

Folklore

Megan Adrian

The design brief outlined specific constraints related to designing a fashion garment showcasing a custom textile print promoting a visually consistent graphics package. Taking inspiration from contemporary collaborations such as Gorman's partnership with Adelaide artist Dana Kinter and Melbourne-based artist Olada Janfa's fashion label Obus, saw the artworks translated into unique textile prints. I set out to create my own textile design and apply it to a fashion design context.

I began the design process by investigating the work of fashion designers with a particular focus on those who use fashion to tell a conceptual story. Like art, fashion has long been a way to express an attitude, emotion or communicate a visual narrative. Iconic designers like Alexander McQueen and Gabrielle Bonheur have used design collections to make a statement or tell a story but it was the work of local couture designer Paolo Sebastian whose thematic collections connected with me on a conceptual level.

When it came to developing my own visual narrative, I began contemplating what impacts us as people. I concluded that it is our emotions. I wanted to design a textile garment that captured the youthfulness and innocence that are evolving at my age. This investigation led me to explore childhood films, symbolic of my inner child. The Disney adaptation of Snow White was representative of my childhood, reminiscent of a time when I was carefree and happy. In *Snow White and the Seven Dwarfs*, the dwarfs create a safe and warm space in their house for the protagonists to hide from the scary world. These ideas became the driving concept of the design process and the basis for my own visual narrative.

When working through the process to design the textile I had to consider the balance of visually representing my conceptual story with the functional aspects of the material to make it suitable for the final garment. I draw imagery from the surrounding landscape of the Seven Dwarfs' house, where they create a safe space for Snow White. Each element of the design became representative of a different part of the environment. The light blue colour palette and repetitive use of organic shape from the bark is emblematic of the trees. The incorporation of a contrasting warm hue is symbolic of the ground, inspired by gravel and the steppingstones leading up to the Seven Dwarf's house and touches of yellow are representative of the sun, adding warmth and happiness to the design.

The process of transforming imagery into a pattern included experimentation in a range of media. Having been introduced to the linear qualities of printmaking during a workshop with Adelaide artist Lucy Timbrell I began using lino to record the rhythmic patterns. The repetitive nature of printmaking lends itself to textile design and this use of repetition can be seen in my final product and features as a key element in the graphic design as well. I also explore a range of techniques to create illustration and pattern design including colour pencil, Copic markers, pen, ink and watercolour. The refinement of textile design was created with Adobe Photoshop where I used a Wacom drawing pad to digitally refine the design. The process of creating a seamlessly repetitive pattern was not without its challenges but I worked through the technical processes and sent my final design to the material printing company, *Digital Fabrics*. Here it was laser printed onto the silky, soft material I selected to suit the garment design I had begun to develop.

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The process of designing the garment began with research into the technical aspects of dressmaking and experimentation with a range of cuts and styles. Illustration in a range of media was a key aspect of this part of the process and eventually led to a series of designs that symbolically mirrored the visual narrative. Functionally it was important in the final design, that the cut of the dress maximised the display of the textile design and as such, I incorporated a maxi skirt with small pleats at the waist to create a soft flow without disturbing the pattern too much. The left leg has a thigh-high split to break up the pattern and add dimension. The one-shoulder scoop neckline compliments the modern and youthful design of the pattern. The puff sleeves made from silk organza were reminiscent of classic Disney Princess ballgown sleeves.

After completing the textile and product design components of the brief I continued to design a range of graphic applications to be used as promotional material for the design. This allowed me to explore another aspect of design and continue the visual elements of the story in another field.

The aim of the graphic package was to capture the aspects of the same visual story in two-dimensional media. The magazine cover and look-book were designed to showcase and promote fashion and textile design. To capture my own imagery, I conducted a photoshoot featuring the dress. Thinking carefully about the locations was critical to continue the narrative and providing visual continuity. Drawing on the idea of a landscape represented in pattern, one of the locations I chose to do the photoshoot in was the Palm Tree Glasshouse at the Adelaide Botanic Gardens. I drew connections between resolved textile design and the work of Indigenous Australian artists who use symbols to pass down the stories of their culture. As such the Native gardens of Adelaide's Botanic Gardens became an important backdrop for the work.

When refining the magazine cover and look-book I took inspiration from designers of fashion magazines such as Vogue and Frankie. In particular, the work of American graphic designer Jessica Walsh whose bright and bold fashion promotional design impacted my own practice. Additionally, the influence of Australian designer Noemie Le Coz whose approach to putting the fun in functional through her visually consistent layouts can be seen in the final designs. Throughout the look-book I repeated aspects of the patterned elements in the textile design to make a visual connection to the fashion design. The grey scale background and repetitive use of the white border captivates the viewer's attention to the subject and successfully showcases the design.

This design process has allowed me to explore design across disciplines. Creating a textile design that evolved into a fashion product that is visually supported by a graphics package. This has resulted in a suite of work that visually represents the story of childhood innocence and a desire to hold on to this as long as one can.