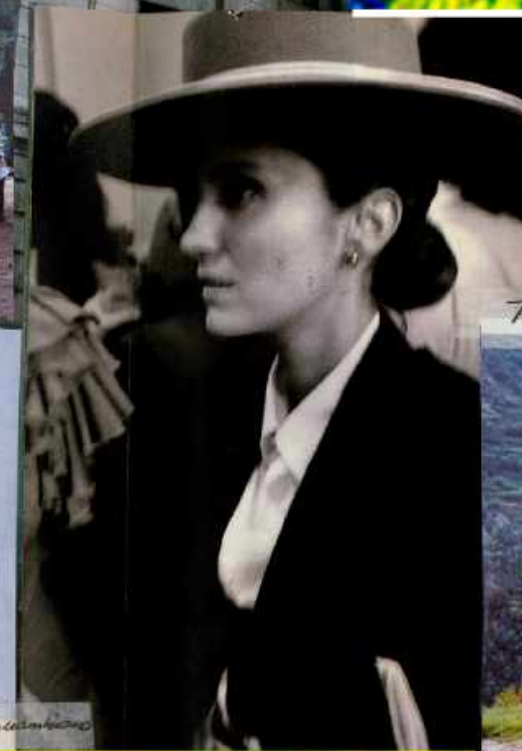


**BATH SPA
UNIVERSITY
BA (HONS)
FASHION
CLASS OF
2020**

Valentine Ryf
@_valentineryf



VALENTINE RYF

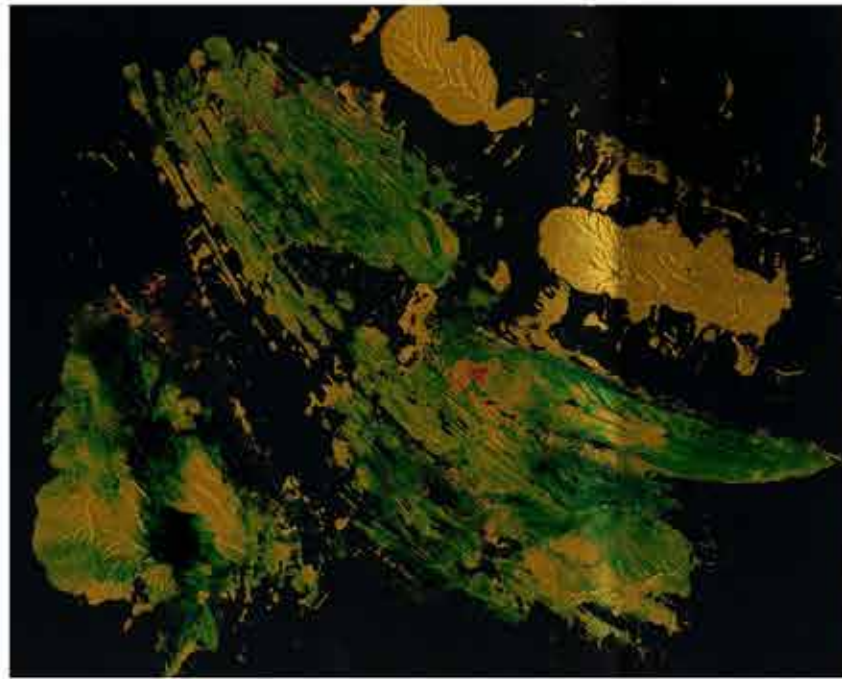
"WE WERE BORN FROM THE RIVERS FLOWING WITHIN GOLDEN MOUNTAINS"

FALL/WINTER 2020-21

'we were born from the rivers flowing within golden mountains' is inspired by my Colombian and Swiss cultural heritage mixed with influences of men's tailoring. This collection is about taking a journey through the Andean Mountains, exploring a new culture and meet the Guambianos, a tribe living in the Valle del Cauca. It inspired the feel of a hybrid silhouette, the believe of equality, equal to any gender, equal to nature.- I come from a rare place, it is a different culture nourishing the roots of an atmospheric feel aspiring a journey, exploring a hidden environment. Flowing within my veins, it crosses mountains, rivers and forests to then shine through the rare open lines.

A voyage to find out, to go back but to be present- away,





Researching gold art, while looking at Irving Penn's Journey to South America and the work of Volume, and flares softening the structured and tailored silhouette.





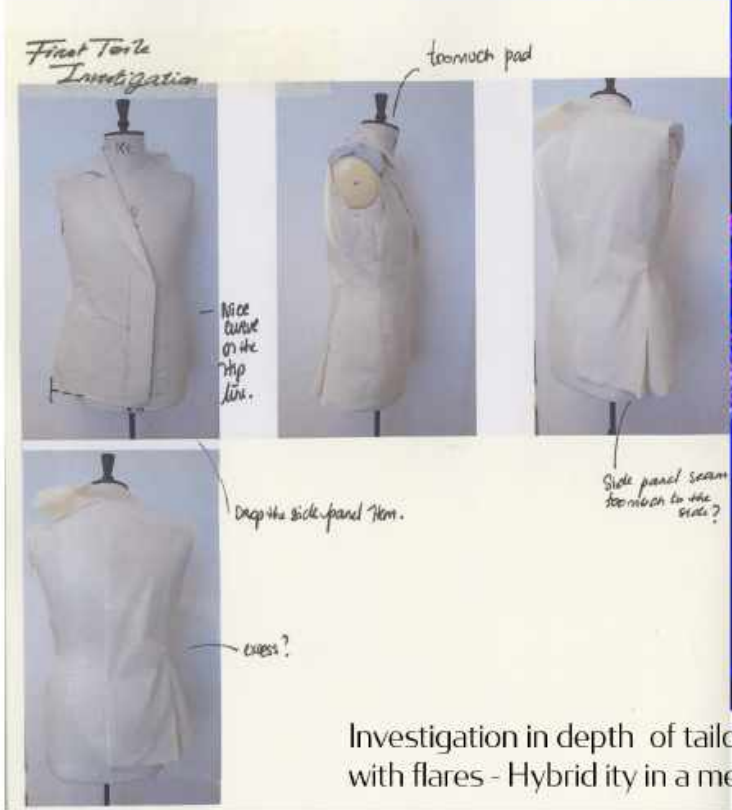
Photo by [illegible] 1940s



Inauguration 1940

Affine & sophisticated type of collars

Double cuff & cufflink



First Toile Investigation

tummy pad

Nice curve on the hip line.

Drop the side-panel hem.

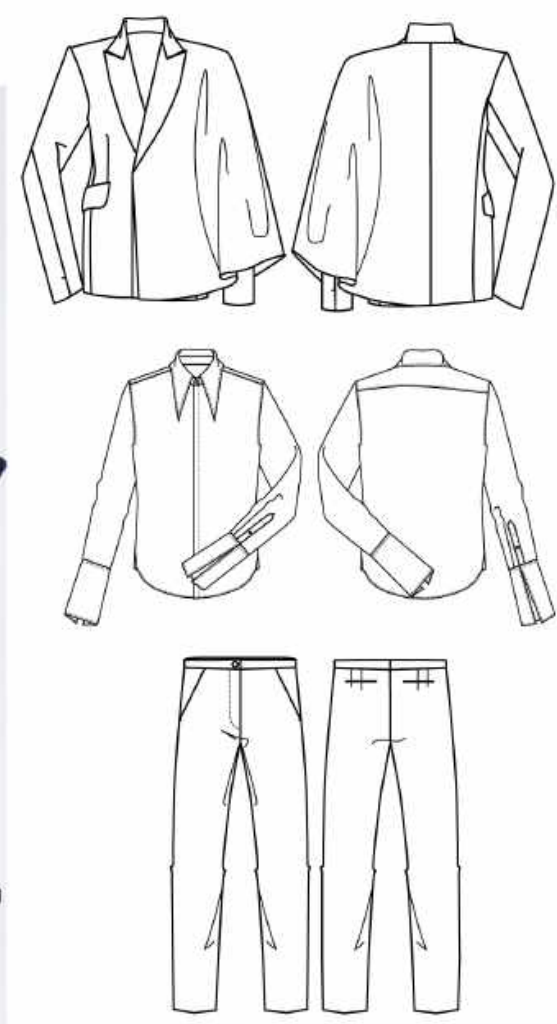
excess?

Side panel seam too much to the side?

Investigation in depth of tailoring skills, breaking the sharp lines with flares - Hybrid ity in a men's tailored jacket



Initial idea developed from collages. *cut with half poncho*

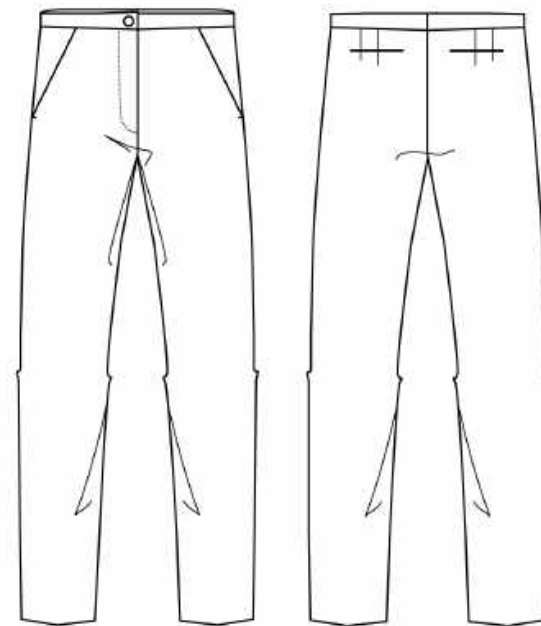
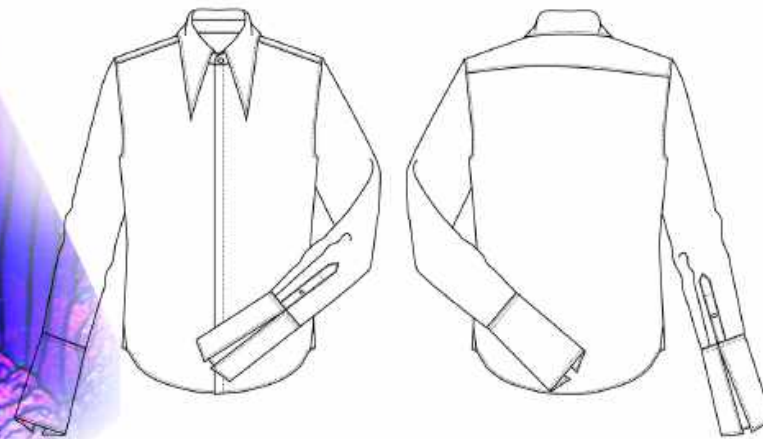
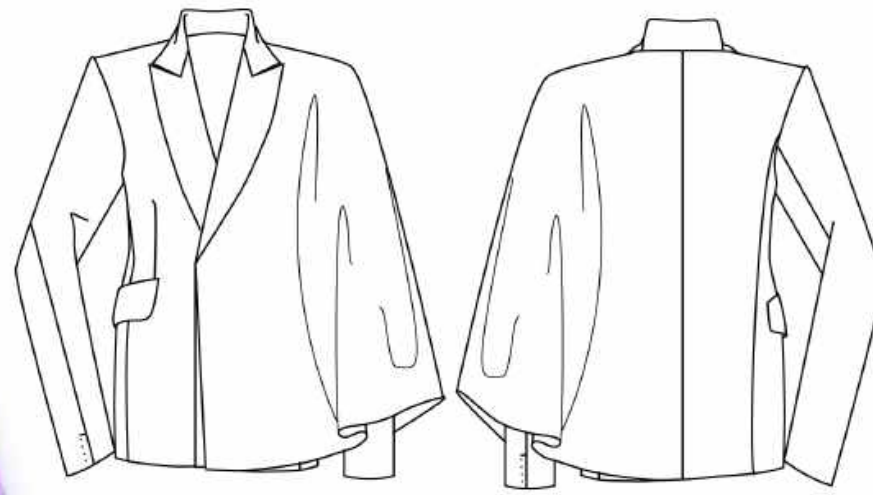


Resolved Toile

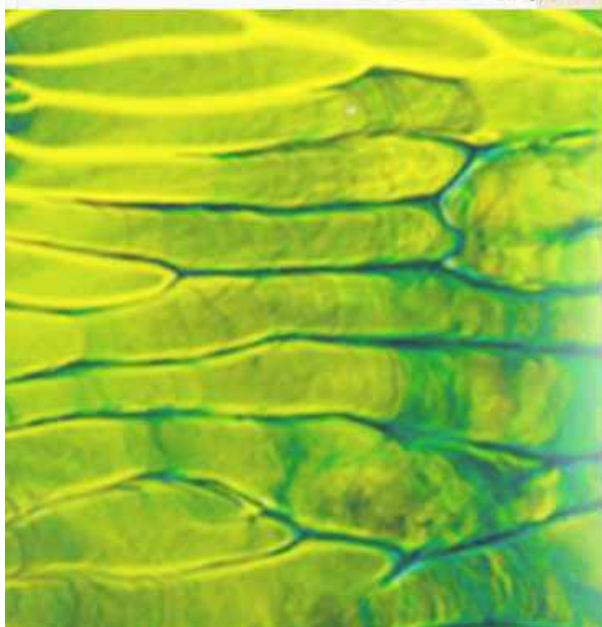


The Facing seam to Block the Flare. *See if the grain is the same.*





From drape to collage and investigating the final silhouette with technical drawings



Developing the silhouette by draping as well as using tailoring techniques



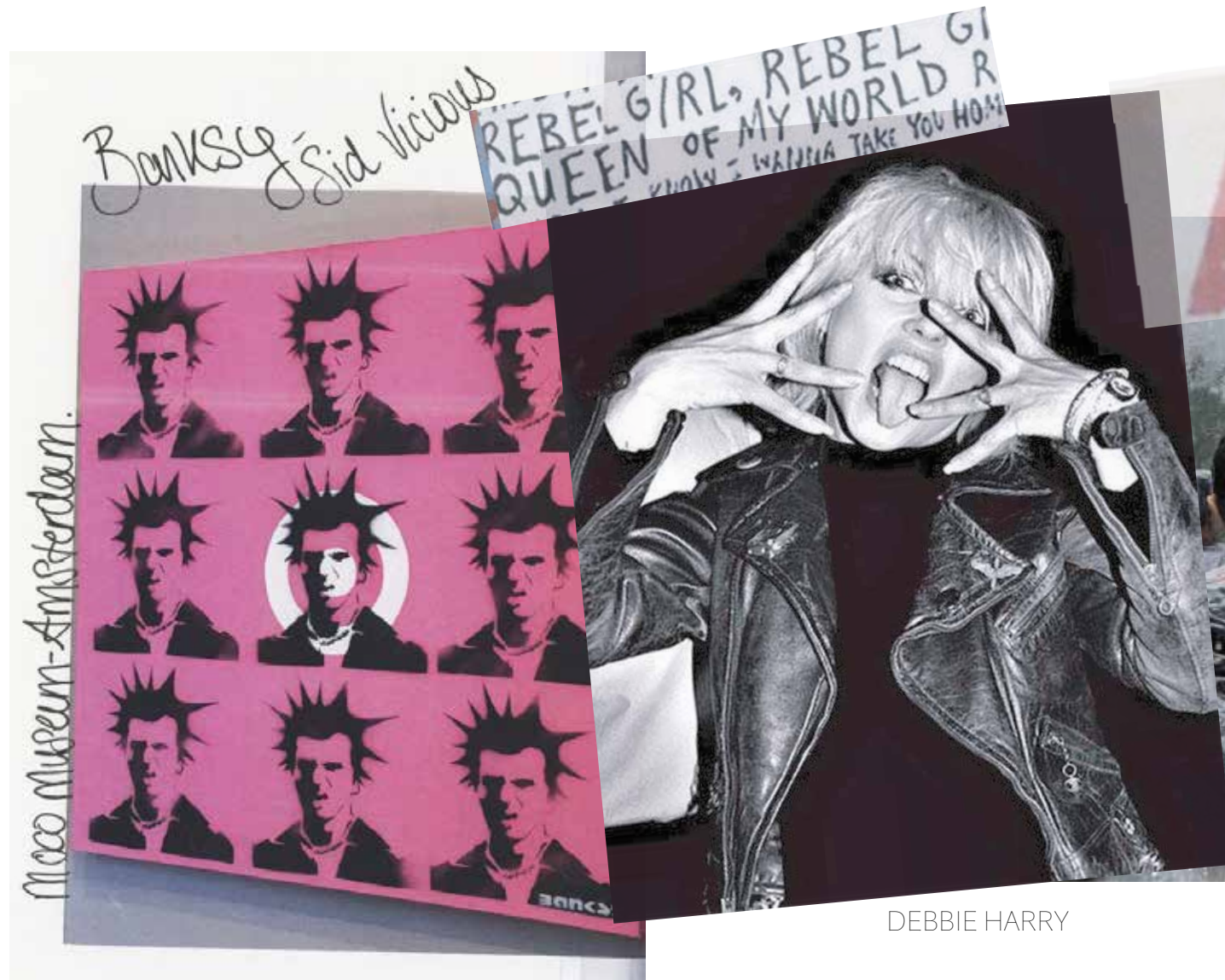






Amy Baldwin
@amyj_design

AMY BALDWIN EXPOSURE A/W 20/21



DEBBIE HARRY



HONG KONG 2019



VEXED GENERATION

AMY BALDWIN



LONDON 1979



BERLIN 1979



HALSEY



AMY BALDWIN



DEBBIE HARRY



HASLEY



VEXED GENERATION



HALSEY



VEXED GENERATION



HALSEY

AMY BALDWIN

VEXED GENERATION



HIDING IDENTITY



DIGITAL PRINTED HOODIE AND ROLL NECKS, LYCRA



AMY BALDWIN

CCTV VEXED GENERATION

SILHOUETTE FROM
CCTV AND SHADOW
INCORPORATED INTO
EMBROIDERY DESIGN

VEXED GENERATION

CCTV

HALSEY

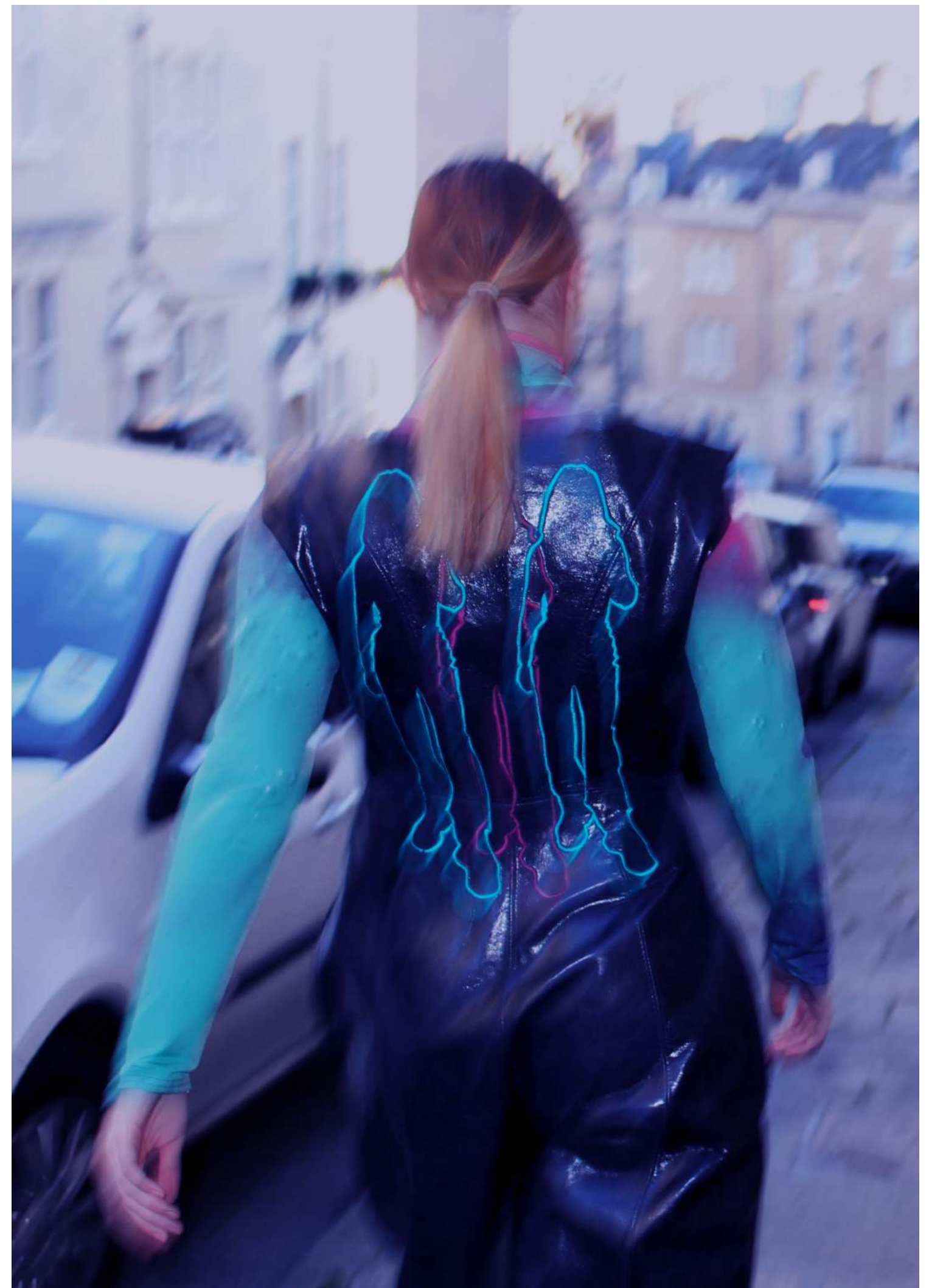
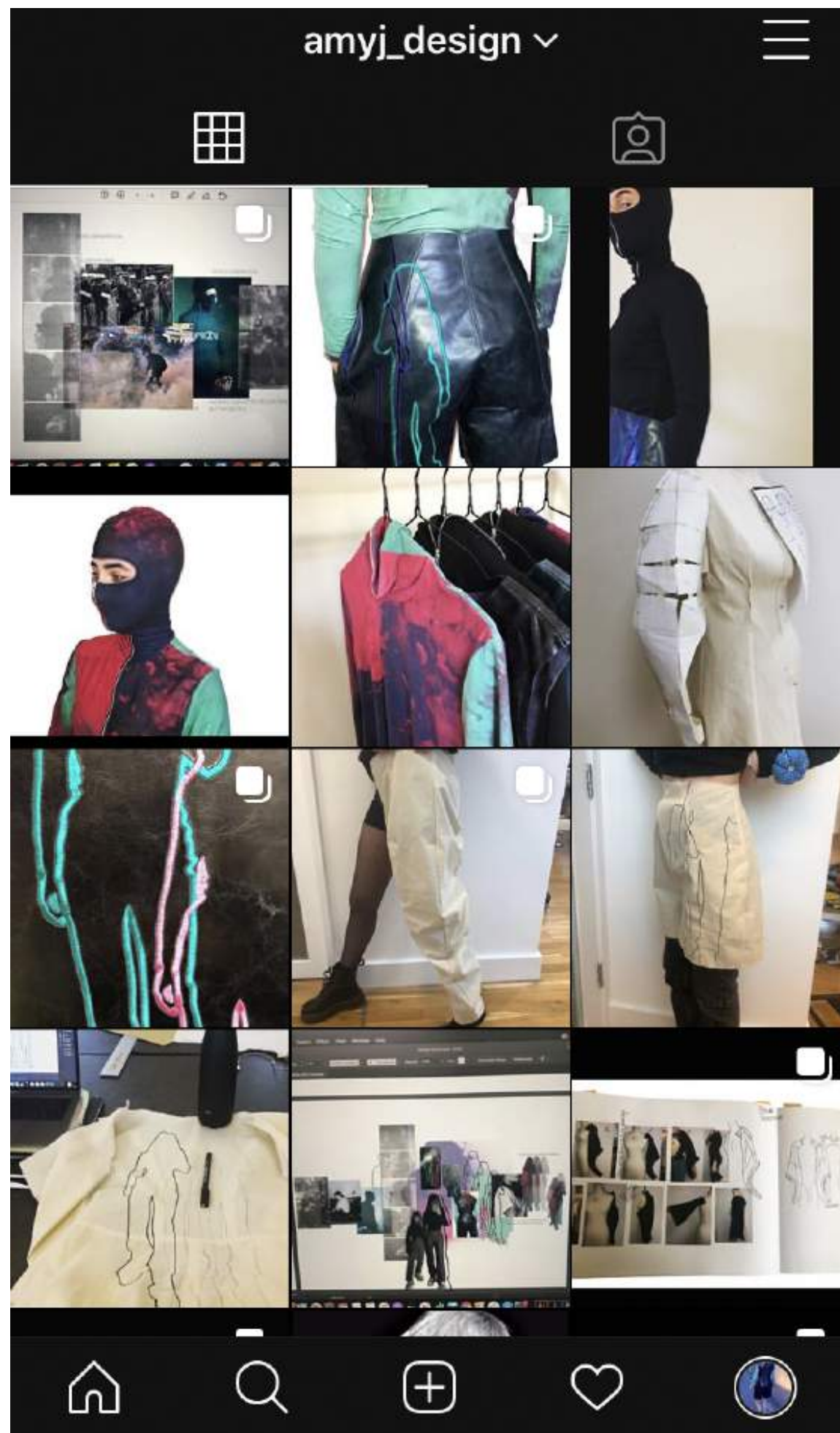
DIGITAL PRINT ON ORGANZA

PUTTING THE PRINT WITHIN THE
SILHOUETTE OF THE BODY, LIKE
TATTOOS ON A BODY

DIGITAL EMBROIDERY ON LEATHER

AMY BALDWIN





Kat Priest
@kat.priest

woodboard

16TH C. TULIP FLOWER



FLUID OPTIC



graduated series

IRIL VAN HEEFEN



RENAISSANCE FLOWERS

ARTIST'S GENTILE 17th C.



ARMOUR CONSTRUCTION

- Interplay of craft & digital world
- Hyper-reality / Futurism
- Distortion
- Fluid / Biomorphic forms

KAT PRIEST
GRADUATE COLLECTION

// SLASH DEVELOPMENT FORM IN MOTION //

Translating the spiral construction and fluid movement of a slinky with the combination of print to develop illusional movement.



SPIRAL CONSTRUCTION

- movement/bounce
- fluidity
- rhythm



KAT PRIEST
GRADUATE COLLECTION

Distorting patterns

- stretching into spirals



Import spirals into 3D form

Spiral cut space



// PRINT DEVELOPMENT COLOUR //

Strong contour lines form the print and flow across the fabric and body.

PRINT RECOLOUR



Recolor print
= more dynamic
saturation

- make print
move by a feature
rather than small
placement.

- SCALE

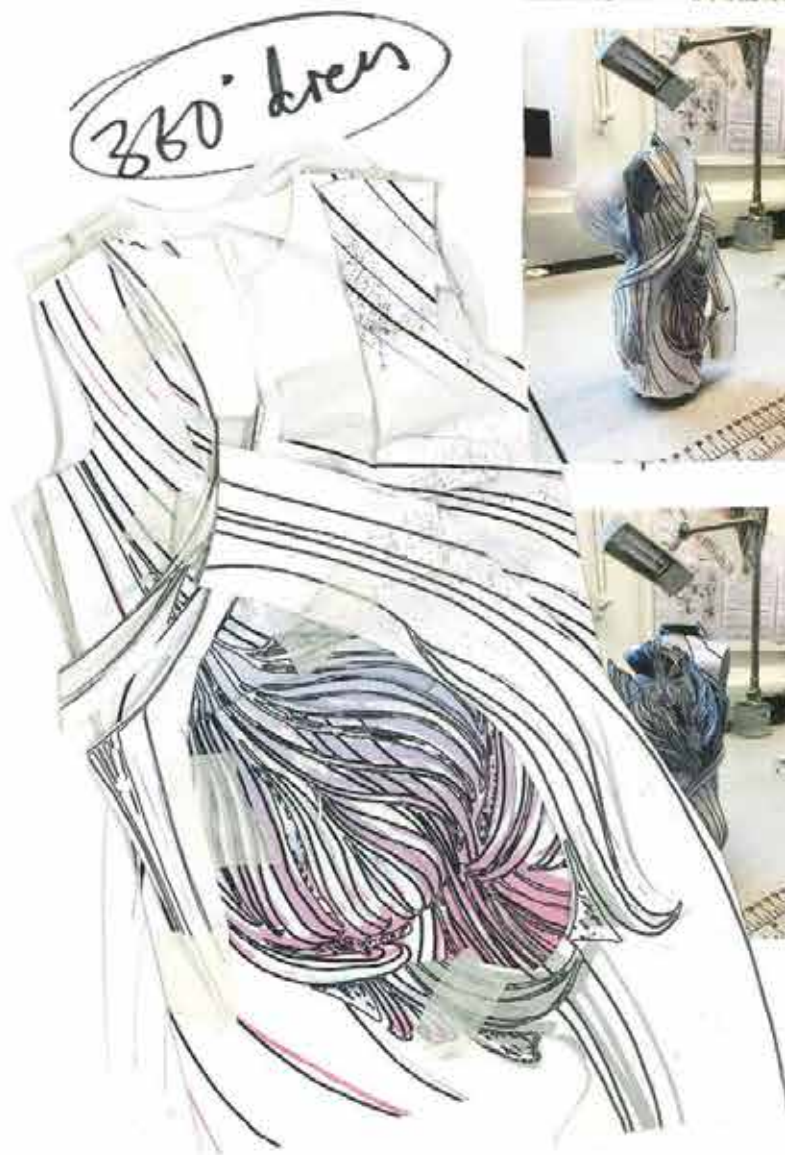
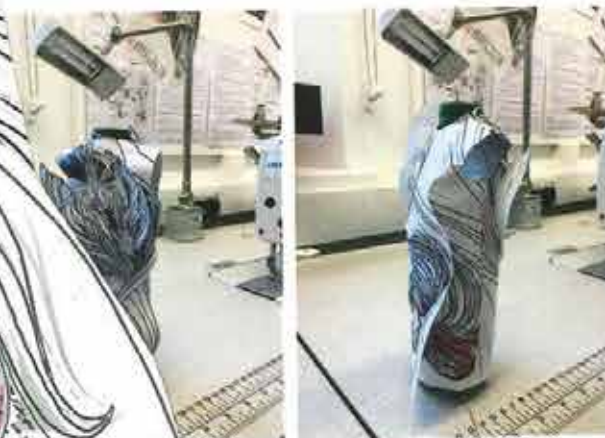
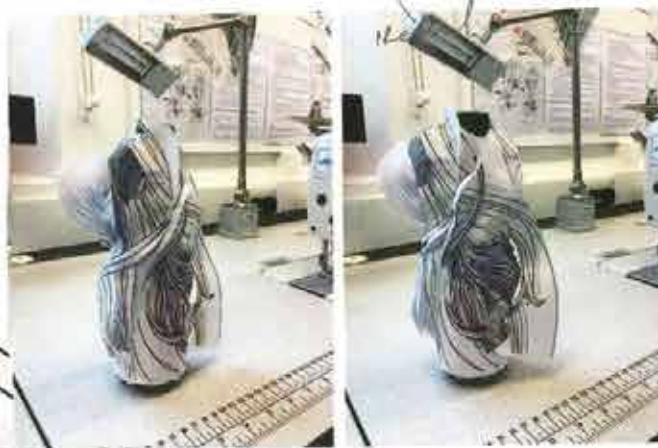
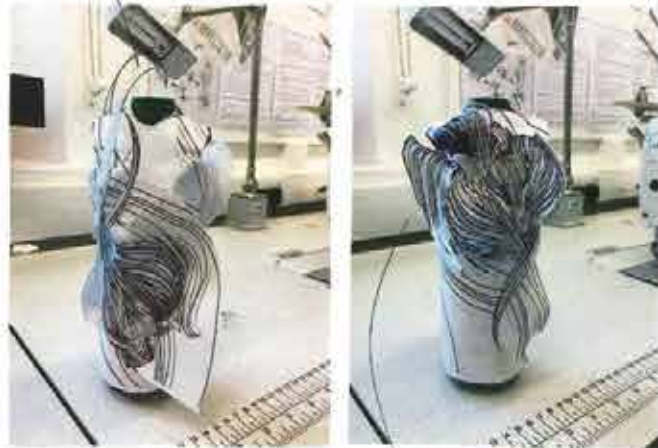
KAT PRIEST
GRADUATE COLLECTION



PRINT SCULPTURE #04

DEVELOP

high open flow



make ankle long

KAT PRIEST
GRADUATE COLLECTION

// PAPER MAQUETTE 3D PRINT //

Combining 2D print with 3D cuttings to generate a flow between the two dimensions.

LOOK #03



think of way to keep structure

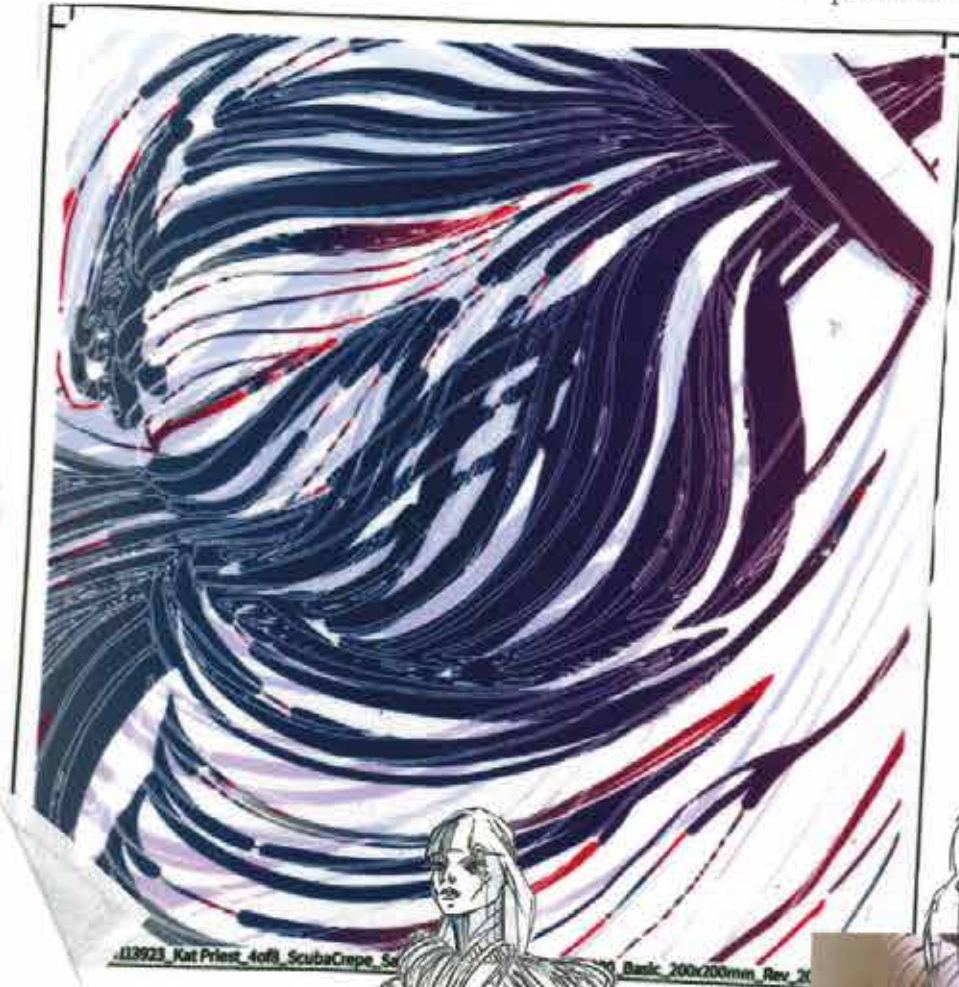
fastening at SS

longer to keep freshness

is it a good garment?

KEEP
more dynamic
but fresh/lightness

// PRINT DEVELOPMENT 360 TROUSERS // Development into maintaining the print flow around the body.

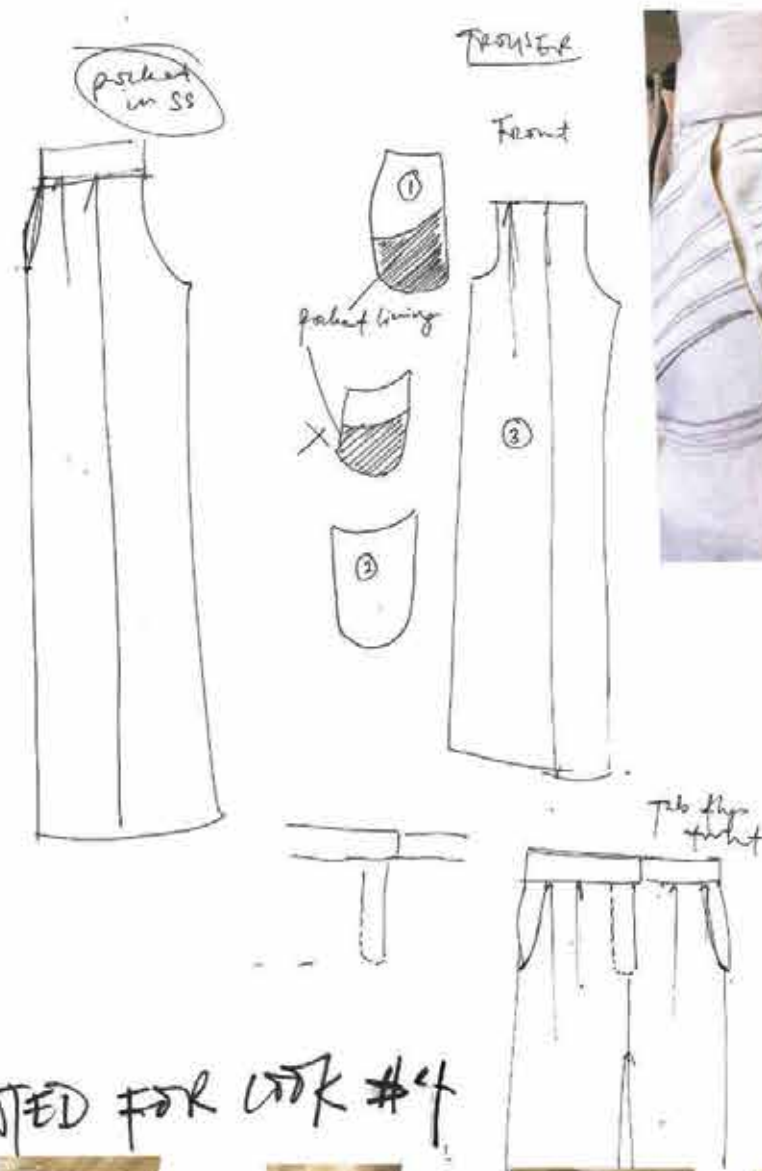


TURN INTO TROUSER LEG



Curved lines follow the contours of the body

KAT PRIEST
GRADUATE COLLECTION



Extend back panel to wide pocket lining - internal shaper

PRINTED FOR LOOK #4



linen



KAT PRIEST
GRADUATE COLLECTION



Catherine Archer
@readysseteco

Mood



parents sailing the world in the 80's and 90's



Giorgio Armani 80's collection



Everything you make
returns to
the
Earth

or as food
poison.

collection ethos



Ease, freedom, comfort



Cradle-to-cradle thinking



circularity

Tonal Tides
Catherine J Archer



Natural dyeing
process



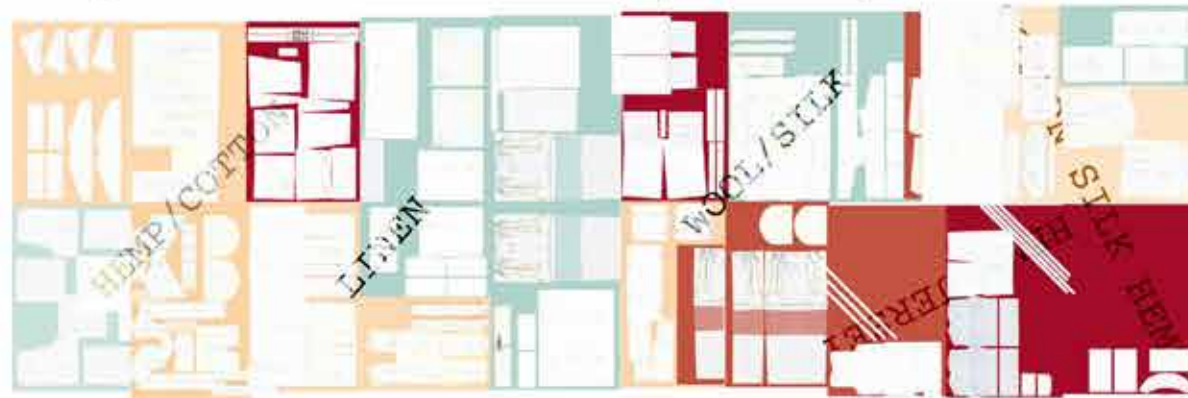
Indigo flower and pomegranate
skins: Turquoise variations

Cochineal (insect):
Deep reds to light pinks

Madder (root):
Reddish/brown to peach

Weld (plant):
Bright to dull yellow

Layplans developed for each fabric type with scanned in
patterns in order to work out dye amounts per colour



stirring and lifting often to
avoid inconsistencies



- Dyeing by colour, routine:
1. pre-wetting (soaking) all fabric
 2. dyeing each piece separately for 20-25 mins
 3. rinsing excess dye out
 4. hang drying



Tonal Tides
Catherine J Archer

Modular layering
development

Linen

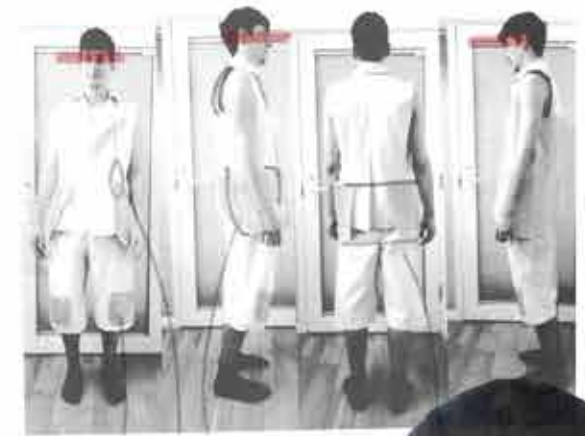
Suiting: Main suit of



Vintage Showroom: Linen Summer suit



FITTINGS - BOOFTIT 3-15.02.2020



Bath Fashion Museum
unlined linen blazer
08.11.19



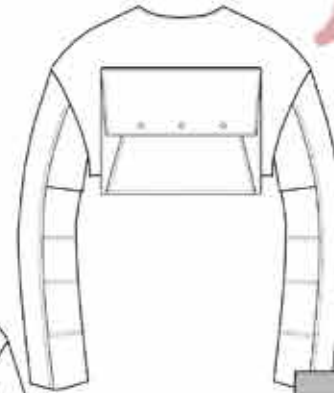
curved



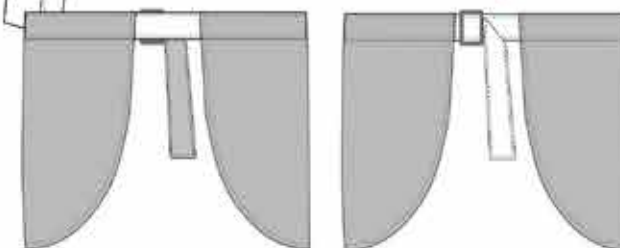
waistcoat bound armholes



US Marine corps pocket on back and
curved pockets on sides

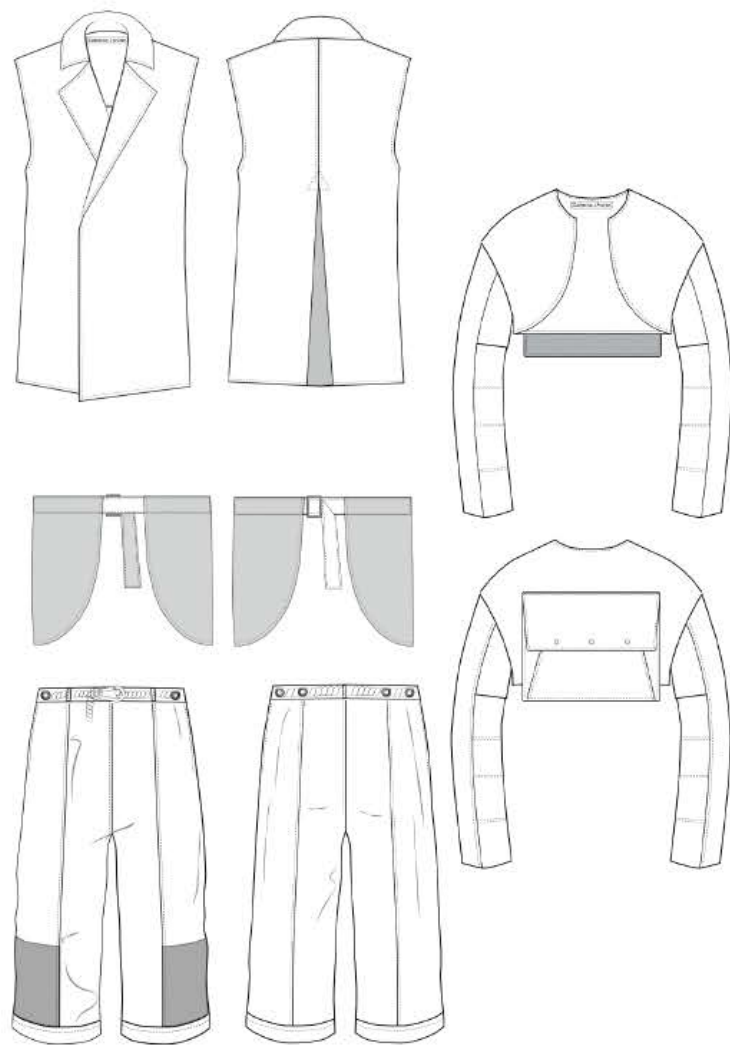


adjusting belt with turmeric dyed
biopolymer backed by a clear one
for overlapping pockets



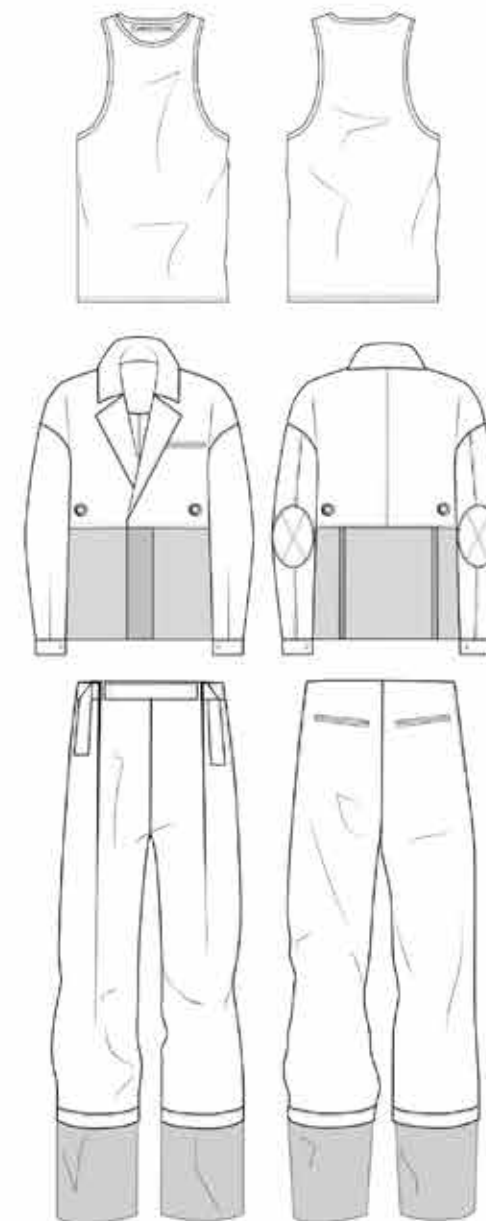
Tonal Tides
Catherine J Archer

Final Outfit 3
 'Shell' cropped jacket
 'Shoreline' waistcoat
 'Sandy' trousers
 and 'Waves' belt

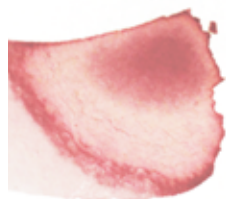


Tonal Tides
 Catherine J Archer

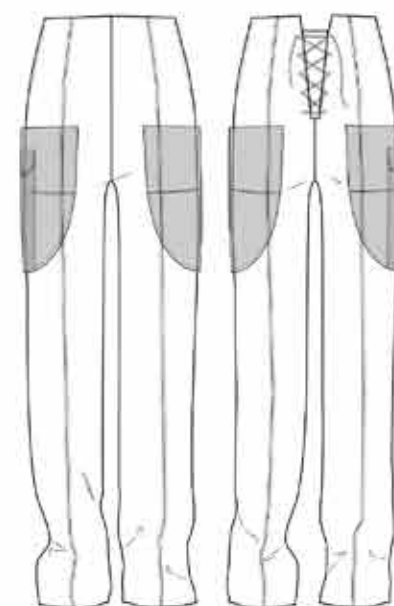
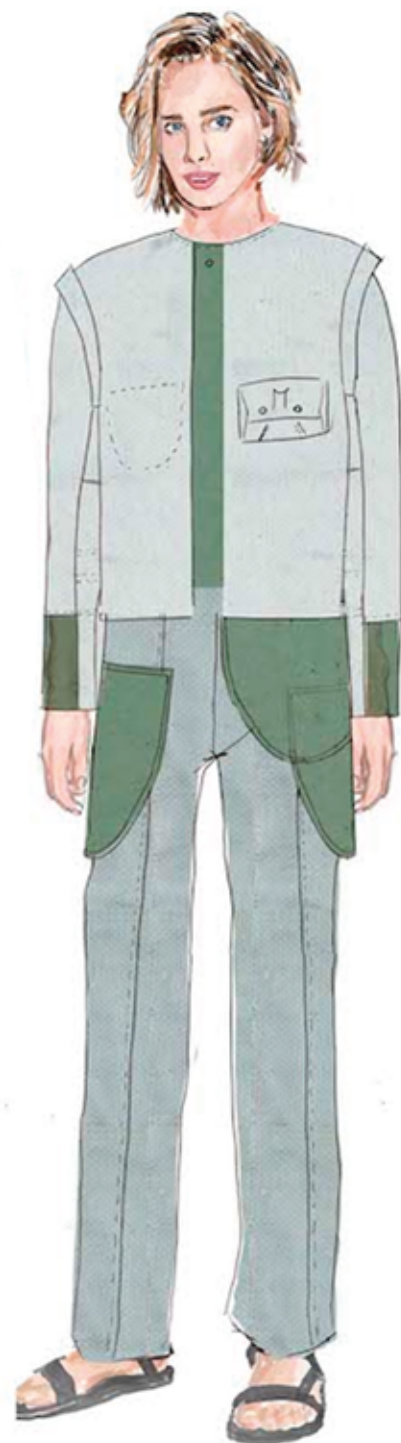
Final Outfit 1
 'Pink skies' jacket
 'Sunrise' trousers
 'Anchor' Tank top



Tonal Tides
 Catherine J Archer



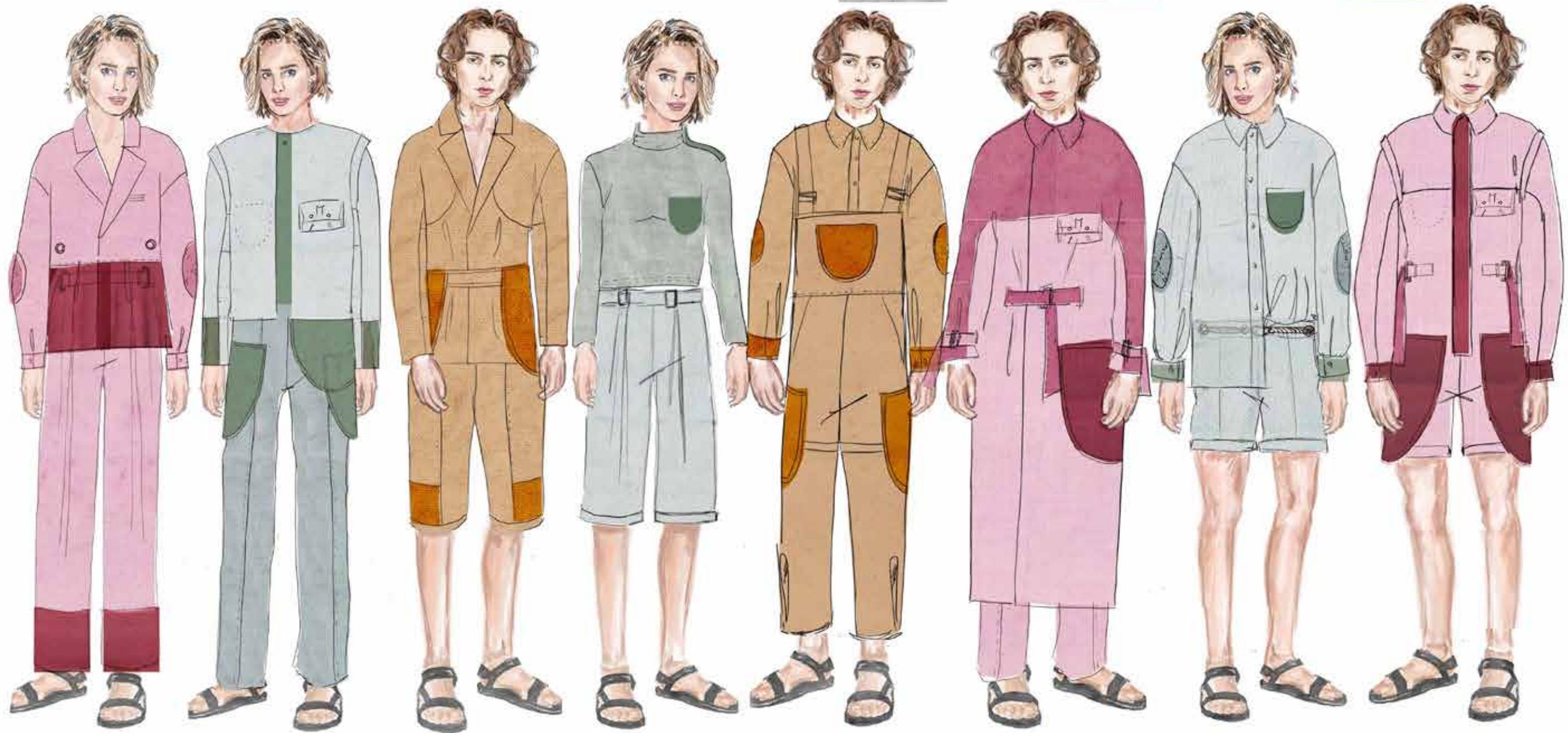
Catherine J Archer
Collection: *Tonal Tides*
PAGE 1: Design Specification
Style name: 'Sea breeze' jacket
Outfit: 2/8
Garment: 1/3



Sketch date: 20/05/2020
Designer name: Catherine J Archer
Manufacturer/Pattern Cutter: Catherine J Archer
Name of Collection: Tonal Tides
Season: Transeasonal (Launching Summer 2020)
Sample Size: Size S/M



Lineup



Tonal Tides
Catherine J Archer

Teodora Turcu
@thedesignina

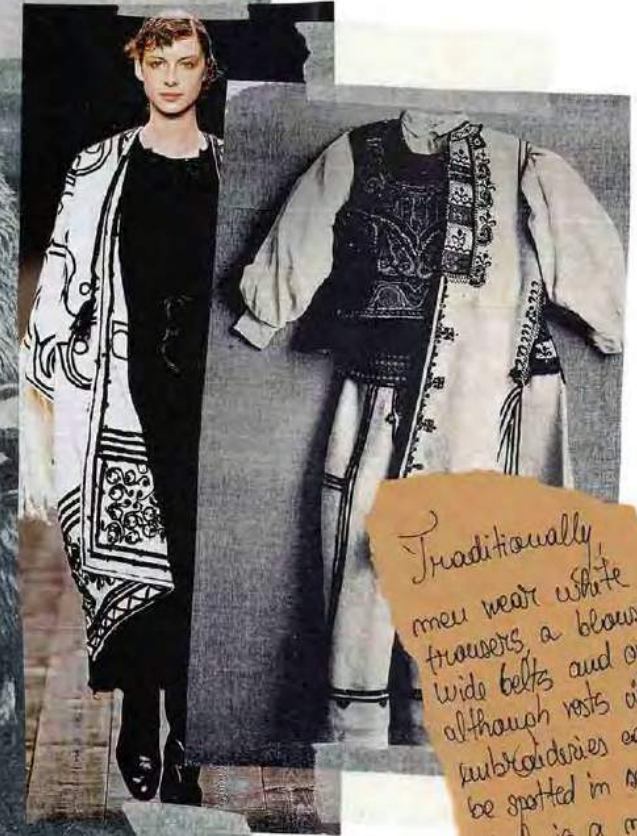
Initial Research

Balkanika
- 1821 -

TEODORA NINA TURCU



inovata Satului. - L'innocente du village.

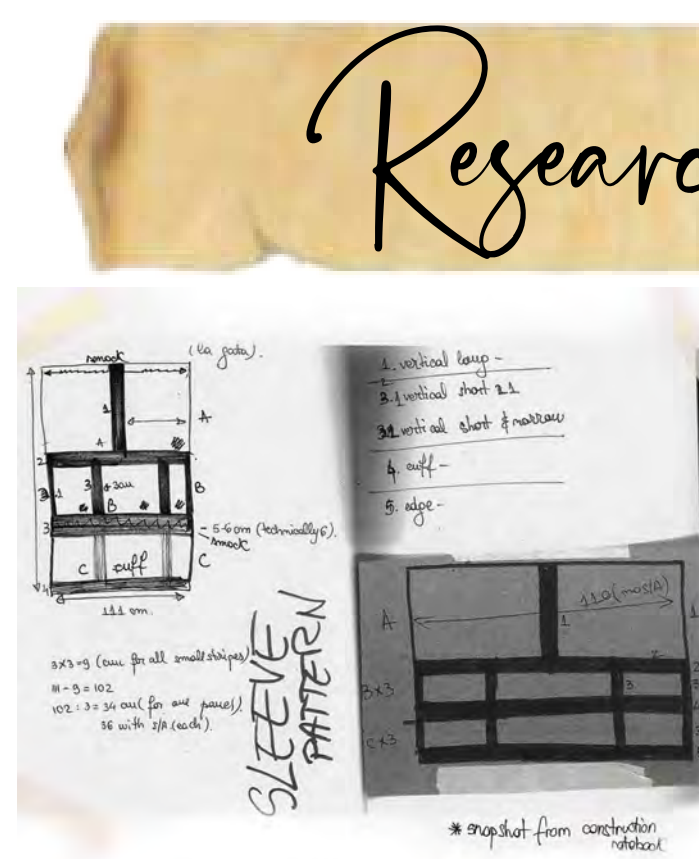
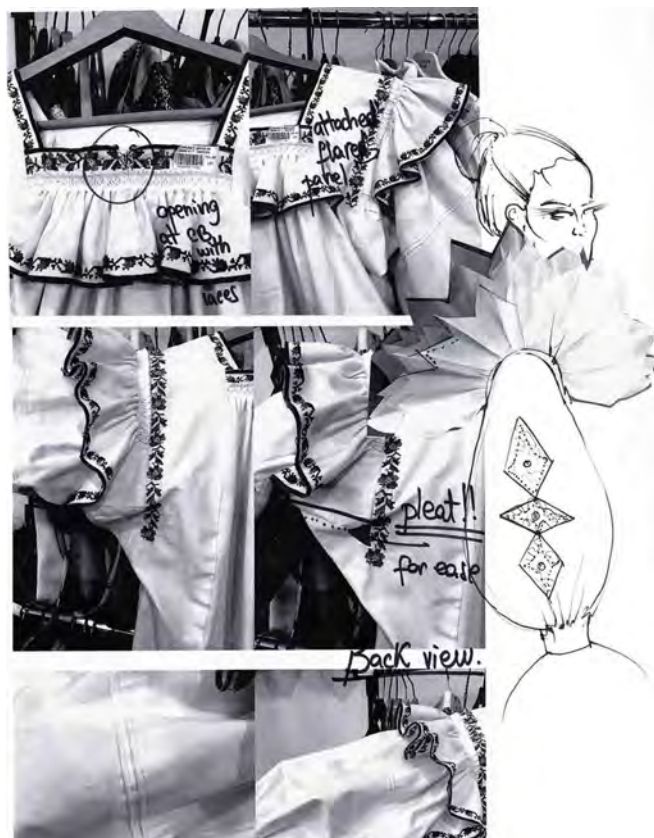


A white

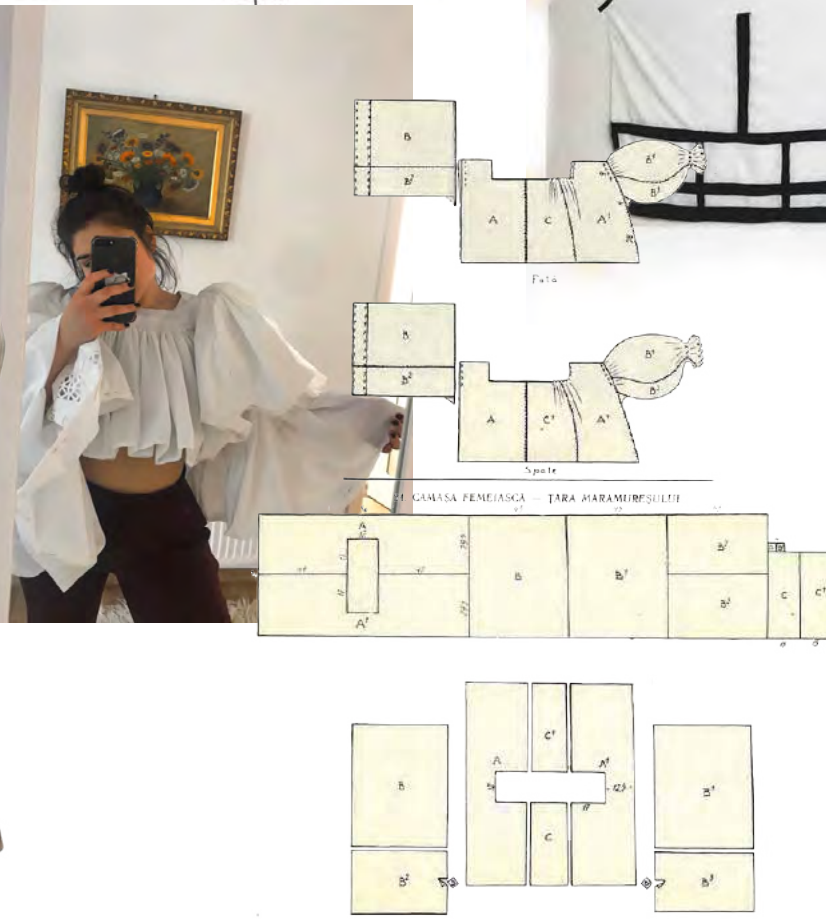
the main garment
traditional folk
of wool or linen,
and men, although
elishment vari
on social st

Traditionally,
men wear white
trousers, a blouse,
wide belts and overcoats,
although vests with rich
embroideries can also
be spotted in some regions.
Wool is a main fiber also
with cotton, crinkled gauze
baum, as well as sheep-
skin.





Researching the cut



TOILE PROCESS FOR MY V-NECK BLOUSE, USING ONLY RECTANGLES FOR THE PATTERN PIECES.

1950S TRADITIONAL ROMANIAN FOLK COSTUME I GOT DONATED FROM A COLLECTOR TO SUPPORT MY PROGRESS AND RESEARCH. (MARAMURES REGION)

SIMPLE PATTERNS, SPECIFIC FOR PEASANT BLOUSES - SQUARES AND RECTANGLES SMOCKED TOGETHER TO CREATE EXAGGERATED VOLUMES

EXPERIMENTING WITH VARIOUS
SMOCKING TECHNIQUES AND PACES -
DONE BY HAND OR USING A PRINCESS PLEATER,
ON PLAIN FABRICS OR WITH GEOMETRIC PATTERNS

Technique & Details

GEOMETRIC LACE DETAIL

LACE DETAIL ON THE INSIDE

SMOCKING FROM EDGE TO EDGE,
UNDER THE FACING

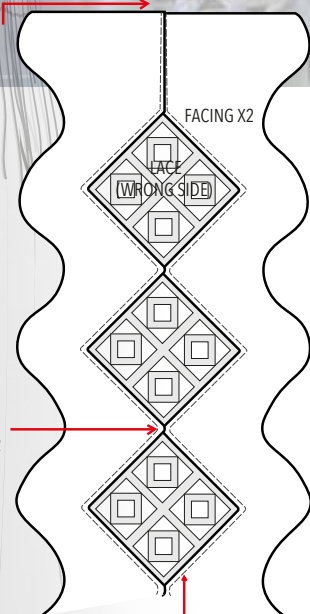
FACING

CUFF EMBROIDERY DETAIL -
CREATING 'ENDLESS' FAGGOTING
USING A DOMESTIC EMBROIDERY MACHINE

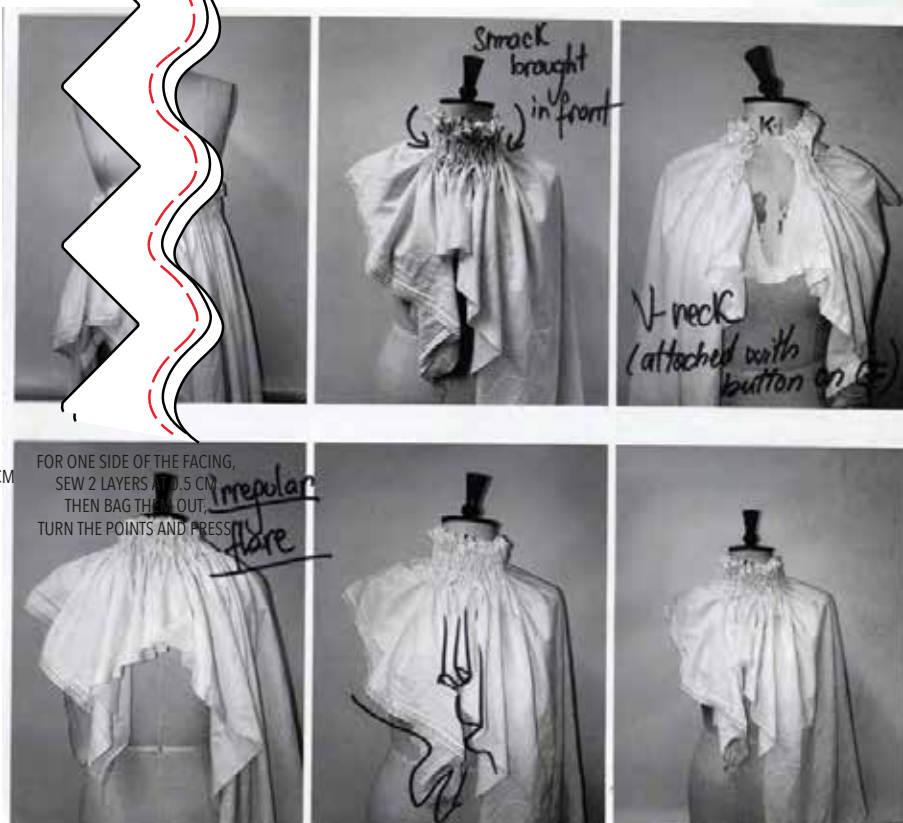
SMOCKING ON MY SQUARE NECK TOP,
ENCASD INTO THE NECKLINE

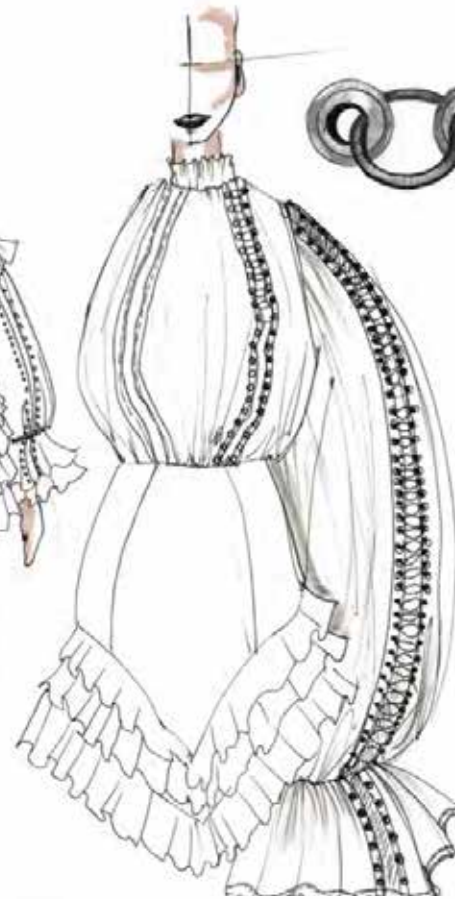
DIGITAL EMBROIDERY -
CREATING GEOMETRIC
REVERSE APPLIQUE

THE EDGES OF THE FACINGS
OVERLAP ONTO EACHOTHER



ATTATCH LACE DETAIL BY TOPSTITCHING AT 0.2 CM





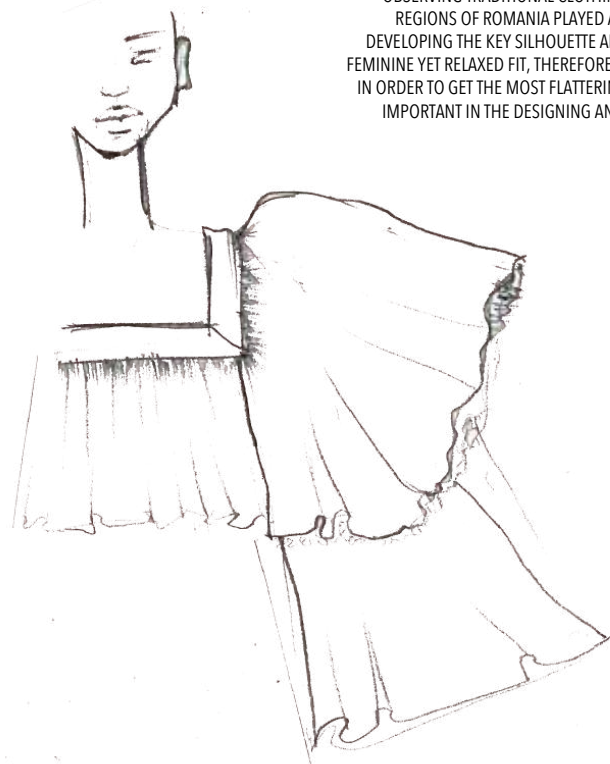
V-neck in bodice

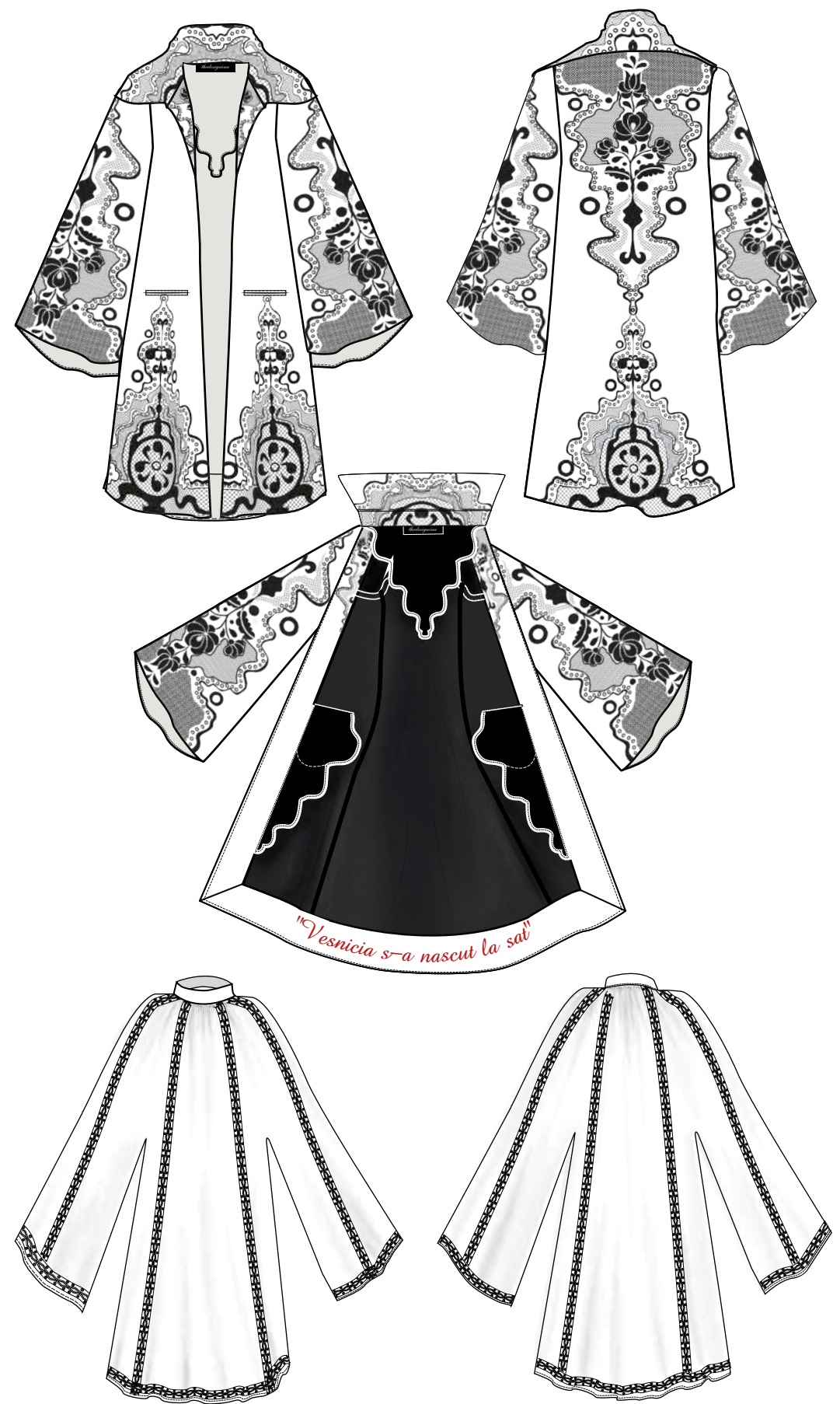
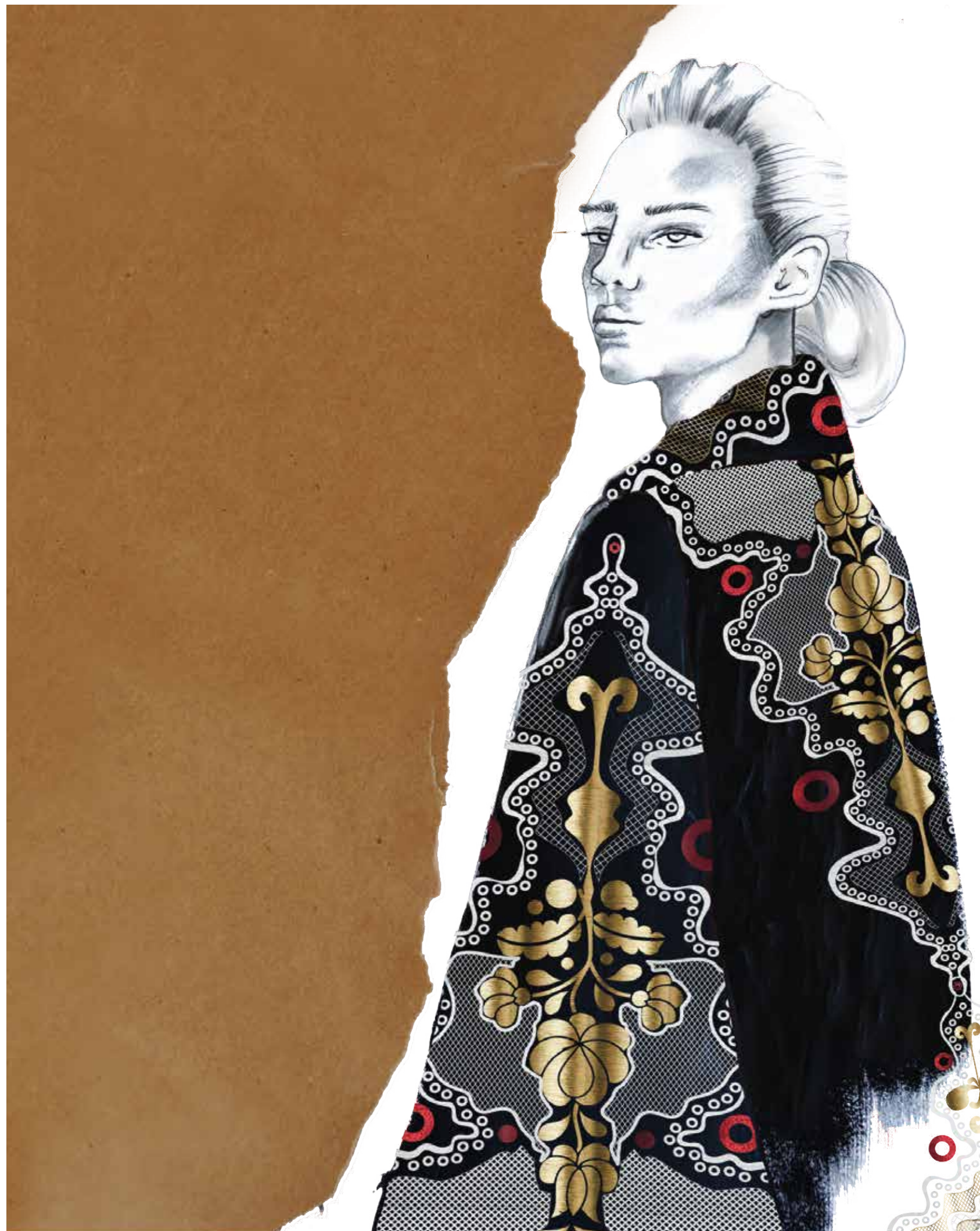
work the sheer out as a detail



Designing process

OBSERVING TRADITIONAL CLOTHING FROM DIFFERENT REGIONS OF ROMANIA PLAYED A CRUCIAL ROLE IN DEVELOPING THE KEY SILHOUETTE AND CUT: I AIMED FOR A FEMININE YET RELAXED FIT, THEREFORE PLAYING WITH VOLUME IN ORDER TO GET THE MOST FLATTERING OUTCOME WAS VERY IMPORTANT IN THE DESIGNING AND TOILING PROCESS





Balkanika
- 8821 -



Balkanika

Cara Mora
@caramoraa



ANIMAL INSTINCT

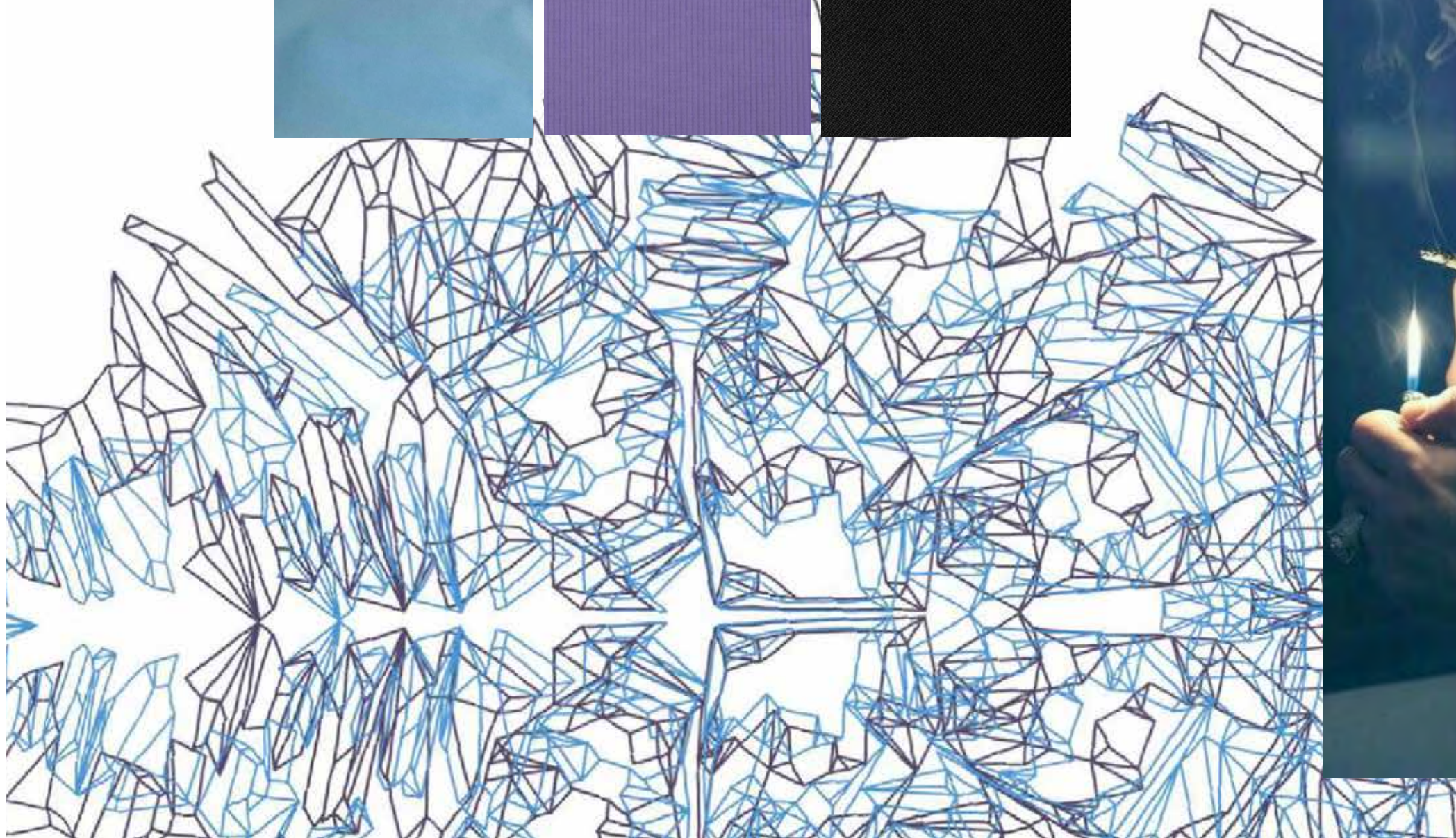
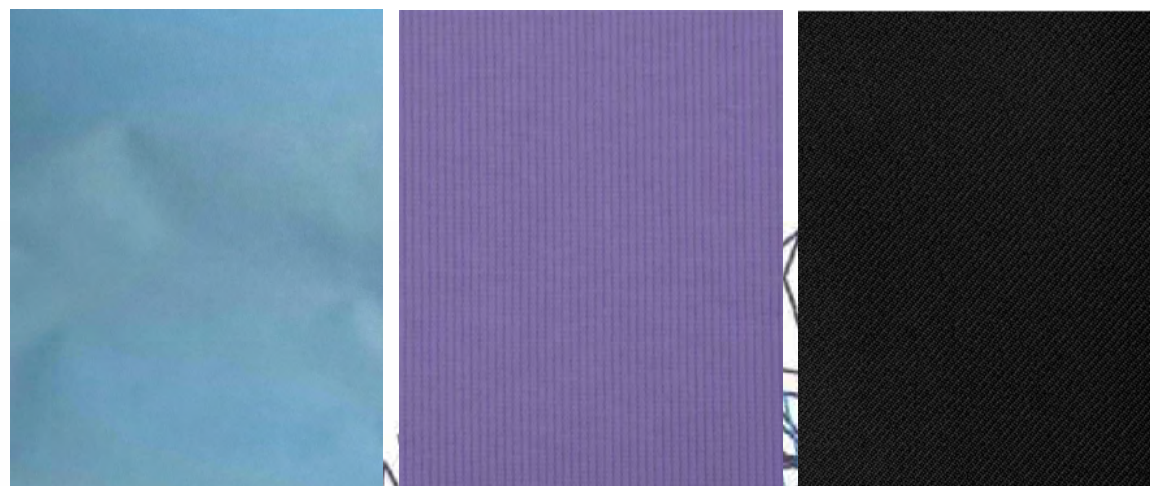
CARA MORA

ANIMAL INSTINCT COLLECTION WAS DIRECTLY INSPIRED BY GRIME ARTISTS SKEPTA AND STORMZYS MISSION TO BRING AWARENESS TO THE KNIFE CRIME CRISIS IN BRITAIN. I WAS ALSO INSPIRED BY THE MOOD AND STYLE OF THE GRIME CULTURE. THIS STREETWEAR COLLECTION IS TO BRING AWARENESS TO THE KNIFE CRIME CRISIS IN BRITAIN. THE SILOUHETTES AND DETAILS ARE INSPIRED BY UTILITY WEAR AND PRACTICAL WEAR, USING FABRICS SUCH AS RIPSTOP, JERSEY AND WATERPROOFING, AS WELL AS COLOUR CHANGING PIGMENTS ON THE PRINTS. STREETWEAR IS PRO DOMINENTLY MENSWEAR SO THIS COLLECTION HAS UNISEX PIECES WITH MULTIPLE ADJUSTABLE SECTIONS.

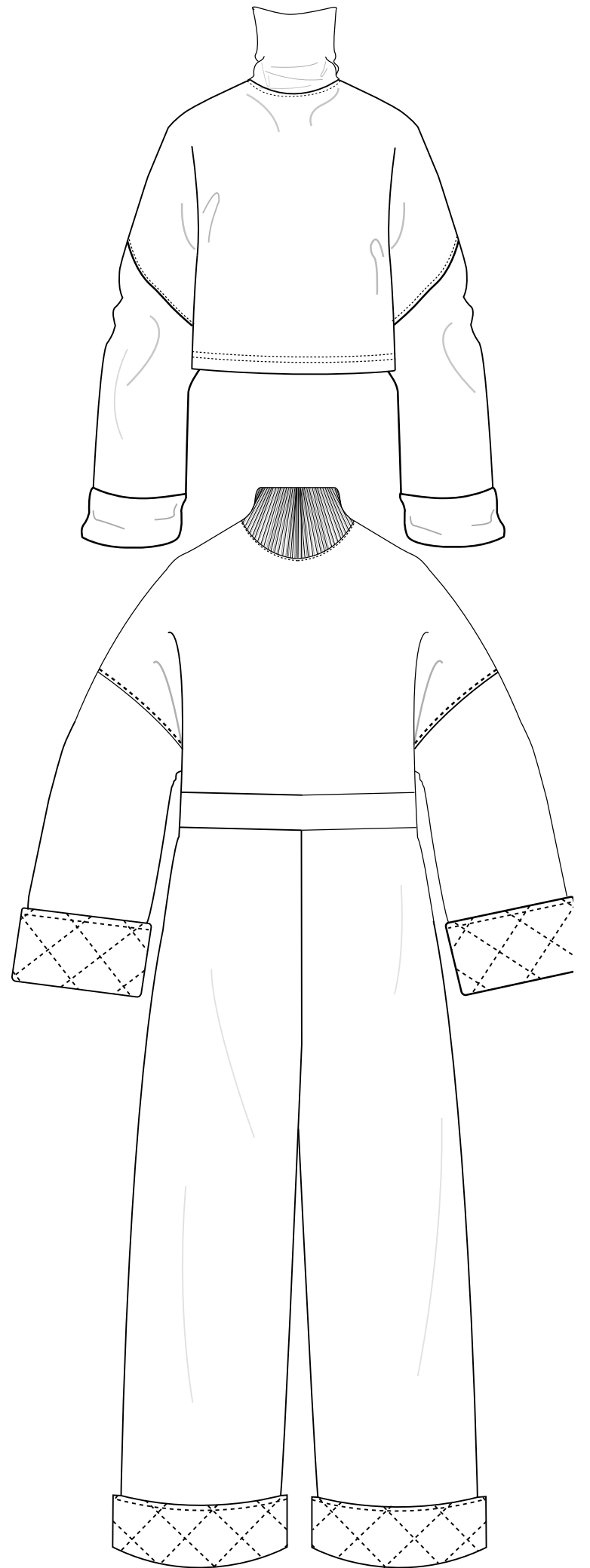
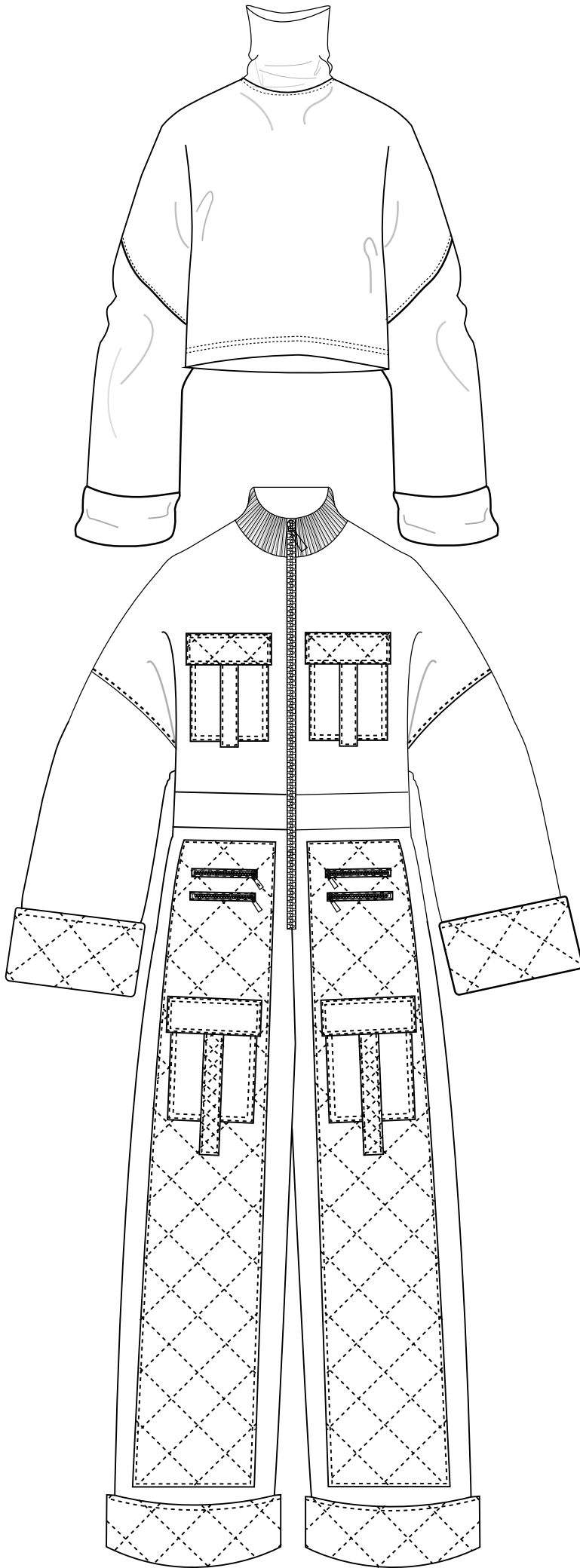


KNIVES DOWN





CARA MORA



CARA MORA



CARA MORA



Emily Ganderton
@emilygandertondesign

MY MIND IS ART

MY MIND IS ART - AN A/W 21 WOMENSWEAR COLLECTION INSPIRED BY HOW MY BROTHER'S MIND WORKS DUE TO HIS AUTISM.
FOR THE 'FUN, QWERKY, PLAYFUL AND YOUNG AT HEART WOMEN'.





THE OLD POST OFFICE BEARS

Pocket design
- textured for Paw

feeding head secured
down with poppers

Toddling bear silhouette
for coat

teddy bears for inspiration
and detail design



EMILY GANDERTON



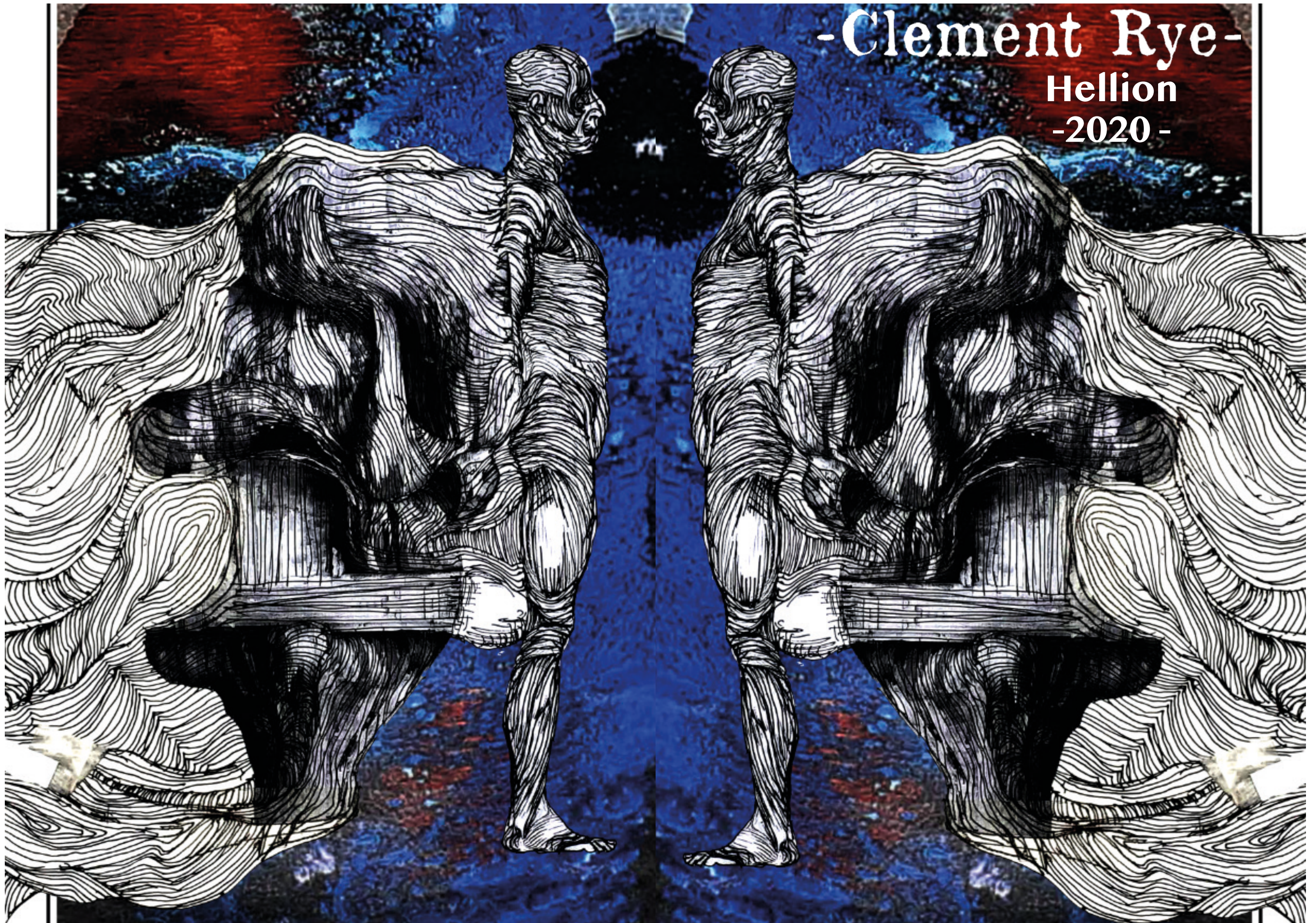


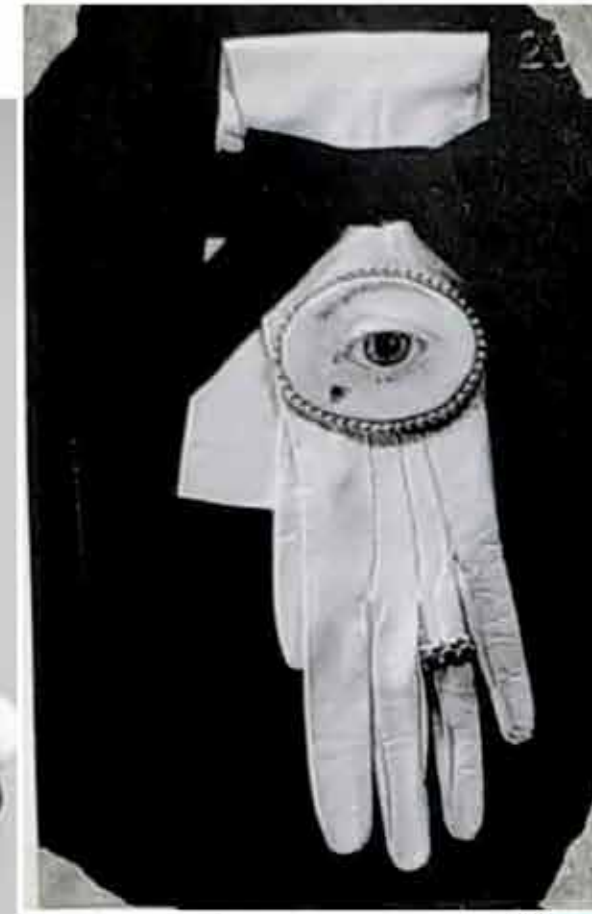
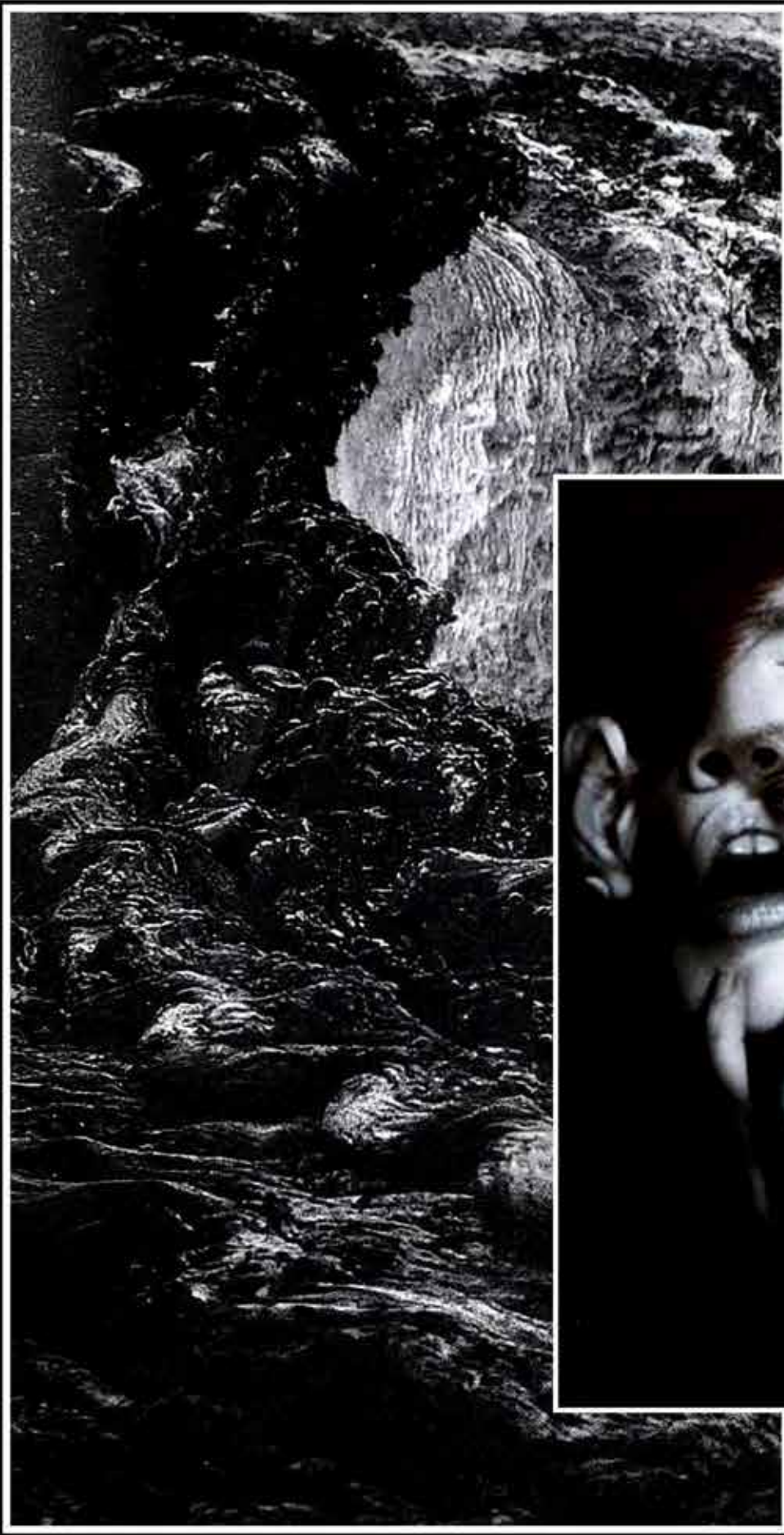
EMILY GANDERTON



Clement Rye
@clementryedesign

-Clement Rye-
Hellion
-2020 -



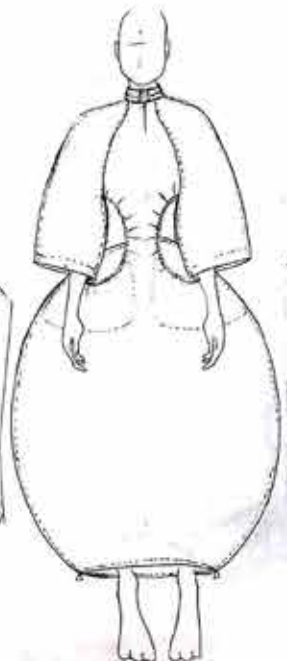


Hellion is a project focused on defining our natural connections to the earth and its many different forms. How can we blend more with our natural surroundings, stepping away from our brutal concrete castles and into the forests and plains of our origin.
Hellion illustrates a deeply mystical narrative showing the beauty of life overlooked, hiding right beneath our noses.

-HELLION-

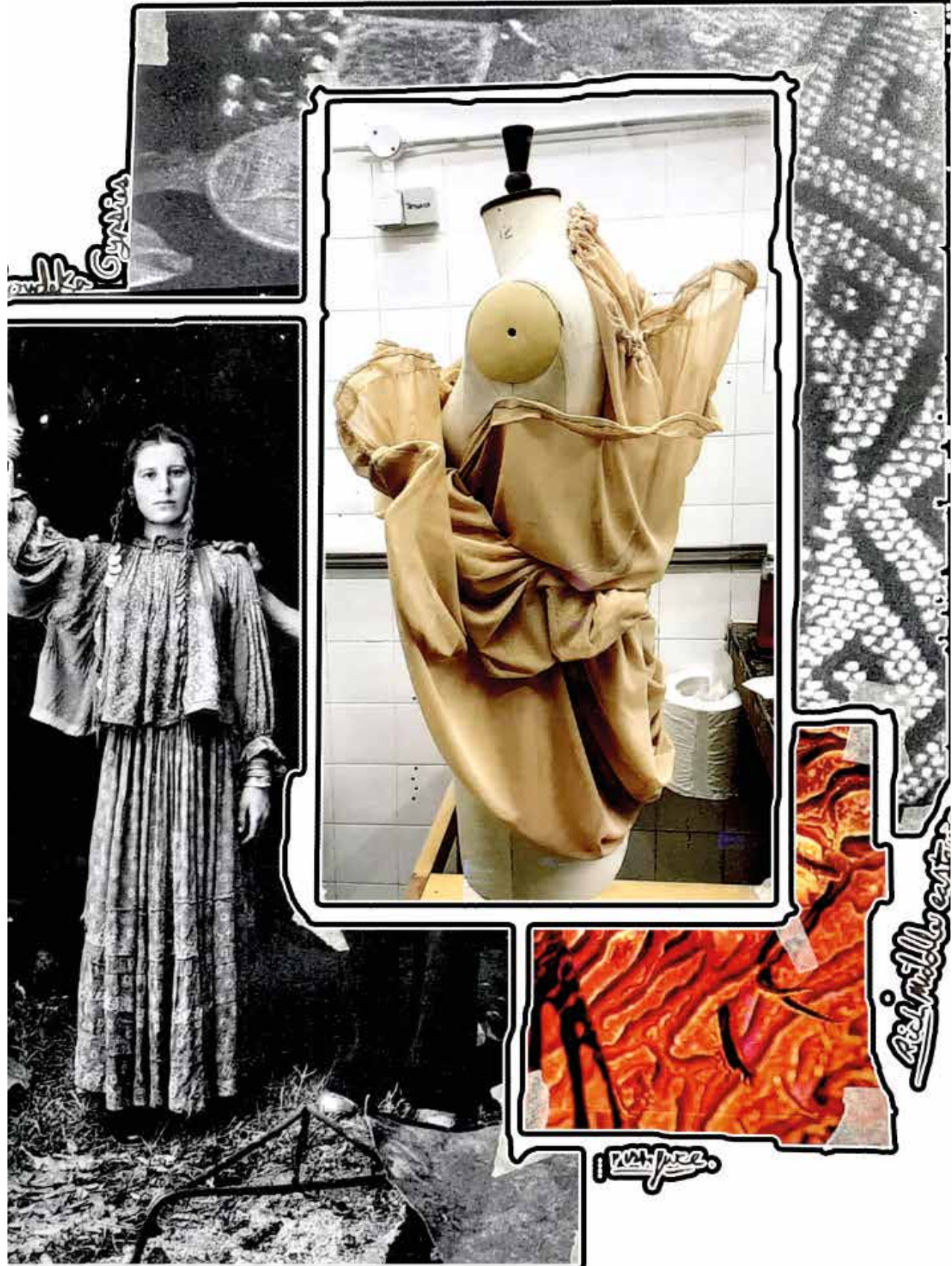


Stingray Skeleton
-The Vandal A



How do plants/moss
move the surrounding
environment when
positioned so the
lines follow through
is distortion possible
through pleating of a semi
opaque fabric?

Ornate middle Eastern pattern:



... same theme - loose Shirts?

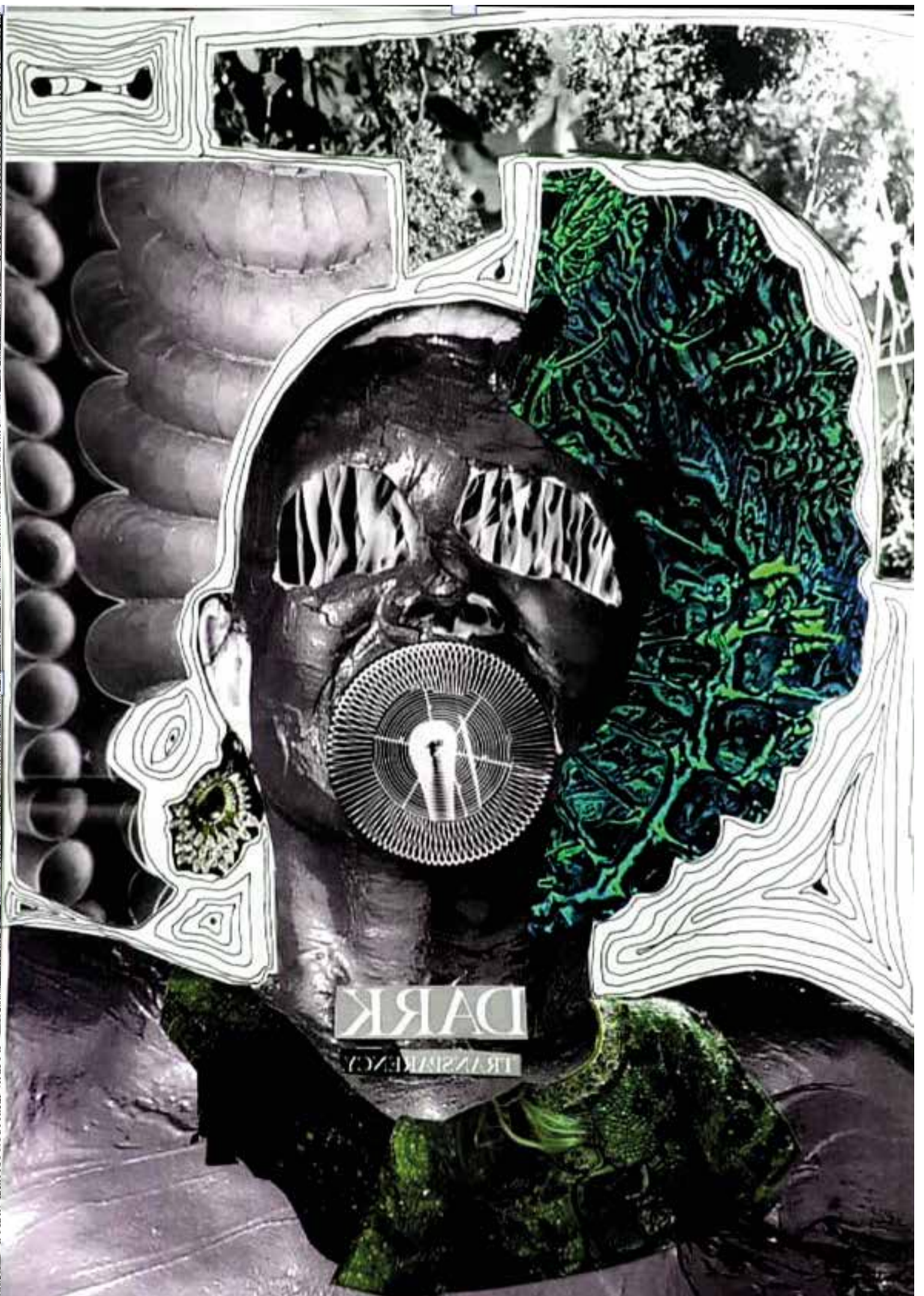
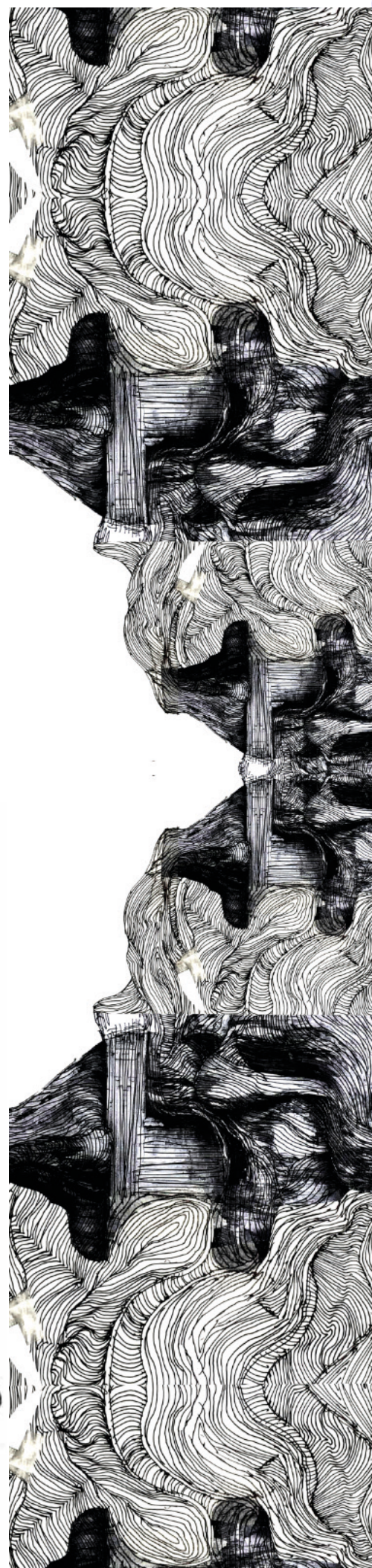




-HELLION-



-HELLION-



Mollie Sweetsur
@molliesweetsur_designs

MOLLIE SWEETSUR

CONCEPT / MOODBOARD



P.E Nation



The Ones



Adidas



Me



Anima Animus

“I’m Not A Girly Girl.”

A/W Womens Streetwear collection, investigating what is a Tomboy? Growing up with a twin brother I’ve always been referred to as a Tomboy due to what I wore and what I liked. I often heard the words “she’s not a girly girl.” I wanted to explore this idea of what we regard as a Tomboy by reflecting on my own experience and create what I see as the modern Tomboy today.

CONSUMER BOARD



Dustheads - Jean-Michel Basquiat



Places+Faces



Briana King is an American skateboarder from LA

PRINT DEVELOPMENT

Initial Inspiration



Tatiana Soash



fashionannalee



Calvin Klein Store

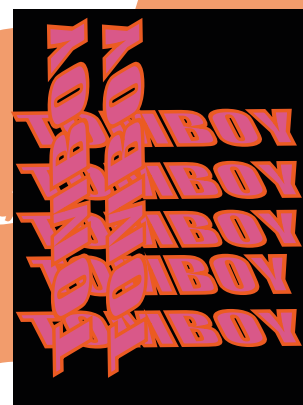
Font Investigation

TOMBOY
TOMBOY
TOMBOY
TOMBOY
TOMBOY
TOMBOY
TOMBOY

TOMBOY
TOMBOY
TOMBOY
TOMBOY
TOMBOY
TOMBOY



Placement Experimenting



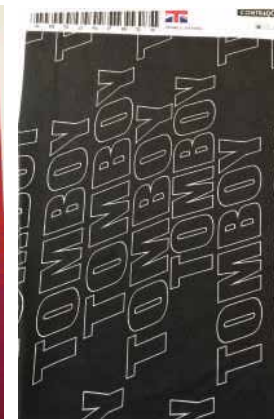
Sample Base Fabrics



Lycra



Thick Scuba

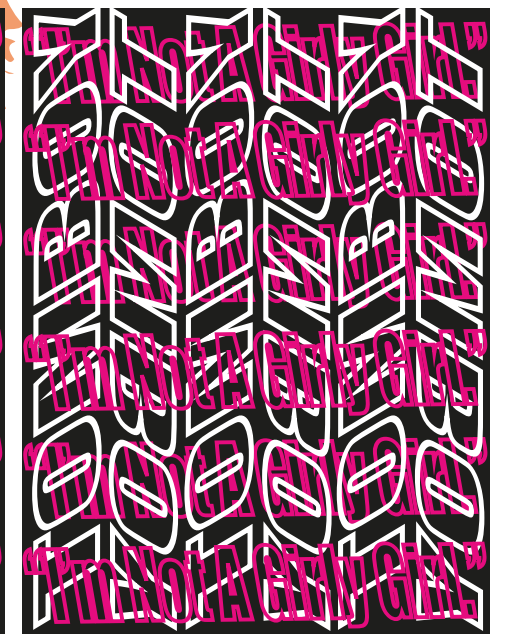
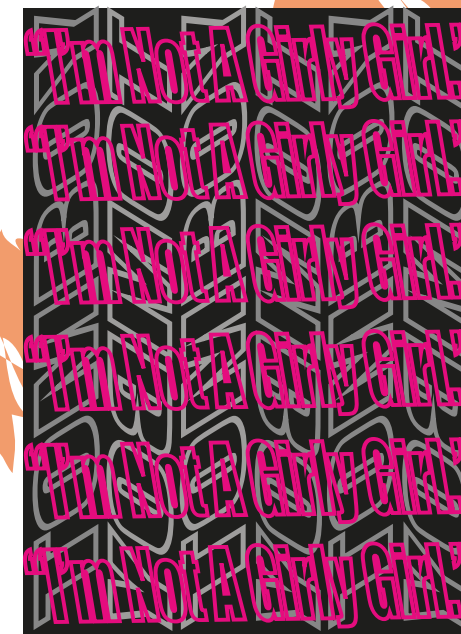


Bull Denim



Satin Lining

Final Print



Colourway Investigation

SHIRT/ SHORT DEVELOPMENT

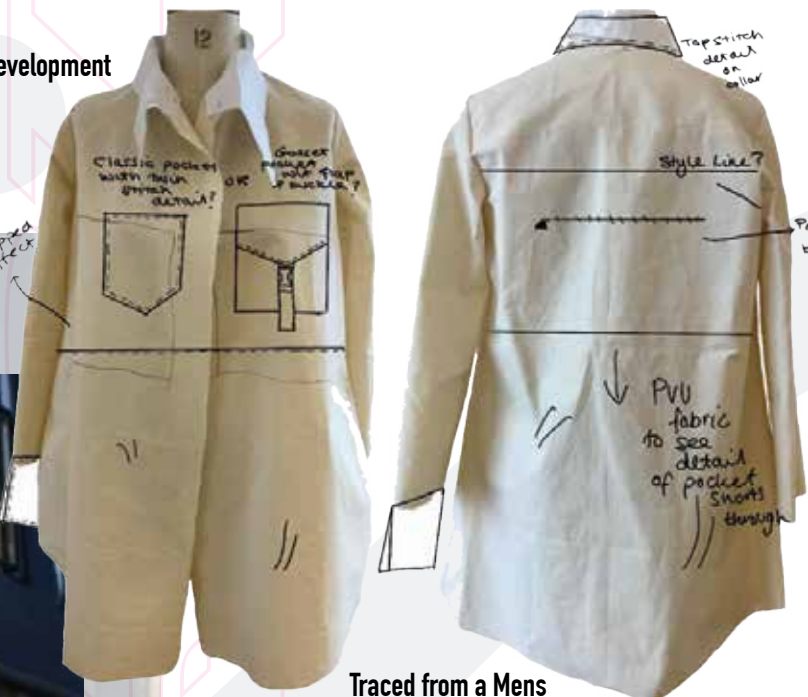


liracandaunivers



Sandra Semburg

Toile Development



Front

Traced from a Mens Large Shirt

Back

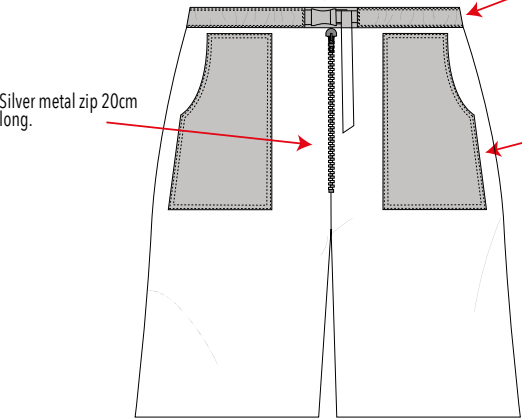
Collar and Fastening Investigation



Final Look



PVU pockets hanging off neoprene top section, with topstitch and buckle strap

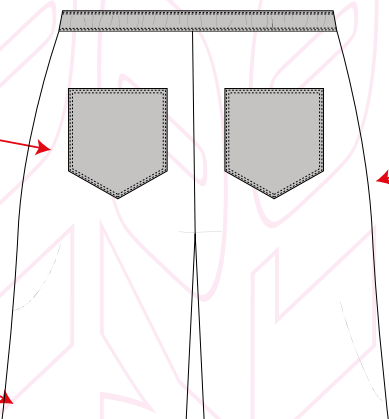


Front

Double topstitching on pockets in fluorescent orange thread.

1mm from edge and 5mm between stitch lines.

Hemmed with blind stitch.



Back

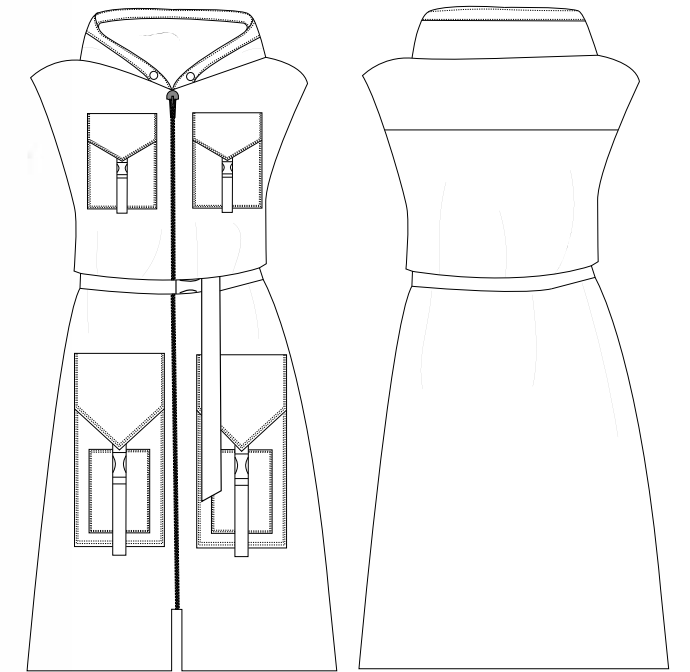
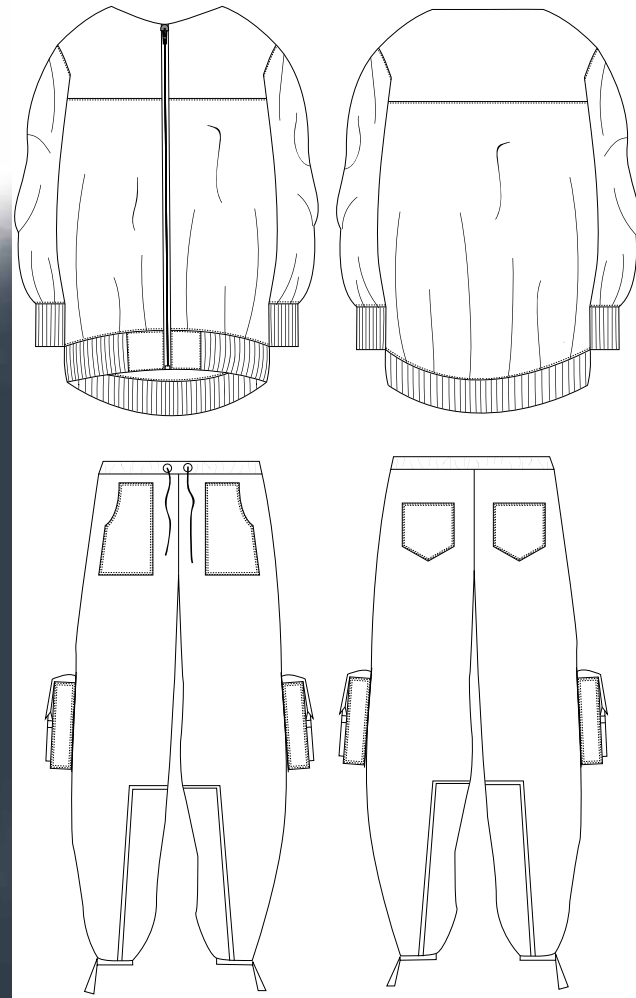
When topstitching side seam press overlapped seam towards the front of the skirt, then topstitch down 2mm away from seam edge.



Final Shirt Ideas

Mixture of Pink Neoprene and Denim topstitch with fluorescent thread





Hats



STYLING



Shoes



Face Masks



Bags



Charlotte Hartnell
@charlottehartnelldesign

CHARLOTTE HARTNELL



Jacket by Sies Marjon.



Photography, BBC, Planet Earth



1960s Coat.



Blair Eadie in Coat by Rochas, 2019.



Pierre Cardin.



Calman Links 1965.



Mary Fix.



Vogue Poland.

Statement garments in block colours or bold prints

Feminine tailoring and power suits are bolder and



Binx Wilton in Vogue, October 2019.



Car Robes 1956



Vogue October 2019

Dolce and Gabanna, 1996.



Versace, AW2018.



Image from The Gentlewoman SS19.



Vogue, October 2019.

**CHARLOTTE
HARTNELL**

Animal Print Updated

Inspired by my love of animal print, research into how animal print is always used within fashion influenced my print development for my collection. Animal print is iconic and suggestive of a powerful, independent woman. Boldness of prints being clashed together is dynamic and contemporary.



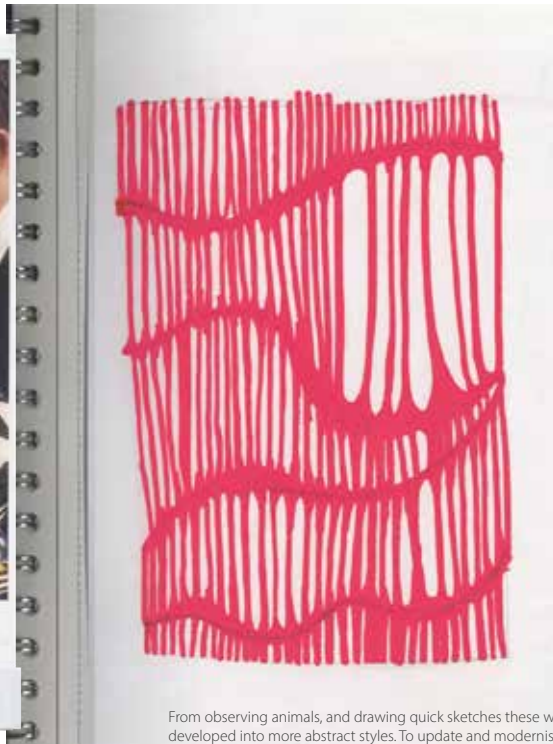
Car Robes, 1956. Photography,



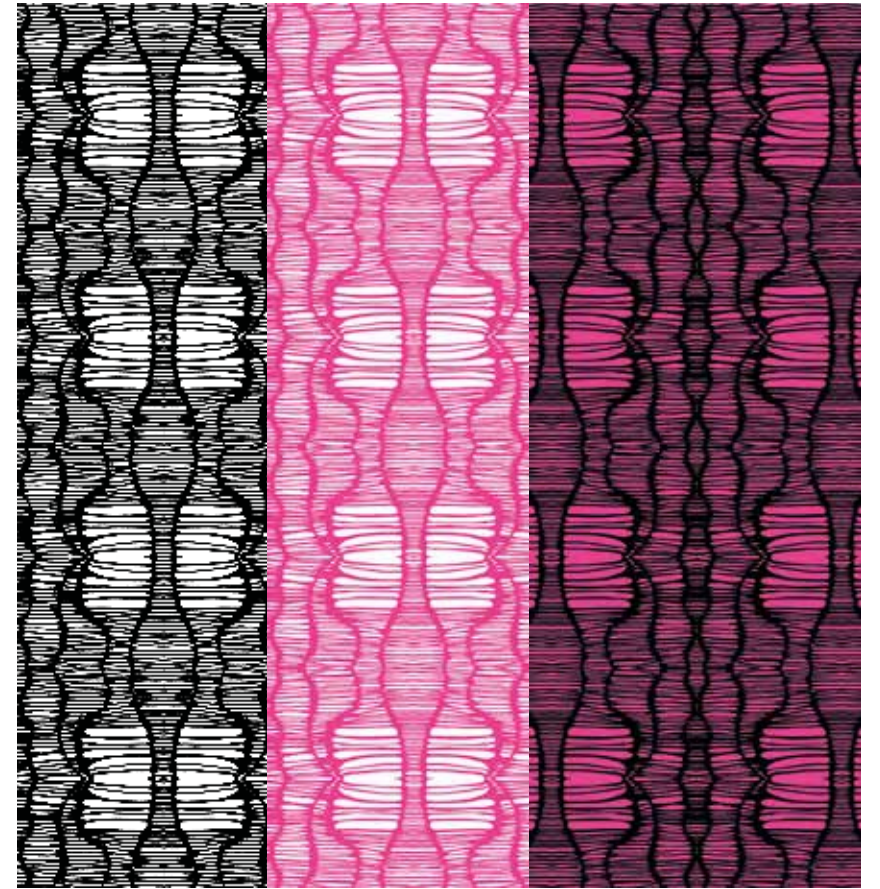
Photography, BBC, Planet Earth.

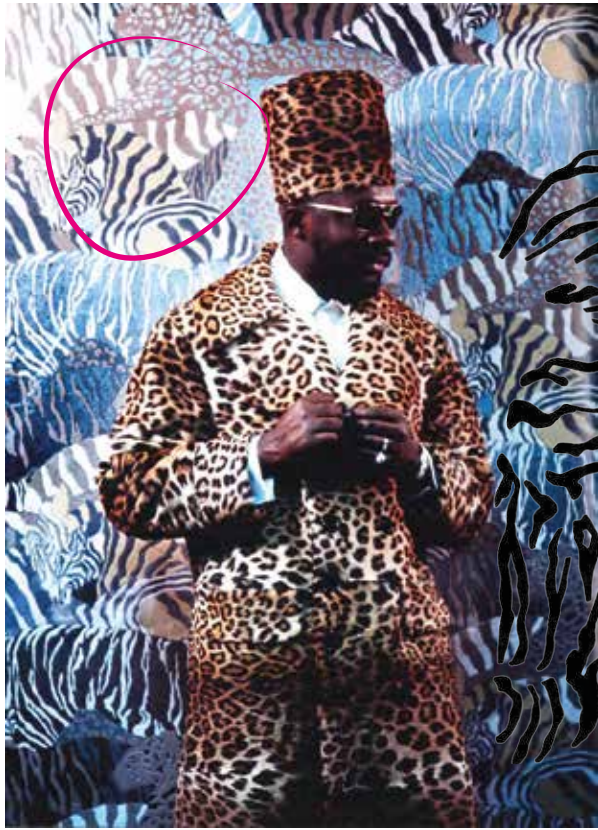


Barbara Streisand, 1969.



From observing animals, and drawing quick sketches these were then developed into more abstract styles. To update and modernise animal print, I repeated and reflected line sketches drawn from looking at a group of Zebras. To create a bold and dynamic line print.



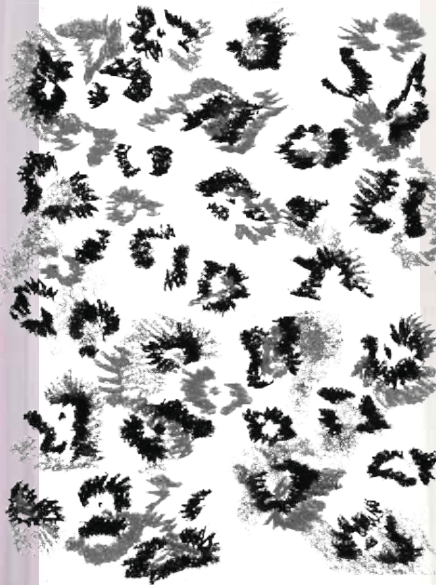


Clashing of the prints in this image of Isaac inspired the last print. Looking closely at the image I traced lines to then develop into a print.

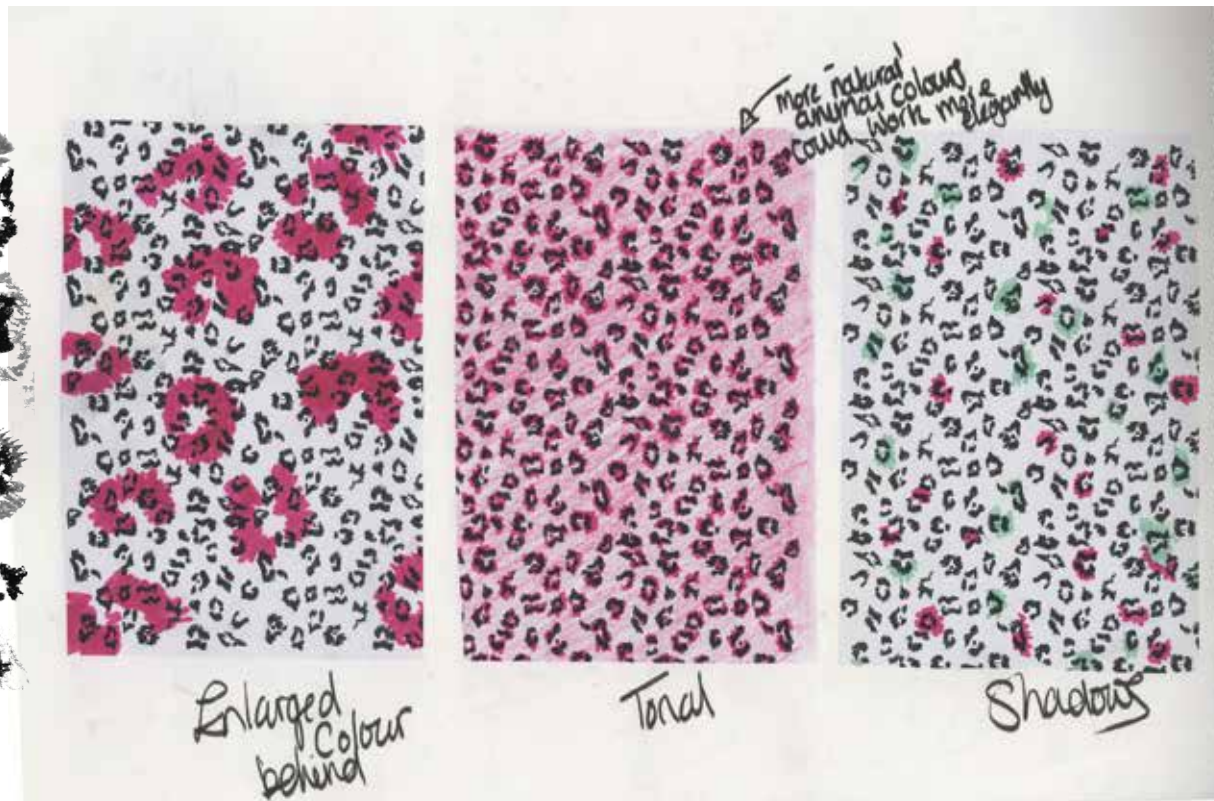
The first markings do not have enough movement in, so using photoshop I distorted the scan to loosen and soften the print.



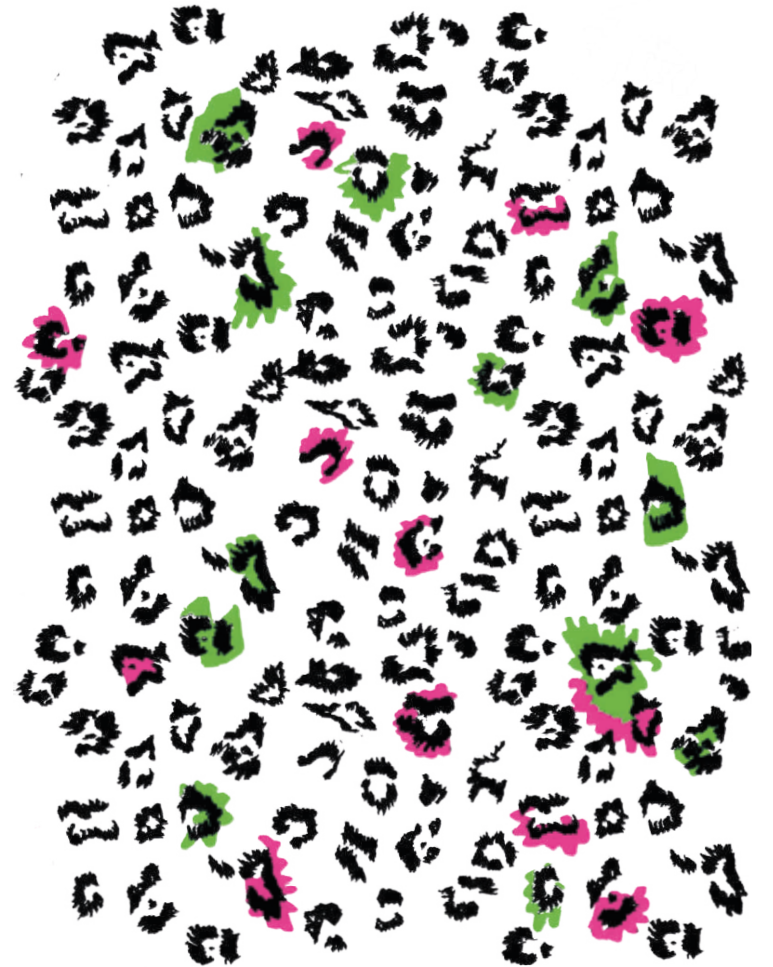
Versace A/W2018.



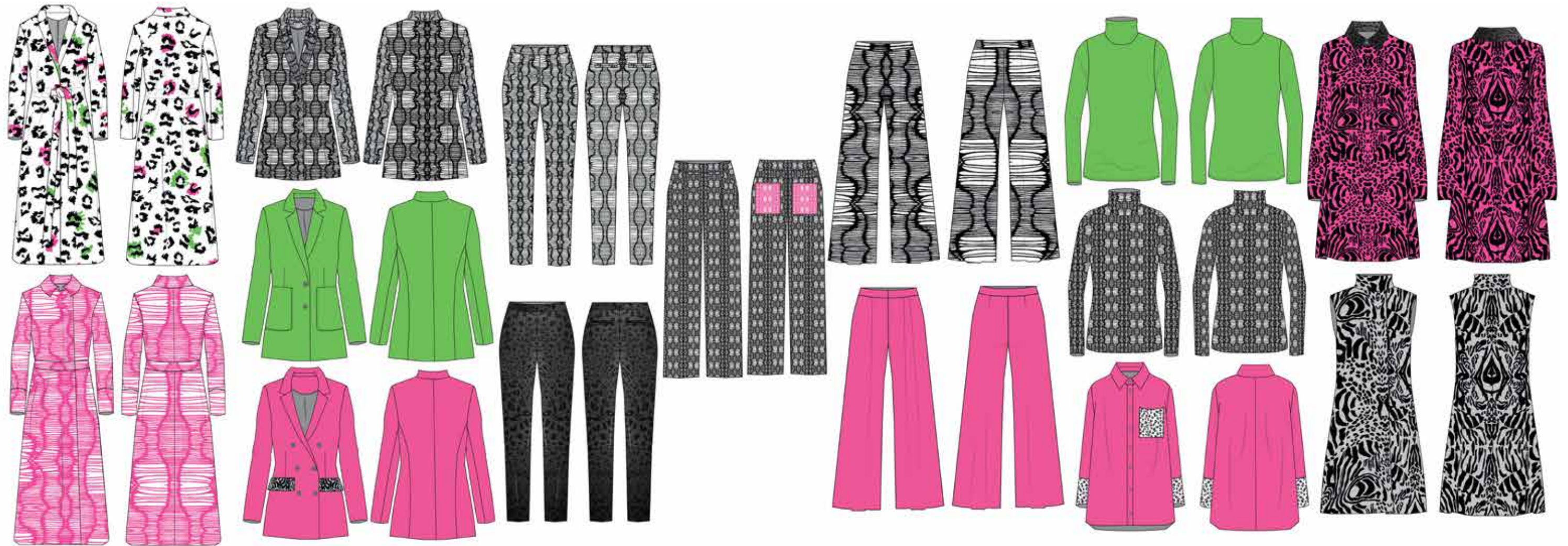
Chalk markings I drew from looking at leopards I then developed into an abstract leopard style print. Leopard print is iconic, so it was a print which I wanted to update for my collection. Adding bright pops of colour behind as shadows is contemporary. Also this print clashes yet coordinates with the line print because of the colours.



Use of pencils and markers to create tones and shadows behind the scanned in chalk markings.



CHARLOTTE HARTNELL



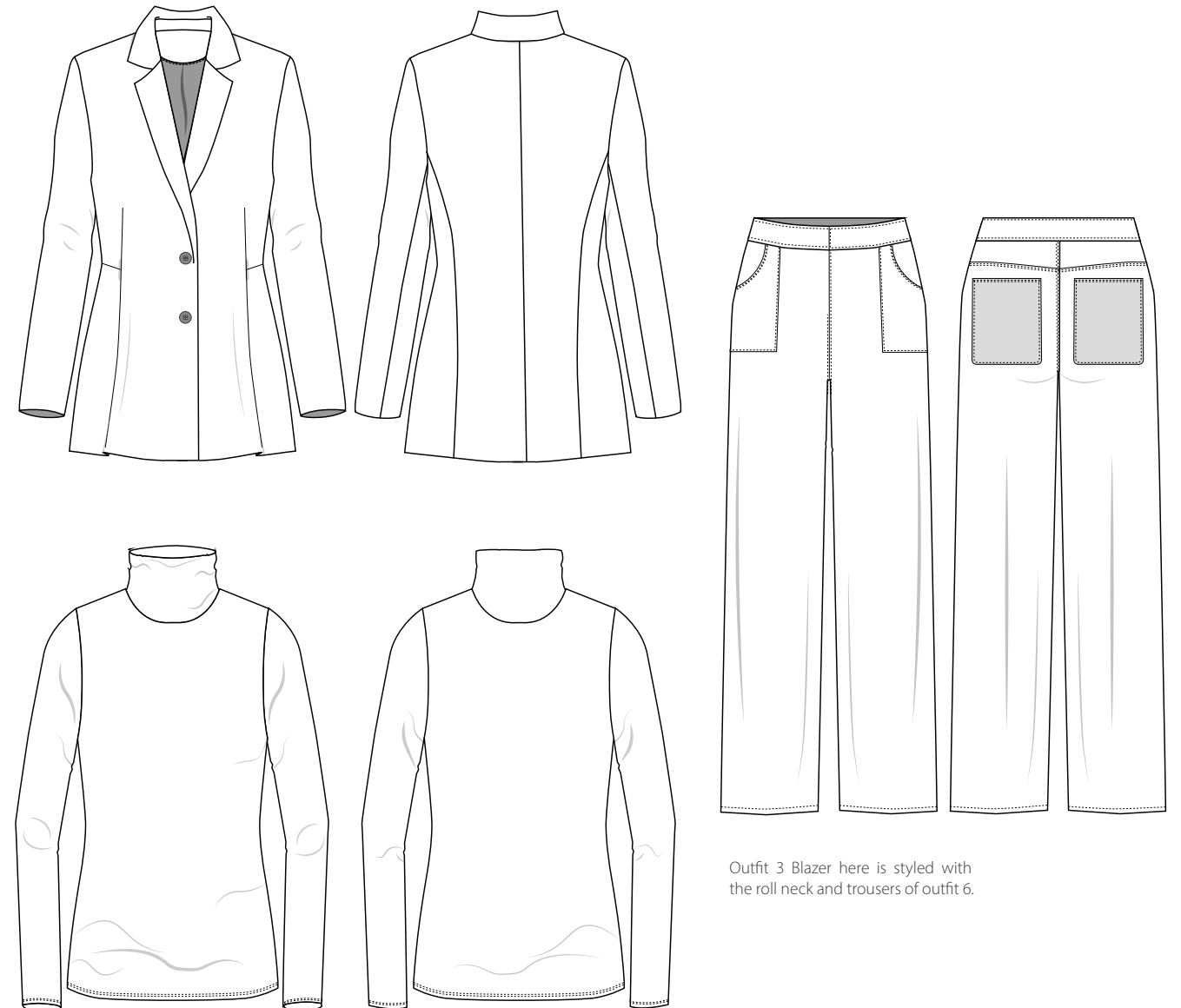
CHARLOTTE HARTNELL



Look 3 - Printed Suit



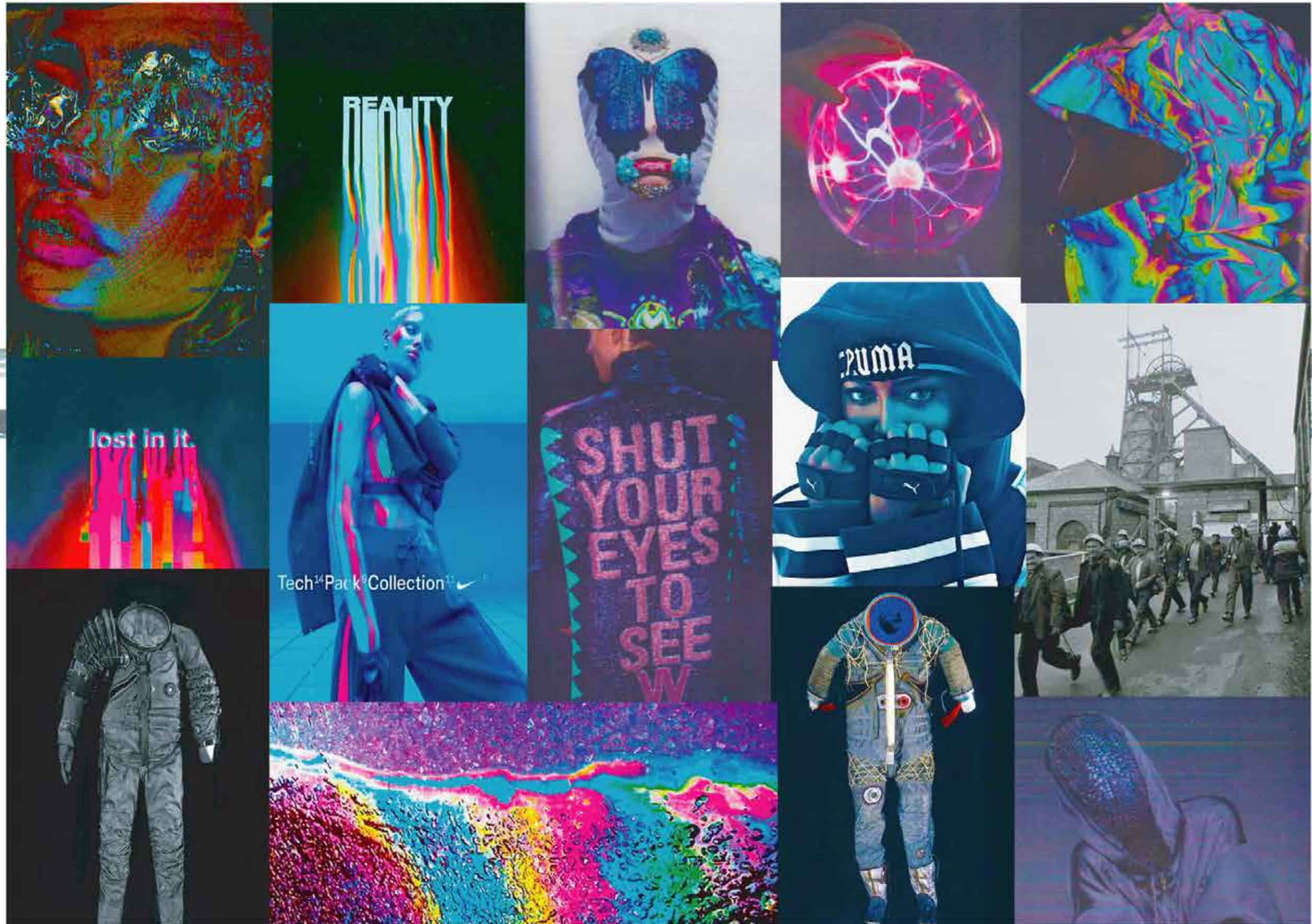
Fabrics of the Collection.



Outfit 3 Blazer here is styled with the roll neck and trousers of outfit 6.

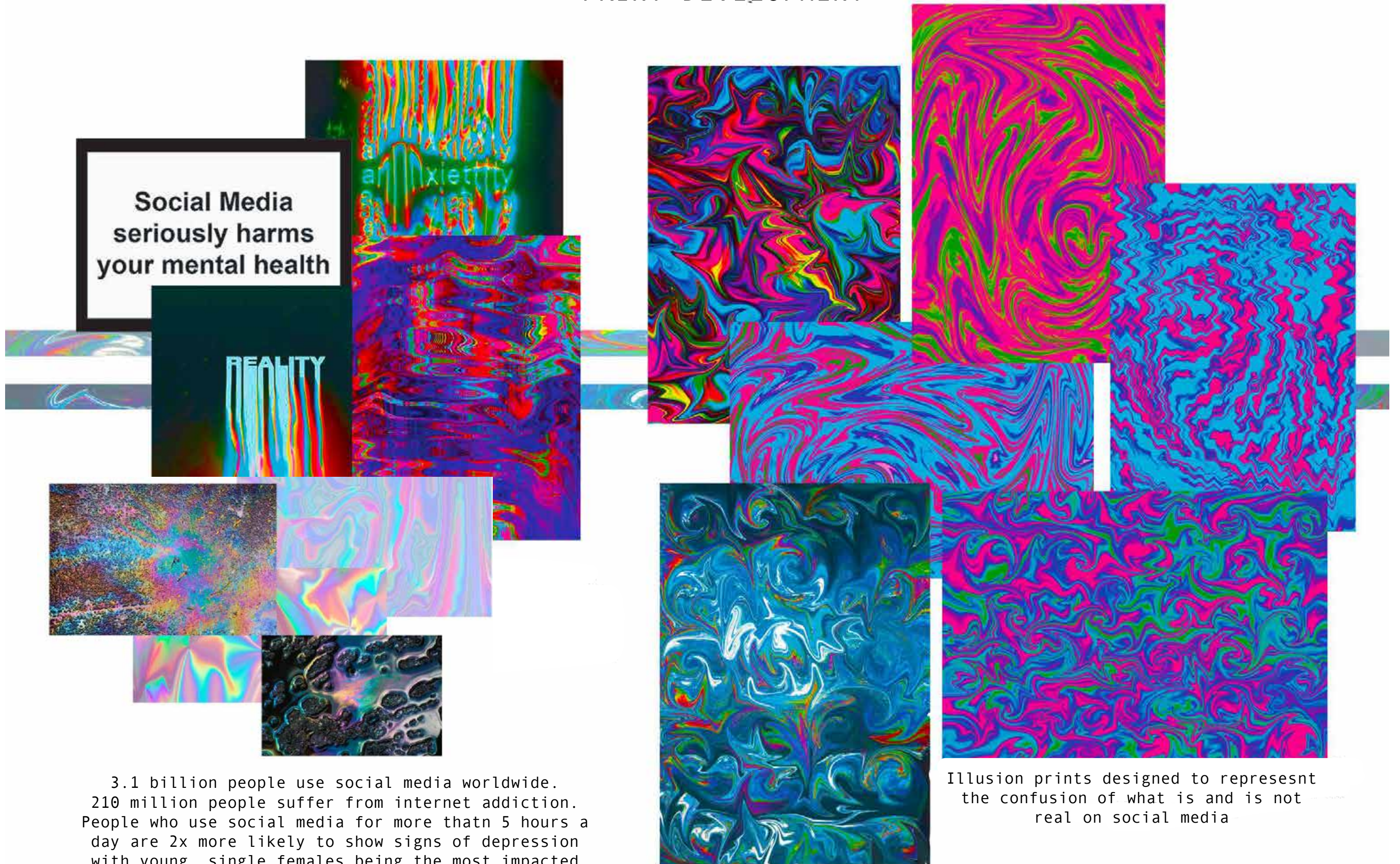
Lauren Neal
@laurenndesign

GRADUATE COLLECTION 'GLITCH'
LAUREN NEAL



Gymwear Collection 2021 Moodboard

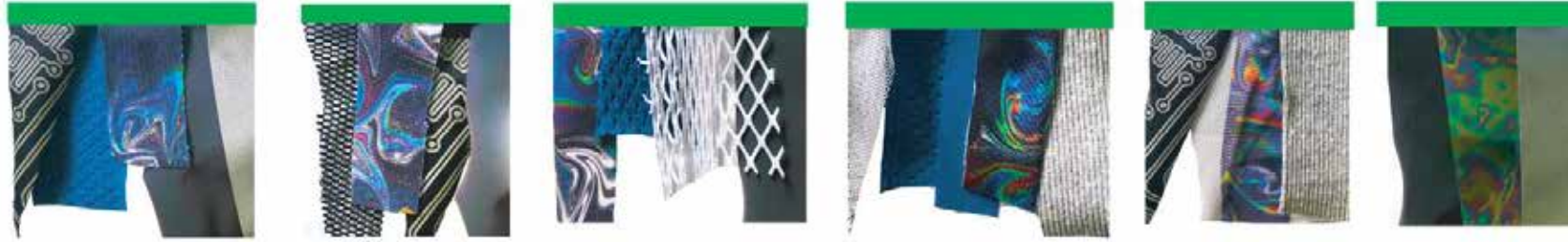
PRINT DEVELOPMENT



3.1 billion people use social media worldwide.
210 million people suffer from internet addiction.
People who use social media for more than 5 hours a
day are 2x more likely to show signs of depression
with young, single females being the most impacted
group.

Illusion prints designed to represent
the confusion of what is and is not
real on social media

LINE UP

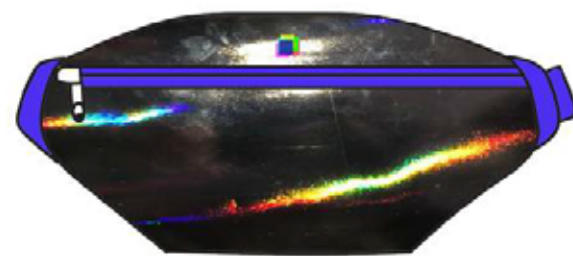
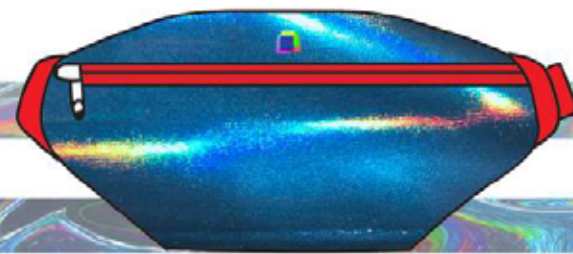
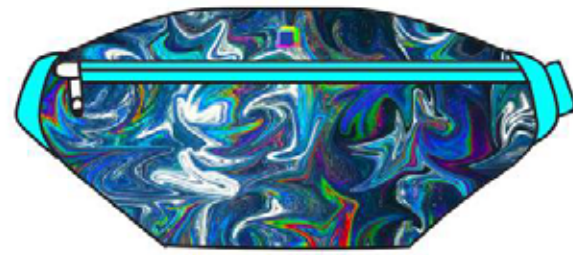




ACCESSORIES/ STYLING

BAGS

ARM
BAND



SPORTSWEAR COLLECTION 'GLITCH' 2021



LAUREN NEAL



GLITCH		
		
XS	CARE INFORMATION	MATERIAL
		
WEBSITE		



Laban Leake
@laban_leake

ANISH KAPOOR

SOMEONE'S SON



LABAN LEAKE

_de_la_future_

Tel. 07833498397 Email labanleake@yahoo.com

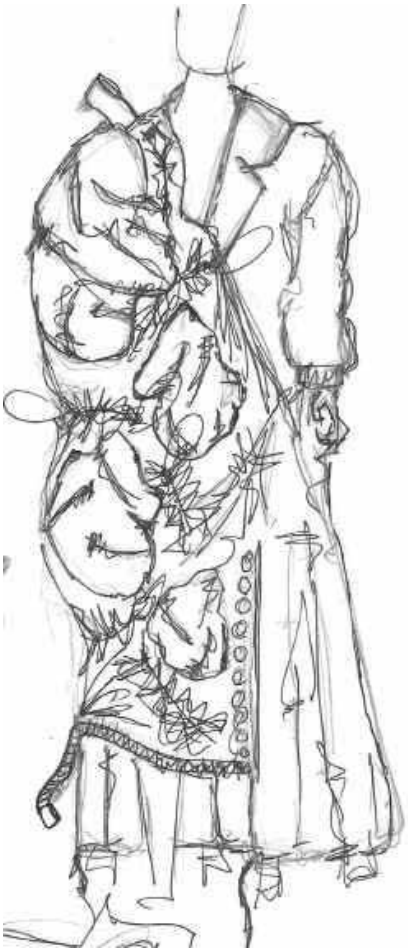


VEILED CONSPIRACY



Unknown Experimentalists

FRANZ XAVER
MESSER-SCHMIDT



YVES KLEIN - 1960



LOUISE BOURGEOIS - 1975 latex sculpture entitled AVENZA







Rombos Neck
Development

LABAN LEAKE

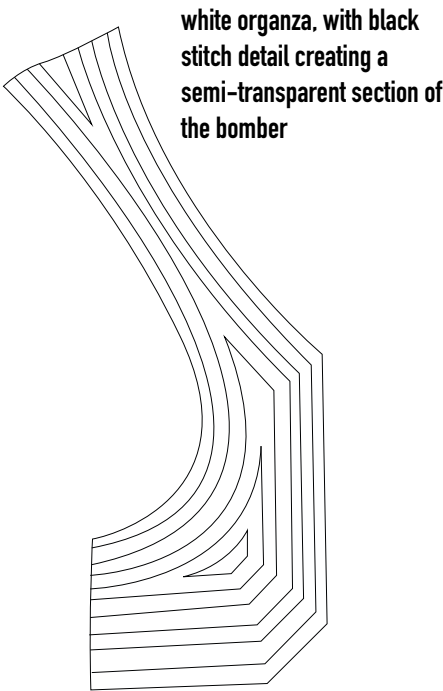
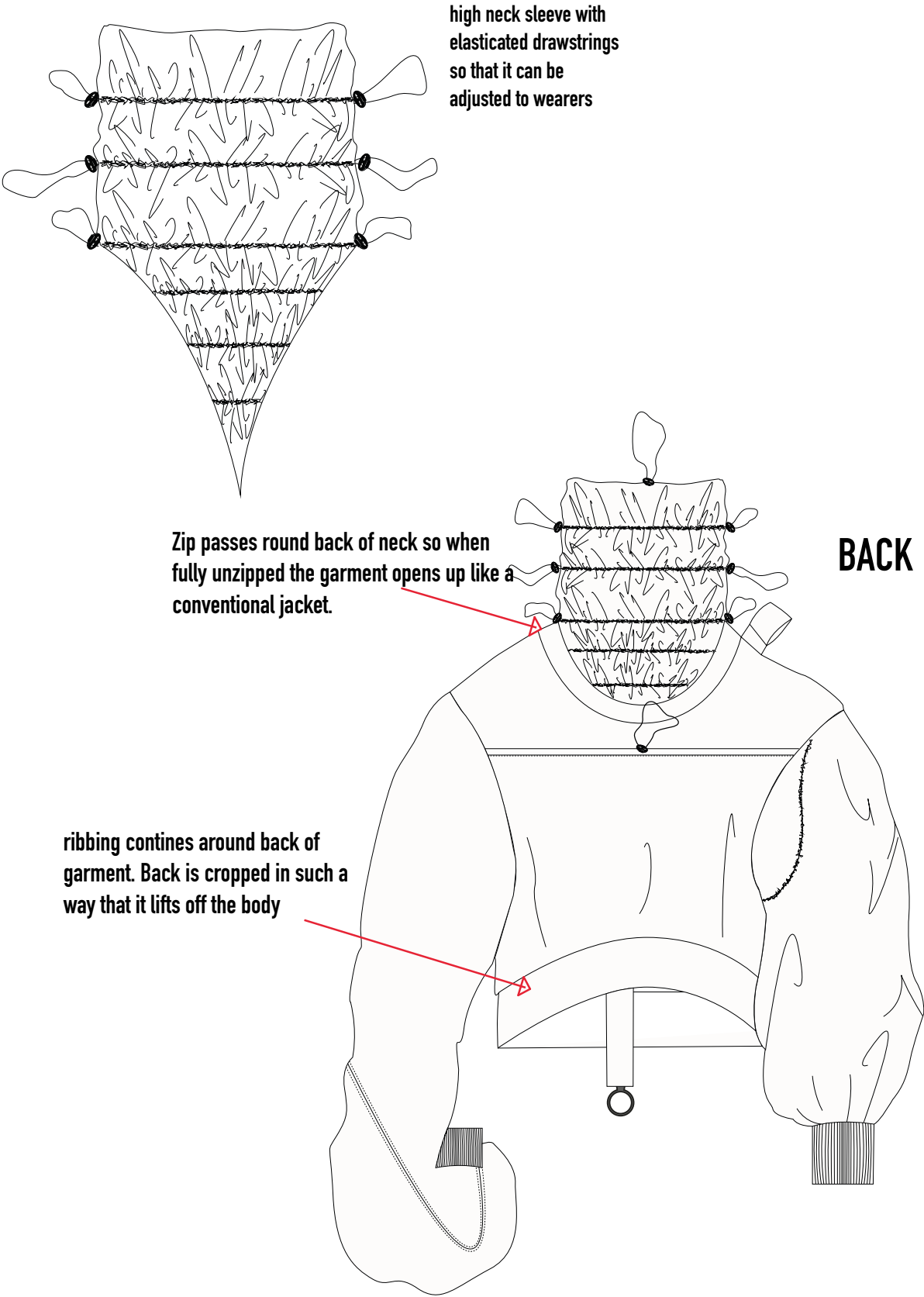
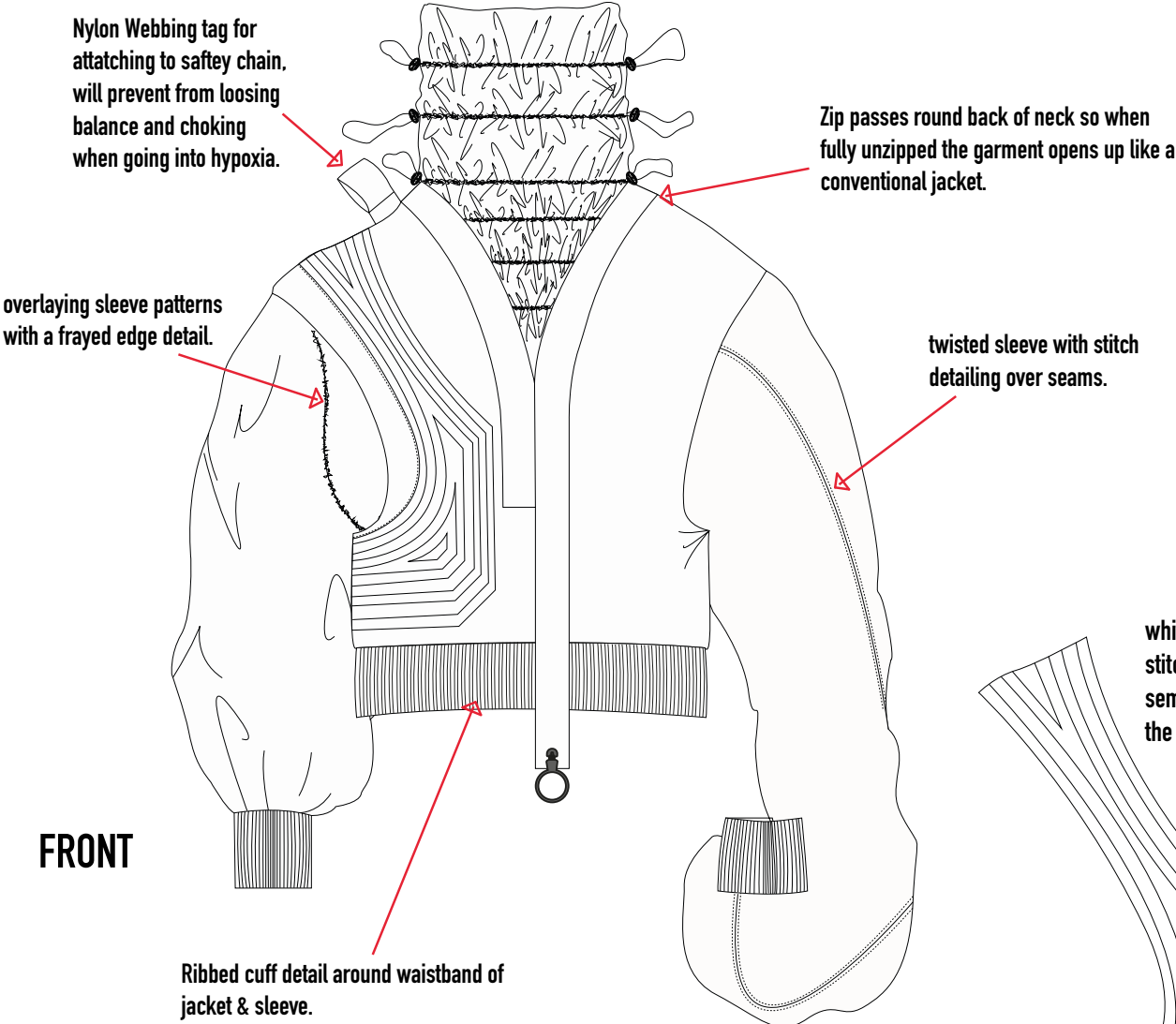
_de_la_future_

Tel. 07833498397 Email labanleake@yahoo.com

2AM7E

VEILED CONSPIRACY

OUTFIT 1 BOMBER - DETAILS





BATH SPA UNIVERSITY BA (HONS) FASHION CLASS OF 2020

BATH SPA UNIVERSITY
BA (HONS) FASHION DESIGN



@bathspafashion
@bathspauni
contact: l.pickles@bathspa.ac.uk
www.bathspa.ac.uk