



BRITISH  
FASHION  
COUNCIL

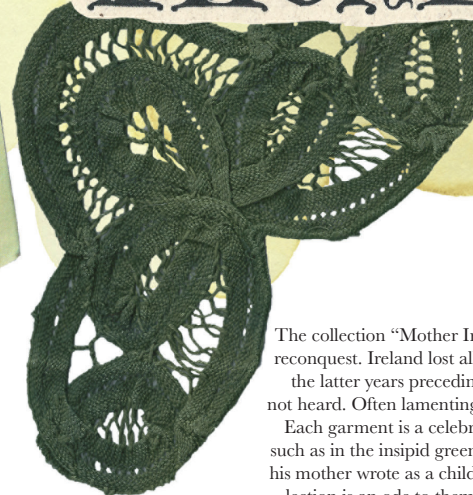
GRADUATE PREVIEW DAY

2020





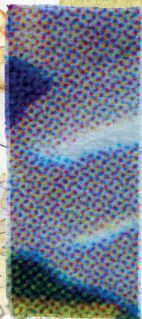
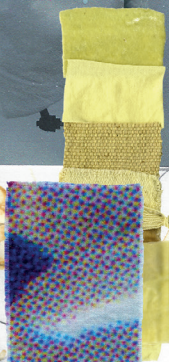
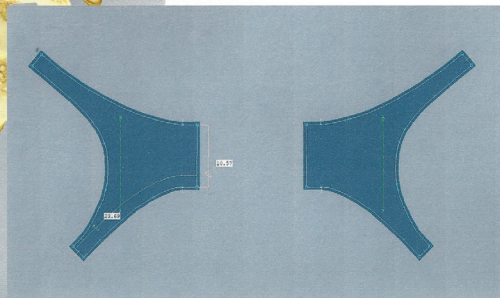
# MOTHER AIR



## Mother Ireland A/W 20 by Caólum McCabe

The collection "Mother Ireland" casts a glance over Irish history when England took over Ireland during the Elizabethan reconquest. Ireland lost all sense of culture, language and identity. The only way Ireland could defend itself as a nation in the latter years preceding independence was to personify its women through myths and legends. Woman was to be seen not heard. Often lamenting her rape, the land was seen as an object to be repossessed by man, constructing gender norms. Each garment is a celebration of the strength of Irish women, namely his mothers. Their spirit is embodied throughout, such as in the insipid green hues of his grandmothers dress which have influenced natural dye processes, or the love letters his mother wrote as a child which have become a print and have been reversed so that they read from him to her. The collection is an ode to them. Initial silhouettes have developed from drape work using preloved linen table laces, fabrication representing the heart of the Irish home. Creative draping with double swooping layers in both wool and knit, add layers, mirroring the highland dress depicted by Robert Ronald were McIn women appear to be trekking through water flood Moores. These layers are accented with a colour palette deriving from a family photo of his grandparents outside their home in 1951. The saturated yellow and green tones and traditional hand sewing skills evoke a sense of past time, when clothing was touched by hand and cherished.





HAIR  
DO  
CLOTHES USING  
HYDRANGEAS & AM  
ROCKS







OUTFIT ONE



OUTFIT TWO



OUTFIT THREE



OUTFIT FOUR

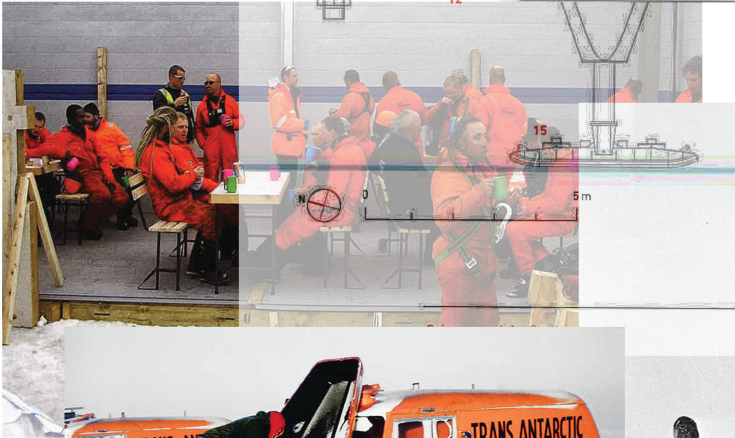
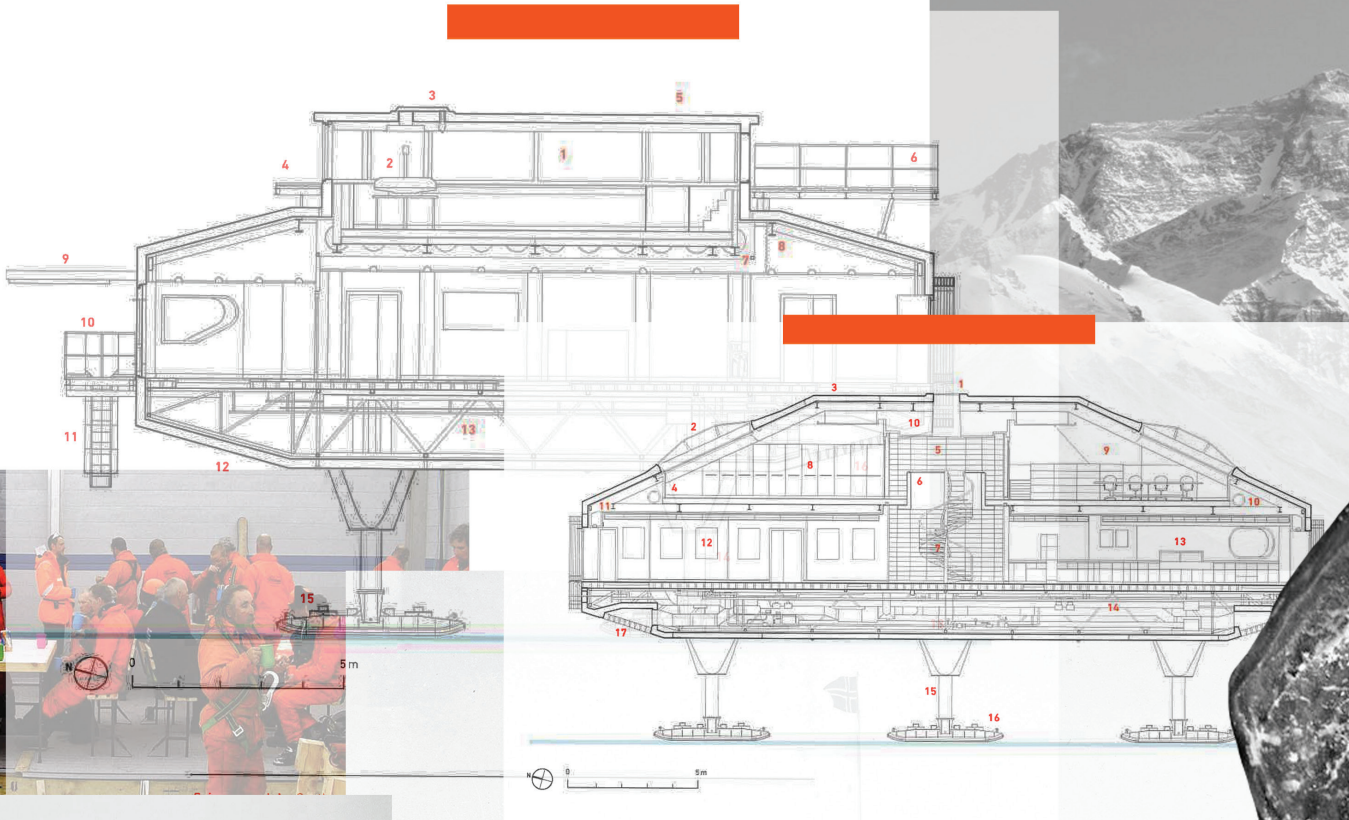


OUTFIT FIVE



OUTFIT SIX





**Ella Chick**  
BA (Hons) Fashion









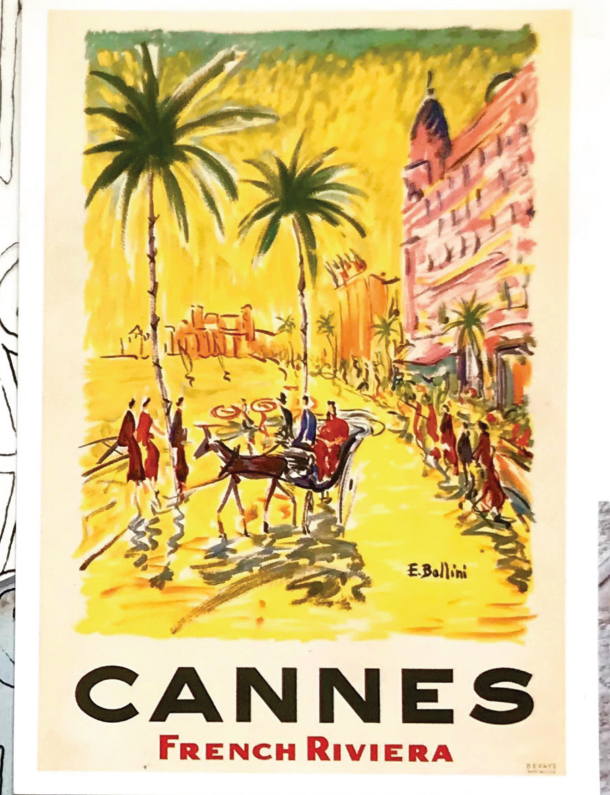








**Emmy Redman**  
BA (Hons) Fashion





DESIGN DEVELOPMENT



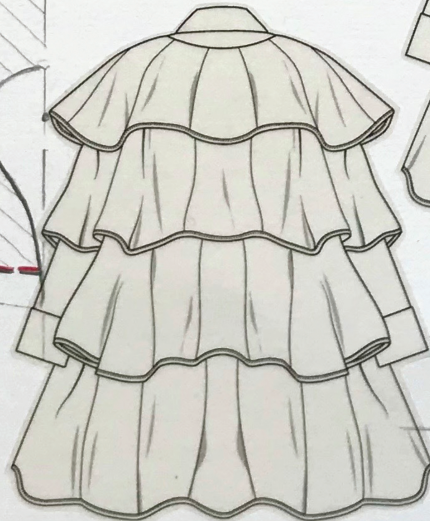
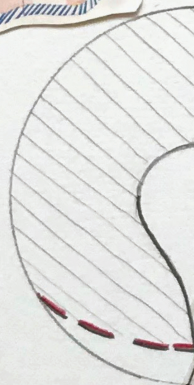


COTE D'AZUR - LA VIE EN ROSE  
OUTFIT 1

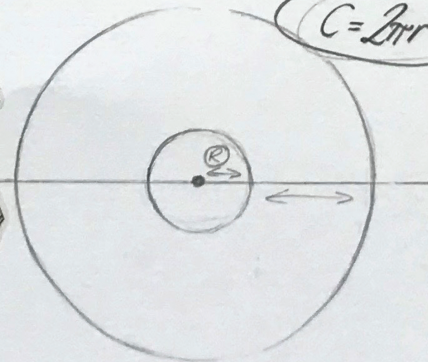
*Bias Binding*



*Full 4 Working Out*



*C = 2rr*

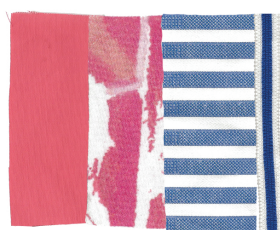
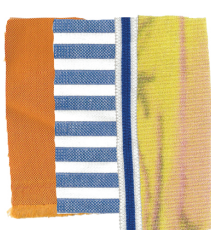
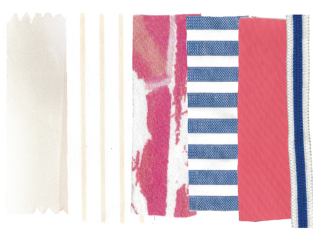


*\* Equation for radius*





COTE D'AZUR- LA VIE EN ROSE: LINE UP





# recollection

My collection is inspired by my dad and my grandad and the town they grew up in.  
The mood is taken from the feel of the small isolated town, its quiet to be in but harsh to look at.

The silhouette is workwear inspired linking to my grandad who was a hard worker throughout his whole life. The silhouette came from draping with my grandads' garments and all detail inspiration comes from my grandads own working garments.

Taken from the mood of the town the collection is quiet to look at from far away however the closer you get the harder work and small details you see.

The colour inspiration is a photo of my dad and his rescue team group after a drive on the rescue team van. The main colours are earth tones with blue and range coming into the collection.



Hjartanlegar  
hamingjuískir með  
afmálsdaginn  
Þorsteinn minn.

Þorsteinn Valsson  
Fornosi 3

Afi ogamma  
Freyjugötlu 3.

Þarar hægur til Vals með  
hamingjuískir með



My Recollection

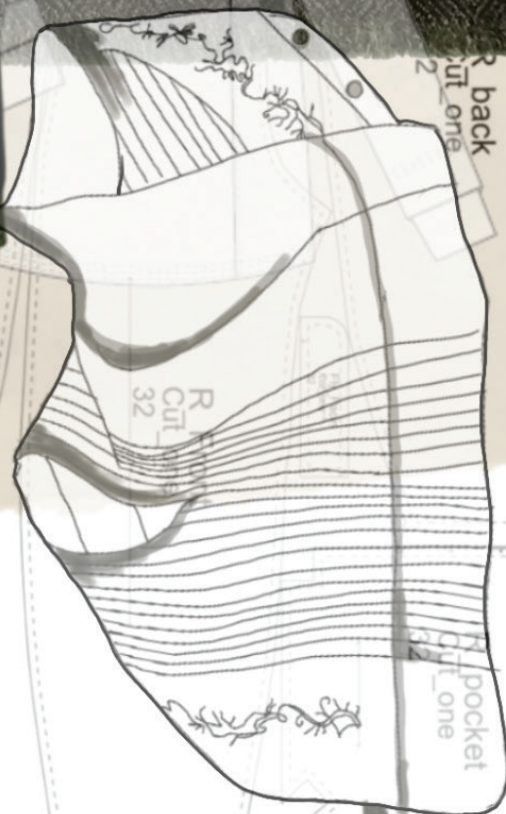
Fr. Þorsteinn Valsson  
Fornosi 3  
Skv.



ar á... hann  
ekki... r mál...  
sem... n var...  
tíð... litum...  
Norð... ar he...  
ingi o... að...  
stöðu... r fu...  
andi... að óhugs-  
ast... nda sína.  
Hún h... út u...  
blómin... uxu...  
ríkulega... a hra...  
sumar.  
— En... að strí...  
sagði ha... dre...  
sem sý... hann...  
málsta...  
líka öll svo æst og hri...  
það hefði lítið þýtt að segja nokk-  
uð. En það hefir verið hræðileg  
erfitt fyrir hann. Eftir stríðið  
Mexico, og eins og hann var  
hreykinn af hernum! Jeg hef  
víst aldrei verið honum nein stóð  
sem dóttir.



R Bo P  
Cut\_one



Grifed





9. SEPTEMBER  
SKAGARFJARÐARSVEIT

F Leg  
32\_Cut\_Two

Delight



Dungarees\_Final 1,242 m 1,440 m 71,6





Handiðaskólinn byrjar þriðja starfsár sitt um miðjan næsta mánuð. Aðaldeild skólans er kennaradeildin, en hún veitir kennaraefnum sjermentun í ýmsum verklegum greinum, sem kendar eru, eða kenna ötti, í barna- og unglingaskólum. S.I. vor útskrifuðust fyrstu sjö kennaraefnir í þessari deild skólans. Áður urðu kennarar, sem voru sjermentarar, þessrar sjermentunar. Ánanda nám þetta við eða skóla. En með skólans er kinnubróð, sem síðar gætu landið og þeim bæði dagræðvöl og gefið eitthvað í aðra hönd og andi þeim hjálp til sjálfs-

Þarna vetur verða námskeið fyrir í þessum grein- gu, málum, hne- trjaskurði og

ur, sem skólinn r aðsókn að hon- S.I. vetur voru 120.



Icelandic beauty



# WARD / 9

Inspired by how the brain perceives information, I focused on the brain cyst I had as a child and the episodes of epilepsy and countless MRI scans it caused. Nothing is a clear picture until a full story is told; a blur is created; we have to look deeper in order to know the fine points. Bold sophisticated colour is utilised, inspired by EEG imagery, incorporating different levels and tones of blues and yellows parallel to a strong use of monochrome. This colour palette compliments the heavy graphic use within the collection. Prints and materials are inspired by the repetition and blur of transmitted light the brain both receives and tracks. Brain shapes and scans are the key element alongside medical text and scales for pattern. Designs are developed from hospital gown drapes and collages, creating asymmetric, unorthodox silhouettes. A synergy of my childhood experiences and contemporary design produces statement shapes with a sporty edge in sculptural spacer mesh, graphic DeVore and an MRI scanned polka dot in high resolution digital colour and shape. Sustainable design is achieved through digital pattern cutting using Clo3D and Lectra.

Blurred\_to\_the\_beholder

What\_is\_within

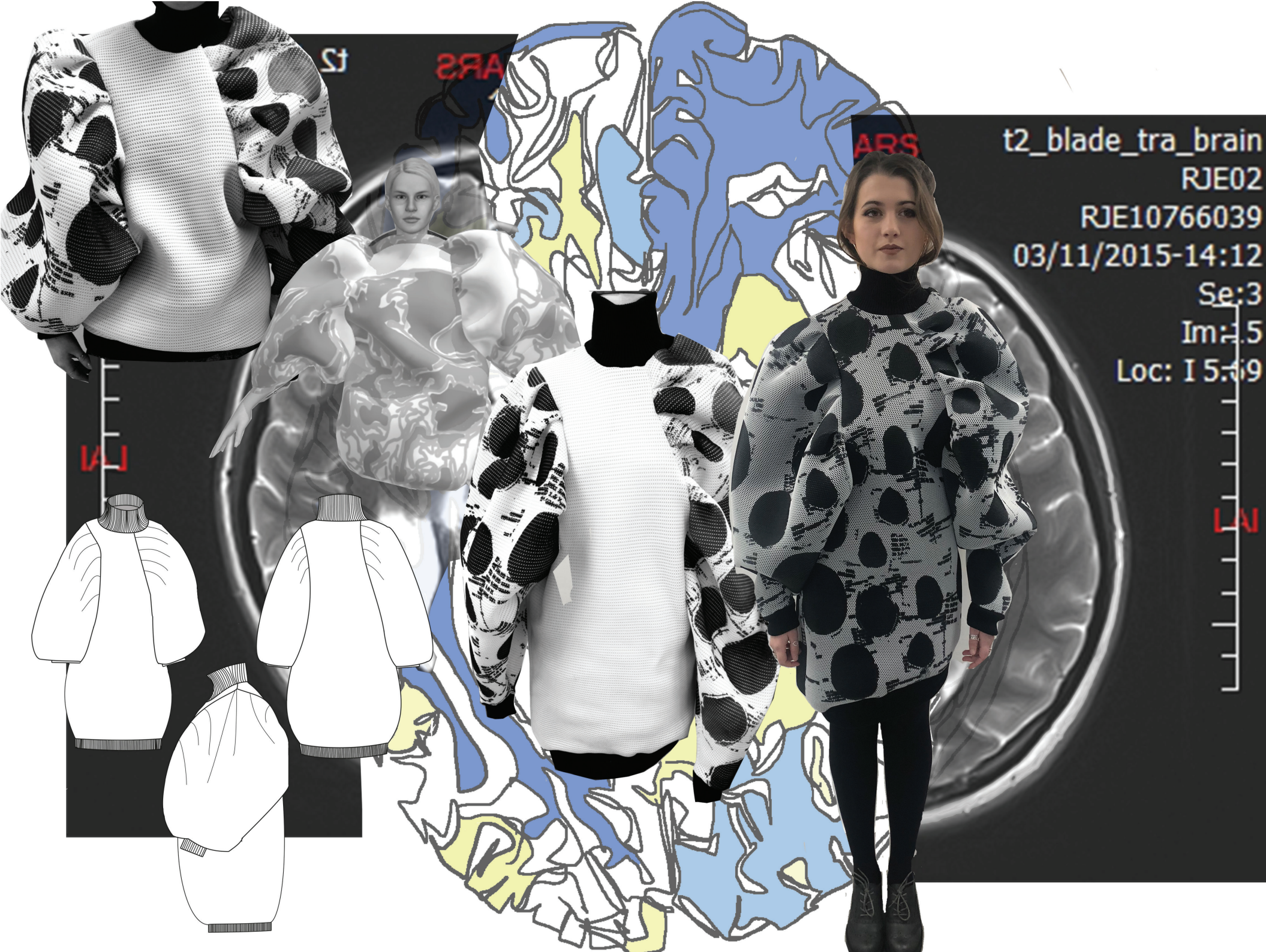
Percieve\_before\_seeing

Judge\_before\_knowing

My\_brain

They seemed no different, until you saw Tammy's hospital ID bracelet sticking out under her sleeve and the anula marks on her hand





t2\_blade\_tra\_brain

RJE02

RJE10766039

03/11/2015-14:12

Se:3

Im:15

Loc: I 5:09









# OUTLAW'S TERRITORY

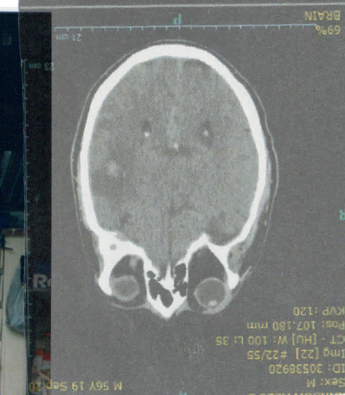
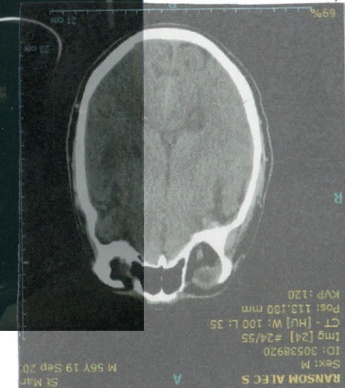
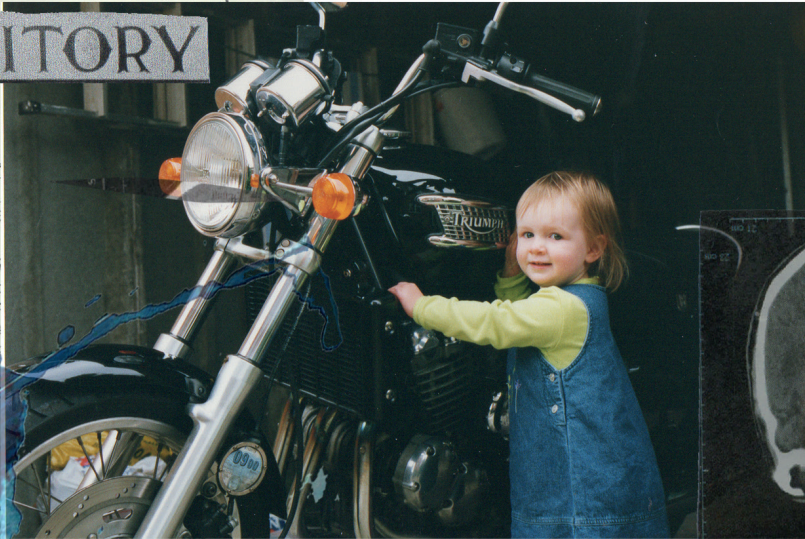
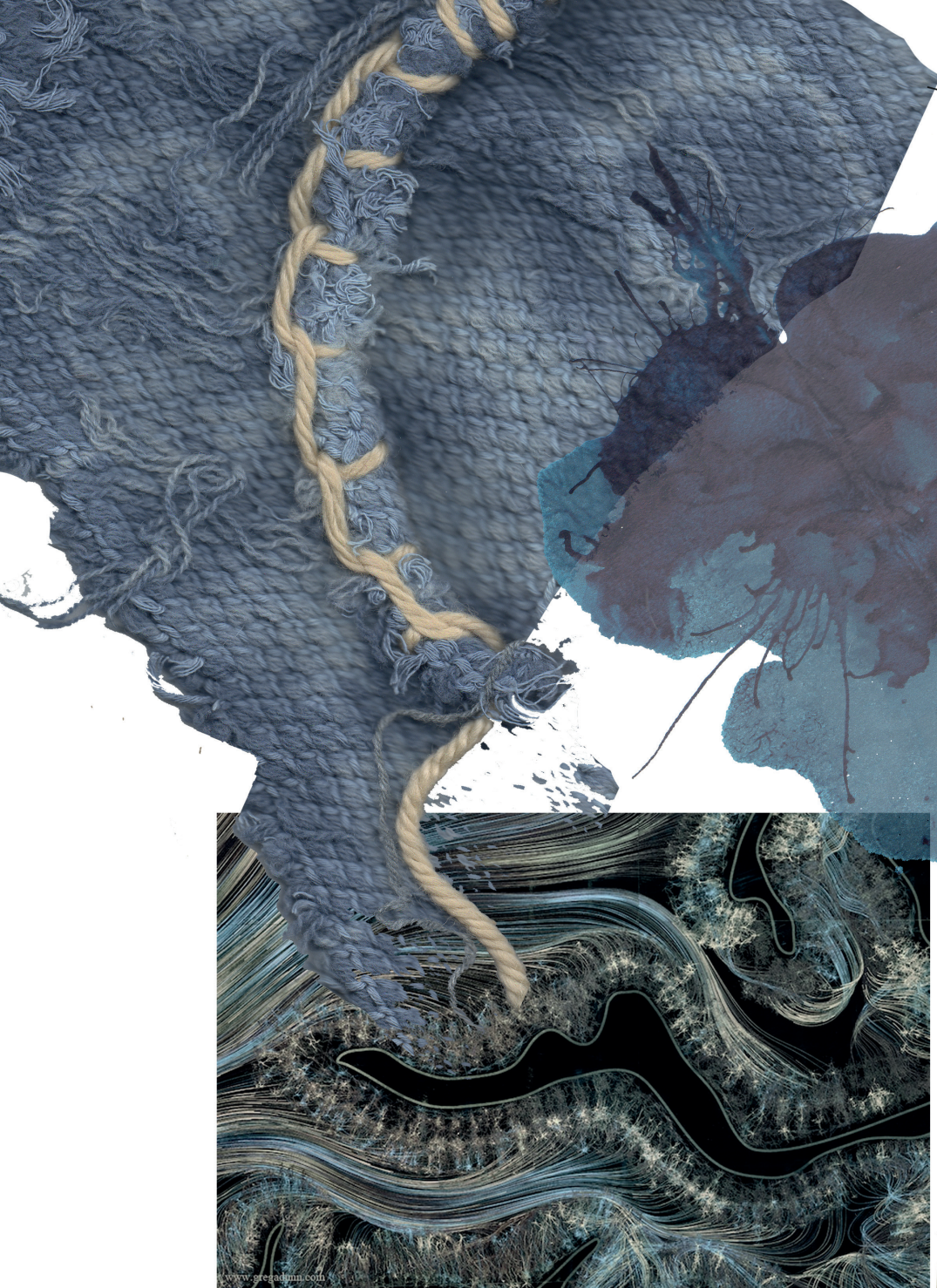


FIG. 1.1. CRANKCASES, CYLINDERS AND CYLINDER HEADS

- |                          |                                 |       |
|--------------------------|---------------------------------|-------|
| 1 Upper crankcase        | 10 Bolt - 3 off                 | 17 Cy |
| 2 Lower crankcase        | 11 Plain washer - 8 off         | 18 Cy |
| 3 Dowel pin - 2 off      | 12 Drain plug                   | 19 Cy |
| 4 Crankcase stud - 2 off | 13 Drain plug gasket            | 20 Pl |
| 5 Crankcase stud - 6 off | 14 Cylinder head - 2 off        | 21 H  |
| 6 Plain washer - 8 off   | 15 Cylinder head gasket - 2 off |       |
| 7 Nut - 8 off            | 16 Cylinder barrel - left hand  |       |
| 8 Bolt                   |                                 |       |
| 9 Bolt - 4 off           |                                 |       |

LOOKING AT THE CLASSIC LOOK OF THE BIKER WEAR AND THE TOUGH, REBELLIOUS STYLES OF THE SUBCULTURE HAS BEEN BROUGHT TOGETHER TO CREATE A INNOVATED MEN'S WEAR COLLECTION. MY FAMILY IS ROOTED IN THE BRITISH BIKER CULTURE, EACH GENERATION CONNECTED TO IT IN THEIR OWN WAY. KEEPING THE PAST ALIVE AND BRINING IT IN THE NOW. USING MY FATHERS OLD BIKER CLOTHES TO DRAPE, DECONSTRUCT AND RECONSTRUCT OVERSIZED NEW GARMENTS. COLLAGING THE PAST AND THE PRESENT ELEMENTS OF THE BIKER ESSENCE. HARD PROTECTIVE TEXTURES RULE THESE GARMENTS AND ARE JUXTAPOSED WITH ROUGH KNITS AND SOFT COTTONS. TAKING CLASSIC FABRICS FROM THE MOVEMENT AND REINVENTING THEM. BLEEDING COLOURS OF DEEP BLUES DRAWN FROM INKBLOT TESTS ARE BROKEN UP BY CRISP WHITES, DIRTY TABACO BROWNS AND HARSH BLACKS. TAKING TRADITIONAL ELEMENTS FROM THE TOUGH EXTERIORS OF THE LOOK AND PUTTING THEM ON SOMETHING NEW.





104



FIG. 6.3. ELECTRICAL EQUIPMENT - COMPONENT PARTS

- |                                |                      |                      |
|--------------------------------|----------------------|----------------------|
| 1 Battery                      | 13 Spring washer     | 25 Spring washer     |
| 2 Battery retaining clip       | 14 Washer            | 26 Voltage regulator |
| 3 Battery holder               | 15 Switch coil       | 27 Screw             |
| 4 Vent pipe                    | 16 Ignition coil     | 28 Spring washer     |
| 5 Positive lead                | 17 Spring washer     | 29 Rectifier         |
| 6 Negative lead                | 18 Nut               | 30 Stop lamp switch  |
| 7 Fuse holder                  | 19 High tension lead | 31 Lead wire         |
| 8 Fuse link                    | 20 Plug cap          | 32 Grommet           |
| 9 Ignition and lighting switch | 21 Cable clip        | 33 Connector cover   |
| 10 Switch mounting             | 22 Horn              | 34 Wiring harness    |
| 11 Switch mounting             | 23 Bolt              |                      |
| 12 Screw                       | 24 Plain washer      |                      |



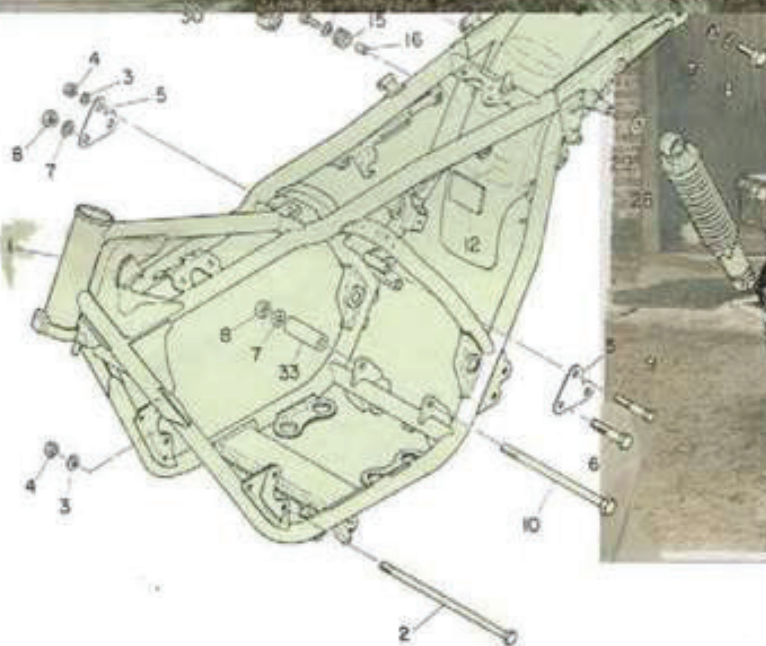
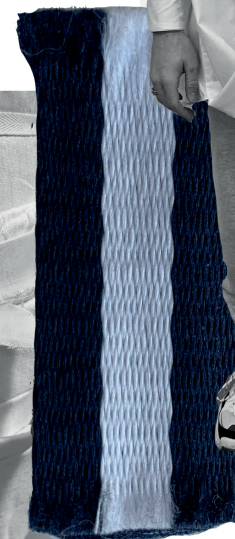
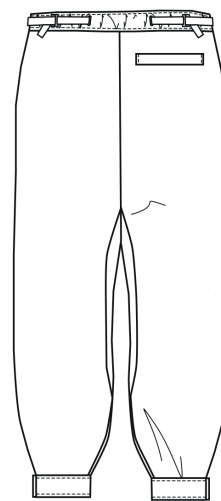
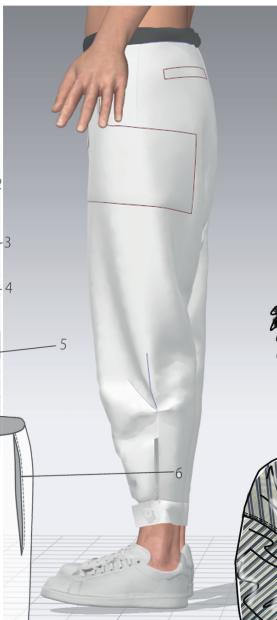
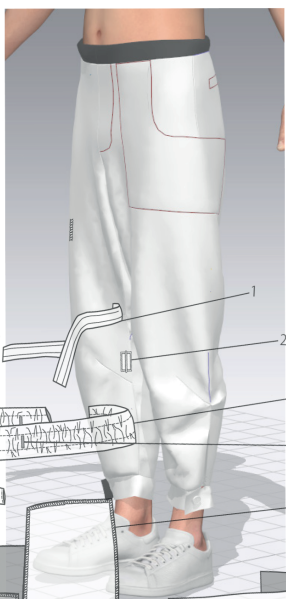
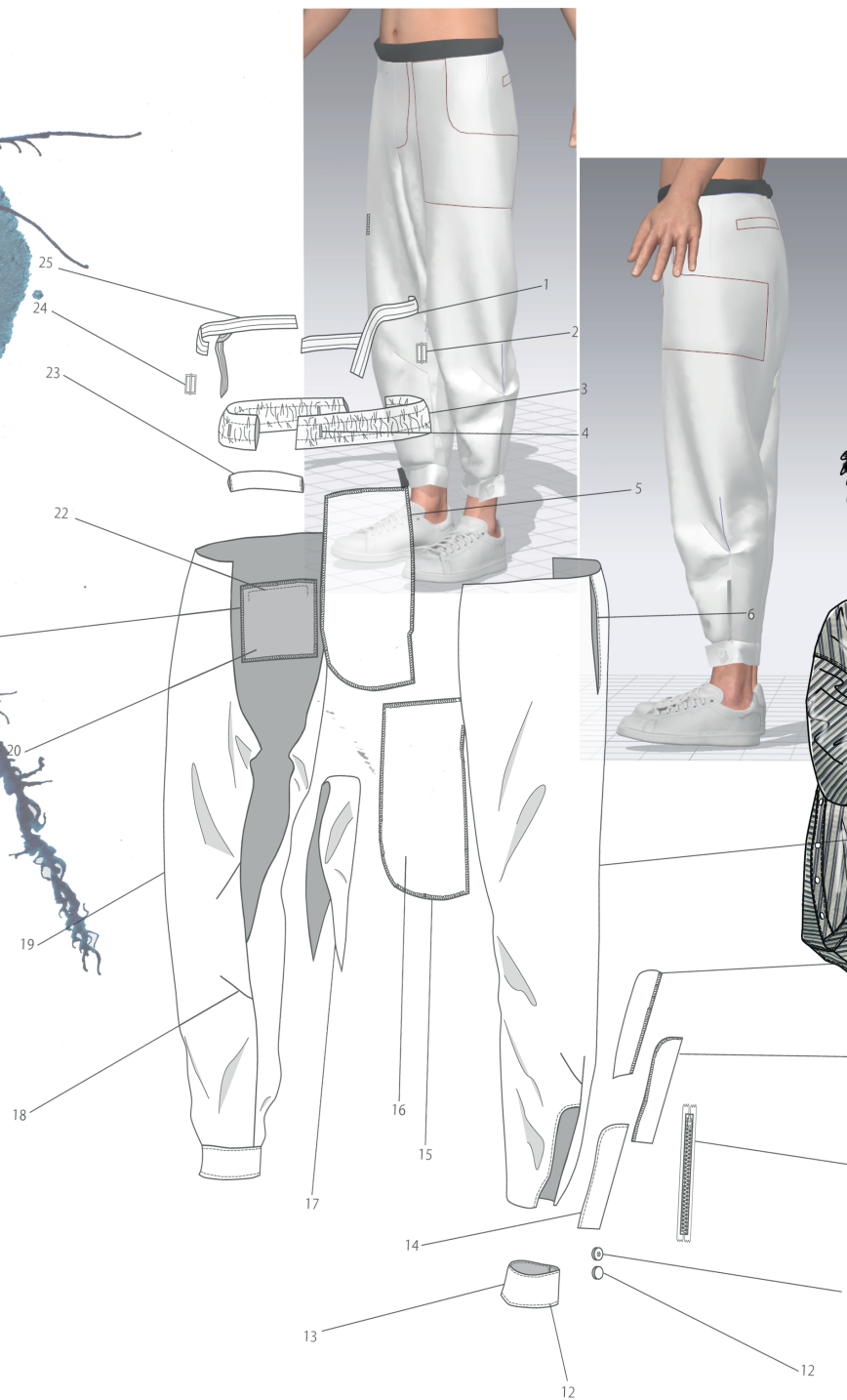
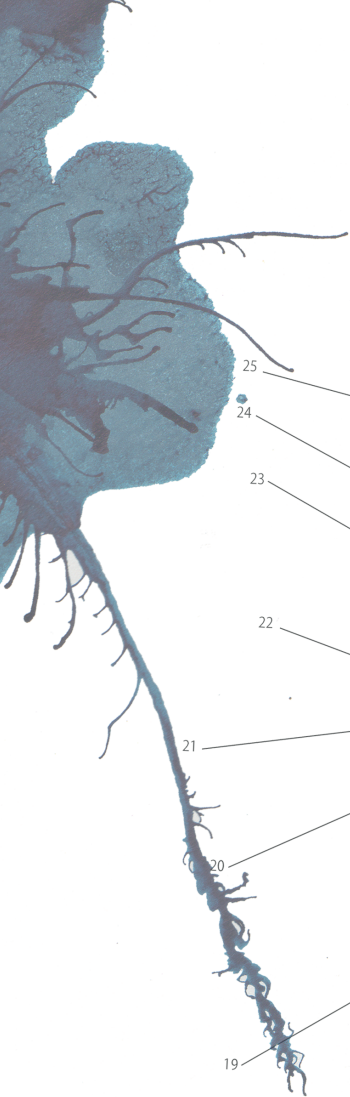


FIG. 4.3. FRAME, REAR SUSPENSION UNITS AND REAR MUDGUARD - COMPONENT PARTS

- |                                  |                                     |   |
|----------------------------------|-------------------------------------|---|
| 1 Frame unit complete            | 12 Battery box seal                 | 23 Tail lamp-grammet - 2 off                        |
| 2 Engine bolt - front - 2 off    | 13 Bolt - 2 off                     | 24 Damper stop                                      |
| 3 Spring washer - 4 off          | 14 Washer - 2 off                   | 25 Rear mudguard stay                               |
| 4 Nut - 4 off                    | 15 Battery box damper - 2 off       | 26 Bolt - 2 off                                     |
| 5 Engine rear upper stay - 2 off | 16 Mudguard mounting collar - 2 off | 27 Spring washer - 2 off                            |
| 6 Bolt                           | 17 Bolt - 2 off                     | 28 Rear suspension units - 2 off                    |
| 7 Spring washer - 2 off          | 18 Spring washer - 2 off            | 29 Washer for rear suspension units (lower) - 2 off |
| 8 Nut - 2 off                    | 19 Plain washer - 2 off             | 30 Washer for rear suspension units (upper) - 2 off |
| 9 Bolt - 2 off                   | 20 Rear damper - 2 off              | 31 Acorn nut - 4 off                                |
| 10 Bolt                          | 21 Washer - 2 off                   | 32 Wiring harness clamp                             |
| 11 Rear mudguard complete        | 22 Rear mudguard nut - 2 off        | 33 Engine mounting distance piece                   |







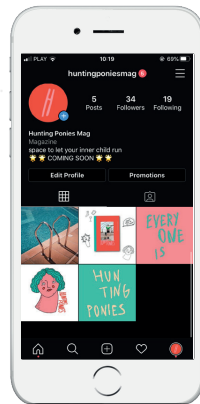


HUNTING PONIES IS A MAGAZINE FUNDED ON THE IDEA OF ESCAPING THE STRESSFUL ADULT WORLD. MERGING THE TACTILITY OF CHILDREN'S PUBLICATION WITH HIGHLY CURATED CONTENT FROM VARIOUS CONTRIBUTORS, IT INVITES THE READERS TO LET THEIR INNER CHILD RUN, EXPLORE, UNFOLD AND INTERACT. OPEN DIALOGUE AND CONTENTS DELIVERED IN LIGHT-HEARTED MANNER ARE THE KEY TRAITS OF THE MAGAZINE. HUNTING PONIES IS OPEN TO FAILURE AND EMBRACES INSECURITIES AND ANXIETIES, SHOWING THE STRUGGLES AND SOMETIMES EVEN EMBARRASSING ASPECTS OF ADULT LIFE; IT'S BRINGING PLAYFULNESS, COLOUR AND CARELESSNESS TO THE WORLD OF GROWN-UPS.



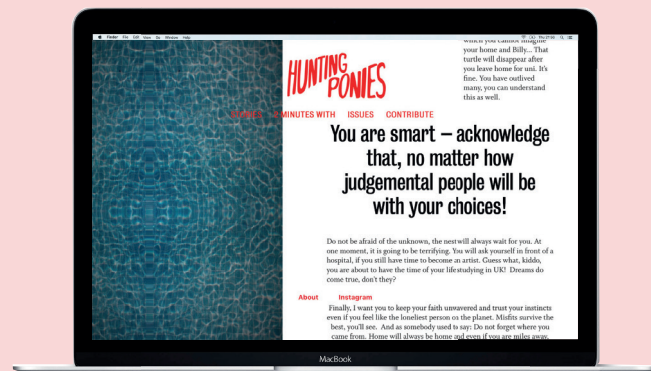


/ 7 / FINAL PRODUCTS



***BUILDING A RELATIONSHIP WITH THE READERS IS ONE OF THE KEY THINGS FOR HUNTING PONIES. WORKING AS A COMMUNITY, HUNTING PONIES PROVIDES A PLATFORM FOR YOUNG CREATIVES TO CONTRIBUTE THEIR WORK AND MAKE THEM VISIBLE ONLINE.***





# BWORLD

This project combines both fashion and gaming to create an innovative new app in proposal for Burberry. The app is inspired by the surge in gaming and virtual reality within fashion. *Burberry World*, is an interactive "virtual world" with options to explore Burberry flagship stores and cities from across the world.

The app has three main features. The first feature allows the user to create their own avatar, with options to change the facial features, colours and styles to produce their own digital self. The second feature is a digital map of the city that the user can explore to discover hidden virtual Burberry items, including limited edition incentives. The final feature is a digital changing room where the user can dress their avatar in the items they've collected, with options to purchase items.

The app is a playful and interactive touchpoint for the consumer. Using bold colours and illustrative graphics, *Burberry World* offers a new way to not only shop, but experience the Burberry brand.





# BURBERRY

Burberry are one of the luxury fashion brands leading the way in digital innovation. Burberry have already ventured into the world of gaming with their online game *B Bounce* that celebrated the launch of their new monogram puffer collection in 2019.

Burberry also have a mobile app, where users can shop the latest collections and keep up to date with Burberry news and stories.

With Burberry already adopting a digital approach to fashion, I wanted to take these digital elements and explore them further when creating *Burberry World*.



COLOUR PALETTE

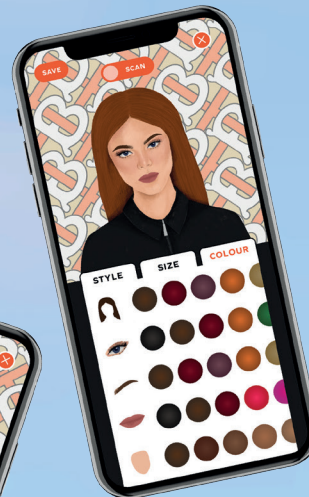
## THE APP VIDEO





# B WORLD

THE BURBERRY GAMING APP







## Arts and creativity 'squeezed out of schools'

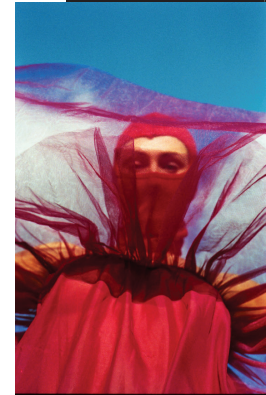
Pocket Money is a non-profit organisation with the aim to replace the lack of funding for creativity within the education curriculum and be a platform for visual learners. Our approach to design is to make the struggle playful and cause a sense of confusion, by making creativity conceptual. We provide a supportive platform by utilising the creative means of graphics, typography, conceptual and fashion photography for young creatives. Each zine is influenced by a different visual symptom of dyslexia: Rotate, Backwards, Flip and Shake, each zine implements these actions within the design execution and additionally has the influence from popular colour guards. Further influence from innovative artists such as Basquiat colour pallets and his disordered weighted style. We strive for inclusivity and equality by putting each learner on the same page, through the practice of accessible activity zines, creative workshops and an art publication exhibiting the relationship between type and photography.

Pocket Money encourages one to be experimental with creativity.

POCKET  
MONEY

"A typical classroom has 29% visual learners"

**Creatives urge government to address decline of arts in schools**



**Hollie Mae Homan**  
BA (Hons) Fashion Branding and Communication

CAREER

# CREATIVITY IS NEEDED WITHIN THE EDUCATION CURRICULUM AND THAT INCLUDES THE ASPECT OF COLOUR



what am I interested in?  
• photography  
• writing  
• styling

publication  
including  
new aspect

Nancy Multi P  
ON WEEK

something  
Meaning Collab  
young  
talent?

Online Subscription

• virtual mag covers  
- of shoots background  
videos

Marketing aspects -

Bringing creatives together

The new talent

creative events / mixers  
to engage

& collabs?

Specialist area - photography  
publications

Including styling  
shoots

The recognition  
of young  
creatives

primary colours

link to School  
and colour guards?

Concept Research

what will the publication  
contain?

- profiles of 10 creatives
- written features on them
- shoots produced by me
- styling / visual content  
alongside written content

Filmic response  
to specialism

- short clips along  
side the work
- documentary style
- Interviews
- Modelling shoots
- Young creatives

a collective?  
young talent

Agency?



A GAP IN THE MARKET

A platform for creatives going  
into industry - photographs  
- artists  
- illustrators  
- models!

A creative mag supplying  
a platform for students /  
creative not in London



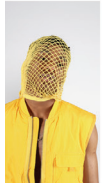
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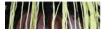
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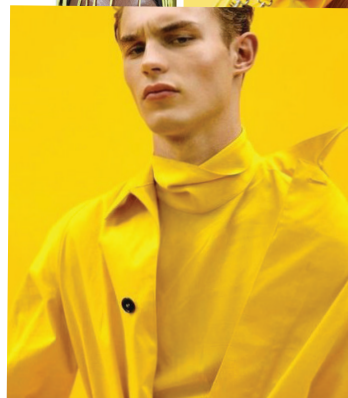
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CLARITY



OPTIMISM

FMP

YELLOW PHOTOGRAPHY DEVELOPMENT



