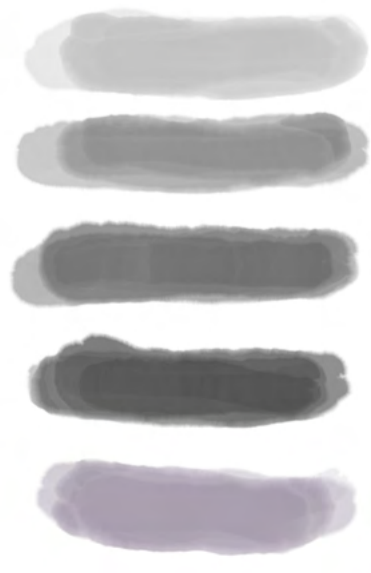
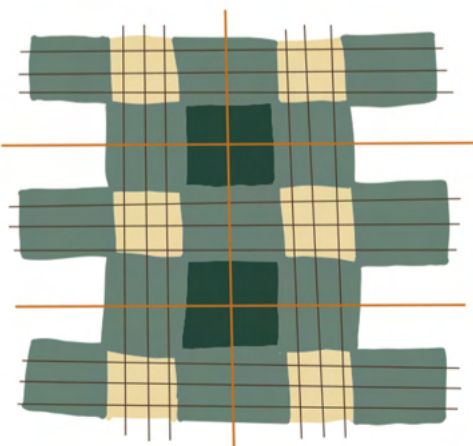
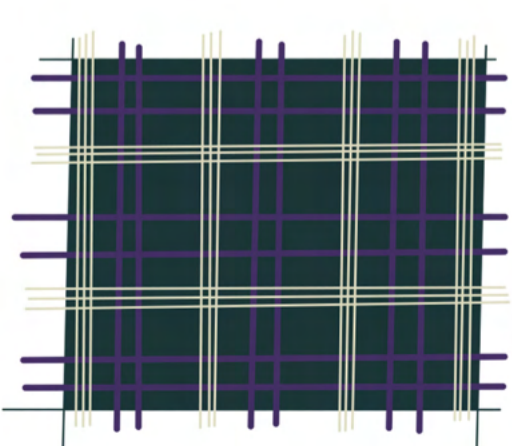
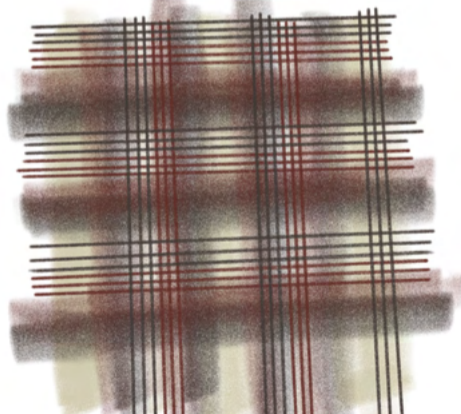
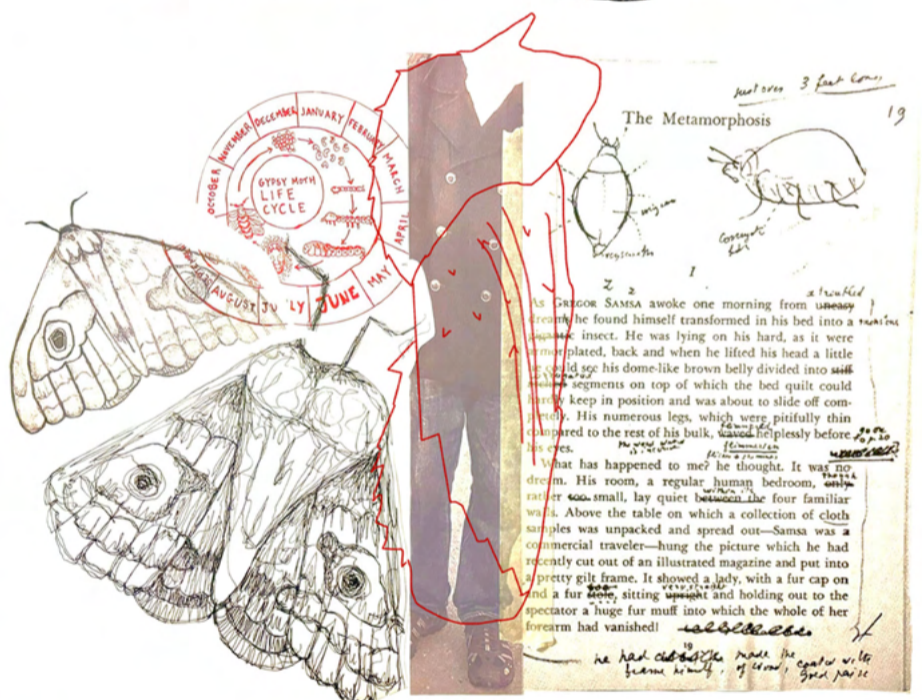
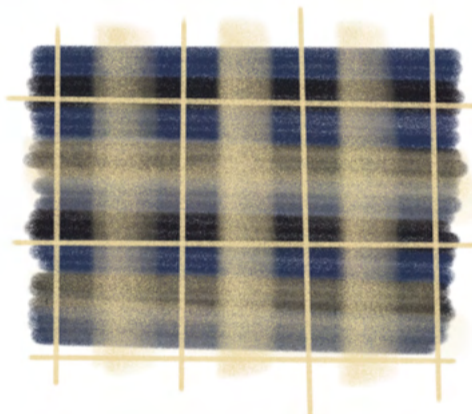


ESTHER HUCKSTEP
FASHION DESIGNER
/JOURNALIST
TASTER PORTFOLIO



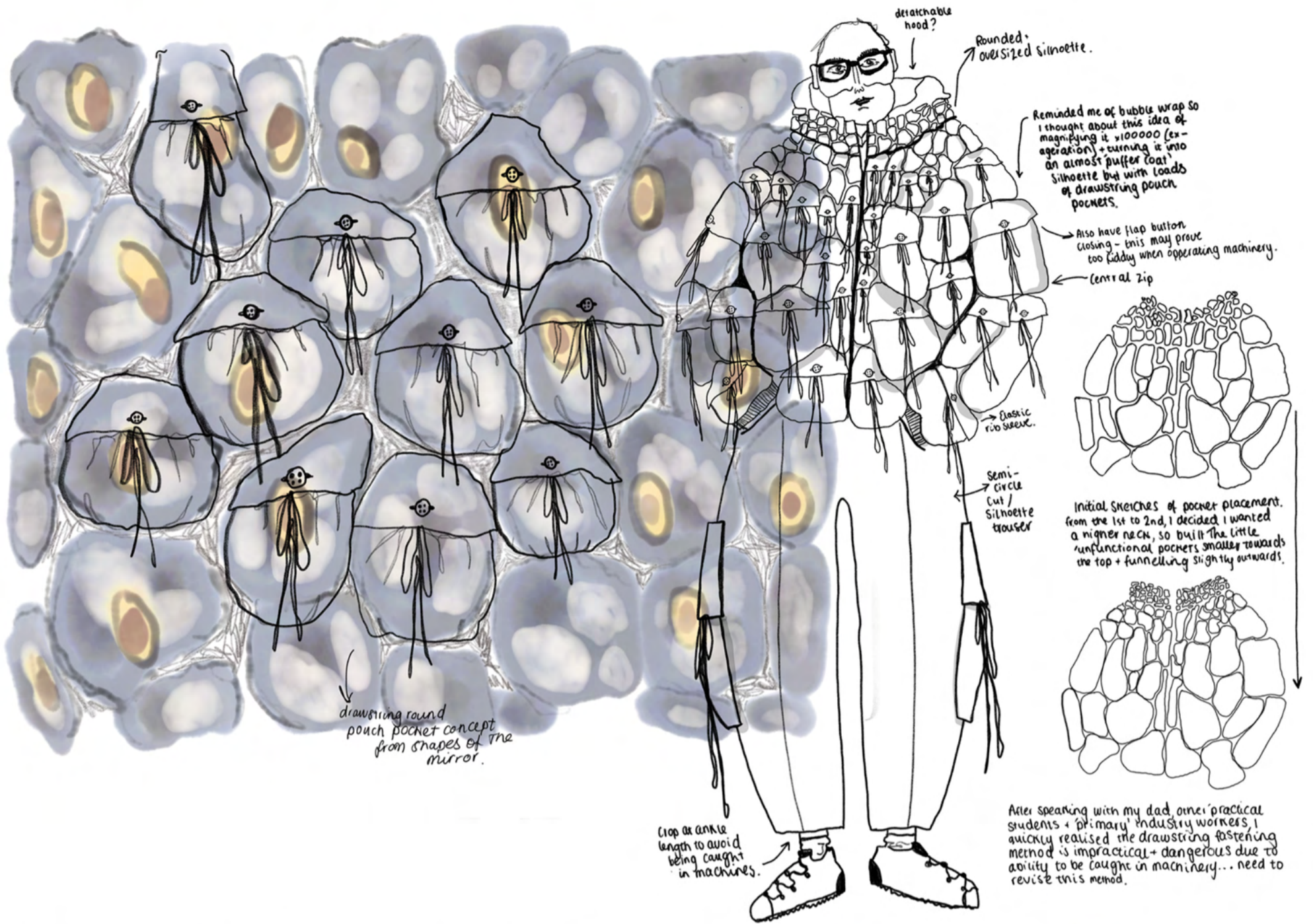
SPEC SHEETS

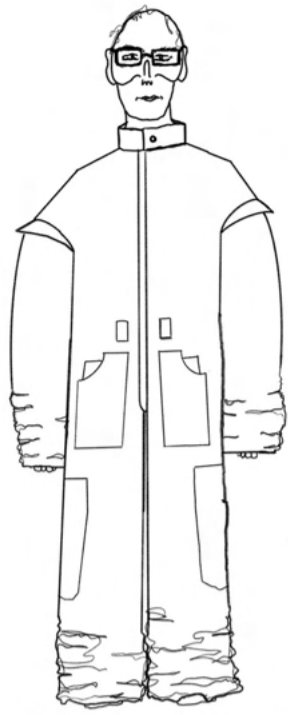


BRAND: ESTHER HUCKSTEP	DESIGNER: ESTHER HUCKSTEP	DESCRIPTION: MEN'S OVERVEST			
SEASON: SS25	DATE: 14/03/24	MAIN FABRIC: HEAVYWEIGHT COTTON CANVAS			
STYLE NAME: FAUX BAG VEST	STYLE NO:	SIZE RANGE (AND SAMPLE SIZE): S M L XL			
FABRIC SAMPLES AND PANTONE COLOUR		SKETCH			
BILL OF MATERIALS					
#	ITEM	DESCRIPTION	COLOUR	QTY	SUPPLIER AND COST
A	MAIN FABRIC	100% Heavyweight Cotton Canvas, 420gsm	Sage		£9.90p/m - 2m = £19.80
B	SECOND FABRIC	100% Pure New Wool Tartan, 320/325gsm	Gordon Clan Modern		£58p/m - 0.5m = £29
C	GARMENT AND POCKET LINING	100% Premium Plain Cotton, 150gsm	Sunshine Yellow		£5.50p/m - 2m = £11
D	INTERFACING	100% Woven Light Cotton	Charcoal		£8.90p/m - 0.5m = £4.45
E	BREAST POCKET	100% Organic Washed Woven Cotton Canvas, heavy	Pastel Purple		£28.99p/m - 0.5m = £14.49
F	BOTTOM POCKET	100% Organic Washed Woven Cotton Canvas, heavy	Mustard		£28.99p/m - 0.5m = £14.49
G	ZIP	YKK Black Heavy Duty Metal Teeth Chunky One Way Zip	Silver	1	£4.79
H	POPPERS	Plastic Snap Press Poppers, 10cm Diameter	Light Purple / Mustard	29/2	£10.39
I	SHOULDER STRAP	100% Heavy Duty Cotton Canvas Webbing	Light Purple		£2p/m - 3m = £6
J	WAIST STRAP	100% Heavy Duty Cotton Canvas Webbing	Mustard		£2p/m - 3m = £6
K	RING	100% Sterling Silver	Silver	1	£39.99
L	BUCKLE	100% Sterling Silver Roller Buckle Single Prong	Silver	2	£21.49
M	BRAND AND SIZE LABEL	Woven Demask Label, Hot Cut, 2" H X 3" W	Black (White Text)	1	£3
N	CARE LABEL	Care Label, Woven Satin, PLEASE USE STOCK LABEL	Black (White Text)	1	£3
O	THREAD	100% Bonded Nylon, 40s Weight	Black		£3.20
P	LINING THREAD	100% Bonded Nylon, 40s Weight	Mustard		£3.20

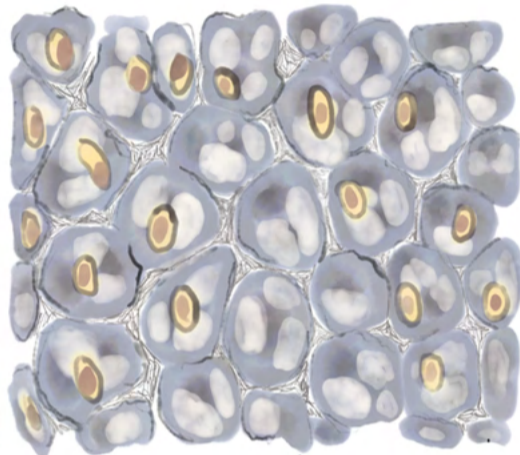
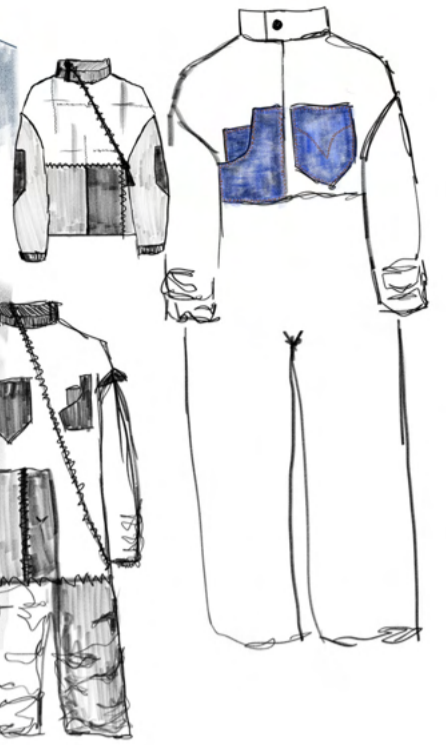
BRAND: ESTHER HUCKSTEP	DESIGNER: ESTHER HUCKSTEP	DESCRIPTION: MEN'S OVERVEST
SEASON: SS26	DATE: 14/03/24	MAIN FABRIC: HEAVYWEIGHT COTTON CANVAS
STYLE NAME: FAUX BAG VEST	STYLE NO:	SIZE RANGE (AND SAMPLE SIZE): S M L XL
		<ol style="list-style-type: none"> 1 Heavyweight Cotton Canvas in Sage 2 Pure New Wool Tartan in Gordon Clan Modern 3 Organic Washed Woven Cotton Canvas in Pastel Purple 4 Organic Washed Woven Cotton Canvas in Mustard 5 Heavy Duty Cotton Canvas Webbing in Light Purple 6 Heavy Duty Cotton Canvas Webbing in Mustard
		<ol style="list-style-type: none"> A Sterling Silver Strap Connecting Ring in Silver B 100% Sterling Silver Roller Buckle Single Prong in Silver C YKK Black Heavy Duty Metal Teeth Chunky One Way Zip in Silver D Stainless Steel O-Ring Welded Round Ring in Silver

BRAND: ESTHER HUCKSTEP	DESIGNER: ESTHER HUCKSTEP	DESCRIPTION: MEN'S OVERVEST
SEASON: SS26	DATE: 14/03/24	MAIN FABRIC: HEAVYWEIGHT COTTON CANVAS
STYLE NAME: FAUX BAG VEST	STYLE NO:	SIZE RANGE (AND SAMPLE SIZE): S M L XL
COLOUR CAD		





Puritan
MOTOR OIL



Observation of hammered metal in watercolour and pencil.



Observation of ripple metal drawn digitally on Adobe Fresco.





Jon Goodwin

Jon competed in the 1972 Munich Olympics as a canoeist and holds records to this day for various canoe expeditions around the USA. He purchased a spaceflight from VG in 2006 and flew in 2023.



Ken Baxter

Ken is a Las Vegas real estate entrepreneur and has closed more than 56,000 transactions over the span of his career. He purchased the first ever VG ticket sold to a civilian in 2004 and flew in 2023.



Tim Nash

Tim is an entrepreneur, adventurer, conservationist, and member of The Hubbard Council of The National Geographic Society. He purchased his ticket for a spaceflight on VG in 2006 and flew in 2023.



Chandola is a spacesuit and textiles designer who moved to the U.K. from India. She worked in the fashion industry for over 8 years with several renowned fashion brands. After, she decided to study at the Royal College of Art where she started her research on designing textiles and clothes for space (Mars specifically). Self-identifying as a 'maker', she uses intricate hand-embroideries, patchwork, natural tie and dyeing methods, which are stitched together.



THE MUSE.

A. Personal Particulars (As in Passport)			
Surname (As in Passport)	CHANDOLA		
Given Name (As in Passport)	ASTRO ANURITA		
Previous/other Name if any	Not Applicable		
Gender	FEMALE	Marital Status	MARRIED
Date of Birth	31-MAR-1992	Religion	HINDU
Place of Birth Town/City	KANPUR, INDIA	Country of Birth	INDIA
Citizenship /National ID No	A4874410	Educational Qualification	GRADUATE
Visible identification marks	MOLE ON LEFT ARM		
Current Nationality	INDIA	Nationality by Birth/ Naturalization	BY BIRTH



Interior of Virgin Galactic Spacecraft

THE MISSION.

With the arrival of commercial space travel, spacesuits are currently being marketed as an ultimate in bespoke culture. They will not only remain as uniforms for astronauts but might in the future become an ultimate clothing for 'fashion-forward customers'. Chandola argues through her work that it has become necessary for the suits to mirror trends in contemporary fashion. Considering the previous 'rich white men' that have gone up into space with Virgin Atlantic, Project ASTROESTHER looks at sending Chandola up into space as part of her research into space fabrics. For this, I aimed to create a suit that would allow her to carry the necessary items for her research on her person, as well as being customisable to be able to spend varying lengths of time up in space while she completes her studies into the fabrics.

Virgin GALACTIC X ESTHER HUCKSTEP

Comparing The 'New' to the 'old'.



ARTIFICIAL REALISTS



Photo from Chandola's website demonstrating what she uses everyday:



Packing List:

- Waterbottle
- Eating Utensils
- Lip Salve
- Hair Bobble
- Hair Brush
- Laptop and Mouse
- Mobile Phone
- Power Bank
- Charger
- Toothbrush
- Toothpaste
- Watch
- Moisturiser
- Paracetamol
- Ibuprofen
- Personal Photographs
- Nail Clippers
- Snacks
- Notebook
- Reading Book

Sleeping Bag Examples and Shapes



Sleep Inspired Fashion/Garments



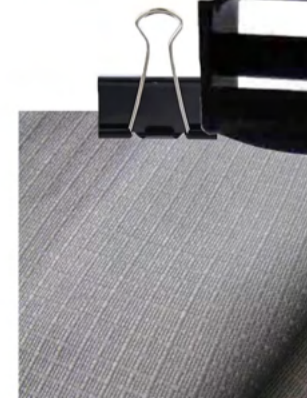
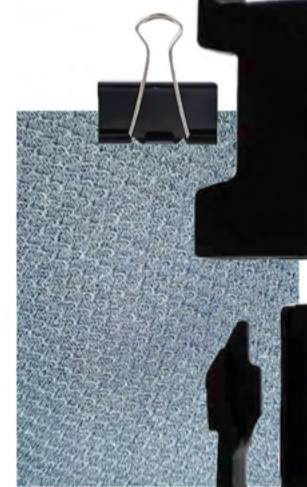
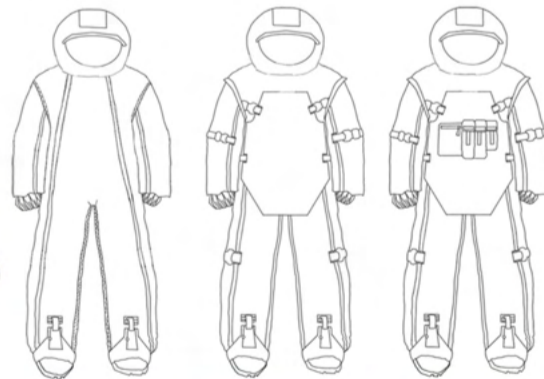
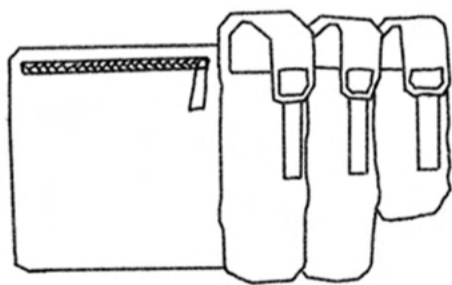
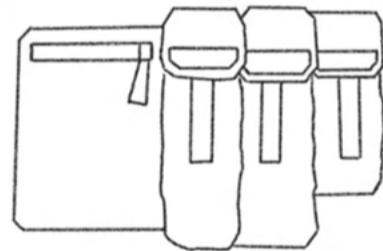
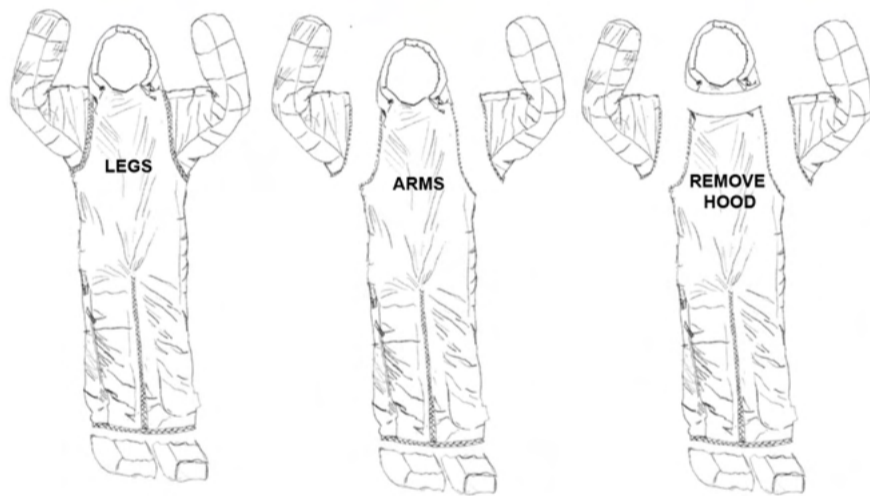
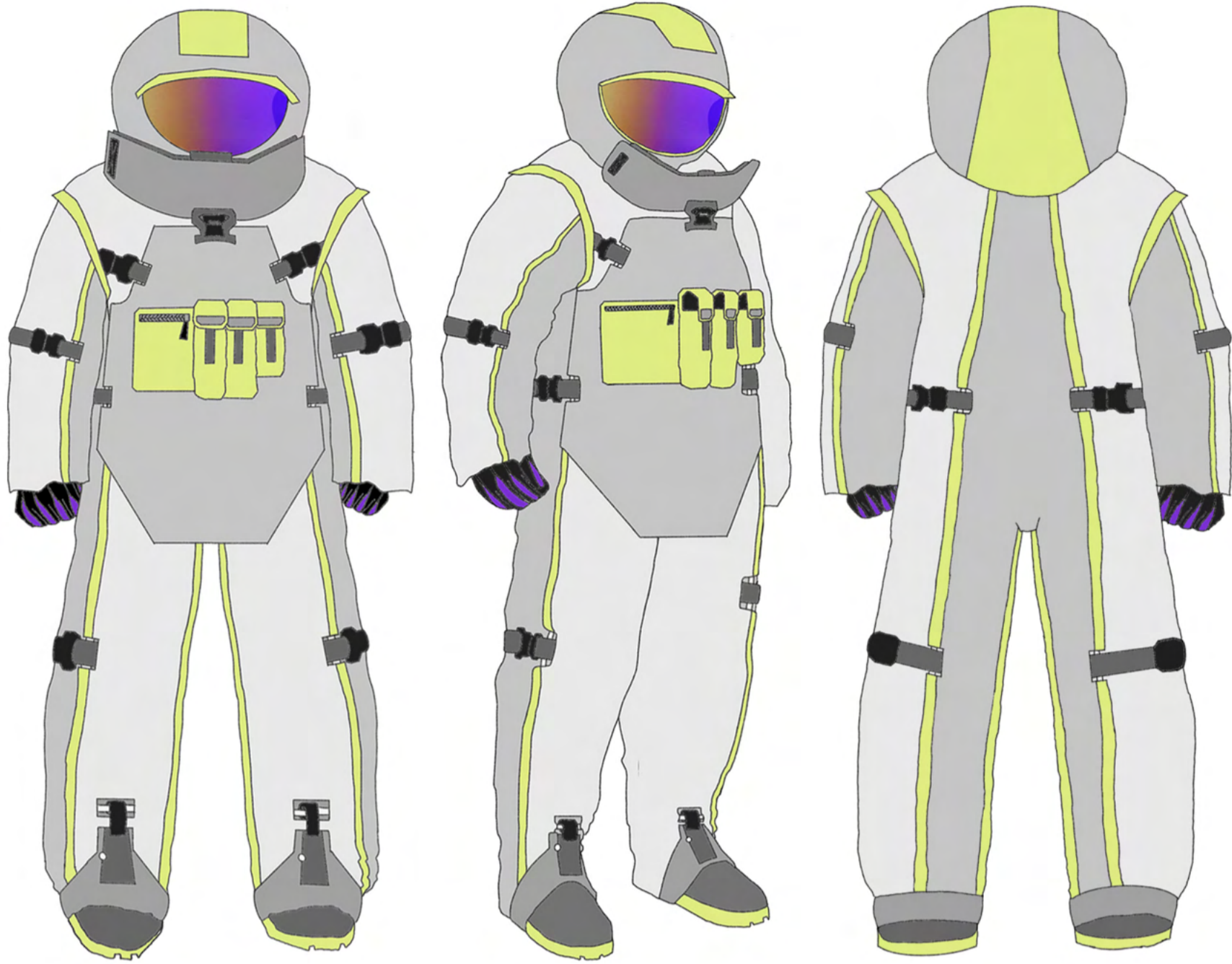
Jury's Inn 'Sued' Suit - the duvet suit 2 piece suit with a padded collar that doubles as a pillow

Seik' Bag - Person shaped sleeping bag with padding.

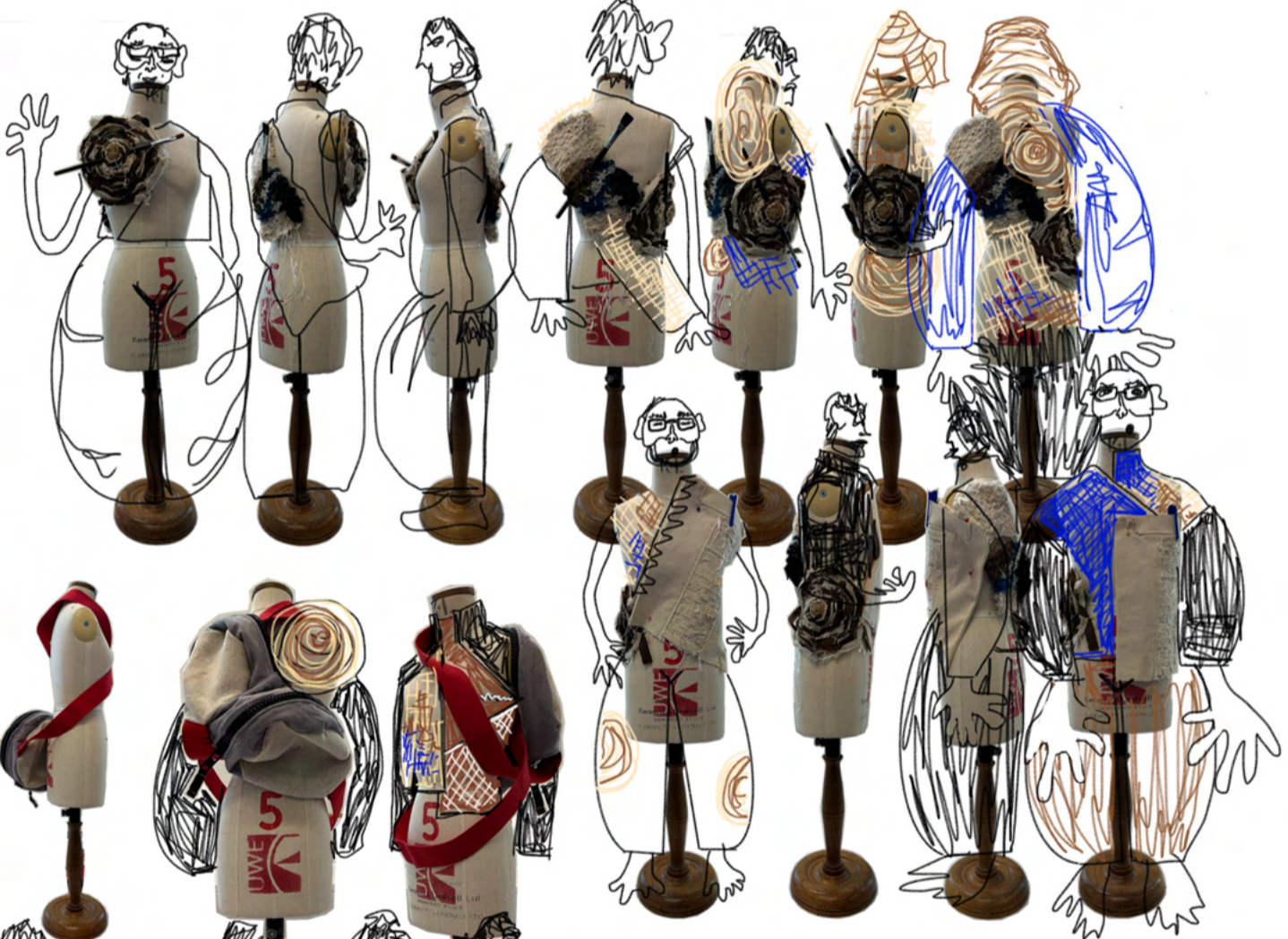


Changing the silhouette of the Seik Suit





NoMEX © fabrics



NOSTALGIA IS



IN VOGUE

The resurgence of digital cameras and vinyl in an age of extreme technological development leads journalist: Esther Huckstep, to explore the nostalgia behind these items for younger generations.



It's 2024. The dance floors of clubs are filled with digital cameras swinging from wrists and people's bedrooms often feature a vinyl player in the corner with records stacked on the floor. The resurgence of these two items in a time of digital streaming services and smartphones is a story of how innovation can make technological comebacks possible.

Every year the government present an updated version of the CPI Basket of Goods, a fictional trolley full of items used by the Office for National Statistics (ONS) to determine the rate of inflation. Newly relevant or trendy things are added to make it more accurate but objects seen to be obsolete are binned.

For the first time since Simply Red's album 'Stars' topped the album chart in 1992, vinyl records have been included in the basket. The sales of vinyl were given an extra push in the UK last year by Taylor Swift's album '1989 (Taylor's Version)' which was the biggest-selling vinyl record, and The Rolling Stones 'Hackney Diamonds' being ranked the highest-selling vinyl record by a British artist. This has led to what many are calling the 'Vinyl Renaissance' with the ONS stating that the 'resurgence of popularity' meant that they should be included among the 744 other items as they are even outperforming CDs in value recently.

Not only have older music listening styles come back into trend, but we have also seen a rise in the use of film photography in previous years and over the last couple, digital cameras have made a comeback often being spotted in photos with the modern day 'Instagram' such as Bella Hadid, Dua Lipa and Charli D'Amelio. Despite the incredible technological developments in smartphone cameras and their convenience, younger people are now opting to use these compact cameras as they offer an aesthetic incomparable to the latest iPhone. The clear, yet misty quality of

the images highlights a reflection back to the decades past and indicates a new generation that is constantly looking back to revisit and reinvent era.

This revisiting and reinventing suggests feelings of nostalgia among the younger generations for things past. In a study published in the Journal of Personality and Social Psychology, researchers asked people to describe under what circumstances they become nostalgic. The most frequently reported triggers were negative emotions and mood states, particularly loneliness. The investigations sampled a group of college students through exploring the effect of media on them with some being made to read negative, distressing stories and some reading neutral or positive ones. The study revealed that those who read the negative stories were more likely to engage in nostalgia than the others, suggesting that nostalgia is a way of coping with distress by temporarily escaping the pain of the present.

Nostalgia offering a method of escapism was also evidenced by the University of Southampton in a 2013 study which demonstrated feeling nostalgic about the past will increase optimism about the future. The study further highlighted the role self-esteem plays in this. Dr. Wilksch explains: 'Nostalgia raises self-esteem which in turn heightens optimism. Our findings have shown that nostalgia does have the capacity to facilitate perceptions of a more positive future. Memories of the past can help to maintain current feelings of self-worth and can contribute to a brighter outlook on the future. Our findings do imply that nostalgia, by promoting optimism, could help individuals cope with psychological adversity.' After the pandemic of COVID-19 which left younger people in particular, feeling isolated and lonely, it's no wonder that in recent years we have seen the rise in 'older' technologies which

may remind people of 'better' times.

In an interview with Dazed, Katie Glasgow, a video creator, indie musician and digital camera TikToker, says 'The nostalgia is a big part of it, the photo quality looks like photos from our childhood. The mechanical sound of the zoom, the blue and position, the harsh flash against the faces of groups of friends, it creates its own version of memory that's somehow more real and more dream-like at the same time.' Digital camera photography also offers a form of delayed gratification by taking the photos on a separate device than the smartphone means the process of uploading them to social media often is a lengthier one, involving USBs to transfer the images to a computer and then to the phone. The industry also understands the increasing consumer need for tangibility both through these digital cameras promoting printing of the photos arguably more so than smartphones, as well as with the 'Vinyl Renaissance' demonstrating some people want to possess an object they can touch and display in their homes. It just helps that it fits a 'vintage aesthetic.'

Whilst we have definitely seen a significant rise in the popularity of digital cameras and vinyl amongst younger generations again, not every comeback is possible. Many products and technologies disappear because they have nothing useful to bring anymore. But when a new product starts dominating, it may be a good idea to remember the 20-year cycle of trends and have a look at what existed two or three generations before. The positive emotions of nostalgia people feel when using these older technologies are powerful in offering optimism about the future but we shouldn't fall in love with nostalgia too quickly. As Joshua Fields Millburn wrote in his blog, 'There's a problem with nostalgia, it only tells half truths.'

into attaching grief to objects a year after losing her mother at nineteen.

I recently read a BuzzFeed article that highlighted a study from the Pew Research Centre revealing the statistic that 91% of American adults aged thirty and older say they remember specifically where they were on the Tuesday of the devastating 9/11 attacks. Now, I am not sure Americans are in the thirty-plus category but this concept of an earth-shattering event resulting in a memory so tangible that it becomes a permanent fixture is something I think many people have experienced in their personal lives.

These frozen memories in time can be beautifully positive, such as the joyful tears you and your partner cried on the bathroom floor after finding out you were pregnant with your first child, or they can be painfully annihilating, such as remembering the exact circumstances of the moment you received the phone call sharing the news of a close person's death.

For me, it happens to be the latter.

My mother passed away ten days before my twentieth birthday and I was in London visiting my boyfriend of the time, violently hungover after a night out to Heaven involving a bottle of vodka drunk on the way to the club. The next hangover usually involves sleeping in late the next day, facing the body to enter recovery mode, and that is exactly what I was doing. Explaining the feeling of waking up to seven missed calls from my father who was back home in Pittsburgh, is one, even over a year later, I still am at a loss of words to express. My mother had been ill for around five years and the rapid decline of her health had become extremely apparent to me when I had gone home from university to visit them just the week-end before. These missed calls paired with the realisation of the horrible inevitability of the worst meant that when I woke up that morning and before even speaking to my father, I knew what had happened.

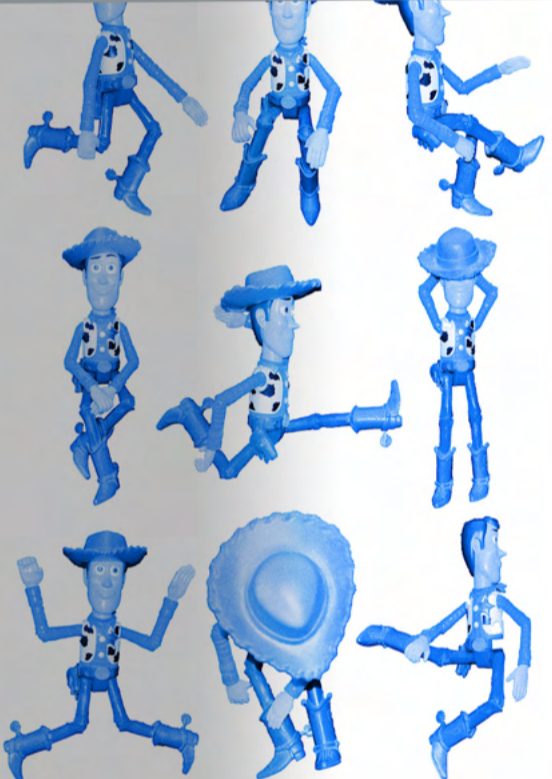
For a long time after, it felt like my life had been divided into two halves. Before Mum Died (BMD) and After Mum Died (AMD). People in my life would be categorised into 'People Who Knew Me When I Had a Mum' and 'New People Who I Now Have To Explain To That My Mum Has Died When They Ask Me About My Parents' (When she passing of my mum comes up in conversation with the latter category of people who know me AMD, it is almost always met with an 'I'm sorry to hear that' which I have always appreciated the sentiment of because after all, what is exactly the right thing to say as a young peer who most likely hasn't experienced the passing of a parent yet. Even objects in my life would fit into these metaphorical boxes labelled with 'Things Mum Saw Me In' and 'Things Mum Will Never

See Me In'. A couple of months AMD, I remember losing a gold-plated bangle in a pub, that BMD she had only seen me wear a few times, and this loss resulted in a year's amount of tears pouring out of my eyes and landing as a puddle in the sweater's area. Spoiler alert: the tears weren't caused by losing JUST the bangle. This was the first time some of my friends had seen me cry since BMD.

One of my most treasured possessions from BMD is a figurine of Woody the Cowboy from 'Toy Story'. In the summer of when I was sixteen, my small family of me, my mother and my father were driving to my secondary school to pick up my GCSE results. Revising for GCSEs is a lengthy and slightly draining process, as is any form of examination, but before every single paper I sat, my mother would lift my spirits by offering the words of encouragement: 'Go get 'em, cowboy!' as I was on the way out the door. Once parked outside my school and before I got out to receive the little white envelope with my grades inside, my mother turns to me and hands me this Woody figurine, smiling, and utters her final 'Go get 'em, cowboy!' I have since learnt that this phrase in fact has nothing to do with the popular Pixar 'Toy Story' series, and actually originates from the 2004 film 'Team America: World Police' which I have not seen and would be surprised if my mother had. To this day, Woody has seen the inside of every bedroom I have ever had and always assumes a position of pride on top of my bookshelf or mantelpiece.

As the first year of grief has passed and gone, I found myself looking around my current university bedroom at the objects that I have collected over my twenty-one years of life. Dotted around my room are many items, including my beloved Woody, that my mother is forever associated with and even though these things are from BMD, I can see that the emotional journey I am on is slowly morphing from 'These Items Are So Painful To Look At Because They Remind Me of Memories of Mum' into 'It Is So Wonderful I Still Have All These Items That Remind Me of Memories of Mum' and I am hit with the overwhelming powerlessness of these objects.

People talk about these moments in life where time stands still, either due to the positive reasons or the devastating ones. Although my moment is a permanent part of me now, the loss I have experienced has created a deep appreciation for the objects associated with my mother that bring me back to the memories of her. Whilst I am not sixteen and I am not in that car and she has not just handed me Woody and everything is not right where she left it, life is still going on and I am so happy that all the memories of her can be carried along the journey with me.



SUNAK IS LEAVING THE UK IN ABSOLUTE SAMBA-LESI!

After the devastating news of current Prime Minister, Rishi Sunak, wearing a pair of the beloved Adidas Samba sneakers, journalist Esther Huckstep explores the effect of political fashion psychology on the general public.

'Thinking of the Adidas Samba community at this difficult time', Ed Cummings, journalist, tweeted when the now-viral video hit our Instagram feeds of current prime minister, Rishi Sunak, promoting his tax policies whilst sporting a pair of the popular sneakers on his feet. Within seconds of the video's release last Thursday, a league of journalists, fashion purists and sneakerheads were up in arms on social media platforms. One of the most popular opinions shared in response seems to be one surprisingly articulated by Daily Mail's headline: 'Rishi Sunak roasted after wearing Adidas Sambas to try and appear normal'

To understand the detrimental impact this has had on many Samba fans, one must first understand that Sambas are the new ubiquitous red postboxes of England; you are never less than ten metres away from some, or if you are, have a look around the corner. The trainers have been labelled the 'B-shoes' of the year and are seen as a collaboration between executive, football and fashion, resulting in the ultimate shoe. Their vintage roots can be traced back to 1950 when a German team needed a revolutionary shoe specifically designed for icy and snowy pitches, and alongside 'Superstars', are one of the oldest designs of Adidas.

Elizabeth Semmelhack, footwear historian, stated in the Times that she can hear 'the death knell' of the 'cool' retro-trainer. After all, it's not like the Samba's popularity has faded into the abyss like many other shoes deemed 'uncool' over time; they have had an axe taken to them and been hung on a sign reading 'TORY!' It's hard to think of anything else that would kill off an item's perceived 'cool' more than being worn by a widely condemned politician.

Sunak has since issued a 'belated apology to the Samba community' in an interview with BBC Radio, however in the same breath followed this up with a defensive 'I would say I have been wearing Adidas trainers including Sambas and others for many many years' further going on to state that he is a 'longtime devotee' to the popular German brand. However, Sunak has been known to have some... issues with his relationship when he admitted to having no working-class tie when he admitted the time when he talked about leading the dishwasher. Many believe this tie to seem more 'down-to-earth'. Regardless of the truth, the concept of politicians attempting to use fashion to their advantage is not far-fetched.

Whilst Sunak is speculated as attempting to create an image of relatability, there are cases of other politicians or political figures using fashion as a tool to deliver serious messages. Throughout history, clothing articles have been used as a political language to represent and articulate power. In the era of colonialism, colonial powers used clothing to assert authority, whereas in response various colonised societies used the politics of clothing to demonstrate the culture of the colonised society and revolt against the politics. In 1971, Indira Gandhi, an anti-colonial nationalist amongst other things, decided to wear attire to London and Dhaka, not as a result but to identify himself with the poor masses, and as a symbol of humanity. Politicians are by no means consistent style icons but they do use clothing as a medium through which they craft their message and uphold their values in society.

In the United States of America, Michelle Obama used her inauguration Day attire of a classic yellow tulle and blue 'Tulido' ensemble to assert her own political agenda. Amangee a city planted in red and blue, the candidate not only stood out but made reference to its first debate in political circles during the suffrage movement. At the dawn of the twentieth century, politicians wore a yellow rose in their lapel if they were for the bondment to grant women voting rights and a red rose if they were against it. According to Dr. Mary Ellen Hutchins, a professor at La Salle University who specialises in women and politics, the history behind the colour has resulted in it being seen as a positive political symbol

today. Michelle Obama is a known supporter of women's rights and from the beginning of both her and her husband's political careers, it is thought that she has made her personal views evident as First Lady through her fashion attire.

Margaret Thatcher, a Conservative politician who served as Prime Minister of the UK from 1979 to 1990, also used her personal fashion to consciously depict elements of her political persona to the general public many times across her career. Patrioticly significant in media and public perception, was Thatcher's out-

fit for one of her most famous foreign visits. In 1987, weeks before the election campaign, Thatcher accepted an invitation to visit the Soviet Union and discuss with Premier Gorbachev improving East-West relations. The prime minister wrote that choosing the clothes for the visit to Moscow was her 'biggest challenge' to her 1987 wardrobe: 'The Downing Street staff' and expressed that she dressed specifically to make a dramatic impact on Soviet political leaders, and the public, both in the Soviet Union and the UK. Thatcher arrived in Moscow, stepping down from the aircraft in a Philip Somerville Barrow silk-brocade fur hat, black coat with wide shoulder pads and a 'statement' diamond brooch. The dress dominated UK and Russian media reports of the Prime Minister's visit, and also even attracted attention from the US and European media. The Sun ran a 'Moscow Maggie' headline and the Times stated, 'Mrs Thatcher looked majestic in those fur hats.' The focus on her appearance did not seem to belittle her, but instead emphasised Thatcher's international status and political acumen. Despite Thatcher being widely ridiculed, it is thought that the Moscow visit and the imagery generated by Thatcher's dress were significant in increasing popular support for the Conservatives in the subsequent general election.

Dress and its relationship with political culture remains an underdeveloped aspect of political sociology, international relations and history. Despite the Samba incident being what some may call trivial, you can't dispute that the focus on politicians' appearances expressed in media provides evidence that clothing plays a significant part in conveying a whole persona and personality to the general public.



Esther Huckstep
Esther.Huckstep@gmail.com
@EstherTheCreative