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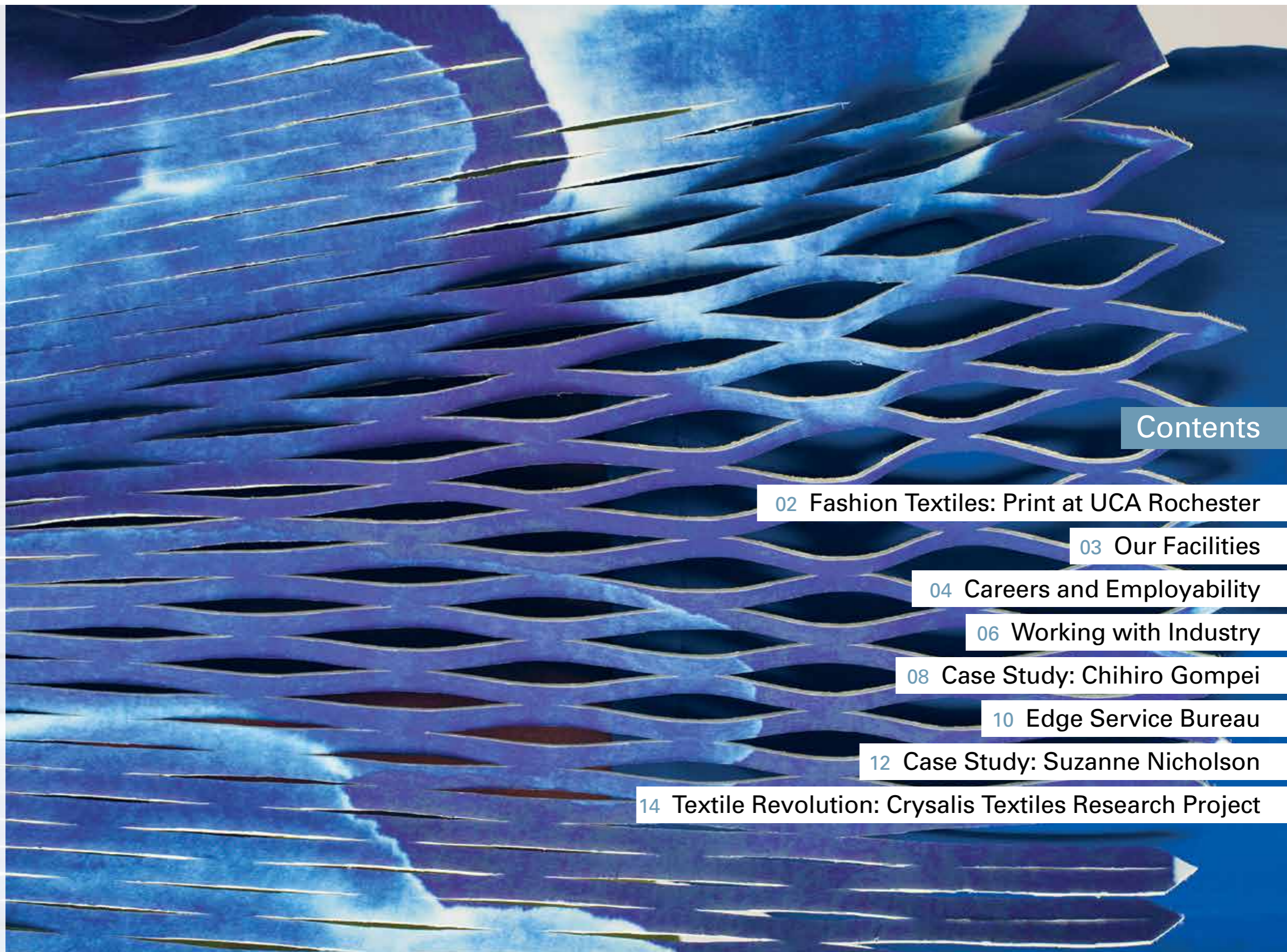
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Fashion Textiles: Print

School of Fashion, UCA Rochester

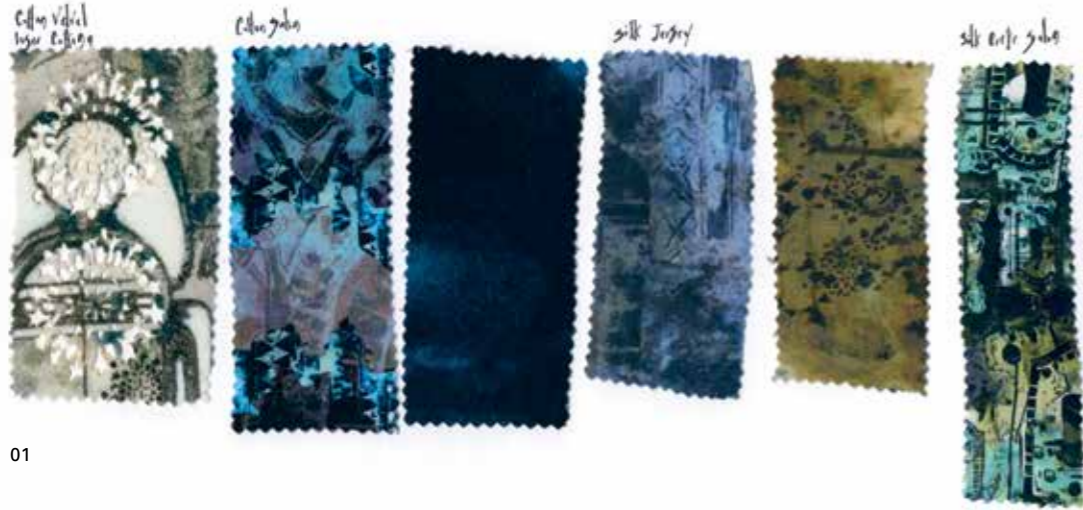
Digital print
Traditional print
Digitised pattern cutting
Research and development
Edge – professional digital print bureau



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Choosing to study a creative course is a real investment in your future and we are proud to say that we produce some of the most employable graduates in the world.



01

Fashion Textiles: Print at UCA Rochester

In today's fashion textiles industry designers must be highly creative, cutting edge and adaptable. For over 35 years, UCA Rochester has played an important part in the world of fashion and is now playing a key role in the digital textiles revolution.

Our **BA (Hons) Fashion Textiles: Print** course is comprehensive, vocationally oriented and innovative focusing on the exciting, specialist area of printed textiles within a contemporary design environment.

Developed in consultation with industry and delivered by staff with a proven track record in design, this course provides the opportunity to explore print through a variety of design led outcomes, combining traditional skills with the latest digital technology. Whether catwalk, fabric design, accessories or fashion led interiors, this course enables you to explore and

apply your potential, developing your individual creative identity through a wide variety of techniques.

Studying fashion textiles at UCA gives you the research, visual, creative and practical skills you need to work in contemporary professional practice.

Key study topics include:

- Visual studies, drawing and illustration
- Traditional silk screen printing and dyeing
- Digital printing
- Creative design and business practice
- Contemporary fashion and professional textile practice
- Work placement and/or international exchange
- Final project and dissertation
- Portfolio development
- External design brief and specialist professional practice.

For more detailed information, visit:

www.ucreative.ac.uk/ba-fashion-textiles

02



01: Lara Waghorn, BA (Hons) Fashion Textiles: Print

02: As featured in *Geist* magazine, coat by Amber Hammond, BA (Hons) Fashion Textiles: Print, photography Seb Winter, styling Kristine Kilty

Our facilities

The School of Fashion at UCA Rochester has received huge investment, upgrading the outstanding facilities on offer to students, including the £200,000 investment that has been made into new digital technology for the fashion subject area.

These industry standard facilities include fully equipped textile workshops with screen-printing tables, dye lab and digital print facilities all housed in the new state-of-the-art fashion textiles resource. This links with the new computer aided

manufacturing facility and a complete refurbishment of the pattern cutting and machine resource.

Three specialist digital textile printers with dedicated computer software provide a full range of dye chemistries, catering for production on a wide variety of fabrics including: cottons, silks, wools, synthetics and leathers. There are also large well equipped pattern and production studios and workshops with Gerber digitised pattern cutting technology.



The department has the latest equipment, presenting students with a fantastic opportunity to experiment with a wide range of fashion and textiles techniques. Both traditional and state-of-the-art digital techniques are available.

Neil Bottle, Course Leader, Fashion Textiles: Print course

The experience of my placement at Preen was invaluable, in broadening my understanding of my strengths and weaknesses and how my skills fit into the fashion and textile industry.

Zoe Childs comments on her placement at Preen

Careers

and employability

Catwalk shows and Exhibitions

The Fashion Textiles: Print course benefits from being part of the long established award winning School of Fashion at UCA Rochester, offering students the opportunity to showcase their printed textiles work at a number of international recognised venues and events including:

- Graduate Fashion Week
- Cite Internationale de La Dentelle et de la Mode de Calais, salon presentation
- Spitalfields London, catwalk show
- New Designers Exhibition, London
- The Turner Contemporary, salon presentation and exhibition
- T103 Innovation Centre Belgium, exhibition.

Work experience

Our students undertake a work placement in year two, using the skills they've acquired in a professional context. Our extensive industry links can help you find the right placement for you and it provides a fantastic way to make contacts in the industry as well as a great addition to your CV.

Students have undertaken placements with companies such as Matthew Williamson, Alexander McQueen,

Mary Katrantzou, Keeler Gordon, Peter Pilotto, Westcott Studios, Jonathan Saunders, Tom Cody, Pattern, Zandra Rhodes, Debenhams, and Reiss.

Zoe Childs comments on her placement at Preen

"Having participated in a previous placement with Willow in Sydney, Australia, I had a rough understanding of what to expect at Preen. I worked with the highest quality fabrics matching the print on the patterns as well as: toiling garments, making parcels for their manufacturers, answering the phone to people all over the world, re-drafting patterns, dyeing fabrics, quilting linings for the finished garments, fusing fabrics and hand sewing. I was also trusted with writing all of the invites to be sent to Preen's guests for the show. But the most thrilling job of all was being a dresser for their catwalk show held at the National Theatre, London.

The experience of my placement at Preen was invaluable, in broadening my understanding of my strengths and weaknesses and how my skills fit into the fashion and textile industry. Not only did my confidence grow with handling fabrics and patterns, but my ambitions for future careers too. I was also able to build upon my contacts; I

was one of eight interns at the time, which created a lovely team-working atmosphere, and we were often paired up to work on garments together. Whilst on placement we kept a diary of everything we learnt, which acts as an insightful reference to my journey. I can't wait to be part of it all again!"

Our graduates are ready for work in areas such as:

- Textile design for garments
- CAD for printed textiles
- Fabrics and print products
- Fashion accessories and interiors
- Freelance design/research and design forecasting, in the cultural industries
- Entrepreneurs
- Artists in residence.

The UCA Careers Service

Our Careers Service welcomes all home, EU and international students and provides information, advice and guidance on employment, self-employment and further study. We even have our own Jobs Online vacancy service.

Best of all, you can take advantage of all our fantastic careers resources for up to three years after you graduate.

For further information, visit our Careers pages:

www.ucreative.ac.uk/creative-careers

www.ucreative.ac.uk/international/careers

"Participating in Graduate Fashion Week and the New Designers Exhibition provided invaluable opportunities with many industry contacts attending, and this enabled me to secure an internship with Jimmy Choo, which led to a full time position."

Cherice Wilkins

→ Graduate

Alumna Cherice Wilkins talks about how studying Fashion Textiles: Print at UCA prepared her for employment at Jimmy Choo.

Why UCA Rochester?

Choosing the Fashion Textiles: Print course at UCA Rochester was a natural progression for me after studying the Foundation course there. The degree course enabled me to combine my passions for fashion and textiles perfectly. Many other courses only offered digital print facilities, whereas UCA Rochester offers an extremely exciting combination of digital and traditional screen-printing and we worked on projects specifically dedicated to each aspect of textile printing. This enabled me to develop in-depth knowledge about the breadth of textiles.

What do you think about the Fashion Textiles: Print course at Rochester?

The Fashion Textiles: Print course at Rochester explores every aspect of the specialist subject from the importance of research through to the final visualisation of a printed textile piece. The course allowed me to explore, experiment and to develop my own individual identity as a creative print designer.

How do you think the course prepares you for industry?

Industry placement in the second year enabled me to gain a practical understanding of what was required to have a career in the fashion and textiles industry. Participating in Graduate Fashion Week and the New Designers Exhibition provided

Cherice Wilkins, BA (Hons) Fashion textiles: Print, alumni, photography Sam Haywood



invaluable opportunities with many industry contacts attending, and this enabled me to secure an internship with Jimmy Choo, which led to a full time position. Through the university attending such events I was given the platform I needed to be recognised in industry and to further my chosen career.

Tell us about student life?

The degree is about more than studying Fashion Textiles; you are working within a network of fashion contacts. Studying alongside Fashion Design, Atelier and Fashion Promotion students enables you to see the full scope of the fashion industry. With so many creative individuals at a specialist university there is always an abundance of inspiration and motivation.

Working *with industry*

Innovation – Experimentation – Insight – Experience – Knowledge – Creativity

Working with Eyefix Design Studios this year has enriched the textiles programme, giving students a fantastic opportunity to put their creative skills into a commercial context.

Thomass Atkinson,
 Head of the School of Fashion



01

Industry Partners

Our students work on a number of industry focused projects throughout the course. We have recently worked with Margaret Howell, Reiss and Eyefix Designs on collaborative projects.

Geist

The School of Fashion at UCA offers many collaborative opportunities and this year Fashion Textile: Print students collaborated with Fashion Promotion students, showcasing their collections in GEIST Magazine. GEIST magazine is distributed and sold

on news stands worldwide at over 60 stockists, including Harrods and Selfridges in London, The Pompidou Centre and Colette in Paris, New York, Los Angeles, Japan, Italy, Canada and Australia.

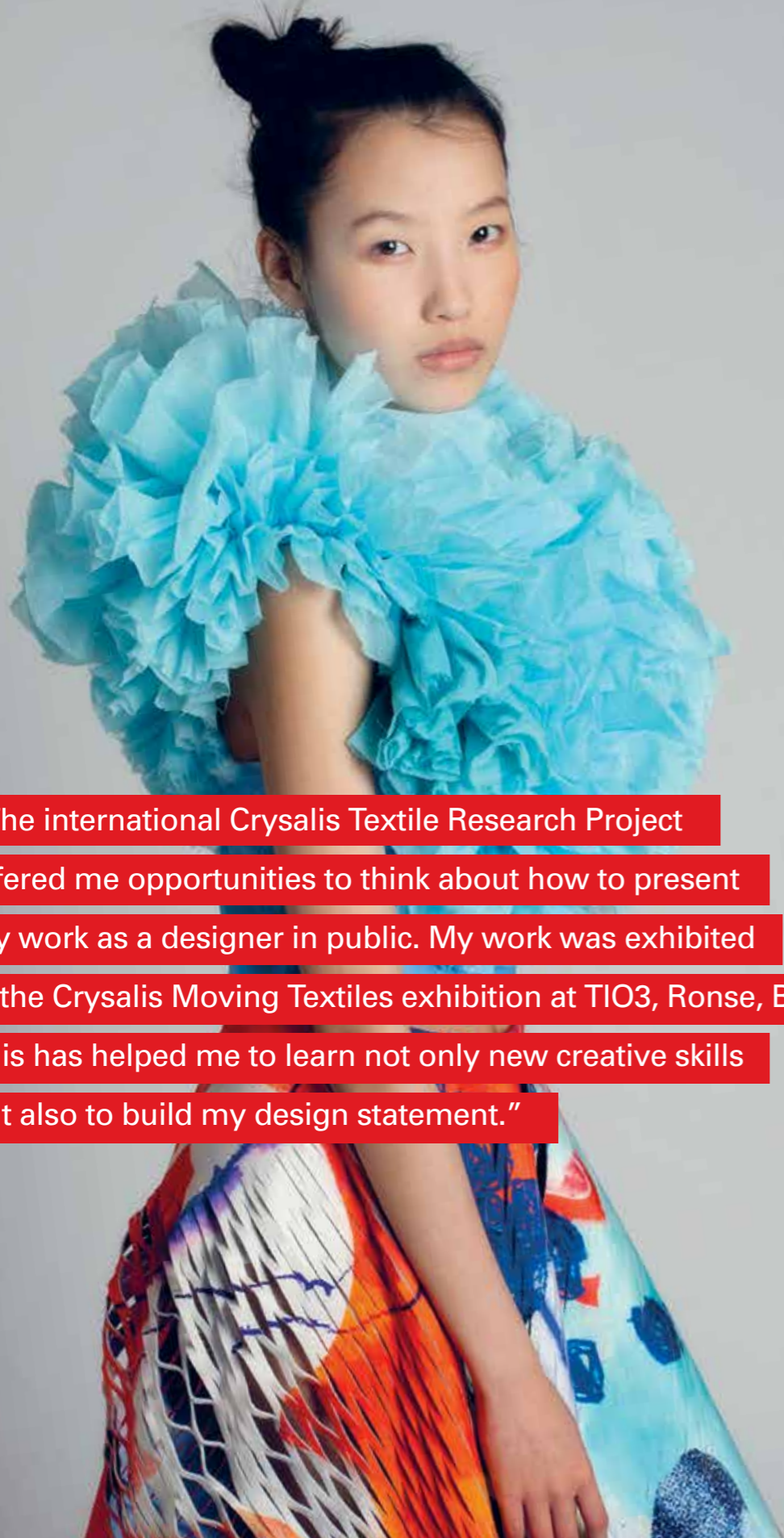
 #geistfashion

The company ID project with Eyefix International has been an exciting opportunity to work with an established textile design studio. Consistent feedback and connection with the company throughout the live project allowed us to develop our designs in association with their requirements. It has been a significant eye-opener into designing commercially for an accomplished textile firm, allowing us to build upon our professional experience before we graduate, giving us an invaluable insight into the industry.

Rebecca Kellet
 BA (Hons) Fashion Textiles: Print, Year 2

02





“The international Crysalis Textile Research Project offered me opportunities to think about how to present my work as a designer in public. My work was exhibited at the Crysalis Moving Textiles exhibition at TIO3, Ronse, Belgium. This has helped me to learn not only new creative skills but also to build my design statement.”

Chihiro Gompei

→ Year 3



Photo: Chris Marchant

Why UCA Rochester?

I applied to this course because it focuses on fashion print. I wanted to work as a print designer in the fashion industry so I was looking for a course where I can learn specialised skills. The course provides a rich facility and supportive tutors and technicians, and you explore a wide range of print from screen printing to digital print. Also the course offers workshops in pattern cutting and garment making which allows you to expand the knowledge of engineered print.

What do you think about the Fashion Textiles: Print course at Rochester?

The course has a friendly atmosphere and tutors guide you to develop your own style. You explore various techniques in spacious studios with supportive technicians. Also it is beneficial to have your own workspace in the studio. In the third year, everybody develops their own individual style and takes a unique approach to their final project. You can design a printed catwalk garment collection, accessory collection or fashion-led interior collection. It is inspiring to see people working on print design in different ways.

How do you think the course prepares you for industry?

The course provides various industrial projects and technical workshops on Photoshop and Illustrator. In my second year I did my placement at Peter Pilotto, which was a great experience to see a creative process of one of the most cutting edge designers. The international Crysalis Textile Research Project, at UCA Rochester, offered me opportunities to think about how to present my work as a designer in public. My work was exhibited at Crysalis Moving Textiles exhibition at TIO3. This has helped me to learn not only new creative skills but also build my design statement. I have also been offered a place to study at the Royal College of Art later this year.

Tell us about student life?

UCA is a specialist Arts University so it has a very creative atmosphere. Students from different courses work together and help each other. I had a collaborative project with BA Photography and BA Jewellery students. We shared inspiration and ideas and organised a creative project together, which was a very inspiring experience. I enjoy working with Fashion Design students because it expands the possibilities for fashion print. Rochester has good access to Central London so you can visit exhibitions and shops for research easily.

edge

Service Bureau

Edge provides an extensive printing service – from printed fabric sampling to fabric by the metre for textile and design collections, theatrical costumes, banners and posters.

Hannah Payne, Digital Technician, UCA Rochester

Digital Textile Bureau at UCA Rochester

The Digital Textile Bureau offers a professional digital textile bureau service, providing specialist equipment and services to students, freelance designers, business and the wider community. Digital textile printing can be used to produce a wide range of screen printed and full colour photographic effects. This service allows designs for fabric to be produced without the expensive and time consuming minimum orders and colour limitations of traditional screen printing techniques.

The Digital Textile Bureau at UCA Rochester houses three industry standard digital textile printers and a 140cm wide dye sublimation press. We can offer an efficient, high quality and cost effective digital print service.

There are also consultancy services available for expert advice and creative insights to support your business development.

Digital Textile Bureau can:

- digitally print your artwork for you onto fabric
- prepare your original artwork ready for print
- translate your artwork into repeatable CAD textile designs to be digitally printed.

Edge creative expertise and services

Edge is a comprehensive resource of creative expertise and technical services. Our consultants are passionate about their creative

discipline and have the knowledge, know-how and energy to support your business. We will help you advance your business as far as you want to go. We can help, whether through one to one advice, a multilayered approach to a complex problem, or through rich collaboration. Edge gives you access to advanced technology, creative method and a wealth of industry experience.

Contact us

For more information or advice please visit our website www.ucaedge.com

Or alternatively contact Susiane Sampaio:

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E: edge@ucreative.ac.uk



Images: Hannah Coombs, BA (Hons) Fashion Textiles: Print

An industry *perspective*

The Fashion Textiles: Print course at UCA Rochester was developed in close collaboration with experts in the fashion textiles industry such as Magnus Mighall, Partner, at RA Smart (CAD & Machinery). Magnus Mighall has worked in the textile print industry for over 25 years supplying specialist bespoke print and auxiliary equipment to educational establishments, fashion designers and commercial printers throughout the UK and further afield. RA Smart are the recognised leading supplier in the field of textile digital printing equipment in the UK, as well as utilising technology for in-house production of high end fashion, accessories and household textiles.

"It is so exciting to see UCA Rochester embrace textile digital printing with such enthusiasm and vigour and this is testament to the team running the BA (Hons) Fashion Textiles: Print course, their enthusiasm is obviously rubbing off on their students judging by the examples seen following a recent visit to the University.

After a second round of investment by UCA, they can now boast one of the largest digital textile facilities in UK education, with the capability of utilising acid dyes, reactive dyes, disperse dyes as well as the possibility of also running textile pigment inks through one of their three dedicated textile digital printers.

This facility enables students the potential to print on a wide range of textiles including silk, cotton, wool and polyester, as well as leather for accessories.

However, it is equally apparent that digital technology is not the answer to all our prayers, and UCA Rochester also have an impressive traditional screen print facility as well as sophisticated dyeing equipment to allow students to gain the knowledge and understanding required to enhance their learning experience."

Suzanne Nicolson

➔ Year 1

Why UCA Rochester?

I chose the Fashion Textiles: Print course at UCA Rochester, instead of studying for free in Scotland where I come from, because UCA Rochester is one of the few places in the country that offers the opportunity to specialise in print for fashion but also lets you develop ideas for fashion led interiors or other product applications.

UCA's success at London Graduate Fashion Week was also a brilliant selling point for me as it showed that the university was keen to support their students and push them to reach their potential. The facilities at Rochester are without a doubt outstanding – we have our own work spaces along with a print and dye room and a digital printing lab.

What do you think about the Fashion Textiles: Print course at Rochester?

I like that the course encourages me as an individual to be an innovative designer. Each project is structured and pushes my work to be new and exciting. You get a lot of technical support and opportunities to experiment with traditional and contemporary ideas and techniques, dying and printing along with the understanding of digital printing as well as pattern cutting.

Combining these skills has allowed me to experiment and become more confident in my work, allowing me to be able to grow as an independent designer. The projects are diverse and exciting, they can consist of trips to the Rochester Historic Dockyards to visiting Dover Street Market in London.

How do you think the course prepares you for industry?

The staff have an understanding of each student and push you to be the best you can which I love. Having guest tutors is fun as working with other people from the industry lets you learn from their experiences.

We have a number of industry projects, work placement and collaborations with other courses. In the second year we collaborated with Fashion Design students and worked on a project with the well-known brand Reiss, this was really exciting and I absolutely loved this project. Learning how to work with professionals and other students was a great insight into the future when we go into industry.

The great resources at UCA enable us to be able to produce garments and products in a professional manner from using the industrial sewing machines, to pattern cutting, printing and dyeing. The Fashion Forward project was industry based with a trip to Calais where we had a brilliant opportunity to display our work in the TIO3 Innovation Centre in Belgium.

Tell us about student life?

Because UCA is a specialist arts university you meet students with similar interests and many are keen on collaborating with one another. UCA is like a community and I have had many opportunities to work with BA Photography, Fashion Design, Jewellery and Fashion Atelier students – this has enabled us as students to learn from each other. Rochester is a small town but has plenty to offer; the campus is a few minutes away from the station which has plenty connections and can take you straight to London within 40 minutes, which is great for inspiration research, visiting galleries, events and even the fantastic nightlife.

I chose the Fashion Textiles: Print course at UCA Rochester, instead of studying for free in Scotland where I come from, because UCA Rochester is one of the few places in the country that offers the opportunity to specialize in print for fashion.

“UCA's success at London Graduate Fashion Week was also a brilliant selling point for me as it showed that the university was keen to support their students and push them to reach their potential.”



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Expertise at UCA Rochester



01

Research in practice

The department of Fashion Textiles: Print at Rochester has an exciting emerging research culture. This research focuses on the relationship between craft and technology and how these contrasting methodologies can coexist and work together to develop contemporary, innovative and sustainable textile practices. The impact of both digitally generated design and production methods has revolutionised our relationship with textiles as designers, collectors, curators and consumers. The recent catwalks shows at fashion week demonstrate the commercial impact of digital textile design.

Commercial print design, bespoke and one-off pieces, site-specific works as well as work for interiors and related products beyond fashion form the portfolio of skills and experience within the staff team, who are all experienced researchers. For the academic team the experience of working with traditional skills for many years combined with gradual skills transition into digital media provides a unique and exciting opportunity to explore this research focus.

Neil Bottle

Course Leader, BA (Hons) Fashion Textiles: Print

Neil Bottle is a successful designer with over 25 years international experience in the fashion textiles industry. His work is held in collections around the world,

including: the Cooper Hewitt Museum in New York and the Victoria & Albert Museum in London. He has designed ranges for stores such as Fortnum & Mason, Harrods, John Lewis, Browns and Liberty. Bespoke collections have also been designed for the Shakespeare's Globe, The British Museum, The Langham Hilton Hotel and the Royal Opera House in London. Further afield his designs have been sold at The Guggenheim Museum, the Philadelphia Museum of Art, Bergdorf Goodman in New York as well as Joyce stores in the Far East.

As a designer-maker, with twenty years experience in making and selling work, Neil is well positioned to explore the possibilities that digital media present to the discipline of textile printmaking. Having trained in the traditional skills of textile design and production he has more recently become intrigued by the relationship between digital textile print and craft techniques and spent the last few years developing his skills with digital textile technologies.

Sue Pritchard, Senior Curator of Fashion and Textiles at The Victoria and Albert Museum, London

"Bottle is, at heart, an alchemist, experimenting and mixing paint, print and dyes transforming the two dimensional into a world of pattern, texture and colour. This relentless pursuit of the creative possibilities still to be discovered by a combination of the artisan, with high tech applications is leading Bottle in new directions."

02



Evelyn Bennett

MA (RCA)

Course Lecturer, BA (Hons) Fashion Textiles: Print

Evelyn Bennett has a wide range of professional experience working in fashion textiles as well as in other creative areas. She has designed textile print collections for Esprit, George Davies, French Connection, and Gianfranco Ferré. She has sold work through her agents in Europe and America as a freelance designer and worked as an in-house designer for Esprit in Dusseldorf, Miroglio Tessile in Italy. She has designed ceramic and textile collections for Habitat and worked on design publications for Anness Publishing, and the BBC.

Evelyn received Arts Council bursaries for research into colour and textiles in Mexico and also for research into the incorporation of digital media into her work. She has recently worked on a print residency at BBK Bethanien, Berlin.

She was a participant in the recent Crysalis interreg project for which she produced a multimedia piece (Keeper of the Patterns) inspired by the history of the Calais Lace museum. Working in collaboration with Chris Rutter, Evelyn has undertaken large-scale public art projects and exhibited at the ICA, RIBA, Sculpture at Goodwood and the Beijing Olympics.

"I love the diversity of digital print applications and the potential that this course offers to work at the highest level."

Shelly Goldsmith

Course Lecturer, BA (Hons) Fashion Textiles: Print

"Goldsmith is amongst the foremost textile artists working in the UK at the present time." Prof. Lesley Millar MBE

Goldsmith has built up a textiles' practice over many years, working across a range of traditional hand-methods as well as new textile technology, undertaking commissioned and exhibition work, independently and as part of the creative duo studio tippinggoldsmith. She has exhibited at major galleries and museums in Britain, Europe, the USA and Japan; her work is in many notable public collections including the Victoria & Albert Museum; Nottingham Castle Museum and the Whitworth Museum, Manchester : she was awarded the prestigious Jerwood Prize for Textiles.

Goldsmith also contributes to conferences and seminars, including *Enfolded Meanings* at the National Gallery, London and *Threads of Feeling* at the Foundling Museum, London.

Recent work explores the 'imprint' of our lives and thoughts on the surface of the garments we wear – making visible psychological emotions thoughts and memories.

"I am currently working on a UCA and Arts Council funded research project, The Locus of the Dress. Using new techniques in digital printing and collaborating with a Clinical Psychologist I am exploring our relationship to clothes, the construction of a 'sense of self' and the theory 'Locus of Control'."

- 01: Neil Bottle, Design for Victoria and Albert Museum, London
- 02: Shelly Goldsmith, Learn to Sew, The Bolingbroke Hospital Legacy Project
- 03: Evelyn Bennett, Keeper of the Patterns, Lace Effects Exhibition, Calais

I think it is important for students to understand the sophisticated elements of both traditional and contemporary methods of printing for fashion. Many of today's designers are creating catwalk collections using digital printing methods and we want to arm our students with experience working with industry-standard technology.

Neil Bottle,
Course Leader, Fashion Textiles: Print course

03



Textile Revolution

The Cryalis Textiles Research Project

For further information on the Cryalis Project please visit: www.crysalis-network.eu



01

The three-year externally funded Cryalis project, led by Neil Bottle, has firmly established the textiles department at UCA Rochester internationally as a creative force. The activities within the project have resulted in significant outcomes, created some really exciting national and international contacts, enriched the student experience, secured funding for new equipment for the department, as well as providing a legacy of creative enterprise for further development.

The Cryalis Project provides opportunities to combine textile knowledge, tradition, technology and collaboration with innovation and big names with textile start-ups. Most importantly it unleashes the European textile community's creative

genius. The project brings together academics, students, practitioners, manufacturers, professionals and entrepreneurs. The Cryalis Project is a collaboration: The University for the Creative Arts in Rochester, leading the way in digital textile development as well as engaging young entrepreneurs; Plymouth College of Art has a large experience in education and crafts; the city of Calais represented by The International Centre of Lace and Fashion and TIO3 Textiles Open Innovation Centre representing the city of Ronse, Belgium, both of whom have a rich heritage of textile tradition and a strong focus on public engagement and entrepreneurialism.

Cryalis projects have provided opportunities to engage with new

technologies, explore traditional craft techniques, to work and exhibit internationally, to connect with textile business in the UK, France and Belgium, and to develop creative practices to new levels and directions.

Activities include:

- **Skills Tour** Opportunities for designers and other professionals to work at partner locations using specialist resources and equipment.
- **Digital Library** An online resource of textile collections: thousands of images ranging from heritage collections, traditional and smart textiles and innovative digital print.
- **Inspirations Catalogue** A collection of textiles samples from each



02

CRYALIS
the REVIVAL of textiles



01: Photography Effe De Grande
02: Designer Sarah Arnett, photography David Thompson
03: Tina Roskrige, Metamorphosis project artist



partner site ranging from heritage collections, traditional and smart textiles and innovative digital print.

- **Cross-border Professional Programme** Encourages business development, provides opportunities to learn about new technologies and includes inspiration from successful working fashion and textile professionals.
- **Conferences** Four conferences bringing together textile business, science and education, heritage organisations and creative people, to establish new knowledge networks and collaboration opportunities.
- **Symposium Programme** Demonstrating and encouraging discussion on how textile practice has been changed and developed due to the use of technology.
- **Education Resource Development** Twenty films used as teaching resources showing textile development techniques and inspirational masterclasses to inspire the next generation of textile practitioners.

• Cryalis Metamorphosis

Artists and designers working together on cross-border collaborative textile design and art works, on show in the Cryalis Exhibitions and via the blog. www.cryalismetamorphosis.wordpress.com

• Moving Textiles Exhibition

Programme The Cryalis exhibition series is hosted by Cryalis partners made up of four exhibitions, one at each partner site.

The Lace Effects exhibition at the International Centre for Lace and Fashion, Calais and the Moving Textiles Exhibition at TO3 in Ronse, Belgium, showcased work by over twenty UCA staff, students and professional designers.

The Digital Encounters exhibition held at the Herbert Read Gallery, UCA Canterbury, exhibited works of over 40 textile designers, artists and craftspeople presented to explore the place of digital technology in contemporary textile practice. The exhibition served as a showcase of innovation and invited visitors to experience and consider the impact

of the digital revolution on textile arts. Each exhibition zone focused on a specific form of encounter between textiles and digital technologies. The exhibition aimed to expand awareness of the inspirations, processes and technologies which have remained central to textile practice on either side of the digital revolution, and to consider the skills and knowledge necessary to be a textile artist-designer in the 21st century.

"The international Cryalis Textile Research Project offered me opportunities to think about how to present my work as a designer in public. My work was exhibited at Cryalis Moving Textiles exhibition at TIO3. This has helped me to learn not only new creative skills but also build my design statement."

Chihiro Gompei, BA (Hons) Fashion Textiles: Print, Year 3

"Working on the Cryalis project has given our students and alumni the opportunities to participate in cross border workshops specialising in textiles and to have their work exhibited in France, Belgium and the UK in world class galleries. I've seen them all grow professionally and how the opportunities have led to them gaining employment and fresh new business ideas developing."

Serena Williams, Cryalis Project Coordinator