

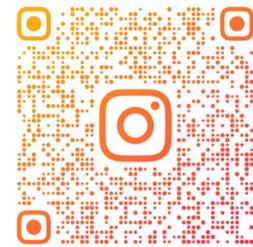


THE GRADUATES 2023



@NMTFASHIONANDTEXTILES





@NMTGRADUATES

The 2023 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, the collections of the 2023 Graduates embody the excitement and anticipation of a new generation of designers embracing a rapidly changing design environment.



ZOË ABERCROMBY



MID-CENTURY MODERN

@Z.A_CREATIVE



This collection explores some of the iconic design items that defined the Mid-Century Modern Movement from the 1940's through to the 1970's. The Bauhaus Movement is also a significant influence in Zoë's work along with the distinctive mod silhouettes of 1960's fashion.

The garments in this collection reference specific products from the Mid-Century Modern era such as the Eames Wire Chair, Isamu Noguchi's Akari Lamps and the famous Panton Vitra Chair. These references are communicated through various mediums including screen print designs that suggest the structure of chairs and pattern cutting featuring curved lines reminiscent of handcrafted wooden furniture.

Zoë uses a variety of different fabrications in this body of work to suggest the rich textures found in both the Mid-Century Modern era and the Bauhaus Movement. Leather, a surface used in both furniture and clothing, is an important element in this collection. The Taraxacum Pendant Lamp, designed in 1960 and named after the dandelion plant, has inspired a luxurious handmade felt dress featuring moulded geometric shapes. Zoë uses crisp cotton organdie and utilitarian denim, along with a custom screen print and heavyweight metal zippers. Zoë has incorporated custom jewellery into her collection that is inspired by an ashtray designed at the Bauhaus by Achille Castiglioni.

The Mid-Century Modern movement is known for expertly combining advancements in innovative production with design, producing well-crafted and valuable pieces. Zoë builds on this design methodology by producing garments that are at once wearable and understandable, and at the same time creative and skilfully crafted.



CATHERINE BRADSHAW



TRANSPARENCY - REFLECTION - LIGHT - SPACE

@_CATBRADSHAW_



To explore the expansive and ephemeral themes of light and awe, Catherine has taken inspiration from two sources; the all-encompassing human experience of natural phenomena, and the work of the Light & Space art movement, founded in the early 1960's. Catherine has extensively researched human responses to awe through the sightings of natural phenomena. Awe can be described as simultaneous feelings of both wonder and fear, something that challenges our understanding of the world. She has specifically researched natural wonders of the glowing light found in some living organisms known as bioluminescence, the shimmering pink salt of Lake Hillier and the extensive species of wild flowers of Western Australia. Supporting her research in natural phenomena, Catherine looked at The Light and Space art movement. An inaugural exhibition in California in 1971, titled 'Transparency, Reflection, Light, Space', included installations where luminous columns of light and totemic sculptures crafted from glass, acrylic and resin were designed to overwhelm and transcend the viewer.

Catherine began her research by looking at sculptural art and nature, she documents these ideas and then uses collage techniques to explore both textile fabrications and garment silhouettes. Catherine then transitions these ideas onto the mannequin and uses three-dimensional draping techniques to develop experimental garment shapes. She also integrates traditional pattern cutting and construction techniques into her design process, such as pleating and conventional tailoring. The two themes identified in Catherine's work are connected by a sophisticated and emotional understanding of colour. The colour palette in this collection is derived from a combination of natural phenomena and the light sculptures by the Light and Space artists. Neon colour was an important element of the artists' work and was used to convey perception, emotion and atmosphere. Catherine uses mostly natural fabrics in her collection such as silk dupion and merino wool, these are expertly hand dyed in colours such as acid yellow in reference to the neon used by the Light and Space artists.



MOLLY CLARKE



TASTE
@MOLLYDVC



This collection explores perceptions of identity and the notion of personal taste, specifically investigating the process of developing taste by absorbing and taking fragments of identities from other people.

The 2022 romantic horror film 'Bones and All' is the main source of inspiration for this body of work. Set in the late 1980s, the film depicts a pair of young cannibals who embark on a violent road trip across the USA. Molly is interested in the way the main characters create their own mismatched identities through the ritual of acquiring clothing and other mementos from their victims. She communicates this idea in her work by creating a slightly off-balance aesthetic, combining unexpected and contrasting elements with fabric prints, textures and silhouettes. Several influences from 80's silhouettes are evident in the collection, such as puffed sleeves from prom dresses, Lycra aerobics wear and the tailoring found in oversized power suits

Molly begins the design process by using her mood board to develop initial collages and sketches. She then works with a combination of three-dimensional draping and flat patternmaking to create garment silhouettes, relying extensively on the textile samples she has developed to help direct the final garment shapes and fabric choices.

Like the fabrications of the 1980's, this collection features both natural and synthetic fibres and display a range of textile applications including digital and screen print, flocking and appliqué. The colour palette is strongly influenced by the cinematic colouration in the film and is presented through muted shades, darker neutral colours and the faded tones of sun bleached Mid-West American towns.



JOSHUA DE ROSSI



UNSQUARE DANCE

@JOSHDEROSSI



It's in 7/4 time. Rhythmically it moves forward at a steady pace, but something is not right. It's awkward to the ear and it becomes more apparent as the song progresses. It's unsquare and that starts to make sense now.

Unsquare Dance, a 1960's jazz composition by The Dave Brubeck Quartet has significantly influenced this body of work and has become a metaphor for Joshua's creative process. Usually rigid and formed, Joshua is seeking to dismantle the way that he works and start from scratch. To improvise, to create as he goes, to see what happens, it's jazz or at least inspired by it. He has taken the source material and interpreted it literally: what is unsquare? What does that word mean and how does it make him feel? There is an inherent connection.

The garments Joshua has made reflect this sentiment. They are born from generic and normal shapes, but then skewed and distorted, he has allowed the unsquared-ness to develop.

As a designer, Joshua is drawn to the technical aspects of making. This is explored through methods of deconstruction, taking garments apart and exposing the creative process. Beyond this, he seeks to experiment with proportions and silhouette, often twisting fabric around the body, contorting the shape of the garment. Textile elements are used in a sparse and deliberate way throughout the collection, the designs are large and placed along the body. Distorted, digital florals adorn the garments, they are a suggestion of time; decaying flowers with muted tones.



KAT DENBY



WEAVER
@D.ENBYFASHION



This collection by Kat Denby is based on the 'The Magnus Archives', a weekly horror anthology podcast written by Jonathon Sims and produced by Rusty Quill. It investigates the horrors that lurk in the archives of the Magnus Institute, an organisation dedicated to researching the esoteric and the weird. The podcast is structured as a series of recorded statements, that are used for internal research purposes by the Magnus Institute. As the characters read the statements for the Magnus Institute, they lapse into a trance-like state, reliving the event as they narrate it.

The Avatars of The Magnus Archives represent different fears. For this collection, Kat chose to focus on two of the Avatars, Annabelle Cane and Jane Prentiss. Annabelle Cane is an embodiment of the fear of spiders and of being controlled, she is known as an Avatar of the Web. Kat communicates these characteristics in her collection through delicate embroidered spider motifs and complex crochet webs.

Jane Prentiss, known as an Avatar of Corruption, represents the fear of disease and filth. She is infested with worms and conveys the feeling of being in a trypophobic nightmare. This was inspiration for the knitted lace dress and the prints used in multiple garments that display patterns of holes.

Kat works with a combination of three-dimensional draping and flat pattern making to develop experimental garments reminiscent of Victorian Gothic shapes. Longline panelled coats and dramatic sleeves are combined with delicate all over knits. Kat also uses a variety of fabrications such as knitted and crocheted wool, organza and suedette, along with delicate beading and abstract print work derived from Kat's bespoke knitwear patterns.



REID DUNCAN



SPACE AGE FRONTIER

@REIDDUNCAN_



This collection communicates the experience of a cosmonaut at the forefront of space exploration. Reid takes inspiration from the masculine forms found in the artistic style of 1960's Soviet Space Race propaganda material. This includes graphic posters and other art forms, such as murals and sculptures. Reid also explores the connection between the religious iconography of Eastern Orthodox Christianity, the suppression of religion after the 1917 Revolution and the rise of new heroes in the form of cosmonauts during the Soviet space Race era.

To begin his design process, Reid starts with extensive research and rough sketching. He then develops this further by using a combination of flat pattern making and creative draping techniques. Rather than working with traditional pattern shapes, he creates unconventional shapes that are taken from his research and engineers the garment around the shapes. Reid uses complex construction methods that are influenced by traditional tailoring techniques to produce garment silhouettes that are both powerful and classic. He also uses the digital print process to orchestrate intricate garments by combining fabric production with the pattern making process. This work features jackets and trousers with a multitude of intricate panels and classic shapes that reimagined with a variety of textures and fabrications.

Classic suiting fabrics are juxtaposed with vibrant digital prints, analogue screen prints and bold coloured panels. Cotton poplin provides a crisp contrast alongside luxurious wools and utilitarian fabrics. Reid is dedicated to developing an alternative version of menswear that defies regular pattern shapes and construction methods yet maintains the inherently masculine qualities of traditional menswear.



ASHANTAE FAULKNER



ANALYSIS PARALYSIS

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When faced with an abundance of choices, evaluations and judgements become challenging, even impossible, leading us into a paralysing void. This body of work explores the well-known concept of 'Analysis Paralysis,' a psychological phenomenon involving the intense struggle of decision making due to excessive over thinking. Ashantae delves into the intricate mental processes that accompany this state of mind, exploring the constant back-and-forth involved in the mental exertions of decision making.

Ashantae begins the design process with extensive research and sketching. She then works with three-dimensional draping techniques directly onto the mannequin to create experimental shapes. These shapes then become creative garment forms which directly express her theme and the different states of paralysis. The Polymorphous garment is a skirt that becomes a dress, this represents the cerebral journey of decision-making, where one idea evolves and shifts into another, creating a continuous exchange of thoughts with no clear choice in sight. The Lapel Dress fuses traditional men's tailored lapels with elements of women's wear dresses, blending classic men's suiting pinstripes with the delicacy of lace, a fabric often associated with femininity. The layering of lace print, pin stripes and flocking symbolises the gendered perceptions of decision making.

Careful fabric sourcing and the inclusion of a variety of textile applications have added depth to this body of work. Ashantae has incorporated dead stock and pre-owned fabrics into this collection, breathing new life into vintage materials and highlighting the grunge influences that impact her work. She creates a distinctive and complex hybrid aesthetic that combines ruggedness with elegance.



KRISTIAN FRANCUSKI



LIMINAL REACTION

@KRISTIANFRANCUSKI



Disorienting and transitional, unfamiliar yet familiar- the spaces in-between.

This collection by Kristian Francuski explores the human response to being trapped in a liminal space. Liminal spaces are temporarily empty or vacant places that feel eerie, desolate and often surreal. Hotel corridors at night, deserted shopping malls, empty airport lounges abandoned office buildings are all liminal spaces- spaces that are unnaturally empty. They are in between one point in time and the next. The inspiration for this collection is 'The Backrooms', part of an emerging genre of collaborative online horror, first appearing in 2019, not as a book or a movie - but as a photo posted onto an online message board. The Backrooms is set in an online liminal space, a maze of never-ending corridors and empty office rooms that can only be entered by 'noclipping out of reality'.

Kristian began the design process by examining the multiple iterations of fictional 'found footage' style videos that explore 'The Backrooms'. Some show the camera operator being plucked out of reality and waking up in liminal space. The 'characters' explore the surreal spaces they are trapped in. Some rooms are like an empty office building, other rooms are completely tiled and filled with water known as dream pools, or spiral stair cases that continue forever.

Kristian applies his research to the three-dimensional toiling process, adding textile experimentations as an essential part of the creative process. Some concepts start with extensive textile development and other ideas begin with construction techniques depending on the outcome he is aiming to achieve. Kristian uses digitally printed optical illusions in his work, along with complex hand sewn fabric manipulations such as pleating and smocking. He also explores latex construction and the bio-polymer coating of fabric.



HANNAH FUJINAMI



SUBMERGED DREAMSCAPE

@FUJINAMIHH



This collection by Hannah Fujinami is a response to her research into freshwater ecosystems and the relationship humans have with the underwater environment. 'Submerged Dreamscape' is an exploration of the hidden wonders of the freshwater world, translated into wearable art forms that capture the essence of aquatic life, textures, and the ever-changing play of light on water. As part of her research process, Hannah focused on the work of photographers Paul Rousteau and Yoshinori Mizutani to gain a deeper understanding of the use of brilliant colour and composition in creative work.

In her pursuit of bringing the underwater world to life, Hannah has utilised innovative techniques and sustainable practices. Dead-stock fabrics, organic dyes, and natural materials form the foundation of her design work.

The core inspiration for this collection comes from the organic shapes and textures that are found in and around ponds and swamps, such as moss, algae, fungi and microscopic crustaceans. From this research, Hannah explored garment silhouettes and textile applications that are unexpected, asymmetrical and versatile. Hannah experiments with initial shapes using collage techniques, and then works with a combination of three-dimensional draping and flat pattern cutting to develop experimental forms. Designers including Sacai and Noir Kei Ninomiya motivated Hannah to experiment with adventurous and sculptural silhouettes.

Extensive fabric development and colour exploration plays a significant role in Hannah's design process. Hannah's collection is a testament to her exploration of textiles, including digital print on lycra, handmade sculptural forms, screen print with flocking, sophisticated moss like knit wear and custom accessories.



MITCHELL GREEN



MAGNUM OPUS

@UNSOCIAL_CONFORMITY



Magnum Opus is a collection based on Alchemy, the idea of the transmutation of base metals into precious ore- purifying their form through the alchemical process. This process of refinement aims to alter their nature in shape, form, and texture, bringing out a reformed sense of beauty. This collection is inspired by Mitchell's interest in the wonder and awe of the scientific world and the hidden mysteries of the occult. Alchemy adopts the idea of transforming dull materials into ones of purity through the trials and tribulations of an almost magical experimental process. Mitchell also draws inspiration from the ideologies and philosophical lens of 'Wabi-sabi', a traditional Japanese aesthetic that appreciates the beauty that is 'imperfect, impermanent, and incomplete' within nature.

Mitchell's design process begins with an initial idea of a silhouette- he drapes the fabric onto the mannequin to create a sculptural form that aligns with the emotional idea that he aims to communicate. Draping directly onto the stand allows Mitchell to actively engage with his subconscious and enables him to trust his intuition as he guides the initial design. These forms, like alchemy, go through their own refining process, pieces are peeled back to create an object of beauty. Some of the garments have gone through the process of creative pattern making that incorporates traditional techniques, then later a method of manipulation through slashing so that seams are able to wrap around the body in fluid motion.

The colour palette Mitchell uses in this collection closely follows the associated colours of each stage in the alchemical process. These stages are comprised of blackening, whitening, yellowing and reddening. Mitchell has also used more muted combinations of these colours as well as accents of gold.



SOPHIE HUGHES



MUR-MUR
@commence.so



This collection by Sophie Hughes examines the natural phenomenon of Murmuration- the shape-shifting spectacle of thousands of starlings flying in hypnotic unison. Tear-drops, figure eights and swirling columns are some of the shapes formed as the birds split apart and fuse together again. They are eerie and suffocating, and at the same time delicate and mesmerising. A low murmuring can be heard from thousands of wing beats as the flock suddenly changes direction, flying up a few hundred meters and then zooming downwards, almost crashing to the ground.

The initial ideas for this collection developed from extensive research into the flocking behaviour of starlings. Sophie was fascinated by the emotional and visual impact of witnessing the surreal aerial displays. She starts the creative process by sketching ideas taken from the dynamic shapes of starling flocks. The drawings are a significant part of Sophie's design process and direct both the two and three-dimensional pattern making processes. Shapes from her drawings become pattern pieces, enabling a purely creative approach to garment design. In some circumstances, Sophie creates her fabrics as an initial step and then uses free form draping techniques by working directly onto the mannequin. These shapes are combined with complex construction methods reminiscent of formal tailoring techniques.

Sophie's fabrications are influenced by the textures found in murmuration sightings. She conveys the idea of unity by using repeated pleated lines. Influenced by the work of Spanish photographer Jaume Llorens, Sophie communicates the suffocating, eerie atmosphere created by the flocks via uncomfortable silhouettes, contrasting textures and prints, multiple layers and variations in volume.



MAIZIE NELSON



ALL TERRAIN
@maizie.Ray



All Terrain is a collection by Maizie Nelson that embodies a synthesis of practicality, versatility and a sense of adventure. Grounded in an enthusiasm for outdoor pursuits such as hiking, rock climbing, and camping, Maizie takes inspiration for this collection from landscapes such as lush forests, barren deserts and jagged cliffs. Just as nature transitions through the seasons, the garments in this collection are designed to seamlessly adapt to the wearer's requirements, providing a blend of adaptability, resilience and opulence. With this body of work Maizie aims to transcend the boundaries between functionality and high fashion.

Maizie's design process commences with extensive research- a deep dive into the world of utilitarian apparel designed for camping, hiking, rock climbing and fishing. Maizie is particularly interested in the applications of practicality in these garments and investigates the use of pockets, straps and hooks. She also explores the use of durable fabrics and construction techniques and has developed innovative versions of quilting and outerwear.

Maizie develops a series of mood boards and sketches to help direct the conceptual process. This lays the foundation for the realisation of innovative garment designs through three-dimensional draping techniques. Inspired by the work of London based designer Craig Green, who combines elements of workwear and utility, Maizie plays with experimental silhouettes and inventive surface treatments such as, quilted nylon combined with adjustable guy ropes, abstract screen print and large-scale fabric manipulations. She has worked extensively with knitwear, designing custom patterns which adds both the functional aspect of warmth as well as texture and luxury to her collection.



MONIQUE THOMPSON



OCEAN MIRAGE

@_MONIQUETHOMPSON



This bridal wear collection by Monique Thompson combines elegance and minimalism blended with traditional design techniques and classic fabrics. Inspiration for this body of work centres around Monique's childhood memories and her emotional connection to the coastal landscape of Wooditup (Margaret River). Elements of the majestic South West seascape form the foundation of Monique's ideas, influencing garment forms and fabric choices.

Monique's design process begins with extensive research, both historical and contemporary- in particular, the work of evening wear designers Vera Wang, Hayley Paige, Monique Lhuillier and Pnina Tornai. Monique also uses photographs taken along the coastline of the Margaret River area to inspire her garment forms and the textural fabric surfaces seen in her collection. Drawing on a thorough understanding of current bridal wear trends, she then generates ideas for garment silhouettes by sketching rough concepts. These are then transferred to the mannequin through a combination of three-dimensional draping and flat pattern making. Monique applies a sophisticated understanding of corsetry and evening wear construction to her garments, focusing on superior finishes and the complex layering of fabrics.

Quality bridal fabrics are used in this collection such as a silk dip dyed in a gradient of blues to emulate the reflective nature of water. The colour palette has neutral elements along with sharper accents and the fabrications include delicate hand beading, abstract puff prints and complex textile manipulations.



KIM TRAN

KIM TRAN

KIM TRAN



RECESS
@_kmiē



It is the start of spring – a warm day. You are on a bus cramped with kids heading home from an excursion. There is an odour that lingers – sweat caught in those wool jumpers... Mixed with a scent of Lynx and Impulse – the \$5 deodorant cans we all thought were antiperspirant. It will be lunch by the time you get back... you forgot your hat – you'll be on the bench today then. At least it's a Friday - the one time a week your Mum lets you get a lunch order. A pizza single awaits, with a side of chicken goujons and a blackcurrant flavoured Play Water.

Kim Tran's collection titled 'Recess' captures our longing for collective nostalgia – a simultaneous feeling of pleasure and sadness as we remember a time that has passed and cannot be retrieved. It is inspired by our experiences at school, growing up in Australia – the school uniforms, the rituals, the core memories. 'Recess' aims to promote self-expression, familiarity and a sense of belonging and allegiance, in a light-hearted and humorous way.

The design process begins with collecting photographs and anecdotes of peers during their school years, the photographs capture nostalgic moments; feelings of joy, silliness and innocence. From here, sketches and paintings develop into three-dimensional draping. Classic uniform silhouettes are reworked, Kim's humorous approach is evident in these transformations.

School jumper fleeces, polo jerseys and synthetic stretch fabrics are elevated by their pairing with more luxurious textiles such as wools, crisp cottons and silks. Colours of school uniforms inform fabric selection and print design. Hand elements such as smocking, beading, embroidery and knit refer back to the tactile experience of children.



PHOEBE WALTON



ENHANCED FUJITA SCALE

@_PHOEBEWALTON



A tornado is a narrow, violently rotating column of air that extends from a thunderstorm to the ground. A tornado is rapid, consuming, unpredictable, powerful and destructive. These key words, along with the tornado's visual force, are the central influences in Phoebe Walton's graduate collection. This body of work represents the swirling wind, motion and chaos that occur before, during and after a tornado's impact.

Tornados act as the inspiration for three-dimensional draping, the beginning of Phoebe's design process. Traditional garment silhouettes such as bodices, skirts and dresses are twisted and morphed on the mannequin. Phoebe pleats, tucks and manipulates the fabric to evoke the chaos of a severe storm. She then revisits her spontaneous designs to make each piece a functional and ready to wear garment. Phoebe finds inspiration in designers who value creative and quality construction such as Christopher Esber, Christian Wijnants and Noir Kei Ninomiya.

Phoebe uses a variety of contrasting fabrications to communicate environmental imbalance and movement including heavy denim, a luxurious velvet, lightweight silk, cotton sateen and a merino knit. Images of turbulent skies have informed her digital print designs and colour palette- earthy browns, ginger and blue accents, stormy greys and soft purples convey the ominous atmosphere of a growing storm. Recognisable motifs of a tornado such as twisted barbed wire feature in screen and devoré prints. Flower bombing, a dye technique, and textured puff prints reference the debris thrown through the air. Phoebe further enhances and adds depth to her textiles through foiling and flocking.

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Thank you to our **Stephanie Quinlan Travel Award** Panel:

AWARD BENEFACTOR - **Simon Watson** INDUSTRY EXPERTS - **Shantha Cokis** | **Jennifer Gaye** NMTAFE - **Christof Schnell** | **Brendan Hibbert**

ABOUT OUR COURSE

Studying Fashion and Textile Design at North Metropolitan 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 several learning areas.

At North Metropolitan 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, fashion drawing, pattern cutting and textiles.

We offer several qualifications including a Certificate III in Design, a Certificate IV in Apparel and Fashion, a Diploma and an Advanced Diploma of Apparel, Fashion and Textiles. We also offer a Certificate II for secondary school students and an ESL Employment Programme for new migrants along with Sewing Short courses and Skill Sets in Knitwear Design and Fashion Business.

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CLASS OF 2023



**(L-R) PHOEBE WALTON // ZOË ABERCROMBY // REID DUNCAN //
ASHANTAE FAULKNER // MAIZIE NELSON // KIM TRAN //
JOSHUA DE ROSSI // MONIQUE THOMPSON // SOPHIE HUGHES //
KAT DENBY // KRISTIAN FRANCUSKI // MOLLY CLARKE //
CATHERINE BRADSHAW // HANNAH FUJINAMI // MITCHELL GREEN**



20
10
55
+ + +



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