

# The Path of Scarlet Skin

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Year: 2024-2025  
Word Count: 4098

# Contents

<b>Introduction</b>	<b>6</b>
<b>Rational</b>	<b>8</b>
<b>Methodology</b>	<b>9</b>
<b>Research</b>	
<i>Free Masons</i>	<b>10</b>
<i>Family International</i>	<b>12</b>
<i>Uniforms</i>	<b>14</b>
<i>Red</i>	<b>16</b>
<i>Pointed Toed Shoes</i>	<b>18</b>
<i>Crafting Lexx Francis</i>	<b>20</b>
<b>Crafting The Cult</b>	
<i>The Path of Scarlet Skin</i>	<b>22</b>
<i>The Apron</i>	<b>28</b>
<b>Development</b>	
<i>The Last</i>	<b>32</b>
<i>Soles and Heels</i>	<b>34</b>
<i>Materials &amp; Dye</i>	<b>36</b>
<i>Sketches &amp; Shoe Developments</i>	<b>40</b>
<b>Line Up and Renders</b>	<b>44</b>
<b>Technical Drawings</b>	<b>50</b>
<b>The Path of Scarlet Skin Collection</b>	<b>62</b>
<b>Cost Sheet</b>	<b>82</b>
<b>Conclusion</b>	<b>83</b>
<b>Bibliography</b>	<b>86</b>
<b>Appendix</b>	<b>90</b>

# Introduction

The Path of Scarlet Skin is a practice-based and ethnographically informed investigation into the symbolism, constructed belief systems and their effect. The project examines how visuals, ritual objects, and material practices shape collective identity within cults, secret societies, and other groups. By blending ethnographic analysis with world building and hands on making, the research not only studies how meaning is made, but also uses shoemaking as a tool to generate new narratives and the aesthetics that follow.

The project begins by examining cults and secret societies such as Freemasonry and The Family International. The groups use strong visuals in ritual garments, symbols and more that serve as devices of control and cohesion. These cases illustrate how visual media create shared identities and reinforce order. The research considers the function of uniforms across broader society. Seeing how clothing and accessories operate as markers of belonging, authority or more.

A secondary part of the research focuses on the symbolic history and use of red and its longstanding ties to western views of power, danger, spirituality, and desire, occupying both sacred and profane meanings. From the red heels of Louis XIV to the cinematic and literary legacy of deceptively powerful red shoes, the colour serves as a potent visual and emotional signifier.

The historical trajectory of pointed footwear further contextualises the collection. From medieval poulaines showing status, controversy, and moral tension to their re-emergence in twentieth-century subcultural movements. Elongated footwear shows how something as simple as a shoe can create its own symbol and narrative purely by form.

This research helps frame an answer towards the question at hand:

*“How cults, clubs and societies use clothing, objects and visual imagery within their different groups”*

With a sub question of:

*“What is required to make an attractive uniform”*

This research and the question at hand go onto inform the creation of a fictional cult, The Path of Scarlet Skin. From which the **aims** are **to create both a uniform for The Path of Scarlet Skin** as well as to **leave the course with a formula to begin and grow a brand.**

Objectives of this project are as follows:

- Storytelling, how to craft a story that informs the form and use of the outcomes.
- What constitutes a footwear brand and how to set one up
- What sets my brand apart from competitors and who is my consumer
- Understanding of leather, its qualities and what makes it suitable
- Expansion on various hand making techniques: Dying, wet moulding, shoe making etc

# Rational

The Path of Scarlet Skin investigates how craft, narrative, and material exploration can generate objects that hold symbolic meaning within both fictional and real-world contexts. This six-piece avant-garde footwear collection centres on elongated, sharply pointed silhouettes that amplify the wearer's movement and create a striking visual presence. Designed for a statement rather than the everyday, the shoes occupy a space between fashion experimentation and couture

The collection required developing new last shapes capable of supporting extreme proportions while maintaining balance and refinement. Each design references classical men's footwear forms such as Oxfords, Derby's, pumps, and boots offering a sense of familiarity, which is then disrupted through exaggeration. These design choices are framed through the narrative of The Path of Scarlet Skin, a fictional cult informed by historical cults and secret societies whose rituals and symbolism guide the collection's aesthetic language.

In a contemporary market where men's footwear often recycles predictable shapes with minimal variation, this project responds by revisiting historical extremes such as medieval poulaines and reimagining their dramatic silhouettes for modern use. Through blending historical reference, narrative construction, and experimental form, the collection positions Lexx Francis within an space of craft-driven avant-garde design.

# Methodology

The Methodologies that The Path of Scarlet Skin project undertook was those of an ethnography approach blended with that of practice based. The blend of the two methodologies was one that was needed to enable full potential of the question and sub questions at hand. With the project being one centred around the idea of a cult, ethnography integrates ethnographic practices with the analysis of visual media (Pink, 2013). This allows the exploration into the meaning behind visual imagery and the effect they have not only visually but the deeper meaning to the people they objects hold value to. Furthermore it provides a greater use within a fashion context, as it allows for the critical examination of visual language and aesthetic cohesion (Banks, 2007).

As the project revolves around crafting and creating an image of a new form of a cult, practice-based research has been used alongside, being a powerful tool in the research to track the development of the making, reviewing changes to make a fully fleshed out and a cult filled with meaning rather than a superficial look. This method allows for both an iterative and reflexive process in which design decisions are guided by critical analysis, cultural referencing, and material experimentation. The designer becomes both the researcher and the subject, the process fosters a deeper understanding of how aesthetic systems can communicate identity, belief, and belonging.

Blending the two of these research methods together will help lead to a result that is both backed up through found research as well finding the right combinations through the research found in the making developments.

# Research

## Free Masons

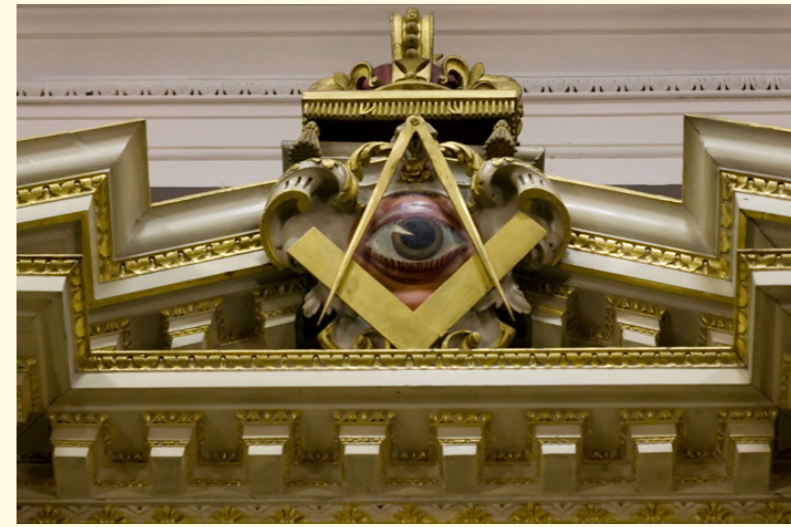
Free Masonry is one of the most notable examples of a society that has often been perceived as cult-like and mystically inclined, largely due to its long history, global membership, and deeply symbolic traditions. The Masons developed an elaborate system of rituals, allegorical teachings and symbolism. Their most identifying symbol, the square and compass,

represents morality and virtue and often has a letter 'G' at the centre referring to a belief in higher power. Scholars such as Stevenson (1988) and Bullock (1996) note that the organization's commitment to secrecy, including closed meetings and encoded rites, created an aura of exclusivity that fed public fascination. You also have a multitude of Masonic lodges and temples around the world, that have their symbolism displayed to the public. This can create further intrigue for new members as seeing the same symbol around in our day to day lives and with one as recognisable as that creates a want to know what it's about.

They also set in place a clear form of hierarchy and rank amongst themselves. With this comes new aprons and a higher power within the group, allowing people a chance of progression they may not have in their civilian life. With Scottish rite going up to 33 degrees of masonry, which is the highest power number.



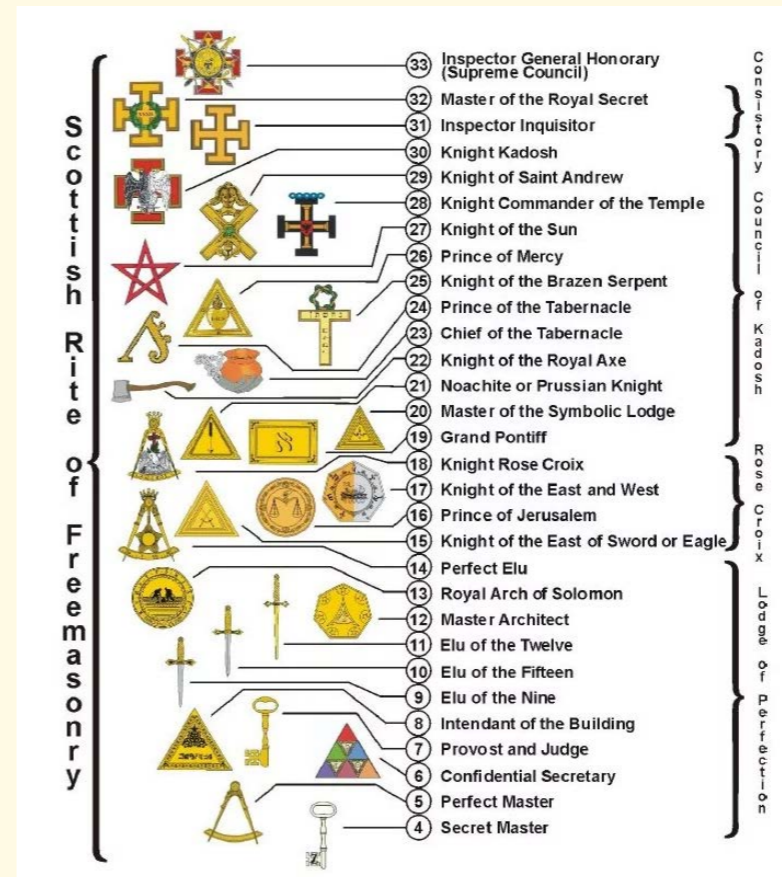
My Great Grandfathers Master Apron and medal



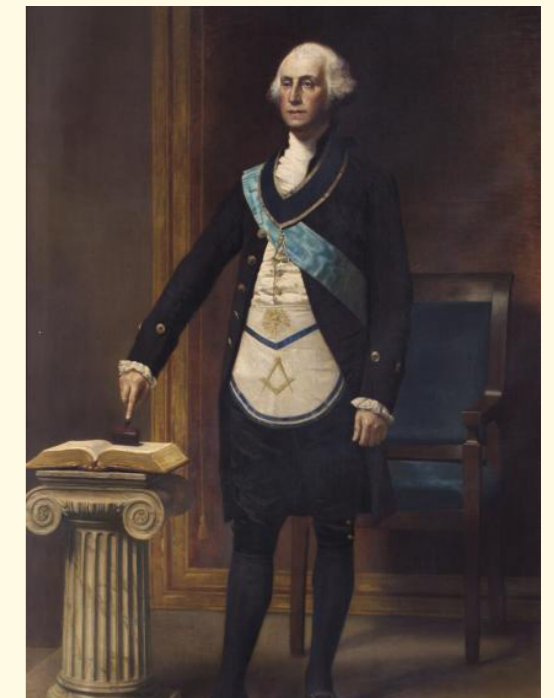
Bath Masonic Hall



Masonic Symbol



Scottish Rite Ranks of Freemasonry



George Washington In Masonic Dress

# Research

## The Family International

The Family International, formally The Children of God, has historically used visual media as a mechanism of social control, identity formation, and doctrinal reinforcement. The group's leaders used posters, cartoons, and video materials to present their theology in simplified, emotionally compelling formats that were easily internalised, particularly by children raised within the movement (Shepherd & Shepherd 2010). These media artefacts often portrayed the outside world as spiritually corrupt, thereby cultivating both dependence on leadership and distrust of external views (Lalich 2004). Visual materials worked in tandem with restricted access to mainstream media, limiting opportunities for comparison. Through this curated visual culture, The Family International fostered a closed information system in which members' perceptions, fears, and aspirations were shaped primarily by the organisation's own imagery. In doing so, visual media functioned not merely as educational tools but as regulation and sustained group cohesion.



Screenshots from The Family International Music Video - He's Coming (1985)



Screenshots from The Family International Music Video - Cathy Don't Go (1985)



Screenshots from The Family International Music Video - Cathy Don't Go (1985)



Screenshot from The Family International Music Video - Watch Out for 666 (1990)



Screenshot from The Family International Music Video - Watch Out for the Green Door! (1990)

# Research

## Uniforms

Uniforms of all sorts are used throughout society. They are used not only to make people identifiable to the public, emergency services for example, but also to create a sense of unity and togetherness between the members. Uniforms bring the notion of a clean slate to the new member and a new form of visual identity (Martin, 2018). The Nazi party and SS had a striking, clean and powerful look, combining a fear but also elegance aimed towards the German youth as a sort of inspiration to join (Woods, 2019).

Not all uniform has to be made. One notorious example of this was Heaven's Gate, who in 1997 committed mass suicide, believing the world was ending, and they would be transported to heaven. All members wore the same uniform which included the same black and white Nike trainers. This proposes a link between footwear specifically to the actions of a cult.



*British Union of Fascists*



*SS Soldiers in Uniform*



*Members of an English Hells Angels Charter*



*Gathering of Trump Supporters*

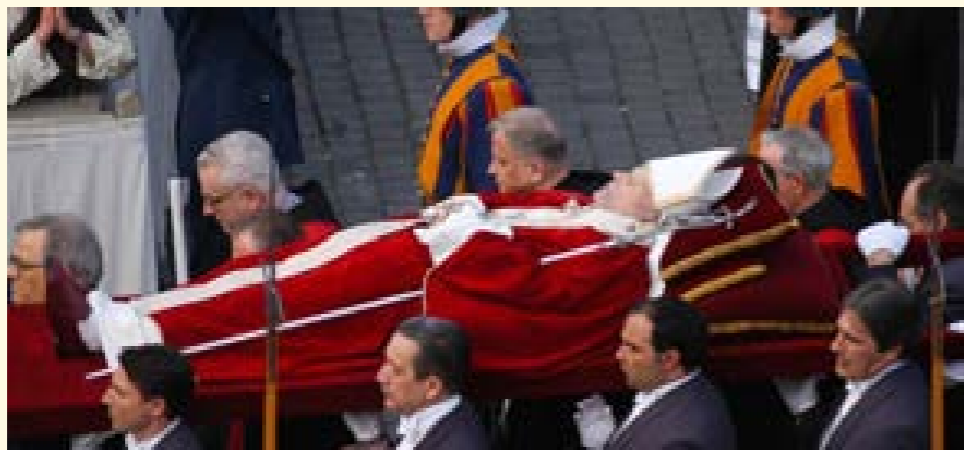
# Research

## Red

While this collection examines how cults operate, the colour red has also been central to its development. Red carries a complex symbolic weight, making it more than just a colour of a shoe. It's the colour of blood associated with danger yet also has romance attached. As Gladding notes, red is "often beneficent, sometimes malefic, but always stronger symbolically than any other colour." (Gladding, 2017) It evokes a wide range of emotions, beliefs, warnings, and cultural meanings that shift across contexts. As a designer working within a Western framework, these interpretations of red most directly inform my perspective, rather than a more eastern view which holds different connotations.



Red's historical use in footwear further enriches its significance. Traditionally, red shoes signalled elite status and power. Louis XIV and his court wore red heels, while popes have long worn red slippers. Yet red is also tied to lust, danger, desire, and devilish imagery. This creates a compelling tension between noble authority and darker, transgressive associations, positioning red as a colour of both reverence and fear.



Funeral of St. John Paul II



Red footwear also occupies an important place in fiction. Hans Christian Andersen's *The Red Shoes*, for instance, explores beauty, temptation, and the deceptive power the shoes exert over the wearer (Davidson, 2007). These themes of allure, control, and symbolic power have directly influenced the development of my own cult concept within the project.



Performance of *The Red Shoes* (2010)

# Research

## Pointed Toed Shoes



Pointed and elongated footwear have held a presence in dress since as far back as 12th Century. Poulaines coming from medieval Poland, became some of the first and most controversial form of footwear seen in the shape. The eccentric toe shape was used as both a status symbol and a format to express human desire for lust and love. In the heavily Christian value society these were present in they caused contention, with the length being used as a phallic symbol worn by men to intrigue women for sex, bells sometimes added to let people know of your availability. In 1215 Pope Innocent III banned priests from wearing them and Pope Urban V tried to influence this into wider society (Bell, 2025). Introducing names like 'Satan's Claws' and saying how the length obstructed your way to God through the inability to kneel.



In more recent times there have been two very notable uses of this style of footwear. In England during the 1950's & 60's the wrinkle picker movement took inspiration from the poulaines, bringing the style and shape and transferring them onto styles of shoes we are more familiar with. was done to draw attention and express a more flamboyant appearance. Further down the line in the 2000's the dubbed 'Mexican Cowboys' have adopted this long-pointed shape making it closer to the original poulaines and have been used for performance reasons. They play with the toe spring more than the wrinkle pickers as well as the colours used.



*Wrinkle Pickers from 1960's*



*Mexicans wearing elongated cowboy boots for dancing*

# Research

## Crafting Lexx Francis

Positioning Lexx Francis within the fashion landscape has been challenging. While the aesthetics and narrative behind The Path of Scarlet Skin places the brand in the avant-garde sphere, its aesthetic differs from existing labels occupying that space. Brands such as Paul Harnden and Carol Christian Poell, along with niche makers like Botta S Creator, Atadep Itterom and Layer-0, base their footwear on traditional silhouettes that remain wearable day-to-day. Lexx Francis whilst has that shared use of classic footwear craft combined with experimental treatment, the shape and length of the shoes creates a not so close link to the style mentioned.



*Examples of Paul Harnden's Shoes*



*Examples of Carol Christian Poell Shoes*



*Botta. S X Paradox Paris*



*Botta. S Creator*



*Atadep Itterom*

What distinguishes Lexx Francis is the introduction of haute couture techniques into avant-garde footwear. Dramatic toe shapes, intensive hand-stitching, glue-and-nail construction, and individually crafted heels align more closely with couture runway practices, bringing a new level of artistry and theatricality to the avant-garde shoe market. Along with this, the preservation of British craft is hugely important to this universe. Seeing the decline in traditional craft is sad to see as an up-and-coming designer. With this collection and the future of the brand having the products made and the materials sourced in Britain, where possible, became paramount upon assembling the final shoes. *See Appendix A for thre brand manifesto*

# Crafting The Cult

## The Path of Scarlet Skin

Crafting a cult became essential to both the design process and the project itself, providing a narrative framework that informs the form and function of the designs. This approach gives each product purpose, rather than existing for a “just because” reason.

The Path of Scarlet Skin (TPoSS) draws on research into cults, clubs, religions, and secret societies to create a believable group whose footwear reflects their practices. Symbolism, a key element in these groups philosophies and visual identities, was crucial to incorporate. Another insight was that such groups attract members by offering something of value: brotherhood, hidden knowledge, or salvation. TPoSS offers eternal life, members skin is tanned into shoes, preserving the body and scars, while the wearer’s movement symbolically animates it. See *Appendix B for full cult belief*

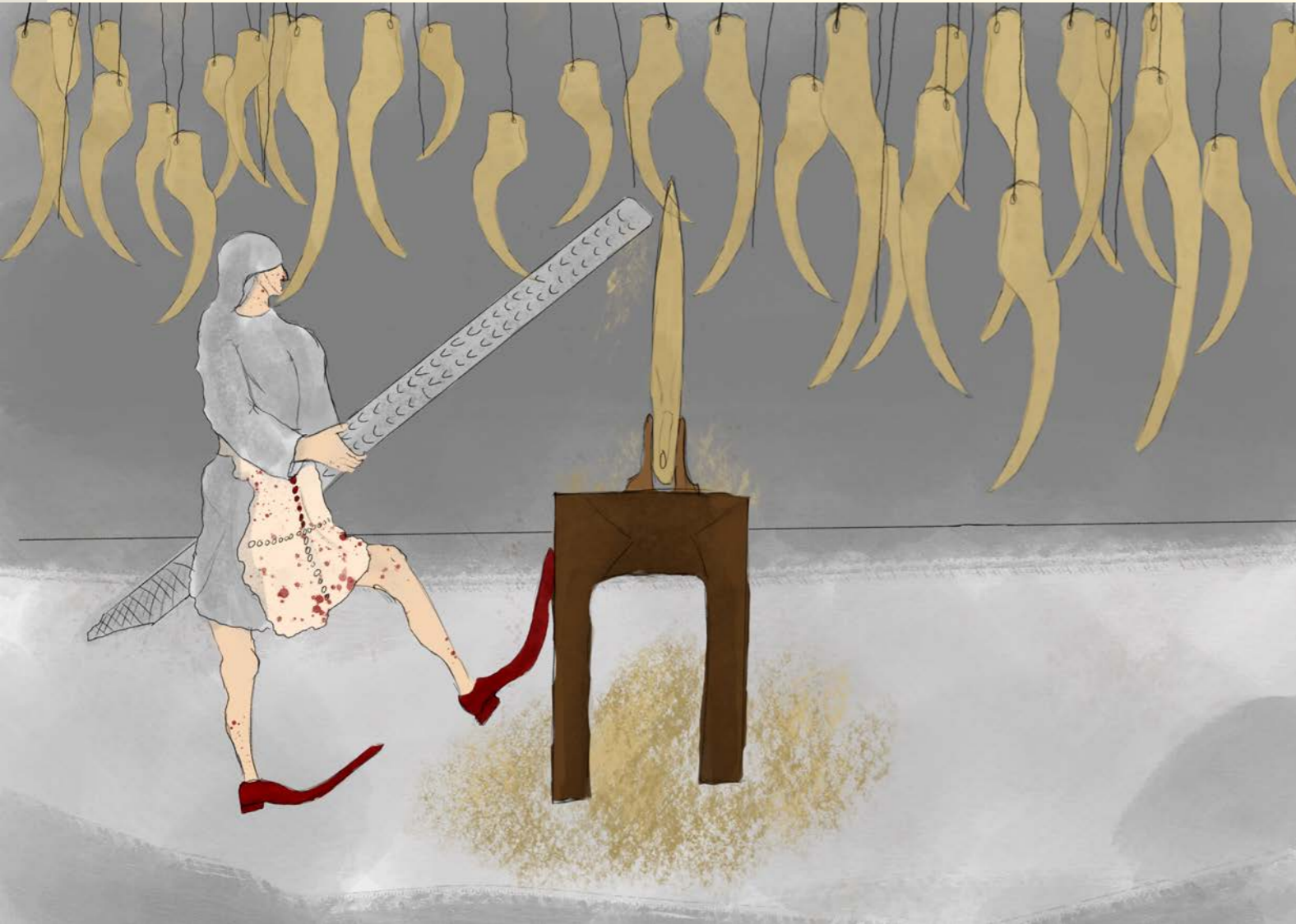
Once the cult was defined, illustrations were produced to show the group in action. These visuals explain the function and design of each shoe without words. For instance, the makers walk on nails, which is reflected in the sole treatment of their shoe, featuring a trodden-on nail print.

## The Master



The Master obtaining the path to eternal life from the Scarlet Constance

## The Last Makers



The Last Makers crafting the shape for the shoes

## The Cutters



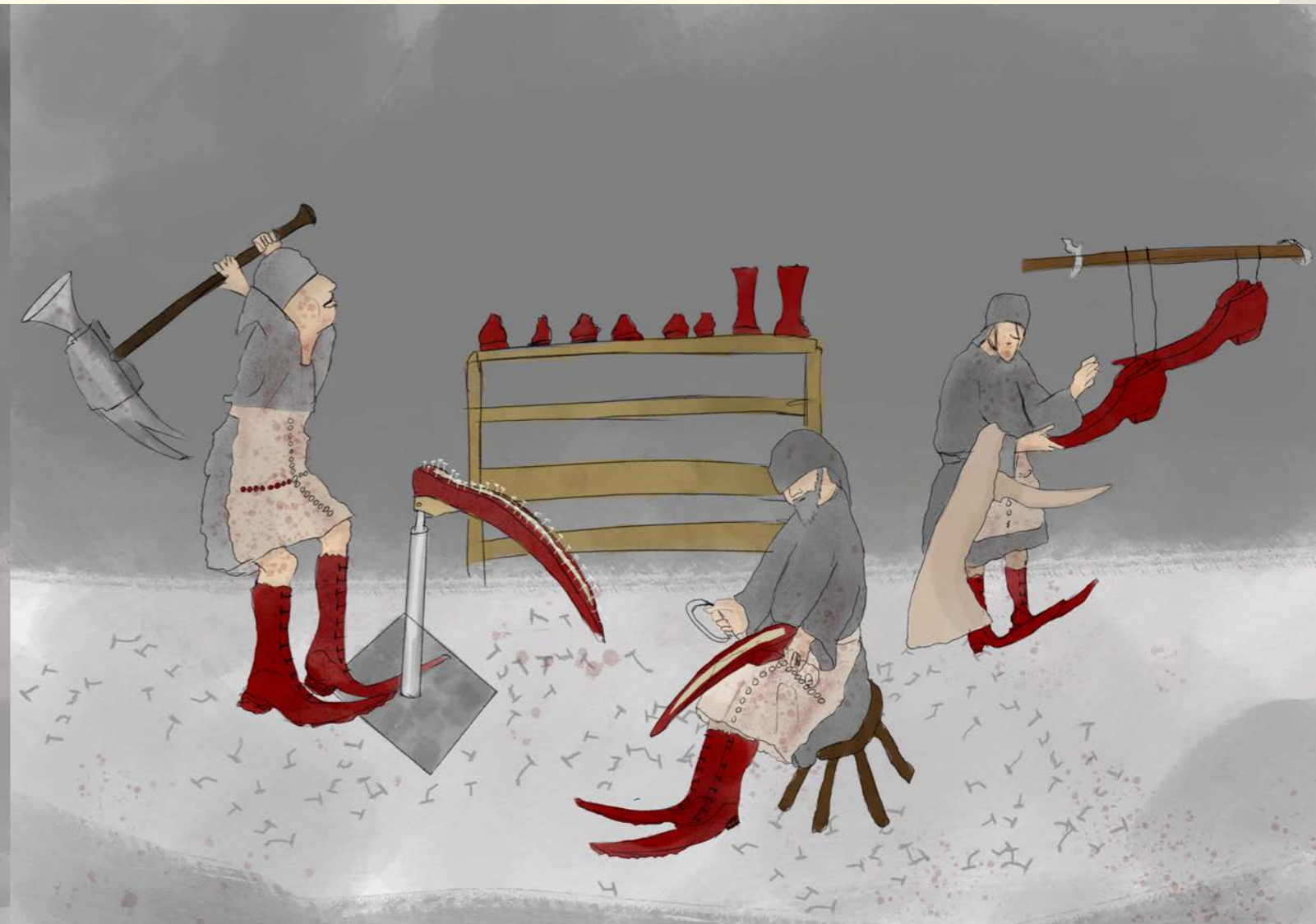
The ceremonial cutting of the skin under observation from the Master

## The Closers



The Closers working away closing the shoes

## The Makers

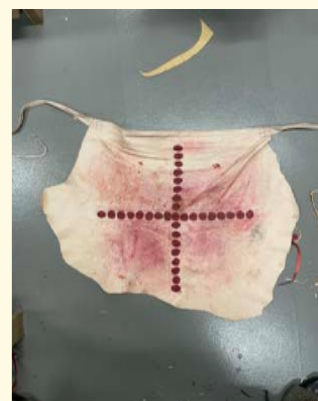
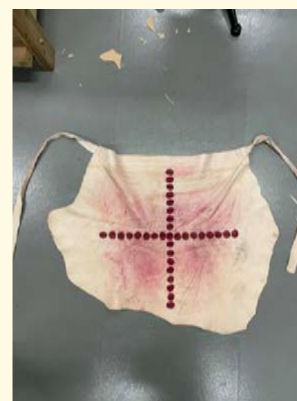


The Makers, high off the smell of glue, assembling the final forms of the footwear

# Grafting The Cult

## The Apron

Along with the shoes being at the forefront of the collection, more was needed to immerse myself as the maker into this universe. The masonic apron is one of the most recognisable secret societal artifacts and that is one that can also be applied to shoe making as aprons are used to keep the maker clean and to protect themselves. The apron also serves as a timeline for the maker as it shows the stains made when worn overtime, making myself further involved within the cult becoming the master.



All figures students own



# Development

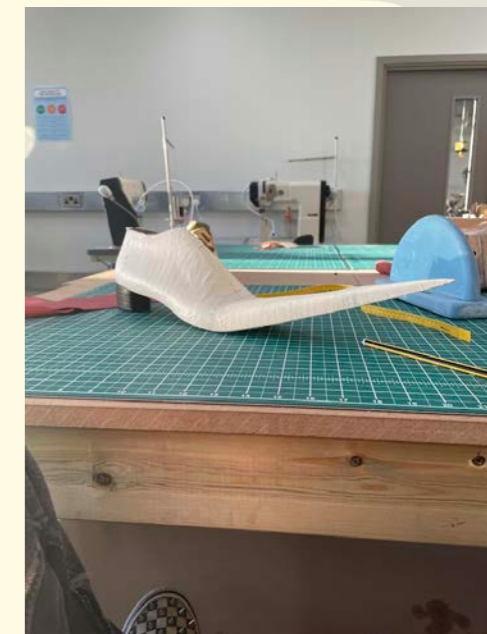
## The Last

Development focused on balancing length, sharpness and walkability. Adding extra length wasn't the challenge. Instead, the main issue discovered through research was the lack of structure in earlier pointed-toe designs, which made them look gimmicky. Building a stronger foundation into the last allowed stiffeners and wet-moulded leather to hold their form, giving the shoes a more refined and professional appearance.

The first prototype had minimal toe spring, matching the original last. Although the length and silhouette were successful, the low spring changed the wearer's gait dramatically and introduced an unintended comedic effect. Increasing the toe spring improved both walkability and overall balance, creating a sharper and more cohesive look with the heel height.



Figures show the original last prototype with minimal toe spring and a plastic donor last, causing problems boning to the wooden extension.



Last version 2. this ended up being used for 3 out of the final 6 shoes



A final iteration adjusted the heel height. Traditional men's shoe proportions limited elegance and heel-shape options, so a new last with a 55 mm heel was created, maintaining the same spring and toe structure to preserve consistency across the collection.

# Development

## Soles and Heels

With the base shoe forms (Oxfords, Derbys, and boots) remaining consistent across the master collection, the primary development occurred in the soles and heels. Early prototypes used resin soles, but this choice cheapened the overall aesthetic, thus failing to align with the market positioning. To address this, vegetable-tanned leather soles and heels were introduced instead.



To ensure each shoe with a sense of individual character, each leather piece was hand-cut in an intentionally irregular manner. This approach was applied not only to the long-pointed shoes but also to more standard Oxfords, allowing for quicker experiments and the refinement of a style suitable for the final collection.



All figures students own



Making leather stacked heels and soles was a skill I had previously however lacked the knowledge of finishing them by hand. Through these developments was able to practice using shoemaker rasps to level each layer before finishing with glass then buffing and polishing to create shine.



Additionally, fiddleback waists were incorporated into select designs, both to advance my shoemaking craftsmanship and to provide the soles with elegance and subtle decorative detail.



All figures students own



# Development

## Materials and Dye Techniques

At the start of the project, materials were not my primary focus. Attention was heavily placed on both the colour red and the long, elongated pointy toe with the actual material just being an afterthought. Initially, low-quality leathers were used for the uppers and synthetic linings were chosen purely for their red tone. After the unit one hand-in, this approach highlighted the need for a deeper investigation into suitable materials.

Given the collection's concept of leather representing human skin, retaining scars and imperfections, natural vegetable-tanned leather became the focus for the uppers. Its raw, skin-like qualities colour, texture, and the showing of natural grain aligned with this vision. Vegetable-tanned leather was also used for soles and heels, referencing traditional footwear craft and reinforcing the fictional cult's idea that shoes could be entirely made from human skin.

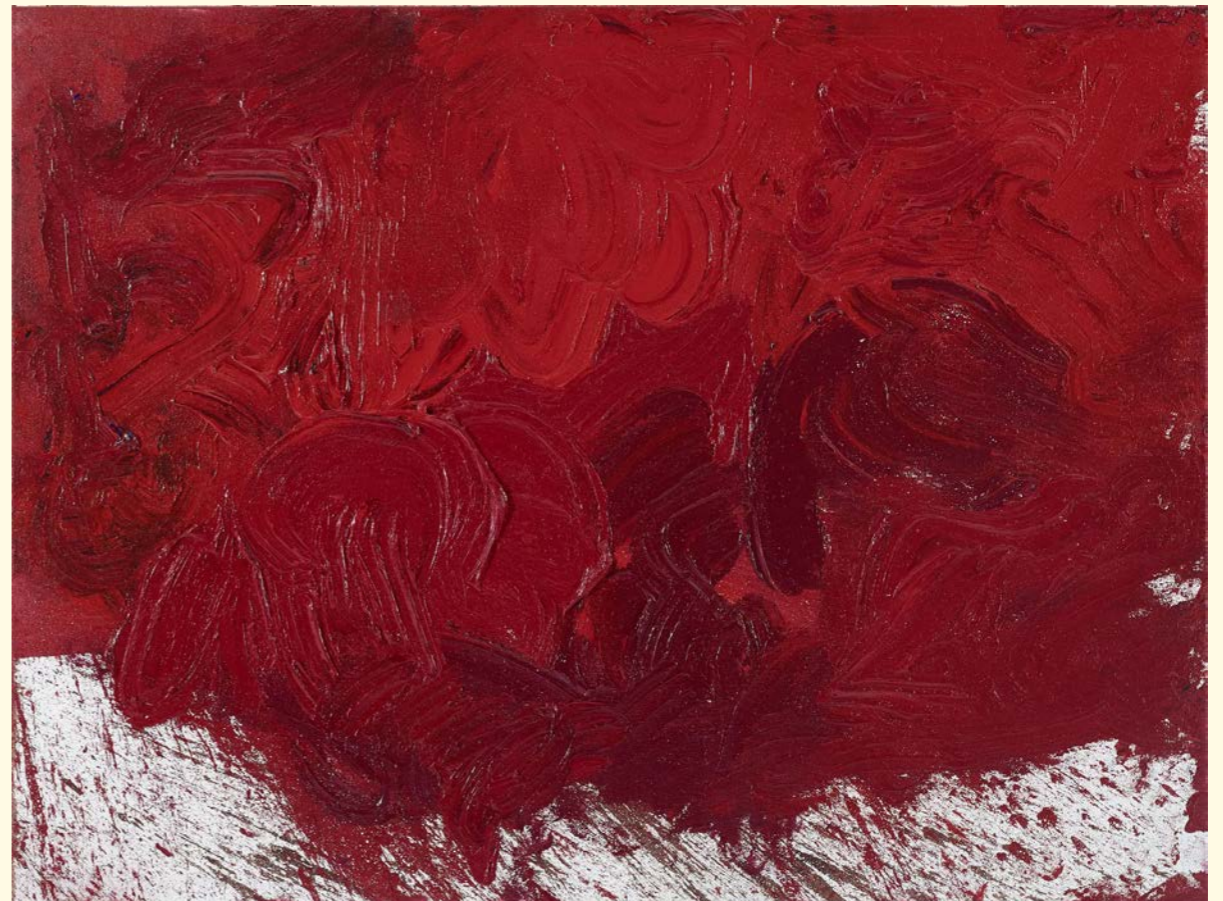
To translate the horror atmosphere, inspiration was drawn from Viennese Actionist Hermann Nitsch. The dripping layers of paint in his work, reminiscent of blood, were adapted to leather. Using a tattoo spray bottle, a mixture of 70% oxblood dye and 30% British tan was layered to create a rich, grimy red. Acrylic colourant was added to build a crusted texture, mimicking dried blood and reinforcing the unsettling, visceral aesthetic of the collection.



*Hermann Nitsch, K\_Nils\_21, 2021.*



*Hurmann Nitsch, Six Day Play, 1998*

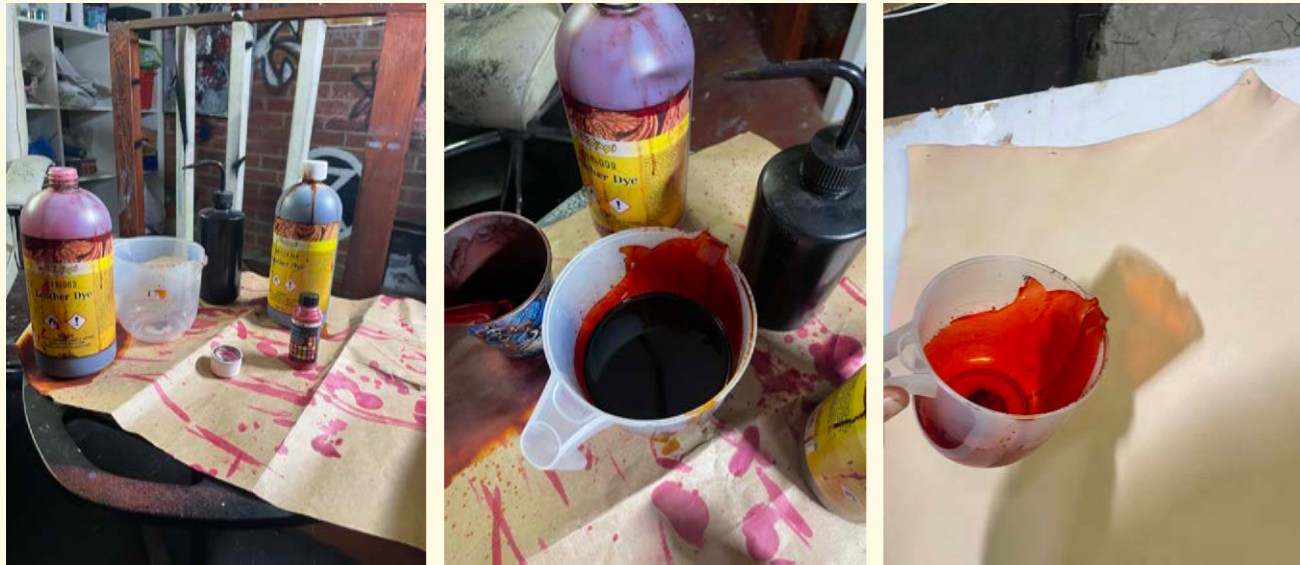


*Hermann Nitsch, Untitled, 2017.*

Initial fake blood and dye tests



Materials used dying the leather



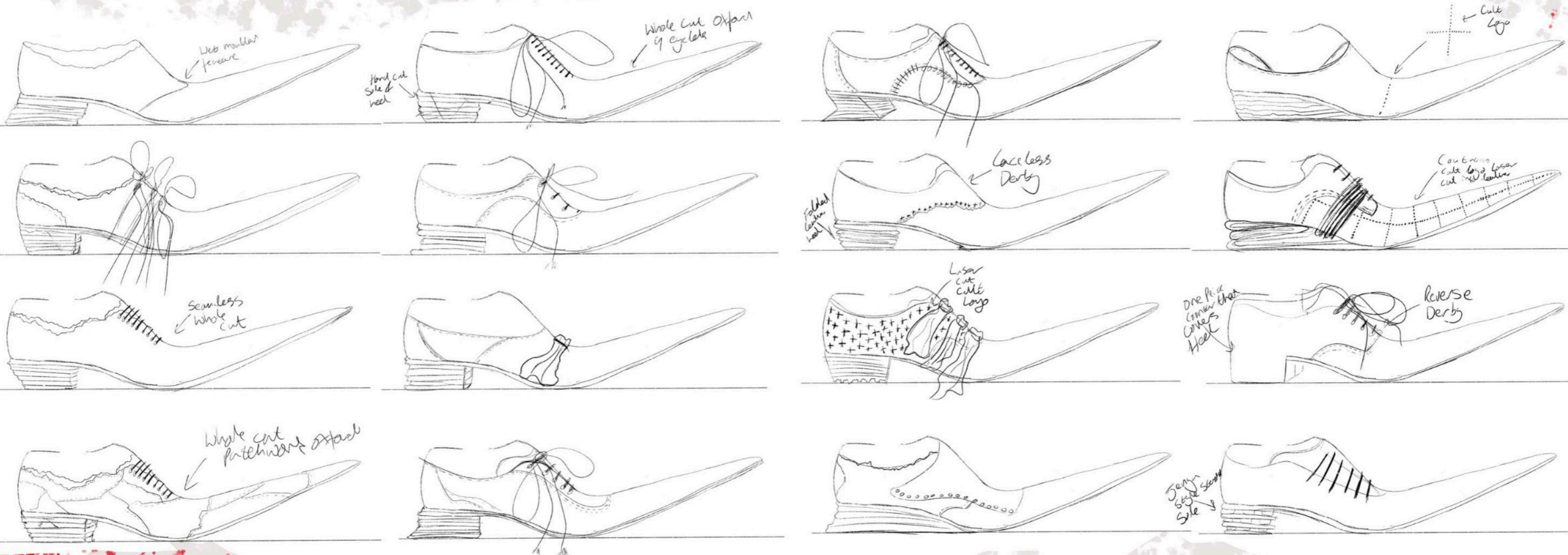
All figures students own

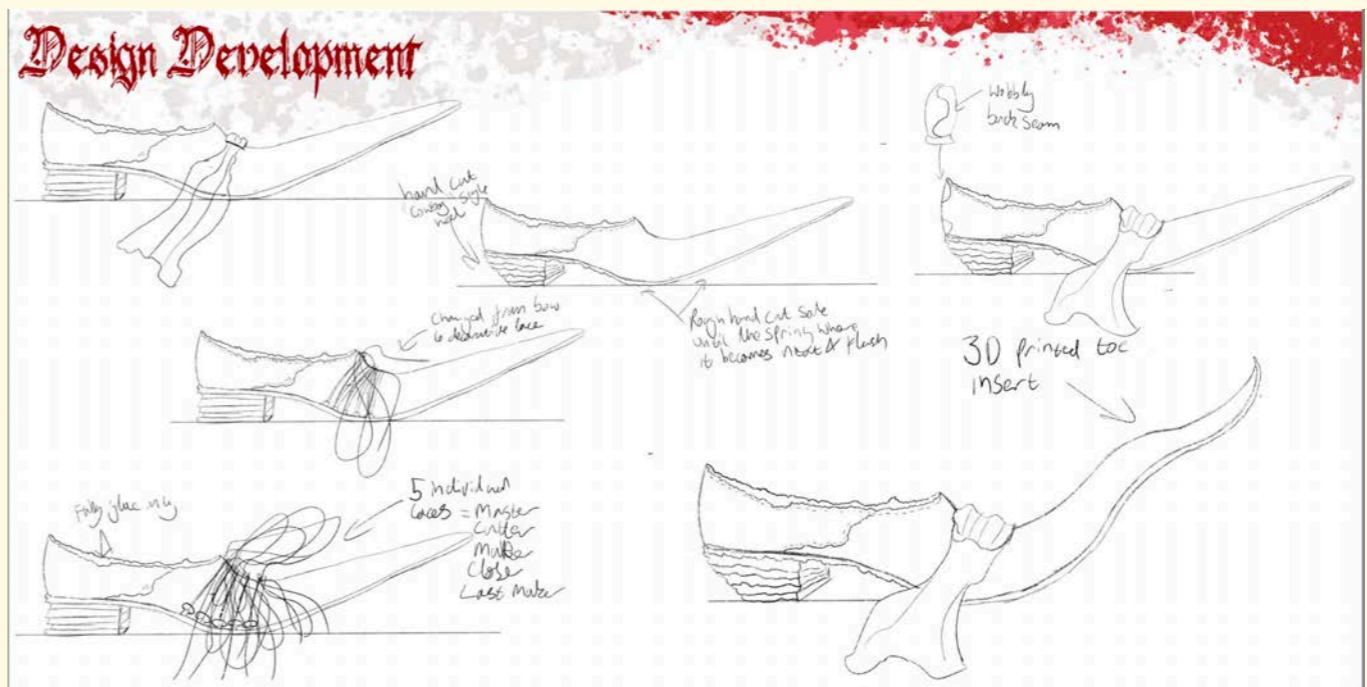
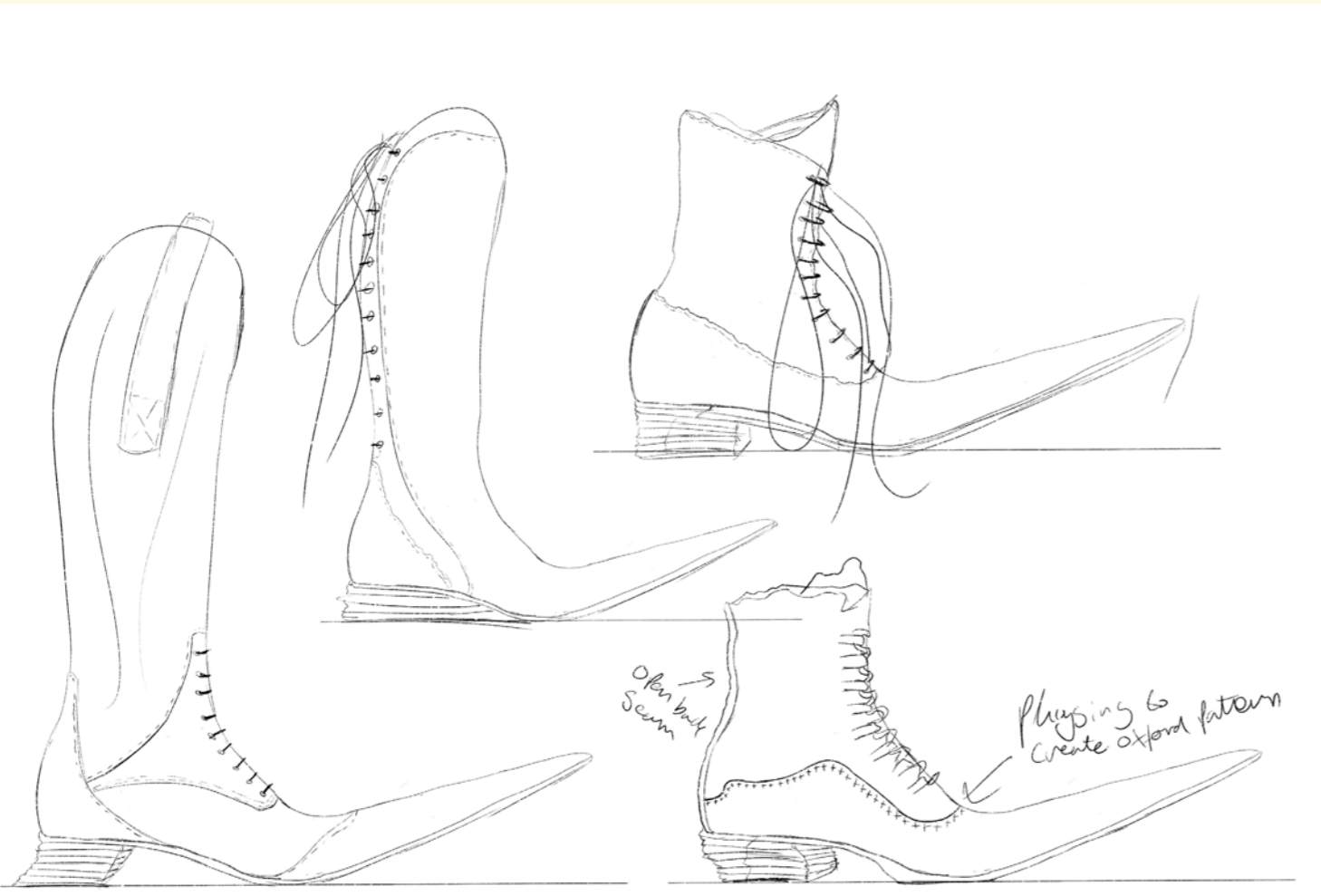
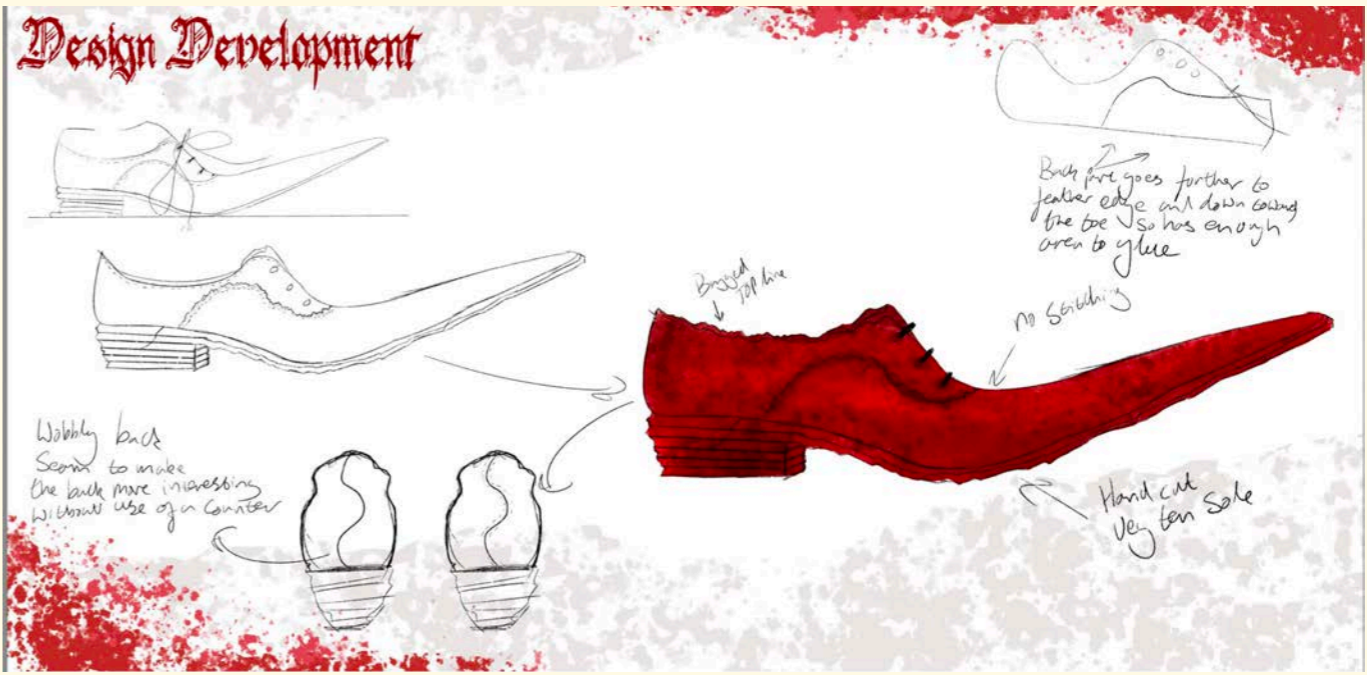
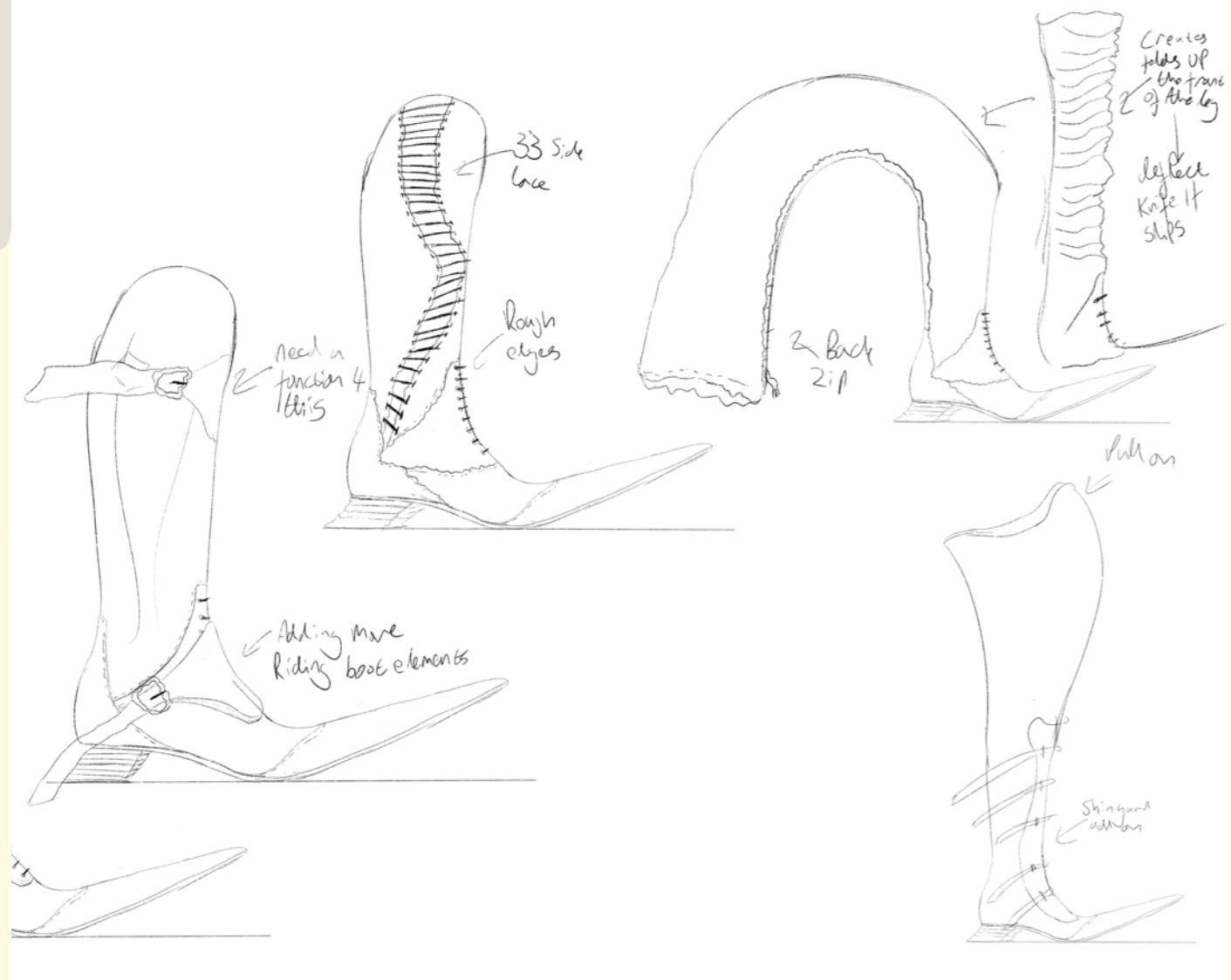
# Development

## Shoe sketches and Developments

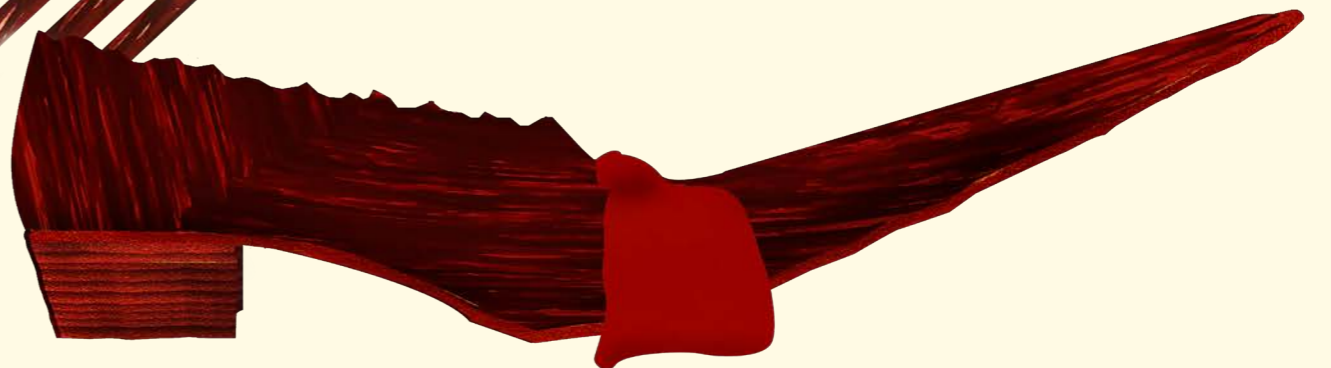
As mentioned previously the main forms the shoes in this collection followed classical menswear styles. These have been expanded on following the shape of the pointed toe as well as following the story of TPOSS, making sure what is included matches the function of the cult members.

### Sketches

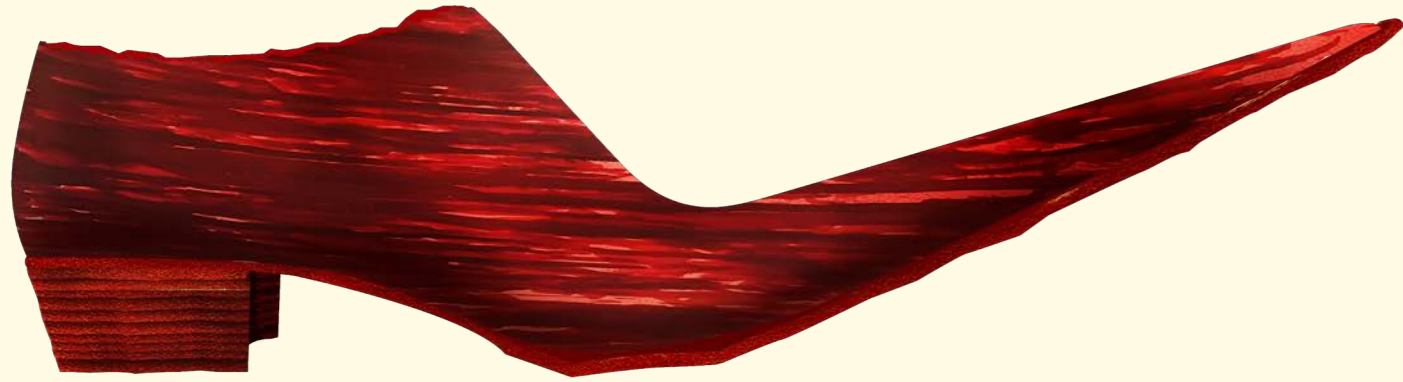




# Line-Up

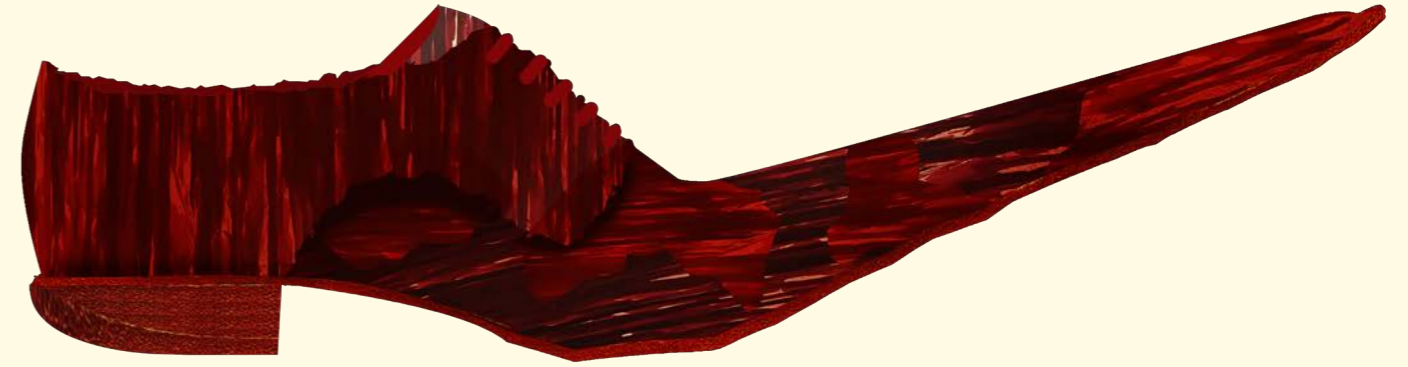


## The Last Makers



Being the ones who make the lasts, the shoe reflects this. Whole cut Oxford with a high topline and inside lacing showing off the maximum amount of the shape of last with minimal distractions. 55mm heel and fiddle waist to reinforce the elegance of the craft.

## The Closers



Obsessed with stitching, the closers shoes are covered in patchwork, hand stitching and sole stitching. Minimal space left so these members can show their true passion to sew.

## The Cutters



The boot has an abnormally long cut to provide protection for the cutters. Curved backwards, so when worn the creases provide more protection like medieval armour. Dyed when worn to reflect the blood shed when cutting the skin off the members.

## The Makers



Held together by purely glue and nails. The makers don't respect the closers, believing shoes should only use glue and nails to ensure a stable build. It's a knee high boot protecting the Makers around the machines and the scrap heels ensure nothing goes to waste.

## The Master



Fully hand stitched and with buckles forged to reflect the craft of shoemaking, The Masters shoe is one to take note. 5 straps tie the wearer down, as once you reach the top it becomes almost impossible to escape. Representing that they are the Master of each section of the cult as well as the Master of themselves.

(Blank Page)

## The Assistant

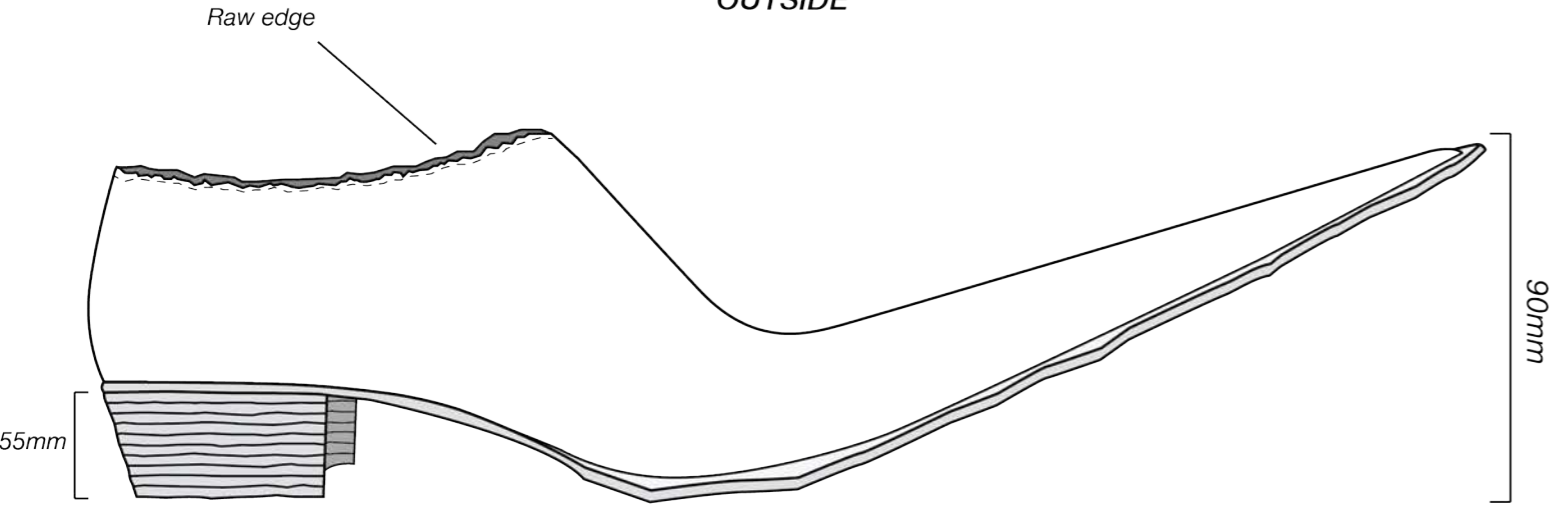


Flamboyant in appearance, the Assistants shoe relays their submissive role to the master operating as their eyes and ears when they are not around. However, they are not full members of the cult, the lack of closures represents their ability to leave if they so wish.

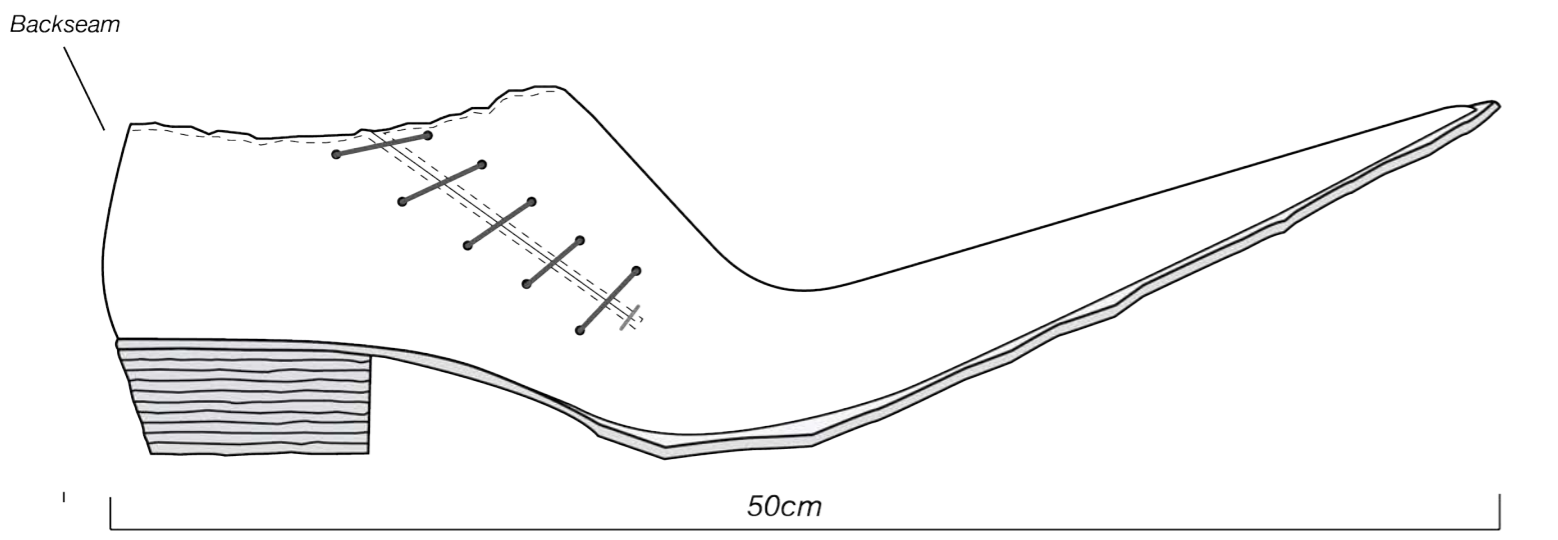
Lexx Francis	DATE: 1/09/2025	TYPE: SAMPLE	PAGE: 1
	DEADLINE: 4/12/2025	NOTES: FULL PAIR	DESIGNER: LEXX HOGGETT
CUSTOMER: LEXX FRANCIS	LAST: LEXX 2	NUMBER: 001	FACTORY: LCF
SEASON: A/W 2026	SIZE: UK 11 EU 45	NAME: LAST MAKER	

COLOUR WAY: BLOOD RED	NOTES - WET MOULDED LEATHER UPPER - 9 NAILS EITHER SIDE OF THE FIDDLE BACK WAIST - POLISH WITH SAPHIR NEUTRAL MIRROR GLOSS
DYE: FIEBINGS LEATHER DYE - 70% OXBLOOD 30% BRITISH TAN	
INSOLE: TEXON BOARD	
SOCK: VEG TAN UN-DYED	
SOCK STAMP: TATTOOED LOGO AND EU SIZE	
SOLE: HAND CUT SOLE WITH FIDDLE BACK WAIST	
HEEL: HAND CUT HEEL	

**OUTSIDE**



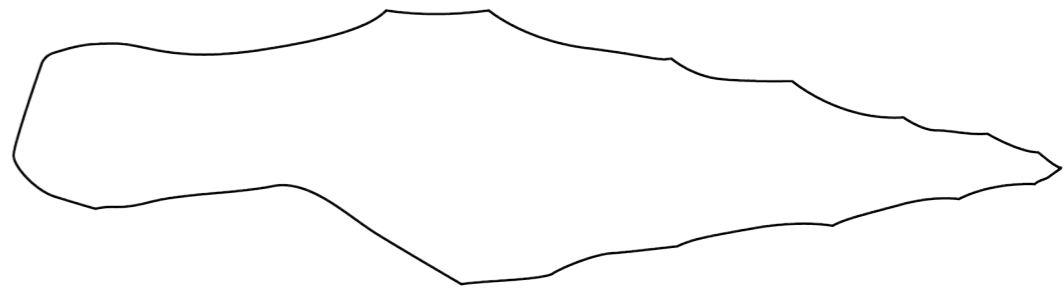
**INSIDE**



HEEL SHAPE GUIDE



SOLE SHAPE GUIDE



EXAMPLE OF LEATHER ONCE DYED



LINING



HEEL FINISHING REFERENCE

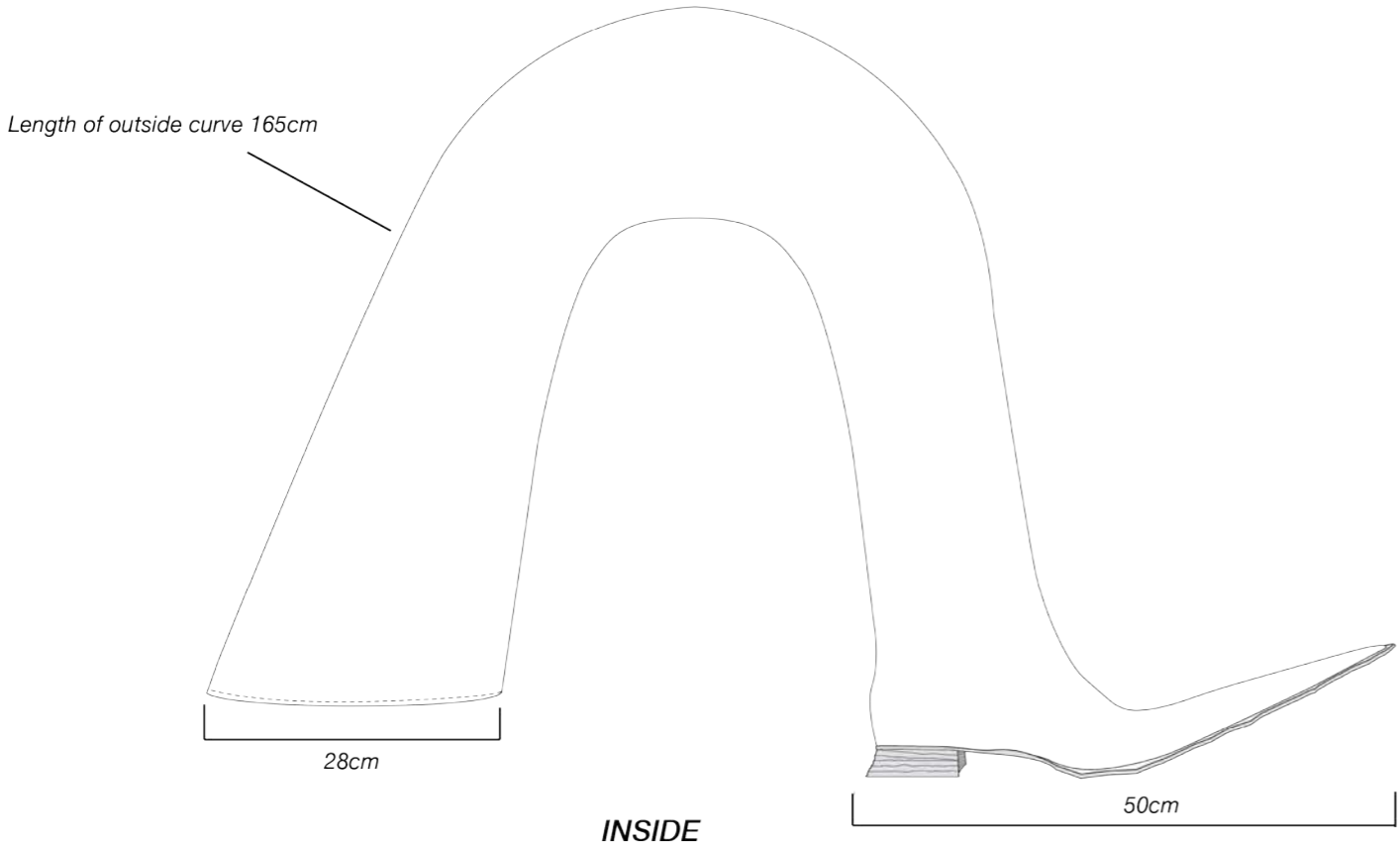


MATERIALS	SUPPLIER	COLOUR	INFO
UPPER: VEG TAN	J.T BACHELOR LTD	NATURAL	1.2MM - 1.4MM THICK
LINING: SHEEPSKIN	G&H LEATHERS	VALENCIA RED	0.8MM THICK
SOLE: VEG TAN BEND	LYON LEATHERS	NATURAL	5.5MM THICK
HEEL: VEG TAN BEND	LYON LEATHERS	NATURAL	5.5MM THICK
LACES: WAXED THREAD	MUKSHY LEATHER	RED	HAND BRAIDED
THREAD: 40s	MUKSHY LEATHER	RED	N/A

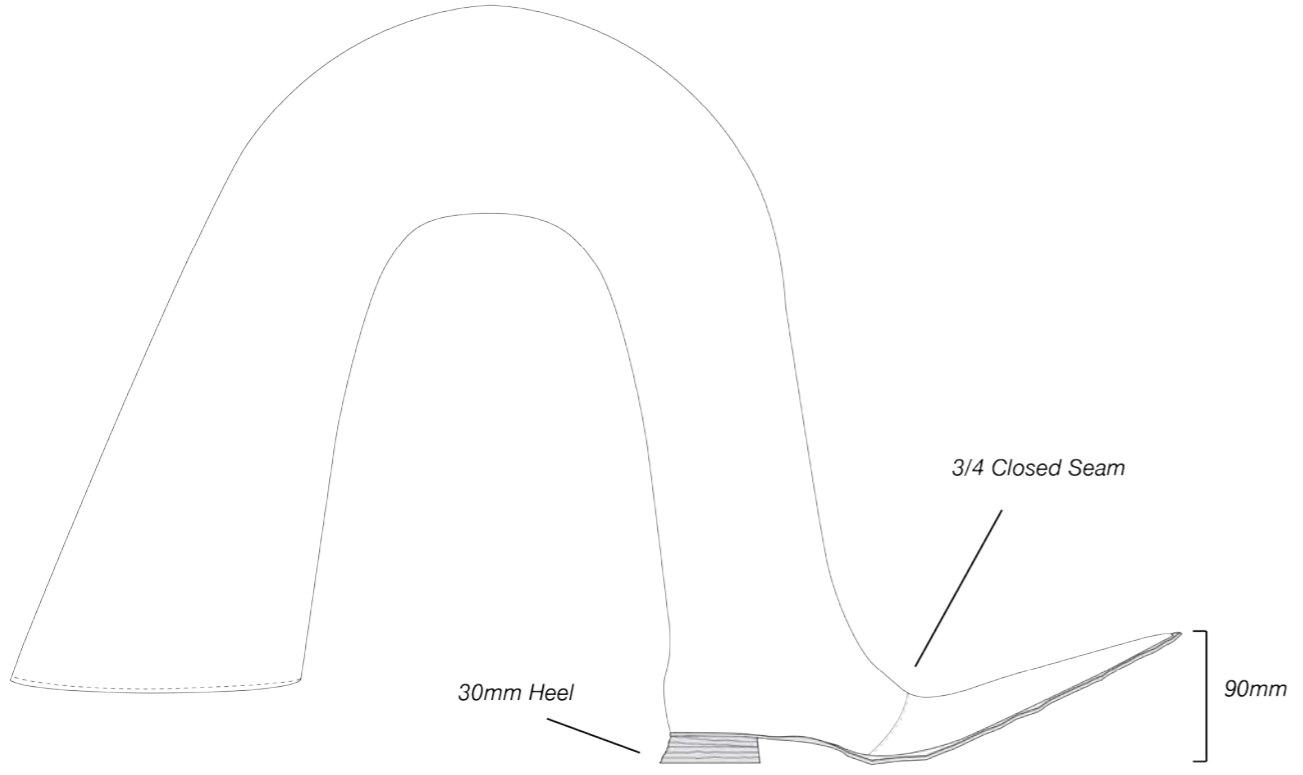
Lexx Francis	DATE: 1/09/2025	TYPE: SAMPLE	PAGE: 1
	DEADLINE: 4/12/2025	NOTES: FULL PAIR	DESIGNER: LEXX HOGGETT
CUSTOMER: LEXX FRANCIS	LAST: LEXX 1	NUMBER: 002	FACTORY: LCF
SEASON: A/W 2026	SIZE: UK 11 EU 45	NAME: CUTTERS	

MATERIALS	SUPPLIER	COLOUR	INFO
UPPER: MILLED VEG TAN	G&H LEATHERS	NATURAL	1MM - 1.2MM THICK
LINING: SHEEPSKIN	G&H LEATHERS	VALENCIA RED	0.8MM THICK
SOLE: VEG TAN BEND	LYON LEATHERS	NATURAL	5.5MM THICK
HEEL: VEG TAN BEND	LYON LEATHERS	NATURAL	5.5MM THICK
LACES: N/A	N/A	N/A	N/A
THREAD: 40s	MUKSHY LEATHER	RED	N/A

**OUTSIDE**

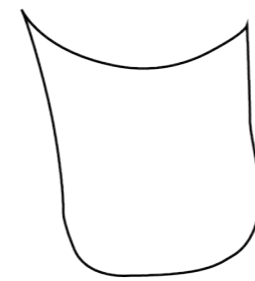


**INSIDE**

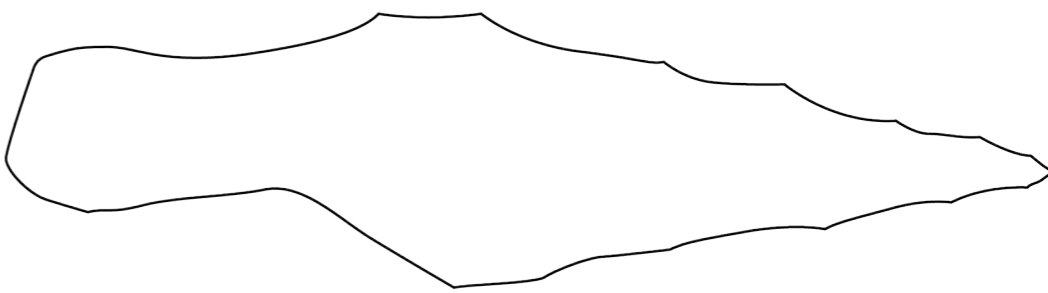


COLOUR WAY: BLOOD RED	<b>NOTES</b> - FOLDED TOPLINE - DYE ONCE ON BODY SEE REFERENCE - CANT REMOVE LAST MUST BE TAKEN FROM UNDERNEATH BEFORE SOLE IS PUT ON
DYE: FIEBINGS LEATHER DYE - 70% OXBLOOD 30% BRITISH TAN	
INSOLE: TEXON BOARD	
SOCK: VEG TAN UN-DYED	
SOCK STAMP: TATTOOED LOGO AND EU SIZE	
SOLE: HAND CUT SOLE	
HEEL: HANDCUT 4 STACK HEEL	

HEEL SHAPE



SOLE SHAPE GUIDE



BEFORE DYE



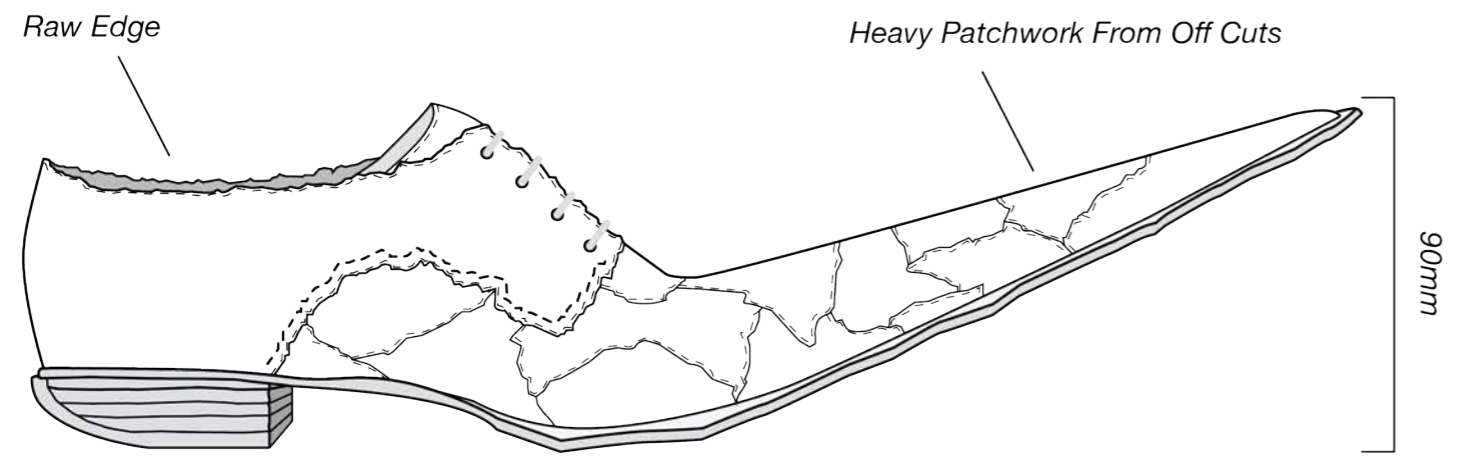
AFTER DYE



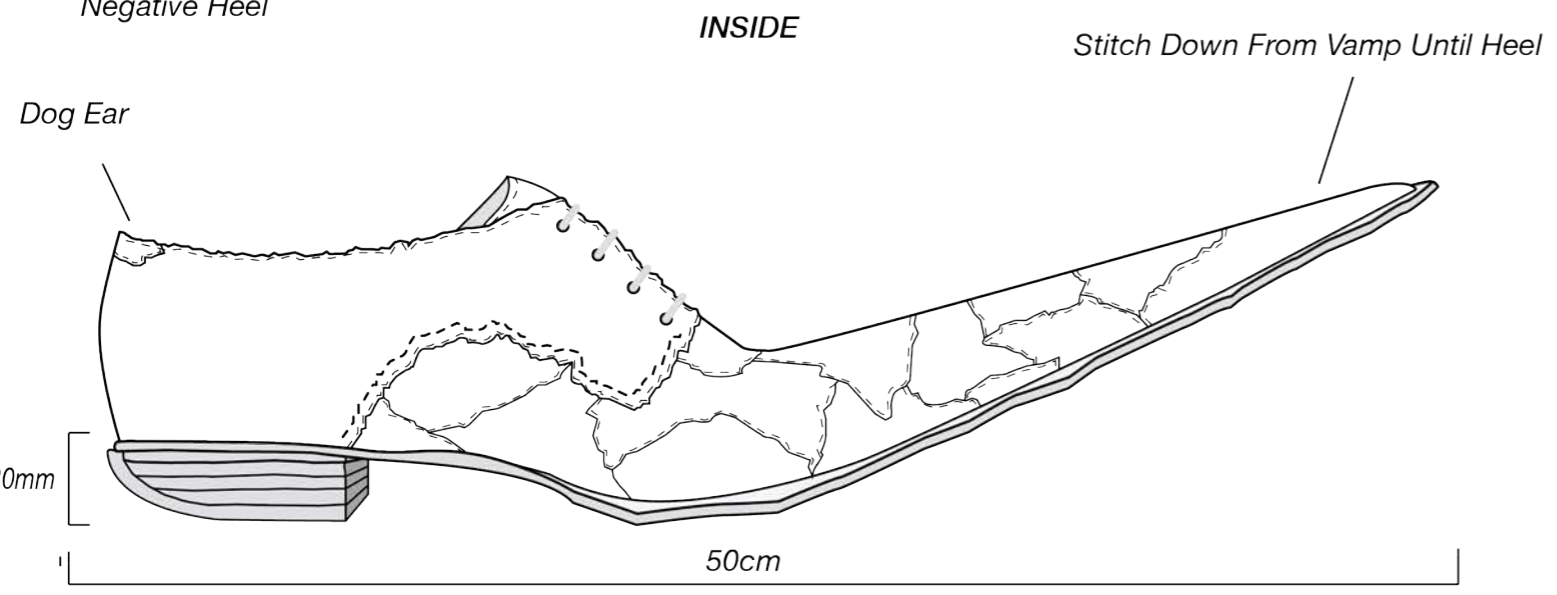
Lexx Francis	DATE: 1/09/2025	TYPE: SAMPLE	PAGE: 1
	DEADLINE: 4/12/2025	NOTES: FULL PAIR	DESIGNER: LEXX HOGGETT
CUSTOMER: LEXX FRANCIS	LAST: LEXX 1	NUMBER: 003	FACTORY: LCF
SEASON: A/W 2026	SIZE: UK 11 EU 45	NAME: CLOSER	

COLOUR WAY: BLOOD RED	NOTES - WET MOULDED LEATHER UPPER - BLIND SOLE STITCH - HAND STITCHED CROSS ON HEEL - ONLY RIGHT FOOT HAS NEGATIVE HEEL - THE LEFT IS FLAT TO THE FLOOR
DYE: FIEBINGS LEATHER DYE - 70% OXBLOOD 30% BRITISH TAN	
INSOLE: TEXON BOARD	
SOCK: VEG TAN UN-DYED	
SOCK STAMP: TATTOOED LOGO AND EU SIZE	
SOLE: HAND CUT SOLE	
HEEL: HAND CUT HEEL	

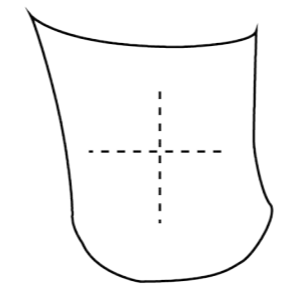
OUTSIDE



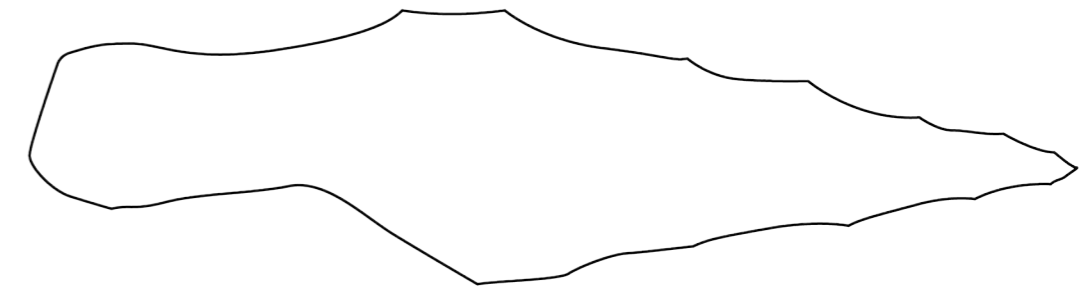
INSIDE



HEEL SHAPE GUIDE



SOLE SHAPE GUIDE



EXAMPLE OF LEATHER ONCE DYED



LINING



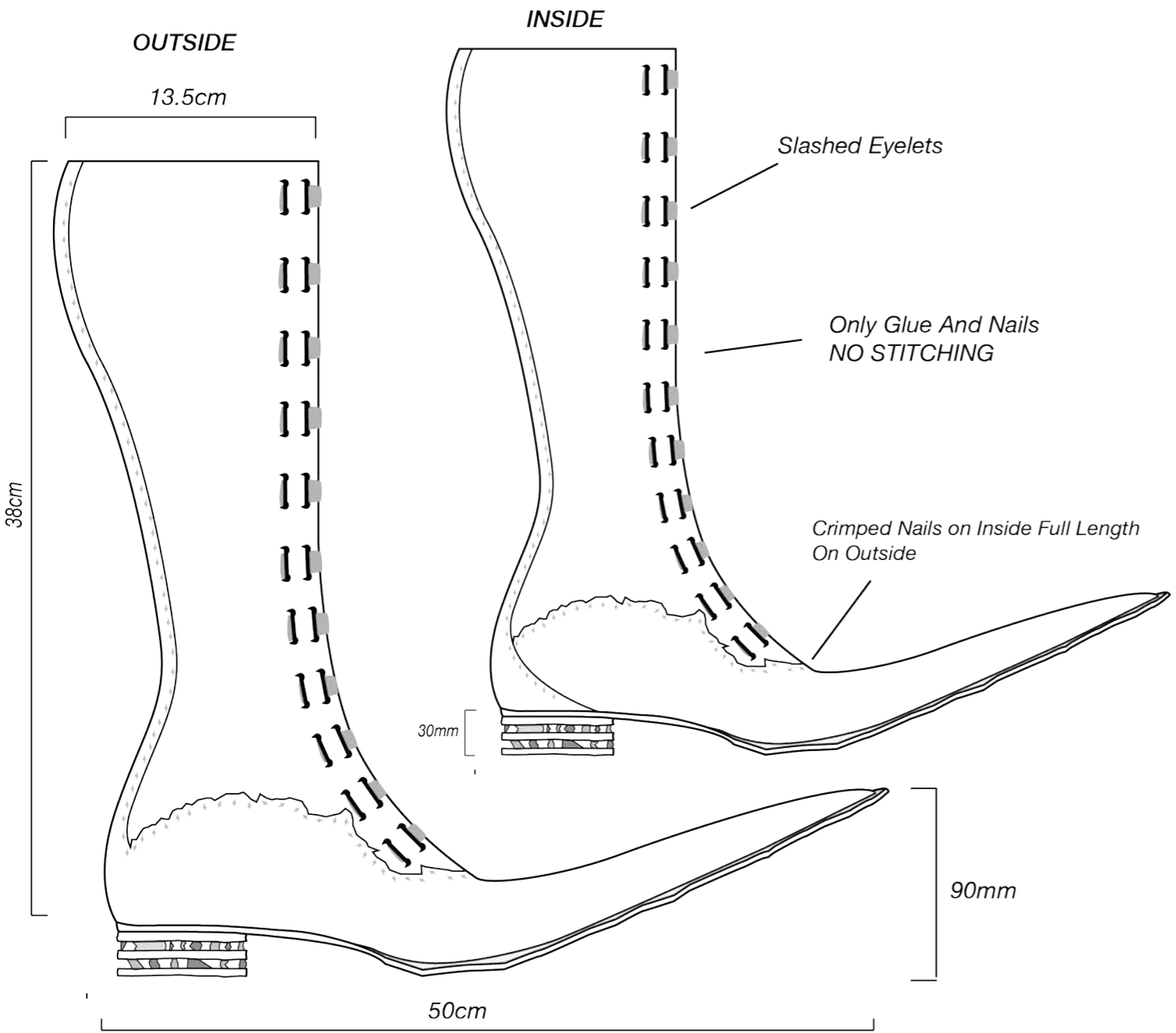
HEEL FINISHING REFERENCE



MATERIALS	SUPPLIER	COLOUR	INFO
UPPER: VEG TAN	J.T BACHELOR LTD	NATURAL	1.2MM - 1.4MM THICK
LINING: SHEEPSKIN	G&H LEATHERS	VALENCIA RED	0.8MM THICK
SOLE: VEG TAN BEND	LYON LEATHERS	NATURAL	5.5MM THICK
HEEL: VEG TAN BEND	LYON LEATHERS	NATURAL	5.5MM THICK
LACES: WAXED THREAD	MUKSHY LEATHER	RED	HAND BRAIDED
THREAD: 40s	MUKSHY LEATHER	RED	N/A

Lexx Francis	DATE: 1/09/2025	TYPE: SAMPLE	PAGE: 1
	DEADLINE: 4/12/2025	NOTES: FULL PAIR	DESIGNER: LEXX HOGGETT
CUSTOMER: LEXX FRANCIS	LAST: LEXX 1	NUMBER: 003	FACTORY: LCF
SEASON: A/W 2026	SIZE: UK 11 EU 45	NAME: MAKER	

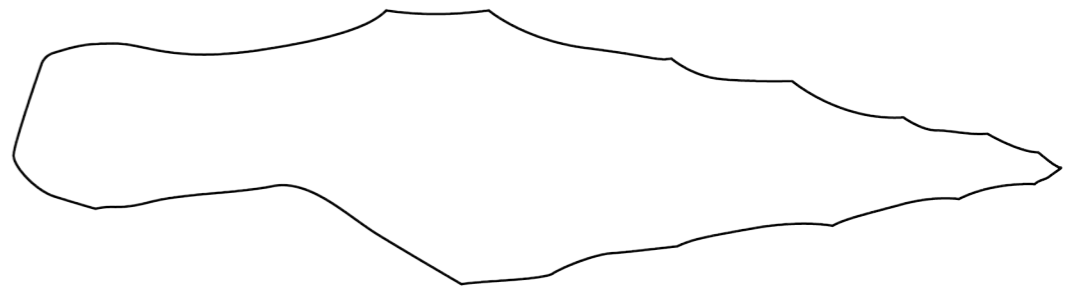
COLOUR WAY: BLOOD RED	NOTES - WET MOULDED LEATHER UPPER - ONLY GLUE AND NAILS TO CONSTRUCT - TRODDEN NAIL SOLE TREATMENT - FOLDED TOPLINE - CRIMP ALL NAILS ON THE INSIDE LEAVE THE OUTSIDE STRIAIGHT
DYE: FIEBINGS LEATHER DYE - 70% OXBLOOD 30% BRITISH TAN	
INSOLE: TEXON BOARD	
SOCK: VEG TAN UN-DYED	
SOCK STAMP: TATTOOED LOGO AND EU SIZE	
SOLE: HAND CUT SOLE	
HEEL: 4 STACK HEEL - 2 REGUALR - 2 MADE FROM OFF CUT	



HEEL STACK GUIDE



SOLE SHAPE GUIDE



EXAMPLE OF LEATHER ONCE DYED



LINING



SOLE FINISHING REFERENCE



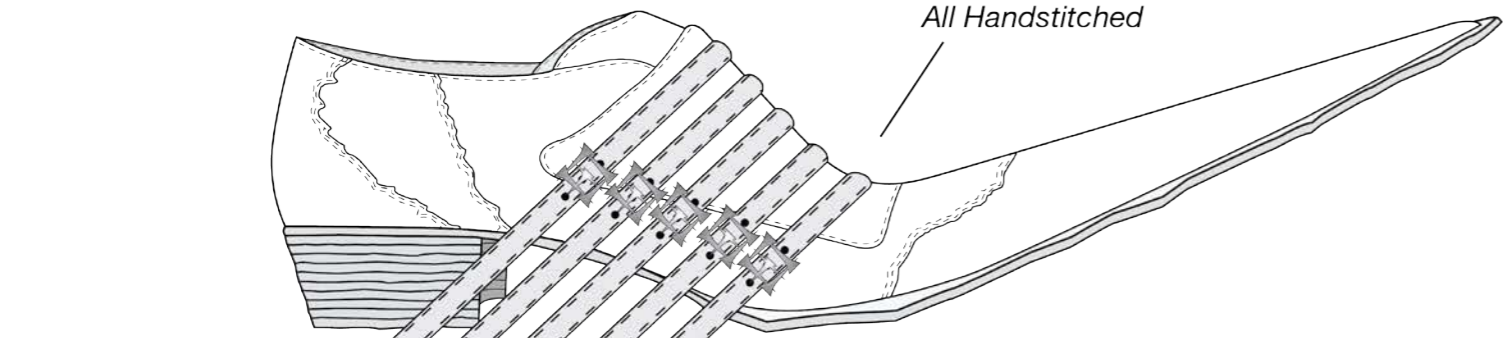
MATERIALS	SUPPLIER	COLOUR	INFO
UPPER: VEG TAN	J.T BACHELOR LTD	NATURAL	1.2MM - 1.4MM THICK
LINING: SHEEPSKIN	G&H LEATHERS	VALENCIA RED	0.8MM THICK
SOLE: VEG TAN BEND	LYON LEATHERS	NATURAL	5.5MM THICK
HEEL: VEG TAN BEND	LYON LEATHERS	NATURAL	5.5MM THICK
LACES: WAXED THREAD	MUKSHY LEATHER	RED	HAND BRAIDED
NAILS: 13MM TACKS	KIBWORTH DIY	SILVER	N/A

Lexx Francis	DATE: 1/09/2025	TYPE: SAMPLE	PAGE: 1
	DEADLINE: 4/12/2025	NOTES: FULL PAIR	DESIGNER: LEXX HOGGETT
CUSTOMER: LEXX FRANCIS	LAST: LEXX 2	NUMBER: 005	FACTORY: LCF
SEASON: A/W 2026	SIZE: UK 11 EU 45	NAME: MASTER	

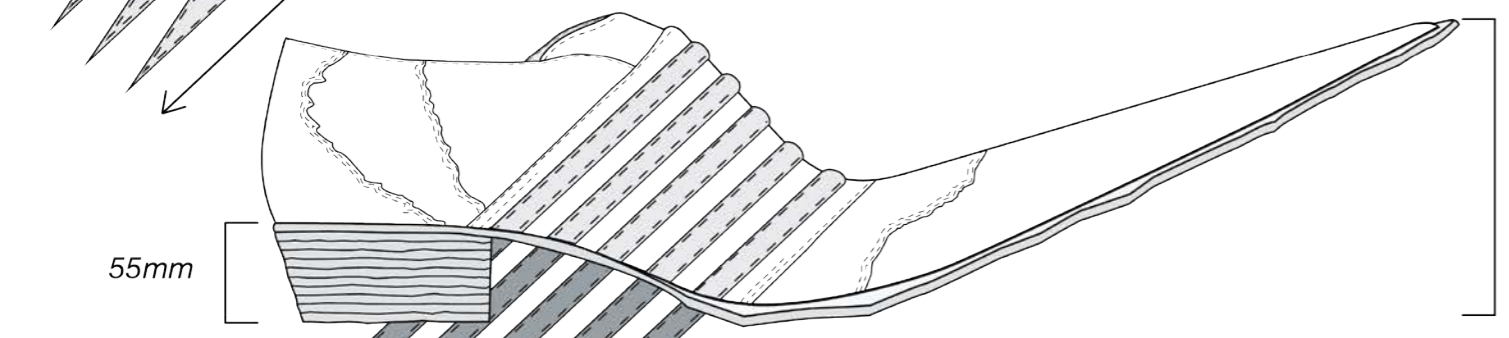
MATERIALS	SUPPLIER	COLOUR	INFO
UPPER: VEG TAN	J.T BACHELOR LTD	NATURAL	1.2MM - 1.4MM THICK
LINING: SHEEPSKIN	G&H LEATHERS	VALENCIA RED	0.8MM THICK
SOLE: VEG TAN BEND	LYON LEATHERS	NATURAL	5.5MM THICK
HEEL: VEG TAN BEND	LYON LEATHERS	NATURAL	5.5MM THICK
THREAD: WAXED THREAD	MUKSHY LEATHER	RED	HAND STITCH
BUCKLES: BRASS	CARRAIC	BRASS	CUSTOM MADE

COLOUR WAY: BLOOD RED	NOTES
DYE: FIEBINGS LEATHER DYE - 70% OXBLOOD 30% BRITISH TAN	<ul style="list-style-type: none"> <li>- WET MOULDED LEATHER UPPER</li> <li>- ALL HAND STITCHED</li> <li>- FIDDLE BACK WAIST</li> <li>- COPPER TACKS IN HEEL</li> <li>- MAKE SURE INSIDE OF HEEL IS FINISHED LIKE OUTSIDE</li> </ul>
INSOLE: TEXON BOARD	
SOCK: VEG TAN UN-DYED	
SOCK STAMP: TATTOOED LOGO AND EU SIZE	
SOLE: HAND CUT SOLE	
HEEL: HANDCUT 9 STACK HEEL	

OUTSIDE



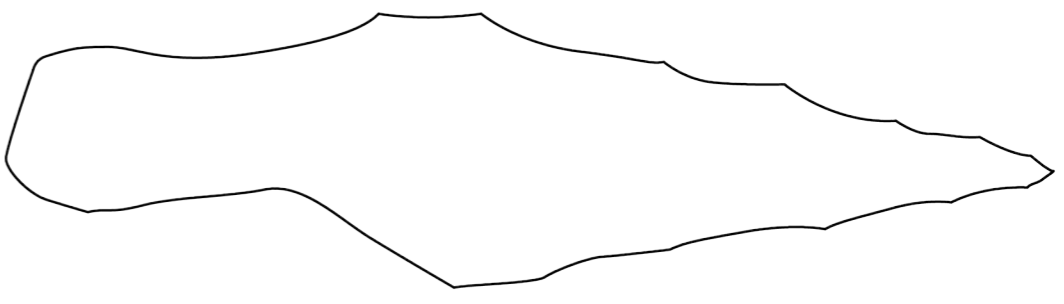
INSIDE



HEEL SHAPE



SOLE SHAPE GUIDE



EXAMPLE OF LEATHER ONCE DYED



LINING



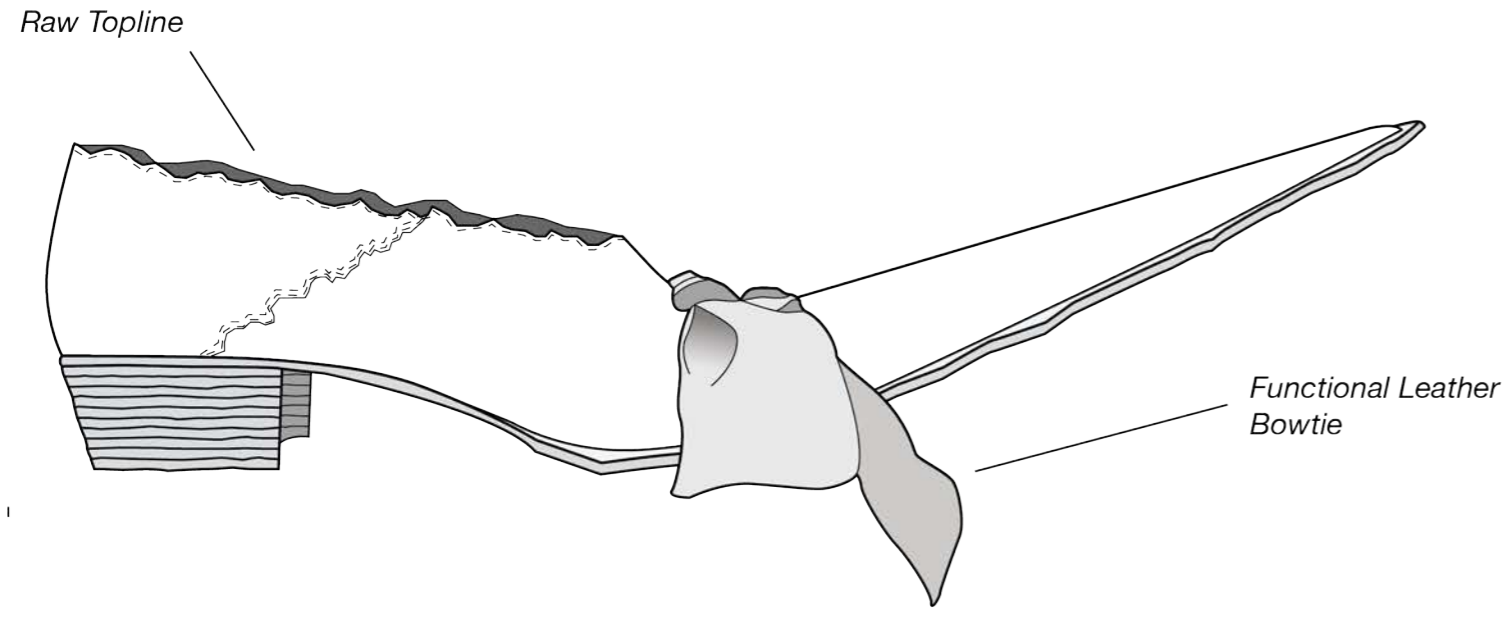
BUCKLES



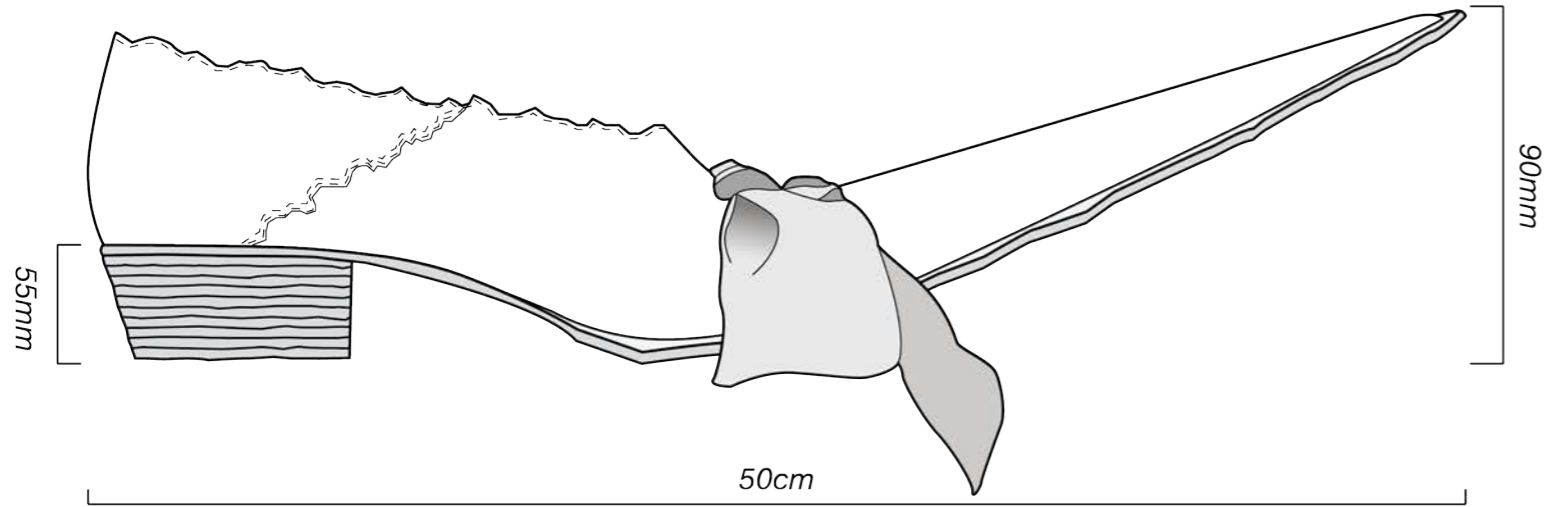
Lexx Francis	DATE: 1/09/2025	TYPE: SAMPLE	PAGE: 1
	DEADLINE: 4/12/2025	NOTES: FULL PAIR	DESIGNER: LEXX HOGGETT
CUSTOMER: LEXX FRANCIS	LAST: LEXX 2	NUMBER: 006	FACTORY: LCF
SEASON: A/W 2026	SIZE: UK 11 EU 45	NAME: ASSISTANT	

COLOUR WAY: BLOOD RED	NOTES - WET MOULDED LEATHER UPPER - DONT MAKE BOW TIE PERMANANTLY TIED - FIDDLE BACK WAIST
DYE: FIEBINGS LEATHER DYE - 70% OXBLOOD 30% BRITISH TAN	
INSOLE: TEXON BOARD	
SOCK: VEG TAN UN-DYED	
SOCK STAMP: TATTOOED LOGO AND EU SIZE	
SOLE: HAND CUT SOLE	
HEEL: HANDCUT 9 STACK HEEL	

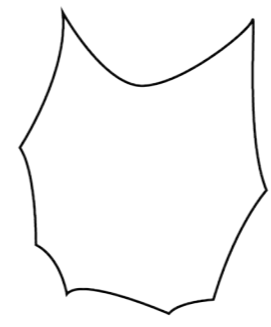
**OUTSIDE**



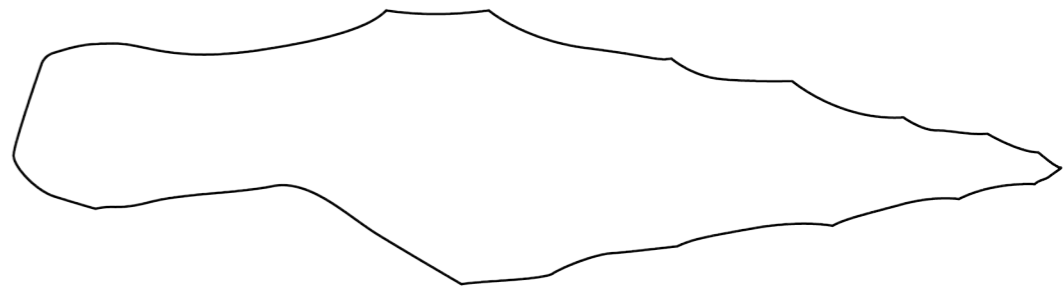
**INSIDE**



HEEL SHAPE



SOLE SHAPE GUIDE



EXAMPLE OF LEATHER ONCE DYED



LINING



HEEL FINISHING REFERENCE



MATERIALS	SUPPLIER	COLOUR	INFO
UPPER: VEG TAN	J.T BACHELOR LTD	NATURAL	1.2MM - 1.4MM THICK
LINING: SHEEPSKIN	G&H LEATHERS	VALENCIA RED	0.8MM THICK
SOLE: VEG TAN BEND	LYON LEATHERS	NATURAL	5.5MM THICK
HEEL: VEG TAN BEND	LYON LEATHERS	NATURAL	5.5MM THICK
BOW: MILLED VEG TAN	G&H LEATHERS	NATURAL	SPLIT 0.9MM FACING
THREAD: 40s THREAD	MUSHKEY LEATHER	RED	N/A

# The Path of Scarlet Skin Collection

*All Product Shots By Student*



# The Last Makers



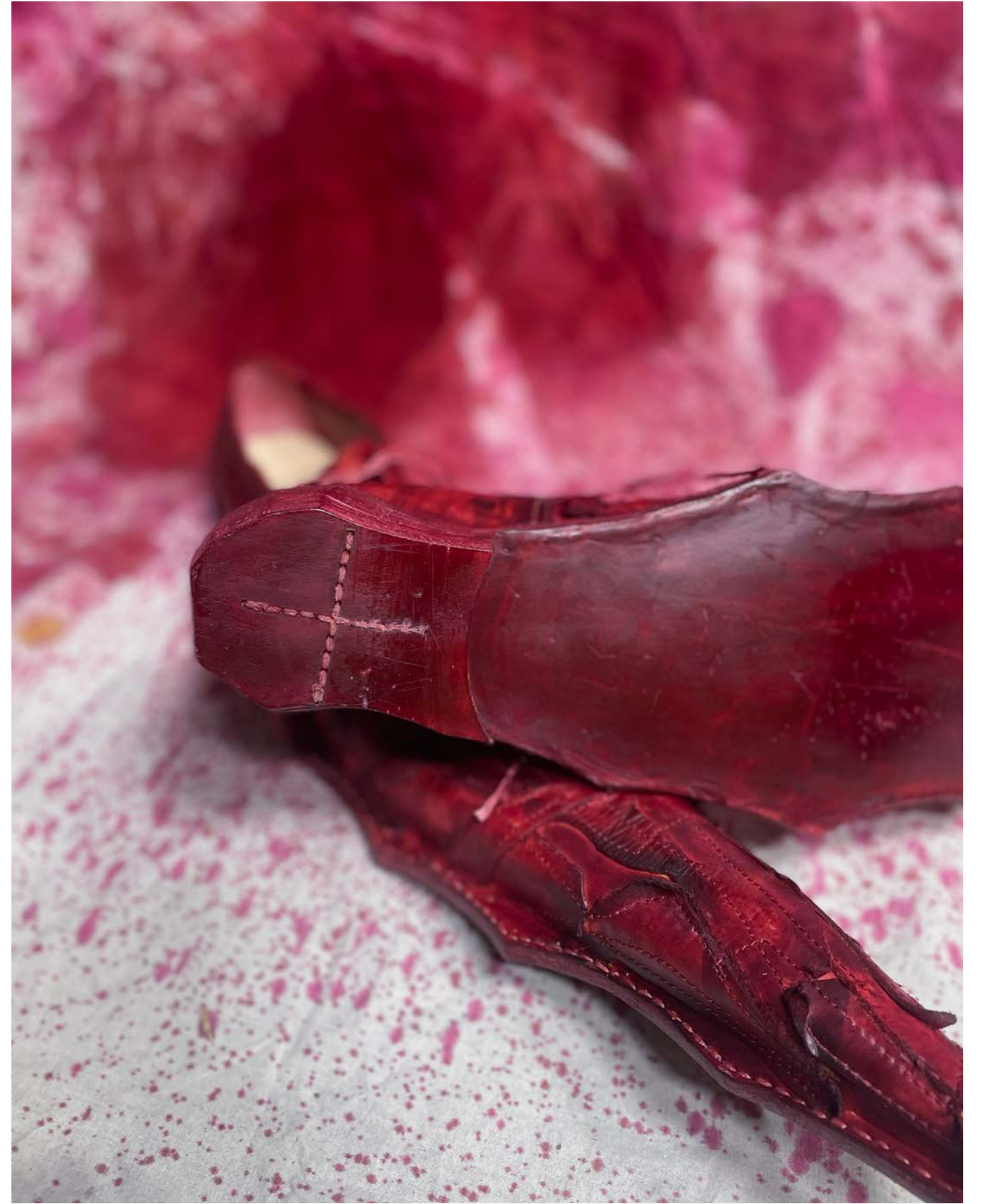


The Cutters



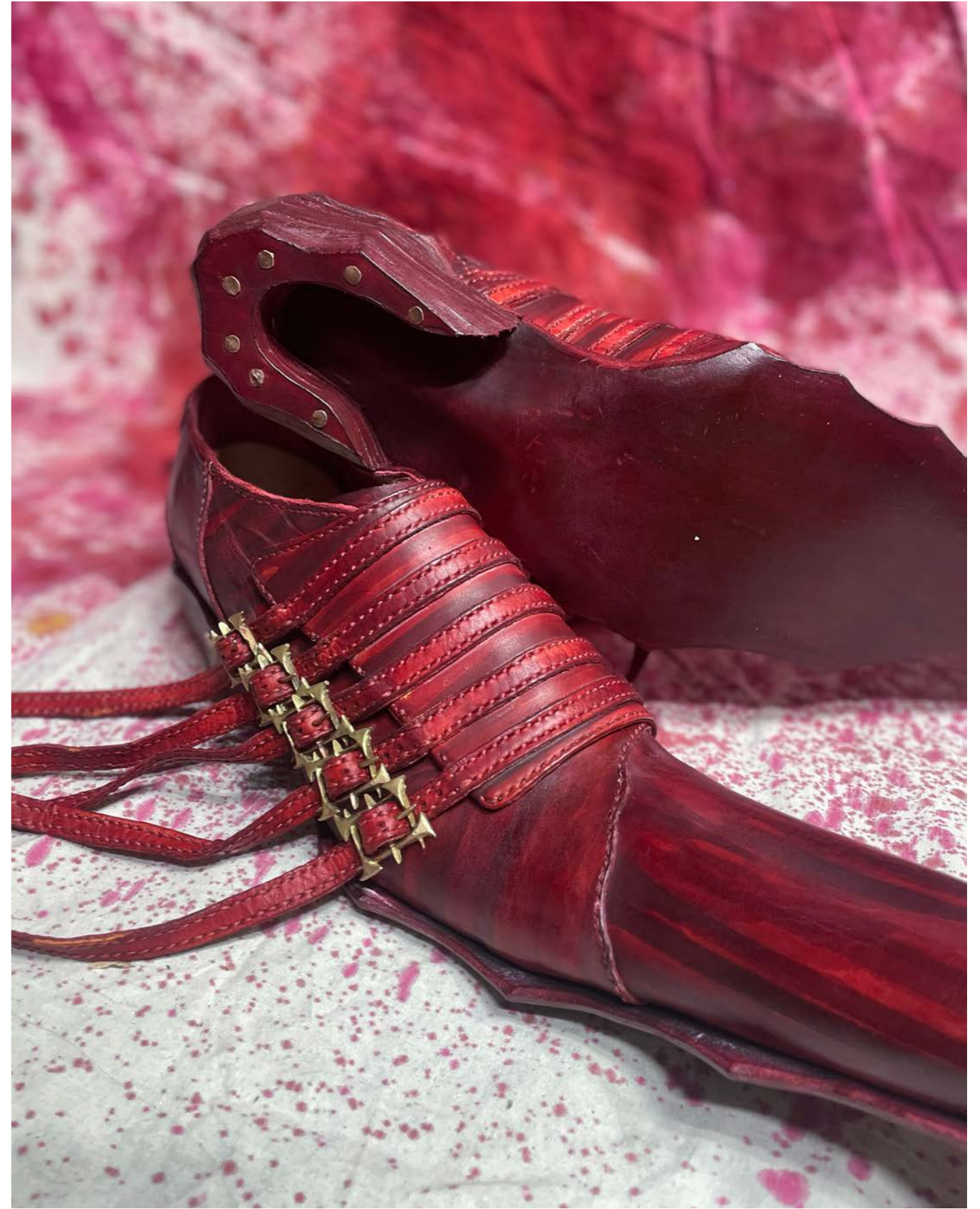


# The Closers



# The Makers







The Assistant



# Cost

1.2mm - 1.4mm Vegetable Tan Leather - £163

1mm - 1.2mm Milled Vegetable Tan Leather - £168

0.6mm Sheepskin Lining - £111.2

5.5mm Sole Bends - £150

Lasts - £141

Custom Buckles - £268

Dye - £40

Handsewing Thread - £6.50

Polish and Creams £30

Total Materials - £1077.70

Approximant hours worked around 400 at UK minimum wage - £4884

Total Including my labour - £5961.7

# Conclusion

Within the wider field of fashion, footwear has consistently been the area of greatest focus. Prior to beginning the MA in Footwear, my undergraduate studies in the same discipline provided a foundation in the craft of shoemaking and an initial understanding of the industry's structure. The year between completing the BA and starting the Master's was spent attempting to secure any role within the field, though without success. This ultimately resulted in returning to former internship placements where my skills were taken for granted and didn't fulfil what I was after. Remaining in a stagnant position lowered my confidence as a maker. Although the technical ability was present, independently produced work often felt devoid of meaning and lacked the depth I wanted to get out of my work.

The MA's structure centred around a self-directed research project presented an opportunity to reset my approach, offering both the time and the facilities to develop a more purposeful approach to shoemaking. Entering with a clear intention, the programme's framework appeared to provide the right environment for rebuilding confidence and cultivating a more meaningful practice.

Early research was driven by an interest in conspiratorial cults and their associations with red shoes. Despite genuine fascination with the topic, the subject matter initially proved limiting. The specific group researched (the Red Shoe Club) offered little reliable information and the early research done was taken too literally and at surface level. This, combined with a fixed aesthetic vision held from the beginning, resulted to a form of trying to "speed run" the program. Thus, skipping essential developmental stages that in retrospect were precisely the steps I was seeking when joining the course.

A further challenge emerged from the dynamics of the new cohort, most had not previously studied footwear. This created a sense of revisiting first-year BA content, which in turn became a missed opportunity to push skills further at an early stage. The encouragement and guidance to simply make more was given, though not fully if even at all taken on at the time.

A shift occurred after the first term, as greater trust was placed in the process and in the guidance provided by tutors. The urgency to reach an end point gradually gave way to the development of a more narrative-driven approach. This was an entirely new method of working. Learning to craft a coherent story from research and to translate that narrative into a personal design language became the most significant insight gained from the programme. Previously, I had worked on projects that worked towards visions and narratives of others. But, learning to construct a narrative with intention and depth has already begun to reshape my future as a designer and with the proposed brand of Lexx Francis.

Shoemaking techniques were already part of my craft and the university's advanced facilities like laser cutters, 3D printers, CNC machinery, although were available to use and explore, they were not areas of particular interest. While these tools can produce highly complex work, the period between the BA and MA highlighted how inaccessible such equipment often is outside an academic environment. In contrast, traditional hand tools and manual methods remain consistently available and continue to hold relevance yet are becoming rare to come across as the world becomes more digital and automated. As the course progressed, broadening knowledge of traditional craft practices became increasingly important. Conversations with technicians and tutors led to experimentation with heritage methods, such as wet moulding, hand finishing and overall leather craft. This practice strengthened both confidence and technical skill, ensuring an ability to continue making beyond the institution, future proofing my skillset once leaving

This deeper understanding and engagement with traditional craft has also shifted perspectives on future ambitions. Whereas design once took precedence and the act of making felt more as an addition. The course has installed the value of physical craft. Previous industry experiences had already leaned toward making and development, but over the past 15 months I have made more shoes than in the previous four years combined and the work made is the proudest I have been out of any previous design ventures.

The overall process of the Masters when taking everything into account was challenging. Very much at the start of the course I found most aspects hard, the challenges to work in a way you would never even think of caused frustration. But it came from the internal ego, the unwillingness to accept that my idea of what the design process worked like wasn't necessarily correct. It challenged myself to pick apart my own work more than ever before. How could I have developed my ideas without an outsider challenging it, otherwise I would have most likely continued the same path as before joining.

Going forward, the desire to establish an independent practice has emerged for the first time. Previously, the aim was always to work within someone else's brand or vision, likely due to a lack of confidence and limited understanding of how to structure a personal design language. The MA has provided the groundwork to create a narrative that translates meaning to products and has expanded skills in handmade footwear. These elements now form the basis for developing the Lexx Francis design identity beyond the pointed-toe silhouettes that have been central to this project. Although these forms will remain an enduring part of the brand's DNA, having helped shape both the work and intern the passion behind it.



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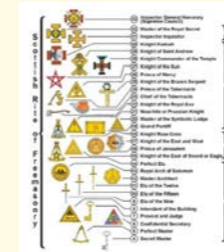
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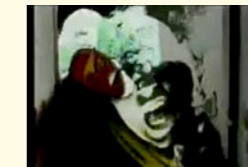
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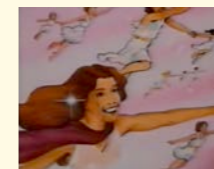
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# Appendix A

## Lexx Francis

Lexx Francis is an Avant Garde footwear brand based around craft, process and handmade products. Each product is a progression on the form, identity and skill of the hand that made it. With the shoes not being mass-produced but born through the obsession of the maker. It's one where the consumer is the one who seeks out the designer rather than the designer seeking the consumer and lets the right ones find them.

### Mission

To create a brand which stands within its own universe, looking back at previous made products with the brand and expanding on those styles rather than looking at WGSN and Vogue. One that pays both respect to the craftsmen before and those that will come after by keeping things going and keeping the supply chain close. Also, a brand that pays respect to the animals that the materials came from, showing care from the tanning process, the making methods to the finish product.

### Core Values

- **British made & British Sourced** – Everything made and sourced comes from Britan to preserve British craft and the heritage this nation is slowly losing to mass produced items based on trends and the fashion cycle.
- **Vegetable tanned leather** – All leather used is vegetable tanned harkening back to original tannery process which shows care and respect to the animal it came from.
- **Hand Dyed** – All products are made in a neutral colour and object dyed on completion to show not only the imperfections in the leather and product, but to create a unique object each time and to allow experimentation in patterns and prints throughout the range.
- **Craft & Minimal Machines** – Using traditional techniques to create shoes and minimising the use of machines to craft a less manufactured look whilst keeping these skills around.

# Appendix B

## The Path of Scarlet Skin

According to The Master, our bodies are a temporary vessel, the skin is the true archive of the soul. It carries every mark, wrinkle, and memory. The Master teaches that once separated from the body and reshaped into a "permanent form," the skin becomes a vessel capable of outlasting death itself.

In this belief system, when a new initiate dons the sacred footwear crafted from a predecessor's skin, they scarry the memories, personality, and presence of the former wearer. Movement is restored giving eternal life.

### **The Master's Revelation**

On the 11th day of the 11th month at the 11th hour The Master experienced a trance like state. During this moment, he was visited by The Scarlet Constance, our true creator.

This entity revealed the "True Craft," showing the Master that humanity once understood the spiritual potency of its own skin. Ancient civilizations, in this mythology, allegedly practiced rituals of remembrance and transformation before the knowledge was lost.

When the Master awoke, the leather before him was burned with symbols and patterns, which only he could interpret. These symbols became the recipe for an everlasting existence.

### **The Loss of the Ancient Knowledge**

The Scarlet Constance withdrew the knowledge when people turned towards false idols.

### **The Structure of the Path**

#### **1. The Last Makers**

Responsible for crafting the "final forms" of a member's earthly presence.

#### **2. The Cutters**

Tasked with the separation of the old life from the new.

#### **3. The Closers**

These members oversee the sealing and consecration of the transformed skin-forms.

#### **4. The Makers**

Those who assemble the skin making it wearable to the Path

33 members no more no less will you surrender to The Masters Teachings

