

CHILDREN

OF

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NIGHT

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NIGHT

RAW

MANGO

CHILDREN OF THE NIGHT

Children of the Night draws from the haven of darkness, the powerful release of movement, and luminous flickers of light.

[It's a trip!]

Garments are viewed through a lens of object making and appear to dance with the ebb and flow of elasticity. Welded sculptural forms take shape to highlight continued innovations and explorations within handwoven textiles.

Through a gleaming range of metallics, brocades impart the feeling of knitwear, and kaleidoscopic weaves become optical illusions.

RAW

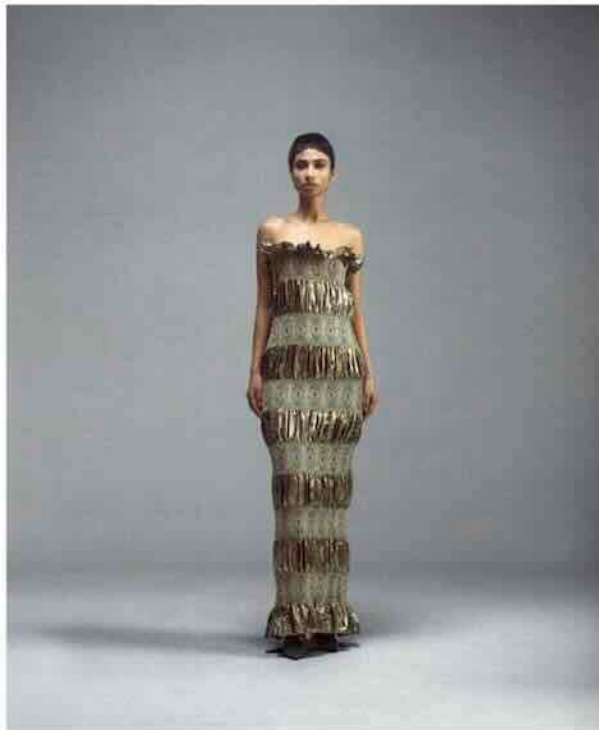
MANGO

Techniques: The textile was woven with alternating fabric tensions in a single yardage

Composition: Badla (lurex), lycra, mulberry silk

Notables: The textile in this handwoven dress alternates between two different textiles woven together on the loom. The dress appears to bloom open like a flower at the neck, a result of the elastic properties of lycra which create natural gathers in the badla fabric. The dress is created with only two stitch lines - joining the front and back of the dress at the side of the body and allows for various ways of wearing.

[ANGELA DRESS]







Techniques: Handloom silk with gota weft, cushioning

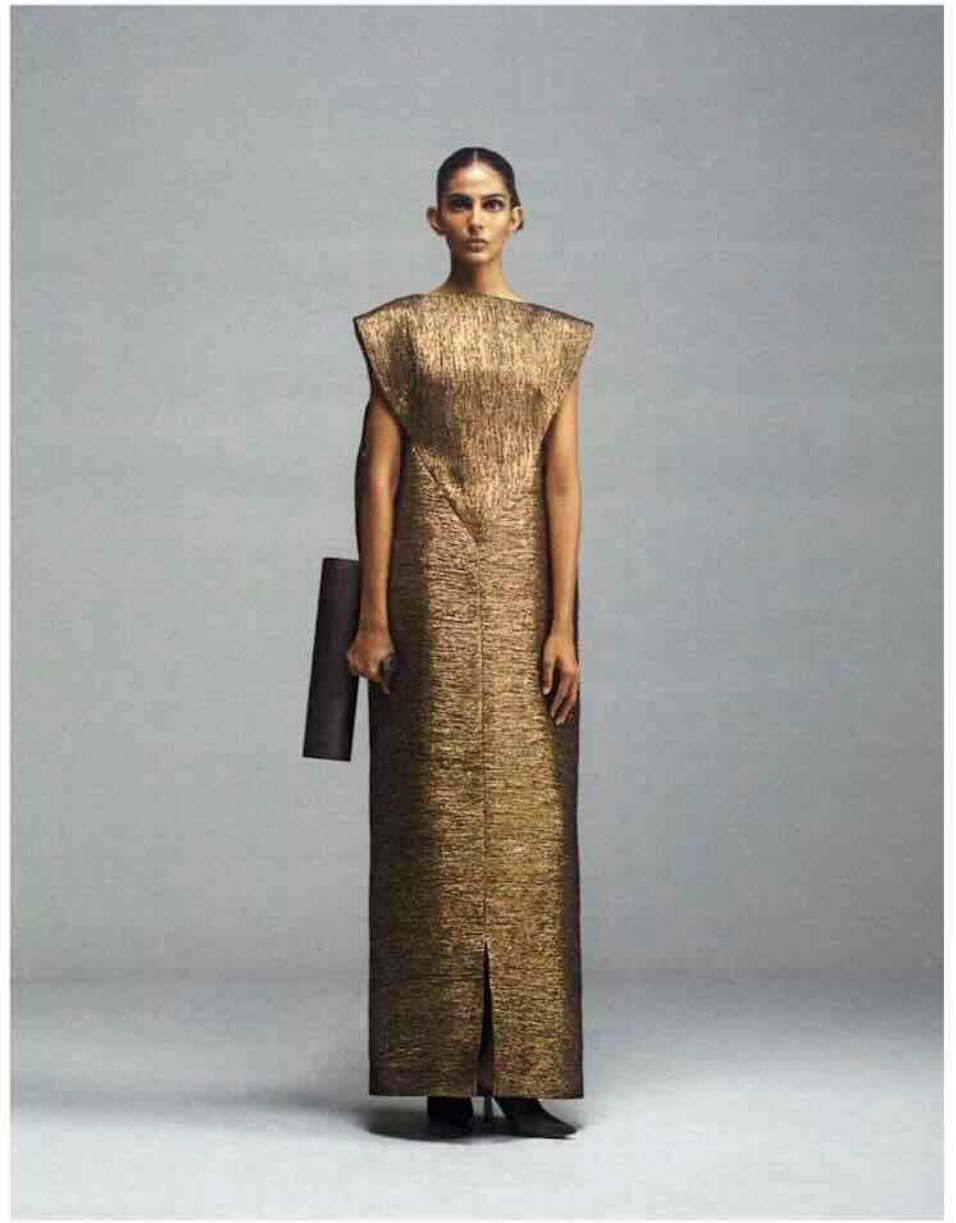
Composition: Badla (lurex), gota, mulberry silk, polyfill

Notables: The dress bodice uses a textile created by weaving black lurex in silk and features a kaleidoscopic design. The voluminous dress has been constructed with the use of polyfill to add cushioning at the waist and hem to depict the shape and volume of garlands. The detail is further used in the neck and armhole- the contrasting proportions are a reflection of those seen in garlands. Gota is a woven flat ribbon, conventionally available in gold and silver. Traditionally, gota has been used as a surface embellishment technique. Here, a handwoven textile is created by incorporating gota and silk within the weft, creating a fabric with a unique weight and structure.

EVELYN DRESS







Techniques: Handloom silk with gota weft

Composition: Gota, mulberry silk

Notables: Gota is a flat woven ribbon, available in gold and silver. Traditionally, gota has been used as a surface embellishment technique. Here, a handwoven textile is created by incorporating gota within a silk warp, creating a fabric with a unique weight and structure. The result is a sculptural look, where gota can be seen draping differently based on how it is cut.

[NATALIE DRESS]





Techniques used: Handwoven silk with badla and lycra weft, gota, iron welding, hand embroidery

Composition: Gota, mulberry silk, beading, cotton knit, lycra, zari, iron

Notables: The body of the jacket was created by weaving gota, a flat golden ribbon into a silk warp. The sleeves consist of lycra and badla woven into silk. The centre of the kaleidoscopic pattern on the sleeve is highlighted with gold glass beads encircling the motif. The sparkle and dimension of the glass beads further complement the raised texture of the fabric. The blazer fits over the dress, which has a welded metal frame below the waist. The dress bodice is constructed of cotton knit and the lower part features a diamond pattern.



[LAUREN JACKET & ALICIA DRESS]

JOCEYLN JACKET, ROBERTA TOP & SARAH PANT



STROBE JACKET







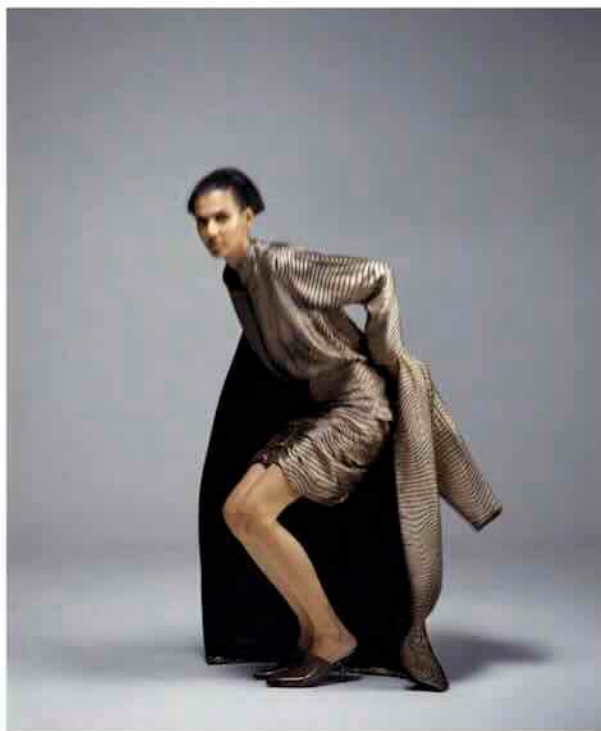


Techniques: Cushioning, handloom weaving

Composition: Zari, badla (lurex), mulberry silk, polyfill

Notables: The top fabric in the jacket has been developed by weaving black lurex with silk. The bottom of the jacket and the shirt and trousers feature a kaleidoscopic pattern in a textile created from weaving badla with silk. The waist of the jacket is constructed using polyfill to highlight the gathers and reflect the volume of garlands.

[MARGAUX JACKET & STEFFIE PANT]



Techniques: Hand embroidery, ruching, machine quilting, handloom weaving

Composition: Beading, mulberry silk, zari, polyfill

Notables: Sonic music waves find their rhythm as handwoven textile. The ruching in the skirt against the wave pattern depicts movement and relief. The wave on the shirt has been embroidered with black beads along the waist, to highlight the design and add additional optical effect. The jacket has been quilted over the wave pattern, with a layer of polyfill.



[LEIGH JACKET, BERNICE SHIRT & THELMA SKIRT]







Techniques: Handloom silk with lycra and zari weft, iron welding

Composition: Zari, lycra, silk, iron

Notables: This textile is created by weaving zari and lycra with a silk warp. The stripes in the design, combined and placed over welded circular rings, The elasticity of the textile combined with the placement of welded rings celebrates its ability to be molded through various garment construction techniques. The top is not cut and rather, woven as one piece. It features a welded ring at the hem. The skirt is created by stretching two sewn panels of fabric over a dome-like welded structure- which has circular rings at the hem and below the waist level. The elasticity of the textile allows for the incorporation of a waistband within the garment.

[ISY TOP & GERALDINE SKIRT]





Techniques: Joining two different textiles in a single yardage (length) on the handloom, iron welding

Composition: Mulberry silk, lycra, iron

Notables: This is one continuous length of textile, wherein the sari and blouse are woven as one piece. Lycra is woven in the weft of the palla to become the bodice, or blouse, effectively omitting the palla altogether. Natural gathers appear at the point of woven joinery. The insertion of a welded metallic ring forms the neckline.

[DENISE SARI]



Techniques: Iron welding, handloom weaving, ruching

Composition: Zari, mulberry silk, lurex, iron

Notables: This dress features two brocades of similar design but varying textile wefts: zari in the upper half and lurex in the lower. Owing to the materiality, these subtle differences result in an entirely different look despite being similar in design. The lustre of zari creates an illusion of the fabric being leather-like. The hem is elasticated to mimic the softness and volume of a blooming flower. The ruched lurex textile brings together the upper and lower form of this tube dress, sitting atop a welded metallic ring underneath.



[GERI DRESS]

STACEY TOP & HATTIE TIGHTS











Techniques: Handloom silk with lycra and badla weft, hand embroidery, iron welding

Composition: Badla (lurex), mulberry silk, lycra, iron, beading

Notables: This look reflects the new possibilities within handloom brocade, through the incorporation of lycra, a textile can become more comfortable to wear and versatile in sizing. The top and tights seen here, feature a kaleidoscopic pattern. The black check jacket showcases the fabrics ability to stretch, highlighting the elbows with welded circular rings, where the cuffs begin. The centre of the kaleidoscopic motif is embroidered with gold beads to complement the texture of the gold lurex.





Techniques: Handloom silk with lycra and badla weft, ruching, iron welding, machine quilting

Composition: Badla, lycra, mulberry silk, iron

Notables: Lurex- a material which is often used as a decorative element in garlands- was woven with lycra and silk to create a textile for this garland inspired top. The neckline features ruching and is held in place by a welded metal frame. This is paired with a brocade shirt, silk trousers and a quilted jacket.

[ORLA JACKET, REBECCA SHIRT & NADIA TOP]



[HEATHER TOP]



Techniques: Iron welding, handloom weaving, ruching

Composition: Lurex, mulberry silk, iron, zari

Notables: Two brocades of similar design, but varying textiles have been used to create this dress. The dress body has zari in the weft, whereas the ruched back garland detail has lurex. This one change, results in the shine of lurex creating an illusion similar to leather. The dress features a high slit on one side and a garland inspired open back - where the ruched textile is held down by a welded metal frame.



[LIZ KURTA & VALERIE PANT]

LOLEATTA TOP & MADLEEN PANT









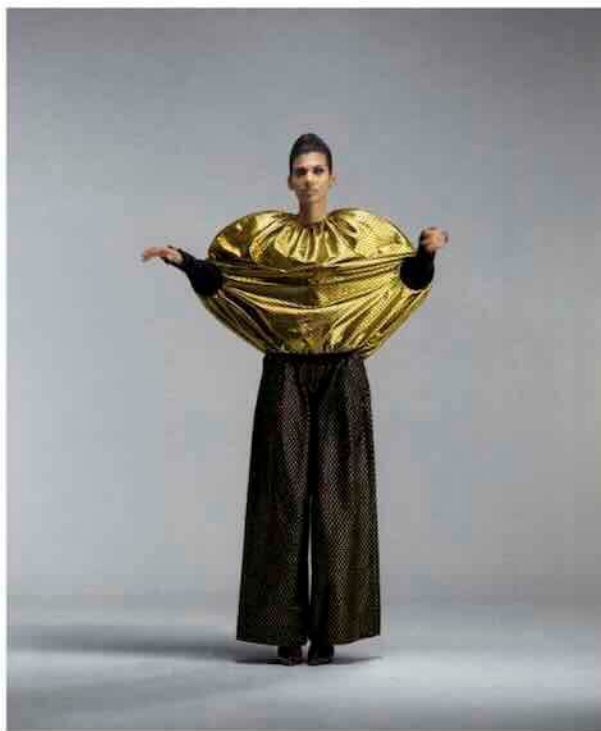
Techniques: Handloom weaving, iron welding

Composition: Mulberry silk, iron, cotton knit, beading

Notables: Inspired by blooming flower petals, this mashru silk dress features gathers at the neck and the resulting volume is held in around the knee using a welded round frame. The lower part of the dress is constructed from ribbed knit which accentuates the circular form of the frame.



[CLAUDJA DRESS]



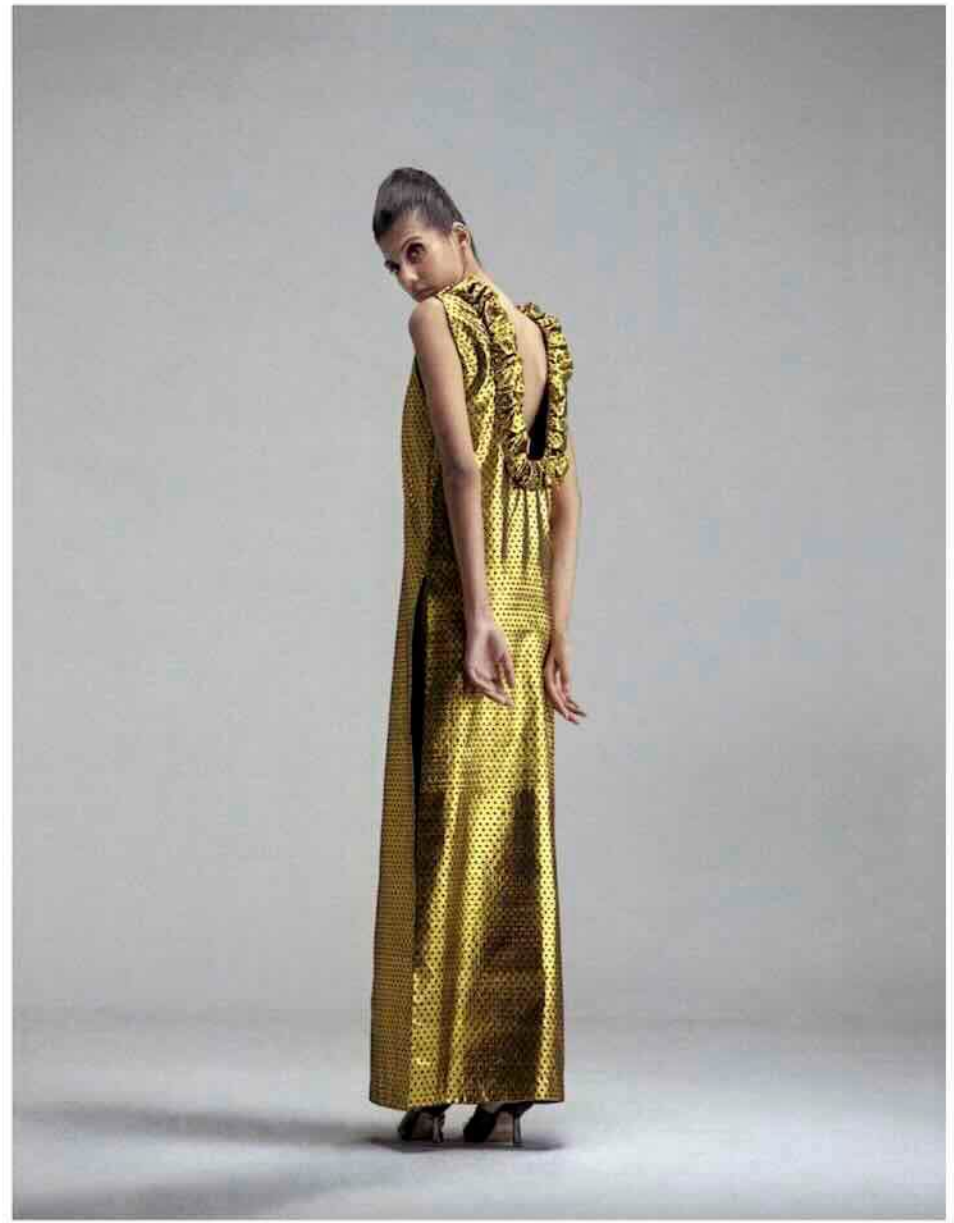
Techniques: Handloom badla (lurex) with silk warp, iron welding

Composition: Cotton knit, mulberry silk, badla, iron

Notables: This textile was created to give the illusion of sequins being woven into fabric. Sequins are widely used as a decorative surface embellishment technique in traditional Indian garments. The dotted textile consists of gold badla woven with black silk. The versatility of textile can be seen in this look, which makes use of both sides of a single textile. The reverse of the brocade weave was used in the construction of this look's top, while the the front side is used for the trousers. The gathered top has welded metal rings below both elbows, which were developed while exploring new ways of framing the body.



[HELEN TOP & CARA PANT]



Techniques: Handloom silk with badla (lurex) weft, iron welding, ruching

Composition: Badla, mulberry silk, iron

Notables: This textile was created to give the illusion of sequins being woven into fabric. Sequins are widely used as a decorative surface embellishment technique in traditional Indian garments. The dotted textile consists of gold badla woven with black silk and can be used on both sides. The dress features a high slit on one side and a garland inspired open back- where ruched textile is held down by a welded metal frame.

[RITA KURTA]



Techniques: Handloom silk with lycra and badla weft, hand embroidery, iron welding

Composition: Lycra, badla (lurex), iron, mulberry silk beading

Notables: The cascading textile form is inspired by a hanging flower arrangement, and was constructed by creating a metal frame of 3 circular rings, two which accommodate the arms. Upon closer inspection this dress reveals a top bodice made of handwoven lycra and silk which is threaded with a welded frame. The remaining handwoven textile below the welded frame contains blue silk twill. Patterns on the textile were embroidered by layering cylindrical glass beads over each other to highlight the centre of the flower.



[MIRANDA DRESS]





Techniques: Handloom silk with zari weft, hand embroidery, iron welding

Composition: Zari, cotton knit, mulberry silk, beading, iron

Notables: The dress is constructed using a welded metal frame placed over the shoulder, meeting at the waist in the front and back. The side of the body remains open. The textile features a diamond pattern developed by incorporating blue lurex in the weft to contrast the solid blue diamonds in blue silk. The square bodice and open gathers allow for the diamond pattern to feel kaleidoscopic while wearing the garment.



[JOANNE DRESS]