

# GEORGE

ISSUE THREE



COLLARTS  
FASHION  
MAGAZINE





# TRINKETS

## BY NIKI BRUCE

### Embellished Ear Cuffs

[@trinkets\\_by\\_niki\\_bruce](#)



## FROM THE TEAM

Welcome to Issue Three of GEORGE, a magazine for the students, by the students, celebrating creativity, fashion, and the incredible talent at Collarts.

This edition explores the intersection of fashion and technology. We spoke with industry professionals about how digital tools and AI are enhancing creative practice, and examined the ways emerging technologies are being integrated into the Fashion Marketing curriculum.

Inside, you'll find articles written and styled by Fashion Marketing students, covering CLO3D industry collaborations, career tips from staff and insiders, and the rise of platforms like NewArc.ai and Quadrant Circular. Photography students brought these stories to life, capturing images of sustainable upcycled garments, styled shoots, and creative portfolios.

GEORGE continues to champion both emerging and established voices shaping the future of fashion. Get inspired and see how the future of fashion is unfolding.

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Francesca Gattino wearing Trista  
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PHOTO ESSAY

# ETHEREAL WOMAN I

PHOTOGRAPHER: ANGEL BORG  
MODEL: BRANIDI  
STYLIST: BEE

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# LIGHTS ON

## Industry News & Events

### SUSTAINABLE STYLE WORKSHOP

13 September 2025, 10:30am - 12pm

Collingwood Library, 11 Stanton St Abbotsford, VIC 3066

Interested in exploring your personal style while keeping sustainability front of mind? Join conscious dressing advocates Simone and Natacha for a practical styling workshop focused on making the most of what you already own. Bring along a piece from your wardrobe, and they'll help you reimagine it with fresh styling ideas. You'll also pick up tips on thoughtful shopping and dressing with less impact on the planet.

This workshop is part of the Sewing and Textiles event series organised by Yarra Libraries.

For more details, visit: [www.eventbrite.com.au/cc/sewing-and-textiles](http://www.eventbrite.com.au/cc/sewing-and-textiles)



### DROP & SWAP CLOTHING EXCHANGE

18 October 2025, 12pm - 2pm

Ajani Community Hall, 284-290 Thompson's Road Templestowe Lower, VIC 3107

The Manningham Council Drop and Swap Clothing Exchange is a fun way to get some new clothes while getting rid of the ones you are tired of. Take up to eight items of clothing to drop off from 12pm. For each accepted item, you'll receive a token to exchange for something new-to-you when the Clothes Swap opens at 1pm. Items should be clean, good-quality garments with plenty of life left in them – the sort of pieces you once loved but no longer wear. Minor faults like a missing button are fine, but no undergarments, swimwear, tracksuits, or anything too worn or damaged. All items will be screened for quality, and anything unsold at the end of the day will be donated to a local charity.

For more information, go to [www.manningham.vic.gov.au/events/drop-and-swap-clothing-exchange](http://www.manningham.vic.gov.au/events/drop-and-swap-clothing-exchange)

### FASHION THRIFT SOCIETY

4 October 2025, 10am - 4pm

Melbourne Sports and Aquatic Centre, 30 Aughtie Dr, Albert Park VIC 3206

Fashion Thrift Society (FTS) is one of the largest secondhand market organisations in Australia. It's known for bringing together independent sellers, vintage collectors, and local makers for a day of fashion, music, and good vibes. Alongside the fashion, there are also a range of other activities like tattooing, henna, tarot and live DJs to experience.



### MELBOURNE FASHION WEEK

20-26 October 2025

Melbourne Fashion Week, one of Australia's major fashion events, will be back with its lineup of runway shows, capsule exhibitions and independent fashion events held at a range of venues around Melbourne City. Expect everything from Student Shows to showcases from independent designers alongside curated runways from department stores and iconic Australian designers.

For more information: [mfw.melbourne.vic.gov.au](http://mfw.melbourne.vic.gov.au)





## PUNK NEW-WAVE

This shoot was a collaborative project between photographer Angel Borg, model Kendall Blackert and makeup artist Alaia Crosson. Inspired by Vivienne Westwood and her influence within the punk and new-wave scenes, this photoshoot puts a playful and young twist on a high-fashion brand and its identity.



# GETTING A JOB IN THE FASHION INDUSTRY

## ALUMNI SPOTLIGHT

### Interview with Renee Leah

By Ruby Hartley

Renee Leah is a Melbourne-based stylist, creative director and fashion assistant specialising in e-commerce, campaign fashion and still life projects. Her clients have included iconic Australian brands like Aje, Kowtow, Mecca, Sussan, Oscar Hunt and Witchery. As a COLLARTS graduate she has also been a guest lecturer, helping our students with her industry knowledge. Renee says she aims to be “a wellspring of inspiration and solace, nurturing creativity and comfort in those around her”.

#### 1 Can you tell us a bit about your journey into fashion marketing?

I have been involved in the fashion community of Melbourne for some time. Before studying I was a fashion photographer and wanted to stay within the industry and move sideways and further my knowledge and understanding of our industry. I returned to study in 2020 and was drawn to marketing as I was always fascinated by the behind the scenes of fashion and the “why?”.

#### 2 What are some of the biggest trends you see in Australian fashion marketing right now?

Going lofi. Seeing little imperfections/mess. A more authentic approach — people aren’t silly, we see through the over polished, over prepared images and footage that is not as impactful. We’re seeing images

taken on old digital cameras, handheld film cameras. People love nostalgia. People are also moving back to print — which really excites me. Look at the resurgence of Alice.D, Side-Note, Love Want and To Be Magazine.

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

During my time at COLLARTS we covered so many aspects of the industry that I hadn’t even considered. Retaining that knowledge I’ve been able to implement it into my day to day in the studio and have a clearer understanding of my clients.

#### 4 Did you find it challenging to break into the fashion marketing industry in Melbourne?

Yes and no. Firstly, I started as an assistant and it’s not all glamorous work, actually it’s really only glamorous work for 10% of the time. The rest of the time [it] is laborious, fast paced, quick thinking, constant attention to detail, preparing for any slight change, hustling for work whilst still trying to build up my own style and portfolio. I learnt to appreciate every task as if it were the most exciting thing I’d ever done.

#### 5 What was one of the biggest challenges you faced when transitioning from university to the workforce?

Being a sole trader — invoicing, chasing invoices, how to deal with difficult clients and taxes. I’m still learning and teaching myself this side of my business.

#### 6 Is there anything you learned on the job that university didn’t prepare you for?

If you don’t love your job with a burning passion, the dedication, hours and sometimes the unknown will get the better of you. It’s challenging being a freelancer; there’s a lot at stake and reputation is everything.

#### 7 What advice would you give to current fashion marketing students looking to build a successful career?

Be positive, network, have a yes attitude even if you think it’s the most boring task in the world. People remember those moments and how you tackle them.

Follow Renee’s work at [@reneeleah](https://www.instagram.com/reneeleah) and request her portfolio at [hello@reneeleah.com](mailto:hello@reneeleah.com)



# FUTURE-FACING FASHION

Debbie Pratt, program leader of fashion marketing at collarts, explains why technology and sustainability are central to the current and future landscape of the fashion industry

By Ruby Hartley

In a rapidly shifting fashion landscape, few educators are better positioned to lead the change than Debbie Pratt – Program Leader of Fashion Marketing at Collarts. With over two decades of experience in the fashion industry and a deep-rooted passion for marketing and innovation, Debbie is helping to shape a new form of fashion education; one that blends sustainability, technology, and a future-focused strategy.

“I have over 20 years’ experience in the fashion industry and 15 years in Fashion Education. I started as a young designer; however, as my career progressed, I was drawn to the marketing and business side of the industry, particularly when I worked for the sporting brand Nike as a Brand and Product Manager,” explains Pratt.

“I still consider Nike to be one of the greatest marketers today. In my nine years at Nike, I gained significant knowledge and skills on developing brand and marketing strategies and the importance of understanding your customer.”

## THE NEW FASHION MARKETING DEGREE

Pratt says that the rapid global shifts and changes in the fashion industry necessitated the redevelopment of the Fashion Marketing Degree: “Digital transformation and sustainability are the two biggest factors that will impact the future of the fashion industry and as educators we need to prepare graduates for the future.”

“The new Fashion Marketing Degree program focuses on core values – sustainability, ethical business management, technology and innovation and industry connectedness – that address these shifts and changes. The core values have been embedded throughout the curriculum.

“Sustainability is addressed in a number of subjects including a foundation unit – Sustainable Fashion Business, which explores the whole supply chain and shifts from our traditional linear system to a circular system that focuses on people and the planet.

“Technology has been addressed with the implementation of new industry relevant technology platforms including Quadrant, Flagship, NewArc and CLO3D across various stages in the course.”

## TECHNOLOGY AND SUSTAINABILITY

According to Pratt, fashion, technology and sustainability are the core pillars of the program because “these elements are central to the current and future landscape of the fashion industry and prepares students to become well-rounded, future-focused leaders in a rapidly evolving industry – capable of making a positive impact while staying innovative and competitive”.

In order for the students to keep up with relevant technological developments, Collarts has introduced emerging technologies like AI, digital fashion, and blockchain: “We have introduced a number of industry relevant platforms like Quadrant PLM by Style Atlas which is a cloud-based Product Lifecycle Management [PLM] tool designed specifically for the fashion and apparel industry. It helps brands, designers, and product developers manage and streamline the entire product development cycle – from concept to consumer and supports circular business models.”

“The Flagship VM platform is a cloud-based digital visual merchandising [VM] and retail planning tool designed for brands and retailers to digitally plan, visualise, and communicate their in-store visual merchandising strategies across all locations – globally and in real time,” Pratt explains.

“Students are taught how to use AI platforms as a tool to visually communicate marketing and merchandising concepts including the NewArc AI platform which is an advanced, browser-based tool designed to transform hand-drawn sketches into high-quality, photorealistic images and 3D renderings.

“They are also introduced to Adobe Firefly – a generative AI model that allows users, especially marketers and designers, to create high-quality images, text effects, and video content.”







**SUMAYAH KAMPE**  
**@MISS\_THING\_**  
 I WAS MOST INSPIRED BY  
 SCIENCE FICTION GENRES  
 SUCH AS STEAMPUNK,  
 CYBERPUNK AND  
 RETROFUTURISM, ESPECIALLY  
 THE WAY THEY BLEND PERIOD  
 FASHION WITH DYSTOPIAN  
 AND  
 FUTURISTIC AESTHETICS.

"Technology is a powerful enabler of sustainability in the fashion industry. It helps brands and businesses reduce waste, improve transparency, extend product life cycles, and make data-driven decisions that align with ethical and environmental goals," says Pratt when asked about how technology can make fashion more sustainable.

"There are 3D design tools, such as CLO3D that allow brands to create, fit and test garments virtually, reducing the number of prototypes and sample shipments; Blockchain; and track-and-trace platforms, like FibreTrace and Provenance, which allow brands to verify materials, ethical labor practices and other related issues."

Pratt says that the new Degree will continue its strong relationship with industry experts, making use of the platforms' instructors, as well as introducing the students to a wide range of guest speakers across a variety of relevant subjects each trimester. Students will also complete industry merchandising projects with industry partners.

#### THE FUTURE OF FASHION MARKETING

"As the fashion industry is constantly evolving, it is

**"I hope our Fashion Marketing graduates will become the changemakers and creative strategists who redefine what fashion stands for in the future. I hope they will have the courage to be responsible decision makers and champion sustainability, not just as a marketing trend, but as a core value. I hope that they don't just market fashion – they shape its future."** – Debbie Pratt

hard to predict what the future careers will look like," Pratt says, "however AI has been a real game changer. So we need to ensure we are providing opportunities for our students to understand how to responsibly use the AI tools that are relevant to the fashion marketing industry.

"The fashion industry will need graduates who are not only creative and commercially savvy, but also digitally fluent, socially conscious, agile

and adaptable. Graduates also need to demonstrate a combination of hard and soft skills. The technical and digital skills are important but so are the more personal skills such as communication, collaboration and problem solving. Pratt believes "students need to be open and view technology and sustainability skills and knowledge as tools for the future and I encourage students to explore new ways to create, communicate, and contribute to fashion's future".

"Technology helps you bring your creative vision to life – from designing immersive campaigns to understanding your audience through data. Sustainability gives your work purpose and meaning."

In an industry that demands both creativity and conscience, Pratt is nurturing a new generation of fashion marketers who are equally fluent in design software and sustainable thinking, brand strategy and blockchain, aesthetics and accountability.

For more information about the *COLLARTS Fashion Marketing Degree*, go to [www.collarts.edu.au/courses/fashion](http://www.collarts.edu.au/courses/fashion)



**TRISTA EUNSON**  
**@TTRISTAS**  
 I DECIDED TO LEAN INTO FESTIVAL WEAR AND CREATED THIS TWO PIECE SET THAT ALLOWS FOR EASY MOVEMENT AND COMFORT AND MAINTAINED THE WEATHER RESISTANT ELEMENTS [LEFT] JESSICA CLAUDIA KWAN [RIGHT]



**CHARLOTTE THOMPSON**  
**@LOTTA\_ROSE**  
 MY DESIGN DREW INSPIRATION FROM NATURAL PATTERNS AND EXAGGERATED SILHOUETTES, KEEPING THE JACKET'S CORE CONCEPT. THIS WAS A FUN, CHALLENGING PROJECT THAT TRULY TESTED MY PATIENCE.



# FEMININITY AND FASHION

"This shoot was created in collaboration with Melbourne model Elle McAllister and makeup artist Nathan. The intention was to create a model portfolio for the Commercial Fashion unit that showcases a curated selection of six distinct yet cohesive editorial narratives, each embracing a different aesthetic while unified by a consistent thread of femininity and modern fashion sensibilities." — Matilda Baumann



PHOTOGRAPHER: MATILDA BAUMANN @TECHNICOLOURSUPER888  
 MODEL: ELLE MCALLISTER @STYLELLEX  
 MAKEUP ARTIST: NATHAN @BABYBOYNAE



# COULD THIS BE THE FUTURE OF HOW WE ENGAGE WITH FASHION?

By Eliya Crossman

The Australian fashion industry is evolving rapidly. With the rise of online shopping and the closure of physical retail stores (World Fashion Exchange, 2024) to growing sustainability demands and scaled-back fashion events. It begs the question:

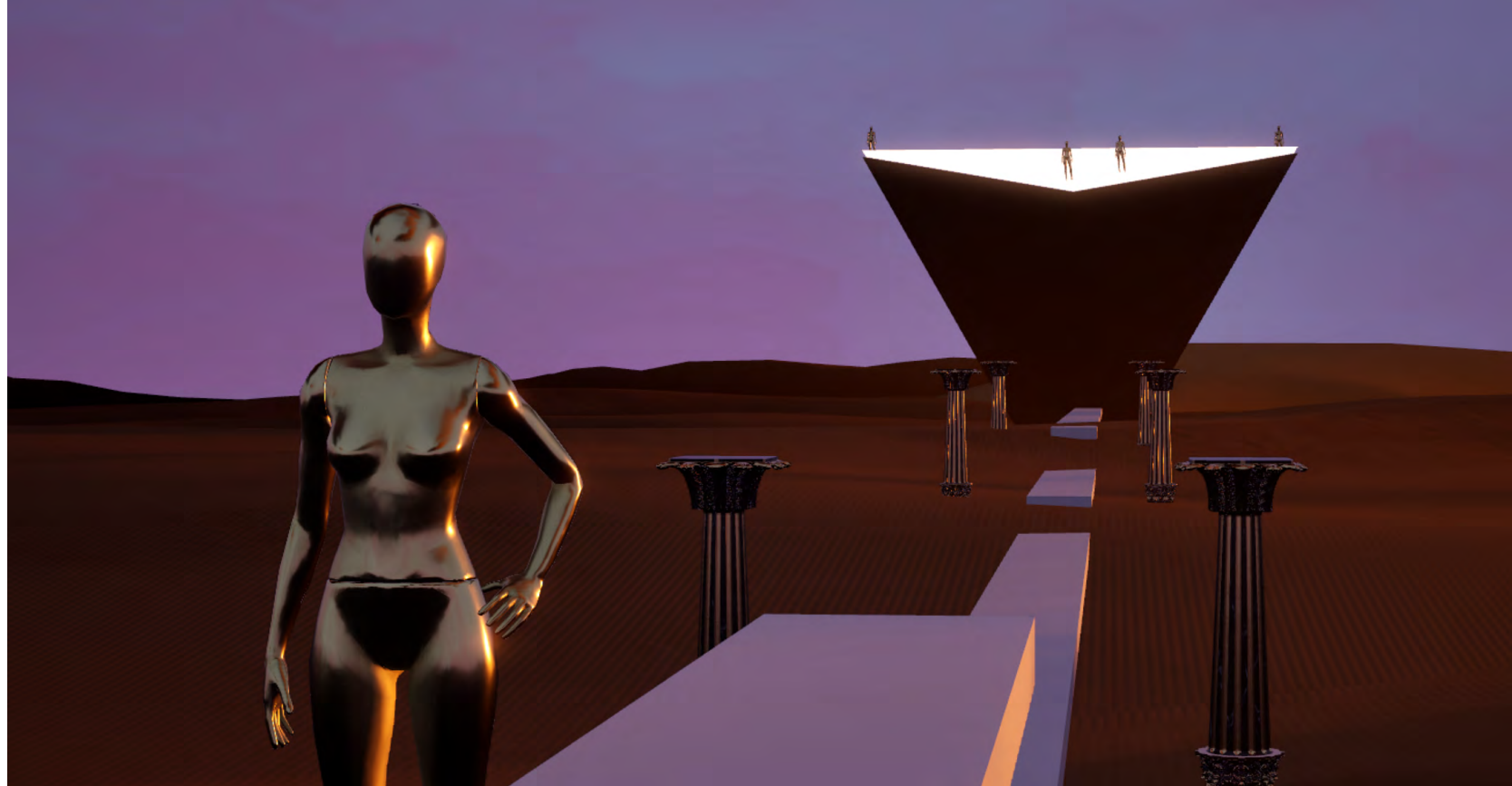
## Could immersive technology offer a new way to experience fashion?

AVFX students Alfredo Gonzalez Marecos (Fred) and Clove Bova eagerly took on this challenge as part of their Stage 6 Industry Placement unit. A Collaborative project was developed for the industry placement unit led by Lucy Hayes, Debbie Pratt and Monique Montfroy where the FM team acted as the client and challenged AVFX students to reimagine the fashion retail experience. The brief? To create a virtual fashion showroom using immersive virtual reality technology to showcase CLO3D digital garments designed by the Fashion & Sustainability students

AVFX students Alfredo Gonzalez Marecos (Fred) and Clove Bova eagerly took on the challenge as part of their Stage 6 Industry Placement unit. The goal was to 'push the boundaries of fashion retail' and challenge the understanding of how people can engage with fashion and textiles in a digital world.

Together, Fred and Clove dedicated over 120 hours to this project, and the results speak for themselves. The virtual showroom was built using Unreal Engine 5.4.4, a program renowned in the gaming world for its ability to build immersive, explorable environments that mimic real-life spaces.

To create the digital garment assets, Fashion and Sustainability (FS) students were mentored by FS Coordinator Tamara Leacock who facilitated the process to ensure the 3D assets were resolved at a standard required for the virtual showroom in CLO3D.



This software transforms flat garment patterns into 3D-rendered designs. Once the students submitted their final digital designs, Fred was able to manipulate the garments onto mannequins and pose them in the virtual space. "One of the most interesting parts of the process was working on the garments," Fred shared. "I treated the CLO garments almost like characters – they had to feel present in the space."

He emphasised the importance of preserving the integrity of the original garments, using the software program Universal Scene Descriptions (USD) to retain as much detail and structure as possible. For the mannequins, Fred used Alembic caches- a way to store and transfer data between applications while material tweaks and shading adjustments were handled in Unreal Engine to reduce unnatural shine and bring out realistic fabric textures.

With the digital garments complete, the duo moved on to constructing the virtual space. Using mood boards from each fashion design student, Clove described

how proud they felt about interpreting and translating them into full environments: "[I'm] really proud of how effectively I was able to take the students' mood boards and translate them into the space." Fred's vision took the shape of a "surreal desert showroom," blending sand dunes, dry branches, and crystal structures to evoke a space that felt both natural and otherworldly. "It was important that the environment and lighting amplified the mood and identity of each garment," Fred explained.

### CLEVER COLLABORATION

While this project had a major focus on technology, collaboration was a key theme. The pair credited their success to strong teamwork and clear communication. With a 'divide and conquer' strategy, Fred focused on environmental design, lighting, and scene assembly, while Clove led styling and garment assets. They used Google Drive and fortnightly meetings to stay organised. "Collaboration flowed easily," they said, "which made the whole process enjoyable and smooth." Their collaboration is obvious

in the final result – Fred said working with the Fashion Sustainability students was genuinely inspiring: "Their concepts were so rich. It pushed me to make the environment worthy of them." He also added that the pair "managed to bring different strengths to the table and create something cohesive and meaningful."

Fred reflected on how virtual spaces could revolutionise how we experience fashion:

**"VR removes the need for physical runways or travel and allows garments to be viewed in dynamic, cinematic ways that go beyond flat photos or lookbooks. You can create moods, environments, and even full narratives around a piece, which really helps tell the designer's story, all while reducing physical waste and cost."**



As for the future of fashion in the virtual world, he added: "This project really solidified my belief that real-time tools like Unreal Engine are going to be central in how industries like fashion, architecture, and film communicate and engage audiences. It was a great challenge, and I'm grateful for the collaboration."

When asked about the sustainability of virtual fashion, Clove offered a valuable reminder:

**"... to run these programs you are still consuming power and water, most of the time it is more than what a designer would use to run a sewing machine or overlocker".**

They added that technology has the potential to support more sustainable practices, however "it has a very long way to go to find greener sources of energy." Their insight reminds us that the 3D world doesn't automatically equal carbon-free.

#### WHAT'S NEXT FOR THE TEAM?

Clove, who recently graduated with a double degree in Fashion Sustainability and AVFX, reflected "I chose 3D animation because I wanted to keep learning and keep creating." They're currently building a portfolio through smaller projects and hope to use their unique background to merge fashion and digital art. "I want to use my knowledge of fashion and design to create well-informed, accurate character designs and 3D models," they said.

Fred, in his final year of the AVFX program, is exploring animation and immersive storytelling. "Fashion was a surprising and rewarding space to explore. I'd love to work on future projects like this - especially ones that blend storytelling across games, film, or branded experiences - fashion included!"

Though heading in different directions, both hope to shape creative careers that combine technology, design and storytelling. This project offers a glimpse into what's possible when fashion, technology, and narrative come together and we can't wait to see where Clove and Fred take their talents next.

To experience the Showroom, go to <https://www.youtube.com/watch?v=mfpN3o2XUk0>. You can follow Fred on LinkedIn at [www.linkedin.com/in/fred-gnz](http://www.linkedin.com/in/fred-gnz) and Clove at [@clove.bova](https://www.instagram.com/clove.bova) on Instagram.





## CLEOPATRO

"This design and concept is attributed to none other than Egypt's last Pharaoh, Queen Cleopatra VII Philopator — and my personal Nate-way of telling her story. One that has, and always will, mean a lot to me throughout the course of my life journey," explains COLLARTS Fashion Marketing graduate Nate Beechey.

The shoot was organised by Nate in collaboration with fellow COLLARTS graduates photographer Owenda Wharton and stylist Annalise O'Neill, and current fashion marketing student Angus Campbell.

"Queen Cleopatra VII Philopator was a Greek-Macedonian Pharaoh, Mother, Artist, Politician, Scholar, Military General/Strategist (and Style Icon) who fought fiercely for Egypt's sovereignty and culture against the Roman Empire until the very end — she walked so fiercely and unapologetically through the sands of time no one can erase her influence," says Nate.

"I've incorporated elements of her story, from Roman propaganda painting her as an evil seductress queen to the romanticised (but false) rumors of her death by Egyptian Cobra bite."

Nate adds that on a personal note, many of the design elements in the shoot were influenced by "moments that shaped, and are shaping my own fashion journey".

To experience more of Nate's colourful world, follow him at [@crowned.nate](https://www.instagram.com/crowned.nate)

Concept/Design/Construction/Model/Creative Direction: Nate Beechey [@crowned.nate](https://www.instagram.com/crowned.nate)  
Photography: Owenda Wharton [@owenda.captured](https://www.instagram.com/owenda.captured)  
Makeup Artist: Rochelle Savrimoothoo [@thatssorochelle](https://www.instagram.com/thatssorochelle)  
Style Assistants: Annalise O'Neill [@styldbyannalise](https://www.instagram.com/styldbyannalise) and Angus Campbell [@angusintheshopfronts](https://www.instagram.com/angusintheshopfronts)





## ETHEREAL WOMAN II

PHOTOGRAPHER: ANGEL BORG  
 MODEL: BRANDI  
 STYLIST: BEE

# TRY QUADRANT CIRCULAR FOR A CIRCULAR FUTURE

By Riana Rahman

FEATURE

Quadrant Circular is a cloud platform that gathers fabric libraries, mood boards, critical paths, option plans, tech-pack tools and chat channels in one workspace, giving design teams a single, always-updated source of information. The founder and CEO of Style Atlas, which owns the Product Lifecycle Management [PLM] platform, calls Quadrant “the fashion PLM, re-imagined for a circular future.”

“We thought, surely we can create something that’s better than an Excel spreadsheet,” he recalls. That realisation eventually led him to create Quadrant, a tool designed to make each step of the product development process easier, while still providing the fit data for his original project. Smit believes that students and emerging designers require the same end-to-end visibility. “You are not just designers; you are becoming business people, and fashion is business,” he said.

According to Smit, Quadrant provides a flexible framework for best practice that begins with mood boards, critical paths and range plans, and continues through despatching samples, costing, final production, all in a modern, inviting system. By creating the categories, colours, fabrics, price points and margin before sketching, new designers can create a clear commercial brief, rather than guessing the cost of sample and production later down the line.

Quadrant is priced and designed with small labels in mind, but has enough horsepower for larger brands still using spreadsheets. Smit says Quadrant’s sustainability and ESG-compliance capabilities will set it apart. His team is monitoring about 100 pieces of global legislation that will undoubtedly make supply-chain transparency an obligation, and brands will need systems like Quadrant to stay compliant.

Looking ahead, Smit describes the Quadrant roadmap as consisting of near- and long-term goals. Quadrant Circular, which Smit developed with Courtney Holm of ABCH, is specifically focused on circular design and compliance. The team is also starting to incorporate AI in ways that save time, not just to chase an AI trend; for example, using large language models to

parse supply chain certificates, extracting relevant information from images to speed onboarding, and developing merchandise guidelines from previous sell-through data.

Beyond that, Smit wants Quadrant and its fit solution Compass to “disrupt the existing fashion business model.” He believes the current model creates waste and lower profitability: “every year, roughly thirty percent of clothing that is produced does not sell”.

By facilitating preorders, on demand production and made-to-measure production at scale, Quadrant could take the risk out of inventory. Smit also envisions a digital-only collection for content creators who buy clothes for photos and then return them, which could create new sources of revenue while eliminating waste.

When asked about the most gratifying feedback to date, Smit shares it is when people tell him that Quadrant “has made our life so much easier... both internally and externally.” That kind of affirmation for Smit means Quadrant is headed in the right direction.

For new designers, his advice is simple. Use Quadrant, learn the technical side, including pattern-making; and get comfortable with tools for creating digital products like Clo3D or Style3D. Digital is going to be the future, Smit notes, adding that the real advantage will come from combining traditional skills with new technology and tools.

Smit’s message was clear: There are important problems to solve—spreadsheets, weeks-long producer lead times, unsold inventory. Quadrant wants to provide the next generation of designers with the tools to tackle these issues.

As Smit says, “Sustainability and transparency are key to fashion’s future.”

For more information  
 about Quadrant  
 Circular, go to  
[www.styleatlas.co](http://www.styleatlas.co)







## FIREFLY IN THE STUDIO: BRIDGING ART PRACTICE AND BRAND COMMS

COLLARTS lecturer and artist Richard McCoy discusses the generative-AI wave washing over design classrooms and studio practice alike

By Riana Rahman

Richard McCoy is fascinated by what happens when generative AI influences creative work, both in his own practice and in the classroom. As a lecturer and artist, McCoy has been using Adobe Firefly to explore how these tools can speed up workflows, challenge ideas of authorship, and shift what it means to make something from scratch.

McCoy studied a Bachelors of Psychology in 2005, then spent a year in South Korea teaching English while teaching himself sewing and garment-drafting. Time in London followed, filled with internships, personal-shopping shifts at Harvey Nichols and more work in the bridal sector.

After further womenswear study, McCoy completed Honours and a Masters in Art and Design at Auckland University of Technology in 2012 and 2013 respectively; his pioneering fusion of 3D printing with digitally printed textiles was shown at Tate Britain in 2014. Industry roles came next: pattern and print

work for Jonathan Saunders and Roland Mouret, time in Seoul writing magazine features and covering Seoul Fashion Week.

With roughly eight solo exhibitions and a Melbourne Fashion Week art show behind him, McCoy now balances teaching digital media, marketing and sustainability at COLLARTS with preparations for a ninth solo show. That bifurcation makes him an excellent navigator of Adobe Firefly, Creative Cloud's new image and video generation engine. He sees the tool accelerating concept work such as storyboards, mock-ups and mood boards, yet also raising urgent questions about authorship, ethics and the long haul of creative growth.

"One minute I love it, ten minutes later it terrifies me," he says, speaking about creative acceleration and the corresponding concern regarding job redundancy in already precarious creative industries. McCoy and colleagues have been developing a digital-branding

programme, where Firefly would do the storyboarding, mock-ups and assemble quick composites for campaigns. Students can now type, "blank billboard on a cityscape," and have an instantaneous, licence-free backdrop; they are, at the same time, able to drag their assets, and head towards a presentation.

For new users, there is almost a sense that Firefly is another button on the Creative Cloud, while for tutors who used only manual rendering for years, the process and rendering speed is mind-blowing. The only barrier to entry is patience: "AI might make things easier, but you still might have to spend five hours perfecting it," McCoy says, reminding learners that limb counts, lighting and texture still need human fixes.

McCoy addresses ethics head on. Firefly, like its rivals, is trained on "hundreds of millions of images", so results can drift dangerously close to existing styles. He urges full disclosure of AI assistance and a vigilant eye for resemblance: If a composite resembles a known photographer or painter too closely, refine or discard it. Teacher feedback and peer critique remain crucial guard-rails until industry norms on originality and ownership catch up with the tech. In McCoy's own practice AI is a collaborator, not a shortcut. He uses text prompts to generate base level 3D models, tasks that once took weeks now begin in seconds, but then spends "hundreds of hours" refining anatomy, lighting and narrative before selecting a handful of works for exhibition. Out of roughly 2,000 digital trials for his next show, maybe 15 will survive.

Recent advances have let him explore bodies and textures beyond the "slim, perfect" defaults that early models reproduced. Fuller figures and more diverse references are finally appearing in render engines, opening visual themes he couldn't reach six months ago. Still, every piece passes a ruthless filter: "Is this mine?" If not, it stays on the hard drive.

McCoy encourages new makers to welcome AI and to see tools like Firefly as significant extensions of their imagination. At the same time, he urges intentional transparency – documenting prompts, and being open about the machine, so that authorship is clear. He affirms that generative speed isn't a substitution for craft: the best things still take hours and hours of tuning prompts, anatomical study, colour passes, and textile adjustments until every pixel feels like yours.



Patience, he says, is a competitive advantage, and those that are willing to do dozens of iterations will be a focused light in a sea of first drafts. Lastly, he challenges new-makers to perhaps reconsider what it means to "make it": thinking of the first time, experimental, formative stages with AI as investments in voice and vision, not as the straightforward road to virality.

"Even overnight success takes ten years", he notes; and to see slow discovery of personal voice as greater than immediate virality. McCoy posits that creativity occurs when human vision, deliberate craft, and careful technology work in sync.

To experience Richard McCoy's work, go to [www.richard-mccoy.com](http://www.richard-mccoy.com)





PHOTOGRAPHER: JESS HALL

## AFW 2025

With a photography degree already under her belt and a love for fashion, Jessica Hall wanted to expand her knowledge and skills by pursuing a Bachelor of Fashion Marketing at Collarts. Combining her passion for photography and style, she flew off to capture attendees at Sydney for Australian Fashion Week 2025 where she said she had “so much fun”.

## PHOTO ESSAY



***“I find it really difficult to choose my favourite photographs, but these are some I really like!”***



# THE BEST NEW THING TO COME OUT OF LONDON

By Eliya Crossman



We're talking about NewArc.ai – a company that is doing AI the right way. NewArc is a program helping designers turn their sketches into images in a range of styles, from photo-real render to 3D visualisations. Talk about futuristic! With the tagline "Focus on your ideas - we will take care of the rest," NewArc generates refined images within seconds, using only a sketch and a short description.

The program aims to solve two major pain points for designers: saving time and offering greater creative freedom. According to the company, the tool allows users to "quickly visualise their products" and "spark new ideas" for colour palettes or aesthetic directions (NewArc.ai, 2022). It also states that it is a useful tool when presenting ideas to a colleague or clients, as the images provide more detail than a traditional 2D sketch.

Jamie Ferris-May is a Melbourne-based fashion designer, product developer and pattern maker who has worked in the industry for 20 years. She is now using the app in her design practice.

"I use the tool to give my clients a better indication of what a design will actually look like in the initial design confirmation process. I find the clients are able to better visualise the garment when they see it as a photo-real image, rather than a fashion illustration or a flat working drawing."

Jamie has been using NewArc for around seven months and has noticed other freelance designers in her field adopting it to create fast design boards and pitch ideas clearly and efficiently.

"Often, I ask the tool to create the garment in white fabrication, so that the client can see the design lines easily and I or the client can inlay colour or print in photoshop for visualising different iterations of the one design."



But like any new tech development in the creative industry, questions about creative integrity and job displacement are inevitable. I asked Jamie about this concern, particularly around the future of graphic and fashion design roles.

"I am not concerned about AI taking away our creative or fashion design jobs. The tool is only as good as the prompts and input drawings you give them and the creative decisions you make ... even if it is choosing which AI generated design you have promoted is the best choice for your market. The designer has the final creative call! It is a tool – that is all!"

As of 2026, Collarts students are able to access NewArc.ai - creating a new kind of collaboration between creatives and technology. As the fashion industry continues to evolve, tools like this show that tech innovation doesn't have to come at a cost to artistry, and instead can inspire and empower designers.

To see more of Jamie Ferris-May's work, follow her at [@jamieferrismay](https://www.instagram.com/jamieferrismay) or go to [jamieferrismaystudio.com](https://www.jamieferrismaystudio.com)

## IN BUSINESS



### Tips from Tamara Leacock

#### Tell us about your fashion brand?

Remuse is an Afro-futurist ethical and sustainable fashion label based in Melbourne inspired by biomimicry and the natural environment rooted in resilience and reimagining new futures for adornment of contemporary bodies.

#### How did you get into the industry?

I first got into the industry in New York City, my hometown, working as a commercial styling assistant, creating my own upcycled fashion brand of one offs from clothing waste, writing about all things ethical fashion on my own blog and others, while studying at the Fashion Institute of Technology and NYU. Dancing between the commercial fashion space and the art activist space in New York and throughout travels created a niche foundation and point of view that I still build from today.

#### What's your top tip for being successful in fashion?

Resilience, hard work, and kindness will take you far.

#### What is one misconception about the fashion industry?

The Devil does not wear Prada (or any brand for that manner). And that nepotism in any form, especially as the veil of unsustainable hegemonic systems falls, is a stable strategy.

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

There is space for everyone and their niche point of view. Find what makes you happy, flow and forget time. Centre your joy and all its wonderful, sartorial communities and manifestations.

**Tamara Leacock is Program Coordinator for Fashion and Sustainability at COLLARTS.**

Shop Remuse at [remuse.world](https://remuse.world) and follow the brand at [@remusedesigns](https://www.instagram.com/remusedesigns) and Tamara at [@tamaraleacock](https://www.instagram.com/tamaraleacock)



# WHO WE ARE



**ELIYA CROSSMAN**

**Bachelor of Fashion Marketing, Stage 5**

[@eliyacross](#)

Eliya says that the “feeling of getting lost or immersed in a project, spending countless hours, challenging myself, giving it my all and then getting to see the end result,” is what motivates and inspires her to keep creating. “I’m just desperate to dive into the next one!”

Fashion Sales and Marketing is the project she says pushed her to grow: “We got the chance to create our own brand and website, along with a five piece collection. I was really craving an assignment that challenged me to come up with something new.”

Despite working as a teacher aide in an autistic school for children ages 5-18, Eliya still always has a “craft project on the go”, which might be why she wishes she was living in a fashion era that produced “well made, high quality garments, [with] no poly blend”.

Personal Style: Minimal, intentional, 90s inspired



**RUBY HARTLEY**

**Bachelor of Fashion Marketing, Stage 4**

[@rubyharttley](#)

Ruby has been working in retail for years – womenswear, menswear, kidswear, formal wear and jewellery: “Yes, the whole lot,” she jokes. However now she is focused on the classes and projects that have really pushed her to grow.

“The fashion styling and image making and social media and fashion influencers classes ... For styling, getting to run my own shoot with my own ideas and concepts was so much fun, I learnt so many new and helpful things while also being able to express my creativity freely,” she says. “The end goal pushes me every day to try and create new things. The fashion industry is huge and has so many opportunities, so the future is what inspires me to keep going.”

Still, Ruby can be a little nostalgic and wishes she had been able to live through the 2000s fashion era: “It was such a bold mix of pop culture, individuality, and experimental style. Low rise jeans, bedazzled everything, mini skirts. So many iconic looks.”

Personal Style: Edgy, versatile, confident

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# OUR EYES ARE ON

JESSICA CLAUDIA KWAN

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VICE VERSA MEANS THE  
'OTHER WAY ROUND', WHICH  
REPRESENTS THIS JACKET.

I AIMED TO CREATE A  
MULTIFUNCTIONAL JACKET  
WITH ELEVATED STYLE.

**PHOTOGRAPHER:**

**JESSICA TORMEY**

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