

# The University of Huddersfield

are proud to showcase their class of 2020 from:

**BA (Hons):**

**fashion design with textiles**

**fashion design with marketing & production**

**Contact: Sam Hudson-Miles (Course Leader)**  
**[s.l.hudson-miles@hud.ac.uk](mailto:s.l.hudson-miles@hud.ac.uk)**



# CAROL CARVALHO

**BA (Hons) fashion design marketing &  
production (production pathway)**

***(menswear – focus on male mental health)***

***\*full Tech Pack available upon request***

***FINALIST*** ***(awaiting next round of judging): The***  
***GFW20 Illustration Award***

***Instagram: @design\_caz***

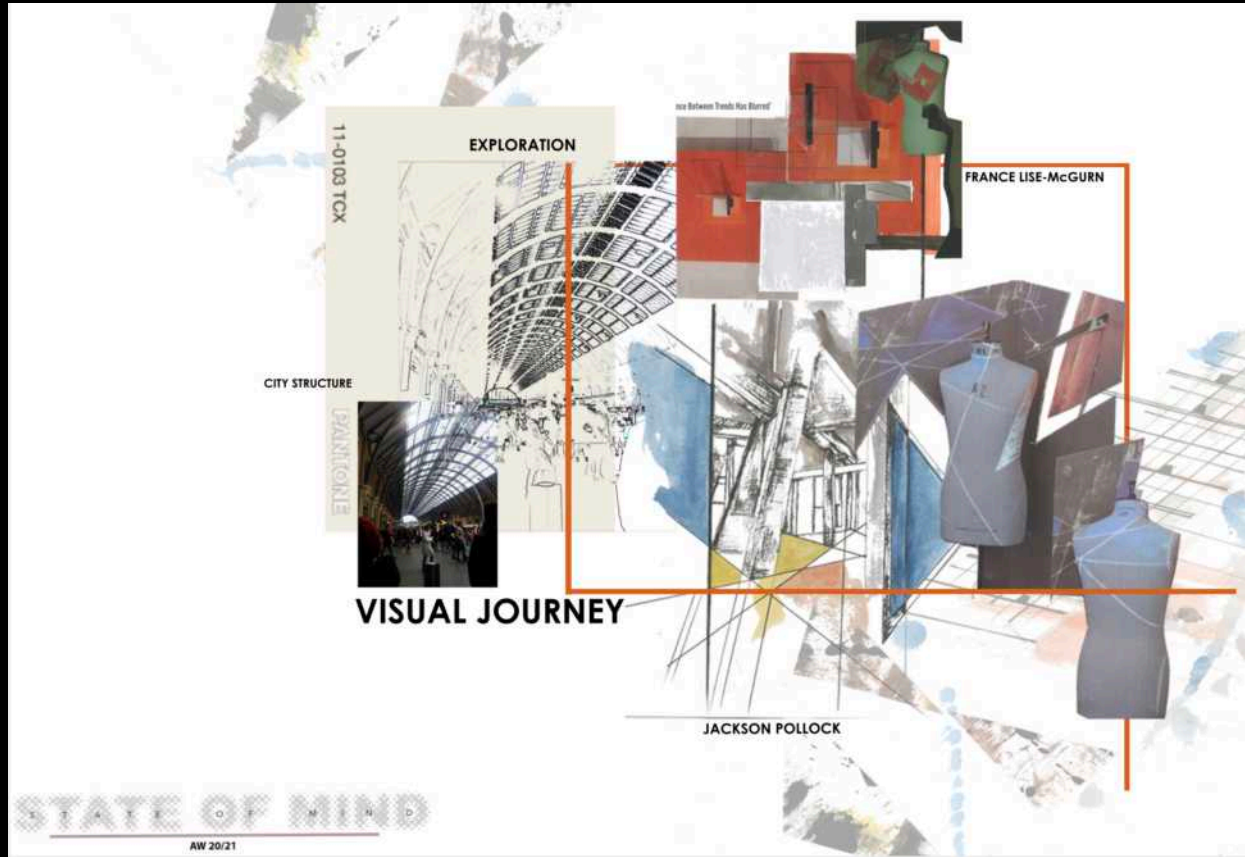
The collection echoes the **chaos** and voice of the generation, where abstract meets the 3D structure and welcomes matters on **mental health**. This is emphasised subtly in the silhouette of garments, with protective layers adorning the body, personal storage for the commuters with contemporary and wearable separates for the **introverts and extroverts**. TATE London formed the basis of the research; **France- Lise McGurn**'s sleepless formed the mood as it expresses notions of loss, protectiveness, space, and consciousness. **Jackson Pollock**'s technique of action motion correlated with McGurn's swift brusque stroke. The collection echoes confidence, functionality, and style with a discreet message of wellness and protection. Further, emphasis on **wellness and consciousness** is evoked through sustainable use of materials and techniques, whereby technological collaboration alongside the 3Rs will encourage and address the **environmental/global crisis**.

AW 20/21

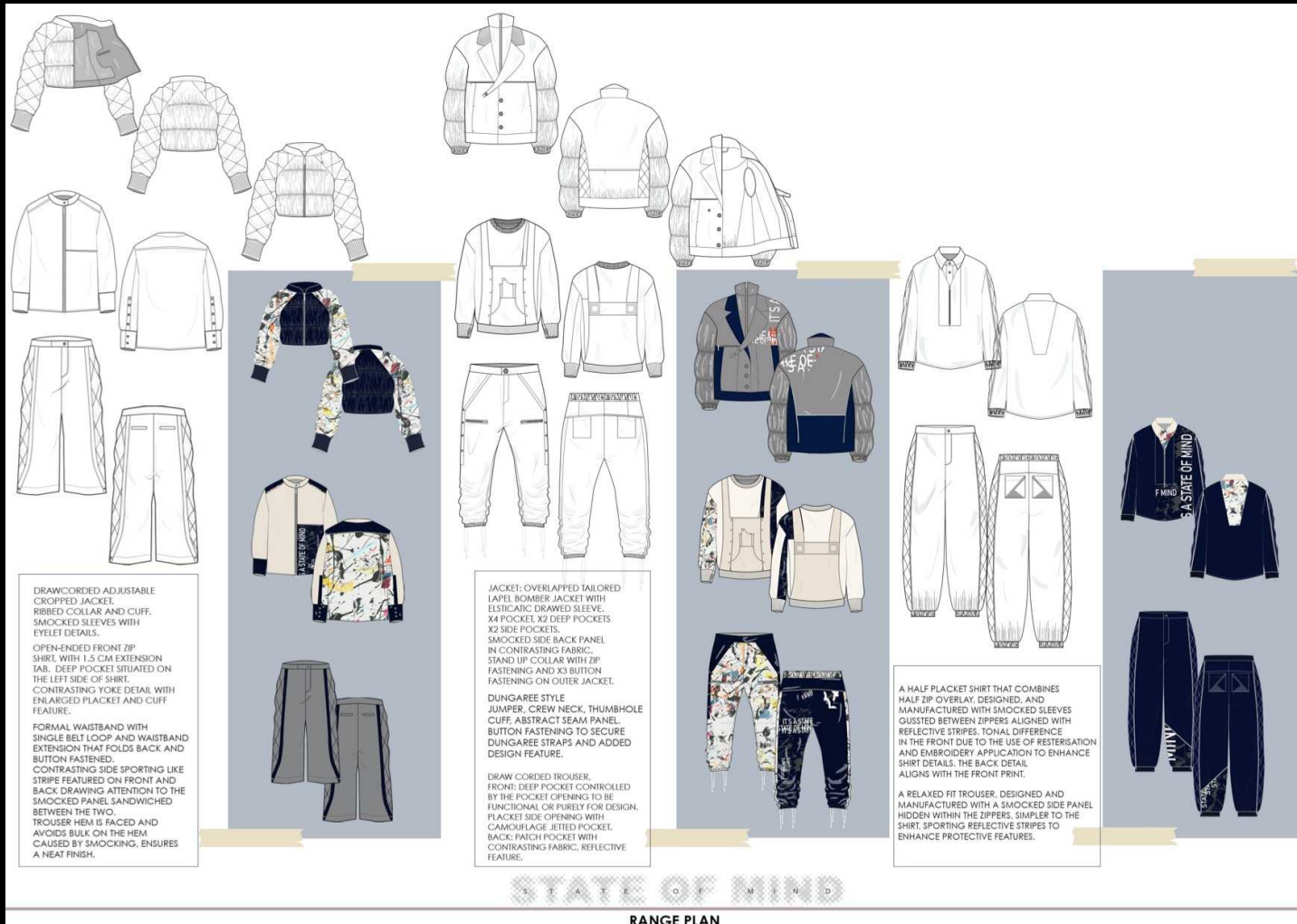
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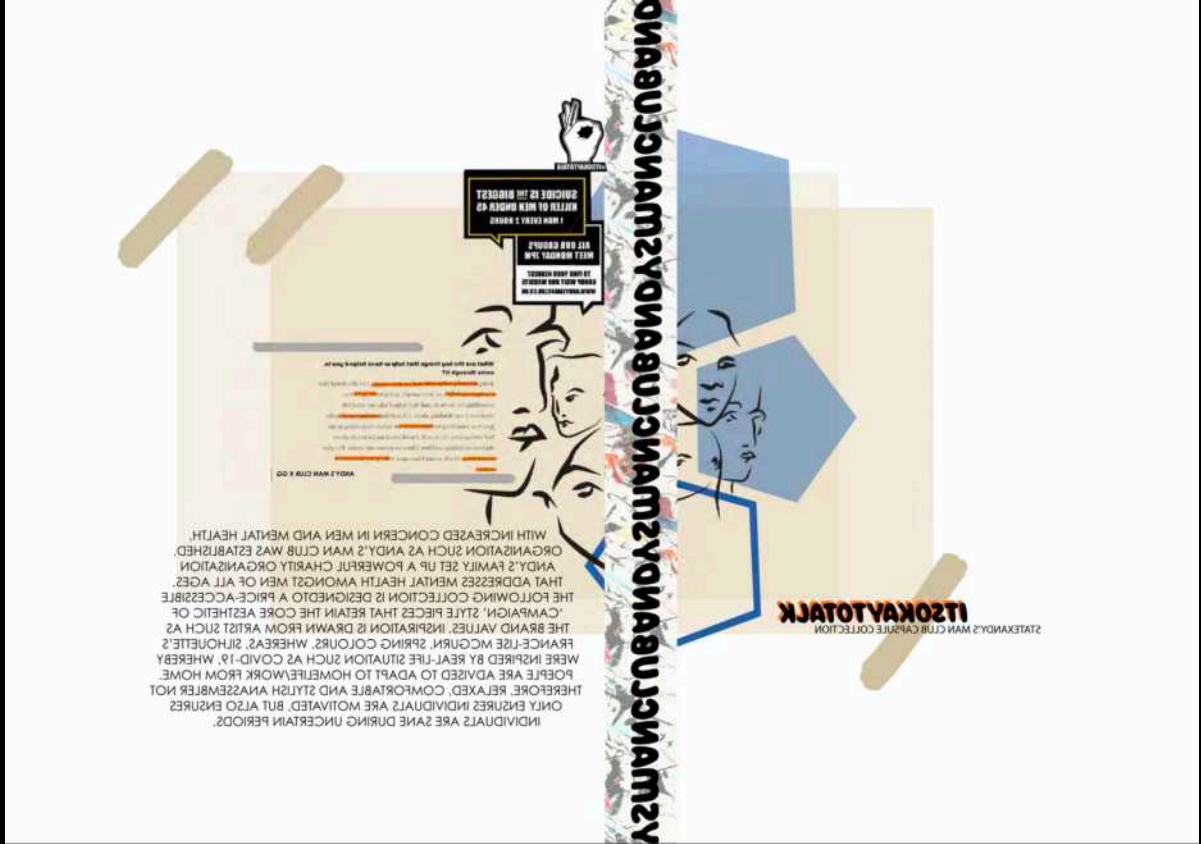












IMPORTANCE OF THE SYMBOL AND MEANING: AIM: TO RAISE AWARENESS  
EDUCATE PEOPLE ON MEN AND MENTAL HEALTH  
INFORMATIVE  
ENCOURAGE MEN TO TALK  
BE OPEN  
SUPPORT EACH OTHER AND FIND SOLUTIONS TO

**#ANDYSMANCLUB**

**SUICIDE IS THE BIGGEST KILLER OF MEN UNDER 45  
1 MAN EVERY 2 HOURS**

**ALL OUR GROUPS MEET MONDAY 7PM**

**TO FIND YOUR NEAREST GROUP VISIT OUR WEBSITE  
WWW.ANDYSMANCLUB.CO.UK**

**ANDYSMANCLUB  
ANDYSMANCLUB  
ANDYSMANCLUB**

**#ITSOKAYTOTALK**

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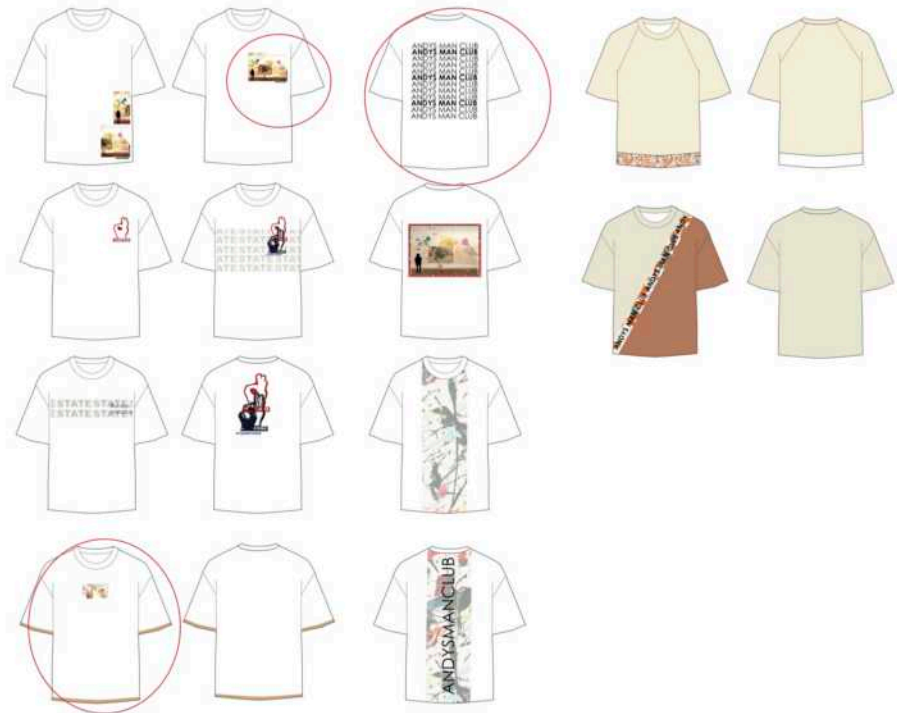






REGULAR T-SHIRT STYLE VARIATION

EFFECTIVE IMAGERY AND BRAND INVOLVEMENT.



MESSY DETAILS, NOT SO KEEN, AS IT REFLECTS A LAZY BOY ATTITUDE

BANNER USE= SEPERATES THE COLOURS/PRINTS BLOCKED

# EMILY HARPER

**BA (Hons) fashion design marketing &  
production (marketing pathway)**

***(womenswear – focus on female equality)***

***\*full Tech Pack available upon request***

***FINALIST: @offcut\_london virtual runway***

***Instagram: @emilyjane\_fashion***



# HOLLOWAY

ENGLAND

Create. Inspire. Capture



## SUFFERING TO SUFFRAGE



Emmeline Pankhurst (1914, telegraph.co.uk)



Clinton Osman (1915, Fashion Photographer)

# VOTES FOR WOMEN

My concept focuses on the shift in roles and attitudes of women before, during and after WWI; a time of social upheaval, but also a turning point for the progression of women's rights. Reference will be made to the pre-war Edwardian era, focussing on the 'ultra feminine' elements of dress, and juxtaposed with military-esque design features taken from uniforms of officers and munitions workers during the war. As we enter into a new age of feminism parallels can be drawn from the initial struggles faced by the Suffragettes in the first wave of feminism. My trans-seasonal collection aims to emphasise the importance of female empowerment and equality, highlight how far we still have left to go in achieving this, and inspire others to push on and help to finish the fight that the Suffragettes started over 160 years ago.





# SUFFERING TO SUFFRAGE



home  
expected  
home  
woman's place  
home  
expected  
home  
woman's place  
home  
expected  
woman's place  
expected  
woman's place  
expected

VOTES FOR WOMEN

PANTONE  
19-3642 TCX  
Royal Purple

PANTONE  
11-5101 TCX  
White Alabaster

PANTONE  
15-5319 TCX  
Daisy Green

PANTONE  
14-2340 TCX  
Spring Bouquet

PANTONE  
16-1127 TCX  
Desert Mist



## EQUALITY

HOW LONG UNTIL

HOW MUCH FURTHER

DO WE HAVE

UNTIL WE

CHANGE



HOW LONG UNTIL

HOW MUCH FURTHER

DO WE HAVE

UNTIL WE

CHANGE



# DEVELOPMENT

UNTIL V

EMP

FURTHER

HAVE

Raglan sleeve  
development



OVERSIZED

VOLUME

EXAGGERATED



Elastic @ underarm

Patchwork  
leather  
zigzag stitch

double frill  
at collar?

extend corset  
up higher

extend ruffle



reduce depth of  
collar stand &  
extend to reduce  
gap @ back neck



reduce 2 inches  
at top



sleeve development



Ruffled sleeves

Exaggerated  
Pin tucks





# SUFFERING TO SUFFRAGE



## COLLECTION CAMPAIGN:



'From Suffering to Suffrage' collection Final line up. Had the circumstances been different these are the 5 outfits I would have taken through to manufacture to create a 5-look collection that encompasses the empowerment and celebration of women and their rights, along with remembering the struggle and hardships endured for the freedom and rights that we hold today. The collection aims to inspire people to continue the journey that the Suffragettes began over 100 years ago, advocating for empowerment, change and equality.

# REBEL GIRL

The 'Rebel girl' outfit takes inspiration from the Edwardian era including pin-tuck details into the blouse along with an exaggerated collar to give a more contemporary take on traditional Edwardian design features. The 'chained trousers' reference the restrictions and limitations faced by the Suffragettes during their protests for the progression of women's rights- and can similarly be applied to the present day, highlighting the restrictions that women still face in today's society. Due to the COVID-19 situation, the leather corset element would not be achievable using the domestic machinery and limited resources available. Designs had to be further adapted to ensure a professional finish was achievable with the resources available.



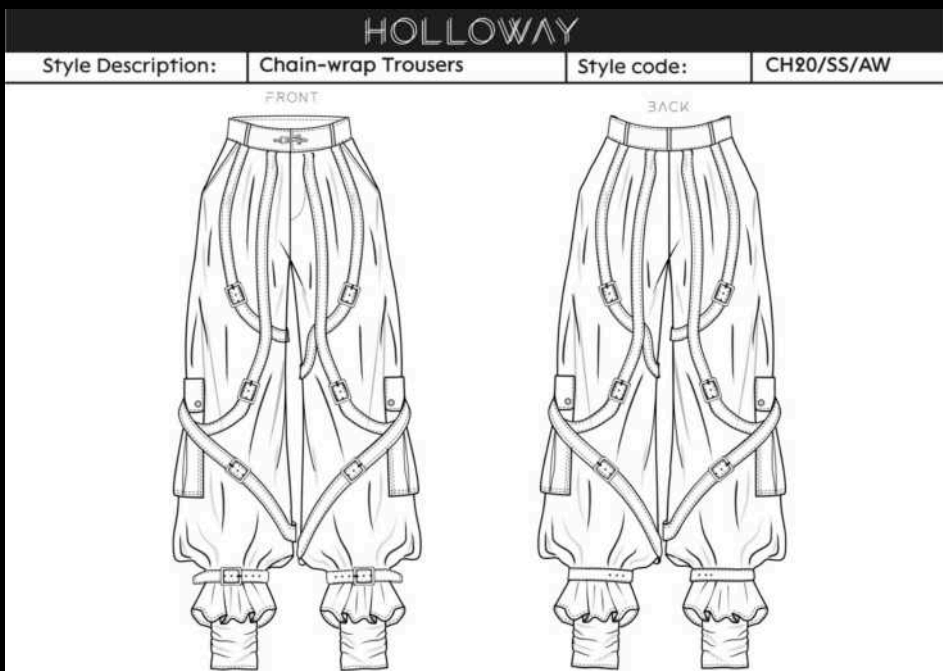
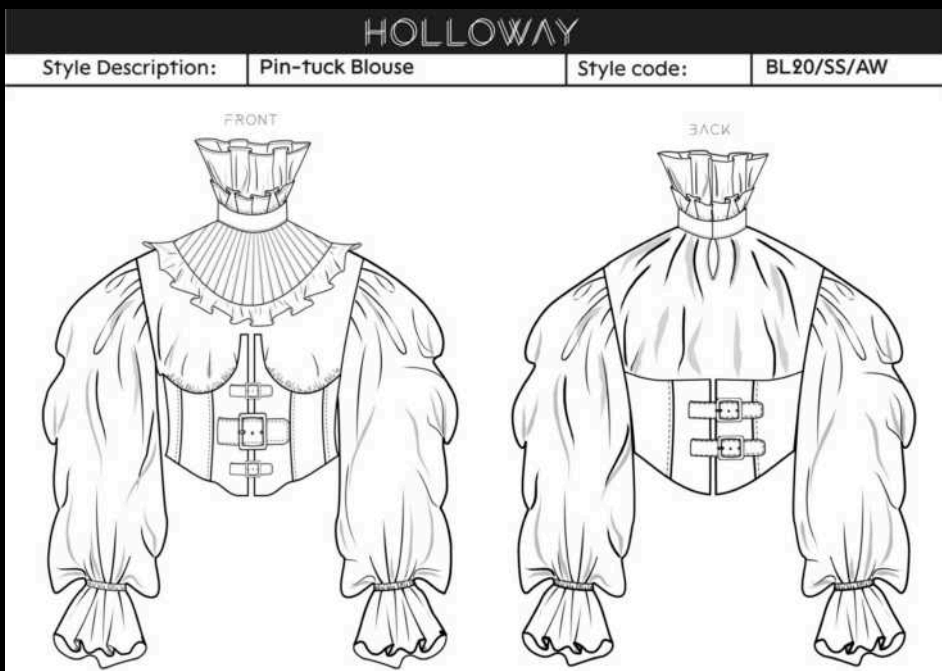
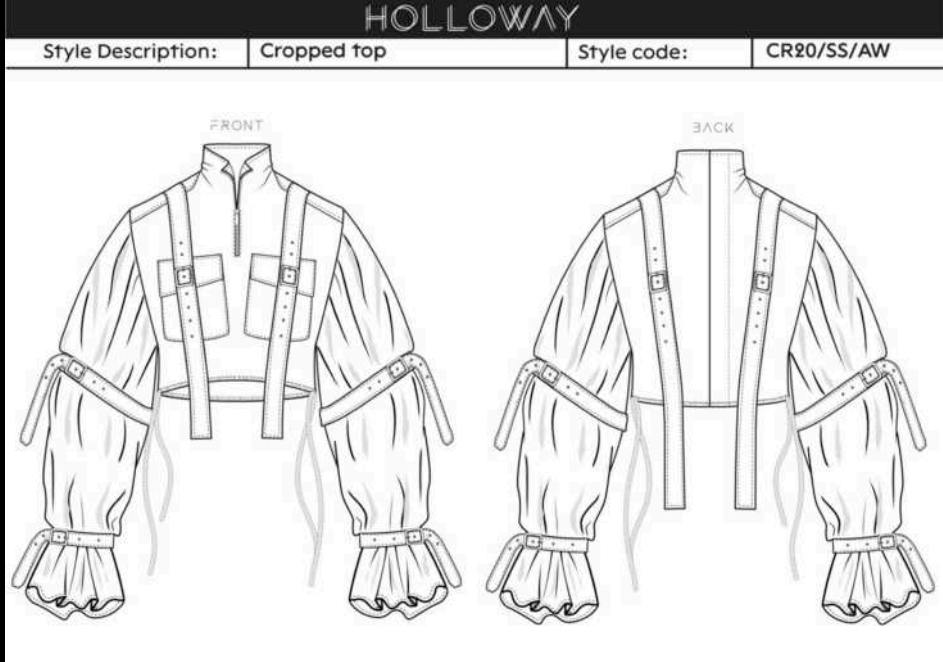
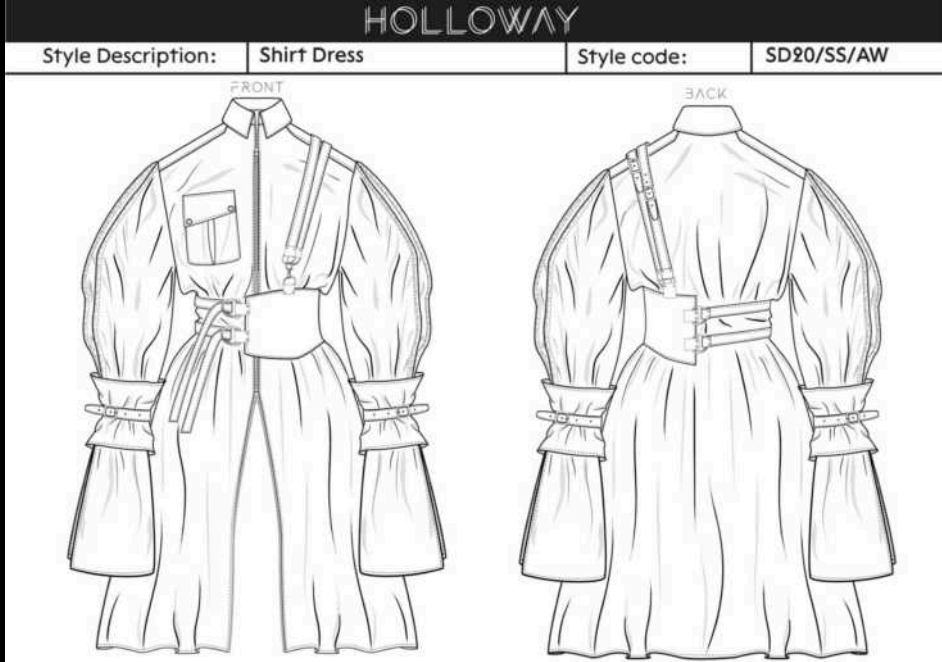
## SUFFERING TO SUFFRAGE



HOLLOWAY			
Style Description:	Suffragette Trench	Style code:	TR20/SS/AW
<p><b>FRONT</b></p>		<p><b>BACK</b></p>	
		<p><b>COLOUR KEY</b></p> <div style="display: flex; flex-direction: column; align-items: flex-start;"> <div style="display: flex; align-items: center; margin-bottom: 10px;"> <div style="width: 40px; height: 40px; background-color: #E6C99A; margin-right: 10px;"></div> <div> <p><b>PANTONE®</b> 14-1017 TCG Desert Must</p> <p>*MAIN FABRIC CODE: MNSSIAW</p> </div> </div> <div style="display: flex; align-items: center; margin-bottom: 10px;"> <div style="width: 40px; height: 40px; background-color: #800080; margin-right: 10px;"></div> <div> <p><b>PANTONE®</b> 18-3812 TCG Royal Purple</p> <p>*CONTRAST FABRIC CODE: CNSSIAW</p> </div> </div> <div style="display: flex; align-items: center;"> <div style="width: 40px; height: 40px; background: repeating-linear-gradient(45deg, transparent, transparent 2px, #00FFFF 2px, #00FFFF 4px); margin-right: 10px;"></div> <div> <p>*LINING FABRIC CODE: LNSSIAW</p> </div> </div> </div>	

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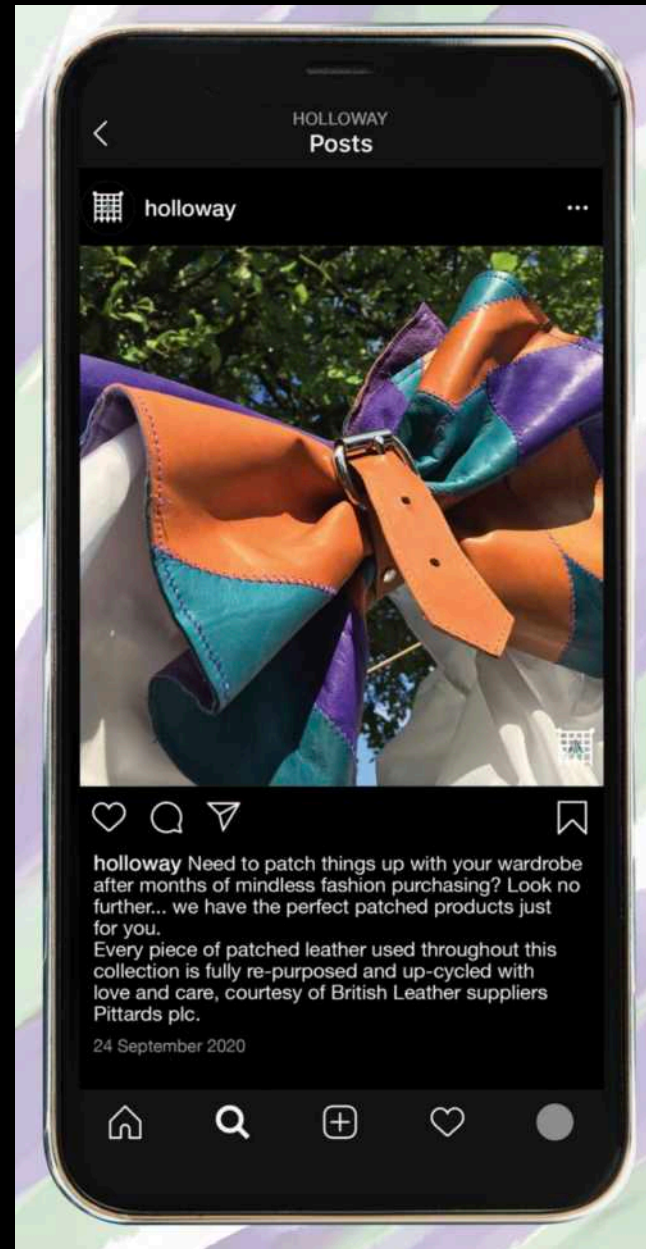


THE **GRASS** WILL  
ALWAYS BE  
**GREENER...**

WHILE A **GENDER**  
**PAY GAP** REMAINS.

THE **GLASS CEILING...**

IS THE **LIMIT.**



# CLAIRE FLOWER

**BA (Hons) fashion design with textiles**  
***(womenswear)***

*\*full Tech Pack available upon request*

***RUNNER-UP: @offcut\_london virtual runway***

***Instagram: @c.fashiond***







# LIFE UNDER THE SEA



LINE UP

AW2

## WORKING DRAWINGS



LIFE UNDER THE SEA

AW2

## FABRIC BOARD



SOLUBA STRETCH-210G  
FROM PRINTAB-ONLINE  
WIDTH: 145CM  
AMOUNT: 2 METRES

SOLUBA STRETCH-210G  
FROM PRINTAB-ONLINE  
WIDTH: 145CM  
AMOUNT: 1 METRES

SOLUBA STRETCH-210G  
FROM PRINTAB-ONLINE  
WIDTH: 145CM  
AMOUNT: 1 METRES

PVC PINK FABRIC  
FROM UNIVERSAL TEXTILES- LONDON  
WIDTH: 140CM  
AMOUNT: 8 METRES

NAVY FAUX LEATHER  
FROM SAMDAL TRADING  
PRICE: £7.80/M  
WIDTH: 140CM  
AMOUNT: 2.5 METRES

NAVY FAUX LEATHER  
FROM SAMDAL TRADING  
PRICE: £7.80/M  
WIDTH: 140CM  
AMOUNT: 2.5 METRES

WHITE FAUX LEATHER  
FROM UNIVERSAL TEXTILES- LONDON  
PRICE: £8.00/M  
WIDTH: 140CM  
AMOUNT: 2 METRES

WHITE JAPANESE DENIM  
FROM CLOUTIER HOUSE- LONDON  
PRICE: £10.00/M  
WIDTH: 150CM  
AMOUNT: 1 METRES

GLASS PVC  
FROM TON TEXTILES- LONDON  
PRICE: £18/M  
WIDTH: 150CM  
AMOUNT: 1.5 METRES







## LIFE IS SHORT MAKE IT SWEET



# HAFSAH IQBAL

**BA (Hons) fashion design with textiles**  
***(womenswear – focus on knitwear)***

*\*full Tech Pack available upon request*

***FINALIST*** *(awaiting next round of judging):* ***The GFW20***  
***David Band Textile Award***

***Instagram: @hafsahdesigns***



## The Happy Place

Your only  
limit  
is your  
mind

The concept for my major project collection is based around the idea of positivity and well being. This is because I find fashion can be a challenging area and mentally tough which is why I wanted to create a collection that has a positive message behind it. This lead me to think about my happy place which is being surrounded by beautiful parts of nature, influencing my visual research. This idea is supported by the fact that fractals found in nature relieves stress which influenced me to focus my visual research on leaves and plants in nature.

tea gardens 2017

## Design Development

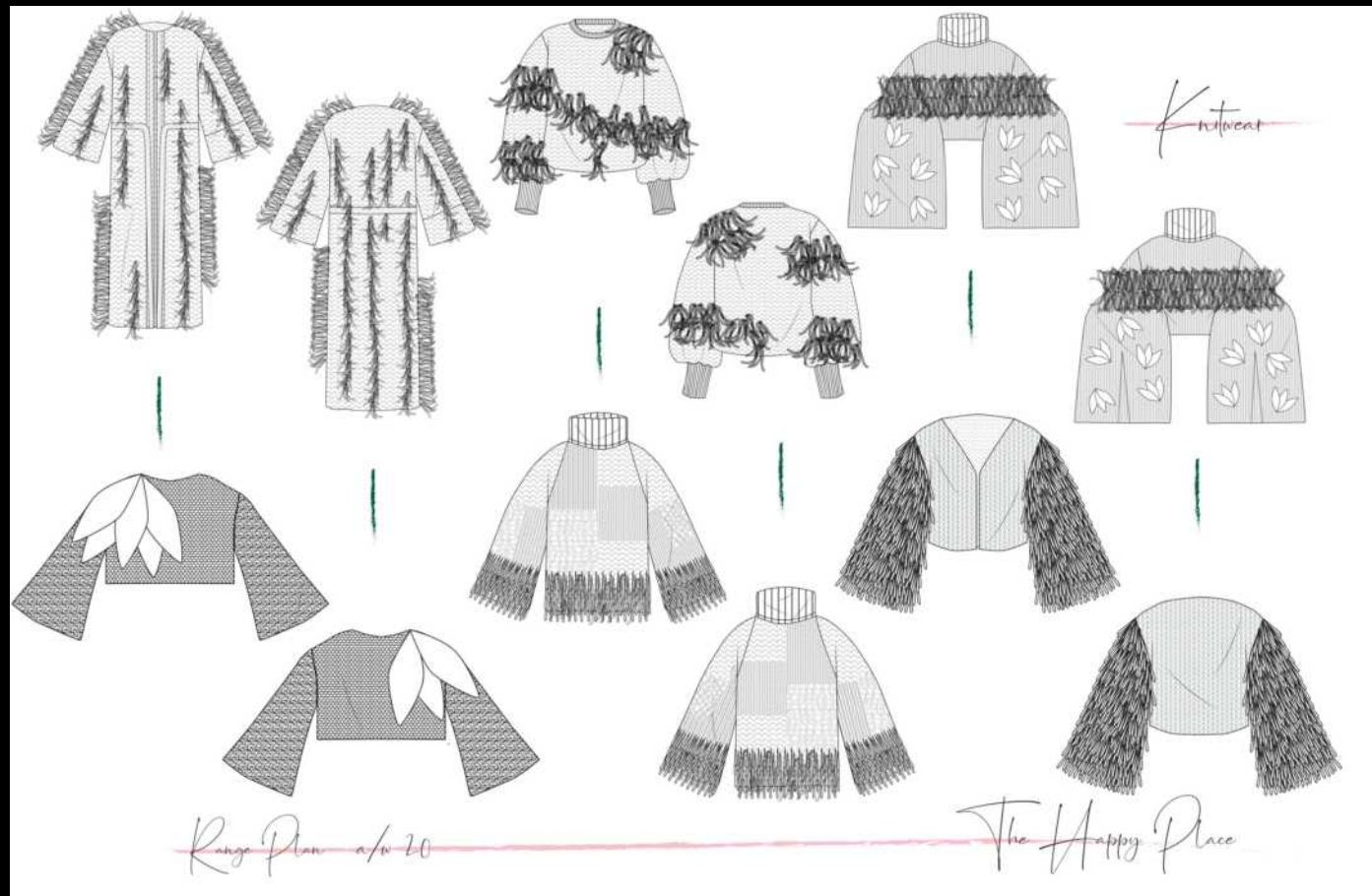
Jumper development, exploring fraying and embroidery

The Happy Place  
a/w 20









# ALEXANDRA HIBBERT

**BA (Hons) fashion design with marketing &  
production** (production pathway)  
*(womenswear)*





## JACKET & CORSET TOILING STAGE



Throughout the toiling stages of my corset I realised the cups needed structure as there wouldn't be a bust to fill out the cup as it was on top of a jacket I used boning, wiring and padded cups

When the seam is pressed the fabric burns & creates this ripple effect therefore I have to test other ways to flatten the sew seams

### FABRIC TESTING

Iridescent recycled nylon fabric that is used on the shirt side of the jacket. I tested this material before sewing my jacket together. When sewing this material a teflon foot is need on a tension of 40 with a thin needle



### EDGE STITCH

To flatten the seam topstitching or edge stitching the seams down works. Topstitching would be used on a seam as a feature and the edge-stitching just for functional purposes to flatten the seams this could be used on darts & hemlines

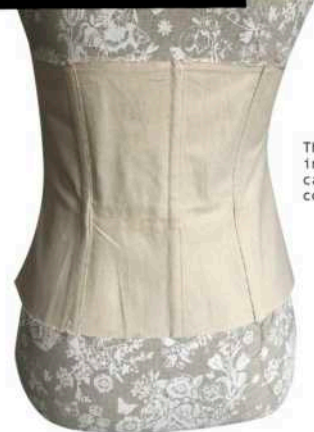
### TOPSTITCH



### CORSET CUPS



### BACK PANNELLING



The toile jacket had to be made full interface and lined so I could ensure the corset would fit on top of these many layers. I had to at 0.3cm to each seam on a standard corset block in order for it to fit over the top of the jacket

### FASTENING

To fastening my corset I decided to use a split metal push fastening as this was used within the edwardian era corsets and is a traditional corset fastening



The jetted pocket with flap inserts were lowered so they can still be seen when the corset is placed on top

I wanted to use a fastening that was concealed and flat so it didn't cause a bump when the corset was placed on top therefore I resulted in using a magent

### LOOK 1





## FINAL LOOK



LOOK2

## SHIRT DRESS TOILING STAGE

### LARGE FRILL SAMPLING

When creating the frill I sampled two different frills, one that was pleated using inverted box pleats and box pleats and the other with gathering.

### GATHERED



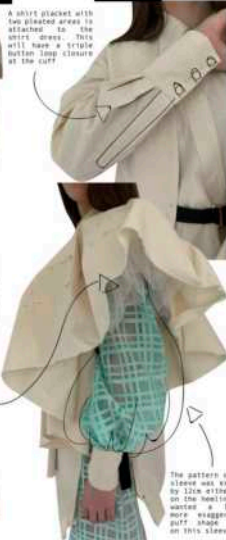
### PLEATED

I chose the pleated frill as I felt it look neater and more solid due to the large pleated detailing instead of the compact gathers. They frill would all had netting underneath to create structure to hold the pleats up.

The edge of the frill is to be finished using the ultrasonic edge so created a sealed edge that won't fray. It also looks crisp and clean.

### ULTRASONIC EDGE

### BLEEVES



### FINAL TOILE



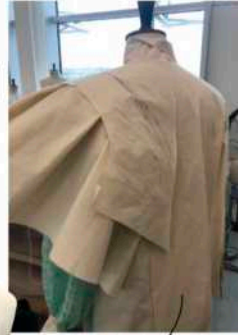
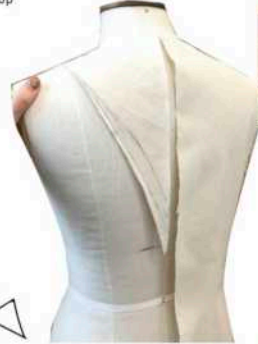
LOOK 2

## BLAZER TOILING STAGE

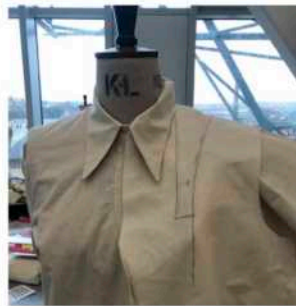
### DRAFTING THE

### BLAZER SHAPING

To create the back curved section I laid a piece of fabric at the back section on top of the shirt dress allowing me to follow the neck line and the princess seam on the shirt dress so the blazer fits perfectly on top.



I also drafted the front flap on top of the shirt dress to get the positioning correct allowing the flap to sit next to the princess seam and frill.



Once drafted the fastening section I created a smooth curve from the centre front to resemble the back.



### HARNES FASTENING

The harness fastening has webbed straps with one going around the waistline with a buckle and the other going underneath the armhole which can be adjusted to secure to the wearer.



LOOK 2



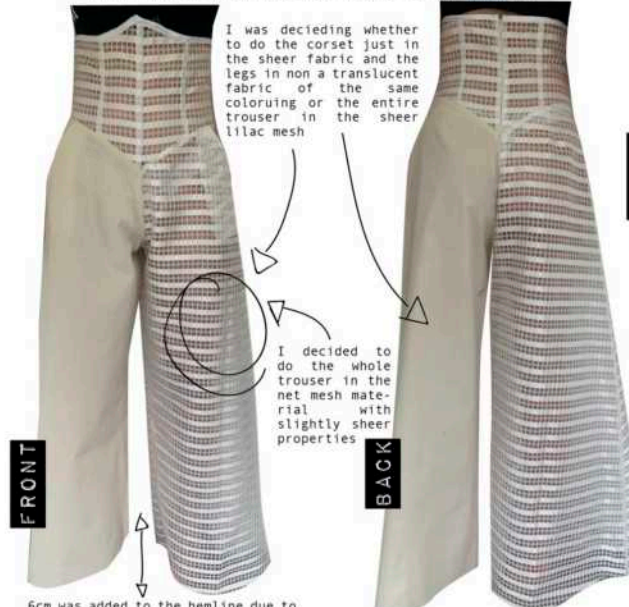
## FINAL LOOK



LOOK3

## CORSET TROUSER TOILING STAGE

When toiling i toiled one leg in a similar fabric to my final with one leg in the sheer fabric and one in calico



I was deciding whether to do the corset just in the sheer fabric and the legs in non a translucent fabric of the same colouring or the entire trouser in the sheer lilac mesh

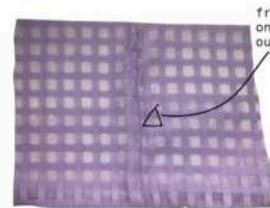
I decided to do the whole trouser in the net mesh material with slightly sheer properties

FRONT

BACK

6cm was added to the hemline due to the toile being to short when worn and i wanted the final trouser to fit perfectly on the floor

## HEMLINE FINISHING



french seams on inner & outer

used

Facing attached using french seam in sheer lilac, raw edge of facing was pin hemmed then catch stitch to hold in place



Facing attached, interfaced first then raw edge bound using satin bias binding

not used because:  
- could see interfacing through fabric  
- didnt like the visual look of the bias binding through the fabric  
- other way blended in and looked more seamless & neat

INSPO



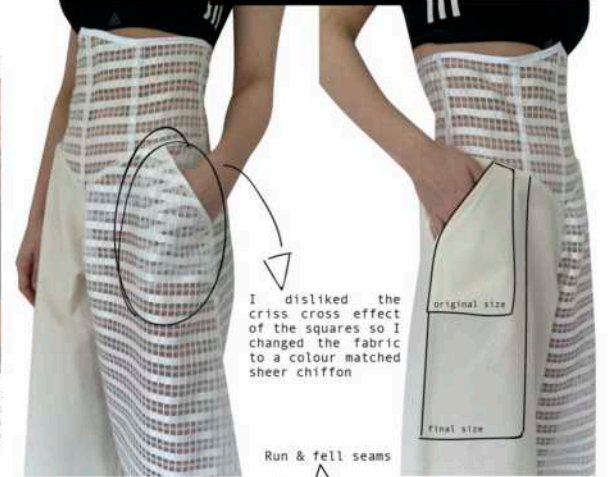
I wanted large pocket bags to act as a feature. The toile pocket bags were too small to the bag was made longer & wider

top edge is to be finished using bias binding to enclose raw edges

v shaping used throughout the corset at the top and bottom edges

IDEAS  
- pin hem  
- neating turned up hem  
- facing  
- ultrasonic the hemline edge  
- binding of hemline

## POCKET BAGS

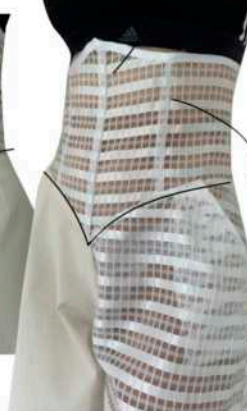


I disliked the criss cross effect of the squares so I changed the fabric to a colour matched sheer chiffon

Run & fell seams

## CORSET

invisible zip to be the main fastening at the centre back



Boning could be seen through the channels so on the final the boning is to be cased in satin bias binding

## BONING CASE TEST



LOOK 3

# GEORGIA HALLAS

**BA (Hons) fashion design with marketing &  
production (production pathway)  
(*menswear*)**

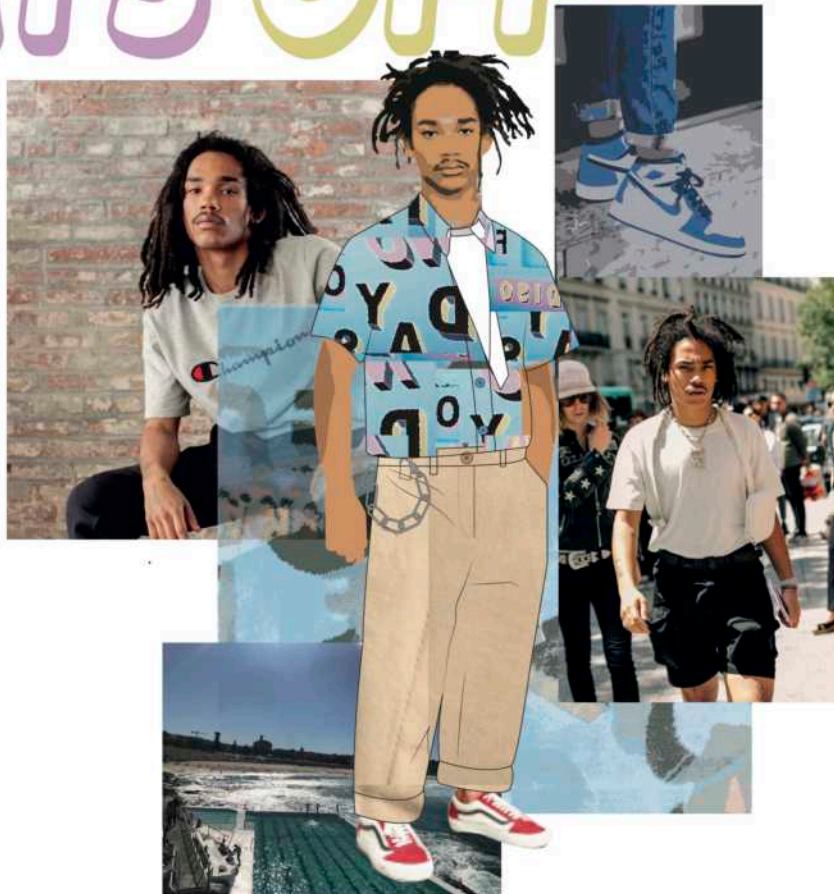
*\*full Tech Pack available upon request*

***Instagram: @georgiahallasdesign\_***

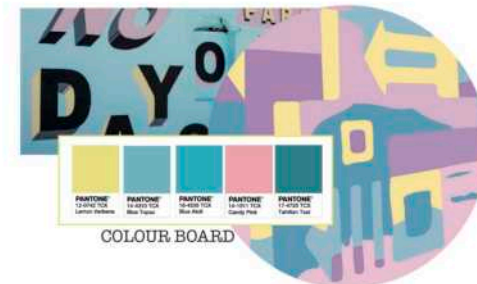


# NO DAYS OFF

Luka Sabbat played a big role in the designing of my collection, he is a model and fashion influencer on social media outlets. I was inspired by his style as he makes everything his own., he is a cool , creative and sometimes quite daring with the clothing he wears. But still manages to pull these looks off and be an influence. The collection I have designed would definitely fit his look and social media.



# NO DAYS OFF



# NO DAYS OFF



# NO DAYS OFF



Polyester and  
Spandex  
Width:  
150cm/60"  
Thickness:  
2mm-2.5mm  
Double-sided



PRINTED  
SCUBA JERSEY  
270GSM  
95% POLYESTER 5% ELASTANE  
STRETCHY  
SUBLIMATION  
DYED



Polyester and  
Spandex  
Width:  
150cm/60"  
Thickness:  
2mm-2.5mm  
Double-sided



SILICONE  
COATED RIP-STOP 65GSM  
SILICONE //  
NYLON FABRIC  
WATER REPELLENT





# NO DAYS OFF

PREVIOUS LINE UP









# Reebok



## NO DAYS OFF

Reebok, 2020 bringing a new look and changing the brand appearance. Refreshing the brand and the aim is to appeal to a broader and more fashion conscious consumer. With this in mind NO DAYS OFF is the Collab that could bring them that change. An upcoming street wear brand which is aimed at the fashion conscious consumer with a modern fresh twist to it. Combining the heritage and rich legacy with the modern upcoming streetwear brand NO DAYS OFF.

## THE TIE DYE TREND

Tie Dye the trend that keeps coming back. Looking into the artist for humanity x reebok collab I was inspired to bring tie dye to the NO DAYS OFF brand. NO DAYS OFF a brand that wants to keep up with trends and be fashion forward following recent events with covid-19 the 'at home style' is the new upcoming trend where people are deciding to DIY what they've got and tie dye has been popping up a lot. With fashion brands following the trend such as No Problemo and urban outfitters.

ARTIST OF HUMANITY X REEBOK



COTTON CITIZEN

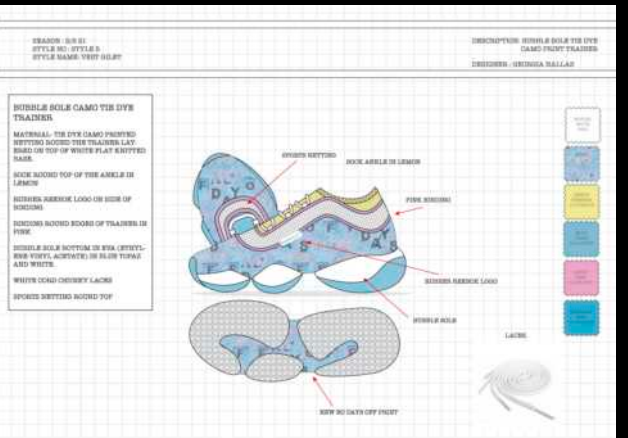
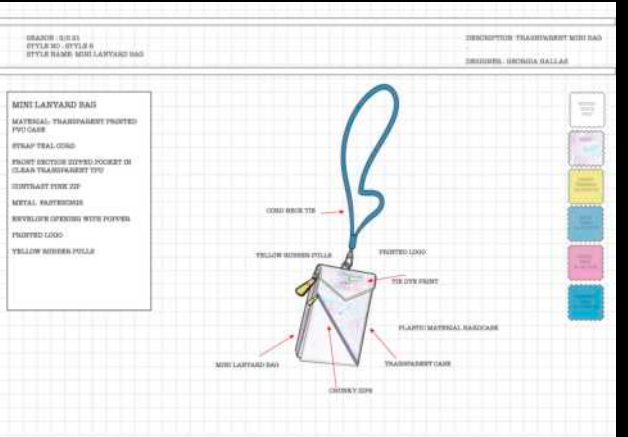
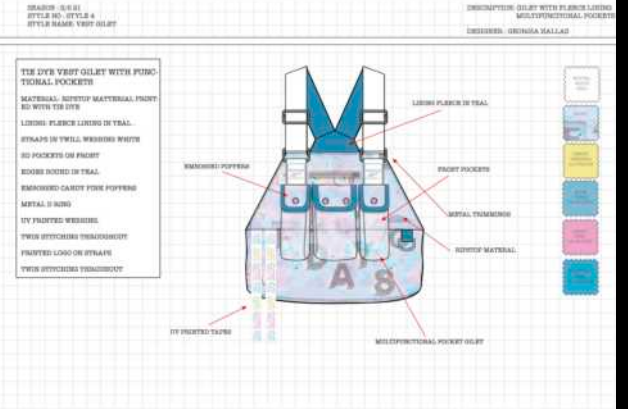
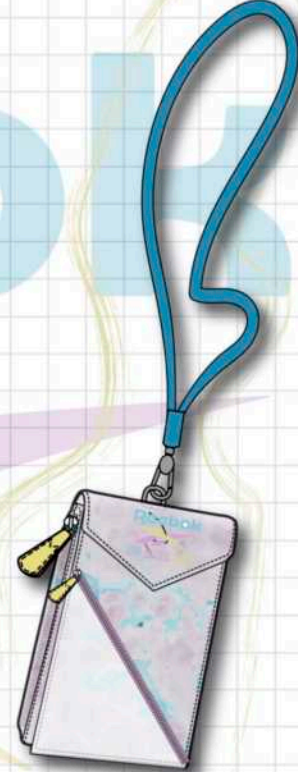
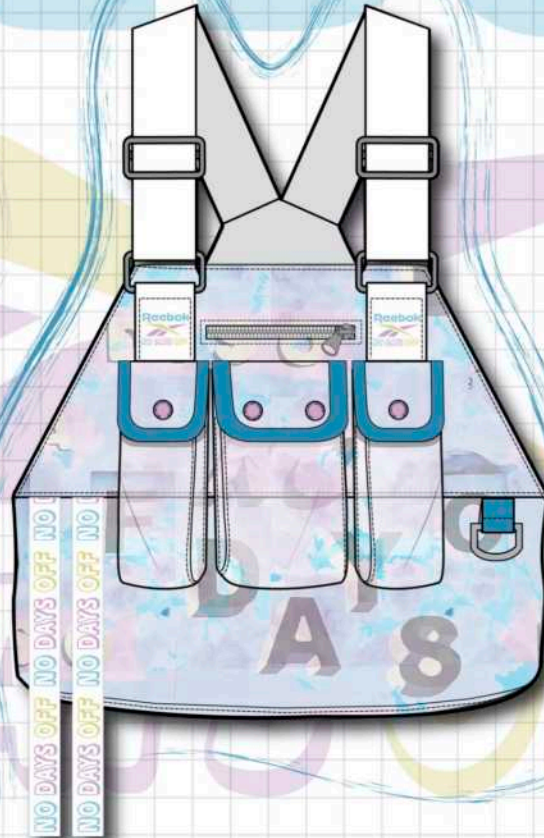
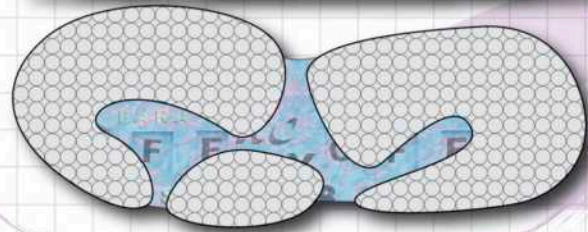
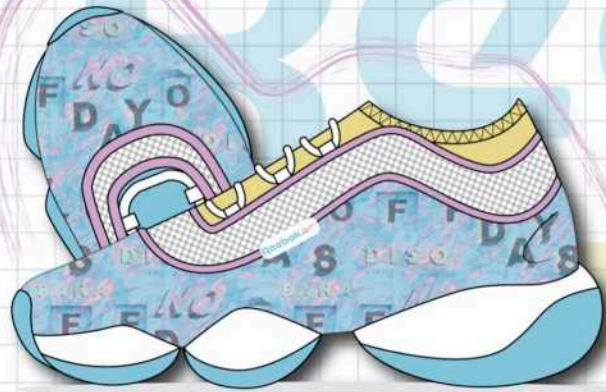
DAZEDD







# FINAL OUTCOME.



# LYDIA GRAY

**BA (Hons) fashion design with textiles**  
***(womenswear)***

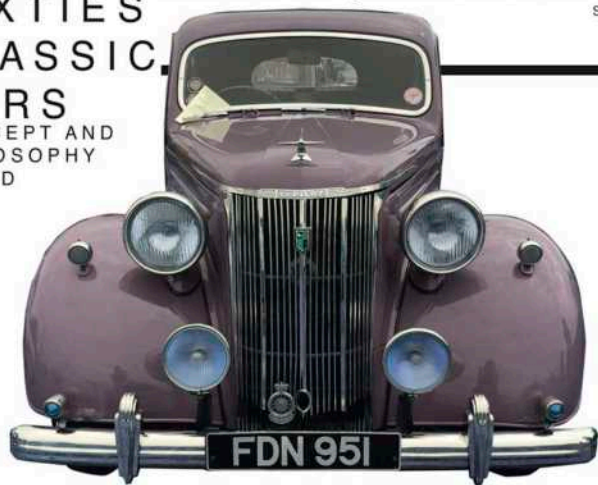
*\*full Tech Pack available upon request*

***Instagram: @lgraydesigns***



# SIXTIES CLASSIC CARS

CONCEPT AND  
PHILOSOPHY  
BOARD



## PHILOSOPHY

This high end high street collection has been inspired by sixties classic cars, as well as the youth fashion that emerged in the sixties. Before this era young woman dressed like their mothers, so the sixties has a sense of empowerment as well as fun that I wanted to explore. The initial inspiration behind this collection was a classic car show. I have long had an interest in cars, the shapes and design, especially in classic cars is a big influence. While looking at sixties cars I wanted to understand the culture and fashion that were around when the cars were being driven, brought and designed. This encouraged me to visit the Mary Quant exhibition at the V&A Museum. This gave me a much better understanding of the sixties fashion.

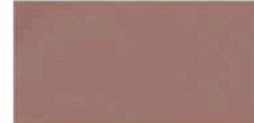


TAKING  
SHAPES FROM  
CAR RESEARCH  
TO INFLUENCE  
SEAM DETAILS



Peggy Moffitt wearing 'Brands Hatch' dungarees, another model wearing 'Huntin' jacket and 'Humphrey' culottes, 1966. Image courtesy Mary Quant Archive / Victoria and Albert Museum, London. All other images primary images

PU COATED SCUBA £15.99 PM



BRUSHED BACK SWEATSHIRT £5.50 PM



COTTON GINGHAM £3.99 PM



COTTON SHIRTING £4.00 PM



SHOWERPROOF SATEEN £10.99



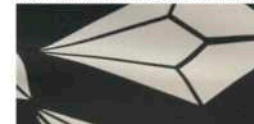
100Z BLEACHED DENIM \$17.99 PM



SHOWERPROOF GINGHAM £5.00 PM

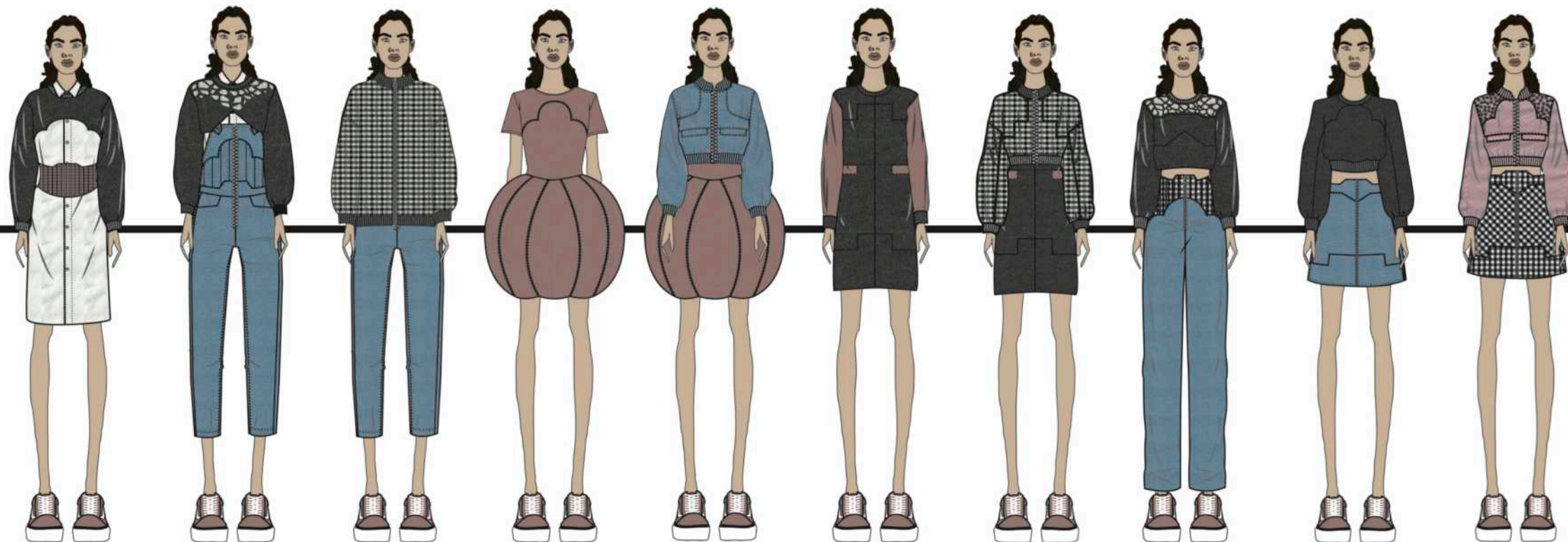
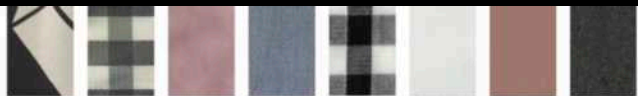


SOFT PRINTED LINING \$9GSM £24.95 PM



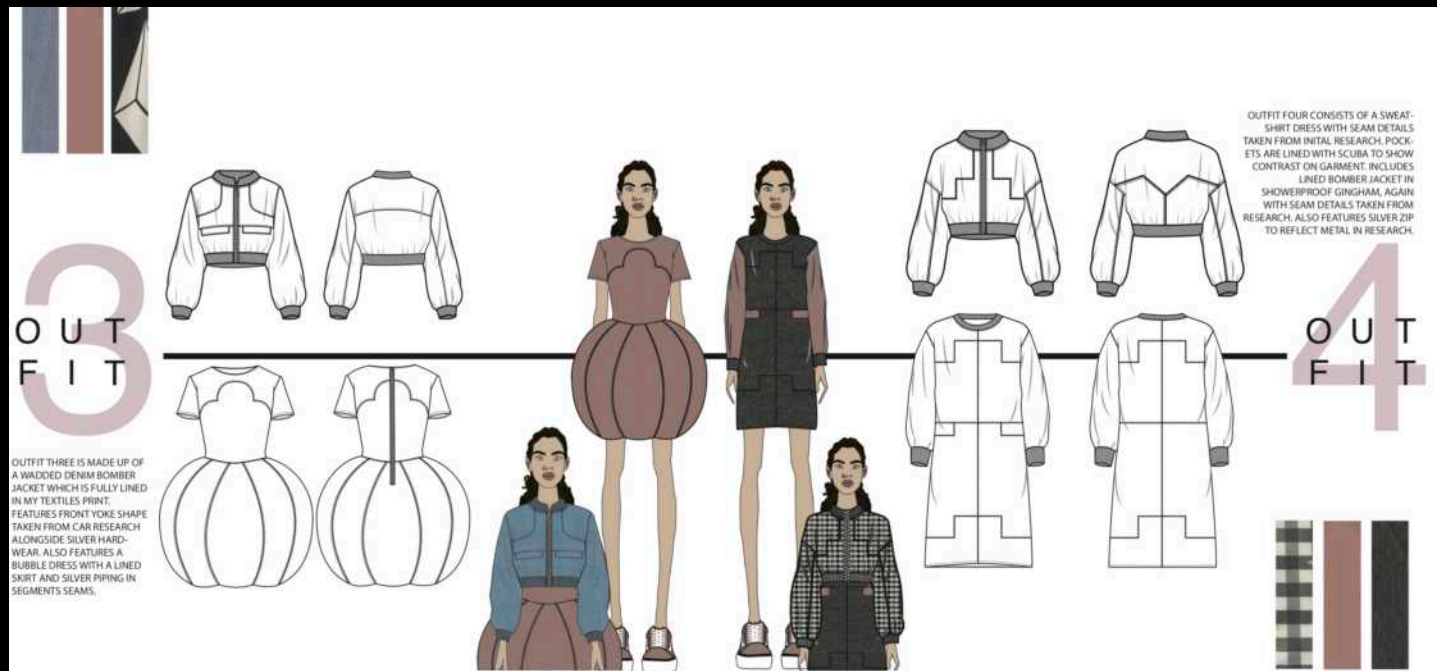
# SIXTIES CLASSIC CARS

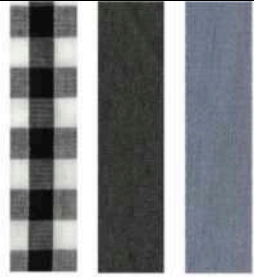
COLOUR AND  
FABRIC BOARD



SIXTIES  
CLASSIC  
CARS  
LINE UP

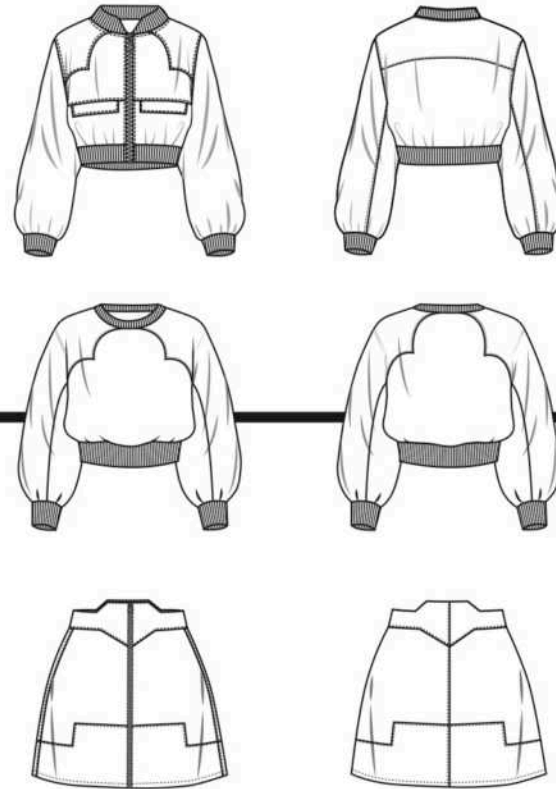
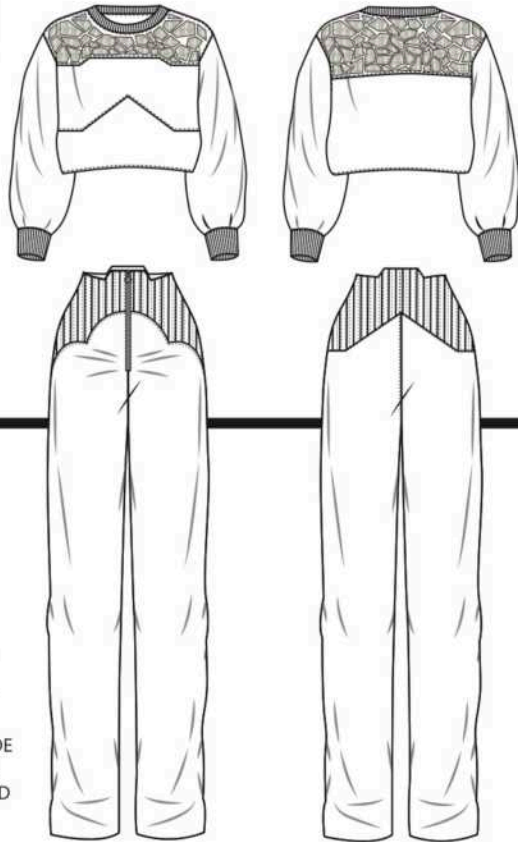






# 5 OUTFIT

OUTFIT FIVE IS MADE UP OF A CROPPED SWEATSHIRT WITH SEAM DETAILS TAKEN FROM CAR RESEARCH. IT ALSO FEATURES FLAT BEADS TAKEN FROM TEXTILE RESEARCH. THIS IS WORN ALONGSIDE STRAIGHT LEG JEANS WITH A GINGHAM WAISTBAND, BAGGED OUT AND BACKED WITH INTERFACING. ALSO INCLUDES A SILVER ZIP.

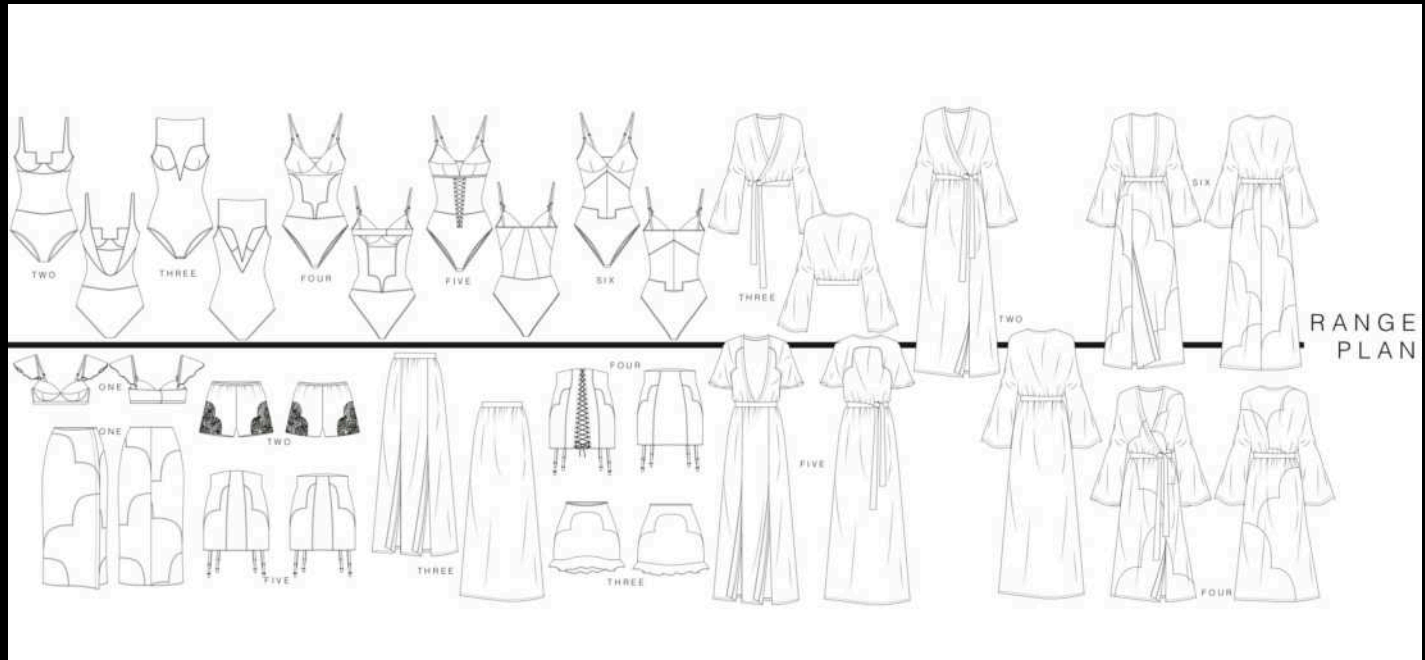


OUTFIT SIX CONSISTS OF A WADDLED BOMBER JACKET IN PINK SHOWERPROOF SATEN. THE GARMENT IS FULLY LINED WITH PRINT DEVELOPED FOR TEXTILES. WORN ALONGSIDE A CROPPED RAGLAN SLEEVE SWEATSHIRT, WITH THE RAGLAN DETAIL COMING FROM CAR SILHOUETTE. THE FINAL PIECE IS A REVERSABLE A-LINE SKIRT ONE SIDE GINGHAM THE OTHER DENIM WITH A SILVER REVERSIBLE ZIP DOWN THE CENTRE FRONT.



# 6 OUTFIT





# GRACE WALSH

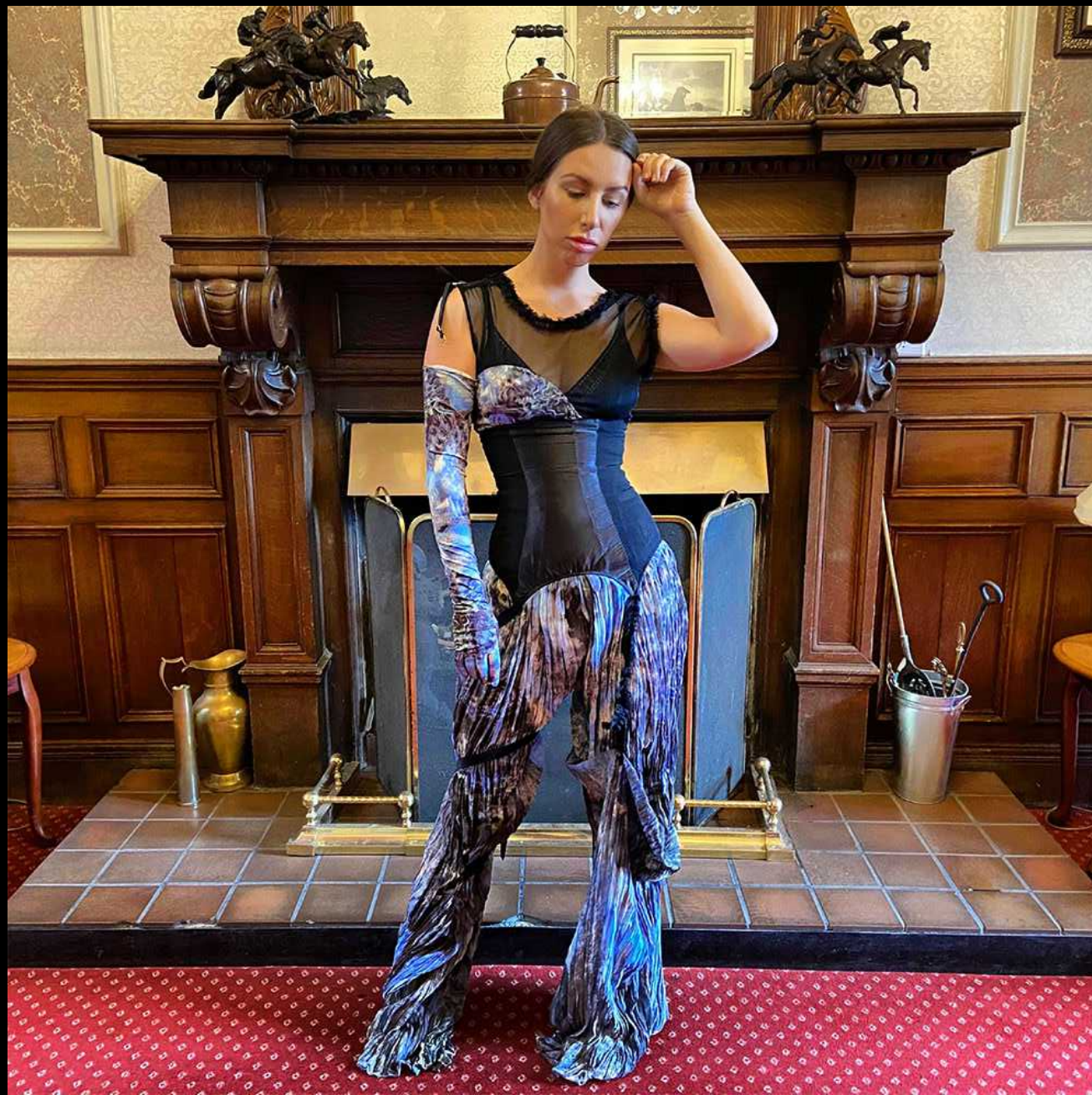
**BA (Hons) fashion design with textiles**  
***(womenswear)***

***\*full Tech Pack available upon request***









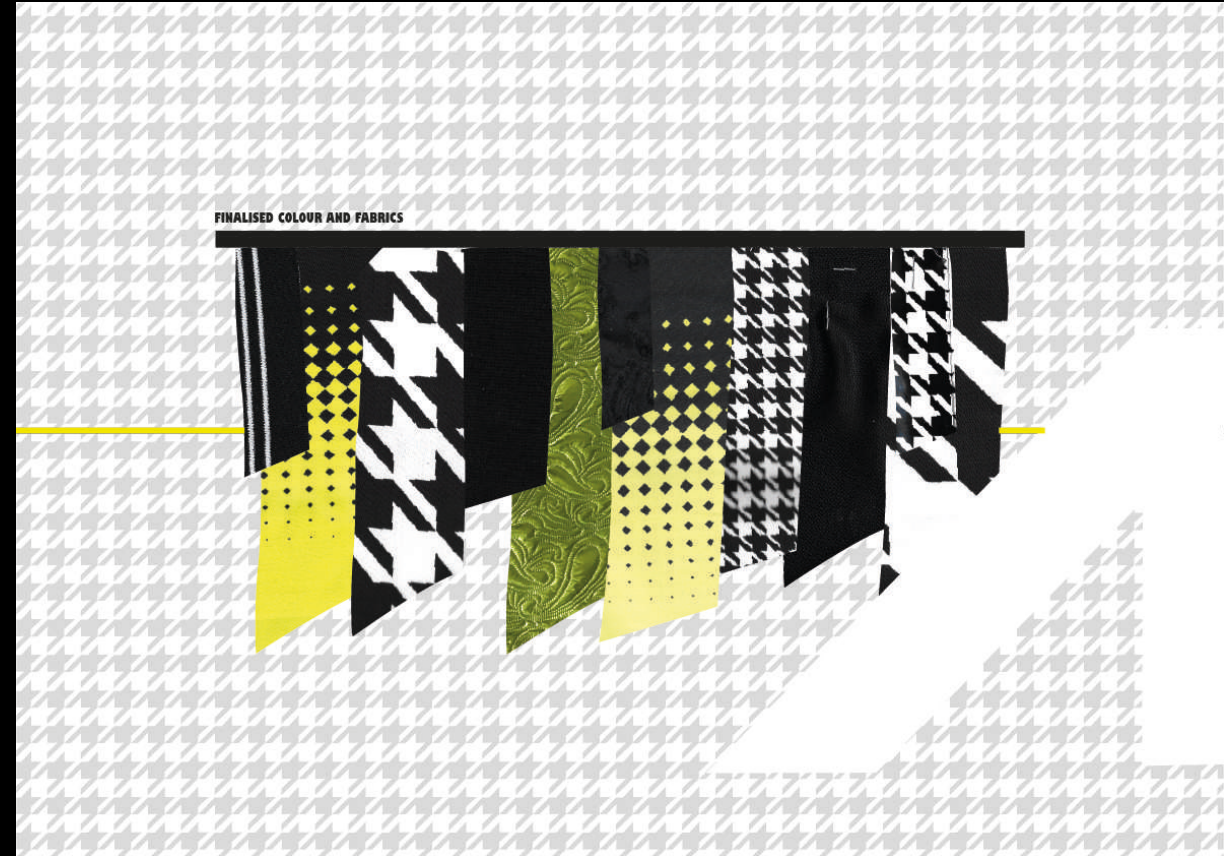
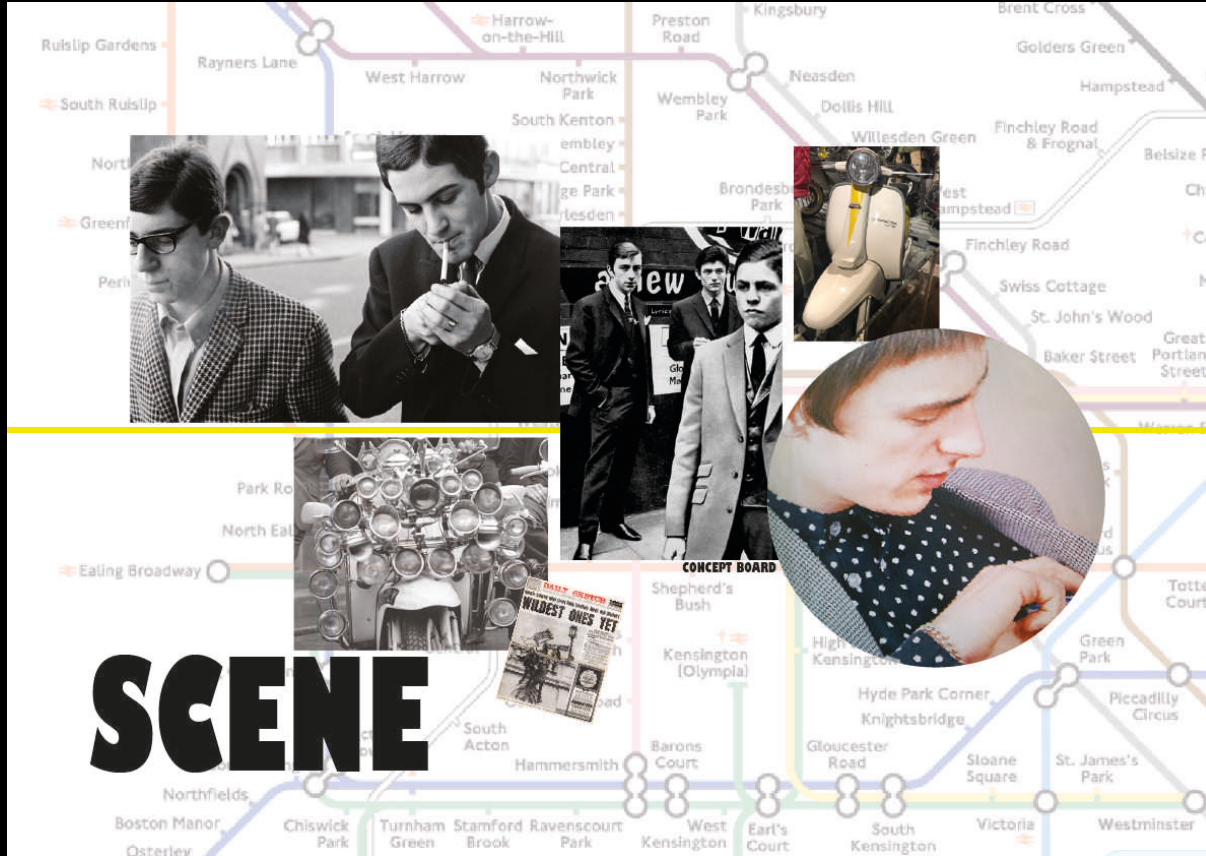


# RHIANNON CLARK

**BA (Hons) fashion design with textiles**

*\*full Tech Pack available upon request*

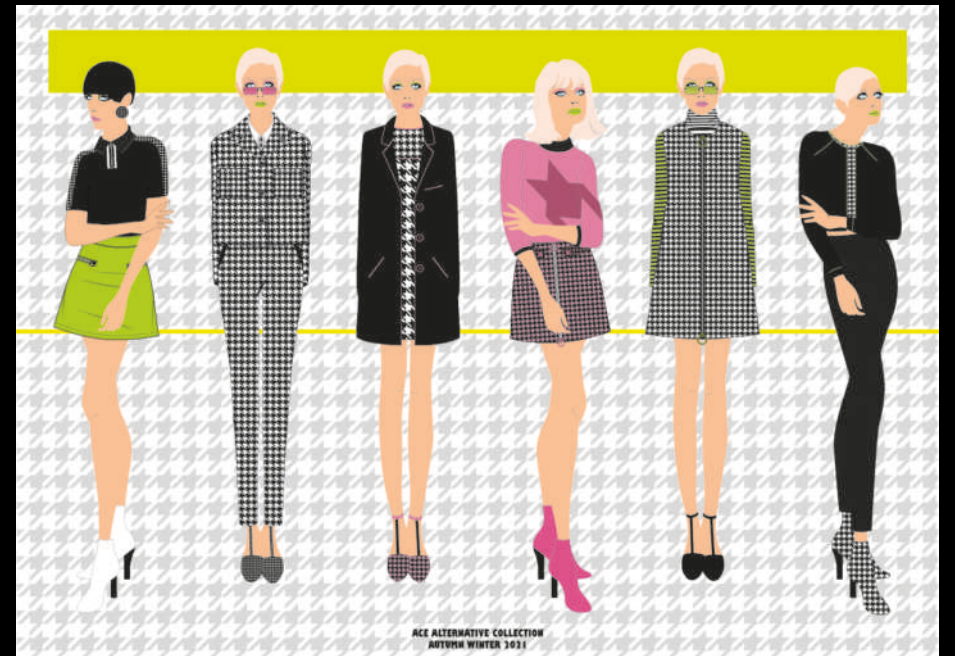
*Instagram: @rhi\_fashion*













# LIDIA LESIAK

**BA (Hons) fashion design marketing &  
production** (production pathway)

***(uni-gender – focus on sustainability)***

***\*full Tech Pack available upon request***

***Instagram: @lid\_fashiondesign***

## COLLECTION : EXTINCTION - UPCYCLED, UNISEX FASHION INSPIRED BY DINOSAUR FOSSILS

### COLLECTION : EXTINCTION

### COLLECTION : EXTINCTION

### COLLECTION : EXTINCTION

## UPCYCLING

"Mantellisaurus atherfieldensis" fossil from The Natural History Museum

- using broken objects / materials and giving them a new purpose through the process of upcycling, and thus reducing the amount of waste in landfill

broken black umbrella

zips

drawstring

elastic

mesh

drawstring

canvas

elastic

mesh

zips

buckles

webbing straps

broken pink umbrella

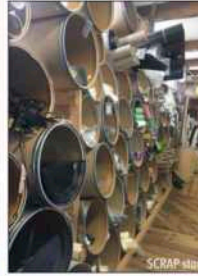
nylon

### COLLECTION : EXTINCTION

### COLLECTION : EXTINCTION

## Leeds biggest recycled scrap materials store.

Card / Textiles / Foam / Plastic / Buttons / Felt / Paper / Ex-display / Ribbon / Tubes / Pipes / Cellophane / Rubber / Haberdashery / Fabric & New Art Stock



GFT CONSIDERED FASHION AWARD 2020

MATERIALS INFLUENCED DESIGN FEATURES - the availability of the threads available at SCRAP influenced my design choices, as there was very little BLACK thread left, some GREY thread and multiple spools of BLUE threads, so varying shades / tones of blue. This meant that although I might not have originally chosen to use these threads within my collection, the availability of the threads at SCRAP is what I have chosen to construct my garments - choosing which colour threads within the limited selection would work best with my fabrics / materials



For the threads that I have used within my collection were purchased from SCRAP at a price of £1.00 per spool, regardless of the amount of thread on the spool. This also meant that I was able to collect any additional materials I needed on his lunch break from work, and therefore eliminated the need for an extra trip to the store! (Thanks Dad!)

BLUE THREAD GREY THREAD

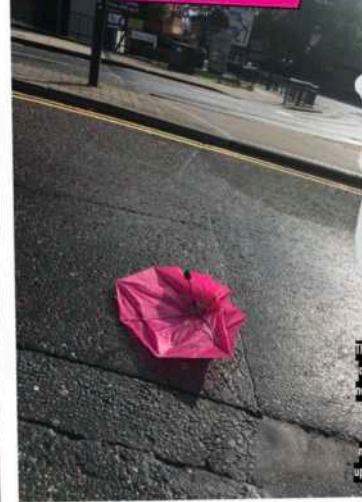
LOCAL

- reducing pollution levels by travelling a short distance to a nearby location
- supporting the store which gives back to the local community
- location of the store was near my dad's work, meaning that he was able to collect any additional materials I needed on his lunch break from work, and therefore eliminated the need for an extra trip to the store! (Thanks Dad!)

LIDIA LESIAK University of Huddersfield, BA Hons Fashion Design with Marketing and Production

## DINOSAUR BONES

SUSTAINABLE FASHION and DINOSAURS



### SUSTAINABLE FASHION

The key concept behind my graduate collection was to not buy any brand new fabrics or materials, but instead choosing to solely use either old / donated / found materials or materials that would otherwise end up in landfill, in order to construct my collection - in order to explore creating a fully upcycled collection, and to use what would have otherwise been fashion / textile waste to create something new



## CONCEPT BOARD

LIDIA LESIAK - GRADUATE PORTFOLIO



**INITIAL RESEARCH THROUGH TO REALISED DESIGN OUTCOMES**

using the yellow sponge padding to create the "Mantellisaurus atherfieldensis" tailbone shapes, along the length of the hood

"Camarasaurus" fossil from The Natural History Museum

sampling applying rib cage shapes to a half scale mannequin

blue nylon (trousers) from blue umbrella

black foam (rib cage shapes) from black foam sheets

the structure of the rib cage inspiring the structural silhouette of the trousers

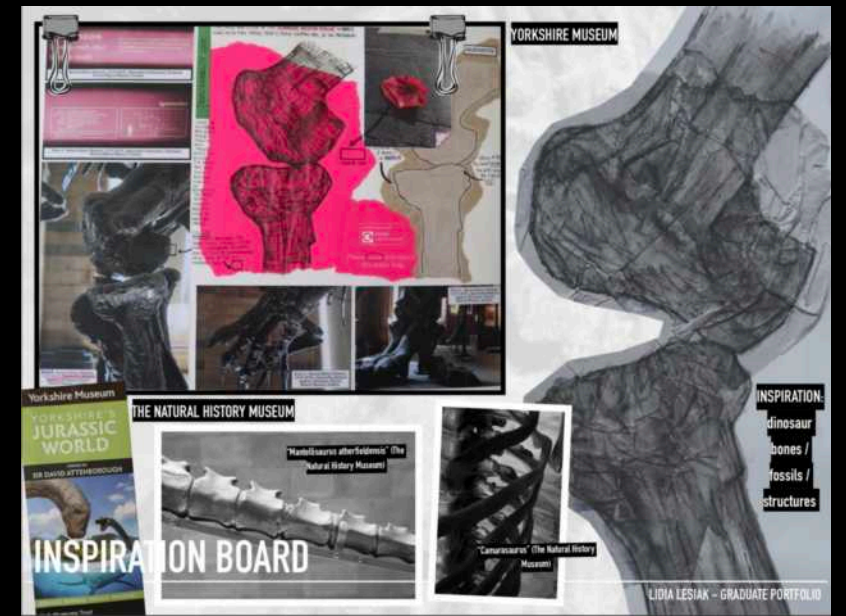
quick sketch of two different ideas for HOW to incorporate the belt into the hoodie, whilst working through the garment construction process

a) attaching the STRAP directly to the BACK

b) creating a WAISTBAND and attaching it to the STRAP, and then to the BACK

**OUTFIT #1 CONSTRUCTION**

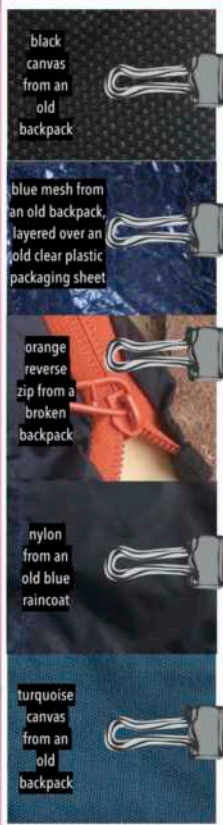
LIDIA LESIAK (University of Huddersfield, BA (Hons) Fashion Design with Marketing and Production)





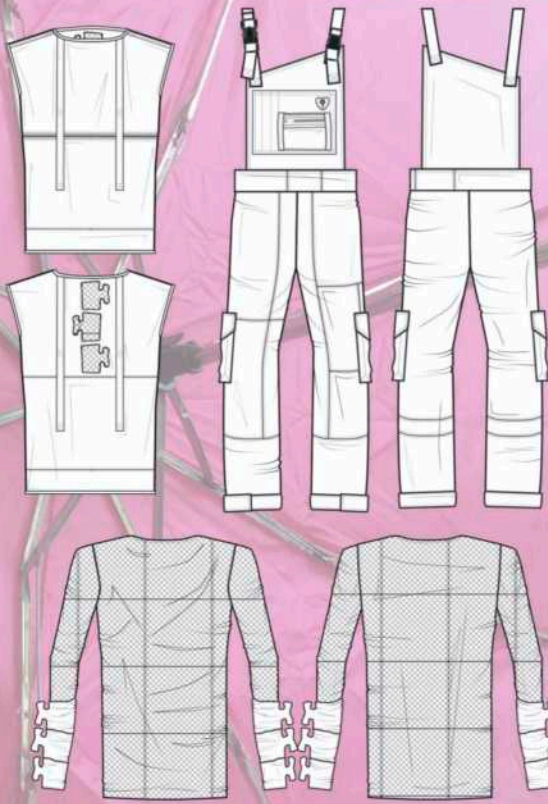






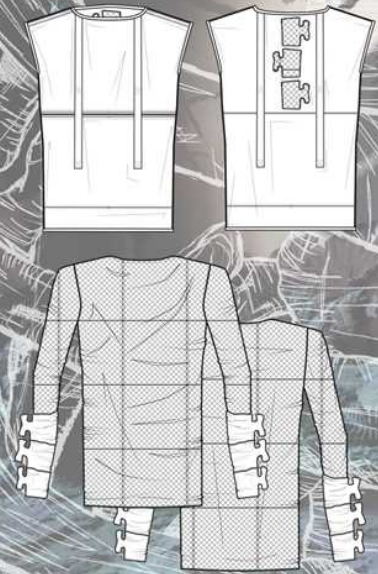
GFF CONSIDERED FASHION AWARD 2020

#### GRADUATE COLLECTION - OUTFIT #2



LIDIA LESIAK (University of Huddersfield, BA (Hons) Fashion Design with Marketing and Production)

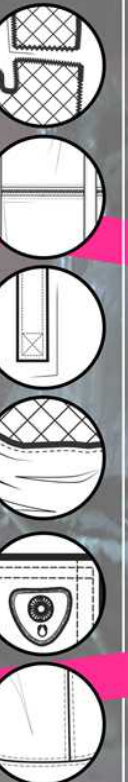
#### FABRICS : UPCYCLED MATERIALS



COLLECTION : EXTINCTION

COLLECTION : EXTINCTION

OUTFIT #2 COLLECTION : EXTINCTION



# HARRIET SLAVIN

**BA (Hons) fashion design with textiles**  
***(womenswear – focus on ethics)***

*\*full Tech Pack available upon request*

***Instagram: @harrietkslavinfashion***



## COLOUR PALETTE

### EXTREMIST MAIN FABRIC COLOURS



### END ANIMAL CRUELTY

### TEXTILE APPLICATION COLOURS



### TRIM & ACCESSORIES COLOURS



### END ANIMAL CRUELTY

... were bound together...  
 ... Then they were clasp...  
 ... to the measuring...  
 ... weekly because a regular...  
 ... to PETA's press, who...  
 ... violence can begin to heal...  
 ... returned eventually to add...  
 ... big brown and eggs for lunch...  
 ... children boys would be able...  
 ... collection before leave, the a...  
 ... someone childhood parent a...  
 ... "house-thing" (perhaps...  
 ... that a child who can see...  
 ... child who doesn't live with...  
 ... of his/her mark with a big, a...  
 ... away from childhood a

# RANGE PLAN...

## EXTREMIST

the extremists who advocate rights for rats

Say goodbye

to wool, silk, and leather, to meat, fish,

dairy—even to biomedical research as

### LOOK 1

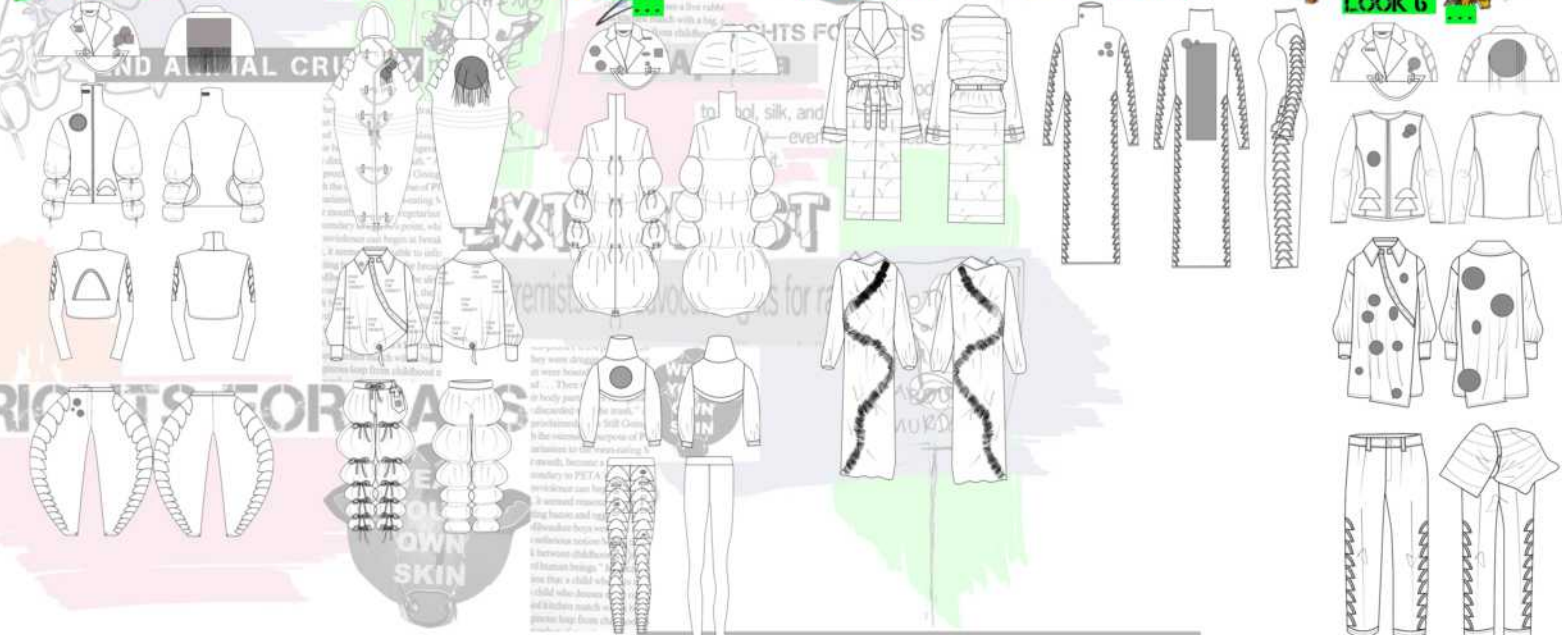
### LOOK 2

### LOOK 3

### LOOK 4

### LOOK 5

### LOOK 6



END ANIMAL CRUELTY

## DESIGN DEVELOPMENT

## RIGHTS FOR RATS



### TIMELESS CLASSIC

the extremists who advocate rights for rats

## EXTREMIST

## RIGHTS FOR RATS

## FINAL COLLECTION



LOOKING AT ANIMAL EXPLOITATION AND  
 CRUELTY FROM ALL ANGLES - MY RESEARCH  
 STARTS AT THE ZOOLOGY LAB IN THE  
 NATIONAL HISTORY MUSEUM - ANIMALS  
 PREPARED IN NITROGEN SOLUTION FOR  
 ANATOMICAL PURPOSES. CREATURES  
 OFFERING KILL SCENARIOS RESEARCH AND  
 VERY HARD TO LIVE AT THEIR SUPPORTING  
 AND ANIMALS SEE ANIMALS AS EXPLOITATION. THE  
 FINAL ANIMAL LIBERATION COLLECTION STARTS  
 FROM INITIAL SKETCHING AND CREATIVE  
 BRILLIANCE FROM THEIR OWN CREATIONS.

the extremists who advocate rights for rats



## LOOK 3

### FINAL OUTCOME...



## LOOK 2

### FINAL OUTCOME...



## LOOK 1

### FINAL OUTCOME...











TIK TOK is about empowering creativity, letting people express themselves in a positive way, through dance, movement, comedy, art and enjoyment. This capsule collection is inspired by positivity, movement and the sheer enjoyment people find in the little things in life - watching a TIK TOK video. Through practical silhouettes and fabric choices this womenswear capsule collection will allow movement and comfort to those wearing it - allowing them to look stylish whilst simultaneously being able to move around and express themselves as they would using TIK TOK.

GFW X TIKTOK  
CONCEPT BOARD  
WOMENSWEAR



GFW X TIKTOK  
GARMENT 2



# MOLLY LEE

**BA (Hons) fashion design with textiles**  
***(womenswear – focus on sustainability)***

*\*full Tech Pack available upon request*



## SUSTAIN&TRANSFORM



My concept is based on upcycled fashion from reclaimed clothing and materials. Inspired by my Nan, a seamstress of military parachutes who also constructed her wedding dress from parachute silk, my collection will feature alternative reclaimed fabrics such as parachutes. My Mum has also kindly donated her wedding dress to use as part of my collection which has influenced me to design an urban collection with a hint of elegance.



## SUSTAIN&TRANSFORM



COLOUR BOARD



### **Subtraction Cutting**

Sustainable pattern cutting to create voluminous and unique garments



### **Stand work**

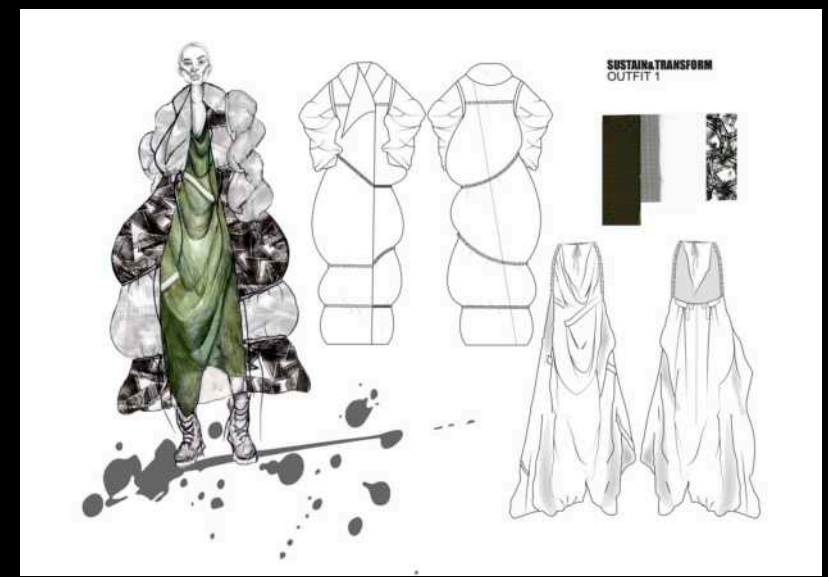
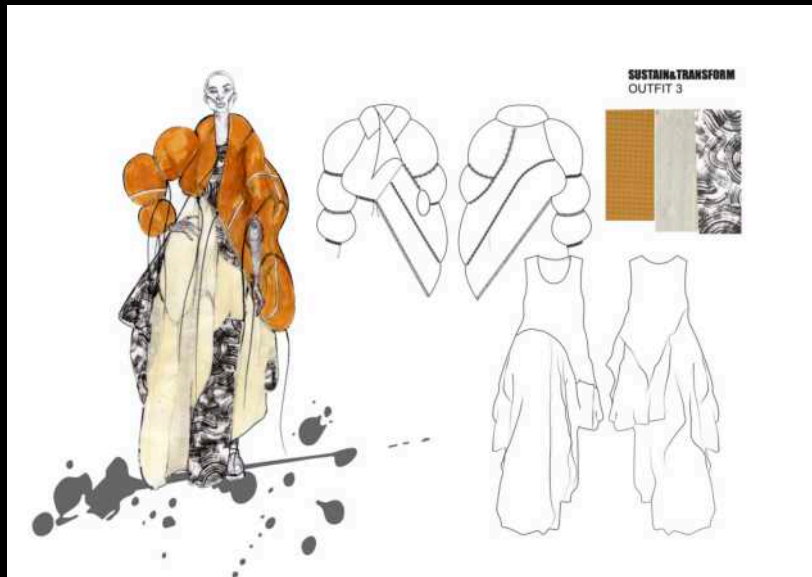
Draping of deconstructed garments to inspire unique shape and silhouette.



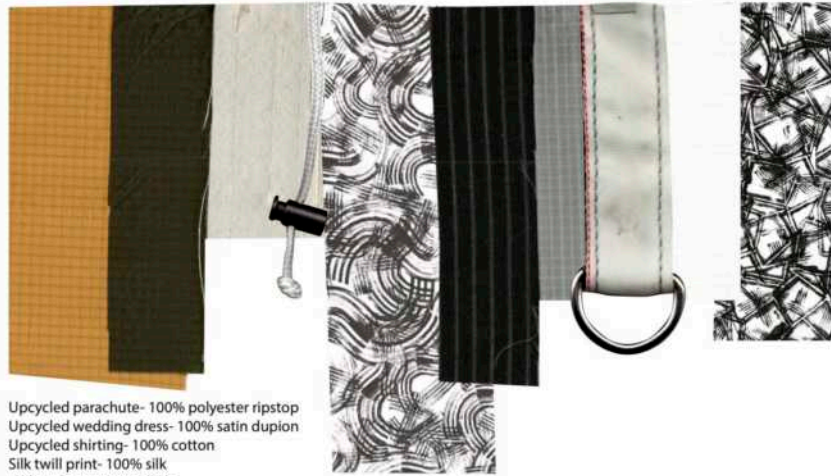
### **Draping on the stand**

Voluminous drapery experimenting with shapes created by a parachute.

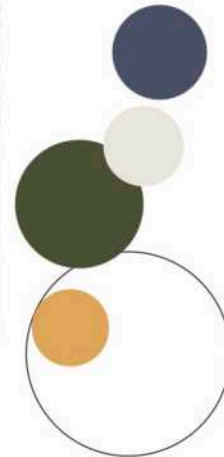




## SUSTAIN&TRANSFORM

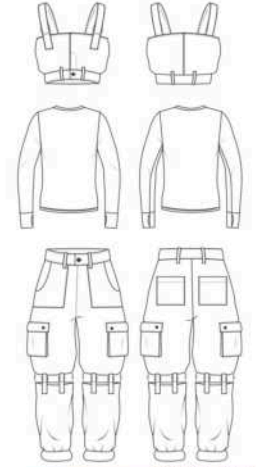
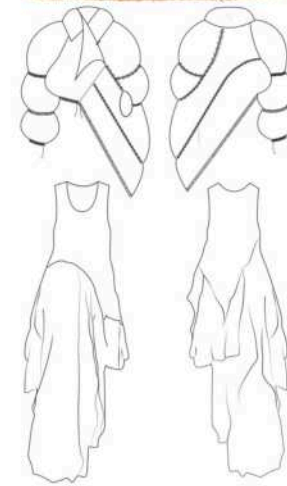


Upcycled parachute- 100% polyester ripstop  
Upcycled wedding dress- 100% satin dupion  
Upcycled shirting- 100% cotton  
Silk twill print- 100% silk  
Jersey print- 100% cotton  
Gunmetal hardware



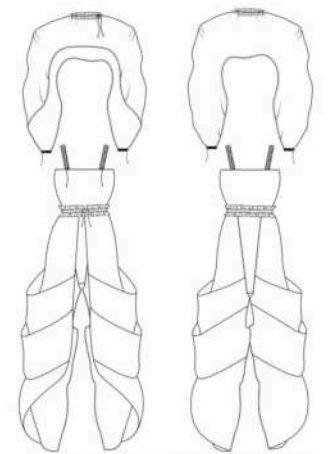
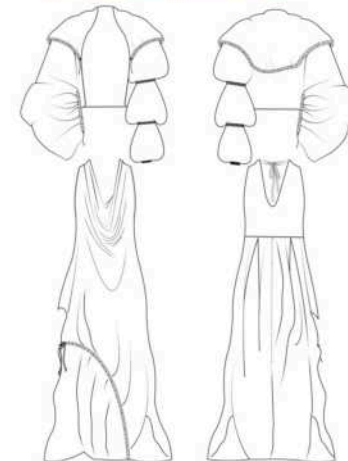
## FABRIC & TRIMS

## SUSTAIN&TRANSFORM



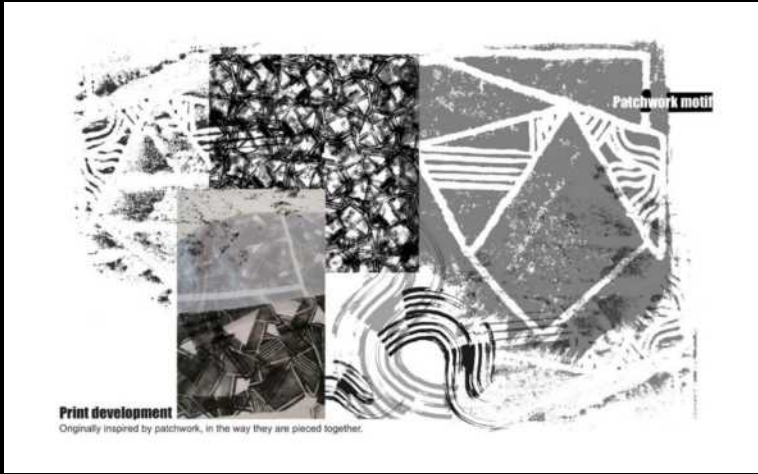
RANGE PLAN - OUTFIT 3 & 4

## SUSTAIN&TRANSFORM



RANGE PLAN - OUTFIT 5 & 6





# MILLICENT BARKER

**BA (Hons) fashion design marketing &  
production (marketing pathway)  
(*womenswear*)**

*\*full Tech Pack available upon request*

*Instagram: @millicent\_fashion\_*





(pubgibber)

In the early 90s Brummy techno a style of hardcore dance rave style emerged in Scotland and Northern England. Reynolds (2012) Brummy techno was described as an accessible Gaidheir like form and this sound became prominent in the Northern rave scene, this was before it broke into the homeland of the Netherlands where it became known as happy hardcore or happy Gaidheir. Reynolds (2012) "Bass Generator introduced the Gaidheir style to Northern ravers" Wylmer (1997) The Gaidheir music scene never found its way to the traditional club scene in the UK it could be heard in derelict warehouses and nearby illegal raves and remained a firm underground sound. MacNeil (2010) "Gaidheir is extreme music for extreme times" Jones (2019) "Every photo ever taken at a Gaidheir rave looks like the most ridiculous experience, packed full of gleaming windbreaks, extended arms, bulging eyes, pumping fists, face paint" Vinton (2012). The rave attire was a hybrid of skinhead, sport and street attire, including brightly coloured track suits, abstractly patterned windbreakers, straight up hoodies, baggy jeans and of course a pair of Nike Air Max. Anderson (2017).



Shirley J. Gibbons

## NORTHERN LINKS

PRE-SPRING 2021

John Zimm



Hefano Martin



John Zimm



Hefano Martin

The Northern Link extension is an expansion of the Northern Link tube line which runs from South-West to North-West London. The extension is to add more stops further than the previous Farringham Extension. The two new stations Nine Elms and Battersea Power Station will run along the South Bank of the Thames. The new station requires 3.2 km of new tunnels. Most of the research (gathered) was at the Battersea Power Station development. I then went on to look into the Northern Link underground music scene of the early 90s and found Brummy techno/happy Gaidheir which was a style of hardcore dance rave style that originated in Scotland and Northern England. I wanted to merge the loose flowing rave attire with something more glamorous so went on to look at nightclubs in the 1970s and the defying era of disco. In the early 1970s disco had its roots in the underground club scene, with one of the most famous discographies being celebrity hang out Studio 54. Merging the era forming a collection with glamorous elements which can be repurposed as an outfit with sporty bright windbreakers and trousers.

## NORTHERN LINKS

PRE-SPRING 2021



Nick Machabala

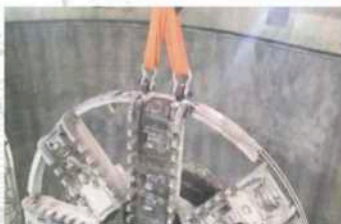
"In 1970s New York, there was a club that was shrouded in both glamour and exclusivity. This night club was Studio 54, arguably the most famous of our times." St John (2018) "Clothes at Studio were sexy in a kind of languid way - to dance in, yes, but also to lounge around on banquettes, and maybe escape up to the infamous balcony." Cochrane & Conlon (2018). "What you wore was crucial: it was big hair, lots of flesh, metallics and high heels." Cochrane & Conlon (2018).



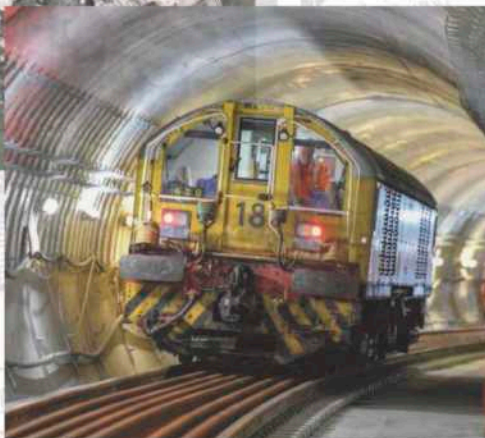
Adrian Boot

## NORTHERN LINKS

PRE-SPRING 2021

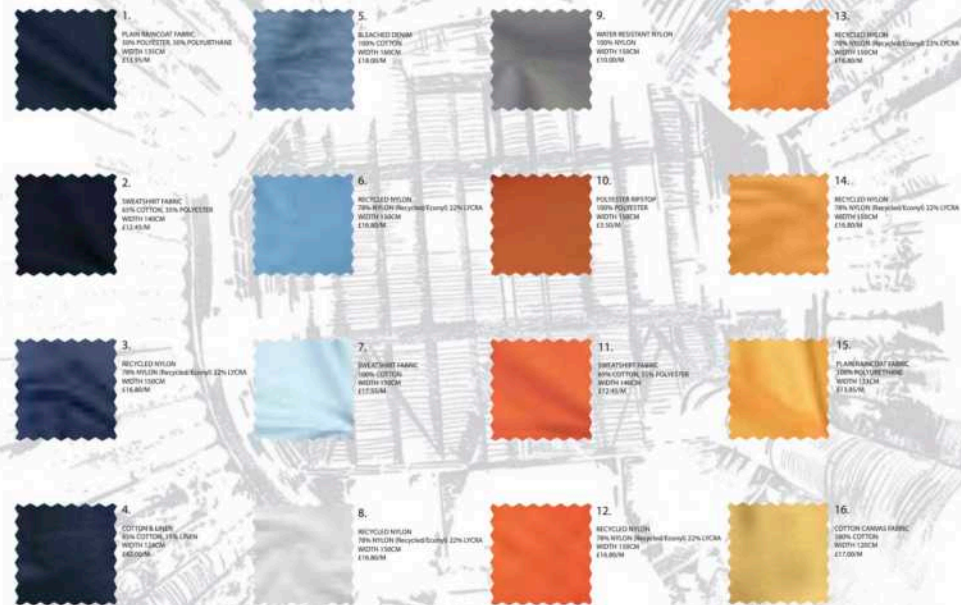


John Zammit



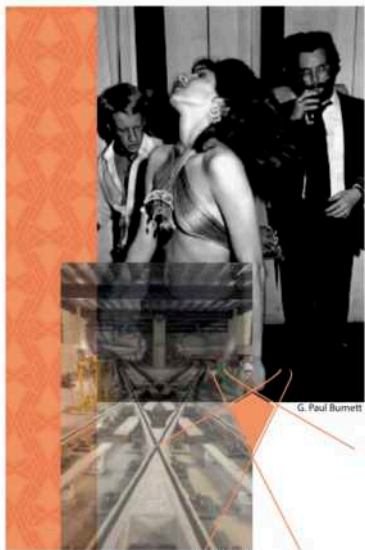
John Zammit

NORTHERN LINKS  
PRE-SPRING 2021



NORTHERN LINKS  
PRE-SPRING 2021





G. Paul Burnett

John Zammit



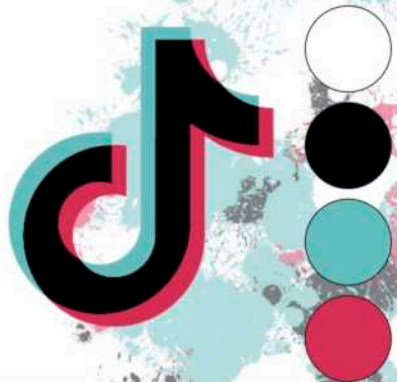
**NORTHERN LINKS**  
PRE-SPRING 2021











# Tik Tok

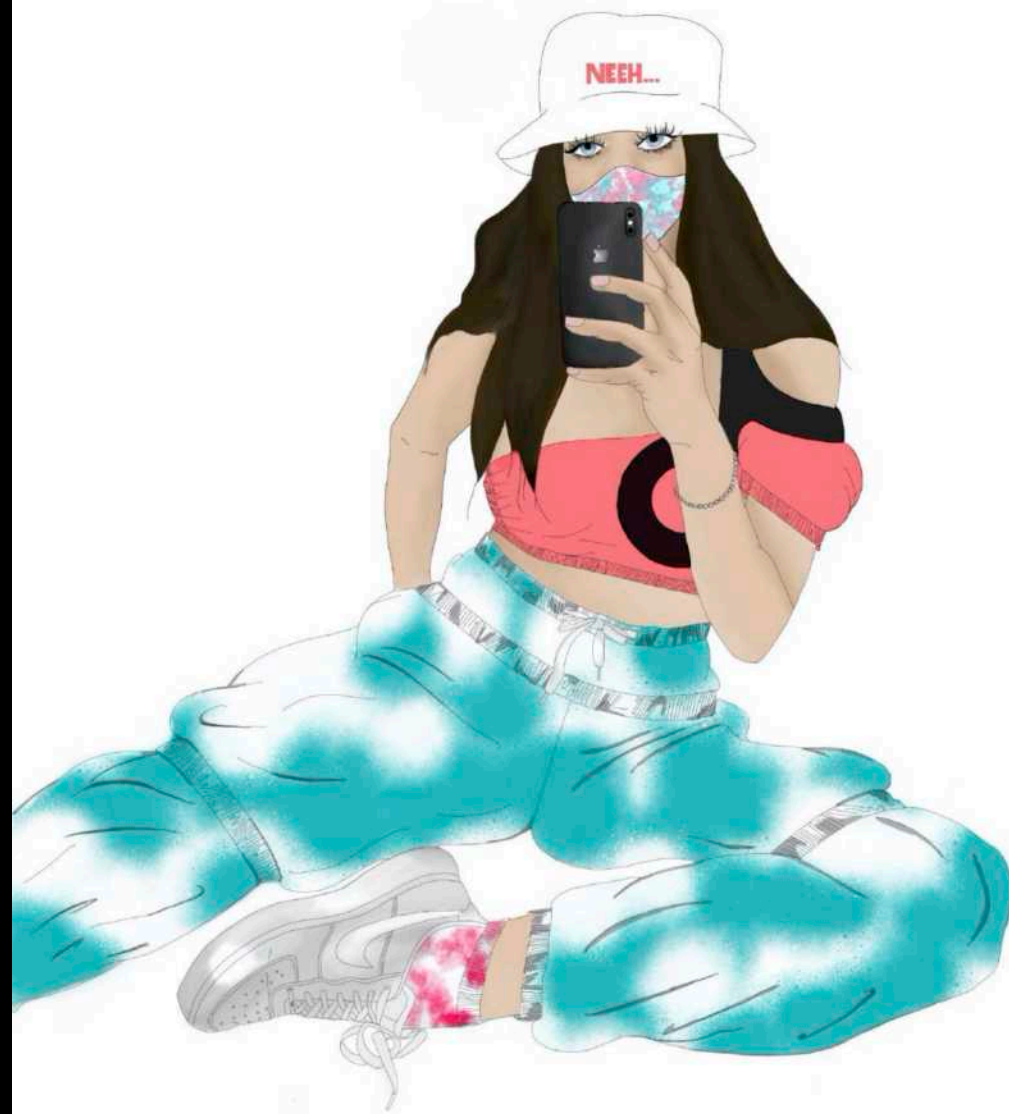
Crop Jumper

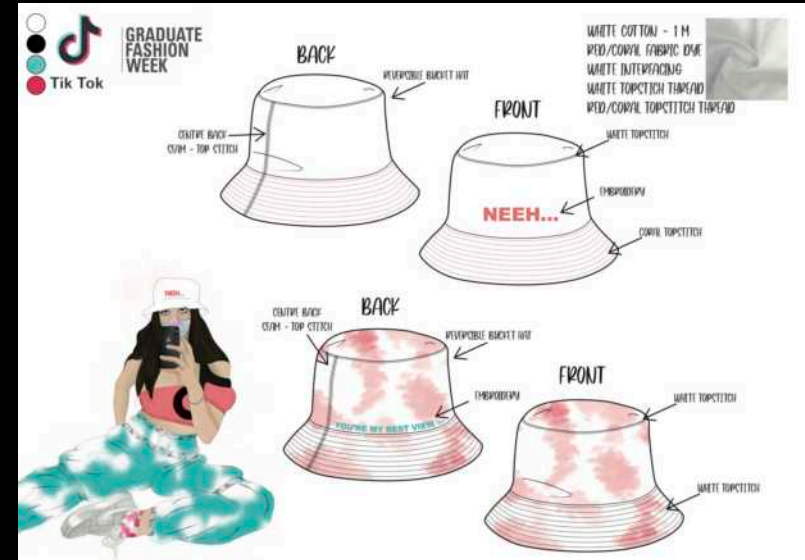
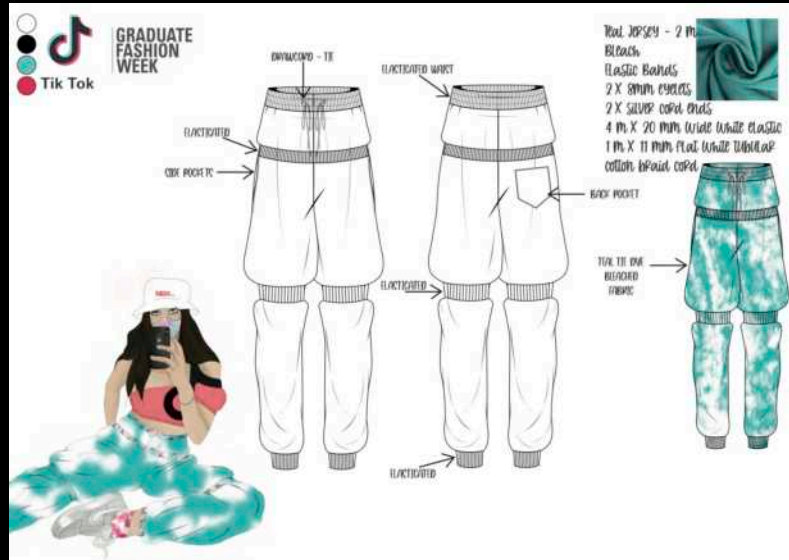
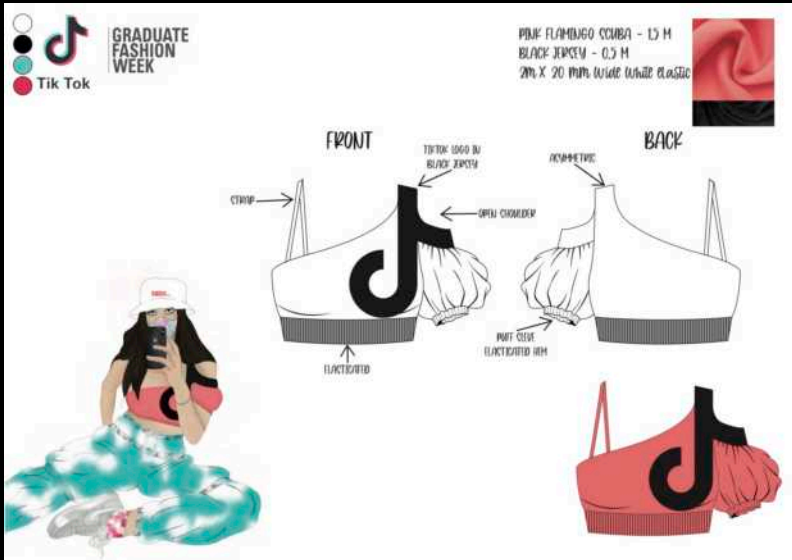
Bucket Hat

Joggers

Asymmetric

Tie Dye







# MAHA MUNIR

**BA (Hons) fashion design with textiles**  
***(womenswear)***

*\*full Tech Pack available upon request*

***Instagram: @maha\_\_designs***

CUT THROUGH

The concept behind my final graduate collection has been inspired by an artist named Danny Lane. Danny is based in London and is well known for his float glass and steel sculptures. I have been inspired by the curves and cracks elements in his sculptures which have influenced my design ideas. Some of my fabrics have also been taken inspiration from glass such as pvc.

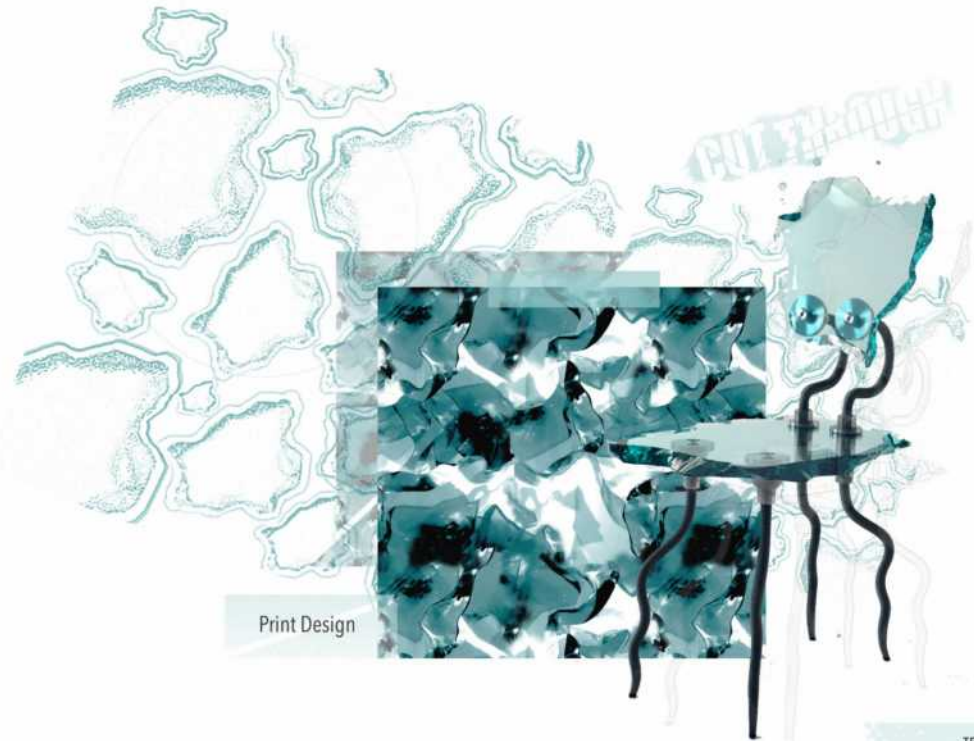
FUTURISTIC STREETWEAR

LAYERS

CONCEPT

CRACKS

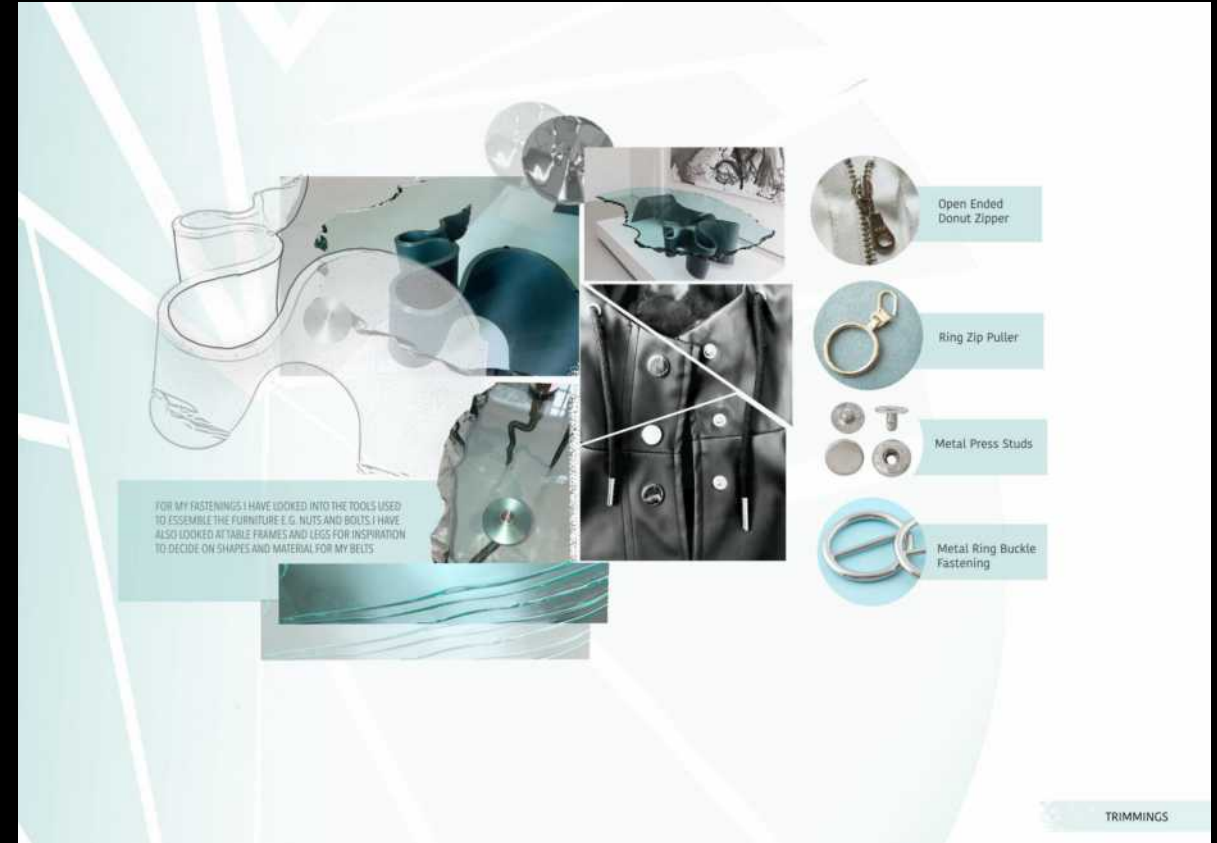
CONCEPT BOARD



Print Design

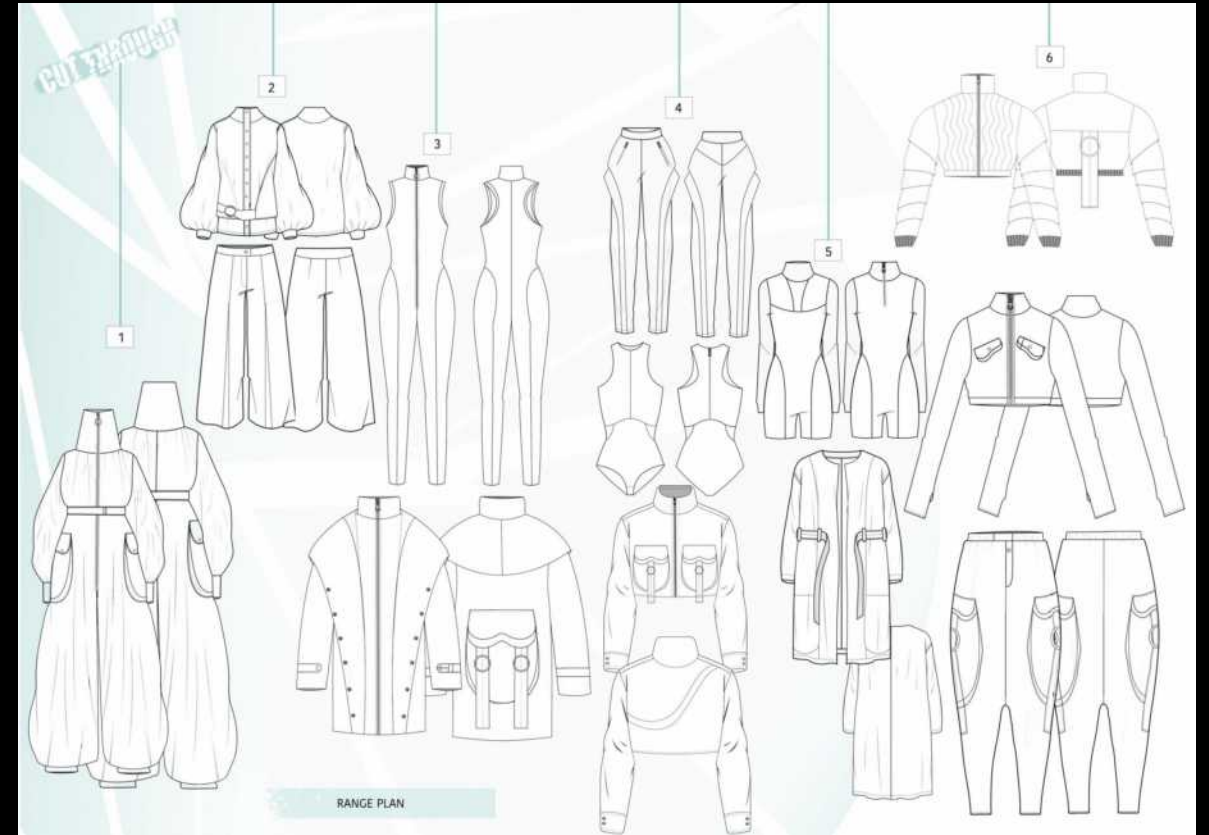
TEXTILES





FOR MY FASTENINGS I HAVE LOOKED INTO THE TOOLS USED TO ASSEMBLE THE FURNITURE E.G. NUTS AND BOLTS. I HAVE ALSO LOOKED AT TABLE FRAMES AND LEGS FOR INSPIRATION TO DECIDE ON SHAPES AND MATERIAL FOR MY BELTS

- Open Ended Donut Zipper
- Ring Zip Puller
- Metal Press Studs
- Metal Ring Buckle Fastening





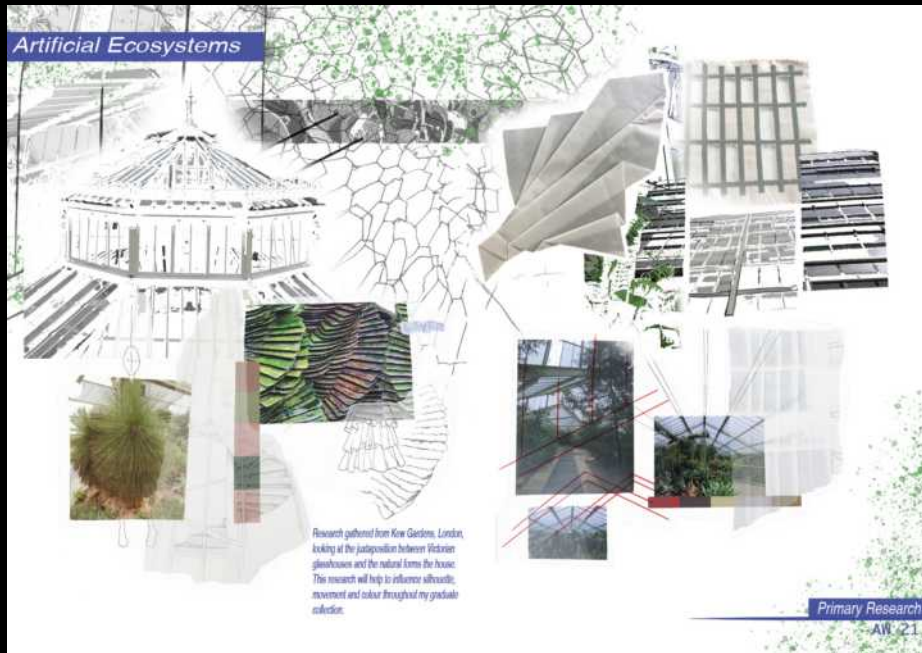
# HELEN LOCKWOOD

**BA (Hons) fashion design with textiles**  
***(womenswear)***

*\*full Tech Pack available upon request*

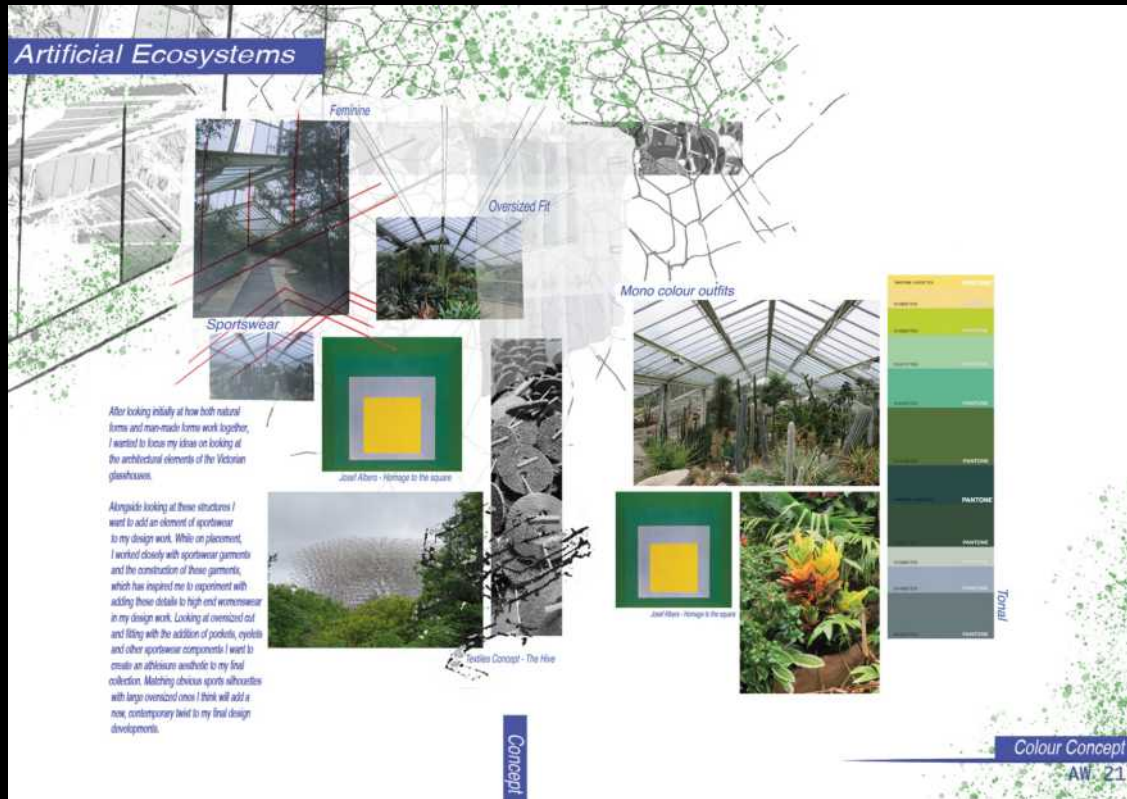
***Instagram: @\_hel.el\_textiles***

## Artificial Ecosystems

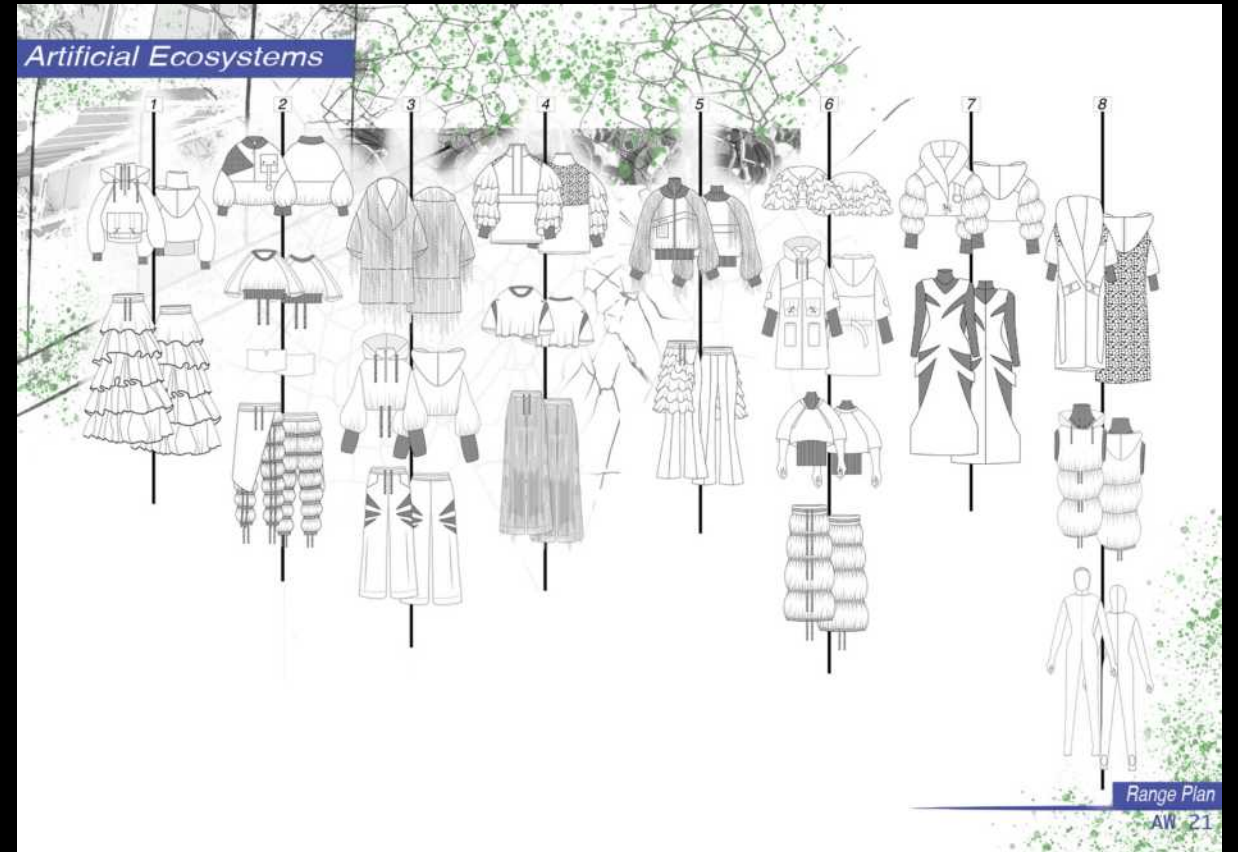


Primary Research  
AW 21

## Artificial Ecosystems



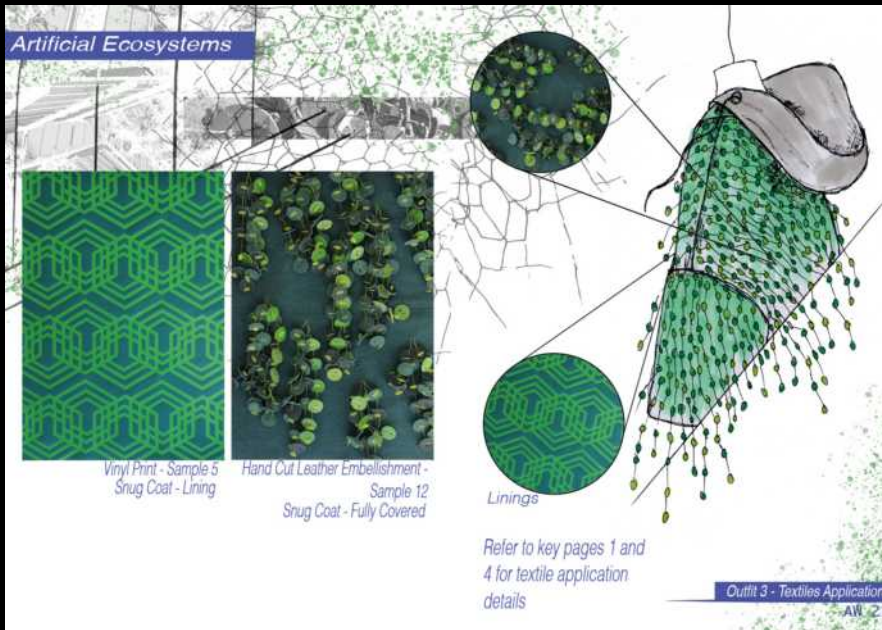




## Artificial Ecosystems



## Artificial Ecosystems





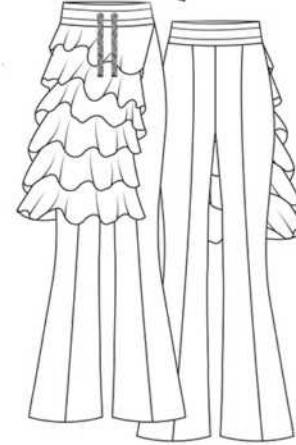
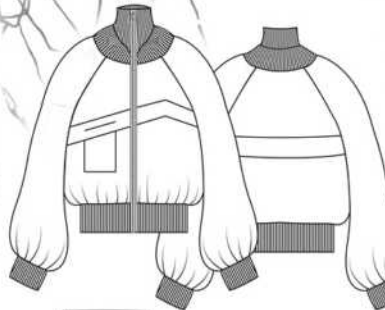
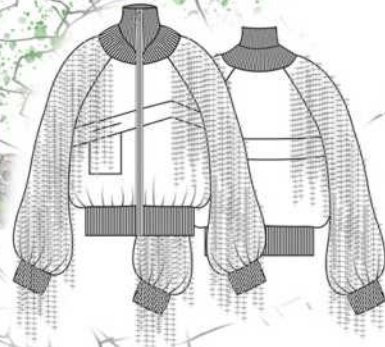
## Artificial Ecosystems

hel.e113  
Cropped Bomber Jacket

A cropped length bomber jacket with raglan sleeves and a ribbed waistband, cuffs and collar. The collar is double layered with the top layer a classic bomber collar and the under layer is a high tunnel neck collar. A shaped panel runs across the front of the body with a jetted pocket and pocket bag hanging below the flapped panel. A chunky open-ended zip is positioned on the cf line to fasten. The raglan sleeves are covered in a hand cut leather embellishment textile and the jacket is fully lined with a distorted sublimation print on a ripstop fabric.

hel.e114  
Flared Trousers

Stretch flared trousers with seams down the centre front and back of each leg. A tiered ruffle panel is sewn into a drawcord waistband fastening and hangs at knee length over the right leg. Each ruffle is finished with reflective binding.



Outfit 5

AW 21

## Artificial Ecosystems



Drug Coat

A drug coat with an oversized draped collar. The sleeve is a cropped length with a draped shoulder and the cuffs of the coat can be adjusted to length with a hidden open-ended zip. The coat is fully lined with a hand cut leather embellishment textile and fully lined with a very printed ripstop fabric.

Overhead Cropped Hoodie

A cropped hoodie with a distressed hemline and distressed sleeves. The hoodie is an oversized fit with a descriptive hood sitting on the neckline, allowing for latitude and motion. A ruffle is positioned on the cf line running through a stand collar on the neckline.

Wide Leg Trousers

Wide leg trousers with cut out panels on the side seams of each leg. The length of the trousers is adjustable as a contrast. A ruffle pocket is positioned on the front of each leg with a distressed waistband fastening.

Outfit 3

AW 21

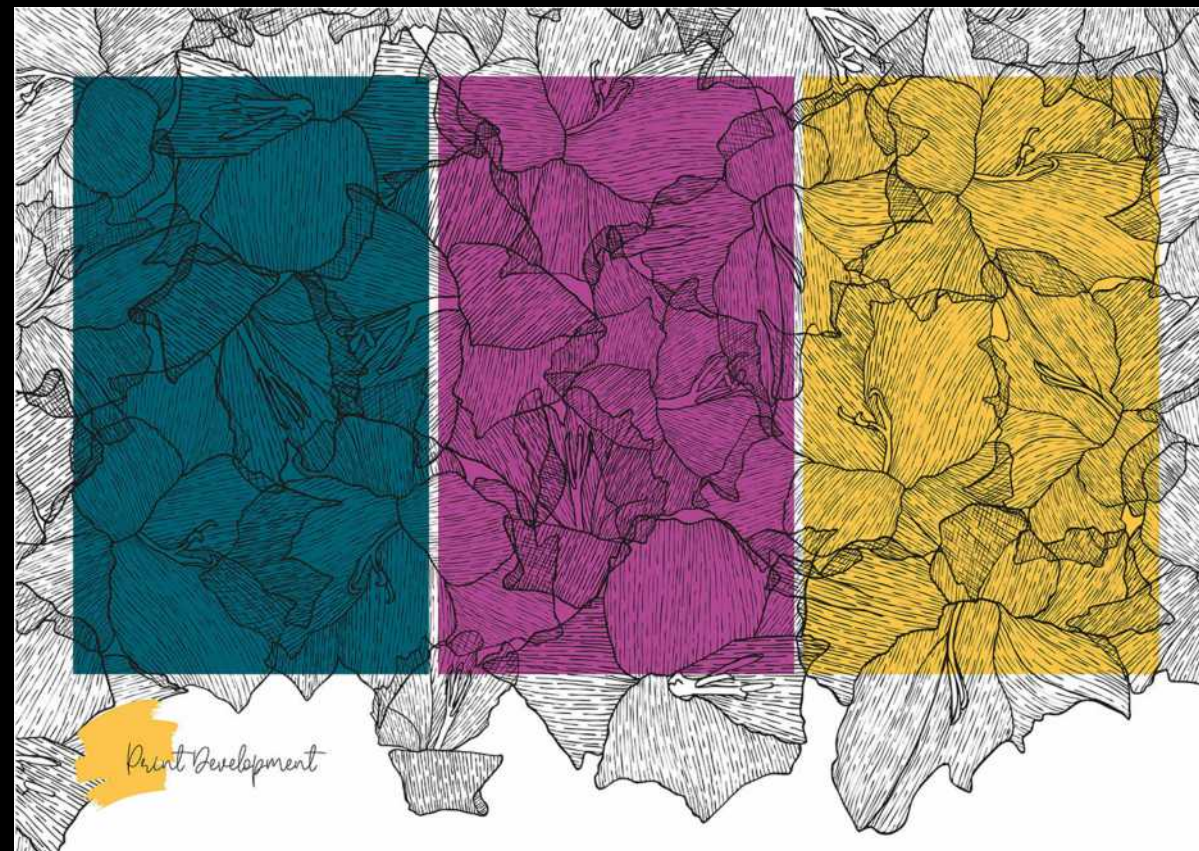
# EMMA WASHINGTON

**BA (Hons) fashion design with textiles**  
***(womenswear)***

*\*full Tech Pack available upon request*

***Instagram: @emma\_fashiontextiles***









# LAUREN MATTHEWS

**BA (Hons) fashion design marketing &  
production (production pathway)**

*\*full Tech Pack available upon request*

***(womenswear – focus on sustainability)***

***Instagram: @lauren.m.fashion***

## CONSCIOUS BRIDE

### CONCEPT BOARD



My collection was fuelled by a passion to protect the world's oceans from human activity and litter. Seeing the copious amounts of litter left on the beach of my home town after a busy day of tourism, I began thinking about how this related to the waste produced by the fashion industry and if there was anything I could do to reduce the negative impact. From this, the 'Conscious Bride' collection was born. Taking shape and silhouette inspiration from the discreetly vulnerable coral reefs, I have created a bold and contemporary bridal/eveningwear collection. Whilst there are many brands currently trying to be sustainable in one way or another, the Conscious Bride collection aims to do so in a way that utilises waste from other brands in addition to preventing further waste by encouraging circular fashion.

## CONSCIOUS BRIDE



The collection features draping, layering, pleating, gathering and flouncing, making statement investment pieces. The idea was to not only create a collection which utilised waste instead of creating it, but to promote circularity in fashion. I hoped to encourage people to re-wear these pieces as eveningwear, hence it being a bridal/eveningwear collection. The pieces are also intended to be passed down as heirlooms so they would outlive a generation, preventing post-consumer waste and serving a way of life rather than a trend.

DESIGN DEVELOPMENT

## CONSCIOUS BRIDE



Using deadstock fabric which was already waste gave me the freedom to create a volume throughout my collection, which would represent the structure of coral, without having to consider the amount of fabric used to an extent. The fact that the fabric was end-of-line meant that I had to plan what was needed carefully and efficiently, but also encouraged me to use it all, creating voluminous shapes and structures to the garments.

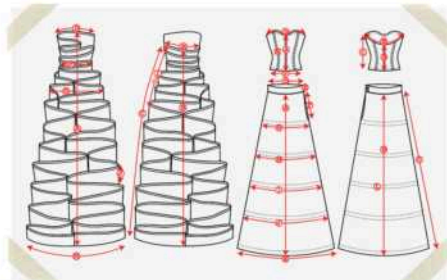
DESIGN DEVELOPMENT



## CONSCIOUS BRIDE

Bridal Dress (Standard) Size Table									
Measurements	A	B	C	D	E	F	G	H	I
1. Bust	32	34	36	38	40	42	44	46	48
2. Waist	24	26	28	30	32	34	36	38	40
3. Hips	34	36	38	40	42	44	46	48	50
4. Length	40	42	44	46	48	50	52	54	56
5. Sleeve Length	22	24	26	28	30	32	34	36	38
6. Armhole Depth	12	14	16	18	20	22	24	26	28
7. Neckline Width	14	16	18	20	22	24	26	28	30
8. Back Width	14	16	18	20	22	24	26	28	30
9. Skirt Width	40	42	44	46	48	50	52	54	56
10. Hem Width	40	42	44	46	48	50	52	54	56

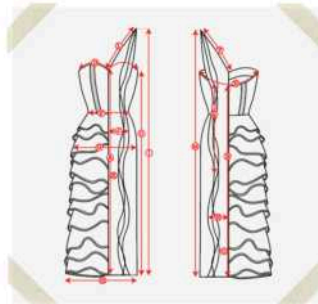
Bridal Dress (Thicker Fabric) Size Table									
Measurements	A	B	C	D	E	F	G	H	I
1. Bust	32	34	36	38	40	42	44	46	48
2. Waist	24	26	28	30	32	34	36	38	40
3. Hips	34	36	38	40	42	44	46	48	50
4. Length	40	42	44	46	48	50	52	54	56
5. Sleeve Length	22	24	26	28	30	32	34	36	38
6. Armhole Depth	12	14	16	18	20	22	24	26	28
7. Neckline Width	14	16	18	20	22	24	26	28	30
8. Back Width	14	16	18	20	22	24	26	28	30
9. Skirt Width	40	42	44	46	48	50	52	54	56
10. Hem Width	40	42	44	46	48	50	52	54	56



**Bridal Dress** - Showstopper bridal dress has highly structured silhouette, achieved by a combination of the fitted under-corset, right underwire and the placement of fabric strips with boned edges which are applied onto the outer dress. The main dress features with an invisible zipper, while the under-corset features with hook and eye, and the under-skirt features with a press stud and hook and the buttoning.

## CONSCIOUS BRIDE

Midi Dress (Standard) Size Table									
Measurements	A	B	C	D	E	F	G	H	I
1. Bust	32	34	36	38	40	42	44	46	48
2. Waist	24	26	28	30	32	34	36	38	40
3. Hips	34	36	38	40	42	44	46	48	50
4. Length	40	42	44	46	48	50	52	54	56
5. Sleeve Length	22	24	26	28	30	32	34	36	38
6. Armhole Depth	12	14	16	18	20	22	24	26	28
7. Neckline Width	14	16	18	20	22	24	26	28	30
8. Back Width	14	16	18	20	22	24	26	28	30
9. Skirt Width	40	42	44	46	48	50	52	54	56
10. Hem Width	40	42	44	46	48	50	52	54	56

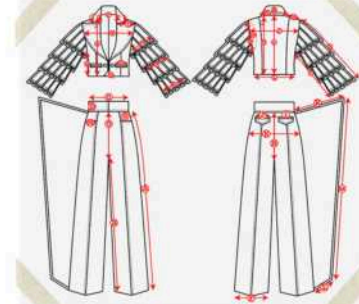


**Midi Dress** - Features structured bodice with contrast fabric, and a strong silhouette defined by boned bodice. This dress features between the top and side seam with a concealed zip.

## CONSCIOUS BRIDE

Original Jacket (Standard) Size Table									
Measurements	A	B	C	D	E	F	G	H	I
1. Bust	32	34	36	38	40	42	44	46	48
2. Waist	24	26	28	30	32	34	36	38	40
3. Hips	34	36	38	40	42	44	46	48	50
4. Length	40	42	44	46	48	50	52	54	56
5. Sleeve Length	22	24	26	28	30	32	34	36	38
6. Armhole Depth	12	14	16	18	20	22	24	26	28
7. Neckline Width	14	16	18	20	22	24	26	28	30
8. Back Width	14	16	18	20	22	24	26	28	30
9. Skirt Width	40	42	44	46	48	50	52	54	56
10. Hem Width	40	42	44	46	48	50	52	54	56

Tailored Trousers (Standard) Size Table									
Measurements	A	B	C	D	E	F	G	H	I
1. Bust	32	34	36	38	40	42	44	46	48
2. Waist	24	26	28	30	32	34	36	38	40
3. Hips	34	36	38	40	42	44	46	48	50
4. Length	40	42	44	46	48	50	52	54	56
5. Sleeve Length	22	24	26	28	30	32	34	36	38
6. Armhole Depth	12	14	16	18	20	22	24	26	28
7. Neckline Width	14	16	18	20	22	24	26	28	30
8. Back Width	14	16	18	20	22	24	26	28	30
9. Skirt Width	40	42	44	46	48	50	52	54	56
10. Hem Width	40	42	44	46	48	50	52	54	56

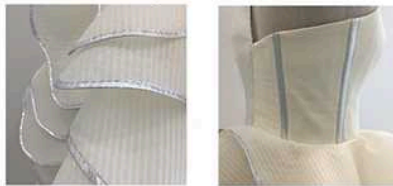


**Cropped Jacket** - Fitted cropped jacket with exaggerated collar and lapels. Garment is fully lined and features with two buttons joined by a chain. Features ruffle sleeves with boned torso.

**Tailored Trousers** - High waisted tailored trousers with draped panel worn into side seam, boned in crease. Garment is lined with a finishing lining, and features with zipper and hook and loop.



Midi dress is made of 100% deadstock fabrics - sourced from a local mill shop. The boning, zipper and internal hook & eye fastenings have been taken from old garments which were donated.



This dress has contrast binding which catches the light to glisten when moving. It also has silver channels inserted with boning, which have been reinforced by sustainable interfacing donated by Chargeurs. Raw edges down the CF strips have been finished with ultra-sonic machine to prevent fraying and give the garment a longer life.



This under-corset is made from scraps of donated silk (for the under-layer) and deadstock bobbinet, sourced from a supplier (for the outer-layer). The boning and hook & eye tape used was also donated, and the binding was self-made. The nature of this corset being so small made it easy to make using waste fabric as not much was needed for the garment - however, it was difficult to source deadstock or waste bobbinet as it is such a specialist material and expensive.



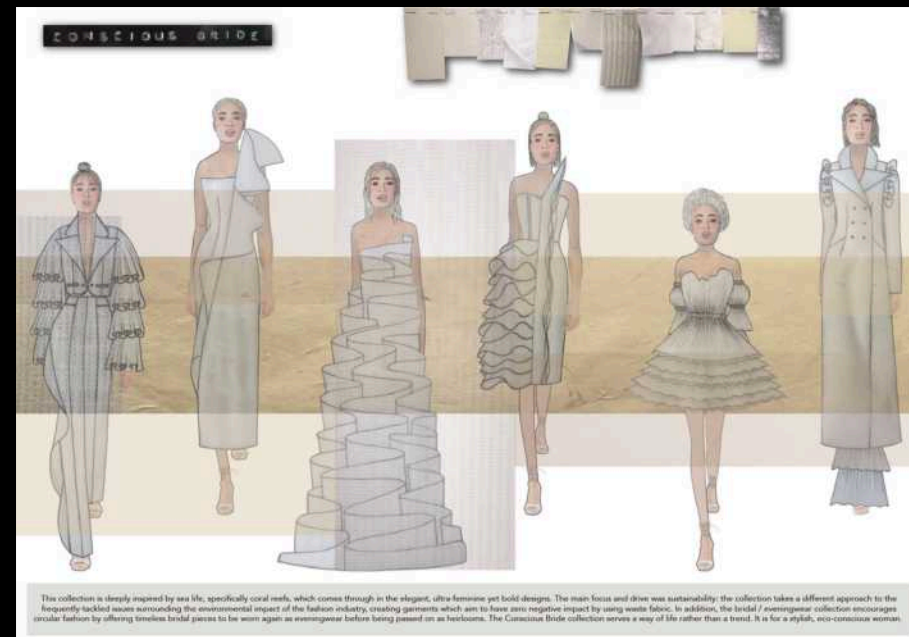
To act as a successful undergarment, this corset is extremely fitted and has multiple layers of eyes for adjustments to be made when dressing. The corset also features a band around the waist to pull it in more, which is attached in the hook & eye tape seam as well as chain stitching holding it in place at points. The top and bottom edges are finished with Japanese binding.



The bridal dress features layers upon layers of structural fabric strategically placed on a base dress and hand sewn. This is deadstock fabric which I managed to get the last roll of, so I considerably more of this fabric than others. All edges are bound in silver fabric, similar to other garments. This binding I made myself out of metres of deadstock fabric. The dress would have an under-skirt and under-corset to keep the structure, which is inspired by coral. All fastenings (zipper and press studs to hold fabric down over zipper) were either donated or taken from old garments to be reused.



The cropped jacket is made entirely from deadstock fabrics from the local mill shop. The main body is made from an open-weave lame which I backed onto a cotton similar to that of the sleeves. This main body proved to cause problems as the open-weave nature of the fabric caused it to begin unweaving at the corners, and meant that it couldn't be handled too much when in construction. I overcame this by painting the edges with some old PVC glue I found, which stopped the unravelling. The jacket features oversized collar and lapel, and volumous sleeves which have bound edges and create a lot of movement when worn.





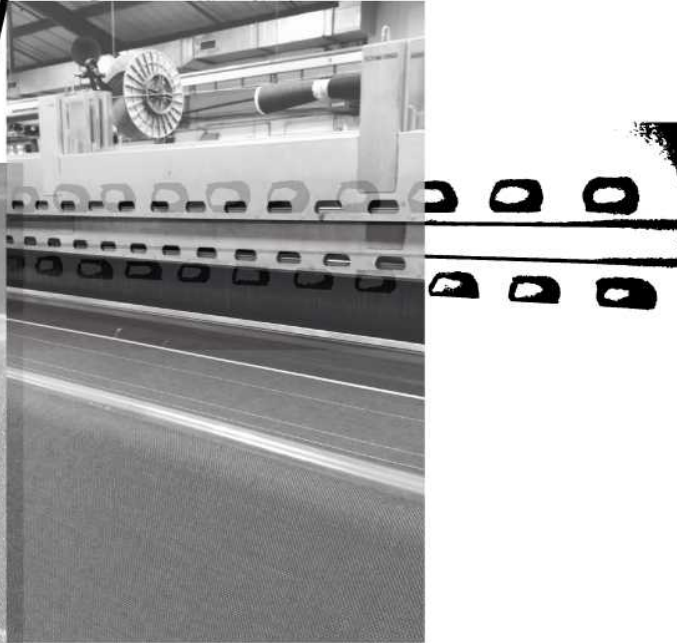
# DARCY MAYO

**BA (Hons) fashion design marketing &  
production (marketing pathway)**

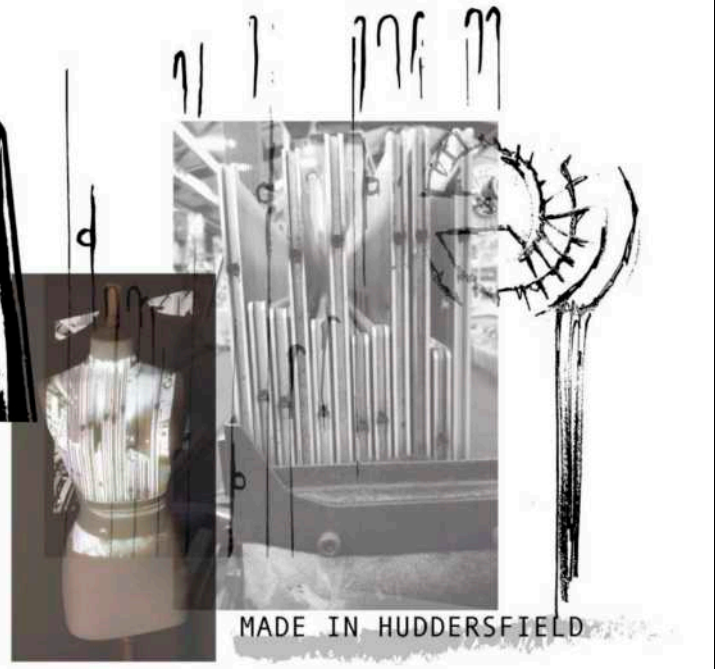
*\*full Tech Pack available upon request*

***(womenswear – focus on sustainability)***

MADE IN HUDDERSFIELD



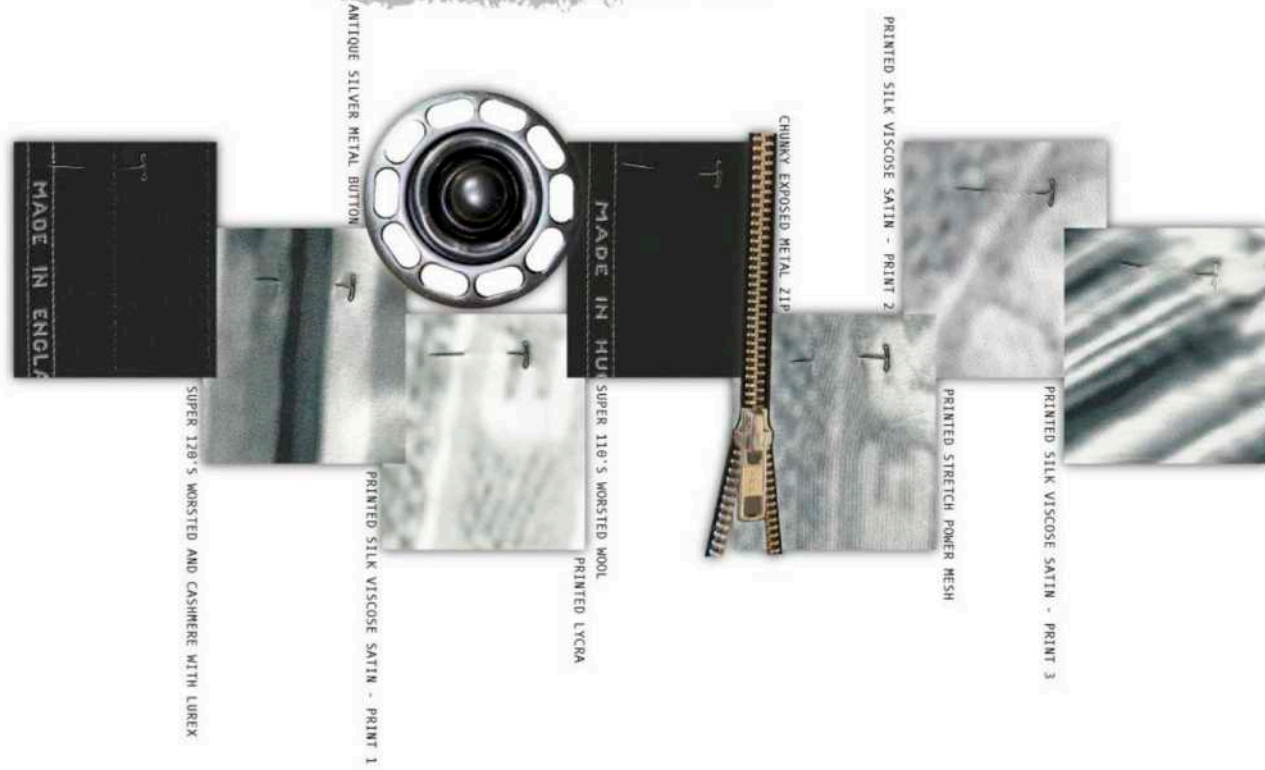
The concept behind my collection is informed by the heritage of my home town of Huddersfield. After undertaking my placement year at the Huddersfield based Mill, Bower Roebuck. I was inspired to delve deeper into the history of this textile town. With an ethos of sustainability in mind, I was enthused by the concept of creating quality, timeless pieces, produced entirely in Huddersfield.



MADE IN HUDDERSFIELD



## MADE IN HUDDERSFIELD



## MADE IN HUDDERSFIELD



## MADE IN HUDDERSFIELD



## MADE IN HUDDERSFIELD



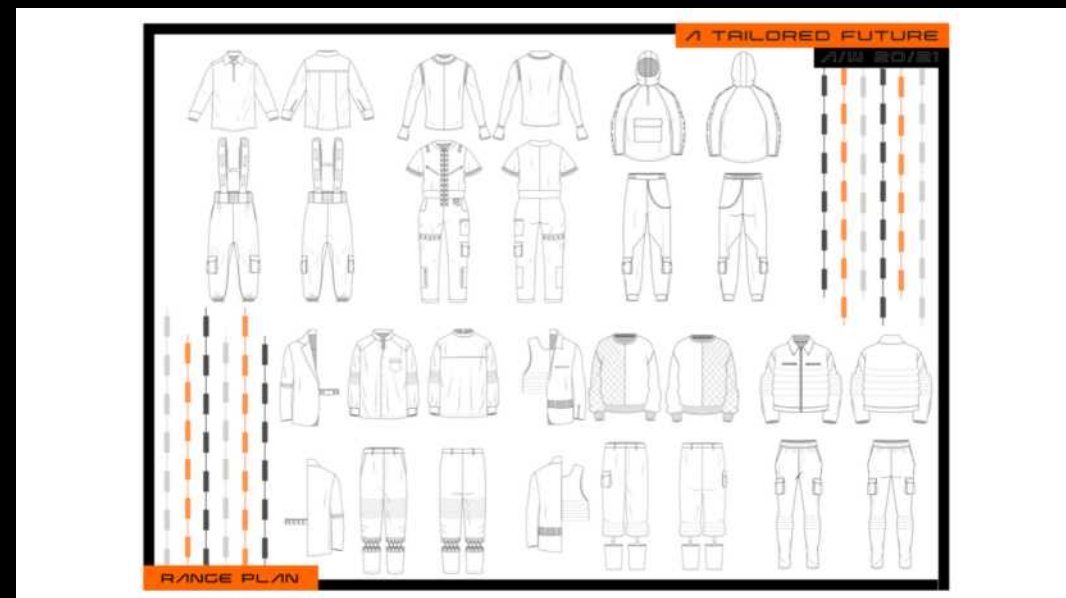
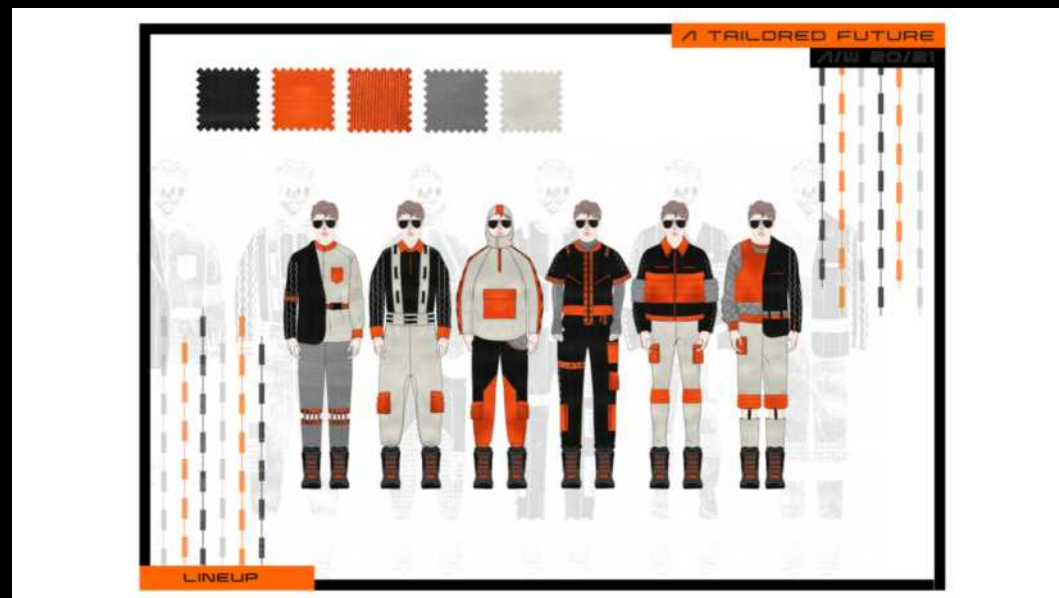
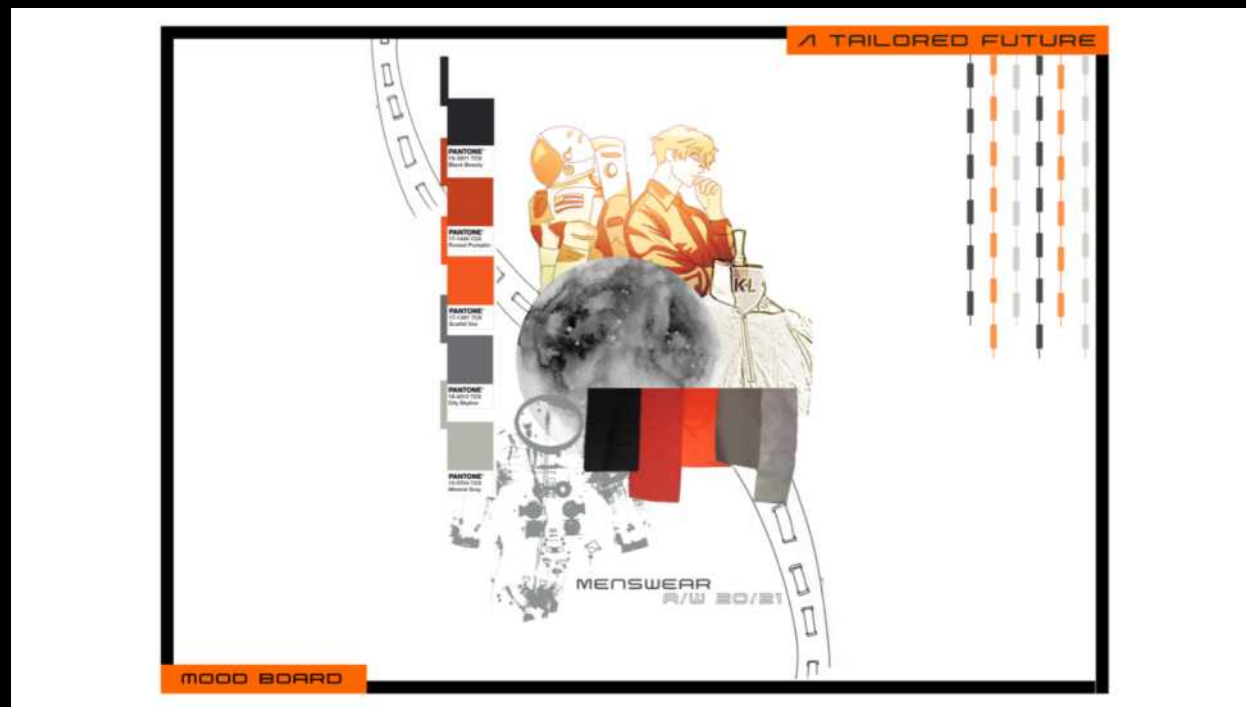


# SUMERA SALEEM

**BA (Hons) fashion design with textiles**  
***(menswear)***

*\*full Tech Pack available upon request*

***Instagram: @\_ss\_designs\_***





## OUTFIT 2

### 1 TAILORED FUTURE

A/W 20/21

THE INTEGRATION WITHIN THIS OUTFIT:

- PINTUCK 0.5cm WIDTH, x5 ROWS ALON NECKLINE, SLEEVE, CUFF AND ARMHOLE OF TURTLE NECK.
- DIGITAL MACHINE EMBROIDERY ON SLEEVES AND BOTTOM RIGHT SIDE LEG OF BOILER SUIT.



FRONT



BACK



OUTFIT 1: Style Code 001

Style Name: Tailored Shirt

Season: Autumn/ Winter 20/21

#### PANTONE REFERENCES:



PANTONE  
19-0613 XZ  
Black Beauty



PANTONE  
17-1361 XZ  
Scarlet Red

#### FABRIC SWATCHES:



Name: Classic English Business Suiting Black Pinstripe  
Supplier: Huddersfield Fine Worsteds  
Composition: SUPER 120s & CASHMERE  
Weight: Lightweight 280-310g  
Price p/m: €15/m  
Laundry care: Iron Medium Heat, Dry Clean Only  
Width: 150cm



Name: Crisp Pu Coated Nylon Ripstop - NR3C- Orange  
Supplier: Point North Fabrics  
Composition: Nylon  
Weight: 70g  
Price p/m: €4/m  
Laundry care: Iron Low Heat  
Width: 150cm



Name: Easy Fuse Ultrasoft Light White  
Supplier: Whaleys Bradford  
Composition: Cotton  
Weight: 55 g  
Price p/m: £2.35/m  
Laundry care: (Iron-on)  
Width: 91cm

# BROOKE REEVES

**BA (Hons) fashion design with textiles**  
***(womenswear)***

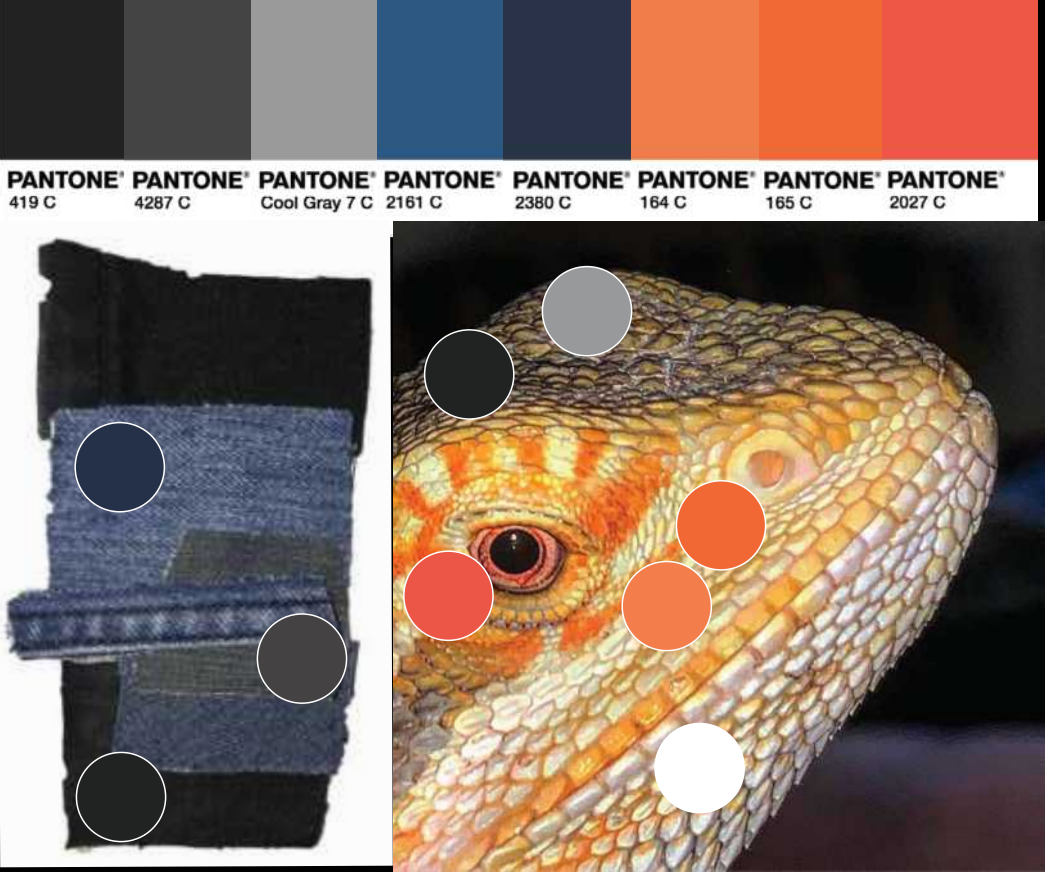
*\*full Tech Pack available upon request*

***Instagram: @brookededesign\_***

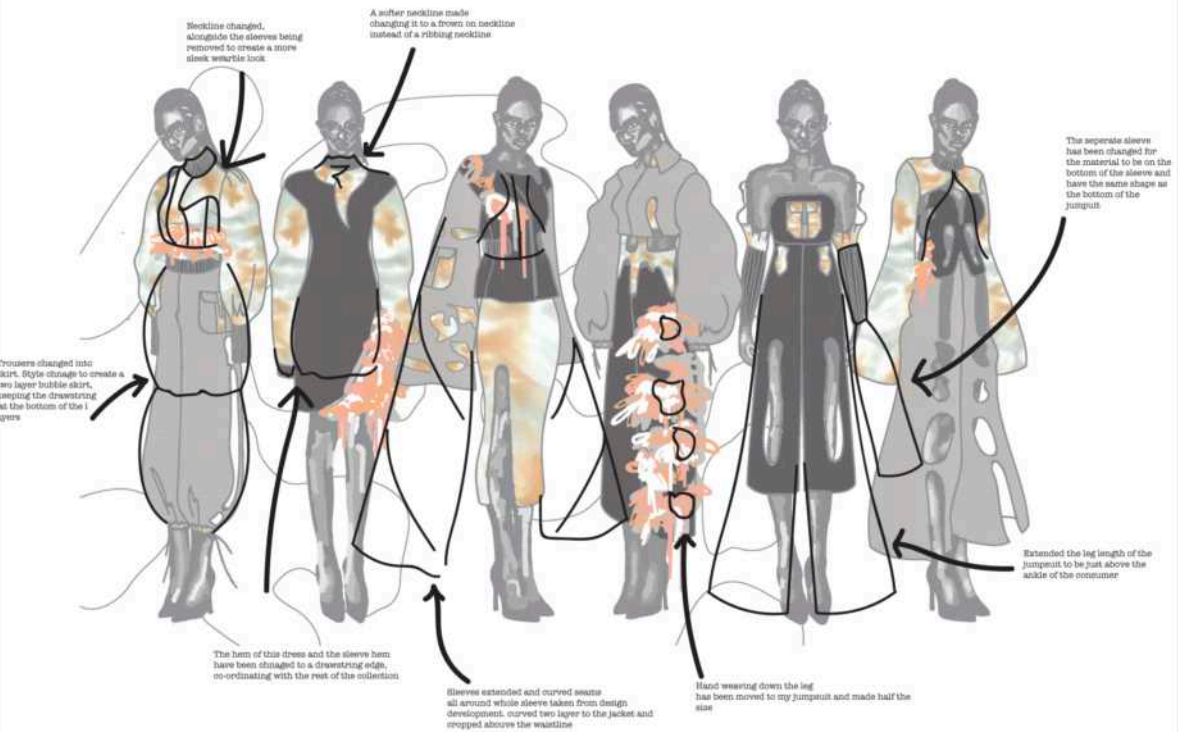


COLOUR BOARD

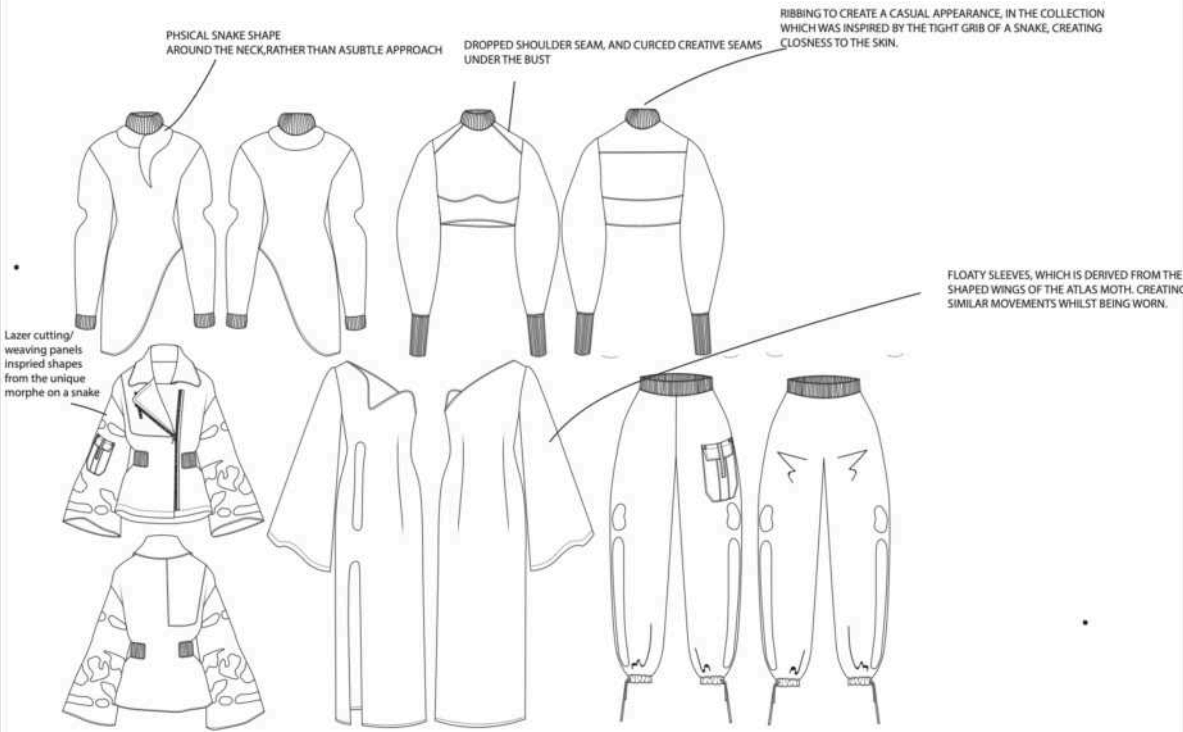
CONCEPT/FABRIC BOARD



FIRST LINE-UP DEVELOPMENT



EARLY DESIGN DEVELOPMENT





# FINAL COLLECTION LINE-UP

