

JESSICA THOMAS
1902015
CREATIVE VENTURE
M7X01792
PORTFOLIO

White Stuff



Inky
Textural
Atmospheric
Magical
Autumnal



ENCHANTED FOREST

My own



Judith Turin



Michael Miller Fabrics



Sophia Drescher



My initial thoughts for this project was to design a fashion collection consisting of at least 6 final adaptable garments for the upper end of the high-street using print and stitch inspired by the title of Enchanted Forest. These garments aimed to be interchangeable to limit waste and for the customer to get the most use from the product as possible. The surface pattern intended to be a form of escapism for the viewer featuring varied illustrations of desirable woodland animals accompanied with autumnal foliage for A/W 2021.

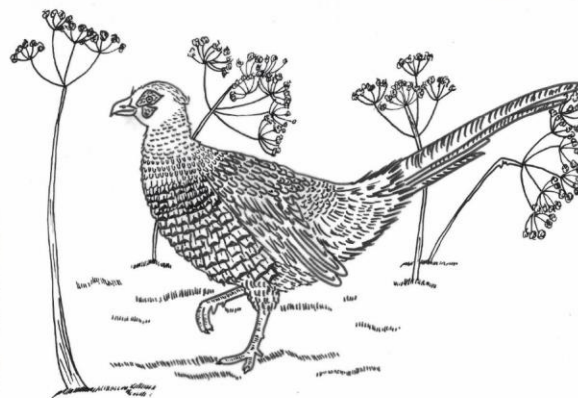
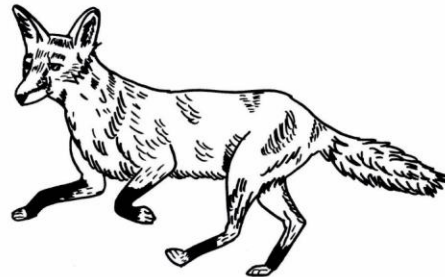


The garments are consisted of simpler shapes, this would allow for the imagery to to seen more clearly when worn.



I started to explore different mediums of capturing natural forms such as the illustrations by Mary Delaney on darker grounds. Embroidering these structures and accompanying them with additional beading automatically adds depth and shadow that is much harder to achieve just by hand.

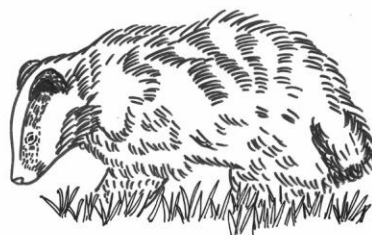




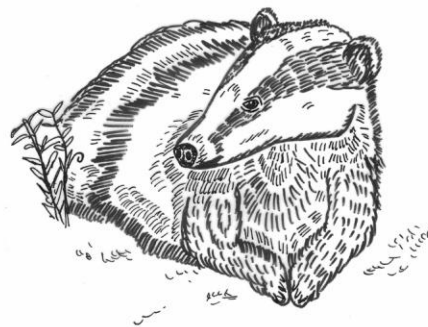
To capture wildlife first-hand I visited parks to sketch animals in motion, despite knowing a few people with wildlife cameras in their gardens the images from those were too grainy to work with other than silhouetted shapes. Watching clips from nature shows became the next best thing as I then had more opportunity to illustrate a diverse range. Photography from the Woodland Trust and The British Wildlife Trust also helped to add detail.



Gary Prescott



line drawing



digital render

linoprint



screenprint



embroidery



Karen Nicol



Mark Hearold



Rob Wass

*We don't usually credit normal life enough for its beauty, and
don't see that it is good enough. That it is wonderful.*

The pandemic may have come at a 'good' time, if there is such a time, as the 'extinction of experience' was higher than ever before. Generation after generation, fewer and fewer children are experiencing nature. Ecologist Robert Pyle coined the concept of 'extinction of experience' arguing that knowledge of the natural world is becoming less and less. "It's premise involves a cycle of disaffection and loss that begins with the extinction of [...] common species, events [...] in our own immediate surrounds; this loss leads to ignorance, [...] alienation, apathy, an absence of caring and ultimately to further extinction (Pyle, 2015)". In this project I wanted to celebrate the natural world and also limit the impact on it by using circular technologies. This extends to the use of pre and post consumer materials to limit waste.



The ripple effects of change start small. With this, for my creative venture I have strived be one of those ripples. My aim was to be able create a collection for any age, gender or size that draws inspiration from the natural world. Conceptualising a multi-size garment will also cut down on waste. However, these inquiries like this often open more questions. There were so many avenues that it is difficult to focus on one path and stressful to try and problem solve each area. Ultimately, I focused on what I value as a designer, slowly changing the landscape of design for the future. Eventually, I decided upon a concept for interchangeable clothing.

Colourscheme



Over two centuries since its publication in 1814, *Höner's Nomenclature of Colours* is still a treasure trove for scientists and artists alike. In a pre-photographic age, it gave the world an official classification of colour in nature, allowing intrepid explorers to fully describe the ever-expanding world around them. Among these was Charles Darwin, for whom the book proved indispensable on the 1831-36 voyage of HMS Beagle.

Today, these hues form the inspiration behind our palette with the Natural History Museum, a collection that allows you to bring the true colours of nature into your home.

Nº	Names.	Colours.	ANIMAL	VEGETABLE	MINERAL	PaU
W1	Snow White."		Breast of the Black-headed Gull.	Snow-Drop.	Corvara Marble and Cold-Sinter.	WcLT
W5	Orange coloured White."		Breast of White Screech Owl.	Large Wild Combrinus.	French Portland Clay.	WcLT
W7	Skin of milk White."		White of the Human Eyeball.	Back of the Petals of Blue Hyacinth.	Common Opal.	NT
W9	Asi Grey."		Breast of long tailed Hen Titmouse.	Fresh Wood ash.	Flint.	NT
W18	Brownish Brown."		Head of Black-headed Gull.		Zircon.	DT
W29	Ultra marine Blue."		Upper Side of the Wings of small blue Heath Butterfly.	Borage.	Azure Stone or Lapis Lazuli.	NT
W40	Imperial Purple."			Deep Petiole of Flower of Saffron Crocus.	Flour-Spar.	DT
W74	Scotch Blue."		Throat of Blue Titmouse.	Stamina of Single Purple Anemone.	Blue Copper Ore.	DT
W33	Emerald Green."		Beauty Spot on Wing of Tail Drake.		Emerald.	NT
W50	Verdigris Green."		Tail of small Long-tailed Green Parrot.		Copper Green.	NT
W56	Sap Green."		Under Side of lower Wings of Orange tip Butterfly.	Upper Dock of Leaves of woody Night Shade.		NT
W55	Dark Green."		Neck of Mallard.	Upper Dock of Yew Leaves.	Cyanite.	DT
W76	Dutch Orange."		Crest of Golden crested Wren.	Common Marigold, Saffron of Spindle-tree.	Struck of Red Opiment.	WcLT
W92	Lake Red."			Red Tulip, Rose officinalis.	Spinel.	ReWT
W93	Crimson Red."				Precious Garnet.	ReWT
W101	Deep Ruddy Brown."		Breast of Peacock, and Neck of Tail Drake.	Dark Leaves of green Pine Grass.	Brown Blotch.	ReWT

Photo: G. Schmitt

I formulated a colourscheme from the tonal range in my initial dyeing inspired by the colours by nature collaboration by Farrow and Ball x Natural History Museum, sampling most of the colours from my indigo dyed cotton. From this, an alternative scheme was also produced to test for seasonal changes.

Material Testing



To experiment onto dark grounds from pre-consumer waste I tested discharge to bleach colour away from the surface as well as screenprinting with pigment and binder. This was inspired by the layered artwork of the artists mentioned above who work on dark backgrounds to add impact to their work.

Material Testing

Paradise blue double woven linen
1.35 x 1.62 m

Forest green double woven linen
1.35 x 1.22 m

Indigo dyed cotton (lighter)
1.42 x 1.88 m

Denim blue cotton (darker)
1.49 x 3.14 m

Olive green embroidered cotton (stretch)
1.1 x 0.83 m
1.1 x 2.18 m



I continued to explore with screen printing onto my handyed grounds, expanding to the appliqué of scrap materials of both my own past work and vintage materials.
Video of sampling - https://youtu.be/cqiv_V3aj1M

Material Testing

Heavy Weight

Worsted Twill
GB3299

Drill Cotton white
GB3284

Heavyweight cotton troy white
GB3288

Linen/cotton tudor white
GB3331

Light Weight

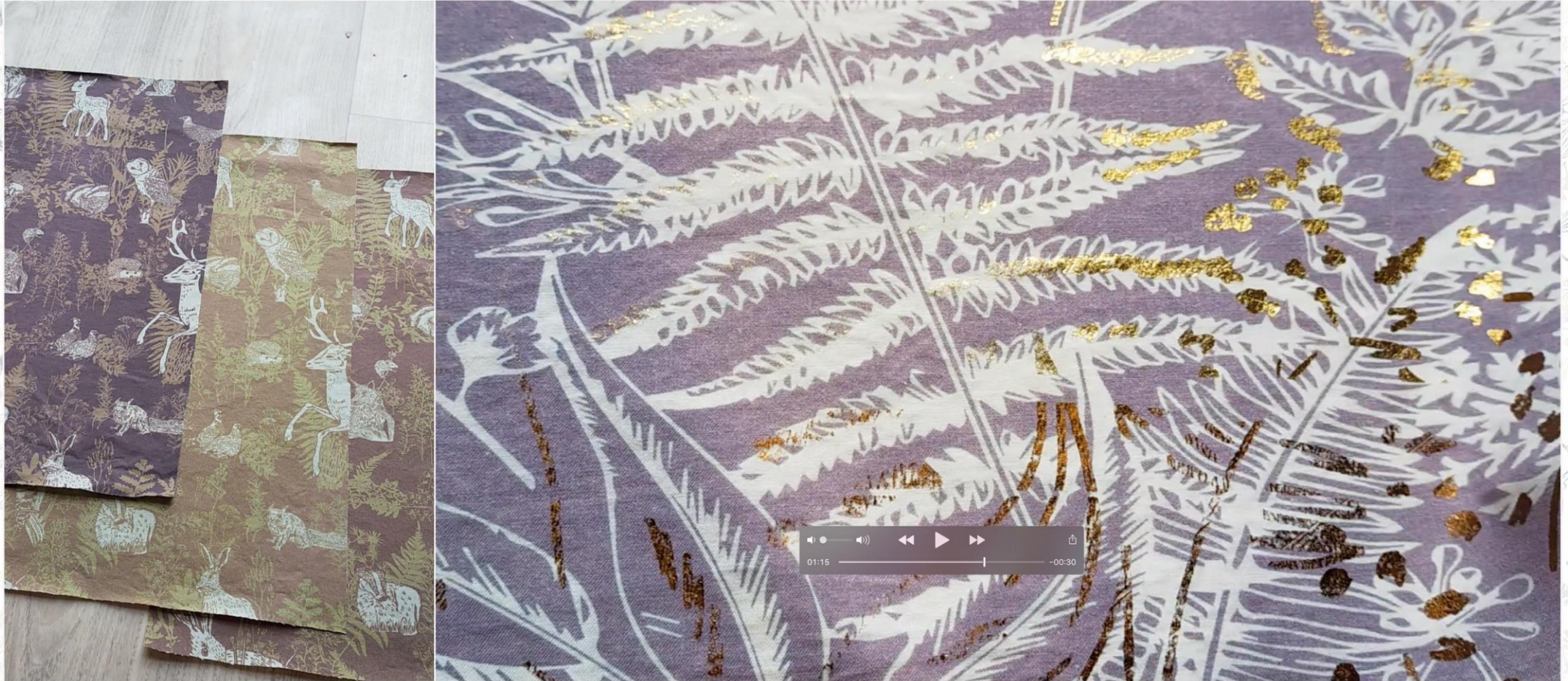
Bamboo melody
unknown

Mercerised cotton white
GB1605



To test the scale of my designs I progressed to digitally printing my samples.
Video of sampling - <https://youtu.be/tjBSQFHcLk>

Material Testing



Adhering foil to the surface of my digital prints in gold, silver and copper tones added a little bit of depth to my forest foliage prints, however I found the offset to messy to take forward. But the gold and copper tones did inspire alternative colour choices in my woodland prints.

Video of foil sampling - <https://youtu.be/ty5EysqP9Pk>

Video of alternative colours - <https://youtu.be/hcAnW9aKx7Y>

Wildflowers



“Those who contemplate the beauty of the earth find reserves of strength that will endure as long as life lasts. There is something infinitely healing in the repeated refrains of nature - the assurance that dawn comes after the night, and spring after winter.”

From *Silent Spring* by Rachel Carson



- Bee archid
- Birds foot trefoil
- Bluebell
- Bramble
- Bulbous buttercup
- Chicory
- Columbine
- Common dog violet
- Common yarrow
- Corncockle
- Cornflower
- Cow parsley
- Cowslip
- Cuckoo flower
- Daisy
- Deadly nightshade
- Dog rose
- Dog's Mercury
- Early purple orchid
- Enchanter's nightshade
- Field poppy
- Field scabious
- Foxglove
- Goat's beard
- Gorse
- Greater butterfly archid
- Great stitchwort
- Herb Robert
- Harebell
- Honeysuckle
- Hop
- Ivy
- Kingcup
- Lady's bedstraw
- Lesser Celandine
- Lily of the valley
- Meadow cranesbill
- Meadow sweet
- Mistletoe
- Musk mallow
- Oxeye daisy
- Oxlip
- Primrose
- Pyramidal archid
- Ragged robin
- Ranunculus
- Red campion
- Scarlet pimpernel
- Sea holly
- Sea kale
- Snow drop
- Sweet violet
- Teasel
- Thrift
- Traveller's joy
- Water avens
- Welsh poppy
- Wild carrot
- Wild daffodil
- Wild garlic
- Wood Anemone
- Wood forget me not

To add to the 'enchantment' of my imagery I drew upon historical context of nature, looking at the use of wildflowers and their healing properties. These illustrations led to a boarder design for clothing and placement prints for a detachable pocket proposal.

Video of pocket pattern pieces - <https://youtu.be/jNwQsuUKkpc>

Woodland print

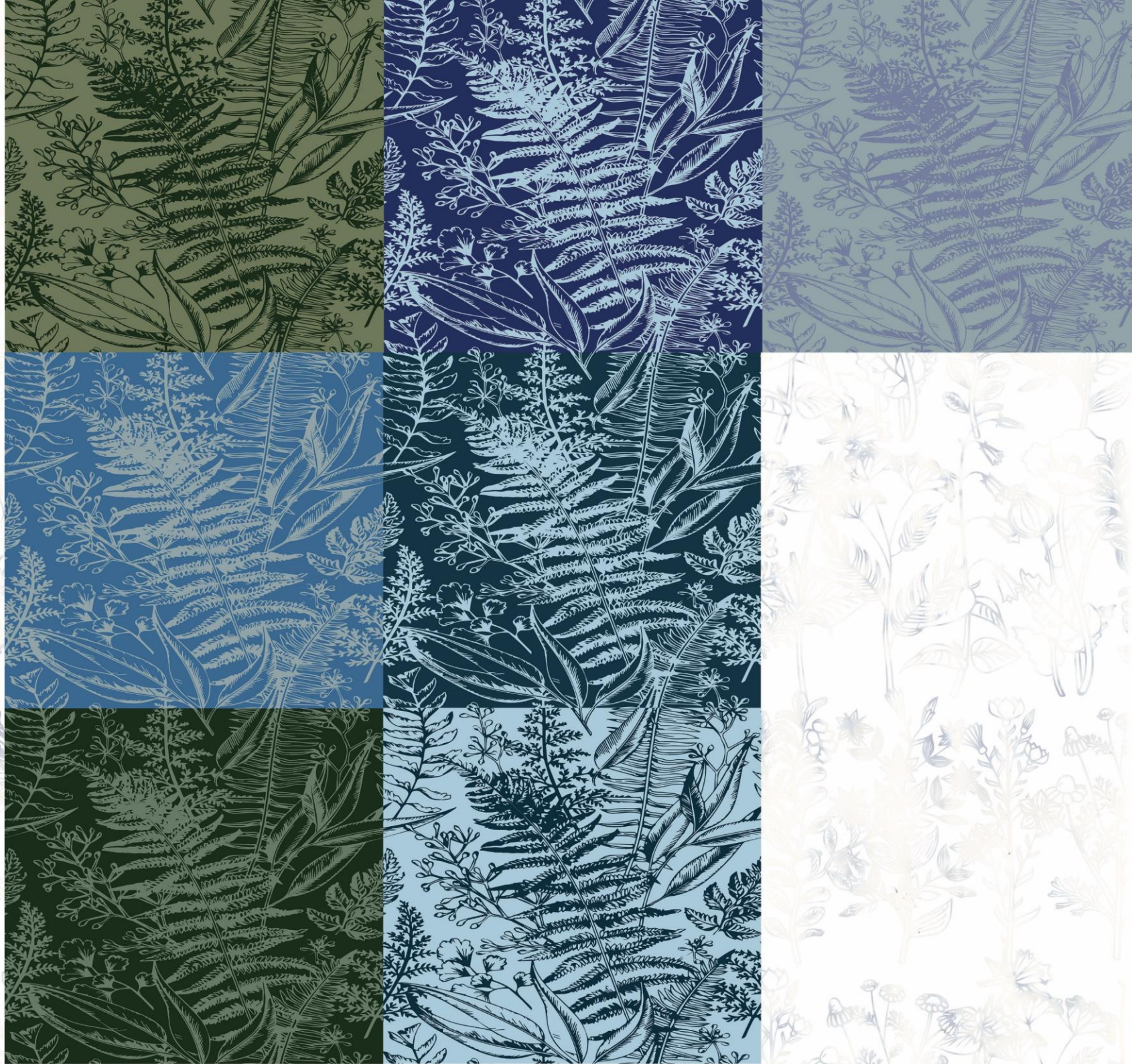
Hero design for my
fashion collection inspired
by UK wildlife





Forest foliage print

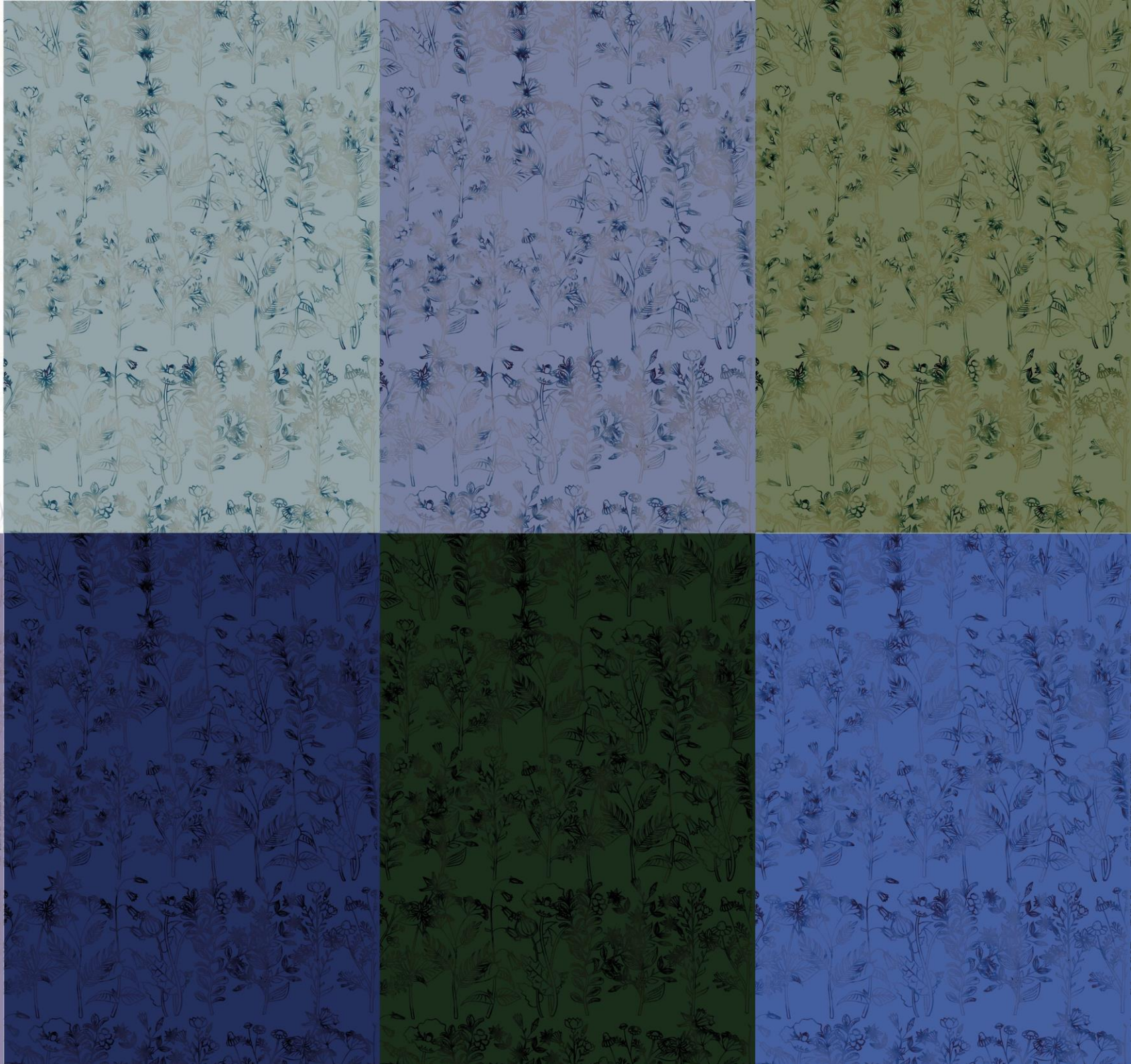
Co-ord design for my
fashion collection inspired
by UK wildlife





Apothecary print

Co-ord design for my
fashion collection inspired
by UK wildlife



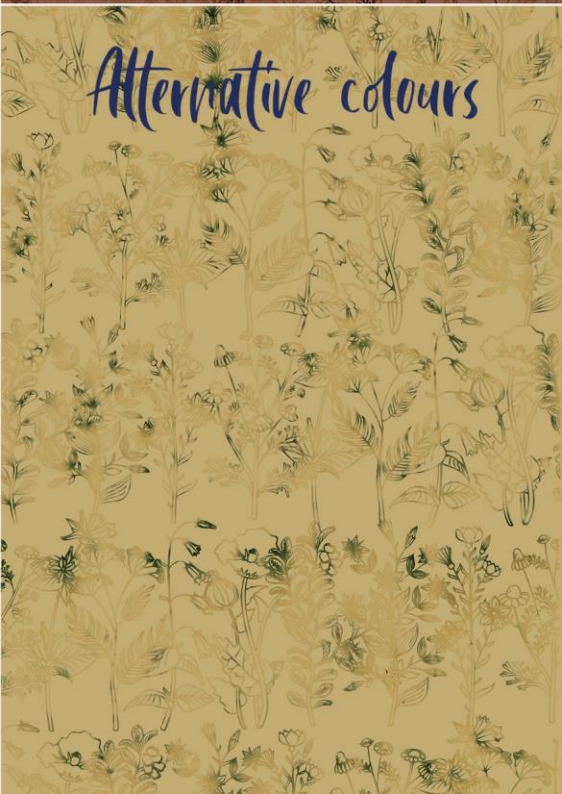
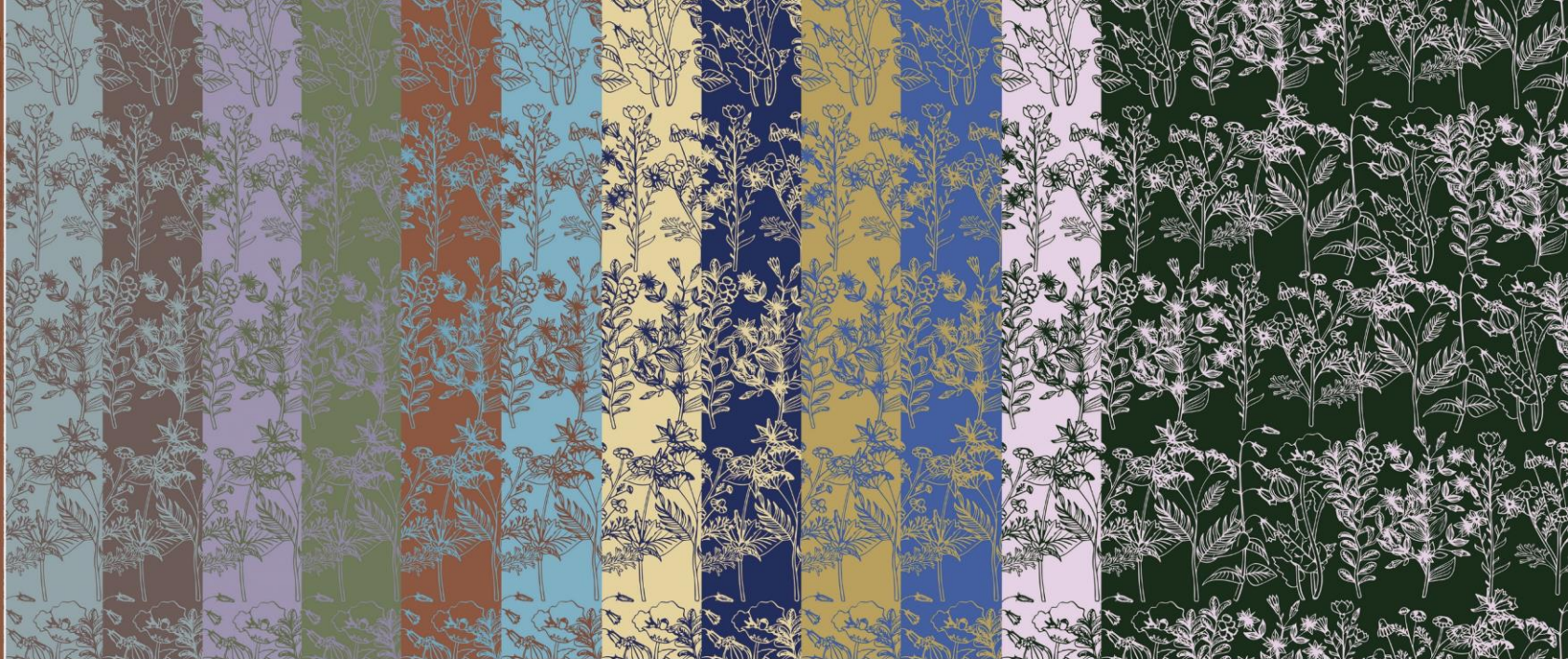




Alternative colours

The golden tones to my collection are in part inspired by the rise and fall of the sun and in part due to my foil tests in my sampling. These colours could lead from the winter season into summer, making the collection attractive all year. They can be placed with matching co-ords to aid seasonal transitions, creating a blended selection for the customer to choose from.





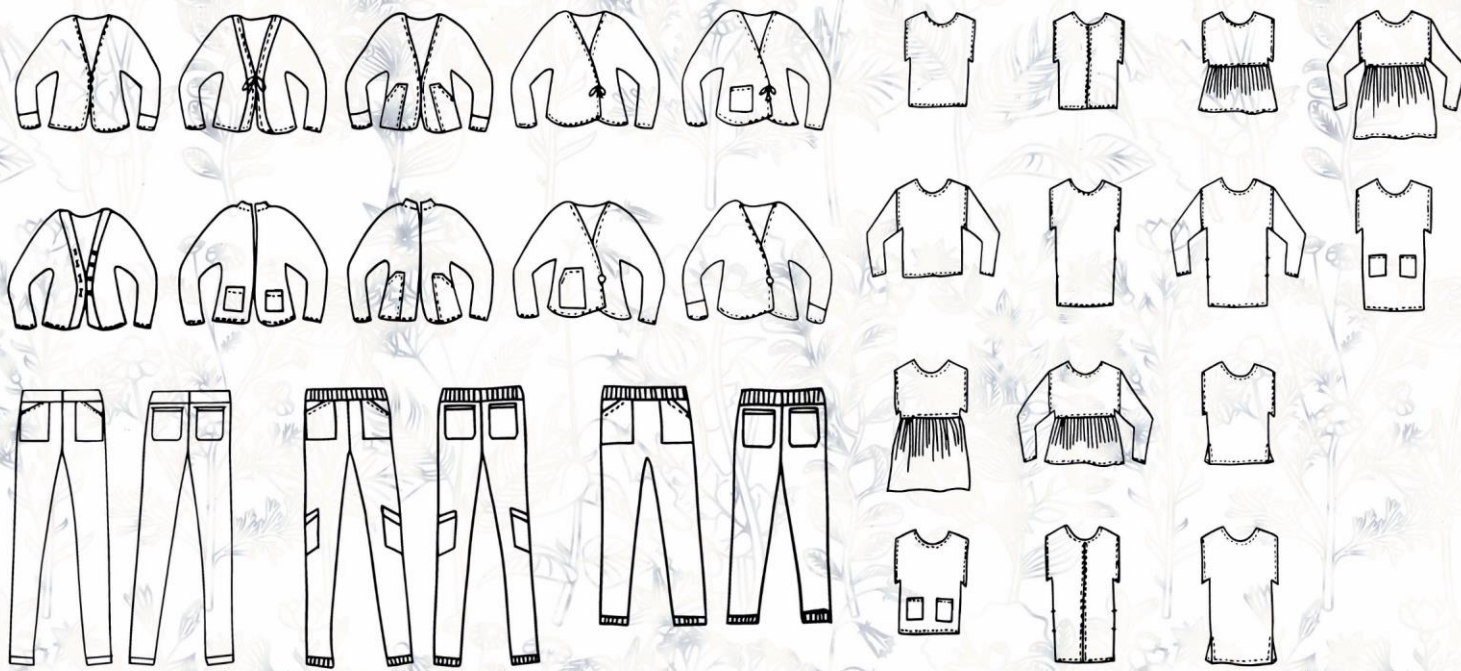
Alternative colours

Block colours without ink overlay

I found that the ink overlay was too subtle in areas when printed, when this occurred I swapped it out for a block colour alternative. For a less busy approach, and to let the imagery breathe, a simple ditsy print accompanies the collection.

Ditsy block repeats





Fashion forms

Creating garments that have a less fitted shape makes it easier and quicker to construct. It also means that its box shape is catered to a wider market. It may also be easier for people with disabilities or the older generation to get in and out of.

This is aided by the introduction of detachable collars, cuffs and pockets as they can be added after the user is dressed. These accessories can upgrade the look from casual to more formal occasions.





Custom garments

Producing custom clothing is a straight forward approach to know that the customer will cherish the item for a long time. The Enchanted forest collection provides the customer with choice, they are able to choose designs from the pattern library for each pattern piece which will then be printed and constructed. This means that the piece is unique to them and therefore worth the care.

Enchanted Forest

by JET Designs

The Enchanted Forest collection took inspiration from UK wildlife, exploring a natural narrative, aiming to celebrate escapism of the natural world. Through the pattern library customers can choose from a selection of materials, patterns and colours for their desired garment which will be customised made to limit industry waste. The collection currently consists of five interchangeable garments accompanied with corresponding accessories, including a reversible and detachable collar and cuffs set.



The Box Top



The Box Dress



The Ruffle Top





The Box Jacket



The Studio Pants



Pay it forward...

To actively include customers with the brand, cloth kits are a great aid for customers to try out new skills that align with the brand's values.

A free make-your-own collar pattern is dispatched with every purchase.

This introduction into pattern construction could lead the customer to produce a full digitally printed cloth kit to construct a garment from the collection themselves. Through the exercise they experience first-hand the process of slow fashion with the hope that it encourages a growing appreciation for slow clothing production.

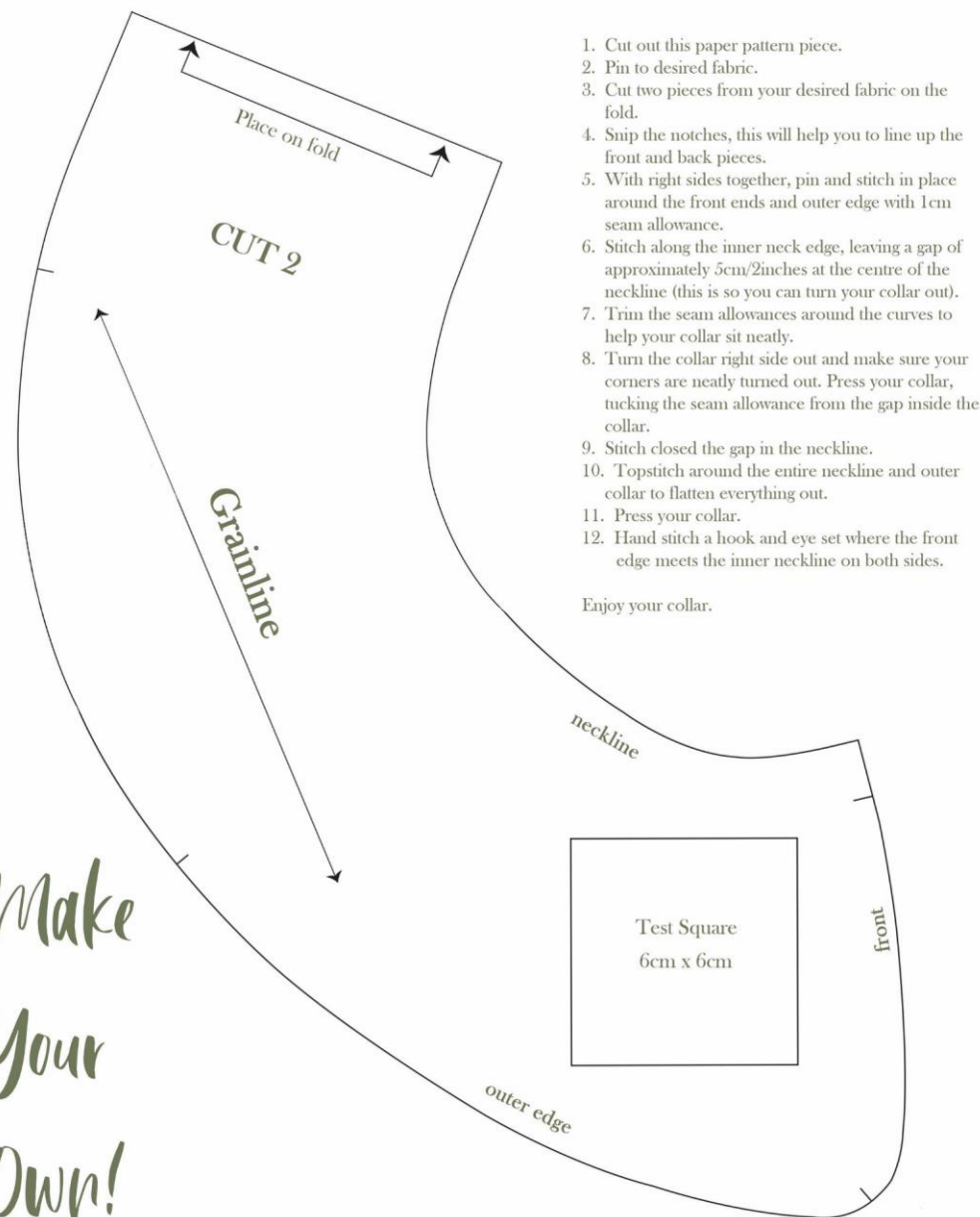
Co-ordinating the kits with 'Stick and Stitch' packs also gives the customer an opportunity to personalise and repair garments through hand-embroidery. Each pack contains imagery from the pattern library printed onto self-adhesive water-soluble paper. These motifs can be placed where desired on the garment, embroidered into and washed away leaving the user to admire their beautifully crafted stitch-work.

Any products made can be shared with #EFslowfashion to build a creative community. For more information check out the Enchanted Forest Catalogue.



Detachable Collar

Designed & Crafted
Repair and Enjoy



1. Cut out this paper pattern piece.
2. Pin to desired fabric.
3. Cut two pieces from your desired fabric on the fold.
4. Snip the notches, this will help you to line up the front and back pieces.
5. With right sides together, pin and stitch in place around the front ends and outer edge with 1cm seam allowance.
6. Stitch along the inner neck edge, leaving a gap of approximately 5cm/2inches at the centre of the neckline (this is so you can turn your collar out).
7. Trim the seam allowances around the curves to help your collar sit neatly.
8. Turn the collar right side out and make sure your corners are neatly turned out. Press your collar, tucking the seam allowance from the gap inside the collar.
9. Stitch closed the gap in the neckline.
10. Topstitch around the entire neckline and outer collar to flatten everything out.
11. Press your collar.
12. Hand stitch a hook and eye set where the front edge meets the inner neckline on both sides.

Enjoy your collar.

Make
Your
Own!

Enchanted Forest
by JET Designs

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jetdesignsbristol.com
@jet_designs_bristol



Random fake Latin.

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