BA (HONS) FASHION

Manchester
Metropolitan
University

BA (HONS) FASHION IS A DESIGN FOCUSED PROGRAMME, FOLLOWING AN ART-BASED STUDIO PRACTICE MODEL WITH OPPORTUNITIES TO DEVELOP A TEXTILE SPECIALISM AND COLLABORATE WITH OTHER ART AND DESIGN COURSES.

THE PROGRAMME OFFERS A CULTURE OF CREATIVE EXPRESSION, MAKING AND CONTEMPORARY CRAFTSMANSHIP WITH A FOCUS ON STUDENTS' DEVELOPMENT OF THEIR OWN DESIGN PRACTICE

AWARDS 2019-20

LONDON FASHION WEEK DIGITAL SHOWCASE CLASS OF 2020 VIDEO FEATURING – ADRIYNE PAGUD / MOLLY O'BRIEN / BRADLEY HARRISON / CHARLOTTE BANKS / HUI XIAN LEE / AMY HIGHAM / EMILY TONGE / OSCAR MUNRO / MARK CHAPMAN / LOUISA SERGISON / ELEANOR JONES / NELL GREEN

SHOWSTUDIO CLASS OF 2020 ONLINE FEATURE – EMILY TONGE

IYDC 2019 WINNER – KAZNA ASKER

LEATHERSELLERS BURSARY - EMILY TONGE
LEATHERSELLERS BURSARY - TALLULAH GARDINER

ARTS FOR FASHION 2019 FINALIST – SARAH ROBINSON

HEMPEL COMPETITON FINALIST– BEW CHAN-APHAT

GRADUATE FASHION WEEK SHORTLIST – YKK ACCESSORIES AWARD ELEANOR JONES
GRADUATE FASHION WEEK SHORTLIST – INNOVATION AWARD MARK CHAPMAN
GRADUATE FASHION WEEK SHORTLIST – CONCEPT AWARD MARK CHAPMAN
GRADUATE FASHION WEEK SHORTLIST – CONCEPT AWARD EMMA FENNING
GRADUATE FASHION WEEK SHORTLIST – ADAPTION AWARD CIARA COURTNEY
GRADUATE FASHION WEEK SHORTLIST – DAVID BAND TEXTILES AWARD CHARLOTTE BANKS
GRADUATE FASHION WEEK SHORTLIST – DIGITAL FASHION PORTFOLIO AWARD EMILY TONGE

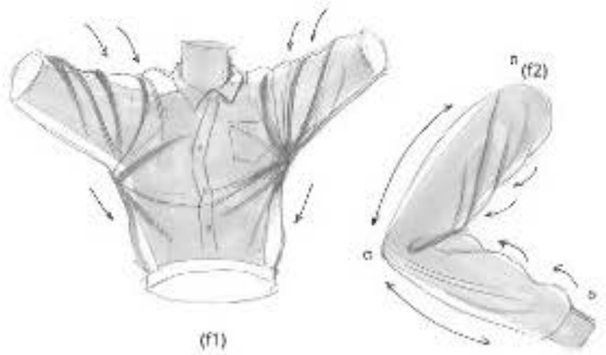
ARTS FOR FASHION 2020 FINALIST – ADRIYNE PAGUD
ARTS FOR FASHION 2020 FINALIST – ANNA RANKIN
ARTS FOR FASHION 2020 FINALIST – EMILY TONGE

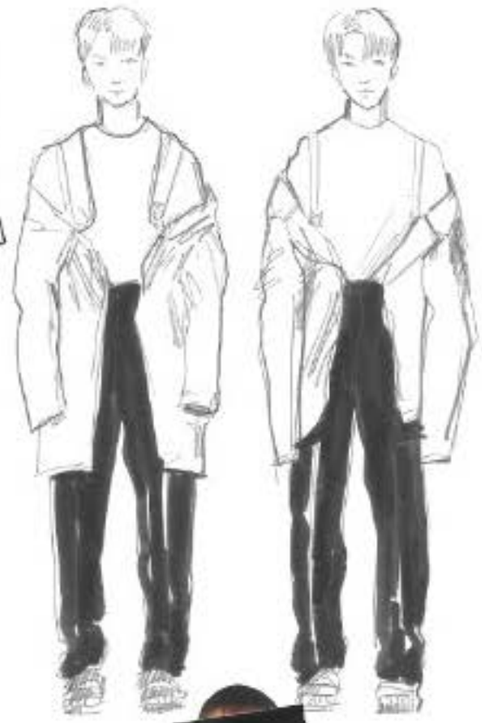
MENSWEAR

DRESS CODE & UNIFORM

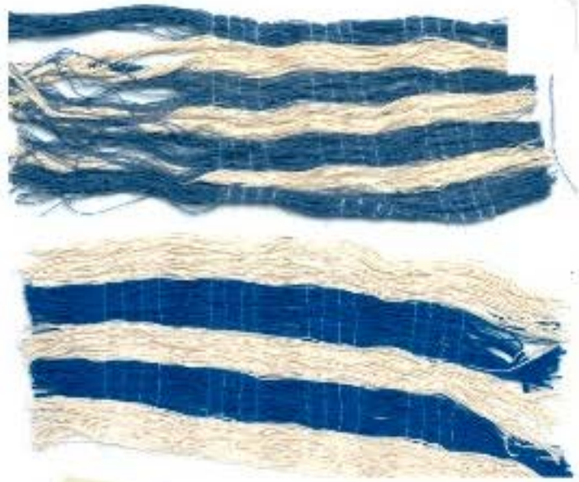
We know that buying a school uniform can represent an expense and for this reason, our uniform has been created with care and thoughtfulness.

Our uniform creates our academy identity and establishes a sense of pride amongst the students. It is expected that all students will attend school every day in a full, neat, clean uniform, communicating the message that our students take pride in belonging to our school.



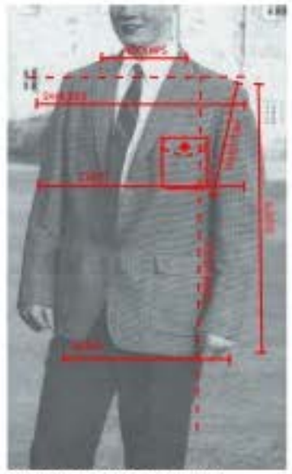


LOOK 2

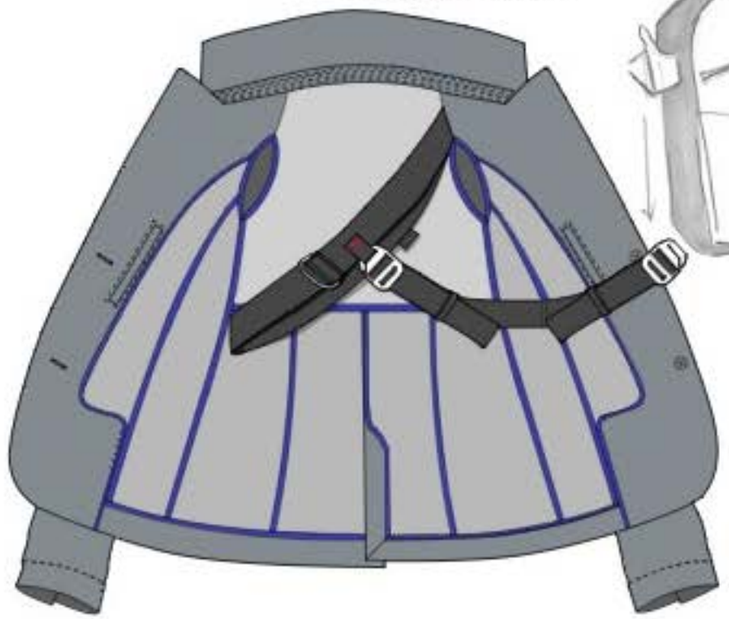


TEXTILE DEVELOPMENT
FOR SCHOOL CARDIGAN

SCHOOL BLAZER
THE CLASSIC



Class ends at Harrow School.



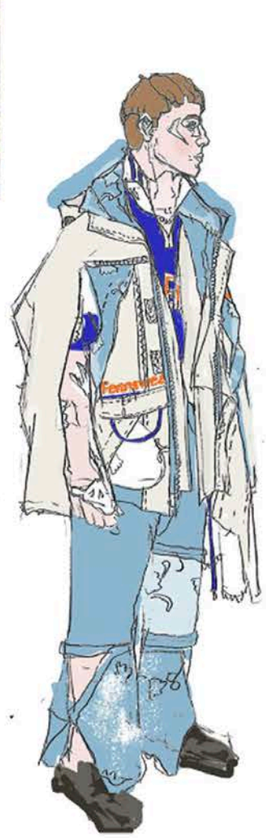
THE CLASS OF 2020

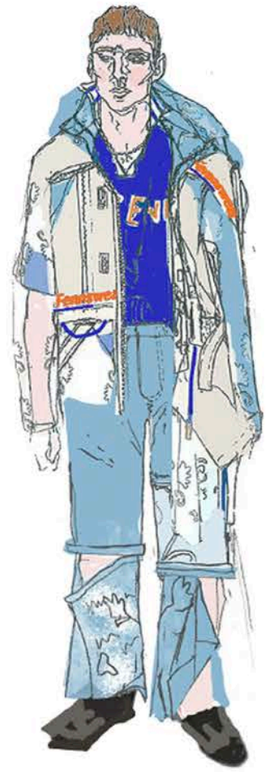
WORKING CLASS //**NARRATIVES**

//**MUSE** DEVLOPMENT

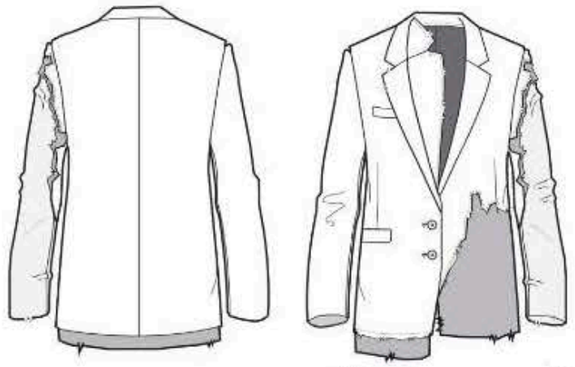
//DONCASTER ONCE DESRIBED AS A "**PRETTY LITTLE TOWN**" BY QUEEN VICTORIA IS NOW LISTED AS ONE OF THE UGLIEST TOWNS IN THE UK. THIS IS AN INVESTIGATION INTO THE **SHIFTING IDENTITES AMONGST THE MEN** THAT CAN BE FOUND IN A PREVIOUSLY GLORIOUS **WORKING CLASS TOWN.** //

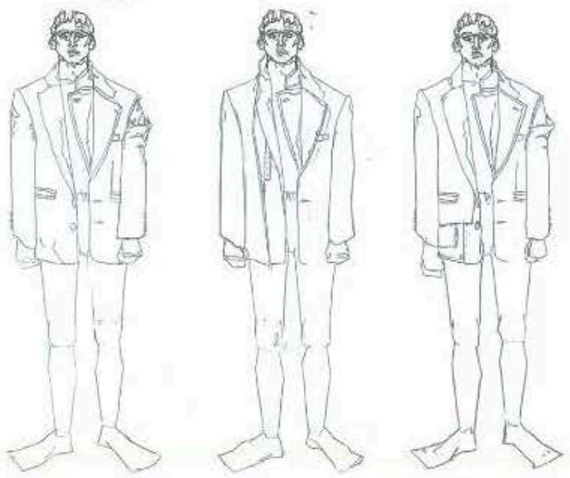
EMMA FENNING





A.. Own Imagery; **Doncaster Markets**
B. Deconstructeive standwork on technical walking jacket.
C.Initial toile devlopment.





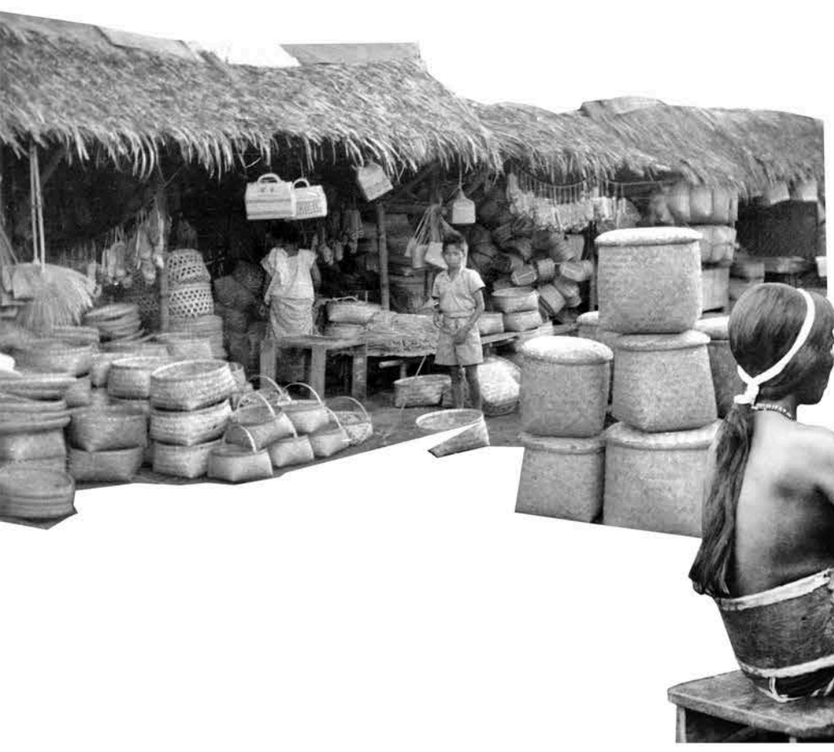
A. Look Two

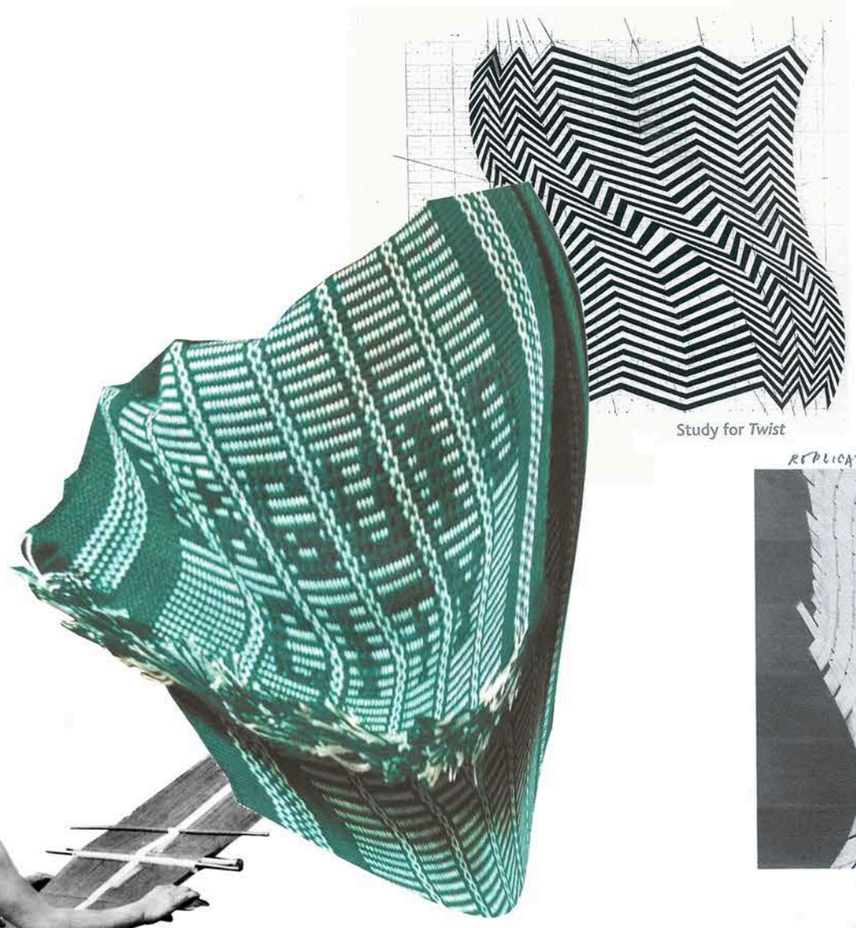
//**NARRATIVE** TELLING THROUGH **CONCEPTUAL DESIGN**//
//**PUB ON SUNDAYS**//

b fabric samples

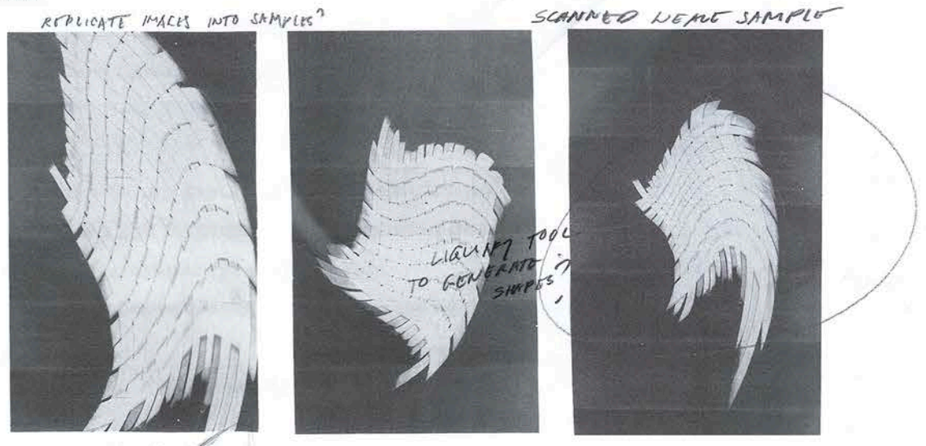
c. creative standwork

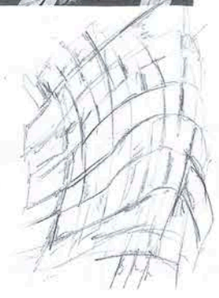
TEXTILE DEVLOPMENTS// **NOSTALGIC INTERIORS**





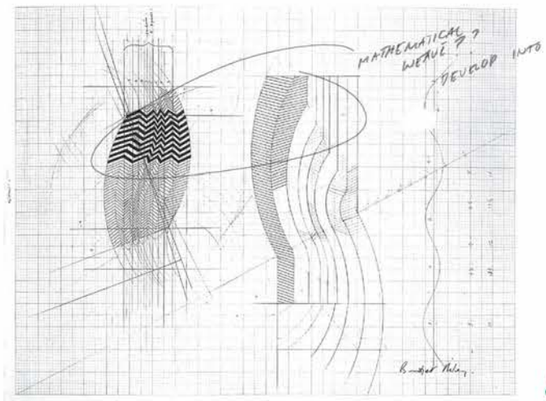
Study for *Twist*





ILI
home village

ADRYINE PAGUD



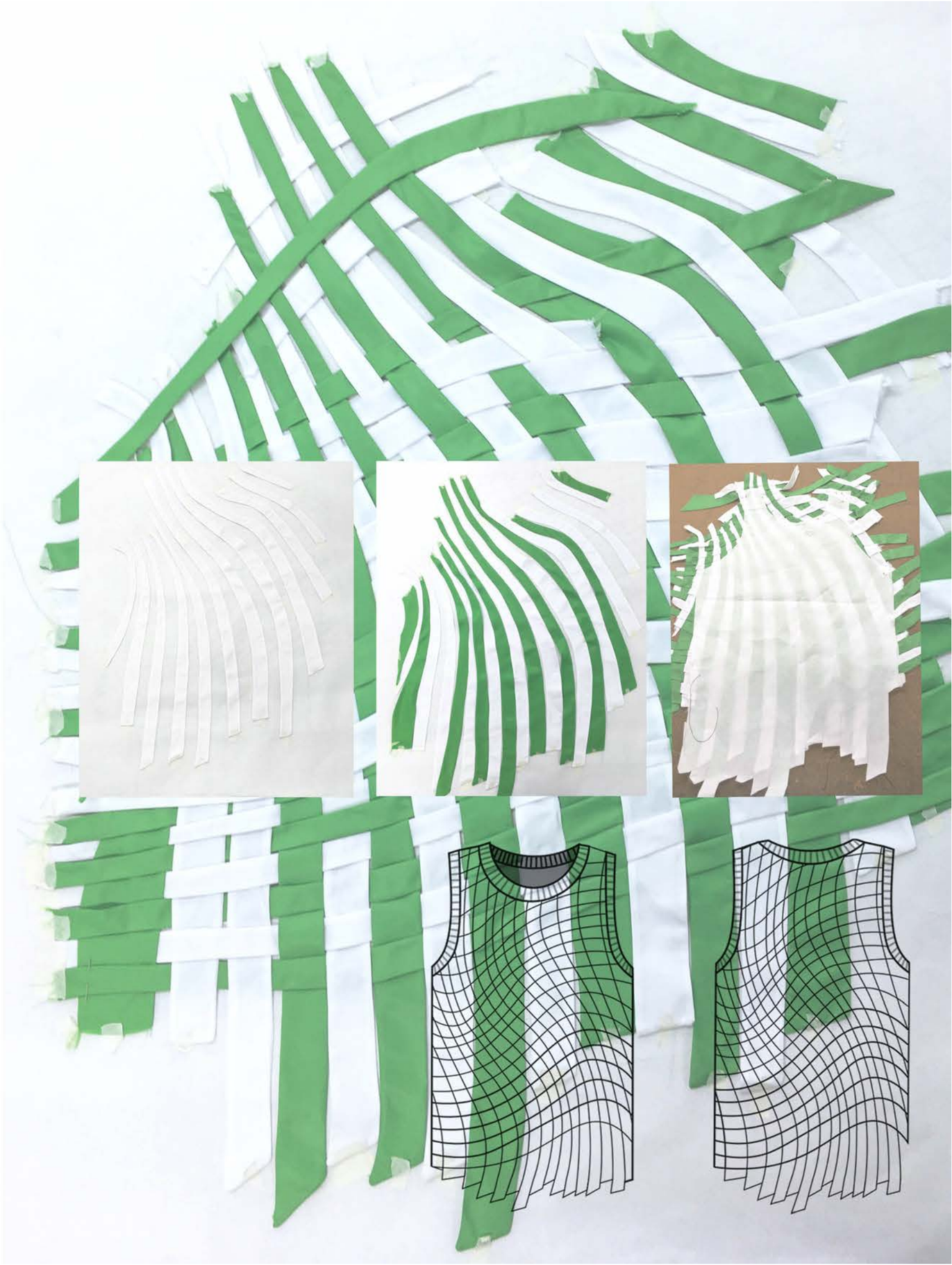
40

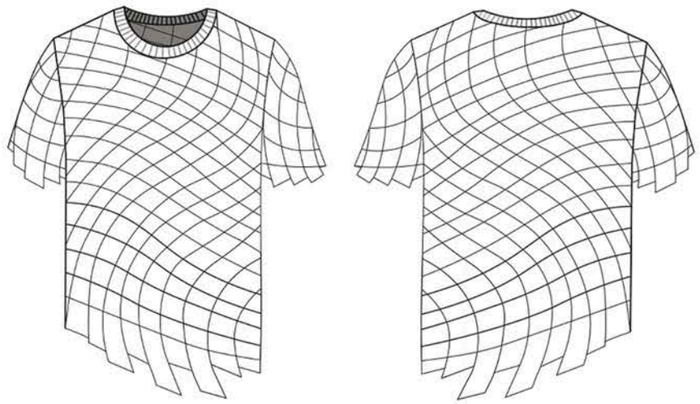
Untitled Study 1963

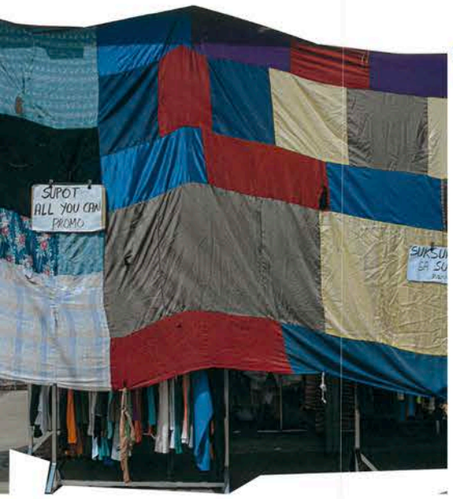
Gouache and pencil on graph paper

88.9 × 114.3 cm / 34⅞ × 44½ in

Collection of the artist

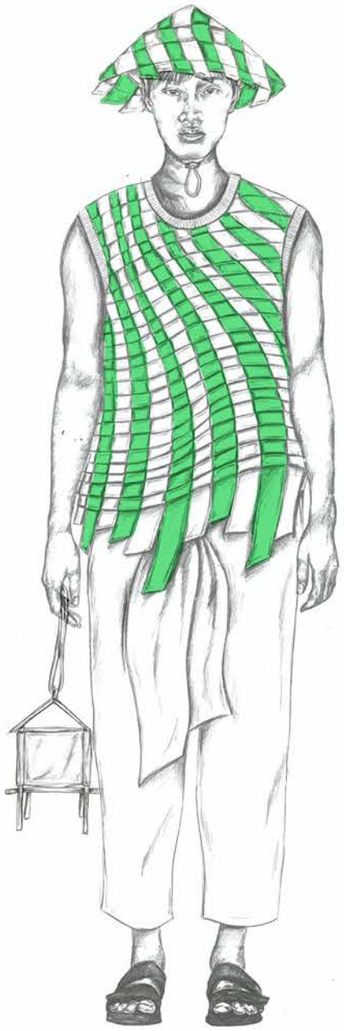


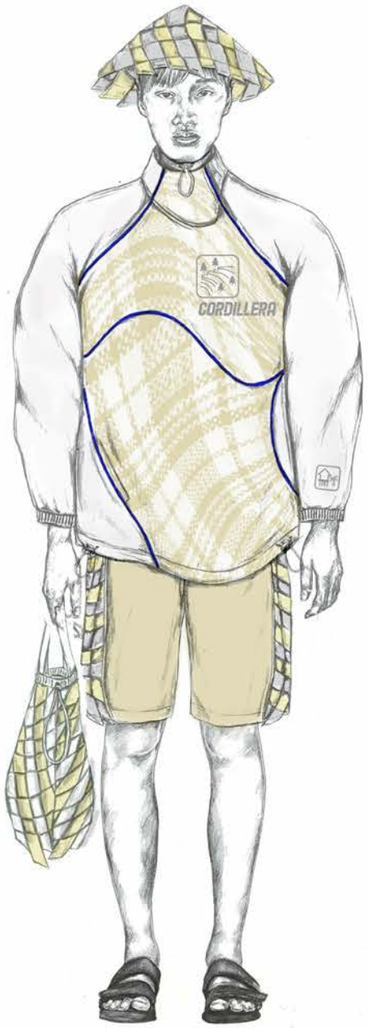




FABRIC FRAYS TOO MUCH, TRY WITH A THICKER FABRIC? RIPSTOP?

BAYANIHAN




CORDILLERA

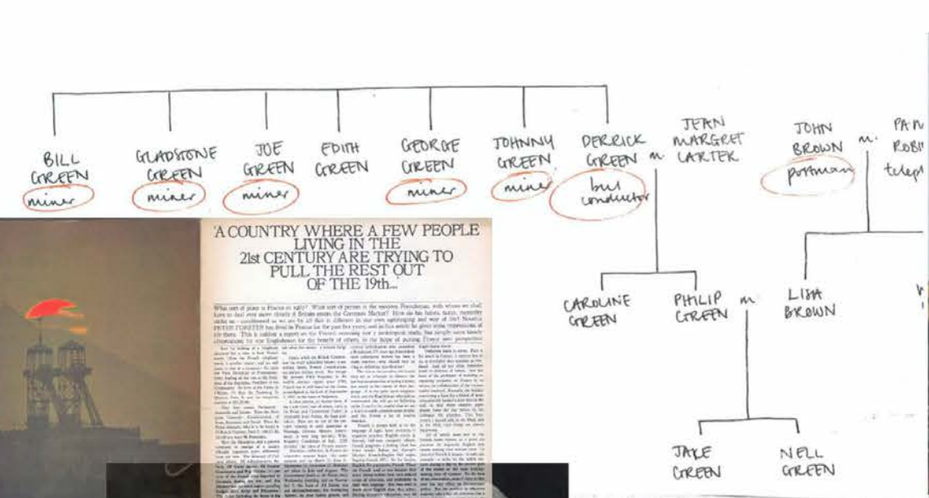
ILI

CORDILLERA

GARETTES
HOLESALE
R RESALE
OBINE
GARETTES.

LITTLE BOXES, LITTLE BOXES

A COUNTRY WHERE A FEW PEOPLE LIVING IN THE 21st CENTURY ARE TRYING TO PULL THE REST OUT OF THE 19th...

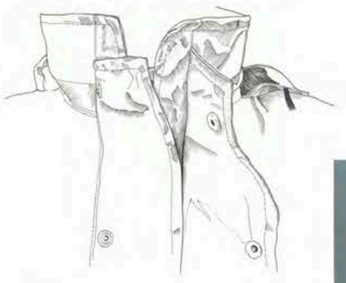

BILL GREEN
miner
GLADSTONE GREEN
miner
JOE GREEN
miner
EDITH GREEN
GEORGE GREEN
miner
JOHNNY GREEN
miner
DERRICK GREEN
bus conductor
JEAN MARGRET CARTER
JOHN BROWN
postman
CAROLINE GREEN
PHILIP GREEN
LISA BROWN
JADE GREEN
NELL GREEN

Sharlston

TO CAR PARK

THE TRINITY PROGRAMME
RUGBY LEAGUE CUP
(Third Round Replay)
SPECIAL ISSUE Price TWOPENCE
THE TRINITY PROGRAMME
FIRST DIVISION
LEAGUE MATCH
Season 1962-63 - Price Threepence

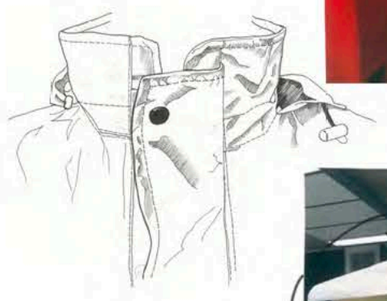
NELL GREEN

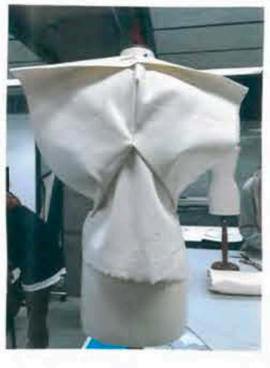


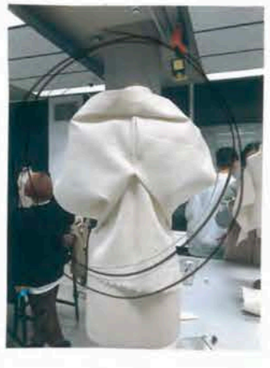
MANCHESTER
SCHOOL OF ART
K+L
SLEEVES+
BACK BODICE

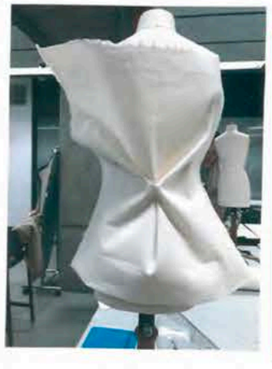
K+L

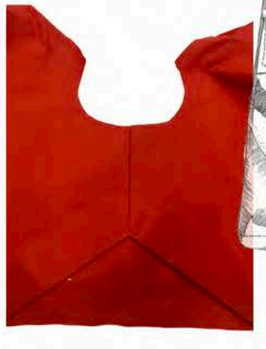
MANCHESTER
SCHOOL OF ART
K+L
SLEEVES+
BACK BODICE











wo teams from the 1940s
Sharlston Rovers 1947-48. Back: Henry Dooler, Ray Bennett, Denis Chalkley, Billy Howcroft,
Goldie, Unknown, B. Bishop, Colin Ar Jones, Jim Fisher, Les Jones, Wilf Smith, Bi
Wood, G. Hawkhead, H. Booth, P. Bailey, G. Green, Charlie Bailey, Albert Gill; Middle Row: T
Birkitt, Les Bailey, Herbert Moseley, D Allen, Alf Cordall, D Barrett; Front: John Willie Boo
T. H. (Dick) Ward, Tubby Wilson, Jack Simpson, Herbert Wood, G. Jukes.

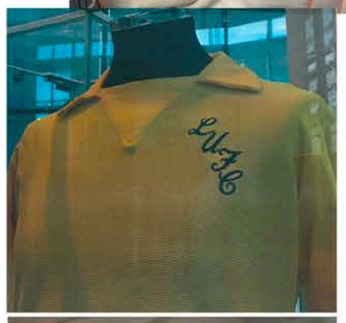
37

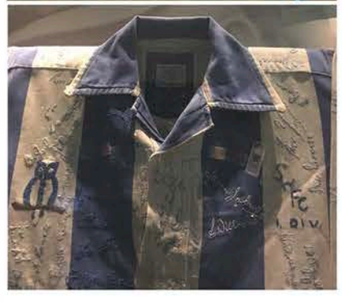
5

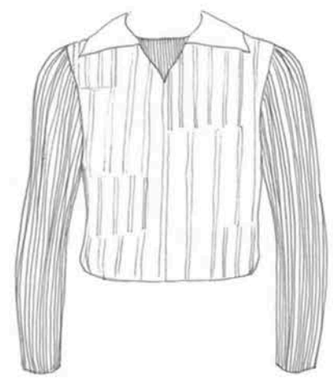
5

4

1







...

Creative data production and curation is the first step of the creative process. In this case, the dataset selected consists of men's and women's catwalk show images from AW19 due to the consistency of framing and content of the images.

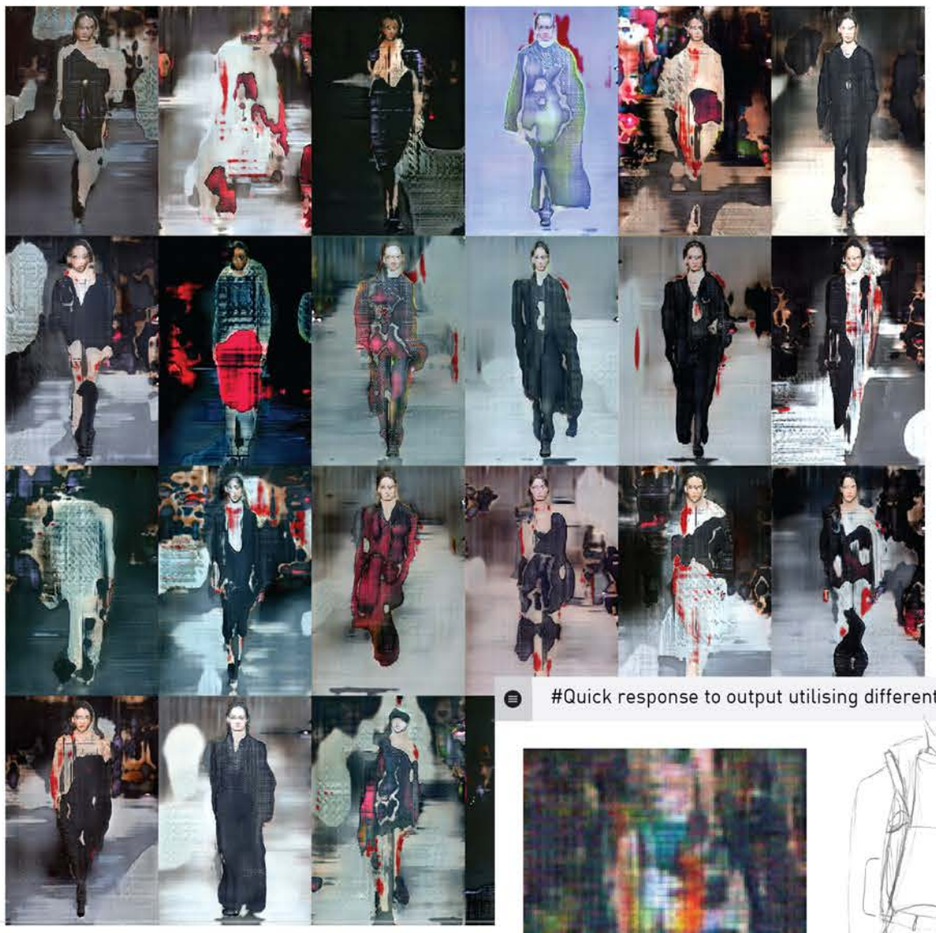
Once the dataset is prepared, the GAN is configured to produce the best possible output images.
'''

...

Once configured the GAN is trained until collapse.

The images output are completely new images based off of the images the GAN has been trained on.
'''

#Training HyperGAN on roughly 10000 images of men's and women's catwalk shows from AW19.




```
1
2     def    process(   cls, settings)
3              """
4              The process explored in this project is a collaboration
5              between human and AI (GAN).
6              """
7
8
9                      """
10                     Data is created or curated by a human and trained on
11                     by the GAN, the output of which is interpreted
12                     again by a human. The GAN becomes a middle man, placed
13                     between two parts of a more general process.
14                     """
15
16
17
18
19             self.processQuery
20
21             """
22             The introduction of this collaborator, as a source of
23             inspirational or informative images, allows access to
24             greater creative potential.
25             """
26
27
28     print  personal workstation
29                                    ...
30
31
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41
42
```
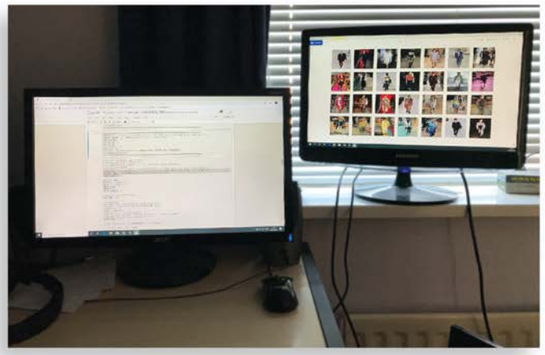



#Quick response to output utilising different GAN configuration.

MARK CHAPMAN

(Look 3 Development)

“”“
Silhouette and detail extraction from GAN generated image.
“”“

{#of}

{#ob}

{#pt}

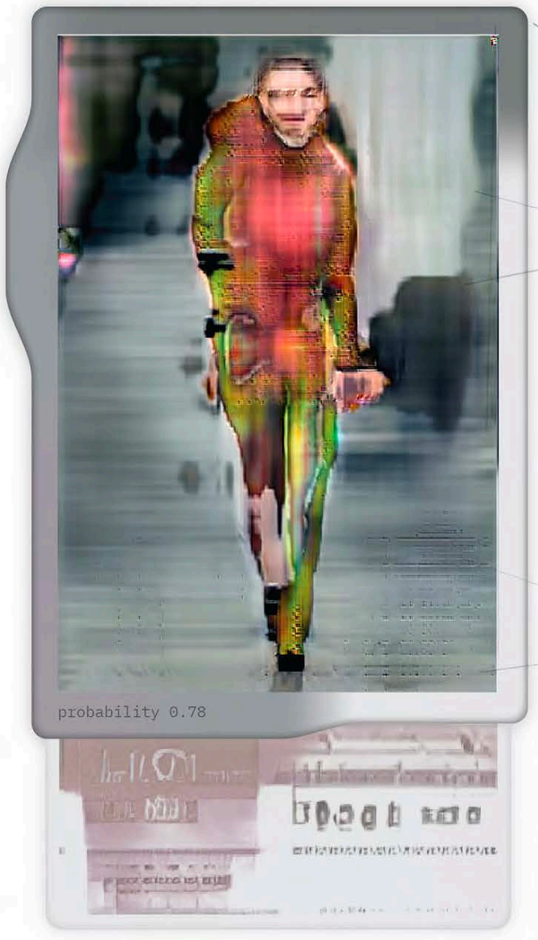
Toile development

Overdyed Shirting

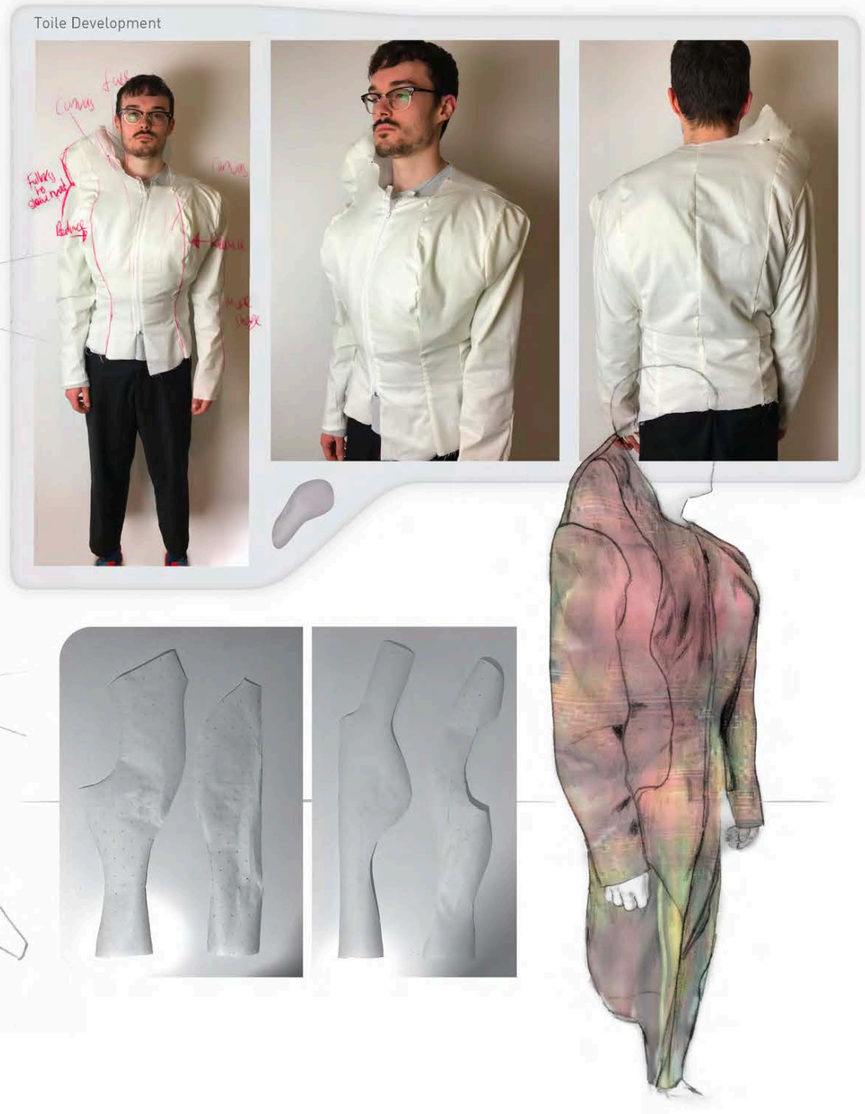
Generic garment development

Replace wrap tee with tucks

Look 1 Development

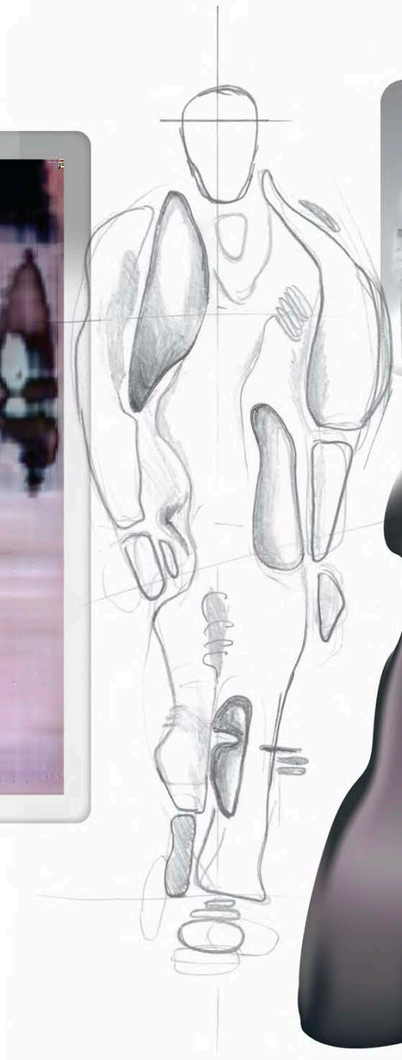


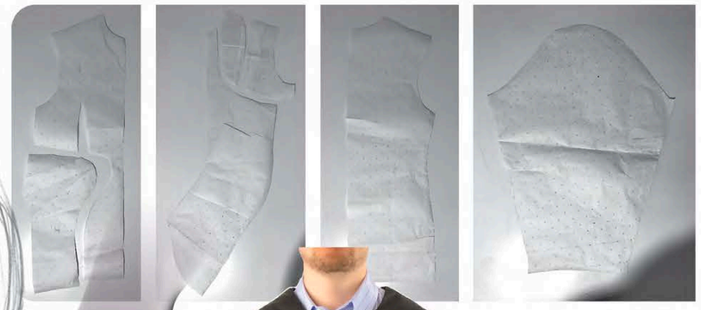
Toile Development



Look 2 Development

probability 0.42





Toile Development

WOMENSWEAR

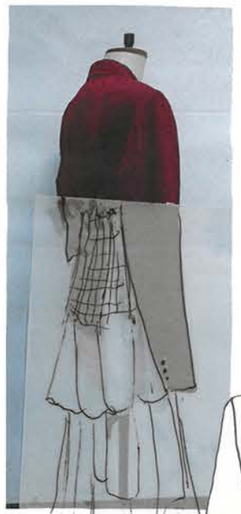
One rectangle of fabric used for bottom half

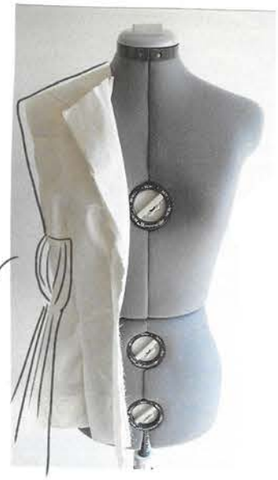
Hemp Linen

Hidden zip that allows bottom half of jacket to be printed version to be reattached.

EMILY BULLIS

Upcycled beads from old charity shop necklaces

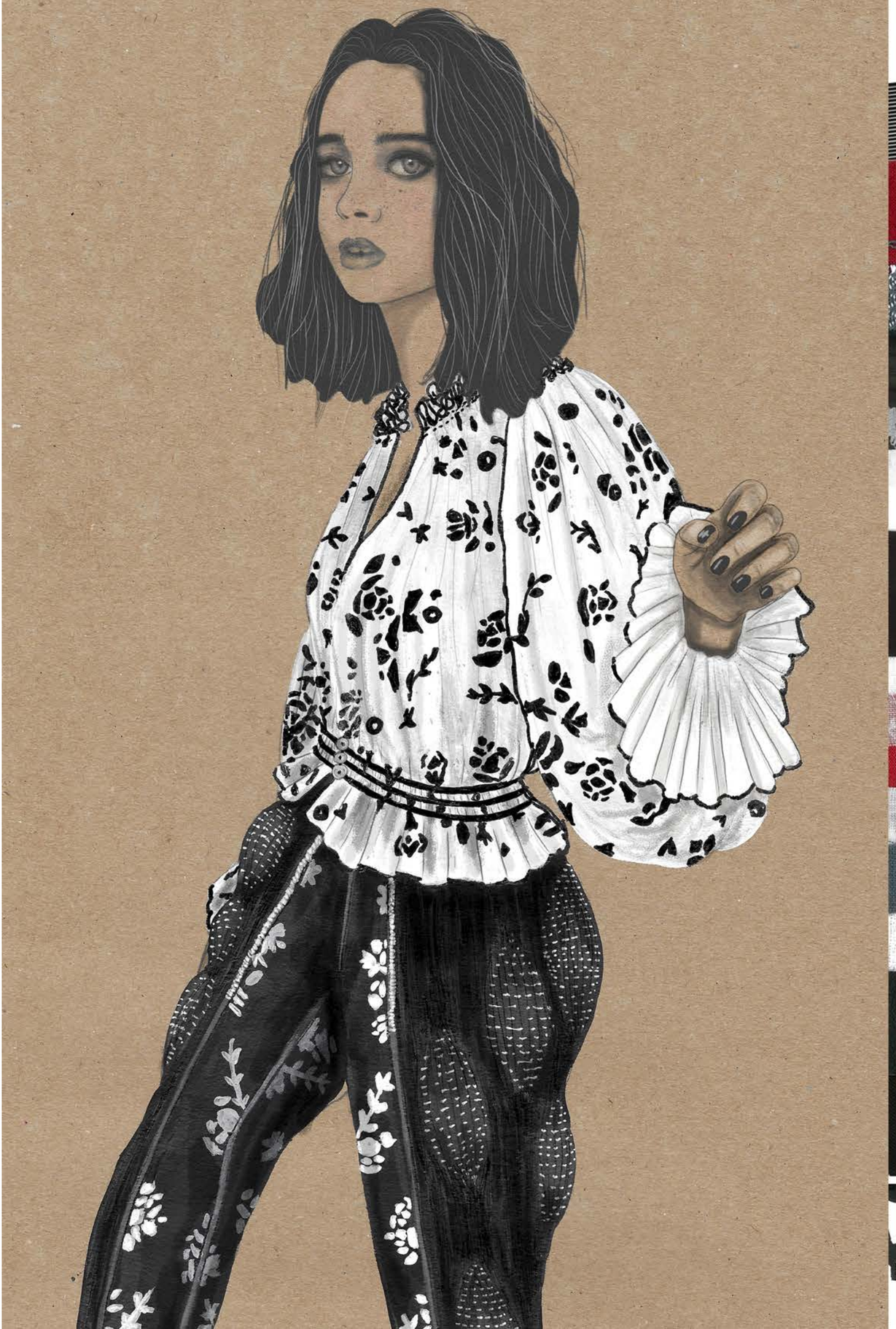




Princess pleated section under sleeve in fine Devore linen

Reversible

Devore suit dress

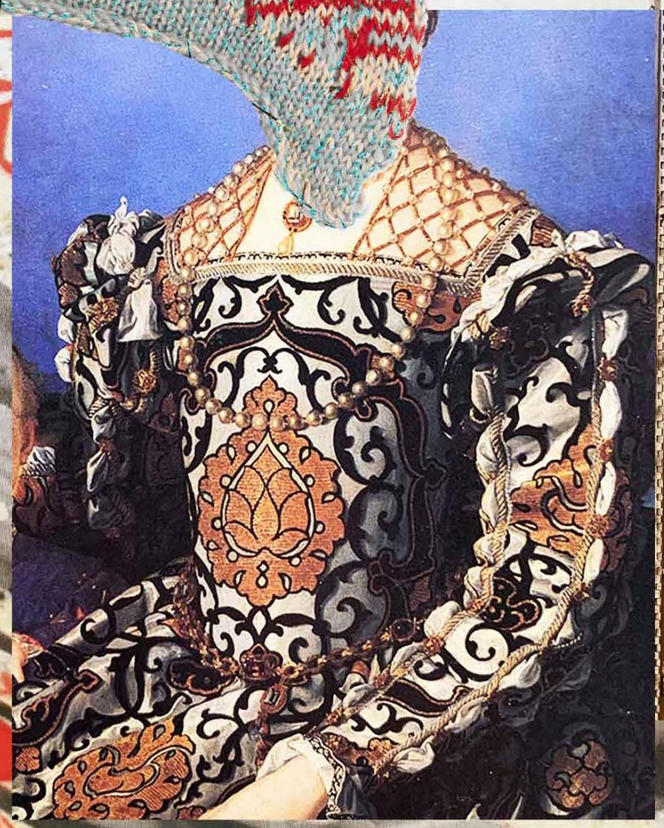


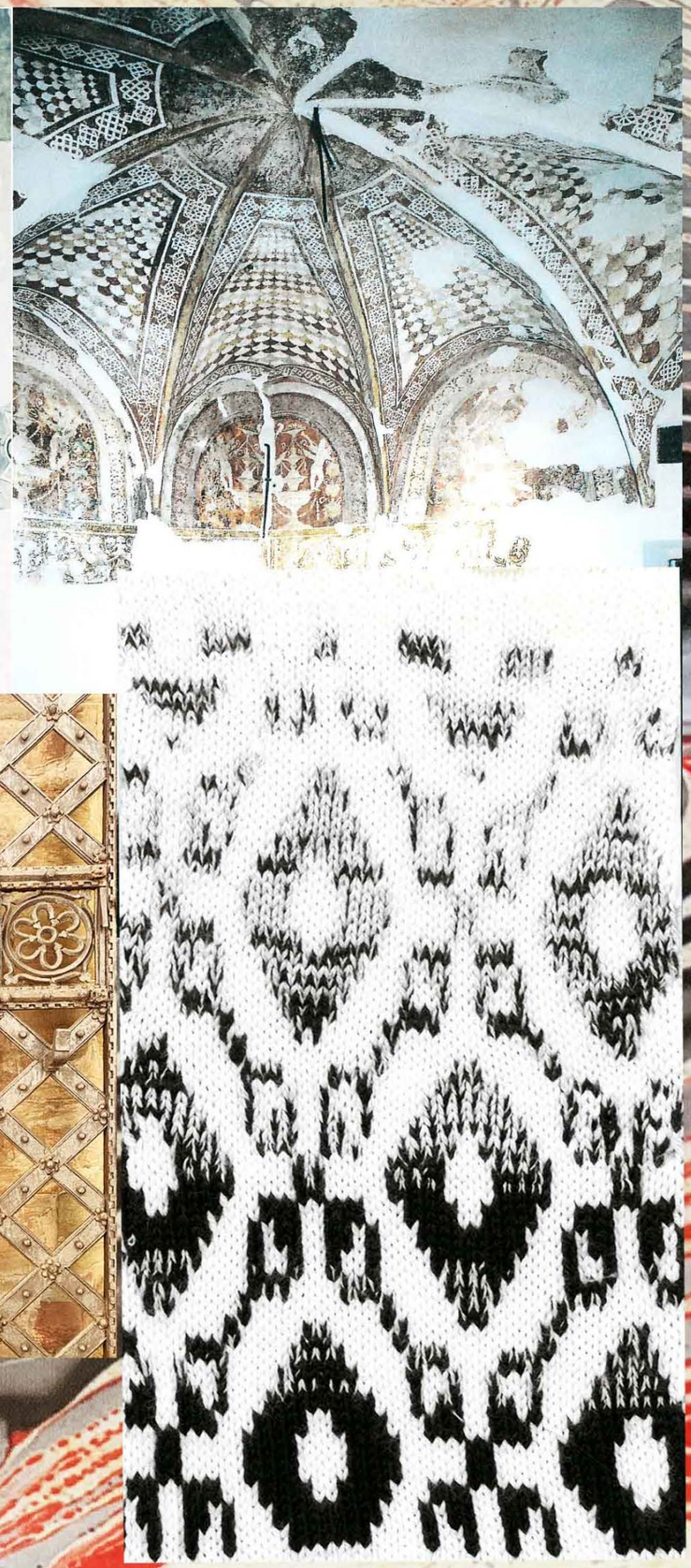
MANCHESTER
SCHOOL OF ART

Large volume
around hips
Fine compact
pleating

MANCHESTER
SCHOOL OF ART

Line up alternative

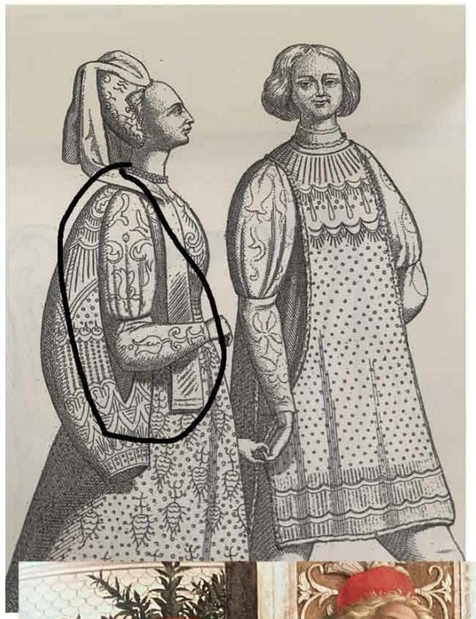


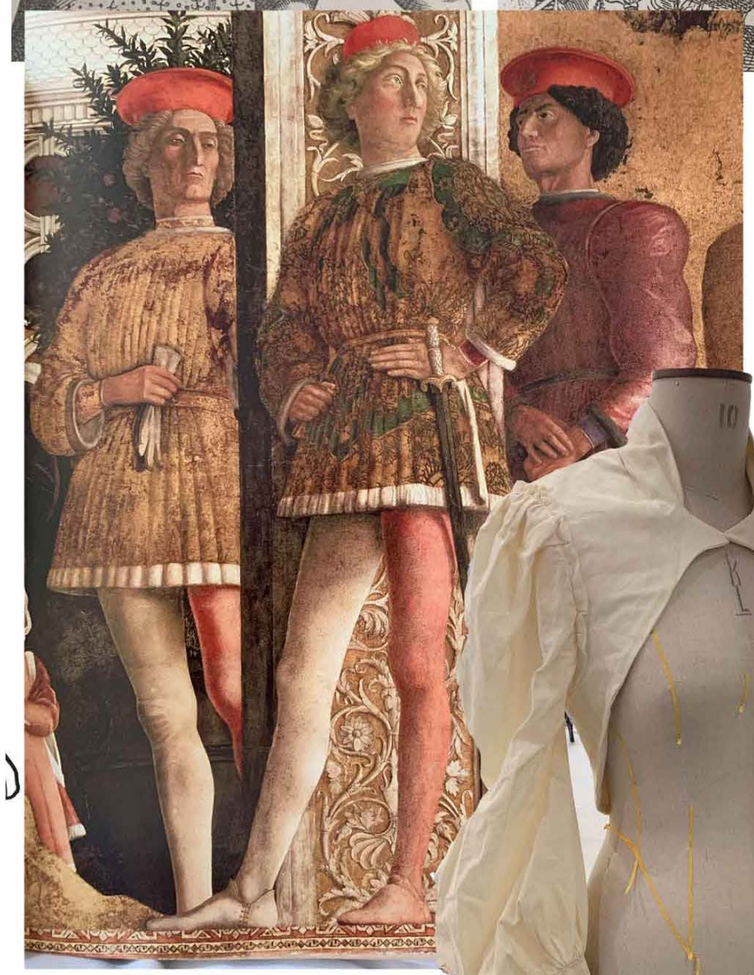


CHARLOTTE BANKS

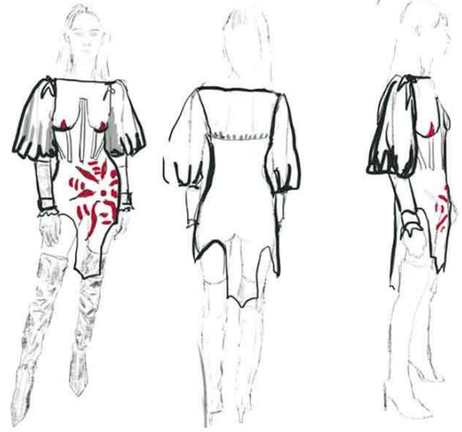
39
49
50
42
52
48
58
59
60

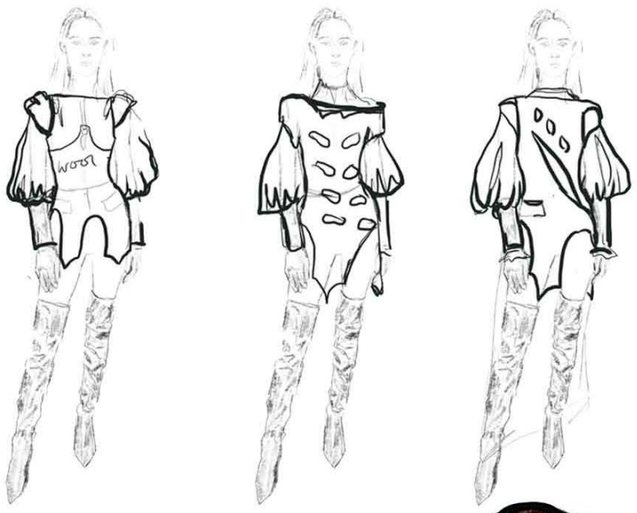
126
MANCHESTER
SCHOOL OF ART
STUDENT-FORM

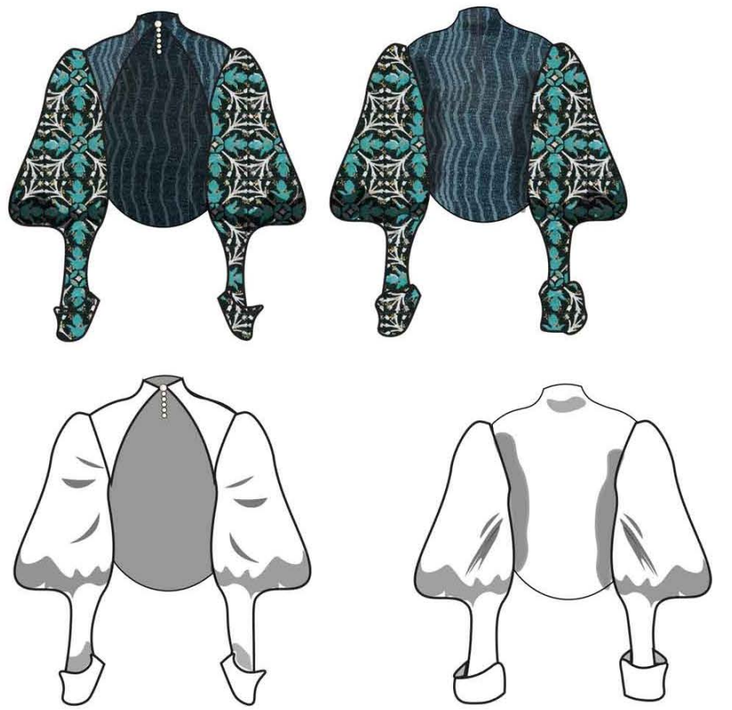




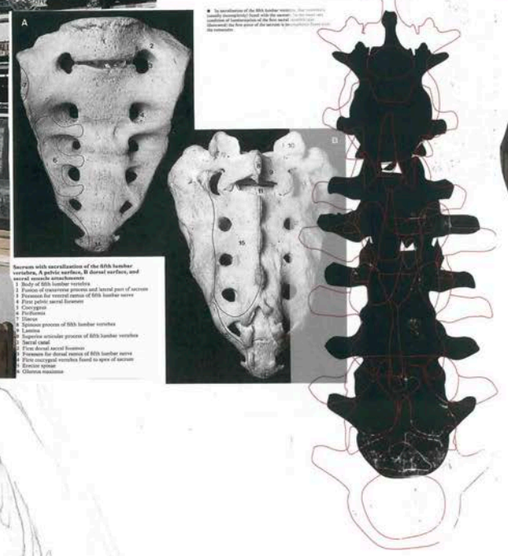
L126
MANCHESTER SCHOOL OF ART
STUDENT-FORM
Bennefarm



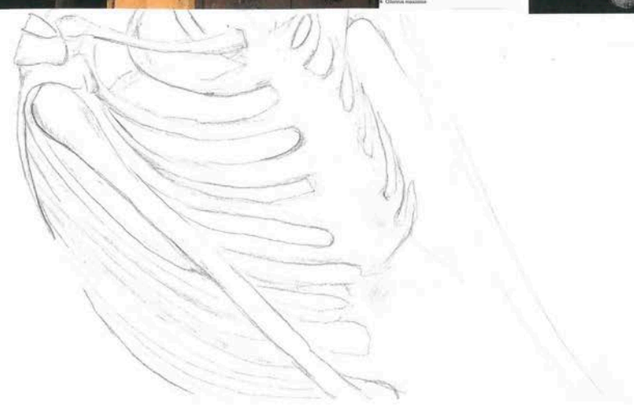


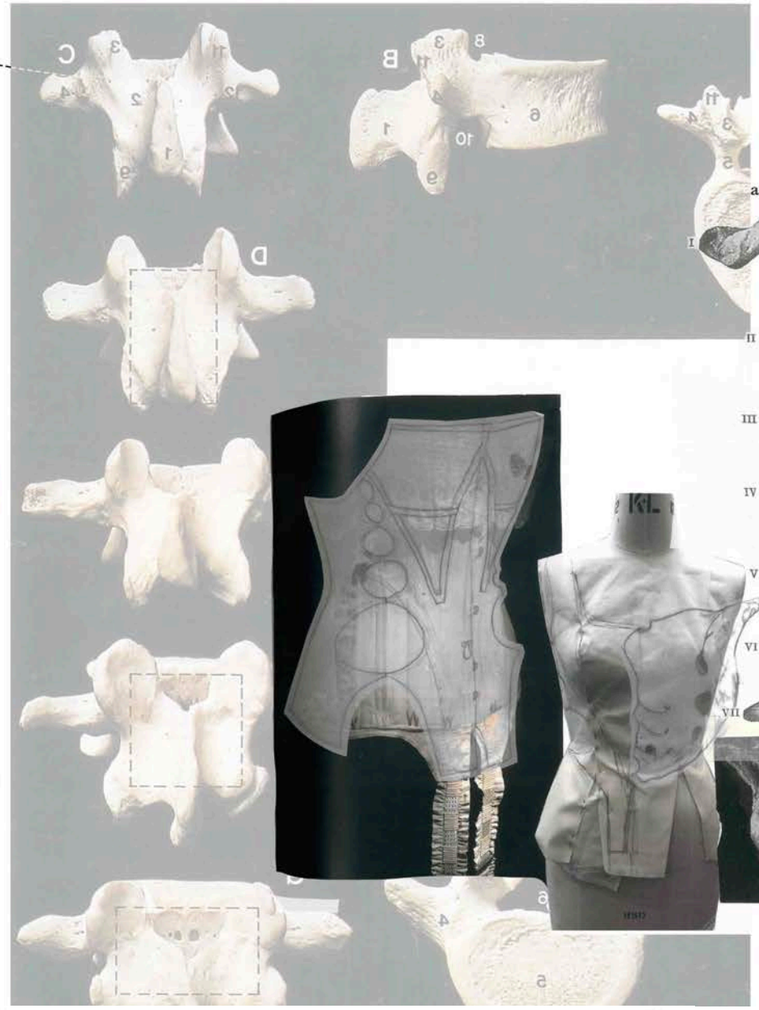


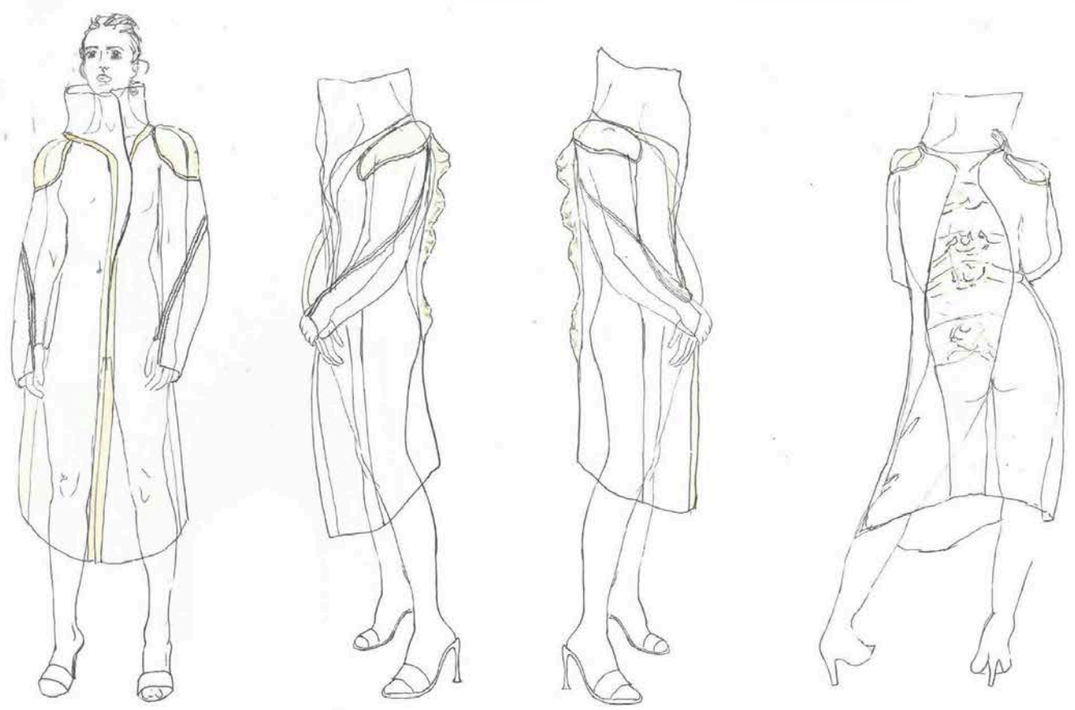
Inspiration



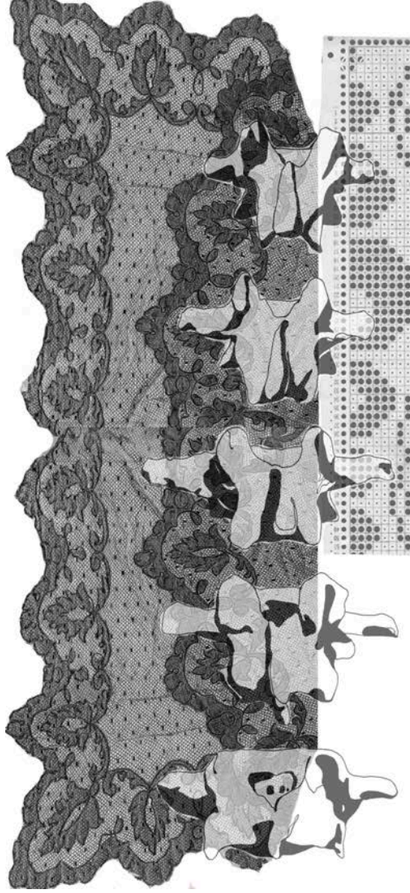
Sculpture by Laure Bourgeois

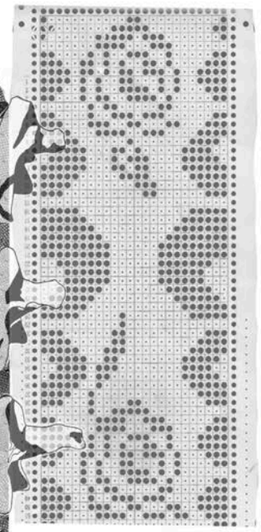






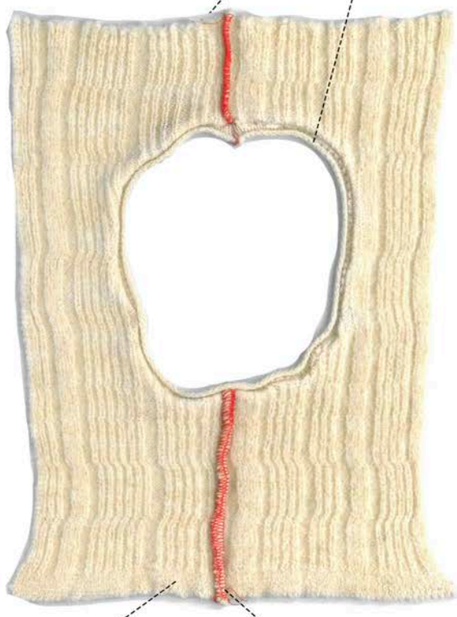
HELOISE COUNE





Lace into knit

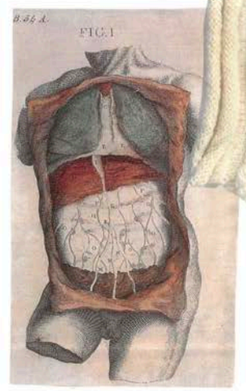
Samples on 7 gauge Dubied knit machine



Front

Single bed curled edge

Back



Yarns:
- Bleach white merino wool (count 13.5/2 mm)

Overlocked together on a 4 thread overlocker

Felted by hand

Wool felted samples

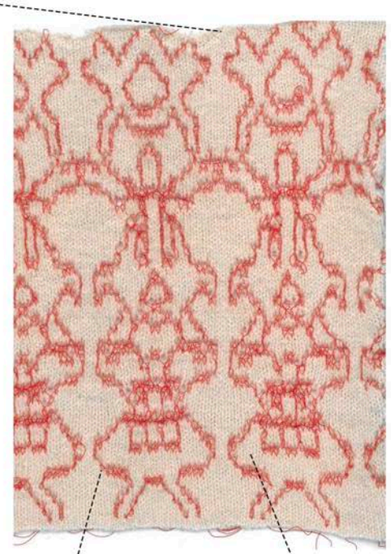
Yarns:
-Mix curled mohair acrylic
- 1Ply cream merino

Punch card knit, using different sort of yarns so when felting, one would shrink and the other gather from the felted parts.

When knitting, my mohair yarn kept snapping off, but I decided to keep going and felt it and an unsuccessful samples ended up inspiring more samples.

Yarns:
- Bleach white merino wool (count 13.5/2 mm)
- Brushed mohair 70% mohair 30% silk

Punch card knit. felted.



Yarns:
- Bleach white merino wool (count 13.5/2 mm)
- Red thread

Punch card knit, felted.

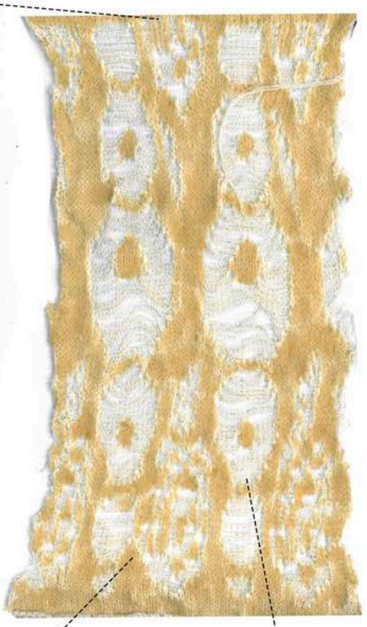
Samples with latex

Yarns:
- Bleach white merino wool (count 13.5/2)
- White thread

Punch card knit. sample dipped in a mix of liquid latex and water

Yarns:
- Bleach white merino wool (count 13.5/2)
- Red thread

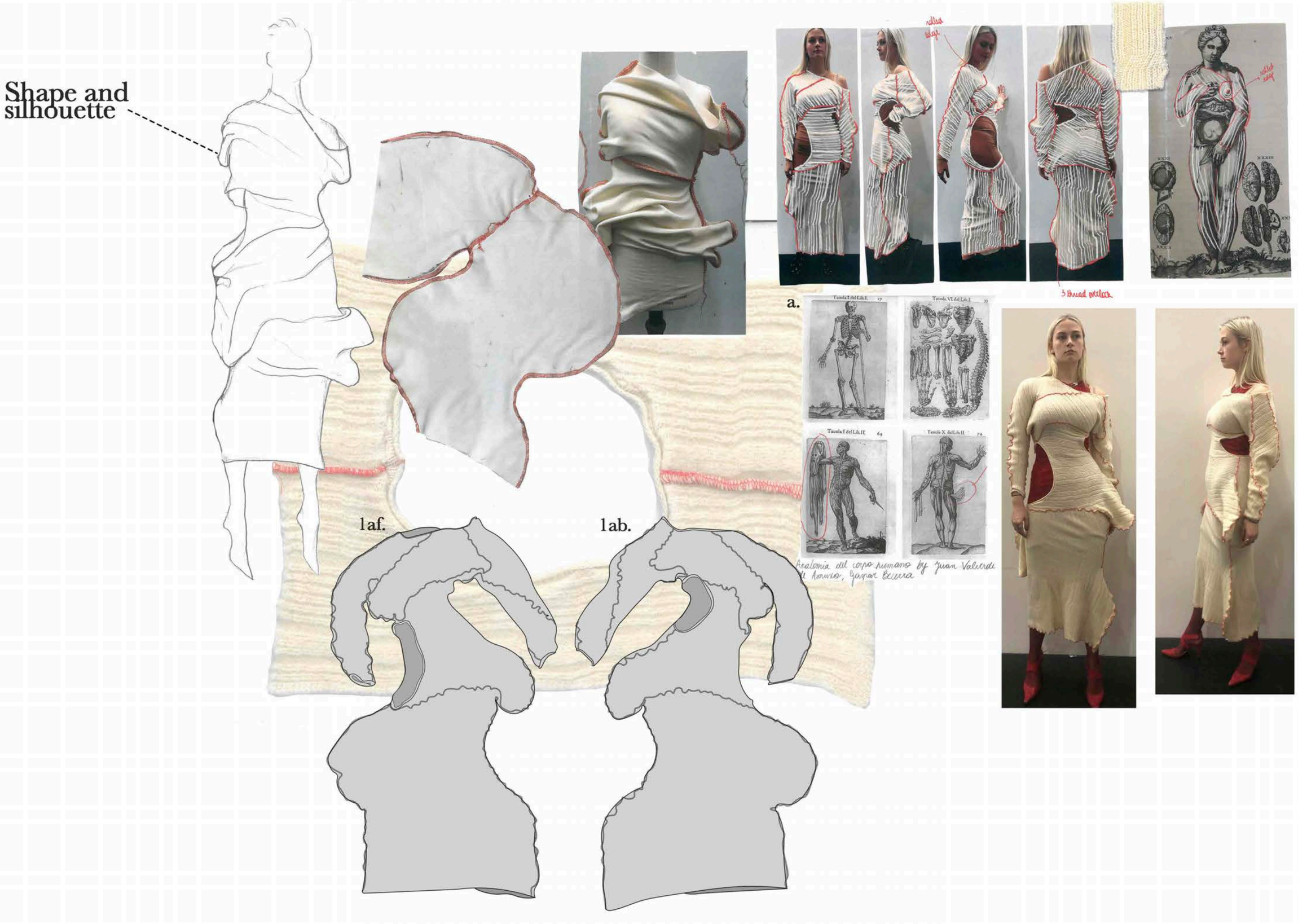
Punch card knit. sample dipped in a mix of liquid latex and water



Yarns:
- Bleach white merino wool (count 13.5/2)
- White thread

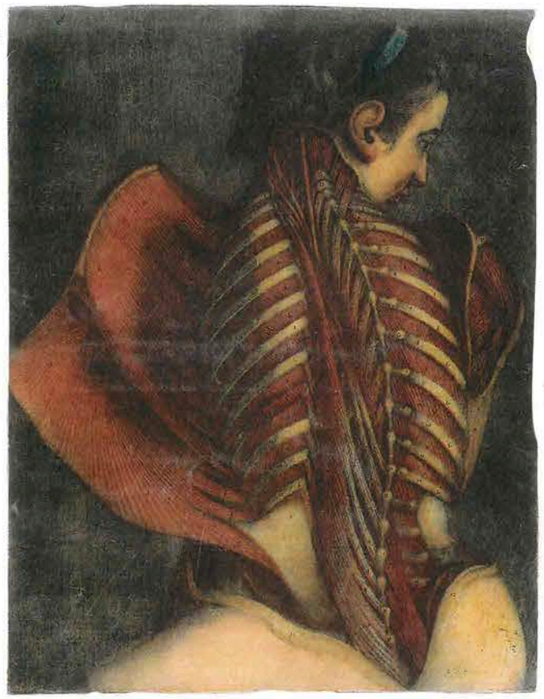
Punch card knit. Wool parts of the knit covered in a mix of liquid latex and water.

Shape and silhouette

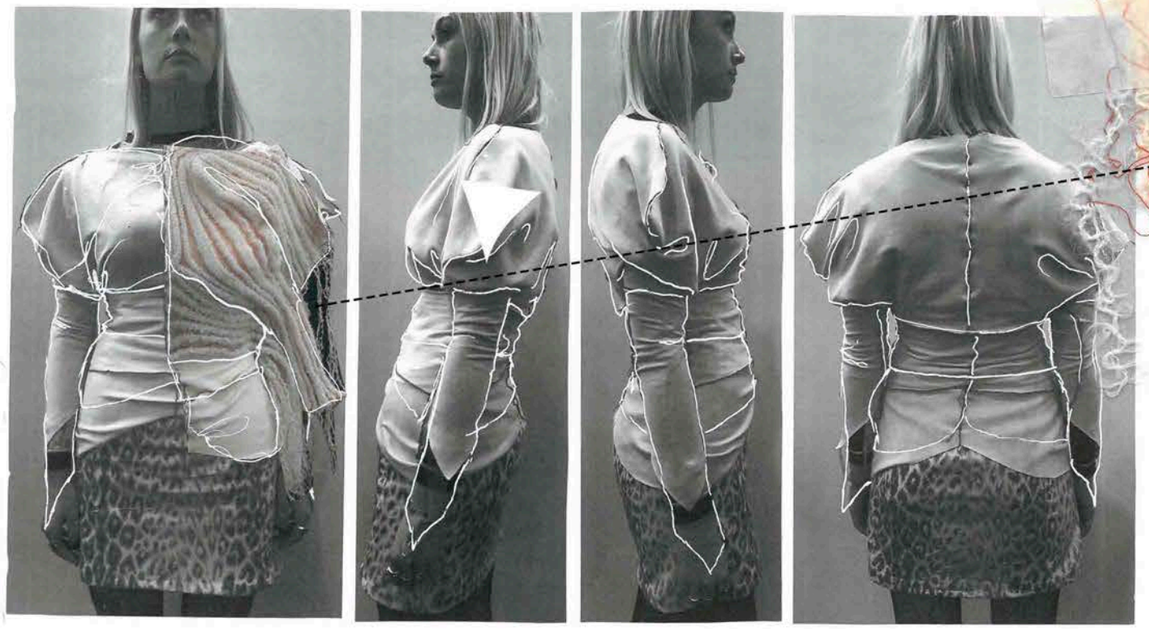


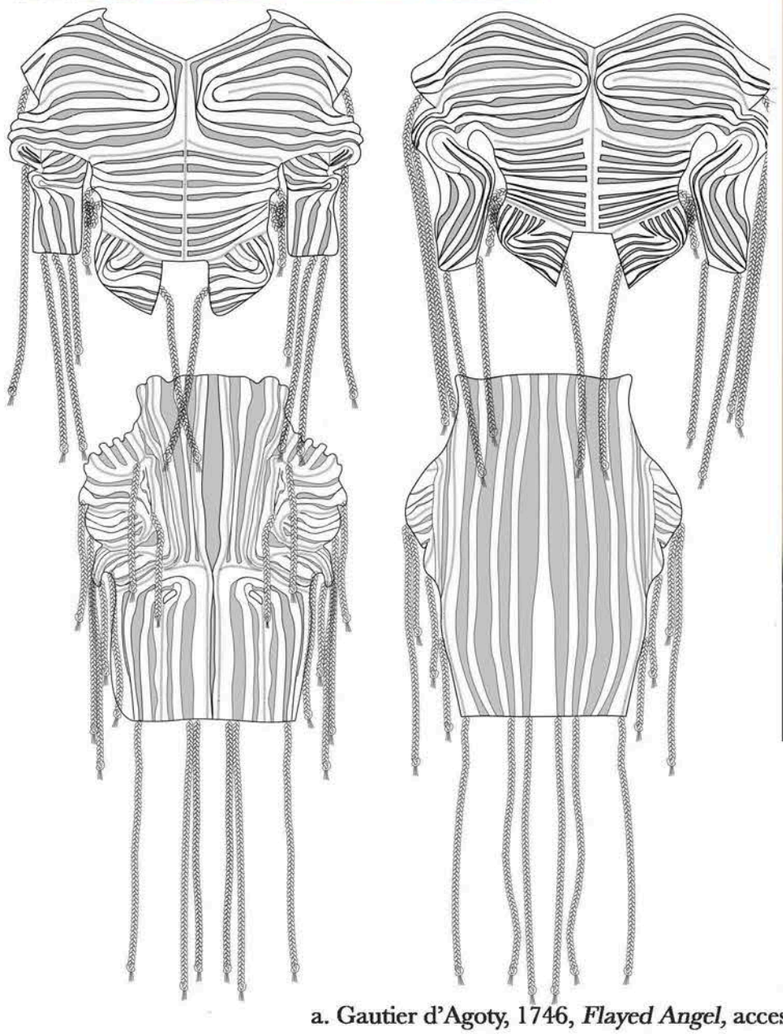
a. Juan Valverde de Amusco, Gaspar Becerra, 1560, Four plates from *Anatomia del corpo humano,* accessed on https://www.nlm.nih.gov/exhibition/dreamanatomy/da_g_I-B-2-01.html

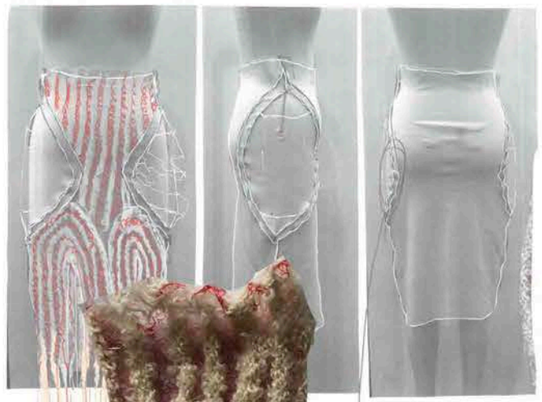
a.

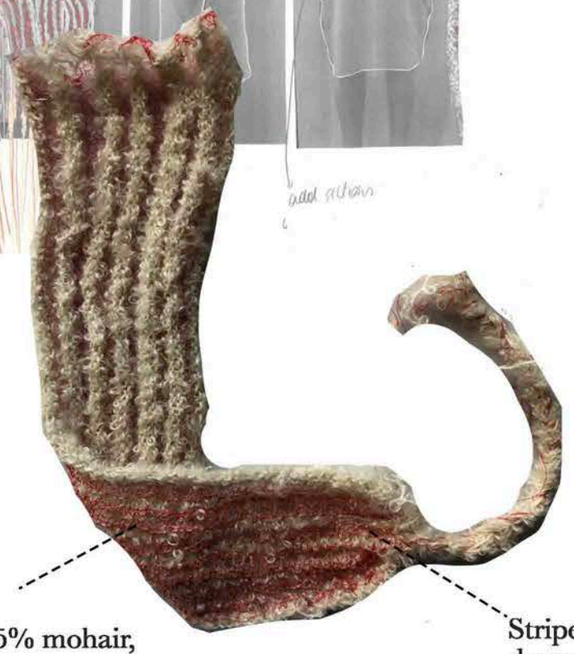


Creating shape from samples









Yarns:
- Curled mohair, 75% mohair, 20% wool, 5% nylon.
- Red thread

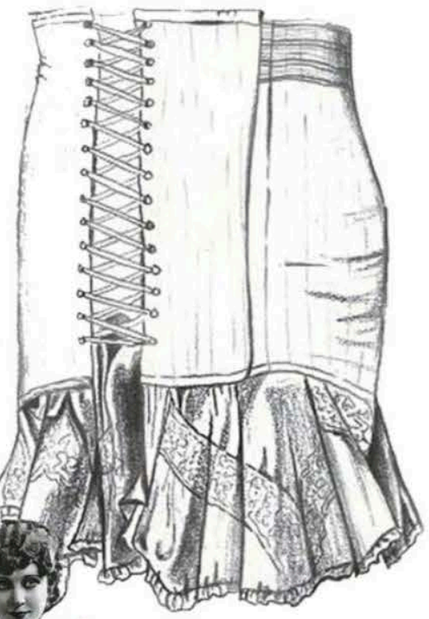
Striped sample made on domestic knit machine.

a. Gautier d'Agoty, 1746, *Flayed Angel,* accessed on https://www.art.com/products/p28048933894-sa-i8540376/jacques-fabien-gautier-d-agoty-the-flayed-angel-c-1745.htm

MEGAN STRINGER

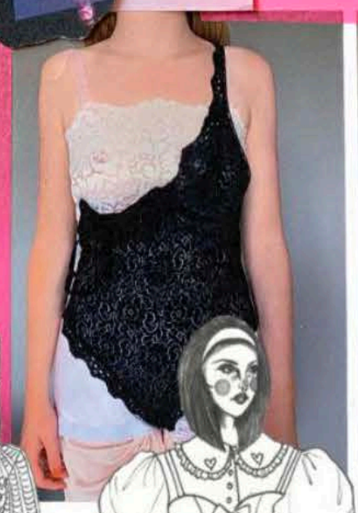
Image from 90s
FRUiTS magazine

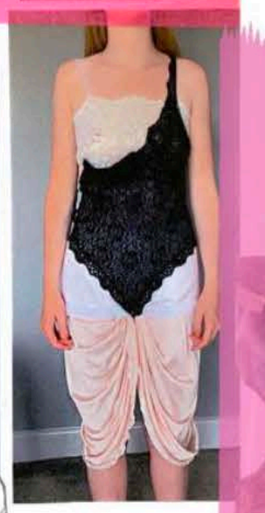
Own image taken in
Tokyo 2018

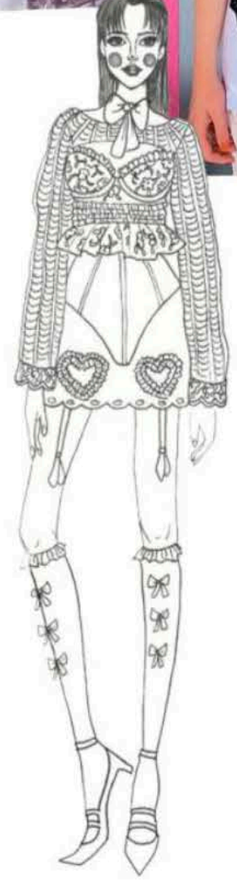


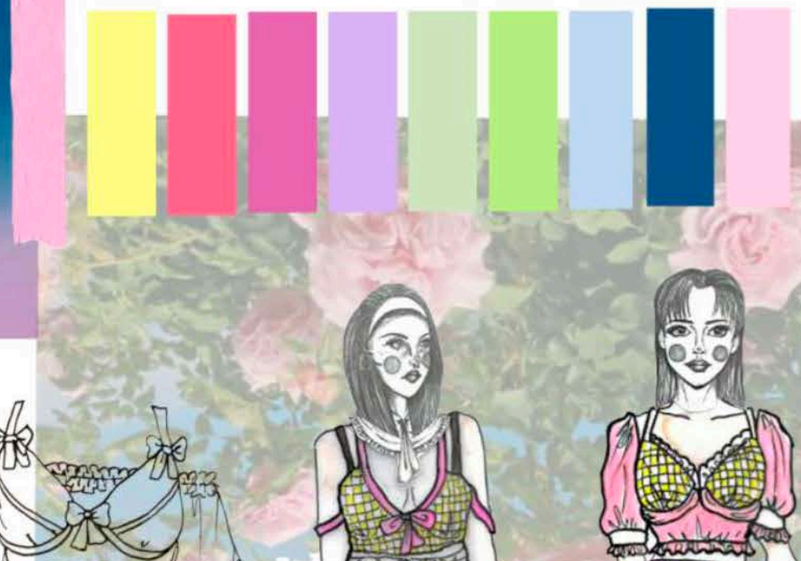
SOPHIE EARNSHAW

Initial styling
with vintage lingerie
and nightwear

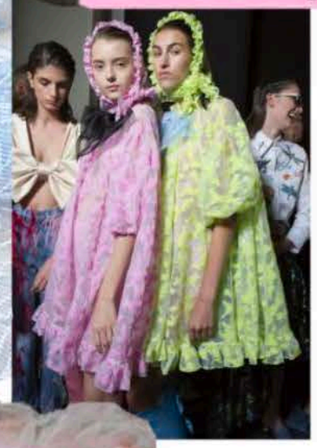


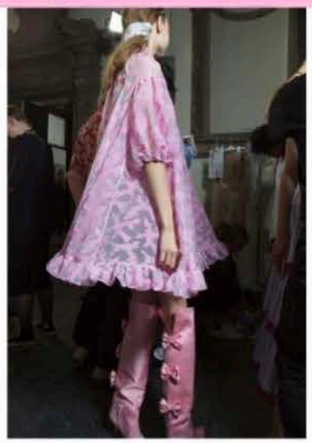






Vivetta Spring 2018





Designs developed from inital styling of vintage lingerie translated in to collages and then designs

Ode of Mulan, 6th Century AD

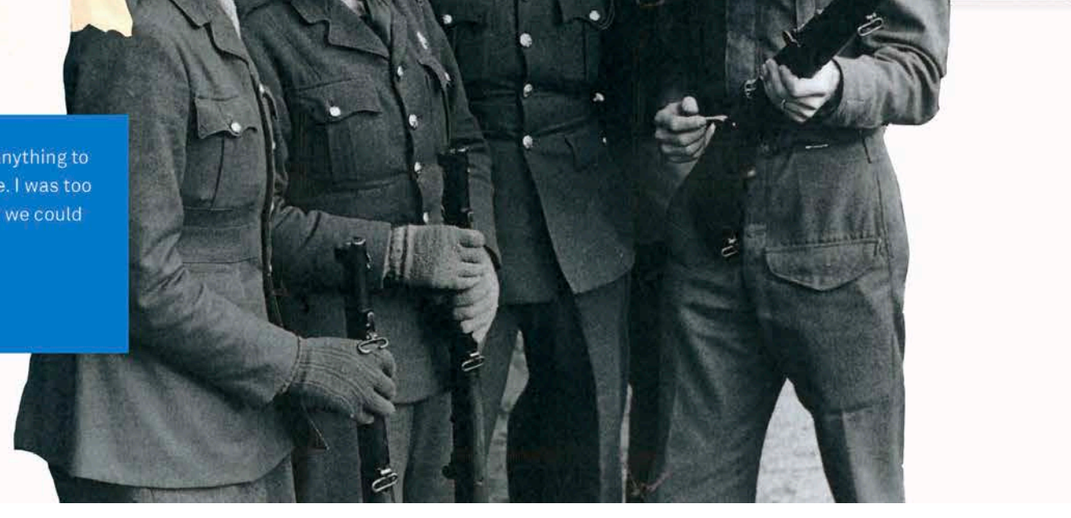
Tsiek tsiek and again tsiek tsiek,
Mu-lan weaves, facing the door.
You don't hear the shuttle's sound,
You only hear Daughter's sighs.
They ask Daughter who's in her heart,
They ask Daughter who's on her mind.
"No one is on Daughter's heart,
No one is on Daughter's mind.
Last night I saw the draft posters,
The Khan is calling many troops,
The army list is in twelve scrolls,
On every scroll there's Father's name.
Father has no grown-up son,
Mu-lan has no elder brother.
I want to buy a saddle and horse,
And serve in the army in Father's place."

In the East Market she buys a spirited horse,
In the West Market she buys a saddle,
In the South Market she buys a bridle,
In the North Market she buys a long whip.
At dawn she takes leave of Father and Mother,
In the evening camps on the Yellow River's bank.
She doesn't hear the sound of Father and Mother calling,
She only hears the Yellow River's flowing water cry tsien tsien.

At dawn she takes leave of the Yellow River,
In the evening she arrives at Black Mountain.
She doesn't hear the sound of Father and Mother calling,
She only hears Mount Yen's nomad horses cry tsiu tsiu.
She goes ten thousand miles on the business of war,
She crosses passes and mountains like flying.
Northern gusts carry the rattle of army pots,
Chilly light shines on iron armor.
Generals die in a hundred battles,
Stout soldiers return after ten years.

On her return she sees the Son of Heaven,
The Son of Heaven sits in the Splendid Hall.
He gives out promotions in twelve ranks
And prizes of a hundred thousand and more.
The Khan asks her what she desires.
"Mu-lan has no use for a minister's post.
I wish to ride a swift mount
To take me back to my home."

When Father and Mother hear Daughter is coming
They go outside the wall to meet her, leaning on each other.
When Elder Sister hears Younger Sister is coming
She fixes her rouge, facing the door.
When Little Brother hears Elder Sister is coming
He whets the knife, quick quick, for pig and sheep.
"I open the door to my east chamber,
I sit on my couch in the west room,
I take off my wartime gown
And put on my old-time clothes."
Facing the window she fixes her cloudlike hair,
Hanging up a mirror she dabs on yellow flower powder.
She goes out the door and sees her comrades.
Her comrades are all amazed and p
Traveling together for twelve years
They didn't know Mu-lan was a gi
"The he-hare's feet go hop and s
The she-hare's eyes are muddled
Two hares running side by side close
How can they tell if I am he or sh



'We only had the absolute minimum of uniform. We were not allowed to cut anything to fit us, and there were only three sizes of everything: small, medium, and large. I was too big for the small, the medium was too long, and the large was far too big. So we could only turn things up, we couldn't cut or make anything to fit us.'

Mary Coomer, ATS, 1938-45

ELEANOR JONES

1940'S WOMEN HOUSECOAT WITH FUR COLLAR

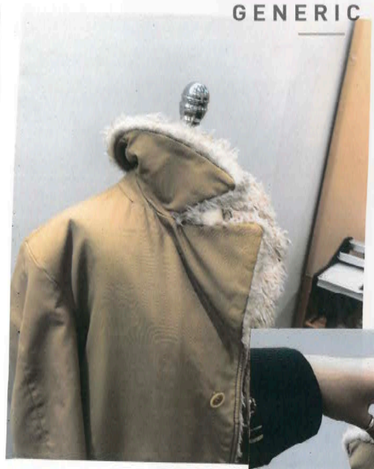
INSPIRES MATERIAL CHOICE: WOOL + FUR

KEEPING IT TRADITIONAL

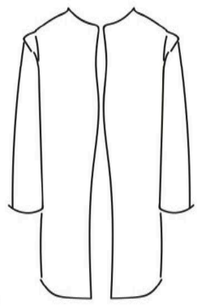
SIMPLE SILOHETTE'S WITH CHUNKY FUR COLLARS

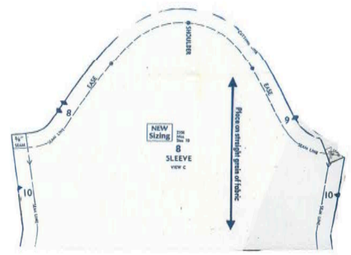
WANT TO KEEP MATERIAL TRADITIONAL LIKE WOOL: MILITARY REFERENCE

GENERIC GARMENT



SEAM





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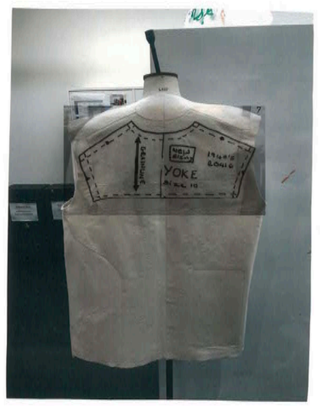
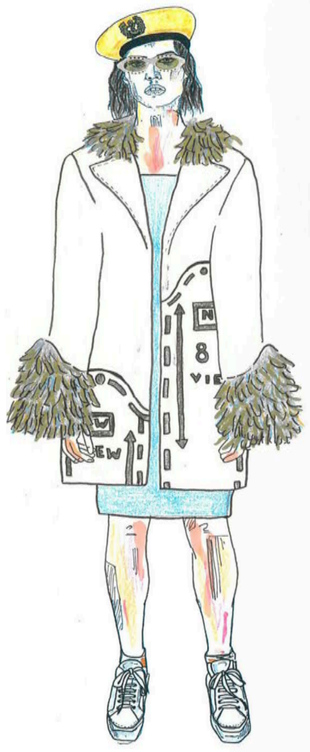
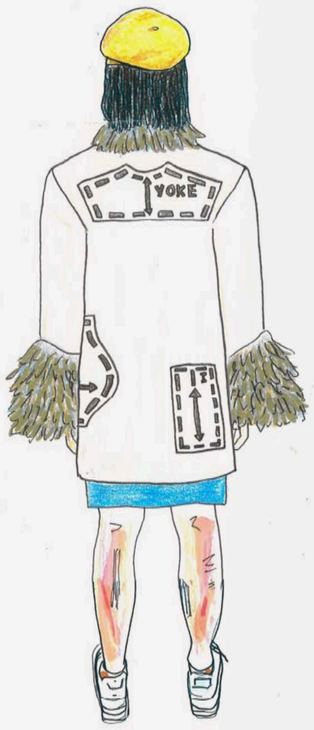
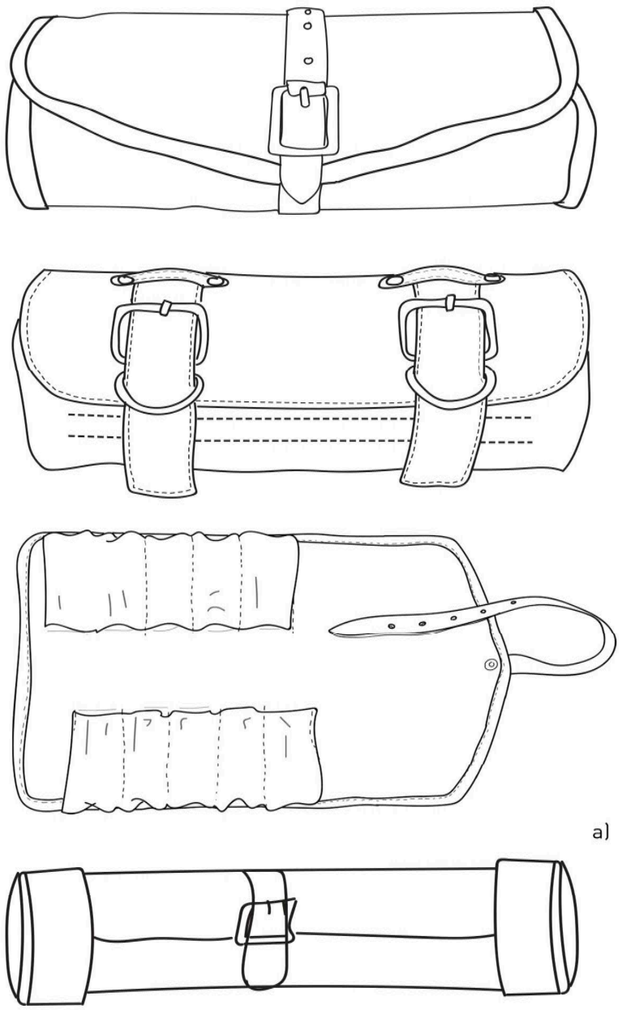
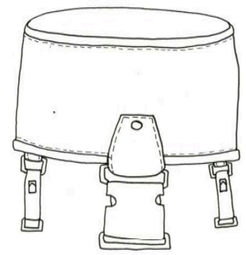


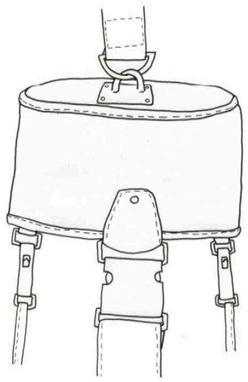


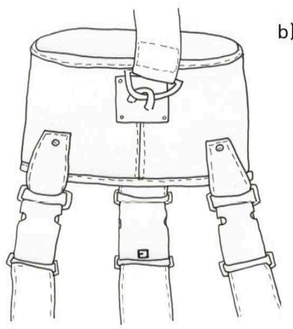




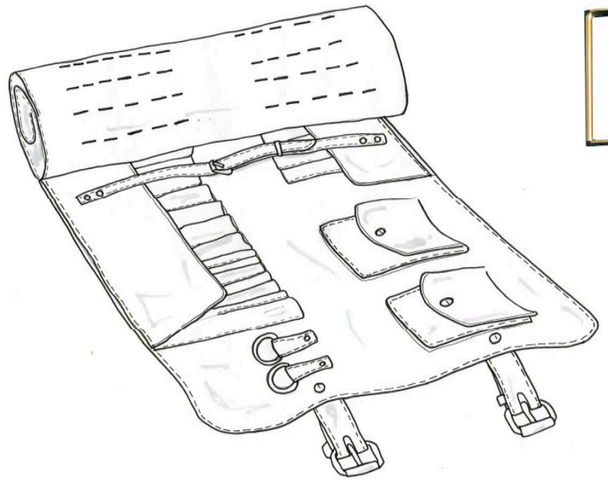
a)







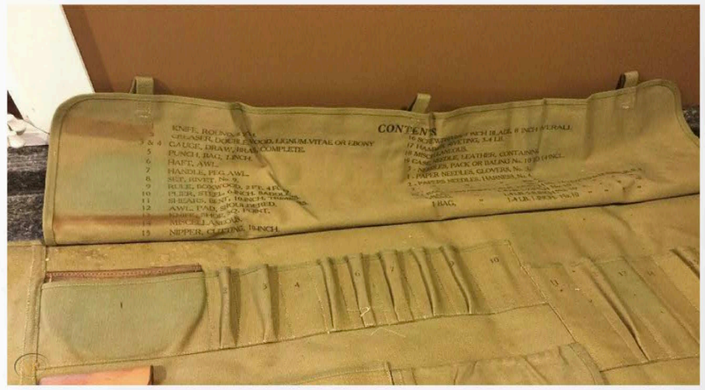
b)



FABRIC AND FASTENINGS

Keeping with the theme of using leather as a key material choice, this bag is predominantly made using a thick saddle leather that is soft to the touch and rolls and creases more with each use. The use of gold hardware is keeping in with the theme of luxury which is important to the high end market level I design for.

d)



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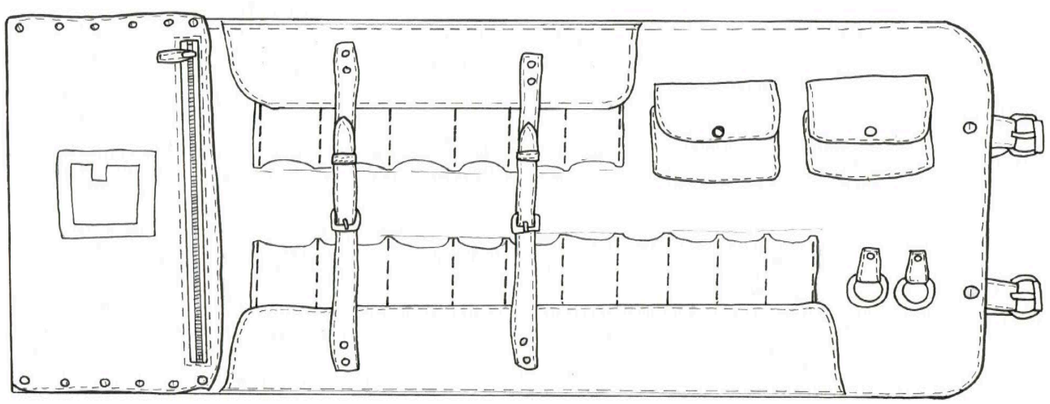
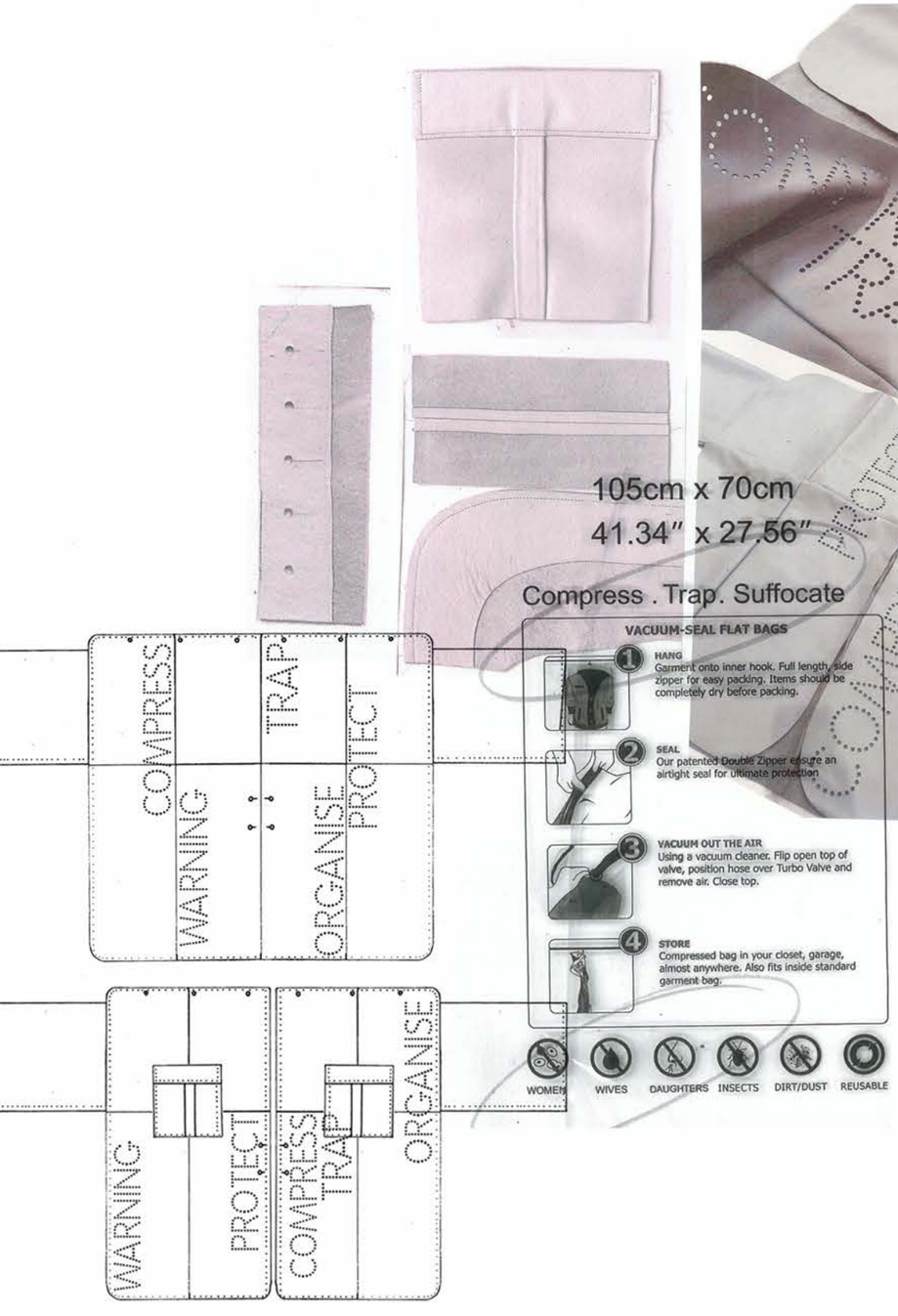
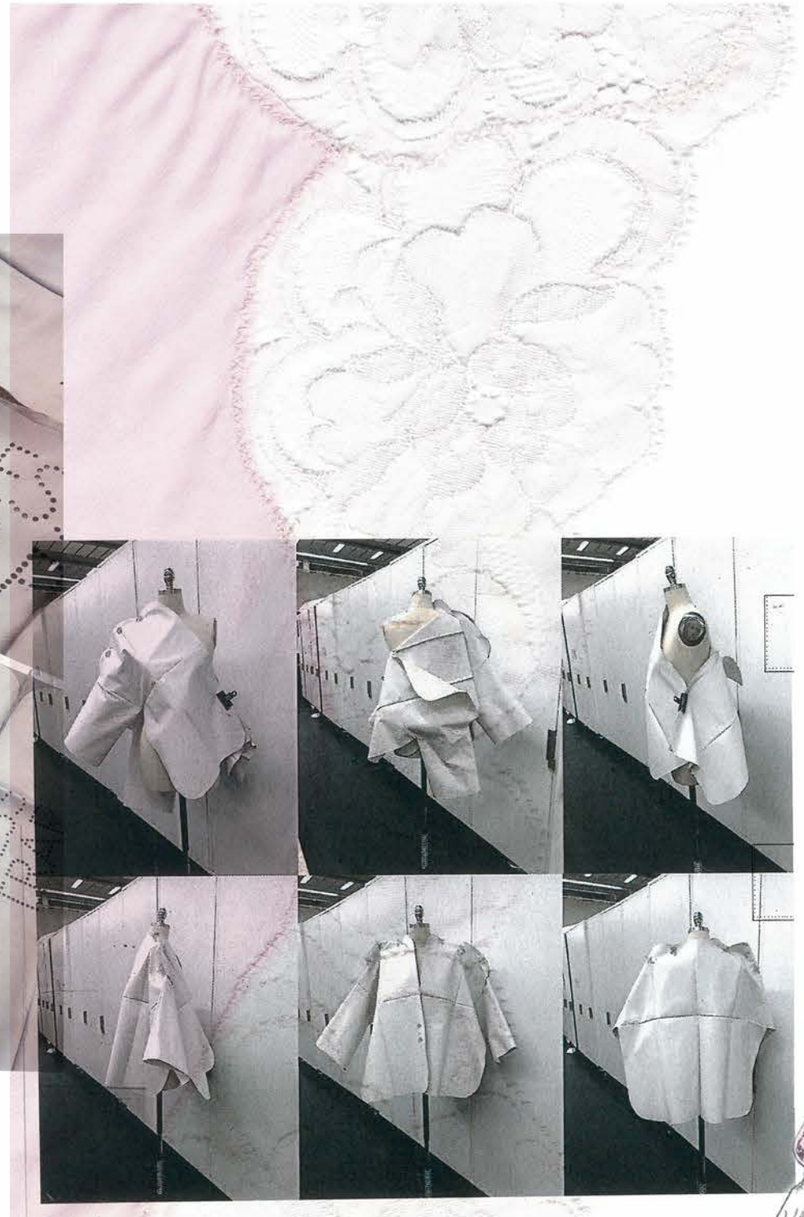


a) Design development leading to the cylindrical shape. Referencing canvas tool bags used by engineers and medical personnelle.
b) Showing a back view of the fixture attacthed to the bag to create the rucksack functionality. Using three straps to hold case.
c) A flat view of the roll up tool bag. With pocket details, a zipped up pouch and key holders secured by two leather straps.
d) Key reference image showing a military tool kit from World War Two.

For back views
and sizes of all these
Vogue Patterns,
see page 196.
Mrs. Roche's adaptable
caftans by
Michael of the Waldorf.
VOGUE, FEBRUARY 1, 1951
Vogue Archive 1950s

EMILY TONGE





Leather Jacket Toile 1

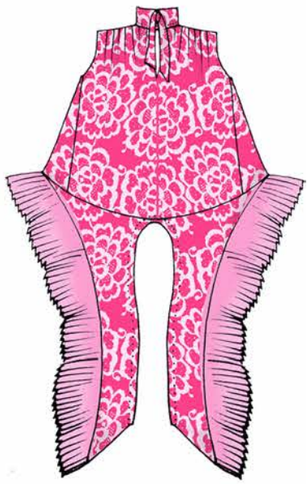
Shoulder pads

Shoulder pads

Wadding for trim

Shoulder pads

gather into neckline
Shoulder



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