



HUSAIN MOMONIAT

**FASHION CREATIVE DIRECTION
GRADUATE**

PORTFOLIO

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CV

Husain Momoni

29 Frederick Walker Gardens
Batley
West Yorkshire
WF17 5PU

Email: husain-m@hotmail.co.uk
Phone: 07766950955
Linked in: Husain Momoni

Personal profile

Fashion Creative Direction student at University of Huddersfield, Owner & Curator of Ruder Than The Rest; an online retailer dealing high end vintage fashion and accessories. I am individual that emanates a high work ethic and a willingness to tackle every problem that faces me with positivity and confidence.

Education

2017 - 2021 Huddersfield University Fashion Creative Direction BA(Hons)

2005 - 2010 Lawnswood High School, Leeds 9 GCSE's grade C including English and Maths

Experience

2016 - Current Sales Associate/Senior Dispatch The Hip Store, Leeds

- Solely responsible for dispatching all online orders while maintaining a standard of packaging in line with a luxury standard service
- Developed excellent customer service skills with customers, in person, on the phone and through email.
- Created effective and manageable dispatch procedures to correspond with a growth in online sales.
- Developed strong working relationships with a close team of sales assistants, buyers and managers.

2015 - Current Owner/Curator Ruder Than The Rest

- A side business which was effectively managed between University and part time employment, the skills learned at university were further developed through the running of the business.
- Developed project management skills through the designing of an e-commerce website and the organising of editorial photoshoots which included collaborating with creatives on projects.
- Networked and created working friendships with creatives and business owners in the same market.
- Using Adobe Suite for the creation of website product images, post production of photoshoots and some graphic design work.
- Directed editorial photoshoots for the brand to use for marketing and brand image purposes, this included the photographing, styling and creative direction.

2012 - 2015 Production Operative Radio Design Ltd

- Developed the ability to work under pressure in a fast paced production line.
- Fostered the practical skills to build electronic units at every stage of the production line within set tolerances and guidelines.
- learned to diagnose faults on units and repair where necessary.

Skills

Attention to detail

Utilised and developed this skill further through processing product photographs on Ruder Than The Rest so that they are consistent in their appearance and symmetry, also through writing error-free product descriptions on the website and on social media.

IT

Proficiency in Adobe Suite that was achieved through University and Ruder Than The Rest.
Knowledge of HTML code and CSS through creating an e-commerce website for Ruder Than The Rest.

Problem Solving

Dispatch operations and customer service roles allowed further development of problem solving skills, for example issues with deliveries and stock inventory errors which required the ability to resolve issues quickly to retain customer satisfaction.

Leadership

Took an active role in leading University group assignments, delegating tasks to team members and leading by example whilst taking responsibility for any shortfalls and overcoming them quickly.

Enterprise

Started a business in my spare time dealing high end vintage designer clothing and accessories. The project has been successful and was scaled to a full time operation during my placement year at university. The running of the business allowed the development many valuable skills including self reliance, discipline, entrepreneurship, business and financial management.

Interests

Sports

Keen interest in taking part in sports and being active in several ways, one being an active member of Purge Boxing Academy and regularly exercising in gym and outdoors while maintaining a healthy diet.

Reading

"Reading is essential for those who seek to rise above the ordinary."

I take great interest in reading books and literature, I take great interest in topics on history, international cultures, civil rights, and fashion.

Fashion

Fashion is something I have had interest in for most of my life, this interest led me to starting a business dealing vintage fashion and then onto studying a fashion course at Huddersfield university.

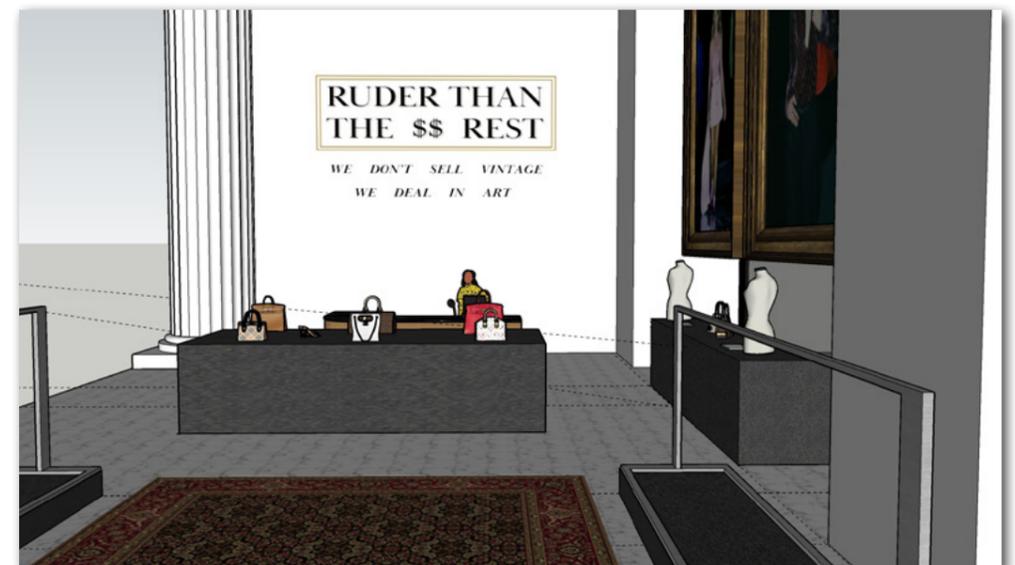
References available on request.

FINAL MAJOR PROJECT

My Final Major Project relaunched vintage designer fashion dealer Ruder Than The Rest, the relaunch anticipated a collaboration with luxury retailer Selfridges, this collaborations main event was a pop up within their flagship London store. The relaunch for Ruder Than The Rest was about adapting to the changing vintage market and refining their business to accommodate for an ever crowding market, this was done through market research and understanding the positioning of the brand. The new direction repositioned the brand as a specialised vintage dealer, pushing it further upmarket with rarer and more coveted vintage fashion. A connection was drawn between museum collections and private collectors, and thus the concept which intertwines the museum and retail space was created to market the brand and products.

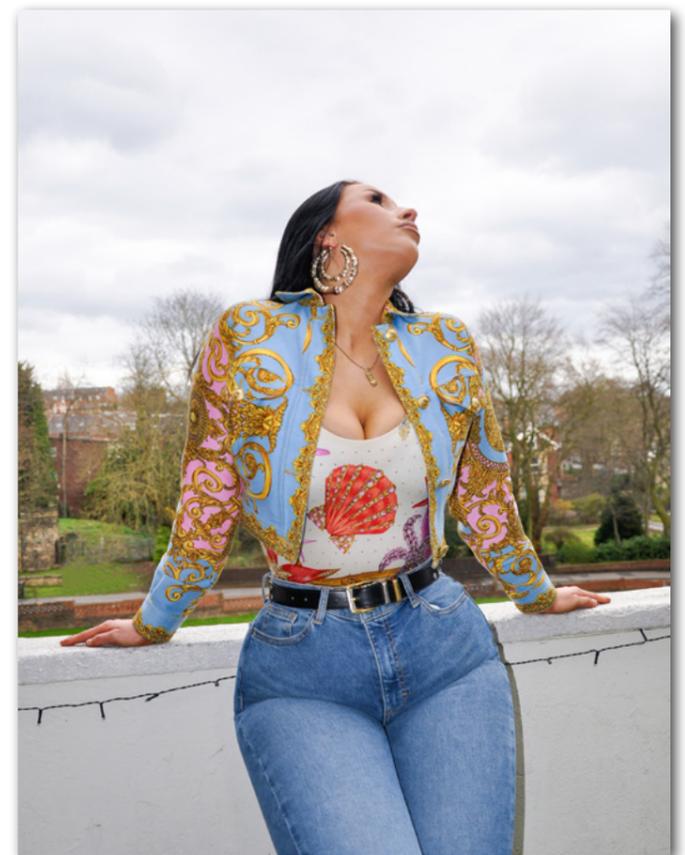
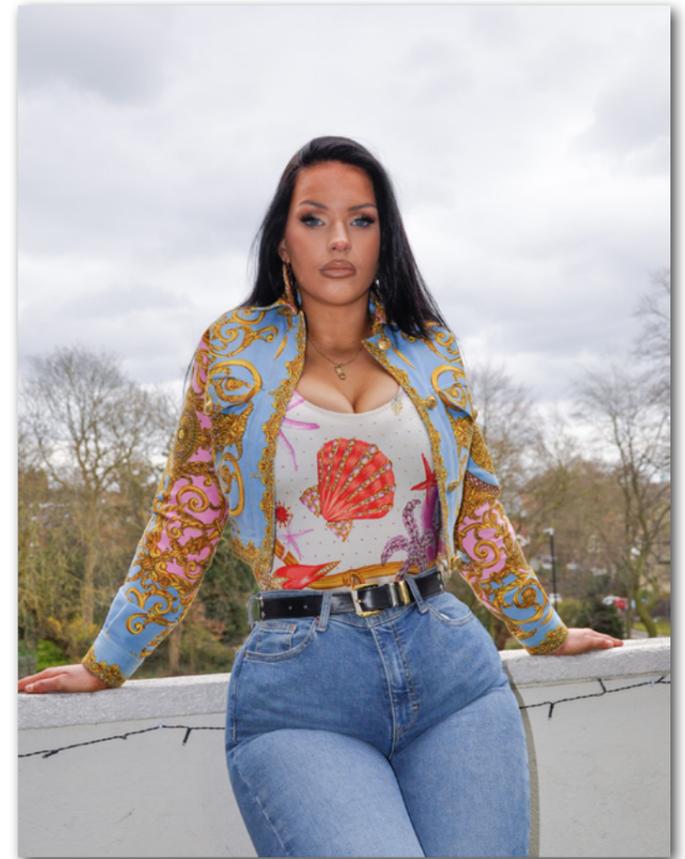
In the event plan was a carefully revised product offering which sought to provide to customers articles of significance, this meant that the most coveted items were to be sourced by the brand and sold through their channels. In addition to this I designed a 3D render of a section of the Selfridges London store which would be used as the location for the pop up, the space was designed taking into consideration the concept of combining the museum and retail space while also considering the anatomy of luxury retail spaces and how this could be presented within the space. Other aspects which were considered were the range of products and how they could be presented effectively within the space, and another important factor which was considered was how customers would perceive the space and how they would navigate it.

The marketing and communications of the event was carefully considered as it would have promoted Selfridges and Ruder Than The Rest in conjunction, therefore it was defined that several methods of promotional tactics were to be utilised, including social media marketing, localised advertising in public and retail settings. All methods used in the marketing of the event were to follow the AIDA method to raise awareness and attract customers through cognitive stages of purchase intention. The social media plan was synchronised between both social media channels and consisted of an editorial photoshoot representing the products which took inspiration from classic Helmut Newton photographs. Advertising on the London Underground was determined to be an effective method of promotion since the event was in London, and the diverse range of rail users coincide with the ideal target audience, this audience were found to be of a diverse range of ages, backgrounds and income groups, particularly those in the upper bands. The combination of social media marketing and localised advertising would have a profound result on raising awareness of the event, due to the high volume of rail users who travel on the Underground and the volume of social media followers on their Instagram accounts. Lastly, the retail settings of the pop up ensured that the event was marketed to the public travelling through Oxford Street and through the store, window decals were created to advertise the collaboration to people passing and the large ornate frames provide a spectacle to those passing by.



EDITORIAL IMAGERY

Model: Georgia



ADVERTISEMENTS

**INVEST IN VINTAGE,
INVEST IN ART.**



**SEFRIDGES HOSTS ARCHIVE FASHION DEALER
RUDER THAN THE REST
10th SEPT - 24th SEPT 2021**

RUDER THAN THE \$\$ REST
LUXURY VINTAGE

SEFRIDGES&CO

**DID YOU KNOW
YOU CAN INVEST IN
FASHION?**



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RUDER THAN THE REST
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LUXURY VINTAGE

SEFRIDGES&CO

**IMAGINE PROFITING
FROM YOUR
WARDROBE.**



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LUXURY VINTAGE

SEFRIDGES&CO

**YOUR WARDROBE
COULD BE YOUR
RETIREMENT.**



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SEFRIDGES&CO

DISSERTATION

UNIVERSITY OF HUDDERSFIELD

School of Art, Design and Architecture
Department of Fashion and Textiles

An investigation into the practice of buying vintage fashion for investment.

Husain Momoniati

A Dissertation submitted in partial fulfilment of the requirements for
BA (Hons) Fashion: Creative Direction

Module THD 1195

The candidate confirms that the work submitted is their own and that appropriate credit has been given where necessary and reference has been made to the work of others.

The University of Huddersfield
School of Art, Design and Architecture
Department of Fashion and Textiles
Huddersfield
West Yorkshire
ENGLAND

29/01/2021

The vintage fashion market has grown considerably over recent years and is expected to grow further, prices of coveted vintage pieces has reflected the rise in popularity. One would have assumed that collecting vintage clothing was the practice of museums, however the nature of collecting vintage as an investment is a phenomenon which has also become increasingly popular, not restricted to museums either. The individual 'vintage collector', like the 'art collector' but involved with textiles rather than paintings, collecting specific vintage pieces for investment only. The purpose of this research was to explore the nature of 'collecting' vintage clothing for investment by the private individual and museum organisations, the research also focused on what constitutes a worthwhile investment and the cultural aspect behind this. This also investigated the history of collecting for investment, where it has come from, where it is today and where it may be going, specifically analysing the changes in vintage fashion prices, to understand the popularity of vintage considering the demand and supply of vintage pieces.

The investigation into price changes across the 2000s and 2010s yielded results that highlighted a difference in vintage trends. Of the brands analysed it was evident that the 1990s fashion trend had affected the vintage market also, thus raising the status of 1990s vintage fashion as some of the most collectible vintage articles, prices increased constantly through the decades, several factors were identified as the cause of this; nostalgia was determined as one of the most significant factors, resulting in younger generations becoming interested in vintage, another significant factor was and is still is celebrity endorsement, in some cases vintage was a preferred choice of celebrities. In addition to this, some of those designers had left their positions in the brands where they had made their name, making their past collections more desirable. This had a profound effect on the prices of vintage, consequentially increasing significantly by the end of the decades measured. There were also brands which had not seen a comparable price increase over the last decade however they were increases in the selling price of particular articles, therefore it is evident that although vintage had become more popular over time, there were brands and styles which did not follow this trend. Reasons identified is that younger consumers were unfamiliar with such brands and/or styles, given that they weren't on trend like 1990s brands were, they were not going to be bought to be worn, leaving mostly aficionados and institutions to buy, collect and/or wear.

ADVANCED FASHION PRACTICE

This project involved adapting an existing brand's product/marketing to be inclusive towards a particular group of people, for example I chose to represent non-binary and transgender people. The selected brand was Versace, the rationale behind this choice was that historically Versace has always been progressive in social attitudes for men and women, by offering colourful and heavily printed fabrics in mens cuts and presenting women as strong and confident beings. It would be the natural progression of the brand to extend their brand image to include transgender and non-binary individuals and present them much in the same way as they historically have. The outcome of this project included a presentation and director's treatment for a fashion film, covid-19 and lockdowns had placed obstacles in the possibilities of the project, where it proved difficult to create the film itself, thus the decision to make a director's treatment was the most appropriate choice. The choice of concept was inspired by the cult film 'Dressed to Kill', in which a model is seemingly followed, as the film progresses the action intensifies leading up to a climax where the model is confronted and has nowhere to go, where the film ends. The styling of the video is to use several full vintage Versace outfits, thus ensuring the film has an authentic feel and represents the brand correctly.

"Versace is for everyone"

The world is ever changing, it is becoming more accepting, more aware, freedom means being free to be whoever you want to be, freedom to express what makes you, you. At Versace we have broken the norm since the days of Gianni, being free to express oneself, the Versace way.

For the FW 2021 collection campaign Versace sets out to be more inclusive than ever before by using transgender/non-binary models in their campaign film.



Styling

Styling choices will consist of the following, although the model will wear only one outfit for the entirety of the film.

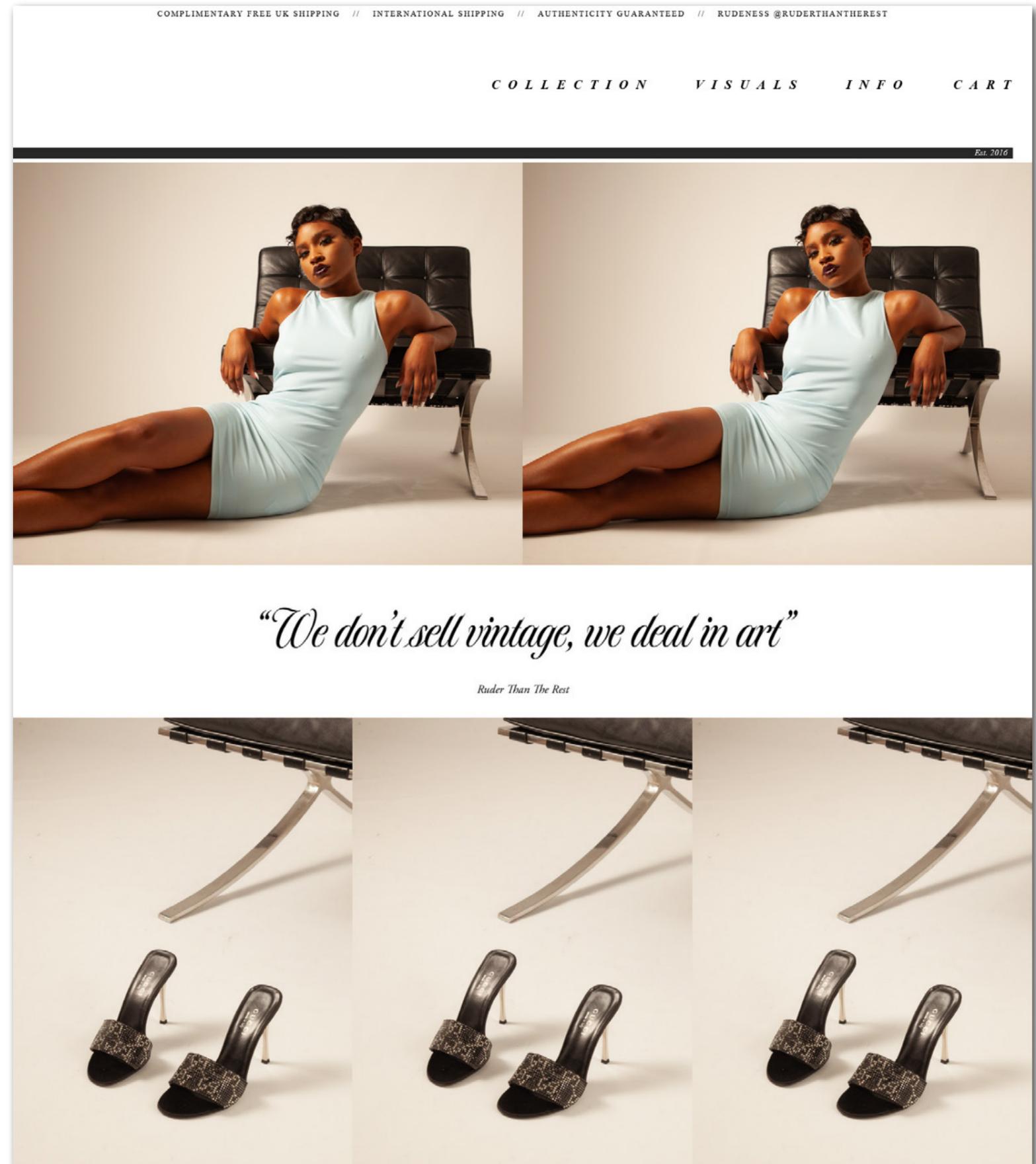
A silk Versace printed shirt, worn open halfway, a Versace denim jacket on top of the shirt and a pair of matching jeans, the shirt will be tucked into the jeans. Black pointed shoes which have crystal detail on the back. For the accessories, classic Versace Medusa gold earrings and a chain necklace.



ENTERPRISE PLACEMENT YEAR

Ruder Than The Rest

Is an online vintage fashion dealer that sells coveted designer fashion articles from the 1990s and the 2000s.

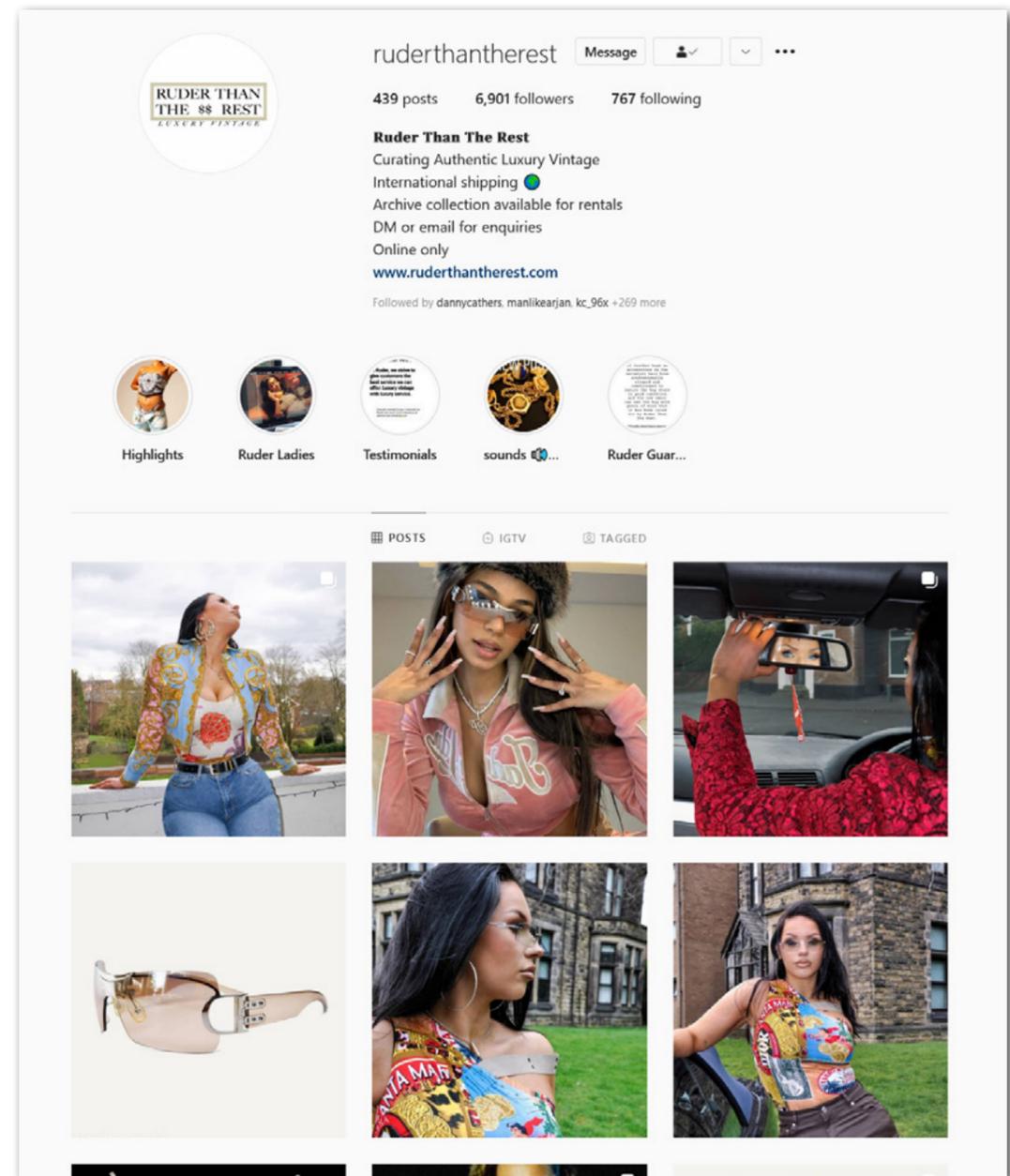
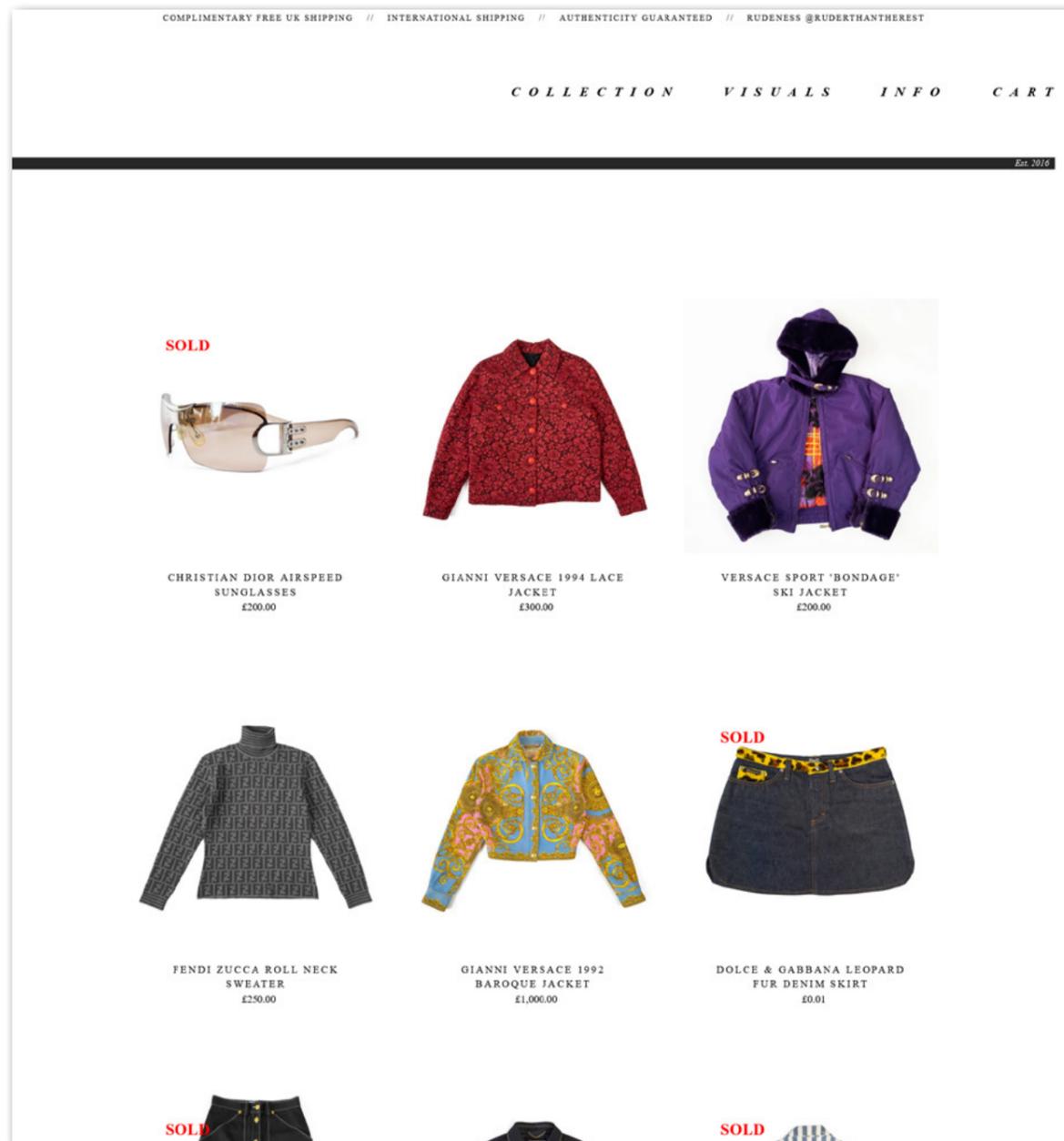


My course included a placement year which was spent on the Enterprise placement program, which allows students the opportunity to trial self employment with guidance from business advisors and the university.

I had a side business prior to university which was still managed while studying, this business is a vintage designer fashion E-commerce retailer; Ruder Than The Rest. The Enterprise placement allowed me to understand the potential of this business by dedicated all my efforts towards it, in the 10 months spent on the placement the business had increased its social media following by over 100% and revenue had increased by approximately 80%. This experience has allowed me to develop and learn the entrepreneurship skills associated with a fashion business and allowed me to understand the potential of the business. This opportunity also gave me the chance to put my university education into practice.

www.ruderthanotherest.com

Instagram: [@ruderthanotherest](https://www.instagram.com/ruderthanotherest)



THE HIP STORE CASE STUDY

This project sought to analyse the high street and understand the reasons behind the diminishing number of independent stores and seek to find a solution by investigating the business practices of longtime Leeds menswear retailer The Hip Store. The study analysed reports on the state of the high street and made a comparison to technological advances that have pushed consumers to shop online. Through interviewing staff at The Hip Store who have served the business for over 10 years it was evident that the store has gone through changes in their practices, adapting to new technologies and their customers needs. The study concluded with an analysis of new technologies and the possibility of future technological trends having an impact on fashion businesses, particularly retail stores.

