

UWE
FASHION
TEXTILES
SHOWCASE | 2023

BA HONS

UWE

FASHION

TEXTILES

SHOWCASE | 2023

Welcome to UWE Fashion Textiles Class of 2023

Fashion is an open question; a constantly evolving network of people, places and processes. Its unwieldy margins and unending social and cultural potential can sometimes feel at odds with the meticulous discipline at the heart of its craft. This publication is a snapshot of Student responses to the question of Fashion. Through their work they illuminate Fashion's potential to resonate; to shape attitudes, to advocate for change and to illuminate the human experience. The way Fashion can tell stories.

As the Class of 2023 embark on their futures, we are confident that they will continue to explore and respond to the question of Fashion – to pose new questions, develop new narratives and give Fashion new stories to tell.

Class of 23, it has been a pleasure working with you and we wish you every success.

Deb Southerland

Programme Leader BA Hons Fashion Textiles

go.uwe.ac.uk/fashiontextiles

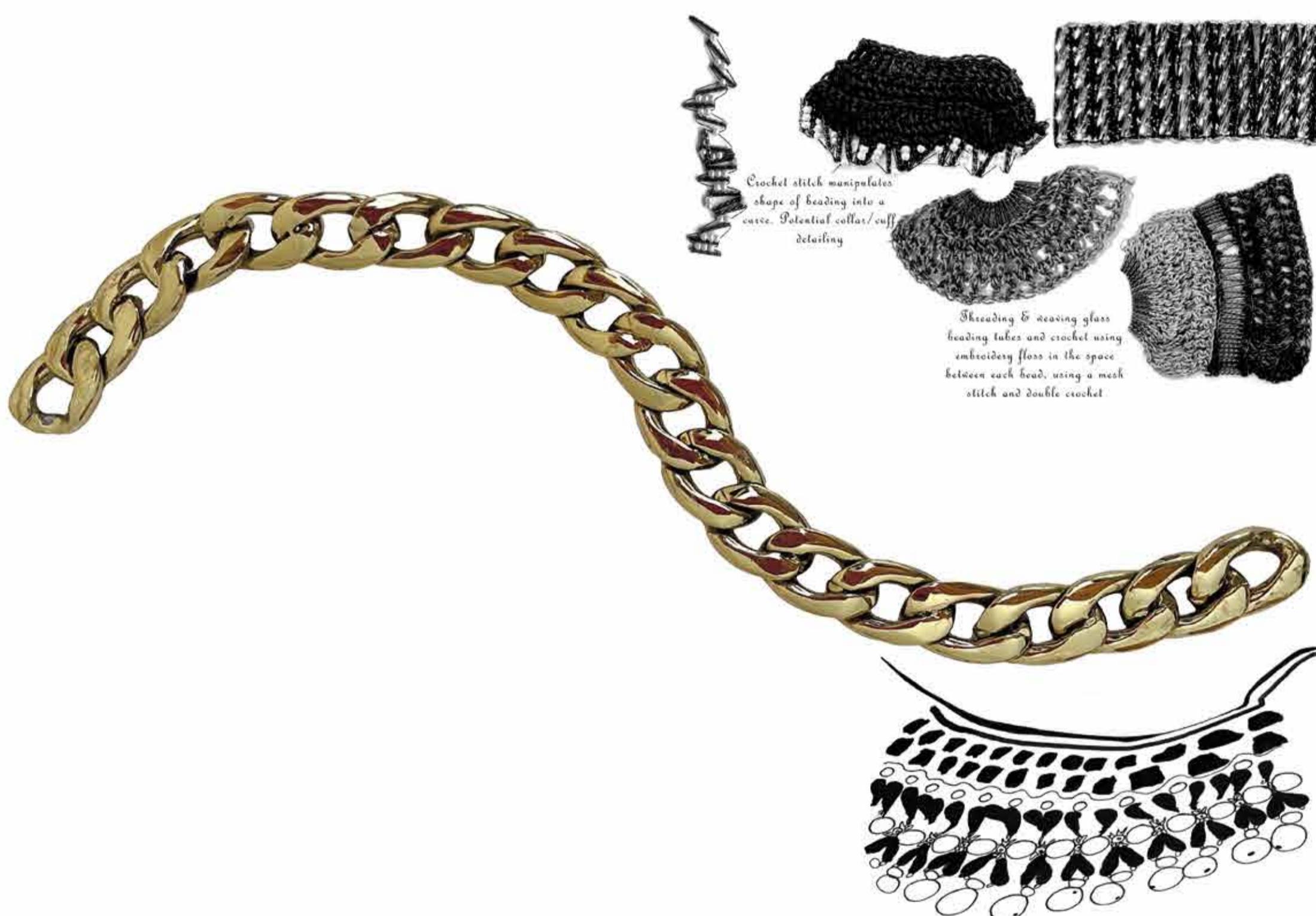
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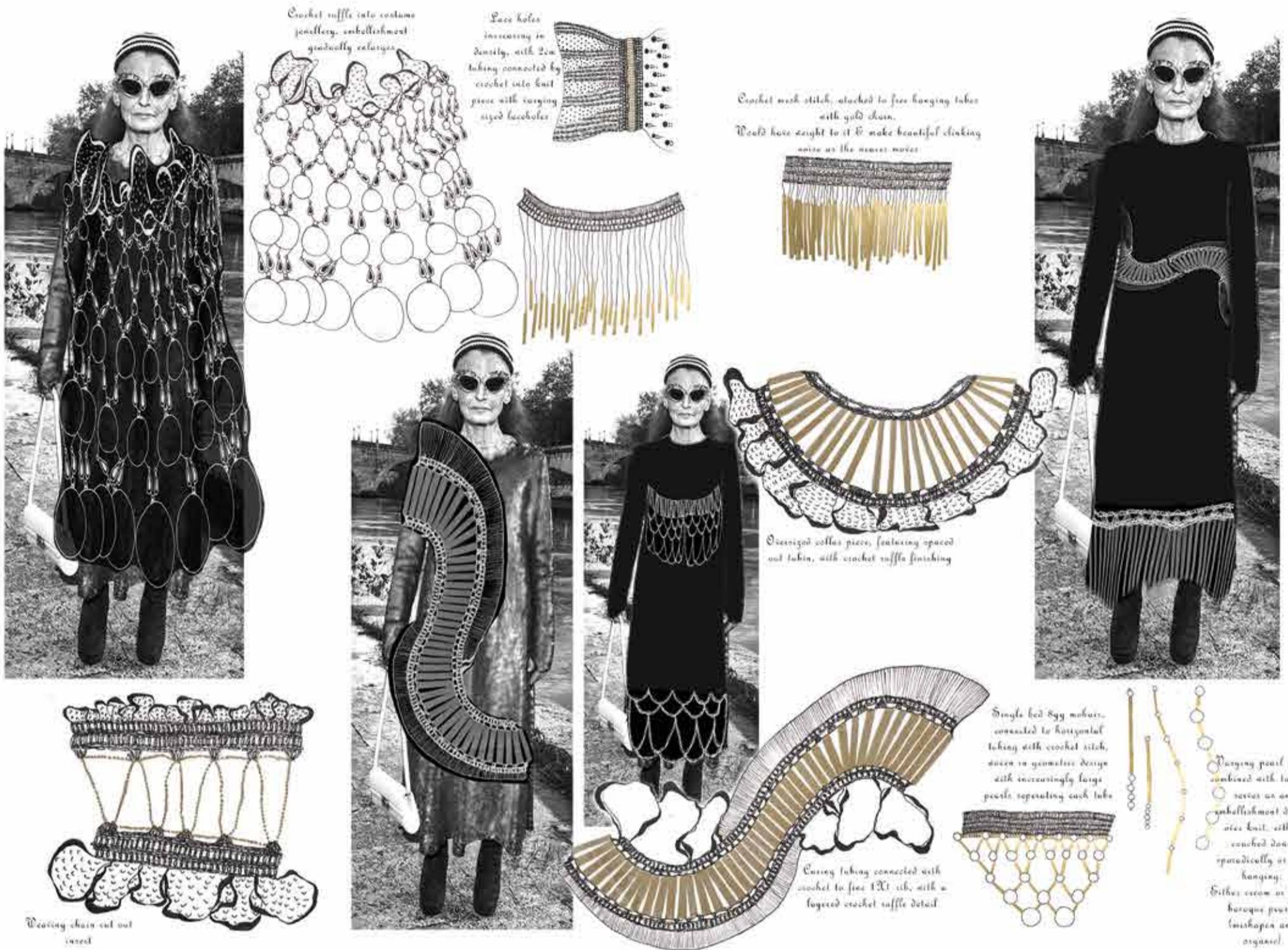


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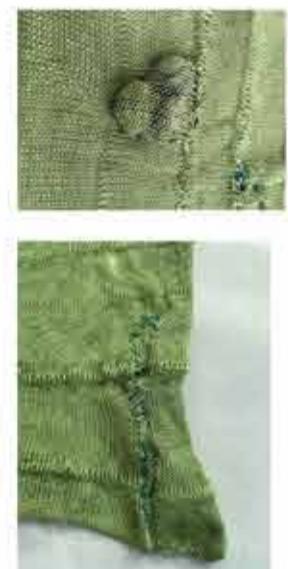
YouTube

Behance





100% Rayon - Vibrant Metallic Green
100% Cashmere Wool - Sage Green
100% Spun Silk - Moss Green
100% Spun Silk - Vibrant Blue
Boucle - Muted Purple
100% Merino Wool - Burnt Orange
100% Spun Silk - Mustard



Spun silk knit on 10gg Stoll, tension 8.
Tubular knit to form pockets to hold
elements of jewellery, such as clusters of
beads and bangles with each element sealed
by a layer of tucking.
The shapes of the jewellery are exaggerated
with hand embroidery



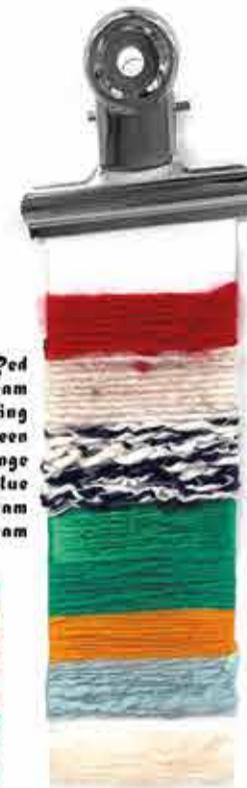
Striping colours, picking up
previous row stitches and
knitting in on the needles of
current row to create stacking,
layering & varying proportions
and densities.

Using stripes punch card and
weaving with mohair to create
textured vertical stripes





100% Wool - Vibrant Red
100% Mohair - Cream
10% Raw Wool - Ribbing
100% Rayon - Vibrant Green
100% Merino Wool - Burnt Orange
Lambs Wool, Nylon Blend - Blue
Mottled Boucle - Navy & Cream
Cotton Slub - Cream



*Layered striped knit, creating pockets and tunnels by warping the rows of knit.
Weaving gold metal chain through the channels and hand sewn hardware partially visible, concealed within the pockets.*

Rayon Crochet insert, featuring distorted gold hardware with a crochet border

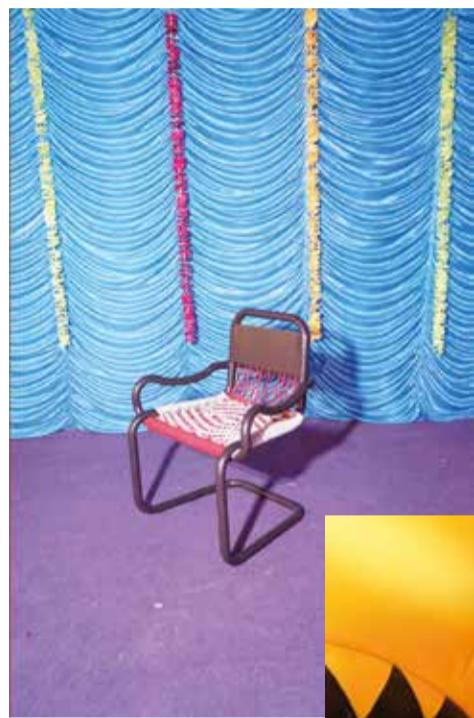
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The Process of Making One Hundred Chairs
Martino Gamper

The geographical, historical and human resonance of design: what can they tell us about their place of origin or their previous sociological context and even their previous owners- the stories behind the chairs are as important as their style or even their function.



Cross cultural chairs





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Marjetica Potrc



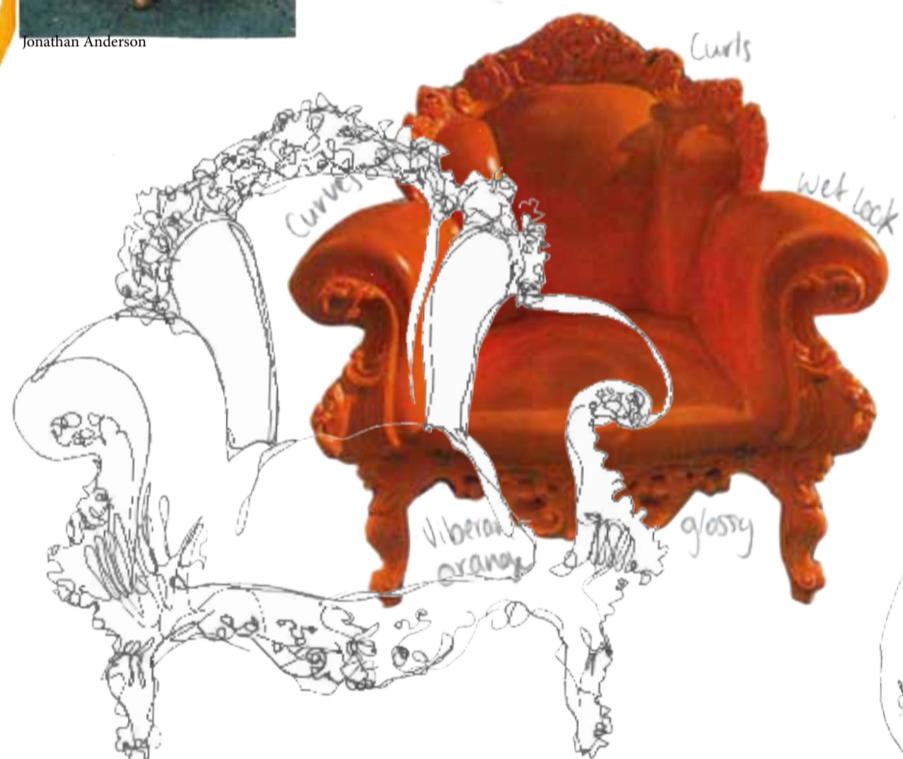
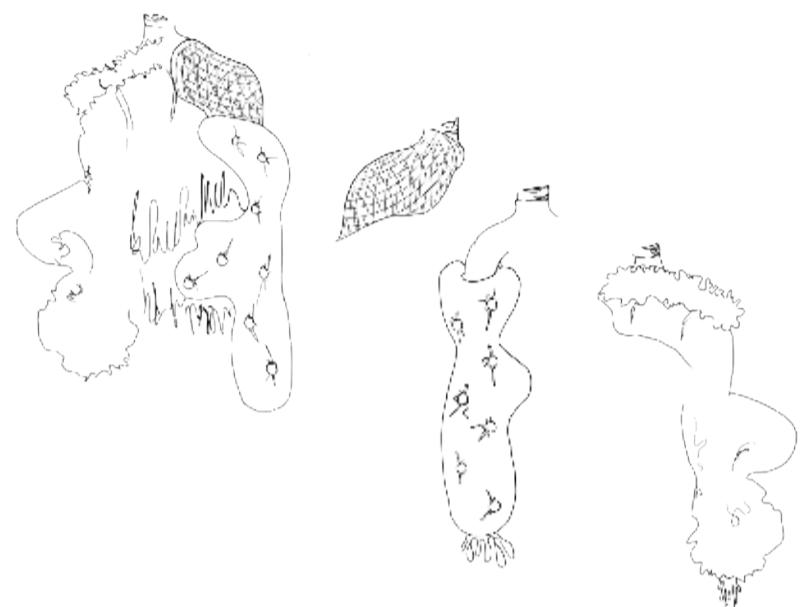
What is the effect of Chremamorphism?

Chremamorphism gives the attributes of an inanimate object to a person (and zoomorphism attributes animal qualities to a person).

Sarah Lucas



Jonathan Anderson



Heidi Brookes

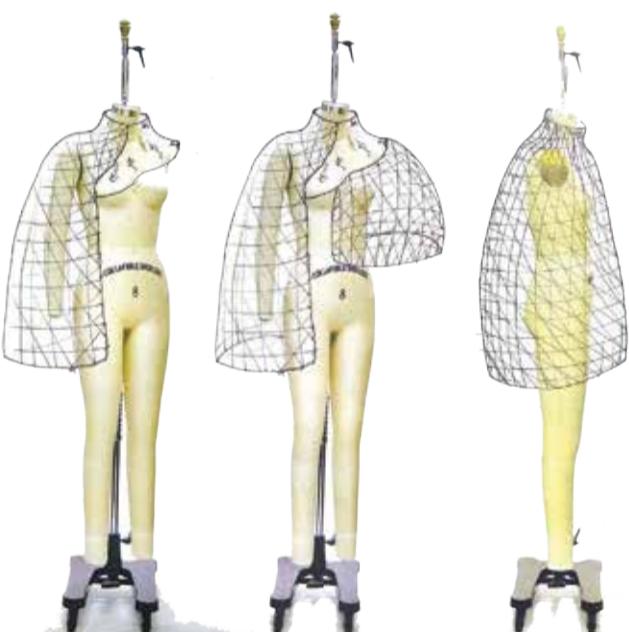
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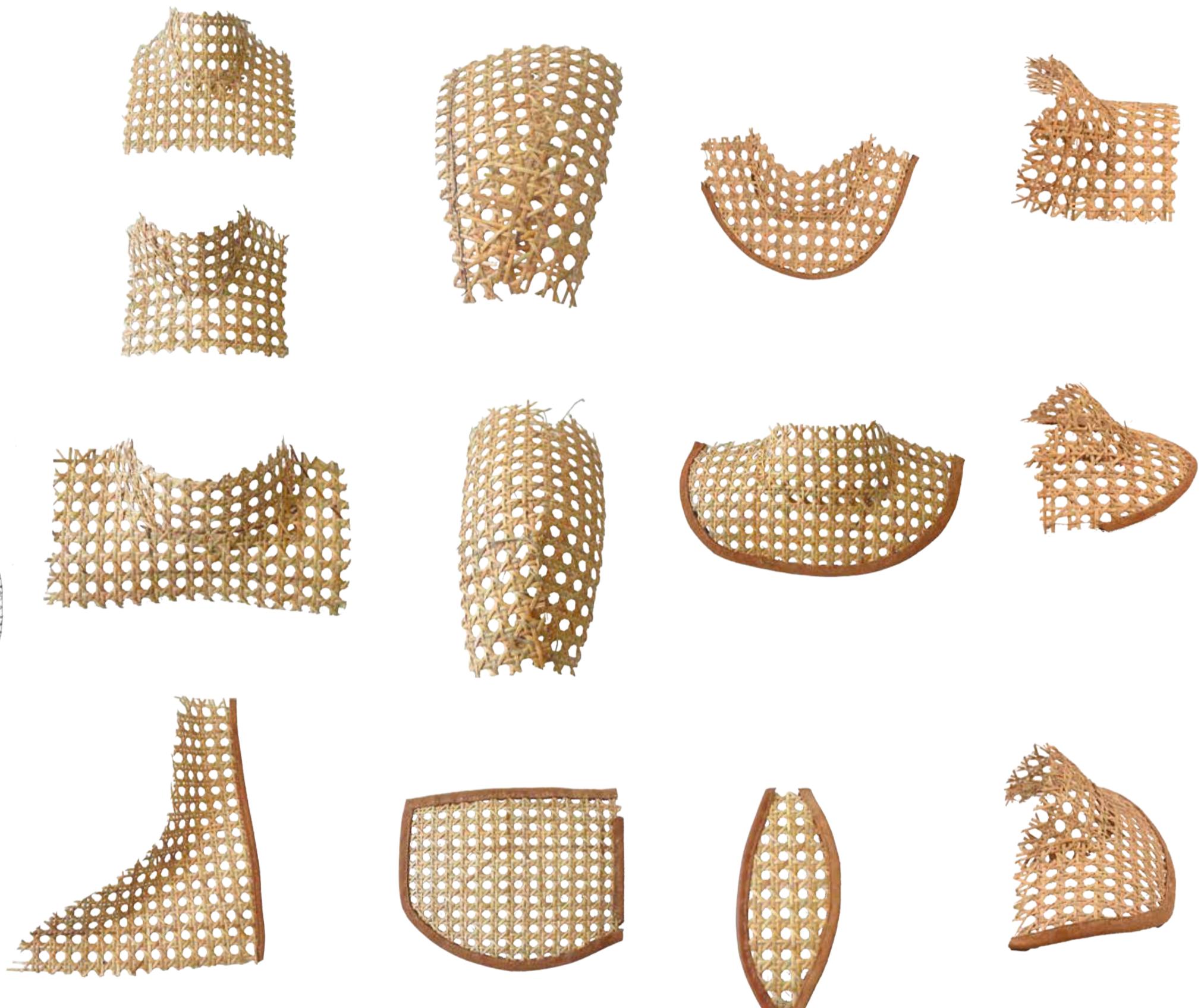
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Cross Cultural Chairs



Schiaparelli





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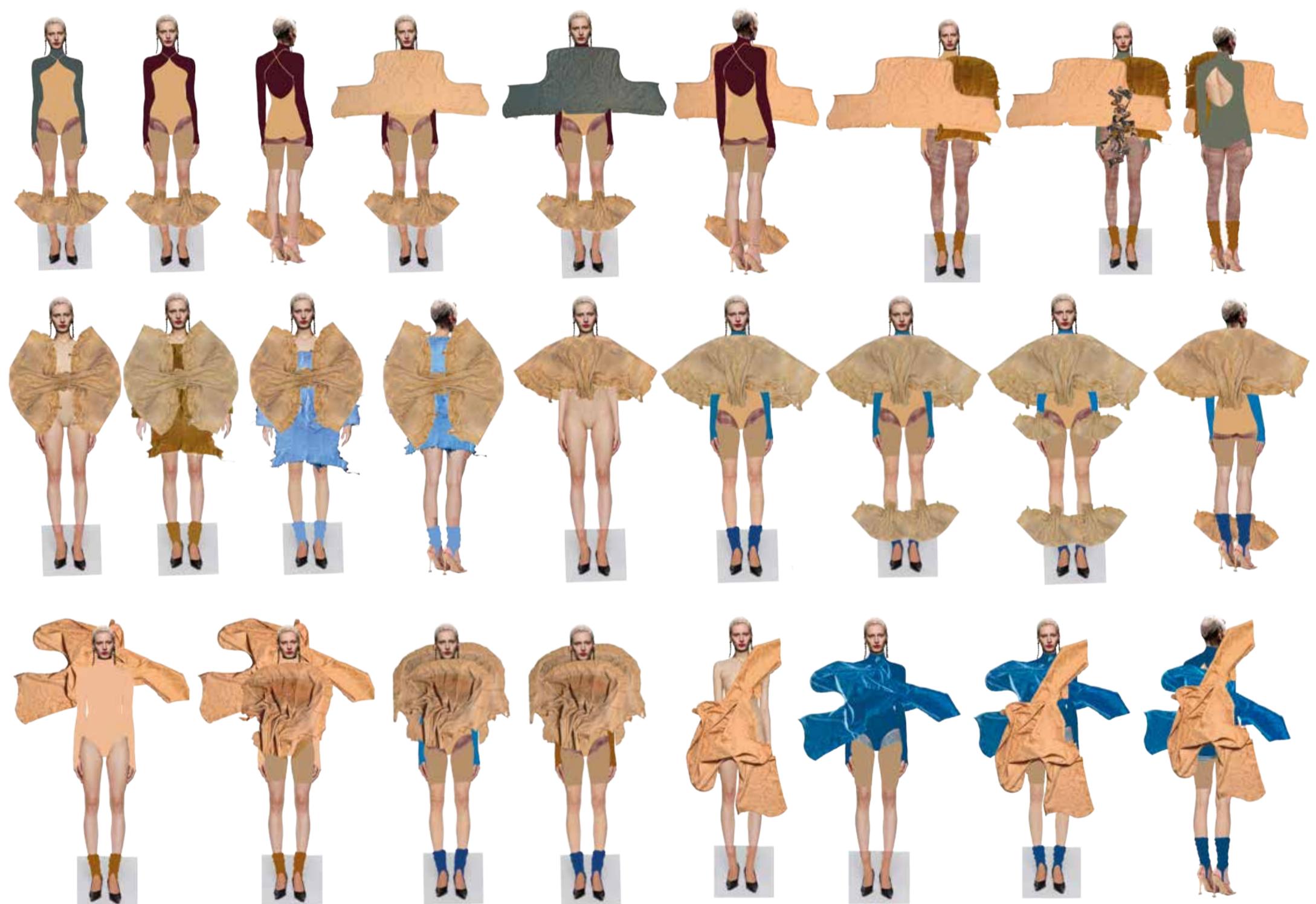


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Muse

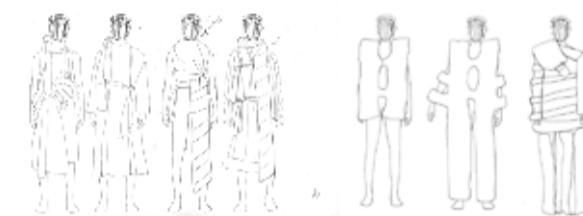


- Repeated trips to similar areas have led her to build relationships with wild animals.
- Collects dead bones of animals to make jewellery from → amulets, necklaces, pendants = thinks their lucky/brings luck

- Though they love cold climates they like warm colours
- Likes to talk to animals
- Uses husky skinning as main form of transport to reduce impact on environment
- Huskies are the family
- Spends lots of time with them, underpins their relationship
- They understand each other's body language
- Is that living off the land/ foraging/foraging/working



- Scandinavian/Eastern European/ Siberian areas
- Poor weather (old) red house outside house
- Doesn't like people
- Likes clothing that can be used to sleep in = they aren't like clothing/clothing
- House is like → only a deck chair, table and bed, everything else stays in moving houses





Amelia Brown

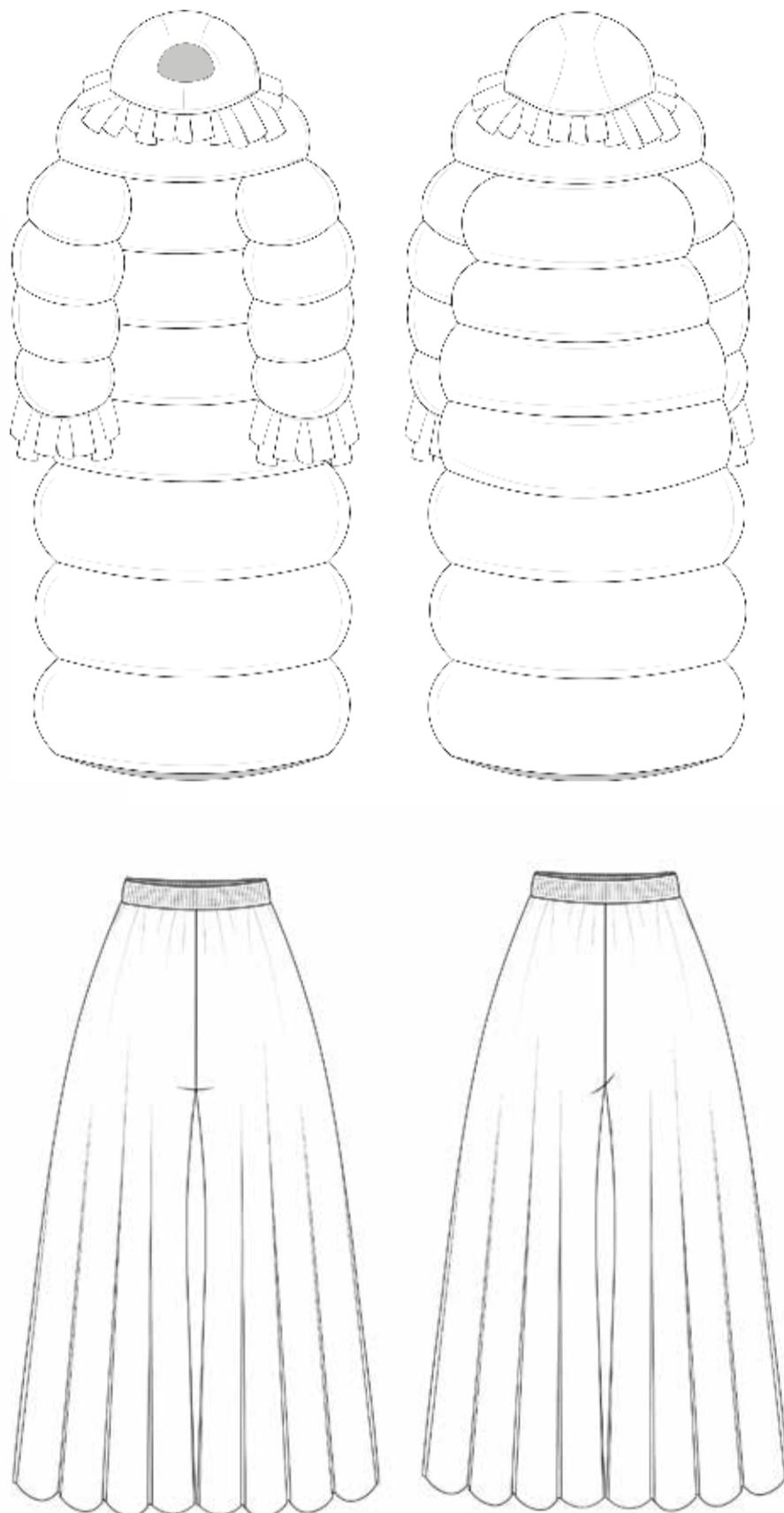
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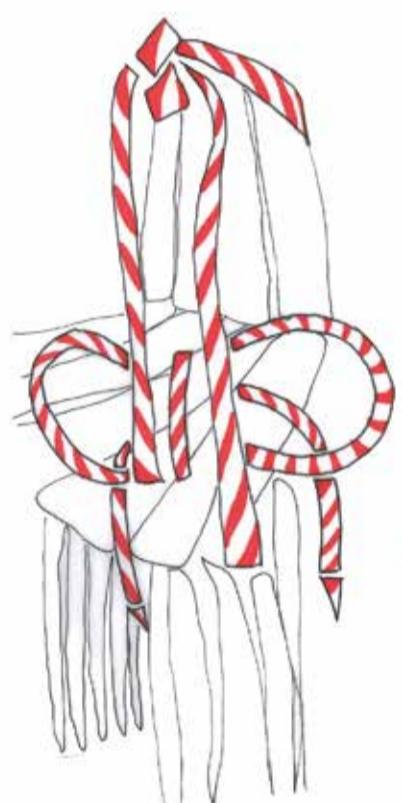
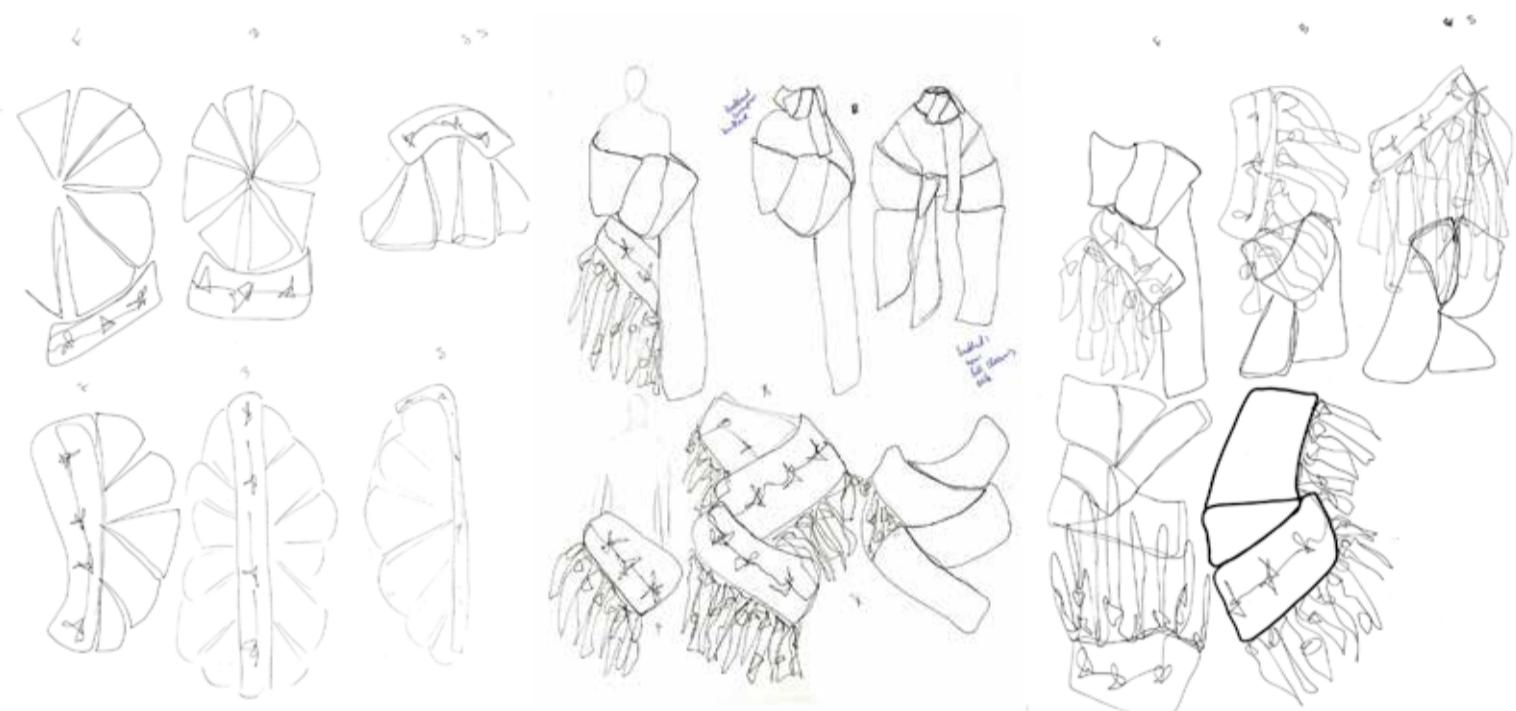
Petrol Green DK 100%
Cotton, Dark Peach 100%
Soft Cotton, Royal Blue 100%
Fine Merino Wool, Off Grey
Sheepsoft Lambswool 100%
British Wool

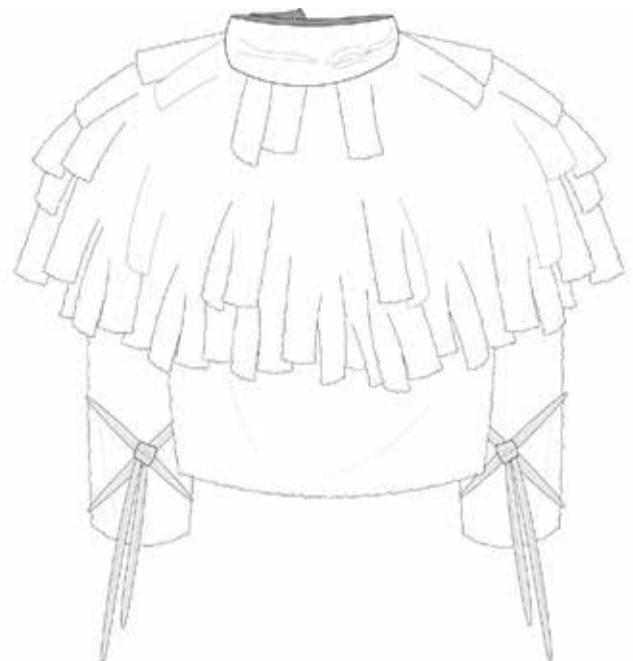


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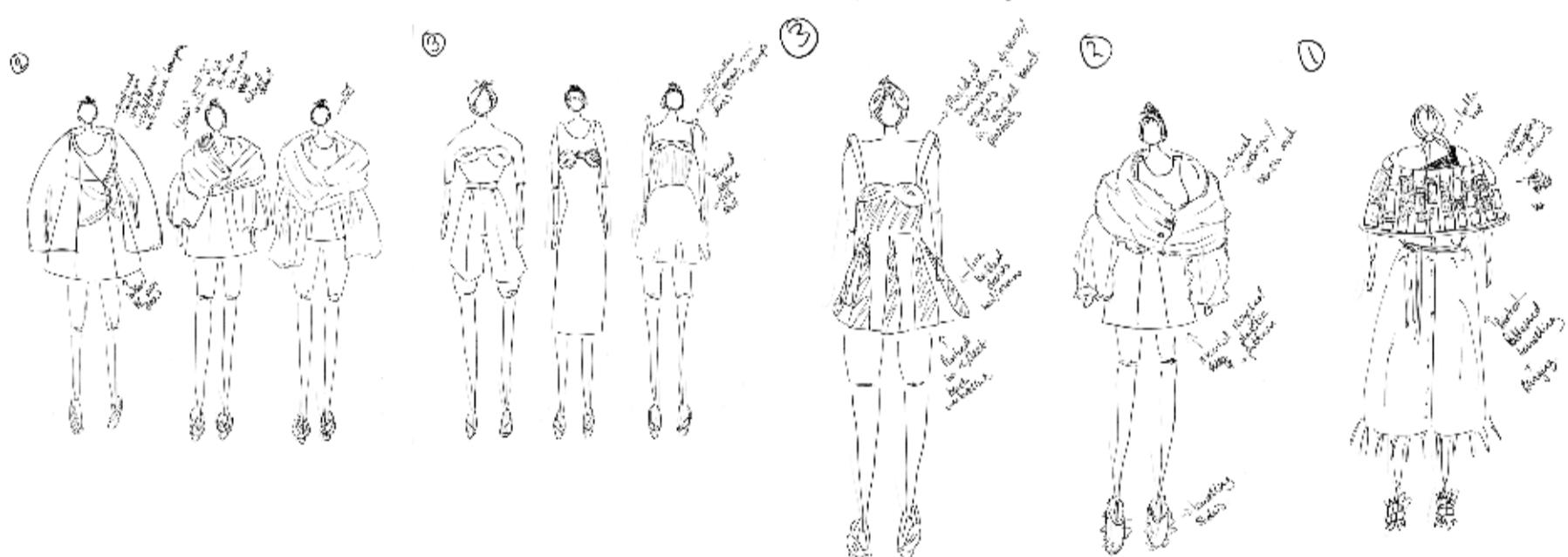


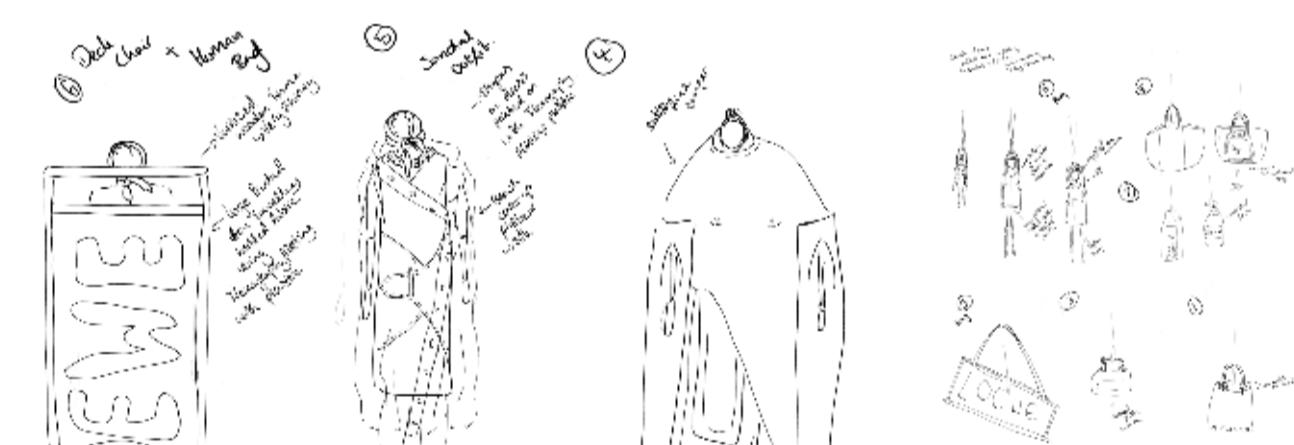


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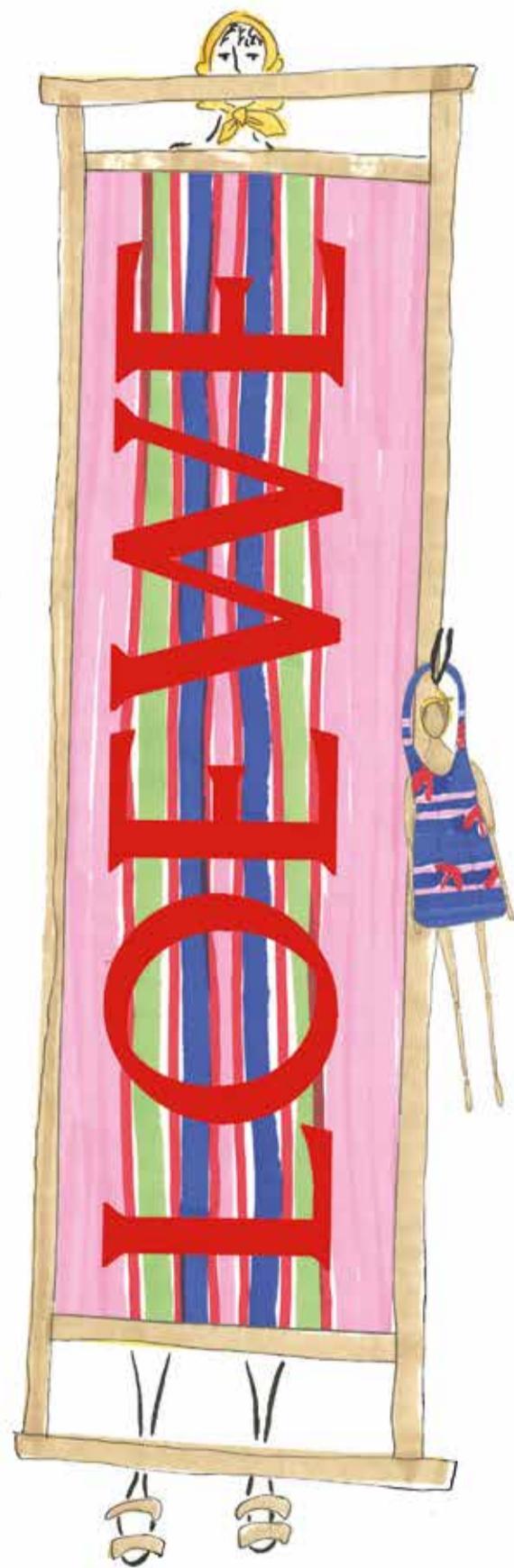


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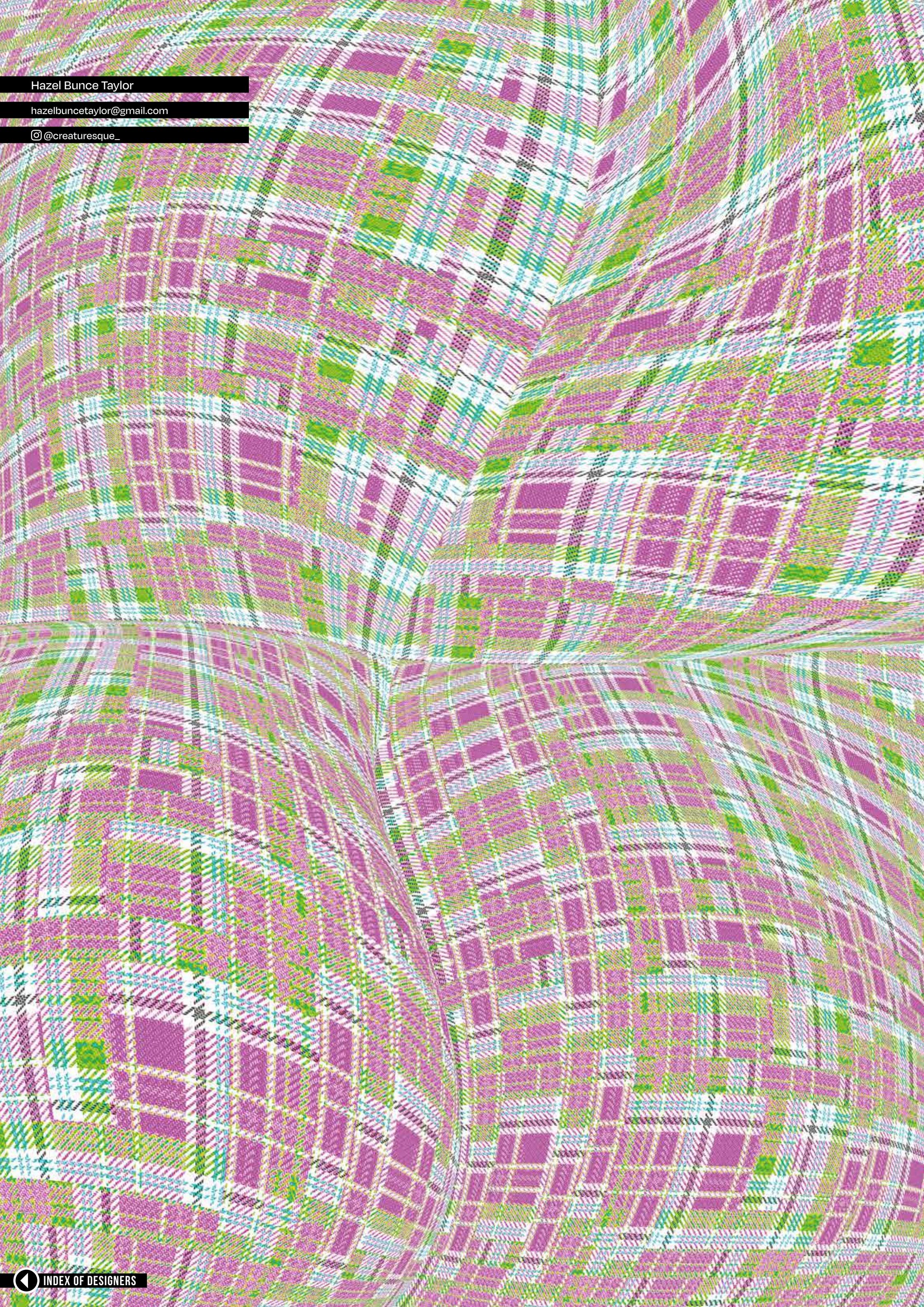


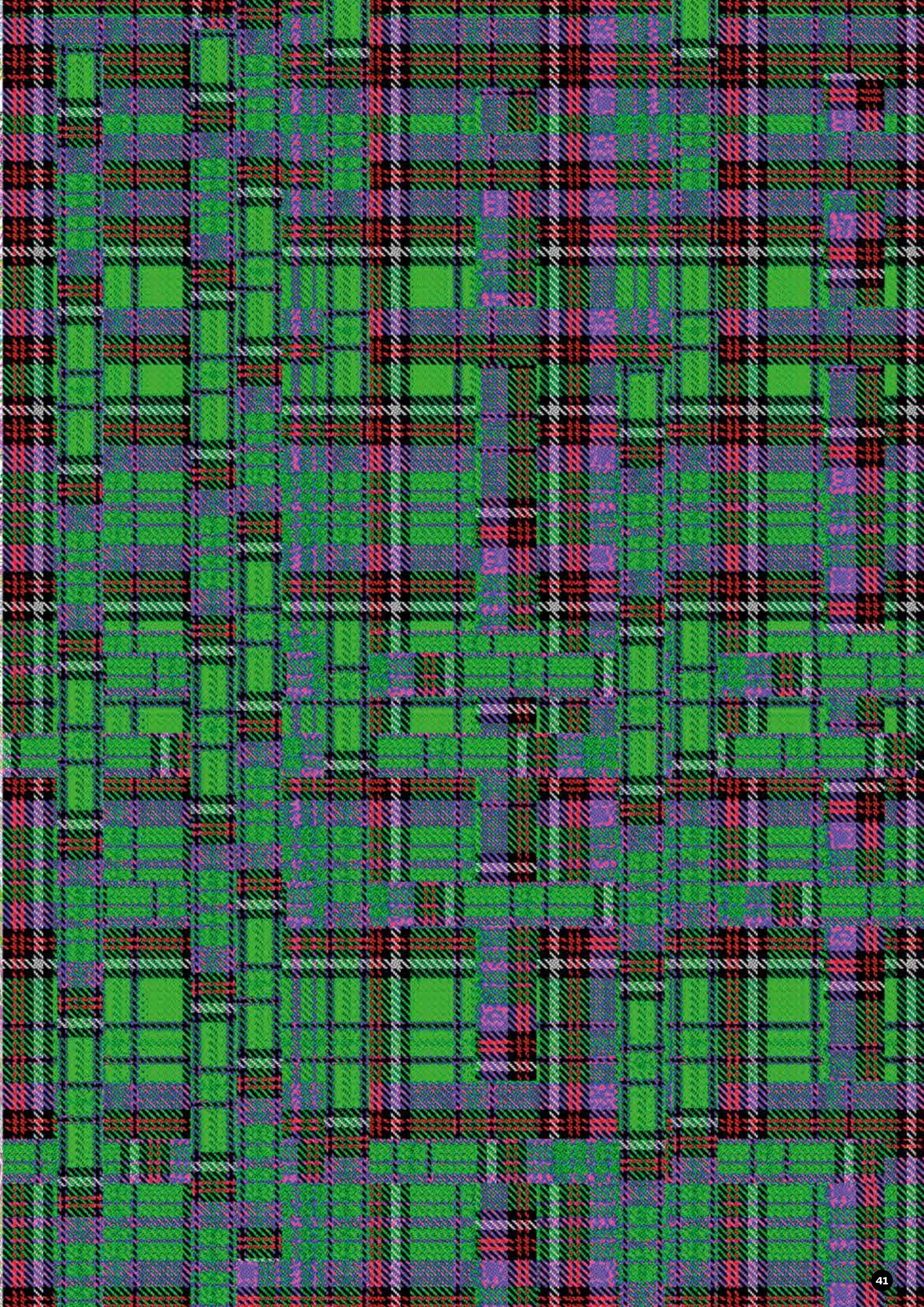


Hazel Bunce Taylor

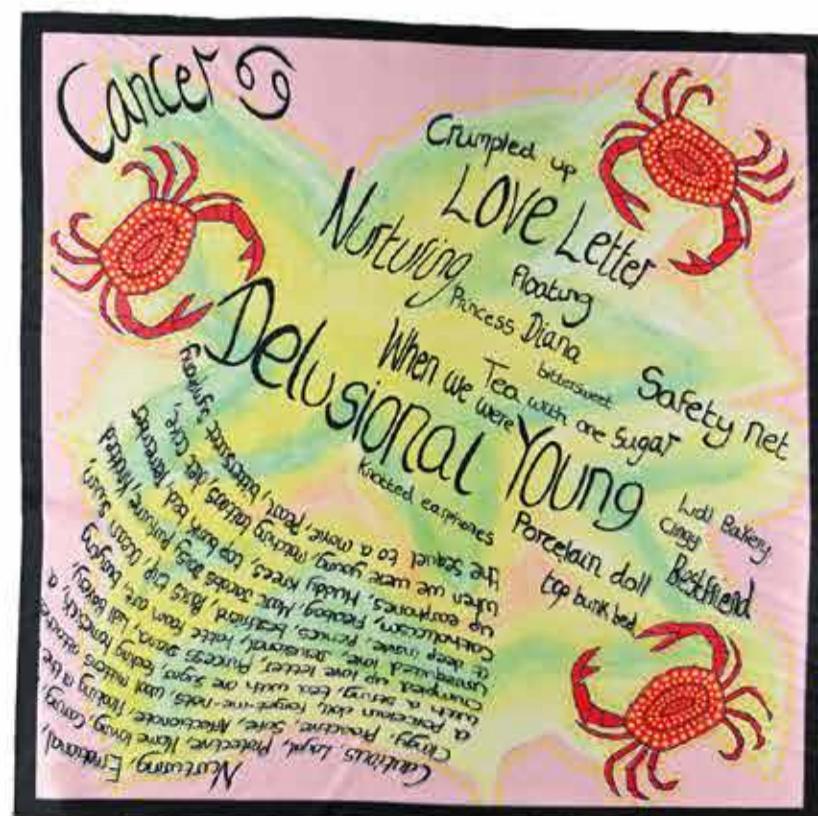
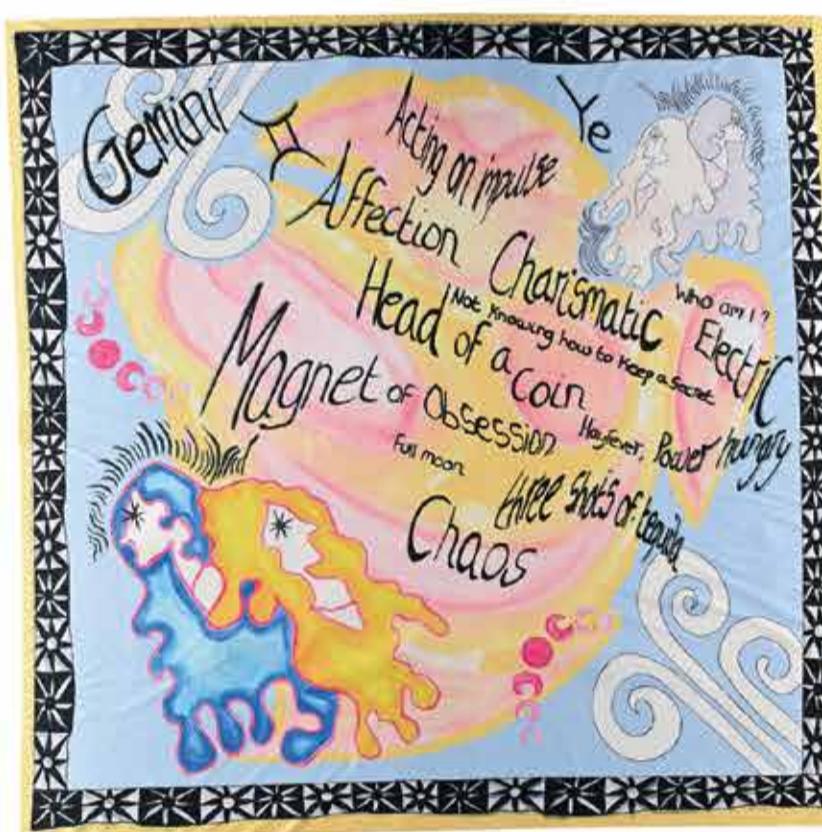
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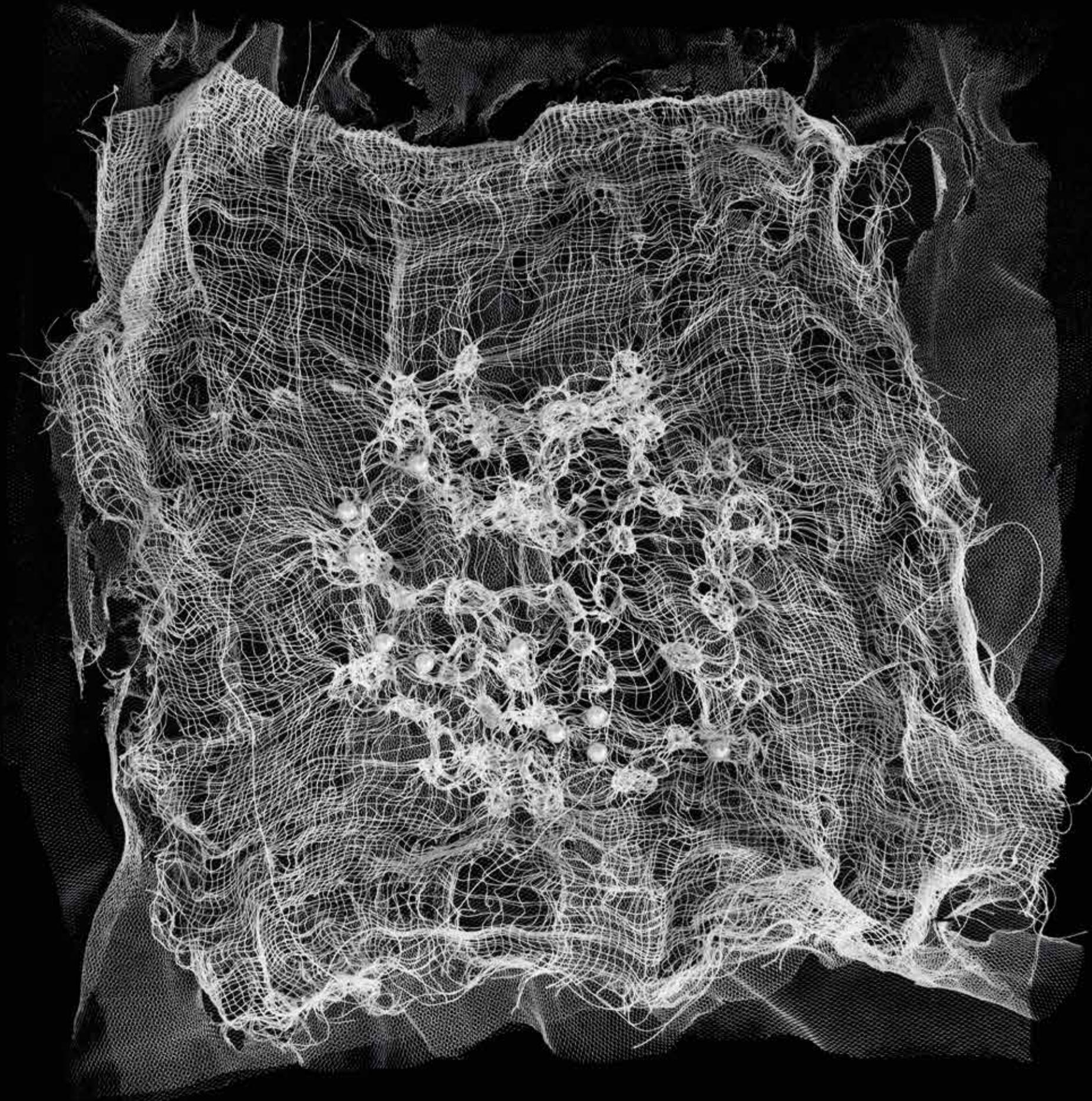
@by.lowricampbell





Madeleine Cooper

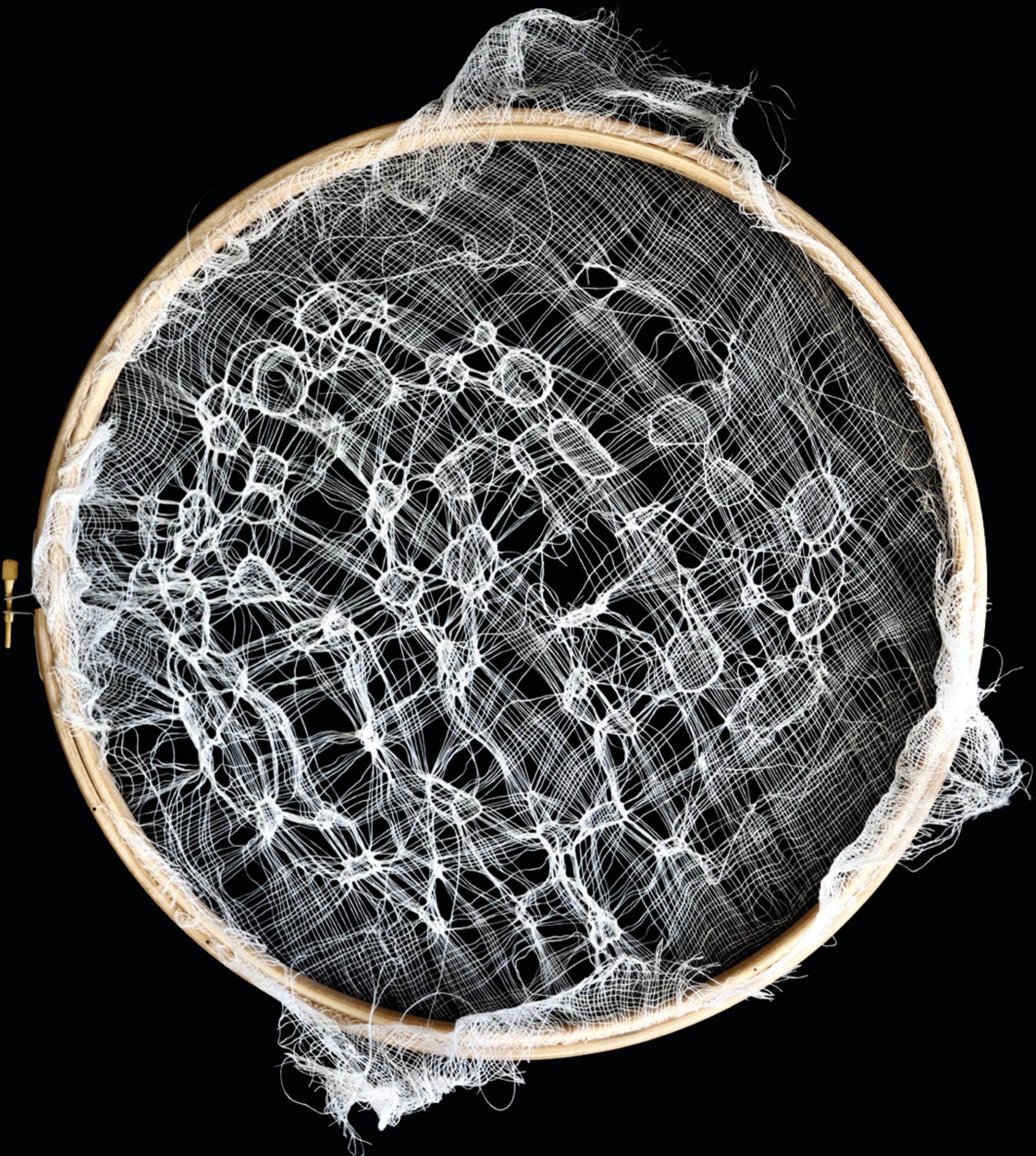
maddycooper@mac.com

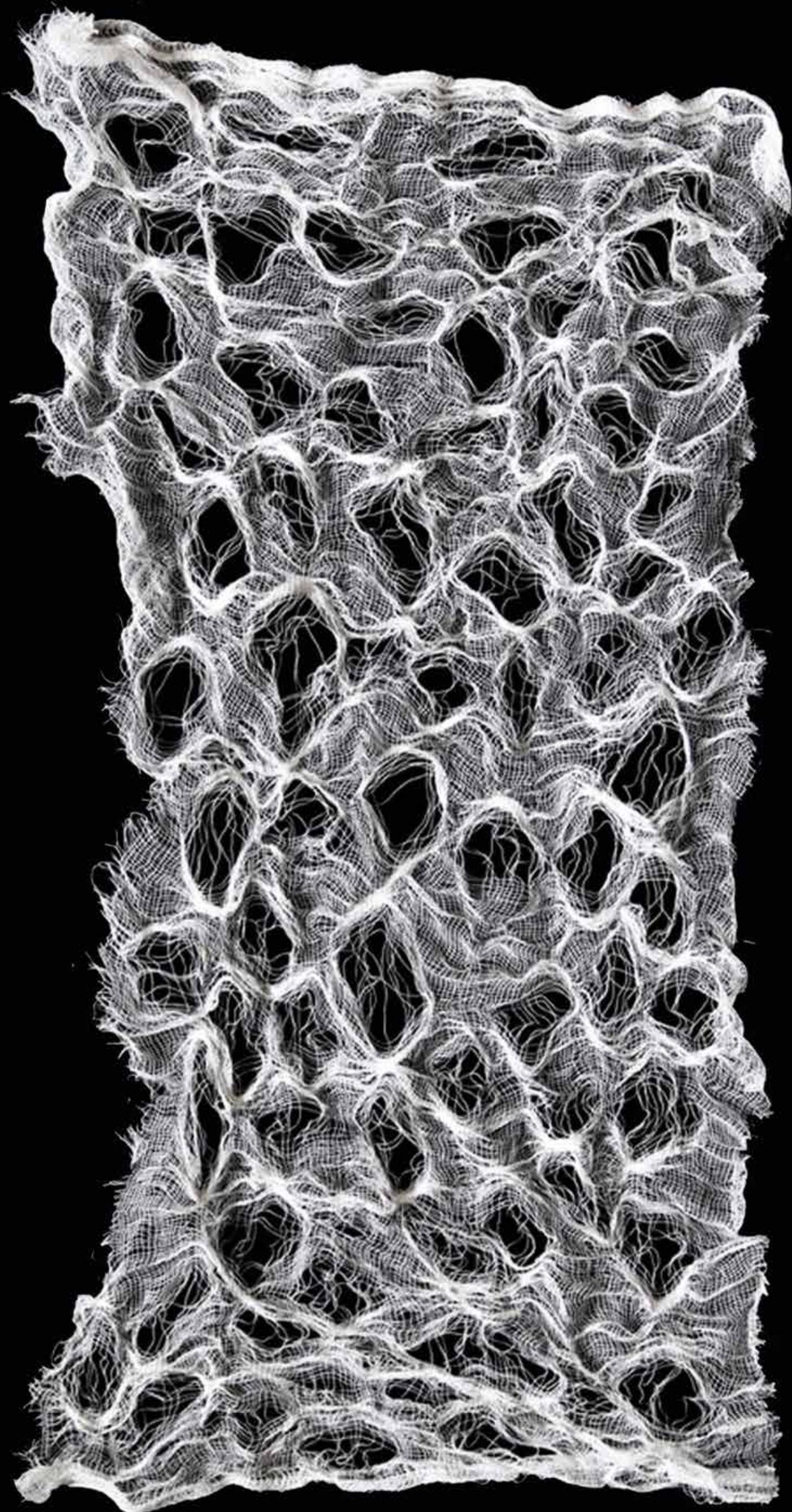




Madeleine Cooper

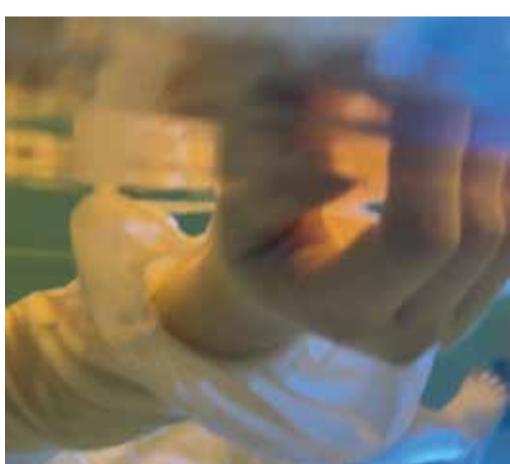
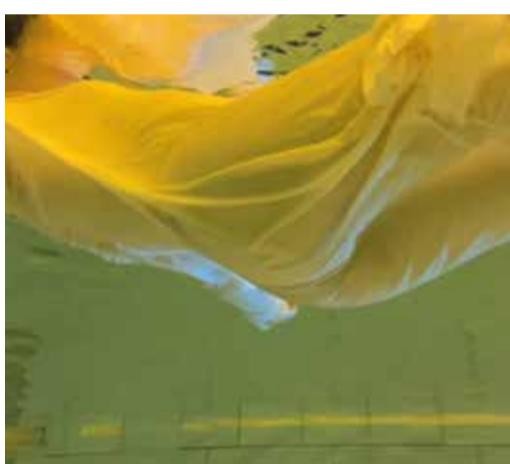
maddycooper@mac.com

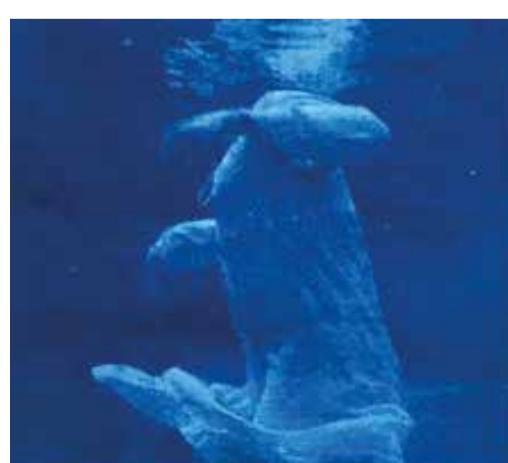
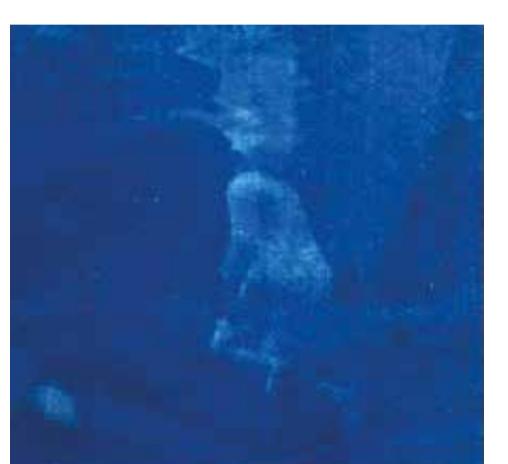




Madeleine Cooper

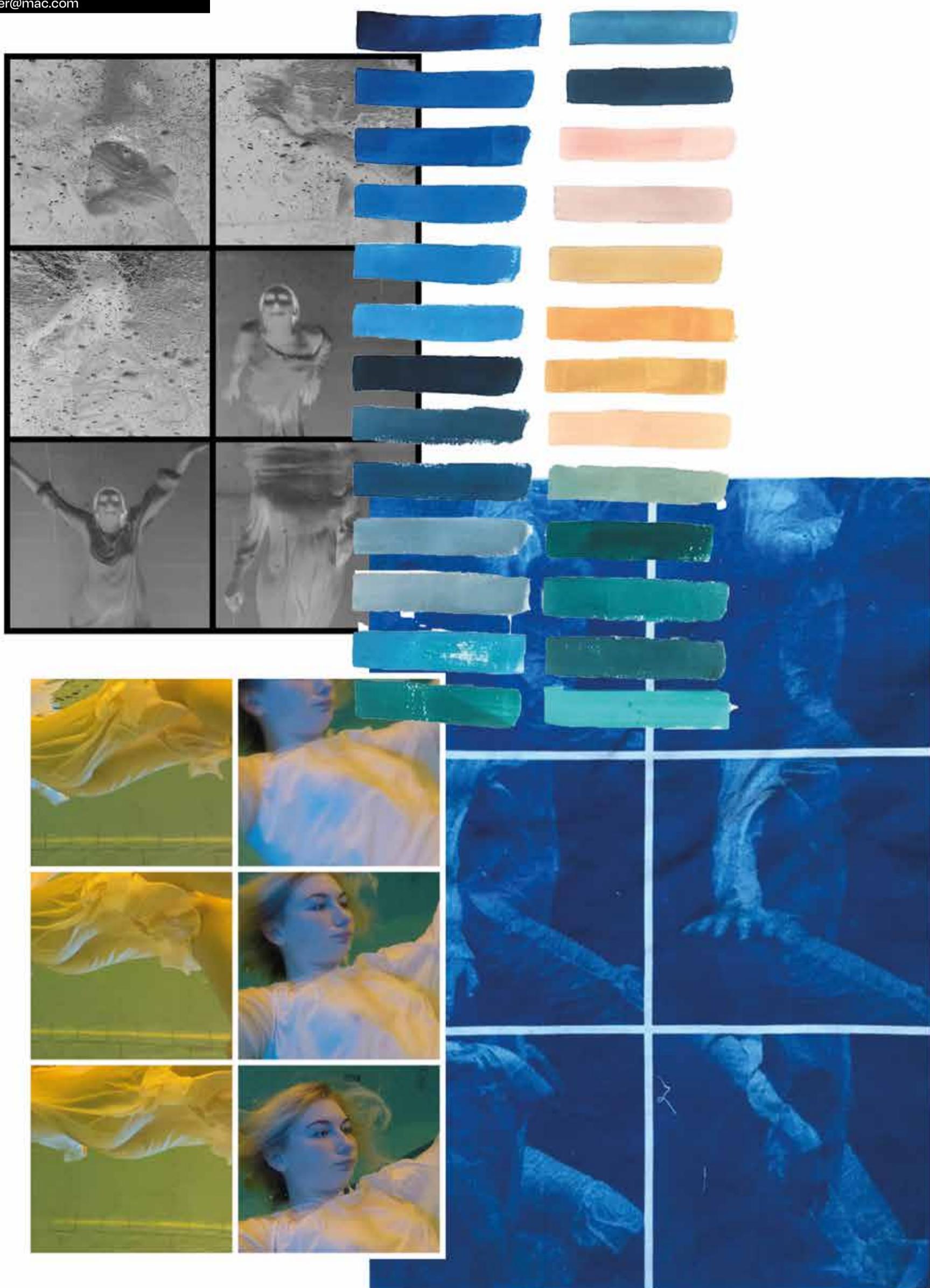
maddycooper@mac.com

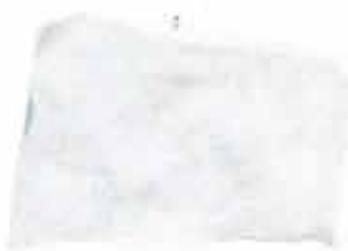




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Tulle



Lace



Cotton



Foam



Organic



Ribbon



Wool fibers 1



Wool fibers 2



Elastic 1



Elastic 2



Scrim 1

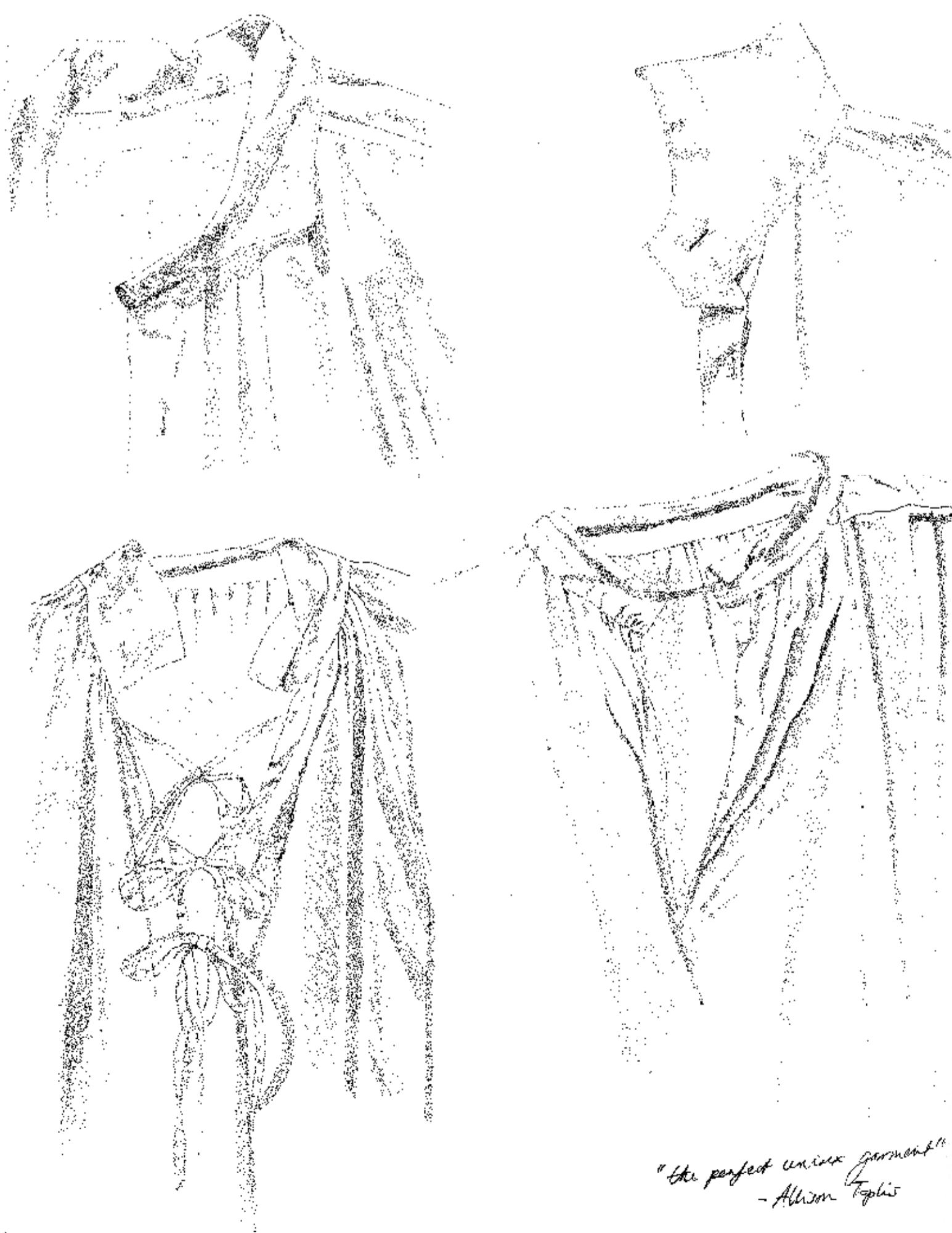


Scrim 2

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"the perfect union garment"
- Alison Taylor



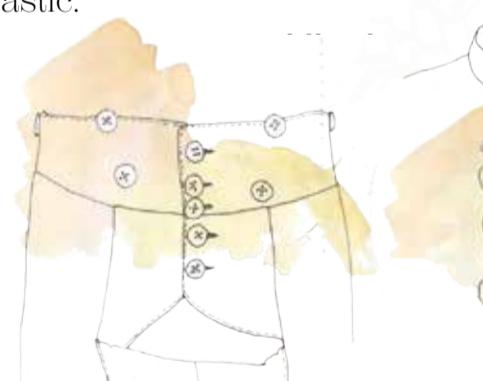
The Vintage Showroom.
An Archive of Menswear
Gunn & Luckett

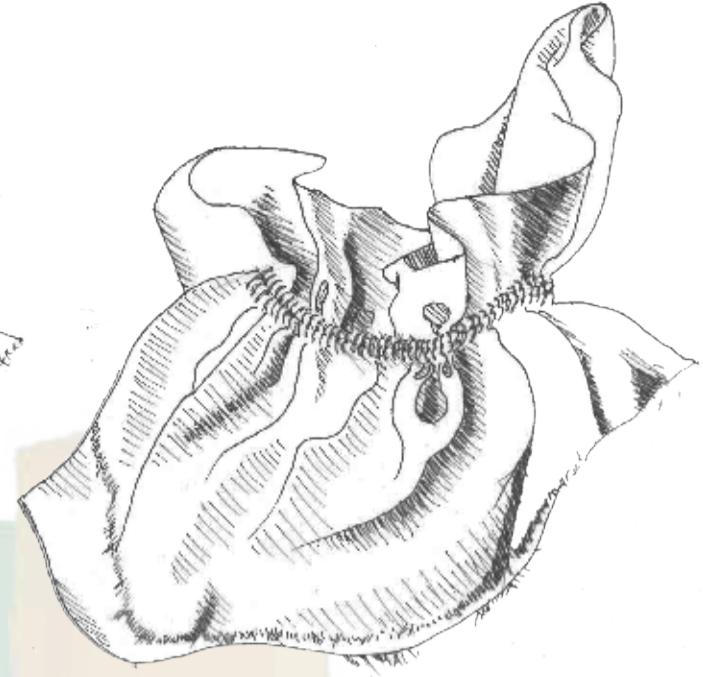


Masland
American Hunting Coat
c.1940

Methods of fastening garments together have developed a lot since the 1800s. Cord and bows were often used, as well as buttons and eyelets. These eyelets were small metal rings sewn into place with a heavy weight thread; they were not fully metal eyelets we see on clothing today.

I want to use these joining methods in my designs, rather than being reliant on modern joining methods such as poppers, zips and elastic.





Weinberg Weatherproofs Ltd
Gaberdine Mackintosh
1926

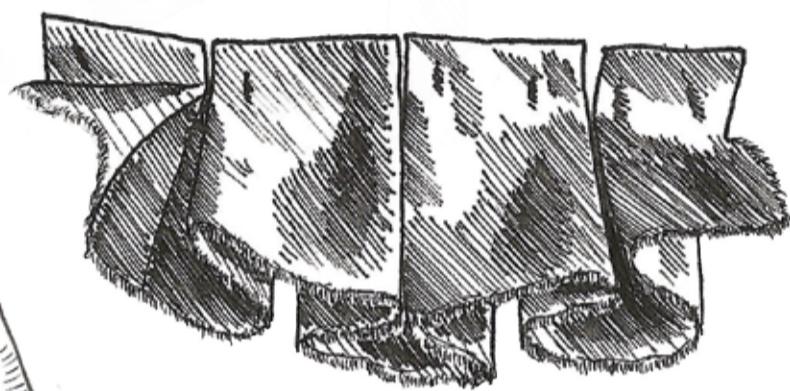
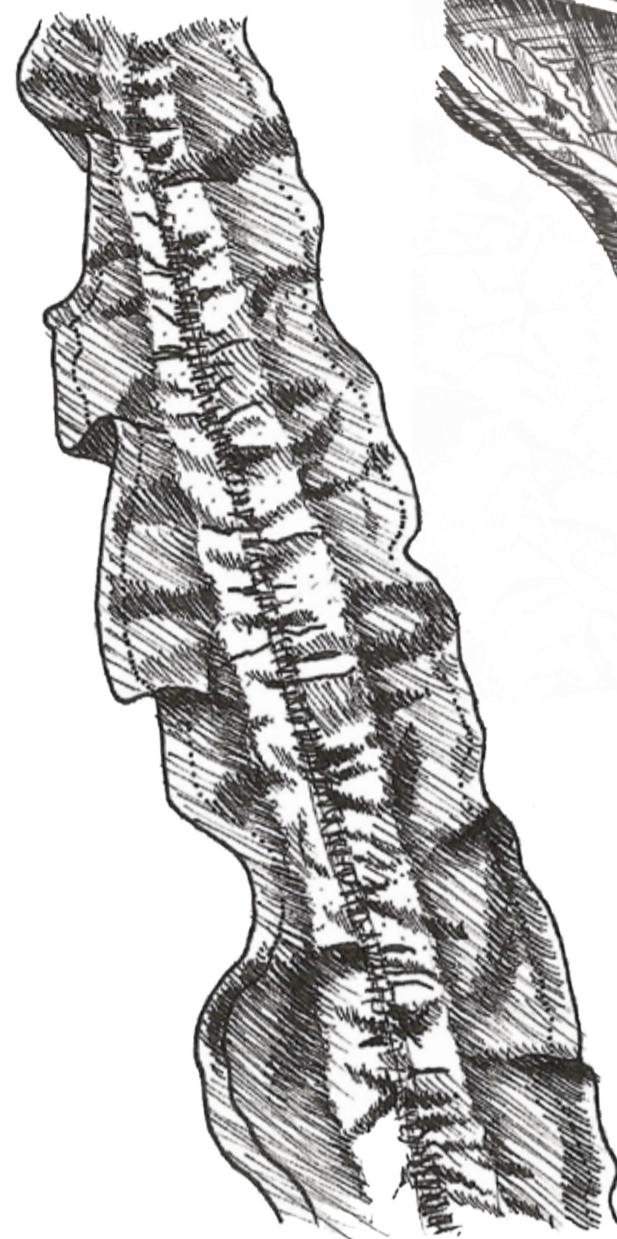
This Commonwealth officer's cap is made from a medium weight coated cotton canvas fabric with bonded seams. The small interarm air holes and breakable holes in the lining to allow back-vented air circulation would have gone only a small way towards



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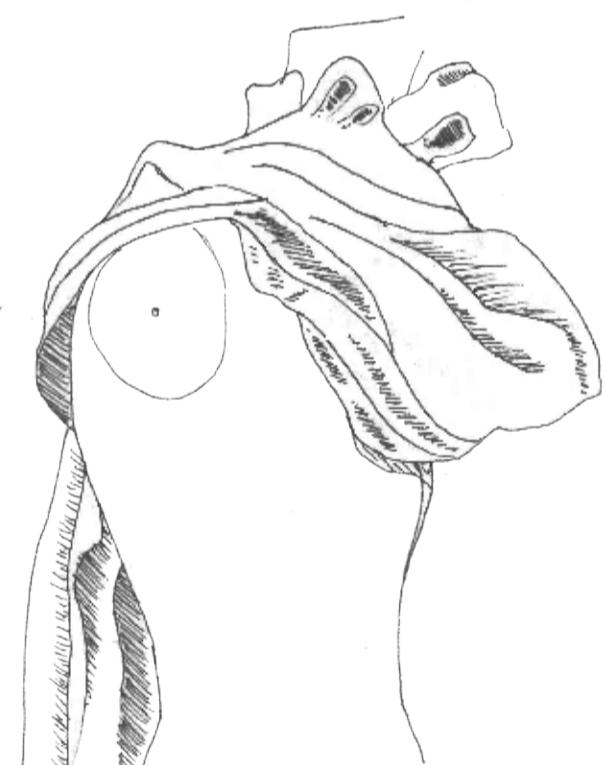
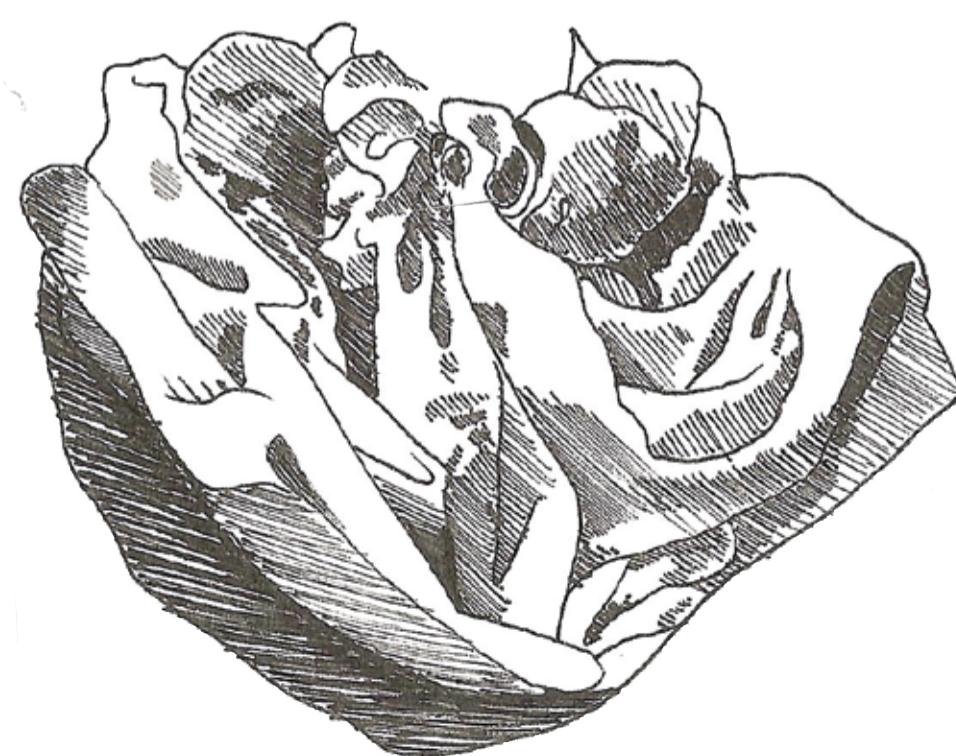




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Sketches: Alice Davis



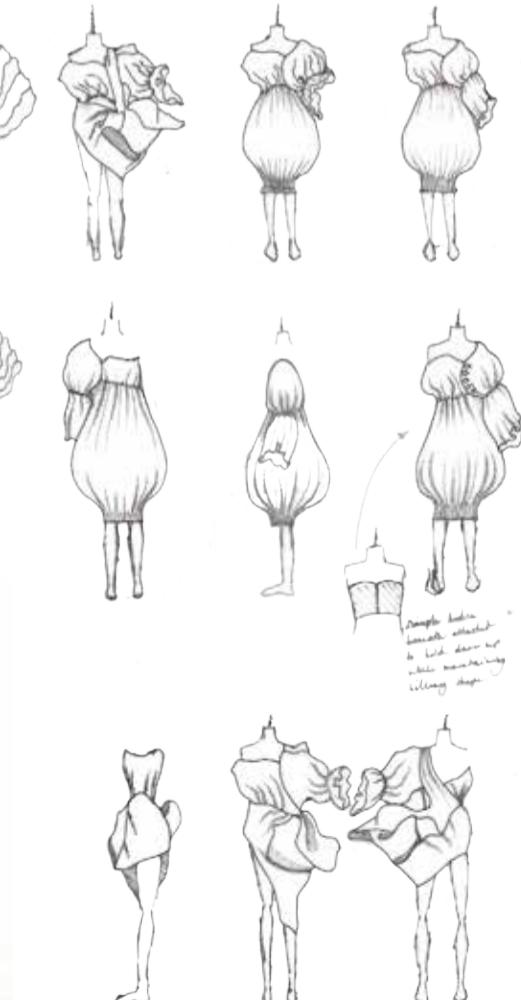
Sketches: Lucinda Vick

I went in with the intention of taking a few measurements. The jeans were inspired as I was trying to understand how our body and body had been when I took the jeans out. I was surprised to see the difference in shape from men's clothes are. The jeans stuck straight out from the shoulder area - presumably due to the lack of structure and the body was wider than the hip area. I think the ability to move would have been more important. With the men's each bottom was longer, the top came straighter and the bottom came up much higher than they do now.

None of the jeans had belt loops, the belt hole was deep on the side and was like a strip of fabric attached to each jeans in

The jersey outside aspect of the waistband had the same in the front and also on the detailing on 1700-1800 mannequins.

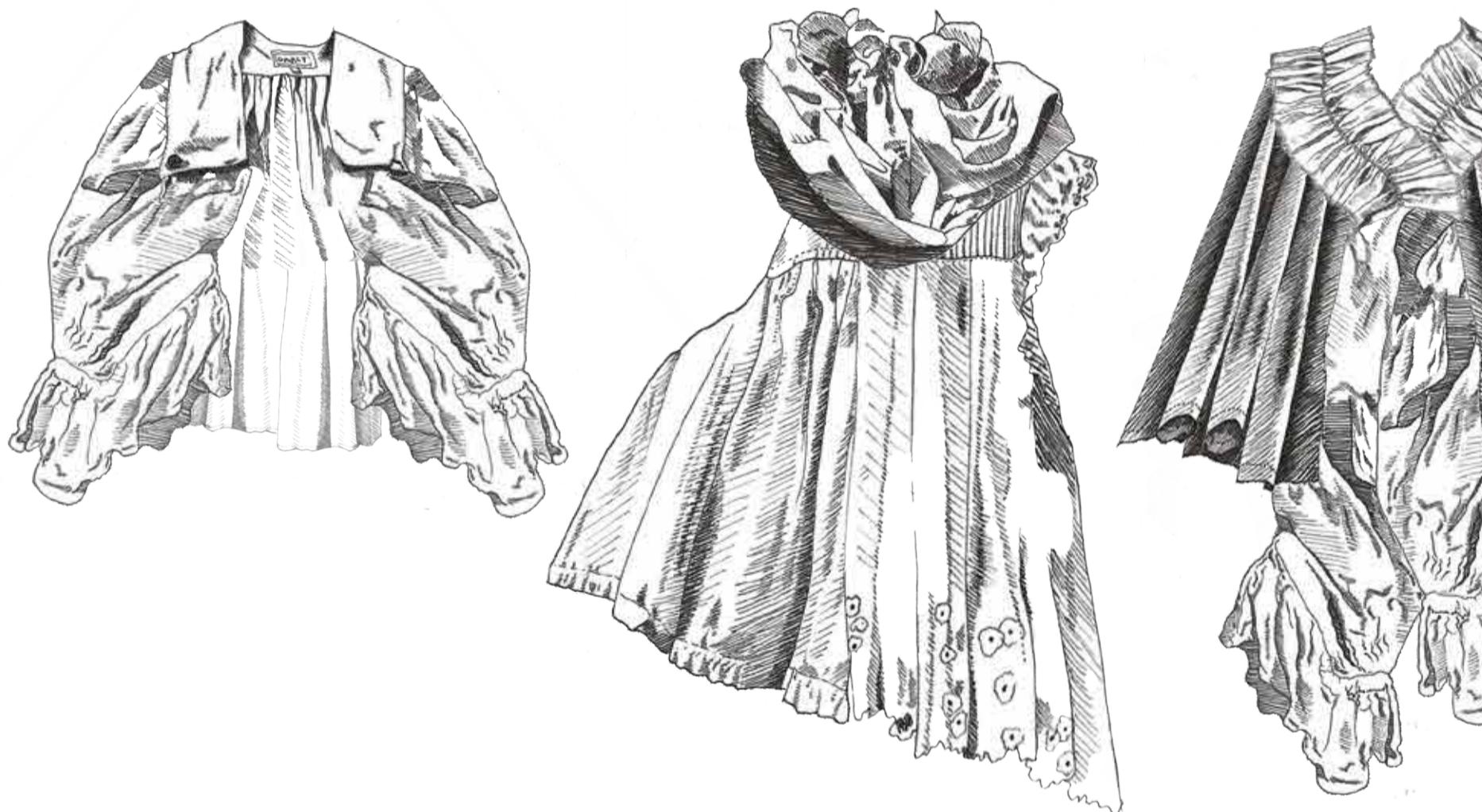
There were in many different types of collars, lots of plackets - perhaps for easy removal? The men's came all the way out to the waist like the waistbands. The jeans were simple and indeed feathered along the seam line where the other ended. Underwear layer there was a section of fabric which I think for men of course but I am not sure if it was or that this section could be replaced when it became too dirty? The bottom layer was also simple on all the shirts

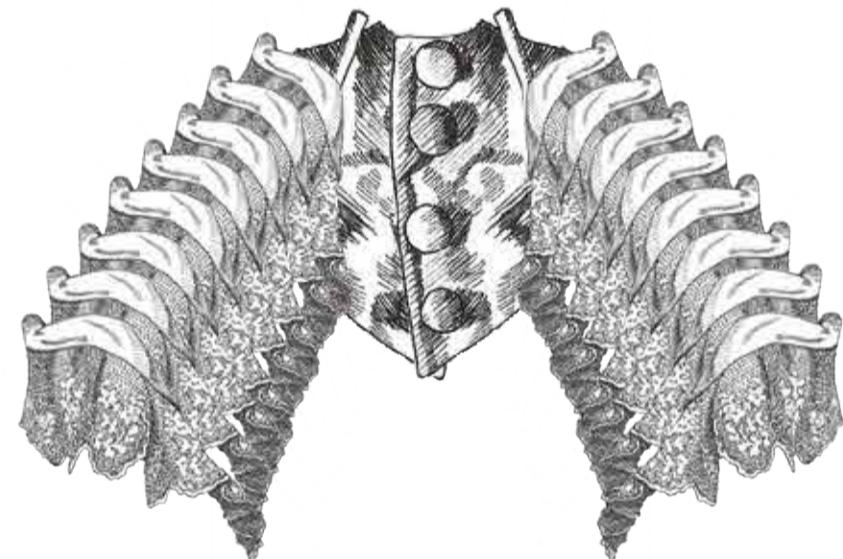
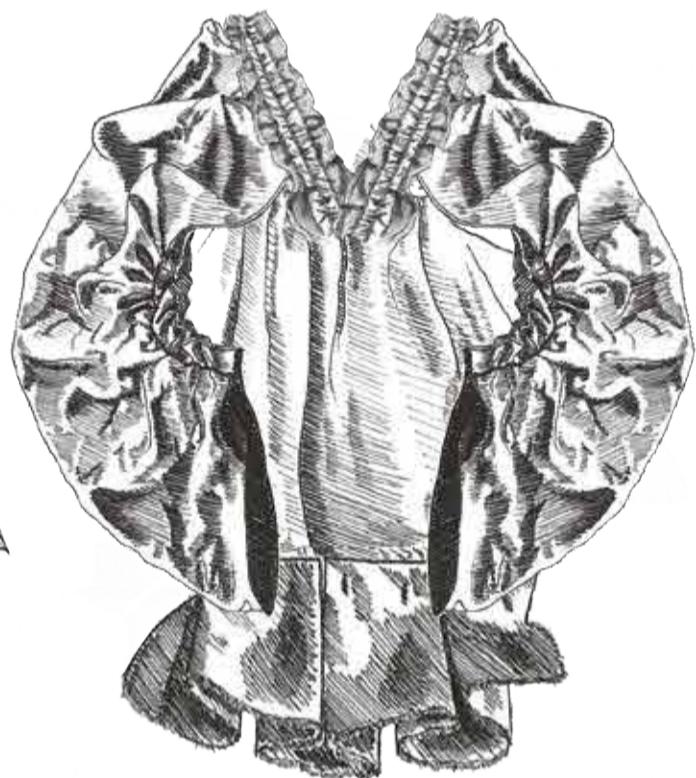


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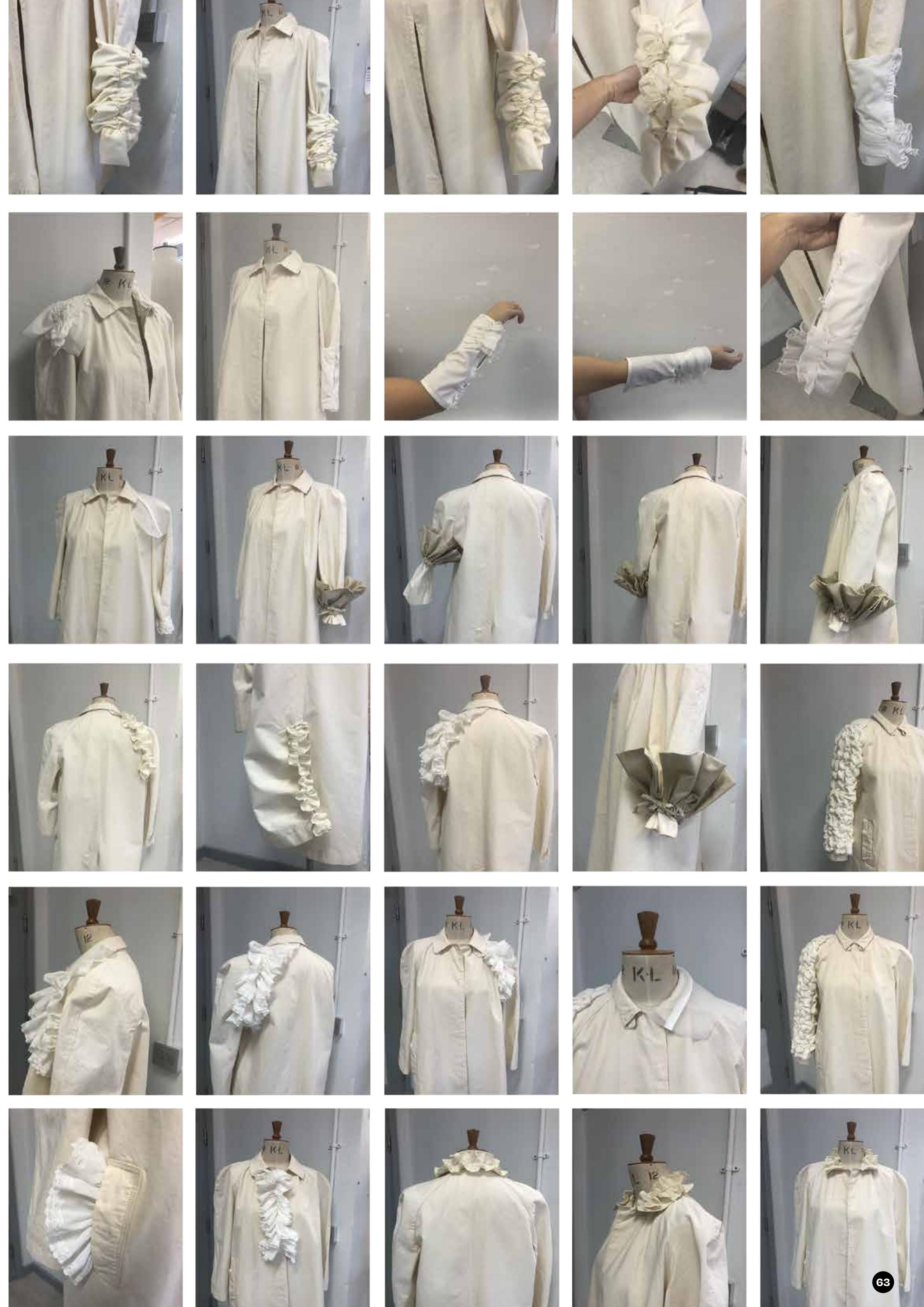


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1st racer top
waist - loose
pit + side
leg
low rise



add in
cut outs
as possible



how to get
in and out?

2nd racer top

normal
rise
seams
just a
bit
higher



2nd racer top

normal
rise
seams
just a
bit
higher



normal
rise
seams
just a
bit
higher



normal
rise
seams
just a
bit
higher



needs to
be wider in
along seam



vertical
pinched
all at
waist

race back top/tote



fully
pinched
armholes

chopped
racer back
top needs
to be
much
higher
to bring
the body



normal
rise
seams
just a
bit
higher



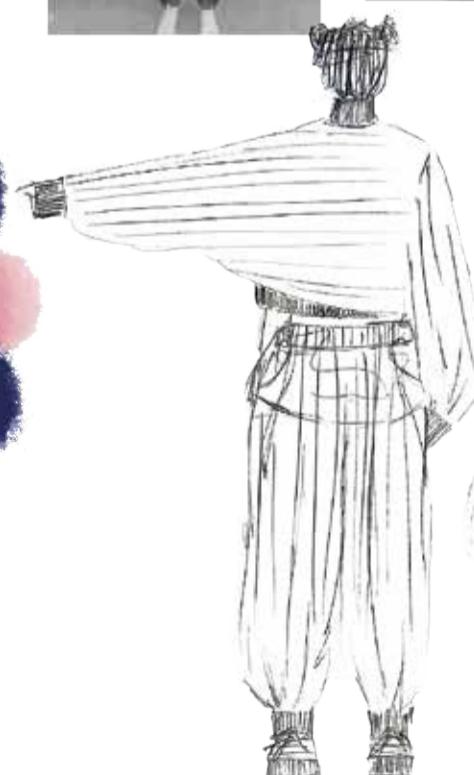
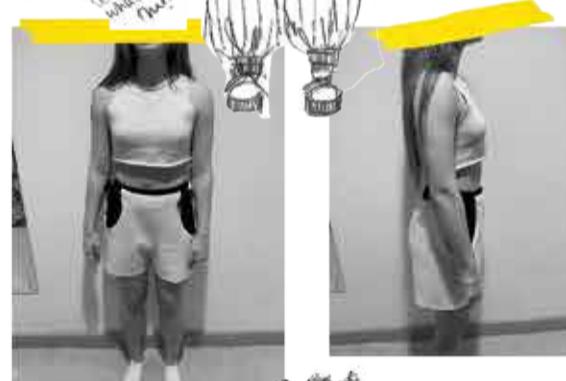
normal
rise
seams
just a
bit
higher



normal
rise
seams
just a
bit
higher



gathered
waist
at ankles



race back
top belt in
over top of racer top
top to waist
from waist to
bottom cross June
1st May us

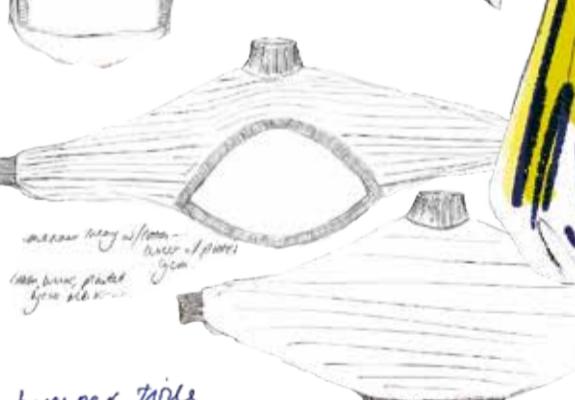
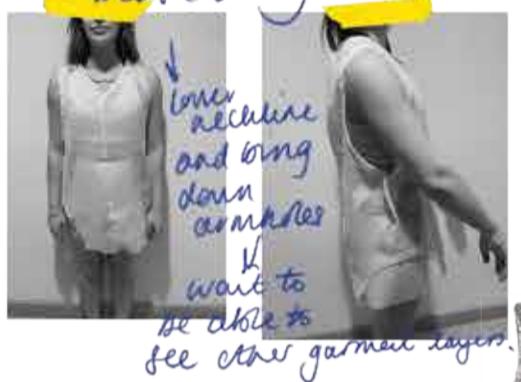
race back
top belt in
over top of racer top
top to waist
from waist to
bottom cross June
1st May us



INDEX OF DESIGNERS



Thicker waistband -
in belt use main fabric
8mm tape + self milan
I-ring to adjust



Bathing jumper, tile



inlay in dark
w/ lycra mesh
& mesh

knit all
as one piece
particular
avoids
recycling
under part
cut + sew arm

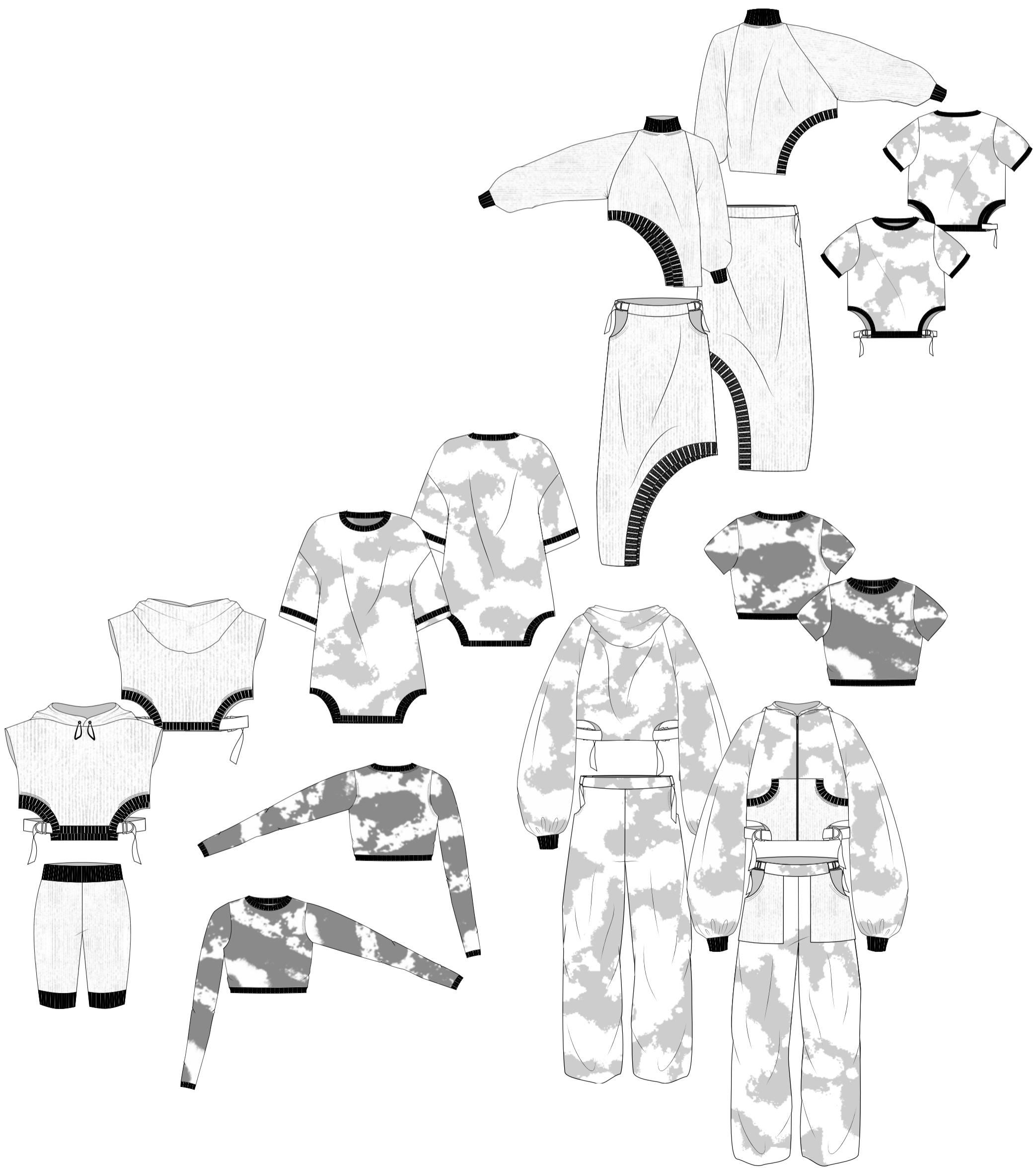


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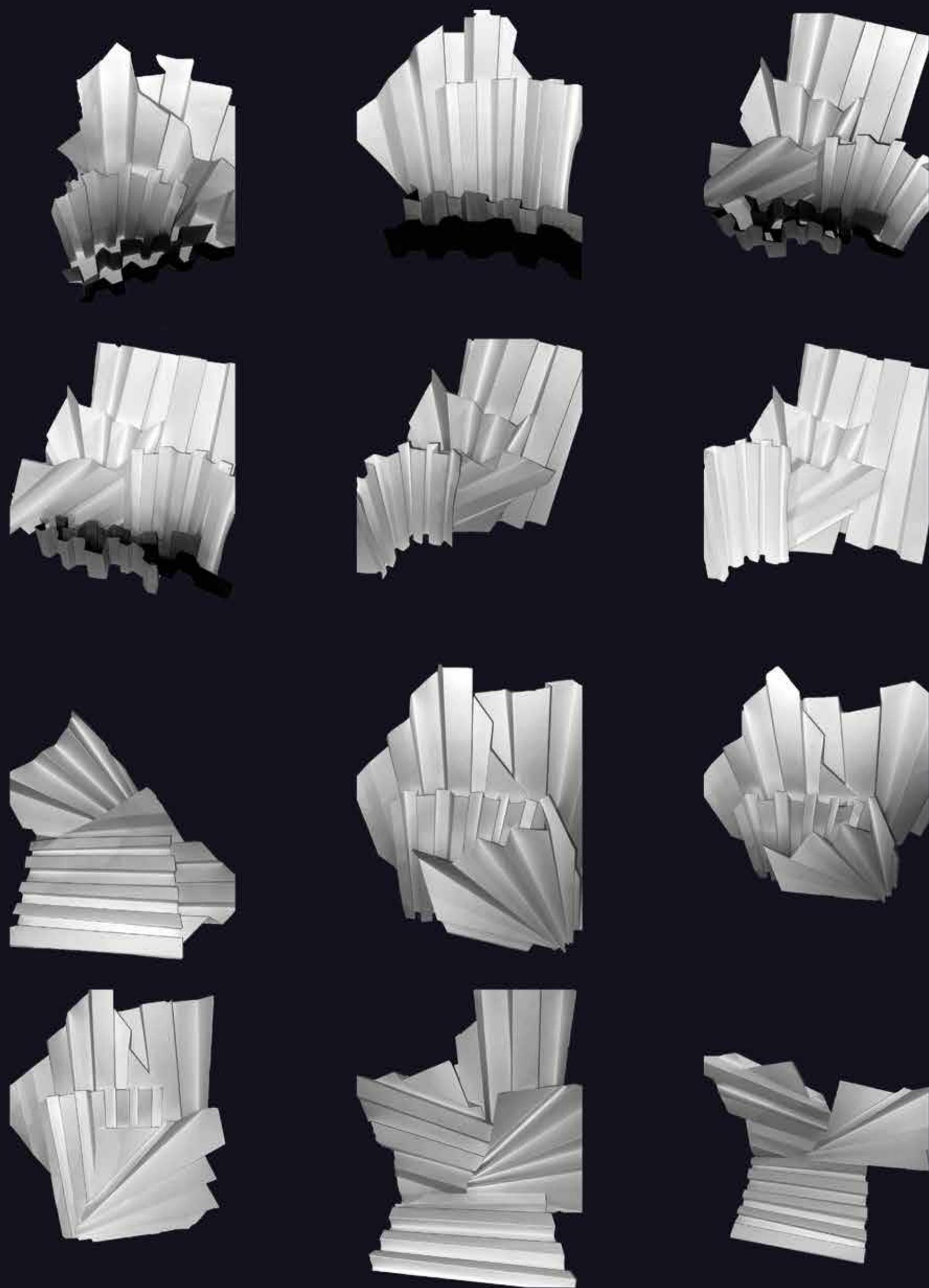


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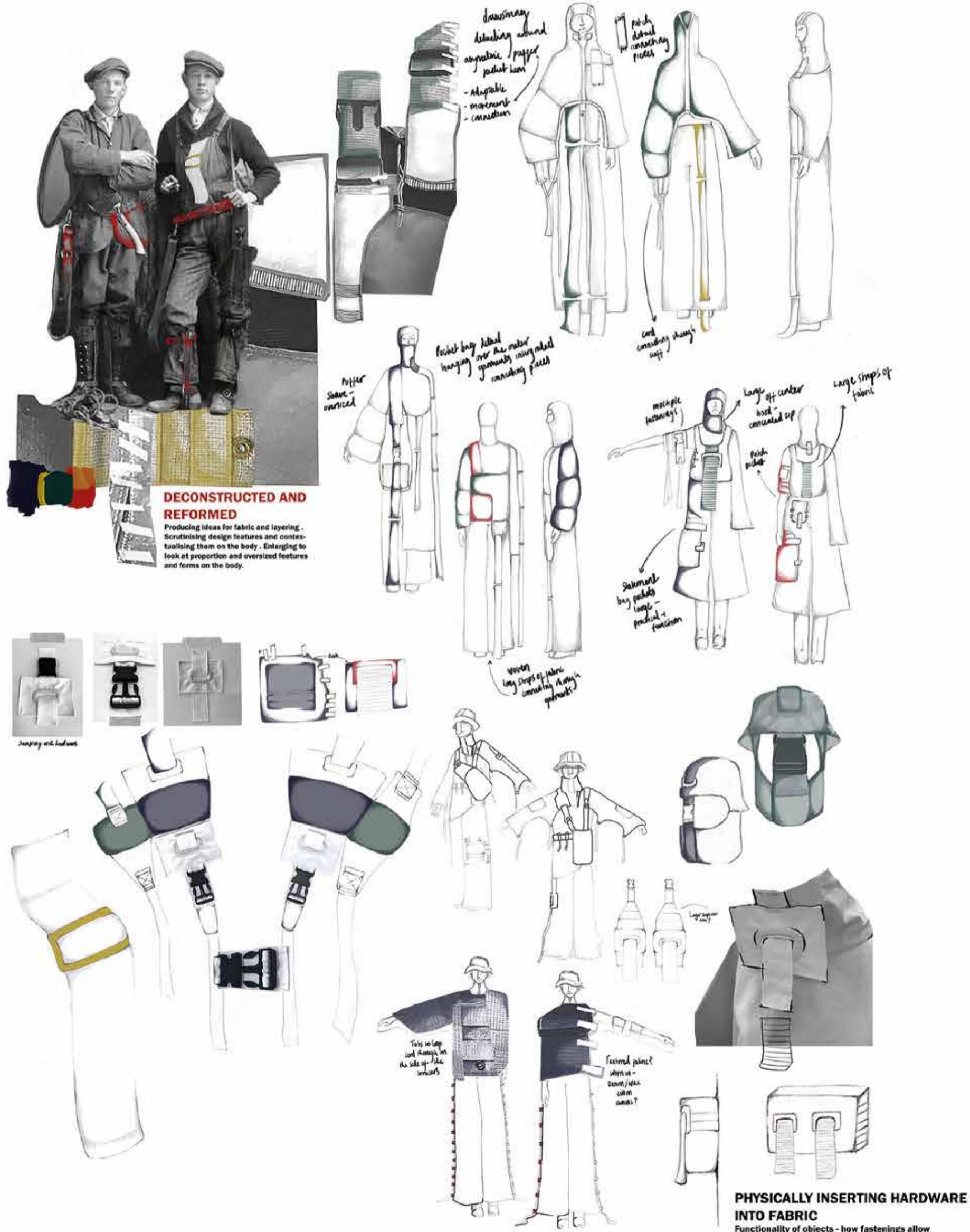
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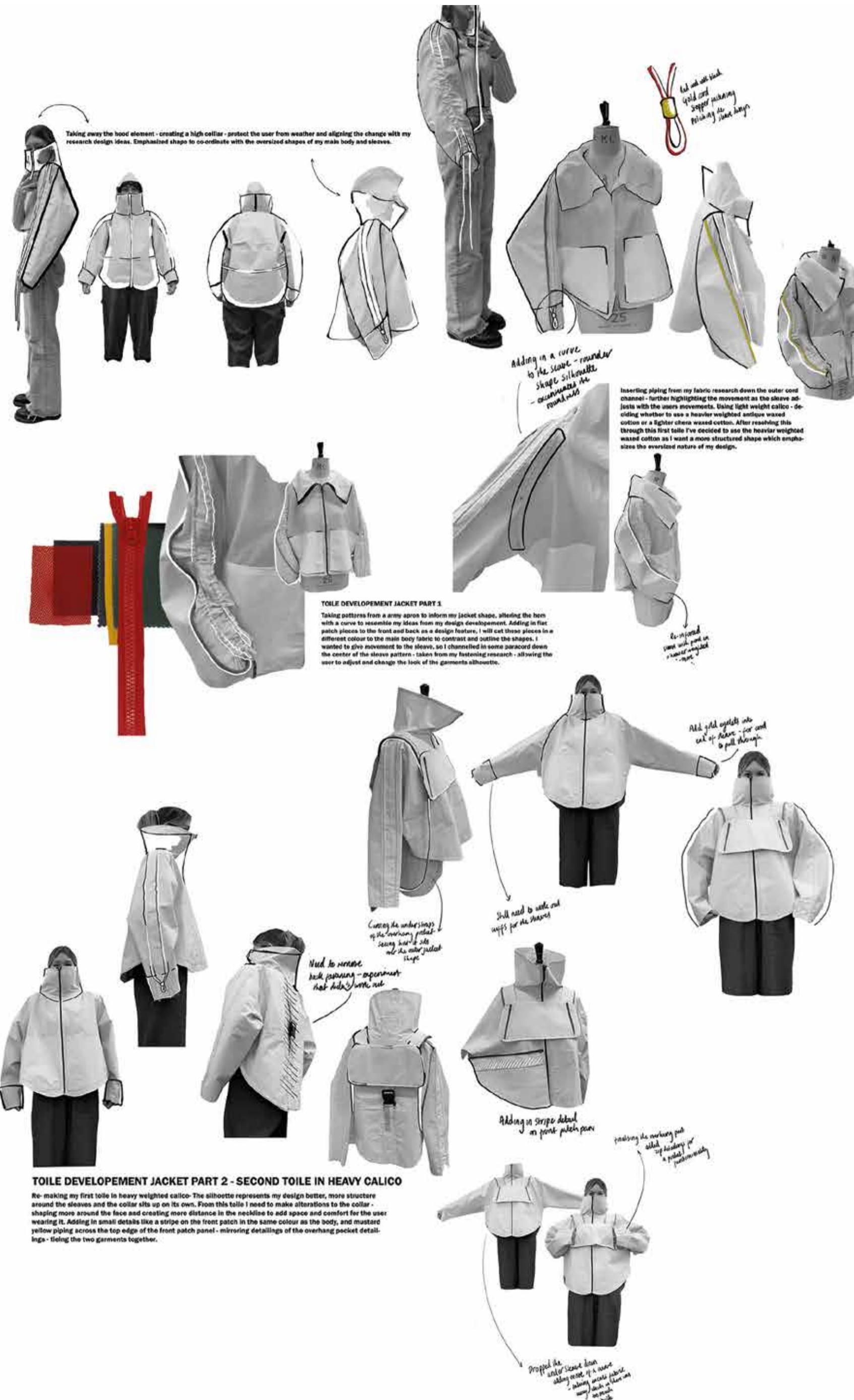




PHYSICALLY INSERTING HARDWARE

INTO FABRIC

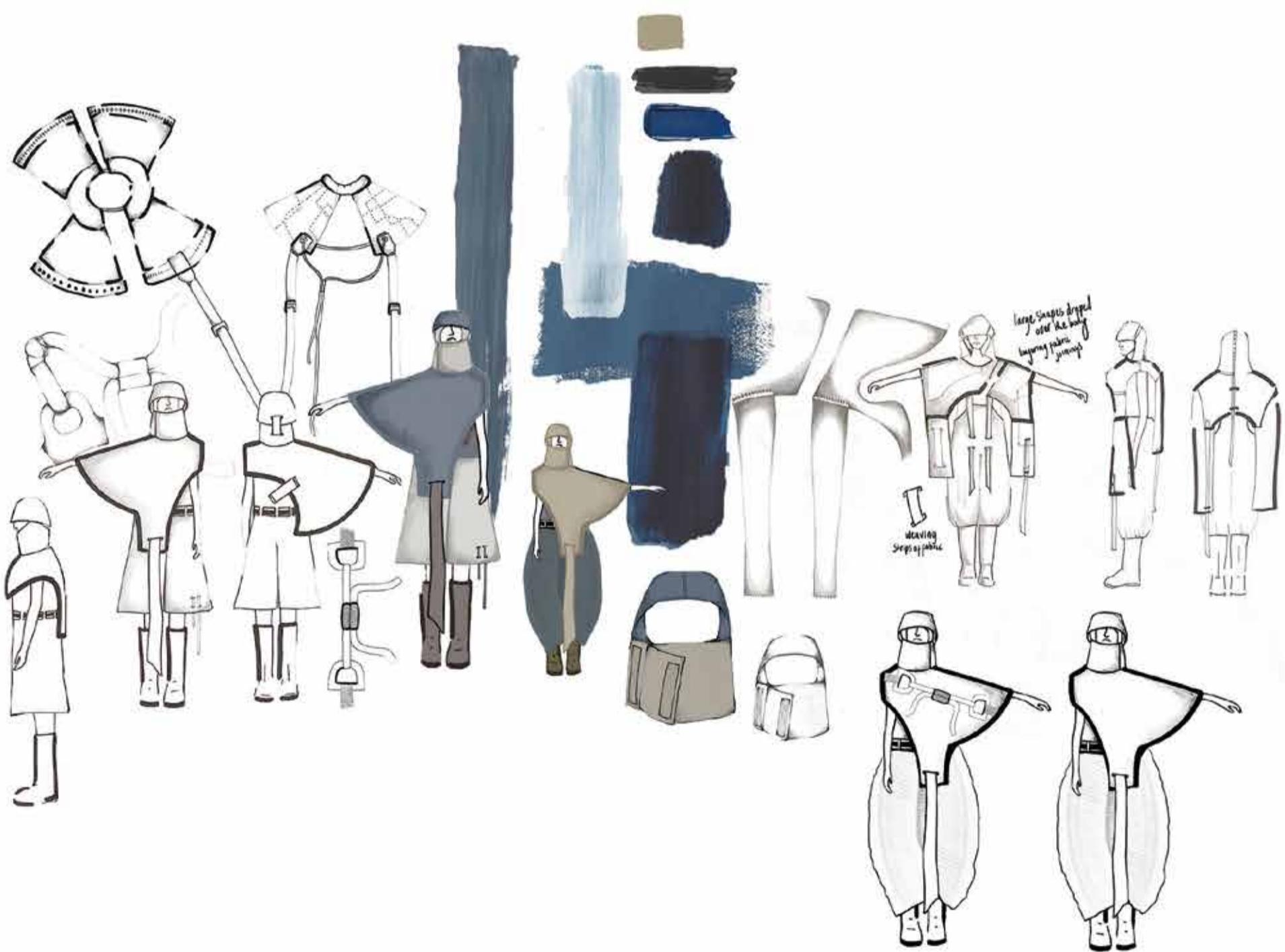
INTRO **FUNCTIONALITY**
Functionality of objects - how fastenings allow the workers to perform in their everyday. How can introducing working objects adapt and transform clothing to suit the wearer?



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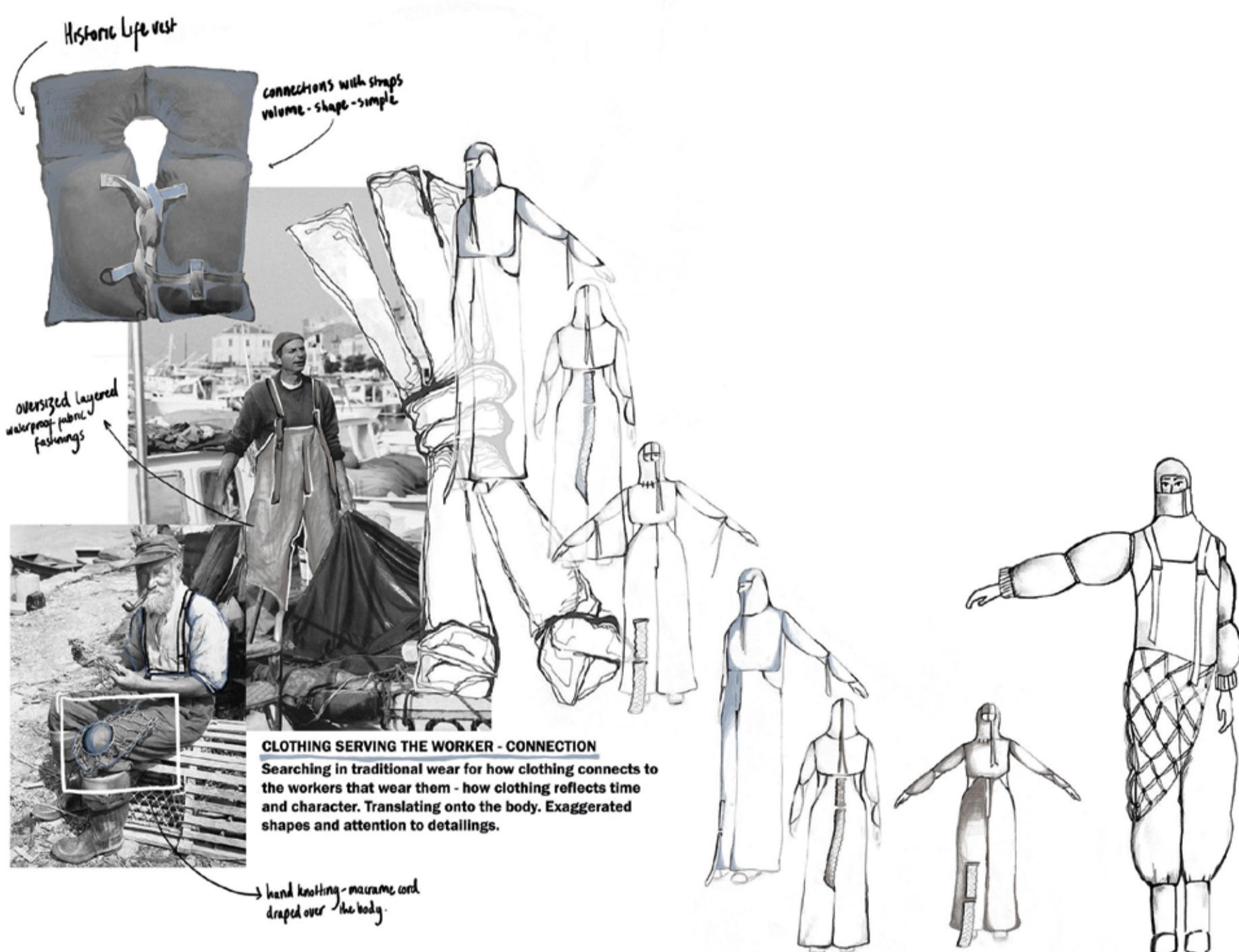


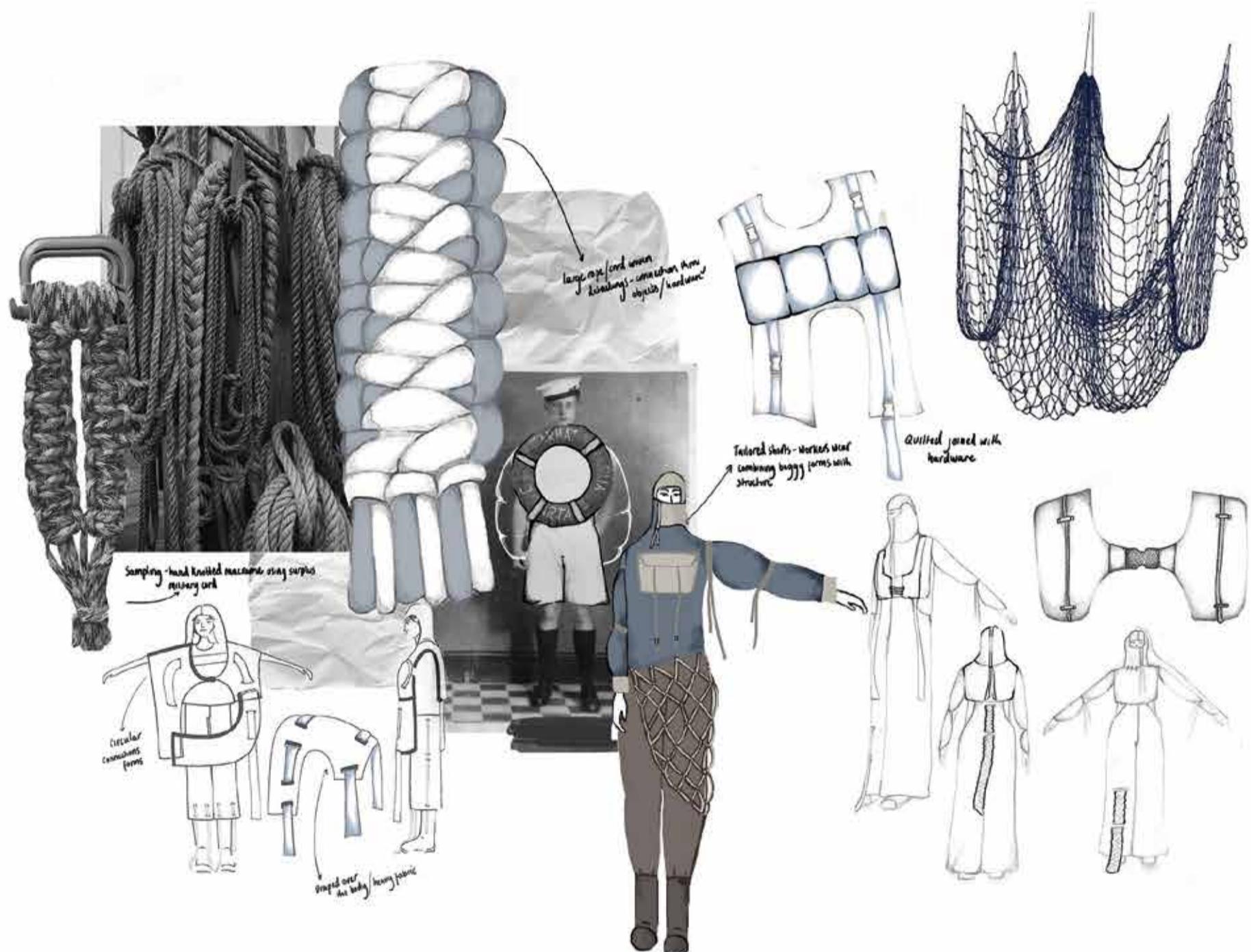


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Large pieces of fabric - protective shields - clothing as a barrier to the elements of the workplace

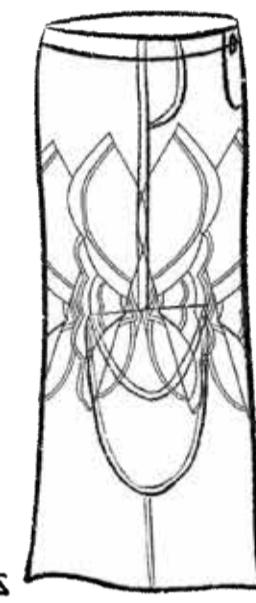
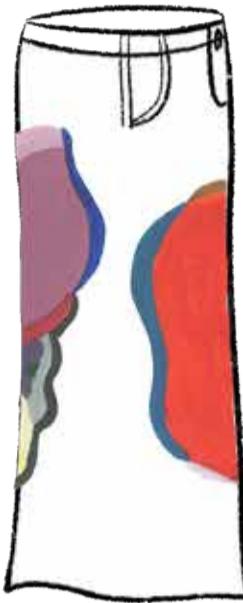


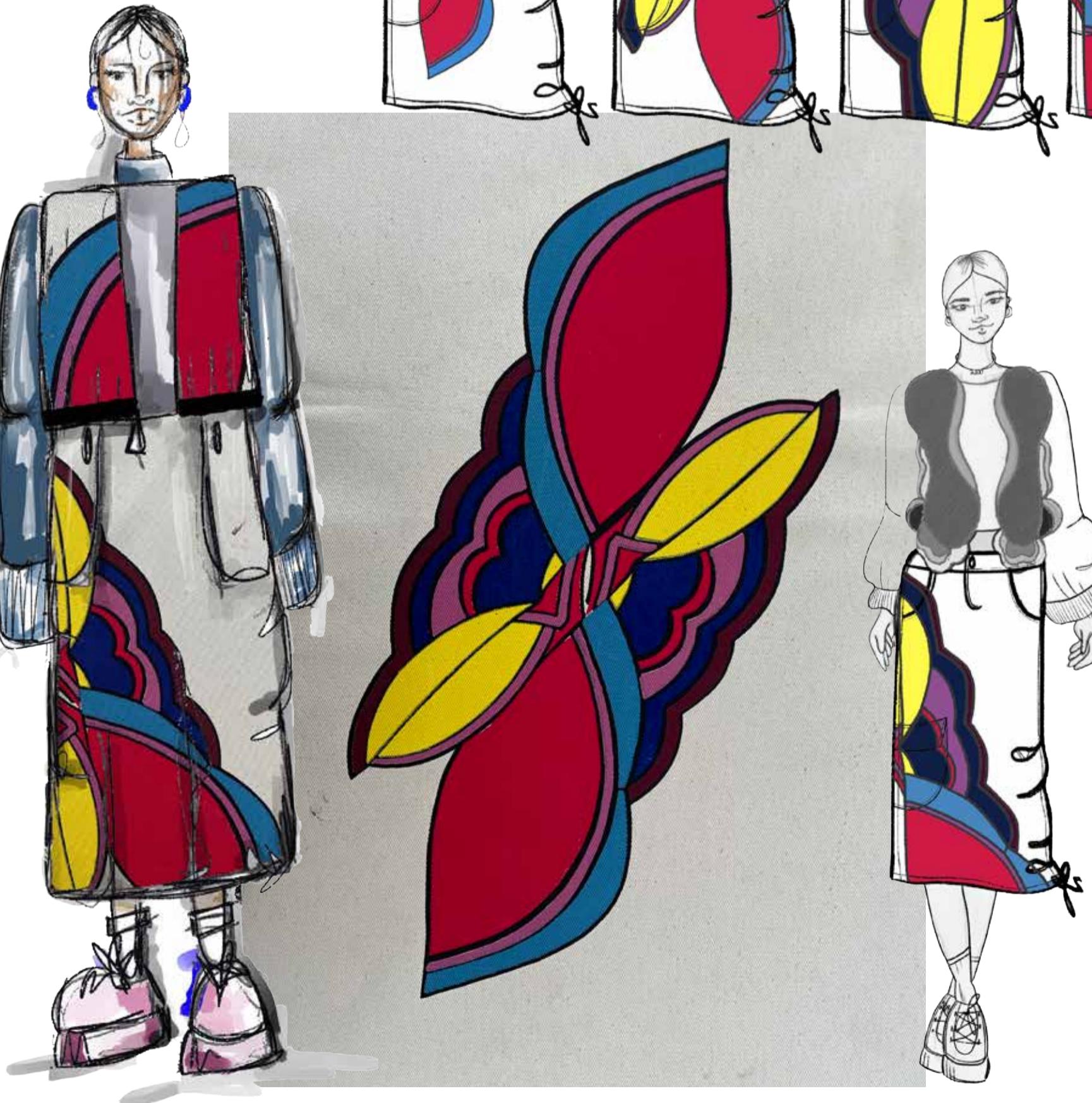
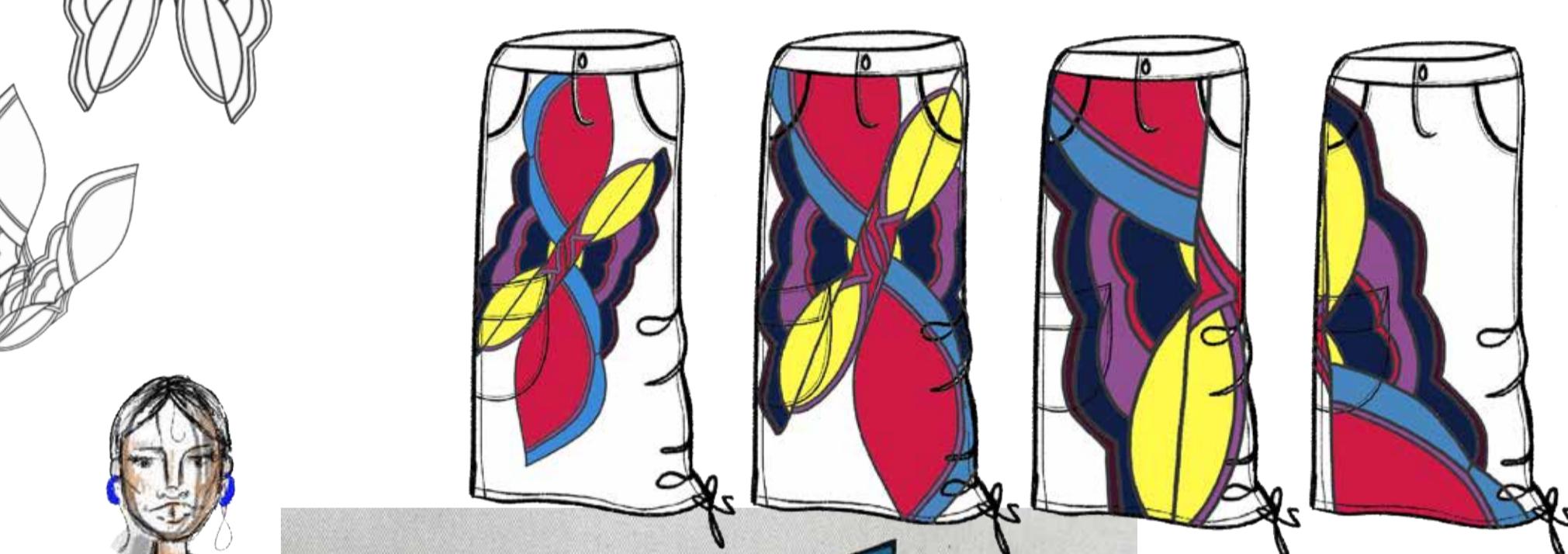
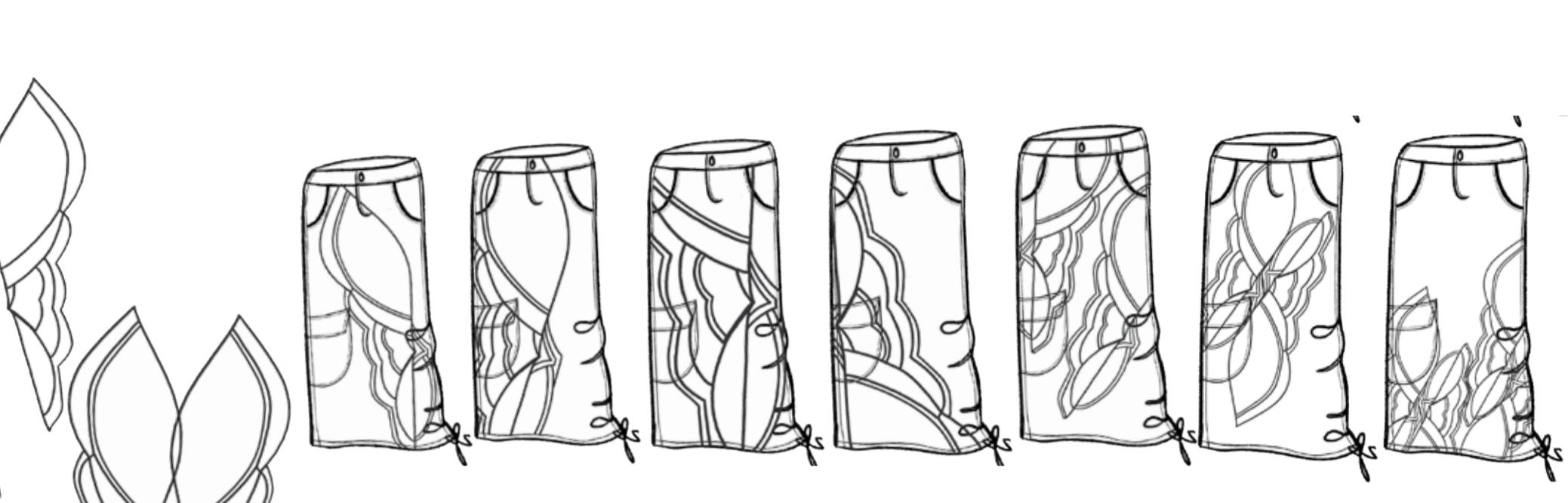
Translating sampling shapes into larger forms across the form. Exaggerated lines and asymmetric silhouettes - large folds of fabric protecting the worker





DESIGN DEVELOPMENT
FROM THE INITIAL SHAPES SEEN IN MY RESEARCH, TO
FINAL PRINTS





DESIGN DEVELOPMENT-
PLACEMENT AND SCALE OF MOTIF





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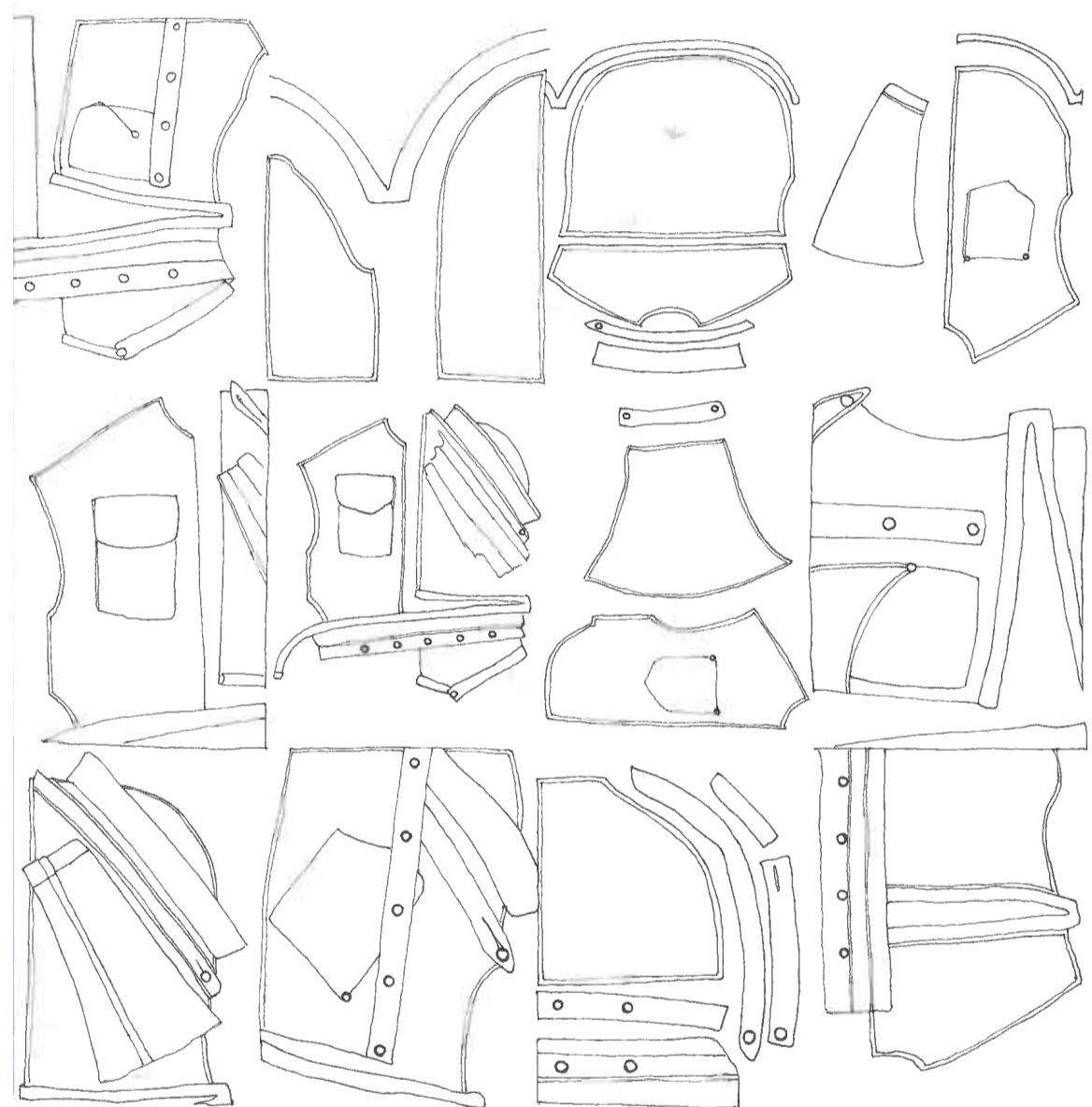
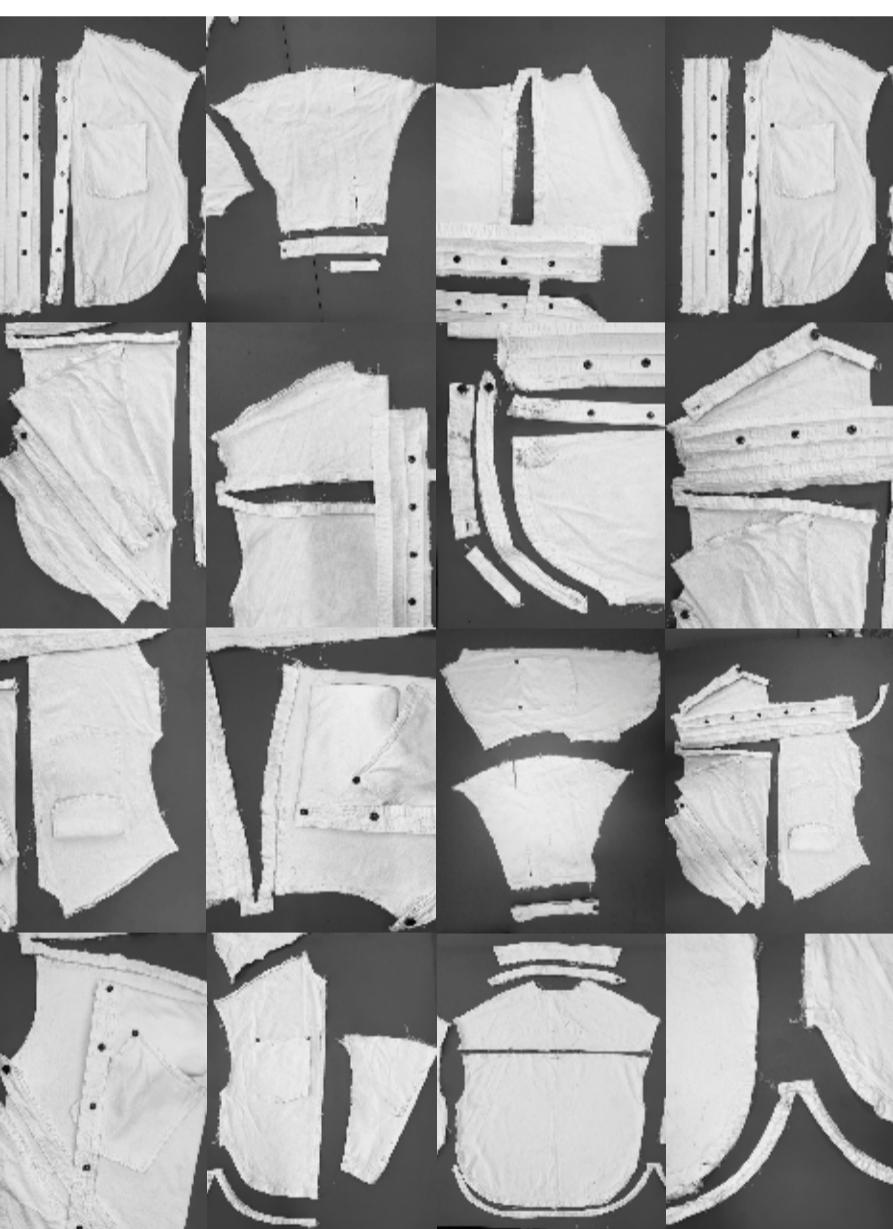


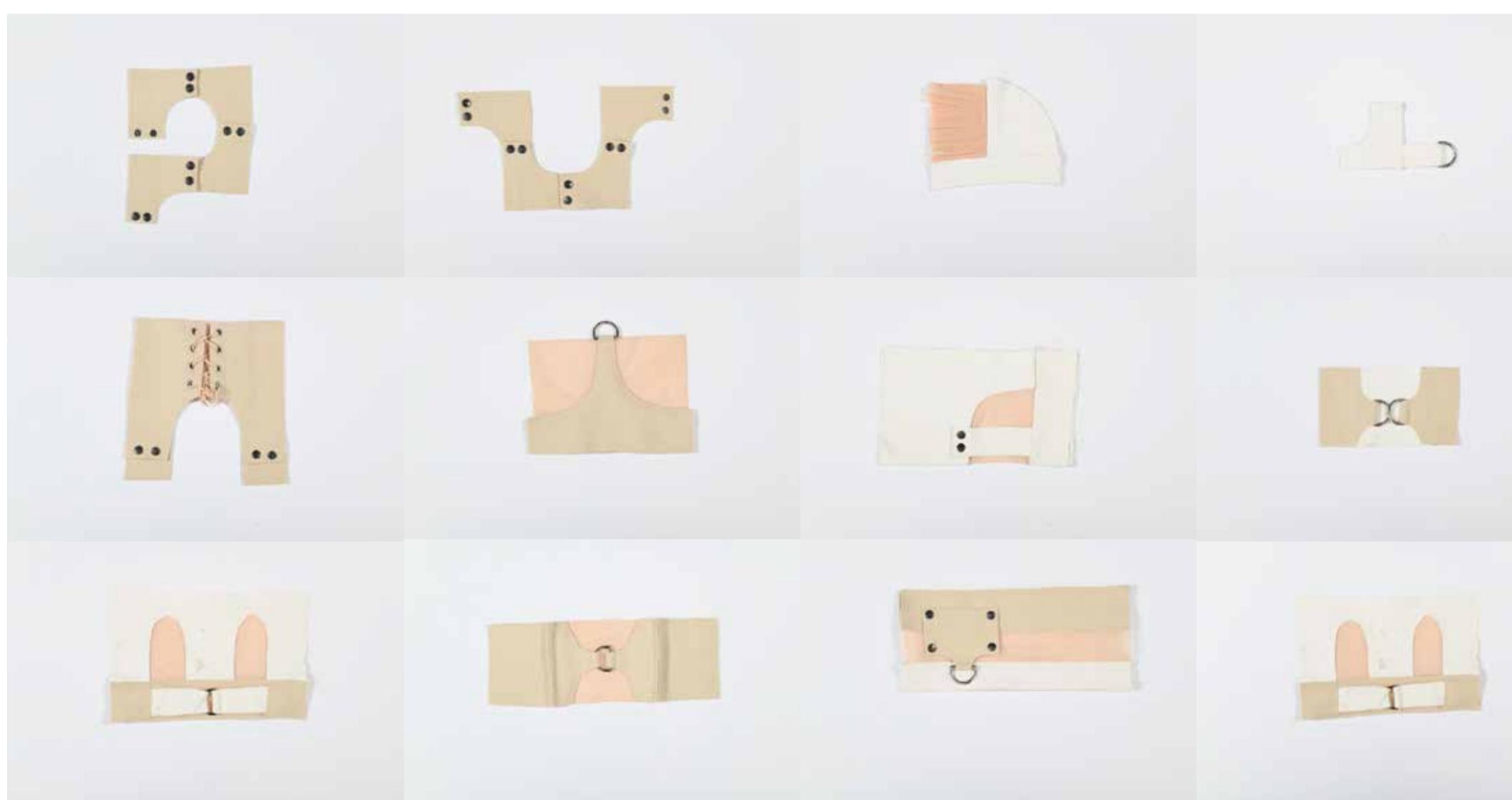


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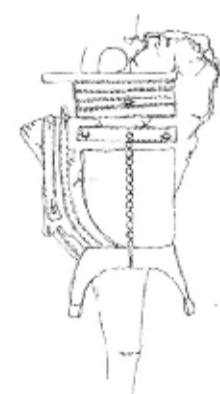
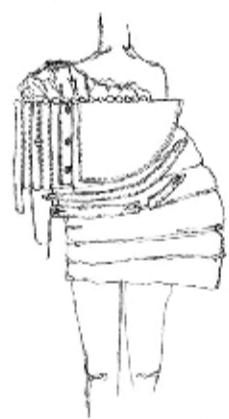
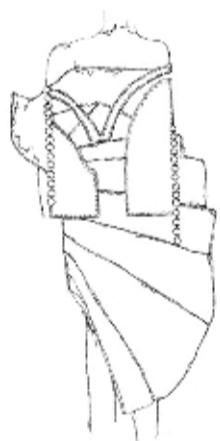
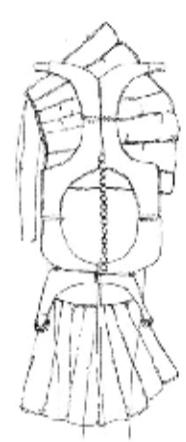
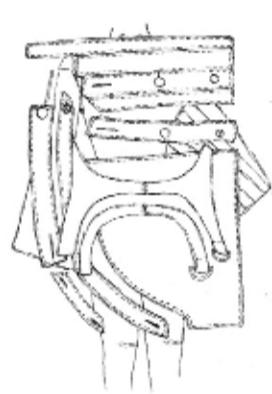
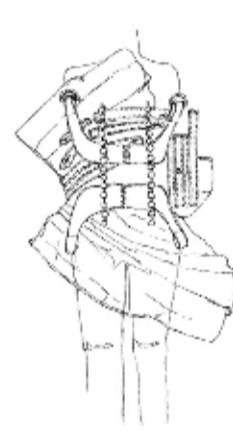
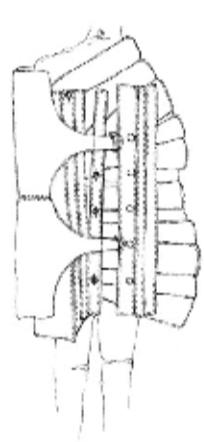




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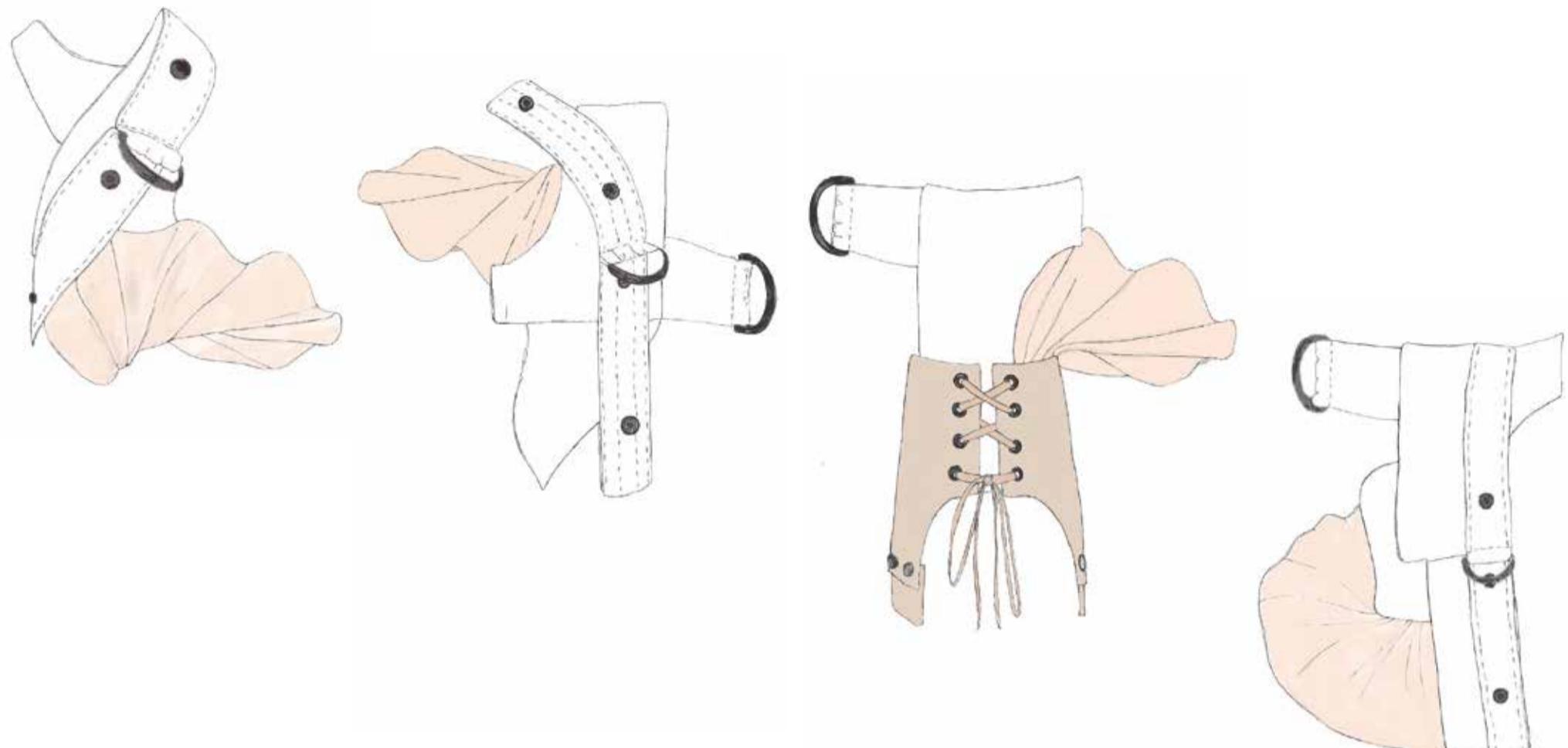


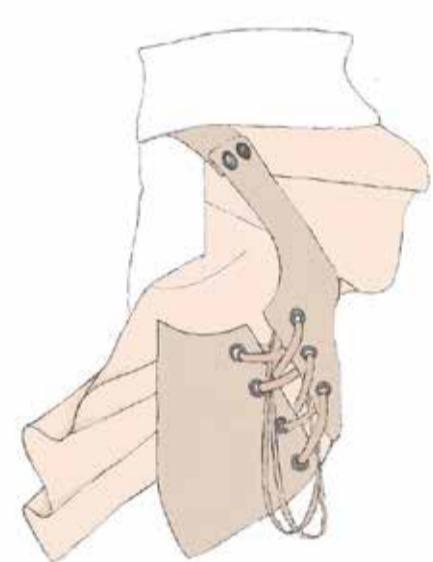
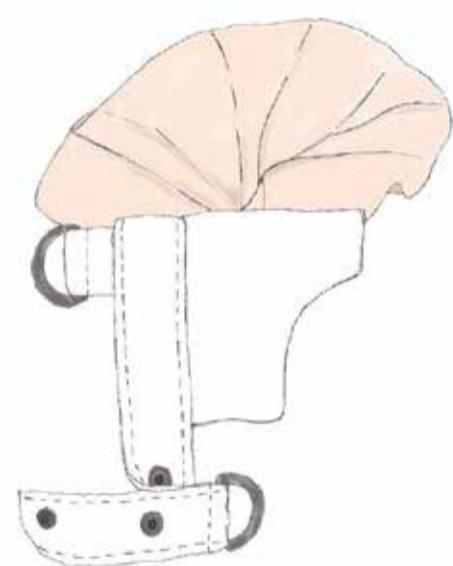
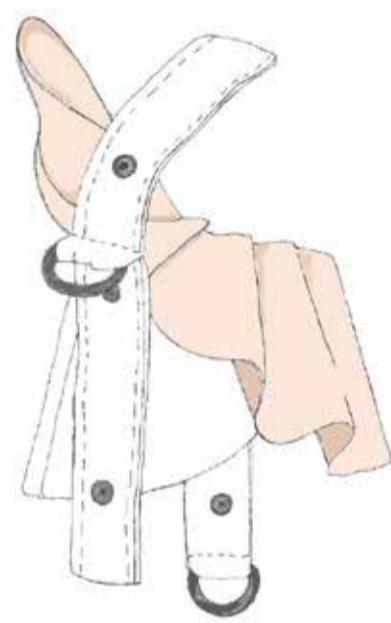
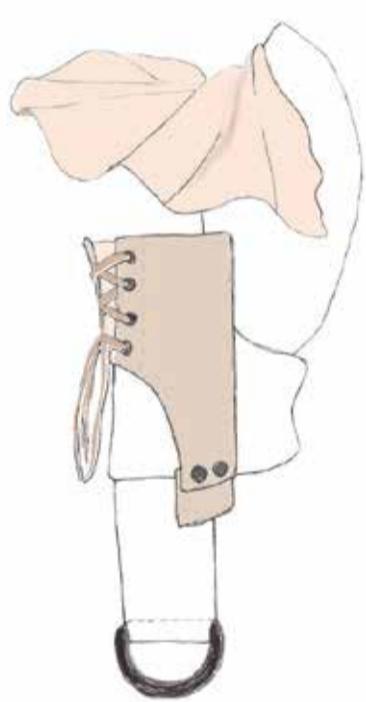


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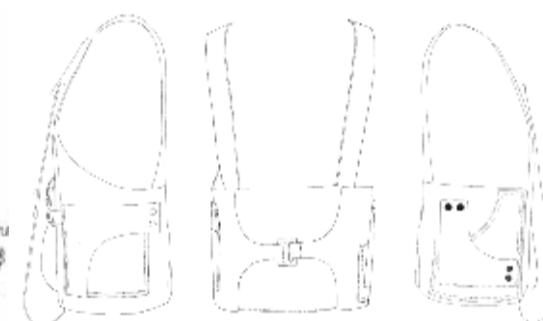
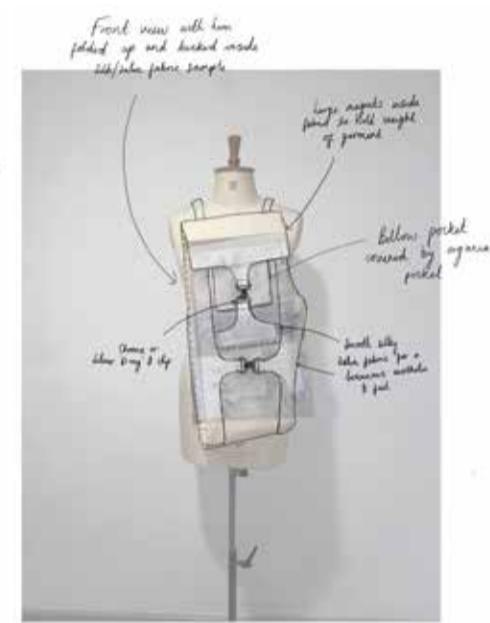
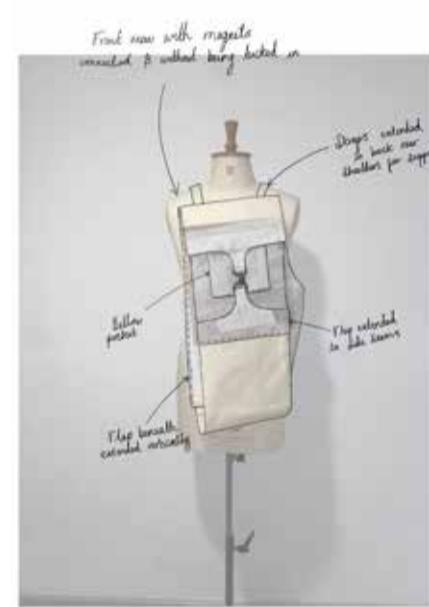
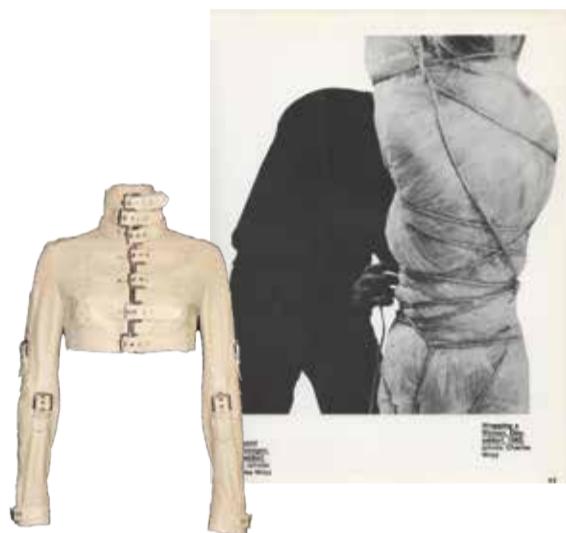


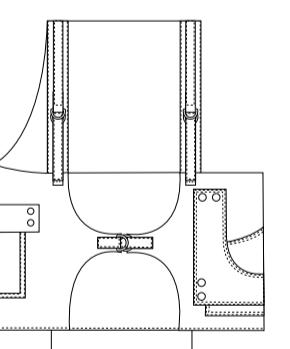
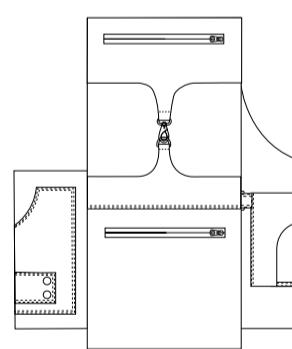
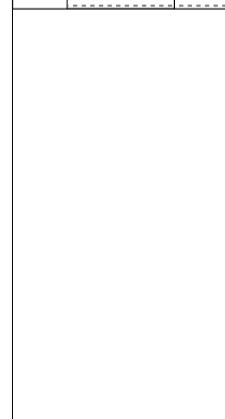
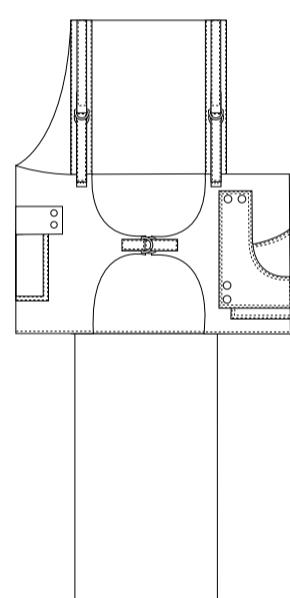
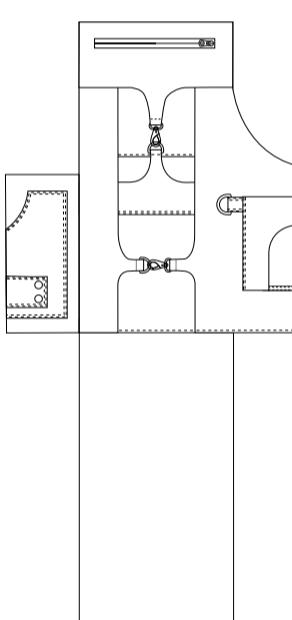
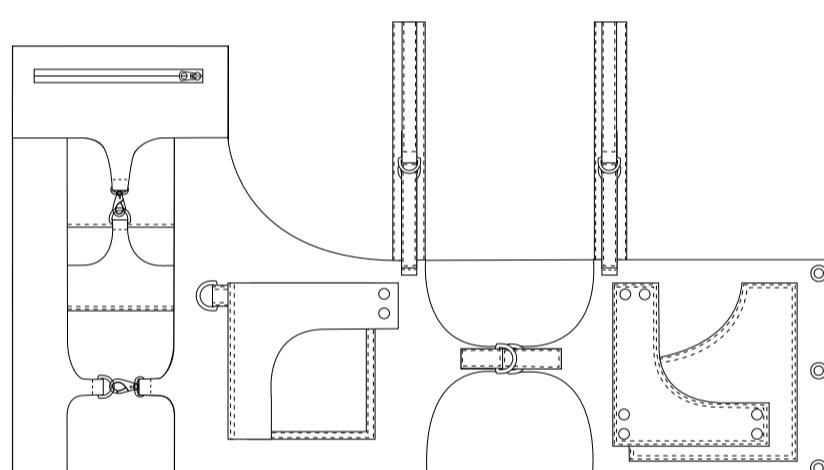
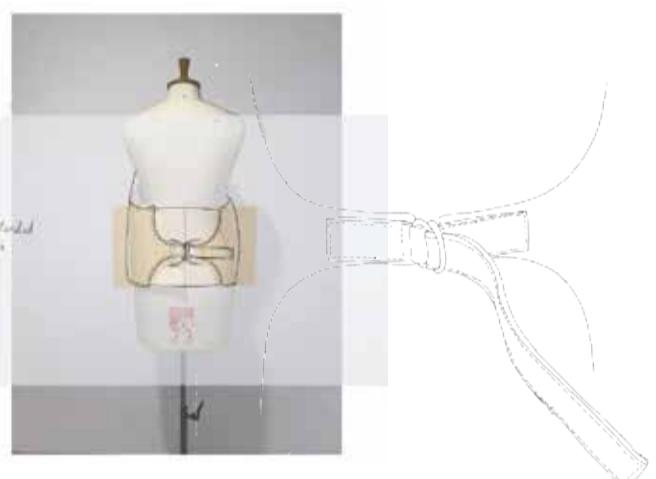
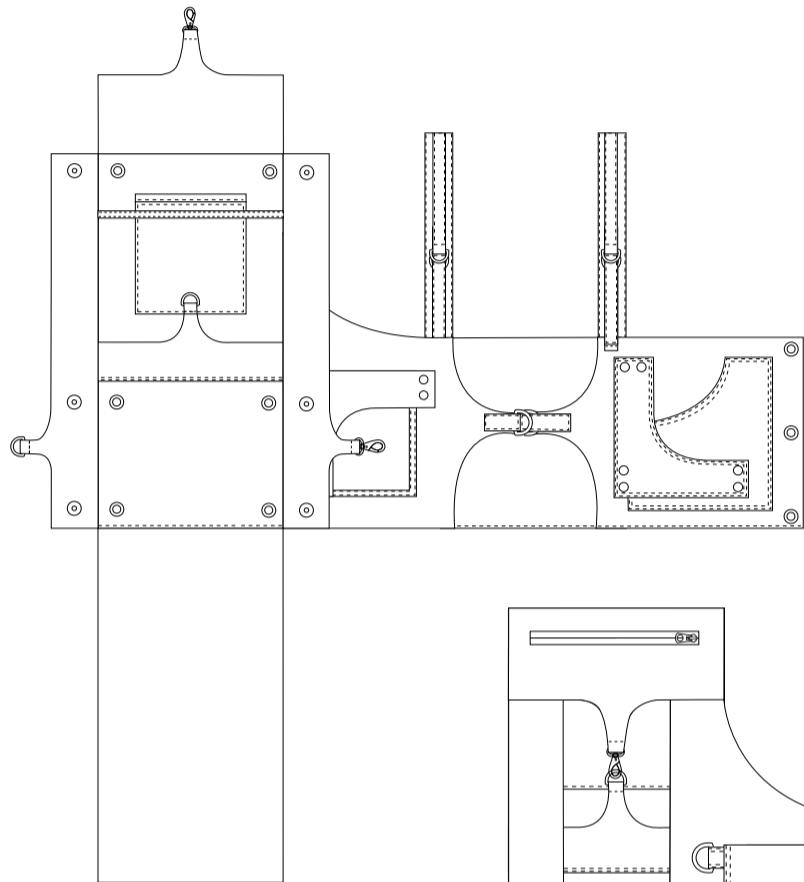


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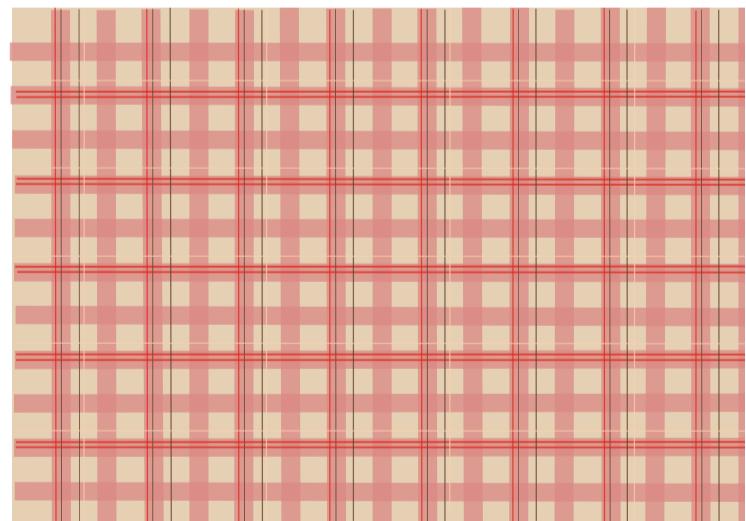
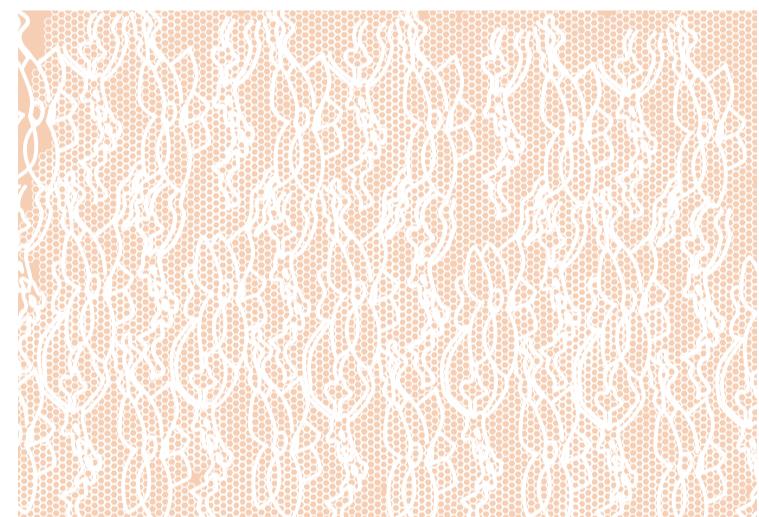
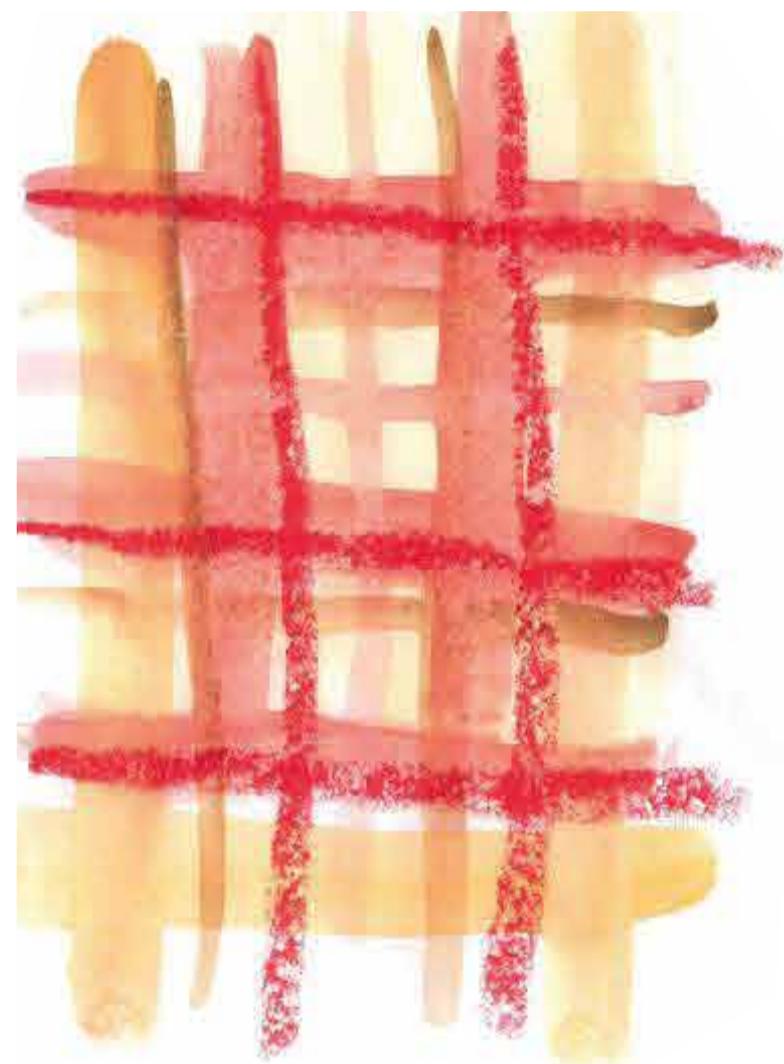




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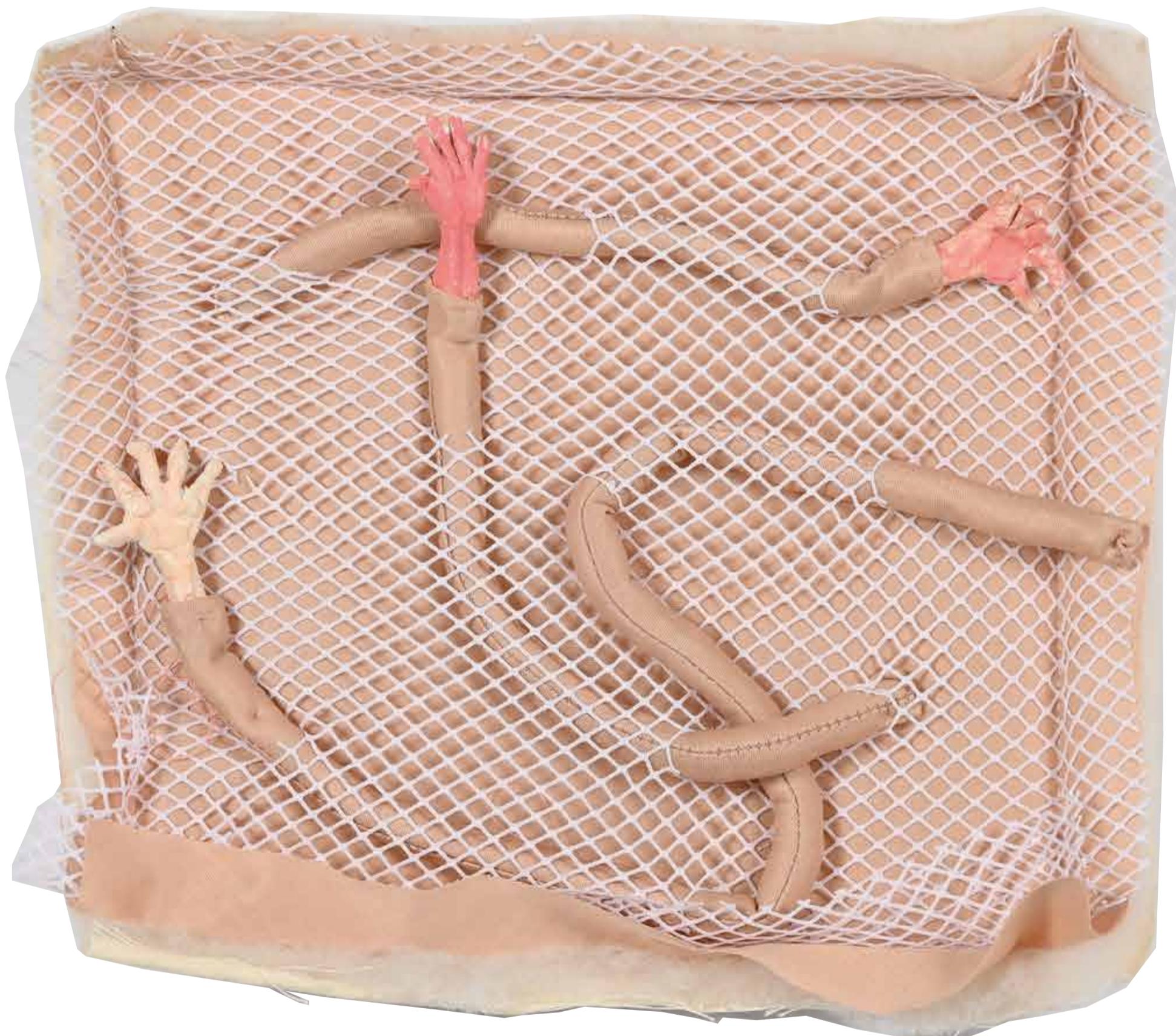




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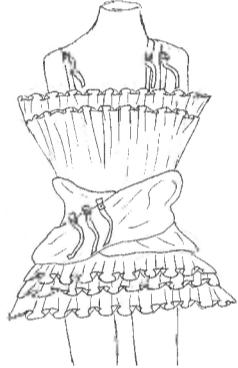
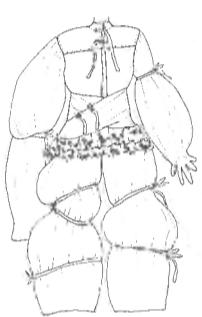
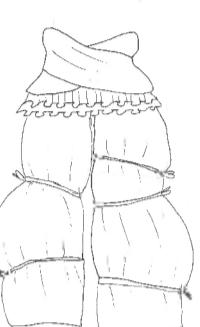




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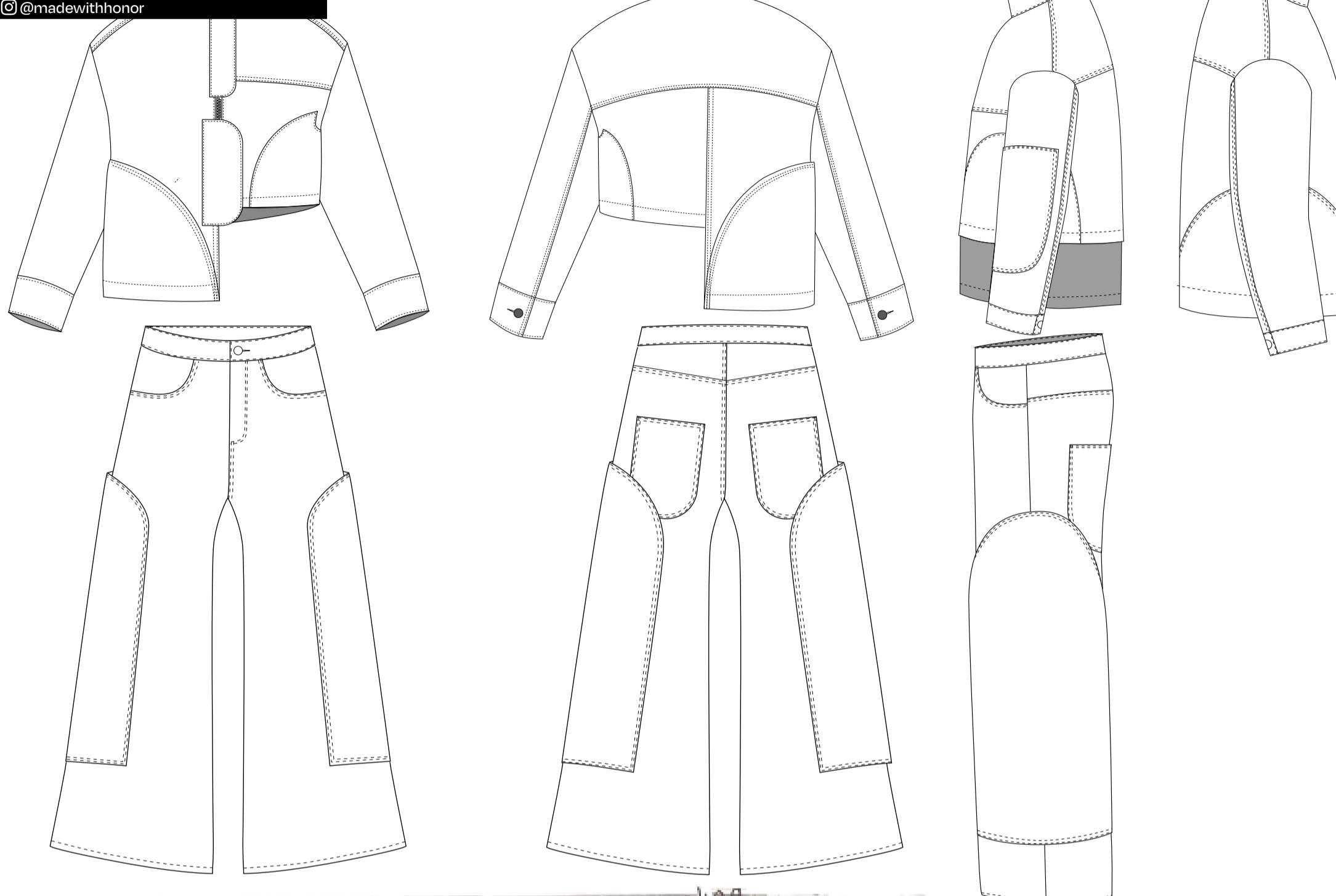




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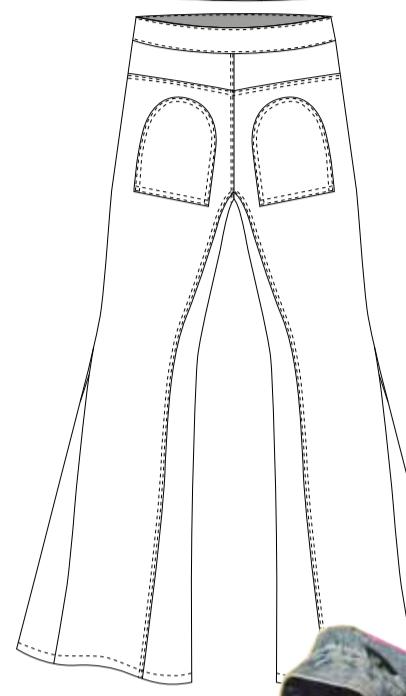
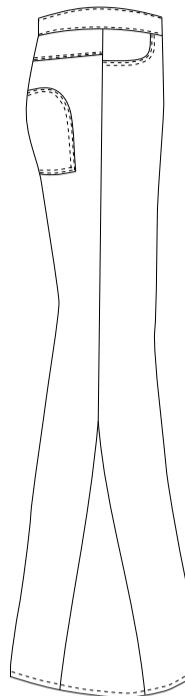
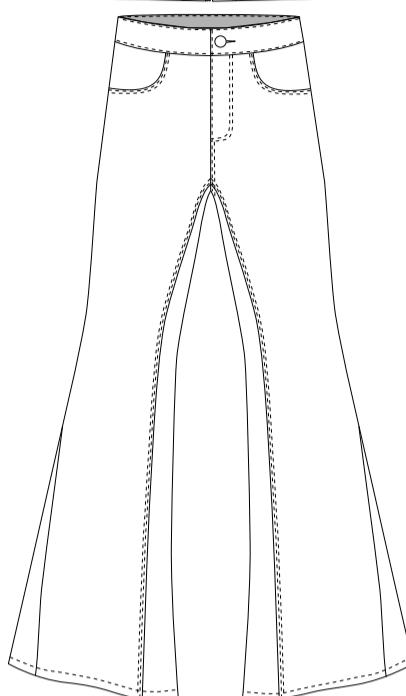
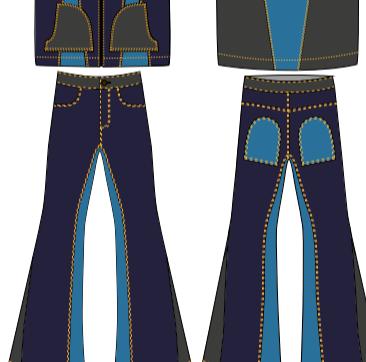
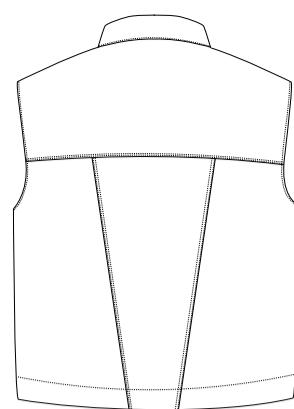
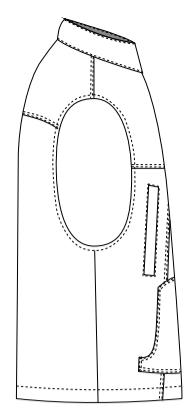
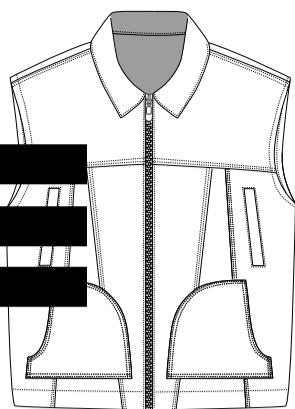




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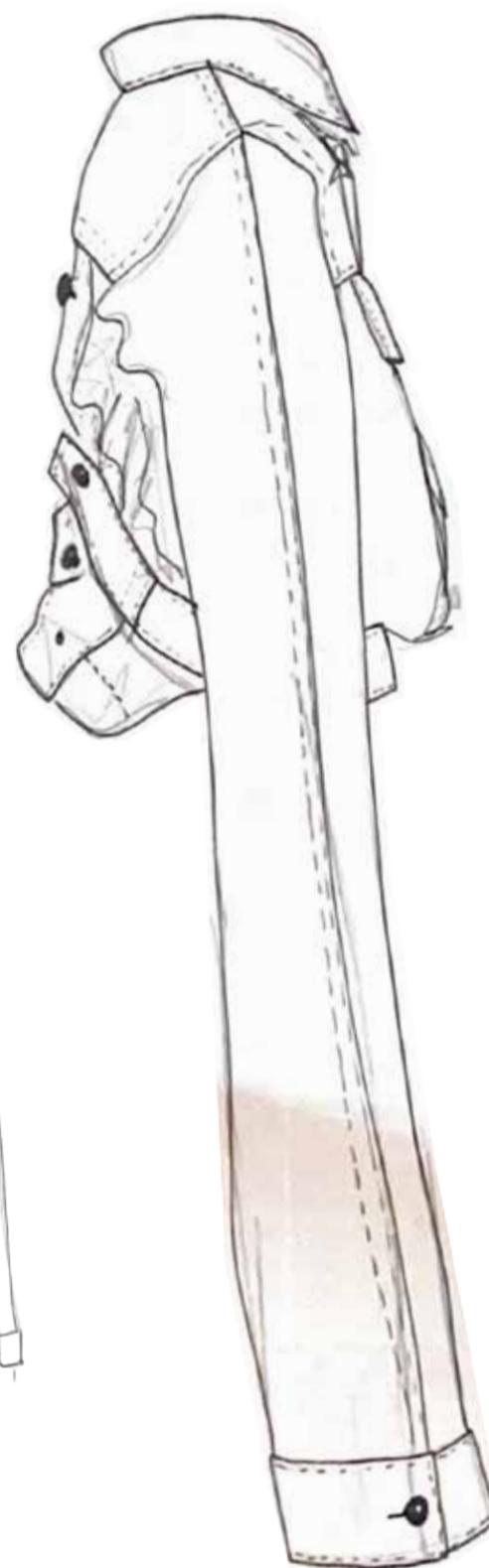
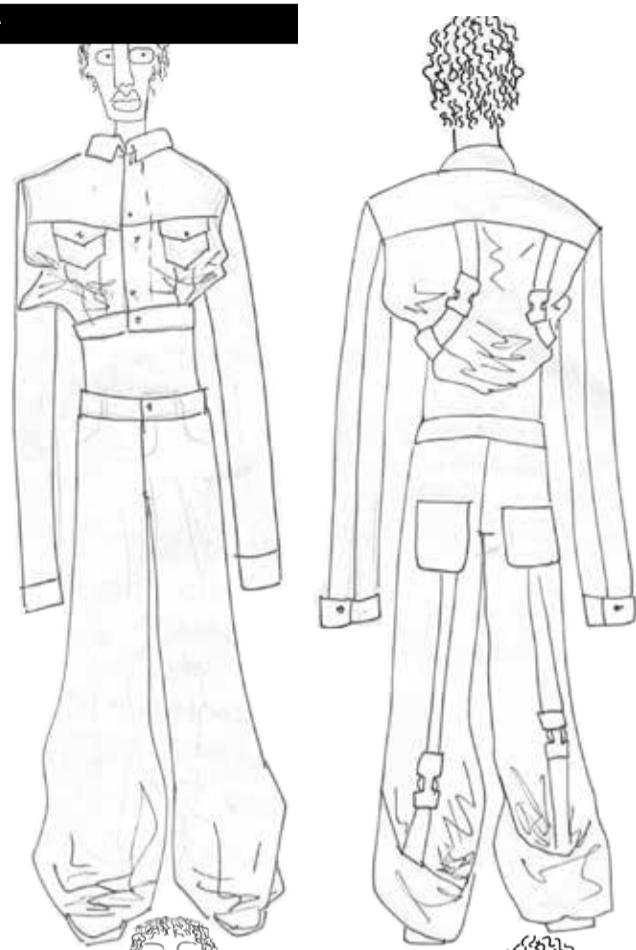




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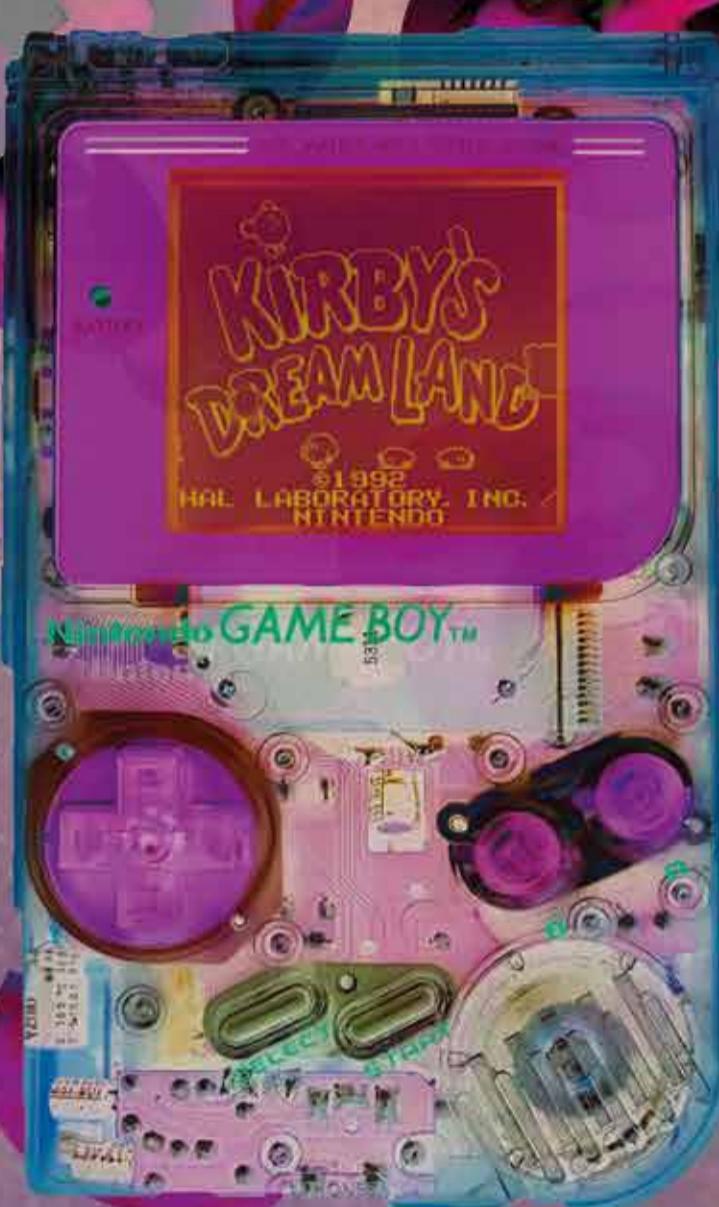
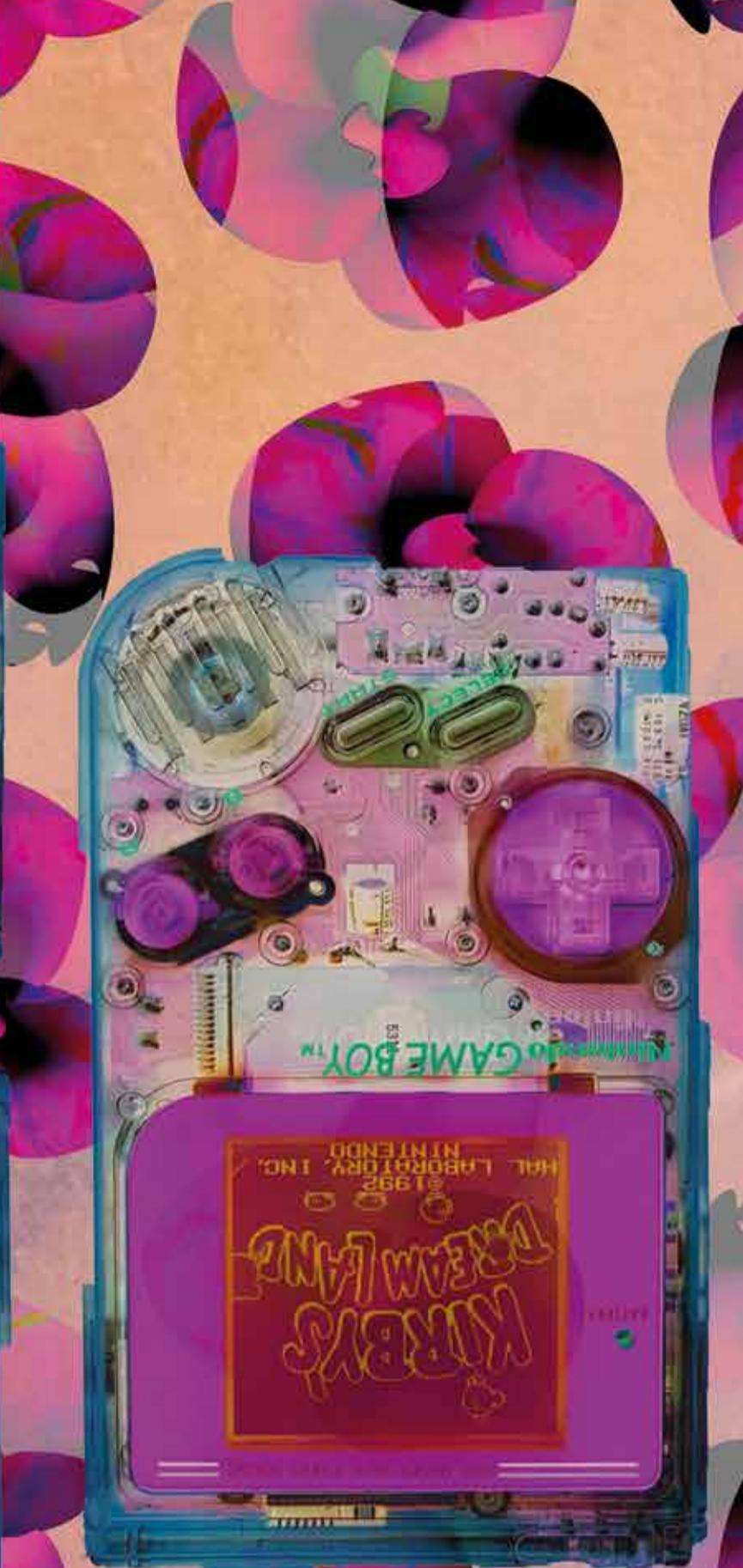




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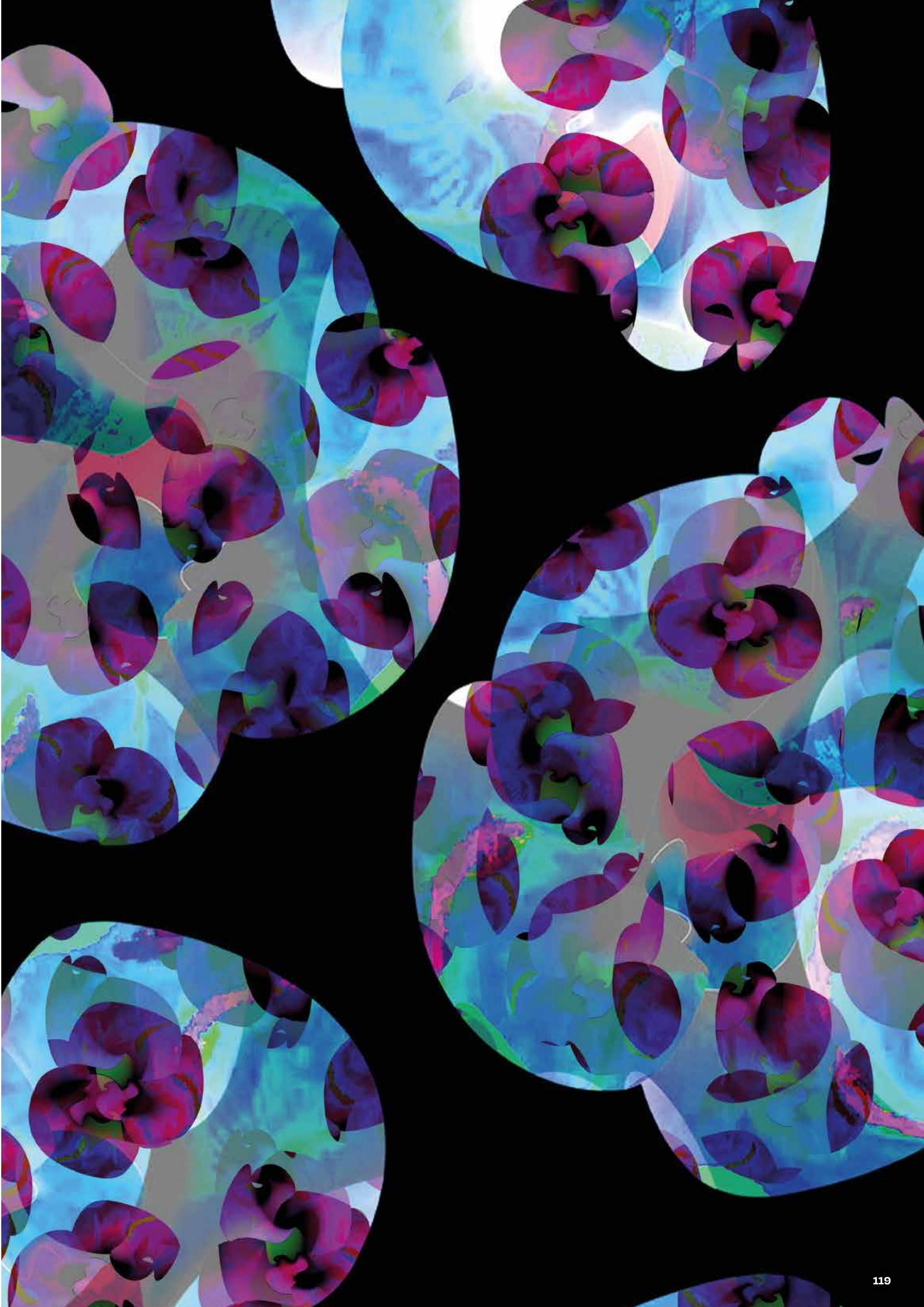


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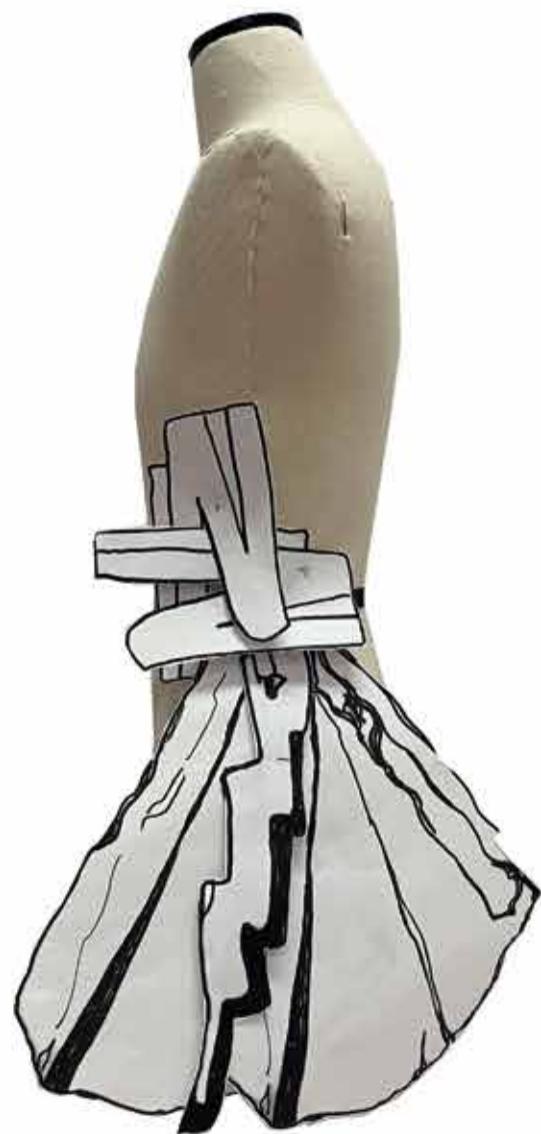
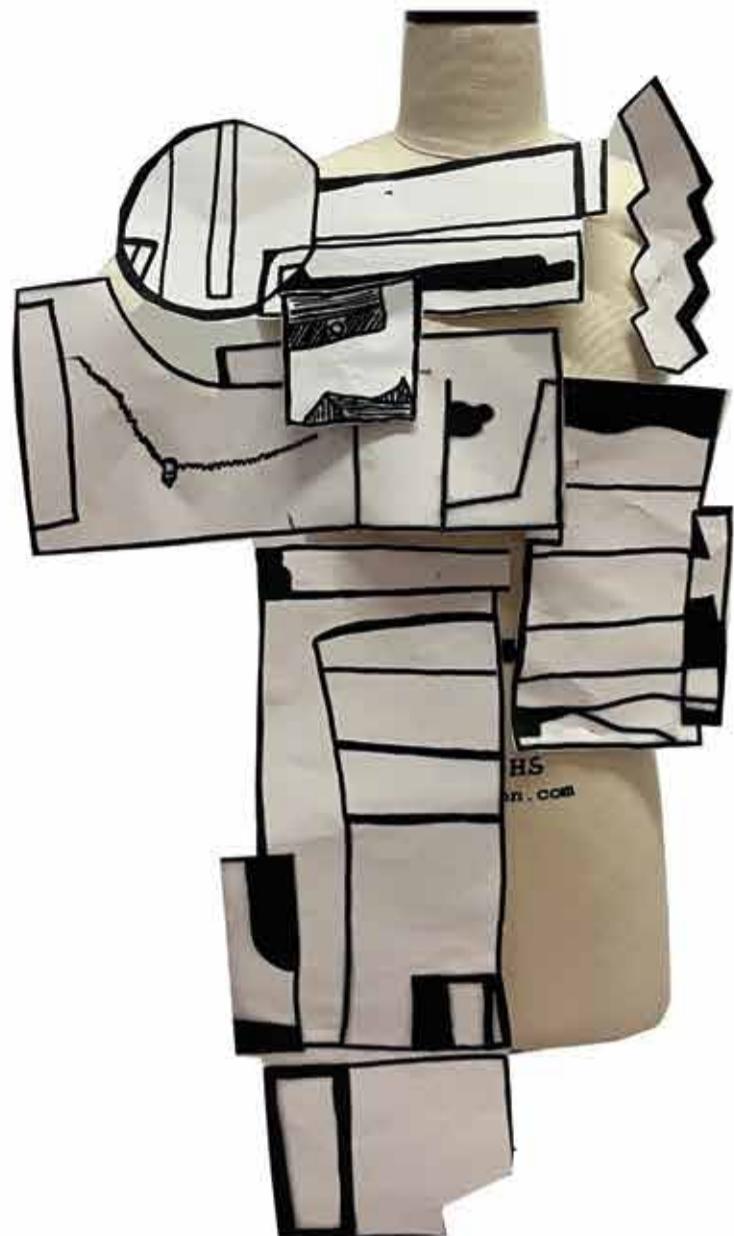
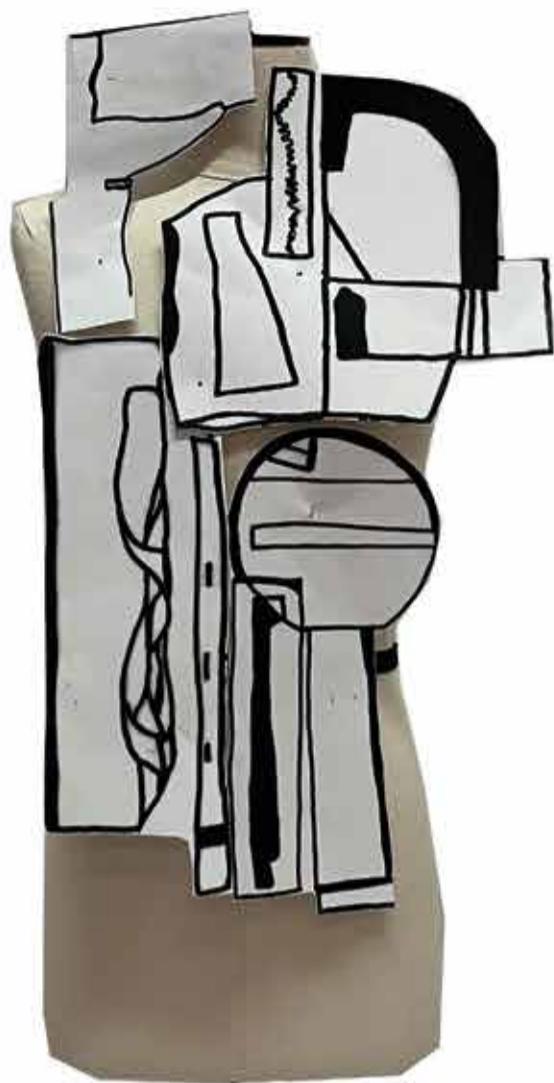


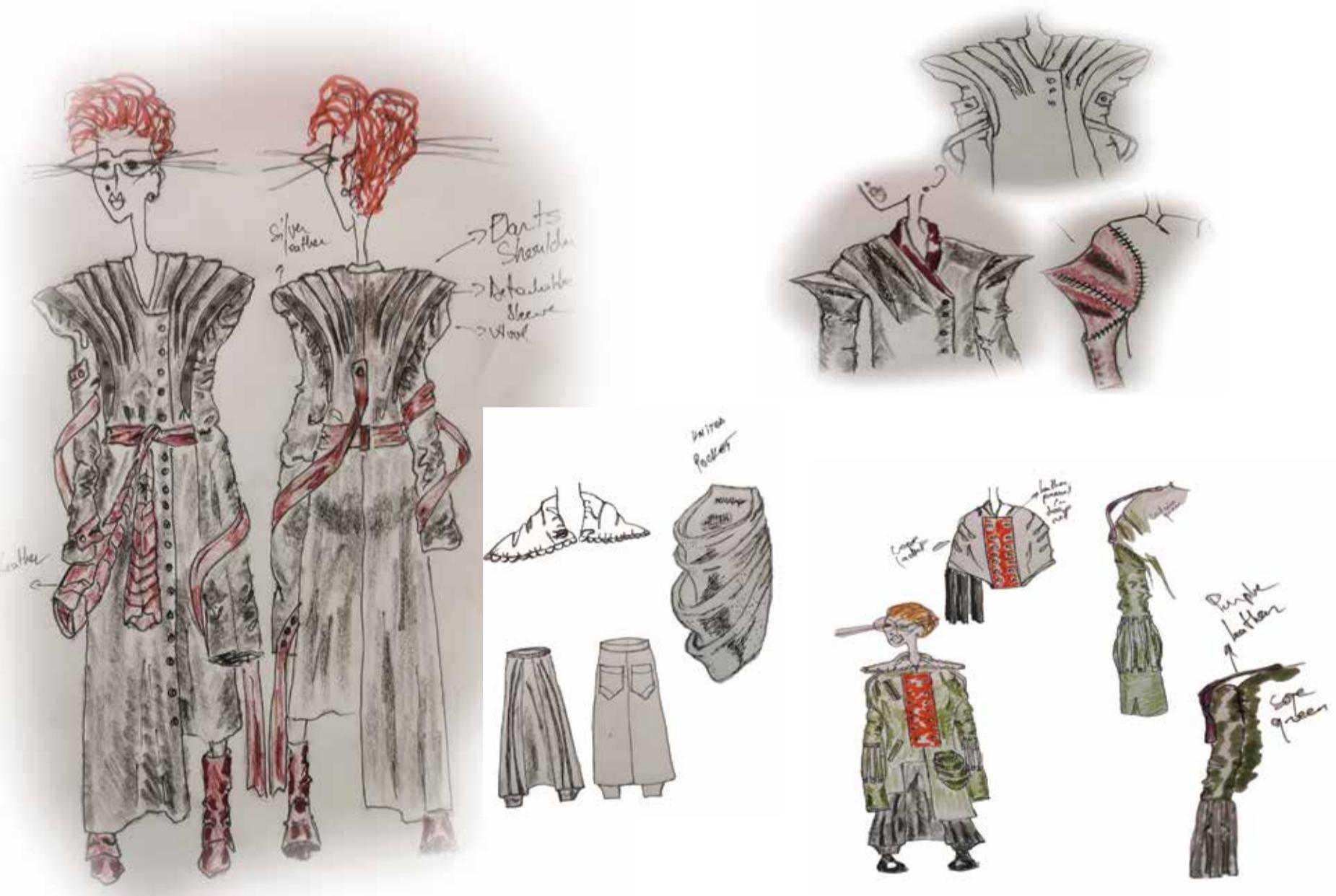
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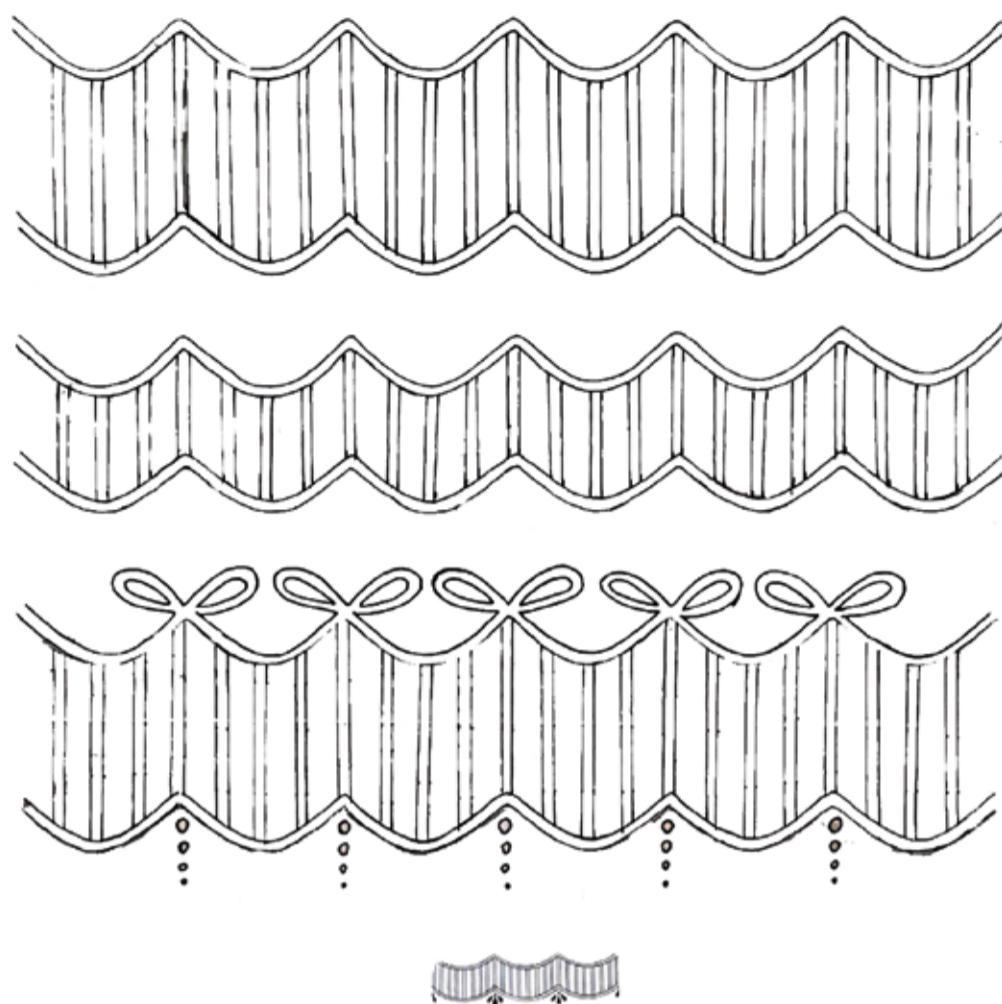




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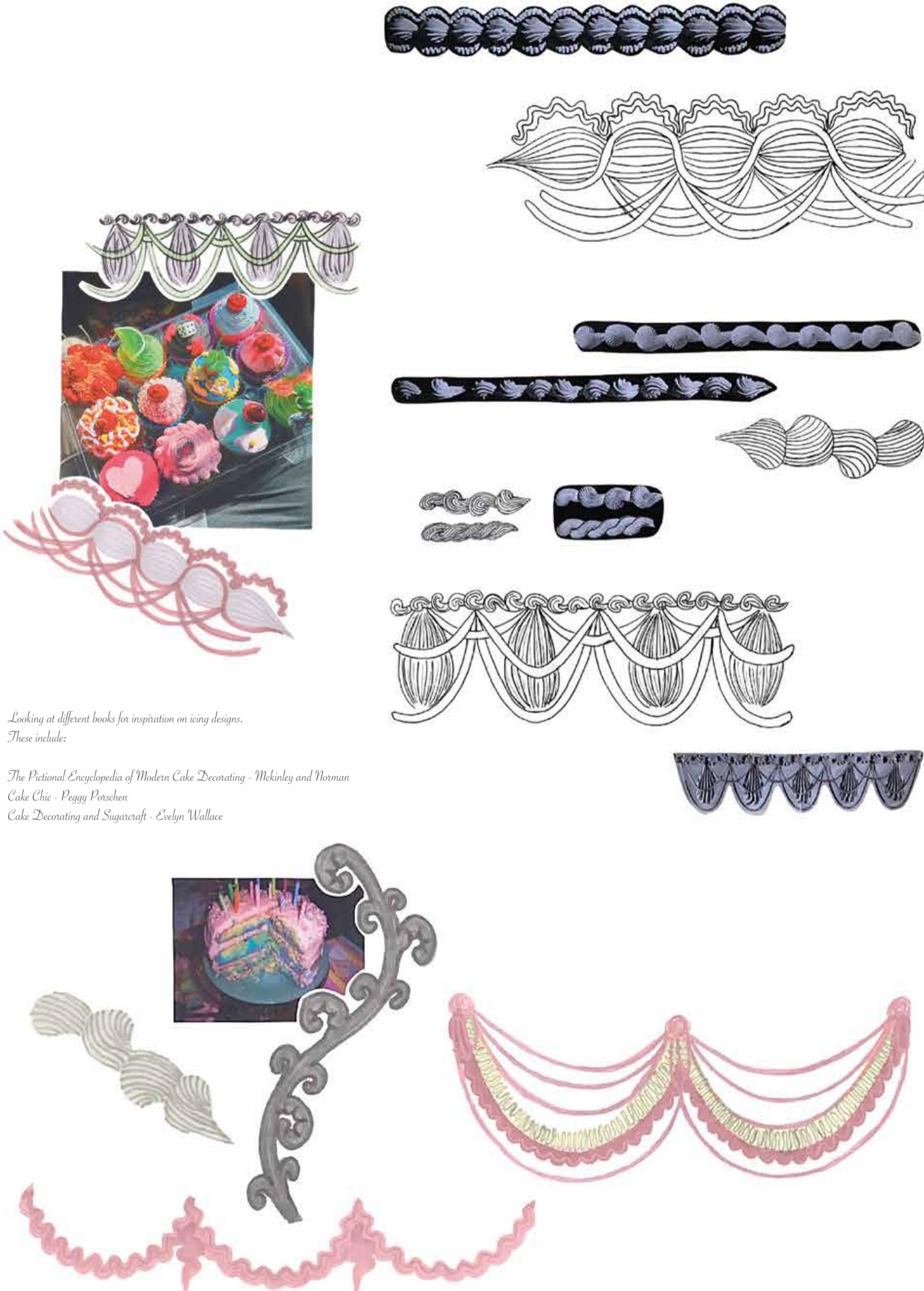
Embroidered collar:

*Stitch type - Satin
Satin count - 1
Auto split - On
Stitch spacing - 0.35mm
Underlay - Edge run and Tatami
Width - Experimenting between 10mm - 50mm
Thread - Sulky 100% viscose*

Fabrics:

Cotton organdie





Looking at different books for inspiration on icing designs. These include:

The Pictorial Encyclopedia of Modern Cake Decorating - McKinley and Norman
Cake Chic - Peggy Porschen
Cake Decorating and Sugarcraft - Evelyn Wallace

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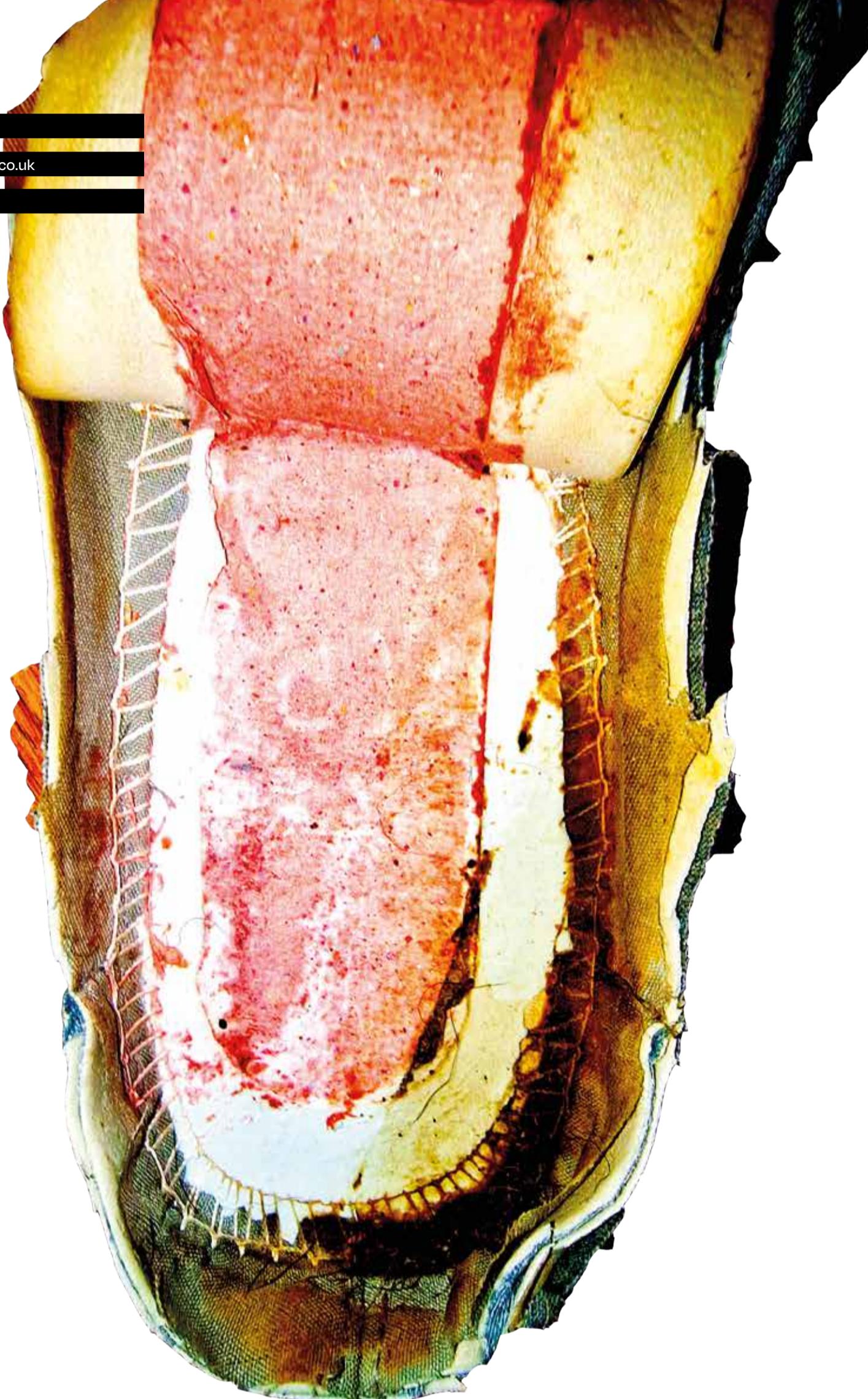




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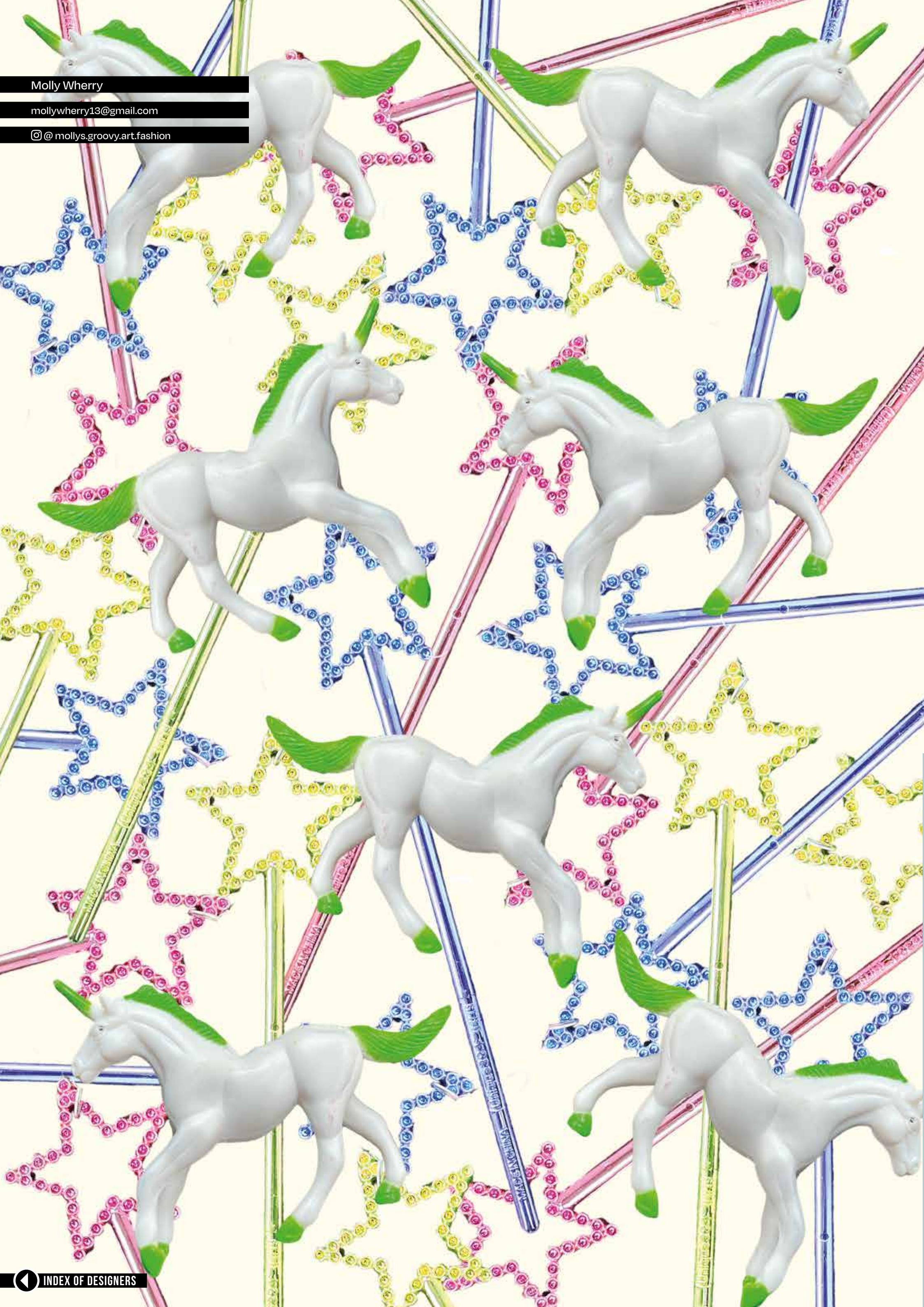




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