

UWE
FASHION
TEXTILES
SHOWCASE | 2020

BA HONS

UWE

FASHION

TEXTILES

SHOWCASE | 2020

WRITING THE INTRODUCTORY TEXT TO THE FASHION TEXTILES YEARBOOKS, ALWAYS CALLS FOR A MOMENT OF REFLECTION ON THE CREATIVE JOURNEYS OF THE STUDENTS WHOSE WORK IS REPRESENTED, BUT THIS YEAR IT FEELS MORE POIGNANT THAN EVER.

THE LOCK DOWN OCCURRED IN THE WEEK THAT THIS GRADUATING COHORT FINISHED THEIR FINAL COLLECTIONS. THE UNIVERSITY SHUT, REOPENED AND SHUT AGAIN ACROSS 3 SUBSEQUENT DAYS AND THE STUDENTS HANDED IN THEIR COLLECTIONS AMID A RISING SPIRIT OF DESCENT. THE STUDENTS DISPERSED TO BEDROOMS, FLATS AND HOUSES ACROSS THE COUNTRY, AND OVERNIGHT – EVERYTHING CHANGED.

THE THING IS, THESE STUDENTS HAVE DONE BRILLIANTLY. THEY HAVE WORKED IN THE MOST VARIED OF CIRCUMSTANCES AND THEIR CREATIVITY, INNOVATION AND DETERMINATION HAVE SHONE THROUGH. THEY HAVE ADAPTED, DEVELOPED, AND IN MANY CASES EXCELLED.

ONE OF THE REASONS THAT THEY HAVE DONE SO WELL, IS BECAUSE AS A COHORT THEY HAVE SUCH A STRONG SENSE OF COMMUNITY. FROM THE OUTSET THIS GROUP OF INDIVIDUALS COLLABORATED AND ENCOURAGED EACH-OTHER, DEVELOPING OVER THE 3 YEARS A SUPPORTIVE, INCLUSIVE, AMBITIOUS AND VERY OFTEN HUMOROUS GROUP IDENTITY.

THE STUDIO WAS ROUTINELY A MESS, THE BLINDS WERE ASKEW AND THE FLOOR WAS REGULARLY COVERED IN PAPER AND BITS OF FABRIC. BUT IN THAT STUDIO THE FOUNDATIONS FOR THE FUTURE WERE LAID - AND THEY HAVE USED THEM WELL.

NOTHING CAN REPLICATE A CREATIVE STUDIO ENVIRONMENT, BUT WHAT IT ENGENDERS IN APPROACH, METHODOLOGY AND CREATIVE SPIRIT CAN BE APPLIED ACROSS ALL CONTEXTS, AND IT IS BECAUSE OF THAT, THAT THESE STUDENTS HAVE DONE, AND WILL DO, SO WELL.

TO SAY WE ARE PROUD WOULD BE AN UNDERSTATEMENT. THIS COHORT, OFTEN FONDLY REFERRED TO AS 'THE FIRST COHORT OF THE NEW COURSE' HAVE ALWAYS BEEN PIONEERS, AND NOW MORE SO THAN EVER.

WE WISH THEM EVERY SUCCESS FOR THE FUTURE. WE THINK THEY ARE BRILLIANT.

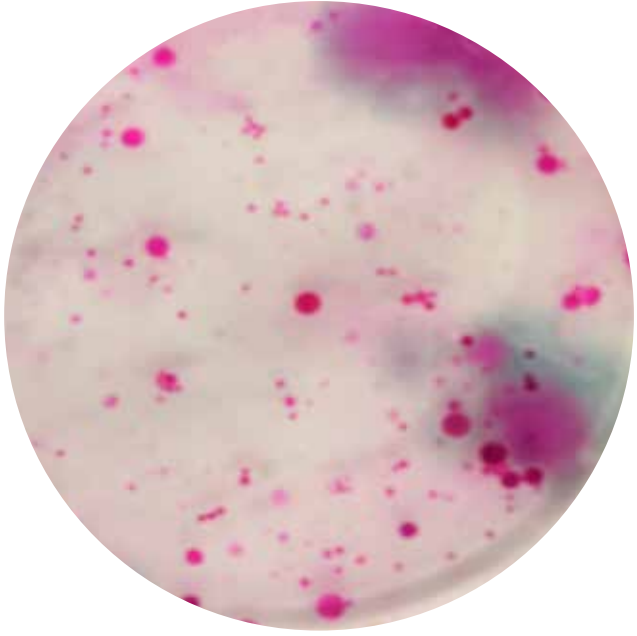
THE FASHION TEXTILES TEAM

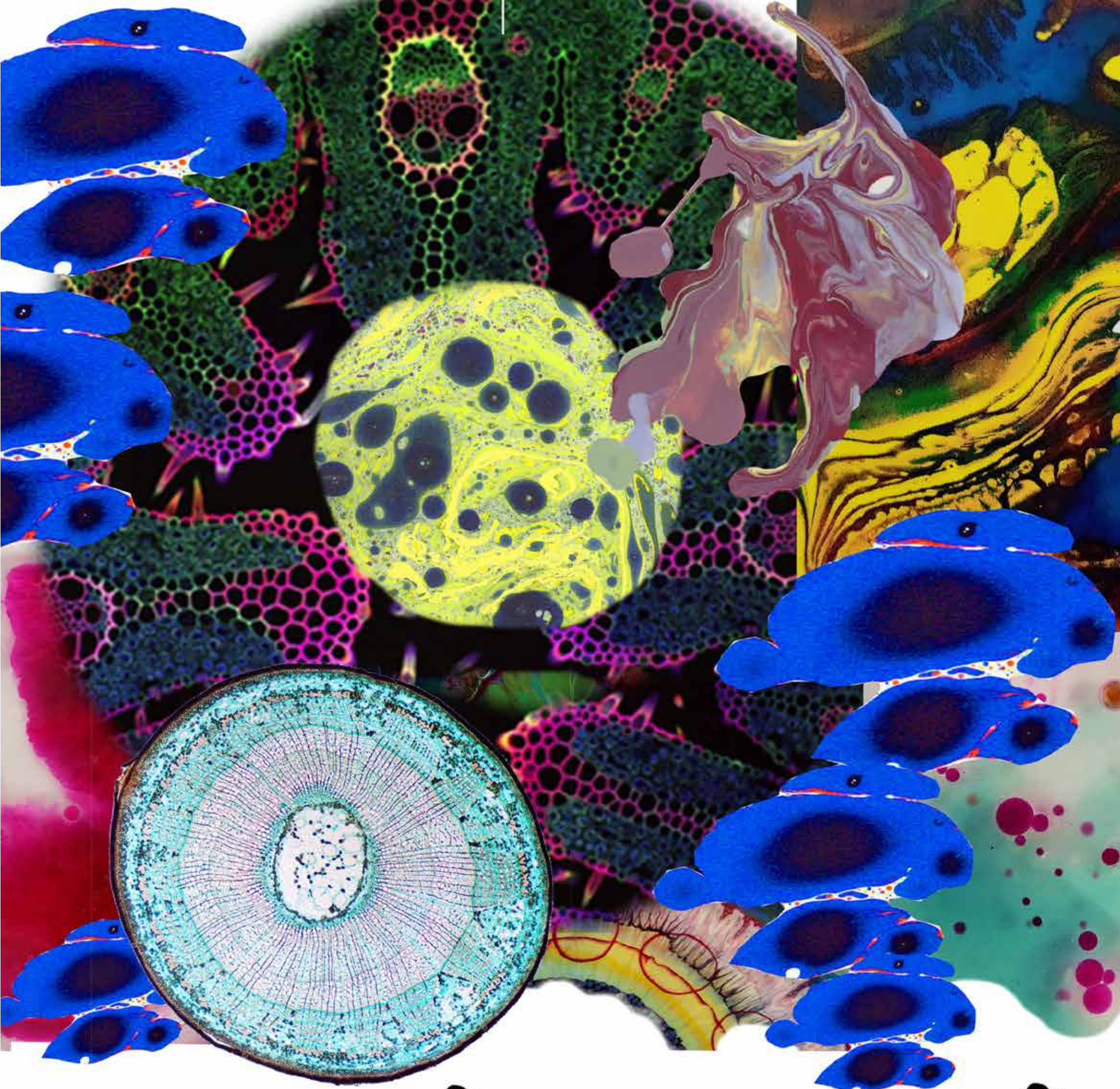
GRADUATING DESIGNERS	1
MORGAN ANKER	2
BILLIE AYRE	10
NOELIA CEPEDA CAMPUSANO	18
ALANA FLYNN	22
SOPHIE GOSNELL-LEE	32
DAN HALLAM	40
SHADIA HOUSSEIN	50

NINA HUNTER	60
NICOLE JONES	70
ALICE KLEIN	78
JESS KNIGHT	86
ELLIE MILLS	96
EMILY SHARMAN-HAYLES	106
JAY WILLIAMS	116

MORGAN ANKER

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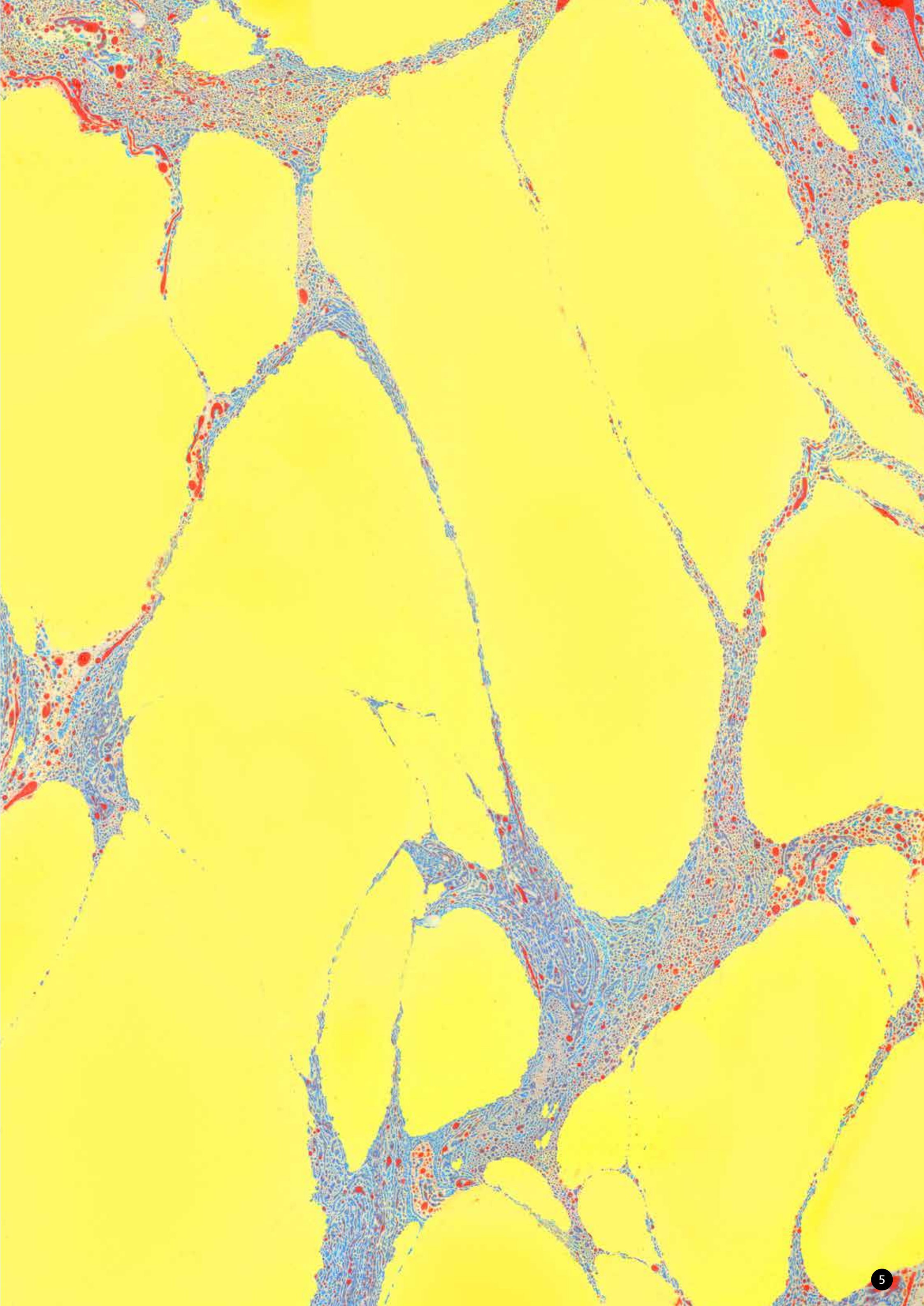






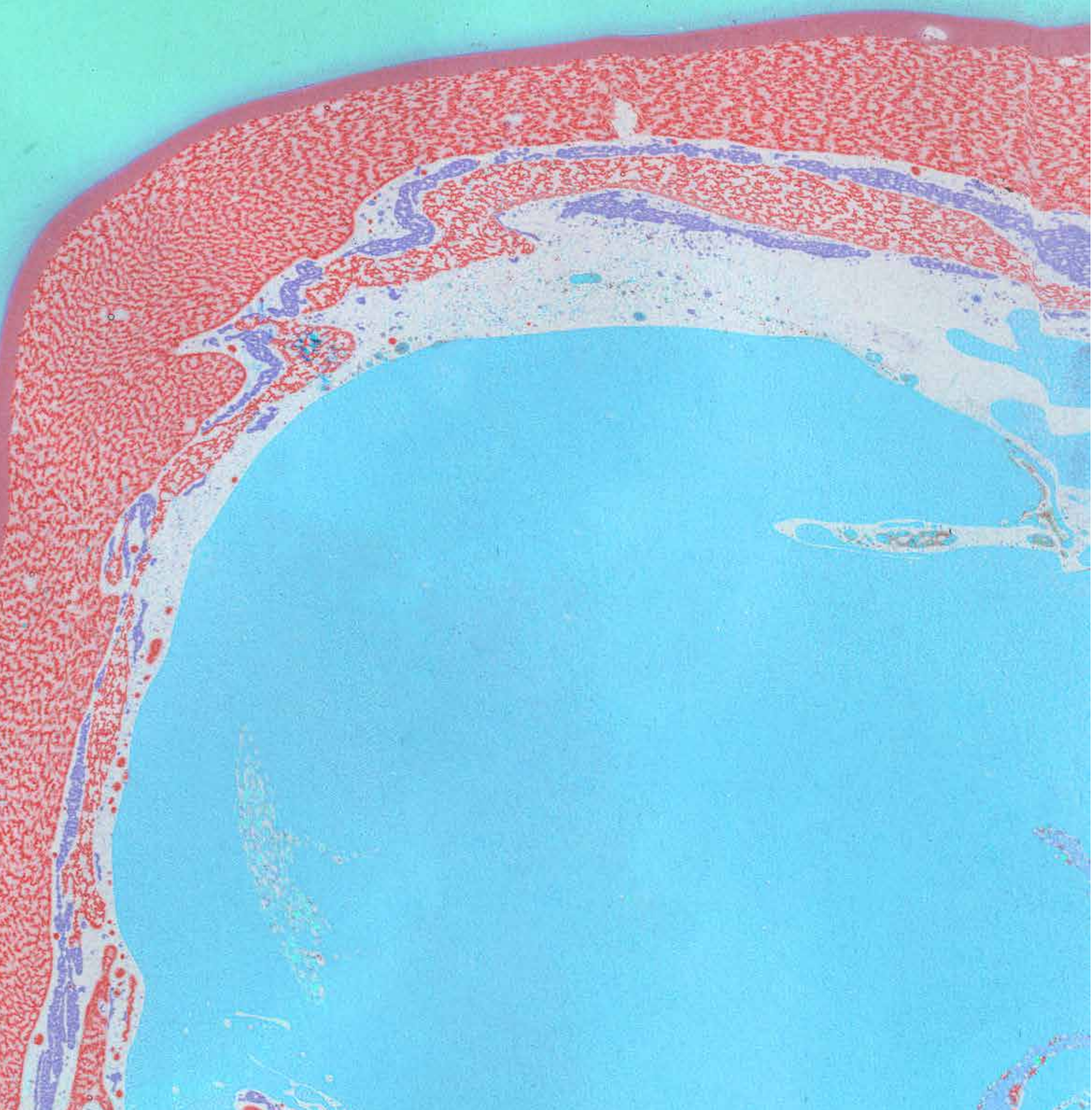
MORGAN ANKER

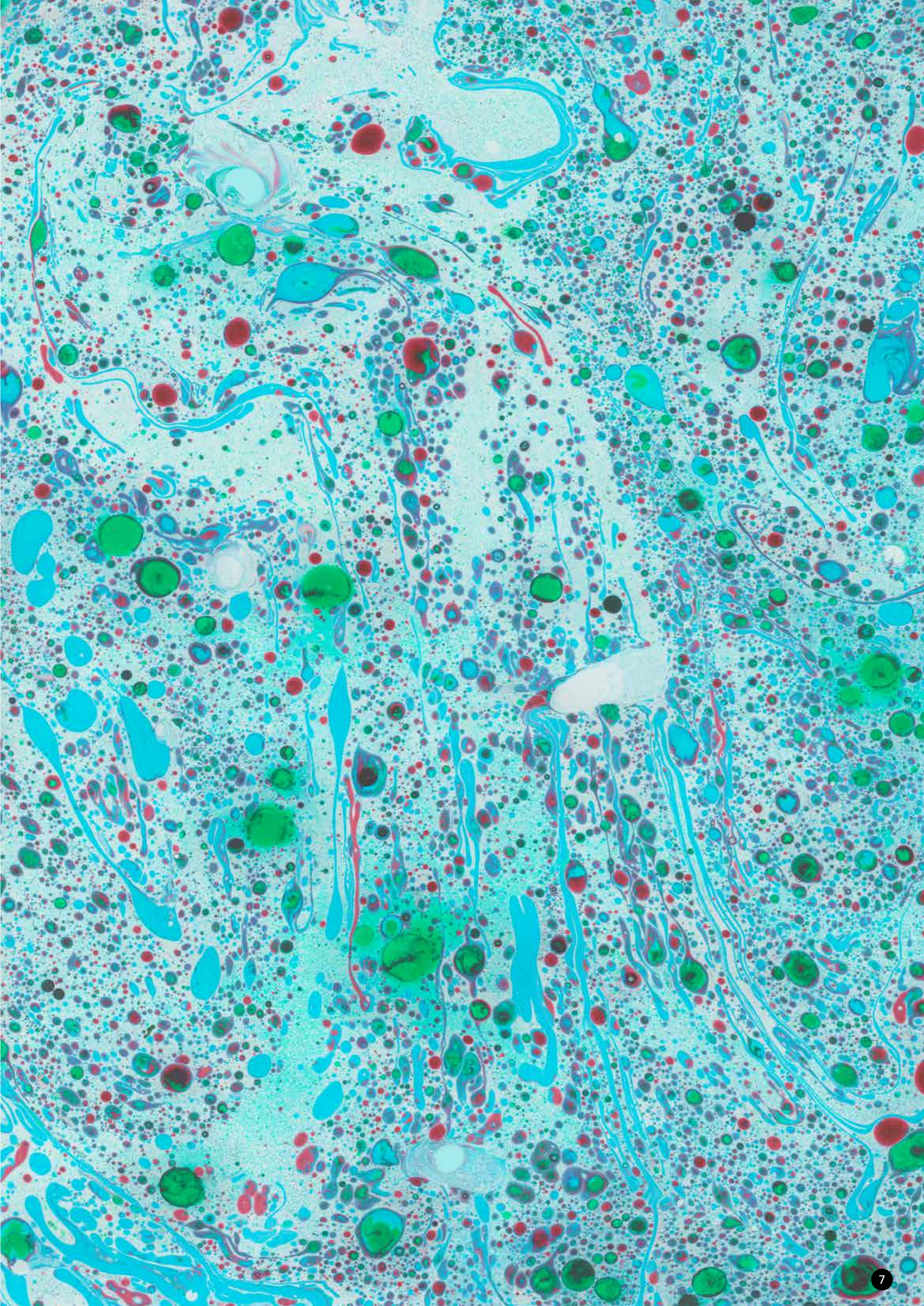
morganleamartina@gmail.com



MORGAN ANKER

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MORGAN ANKER

morganleamartina@gmail.com

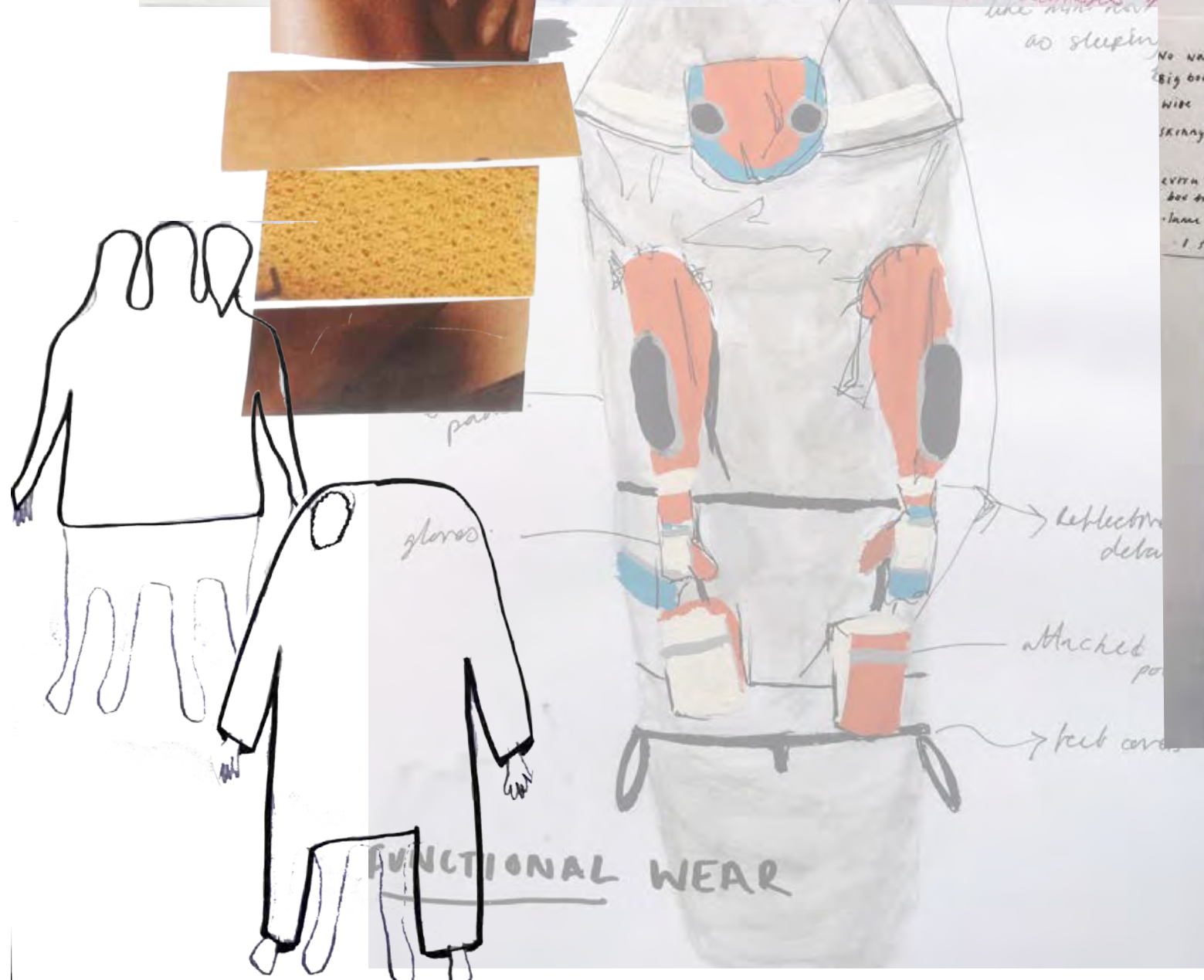
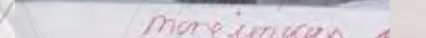
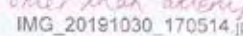
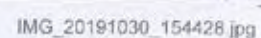
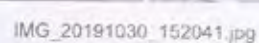
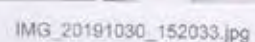


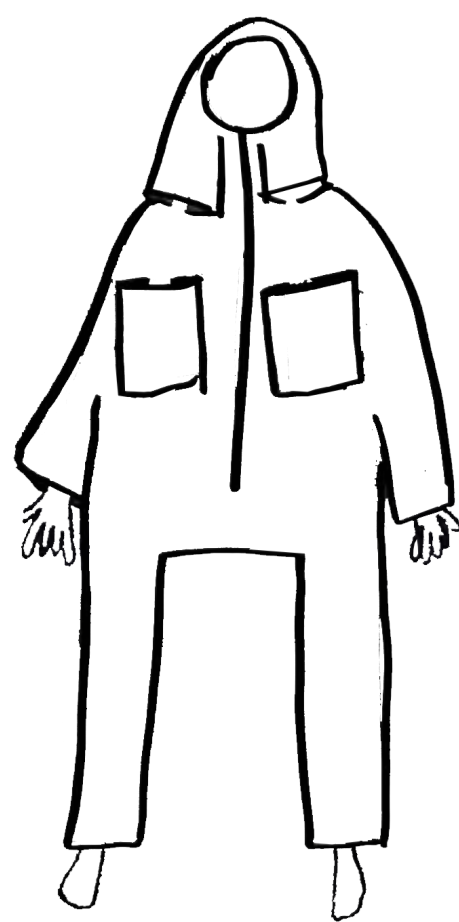
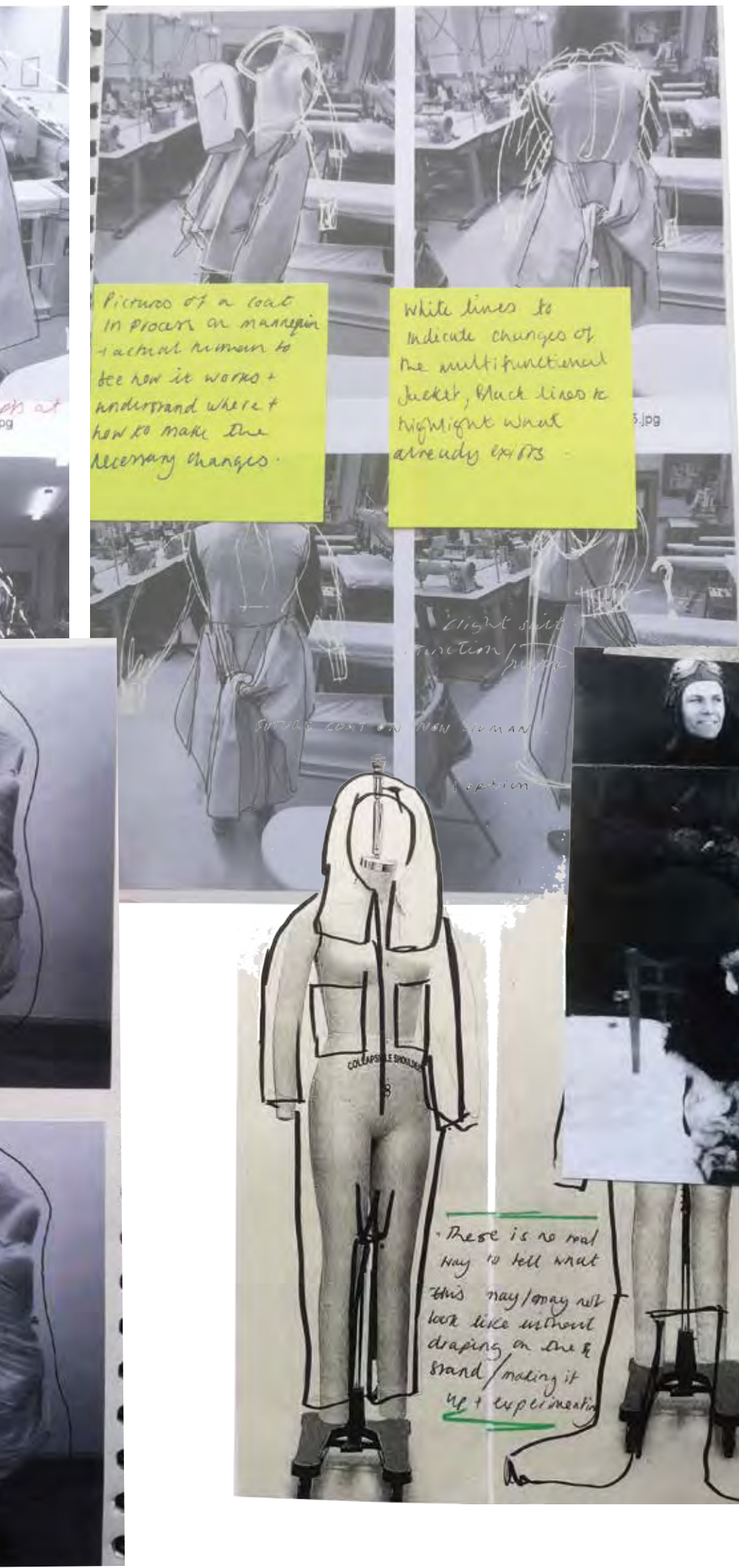




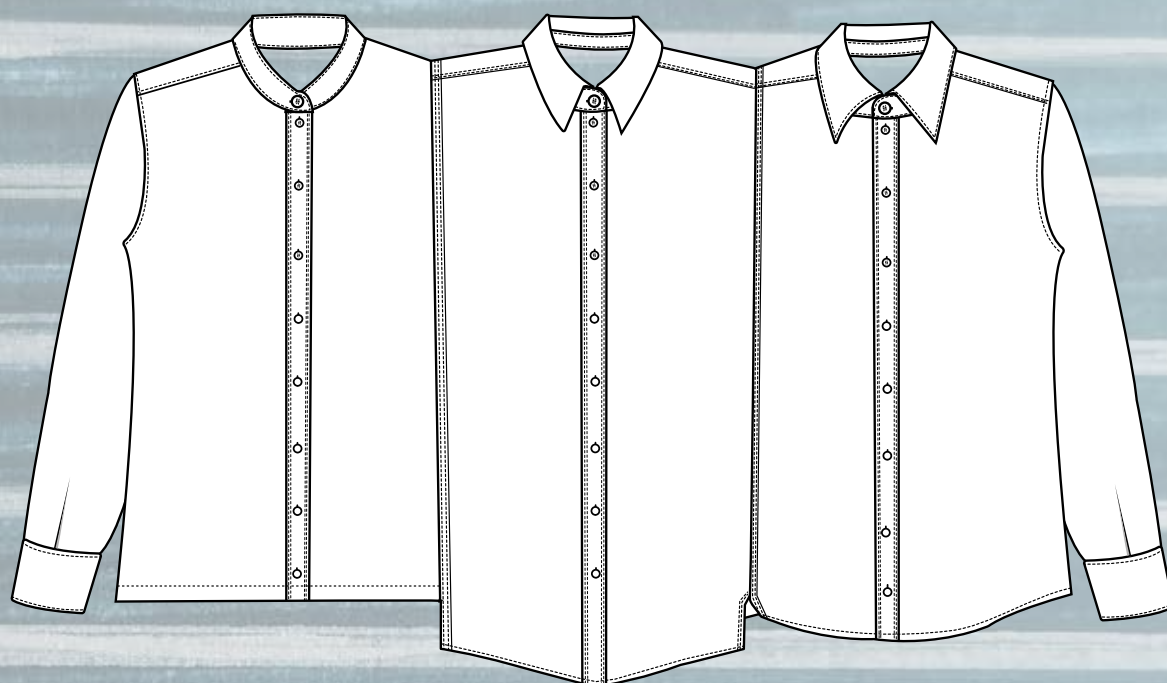
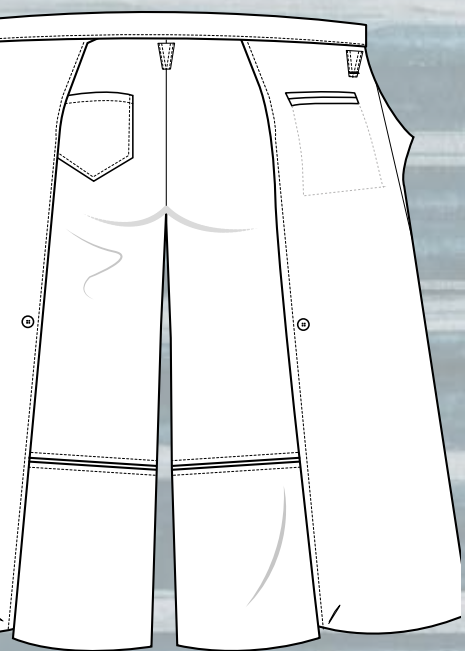
...considering the completely insane possibilities that our f















a design that lends itself to multiple wear is what will work best in the collection, i'm aiming to create



NOELIA CEPEDA CAMPUSANO

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Margaret Thatcher



I'm really fucking bad at adding numbers to the point where I struggle with like 4+7 kind of stuff



Mayo



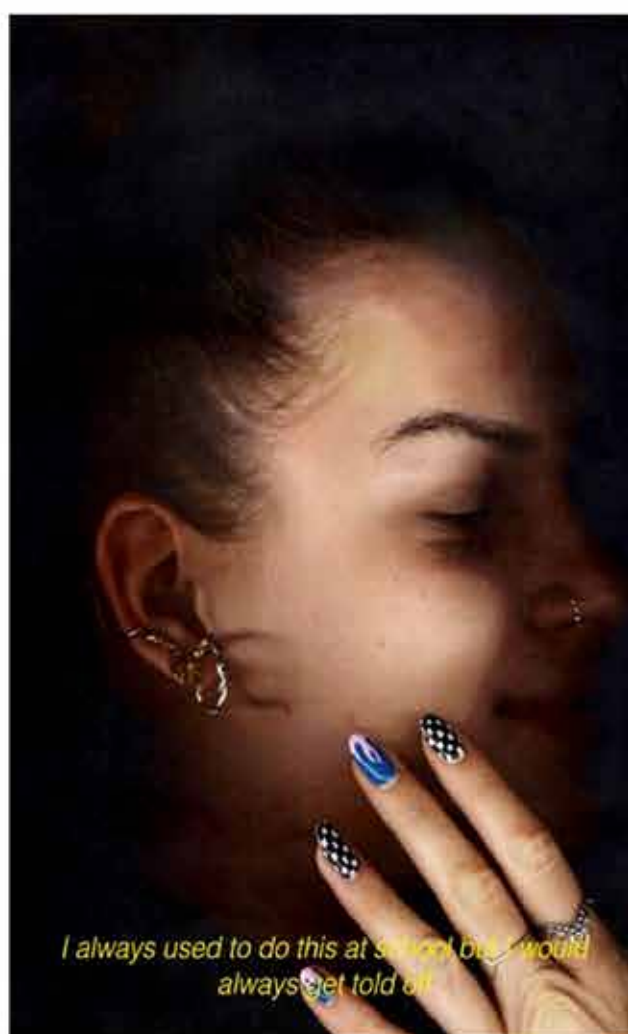
I'd like to wedgie Margaret Thatcher



Water



Colgate



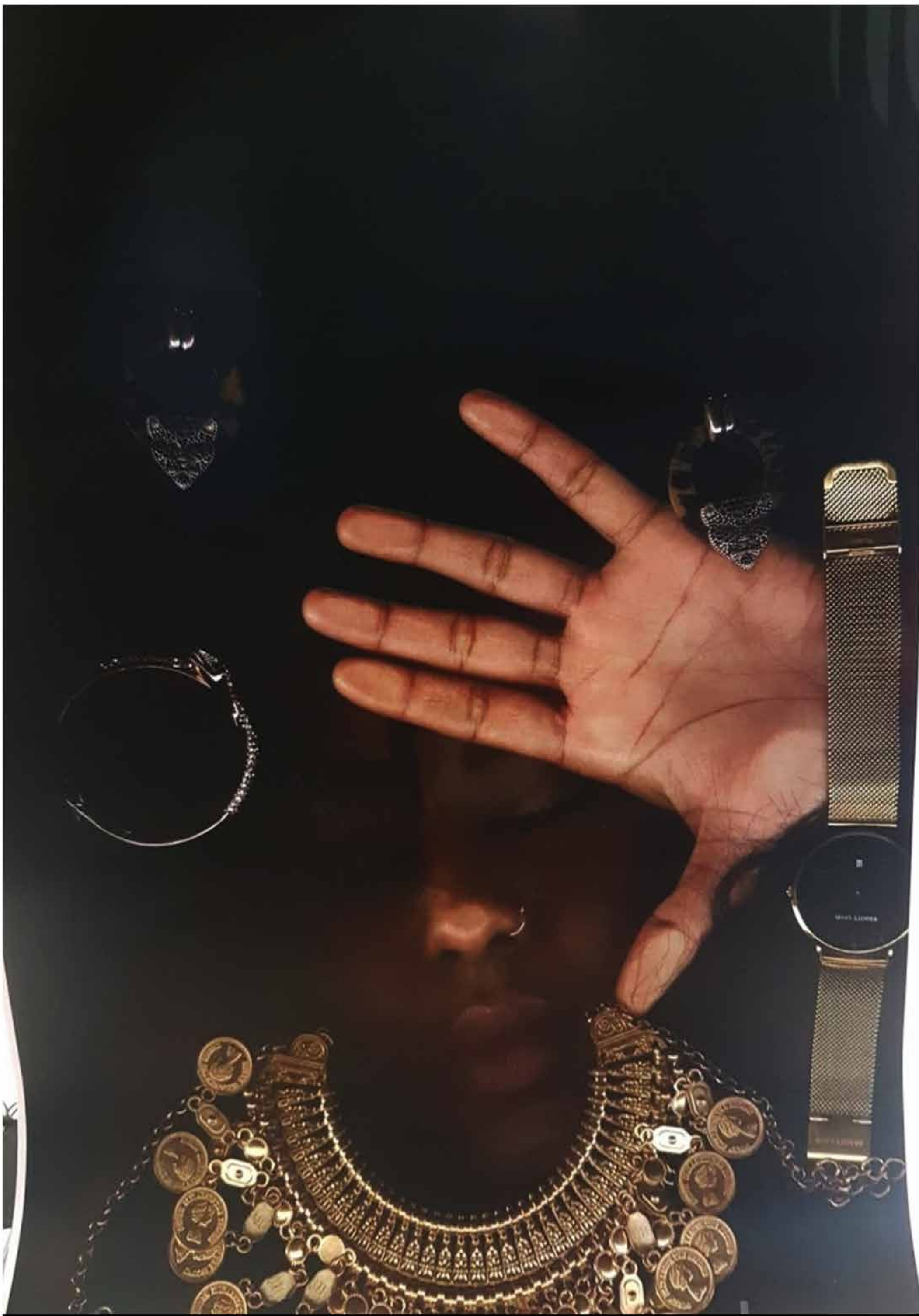
I always used to do this at school but I would always get told off



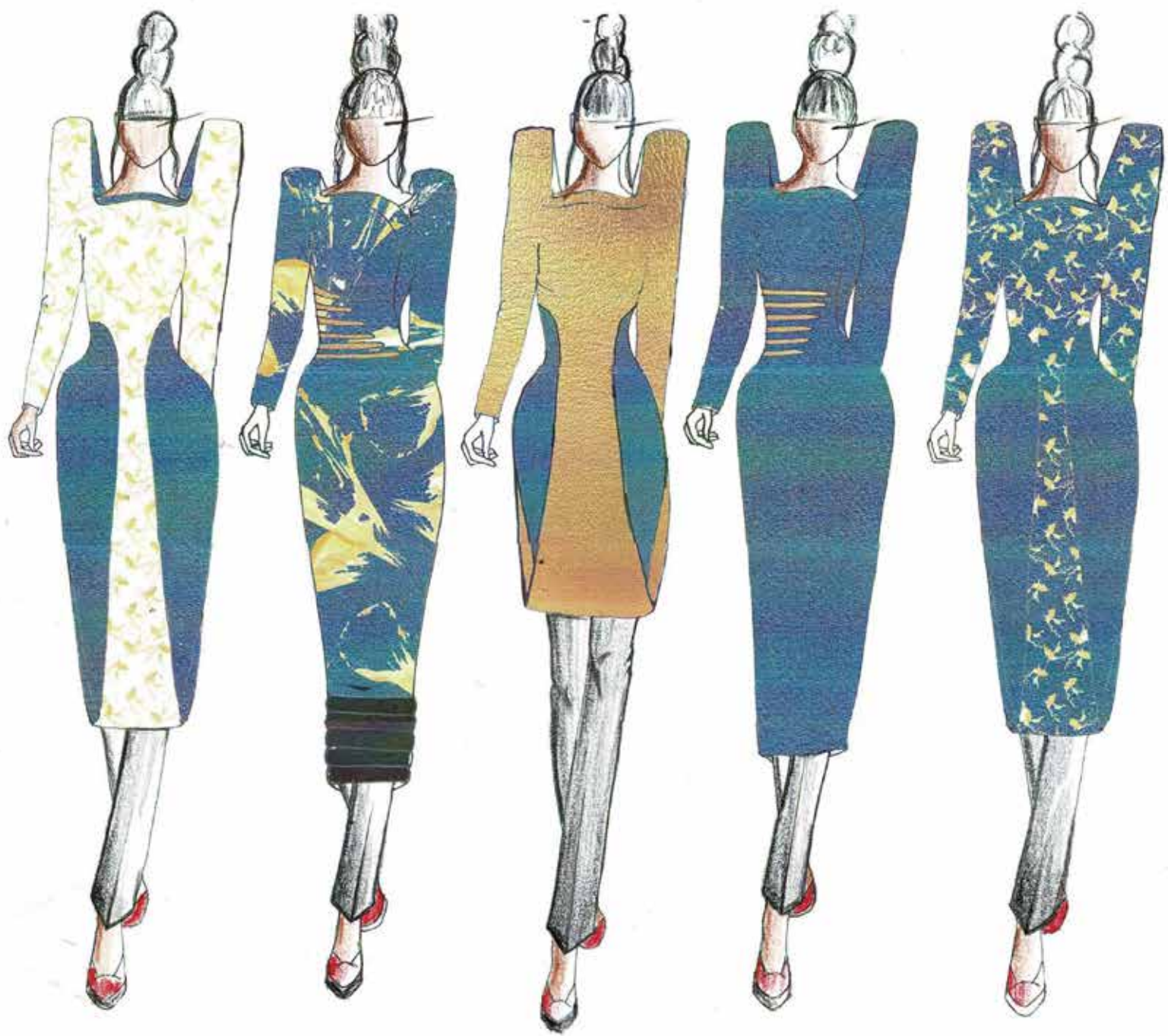
Chimpanzee



I hate my girlfriends bestfriend









Scuba covered in netting

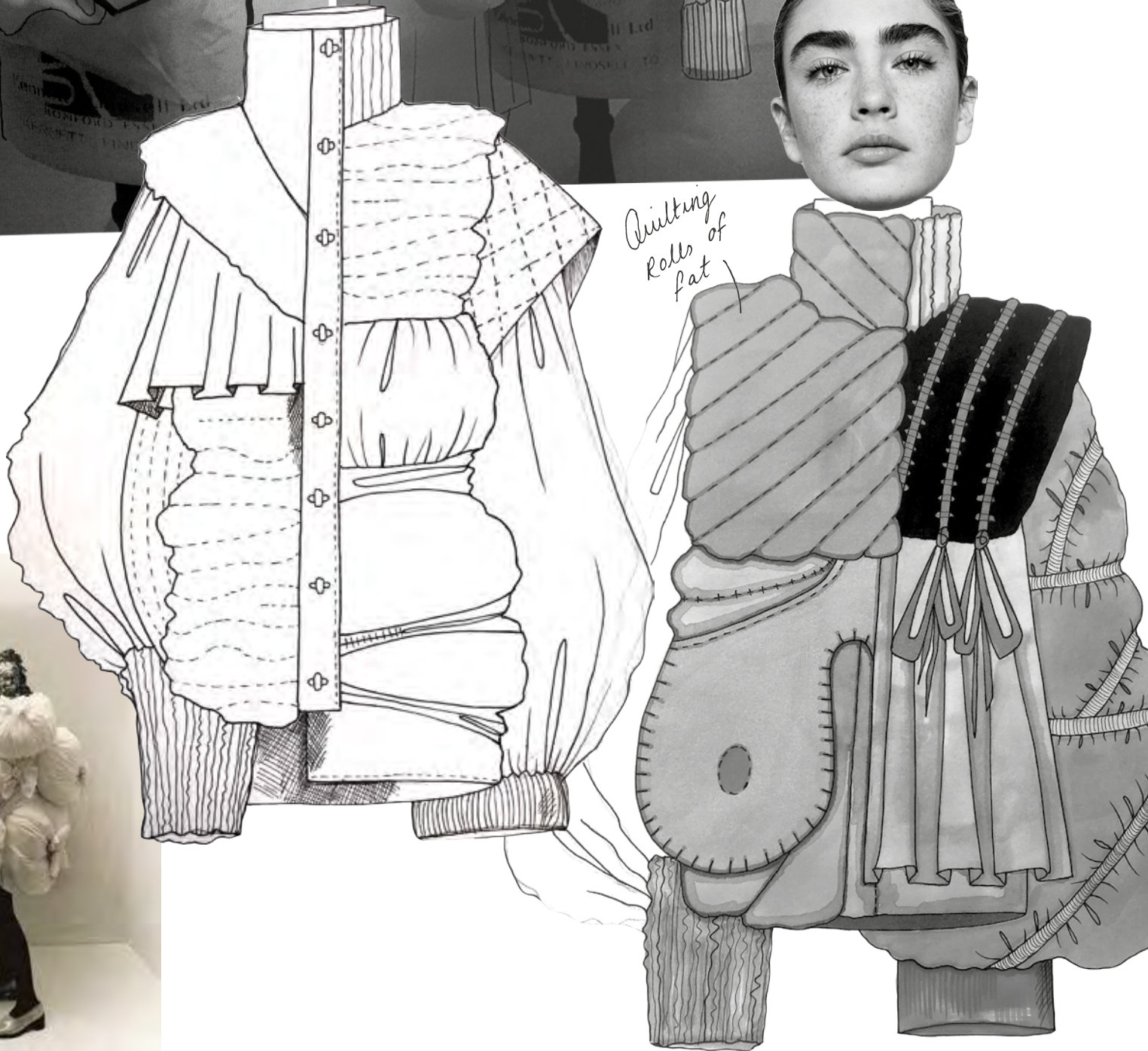
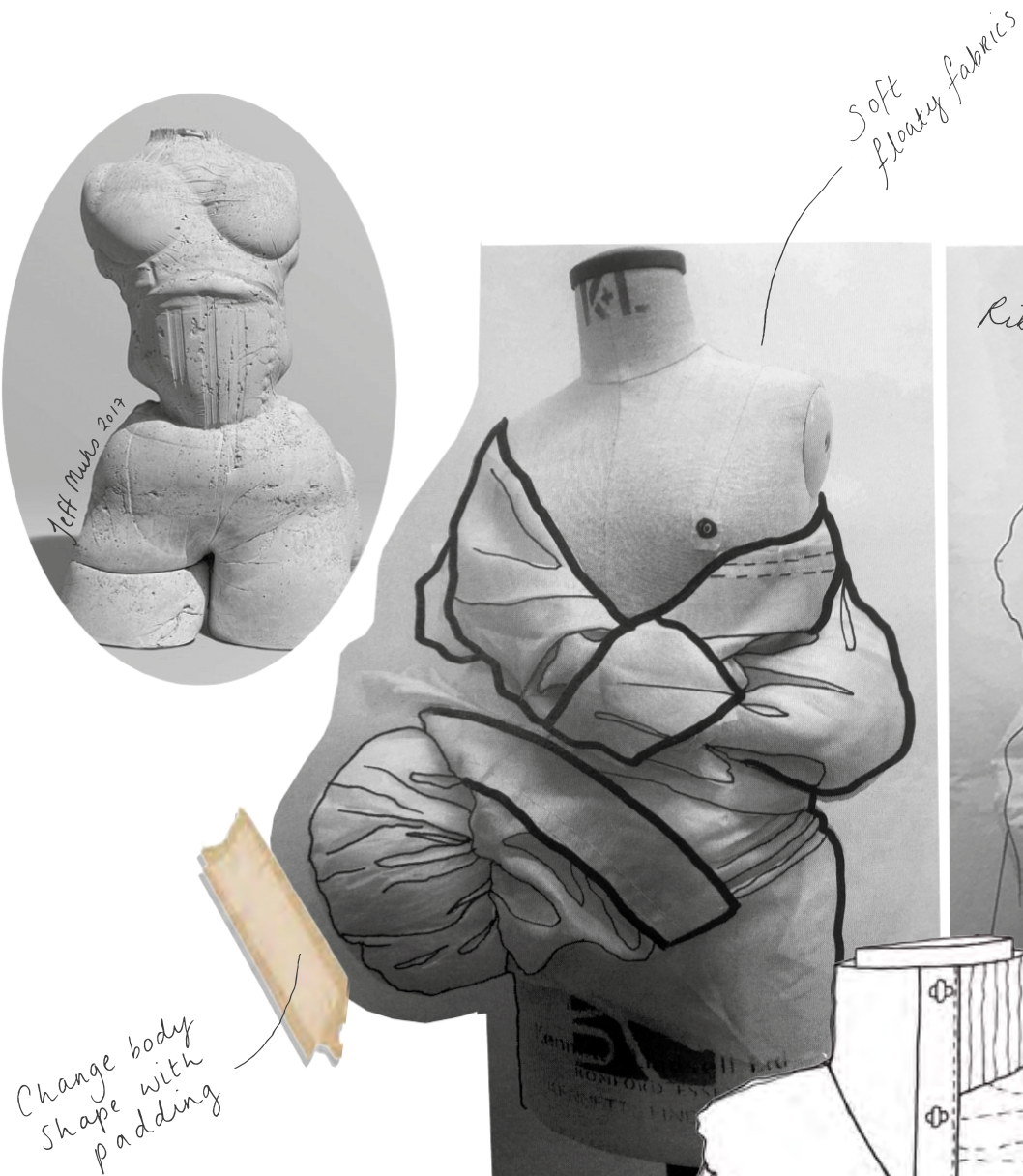
Double Layered mesh.

Caitlyn Bryant

Edwin Von Holy

Polly Borland



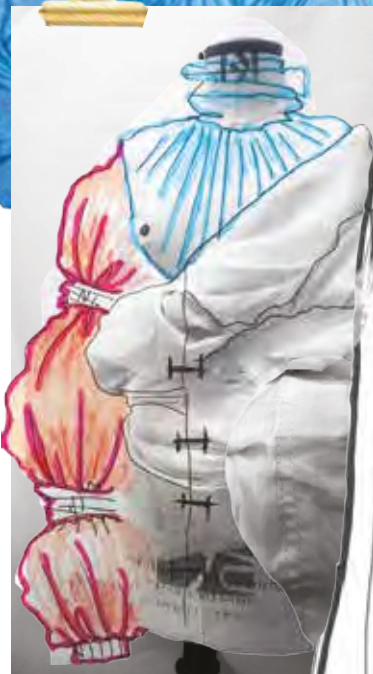




Shaykalina



Birgit dekker





Elasticated
Rib knit

Trapped chord
-hand stitching

Silk Quilting

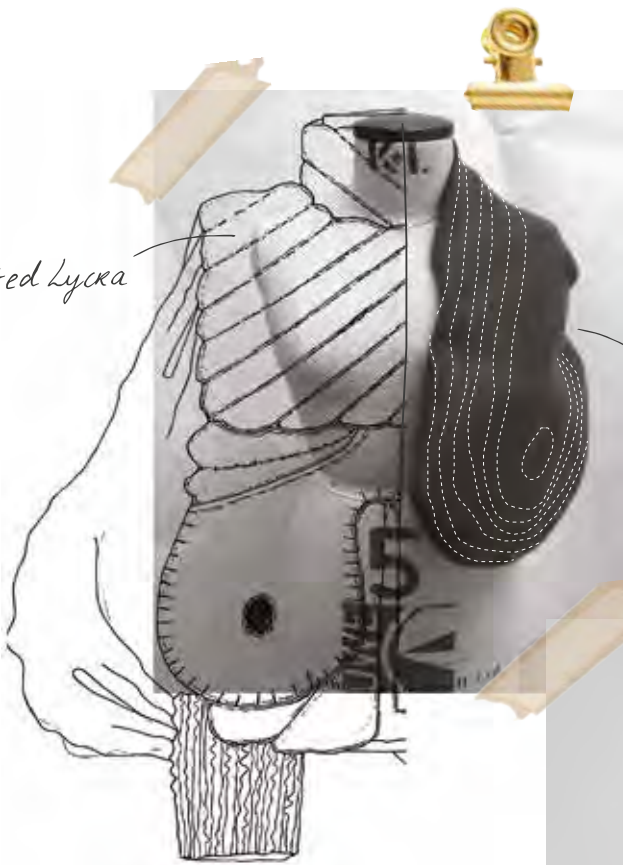
Layered watercolour
paints and tissue
paper - adds
texture.



Digital print
onto bamboo
silk.

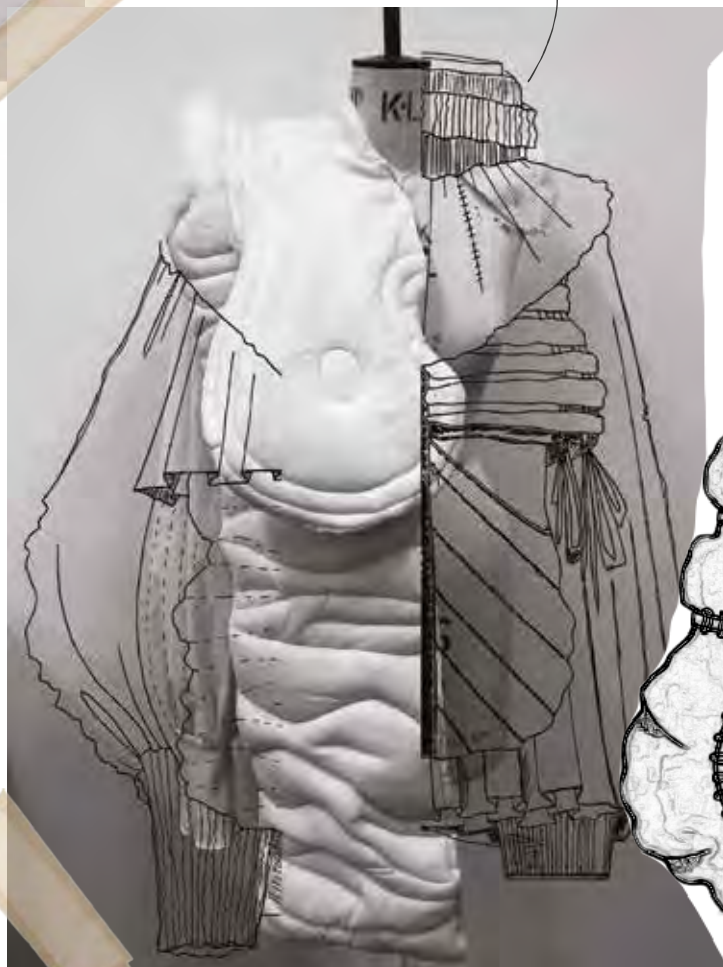


Quilted Lycra

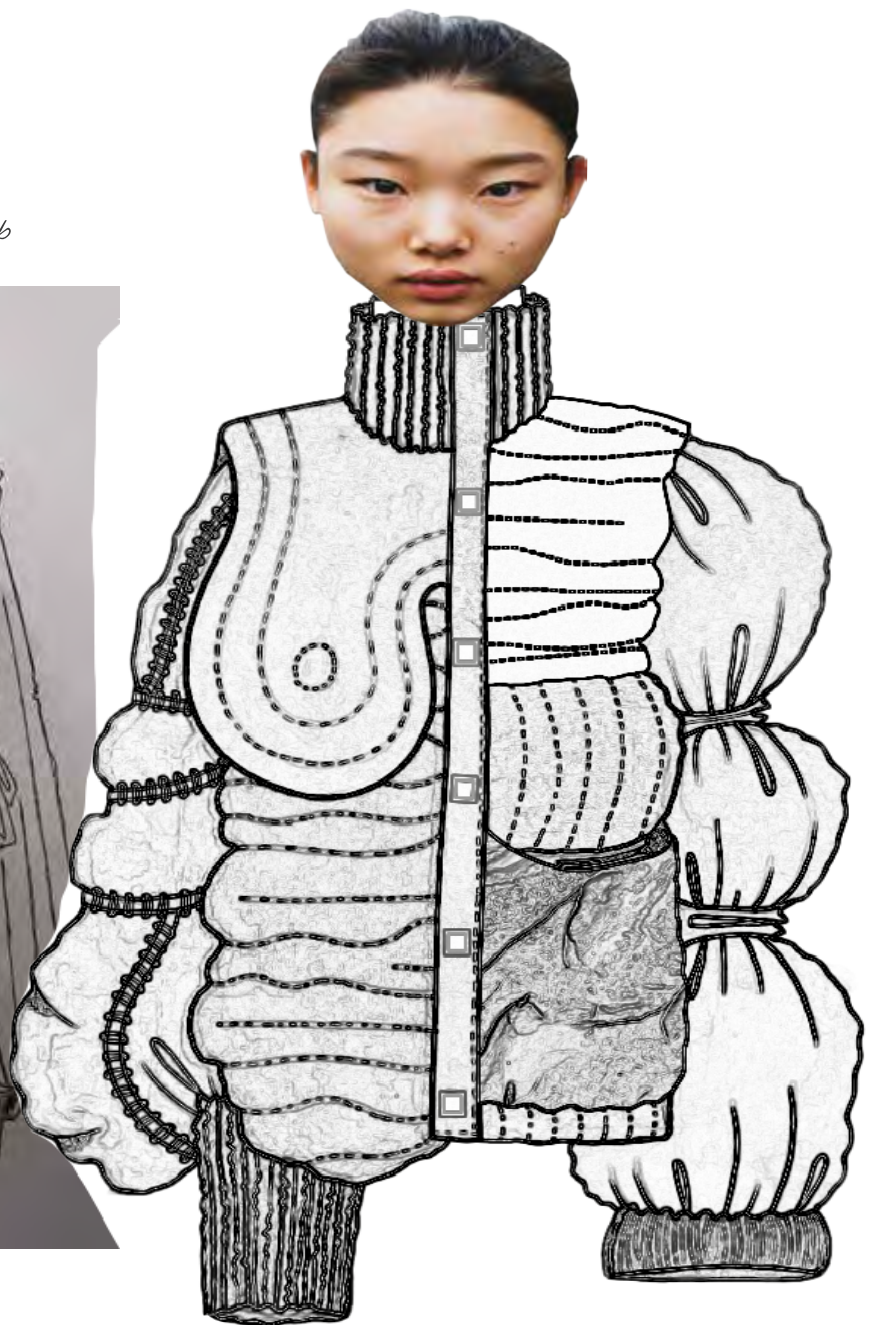


Quilted
fleece

Chunky Rib
knit

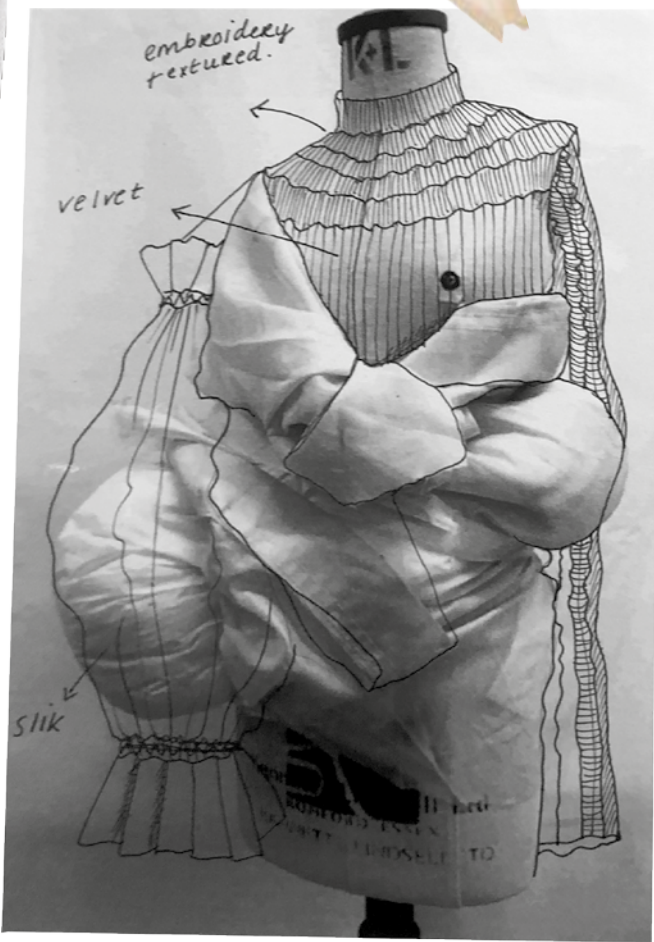
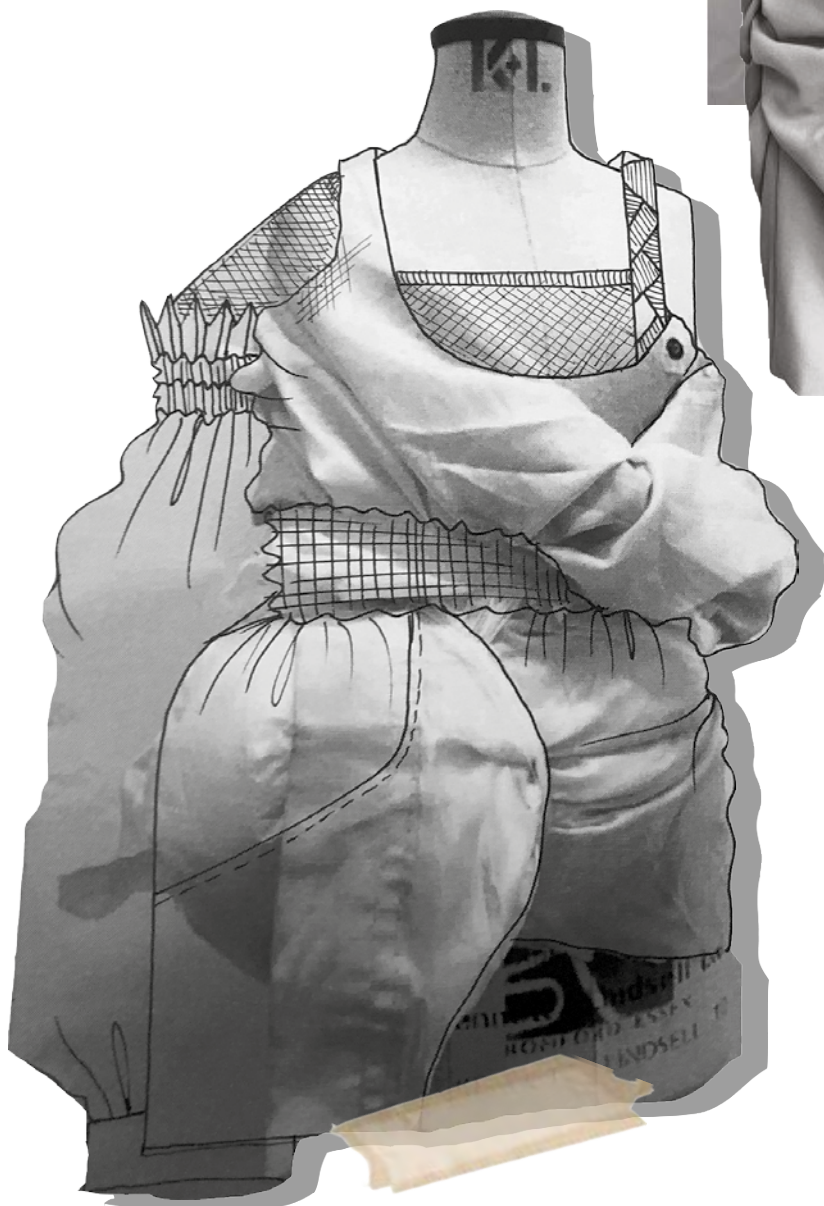
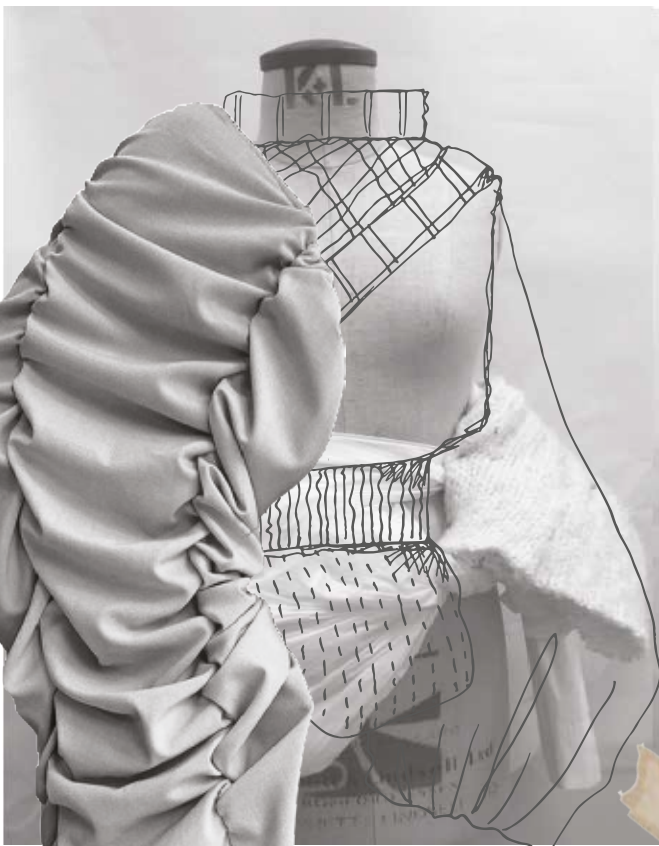


oil pastel
drawing
life drawing



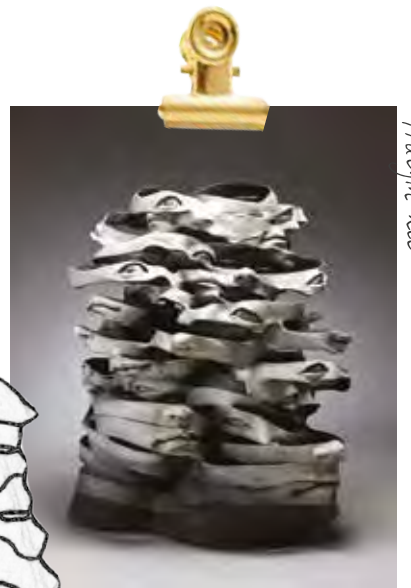


Sandra Davolio 2014





Gathered fabric
+ elastic.



Haerin lee



Elastic Gender

ALANA FLYNN

alanaflynnfashion@gmail.com



Sandra Backlund



screen print on ethical silk.



textile manipulation mimicking tribal scarification



Christo and Jeanne-Claude



Body chain Bound on satin + wadding



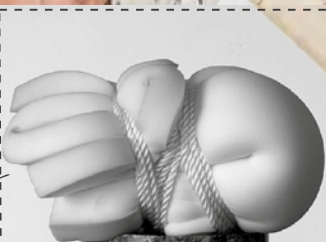
flesh coloured satin / silk.

Rib textured knit.

mesh tightly Bound



Alice Potts



Anom Alien

The New 20's:

IMMORTAL YOUTH

This collection explores youth through the youthful exploits of Greek Gods and the Bright Young Things from the 1920's, both of which were immortalised through sculpture and photography. Immortalisation is prominent in contemporary youth culture through social media and technology as we become more absorbed with our digital selves. The use of hand rendered and digital mark making and collaging inspired by close-ups of Greek sculpture and geometric art from the Art Deco period created an exciting new fusion. This reflects the exciting times ahead for modern youth culture as we start a new decade, 100 years later from the 1920's.



Cecil Beaton





SOPHIE GOSNELL-LEE

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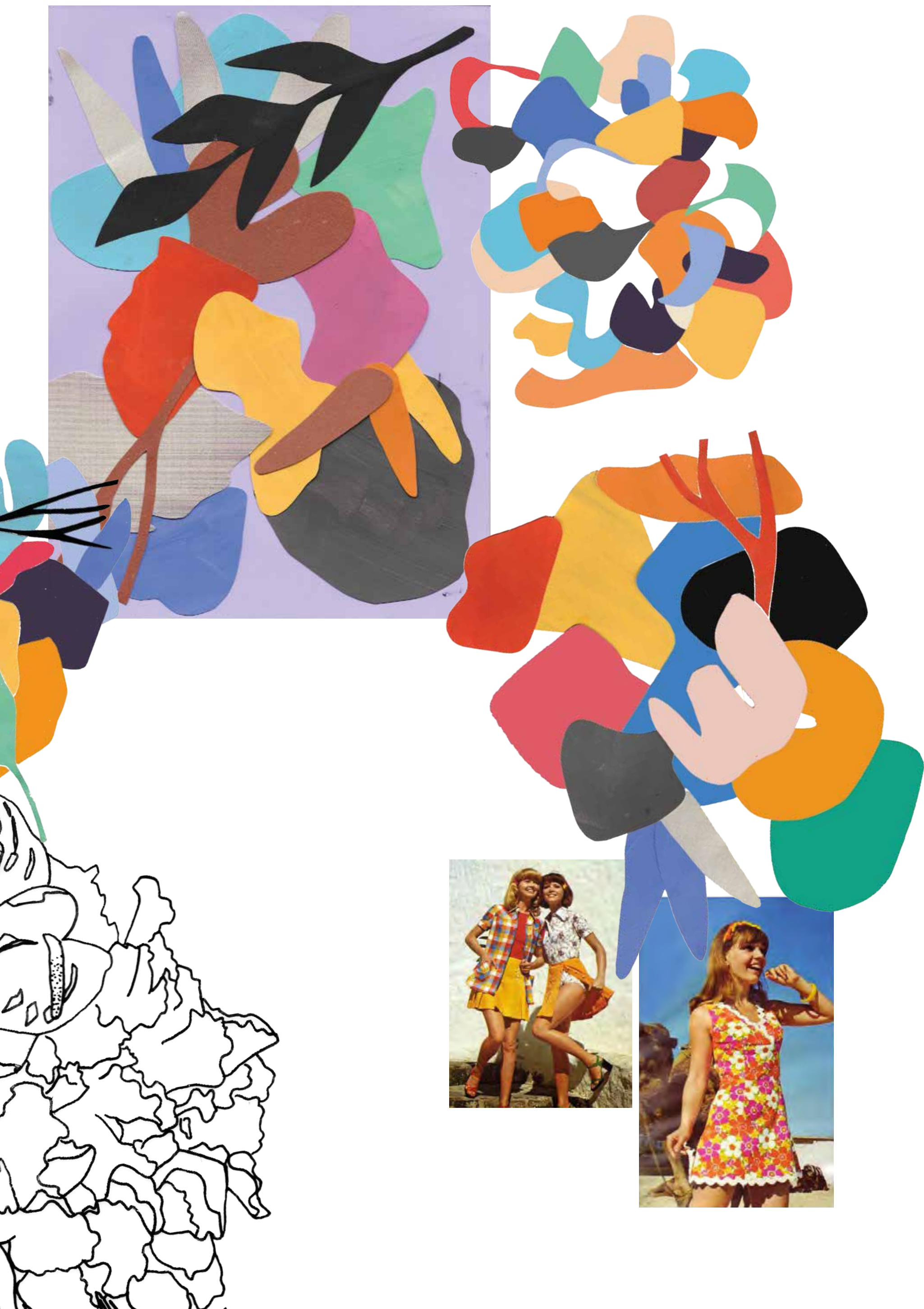




SOPHIE GOSNELL-LEE

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The background of the entire page is a dense, repeating pattern of organic, blob-like shapes in various colors including black, white, grey, red, orange, yellow, light blue, dark blue, teal, and maroon. These shapes are scattered across a light beige background, creating a vibrant and textured visual effect.

SOPHIE GOSNELL-LEE

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A Working Nostalgia.

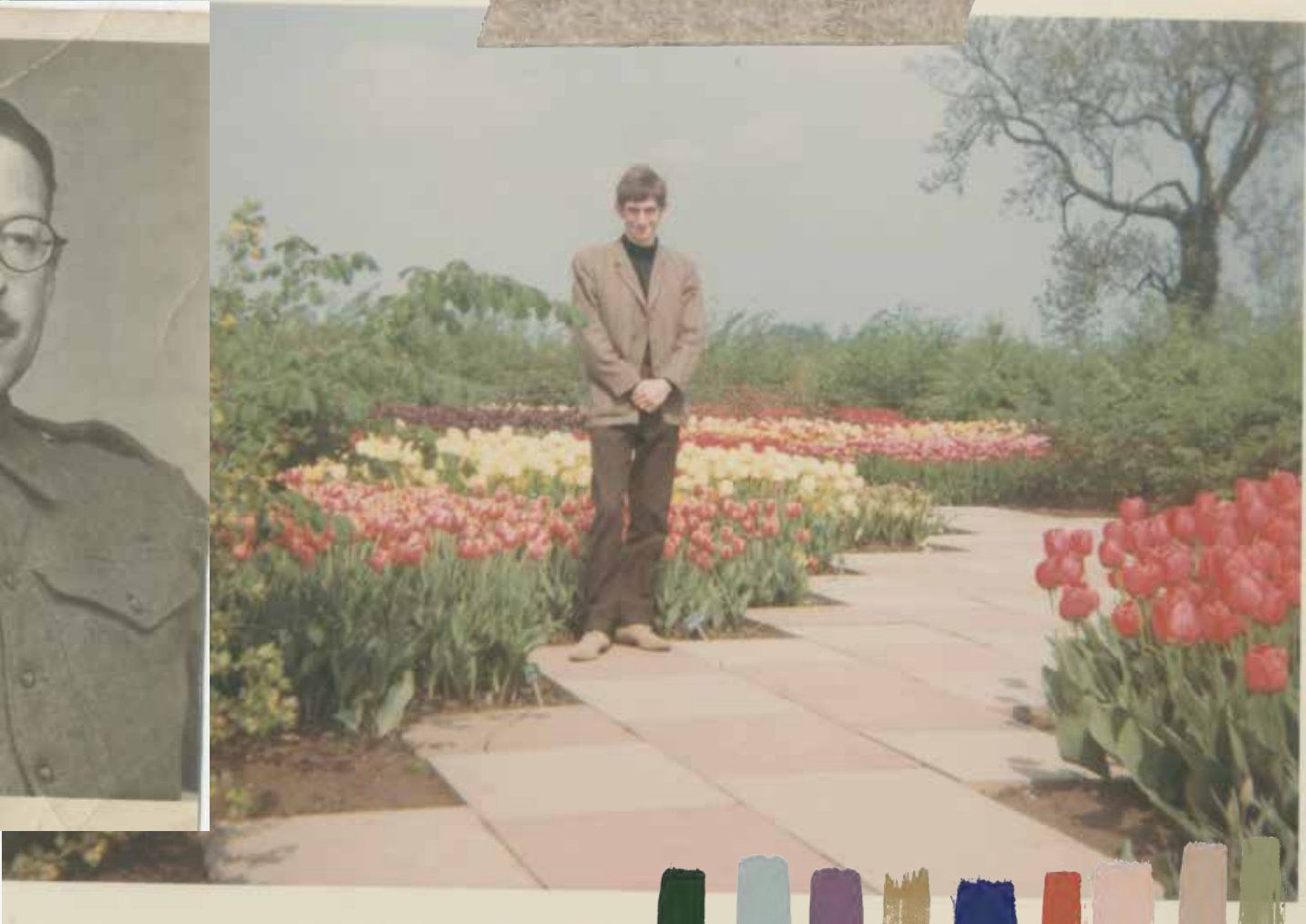
Regardless of who you are and where you come from, we all have certain similarities.

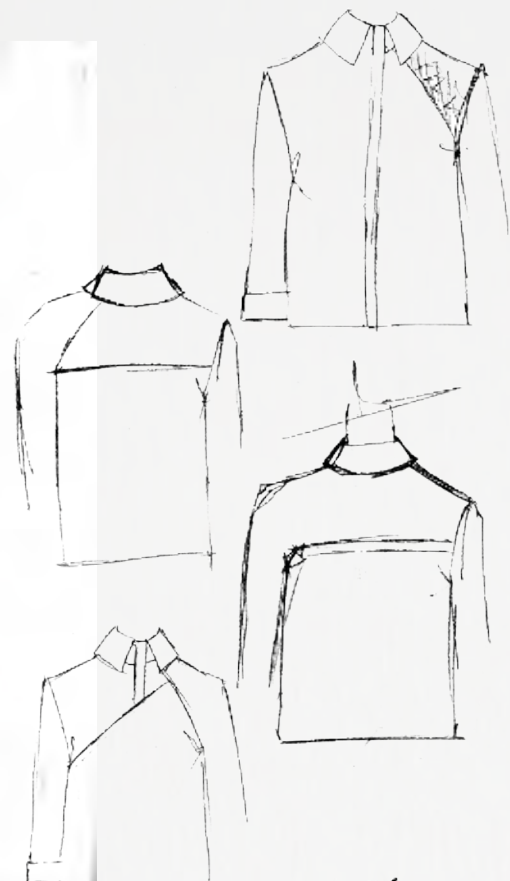
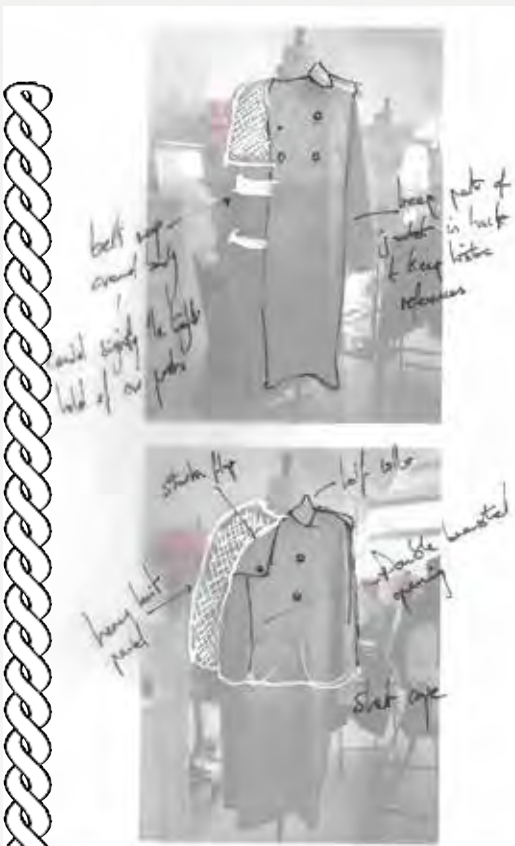
Family is the cement in most of our lives that acts as the foundation to who we are, how we act, and who we go on to become, whether that's positive or not.

When we are younger, figures in our lives often are our HEROS and as time progresses and we become older, they become more human, prone to mistakes and being just like us. Certain individuals may stay as our HEROS however, whether its the way they've brought you up through something particularly hard. These are my Heroes. Public Service workers are the foundations to our country and society and often overlooked.



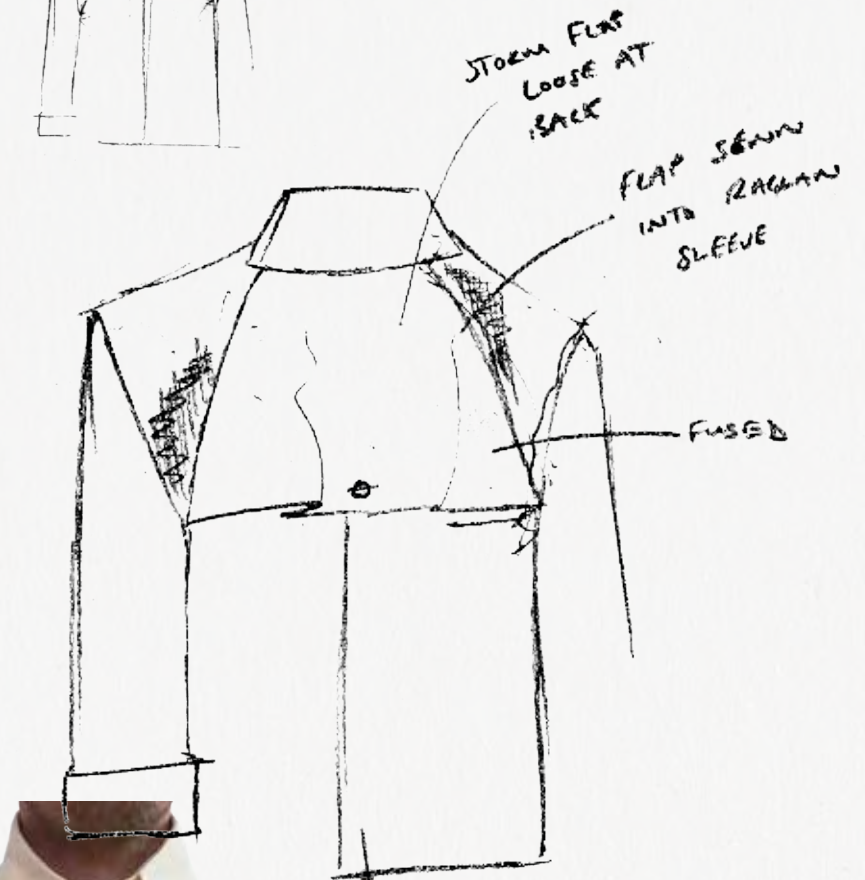
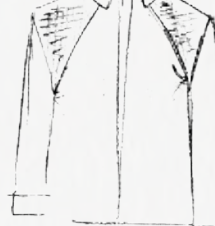
My Hero - Captain - 1945





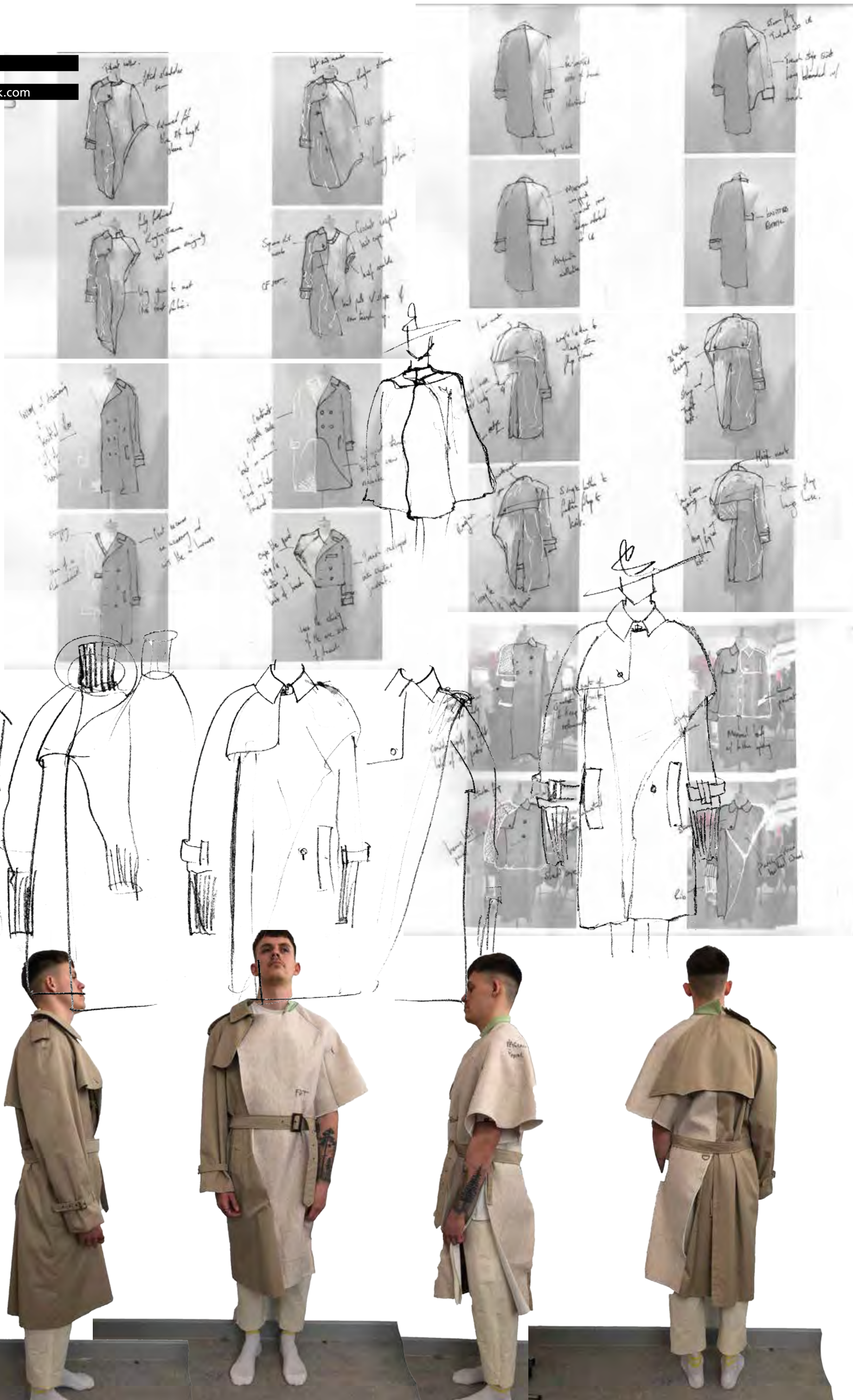
TENCEL TWILL NAVY

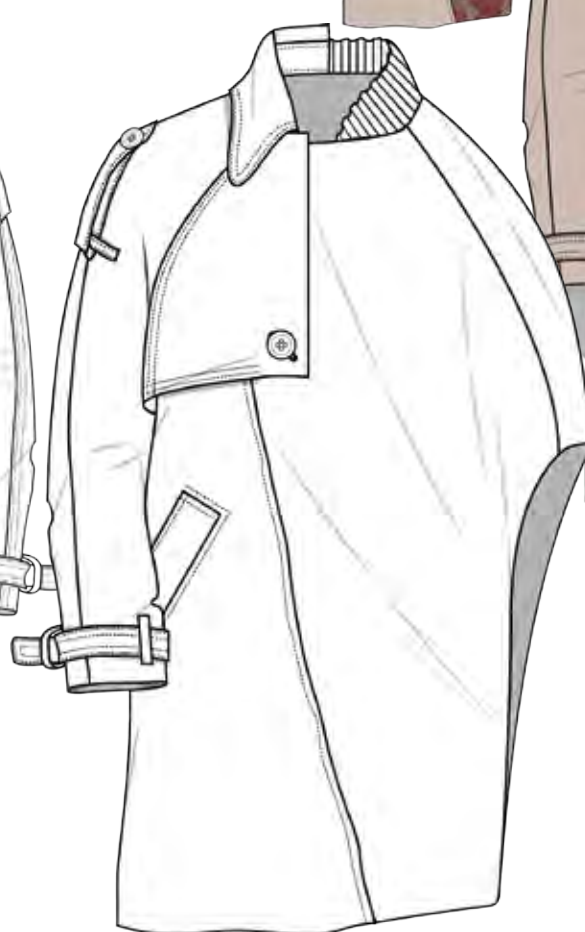
SSD NAVY



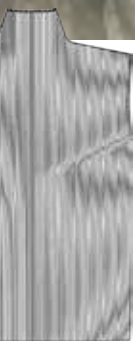
DAN HALLAM

danielhallam_outlook.com





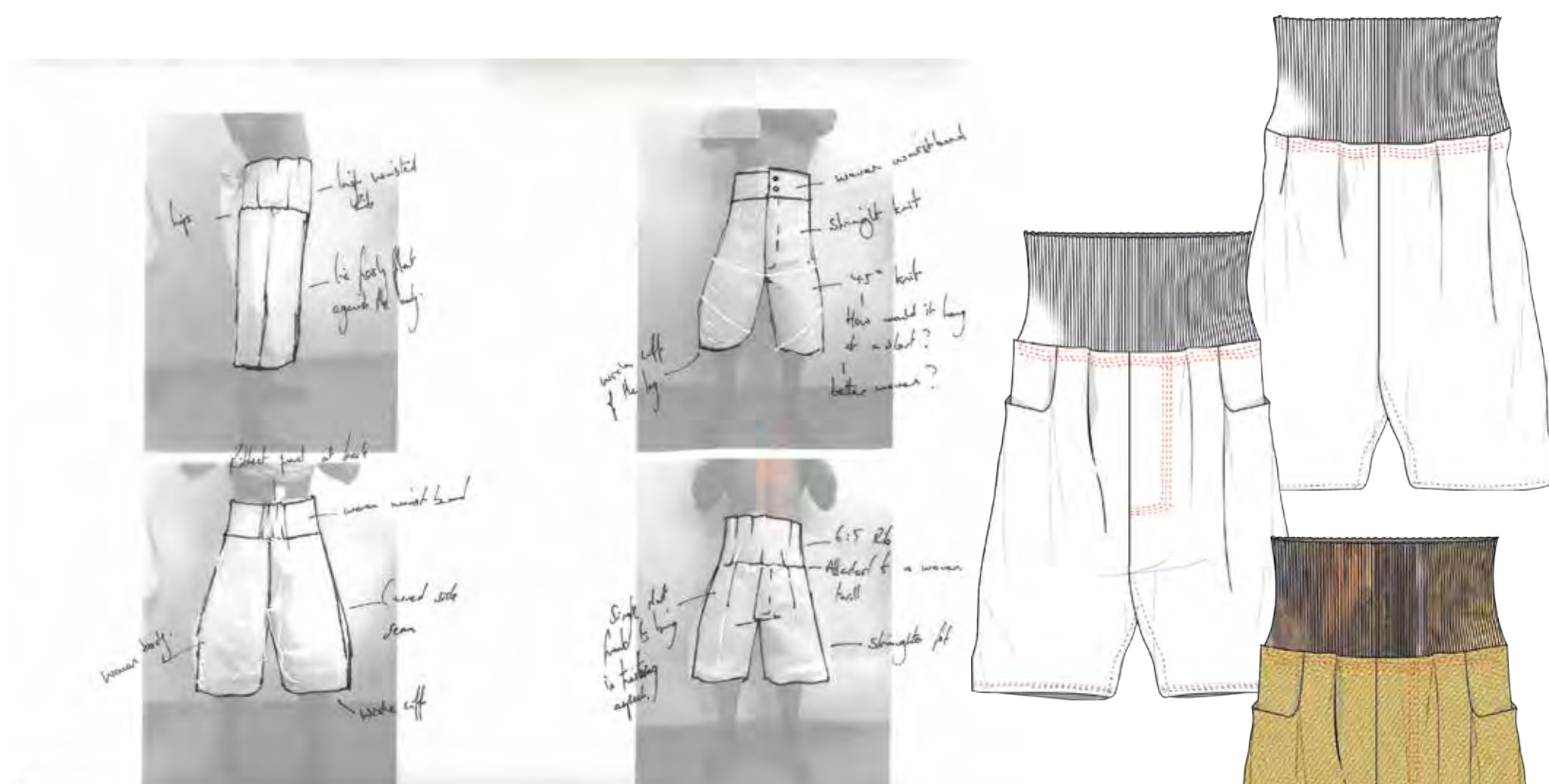


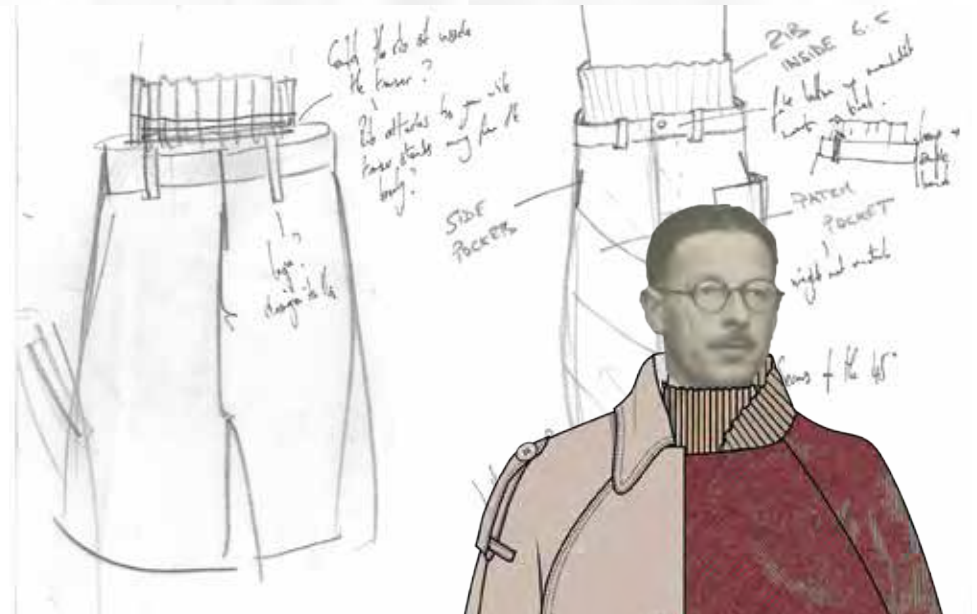
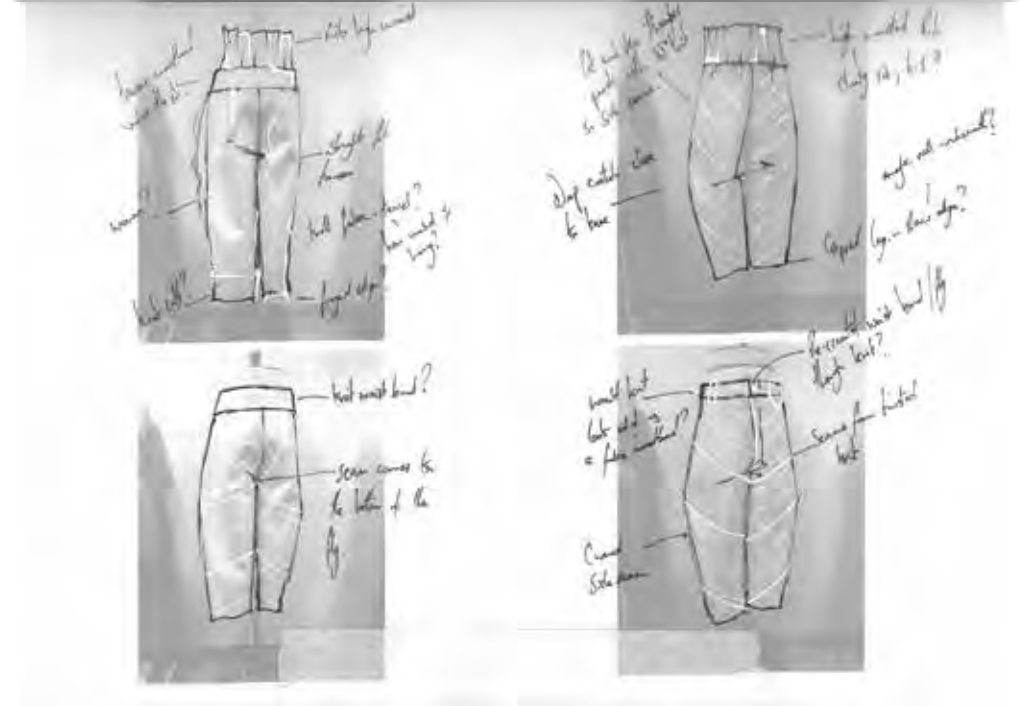
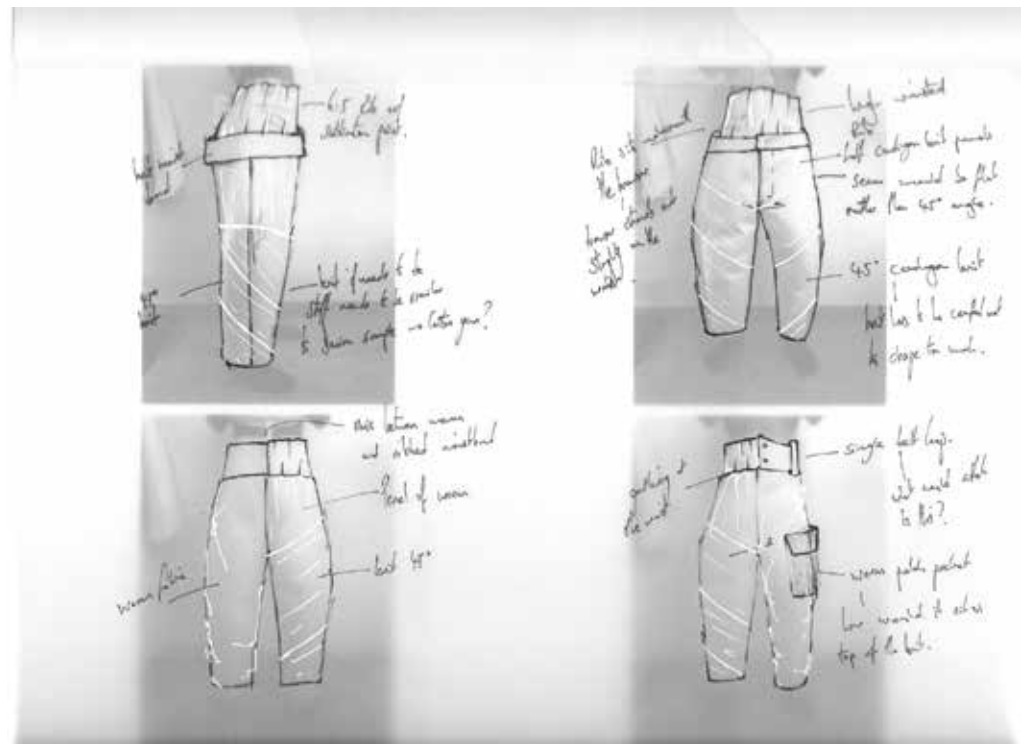


Sablonnerie
Paris
(F + G)

6-5 20
will full stretch
on body







DAN HALLAM

danielhallam_outlook.com

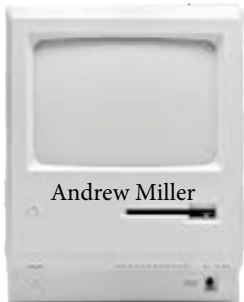




SHADIA HOUSSEIN

noughtblanknaught@gmail.com

Hiding
Concealed
Covered
Blank
Unidevntifiable
Sub-human
Embodying
Object



The gallery is white.



Are we governed by the superficial or in fact the opposite?

Solely intrigued by what is inside, much alike that of buildings.

Do we in fact change the face of the Wvbuildings we personify ourselves to be?

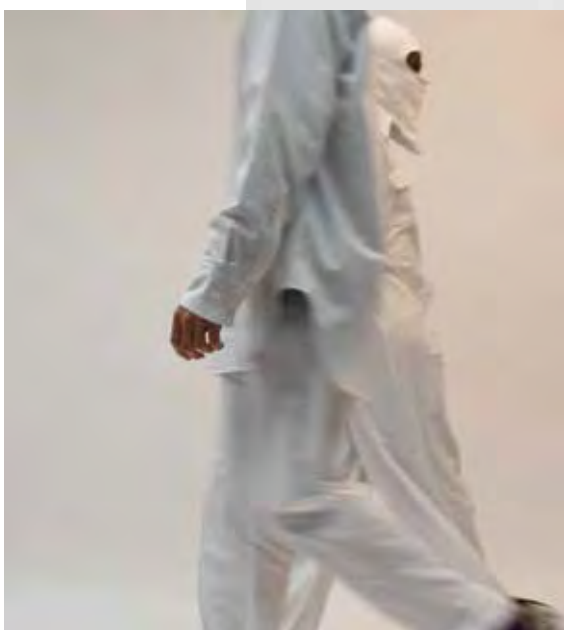
Is it the cities, the towns, the man made things that govern the social sphere and highlight the mirages we facilitate to know?



SHADIA HOUSSEIN

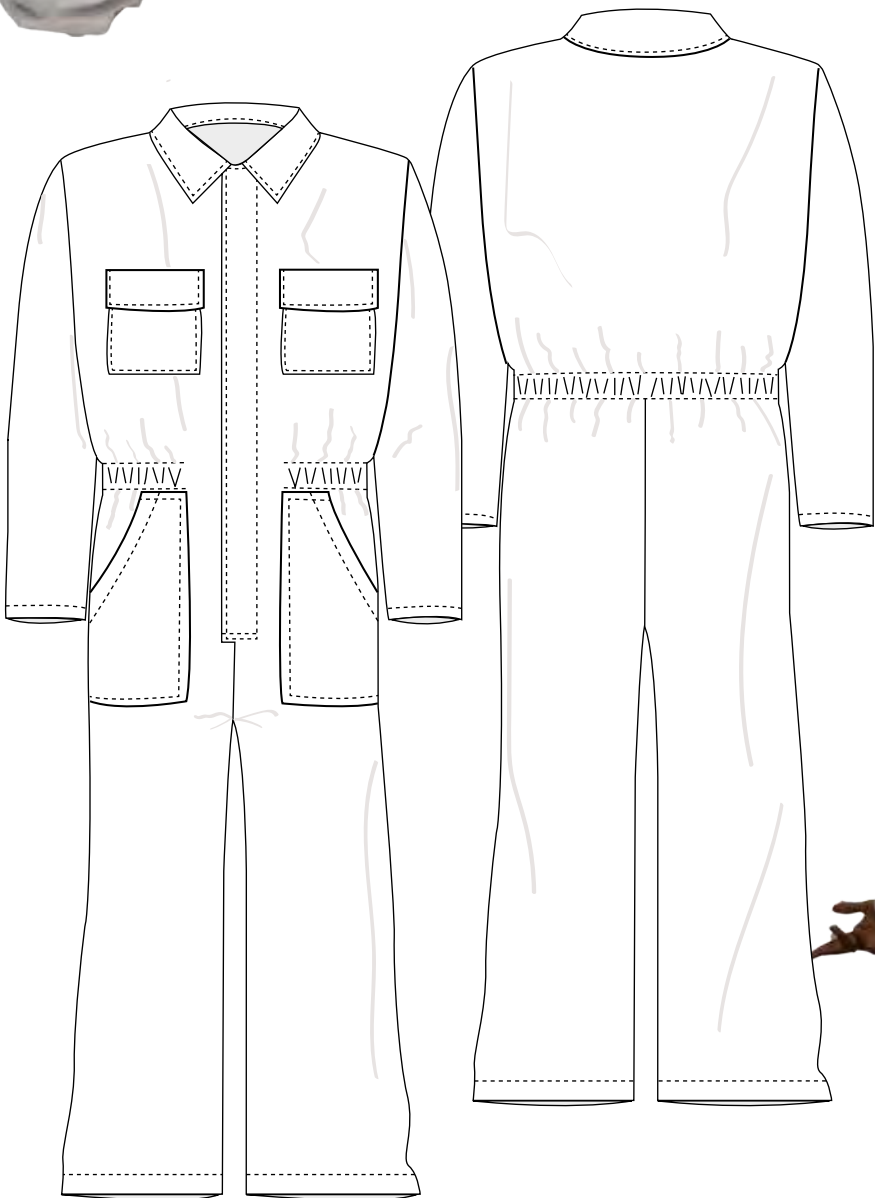
noughtblanknaught@gmail.com

First time associating the body with an object making the link in connecting the interaction between space and the body, linking it to external entities that are designed to help us in every day life.





undefined
white
beating
energy



If your body is here,
are we connected?

SHADIA HOUSSEIN

noughtblanknaught@gmail.com



Daniel Arsham



It changed the way I thought.
About the way our pieces of the puzzle fit.
Like two broken party rings of contrasting shades

united as one delicious
biscuity treat making you feel warm and whole and united.



Time is free,
time is your challenge,
time is your guide.
Constant confliction
because it's never there
or never gone
its always just passing.

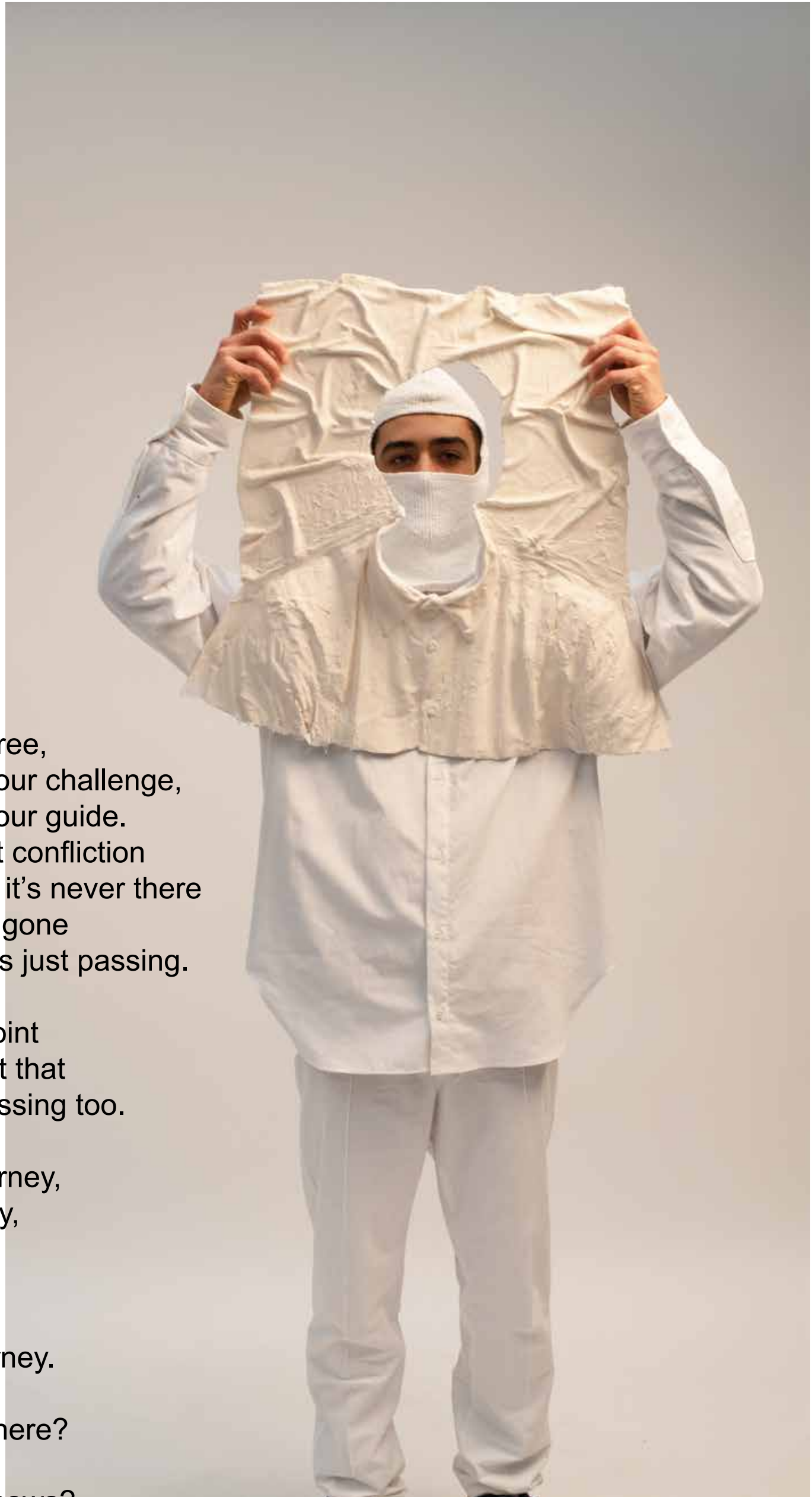
To the point
we forget that
we're passing too.

On a journey,
every day,
minute,
hour,
second,
on a journey.

But to where?

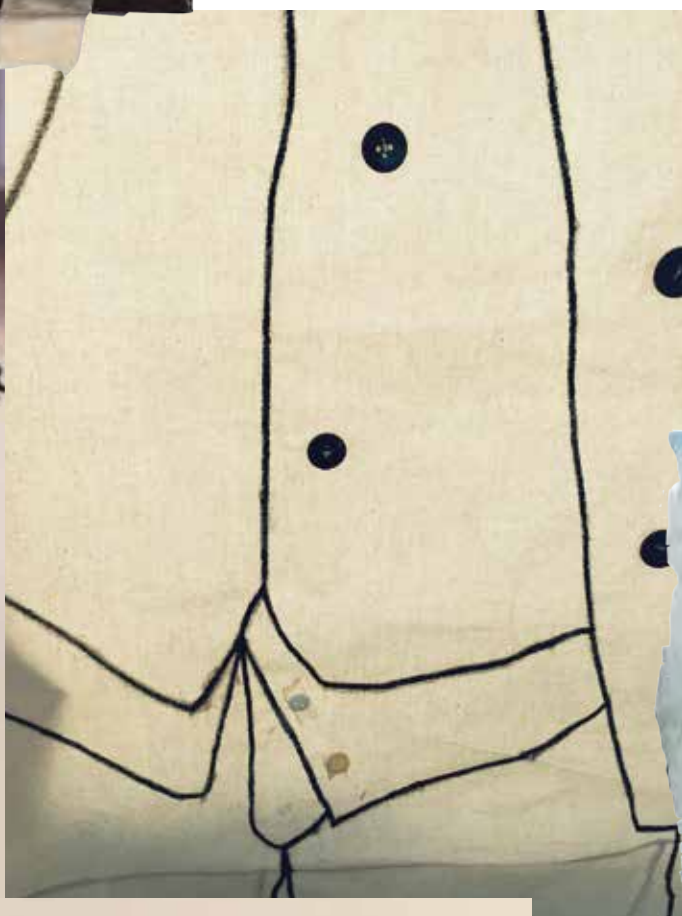
'Who' knows?

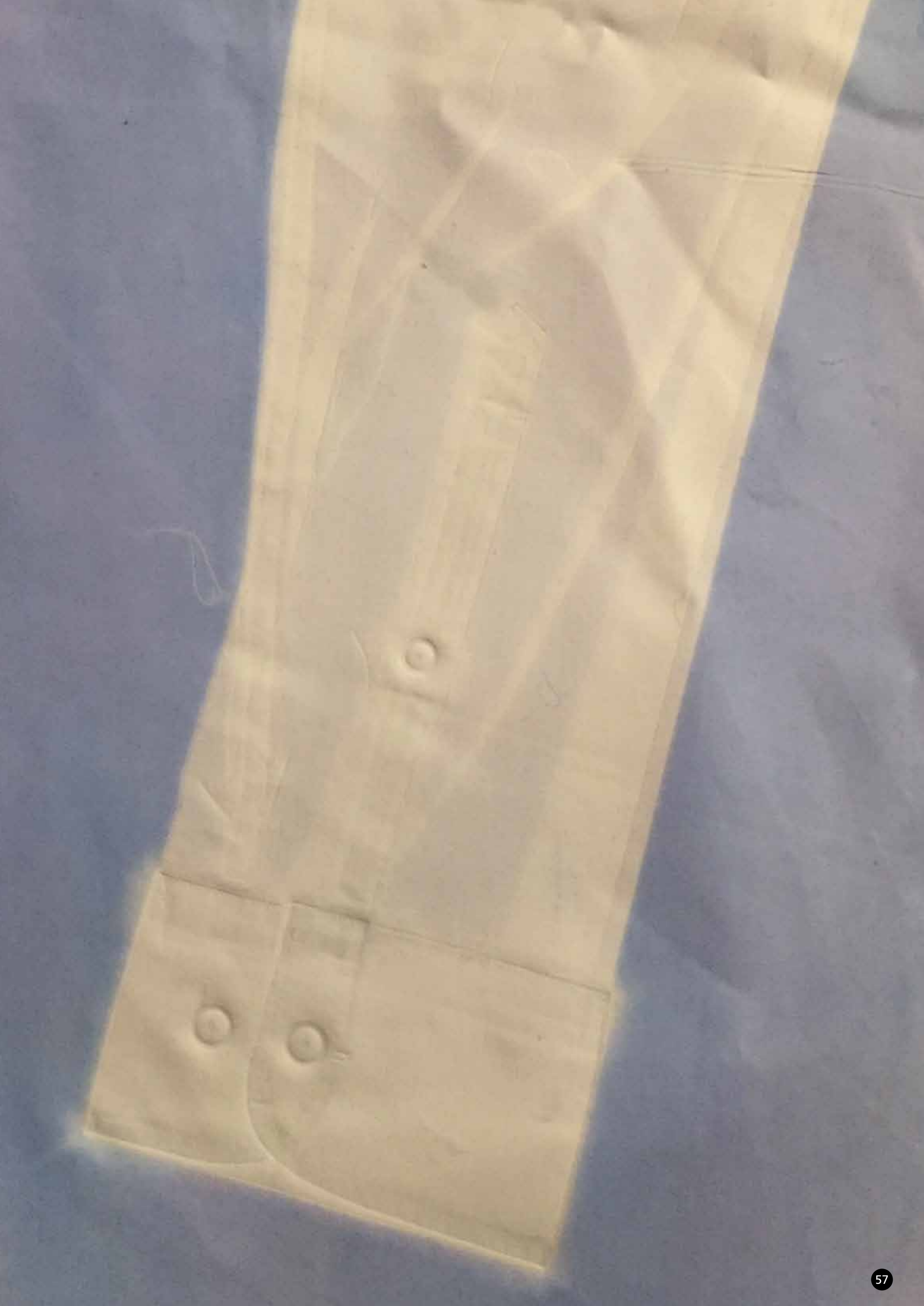
Who IS Who?

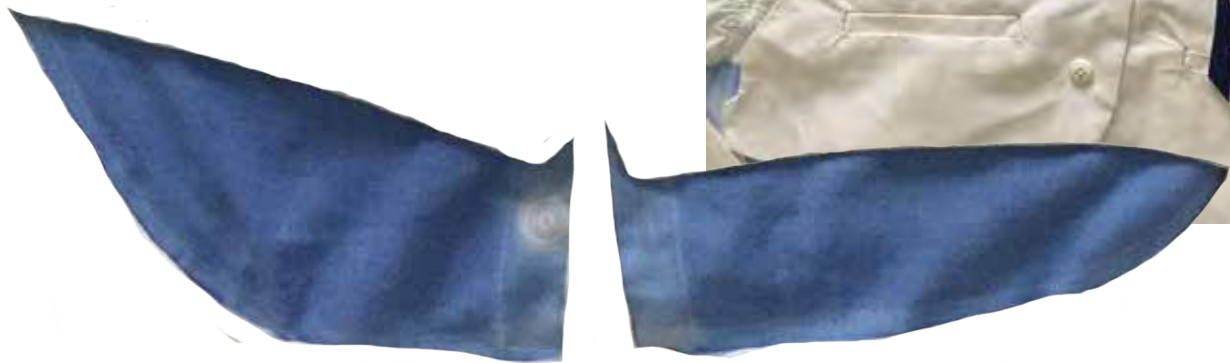


SHADIA HOUSSEIN

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NINA HUNTER

NinaLilyHunter@hotmail.co.uk



MANMADE STRUCTURE
NATURAL STRUCTURE

BALANCE BETWEEN
HUMAN AND EARTH



Contrast & Compliment

PLEATED AT THE NECK, VOLUME AND SHAPE IN THE MIDDLE,

MIRRORED BY THE VOLUME IT CREATES AT THE NECKLINE

EMPHASISES CONTRASTING FLATNESS IN THE CENTRE



UNEVEN, ORGANIC

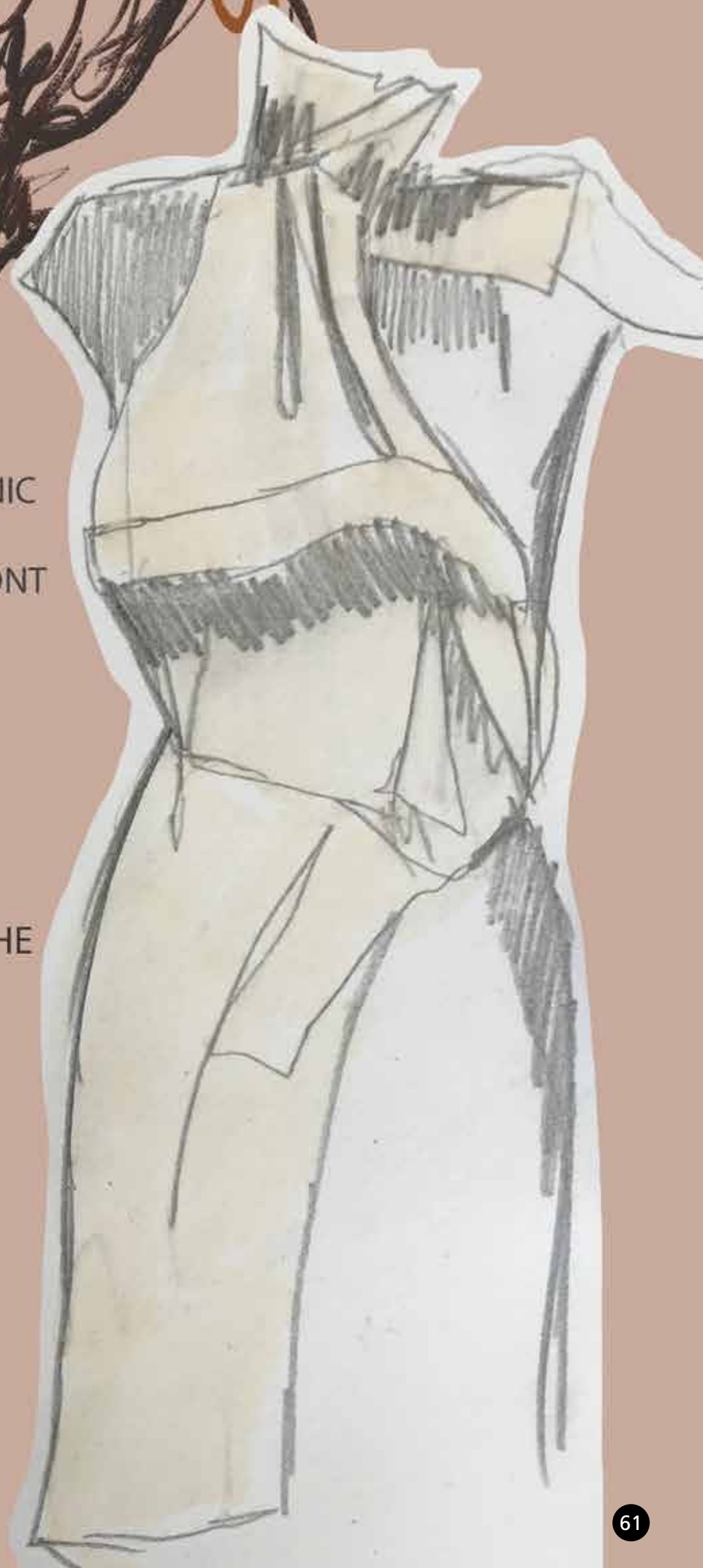
TILT TO THE FRONT

OF THE DRAPE

GATHERED AT THE

BOTTOM, HELD

WITH ELASTIC



NINA HUNTER

NinaLilyHunter@hotmail.co.uk





ORGANIC SHAPE

NINA HUNTER

NinaLilyHunter@hotmail.co.uk





BALANCING WEIGHT



EXPERIMENTING WITH MOVING WEIGHT

FROM THE DRAPE ONTO GARMENT SHAPES,
EFFECTING THE WEIGHT AND BALANCE
OF THE GARMENT

NINA HUNTER

NinaLilyHunter@hotmail.co.uk



ACNE STUDIOS

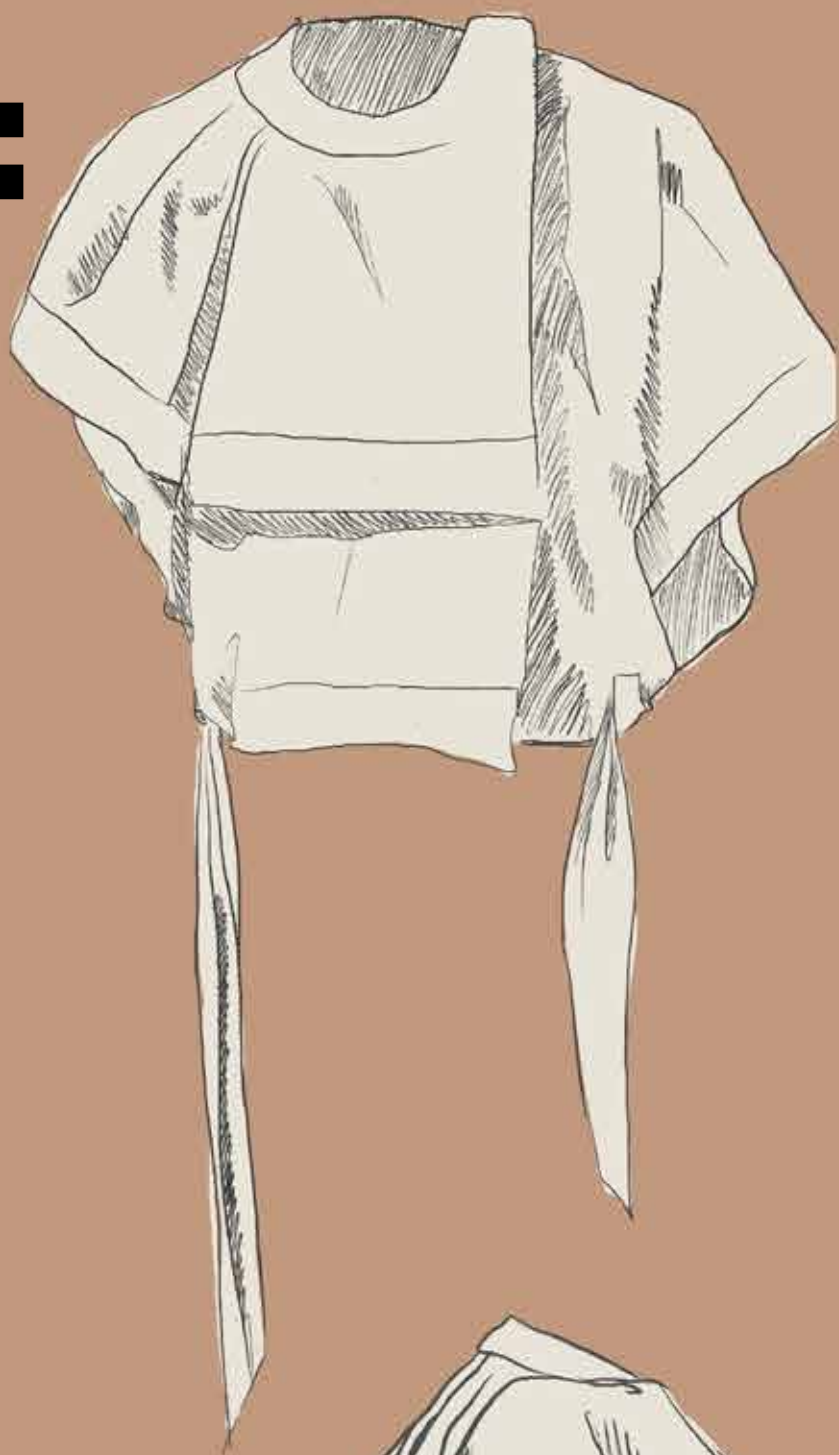
CREATING NATURAL SHAPES WITH
GATHERING, CREATING THE DRAPED
SHAPE, FOR THE BODY, EXPERIMENTING
WITH THESE SHAPES ON GARMENTS,
ORGANIC SHAPE AND MOVEMENT





NINA HUNTER

NinaLilyHunter@hotmail.co.uk





ABBERATION OF GENDER



CHALLENGING THE DISTORTION OF GENDER
ROLES SURROUNDING THE SOCIALIZATION
OF GENDER THROUGH FASHION.



...R
...S!

TO THRIVE
AND GROWTH
BY

VITAMINS
ESPECIALLY
I ALWAYS
GET MY
VITAMINS

mins!

...y around the house.

Loggia



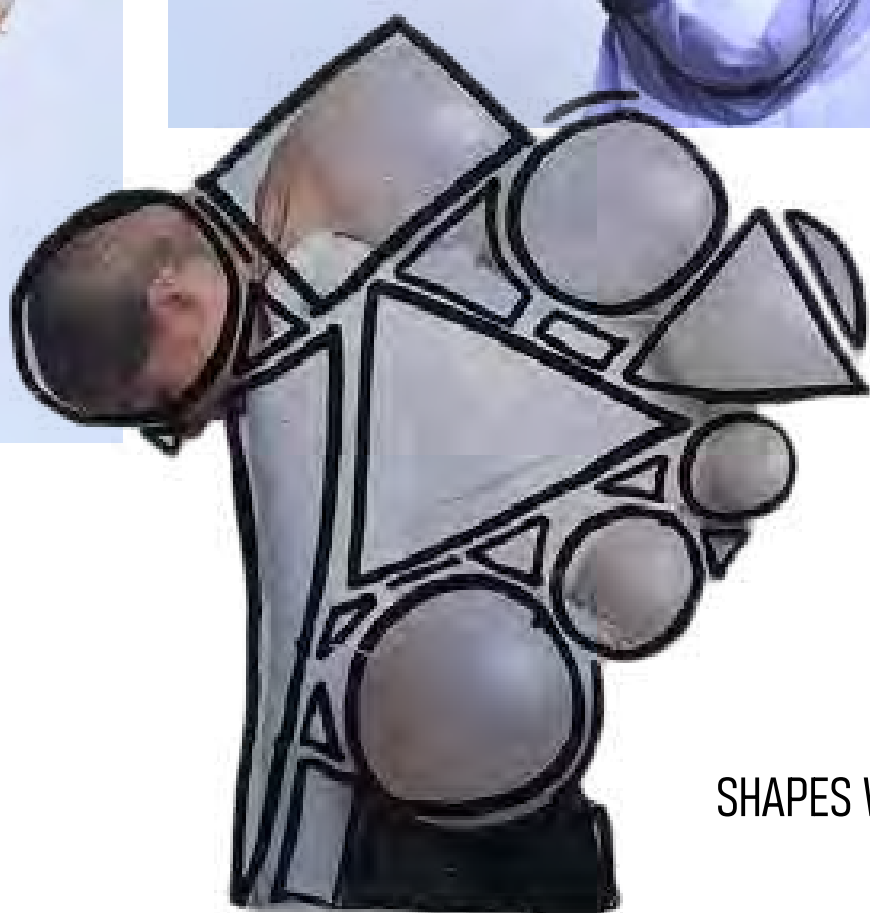
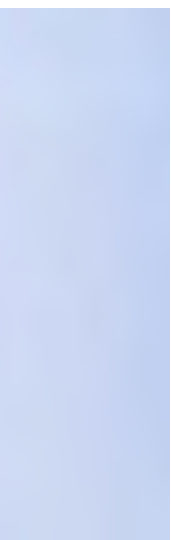


DISTORTION

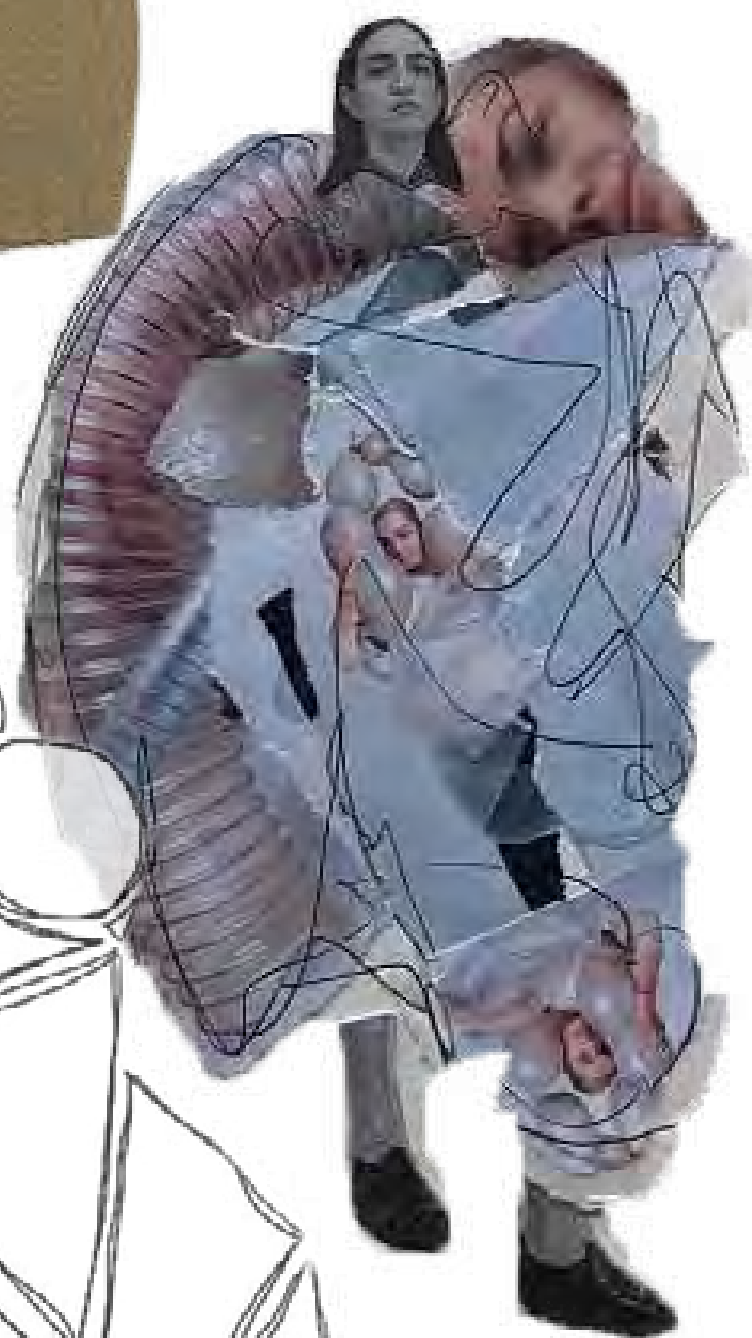
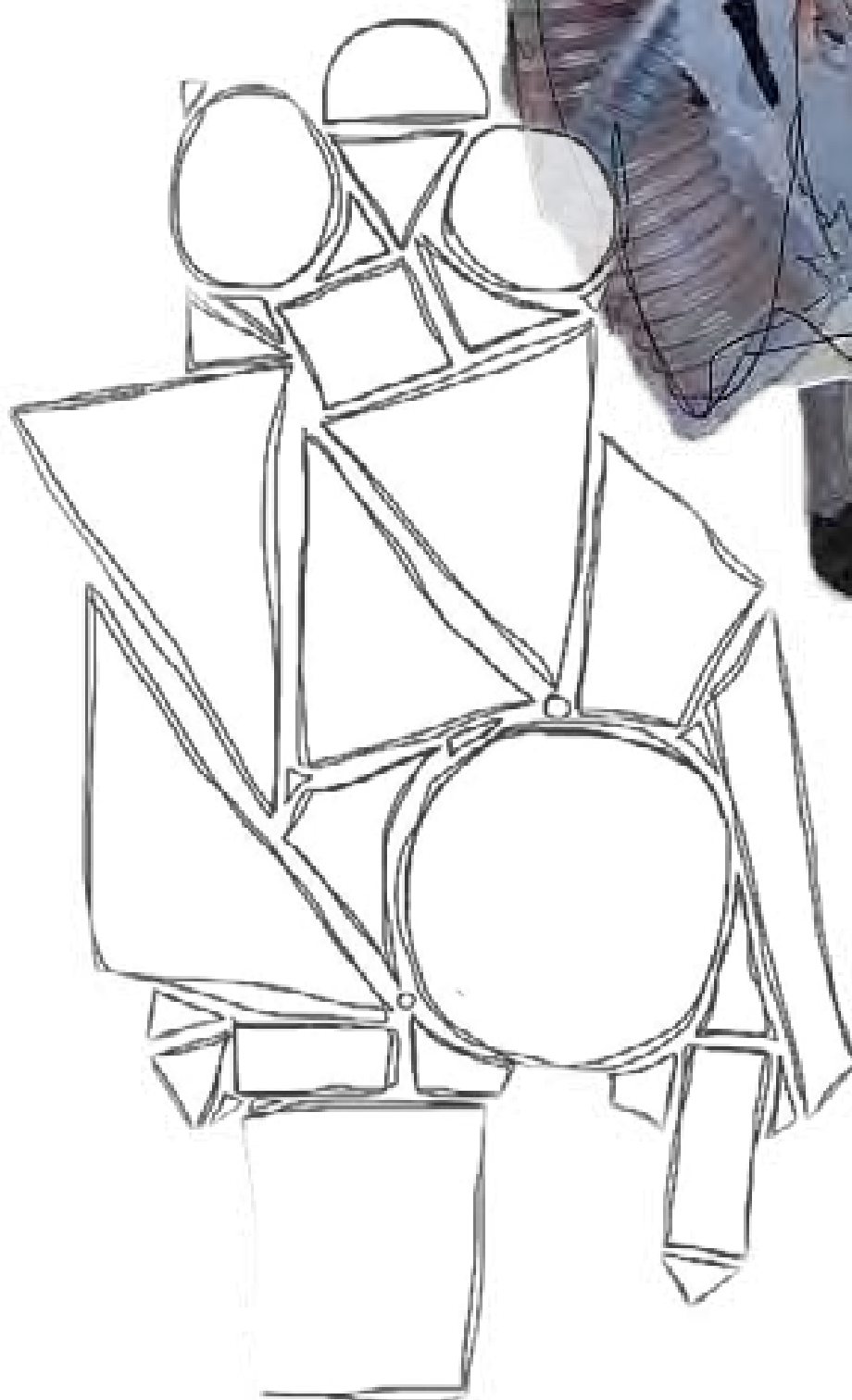


TEST SHOOT 2





SHAPES WITHIN THE BODY





ES DE GARCOM, LUMPS AND BUMPS 1997

ALICE KLEIN

aewkdesigns@gmail.com





ALICE KLEIN

aewkdesigns@gmail.com









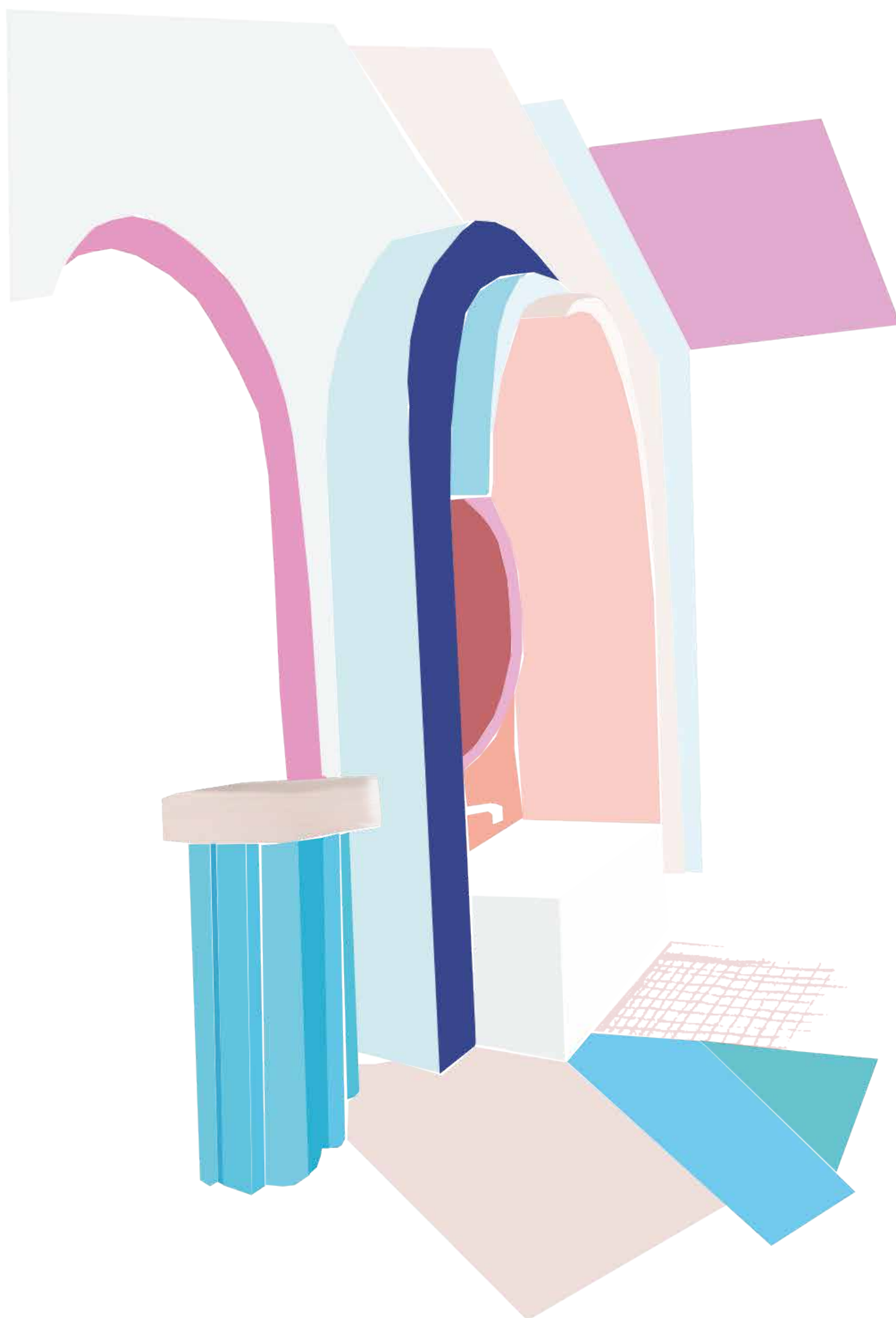
AEWA

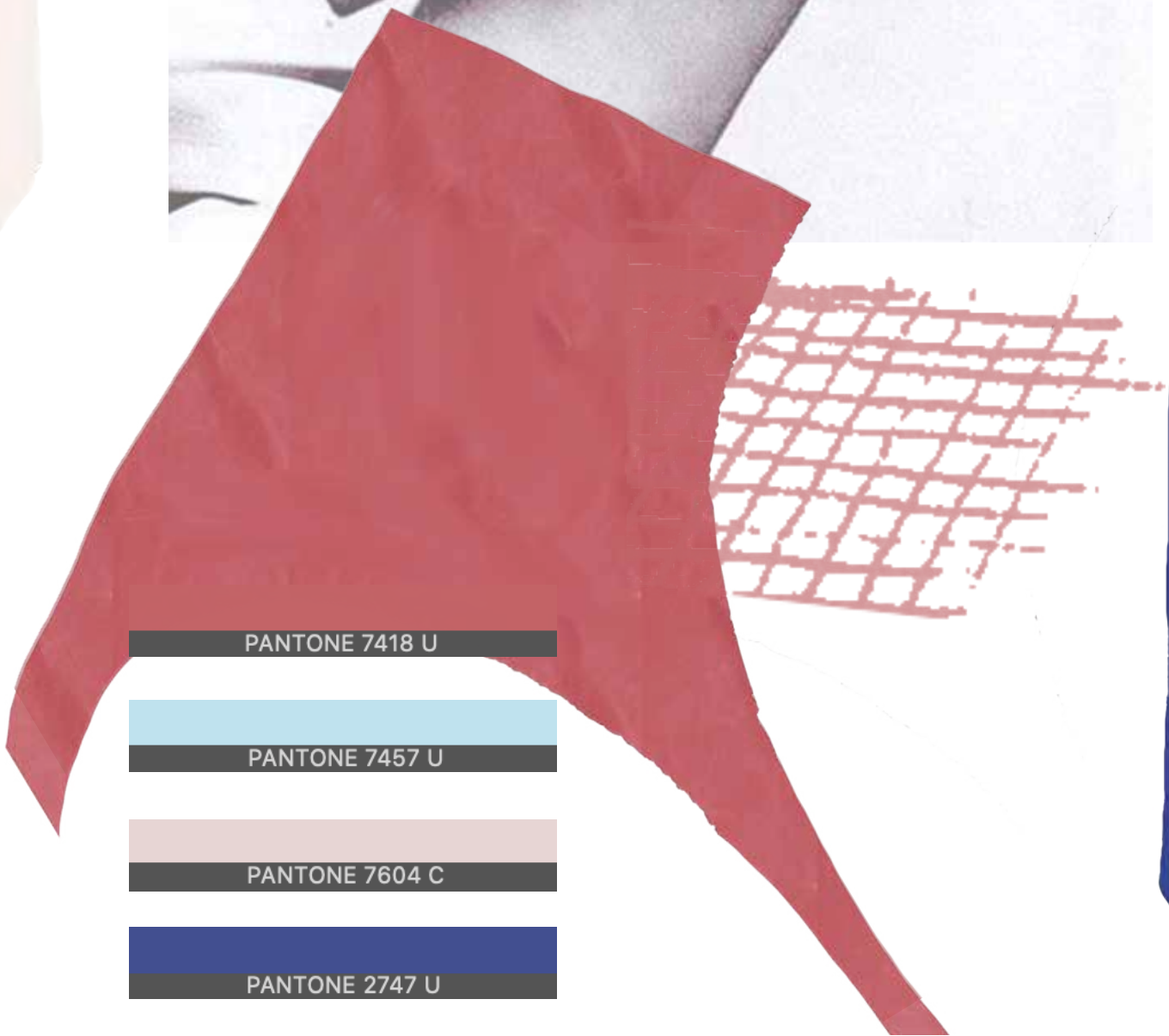
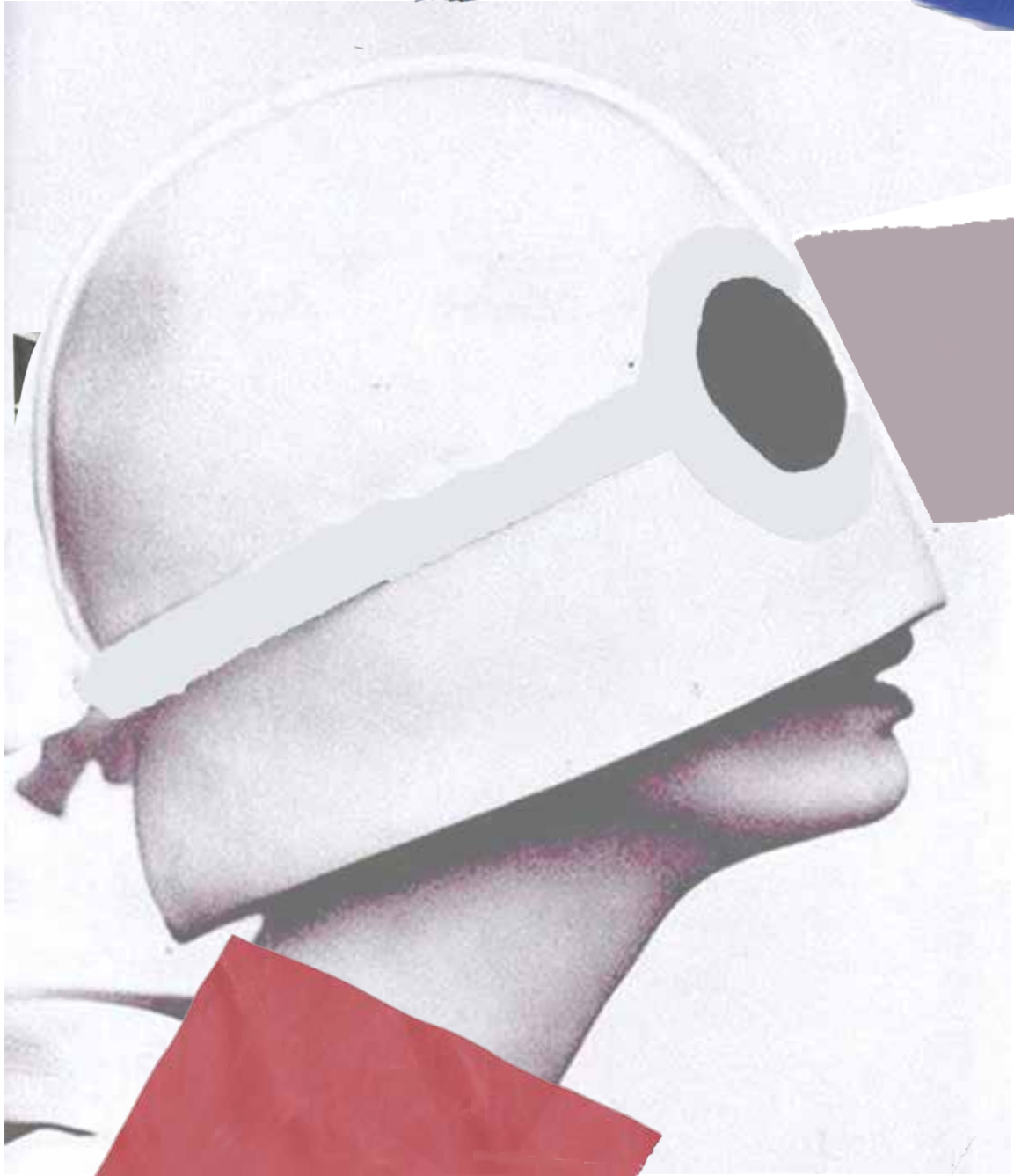




JESS KNIGHT

Jessicaaknight@outlook.com





PANTONE 7418 U

PANTONE 7457 U

PANTONE 7604 C

PANTONE 2747 U

Garment one:

JESS KNIGHT

Jessicaaknight@outlook.com

Front pattern



Sleeve pattern



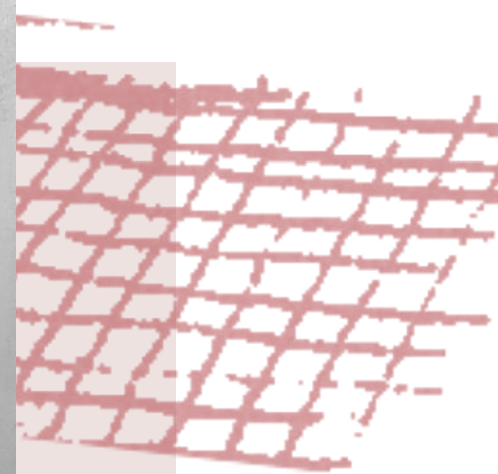
Sleeve attached



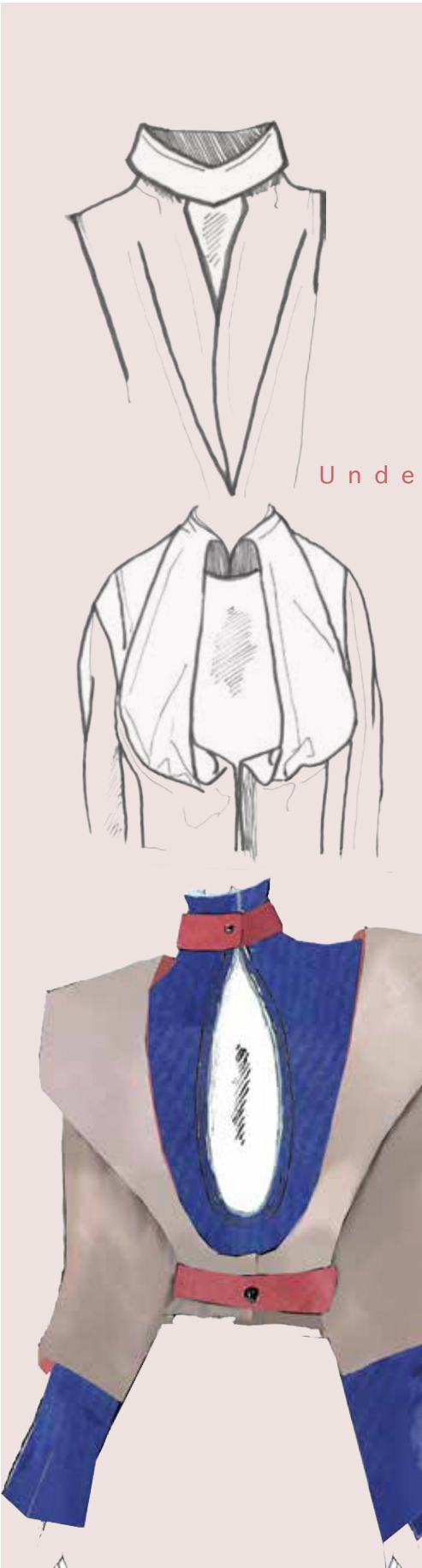
Sleeve with facing



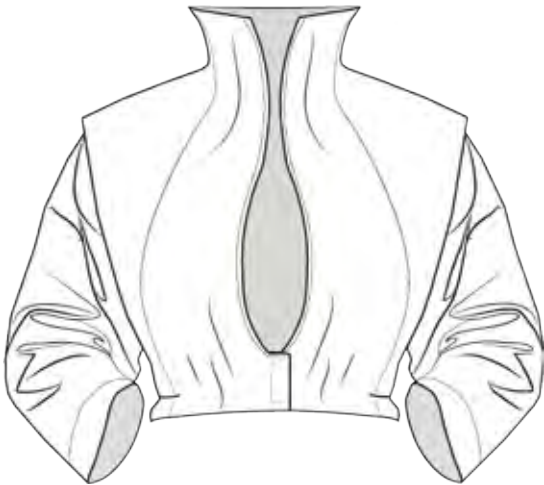
Back and side pattern



Garment two:



Under shirt development



Sleeve development



JESS KNIGHT

Jessicaaknight@outlook.com





JESS KNIGHT

Jessicaaknight@outlook.com

WELCOME TO GROW

GROW was established as part of a collaborative conceptual project. Working to imagine the endless possibilities of our world in the future we ventured in to the clinical and scientific advances of our current generation. Turns out we aren't that far away from growing meat from stem cells. This project was made into a printed lookbook and online catalog. This conceptual company then inspired designs for my silk scarf module which are presented as GROW merchandise.



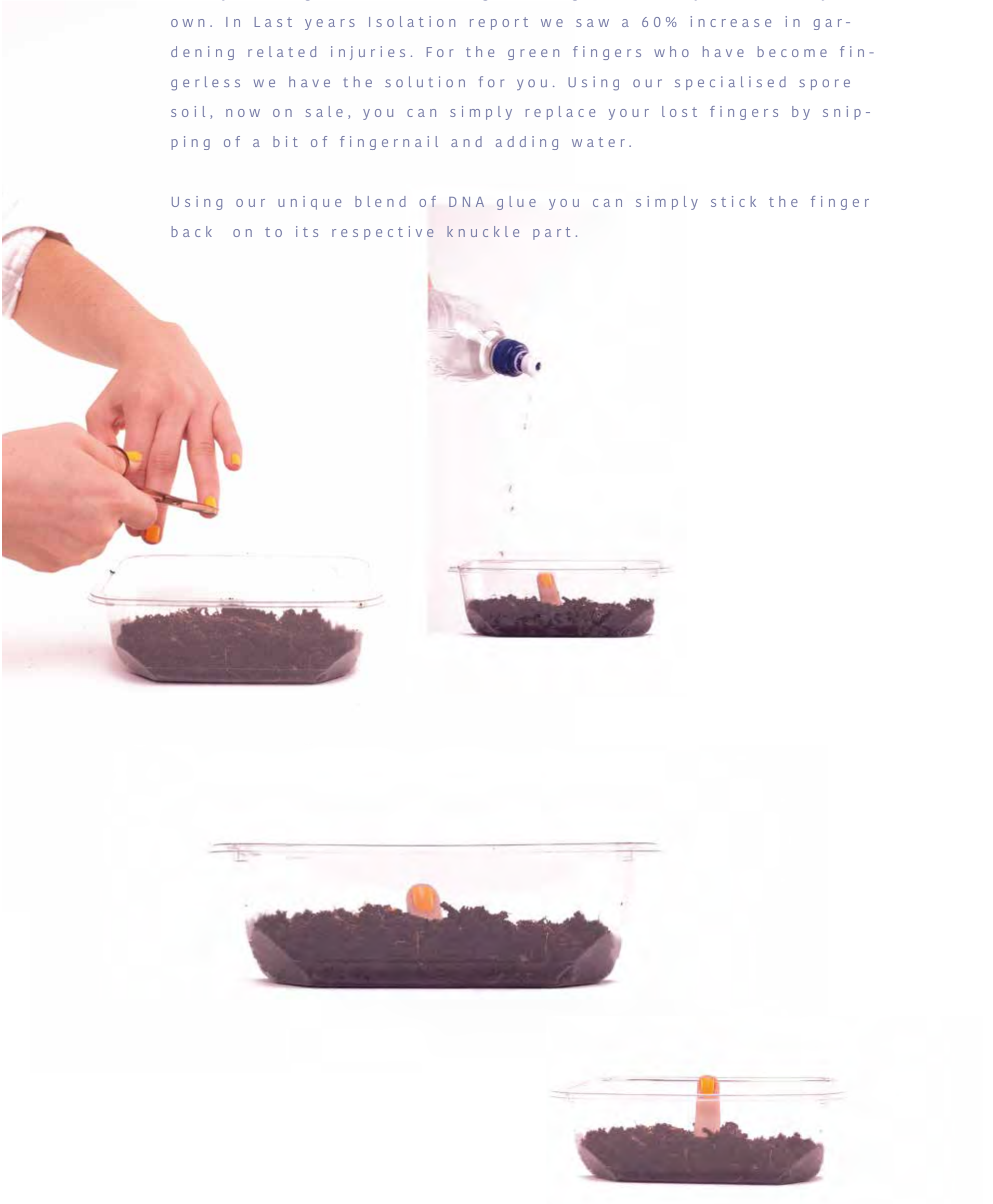
At GROW we aim to facilitate life here you can grow almost anything your heart desires in almost anything your heart desires

Going to the shops can be such a risk to our health , with the new stay in doors forever plan who would want to risk visiting those awfully infested shops. Thankfully GROW is here to pave the way into the future providing us with the solution to stay inside. From growing your own food, to growing your own hair, the possibilities are really endless.

All you need to do is cut a little bit of whatever you want, pop it into our growy glue solution and bob could really become your uncle.

Lost your finger in a terrible gardening accident, your not on your own. In Last years Isolation report we saw a 60% increase in gardening related injuries. For the green fingers who have become fingerless we have the solution for you. Using our specialised spore soil, now on sale, you can simply replace your lost fingers by snipping of a bit of fingernail and adding water.

Using our unique blend of DNA glue you can simply stick the finger back on to its respective knuckle part.



The fun doesn't stop there. At GROW we also offer a bespoke customising range that can be browsed through membership subscription to our website.

Bargain Alert: Membership Prices start at 53,000 a year

Once you have selected your desired upgrade you will be sent a miniture seed as seen below. To grow, you simply plant the seed in the spore soil or a banana and wait 3/5 working days.

Once the limb has reached its full size you simply place your existing limb inside it and prepare for a new lease of life.





HOME

Products

About



Wheel Foot
£200,000.00



Jelly Foot
£200,000.00



Hoover Foot
£200,000.00



Hovering Foot
£400,000.00



Anti-Slip Feet
£100,000.00



Heel
£300,000.00



Fetish Foot
£200,000.00



Cutlery Hand
£200,000.00



Extra Fingers
£100,000.00



Grip Hands
£200,000.00



Data hands
£500,000.00



Fan Hand
£200,000.00



Make-Up Hand
£300,000.00



Vibrating Hands
£200,000.00



Smart Hand
£300,000.00



Third Arms
£200,000.00



Superstrength Arm
£300,000.00



Speaker Arm
£200,000.00



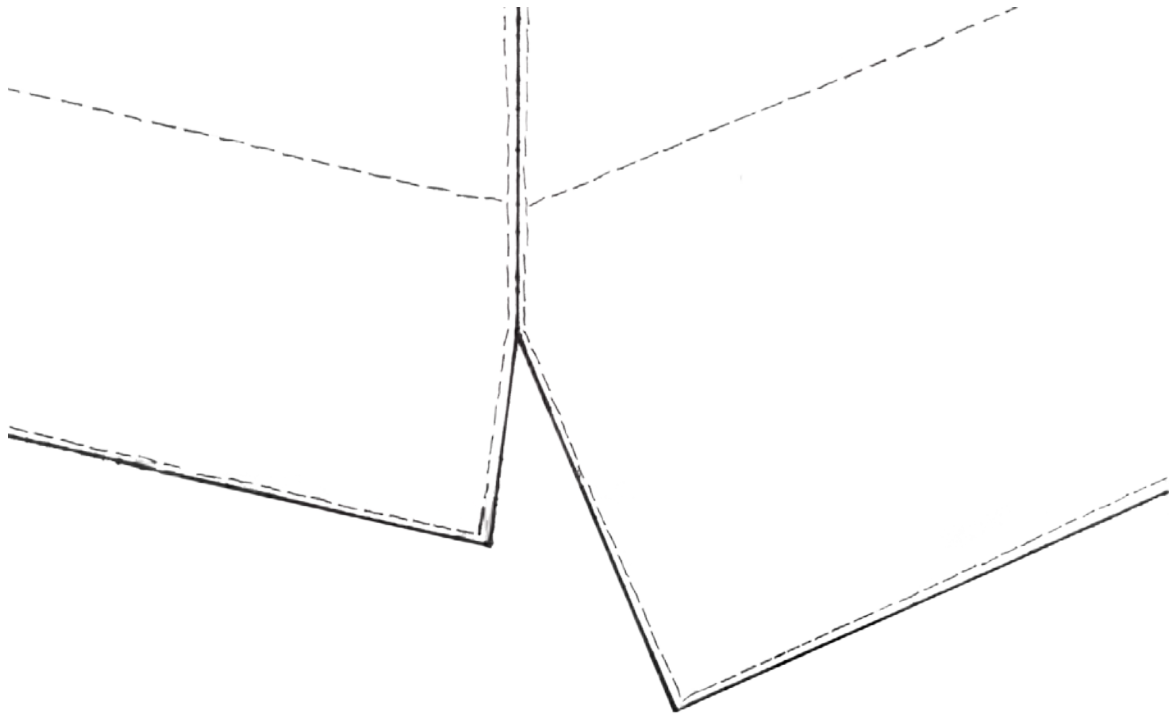
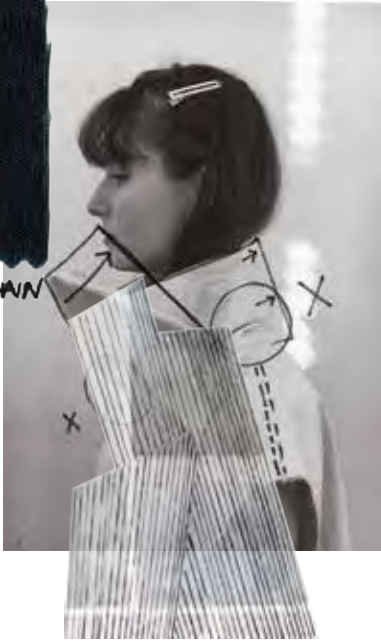
Extension Arm
£300,000.00



Torch Arm
£200,000.00

PARALLEL PULL OVER WAXED JACKET

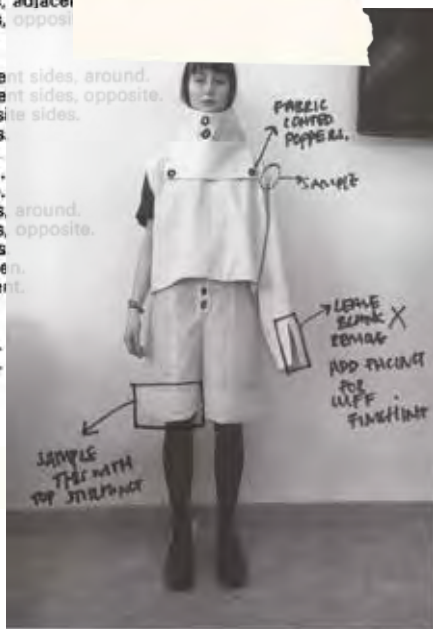
BRITISH MILLERAIN
ANTIQUE 8
100% COTTON
350 G/PSM



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- 41. Arcs from
- 42. Arcs from
- 43. Arcs from
- 44. Arcs from
- 45. Arcs from
- 46. Arcs from
- 47. Arcs from
- 48. Arcs from



one side, adjacent.
one side, opposite.
two adjacent sides, around.
two adjacent sides, adjacent.
two adjacent sides, opposite.
two opposite sides.
three sides, around.
three sides, opposite.
four sides.
two adjacent corners and one side, between.
two adjacent corners and one side, adjacent.
two adjacent corners and one side, opposite.
two adjacent corners and two adjacent sides, between.
two adjacent corners and two adjacent sides, opposite.
two adjacent corners and two opposite sides, between.
two adjacent corners and two opposite sides.
two adjacent corners and three sides, adjacent.
two adjacent corners and three sides, opposite.
two adjacent corners and four sides.
two opposite corners and one side.
two opposite corners and two adjacent sides, around.
two opposite corners and two adjacent sides, opposite.
two opposite corners and two opposite sides.
two opposite corners and three sides.
two opposite corners and four sides.
three corners and one side, between.
three corners and one side, opposite.
three corners and two adjacent sides, around.
three corners and two adjacent sides, opposite.
three corners and two opposite sides.
three corners and three sides, between.
three corners and three sides, adjacent.
three corners and four sides.
four corners and one side.
four corners and two adjacent sides.
four corners and two opposite sides.
four corners and three sides.
four corners and four sides.

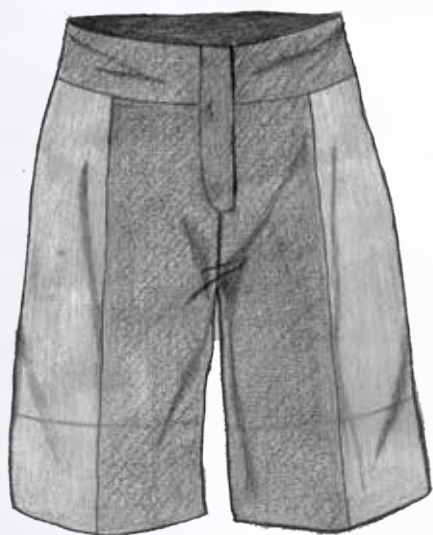




VARIATIONS
INTERNAL
EXTERNAL
SPACTIALITY
INTERSECTIONS
NARRATIVE
EXCHANGE
S T A B L E
F L U I D
PERCEPTION
T E M P O R A L



OUTLINE WAX SHORTS

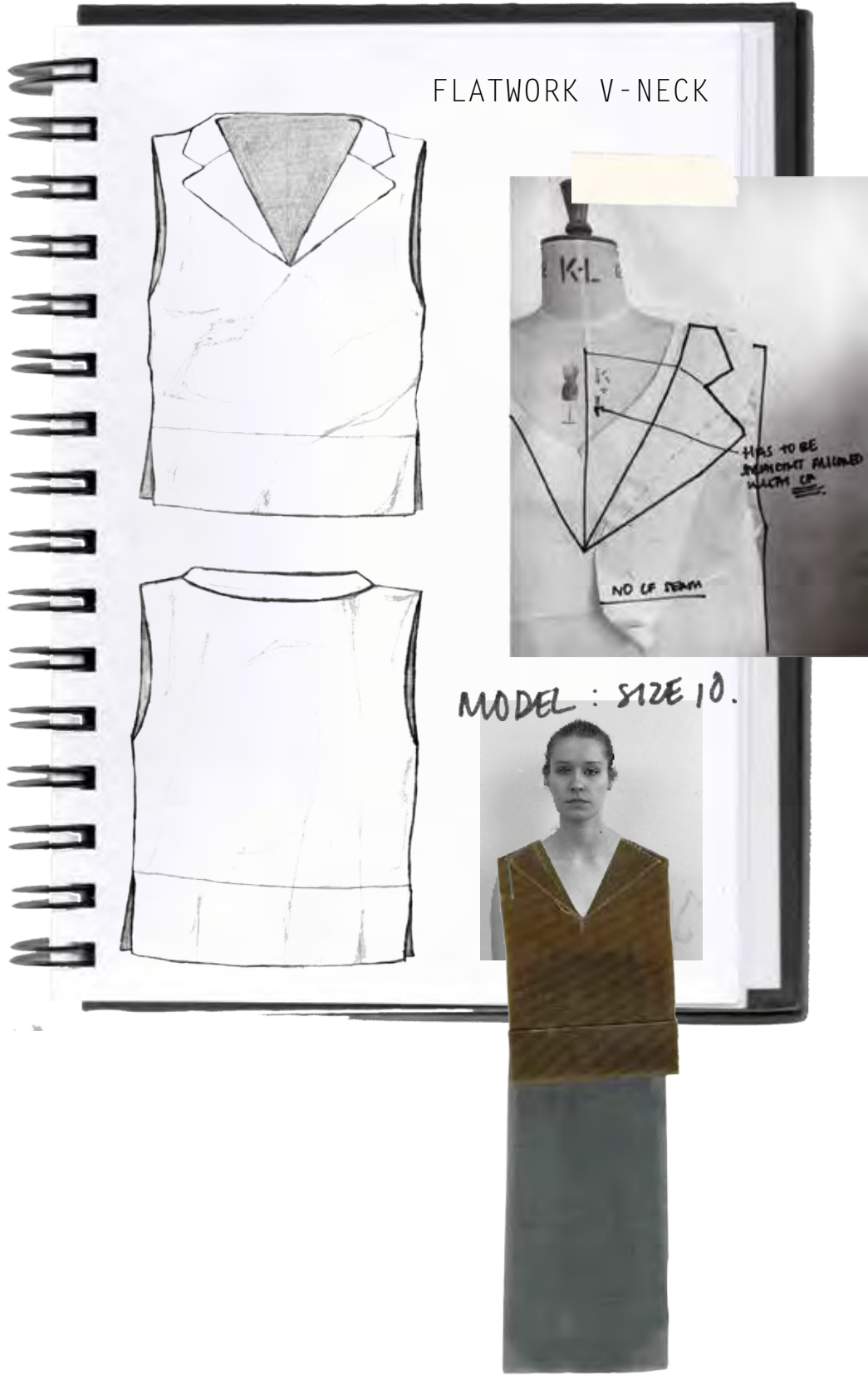


FLAT SHANK





FASHION IS ARCHITECTURE. IT IS A MATTER OF PROPORTIONS.



THE NOTION OF SPACE

“SPACE IS NOT A PASSIVE RECEPTACLE

IN WHICH OBJECTS AND FORMS ARE POSITIONED...

SPACE ITSELF IS AN OBJECT [OF CREATION]

AND THE MAIN ONE!

SPACE IS CHARGED WITH ENERGY.

SPACE SHRINKS AND EXPANDS

AND THESE MOTIONS MOULD FORMS AND OBJECTS

IT IS SPACE THAT GIVES BIRTH TO FORMS!

IT IS SPACE THAT CONDITIONS THE NETWORK OF RELATIONS AND TENSIONS

BETWEEN OBJECTS

TENSION IS THE PRINCIPAL FACTOR OF SPACE.” (KANTOR, 1997)



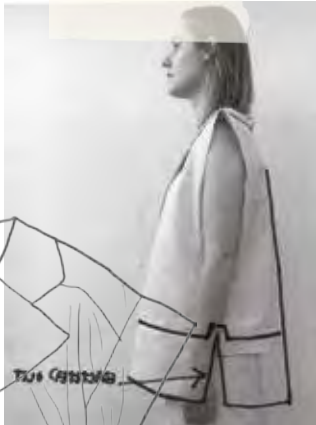
SIDE SAMPLE



SOFT SHEEN AND AGED APPEARANCE GIVES LIVED IN LOOK FOR CASUAL WEAR.

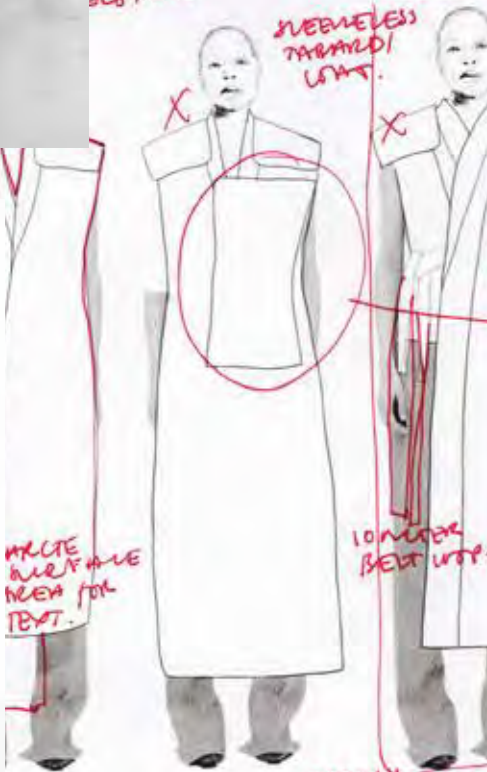
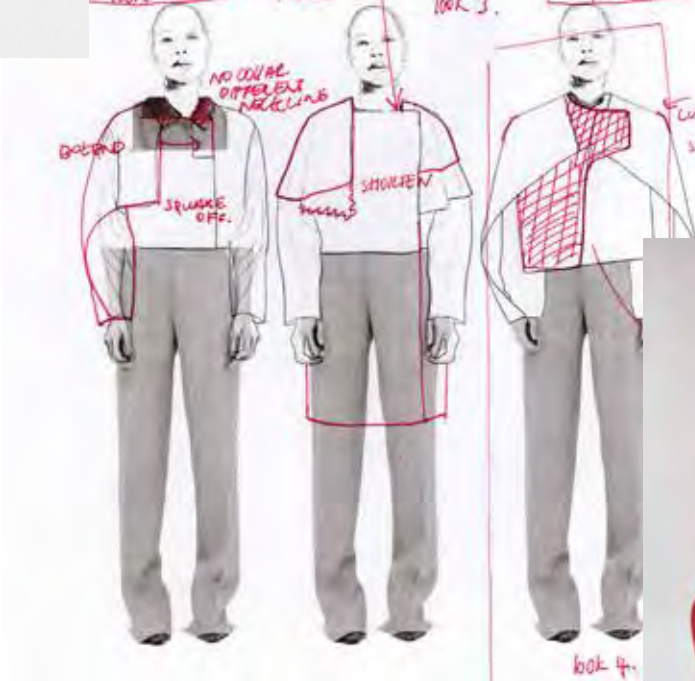
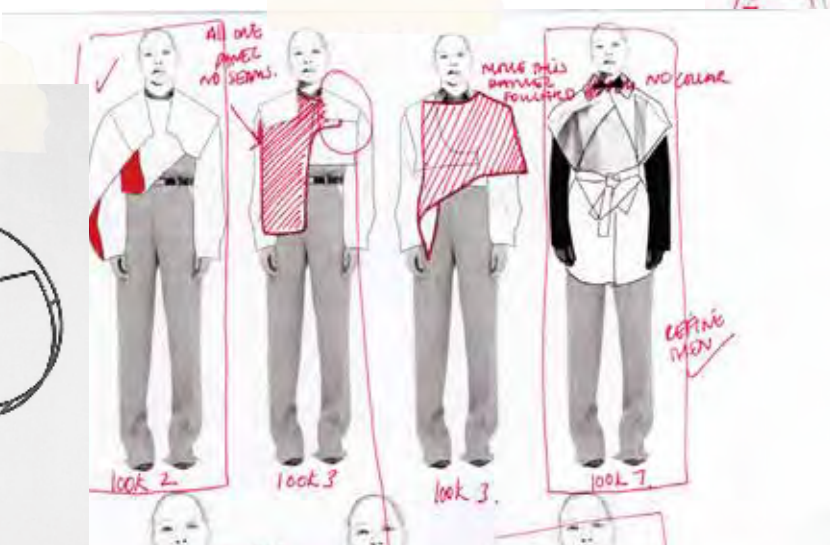
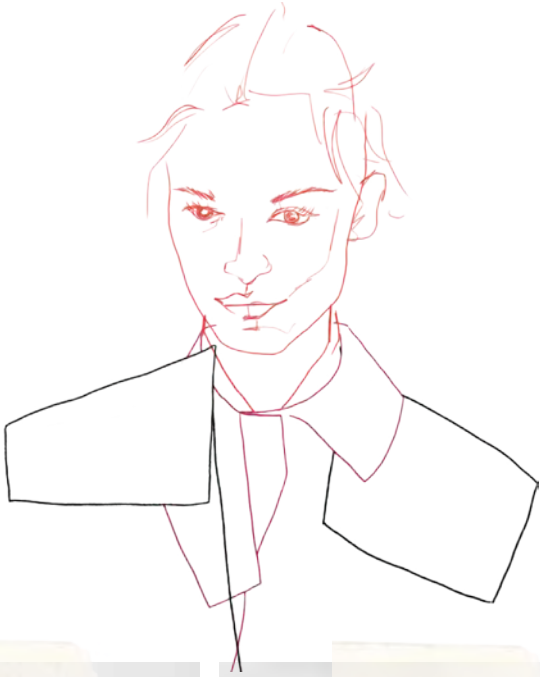
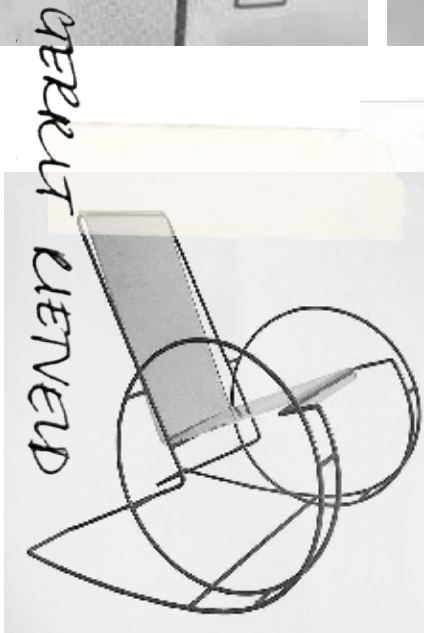
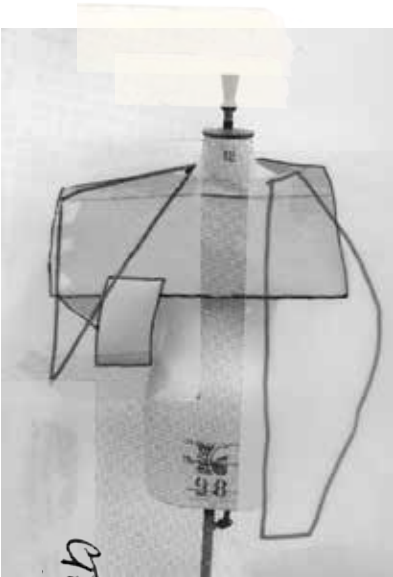
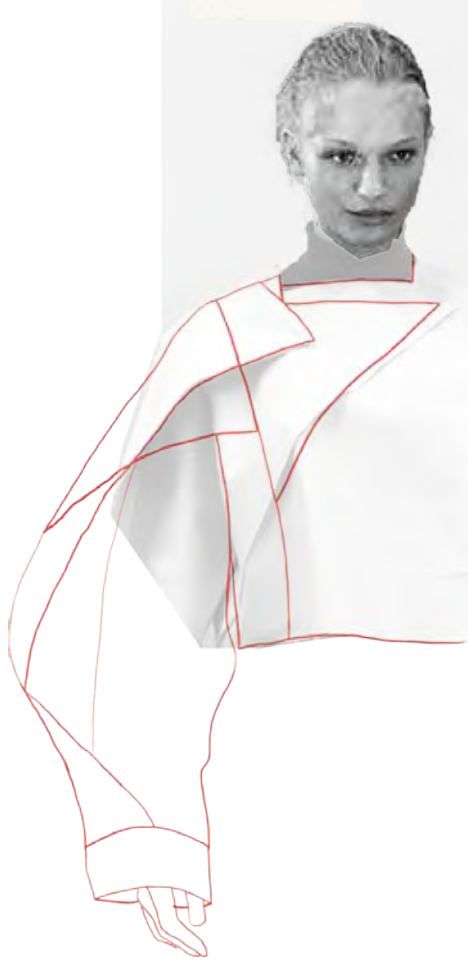


GORDAN MATTA-CLARK (SPLITTING) A VERTICAL SLICE



OBSERVATION: URBAN POLLUTION WASTE WILL BE INCREASINGLY HARNESSSED INTO MATERIALS, CHALLENGING US TO STEM THE TOXCITY OF OUR ENVIRONEMT.

ACTION: ELEVATE ITS PRECIOUSNESS WHILE EXPOSING THE IMPACT OF WASTE CLIMATIC ATMOSPHERES.



THE MEANS OF
FOR WHY SHOU
CRAFT? A WEA



MANIPULATED REGULAR VOLUMES

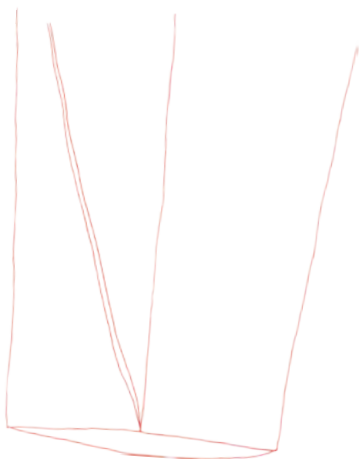
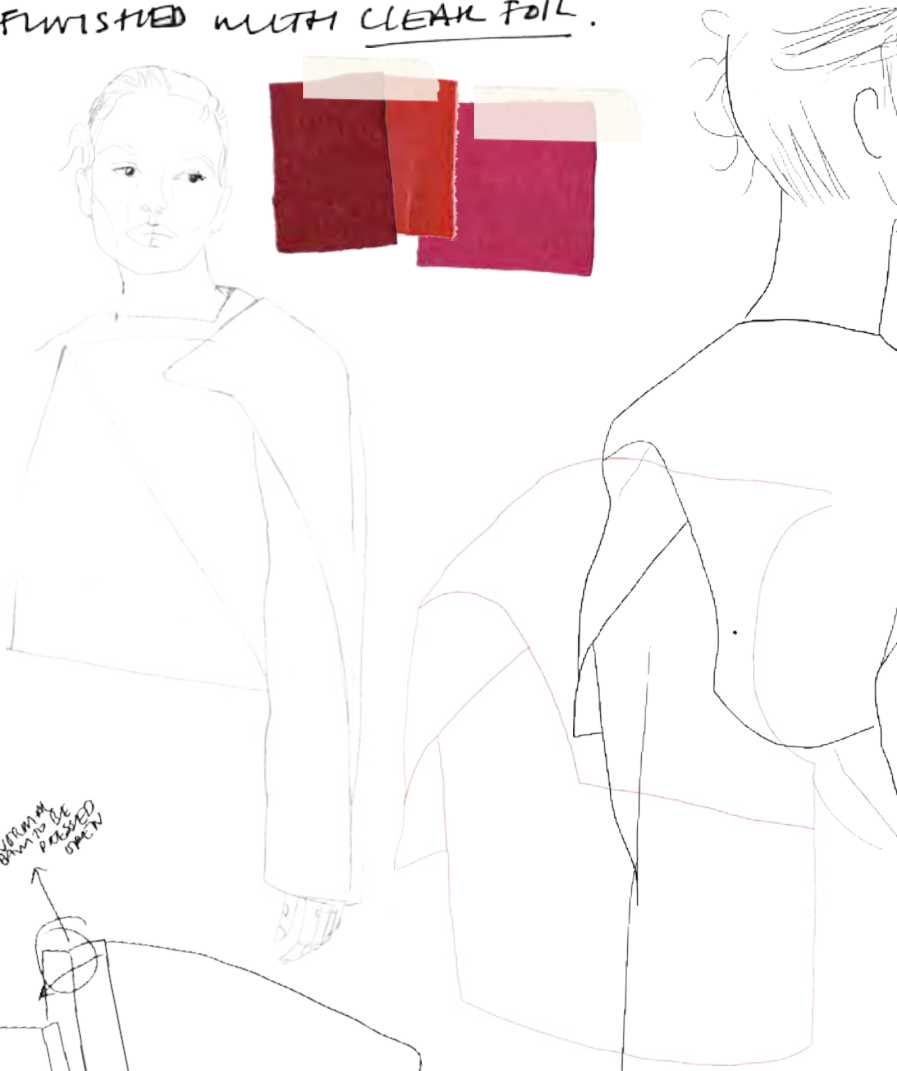


OF PRODUCTION ARE ON PROUD DISPLAY-
 LD WE DISGUISE THE MECHANICS OF OUR
 RABLE DESIGN FOR CHANGE. -TOOGOOD



INTERACTION
AND HORIZON

FINISHED WITH CLEAR FOIL.



Bottom no
white space
between
panels

Bottom no
white space
between
panels

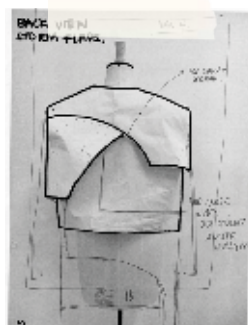


100%
Cotton
No
staples

Bottom no
white space
between
panels

Bottom no
white space
between
panels

BUY ME TO OWN
FOR A LONG TIME
BECAUSE THERE
IS SIGNIFICANCE
BEHIND MY
DESIGN
GROW OVERTIME
WITH ME
AND I WILL
BECOME
VALUABLE



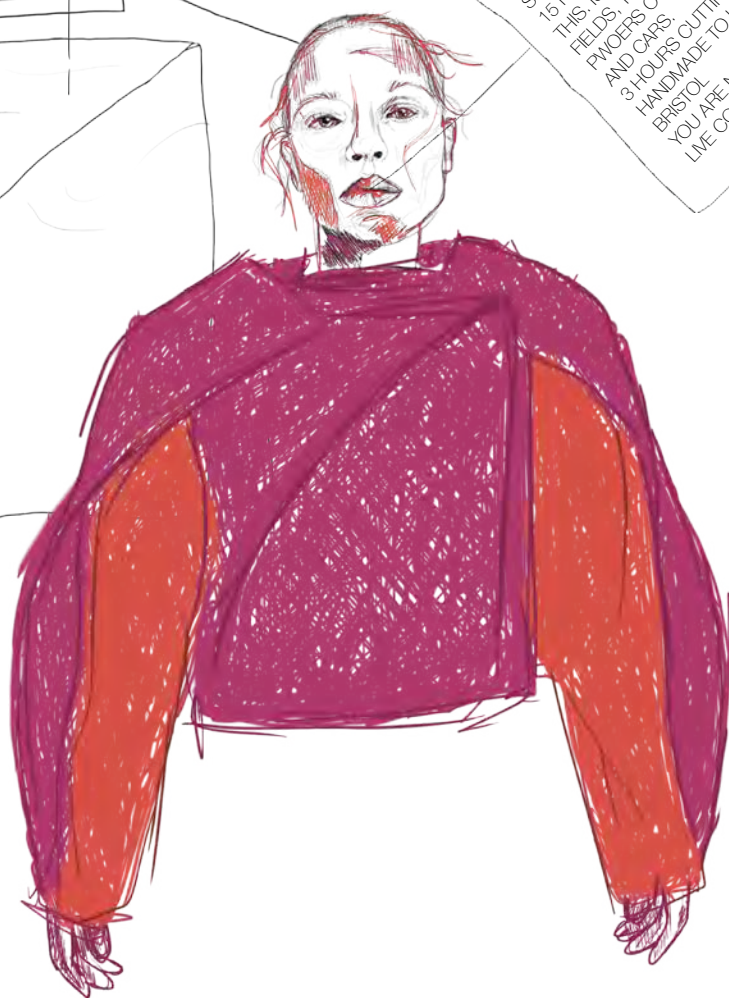
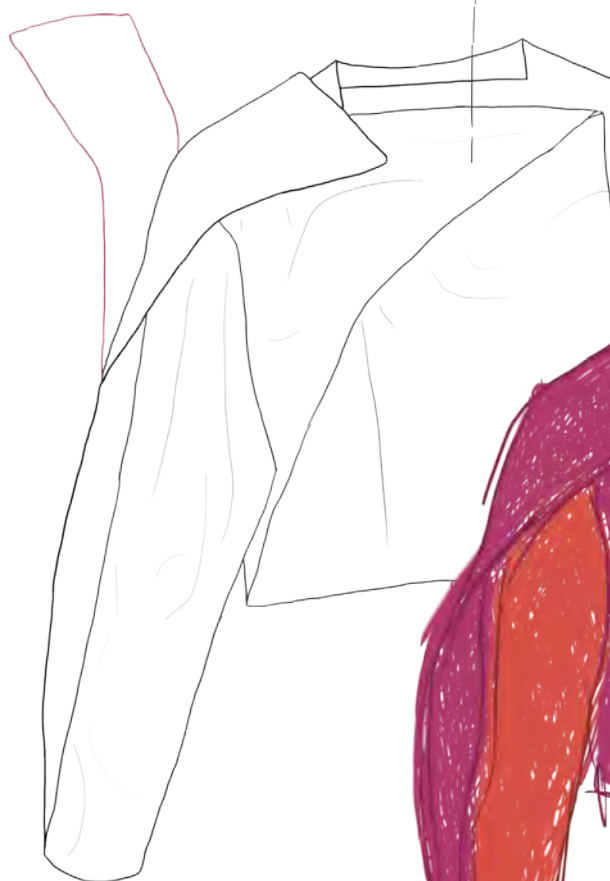
ARMY
SLEEVE INK

A smaller version

→ SEMI
STIFF UNDER NEED
NO PRESSING
Will not to Natural
Rail.

→ LINEAR
WITH
TEXT

227.74% OF 100% NATURAL WOOL AND
60 HOURS OF DESIGN.
36% NEODYMIUM 64% IRON 4% PLASTIC
WRAP IS A MAGNETIC FASTENER.
FROM CHINA.
PATTERN TIME: 60 HOURS
16 HOURS COTTON BEDSHEET AND
THIS IS THE COLOUR OF LITHIUM SALT
FIELDS, THE REACTIVE ALKALI METAL THAT
POWERS OUR PHONES, LAPTOPS
AND CARS.
3 HOURS CUTTING
HANDMADE TO LAST, 1 NOVEMBER 2019
BRISTOL
YOU ARE NOW RESPONSIBLE.
LIVE CONSCIOUSLY.

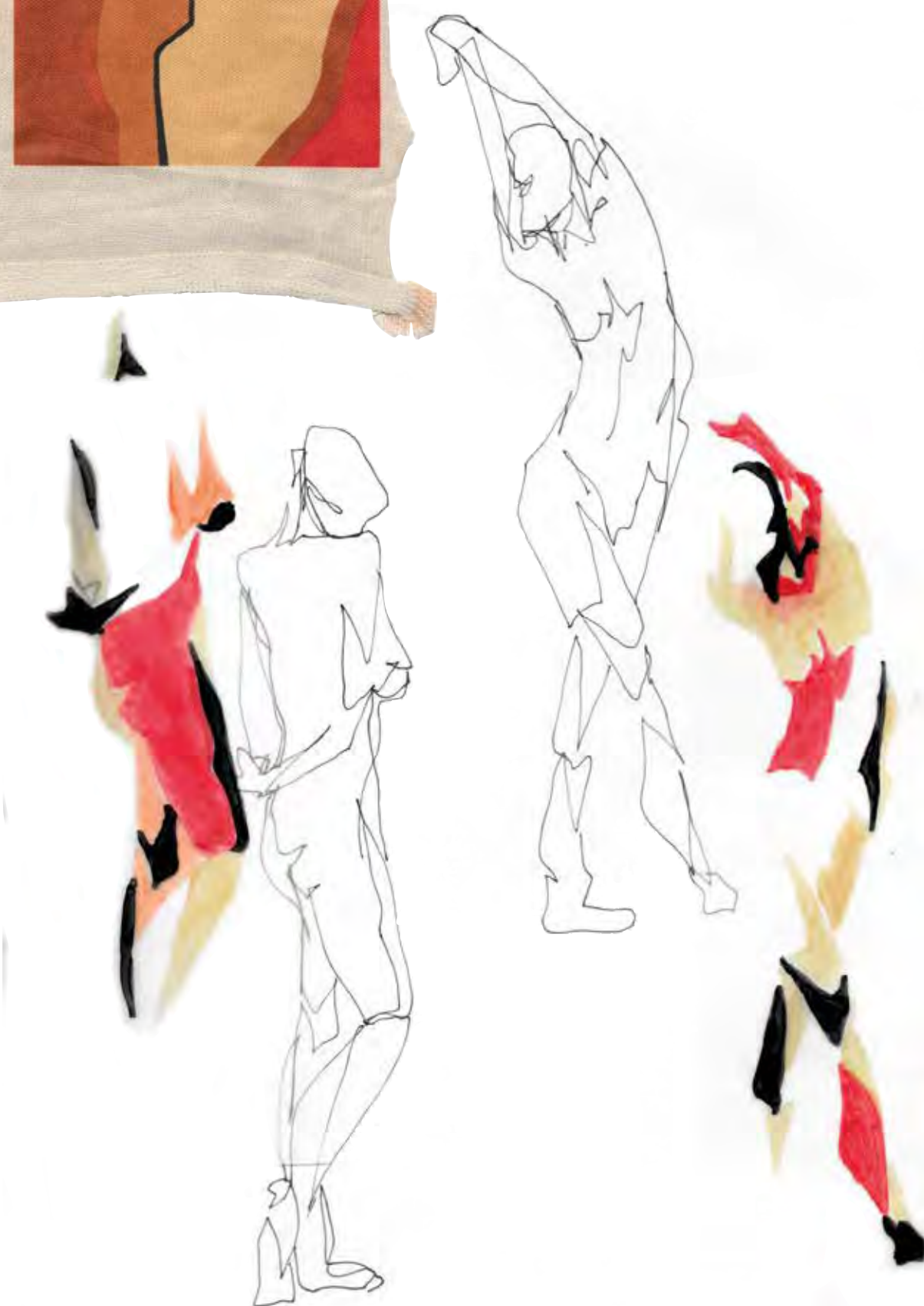


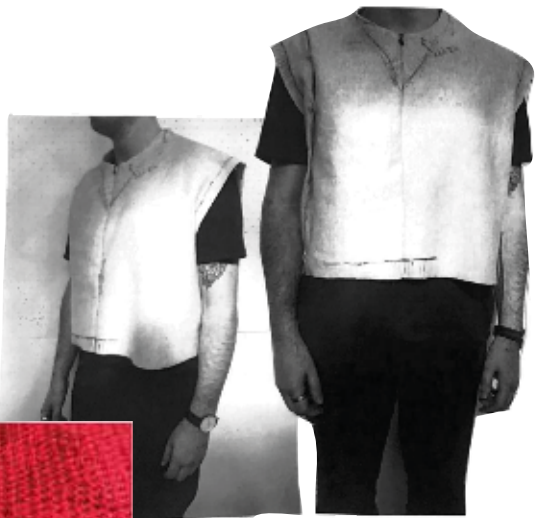
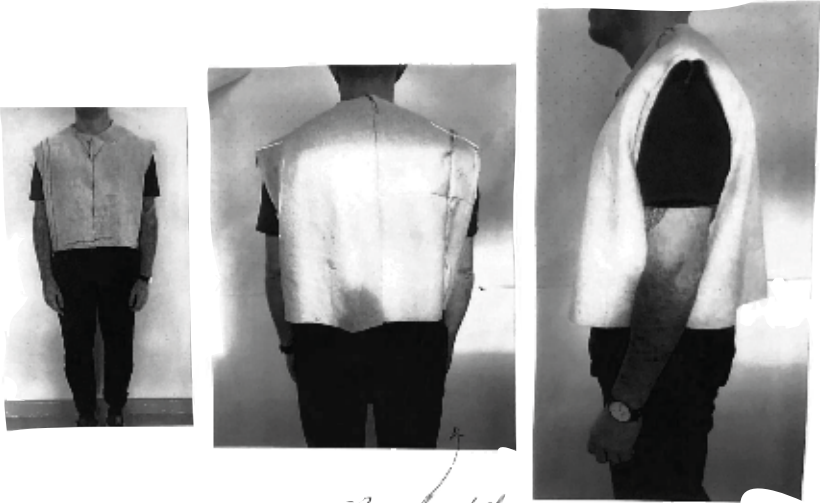
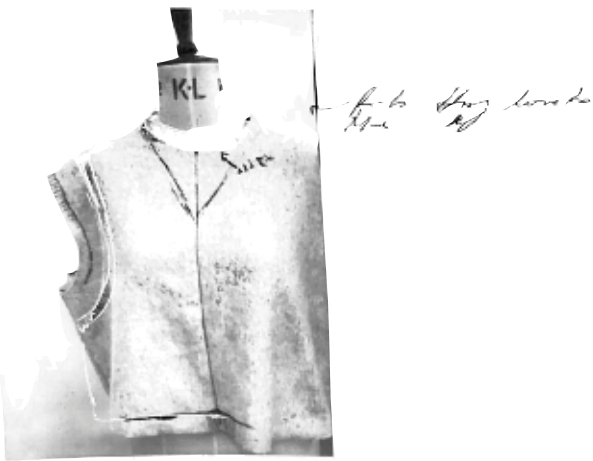


I've been fighting the
I want to be a girl
the last of the
the day it's interesting
to see the world
the way it is







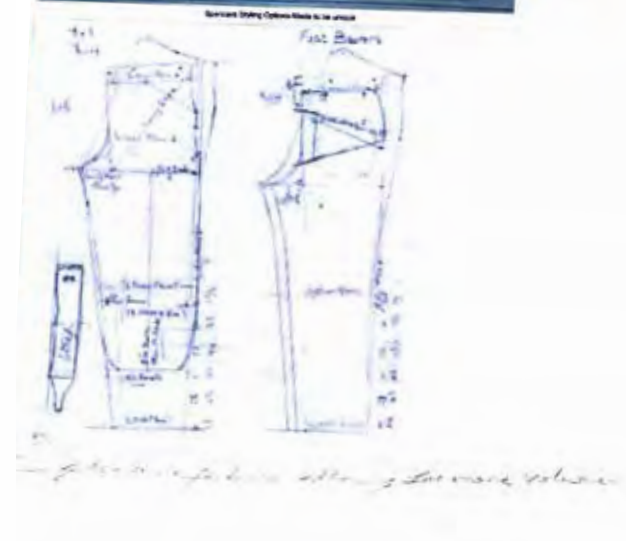




*of which I'm
looking for light
weight for ball
the shape of
the pillow's kit for household*

*outlet of the
the shape of the
the shape of the
the shape of the*

*the shape of the
the shape of the*



Applied to other elements of garments.
Wider tops combined
with knit



side pleats.



deeper pleats giving volume.



The flat pleats are created by too much of a flat silhouette, at the side.

He created too much of a circle. I need a straighter but deeper facing. These pants have bunnies in the bottom of the trousers.



He adds sitting bag that he doesn't want.

Photo 10/10/2012



To make use of the size changing feature of the garment, if I plant the garment panel leave gaps it creates a nice detail & allows more stretch to the garment.







JAY WILLIAMS / EMPTY BRAINS

emptyangelbrains@gmail.com



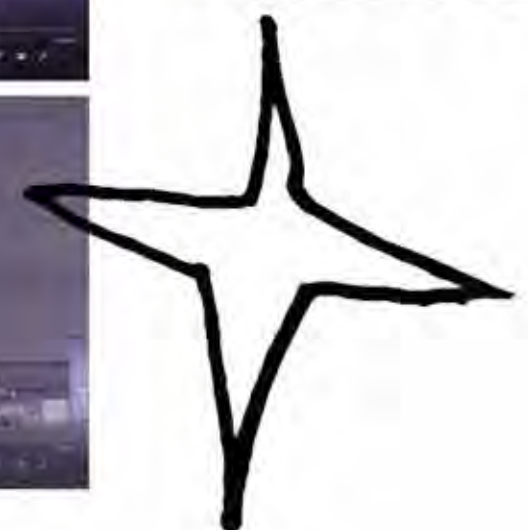
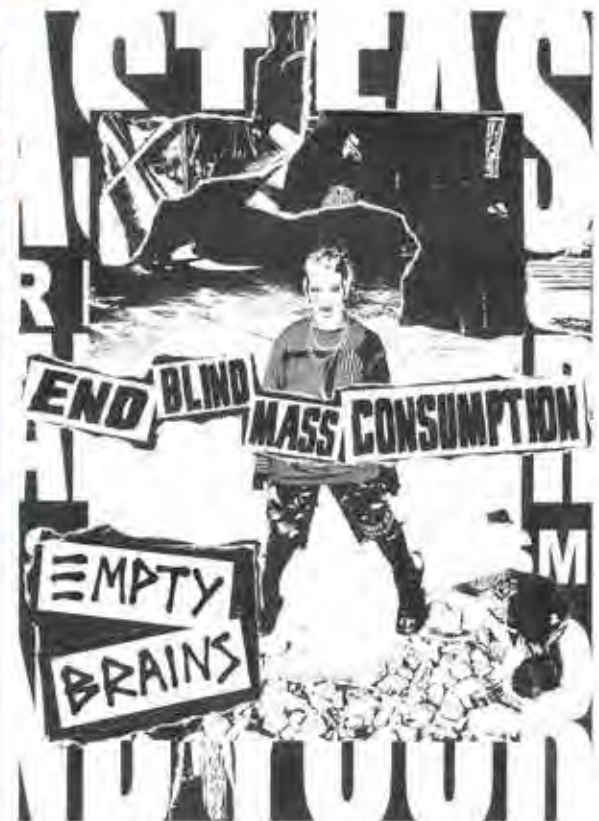
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EVERY
SIMILAR? DO
W87

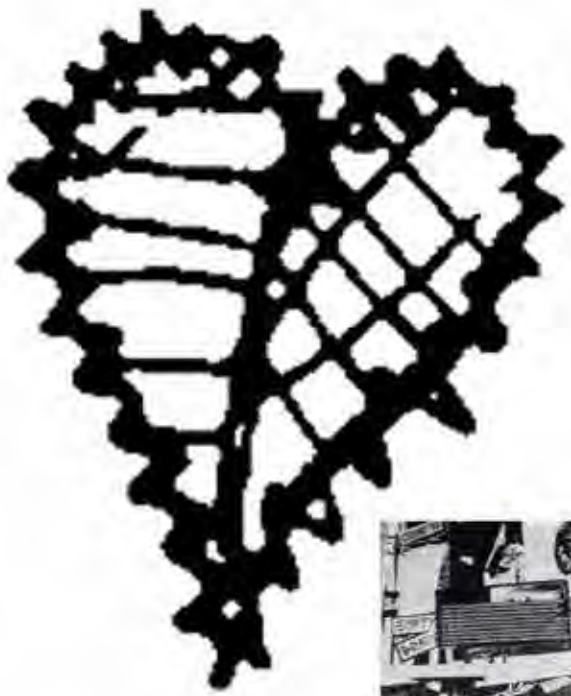




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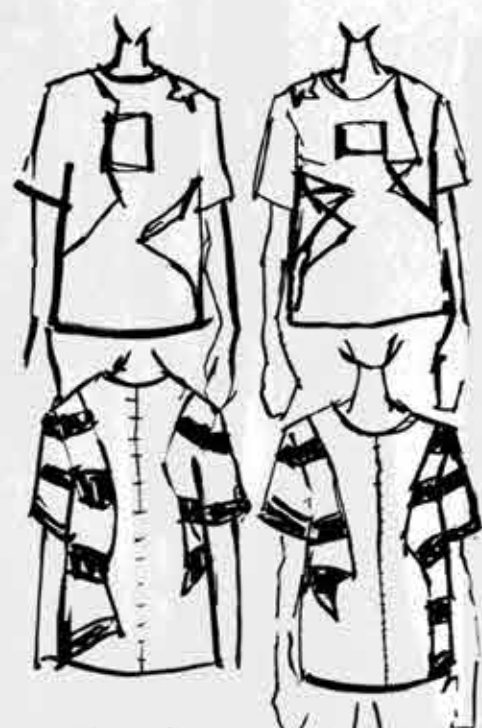
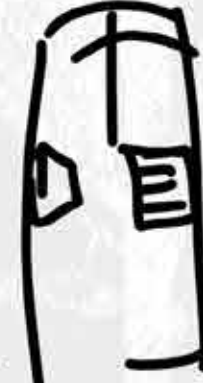
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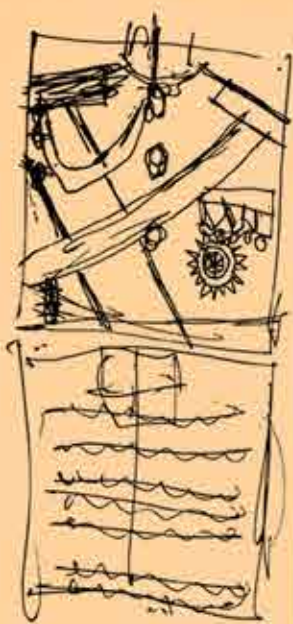


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emptyangelbrains@gmail.com







E1: Sergeant, 10th (Prince of Wales's Own) Royal Light Dragoons (Hussars)



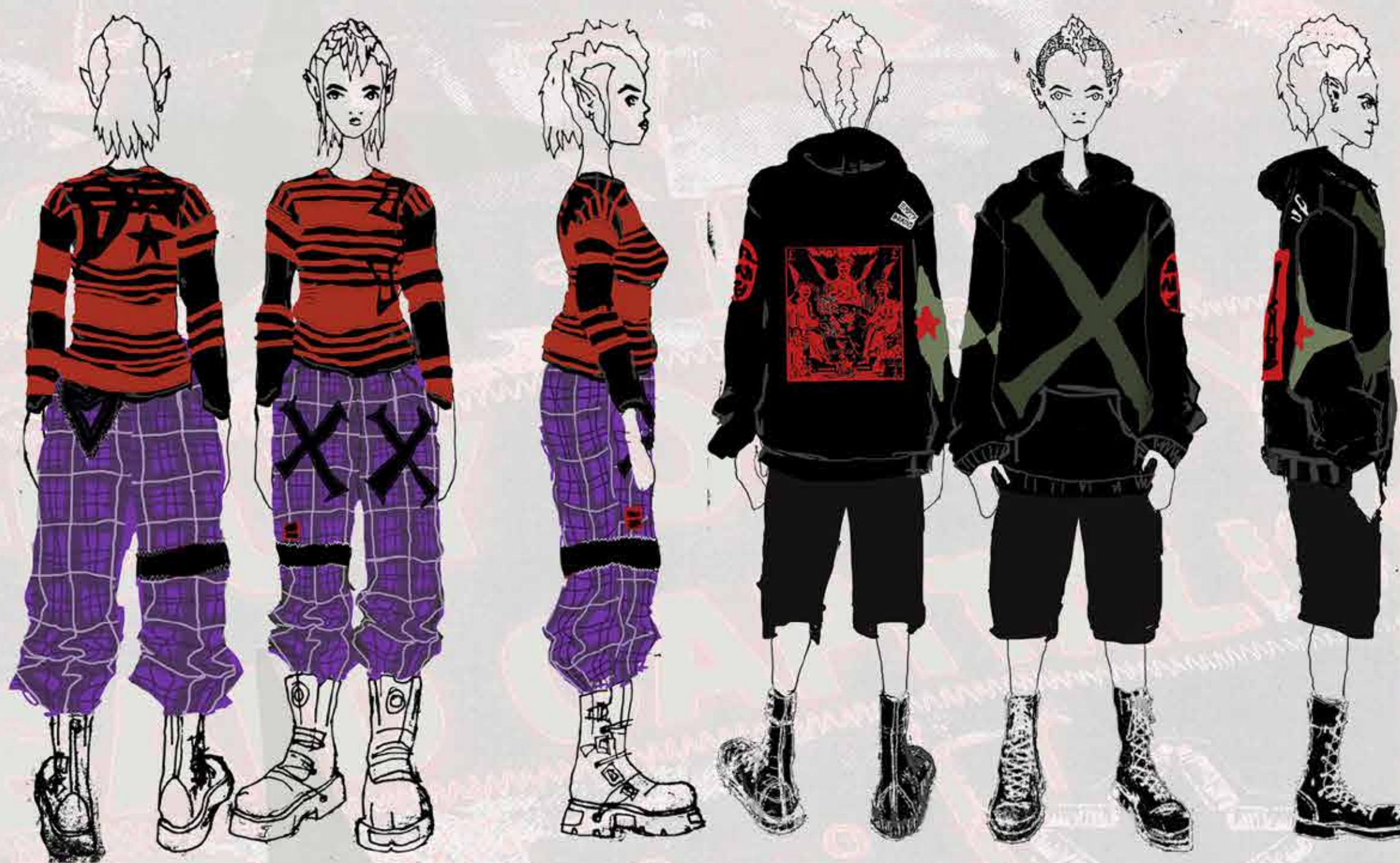
CLIP



MATE BATTLE

END BLIND

THE FIRST VERY IMPORTANT STEP WE MUST TAKE TO SOLVE THE PROBLEM OF THE FASHION INDUSTRY IS CHANGING THE CONSUMERS VIEW OF CONSUMPTION. BECAUSE ALTHOUGH CREATING NEW MORE SUSTAINABLE SOLUTIONS SEEM LIKE A GREAT IDEA ON THE SURFACE IT IS NOT SOLVING THE ROUTE OF THE PROBLEM - OUR ATTITUDE TOWARDS CONSUMING.



SS CONSUMPTION

WE MUST TAKE TOWARDS A MORE SUSTAINABLE
VIEWERS VIEWS OF CONSUMPTION. BECAUSE
A NEW MORE SUSTAINABLE SOLUTIONS SEEMS LIKE A GREAT
IDEA ON THE SURFACE IT IS NOT SOLVING THE ROUTE OF THE PROBLEM - OUR
ATTITUDE TOWARDS CONSUMING.

