

BA (H) COSTUME DESIGN & MAKING

This specialist course covers costume design and construction skills for stage and screen – from pattern cutting, tailoring, props, and puppetry, to visual analysis and 2D to 3D realisation. Graduates go on to work as freelance or in-house costume designers, makers and wardrobe assistants for a range of theatre, film and television productions.



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This highly specialised course covers all aspects of contemporary design practice for theatre and live performance, including set and costume design; construction; digital technologies; site-specific design; puppetry; heritage installation and designing for community and education settings. The course is facilitated by the highly skilled team of staff and technicians who have years of professional and academic knowledge. Despite being in the midst of a Global pandemic, our graduate theatre makers managed to connect, create, play, challenge and agitate, we are very proud of their innovative resourcefulness now ready and prepared for professional life.

Helen Davies
Course Leader, BA (Hons) Theatre Design

ALEX BRADLEY

BA (H) COSTUME DESIGN & MAKING



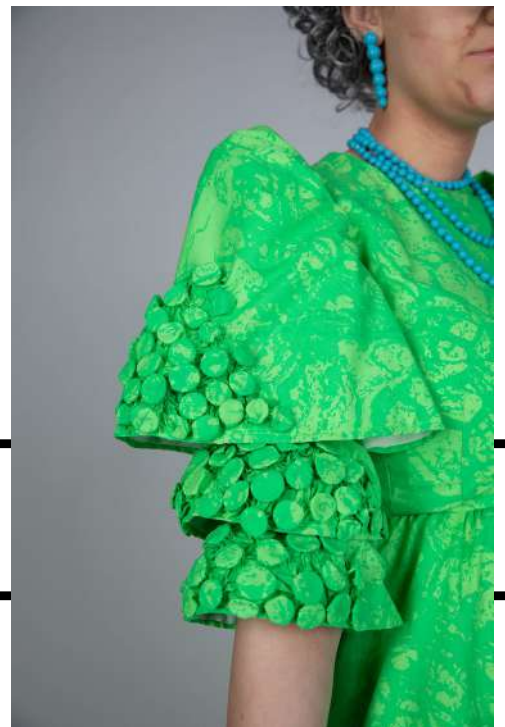
I am a costume maker with a specific interest in textiles. I love how creative you can be with different mediums, creating unique textures and illusions. I would love to push my textiles knowledge further, using a deep understanding of fabrics and their science to ensure innovative products that push all boundaries.



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CHARLOTTE THORNTON

BA (H) COSTUME DESIGN & MAKING

Creativity and costume has become my adventure, with a particular enthusiasm for Historical Costume and Fantasy. Using research skills to find original materials concerning historical dress; exploring exciting new construction and textiles techniques, feeds my enthusiasm. My passion for costume originates from a love of film and theatre, particularly period dramas, as they have the innate ability to transport your imagination to any time and place. My interest in investigating historical dress opens a window to the history of the classic novels and plays I have grown up reading. My being a bookworm also drives my visual inspiration through design and making processes. The time spent with the costume team at NTU has taught me to achieve a consistent level of professional practice in my work, develop proficient time management, and to utilise a positive mind set when facing challenges, using perseverance and relentless optimism to my advantage. I can't wait to start my costume journey!



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DILLAH JOHNS

BA (H) COSTUME DESIGN & MAKING



The Canterbury Tales, originally published in 1392 by Geoffrey Chaucer, was one of the first satires in the English language. It tells the story of pilgrims on their way to see the shrine of Thomas Becket in Canterbury, with characters ranging from all walks of life and intentions. My production, was to be in the modern perspective, focusing on caricature and exaggeration of current day social groups. The Wife of Bath is a plastic fantastic bootylicious mistress, The Miller is an alcoholic devoted football hooligan. The Reeve is a slimy council officer and the Clerk a solitary internet troll. This project was so fun to do, and every single detail builds visual comedy. It really developed my interests in body modification and abstract tailoring, as well as working with a range of materials, like fur, lycra and leather, diamante work, and breaking down.



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ELEANOR JAYNE

SHARPE

ELEANOR JAYNE
COSTUME

BA (H) COSTUME DESIGN & MAKING

I am a costume designer, maker, and all-round creative. For my final project I combined my interest of surrealism with theatre, creating my own immersive experience based on the bizarre paintings of Salvador Dalí. I think it vital that we never stop learning, and I aim to also study theatre design, which will shape me as a well-rounded designer. Coming up with this performance, I storyboarded the sets and outlining the guest's journey, this only heightened my interest. In my design, I use digital software yet try not to lose the authenticity of a hand drawn art style. By studying a duel specialism, I have the advantage of being able to delve into both construction and design which provides so many more opportunities. I wish to continue construction elements such as costume props, hard make and millinery, as during this project these were the aspects I enjoyed the most. I haven't scratched the surface on what I could achieve and I'm eager to start this journey as a young creative.



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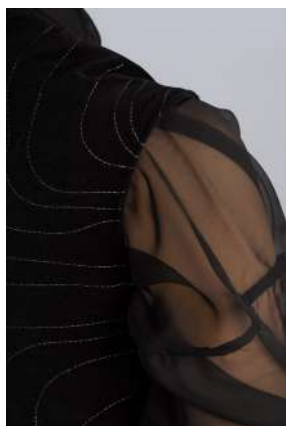
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ELEANOR WILCOCK

BA (H) COSTUME DESIGN & MAKING

The work shown is evidence of my final project a television adaptation of The Princess Bride. Inspired by the representation of gender roles within the entertainment industry, I used narrative and costume to explore the strong female figure, and the burden on male heroes to be stoic and strong. I examined society's changing roles, mirroring the current revolutions in women and men's fashion using modern aesthetics. My strong interest in historical dress and textiles and fabric manipulation is influential in my work. As I enjoy experimenting with new techniques, I took advantage of the time given to research and to learn from my outcomes. This creative process is something I hope to continue to develop in the future. I aim to pursue a career in costume making for screen, inspired by my enthusiasm for film and TV. Previous work experience completed on Infinite (2019) and The Batman (2020) has strengthened this ambition, with valuable knowledge gained that I am able use in my future work.



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ELLIE GLOVER

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This work is from my final year project of the original story of Beauty and the Beast, circa 1740. I wanted to design and make my costumes in the period they were originally intended, however I did this with a sustainable twist. by using only second-hand and recycled materials such as curtains, bed sheets and table cloths, I was able to create elaborate where necessary 18th century costumes whilst reducing textile industry waste. In the future I plan to enter to costume making profession and hopefully still integrate some aspects of sustainability within my work.



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EMILY FENTON

BA (H) COSTUME DESIGN & MAKING

In my final year, I directed my last project with the aim to work within the film and tv industry, the costumes produced were an adaptation of Hansel and Gretel by Stuart Paterson, with the theme of dark fantasy for a three-part tv series. Through the project I understood the value of learning the skills needed to work within the film/tv industry. I would describe myself as hard working, passionate and a good communicator that takes pride in punctuality and time management whilst maintaining a high standard of work. Having completed two years of fashion design this provided me with the insight, knowledge and skills that I apply to my costume making. During the course I produced an eclectic range of costumes always with the aim of developing my knowledge of different subject areas, this has assisted when entering competitions which lead me to coming runner up when I designed a wedding dress for Elizabeth Malcolm, and being chosen to help costume source and style for a short film.



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EMILY HAWORTH WHEATMAN

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My name is Emily Haworth Wheatman, and I am passionate about inclusivity and accessibility in theatre. In my final year project I adapted the book "Bravo, Mr William Shakespeare!" for children's theatre. I have produced high-quality and innovative costumes throughout my time at university, for example, on Dance4 CAT's end of year dance performance. Here, I was particularly happy with my solution which realised the director's vision of having flowers grow from the dancers' costumes. Other professional environments in which I have gained experience includes my time as an assistant dresser on The Curve Theatre's production of West Side Story. Fostering a positive working environment is really important to me. I experienced this whilst working with Derby Theatre and University, where I collaborated to design and make costumes for a site-specific performance based in the Eagle Market. During this valuable experience, I developed my visual and verbal communication skills.



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ERIN HEYWOOD



BA (H) COSTUME DESIGN & MAKING

My passion lies in historical costume – researching deeply into bygone eras and reanimating stories to delight a variety of audiences. My unique, loose design style coupled with precise construction produces captivating costumes.

In 2019 I visited Haddon Hall and was whisked away to another world. This inspiring trip led to my final year project being centred around the grand Elizabethan location.

My aims involve creating immersive performances/ displays in partnership with historic sites, providing opportunities for learning, escapism and experiencing the past in a whole new way.

Throughout life I have experienced all sides of performance (creating/viewing/performing). This allowed me to develop rounded knowledge of costume – practicality, aesthetics and atmosphere.

Creating these costumes, along with additional projects I undertook, has served me great fulfilment.

I have collaborated with Nottingham Castle, Newstead Abbey and individual performers – use my links to discover more.



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ERIN TAYLOR

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For my final major year project, I chose to design and make for film using Terry Pratchett's fourth Discworld novel Mort. I created my concept around nature and focused on the 1560s for period shape. Choosing film allowed me to focus on the finer details of the costumes as film and television is a career path that currently interests me. During my three years studying Costume Design and Making, I have gained a particular interest within the construction and textile side of costume. I have always been a keen learner so learning new skills and techniques have allowed me to experiment with silk painting, rust dying, free hand machine embroidery, prop making and millinery. I have especially enjoyed incorporating free hand machine embroidery into this project as it is an art practice I enjoy doing outside university. If you would like anymore information regarding my project or see more of my work, please check out my Instagram as I post regularly or email me at erinsarahtaylor@outlook.



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EVE MURPHY

BA (H) COSTUME DESIGN & MAKING



Eve is a new graduate from Costume Design and Making with a real love and focus for design. With the audience in mind, she strives to create designs that question the society in which we live and encourage the viewer to consider the deeper meanings. In her latest and final university project, Eve reimagined Georges Neveux's *La Cle Des Songes* as a surrealist film set in the 1920s. With themes discussing the grasp nostalgia has over human nature, the designs delved deep into the lifestyle that prevailed on the bohemian left bank of Paris. With an interest in the underbelly of life, Eve designs with the intent of portraying life's less desirable qualities in an attractive and an encapsulating way.



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FLORE WATSON

BA (H) COSTUME DESIGN & MAKING



I've always loved making things from scratch, and clothes are so exciting. Not just about form and material, but about colour, person, movement, feeling and communication: things that make me feel alive. I love the process. Pouring incomplete ideas onto paper then seeing the pieces come together; plunging dull cotton into deep yellow dye drawn from onion peels. I like to master the technical stuff so that it helps my ideas to fly. Artist's daughter - watching, learning, and having a go since I was tiny. Farmer's daughter - good at getting things done, under pressure. Graduate in Costume Design and Making - ready to step into the world beyond and excited to assist, practice and carry on learning.



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GEORGIA PETERS

BA (H) COSTUME DESIGN & MAKING



I have a keen interest in creature creation and imaginary concepts. For my final major project, I chose to redesign and recreate the costumes for Prostetnic Vogon Jeltz and Slartibartfast from Douglas Adam's The Hitchhiker's Guide to the Galaxy. This concept gave me the opportunity to explore new creative techniques and construction methods, broadening my skills. I was awarded Costume Designer and Maker class of 2021 for my imaginative designs, challenging construction techniques and ability to problem solve while working under Covid- 19 restrictions.

My intentions for industry are to work within prop costuming, creature creation and large-scale builds. I hope to work within a range of performance styles and genres to further my experience in costuming. I am looking forward to a rewarding and creative career exploring opportunities within the industry.



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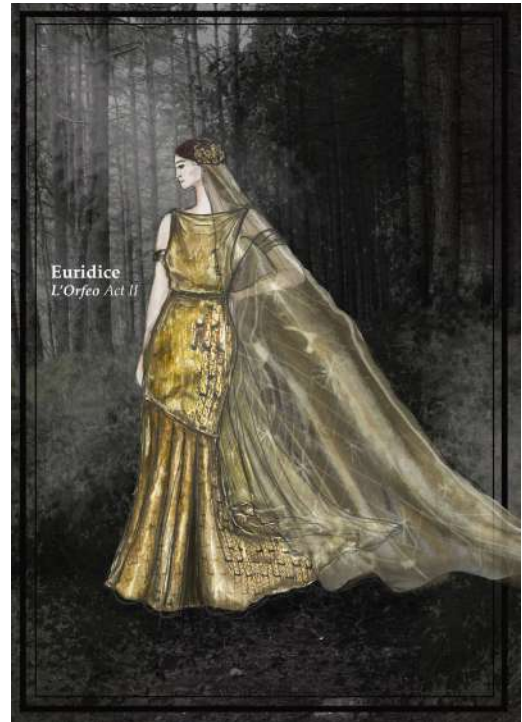
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HARRIET WATERFALL

BA (H) COSTUME DESIGN & MAKING



I am a costume creator. In my practice, I try to work sustainably, minimising waste, sourcing second-hand and saving offcuts for embellishment, as I did in my degree piece. For my dissertation, I researched the decline of clothing maintenance and its environmental impact, investigating traditional repair techniques and how industry practice could influence everyday life. I've worked with a selection of organisations, including local theatre companies, Nottingham Castle and Newstead Abbey, on a variety of projects of differing scale, budget and time frame, improving my adaptability and making my skill set more versatile. Throughout my projects, I experiment with mixed materials and unconventional techniques to enhance the design in an innovative way. Looking to the future, I hope to apply the invaluable transferable skills I gained throughout my time at university to any role I undertake, and aspire to positively contribute to the creative industry.



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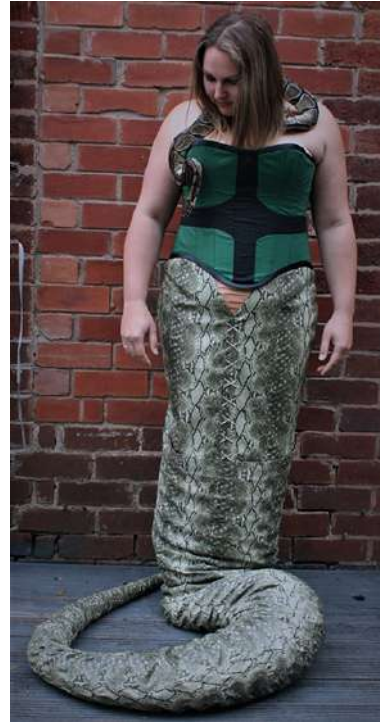
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JASMINE SLATER

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During my 3 years on the Costume Design and Making course, I have been given the tools and advice to expand on my creative skills and learn new ones. I understand more about historical dress and how those shapes can provide a base to create futuristic costume designs, which intrigues me as I want to work in film/TV specifically within the sci-fi or horror genre. Horror has always been a big part of my life and influences a lot of my creativity as I appreciate how many horror movies are made with a low budget, therefore, having to bypass the use of CGI and opting instead for creating as much as they can to be as realistic as possible especially in creature/monster makes. I also enjoy the use of breakdown techniques because they add another level to the story of the characters, this is a technique that I have incorporated into my makes and designs throughout several of my projects to add realism and to build on the techniques I have been taught or researched myself.



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JEMIMA SMALL

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Since completing her degree Jemima is very much looking forward to further developing as a creative. Jemima's current goal is to learn more about the aspects of costume supervisor within film & TV. Due to her passion for organisation, leadership and teamwork. Jemima is hoping that the knowledge she has gained through both design and making projects will make her a more dynamic member of the team.



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JOY NYE

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I am a mature graduate with skills in Costume Construction & Design, In the past I have run a public house business, designed, and made a full set of sheep costumes for theatre. I have worked for a company which makes bespoke compression leggings drafting the patterns for individuals. Now my focus is on using the creative skills I have gained to bring characters to life through costume construction.

I am hoping to make costumes for theatre and individuals. I enjoy the idea of costume for theatre and dance, incorporating this into my working practice. My dream would be to own a haberdashery business and be able to teach and share my craft with others.



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KATA KISS

BA (H) COSTUME DESIGN & MAKING



Kata Kiss is a new and upcoming costume designer, born and raised in a lovely little town in Hungary. Her different cultural background, that she is excited to showcase in her projects, made her very aware how much cultural exchange shapes the World if it's done right. In the future she hopes to take on projects that would allow her to work with people from the cultures that the film or show is trying to represent. As for the other aspects of her design style, it is still evolving, but one thing is for sure, she loves to analyze the characters and leave little easter eggs for the fans to discover. Hidden meanings behind symbols and embroidery details, changing the colours or tones of the fabric as the story evolves and the characters' emotions change is something that she has been practicing since her early years as a student, and will definitely be something that she will be known for.



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TIKTOP

YOUTUBE



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KERRIN TURNER

BA (H) COSTUME DESIGN & MAKING



I'm Kerrin and I am a Costume Design and Making BA Hons student. I'm passionate about costume construction with a specific concentration in historical and fantasy costuming. I also have a developing interest in natural fabrics and natural dyeing along with knitting stemming from my final year project. This project was based on Neil Gaiman's Stardust, staged as a promenade theatre performance. It was inspired by nature with a strong sense of characterisation drawing from details in Gaiman's writing. My experience within costume centres around theatre which has been an interest of mine since getting involved with amateur dramatics from a young age. I have had work experience in professional theatres such as The Curve along side dressing work in fashion runways. In terms of my career, I would like to centre my work in theatre and am attracted to both construction and wardrobe work.



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LAURA BAILEY

BA (H) COSTUME DESIGN & MAKING

I am a creative person aspiring to work with costume in theatre. I enjoy designing and making, having studied both on the Costume Design and Making course, and I am passionate about storytelling and conveying character through live performance. My final university project explored the story of Vincent van Gogh through musical theatre, and I was able to combine my interests in historical costume and experimenting with textiles to create costume designs and construct two costumes, taking inspiration from artists and silhouettes from the late 19th century. These two costumes combined techniques including weaving and painting to convey the textures of Impressionist paintings. I have experience working on theatre productions in various roles including wardrobe, learning skills such as dressing, setting, alterations and laundry, in addition to the skills I have learnt at university, and I am excited to gain more experience and collaborate with other creatives on future projects.



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LAYLA HAMILL

BA (H) COSTUME DESIGN & MAKING

Sustainability and experimental textiles are the main features behind my concept for my third-year project of designing and constructing for an immersive theatre production of the story 'Little Thumbelina'. My interpretation is a dystopian post-apocalyptic fantasy caused by human created pollution. Within this project, I explored my passion for sustainability within costume, whilst encouraging the audience to consider their own personal contribution to pollution. This was reflected through the costumes, as many aspects were created by using recycled materials and incorporating a range of plastics. This project reflects my interest and ambitions within the costume industry, especially in the sci-fi and fantasy genre. In my future career I want to focus more on design, following my experience of designing a production of 'Cry Baby' for The Curve Theatre CYC. I want to create informative costumes that excite audiences.



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Mother Toad

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LOTTIE WHEELER

BA (H) COSTUME DESIGN & MAKING



My degree project was a ballet adaptation of the Japanese manga series Pretty Guardian Sailor Moon. I created a 10-character design scheme and chose 2 characters to bring to life: Sailor Mercury and Luna. I am passionate about textiles, and love learning about new techniques, such as Rōzome, which I experimented with in my final project. My garments used wax resist, silk painting, stencilling and dye work, as well as an innovative ribbon tying technique to create a fur texture, which I discovered through experimentation. I also crafted a made-to-measure bell tutu, of which I am most proud. My post-university plan is to explore the world of costuming and see what area suits me most. I love to create, so I am interested in pursuing construction, possibly in the dance or theatre world. Please check out my Instagram for further details and other projects.



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LUCIE AMELIA JACK

BA (H) COSTUME DESIGN & MAKING



As a recent graduate of costume design and making, Lucie displays an exciting and experimental approach to both fields. Her design process is supported by an understanding of fabric and texture, which aids in selecting where to build density, versus space and fluidity. When realising these designs through construction, this translates to an exploration of fabric manipulation and the boundless ways in which textiles can be used to convey meaning. This organic process is evident in her most recent project based on a segment of Virgil's Aeneid, in which she reimagined a story of two young soldiers who were lovers as a modern ballet. Exploring themes of passion, violence and vengeance, and featuring an all-male cast, the production aimed to highlight the beauties and complexities of masculinity, and of the physical male form. Using costume to create discussion around such topics is a reoccurring and deliberate feature of Lucie's work, and one she hopes to continue to explore in the future.



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NIAMH STEWART

BA (H) COSTUME DESIGN & MAKING



Costume design and making at Nottingham Trent has allowed me to explore various skills to broaden my knowledge in costume, across a vast range of projects from the 16th to 19th century. Predominantly a maker, I am fascinated by period costume and historical accuracy, specifically for theatre. This course has given me the support, understanding and confidence to create 2D designs to 3D working garments. For my final year project, I created a theatre version of the Charles Dickens classic, Great Expectations. Keeping to the novel's era of the early 19th century, I used Impressionism as a soft concept to strengthen the storytelling of my moodboards. The project allowed me to improve and investigate new techniques, including millinery, breaking down, corsetry and the use of thermoplastics. Having always been hard working and meticulous in everything I do; I am excited to see what the costume industry holds for me!



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PHOEBE UNSWORTH

BA (H) COSTUME DESIGN & MAKING



Hello, I am Phoebe with the Costume Design and Making course at Nottingham Trent. The project I spent the last year completing is Jenna Heap and Marcia Overstrand from the Septimus Heap book series if it were to be adapted into a TV show. I have a deep love of 18th and 19th Century fashion, my project is 18th Century inspired, and I enjoy any form of hand sewing including hand embroidery and hand finishing items. Over my three years at Nottingham Trent, I have been able to work with both historic and modern pattern cutting techniques, worked with a variety of fabrics on projects that range for stage shows to film. Due to the COVID-19 pandemic I have been unable to gain any work experience though I did take part in a one day make for the Halle Orchestra. For the future I hope that when theatres are allowed to be open again that I can get a job there. I would also like to have a go working on a TV/ film set as I have been told you do not know whether you like it until you do it.



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SAMANTHA HODSON

BA (H) COSTUME DESIGN & MAKING



In my final year studying Costume Design and Making, I have thoroughly enjoyed designing an immersive theatre production of the Netflix original, *The Good Place*. The theme for this artistic contemporary piece was dreams and nightmares, particularly children's, and set 100 years in the future, looking at futurist human evolution. This project pushed me out of my comfort zone and challenged me to use unique materials, having designed characters that were made from duvets and even learning to knit. For this, I was awarded the costume designer and maker of the year for my course. My ambition for the future is to pursue a career in costume design within theatre having completed a number of placements whilst studying at NTU. These included designing and making in collaboration with choreographer Theo Clinkard in my first year to designing for Leicester Curve's postponed youth production, *DNA*. I hope to continue to develop my passion for designing unique and unusual contemporary costumes.



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SOPHIE-MARIS HOELGE

BA (H) COSTUME DESIGN & MAKING



My name is Sophie-Maris Hoelge and my passion lies in historical costume and fashion history. I spend most of my time looking through historical resources, like fashion plates, antique photographs, old books, museums archives and historical pattern collections. While studying those, I like to immerse myself into the past, exploring the correlation of life and fashion in a historical context.

In my effort to innovate the future through using knowledge from the past, I am planning on studying Fashion and Textile History. I believe that research into the past of the fashion is vital to solve the problems the fashion industry faces today. We can learn a lot from the past, especially regarding sustainability and the industry's impact on global warming. My driving force is the knowledge that there is so much to explore in the past that might never face the light of day again if we don't bring it back to the surface.



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TOBASUM QASIM

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Hi, my name is Tobasum Qasim. I have just finished studying Costume Design and Making. I would say I have a passion for costumes and I'm interested in fantasy work. I am also very influenced by patterns present in nature and use this as an influence in my work. Apart from this I am interested in working for TV. For my final uni project I chose to design for Ophelia as a TV adaptation inspired by fashion from the 21st century with a twist of the 1920's.



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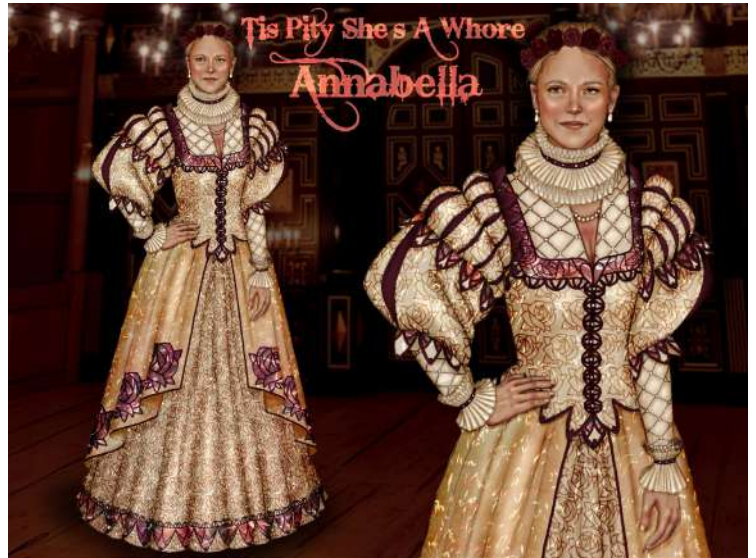
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VICTORIA POWELL

BA (H) COSTUME DESIGN & MAKING



I'm Victoria, a costume design and making graduate with a fascination for fantastical costumes, especially those that morph historical silhouettes with modern elements. I recently designed and made costumes for a production of John Ford's 'Tis Pity She's A Whore; the opportunity to deeply explore a literary text was exciting, as was the exploration of the connection between historical accuracy, character development, and concept in costume design. Experiencing the process from conception to completion allowed for an understanding as to how this process works in industry. In my final year at university I was awarded Costume Designer of the Year by my tutors; as an avid cosplayer I have also won competitions for accuracy and skill in replicating costumes from popular culture. Looking to the future, I hope to develop my interest in unique and flamboyant costume by working in opera and ballet. Live theatre speaks to my desire for telling engrossing, enchanting stories through costume.



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