

UWE
FASHION
TEXTILES
SHOWCASE | 2024

BA HONS

UWE

FASHION

TEXTILES

SHOWCASE | 2024

Welcome to UWE Fashion Textiles Class of 2024

These students joined the programme with a broad interest in fashion textiles; a curiosity and a hunger to learn. They graduate as fully formed creative practitioners with a vast portfolio of skills, experience and knowledge about their subject.

They have been challenged to think and do in new ways and to explore fashion textiles in all its nuanced and complex forms. They have learnt through active processes of de and re-construction; working and re-working ideas, materials and forms through both disciplined and experimental approaches.

They know the subject with their hands as well as their minds, and they know it from the inside out.

This yearbook is only a snapshot of the work they have produced and the range of their creative ability. It is their legacy to all the future fashion textiles students who will be encouraged, inspired and motivated by what they see on these pages – just as they have been by previous editions.

Class of 2024, we thank you for this legacy and we wish you every success.

Deb Southerland

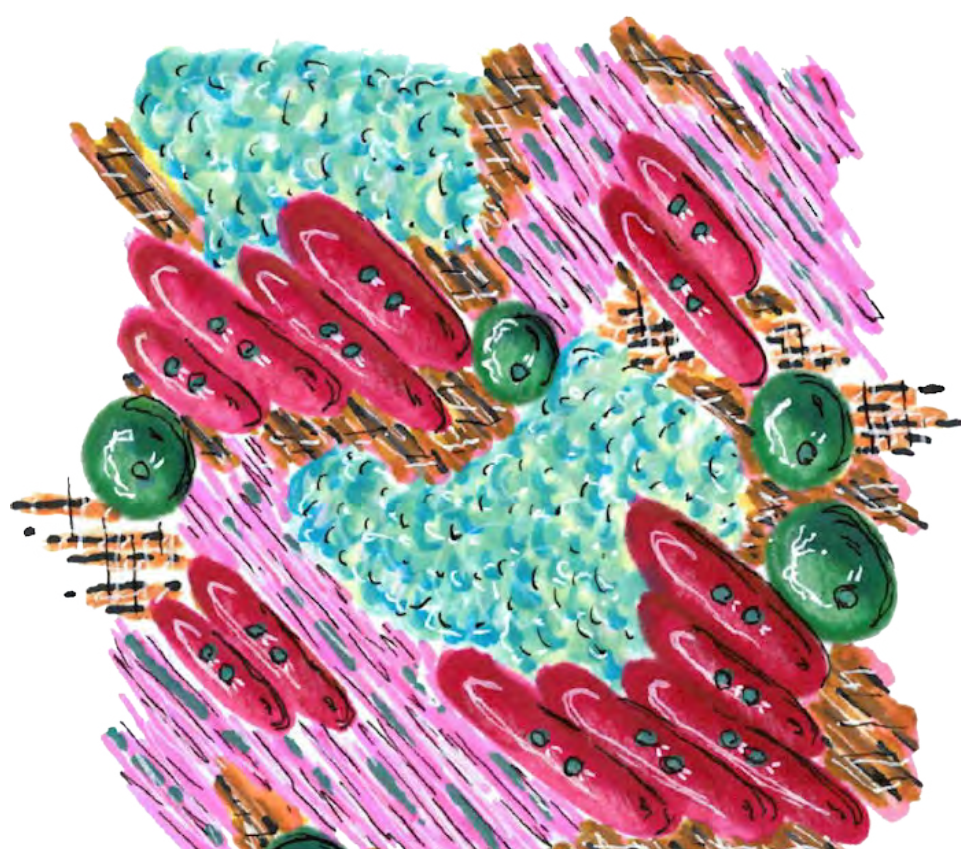
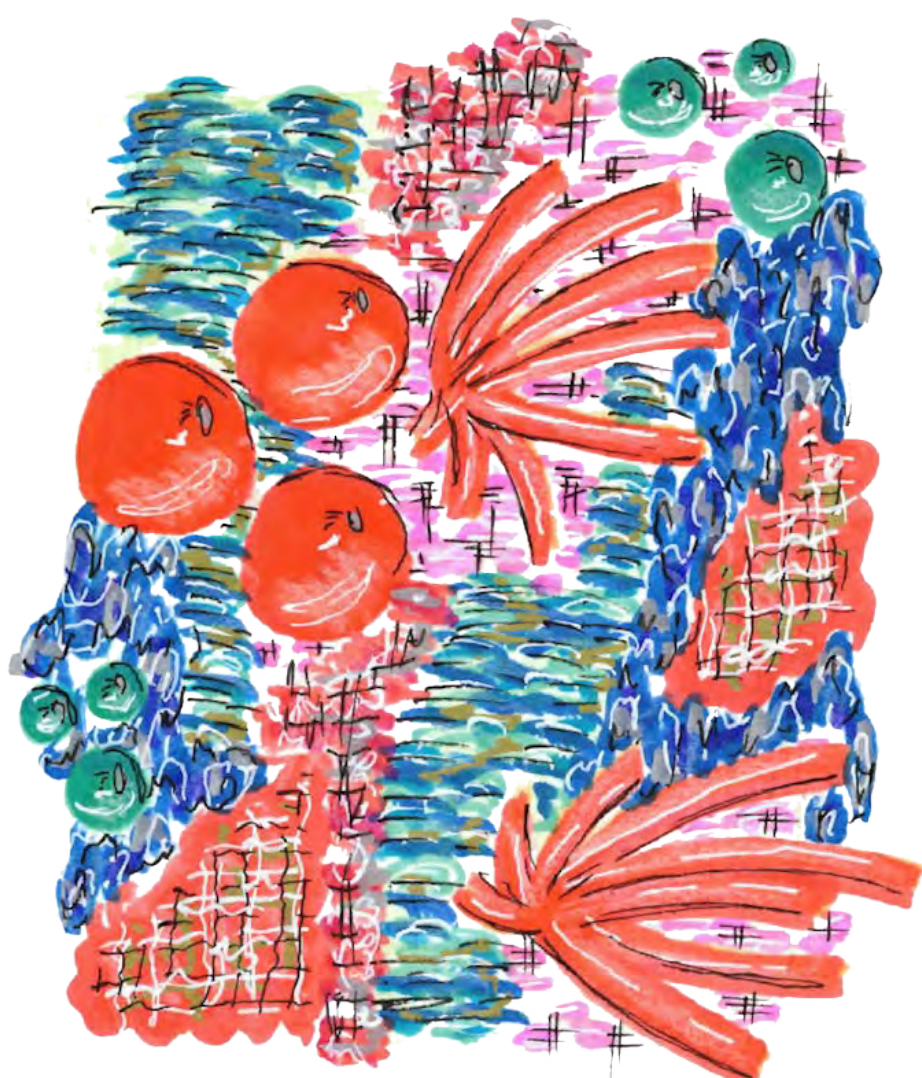
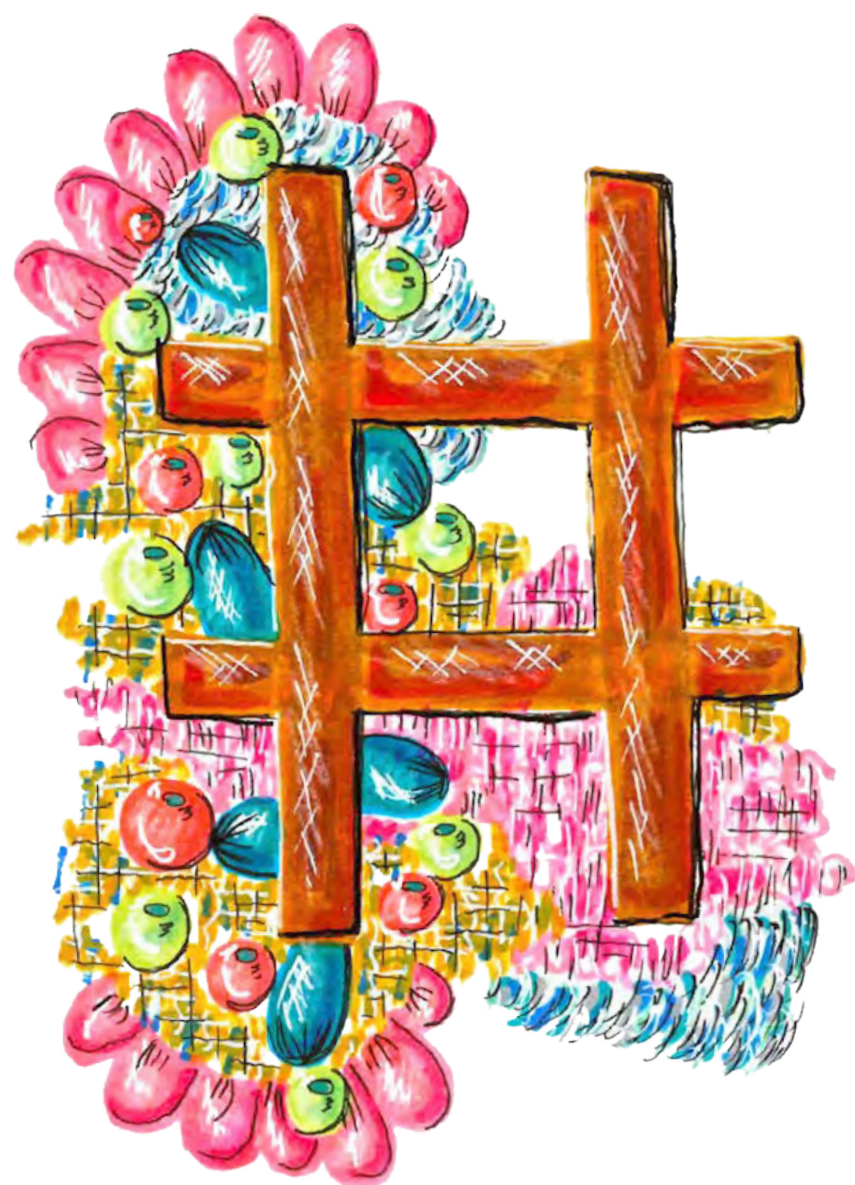
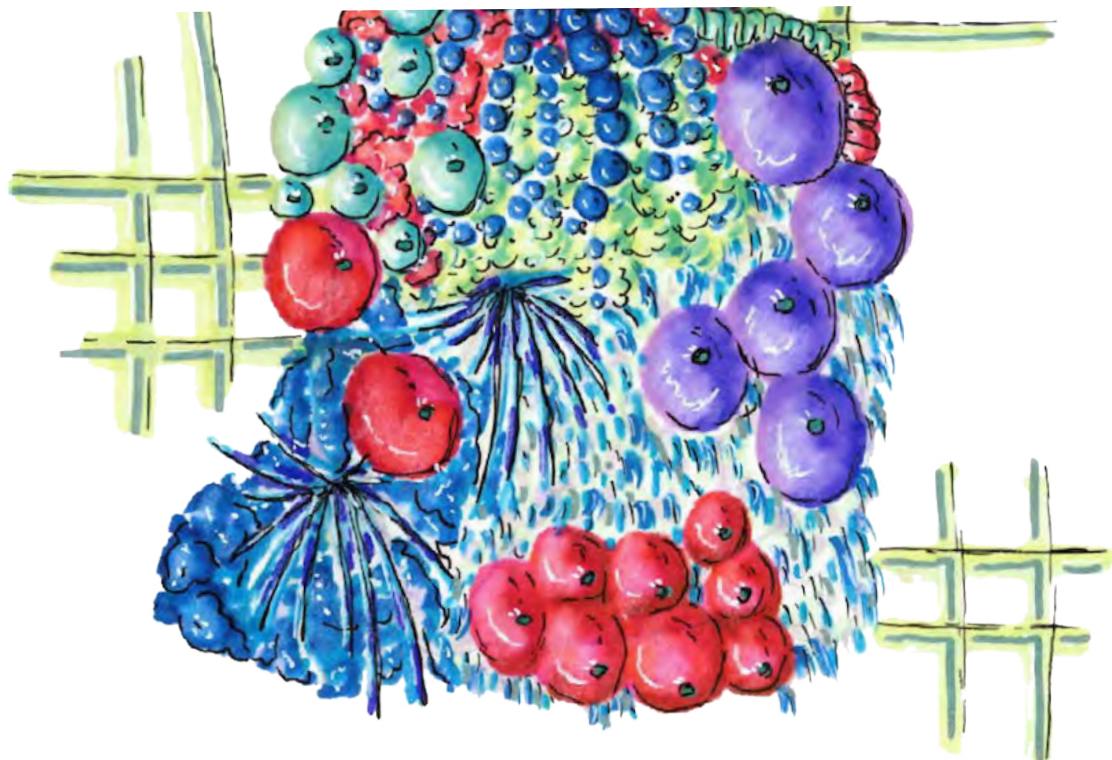
Programme Leader BA Hons Fashion Textiles

go.uwe.ac.uk/fashiontextiles

Graduating Designers	1
Cerys Aylett	2
Lily Baker	6
Lily Buckwell	16
Ella Carter	24
Lottie Cornwell	30
Jaia Dudok van Heel	44
Jess Flynn	54
Verity Hale	62
Esther Huckstep	68
Jade Jackson	74
Milly Jones	84
Lois Lomax	88
Ginny Madariaga	100
Emily Manion	102

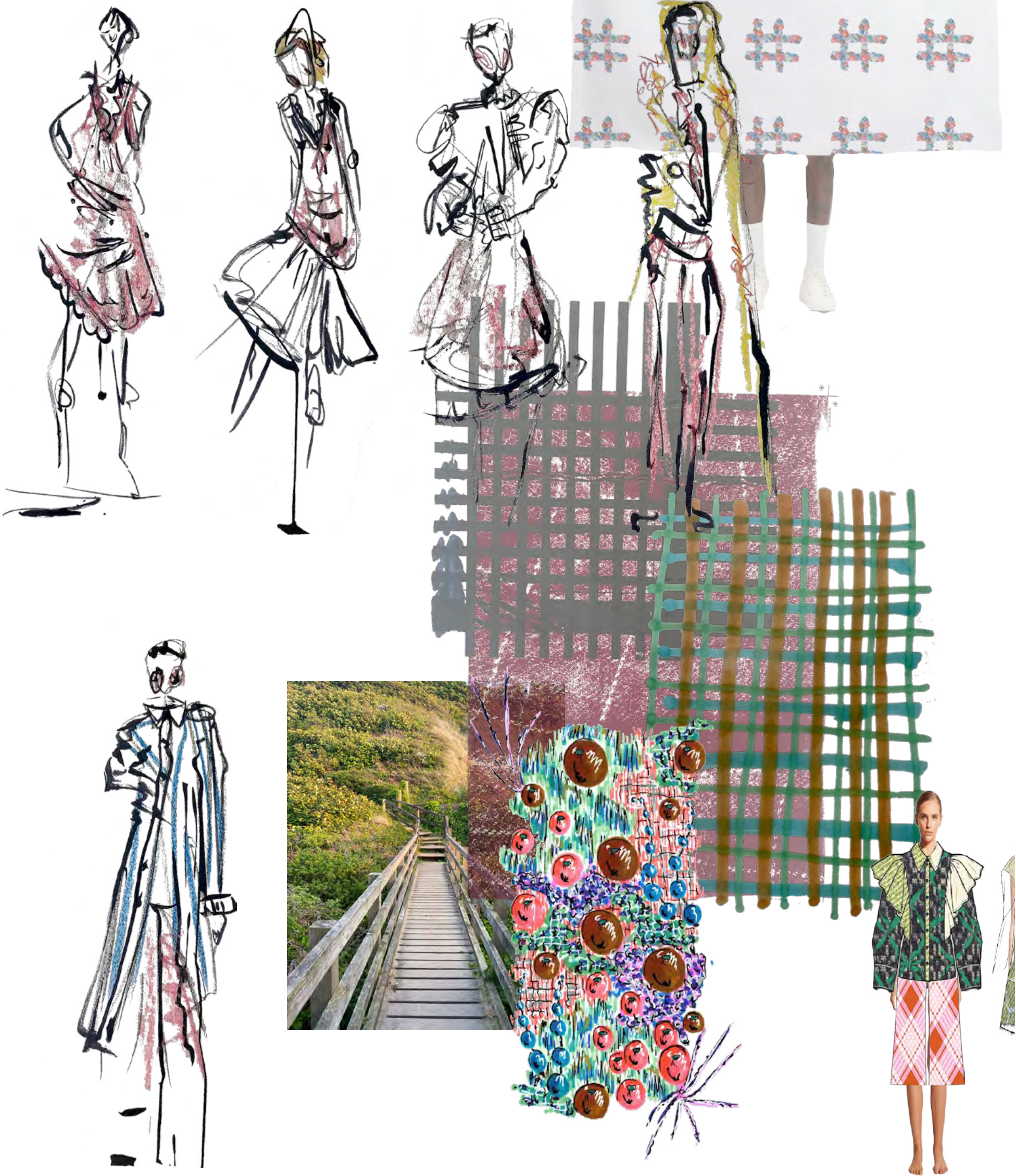
Jade Meinema	114
Giorgia Montesano	124
Jaz Nathan	136
Abigail Newhouse	148
Ellie Newman	158
Alexandria Palmer-Wilcock	168
Courtney Pitfield	176
Saskia Rance	186
Evie Sherreard	196
Caitlin Smith	202
Finn Sproats	208
Rosie Tweddell	220
Elena Van Meeteren	230
Betty Yeung Chi Yau	232
Hannah Wilkie	238





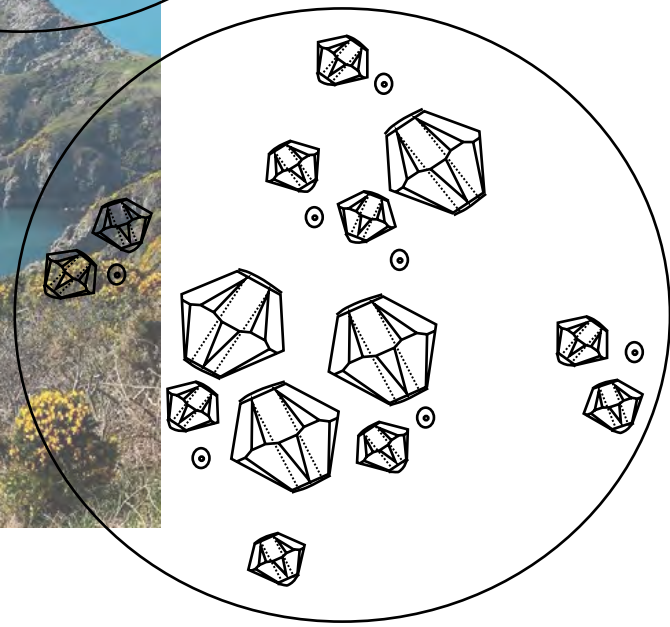
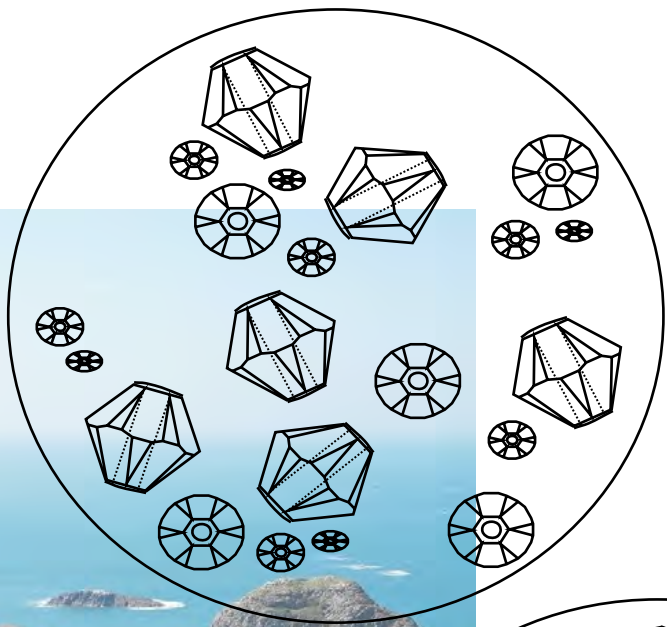
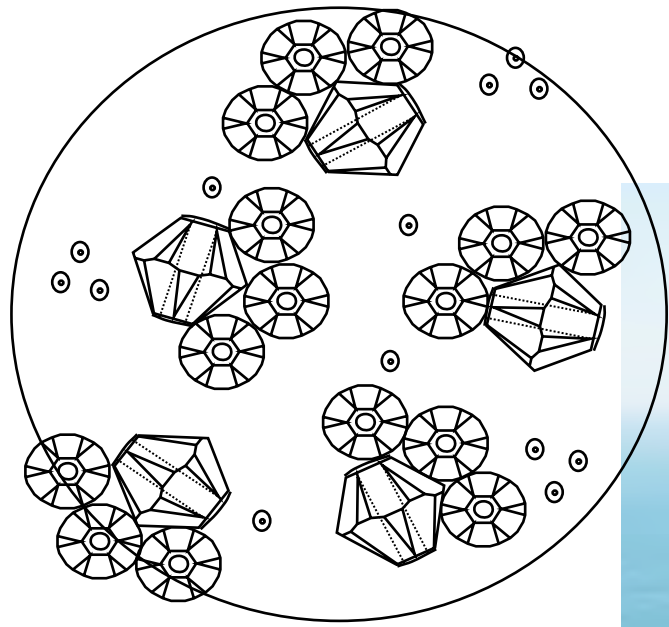
Hand embroidered beading, sewn on Welsh local wool sourced from West Wales Naturals Cymru/Wales, beaded with second-hand beads and sequins from local charity shops and car boot sales in West Wales.

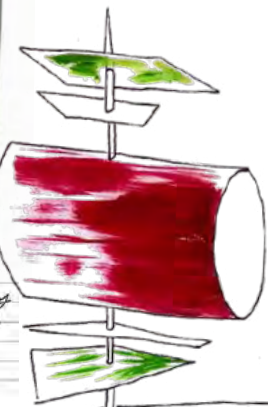
The West Coast, greenery and seascapes inspired me. From the breathtaking landscapes of West Wales to the rocky cliffs, scenic sandy beaches and beautiful rolling hills, I took inspiration to create embroidery and embellishments landscapes that would give an abstract representation of West Wales in a modern approach.



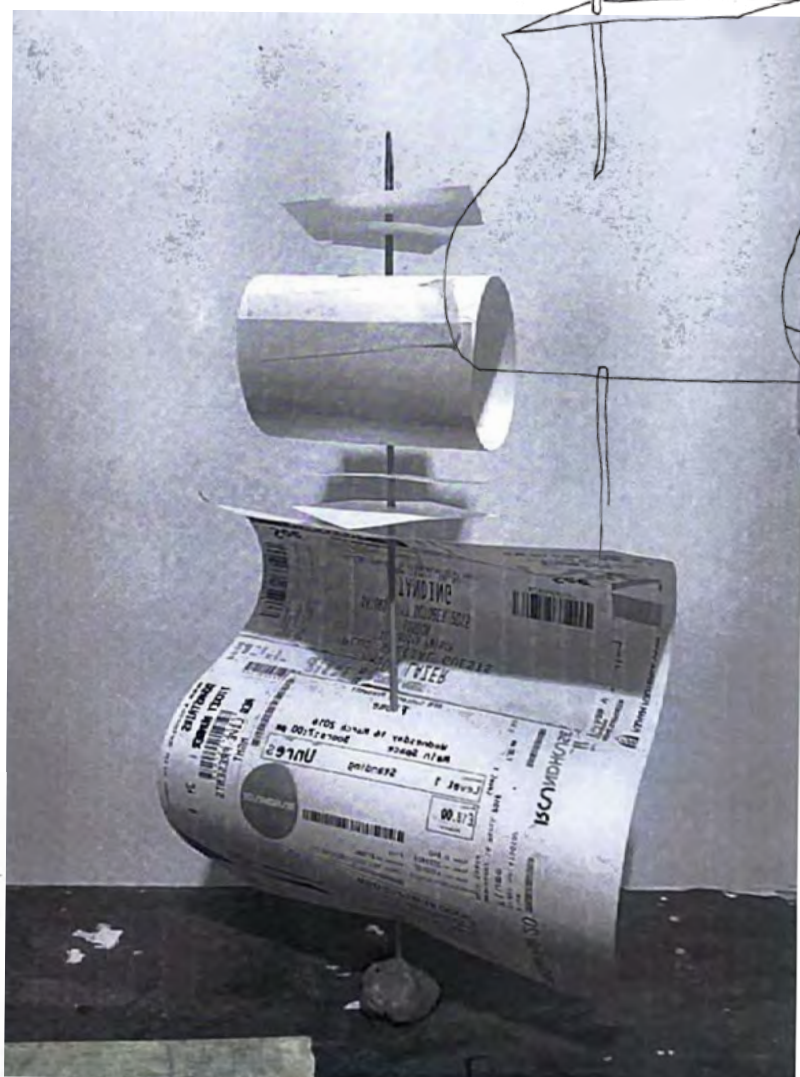


UNIFORM
GREY

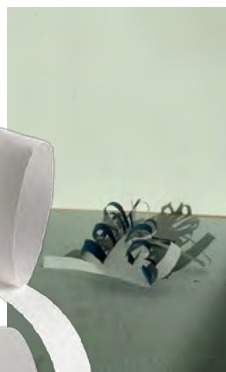
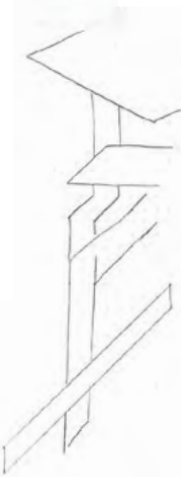




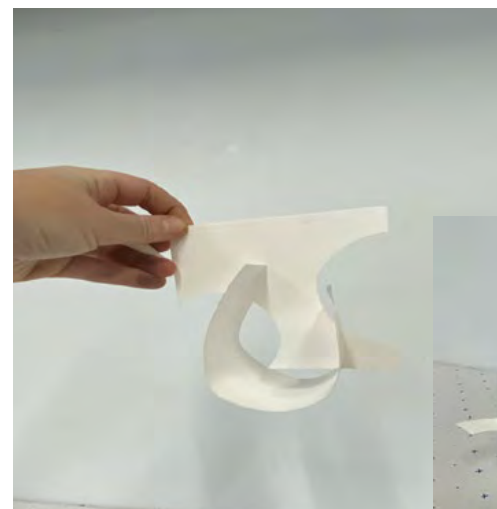
Creating a community of strips using the paper, bringing them back together to make them whole again.

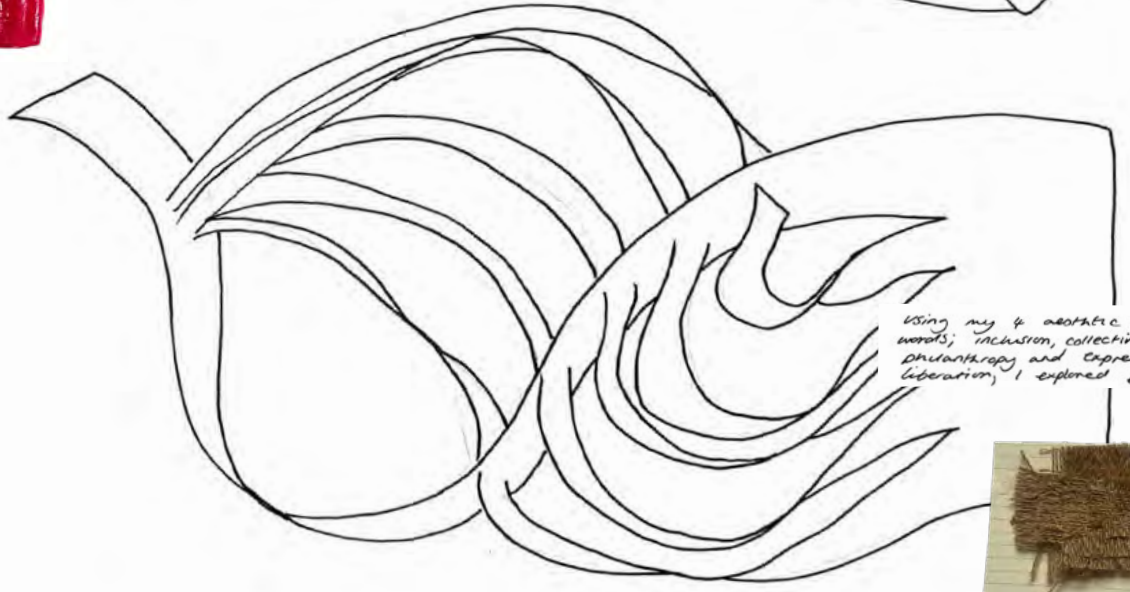
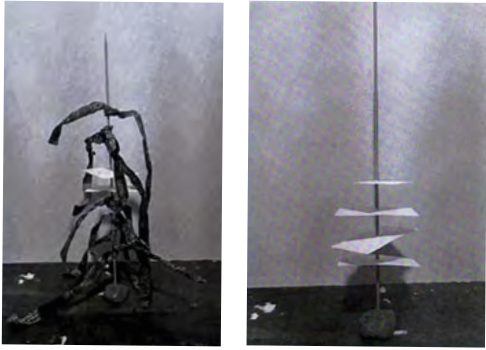


Real pleasures are those we share with other people; we are what we try to keep for ourselves alone.
- Druy, 1988, pg. 341



"The whole people gives itself the spectacle of unity."
- Starobinski, 1965, pg. 144

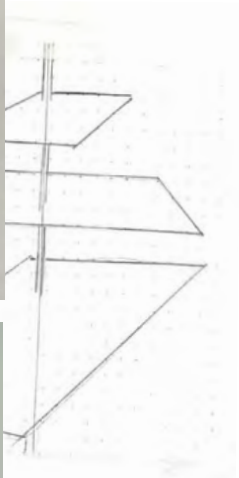




Using my 4 aesthetic language words; Inclusion, collectivism, Philanthropy and Expression & liberation, I explored each



PHILANTHROPY

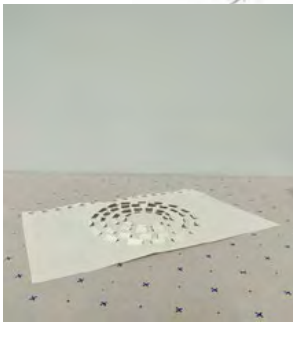


EXPRESSION & LIBERATION



COLLECTIVISM

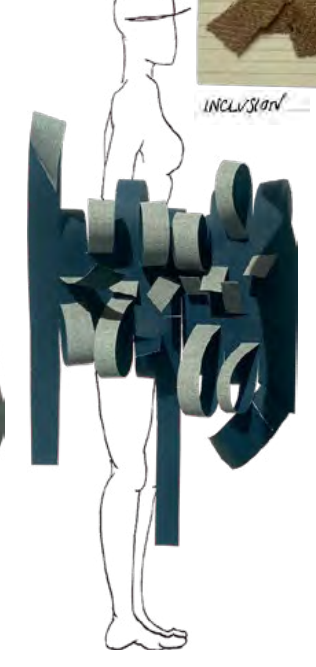
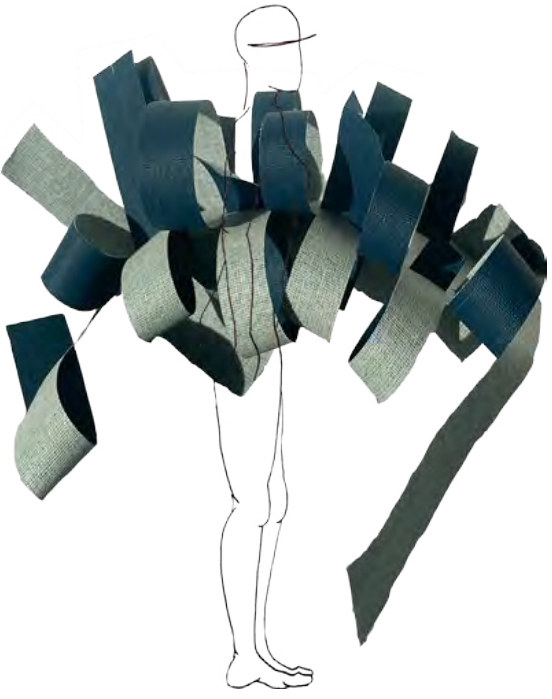
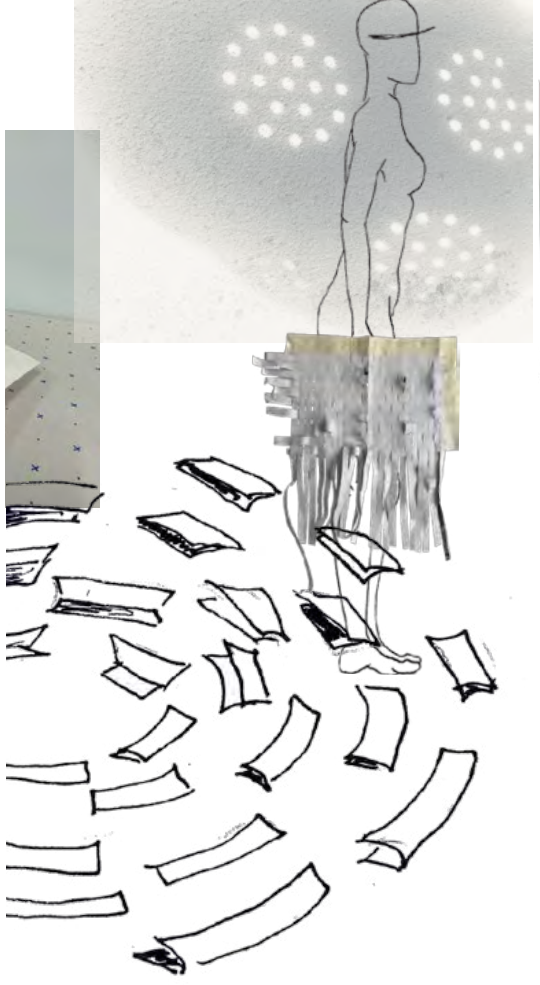
never material being given into itself to create structure and support much like a community

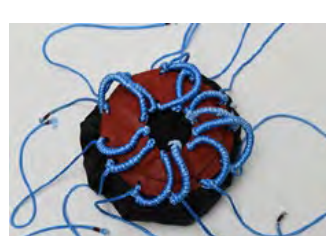
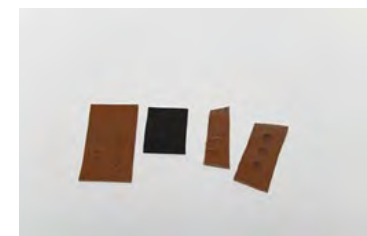


Real pleasures are those we share with other people; we lose what we try to keep for ourselves alone.
- Quong, 1988, pg. 341

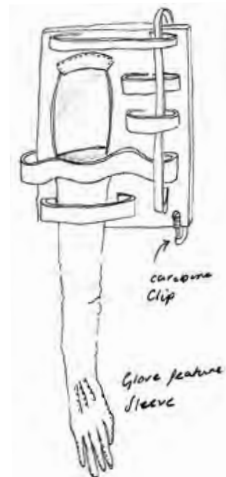
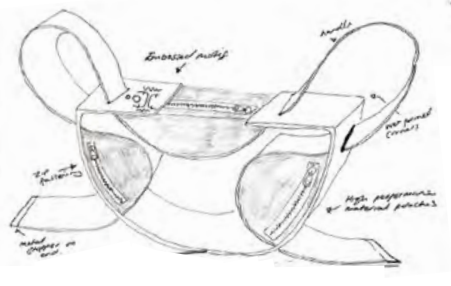
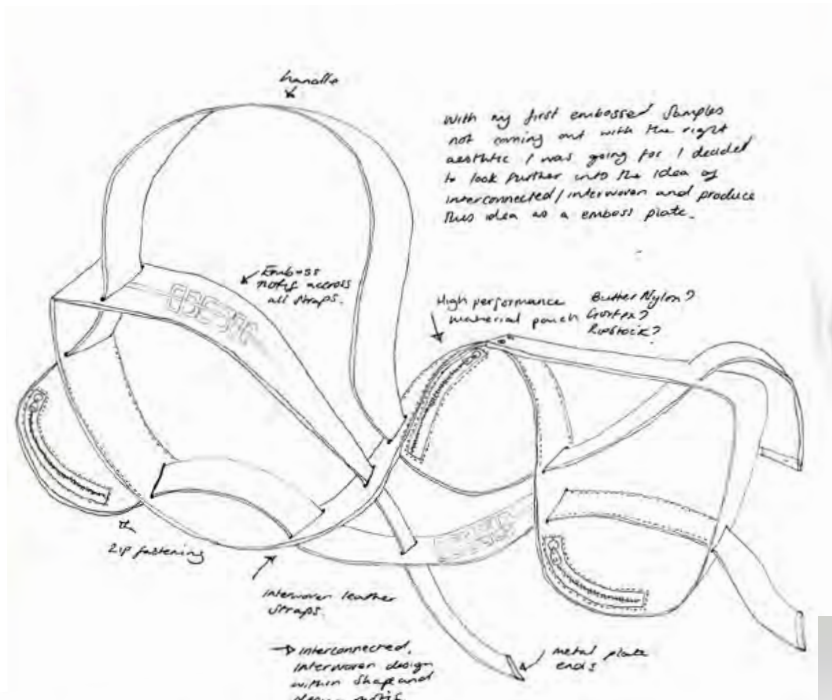


INCLUSION







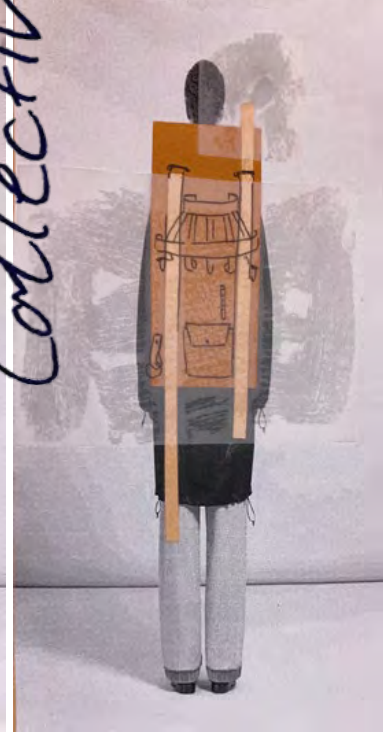
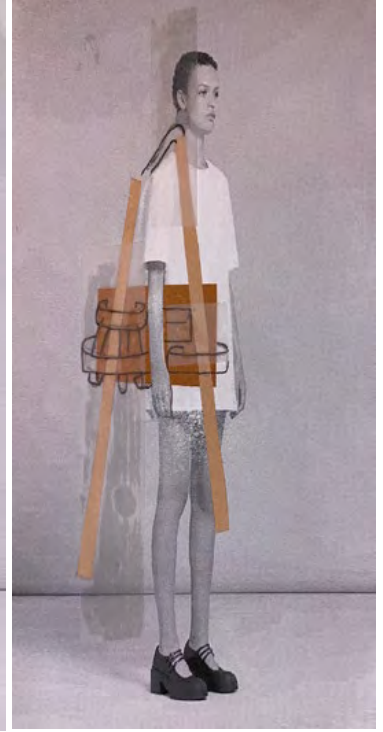


When Buck leather is soaked in water the flexibility of the material increases and once dried hardens again, so it can be formed into shape.

This aspect of leather allows me to recreate the structural forms I made from paper.



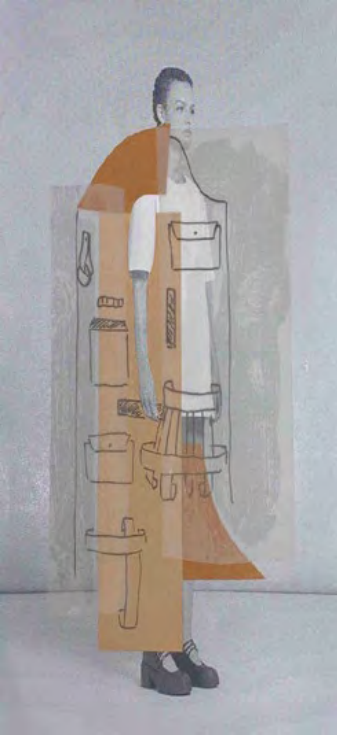
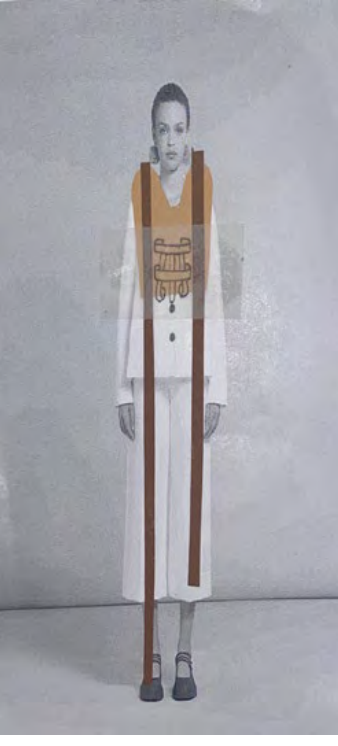
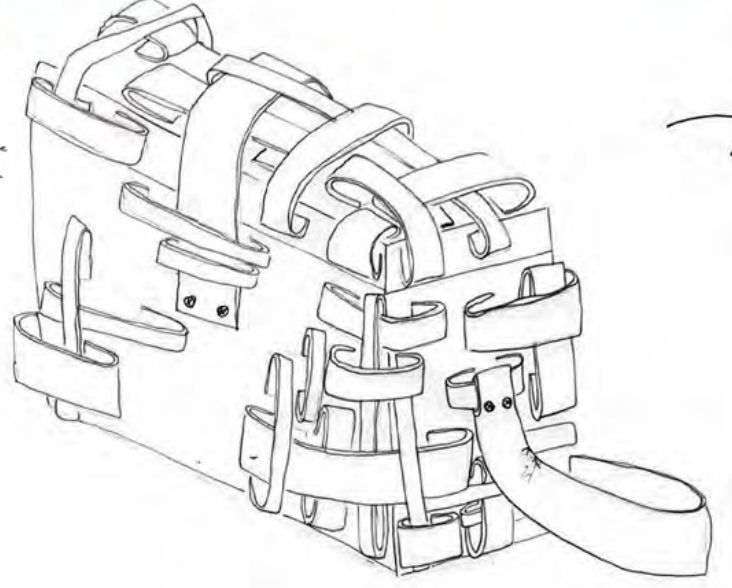
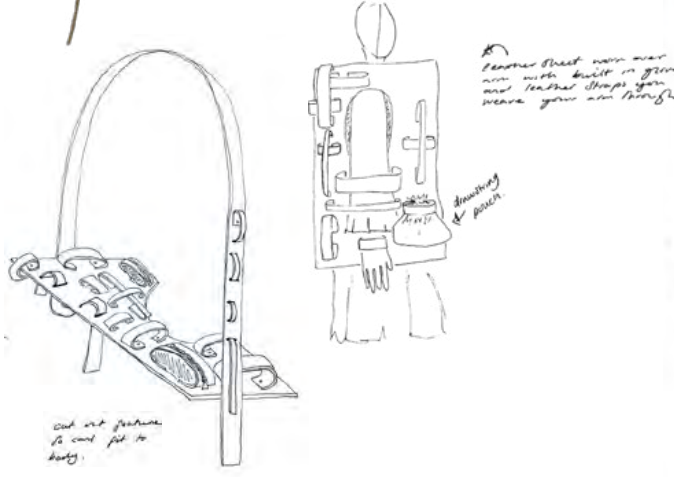
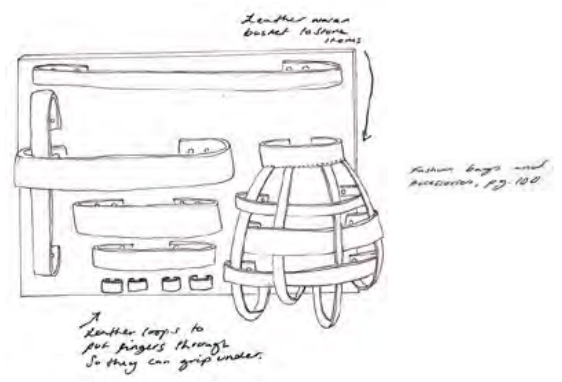
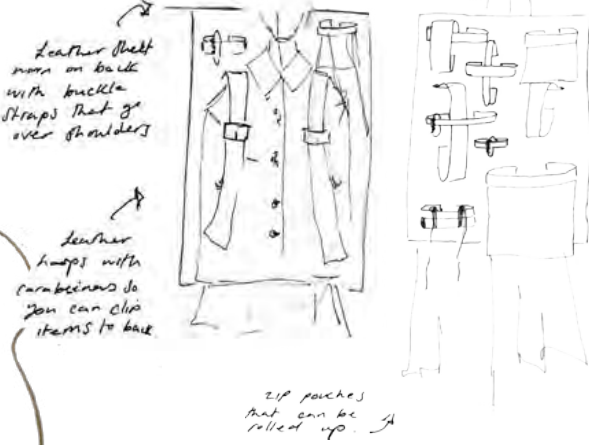
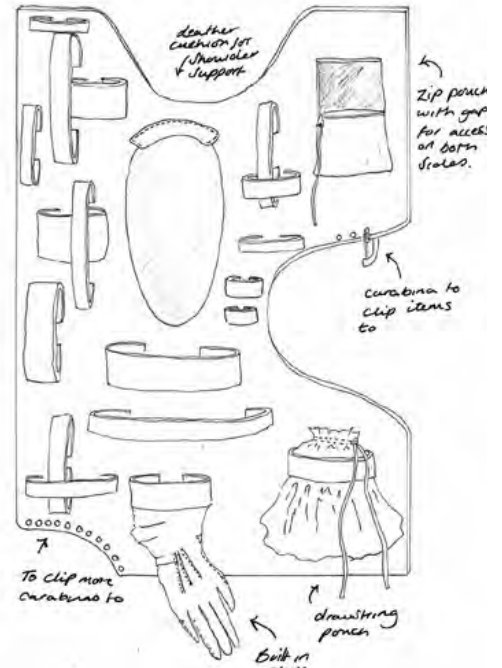
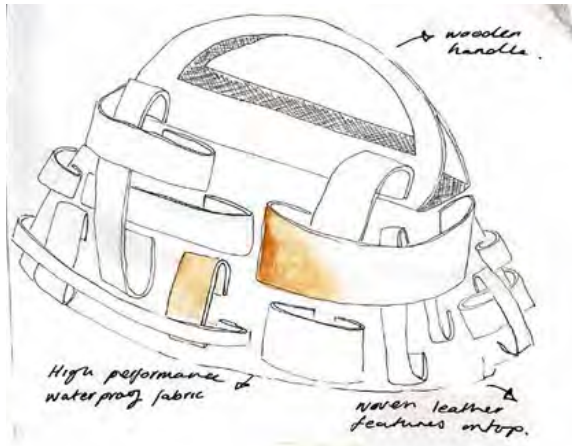
Collectivism



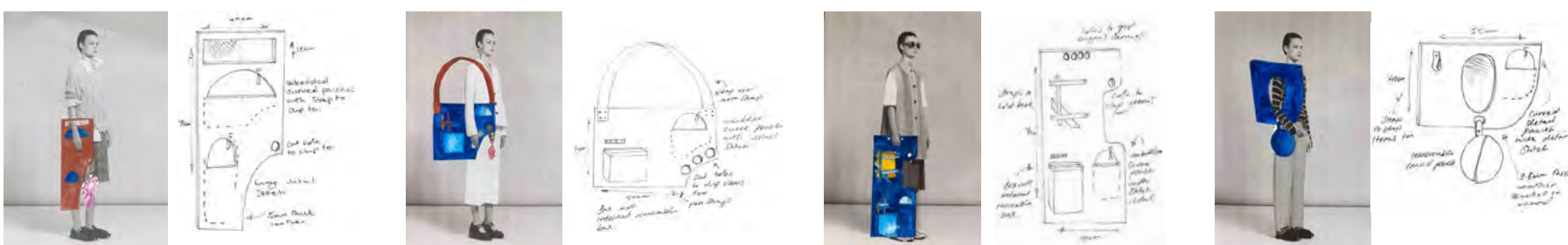
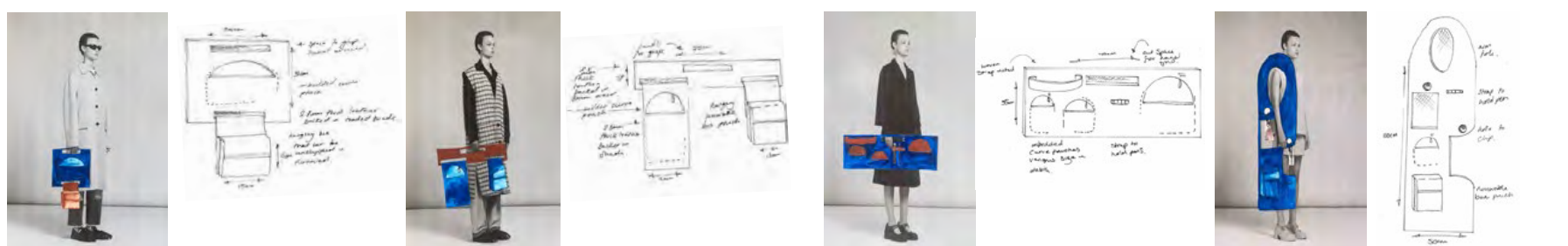
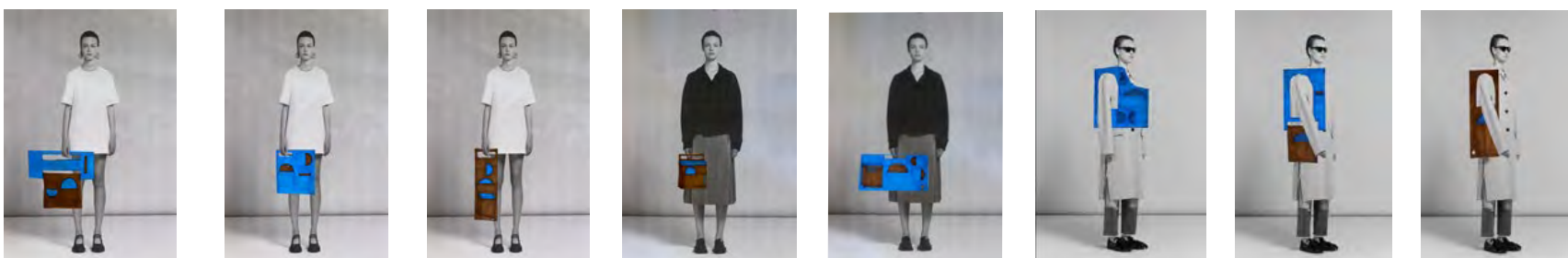


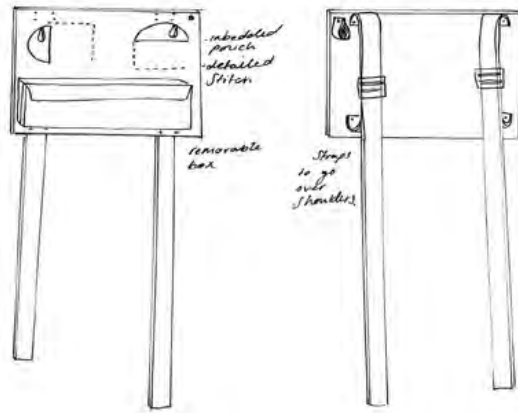
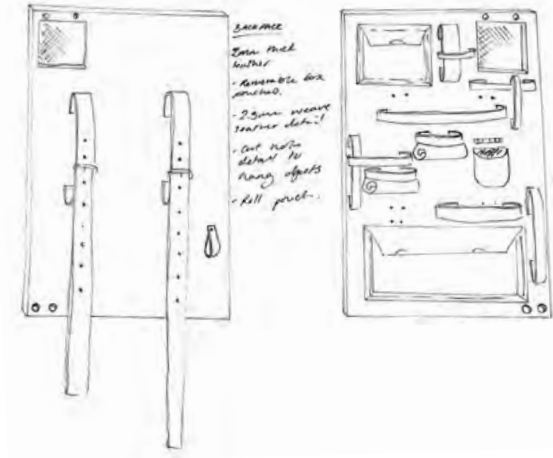
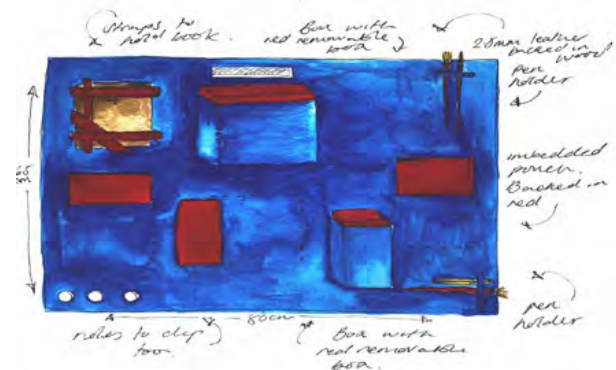
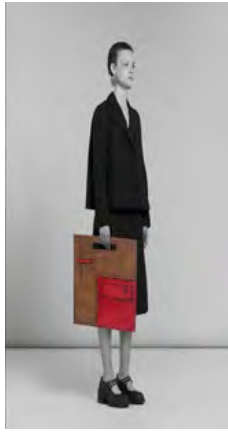
Fashion bags and Accessories, pg. 25

A bag can be a powerful addition to an outfit, making it more stylish and original or more practical and functional. The right bag changes the emphasis of an outfit by adding character, and can be a timeless icon because of its style or make a bold statement through its colour or material. An integral part of a woman's daily routine, a bag can provide a means of self-expression that is less self-conscious than clothing. Many women, for example, are happy to choose a brightly coloured accessory but take a more cautious approach to the colour of their garments.

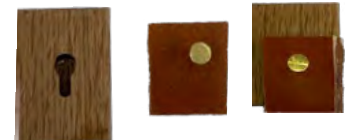


Structure



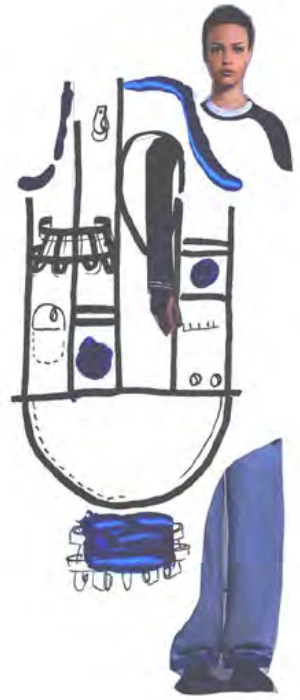
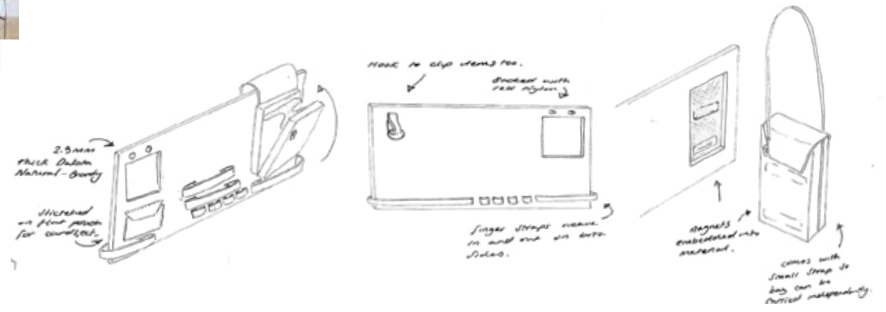
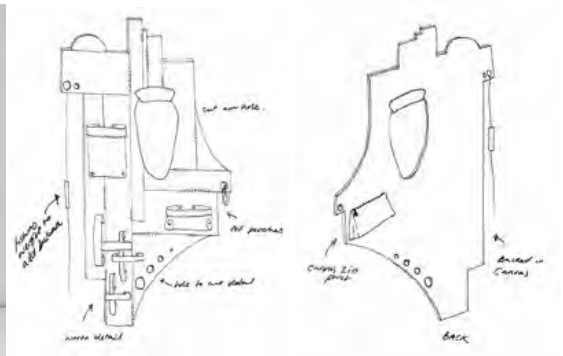
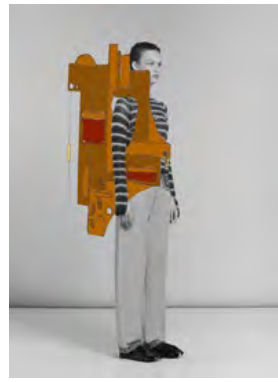


Hand design
watching the back
directly to the center
- body feel
- look is back against
the brown leather.



Key Hole Hook
I experimented with this
style
to hold hardware
to secure lock.
to wood & leather.

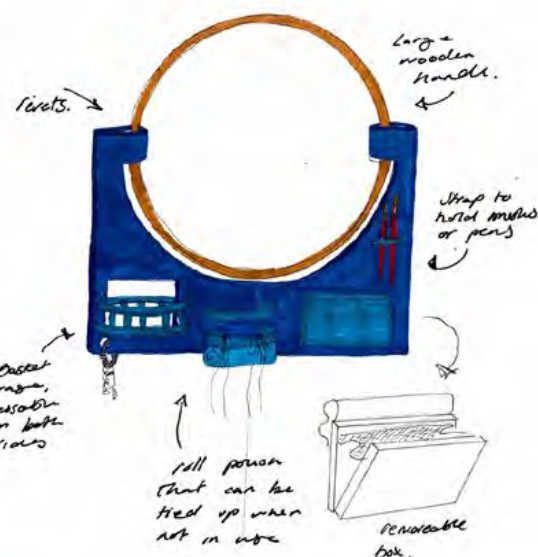




Within my designs I am trying to create the perfect corner primarily using keats, to build a better understanding of the 90° angle I created samples through a range of materials.



- ① 2mm thick leather with phenolic fill
- ② metallic plastic
- ③ cotton
- ④ wood (MDF)
- ⑤ modroc
- ⑥ cork board and acetate
- ⑦ wire mesh
- ⑧ silk
- ⑨ carpet
- ⑩ oak dust & cane
- ⑪ river acrylic yarn
- ⑫ acetate
- ⑬ 2.8mm leather with insect glue

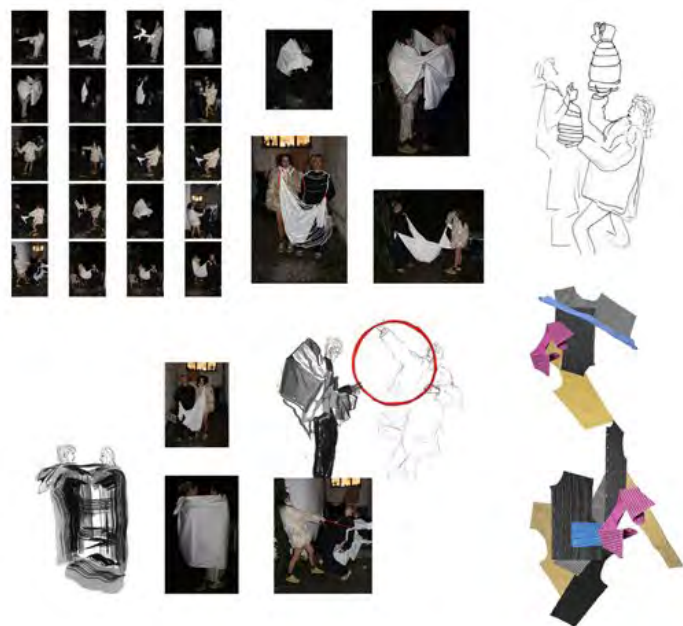
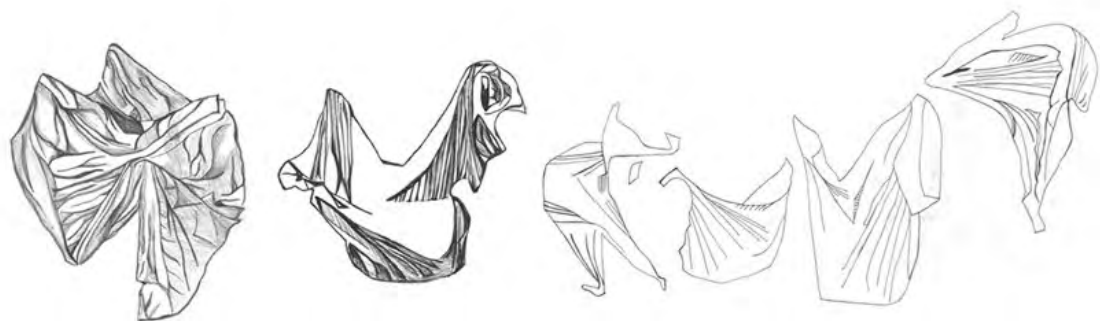
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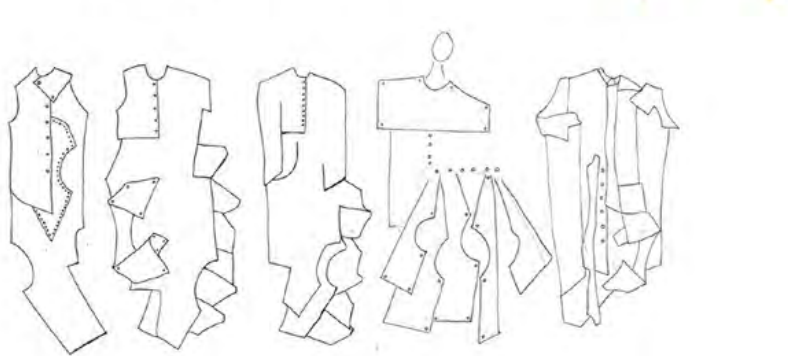
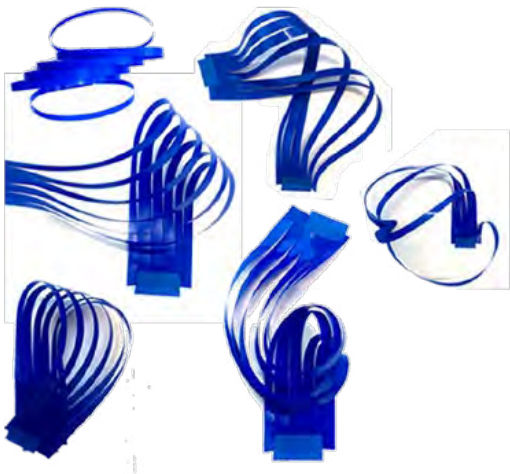
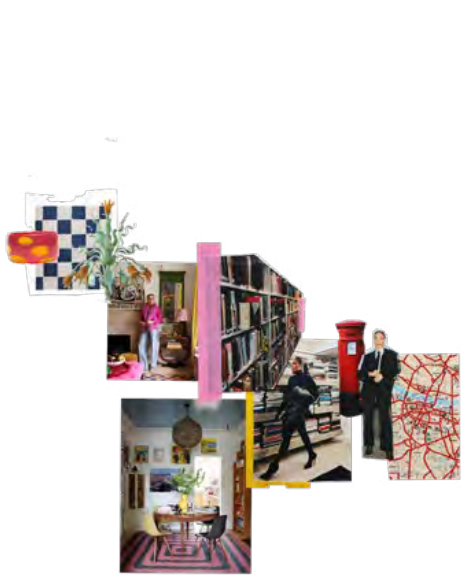
- (14) kessian
- (15) veg tan leather with stitch
- (16) cane & wire mesh
- (17a) 2.8mm leather & nitro glue
- (17b) 2.8mm leather + hide glue
- (18) canvas
- (19) paper
- (20) leather, wire mesh & rivets
- (21) cork board & leather
- (22) fibre gun
- (23) snake
- (24) cork board
- (25) sterling
- (26) cork sheet
- (27) cane
- (28) plastic

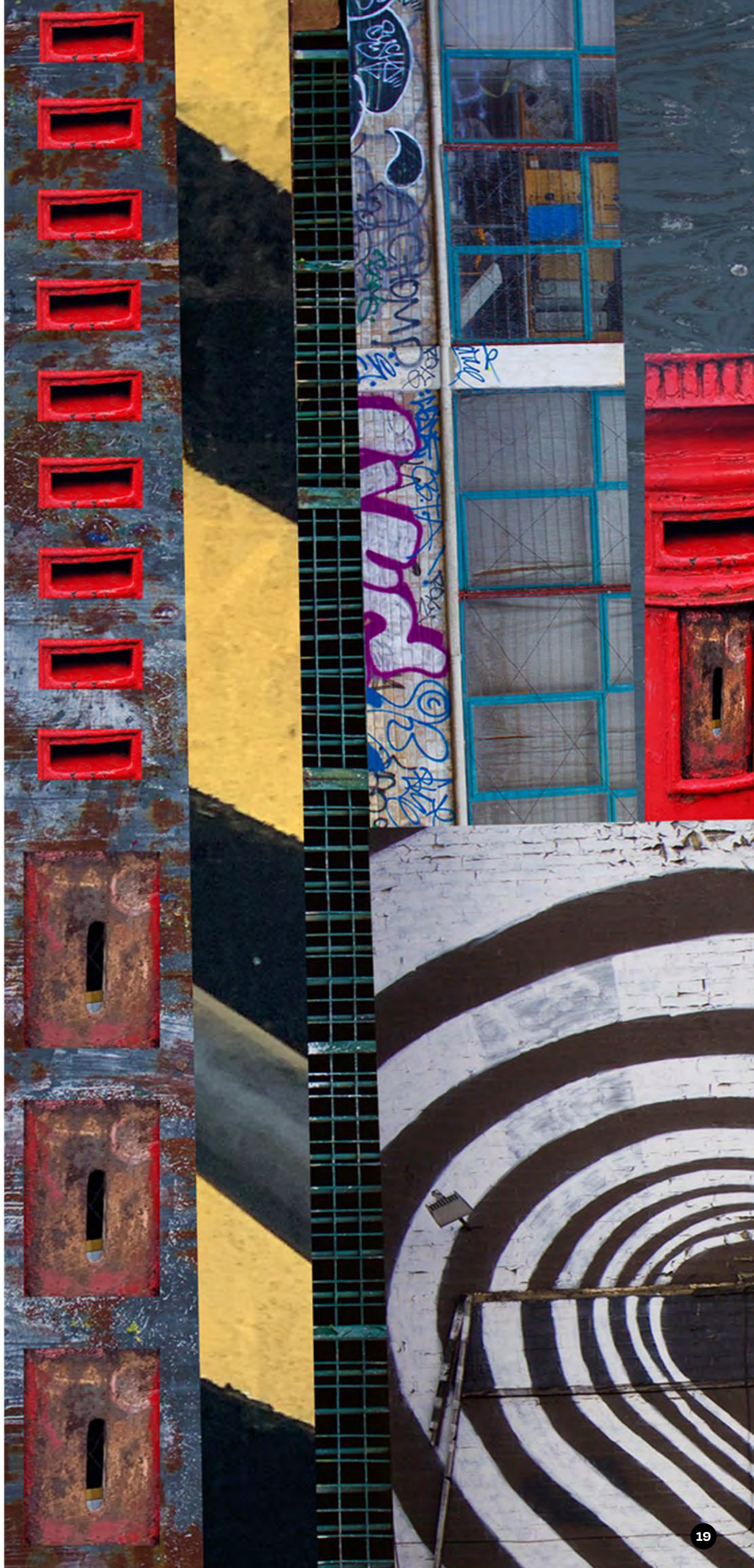
Leather has always evoked a feeling of luxury in fashion. Bringing longevity to designs, it encapsulates my artistic visions in sturdy forms. With a rich history in fashion, leather brings precision as a medium: a uniquely malleable, deeply tactile material, which can be mitred, cut and glued into geometric forms. As an animal product, it has high potential for sustainability when sourced as a by-product of the meat industry.

15



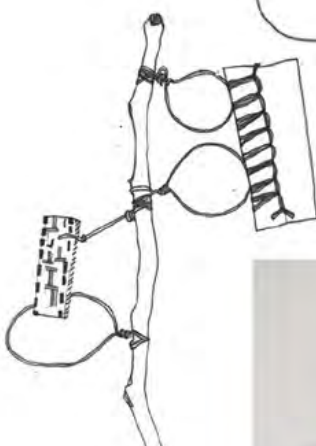
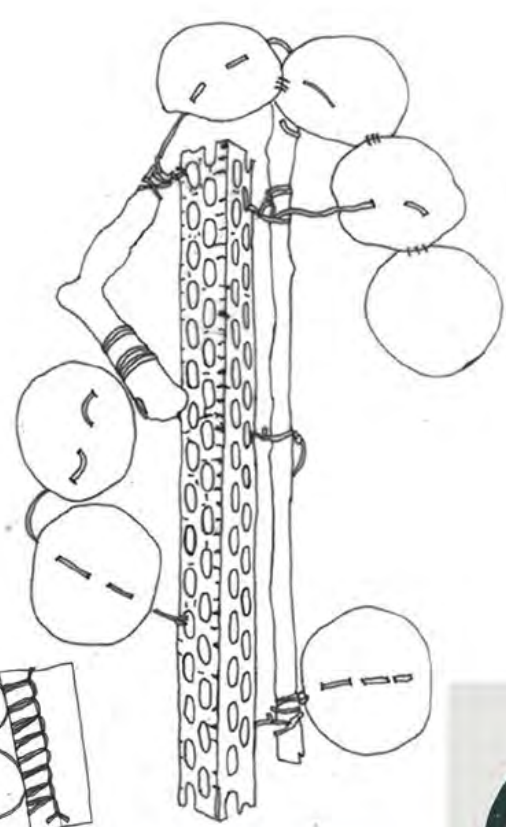
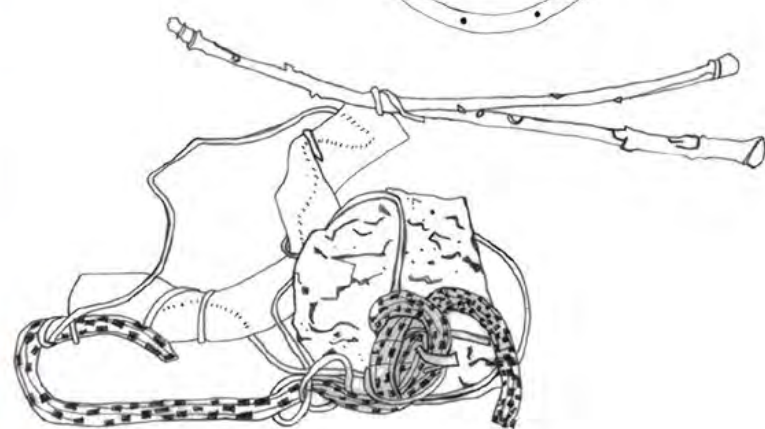
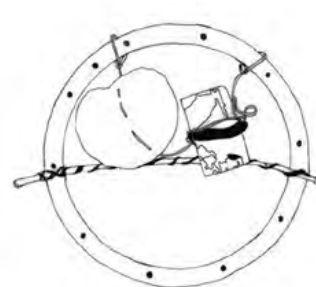
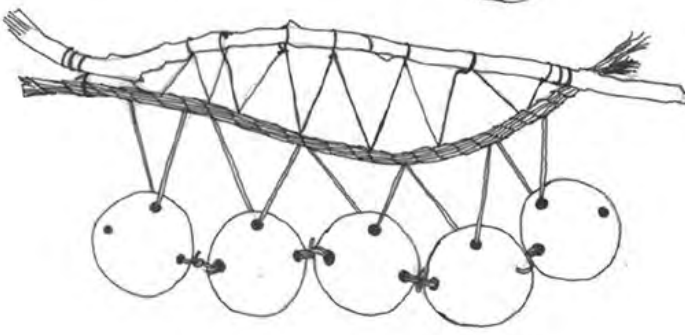
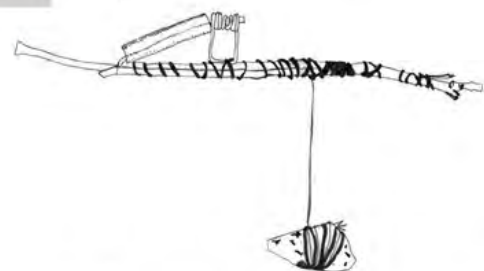
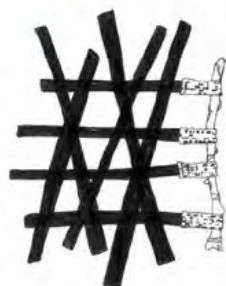






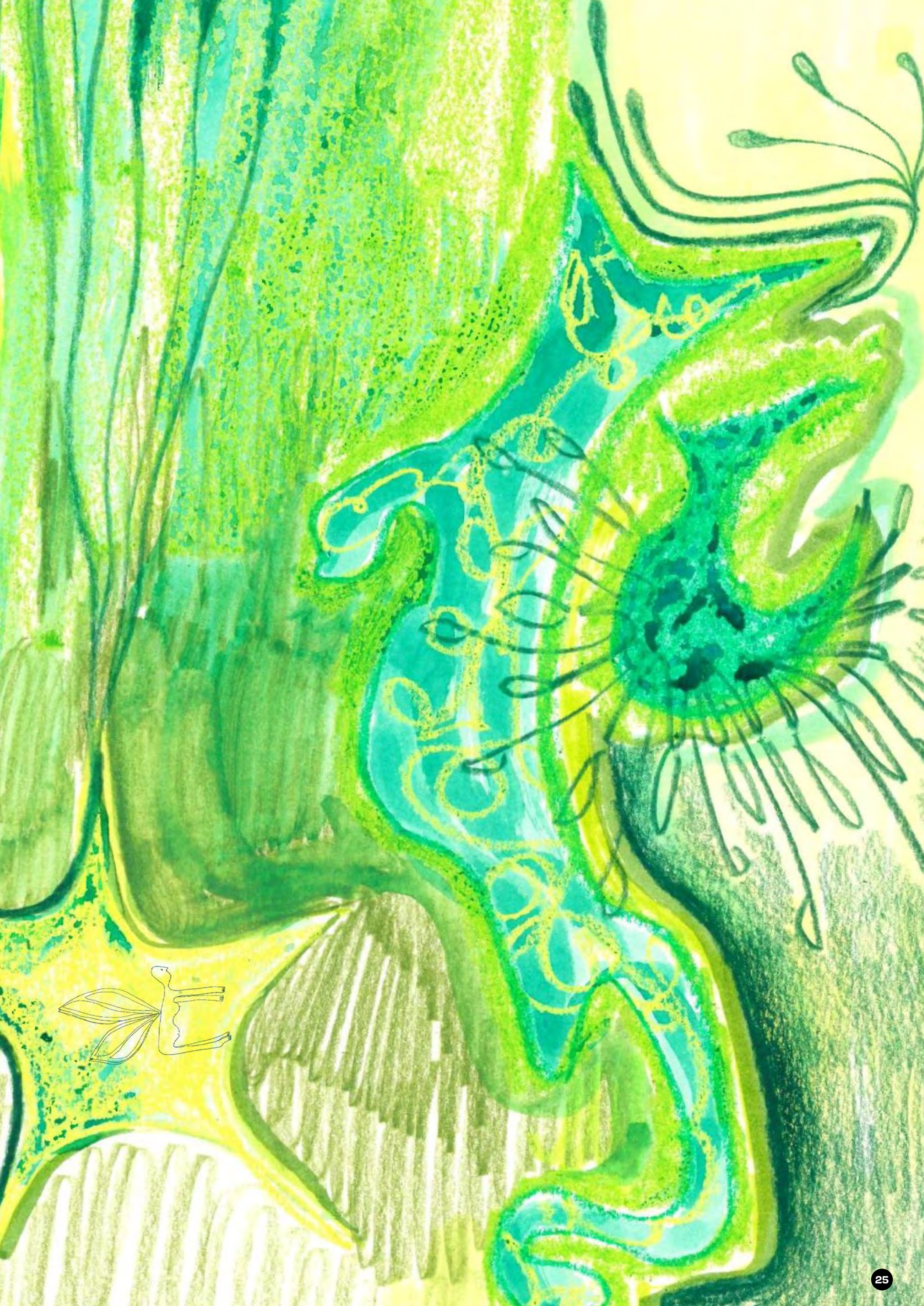










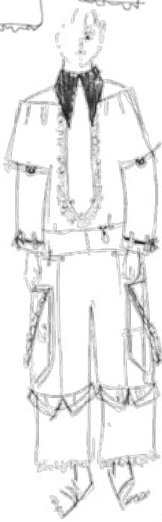
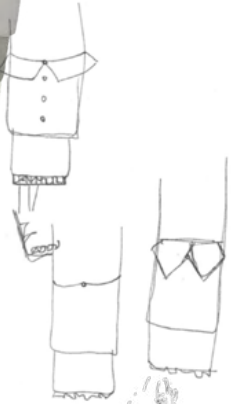












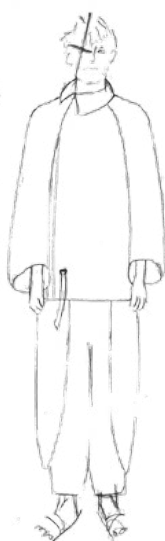
Mountain Research
Gunners smock

Dysfunctional
shirting features.





Hidden Pocket



Raglan Neck Opening With Zip





View A/S 24/25





Arcan
Hommet



erry Styles, Vogue 2020

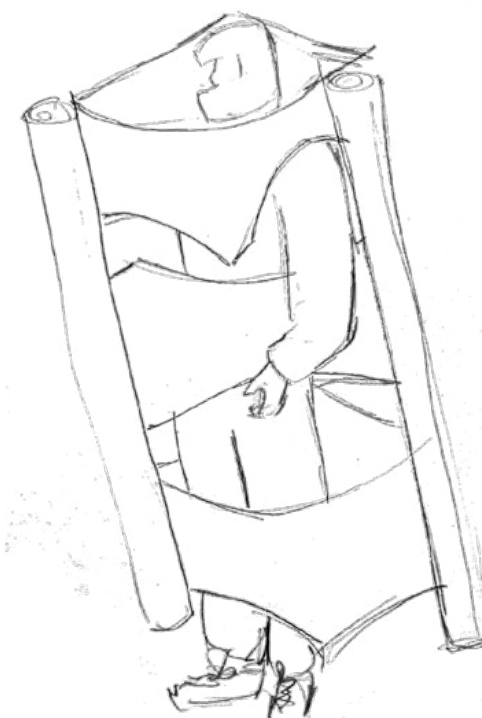
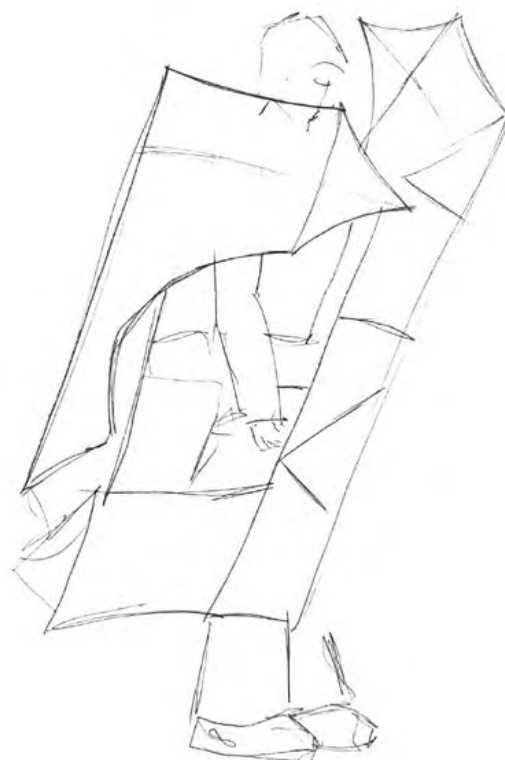
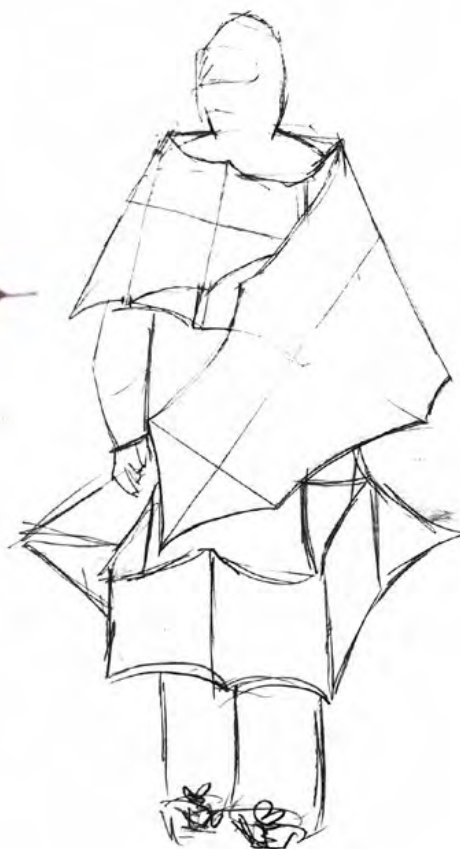


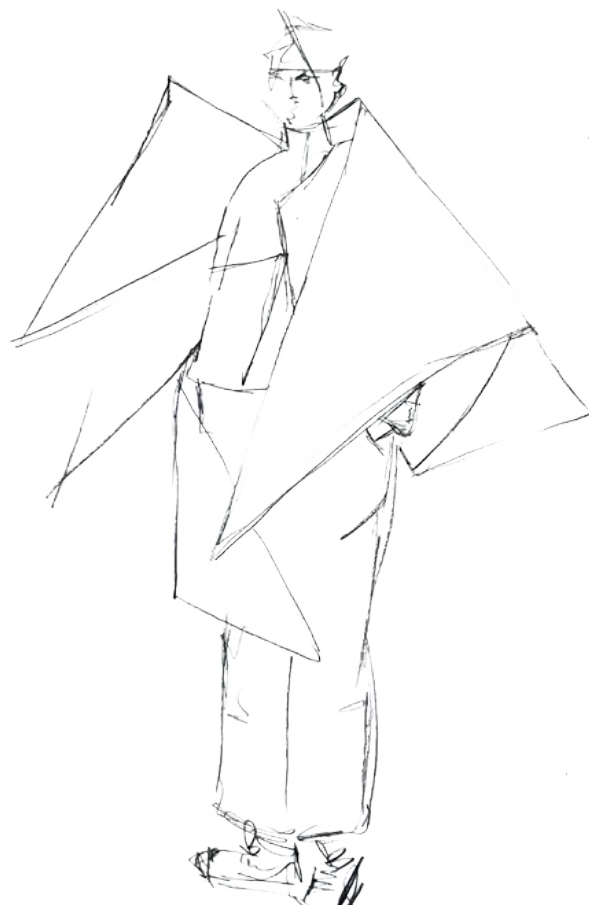
View A/W 24/25
Sea NY





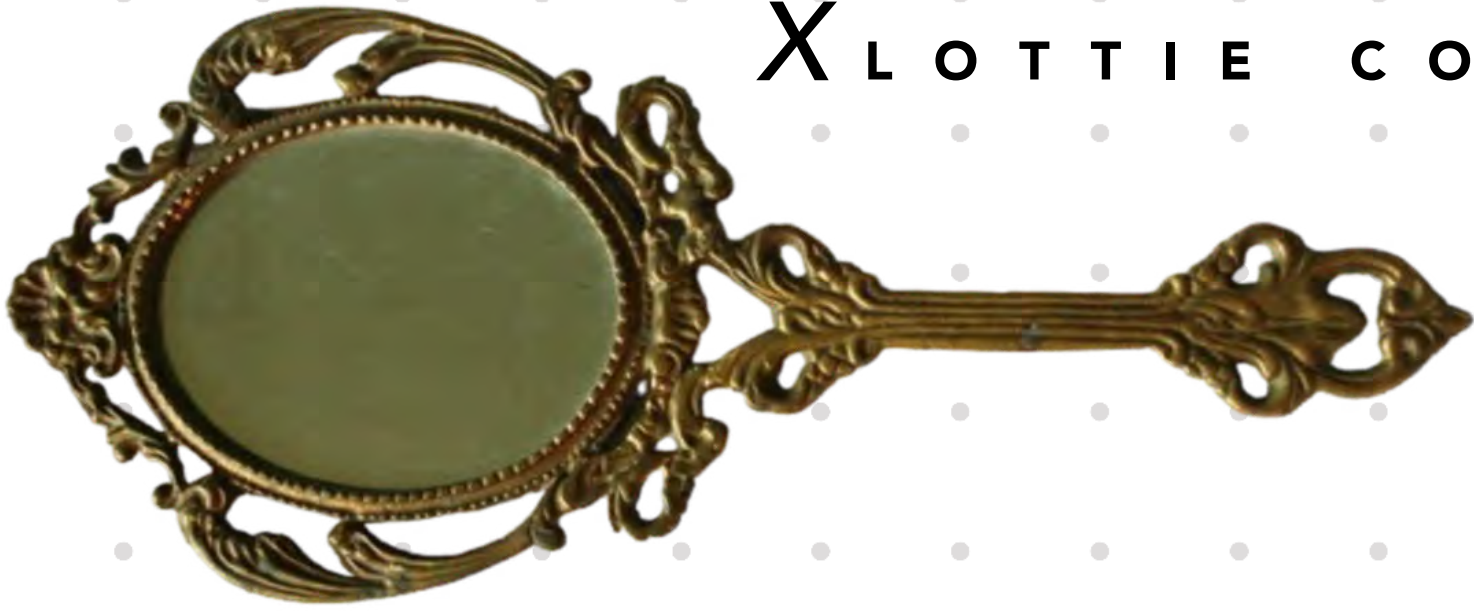




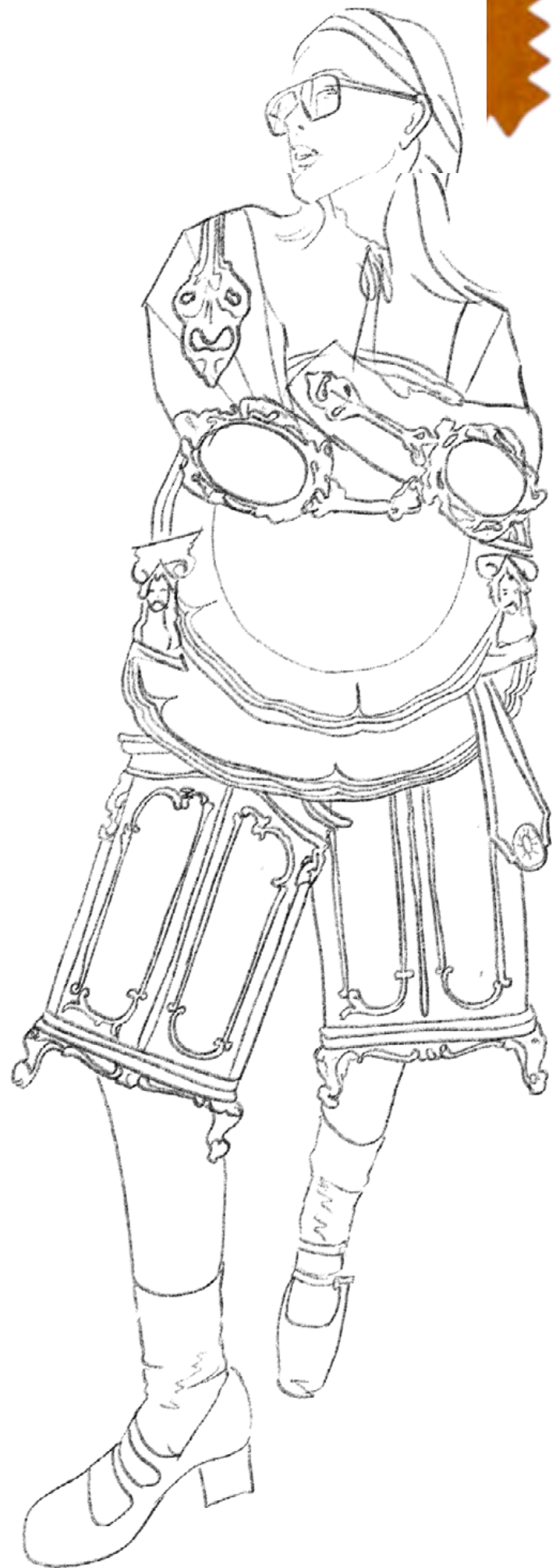
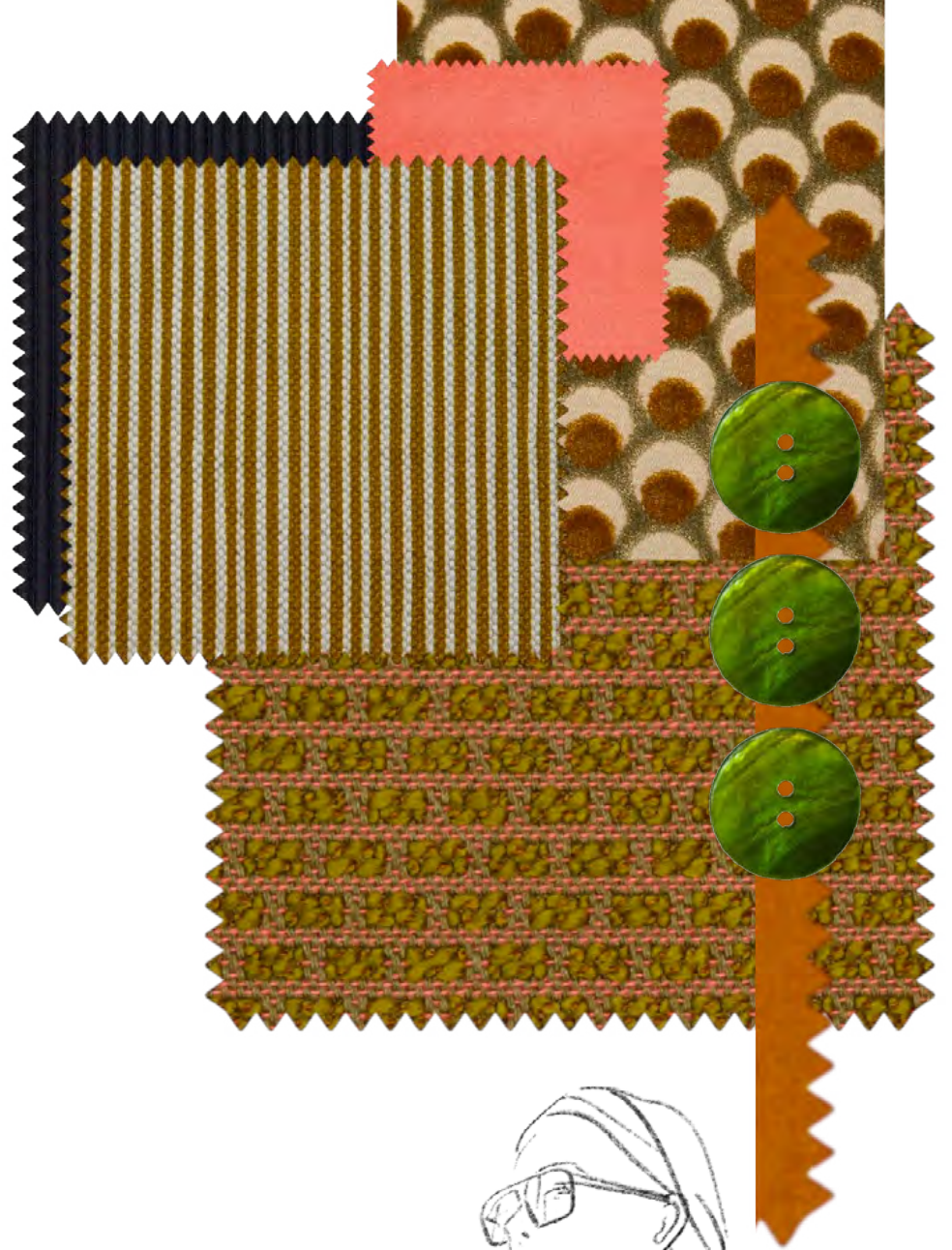


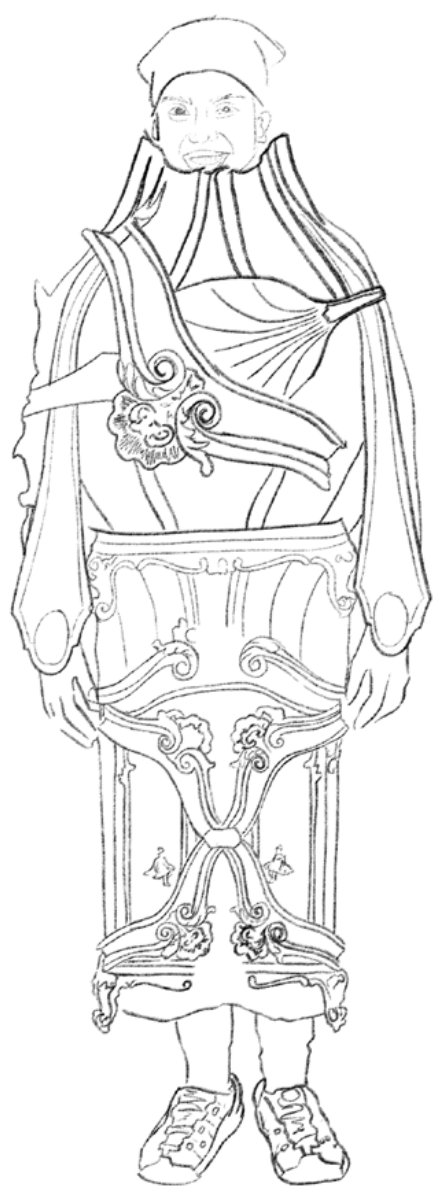
KIKO KOSTADINOV

XLOTTIE CORNWELL







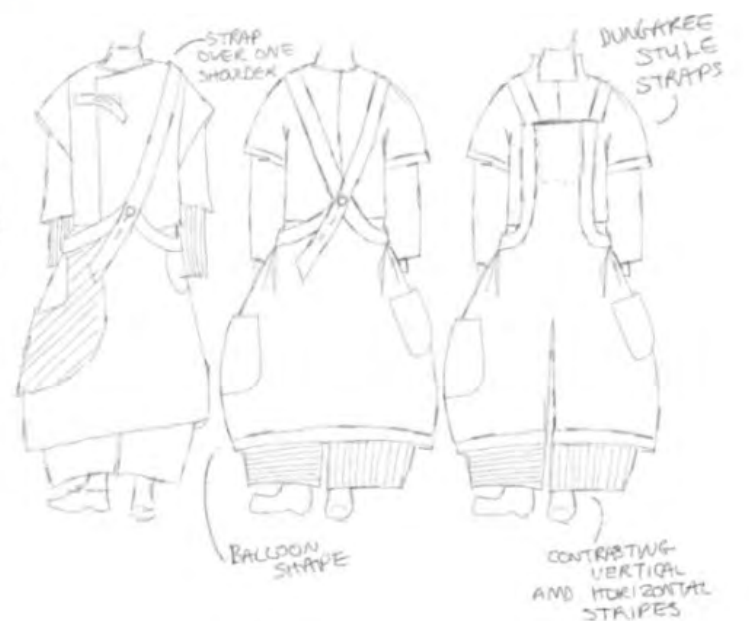
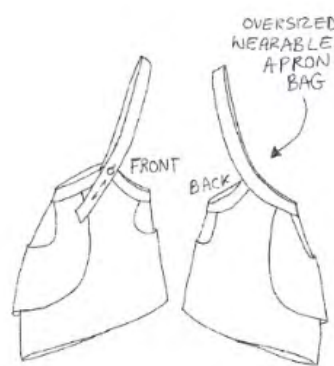
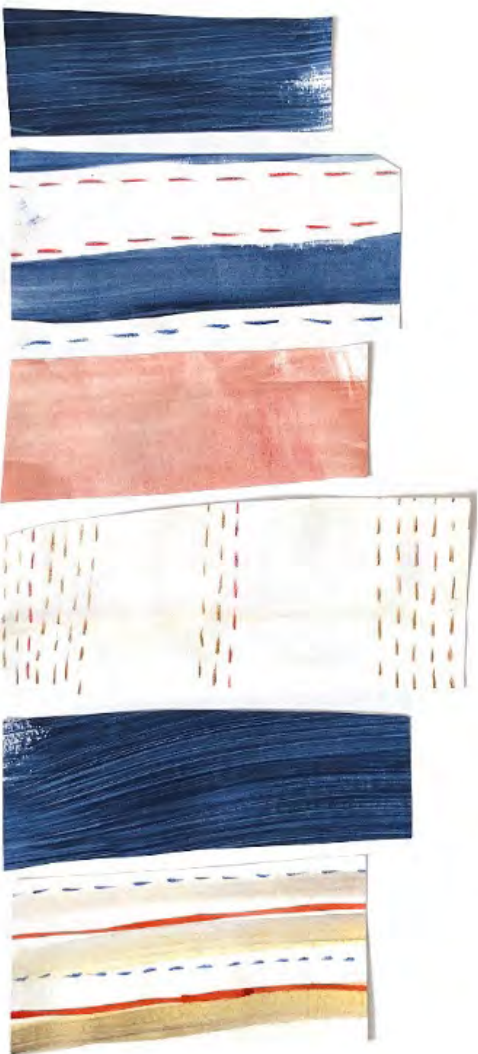
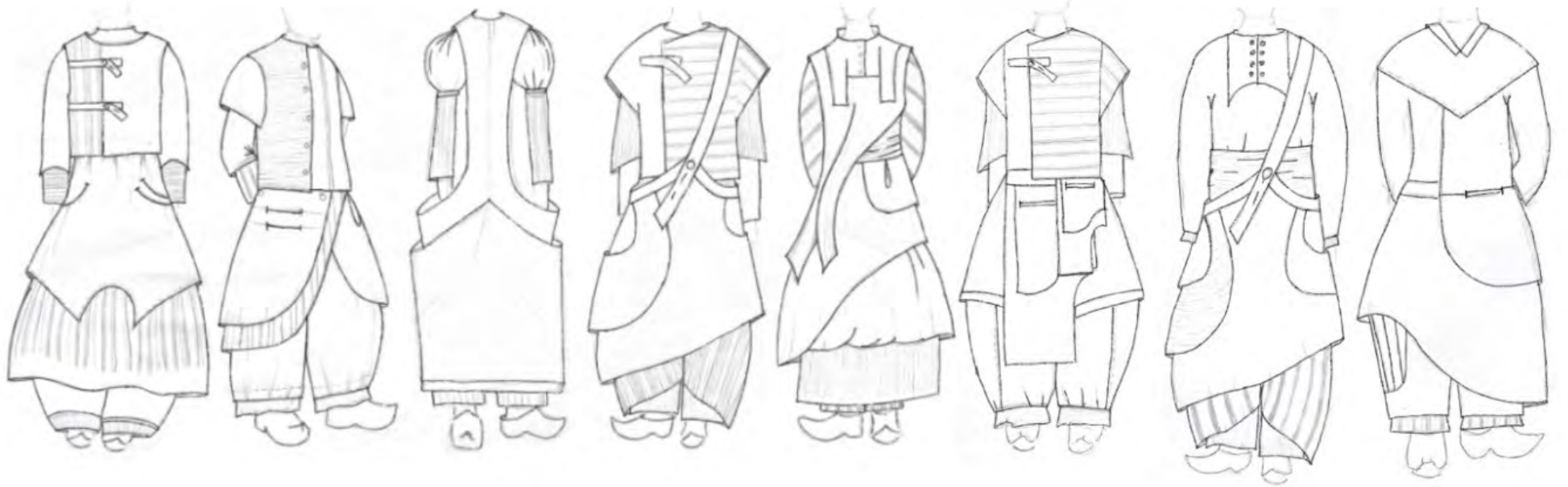








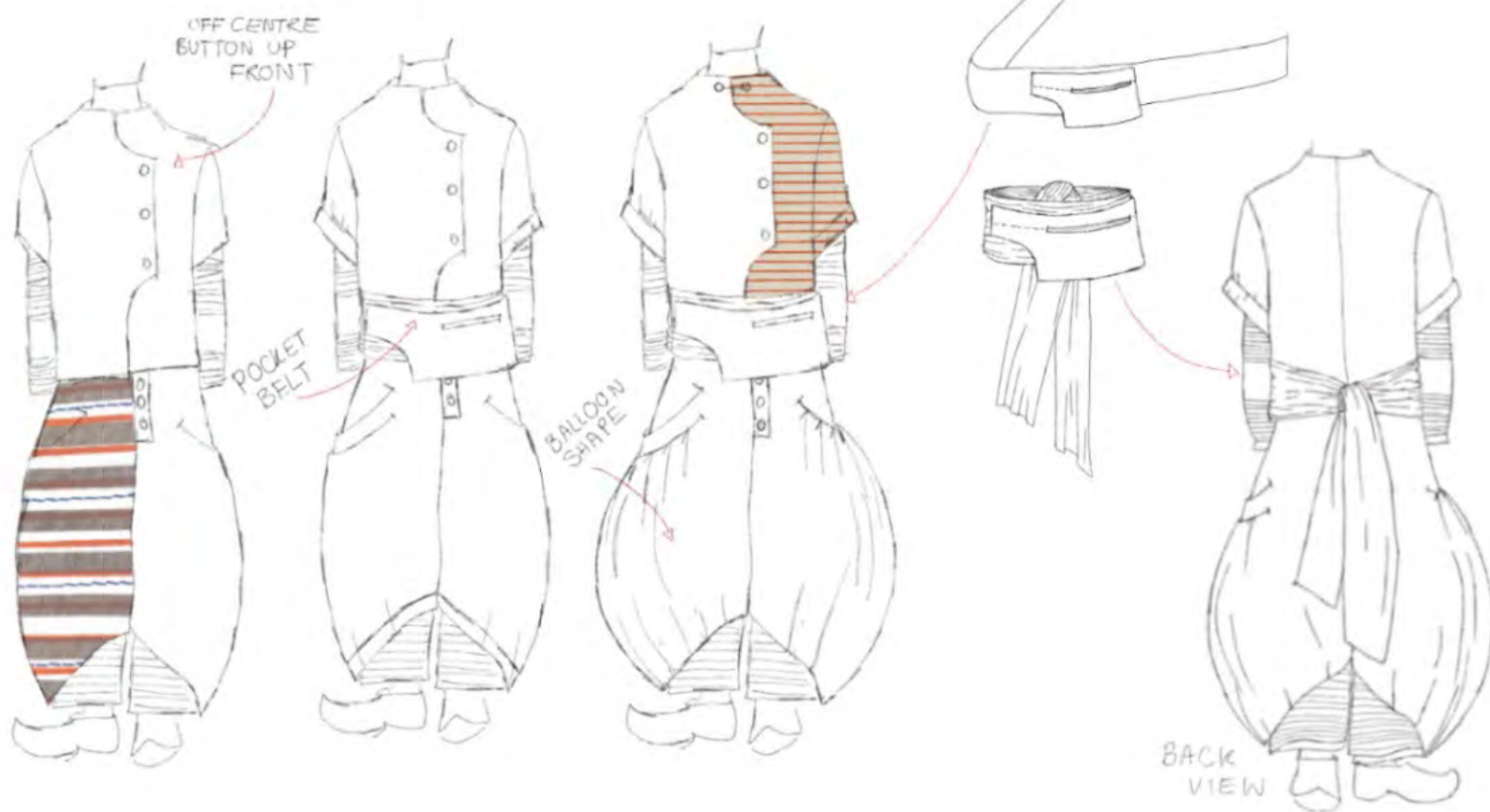
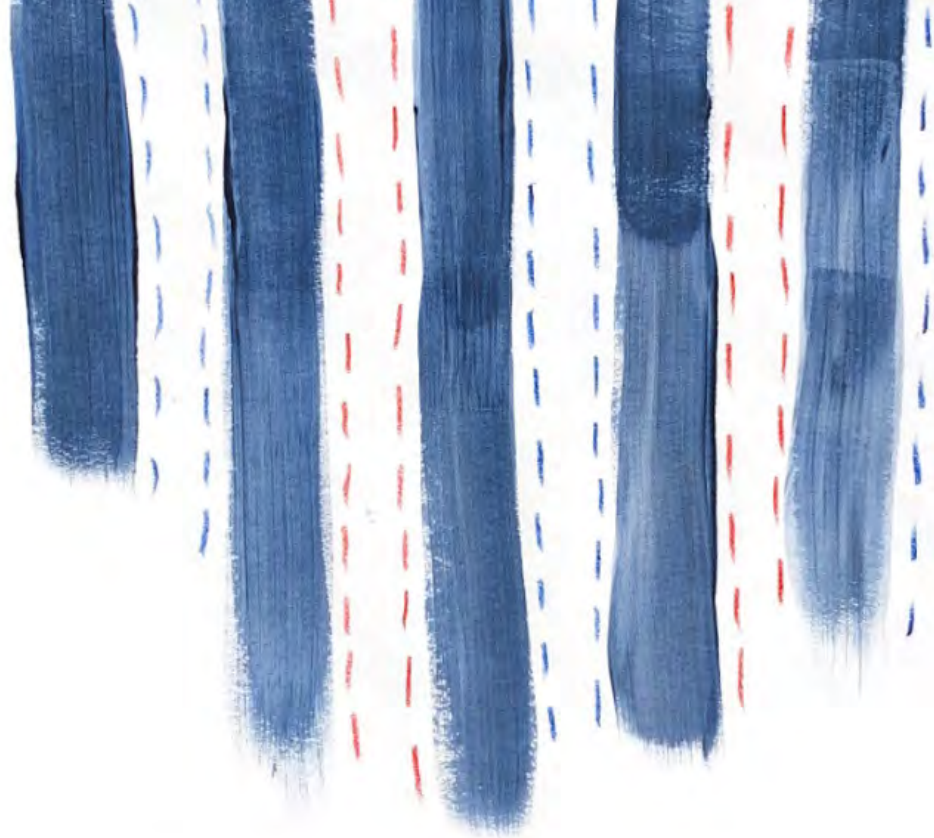




Jacket takes same shape

Shape of skirt inspired but traditional dutch hats.





BACK VIEW

SIDE VIEW



LINEN AND COTTON BLEND



100% LINEN



STRIPED LINEN AND COTTON BLEND



NATURAL UNDYED DENIM

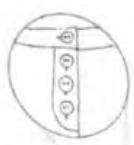


NAVY BUTTON D.T.M 28L



TIES AT BACK

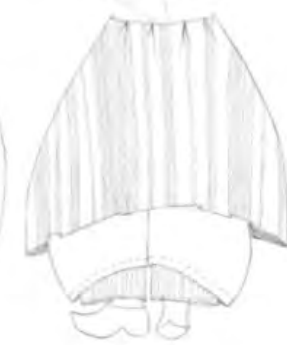
TIES AT NECK



LAYER 1



LAYER 2

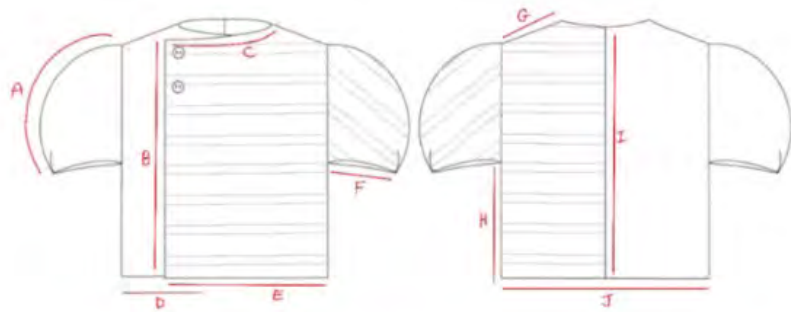


LAYER 3

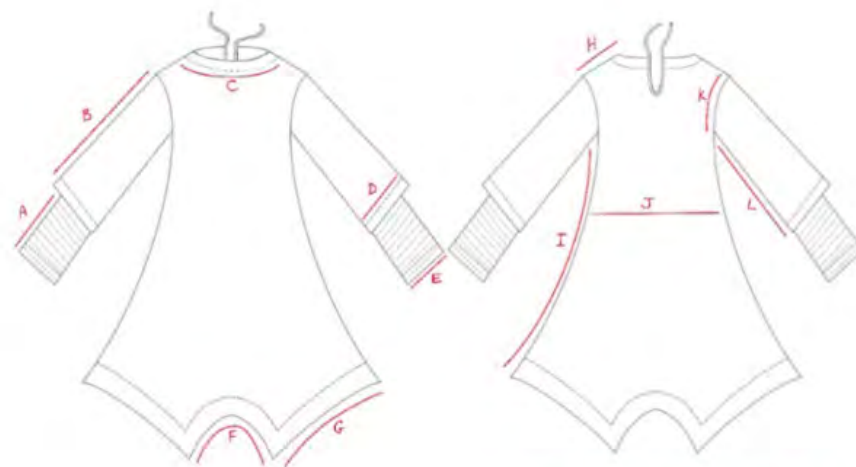


LAYER 4

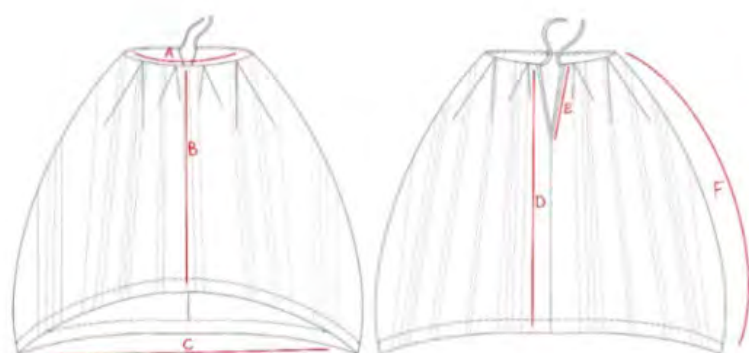




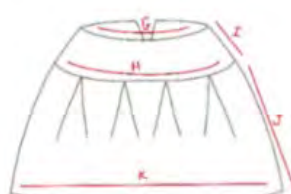
A-30 B-46 C-25 D-30 E-39 F-25
G-15 H-26 I-50 J-58
(all measured in centimetres)



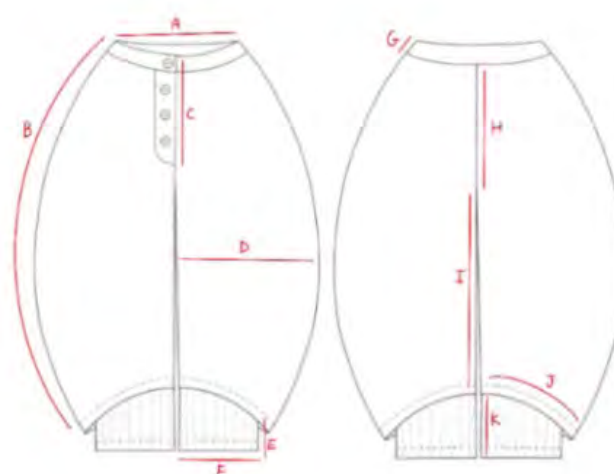
A-23 B-44 C-30 D-19 E-18 F-44
G-36 H-15 I-60 J-45 K-24 L-38
(all measured in centimetres)



A-44 B-64 C-145 D-81 E-22 F-78
G-44 H-50 I-13 J-53 K-140
(all measured in centimetres)

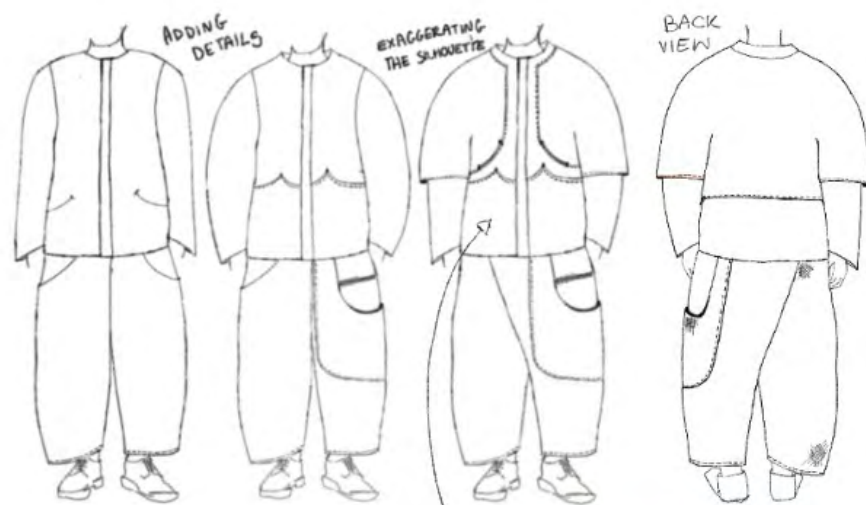
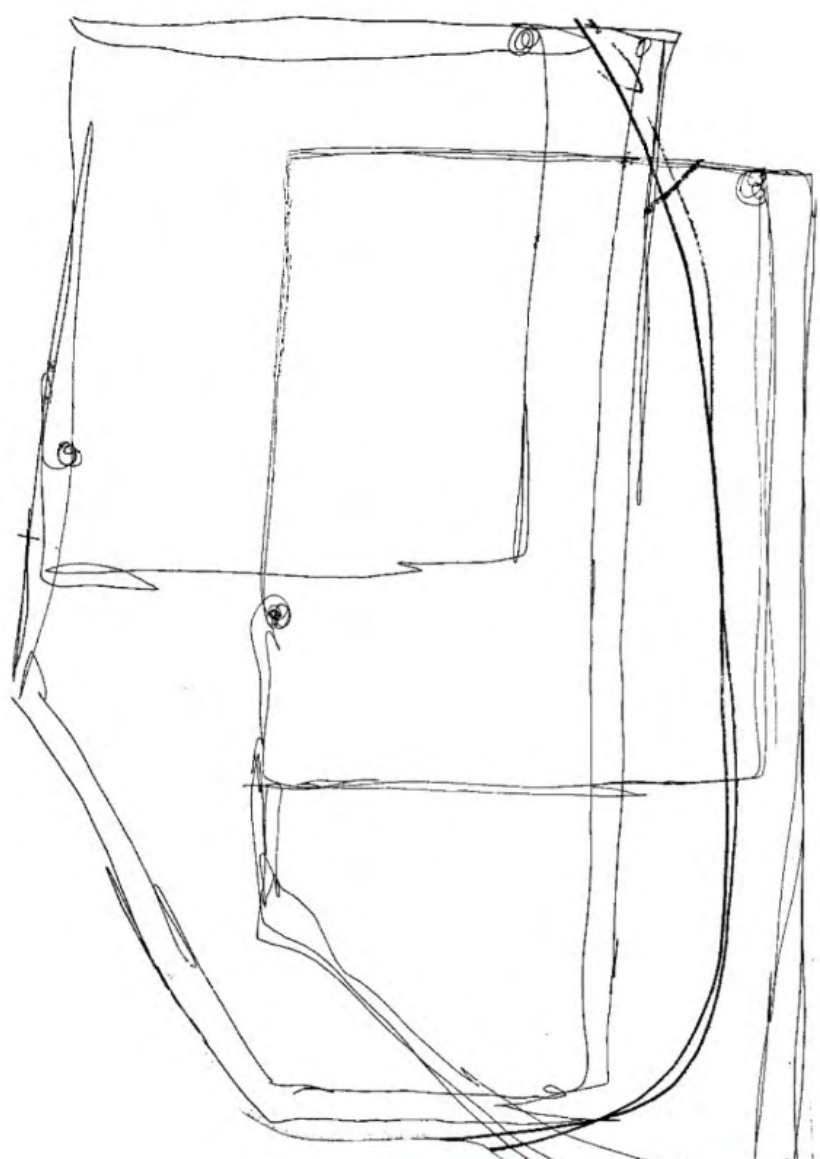


Inner skirt layer,
attached at waist.



A-44 B-99 C-29 D-44 E-13 F-33
G-4 H-34 I-49 J-39 K-22
(all measured in centimetres)





SHAPE
INSPIRATION



JACKET INSPIRED
BY CIRCULAR
POCKET SAMPLE



BOLD
OVERSIZED
TIES

DETACHABLE
POCKET BAG WITH
WAIST TIES

COMES
DOWN BELOW
KNEE



CRAIG GREEN SS15



CP
COMPANY



A.WAKE MODE

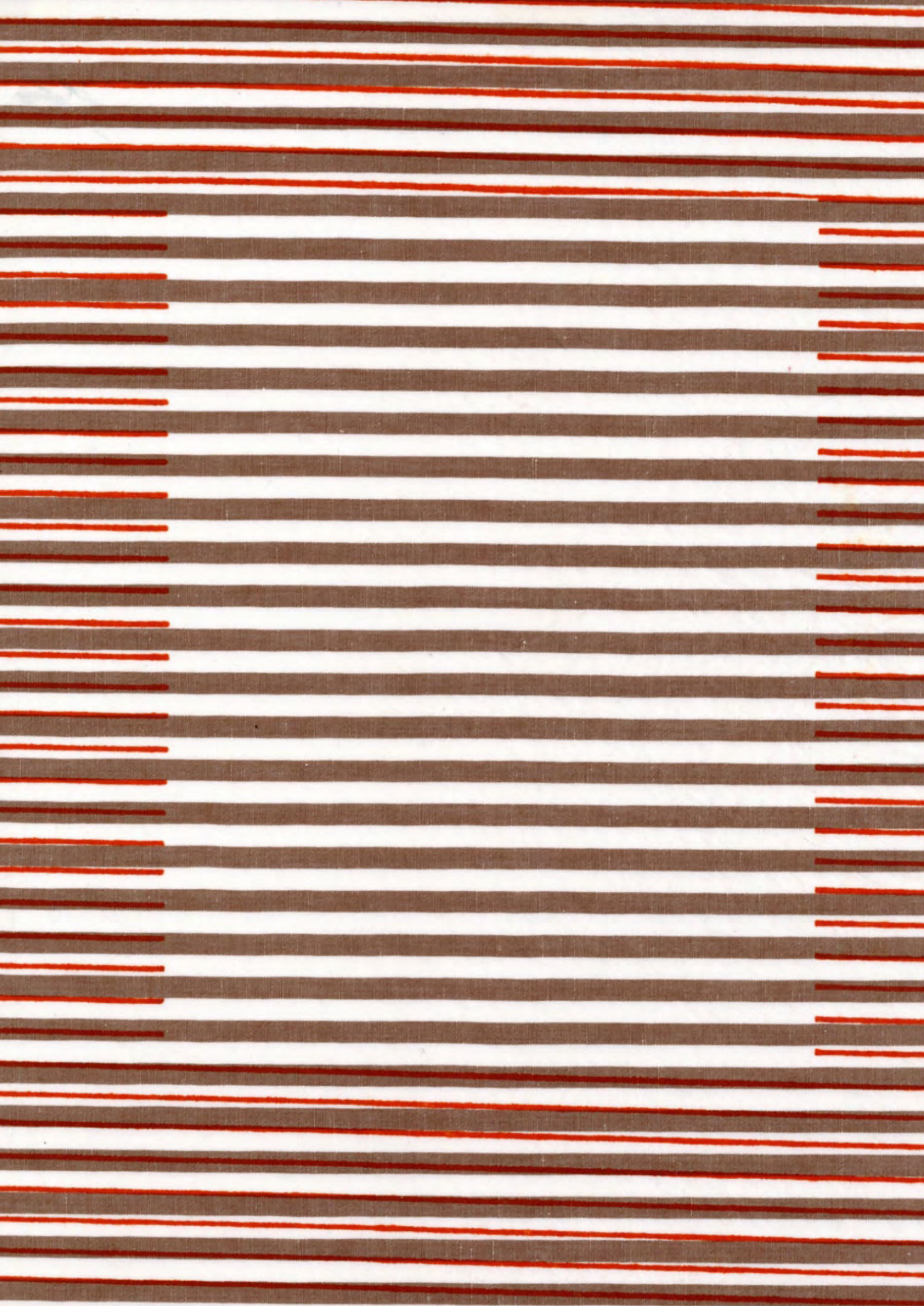
POCKET
INEQUALITY

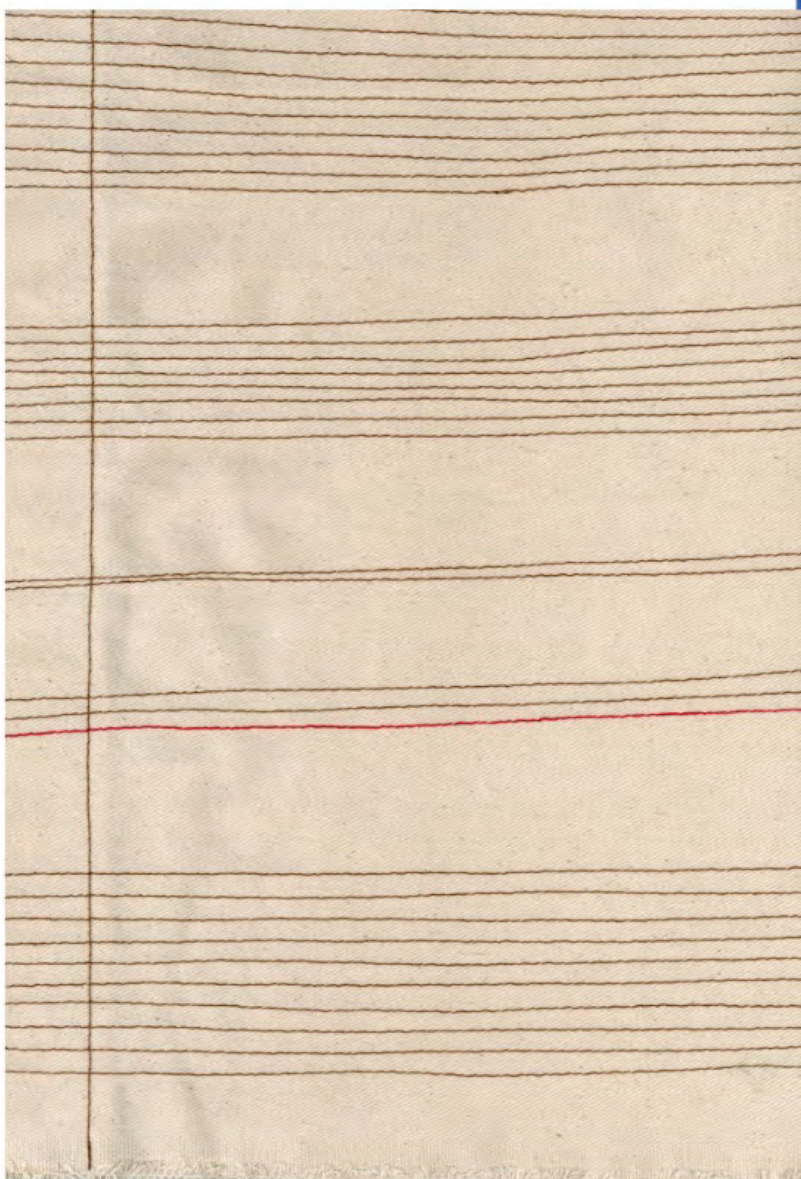
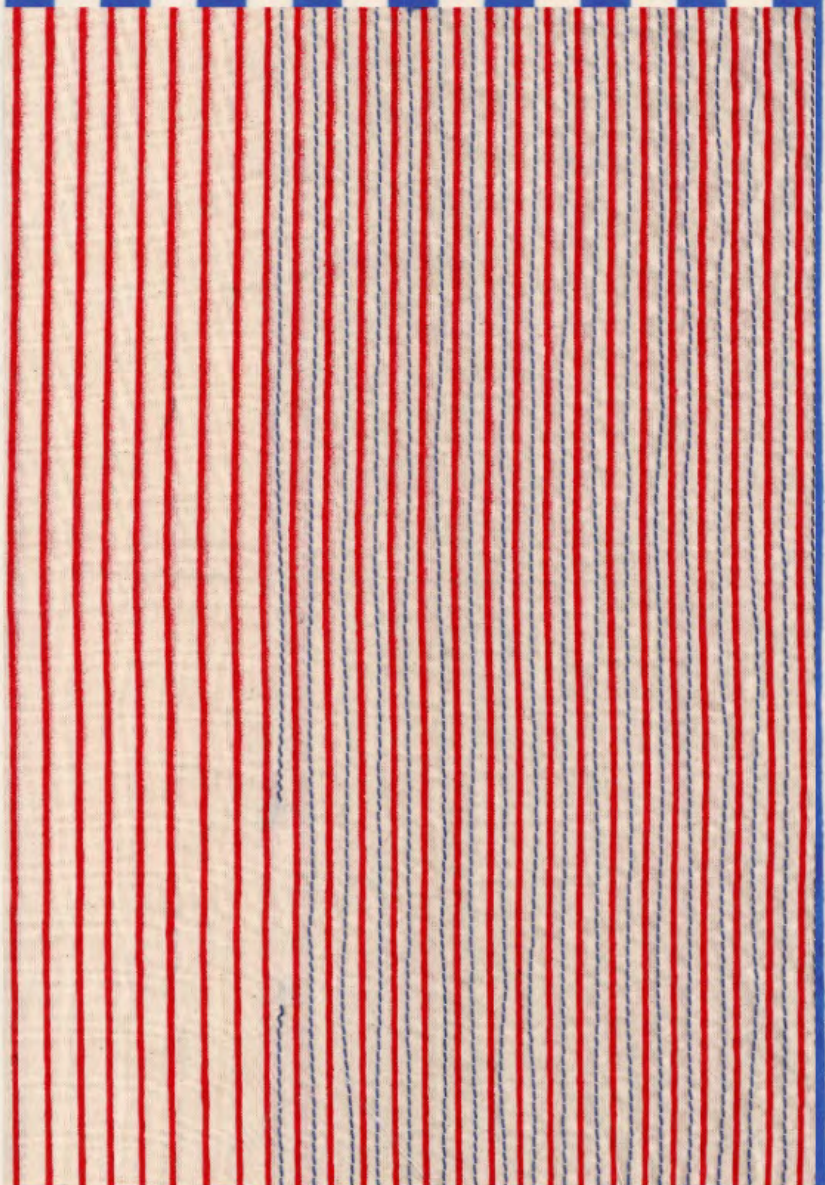


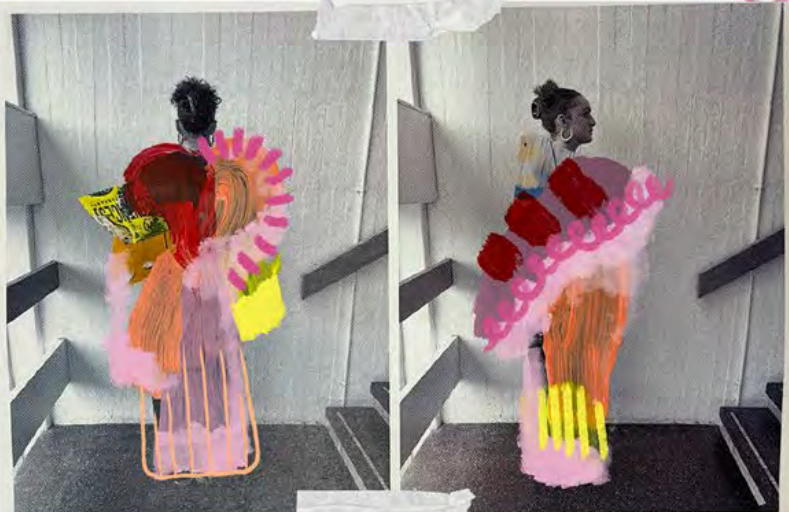
SIZE DIFFERENCE

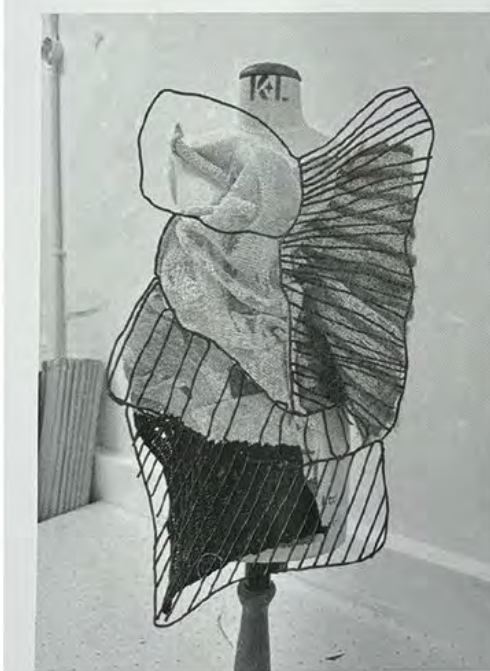




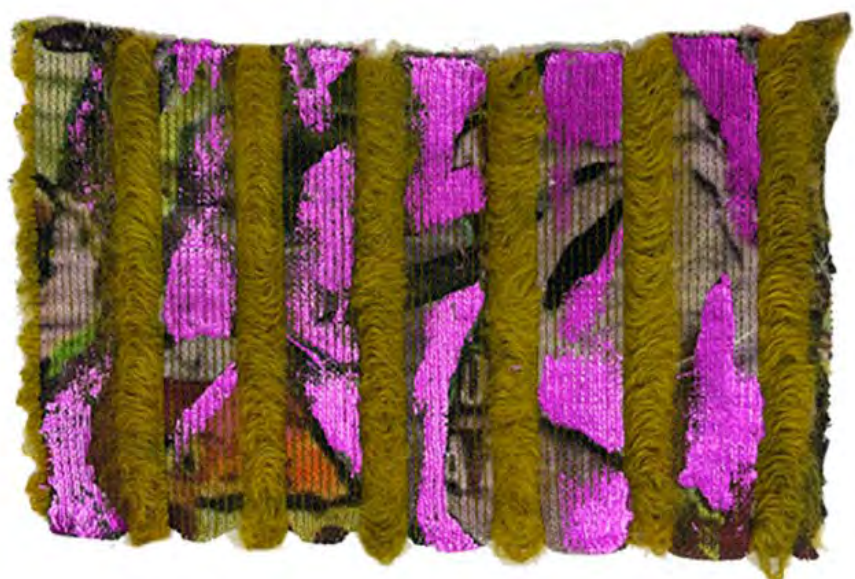












Inlay pink mohair
- hand painted sublimation
print
- flocking and forking
on top
full men flock

Devoré
- Bulk yarn and
cotton

Devoré
- Polyester and
viscose

varied rib
- propylene and
monofilament
- increasing rib
- sublimation print and
flocking

Pleated sample
- sublimation print
on rib
- Bulk thread and
monofilament



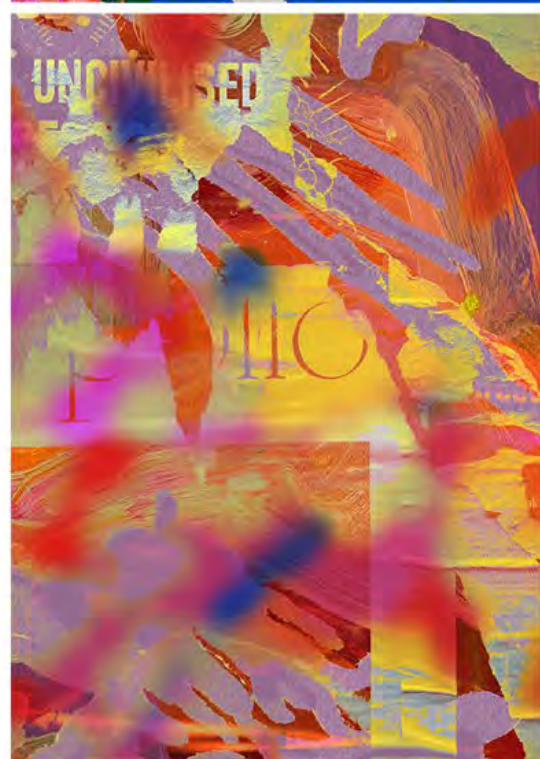
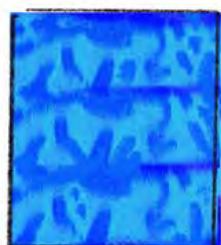
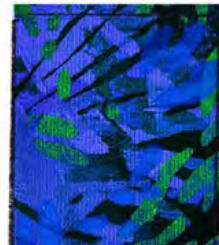
varied inlay
- Bulk thread with
mohair
- sublimation print on top

Thin rib
- monofilament
and bulk thread
- sublimation print,
flocking and
forking

Wide inlay
- mohair and bulk
thread
- sublimation print

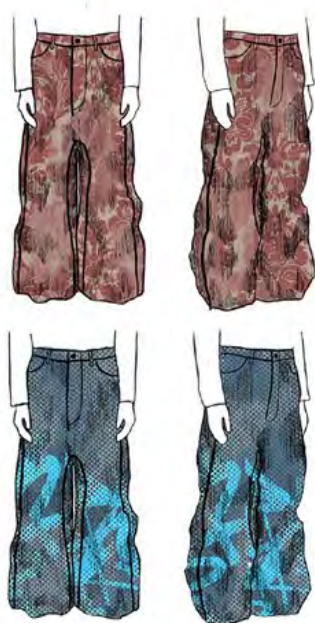
Devoré
- lurex and
monofilament
- Pure cotton

Devoré
- lurex and
monofilament
- viscose





- Zip and button fastening
- Vintage upholstery fabric referencing found objects
- Cargo style pockets and short shape - inspired by street wear
- large 3D pockets
- Heavy weight fabric to maintain rigid structure
- Draw string closure detail
- Thick waistband
- graffiti, knit texture - single bed on industrial machine
- Mixing feeder one synthetic yarn one plant fibre yarn

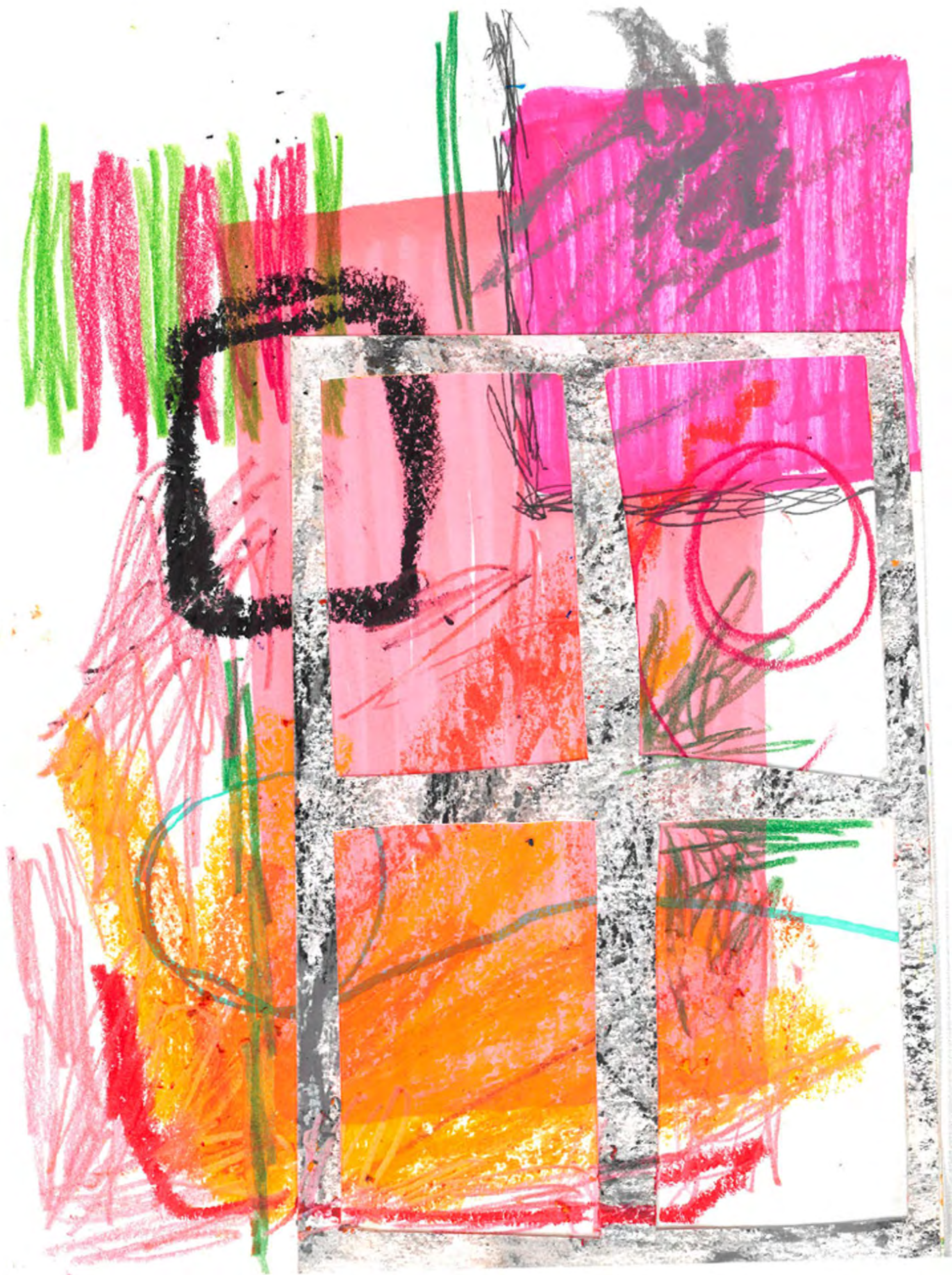




















This was my favourite
of all the patterns I studied
as it has all the colours
my dad wears upon
himself. I wanted to
make it a bit brighter
to contrast the mainly
muted tones of the palette.



FABRIC SWATCH!
Proper tartan from
Lockhart of Scotland
called 'Gordon Clan
Modern'.

I decided to
experiment with one
of the bows from the
previous collection, snapping
out the green pocket
for the tartan.

NICHOLAS DALEY
AUTUMN/WINTER 2023
'ROOTS TO REBEL'
Daley uses his Scottish heritage
to fuel his designs, sometimes
using tartan - My collection would
sit well alongside this as it also
combines tartan and streetwear
silhouettes.



When designing this, I based it on a black peacoat my dad owns but
decided I wanted something funky within it. I played around with
box pleats as a kind of layer over the pocket to give some 3D texture.



BACK

I actually
preferred the
tartan
showing
rather
than the
blue
so would
design it like
that.



FRONT



gaps
between
here are
too big



I would say each
pleat is even
though!



OG APRON



FRONT



BACK



Side



I wanted to play around
with the pinstripe
on the light
purple instead
of the grey. I
really like this.



several
2-pieces
shirts

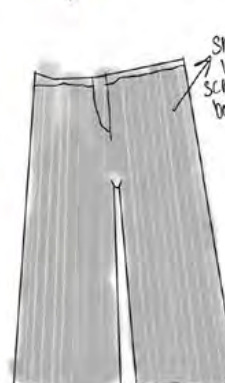
Sample of
the pocket on
the pinstripe
insert. With 3D
flap. I think this turned
out well but next time
I would insert interfacing
to stiffen the fabric.



As well as the
pinstripe I wanted
to mark back to
my dad's London
days with
a classic tartan
and tie.

I blew
up the
tartan
I had
drawn to
play with size of it. Because
this is such a huge part of the
garment, I think the bigger

the pattern the better



Shorts -
very
school-
boy!



Also longer shorts are
very
trendy
right now.



Keep the
cut simple
& classic for
my muse &
customers.

Acne Studios
Straight leg Distressed Pinstripe
Woven Trousers - £1420
I love the relaxed silhouette of these,
I think it would be fun to do them
in grey to represent working but
then have blocks of colour to show
different elements of life + metamorphosis.



The Metamorphosis
19
As Gregor Samsa awoke one morning from uneasy
sleep he found himself transformed in his bed into a monstrous
insect. He was lying on his back, as it were
on his side, and when he lifted his head a little
he could see his dome-like brown belly divided into
segments on top of which the bed quilt could
just keep in position and was about to slide off com-
pletely. His numerous legs, which were pitifully thin
compared to the rest of his bulk, propped him up before
his eyes.
What had happened to me? he thought. It was no
dream. His room, a regular human bedroom, with
rather too small, lay quiet between the four familiar
walls. Above the table on which a collection of cloth
samples was unpacked and spread out—Samsa was a
commercial traveler—hung the picture which he had
recently cut out of an illustrated magazine and put into
a pretty gilt frame. It showed a lady, with a fur cap on
and a fur mink, sitting upright and holding out to the
spectator a huge fur muff into which the whole of her
forearm had vanished!
he had called the mink the
frame himself. of course, Gregor was
not a writer.

My dad worked as an architect
up until last year when he started
university. As this collection is all about
Change/Metamorphosis, I wanted
to reference the areas of his life.
When he worked in a firm in London,
he used to wear smart clothes often in
suits but in Cornwall he wore smart-casual.



Rhude Autumn/Winter 2021
Collection - pinstripe suit! I love this,
I would love to do a full take on
pinstripe with silhouette being casual.

Colour Palette!
With my dad as my muse,
I will stick to mostly
monochrome colours.
However, the reason for
my dad's 'metamorphosis'
was my mum. Her
favourite colour was
purple. I would like
to use this in the
collection but in a
muted way - lighter.




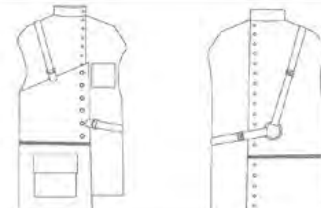
My mum and dad on
their wedding day.
She's got her purple
trump and shawl.
He's got his purple tie.

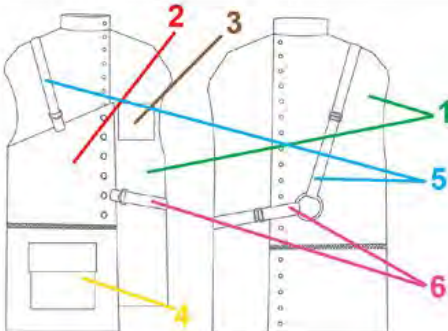
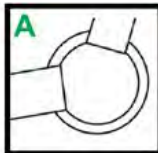
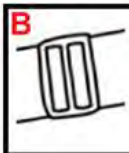
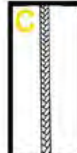
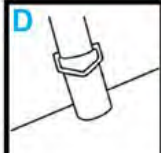
My dad was a really big fan of collared shirts
but since going to university, he has started
to wear T-shirts more, I thought that this could
be a personal indicator to mark his own journey
as well as wanting to narrow my use of pattern (the
last collection was all over the place).




So, I looked at different checked
shirts (tartan prints) to look
at colour schemes + size of check.
I am more in favour of the traditional
tartans as they remind me most
of my dad!



BRAND: ESTHER HUCKSTEP		DESIGNER: ESTHER HUCKSTEP		DESCRIPTION: MEN'S OVERVEST	
SEASON: SS25		DATE: 14/03/24		MAIN FABRIC: HEAVYWEIGHT COTTON CANVAS	
STYLE NAME: FAUX BAG VEST		STYLE NO:		SIZE RANGE (AND SAMPLE SIZE): S M L XL	
FABRIC SAMPLES AND PANTONE COLOUR		SKETCH			
					
BILL OF MATERIALS					
#	ITEM	DESCRIPTION	COLOUR	QTY	SUPPLIER AND COST
A	MAIN FABRIC	100% Heavyweight Cotton Canvas, 420gsm	Sage		£9.90pm - 2m = £19.80
B	SECOND FABRIC	100% Pure New Wool Tartan, 320/325gsm	Gordon Clan Modern		£58.00m - 0.5m = £29
C	GARMENT AND POCKET LINING	100% Premium Plain Cotton, 150gsm	Sunshine Yellow		£5.50pm - 2m = £11
D	INTERFACING	100% Woven Light Cotton	Charcoal		£8.90pm - 0.5m = £4.45
E	BREAST POCKET	100% Organic Washed Woven Cotton Canvas, heavy	Pastel Purple		£28.99pm - 0.5m = £14.49
F	BOTTOM POCKET	100% Organic Washed Woven Cotton Canvas, heavy	Mustard		£28.99pm - 0.5m = £14.49
G	ZIP	YKK Black Heavy Duty Metal Teeth Chunky One Way Zip	Silver	1	£4.79
H	POPPERS	Plastic Snap Press Poppers, 10cm Diameter	Light Purple / Mustard	29/2	£10.59
I	SHOULDER STRAP	100% Heavy Duty Cotton Canvas Webbing	Light Purple		£2pm - 3m = £6
J	WAIST STRAP	100% Heavy Duty Cotton Canvas Webbing	Mustard		£2pm - 3m = £6
K	RING	100% Sterling Silver	Silver	1	£39.99
L	BUCKLE	100% Sterling Silver Roller Buckle Single Prong	Silver	2	£21.49
M	BRAND AND SIZE LABEL	Woven Denim Label, Hot Cut, 2" H X 3" W	Black (White Text)	1	£3
N	CARE LABEL	Care Label, Woven Satin, PLEASE USE STOCK LABEL	Black (White Text)	1	£3
O	THREAD	100% Bonded Nylon, 40s Weight	Black		£3.20
P	LINING THREAD	100% Bonded Nylon, 40s Weight	Mustard		£3.20

BRAND: ESTHER HUCKSTEP		DESIGNER: ESTHER HUCKSTEP		DESCRIPTION: MEN'S OVERVEST	
SEASON: SS26		DATE: 14/03/24		MAIN FABRIC: HEAVYWEIGHT COTTON CANVAS	
STYLE NAME: FAUX BAG VEST		STYLE NO:		SIZE RANGE (AND SAMPLE SIZE): S M L XL	
				<div>1 Heavyweight Cotton Canvas in Sage</div> <div>2 Pure New Wool Tartan in Gordon Clan Modern</div> <div>3 Organic Washed Woven Cotton Canvas in Pastel Purple</div> <div>4 Organic Washed Woven Cotton Canvas in Mustard</div> <div>5 Heavy Duty Cotton Canvas Webbing in Light Purple</div> <div>6 Heavy Duty Cotton Canvas Webbing in Mustard</div> <div>A Sterling Silver Strap Connecting Ring in Silver</div> <div>B 100% Sterling Silver Roller Buckle Single Prong in Silver</div> <div>C YKK Black Heavy Duty Metal Teeth Chunky One Way Zip in Silver</div> <div>D Stainless Steel O-Ring Welded Round Ring in Silver</div>	
					
					

BRAND: ESTHER HUCKSTEP	DESIGNER: ESTHER HUCKSTEP	DESCRIPTION: MEN'S OVERVEST
SEASON: SS26	DATE: 14/03/24	MAIN FABRIC: HEAVYWEIGHT COTTON CANVAS
STYLE NAME: FAUX BAG VEST	STYLE NO:	SIZE RANGE (AND SAMPLE SIZE): S M L XL
COLOUR CAD		
		

<p>Nicholas Daley Autumn/Winter 2022 Menswear</p>		<p>RELEVANCE DOCUMENT by Esther Huckstep</p> <p>Collection: Serendipity</p> <p>Within my collection, I explore the theme of human metamorphosis. In life, we undergo huge changes and how we adapt to the change is something that has interested me since my mother passed away. My father quit his job and went back to University to study a creative course with disciplines of wood, metal, glass and ceramics. This collection explores the need for protective clothing within his course under the guise of utility and streetwear fashion. Utility has been a constant within the fashion industry and has recently seen a rise in old workwear brands coming to fruition on the streetwear scene. This is particularly evident with Carhartt as their collaborations with Sacai and Bape have firmly put them in the higher-end category of streetwear. My work is relevant alongside this as it has practical uses but the concept is still to be worn in everyday life.</p> <p>My main muse was my father for this as I am looking at how far he has come, taking inspiration from his 'old' working life and his 'new' student life. In addition, ageism has been prevalent in the fashion sector since the dawn of time. It has only been in the last decade that fashion labels have started sending 'older' (over 25) models down the runway in high-profile fashion weeks. KidSuper is a fantastic example of this as he chooses models of all ages to wear his clothes, demonstrating the non-limitations fashion has. My work runs parallel to KidSupers, hoping to stress that it is never too late to start over, to try something new. As a result of this aim, my audience for this collection is the over-50s category as they look for clothing that potentially catapults them into new phases in their lives but still has references to perhaps their old working clothes and remains smart and clean. I would say my work aligns with Nicholas Daley's in terms of market as it is open to any free-thinkers and because of the quality fabrics used is towards the upper-middle of the price range.</p> <p>Ultimately I wanted this collection to reflect my interest in human emotions and the impact of loss. Whilst my creative ambitions may not perhaps lie in the fashion field, this collection has allowed me to explore my interest in researching heartfelt topics and human rights issues. It has been an incredibly difficult year and originally I was going to call this collection Metamorphosis to represent the change my dad and I have taken, however, through the pride I have watching him change his life, I was reminded of my mum's favourite word: Serendipity. To find something you didn't know you needed and I think this course is his serendipity.</p>	
<p>Chantelle Spring 2010 menswear</p>			
<p>KidSuper Autumn/Winter 2023 Menswear</p>			

The resurgence of digital cameras and vinyl in an age of extreme technological development leads journalist: Esther Huckstep, to explore the nostalgia behind these items for younger generations.



It's 2024. The dance floors of clubs are filled with digital cameras swinging from wrists and people's bedrooms often feature a vinyl player in the corner with records stacked on the floor. The resurgence of these two items in a time of digital streaming services and smartphones is a story of how innovation can make technological comebacks possible.

Every year the government present an updated version of the CPI Basket of Goods, a fictional trolley full of items used by the Office for National Statistics (ONS) to determine the rate of inflation. Newly relevant or trendy things are added to make it more accurate but objects seen to be obsolete are binned.

For the first time since Simply Red's album 'Stars' topped the album chart in 1992, vinyl records have been included in the basket. The sales of vinyl were given an extra push in the UK last year by Taylor Swift's album '1989 (Taylor's Version)' which was the biggest-selling vinyl record, and The Rolling Stones 'Hackney Diamonds' being ranked the highest-selling vinyl record by a British artist. This has led to what many are calling the 'Vinyl Renaissance' with the ONS stating that the "resurgence of popularity" meant that they should be included among the 744 other items as they are even outselling CDs in value recently.

Not only have older music listening styles come back into trend, but we have also seen a rise in

the use of film photography in previous years and over the last couple, digital cameras have made a comeback often being spotted in photos with the modern day 'It-Girls' such as Bella Hadid, Dua Lipa and Charli D'Amelio. Despite the incredible technological developments in smartphone cameras and their convenience, younger people are now opting to use these compact cameras as they offer an aesthetic incomparable to the latest iPhone. The clear, yet misty quality of the images highlights a reflection back to the decades past and indicates a new generation that is constantly looking back to revisit and reinvent eras.

This revisiting and reinventing suggests feelings of nostalgia among the younger generations for

things past. In a study published in the Journal of Personality and Social Psychology, researchers asked people to describe under what circumstances they become nostalgic. The most frequently reported triggers were negative emotions and mood states, particularly loneliness. The investigators sampled a group of college students through exploring the effect of media on them with some being made to read negative, distressing stories and some reading neutral or positive ones. The study revealed that those who read the negative stories were more likely to engage in nostalgia than the others, suggesting that nostalgia is a way of coping with distress by temporarily escaping the pain of the present.

Nostalgia offering a method of escapism was also evidenced by the University of Southampton in a 2013 study which demonstrated feeling nostalgic about the past will increase optimism about the future. The study further highlighted the role self-esteem plays in this. Dr Wildschut explains: "Nostalgia raises self-esteem which in turn heightens optimism. Our findings have shown that nostalgia does have the capacity to facilitate perceptions of a more positive future. Memories of the past can help to maintain current feelings of self-worth and can contribute to a brighter outlook on the future. Our findings do imply that nostalgia, by promoting optimism, could help individuals cope with psychological adversity." After the pandemic of COVID-19 which left younger people in particular, feeling isolated and lonely, it's no wonder that in recent years we have seen the rise in 'older' technologies which may remind people of 'better' times.

In an interview with Dazed, Katie Glasgow, a video creator, indie musician and digital camera TikToker, says "The nostalgia is a big part of it, the photo quality looks like photos from our childhood. The mechanical sound of the zoom, the blur and pixelation, the harsh flash against the faces of groups of friends, it creates its own version of memory that's somehow more real and more dream-like at the same time." Digital camera photography also offers a form of delayed gratification by taking the photos on a separate device than the smartphone means the process of uploading them to social media often is a lengthier one, involving USBs to transfer the images to a computer and then to the phone. The industry also understands the increasing consumer need for tangibility both through these digital cameras promoting printing of the photos arguably more so than smartphones, as well as with the 'Vinyl Renaissance' demonstrating some people want to possess an object they can touch and display in their homes. It just helps that it fits a 'vintage aesthetic'!

Whilst we have definitely seen a significant rise in the popularity of digital cameras and vinyl amongst younger generations again, not every comeback is possible. Many products and technologies disappear because they have nothing useful to bring anymore. But when a new product starts dominating, it may be a good idea to remember the 20-year cycle of trends and have a look at what existed two or three generations before. The positive emotions of nostalgia people feel when using these older technologies are powerful in offering optimism about the future but we shouldn't fall in love with nostalgia too quickly. As Joshua Fields Millburn wrote in his blog, "There's a problem with nostalgia, it only tells half-truths."



After the devastating news of current Prime Minister, Rishi Sunak, wearing a pair of the beloved Adidas Samba sneakers, journalist Esther Huckstep explores the effect of political fashion psychology on the general public.

SUNAK IS LEAVING THE UK IN ABSOLUTE SAMBA-LES!

"Thinking of the Adidas Samba community at this difficult time," Ed Cummings, journalist, tweeted when the now-viral video hit our Instagram feeds of current prime minister, Rishi Sunak, promoting his tax policies whilst sporting a pair of the popular sneakers on his feet. Within seconds of the video's release last Thursday, a league of journalists, fashion pundits and sneakerheads were up in arms on social media platforms. One of the most popular opinions shared in response seems to be one surprisingly articulated by Daily Mail's headline: "Rishi Sunak roasted after wearing Adidas Sambas to 'try and appear normal'."

To understand the detrimental impact this has had on many Samba fans, one must first understand that Sambas are the new ubiquitous red postboxes of England: you are never less than ten metres away from some, or if you are, have a look around the corner. The trainers have been labelled the 'It-shoes' of the year and are seen as a collaboration between executive, football and fashion, resulting in the ultimate shoe. Their vintage roots can be traced back to 1950 when a German team needed a revolutionary shoe specifically designed for icy and snowy pitches, and alongside 'Superstars', are one of the oldest designs of Adidas.

Elizabeth Semmelhack, footwear historian, stated in the Times that she can hear "the death knell" of the 'cool' retro trainer. After all, it's not like the Sambas' popularity has faded into the abyss like many other shoes deemed 'uncool' over time, they have had an axe taken to them and been hung on a sign reading 'TORY!' It's hard to think of anything else that would kill off an item's perceived 'cool' more than being worn by a widely condemned politician.

Sunak has since issued a "fulsome apology to the Samba community" in an interview with LBC Radio, however in the same breath followed this up with a defensive "I would say I have been wearing Adidas trainers including Sambas - and others, in fact - for many, many years" further going on to state that he is a "long-time devotee" to the popular German brand. However, Sunak has been known to have some... issues with his relatability consid-

ering his alienation of the general public when he admitted to having no working-class friends and not forgetting the time when he talked about loading the dishwasher. Many believe this is yet another stunt pulled by the prime minister to seem more 'down-to-earth'. Regardless of the truth, the concept of politicians attempting to use fashion to their advantage is not farfetched.

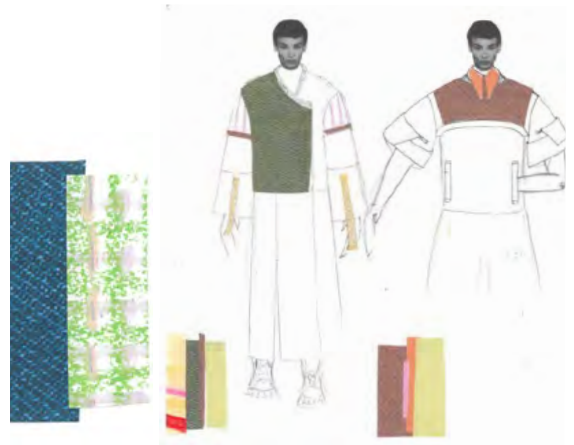
Whilst Sunak is speculated as attempting to create an image of relatability, there are cases of other politicians or political figures using fashion as a tool to relay more serious agendas. Throughout history, clothing articles have been used as a political language to represent and articulate power. In the era of colonisation, colonial powers used clothing to assert authority, however, in response various colonised societies used the politics of clothing to demonstrate the culture of the colonised society and revolt against the politics. In 1921, Mahatma Gandhi, an anti-colonial nationalist amongst other things, decided to wear attire to Loincloth or Dhoti, not as a revolt but to identify himself with the poor masses, and as a symbol of humility. Politicians are by no means considered style icons but they do use clothing as a medium through which they carefully craft their message and uphold their values in society.

In the United States of America, Michelle Obama used her Inauguration Day attire of a classic yellow tweed Isabel Toledo ensemble to assert her own political agenda. Amongst a city plastered in red and blue, the sunny shade not only stood out but made reference to its first debut in political circles during the suffrage movement. At the dawn of the twentieth century, politicians wore a yellow rose in their lapel if they were for the Amendment to grant women voting rights and a red rose if they were against it. According to Dr. Mary Ellen Balchunis, a professor at La Salle University who specialises in women and politics, the history behind the colour has resulted in it being seen as a positive political symbol today. Michelle Obama is a known supporter of women's rights and from the beginning of both her and her husband's political careers, it is thought that she has made her personal morals evident as First Lady through her fashion attire.

Margaret Thatcher, a Conservative politician who served as Prime Minister of the UK from 1979 to 1990, also used her personal fashion to consciously deploy elements of her political persona to the general public many times across her career. Particularly significant, in media and public perception, were Thatcher's outfits for one of her most famous foreign visits. In 1987, weeks before the election campaign, Thatcher accepted an invitation to visit the Soviet Union and discuss with President Gorbachev improving East/West relations. The prime minister wrote that choosing the clothes for the visit to Moscow was her "biggest challenge" yet in her 1993 autobiography: 'The Downing Street Years', and expressed that she dressed specifically to make a dramatic impact on Soviet political leaders, and the public both in the Soviet Union and the UK. Thatcher arrived in Moscow, stepping down from the aircraft in a Philip Somerville Russian-style black fur hat, black coat with wide shoulder pads and a 'statement' diamond brooch. The dress dominated UK and Russian media reports of the Prime Minister's visit, and also even attracted attention from the US and European media. The Sun ran a "Moscow Maggie" headline and the Times stated, "Mrs Thatcher looked marvellous in those fur hats." The focus on her appearance did not seem to belittle her, but instead emphasised Thatcher's international status and political acumen. Despite Thatcher being widely reviled, it is thought that the Moscow visit and the imagery generated by Thatcher's dress were significant in increasing popular support for the Conservatives in the subsequent general election.

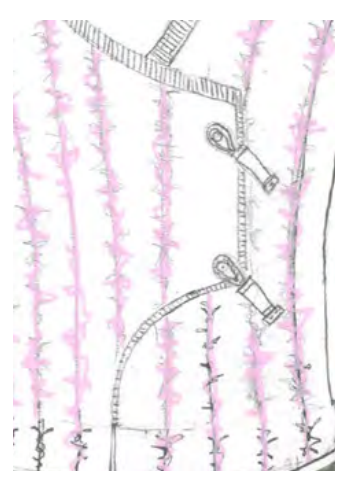
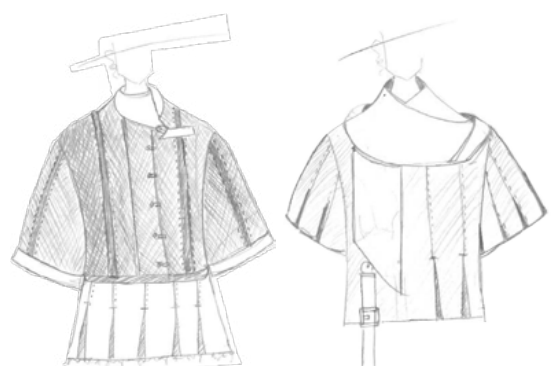
Dress and its relationship with political culture remains an underdeveloped aspect of political sociology, international relations and history. Despite the Samba incident being what some may call 'trivial', you can't dispute that the focus on politicians' appearance expressed in media provides evidence that clothing plays a significant part in conveying a whole persona and personality to the general public.



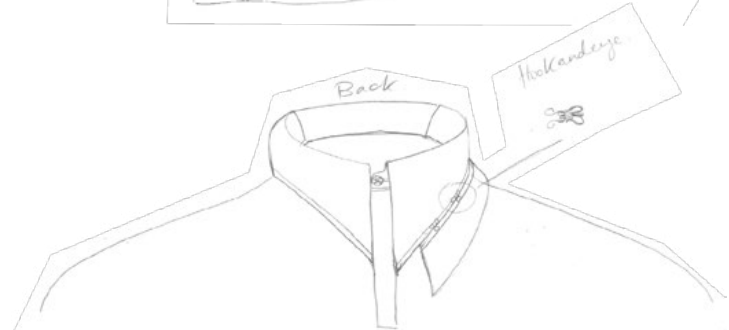
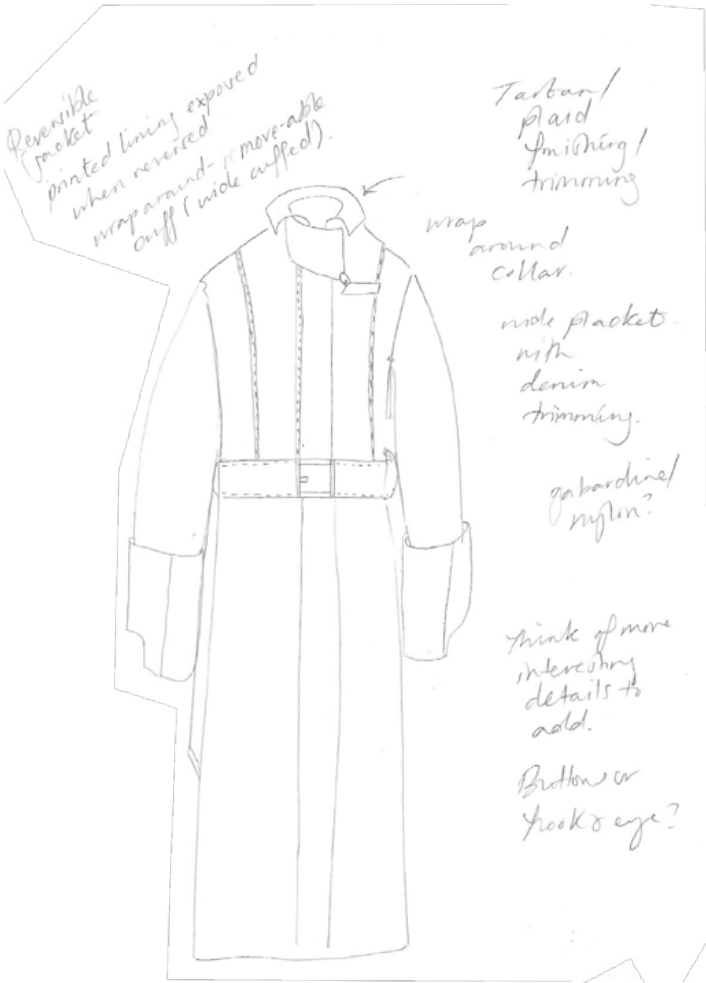
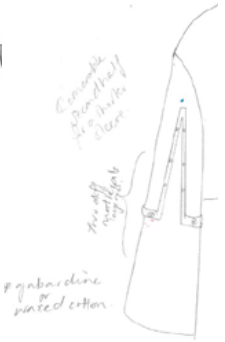
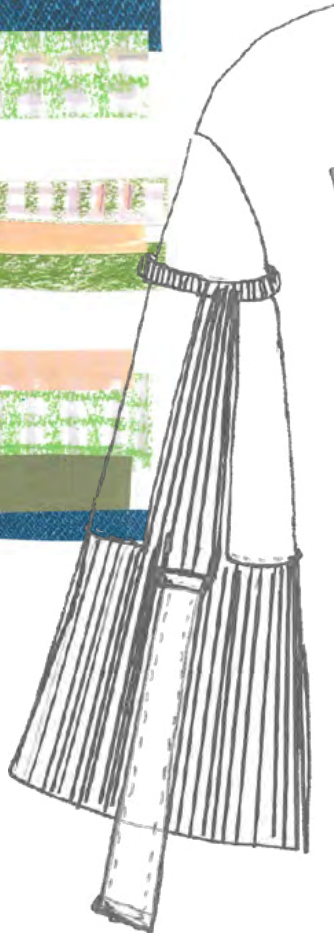
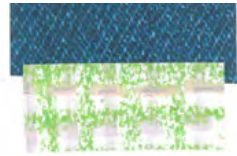
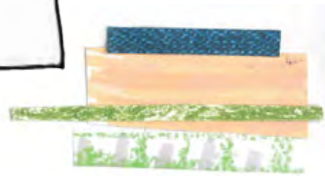




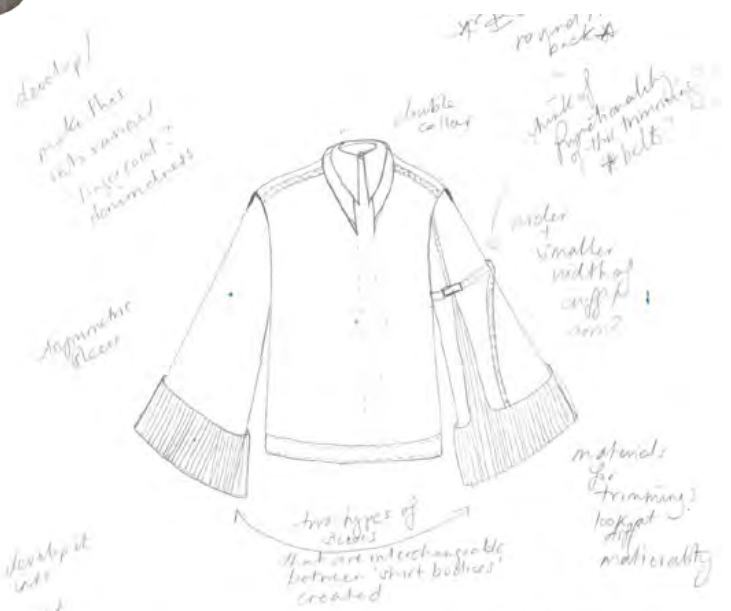
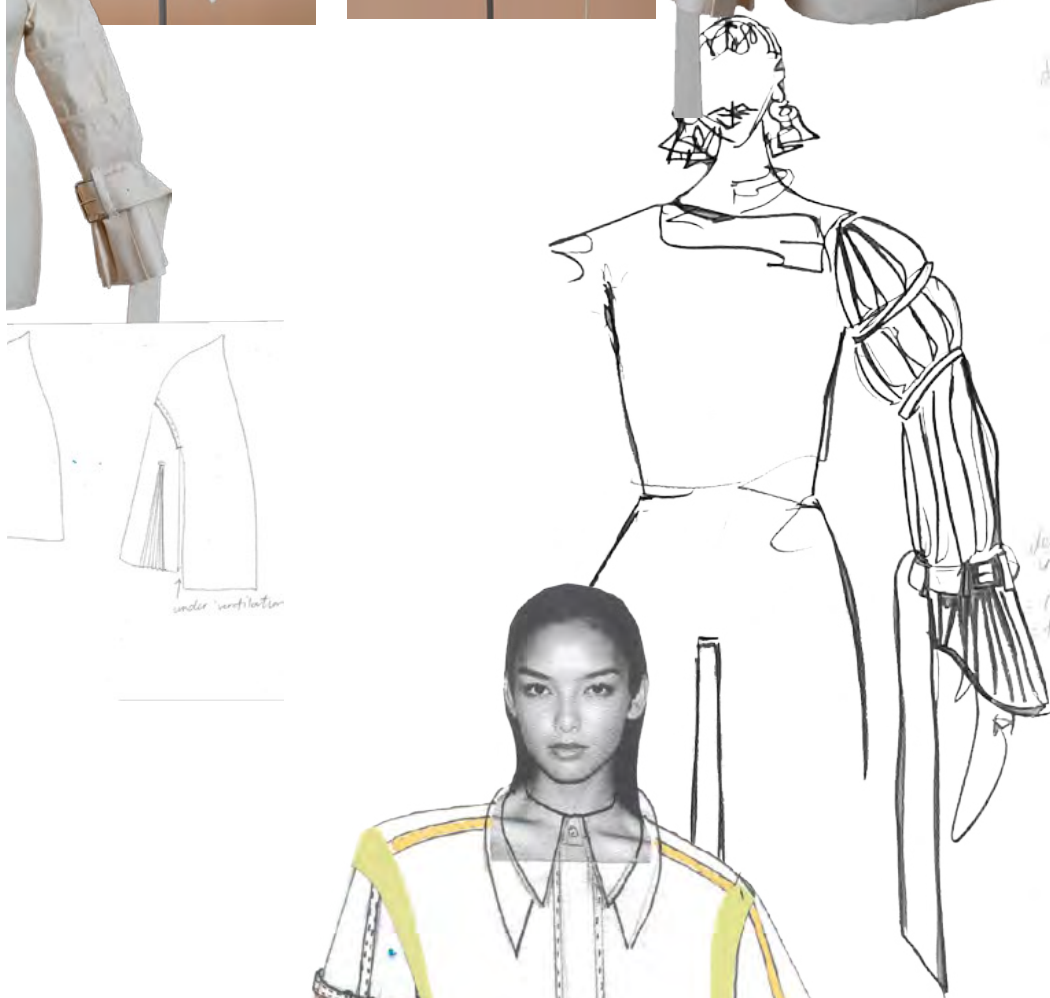
CROPPED
JACKET
- DENIM TOP
- MINI SKIRT/
SHORT
- TIERED
SKIRT
LAYER.



Amiri Menswear
Spring 24' collection
- relaxed fit mixed
with pastel colours
+ tailored shapes



Again,
of every
Philippine
trekker
street
relig



primary research
day life in the
ies - a school
ng through the
to celebrating a
rows festival.

Washed
Cotton.

Soft nylon
gabardine

as
asymmetrical
collar
- front detach?

button
embroidery?

either
out or in
with
contrasting
layer
underneath?

TRENCH
COAT
TOP?

shrink with
paper collar.

double
collar

extra layer
faster
than the
other.

Peave

pocket closed

Sashimono is a
technique used when
making furniture +
other wooden items
without nails.
This demonstrated in
these images



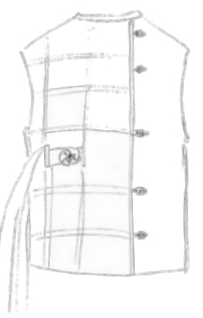
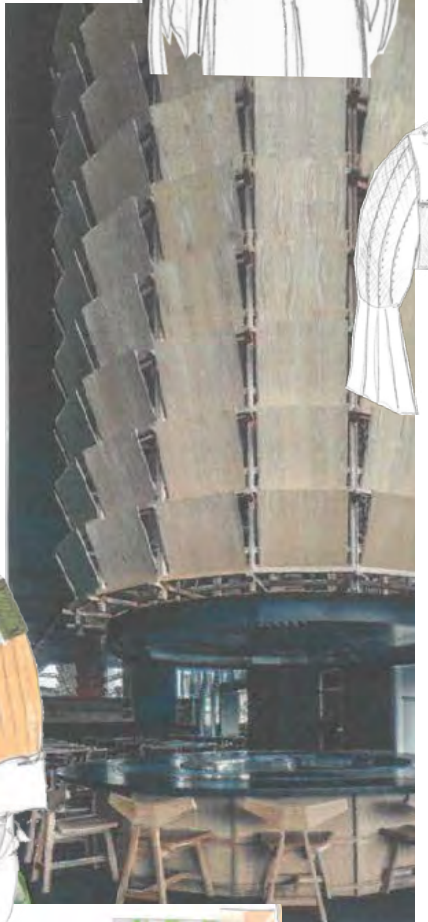
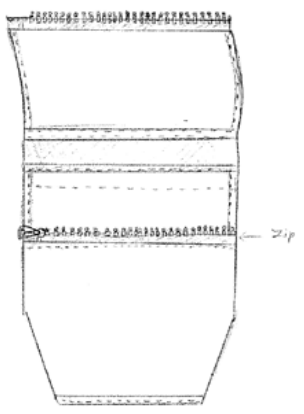
Looking into modu
led me into the id
looking at more in
fastenings

In doing so I found
Japanese technique
called Sashimono



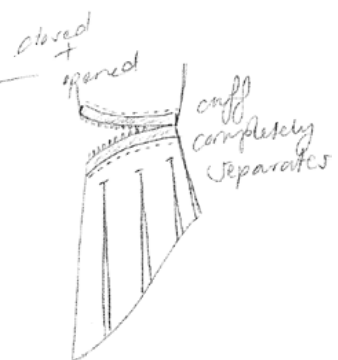
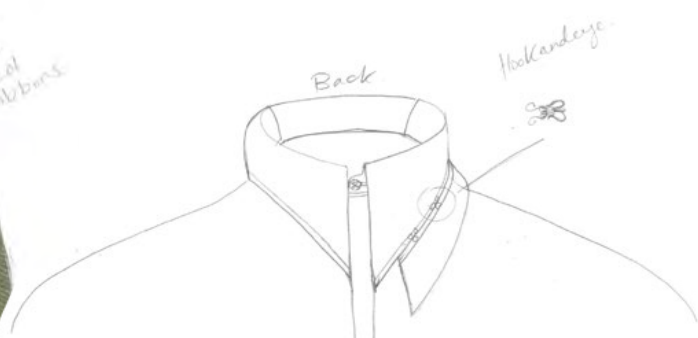
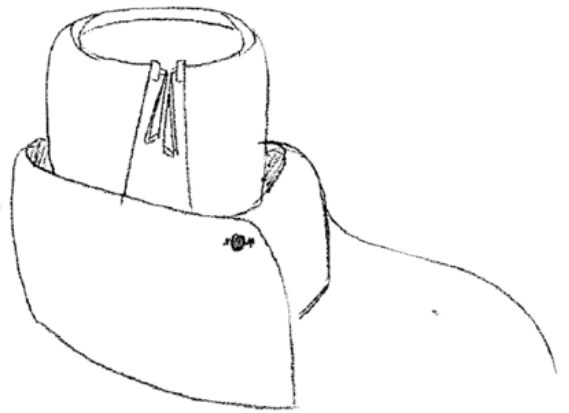
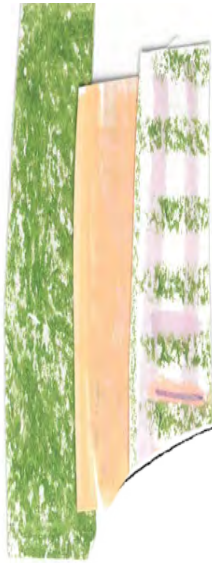
front

Thick
longer



lanky
sea of
conventional

ie
e.

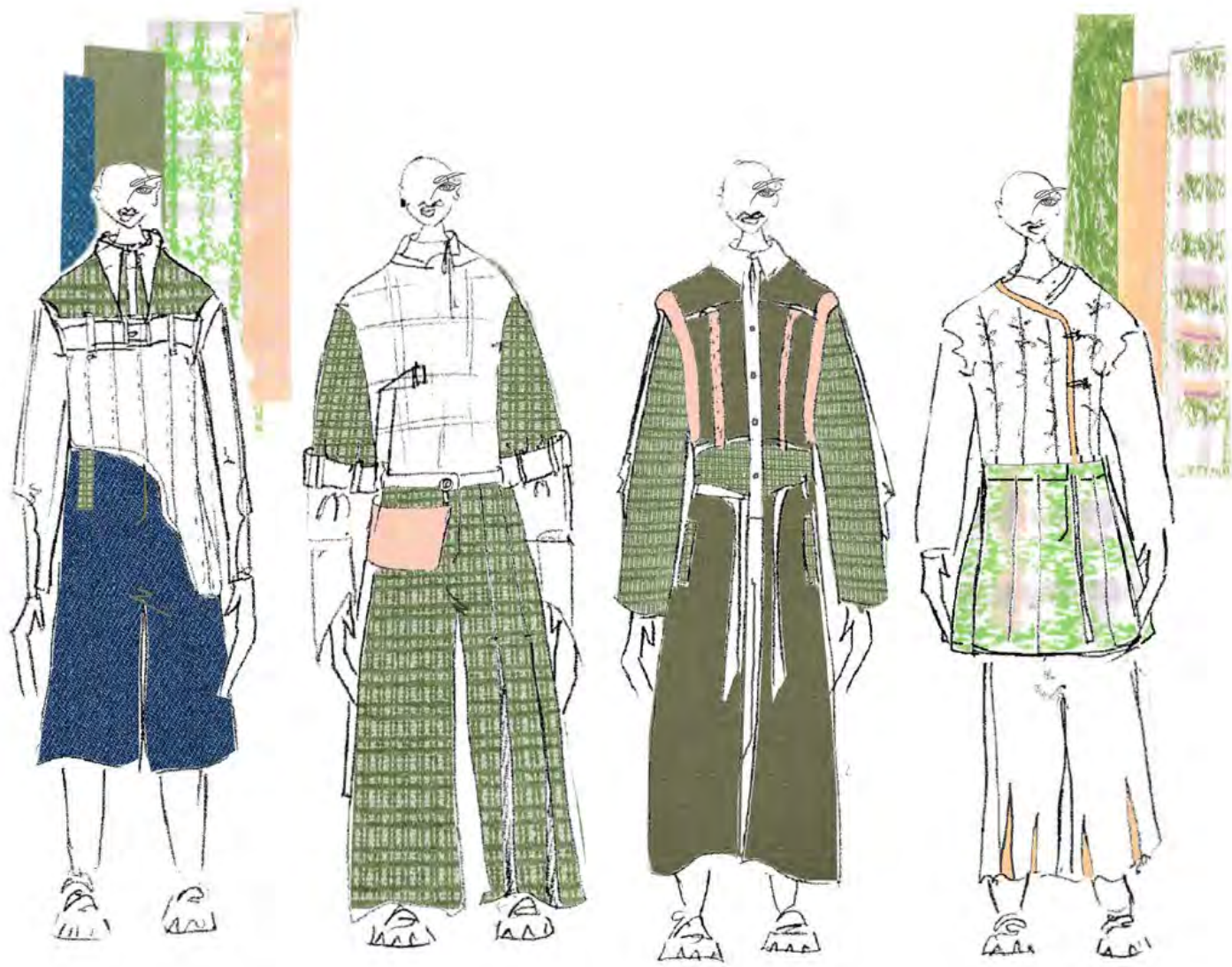


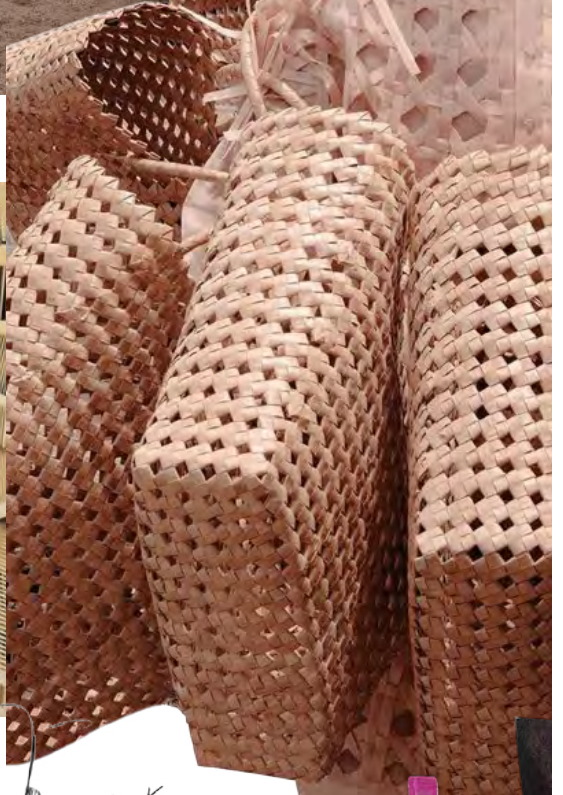
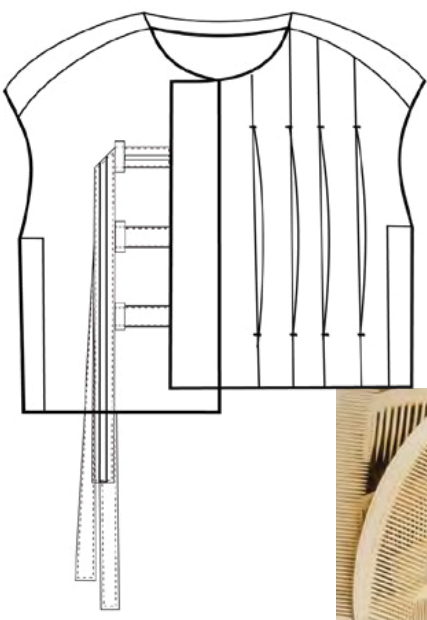
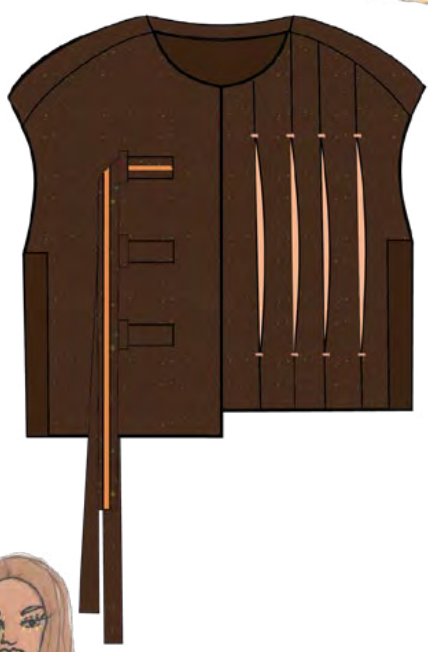
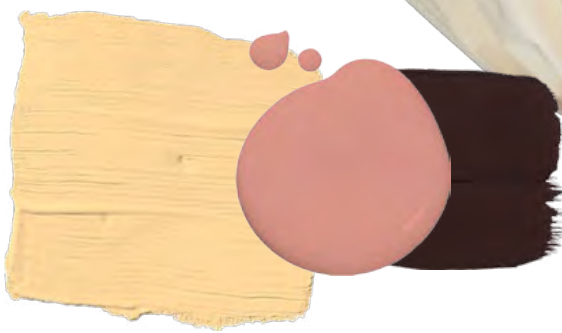
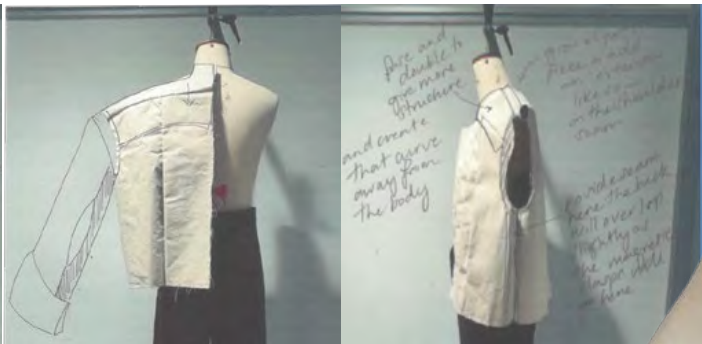
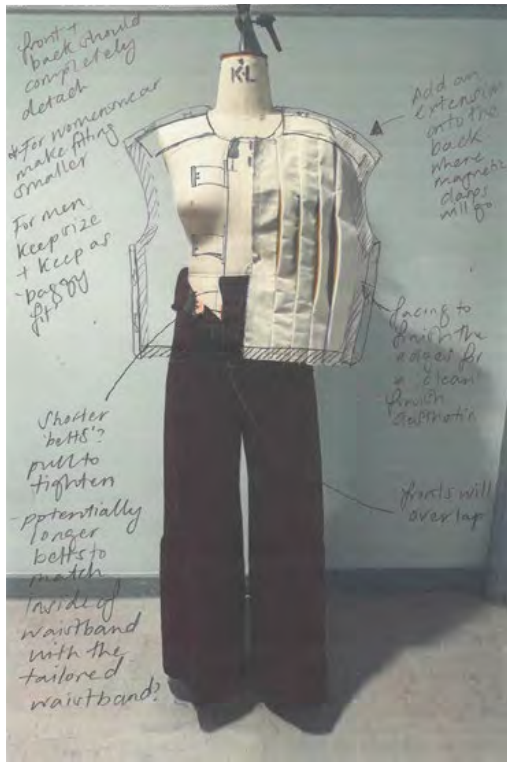
The idea is to use
simple yet highly
complex wood pieces
that slot sea
into one another
leading me to
in to furniture
onto my final idea of
creating more modern
pieces.



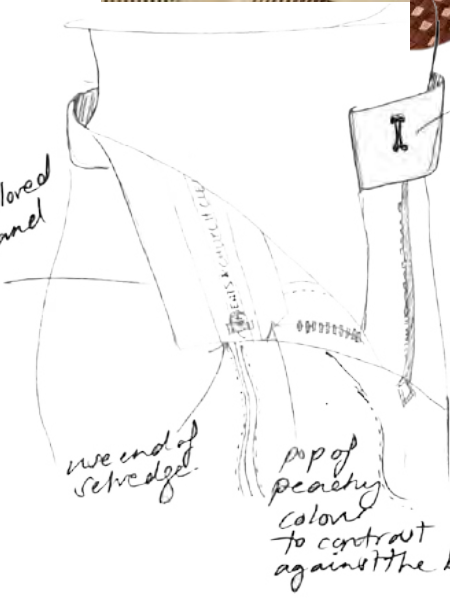
Side





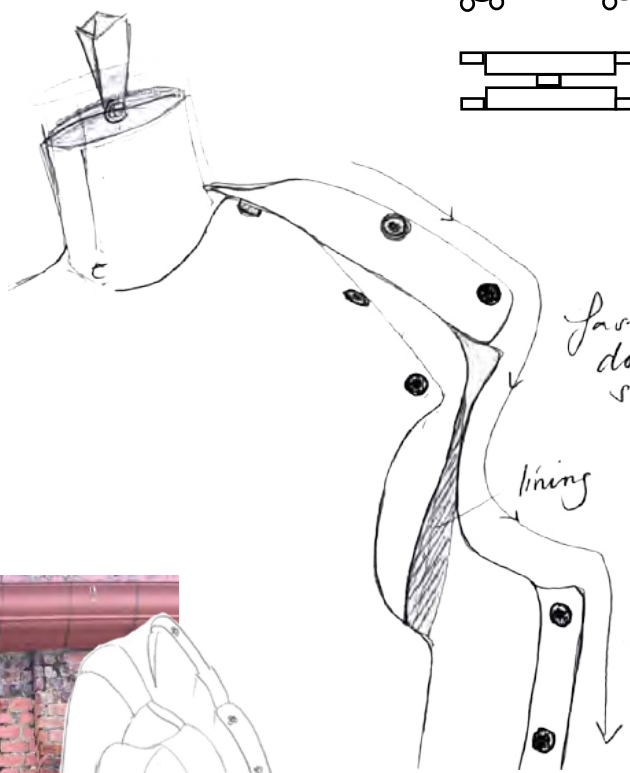
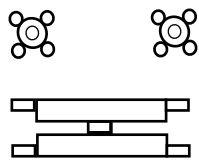


add a tailored waistband

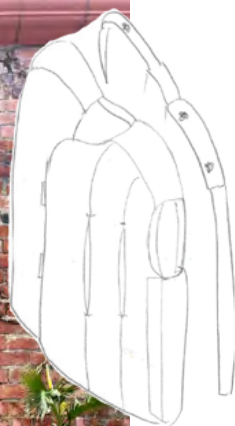
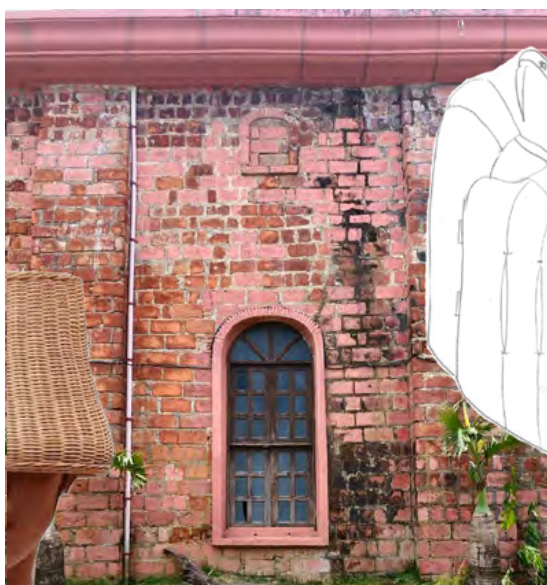


Hook & Bar fastening



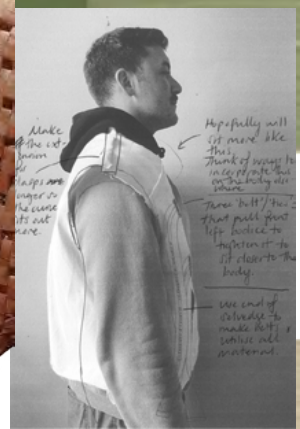
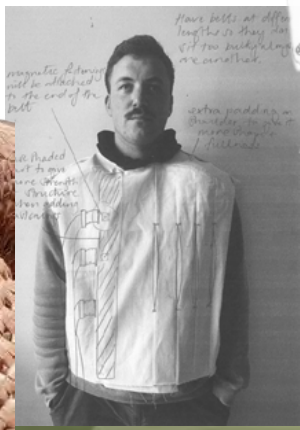


fasteners
down the
shoulder
and
sides
so
everything
can
fully
detach
(front + back) -



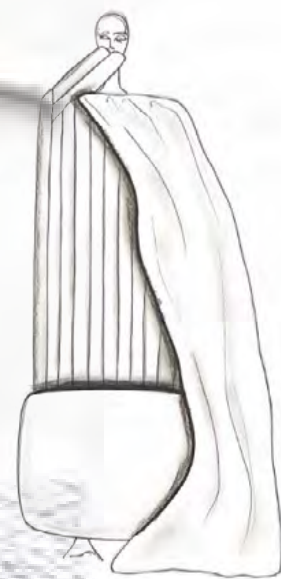
front
and
back
will
completely
detach

cannot join
clasp
clasp



Left
Right
front
detached





66



67



69



70



71



72



73



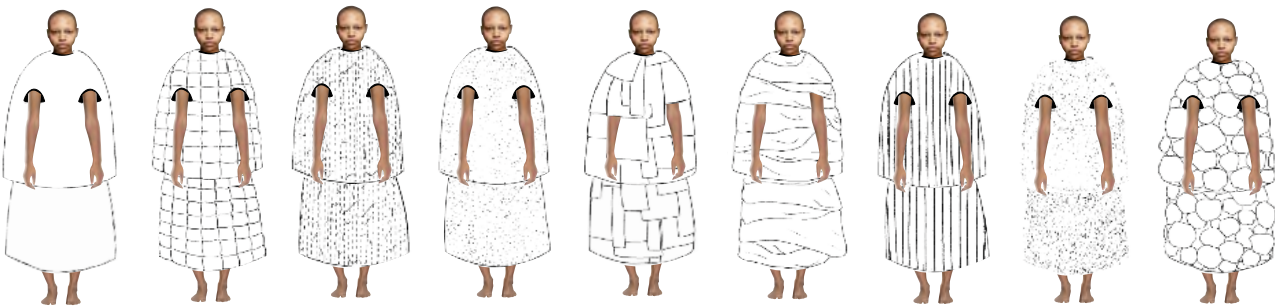
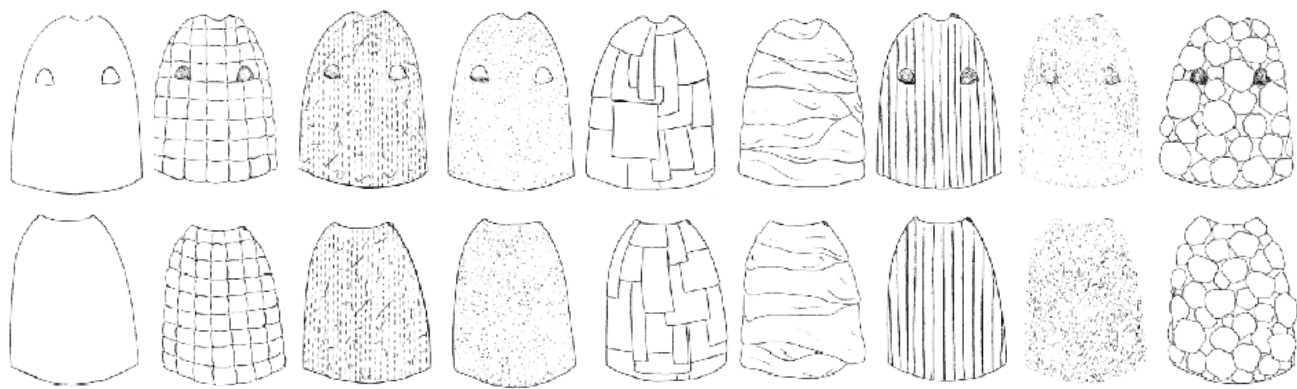
74

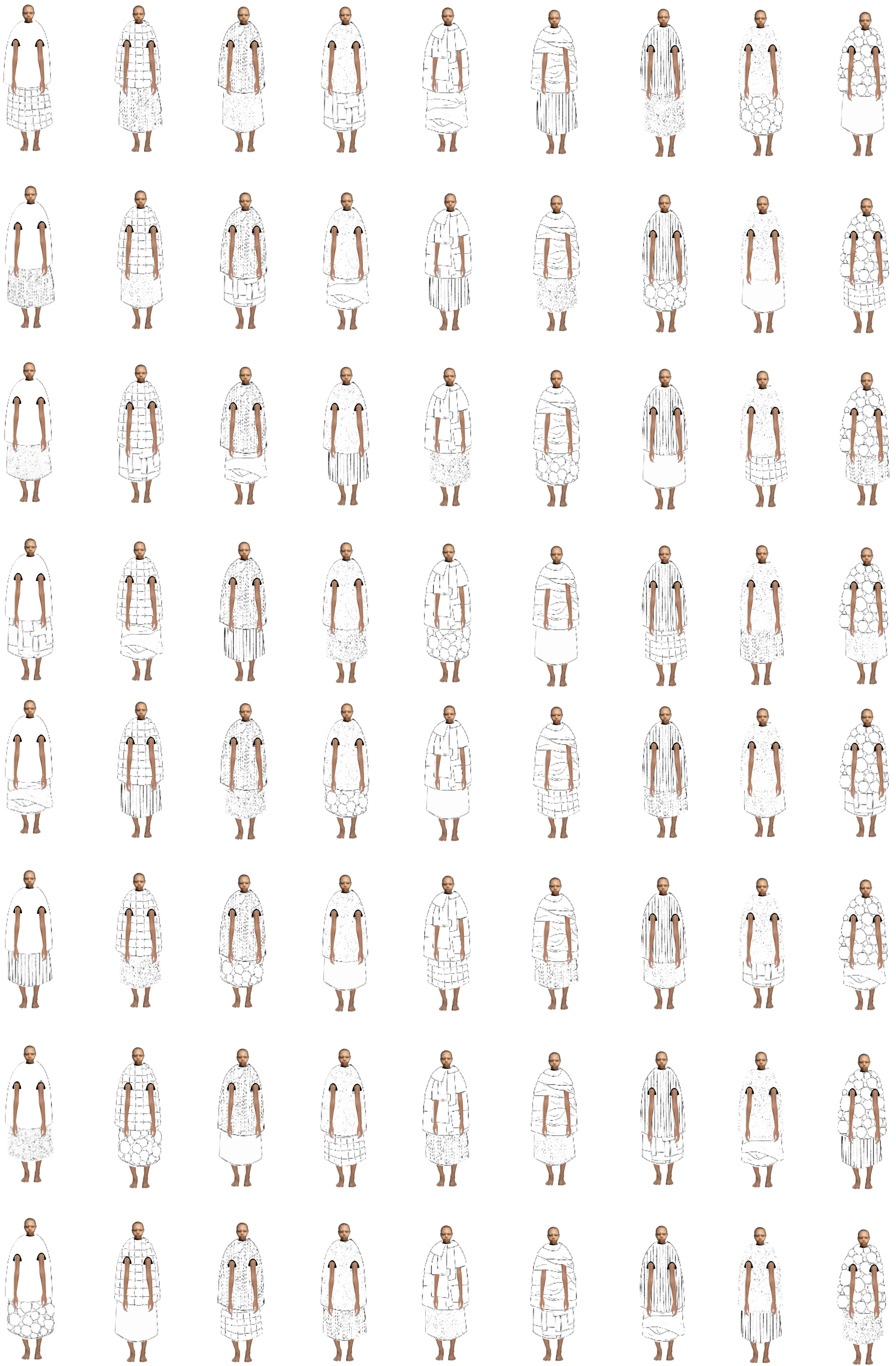


76



77





Photograph by Tom wood in 'men'



8 20 37
4 22
13 23
15 25
16 27
17 29
20

Border: Farne Island 49
Pale Ale 8/42
Northumbrian 4/59
Gold 4/21

8 15 39
4 16 42
7 24 45
8 31 48
34 52
27 27 D.L. (4)
34 32 8 12 34
4 19 35
61 59 10 29
4 30
4 22



55
535
The
Hi
Oakha
40%
Old
High
Adnan
K.
Hig

Contd
54
Holden
Tickler
Holden
60% 54
Phoen
544*
Glentu
1/2 4-0
Kine
King
Sales
54
Morrell
547* New
Steaming
4-4% Pih
Ventan
549* A



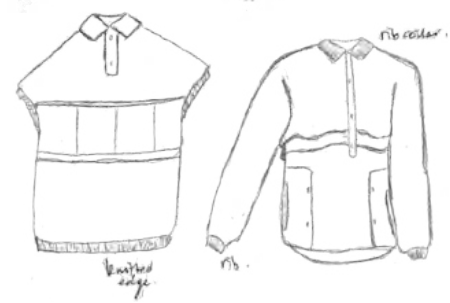
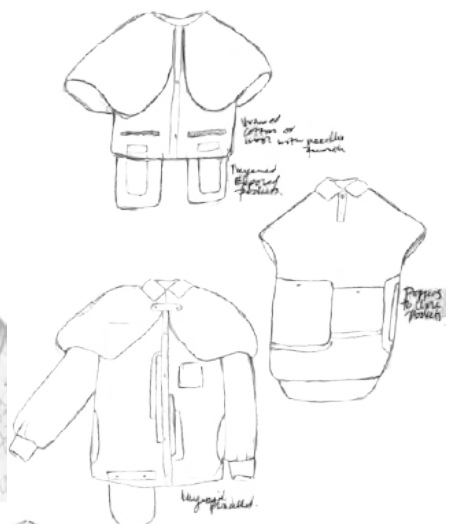
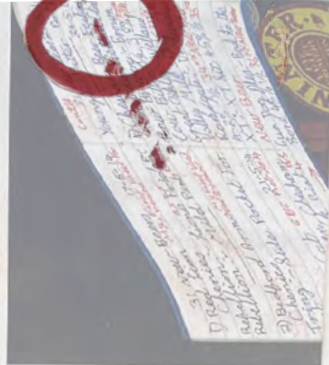
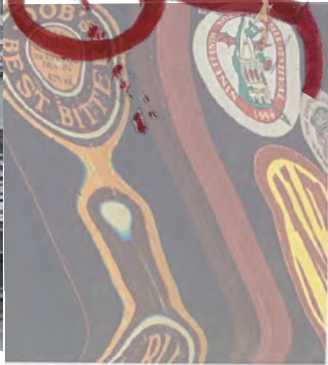
A Notebook and a Pint of Real Ale

'We generally assume our objects belong to us, and generally we are right. But there are times in life when we belong to our objects.'
The uncommon life of common objects by Akiko Busch

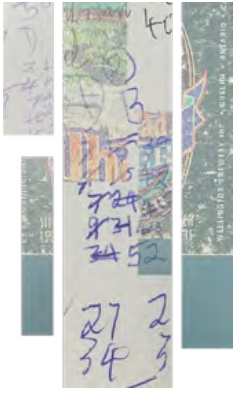




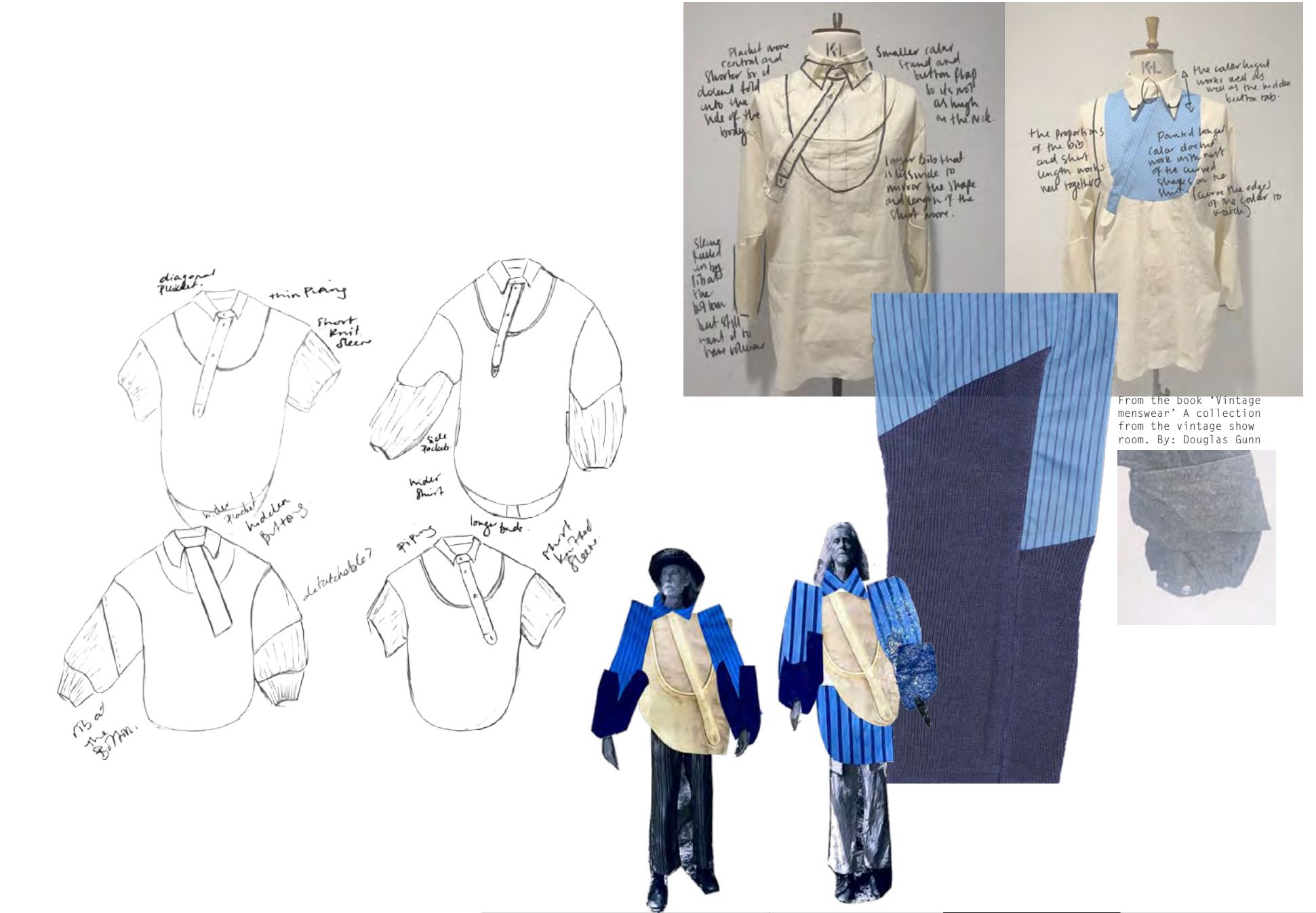
Photograph by Nigel Henderson









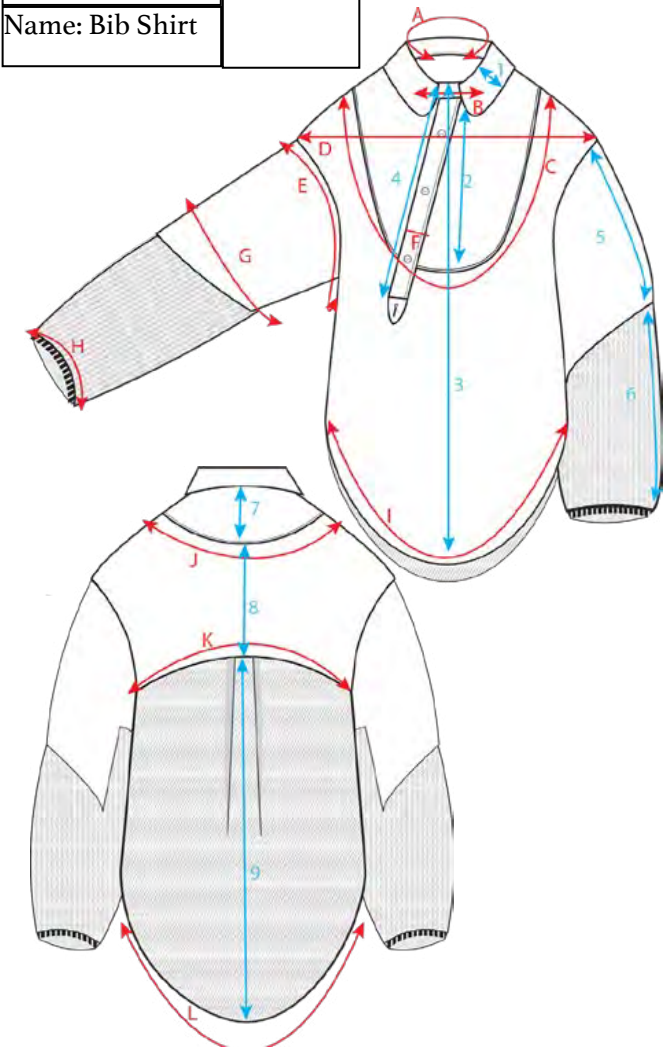




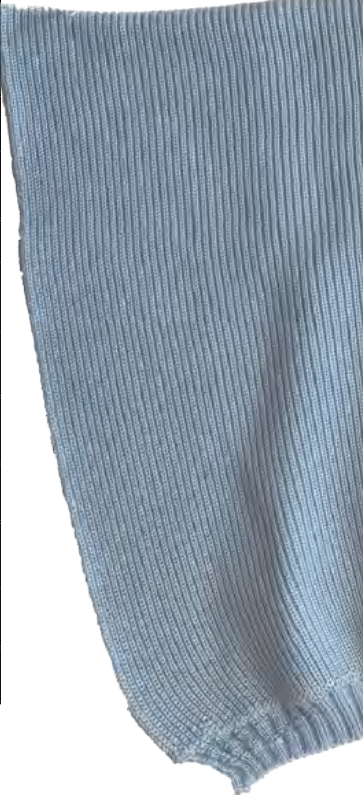


Name: Bib Shirt	Fabric reference: 100% cotton Light blue and white stripe 	Yarn Reference: 100% Merino wool Shade 'sky29' 	Product Care: Hand wash only	Fastenings: x4 Cream 4 hole buttons x2 navy buttons	 
UK Sample size: Mens S				Finishings: Binding cut in same fabric.	
Product description: Shirt with front and back bib with pipping. Diagonal placket with button tab at the bottom and across the collar. Rounded collar with stand. Diagonal knitted sleeves which start from the wrist and go to the elbow. Knitted box pleat back under woven curved yolk.					

Season: AW24	UK Sample size: S
Type: Mens Shirt	
Name: Bib Shirt	



Front Measurements (cm)		
Code:	Description: Front	Measurement (cm):
A	Collar circumference	48
B	collar tab length	6
C	front bib circumference	76
D	shoulder to shoulder	56
E	Arm hole from top of shoulder to underarm seam	27.5
F	placket width	3.5
G	Sleeve width (from centre of sleeve)	22.5
H	Rib cuff width	14.5
I	bottom hem length	80
1	collar depth	7.5
2	centre of bib to bottom of bib	31
3	CF Collar to CF Hem	78
4	Placket length	35
5	sleeve length from shoulder point to start of knit	37
6	start of knit on sleeve to start of rib	21

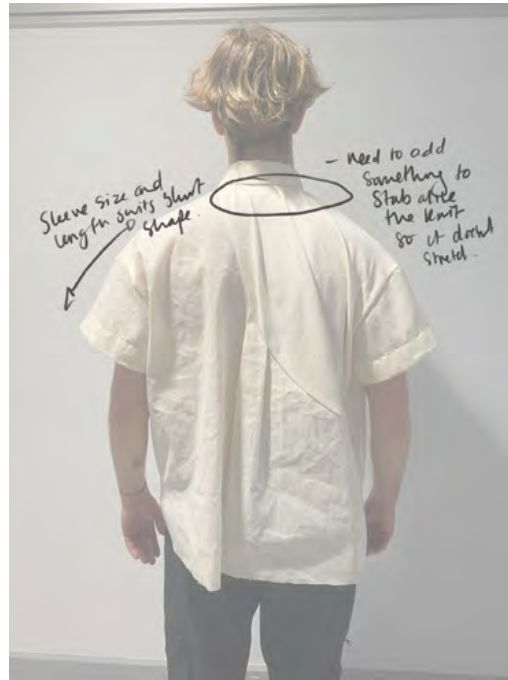
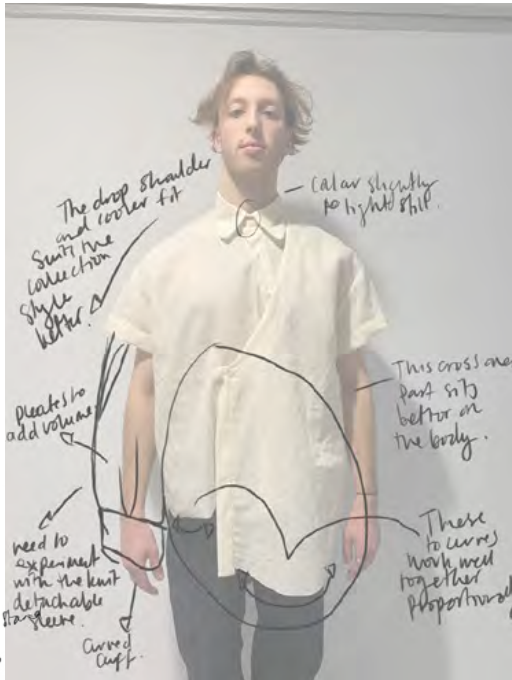
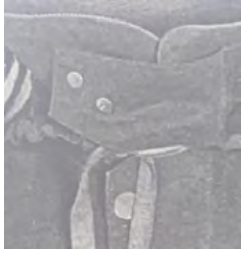




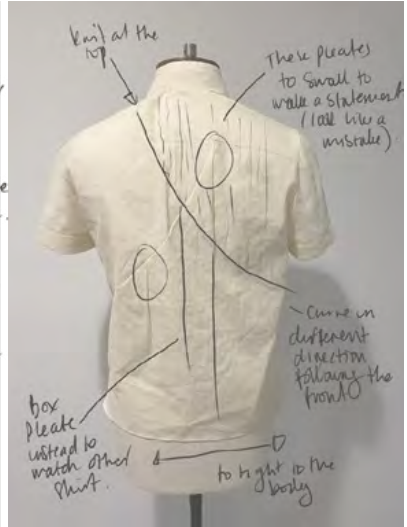
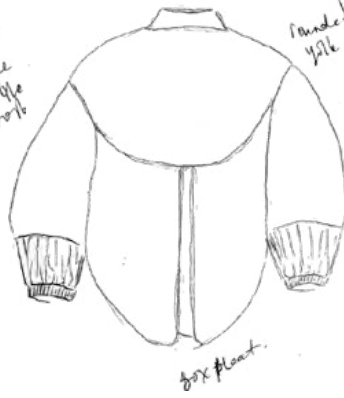
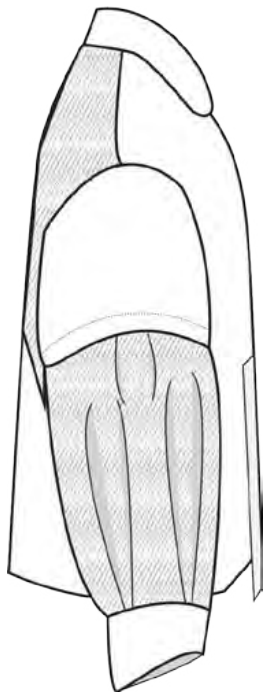
The proportions work well

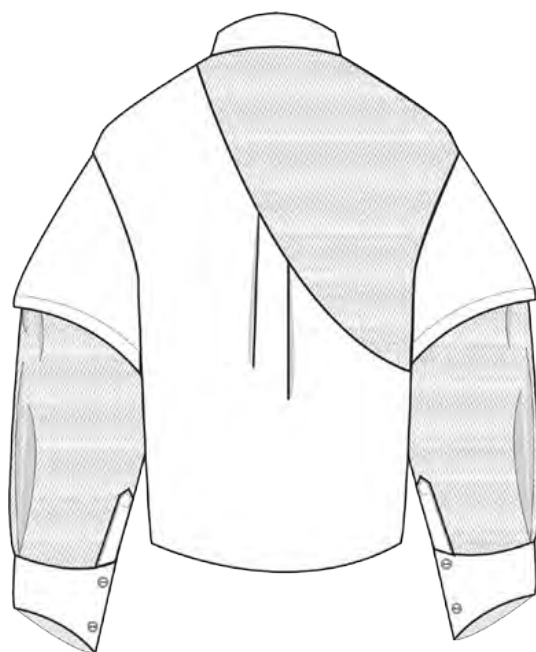
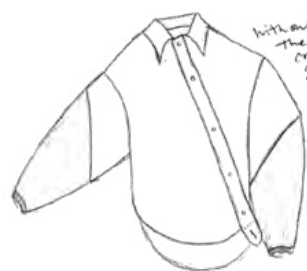


From the book
'Vintage menswear'
A collection from
the vintage show
room. By: Douglas
Gunn



removable
pleats
needle punch
and
knot?







Griping's Neck bagging

Sampling back strap of bag

Adjust shoulder strap

Adjust



Low edge, attached to the side of the body, held by the side.

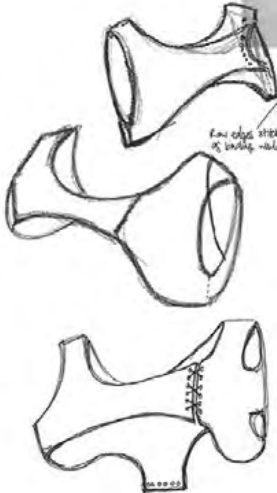
Opening is made of the side of the body.

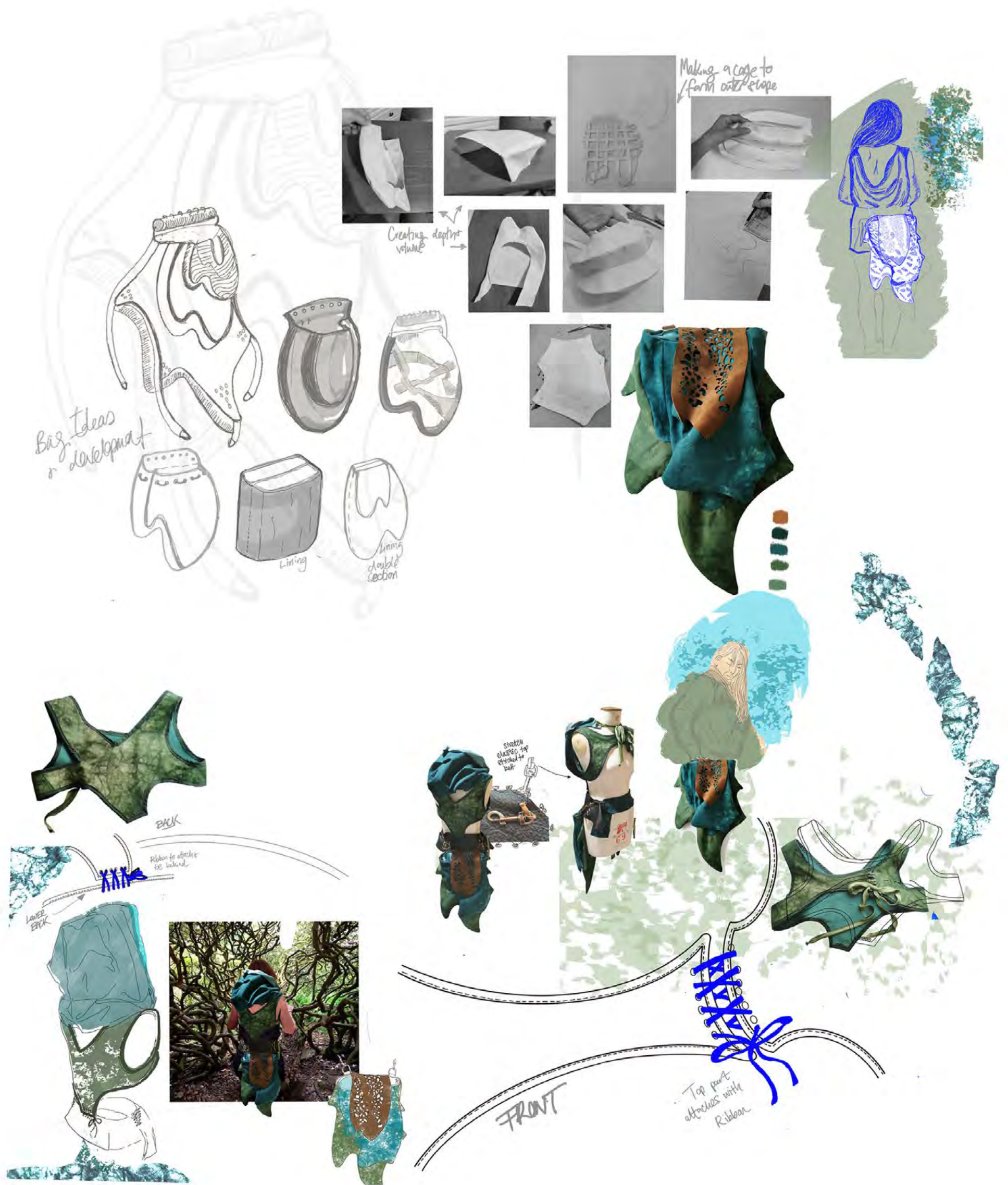
Check width of strap, needs to be properly sized.

Test all parts again with different fabrics / weight of padding.

The bottom part needs to be kept slightly to the side to maintain a symmetrical style.

Not appearing Asymmetrical. Just looks uneven - Adjust this part.









'STRIPES STRIPES STRIPES'



Sample 1
Hand dyed Haboitai Silk with screen print silk dye stripe. hand stitch knaki cotton with discharge diamond screen pattern.



Sample 2
Pink hand dyes cotton with 100% wool (sourced deadstock) stripe felted knit. Polyester thread stitch with heavy cotton squared with copper rivets and hand painted discharge paste circles.



Sample 3
cotton linen stripe woven fabric dyed pink and freyed edge. with applique stripe patch and handmade stonewear ceramic beads.



Sample 6
3 layers and chiffon stitched with cotton thread with cotton patches.



Sample 7
screen print and dyed stripe silk with pink cotton layer hand stitched with polyester thread and free brushed devoure paste effect. Gold bead detail and handmade copper domes.



Sample 8
heavy knaki cotton weave with waxed cotton attached by rivets. pink cotton stripes and gold knit patch all hand stitched together.



Sample 4
Deadstock dyed pink stripe fabric with hand dyed chiffon and deadstock layered cotton ,loose weave, with stitch cotton thread and waxed cotton cord weave.

Sample 5
Check screen print cotton with chiffon layer and cotton stitch. hand dyed stripe fabric with stripe applique patch and copper rivets .

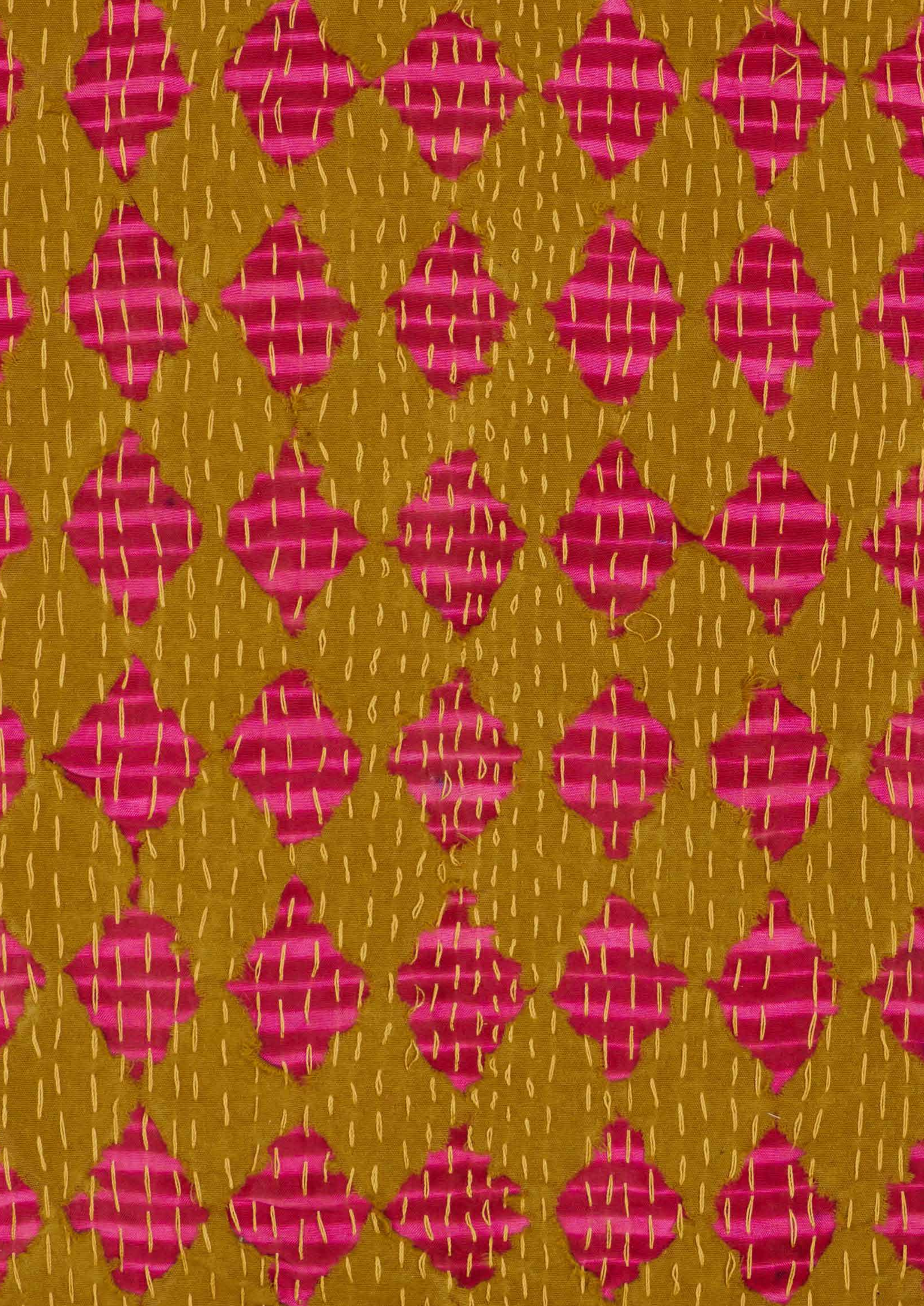


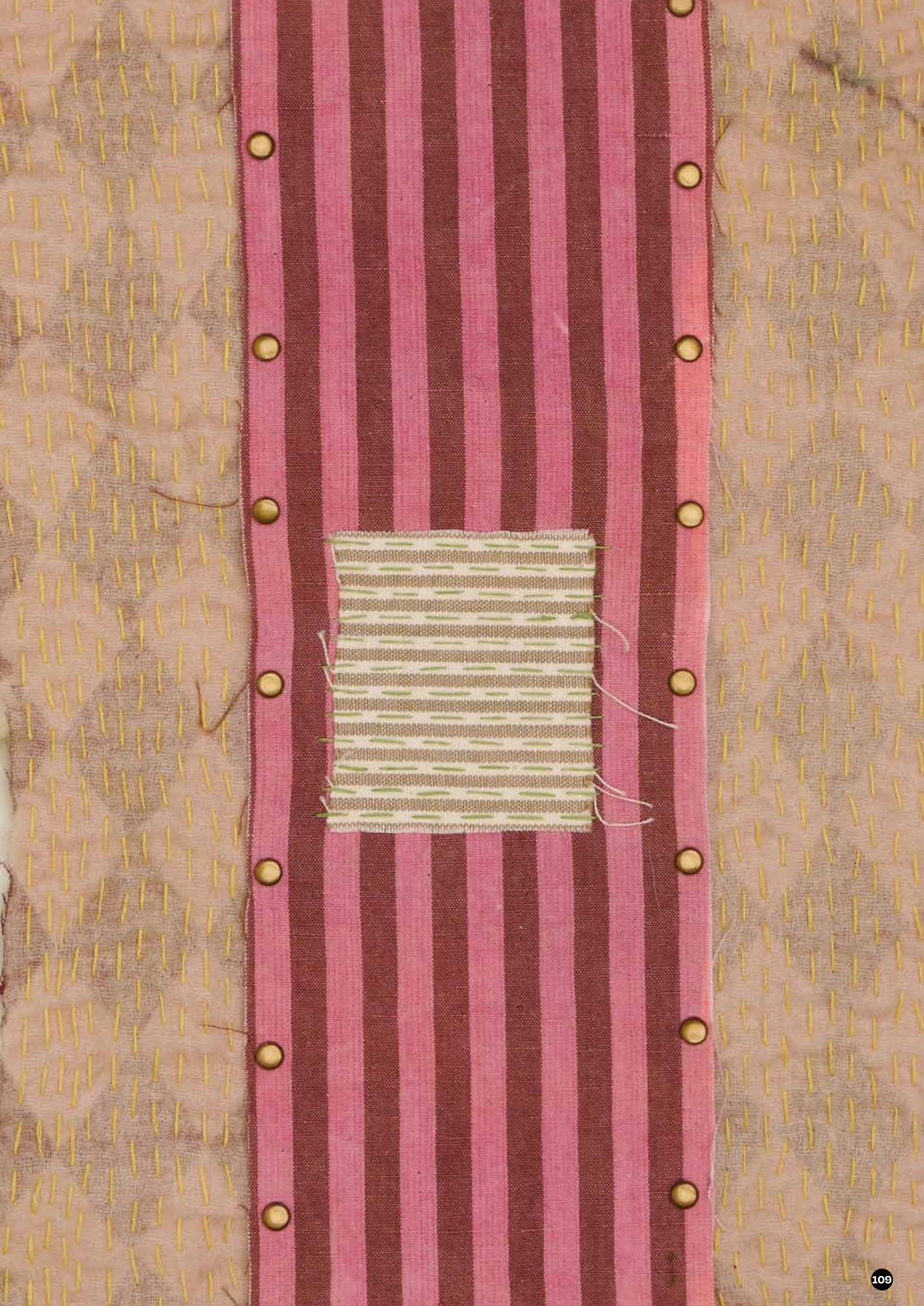
Sample 9
grey waved cotton stitched to knaki diamond screen print layer and devoure hole design with copper rivets in. And a hand dyed stripe cotton patch.

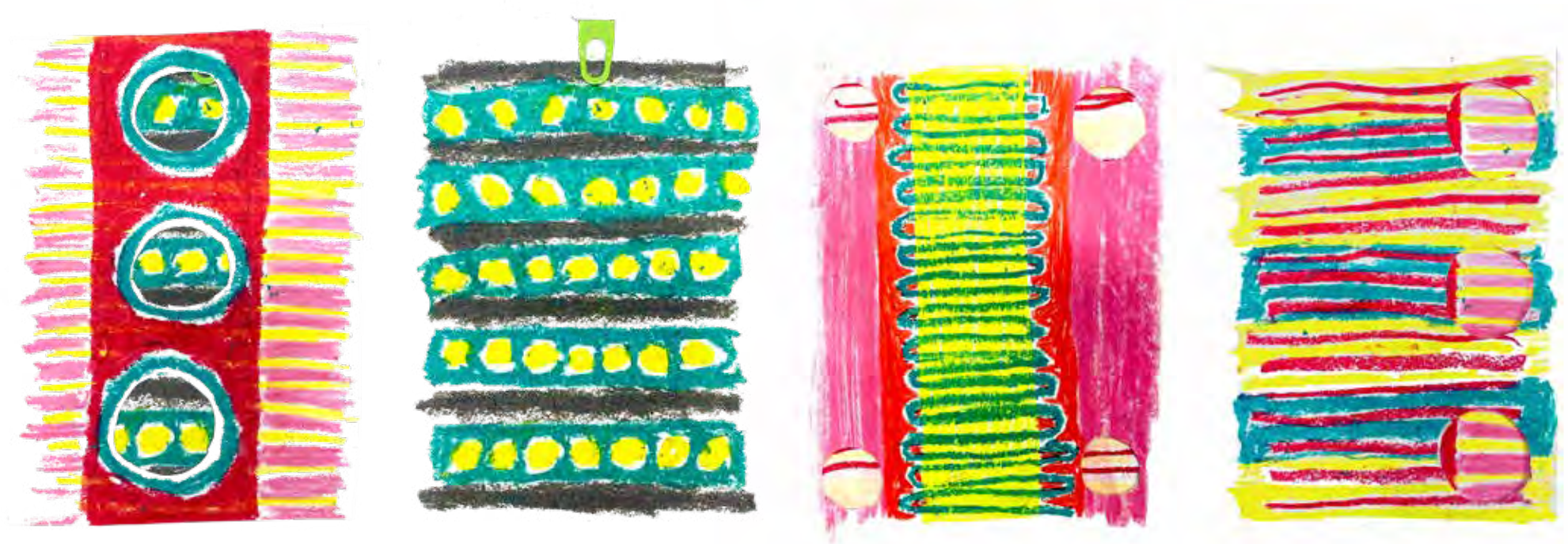
Sample 10
Khaki heavy cotton with pink stripe cotton layer above. the dyes purple stripe cotton and screen printed and dyes yellow linen above with final chiffon layer attached with copper rivets.

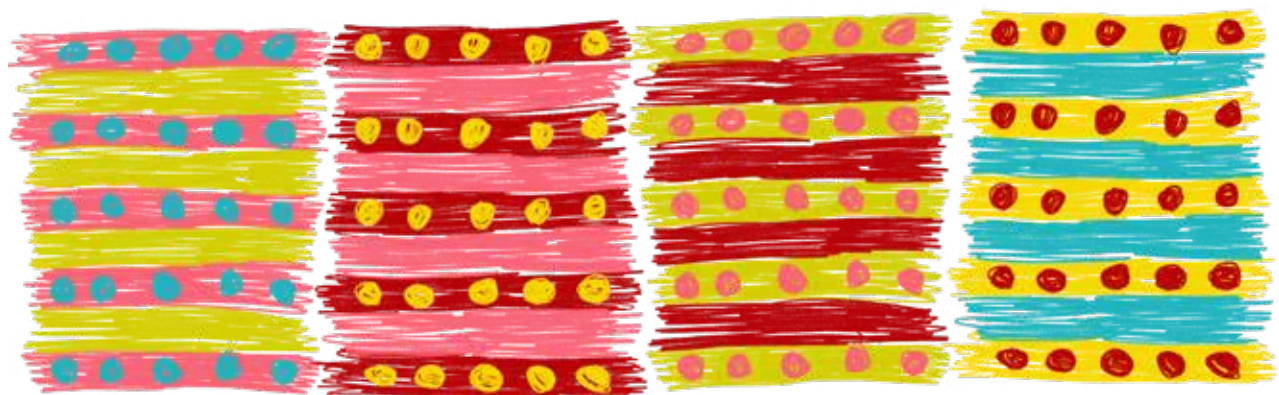
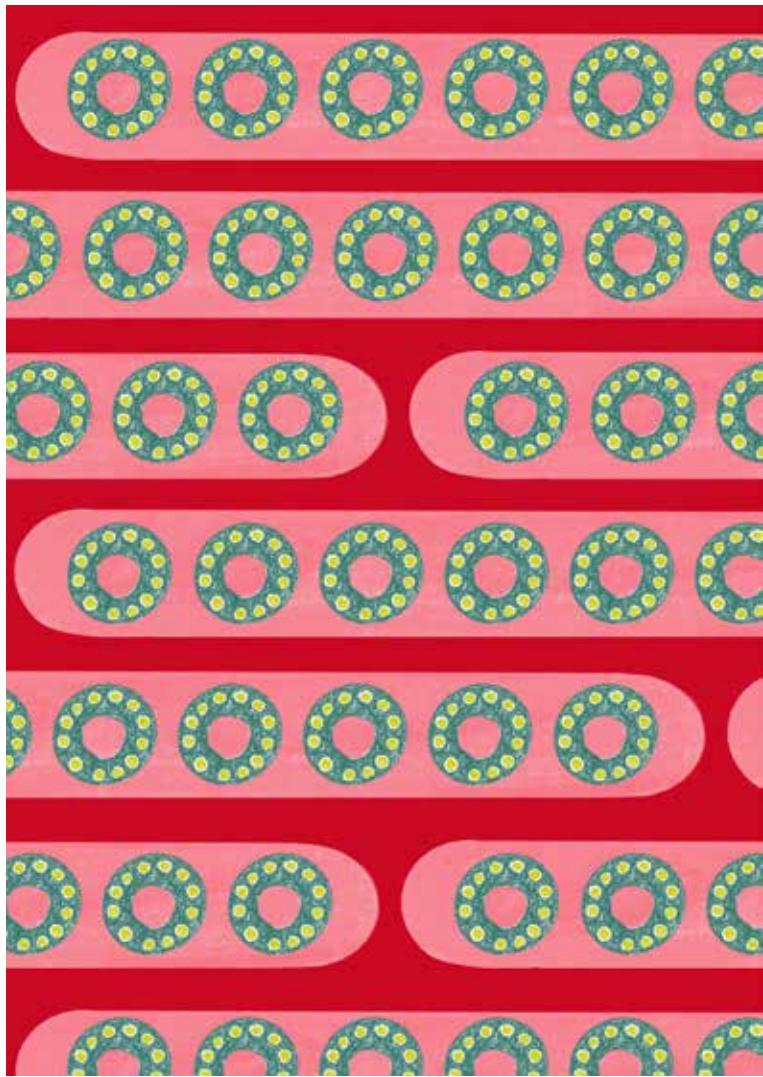




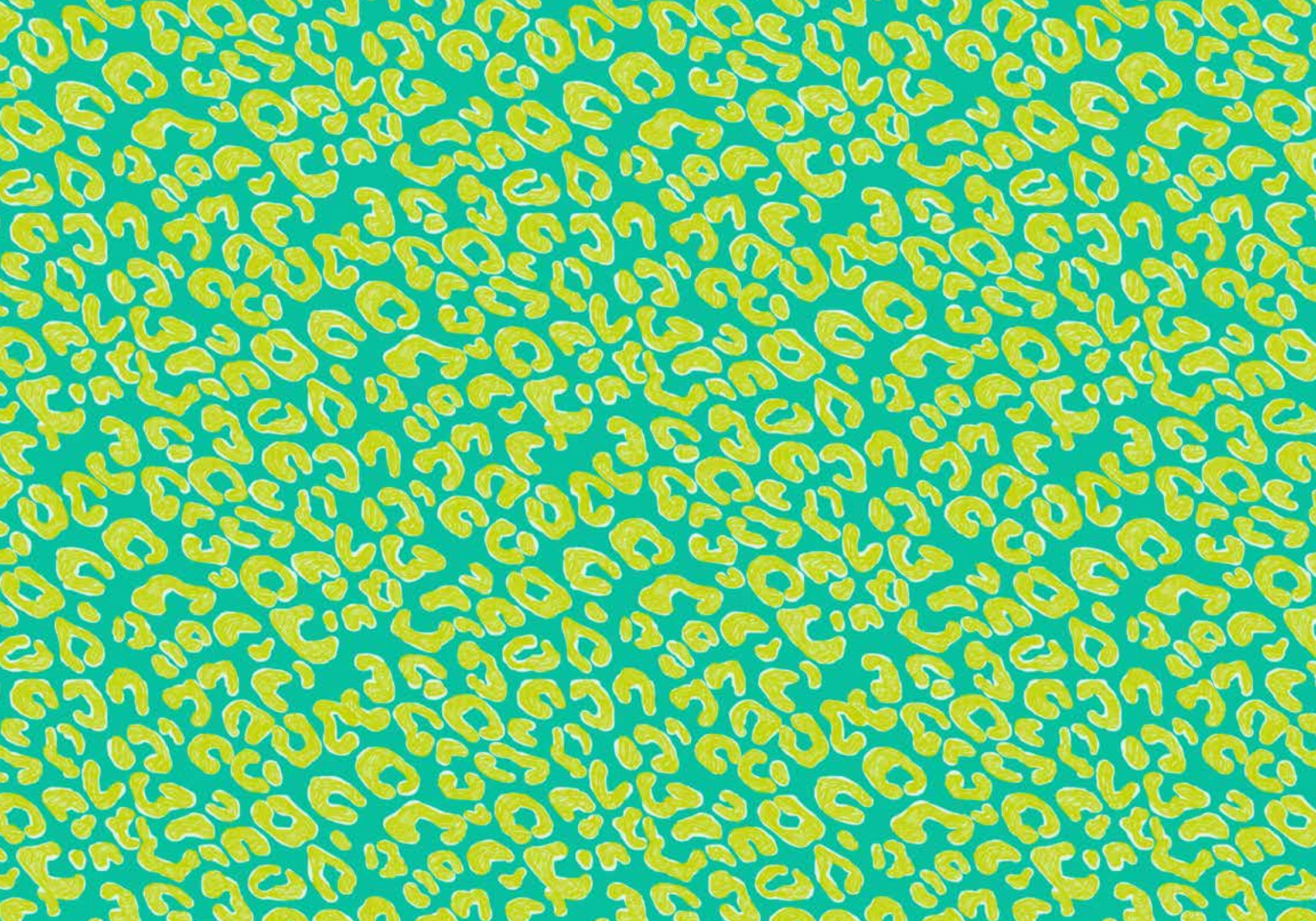




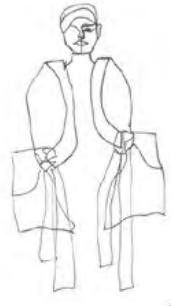
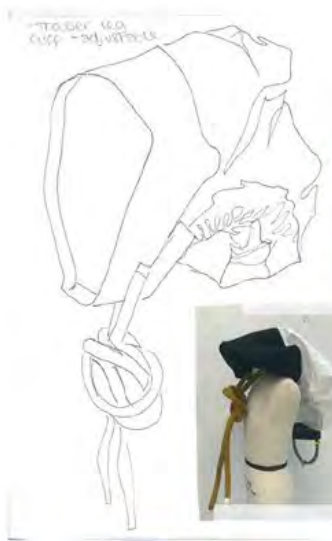
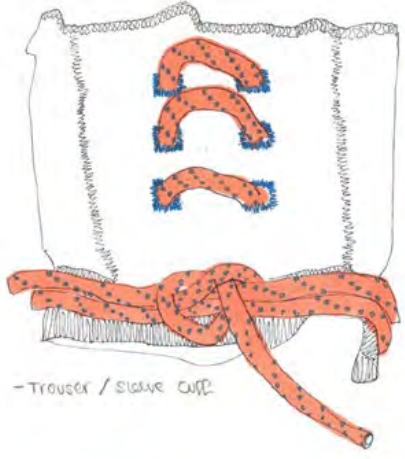

















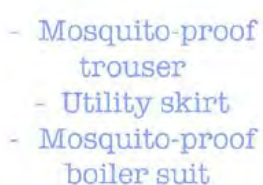
Easy movement
weather-proof
trouser sample
(over the knee).



Arkdefo

acabstien
cotton

A pair of orange and red patterned socks, one showing the cuff and the other the heel patch.

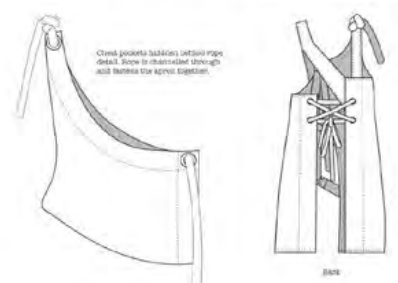
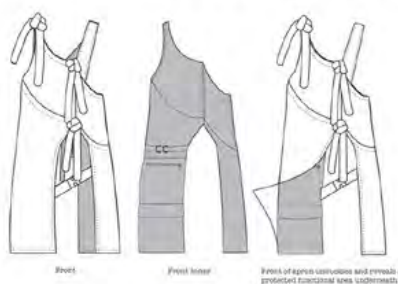


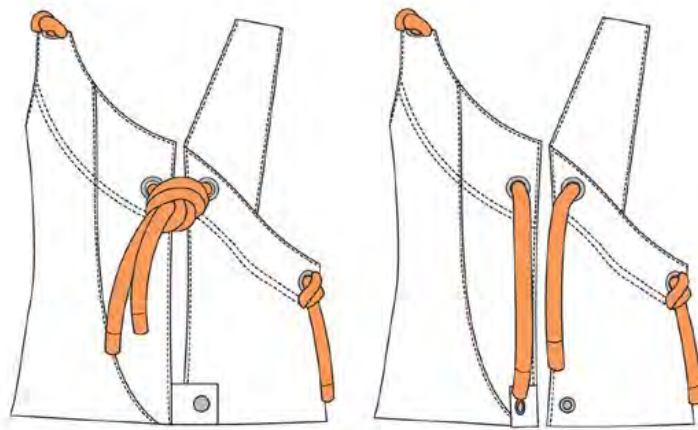
- Rope - bound gilet
- Modular Overalls
- Utility Apron

- Apron
- Bottoms
- Tie-up top
- Wading
- Dungarees

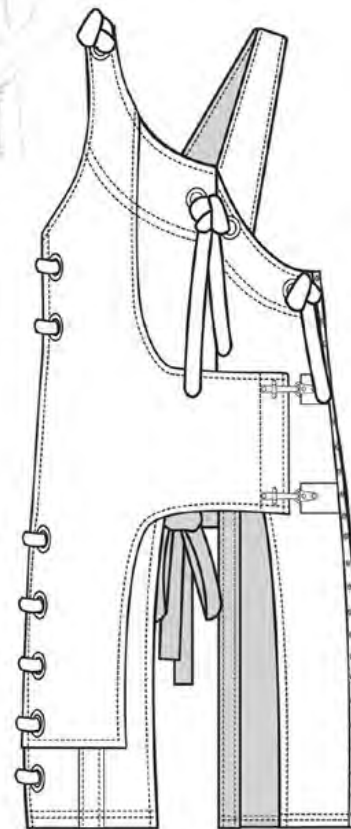
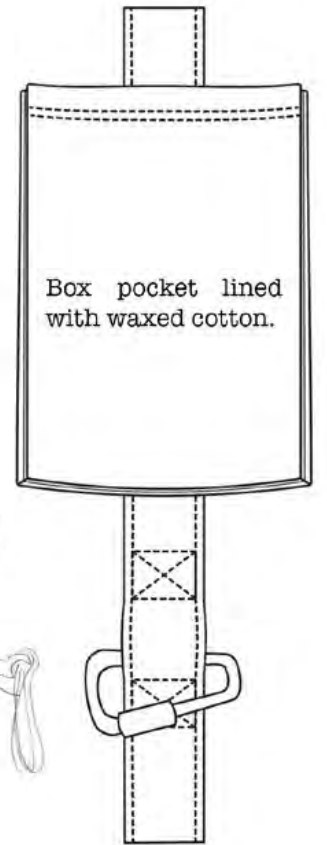


Hiker, climber, boater and survivalist, living from a single backpack. The 2025 collection is influenced by surplus military and workwear. Hints of deconstruction are seen in the joining methods and silhouettes. All materials are waste from local businesses, such as climbing centres and haulage companies, or deadstock fabrics aiming to create a circular system. This collection is aimed for a client moving through various environments with functionality at the forefront of design.

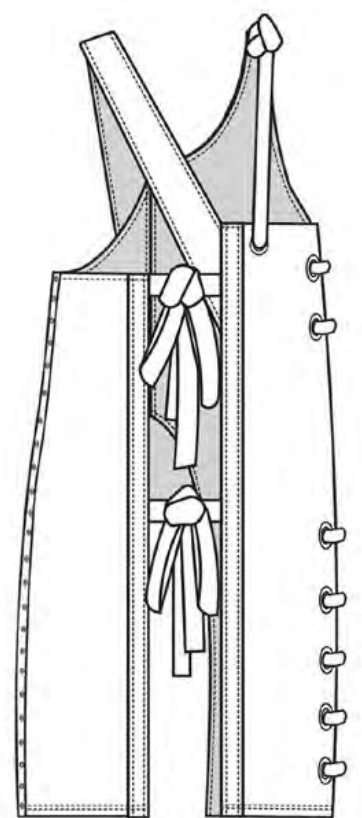




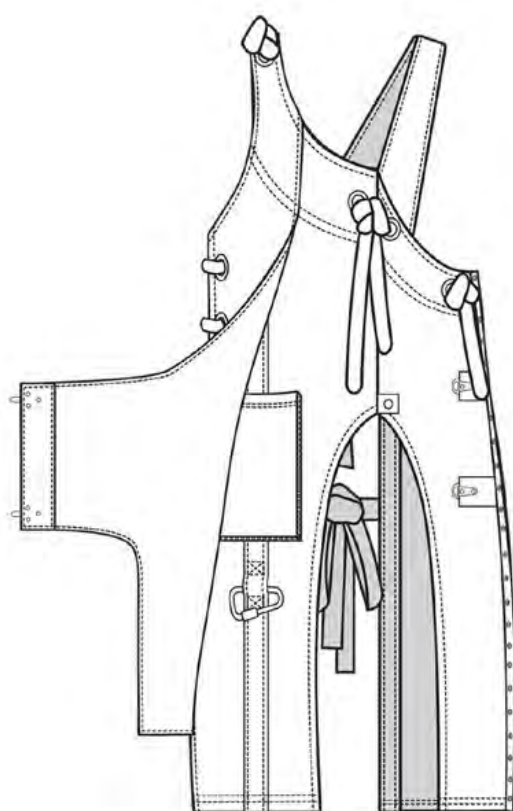
Front fastening



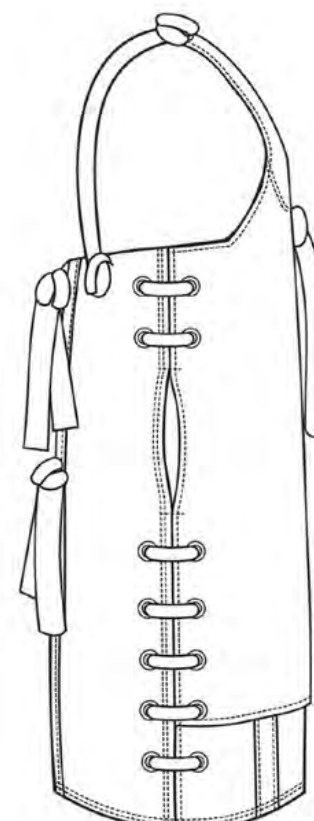
Front



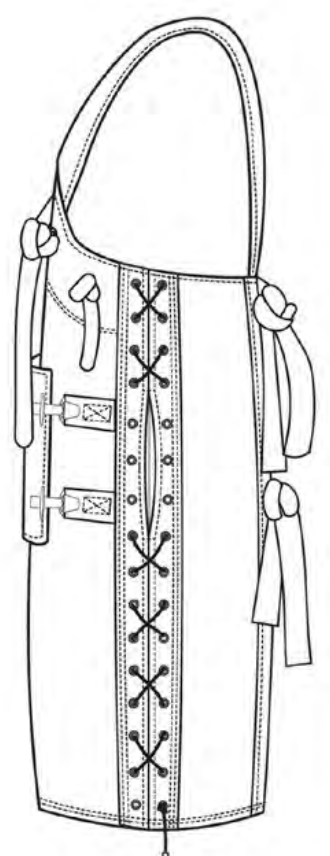
Back



Utility area revealed when lobster claps are unfastened.












Right side view



Left side view



Hardware and trimmings-

-  6m x Cotton canvas webbing - khaki - Fan New Trimmings, Berwick St, London.
-  2m x Nylon paracord - army green - deadstock.
-  3m x Latex-dipped climbing rope - recycled from Redpoint, Bristol.
-  1 x Aluminium carabiner 8cm x 4cm - silver - Mavhvam UK.
-  2 x Fireman lobster clasp - donated.
-  1 x 15mm nickel heavy duty snaps - Hemline.
-  19 x 16mm silver metal eyelets, HO2NLE.
-  46 x 6mm silver metal eyelets - Taianji.
-  2 x Metal cord ends + screw, Ascot City.

Toile 2 - Aaron, 6ft, m/L



- Heavy-weight Col.
- Canvas, lined with

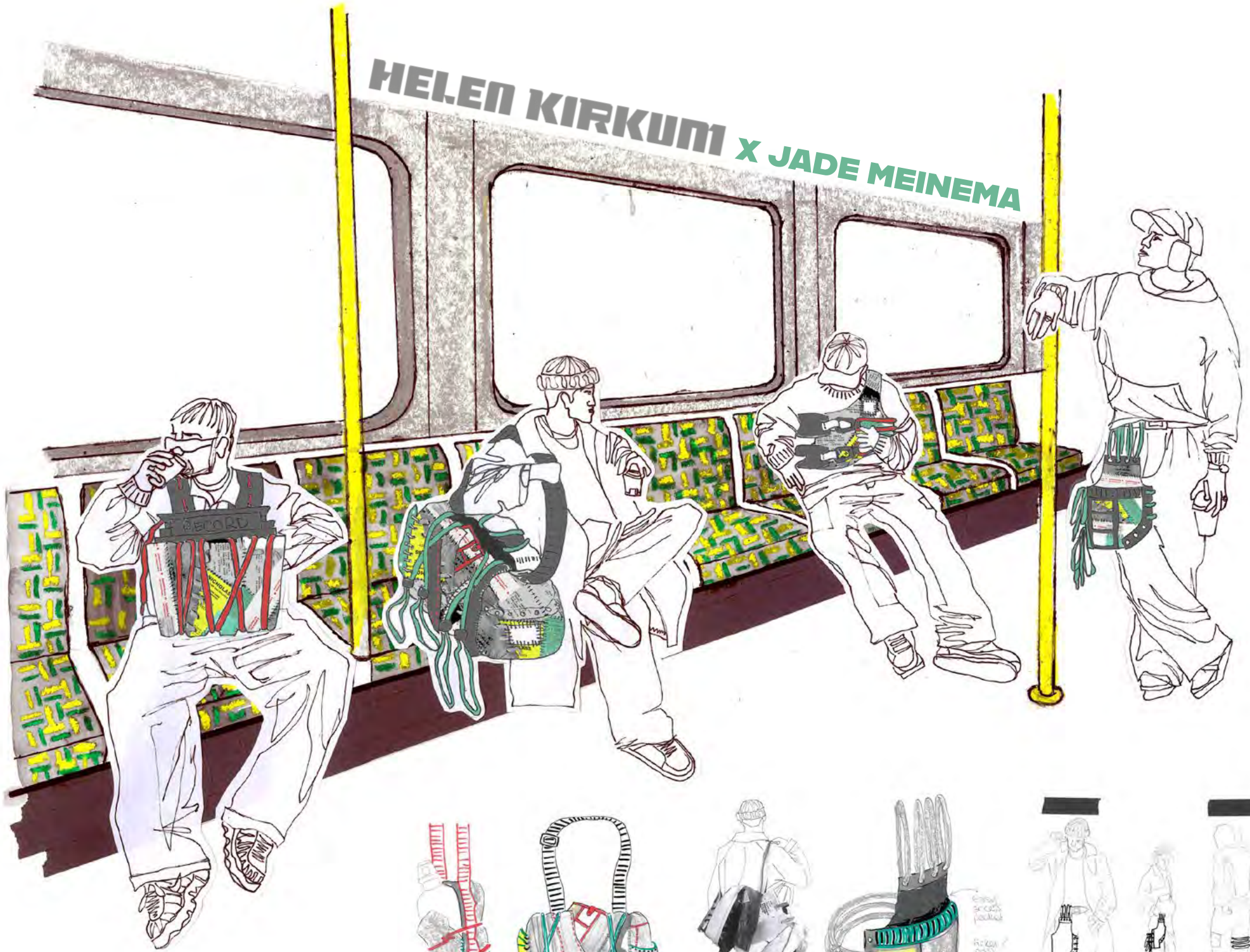
- Rope needs to be knotted + knotted so that Centre front aligns
- Add 2cm width-ways of Apron flap + 2cm on the top - this enables closure with lobster clasps + ensures utility pockets are hidden underneath



lined with heavy-weight, right-weight, calico.



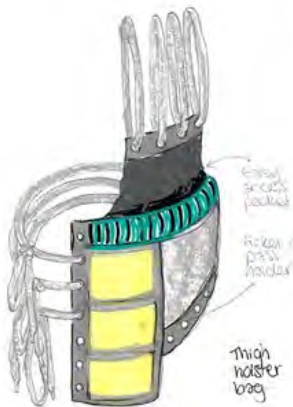
HELEN KIRKUM X JADE MEINEMA



Bottle Bag



Weekender bag



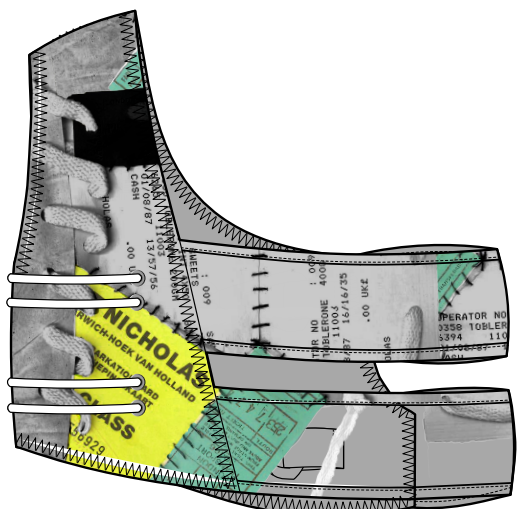
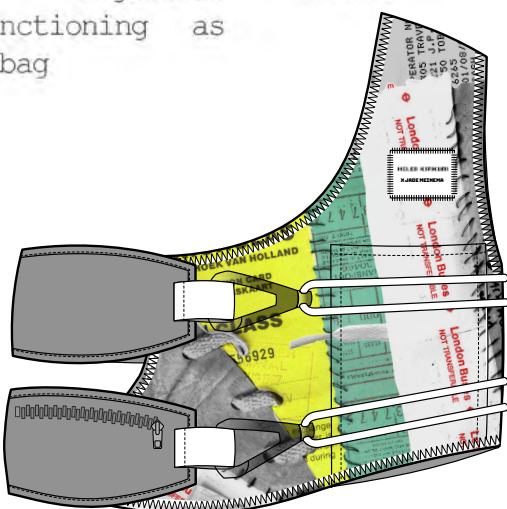
High water bag



Vinyl organiser multi-functioning as pannier bag

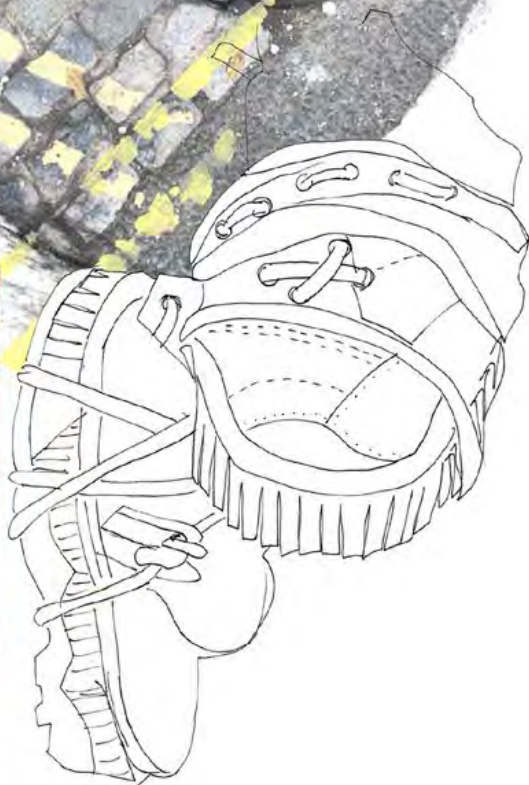
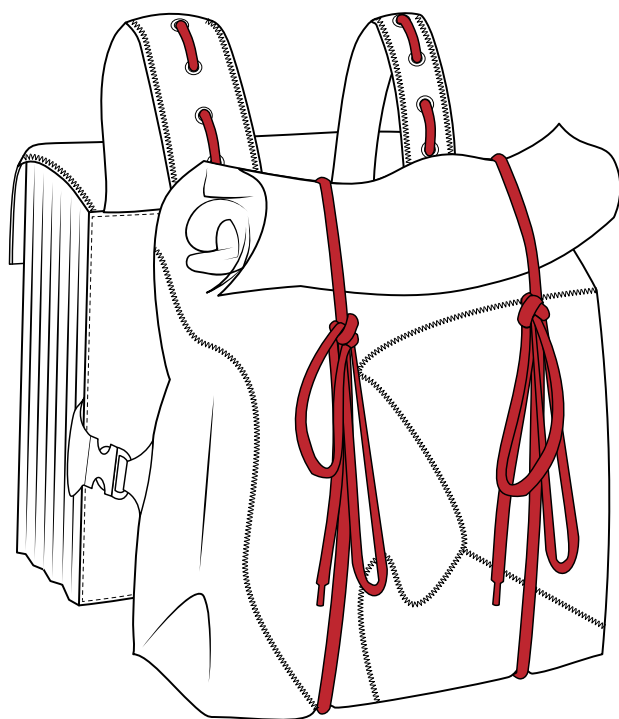
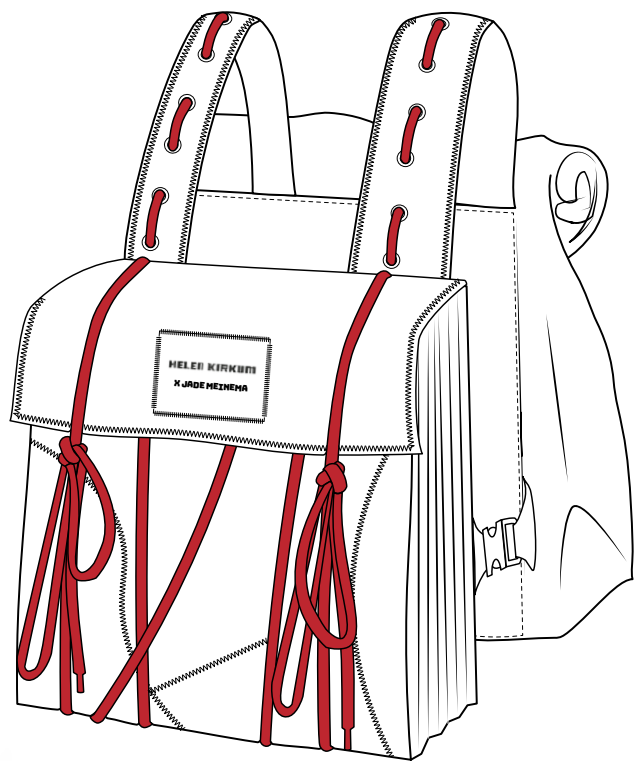
De-constructed placements inspiring shape, function, style lines.

shoe





Backdrop



PART 1

FRAGMENTS COLLECTION S / S 24 / 25

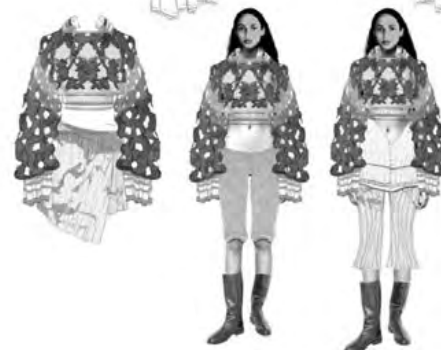
This collection was inspired by my own family memories through primary research consisting of photographs, in order to create a series of knitwear designs. Using different knitwear techniques such as mohair laceholes, pleates, pointell lace and sublimation print, I tried to evoke a sense of nostalgia through the materials, and a sense of how the clothes that we wear contribute to the building of our identity and have memories attached to them. The collection is aimed at both men and women, has a muted colour palette and delicate designs. For the muse I imaged a native Italian man and woman, who are interested in the fashion and art world, and have a 'simple life' aesthetic. They would take pleasure in everyday activities, such as cycling, having coffee and spending time with loved ones.



Market - Acne Studio 23

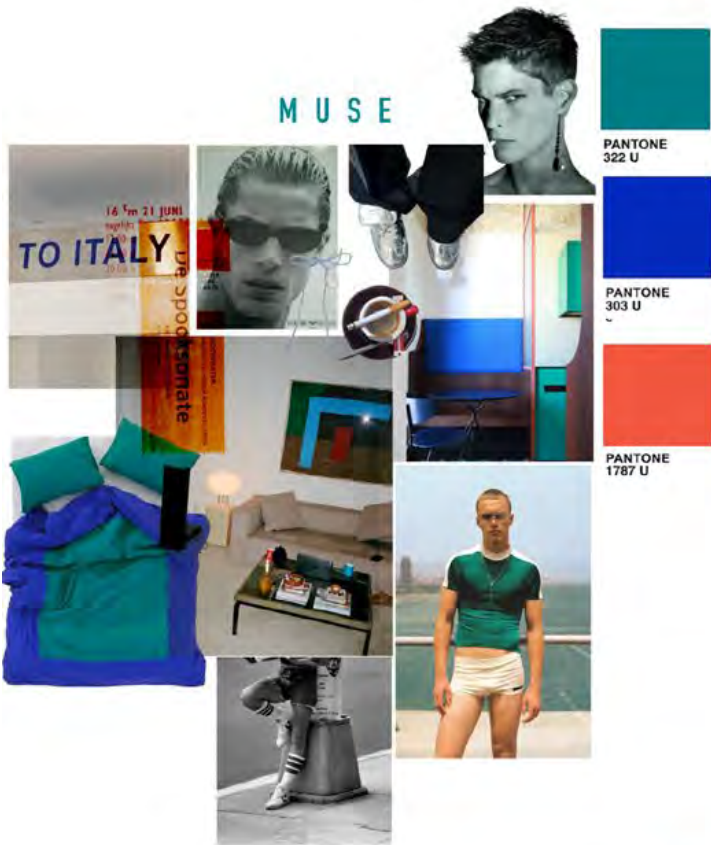


MUSE



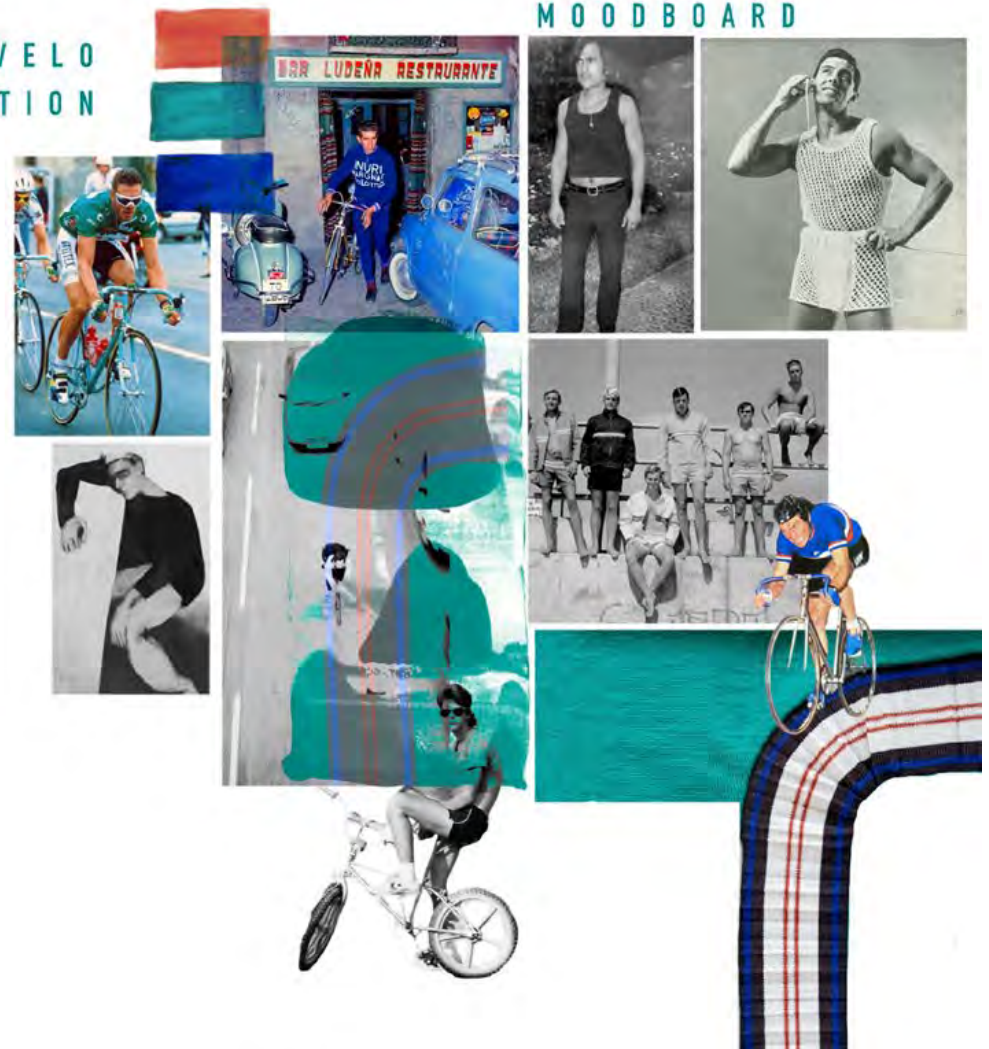
PART 2

MUSE



Inspired by two photos from my previous research, the first of my Grandfather (or 'Nonno') when he was a keen cyclist, and the other of my other Grandfather (the other 'Nonno') in the 70s wearing a crop top and tight-fitting trousers, I wanted to create a collection that builds on the themes of cyclewear combined with the 'camp-masculine' aesthetic of clothing shown in the second photo. I built this collection based on the muse of a man who has a sporty-retro aesthetic and feels free to experiment with blends of masculine and feminine garments. The collection is composed of knitwear garments, made from fine half milano wool and knitted pleats in lycra stripes in varying ways across the silhouette meant to hint at the roads and cyclewear inspiration.

VELO COLLECTION



MOODBOARD

MARKET



Sample Development
for 31 Stripes
Color Block
Durable Machine

Sketches Design



Holzweiler Copenhagen Fall 2022



Sample Development





2000s style 1952



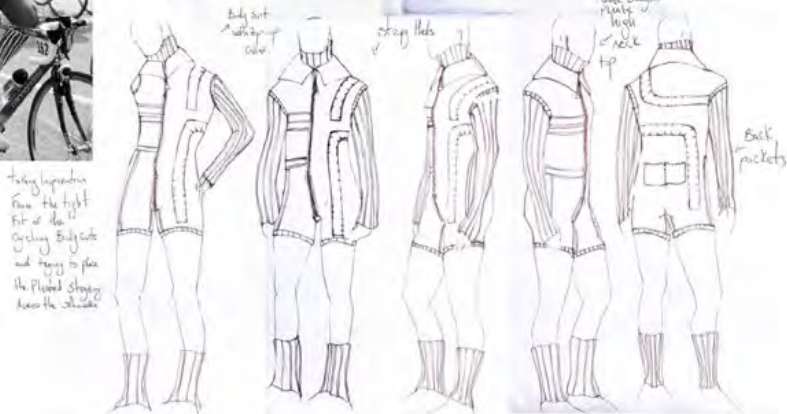
Design Development



Mario Cipriani SARLO



SS Daley 2001

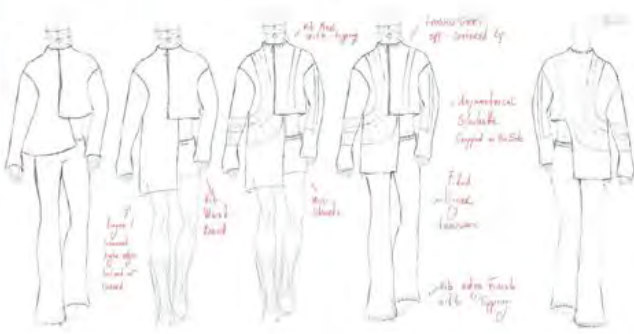


Collection Development

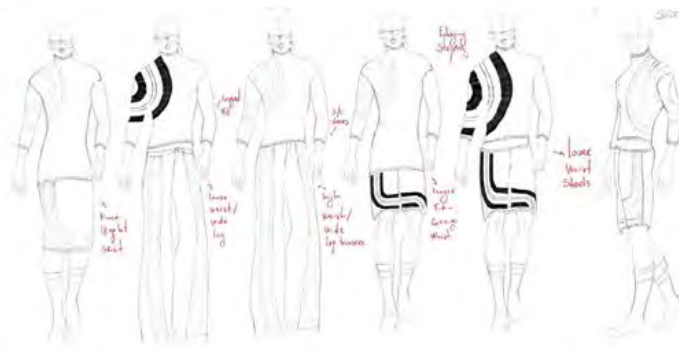
Look 1



Look 2



Look 3



Valery Gorkh Architects



1990 Leckner-John Paul Gaultier



Mitsuru Jit



Look 4



Look 5

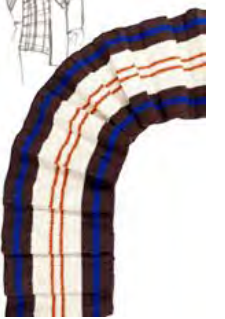
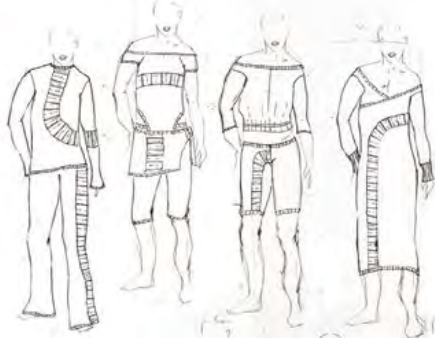


Look 6





Color palette
Development
half Milano
Wool Knits
on legs Dribled
Stripes tipping
on Rib edge.



Vintage Surf Swims
by D. Leary Brown (1970s)
Vintage Sports wear

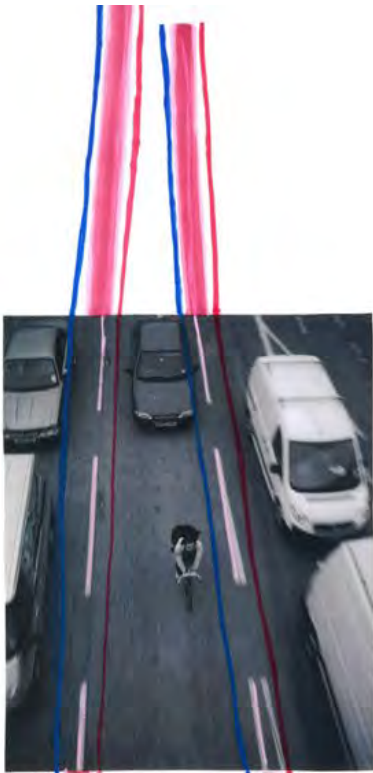


S/S 25 26



VELO KNITWEAR COLLECTION





50s/60s
Milan - Porta Palazzo
A Photo of my Auntie
Mara with her siblings



Design Development Stripes Placement on Body



Pointelle
lace Sample -
Contrasting Spotty
Giff



K.R. Kostadinov Spent 2019



Simple Development
Big Dotted Stripes for Giff
Knitted into Polypropylene
Mock - BB - Lined to look
Black - lace Knitted on Double
Machine

Silhouette
Development



Like
Knitting
as well as
lace blouse



Contrasting
Colors
Effects

- Straps
Knitted
Mock Rib
Cycling Jersey
Inspired



Mara
my mom
in the
city 200

Color Development



Knitting
Inspired
top
could be
made into
Dress
Mock
Rib
Knit

Sicily 1960's
by Ferdinando
Sisano
with Traditional Sicilian
clothing



Elegant -
sophisticated
tailored -
Traditional
- Modern -
sporty -
Classical -



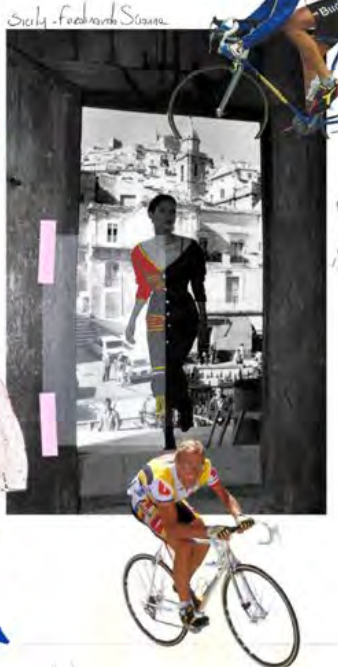
Traditional Sicilian
black dress
Gus
Hermann
Short
Feminine Silhouette

Tight fit
V-Synthetic
material
Bright
Colors

- Neoprene
- Synthetic
Material
in contrast with
Delicate, Traditional
lace



22 in Dribled 26 cut
Linked to Sicilian jersey
And White Knitted
lace



Simple Brown Sweater
party with big
Mianara
ROMA



22 in Dribled
26 cut 26
26 cut 26
26 cut 26
26 cut 26

Design Development



Drawing and Using
look 0 = Sketches on
Top of a Photograph Series
from the book "500 Hours
Poses"





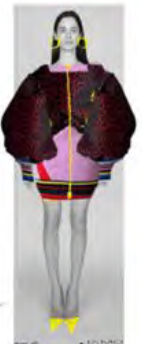
Nepere Binded to line - this allows to create and hold shape in garments - the Fine of Rib will further gather the material creating even more volume



Ray Blue -
- Main Rib Style
- Screen Print with logo
- Layer Rib hem
- Vintage Cycling Jersey Inspired



Collage Development



Using Collage as a Starting Point to Develop New Fashion Designs

Collection Development



Puffier coats/ Bombers

Contrasting Silhouettes

Get not Bombed Jacket

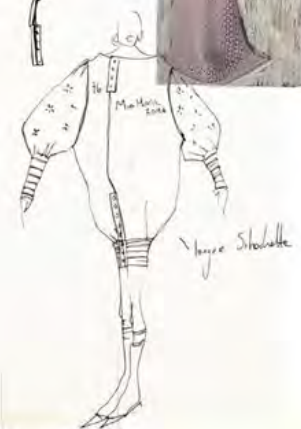
tail stretching Waist-backs

Drawing this look from collage

Adding Sleeve and Lower Waist

Adding lace Puff to end of sleeve

Riffing Sleeve from Down the Shoulder



Street Style Photography Paris



Gather & loose knit for the whole. Linked to the grey line. The fabric is in the red and add volume.

De Flo

Neoprene single lined to the waist. Strap. V-neck. Half neoprene to the waist and create volume.

Longer Alexander

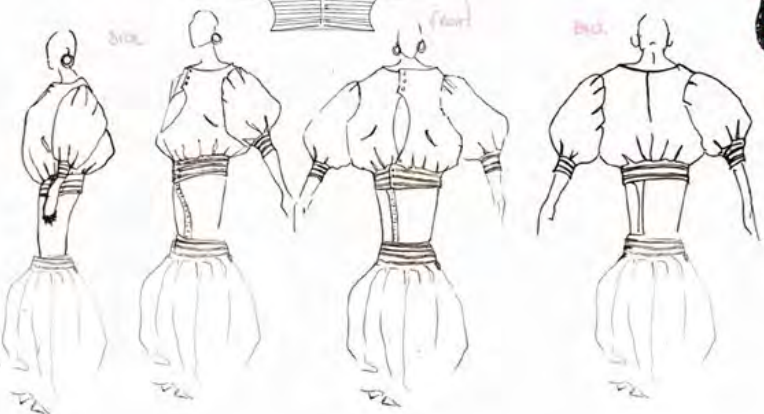
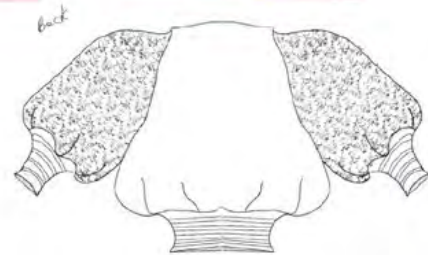
Hees look

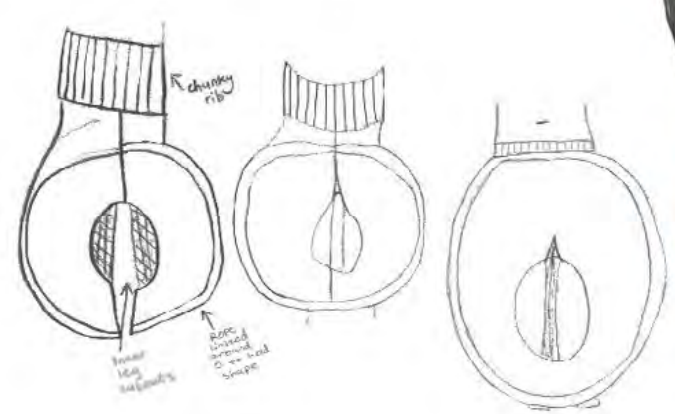
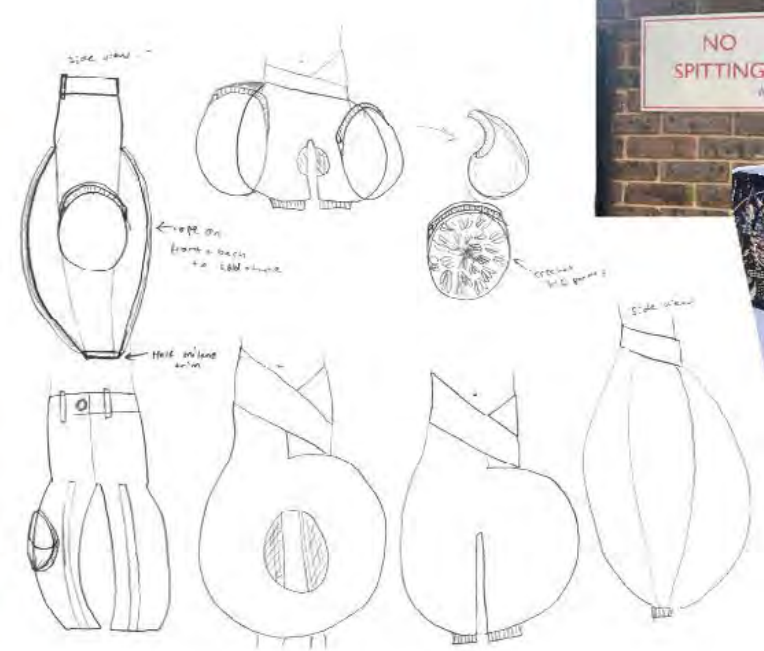


- yellow line shoes
- Neoprene jacket
- Nylon jersey long sleeve



final look



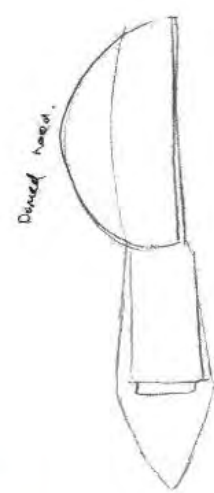


Pu

Na

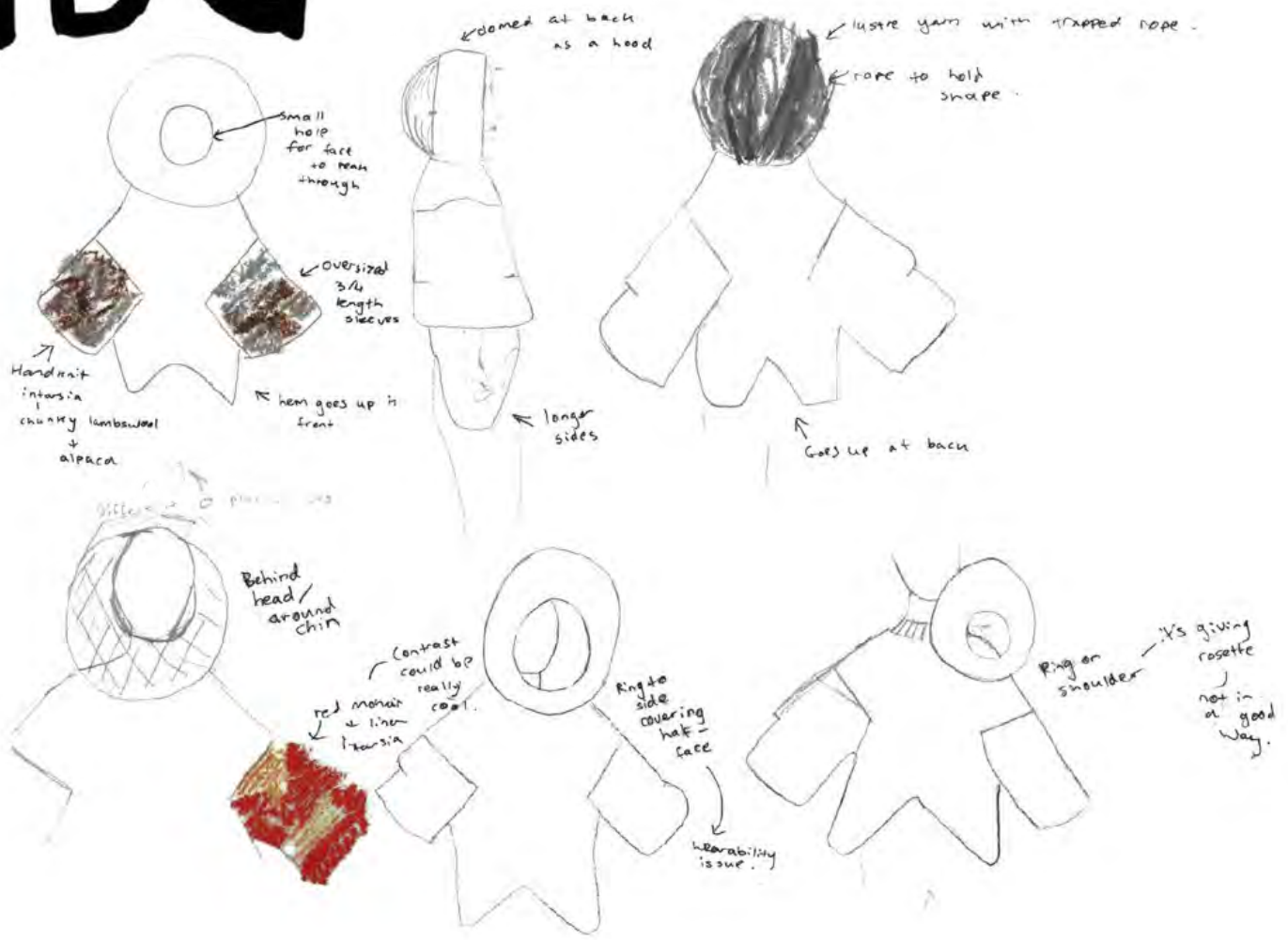
Yarn: lustre yarn - crossbreed of
Teesdale Ram and Shetland Fwe
Tension: 4
Gauge: 7
Technique: Partial Knit, then
edges rolled over and linked up
so rope can be threaded inside.

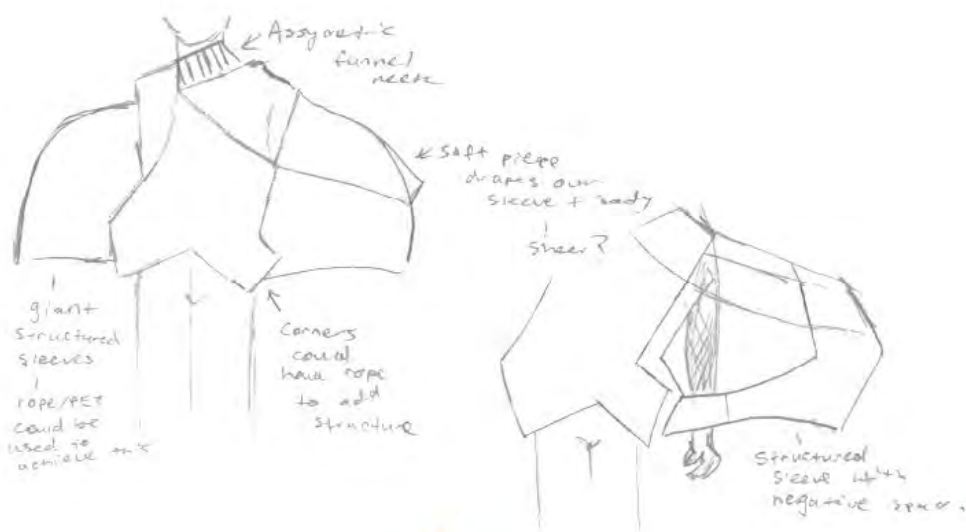




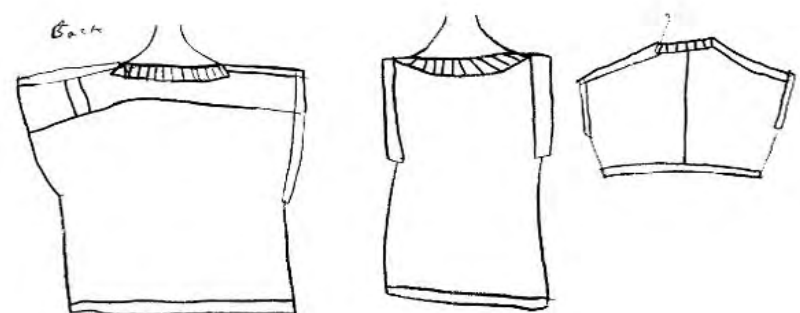
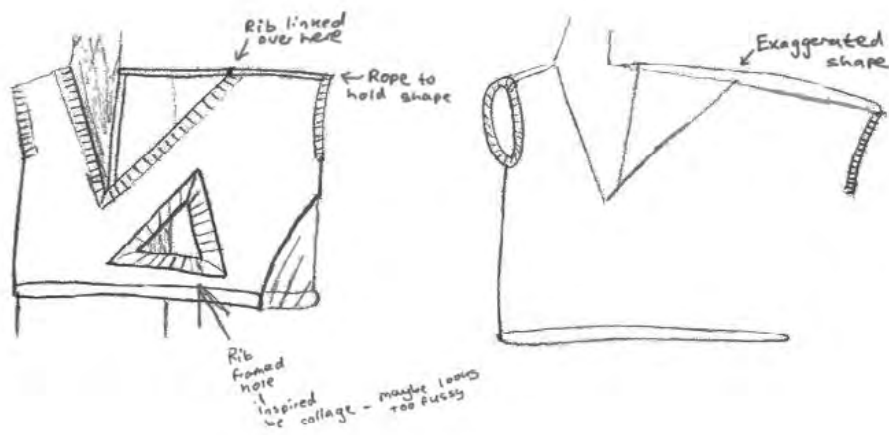
Side options

Shirts. Parts.

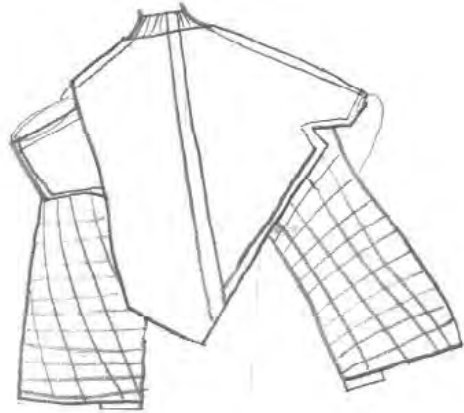




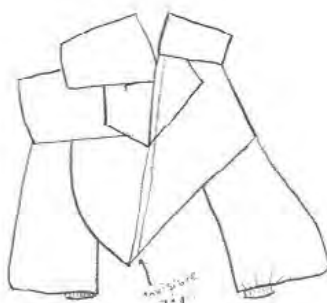
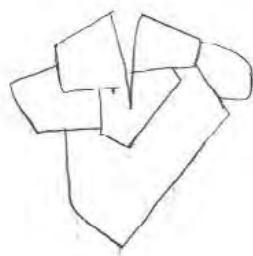
OF UK RIVERS
POSE A SERIOUS RISK
TO HUMAN HEALTH



Yarn: Lustre yarn and alpaca
Tension: 8
Gauge: 7
Technique: Intarsia with screenprinted foil on top.
Trim: Alpaca 1x1 hand knit rib.



Asymmetric rib
neck - funnel neck
Extended
shoulder
may need
something
inside to
help hold
the shape



Yarn: Alpaca
Tension: 20
Gauge: 2
Technique: Crocheted E hung onto knit
boarder during knit process via stoppers
and feeders.
Trim: Treble crochet



hidden
zip
rope
lined
inside

Yarn: Lambswool and alpaca
Tension: 4
Gauge: 3
Technique: Intarsia



Yarn: PET yarn, merino wool and mohair
Tension: 6
Gauge: 7
Technique: Intarsia with foil screenprint
Trim: Fold up hem for rope

Yarn: Mercerised cotton
Tension: 9
Gauge: 7
Technique: Fold up technique at bottom and then hanging and joining separate panels to create rope channels.



Yarn: PET yarn
Tension: 15
Gauge: 8
Technique: Create mitered sleeves for rope and link to form corner. Channels for rope created via tucks and tubular.



Yarn: PET yarn and alpaca
Tension: 15
Gauge: 8
Technique: Felting alpaca covered rope in tubular channel.



UNKNOWN BRAND FISHING JACKET

1940s

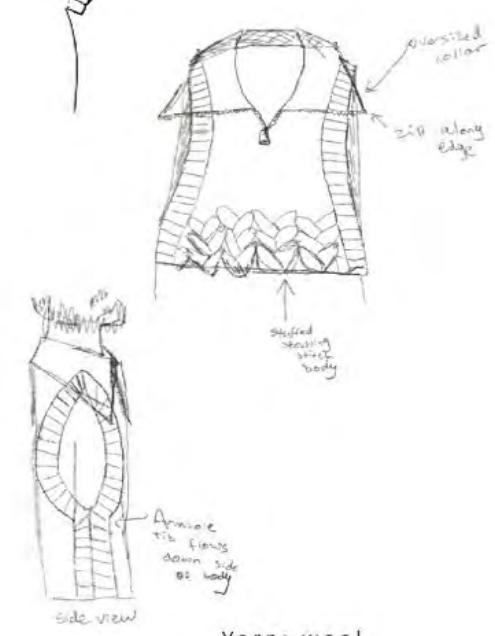
This canvas fishing jacket from the 1940s owes its unusual if characteristic shape to the needs of the sport for which it was specifically designed. The severe cropping allows the jacket to be worn with high waders, while the deep breast pockets provide as much room as the jacket allows for flies and other equipment without the need for a pack or returning to the riverbank. One additional pocket on the sleeve means that the fisherman can, with practice, retrieve an item while keeping both hands close together on the fishing rod. In its original state, it is likely that the canvas would have been gently waxed to provide some water repellency. The wool patch on the chest served to hold spare hooks and for the fisherman to dry his fingers.



Yarn: Acrylic
Tension: 22
Gauge: 2

Technique: Stuffing tubular knit with knit scraps and then twisting and securing as a cable.

Yarn: Lustre yarn
 Tension: 15
 Gauge: 8
 Technique: Stuffing tubular knit with unprocessed wool and then hand knitting stocking stitch.

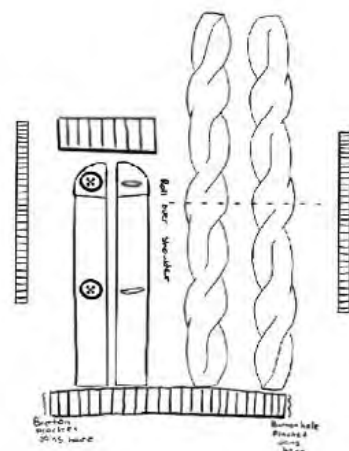


Yarn: wool
 Tension: 5
 Gauge: 7
 Technique: Moving cables





Yarn: Cotton
Tension: 9
Gauge: 3
Technique: Cabling with punchcard



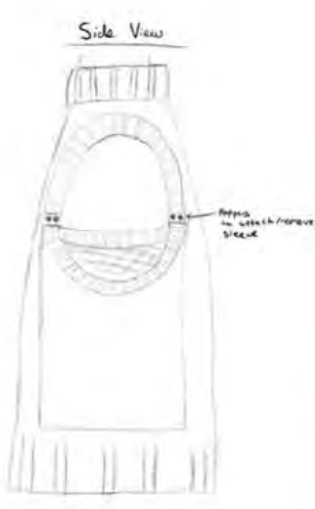
Yarn: Cotton
 Tension: 9
 Gauge: 7
 Technique: Cabling



Yarn: Lustre yarn
 Tension: 15
 Gauge: 8
 Technique: Stuffing tubular knit with unprocessed wool and then macrame knotting.



g art
 cut
 out
 detachable?





could be
reversible
- accessary
- join elements
together



Loosely
tied
scarf
wider
at
bottom



Large
knot
tied
at
throat



loosely
tied
short
tie



could be
cut to
hang off centre



Yarn: PET yarn
Tension: 9
Gauge: 7
Technique: Weaving slub yarn
through ladders and lace holes



Yarn: Linen and lambswool
Tension: 7
Gauge: 7
Technique: E-wrapping
Trim: Chunky Lambswool 2 x 1
rib



Yarn: PET yarn
Tension: 15
Gauge: 8
Technique: Mending with foil screenprint
Trim: Chunky alpaca 1x1 rib



Yarn: Seacell/ silk
 Tension: 20
 Gauge: 2
 Technique: Crocheted F hung onto knit
 boarder during knit process via stoppers
 and feeders.
 Trim: Treble crochet



Yarn: Linen and alpaca
 Tension: 9
 Gauge: 7
 Technique: Intarsia with foil screenprint
 Trim: Hand knit 1x1 rib



Yarn: PET yarn
 Tension: 15
 Gauge: 8
 Technique: Channels for
 rope created via tucks and
 tubular. Tops of rope covered
 in linen crocheted caps



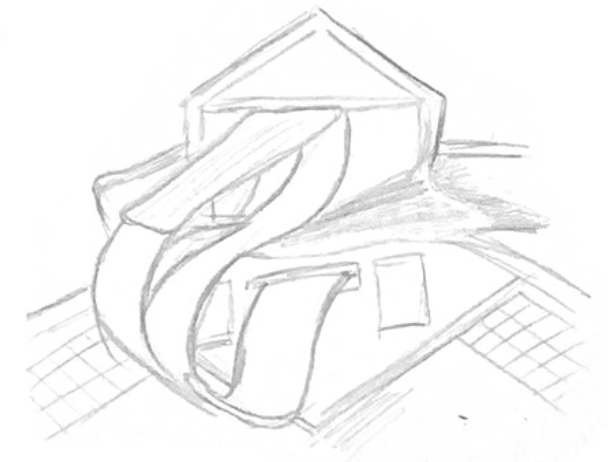
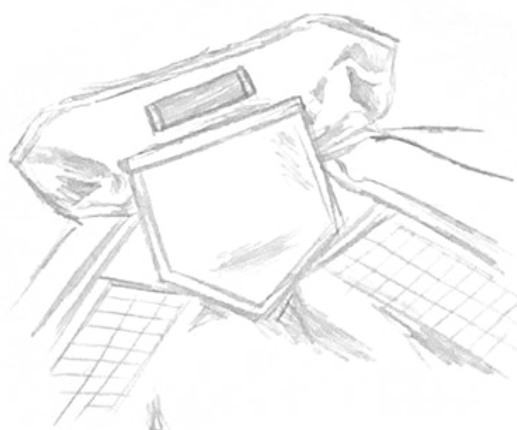
Yarn: Lambswool and alpaca
 Tension: N/A
 Gauge: N/A
 Technique: Hand knit intarsia
 Trim: Tubular PET

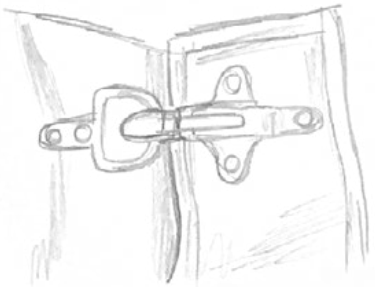






Garment analysis.





D44 Military Pants
Cotton/Hemp



oversized
patch pocket
interesting
placement



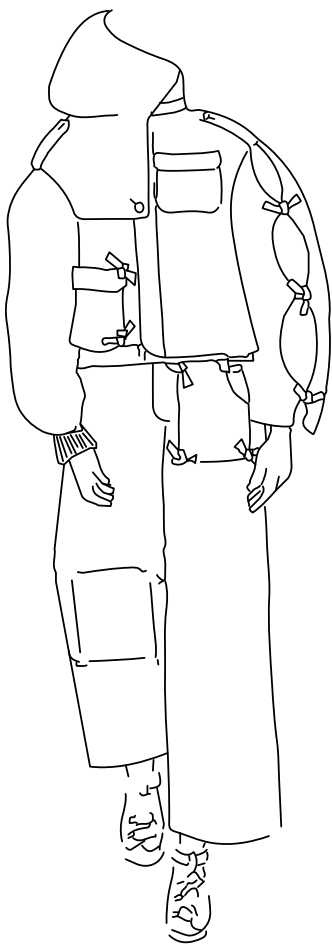
Vintage Japanese Military
Trousers




interesting pocket flap
square X triangular flap





Tailored trousers with
foldover waist detail



Tech packs + Specification Sheets.

ABBIE NEWHOUSE	Product: Modular trousers with detachable pocket-bag	SAMPLE SIZE ONE SIZE Regular Fit	Fabric Reference: 
	Season / Collection: MENSWEAR AUTUMN/WINTER 2025: HIDDEN FIGURES		
	Designer: ABBIE NEWHOUSE CONTACT: Abbie Newhouse abbienewhouse@gmail.com 07761460937		



ABBIE NEWHOUSE	Product: Modular trousers with detachable pocket-bag	SAMPLE SIZE ONE SIZE Regular Fit	Fabric Reference: 
	Season / Collection: MENSWEAR AUTUMN/WINTER 2025: HIDDEN FIGURES		
	Designer: ABBIE NEWHOUSE CONTACT: Abbie Newhouse abbienewhouse@gmail.com 07761460937		

[OUTER] 100% polycotton twill
100% felt
100% pure cotton

MADE IN BRISTOL

THREAD:
100% Cotton, 100% Nylon (top stitch)

① WAISTBAND: 1.5"

② WAIST: 44" max, adjustable drawstring


③ LENGTH: 40"


④ INSEAM: 31"

⑤ LEG OPENING: 21" max, adjustable drawstring

⑥ LENGTH (SHORTS): 19.5"

Care Instructions:
DO NOT WASH
DO NOT BLEACH
DO NOT TUMBLE DRY
COOL IRON
DRY CLEAN
DO NOT WET CLEAN
CLEAN IN NET



ABBIE NEWHOUSE	Product: Modular trousers with detachable pocket-bag	SAMPLE SIZE ONE SIZE Regular Fit	Fabric Reference: 
	Season / Collection: MENSWEAR AUTUMN/WINTER 2025: HIDDEN FIGURES		
	Designer: ABBIE NEWHOUSE CONTACT: Abbie Newhouse abbienewhouse@gmail.com 07761460937		

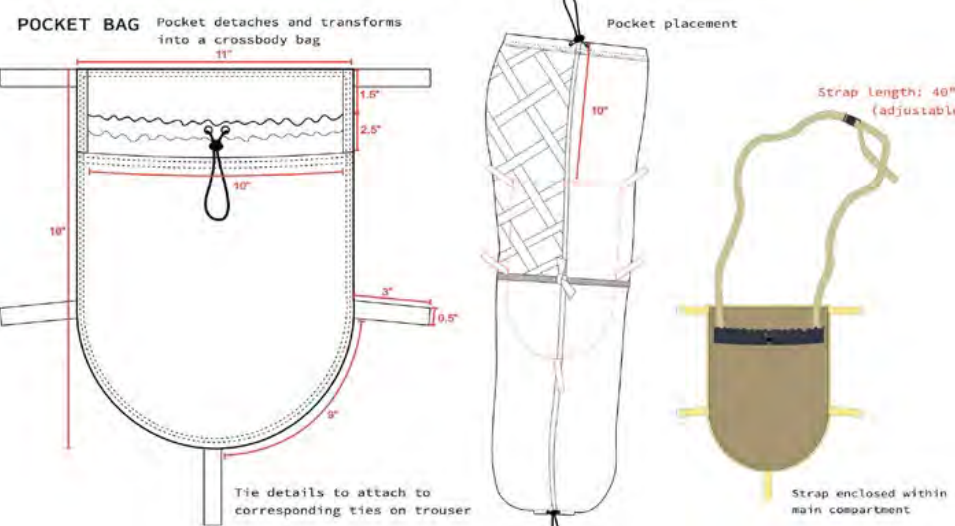
POCKET BAG Pocket detaches and transforms into a crossbody bag


Pocket placement

Strap length: 40" (adjustable)

Strap enclosed within main compartment

Tie details to attach to corresponding ties on trouser



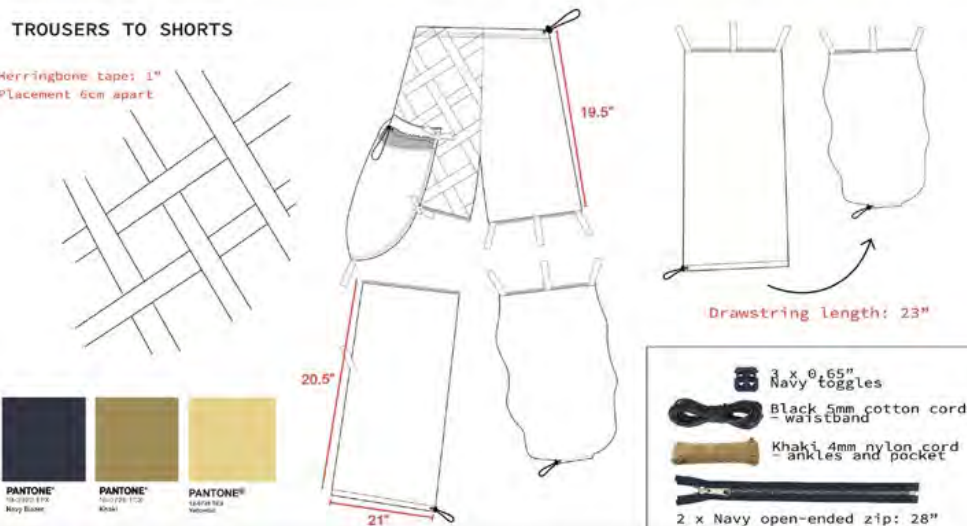
ABBIE NEWHOUSE	Product: Modular trousers with detachable pocket-bag	SAMPLE SIZE ONE SIZE Regular Fit	Fabric Reference: 
	Season / Collection: MENSWEAR AUTUMN/WINTER 2025: HIDDEN FIGURES		
	Designer: ABBIE NEWHOUSE CONTACT: Abbie Newhouse abbienewhouse@gmail.com 07761460937		

TROUSERS TO SHORTS

Herringbone tape: 1"
Placement 6cm apart

Drawstring length: 23"

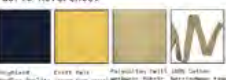
3 x 0.65" Navy toggles
Black 5mm cotton cord = waistband
Khaki 4mm nylon cord ankles and pocket
2 x Navy open-ended zip: 28"



ABBIE NEWHOUSE	Product: Waistbelt	SAMPLE SIZE ONE SIZE Regular Fit	Fabric Reference: 
	Season / Collection: MENSWEAR AUTUMN/WINTER 2025: HIDDEN FIGURES		
	Designer: ABBIE NEWHOUSE CONTACT: Abbie Newhouse abbienewhouse@gmail.com 07761460937		



PANTONE® 19-0213 TPC Navy Blue
PANTONE® 19-0213 TPC Khaki
PANTONE® 19-0213 TPC Navy Blue

ABBIE NEWHOUSE	Product: Waistbelt	SAMPLE SIZE ONE SIZE Regular Fit	Fabric Reference: 
	Season / Collection: MENSWEAR AUTUMN/WINTER 2025: HIDDEN FIGURES		
	Designer: ABBIE NEWHOUSE CONTACT: Abbie Newhouse abbienewhouse@gmail.com 07761460937		

[OUTER] 100% polycotton twill
100% felt
100% pure cotton

[LINING] 100% polycotton twill

MADE IN BRISTOL

THREAD:
100% Cotton, 100% Nylon (top stitch)

① LENGTH: 41.5"

② WIDTH: 6"

③ STRAP LENGTH: 130" L25"

④ TOP BAND: 2"

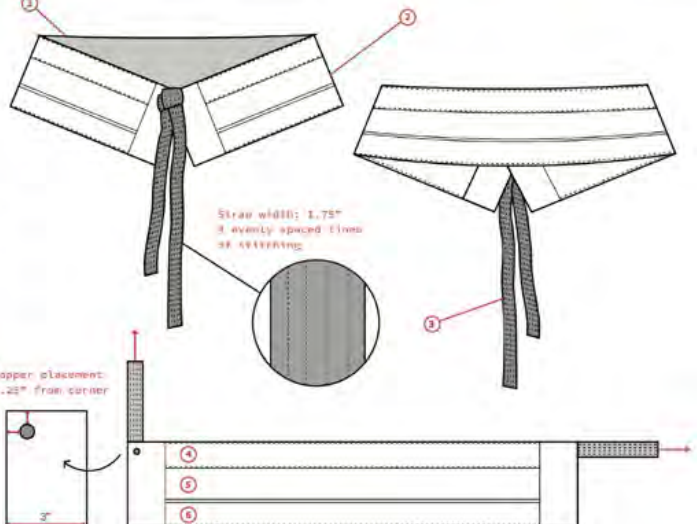
⑤ MIDDLE BAND: 2.75"

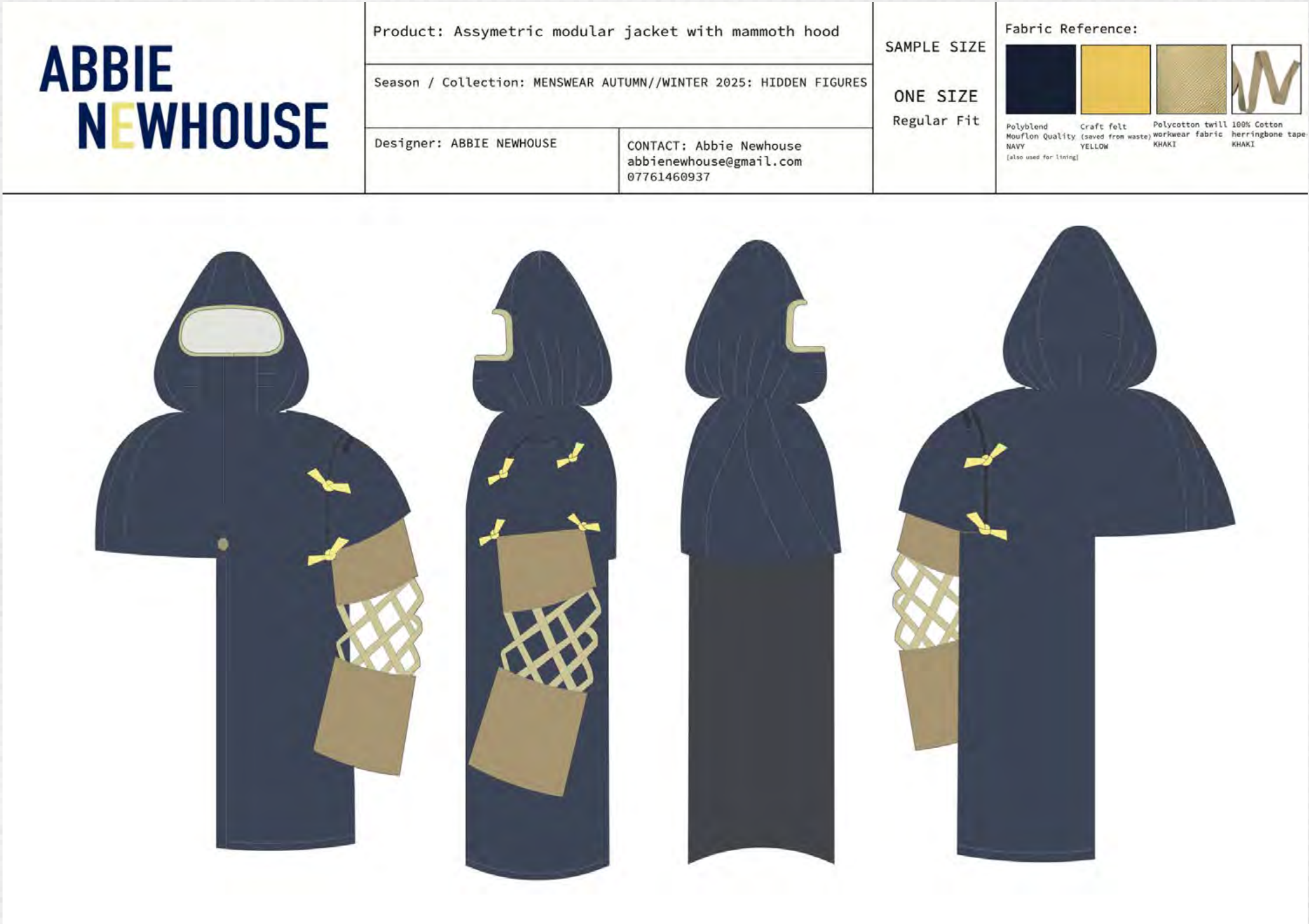
⑥ BOTTOM BAND: 1.75"

Care Instructions:
DO NOT WASH
DO NOT BLEACH
DO NOT TUMBLE DRY
COOL IRON
DRY CLEAN
DO NOT WET CLEAN
CLEAN IN NET

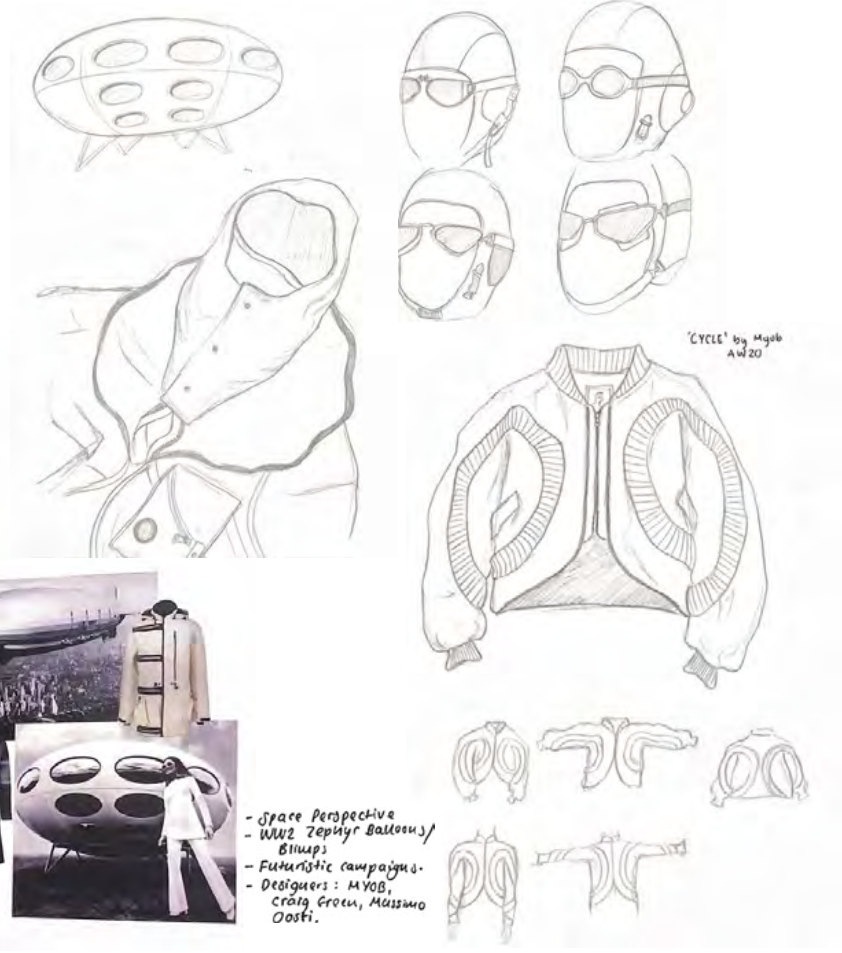
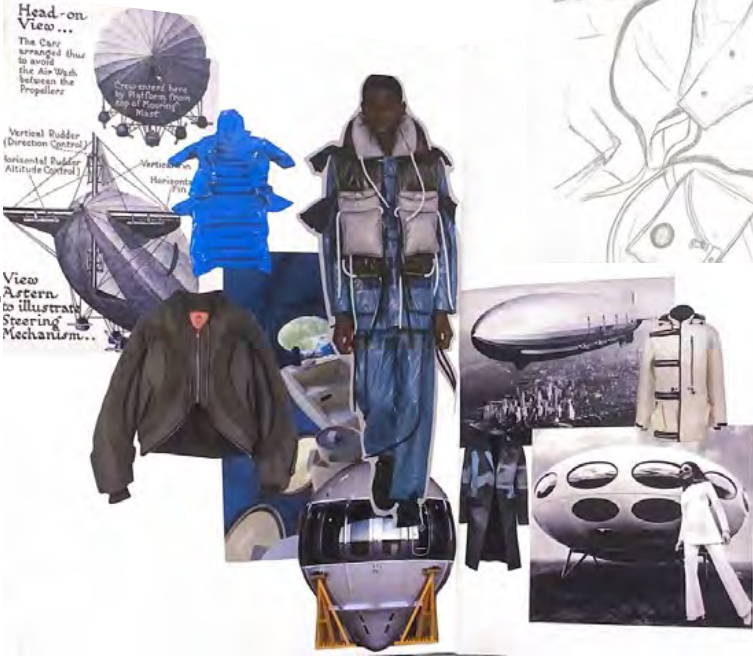
Strap width: 1.75"
3 evenly spaced lines of stitching

paper placement: 0.25" from corner



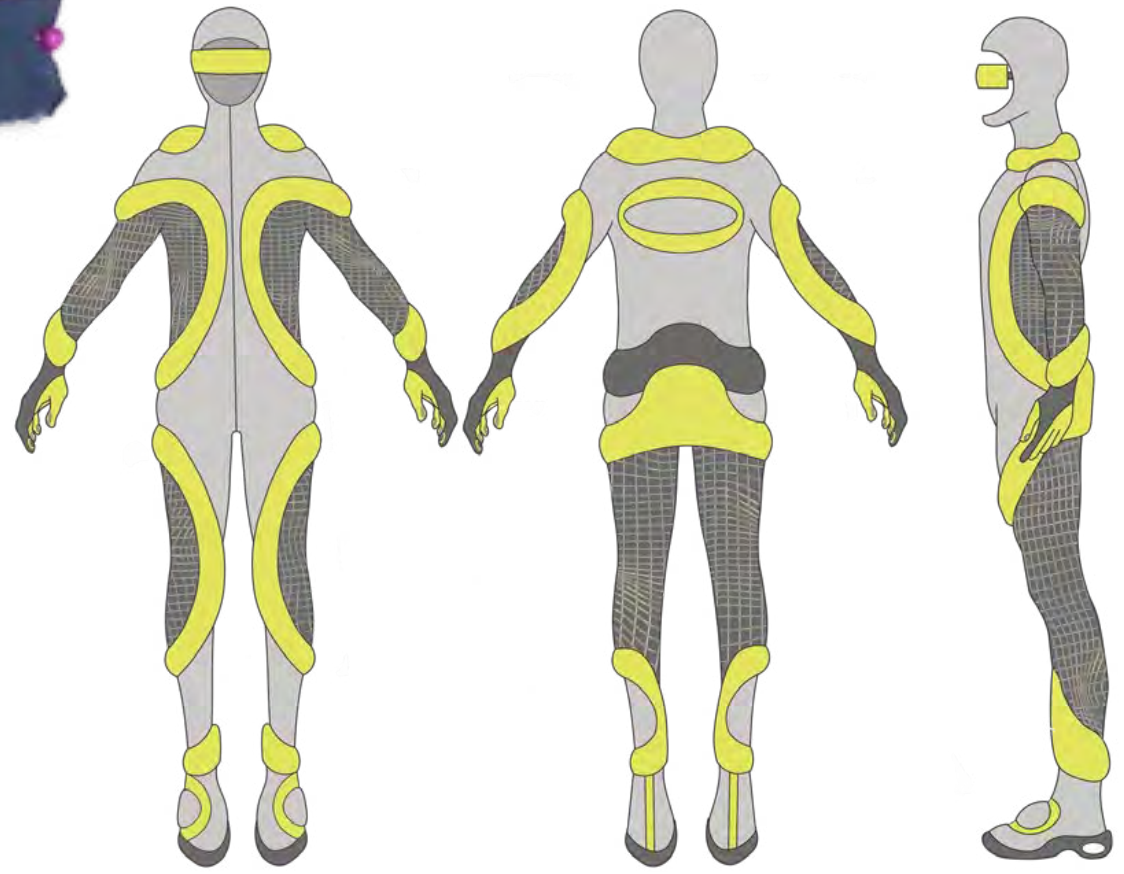
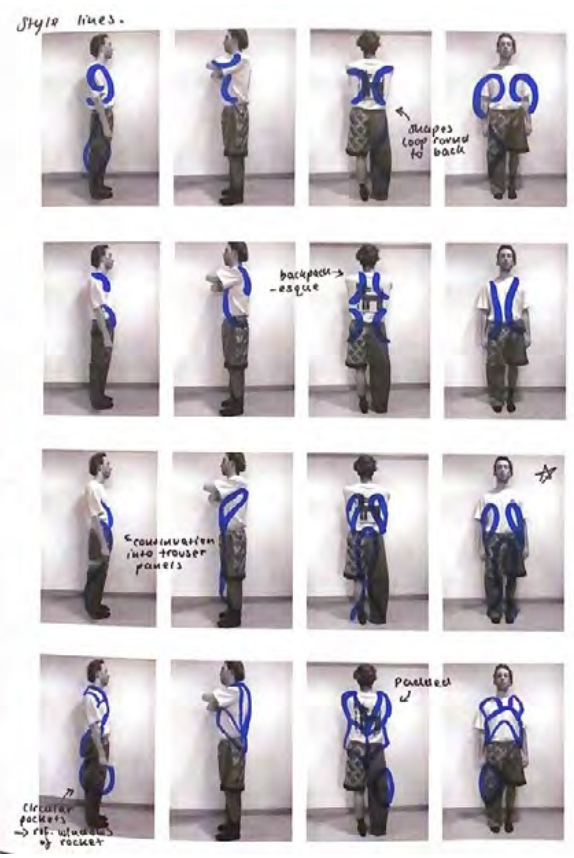


spacesuit brief.



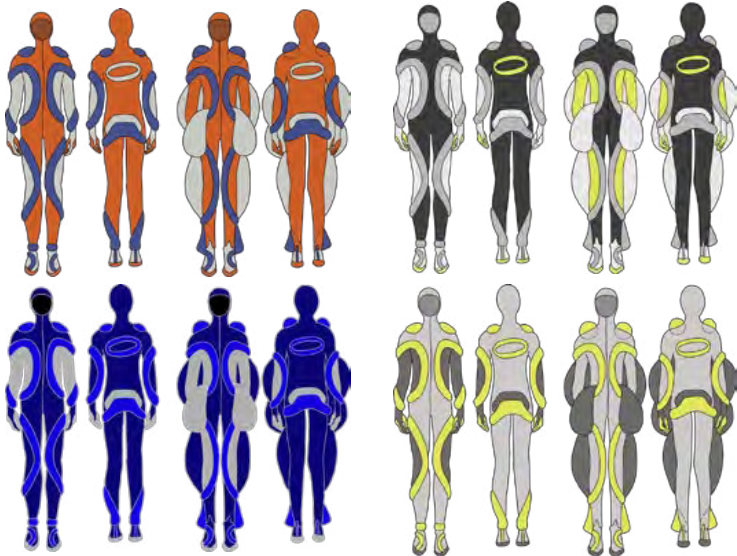
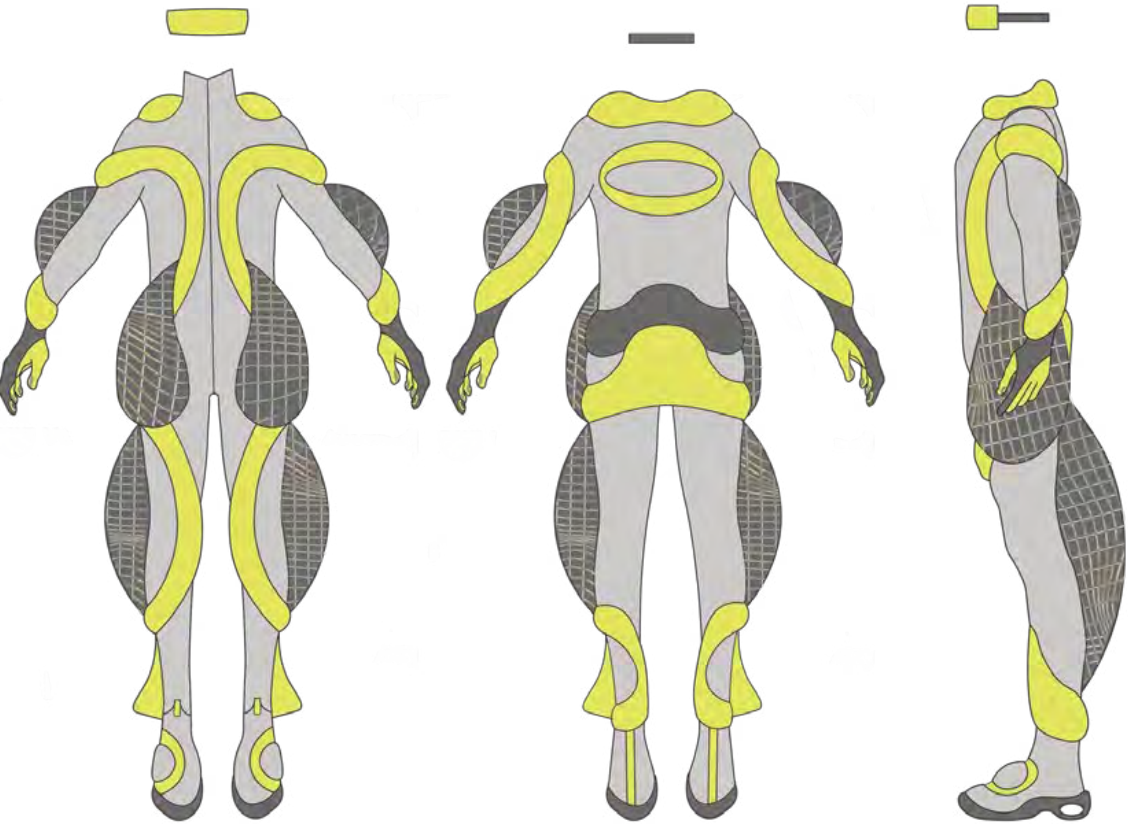
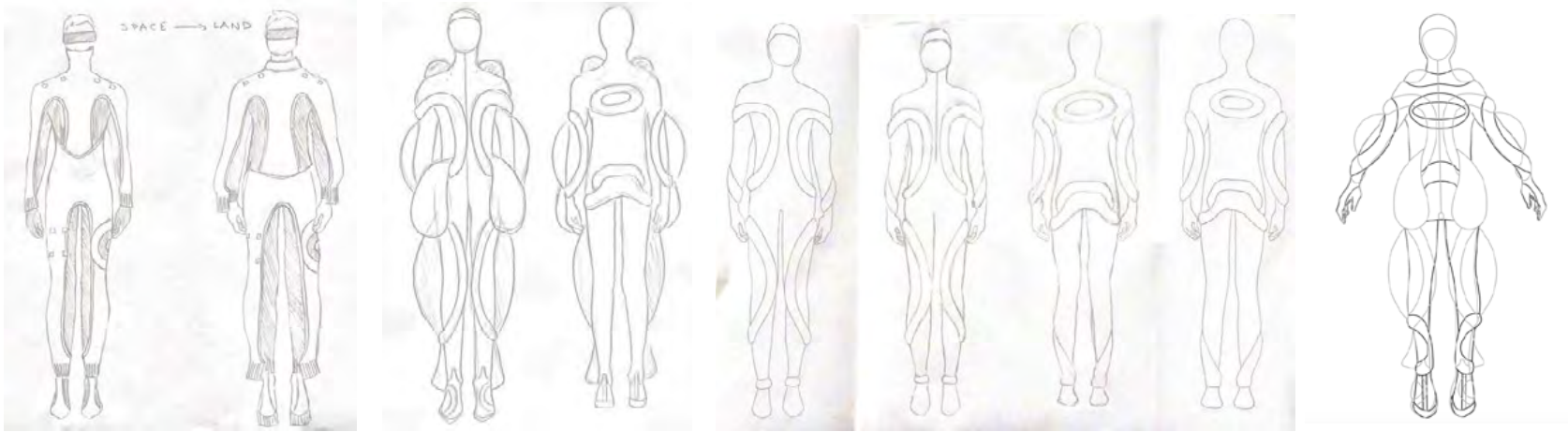
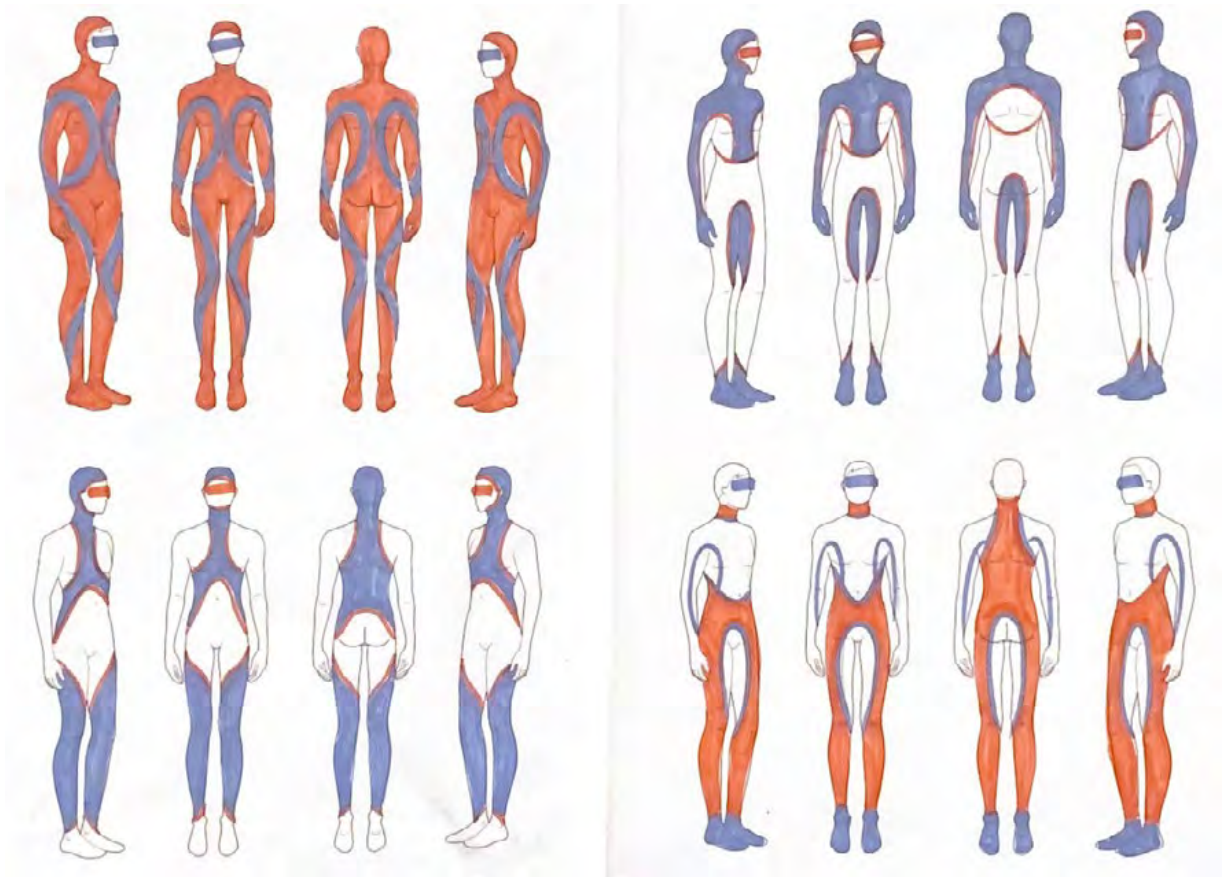
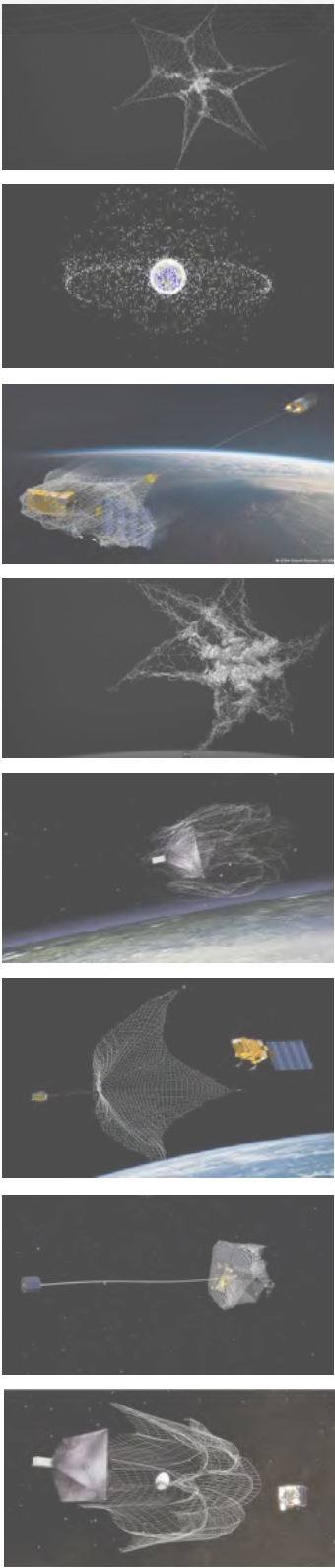
- Space Perspective
- WW2 Zeppelin Balloons/ Blimps
- Futuristic campaigns.
- Designers: MYOB, Craig Green, Massimo Osti.

Glove style lines



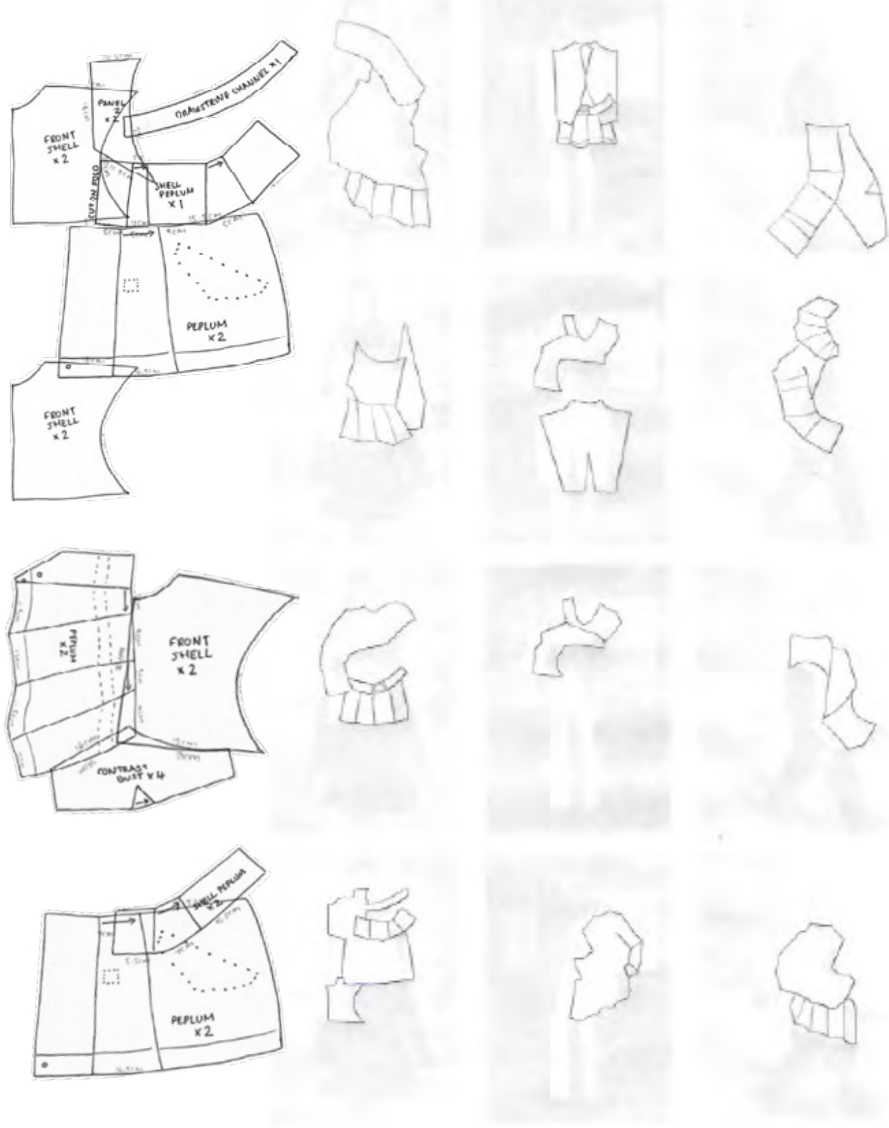
MISSION SPACERAKER

The mission sets out to clear space debris that populates the earth's orbit. The aircraft will be equipped with large nets and harpoons, controlled by volunteers using remote trackpads. Alike the advances in technology demonstrated by "Space Perspective", the aircraft operates carbon neutrally, further supporting the eco and sustainable nature of the missions. It is important that the suits worn by the volunteers are made from recycled FR materials such as Nomex and Kevlar. Sizing will be adjustable so that they are not restricted to fit one individual and can be passed through the company. Spaceraker will partner with Dupont for the supply and production of the spacesuits as they also offer recycling of the materials at the end of the line.

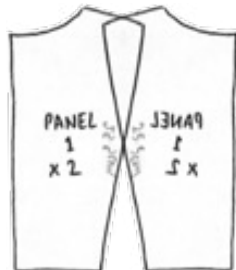
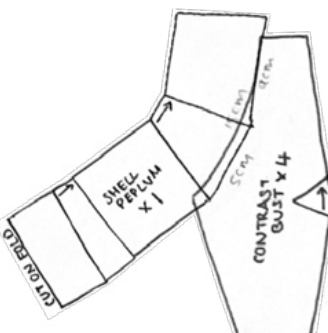
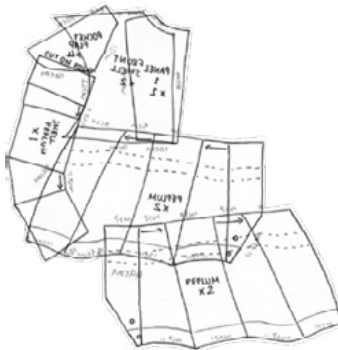
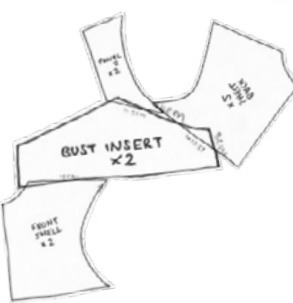


Recycled Nomex® with FR Polyester Wadding Recycled Nomex® Recycled STRETCH Nomex®

sacai x abbie newhouse



Creating shapes + silhouette from the sacai pattern pieces
↳ garment parts

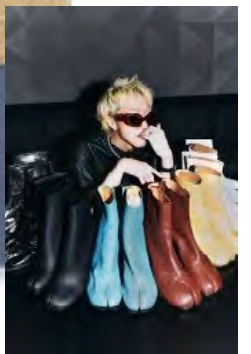
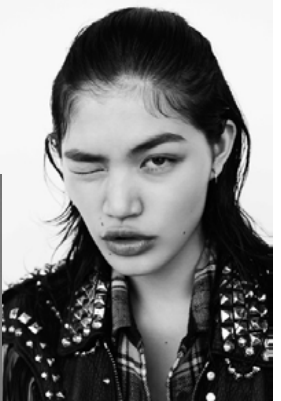


- Innovation
- Utilitarian
- Military-references
- Deconstructed
- Layering
- Unconventional
- Structured



↑ Deconstructed garment fragments collaged on the body

Muse.



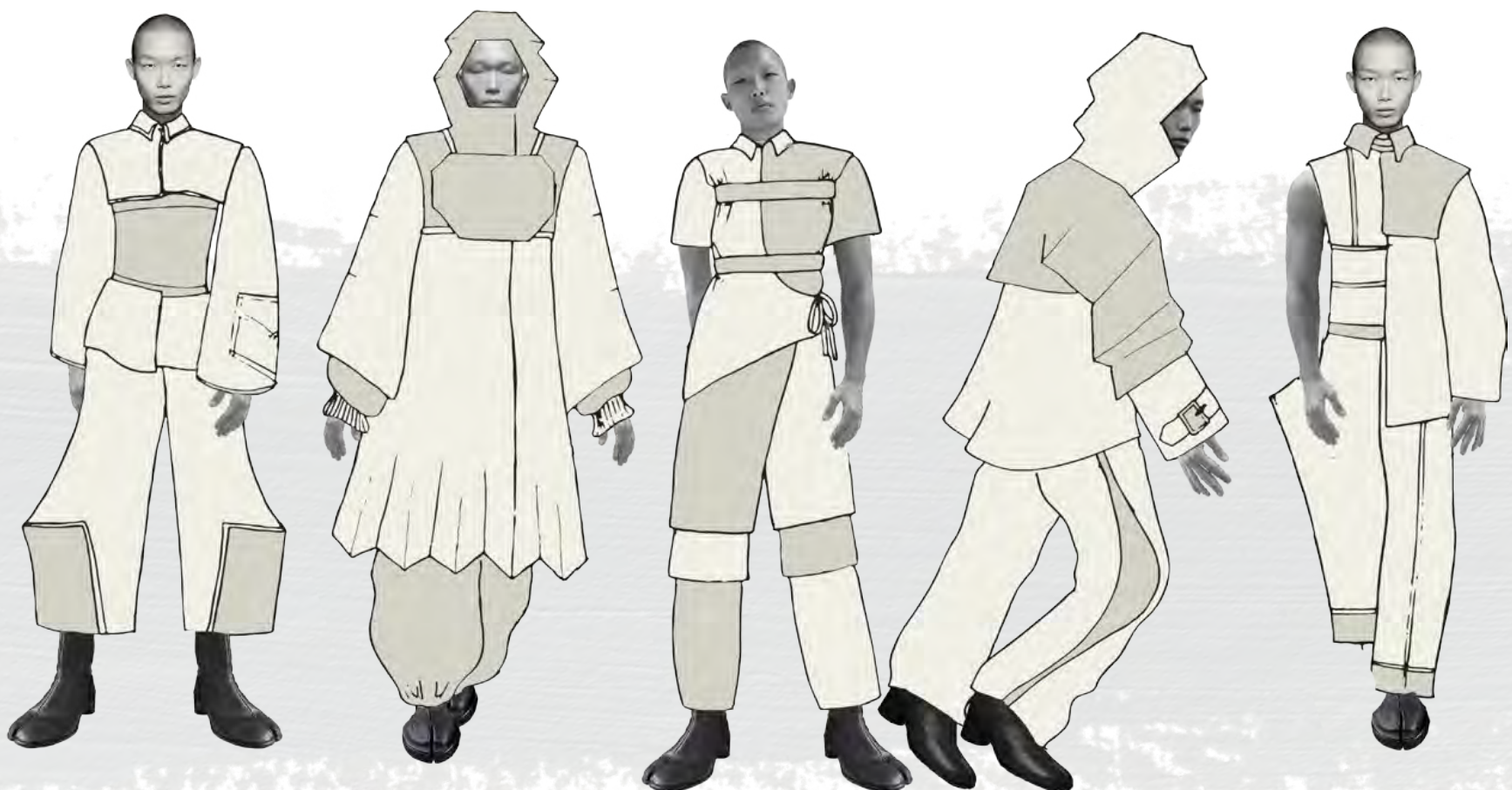
Tabis.



Medium weight canvas,
100% recycled cotton

Heavyweight canvas,
100% recycled cotton

Keeping colour palette neutral to enhance shape + construction details.



























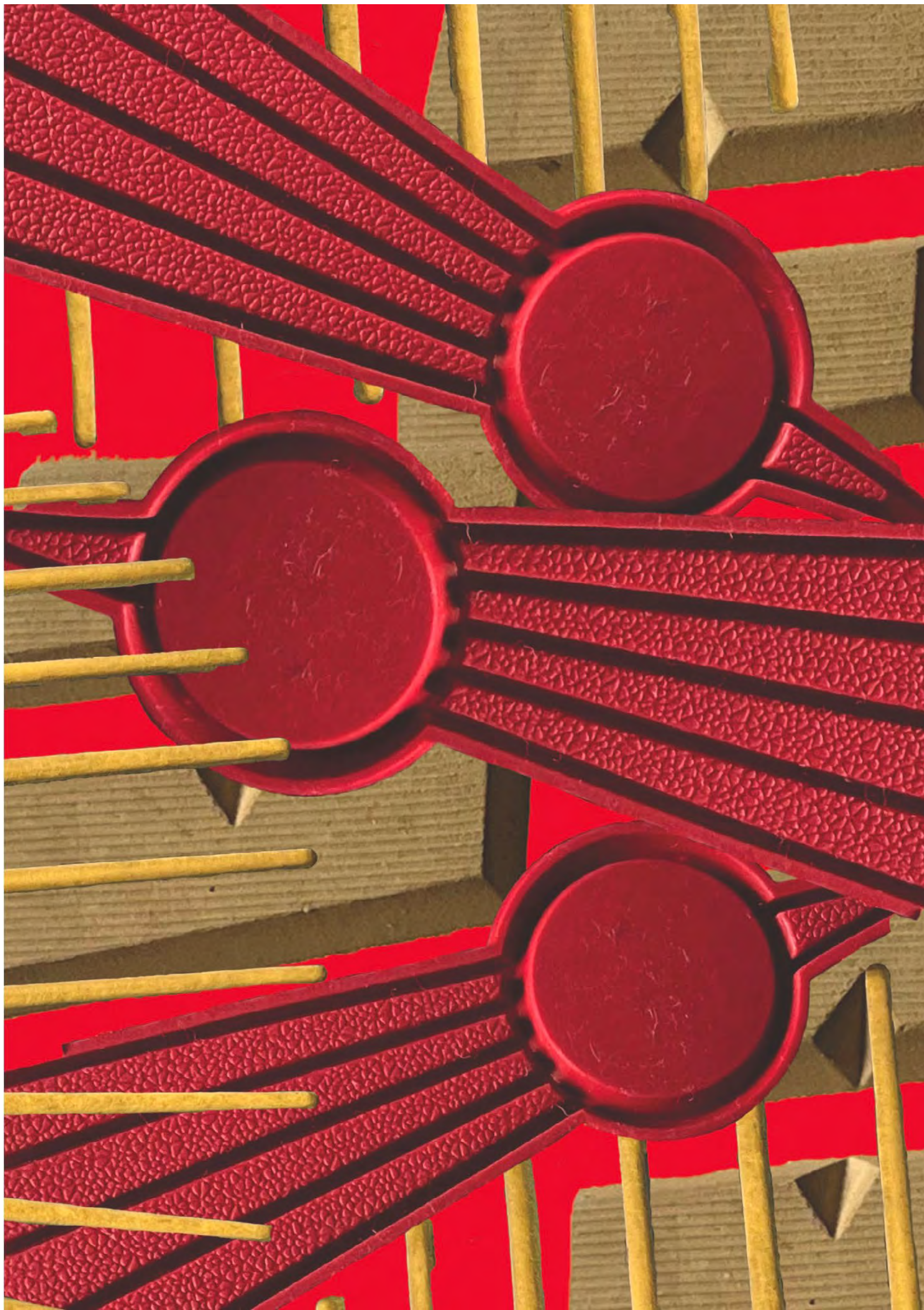






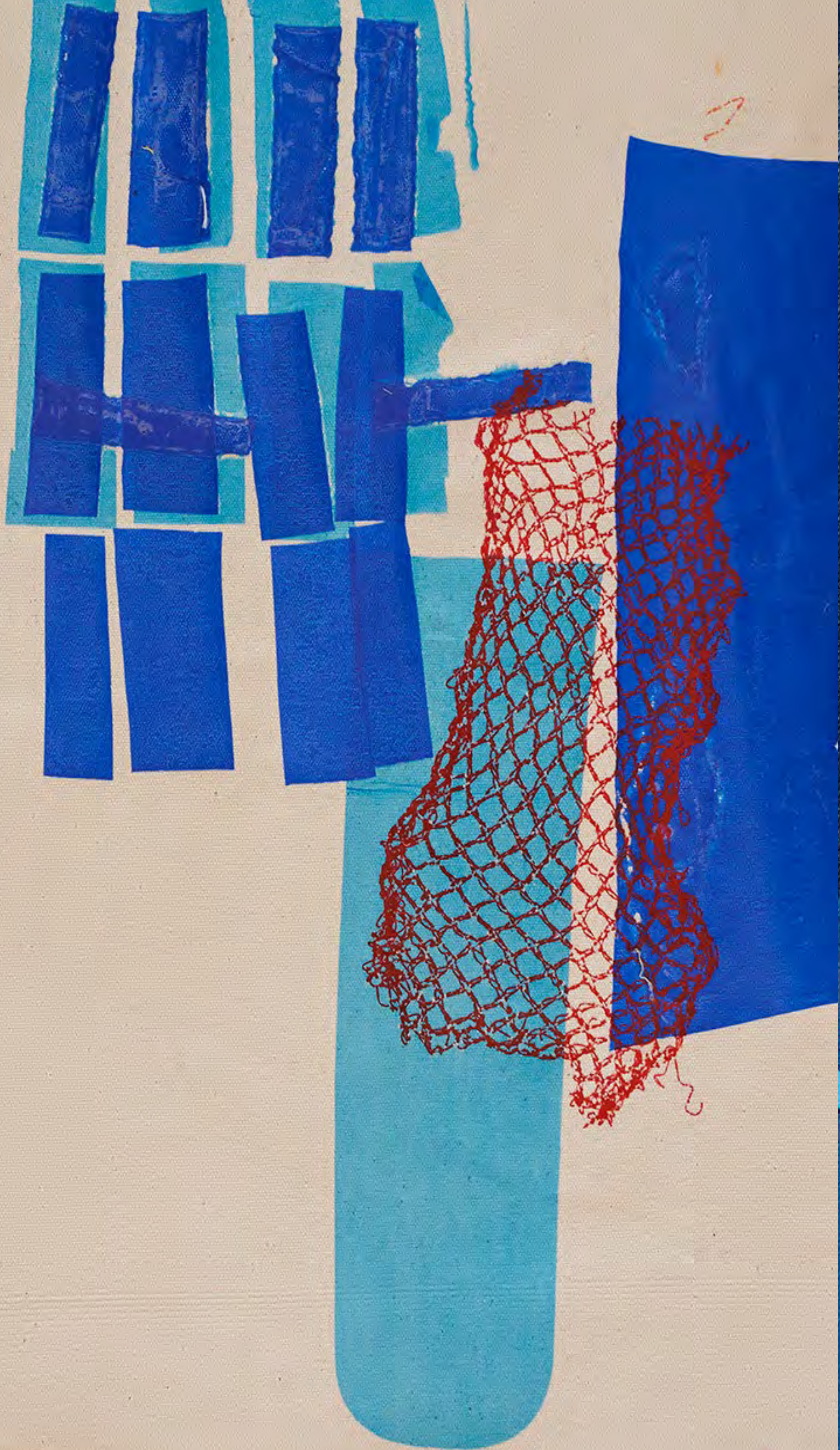






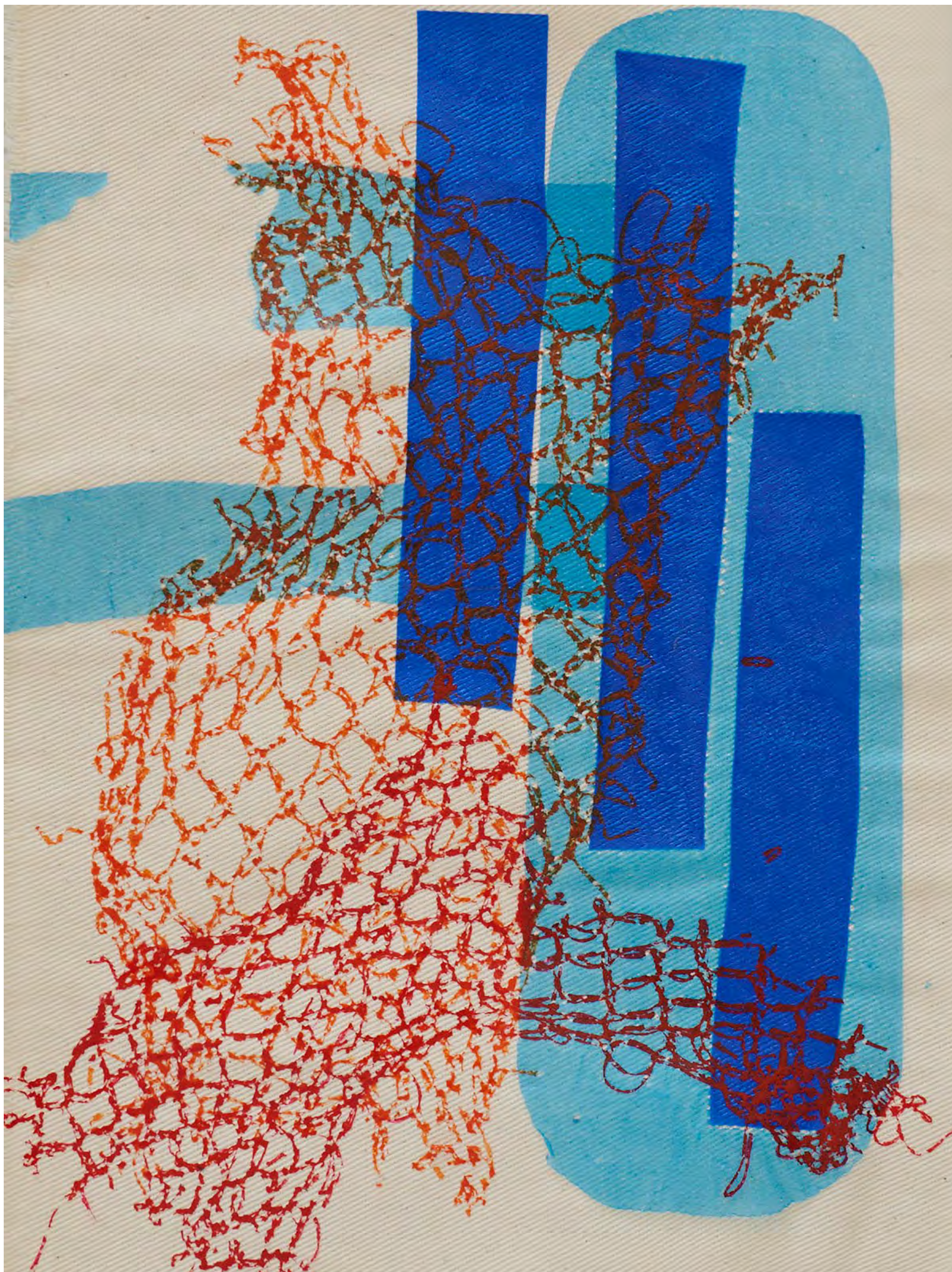














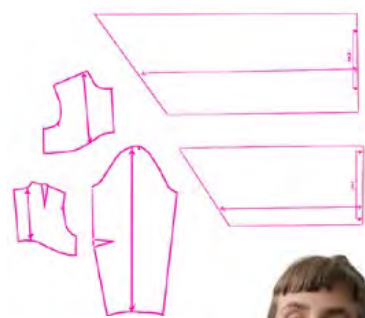
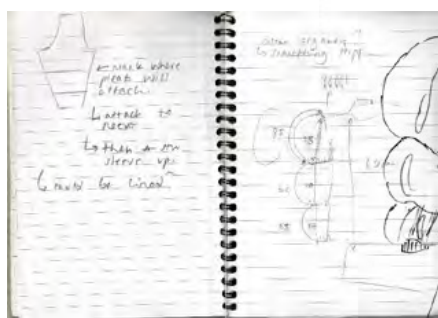
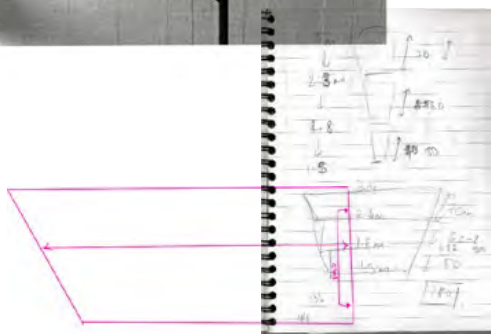
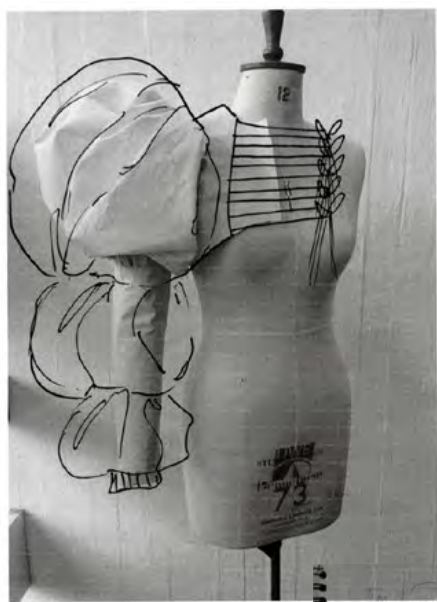






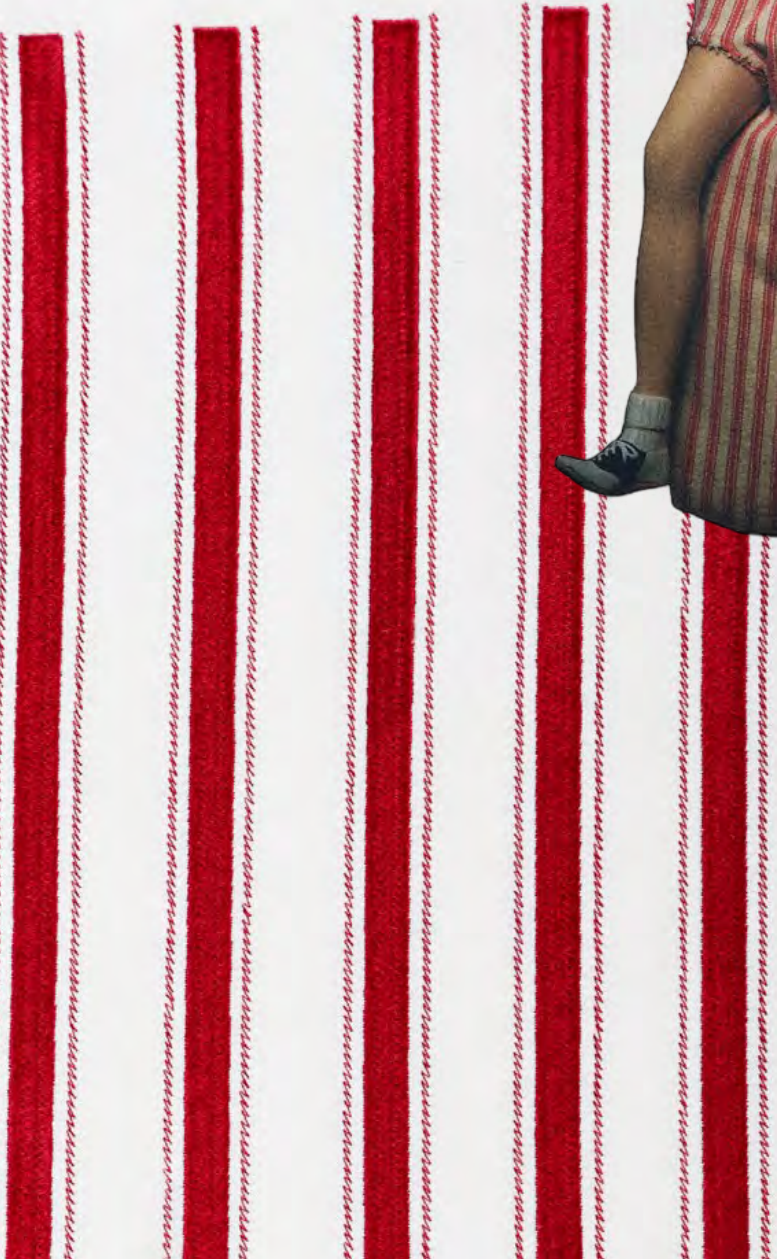
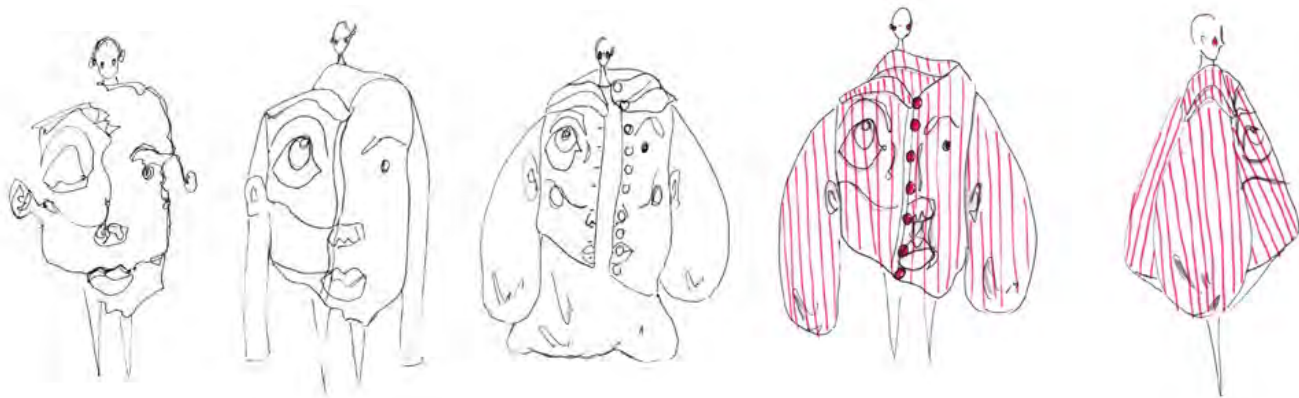


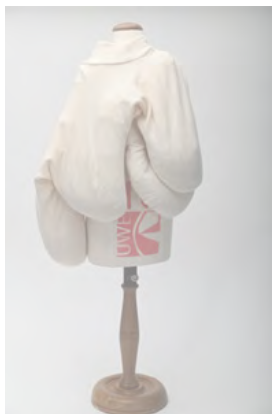
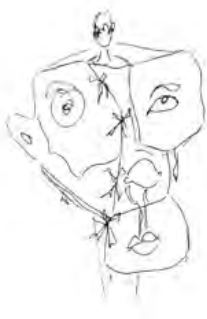
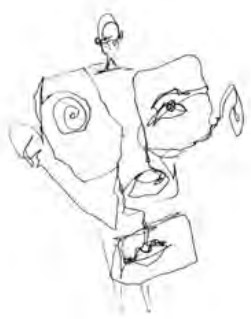






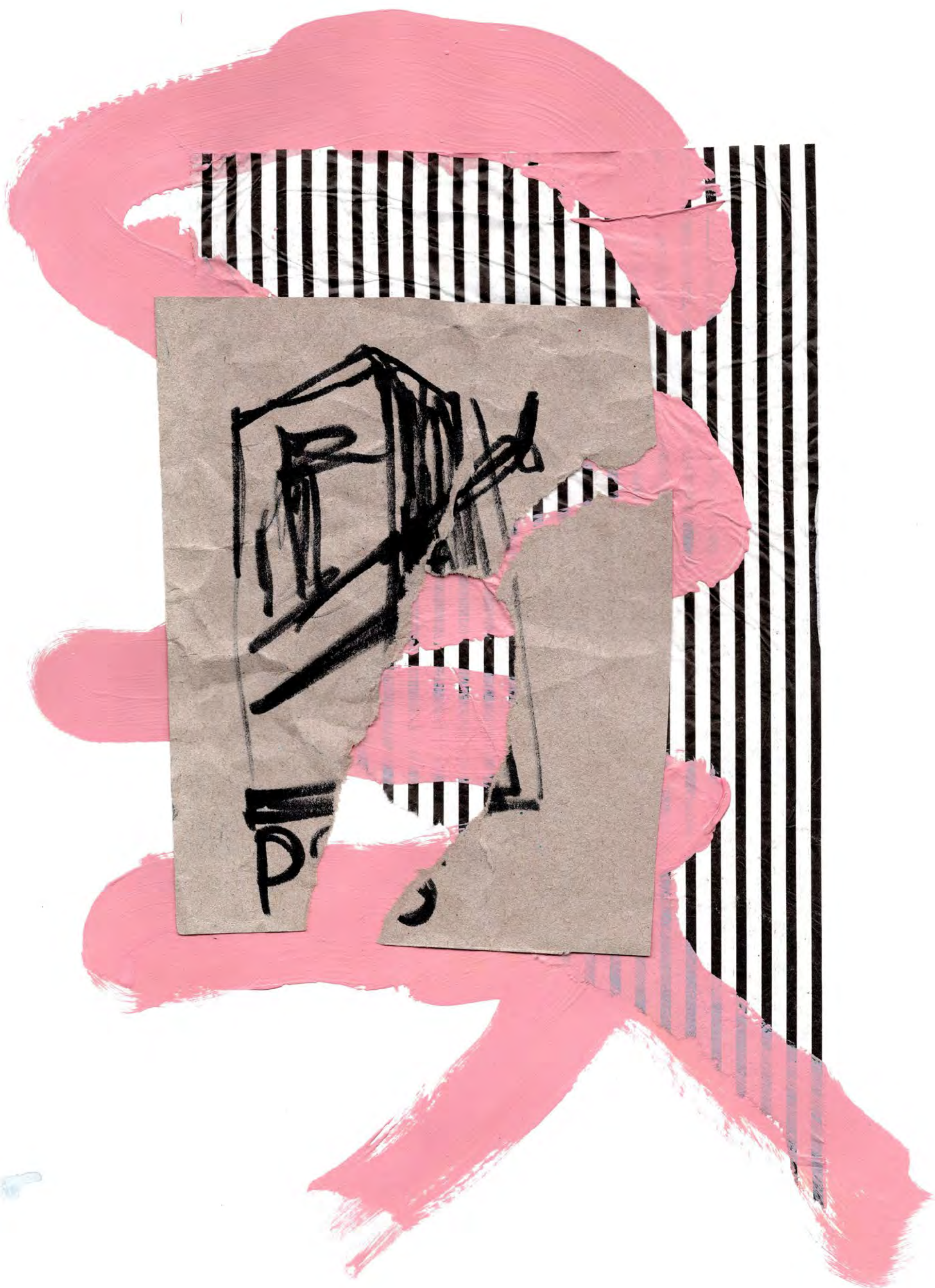


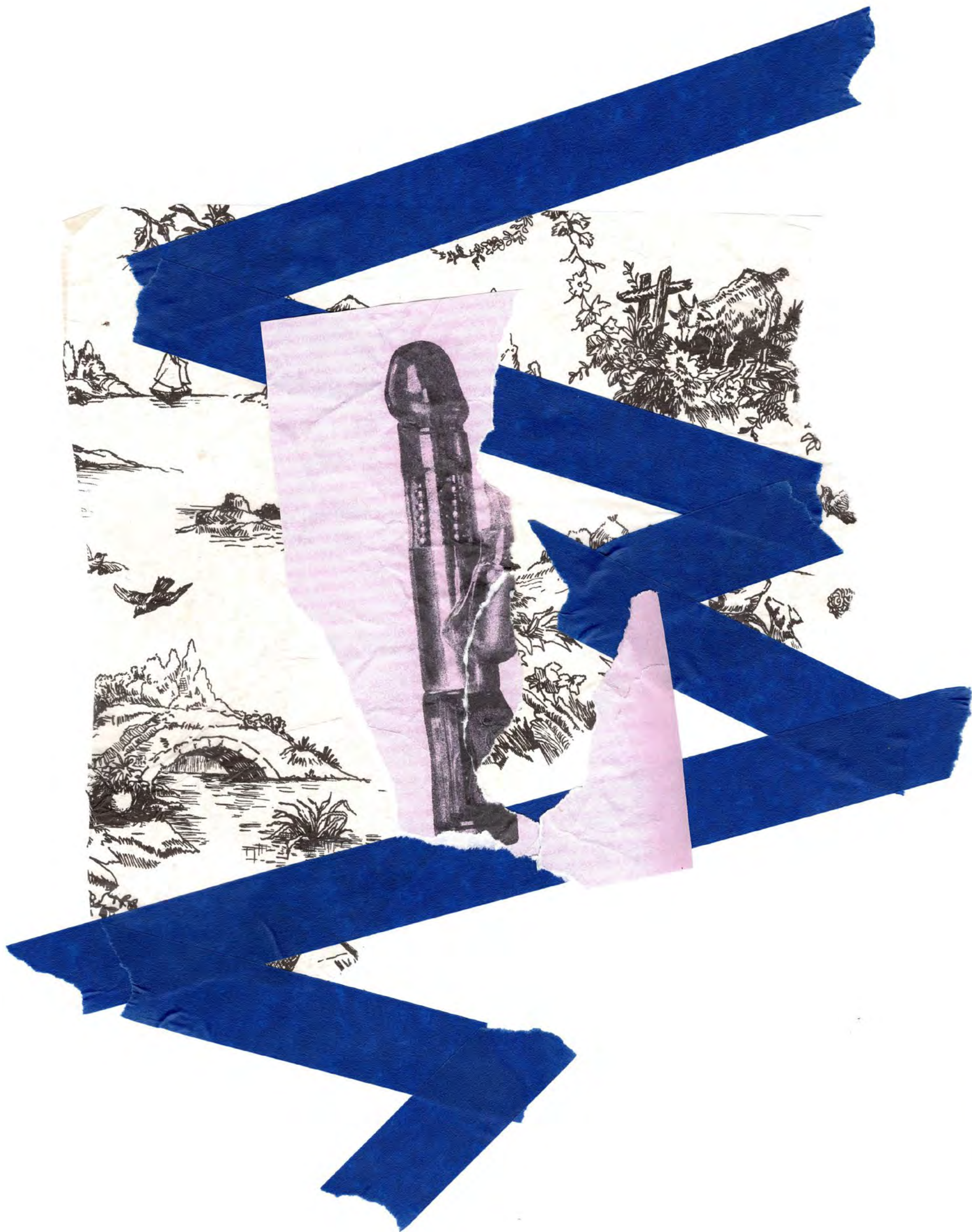


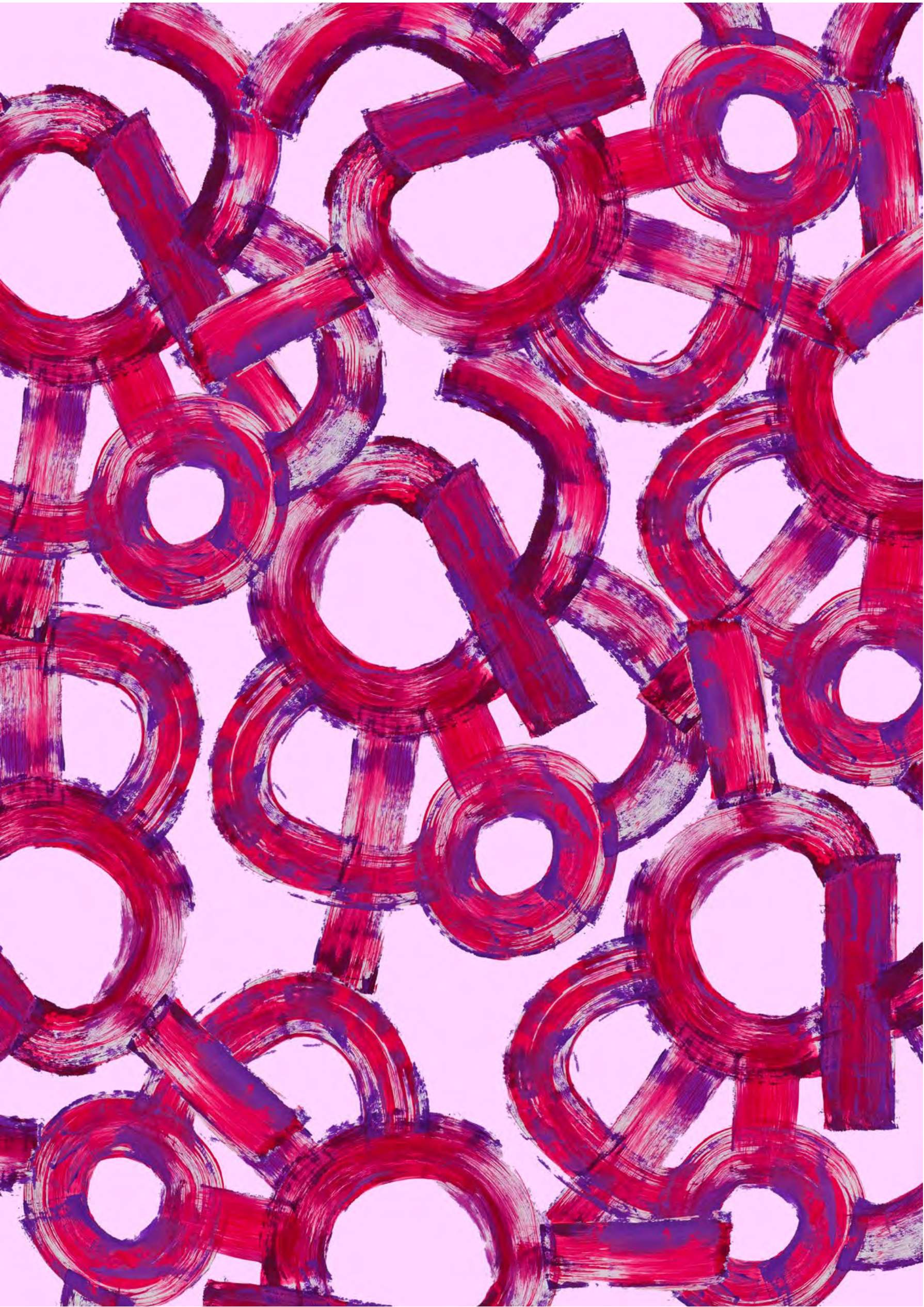


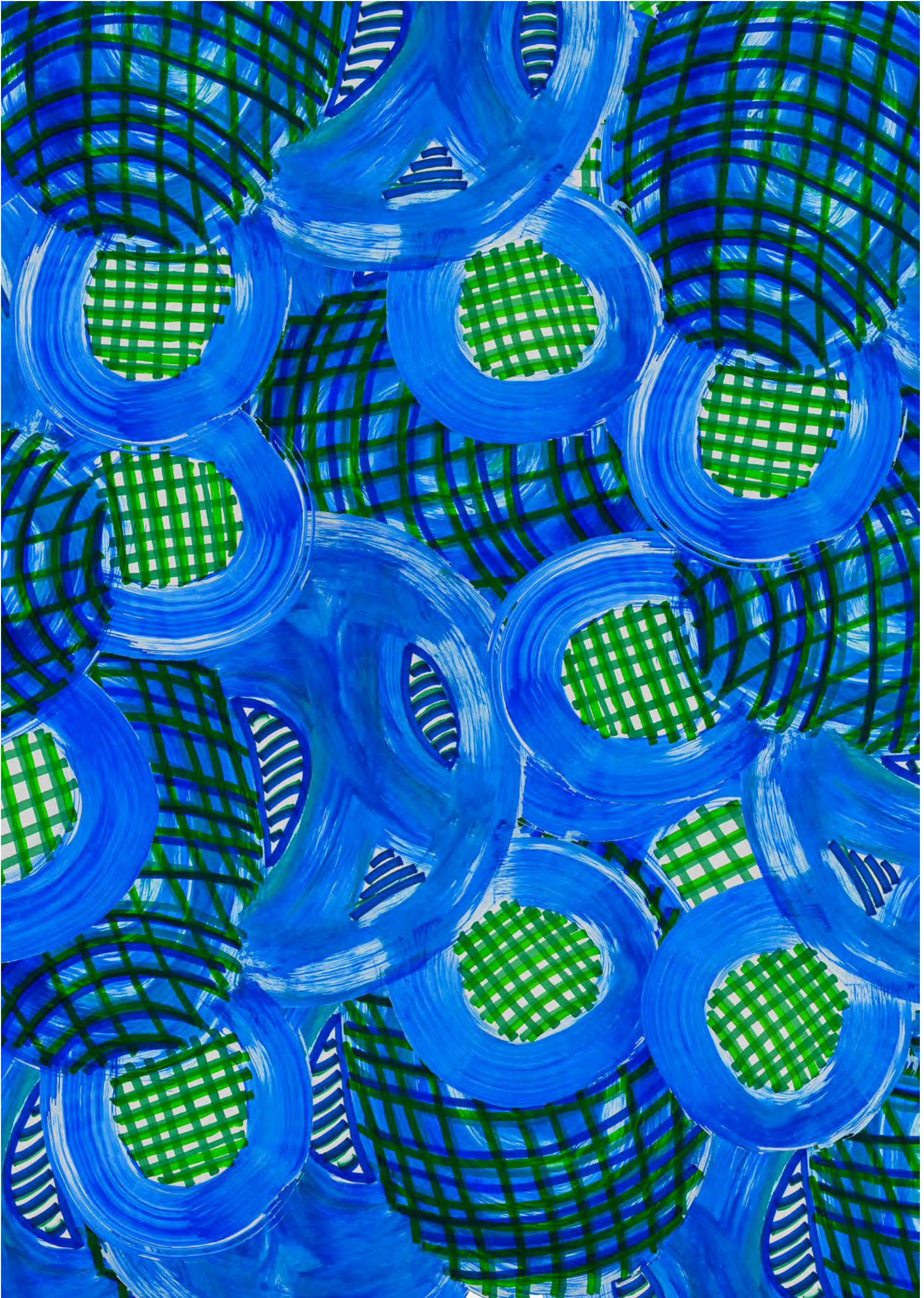
but.

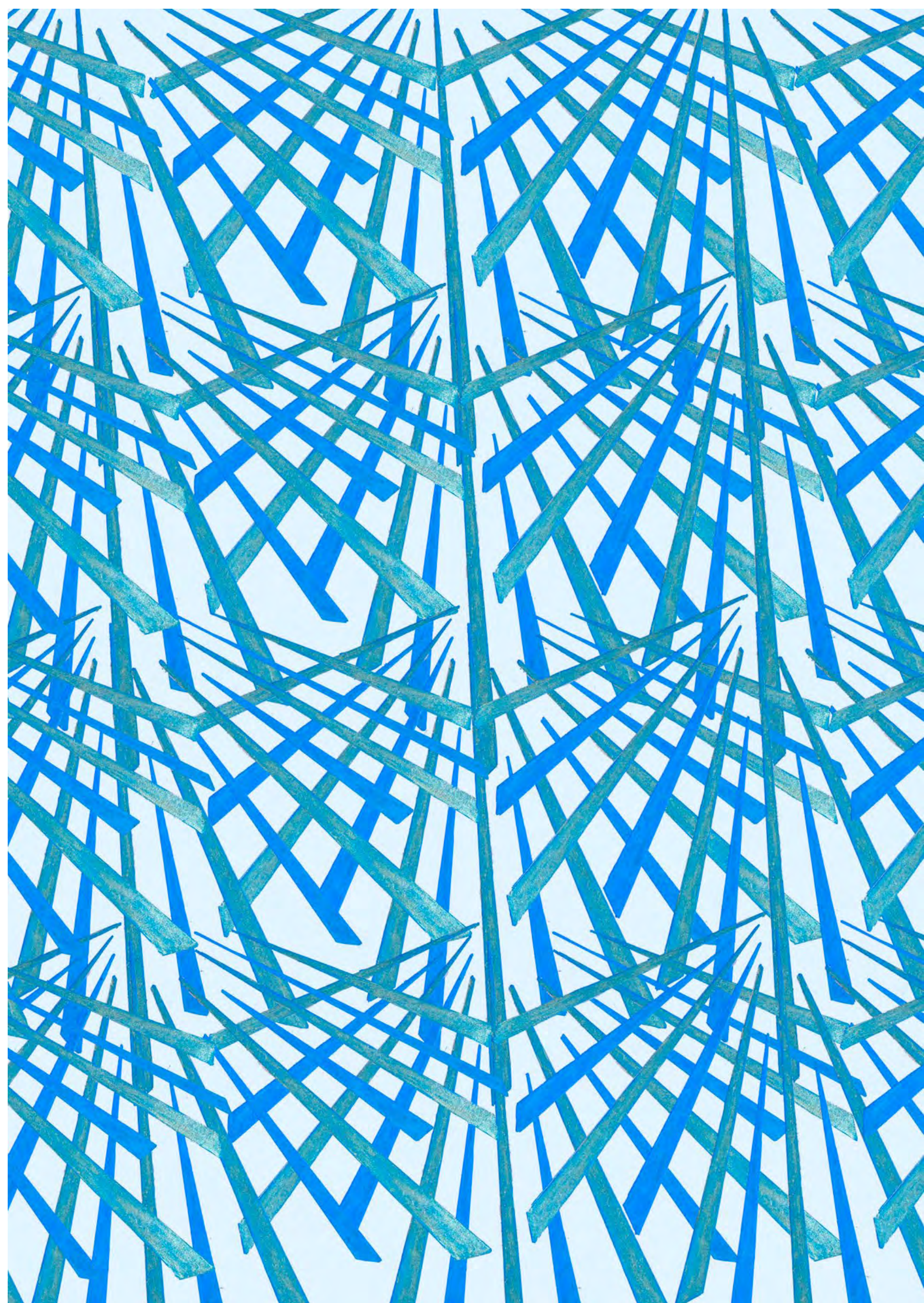


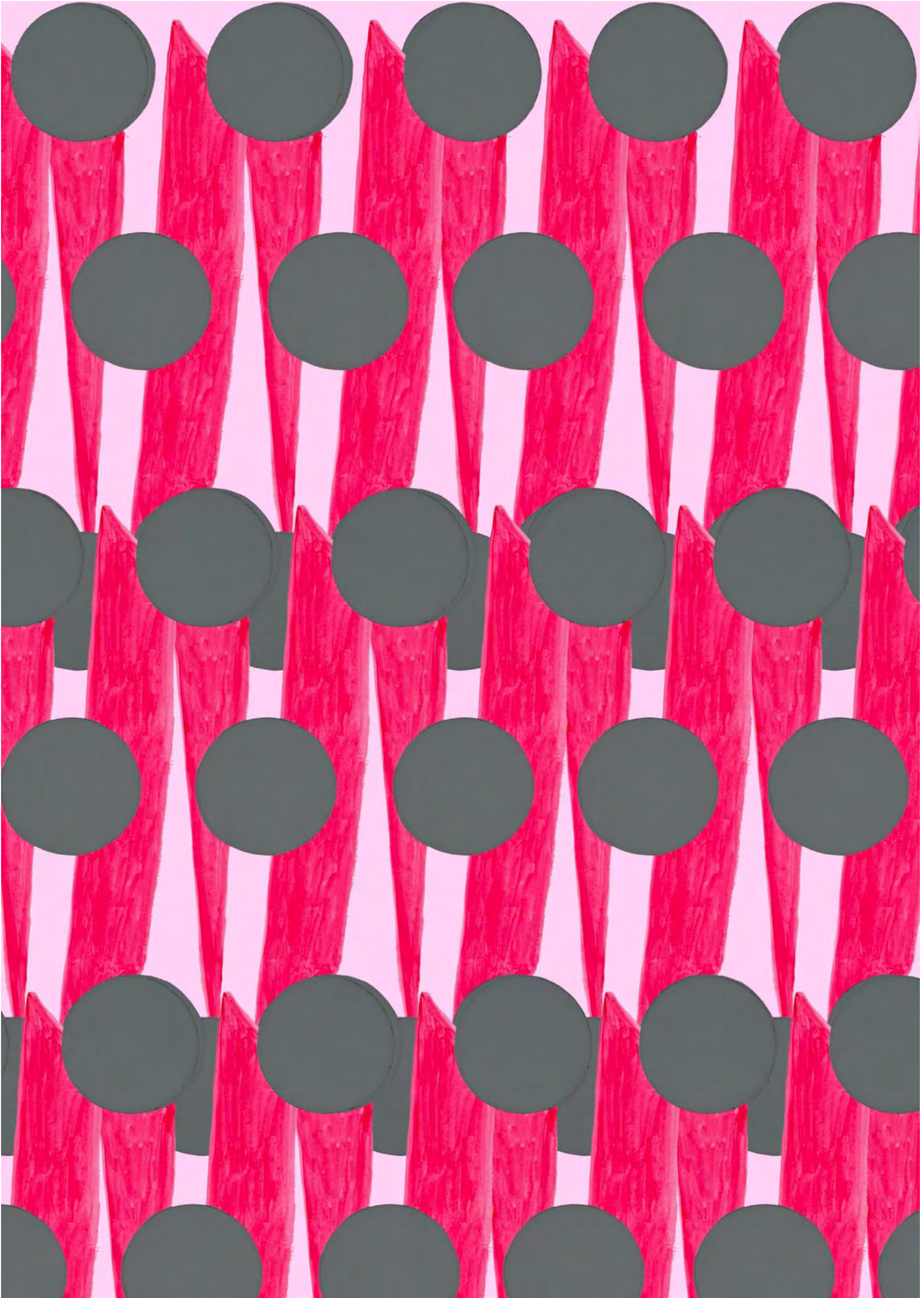














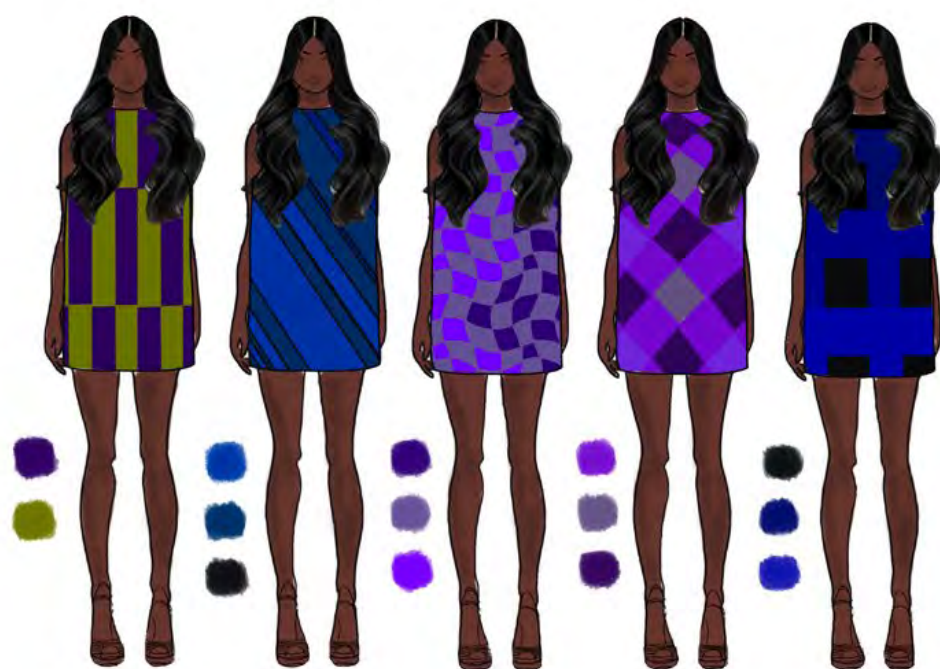
Whaleys Fabrics
Polyester Satin, Plaza white (optic), 82gsm, Section N.
Sublimation print



Pucci silk-twill mini dress, cut to a shift silhouette



Quilted kimono jacket



Kimono gown with corset





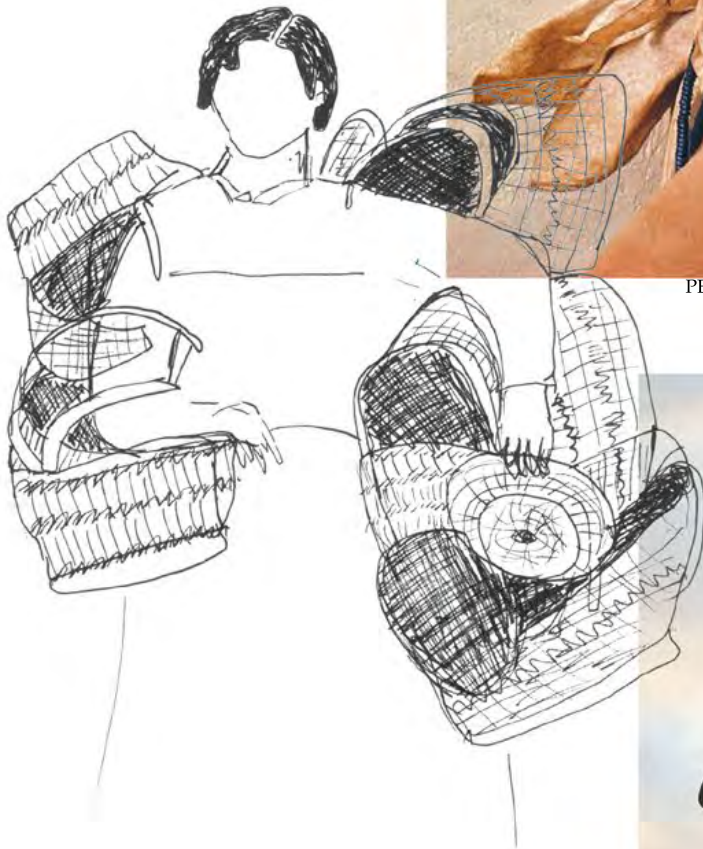
AN INDIVIDUALS BAG IS AN EXTENSION OF THEMSELVES, REFLECTING WHERE THEY ARE GOING, PROVIDING PURPOSE FOR THE BAG. THE BAG INDICATES THE WEARER'S FASHION INTERESTS SUCH AS COMFORT, PRACTICALITY OR FASHION. I WILL RESEARCH TRADITIONAL WAYS OF CARRYING AND NOMADIC LIFESTYLE WHICH REQUIRES CARRYING ALL OF ONES BELONGINGS SIMULTANUOSLY AND OFTEN, REQUIRING HIGH FUNCTIONALITY TO CARRY MORE.



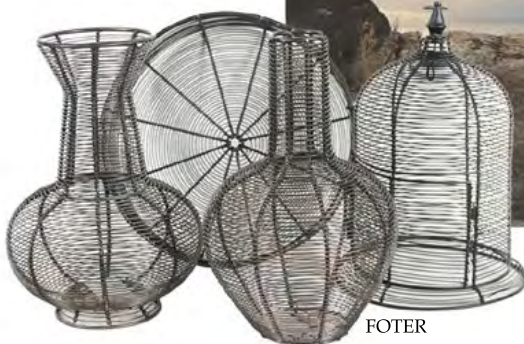
PETE TURNER



COMAHCHEROS



NICHOLAS KAHN & RICHARD SELESNICK



FOTER



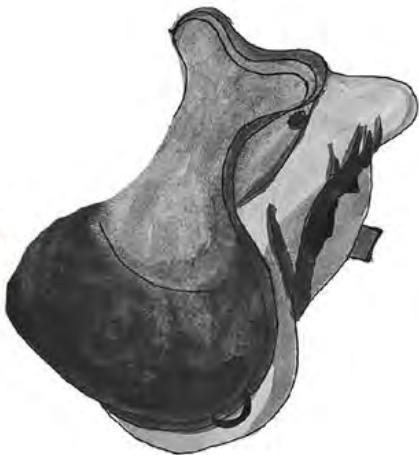




HEAVY WEIGHT LEATHER
SATIN LINING



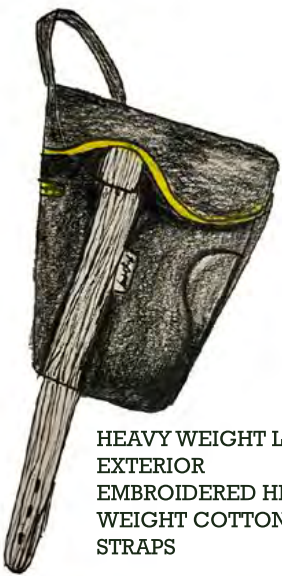
WAXED COTTON EXTERIOR
PADDING IN STRAP



RECYCLED NYLON, PADDING
FILLING TO CREATE PUFFER
EFFECT.



HEAVY WEIGHT CANVAS
LEATHER STRAPS
BRONZE HARDWEAR
MAGNETIC CLOSURE



HEAVY WEIGHT LEATHER
EXTERIOR
EMBROIDERED HEAVY
WEIGHT COTTON FOR
STRAPS

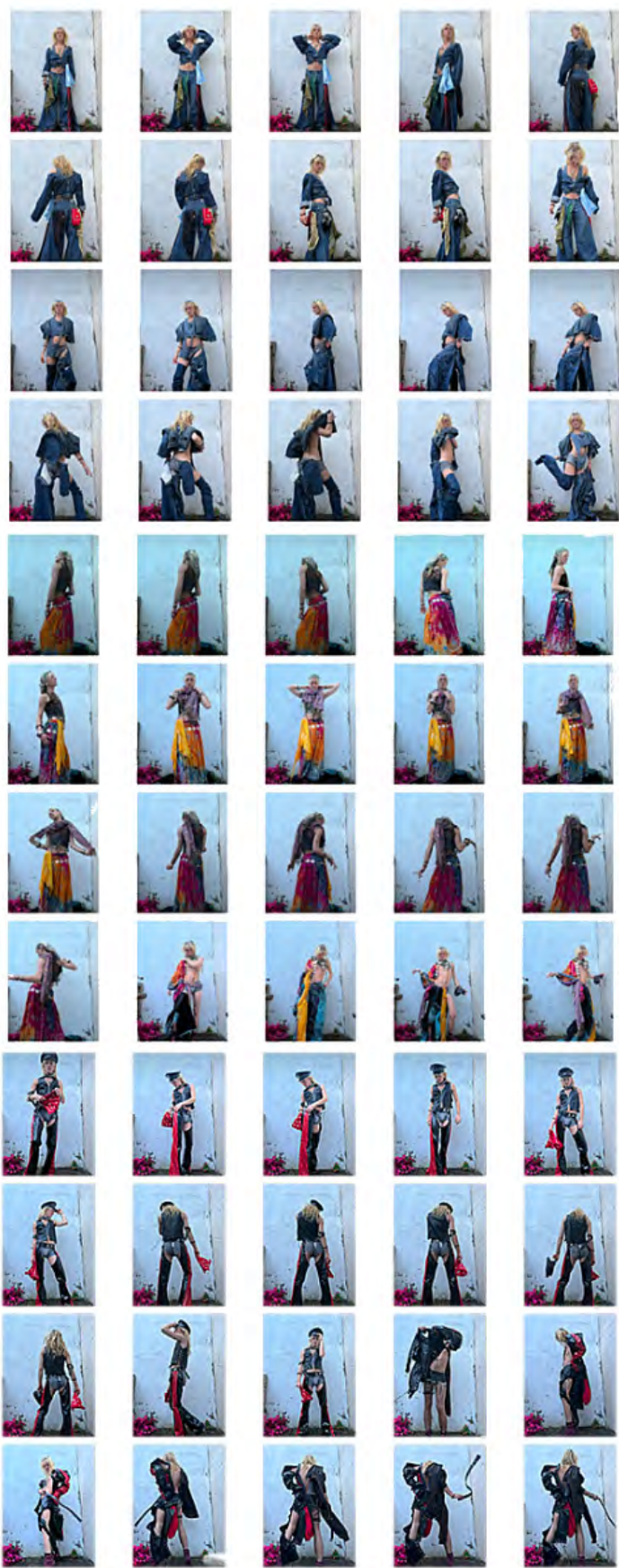


THIN PLIABLE LEATHER WITH
STRETCH?





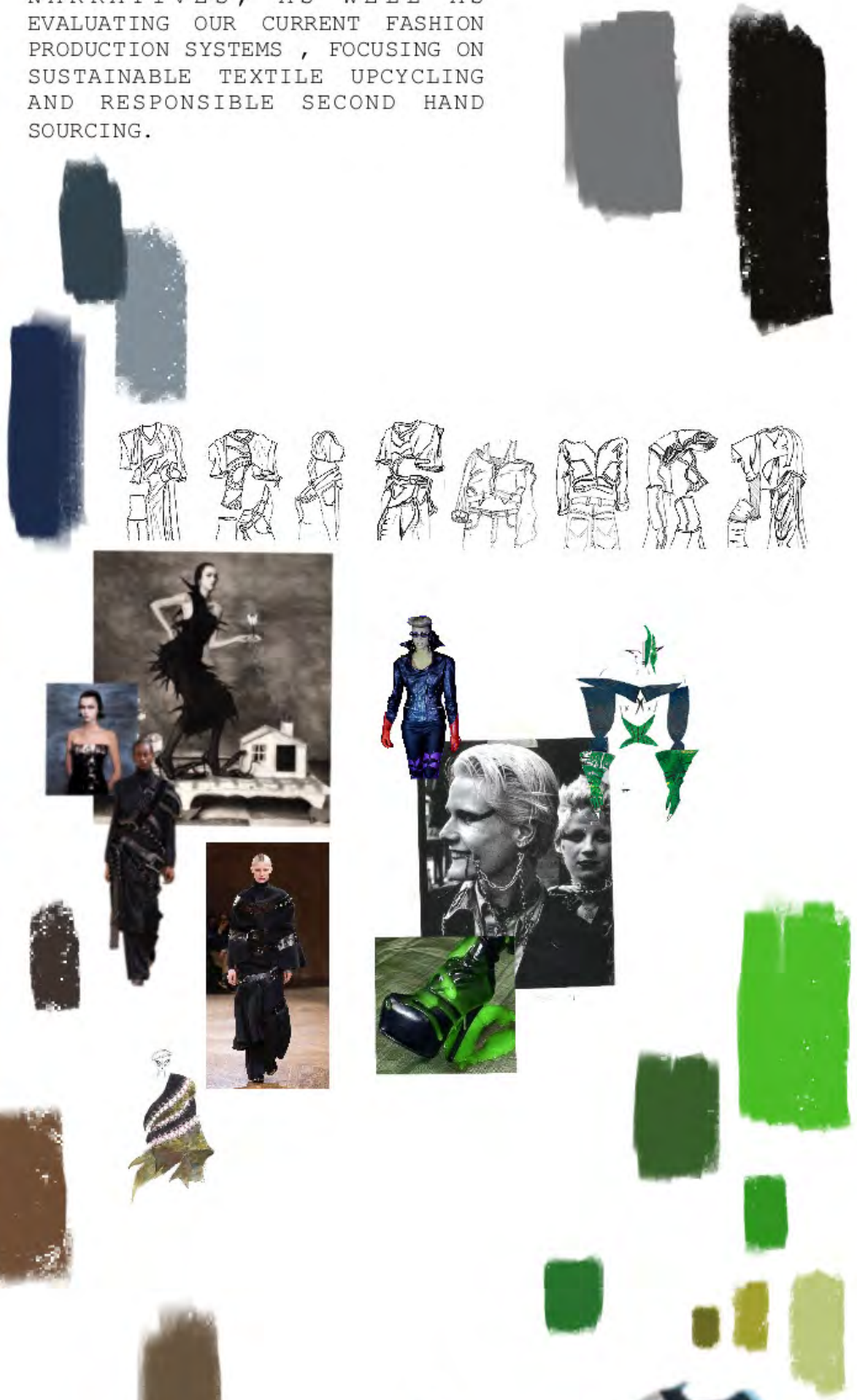




HAL FISCHER: GAY SEMIOTICS

RESEARCH FOCUSING ON QUEER FASHION HISTORIES AND WAYS TO REWRITE FASHION ARCHETYPES / DEFINED CODING SYSTEMS. FOCUSING ON DENIM AND LEATHER'S CONTRIBUTIONS WITHIN 'DEVIANT / ANTISOCIAL' SUBCULTURAL COMMUNITIES' FASHION EXPRESSION

DECONSTRUCTING FASHION NARRATIVES, AS WELL AS EVALUATING OUR CURRENT FASHION PRODUCTION SYSTEMS, FOCUSING ON SUSTAINABLE TEXTILE UPCYCLING AND RESPONSIBLE SECOND HAND SOURCING.



AOI KATSUHIROI

SECOND SKIN









Distressed denim , modular design, punk aesthetic influence



cherry red / charcoal black cactus leather







Interchangeable leather with studs



Freehand embroidery on distressed denim



Leather appliqué with frayed denim detail



Halftone printing through mesh on denim



Reverse appliqué / quilted leather



Marbled screen print through crumpled mesh.



Freehand embroidered denim with silver foiling



Leather and denim joining experiments



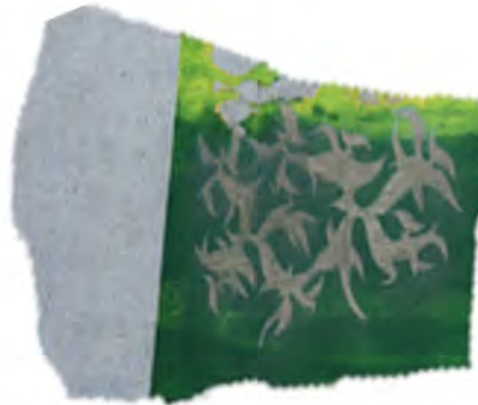
Stitched denim with hand painted silver foils



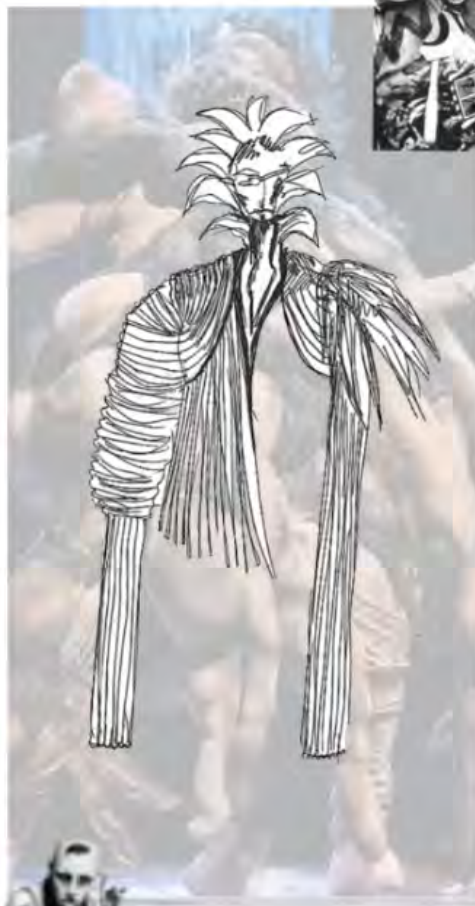
Marbled Screen printed cowhide leather. Laser engraved.



Screen printed leather. Laser engraved



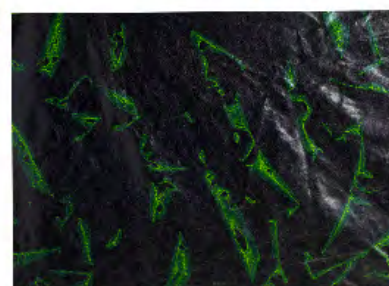
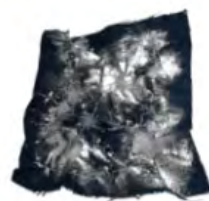
Laser engraving on screen printed and second hand denim



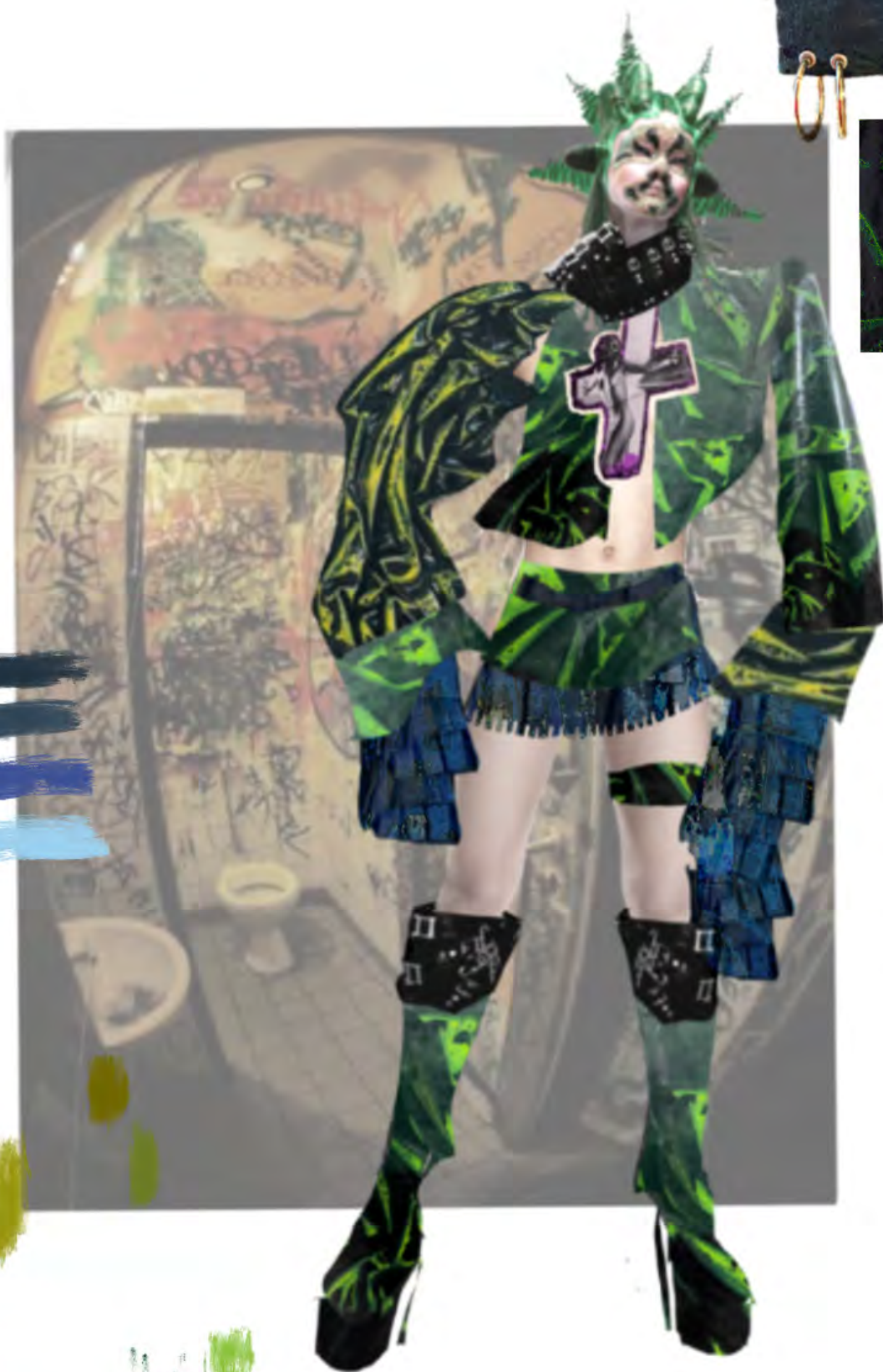


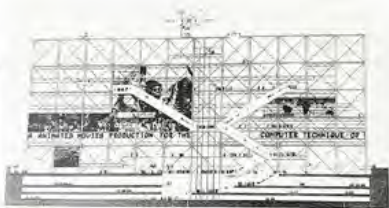
2D-3D DEVELOPMENT USING SAMPLES;
DIGITAL AND PHYSICAL APPLICATION
ON A FORM.





Crumpled polished cowhide leather, relief printing.





Renzo Piano & Richard Rogers - Centre culturel d'art Georges Pompidou - Paris 1971-77



Primary Research



- Domestic Knit Machine
- Punchcard design
- Tension 4



- Domestic Knit Machine
- Punchcard Design
- Monofilament & Cotton

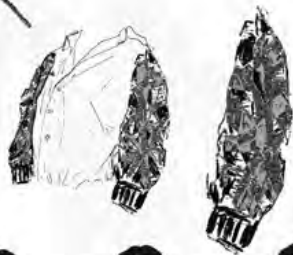


- Domestic Knit Machine
- Punchcard design & sublimation Print
- Tension 7
- Wool & Polyester

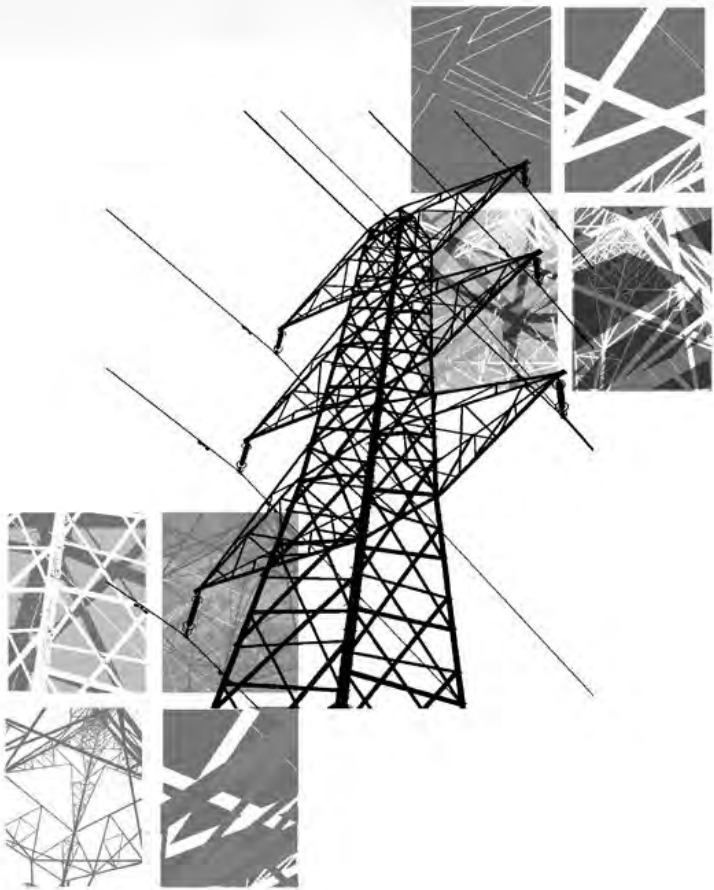


- Domestic chunky knit machine
- True rib trim using industrial chunky machine gauge of 2.5
- Punchcard Design & screen printed + foiled my print.
- Viscose tape yarn.
- Tension 4

- Domestic knit machine
- Punchcard design & partial knit
- Screenprinted over the top half
- Acrylic & Monofilament
- Tension 7



- Chunky domestic knit machine
- Punchcard design
- Tension 10
- Lycra & upcycled black plastic sheeting

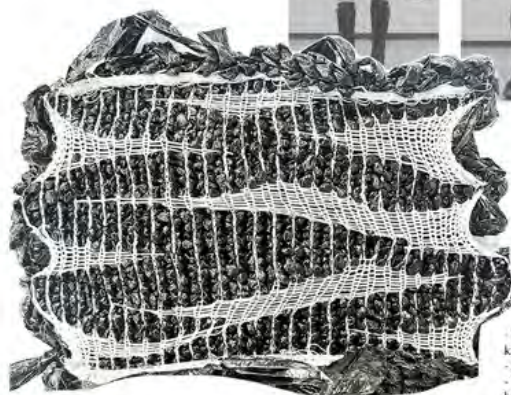
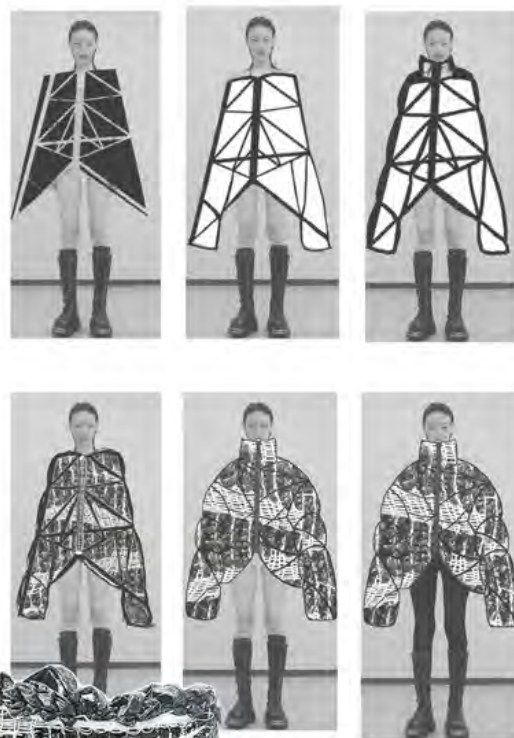




- Chunky domestic knit machine
- Punchcard design
- Tension 10
- Lycra & upcycled black plastic sheeting

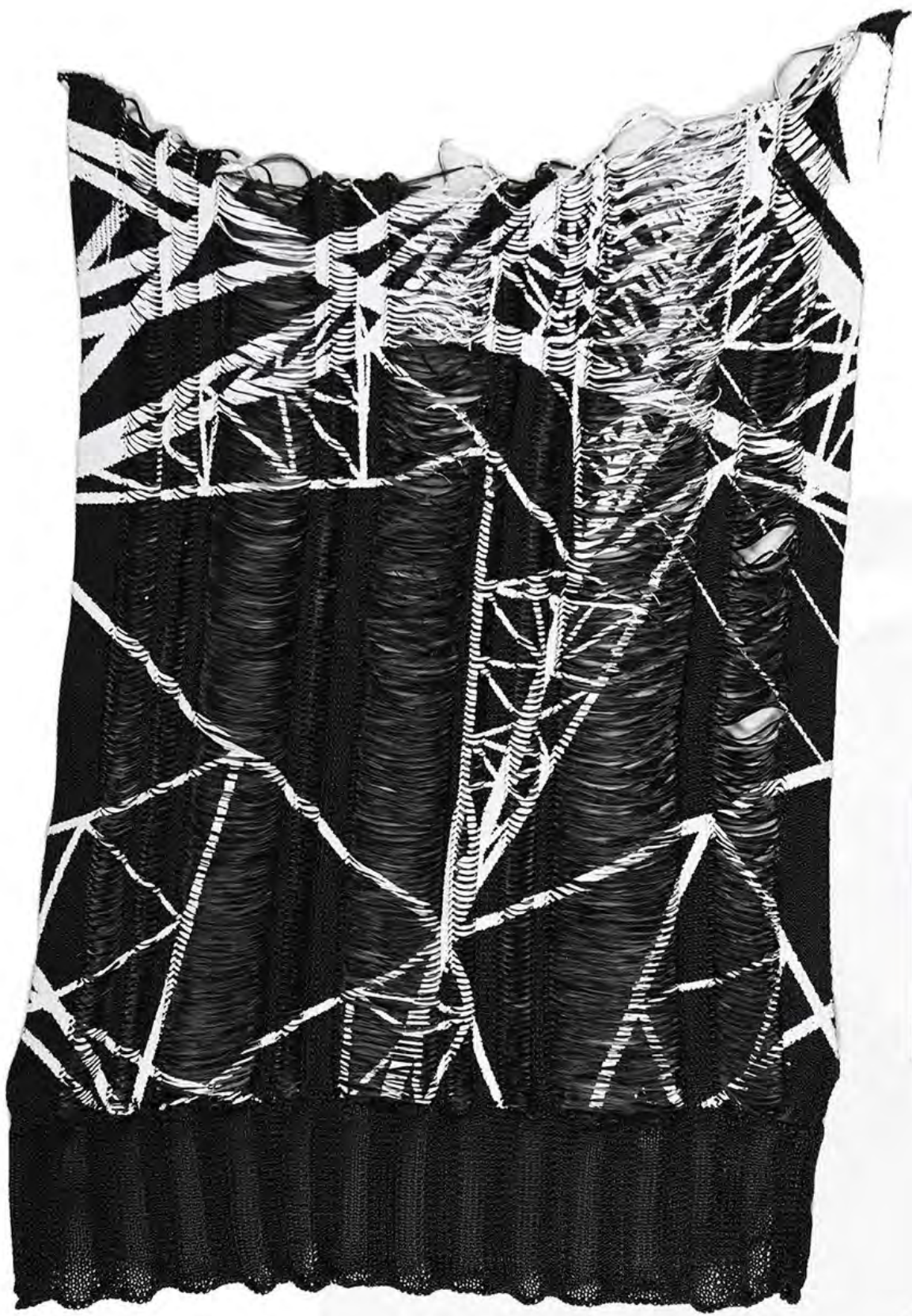


- Domestic Knit Machine
- E-wrapping
- Cotton and black viscose tape yarn.
- Tension 3

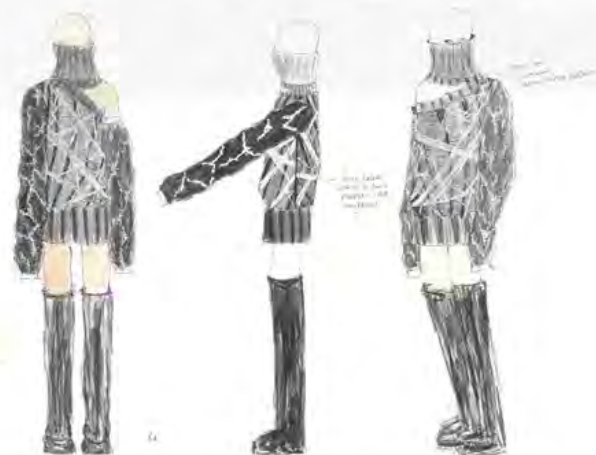
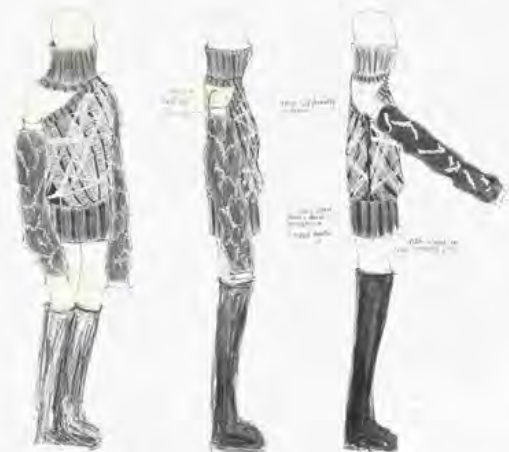


- Domestic chunky knit machine
- E-wrapping
- Lycra & upcycled black plastic sheeting
- Tension 1





Rek. Source Fall 2011
Unusual Collection





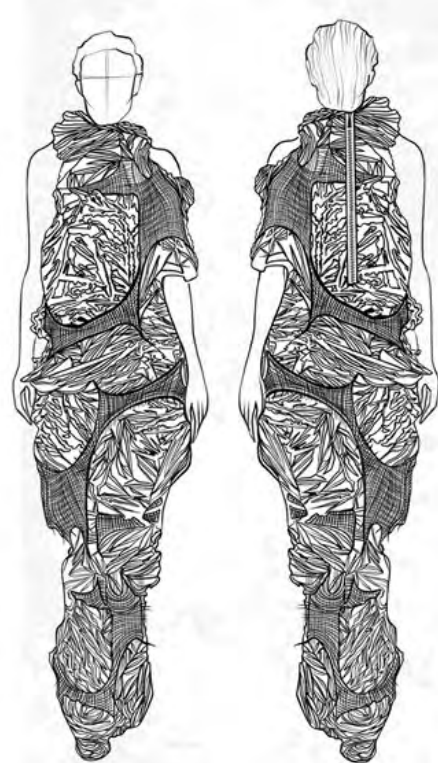




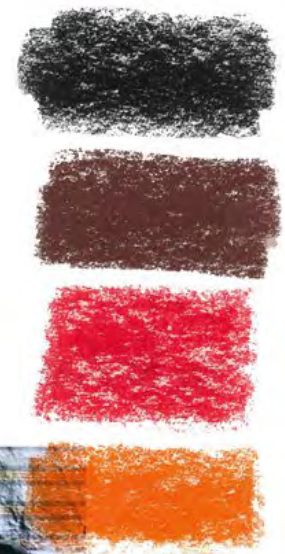
Rick Owens Spring 2018



Comme des Garçons Fall 2014



TO LIVE OFF THE LAND



This body of work was carried out for Bradford Textile competition, to design a product using 100% wool. My work was inspired by people who sustain themselves entirely from the land. Visiting a nearby farm, I was fascinated by the farmer's testament of wearing the same wool jumper for over 15 years, due to its amazing natural qualities: warmth, waterproofing, durability, and comfort. I picked up freshly sheared fleecing from his romney sheep and explored incorporating this into my knit samples, drawing inspiration from the intricate motifs found in Albanian folk attire. I want my work to help promote the use of natural fibres in clothing and a more sustainable future of fashion.

-Dubied Industrial machine
-Gauge 8
-Tension 15
-Inlaying sheeps fleecing
- Wool



-Chunky domestic machine
-Tension 1
-Ewrapping sheeps fleecing
- Wool

-Dubied Industrial machine
-Gauge 3
-Tension 22
-Inlaying sheeps fleecing
- Wool

-Dubied Industrial machine
-Gauge 3
-Tension 20
-Inlaying sheeps fleecing
- Wool



Industrial knikt machine
Gauge 3
Tension 20
Yarn: 100% wool
Inlaying romney wool locally
sourced and spun by myself.





Eighteen-year-old
Mona Tougaard is one
of the models defining
her generation. The Dane
has starred in shows and
campaigns for brands
from Prada to Versace,
and now
it's her
Rubber
Linen coat
order, both in
Polonaise, 210
Resin earrings, 175
\$35, Kenneth Jay
L. Nose ring, model







- Sun-ray pleats and gathering
- How to hold structure?
 - = Boning
 - = single thread seam
 - = Binding on the folds
- Waistband?

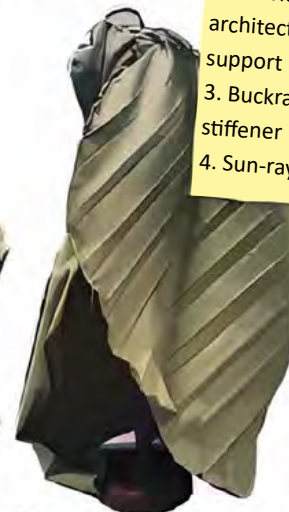


- Domes and spirals from the Baroque-style architecture research
- forming a shelter



- Extra volume at the back
- Merging the edges on the side
- Gathered and fixed

1. How is it gonna work on a body?
2. Gravity and construction-architectural material to support
3. Buckram or collar stiffener
4. Sun-ray pleats?



- Spiral form movements
- Structure forms on the curve lines



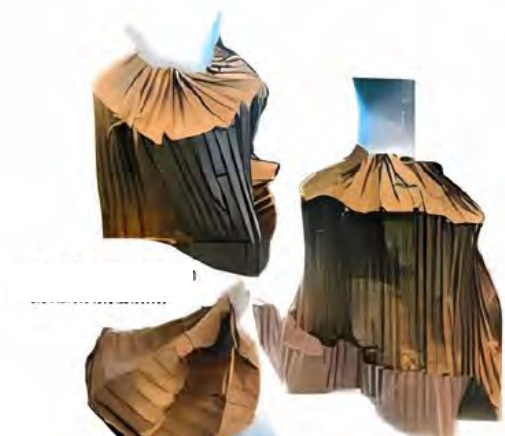
- How these two pieces attach?
- Soft fabric and creasy paper
 - = different thickness
- Two spirals formed by twisting to create volume



- 2D surface on top of 3D structure
- How to support?
 - = lightweight
 - = thin
 - = accessible to a big area



- Juxtaposition on body
- Natural drape
- Cylinder of soft pleated fabric require big coverage=a shelter?



- Create volume imitating butt pads and crinolines
- Gathering and folding
- Folding create permanent creases to hold structure
- Fold against pleats to form structure

- Twisting and folding
- Placements on body=accessories / garment pieces?
- Angular and structural silhouette



- Combine plated paper and fabric
- Layering and contrast of fabrics
- Focus on how pleats perform on paper vs fabric
- How to work along the body?
- What to replace tape?



- Extra volume drape on body
- Curve lines formed by twisting and swirling
- Supporting structural form
- Focus on thickness of pleats



- Integrate with pleated fabric





- Hong Kong heritage
- Big silhouette with hourglass details
- Integrate with girly motifs/embroidery
- Lightweight and luxurious fabric choice
- Inspired by artist Louise Bourgeois

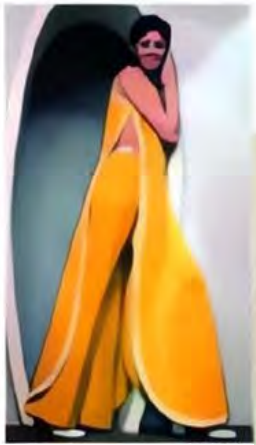


Bicentric form(1949)



Aeron FW24

- Structural form
- Clean and curvy silhouette



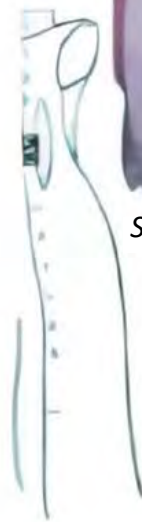
Houte couture(1971)



- Geometric patterns
- Concentrated colour
- Unexpected placement of hollow spaces



Houte couture (1984)



Stive Gaga AW24

- Big hole at the back
- The silhouette is simiar to putting hands in gloves
- Casting in elastic fabric



Exhibition(2018)



Moquette for "the unknown political prisoner"(1962)



Houte Couture(1982)



Storm flap samples



Where to put the belt holes?



Oblique forms A/P(1971)

Enlarge storm flap to cape?



Alexander McQueen

- Exaggerated sleeves
- extended shoulders
- enlarged storm flap and collars

Celine SS18

- ready-to-wear
- Cape coat
- Extended hem fold back to form cape/coat
- Colour blocks



Sacai SS23

- Technical details
- deconstruction
- Exaggerated sleeves and pants



Loewe

Lovechild 1979

Sample from previous project







