

# stitch.

**Project Manager:** Leah Felton **Production Manager:** Kaylee Warren **Editors:** Victoria Monari Tsvetina Durcheva Sarah Giles  
**Art Directors:** Dmitriy Vasilenko Stephanie Carral **Layout Designer:** Dmitriy Vasilenko **Designers:** Dmitriy Vasilenko Stephanie Carral **Writers:** Sarah Giles Victoria Monari Tsvetina Durcheva **Legal:** Tsvetina Durcheva



# stitch.

**Project Manager** Leah Felton **Production Manager** Kaylee Warren **Editors** Victoria Monari Tsvetina Durcheva Sarah Giles **Art Directors** Dmitrij Vasilenko Stephanie Carral  
**Layout Designer** Dmitrij Vasilenko **Designers** Stephanie Carral Dmitrij Vasilenko **Writers:** Sarah Giles Victoria Monari Tsvetina Durcheva **Legal:** Tsvetina Durcheva

"Putting a magazine together in the middle of a pandemic is no easy feat. However, as students, we are always up for a challenge. We are a varied group of writers, photographers and designers who have worked together over countless Zoom meetings to create 'Stitch.', a fashion magazine aimed at representing the future generation of fashion in an innovative and conscious way. The magazine is about sharing opinions on contemporary issues connected to fashion culture without self-censorship. We aim to report news from the fashion world honestly and to the best of our knowledge, so as to keep readers informed."



Handwritten signatures on sticky notes: Leah, Tsvetina, Leah, Kaylee, and others.

## etter From The Editors

**Stitch.** displays the work and thoughts of young fashion designers, alongside think-pieces that consider current and future trends in the industry. Writer Victoria Monari makes the unifying declaration that fashion cannot progress into the future until people of all races and ethnicities are able to see themselves represented in 'Skin Tone Representation Within Fashion: Why It Is Important For All Nudes To Be Seen'. Monari examines several cultural examples of Black people being excluded from the conventional, problematic nude palette, using this as a foundation for a discussion on recent measures from fashion brands to invent a new convention that normalises inclusivity. She reminds us that it cannot only be Black women who enact change as we progress into the future—it must be all of us.

In 'Is Sustainability Elitist?' writer Sarah Giles taps into an underlying issue of elitism within the fashion sustainability movement, raising questions about how economic status can not only affect one's ability but also a consumer's social responsibility to purchase sustainable clothing, which tends to be more expensive than clothing from fast fashion labels. This societal examination is picked up by Tina Durcheva in 'The Global Trend of The Old Thrift Shops: Considering All Sides' where Durcheva acknowledges the surge in thrifting, especially amongst younger generations, but illuminates a class issue present in the ability to thrift out of pure desire as opposed to pure necessity.

With the designer profiles, the team wanted to present brilliant young people with the opportunity to tell their story and views on fashion freely, giving them the choice of what work they wanted to show to our readers. The photos were taken and sent to us by them via email due to the Covid-related restrictions that were in place at the time this issue was being created.

And we wrap with Leah Felton bringing us through the latest happenings and trends in the fashion industry with a roundup of her favourite fashion styles this season as well as an in-depth survey of topics such as the rise of gender fluid collections at London Fashion Week, upheavals in big-chain fashion retail in the Covid-19 Era and racist and sexist controversies that still unfortunately appear in today's fashion landscape.

**Stitch.** aims to tell raw and unfiltered stories. We wanted each designer to tell us who they are. All the visual content has been taken by the designers themselves, thus giving them the chance to tell their own stories. When reading STITCH, our readers know they are getting something authentic, informative and always fashionable.

We hope readers get excited about the future of fashion through the five designers we have profiled, and we wish for the readers to have fun flicking through the designer profile images and, through the thought-provoking articles, to become inspired to think outside the box.

06

Fashion trends im Loving.

08

What's happening in fashion right now?

12

Q&A with Dylan Leung.

18

Is Sustainability Elitist?

22

Skin tone presentation within fashion.

26

Q&A with Grace Greenstreet.

32

The global trend of the old thrift shops.

36

Q&A with Laia Lykke De Lamos.

42

Q&A with MISEMI.

46

Q&A with Ming Lim.

# Fashion Trends I'm Loving



Image by Leah Felton

## 1. Crocs

Crocs are in fashion, people, officially 2021 fashion... And I am very happy about it! I've had a love hate relationship with crocs. On one hand I find them ugly but then on the other hand, they're comfy?! So now that I've seen Ariana Grande wearing them, and my Instagram page starting to fill up with crocs, I decided it was finally time to hop onto this trend.



Image by Leah Felton

## 2. Dungarees

I feel like dungarees are going to be a fashion staple throughout every generation! They're such a great statement piece to wear for everyone. Ever since I found out about the clothing company Lucy & Yak, I've been hooked; the colours, the patterns, the styles - everything!!!



Image by Emily James

## 3. Neutral colour tones

There's just something so beautiful and classic when it comes to a simple colour palette of browns, greys and whites! Whether it's your whole outfit or just a statement piece, anyone and everyone looks so beautiful in these colours.

## 4. Shackets

More and more people have been rocking shackets and I am seriously here for it! I've also found it hard to style shirts with coats in colder weather but now, it's no longer an issue! Shackets are just so versatile, they can be worn dressed up or casually, and with fun colours it can be the statement of the outfit! Definitely a must-have in your wardrobe.

I have seen so many second-hand options on Depop, which is always a great cheaper option!



Image by Leah Felton



Image by Leah Felton

## 5. Sweats

I guess one positive to come from lockdown life is that wearing sweats have become the new normal! I now don't feel this weird judgement for wearing them on walks, or nipping down to the shops, as I feel everyone is in the same boat and just wants pure comfort during these times.

# - What's happening in fashion right now?

written  
by  
leah  
felton

The news of boohoo stealing british independant designer kai's work has been spreading around instagram like wildfire. Back in 2019, kai designed a bespoke pattern that gives off strong 60s vibes in collaboration with grapes pattern bank, and now three years later, boohoo is selling an exact replica of their designs. Now, this isn't the first time that big fast fashion brands have stolen from small independent businesses. It has happened countless times with other small designers such as: tuesday bassen, scamp & dude, emma warren and amy yeung. It's time for this to end and for justice to all designers this has happened to, from fashion to furniture designs. There needs to be more protection and action for those who are not financially secure enough to fight.

This year's London Fashion Week (LFW) is officially going gender neutral. About time, right?? LFW has been going on since 1984, traditionally showcasing womenswear and menswear. This year's Men's LFW will be replaced with a gender-neutral virtual showcase. It's well and truly been a long time coming for the fashion industry to move towards gender neutral clothing and dissolve the stigma and divide around this topic. Gender fluid clothing lines allow everyone to feel seen, fashion companies to have designer flexibility and bring the industry one step closer to fashion sustainability.

Sir Philip Green's empire Arcadia Group has fallen. If you don't know what this all means, Arcadia Group includes big brands such as Topshop, Debenhams and Miss Selfridge. What is Oxford Street going to be like without the massive iconic Topshop store? It felt like such a right of passage for me as a teenager, getting the train to Oxford Street and meeting all of my friends outside Topshop for a mooch around. In many ways Topshop was a coming-of-age social hub first and a leading high-street store second. On the other hand, it feels like a good end of an era, bringing us one step closer towards change. What once was a strong group of go-to clothing brands is now a sight of distress for the thousands of people that have their jobs and livelihood on the line. But what does this mean for the future of these fast fashion brands and retail in general?



Gender neutral LFW, Unsplash, Michael Lee

If you love fashion and Instagram, I'm sure you'll have heard of the Instagram account called Diet Prada. They've recently opened up about a lawsuit that began in early 2019, where Dolce & Gabbana (D&G) began seeking over \$600 million in loss of sales from the two US bloggers who run Diet Prada. Their post from Friday 05 March read: 'On Monday, we filed a defence of our freedom of speech in answer to defamation claims brought in a Milan court by Dolce & Gabbana'. In a short summary of what's happening, Diet Prada stood up for the anti-Asian hate rising in the US and in turn criticised D&G for their stereotyping, sexism and anti-Asian remarks of Chinese women from the 2018 advertising Weibo campaign. Now D&G is filing a claim for the lost revenues and harm this caused them, which goes against the freedom of speech for these two US bloggers and their right in denouncing racism when they see it!

Now that non-essential shops are opening up from Monday 12 April, what does this mean for the post-pandemic future of retail? Coronavirus has caused a considerable impact on the fashion industry, as evidenced by several bankruptcies and store closures. But, most importantly, what kind of impact has this had on the people that make our clothes? With the news of the military coup in Burma (also known as Myanmar) putting risk on foreign investment, 'this poses the threat of trade sanctions, and may prompt some clothing companies to sever their sourcing ties with the country' (Leonie Barrie, just-style article). In Burma, clothing, footwear and handbags are the second largest export sector for the country. If this trade is severed there could be serious consequences for this economy, even more so after the cancellations of orders from Covid-19. Will this cause the fashion industry to stop being so drastically dependent on cheap synthetic fibres and cheap labour for their clothes? I can only hope that it will be a wakeup call for both fashion brands and consumers to take action on their harmful habits.



Stolen designs via Pexel Chernaya



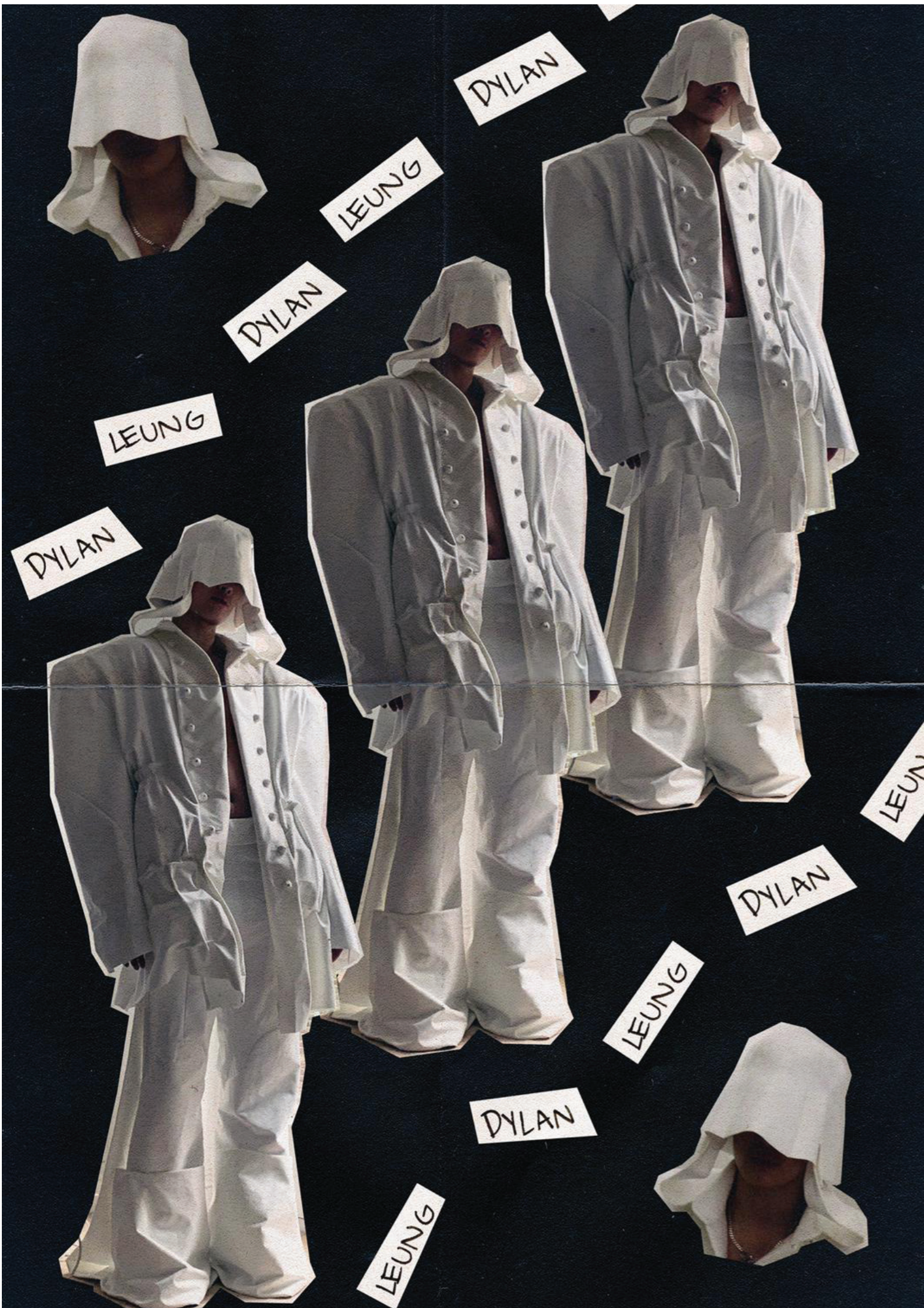


Image by Dylan Leung Edited by Stephanie Carral



# Q & A with

# Dylan Leung

written

by

Sarah

Giles

**How did you become interested in studying fashion?**

- I grew up in quite an academic environment, but I've always had a fascination with design. Coming from a predominantly fine art background, that sparked an interest in more technical and construction focused aspects of art. I was then drawn to fashion as I saw it as a means of expression, particularly interested in how it can be used to communicate personal identity and culture.

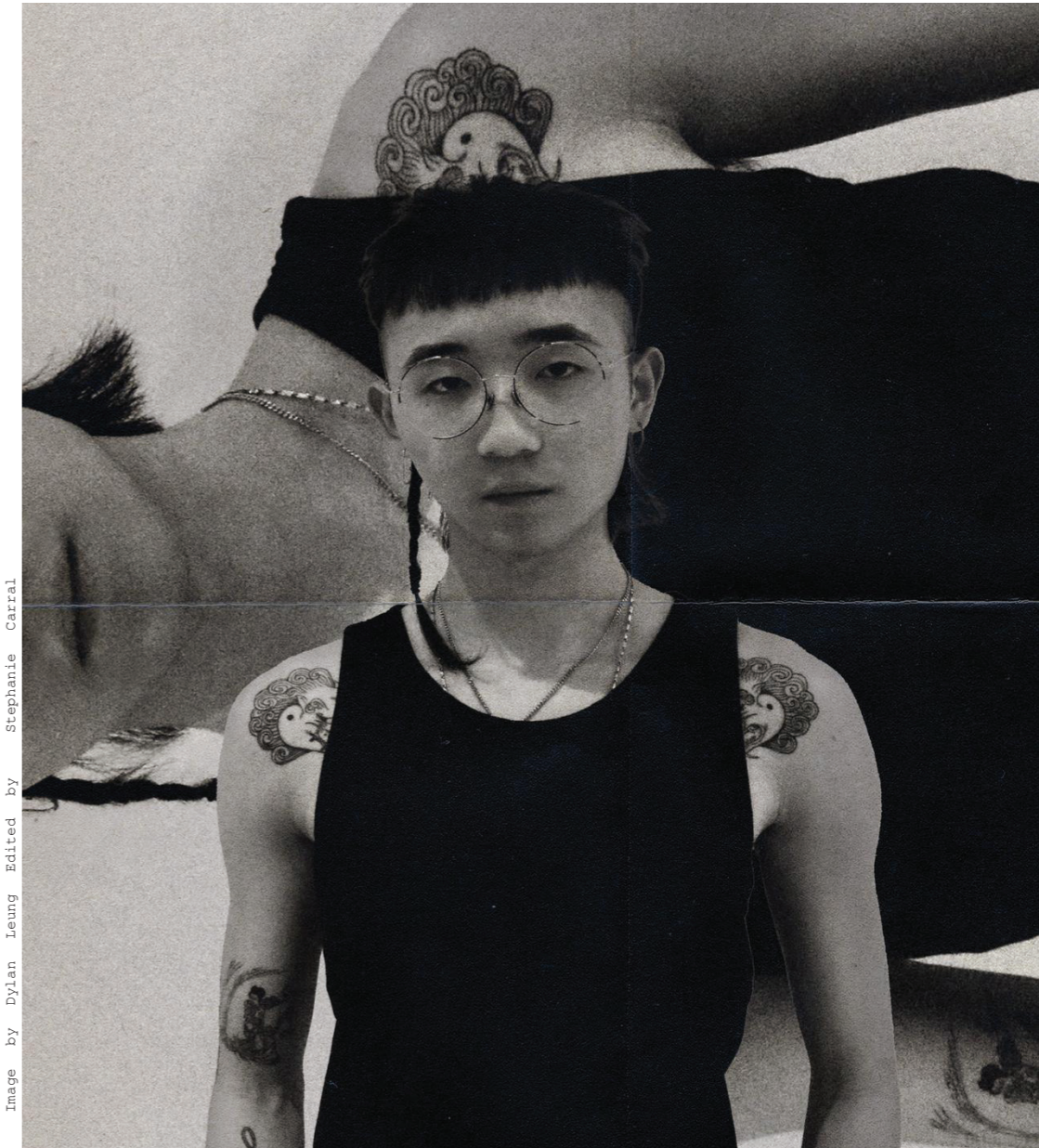


Image by Dylan Leung Edited by Stephanie Carral

**Where do you get your fashion inspiration from?**

- My dual nationality is something that has always influenced my designs, whether that's literally through a concept/narrative, or more subtly through a way of thinking. Having spent the majority of my life in the UK I draw a lot of inspiration from my surroundings here, I'm often influenced by the people closest to me and those that have been a constant in my life. This contrasts with the references I draw from my cultural heritage that comes from growing up in Hong Kong and having parents from both Hong Kong and Taiwan. In addition to this, growing up within a family of academics, a lot of my current influences come from reflecting their narrative in a field I'm passionate about; aiming to communicate my take on their interests through design and garment construction.

**What is your creative process?**

- My design process begins very collage heavy; I find it really useful to start generating shapes and linking research straight away as I always aim to begin by creating a strong narrative. I also start toiling and experimenting with rough shapes early on so I can start visualising my concept in 3D. It's important for me to bring my toiles back into collage, constantly switching between 2D and 3D experimentation allows me to exhaust all my ideas and find the most efficient and persuasive way to communicate my narrative.



Image by Dylan Leung Edited by Stephanie Carral



Image by Dylan Leung



written

by

Sarah

Giles

# Q & A



Image by Dylan Leung



Image by Dylan Leung

## What is it like being a young designer?

- Being a young designer, particularly during this pandemic has been very difficult. It's hard designing in lockdown, I feel like the way I collect research has become far more limited and inorganic so to speak. I'd say the biggest setback has been finding the motivation to keep going but as a young designer there have been so many new opportunities, I see it as a constant drive to push myself.

## What are your aims for the future?

- I wouldn't say I have an aim for the future yet, right now I'm focused on following up opportunities as they come. I don't want to set myself a goal as I feel like I could end up going from level-to-level chasing that goal and never being satisfied. I don't like the idea of living to chase something, right now I'm just focused on learning and enjoying what I'm doing. I see my work as an extension of myself, it's constantly evolving but I'd hope in 10 years my work continues to reflect that.

# Is Sustainability Elitist?

written by Sarah Giles

**T**he sustainable fashion movement is largely focused on improving the environmental and socio-economic impact of fashion. This occurs across the fashion lifecycle, from the materials and transportation, to production processes and human rights.

Over the last decade, there has been a decline in the high street, with traditional British stores facing store closures, redundancies and bankruptcies, with Topshop being the most recent casualty. Meanwhile, the surge in demand for easily accessible and cheap fast fashion has allowed large online retailers such as Boohoo, Missguided and Pretty Little Thing to dominate the market. Social media is filled with influencers being paid to promote these fast-fashion brands to young audiences. 2020 has only exacerbated this trend, with the Covid-19 pandemic forcing stores to close for much of the year, whilst the demand for online fashion has risen exponentially. The Office for National Statistics reported that in November alone, online sales increased by 363%.



Image taken from Pexels

**W**ithout physical stores, the clothing possibilities are almost unlimited, with many of these sites pumping out new designs weekly. This becomes an endless cycle, with the constant and increasing availability of low-quality fast fashion fuelling further demand.

Fast fashion has had a huge impact on the environment; it is the second largest carbon polluter worldwide, from the fabric production to transporting fashion from overseas. According to Greenpeace, up to 20,000 clothing items are dumped in UK landfills every ten minutes, with cheap synthetic fabrics, including polyester and nylon, taking up to 200 years to decompose.

It is also a socio-economic problem, with many big-name brands outsourcing production to factories in countries with cheap labour. Some of these factories have notoriously exploited their workers, including children, by underpaying

them and forcing them to work long hours in unsanitary conditions.

One of the worst catastrophes in fashion history occurred in 2013, when 1134 people were killed in a garment factory collapse in Bangladesh - a factory producing clothes for companies like Mango, Matalan, Primark and Walmart. Since then, many companies have made a commitment to improve the conditions of workers in their supply chain, refusing to work with suppliers who do not pay their staff a living wage or provide suitable working conditions.

However, even as recently as 2020, a supplier for Boohoo (who also owns Pretty Little Thing and Nasty Gal), was exposed as paying some of their workers less than half of minimum wage in Leicester, and also breaching Covid-19 regulations such as social distancing and mask-wearing.

Evidently, the environmental and socio-economic impact of the fashion industry is huge. It is clearly better for the environment for consumers to pay more for better-quality, longer-lasting items, and fewer of them. Alternatively, newer sustainable companies are being established to cater for a consumer base increasingly interested in ethical clothing and manufacturing processes.

# B

ut does sustainability come at a price? Ethical practices, including sourcing quality materials and manufacturing processes are often expensive, resulting in increased prices for the consumer. This makes sustainable fashion inaccessible to some, which is counterproductive to the industry goal to encourage consumers to buy more sustainably. We should instead encourage people who can afford more expensive clothes to do so in an effort to move away from a culture of overconsumption and discarding items after a few wears, whilst not shaming people for buying reasonable amounts of fast fashion if it is the only option available to them.

It is not necessarily the responsibility of ethical companies to reduce their profit margins further to cater for a cheaper audience, as it is impossible to compete with large fast-fashion companies making such huge profits on low prices. Whilst fast-fashion companies provide the valuable service of cheap, but fashionable clothing that caters to many sizes, some responsibility must be assigned to them for fuelling the demand for clothing overconsumption. It doesn't have to be so excessive.

# C

learly, the fashion industry as a whole is extremely bad for the environment. It is appropriate to criticise large fast fashion companies for contributing hugely to environmental and socio-economic issues, and campaign for improvements. Furthermore, the excess of fast fashion fuels overconsumption habits and a wasteful culture, where clothes fall apart or are discarded after a few uses. It is certainly a good thing that sustainable companies exist and are promoting ethical practices. Nevertheless, it is important to acknowledge that sustainability and quality is expensive and not accessible to everyone. Whilst we should be aiming to become more sustainable, it is certainly a privilege to be able to do so.

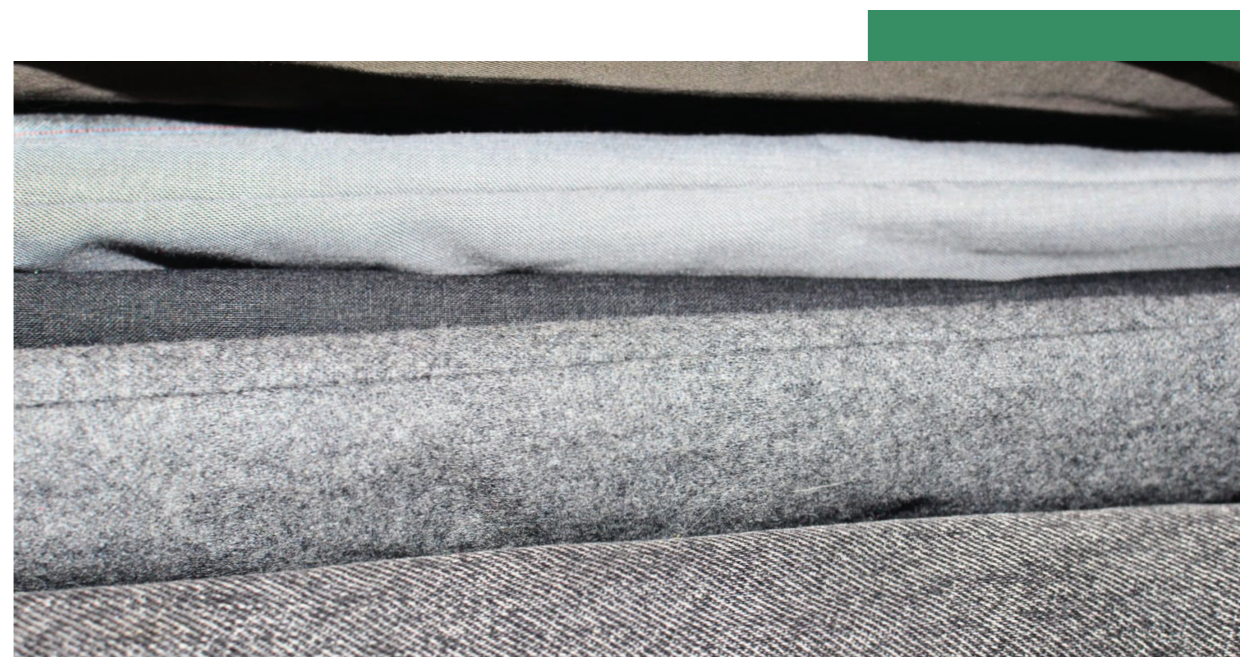


Image taken from Pexels

# Skin tone representation within fashion; why it is important for all nude tones to be seen.

written by Victoria Monari

Growing up Black you learn to notice a few things about the world around you. W.E.B. Du Bois called this kind of vision a "second sight";

This is when as a Black person you have a heightened sense of awareness and you learn to look at the world around you through the eyes of the oppressor, "a sense of always looking at one's self through the eyes of others" You have an extra sense of anxiety and fear every time you encounter or have to deal with the police, as you know you're not just seen as a person but a person of colour (and any wrong or sudden moves could potentially be fatal) Being a Black woman, if you're ever "too" passionate in the office space it means you will always be perceived as sassy, angry or both.

On the other hand, if you are too quiet it may be viewed as "stand-offish" or "rude".

And this last example really gets on my nerves (and most likely the nerves of a lot of other people within the Black community). The bandaids are never in our skin colour. Many of us Black individuals certainly learn to notice these things, however we seldom really learn to question them. I decided this time I would like to question them. This one seemingly minutiae example of bandaids touches on the broader conversation of skin tone representation within society.

In this article I choose to question skin tone representation within the fashion industry as a whole.

I believe it is only now that fashion brands have realised the grave injustice they are participating by inadequately representing all skin tones. A very startling example of skin tone representation with clothing, is that for over 200 years Black ballet dancers used to dye their pointe shoes in a practice referred to as Pancaking) until very recently when brown pointe shoes came onto the scene from brands such as Freed of London,; which is the first UK company to create pointe shoes for Black, Asian and Mixed race dancers.



As when most people think of the colour or concept of nude, it is usually in relation to White skin rather than the darker end of the spectrum. I have noticed active changes within the fashion industry with bigger brands such as MONKI , Simply Be and Urban Outfitters (who have a collaboration with Nubian skin) incorporating skin tone friendly under wear collections within their core selections

It shouldn't go without mentioning that it often takes Black individuals, specifically Black women, to pave the way towards a more inclusive future,

which would benefit everyone. Black women are often the change makers in matters of inclusion whether it is purposefully or accidentally. For example, civil rights advocate and attorney Kimberlé Crenshaw noticed that there wasn't an adequate term to describe the specific inequalities that affect a person when they identify as both Black and Female. This observation led to coining the term "intersectionality". We as Black women often have to make space for ourselves and think about the gaps within inequality, reality that; wider society may not realise or may choose to completely ignore. I hope to raise my kids in a world where it isn't always Black women tasked with creating solutions for society's problems.

Ade Hassan, founder of skin-tone friendly brand NUBIAN, stated this in her mission statement: " I completely understand how frustrating it can be when you can't find products in your own nude - that's why I decided to create Nubian Skin, the lingerie and hosiery brand for women of colour!" Black women especially have benefitted from skin tone friendly fashion, such as the Black ballet senior dancer Cira Robinson who explained the sense of liberation she feels, from wearing pointe shoes that match her skin tone; "Having a shoe made to fit my skin tone is an absolute dream that I never thought would come true. Pancaking has been the way of the dance world for years and to think that colouring my shoes and ribbons to match my skin (since we don't wear ballet tights) gives me a different sense of liberation that I can't quite put into words. I am very pleased, to say the least!".

In society we tend to see and generalise everything through a White lens; this is because Whiteness has always been seen as the norm and anything that veered away from Whiteness as a standard is often "othered".. So why not have fair skinned bandages, lingerie and ballet shoes? Looking at Ade's mission statement for Nubian Skin, the idea of your "own nude" is the most striking to me.

# Q&A

with Grace Greenstreet



Image by Grace Greenstreet

## Where are you studying?

- I'm currently in my final year at Nottingham Trent university, studying fashion knitwear and knitted textiles.

## How did you start your journey as a designer?

- When I was about 10, I asked for my first sketchbook and pencils for Christmas so that I could start drawing fashion designs. I wasn't any good at all but there was something I really loved about it. I'm not academically blessed, so I knew I would want to do something creative and when

the opportunity arose to do an art foundation year, I decided I'd search for what excites me most about the creative industry. This led me to studying fashion knitwear. I basically just get to knit and design clothing for my degree. What a dream! In the midst of this, I decided to start a mini fashion upcycling business on Instagram to try and educate people about the fashion industry and the damage it can cause. So, I started to teach myself to sew and upcycle clothing as a hobby and fell in love with it.

written by Leah Felton

## What is your inspiration behind your designs?

- Everything I make is upcycled and repurposed, because of this the inspiration for my designs always seems to come from the fabric. I found myself walking into charity shops and coming out with a hand full of clothing and a new idea for a capsule collection. I find it much easier to look at what I can do with what I have, than to find fabric to fit a design that's in my mind. I find that a lot of my designs are more experimentations than anything else and that's because dissecting an old garment can give you limitations on what your outcome will be, which is exciting but daunting! Especially if you're making a custom design for someone. So, I'm never quite sure if what I'm envisaging is going to work.

Image by Grace Greenstreet

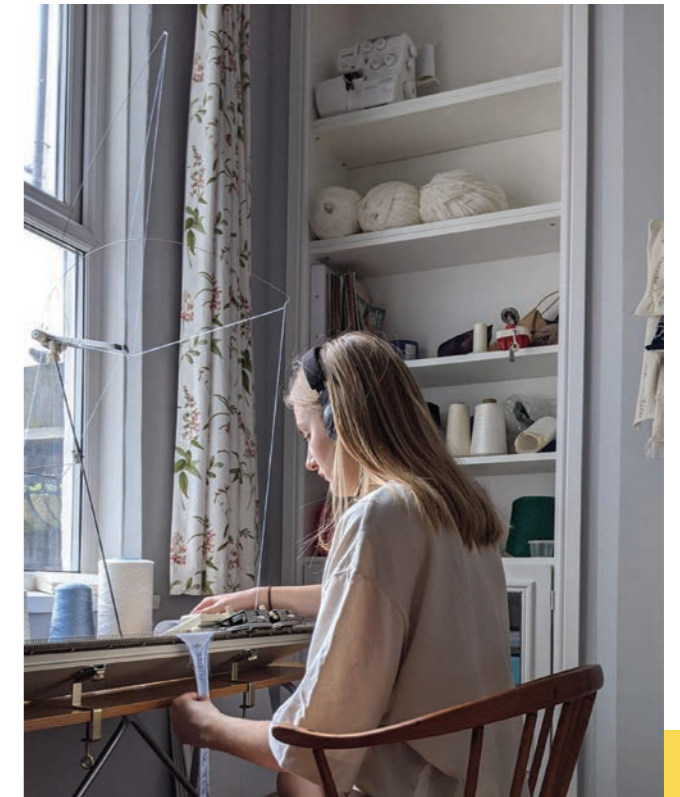


Image Edited by Grace Greenstreet Stephanie Carral



Image by Grace Greenstreet

**How would you explain your style as a designer?**

- I think I'd always loved the streetwear and urban style, which is what my designing tends to gravitate towards but recently I have also been trying to make more elegant, chic, classic designs.

**What advice would you give to anyone wanting to start out their journey as a designer?**

- As designers we're often told it's a competitive industry and yes, it is. However, it's also so diverse, wonderful and full of incredibly talented, eager people. Make use of this! Collaborate with other designers, support them and always back yourself. I can be so self-deprecating and that's never useful when it comes being creative, so have confidence in what you create. Harness your craft and be specialist.

**Why is sustainability so important to you as a designer?**

- I think as designers, certainly future designers we are verging on the point of not even having the choice to be unsustainable because it's such a necessity now. Within the textiles and fashion specifically, there is an unbelievable amount of waste produced and so I feel it's important to acknowledge this and take on the responsibility to be more loving towards the planet. It's also fun! It's inspiring to find ways to be innovative through sustainability. Fashion is the thing I love most, but also hate the most because it's so wonderful, creative and expressive. However, it can also be incredibly damaging to the environment and the people who work in the industry. This is why sustainability is so important to me, because of the potential fashion has to be solely good.

written  
by  
Leah  
Felton



Image by Grace Greenstreet

"It's also fun! It's inspiring to find ways to be innovative through sustainability."



Image by Grace Greenstreet



Image by Grace Greenstreet



# The global trend of the old *thrift* shops: Considering all sides.

written by Tsvetina Durcheva

Thrifting has been a trend amongst young people for a while, however you know it has gone mainstream when your parents start quoting statistics about the thousands of litres of water needed to produce one cotton T-shirt (FYI, it's 2700, their source was maniastores.bg). Evidence of people wearing second-hand clothing and cross-class dressing (dressing out of one's means) has existed since Elizabethan times, although the latter was illegal. At the end of the 19th century, people could finally afford to throw away old clothes, which in earlier times would be reused as cleaning rags or chair filling material.

Unwanted clothes and accessories were repaired and resold for charity to the underprivileged and the immigrants. Sadly, it continued to be seen as unacceptable and thrift shops tried to overcome the stigma by decorating their windows and putting up displays, imitating other stores. Nowadays, it seems they have succeeded in blending in with these other stores with the added bonus of no prosecution if one is seen wearing silk.



Image taken from Pexels Photo



Image taken from Pexels Photo

The main reasons behind the rise in popularity of thrifting are the desire to reduce pollution, wastefulness, and find one's own style, as well as the low prices for quality items. There is a rising pressure from organisations, influencers, and even people close to us, to

think about the environment and say "no" to fast fashion. Yet, clothes that could be considered sustainable often are too expensive. Thrift shops are a great alternative and there is the possibility of finding items that would be unaffordable if new. The growing trend of second-hand stores mixed with technological developments has resulted in more convenient ways of thrifting. Now we can choose from websites, social media accounts, even apps, which send customers notifications whenever there is something "new". On the one hand, this is nice.

It saves people time and there is always the option to shop or donate. Or both. So, we can go completely green, both buying and giving clothes that we no longer want, thus decreasing demand for new clothes to be produced. On the other hand, when looking closely at the design and execution, what these make me think is thrifting is not much different from shopping for new clothes. **Thrift.plus** has an app, advertised on their website with a photo of the latest iPhone with the app on, a device most thrift shops' original clientele would not be able to afford. They even have a boutique (separate from cheaper options, of course) where worn designer pieces can go for hundreds of pounds. This makes me wonder, who are they targeting? Most people wouldn't be able to afford £222 for a blazer even if it is new. That is not to say there are not plenty of affordable alternatives of lower quality or from cheaper brands but this just shows the influence that socio-economic status has even in thrift shops. It stops being about providing cheap clothing or saving the Earth and it becomes more and more about making money.



Image taken from Pexels Photo

One can argue that part of the profit goes to charities, but this varies from store to store. Some organisations like the British Heart Foundation have a better percentage—around 78% of their profit goes to fund their cause. Others go lower, around 30%. Some, like the global European second-hand online store remixshop.com, do not mention profit

Apparently, celebrities thrift shop as well. Helen Mirren is an example I genuinely like, as she shops second-hand when travelling to a place with a cold climate and donates the clothes back when her trip ends. However, with the media portraying these sensible rich



Image taken from Pexels Photo

people going around in second-hand outfits, it is not difficult to see that this is an excellent way to improve their status as people who care about the environment and are doing their part. Then again, when celebrities can afford clothing made from

state-of-the-art, biodegradable materials, one might ask herself, why are they taking clothes that could be bought by someone who actually needs them (even if they will give them back later)?With the thrifting trend comes a danger. As popularity and demand have risen, but supply has remained the same, thrifters have noticed an increase in prices. This means thrift shopping is now not as affordable as it used to be, leaving it at risk of losing its very purpose.

Thrifting can be a way to help reduce pollution. However, one shouldn't forget that it is essentially to provide clothing for people who do not have the means to buy new. People should still thrift shop if they want to, but they should also find other ways to reduce their carbon footprint, including lowering the number of clothes they buy and donating old ones that they no longer wear.



Image taken from Pexels Photo





Image by Laia Lykke De Lamos

**Tell me more about yourself, what made you want to become a designer?**

- It's kind of funny, because it's been my plan since I was, I don't know, about ten, to study fashion in London and it was just something that I said to everyone, my teachers, my parents and to my friends. I think a lot of people were like: "Yeah, right! Why London? Why this? Why [dream] so big?". It has just always been something I wanted. I always have been interested in fashion and I love creating stuff. I like to sew, to do small origami paper figures. I enjoyed all those things.

Then I applied to London College of Fashion while I was still in my final year of high school. When I got accepted, I was very happy and surprised. I got interested in fashion, because I have always been drawn to clothes. I couldn't afford anything, so I figured out how to make everything. My mum had a sewing machine that I got to have. When I was around eight, I started sewing, taught myself through YouTube videos. I could actually sell some of it and I also took on

written

by

Tsvetlana

Durcheva

"Yeah, right! Why London? Why this? Why [dream] so big?".



Image by Laia Lykke De Lamos Edited by Stephanie Carral

**With everything going on in the world right now, where do you find your inspiration?**

- Through a lot of online sources. I spend time on Instagram. I try not to use secondary sources of research and inspiration. One of my latest projects was about an almost extinct flower, the black bat flower. That was a very first-hand research where I took a lot of inspiration from nature. Even though I am generally inspired by nature, it is mostly on my computer and my phone because I've always lived in the centre of a big city where there isn't a lot of nature to go by. So, for me the present situation is not so different in this aspect and I feel very lucky. But I have more time, because normally I would go out, meet with people. I used to dance a lot. Now I have time, which I try to use productively. I still have a sewing machine, but I don't really have any materials. I usually go to charity and fabric shops and now they are all closed. I've never bought materials online, you can't see the proper colour or feel the texture.

Q&A with  
Laia Lykke de Lamos

" - It has just always been something I wanted. I always have been interested in fashion and I love creating stuff. I like to sew, to do small origami paper figures. I enjoyed all those things."

**Can you describe your creative process?**

- Since I started university, I have become more aware of my creative process. I have to draw and sketch a lot, which I didn't use to do. I would just start creating. Now, I have to submit assignments where I don't physically make any clothes. I communicate them only through sketches and I find that incredibly difficult, because I think my drawing is not my strong suit. I am really trying to improve there. For the portfolio I sent to LCF, I had all my projects but no sketches. I drew all of them after I had made the clothes. I just did the steps in a completely wrong order. It's all very different from what I usually do.

**When compared to an established designer, do you think there are creative differences with young designers?**

- When you take more established designers, they are very aware of their consumers, of whom they are designing for. Sometimes they might hold back because they don't want to scare them away, so they may limit themselves a little bit. Maybe they do it without thinking about it. Younger designers also care, but they are more niche. They think: "Okay, I'm gonna do this biodegradable lingerie that's zero waste and that's not for everyone but that's fine". I feel like this is a new thing, as a generation ago designers would want everyone to have what they created and now they don't because if everyone wants their creations, they become mainstream. And because of social media, you can reach your small target group pretty easily.

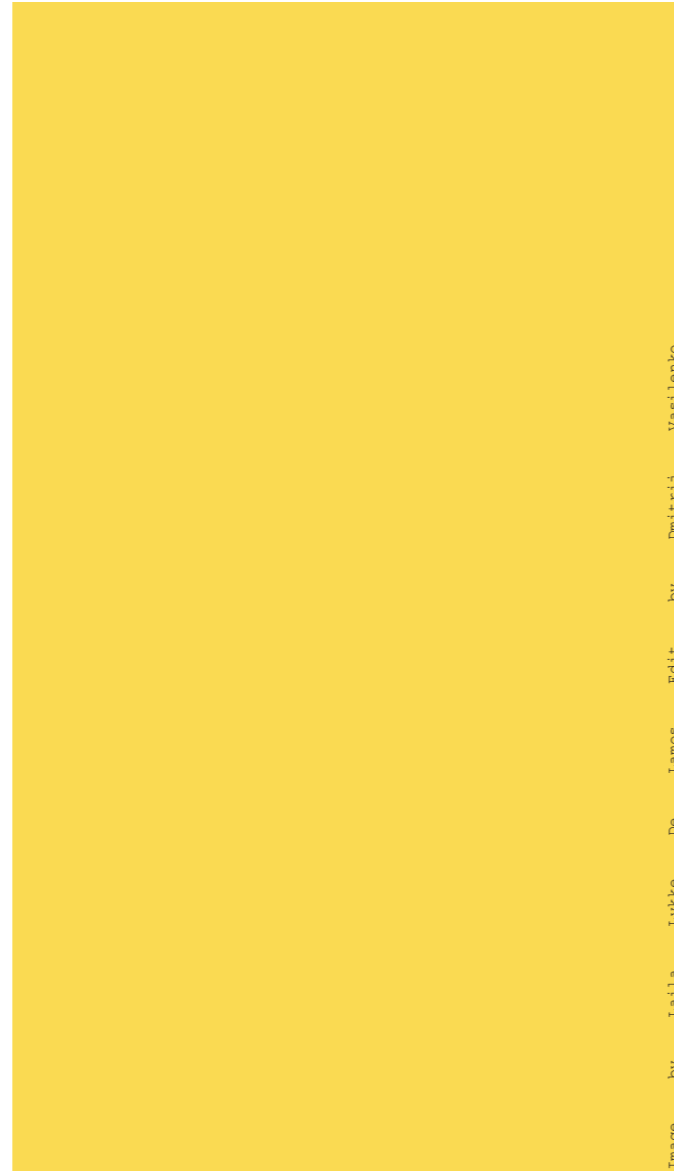


Image by Laila Lykke De Lamos Edit by Dmitriy Vasilenko





Image by Laila Lykke De Lamos Edited by Stephanie Carral

**In an ideal situation, what would be your goals for the future?**

- I want to create my own brand, in the form of a research laboratory. I want to figure out how to make couture that is in between fashion and art, not necessarily wearable. My goal is to research, develop, and test new fabrics and materials. For example, today I saw something interesting about a lady who grew her own fungi fabric, which is just amazing. I could never see myself working for a conventional brand or for a fast-fashion brand as a designer. If I could make a living out of trying out and researching new things, biodegradable and couture, this is my dream.

There is little focus on rare plants going extinct. Taking as an example the dress inspired by an almost extinct flower, just me rambling on about that flower to my friends made them aware. This is another thing I want to do, use fashion to shed some light on the problem of decreasing biodiversity and other subjects that can be improved. I care about the state of the planet, I know how polluting fashion is. When I got into LCF I heard a comment about how now I could become part of the problem. This has stuck with me. I want to go into this industry not to be just another designer polluting the Earth but to help fashion change for the better. What is the point of the industry expanding if it is not evolving?

written by Tsvetlana Durcheva



Image by Laila Lykke De Lamos

# Q&A with MISEMI



**About Them: Who are you and what do you do; tell us a bit about MISEMI?**

- I'm Mistura Yusuf, currently working as a UX/UI designer and founder/designer of Misemi. I started Misemi in 2014 as a passion project whilst studying Architecture at University. Misemi is a celebration of culture, self-care and being unapologetically yourself. Misemi specialises in sublimation printed pieces, upcycled & reworked pre-loved garments.

**Process: What is the process of sourcing your materials?**

- Most of the time the fabric finds me rather than searching for specifics fabric and that tends to be deadstock fabric found in fabric shops in London. For my reworked collections, I will source pieces from vintage shops in and around London. The sublimation printed pieces, are produced and printed in London.





**Inspiration: What are your main design inspirations?**

- I would say my main design inspirations come from Architecture and Mid 90's 'hip hop' fashion which was bold, statement and unapologetic but ultimately inspiration comes from everywhere. The 'Serena' collection that I released last year was inspired by the colour palette of 'La Muralla Roja' by Ricardo Bofill.



written by Victoria Monari

**Future Aims: What are your plans for MISEMI heading into 2021 ?**

- I plan on just having more fun experimenting with print and reworked garments. Hopefully, when we're allowed back outside I can start hosting upcycling workshops again and potentially a pop-up shop in autumn/ winter!



**Being A Young Designer: What are some of your favourite things about being a young designer in London which is one of the most creative cities in the world?**

- One of my favourite things about being a young designer in London is how easy it is to find like minded creatives who are on a similar journey. As a designer who handles the full extent of the design process from ideation to production, it can be a very solitary experience. But living in London has made it so easy to connect with others in the same position, that you can share experiences with and get knowledge and advice from.



Image by MISEMI Edit/Scan/Collage by Stephanie Carral

Carral Stephanie by MISEMI Edit/Scan/Collage by Stephanie Carral

# Q & A with MING LIM

written

by

Kaylee

Warren



## How did you get into fashion/fashion design?

- I was always surrounded by fashion since I was young; it was all I could remember. My mother wanted to pursue a career in fashion, but it was never really an option for her because of certain circumstances. She would get me to read magazines, dress me up, and ever since I was a baby, I would sit next to her while she was sewing. So, in a way, there wasn't really a decisive moment where I fell in love with fashion and design—I've loved it all of my life.







Image by Ming Lim



Image by Ming Lim

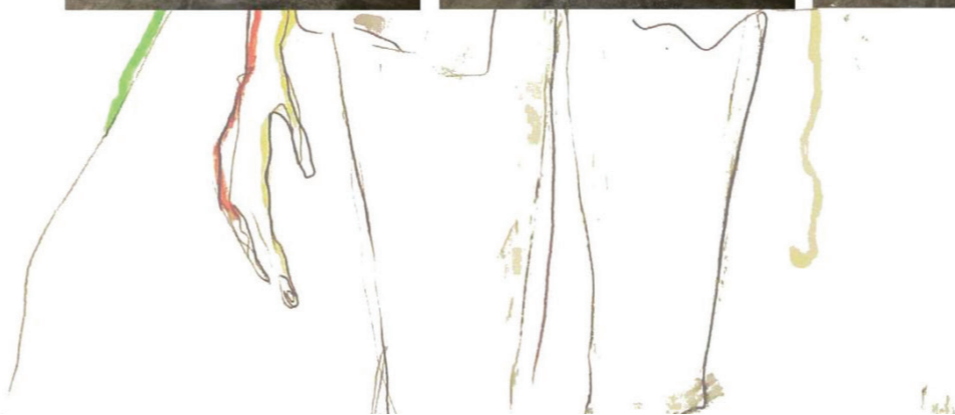
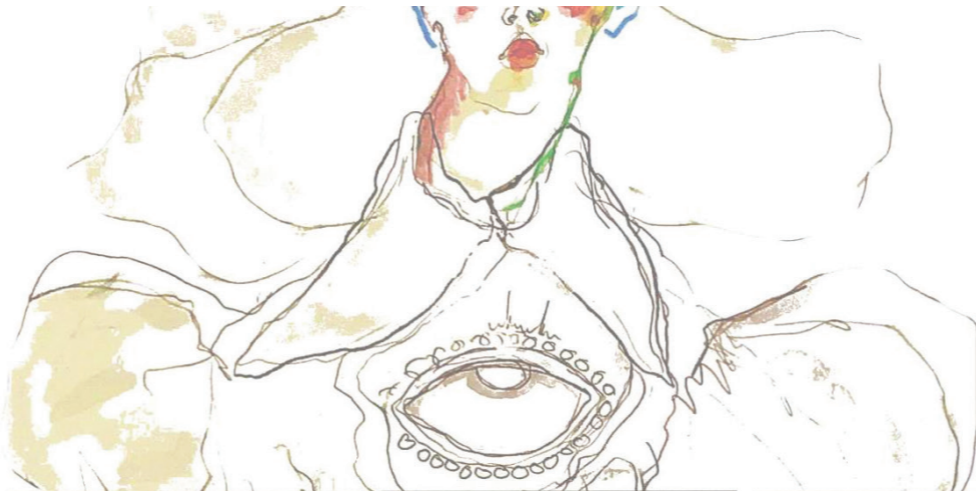


Having read a bit about your work already, I love how dreams, fluidities and possibilities are themes in your work. Can you tell me more about how you personally relate to these themes, and how you implement them into your designs?

- I have something called 'DRC' which is Dream Reality Confusion disorder. I had trouble separating dreams I had from memories I lived for most of my early life. There are some memories I am not sure if I dreamt or lived. So, I was always in this state of openness, a fine line between reality and dreams. I discovered a space of possibilities; in the end, I really didn't have a foundation of what was or what has to be. I focus a lot on fluid interpretation and the act of seeing. I feel strongly about fluidity and beauty being a fluid concept rather than a stagnant idea that cannot be further developed, and through my work, I focus on representation and non-labels. I want to express beauty and fashion as a tool to [create] more unique possibilities than a tool to label and categorize. My desire to spread these notions into the world has always been a key motivator when I work, whether I am exploring a more historical topic or a personal memory. I see my work as a liberal practice.



Image by Ming Lim



Between these two definitive states there is a world in which no right or left nor right or wrong, nor beautiful and unbeautiful. Everything just blends together.

The only direction that has some coherency is the one you make.

At first for many years I was very scared of my RRL. I thought I was going crazy or insane.

Through this project I hope I can use this I hope I can use this project as therapy and find the beauty in this space — a space where beauty is eternal.

### Is it more challenging or more freeing to be a young designer in 2021? How so?

- It is both challenging and more freeing. Fashion is never easy, anyone who says otherwise is not delving deep enough. I cannot tell you if it has gotten more challenging, but I can tell you it hasn't gotten any easier. The obstacles to overcome are just different. There is definitely more awareness in general in our society today, so as a young designer, it does feel like you have more freedom. In the end, I see freedom as a state of mind, but it does help when you have open people around you or a community that supports the space you want to create.

### How do you envision your future in fashion?

- A future with more inclusivity as well as understanding and awareness; further understanding culture, labor, gender, race, and sustainability.



100 and the thousand and the million



Image by Ming Lim

"I want to express beauty and fashion as a tool to [create] more unique possibilities than a tool to label and categorize."

# stitch.

Magazine

**Issue**

Spring

London College of Communication

**MA**

**1**

2021

**Publishing**

