

# Engagement Through Practice

LIVING PORTFOLIO .

PROCESS

PRACTICE DEVELOPMENT

[ THIS VOICE OF THE ENGAGED PRACTITIONER ].

## See How I See



Figure 1. Calico Study.

Drag Mouse over Image to Rotate

# What is it that is meant ?

## PRACTICE DEVELOPMENT •

The voice of the engaged fashion practitioner interprets, through thought and action, the cultural contexts, visual traces and reflective interactions of fashion practice as it is lived. This narrative (narrative I) illustrates a journey of visual and literary note-taking through a doing of practice; sketchbook work and journal entries, 3D drawing using pin and pen, contextual referencing and anchoring, visual inventories, personal anthologies and journaled interactions of a doing of practice to expose the complex and intuitive intelligences made of practice.

A telling of a doing of practice (as discovery) emerge as narratives of both a visualisation and translation of a lived reality of fashion practice. Through practice development the torment of self-critique haunts rational thought until a restored confidence is found through actively engaging with the notion of reflective practice. The practitioner's heightened obsession with theatre or symbolic storytelling becomes central to the evolving practice aesthetic as a craved state of knowing and doing through practice is laid bare. The practitioner finds root in the language of flowers (as fashion theme) and meaningfully questions through interpretation of a process of practice what is seen, what is known and what is meant at the time of knowing to emerge as a truth to *what is*.

Whilst denying hierarchy of image or word and with limited logic or order, a tacit knowing is evident as the practitioner (as author) brings to bare a seeing of the development of the fashion practice aesthetic and a journey of looking becomes *what is*.

[ THE INTRIGUE GOES BEYOND WHAT IS SEEN TO WHAT IS MEANT ] .

Figure 2. Sketchbook Entry.



# A Telling of a Knowing of a Doing of Practice

[ THE EXHILARATION OF A SEEING AS A KNOWING IS MOMENTARY  
AND FLEETING ].

This voice, my voice, concerned with what fashion practitioners know and do through, in and of practice now needs to be heard. I am charged as a provocative communicator of my practice and as a mediator of this, a lived reality of fashion practice. If I ponder this moment for too long a momentary sense of fear and self doubt questions the validity of my claim, If I, as a practitioner, do not make claim of this doing as a knowing of my practice who else will?.

Linking theory with my practice feels like an unknown known. In contextualising my practice I am challenged by the complexity of what I do, what I know and what I mean? The imperative is to share this deep sense of engagement that I experience with others.

Can others see how I see? I just don't know.



Figure.3. Calico Study

My Rose is in Bloom

# A Way of Seeing

## THE PRACTITIONER AS AUTHOR •

The practitioner's sketchbooks, jottings and note-taking somehow merge into one: one thought, one meaning, one understanding etc. A visual and literary language is purposefully emerging to help make sense of the sense-making. As a lived reality of practice and as a curated context in its own right, could this telling of a doing of practice become a way of seeing: a visual and literary language that is concerned with the practice contexts, visual traces and reflective interactions of the fashion practitioner?

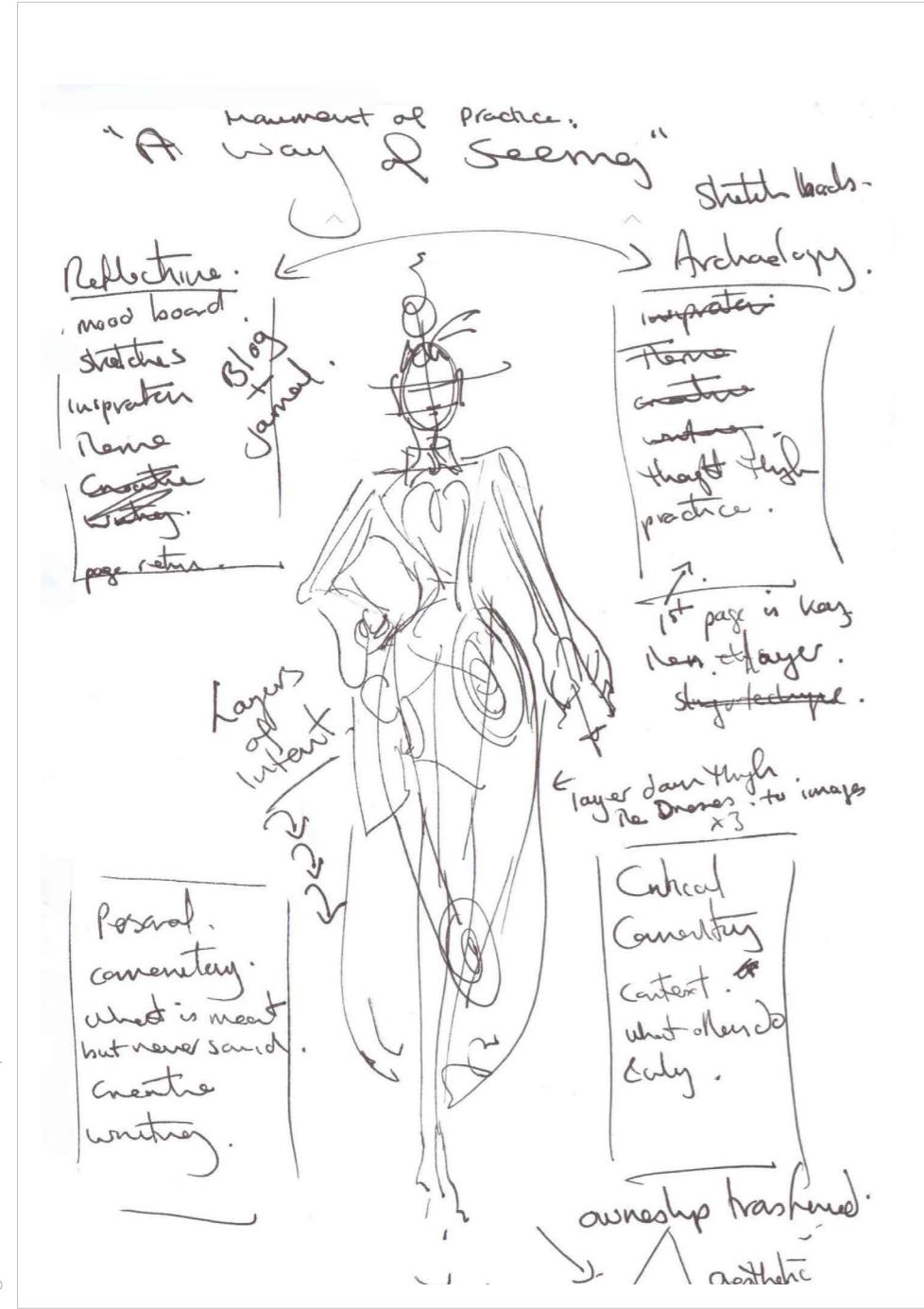


Figure 4. Sketchbook Entry.

THE PRACTITIONER INTUITIVELY DRAWS AS PRACTICE BEGINS TO MAKE SENSE

Figure 5. Sketchbook Entry.



When I draw what I am thinking my practice begins to make sense. Could it be that this visual and literary language of my practice will transcend the experiences and perceptions of what I do?

I feel empowered yet daunted by my practice as a journey of discovery that is uncertain by its very definition. Doing practice just happens. I don't plan what I am about to draw or make. A split second between not knowing and knowing leads my hand to interpret what feels like a complex revelation of what might be?

The problem I have come to understand is if this is what i think i do then how can i tell you what i think i do?



Figure 6. A Visual Note.

Sentiment is a given

Practice just Happens

# The Mise-en-scène

## THE SPECTACLE •

The emerging spectacle places its cultural roots in the thematic foundations of the Victorian art of the Language of Flowers and is to indulge a provocative fashion theme. A silent language that became known as Floriography evocative of the memories and practices of an etiquette that permitted feelings to be expressed rather than to be spoken. Through a process of practice, this floral code affords a visual and literary metaphor to construct a narrative of fashion practice as it was lived. The mischievous givings of the Peony and the heartfelt Tussie-Mussie mediate as muses to emerge as the mise-en-scène of the fashion practice aesthetic.



Figure 9. Sketchbook Entry.



In 1825 Henry Phillips wrote of floral emblems and emblems as pictorial images, or of culture and society. It is this notion of emblematic representation that I wish to explore as singular tales evident within the spectacle of my practice.

National Emblems



Figure 8. Sketchbook Entry.



Figure 7. A Visual Note.

I am conscious that time past is closely forgetting the art and language of such a coded practice.

I find myself inquisitive as to the breadth of the discovery that I am about to make. I have a yen to preface with a personal anthology of floral muse to evolve my practice ideas.

I now have the foundations to build my practice.

I am daunted once again by a heightened sense of knowing. This is it, this is my fashion theme, a foundation of both meaning and message with which to build my practice around.

Early Bud yet to Bloom

Lavender, Peony or Passiflora?

# Author as Function

## A CONTEMPORARY CONTEXT •

Butler (in Davies 2010, p.88) describes the 'buzz' experienced when an idea comes from nowhere and the agonising feeling of inadequacy if 'it' does not appear. This buzz or knowing in practice, as an authored function of practice, can be elusive and an entity or state of mind not to be taken for granted nor easily called upon at will. In the context of a scholarly activity and a constructed narrative as inquiry the truth of the practitioner's telling is granted value through reflection in and on practice. Is it that the creative authorship of this living portfolio resides with the practitioner's unabbreviated oeuvre, (as Foucault's 'complete oeuvre' 1969, p.23-33) not just of the finished artefact as spectacle but of sketchbook work, thought structures, crossings-out, journal-keeping, discarded works, notes and conversations leading up to and including the finished artefact and practice aesthetic?

## This Voice ...

I am conscious that fashion exhibition is often a portrait of cultural adoption with a thematic bias that does not allude to the practitioner's mastery of their practice. Why is this? Are we not interested in the practices of the practitioner? Is it assumed that the practitioner's practice has little or no value in the domain that they practice? I wonder if it is just because no one has ever asked the question or the scene set to appraise the works of such masters of this domain? Once again I am tormented by my own presumptions.

I need to somehow collude in the knowing of others. To find an anchor that might grant validity to my own experiences of practice.

See Inside How I Feel

Feel how I Feel  
See how I See  
Touch how I Touch  
Hear how I Hear  
Share my Drama  
Sense my Senses  
See Inside How I Feel

Figure 11. Sketchbook Entry.



What is it that is Seen ?

[ A VISUAL AND LITERARY INVENTORY OF WHAT IS SEEN, KNOWN AND MEANT AT THE TIME OF KNOWING MATURES AS THE CORNERSTONE OF PRACTITIONER REASONING ] .



Figure 10. Beyond the Narrative

Beyond The Narrative

Fashions' Mise-en-scène

# THINKING ABOUT PRACTICE .

and also of historical memory. Evans (2007, p.6) argues that fashion is not necessarily the voice of its creator but an independent voice portraying inner and pent-up emotions representing intrigue, desires and fear from past historical references, or of 'what is or might be'. Fashion spurs a social and thematic narrative of cultural, political and technological debate. What of the practitioner's mastery of practice? The stage is set but the knowledge of their practice, as a tacit act, is lost to the extravaganza that shadows and steals opportunity for further debate on their practice. Should fashion practice exercise its exclusivity and be considered similar to that of art-making (Rinaldi 2007, p.28-29) then practitioner thought and practitioner action, appraised as a constructed context of practice, could determine a way of seeing fashion practice in a scholarly context?

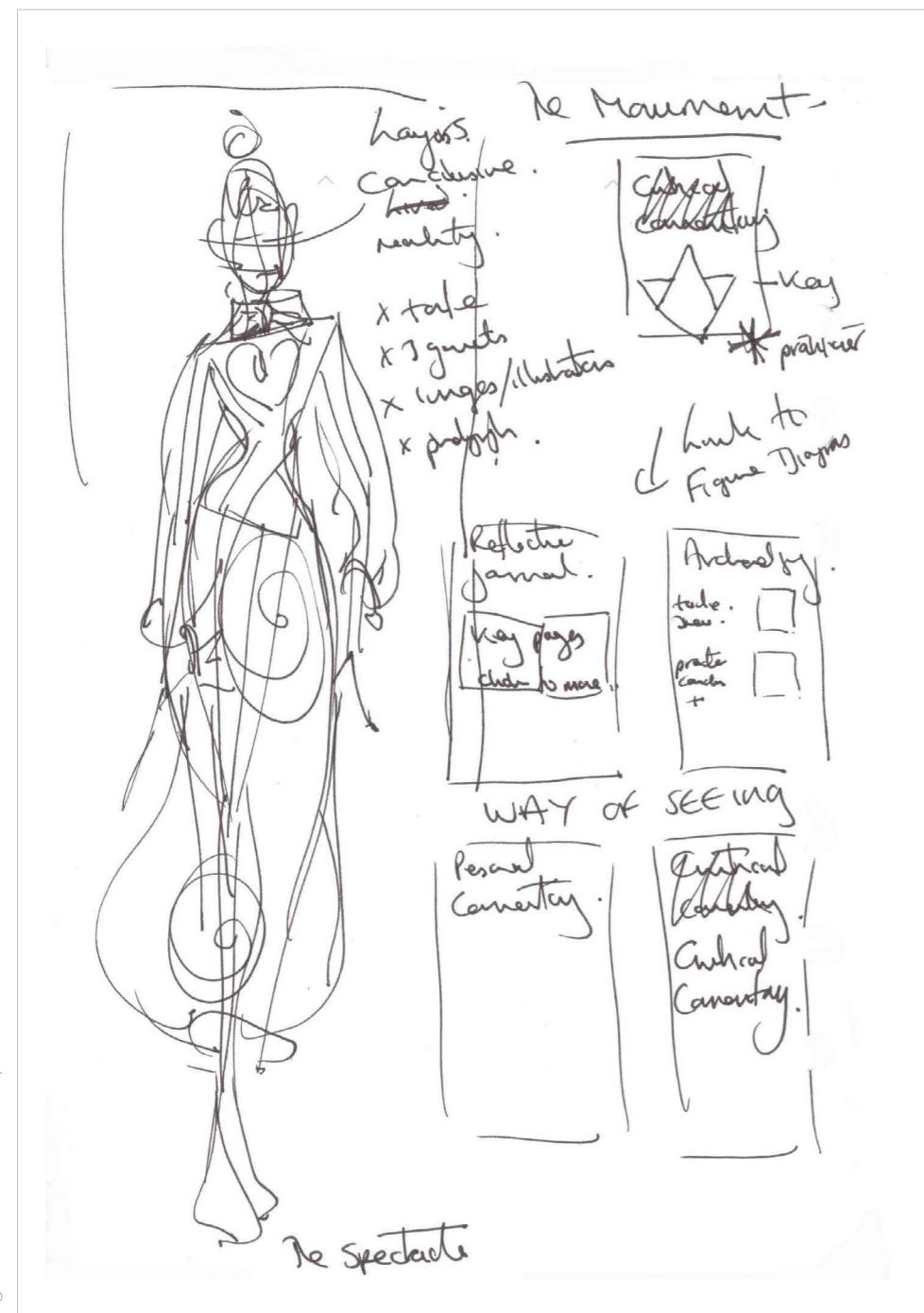


Figure 12. Sketchbook Entry.

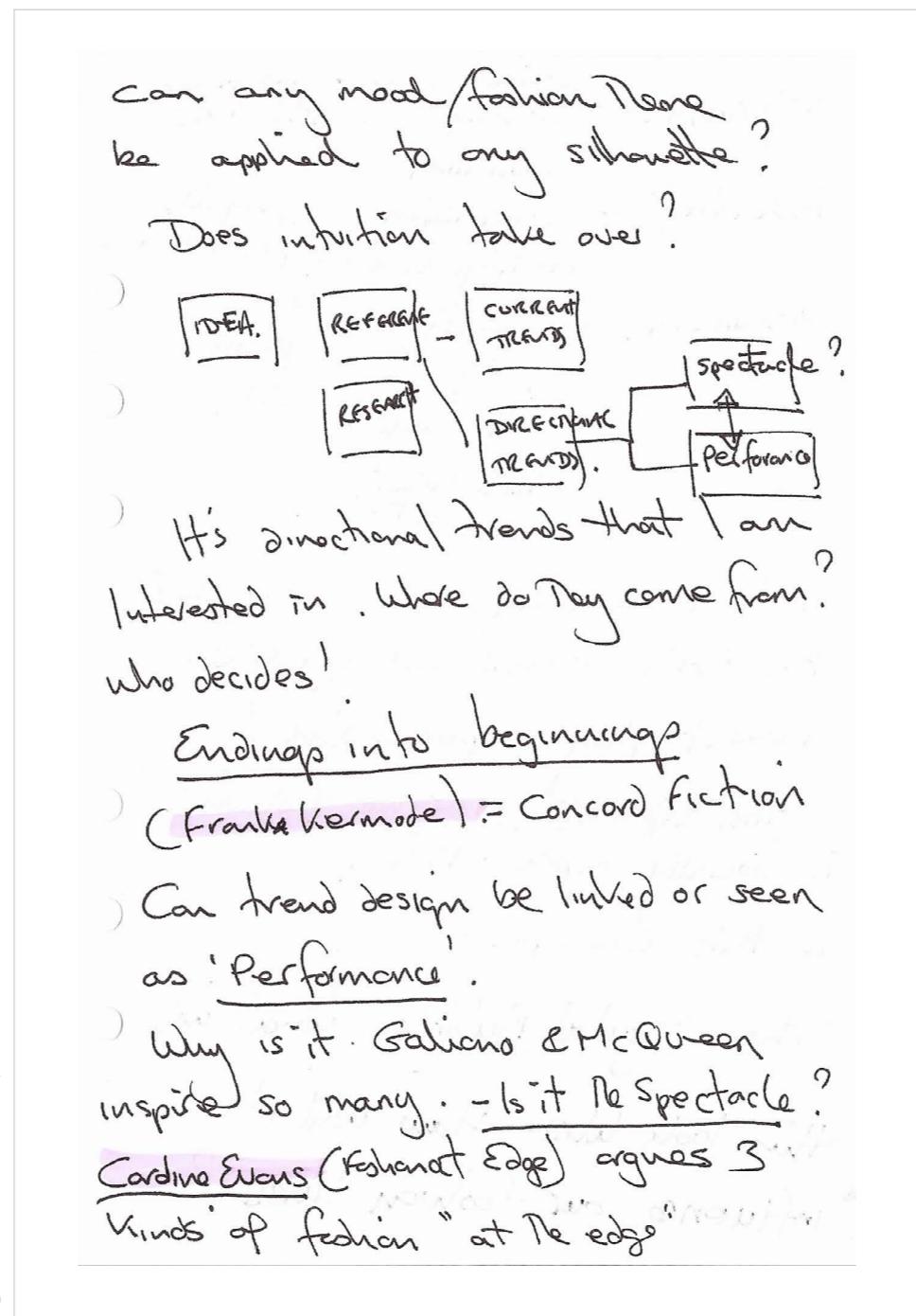


Figure 13 Sketchbook Entry

# This Voice ...

I can't find the creative me. I feel under enormous pressure to perform, as this is it...the start of my practice journey. This precious creative me, consumed by a serendipity that is indiscriminate and is somehow not me? Where does the creative me go?

The pressure to find my creative self and get 'it' right unnerves me. I need to recognise this as a moment of frustration, a state of mind and not to go there. What is it but a moment of blackness, an eclipse that clouds my vision and judgement? My sense of knowing is disabled and I cannot call upon it at will.

At this moment I can not find myself. I don't even recognise myself. The pressure to be creative, to perform, has confounded my ability to be the very person who I define myself to be.

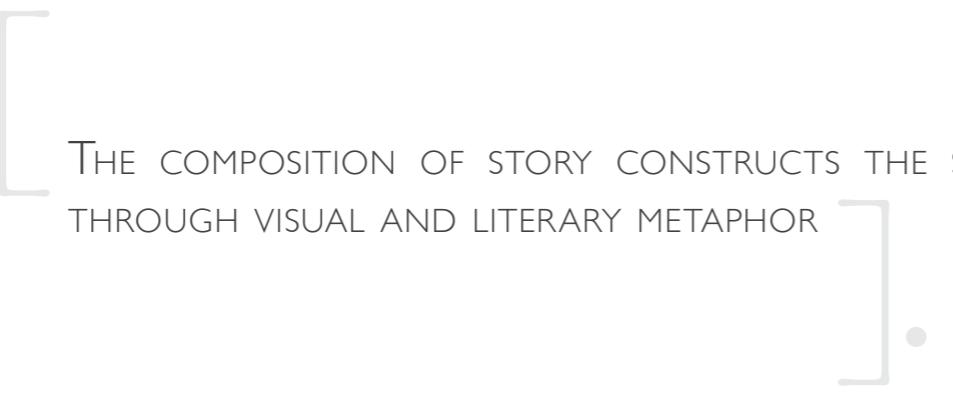
THROUGH SKETCHBOOK WORK THE PRACTITIONER CAPTURES IMAGE AND WORD AS MNEMONICS OF WHAT MIGHT BE



# The Practitioner's Stage

## FASHION'S DUALITY .

Over the decades fashion practitioners have been encouraged to display a freedom of ideas and vision that is to be celebrated by its consuming audiences. Williams (2006, p.45) argues that there are parallels to be drawn with the motor industry where concept models are regularly on show for critique by both public and professional audiences, and in doing so granted provenance to the brand and drives success by association. In a contemporary context the fashion practitioner now needs to appropriate their creative (scholarly) credentials to grant a freedom of their practice to inform and further the critical and cultural landscape of the discipline. Perhaps fashion, not too dissimilar to the motor industry, has fallen too willingly into the trappings of commerce and in doing so denied its very chance to prove any scholarly credentials?



THE COMPOSITION OF STORY CONSTRUCTS THE SPECTACLE OF PRACTICE  
THROUGH VISUAL AND LITERARY METAPHOR



Figure 17 Sketchbook Entry

Perhaps this is where conceptual thinking plays its part beyond mastery of practice? McQueen's work, for example, as concept, often dominates the practice aesthetic. This dress, as a recognisable everyday item of clothing, exudes such physical allure that I cannot easily ignore. I wonder why I am drawn to such a fanciful and visual definition of what fashion is?



Figure 15 Sketchbook Entry

The Dominance of Fashion as Conceptual Metaphor

Looking for Hours and Hours...

Why am I seduced by such visual extravagance? Am I unwittingly accepting the articulation of the conceptual inference and sculptural form over its wearability as a practical piece of clothing? I am excited by the drama, stimulated by the visual symphony that brings fabrics, colour, proportion, silhouette and the contextual references into a narrative space.

As I grow more critically aware of my creative self, it is this visual extravagance of the fashion practice aesthetic that excites my passion for what might be.



Figure 16 Sketchbook Entry

My obsessive need to hunt and gather information unknown is taking me away from the job at hand and feelings of frustration and guilt shadow over me.

I have spent an extraordinary amount of time just looking and I am not even sure what I am looking for?

The reference material I have come across is connected and meaningful to a fleeting moment or finite thought and feeds my insatiable craving for inspiration unknown and a needing to see.

# Culture of Practice

## MIXED NARRATIVES •

Goody (1993, p.364-366) compares the brush movements of an artist to the long tradition of writings that have evolved from the paintings and cultures of flowers and argued that the artists of the time, be it a painter or a poet, moved from a philosophical approach to more a poetic perspicuity of their practice. Goody also described a community of artists existed who painted, composed poetry and penned in calligraphy concerned with the meaning and languages of the flower and described an 'allowing of ideas and feelings to flow back and forth between the words and the pictures'.



Figure 19. Sketchbook Entry.

Goody's (1993, p.364-366) findings bring the culture of art and the culture of the artist together and recognises the toing and froing of a mixed narrative approach to achieve a common cultural dialogue and understanding amongst the self and peers. Could it be this bringing together of the two cultures is where fashion practice and the practices of the fashion practitioner could be more meaningfully perceived and understood?

## TRUTH TO WHAT IS AS A MOMENT OF KNOWING

As a practitioner, every mark that I make I relate to a painter when placing his brush on to canvas. Each stroke is meaningful and heartfelt and balances knowledge with skill to ensure the message or meaning will be dealt to the spectator of the piece.

I have pulled out all my figure illustrations to explore silhouette. It's really inspiring me to consider theme, maybe flowers, memories or something to do with Britishness, or something to do with the monarch, or something that we celebrate? Maybe the life and times of someone or something?



Figure 18. Sketchbook Entry.

I so long to have a clear head, there is something inside me that longs to have a clear head. To be able to work through the fluidity of what I am thinking directly on to paper; a clear head which means I can be fully engaged, or do I mean fully immersed, in what I am thinking and doing? A position of clarity is needed?

Maybe it's just my inability to focus on just one thing that hinders my thinking and doing?

# Unabbreviated Oeuvre

## THE HIERARCHY OF IMAGE AND WORD .

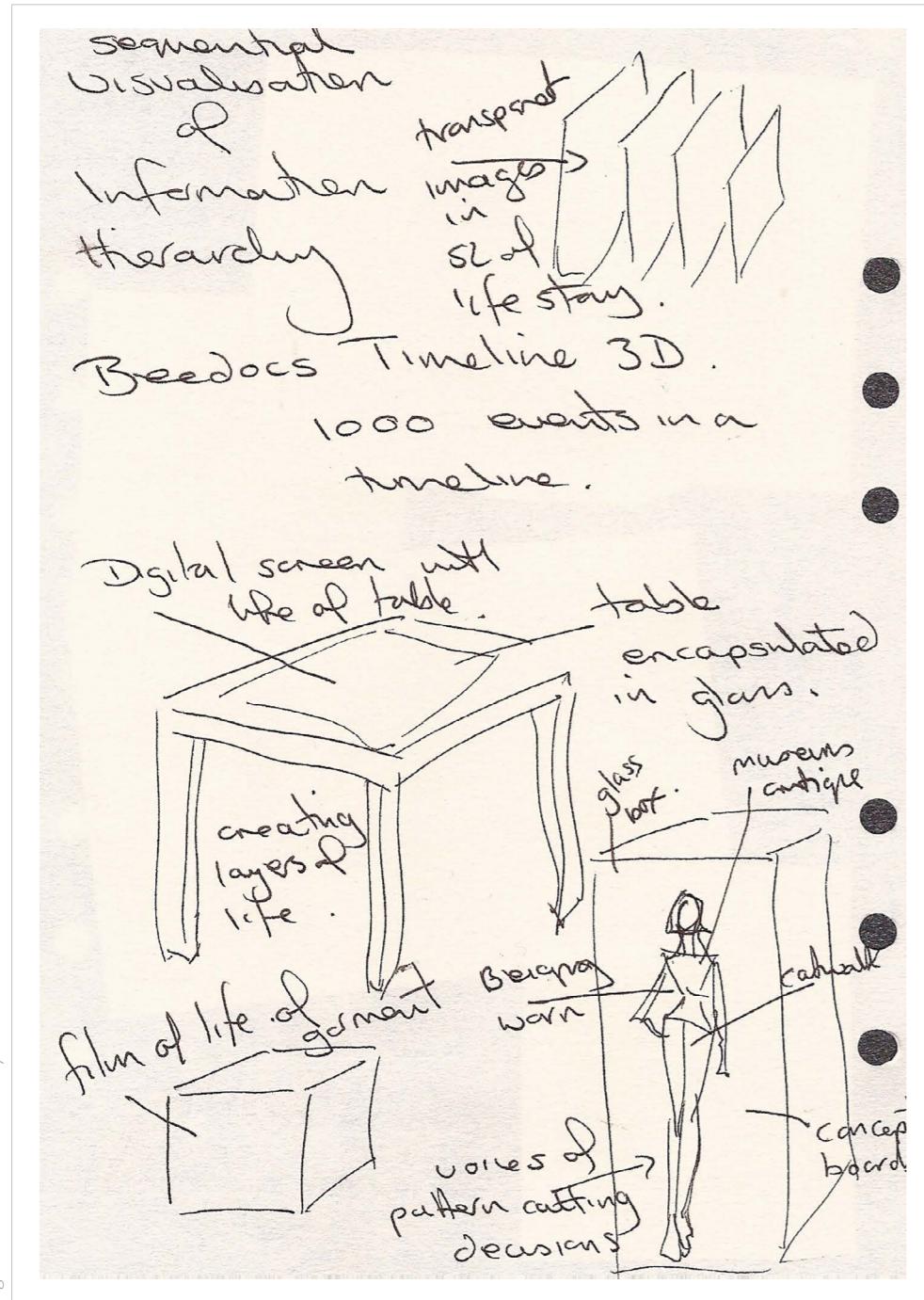


Figure 20. Sketchbook Entry.

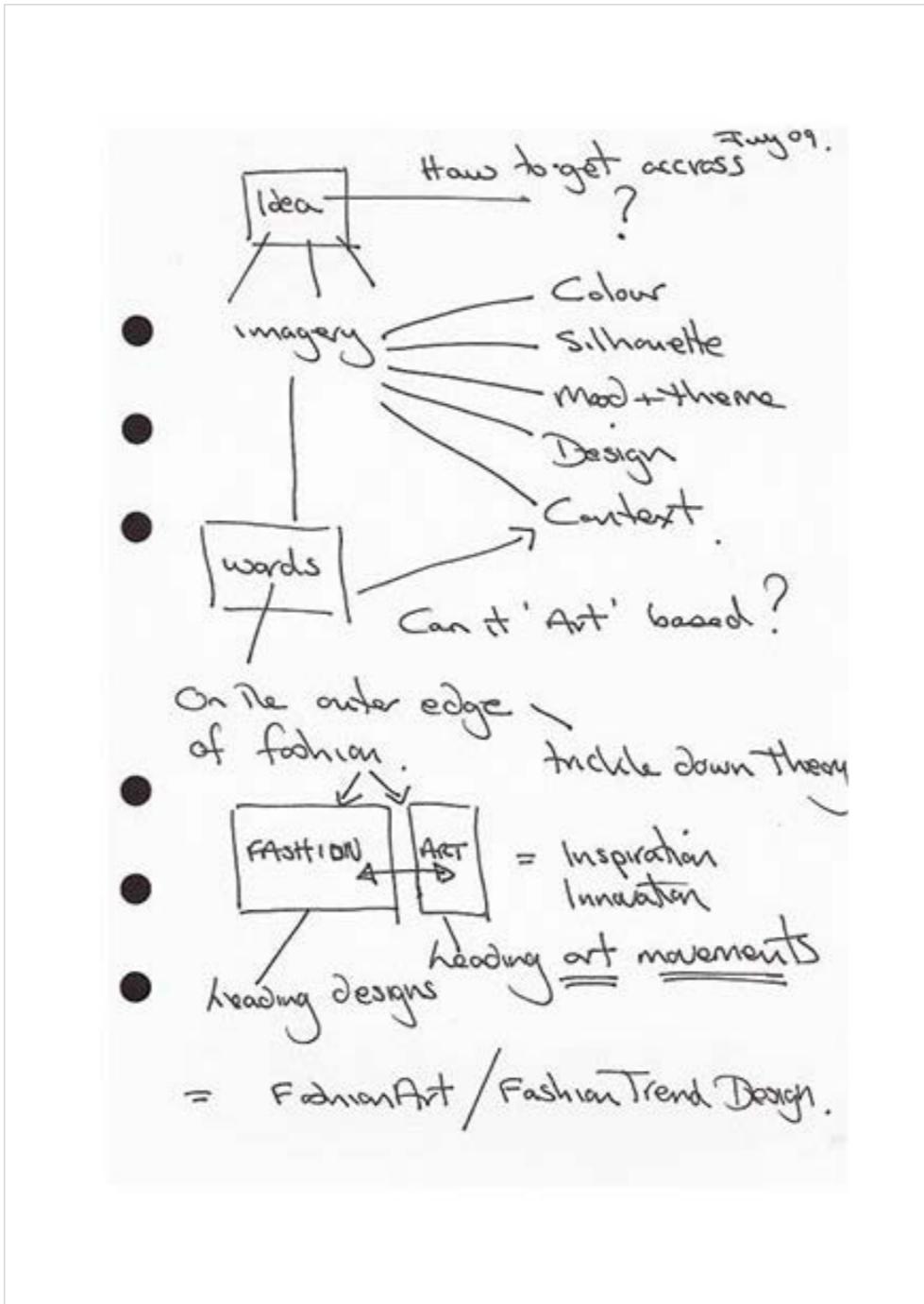


Figure 21. Sketchbook Entry.

I am trying to narrow down my focus and define a fashion theme that has a strong sense of meaning and importance for the twenty-first century. Memory and meaning, culture, tradition and society need to underpin and inform my aesthetic direction. I am drawn to the value and provenance given to national emblems.

An emblem is a pictorial image that represents or epitomises a concept in either abstract or representative form. The sovereignty of the image is upheld sometimes accompanied by a short motto. Both image and word sit side by side to symbolise the abstract representations.

As a practitioner I am often frustrated by the hierarchy of image and word. Why does word win over image yet the image is sustained in the mind?

As a practitioner I thrive on both image and word as communicative tools that can externalise and actualise my inner pondering. I am compelled to put pen to paper at every opportunity and this leads and informs my practice and everyday actions. I even surprise myself sometimes how an idea evolves out of my mark-making and word associations.

Scribbles as utterances become mnemonics of my momentary thought illustrating endless possibilities of what is or might be.



Figure 22. Sketchbook Entry.

EMBLEMS REPRESENT ONE THING TO THE EYE AND ANOTHER TO THE UNDERSTANDING

Henry Phillips, 1825

# Momentary Thought

## UTTERANCES •

The language of flowers as a context to construct a fashion narrative exemplifies the very foundations of the literary and cultural inference that Goody (1993, p.364-366) refers and conceivably places the engaged fashion practitioner and their practice in this cultural arena. The mixed narratives that this portfolio of practice evidences, as extensions of practice, are echoed by Cross (2011 p.8) who claims expert practitioners cultivate 'deep-seated cognitive skills' and Davies (in Cross, 2011, p.9-10; Kolko, 2010, p.6) who claims that design thinking, as reasoned intuition, manifests abductively. Is it that such utterances of practice are to become a theory of doing practice?

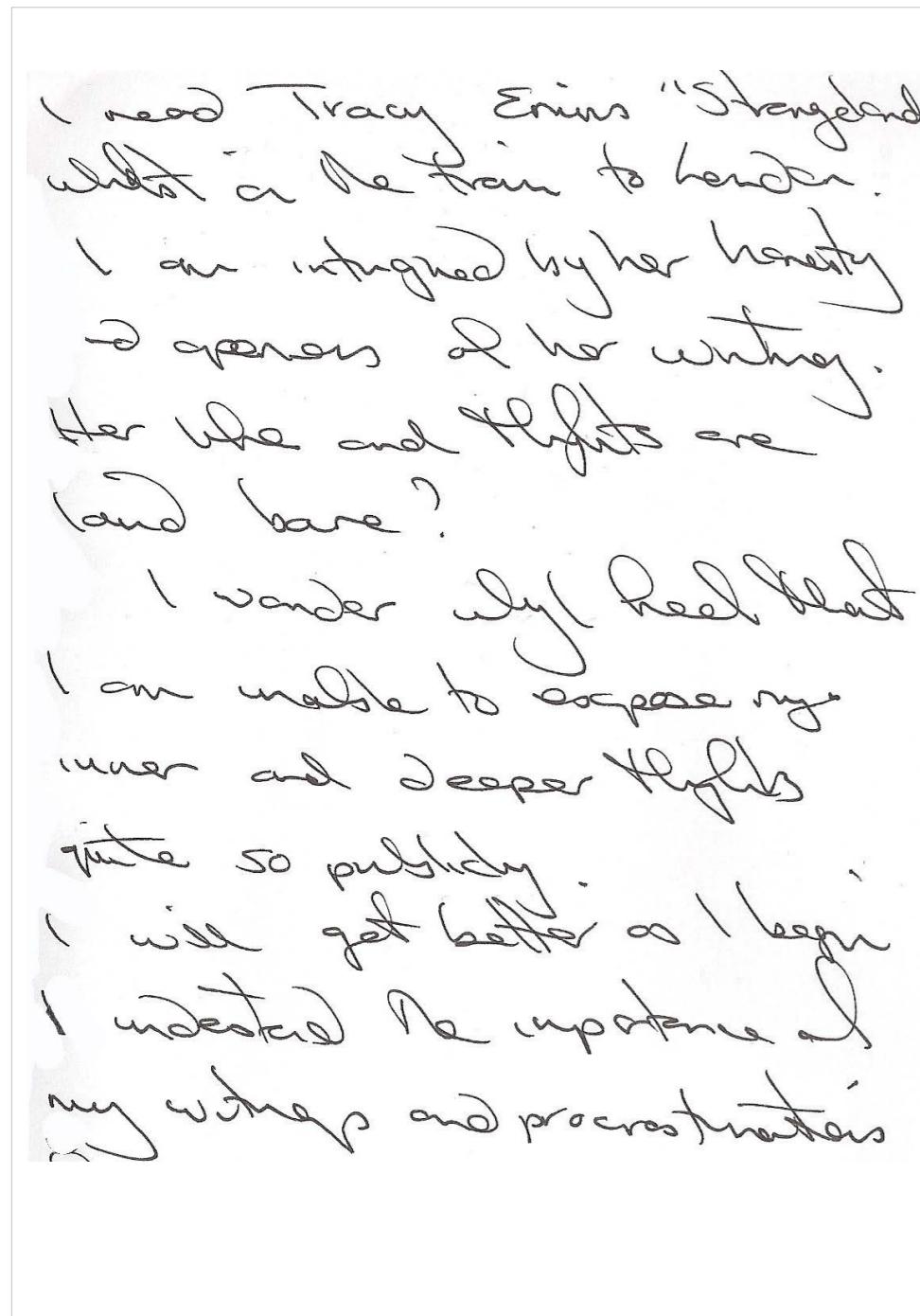


Figure 24: Sketchbook Entry.

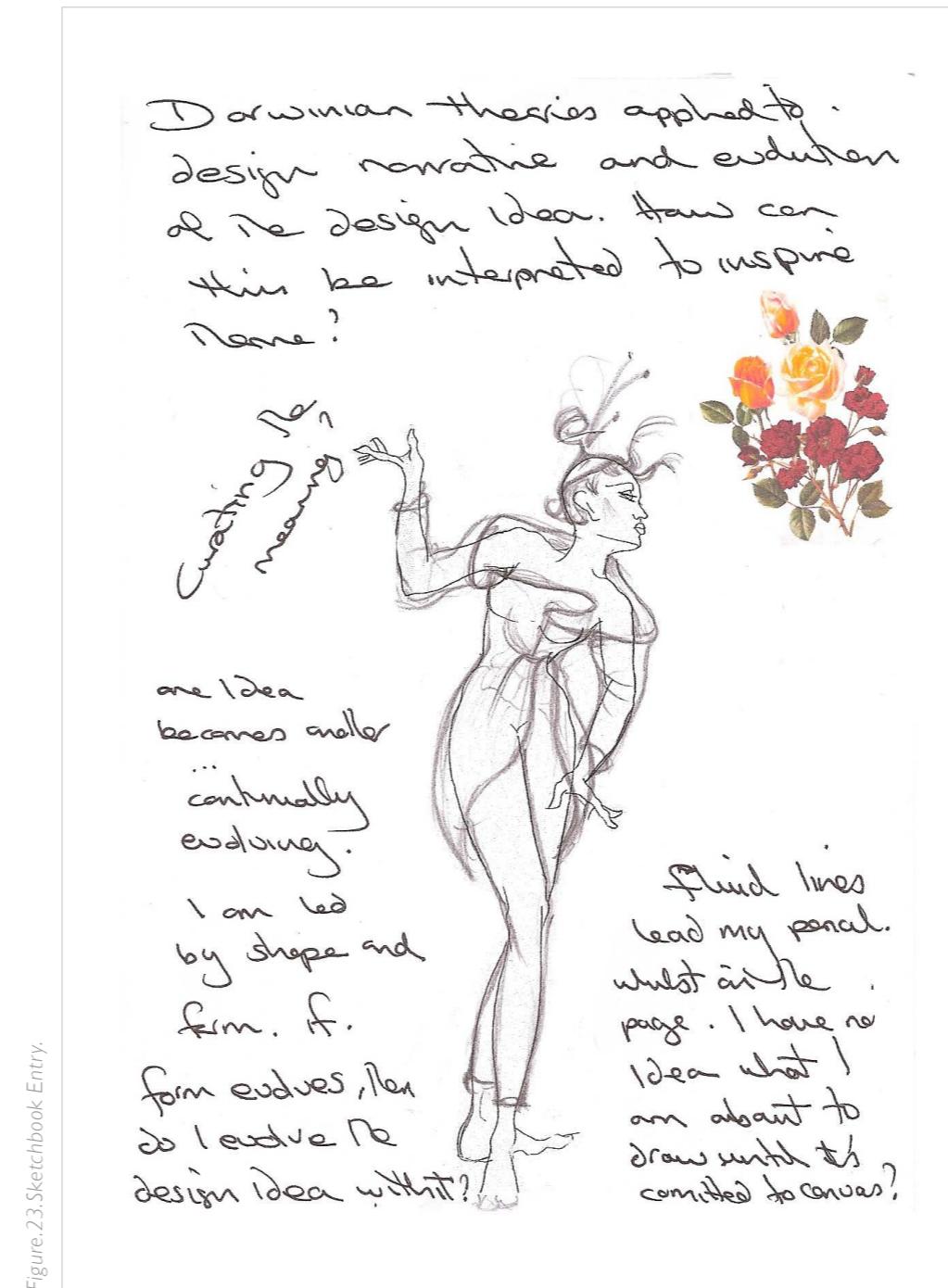


Figure 23: Sketchbook Entry.

## This Voice ...

I often take for granted the sense of knowing that I experience through my practice. When it comes I am in constant fear that I may never experience it again. I can't let it go, this intuitive and very precious sense of what works, what is right or just what is?

This state of mind resides at the hands of serendipity - or so it feels.

I get so many thoughts. Thoughts that rush through my mind in an instant. Sometimes I forget them just as quickly.

Is it that I unwittingly manage these through my visual note-takings? These utterances to and fro between image and word and subconsciously cause me to reflect, look back, and engage more deeply; a personal reference library or inventory of what I think, see, know, understand or mean at that very moment.

THE PRACTITIONER FINDS MEANINGFUL CONNECTIONS WITH FLEETING MOMENTS OF THOUGHT

# The Practitioner's Muse

## SOMETHING TO SAY .

*Musical Score 0, Edward W. Elgar (aged 14 years), composed a musical sheet, "The Language of Flowers", 29th May 1872. The words are recorded as 'by Percival'.*

### THE LANGUAGE OF FLOWERS

In eastern lands they talk in flowers,  
And they tell in a garland their loves and cares  
Each blossom that blooms in their garden bowers  
On its leaves a mystic language bears.  
The rose is a sign of joy and love,  
Young blushing love in its earliest dawn;  
And the mildness that suits the gentle dove,  
From the myrtle's snowy flower is drawn.  
Innocence shines in the lily's bell,  
Pure as the heart in its native heaven;  
Fame's bright star and glory's swell,  
By the glossy leaf of the bay are given.  
The silent, soft, and humble heart,  
In the violet's hidden sweetness breathes  
And the tender soul that cannot part,  
A twine of evergreen fondly wreathes.  
The cypress that daily shades the grave,  
Is sorrow that mourns her bitter lot;  
And faith, that a thousand ills can brave,  
Speaks in thy blue leaves—forget-me-not.  
Then, gather a wreath from the garden bowers,  
And tell the wish of thy heart in flowers.

James Gates Percival, 1859, p. 361



Figure 25. Elgar, [Musical Score] 1872.

Click to Play

[ WHAT IF THIS DWINDLING TRADITION BE ECHOED THROUGH FASHION PRACTICE ? ]

Fashion practice's imperative is to have something to say, a statement concerning our everyday truths. If there is nothing to say then what would be the point? The frivolity of just dressing 'up' is driven by margin and profitability in a commercial context and is not relevant to my fashion practice as a research endeavour. I wonder for a moment if my practice is to be considered as too self-indulgent or of a lesser value? If research is always considered in a commercial context then we might not encounter the new.

Once again I am unnerved by my assumptions or idiosyncratic claims yet animated by a sense of journey as my discovery begins to unfold.



Figure 26. Sketchbook Entry.

# Thematic Story Telling

## THE LANGUAGE OF FLOWERS .

The Victorians lived by accepted codes of propriety essential for mixing in the elite social circles of the day. Popular codes for the giving and receiving of flowers and codes for the giving and receiving of calling cards grew as recognised unspoken languages. Matters concerning correct etiquette led to a social expectation of literary liaisons and an essential ritual for introductions, invitations, visits and emotional display. The language, as protocol, was accepted, understood and practised by both men and woman with equal intent as to the sentiment. An extremely feminine tradition that has a darker side, as the intent was not always in favour of the receiver. Such social comments, personal messages and heartfelt display became known as 'Floriography'. Does the fashion practitioner always need a theme, a coat hanger, in order to start practicing?

THIS RICH LANGUAGE AND SENTIMENT LEADS THOUGHT AS INSPIRATION IN PURSUANCE OF A DEEP ENGAGEMENT WITH THE EMERGING FASHION PRACTICE AESTHETIC



Figure 29. Sketchbook Entry.

## This Voice ...

I have just found what I have been looking for. A book by Henry Phillips that describes the meaning and etiquette of the language of flowers first published in 1825. I am momentarily content with this rich and original source of material as inspiration for my practice. I stop for a moment to consider Phillips as the author and what he might think of my pondering concerning his works from almost two centuries ago. I wonder if he wrote the text knowing that this might remain his epitaph or memory stone representative of his passions at the time.



Figure 28. Phillips, H (1825), *Floral Emblems*.



Figure 27. Floral Blooms at Birken Park Botanical Gardens.

This coded language embraces the visual metaphor. A language of elaborate messaging open to interpretation by both giver and receiver. Fashion practice, as visual metaphor, has a lot in common with this floral code, as each provides a gateway for literary and creative expression.

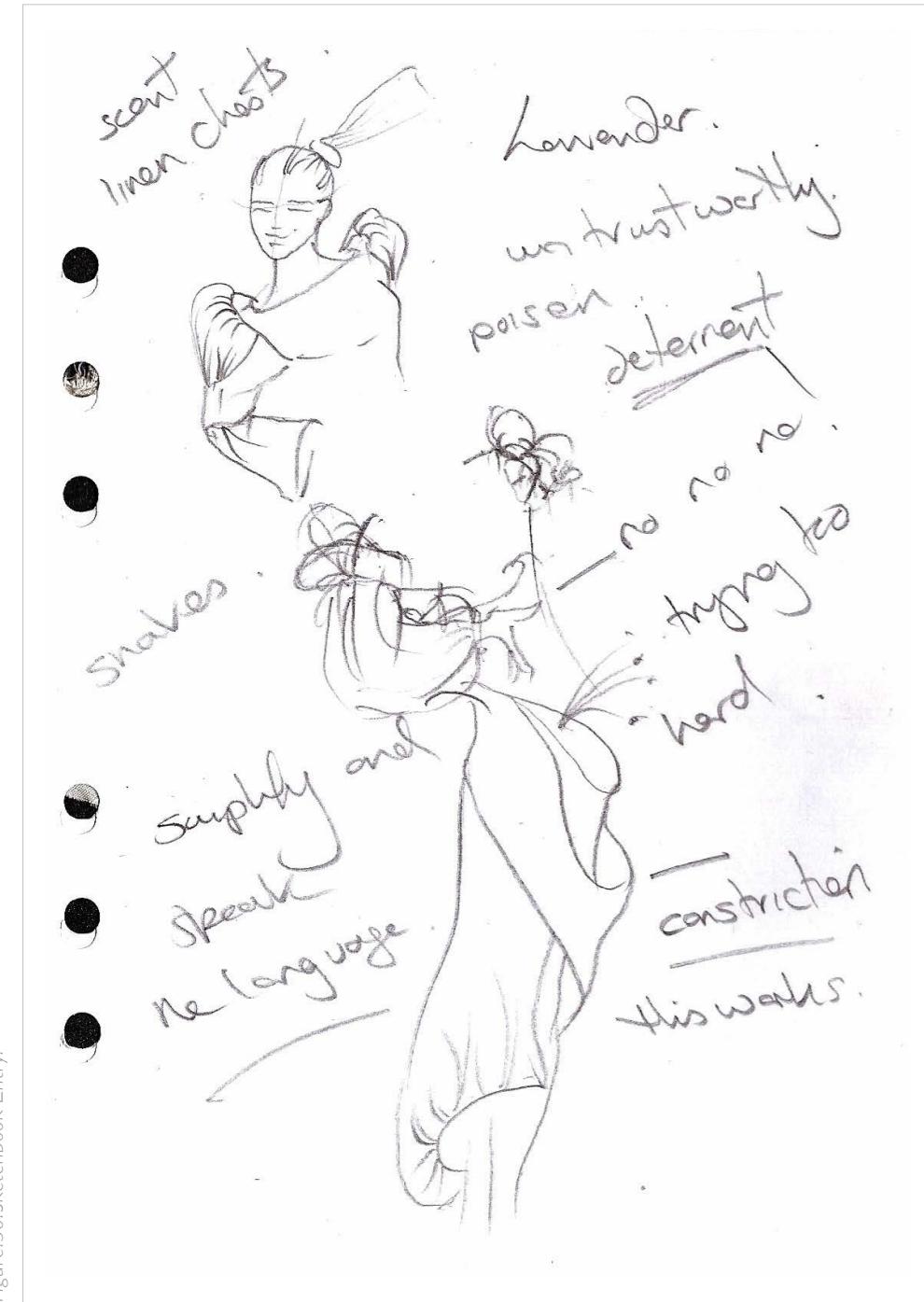
This floral etiquette often portrayed in writings, poetry and paintings of the time reflects the significance of an accepted and understood coded language that translates through artistic and creative endeavour. The Language of Flowers with Illustrated Poetry by Frederic Shoberl, 1848 is just that. We don't write like this any more. Maybe it has already been said? Yet through the language of my practice I feel there is more that can be said.

My practice needs to have something to say else I fear it is in danger of being viewed as flippant and with no meaning or value for others to engage?

This is my imperative, my mantra to move freely and confidently from practice concept to practice conclusion.

# Interpretation

## THE COEXISTENCE OF IMAGE AND WORD .



VISUAL AND LITERARY NOTE-TAKING INTUITIVELY AND SIMULTANEOUSLY  
FLOW AS PRACTICE HAPPENS

## This Voice ...

A Journey of interpretation arousing the emotional senses could provide a rich foundation in developing a fashion theme. I want to visually express the meaning and message of the language of the flower and not just visually represent it. How do I bring this deep sense of story to my fashion practice? Silhouette is my starting point, and although I am led by the drama this somehow feels too obvious.



Figure.32.Sketchbook Entry.

what if's and what about's ?

I am compelled to doodle whilst I read the texts on floriography. The endless possibilities to express an emotion or a heartfelt desire is provocative and compelling. I feel a responsibility to reinvigorate this lost art or language. Why have we let such a rich tradition die? As I mention the theme to others there is an instant fascination and a wanting to know more.

My sketchbook manifests an energy, a plethora of what if's and what about's. My creative self has appeared and I experience a rush of ideas.

I am in a constant state of questioning as I capture image and word as mnemonics of what might be. I notice a randomness of looking taking place as every act of looking is experienced as an opportunity and might just lead to the answer I am looking for?



Figure.31.Sketchbook Entry.

A Journey of Interpretation

# Translation

## EXTENDING MEMORIES •

As a collection of meanings and memoirs the language of the flower has a powerful story to tell. A representational process that has evolved its own language and folklore. Pickles (1990) and Tyas (1869 p.150-151) in discussing the language of flowers described the Peony flower that was believed to have mischievous nymphs hidden amongst the petals. The association of the nymphs were to become synonymous with the meaning of shame or bashfulness whilst they hid away guiltily within the bloom. The Peony thrives best being left alone and if moved provides just punishment by not flowering for a number of years. The established Peony, however, produces glorious scented blooms annually assumed for the nymphs to comfortably hide their shame. This language and context explored through fashion practice extends the memories and practices of the time acknowledging a coded language that was attributed to the loves and lives that cared to adopt such literary rules. Is this a fashion theme, a language by which this fashion practice can speak?

This engagement with Floriography augments my sense of journey. I am now on my creative way. The phraseology as a rich source and muse of my practice is invigorating and intensifies my need to start sketching ideas and developing silhouette.

I know I am now ready.

THE PRACTITIONER CAPTURES A TRUTH TO WHAT IS KNOWN AT THE TIME OF KNOWING

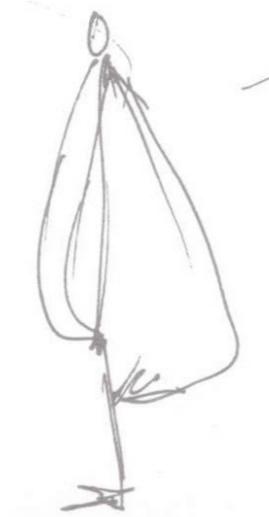


Figure.33 Sketchbook Entry.

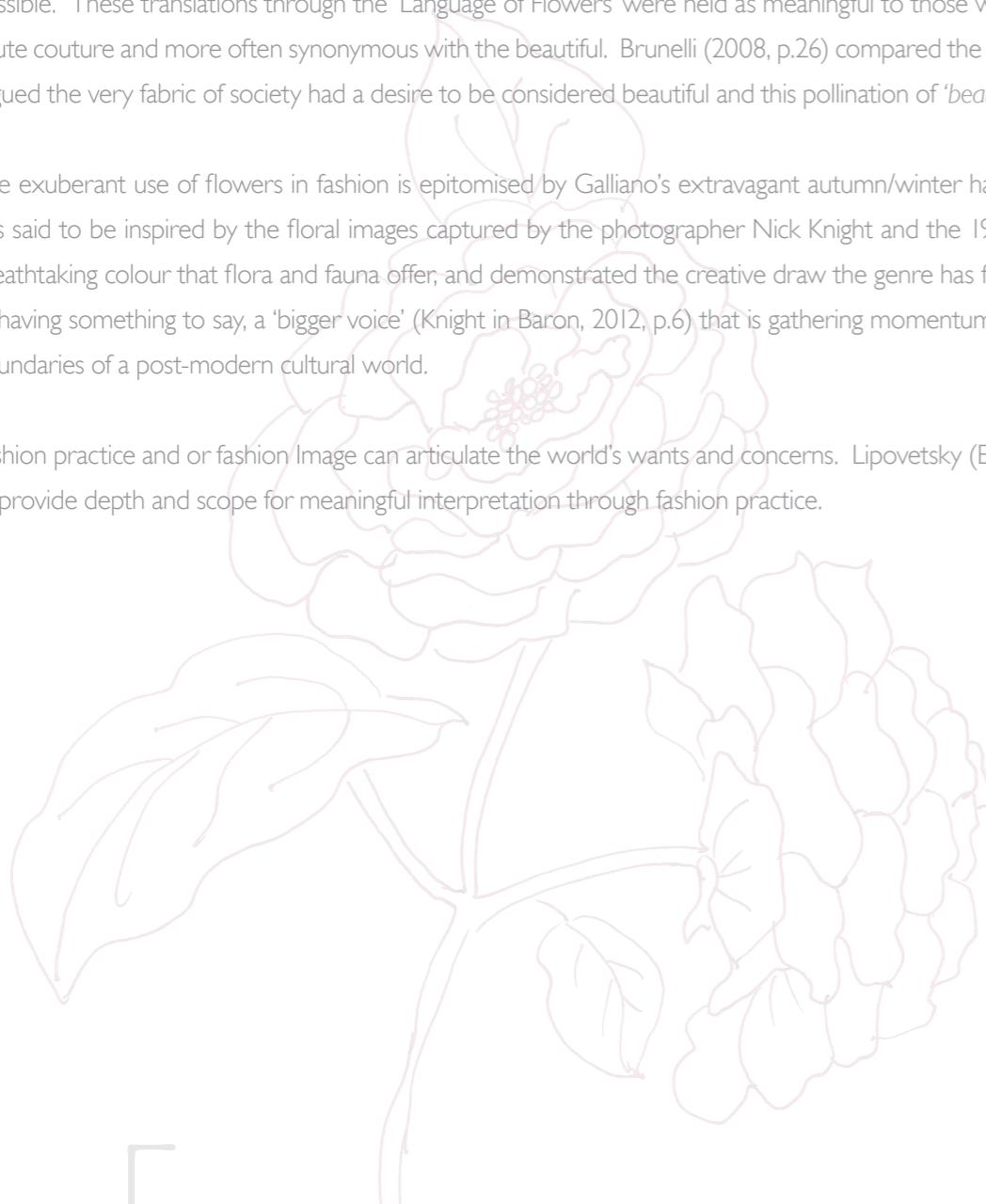
# Literary and Visual Metaphor

## A FLORAL CODE •

Phillips (1825, p.25), in his writings concerned with floral emblems, suggests that a 'floral grammar' exists, a language that is silent yet also governed by a set of rules. Shoberl (1848) wrote of Floriography that grew out of Victorian tradition when feelings needed to be exchanged and words may have been forbidden or not possible. These translations through the 'Language of Flowers' were held as meaningful to those whom the message was meant. This literary and artistic floral code is still evident in today's haute couture and more often synonymous with the beautiful. Brunelli (2008, p.26) compared the pollination of the flower to fashion trends and discussed it as a metaphor of beauty. Brunelli argued the very fabric of society had a desire to be considered beautiful and this pollination of 'beauty' was based on association or adoption of fashion or fashion trend.

The exuberant use of flowers in fashion is epitomised by Galliano's extravagant autumn/winter haute couture collection in 2010/2011 for Dior. Shown in Paris and entitled 'la ligne florale', it is said to be inspired by the floral images captured by the photographer Nick Knight and the 1950s chiaroscuro images by Irving Penn. The collection is a celebration of the theatre and breathtaking colour that flora and fauna offer, and demonstrated the creative draw the genre has for the fashion practitioner. Fashion in the twenty-first century is recognised with authority as having something to say, a 'bigger voice' (Knight in Baron, 2012, p.6) that is gathering momentum as a creative endeavour that articulates, albeit symbolically, a coded voice that bridges the boundaries of a post-modern cultural world.

Fashion practice and/or fashion image can articulate the world's wants and concerns. Lipovetsky (Evans, 2007 p.6) argues that fashion is socially reproductive and this social protocol is argued to provide depth and scope for meaningful interpretation through fashion practice.



THE EMOTIONAL ENGAGEMENT WITH MEANING AND MESSAGE CONSUMES THE PRACTITIONER

I can begin to see how this language constructed very personal messages by the giver and heightened the expectation of the receiver.

It is this construction of language that I wish to explore through my fashion practice. I am to consider the fashion practice aesthetic as a canvas that visually constructs a coded language of flowers.

Much like an artist my composition of story will create the spectacle of my practice through literary metaphor.

Is this a recipe? Is the cycle of fashion a social recipe or mirror of our memories, wants and concerns?



# Meaning and Message

## A CONSTRUCTED NARRATIVE •

The Victorian Tussie-Mussie became a commonplace ceremonial ritual for expressing sentiment in many complex arrays, perhaps to a loved one or as an expression of anger, hate or due respect. Once rhyme-based, the origins evolved from the earliest western tradition of floral symbolism in expressing mythology, medicine and religion. Phillips (1825) made the link between the language of flowers and the Tussie-Mussie by aligning explicit grammatical rules for their presentation and meaning.

The poetic language that describes flora and fauna demonstrates how passionate the Victorians were about flowers and their meanings. The governing rules that Phillips (1825, p.25) alluded were depicted firstly to a flower leaning or observed to be, leaning to the left and refers to 'I' or 'me'. Whereas a flower depicted leaning to the right was said to mean 'thou' or 'thee'. However, when the flower was represented through a drawing or image then the 'rule' was reversed. To add to the complexity, the rules of Floriography also determined that the flower should lean towards the heart of the person with whom it was to communicate with. Further, when a rose was presented upright it was believed to signify 'I fear, but I hope' but if the rose was presented downwards this denoted 'neither hope nor fear'.

Could such semiotic values be presumed as integral to the practitioners thinking and doing through their practice? Is this where theory might be situated when doing practice?

[ THE PRACTITIONER EXPERIENCES A CONSTANT STATE OF QUESTIONING ] .

I am drawn to the significance that the Victorians placed on the pleasure of giving to signify the art that it became. A coded language that has been lost in today's vastness of choice with little time to acknowledge the flower beyond major ceremonies such as weddings and funerals.

Receiving a White Lily with Lavender wrapped in Black Mulberry would suggest an offering of purity and sweetness shrouded by the notion of distrust and suicidal intent. This message of unrequited love being the intention of the suitor is magnified by the woeful feelings that he hides?

The very depth of the words and meanings are to be reflected in my practice. Is this possible? My waking hours are now consumed by what might be?

I am daunted by this feeling of not knowing.

# Creative Writings

## PERCEPTION OF PRACTICE •

Wavell (1996, p.25) refers to poets who chose words for their beauty and when read, 'Dance a tune, create both glamour and illusion' Wavell (1883-1950) claimed that this illusion offered a world that 'ought to be' had men designed it rather than the gods. The magic, music and mystery that Wavell describes provides a distraction from the everyday stresses, perils or pleasures of the world in which he lived. He recognised no need to always understand the obscurity and cryptic nature of his readings that remained idioms of the time. Wavell sites the work of T.S. Eliot as an example of this? Could the very depths of the fashion practitioner's thinking and doing be considered in this way? Is this what happens when the practitioner is deeply engaged with meaning and message?

THE THEMATIC FOUNDATIONS AFFORD CULTURAL INTEGRITY AND ARE THE BASIS OF ALL  
PRACTICE DECISIONS



Figure.35.A Visual Note.

LOVE'S LOST

THE PETAL WILTS  
THE BACKBONE IS WEAK  
SADDENED AND BEWILDERED BY THE LOVE LOST  
MY FLORAL BOUQUET IS DOWN TRODDEN  
MY ROSE IS NO LONGER IN BLOOM  
SEE HOW MY HEART BLEEDS



Figure.36.Sketchbook Entry.

This Voice ...

'Other Men's Flowers' by Field-Marshall Lord Wavell (1996) was an anthology written by Wavell in 1944. A soldier who had made a considerable mark in his professional career. Wavell became, in his latter years, president of the Royal Society of Literature together with the Kipling, Browning, Poetry and Virgil Societies. Wavell appeared to have found an escapism through the written word and valued this (non) space to move in and out of the troubled world he had experienced.

Making this transition, as Wavell did, is not necessarily about ability but about conviction. I want to develop my understanding of creative and descriptive writing to extend the narratives of my practice, perhaps by prose, poem or verse? This thought unnerves me as I am not a writer or poet but I wonder if I can explore the creative word to extend the perceptions of my practice?

As I move in and out of my practice, unwittingly the words seems to flow. I am not sure I am qualified to make a judgement of their value but they do represent a truth to what I see, what I know and what I mean of my practice? These creative words are to coexist with my practice. I am disturbed, provoked and charged by their revealing honesty and confessional vulnerability.

Can I call these poems a verse or an ode? I am not sure what qualifies me to write in a manner other than academic or reflective but I am compelled to capture these creative writings as they surface from deep inside myself. An inner illusion that is fantasised by my creative self and for others to see my practice as I dare for it to be seen, as truth, as pleasure, as obscure, as Wavell (1996, p.25) concluded earlier.

Am I to prompt the perception of others to see how I see ...perhaps?

# What is Perceived

## THE LANGUAGE OF FLOWERS .



DON'T WORRY DEAR I WILL NEVER FORGET YOU FOR I THINK OF YOU BY DAY AND DREAM OF YOU BY NIGHT FOR YOU ARE THE FLOWER OF MY HEART  
AND I FEEL SURE THAT YOU WOULD NOT FEEL AT ALL A LOVE IN THIS LIFE AS I WILL BE A DEAR FRIEND TO YOU

W.M.Jones circa 1905.

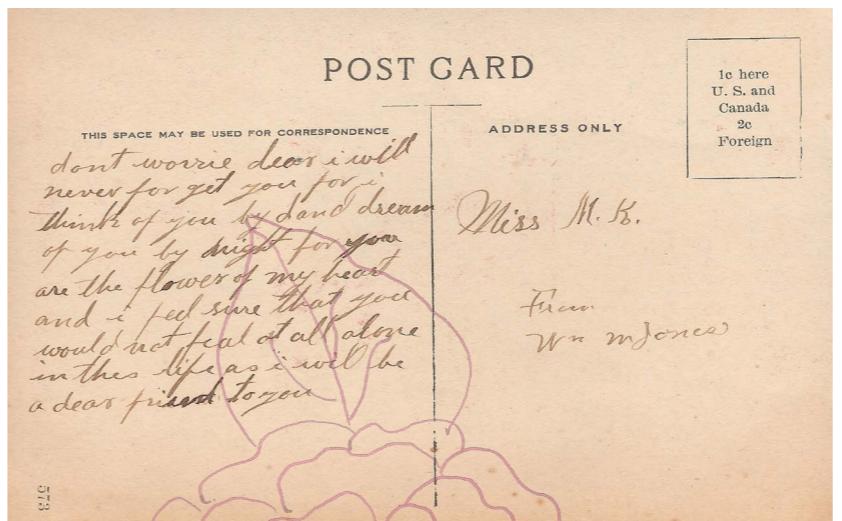


Figure 38. The Moss Rose, Postcard back, Circa 1905.

This language of love feeds my passion to speak through my love of fashion practice. I am moved by the sentiment displayed by W.M. Jones to 'Miss M.K.' in 1905. A modern valentine discreet in its tone yet heartfelt with demonstrable pain as if the love is uncertain.

Having unearthed this borrowed memory I feel a sense of responsibility to keep this love alive through my practice.

For You are the Flower of My Heart A Literary Liaison

Perception of Beauty

I am reading about the Tussie-Mussie that was a favourite form of floral presentation during the Victorian Era. This floral assembly, often consisting of a small posy of flowers contained in a decorative vessel deeply embedded with mood or message, provides a rich source of material to develop my ideas. I am drawn to the drama of the floral notations and with the sequential references to the heartfelt sentiment received or rejected by another. The practice of this floral code has stood the test of time although without the deep engagement of the symbolic meaning favoured by the Victorians. Could this sequential referencing of meaning and message translate into my practice thinking?



Figure 39. Floral Study, Bicton Park Botanical Gardens.

A recent visit to a botanical garden has inspired my sense of shape, form and love of colour. My inexperience

of assigning formality to their position or rank in the flora world leaves me feeling inadequate once again. Each flower earns my respect based on what I see rather than what I know. Aesthetic merit is driven by my perception of a beauty that is. I am content with this though. I must learn to value my perception of what is pleasing to my eye.

Figure 40. Sketchbook Entry.



# Personal Anthology

## LITERARY PASSAGES .

### **PRIMROSE (YOUTH TO WOMANHOOD)**

THE FIRST VISION OF THE MORNING WITH EARLY BLOSSOMING FLOWERS THAT EXPRESS SOFT COLOUR OF VIRGIN LIKE QUALITY. THE VELVET TRANSLUCENCY OF THE PETAL PREJUDICES A YOUTHFUL TRANSITION THROUGH TO WOMANHOOD. THE PERFUME IS DELICATE AND COMPOSITION WILD. THIS IS A FLOWER WITH ATTITUDE AND INDEPENDENCE YET LIGHTHEARTED AND UNIMPOSING IN THE COMFORT OF ITS BOTANIC ENVIRONMENT

### **MOCK ORANGE (MEMORY)**

AN UNFORGETTABLE FRAGRANCE THAT PENETRATES THE MIND TO GIVE THIS VERY FEMININE BLOOM THE CAPABILITY TO BE THE GIVER OF ONE'S OWN PLEASURE. THE PROFUSE AND EXUBERANT NATURE INSPIRES A DELICACY OF PRESENCE THAT PROVIDES A MNEMONIC FOR EVERY OCCASION. SUCH MEMORIES ENJOY THE STAYING POWER AND ABILITY TO INSTIL A MOMENT IN TIME THROUGH THE SENSES BY WHICH WE ARE BORN

### **VIOLET (RARE AND DESIRABLE)**

A POWERFUL SCENT THAT PORTRAYS VIVID COLOUR IN OUR HEARTS AND MINDS. ONCE A RARE BLOOM, THIS SMALL FLOWER IS SOUGHT IN BUNCHES OR POSIES. INSIGNIFICANT ON ITS OWN BUT A PERSONIFICATION OF BEAUTY WHEN PRESENTED EN MASSE. COLLECTED CASUALLY WITH LITTLE FORMALITY THE HEART-SHAPED PETALS OF WHICH THERE ARE FIVE DOMINATE THE GROUND WHERE THEY WALK



[ THIS LANGUAGE OF FLOWERS EVOLVES AS A CONTEMPORARY INTERFACE THAT TRANSLATES THROUGH PRACTICE IN THE MOST EXPRESSIVE OF FORMS ] .

Figure 4.2 Sketchbook Entry.

I have found a multitude of literary dictionaries that were published during the late nineteenth century that provide a library of reference and cross-reference in support of my understanding of this floral code.

I am constantly and insatiably needing to know and understand all things unknown to feed my practice.

This need to know and understand consumes my waking hours. The exhilaration of the seeing, as knowing, is momentary and fleeting. I need to translate these thoughts into visual realities or mnemonics of what I see in my mind's reality. I am beginning to sketch and doodle as thoughts and ideas pass in front of me.

In this context, and as my anticipation heightens, the notion of a living sketch emerges as a significant method to realise my practice.



Figure 4.1 Sketchbook Entry.

# Inspiring Practice

## THINKING AND DOING .

Figure.44.Sketchbook Entry.

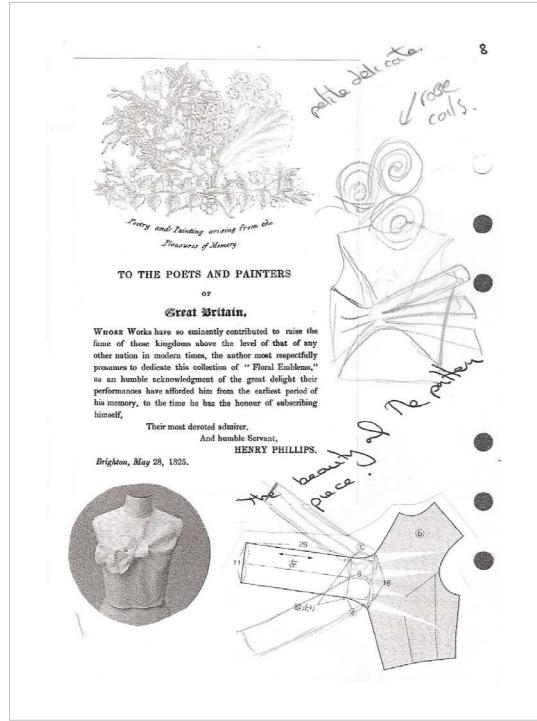


Figure.45.Sketchbook Entry.

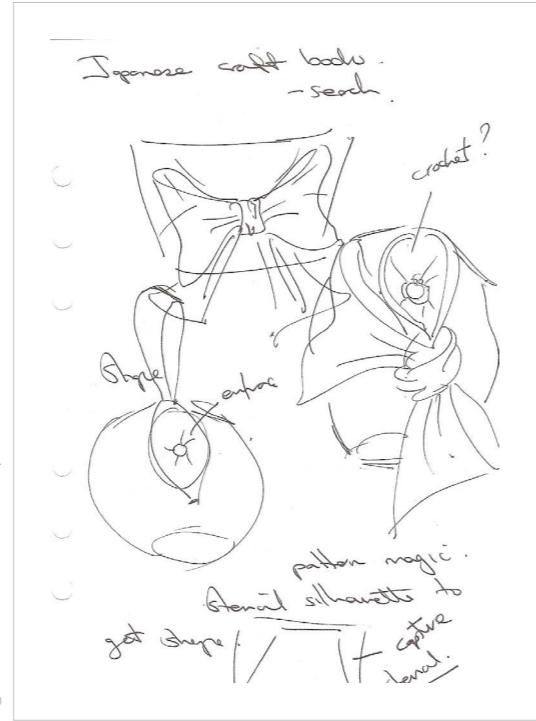
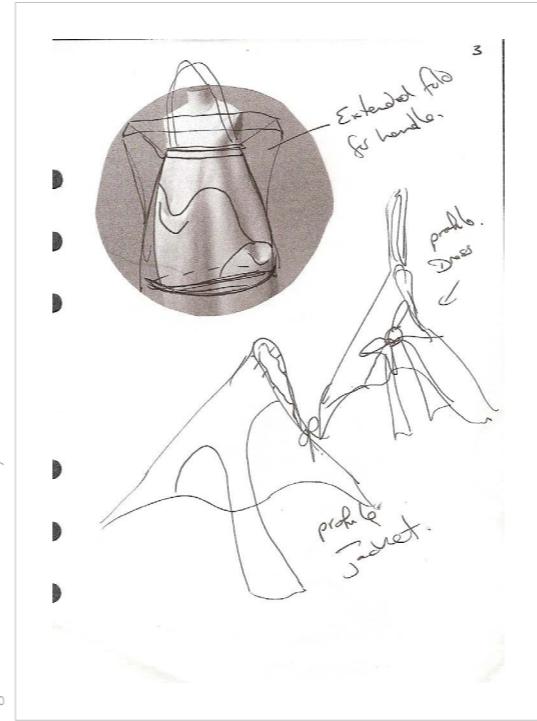


Figure.46.Sketchbook Entry.



THE PRACTITIONER'S MIND WANDERS WITH A VIVID RESOLVE OF WHAT MIGHT BE ?

I am thankful for the internet. I have just sourced this wonderful book dated 1881. The pages are very fragile and worn but provide a rich source of original source material and language from the time. It is laid out as a dictionary and on getting to it I notice a number of powerful and sometimes sinister alignments that the language of flowers was believed to speak.

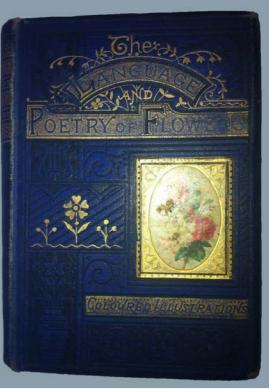


Figure.43.Burke (1881),  
The Illustrated Language  
and Poetry of Flowers, 1st  
ed. G. Routledge, London.

I shall die to-morrow - Gum Cistus

I shall not survive you - Black Mulberry

Power and Majesty - The Lily  
A thought and potion of love -  
Pansy

The third section consists a collection of poems that are made up from the languages of the flowers alluded to earlier in the dictionary. The book is a precious find that augments my growing affection for the subject.

These literary passages will form the basis of my practice to ensure a distinctiveness of interpretation and to capture the complex meaning and message that this floral grammar exudes.

I have always loved flowers (not as in gardening) but for their sense of meaning and interpretation. When I set out on this journey though, I had no idea that I would get drawn this way. I was first looking at global concerns, war, politics etc...a long way away.

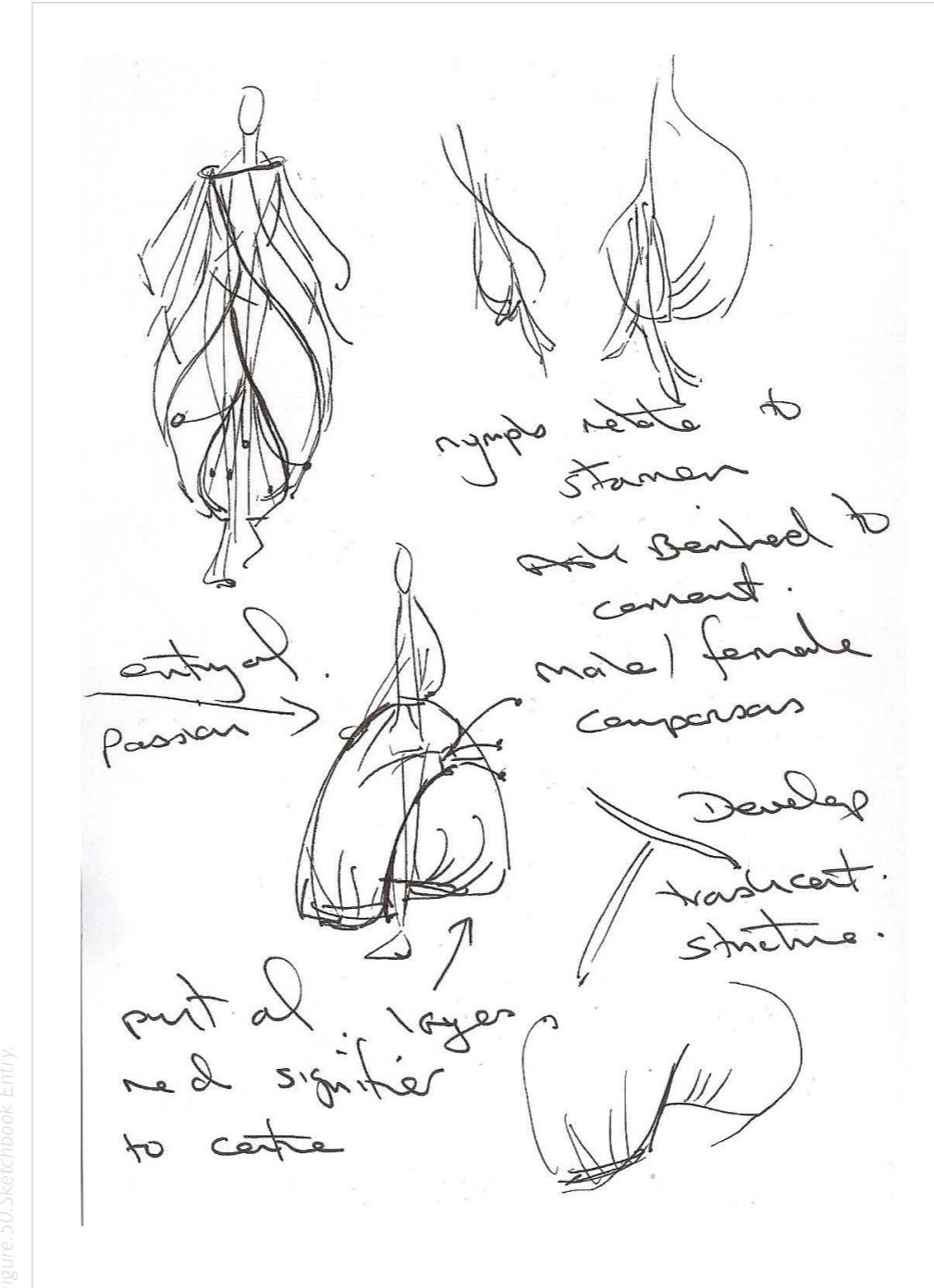
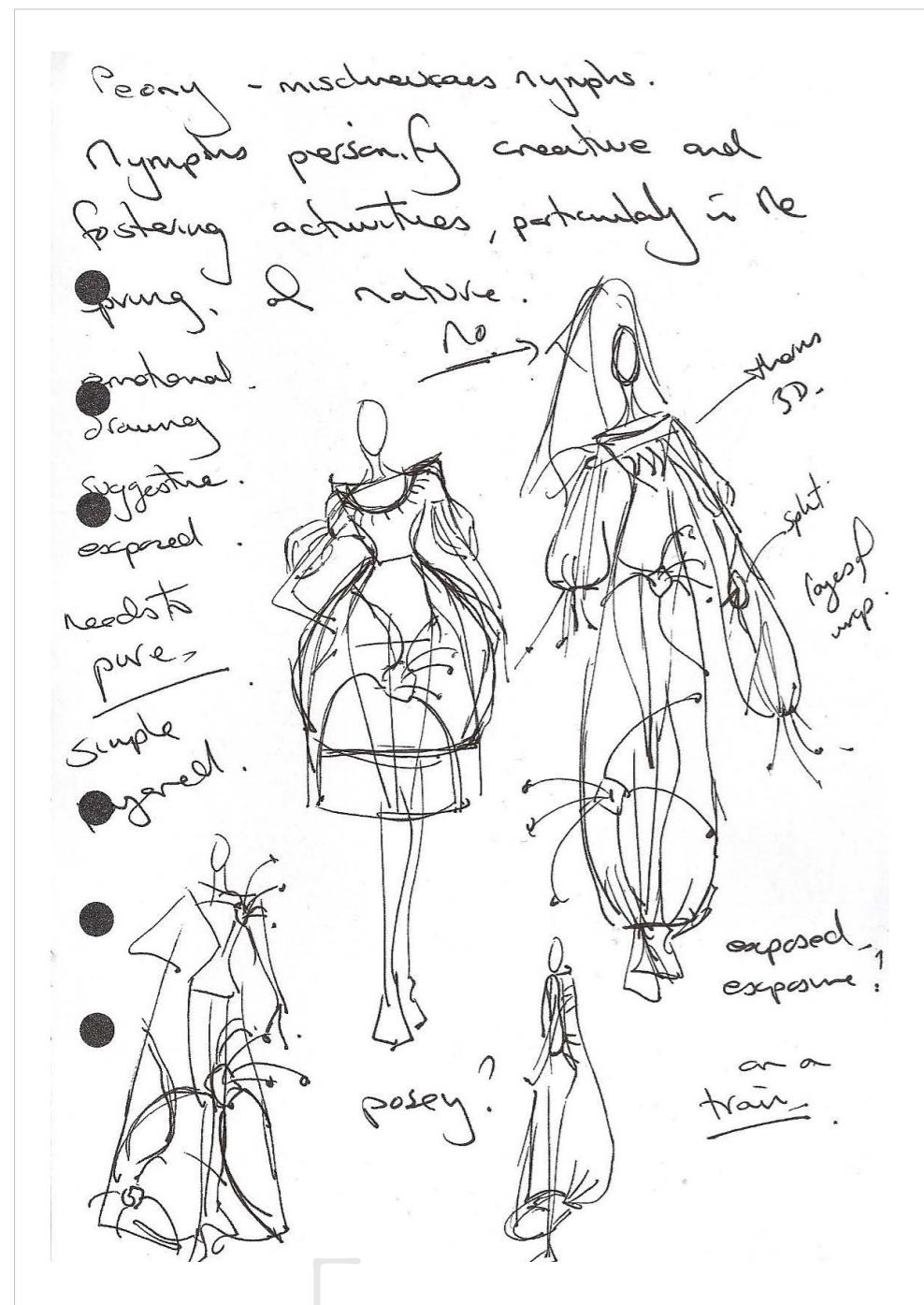
The inspiration for my fashion practice is bound by its meaning and message. There must be a line of communication...something to say. I have embraced the language of flowers to remember a forgotten language and to keep the etiquette alive.

Building visual theories around practice must be meaningful, for me anyway.

There must be something to say

# Translation of Thought

## SKETCHBOOK ENTRY AND PRACTICE DEVELOPMENT .



THE COEXISTENCE OF IMAGE AND WORD EXTERNALISE PRACTITIONER REASONING AS OTHER

I attended a second-hand book fair yesterday and came back with a number of books. I don't really know what I am looking for until I see it but when I see it I know it will be what I am looking for.

The Andy Warhol diaries, edited by Pat Hackett (1989) and described as "The Ultimate Self-Portrait" provides a casualised journal of Warhol's daily life. I am intrigued by the writing style which is an account that is often very personal but not really emotional or alluding to Warhol's inner contemplations. These brief, yet intimate exposures, construct the perception of Warhol as he would want me, as spectator, to see and reflect on his life.

Tracy Emin has mastered her art creating intrigue surrounding her writings as provocative moments of thought. Emin describes her writing as a way of making sense of her life. I am making sense of my fashion practice life, and I realise through my reflections how rich the engagement of my practice can be.

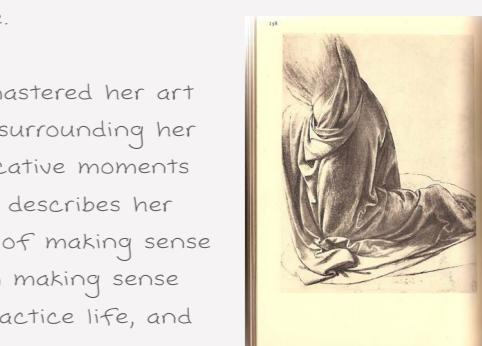


Figure 47. Popham, A.E. (1953), Plate 158, Cast of Drapery for a Figure Kneeling to the Left, The Drawings of Leonardo Da Vinci, 2 Ed, The Reprint Society, London.

The Drawings of Leonardo Da Vinci, first published in 1946 demonstrates Da Vinci's innate ability of analytical looking when capturing his object of study. The drawings, equally supported by Da Vinci's note-taking, provide insight into his contemplative journey. My viewing experience is enriched by Da Vinci's juxtaposition of image and word.



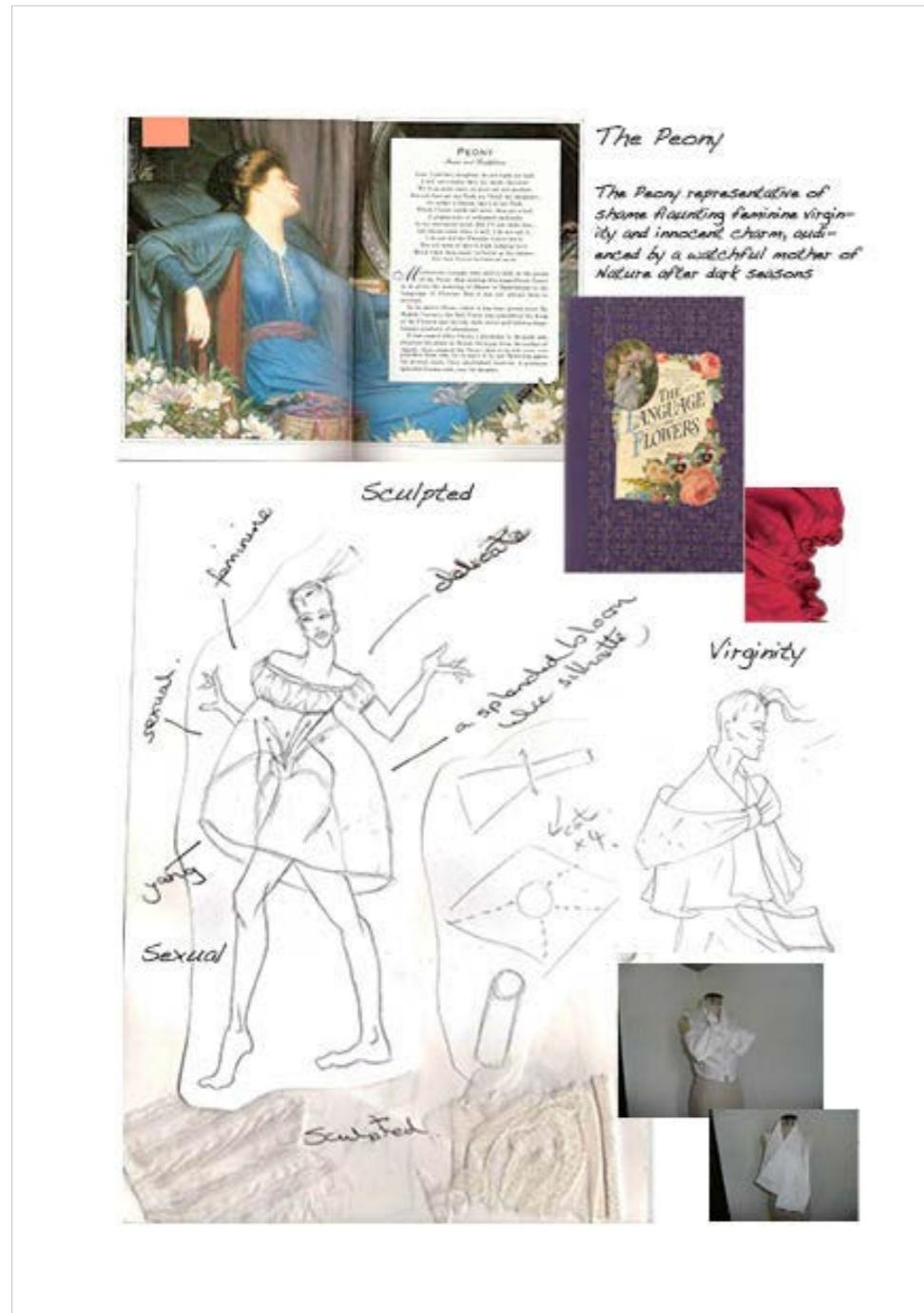
Figure 48. Popham, A.E. (1953), Plate 272 (left) Two Studies of Rushes in Seed and 273 (right) A Star of Bethlehem and Other Plants, Cast of Drapery for a Figure Kneeling to the Left, The Drawings of Leonardo Da Vinci, 2 Ed, The Reprint Society, London.

This hierarchy of image and word are dissipating as my visual world cannot discern one without the other.

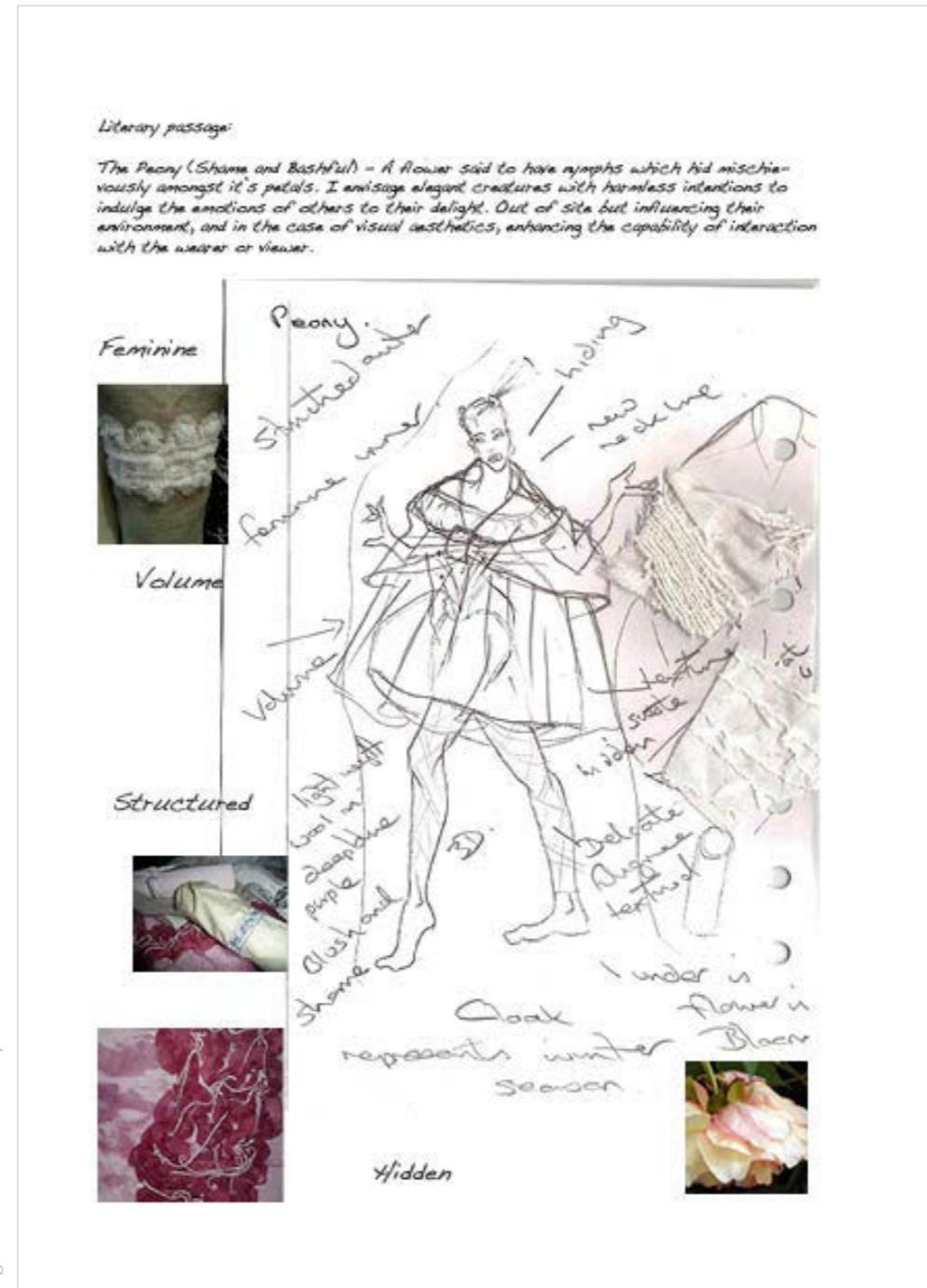
# Translation of Theme

# THE PEONY (SHAME AND BASHFUL).

MISCHIEVOUSLY AMONGST ITS PETALS. THE ELEGANT CREATURES WITH HARMLESS INTENTIONS INDULGE THE EMOTIONS OF OTHERS TO THEIR DELIGHT. OUT OF SIGHT BUT INFLUENCING THEIR ENVIRONMENT WITH OUTWARD EMOTION AND TEASE.



*Figure 52. Sketchbook Entry.*



*Figure 5.3 Sketchbook Entry*

As I remind myself of the Peony and its meaning, my practice overwhelmingly begins to make sense and connects with my sense of knowing. My purpose is clear, yet the story as a reflective and creative journey is still untold.

The visual linkages excite me, the notion of which I crave like a coveted addiction with no wanting for an end in sight.

I am on a creative high. I am me. I have found me  
The me that knows who I am.

The accomplishment that these set of drawings and mood boards bring to my practice journey is immense. My acute sense of what might be presents itself and I am assured, relieved and mildly presumptuous of what the practice aesthetic is to become.

The drawings are by no means the finished ideas but a starting point, a canvas, with which I can now build on and work into with a sense of knowing. This feels like a momentary and silent trophy; an escape route through the complex obstructive and sometimes destructive 'not-knowings' of my practice.

The silhouettes have evolved out of the personal anthologies that I have mused on surrounding the myth or meaning of each of the floral studies. To the spectator they might not look like much? It could be assumed that I have merely happened upon them which belies the truth and torment that I experience of my practice.

This tacit moment of knowing has opened a door that up until now has been shut. I don't always know where the key is but I know I have found it and I can now move my practice forward.

My creative high endures and I am contented by this.

# THE VISUAL LINKAGES EMERGE AND EXCITE THE PRACTITIONER SELF

# Visual Reference

## LAVENDER (DISTRUST) •

AS POISONOUS SNAKES LIVED UNDER THE BUSHES OF THE LAVENDER PLANT, THE LAVENDER WAS NOT TRUSTED IN APPROACH SHOULD A POISONOUS ASP DWELL AMONGST THE EXTENSIVE STALKY AZURE. THIS TOGETHER WITH THE DISTRACTING SCENT REPELLED MOTH AND CRAWLING INSECT YET PERFUMED SOAPS AND EAU DE COLOGNES AND AS HERBAL REMEDY REMAIN OF HUMAN ATTRACTION

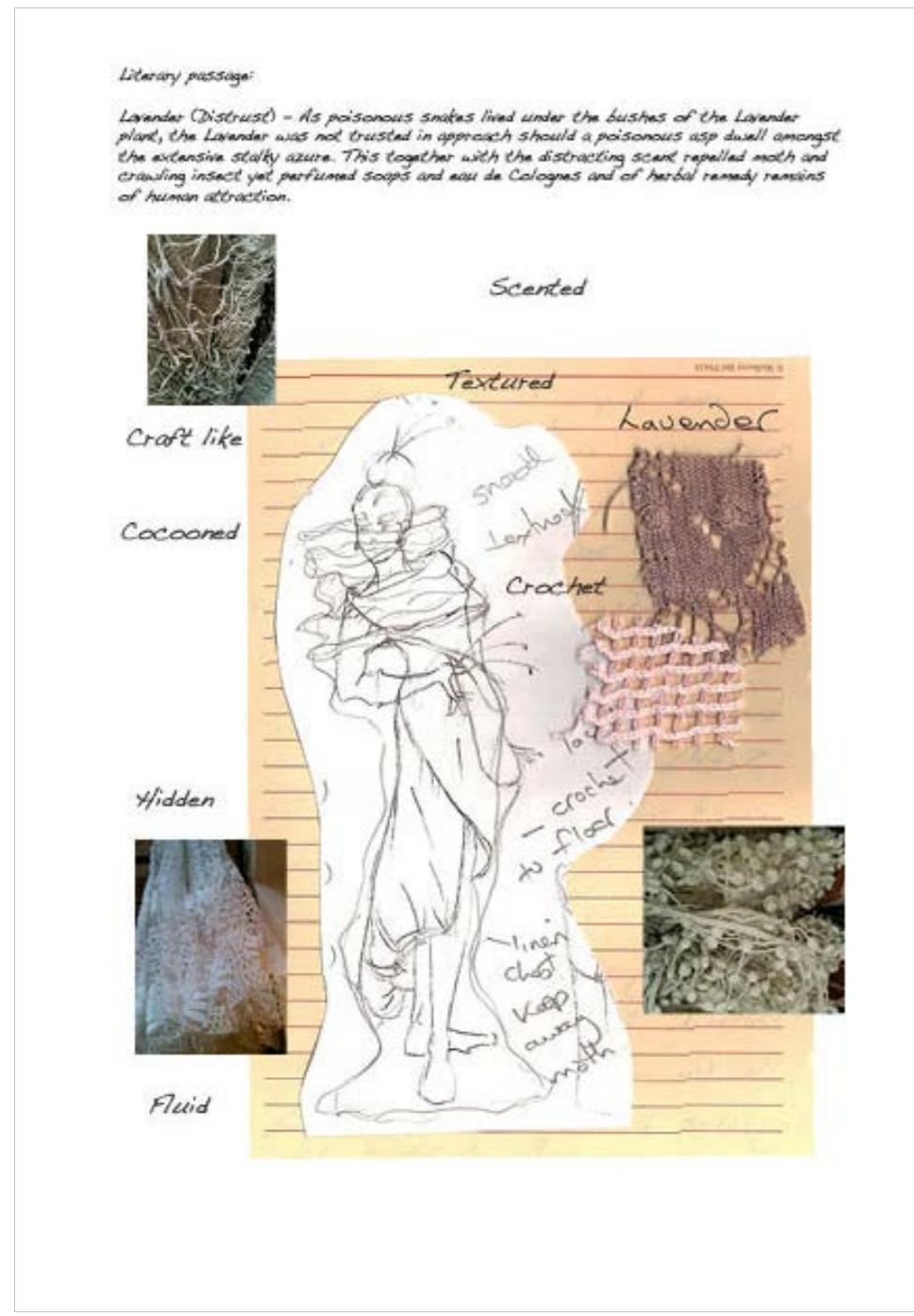


Figure.54.Sketchbook Entry.

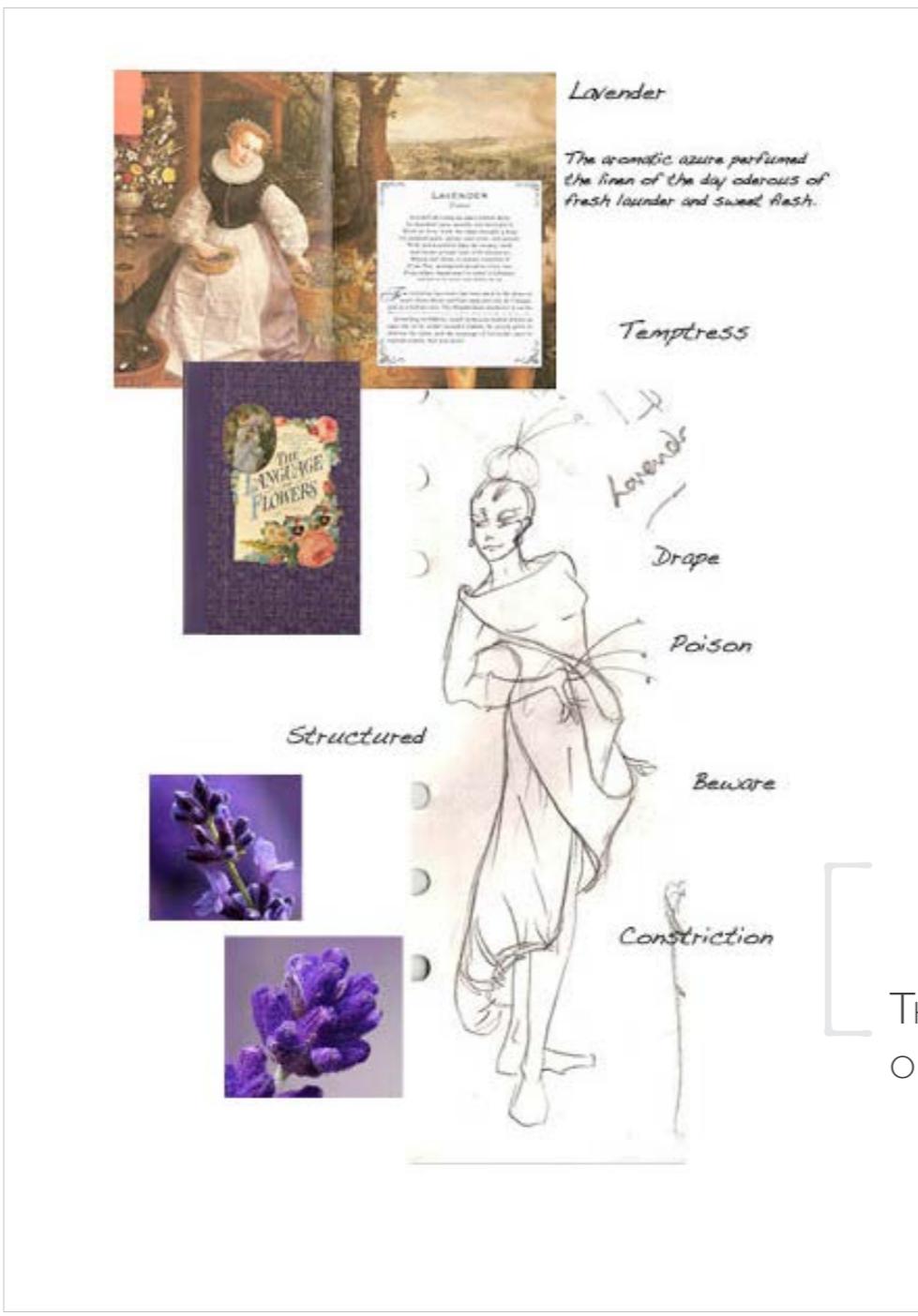


Figure.55.Sketchbook Entry.

## This Voice ...

I feel at a crescendo. I am pulling together all my visual resources in order to start developing my practice ideas. I somehow need to feel comforted with all my tools in place in order to make a meaningful start. My favourite pencil, the right paper, my collection of figure drawings and a quiet place all magnify this state of anticipation and fuel the heightened sense of creativity that this anticipation brings. To be at my most creative nothing can get in the way of the rush that I hope to experience once I start. At this moment I still cannot be sure of experiencing these moments of immediate expression. My craving for these moments of knowing is overwhelming.

It is only at this point, when my mind is filled with visual, cultural and theoretical reference points and with all my tools laid out in front of me, that I feel that the engagement with my practice can begin.

I consider why my practice is to be

Figure.56.Sketchbook Entry.

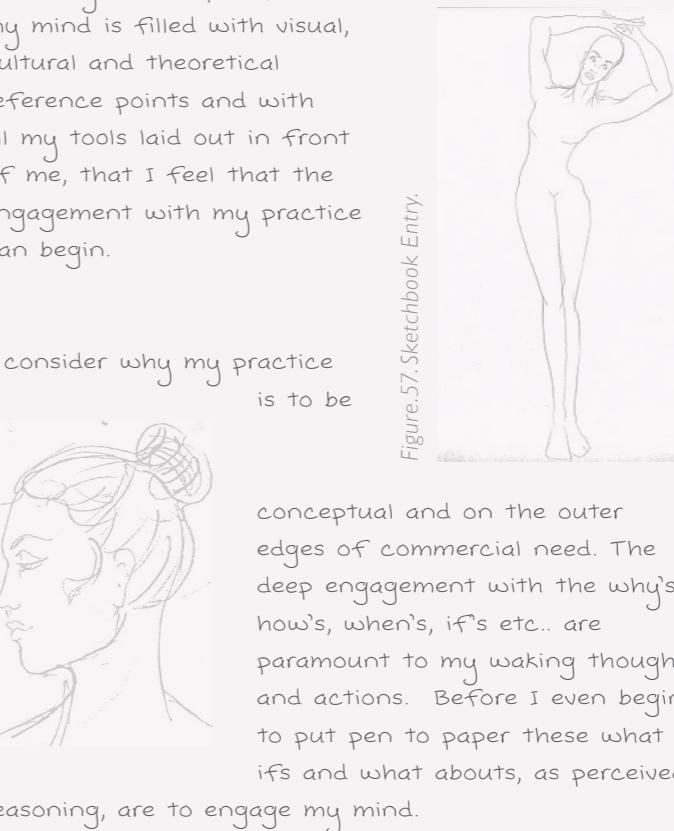


Figure.57.Sketchbook Entry.

Figures and Fashion Illustrations

On the Edge of Reason

THE CYCLE OF FASHION IS A SOCIAL RECIPE OR MIRROR OF OUR MEMORIES, WANTS AND CONCERNS

Figure.54.Sketchbook Entry.

# Absolute Engagement

## LILY (PURITY) •

AS A SYMBOL OF PURITY THE LILY HAS LONG SINCE BEEN THE CHOICE OF MANY A YOUNG VIRGIN WHILST ON A PASSAGE TO MATRIMONY. AN ANCIENT, IF NOT THE MOST ANCIENT, OF FLOWERS THE LILY HONOURED THE VIRGIN MARY AS A SYMBOL OF HER PURITY UPHELD FOR ETERNITY. THIS STATELY SILHOUETTE SUGGESTS INDEPENDENCE, TRANQUILLITY AND THE MOST OF FEMININITY, LEST WE FORGET EVE'S TEARS AS THEY DROPPED ON LEAVING THE GARDEN OF EDEN.

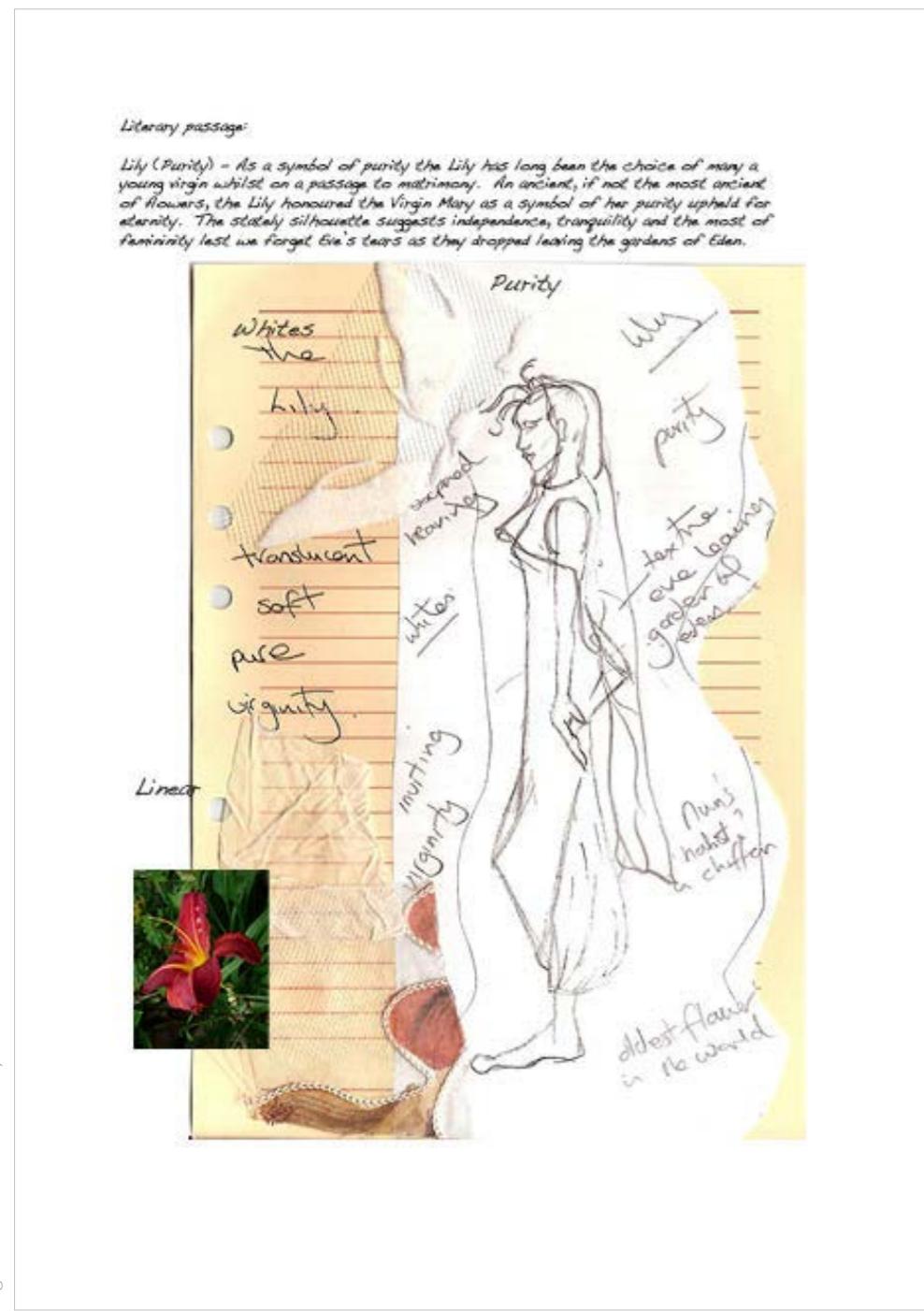


Figure.59.Sketchbook Entry.

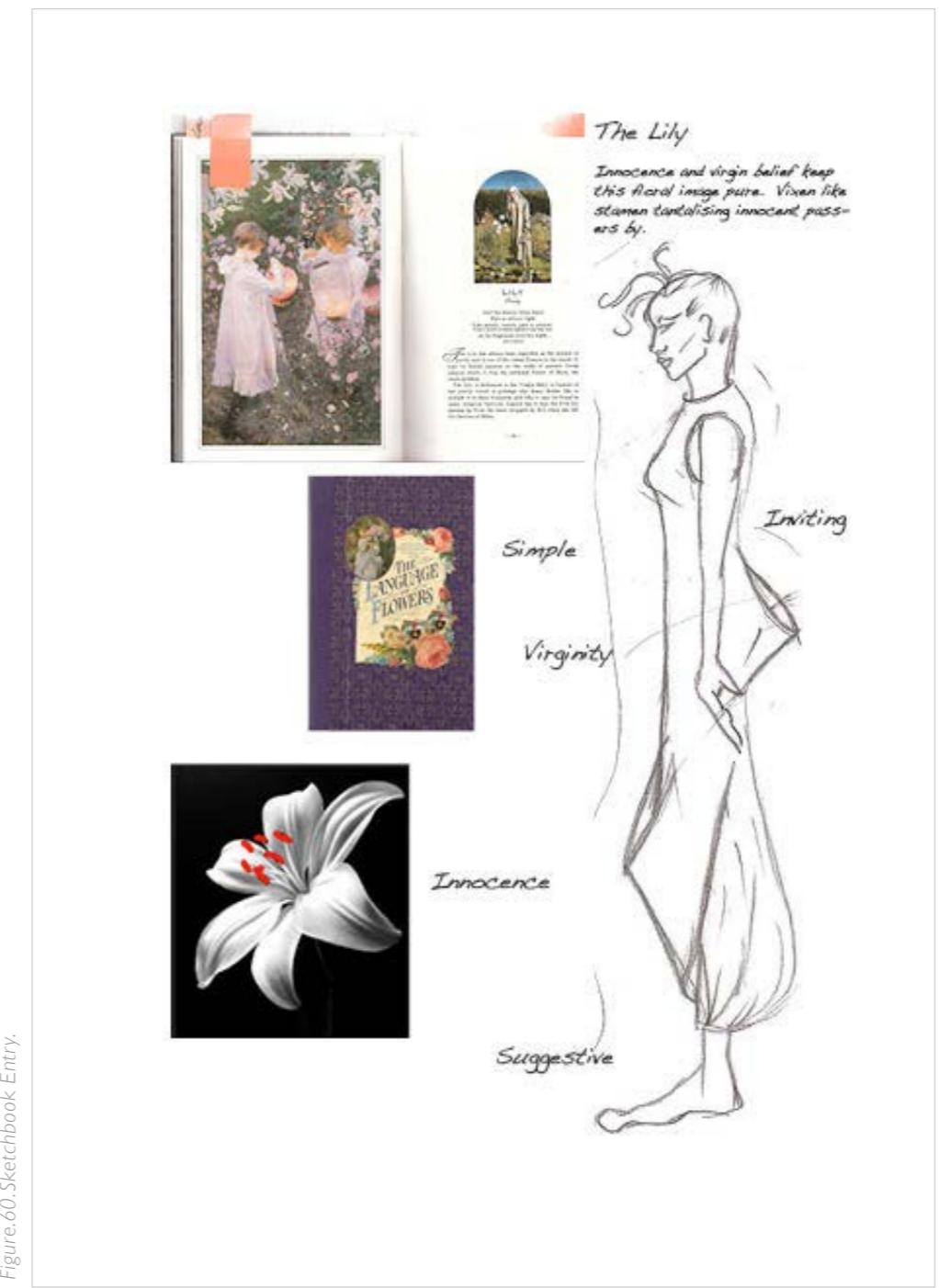


Figure.60.Sketchbook Entry.

## This Voice ...

As I engage further with the language of flowers my interest has intensified. I begin to translate the meanings or signifiers of this celebrated floral code into practice ideas and concepts. It's all in my head and I feel each moment now needs to be constructed as a community of perceived meanings that can translate through my practice process. A narrative of absolute engagement with my practice for others to engage with is emerging through my visual and experiential narratives.

Narrowing Down my Search

Gathering Inspiration

This absolute and deep engagement adds a complexity to my practice that I have never considered before. As I move through this journey I constantly surprise myself as I learn to construct what I see, what I know, what I do and what I mean into a narrative space.

I am making sense of my thinking and doing. Although one blink of an eye and my sense making makes no sense at all! The complexity of my thinking and doing is palpable and exists only as an instance of what 'is' at that moment.

I have just purchased a delightful handbook by Treble (1931) on English composition and language aimed at young children which was first published in 1922. The use of language more than eighty plus years ago is descriptive and genteel. The elegance and simplicity of the text captures a level of detail I feel is often lost in more contemporary writings. My practice journey is compelling me to look at the past lives of a society and culture that I know very little about, and I am not sure why my fascination is leading me this way?



Figure.58.Sketchbook Entry.

I know I must go with my instincts and to value this journey as a momentary existence of what is.

**TIMES PAST ARE CLOSELY FORGETTING THE ART AND LANGUAGE OF SUCH A CODED PRACTICE**

# Transference of Thought

## AS PRACTICE HAPPENS .

For the fashion practitioner a non-space, a 'frontier ...between an inner and outer world', as Tyson (2009) describes to bestow a value to the practices of the fashion practitioner prior to accommodating commercial reason is needed. A critical moment during fashion's discourse cycle when the practices of the fashion practitioner can perform a dual role, one of commercial consideration and the other to purposefully incite engagement of a more critical visual nature.

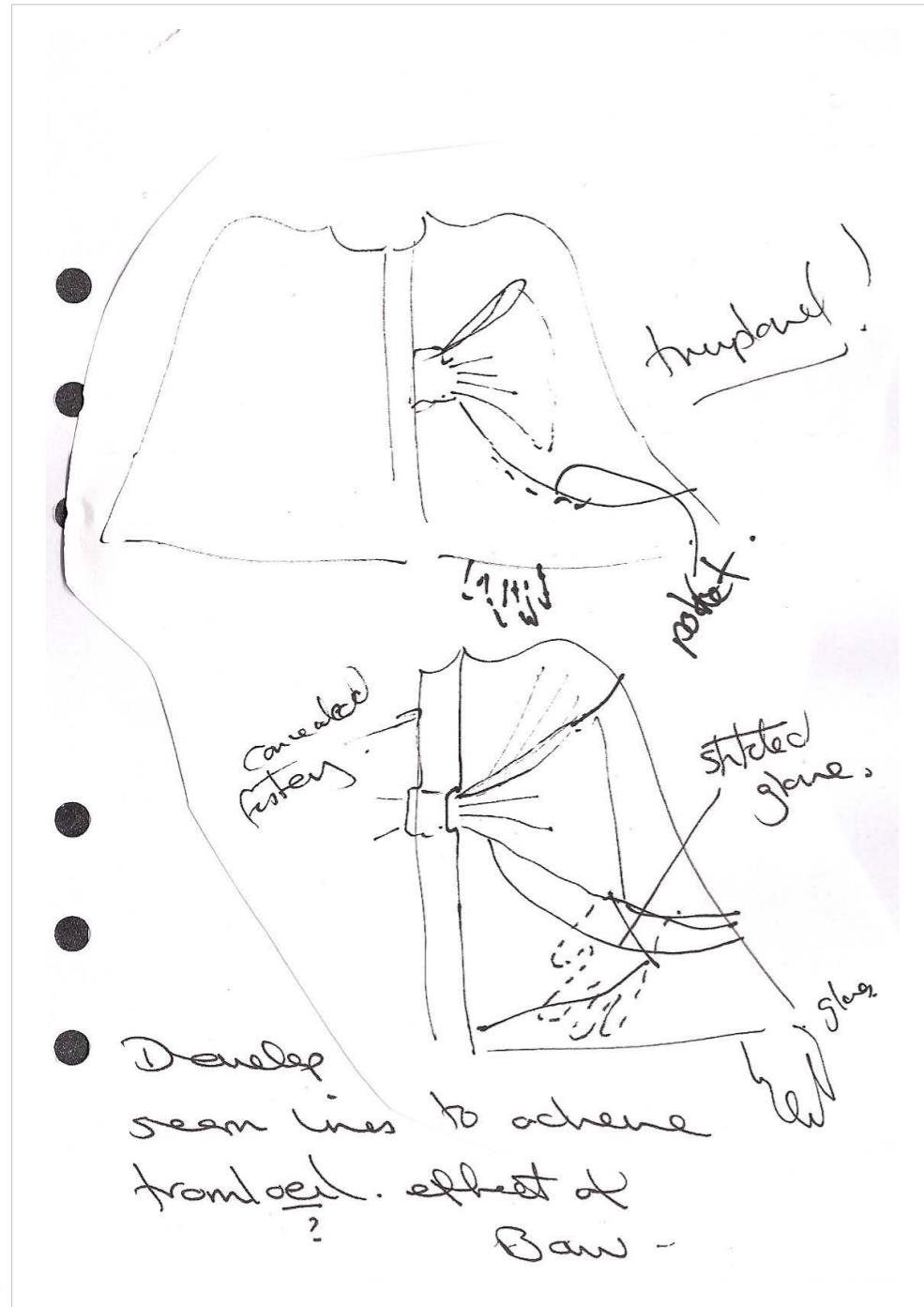


Figure 6.2 Sketchbook Entry.

THE PRACTITIONER BECOMES ENSLAVED WITH EACH LINE THAT TRANSLATES AS EXPRESSION

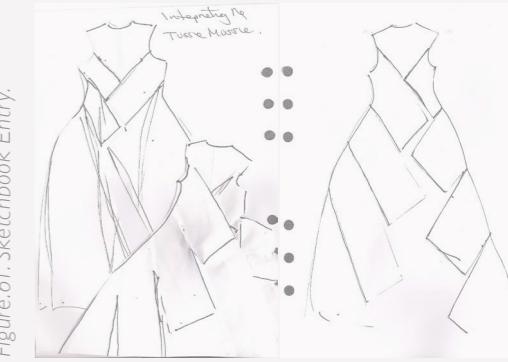


Figure 6.1 Sketchbook Entry.

I am visualising the male suitor pursuing his beaux through this floral language.

Adopted by the Victorians, the etiquette belonged to the socially-engaged who took this coded language very seriously. Respected by the respectable and drawing on the tradition, I imagine the genteel, the proper, the groomed, the male facade with immaculate embellishments to his all but military tailoring. In anticipation of the fate that awaits a larger-than-life posy presenting itself. A sentimental tribute that contemplates rejection and the broken heart that might follow should the love be unrequited. This coded language suggests intrigue and passion: a constructed language for others to interpret. These words feed my imagination and begin to arouse the creative me. I am immersed in my practice.



Figure 6.3 Sketchbook Entry

the practice aesthetic.

I am finding this continual cycle of reflection a torment and a daily frustration. Ironically this deep engagement with reflection is also experienced as a source of extreme exhilaration. I am addicted and in pursuit of a space where creative highs flow and I can be reconciled by my thinking and doing.

# Thinking in 3D

## PRACTICE DEVELOPMENT .

[ INSPIRATION IS OFTEN FLEETING AND SURPRISING ] .



## This Voice ...

The theme and inspiration for my first toile (in development) is inspired by my perception of what I see, what I know and what I understand of florigraphy. The Peony was said to have mischievous nymphs hiding amongst its petals and the soft pinkish blush of colour revealed a bashfulness and sense of shame, drawing the male suitor to claim his prize.

The style lines begin to speak. In front of me the toile, as my canvas, emerges and is connected to my thinking and doing...somehow at the same time? The developing toile begins to tell a story and the feeling of oneness with my practice is intense. I am in that space, a space where I am so connected to the doing of my practice - nothing else matters. Ideas are flowing thick and fast. If I stop to think for a moment they might stop coming?

I feel a buzz, an exhilaration. I am on a creative high.

These moments are rare and I wonder why they come and go. I ponder if these highs were a constant in my life what would life be like?

Would I be happy, content or would I be devoid and unaware of the grounded reality that living life brings when I am not in this space? I need to fill my mind with all things unknown, as inspiration is often fleeting and surprising.

Every decision I make leads to another and another and this continues until a moment's knowing tells me to stop. This moment is not predetermined, it just arrives and I just know.

I am soon to be frustrated as when I leave and return a new seeing takes over my knowing. It is as if I have seen again, for the first time, a new ending or a new beginning that persists with my torment of not being able to stop thinking and doing?

I feel this torment is the evil of my creative knowings. Without these moments of not knowing I would not know I know.

# Visual Thinking

## MEANING AND MESSAGE •

As evidenced in Edelkoort's exhibition 'Archaeology of the Future', in 2009, the spectacle of fashion is curated

as a mise-en-scène of the fashion aesthetic. Edelkoort's vision encompasses fashion's mastery of conceptual and contextual metaphor but considers little of the practices of the practitioner. This method of curation challenges the perception of fashion by deconstructing fashion as trend but with no cognisance of the practitioner and their claims of thinking and doing practice?



Figure 69. Sketchbook Entry.



Figure 67. A Visual Note.

Without my journals and sketchbooks I could neither practice nor be a practitioner as I need to draw (and now reflect and write) what I am thinking at the time or else the moment is lost and I have no recall of inventory and am unable to describe my thinking about my practice.



Figure 68. Floral Study, Bicton Park Botanical Gardens.

THE PRACTITIONER MAPS OUT THE ARRAY OF SWATCHES TO SEE, TO IMAGINE, TO VISUALISE AND TO ACTUALISE HOW THEY MIGHT TRANSLATE BOTH THEMATICALLY AND STRUCTURALLY

Ensuring meaning and message can be interpreted through my practice is paramount. It is easy to get carried away just because of the aesthetic.

As a methodology perhaps my doodles, sketches and note-takings are emblematic representations of my inner practitioner self.

My journals and sketchbooks are tools that externalise my visual thinking and become personal truths and treasured assets of my practice.

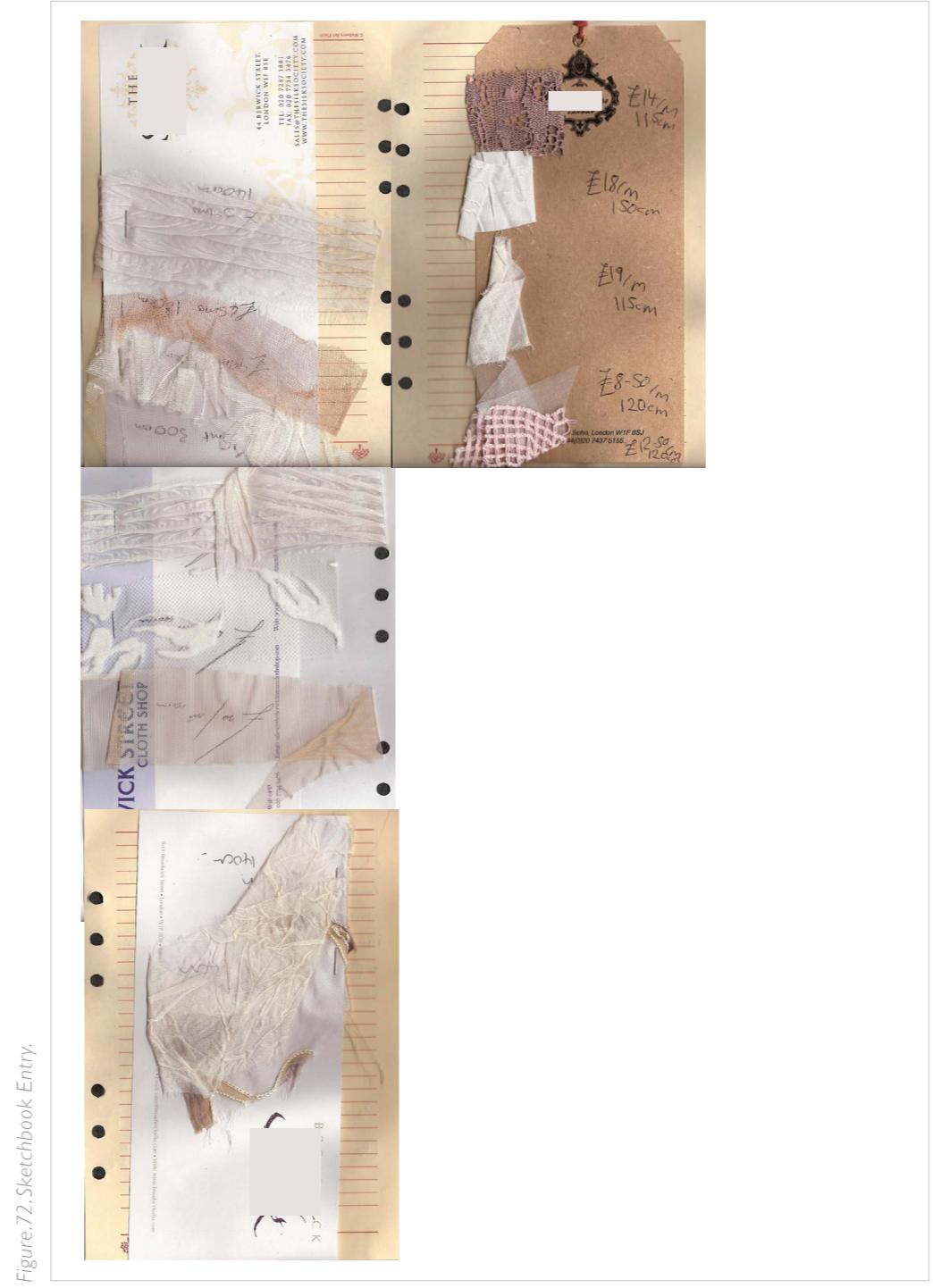
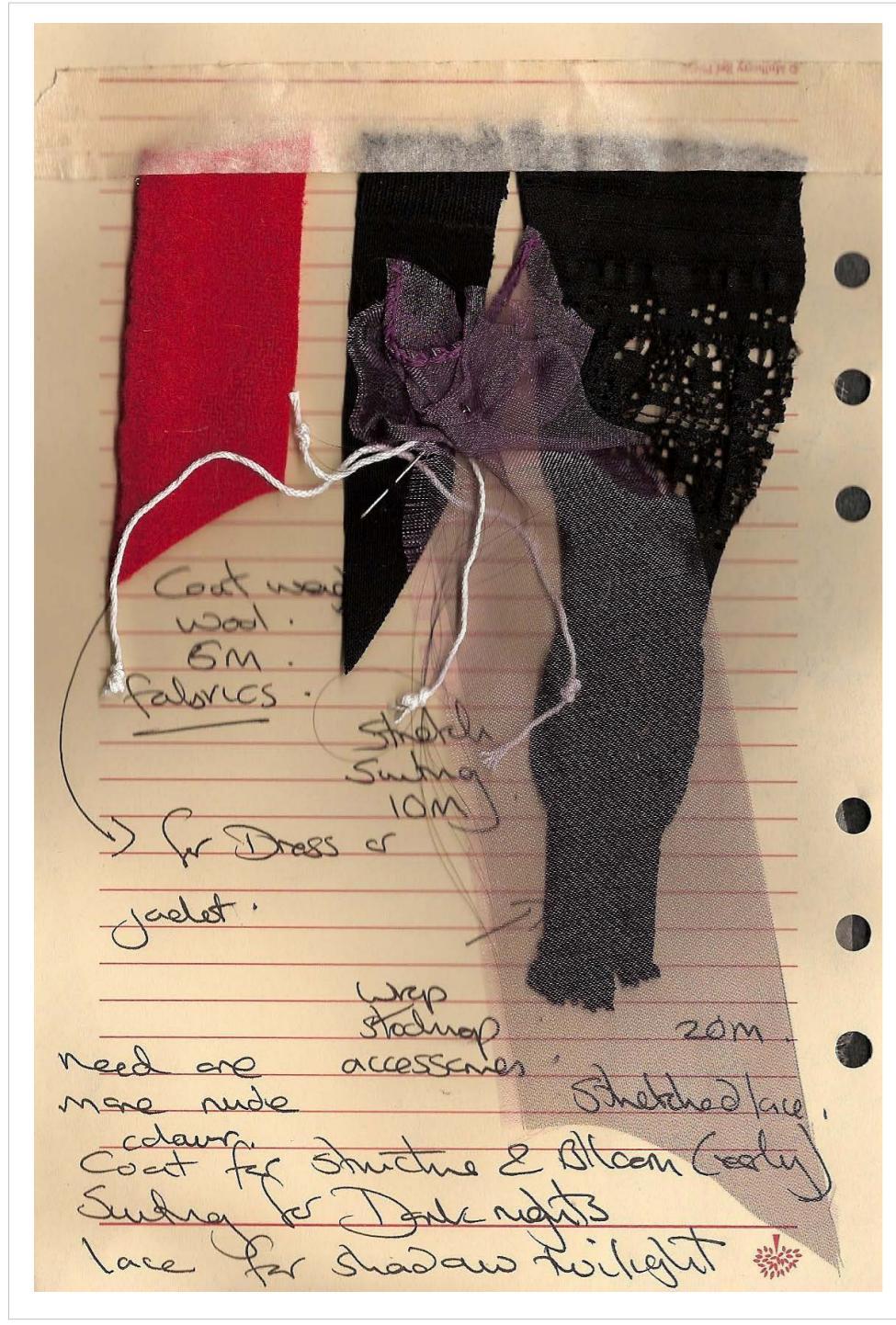
The subtlety of word takes priority over my sense of aesthetic. Why is this? Image and word must coexist if practice is to make sense in a scholarly context.

Perhaps image and word are to be equals in this research and reflective practice context? I am aware of a tension between my practitioner self and my researcher self. Is this deep reflection buffering or hindering my creative flow and sense of knowing?

I don't know?

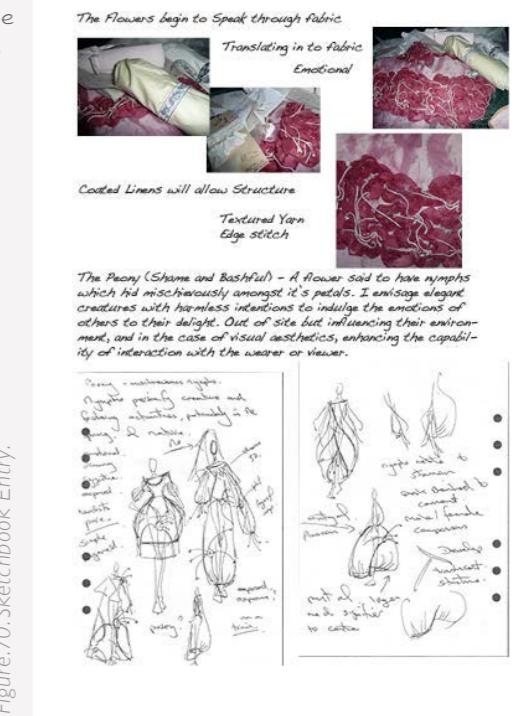
# Obsession

## SELECTING FABRIC .



A VISUAL MUDDLE IS EXPERIENCED

I am drawn to the fabrics that speak to me. It seems far too early to be making my fabric selection as I have not even determined any final practice ideas. I like the structure, the flounciness, the simple and the embellished. I have to start somewhere! If I look at my early sketches then structure and volume appear to thread through my visual narratives. I don't want the practice aesthetic to be too obvious or too literal. I am not even sure at this moment if I can achieve this or even what I mean by this.



I never know why... but I am obsessed with fabrics. For me, fabric comes first. The sensual and tactile offerings tease my passion for what might be? Getting the colour story and fabric choice right plays with my confidence.

What if I get it wrong? Am I ready to decide? I feel like I am about to take a leap of faith as the fabrics in front of me morph into a sweetie shop with an alluring temptation. With wools, crepes, brocades, linens, jerseys, all beyond the scope of what I need, I am relying on my intuition to make the right choices. In the fabric store it occurs to me that the complexity of my considerations are beyond aesthetic values. Texture, colour, finish, weight, feel, drape, stretch etc. further complicate my pondering. Whilst I am in the fabric store a sudden feeling of muddle rushes over me. I need to find order, space and calm to gather my thoughts. I can't commit to anything when faced with such mayhem in my head.

I am not ready to make these decisions.

# Visualising and Mapping

## COLOUR AND FABRIC STORY .

THE MIND IS FILLED WITH ALL THINGS UNKNOWN

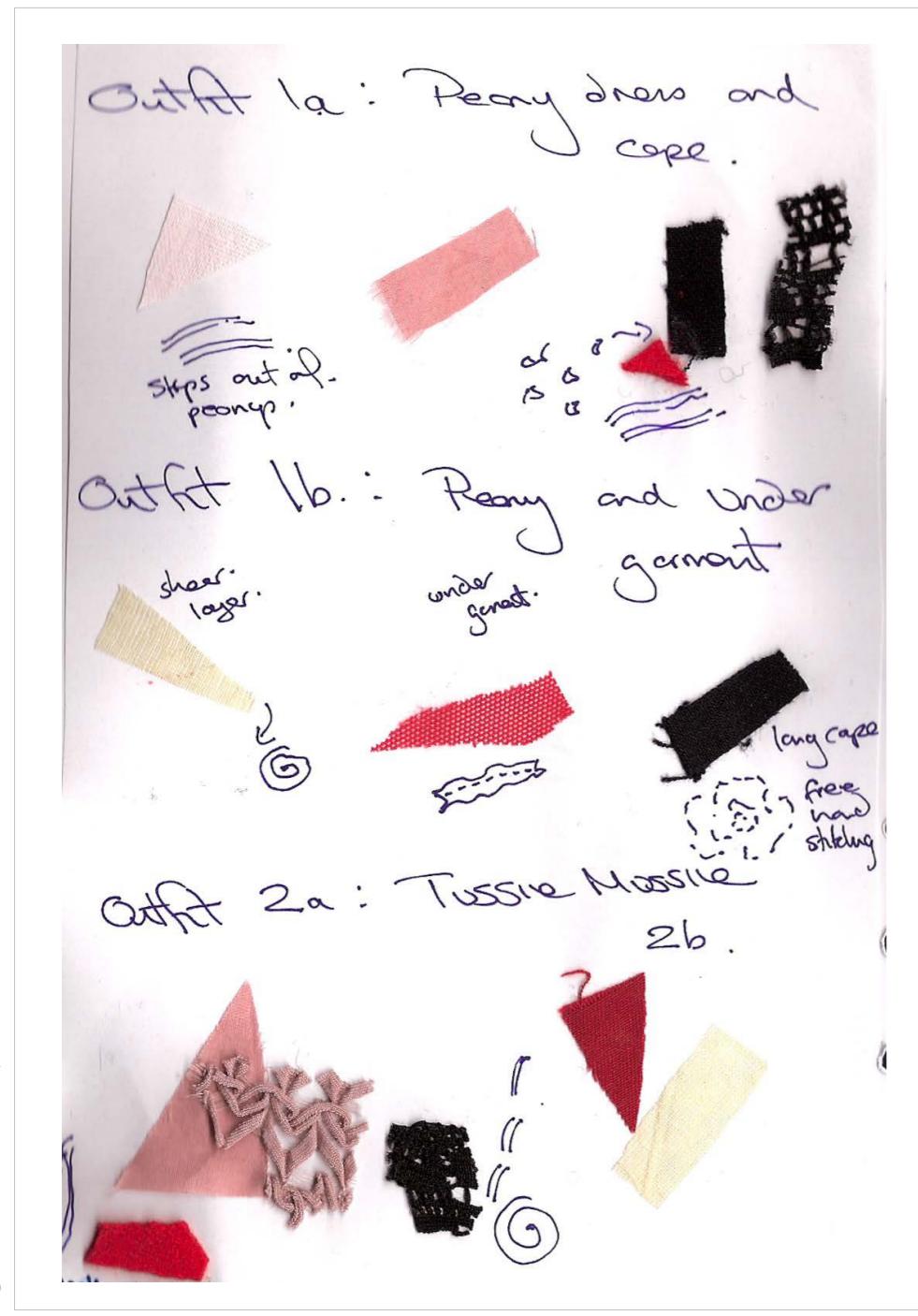


Figure 7.5. Sketchbook Entry.

I need to visually map out the array of swatches that I have collected into colour, weight, structure etc. I need to see, to imagine, to visualise and to actualise how they might translate across to my theme. Is it that intuition takes over or that I draw from a vast and prior knowledge? I imagine if I were a composer assembling all my notes and instruments together then this might be of a similar experience. A harmonious arrangement or symphony for others to derive a sensual pleasure or critical understanding?

It can't be serendipity, although it does feel like that?

Making practice happen feels randomised as there is no preconceived plan. No criterion to follow or map against. My practice 'happenings' (if I can call them that?) are always unknown until after the event. My practice decisions are layered and complex and happen in a split second of knowing. To begin to understand the hows and whys of this feels unimaginable?

I don't know how these happenings happen?



Figure 7.3. Sketchbook Entry.

# Practice Decisions

## COLOUR AND FABRIC STORY .



Figure.76. Colour Story.

[ ] IS IT THAT INTUITION TAKES OVER, OR THAT THE PRACTITIONER DRAWS FROM A VAST AND PRIOR KNOWLEDGE ? ] .

From a very early stage in the development cycle I am drawing on my chosen theme to support the fabric choice not only in terms of colour but also of weight and texture. These feel like big decisions to make and I feel a desperation as I yearn to experience my sense of knowing to ensure that I make the right choices.

Figure.78. A Visual Note..



Why is it that I place such expectations on the other of me. The me that knows. This feeling of knowing is not something that I can draw on at will and I am more and more apprehensive of my not knowing.

A muted pink wax-coated linen catches my eye as the texture and structural quality suggests it would hold its shape well whilst remaining modestly flirtatious in colour. I have also chosen a starched organdie which is notoriously difficult to work with but the crisp, transparent and starched finish would support the sculptural ambition I have for my pieces.

Figure.77. A Visual Note.



I need to make the right (appropriate, justifiable ?) fabric selection as everything depends on it. I need to somehow move outside of me to get it right.

The other of me surfaces with a sense of knowing and I am relieved. The other of me that always appears to know.

I now know I know.

# 3D Context

Figure.80.Sato , S. (2010) TR Pattern Workshop.



## TRANSFORMATION AND RECONSTRUCTION •

'Transformation and Reconstruction' (TR) is a technique described by TRP Design Studio as a method of constructing patterns in three dimensions rather than as a flat pattern. This is an advanced modelling and pattern cutting technique that evolves on a studio mannequin. The method leans towards the notion of art-making rather than commercial fashion (design) practice as the technical mastery becomes the principal methodology that shapes the evolving practice aesthetic. Could such mastery or skill be integral to the situating of such semiotic values as the language of flower through pattern making?

This Voice ...

Figure.79.Example TR Pattern Technique.



I came across Shingo Sato, who has published a number of online demonstrations of his TR pattern technique. I am intrigued and want to know more. I attended

a masterclass to see if I could build on the technique within my own practice context. TR consists of a singular and principal methodology and technique that evolves on the stand in 3D. Attending this advanced technical workshop leads me to consider how I might engage with a method of construction such as this?



Figure.81.Example TR Pattern Technique.

TR Pattern Technique

Mastering the TR Technique

I have had some time to experiment with the TR technique. The technique has provided me with the foundations of a new skill and I am very pleased to have happened upon it. The methodology of the TR Pattern Technique is artful yet the depth of intent has yet to be fully explored...for me, anyhow? Once the method is mastered advancement beyond the transformation and reconstruction is needed to enable a sense of engagement with my practice. Now that I am more familiar with the TR technique its purpose can be distinguishable from fashion practice in that fashion practice seeks engagement with a deeper conceptual meaning rather than just technical mastery of a technique.

FASHION PRACTICE'S IMPERATIVE IS TO HAVE SOMETHING TO SAY ...A STATEMENT CONCERNING OUR EVERYDAY TRUTHS

# Silhouette

## EXPLORING SHAPE AND PROPORTION .

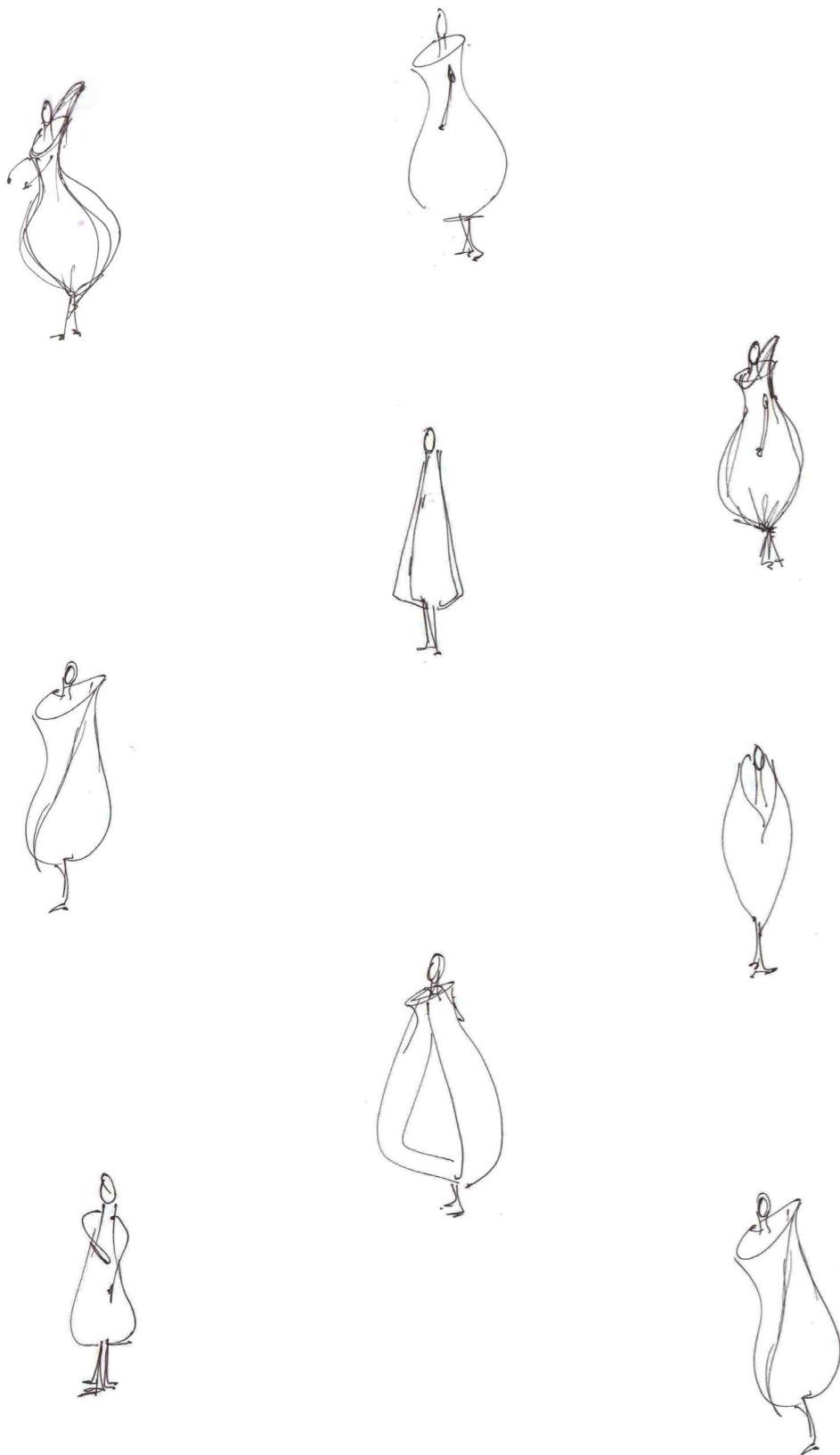
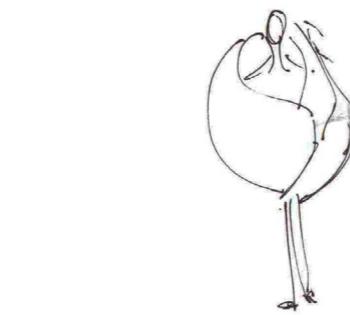
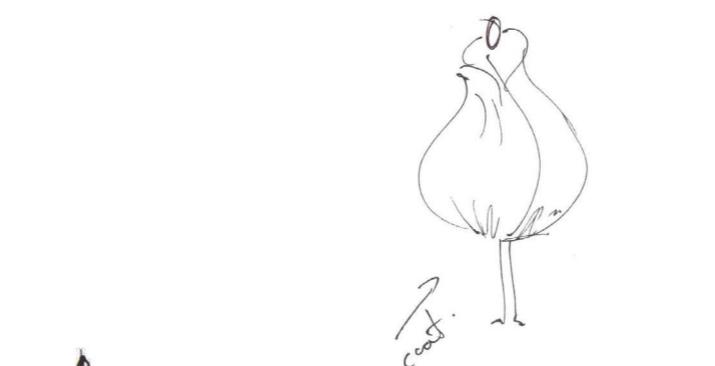
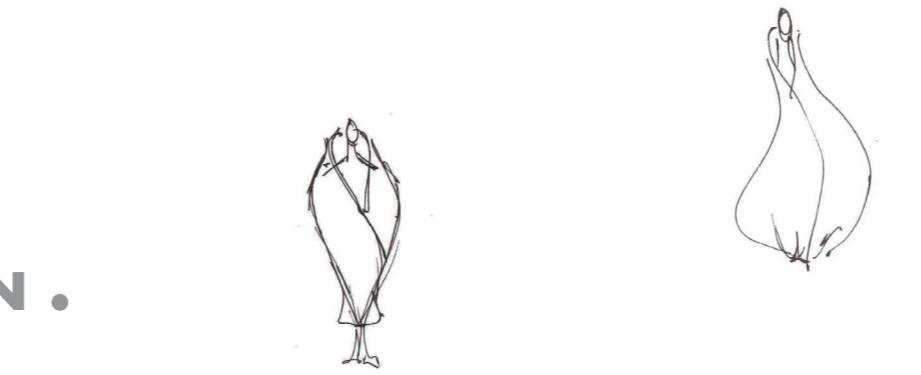


Figure 8.2 Sketchbook Entry.



[

AS THE PRACTITIONER REASONS WITH PRACTICE AN ASSEMBLAGE OF DISCOVERY  
REVEALS ITSELF AND THAT IN TURN LEADS TO A KNOWING

This Voice ...

Why is it that these moments of knowing just arrive? Out of the blue, unexpected and unannounced, bang there it is? I am intensely aware that the moment may disappear as unannounced as it arrived. This comes with a pressure to capture what it is that I see, know or mean ...no matter how abstract. I am aware that a seemingly good idea will most likely not make any sense to me tomorrow.

I am doodling and scribbling with a sense of relief. I must be quick or else what is will be no more. Either by pen and paper, or by digital means, I am compelled to capture these thoughts, these moments of seeing. In fact what ever is at hand will do.

Why is it that I am now ready to practice? I had no idea that it was going to happen today. Why today. My stress levels are quite high but some ideas for my next piece are floating around in my subconscious.

I don't mean in any detail but enough of a fleeting glance or a virtual mood board that only I can see. This is it. Am I ready to go? With no idea of how I am going to cut the cloth, I am aware that my practice will determine an abstracted kind of beautiful? A statement of me and what it is that I see, know or understand.

Oversized floral blooms are swirling around in my head. Technically I have no idea how I am going to execute such visual happenings that are emerging inside my head.

This deep passage that is winding, some times dark and difficult and other times light and unending. Out of the dark comes the light. Out of the not knowing comes the knowing. I need to not know before I can know.

Is it that my not knowing is followed by my knowing?

Out of Not Knowing comes a Knowing

# Practice Happens

## MASTERY BY CHANCE .

**CHALLENGING YOURSELF** WITHIN EXTREME CONTEXT, THE YOUR UNEXPECTED ALWAYS BEING A SOURCE OF INSPIRATIONS. WHEN I AM GOING TO **EXPLORE** ON NEW INSPIRATIONS, I DEAL WITH LUCK AND CHANCE, SOMETIME DISCOVER BY CHANCE ACCIDENTALLY FOLLOWING WRONG WAYS. TR TECHNIQUE IS AN APPROACH TO CREATIVE PATTERNS CUTTING THAT INCORPORATES THE ABILITY TO **MANIPULATE INTUITIVELY** AND ARTISTICALLY FROM THE **PSYCHOLOGICAL PROCESSES OF TRANSFERRING IDEAS** & CONCEPTS INTO 2-DIMENTIONAL PATTERNS, WHICH THEN RECONSTRUCT IN 3-D CREATIONS. MY PATTERN PIECES ARE NEVER STAY STILL, THEY **TRANSFORM AND ROTATE** THROUGH DIFFERENT PERSPECTIVES AS A PIECE OF PUZZLE OR GEOMETRICAL MAPS EVEN AS TIE THEMSELVES UP IN MENTAL KNOTS. HOWEVER THIS IS TO SAY THESE STYLES WOULD NOT BE "BREAKING RULES" INDEED YOU SHOULD RESPECT THE CONVENTIONAL RULES, IT'S BY BRINGING TOGETHER THE RESPECT OF TRADITION AND "SAVOIR-FAIRE" AND THE WILLING TO EXPLORE NEW DIMENSION AND TRACKS THAT YOU PLENTY WILL BE ABLE TO EXPRESS YOUR POTENTIAL CREATIVITY. TR TECHNIQUE SEEMS TO BE QUITE **INTUITIVE AND ORGANIC** AS OPPOSED TO THE STRICT MATHEMATICAL +/- CONVENTIONAL PATTERN MAKING SYSTEMS AND THIS TECHNIQUE IS AN APPROACH TO DESIGNING THAT ALLOWS FOR MANY TRIALS AND MAKING MISTAKES, **DISCOVER BY CHANCE** SCRAMBLING TRYING TO FIGURE OUT YOUR TRICKY COMBINATIONS AND CHANGING VIEWPOINTS ON ALTERNATIVE VISION. SOMETIMES YOU COMPLETELY MESS UP EITHER SOMETIMES THE MISTAKES ARE REALLY MUCH BETTER THAN WHAT YOU WERE HOPING FOR AND COULD BE GOOD RENDERING FOR THAT WORK. PERHAPS YOU COULD DO CHALLENGING THE CONVENTIONAL RULES TO STRETCH FURTHER FROM **MANY EXPERIMENTS**. PLEASE DO NOT ASSUME YOUR PROJECT WILL BE FINAL-FORM ON YOUR FIRST TRY BY TR CONCEPT. MANY TRIALS COULD READILY IDENTIFY AS **RELATING** TO THE YOUR PROJECT AND PROMISING GOAL IS TO HAVE THE BEST LOOKING PROTOTYPE BASED ON YOUR POTENTIAL INSPIRATIONS

Sato (2011), TR Pattern Workshop, (Email correspondence, 15/01/2011).

THE PRACTITIONER IS DRIVEN BY THE VISUAL EXTRAVAGANZA OF THE FASHION PRACTICE AESTHETIC WITH AN UNRIVALLED PASSION FOR WHAT MIGHT BE



Figure.84. In the Work Room.



Figure.83. Shingo Sato, 2010.

The finer detail of Shingo's response describes the intuitive and organic process that he experiences whilst practising his art.

Shingo describes his technique as a skill that is 'driven by luck and chance'. I ponder at the depths that can be achieved of practise by such chance-driven techniques? I am challenged by wanting more from my practice. Mastery by chance is not enough.

# Process of Practice

## VISUALISATION AND TRANSLATION OF PRACTICE .

The cultural boundaries of art practice and fashion practice are challenged by the intensive engagement and literary approach that has evolved through haute couture and leading edge (high culture) fashion (design) practice. Integrating such mastery of modelling and pattern cutting techniques aids the thematic storytelling and the practitioner's ambition of the *mise-en-scène* of the practice aesthetic. It is this appraising of a visual and cultural dialogue by the fashion practitioner that deepens and extends the meaningful engagement with the fashion practice aesthetic. and that this portfolio seeks to convey.



Figure.85. Sketchbook Entry.

The visual linkages are emerging and I am in awe. Some times my creative self moves outside of me and I am left wondering with apprehension if this momentum of knowing will endure? This is not something I can call on at will? I wonder why I am not in command of what might be? If I think about this too much a destructive hesitancy begins to shadow over me and I am left wanting.

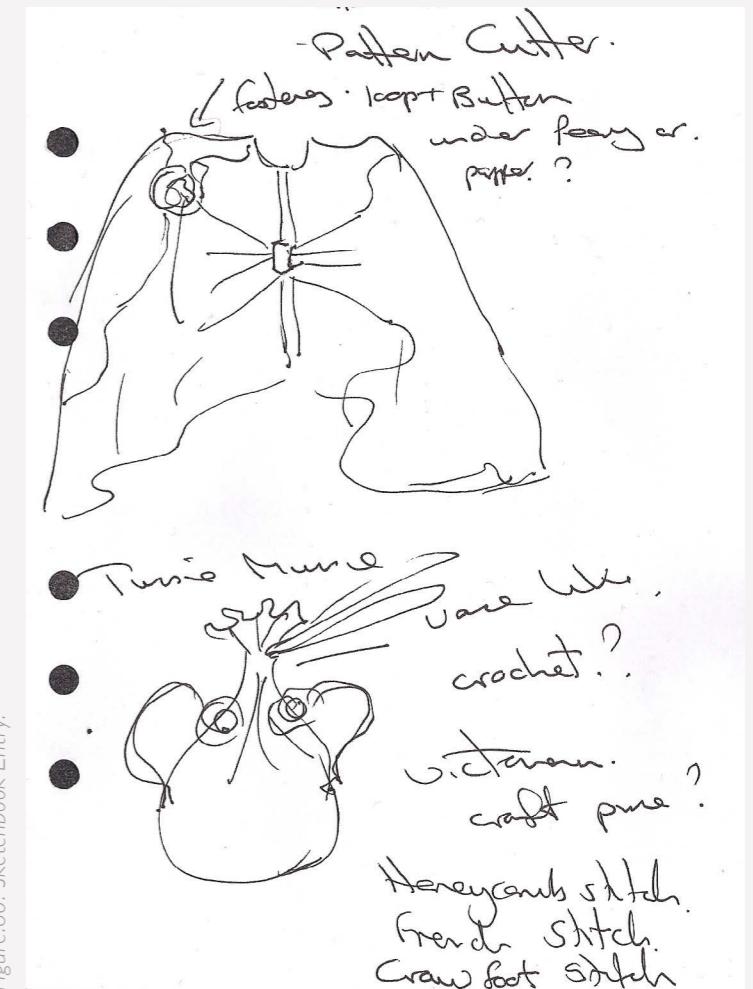


Figure.86. Sketchbook Entry.

THE FASHION AESTHETIC IS MOULDED ON THE MANNEQUIN AND EVOLVES THROUGH A SERIES OF CLOSELY SPACED AND UNINTERRUPTED ASSESSMENTS OF LINE AND FORM, PROPORTION AND SILHOUETTE

The process of my practice development has become a procession of dynamic resolutions and reasonings made simultaneously in space and time. This process draws on my prior knowledge of modelling and pattern cutting directly on to the stand. Intuitively I make (or see, or visualise, or reason with) on-the-spot resolutions to achieve a desired practice aesthetic. These are fleeting moments of aesthetic judgement that call on my intuition as well as my technical ability.

The layers of intent appear buried in this intuitive process. Each practice decision resolves both the problematic constraints of achieving the three-dimensional solution (from a two-dimensional material) as well as maintaining the aesthetic integrity and language of my chosen theme.

# Meaning and Message



## FASHION PRACTICE AS VISUAL METAPHOR .

Fashion practice is led by the translation of context. The process of practice is often tacit and abstracted from a chain of influences, experiences or reference points. Fleeting moments of thought as visual and literary metaphor are the language of the fashion practitioner.

[ WHEN THE WATERS RISE, HUMANITY WILL GO BACK TO  
THE PLACE FROM WHENCE IT CAME ...BUT THEN AGAIN  
I'M NO Nostradamus ] .

Alexander McQueen, 2010

The engagement of meaning and message is translated and led by both the thinking and doing of my practice.

I wonder if these momentary glimpses of what I think and do can be made meaningfully explicit?

I have always taken for granted that I just do practice. Something inside me translates the complexity and then practice happens?

Through reflection I am constructing a narrative of fashion practice as it happens. A living portfolio that is to be the truths of my practice. For a moment I ponder the vulnerability that the exposition of me might feel like. Will I like it? Letting people in I mean. I feel like an accomplice to my own secret world. The world that exists in my head when the other of me engages with the chaos of my practice thinking and doing.

My practice development is visualised and translated through a series of sketches in both two dimensions and three dimensions and then de-constructed back into a flat pattern. As a process this challenges my aesthetic ambitions with what is or is not technically possible.



## This Voice ...

# A Living Sketch

## DRAFTING THE TOILE .



Figure.89.A Living Sketch.

[ THE SPECTACLE OF FASHION PRACTICE IS CURATED  
REFERENCING THE ANTHOLOGIES MADE OF PRACTITIONER  
THOUGHT AND ACTION ].

This is where my practice journey begins in 3D. I am to construct a visual inventory of my fashion practice process and developing practice aesthetic. I can now see the path in front of me and that feels like a good place.

I now feel I am on my creative way.

As the draft toile emerges I consider the entity it has become and how very precious it is to me. If anything should happen to it then I would be distraught. I am very close, almost mesmerised by it. As I go to sleep at night I cant help drawing and re drawing the lines, the balance, the proportions, the silhouette over and over again in my head.

I feel obsessed by its very existence and I can't put it down or even let it go. My practice is me, the other of me, the me that no one knows. When I am in this space I am driven selfishly and selflessly by my want to create, to produce, to be. This space can be isolating but one that I crave and escape to when no one is looking.

My sketching is done - I am soon to draw and commit the key style lines on to a second draft toile. I am hopeful this will have a visually simplifying effect to ensure the practice aesthetic can be meaningfully engaged with and with no visual distractions.

I am nervous of this moment.

As a painter conserves his cogitations through his sketchbook work, my sketchbook is living and is to be dismantled at each and every incarnation. For a brief moment I feel envy of the endurance that a painter affords to his craft.



Figure.90.Process of Practice.

My toile is soon to be dismantled and I find this very hard to accept and to do as my living sketch dies once more.

I must let go if my practice is to incarnate once more and a new aesthetic is to be reasoned with.

# What is Seen

## NOTE-TAKING THROUGH PRACTICE •

Figure.95. Note Taking Through Practice.



Figure.93. Note Taking Through Practice.



Figure.91. Note Taking Through Practice.



Figure.96. Note Taking Through Practice.



Figure.94. Note Taking Through Practice.



Figure.92. Note Taking Through Practice.



**THE SILHOUETTE** IS ESTABLISHED FROM THE OUTSET.

THE THREE DIMENSIONAL **CONCEPT EMERGES** INFLUENCED BY EARLY SKETCHES.

THE **LINE** AND **FORM** IS **APPRAISED** AS THE PRACTICE EVOLVES IN A THREE DIMENSIONAL FORM.

THE PROCESS OF **CREATIVE PATTERN CUTTING** IS **INHERENT** TO THE FASHION PRACTICE PROCESS.

EXPERIMENTING WITH **CONTEXTUAL MEANING** REMAINS INTEGRAL TO THE EMERGING PRACTICE AESTHETIC.

THE PRACTICE REASONING IS CHALLENGED AS THE **IDEAS** IS DISTRACTING.

**CONTINUAL FLOW OF**

# What is Known

## A CONSCIOUS REASONING .



Figure.97. Pin and Pen Study.

[ THIS (PRE) STATE OF NOT KNOWING PREDISPOSES A STATE OF KNOWING ].



Figure.99. Pin and Pen Study.

A TACIT KNOWING OF FASHION PRACTICE IS **ACKNOWLEDGED YET INTANGIBLE.**



Figure.98. Pin and Pen Study.

THE FASHION PRACTITIONER IS **CONNECTED** TO THE PROCESS OF PRACTICE.

A CONSCIOUS REASONING OF THE PRACTICE AESTHETIC IS **IMMEDIATE AND KNOWING.**

THIS METHOD OF VISUALISATION ENABLES A FLUID **TRANSLATION OF IDEAS.**

ENGAGING WITH THE FASHION PRACTICE PROCESS IN SUCH DEPTH IS **PROVOCATIVE AND CURIOUS.**

I am in awe of the other of my practitioner self as an unknowing of my knowing unnerves me. Why is it that when I need to experience this knowing it often remains elusive and my confidence wanes? Self-doubt takes over and I consider the other of me as a fictitious character; a fraud that does not exist. I am no longer me?

Like writer's block, the flow of ideas are not always obvious or planned. I am beginning to see and experience that discovery of practice is through a conscious reasoning. As I reason with my practice an assemblage of discovery reveals itself and that in turn leads to a knowing.

As I move through this practice journey I am situating myself in a state of conscious reasoning. These tacit moments or happenings or reasonings are integral to my practice.

I am no longer singular to the telling of my practice. The other of me is emerging amid the telling of a knowing of a doing of my practice.

This voice of my practitioner self moves outside of me. I am connected to this voice that is no longer me for it is the other of me.

I am addicted to the other of me.

# Knowing in Practice

## QUESTIONS OF PRACTICE .

Do THE **PROPORTIONS** WORK ?



Figure.102. Practice Development.



Figure.100. Practice Development.

DOES THE EMERGING **TOILE** SAY WHAT IT NEEDS TO SAY ?

Is IT **POSSIBLE** TO ACHIEVE ?

Is THERE **BALANCE** ?



Figure.105. Practice Development.

THE **SUBTLETY** OF LINE AND FORM ARE EXAMINED

WHAT **FABRIC** WILL WORK IN ORDER TO HOLD THE STRUCTURE ?



Figure.104. Practice Development.

DOES THE **COMPLEXITY** OF LINE WORK ?



Figure.101. Practice Development.

WILL THE SEAMING DETAIL **TRANSLATE** BACK INTO TWO DIMENSIONS ?

CAN THE **PROPORTION** AND **SILHOUETTE** BE DETERMINED ?

[ THE PRACTICE EMERGES CONNECTED TO A THINKING AND DOING....SOMEHOW AT THE SAME TIME ]

# Practice as Process

# As PRACTICE HAPPENS .



*Practice Development.*  
Figure 107.

THE LINES FORMED USING A PIN AND PEN METHOD ARE **RE-DRAWN, RE-FORMED & RE-SHAPED.**

CONTINUAL ASSESSMENT AND CONSCIOUS REASONING OF THE PRACTICE AESTHETIC TAKE PLACE,

THREE-DIMENSIONAL DRAWING USING PIN AND PEN ENABLES EARLY SHAPE AND SILHOUETTE DIAGNOSIS.

THE PRACTICE PROCESS IS SIMULTANEOUSLY CONSIDERED THROUGH **THOUGHT** AND **ACTION.**

THE LIVING SKETCH ENABLES AN **EVOLUTION OF JUDGEMENTS** TO BE MADE



Figure 108 A living sketch

As I work in 3D I am conscious of the living and evolving process. I am constructing shape and form, together with drawing the style lines on the toile. The decisions I contemplate are simultaneously coupled with aesthetic reasoning and practical resolutions. The style lines are to become the structural architecture of my toile.



Figure 106 Pattern 1 av

The integrity of each seam line is fundamental to its translation back into the flat. This is an added layer of complexity when fitting to the contours of the human form. Whilst I do not want to compromise the evolving practice aesthetic, this two-dimensional material determines what is or is not possible. Is this the same as an architect who is bound by the construction methods and materials of a building? Fashion practice is no different.



Patricia Ley

A tension exists between the practicalities of achieving the flat pattern and the fashion practice aesthetic that I had not considered before when working in this way. It is the determination and the fixation of my want to overcome such hurdles that drives the complexity of the pattern construction. I am challenged and that's how I like it.

# THE PRACTICE JOURNEY CONSTRUCTS A STATE OF CONSCIOUS REASONING

# Sketching and Modelling

## CONSCIOUS REASONING .

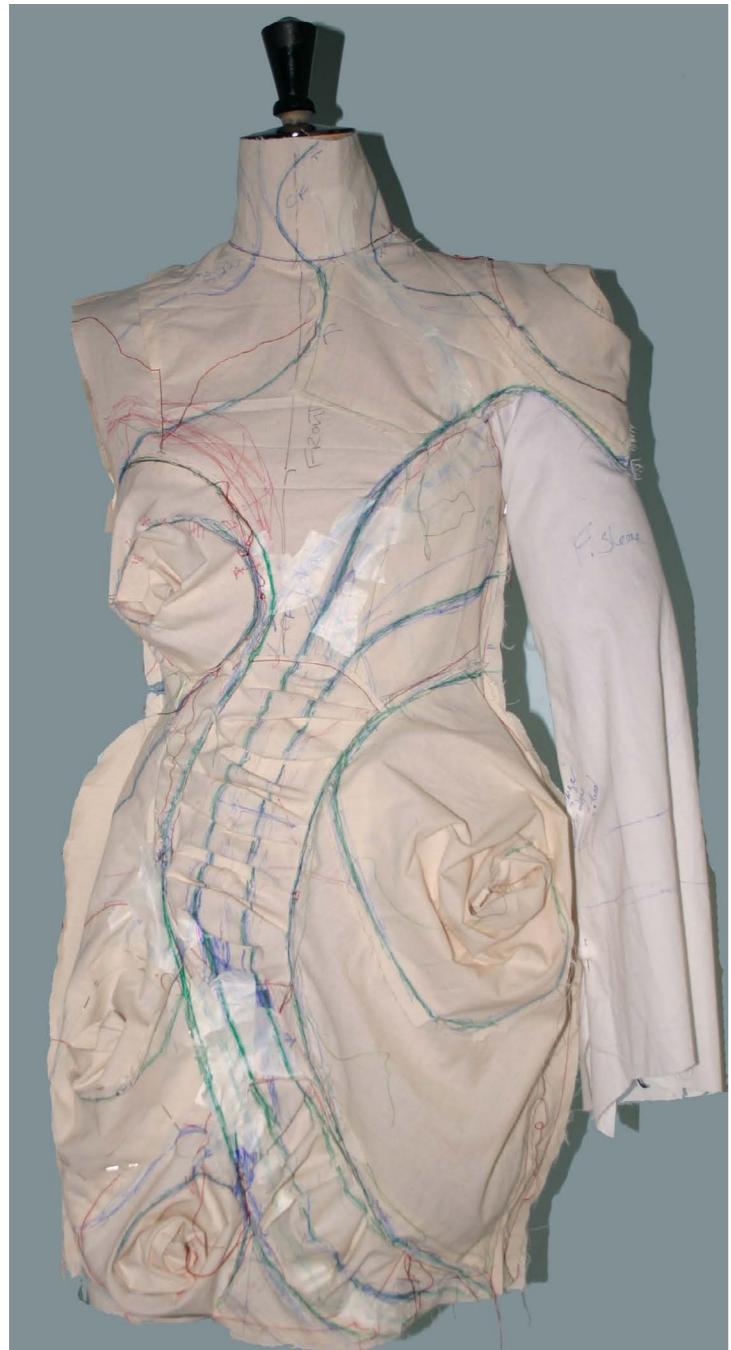


Figure.109. A Living Sketch.

THE FLOW OF IDEAS IS NOT ALWAYS OBVIOUS OR PLANNED



Figure.110. Practice Reasoning.

I find that I have to keep walking away and clearing my mind of what I am seeing. The fervent sketching and modelling is both reasoned and applied yet the developing toile emerges as clumsy and uncomfortable. Every line that I draw is reasoned yet the emerging aesthetic lacks balance of line, is proportionately erratic and is not right.

As a practitioner I can never quite put into words what is not working or what is not right...I just know it is not?

There is no doubt my conscious reasoning is over-complicating my practice intent. I am thinking faster than I can sketch and I am cognisant that the spontaneity of my practice may be jeopardised if I don't commit to the ideas as and when they emerge.

My practice is evolving through a living sketch and now assumes the canvas that I am to translate the practice aesthetic.

There are moments when I am deeply engaged in my practice process. This is when I am at my most content and my sense of knowing is experienced as heightened. I am conscious of not thinking too deeply about such moments otherwise I may lose myself in a non-reality as this sense of knowing is the only way to be. For a moment I consider how consumed and selfish this pursuit of knowing can appear; a remarkable contentment and fulfilment beyond my comprehension is experienced, if not craved, at times. This is my space, a complex and private knowing that appears impossible to put into words.

As a research practitioner I wonder if this deep sense of engagement with my practice grants validity to such conversations with my practitioner self?



Figure.111. Practice Development.

One Minute I Love it and the Next I Loathe it!

Losing Myself in a Non Reality

# Reasoning of Practice

**MARK-MAKING AS IT HAPPENS .**

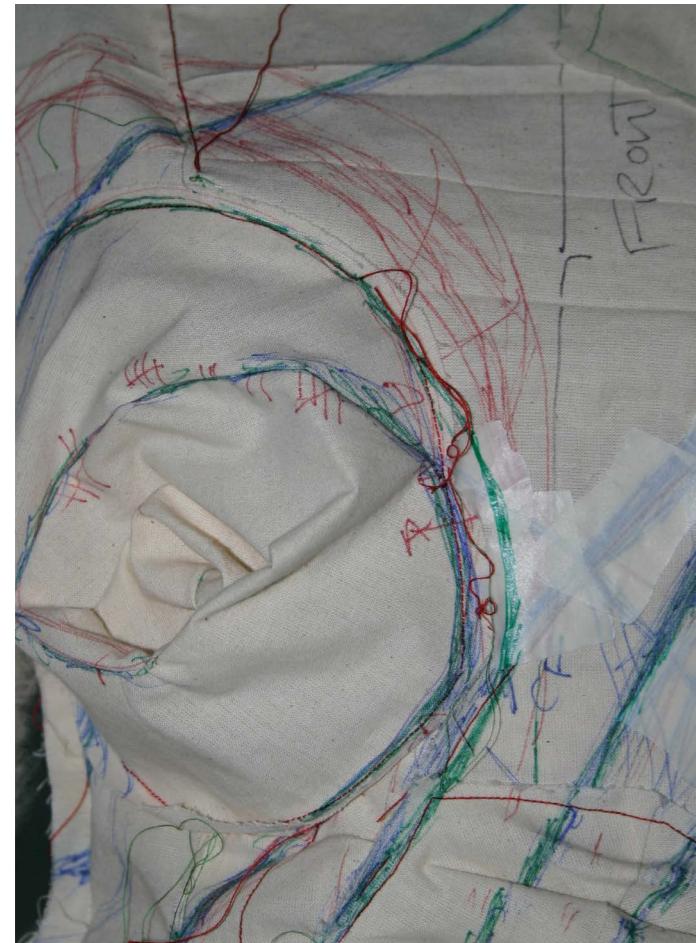


Figure 11.2.  
Practice Reasoning.



Figure 11.3.  
Practice Reasoning.



Figure 11.4.  
Practice Reasoning.



Figure 11.5.  
Practice Reasoning.

A SENSE OF ANTICIPATION HEIGHTENS THROUGH PRACTITIONER REASONING

# Evolution of Judgement

## AESTHETIC REASONING .

Figure.117. Aesthetic Reasoning



Figure.118. Aesthetic Reasoning



Figure.119. Aesthetic Reasoning.



Figure.120. Aesthetic Reasoning.



Figure.121. Aesthetic Reasoning.



Figure.122. Aesthetic Reasoning.



PRACTICE REASONING COMES WITH AN EXPECTATION TO PERFORM

Figure.116. Sketchbook Entry.



Ideas flow thick and fast and I can't keep up with my thinking.

I like this place.

The visual intelligence and visual meanings translate my innate sense of knowing through the visualisation and translation of my practice.

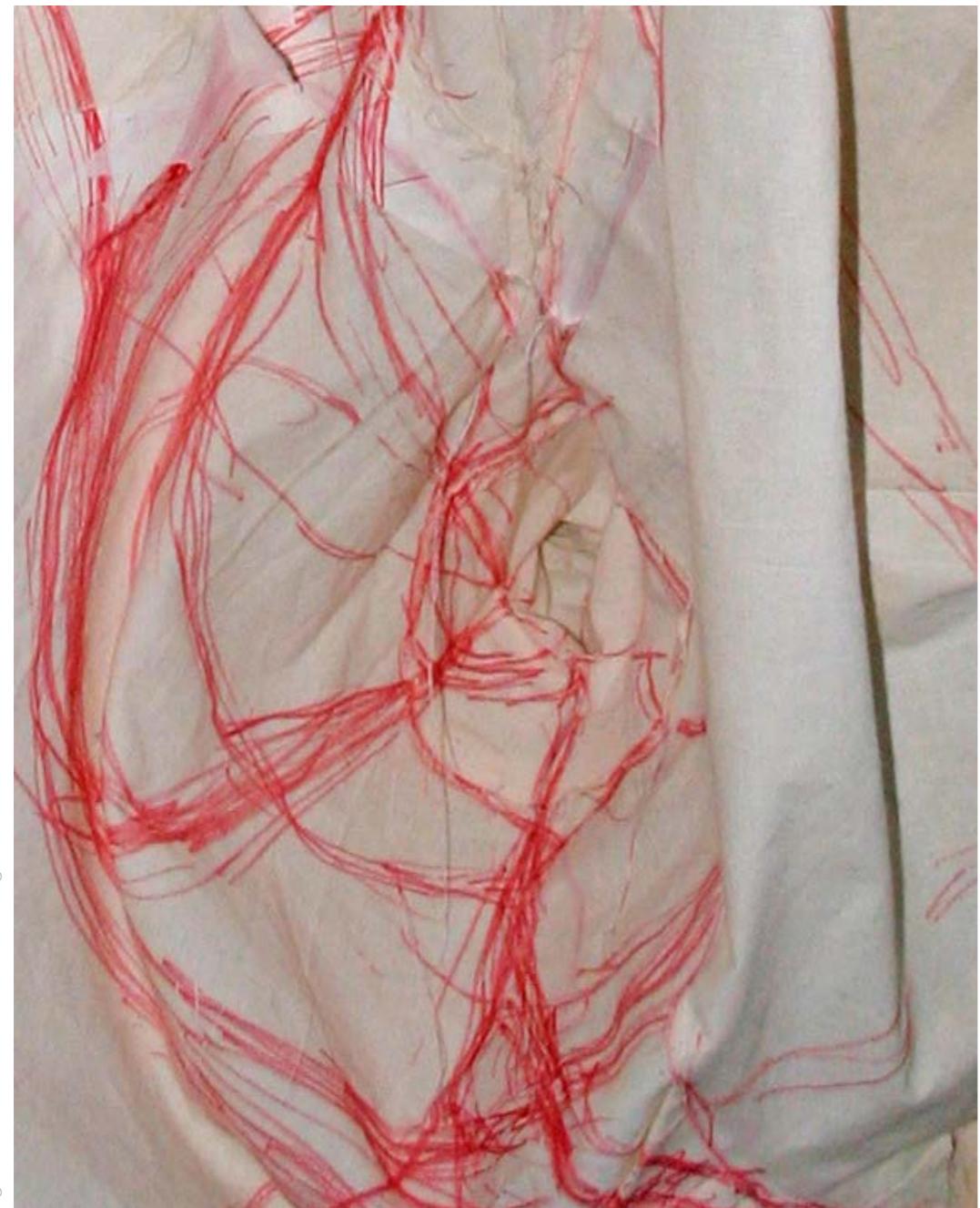
I am guilty of becoming infatuated with looking; a compulsion to see beyond my practice at what is. I ponder ...is this seeing something I have contrived or conceived or is it a natural evolution of my practice?

From each unique and momentary glance I see something I had not seen before. Each looking catalogues an inventory of intimate moments of seeing.

A visual inventory of abstract message or meaning known only to me emerges as a knowing of what is.

# Intensity of Reflection

## GRAVITY OF REASONING .



[ THE INABILITY TO REALISE THE PRACTICE INTENT CAUSES A DEEP SENSE OF BLOCK THAT IS OFTEN EMOTIONALLY TENSE AND FRUSTRATING ].

I have just finished my first toile and I have met with a feeling of wrongness! The developing toile just is not right and I am not experiencing the heightened sense of knowing that I crave. I wonder how I can reposition my practitioner self to experience the knowing of my practice? I cannot call upon this knowing at will and the frustrations of not knowing appears overwhelming.

Why am I feeling under such pressure? As the tension builds the anxiety that I am feeling is clouding my aesthetic reasoning and practitioner knowing.

My crossings-out whilst in practice are at least decisions but are fraught with anxiety as I know my practice is not right. I need to determine a set of rules or criteria that might prompt my practitioner state of mind to move forward. My sense of knowing needs to be open to what might be and not get disconcerted by such antagonistic blocks that feel endlessly unproductive.

This is a very singular, isolating and lonely place.

# Not Knowing

**TRUTH TO WHAT IS .**



Figure.126. Practice Reasoning.

RATIONAL THOUGHT PROPOSES A TEMPORARY EMOTION CAUSING AN INABILITY TO EXPERIENCE A SENSE OF KNOWING THAT IS CRAVED



Figure.127. Sketchbook Entry.

I have not had a eureka moment or moment of knowing for some time. It is an uncomfortable sense of loss, as if those moments are some sort of natural high and an addictive state that I crave.

Both image and word facilitate my visual intelligences to construct a language of my practice. This extension of me, my thinking and doing, repositions my conscious reasoning so that I can ask more questions from a different place or viewpoint that might result in a knowing.

The developing toile emerges on the mannequin and a sense of deep engagement happens through my thinking and doing no matter of its 2D or 3D representation.

I can now see and my knowing returns.



Figure.124. Practice Reasoning.

A three-dimensional living sketch, as a visual proposition of the practice aesthetic, is emerging before me. My practice journey is unknown yet the toile, as my canvas, can now speak. My sense of knowing is articulated through the line and form as a visual conversation of what might be.

Through my practice I am daunted by the provocative and curious moments of not knowing. Is it okay to not know? Is this a valid insecurity of practice and of the fashion practitioner? These moments of not knowing appear as significant as the moments of knowing that I experience; a sort of (pre) state (of mind) in anticipation of what might be? These moments of not knowing daunt my practitioner-self, but if they were not to exist, then perhaps my knowing in practice might not be?



Figure.125. A Living Sketch.

This realisation brings a sense of relief as this (pre) state of not knowing predisposes my state of knowing. I am left wondering if this heightened sense of knowing can only be experienced after a not-knowing of my practice?



Figure.128. In the Work Room.

Eureka Moments are Not to be taken for Granted! Not Knowing in Practice

Figure.128.

# Deep Engagement

## THE LIVING SKETCH •

Conscious reasoning and knowing translate the context to continually question the visual ambition of the practice aesthetic.



Figure 129. A Living Sketch.



Figure 130. A Living Sketch.



Figure 131. A Living Sketch.



Figure 132. A Living Sketch.



Figure 133. A Living Sketch.



Figure 134. A Living Sketch.



Figure 135. A Living Sketch.



Figure 136. A Living Sketch.



Figure 137. A Living Sketch.

I need to draw what I see of the toile on to paper as the balance of the style lines from an aesthetic view need further consideration? Does it say what I need it to say? Do I need it to say more? I am uncertain of the balance of line and form.

When I put pen to paper I can see and say more of what's in my head. If I draw what I see the answer will come. It might also be that I draw what I don't see and the answer happens during a moment of knowing.

Does this mean that I experience the doing of my practice in two ways, one of reasoning and one of knowing? Sometimes when I am consciously reasoning with my practice my knowing just happens.

A source of frustration is that my reasonings lasts for hours and hours but my knowings are momentary and can be intoxicating at times. I am left with a sense of gain that inevitably leads to a sense of loss.

If I draw the Answer will come

THE PRACTITIONER WITNESSES A BEYOND STATE AS THE OTHER OF THE PRACTITIONER-SELF EMERGES AND A HEIGHTENED SENSE OF KNOWING AND QUESTIONING IS EXPERIENCED

# Immediacy of Expression

## NOTE-TAKING THROUGH PRACTICE .

Figure.138. Note Taking Through Practice.



Figure.139. Note Taking Through Practice.



Figure.140. Note Taking Through Practice.



Figure.141. Note Taking Through Practice.



Figure.142. Note Taking Through Practice.



Figure.143. Note Taking Through Practice.



Figure.144. Note Taking Through Practice.



[ ]

NOTE-TAKING AND FREEHAND DRAWING OF THE LIVING SKETCH EMBEDS A SENSE OF KNOWING AND EXPOSES THE IMMEDIACY OF PRACTITIONER THOUGHT AND ACTION [ ].

# Thinking in 3D

## STYLES LINES WITH PIN AND PEN .



Figure.145. Style Lines with Pin & Pen.



THE SKETCHED PIN AND PEN LINES TRANSLATE A REASONINGS OF PRACTICE

IF I look at each of the seam lines in isolation of each other then each holds its own fascination. The light and dark shadows are singularly conspicuous and I see a visual depth to the practice aesthetic that I had not seen before.



The Purity of Concept in Practice

Pin and Pen

As I draw and sketch on my toile I begin to form a deeper relationship with it. My toile is now an entity, a muse, that stimulates my engagement and desire to practice. My senses are heightened as I am seduced by the flow of ideas. As I work into the toile I am exploring and resolving the human form as both an aesthetic and functional object. I feel connected to the result of my actions and that these actions stem from a prolific train of momentary thought with infinite complexity

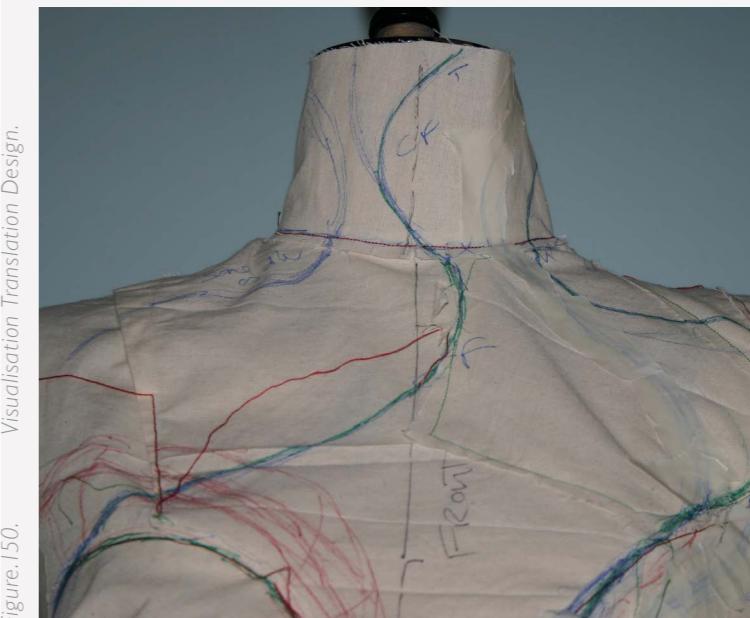
Is it that this toile is a pinned version and a working model that reflects my finite practice reasoning?

# Translation of What is

## VISUALISATION TRANSLATION DESIGN .



THE BALANCE OF THE PIECE IS PARAMOUNT WHEN  
LOOKING AND SEEING



The pin and pen seam lines on the calico toile translate the three-dimensional toile back into a two-dimensional flat pattern. I don't want the lines to detract from the simplicity of the sculpted form? I wonder if these lines need to be concealed, or if they are to become intrinsic to the emerging practice aesthetic?

My living Sketchbook comes to Life

A visual Literacy of a telling of a knowing



# Transactional Values

## VISUALISATION AND TRANSLATION .

Figure.151. Transactional Values.



Figure.152. Transactional Values.



Figure.153. Transactional Values.

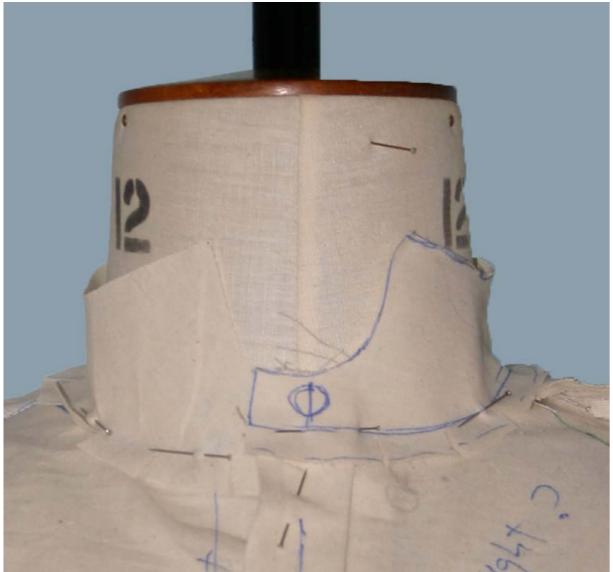


Figure.155. Transactional Values.



Figure.156. Transactional Values.



EVERY LINE THAT IS DRAWN HAS A NUANCE OF  
IMMEDIATE THOUGHT THAT BECOMES MEANINGFUL AT THE TIME OF  
KNOWING

My practice is symbolic of a social statement of meaning and cultural etiquette synonymous during the Victorian period. Through practice I have deconstructed a code of transactional values and emotional sentiment. The visualisation and translation is abstracted through the aesthetics of line and form.

Figure.154. A Visual Note.



I ponder my engagement with the practice aesthetic. I am captivated by the dandy as a refined poseur, was acknowledged to be a notable role of the Victorian male suitor at the time.

Through the visualisation and translation of practice, my cape represents the shroud of amorous intent. The undergarment full of young peonies falling into spring under the bow of the full bloom. The inspiration for fabric is drawn from the peony to signify the mischievous intentions hidden beneath the flushed cheeks of the suitor who is uncertain of the riposte that awaits. The spirit of the nymphs empower the courtier in pursuit of the love betrothed and it is with confidence that the suitor presents himself.

I have proposed a masculine collar influenced by the Victorian gentleman as suitor with notions of amorous intent. The oversized bow symbolic of the bouquet is presented as a mark of wanton love. The floral blooms tempt and tease and the fluidity of line meaningfully undulates the path about to be trodden by all.

# Endless Possibilities

**THROUGH THOUGHT AND ACTION .**

[ THE SPONTANEITY OF PRACTICE MAY BE JEOPARDISED IF THE  
PRACTITIONER DOES NOT COMMIT TO THE IDEAS AS AND WHEN  
THEY HAPPEN ] .

Figure 157. Emerging Practice Aesthetic.



Drag Mouse over Image to Rotate

This practice journey has amplified my tendency for procrastination. My thinking and doing construct endless possibilities that excite, challenge and torment my waking hours. This can be a very dark place at times; a place that is uncomfortable and confronts my creativity, or so it feels? I am sometimes beside myself with what is or is not right. I am aware of an extreme sense of block. I can't see past or through this place and I need to walk away.

These thoughts can hold me to ransom and a closing in over shadows me and I am incensed. I am learning that I can rise above this often very dark and defeating place and reason with my practice.

When my practice is right it can be a good place, an addictive place, a place that I yearn to be consumed by.

This Dark and Defeating Place

A Visual Arrangement

I consider the developing practice aesthetic as a visual arrangement: a symphony that is composed of an aesthetic tune. I pause for a moment and ask myself why I have a need to anchor what I do as a metaphor that aligns to the professions of others?

Perhaps it is about perception and value of what I do?

The working toile is near completion and I start to see beyond its present incarnation. Once in fabric I can envision a perfect kind of beautiful filled with intrigue and story. Am I assuming a kind of beauty known only to me or will others see how I see?

# Practice Development



Figure.158.

Practice Development.

# Practice Conclusion



Figure.159.

Practice Conclusion.

# Evolution of Practice

## THE TOILE AS MAQUETTE .



Figure.160.  
In the Work Room.

So, what are the supervenient forces? Is it conceivable that my thinking and doing momentarily collide or meet, and my practice emerges through the evolution of the process of practice itself?

An evolutionary synthesis of applied reasoning is experienced that presents itself through a visual and literary language.

Am I doing justice to such a grand claim?

THE MEANING AND MESSAGE IS ONLY LIMITED BY THE MIND'S RATIONALITY

Dismantling a toile is both dispiriting and rewarding. On the one hand, the developed aesthetic is to be no more, but on the other it is a positive step towards the evolution of the practice aesthetic.

The notion of toile as maquette is beginning to interest me? The endless possibilities to explore shape and form teases my sense of what might be. I am at the edge of a creative high.

Natural selection versus Genetic Drift

My State of Mind

My senses are engaged and I experience a willingness to be seduced by my reasoning (s) of what I know or mean or understand. As a state of mind this heightens my anticipation and I wonder if this openness and accepting of what 'is' (that I know, mean or understand) are as momentary truths that lead my knowing (s) of my practice?



Figure.161.  
A Visual Note.

Figure.162.  
A Visual Note.



Figure.163.  
A Visual Note.



# Seeing of Process



Figure.164.

Seeing of Process.

I am drawing and re-drawing, modelling and re-modelling, draping and re-draping the seaming detail within an evolving shape and form. I have become obsessive about the significance of each line in support of the silhouette and thematic intent of my practice. I wonder how this insatiable, compulsive and obsessive behaviour is sustainable? My sense of isolation is evident in my pursuit of perfection. Inside the beauty of line there is an ugliness of the whole. For me, the toile must transition toward a purity of line and form that is balanced, lucid and effortless.



Figure.165.

I am experiencing a state of not knowing and my frustrations are immense but I now know my state of knowing will emerge out of this chagrin.

I am tormented once again by this level of critique that I place upon myself. I need to open my mind, clear my head and experience an almost accepting truth to what it is that I know, think, understand and mean at a given moment. That is when I know I will know.

THIS TACIT SAID IS THE KNOWING  
OF THE PRACTICE OF THE  
PRACTITIONER

Inside the Beauty there is an ugliness of the whole

CONSTRUCTING A NARRATIVE OF FASHION PRACTICE AS INQUIRY

# Practice as Process

## THE TORMENT OF SELF-CRITIQUE .



Practice Development.

My preoccupation with my fashion practice as a process of practice is disconcerting. Working with a living toile means endless incarnations of a three dimensional aesthetic where the nuance of change would not be noticed by even the most discerning of spectator. Tacit decisions are made based on eye rather than rule. My practice feels like a pilgrimage into the unknown.

Figure 170.  
Practice Development.



The Torment of Self critique

I don't know where I am going or if the next manipulation will sufficiently interpret what I am trying to say.

It is clear at this point that fashion practice is not fashion design. My practice is not driven by market trends or social demand but by articulation and expression of a voice, my voice. As a function of fashion practice the practitioner voice has a role to play equal to that of the artefact. The challenge is how to externalise this voice meaningfully. Doing practice through moments of visual and literary discovery are tacit and based on my intuitive eye for what I think is right or will work. There are no rules and little or no knowledge of what has gone before.

My process of practice is unique to me and yet the practice aesthetic belongs to the spectator? I am an author of this work much like a writer or painter.

The very future of my practice belongs to the reflections of others. I am daunted by the very thought.

A KNOWING WHEN PRACTICE IS NOT RIGHT IS ALSO EXPERIENCED

# A Constructed Narrative

## EVOLUTION OF PRACTICE .



[ INTERPRETING THE SIGNIFICANT FOR CRITICAL DEBATE IS A CHARACTERISTIC OF FASHION PRACTICE ] .

A finished toile is not finished. It's too obvious. Why is obvious not enough? Once the piece is concluded there are no more questions, nothing to expose?

Constructing a narrative of my practice can only exist if there are more questions to ask. I am constantly questioning what I do, know, or mean in order to capture, understand and expose the immediacy of my thinking and doing. If my practice is to make sense the spectator will need a curated context with which to view my constructed narrative of practice.

I am intrigued by the emotional journey that I am experiencing of my practice process. I feel drained, sapped by the very depth I have happened upon.

As a living sketch my toile is modelled and re-modelled until 'it' (that eureka moment) happens.

I am emotionally attached to my practice at this moment. It is representative of me, my inner thoughts and ambitions that are externalised through a telling of my practice.

Every style line that I draw is a visualisation of my practice reasoning; a mapping out that translates both the aesthetic and technical into a two dimensional object. My toile needs to be cut, in fact dismantled, and it is this moment that my emotions are torn. This mapping enables a flat pattern to be drafted.

I have a connection with the developed toile that is to be no more and I need to let go if I am to construct my narrative further.



# Technical Possibilities



Figure.174.

Technical Possibilities.

The style lines, or seam lines, are now determined.

The tension between the aesthetic line and technical possibilities are carefully balanced.

This is the moment when the toile will be cut away and returned to its two-dimensional state.

I have formed a deep relationship with the practice aesthetic. I have developed an intimate affair with every fold and drape that I have engaged with. This is and was a surprise to me as the attachment is very strong and very personal...in fact overwhelming.

The practice aesthetic is soon to be revealed beyond the domain of my authorship. What will become of my practice now that it belongs to the spectator. The visual territory is no longer mine and I wonder what they will see!

I am on a creative high as the practice conclusion is determined. For me, I just know this very complex and almost symphonic arrangement works. I just know.

The decisions I have made, although tacit, are visually exposed. This is a critical moment where my fashion practice pauses whilst in this virgin state. The practice aesthetic, as object to be critiqued, remains unworn and unadopted in abeyance of its intended purpose.

The cultural integrity, the visual and literary intelligences of my practice, are to be considered through this constructed narrative of my thinking and doing.

TACIT DECISIONS ARE MADE BASED  
ON EYE RATHER THAN RULE

# A Visual Literacy

## FINISHED TOILE WITH STYLE LINES .

[ THE PRACTITIONER FORMS A PROFOUND RELATIONSHIP  
WITH THE PRACTICE AESTHETIC ].

Figure.175. Draft Toile with Style Lines.



### This Voice ...

A new confidence is contributing to the evolution of my practice. I am deliberately and consciously being true to the finite and some times infinite moments of discovery. As I begin to understand this narrative space that I work within I am able to position my thinking and doing more freely and at will.

A truth to 'what is' as a moment of knowing is argued; a moment when the gravity of my reasoning performs what is the answer?

Now that the developing practice aesthetic is concluded I am needing to translate the toile into a working flat pattern. Am I bound by my own limitations when it comes to technical 'know how'? Is it that this duality of a technical skill and a visually aesthetic outcome are at odds with each other?

Perhaps the mastery of one limits the resolve of the other?

I momentarily consider my practice as a performance; a performance of my to-ing and fro-ing as I move in and out of this narrative space. Utterances that are concerned with the evolution of my practice.

At this moment I am the sole protagonist of the piece and I ponder how others might critically gaze upon my work?

# Toile as Maquette

## PRACTICE DEVELOPMENT .



Figure. 176.  
Draft Toile.

The Tussie-Mussie

My heart pours  
Fixed on love  
Emotions break  
Requite no more  
Gifted gaze  
Intent  
Passion  
A suer for the hand  
Touched my soul  
Awkward echo  
Yours.

My Tussie-Mussie

A GLIMPSE OF WHAT IS OR  
MIGHT BE

# Process as Narrative

## A LIVING SKETCH .



Figure.177. A Living Sketch.



Figure.179. A Living Sketch.



Figure.180. A Living Sketch.

My inability to realise the practice intent is causing a deep sense of block that is emotionally tense and frustrating. I don't like what I have done and everything I do is not right. Rational thought tells me that this is a temporary emotion that is causing my inability to experience a sense of knowing or the eureka moments that I crave.

The perception of this is obsessive. No doubt as a sculptress works on her clay maquette and in a moment of block squishes it to a pulp, taking it back to the point where it was first conceived. This moment of block is where I am now. This is a very dark place.

I cannot let this emotion get the better of me and I am mindful of reasoning with my thinking and doing.

Working with a living toile means endless incarnations and I must accept this as integral to the fashion practice process.

Figure.178.

Language of Flowers Postcard, circa 1902.

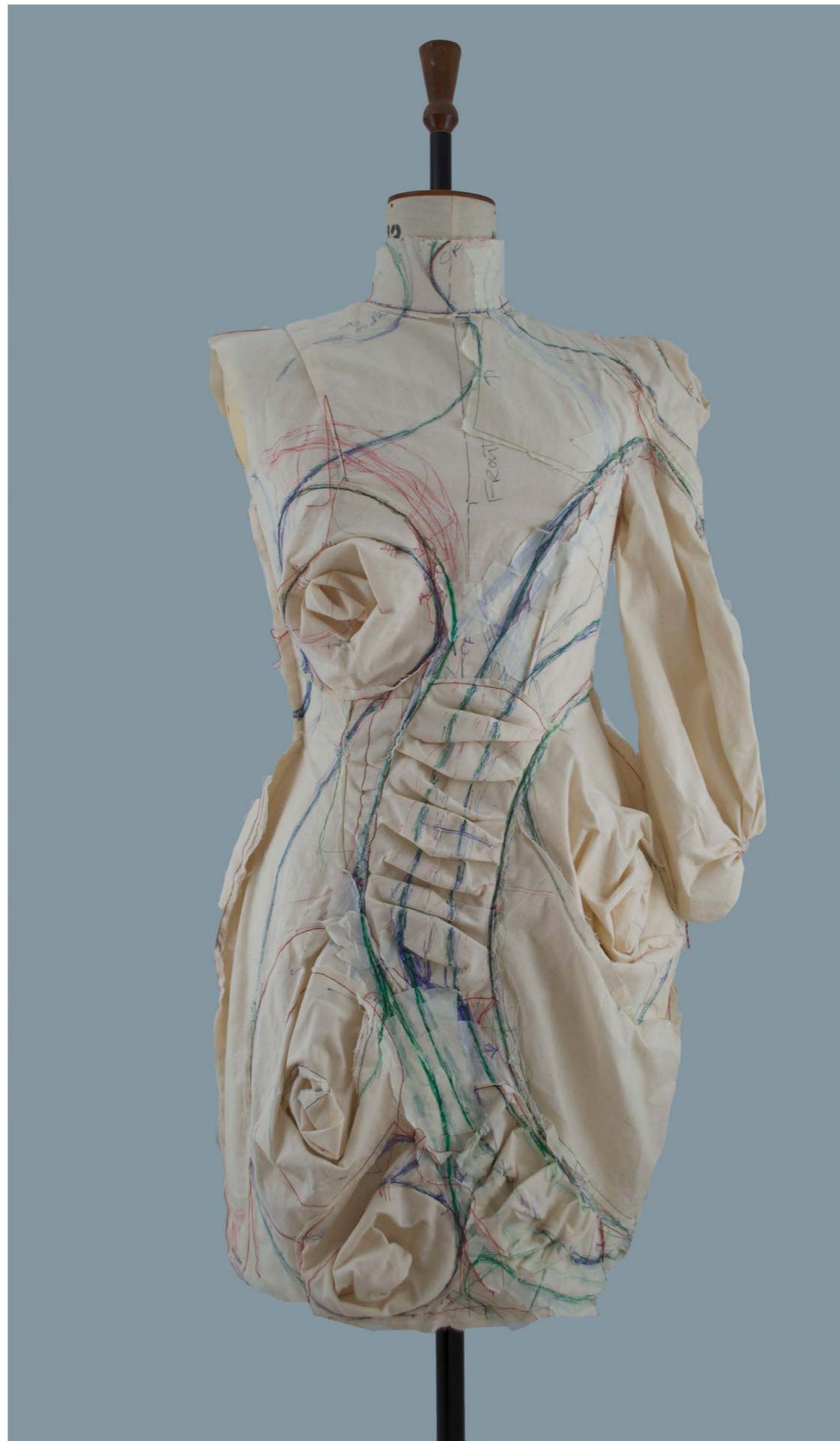


[ THE REFLECTIVE PRACTITIONER IS MINDFUL OF CREATING A RECORD OF EXPERIENCE ] .

# **OBJECTIVITY OF PRACTICE .**

FASHION PRACTICE CAN BE TOO ABSTRACT  
AND NEEDS MORE INSIGHT IF WE ARE TO  
BUILD A FUTURE KNOWLEDGE

*Practice as Object.*



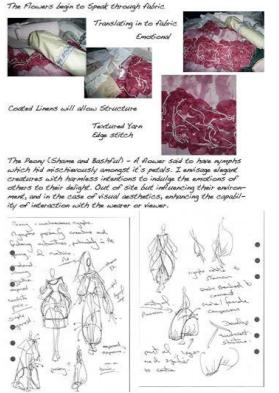
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My role of practitioner is now the engaged spectator. I am critically evaluating the practice aesthetic with fresh eyes. The fluidity of line, shape and form begin to make sense and I can see through to a practice conclusion.

Technology has enabled me to view the practice aesthetic more objectively.

This is my living sketchbook.

*Figure, 181.* Sketchbook Entry.



# Toile Development

## PURITY OF CONCEPT •



THE FLORAL SWIRLS, AS MOTIFS, AND THE LINES THAT CONSTRUCT THE SHAPE AND FORM ENGAGE THE SPECTATOR

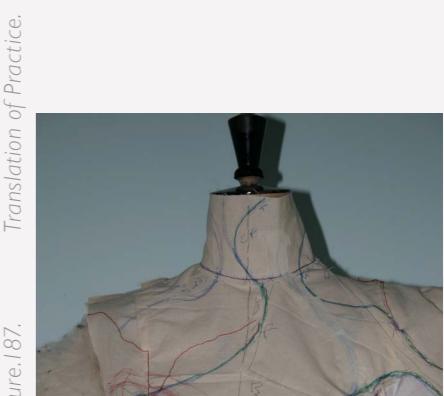
I am drafting my second toile of the cape to ensure balance and affinity with the dress as the under-garment. The bow is grown as an extension to the main body of the cape. All necessary seaming is hidden, and if not, integral to the style lines. The floral motif to the back is unresolved as yet. The petal shapes are collapsing and I am hopeful the use of inter-lining may help with the shape and rigidity without confusing the purity of the floral formation.



This paper toile is not working. The balance of the proportions do not work with the under-garment. I need to make the front longer and add more drape to the front.

Not everything is going to plan as the neckline on my third draft toile needs further design consideration. The style lines around the neck do not translate into a flat pattern piece. This added dimension or consideration when developing such complex structures needs to be resolved without compromising the form (or fit) and the silhouette as intended. This is not necessarily a concession or a compromise but a finding of a new answer?

There is always another answer.



# Symbolic Inference

## COMPLEXITY OF JUDGEMENT •

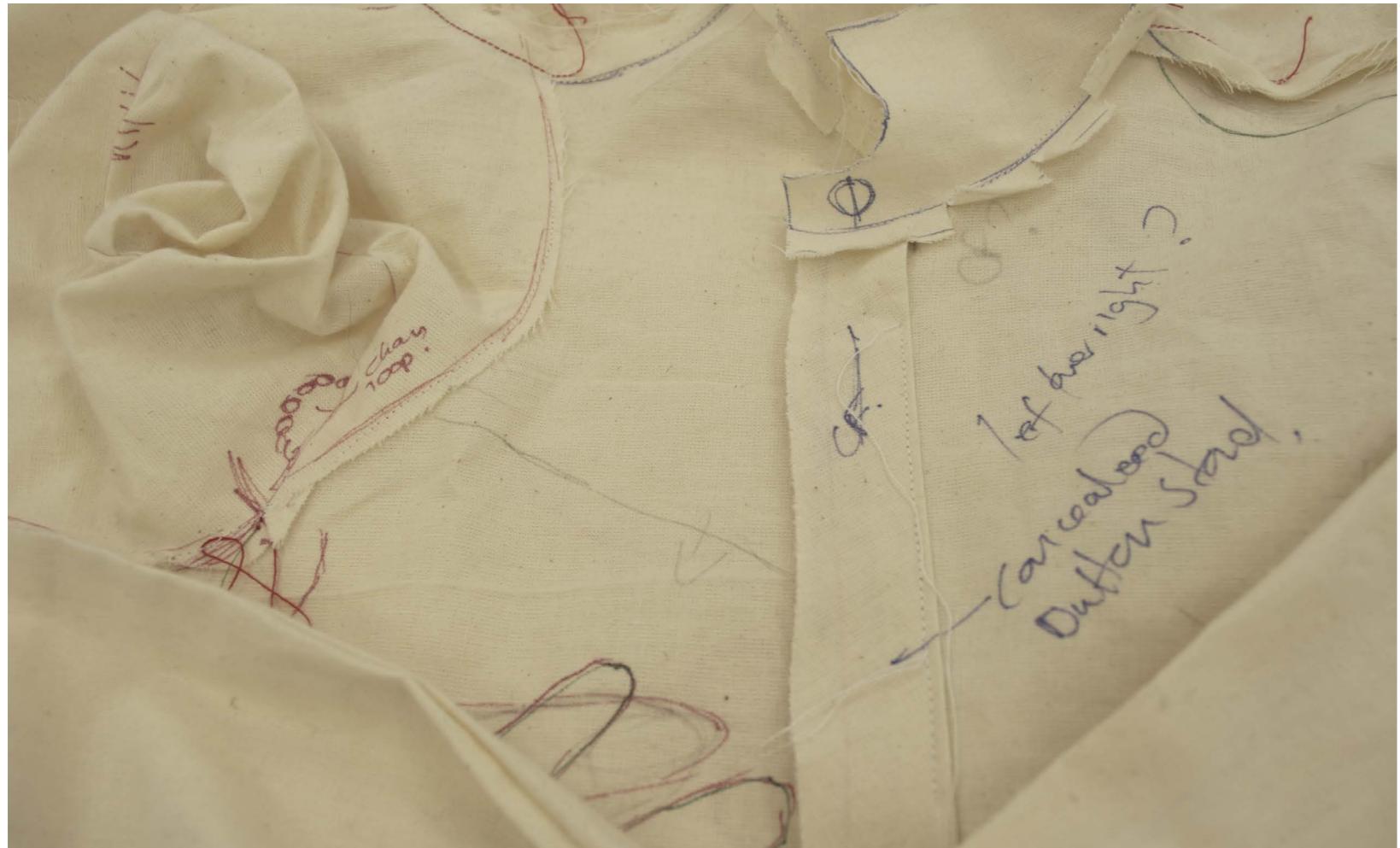


Figure.189. Complexity of judgement.

As I work on the cape I imagine the role of the male Victorian suitor symbolic of the effeminate masculinity that existed at the time. The ritual of starched collars and immaculate 'dress to impress' that sometimes hid the disingenuous intent of the suitor becomes the grammar of the piece.

The symbolic inference of the Peony, said to have nymphs hiding amongst the petals, is obscured by the tailored prowess of the groomed gentleman. The formality and sense of occasion deceives both giver and receiver as the unravelling affair represents the shame and bashfulness politely felt.

I am sketching furiously to capture this symbolic exchange.

I still don't know what I mean? As I try to negotiate the fuzziness in my head. I am compelled to pick up paper and pen. As a practitioner why is it that my thinking becomes clearer when I turn to a more visually based medium? Is it that my resolve emerges as a moment of fortuitous expression? A kind of visual working through: a way of remembering what is subconsciously in my head and the experiences, as moments of knowing, are heightened?

One blink of an eye and the moment is gone with no recall after the fact. Moments of knowing, as a rush of ideas, flow through my hands. These are my most prosperous moments, and although fleeting, are valued beyond my comprehension of what is.

The other of me commands my flow.

WHAT IS KNOWN AT THE TIME OF KNOWING



Figure.188. A Visual Note.

# Looking and Seeing

## IN THE WORK ROOM .



Figure. /90. In the Work Room, Side View.



Figure. /91. In the Work Room, Front View.



Figure. /92. In the Work Room, Three Quarter View.



Figure. /93. In the Work Room, Side View 2.

Fascinated by Looking and Seeing

MINDFUL OF THE STARTING POINT THE PRACTITIONER CAN NOT STOP LOOKING

# Complex Deconstruction

## PATTERN MAKING .

Pattern Piece.



Figure 196.

In the Work Room, Pattern Lay.



Figure 194.

Figure 195. Complex Deconstruction.



Figure 195.

I was talking with the very skilled pattern cutter who is helping to make up my first dress from toile. The methodology is intense and we both acknowledge that the method of pattern construction needs to adopt a new process of production.

Through autonomy of process we dismantle the toile and draw a pattern directly from it. The pattern pieces are a set of complex and curvaceous pieces that are unrecognizable once deconstructed from the toile. Each pattern piece is numbered, notched and marked with precision and then laid flat to ensure the pieces are workable when reverted in two dimensions. If the pattern piece cannot be laid flat then we determine a new style line to resolve the problem.

The notion of ownership begins to haunt me at this point, I'm not sure why? Others can now take the pattern pieces and make the garment without my hand.

I no longer have exclusivity to the finished or evolving practice aesthetic as I tempt the choice of fabric to lie in the hands of another. Learning to let go is to be the natural conclusion of my practice endeavour. I am perturbed and aware that my thinking and doing is to be at the behest of a looking and seeing of others.

FROM EACH UNIQUE AND MOMENTARY ANGLE SOMETHING IS SEEN THAT HAD NOT BEEN SEEN BEFORE

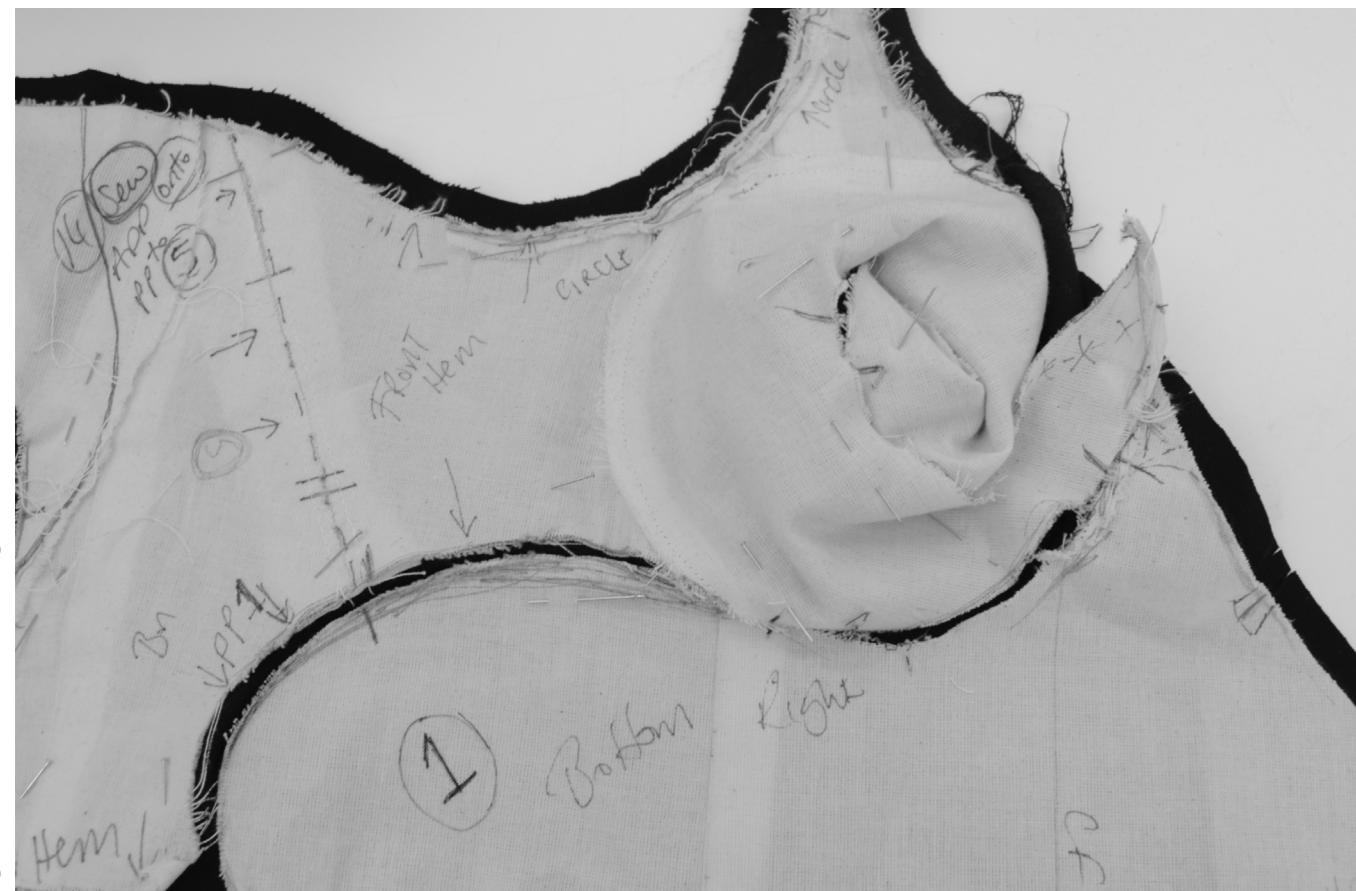
There is Another Way

A looking and Seeing

# Complex Reconstruction

## PATTERN MAKING AS AN ART .

EACH OF THE PIECES STAND ABSTRACTED AND ISOLATED AND THE ORDERED RE-CONSTRUCTION OCCUPIES THE CAPABILITIES OF THE PRACTITIONER

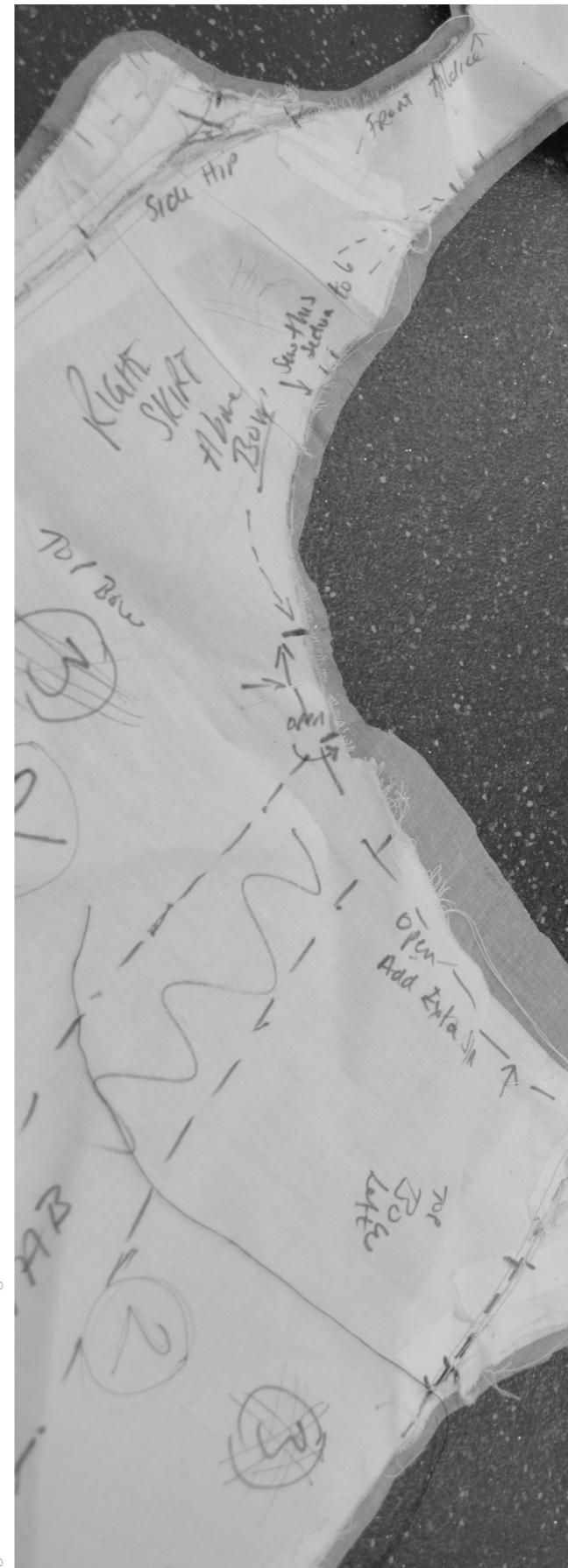


Pattern Making.

Figure 197.

Pattern Making.

Figure 198.

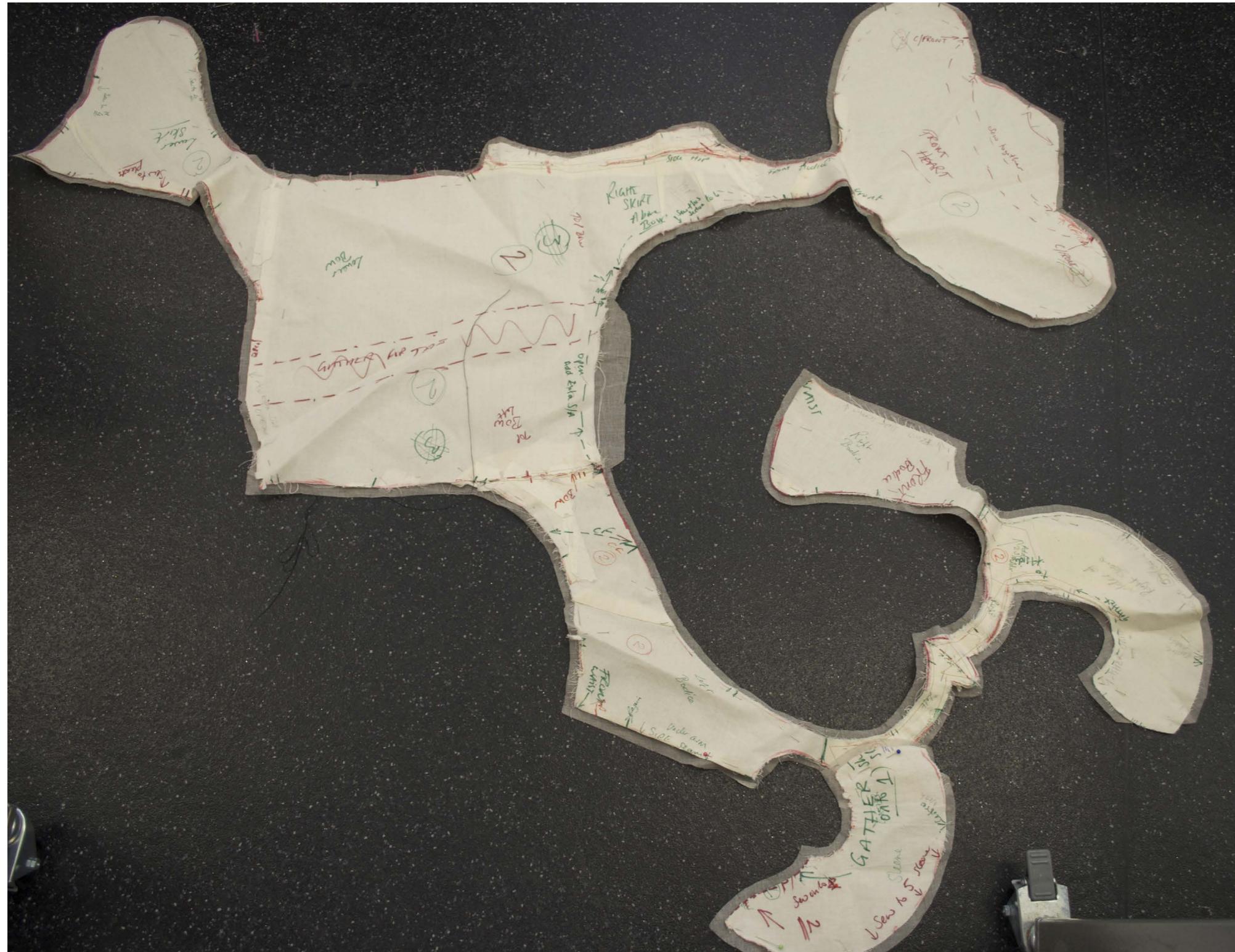


# Complex Construction

# FLAT PATTERN .

The evolving production process is mosaic-like and singularly linear. Each pattern piece is deconstructed and reconstructed piece by piece, otherwise the complexity of construction could not be captured or recalled easily.

Each pattern piece is cut on the style lines and a modus operandi is adopted.



Pattern Making.

Figure 199.

Detaching myself from the developing toile is a very personal thing. I need to draw the style lines in order for the piece to be translated from 3D back in to 2D. The purity of line and form need to be maintained, together with the technical constraints and possibilities of cloth as a two-dimensional construct. The toile will then be dismantled to form the pattern pieces for the first translation of the finished toile.

This is a moment that I can only describe as a sense of loss? A personal attachment has emerged I now need to let go as the toile is to be deconstructed in order to be re-constructed.

I am questioning the automatic and compelling need for symmetry that is mostly practised in a commercial setting. My practice process has technical constraints placed upon my aesthetic wants. I am empowered and fulfilled as if I have just given birth to something new. I consider the experience similar to a maternal bond and the responsibility that I hold for nurturing its developmental being?

# PATTERN MAKING IS A TRANSFORMATIVE ACT

# Beyond Craft

## PRACTICE RECONSTRUCTION .



A VISUAL INVENTORY OF ABSTRACT MESSAGE OR MEANING EMERGES

Figure.202. Pattern Making.



This practice process limits the commercial possibilities and I take a moment to consider fashion practice as comparable to the arts. The worthiness of fashion practice goes beyond skill and tradition of the craft.

Drawing on the term art-making I consider my thinking and doing as practice making and to be considered as a cultural phenomenon in its own right. In this post modern world the time must be right to grant integrity to the authorship of fashion practice.

The drape of the partly reconstructed toile is convoluted and undulating and I am reminded of my love affair with the purity of line and form. Although complex, the practice aesthetic must remain effortless to the discerning spectator.

# A Visual Inventory

THESE COMPLEX NARRATIVES .



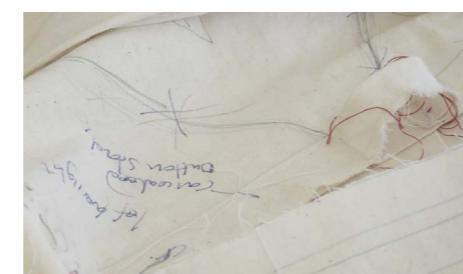
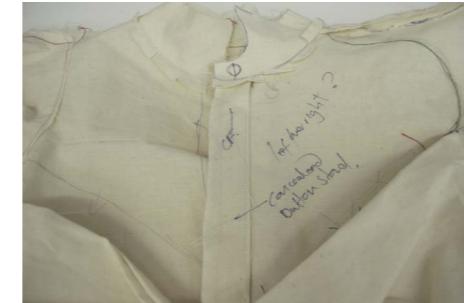
Figure 203 Complex Narratives

EACH LOOKING CATALOGUES AN INVENTORY OF INTIMATE MOMENTS OF SEEING

The first toile that became so precious to me is no more. This moment is disconcerting as no record exists of what is my practice?

# A Record of Making

THROUGH THOUGHT AND ACTION .



THE VISUAL INTELLIGENCES AND VISUAL MEANINGS  
TRANSLATE MEMORY AS A RECORD OF EVENTS



Figure 204.  
A Record of Making

I am struck by the power of image relative to memory. A visual inventory of my practice is emerging simultaneously to my thinking and doing. As a record of my practice process these images represent moments of discovery as I reflect on what is.

# Analogy

## ENGAGING WITH ART MAKING .



Canaday (1958, Vol. 4. p.25), art editor and critic for the New York Times, argued that art flows from the deepest sources of life and that the world that we see consists of emotions and intellect that are part of the world of painting. These semiotic analogies expressed by social and cultural comment construct a language by which fashion practice speaks.

SO MANY THOUGHTS RUSH THROUGH THE MIND AND ARE FORGOTTEN JUST AS QUICKLY

My obsession with the theatre or symbolic story telling through my practice is central to my thinking and doing. Once the fabric starts to speak, without being too dramatic, my obsession intensifies as I construct the meaning or message through symbolic suggestion exaggerated through shape, form, proportion, silhouette, fabric, colour etc.

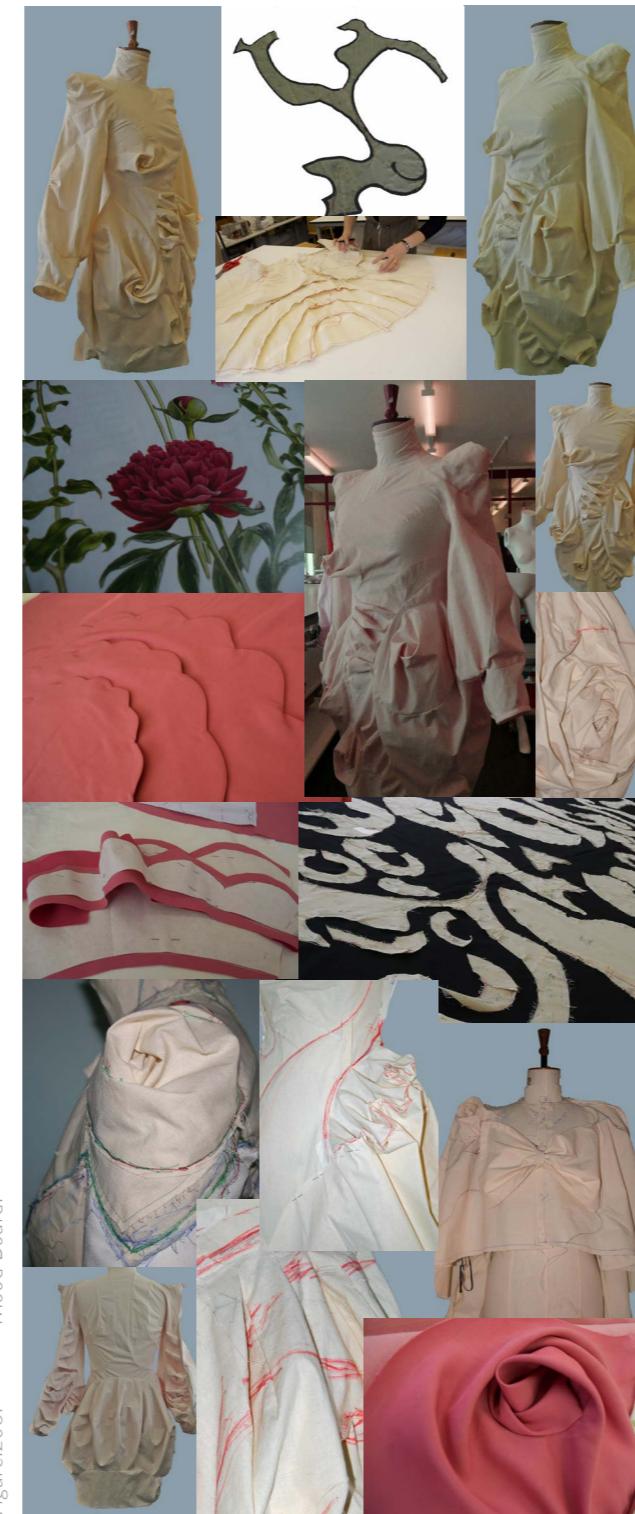


# A Fashion Language

## MOOD AND THEME .



Drag Mouse over Image to Rotate



THESE VOICES AS INTERPRETATION  
OF WHAT IS

My Peony

Shame and bashful  
Nymphs that hide  
Of youthful bloom.  
Flirtatious be  
Of early shine  
Indulge delight

Elegant flower of early morn  
Curvaceous be writhe  
This early bud  
Yet to bloom  
Translucence of skin  
Delight and tempt.

Nymphs do peek  
Others delight  
Out of sight  
Young buds of flower  
Suitor's attention  
Entangled awry.

Blushing and teasing  
Shadow is where  
Hidden their folds.  
Sun's rays  
Silken slopes  
Cheeks fed by the light.

Heart pulses.  
Day closes  
Petals weep  
Night falls  
Brings the blush  
Tease of you.

Bashful bask  
Curvaceous be  
Love want and lust  
Be of you  
and I of me  
My Peony.

The Immortality of Sentiment

# Symbolic Suggestion

## THE LANGUAGE OF FLOWERS .



Figure.209.  
Calico Study.



Figure.212.  
Symbolic Suggestion.

### THE TUSSIE-MUSSIE

MY HEART POURS  
FIXED ON LOVE  
EMOTIONS BREAK  
REQUITE NO MORE  
GIFTED GAZE  
INTENT  
PASSION  
A SUER FOR THE HAND  
TOUCHED MY SOUL  
AWKWARD ECHO  
YOURS.



Figure.210.  
Sketchbook Entry.

The early work of Leonardo Da Vinci's early drapery studies (Popham, 1953) are believed to be fabrics folded over a clay model. It is assumed that Da Vinci draped the clay models with soft rags dipped in plaster. What draws me to these studies is the anonymity and incidentlessness of the draped forms over and above the body.



Figure.211.  
Popham, A.E.  
1953, Plate 5, Cast of Drapery for  
a Figure Kneeling to the Left, The  
Drawings of Leonardo Da Vinci, 2  
Ed, The Reprint Society, London.



Figure.213.  
Practice Reasoning.

Identity seems to have stepped in. Is this translation of my thinking and doing a representation of me? It's like I am facing me, as if I am unwittingly confronting my inner self....the self that knows?

This knowing is me, an extension of the me that I recognise but the me that only exists in this reflective state that I now crave.

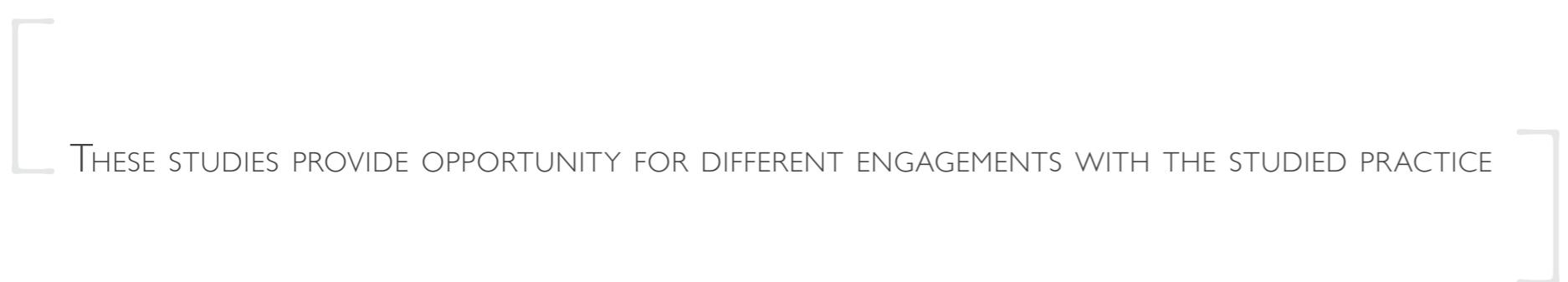
I am outside of me once again.

Drapery studies and early Madonna's

Studies of Line and Form

Who is Me?

THESE STUDIES PROVIDE OPPORTUNITY FOR DIFFERENT ENGAGEMENTS WITH THE STUDIED PRACTICE



# My Peony

## DOES IT SAY MORE ?



Drag Mouse over Image to Rotate

### MY PEONY

MISCHIEVOUS NYMPHS HIDDEN AMONGST THE FLOWER'S BLOOM  
CAREFULLY PLACED TO TANTALISE THE SUITOR AND GIFT FREEDOM TO HIS LUST  
HYPNOTIC CHARM DISPLAYS THE JOURNEY OF LOVE THAT IS PLACED  
THE GESTURE OF AN ADMIRER, MASCULINE AND RITUALISTIC AS SOLICITED  
PROWESS SOFTENS AS THE NYMPHS FIND THEIR PLACE AND SUCCUMB TO TRUE LOVE

### THIS LANGUAGE OF MY PEONY

THEMATICALLY EXPRESSED THROUGH VISUAL AND TEXTUAL MEANS

Is thinking and doing in 3D at the same time normal?  
I am working through my practice development guised as a 3D sketch. I contemplate whether all creative practitioners think in this way? I don't know ?

My practice is becoming performative in that it must speak its own dialogue for others to interpret what they will.

# Questions of Practice

## DOES IT NEED TO SAY MORE ?

Figure.215. In the Work Room, Back View.



Figure.216. In the Work Room, Front View.



Figure.217. In the Work Room, Side View.



Figure.218.



In the Work Room, Three Quarter Bust View.

Figure.219. In the Work Room, Front Waist View.



Figure.220. In the Work Room,Front Bust View.

[ THE PRACTITIONER IS GUILTY OF BECOMING INFATUATED WITH LOOKING ] .

My readings about the Tussie-Mussie appear to have distracted my practice focus. I have decided to go with it or otherwise it will only lead to frustrations where I am not channelling the thought processes on the job at hand. This free flow of distraction augments new and unknown agendas, conspicuously playing with my preoccupation with what might be. If I interrupt my flow then I might find myself in a place of uncertainty.

This is not a place I like to go.

# Beyond the Narrative

## THE IMMORTALITY OF SENTIMENT



### THE IMMORTALITY OF SENTIMENT

THE PETAL WILTS  
THE BACKBONE IS WEAK  
SADDENED AND BEWILDERED BY THE LOVE LOST  
MY FLORAL BOUQUET IS DOWN TRODDEN  
MY ROSE IS NO LONGER IN BLOOM  
SEE HOW MY HEART BLEEDS

I am drawn to the vibrant colours and amiable blooms of Flora and Fauna. Such a simple liking is not enough. To 'do' practice as a literal interpretation will not engage with my intuitive knowing. My reasoning of practice feels like an extension of me; a sort of interpretive knowing that the other of me knows. I realise that I am unable to say or put into words what I know because the other of me just knows?

My practice decisions happen in a blink of an eye. One minute I know the answer and the next I don't. Is it that my practice is an extension of me (the other of me) and what I know at the time of knowing? My thinking and doing appear as one significant happening. Ask me before the 'happening' and I will not have the answer?

Figure.221. Sketchbook Entry.



A Reasoned Understanding

The Tussie-Mussie torments a broken heart. The floral bouquet wrapped so beautifully is facing the floor. The wilted rose weeps for the heart of another. On walking away the backbone appears weak and the shoulders no longer a portrayal of confident love.

A story of lament and unrequited love hosted in a floral display that still holds beauty to those that tempt to look.

THERE APPEARS A COMPULSION TO SEE BEYOND THE PRACTICE TO WHAT IS MEANT

Drag Mouse over Image to Rotate

# Discovery of Practice

## THIS JOURNEY OF LOOKING .



Figure 223.  
Finished Garment in Cotton Organdie, Front View.



Figure 225.  
Finished Garment in Cotton Organdie, Back View.

Figure 224. Symbolic Suggestion.  
Figure 226. Symbolic Suggestion.  
Figure 227. Symbolic Suggestion.



Figure 228.  
A Visual Note.

As my Tussie-Mussie comes to life the complexity of the construction appears as unimaginable. How has this complex structure come about? I am compelled and abstracted for the briefest of a moments.

Each looking introduces something new to my visual intrigue. I can't stop looking and I move outside of myself to see. This is the beginning of a new seeing and I ponder its ending. Each time I see my senses are heightened as my knowing just knows; the balance, the line, the form, the fabric, the composition, the seaming, the silhouette etc. all sing a harmonious tune, or so it feels.

Down from my 'knowing high' I consider this seeing as no longer mine. Others will begin to see in ways.

I need to let go.

THIS SEEING BEYOND THE NARRATIVE OF WHAT IS TRANSLATES AS POSSIBILITIES OF HOW PRACTICE IS VIEWED AND UNDERSTOOD

# This Seeing of Practice

## BECOMES A WAY OF SEEING •

Is it that the fashion practitioner moves unwittingly from an abductive position of philosophical reasoning to a poetic or aesthetic reasoning during a thinking and doing of practice (sketchbook work, reflection, diarising and visual inventorying etc.)? The philosophical approach is deeply profound and hypothesises logic and order whereas poetic or aesthetic reasoning situates imagination and invention. The practitioner deeply engaged with the exploration and discovery of practice moves in and out, through and of image and word externalising cognitive thought and aesthetic reasoning that constructs a narrative beyond the practice aesthetic. This seeing of practice becomes a way of seeing as a telling of a knowing of a doing of practice emerges.



A MOMENT WHEN A GRAVITY OF REASONING PERFORMS WHAT IS THE ANSWER

I am enjoying this looking and seeing of my practice. At first I did not think I would find myself...but I did and this has been the most exhilarating of experiences.

I have found the other of me.

The narrative of my practice is known only to me; a privileged secret, or so it feels.

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[ IT'S LIKE HAVING TO FIND MY CREATIVE SELF. I CAN'T ALWAYS REMEMBER WHAT I LOOK LIKE ].