



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.

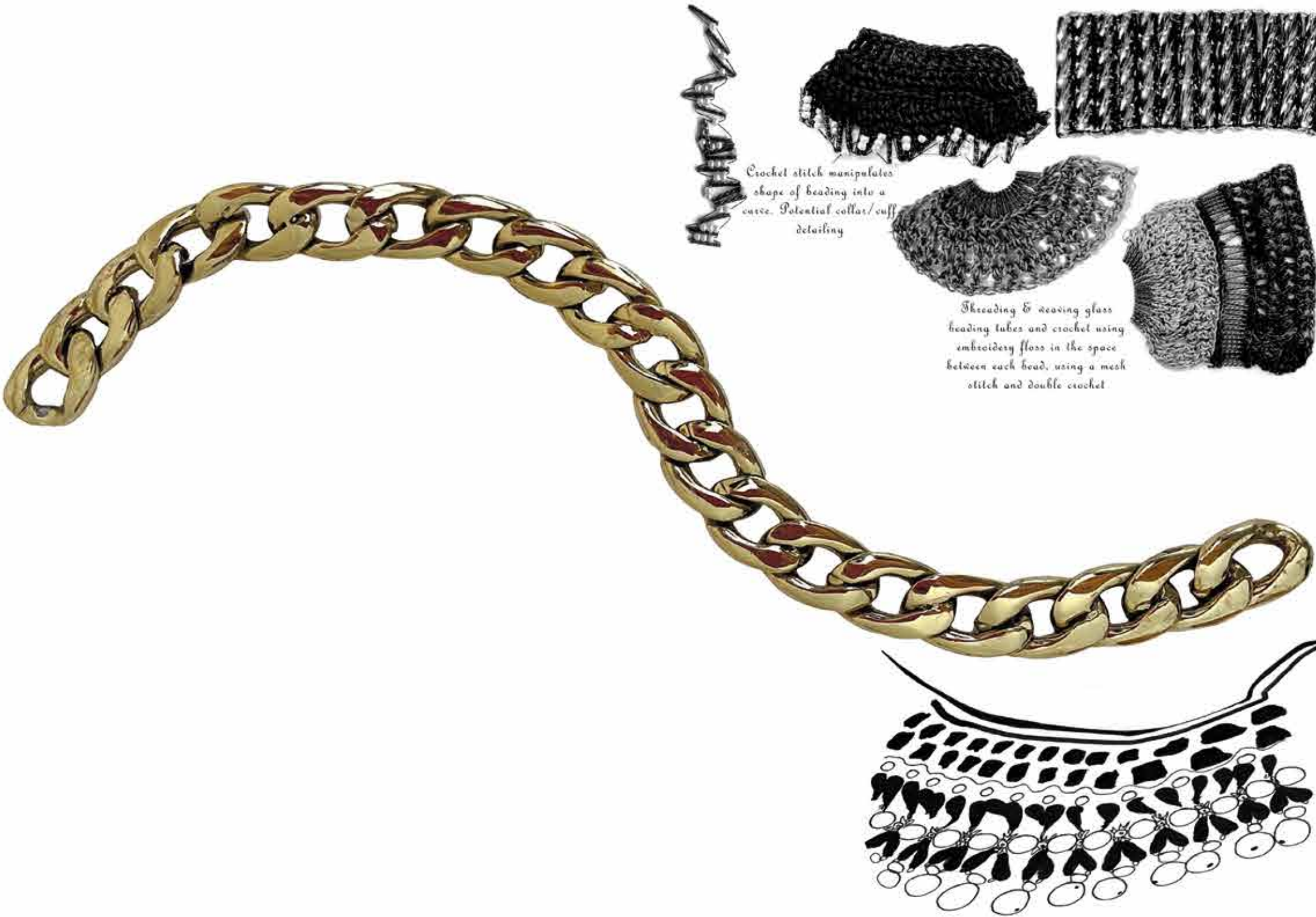
Deb Southerland

Programme Leader BA Hons Fashion Textiles

go.uwe.ac.uk/fashiontextiles

Graduating Designers	1
Isabel Ayling	2
Heidi Brookes	10
Amelia Brown	22
Hazel Bunce Taylor	32
Lowri Campbell	42
Madeleine Cooper	46
Alice Davis	54
Charlotte Edyvean	64
Lauren Gibbs	76

Harriet Lloyd	84
Grace Parr	90
Alicia Simister	100
Honor Simpson	106
Tamsin Valls	116
Jazz van Leeuwen	120
Marian George Videnie	124
Lauren Waller	126
Daniella Warman	132
Molly Wherry	136

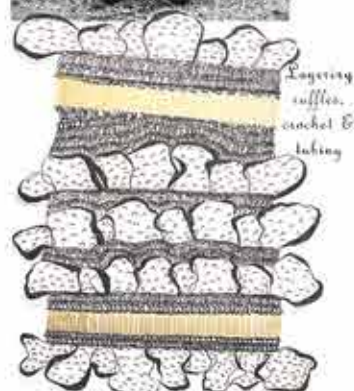




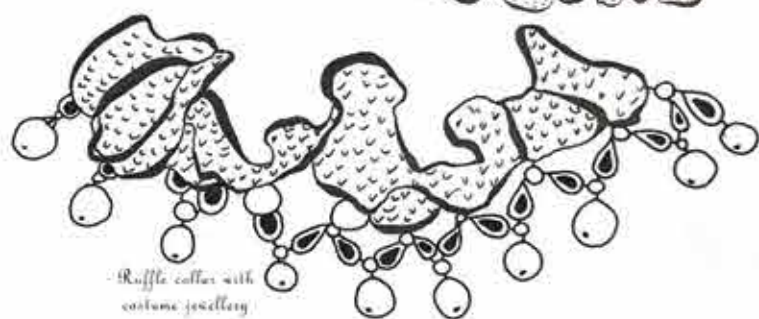
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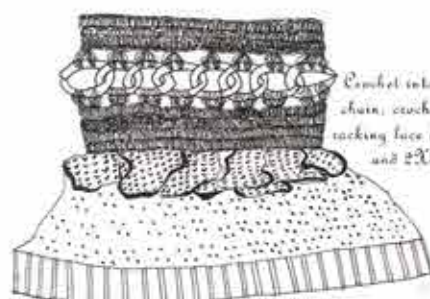
@izzy.ayling



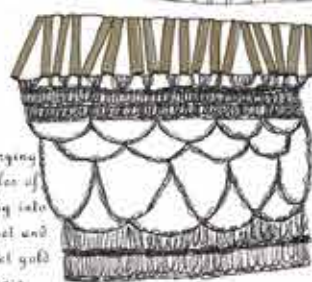
Layering
ruffles,
crochet &
tucking



Ruffle collar with
costume jewellery



Crochet into chunky
chain; crochet ruffle,
racking lace effect knit
and 2x2 rib



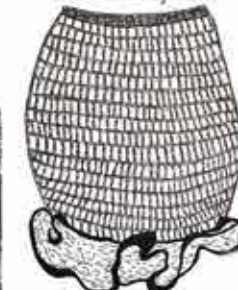
Variegating
angles of
tucking into
crochet and
crochet gold
chain



Tubing connected to
crochet chain



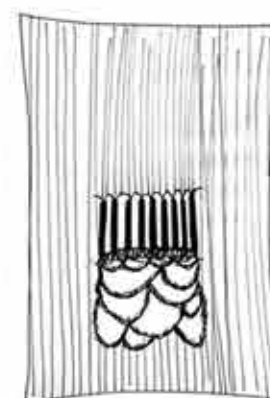
Crochet mesh stitch, going into
exaggerated ruffle
Knockin and again rib



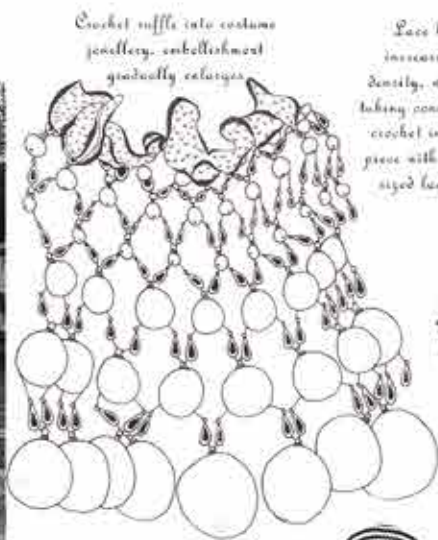
Curved tubing connected to
crochet ruffle,
with attached 10y single bed tension 10
mohair knit, centred with horizontal
tucking, connected with crochet



Double crochet and mesh stitch, hooked onto needles
of 8y; double bed all needles.
Leading into woven together tubing and crochet ruffle
at the hem



Tubing interlaced with
metal chain, then sewing
around the edge of the
knit out out, leading into
crochet chain



Crochet ruffle into costume jewelry, embellishment gradually enlarges



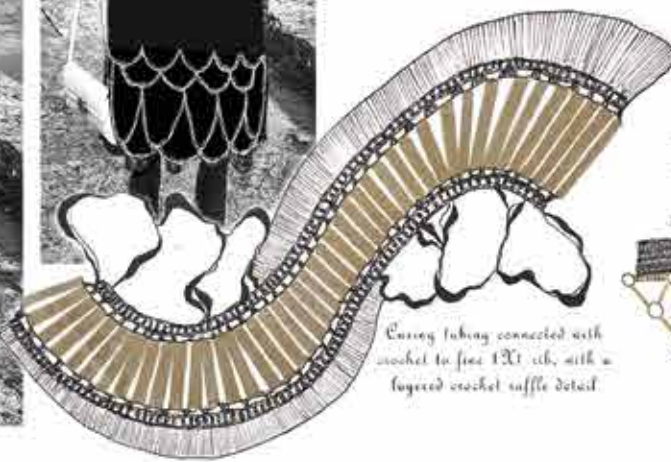
Lace holes increasing in density, with 2cm tubing connected by crochet into knit piece with varying sized laceholes



Crochet mesh stitch, attached to fine hanging tubes with gold chain. Would have weight to it to make beautiful clinking noise as the wearer moves



Over-sized collar piece, featuring spaced out tubing, with crochet ruffle finishing



Casting tubing connected with crochet to fine 121 rib, with a layered crochet ruffle detail



Single bed 8gg mohair, connected to horizontal tubing with crochet stitch, seen in geometric design with increasingly large pearls separating each tube



Variegated pearl rope, combined with tubing, serves as an embellishment detail over knit, either crocheted down sporadically or free-hanging. Either cream or black baroque pearls (irregular and organic).



Beading chain cut out inset

Incorporating the chain into knit.

Cream mohair, standard gg domestic machine, tension 8. Using partial knit to knit either side of the piece separately and hanging the crochet chain inbetw onto the needles to knit it into the stitches.

Schiaparelli

Geoffrey: The Body Transformed

One end of knitted sample one of lace on a standard gg needle, tension 4. Experimenting with exaggerated ladders and lace holes



Crochet with unconventional materials. Threading delicate gold plated chain through loose tubing, then crocheting with the chain into the joins created in an organic, scallop structure. The fine chain has good drape contrasting to the structured and rigidity of the tubes.

Excess chain drapes off the shoulder



Tubing continues around figure

Freestyle crochet with metal chain, using jump loops to secure stitches & maintain shape.



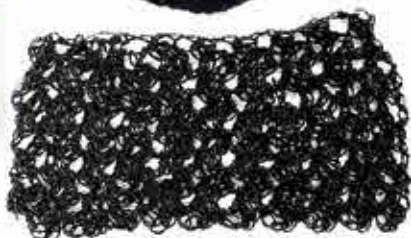
Experimenting with scale of hardware.
Handpainted gold oversized chain, crocheted into with brushed acrylic.
Has potential to form the base of a garment. Could form the neckline and piece could hang from the crochet.



Intarsia-Brushed acrylic & lace.
Replicating organic curving shapes chain makes with a lace.



Crochet dutchess lace stitch in viscose.



Crochet lace stitch with viscose.
Creates a natural curve but lace holes look geometric.



Double crochet stitch with brushed acrylic into jump loops and crochets with one end of brushed acrylic and one of metal chain, creating a chain accent.
This adds a cold, dense weight to the fluffy texture of the knit.



Crochet rib stitch with viscose ribbon.
Rib stitch creates exaggerated highs and lows but in density of the ribbon creates an irregular and unpolished finish.



Lace effect crochet with brushed acrylic.
The texture of the brushed acrylic looses the definition of the lace effect.



One end brushed acrylic, one lace.
Adds definition to the lace holes but creates sporadic lines.



One end of brushed acrylic, one end lace. The combination softens the wiry texture of the lace. Ombre brushed to soften & add further texture.



Double bed brushed acrylic-more dense & has more stretch, creates a rib-like effect.



Hand-cut brass tubes in varying size to experiment with scale & creating a gradient.



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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 - Rust Orange
100% Spun Silk - Mustard



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



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





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.

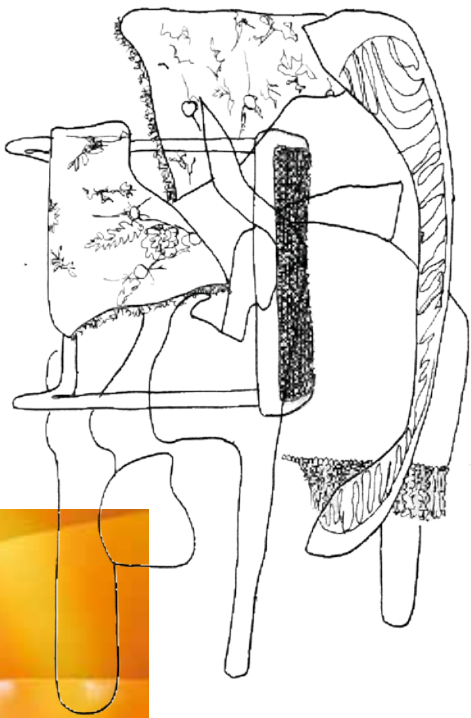
Rayon Crochet insert, featuring distorted gold hardware with a crochet border

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







Marjetica Potrc

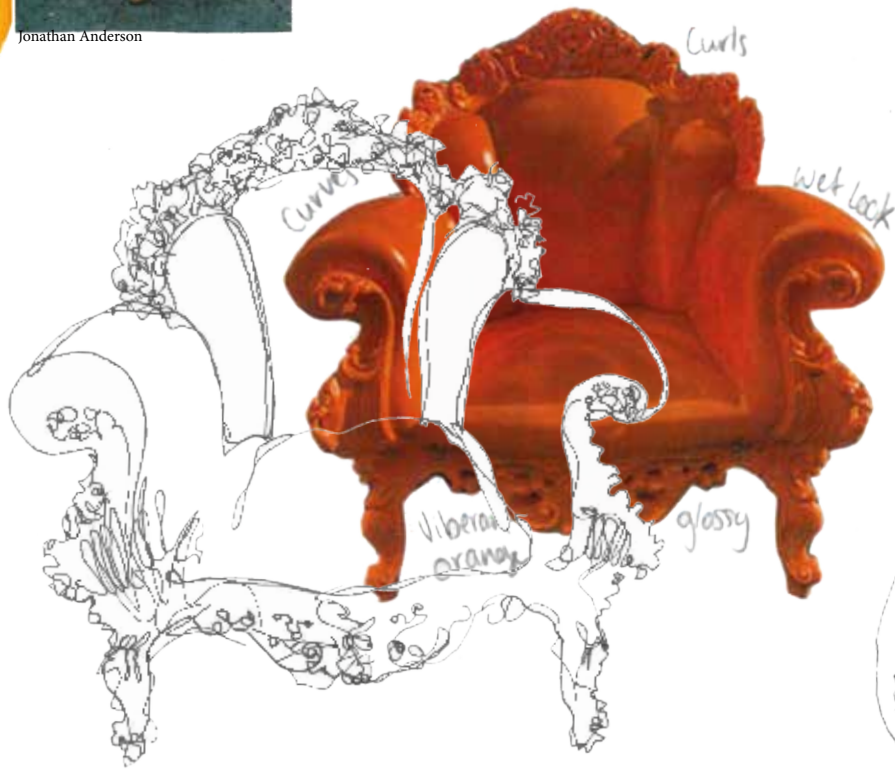


Sarah Lucas

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).



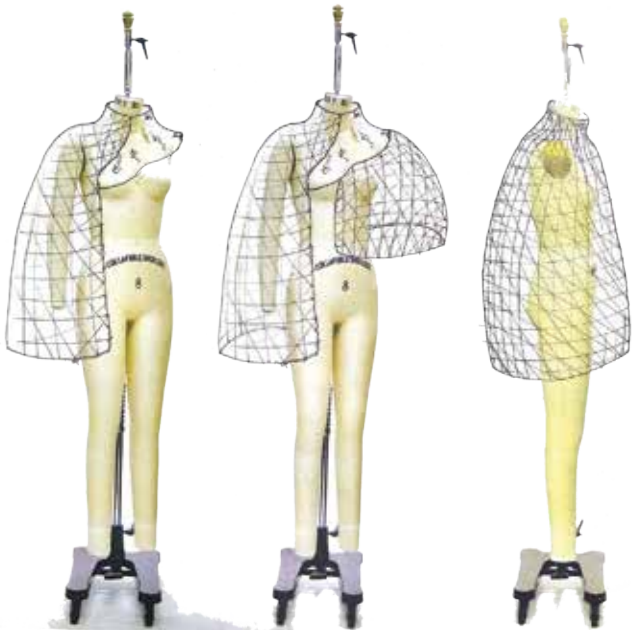
Jonathan Anderson

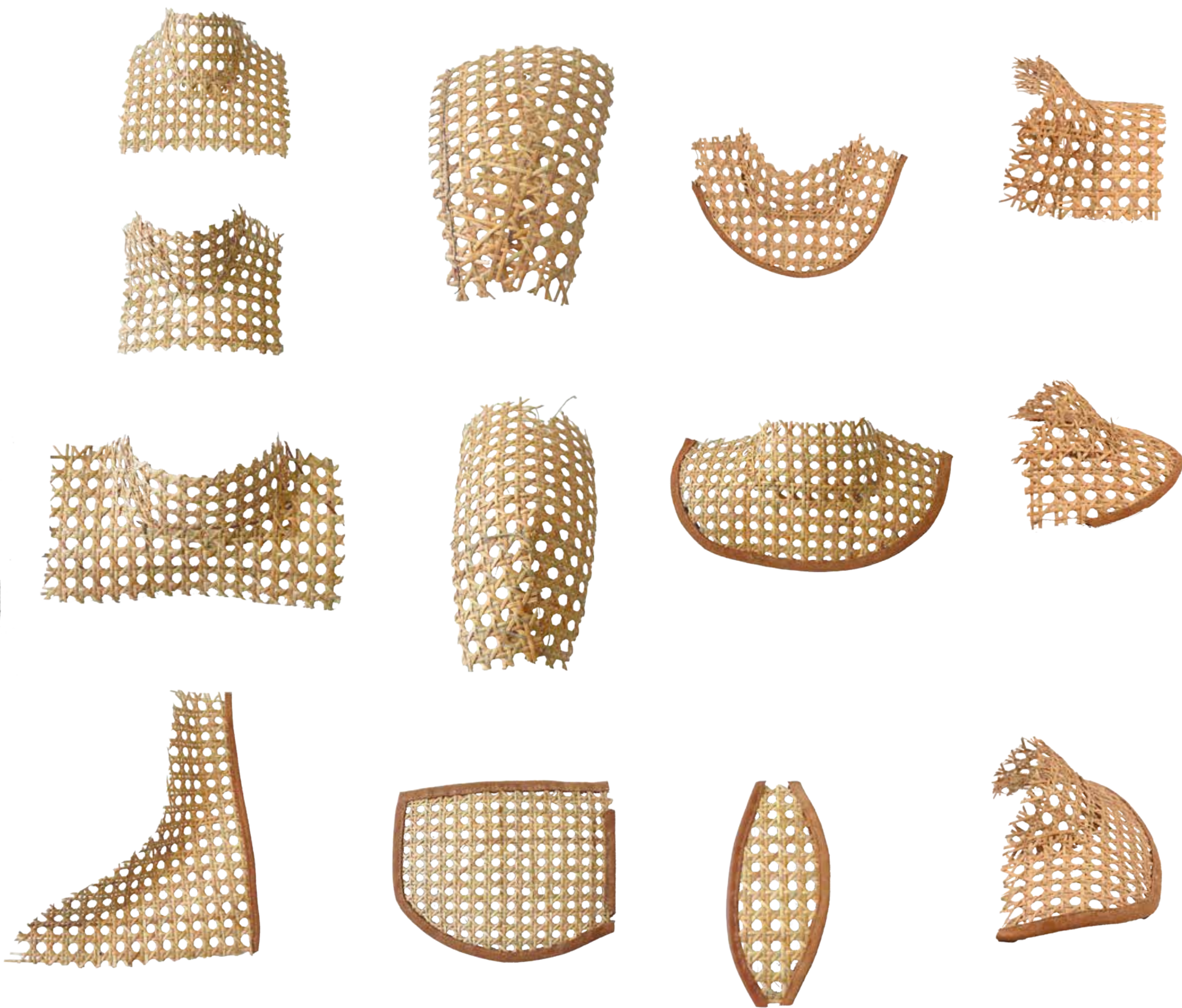


Cross Cultural Chairs



Schiaparelli





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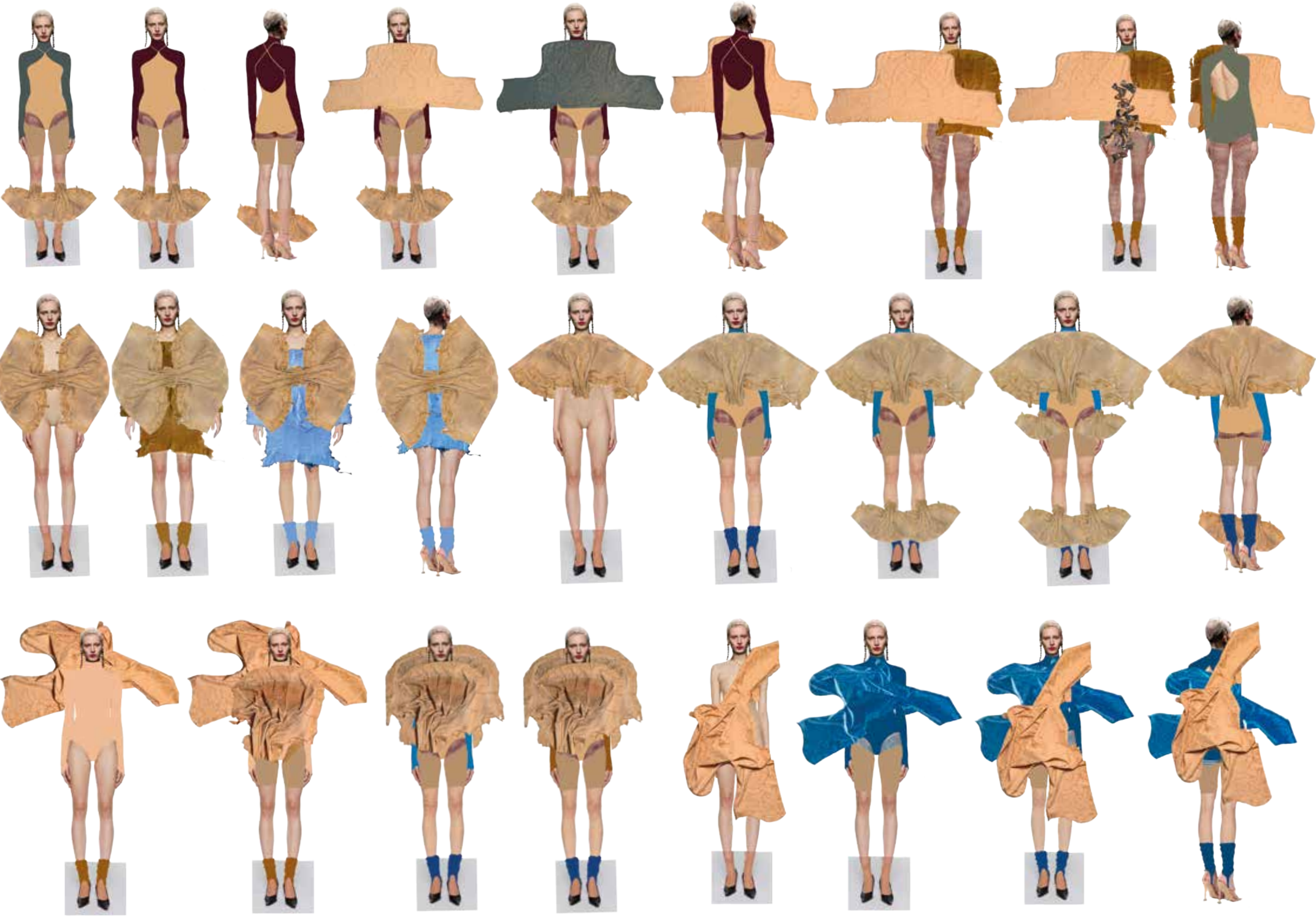


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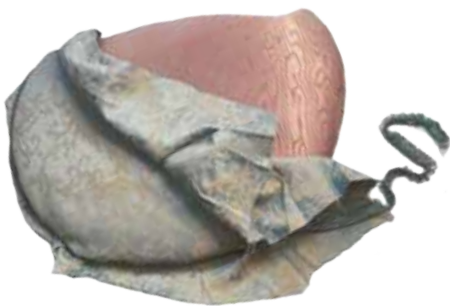




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Muse



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



- though they have cold climates they like wearing colour.
- like to talk to animals.
- wear heavy clothing as main form of transport to reduce impact on environment.
- live in no tree family.
- spend a lot of time underground as they understand the environment better.
- have living off the land / bringing / fishing / hunting



- Scandinavian / Nordic European /
German / Swiss
- Also wooden (old) red wine barrels have
- Don't like people
- Also clothing but can be used to
sleep in - long / doesn't like cooling / cleaning
- More or less - only a deck chair, table and
bed everything else strange is missing items



Soaked corn kernels
more pliable

4-5 kg/ha

tie a string around
the narrow end

Seit 1994

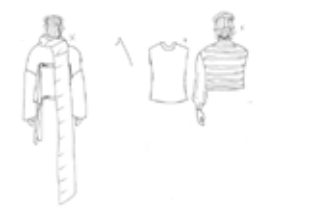
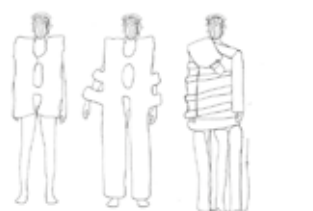
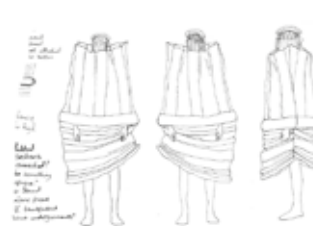
peel back layers

String around her

neck

is long up

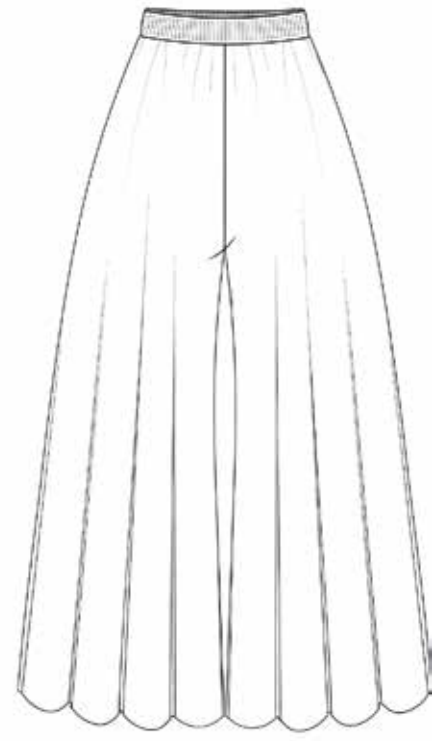
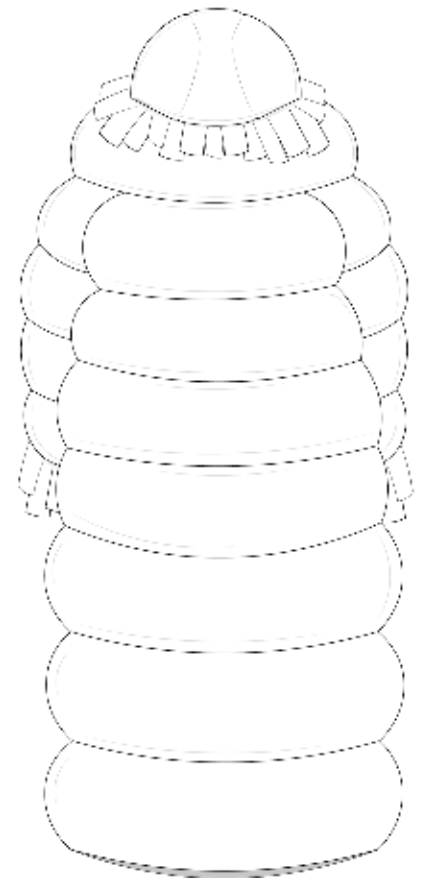
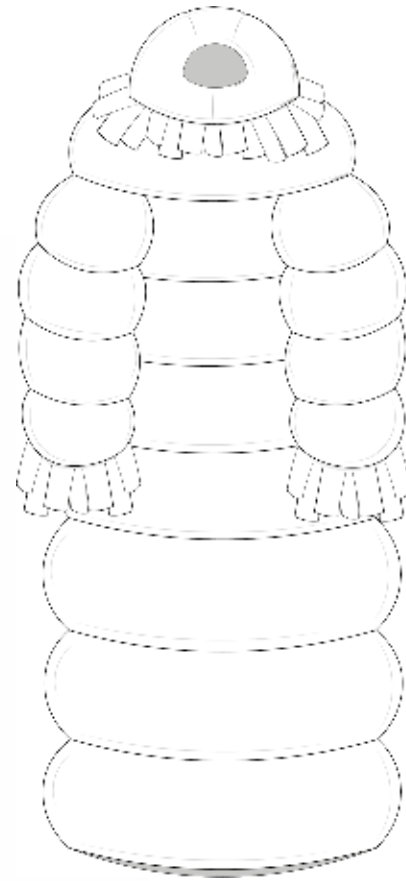
Thread ends

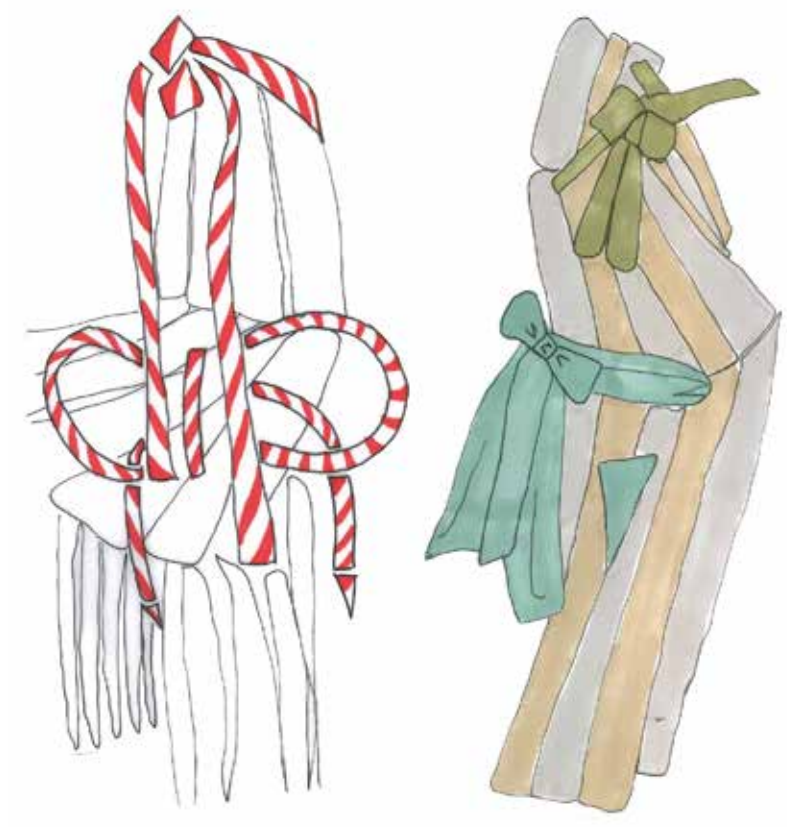
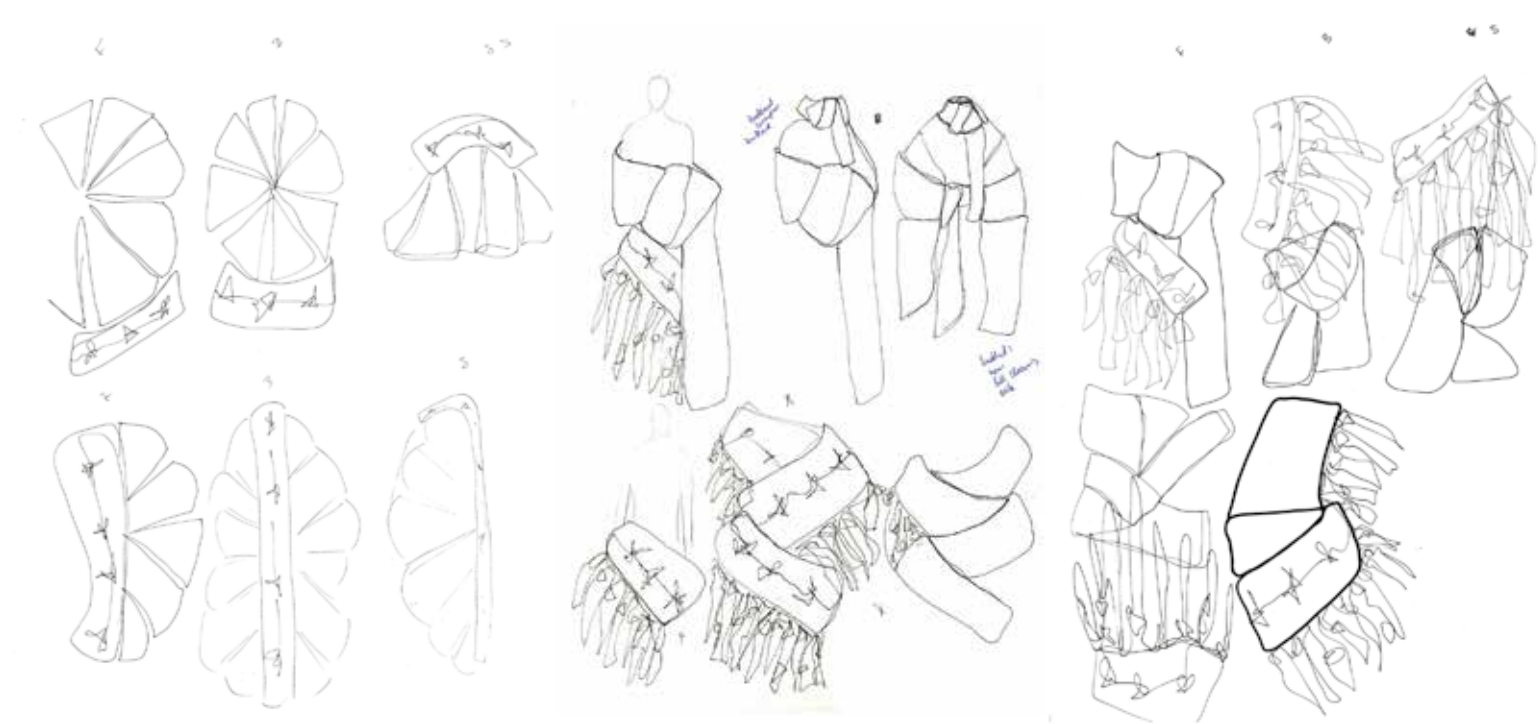


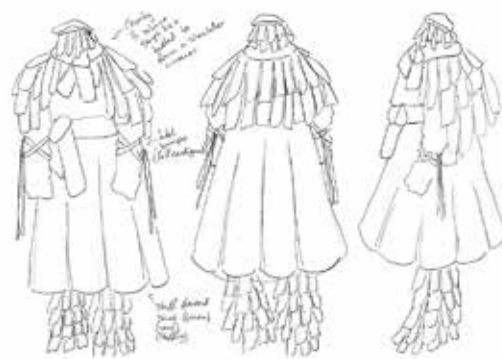
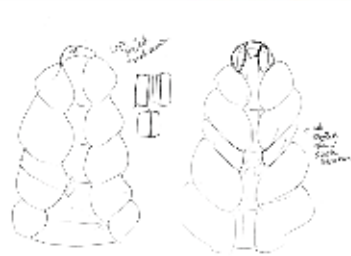




Petrol Green DK 100%
Cotton, Dark Peach 100%
Soft Cotton, Royal Blue 100%
Fine Merino Wool, Off Grey
Sheepsoft Lambswool 100%
British Wool



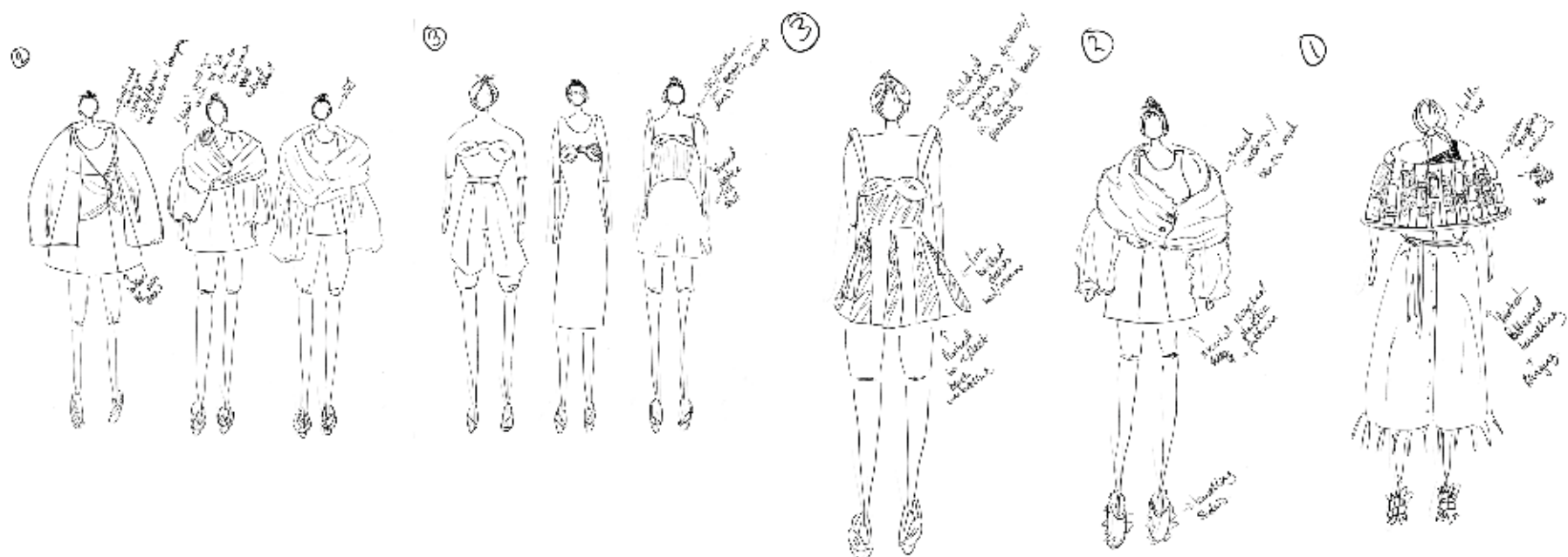


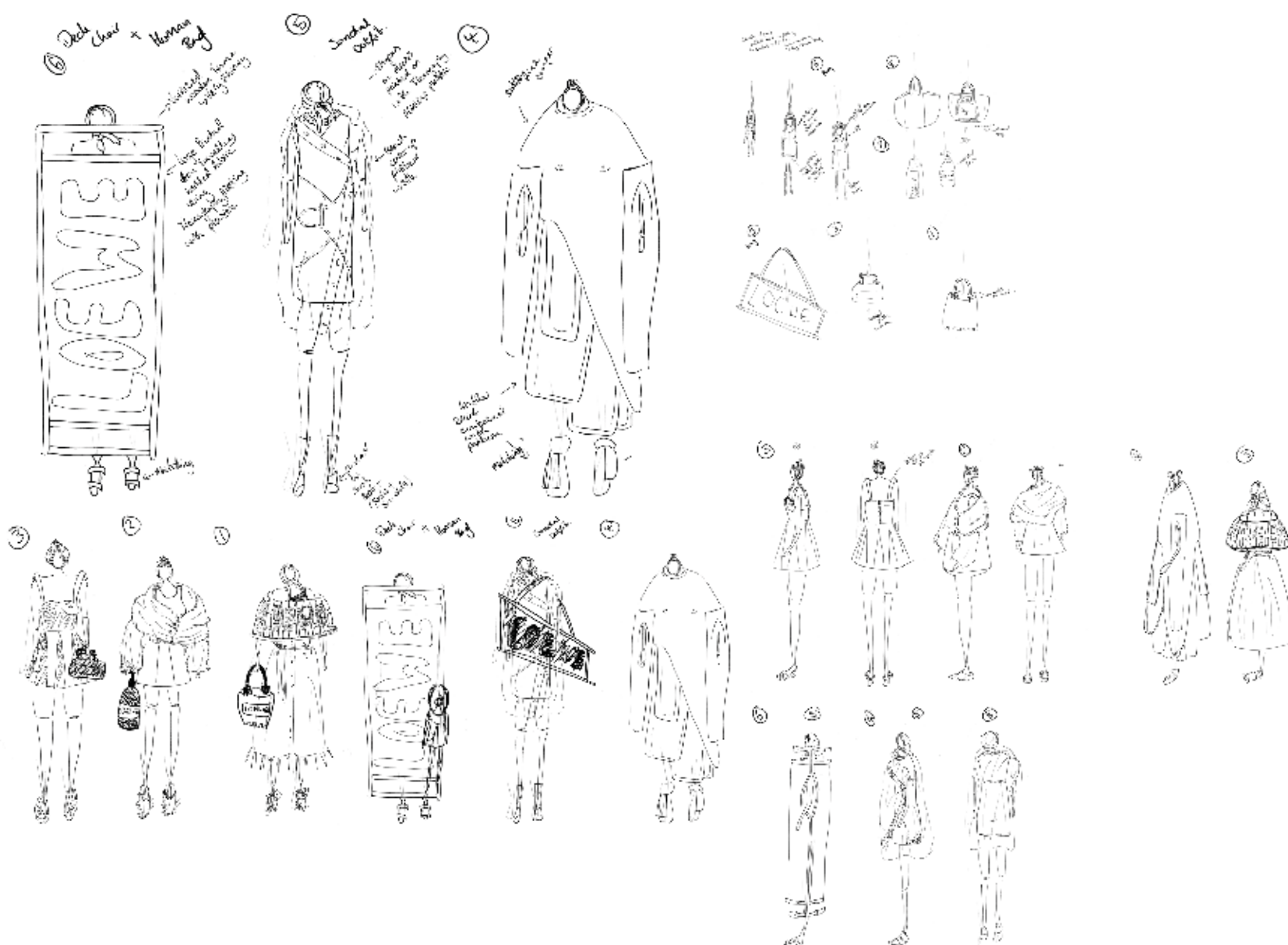


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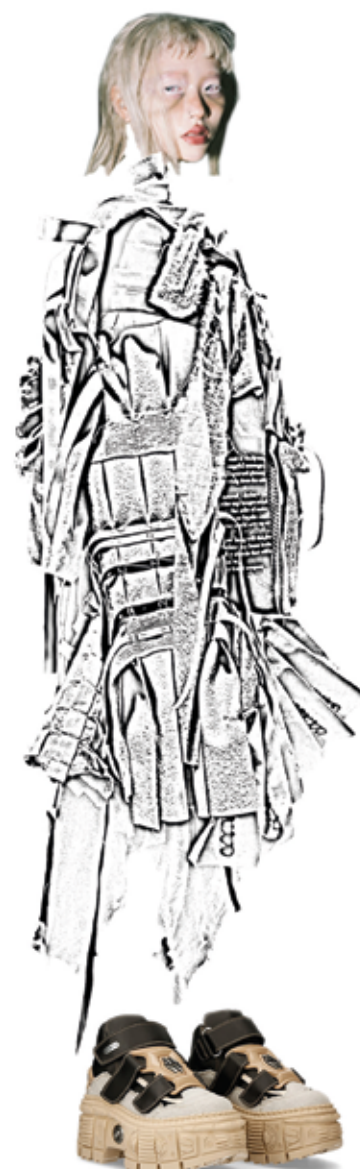




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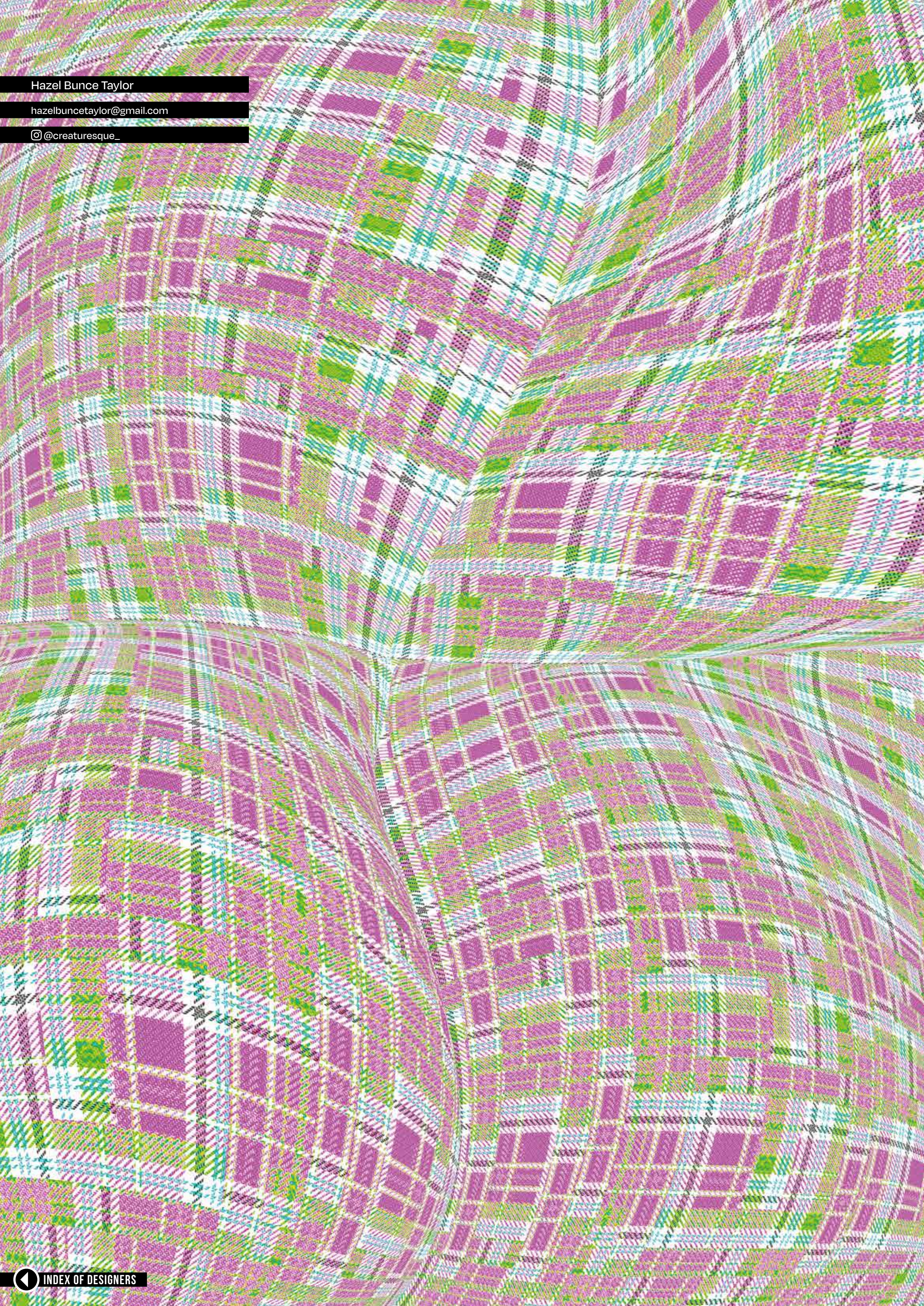
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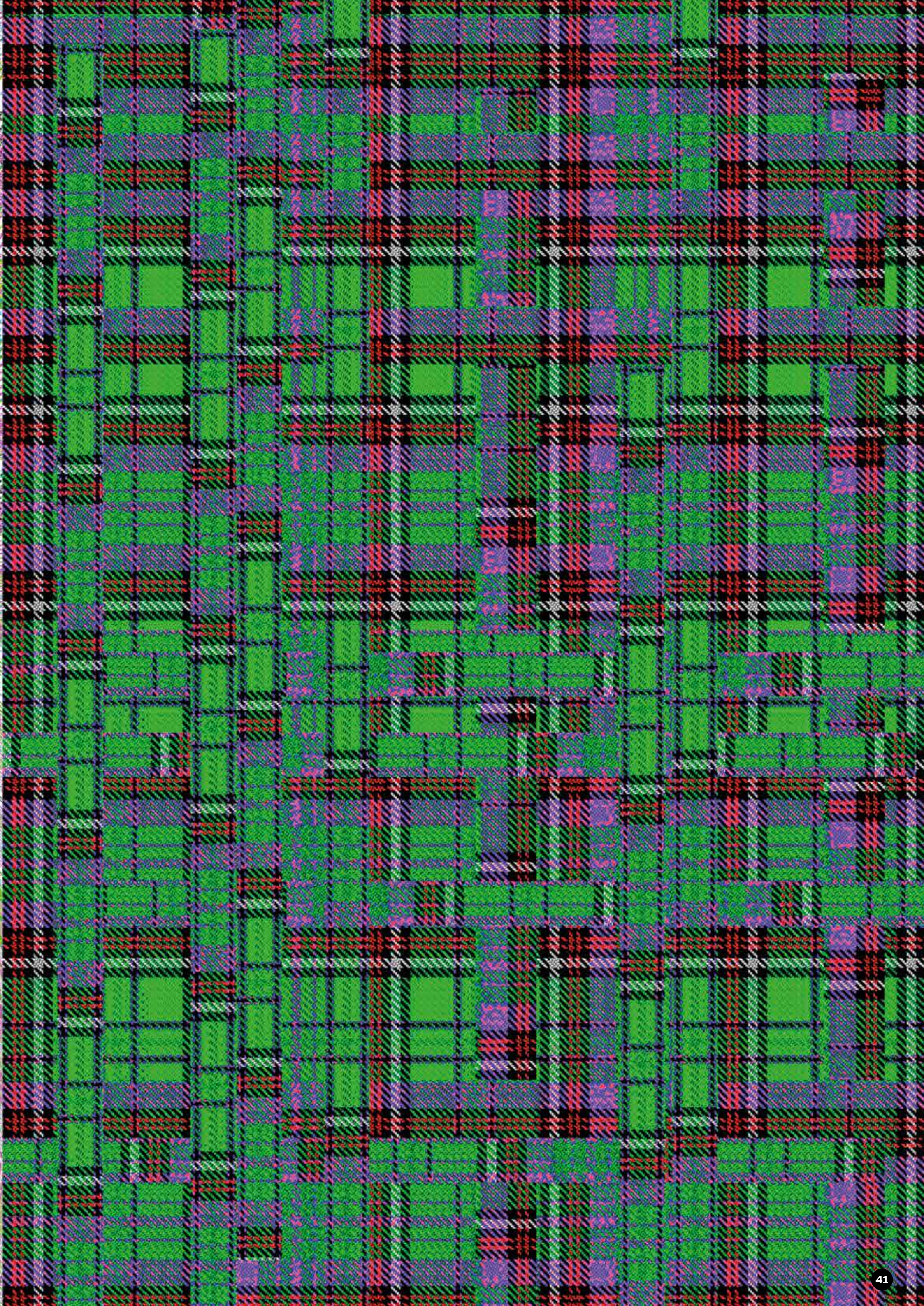




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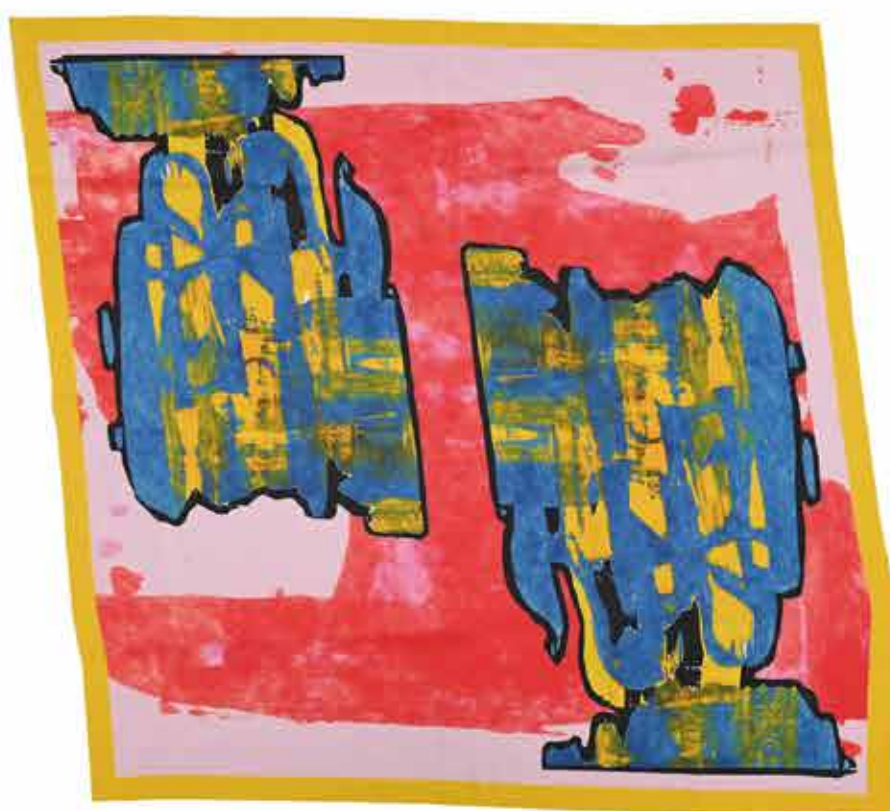




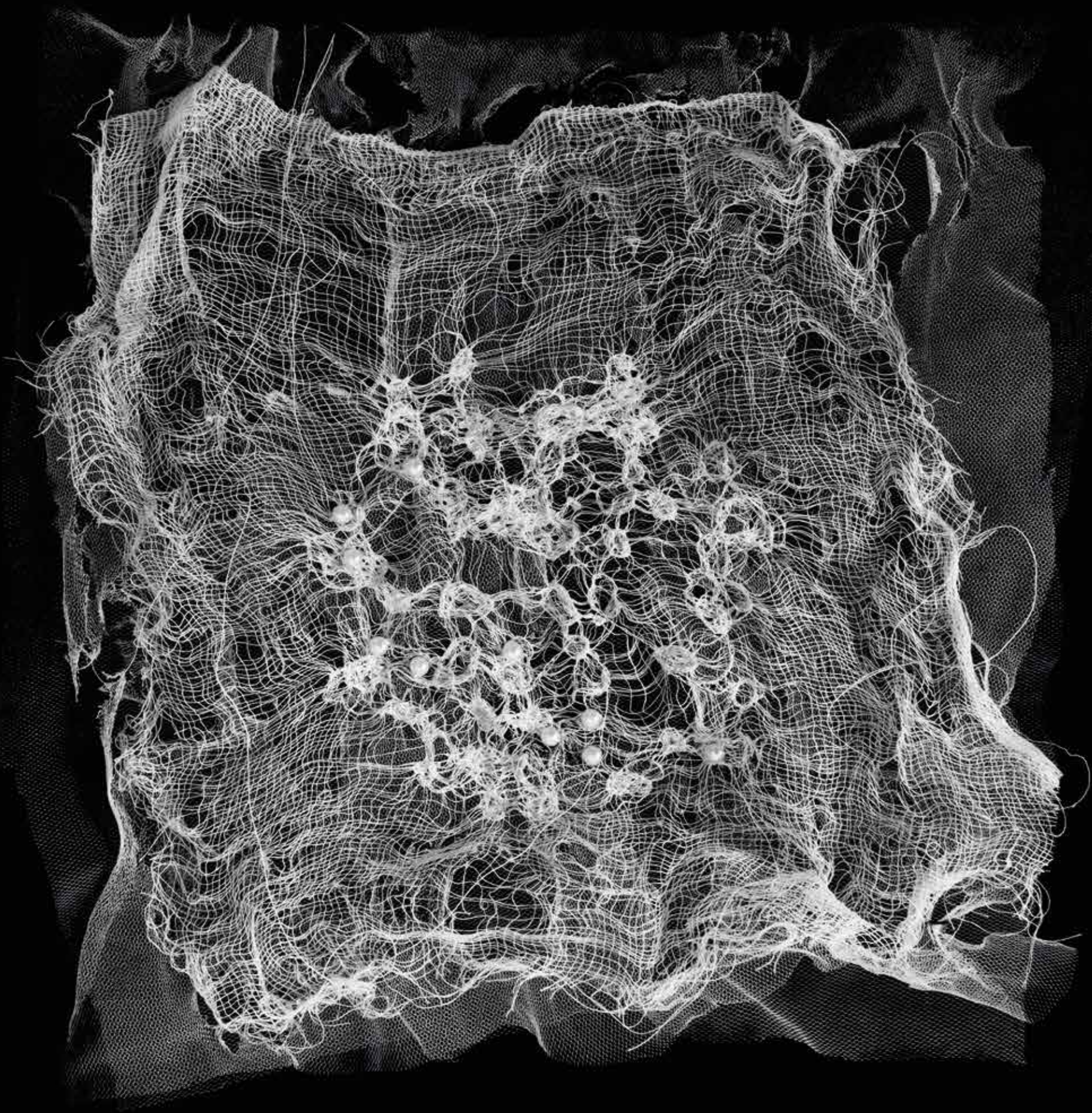
Lowri Campbell

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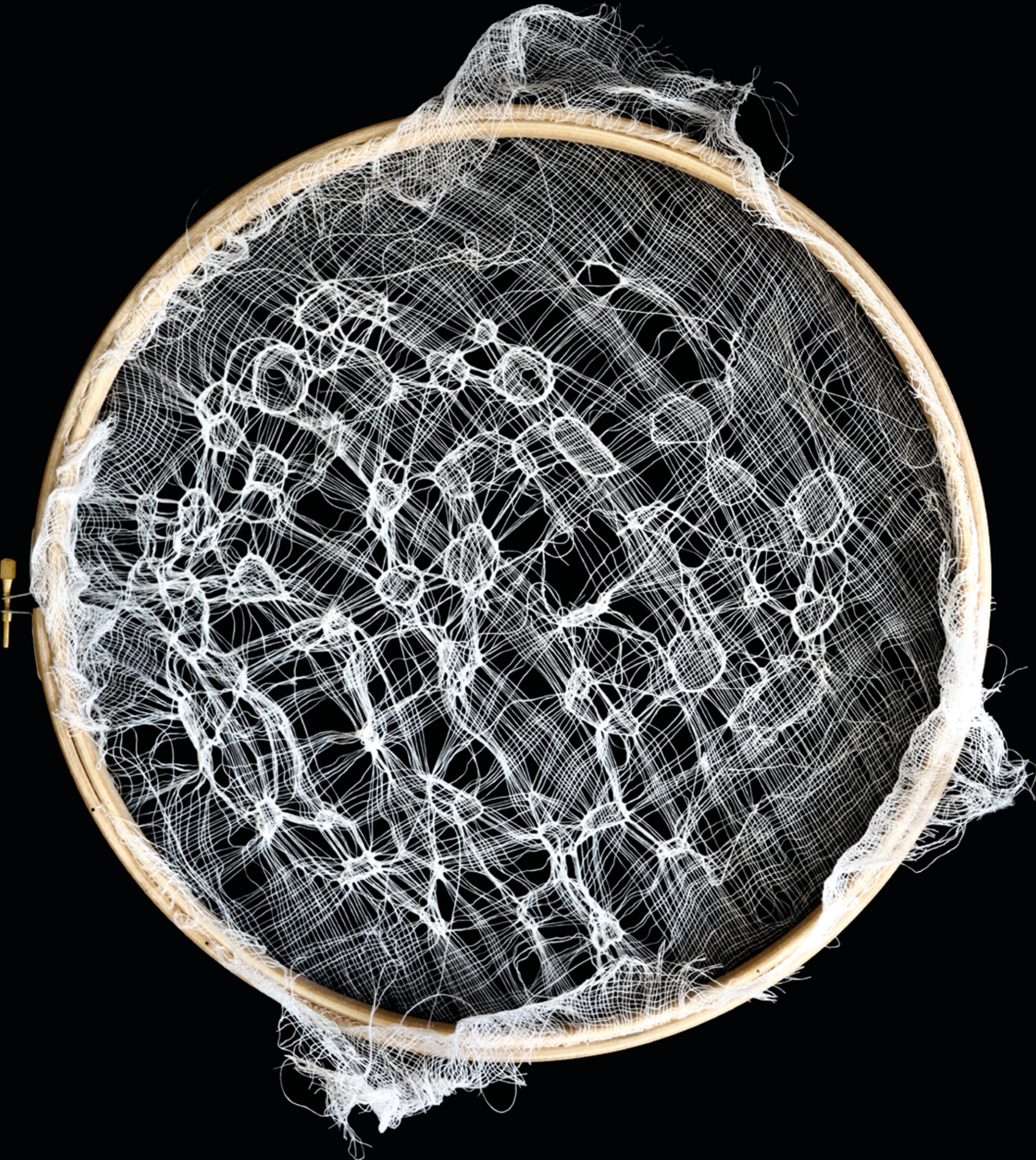
@by.lowricampbell

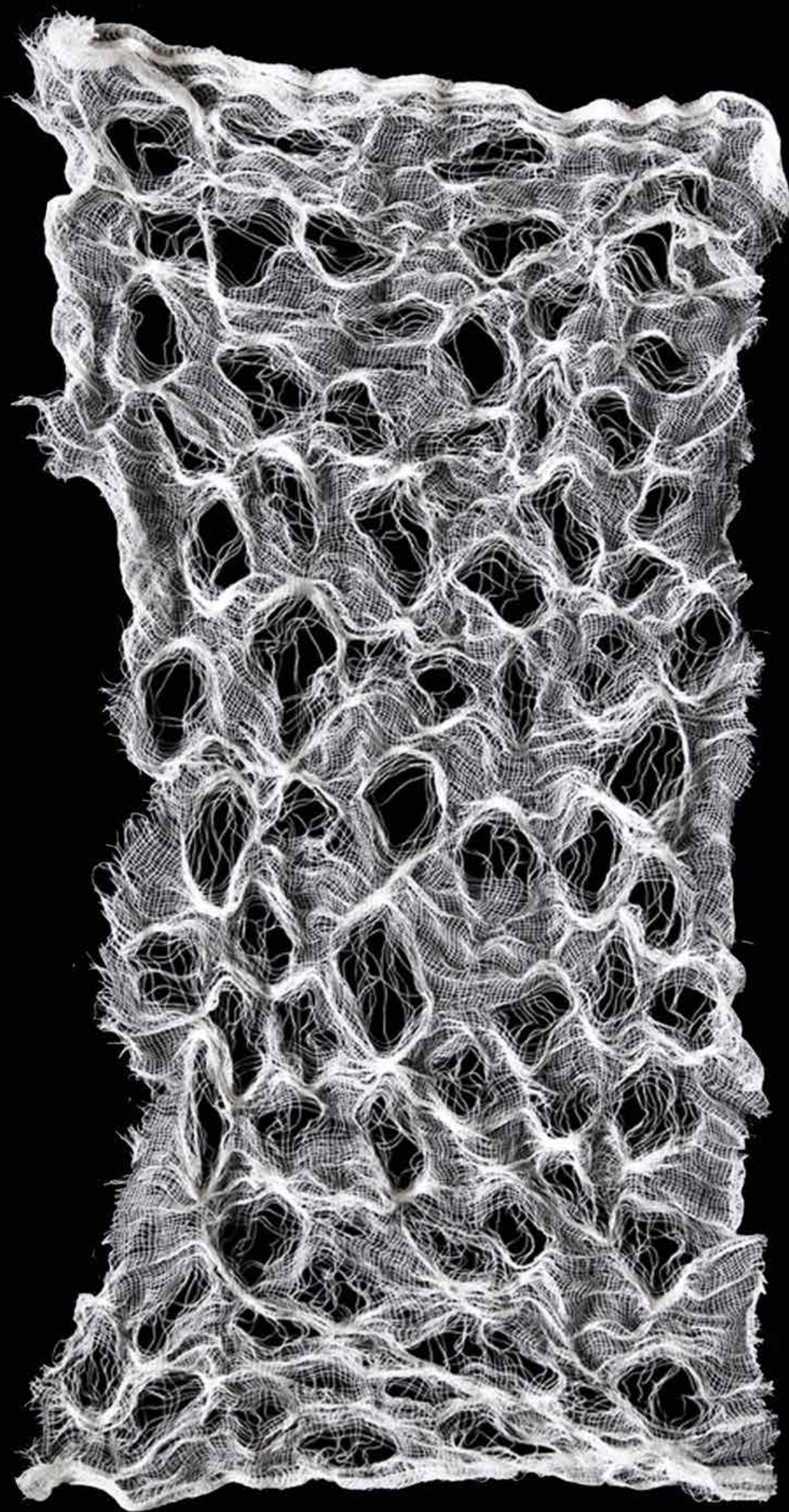






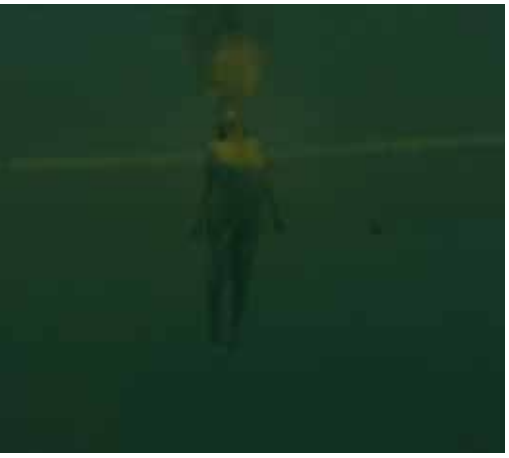




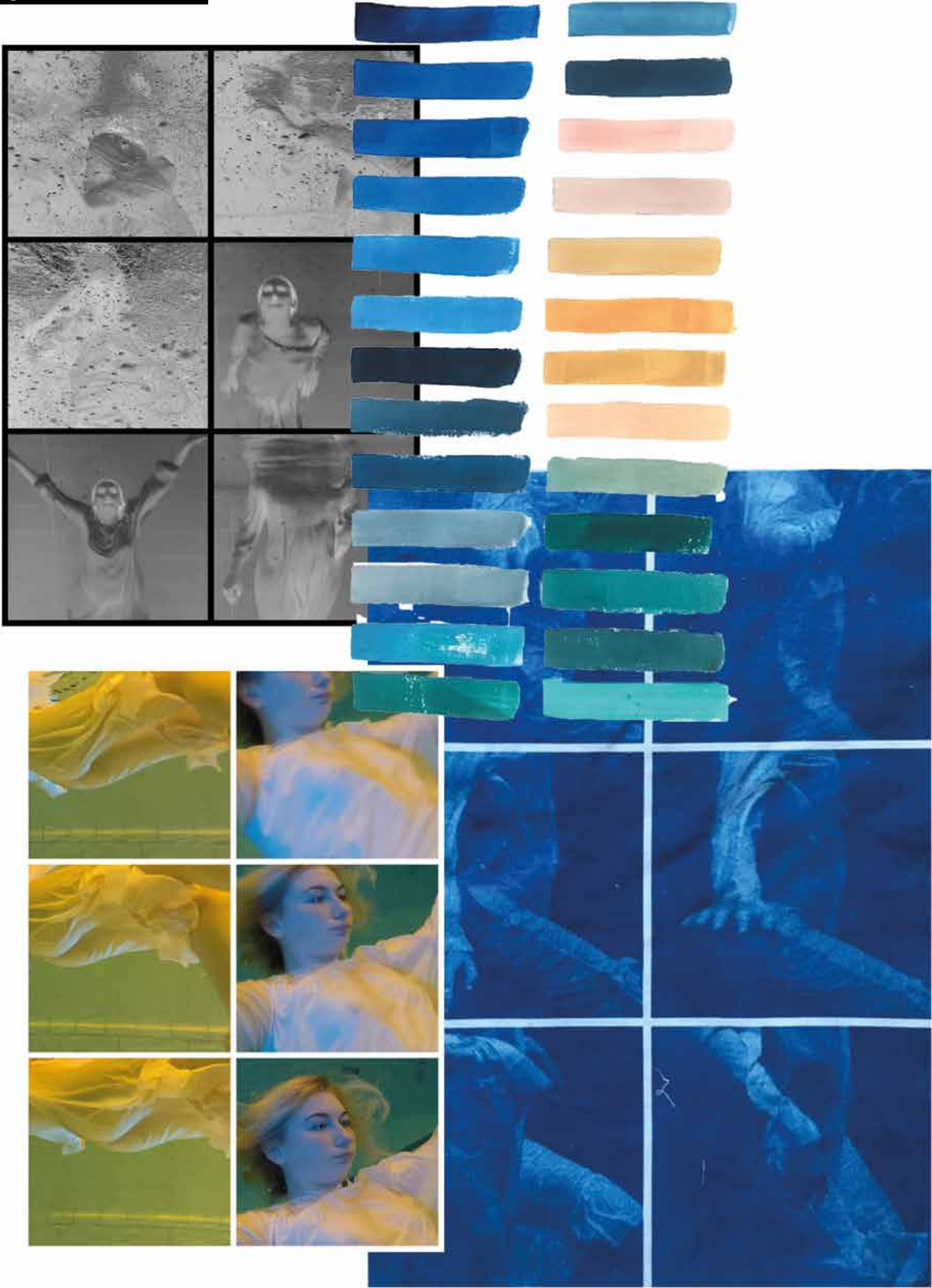


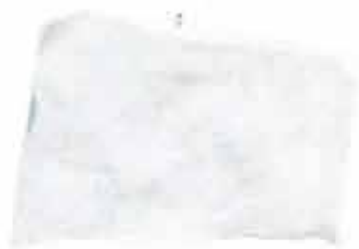
Madeleine Cooper

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Wool



*Wool
fibres 1*



Lace



*Wool
fibres 2*



Elastic 1



Cotton



Elastic 2



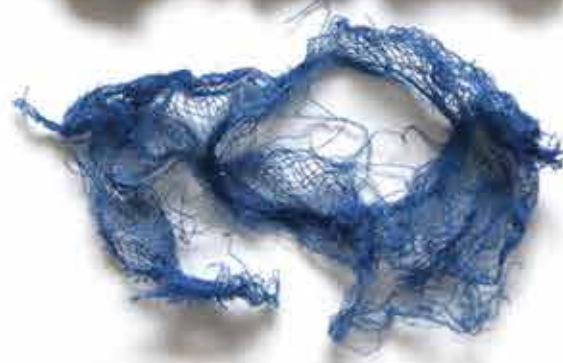
Scrim



Scrim 1



Organic



Scrim 2

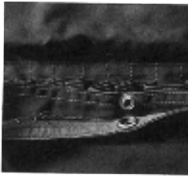


Ribbons



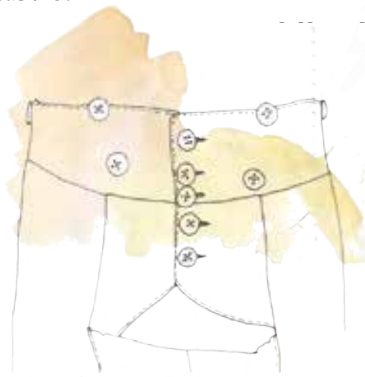
Masland
American Hunting Coat
c.1940

The Vintage Showroom.
An Archive of Menswear
Gunn & Lockett

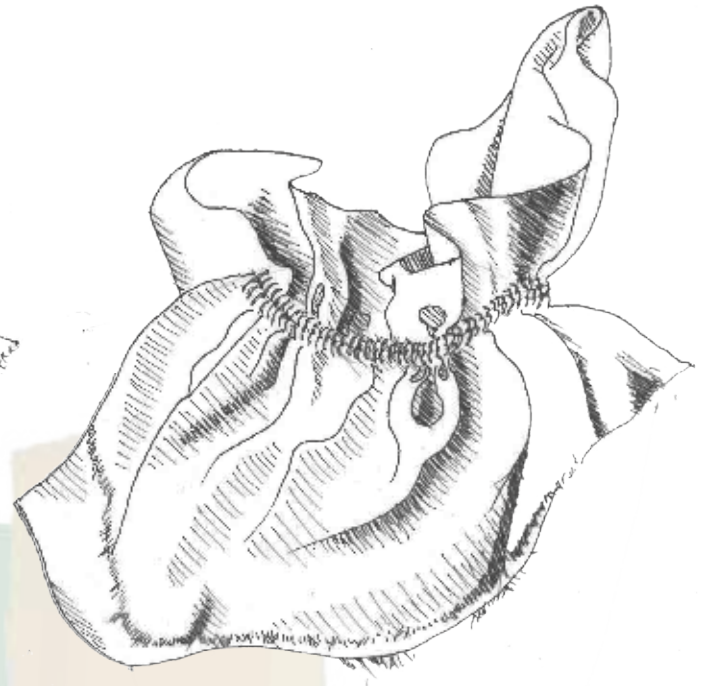


Methods of fastening garments together have developed a lot since the 1800s. Cord and bows were often used, as well as buttons and eyelets. These eyelets were small metal rings sewn into place with a heavy weight thread; they were not fully metal eyelets we see on clothing today.

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



"the perfect unisex garment"
- Allison Toplis



Weinberg's Weatherproofs Ltd
Gaberdine Mackintosh
1926

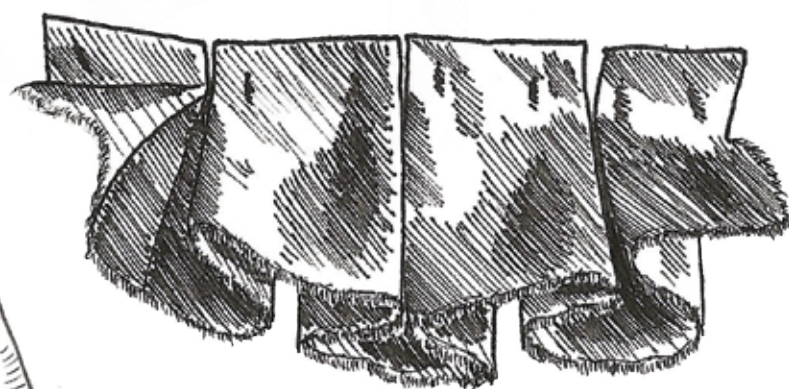
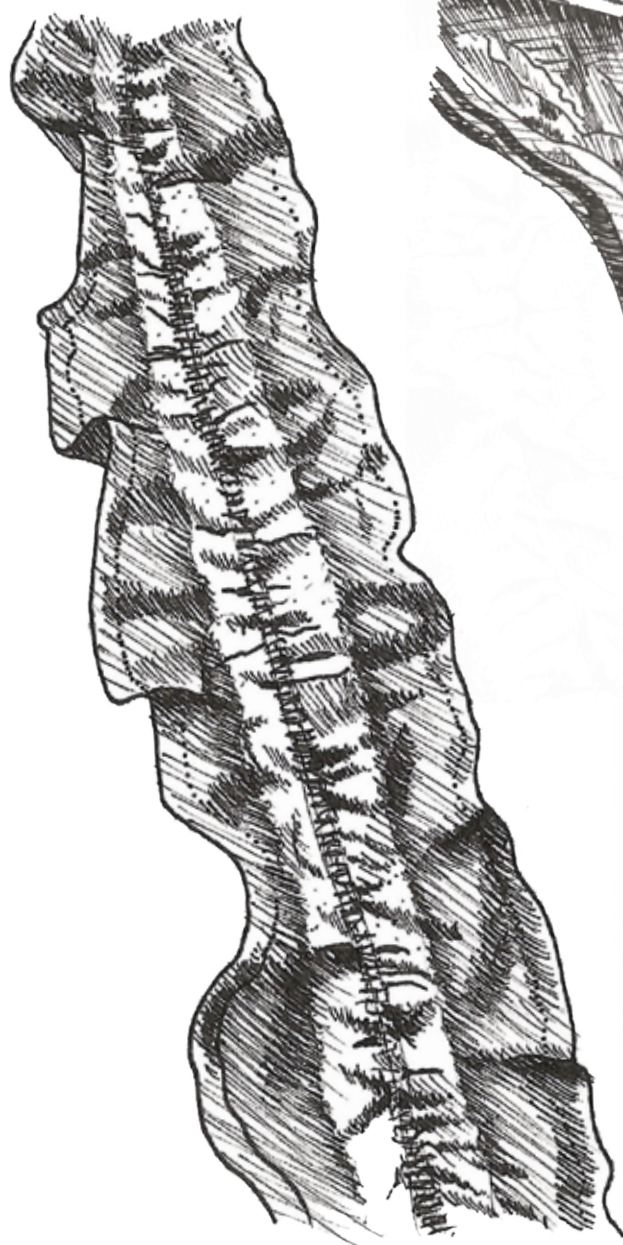
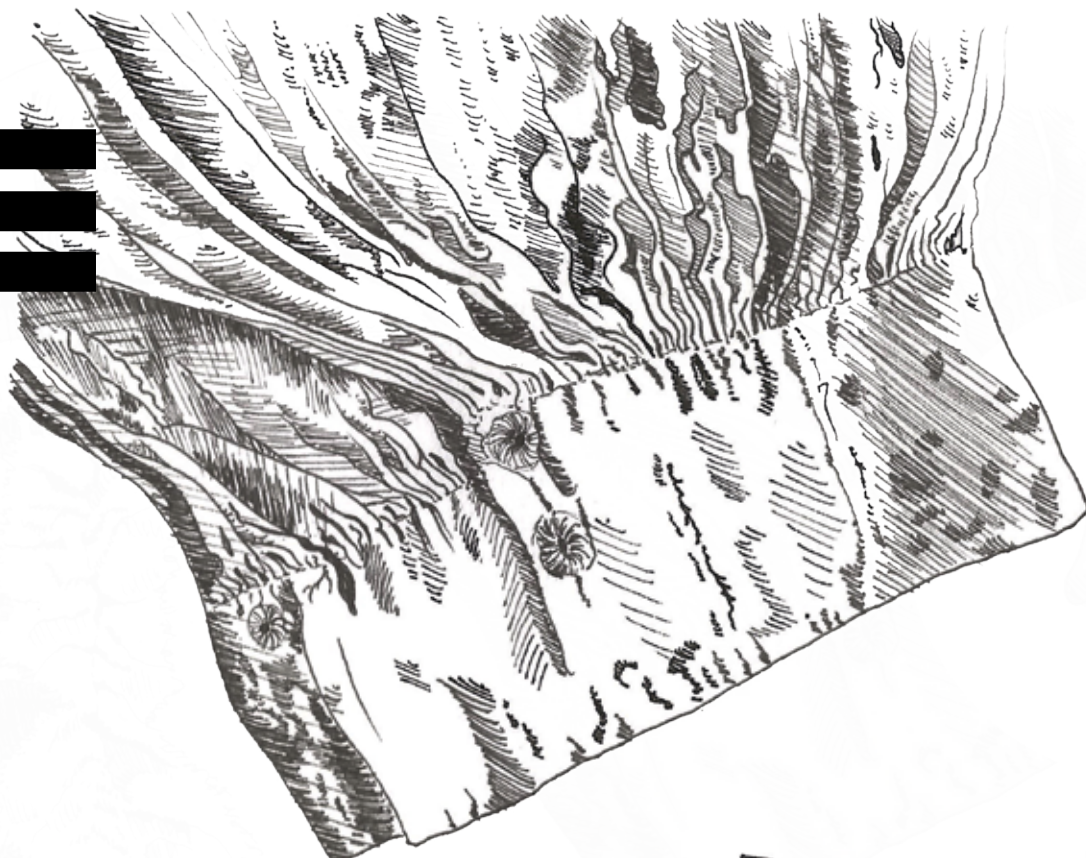
This Commonwealth officer's raincoat is made from a medium weight coated cotton canvas fabric with bonded seams. The small underarm air holes and breathable holes in the lining to allow back-vented air circulation would have gone only a small way towards



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Alice Davis

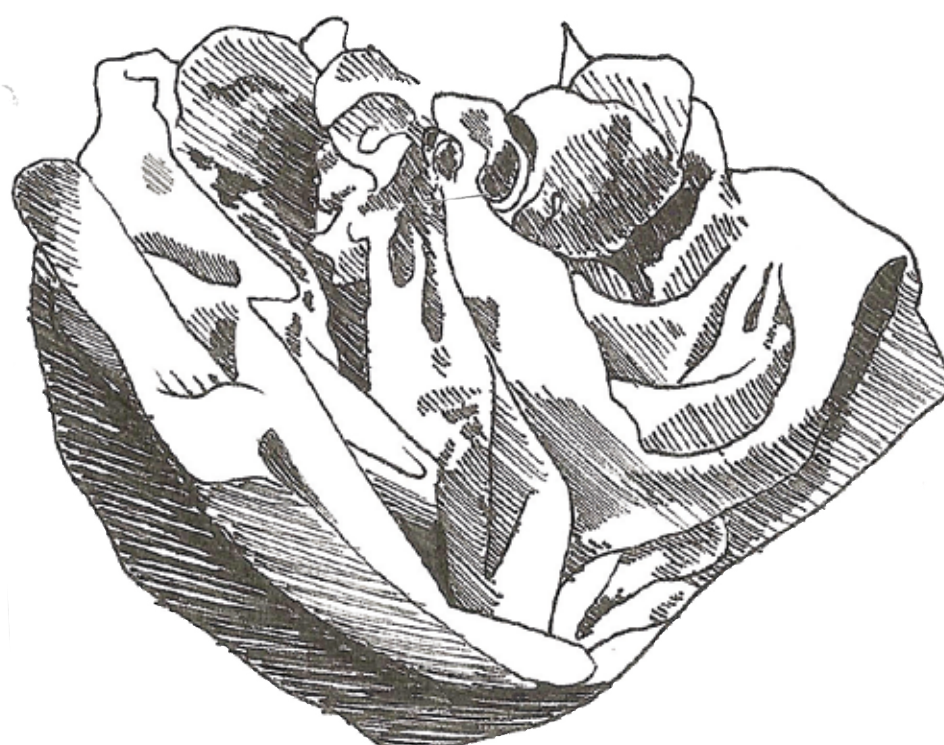
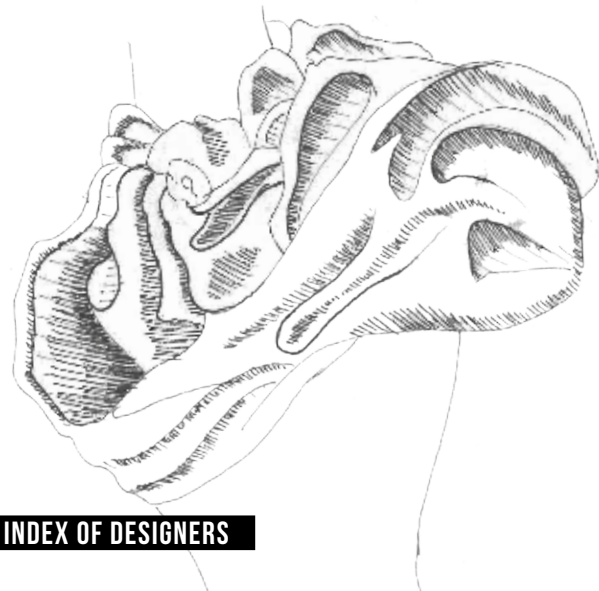
alice.davis913@hotmail.co.uk

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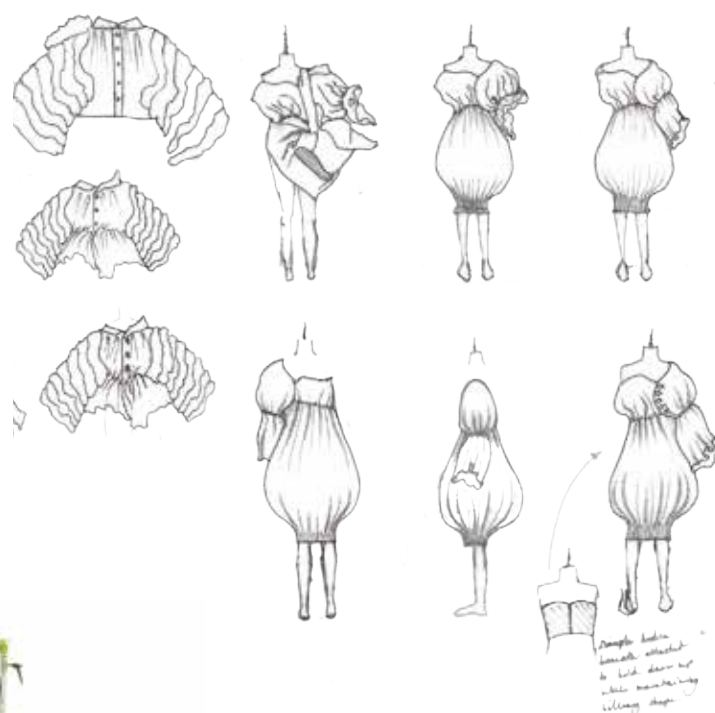
R180 rading
bun. R180.

Drish! Artura Series





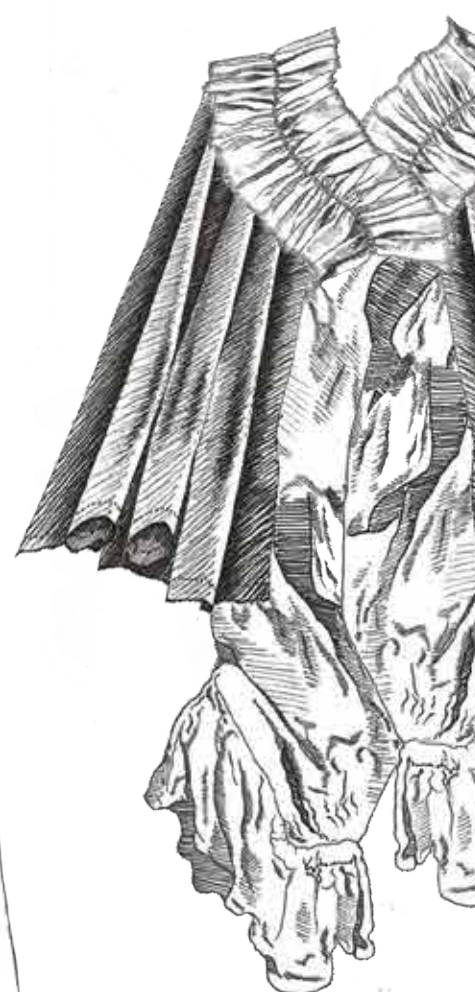
There was a very different form of offer, lots of parties, perhaps for every minute? The cars were all the way out to the end like the advertisements. The cars were displayed and started faster than the cars then. There the other side. Under every door there was a section of paper which I believe for one of record that I also wonder if it was at that the section could be played, when it became the day? The billion cars are also thought on all the show.

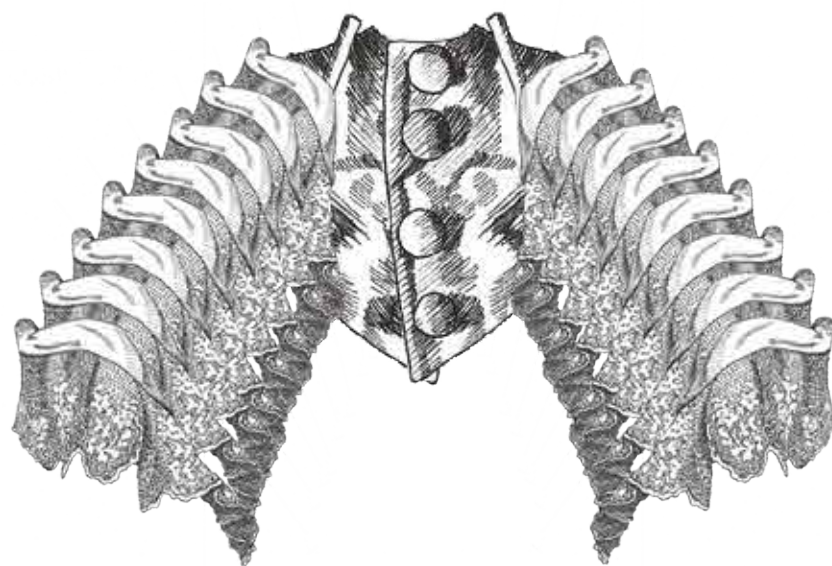
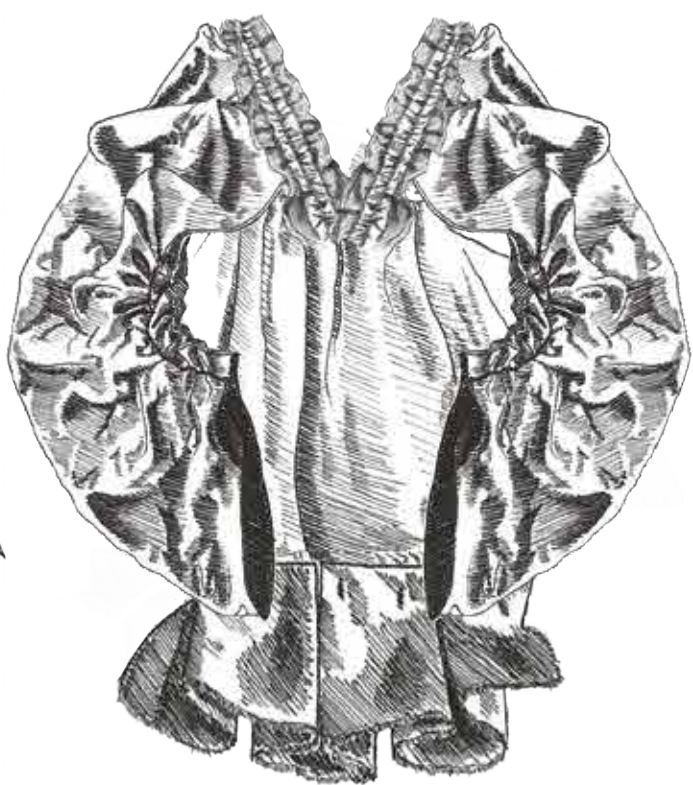


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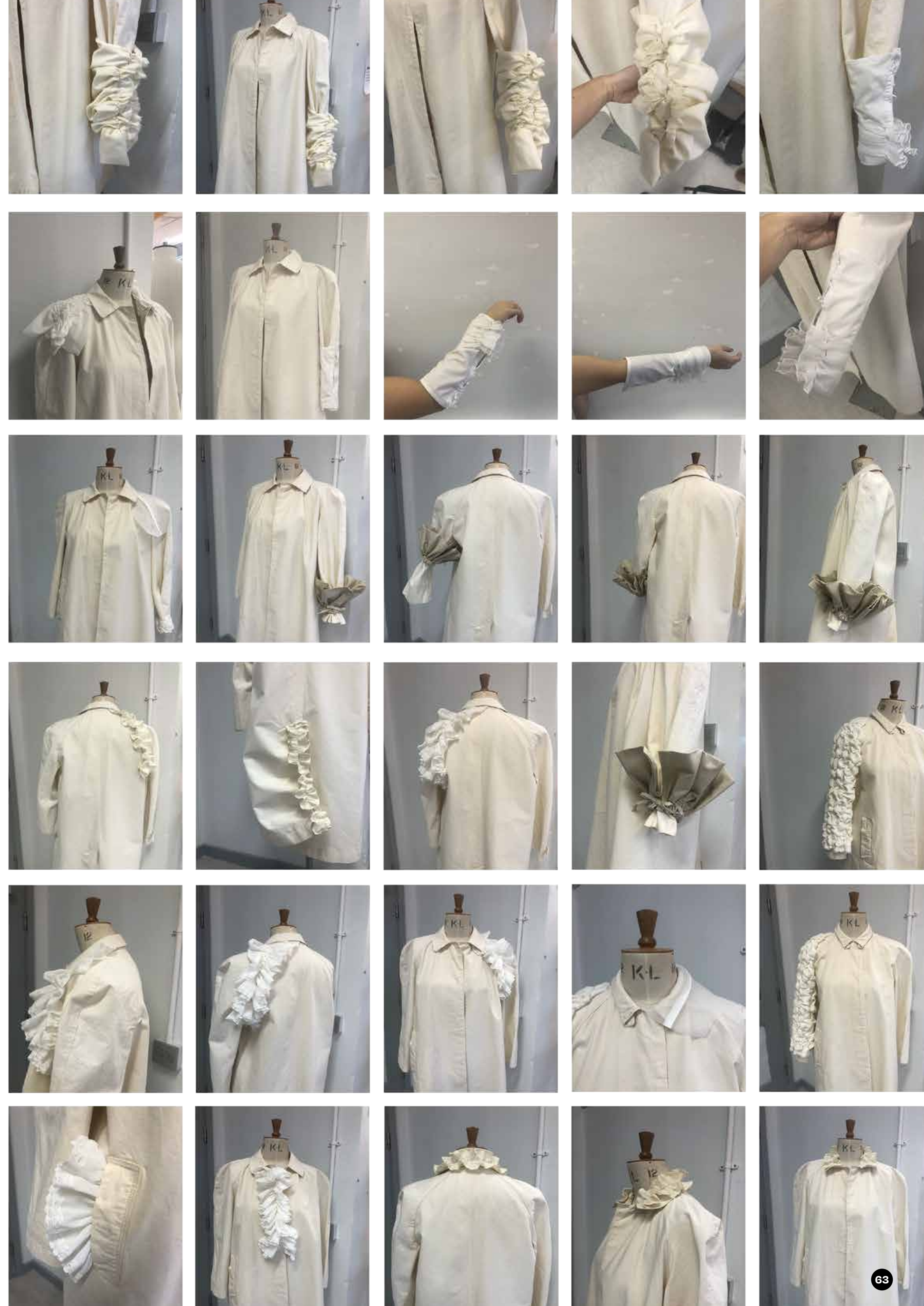


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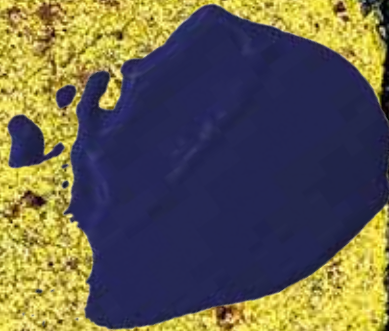


Charlotte Edyvean

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1st racer tile
pockets - loose
fit +
wider
leg
on side



wastband
on drawing
how to get
in and
out?



add in
cut outs -
as possible



2nd racer tile



round
side
seam as
just a
ugly +
left side



needs to
be taken in
along seam



volume
pinched
out at
crotch



racer ball to tile



fully
fitted
armholes

clipped
racer ball
to be
which
higher
fitted
to body



stake in
at both
side
seams
and take
up at hem



forward
waists



Back from
to the ball in
over top of racer ball
to the ball in
to the ball in





Thicker waistband -
in front use main fabric
structure + half nylon
1-length to adjust

After following
the 1st design



After seeing
what making
new make?

needs design
around waist
and - think about
how will behave in
sense inlay and

Push
volume out
of the
back +
make more
prominent



lower
neckline
and bring
down
armholes
I
want to
be able to
see other garment layers.



curved cut
at the
hem
I
want
fit like
basketball
jersey



make sure it's
not too tight
and it's not
too loose

Batwing, jumper, tulle

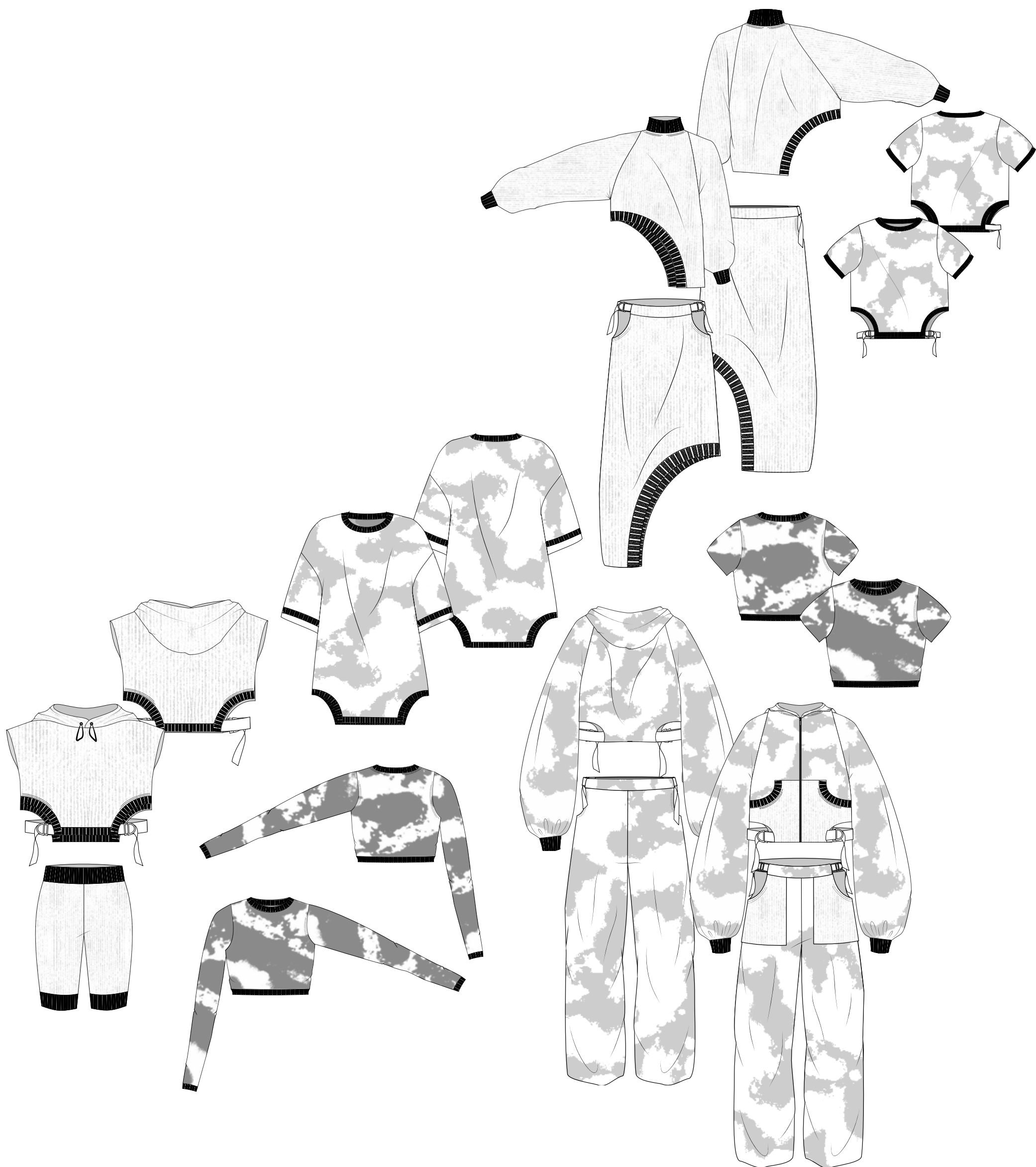


volume in
→ will hit
inlay mesh
w/ lycra
+ mesh
↓
hitted all
as one piece
fashioning
around
neckline
under knit
cut + sew arms



 @charlottele__





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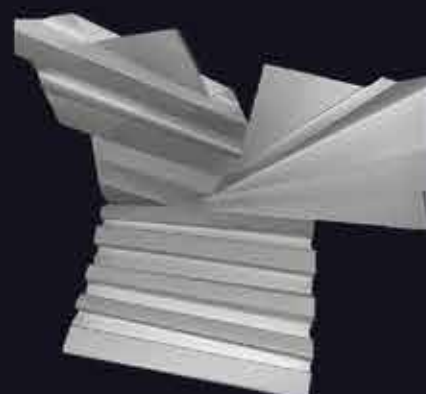


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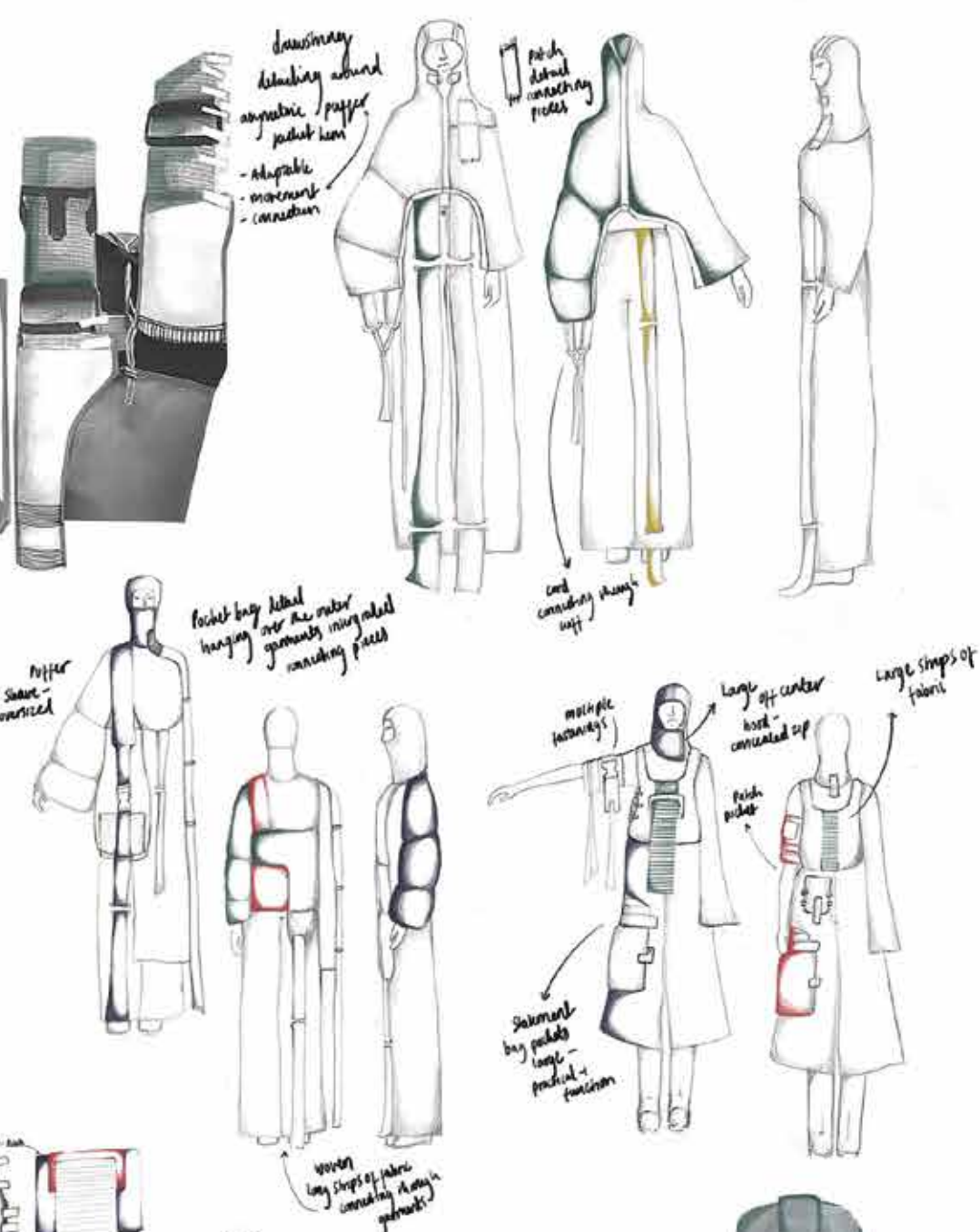
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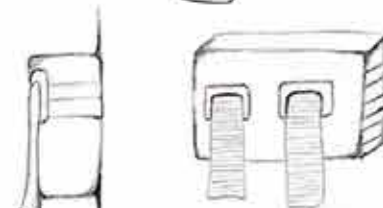
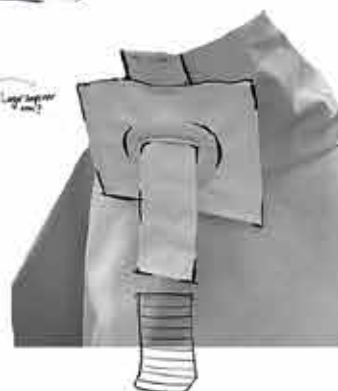
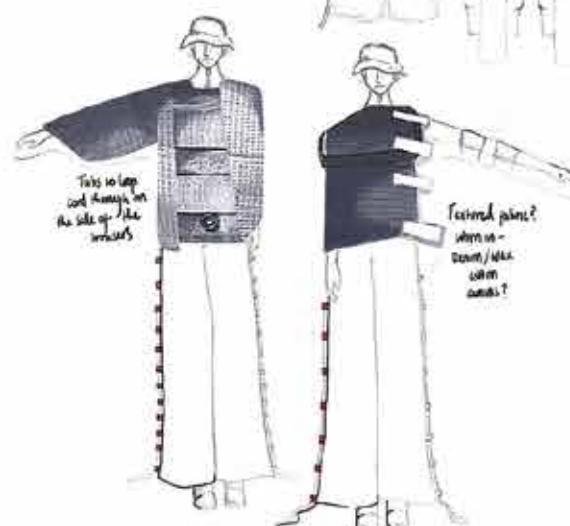
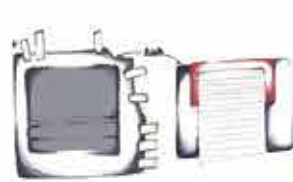
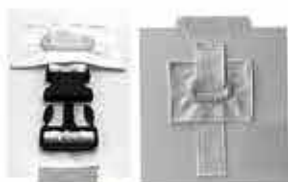


DECONSTRUCTED AND REFORMED

Producing ideas for fabric and layering. Scrutinising design features and contextualising them on the body. Enlarging to look at proportion and oversized features and forms on the body.

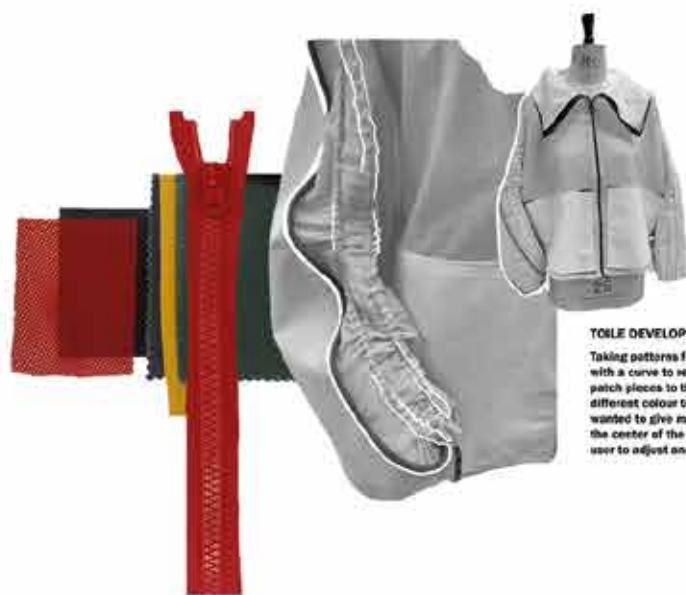


Snaping with buttons



PHYSICALLY INSERTING HARDWARE INTO FABRIC

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?



TOILE DEVELOPEMENT JACKET PART 1

Taking patterns from a army apron to inform my jacket shape, altering the hem with a curve to resemble my ideas from my design development. Adding in flat patch pieces to the front and back as a design feature. I will cut these pieces in a different colour to the main body fabric to contrast and outline the shapes. I wanted to give movement to the sleeve, so I channelled in some paracord down the center of the sleeve pattern - taken from my fastening research - allowing the user to adjust and change the look of the garments throughout.



TOILE DEVELOPEMENT JACKET PART 2 - SECOND TOILE IN HEAVY CALICO

Re-making my first toile in heavy weighted calico- The silhouette represents my design better, more structure around the sleeves and the collar sits up on its own. From this toile I need to make alterations to the collar - shaping more around the face and creating more distance in the neckline to add space and comfort for the user wearing it. Adding in small details like a stripe on the front patch in the same colour as the body, and mustard yellow piping across the top edge of the front patch panel - mirroring detailings of the overhang pocket detailings - tying the two garments together.



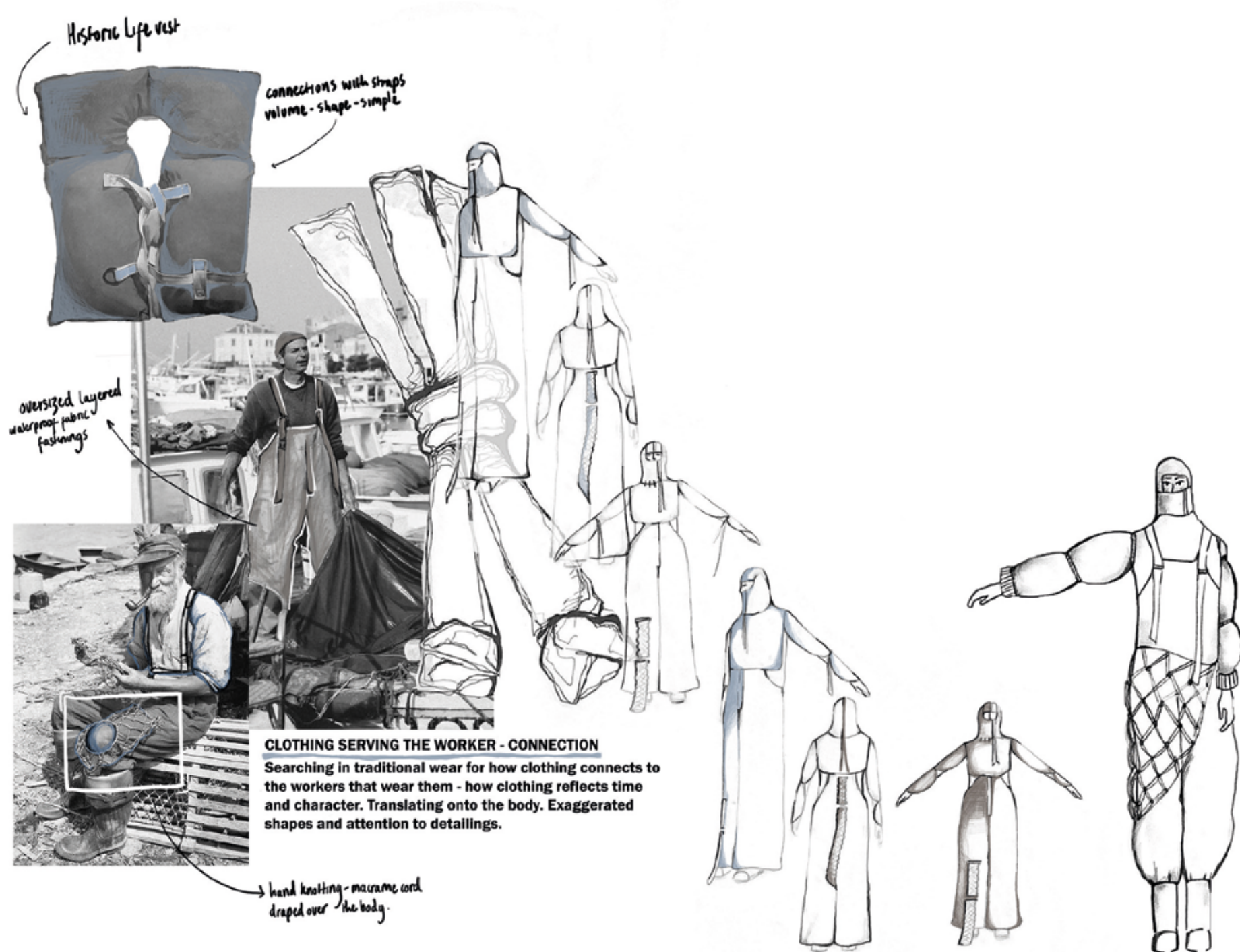
Lauren Gibbs

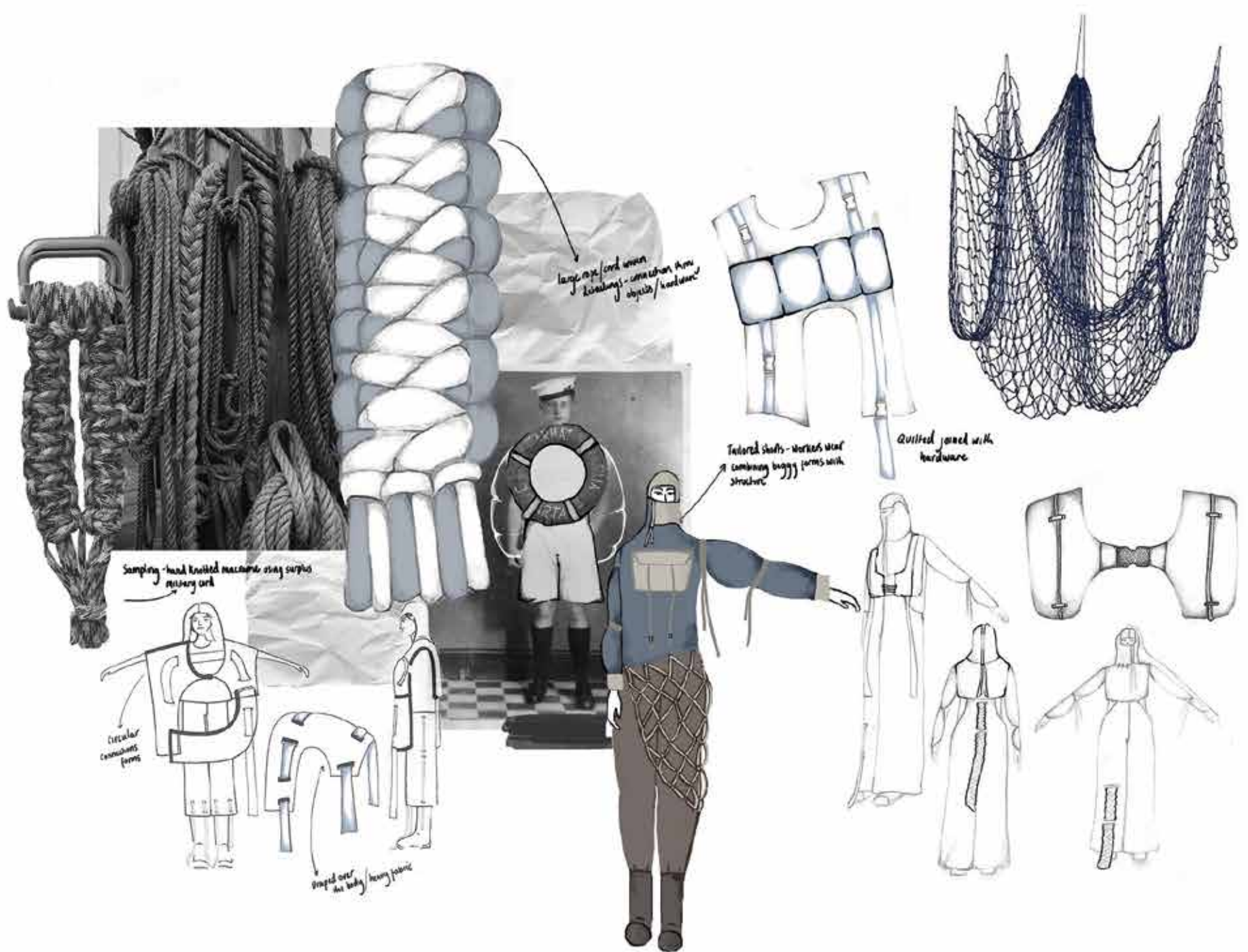
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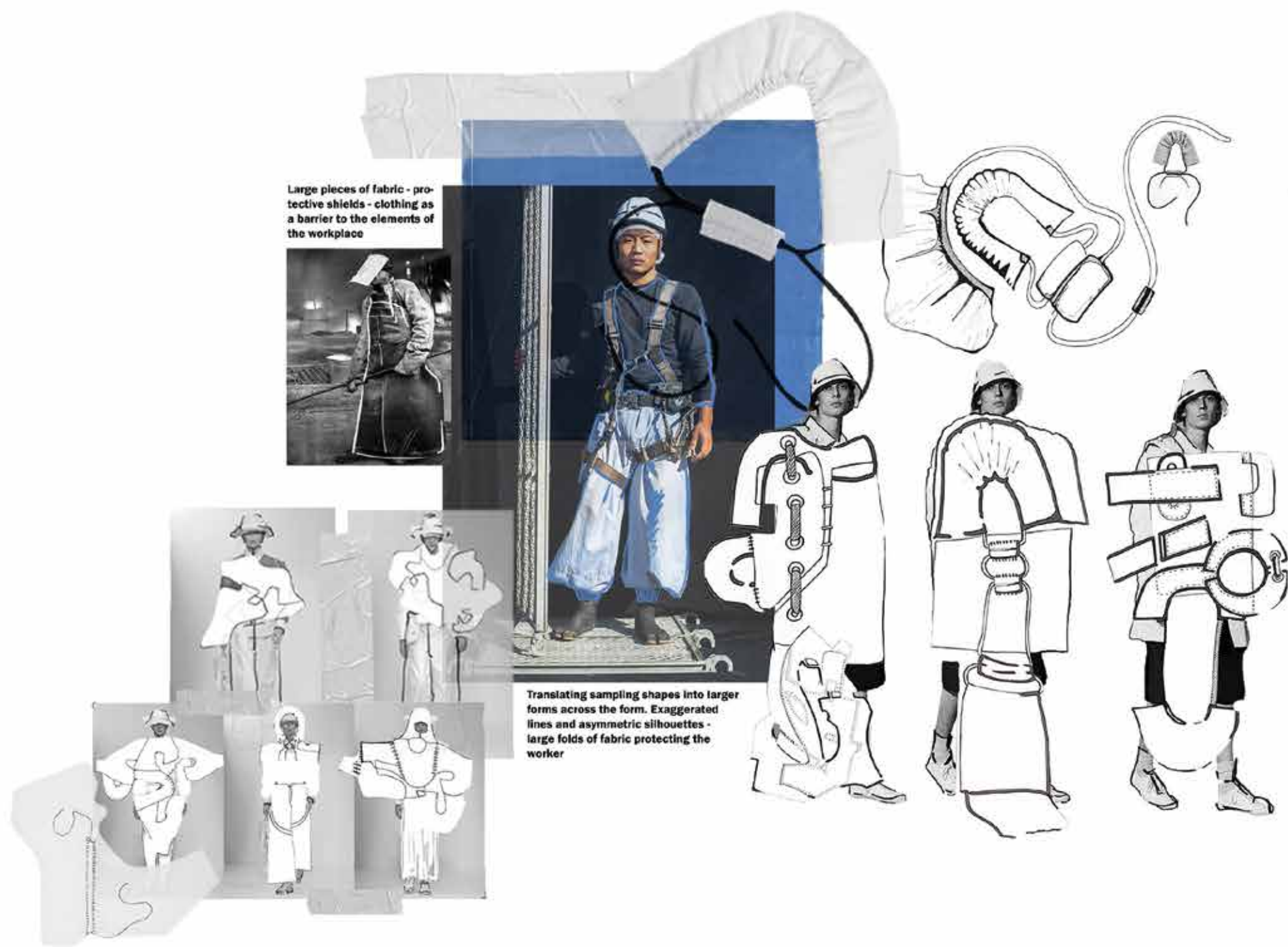
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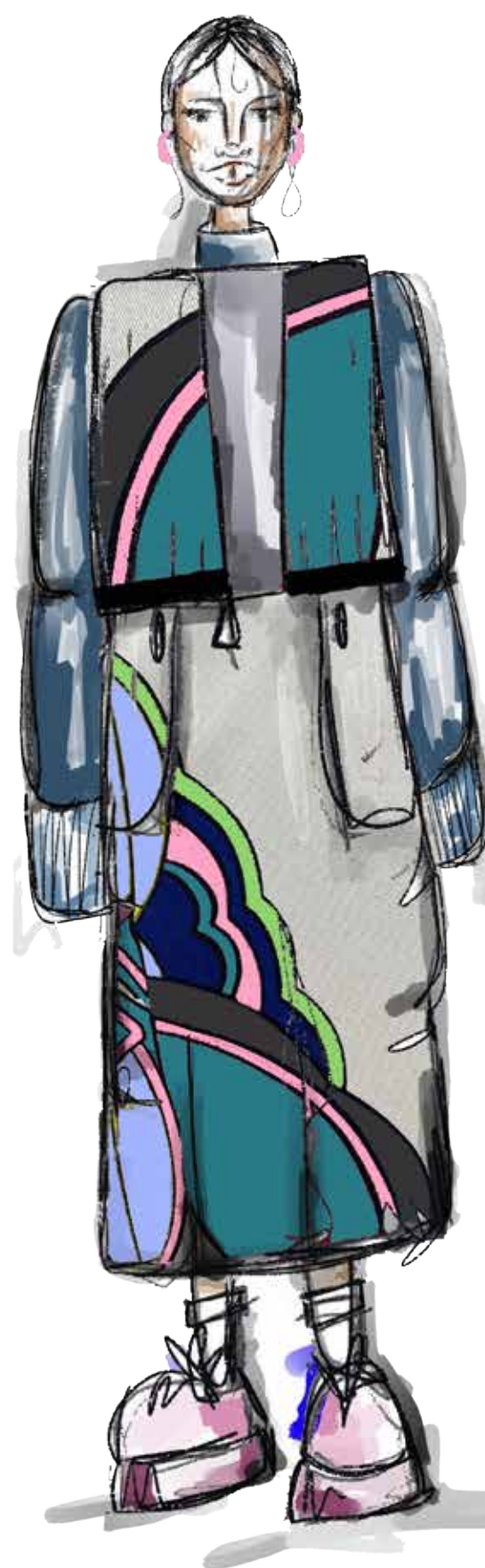
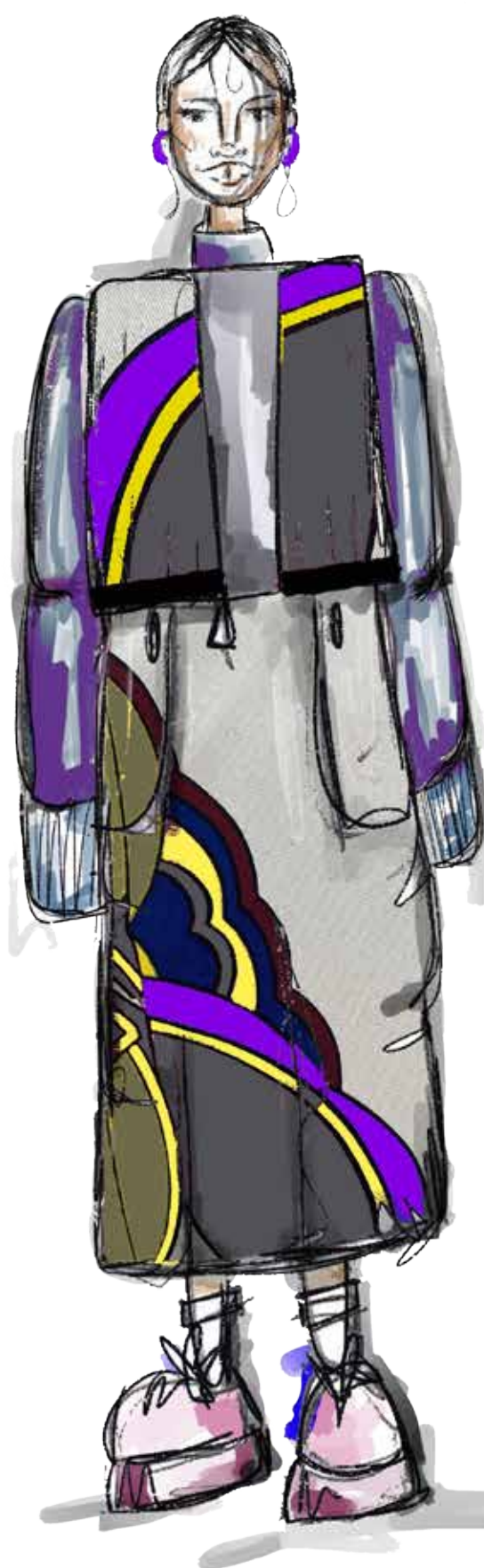
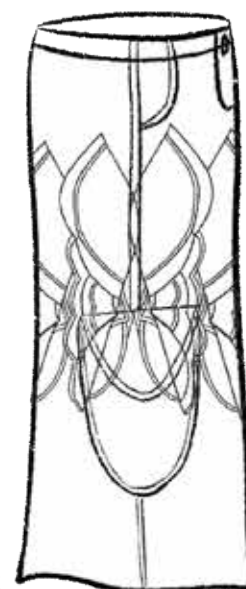
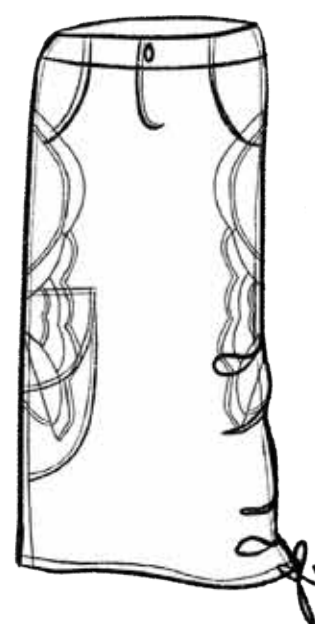
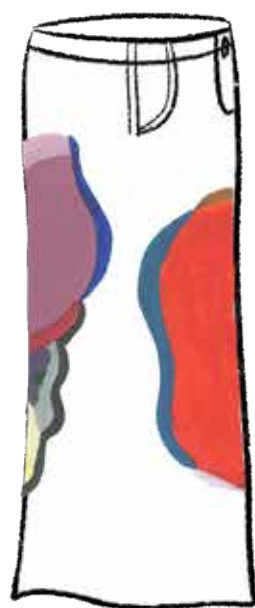
Large pieces of fabric - protective shields - clothing as a barrier to the elements of the workplace

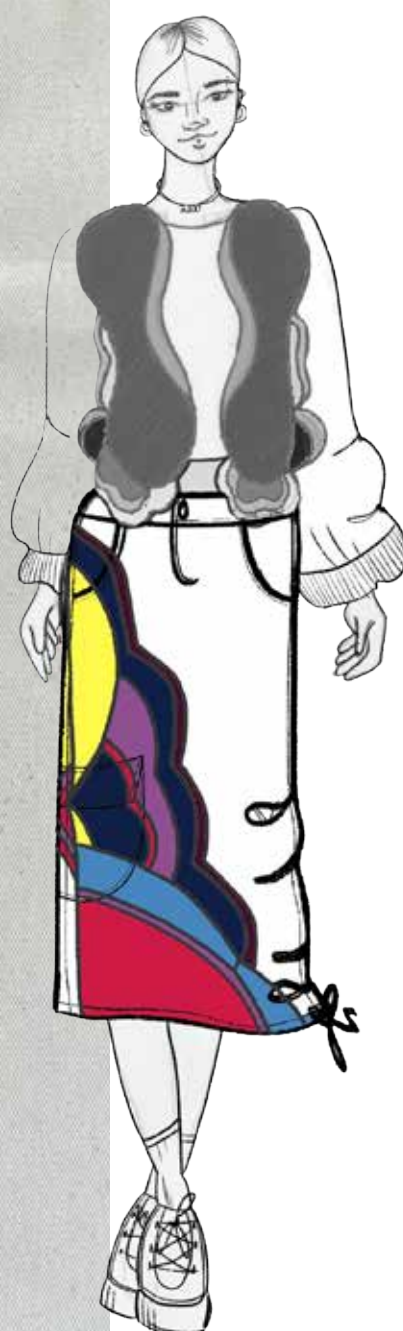
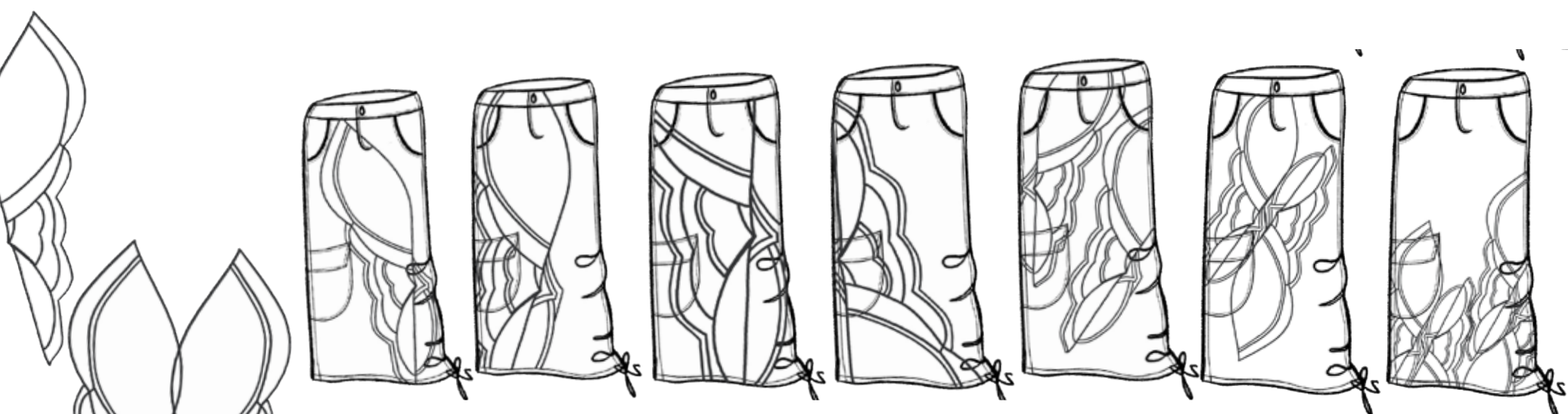


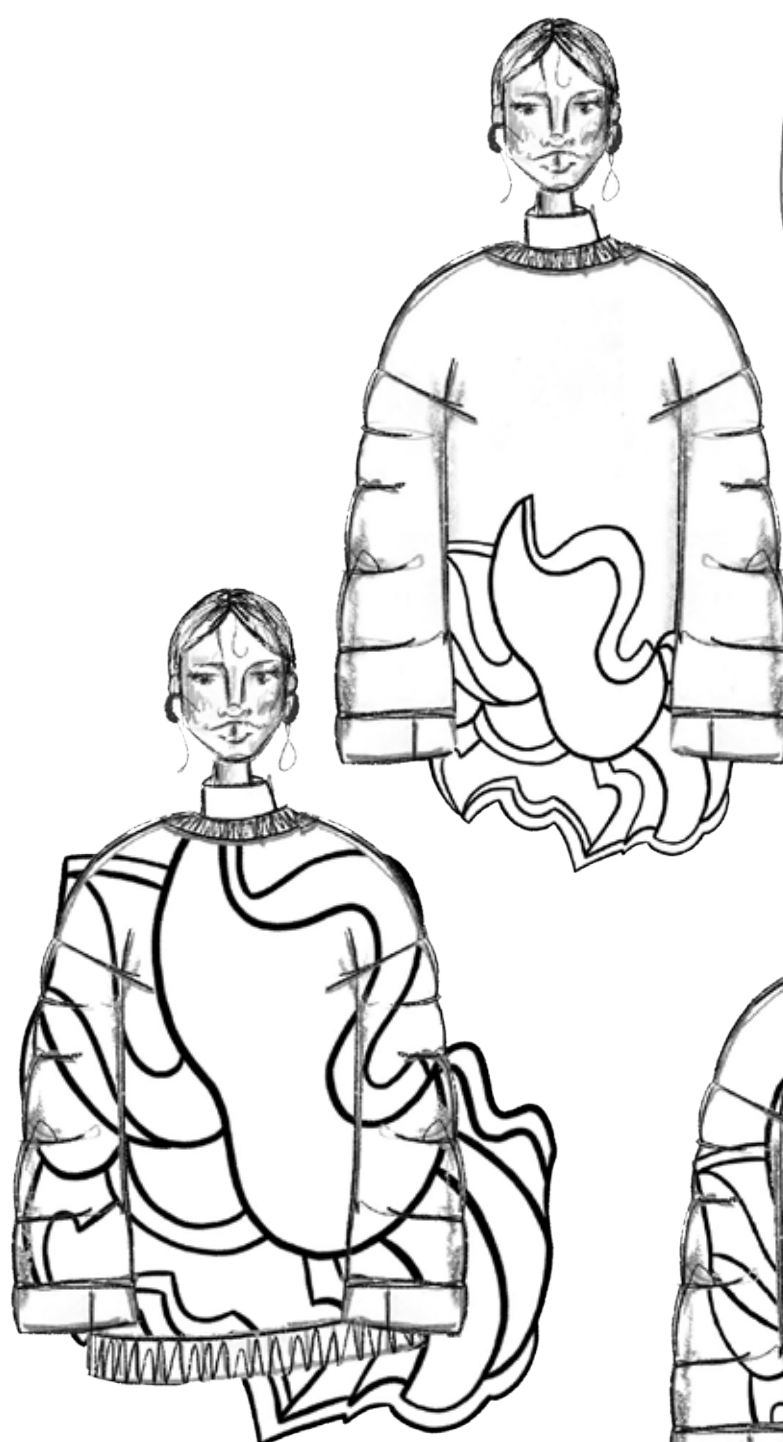
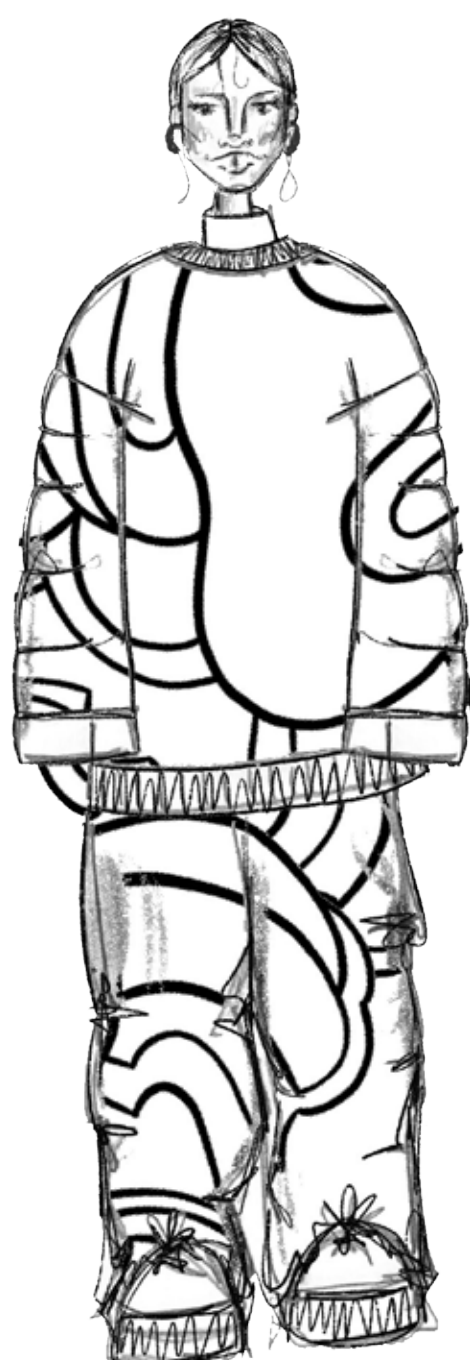
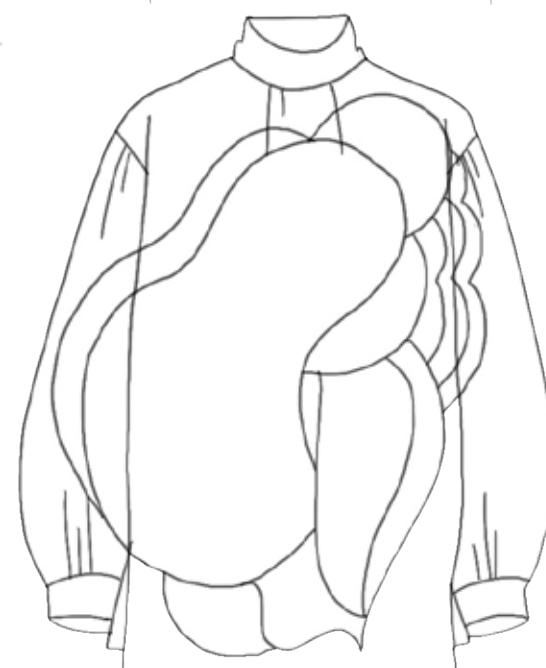
Translating sampling shapes into larger forms across the form. Exaggerated lines and asymmetric silhouettes - large folds of fabric protecting the worker



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







Shapes from this print design inspired by colour palette responses from my research project

The initial placement on a sportier sweat-shirt felt more appropriate after sampling- the defined large shapes and black outlines lend themselves to a sportier more streetwear look.



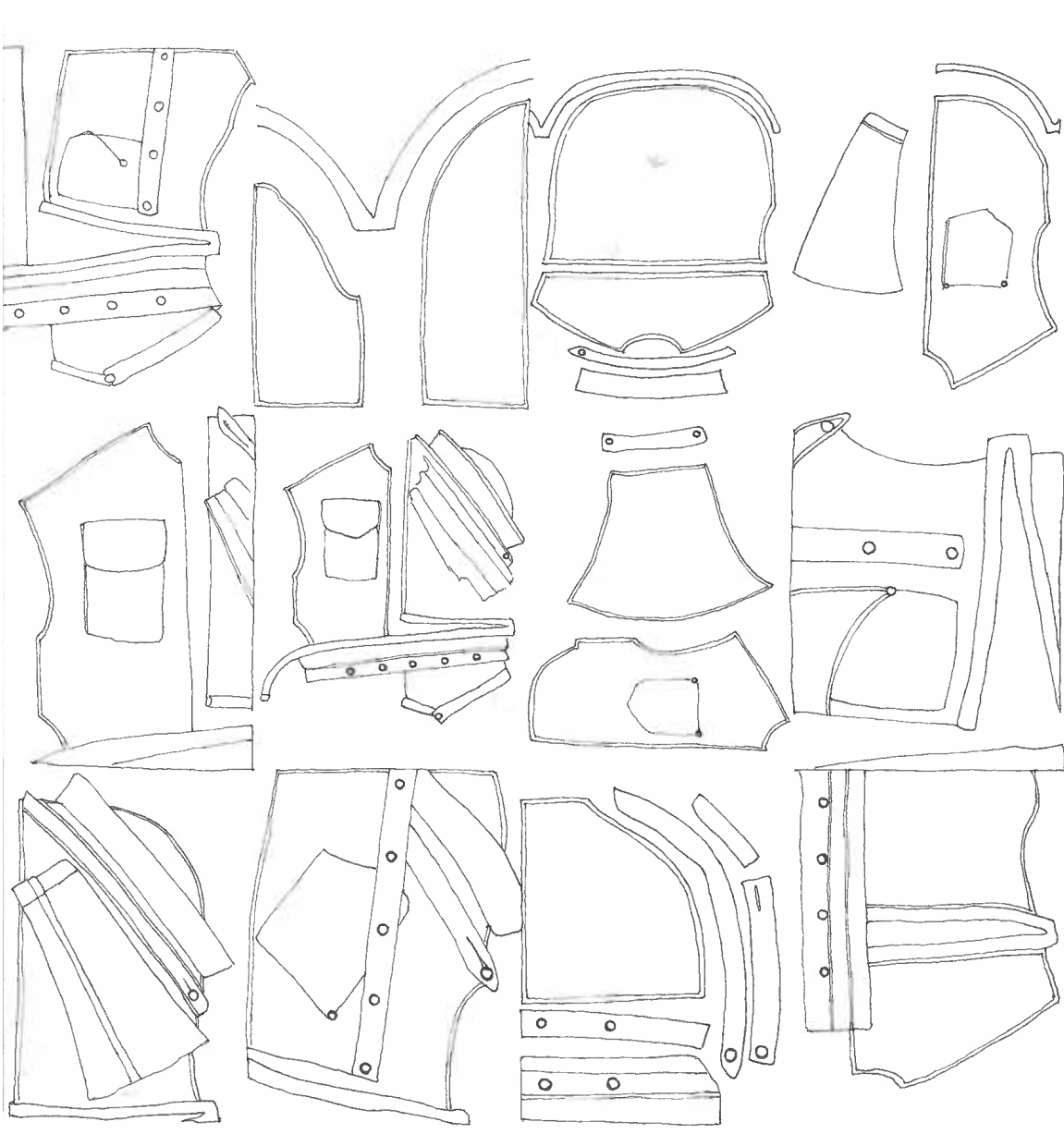


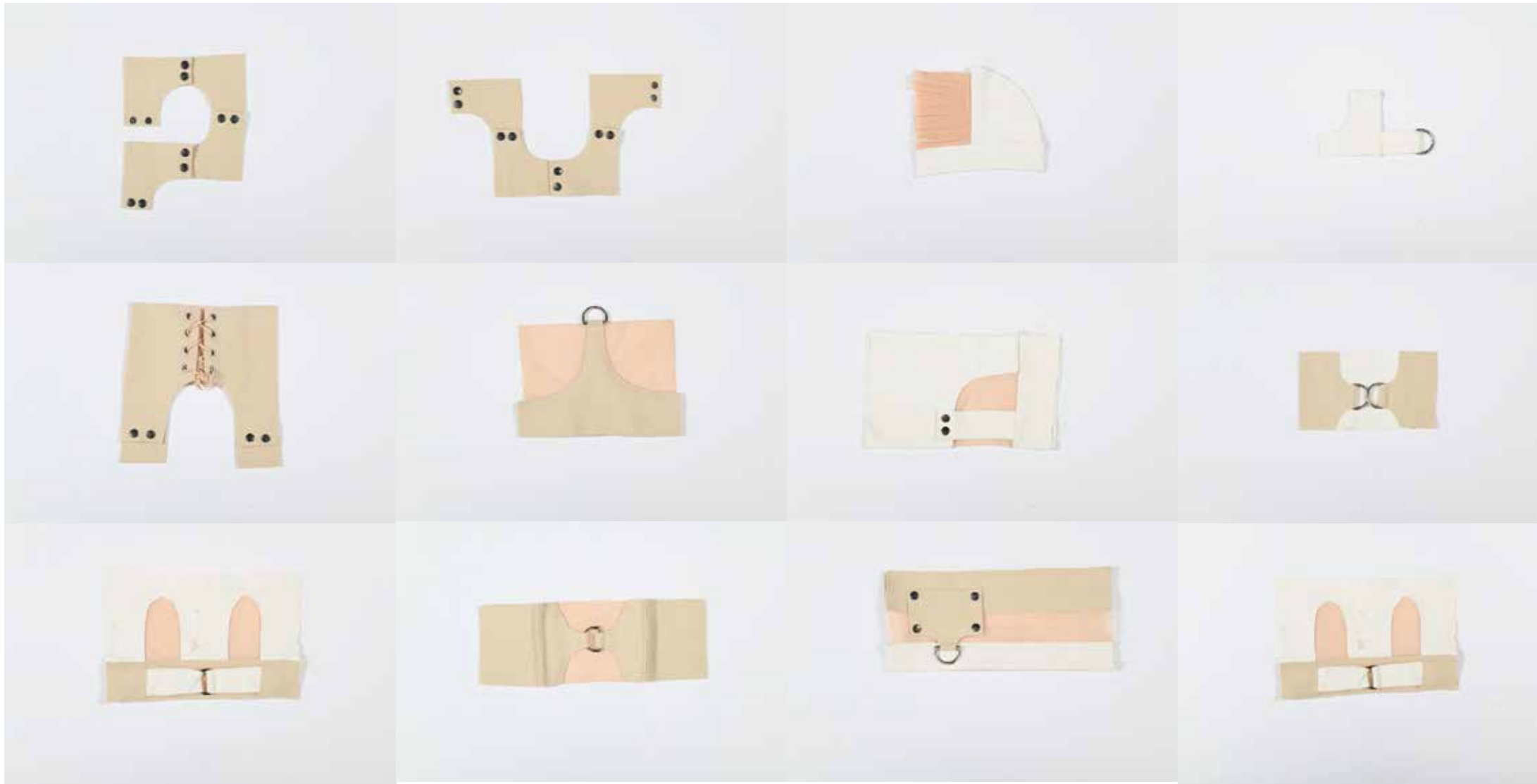


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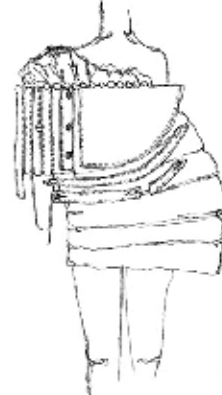
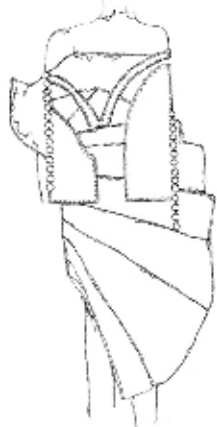
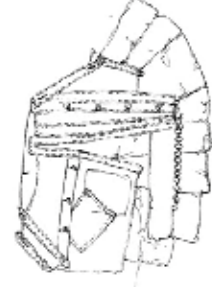
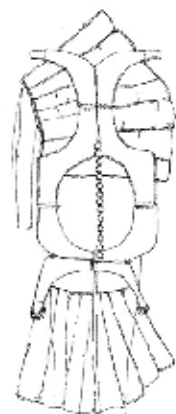
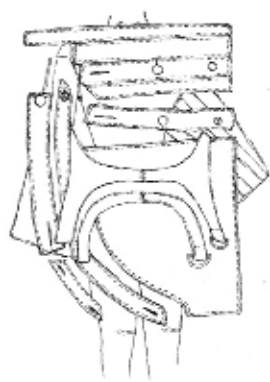
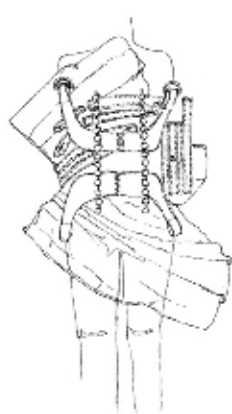
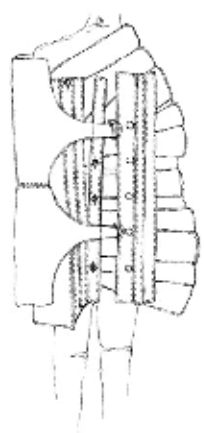




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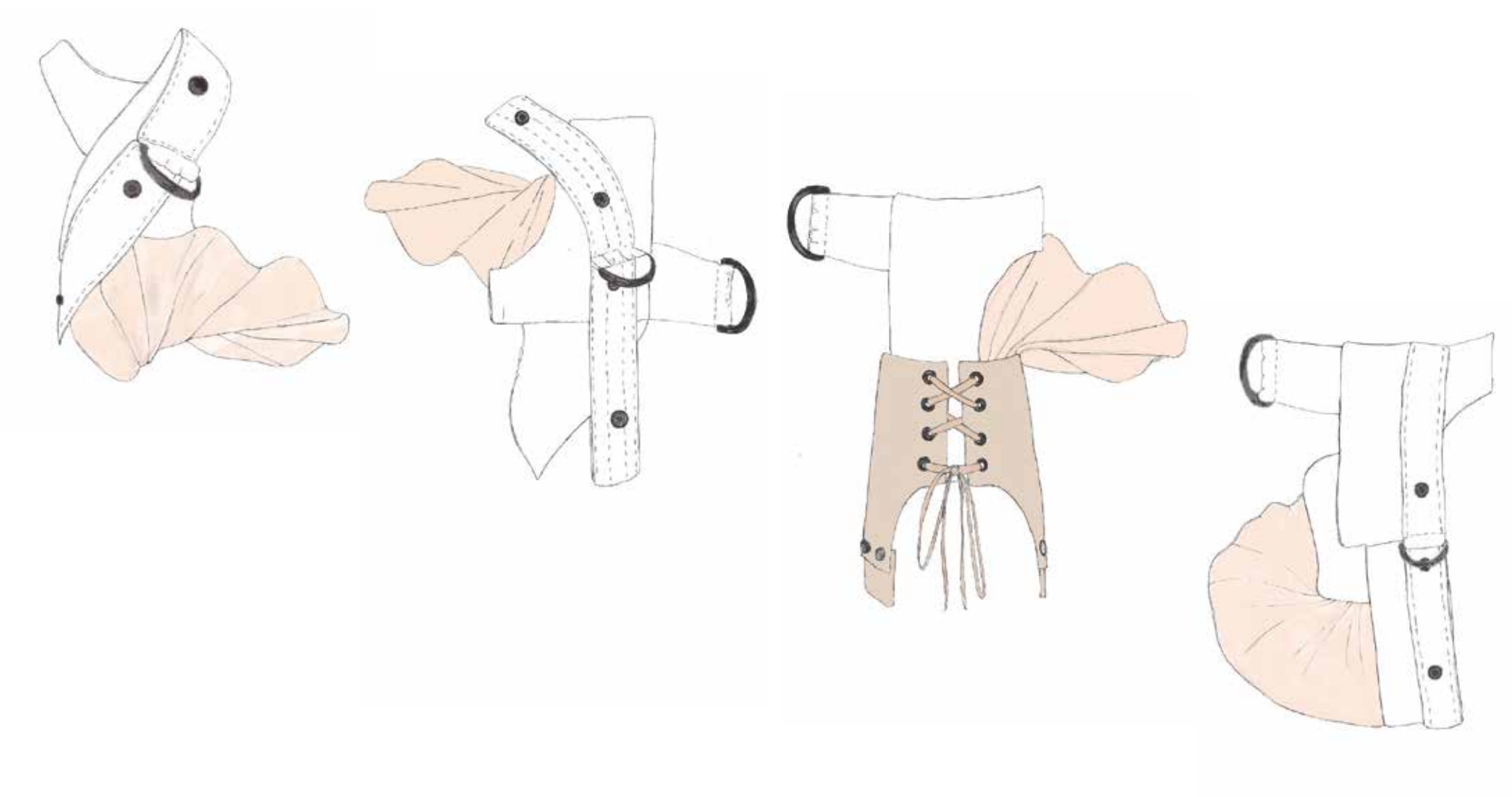


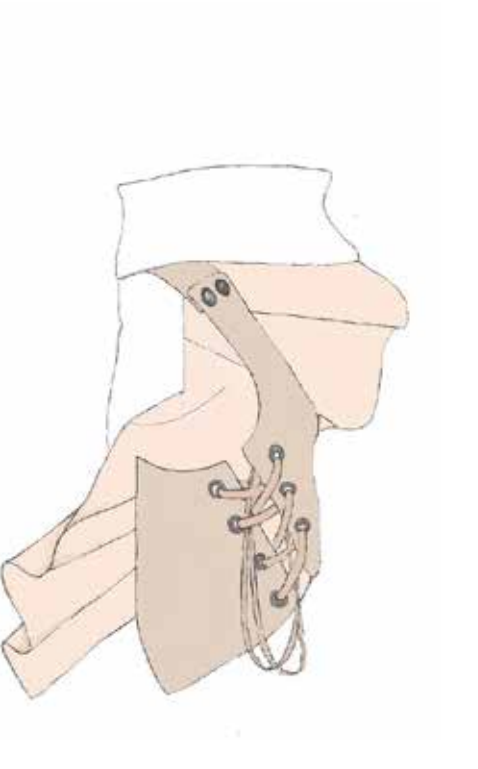
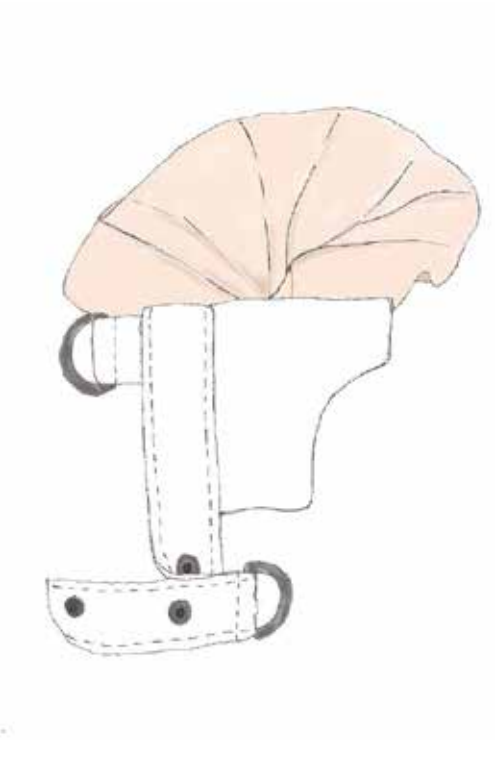
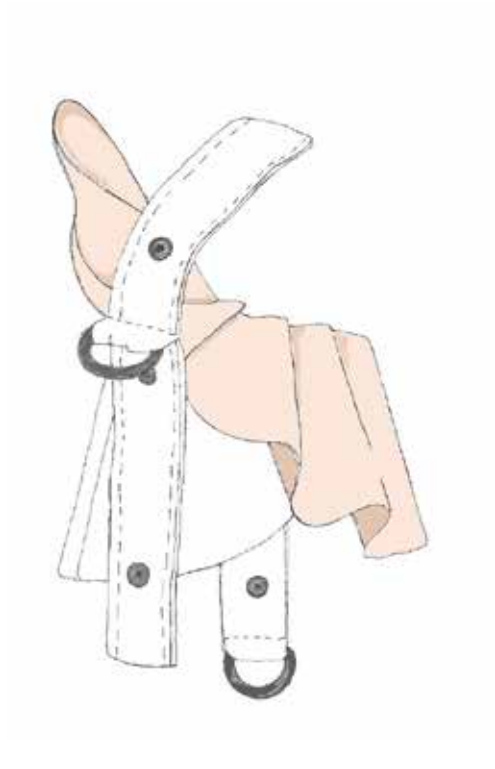
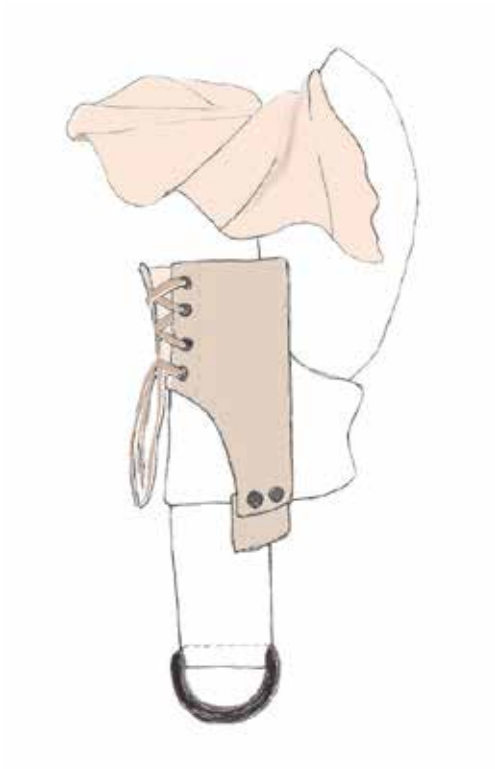


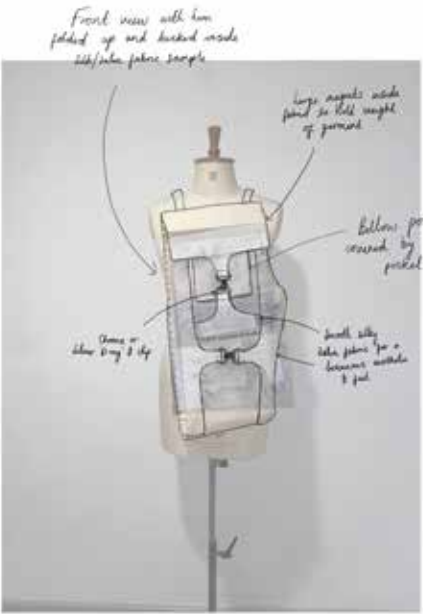
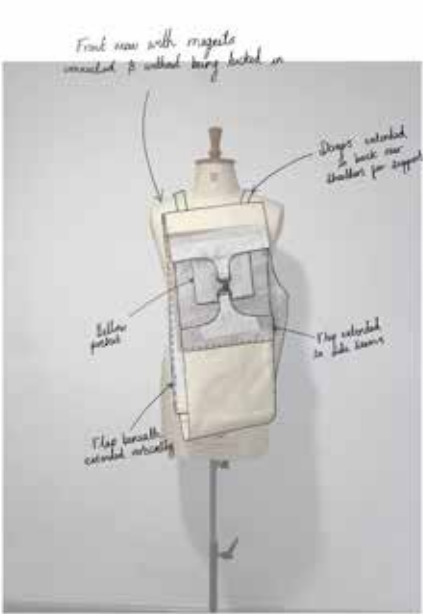
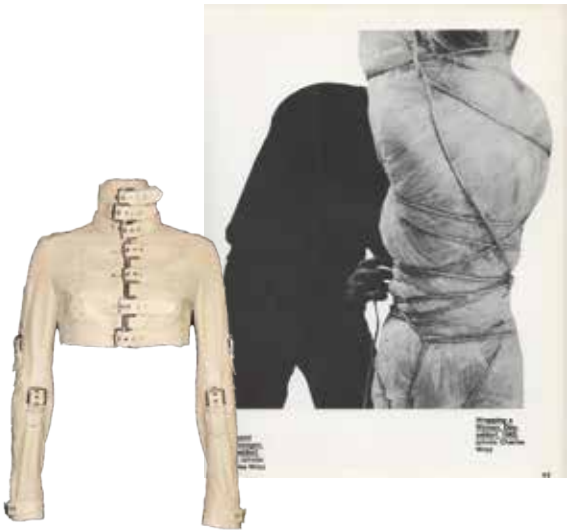
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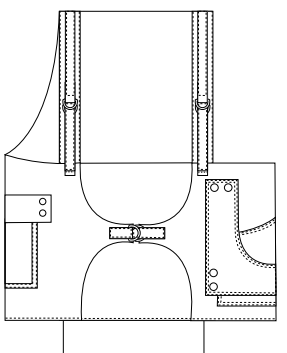
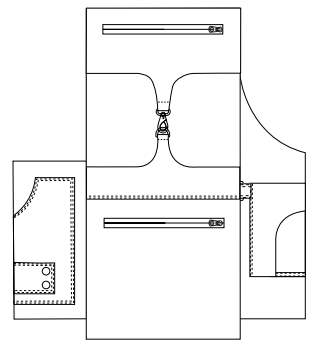
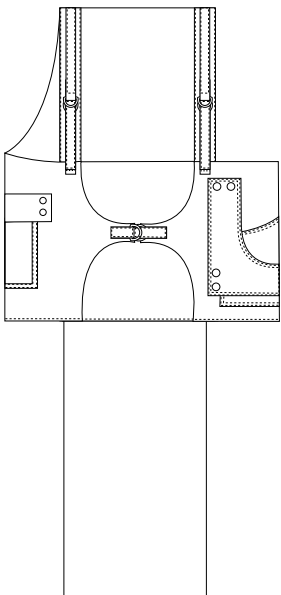
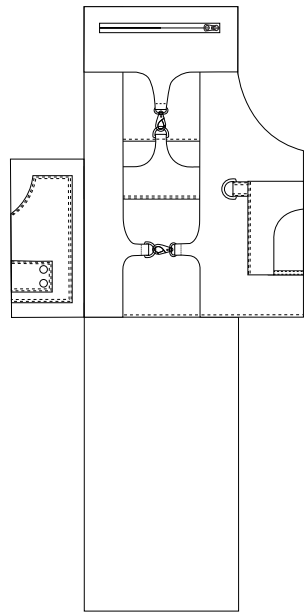
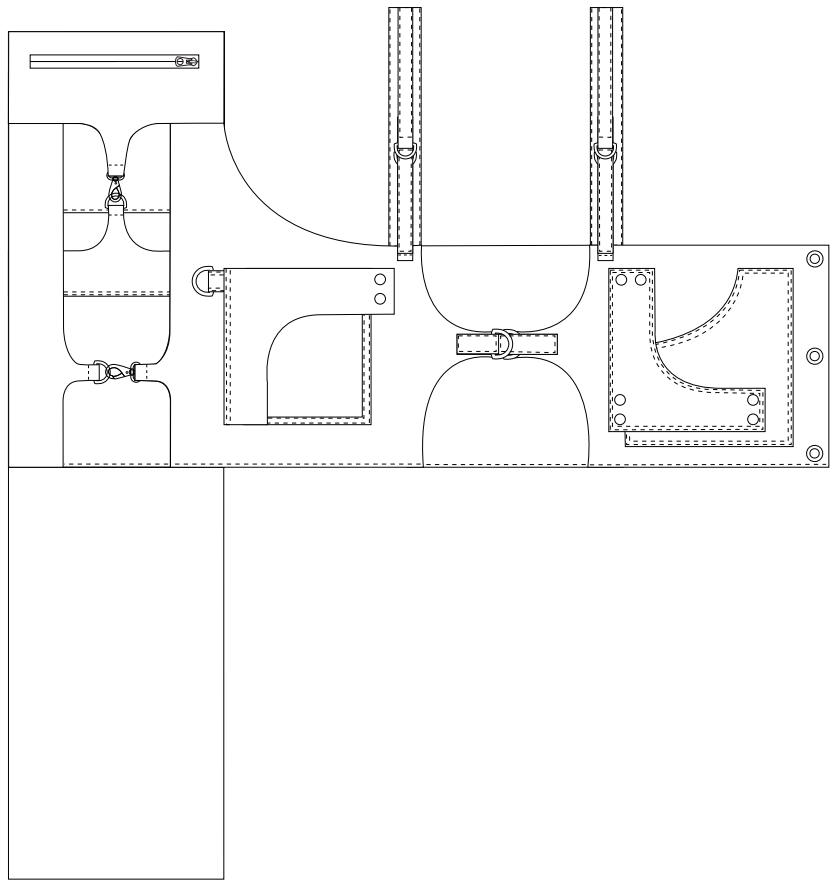
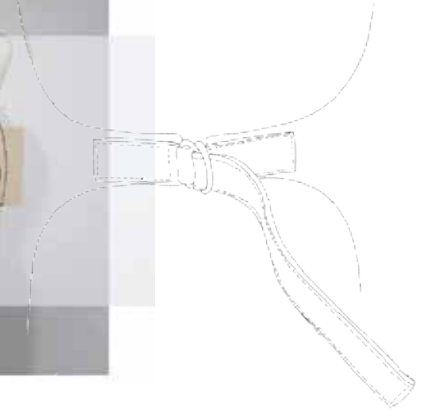
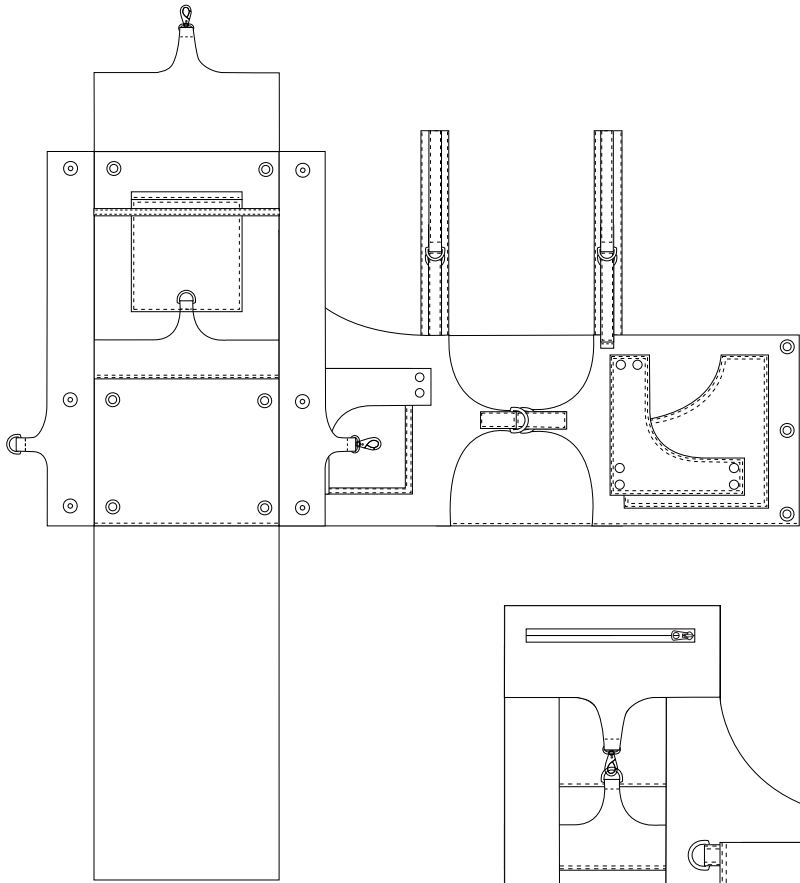
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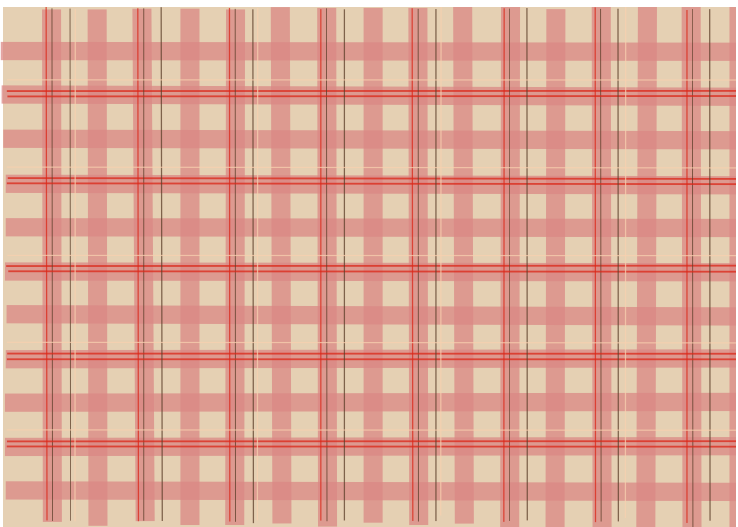
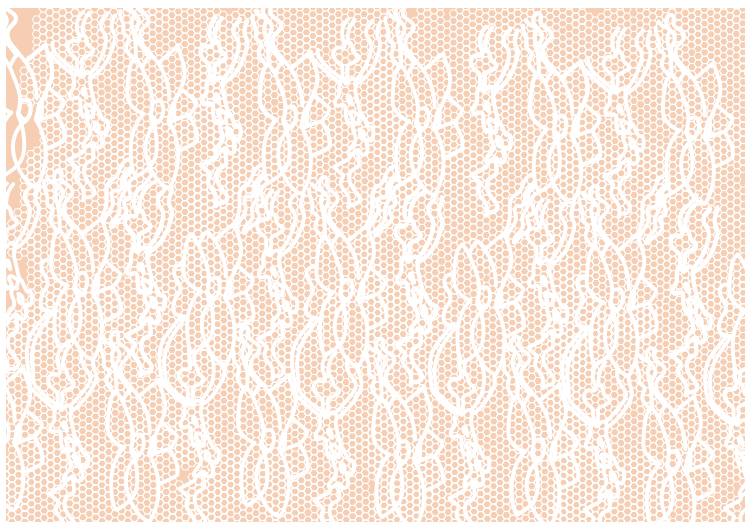
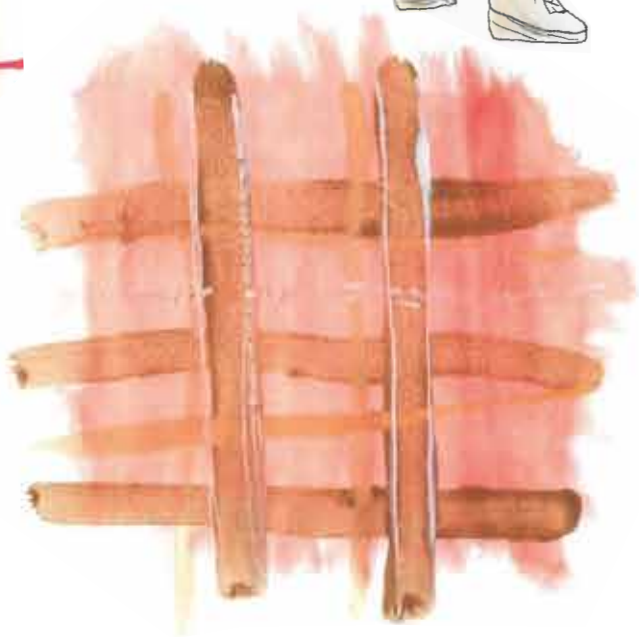
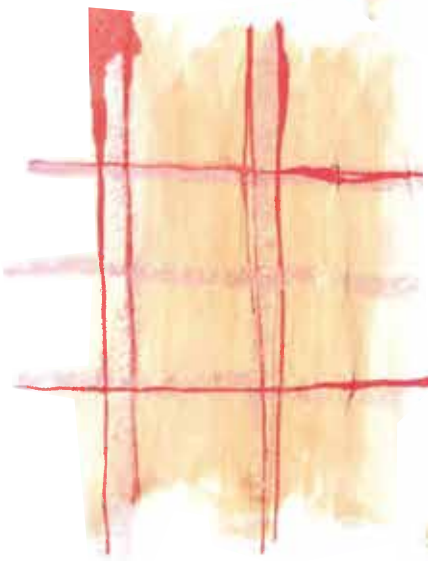
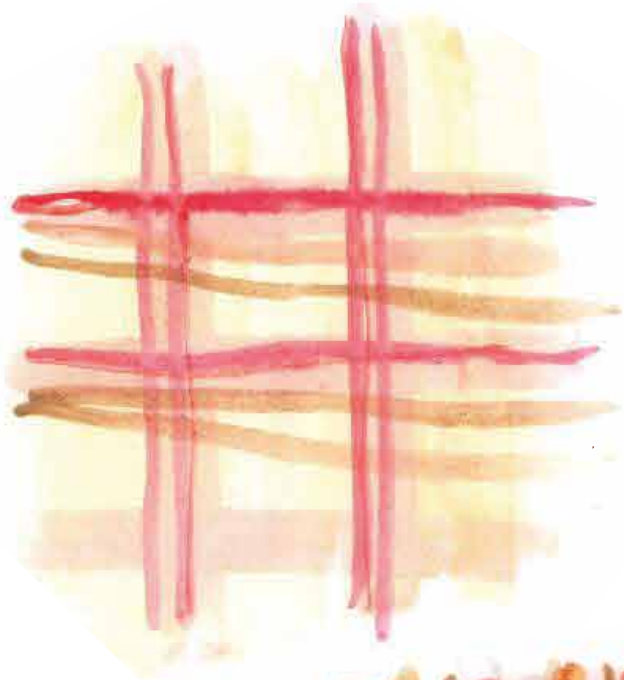
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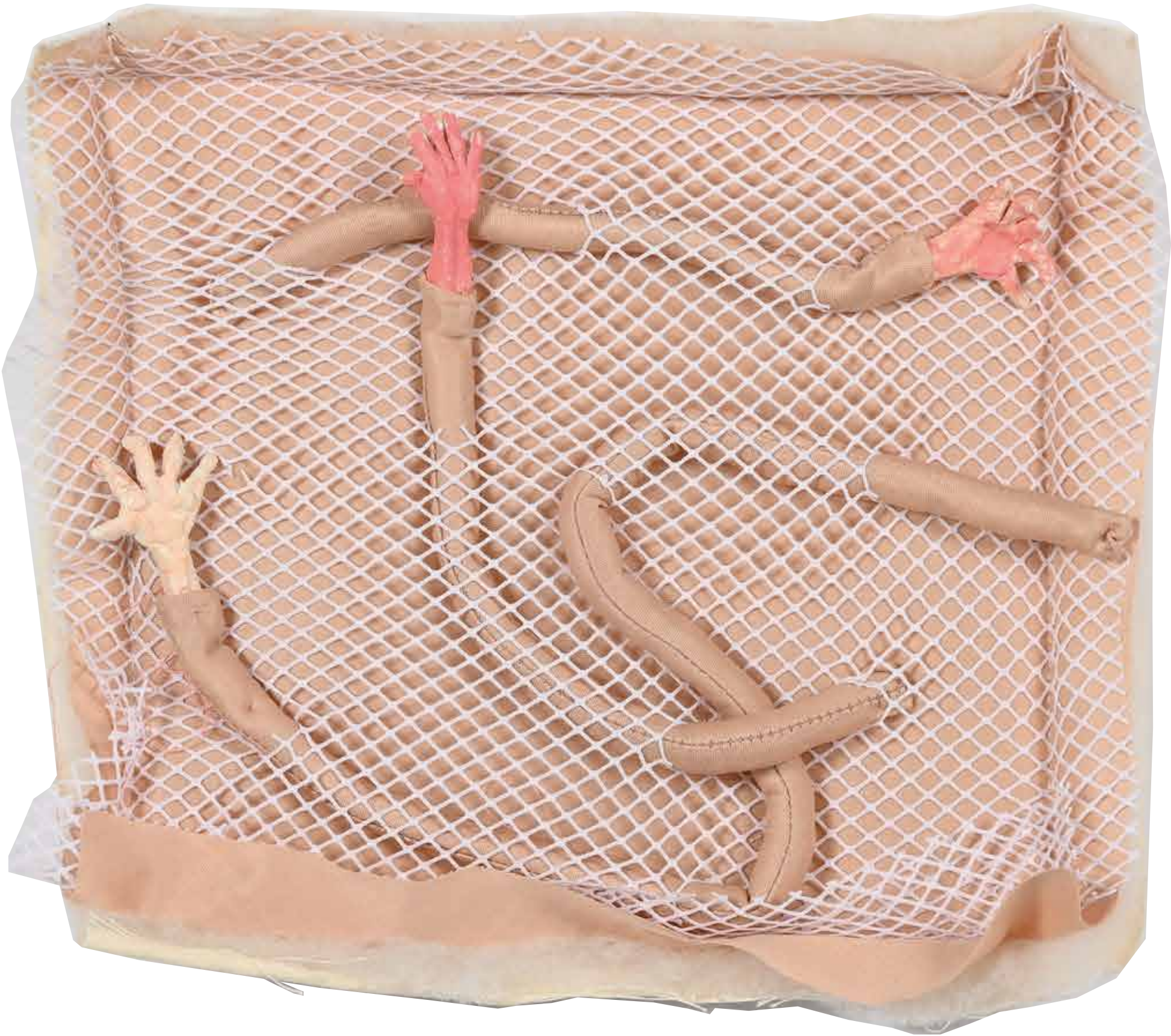


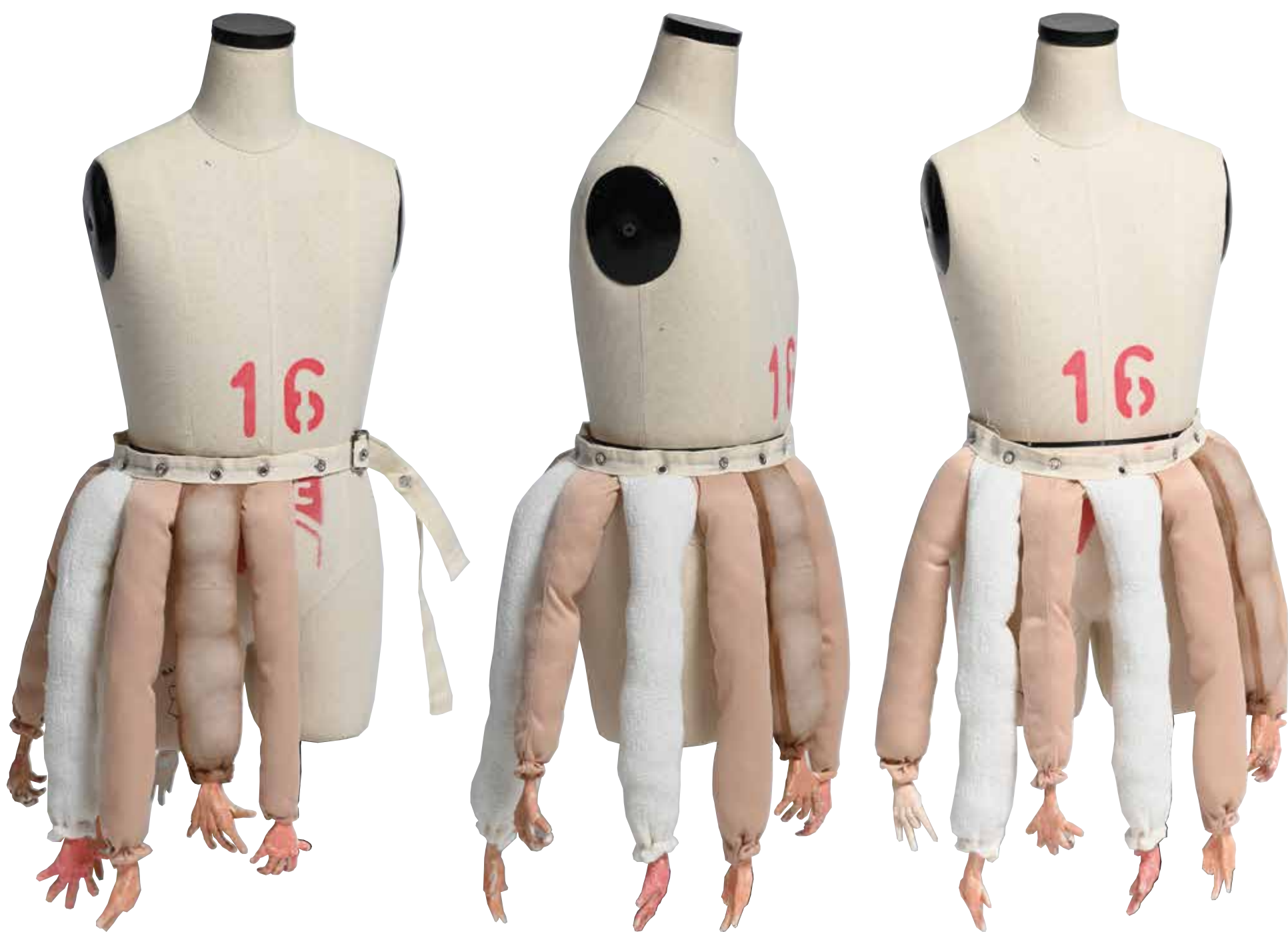


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
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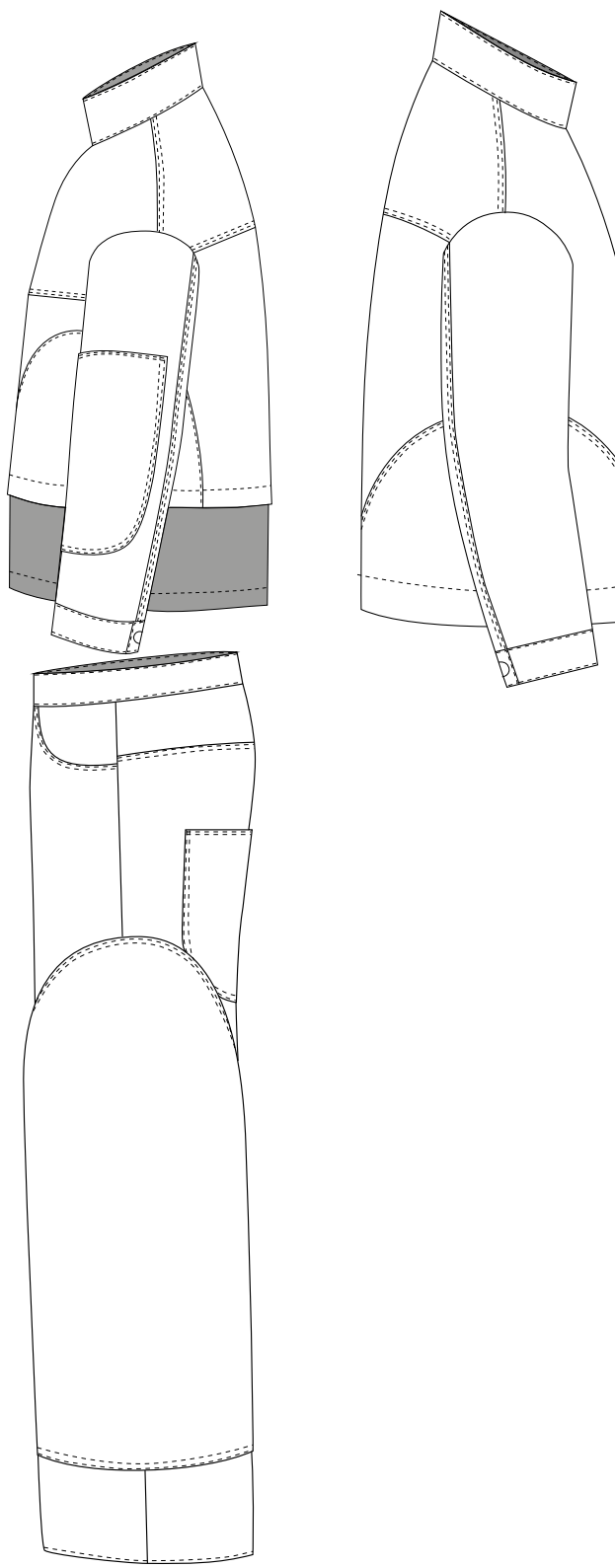
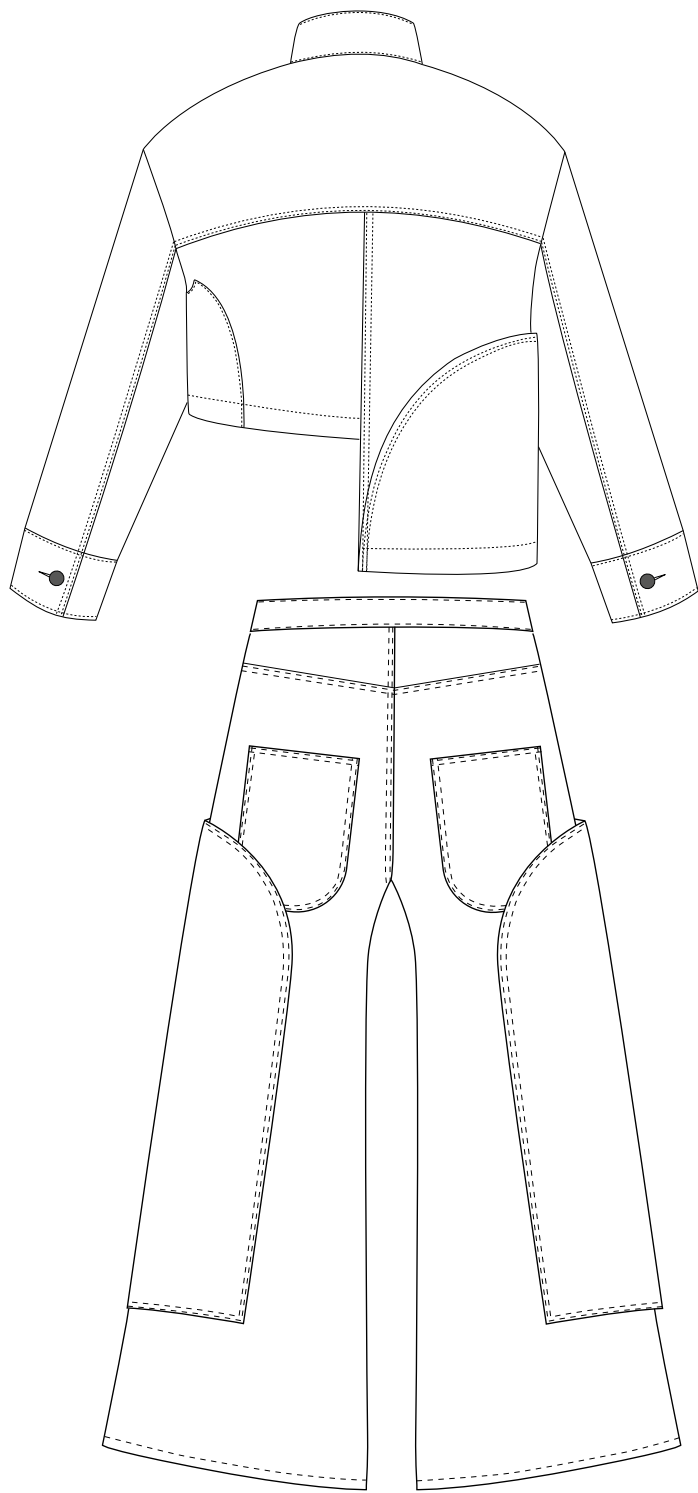
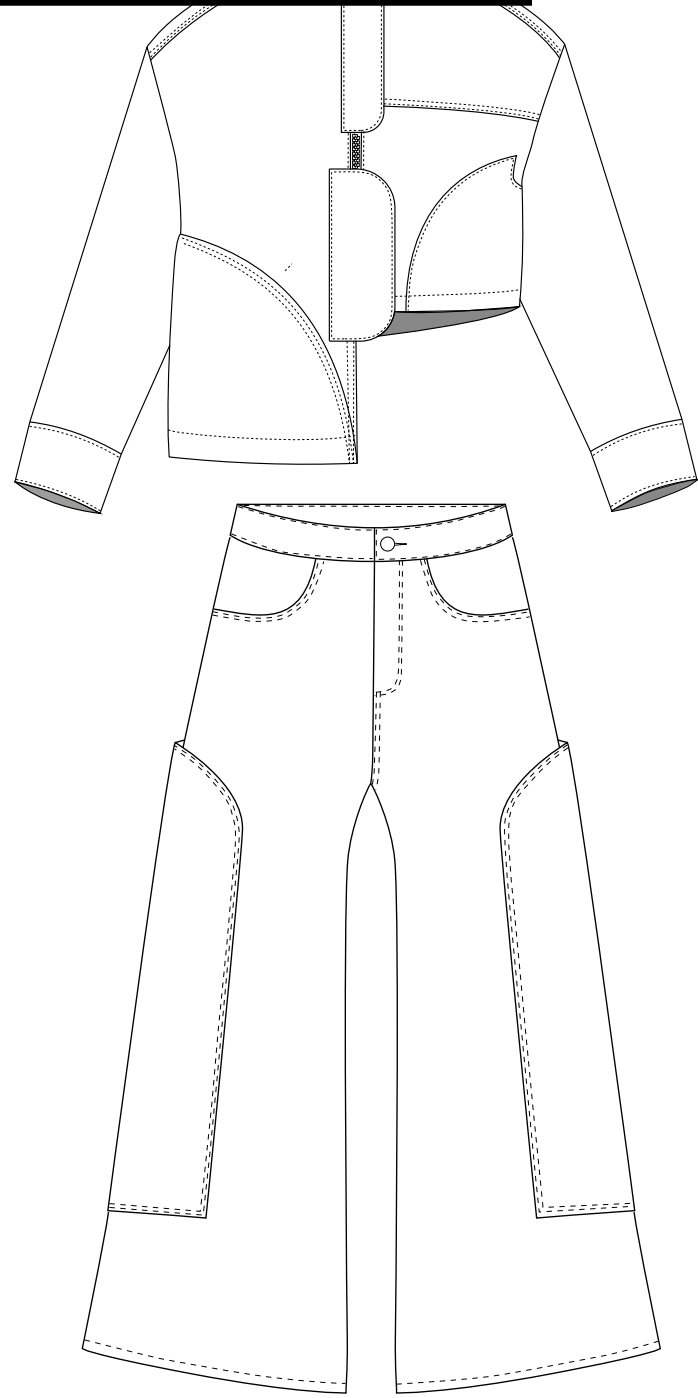




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same length as jacket underneath

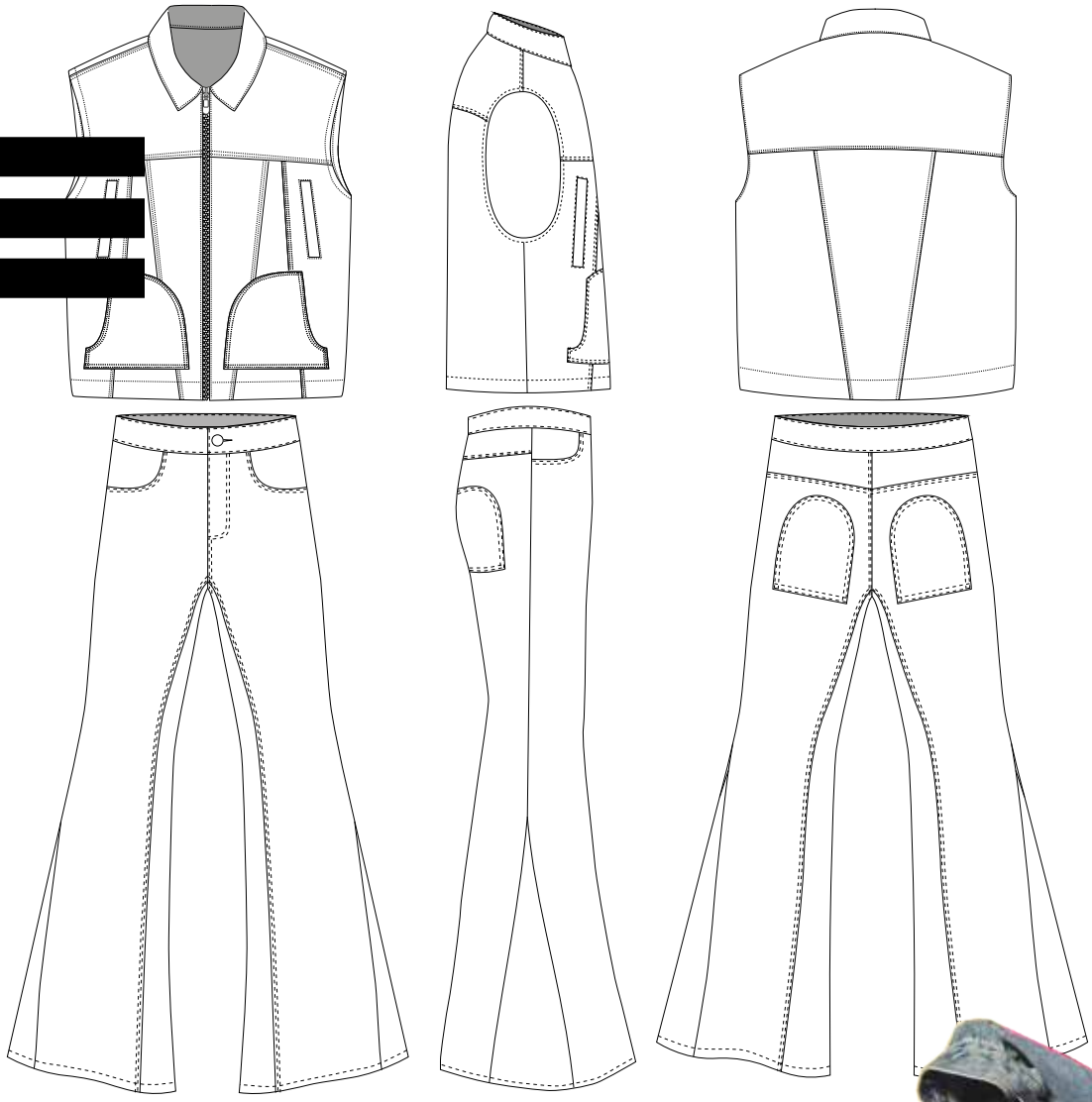
pocket not patch



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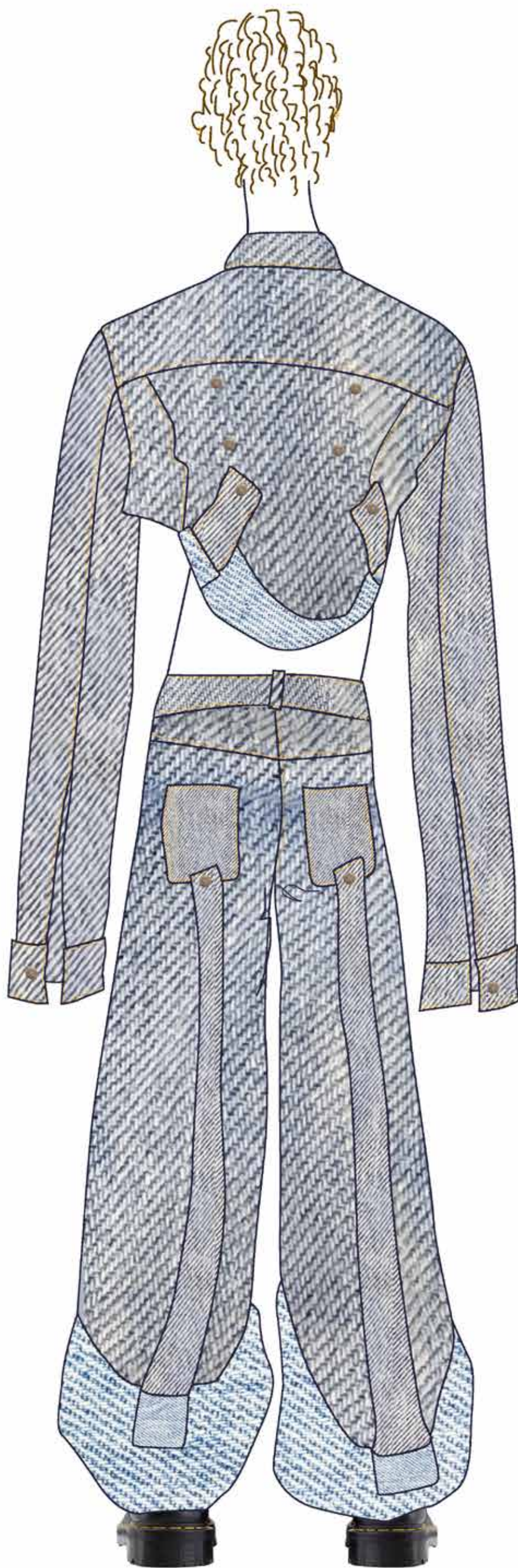


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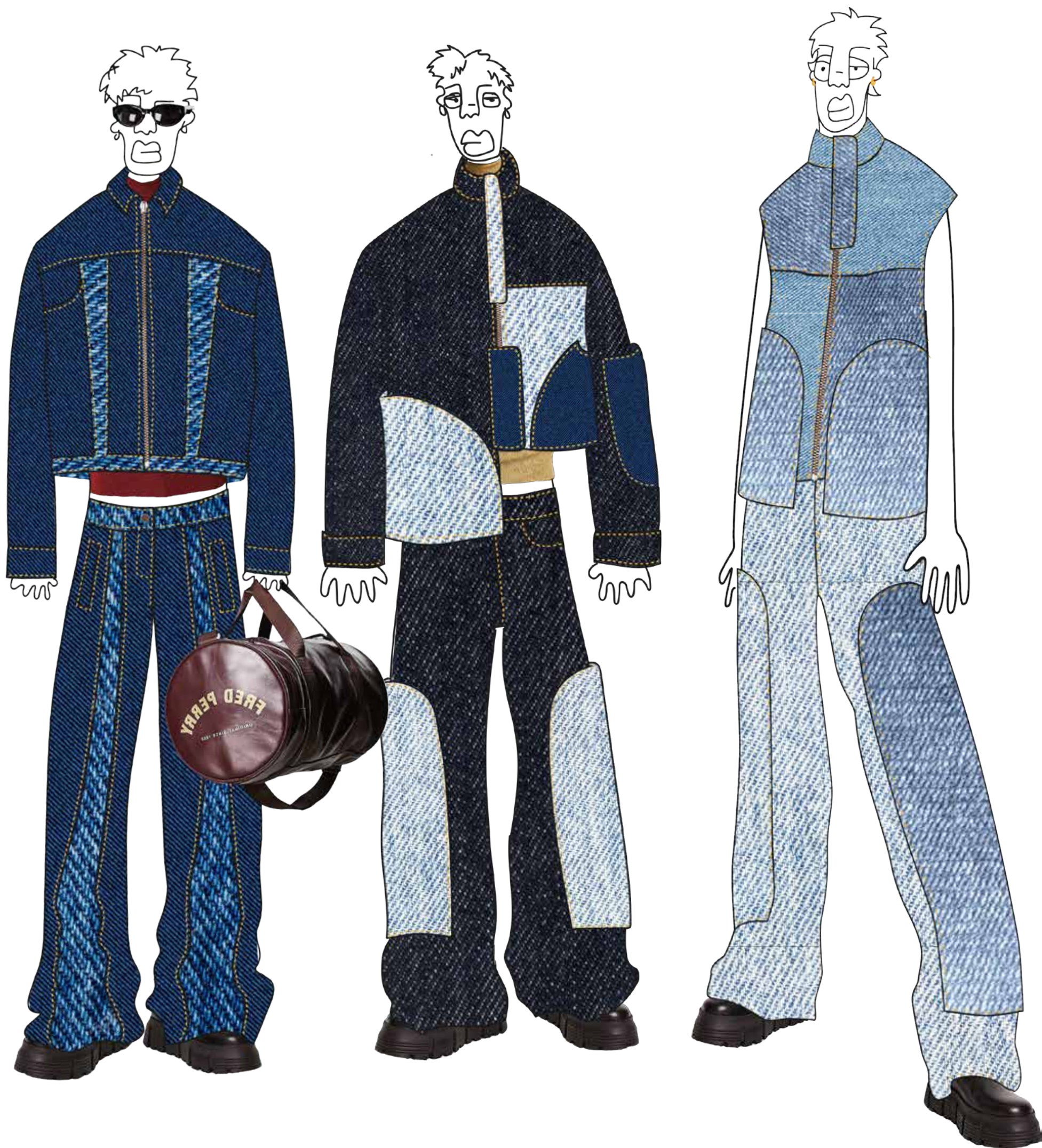
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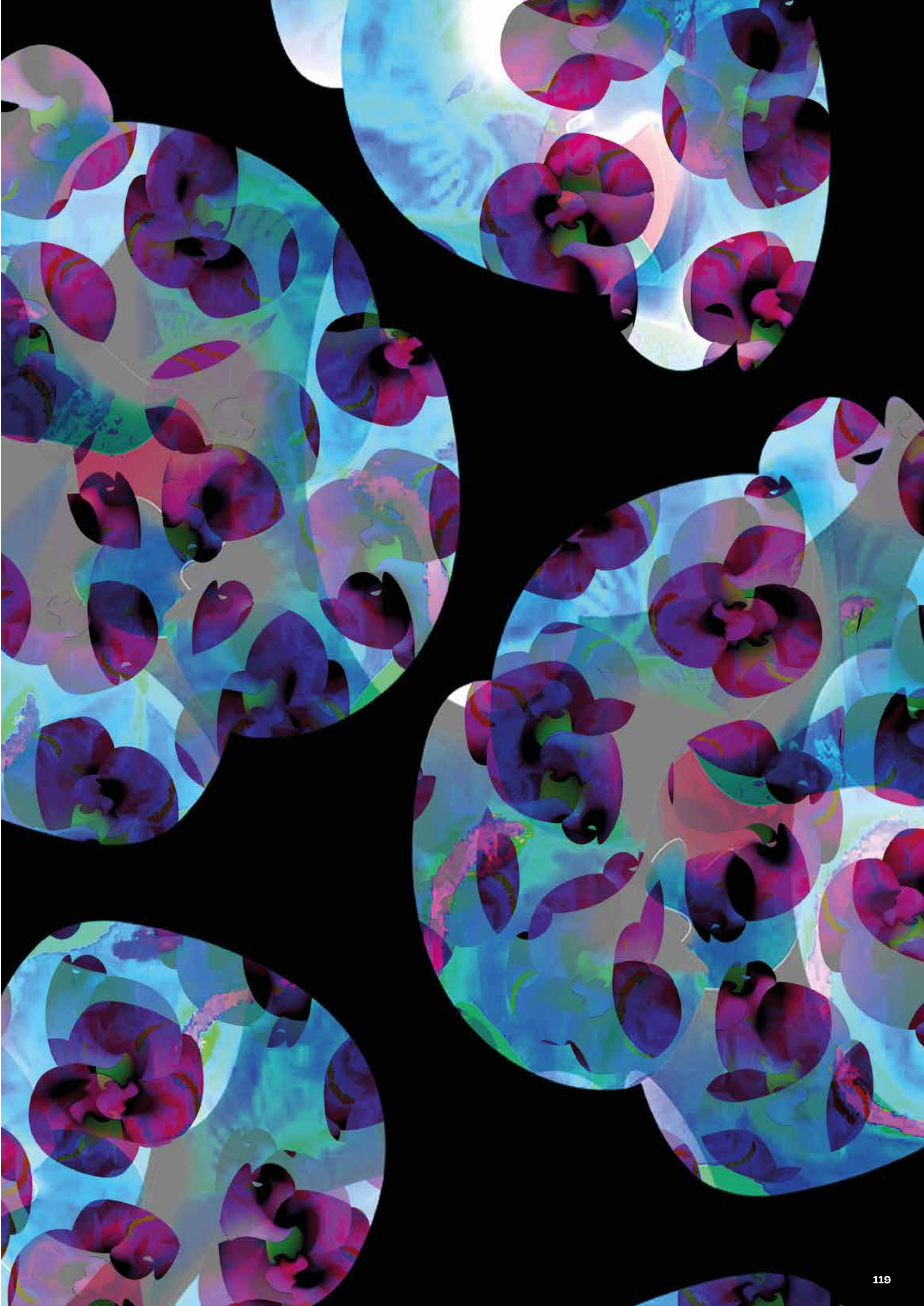




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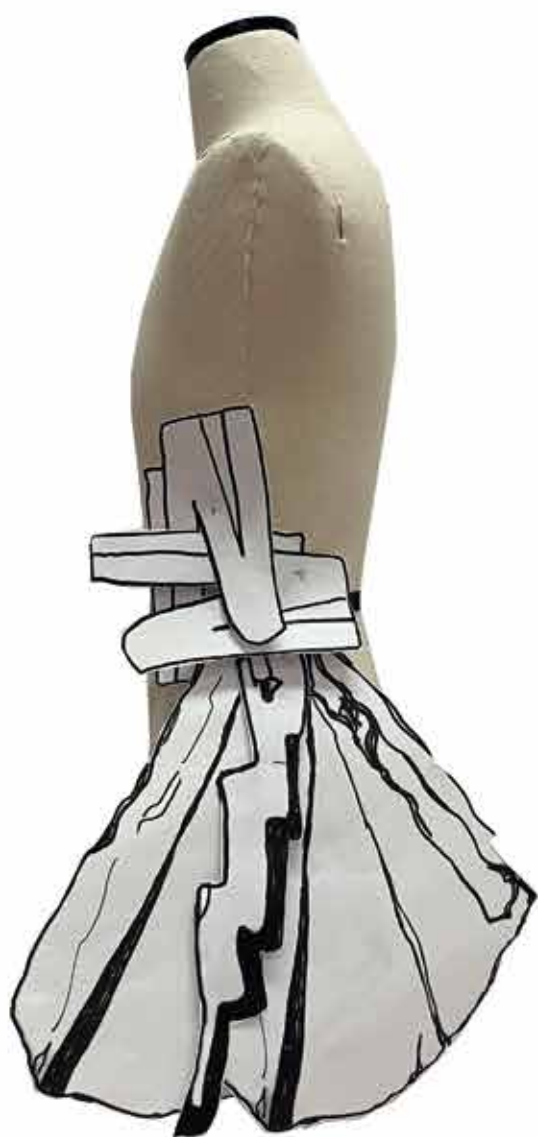
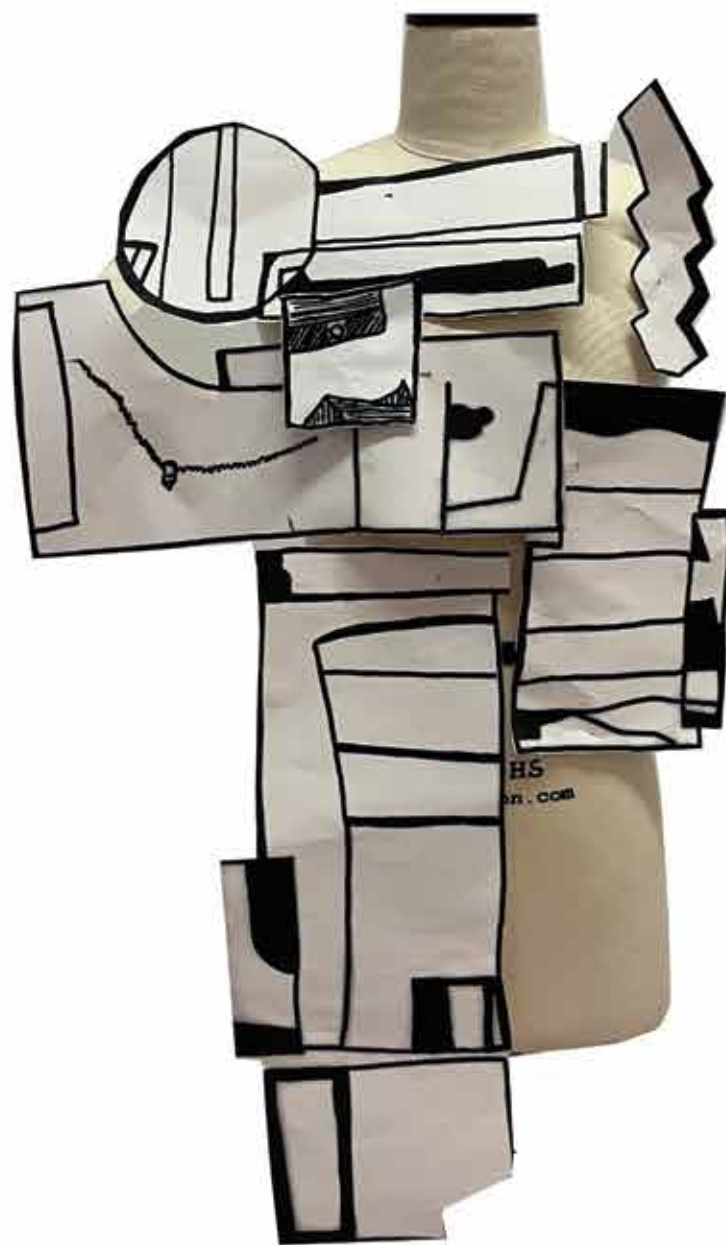
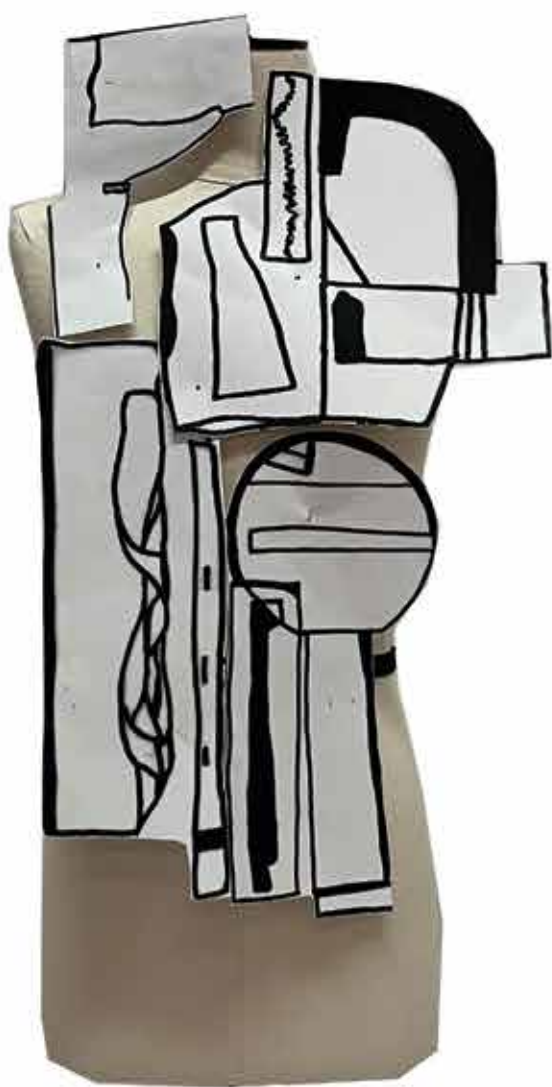


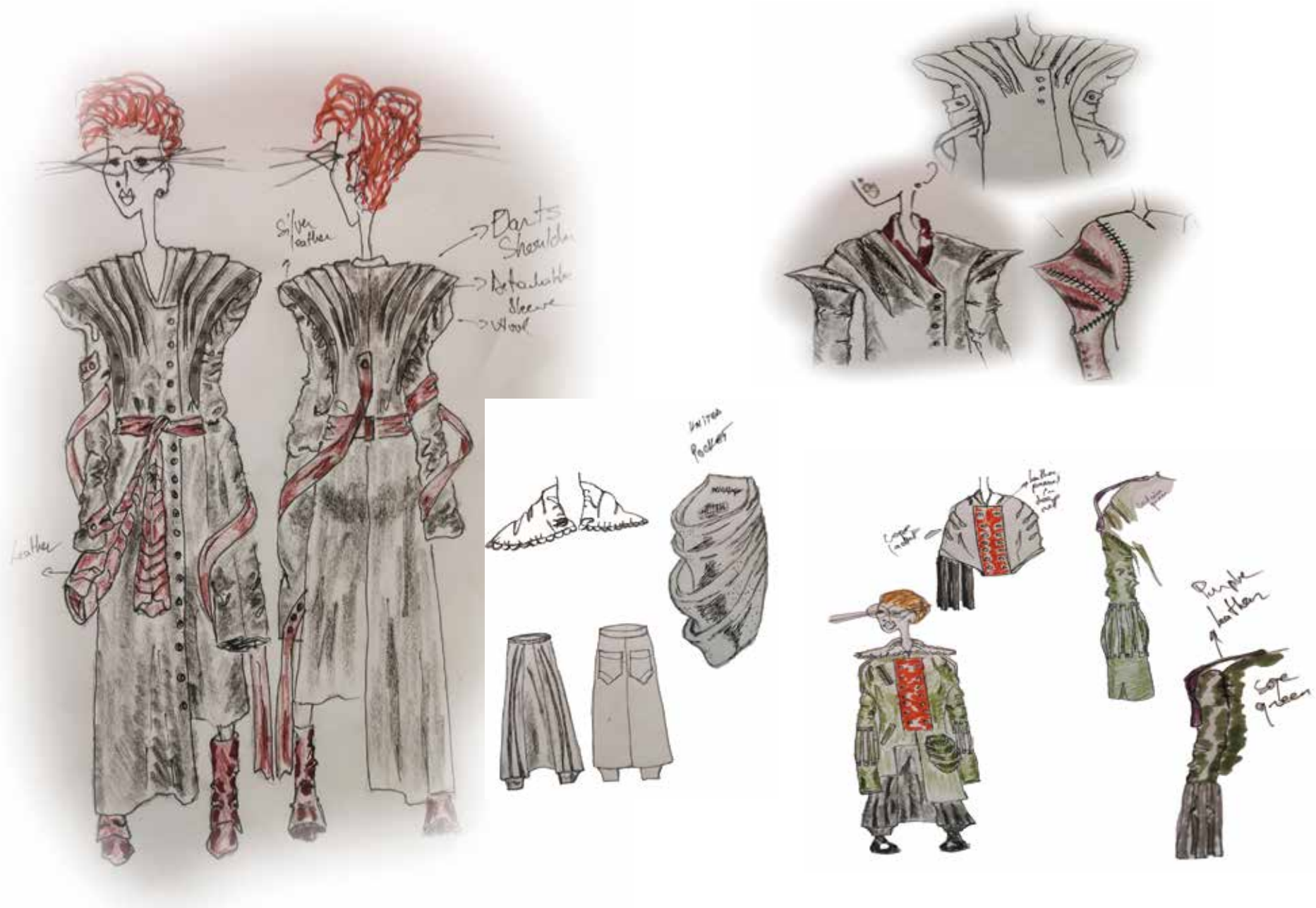
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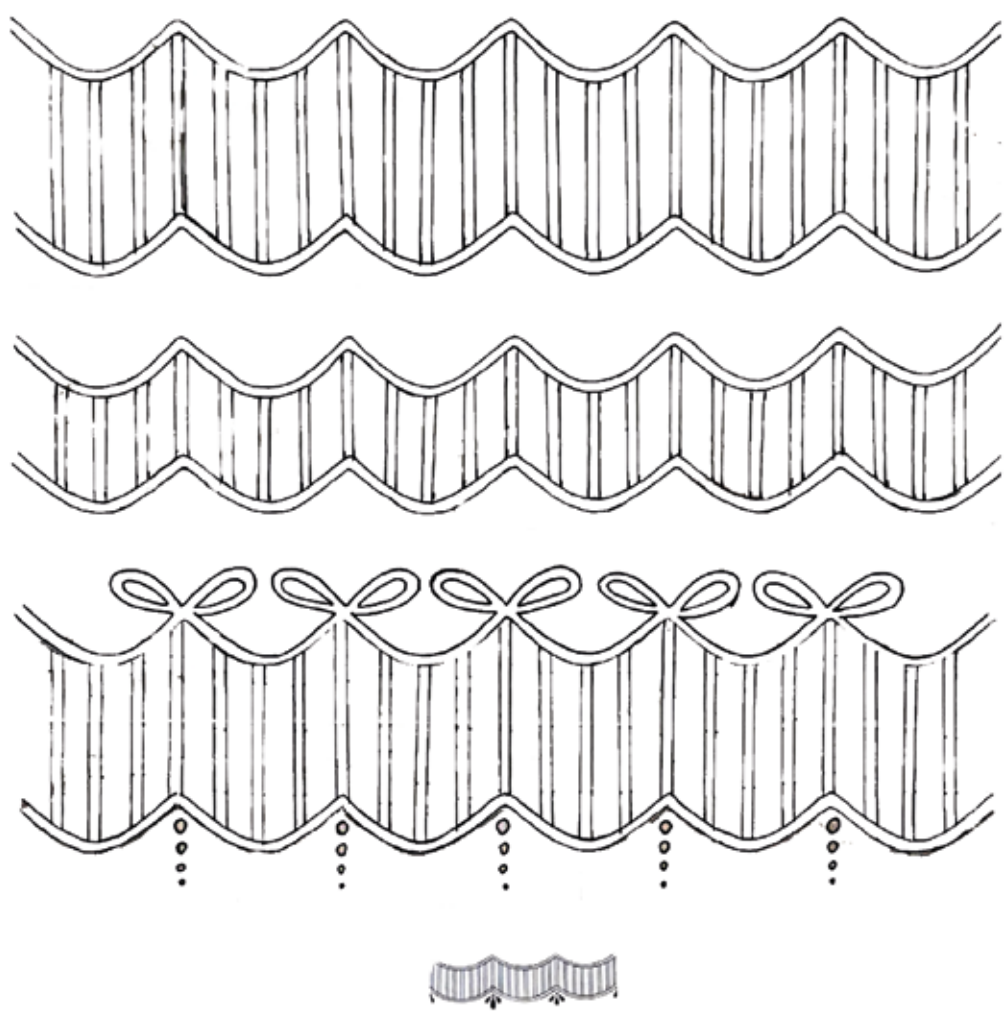




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Embroidered collar:

Stitch type - Satin

Satin count - 1

Auto split - On

Stitch spacing - 0.35mm

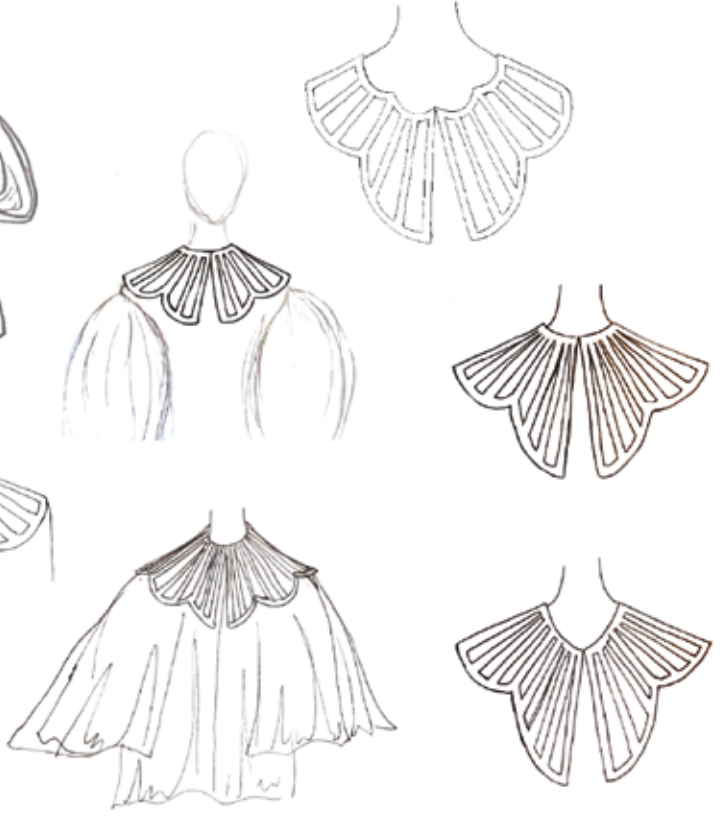
Underlay - Edge run and Tatami

Width - Experimenting between 10mm - 50mm

Thread - Sulky 100% viscose

Fabrics:

Cotton organdie



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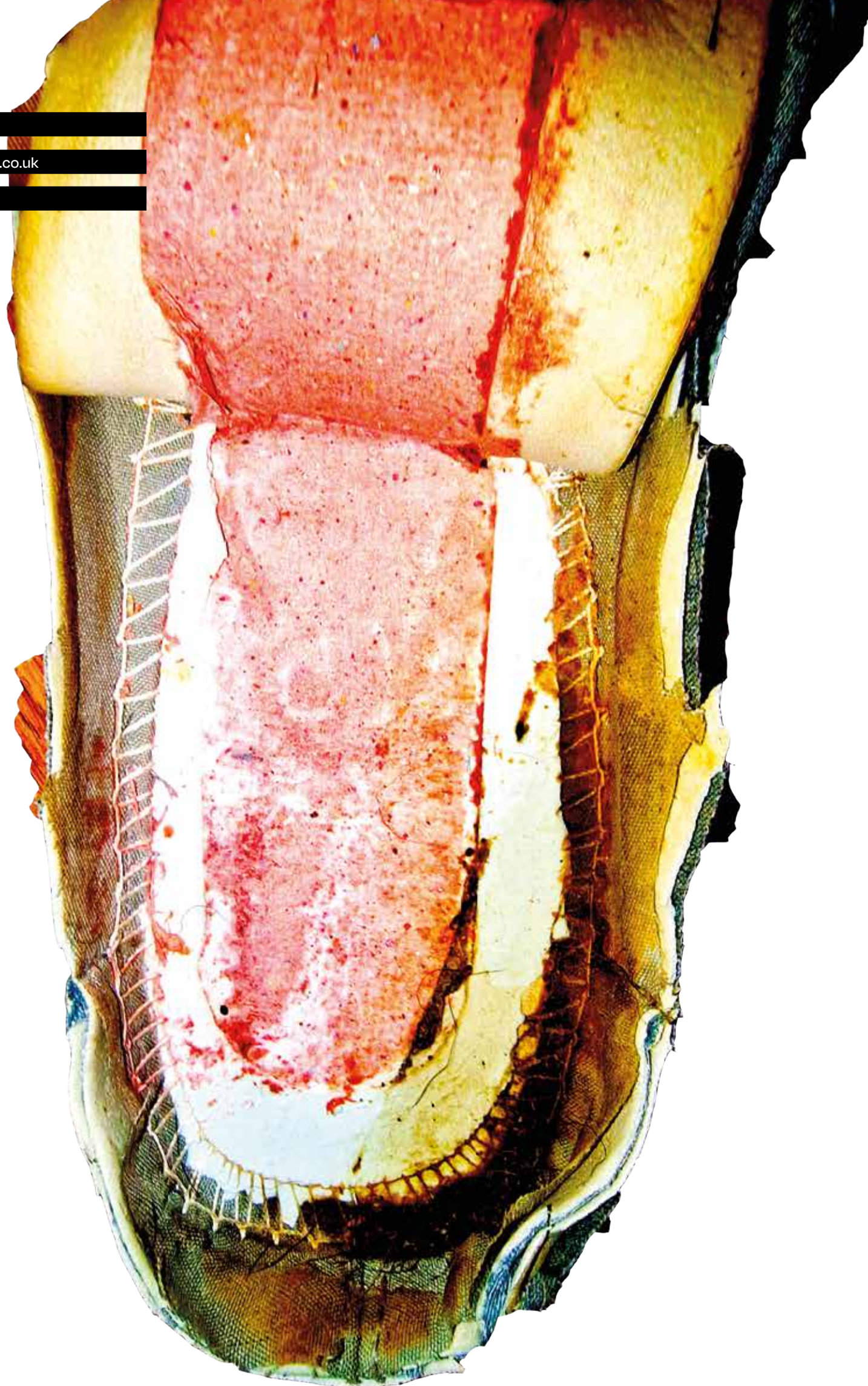




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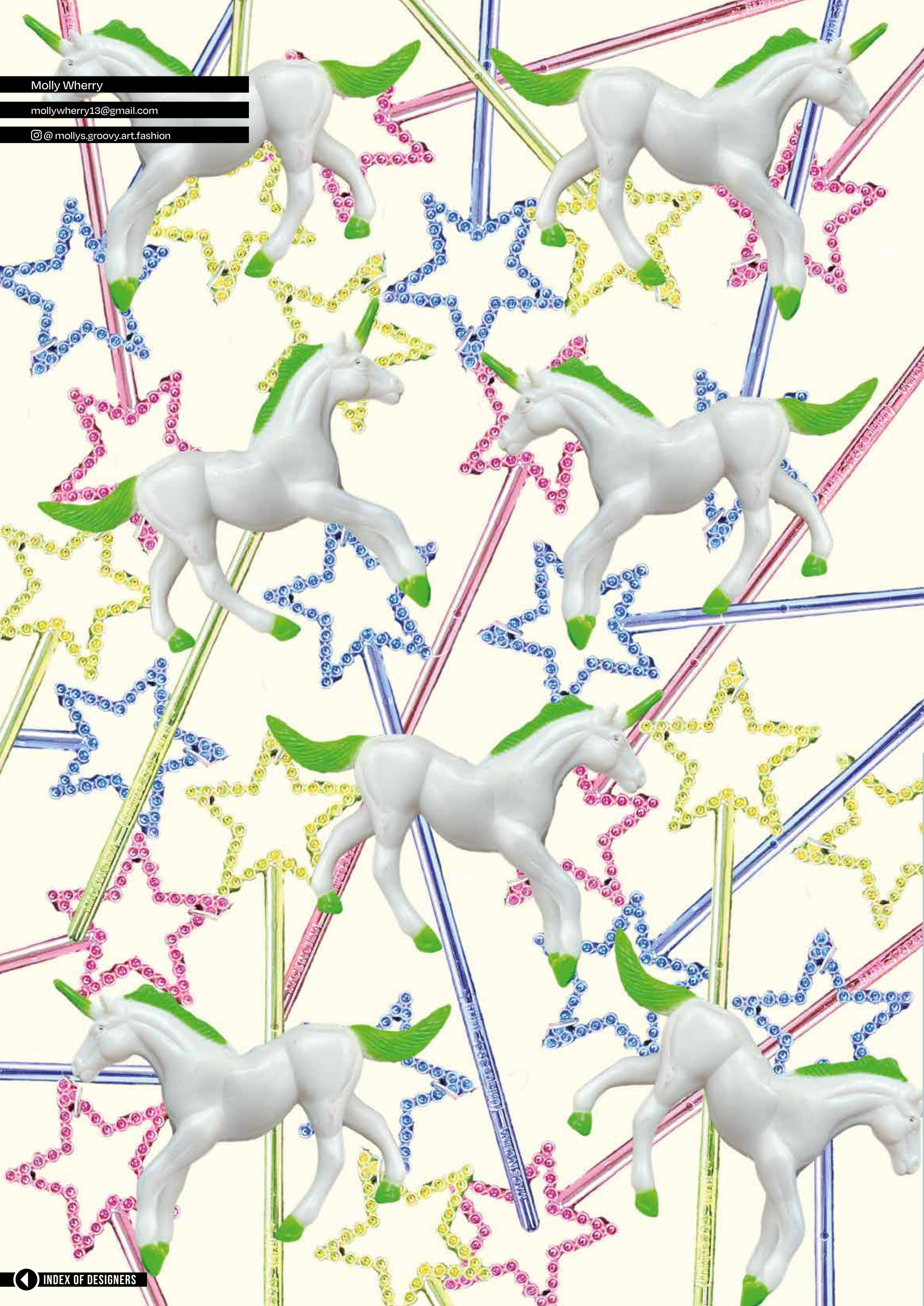




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INDEX OF DESIGNERS



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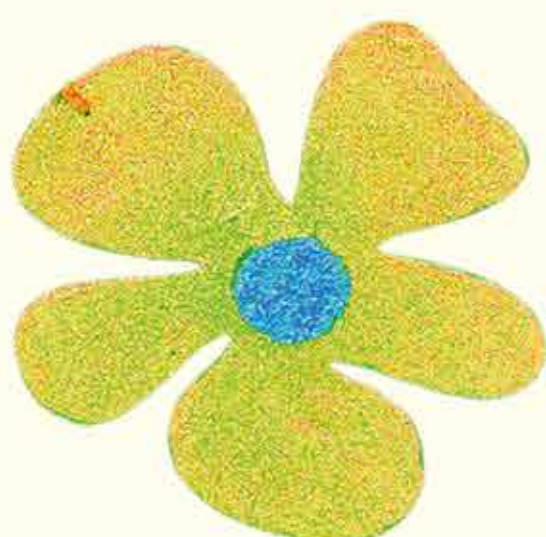




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