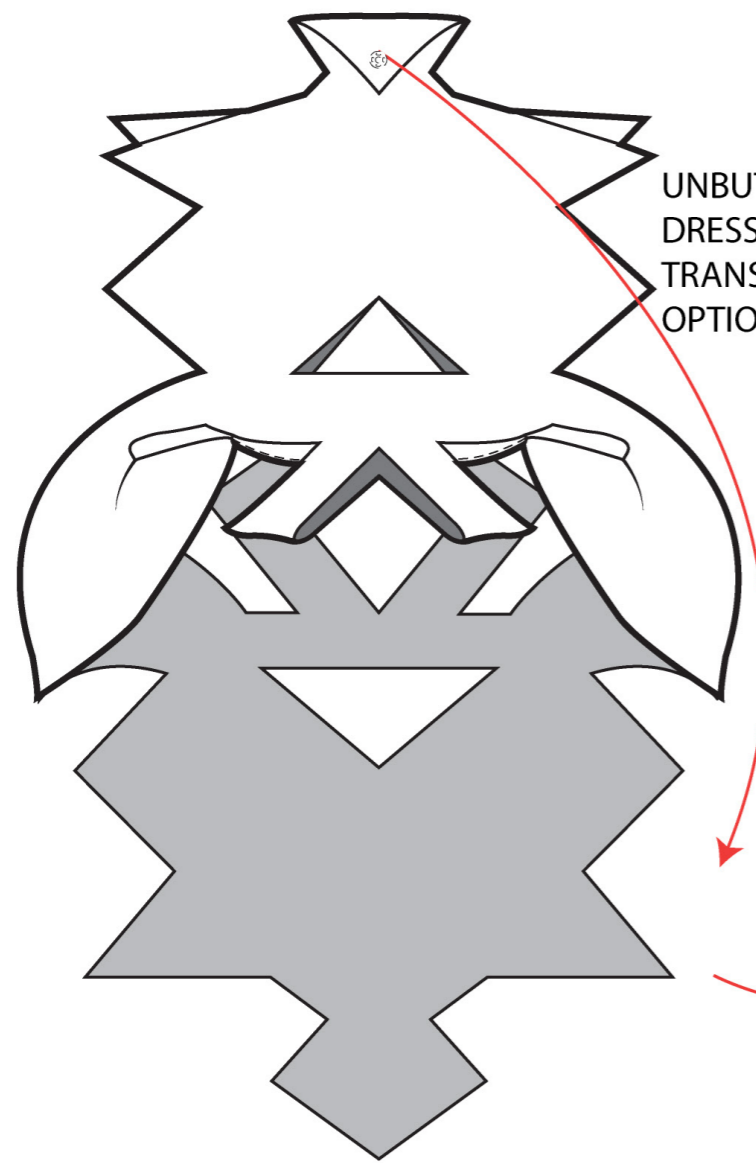


NAME : Maggie Stoyanova

GARMENT DESCRIPTION : OVERDRESS

DETAIL

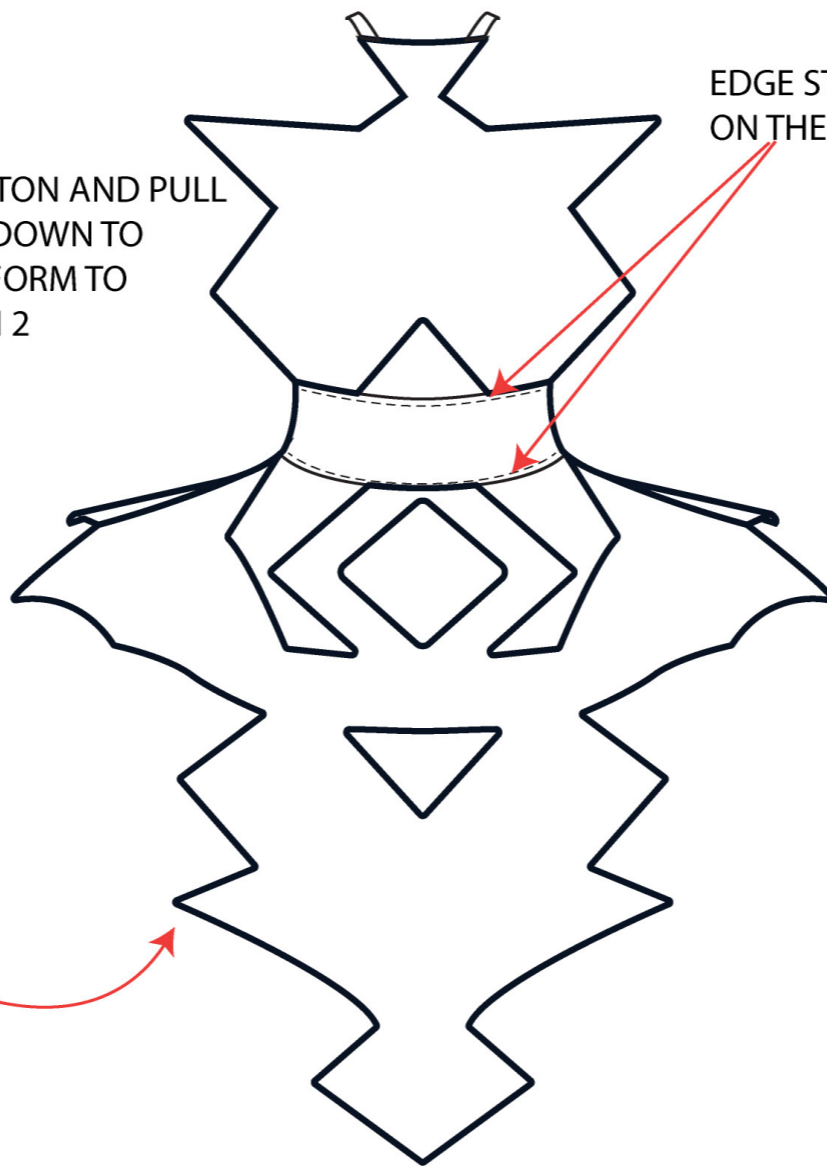
OPTION 1:



FRONT

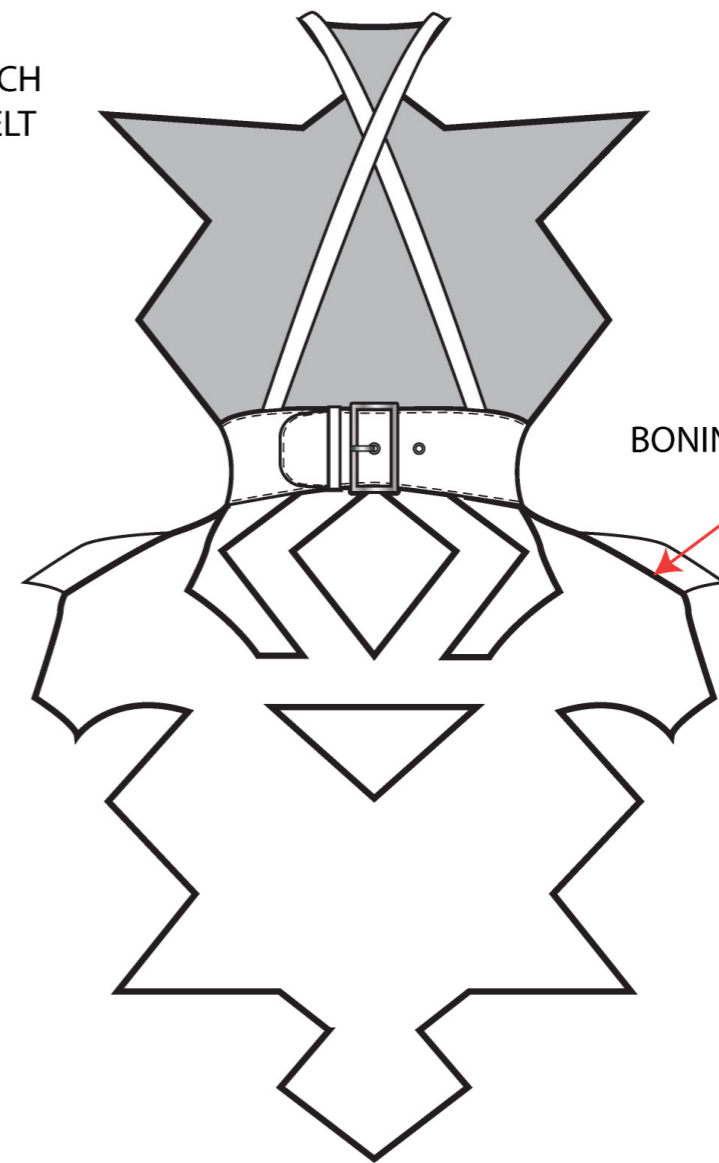
OPTION 2:

UNBUTTON AND PULL
DRESS DOWN TO
TRANSFORM TO
OPTION 2



FRONT

EDGE STITCH
ON THE BELT



BACK

BONING IN THE SEAM

TECHNICAL PACK

NAME : Maggie Stoyanova

GARMENT DESCRIPTION : OVERDRESS

