

GEORGE

ISSUE FOUR



COLLARTS
FASHION
MAGAZINE

ARE YOU READY?

Studio 20 X Ready Set

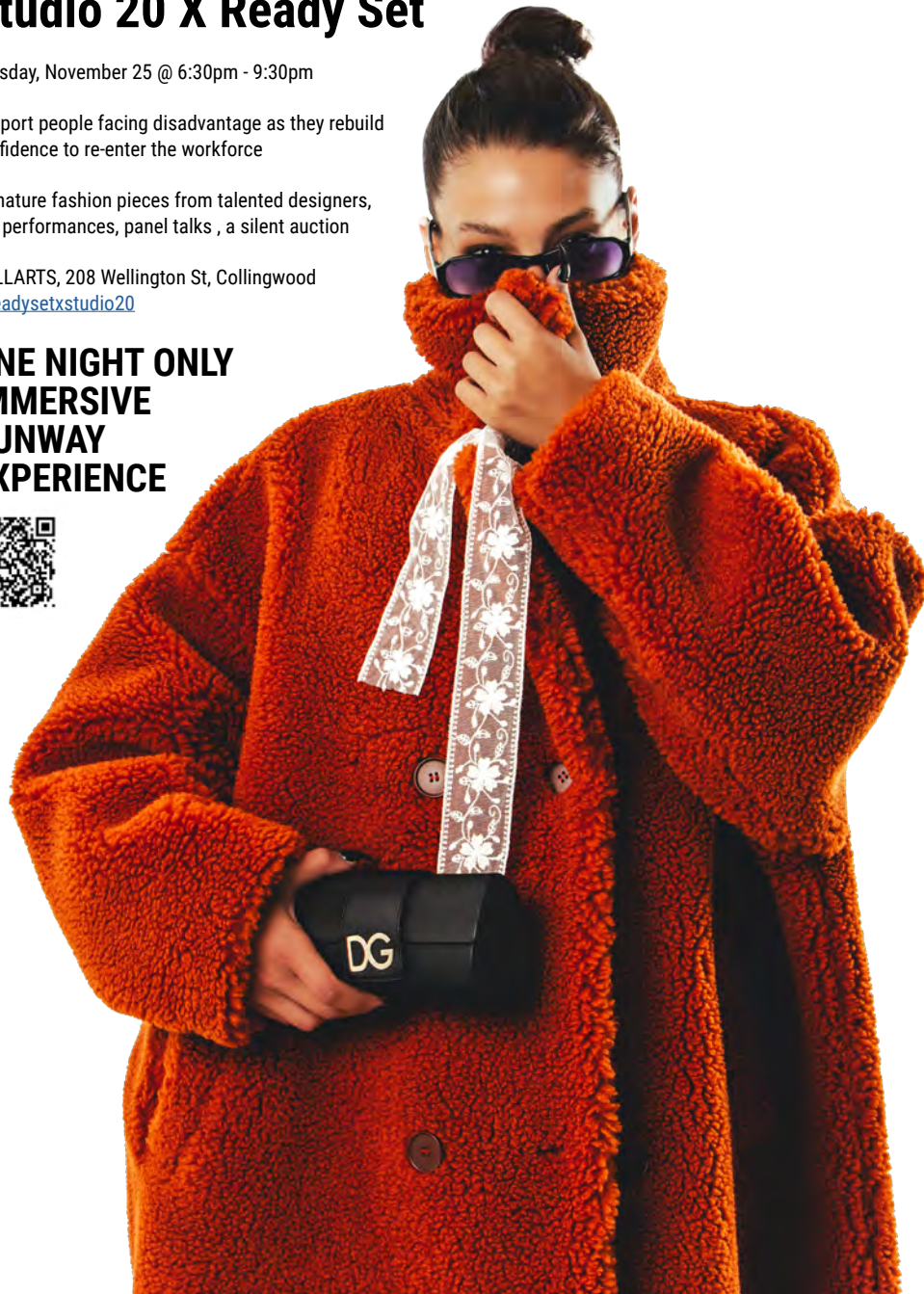
Tuesday, November 25 @ 6:30pm - 9:30pm

Support people facing disadvantage as they rebuild confidence to re-enter the workforce

Signature fashion pieces from talented designers, live performances, panel talks, a silent auction

COLLARTS, 208 Wellington St, Collingwood
[@readysetxstudio20](#)

ONE NIGHT ONLY IMMERSIVE RUNWAY EXPERIENCE



FROM THE TEAM

Welcome to Issue Four of GEORGE, a magazine created by students and shaped by the many voices that make up our creative community. In this edition, we slow down and look closely at the connections between identity, memory, and the objects we make.

Our cover story on Jodie Tian explores a practice centred on designing from the heart and reclaiming both materials and identity, highlighting the value of thoughtful, handcrafted work. We continue this thread through Dr. Melissa Laird's feature, which draws from her PhD research into women and material object culture. Her work reveals how everyday objects can hold stories of labour, loss, and lived experience. Intentionality and sustainability guide each story in this issue, from Remuse Designs and their use of plant-based textiles and low-impact dye techniques to Tiye de Saram's layering of Sri Lankan artisanal heritage with Melbourne street style.

We also meet Mary-Jane Scanlon, a third-culture creative, who encourages readers to reflect on and connect more deeply with their own sense of identity; follow Tasuku Takeyama [Niko] on a personal journey into the world of corsetry and small business, and explore the power of creative connection with Jessie Hall, who brings together her background in photography with her studies in fashion and marketing.

Issue Four continues GEORGE's mission to highlight both emerging and established voices and to celebrate the ideas shaping the future of fashion.



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COVER PHOTOGRAPH

Madeleine Kingston and Zara Moxham wearing Heart Couture by Jodie Tian, Hair & Makeup by Kim Horigan, photographed by Jessica Tormey

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MA HOUSE

Model Mia Di Sipio wears the Carmen Jacket, an upcycled design by Collarts Fashion and Sustainability student Sophie Blackney, in a quiet and thoughtful shoot captured by Photography student Kat Foley.

PHOTOGRAPHER: KAT FOLEY
DESIGNER: SOPHIE BLACKNEY
MODEL: MIA DI SIPIO



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LIGHTS ON

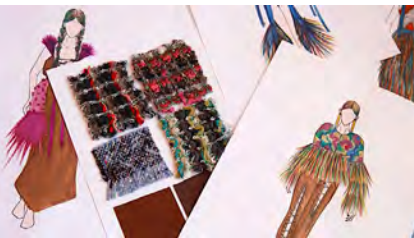


Studio 20 X Ready Set Runway Show

Tuesday, November 25 @ 6:30pm
COLLARTS, 208 Wellington St, Collingwood

Studio 20, created by Collarts students, is teaming up with local charity Ready Set for a One Night Only Immersive Runway Experience. On 25 November, from 6:30pm to 9:30pm, 208 Wellington St, Collingwood will be transformed into a vibrant space celebrating fashion, music, and community. All proceeds will go directly to Ready Set, an organisation dedicated to supporting people to re-enter the workforce.

For more information, go to readyset.org.au



Intro to Fashion Illustration Workshop

Thursday, November 27
Bargoonga Nganjin, North Fitzroy Library, 182 St Georges Road North Fitzroy, VIC 3068

This workshop offers an inviting introduction for beginners keen to explore their creativity through sketching and design. Participants will be guided step by step in creating their own fashion figure template, from the first outline to the finished sketch. No prior experience is needed.

For more information go to www.eventbrite.com.au



Second Life Market

Sunday, December 7
Young Husband, Elizabeth Street, Kensington

The Melbourne Naarm Second Life Markets are back at their favourite spot – YoungHusband in Kensington. Join the community for a day of slow fashion, vintage treasures, and sustainable style. From 11am to 4pm, explore a beautiful mix of pre-loved fashion, local sellers, and conscious design in one of Melbourne's most-loved market spaces.

For more information go to www.eventbrite.com.au



WESTWOOD | KAWAKUBO Exhibition

December 7, 2025 – April 19, 2026
NGV International, Ground Level, 180 St Kilda Road, Melbourne

This major international exhibition brings together the work of two of fashion's most influential designers, Vivienne Westwood and Rei Kawakubo of Comme des Garçons. The exhibition draws on the NGV Collection alongside loans from international museums and private collections

www.ngv.vic.gov.au/exhibition/westwood-kawakubo



DIVA Art Exhibition

11 December, 2025 - 26 April, 2026
Australian Museum of Performing Arts, Hamer Hall, Arts Centre Melbourne, 100 St Kilda Road, Southbank 3004
Presented by Arts Centre Melbourne in collaboration with the Victoria and Albert Museum (V&A), London, *Diva* is a landmark exhibition celebrating some of history's most captivating and influential performers.

www.artscentremelbourne.com.au/ampa/exhibitions/diva



Wiz Quiz Wednesdays

Wednesday, 17 December
Speakeasy Theatre, 522 Flinders Street, Melbourne

Guests are welcomed to Speakeasy every Wednesday for an evening of witty trivia, dazzling performances, and playful mischief. This is no ordinary pub quiz – it's where clever minds meet high camp, with a dash of historical flair; imagine Mozart dropping by for a martini or Voltaire thoroughly entertained. Gather your sharpest friends, enjoy a drink or two, and revel in performances that would have even Marie Antoinette raising an eyebrow. Tickets from \$15-\$20

www.eventbrite.com.au/e/wiz-quiz-wednesdays-tickets



Fashion Thrift Society Melbourne

Saturday, 20 December
State Sports Centre, MSAC, 30 Aughtie Drive, Albert Park

Fashion Thrift Society celebrates community, creativity, and conscious fashion with up to 1,000 racks of vintage and pre-loved pieces, alongside local designers and artisans. Visitors can enjoy photo booths, hair and jewellery stations, piercings, tattoos, tarot readings, live DJ sets, global food trucks, and an 18+ pop-up bar.

www.fashionthriftsociety.com.au



PayPal Melbourne Fashion Festival

February 14-28, 2026
Various Locations

In 2026, the Melbourne Fashion Festival celebrates its 30th anniversary, making it one of Australia's longest running fashion events. Over three decades, it has championed local designers, entertained festivalgoers with runway shows and events, and helped put Melbourne firmly on the fashion map. Tickets for this year's festival will be available soon.

www.melbournefashionfestival.com.au

STUDED BY HIKARU

As her Collarts Capstone Project, Graphic Design student Hikaru is launching Studded, a collaborative fashion magazine focusing on conscious consumption. The publication partners with local Australian designers and Collarts students to showcase the best of slow fashion, providing readers with deeply curated style inspiration that transcends the disposable nature of online trends.

PHOTOGRAPHER: KAT FOLEY



A career in fashion pushes your limits but it is totally worth it

Chloe Crouch was one of the very first Collarts' Bachelor of Applied Business (Fashion Marketing) graduates. Since then she has worked with legendary stylist Stuart Walford styling celebrities like Rita Ora, Nicole Trunfio and Rozalia Russian, working on major runway shows and is now a freelance fashion stylist and marketing consultant. Recently we had the chance to catch up with Chloe between her flying visits to Brisbane for work to learn her secrets.

Tell us a bit about your journey into fashion marketing.

I think my journey into fashion marketing was always destined to be, which sounds cliché I know, but hold the eye rolls and let me explain! Growing up, my mum worked in the fashion industry and so I was fortunate to have the opportunity to be immersed within her working world from a young age. For me, she seemed to pull back the curtain on the inner workings of a fashion brand which really gave me a behind-the-scenes look into the vast range of roles involved in the operation of a successful fashion brand. I think this developed my own passion, love and appreciation for the work that goes into creating memorable fashion projects, campaigns and collections. It's easy to appreciate the visual components of a fashion image but I always encourage an audience to look a little deeper and to appreciate the story an image is portraying and the collective hours an entire team has spent creating the image they're looking at.

What aspects of your university studies prepared you most for the realities of working in the fashion industry?

I promise you, I have not been paid to say this, but EVERYTHING! At the time I certainly didn't think I would use some of the skills and knowledge taught by my lecturers but let me tell you how wrong I was. I think the number one thing my university studies prepared me for most was having a deep all-round understanding of the industry and how roles within fashion correlate; this is something I've appreciated more since becoming self-employed. I think this was achieved through the vast selection of subjects available. My degree was so much more than just 'marketing' and I'm so thankful it touched on other areas such as graphic design, accounting and creative thinking as these skills have opened opportunities beyond just marketing.

How important has networking been in your career? Do you have any tips for recent graduates looking to build connections?

Very important. I left my Nine West and Dune London role to pursue a freelance styling career and that would not have been possible without the network I built while in university and afterwards. Most of the freelance jobs I land now are through word of mouth which I find proves the importance of gaining and maintaining industry connections. My number one tip for graduates looking to build connections is to not be afraid to reach out to people you've never met and to ask for any internships or volunteering roles that may be available. Social media has made networking easier than ever so slide into those DMs!

Are there any Melbourne events or organisations you'd recommend for aspiring professionals?

Revival Runway, Fashion Week and Fashion Festival!

Have you had any mentors in the industry? If so, how did they impact your career?

Yes! I will never be able to talk more highly of Sofie Carfi, Stuart Walford and Marina Didovich. They have (and continue) to support and encourage me along my fashion and even personal journey.

If you could give your university self-one piece of career advice, what would it be?

Trust the process! Each role you take on will lead to where you want and are meant to be.

CRAFTSMANSHIP FROM THE HEART

By Stephanie Troiano

Collarts Fashion and Sustainability student, Jodie Tian created Heart Couture out of a passion for storytelling, love and handmaking

Blending sustainable fashion with femininity and art, Heart Couture's bespoke pieces could not be more representative of their designer at heart. We spoke with Jodie to understand more about the creation of her signature aesthetic, her views on sustainability and her journey as a young, emerging designer.

ROMANTIC IDEALS

From a young age, Jodie always had an interest in fashion, spending her free time playing dress ups and letting her imagination run wild.

"I have a memory that has just come back to me, of when I was young. We had lace curtains in our living room, and I used to put them over my head as a veil or wrap myself in them and pretend it was a gown... I

think that just shows that I've always been interested in fashion and the use of unconventional materials and stories, which developed into Heart Couture. I took that concept and embraced it," Jodie explains.

Heart Couture has been built on a foundation of romantic ideals, emphasising storytelling, slow fashion and craftsmanship. Heart Couture's sustainable practice occurs through the art of reclamation, as Jodie uses 100% existing materials to create her pieces. To ensure no materials are wasted, Jodie creates plush keepsakes that are stuffed with all her fabric scraps, as a unique zero waste method.

"Romantic ideals also underline Heart Couture, which is shown through the namesake which is based on



my Chinese name which means 'heart' – everything comes from my heart to yours," she says.

CREATIVE SUSTAINABILITY

For Jodie, creative inspiration overwhelms her as she finds it everywhere. Most commonly, she is inspired by different sources of media including classic literature like Jane Austin, Wuthering Heights and other gothic romances, films directed by Sophia Coppola and songs written by Lana Del Ray. While historical fashion periods such as the Belle Époque period as well as 60's fashion also influence Jodie, it is ultimately her lived experiences that impel her designs. Since childhood, Jodie has always carried a sketchbook with her, filling it with collages and sketches of her surroundings, drawing inspiration from the world around her. This practice along with the exploration of her Chinese heritage through folklore, has resulted in the creative ethos of Heart Couture.

Creativity began as an outlet, a response to the large emotions Jodie felt as a child, and now flows across multiple mediums within her life. Jodie describes herself as a maker, weaving different art forms together such as collaging to inspire silhouettes and embroidering quotes into fabric to influence Heart Couture's designs. Additionally, the romance within Heart Couture extends to Jodie's personal life as she engages in gift giving as a creative outlet, making elaborate and meaningful cards for her loved ones.

Jodie's most cherished moment as a creative occurred in her first year of University as she was involved in a collaborative project between Melbourne Fashion Week and Collarts, in which she had the opportunity to create accessories for the underground runway. She remembers being at a loss for words as her gloves were worn by models, walking down the runway. This moment changed Jodie's outlook on her future in fashion, reassuring her that it is an environment she has a place in rather than a crazy dream.

Heart Couture's emphasis on sustainability naturally worries Jodie about the future of the fashion industry, but also provides her with a deep sense of hope for the new generation in fashion. "It's so exciting, I meet so many talented young designers, so even though it can be quite scary and negative at times, I have a lot of hope for it all. In my experience as well, most creatives are super supportive..., so I think if we can continue to lift each other up and share values, I think we can create a strong change," says Jodie.



PHOTOGRAPHER JESSICA TORMEY
@ONE.DAY.AT.A.TIME.PHOTOGRAPHY
MODEL: ZARA MOXHAM @ZARAMOXHAM
HMUA: KIM HERRIGAN @KIMHERRIGANARTISTRY
STYLIST: STEPH TROIANO @STEPHIE.T.11



PHOTOGRAPHER: JESSICA TORMEY @ONE.DAY.AT.A.TIME.PHOTOGRAPHY
 MODEL: MADELEINE KINGSTON @KILLMXDDI
 HMUA: KIM HERRIGAN @KIMHERRIGANARTISTRY
 STYLIST: STEPH TROIANO @STEPHIE.T.11



PHOTOGRAPHER JESSICA TORMEY
 @ONE.DAY.AT.A.TIME.PHOTOGRAPHY
 MODEL: ZARA MOXHAM @ZARAMOXHAM_
 HMUA: KIM HERRIGAN @KIMHERRIGANARTISTRY
 STYLIST: STEPH TROIANO @STEPHIE.T.11

Aside from viewing fashion as collaboration rather than competition, Jodie expresses the importance of ‘reaping what you sow’ within her practice, finding that the more work and love that goes into something, the more she receives on the other side, through the emotions she feels and the connections she forms.

“everything comes from my heart to yours”

fall in love with fashion through the meaning and craftsmanship of the clothing. Additionally, we can expect to see Heart Couture on more runways and in the media in the future, with Jodie hoping for a music video collaboration. (If anyone is creating a music video, reach out to Jodie!)

Jodie’s overall dream for Heart Couture is to continue to grow by connecting with more people, making them

For more information about Heart Couture and to order bespoke pieces, contact Jodie via DM on [@heart.couture](#).



Y2K, BUT MAKE IT THRIFTED

Hayz Store is Melbourne's go-to destination for rare Y2K-inspired fashion. Founded in 2023 by Asiah Marumaru – who is a Collarts Fashion Marketing Alumni – and Matt Hayes, the store grew from their shared love of thrifting and curating bold, nostalgic streetwear. What began as casual market stalls soon evolved into a business dedicated to uncovering and reviving one-of-a-kind pieces.

Both Asiah and Matt studied fashion and now share a passion for sustainability, rescuing garments from landfill and giving them new life.

Find Hayz Store at Rose Street Market on the weekends or DM them via their Instagram account at [@hayz.store](https://www.instagram.com/hayz.store).

PHOTO ESSAY

PHOTOGRAPHER [@THROUGHCHARLOTTECAMERA](https://www.instagram.com/throughcharlottescamera)
 MODELS [@PARYSISNOTDEAD](https://www.instagram.com/parysisnotdead) [@SAM.LIPKIN](https://www.instagram.com/sam.lipkin) [@YUMA.DJC](https://www.instagram.com/yuma.djc)
 HAIR [@JETSAGEHAIR](https://www.instagram.com/jetsagehair)
 MAKEUP [@IAMFRANKIESTARRSON](https://www.instagram.com/iamfrankiestarrson)
 CREATIVE DIRECTOR [@ASIAHMARUMARU](https://www.instagram.com/asiahmarumaru)

EVERY STITCH COUNTS AT ON THE ROSE CORSETRY

by Rachael Wilkinson

For Collarts Fashion Marketing student Tasuku Takeyama, also known as Niko, fashion is more than just an industry for him; it is history, creating art and bringing his personal vision alive. Niko is the founder of On the Rose Corsetry and is making a name for himself in Melbourne's independent fashion scene with his handcrafted corsets.

"I've always been drawn to creativity, whether it's fashion, art, interior design or music," says Niko, explaining how "Fashion Marketing was the perfect match, studying at Collarts gave me the tools to turn that passion into a business."

Learning the mechanics of branding and management gave him the foundation to launch On the Rose Corsetry. What started as simple classroom learning soon evolved into a fully realised creative label, bringing his vision to life. Niko built his way up from scratch to pursue his aspirations. "[I] didn't have any sewing or design experience at the beginning," Niko says, explaining that he spent the first year at Collarts teaching himself the fundamentals of designing. What started as an experiment quickly became a craft, and he has continued to educate himself with formal training in patternmaking and tailoring.

WHY CORSETS?

Niko chose to specialise in corsets, seeing them as "more than just garments; they're wearable pieces of art". Each corset begins with a piece of inspiration, anything from artworks to history and tradition, that sparks an idea. The idea remains until Niko finds the perfect fabric to "awaken it". From there, he sketches, patterns, and shapes the design into a finished art piece.

For bespoke orders, the process is even more intimate, involving consultations, fittings and refinements to ensure each corset is tailored to the individual. The time that Niko spends on each garment varies. Retail pieces are designed with efficiency and financial sustainability in mind, while custom pieces



**“more than
just garments;
they’re wearable
pieces of art”**



require significantly more time and care. “I challenge myself to design pieces that are both beautiful and profitable,” Niko says. “It’s no longer just a personal project; I now have the responsibility of covering costs for my team as well.”

For Niko, sustainability isn’t a trend. It’s embedded into his process. Leftover fabrics are saved for future projects, an approach that is eco-conscious and financially practical for a small business. “We minimise waste while maximising care, creativity and purpose”, he says. All the materials that he uses for his projects are sourced with longevity in mind; they are often recycled from vintage stores or selected for their durability, such as denim and cotton drill.

By taking a slow, thoughtful approach, Niko ensures that each corset is not only designed to last but carries a purposeful meaning.

While starting a brand as a student can be daunting, Niko has seen this as an opportunity rather than an obstacle. The Collarts environment, along with local businesses and supportive peers, have provided him with a network for growth. His biggest accomplishment so far? Having his designs stocked at Shop Gal, a Fitzroy boutique that champions emerging designers, “it was a huge moment for me and showed that people connect with what I’m creating” says Niko.

As for the future, Niko is keeping an open mind: “I may not know exactly where I’ll be in five years, but I truly love what I’m doing now and I’m learning a lot along the way.”

One word has captured Niko’s journey so far; gratitude. “Gratitude for the skills I have learned, for the love and support I have received, and for the customers who have believed in my craft.”

For more information about On the Rose Corsetry or to order a bespoke corset, go to [@ontherose_corsetry](#) and DM Niko.



HOW REMUSE IS REWRITING THE RULES OF FASHION

by Rachael Wilkinson

In an era where sustainability has become more than just a buzzword, Melbourne fashion brand Remuse stands out as a beacon of authenticity and artistry. Founded by designer and Collarts educator Tamara Leacock, the Melbourne based label merges sustainability, cultural storytelling and craftsmanship into her garments.

Remuse's rhythm strides away from the traditional fashion calendar, instead of the usual spring/summer and autumn/winter cycles, each collection drops at the Equinoxes and Solstices. This planetary timeline is a poetic reflection of the label's ethos.

"As a label inspired by biomimicry, the cosmos and the natural environment, and always seeking to do fashion differently, I wanted to go against the grain," Tamara explains. Timing the releases with moments of planetary balance felt right for Tamara. Creating four micro-collections per year instead of two large ones allowed her "to refine and better commit to the ethical and sustainable decisions that underpin each collection".

One of Tamara's key inspirations is musician and visionary Sun Ra, who used art as a vehicle for freedom. "Sun Ra was able to embody unequivocal Black liberation during a time of segregation and racial violence" she says. "His ability to move beyond segregation and identity policing into the ephemeral language of liberation and imagination — and more importantly — to inspire marginalised communities to get weird and dream" are some of her core ethics and what she finds inspiring.

Tamara says that these same ideas are what she wants to extend to her clients and muses, a place to safely explore, imagine, and dream of new spaces that are soul nurturing and supportive to everyone. At the core of the Remuse philosophy lies a deep commitment to sustainability. "Sustainability is the foundation and DNA of our brand," Tamara explains.



"There are many other types of garments we would create if sustainability were not our architecture, but at this stage, it is something we must prioritise for community care — planetary community care — in the most authentic way that we can." Tamara explains how as a brand they do their absolute best to balance sustainability in everything, from gentle and cruelty free materials to ethical production and diverse media representation.

That sense of transparency extends to the sourcing of the fabrics used for Remuse garments. The primary source of fabric comes from deadstock suppliers that Tamara has built long term relationships with, ensuring ethical sourcing and traceability. She's also known for her use of plant-based textiles and low-impact dye technologies, which reflect her commitment to minimising environmental harm.

Tamara says she adores the look of luxurious natural fibres when presented on the skin: "for me it is the only way forward".

Circularity plays another key role in the design process of Remuse. Every collection incorporates

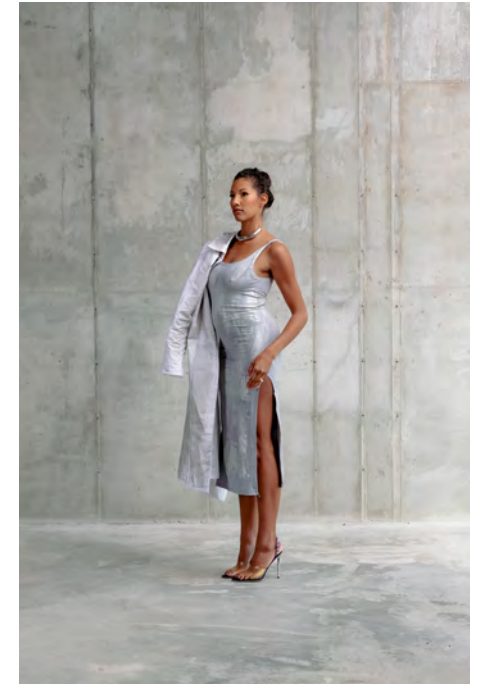
recycled materials, and sometimes even reworked samples from previous seasons, "while I may innovate shapes, the materials themselves are constantly revisited and recirculated sustainability" Tamara says.

A TOOL FOR SOCIAL CHANGE

When asked what advice she would give to emerging designers hoping to merge cultural storytelling with sustainability into their own practices, Tamara answered with "Never compromise the integrity of the story — just find better ways of refining it if required. Your stories matter."

Fashion can be both a creative outlet and a tool for social change, this is a philosophy that continues to drive the work of Remuse. One of Tamara's most memorable moments came when she designed a custom look for Senator Thorpe's debut at the Parliamentary Midwinter Gala in support of the Australian foundation 'Olive Kids', an organisation dedicated to improving the lives of Palestinian children.

Tamara is a firm believer that fashion has the ability to "spark conversation and be a conduit for positive social change". She says that although there is still



so much work to do in creating a change for good, if she can support a community worker and leader like Senator Thorpe, who she believes is bringing political attention to a critical cause, "I will certainly use my skills and resources to do so".

Looking ahead, Tamara envisions expanding Remuse while maintaining its ethical grounding. As for the future, she muses about a possible flagship store, as well as many more international collaborations. Tamara wants Remuse to continue to be manufactured "mindfully in Melbourne, but to also connect more with the fashion community globally and beyond".

Tamara describes Remuse as "ethereal, cosmic and soft". Three words that perfectly encapsulate the brand's ethos as a label that doesn't just design clothing, but creates a meaningful dialogue between craftsmanship, culture and the cosmos.

For more information about Remuse, go to remuse.world. Tamara Leacock lectures in Fashion Sustainability at Collarts.





PHOTOGRAPHER: ALLY LOCKHART @SHOOTSDIGITALLY
MODEL: @UTTARA
CAR: @CHILLI THE CELICA

FEATURE

DESIGNED WITH FEELING, NOT A FORMULA

By Stephanie Troiano

Fashion and Sustainability student Mary-Jane Scanlon's brand represents so much more than just clothing. Mujō Made is a quiet reaction to social normality, one that invites wearers to find certainty in themselves by embracing qualities that make them feel raw, imperfect and deeply human

Mary-Jane began to understand the language of fashion at a young age, as a third-culture child. Born in Perth, growing up in Hong Kong and often travelling in Japan, Mary-Jane never felt truly anchored to one place or heritage, instead adopting fashion as a connection to culture through connecting to those things that make her "feel at home".

Upon moving to Melbourne and beginning her studies at Collarts, Mary-Jane became aware of how much waste, overproduction and exploitation existed within the industry. She didn't want to become another designer adding to that noise, instead she wanted to create with purpose, creating fashion that embodies more than clothing. That's where Mujō Made was born.

"Guided by the Japanese philosophy of mujō, the beauty of impermanence, the brand embraces transience. Not through fleeting trends, but through evolving materials. As the world shifts, so do we and the soul of Mujō remains," explains Mary-Jane.

Mujō Made supports sustainably through the use of deadstock fabrics to create her iconic silhouettes and by transposing fabrics as a response to what already exists. In addition to her signature Mujō Made styles, Mary-Jane creates One-off-Wonders which are unique pieces made in collaboration with clients utilising instinct and inspiration.

The purpose of each piece is to honour change, make people feel something, engage with curiosity and

provide them the freedom to deeply connect with their identities.

Mary-Jane's background created the ethos of Mujō Made, teaching her adaptability, resourcefulness and curiosity. She was inspired in varying ways depending on the location; Hong Kong sparked her love for materials, textures and chaos, whereas Melbourne introduced the concept of creating with intention and building a strong community. Together these locations create Mujō Made's duality: "Fast and raw in spirit, but slow and considered in practice".

"Mujō Made is for those who see beauty in change, who wear their story as armour, and who find comfort in standing apart from the sameness."

Additionally, Mary-Jane explores her past and current self in her search for inspiration, finding her most creative ideas emerging inside a deep consideration of her experiences, music taste and even her childhood hyper fixations like the Hunger Games. Mary-Jane describes herself as "a big fan of making cool stuff" and music is a large component of that attitude. She designs her garments with movement for music in mind, ensuring wearers can move intuitively, expressively, and without limitation.

Mary-Jane also looks to her friends and family as a constant source of inspiration; her sister is Perth Based musician Darling Joan, perfectly connecting her creative worlds. The loved ones in Mary-Jane's life act as a reminder of the importance of connection, empowerment and the expression of emotion in something tangible, ensuring Mujō Made is a living reflection of the people, sounds and stories that make life worth creating for.

Reflecting on the current fashion industry, Mary-Jane sees the industry as having lost touch with its soul, a system that rewards speed and sameness at the expense of people and the planet. She believes consumers are stuck in a constant loop of consumption and comparison amplified by social media. Mary-Jane hopes that collectively we will shift towards a slower, more human approach to fashion, prioritising personal style and intentional making, built around care, collaboration and creativity over profit. She says that the power lies within independent designers and local makers to lead this shift, as they design with feeling, not a formula. Individuals crave depth, honesty, and emotion, which Mujō Made exists to provide, explains Mary-Jane. The brand creates clothing that not only exists sustainably, but also allows you to reconnect with yourself, rather than perform for the algorithm, she says.

Mary-Jane has countless visions for the future of Mujō Made; she plans to strengthen its foundation as a recognisable slow fashion brand, hoping to collaborate with musicians and other creatives and to be part of more runway shows. In the grand future Mary-Jane sees Mujō Made owning multiple studio spaces around the globe, creating several hubs for slow fashion, art and community connection.

Ultimately, her vision is for Mujō Made to become more than a fashion label. Mary-Jane wants it to be a creative movement and educational space that transforms waste into wearable art, celebrates imperfection and redefines sustainability through both human connection and emotion.

For more information about Mujō Made, and to order your own One of Wonder piece, contact Mary-Jane via DM on @Mujomade.



PHOTOGRAPHER: ALLY LOCKHART [@SHOOTSDIGITALLY](#)
MODEL: [@UTTARA](#)
CAR: [@CHILLI_THE_CELICA](#)

MELISSA LAIRD: LOVE AND DEATH

By Rachael Wilkinson

Professor Melissa Laird, stands as a prominent leader in Australia's creative and arts education scene, unifying the institutional pursuit of academic excellence with a deep passion for artistry, making and creative practice. As the Associate Dean, Program Excellence at Collarts, Melissa has dedicated over 30 years to shaping innovative, industry experiences to empower students as emerging artists and creatives. She has held executive leadership roles at the Melbourne School of Professional and Continuing Education at the University of Melbourne, and the National Institute of Dramatic Art (NIDA).

Melissa's career began in design and she continued to explore the crossings between creativity, material culture, and love and death as the themes that underpinned her doctoral thesis *Remnant and Reliquary: Fragmentary traces reconciled as object and knowledge*, awarded by UTS in 2010. This thesis was an exploration of the lives of women in Australia from 1988 to 1901 through material culture research, object biographies and art practice, presented as a testament to her curiosity about how art, history and identity intersect through time. Womens' historical memory and object focused explorations continue to intrigue her.

Melissa's journey began with her training in fashion design at East Sydney Technical College (ESTC), now the home of the National Art School. "I did three years training there. And then just as I left, at 19 years of age, I was invited to come back and teach." It was an unusual opportunity for someone so young, and she embraced it fully. Teaching quickly became a lifelong profession, one that evolved alongside motherhood. "When I had my two girls... they were in the design studio with me, and I was feeding the baby and teaching fashion drawing at the same time..." Melissa recalls, "ESTC gave me permission to work and be a mum."

After many years in design education, Melissa upgraded her Master of Design into a Doctor of Philosophy. "The particular artefact-based and creative-practice research methodologies, and thesis construction I undertook, meant that I was able to make this doctoral project really particular to me. I'm grateful for the University of Technology

Sydney, giving me permission to undertake dovetailed research and creative practice, in this way," she says. Her thesis was the Design, Architecture and Building's submission for the Chancellor's Award in 2010.

The project demanded discipline. Melissa had a 5-year period to complete her thesis and submitted 18 months early. Laird recalled that she "did it quickly because [she] loved it so much". She carved out time for her art in the quiet hours of night, balancing her leadership roles and motherhood: "I would feed the kids, they'd head to bed... and then just read, draw and make each evening" she expressed. In truth, they were partners in her work, both providing feedback, as (informed) teenagers. Her approach to research was tactile and personal. "Drawing gives you a chance to become really intimate with an object," Melissa explains. "I would sit and just quietly draw and sometimes [hours] would just disappear" as she escaped reality at her local coffee shop. "I lost time and was just genuinely very happy" in this space, in those moments of stillness.

Melissa's fascination with love and death emerged from a visit to an exhibition at the Australian Museum while completing her Master of Design (UTS). "It was about death and mourning practices" Melissa mentions. "I was a bit scared to go ... and then I came out and wrote a piece for my Masters assessment called 'Death the New Black', and in writing that, I became intrigued by the way in which we address death". One of her tutors 'saw something' in her work and encouraged her academic progression from Master of Design by coursework to Master of Design by research. Upgraded to a PhD in 2007, the rest is history.

That moment of curiosity grew into a Doctoral study exploring how women's lives, labour, and loss were encrypted in objects as historical memory, from fragments of glass, convict love tokens and hand-crafted jewellery. Melissa describes finding inspiration from a shard of a broken medicine bottle from the Hyde Park Barracks Museum, (formerly a women's asylum). Dispensed bearing a name 'Alice Fry', an immigrant and Irish orphan whose name had been lost in time, the shard was discovered in an under-floor deposit, beneath the floorboards during renovations



PHOTOGRAPHER: JESSICA TORMEY



PHOTOGRAPHER: JESSICA TORMEY

in the late 1970s. "It was still there," Melissa recalls, "and is now one of the most important artefacts in the museum ... because it has a name". "There is a story in everything, and in fact, this whole book is a story of my life" Melissa reflects. Her thesis became not only an academic study, but also a chronicle of her own artistic and personal life.

Her love for teaching and learning remains stronger than ever. "I love learning and teaching as a way to live your life," Melissa says. She says "to have a creative practice is a real privilege". Reflecting on her decades of teaching, making and educating, Melissa distils her philosophy as simply "I think everyone is creative, we just have to tap it". For her, creativity is a way to think, feel and connect meaningfully with the world.

Through her work, both artistic and academic, Melissa reminds us that creativity is not confined to the studio or classroom. It is a lifelong conversation between what we make, how we think and feel, and what we intend on leaving behind. She notes that her thesis was generated as a legacy for her two daughters.

"When crafting the artist' books for presentation for my examiners who were unable to witness the artwork first-hand in the exhibition at the Hyde Park Barracks Museum in March 2009, I became strongly aware of mechanical memory in newly crafted artefacts. Having carved the covers from artboard, attached them to an underlining cardboard sheet, enveloped them in cotton velvet, and bound in the newly illustrated and stitched pages, I found that the book not only resisted closing, but was equally prone to resist opening. My career as a teacher had not prepared me to consider that the inanimate may need to be taught alongside those animate; my daughters and students. I undertook the task to 'teach' the book about its own function. Gently I coerced the book to a closing position, and with commensurate gentle force I repeatedly

splayed its covers and leaves. Creaking sounds emitted from the book as the glues gave way, the waxed threads stretched, and the book sighed into the submission of use. Wrapping the book tightly in a cloth each evening to encourage its closure resonated strongly with my activities as a young mother, wrapping newborn girls tightly in their swaddling cloths for security; another salient memory of craft and womens' work brought to bear in this thesis."

Remnant and Reliquary: Fragmentary traces reconciled as object and knowledge. Reading and registering the artefact through material culture research and the lives of women, Australia 1788 – 1901

IN BUSINESS

Insider notes from Julie Goodwin



Tell us about your fashion brand.

I make timeless bespoke garments of the highest quality to order. I create classic, tailored pieces for women. My focus is on quality of materials, precision of cut and longevity of wear. My focus is on the 'hidden' areas of a garment – the layers between the outer fabric and the lining – they are the skeleton and muscle that give the garment its structure. I love to make a flat piece of fabric into something that curves and floats over a woman's frame.

How did you first get into the industry?

Julie Goodwin Couture was born from a need to do something more meaningful for a living. I was working in advertising, and it was feeling less and less like 'me'. I had always made clothes, I knew I had an eye for detail and proportion, and I had become fascinated by the craft of bespoke tailoring. So I quit my job, hired a team and opened a business! That was almost 30 years ago.

What is your top tip for being successful in fashion?

Get your numbers right. Pay people fairly, including yourself. Keep learning – understand you can always improve. Oops, that's three things.

What is one misconception about the fashion industry?

That it is cliquy, or bitchy. I mean, it can be, but if you are honest and treat people well the fashion tribe is always there for you.

Tell us one thing you wish you had known before starting in fashion?

I'm actually glad I knew nothing because if I had anticipated all the challenges I would not have jumped in the way I did. The biggest challenge was one that I wouldn't change – to manage to pay artisans the wages they deserve. As I said, do your numbers! My fashion career has been the most difficult, inspiring and gratifying experience of my life.

For more information about Julie Goodwin Couture, go to www.juliegoodwincouture.com.au Julie Goodwin is also a Lecturer at COLLARTS Fashion and Sustainability

STORYTELLING, CULTURAL INFLUENCE, CRAFTSMANSHIP AND PASSION

By Khushboo Vinod Khemlani

Jessie Hall could be described as a creative sponge. After completing her first degree in Photography she is now in the middle of a second as a Collarts Fashion Marketing student. So how did she go from shooting fashion to wanting to market it?



According to Jessie, it is all the fault of her family: "I grew up with my family using film and digital cameras to capture us as a family, the things we loved to do and places we would travel to. I would always be fascinated by the difference in styles of images that were taken by different people."

"My mum bought me my first little camera when I was 5 years old and from there I've been able to tell stories and photograph what I was seeing. Then it wasn't until we moved to Australia in 2007, and [I was] starting school that I got stuck into the dark room and learned more about the processes behind each stage of photography. From needing people to model for her shots, Jessie found that having them wear something 'fashion' was just as important. "My interest in fashion started gaining traction also when I was quite young, mainly [from] looking at photos of my mum when she was in her teens to her early twenties and sporting some of the most iconic looks in the 80s and 90s – I still do to this day. Seeing how she glided through the different trends and styles back then inspired me to want to photograph fashion and document the styles and trends that I have been growing up with through my own teens and 20s and now into my 30s."

Growing up in the UK, where she lived until she was 15 years old, Jessie says that London was also a major inspiration for her love of both fashion and photography. "I think the beauty about places like London is that they are so rich with culture, heritage and history that there is an endless supply of inspiration. And in Australia too, this country is so rich in culture and has its own historical journey. There are so many ways your environment can influence your work. It was such a transition into a whole new world when I moved here and now I think I have a blend between two worlds that influences my work," Jessie explains. "I think all cities have a unique style to them, but with the world being as multicultural as it is with millions of people travelling worldwide everyday, there is a beautiful blend of styles and influences just from walking through a city. Fashion and photography to me are about feeling and self expression. It's a means of communication that can reflect values, moods,



individuality and absolutely can be influenced by where you are in the world, but most importantly it should be about the person reflecting what they desire in that very moment."

On Jessie's list of top inspirations, her family comes first because they are her "number one supporters and number one motivators, this may be a biased opinion but they are all so creative and musically talented that I just feel so lucky to have them around me creating and just being all round cool". The rest of her list covers everyone from the creative director of Burberry, Daniel Lee (she loves his current marketing strategy), to Grace Wales Bonner, the newly crowned Creative Director of Menswear at Hermès, and Klio, her sister's DJ boyfriend whose passion for making music motivates her.

FROM PHOTOGRAPHY TO FASHION MARKETING

So, as an emerging photographer why did Jessie decide to do a Fashion Marketing degree? "I wanted to study fashion marketing to further my knowledge about fashion and how the industry works inside and out. With what I've learnt so far, I've been able to notice fabric and the way it sits, how it moves and the intentionality behind each design allowing me to bring those elements into my photographic practice. What a designer, a creative director or model will see is now something that I get to absorb and engrain into my practice so then I can apply to other shoots. Knowledge is power!"

Jessie also says that understanding marketing strategies helps her to capture images that connect with her audiences in a different way: "Being able to connect with your audience is quite an important step to being noticed and recognised for your work and talent as well as being able to further your career. Understanding marketing practices as a photographer is one sure way to progress your ability to target certain audiences, being able to take photos is fantastic but being able to market your photos is even better!"

Being able to blend the two strands of her creative career is important to Jessie: "I'm a creative person but that doesn't mean that the business side of fashion can't be creative too. I think with this Fashion Marketing degree I will learn necessary things about the business side of fashion in order to blend the two together. I think as well, understanding the different aspects of an industry is never a bad thing to learn because it can open so many doors and introduce you to some really incredible people wherever you go." As for the future, Jessie says that if someone asked her what her legacy would be, she would say, 'she went and tried, probably failed a couple times, but mainly she tried and she had fun'.

"The legacy I want to leave behind is one great big story of inspiration, storytelling about cultural influence, craftsmanship and passion. I think that's the mark I'd like to leave behind."

Follow Jessie's creative journey at [@shotby_jessie](#)

BETWEENTWOWORLDS:MEETSRILANKAN-AUSTRALIAN DESIGNER TIYENI DE SARAM

By Khushboo Vinod Khemlani

When you first meet Tiyeeni de Saram, a Sri Lankan-born, Melbourne-raised fashion design student at Collarts, there is an indisputable warmth to her presence. This warmth also applies to her designs, they carry the same feelings of honesty, vibrance and being rooted in meaning. Her work isn't just about fabric or its form; her pieces are about identity, memory and the beauty of belonging to two different worlds.



PHOTOGRAPHER: JESSICA TORMEY
MODEL: TIYENI DE SARAM

When you first meet Tiyyeni de Saram, a Sri Lankan-born, Melbourne-raised fashion design student at Collarts, there is an indisputable warmth to her presence. This warmth also applies to her designs, they carry the same feelings of honesty, vibrance and being rooted in meaning. Her work isn't just about fabric or its form; her pieces are about identity, memory and the beauty of belonging to two different worlds.

"Growing up between Sri Lanka and Melbourne has definitely shaped my sense of style," explains Tiyyeni. "At first, it was confusing – I wanted to honour my roots but also 'fit in' with the contemporary Australian aesthetic. Over time, I found that I naturally started to blend both worlds. Now, I try to weave in cultural references, craftsmanship or materials that nod to Sri Lanka's artisanal heritage."

ROOTS AND PLACE

Tiyyeni's earliest memories of fashion don't come from a runway or a magazine, but it comes from her childhood that she shared with her older sister. "My Ammi [mother] would buy or have clothes made for us and they would be the exact same, just in different sizes," she laughs. "It was like having a twin. But looking back, that's where my appreciation for 'fashion' as a form of connection began". Tiyyeni shares that a 'ritual' of laying out their clothes was something special to her, something she still does to this day. "We would both be excited to have new outfits and how happy and proud our Ammi was to see us matching. I definitely think it planted the seed for how I now think about fashion as something emotional and tied to memories."

However, it wasn't until a Year 9 textiles class that Tiyyeni realised that fashion could be more than just a way to pass time. "It was one of the very few classes I genuinely looked forward to," she says. "I remember how [having my] hands on it felt compared to everything else, obviously way less intense, but still a lot of fun being able to bring something to life from a sketch. That's really where my interest in designing began". Her journey into fashion education was not easy. She started at another university in Melbourne and quickly realized it wasn't the right fit. "I actually hated it," she admits. "It made me question whether I even wanted to continue in fashion". She then admitted that transferring to Collarts changed her perception about studying fashion. "The difference was massive in the best way possible. It helped me



rebuild my confidence as a designer and I felt like I was in the right place to grow creatively". She also added that Collarts gave her a new perspective on designing. "The lecturers have played a huge part in that as well. They push me to dig deeper, to question my choices, make connections and think about why I'm designing something, not just how".

DESIGN AS STORYTELLING

Tiyyeni's creative process is intuitive and some may say quite orthodox. "I'm not the best at drawing," she laughs, "so most, if not all of the time, a design starts as an idea or image in my head and it stays in there until I figure out how to bring it to life. I start with a mood or colour board, which sets the tone and direction for what I want to construct before ever touching a sketchbook." This organic approach allows her designs to develop naturally, she explains: "It allows me to stay flexible and 'just do', I can adapt and evolve ideas naturally as the piece grows."

When she was asked how she'd describe her design style, Tiyyeni paused: "I don't think I have one signature style yet. I design what I would personally wear and what feels true to me". Melbourne's moody weather

once pulled her towards dark, layered streetwear, but she claimed a recent trip back to Sri Lanka changed everything. "Being in the sun, feeling the humidity on my skin and reconnecting with that island energy completely awakened something in me. I realised that I'm really an 'island girl' at heart. That experience sparked an epiphany and I started to move away from the darker, colder palette of Melbourne and embraced vibrant patterns, beadwork, bright colours and tropical island summer all year long energy."

Tiyyeni's inspiration is derived from two incredibly important things, her sister and her culture: "Whenever I need a spark or to get an idea started, she's the first person I go to. We're very different but also very similar, especially creatively and just bounce ideas off each other naturally, it's almost like we share the same mind" she laughs. As for her Sri Lankan heritage, she says: "I draw a lot of inspiration from my culture of course, the colours, textiles, patterns and stories behind them, whether it be the design itself or how I style it myself."

CONSCIOUSNESS, SUSTAINABILITY, REPRESENTATION AND BELONGING

Cultural authenticity and sustainability sit at the heart of Tiyyeni's philosophy. "In Sri Lanka, handloom

[weaving] is a significant cultural industry," she explains. "It supports rural communities and preserves traditional craftsmanship."

Through family connections, Tiyyeni has been able to source handloom fabrics for her latest project – men's shirts. "It's been one of my favourite projects so far. It allows me to support my people, honour my roots and work with one of the most sustainable textiles I know". Tiyyeni believes that representation is one of the most vital things in the fashion industry.

"It's about making sure everyone feels seen, included and valued, whether that's through the designs themselves, the models wearing them or the voices shaping the industry behind the scenes. Growing up between two cultures, I know first hand how powerful it is to see your identity reflected in the world around you."

Despite navigating both traditional and contemporary influences, Tiyyeni doesn't see them as conflicting. "I don't really feel tension," she says.

"A few years ago, I definitely would have cared more about others' opinions, especially with all the negativity South Asians have faced, but I've learned to embrace my culture and truly appreciate how beautiful it is," she reflects, but then concludes that "both sides are such natural parts of who I am, they merge organically in my work. I don't have to force the balance, it just happens."

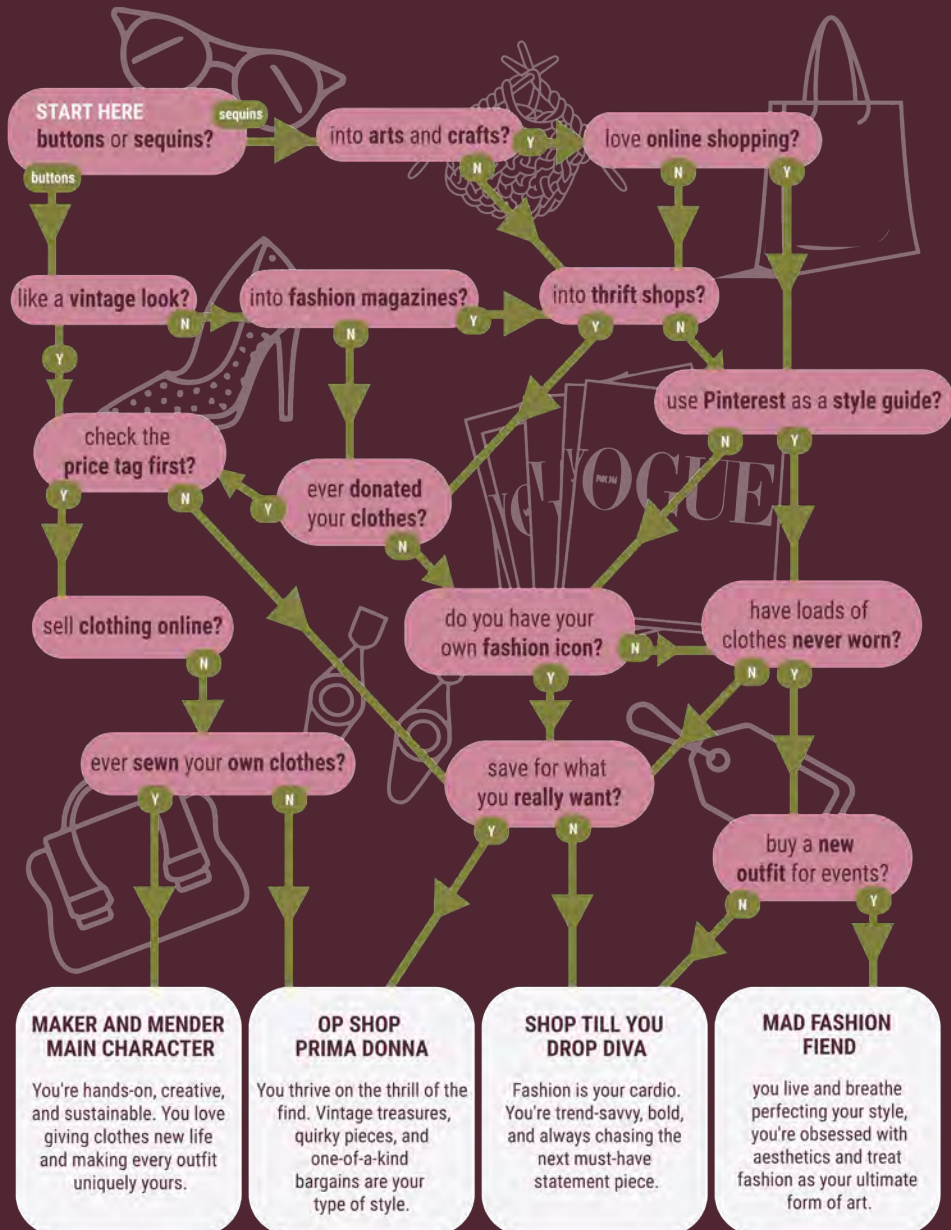
Planning ahead, Tiyyeni's dream is to build a brand that feels authentic and deeply connected to who she is. "I would love for it to be a space where I can experiment with ideas, push boundaries and tell stories through clothing, while also giving back to the communities and traditions that inspire me," she says.

As for 'success', it is defined simply in her personal dictionary: "Success isn't just about recognition or sales. It's about staying true to your values and creating work that resonates with people."

Follow Tiyyeni's journey at [@tiyyeni.desaram](https://www.instagram.com/tiyyeni.desaram)



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PHOTOGRAPHER: JESSICA TORMEY
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HMUA: KIM HARRIGAN ARTISTRY
STYLIST: STEPH TROIANO