



Portfolio



Scarlett Price

Cape jasmine

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f

LA
W
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co
bo
32

e

Gardenia jasminoides
aka common gardenia

l

s

Bird's nest fern

B

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A

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c

Asplenium nidus
aka shield fern

Chamomilla (Matricaria Chamomilla.)

Concept One



1



2



COLOUR BOARD



1

2

3

5

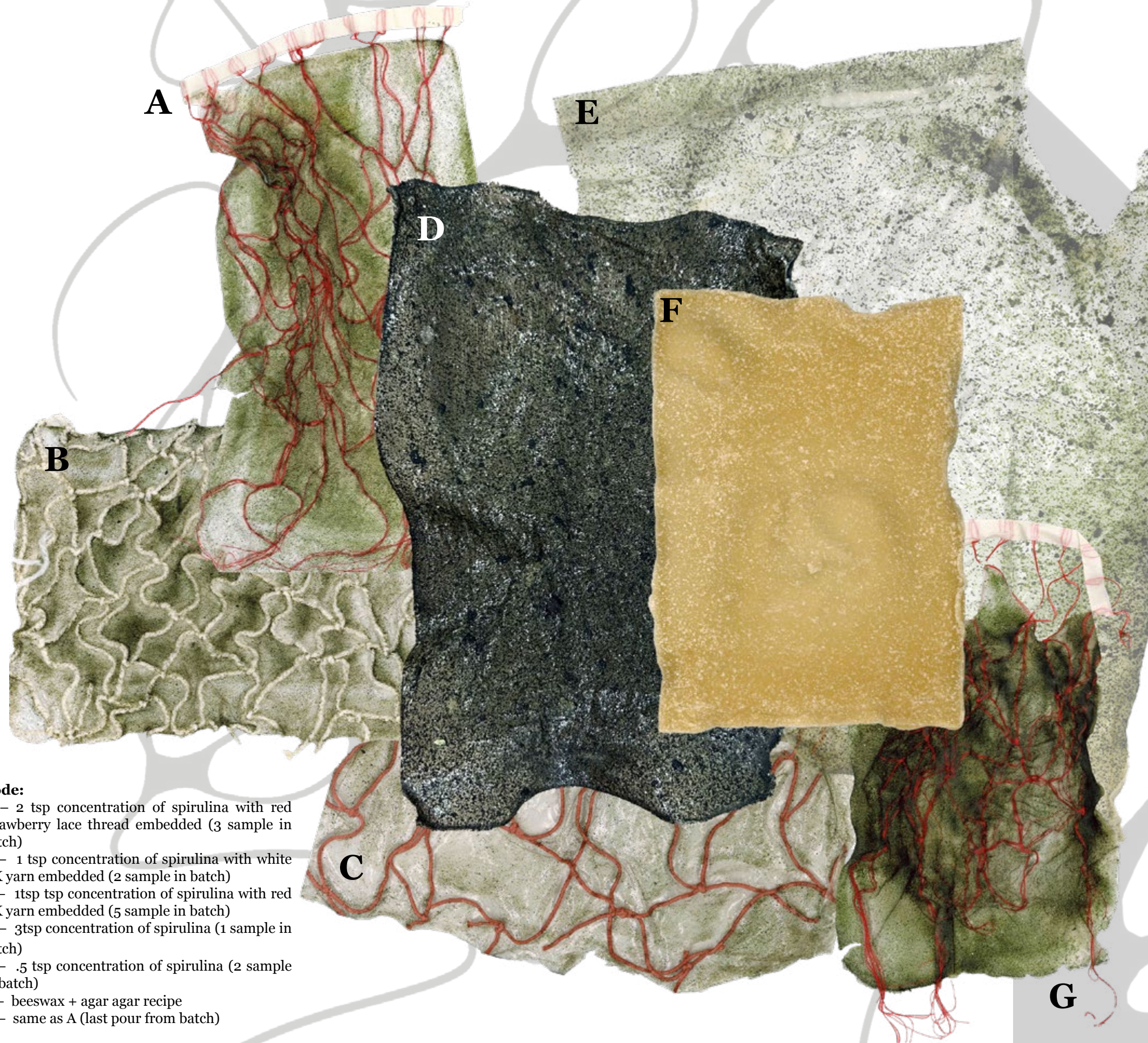
7

4

6

BIOPLASTICS

BIOPLASTICS EXPERIMENTS



Code:

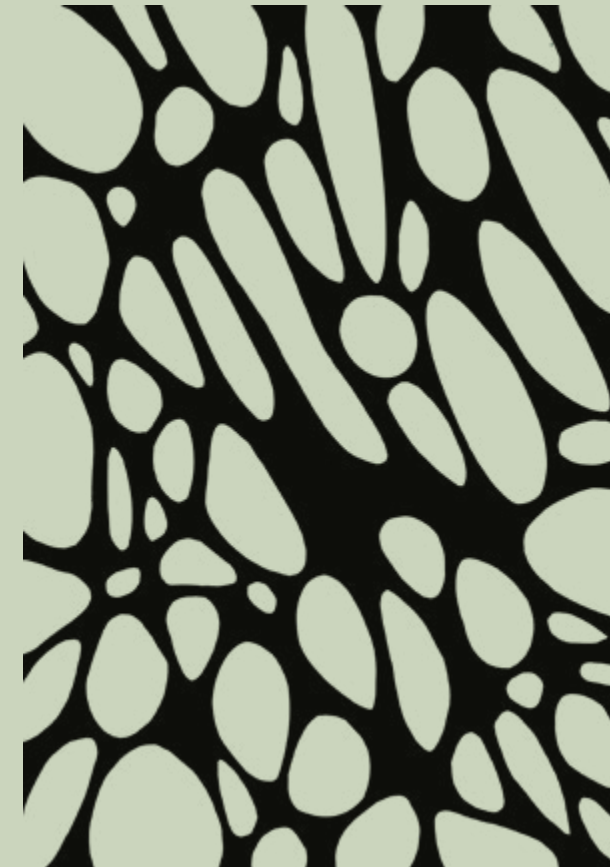
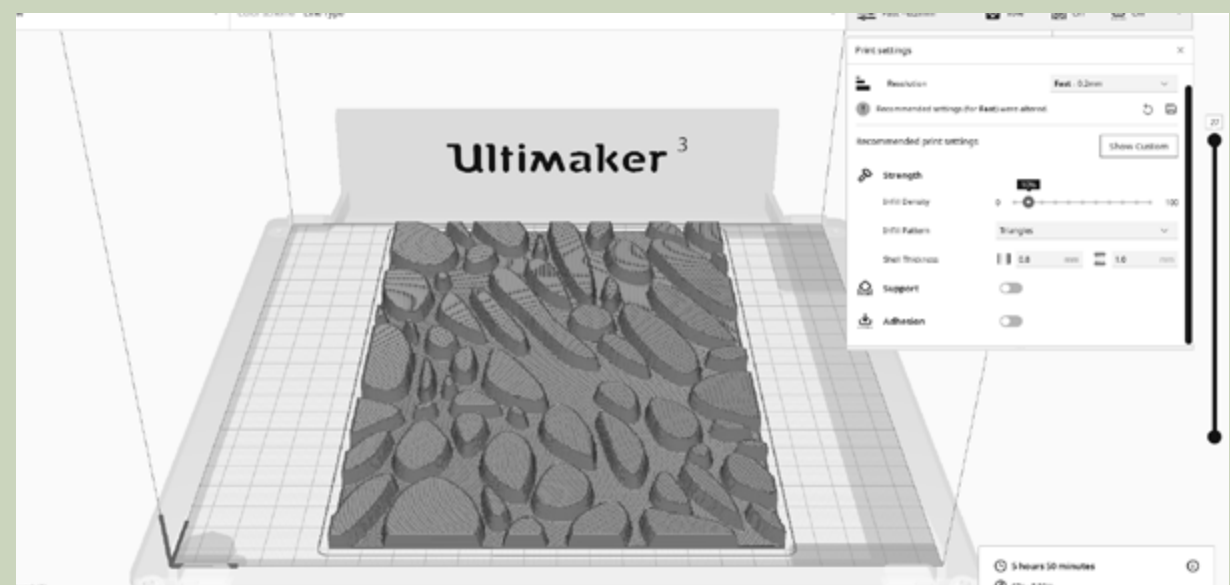
- A** – 2 tsp concentration of spirulina with red strawberry lace thread embedded (3 sample in batch)
- B** – 1 tsp concentration of spirulina with white DK yarn embedded (2 sample in batch)
- C** – 1tsp tsp concentration of spirulina with red DK yarn embedded (5 sample in batch)
- D** – 3tsp concentration of spirulina (1 sample in batch)
- E** – .5 tsp concentration of spirulina (2 sample in batch)
- F** – beeswax + agar agar recipe
- G** – same as A (last pour from batch)



Over the course of 8 months, I occasionally experimented with agar agar recipes to make bioplastic. After getting used to a handful recipes, I favoured Alysia Garmulewicz method. I trialled a plethora of ways to naturally dye the solution, without using food colouring; taking inspiration from Studio Tang's work with agar agar bioplastic, I trialled spirulina and the different concentrations of it in the solution. I also wished to try beetroot for a red dye, however, even though it is a great raw material for dyeing other materials, it leads to mould for bioplastics. In order for me to keep the red hint that I envisioned, I took inspiration from Lien Tong and Jenny Lai's collaboration and embedded yarn in my samples.

ROOT GROWING

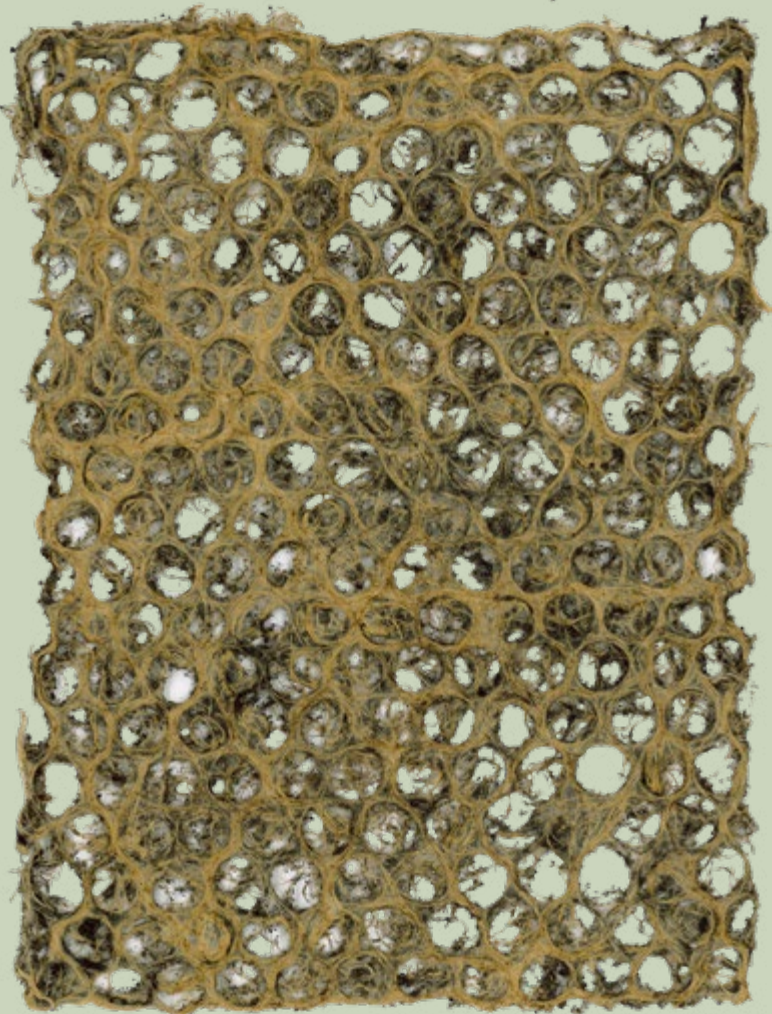
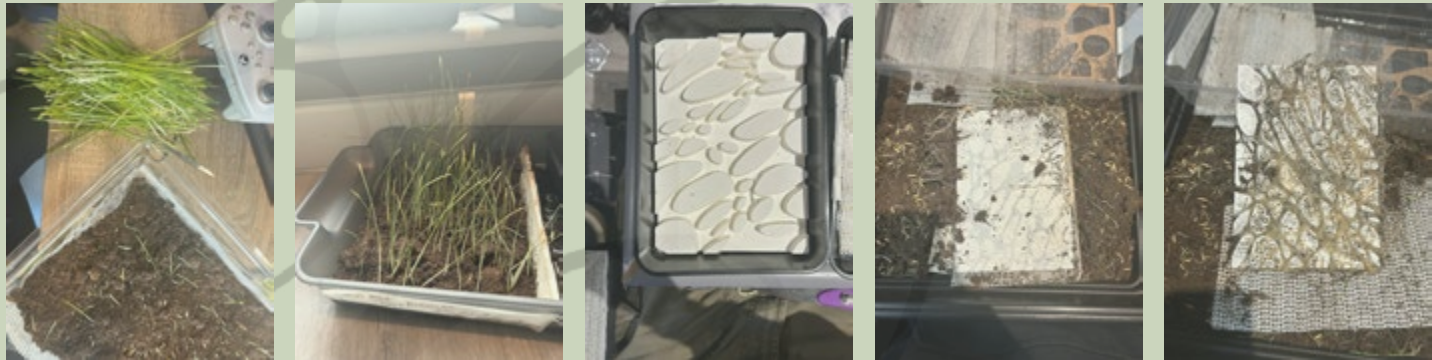
Diana Scherer is a German textile designer, her practice focus' on bot- any, material research, textiles and sculpture. I have taken a massive interest in her “Interwoven” collection, she was first inspired by how plant roots take the form of the vase they are put in, then developed her concept of manipulating root growth the follow her own pattern. The intricate designs are achieve by 3-D printing templates and combining them together tfor roots to grow.



Taking inspiration from likes of Diana Scherer and my own style of organic matter, as seen on the left, I experimented with root growing by 3-D printing my sketches for oat grass seeds to follow.

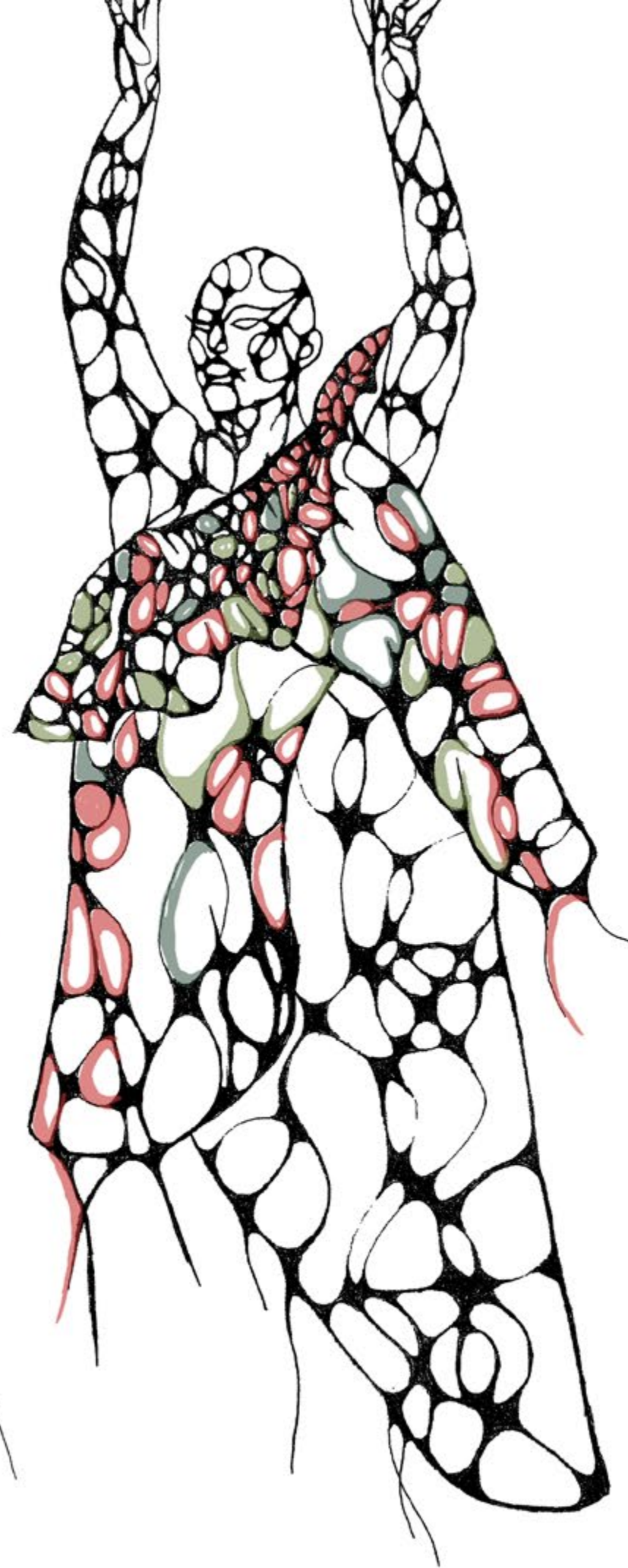
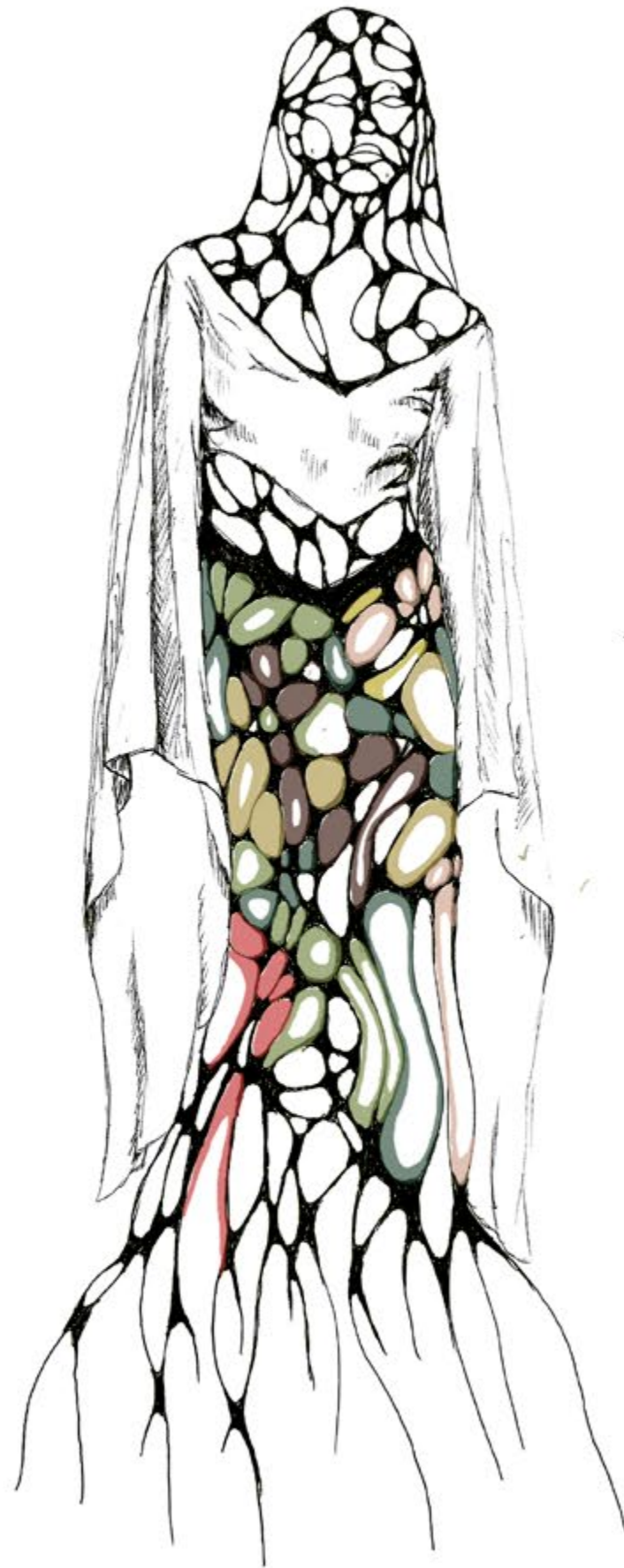
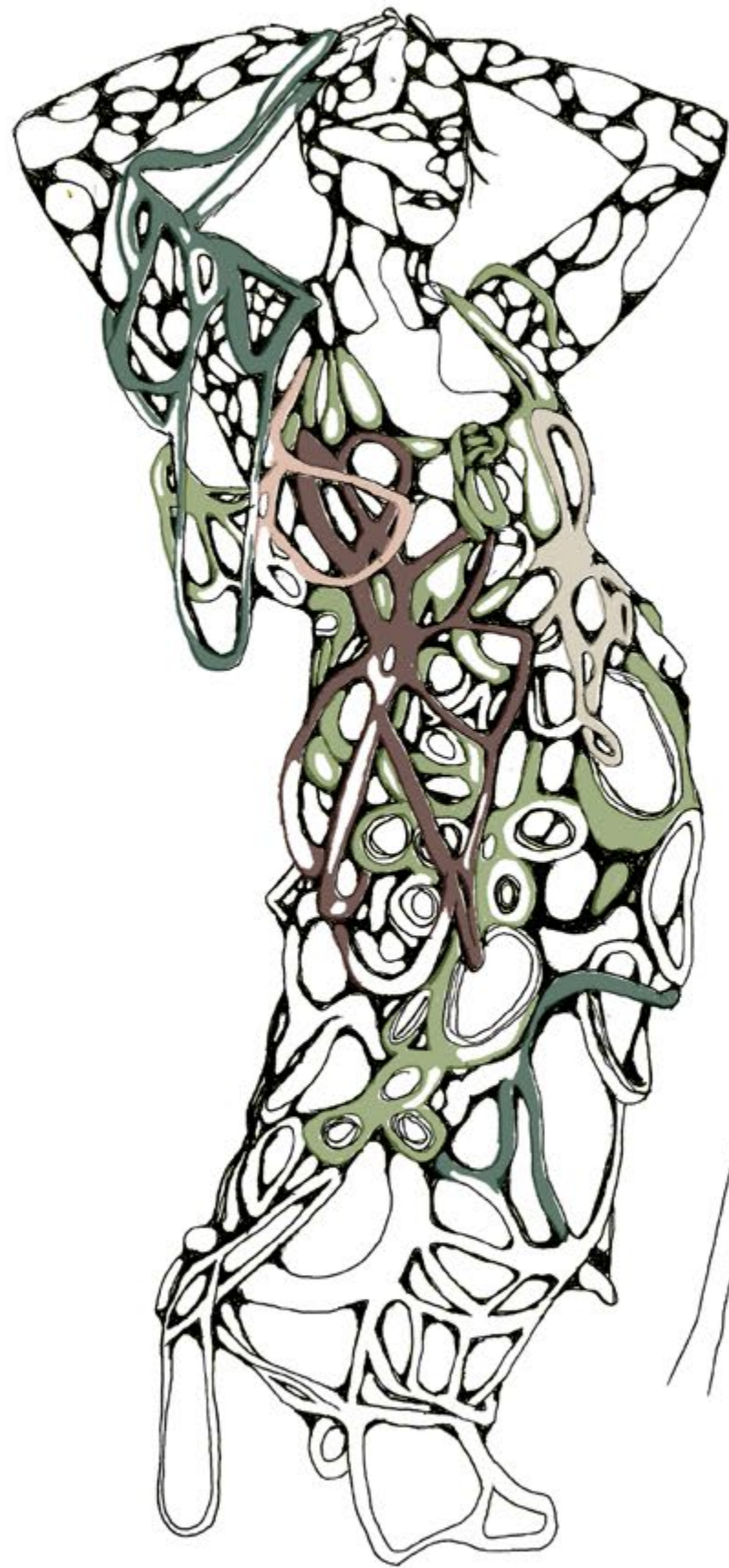
Over the course of 6 months, I experimented with root manipulation, creating multiple samples with bubble wrap before I moved to my 3-D print template. After a handful of failed experiments, I became successful in creating a substantial sheet of roots that follow my patterns.

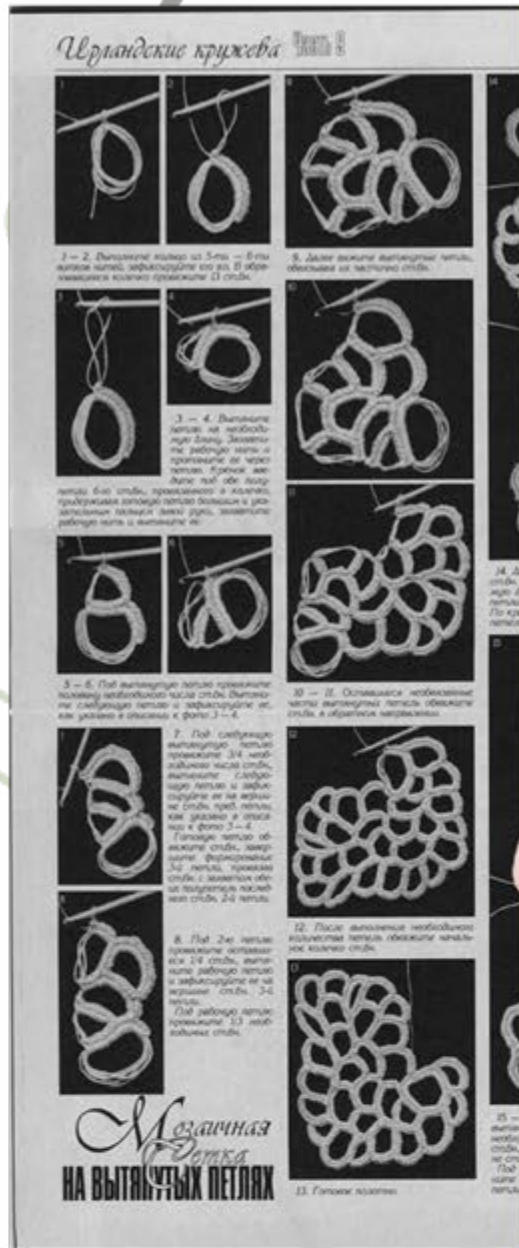
While I was studying the ways the wheat grass roots, I became enthralled by the intricacies of nature, further inspiring my sketches and collection development.



ROOT GROWING EXPERIMENTS

LINE UP





Building the free-form pieces onto the manequin

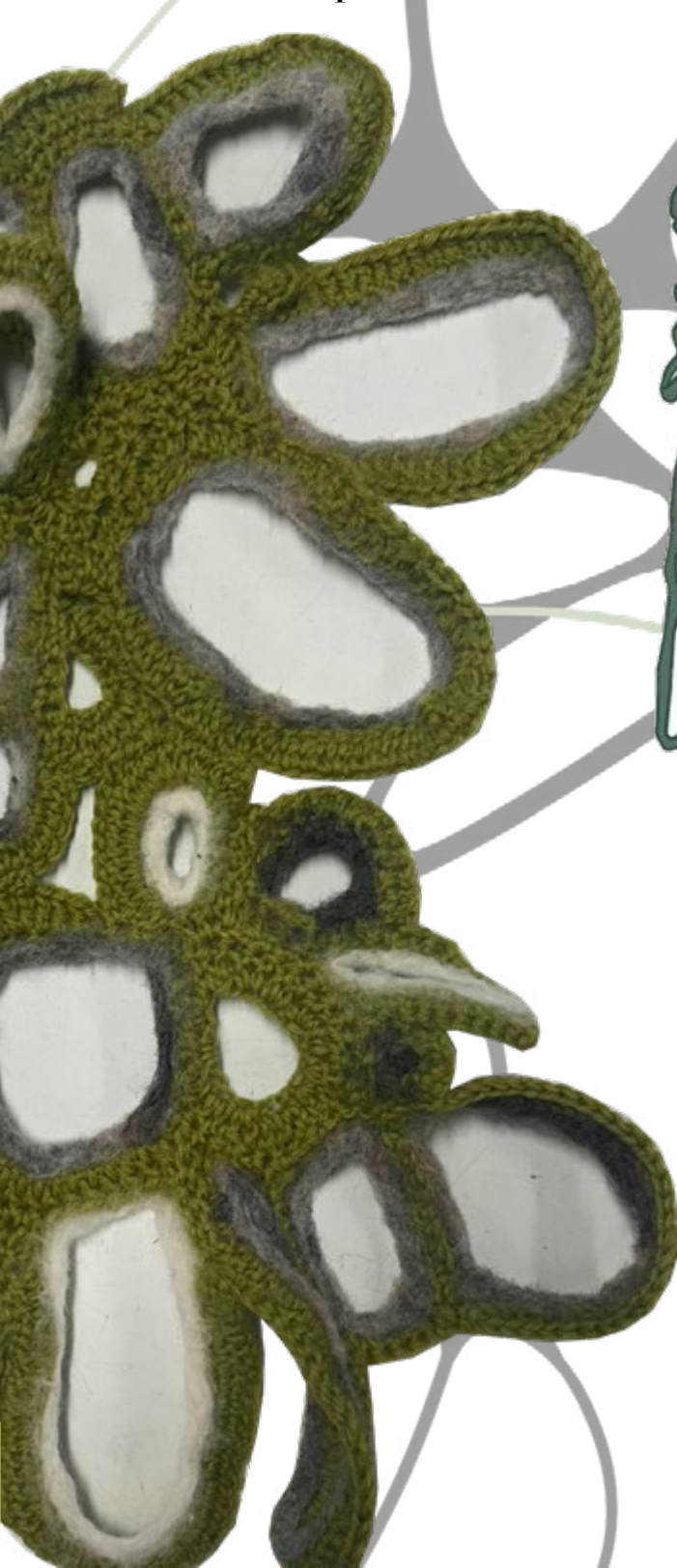


look one

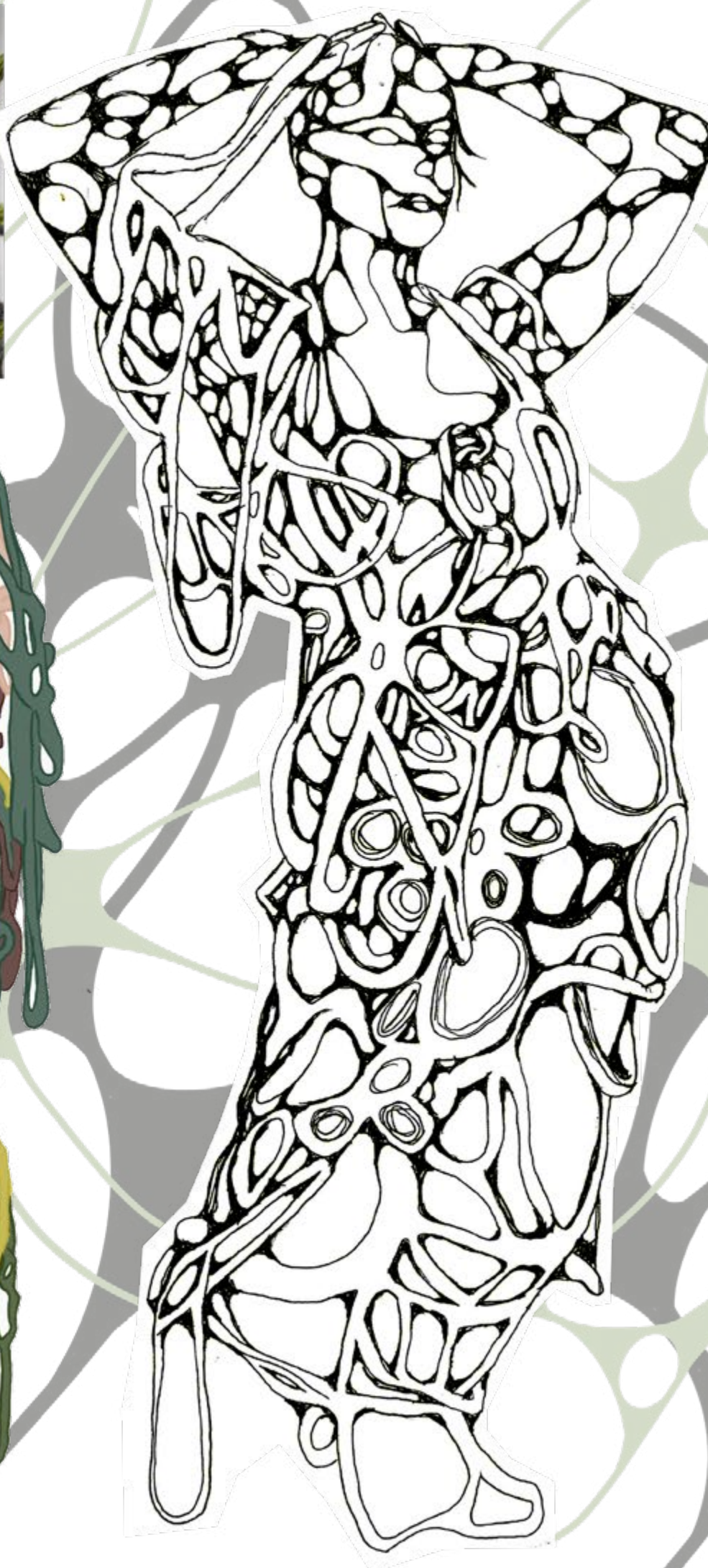
'THE ROOTS'



Finish and close ups

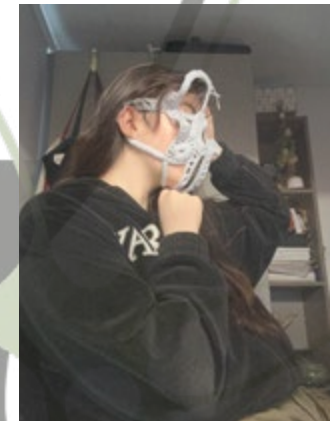
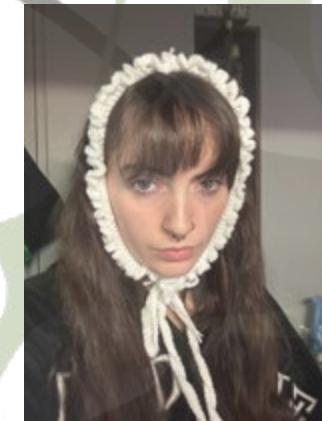
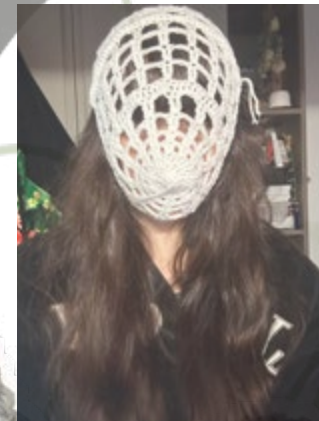
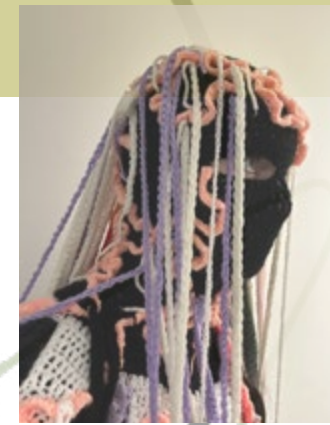
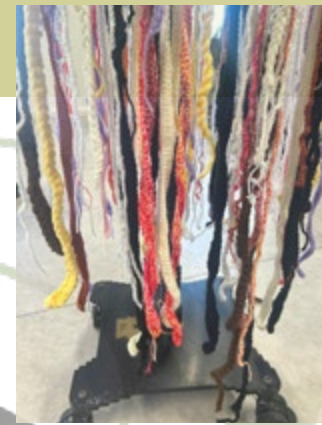


Technical Drawing



‘THE STEMS’

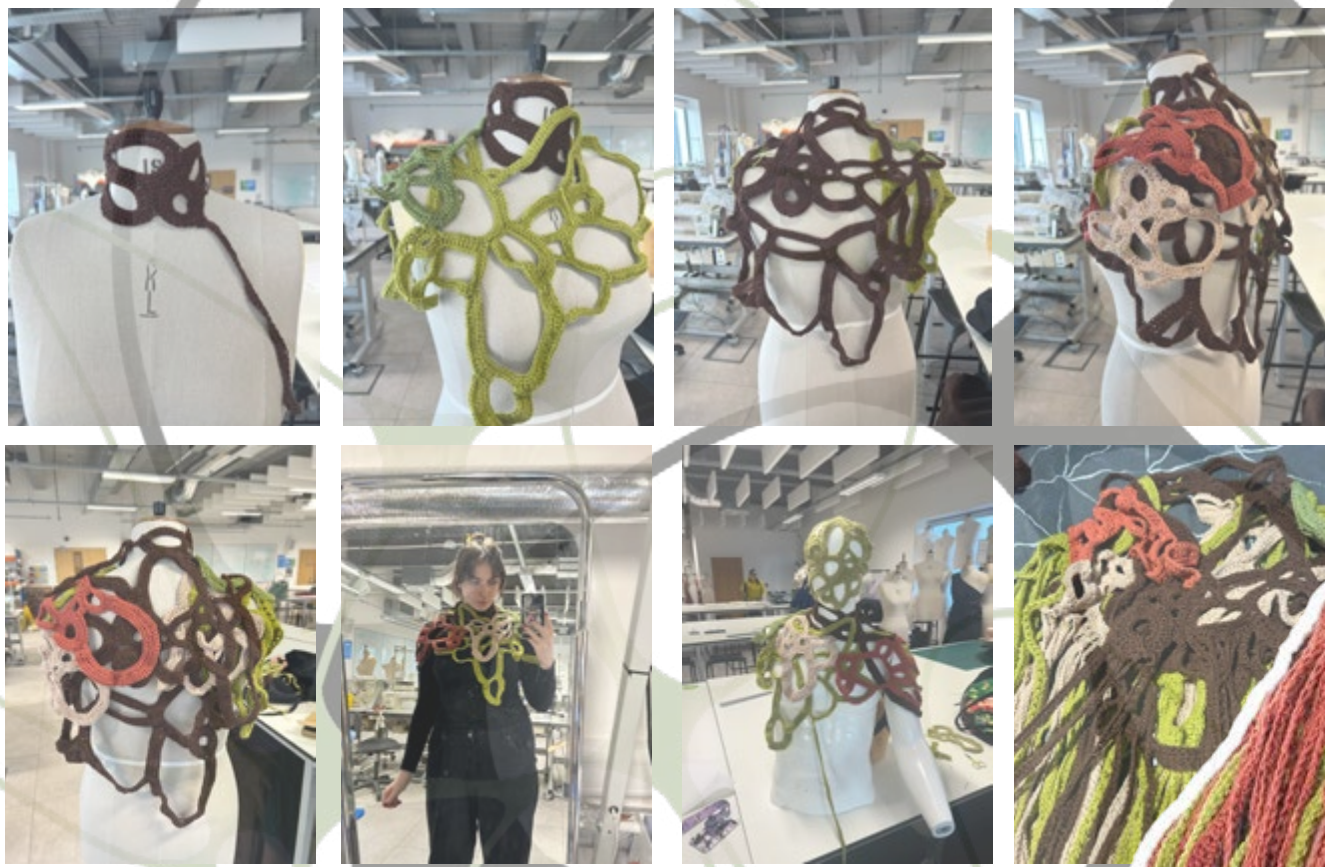
look two



For this toile, I wanted to initially create a balaclava going into the strands, as inspired by my first draft of my final line up. As to not contribute to more acrylic-yarn sales, I used yarns I have accumulated over the years, hence the variety of colours.

Every way I tried to attach the strands to the balaclava, it wasn't representing how I wanted it to. It wouldn't be until I was inspired by Beth William's face coverings that I would change from a balaclava to a non-conventional face covering, further changing where the strands come from.





Using the same method of free-form crochet from look one, I made approximately 10 pieces, varying in size, colour and material and building it on the mannequin. After I was satisfied with the arrangement, I made 250+ strands, switching between SC, HDC, DC stitching to give depth.

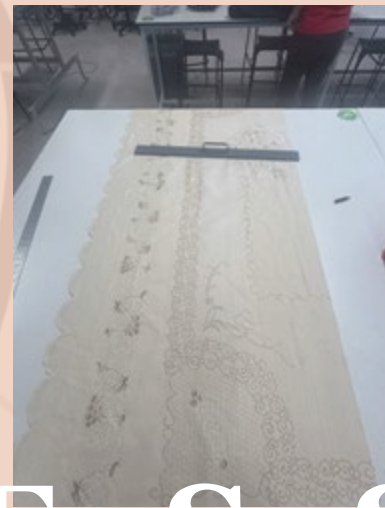
I also created a face covering following the same technique, however, was conscious about how to attach the ties around the head.



‘THE STEMS’ *look two*

P R O C E S S

P I C T U R E S



After talking with my Tutors, having an under dress would complete the overall look of 'the stems'. After some sketching and finding the perfect tablecloth to upcycle, I went straight into a baby-doll inspired dress and built the pattern onto the mannequin as I went. Having a tied halter and low back allows this piece to be very diverse in sizes.

U N D E R D R E S S

look two





For this look, I knew I wanted to make an asymmetrical layered dress, mimicking flower petals. Initially, I designed it with a turtleneck. The toile was successful in getting the silhouette I wanted; however, the practicality of the bioplastic material being used would not lend itself to have a zip to get in and out.

To compromise, I cut off one shoulder, adjusting the layers accordingly and changed the side zip to a laced close, this also allowed it to attach to the model's proportions with ease.

look three

‘THE BLOOM’

A collage featuring a woman with tattoos and a white outline, wearing a red and green mesh garment, set against a background of red and green lines. The word "EBLOOD" is written in large, bold, black letters at the bottom.

A collage featuring a woman with tattoos and a white outline, wearing a red and green mesh garment, set against a background of red and green lines. The word "EBLOOD" is written in large, bold, black letters at the bottom.

A collage featuring a woman with tattoos and a white outline, wearing a red and green net-like garment, set against a background of red and green lines. The word "EBLOOD" is written in large, bold, black letters at the bottom.

A collage featuring a woman with tattoos and a white outline, wearing a red and green mesh garment, set against a background of red and green lines. The word "EBLOOD" is written in large, bold, black letters at the bottom.

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BIBLIOGRAPHY

Picture References

Page One (title):

Studio photos – Phtographed by: Zara Diabor, modelled by: Scarlett Price

Page Two (sketchbook moodboard):

Plant clippings from “A home full of House Plants – Apractical Card Deck”. Written by Kay Maguire. Illustrations the Board of Trustees of the Royal Botanic Gardens, Kew. Published by Kaddo.

Page Three (sketchbook moodboard):

Clippings from Vogue, Issue December 2022

Page Four (Colour board):

1 – unkown origin
2 – Vogue Spain, August 2017. Photographed by Txema Yeste, Modelled by Mayowa Nicolas

Page Five (Bioplastic Moodboard):

1 – An Agar lamp coloured with food waste, Yi Hsuan Sung, May 2020: <https://yihsuansung.com/portfolio/tone-of-quarantine/>
2 – Unknown origin
3 – Agar Agar Sample, Studio Tång, 2022: <https://www.futurematerialsbank.com/material/algae-5/>
4 – Algea Bead top, made by Aradhita Parasrampur, photo by Kendal Walker, October 2022: <https://www.instagram.com/aradhitapara/>
5 – Agar Agar Skirt and vegetable leather top, Made by Amy Cortell, Photo by Adam Epps, Modelled by Isobel Celeste, 2022: <https://www.amycottrell.com/plasticity>
6 – Unknown Origin
7 – Uknown Origin

Page Six (Market Research Board):

1 – Pressed Ulva Linza, Peter Connors, August 2005: <https://westmarinreview.org/volume-6/peter-connors/>
2 – Various pictures from Beth Williams portfolio. Taken from: <https://beth-williams.co.uk/>
3 – Unknown origin. Mimics the Evenstar Pendant from Lord of the Ring book series, written by J.R.R. Tolkein
4 – Various pictures from Sophie Isabella’s portfolio. Taken from: <https://sophieisabella.ca/>
5 – Lord of the Ring: Return of the King, directed by Peter Jackson New-line Cinema, 2003), screenshot taken by me.
6 – 19.Dyed Algae Samples, by Margarita Talep, 2017, photo from: <https://www.futurematerialsbank.com/material/algea/>

Page Seven (Muse Board):

1 – Unknown photographer and model, jewelry by Simone Roche taken from: <https://in.pinterest.com/pin/755478906276970285/>
2 – Photographed and styled by Mustafa Yanaz, Model: Rachael Lange, taken from: https://www.instagram.com/p/CyBI2IJA6bo/?img_in dex=1

Page Eight:

All photos taken by me

Page Nine:

1 – various photos, taken from Diana Scheerers personal website: <https://dianascherer.nl/>
All illustrations and photos taken by me

Page Ten:

All photos taken by me

Page Eleven - Thirteen:

All illustrations done by me

Page Fourteen:

Photos of the mannequin, taken by me
Studio photos – Phtographed by: Zara Diabor, modelled by: Scarlett Price

Page Fifteen:

Mirror picture taken by me
Stdio Photos - Phtographed by: Zara Diabor, modelled by: Scarlett Price
All illustrtions done by me

Page Sixteen:

Studio Photos - Phtographed by: Zara Diabor, modelled by: Scarlett Price

Page Seventeen:

All photos taken by me, modelled by: Scarlett Price

Page Eighteen:

Process pictures taken by me.
Studio Pictures - Phtographed by: Zara Diabor, modelled by: Magdeline Breckles

Page Nineteen:

Process pictures taken by me
Studio Pictures - Phtographed by: Zara Diabor, modelled by: Magdeline Breckles

Page Twenty:

Studio Pictures - Phtographed by: Zara Diabor, modelled by: Magdeline Breckles

Page Twenty One:

All photos taken by me, modelled by: Scarlett Price, Nefeli Joannou

Page Twenty Two:

Process pictures taken by me.
Studio Pictures - Phtographed by: Zara Diabor, modelled by: Cordelia Gregory, Sarah DeGarnham

Page Twenty Three:

Studio Pictures - Phtographed by: Zara Diabor, modelled by: Cordelia Gregory

Page Twenty Four:

All illustrations done by me

Page Twenty Five:

Studio and Location Pictures - Photographed by: Zara Diabor, modelled by: Scarlett Price

Page Twenty Six:

Studio Pictures - Photographed by: Zara Diabor, modelled by: Scarlett Price, Magdeline Breckles
Location Pictures: Phtographed by: Zara Diabor, modelled by: Cordelia Gregory

Page Twenty Seven:

Studio Pictures - Photographed by: Zara Diabor, modelled by: Cordelia Gregory, Sarah DeGarnham
Location Pictures: Photographed by: Zara Diabor, modelled by: Michalina Zukowska

Page Twenty Eight:

Location Pictures: Photographed by: Zara Diabor, modelled by: Michalina Zukowska, Cordelia Gregory, Scarlett Price

Page Twenty Nine:

All studio photos taken in Univercity of Southwales. All location Photos taken in Fforest Fawr, Caerphilly.