

MADE YOURS

A magazine about personalisation,
customisation, and self-expression

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HEY HEY. THANKS
FOR PICKING UP
THIS COPY OF **MADE
YOURS.**

This magazine is about how people make stuff their own—not just accepting how it comes out of the box, but infusing it with their own personality and style. I think personalisation can do so much to enrich someone's life, even if it's through simple means, like slapping a patch, poster, or sticker on something. Though its

incorporation into my life was unintentional at first, I'm now head over heels for all kinds of personalisation. It's become one of my favourite mediums of self-expression, and it's really affected my outlook on life, so I wanted to find out how it's manifested in others' lives and in turn affected them. And thus, Made Yours has been brought into existence.

In this issue, you'll find some articles on customisation methods, creators and niches, as well as a collection of interviews.



THE EDITOR



Personalisation is intrinsically such a diverse and far-reaching umbrella activity, but I think this magazine serves to give a brief glimpse into some bits of it. In particular, make sure to take a look at the clothing interview sections though—they're my favourites. I got to have some really compelling conversations with some very cool people, and though I don't think the articles can fully encapsulate the unique perspectives of each person regarding their relationship with customisation, I'd like to think it makes a valiant attempt at it.

customisation before, I hope this acts as a catalyst for you—if even one person decides to try drawing on their stuff or patching their jacket because of this magazine, I'll consider it a resounding success. If you're a veteran in customisation, I hope you find some insights in here that resonate with you or discover a new medium or technique you decide to try out.

But yeah, this was pretty much an excuse for me to talk about cool art and cool people.

Have a fun read, friends.

If you've never dabbled in



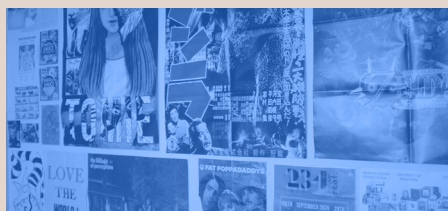
TRINITY
clon



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REQUEST AN ARTICLE OR INTERVIEW

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KATIE

Katie's (she/her) room is adorned with movie and music posters, photos by and of friends, cinema tickets, bottles, flowers, and various other knickknacks. According to her, it's a

dramatic change from her room back home in London, and for the better. Making full use of the sudden jump in freedom that accompanies moving out from home, Katie strives to make her space reflect her and the things she loves now.



BONGSE

Although Bongse (he/him) describes his room's personalization as "minimal," it's clear that thought has gone into curating the pieces dotting his room. Tibetan flag garlands, tarot card tapestries and prints, film

posters, and inherited religious charms are all arranged to reflect both his heritage and his interests. While he mostly focuses on aesthetics and having fun, some decorations acts as a source of reflection, adding an introspective layer to his space.

ZU

Zu (they/them) approaches personalising their space not as an option, but a necessity. They collect items they consider beautiful, whether made themselves, by friends, found, thrifted, or gifted, and display them proudly, at odds with the idea of keeping such things in boxes. They simply “couldn’t live in it any other way”.

Zu states that, if investigated long enough, their room will tell you “most of what there is to know” about them. A devoted eclectic, pieces throughout their room allude to past trips, current interests, and creative inclinations. They emphasise, though, that there is no “rhyme



nor reason” to their approach, and they find inspiration in everything.

Zu aptly sums up their predicament with the following:

“IT’S KIND OF A MUSEUM
OF MYSELF. WHAT AN
EGO PROJECT, RIGHT? BUT
IT’S FOR ME, SO I GUESS
THAT’S OKAY.”



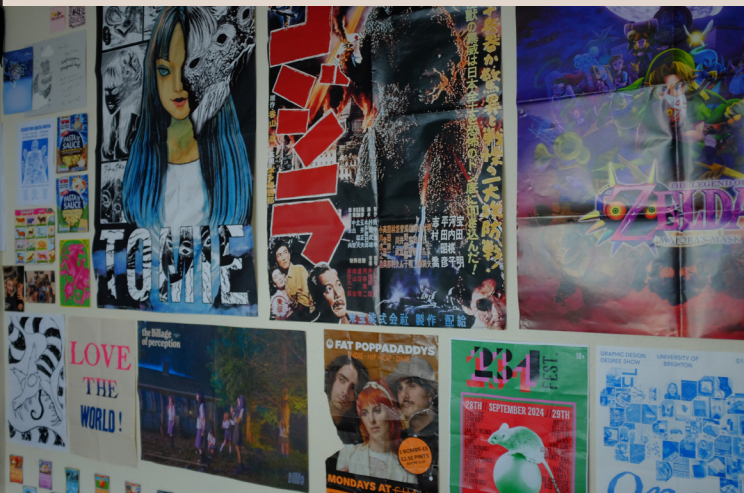
ALEE

Alee (he/they) is an artist with a truly remarkable room. Nearly every inch of wall space is covered with posters from local bands, his own illustrations, letters from friends, Pokémon cards, music memorabilia, and more. Alee has transformed his space into a vibrant, personal headquarters.

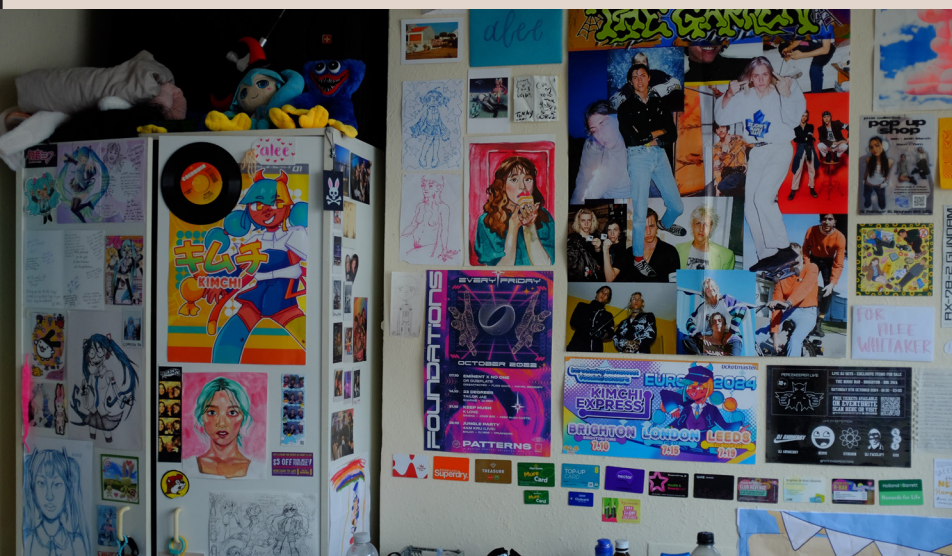
When asked why he personalises, Alee credited two key concepts: freedom and comfort. Like Katie, he began customising his space after starting uni, where having his own accommodations allowed him to collect and display decor as he pleased. Over the years, he's embraced

a maximalist approach, taking full advantage of the freedom to make his room uniquely his. Personalising his space also brings him a sense of comfort, making him feel far more at ease than he would in an untouched, bare-walled room. "I don't want to just wake up and see [bare walls]," he says. "I want to see something."

Alee sees his space as an extension of himself; even if he's not physically there, his presence is felt through every detail. It's a cosy, expressive place that truly reflects who Alee is.



"I [DIDN'T]
WANT A
THEME. I JUST
WANTED
TO PUT
EVERYTHING
OUT THERE"



METHOD SPOTLIGHT: *VISIBLE MENDING*

Right, let's talk visible mending. It's easily one of my favourite types of sewing-based customization, as I think it's a really rad mix of aesthetic and functional modification. In case you're not familiar with the concept, it's pretty much what it says on the tin: a method of repair that's intentionally visible. I see it most with clothing, so that's what I'll focus on in this article, but it can really be done to anything physical in need of repair.

Some examples of visible mending include embroidering, darning, Sashiko mending, adding patches to things, or even just using a bunch of safety pins to hold together tears. You're not only expanding your belongings' lifespan, but adding decorative elements and infusing your personality or style into it in one fell swoop. It's not just maintaining the item, but can increase its value, uniqueness, and sentimental value. It can also

require a lot less technical skill than invisible mending, since you don't need to material or technique match the pre-existing make of the textile or object.

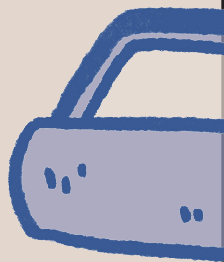
We undeniably are living in an era of fast fashion and disposability right now. Martina Igni, climate change and sustainability journalist for earth.org reports that out of the 100 billion garments made annually, 92 million tonnes end up in landfills. She also states that the lifespans of clothes have shortened immensely, with the number of times a garment has been worn declining by approximately 36% in the past 15 years. In the face of how accepted throwaway culture has become, I view visible mending as an act of defiance. I find the deliberate choice to not only preserve your clothes, but to celebrate and flaunt it as something beautiful to be a commendable thing to do.



SASHIKO MENDING

"SASHIKO STITCH AND PATCH" BY MY LITTLE RED SUITCASE IS
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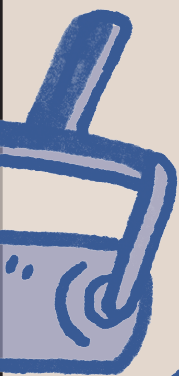
Carve Up Erasers



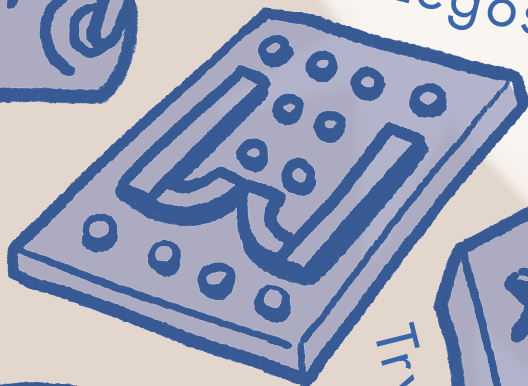
Cut P

MAKE STAMPS.

Use those stamps to make patches. Or prints.
Put those patches and prints on your clothes, or
your walls, or your friends.



Use Legos



Try Lino-Cutting



Potatoes

Customisation does not have to be expensive or hard. Start with what you have around the house. Enjoy the process.

This rather reductive advertisement was made by the Make Things And Have Fun With Your Friends Company

INTERVIEWS: *CLOTHING*

PHOENIX T.

INDIVIDUALITY

Phoenix (he/him) is a talented sewer and tailor who sees clothing customisation as both a functional improvement and a means of self-expression. His projects range from the practical—adding or expanding pockets, tailoring jacket fits, sashiko stitching rips, and altering sleeve or pant lengths—to the artistic. Phoenix replaces plain buttons with handmade ceramic ones, embroiders stars onto new pockets, dyes fabrics in vibrant colours, and crops shirts to give them a fresh edge. Each modification serves a dual purpose: to make his wardrobe work better for him and to reflect

his personality and style.

Phoenix views the hunt for clothing as a balancing act between style, fit, and price. For most consumers, he says, it's impossible to find all three. Customisation, however, offers a way to tip the scales—allowing him to achieve quality fits and styles without breaking the bank. More importantly, however, it lets him craft a wardrobe that represents his identity and mood. "Customisation lets people see me how I want to be seen," he explains, emphasising the personal connection it brings to his clothes. "It shows a unique identity... your personality doesn't have to be picked out." Through his customised clothing, he's able to solidify his sense of



self and individuality.

“IF WHAT I WEAR
REPRESENTS WHO I AM,
THEN WHY WOULDN'T
I WANT TO CUSTOMISE
THAT TO REFLECT
MYSELF?”

Sustainability is also another cornerstone of Phoenix's values. He praises customisation as a champion of slow fashion, extending the lifespan of garments by reworking them in creative ways. “Experiment with clothes you were going to throw away or donate,” he advises, pointing out that many donated items end up in landfills. By customising and repurposing old clothes, Phoenix says, “it feels like a whole new

world's been unlocked.”

For those interested in starting their own customisation journey, Phoenix recommends turning to older generations for guidance. “Parents or grandparents often have sewing skills that younger people didn't grow up learning,” he notes. He also suggests visiting charity shops for affordable, sustainable materials and supplies.



PHOENIX S. AUTONOMY

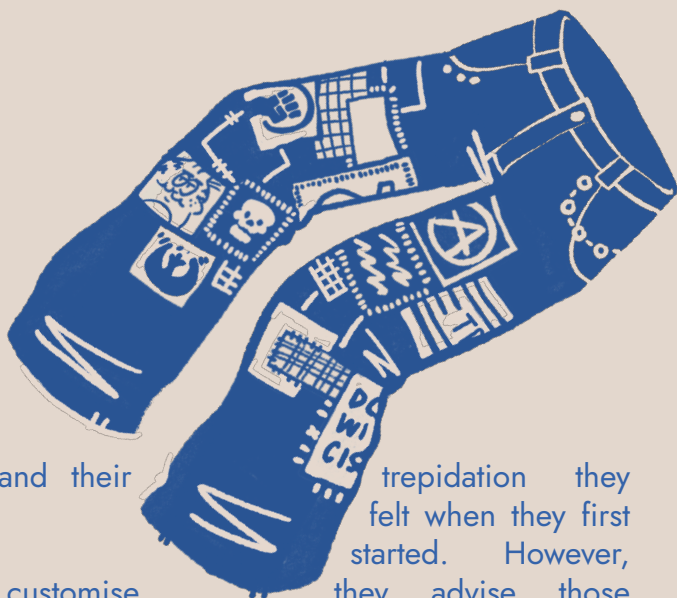
I recently chatted with Phoenix (he/they), an artist and avid customizer. For Phoenix, customization has spilled into every corner of their life—from painting random possessions to adorning belongings with pins and stickers, and even crocheting entirely new garments. Though many of their garments are inspired by queer and punk visuals, their approach is ultimately deeply personal and unique to them.

Some of their favourite customisations include a pair of trousers, wallpapered in political, artistic, and queer-rights patches, all DIY-ed or artist-made, and a sweater featuring a painted rib cage and dotted with visibly

mended tears. Phoenix describes how they can track history through the accumulated modifications and how each repair adds another pop of personality to an item.

Phoenix has been sewing and crocheting since they were seven, taught by their mother and grandmother. These are skills that are conventionally viewed as feminine and domestic, and Phoenix, being queer and trans, described how using those same skills for customisation allowed them to “flip the script” and “reclaim” those skills to better

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express themselves and their identity.

When asked why they customise, Phoenix put it simply: autonomy. Whether it be chopping up clothes to accommodate sensory issues or altering old, sentimental clothes to be more gender-affirming, customisation allowed Phoenix to not simply take the world and their clothes as is. They describe the sudden feeling of freedom that accompanied the realisation that they could dress unconventionally and that they could modify their clothes to better express their “selfhood”.

Phoenix acknowledges how intimidating it can be to start making and wearing customised clothes, to take the step and be “visually and impactfully different,” and mentions the

trepidation they felt when they first started. However, they advise those interested in starting to just go for it. Even if the modifications are reversible, done using washable felt-tips or removable patches, they recommend just jumping in, enjoying the process, and being okay with the first few creations falling apart.

“IT’S A PART OF BEING
SELF-ACCEPTING,
BEING ABLE TO LIVE
AUTHENTICALLY. IT’S
BEING ABLE TO MAKE...
YOUR WORLD FIT
AROUND YOU”

CREATOR SPOTLIGHT: MALLORY HEARTSYOU



PHOTOS BY
@MALLORYHEARTSYOU
ON INSTAGRAM

Mallory Love, better known as malloryheartsyu on Instagram, is an online creator specializing in 80s goth and alternative fashion. With over 300k followers across Instagram and TikTok, Mallory has built an audience by championing sustainable shopping habits, self-expression, and clothing customization. I'll admit—I'm quite enamored with her and her content.

While many of her videos simply feature her silently coordinating outfits, Mallory also dives into topics like sustainability and styling advice. She shares tips on finding versatile vintage pieces at charity shops, styling clothes you already own to match the goth subculture's aesthetic, and creating DIY alternatives to fast fashion's "goth-inspired" offerings. In one video, she demonstrates how to frankenstein old or broken jewelry into wearable pieces, whilst explaining how upcycling and customisation has always been an integral part of the goth niche.

Mallory is outspoken about the environmental and ethical harms of fast fashion brands like



Temu, Shein, and Dolls Kill. Her wardrobe consists exclusively of second-hand and vintage clothing, and she emphasizes the slow, intentional process behind building her collection. This approach stands in sharp contrast to the influencer trend of frequent "haul" videos featuring mass-produced and procured clothing.

A self-proclaimed safety pin and chain enthusiast, Mallory regularly teaches her audience how to transform basic wardrobe staples into one-of-a-kind alternative pieces. Whether it's



reworking a plain black T-shirt with bold embellishments or layering chains onto initially drab suit jackets, her tutorials make customization accessible and visually compelling.

If you're even remotely interested in goth, new wave, or 1980s fashion—or in upcycling, charity shopping, or sustainable style—Mallory is a creator worth following. Honestly, even if none of those are your thing, she's still a great watch, so consider taking a gander anyway.

"PUNKS" BY NICOZE IS LICENSED UNDER CC BY-NC-ND 2.0.



SUBCULTURE SPOTLIGHT:

PUNK (AND HOW FAST FASHION IS RUINING THINGS AGAIN)

Punk has always been about more than just music. Starting in the 1970s as a countercultural movement, punk embodies rebellion, individuality, and a fiercely DIY ethos. Customisation is central to its identity, with punks creating hand-painted jackets and patched-up clothes that reflect the movement's anti-consumerist and anti-capitalist values. The act of altering clothing isn't just about appearances; it's a rejection of mainstream consumerism and the socially accepted, and a celebration of personal authenticity.

In recent years, however, the punk aesthetic has been co-opted by fast fashion brands. These companies churn out mass-produced, pre-distressed clothing with pre-attached patches and decorations, undermining the movement's core values. Worse, fast fashion relies on exploitative labor, environmental harm, and consumerist trends—everything punk was created to oppose.

"It completely takes away the point of having customized clothes because they're not customized at all," says Phoenix S., who adds, "Punk, and its anti-capitalist roots...was almost commodified to make a quick bit of money." Phoenix T. shares the frustration: "Fast fashion tries to convince people they have to buy it, instead of doing it themselves...it's a shame."

Though low-costs and convenience are tempting, original punk customisations were about self-expression without a hefty price tag. The brilliance of customisation lies in the process and the uniquely personal touch it brings. I find it quite infuriating to see a subculture so rooted in individuality and anti-capitalist values being commodified by unethical companies that epitomize the very practices punk was meant to challenge.





CLOSING NOTES

CREDIT & ACKNOWLEDGEMENTS

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All photos, unless otherwise captioned, were either illustrated or shot by me, or did not require attribution.

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Submit your stickers and patches to be featured on the back of our next issue...

