KHAMBREL

Life, translated into clothing.



Ivan Khambrel Hinson

Fashion designer / Creative director / Visual storyteller

Collections, research, development, and authored narratives.

Movement. Adaptation. Testimony.

Ivan Khambrel Hinson, known creatively as KHAMBREL, works at the intersection of critical emotion, faith, spirituality, and testimony. Raised in a military family, he grew up continually relocating, observing unfamiliar places, and learning to understand the world through different perspectives.

At Arizona State University, he balanced collegiate track and field with an emerging passion for design. He graduated in 2021 with a degree in fashion. As a Black designer, his work responds to adversity and unequal representation while questioning conventional expectations of luxury and beauty.

Fashion design, creative direction, and original writing: KHAMBREL. Photography and other production credits were not supplied and remain to be confirmed. Research references are identified within their collection context.

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UNUSUAL THEATRE

Faith / Social observation / Confrontation

The uncomfortable becomes a stage.

UNUSUAL THEATRE brings questions of faith, social anxiety, community, and power into a theatrical wardrobe. The original editorial archive organizes the work into six chapters: Isolationist; Drunk; Fallen for False Prophecy; The Random Kidz; Prayer; and Kapitalist of YHWY. Named looks carry those questions across studio images and garment studies.

The archive moves between staged imagery and garments displayed independently. Biblical references sit beside contemporary social themes, allowing clothing and writing to speak within the same body of work. Original look titles are retained.





SOCiAL ANXiETY



SOUL SEER



Exodus 24-33



LORDS PRAYER



SELECTED LOOK / 01



SELECTED LOOK / 02



FREE GENOCiDE - garment study



READABiLiTY - garment study

Words as material.

FROM THE EDITOR / BY KHAMBREL

“I WILL FIGHT I WILL NOT LAY DOWN…”

The original editorial statement questions crisis, oppression, belief, and the disappearance of shared history. Its six-part chapter index connects these ideas with the collection’s titled looks.

Original chapter structure: Isolationist; Drunk; Fallen for False Prophecy; The Random Kidz; Prayer; Kapitalist of YHWY. Full authored text appears in the website’s writings archive.



FROM THE EDITOR

UnUSUAL:
Is It unusual that the unfortunate circumstances of unprecedented global crisis is the usual. Why be silent, the obvious is crying to you like the baby in the arms of a corrupt doctor pulling them out of a mothers womb... Will it ever be that the lasting taste of freedom will be my last breath on a earth where breathing is checked by the breathalyzing of a government unwanted .. I strive I hope I pray for the reach of YHWYs arms catching me after I've flown through the depths of the tortures inside a lesson plan I had no klue about... looking back at why uncomfortable had to be comfortable and the inside being of comfort is uncommon... why? when? What? Where? The Schools put this in your head to question... question what? A reality of false treasure and dreams caught to only be paid for your work like a unwarranted slave... THIS KANT BE REAL... but oh yet it is like a Mythasour seeping beneath the depths of the waters we have yet seen so the public is forced to assume it is unbelievable... THE WORLD WHERE OUR HISTORY IS DESTROYED... and then we look back at the issue like oh well... I WILL FIGHT I WILL NOT LAY DOWN...
Why? My children will soar in the air before they walk to know what is technically impossible is the possible...
When, will the structural psychology of my people being bottom class or the oppressed be the unusual...
What... if the seer Of the soul stepped up with angels wings and chastised the Pharisees of the land? then will you believe?
Where? WE'VE BEEN STOLEN IN DECEIT... BACK TO AN ORIGIN OF THOUGHT, OF KOMMUNITY, OF PEOPLE, OF HOPE, OF PLACE, OF US...

Khambrel Hinson

ISOLATIONIST

LEAVE LEGACY

Inheritance / Memory / Preservation

The love is in the history.

LEAVE LEGACY considers what we pass down: a garment, a memory, a way of seeing. Created as friends and family began building families of their own, the collection asks what it means to leave something invaluable behind. Grandparents' closets, worn pieces from the 1990s, and the history carried by hand-me-downs become a vocabulary of preservation in Black America.

Vintage and value are considered through wear, memory, and personal history. The accompanying spoken poem expands the garments' narrative into questions of inheritance, oppression, faith, and self-definition. The looks remain untitled.





Selected look 07



Selected look 08



Selected look 01



Selected look 02

Leave Legacy

BY KHAMBREL / ORIGINAL SPOKEN TEXT

Good Evening, I hope you all enjoyed the show...First and foremost i would like to thank God, my mom, all father figures my peers, models, stylists, kouture house, Donte, producers and my friends. The reason I titled this kollektion leave legacy is because of the people around me. I have friends and family who are in that age rn with kids. Its crazy seeing how life is made and transformed to what i am at the age of 22. The years beyond and the years before. The blessings and the time frame is crazy. It makes no sense but it all makes sense. Just so its clear im the youngest in my circle so i get alot of wisdom from the old heads. Favorite advice from them all dont have kids lol.... So What is the story of legacy when its all said and done. I see legacy as a shiner right. something that just loves to flex from generation to generation Something you shouldnt be afraid of but really love it. Something you should embrace. In my culture where we from legacy is hard to build with oppression, racism, struggle, slavery, and amerikkka in general.

So, What they say about us?

Leave Legacy

BY KHAMBREL / ORIGINAL SPOKEN TEXT / CONTINUED

We barely getting regular rights 50 years later. And let’s not talk about the things they are doing to the women. They expect the kids to dream and most be ball players. When were they gone tell us its all for the white man to be entertained for some paper. Or our faces labeled as ‘guards’ and “two way players”. Dont yall see It all correlates…we aint dumb. I’ll be damned before I fall into the hands of amerikkkas system while the white man in the hills drinking on 200 year old slave made rum. We the bread and butter of this game my ancestors ran It. If yall aint hate on us so much maybe all the new generations kids wouldnt be so damaged… disturbed… distraught…

I still went to school, changed the kulture and innovated my own name. If I don’t tell the story God will through this small subliminal frame. Who wouldve ever thought this young black man could change hearts. By doing Gods work thats for start. We been passing down hand me downs creating from bottom bunk to the top. Now look at me from state to state nation to nation I found myself, my power, my truth, and my favorite way to pop. Who would’ve thought i’d be this blunt….about my secrets, my wisdom, and what my ancestors really thought. I am a Prophet who else sent me but God… so whats next? How do you leave legacy? Start with a vision or so I thought.



Original runway setting



Garment detail / LEAVE LEGACY

iMMORTAL TESTAMENTS

Capstone / Interchangeability / Testimony

A testimony that changes form.

KHAMBREL’s university capstone explores interchangeability as an approach to dress and identity. The designer identifies Virgil Abloh as a central influence on his creative direction and describes a palette drawn from the statue in Abloh’s final collection. Its humanitarian proposition is direct: destroy racism.

Some garments were developed freely; others were hand-draped on a mannequin. Pieces are conceived as interchangeable rather than fixed, named outfits. The archive brings together drawing, a working research wall, material combinations, garment details, and runway outcomes.

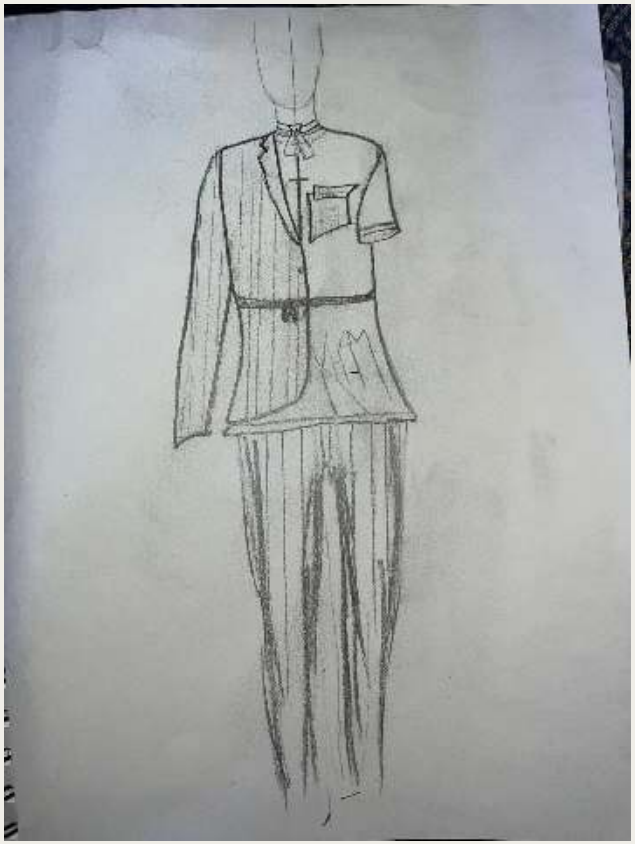


From thought to form.



Working research wall / Drawings, references, and garment planning

The capstone connects an interchangeable wardrobe with hand-draping and free experimentation. KHAMBREL identifies Virgil Abloh as a creative-direction influence.



Capstone sketch



Garment study / Mixed material and patchwork



Close detail / Fastenings and pockets



Virgil Abloh statue / Colour-board inspiration / External reference



Selected look 01

DARK AUTUMN

2025 / Inner conflict / Emotion

MY SPIRITS FIGHTING...

DARK AUTUMN ’25 is accompanied by a statement of emotional conflict: love and suspicion, anxiety and protection, the angel and the demon within. Its recurring refrain, “MY SPIRITS FIGHTING...”, gives the collection a rhythm that moves between intimacy and confrontation.

A supplied mood board and original collection indices sit beside nine named runway looks. These materials connect atmosphere and written emotion with the finished collection, while preserving the original language of each look.



The emotional landscape.



Original mood board / DARK AUTUMN ’25

The supplied board brings together atmospheric imagery, written references, and spiritual cues. It is presented as the designer’s original research composition; individual reference-image credits were not supplied.



Original collection index



DENiM DAY



WATER YOUR GRASS



LEAVES OF THE TREES



PiKNiK iN THE SAND



FiVE ESSENTiALS OF HOLiDAY



VELMA’S STORY

MY SPIRITS FIGHTING...

BY KHAMBREL / ORIGINAL COLLECTION STATEMENT

MY SPIRITS FIGHTING....

Something that my heart can’t keep.

Signals can’t reach. Ashamed of my traumas hoping you clean em like bleach...

My SPIRITS FIGHTING...

The demon inside waging with the angel about a specific angle to take when altering my heart...

MY SPIRITS FIGHTING...

A war between love and thought of deceit... a moment, a time, a place... is It worth the way I see beauty shaped in a potion on the bed I lay?

MY SPIRITS FIGHTING...

Heart pounding from the anxiety... close to the mind but far from conception... I can’t bare to imagine the ropes pulled when finding your protection.

MY SPIRITS FIGHTING...

What if you’re right and I’m wrong..? and all along I’ve been listening to the same song tryna find a way to mend...

MY SPIRITS FIGHTING...

What is the end? where is the end? When is the end? A lot of times you find out you was never the right one to begin...

MY SPIRITS FIGHTING...

SAKRED GALLERY

Brand development / Identity, product, and visual language

WHERE LUXURY ART MEETS THE DiViNE.

SAKRED GALLERY is a fashion brand co-founded by Ivan Khambrel Hinson and Maliq D. Neurell, with KHAMBREL leading its creative direction. Rooted in Christian faith, the brand explores rebirth, discipleship, and community through clothing.

Sculptural proportions, purposeful pocket placement, and symbolic graphics connect everyday garments to a larger narrative. This selection presents the brand identity and product language across denim, cotton twill, shirting, and jersey.



Creative direction / Garment design / Brand storytelling

Denim / Proportion

Wide silhouette / Angular pockets / Contrast stitching



Front view



Back view

FiELD KULOTTES

Cotton twill / Asymmetric cargo pockets / Triangle hardware



Front view



Back view

PURiTEE

Jersey / Boxy silhouette / Extended sleeves



Front view



Back view

KOi Muslin

KOi KATTOSO / Graphic identity / Front and back



Front view



Back view

KOi Sumi Ink

KOi KATTOSO / Graphic identity / Front and back



Front view



Back view

KOi Stone

KOi KATTOSO / Graphic identity / Front and back



Front view



Back view

i Disciple

Pleated shirt / Proportion, pocket placement, and constructed detail



Studies in form.

Original fashion illustrations / Silhouette, proportion, and detail



Angular silhouette



Tailoring study



Proportion / cargo pockets

Studies in form.

Original fashion illustrations / Silhouette, proportion, and detail



Front



Back



Front



Back

Studies in form.

Original fashion illustrations / Silhouette, proportion, and detail



Denim set / Front



Denim set / Back

The next chapter.

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