A Guide to London College of Fashion
London College of Fashion, UAL provides global fashion education from one of the most culturally diverse cities in the world.

A whole college dedicated to one topic: Fashion in all its forms. That makes us specialists, and we provide courses in subjects that are not offered anywhere else in the world, such as the world’s first MSc accredited by the British Psychological Society in Applied Psychology in Fashion, and the world’s first Executive MBA (Fashion). There are so many pathways you could take into the fashion industry, and we work with photography, film and media, merchandising and management, illustration and costume design as well as fashion design itself; menswear, womenswear, footwear, bags and accessories. We have students from a diverse range of backgrounds and cultures from over 100 countries, and a portfolio of over 50 courses, which you can see further on in this booklet.

Not only do our courses inspire innovative design and manufacturing skills, they give our students the practical business knowledge needed to survive in today’s fast paced fashion environments, as well as being able to tell the story of fashion in the experiential and the media.

We’ve been part of the fashion industry since we started in 1906, so our work with industry isn’t an add-on; it’s part of everything we do, with live industry projects all through the course units as well as extra-curricular opportunities. Our alumni can testify to how a London College of Fashion, UAL education helped them on the road to success; people like shoe designers Professor Dato’ Jimmy Choo OBE, Rupert Sanderson, Patrick Cox, Nicholas Kirkwood, Marc Hare, Sophia Webster and Charlotte Olympia; clothing designers James Long, Baartmans and Siegel, Ryan Lo and JW Anderson; media influencers Hannah Kane, Jessica Bumpus, Brooke McCord, Simon Chilvers and Ophelia Wu; as well as fashion entrepreneurs SquidLondon and Amy Fleuriot.

“Frankly I think LCF delivers some of the best fashion talent in the world.”

Anya Hindmarch, Founder and CEO, Anya Hindmarch.

We define fashion as political, social, ethical, historical, and as art. We use fashion to drive positive change, and this forms the basis of what we call our Better Lives campaign, including working with global artisans to create jobs, introducing a manufacturing unit to help train female offenders at HMP Holloway, and researcher Helen Storey MBE RDI, tackling climate change through fashion. We have world-leading research – our Fashion Innovation Agency created a dress with Fyodor Golan for London Fashion Week made out of interactive Nokia phone screens, and our Centre for Fashion Curation Professor, Claire Wilcox, curated the Alexander McQueen Savage Beauty exhibition at the V&A in 2015.

“LCF finds perfect balance. Focusing on developing a firm understanding of the industry foundations of management, commerce and practicality, and combining these with a genuine development, respect and educated guidance so that the creativity and beauty of fashion can find real liberation and tangible meaning”.

Jason Beckley, Marketing Director, Dunhill, BA (Hons) Fashion Design and Development, 1997

London College of Fashion is one of six colleges that are part of University of the Arts London. This means our sisters are Camberwell College of Art, London College of Communication, Central Saint Martins, Wimbledon College of Art and Chelsea College of Art.

This book is designed to be used alongside our website, where you will find news, video, virtual tours, course information and staff, student and alumni profiles. You’ll see links at the bottom of many of the pages, and this will give you more up to date information. We’ve left you space for notes at the back in case you want to bring this with you when you visit us.

Find out more about LCF, University of the Arts London; book an Open Day to see any of our sites, look at student work on our online platform Showtime.arts.ac.uk, or pick up a copy of our student magazine Pigeons & Peacocks.
London College of Fashion, UAL has a mission: to shape lives through fashion. We give our students the tools and freedom to change the world of fashion, and through fashion, change the world.

This is where you experiment, and it’s where you meet the people you will collaborate with, and be inspired by.

We have four areas of activity that we feel make LCF, University of the Arts London who we are:

**Fashion Means Business**
We create business leaders who think in responsible, analytical, and innovative ways. Our inventive commercial partnerships support global enterprise. Students benefit from our connection to industry – and so does industry.

**Fashion Makes Style**
In design, we teach a combination of heritage and radical thinking. Craftsmanship and new technology. Engineering and in-depth design research. We teach innovative ideas first – and then innovative practice to bring them to life.

**Fashion Tells Stories**
We teach critical thinking and problem solving around the experiences, performances and narratives of fashion. We nurture every student’s distinctive voice, and use our collective voice to challenge and define the future of fashion media.

**Fashion Shapes Lives**
Fashion can change lives. Through teaching, specialist research, and collaborative work, we empower our students to think differently, using fashion to build a sustainable future and improve the way we live.

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**Case Study: Made for Change and The Beauty’s Inside.**

Taken from the LCF News Blog, read more at blogs.arts.ac.uk/fashion

An innovative collaboration between London College of Fashion (LCF) and the Ministry of Justice (MoJ) has been established at HMP Holloway, a female prison in London. The Fashion Training and Manufacture Unit is a social enterprise initiative aimed at providing skills and meaningful employment for serving and recently released offenders.

This project fills a recognised skills gap for machinists within the London area. It aims to train and employ up to 20 female offenders on a regular basis within Holloway prison and support them on release to gain work placements and employment within the fashion manufacturing sector in the UK.

The unit has already completed orders from ASOS, Urban Outfitters and Topshop.

The project, which has been generously supported by Sir John Cass’s Foundation, builds on LCF’s work with HMP Send female prison, where students from the Media and Communications courses work with offenders on an annual magazine called *The Beauty’s Inside*. This won a Times Higher Education Outreach Award in 2013, and students can choose to get involved with either of these projects while you are with us.
London College of Fashion, UAL has six sites across five boroughs of London, from Shoreditch to Shepherd’s Bush:

1. **Curtain Road**, east London for most fashion design courses including men’swear, women’swear, sportswear and pattern cutting.

2. **Golden Lane**, east London for footwear, accessories, jewellery (with Mare Street) and artefact courses offered through Cordwainers at London College of Fashion.

3. **High Holborn**, central London for courses in fashion management, marketing, buying and merchandising.

4. **John Prince’s Street**, near Oxford Circus in central London for the Fashion Space Gallery, visual merchandising, cosmetic science and psychology, cultural and historical studies and one of the College’s main lecture theatres.

5. **Lime Grove**, west London for courses in visual studies, make-up, styling, knitwear, embroidery, surface textiles, pattern cutting, fashion illustration, prosthetics and costume studies, fashion journalism and public relations as well as the International: Introduction to the Study of Fashion course.

6. **Mare Street**, east London for the International Preparation for Fashion course, CAD (computer-aided design) and CAM (computer-aided manufacturing) contour and jewellery, suites, footwear, bespoke tailoring, life drawing studio and reprographics room.

**LCF Move**

You may have read in the press or heard that LCF will be moving to a single site in 2022 in Stratford. We will be moving with Sadler’s Wells, the V&A, The Smithsonian and UCL, and this will form the new Cultural Quarter. Fashion manufacture in the UK started in the East End of London, so we are building on a long fashion industry heritage in the area.

Head of London College of Fashion, Professor Frances Corner OBE, explains “What we do here is much more than designing clothes. Our work is based on over a century of development and we drive change across an ever evolving global industry. By bringing together our varied disciplines and facilities, this new site, quite literally, gives us space to explore the possibilities of what fashion will become over the next hundred years. As a world leading educator for such a specialist subject, that is what we need to do now.”

We are currently working on the building with the architects to make a future-proof space, trying to visualise what we will need to make sure our teaching is world-leading for years to come, and we would love you to be involved. We will be asking your opinions on what facilities would make the LCF the perfect place to study fashion, as well as for memories and stories of the LCF sites throughout your time here. As LCF alumni you will be able to use the libraries and visit the new site.

We’re already working in east London on a huge number of projects, building links with the local community, including creative workshops exploring fashion construction and styling at the Spotlight Centre in Tower Hamlets, and partnering with Poplar HARCA on Fashioning Poplar, a row of disused garages made into a fashion hub with manufacture, studio space, retail and cafes, opening in 2018.

Read more on our 4Fashion move blog at blogs.arts.ac.uk/4fashion/

**Student Life**

www.arts.ac.uk/fashion and search “Student Life LCF”

We talked to some of our student vloggers about what it’s like to be a student at LCF, including interview tips and how to deal with criticism.

LCF loves London and we are proud of our beautiful city, so we created seasonal guides to the best bits that you can explore from the six LCF sites, including places to eat, things to see, and the hidden gems.

Join in on social media using #LondonLifeLCF to send us your tips for the best places to hang out in our vibrant capital.
“The machinery has been amazing at LCF. I am obsessed with the Dubied knitting machine, which is available in many different gauges. I tend to mix up which machine I use to create a range of different weights of knitting. Also I have been recently trained on the industrial Stoll machine, which has a completely different effect, but equally exciting.

Technicians have been a constant support throughout the three years, constantly sharing knowledge about machinery, yarn companies and technical knitting support. The technicians have been crucial in understanding knitwear in particular because garment construction can be so complex.”

Emily Grieves, BA (Hons) Fashion Jewellery, 2015.

London College of Fashion, UAL mixes traditional craft, cutting edge technology, specialist equipment and natural resources, and you can see this at work on all of our six sites.

Our sites each have a different character, and all of them include excellent facilities; come and visit us to see them in action. They include the biggest fashion library and archive in the UK (the library was redeveloped in 2013).

The London College of Fashion Archives charts the history of the College and the story of fashion in London in the 20th century. Containing a wide range of material in many formats – documents, oral history, photographs, paper patterns, shoes and garments – the collections include Drapers Record from 1888; the Cordwainer College Historic Shoe archive; Savile Row tailoring; women’swear by Mary Quant, Thea Porter and Hardy Amies; fashion photographs from 1940s to 1980s created by IWS/Woolmark Ltd; and lots, lots more.

As part of UAL you can use any library at the six Colleges, including the Learning Zones at Central Saint Martins and London College of Communication, which are spaces for social and activity-based learning. We have sample and sewing rooms, a 3D modelling room, cosmetic science labs, visual merchandising suites, make up studios, CAD/CAM facilities and suites, 3D printers, two galleries, photography and media suites, a life drawing room and studio. We’ve got machinery that you won’t have seen in many places before, and wonderful technical staff to show you how to use it. From the Digital Anthropology Institute working on augmented reality at John Princes Street to the dye and flax garden at Mare Street, we make sure you have everything you need (and a lot more you didn’t know you needed).

Our technicians will be a huge support to you throughout your time here, teaching you the intricacies of the machinery and how to become a master craftsman. Their vast experience will usually mean they can offer an alternative technique or a solution to a problem, and they enjoy discussing ideas.

Sustainability
We work to implement sustainability across all sites, and you can get involved in some of our sustainability initiatives such as learning about beekeeping (we make ‘Fashion Honey’ on four of our sites).

LCF has gardens, biodiversity spaces and orchards, and students can grow natural dye plants, plants for fibre such as flax for linen and nettles (or any plants you like!) – students are given space and help if they want to get involved in this. There are classes and facilities to experiment with these natural dyes and materials.

We work with Textile Recycling for Aid and International Development (TRAID) to provide recycling facilities across our sites for clothing and large offcuts, and every February we have Green Week, which includes a range of sustainability-related activities such as Waste-Off, in conjunction with St Joseph’s Hospice, where students from across UAL used waste materials to create an innovative and functional piece which may be used as an aid for dressing disabled patients at home as prescribed by Occupational Therapists.

We recently won a Green Gown award for Technological Innovation by creating a timer that is added to an iron, which then automatically turns the iron off after a period of time left standing. You can imagine there are a lot of ironing that are used across LCF, and turning them off saves enough energy to make 600 cups of tea.

E-learning
At LCF, on-campus activity is enhanced through E-learning, which supports flexible and independent learning. The ‘Virtual Learning Environment’, (VLE) allows you to participate in a wide range of projects and collaborate with fellow students, staff and industry. We use Moodle to give you course notes, timetables, and room bookings.

Please visit our website for more information about visiting us.
London College of Fashion, UAL offers a wide range of courses at undergraduate level, developed to nurture the next generation of fashion and footwear designers, stylists, make-up artists, buyers, photographers, journalists and managers.

“BA (Hons) Creative Direction for Fashion is like attending five courses in one. You get to learn and improve many different skills from photography to set design for example, if you're willing to. You have the freedom of creative expression and that's wonderful.”

Stefano Colombini, BA (Hons) Creative Direction for Fashion, 2015.

Course titles are subject to change. Please see the course list on our website for up to date information. http://www.arts.scarlet/fashion/courses/
LCF’s short courses are aimed at people interested in the fashion, make-up and lifestyle industries. They encourage everyone from beginners through to industry professionals to develop new or existing skills. Over 150 different short courses run in the evenings, daytime, weekends and online throughout the year.

Courses cover a variety of subjects including:
- Accessories, footwear and jewellery
- Animation, interactive, film and sound
- Curated and culture
- Fashion business
- Fashion communication
- Fashion design
- Fashion making and pattern cutting
- Fashion styling and make up
- Photography
- Textiles and materials

If you want to figure out if your interest is something you could study full-time then our short courses are your answer.

“What the students say…”

Thoroughly enjoyed the course. As someone who is not from a fashion background, or has any relevant industry experience, it was very insightful and has definitely given me good grounding to get started.”

Sheena, London. Starting Your Own Footwear or Accessories Label.

The course was amazing, highly interesting and inspiring, I would definitely consider returning for another course.


“Fantastic course, just what I needed in order to begin a career in this direction. The tutor was amazing, lovely and warm, and made the course feel welcoming and encouraging.”


www.arts.ac.uk search: LCF Short Courses
+44 20 7514 7552

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How to apply
UK/EU Students

ENTRY REQUIREMENTS

Undergraduate
Our undergraduate courses require a Level Three qualification such as A Levels, BTEC, International Baccalaureate and Access courses. Specific requirements such as preferred subjects and UCAS points (which are applicable to UK and some European courses) can be under the course you are interested in on the course pages of the website.

www.arts.ac.uk/fashion/courses/undergraduate/

Postgraduate
For all Postgraduate courses, we ask for the following:

An Honours degree at 2.1 or above from a relevant course, supported by a portfolio (if specified)
OR
Equivalent qualifications in an alternative subject may be considered if supported by a portfolio, which demonstrates significant evidence of technical skills OR
Relevant industrial experience for a minimum of three years.

Language Requirements
All of our courses ask for proof of level of English if your first language is not English. You can find the level required in the ‘entry requirements’ tab of any course page on our website.

Go to www.arts.ac.uk and search ‘fashion portfolio advice’.

Your Portfolio
All design based courses require a portfolio of relevant work. Each course is different, requiring different elements. Check the Entry Requirements section of a course page for tailored suggestions for each course.

Your portfolio is an extremely important part of your application, and showing your research and the process behind your work is as important as the final work itself. Always include sketchbooks or visual journals, as these show us your personal creative process. We are particularly interested in your most recent work, even if it is unfinished. There is no limit on how much work to include in your portfolio but we may ask you to bring it to an interview or portfolio review so it would be a good idea to consider how practical it is to transport.

We have selected portfolio preparation courses including ‘orientation’ courses for each study level, full-time portfolio preparation courses for various subjects (lasting from one term to a full year) and short courses (lasting from a few days to a few weeks).

For further guidance go to www.arts.ac.uk and search ‘fashion portfolio advice’.

Art Foundation?
Although not compulsory for the majority of our courses, we recommend to applicants to study a Foundation Diploma in Art and Design before studying a design based Undergraduate course, especially if you have only studied one Art and Design A Level, or no art subjects at all. The course, which is offered at institutions around the UK, prepares you for study on a creative Undergraduate course, and helps you build a portfolio for your applications.

UAL offers a limited number of foundation courses and you can find them by going to www.arts.ac.uk and searching ‘foundation’.

Course Advice
Open Days are the best way to get a feel for LCF. However, if you cannot attend an Open Day you can speak to a course advisor over the phone, by email, or at the Reception of our John Prince’s Street site.

Walk-in enquirers are welcome to speak to a course adviser at the Student Hub in our John Prince’s Street site between 10am and 4pm, Monday to Friday.

You can find more information online at: http://www.arts.ac.uk/fashion/about/find-us/visiting-the-college/

Postgraduate
Applications for our Postgraduate courses do not go through UCAS, but are sent directly to LCF. Application forms and Guidance Notes can be downloaded from course webpages. There is no deadline to apply, and applications are accepted throughout the year. Early application is advised.

You will be notified as soon as possible through UCAS Track on our decision.

Full-time Undergraduate
The Universities and Colleges Admissions Service (UCAS) manages applications to higher education courses in the UK. Go to www.ucas.co.uk for more information.

Applications to full-time undergraduate degrees at LCF are accepted through UCAS only. For information about each course and how to apply, please go to our website and enter the course title in the ‘Find courses at London College of Fashion’ box. This will also give you the course code so you can find it on the UCAS site.

Please send your application before the mid-January deadline, as we cannot guarantee late applications will be considered.

Postgraduate study
Applicants to postgraduate courses at LCF can apply directly using our online application form. The link to this can be found on each postgraduate course page on our website.

http://www.arts.ac.uk/fashion/courses/postgraduate/

Before you apply, we recommend you take some time to read the information on the course page for guidance on the extra information we will ask you to provide.

Most courses require an interview as part of the application process. Please check specific course pages online for more details.

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www.arts.ac.uk/fashion/courses/postgraduate/
**London College of Fashion, UAL has students from over 100 countries.**

HOW TO APPLY

**International Students**
London College of Fashion’s International Recruitment Office is a course advisory and admissions service for students from outside the European Union. Our International Academic Coordinators are available throughout the year to advise students on their choice of course and interview applicants who have chosen to study at the College. There are various application routes for International Applicants, please get in touch with the International Recruitment Office directly to find out the best route for you.

In addition to our Undergraduate and Postgraduate courses we run two successful one-year preparation courses exclusively for international students.

**International: Introduction to the Study of Fashion (Level Three).** This course will develop your creative ability and your communication and business skills within a fashion context. The course is focused on building a range of skills and knowledge and developing a portfolio of work, which shows engagement with a particular area of fashion. As the course progresses you’ll have the opportunity to develop an interest in design, media communication or business. This will help you decide which area of fashion you might like to apply to study at undergraduate level.

**International Preparation for Fashion (Level Four: Certificate in Higher Education).** This course allows you to explore your creative, academic and professional potential in fashion, ensuring that you make an informed choice of undergraduate course and preparing you for the level of work required in the first year of your degree.

**Semester Study Abroad**
Our Semester courses are designed especially for Study Abroad students and give you the opportunity to study at UAL with highly structured teaching and support from your teachers. You will spend one or two 14-week semesters working alongside other international students in your chosen discipline. You can choose from a wide range of electives that meet your study needs, and you’ll have the chance to take part in a study trip to Barcelona, Berlin or Paris.

**Summer Study Abroad**
If you’d prefer a shorter learning experience, our Summer Study Abroad courses are for you. You’ll study with us for between three and eight weeks, and can choose from over 30 courses, catering to all levels of experience. All of our summer courses provide an intensive experience of practical projects, tutorials, workshops and visits to places of interest.

**Language Learning**
UAL’s Language Centre is based at our High Holborn site in central London and offers a variety of courses and tutorials to students who wish to improve their English and academic skills or learn another language in an art and design context.

**Study Abroad in London alongside UAL students**
Our study abroad programme offers students from outside the UK the opportunity to study in London as part of their course at their home university. You can study abroad at UAL in three different ways, and all courses offer the following:

- A dedicated Study Abroad team on hand to answer all your questions.
- A Welcome Programme to help you settle into College and London life.
- Social events throughout the year.
- Guaranteed accommodation if you apply before the deadline.

**Case Study: Miuniku**

Taken from the LCF News Blog, read more at blogs.arts.ac.uk/fashion

LCF alumnus Nikita and Tina Sutradhar have had phenomenal success with their label MIUNIKU, scooping a special award in the LVMH prize of €100,000 and a year of mentoring. It was only last year that the sisters launched their debut collection at LCF’s BA13 Runway Show.

The designers who both studied BA (Hons) Fashion Design Technology Womenswear, fended off competition from longer established brands such as Simone Rocha and Vika Gazinskaya to claim one of only two special prizes.

The collection balances clean lines and graphic details, featuring an eye-catching canary yellow made fresh by cool blues and white. It was spotted at NYFW.

The prestigious Jury for the prize featured Karl Lagerfeld, Marc Jacobs, Nicolas Ghesquière, Raf Simons, Phoebe Philo, Riccardo Tisci, Kenzo’s creative duo Humberto Leon and Carol Lim, and LVMH executives Delphine Arnault, Pierre-Yves Roussel and Jean-Paul Claverie – a veritable who’s who of fashion design.

Congratulations to these incredibly talented designers and to all who made it to the final of the prize.
As part of UAL, our postgraduate students have access to a University-wide support network, the largest postgraduate arts and design community in Europe. This includes access to cross-disciplinary talks, exhibitions, performances, screenings, festivals and workshops, as well as pop-up postgraduate common rooms in places such as Whitechapel Gallery and Acme Project Space with talks by industry specialists.

The University has funds available to assist students in organising academic events and cultural interventions. These projects work to bring together different communities within both postgraduate taught and research student bodies at UAL. If you have studied with UAL at undergraduate level you receive a discount on your postgraduate fees.

Postgraduate students have access to a specialist postgraduate LCF Careers Service to support them into industry and Masters students undertake the Collaborative Unit, which places cross-disciplinary student groups with industry partners to devise innovative projects, including technology solutions, new brands, publications and exhibitions. Our aim is to equip students with the tools, information and knowledge, which will allow them to leave LCF knowing how to progress their chosen career path.

We hold a yearly Graduate Festival Week, which sees industry specialists come to LCF to deliver workshops and debate industry trends. This will enable you to gain insight into the areas of:

- Employability skills that industry seeks to hire.
- How to build sustainable businesses and become successful entrepreneurs.
- Further Academic study.

Building on your undergraduate degree at LCF gives you the opportunity to go further, delve deeper, and challenge the methods and techniques you have learnt, so that you can truly shape the industry around you.

London College of Fashion has 31 postgraduate courses, 60 PhD students and 500 Masters or other post graduate students, has a unique focus on research, innovation, enterprise and collaboration.

“There are two things that made me choose MA Footwear at LCF: the site at Golden Lane, and the projects the students were able to take part in every year. These gave me an idea of the amazing opportunities on offer.”

Alejandra Simonetta, Alumna, MA Footwear 2014

www.arts.ac.uk/study-at-ual/postgraduate/community/

www.arts.ac.uk/fashion/courses/postgraduate/
London College of Fashion has been pushing the boundaries of fashion research for over 20 years, and in that time we’ve made some real differences to the way people think about clothes.

We were one of the first organisations to use 3D body scanning, and recently one of our MA students worked on a project to use seaweed to replace plastics and create more eco-friendly fashion.

We have specialist centres of excellence such as the Centre for Sustainable Fashion and Centre for Fashion Curation, which are dynamic areas of both current research and contemporary debate. Professors, Readers, Research Fellows and PhD students work alongside Course Leaders to develop their output.

Our research concentrates on five areas:

1. **Sustainable fashion**: the challenge of fashion with limited resources.
2. **Connected communities**: the challenge of global fashion, communication and visualisation.
3. **Design and production**: the challenge of creativity and practices combining new materials, clothes, designs and inspiration their accessibility and availability. The combination of fashion and technology is an important one for LCF and we were pioneering in the use of 3D body scanning.
4. **Authenticity and identity**: the challenge of originality, individuality and custodianship of things.
5. **Human wellbeing**: the challenge of lifelong wellbeing in the context of happiness, cultural wellbeing and health within social and economic contexts.

The fashion sector provides a unique lens for the relevant high-level research, locally and internationally, which informs the content of our role.

Jane Harris [PhD RCA],
Associate Dean of Research,
Professor of Digital Design and Innovation

"Research at LCF, University of the Arts London was recently assessed as being 83% World Leading and International in the UK Research Excellence Framework (REF 2014) for Art and Design, History, Practice, Theory. UAL is ranked a top five research university in its broader peer group in the UK and first in the Power ranking for Art and Design: History, Practice and Theory category.

"The fashion sector provides a unique lens for the relevant high-level research, locally and internationally, which informs the content of our role."

Jane Harris [PhD RCA],
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Professor of Digital Design and Innovation

The world’s first interactive skirt by Nokia and Fyodor Golan

The world’s first interactive skirt by Nokia and Fyodor Golan

**Global Disability Innovation Hub**

The Global Disability Innovation Hub is a collaborative organisation born of the legacy of the 2012 Paralympic Games. Partners include soon-to-be-neighbours at the Queen Elizabeth Olympic Park; LCF, UCL, Loughborough University London, V&A and Sadler’s Wells, and the project aims to use technology to make a difference to the lives of one billion disabled people by 2030.

Read more at [www.disabilityinnovation.com](http://www.disabilityinnovation.com)

**Digital Anthropology Lab**

The Digital Anthropology Lab at London College of Fashion, UAL is a research studio, which brings industry and academia together to develop a new way of making with technology.

The Digital Anthropology Lab experiments with artefacts, communities, consumption and making in the digital space, 3D printing, body scanning, code and electronics. Taking an experimental approach to digital anthropology, the studio practically examines future ways in which digital collides with the human experience.

Focusing on the NOW, the NEAR and the FUTURE, the Digital Anthropology Lab aims to radically reimage wearables and the beautification of technology, explore the ‘Internet of Fashion Things’ and design digital fashion experiences for generation 2050.

The studio connects commercial partners to leading research academics and graduate students, exploring seed ideas for fashion tech.

Examples of the types of work students do with Digital Anthropology Lab include; creating an app that offers viewers access to Fashion Week shows; coding a ‘SmarDrobe’ and 3D printing for artefact and jewellery.
Research Degrees
Research students are able to study to MPhil and PhD level by pursuing an in-depth research project in an individually defined subject area.

www.arts.ac.uk/research/research-degrees
www.fashion.arts.ac.uk/lcf-research

In 2015 LCF students PhD funding successes included: Shoe designer and LCF MA graduate Liz Ciokajio, researching ‘The Future Form of Design: evolving design forms for future manufacturing’; and Naomi Bailey Cooper researching ‘Fur and Exotic Alternatives; designing biodegradable and sustainable luxury textiles.’ Both have been awarded three year V&A/LCF PhD Scholarships that as well as funding will include support from conservation and archive expertise and departments at the Victoria and Albert Museum.

Rhian Solomon was awarded the highly competitive AHRC funded, London Doctoral Design Centre (LDoc) scholarship for her PhD study ‘Designer Facilitator: the body as a meeting place for advancing collaborations between design and reconstructive surgical fields to enhance methods in clinical practice’. Rhian is a textiles designer who collaborates with reconstructive plastic surgeons and patients to run workshops using fabric as a metaphor for skin, specifically with complex breast reconstruction. This allows both patients and surgeons to explore differing aspects of reconstructive surgery.

If you are considering PhD study, LCF has launched a new six-month unique course to prepare:

www.arts.ac.uk/fashion/courses/short-courses/preparation-for-academic-study/phd-preparation-course/

Research Centres and Hubs
Our researchers are able to foster fresh thinking and collaboration across the five focus areas through their participation in the College Research Hubs and Centres:

Centre for Sustainable Fashion.
Centre for Fashion Curation.
Digital Anthropology Lab.
Fashion Media and Imagery Hub.
Cultural and Historical Studies Hub.
Creative Management, Branding and Enterprise Hub.
Forum For Fashion Design and Visual Art Practice.
Design for Performance Hub.
Wellbeing Research Hub.
LCF Research Students Hub.
Global Disability Innovation Hub.

Case Study: V&A Savage Beauty
Taken from the LCF News Blog, read more at blogs.arts.ac.uk/fashion

On 14 March 2015, LCF Chair of Fashion Curation, and the V&A Museum’s Senior Curator of Fashion, Professor Claire Wilcox opened Savage Beauty, the only major European retrospective of work by the late, visionary fashion designer Lee Alexander McQueen. During his lifetime, McQueen managed to combine a mastery of tailoring and an eclectic range of influences with a relentless drive to challenge the boundaries of art and fashion, blending the latest technology with traditional craftsmanship.

Professor Claire Wilcox, who worked with the V&A and McQueen Estate as curator of the exhibition, spoke of the late fashion designer; “London was at the heart of McQueen’s world… his radical and fearless vision changed the way we look at fashion.”

When asked how current students and new designers can use McQueen’s work as inspiration, she stated that many of his designs could be broken down into wearable layers: “You can look at any small element of a garment and see that it’s enormously wearable and beautiful. It’s about taking aspects of his work as it’s so multi-layered.”

To celebrate LCF’s involvement with the exhibition V&A and UAL worked together to offer students a fantastic opportunity, the McQueen Drawing competition. Students were asked to submit a drawing that showed a McQueen moment or inspiration. The winning five designs were made into prints that were sold in the V&A Shop for the duration of the exhibition.

V&A and LCF also held a joint symposium over two days, one at the V&A and one at LCF. It saw speakers such as Susannah Frankel, Fashion Director at Grazia magazine, talking about Staging Spectacle, and designer Kees Van Oel Graaf and model Laura Morgan sharing memories of working with McQueen.

As part of V&A’s Friday Late, BA (Hons) Hair, Make-Up and Prosthetics and BA (Hons) Hair and Make-Up for Fashion students were involved in a series of workshops presented by LCF’s Fashion Space Gallery, to launch their exhibition Warpaint: Alexander McQueen and Make-Up.

Warpaint ran from April – August 2015. Fashion Space Gallery worked with augmented reality company Holition to create an interactive exhibition where visitors could ‘make up’ their own faces to reflect an Alexander McQueen look.
As universities are playing a greater role in the development of businesses, London College of Fashion, UAL builds enterprise into all we do, from the courses we offer, to the professional accreditations we have acquired and the continual commercial activity being demonstrated.

Between 2012–14 London College of Fashion has supported 798 UK fashion Small/Medium Enterprises (SMEs), 779 in London and 19 in Leeds. Of these, 85 are unique (separate) businesses, 200 (41%) are UAL graduates of which 87 (44%) are LCF graduates. On top of this LCF supported 248 international fashion SMEs.

Between 2012–14 LCF received £3,30,738 in public funding to deliver this support, and secured a total income of £10,595,656 to develop fashion enterprise activities.

Student Enterprise Team (SET)

With around 25% of LCF students aiming to start their own businesses, in November 2016 we set up the Student Enterprise Team (SET) based at John Princes Street. SET provides a range of activities for aspiring entrepreneurs, including events, one-to-one coaching and mentoring, to help develop early stage ideas.

Since they started work six months ago a total of 493 students and alumni have been supported by SET in some way – that could be attending a workshop or receiving one-to-one support. They have organized workshops, talks and ‘Skill Build’ events aimed to address certain business areas that students have questions about. SET have delivered a total of 355 one-to-one support sessions, and have supported over ten businesses to incorporate this year (including Ltd companies and sole traders) such as Honest Man (honestman.club). Once a year, the SET Challenge invites students to create or showcase an innovative idea, product or service that can make a real difference to a community or to a consumer of their choice. Winning teams receive cash investments and access to mentors. In its inaugural year this year the SET Challenge had 72 submissions from 82 student participants, and a total of £10,000 cash prizes were given to the 1st, 2nd and 3rd best ideas.

The winner of the SET Challenge was Lara Intimates, a company formed by BA (Hons) Fashion Contour students Cindy Liberman and Faith Leeves. Lara Intimates offers a complete underwear wardrobe for women that rivals high-street styles but also incorporates sustainability into their ethics. The pair aim to source locally and keep production in-house, in their London studio. All the garments are made out of 80% or more reclaimed materials, they use industry offcuts, unused or dyed by large factories or brands. SET continued to mentor the students, helping them to become one of five finalists from over 150 applicants in the Enterprise Nation Student Start-up of the Year.

Mary Katrantzou has grown from being a CFE start-up to having a turnover of a £10m in six years.

“The unique thing about the course is the ability to collaborate, every year I’ve done a collaboration and I think it’s so good that you get the opportunity to do that, because that is essentially what you need in industry – the ability to work as a team, problem solve and move forward with decisions as a group. The textiles tutors are fantastic and I’m very grateful to have been taught by them. They care so much about what you do, which is really motivating, they constantly push you and challenge your thoughts.”


The Centre for Fashion Enterprise

The Centre for Fashion Enterprise (CFE) supported by LCF, is London’s pioneering fashion business incubator and is located at the LCF Mare Street campus. London is home to some of the fashion industry’s brightest design talent and we recognise that it is crucial in today’s market for small businesses to understand their unique selling point and vision, to be better informed and follow a considered development strategy. CFE facilitates this, unlocking creativity and business potential, allowing designers to gain an international foothold. By working with the next generation of iconic design innovators, CFE fast-tracks designers into businesses. Successes include Erdem, Richard Nicoll, Peter Pilotto, Meadham Kirchoff and Mary Katrantzou.

The Fashion Innovation Agency

The Fashion Innovation Agency (FIA) are experts at initiating creative collaborations at the crossroads of fashion, retail and tech. Connecting designers like Richard Nichol and Fyodor Golan with brands like Microsoft and Disney. These collaborations have seen some amazing results.

“ whilst on the New Fashion Venture programme we experienced rapid growth and it was great to have the CFE’s expertise and knowledge to guide us in the right direction.”

Mary Katrantzou.

Case Study: Fashion Innovation Agency x Richard Nicholl x Disney x Studio XO

Twinkeled by Richard Nicholl and xo

Forbes magazine called this ‘the first example of truly beautiful wearable tech.’

Disney is collaborating with Richard Nicoll saw his London Fashion Week SS15 catwalk show totally inspired by Tinkerbell. Richard came to the Fashion Innovation Agency to mix tech with tailoring to create an interpretation of a modern day Tinkerbell – one that is edgy and current, while at the same time is inspired by the beautiful, classic artwork.

Head of Fashion Innovation Agency, Matthew Drinkwater, said, “This project is a stepping stone to designers genuinely using hi-tech materials within their collection as a matter of course, an integration that is seamless without standing out as the ‘jarring tech-piece’. We want to bring style and fashion to the wearables arena.”
The Fashion Business School at London College of Fashion, which launched in March 2015, was awarded Small Business Charter status soon after and is a pioneering centre for business and management research, teaching and learning.

Over half of our courses are now non-design, and London College of Fashion, UAL, is the only arts university member of the Chartered Association of Business Schools, giving our students a unique environment to study business in the context of fashion.

The Fashion Business School brings together courses in business and marketing from undergraduate, through postgraduate to an Executive MBA and PhD, as well as giving students added accreditations, networking events, and industry projects.

The UK Government’s recent policy statements for growth in the economy are reliant on Universities, and in particular Business Schools, engaging with micro, small and medium enterprises. LCF has live industry projects written into almost every course unit. They include Nike, Volvo, Bally, H&M, Tommy Hilfiger, Topshop, Sony and John Lewis. All of LCF’s courses offer either a year-long placement in industry or short-term work experience. In 2014–15 over 1,300 placement opportunities were brokered and advertised for students through the LCF Careers website.

“For every stitch on a garment there’s a business decision.”
Eva von Alvensleben, Sustainability Strategy Manager, Kering.

LCF is an accredited centre for the Chartered Management Institute (CMI), a Graduate Gateway for the Chartered Institute of Marketing, a centre of excellence for the British Display Society and a member of the Chartered Association of Business Schools. The MSc Applied Psychology in Fashion is accredited by the British Psychological Society (BPS) as a conversion course for students with a first degree in another subject area.

The first event for the Fashion Business School was a panel discussion in partnership with Bloomberg Business, entitled, ‘When Does Fashion Mean Business?’ There is an annual Fashion Business School Summit and a series of Fashion Talks for students to display and discuss their work with industry.

If you apply for any of LCF’s business courses you could be eligible for these extra accreditations. Check the ‘Content and Structure’ tab on the course page of the course you are interested in.

Go to www.arts.ac.uk/fashion and search ‘Fashion Business School’.

“We have great minds working on technology but the fashion brains are the ones who really bring the magic.”
Pia Stanchina, Industry Manager – Fashion, Google.

“By launching the Fashion Business School at London College of Fashion we can contribute to the development of the UK business schools and be a leading player in the global business school market. Our unique focus across the fashion industry sets us apart and means we can push boundaries across creative management research and practice.”

Professor Frances Corner, Head of London College of Fashion and Pro Vice-Chancellor University of the Arts London.
At London College of Fashion we want to increase your chances of getting that big break into the fashion industry by showcasing student work wherever possible, and we utilise our press and industry networks to make sure that the right people see that work.

“London College of Fashion students show no lack of imagination at graduate runway showcase. Students across a host of disciplines worked together to create the outlandish looks unveiled at Shoreditch’s iconic Old Spitalfields Market”

Evening Standard headline for LCFBA17 catwalk feature.

read more at www.standard.co.uk/fashion/news/london-college-of-fashion-students-show-no-lack-of-imagination-at-graduate-runway-showcase-a3558451.html
Pigeons & Peacocks is a unique magazine and blog with an independent attitude and an individual style, which is owned and published by London College of Fashion, UAL.

A platform for emerging talent, new taste-makers and future voices of the industry. Pigeons & Peacocks showcases the work of LCF students and alumni. Ranging from designers and stylists to photographers, writers, creative directors, managers, illustrators, marketeers and everyone in between. Pigeons & Peacocks represents every facet of LCF.

Whether you want to publish your work, see what your fellow students are creating or find out what’s hot in London, Pigeons & Peacocks will offer constant inspiration during your time at LCF. You can submit work for consideration for the magazine or its website at www.pigeonsandpeacocks.com/contribute
In the UK, the creative and cultural industries are the fastest growing sector of the economy, employing nearly 6% of the workforce and generating £8 million per hour. 94.8% of recent LCF undergraduate leavers are undertaking further study or are working; over a quarter are freelance or have their own business.*


“I’ve loved the whole experience. I’ve learnt so much and I feel like I have a greater understanding of how high street fashion works.”

Lydia Watkins, BA (Hons) Fashion Design and Development, currently on placement with H&M in Sweden.
Case Study: Volvo

Taken from the LCF News blog, read more at blogs.arts.ac.uk/fashion

Eight cross-disciplinary student teams from the Fashion Business School were tasked with creating a ‘Brand Road Map’ for the launch of Volvo’s new XC90 car. They identified lifestyle, product innovation and brand intelligence including retail and marketing concepts, mixing design with marketing and trends.

The groups presented to Volvo mid-way through the project and were given valuable feedback, before finalising their entries. Volvo held a media breakfast and display as part of the LCFBA15 summer show, where Maria Uggla, Chief Designer, Colour and Material from Volvo Sweden announced the winners.

The winning entry was the Volvo Safety Jacket – a futuristic safety jacket for cyclists created in three designs: ‘Commuter’, a classic, tailored style with wearable technology including reflective panels and fibres; ‘Competitive’ for keen cyclists featuring reflective panels, waterproofing and aerodynamic technology and ‘Weekender’, a casual jacket with a relaxed fit, perfect for family days out.

Case Study: LCFxH&M illustration competition

Taken from the LCF News blog, read more at blogs.arts.ac.uk/fashion

A fantastic collaboration between BA (Hons) Fashion Illustration alumni and high street giant H&M were brought to life in a display in the brand’s Oxford Circus store. H&M tasked five alumni and course leader Sue Dray with illustrating key looks from five of their latest spring collections, which have been used alongside the mannequin displays throughout the flagship store, in the Regent Street window and in a dedicated gallery in the fourth floor Lounge. The displays, which featured the illustrations blown up to mannequin size, and the exhibition were on show for the 15,000 daily visitors the store receives.

The five chosen alumni were Fiona Gourlay, Joseph Larkwsky, Isabella Cotier, Maisie Noble and Adriana Deco and they worked with various tools to create the beautiful illustrations. The exhibition was launched with a small party in the fourth floor Lounge where the illustrators were joined by friends, press and H&M and LCF teams who enjoyed the music of the in store harpist, posed for live illustrated portraits and received monogrammed H&M sketchpads.
Over 200,000 registered alumni in 148 countries. Our graduates are running the international fashion industry. They hold influential positions ranging from editors, content makers and fashion designers, to brand directors and true business entrepreneurs.

This reflects our commitment to embedding industry experience across our courses. We give students opportunities to work with some of the most relevant, challenging and famous companies in the world.

Our alumni community is extremely important to us, and we work with the wider University of the Arts London Alumni Association to host events for alumni all over the world, not only so that you can meet each other, which is where opportunities to work together arise. We have a dedicated alumni relations officer, who works with you to put you in touch with the right people, to put out news stories about what you are working on, and to help you with anything she can.

Graduates can also use our careers service for up to two years after they have left LCF.

Alumni benefits include:
- Discounts on fees for postgraduate and short courses.
- Access to UAL libraries.
- Exclusive alumni events.
- The opportunity to join your local alumni group.
- Access to festivals and events run by UAL Careers and Employability.

How to stay in touch:
Go to www.arts.ac.uk search alumni.
LinkedIn: uk.linkedin.com/in/lcfalumni
Facebook: www.facebook.com/groups/276503135819504/
LCF Fashion Network: www.facebook.com/groups/268014899886049/

“*The things that were amazing about Cordwainers were the making classes...we used to be full of passion when it came to clicking and stitching*”

Patrick Cox, BA (Hons) Cordwainers Footwear: Product Design and Innovation

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Case Study: Ryan Lo, Designer

Born in Hong Kong, Ryan Lo spent a significant part of his formative years in London, where he studied BA (Hons) Fashion Design and Technology: Womenswear at LCF and graduated in 2011.

“London is a very fun, exciting, open minded place to study fashion and LCF is one of the best, they cover so many aspects of the industry and it’s always nice to make work friends along your sparkly fashion journey!”
Ryan Lo

A year after graduation Ryan was selected as one of Lulu Kennedy’s Fashion East designers, then was awarded NEWGEN sponsorship in 2014 and 2015 and was shortlisted in 2015 for the prestigious £300,000 LVMH prize. He was part of the Centre for Fashion Enterprise’s New Fashion Pioneer programme, which supports London-based emerging designer labels with business advice and mentoring.

Romantic fantasy is the consistent theme in the life and work of Ryan. Drawing inspirations from current pop culture and childhood nostalgia, Ryan crafts his designs with an unconventional DIY approach. Since launching his label he has also acquired a new level of sophistication, yet his rule breaking, maximalist sensibilities still see him send an unexpectedly modern wardrobe down the runway.

Perseverance and self-belief finally prevail, with his love for all things dreamy, Ryan is riding high on the seas of change to prove he’s a force to be reckoned with.
Case Study: Sebastiaan Pieter, Designer

Sebastiaan was born in Holland and came to London to study, starting with a short course and Foundation at Central Saint Martins before a BA (Hons) Bespoke Tailoring at London College of Fashion. He graduated in 2012 after becoming the first ever menswear designer to win the Collection of the Year award at the BA Show.

He worked at Monocle, Fantastic Man and The Gentlewoman and interned under Raf Simons at Jil Sander before launching his own label PIETER in 2013. He said that the magazine experience taught him what the press look for in a collection. His own first show was in response to society’s increasing time spent staring at phone screens and included jumpers with ‘Fun Now!’ printed on them.

PIETER plays on classic sharp tailoring with an element of athleticism where different body parts are revealed through slices and cuts. For Spring Summer 2016 PIETER introduced graphics into the collection by incorporating tattoos in knitwear and embroidery. Sponsored by NEWGEN, SS16 was shown during London Collections: Men in June 2015.

“I always knew I wanted to come to London to study, it is just such an inspiring and diverse city to be in, LCF was the only one that offered this leather-bauble course which gave me all knowledge I wanted about how to construct the most complex men’s garments – suits, I think one of the greatest things about studying at London College of Fashion was the amount of resources available. Both in the studios with specialist machinery you could try out all sorts of techniques and have specialists assist you in your product development...And in the several libraries offering tremendous amounts of data and references for a young designer to pull from and educate yourself.”

Case Study: James Long, Designer

James Long has fast become one of the most sought after design talents in London. With a huge fan base ranging from Alister Mackie, Creative Director at Another Man, Luke Day, Fashion Director at GQ Style and Lucas Ossendrijver praising James as his favourite young designer, James has certainly made his mark as a designer to watch. He has now gone on to become a NEWGEN favourite, winning its first ever award as well as glowing reviews from Style.com’s Tim Blanks. Most recently James won the Fashion Forward Award, a British Fashion Council initiative set up to promote emerging design talent and provide funding to talented British designers.

It is his instantly recognisable use of leather, print and denim that is key to the James Long aesthetic. Whilst working closely with stylist Luke Day, James Long has become one of the hottest tickets at LFWM.

Case Study: Florence Adepoju, Entrepreneur

To read more, go to our website and search ‘LCF Alumni’

Florence studied MSc Cosmetic Science at LCF and graduated in 2013. She was given a UAL start-up loan to launch her lipstick business MDMFlow, which creates beautiful lipstick ‘bullets’ in colours influenced by 90s hip-hop and RnB.

"(What you say you come from LCF people automatically assume you know what you’re doing. The skills I learnt at LCF helped me set up my own business because I got access to so many people in the industry who were doing key strategic things that I needed to do, so it wasn’t too much a textbook but having the opportunity to go to places that gave me industry examples of what to do.)"

What did you learn on your BSc Cosmetic Science degree that has helped you to make a success of your business? "During the course of my four years studying BSc Cosmetic Science at LCF I learned all the aspects of putting together a cosmetic product, from the chemical and formulary aspects up to packaging and marketing the product. During my 16 month cosmetic marketing placement year in Antwerp, Belgium I had the opportunity to meet excellent formulators and raw material suppliers that have supported MDMFlow with advice and resources."

Why did you choose to study your course and why did you choose to study at LCF? "I initially just got to study pharmacy, I didn’t even know BSc (Hons) Cosmetic Science existed. By chance, I ended up working on a beauty counter at 16 and immediately fell in love with the industry and set out to study the most scientific role available and thus chose cosmetic science. LCF is the only university in the UK that runs the course. LCF also have a huge network of successful alumni so it’s an inspiring place to be."

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Havva is a family owned company, whose knowledge has seeped through three generations and been passed down to Havva Mustafa, now named Head Designer, following in the footsteps of her father and tutor on LCF’s Cordwainers Short Course, Nafi Mustafa.

Kerrie Luft
MA Fashion Footwear
Since being named Fashion Fringe Accessories winner in 2011 for her innovative 3D printed heels, Kerrie has worked alongside Bruno Frisoni at Roger Vivier in Paris.

Her collection ‘Natural Nouveau’, inspired by the elements and aesthetics taken from nature, was on display in the Selfridges Shoe Gallery in 2013.

Joanne Stoker
MA Fashion Footwear
Joanne was spotted and mentored by Jimmy Choo and has since collaborated with numerous designers such as Matthew Williamson and Dune, along the way picking up many awards including the prestigious Vogue Talents Award.

The architectural heels reference Joanne’s love of cubism and the addition of eclectic materials and bold colours ensure a result that is fascinatingly unique. Joanne searches the world for the finest, most interesting materials and finishes everything by hand in England.

London College of Fashion News
LCF Cordwainers Alumni steal the show at London Fashion Week

London Fashion Week this month saw an influx of LCF Cordwainers alumni, with the graduates virtually taking over ‘shoes’ in the designer showrooms at Somerset House. The prestigious SS15 event saw LCF graduates from all different stages of their careers showcasing their collections. And with such spectacularly innovative and beautiful work, we at LCF News couldn’t help but shout about our lovely alumni. Here is the low down on who they are and what they are doing to change the game in shoe design...

Sophia Webster
BA (Hons) Cordwainers Footwear
Sophia recreated a jungle rave for her vibrant SS15 collection. The collection, entitled ‘Jungle is Massive’ included electric camouflage prints, sandals complete with floral motifs and daring bondage boots – not for the faint of heart. As said by Vogue, ‘no matter how eye-popping the decor… Webster’s bright and bold signature shoes remained the focal point; drawing muted shrills from fashionable onlookers’.

The young designer was awarded the Mayor of London and British Fashion Council’s Fashion Forward prize for AW14 and SS15. And in 2012 Sophia was awarded the Conde Nast Footwear Emerging Designer of the Year Award. Sophia has also been given the prestigious NEWGEN Award for all of her first three seasons by the British Fashion Council.

Havva Mustafa
BA (Hons) Cordwainers Footwear
Described as ‘refined, cohesive and stimulating’, her brand Havva, aptly named after herself, develops contemporary, finely crafted women’s footwear. Havva embraces simplicity and shape for distinctly individual core and seasonal signature pieces.

Havva is a family owned company, whose knowledge has seeped through three generations and been passed down to Havva Mustafa, now named Head Designer, following in the footsteps of her father and tutor on LCF’s Cordwainers Short Course, Nafi Mustafa.

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Camilla Elphick
BA (Hons) Cordwainers Footwear
Camilla makes showstopping, fun and frivolous shoes, which flatter the foot. She has done work experience with the likes of Nicholas Kirkwood and LCF Alumna Sophie Webster, Donna Karan, Paul Andrew, Charlotte Olympia and Topshop. She was also shortlisted for the NEWGEN award.


Julia Thomas
BA (Hons) Cordwainers Footwear
Showing for the first time this year, Julia’s collection focuses on femininity and asymmetry, redefining the familiar perception of shoes. She received the Manolo Blahnik Award in 2013. Julia founded her label at the beginning of 2014.

Geraldine Delemme
BA (Hons) Cordwainers Footwear
Although not showing a collection at London Fashion Week, second year student Geraldine spent time assisting Camilla Elphick, and also Georgina Goodman, the designer responsible for the glass shoes for Nick Knight’s film ‘La Douleur Esquire’.
**Staff Profiles**

**Claudine Rousseau**

**Programme Director, Product, Q&A**

“My first job on leaving London College of Fashion (I studied the HND in Clothing here from 1988–90) was designing dresses for Middle Eastern clients in Dubai at the beginning of the 1990s. My time there taught me the importance of fit, body types, how to negotiate with clients and international buyers. Good communication played an important role in working with the diverse team there in Dubai and Mumbai where we produced much of the beadwork.

Working with a design consultancy, Goose Design in London is where I really engaged with more commercial brands and honed my true passion for pattern cutting, fit management and technical innovation. This included projects with Levi’s Innovation team, Puma sailing, Puma Urban Mobility, Rafa, Berghaus to name a few. From there I continued on a freelance basis to work on projects with Hussein Chalayan for Puma, Dunhill, a few students with an environment to explore art, fashion and technology and provides possibilities within fashion communication and related creative industries. We also put a strong emphasis on bringing cultural and historical studies concepts into practical projects.”

What would a typical session with sportswear students involve? “In the sample room where students come up with creative concepts and product developers. This is for both technical sportswear and sports lifestyle brands. Two students have set up their own businesses and a few have extended their learning through undertaking MA courses. The sportswear industry is continually growing. I am constantly being contacted to recommend recent graduates who have strong technical and creative skills for the sportswear market; it is satisfying to be able to make successful connections.”

What key advice would you give to someone applying for the course? “Be prepared to work hard, push and test ideas. You will have a real interest in how things work, not just how they look and will be preparing for questioning the relationship between visual and function. An interest in sport is useful but not essential. In the meantime, nurture your practical skills in drawing and sewing. Your time on the course will be a wonderful place to push creative possibilities in problem solving. You will make mistakes but they are only useful if you learn from them.”

What was the last industry project you worked on with the students? “Students were asked to design cycling ranges for London in 2029. This will be 10 years after the proposed Transport For London new infrastructure will have been completed. This is a good example of the types of projects that work well for sportswear to truly consider the consumer, environmental conditions and future innovations that may contribute to exciting design solutions.

For this particular project, students also collaborated with knit and print students; this enhanced their learning in negotiation and strengthened their project outcome. Having this opportunity also lays a good foundation for further collaborations in the final year. A select group of students went on to present their projects to the wider team at the Rapha Cycling main office. Two students were offered placements.”

In 2015 Claudine Rousseau was part of the Rapha design team who created the bespoke celebratory jersey Sir Bradley Wiggins wore after his UCI Hour Record Attempt.

**Jason Kass**

**Course Leader, BA (Hons) Creative Direction for Fashion, Q&A**

“Working in the creative publishing and advertising industries in New York City provided me with some amazing experiences. For example, one of my first professional jobs was assisting on the design and production of Madonna’s Re-invention World Tour book, shot by Steven Klein and designed by Giovanni Blanco. I am particularly proud of my time at Visionaire and the projects that I worked on with the editors there, specifically the Sound issue, which was a collaboration with Mini Cooper. Before moving on to the academic world, I had the opportunity to work with renowned creative director, Peter Miles, overseeing the colour management of Juergen Teller’s work for Marc Jacobs advertising. As a Course Leader at LCF I have been most excited by my work with H&M and the Centre for Sustainable Fashion. Seeing my students come up with creative concepts and impress the brand with the calibre of their presentations was extremely rewarding.”

What would a typical session with your students involve? “I’d like to think that there is no such thing as a typical session! I want to impart to them that everyone has a role to play – although hard and sometimes frustrating – can also be fun and satisfying. I prefer not to use slide lectures whenever possible and aim to get students learning – although hard and sometimes frustrating – can also be fun and satisfying. I prefer not to use slide lectures whenever possible and aim to get students learning – although hard and sometimes frustrating – can also be fun and satisfying. I prefer not to use slide lectures whenever possible and aim to get students learning – although hard and sometimes frustrating – can also be fun and satisfying. I prefer not to use slide lectures whenever possible and aim to get students learning – although hard and sometimes frustrating – can also be fun and satisfying. I prefer not to use slide lectures whenever possible and aim to get students learning – although hard and sometimes frustrating – can also be fun and satisfying. I prefer not to use slide lectures whenever possible and aim to get students learning – although hard and sometimes frustrating – can also be fun and satisfying. I prefer not to use slide lectures whenever possible and aim to get students learning – although hard and sometimes frustrating – can also be fun and satisfying. I prefer not to use slide lectures whenever possible and aim to get students learning – although hard and sometimes frustrating – can also be fun and satisfying. I prefer not to use slide lectures whenever possible and aim to get students learning – although hard and sometimes frustrating – can also be fun and satisfying. I prefer not to use slide lectures whenever possible and aim to get students learning – although hard and sometimes frustrating – can also be fun and satisfying. I prefer not to use slide lectures whenever possible and aim to get students learning – although hard and sometimes frustrating – can also be fun and satisfying. I prefer not to use slide lectures whenever possible and aim to get students learning – although hard and sometimes frustrating – can also be fun and satisfying. I prefer not to use slide lectures whenever possible and aim to get students learning – although hard and sometimes frustrating – can also be fun and satisfying. I prefer not to use slide lectures whenever possible and aim to get students learning – although hard and sometimes frustrating – can also be fun and satisfying. I prefer not to use slide lectures whenever possible and aim to get students learning – although hard and sometimes frustrating – can also be fun and satisfying. I prefer not to use slide lectures whenever possible and aim to get students learning – although hard and sometimes frustrating – can also be fun and satisfying. I prefer not to use slide lectures whenever possible and aim to get students learning – although hard and sometimes frustratin...
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Fashion Space Gallery is an exciting contemporary exhibition space at the John Princes Street site at LCF. It presents a popular programme of changing exhibitions engaging with fashion and design in its widest sense.

It launched in 2010 to host presentations of work, group shows, performances and installations, supporting both established artists and cutting edge emerging talent. The aim is to be truly innovative in the way the work is displayed, and a great example of this is the 2015 Alexander McQueen Warpaint show, where the gallery worked with augmented reality provider Holition to create an interactive exhibition where visitors could virtually make up and photograph their faces to look like McQueen creations.

The exhibition programme is free of charge and is supported by a programme of events, artist talks, lectures and performances.

Highlights include Simon Costin’s Impossible Catwalk Shows, a commissioned work by set designer Simon Costin, renowned for his work with Tim Walker, which questioned what catwalk shows could be if the possibilities were limitless. Costin made a series of model sets using real and imagined spaces to stage his fantastical and innovative presentation ideas: from a disused nuclear power station to a cardboard forest. Each fictitious show challenged ways of viewing garments: from searching for them amongst the branches of a baroque forest to seeing deconstructed parts of a garment through giant lenses.

Other previous exhibitions include Yohji Yamamoto At Work, which told the life cycle of a single garment in reverse order, from seeing the finished dress in the window of John Prince’s Street through to the raw fabric, and Jean-Paul Gaultier Be My Guest, looking at the designer’s graphic design work, which coincided with the Barbican’s retrospective in 2014. Jean-Paul himself visited the show and signed the wall of the gallery.

LCF’s International Exhibitions Programme is curated by Alison Moloney and presents fashion and design through a cross-disciplinary series of exhibitions and events in the UK and globally. The projects are developed in collaboration with international museums and galleries, educational institutes, independent designers and London College of Fashion alumni, staff and students.

Exhibitions and workshops to date include 1914 Now: four perspectives on fashion curation. This is an experimental project, which explores the use of film within fashion curation and exhibition making and which marked a momentous moment in history. The programme also includes the London College of Fashion Maker Library – a series of workshops during the London Design Festival and London Craft Week which enable the public to learn about the craft of footwear making and design led by alumni and lecturers alike.
Meet the LCF alumna working on Hollywood blockbusters

July 14, 2016, BY JOSH DE SOUZA CROOK

Almost three years after graduating from BA (Hons) Technical Effects for Performance, alumna Suzi Battersby has been practicing her craft around the world. She has worked on everything from Selfridges Christmas Display to Ridley Scott’s news for Selfridges Christmas Display to Ridley Scott’s new film in Australia. She tells LCF News her story below, which includes constructing BB-8 for Star Wars: The Force Awakens.

Originally a performing actress and History of Art alumna from University College London, Suzi wanted to take her theatre productions further by creating her own costumes, props and special effects. Fascinated by horror, sci-fi and fantasy films, she wanted to learn how to make these effects so enrolled at LCF.

She began working on sets while still studying, including BBC series like Richard II, before making the move to London’s West End. Suzi was a prop maker at the Royal Opera House show Gato Con Botas, and later started working on Hollywood blockbusters. She talks to LCF News below.

LCF news: “How did you find the BA (Hons) Technical Effects for Performance at LCF?”

SB: “I loved it. There was a lot of variety in the course structure and I found something of value every term. The teaching staff and my fellow students were a pleasure to be around, it felt more like a community than your typical degree course. It was never a chore to come in for lessons or to put in extra time for my projects. I spent as much time there as was allowed!”

LCF news: “Why did you choose to study here/choose this?”

SB: “There aren’t many institutions which teach such specialised courses. After doing my research, LCF proved to be a good choice to learn the design and making skills necessary for working in the film and theatre industry. I found that a lot of other places focussed more on design than learning practical skills. The fact that we’d be getting our hands dirty on this course was a big plus for me.”

LCF news: “Tell us about your final project, End Fragment?”

SB: “My final project, ‘The Triptych of Doctor Moreau’, was a play on the H.G. Wells novel and the Hieronymous Bosch painting, ‘The Garden of Earthly Delights’. I created three full creature suits involving silicone masks and fabricated body suits and then arranged a photoshoot on a mountain in Wales to tell the story of the novel through photographs. I then composed them all together to create my own version of the triptych which was exhibited along with the masks of the creatures I had made.

One of the creature suits, ‘Puma’, was a finalist in the 2013 World of Wearable Art competition in New Zealand, which I had entered after their representatives came and spoke to us at LCF. With the university’s support I attended the event in Wellington. New Zealand and my creature suit was exhibited in their museum for a few months afterwards.”

LCF news: “Tell us about an average day at your job?”

SB: “‘My days can vary dramatically; but mostly I’ll be working in a workshop, normally 8am – 6pm, where I’ll either be making something on my own or with a team of people. As I have become more experienced, I’m now being given more responsibility and freedom to problem solve. I’m also now occasionally supervising small groups of less experienced people which I’m finding a satisfying extra element of my work day.

I do occasionally spend some days working onset, either to do prosthetic make up or to assist with CFX creature suits and puppets. Those days can start very early in the morning and can run late into the night, even run through the night, but are great fun. They can be very hard work but the atmosphere is something get a real kick out of. Plus, it’s such a cool experience to be onset while filming and to see the magic happen live.”

LCF news: “Since graduating you’ve worked as a Prop maker, Art Director, Puppet Maker, Set Construction and in CFX. What’s your favourite title and the differences between them?”

SB: “I’m not sure I can claim a favourite, I love doing different things! I’d say I prefer CFX (Creature Effects), puppet and prop making over Set Construction simply because I’m more driven by character and smaller scale things which give you the chance to perfect things down to the smallest details. I find building sets to be less personal for some reason, although my jaw drops in awe whenever I see film set designs so I have nothing but admiration for those who do it! Art directing is something I probably get less out of just because it doesn’t necessarily involve making things from scratch and I do love getting my hands dirty, however, I do enjoy the creative input you have as art director since you can put in more of your own ideas.”

LCF news: “You worked on the newly released Star Wars: Episode VII film. How was the experience and working on one of the biggest grossing film of all time?”

SB: “Working on Star Wars: Episode VII was an amazing experience. It was the first major feature film that I worked on and so I learnt a lot about the differences between that and a smaller scale film; the sheer scale was jaw-dropping.

Not to mention the incredible talent of the people I was working with in the Creature Department. I was fortunate to work directly for a very highly respected creature fabricator, constructing three different alien creature suits as well as being part of the small team that created BB-8, the new droid! To know that I played a part in making a new iconic film character is still quite unbelievable to me.”

LCF news: “What would your dream set or film to work on be?”

SB: “For me, I wouldn’t say there was any particular film or franchise that I’d be desperate to work on, I’ve never really been a fan of anything. I’d be more drawn to working for particular directors for their creative styles and that would include people like Guillermo del Toro and Tim Burton or studios like Laika who do beautiful stop motion animations; I’m all about the weird and the wonderful really.

Working to a budget must differ depending on what production you’re working on. Is that one of the biggest difficulties in your line of work?

Absolutely! Even though I’m not necessarily involved in the budgeting, the impact it can have on the work we end up producing is huge. Having a tight budget can force you to make things very quickly or using materials that are not entirely appropriate. I’ve experienced this mostly when working for theatre and opera as unfortunately their funding just doesn’t come close to what films get. However, the fun can come from creating beautiful low-cost solutions to problems that would otherwise cost lots of money and sometimes the results can turn out even better. It forces you out of your comfort zone which keeps things interesting.”

LCF news: “What are you currently working on, and what would you like to be doing in five years’ time?”

SB: “I am just coming to the end of a 7 month stint working on Ridley Scott’s new film, ‘Alien: Covenant’ over in Sydney, Australia. A few of us from the UK were brought over by Conan O’Sullivan (Baltman: The Dark Knight, Prometheus), to work in the Creature Department. It’s been pretty full-on, making all sorts of things like alien puppets and animatronics, human dummies, creature suits and prosthetics.

In five years time, I have absolutely no doubt that I want to be running my own company in the industry. That has always been my goal and the way I see it, I may not even wait five years to do it! It would be a dream to be my own boss and have more say creatively but importantly, there are very few women at the top in this highly specialised field, and in film generally, so I feel its important for our generation to change that if we can. When I do, I’ll definitely come looking for people to work for me from LCF!”

For more LCF News, visit our blog at blogs.arts.ac.uk/fashion
UAL Accommodation Services is here throughout your time as a student to advise you on your accommodation options. Whether you choose to live in one of the Universities halls of residence or in privately rented accommodation, the team can provide information and advice to help you find a suitable place to live.

There are about 3,300 places in self-catering accommodation in halls of residence across London. Most rooms have a private bathroom with a shower, toilet and basin, and residents share a kitchen. Some are ‘room only’, where students share a bathroom and a kitchen, and there are also self-contained studios. All rooms include a bed, desk, chair and wardrobe, and we offer shared rooms for students on a tighter budget. Our halls have closed-circuit television (CCTV), secure entry and staff available 24 hours a day.

Our halls of residence include Cordwainers Court and Sir John Cass Hall in Hackney, East London, and The Costume Store in North Acton, just near our Lime Grove site. For a full list, visit the Accommodation pages of the UAL site.

How to apply
Applications should be made online, and open around May each year. Rooms are allocated on a first-come, first-served basis, so you should start applying as soon as you accept a place at UAL. Please note, we prioritise applications from international students, disabled students and students under 18.

For more information, go to www.arts.ac.uk and search ‘accommodation’.

For guides to areas in London and useful information for new students go to commonplace.arts.ac.uk
Funding

Tuition fees cover the cost of teaching and use of facilities while you’re at UAL. You’ll need to pay them at the start of each academic year while you’re studying with us.

When you apply for your course, we will ask you to give us some information about yourself and your family to assess your fee status. You may be asked to provide official documents to support the information you give.

Some courses may have additional costs for materials and field trips. You can find information about any additional costs on the course pages on our website.

A full breakdown of fees for all levels of studies can also be found on our website. Short courses, postgraduate courses and some other courses that are not publicly funded will have specific fees that will be listed in the course information pages on our website.

Our responsibility towards some of our most talented students extends to providing financial support. We offer a wide range of scholarships and bursaries. Eligibility will depend on criteria such as your chosen subject or course, level of study and nationality. Some awards are based on financial need, while others are offered to students who show academic excellence or creative potential. The amount of funding provided by each award varies, with some covering the full cost of tuition and others providing a contribution towards living costs.

The scholarships and bursaries available change each year and have strict deadlines. Check our website to find the latest awards.

London College of Fashion runs Fashion Matters, a fundraising campaign for scholarships and bursaries. We take pledges throughout the year and run an annual fundraising dinner and auction where all money raised goes to providing funding support. The 2014 Fashion Matters campaign raised enough money for over 50 new scholarships and bursaries. We are immensely grateful to the many partners and benefactors who make a growing range of scholarships available at LCF, to all our event sponsors, and to all the people who give us not only money, but time, advice and support also.

To find out more go to www.arts.ac.uk and search ‘Funding’.

Case Study: Daniel Tanner

To see more, go to youtube.com/artslondonfashion and see our playlist ‘Why Scholarships Matter’.

“My name is Daniel Tanner and I studied BA Fashion Design Technology: Womenswear, graduating in 2014. I won the Nicholas Samuel celebratory scholarship in 2011 and at that time it was nice to have an acknowledgement of my achievement as well as monetary support for the course.

I used the scholarship primarily for materials; you need to make mistakes and experiment with as many different materials as you can to find out what medium you like working with, and which kind of designer you are. It really helped me with that.”
The Student Services team can help you to organise essential aspects of living and studying in London, including your finances, career, immigration issues, health and disabilities such as dyslexia.

As well as staff at LCF sites, UAL’s High Holborn site has a Student Centre which houses the Student Advice Service, counselling, health and disability advice; chaplains; the Language Centre; the Students’ Union; a café/bar and an activities studio.

- **Student advisers** are money and immigration specialists. They provide guidance on how to fund costs related to studying in the UK, and can assist International students with enquiries about visas and other immigration matters.

- **Counsellors, health advisers and chaplains** support the health and wellbeing of students by listening to them and helping them with issues and concerns such as depression, anxiety and illness, and by providing pastoral and spiritual care.

- **Disability advisers, dyslexia coordinators and dyslexia support tutors** support the University’s commitment to inclusion and equality. They aim to remove the barriers that students may face, and support them to work as independently as possible.

Throughout your time with us, you can book appointments with Student Services staff at LCF for impartial and confidential advice.

www.arts.ac.uk/study-at-ual/student-services/
+44(0)20 7514 7430 (11am – 4pm)
student.services@arts.ac.uk

Your Students’ Union

Your Students’ Union (The Students’ Union (Arts SU)) is made up of elected student officers and a dedicated staff team. Arts SU represents the interests of all students across the six colleges at the University of the Arts London. It’s run by students, for students, and provides support and creative opportunities throughout your time at LCF. It has a wide range of activities through the year; designed to nurture the best student experience – these include spaces to show your work, volunteering, sports clubs, societies and advice if you get into trouble.

www.arts-su.com/

For advice on living in London, visit www.arts.ac.uk/housing
Keep in touch

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