

FACTIONS
FASHIONS
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2019

LEEDS BECKETT UNIVERSITY — SCHOOL OF ART, ARCHITECTURE & DESIGN

BA (HONS) FASHION

@leedsbeckettfashion

Matilda Barton ¹⁰

Sophie Birks ¹⁷

Katy Blackhurst ⁰⁴

Amy Brogan ⁰⁴

Georgina Brown ¹³

Dominic Browning ¹²

Vicky Burnett ⁰⁹

Morgan Daniel ¹⁶

Charlie Dyson ¹⁵

Jana Ellis ⁰⁵

Sidra Fazal ¹⁵

Gabriella Finelli ¹⁴

Alicia Goodley ¹⁷

Megan Haigh ⁰⁵

Eleanor Hartley ⁰¹

Kate Jenkins ⁰⁷

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Kelsea Locke ¹⁶

Chloe Pemberton ⁰⁶

Zoya Qaisar ¹³

Ayesha Raja ⁰⁹

Lori Reed ⁰³

Lucy Stone ⁰⁸

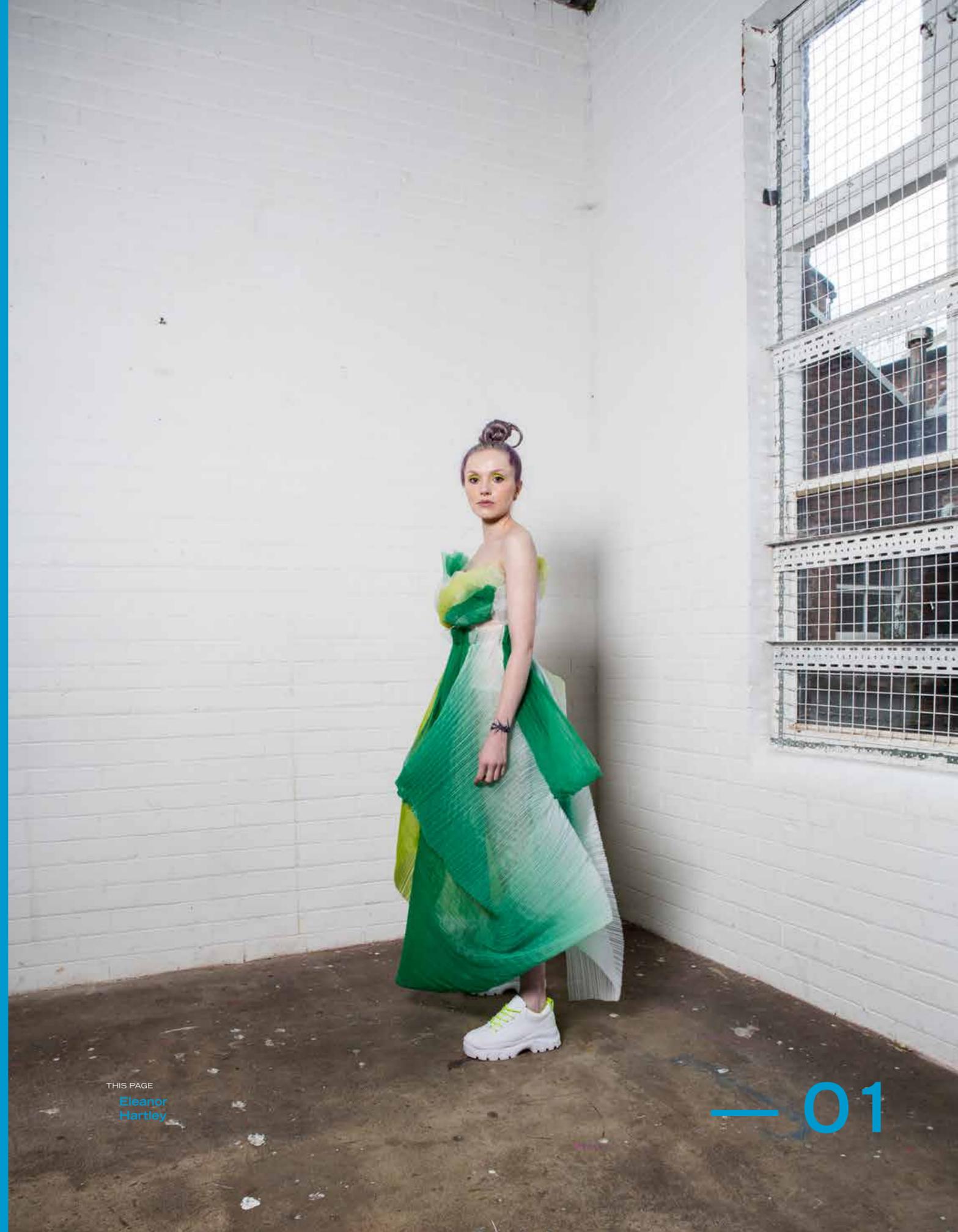
Charlotte Stones ⁰⁶

Phoebe Swaffield ¹⁰

Jemima Toms ¹¹

Sophie Townsend ¹¹

Ellie Watson ⁰⁸



THIS PAGE

Eleanor
Hartley



Matilda Barton

Felony is a collection that explores life behind UK prison walls, bringing our attention to the anonymity criminals depend on. With gang culture being a central focal point, I have experimented with the masculinity we as a society associate with gang members, warping the gender roles and their affiliations. Silhouettes, utilitarian details and print designs in the collection have been informed by research into smuggling contraband into the prison walls. Pockets are a reoccurring detail within garments, some functional and some designed to act as dazzle camouflage. Oversized silhouetted provide anonymity and allow the wearer to submerge themselves within the unseen worlds of felons.

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Sophie Birks

Tattoos are part the of the largest growing fashion trend in body modification in the western world, and have been part of global cultures since 1500 BC. This collection expresses the desire we have to feel unique or individual and how body modification such as tattoos can help us do this. Tattoo motifs have been translated through digital embroidery and connected to create new fabrics that adorn the body in pattern and graphics.

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Katy Blackhurst

This collection is inspired by the female samurai Onna-bugeisha and their representation of empowering femininity. These samurai were strong women fighting for a patriarchal society; they were doing a man's job to retain a man's world and their strength was tolerated in order to preserve it. I on the other hand have created a collection of outfits for my female samurai which celebrate strong women fighting, for a society where women can retain and celebrate their femininity and be granted equal respect. In studying Japanese symbolism I decided to make the plum blossom a focal point for my collection as it captures the essence of femininity, but also the female spirit. It blooms in the winter and flourishes in white, pink and red in the harshest of seasons. It signifies growth but also perseverance, strength and beauty. My samurai carry the message that feminism is not about making women stronger. Women are already strong. It is about changing the way the world accepts their strength.

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Amy Brogan

The Masculinity of Craft is a collection that challenges the perception of techniques such as embroidery being considered craft opposed to art due to the gender bias deeming them 'domestic women's work'. This concept has been translated within the collection by using traditional tailoring techniques and fabrics alongside machine embroidery in a soft palette, contrasting the masculinity of tailoring with the femininity of embroidery.

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Georgina Brown

Through the state of dreaming the sleeping brain can accomplish something that the waking brain is not capable of, a deeper level of creativity. *REM* is a collection that seeks to break down the restrictive barriers of the conscious mind by exploring the unconscious. Experimentation with bedding has influenced silhouettes through the use of duvets and bedsheets. Quilted, stuffed and stitched surfaces create surreal silhouettes that reference a dream-like state. Elastic thread gathers the bedsheets in an unpredictable way, providing the opportunity for the creativity of the unconscious mind to take over.

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Dominic Browning

Whose Heirloom? is a sustainable project that focuses on tackling landfill by discussing the importance of having emotional relationships with our clothes. The collection is made entirely from discarded second-hand garments, curtains and scrap fabrics, incorporating repair and fabrication methods while celebrating both the history and the future of all the recycled elements involved. A myriad of forgotten knitwear has been embellished together to create energetic garments to form the foundation of circular fashion. The vibrancy of these original garments and combination of traditional and technological techniques aims to break the bland stereotypes synonymous with sustainable fashion.

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Vicky Burnett

A story about change, metamorphosis and darkness meeting the light. Bob Meet Vicky is a collection influenced by autobiography; drawing upon events within my own life and documenting them through the medium of clothing design and construction. Within my collection there are deconstructed tailored garments in dark woolen fabrics, struggling to burst through brightly coloured dresses and coats, representing my past as a police officer. The brightly coloured silks and printed floral garments depict a bright future and my passion for design and all aspects of fashion.

"To me, clothing is a form of self-expression – there are hints about who you are in what you wear." (Marc Jacobs)

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Morgan Daniel

This collection takes inspiration from vintage 80's skiwear, with references to early 20th century lingerie. Skiwear has been interpreted through technical fabrication, colour blocking and silhouette, whilst lingerie has informed quilting, embroidery and stitch details applied to panels within the collection.

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Charlie Dyson

This collection combines silhouettes and details from early 1900's baseball and integrates them with strict tailored elements for a contemporary twist on classic menswear. The diverse inspiration allows for an unusual array of garments to come together as one, layering sleek with sport in an unorthodox fabric palette that combines wool, jersey and fleece. Traditional tailored jackets are disrupted with padded inserts, baseball numbers are subtly panelled into seams and quilted pads are worn over formal trousers to create an exciting yet wearable menswear collection.

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Jana Ellis

This collection takes inspiration from Inuit life in the Arctic and the ways in which these indigenous people have adapted their lives to survive in a modern world. Patchworked faux furs mirror the use of seal skins and caribou furs to survive the harsh climates, whilst ice white chiffons have been elasticated to represent the voluminous snow suits. Oversized hoods and elongated sleeves provide protection from snowstorms and a contemporary Shaman motif wards off evil spirits.

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Sidra Fazal

The Mask Phenomenon, is a collection which reveals the masks we hide behind. The idea that we struggle to portray our authentic selves because we are afraid of exposing a vulnerable version of us. The structured garments within my collection represent the barriers we uphold to cloak our insecurities. The rich colour palette and extravagant silhouettes were inspired by the elaborate beauty of the 18th century masquerade culture, which indulged society in their desires to assume different personas.

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Gabriella Finelli

This final collection explores consumerism within the supermarket. Including hand rendered and digitally manipulated graphics, inspired by multi-national advertisers; Walkers, Nestle, Yazoo and Kellogg's, has allowed me to reference over-consumption through digital print. The pattern cutting process has been informed by flattened packaging, which has resulted in interesting connection methods and seam tabs. Oversized silhouettes are stuffed with polystyrene balls to inflate garments and project overconsumption onto the body.

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Alicia Goodley

Elemental is a collection inspired by the four elements of the world; Earth, Air, Fire and Water. It focuses on the fragility and interconnectedness of these elements and is designed to tell the story of the world from its first days, reflecting on how it has grown and interacted with the human race.

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Megan Haigh

This collection will offer a glimpse through the window of a child's mind, taking inspiration from what youthful Bratz doll clothing would look like in full scale, has been the catalyst for my collection. Themes of fun and a playful approach to fabrication feature heavily in this range, with clashing dogtooth, tartans and leopard print bringing to life an iconic doll's wardrobe.

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Eleanor Hartley

Originating from the concept of expansion, *Pièta* is a womenswear collection exploring how the volume created by pleating, folding and fabric manipulation techniques can distort the female form. Shapes ripple around the body in pleated organza, creating masses that are both dense and impossibly lightweight. Drapery plays a central role throughout the collection, with each piece being attached to organza corset bases.

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Kate Jenkins

In The Fast Lane of Luxury is a collection that combines sportswear with supercars. Blending performance fabrics with the technical processes to mirror the aesthetics and details within the car interiors and bodywork. Lycra, leather, laser cutting, quilting, and streamlined panelling come together to create second-skin body suits that embody comfort, speed and sex appeal.

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Nhung Le

When Westerners think of Japanese culture, perhaps one of the first images that spring to mind is one of an ancient Samurai warrior wielding his heavy sword, or perhaps they picture a young Geisha, pouring tea and serving sushi. I wanted to capture both the warrior and the culture within my collection to explore female empowerment. Silk kimonos are digitally printed with contemporary interpretations of Japanese flower paintings, worn underneath woven leather armour plates to reference the Samurai.

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Kelsea Locke

BUNKA, is a conceptual fashion collection that takes influence from origami, anime and the Genderless Kei to inform shape, silhouette and colour. The six outfit collection is brought to life with the use of 2D and 3D textures and layers, visualising how the Japanese have managed to create timelessness through minimalism, dedication and patience.

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Chloe Pemberton

The Warehouse Generation is a collection that takes inspiration from 90's rave culture and references iconic fashion trends of the era, psychedelia, drugs, graphics and rave music. Vintage shell suits have been reimaged in neon ripstop and nylon, with panels of hallucinogenic digital prints created using iphone apps.

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Zoya Qaisar

Forensic science investigation techniques have inspired this womenswear collection to produce garments using Tyvek as the primary fabric. Utilising fluorescent blue and yellow spray paint, panels were applied onto the garments to capture the colours produced when the detection procedure of blood and fingerprint analysis takes place. Entrance and exit bullet wounds on a human body are mimicked through the pattern cutting process, providing intriguing areas of negative space within garments. Elasticated holes are secured with toggles, allowing the wearer to manipulate the silhouette.

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Ayesha Raja

Inspired by the delicate embellishments of Asian bridalwear and the rich detailing present in architecture, this collection combines the two different aspects to create contemporary womenswear pieces. References to architecture led me to experiment with cement and digital print, resulting in a neutral palette that celebrates texture and pattern. Pleating has been adorned with pearl embellishments to reference the pillars and bridalwear found within my visual research.

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Lori Reed

The bold and bright colours of the Great Barrier Reef, one of the World's Seven Natural Wonders, are now being replaced by colourless corals, bleached white as a result of climate change and ocean pollution. This collection features stark tailored silhouettes, contrasted with coral textile inserts to reflect the narrative of our oceans. Each tailored jacket features an aspect of negative space incorporated into the collar to represent mankind taking from the earth without replenishing.

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Lucy Stone

Anhedonia is an autobiographical perspective on mental health; the collection tells a story of progression from a bad state of mind to a better state of being. Knots are the physical embodiment of anxiety and have been explored at different scales and integrated throughout the collection to disrupt the draped silhouettes. Bedsheets have been used as fabrics to create comfort and a sense of calm for the wearer, referencing the solace often associated with a bedroom environment. A neutral colour pallet presents a soft exterior of creams whilst allowing flashes of yellow and blue to break the surface further amplifying the gradual growth of self-control and composure throughout my journey.

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Charlotte Stones

You'll Get Square Eyes is a fashion collection that invites you into an immersive world of bright colours and children's tv characters. It pays homage to 90's childhood nostalgia and references family favourites such as the Rugrats and Sesame Street. The collection has a playful approach to silhouette, combining a 'shrunk in the wash' aesthetic with an oversized 'dress up' approach. 3D eyes and faces adorn the garments and offer the wearer a playful sense of escapism.

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Phoebe Swaffield

A collection based on *'A Kestrel for a Knave'* by Barry Hines. Garments capture the spirit of the protagonist Billy, his working class upbringing and care-free attitude through the use of distressing techniques, patchworking and purposely ill-fitting silhouettes. The collection also considers the glamorisation of the working class in the 21st century and the need for an authentic voice.

"It's fierce an' it's wild, an' it's not bothered about anybody, not even about me. And that's why it's great" (Barry Hines, *A Kestrel for a Knave*)

Jemima Toms

Chronic Beauty is a collection created to educate and expose the otherwise invisible, Chronic Fatigue Syndrome. As a disease with internal impacts it can be hard for others to understand and empathise with an illness such as this. However using silhouettes and a range of materials that explore weight, vulnerability and exposure, I am able to personify the psychosomatic effect that chronic illness has on the mind and body. To follow the stages of the illness and gain a physical understanding. To see the beauty in it... the chronic beauty.

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Sophie Townsend

Welcome to *'The Casual Club'* where football and fashion meet. Drawing inspiration from Football hooligans and the casual movement, the garments within this collection reference the football casual trend of the late 70's and 80's and Leeds United's notorious hooligan firm 'The Service Crew'. Exploring the casual movement sparked intrigue into all things involved with the football terraces creating garments inspired by images, interviews and film/documentaries of hooligans and football fandom. The collection incorporates seventies inspired garments, corduroy, deconstructed Leeds United shirts and football scarves in a palette of blue, white and yellow.

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Ellie Watson

For The Love of Wool takes inspiration from my childhood, the history of wool and my own passion for the growth of slow fashion. The collection uses natural fabrics including milk, pineapple and merino wool and encourages the consumer to question what their clothes are made from. This love for slow fashion has been combined with memories of my childhood, surrounded by knitting, patterns and yarn to create a collection that combines handknitting with sustainable fabrication.

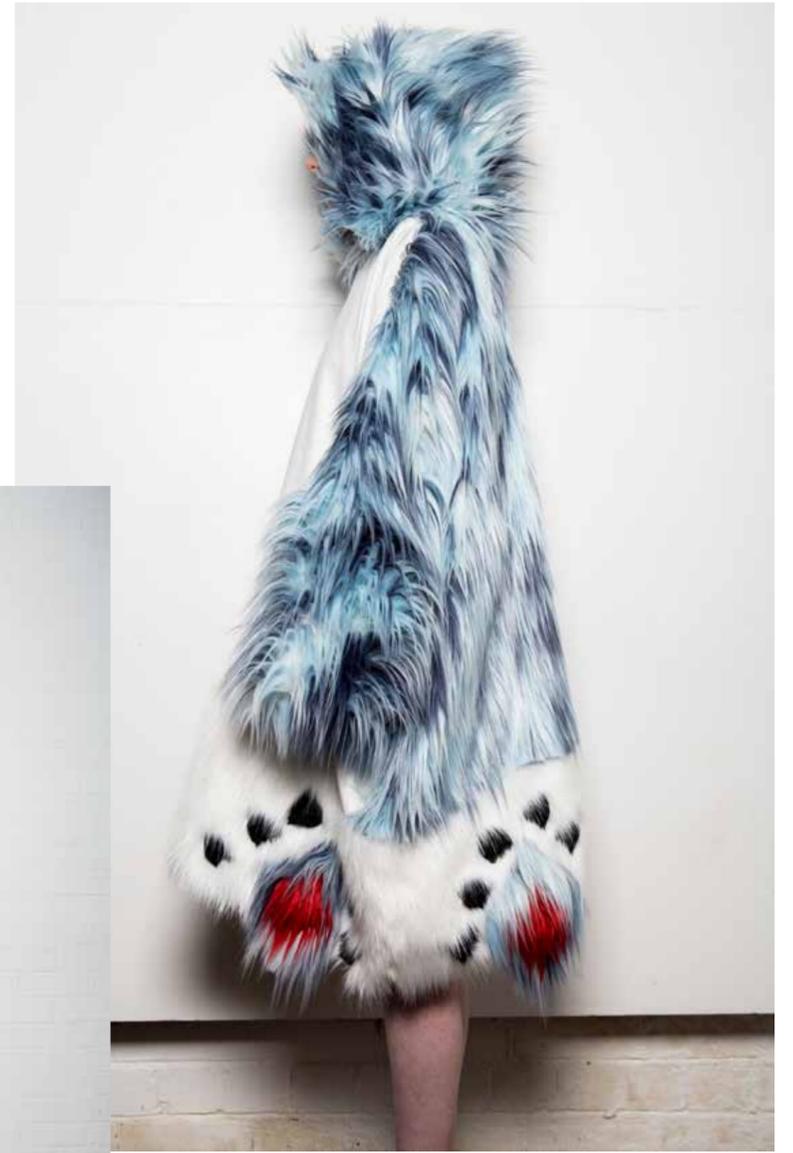
› ellie1234watson@hotmail.com

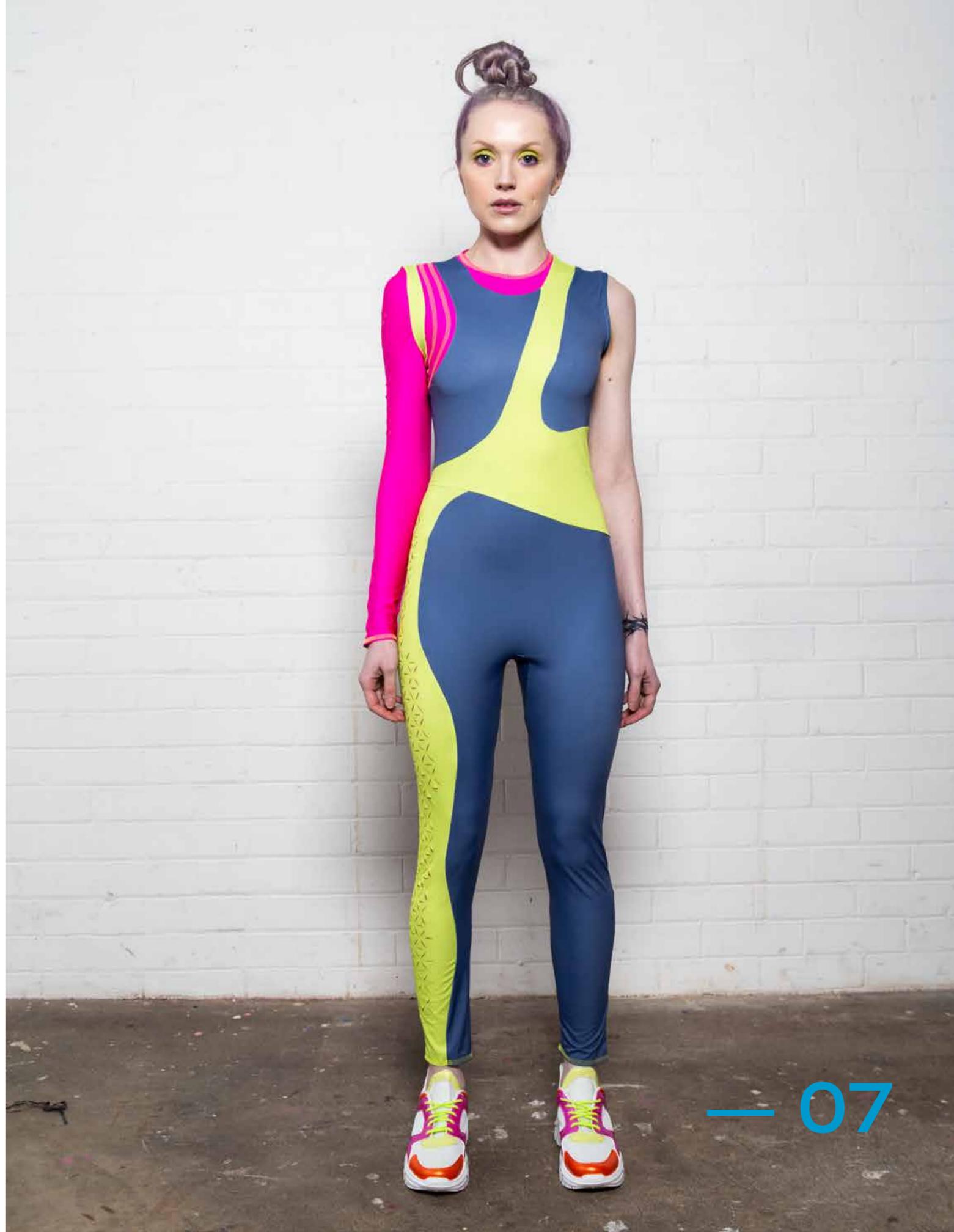


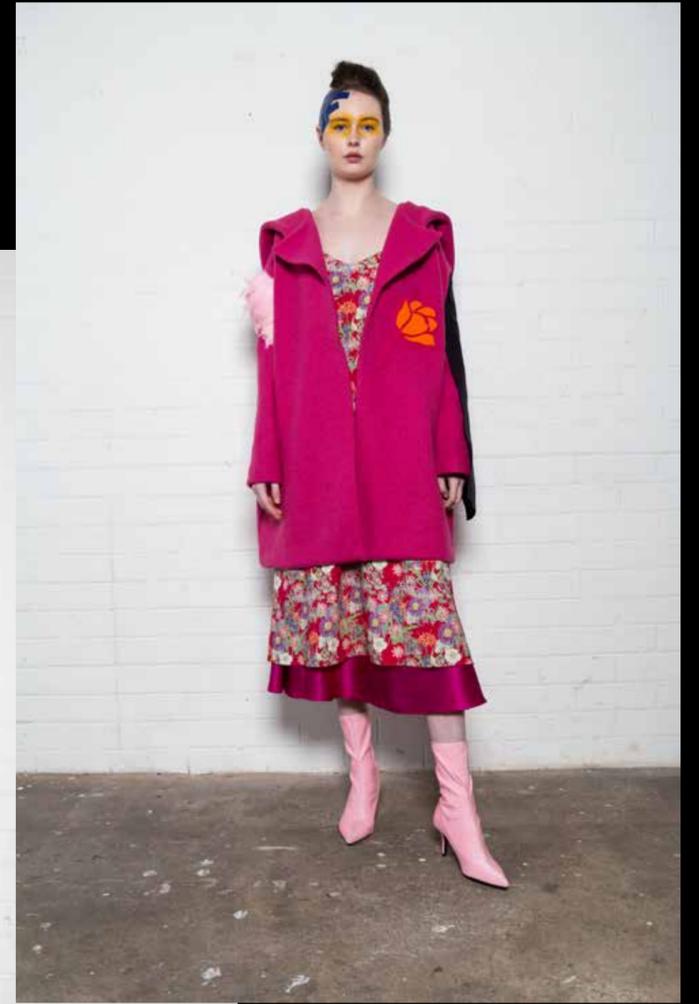
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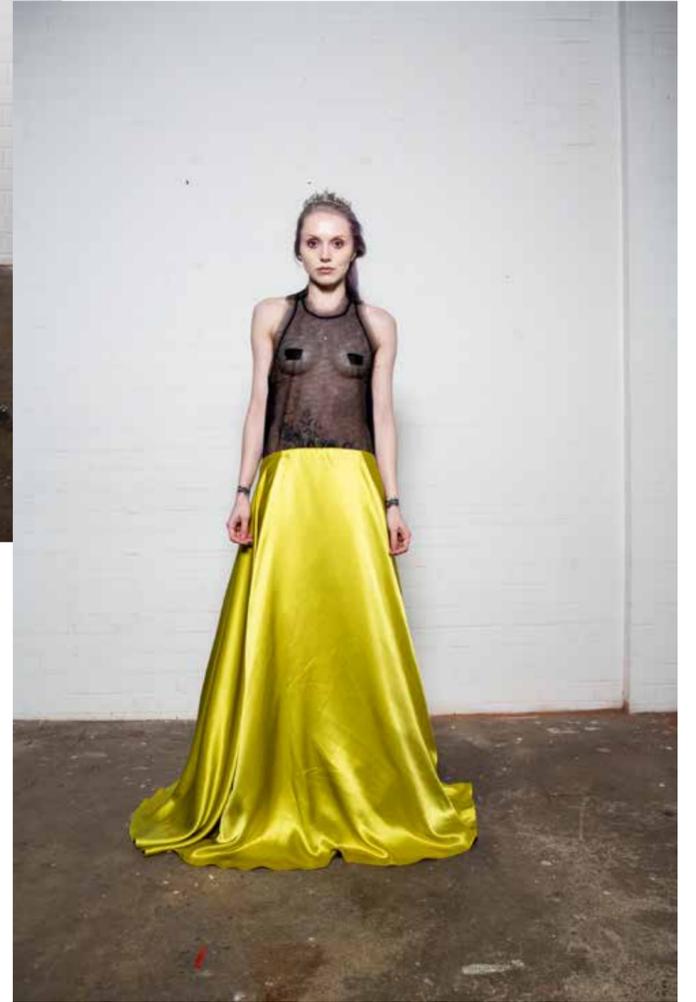
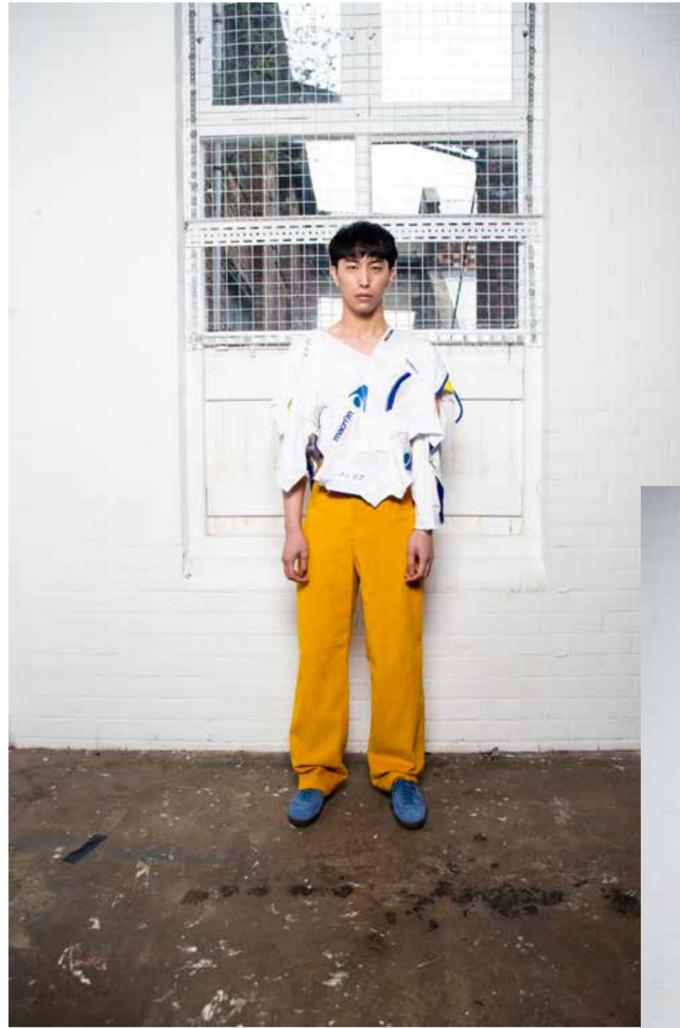
Lori Reed

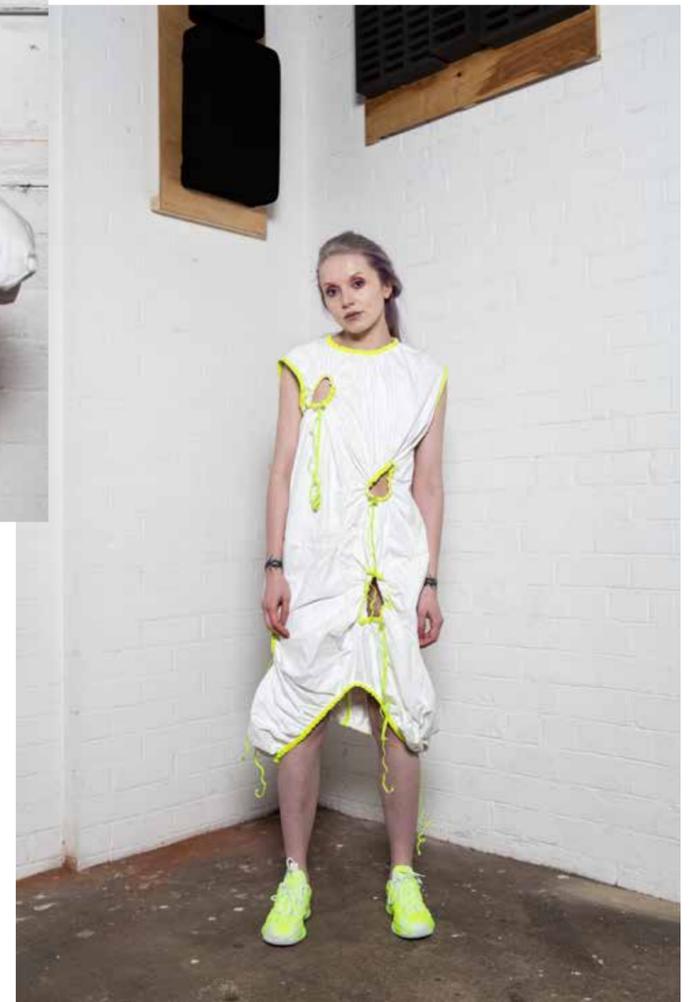
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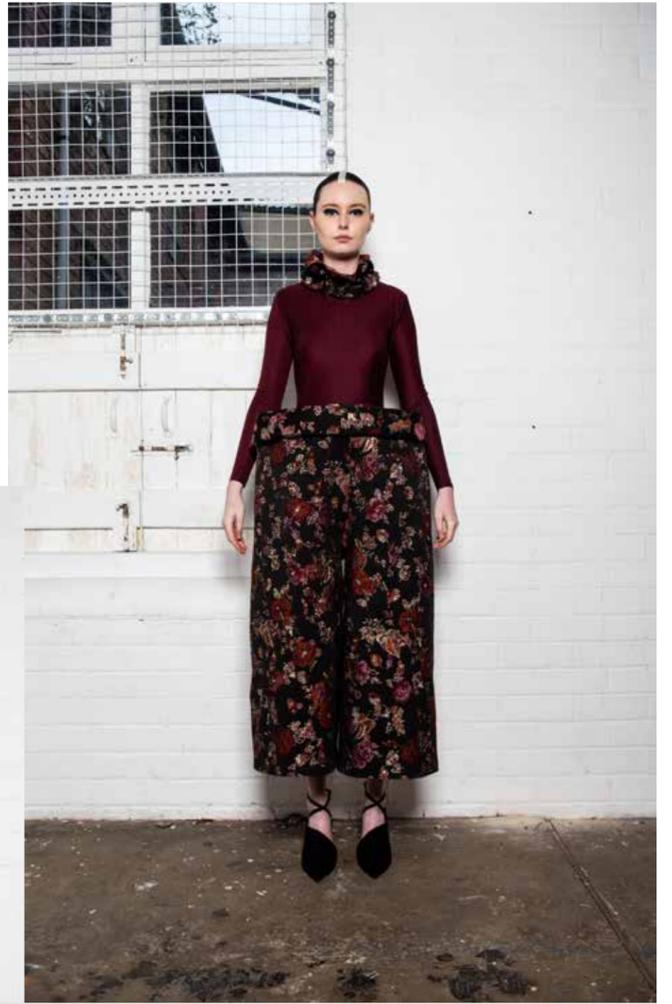


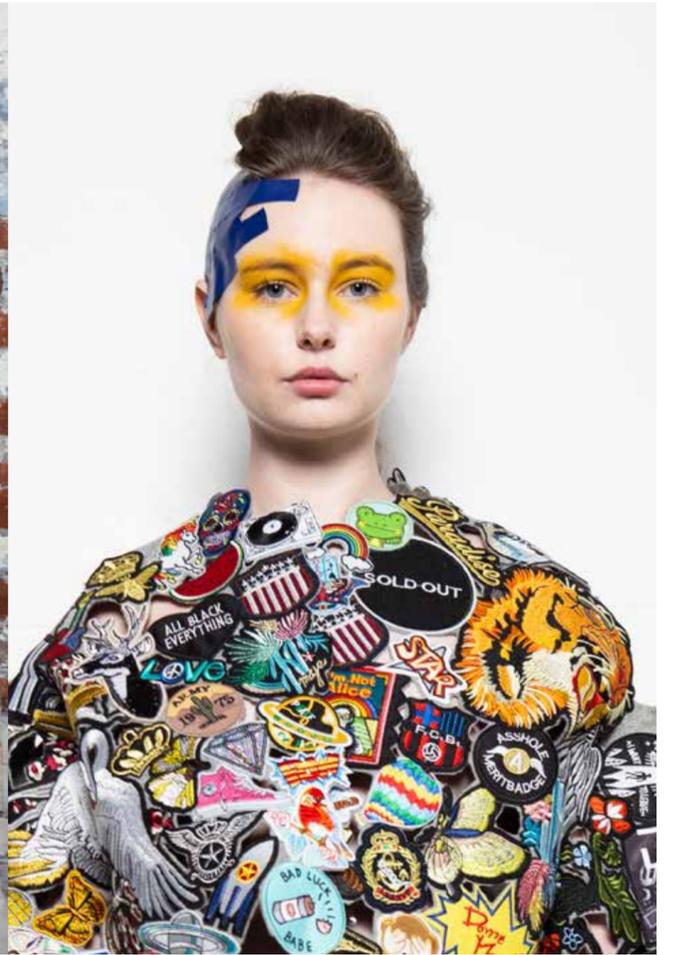












BA (HONS) FASHION MARKETING

Kat Atkinson ^{viii}
Eleanor Brogan ^v
Alice Dunlop ⁱⁱ
Maisie Edgeworth ^{vii}
Emily Farthman ^{vi}
Sarah Fyffe ^{xi}
Abbie Jackson ⁱ
Charley James ^v
Caitlin Lowrie ^{iv}

Caitlin Mansell ^{iv}
Marie-Claire Mills ^{viii}
Natasha Rosic ^{ix}
Beth Ryder ⁱⁱⁱ
Holly Turner ^{vii}
Rawnie Wiggins ^{xi}
Nicole Williams ^x
Aaron Young ⁱ



Aaron Young
Peace of Mine

Abbie Jackson
Lazy Oaf x Meow



LEEDS BECKETT UNIVERSITY
SCHOOL OF ART,
ARCHITECTURE & DESIGN



When applying for university, I knew that I wanted to work in fashion, but I wasn't sure of which area to specialise in. Fortunately, studying Fashion Marketing at Leeds Beckett has allowed me to explore a range of different topics and I am beginning to figure out where I would like to go in this exciting industry.

When I first started looking at universities, I originally thought that I would have to pack up and move to London. However, this course and the opportunities that come with it, have proved that London is not the only place to develop your skills in fashion. The option of a placement year within this course is something that stood out to me, as it opens up opportunities for post-university life, and can set you up with contacts that might prove to be very useful. Alongside this, industry talks and live-briefs have given me first-hand insight in to how fashion brands and companies work. Even if you feel that there is one area of fashion you would prefer to work in, this course proves that to do one, you need knowledge of another (so take advantage of any talks that might be offered to you!).

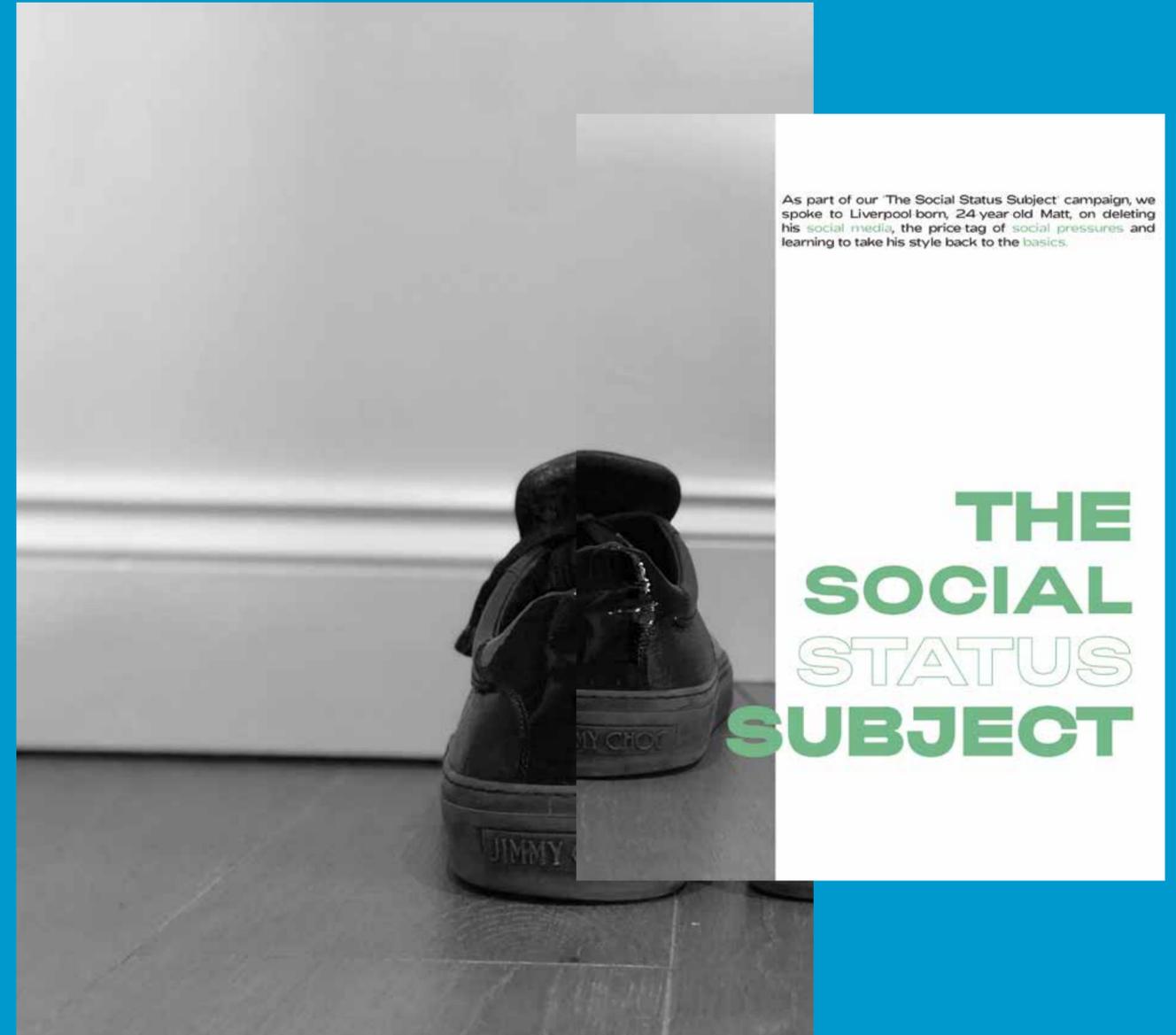
The course offers some excellent experiences and spaces to work in, and tutors encourage you to develop both academically and creatively. For example, if you fancy yourself as a keen photographer, or stylist, or are simply wishing to learn more about this field of expertise, then the photography studio in Broadcasting Place is the perfect setting. For someone who was not a confident photographer when starting at university, I have proved to myself that with the right guidance, the outcome can be one that I can be proud of. As well as this, you may have the opportunity to attend exciting events, such as the London Design Biennale. I was invited to attend this at Somerset House as one of my lecturers, the fashion designer Matty Bovan, was exhibiting. This was a fantastic opportunity and opened me up to a range of different artistic perspectives.

Now, on to the information that I'm sure many of you think is a deal breaker for choosing a university: the night life, social life, and what it's really like to live in Leeds. Being from a smaller city myself, Leeds offered a whole lot to me that I hadn't experienced back home in terms of events and socials. The music events and nightlife that are available to you in Leeds definitely echoes the diverse and vast student population that is a big part of the city. Whether you're interested in techno and want to visit the outlandish place that is Beaver Works, or you're accustomed to the ever-loved 90s genre and fancy taking a trip to Mission's R&B room, it's all here for you.

And for those of you who maybe prefer something a bit more relaxed, Leeds is filled with cosy bars with the ever-so-sought-after roof terraces that, as soon as the sun comes out, prove to be the most popular of venues.

For all your shopping needs, which I'm sure are important to you with taking this course, the city has the Trinity shopping centre to explore, as well as Victoria Gate for those days when your loan might allow for a bigger budget. If gigs and concerts are something that you attend regularly, then Leeds is a perfect place to be as the O2 Academy and First Direct Arena are a regular stop-off for many touring artists.

Hopefully you can trust this enthusiastic point of view on attending university at Leeds Beckett, from a student who has already gained so much from making the decision to come and study Fashion Marketing here. All of these things are what encapsulate the city itself and allow for you to gain more from your (hopefully firm choice) of university.



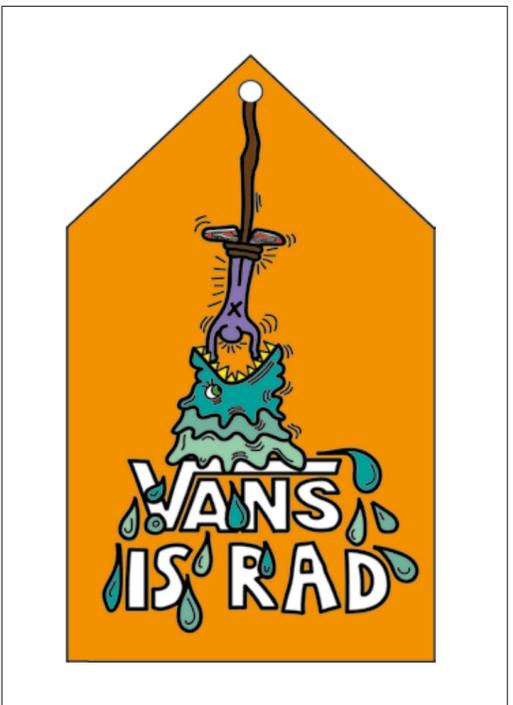
As part of our 'The Social Status Subject' campaign, we spoke to Liverpool born, 24 year old Matt, on deleting his social media, the price tag of social pressures and learning to take his style back to the basics.

THE SOCIAL STATUS SUBJECT

Beth Ryder Fad

IV —

Caitlin Lowrie Vans x Keith Haring



— V



Charley James Urban Outfitters



Caitlin Mansell Vans x Keith Haring



Eleanor Brogan RUN

SOUR
EXPRESSIONS



MORE COLOUR,
PLEASE.

Emily Farthman | Naked

Holly Turner & Other Stories



Maisie Edgeworth | Urban Outfitters

**WEARS
IT
AT
KAT?** Kat Atkinson, Fashion Marketing student at Leeds Beckett, and founder of @wearsitatkat, gives us some tips on how to style her favourite AW18/19 trends and tells us a bit about her journey to her position today as an Instagram influencer.

Kat Atkinson Wearsitat



Marie-Claire Mills Article

Back in the early days of Instagram, when influencers were becoming a marketer's new tactic, Kat was just discovering the app that would set her up for her future in fashion. Kat started posting photos as a way to showcase her outfits as, having been a model for five years, she loved fashion and putting outfits together. Persevering through bullying, Kat now works in collaboration with brands such as Barbour and Ralph Lauren and has deservedly earned her title as an ASOS Insider, where she holds another Instagram account to style items from ASOS, @asos_kat. "I carried on uploading content and developing my following because anyone could get inspiration out of my outfits for all I knew," Kat says. For Kat, Instagram was able to open up new doors in the fashion industry, when she started modelling the career prospects were limited and there was no such thing as an influencer - it was all about celebrities and their stylists.

Today, Kat says she has seen a shift in her followers and the way they use the app. "People are becoming a lot more vocal through DMs and comments asking questions on where they can find similar pieces, how would I style this, or just general fashion queries," she says. Last year, Instagram introduced the "question" sticker to Stories, as well as Instagram Live feature in December. Kat believes this has helped users be more confident in interacting with her content as she now gets over 30 messages a day. "Initially, I was surprised at how many people were asking me questions with answers that, to me, came quite naturally, but I now understand for some people it is more difficult to understand fashion," she says. Kat has an effortlessly put-together style that has an androgynous flare - minimal but with an oversized "boyfriend" look.

Through the community on Instagram, Kat has managed to meet other users who are interested in the same things and have a similar style to her. Instagram has given Kat the power to interact with likeminded people on a daily basis without having to compose a long text message. Kat says she classes a lot of the people she follows as Insta-friends who she hasn't met in real life, nonetheless they will check in on her when she is going through personal stuff that comes above and beyond Instagram. "It is kind of like a pen friend from back in the day," Kat says. "I think this is the way that influencing is now shifting. People don't want to be made to feel bad for being real, they want original content. People respond better to authentic people.

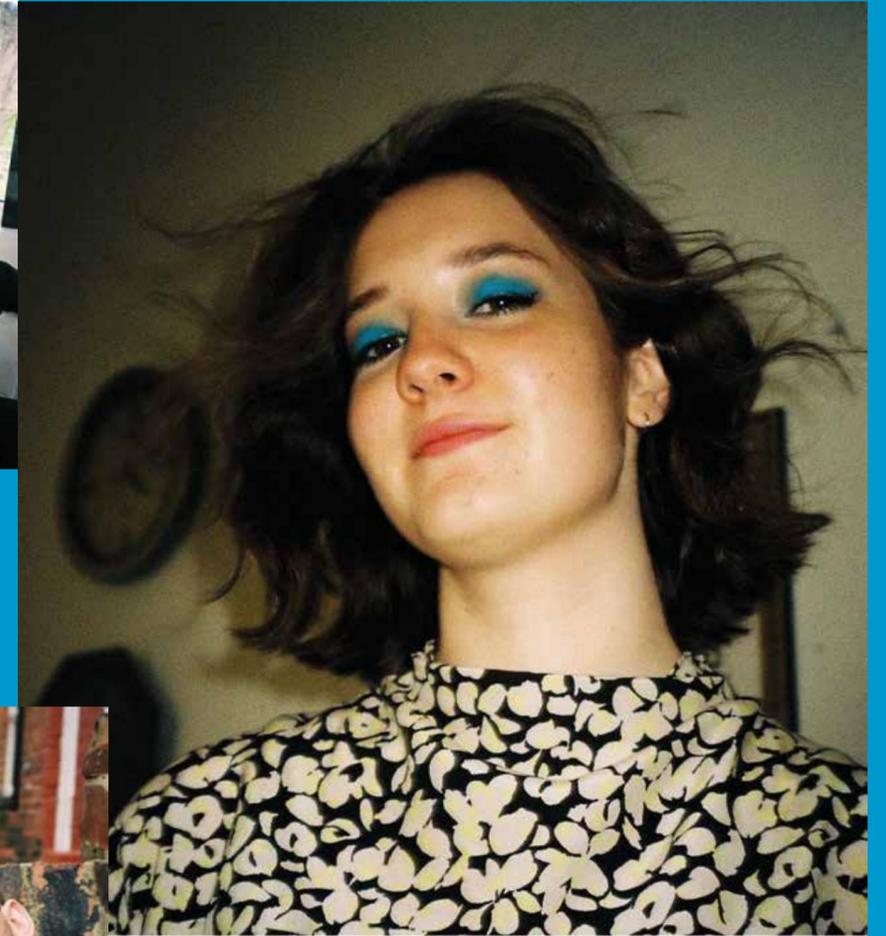
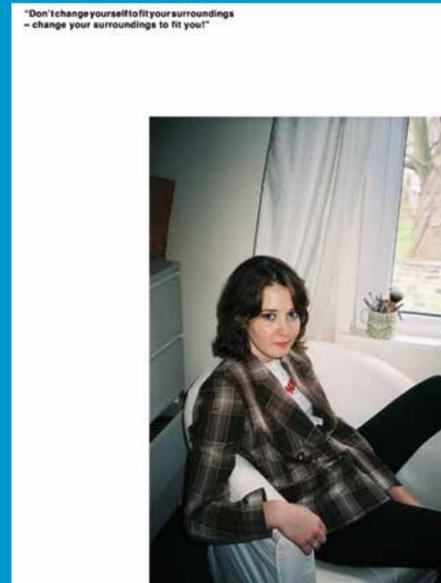
Be sure to take a look at Kat's Blog @wearsitatkat

What is Kat Atkinson's wardrobe like?

"I am quite an advocate of a capsule wardrobe, everything in my wardrobe goes with each other so it isn't difficult to put an outfit together on a morning having loads of basics. I live in basic t-shirts and layering and rarely buy anything patterned. I always say if you're drawn to a particular pattern think before you buy it because if your wardrobe is full of patterns, it will take longer to create a look that matches. I prefer to spend less of my money on a trend piece than to spend a lot of money on something and not wear it, so I do invest in some classic pieces that are high-end, so they become timeless to me."

What were your most staple trends of AW18/19?

"I have an obsession with coats and my collection is huge. I just think that a coat is a great staple for a winter wardrobe because if it's freezing outside you need to wrap up. You might have the best outfit on underneath but if you're just whacking on the same old coat over the top, you're going to look the same every day. By having a few coats with classic shapes, you can switch up the style of your outfit each day. I usually invest in my coats to make them wearable for years to come. My staple piece of this winter was my brown coat from & Other Stories, I wear it all the time and I know I will love it in years to come. I also switch it up with my coats from The Frankie Shop and Topshop, to make my outfits that bit more interesting. I like the collarless styling as it makes it easier to wear a scarf and hoody underneath. I noticed I was wearing a navy scarf with the majority of my outfits and I invested in one from Acne Studios. As an influencer I do get a lot of clothes sent to me. However, I do buy a lot from high-street stores so that when I save up for the staple designer pieces, it feels like a treat!"

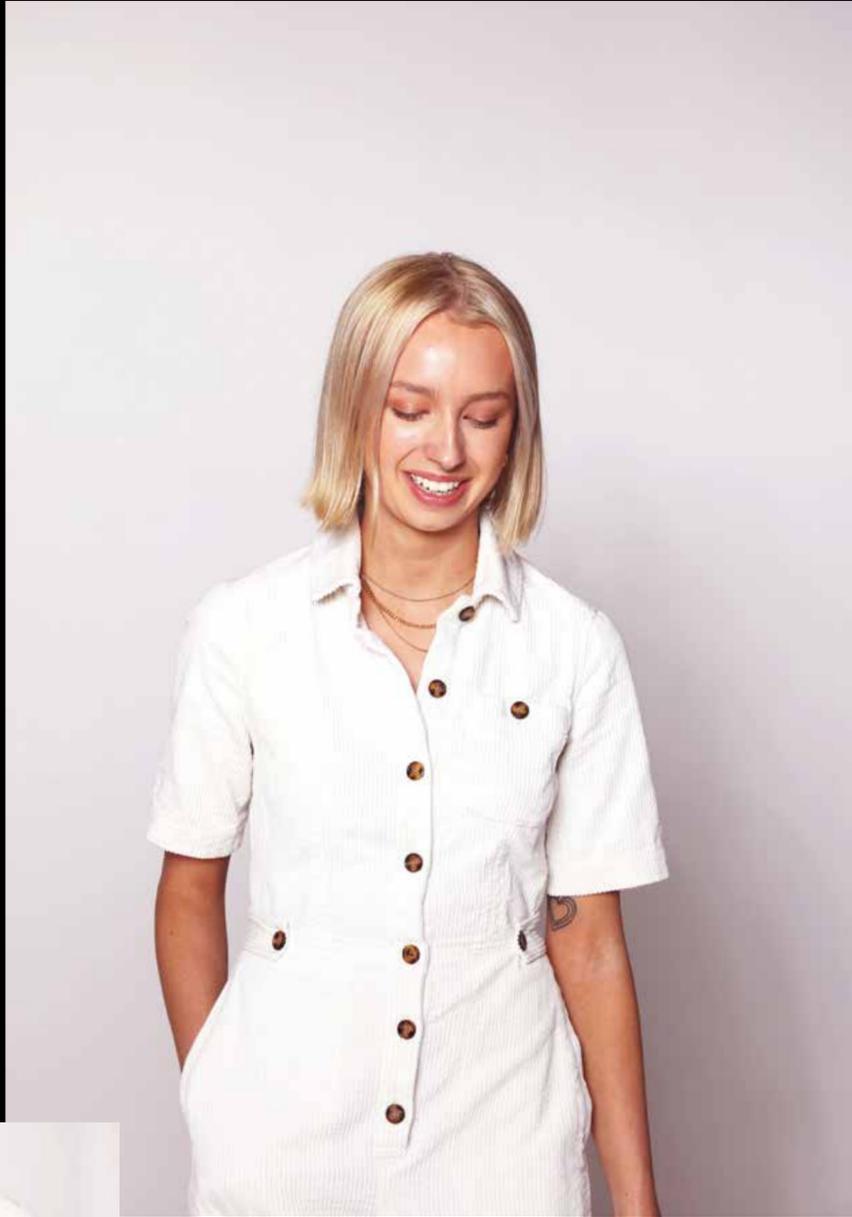


Geek Chic



Natasha Rosic Pylot

Nicole Williams H&M



Rawnie Wiggins Roxy Lox



Sarah Fyffe Vans x Keith Haring

