



2019 | 2020

Fashion Portfolio Graduate Collections



University of Edinburgh
Edinburgh College of Art
Department of Fashion



Contents

Lucy Walker-Cox ¹

Amelia Wang ²

Christopher Reid ³

Hermione Read ⁴

Alma Karlin Sivec ⁵

Katie Barrett ⁶

Katie Christie ⁷

Sophia Gillespie ⁸

Sally Xu ⁹

Leah Holmes ¹⁰

Mia Song ¹¹

Fanglan Lyu ¹²



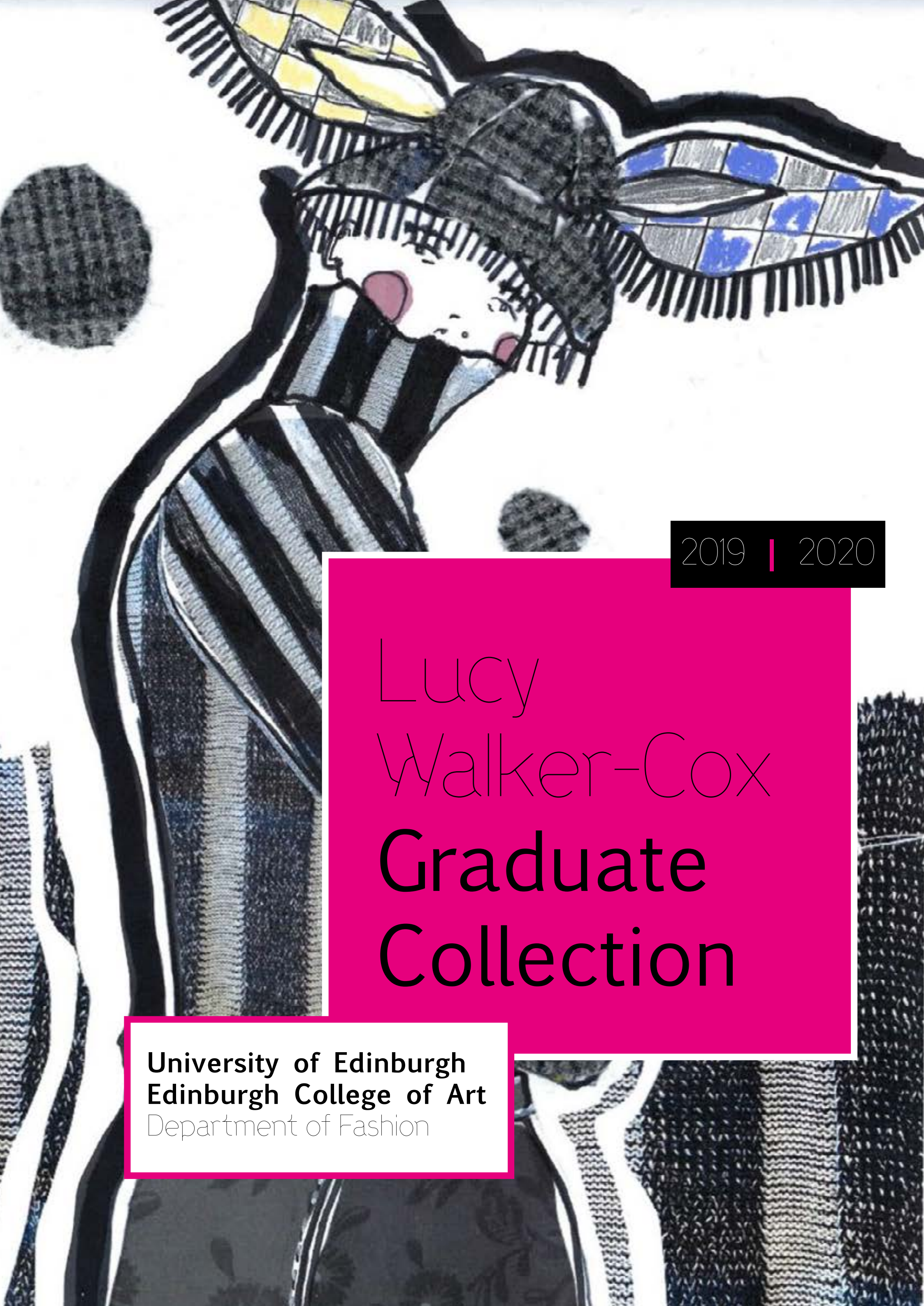
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2019 | 2020

Lucy Walker-Cox Graduate Collection

**University of Edinburgh
Edinburgh College of Art**
Department of Fashion

LUCY WALKER - COX
GRADUATE COLLECTION
2020

LINE UP

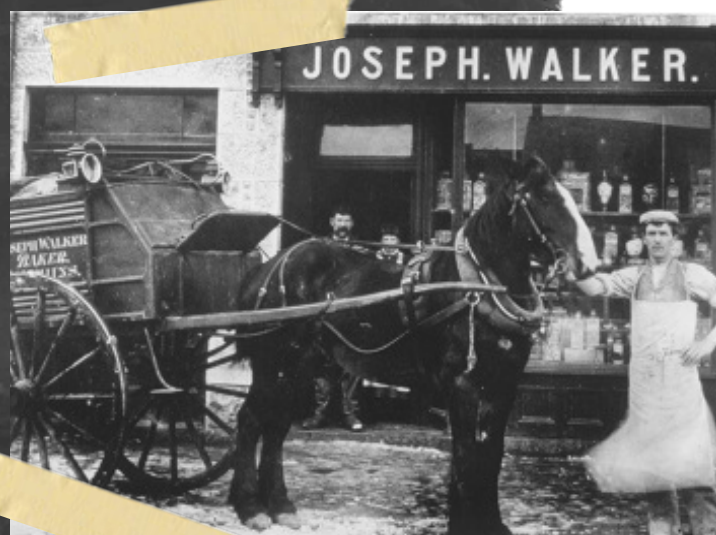




Research



heritage



I was inspired by my heritage - my family comes from the north of scotland and are all bakers. I wanted to celebrate the women in my family, and took design inspiration from the aprons and workwear that they wore, as well as from traditional highland dress.



rounded collar

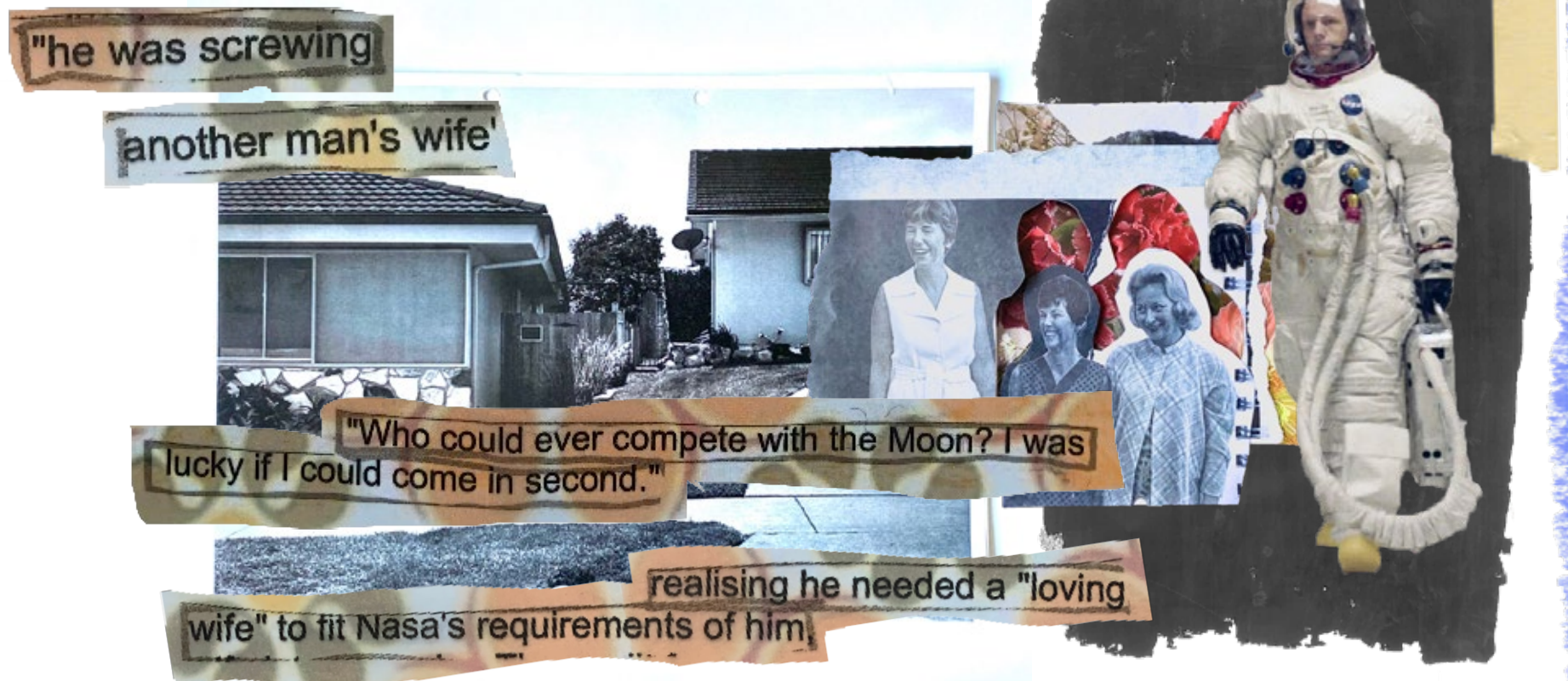


Concept +

my collection takes inspiration from womxn of the past/present who have thrived against the odds, and gives them an imagined future where they are safe, empowered, celebrated.

Looking at my own scottish heritage and the womxn in my family, I was inspired by the combination of technology and traditional craft that is used in so many of the industries in the highlands - from whiskey to shortbread. I wanted to bring this idea of innovating with craft to the forefront of the collection, particularly through my knitting.

I want my collection to celebrate and empower womxn and to be as inclusive as possible.



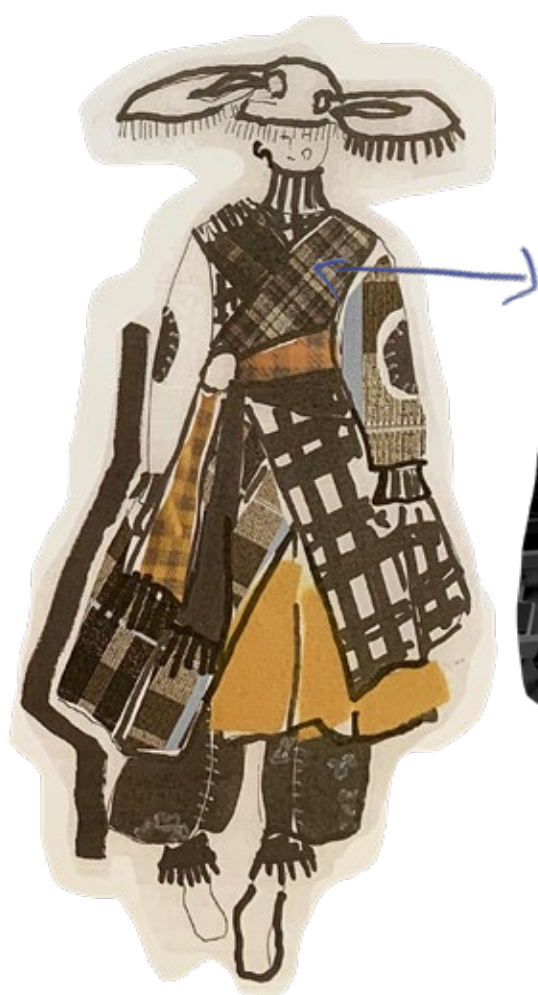
astronauts' wives club

I was inspired by the wives of the astronauts on the apollo 11 and mercury 7 missions - they were held up in the media and by the government as perfect examples of women, who subscribed to gender roles and in this way fulfilled their patriotic duties. Unable to divorce or escape, these women were mistreated by their husbands and their country. I wanted to take typical ideas of femininity and subvert them within my collection. I took inspiration for my silhouettes - particularly the sleeves - from space suits.

look 6

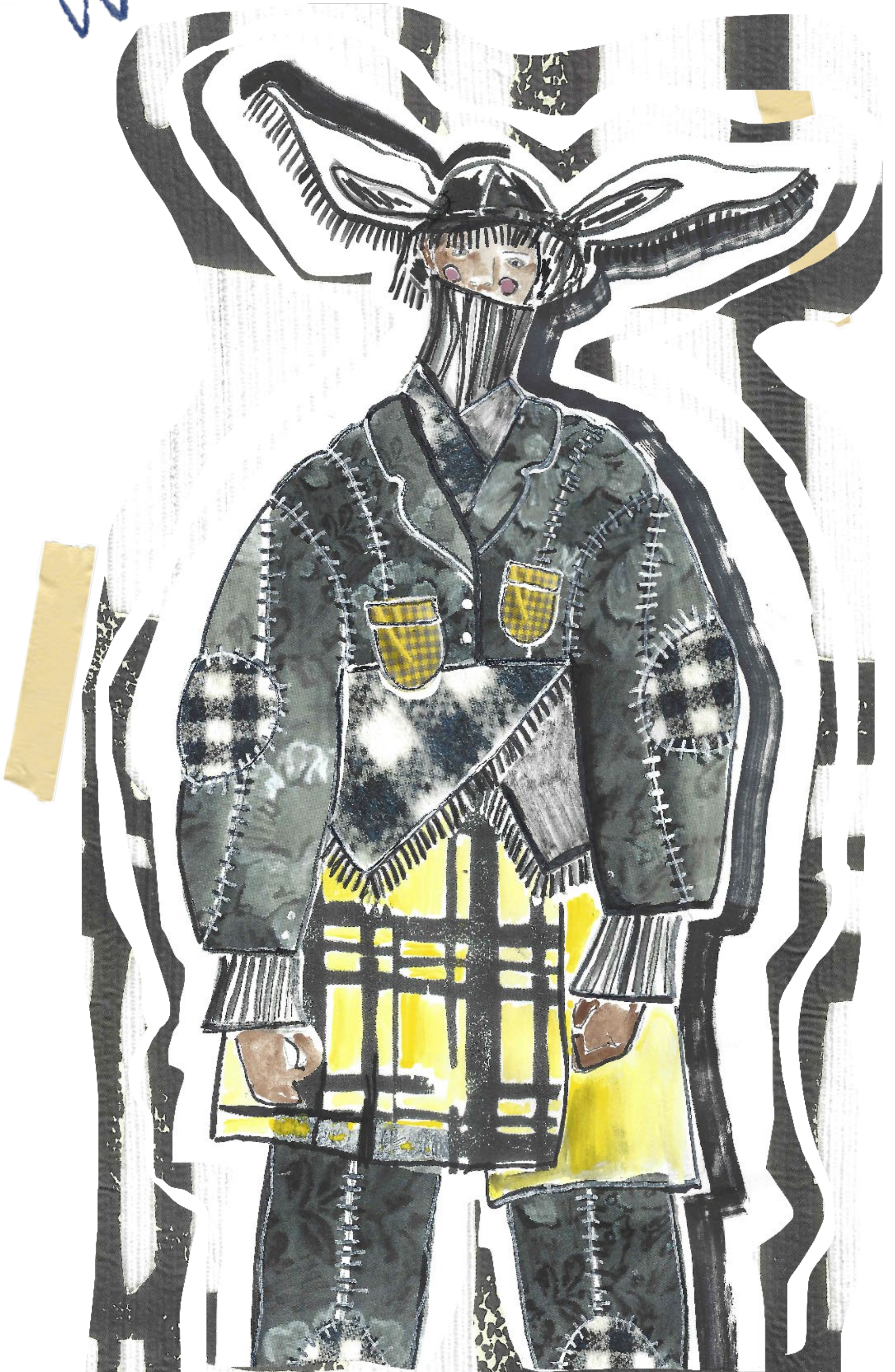
Work in

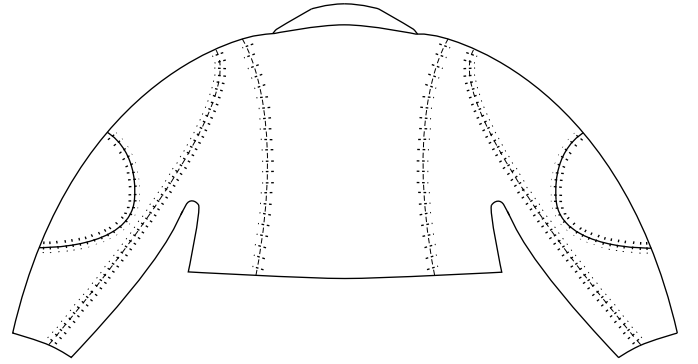
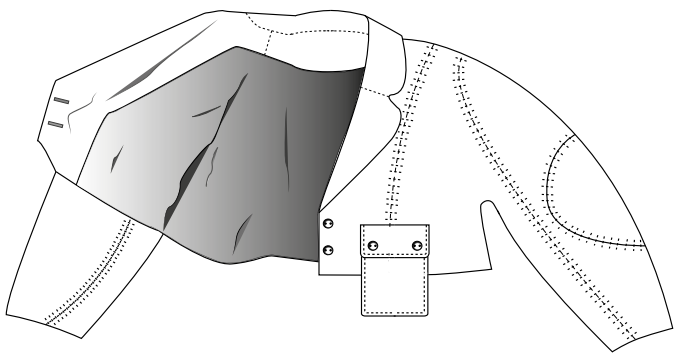
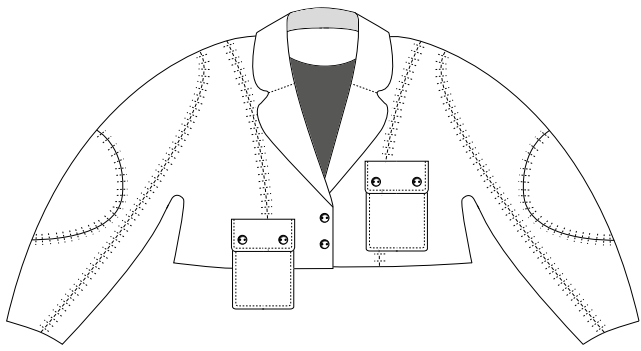
progress



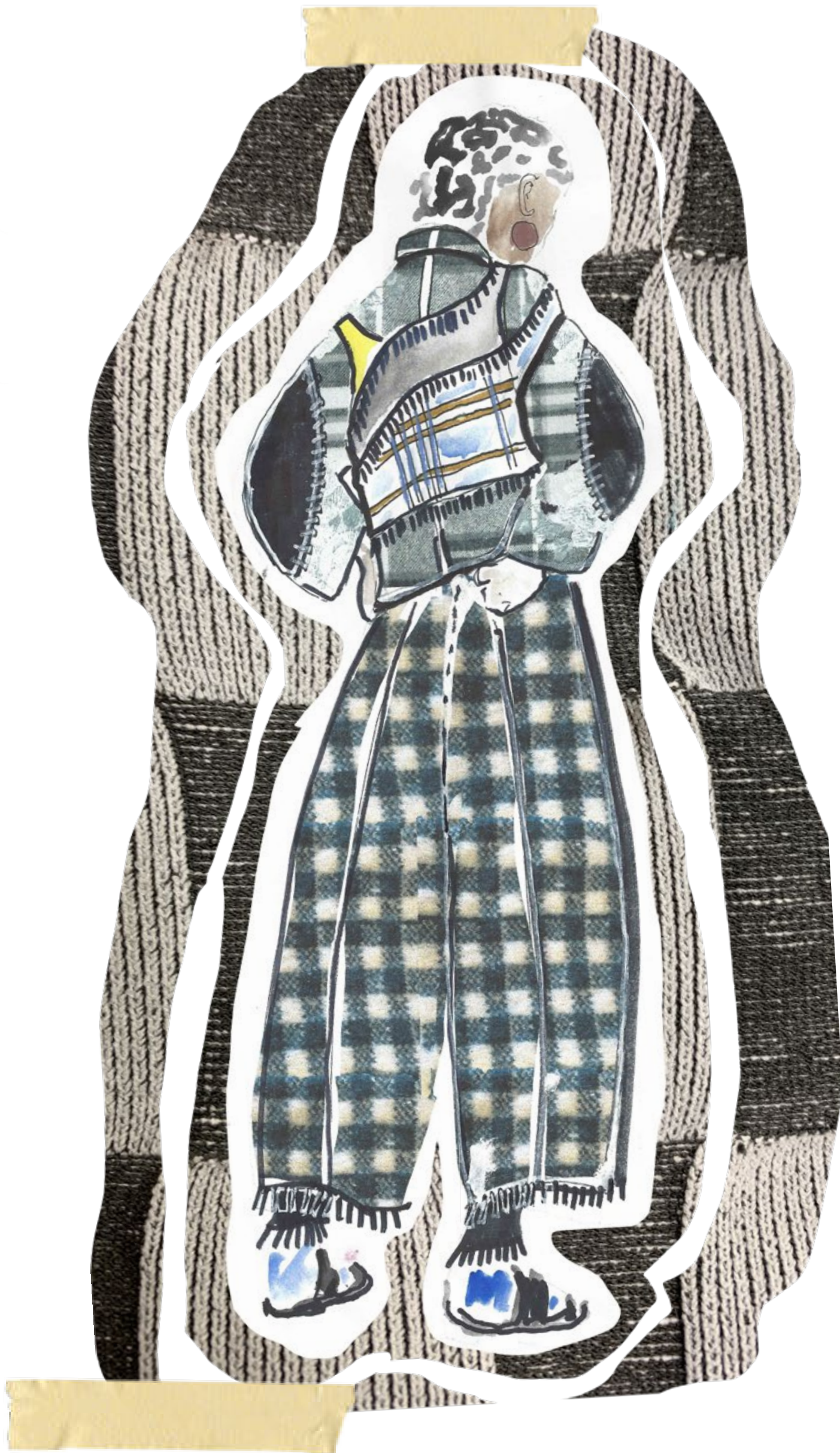


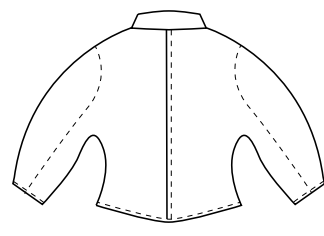
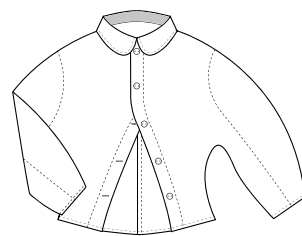
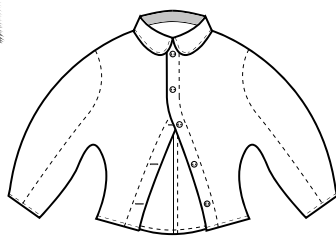
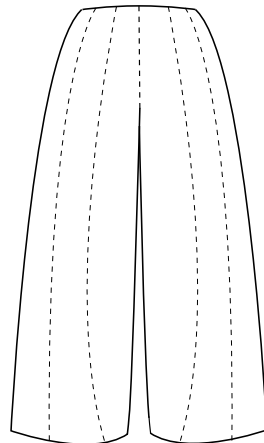
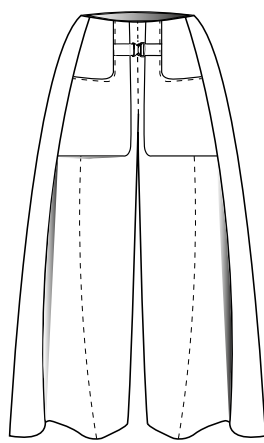
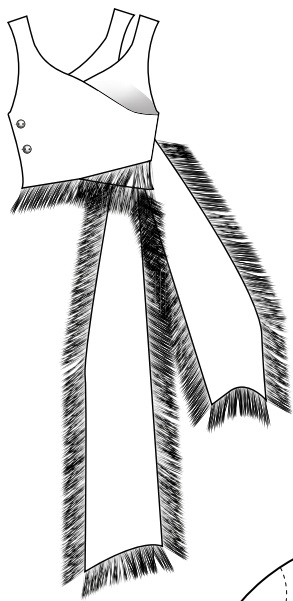
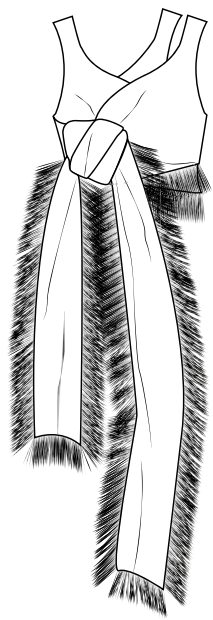
LOOK
Two





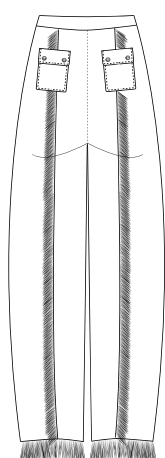
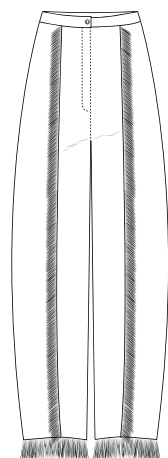
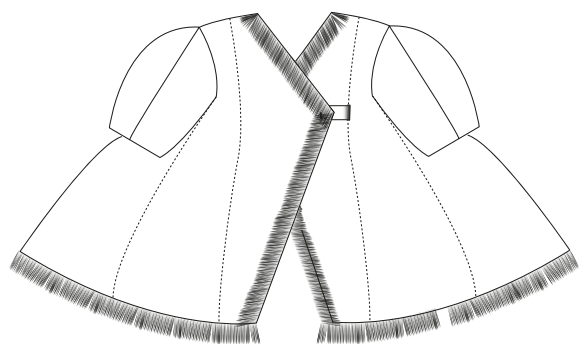
LOOK
FOUR





LOOK
SIX







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Amelia Wang



07596094678



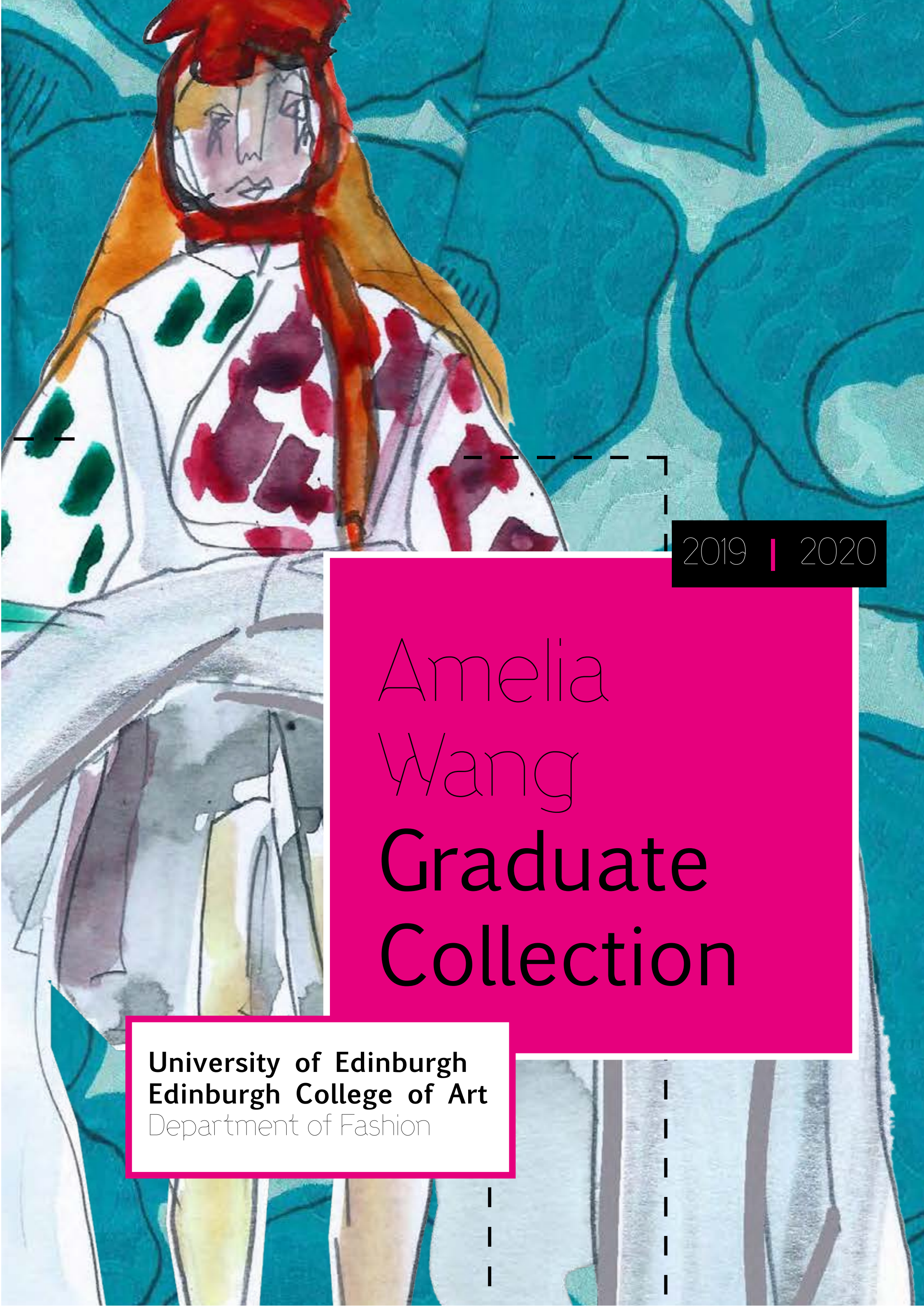
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@ameliaawang.design



2019 | 2020

Amelia
Wang
Graduate
Collection

University of Edinburgh
Edinburgh College of Art
Department of Fashion



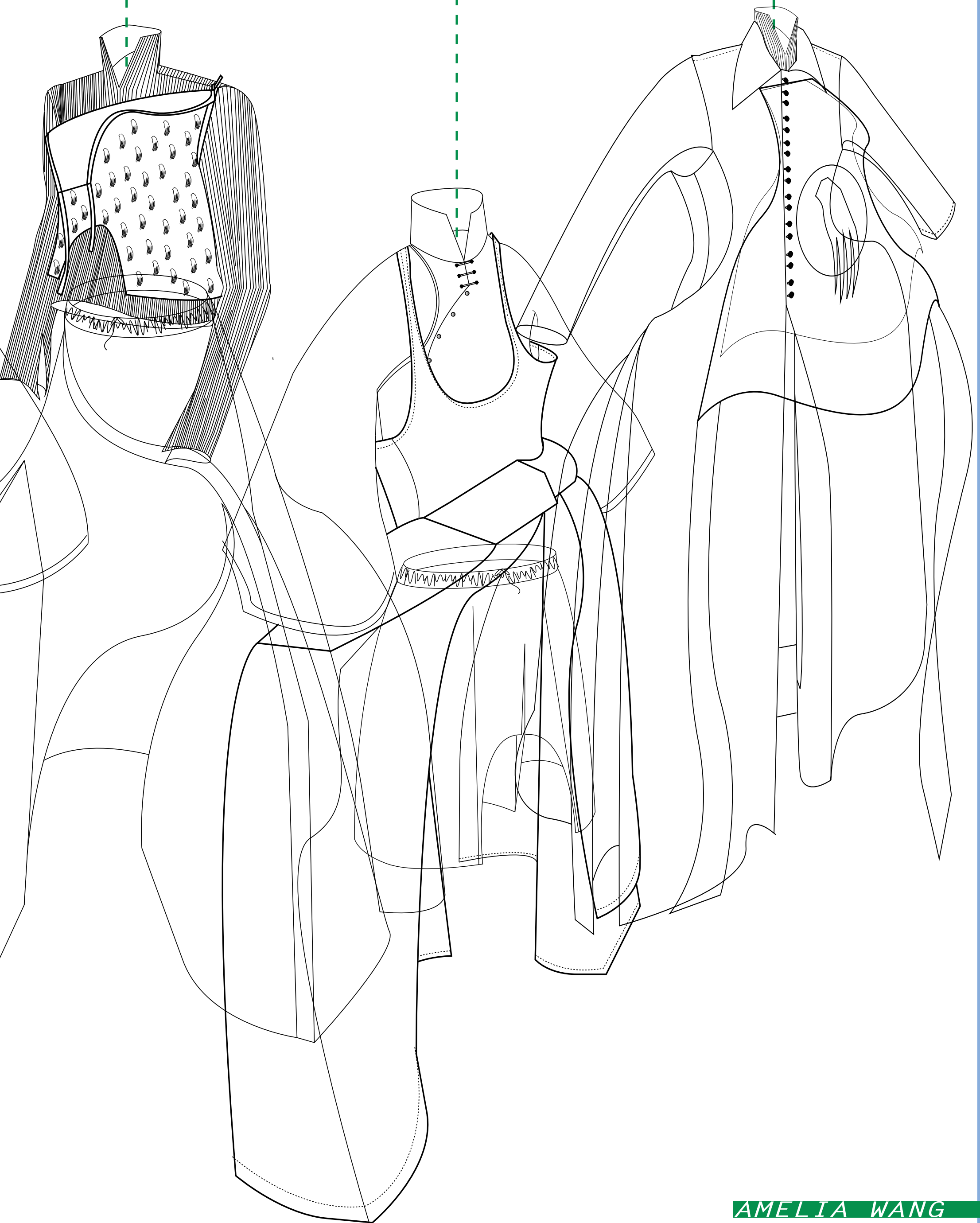
crossing fashion display
an exhibition of my fa
transforming it into a wa



y boundaries to create
family's silk collection,
alking archive of memory.

technical drawings.





MY FATHER



control and order d
china's cultural re

MY GRANDMA



uring
volution.

CONCEPT STATEMENT

Placing focus on the integrity of archival appreciation has been at the forefront of my graduate collection, providing a pathway to look to the future innovatively, whilst honouring tradition, memory and craft.

My research focuses on personal family stories since the Chinese Cultural Revolution, analysing the experiences across three generations of my family. Developing my own observations towards my mixed heritage is something that I aim to constantly cultivate, investigating how my ancestors' memories have meandered through generations and influenced me.

Analysing the methods of exhibition and display has been fundamental to my practise, to study the collection's communication and who interacts with it: when, where, why, and how. Material can be viewed in entirely contrasting ways in response to its environment; from being purchasable and wearable clothes, to existing as artworks, or becoming a type of memorabilia.

Considering myself as not only a designer but also a 'curator' in this paradigm, I hope that my garments can be assembled within multiple, interdisciplinary contexts, to invite interaction with an increasingly diverse unit of individuals.

AMELIA WANG

hanging 'memory' ga
to 'exhibit' a susp
walking family 'arc



Arms ending + hive'.

LAY TECHNIQUE



AMELIA WANG

repurposing donated family si
them with contemporary fabric
collection aura of splendour

APPLIQUE



EMBROIDERY



Tks, and combining
s, to create a
and opulence.

EMBROIDERY HOOP AND DONATED FAMILY SILKS HEADRESS



AMELIA WANG

<https://vimeo.com/422541588>

sho



I decided to create a short film of my Look 6 coat garment to document what I have been able to make so far. The film moves slowly with eerie sounds as a way to capture the feelings of emptiness, stillness and reflection that I am experiencing in these unprecedented times. It is a way to capture a moment where memory, present, and future unites.



rt film made during
lockdown.



Look 6 coat



AMELIA WANG



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Christopher Reid



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2019 | 2020

Christopher Reid Graduate Collection

University of Edinburgh
Edinburgh College of Art
Department of Fashion



CHRISTOPHER REID
AW20 GRADUATE COLLECTION



For my graduate collection I rooted myself in my imagined, darkened bedroom world of horror films, gothic romance novels and Courtney Love. I pulled in research which stemmed from the monster movies of Universal and Hammer Horror; my adolescent obsession with bands like Hole and The Runaways, and my Scottish hometown's pageant of crowning one girl to be the "Marymass" queen, in honour of Mary Queen of Scots in a floral procession. With the amalgamation of these thematic touchpoints, I wanted the work to both act as a love letter to the women and films I grew up idolising and also a combative rejection of the psychosexual aspects of masculinity. I wanted to reject the binary presented in the imagery and embrace a representation which sat much more in the subversive notion of dichotomy and duality; I can be both the nightgown clad siren and the horrifying murderess of my constructed world.

Ränge Plan

Look 1



Look 2



Look 3



Look 4

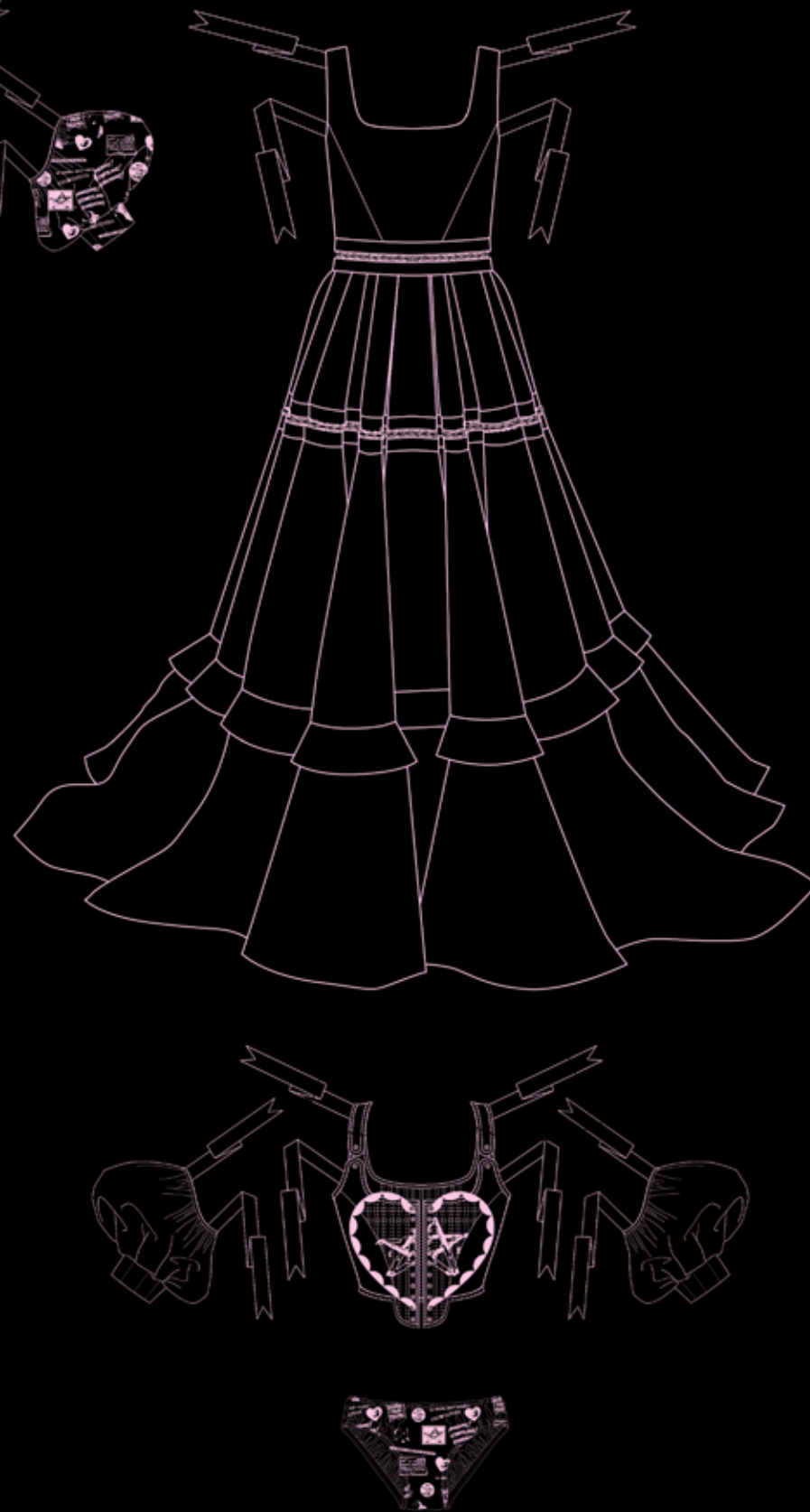




Look 5



Look 6



T-Shirt Capsule



TEXTILES

I took the various vintage and reclaimed lace trimmings and fabric I had collected and began by first smocking and gathering them into long strips and then attaching them to different base fabrics. What appeared the most successful were when using a transparent base to give the appearance of the lace growing onto the garment and at the same time disintegrating and falling off from the body. This helped translate the primness of a widowed gentlewoman but still maintain the somewhat chaotic mannerisms of the kinderwhore reclamation.



Sketches of textile application to the Look 4 skirt suit.



Placement tests of textiles on toiles

DEVELOPMENT

In the development process I wanted to be able to translate the anachronistic feel of the 70s Hammer Horror films' costume design, where there is an amalgamation of the decades they were being made in and the historical era they were trying to recreate. With these Tudorbethan and faux-Victorian aesthetics never reamining authentic to the period, I aimed to contrast the histoical silhouette with that of the vintage to both subvert the gendered restrictions and reinterpret the garments t h e m s l e e v e s .



Finished 'Lady of the House' corset.



Finalised toile for my 'Tate' dress.

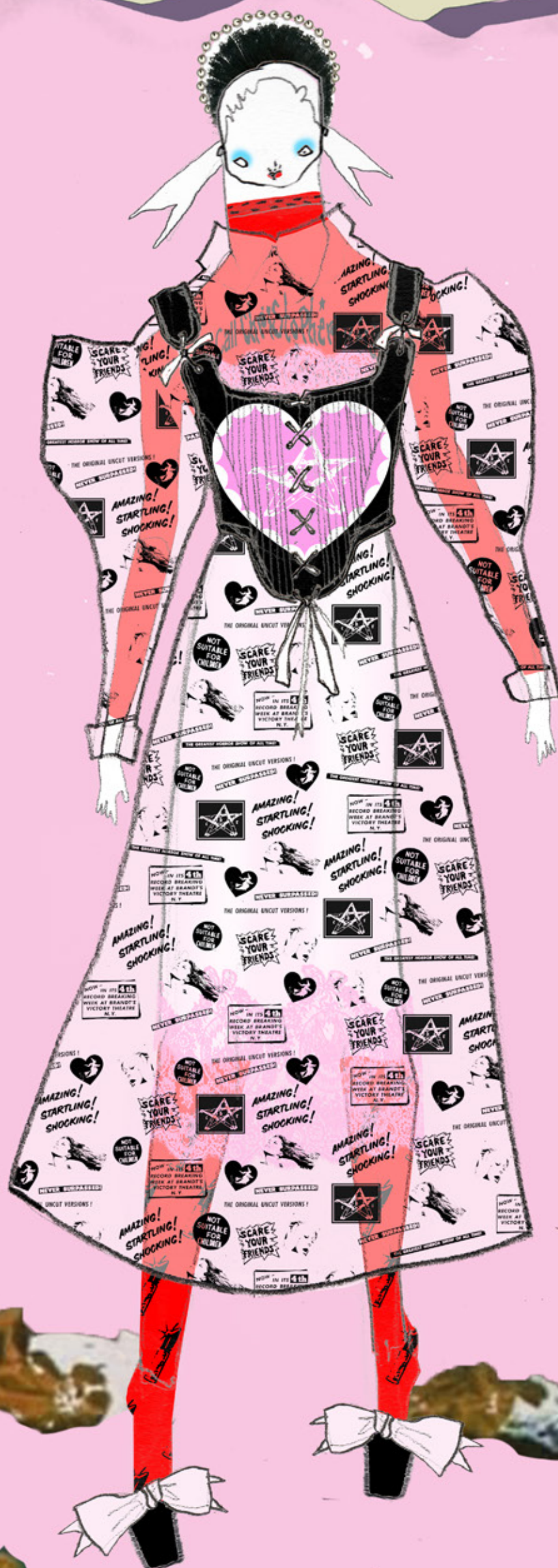
Call Christopher Reid
1-900-666-1997



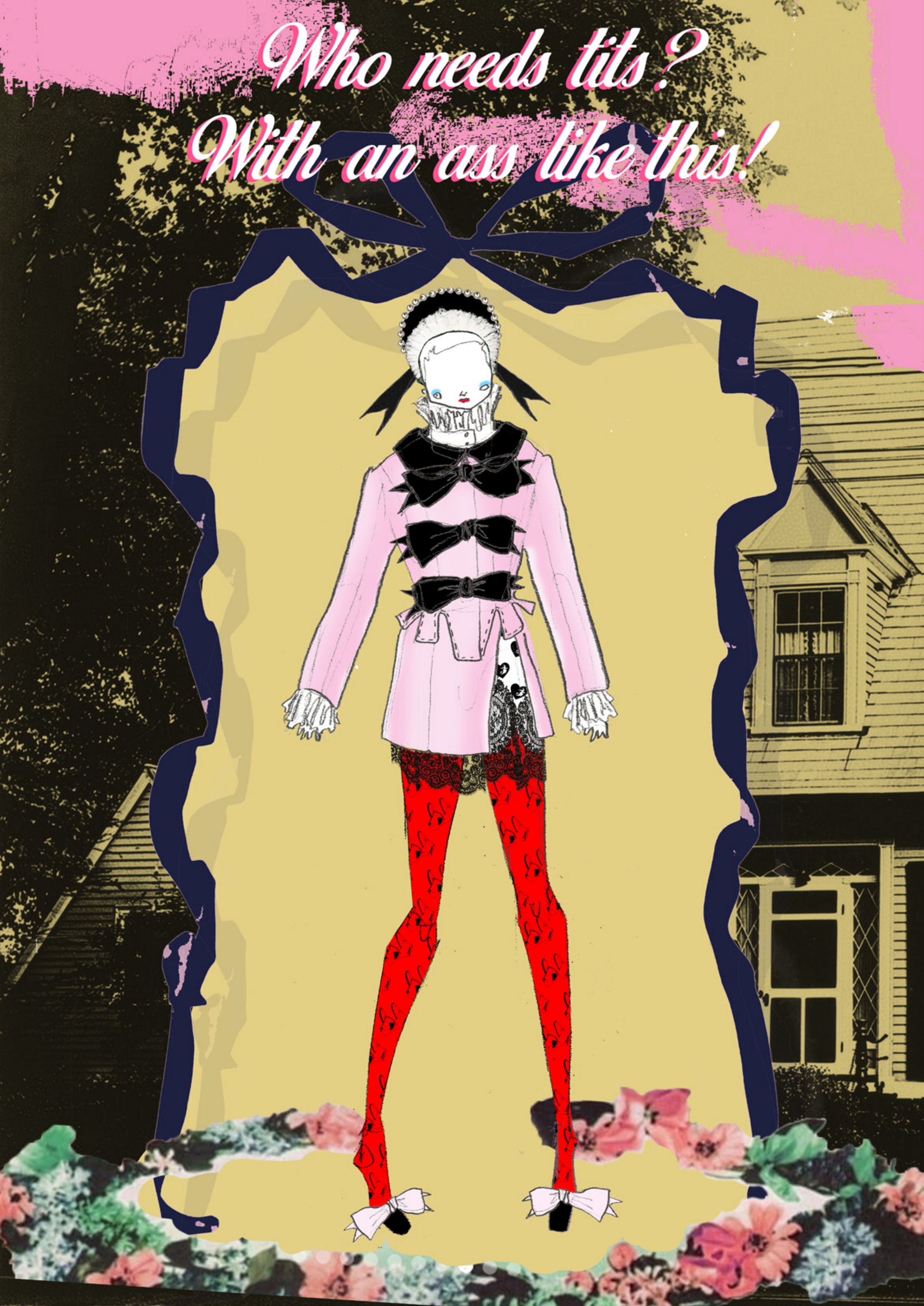
It's not like we kill people...
ON PURPOSE!



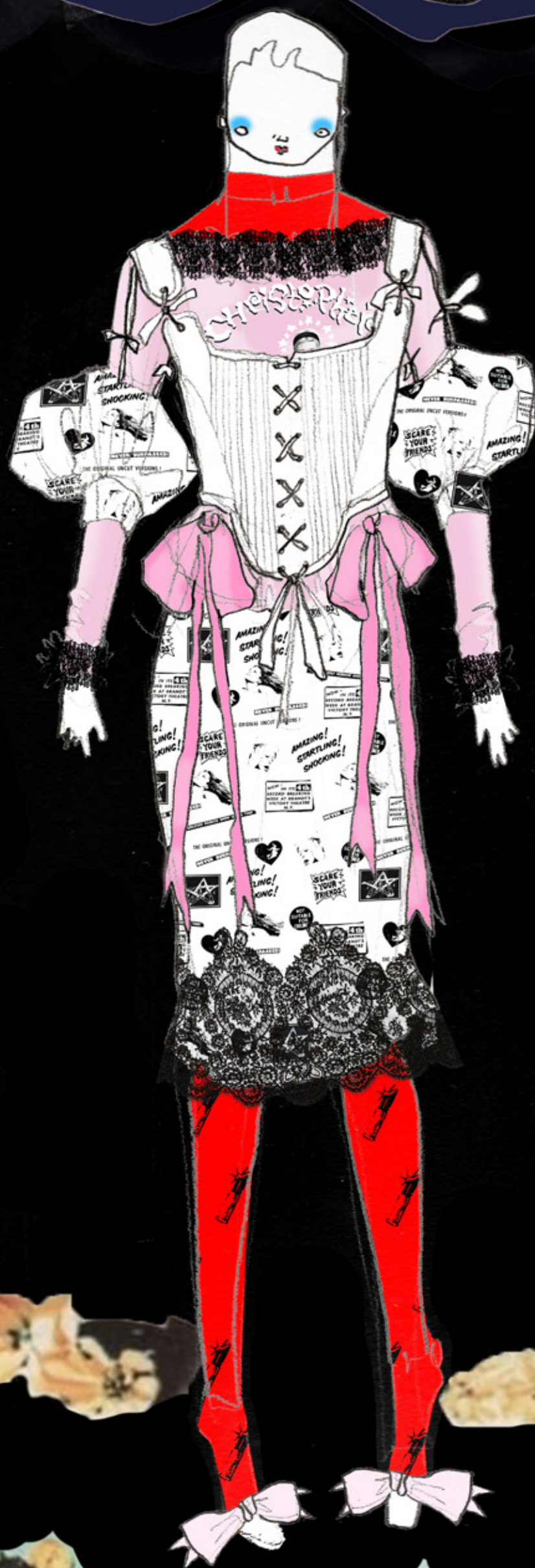
He walks... He talks... He kills



Who needs tits?
With an ass like this!



Christopher *Flashes His* *Panties* NOT NORMAL



Most Likely To...

DESTROY A TALENTED MAN'S POTENTIAL




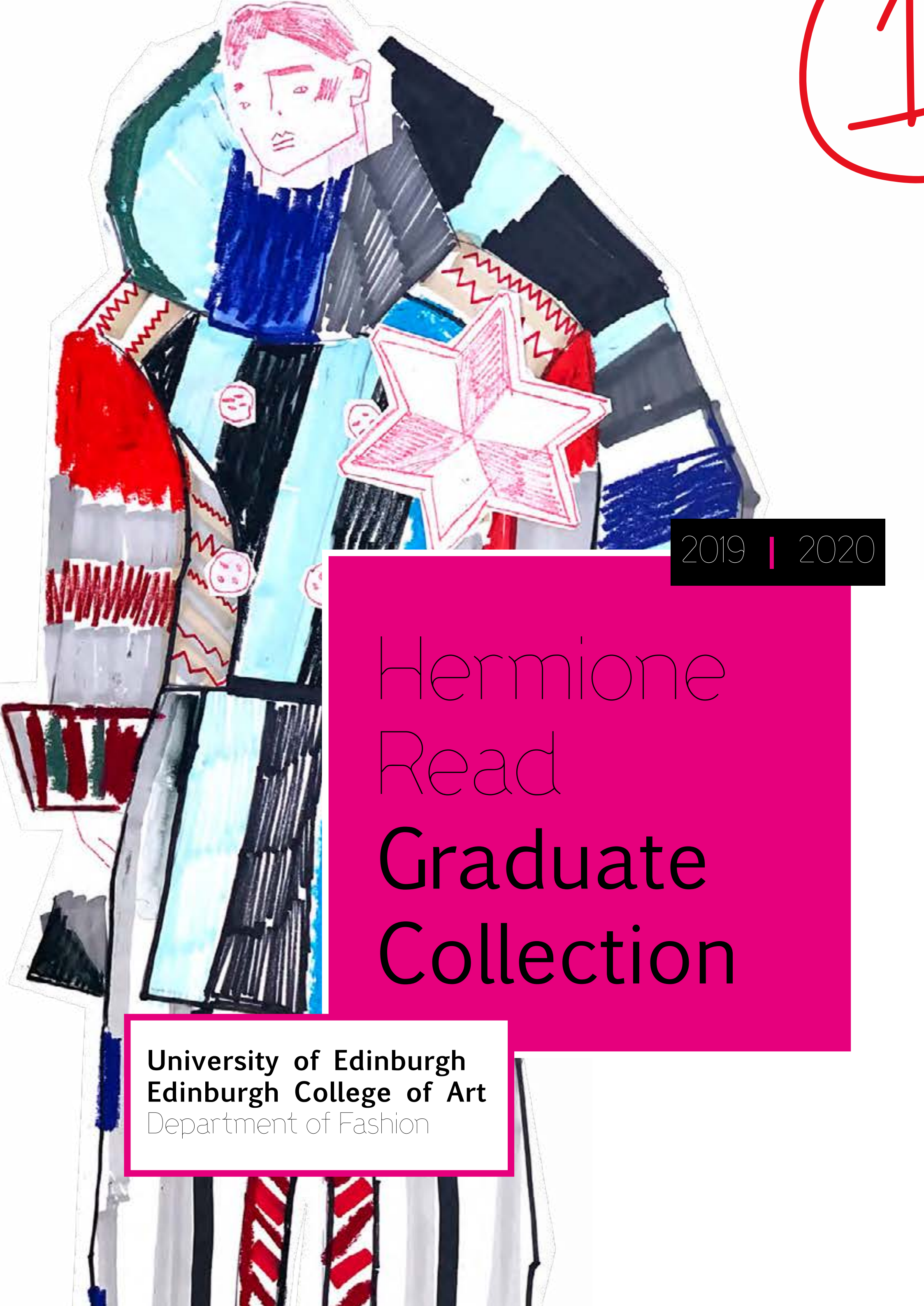
Hermione Read

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 www.artsthread.com/profile/hermioneread

 @mo__makes



2019 | 2020

Hermione Read Graduate Collection

University of Edinburgh
Edinburgh College of Art
Department of Fashion

G r a d u a t e C o l l e c t i o n



Initiated by my research into the history of my area of London and interviews I took with locals there, I was saddened by the loss of soul and community caused by false regeneration schemes and gentrification, such as Westfield shopping centre, a consumerist monolith representing all that is wrong with fast-fashion in our current climate crisis.

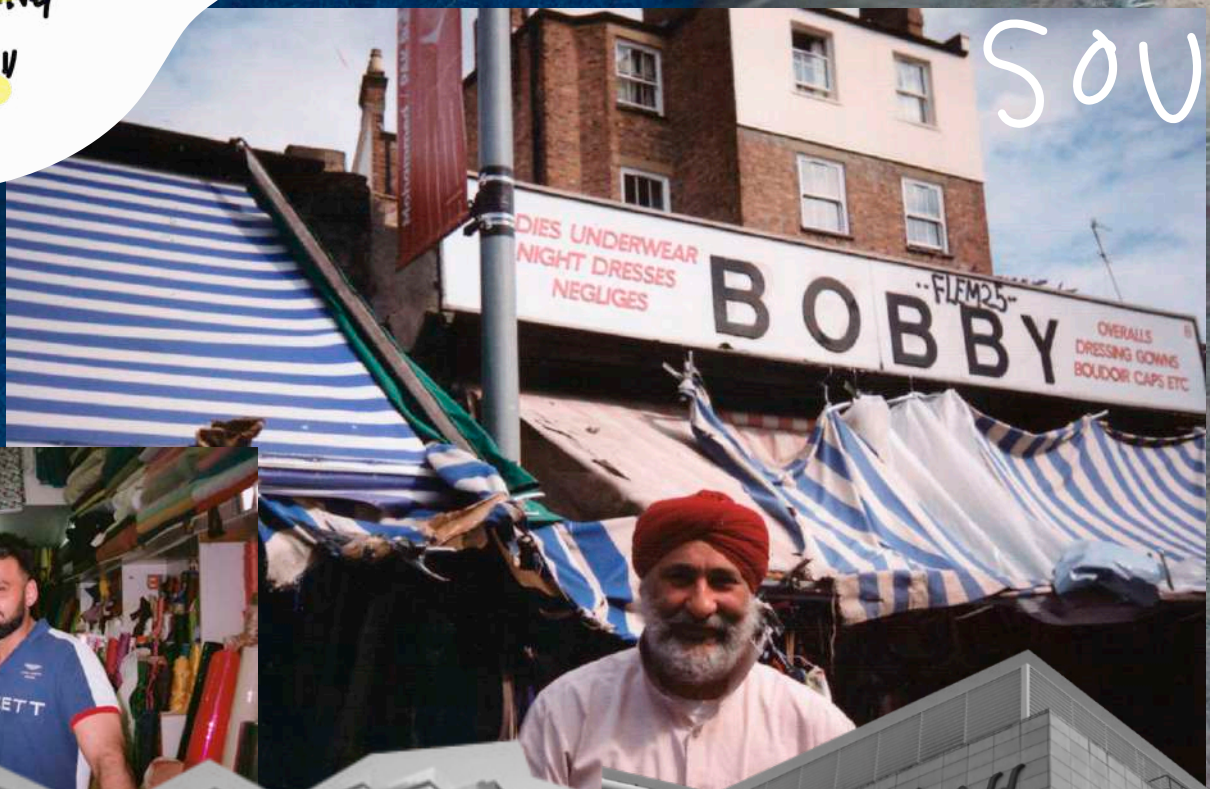
Responding to human stories and social issues, through sustainable mediums is at the forefront of my process. My collection concept follows the idea of patching pieces of history back together, re-injecting fashion with soul and identity. In light of this I collected, felted and re-purposed hundreds of second-hand woollen jumpers to be reborn as my anti-fast fashion garments for 2020's modern ethical and sustainable warrior. I aim to promote longevity in fashion and being bold and rebellious in how we express ourselves, literally showing our true stripes. Our generation of designers must patch together pieces of the past.

With inspiration from my love of archival workwear, to bold application of colour, collage and the ever-moving, "anti-pattern" of the stripe, my gender neutral collection presents a diversity and timelessness essential in a new era of fashion.

R e s e a r c h

SAVE
THE
SOUL

"WESTFIELD TAKES UP LAND
IN CAHOOTS WITH THE
COUNCIL, NOT RETURNING
THE GAIN BACK TO THE
COMMUNITY."



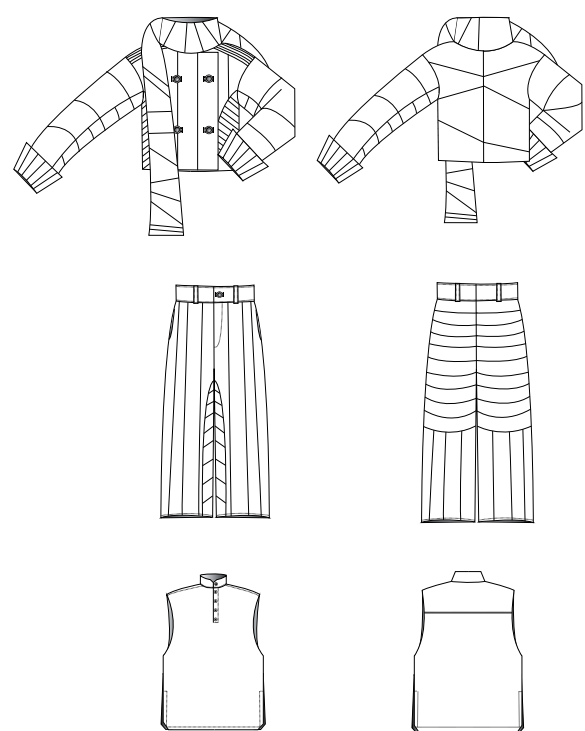
"LONDON IS ACCEPTANCE OF
EVERYTHING + EVERYONE
AROUND YOU."

"THIS IS A DIFFERENT MARKET
TO 40 YEARS AGO, ITS IDENTITY
IS CONSTANTLY CHANGING."
ALWAYS MOVING + SHIFTING - LIKE THE
STRIPE

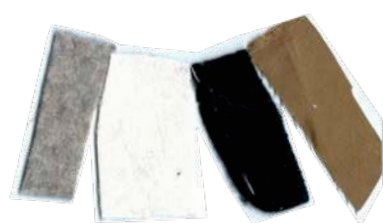
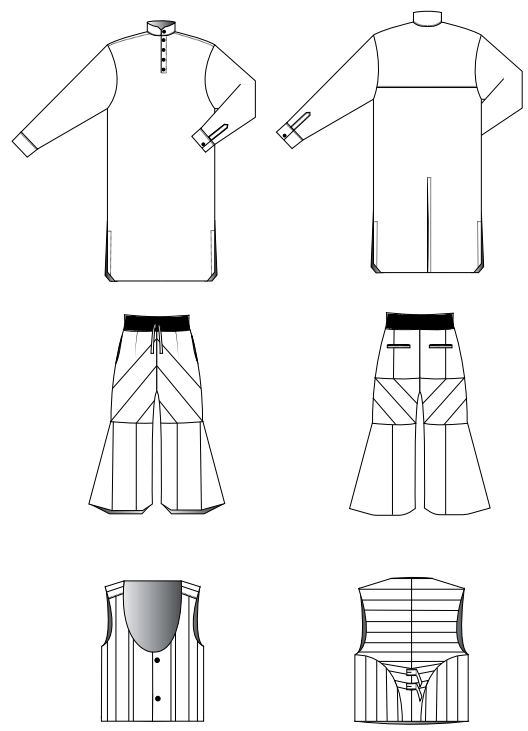


Collection Line - Up

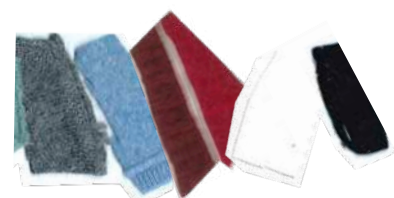
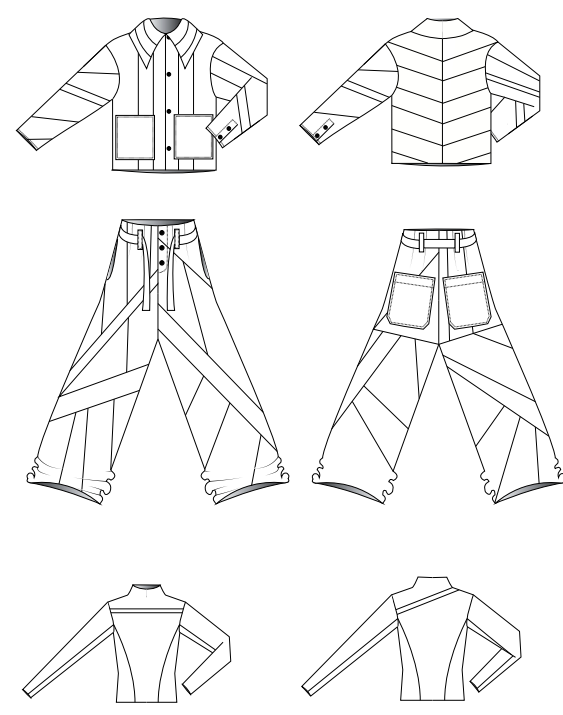
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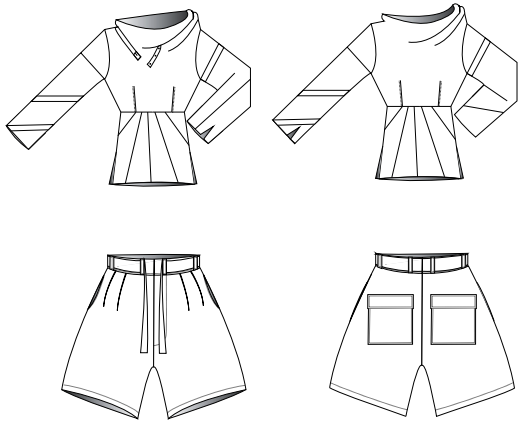


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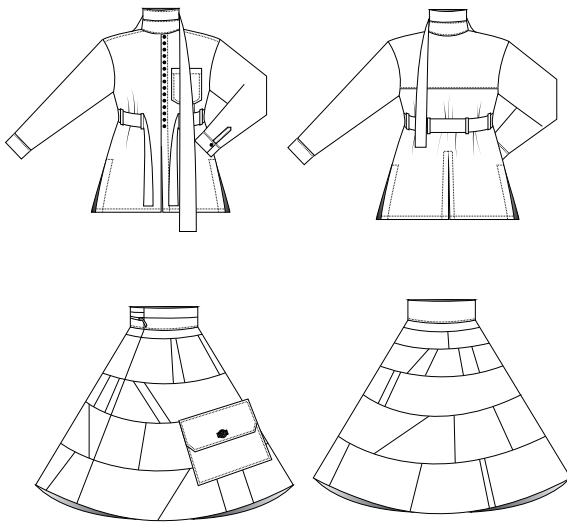


& Range Plan

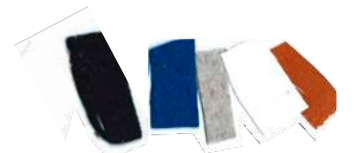
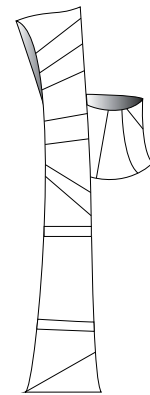
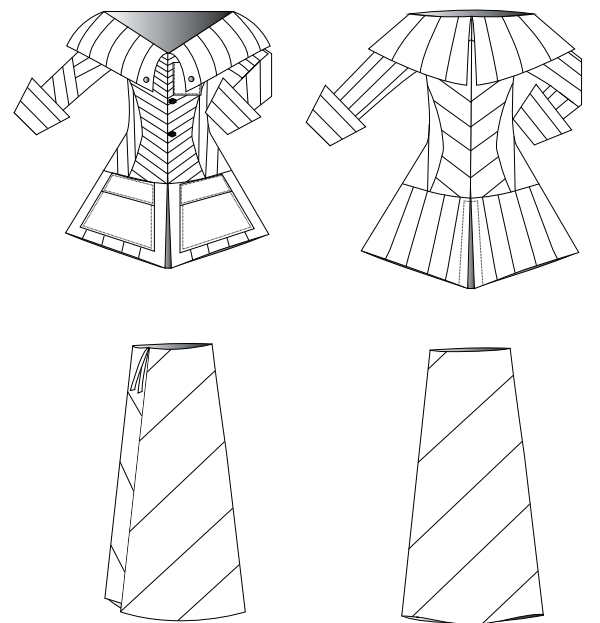
4



5



6



S u s t a i n a b i l i t y

Up-cycling Second-hand Knitwear



"Up to 95% of the textiles that are land filled each year could be recycled"

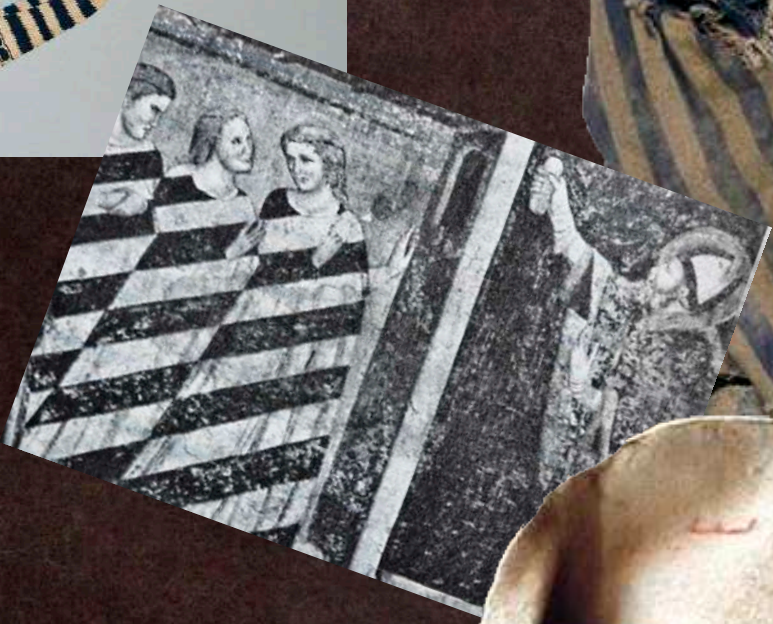
"Second to oil, the clothing and textile industry is the largest polluter in the world"

"Waste is at the heart of fashion – both the physical act of discarding materials and clothes and the ethos of junking items once 'out of fashion'."

"More garments are bought and discarded than ever."



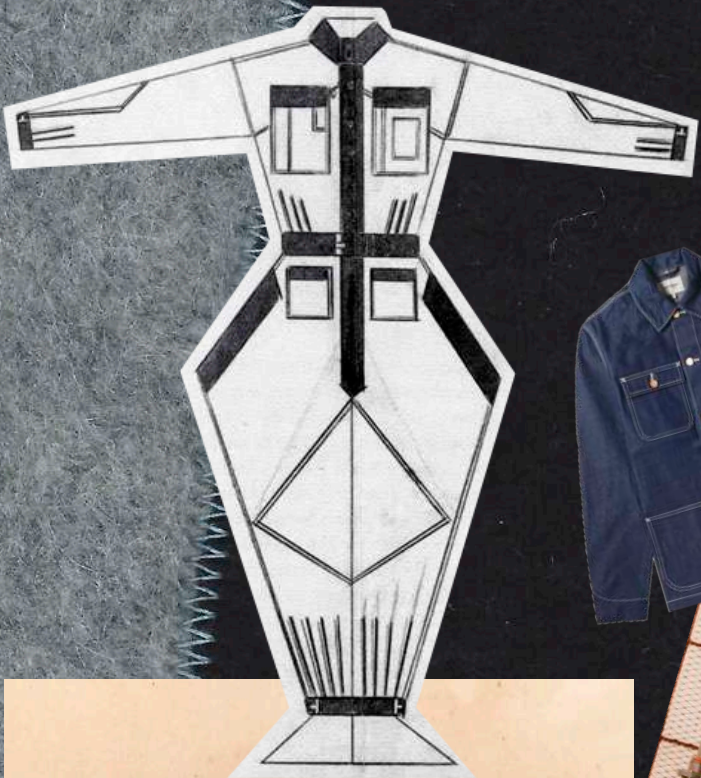
THE STRIPE
= DIVERSITY
REBELLION
+ DIFFERENCE



finalising
+
applying textile
innovations

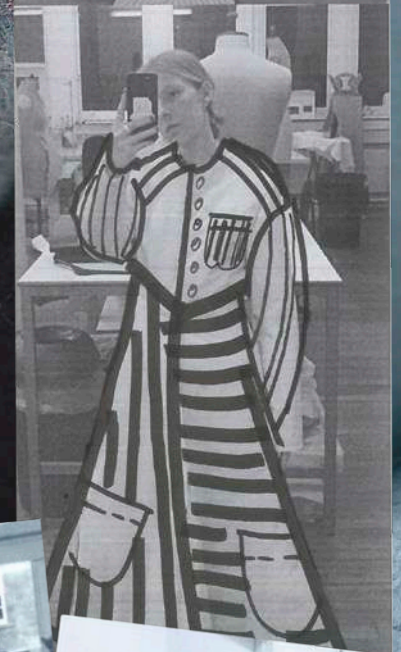
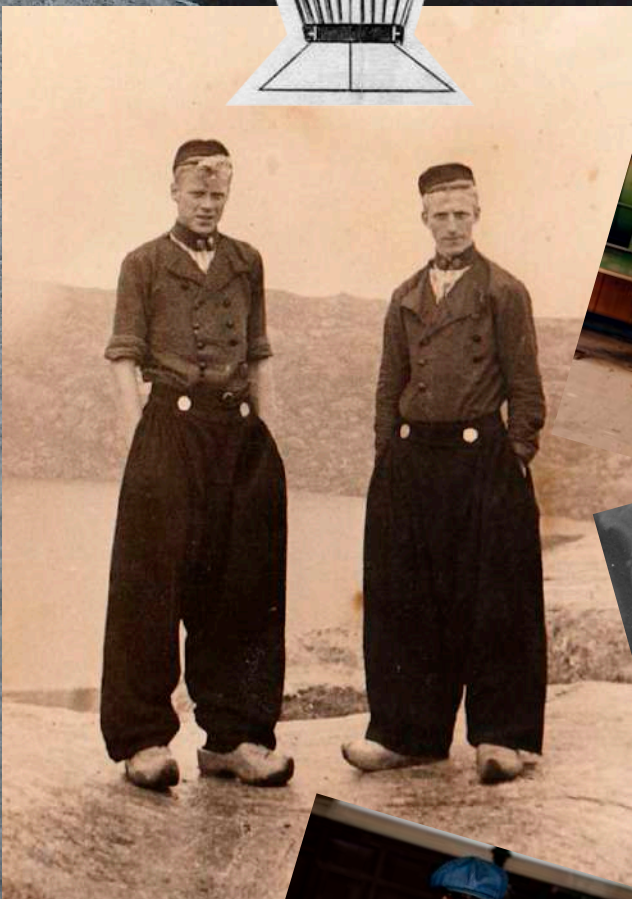


Design Development



fresh re-invention
of historical
Classics

allowing for both
variety and
repetition



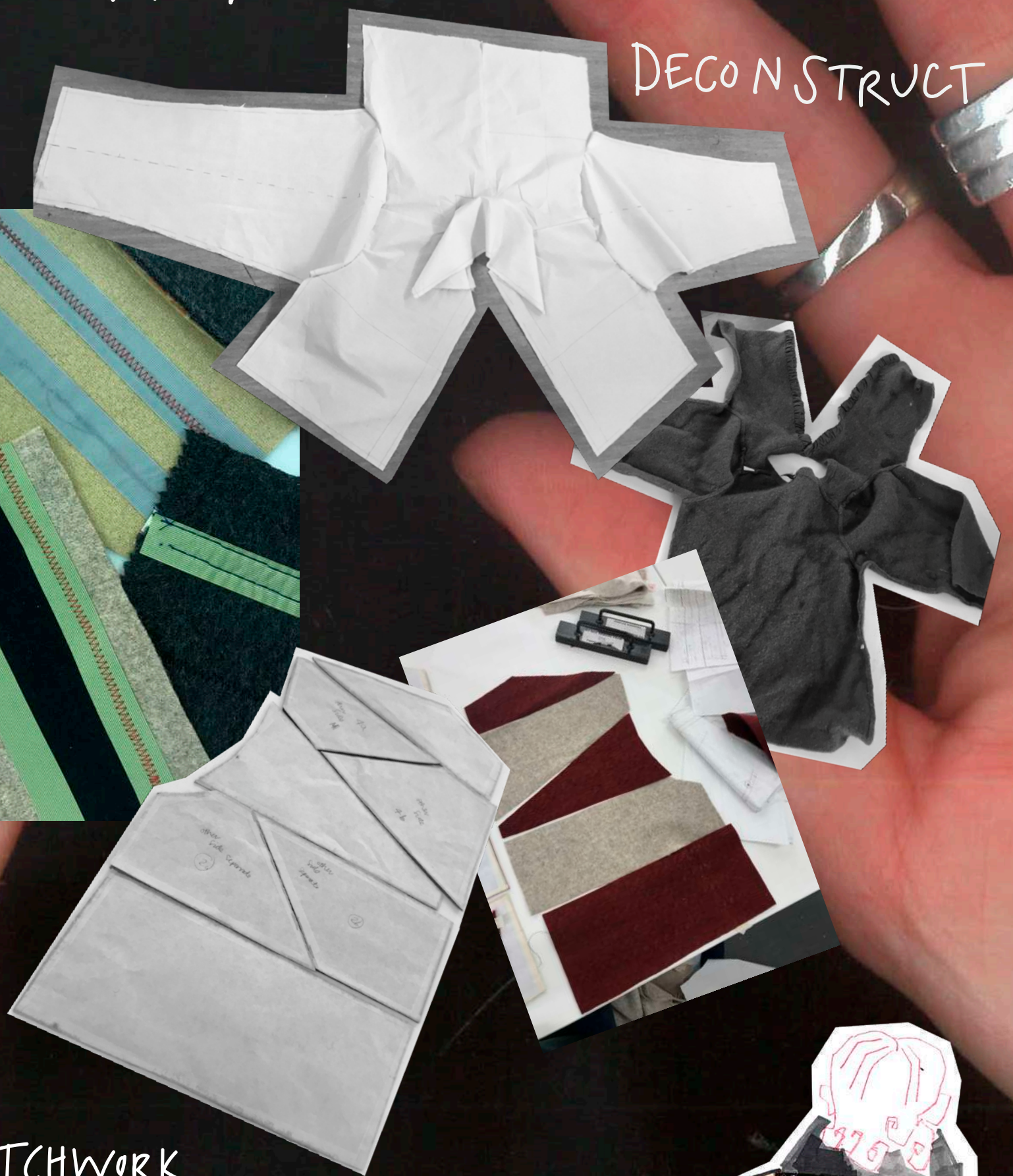


balancing
wearable
with
showpieces / avant-
garde

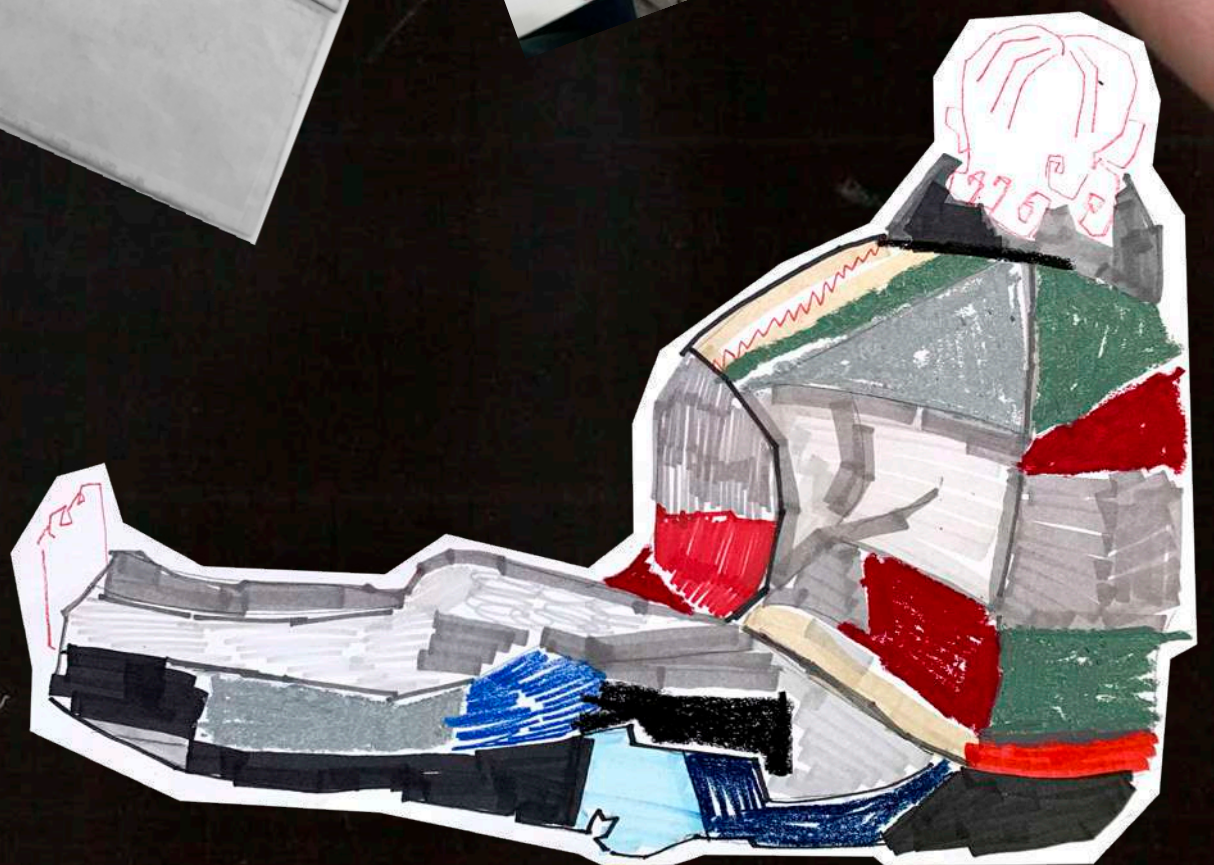


RECLAIM

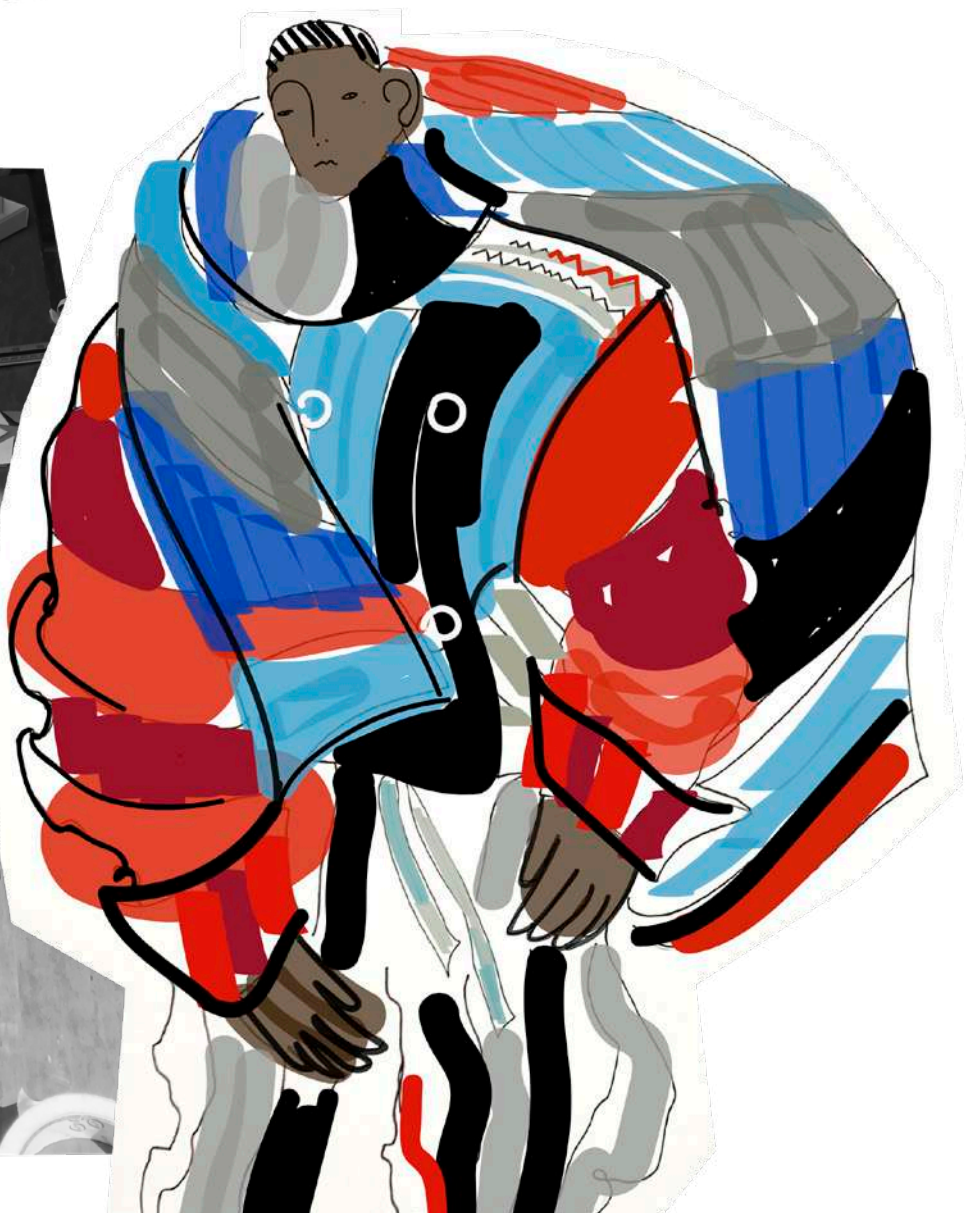
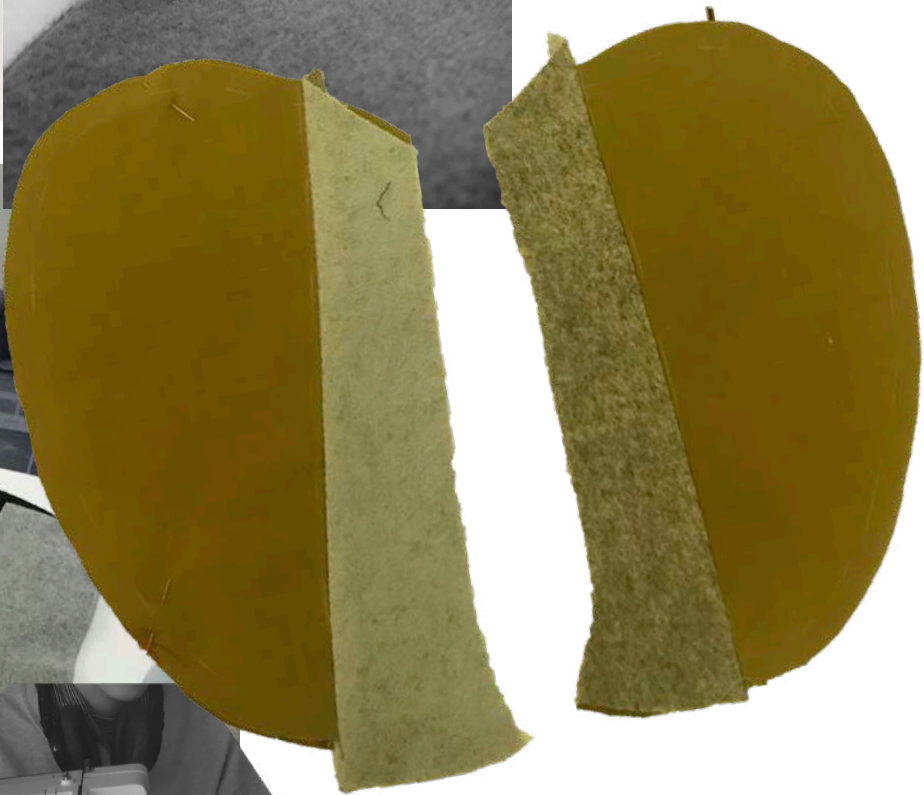
DECONSTRUCT



PATCHWORK



C o n s t r u c t i o n





Photoshoot From Home

Outfit 1 In Progress





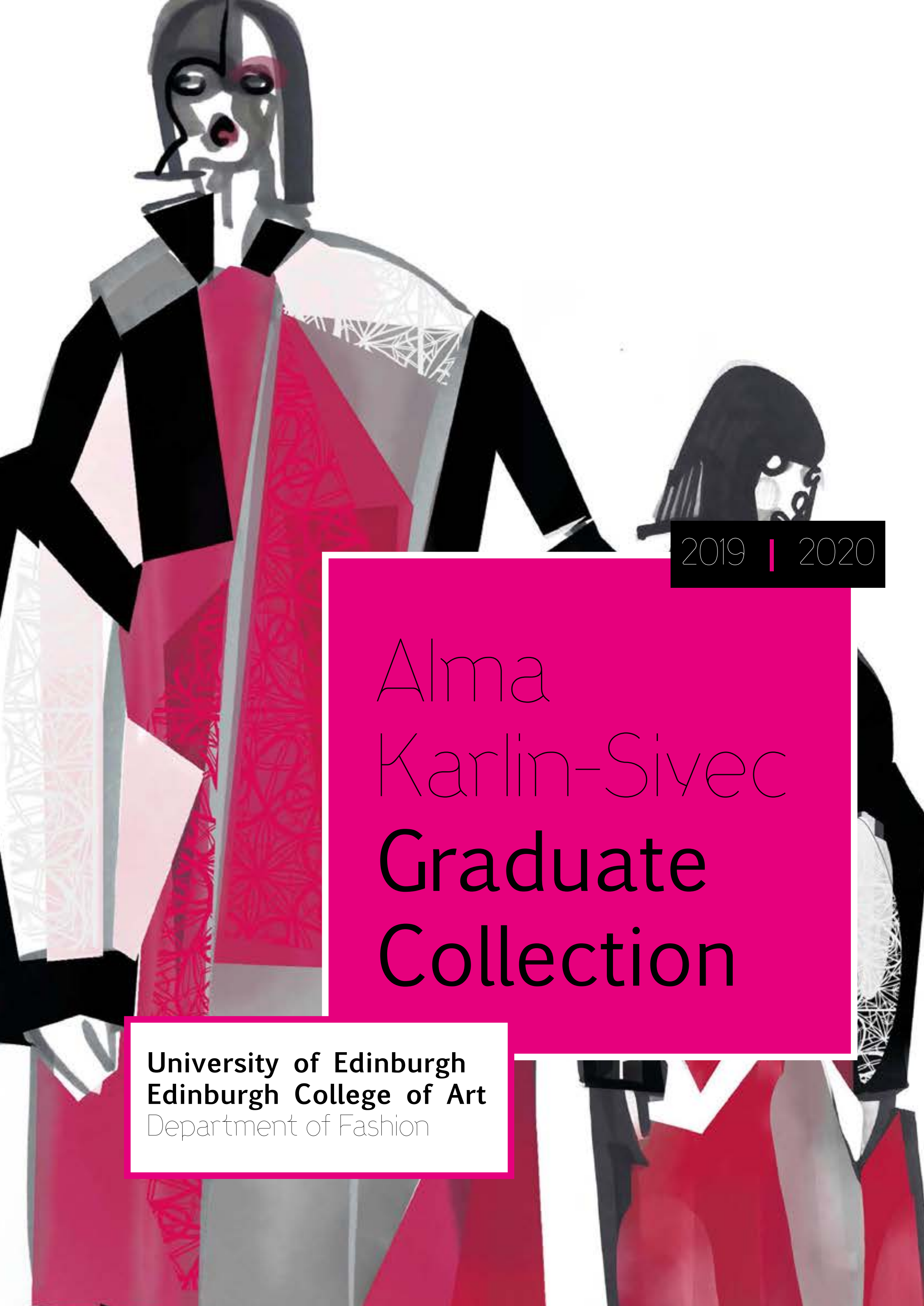
Alma Karlin Sivec

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2019 | 2020

Alma Karlin-Sivec Graduate Collection

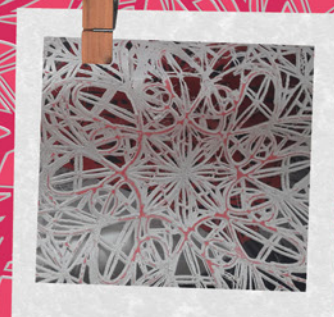
University of Edinburgh
Edinburgh College of Art
Department of Fashion

TRANS-SEASONAL COLLECTION A/W20+S/S21
[ALMA KARLIN-SIVEC]

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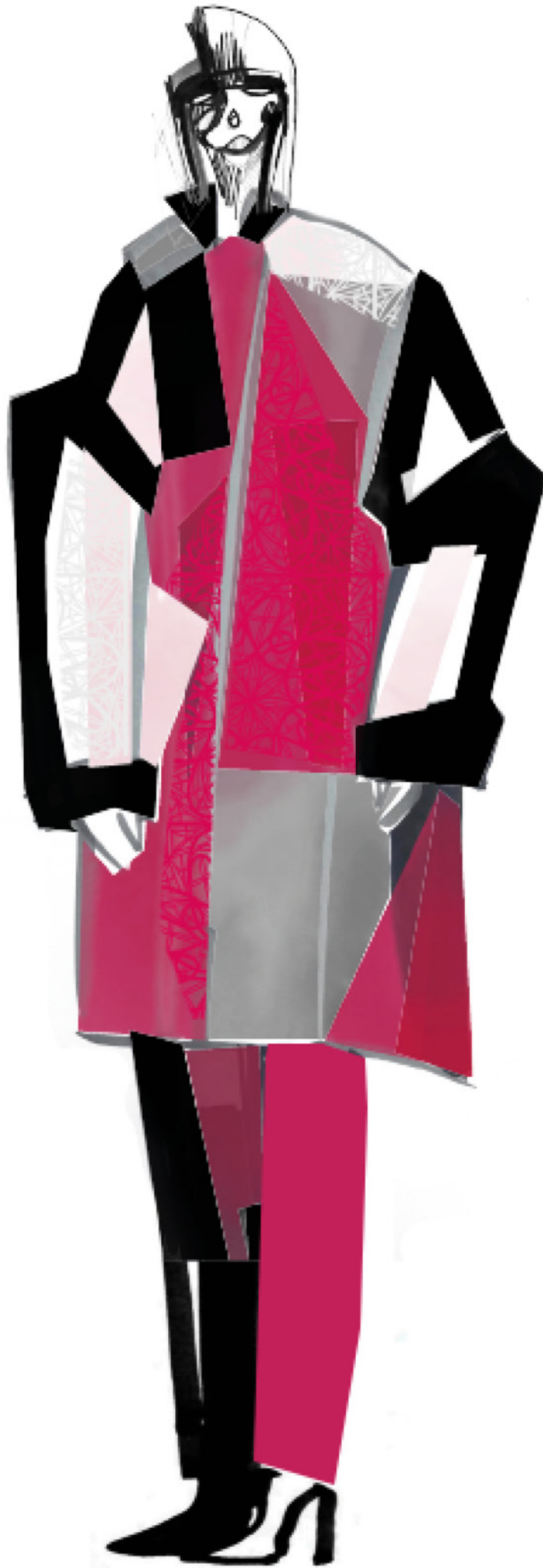
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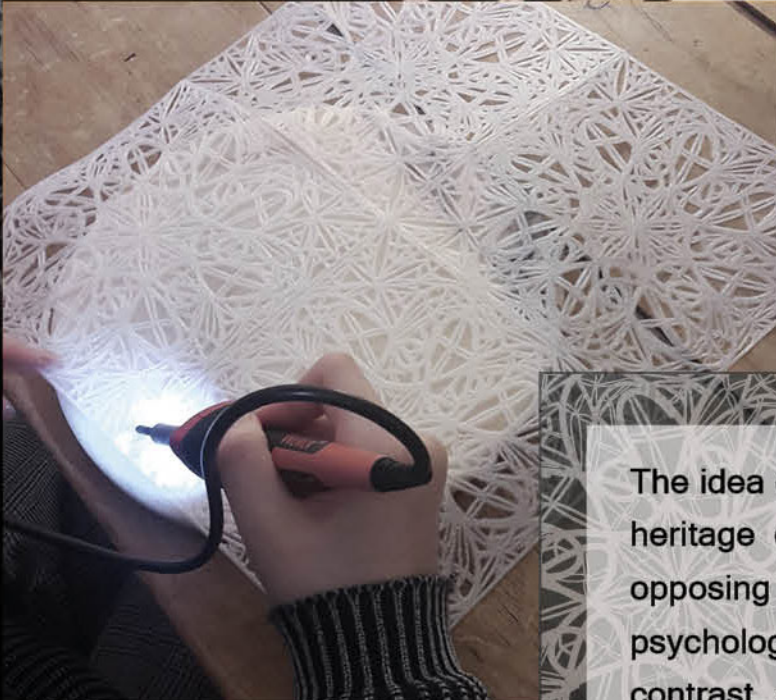
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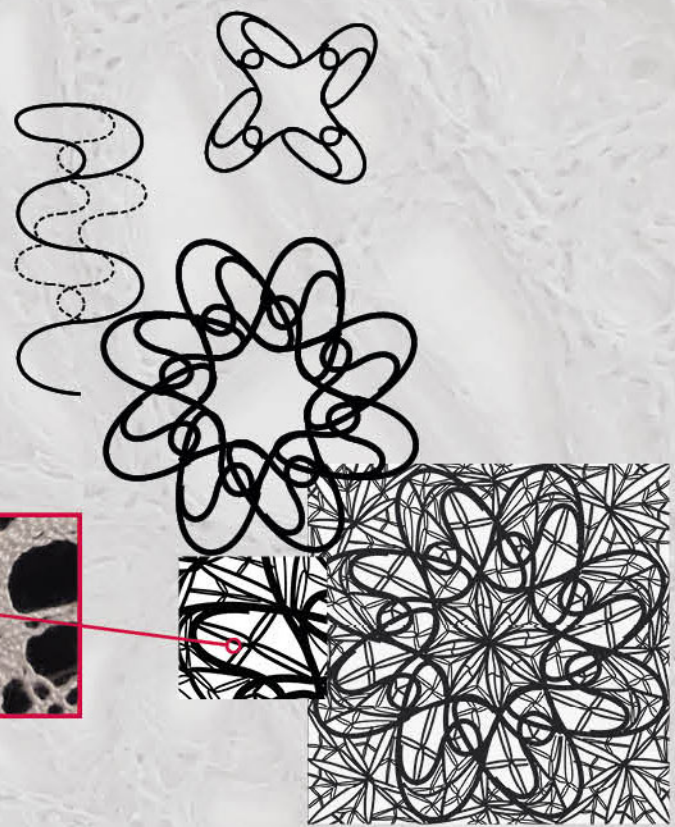






LACE MOTIF DEVELOPMENT

[USING CRAFT TO INSPIRE TECHNOLOGY]



CONCEPT

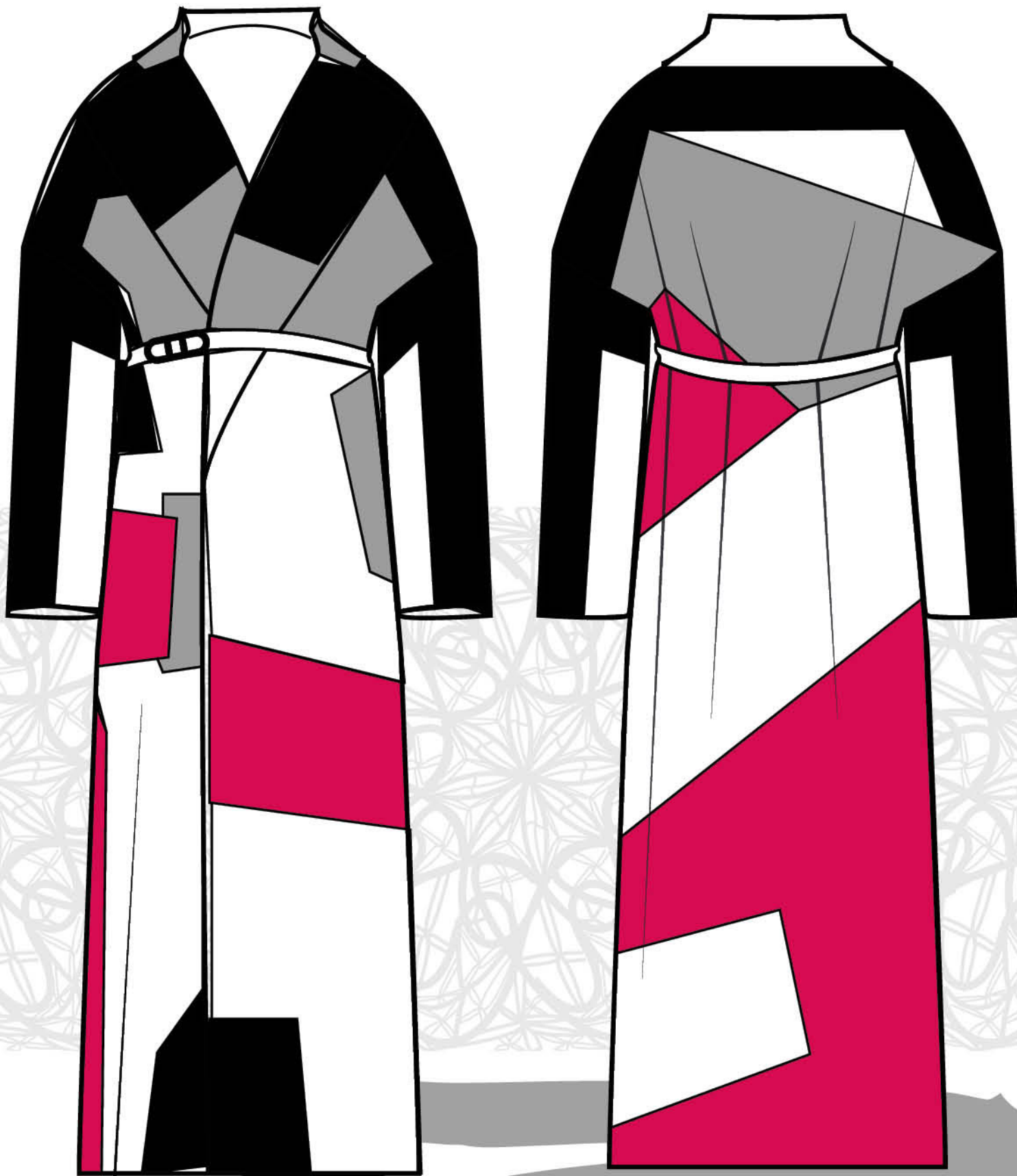
The idea of a LOVE STORY emerged from research into my cultural heritage of lace-making craft and military tailoring, as these two opposing areas created a sort of a RELATIONSHIP. Researching psychology of romantic relationships lead me to the discovery that contrast and conflict drive mutual TRANSFORMATION of both partners and the relationship itself - creating a THIRD IDENTITY. I applied this concept by combining craft (lace motifs) and technology (sportswear innovation) in my textiles. But also fusing a sportswear-like colour blocking and palette with timeless tailoring-based silhouettes. The collection aims to be inclusive and accessible, so the design aesthetic is based on wearable cuts. Additionally, its modular nature made it possible to eliminate waste and recycle modules. It offers user customization, ease of repairs, and adjustability for different body types, and hence invites a wide range of customers.



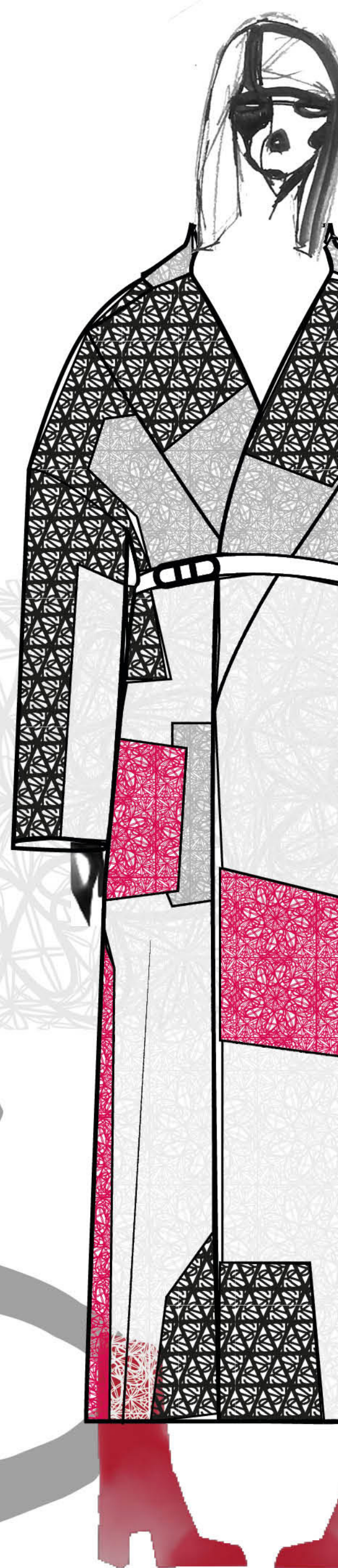
look  **[COMPLETED]**



[COLOUR-BLOCK DISTRIBUTION]



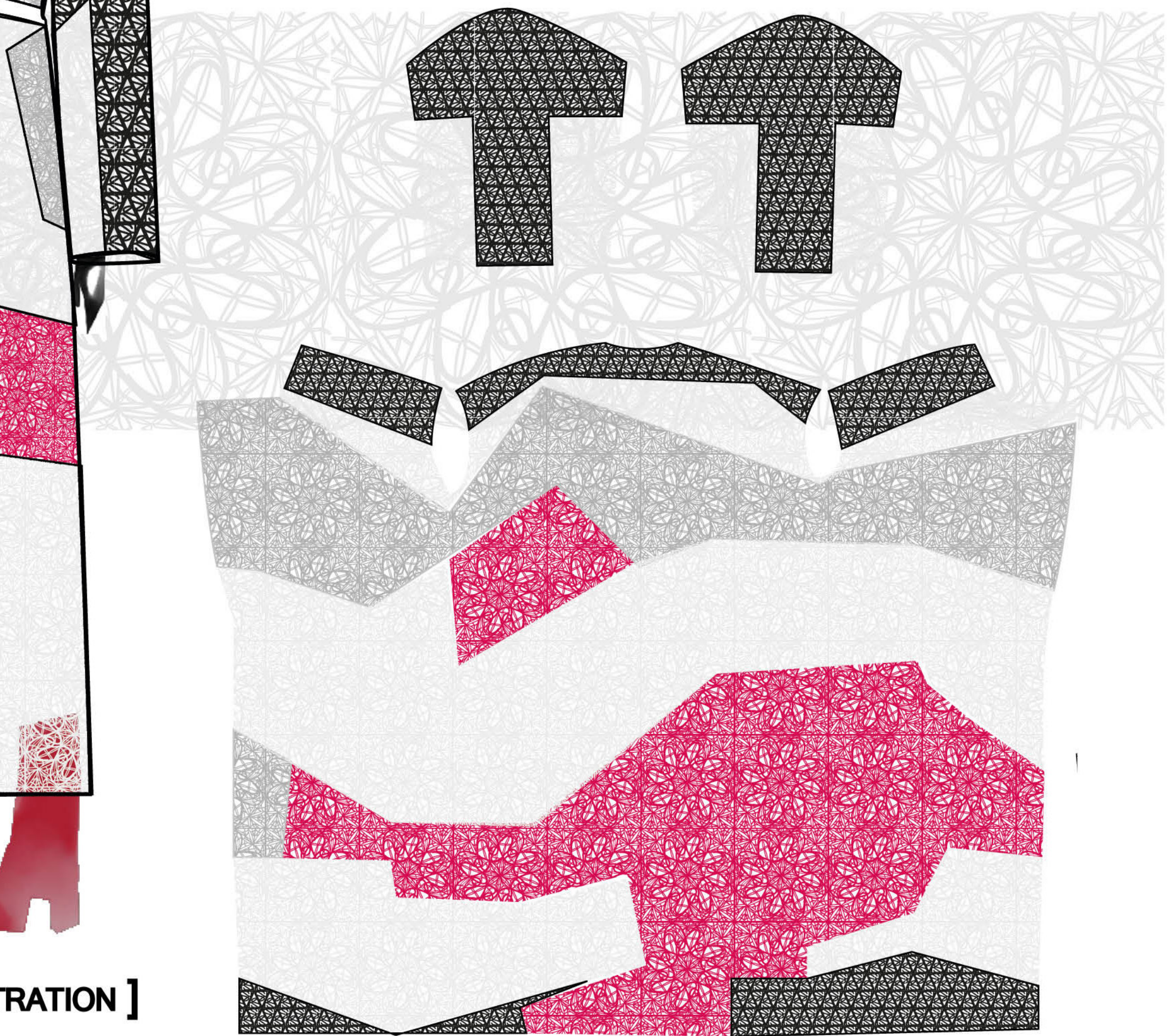
look



[TECHNICAL ILLUSTRATION]

EXPANDED ILLUSTRATIONS
[TECHNICAL]

[COLOUR-BLOCK AND LACE
DISTRIBUTION ON PATTERN PIECES]





EXPANDED ILLUSTRATIONS

look

[CREATIVE]



look 1



look 2

ILLUSTRATION SETS: look 1+2+6

look

6





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 @katieannabarrett



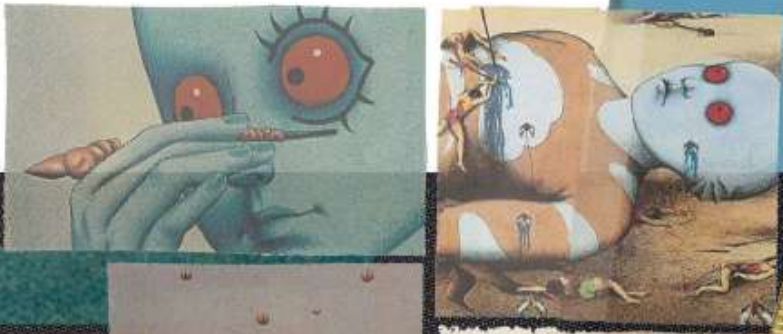
2019 | 2020

Katie Barrett Graduate Collection

**University of Edinburgh
Edinburgh College of Art**
Department of Fashion

PROJECT'S OUTLINE





I Exist

A W 2020 21
Graduate Collection
Statement

Concept

My Graduate Collection is named "I Exist". I began researching mourning fashion and jewellery, and began to see their documentation of lost loved ones as a performance of grief. Throughout the ages, humans have had a desire to document their life, through fashion, still life art, and via social media. People tend to document and display their life when they feel invisible, as a need to prove their worth, or, when a group of marginalised people don't get the recognition they should get.



Research

Mourning

The Victorians used hair as a sentimental token of family ties and lost loved ones. They performed their grief by decorating themselves with jewellery and heavy mourning garb. The use of hair is something I am taking influence from. I visited the Glasgow Museums Resource Centre to study Victorian mourning clothing and jewellery. I particularly felt drawn to the decorative hair work, stark blacks and intricate surface work.



I

I used a sketchbook over my Summer break of 2019 during a job I was unhappy in as a way of proving my own existence as a creative person at a time when I felt uninspired and invisible.



Research

Archiving Memories

Victorian hair jewellery is used as a token. I am interested in this archiving of memory and people's need to display their memories. People have a need to display their life as a way of proving that they exist. Historical still life art is a document of life at that time, which is not unlike how current generations document their life over social media.

EXIST



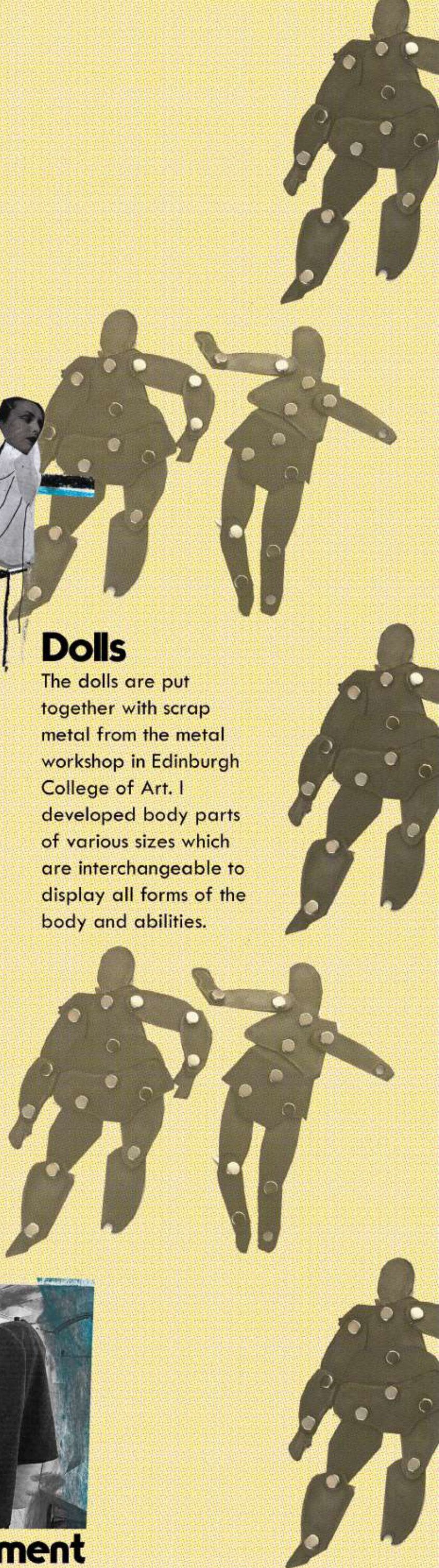
Seaming

The seaming on multiple items in the collection is influenced by the body and Metropolis. The seaming emulates graphic body



Dolls

The dolls are put together with scrap metal from the metal workshop in Edinburgh College of Art. I developed body parts of various sizes which are interchangeable to display all forms of the body and abilities.



Developing the silhouette

Influenced by Victorian mourning wear, I have exaggerated the waist and hips by creating a Balenciaga inspired pattern rather than having a big silhouette tied together with jewellery.



Sleeve Development

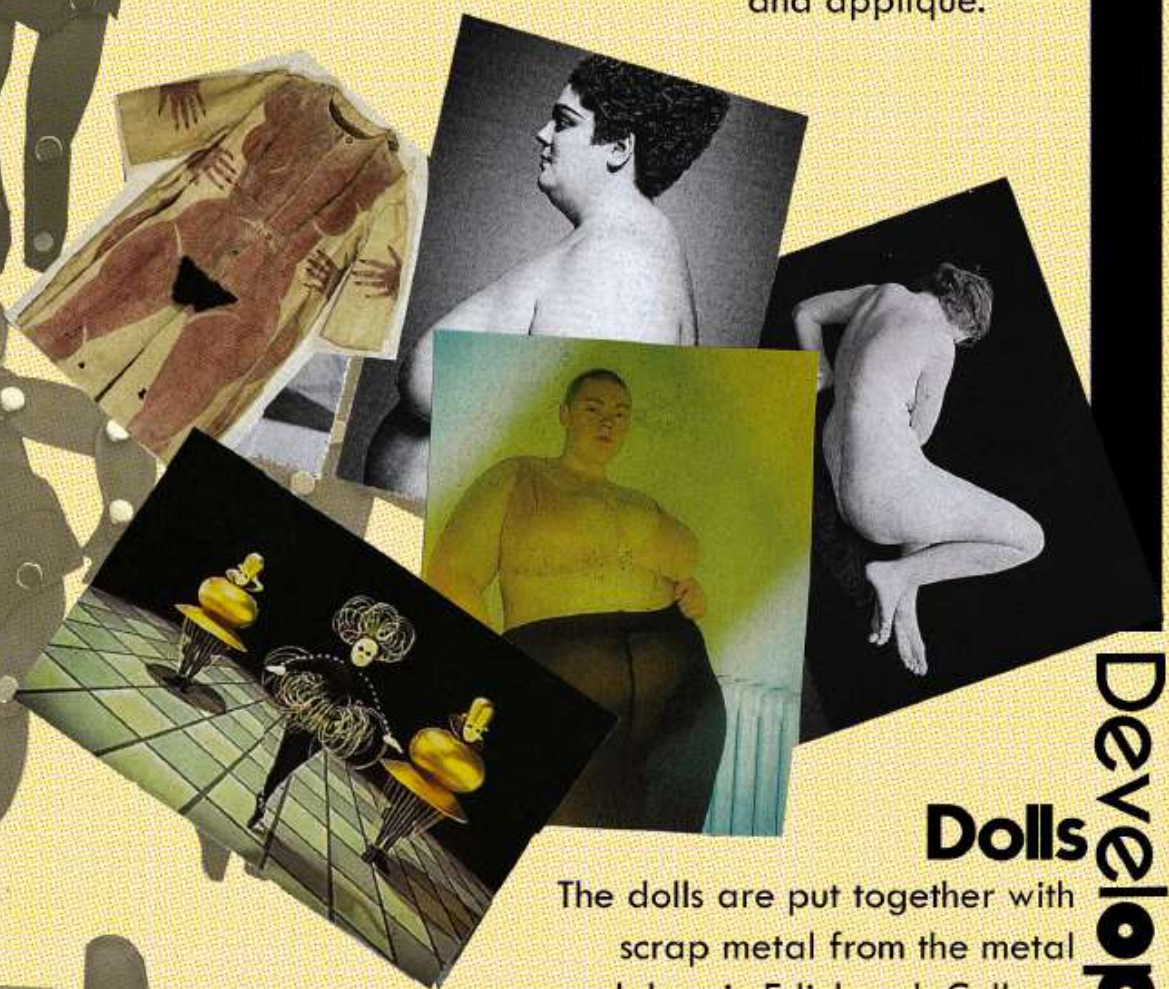
Developing a tailored, roll headed sleeve on the stand.





Diversity

Diversity is important to me within fashion. Representation for all is a necessity and shouldn't ever be just a novelty. I want to show a display of various sizes and ages in my collection, in applications like seaming and applique.



Dolls

The dolls are put together with scrap metal from the metal workshop in Edinburgh College of Art. I developed body parts of various sizes which are interchangeable to display all forms of the body and abilities.

Development

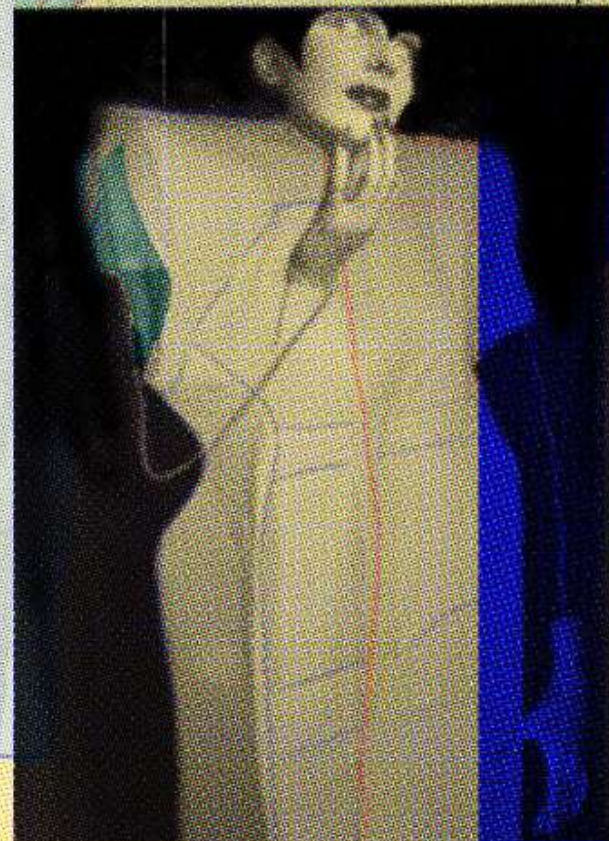
Development



Skeleton

Like outfit 1, this coat will have one half covered in the doll like skeleton applique.

*PANEL PIECES
NEED BETTER
PLACEMENT—
HIDDEN UNDER
SKIRT.*



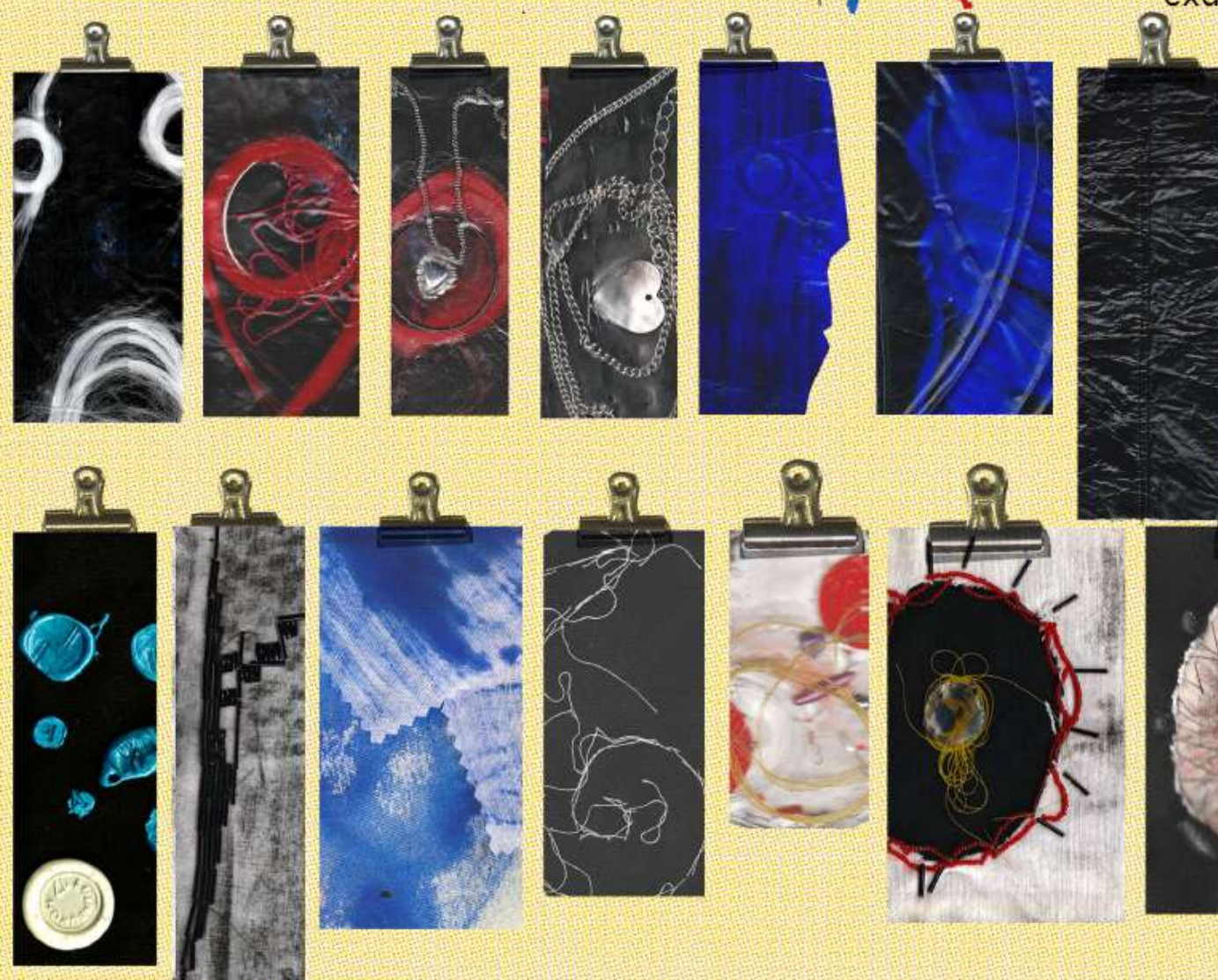
Silhouette

The silhouette is a more exaggerated version of skirt 1 and dress 3.

Material Development

Inspired by Victorian mourning jewellery, I began experimenting with using deadstock fabric as a base, creating an image or shape with red or blue hair, then using the heat press to laminate plastic over the fabric

to create a glass-like effect. After this, I experimented with layering those samples over wadding and quilting the sample, as well as scrunching it up to create a leather like finish.



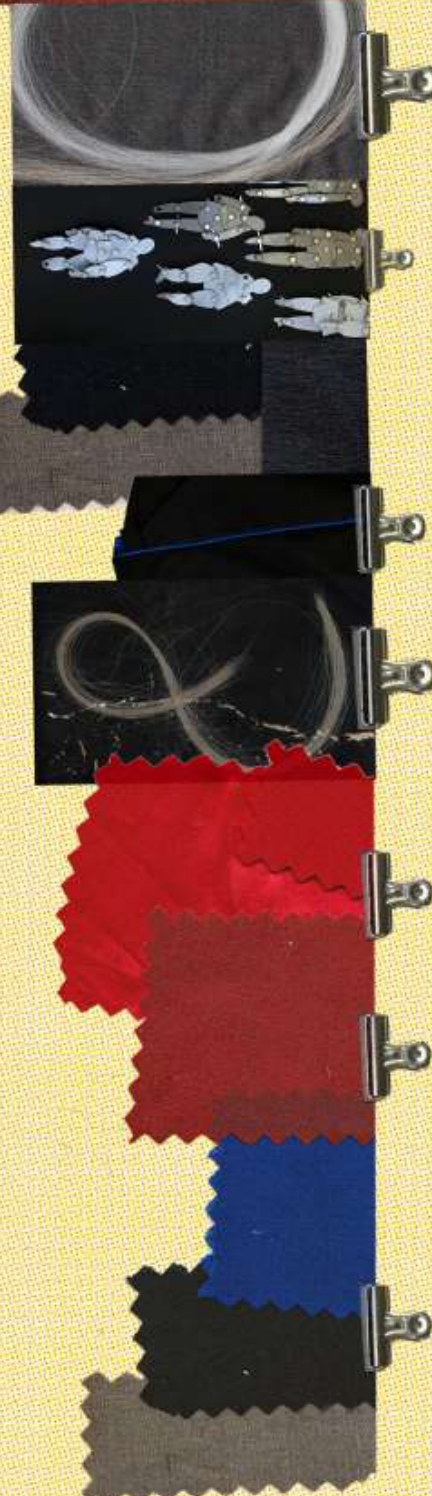
Materials

I used deadstock and waxed cotton fabrics as a base for the panels of the top. Underneath the organza layered on top I have placed old photographs, damaged jewellery and hair samples, inspired by historical mourning jewellery.



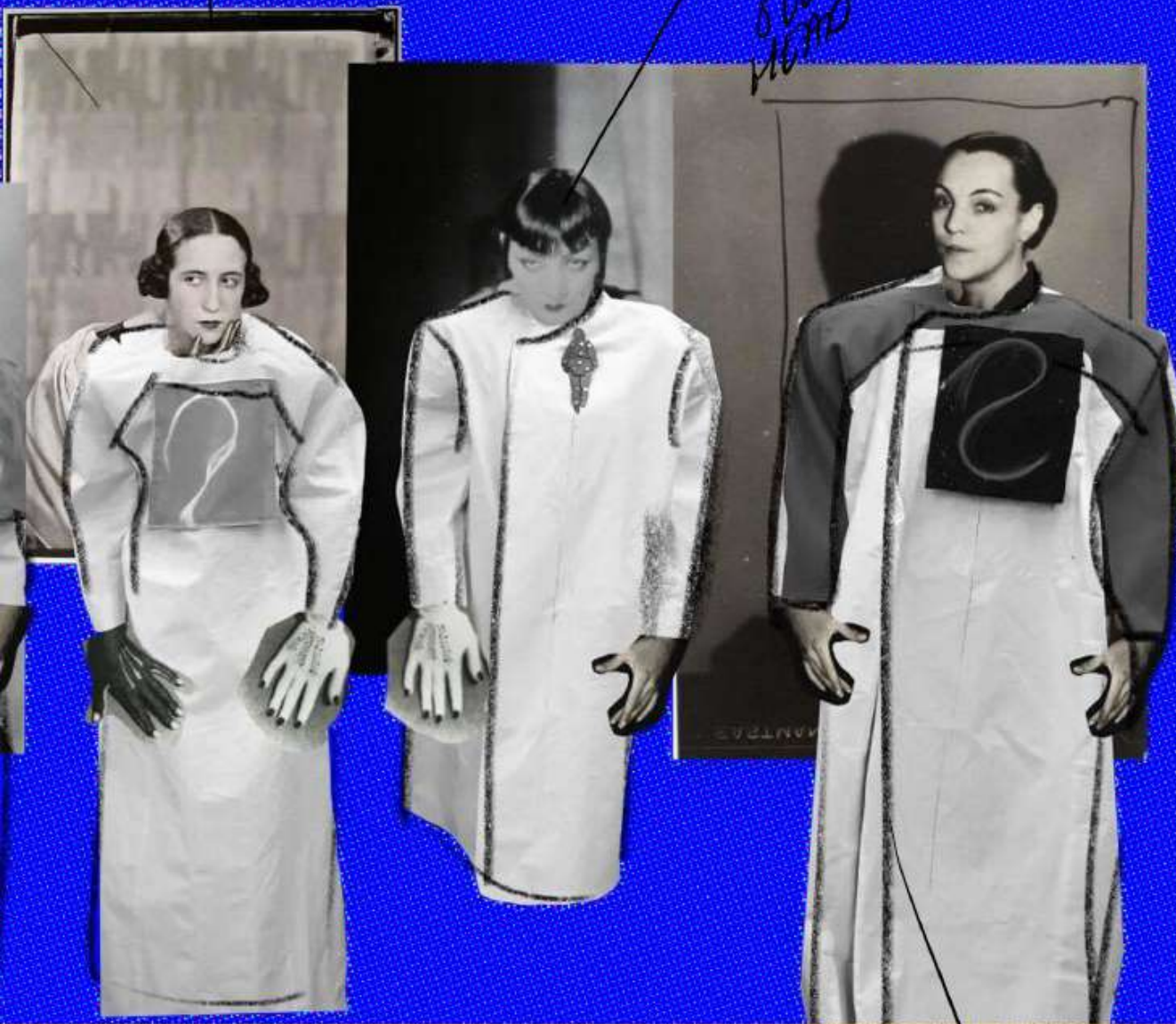
Organza, deadstock black organic fabric, waxed cotton, aluminium, horse hair.

Fabrics



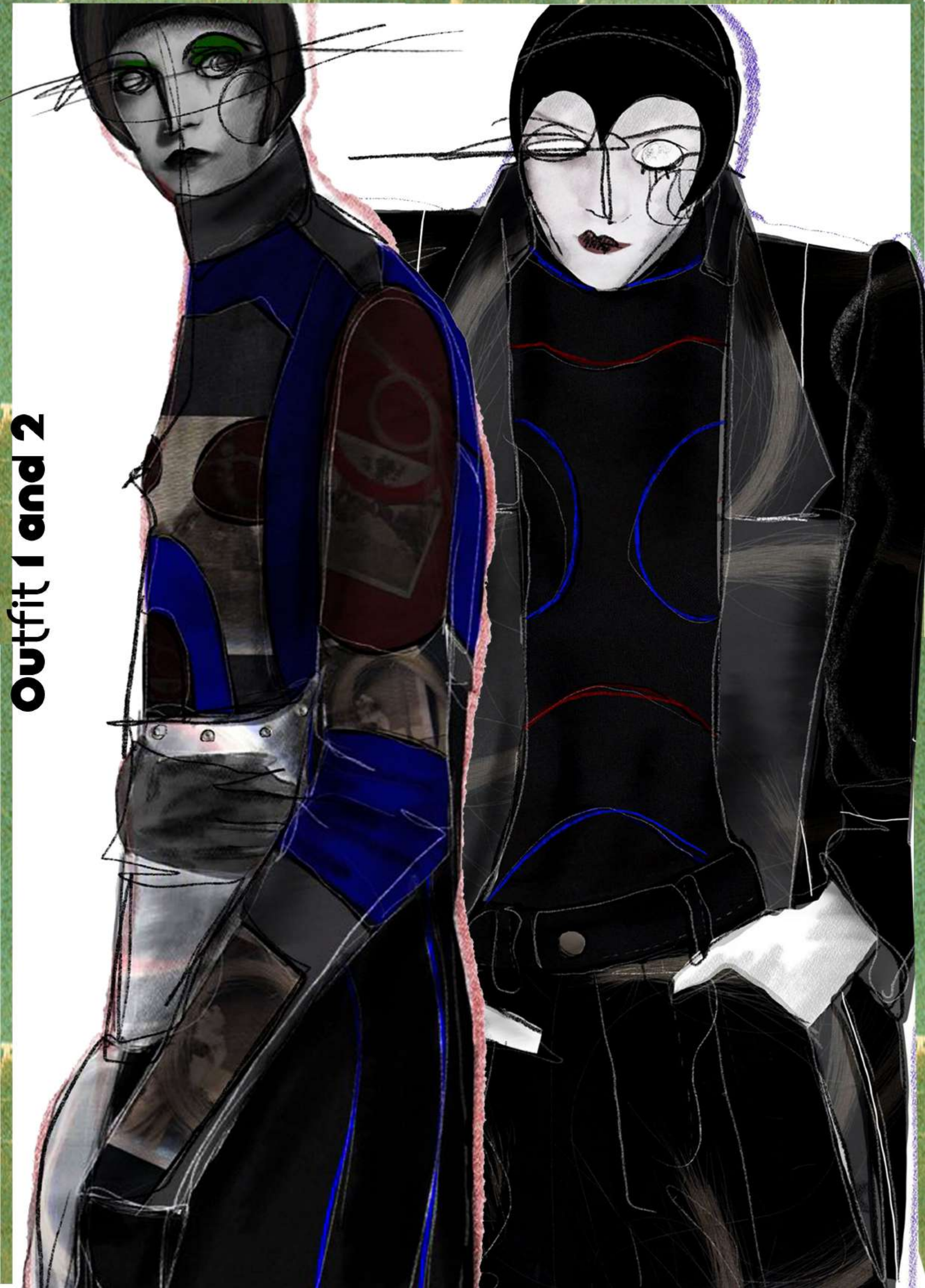
DRESS ✓

COAT
WIDER!
& BETTER
SUEDE
LEND



SHAPING
MORE!
ITS HIDDEN
SQUARE
PADS

Outfit 1 and 2



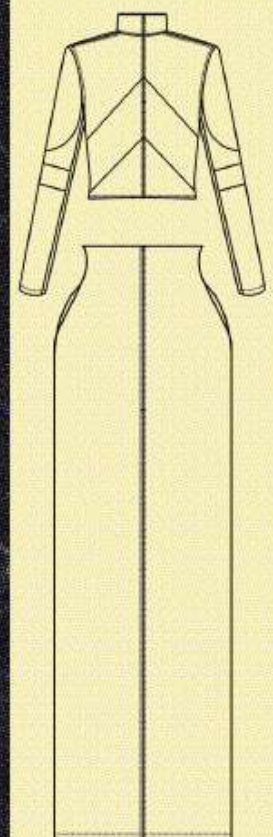
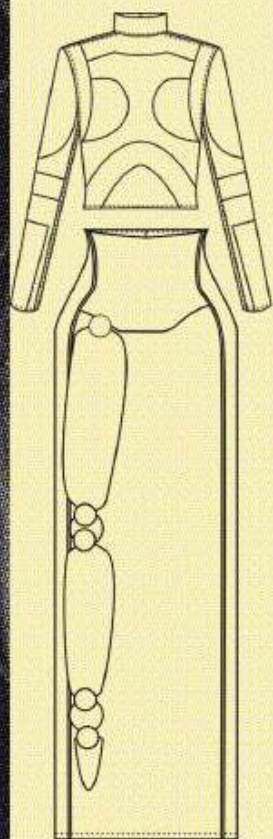
Outfit 3 and 4



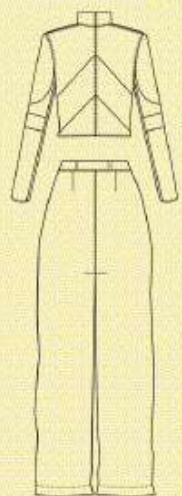
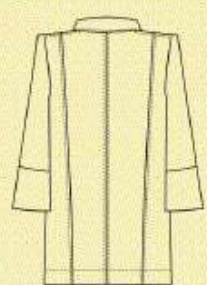
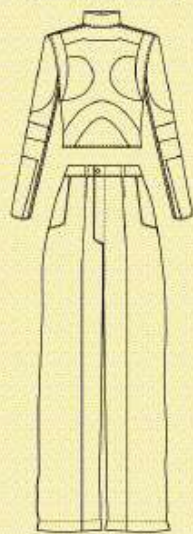
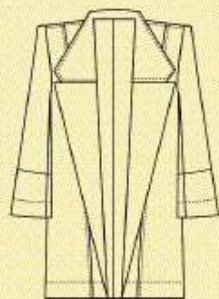
Outfit 5 and 6



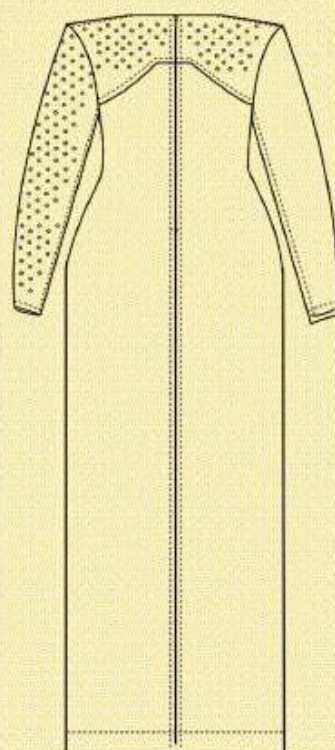
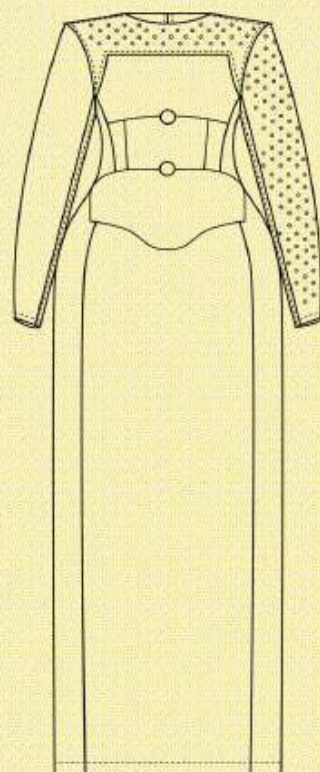
Outfit 1



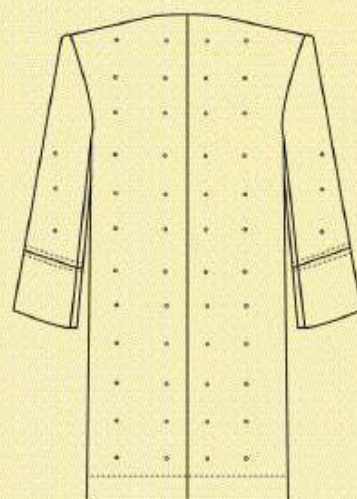
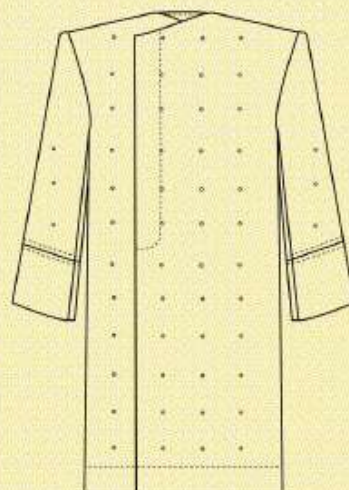
Outfit 2



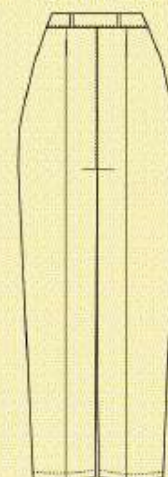
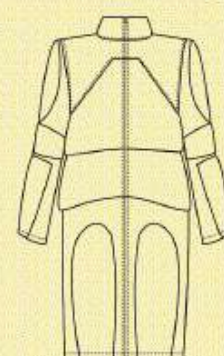
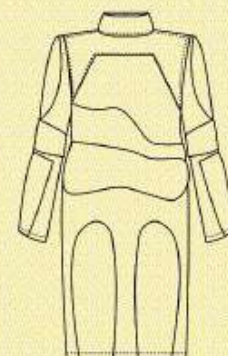
Outfit 3



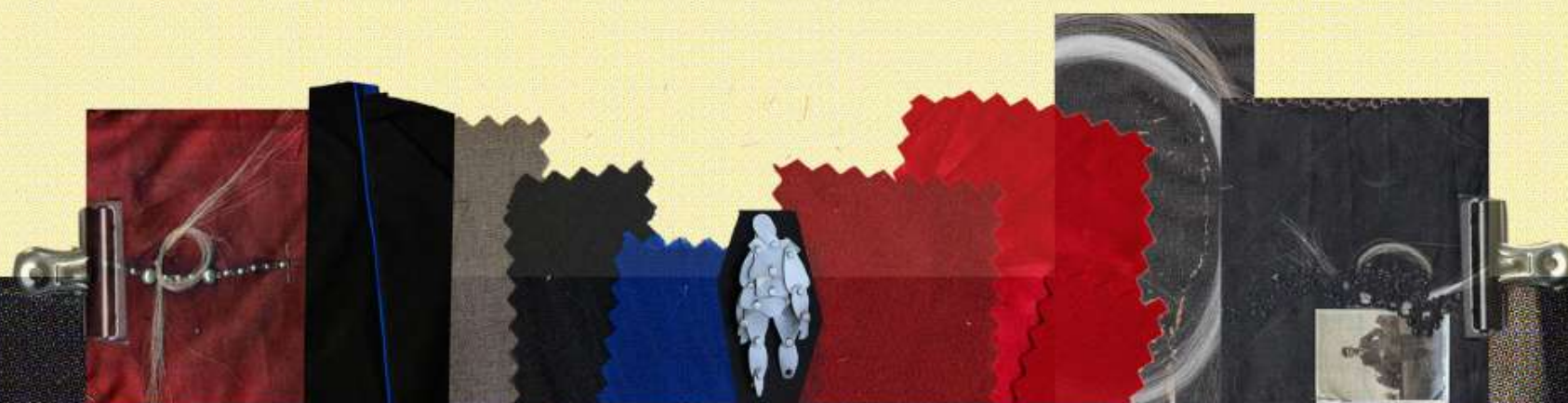
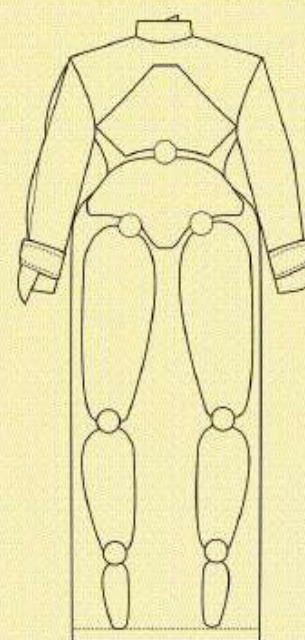
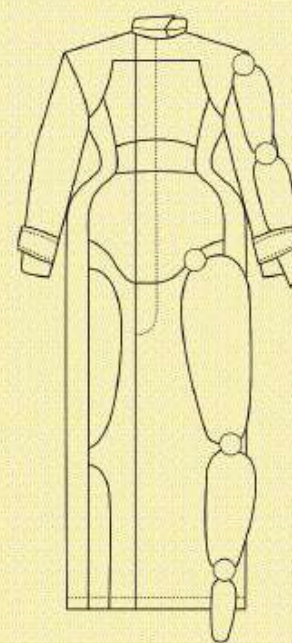
Outfit 4



Outfit 5



Outfit 6





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2019 | 2020

Katie Christie Graduate Collection

University of Edinburgh
Edinburgh College of Art
Department of Fashion



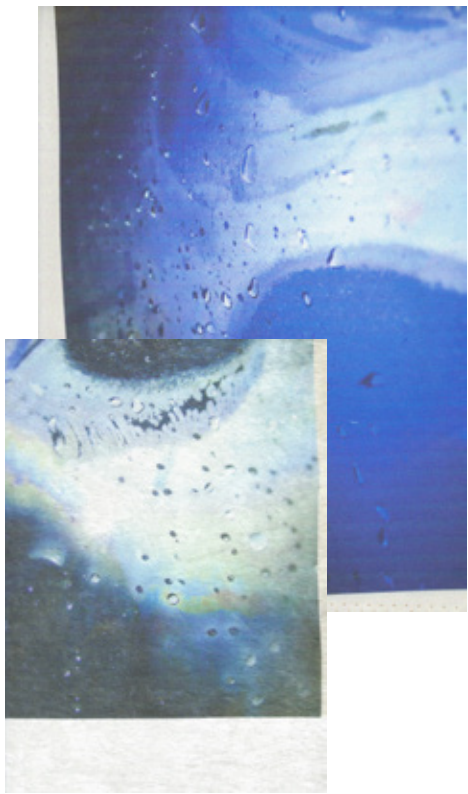
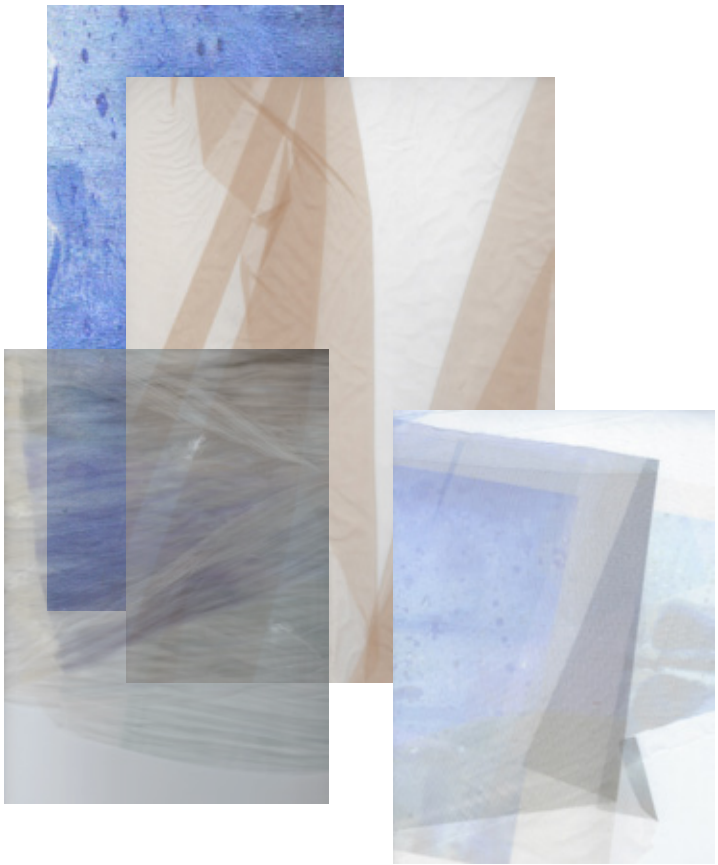
LOOK 1



LOOK 2



LOOK 3



LOOK 4



LOOK 5



LOOK 6

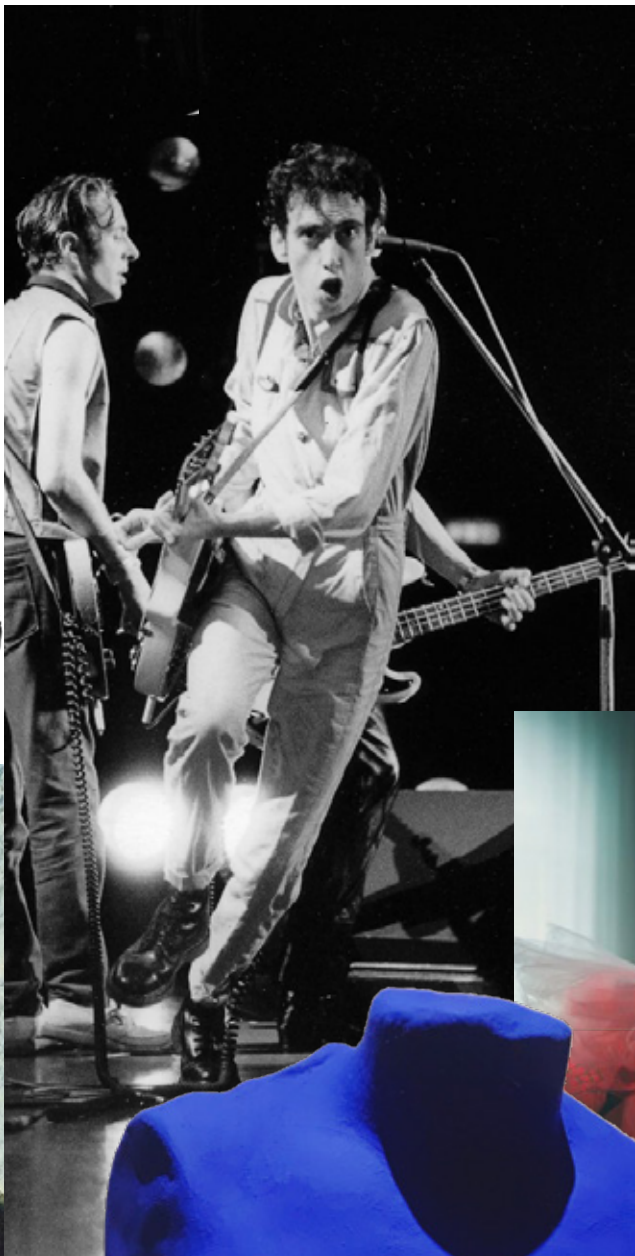
CONCEPT STATEMENT



This collection focuses on developing an autobiographical range of topics to create a liberating collection which celebrates the human body with the same respect and excitement that it is celebrated with in fine art.

Beginning with a focus on the music I grew up listening to, I've gone on to look at the effect of the female gaze on figurative art. Following this I've developed research based on sharks and the media attention surrounding them.

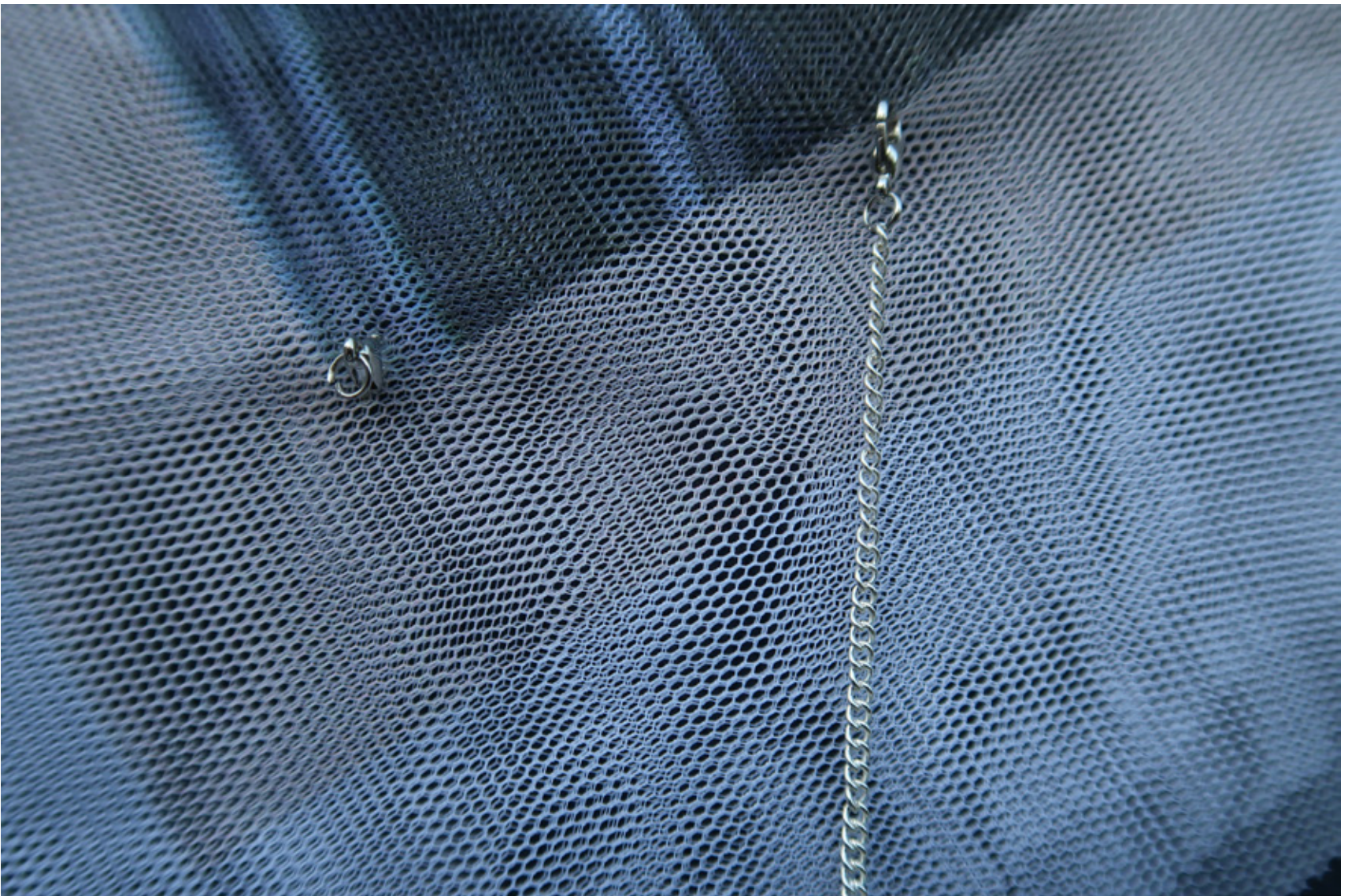
The collection mixes different fabric weights with draping cuts that make for a dynamic, yet ethereal aesthetic. I want my work to evoke feelings which blend with those that come from music, art and the ocean, as they all depict representations of identity which are dictated by others, but I want my customer to feel that they can decide how people view them when they wear my clothes, through styling a diverse range of cuts and materials.





In a follow up on my research on representation of bodies by others, one thing I have found really quite funny over the years is the tabloid obsession with photographing influential women in acrylic shoes with sweaty feet. I don't understand the obsession, it's obviously not shameful to have sweaty feet, and I'm slightly embarrassed to say, that this gave me the idea to create fabrics that looked like they had condensation on them, to reflect the surface of water from my research. I ended up doing a photoshoot of my body in a swimsuit pressed against acrylic board in the shower, and barely touched the photos with editing. It's almost a personal pastiche of the Yves Klein work I had researched, but rather than painting, it's photographic life drawing. The combination of technology and expressiveness, and also powerful representation of the female form, has allowed me to feel liberated by my own project - something I really didn't expect. While I want to help my customer feel liberated in comfortable, bold clothes, I have taken pictures of myself in a swimsuit (and as abstract as they are) I can call them beautiful. That is such a strange thing to be able to say about photos of yourself, but it's shown me the power of depicting yourself expressively.

MATERIAL DEVELOPMENT

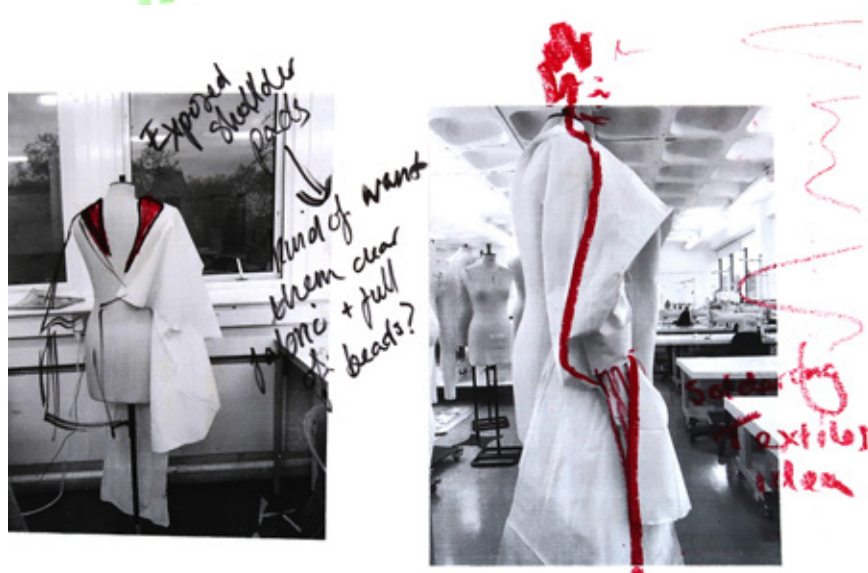


Prints of the female body photographed, distorted by light, acrylic, water, and glass, in conjunction with cartoon like illustrations of sharks, printed on mes and tulle

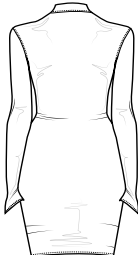
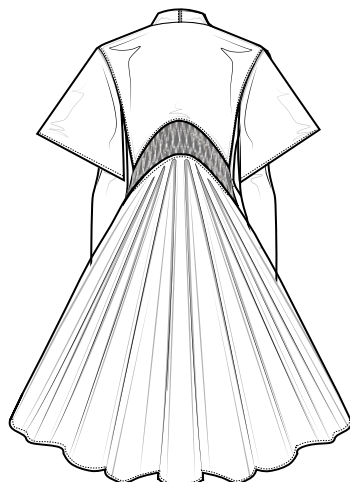
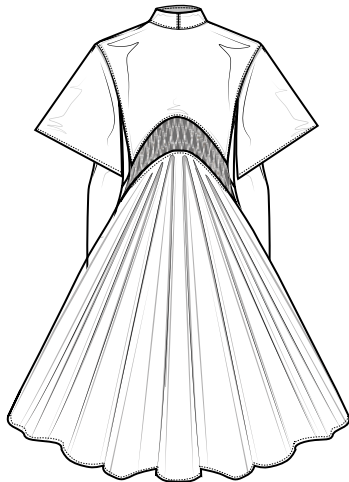
I am a creative cutting lead designer. My design process tends to look at translating the confident, dynamic shapes of my research through draping silhouettes directly onto the stand. Once I find details and shapes I am happy with on the stand, I start to work back into them, falling between stand and sketch to reach a conclusion.



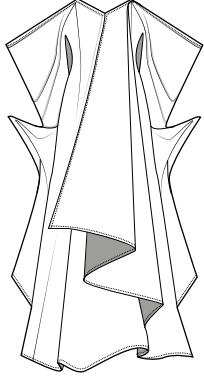
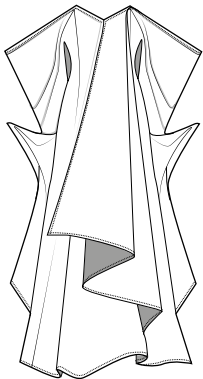
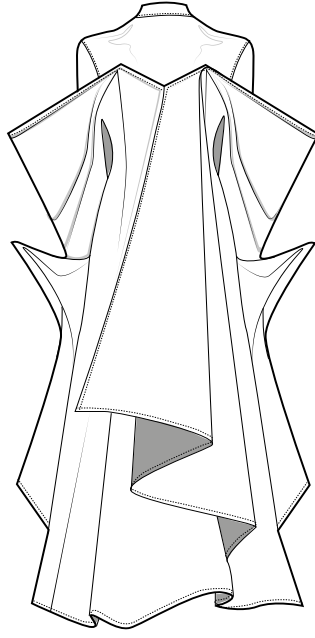
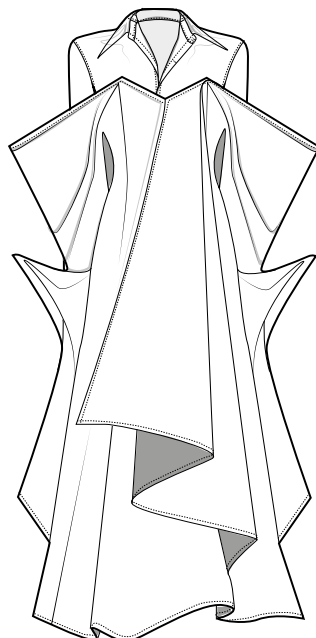
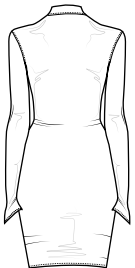
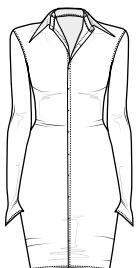
SKETCH DEVELOPMENT



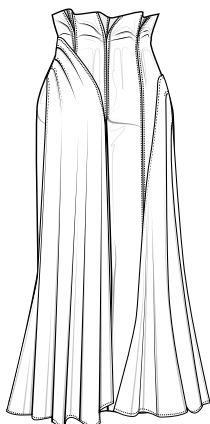
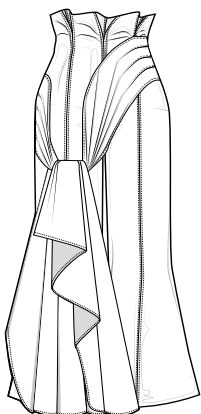
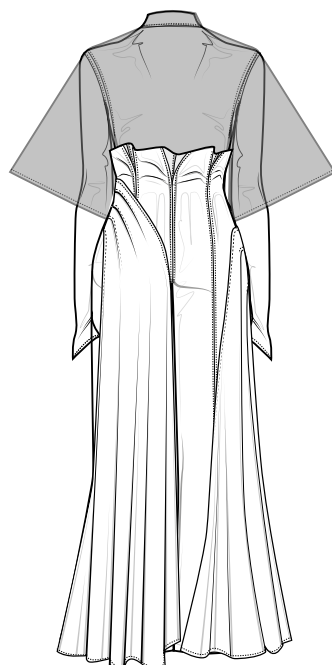
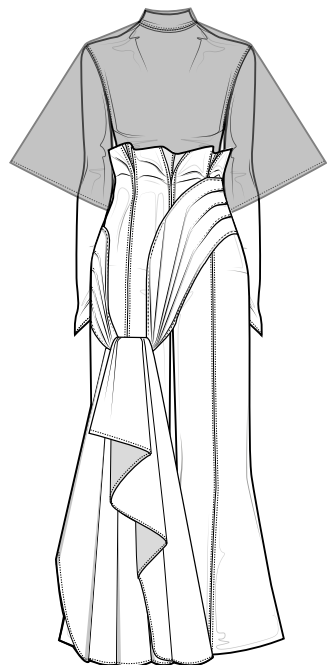
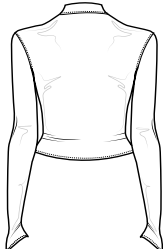
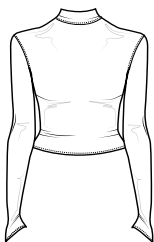
LOOK 1



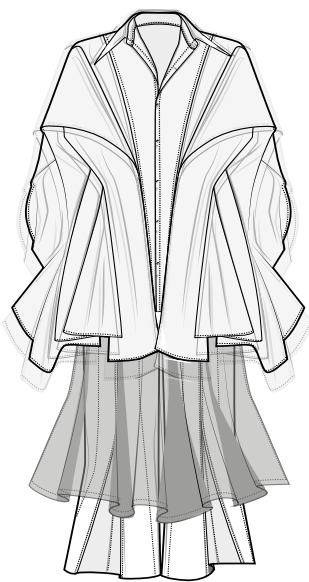
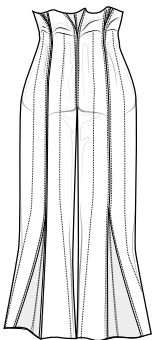
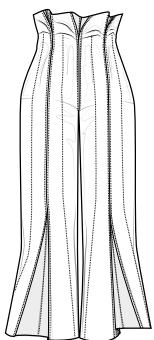
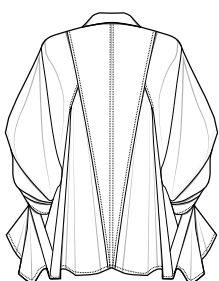
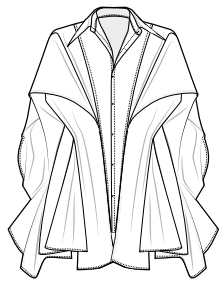
LOOK 2



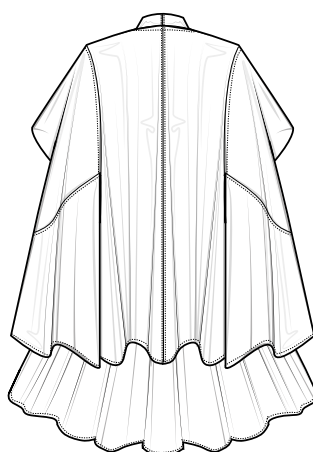
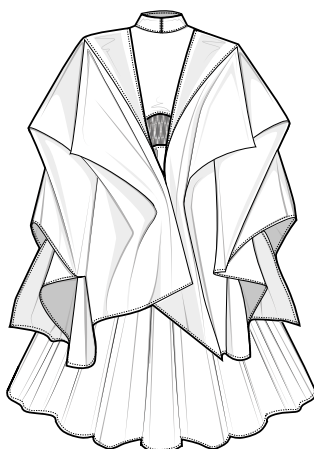
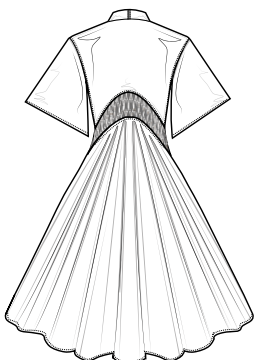
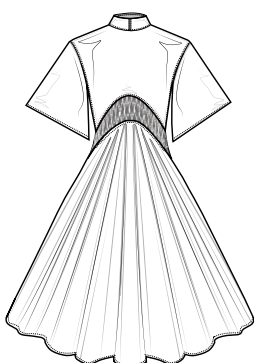
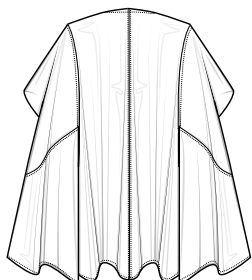
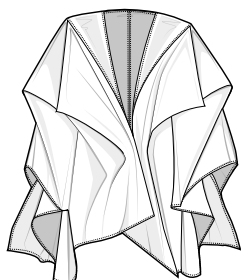
LOOK 3



LOOK 4



LOOK 5



RANGE PLAN



ILLUSTRATIONS



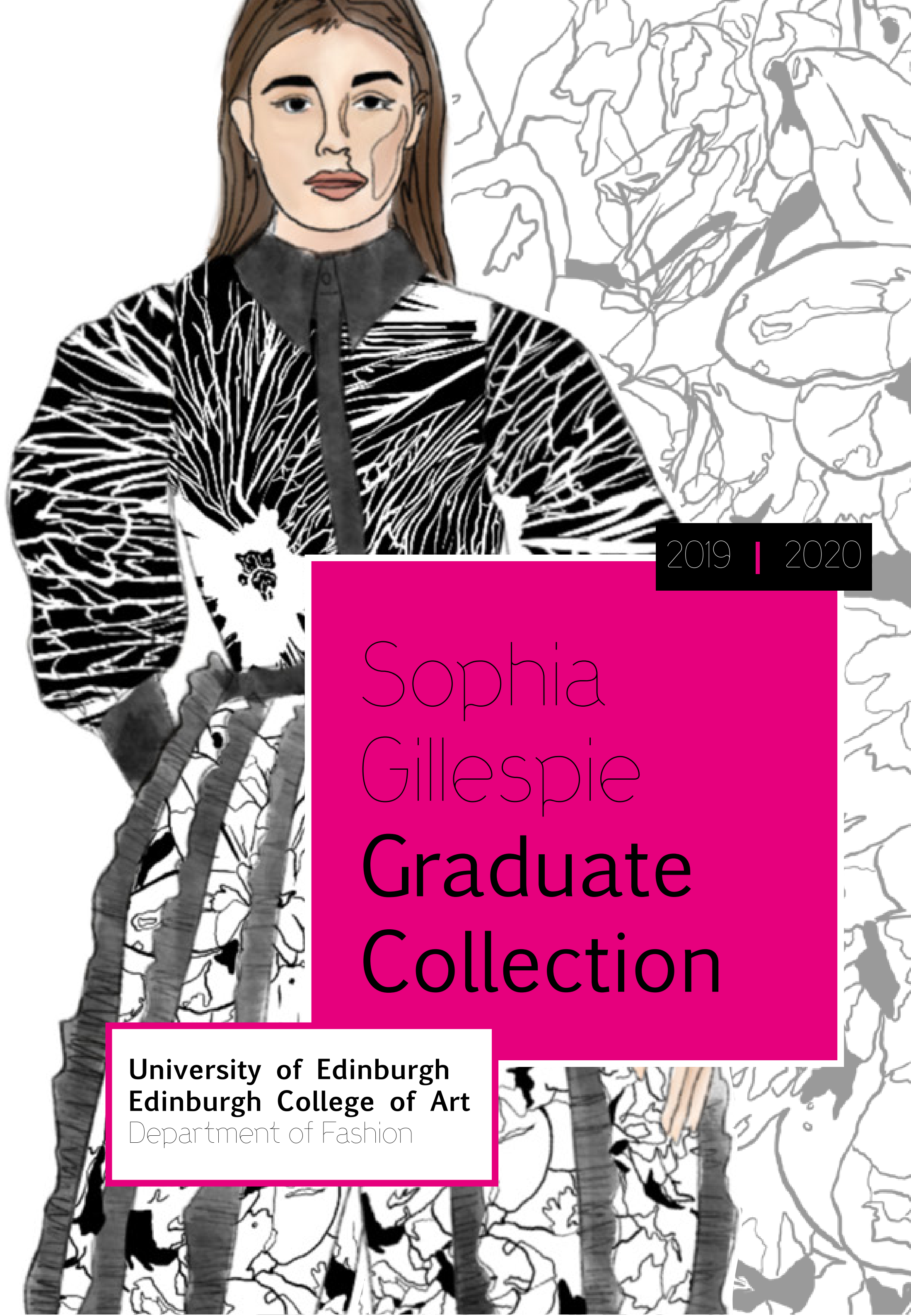
Sophia Gillespie

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 www.artsthread.com/profile/sophiagillespie

 @sophiagillespiedesign



2019 | 2020

Sophia Gillespie Graduate Collection

University of Edinburgh
Edinburgh College of Art
Department of Fashion

LINEUP/FABRIC



1



2



3





4



5



6



The stamps themselves are an important branch of the art of designing the factory in thousands of Prints of a corre- it to the where when

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I took inspiration from literature and media I still treasure from my youth, and the time period many are set in, the **turn of the 19th century**. I also feel that knowledge and appreciation of one's **heritage** is paramount, and it was important for me to include elements of Scotland in a project which is so personal to me.

flower goes to
"petals," who, by mean
to that in the cutting-on
upon the now coloured calice
production of the form of the
in the matter of veins and
petals of roses and othe
often crinkled with a piece o
a gas ring, several of thes
table, carefully protecte
e.

what is technically known as Paste, deftness of touch, and a knowledge of the essentials of this branch of art makes rapid progress to the end in view. Dipping the middle finger into a pot containing the paste and glue, the worker presses it with her left thumb, lightly, over the paste-covered middle finger, and glues it after petal upon her left index finger of the right hand. The petals are glued in this manner with bewildering rapidity. In a few seconds the embryonic flower is thrown on to a heap of others, and is being constantly collected by the "mounting" room. Here the petals are supplied with stems consisting of narrow strips of calico, or (in the case of the better flowers) narrow silk ribbon, wound round wire.

Of course different flowers go through different processes. For instance, a blush-rose is made in the manner detailed above, but tea-rose entails more elaboration. In this case, instead of the whole flower being cut off at once, each petal is cut separately, and they are stuck one by one upon a pear-shaped pad of cotton-wool, into which a wire-stem has already been fixed. Cornflowers are cut off in one pattern, but several of these are put upon one stem, and when crowded together give the necessary effect. One ingenious

It was on a stifling afternoon when the writer penetrated to the heart of the matter where amidst the roar of the machinery and the sound of tireless wheels, for several hours, which in a long career of interest they excited should have been wherein a most important part of the effected were refined and polished. The technical skill brought to bear upon the method of its prosecution was being brought into the possibility of its being unused in the manufacture of the product. It is essential that their minds should be fully engaged in the work of England should be fully engaged in the work of

A narrow staircase, dark with boxes filled with rags, were hurrying in rapid to the topmost storey, wherein "cutting out" was exacted. Rows of iron presses ran the length of the room, at each of which

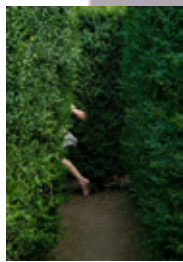
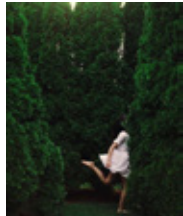
The things "most remote" have a fascination for the thoughtless. And yet, in our day frequently conceal many examples of technical skill. The results of unremitting labour of a thoughtful person is to be found in the necessities as well as the luxuries, as patent facts, about which it is unprofitable to quarrel. Owing to this careless attitude of invention and the resulting combined endeavour that a sympathy for those who put their toil in order to provide utility and comfort, is so prevalent.

An artificial flower n
dainty hat, or placed snu
ing folds of lace upon a
scarcely suggest a hug
piled upon storey to a
with long, narrow table
length of each of its num
hundreds of girls and wo
ceaselessly from morning
a place rearing its lofty
smoke and greyness of t
birthplace of those artifi
which millinery would
valuable accessories.

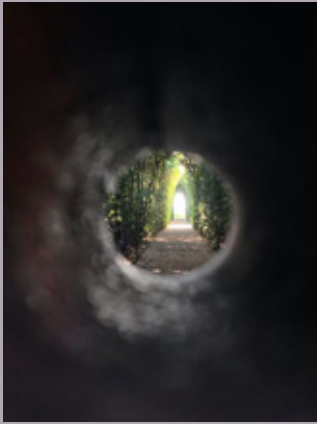
It was on a stifling afternoon that the writer penetrated to the heart of the matter where amidst the roar of the machinery and the sound of tireless wheels, for several hours, which in a most interesting interest they excited showed wherein a most important part of the effected were refined to a high degree of technical skill brought to bear by the method of its prosecution and the bringing into the possibilities of the machine unused in the manufacture of the product it is essential that their minds should be fully England should be fully

A narrow staircase, down
with boxes filled with w

THE SECRET GARDEN

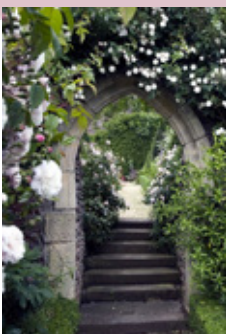


The Secret Garden was my most read book and most watched film as a child, and has remained a firm favourite ever since. The overarching themes of the story are mystery, friendship, and the magic of nature.



"IF YOU LOOK THE RIGHT WAY, YOU CAN SEE THAT THE WHOLE WORLD IS A GARDEN."

The Secret Garden is set at 'Mistlethwaite Manor', a grand house on the Yorkshire Moors. I was so intrigued by the foreboding house, just as much as I was by the garden. I aim to convey the same sense of curiosity, wonder and excitement through my collection, using many themes featured in this book and film.



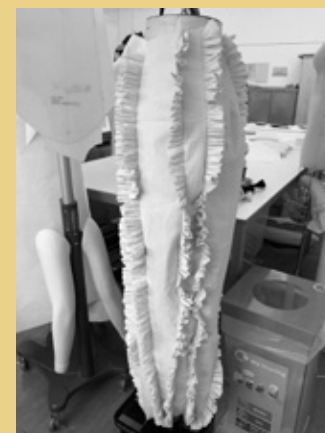
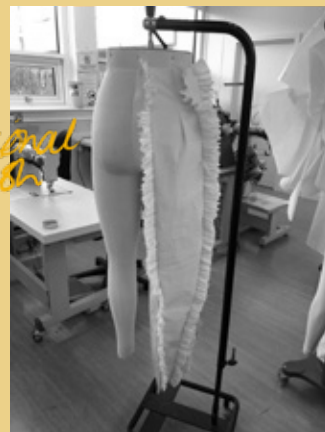
RUFFLES/FRILLS





irregular panels

linear panels



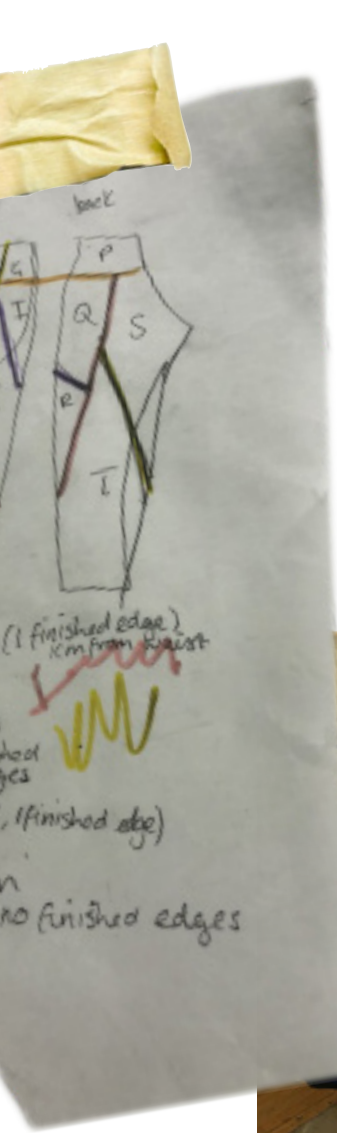
While creating my trouser prototype I worked on the stand to edit and create the silhouette I wanted and work out how exactly I wanted the ruffles to be incorporated into the panels from a production perspective.

adding belt emphasizes silhouette

folded ruffle gives clean edge



Ruffles were a prominent decorative feature in my historical research. I explored different ways of panelling them on trousers through sketches and experimented with symmetrical and asymmetrical layouts and built to create volume.

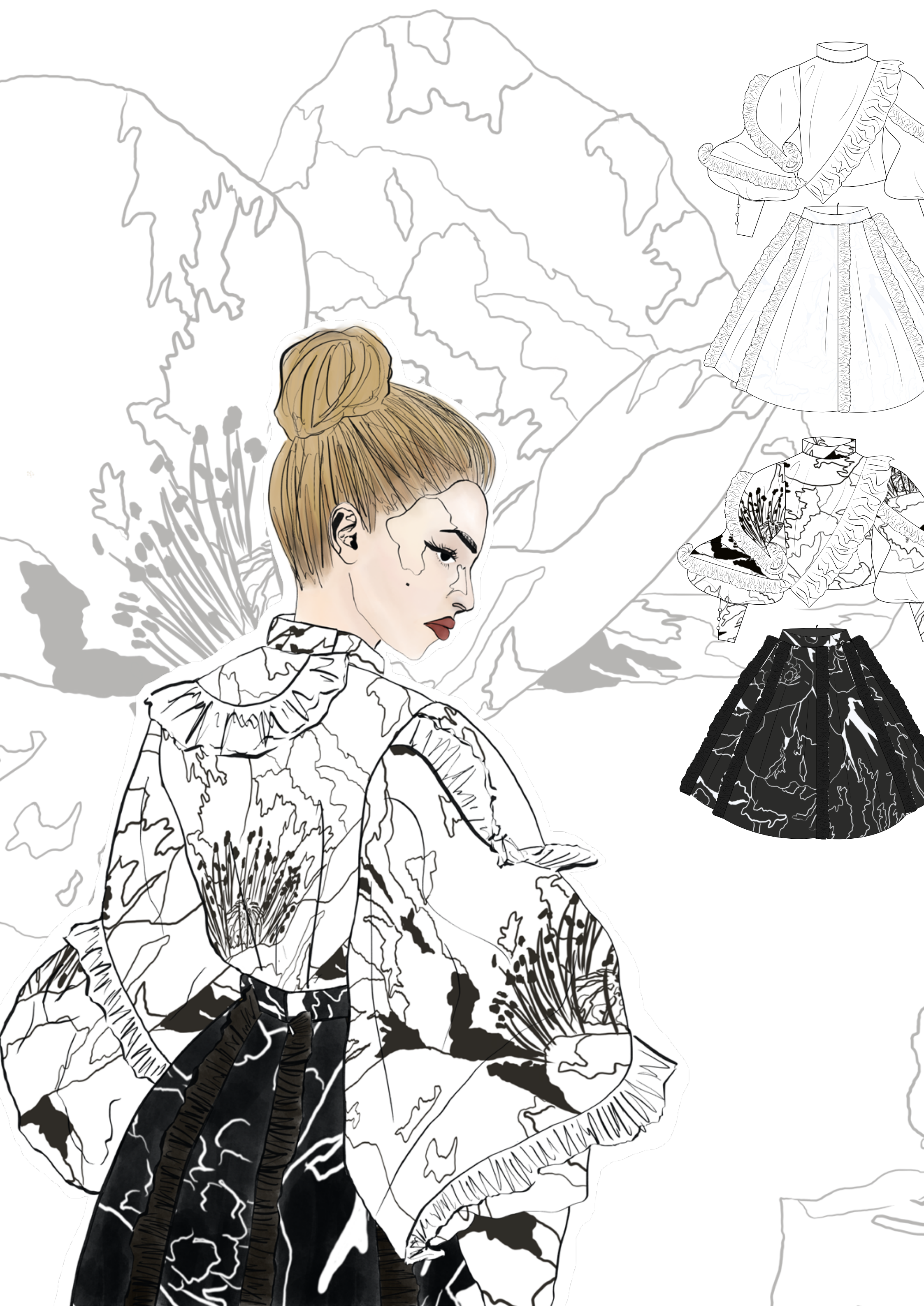


I created the pattern for these panelled ruffle trousers by working on the stand, placing ruffle samples on the basic trouser block patterns until I was happy with the composition. I then transferred their positions onto the pattern underneath and used this to trace the final pattern pieces. I used a letter system to keep track of the 26 different panels.

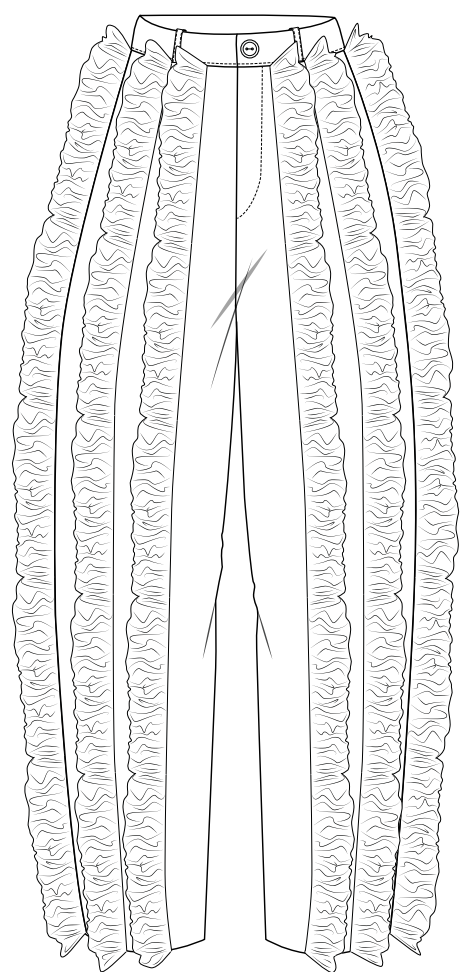


RUFFLE TROUSER DEVELOPMENT

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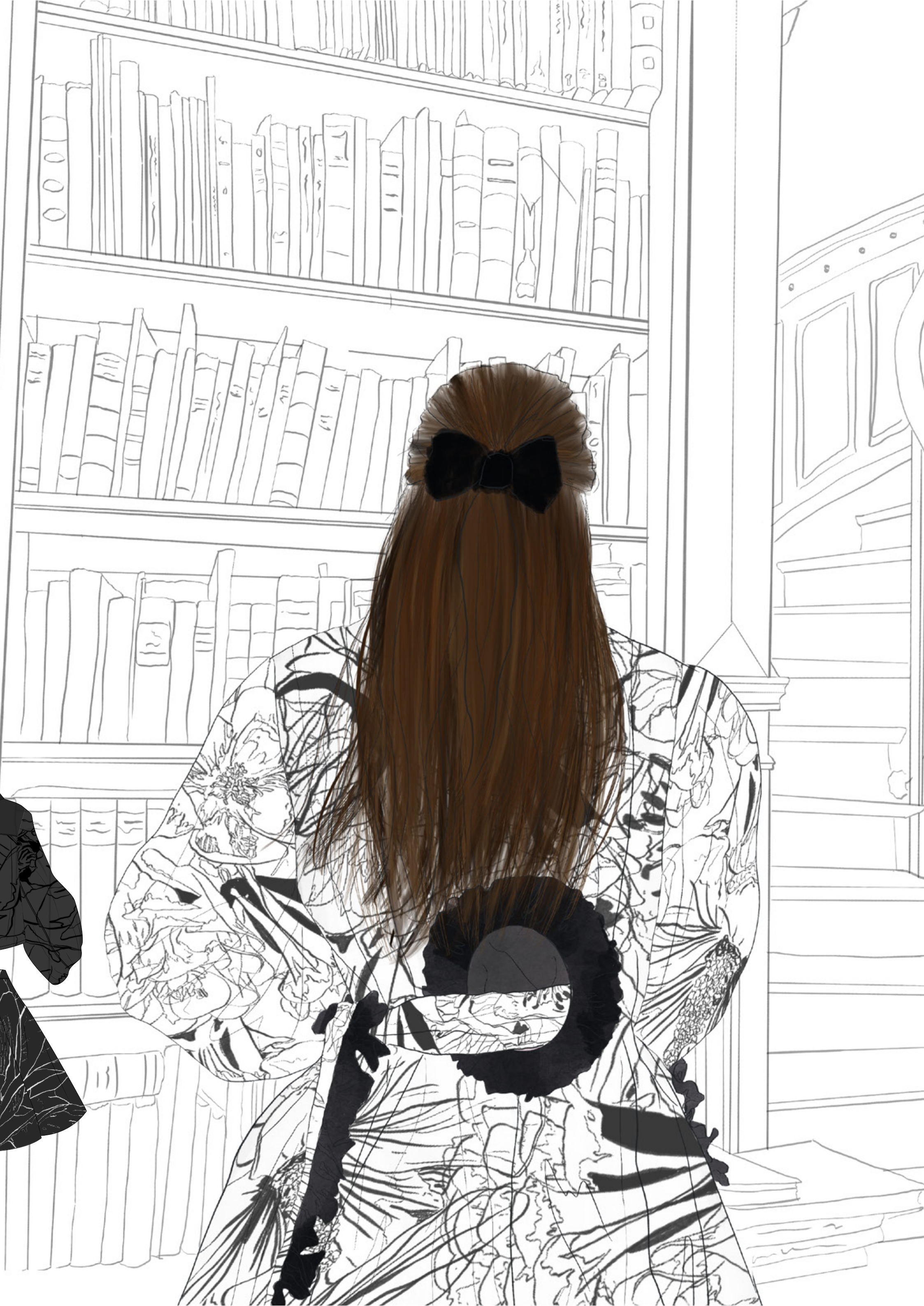


Sophia Gillespie





Sophia Gillespie





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Sally Xu



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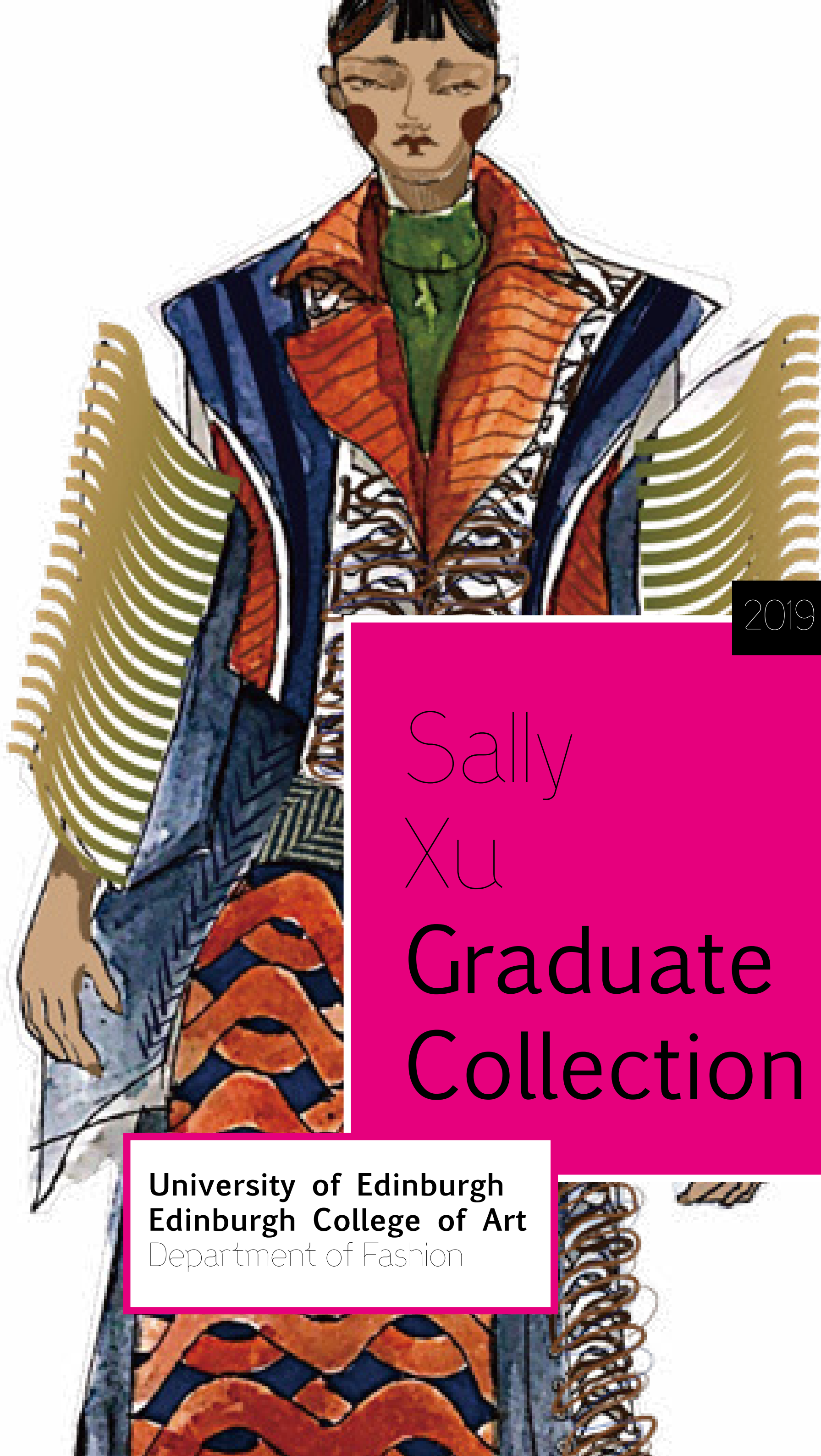
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@ranyang.xu



2019 | 2020

Sally
Xu

Graduate Collection

University of Edinburgh
Edinburgh College of Art
Department of Fashion

D V E R B R E



A T H I N G



OVER BREATHING
5
SUSTAINABLE & WEAVING

SALLY HU

AUTUMN WINTER 2020

FOREST



CONCEPT STATEMENT



CONSIDERING THAT AIR POLLUTION HAS ALWAYS BEEN AN UNAVOIDABLE TOPIC IN THE FASHION INDUSTRY, I TRIED TO EXPLORE DEPTH IN VARIOUS ECHO FRIENDLY MATERIALS, SUCH AS BAMBOO, CORK, ETC, MAKE SURE THEY' RE RECYCLABLE, SUSTAINABLE MATERIALS. THEN I DID FURTHER STUDY ON TRADITIONAL WEAVING SKILLS AND EXPLORE HOW TO CREATE DIFFERENT STRUCTURES BY THEM. THESE SKILLS HELPED ME INTRODUCE THEM IN FASHION DESIGN AND MAKE MY DESIGN MORE DIVERSE.

AT THE SAME TIME, I'M ALSO APPEALED BY THE HISTORY OF ART DECO, EVOLVED FROM ART NOUVEAU MOVEMENT AT THE END OF THE NINETEENTH CENTURY IN EUROPE . ART DECO ORIGINATED IN FRANCE, REPRESENT REVIVAL AND FREEDOM.THE UNIQUE AND SIMPLE GEOMETRIC LINE SEGMENTATION STRUCTURE IN ART DECO ARCHITECTURE GREATLY INSPIRED ME ON MY PATTERN CUTTING.

CONCEPT STATEMENT

TEXTILE DEVELOPMENT
LEXLIFE DEVELOPMENT

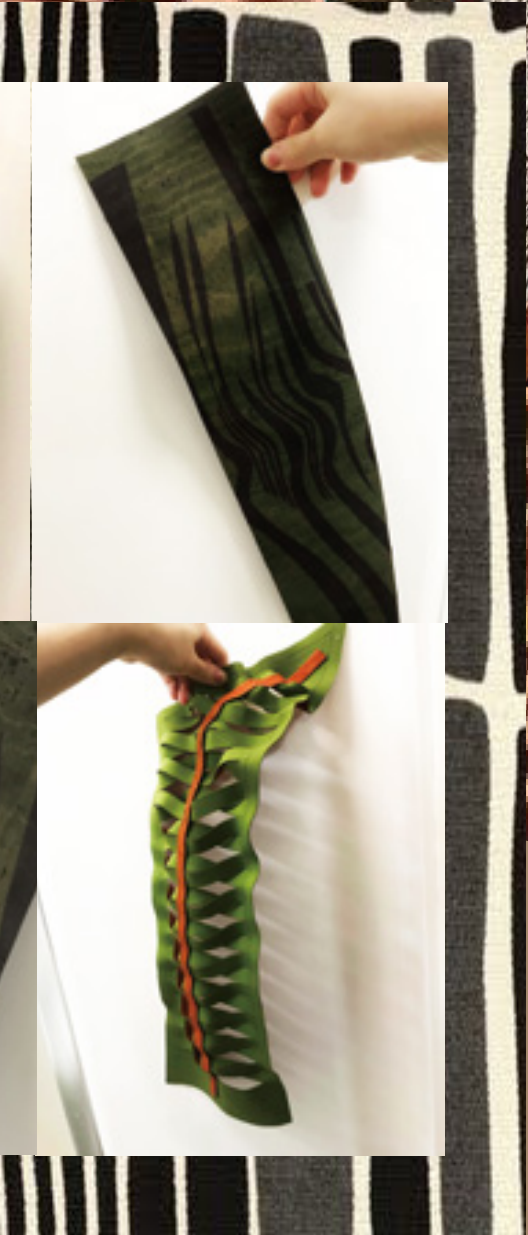
[CORK]
[BAMBOO]
[RECYCLED LEATHER]
[RECLAIMED WOOD]

What am I
looking for?



NATURAL
RECYCLED
SUSTAINABLE
LOW COST

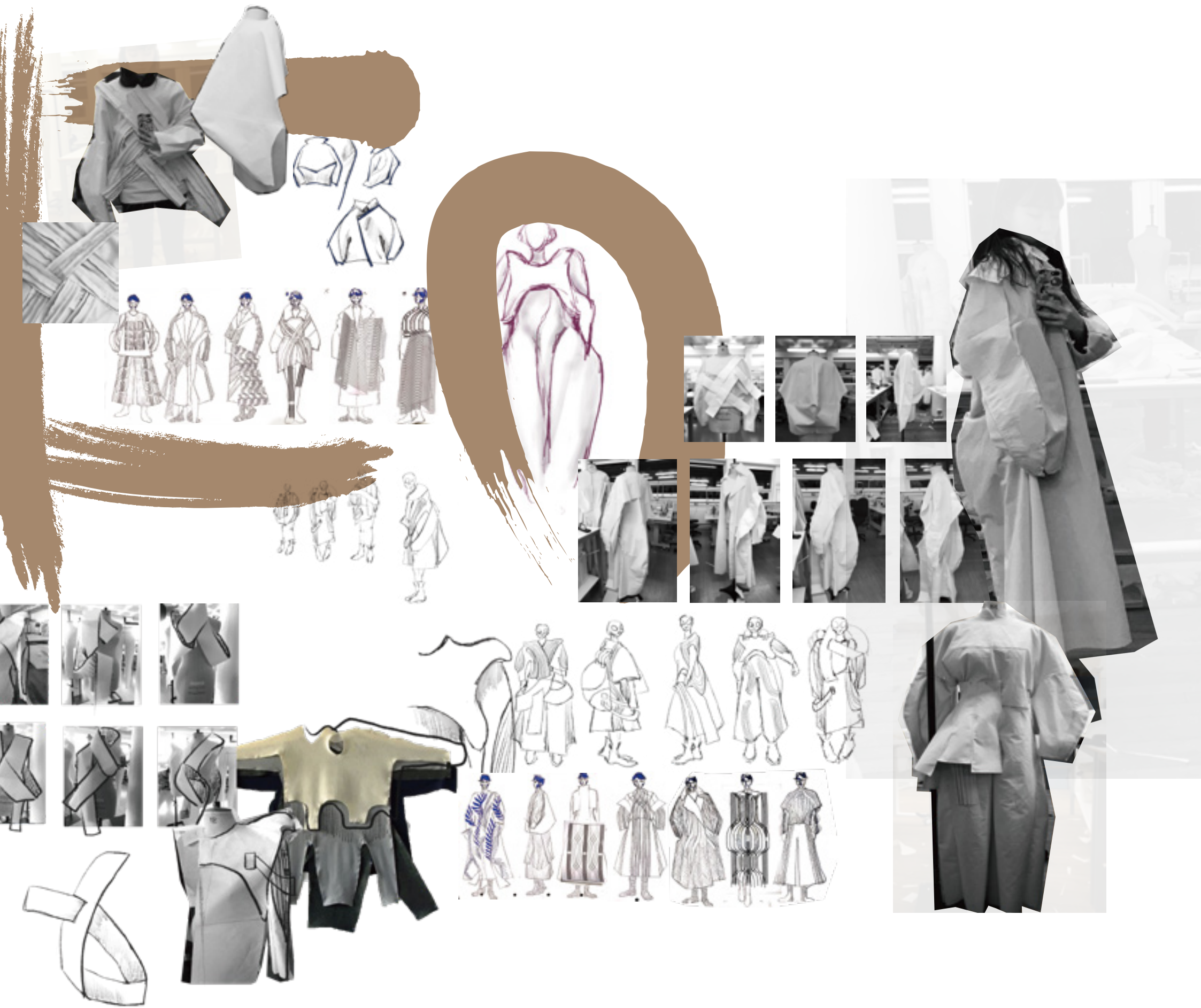
...



CORK IS THE PHELLEM LAYER OF BARK TISSUE THAT IS HARVESTED PRIMARILY FROM QUERCUS SUBER (THE CORK OAK). CORK FABRIC IS A UNIQUE, ECO-FRIENDLY VEGAN ALTERNATIVE TO LEATHER AND OTHER COMMONLY USED FABRICS. THE MODERN CUTTING EDGE PRODUCTION PROCESS MERGE THE UNIQUE BEAUTY AND WARMTH OF CORK INTO A FULLY FLEXIBLE AND DURABLE MATERIAL.

DRAPING PROCESS





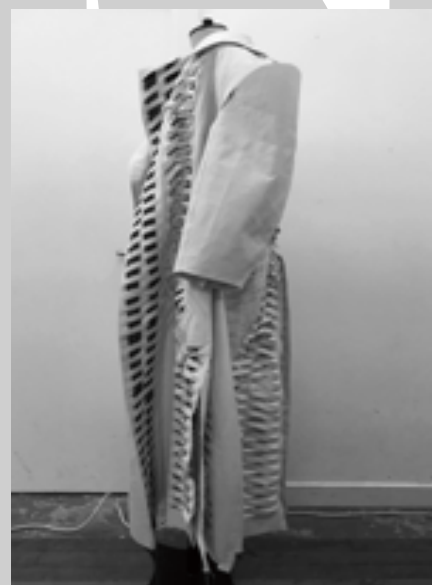
SILHOUETTE DEVELOPMENT

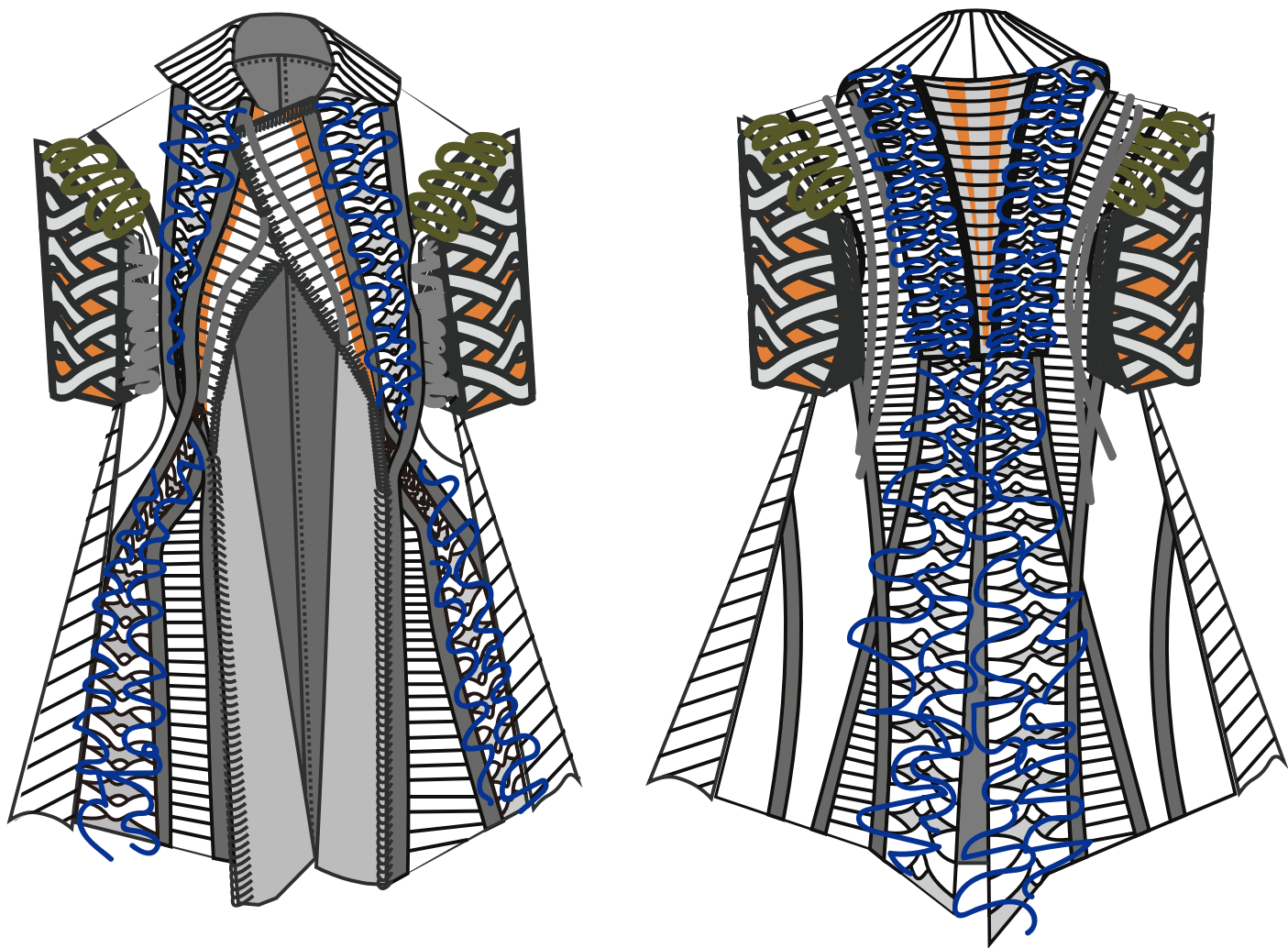
THE ART DECO STYLE ORIGINATED IN FRANCE PROVIDES MANY REFERENCES WHEN I TRY TO BUILD SILHOUETTE AND STRUCTURE OF GARMENT . ESPECIALLY WHEN I LOOK INTO SOME REPRESENTATIVE ART DECO-STYLE BUILDINGS AND ARTWORKS, DESIGNERS USE ELEGANT AND MODERN CURVES TO BUILD THE BUILDING STRUCTURE. I TRY TO EXTRACT SOME INTERESTING STRUCTURES AND LINES, COMBINE THEM AS THE BEGINNING OF MY SILHOUETTE DEVELOPMENT.

THE ARTDECO STYLE ORIGINATED FROM THE ART NOUVEAU MOVEMENT AT THE END OF THE NINETEENTH CENTURY. ART NOUVEAU CONTAINS MANY BEAUTIFUL ORGANIC LINES OF NATURE, SUCH AS THE SHAPE OF SOME PLANTS AND ANIMALS. DESIGNERS PREFER VINE PLANT PATTERN AND SOME ORIENTAL CULTURAL PATTERNS, SUCH AS JAPANESE UKIYO-E . THESE VARIOUS ELEMENTS HAVE BEEN CONTINUOUSLY IMPROVED AND INTEGRATED DURING THE DEVELOPMENT OF ART DECO, MAKING THE ART DECO STYLE NOT ONLY HAVE A DISTINCTIVE MODERN SENSE AND DECORATIVE STYLE, BUT ALSO CONTAIN THE SHADOW OF MANY NATURAL AND CLASSICAL ARTS.

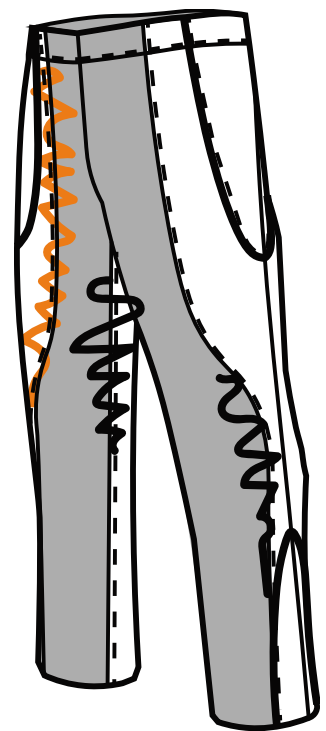
IN FURTHER DEVELOPMENT AND RESEARCH, I ALSO INCLUDED BAMBOO AS ONE OF MY RESEARCH OBJECT. THE DEVELOPMENT OF ANCIENT BAMBOO CHARACTERS INCLUDING THE TRANSFORMATION OF ITS SHAPE IS VERY APPEALING.



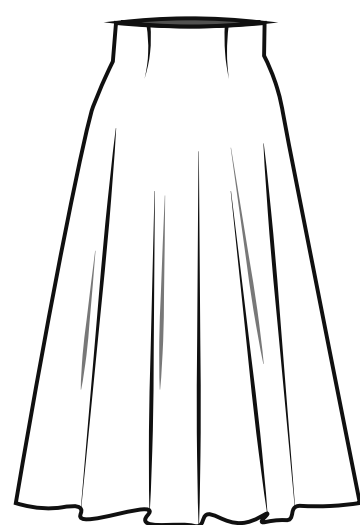




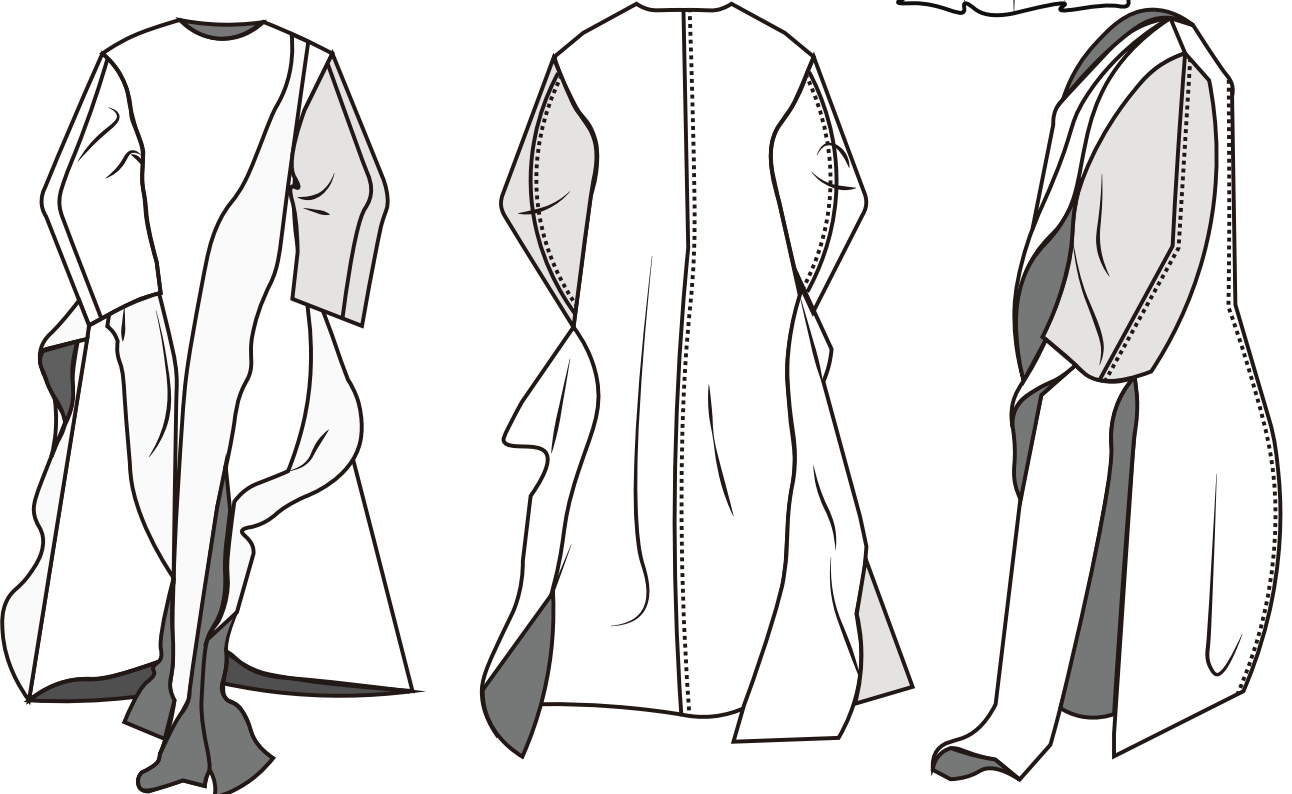
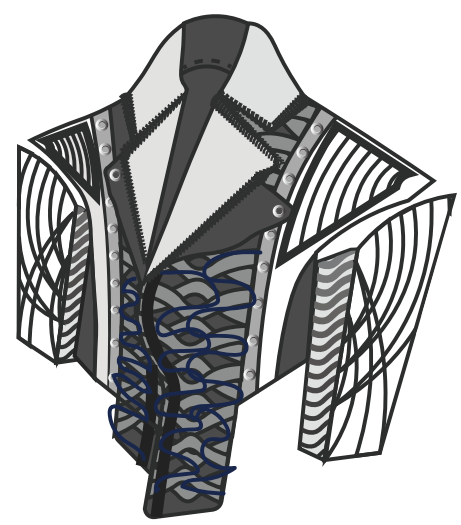
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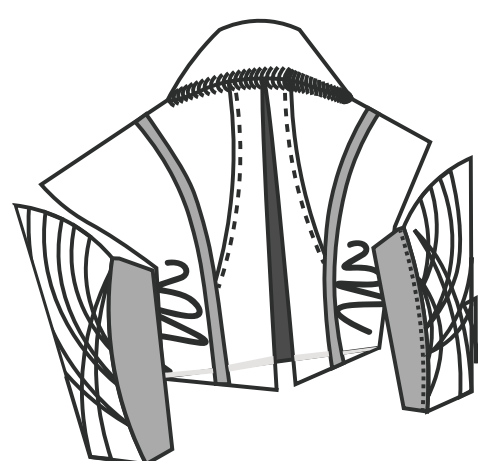
OUTFIT



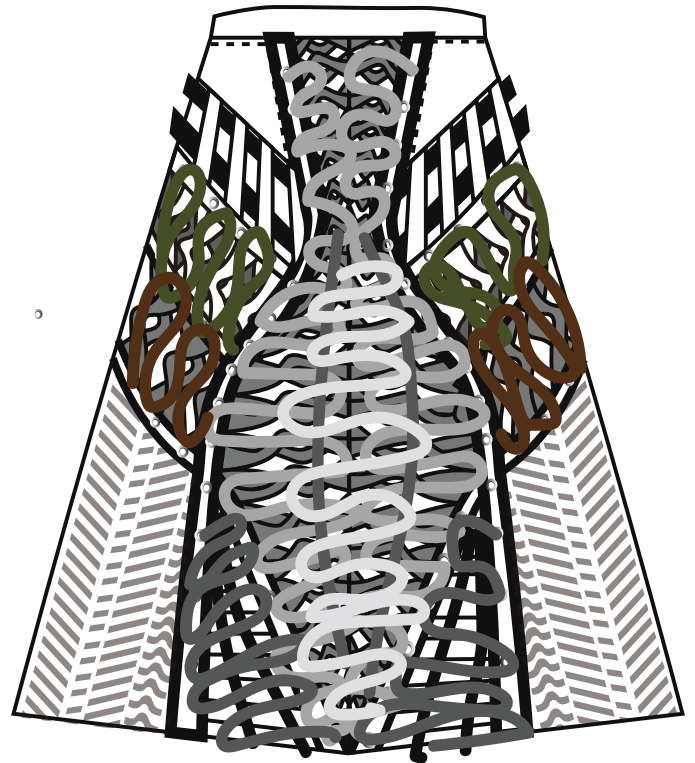
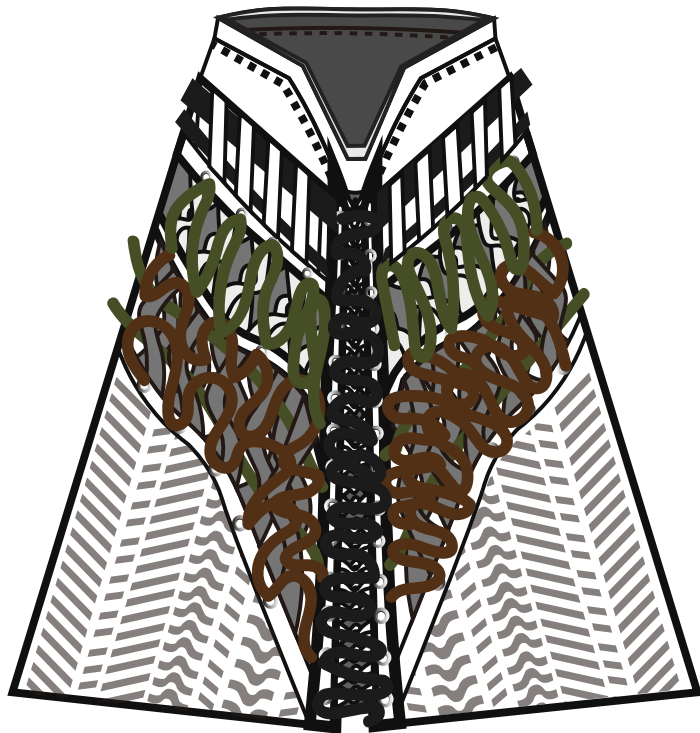
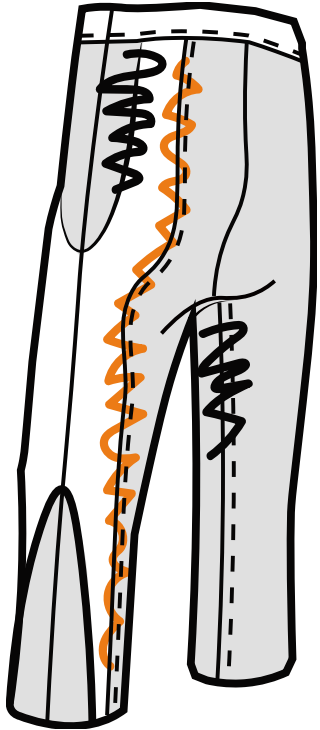
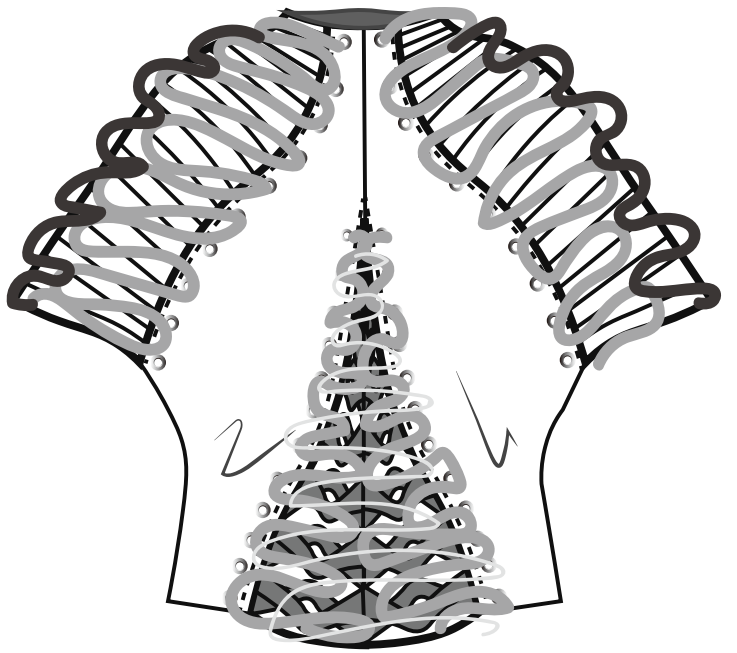
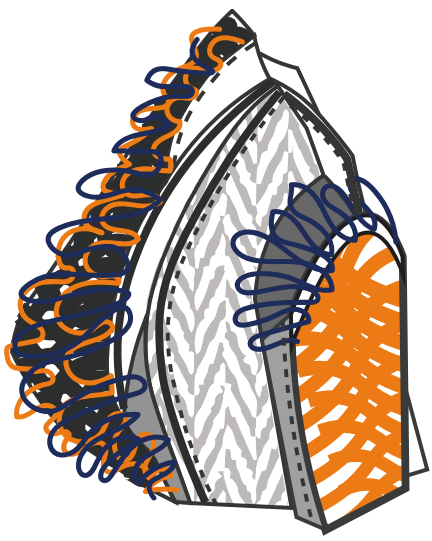
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OUTFIT 7

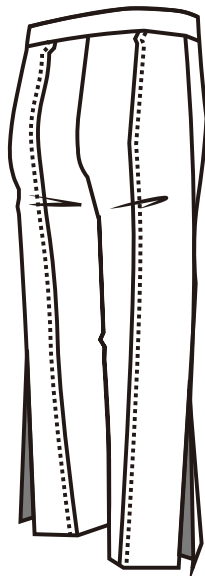
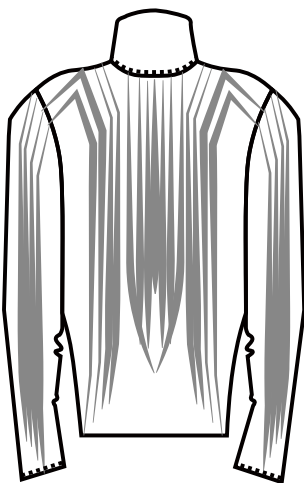
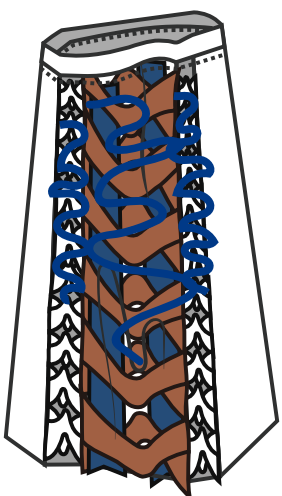
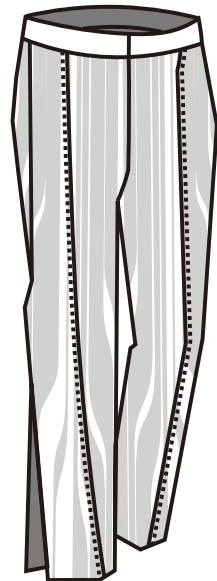
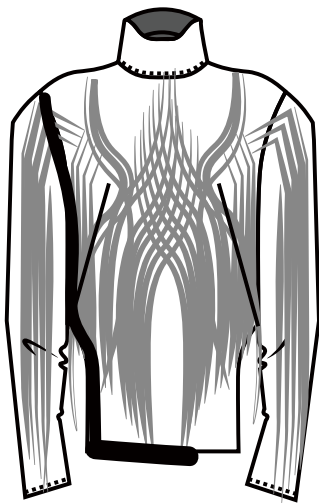
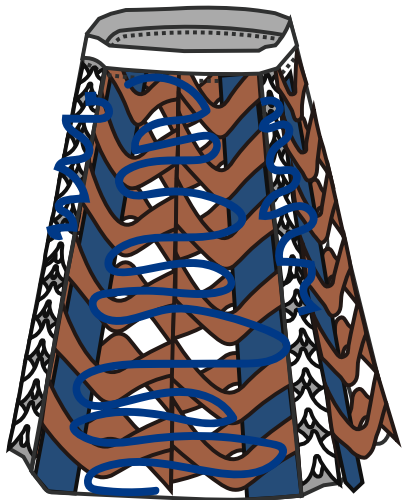


OUTFIT



2

OUTFIT 3



5

OUTFIT 6



Leah Holmes

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 @leahholme_design



2019 | 2020

Leah
Holmes
Graduate
Collection

University of Edinburgh
Edinburgh College of Art
Department of Fashion



LINE UP





LEAH HOLMES: AUTUMN/WINTER 2020

CONCEPT

BASED AROUND THE IDEA OF 'ECLECTICISM', MY COLLECTION CELEBRATES INDIVIDUALITY AND DIVERSITY. EXPLORING PROTEST'S CHAOTIC ENERGY, WHERE A DIVERSE POPULATION CONGREGATE FOR A COMMON GOAL. EXAMINING CELESTIAL BODY'S EFFECTS ON HOMOSAPIEN'S DISPOSITIONS, CREATING A HYSTERIA WITHIN, THROUGH PRACTICES SUCH AS READING TAROT CARDS. IT BEGS THE QUESTION, WHAT WOULD HAPPEN IF THE CLIMATE CRISIS WAS LEFT TO FATE? FOCUSING ON SUSTAINABILITY THROUGH MATERIALS AND PRACTICE LED RESEARCH THROUGH THE PROTESTS OF THE CLIMATE REBELLION AND THE CONNECTION CREATED BETWEEN HUMANITY AND THE ENVIRONMENT. FURTHER EXPLORING SUSTAINABILITY THROUGH OUR NEED FOR PERFECTION, FOCUSING IN ON SOCIETY'S REJECTION OF IMPERFECTION WITHIN THE FOOD INDUSTRY. DEVELOPING ON FROM MY RESEARCH THE STORY OF 'THE WONKY VEGETABLE NOBODY WANTED' WAS BORN, TOLD THROUGH PRINTS TO NARRATE THE CONCEPT, HIGHLIGHTING ISSUES WITHIN TODAY'S WORLD IN A MORE POSITIVE MANNER. THE STRIVE FOR PERFECTION HIGHLIGHTS ISSUES ACROSS SOCIETY, THE STRUGGLE TO FIT IN WHEN IT COMES TO FASHION, HIGHLIGHTED IN MOVIES SUCH AS CLUELESS, WHERE CHARACTERS ARE CLASSIFIED INTO SUBGENRES, INFLUENCING THE DEVELOPMENT OF IDENTITY. AIMING TO CHALLENGE THOSE 'RULES' AND PROVIDE FLUIDITY OF CHOICE FOR THE INDIVIDUAL, CREATING A COLLECTION SPANNING GENRES, PLAYING WITH THE IDEA OF JUXTAPOSITION THROUGH COLOUR AND SILHOUETTE, TO CREATE A COLLECTION FULL OF LONGEVITY, CELEBRATING DIVERSITY, INDIVIDUALITY AND SUSTAINABILITY, BRINGING JOY TO CONSUMERS THROUGH A PLAYFUL, YET FUNCTIONAL, MULTIPURPOSE COLLECTION.



MY COLLECTION IS SUSTAINABILITY FOCUSED THROUGH THE USE OF UPCYCLED TARPULIN WHICH HAS BEEN SUBLIMATION PRINTED, AND BEADED TO CREATE A LUXURY WATERPROOF FABRIC WITH COUTURE EDGE. I HAVE ALSO USED 100% RECYCLED PURE WOOL, COMPLIMENTED WITH MERINO WOOL FROM A FAMILY MEMBERS SHEEP FARM, WHICH HAS BEEN HAND DYED TO CREATE THE HAND EMBROIDERED 3D CHILI TEXTILE. THE VINES AND CHILI TOPS HAVE BEEN SUBLIMATION PRINTED ONTO AN ECO FLOCK TO KEEP THE COLLECTION AS SUSTAINABLE AS POSSIBLE WHILE STILL KEEPING THE VIBRANT COLOUR PALLET.



TEXTILE SAMPLES



DEVELOPMENT



SKETCH DEVELOPMENT WORKING TOWARDS A FINALISED LINE UP.
INSPIRED BY OFFICE WEAR PLAYFULLY CONTRASTED WITH CASUAL
STREETWEAR AND A HISTORICAL ELEMENT



PROTOTYPE
DEVELOPMENT
OF FINAL
COLLECTION,
INCLUDING A
FINALISED
CORSET FOR
LOOK 4

ILLUSTRATIONS



LOOK 1

LOOK 2



LOOK 3





LOOK 4

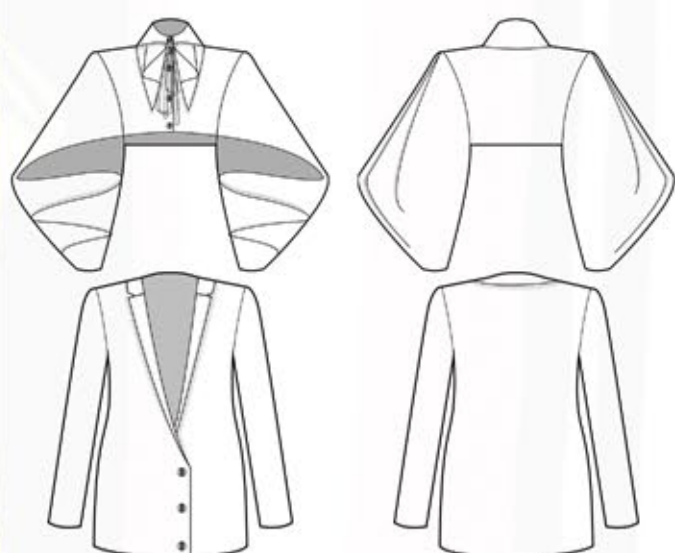


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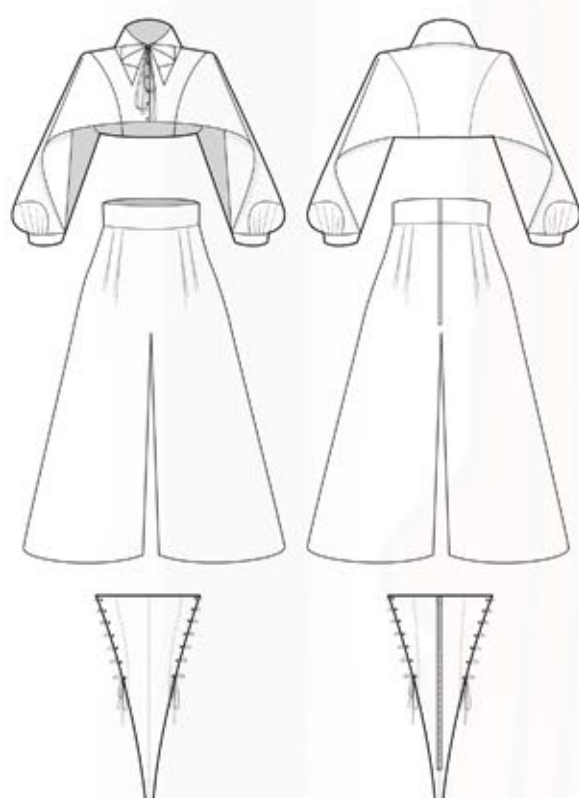
LOOK 6



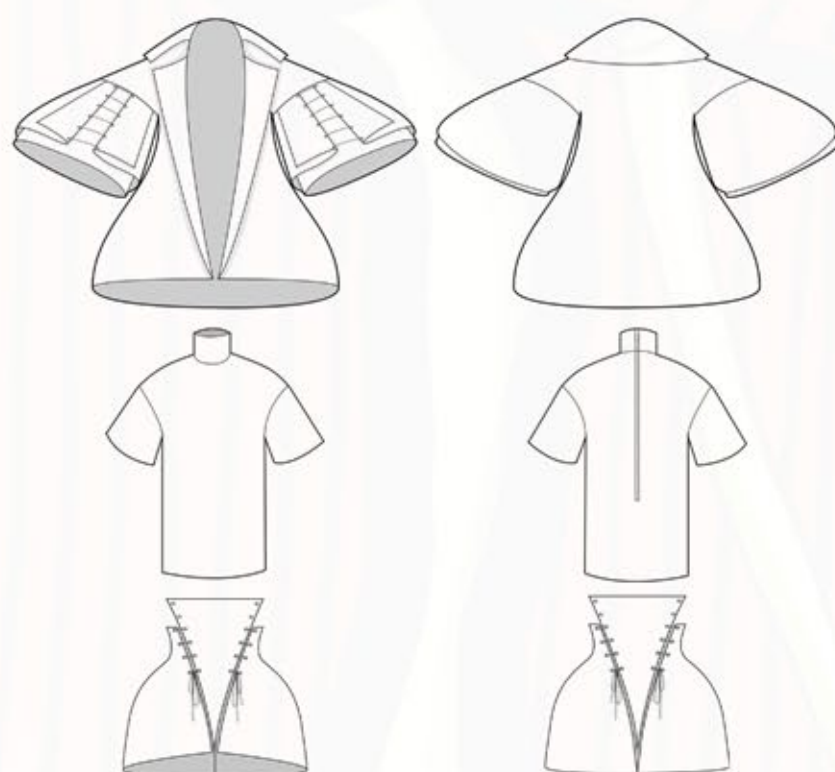
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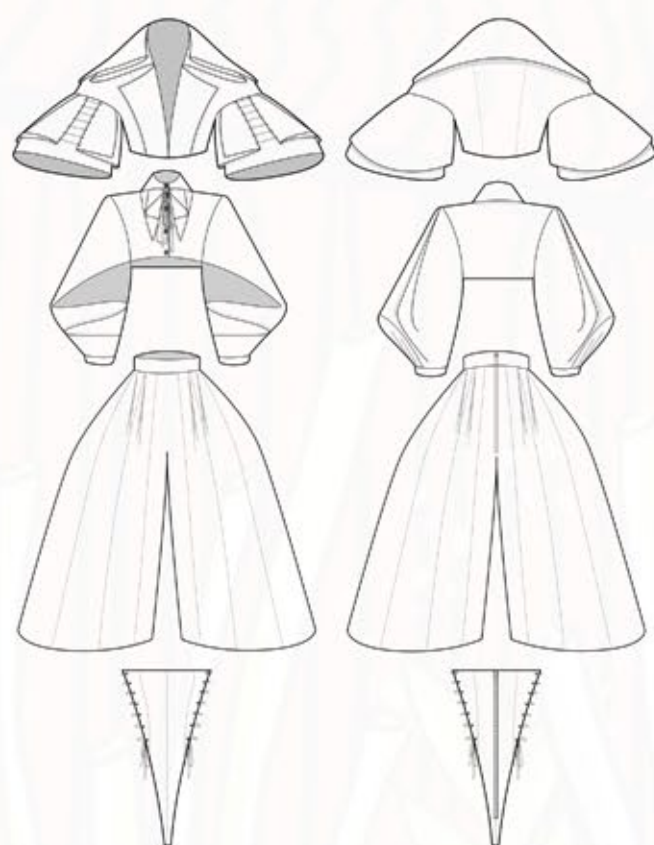
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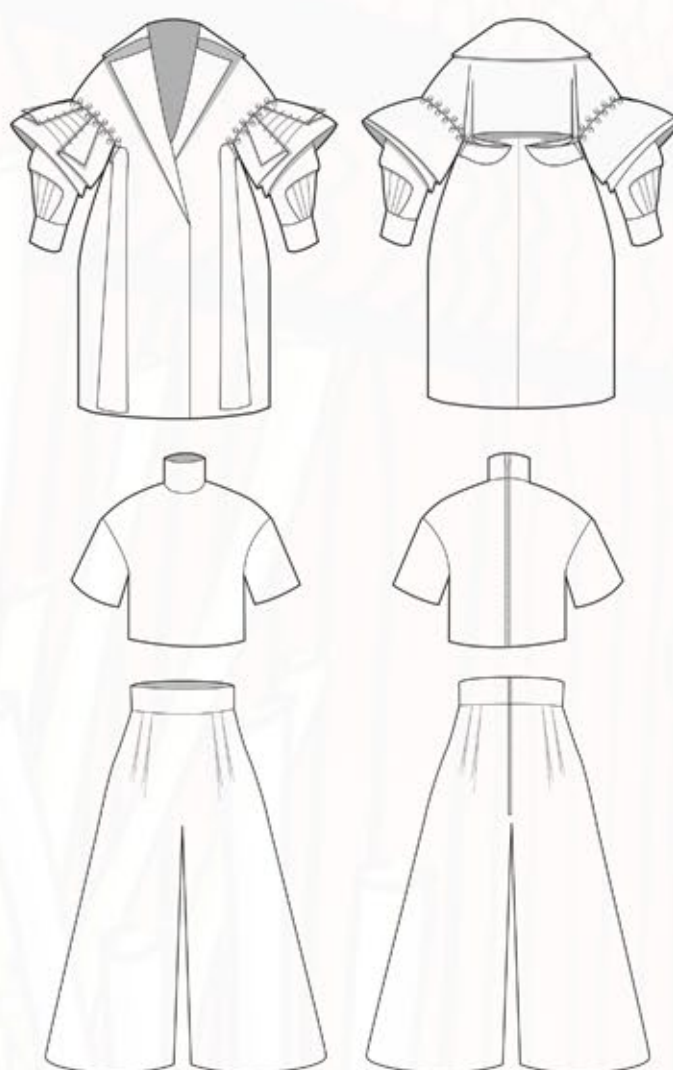
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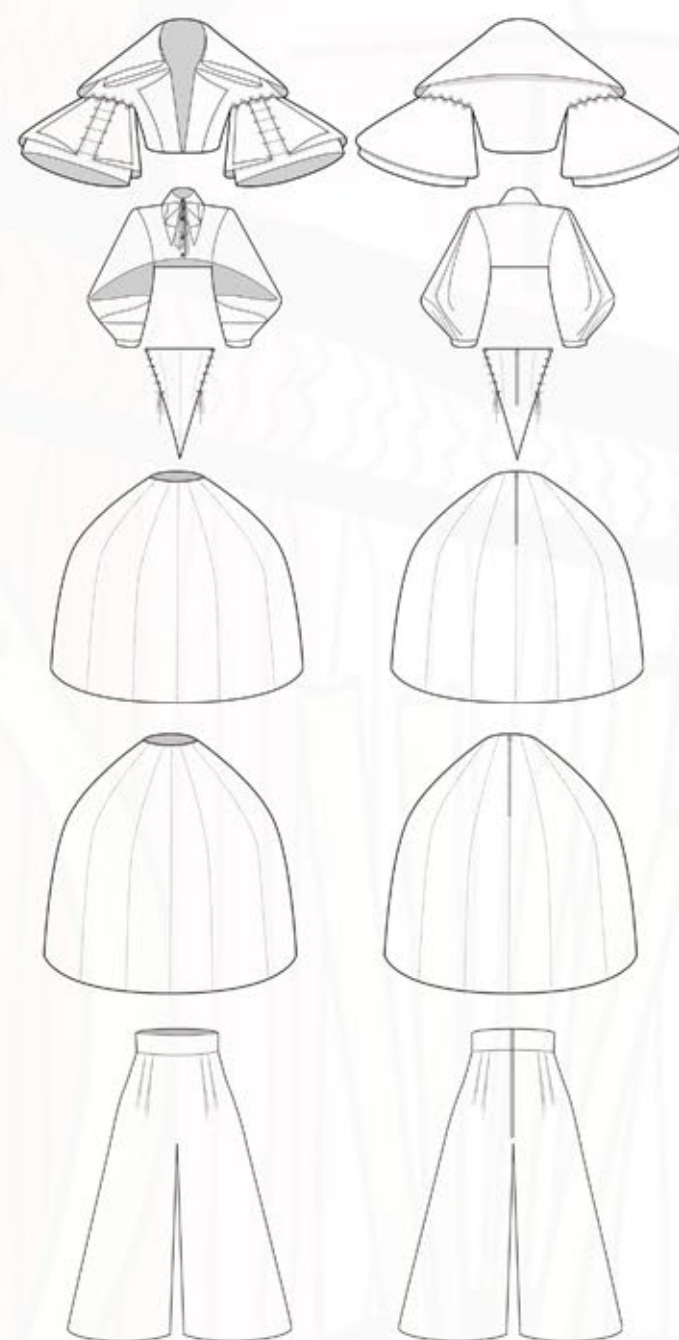
LOOK 4



LOOK 5



LOOK 6



RANGE PLAN



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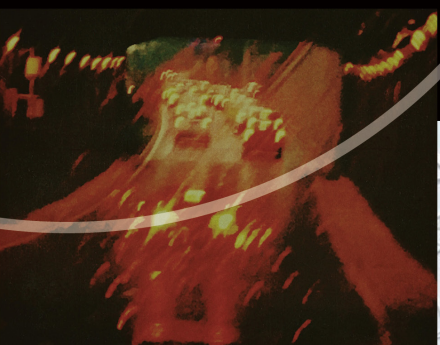
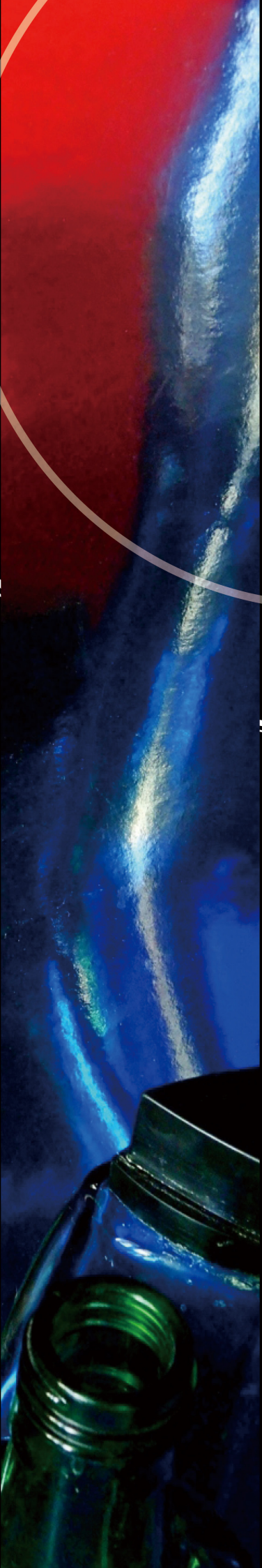
 @miyaasong



2019 | 2020

Mia Song MFA Collection

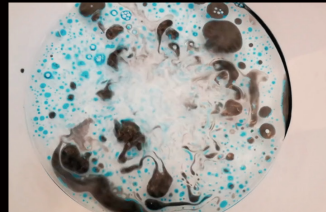
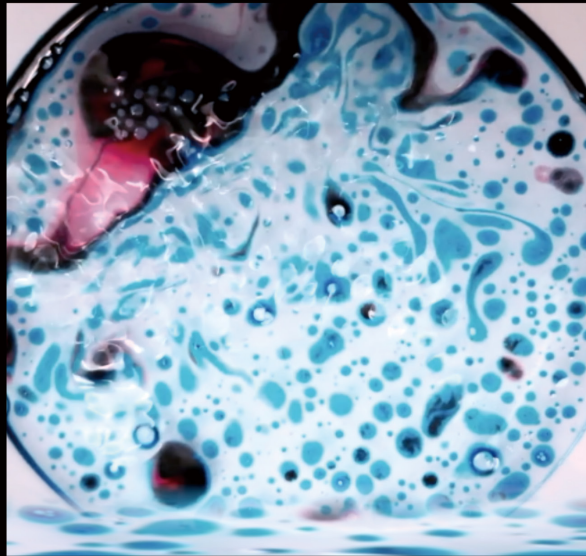
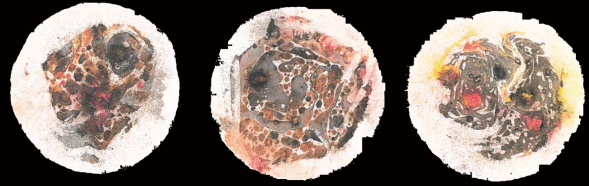
**University of Edinburgh
Edinburgh College of Art**
Department of Fashion



| CONCEPT
PART 01 / RESEARCH

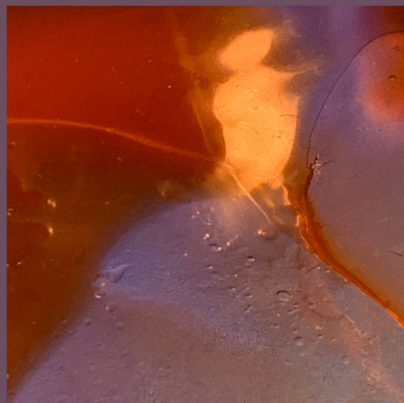
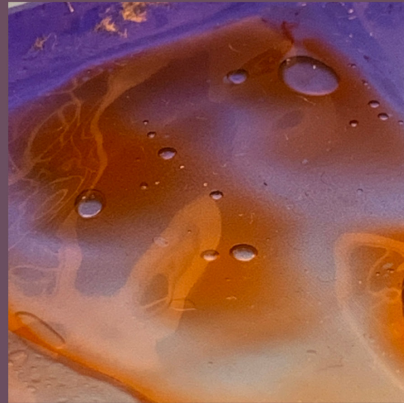
: CONCEPT

MFA FASHION | YEAR 2



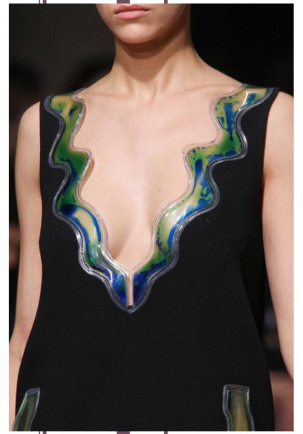
Previously, I did some research with Cymatics, which means visualizing sound. When some water put on the speaker and play the music, we can see the movement of water. During the process, adding some colourful ink into water, so we could see some cell-like pattern after movement.

This interesting idea worth developing further. This collection started with my negative emotions and feelings, so dark colour related to these emotions played an important role. However, my mood has been changed now, positive emotions are much more than before. To some extent, this change helps me to explore more about Cymatics, trying to creative new version of it.



| cymatics development

: CYMATICS DEVELOPMENT



- I develop the idea of Cymatics.

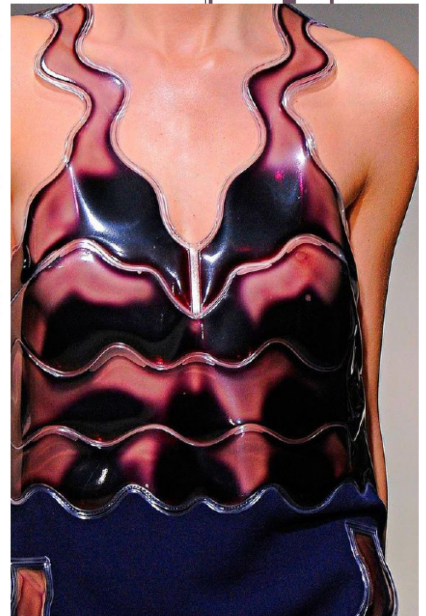
I made a bag using PVC, and put colourful gul or water inside, some pigments, in order to get the effect of liquid with movements.

I put these bags on the lights, which gived interesting version of them.

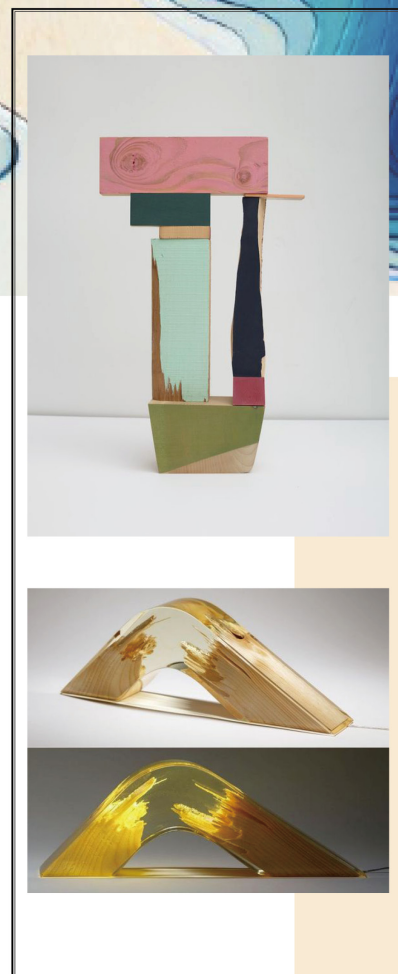
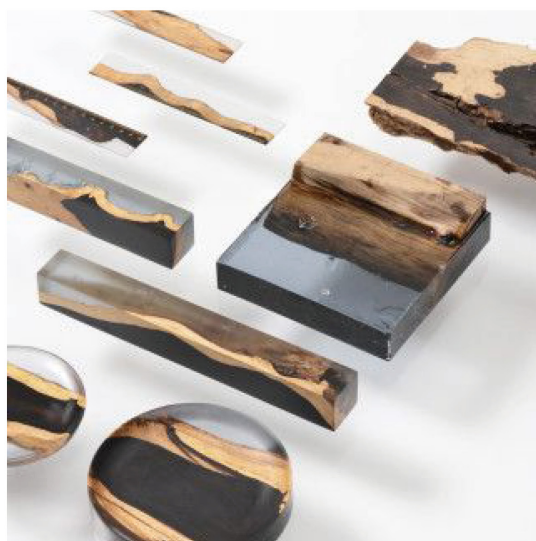
- In my previous idea, it could be a part of garments that shows beautiful pattern while models are moving. However, designer Christopher Kane has already used this idea, so I have to re-think about it and try to find new method to develop Cymatics.



Christopher Kane



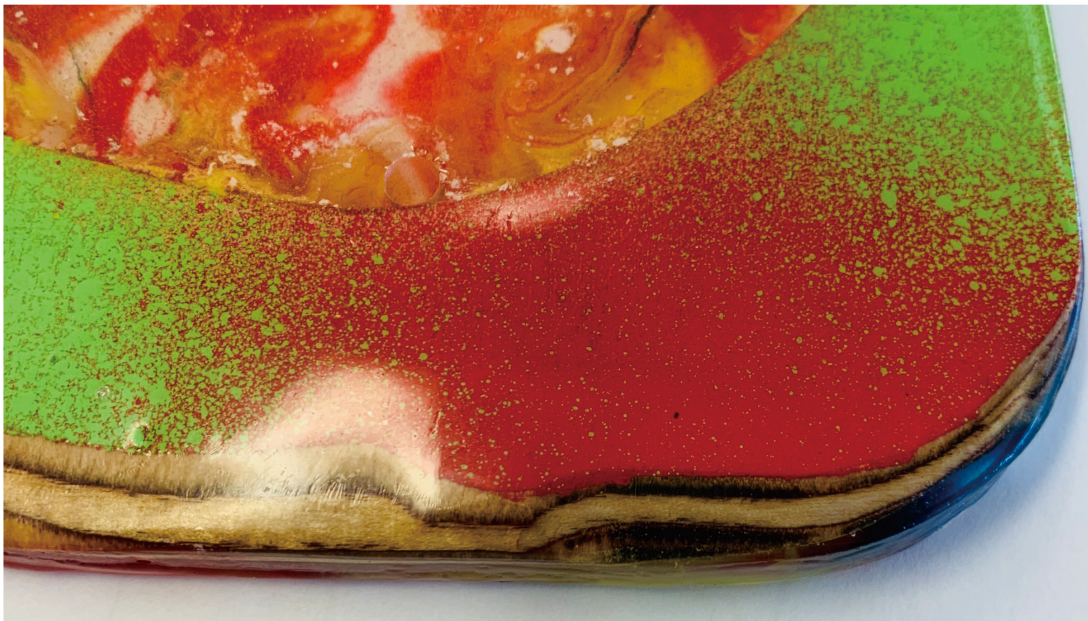
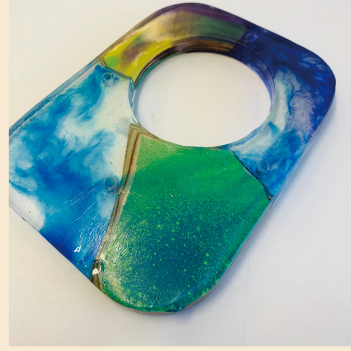
: TECHNIQUE DEVELOPMENT | RESEARCH



: This is a part of my technique, which made by plywood and resin.

Firstly, I used woods to make the exact shapes and sizes. And casting them with silicon rubber in order to get a model that ready for resin .

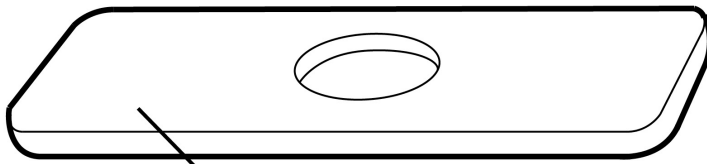
These small pieces of plywood were sanded to show different layers and real texture of wood. After that, I used colorsprays to colour the surfaces, and avoid colouring edges. During the process of using right materials, I put some acrylic or resin dye as based colours. Bright colours and texture of wood created an interesting effect.



: TECHNIQUE EXPERIENCE

PART 02 / MATERIAL & TECHNIQUE FOCUS

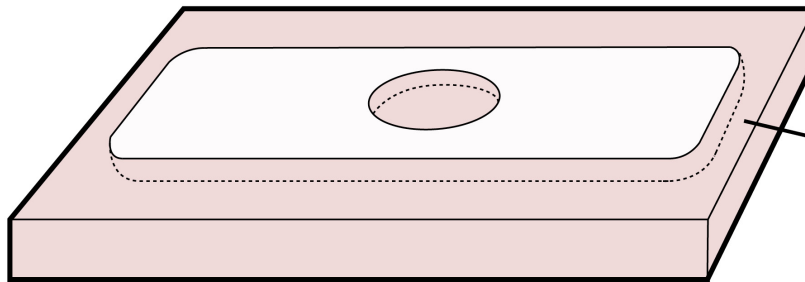
: ACCESSORIES MANUFACTURING PROCESS



SHAPE MOULD MADE BY WOOD



THE COLOURFUL PIECE OF WOOD WOULD BE PUT INTO RESIN



SILICONE MOULD



■ Getting the exact shape made by woods and metal. If the shapes are flat, woods are the best choice; If it needs curved line, metal could make the beautiful shapes, such as necklace.

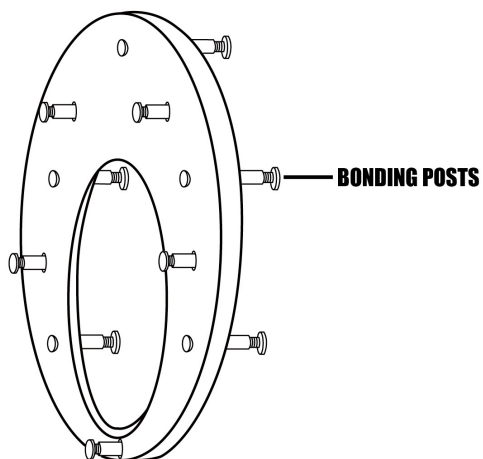
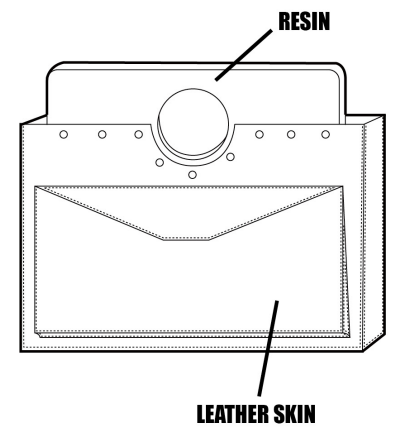
Once the correct shapes are made, we could make a pink silicone mould for next step--pouring resin.

The colourful pieces of wood play an important role for the final outcome. Cutting woods that fit to the silicone mould and sanding the edges in order to show the different layers of woods. And the surfaces of woods should be coloured with bright colours, which creating a stunning effect.

Last step is putting the colourful woods into the silicone moulds and pouring clear resin. At the same time, adding some acrylic paint that giving an aesthetic outcome. ■

/ ACCESSORIES MANUFACTURING PROCESS

PART 04 / REFINE & RESOLVE

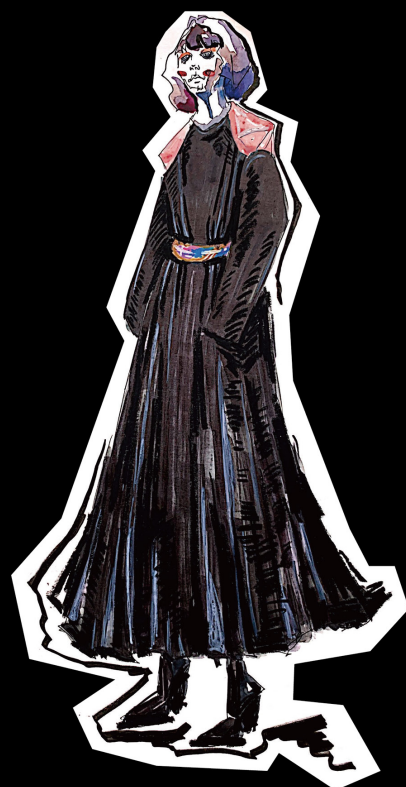


The founction of resin is connection, such as part of belt or bag handle. And rest of them are made by leather skin. The colourful resin and black leather skin created a beautiful and interesting combination, which is the highlight of my collection.

The connection of resin and leather skin is using bonding posts. This approach achieves the ides of 'sandwich'.



LINE UP 2.0





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2019 | 2020

Fanglan Lyu MFA Collection

University of Edinburgh
Edinburgh College of Art
Department of Fashion

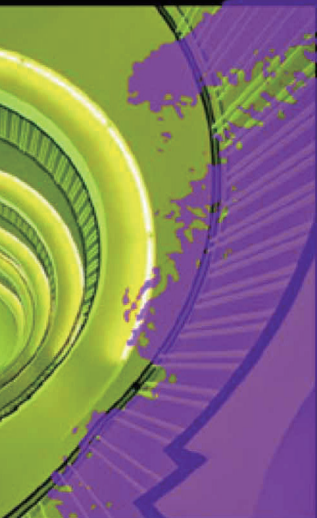


concept

My MFA work begins with reflections on surfaces, create a unique light and shadow-based aesthetic. To apply this to my design, the practical progress started by using the same garment to extract changing silhouettes from different angles. Aside from the shapes, this method can be applied to present different effects on fabrics(colours, textures,etc.). Through this way of thinking, I developed my skills as a cutter, print designer and textile innovator.

The object itself and its shadow projected on different surfaces can be seen as two separate layers. The practical progress started by combining the layers through a 'swirl weave' technique. Then gradually transformed from flat fabric innovation to the idea of twisted panels, a three-dimensional silhouette design. The swirl pattern has also been redeveloped as digital prints, which can be regarded as a new display method for pixelation. The pixelated swirl is further designed with a furry texture visual effect. These print designs are tested on different fabrics, and I finally chose the metallic jacquard fabric to create a shimmery effect.

As a contemporary womenswear designer, I tried to present a futuristic collection through the whole practice and committed to making my design flexible for women of different ages.







According to the colour choices, I collected different jacquard (weight, metallic,etc.)fabrics to achieve a contrast between different panels.

At the same time, I tried to use laser cutting to combine multiple layers of fabric to form a richer texture.

At first, only laser-cut acrylic pieces and ribbons were used. Later, laser-cut silicone pieces were added and arranged from small size gradually changed to large. Finally, I started to combine these materials with the previous laser-cut fabrics.



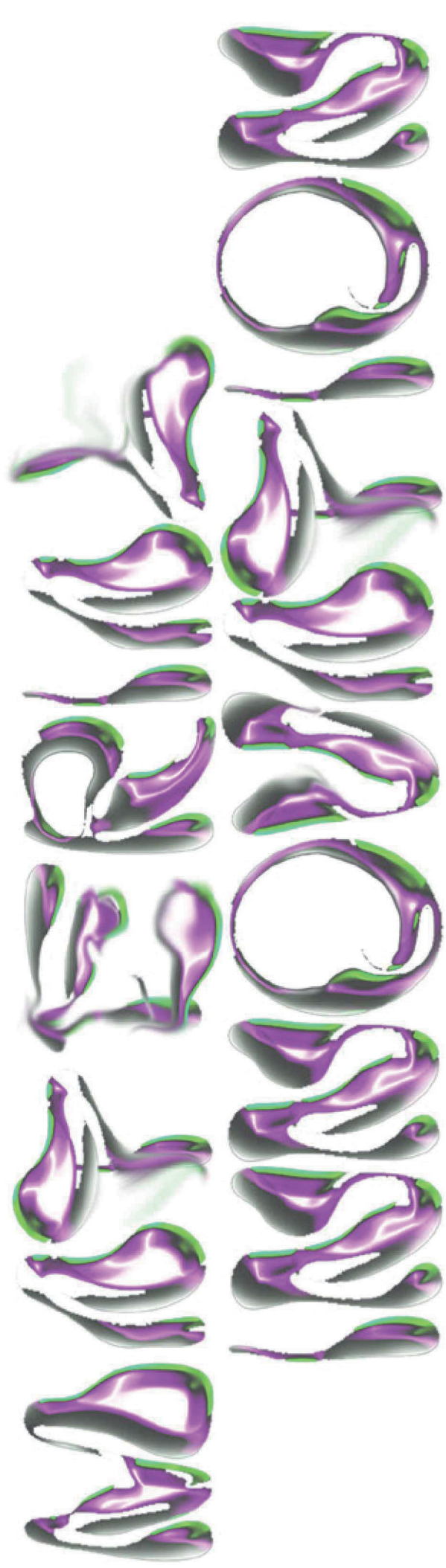
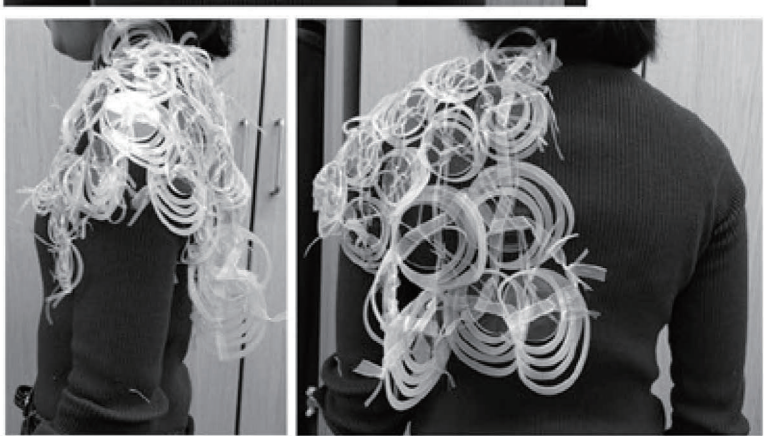
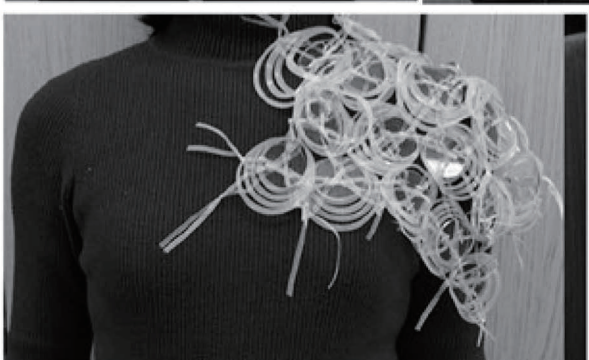
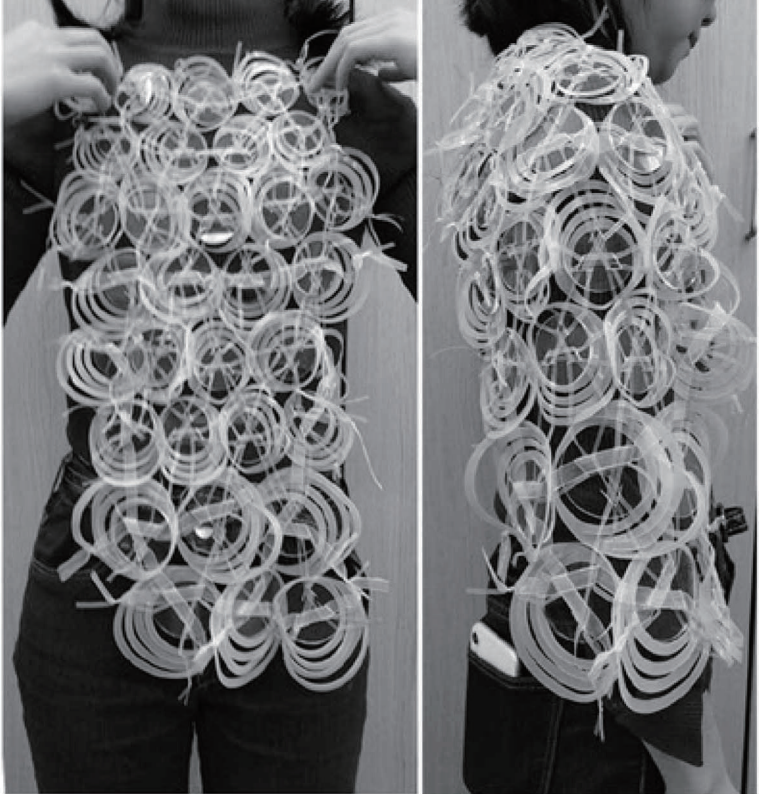
DEVELOPMENT





Try to place the sample on various parts of the body (waist and shoulders, etc.) Then I used masking tape to quickly link the materials together, try to make a prototype. Use this method to speculate the feasibility of using acrylic and silicone pieces to make a full-body design (profile, weight, etc.) I also consider making these pieces accessories.

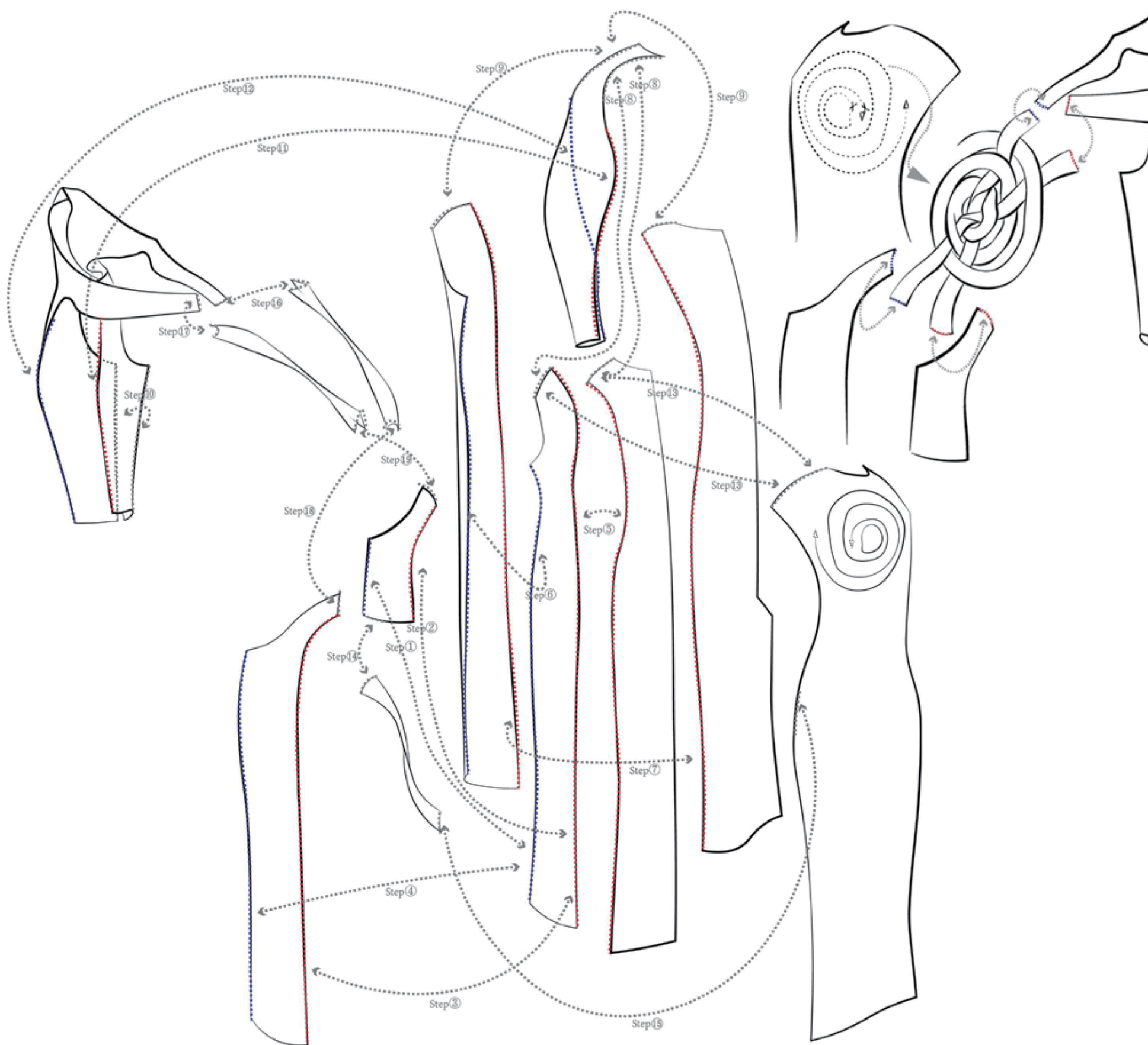




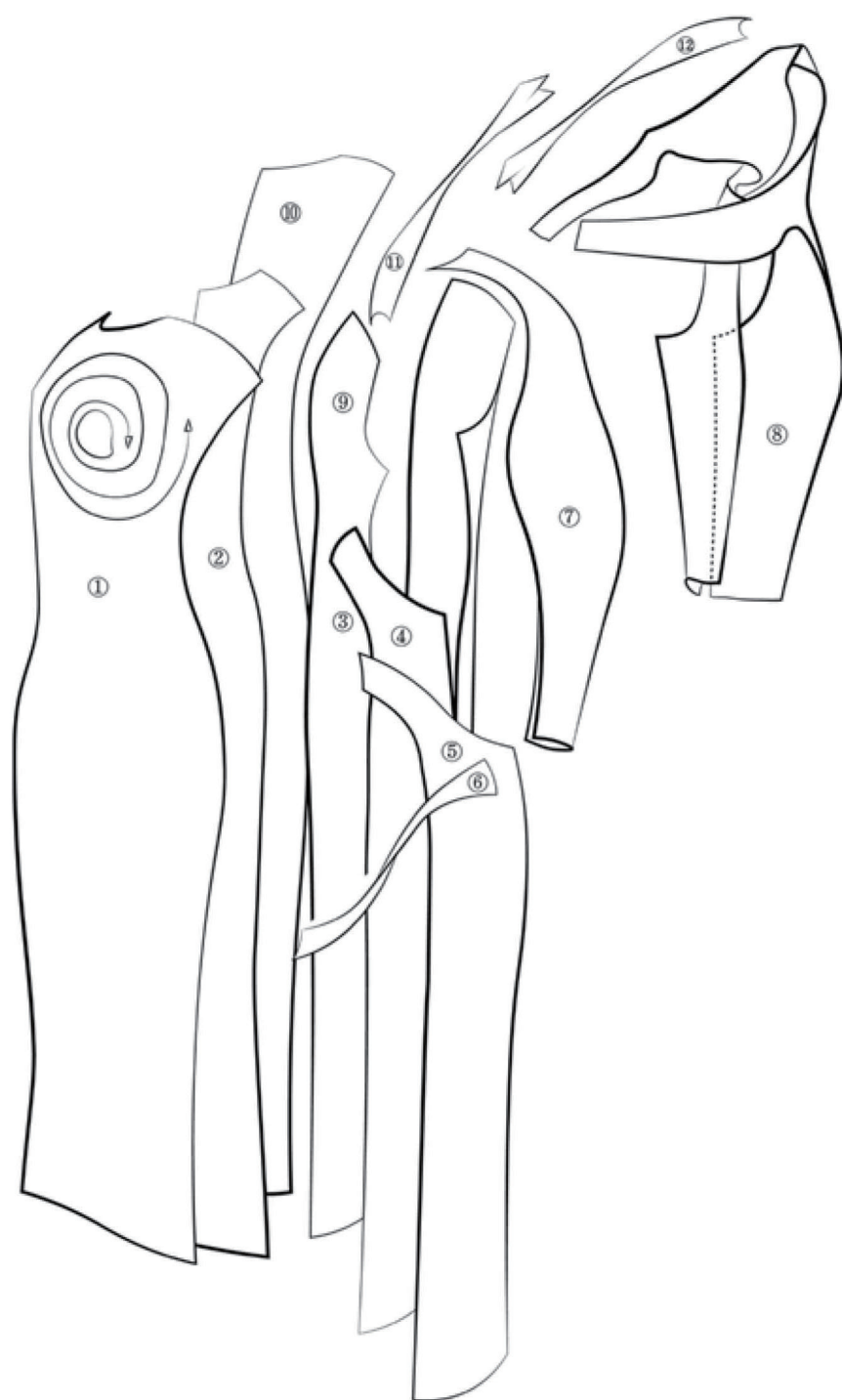
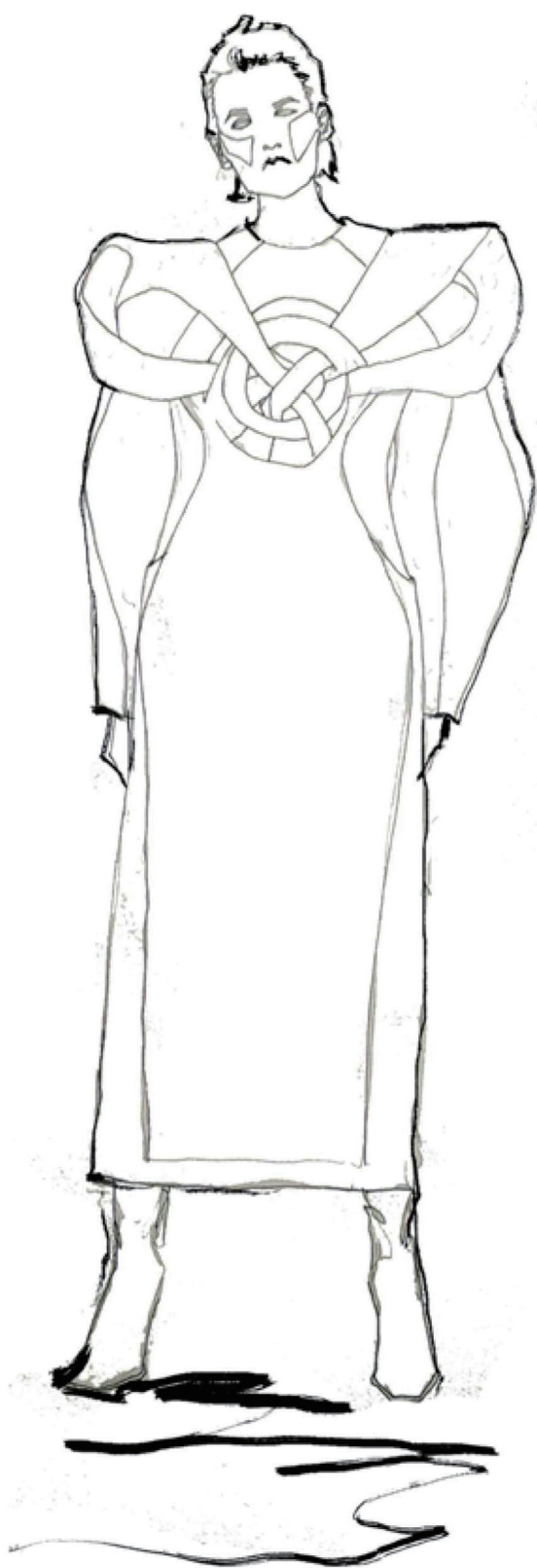
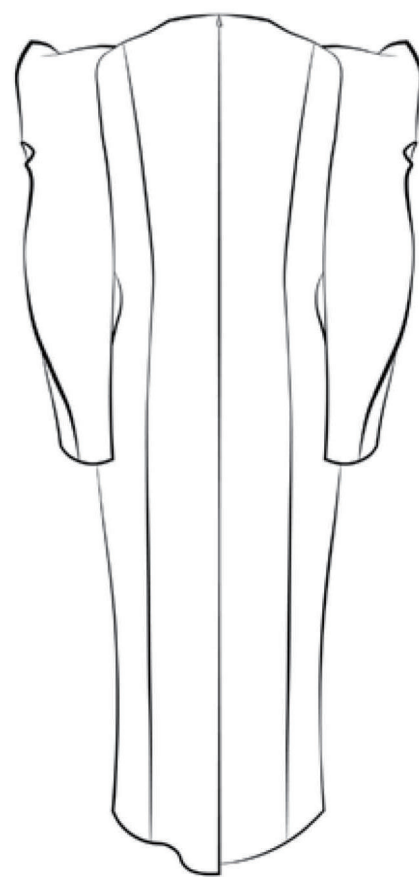
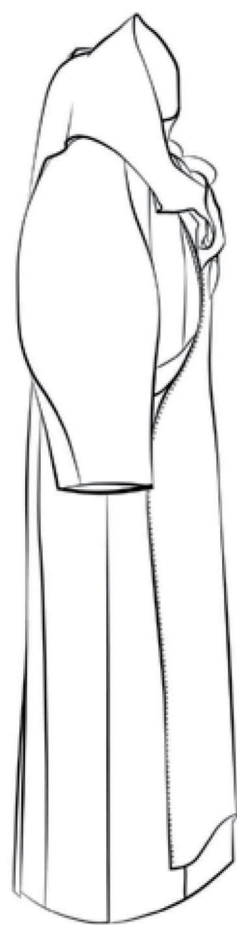
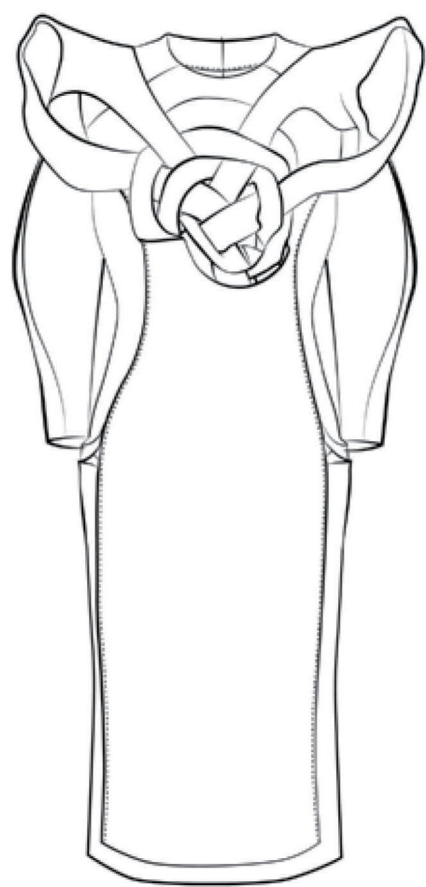
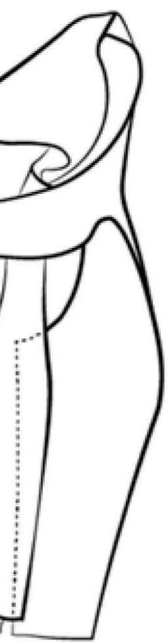




FANG LYL
SPRING / SUMMER 2021



Look over



Awards & Competitions

Awards and Competition Success 2011-2019

2019	The Christopher Bailey Gold Award
2019	Graduate Fashion Week Womenswear Award
2019	Graduate Fashion Week David Band Textiles Award
2019	The Hilary Alexander Trailblazer Award
2019	The Conscious Design Award
2019	George Catwalk to Store Award
2018	The British Fashion Council and WGSN Illustration Award
2018	ASOS Graduate Fashion Week Portfolio Award
2018	Johnston's of Elgin Graduate Fashion Week Considerate Design Award Runner Up
2015/17/18	Graduate Fashion Week Dame Vivienne Westwood Ethical Award
2015/17/18	Graduate Fashion Week Catwalk Textiles Award, 2018 Award (1st and 2nd place), 2015, 2017 and 2018 (1st Place)
2018	Graduate Fashion Week David Band Textiles Award
2018	Gap inc. Best show of Graduate Fashion Week
2015/17/18	Graduate Fashion Week Womenswear Award
2017	The British Fashion Council, Teatum Jones and the British Library Competition
2017	Graduate Fashion Christopher Bailey Gold Award
2017	Graduate Fashion Week Hilary Alexander Swarovski Trailblazer Award
2017	Graduate Fashion Week Visionary Knitwear Award
2017	The Sophie Hallette University Lace Design Challenge
2016	1st, 2nd and 3rd prize for the British Fashion Council Burberry Competition
2016	1st prize for the 2016 British Fashion Council Topman Competition
2016	1st prize for the Levi's Design Competition
2013	Graduate Fashion Week Gold Award
2011/12/13	Graduate Fashion Week Menswear Award