

the  
graduates  
2022



# the graduates 2022



The 2022 Fashion and Textile Design Graduates are an impressive cohort of students; creative, tenacious and dynamic. Their debut collections embody a new kind of optimism as they respond intuitively to our rapidly changing world. Their work explores diverse themes, experimental textile applications and innovative pattern cutting, resulting in unique and creative garment shapes and fabric surfaces.

As new designers they are invested in working with alternative ways of garment production; more sustainable, more collaborative and more local. From form to fabric design, the collections of the 2022 Graduates represent the excitement of a rapidly changing design environment.



# reanna arakua

## mixed heritage

This body of work by Reanna Arakua conveys representations of the designer's biracial heritage through clothing. Reanna reimagines each piece of her collection by fusing the traditional textiles of the Southern Pacific Cook Islands, with structured Western tailoring. As this process unfolds, she examines both the commonalities and differences between the two systems of dress. She skilfully blends elements of culturally significant Polynesian garments such as the Pareu, a traditional grass skirt, and the Apuka, a woven basket made from coconut palm leaves, with elements of conventional blazers, trousers and shirts.

To begin the design process for this collection, Reanna engaged in extensive research, including an analysis of Polynesian garments and textile applications such as weaving, wood block carving and printing. Reanna also investigated traditional myths and legends from the Cook Islands and incorporated these with anecdotal stories from her own family history.

Using this information as a foundation, Reanna worked between sketching, fabric manipulation and draping to create ideas for three dimensional garment shapes. She then combines this with traditional two dimensional pattern cutting.

This collection features luxurious fabrics such as a soft cream wool, bright green silk dupion, fine cotton and a sheer white Japanese seersucker. Reanna works with an impressive range of surface manipulations such as pin tucking and pleating and macramé weaving with satin rattail cord and silk dupion strips. Multilayered screen prints reminiscent of Polynesian floral prints add bright blue accents to Reanna's subtle but fresh colour palette.

In the future Reanna would like to gain experience in the fashion industry and work within an ethical and sustainable market in the fashion industry.



@arakua.studios





# ellery stevens

## mimic

This maximalist collection by Ellery Stevens takes us deep into the world of bugs; ingeniously evolved to survive, they blur into their environment. Where do I start, and my surroundings begin? Am I worth the risk? This act of defence is the fundamental influence motivating Ellery's work. She is fascinated by their ability to construct alternative versions of themselves by appropriating characteristics of their environments and each other. They can change their markings and colours to blend in, to stand out or to signal danger. A maximalist design sensibility also drives this collection; multiple layers, a rich colour palette, excessive frills and voluminous silhouettes are all features of Ellery's work.

Ellery's design process began with a focus on moths, butterflies and slaters. This included both visual and written research and the development of a rich, iridescent colour palette. Detailed sketches of the shapes and silhouettes of each insect followed in preparation for three dimensional draping on the mannequin.

Tactile and complex fabrications are essential elements of this collection, their structures often guiding the form of her garments. The exoskeleton of the humble slater inspired the intensive embroidery that is featured on a jacket. The development of a soft shirred fabric references its vulnerable underbelly. Ellery also examined microscopic feathering on the wings of moths and butterflies and in response, developed fabrics using the devoré process, a luxurious burnout technique used on velvets. She also used the flocking print process to communicate the idea of a moth quietly brushing up against you. The hand knitted socks that feature in this collection are in reference to soft hairy bug legs.

In the future Ellery would like to move overseas and work in the fields of textile design, garment design or styling.



@ellerymyrtle





# amelia elsner

## skinship

This body of work by Amelia Elsner investigates the forms and functions of skin and our relationship to this human commonality. Amelia's collection is further broken down into several subthemes including the binary categories of; perfection and imperfection, degeneration and regeneration, protection and insulation. Amelia's personal journey with her own skin informs her work, from the lived physical and emotional scars to the rebuilding of her relationship with her skin. In particular the skin's capacity to heal after being hurt, its ability to regulate body temperature, and its protective qualities. Amelia's reconciliation with her own skin enabled her to view skin imperfections as less of an affliction and more of a unique mark on the human body.

To begin her design process, Amelia engages with visual research, creating storyboards to visually explore her themes. These include images of microscopic cross sections of the structural layers of the skin, blood vessels and nerves and skin imperfections such as pimples, wrinkles and stretch marks. From these images, Amelia works with rough gestural drawings which are further refined to illustrate details such as pockets, finishings, print and textile manipulations. Amelia then experiments with three dimensional draping while loosely referring to her initial sketches.

Amelia has worked with an assortment of materials, including silk, power mesh, wool, waterproof synthetics, light-weight cottons, copper wire, yarn and freshwater pearls. She alters all of the materials with a variety of methods including dyeing and heat manipulation and wire bending and beading. Amelia has also used screen and digital print as well as machine knit in her collection.

In the future Amelia would like to move to the Eastern States or to Europe. Her ultimate goal is to secure a position working in a design team for a fashion house.



@amelia.elsner





# amber broyd

## ethereal

This collection by Amber Broyd examines the poetic origins of Greek Mythology and the stories that began as spoken tales, long before they became the canons of established Greek Literature. Amber is particularly interested in the characteristics of three Greek Goddesses; *Aphrodite* the goddess of love, beauty and fertility, *Athena*, daughter of *Zeus* and goddess of war, wisdom and hand crafts and *Hestia* the goddess of hearth and home. In Greek Mythology all three Goddesses embody complexity, beauty and strength. Amber uses a palette of contrasting colours, both cool and vibrant, to represent the multifaceted individualities of the Goddesses. Soft fabrics are juxtaposed with sharp silhouettes to communicate both gentle emotion and authority. This collection is infused with Amber's own experiences of travelling to Greece and deep appreciation for its complex history and unique landscape.

Amber's design process begins with extensive research and sketching before she moves to the mannequin to test her ideas as three dimensional forms. The silhouettes in this collection are created with draping techniques in combination with creative pattern cutting.

Amber has used a variety of light weight fabrics including gentle cottons, fine silks and synthetic fibres. The fabrics have been carefully dyed and screen printed, and include photographic imagery from Amber's own travels to Greece. Pleating is also used to reference to the repetitive nature of the columns and pillars found in Greek architecture.

In the future Amber would like to travel overseas and work in the fashion industry as part of a design team. When she returns home she would like to create her own brand and open a shared studio space.



@amber.rosedesigns





# lily de saran

## monte bianco [white mountain]

This collection by Lily De Saran amalgamates elements of luxury European ski culture with high intensity snow sport apparel. The result is a new version of opulent winter wear, crafted for both comfort and size versatility. Lily draws on her own experience of snowboarding as a source of inspiration; firstly as a visceral response to exhilaration and adrenalin, and secondly as a visual response to the surrounding icy environment. This is visible in the collection as mountainous surface textures and multi layered silhouettes. Accessories are also integral components of Lily's work; detachable hats, visors and mittens and all featured in this collection.

To begin the design process Lily examined the history of snow garments and their evolution over time; the adaption fabrics to colder climates, the use of layers as insulation and the development of special construction techniques designed to protect the wearer from freezing wind and snow. *Emilio Pucci*, designer of the famous 1940's one piece snow suit and luxury outerwear brand *Moncler*, are both sources of inspiration for this project. From the process of research, Lily then moved to sketching and finally to three dimensional draping of form on the mannequin. Traditional construction techniques are then applied to add detail and functionality to the garment silhouettes.

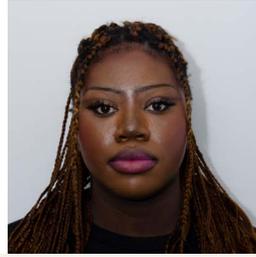
Lily works with an extensive range of fabrics in this collection such as merino wool, Japanese denim, leather and water proof fleece. Prints that depict a snow boarder in motion have been developed digitally and then meticulously screen printed by hand. Large scale honeycomb smocking is also a key element of this collection. This evolved as a result of investigating the thermal properties of honeycomb weaves. Lily has also developed custom quilting for her collection which features a stitch pattern derived from original hand drawn florals. Handmade belt buckles are also a feature throughout this collection.

In the future Lily would like to work for a fashion brand in Copenhagen or London to gain further experience in the fashion industry.



@desarandesign





# floriane ingabire

## unmuted

This collection by Floriane Ingabire is an exploration of Afrofuturism.

In 1994, cultural critic *Mark Dery* first used the term Afrofuturism in an essay titled *Black to the Future*. It has since become a cultural movement that encompasses components of science fiction, music, magical realism, speculative fiction and African history. Seminal Afrofuturistic works include the novels of *Samuel R. Delany* and *Octavia Butler*, the artwork of *Jean-Michel Basquiat* and the music of the jazz musician *Sun Ra*. For Floriane, Afrofuturism is the thread that connects her to the past. It provides a space for acknowledging and understanding the past as well as recognition that traumatic events in the past have led us to the present. Afrofuturism creates something for the future that celebrates and further embraces people of the black diaspora. Floriane looks to contemporary Afrofuturist artists such as collage artist and painter *Jessi Ujazi*, American recording artist *Janelle Monáe* and musician *Missy Elliott*.

Floriane's design process began with extensive research which led to the creation of a visual story board. The story board is a combination of images, vibrant colour palettes and tactile textile samples. She then moved to sketching garment ideas to prepare for a working with a combination of three dimensional draping and flat pattern design.

Floriane has worked with a variety of different fabrications for this collection including drill, denim, crepe and several synthetic based fabrics that are appropriate for digital printing,

The vivid colours in Floriane's collection are derived from the *Ankara* and wax print African fabrics known for their bold graphic prints intrinsically embedded with symbols. These fabrics are traditionally worn to indicate social status or political views.

In the future Floriane would like to continue studying or work as an intern in the fashion industry before starting her own fashion brand.



@floriane\_ingabire





# madison howard

## dual perspective

This collection by Madison Howard embodies two topics close to her heart. The first is her Burmese heritage and the second is her love of the *Expressionist* art movement. Madison looks at the decorative and spiritual forms of classic Burmese architecture, including traditional Buddhist pagodas, stupas and temples. She uses many of the structural shapes found in these buildings as a basis for the silhouettes of her garments and the intricate pagoda carvings are a source of textile design inspiration for Madison.

Expressionism, an art form that developed in Germany in the early Twentieth Century, sought to depict the world as it felt rather than how it looked. The intense colours and free brush work that is characteristic of the *Expressionist* movement have guided Madison's textile development. Large scale, colourful gestural prints and hand rendered surfaces are a feature of her collection.

To begin the design process Madison uses a selection of visual references of Burmese architecture to create some initial sketches of forms and shape. These shapes are then directly transferred to fabric and onto the half scale mannequin to create a foundation for the garment silhouette. This small scale work is then upscaled and details such as collars, pockets and closures are added along with options for fabrications.

Madison has chosen to work with natural fabrics such as cotton, denim and wool. Her interest in Expressionism has informed the textile surfaces, this can be seen in colourful screen prints that began as hand rendered drawings, as well as lively gestural strokes applied directly onto the fabric surface. Madison has also used a custom knit in her collection that features a two colour marbled knit technique.

In the future Madison would like to work interstate or in London for a print designer that focuses on hand-rendered designs.



@madisvisualdiary





# alessia edmondson

## fight or flight

Known as one of the most fundamental survival mechanisms, flight or fight describes a near-instantaneous sequence of physiological reactions to a real or imagined threat.

This body of work by Alessia Edmondson examines flight or fight responses to fear. Restriction, loss of breath, muscle tightness and dizziness are just some of the physical manifestations that Alessia artfully translates into garment form. Also influenced by 1984, the dystopian social science fiction novel by English writer *George Orwell*, Alessia explores the connections between thought manipulation, control and perceived realities; and how the subsequent expression of this becomes fear.

Alessia's vision for this collection is to communicate eight different responses to fear; one for each body. These include goose bumps, raised hairs, loss of breath and overwhelmed. After extensive research, Alessia began the design process by sketching potential silhouette shapes for each of the fear responses. She then moved to the mannequin to further explore her ideas in three dimensions by draping. Large twisted shapes, pointy hair like structures round bumps and oversized claustrophobic layers are just some of the unique forms Alessia has developed in response to her theme.

Alessia uses a combination of fabrications in this collection consisting mainly of heavy wools and lightweight cottons. A neon blue screen print depicting brain cells under stress envelops a dress that is twisted with elastic strips from the inside. Alessia also replicates this print as embroidery to add a three dimensional aspect to the fabric surface. Heavy fabrics are contrasted with light weight fabrics to convey feelings of breathlessness and restriction.

In the future, Alessia would like to live and work in London and gain more experience in the fashion industry before working towards a role as a creative director.



@aesvisuall



# our master of ceremonies



**Grace Lam**

*Fashion Director / Founding Senior Fashion Editor VOGUE China*

Grace Lam is one of Asia's most prominent editors and stylists with over 25 years of experience working in the publishing industry in Europe and Asia. After graduating from Central Saint Martins in London, she began her career at i-D magazine then VOGUE. She has collaborated with Kate Moss, Naomi Campbell, Mario Testino, Annie Leibovitz and Maggie Cheung. Her clients include Dior, Lanvin, Burberry, Estée Lauder and Calvin Klein. She is a great supporter of young designers.

Instagram: @gracelamstyle

# about our course

Studying Fashion and Textile design at NM TAFE offers our students a unique experience. Situated in the heart of the Cultural precinct in Northbridge, students benefit from Perth's vibrant city scape that is right on our doorstep. The fashion department is part of a well established Art and Design School and students are able to participate in collaborations across various learning areas.

At NM TAFE partnerships with industry are valued and maintained to ensure that the fashion course remains current. A career in fashion design is rewarding and challenging and offers diverse employment opportunities. Textile design, fashion design, illustration, trend forecasting and styling are just some of the possible occupations for students. Alternatively, many graduates choose to pursue internships with designers overseas, some embark on further study and some start their own fashion brands.

Our unique course is the only one in Western Australia that integrates both textile and garment design in the one qualification. Studios are exciting and creative spaces where skills are learnt and practised. Original design interpretations, lateral thinking and extensive research are encouraged. Students learn an impressive skill set to prepare them for work in industry. Classes include garment design, digital design, garment construction, illustration, pattern cutting and textiles.

We offer several qualifications including a 6 month Certificate III in Design, a two year Diploma and an Advanced Diploma in Applied Fashion Design and Merchandising. We also offer a Certificate II for secondary school students and an ESL Employment Programme for new migrants.

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# class of 2022

## advanced diploma

Reanna ARAKUA  
Amber BROYD  
Lily DE SARAN

Alessia EDMONDSON  
Amelia ELSNER  
Madison HOWARD

Floriane INGABIRE  
Ellery STEVENS

## diploma year 2

Zoe ABERCROMBY  
Catherine BRADSHAW  
Jordan CARNEY  
Molly CLARKE  
Tanya DAVIS  
Katherine DENBY  
Joshua DE ROSSI  
Reid DUNCAN  
Ashantae FAULKNER

Kristian FRANCUSKI  
Hannah FUJINAMI  
Mitchell GREEN  
Reagan HINKLE  
Sophie HUGHES  
Heather KERR  
Aidan LAWLOR  
Aimee LE ROUX  
Madison MERENDA

Isabella MORROW  
Maizie NELSON  
Tahlia OVERSTONE  
Monique THOMPSON  
Kim TRAN  
Jessica TUCKER  
Ella VISCHI  
Phoebe WALTON

## diploma year 1

Gloria ANOKYE  
Milly BARNES  
Charlotte BEETON  
Jessica BONNER  
Lily BRYANS  
Niamh BYFORD  
Leah CLARK  
Johanna HOBDA  
Evie HOWSON  
Tariq KHALAF

El LENATZEACH  
Graham MACAULEY  
Halima MOHAMED  
Will MURDOCH  
Ella MYERS  
Makayla PARR  
Derry PHELAN  
Erynn SIMCOCK  
Tasman SIMPSON  
Benjamin TAPLIN

Jim THORPE  
Kelly TRAN  
Nicola TYSOE  
Darcy VAN DER KROON  
Sophie WAINWRIGHT  
Wolfie WALCZAK  
Jenny WHEELER-DOHERTY  
Joanna WILLIAMS

 @nmtfashionandtextiles

Model: **Shanaya King @ Chadwick Models**  
Hair & Makeup: **Michele Allison**

Event Music: **Predrag Delibasic**

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Western Australia.*

**STUDY FASHION  
IN THE CITY**

