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Brief: write a profile of Louis-Christian, a new fashion designer who has recently graduated from UCA Epsom. Louis-Christian's work is edgy and conceptual, with androgynous undertones.

This article can be found in the 4th issue of Kismet Magazine online (with pictures of the designer's work), around a third of the way through.

http://www.kismetmagazine.com/october_issue_2009/october_issue_2009.html

'Le Duel et Jewel'

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Violent slashes splinter through shoulder angles and snake down spines. Crystal adorned scores expose a raw, naked, yet jewel encrusted soul.

Inspired by the aggressive beauty and elegance of fencing and swordsmanship, each garment bears the wounds of a blade. Fanning out into geometric sculptures, a streaming continuity of cuts circuit through every piece, with lines highlighting the protection points of our vulnerable bodies.

Making an entrance

Louis-Christian's early entrance into fashion was less of an entrance than an arrival. When this tall, athletic, striking blonde flung the swinging doors of the fashion world open, talent was here, and everyone knew it.

His first taste in the business was at 15, at Mulberry, where he was introduced to the inner workings of a busy fashion house. This early placement, working alongside ready-to-wear and accessories designers, was the key to understanding what truly lie before him in his own creative ambitions.

Here was where he fit in. Not at school, just interpreting the work of others; over-analyzing and over-critiquing thoughts and theories; making sense and nonsense of methods and formulas and admiring the works of artists and writers. No, Louis-Christian wanted to make something of his own. Something beautiful. Something tangible. Something you could wear.

Life in miniature

After all, Louis had been designing and adorning clothes for years. What did it matter that these beaded, couture pieces were in miniature, each pattern cut and toiled to fit his sister's Barbies? Escapism is escapism, whichever form it takes; however old you are. Louis' escapism was to arm himself with scissors, needle and thread and lock himself away in the Wendy House at his parents' home in leafy Reigate, Surrey.

While other boys kicked balls, and each other, around the garden at his one, placatory football party, Louis was sketching and cursing at the holes in his tiny fingers: bleeding pinpricks from misplaced needles.

Emulating and then reworking the fabulous malevolence of Cruella de Ville and mixing it with strong, androgynous undertones borrowed from his fashion icon, Annie Lennox, Louis' work was striking from the outset. 'Eccentric' didn't quite do young Louis justice.

Perhaps it comes as little surprise that Louis' family is no stranger to apparel and adornment, design and creativity; his maternal great Aunts were Chief Designers and pattern cutters to the late, great Edward Molyneux; Louis' mother was an 80s Fashion Editor on Love Affair and stylist to the models of Menswear International, sister title of today's Drapers (Drapers Record).

Re-mould, Re-design, Re-style

Strength, endurance, power and dominance are evidently key themes throughout Louis' work. The aforementioned Annie Lennox is Louis' muse, and her shock of red hair from the days of 'Walking on Broken Glass' features in several of his illustrations. But Grace Jones also brings inspiration. The sartorial elegance and potent, unspoken authority of these two artists is what speaks to Louis as he goes about designing each piece.

Lending from menswear, Louis' design approach is to give women garments that elicit strength, elegance and femininity, juxtaposed with the confidence and power traditionally exuded by men.

Re-styling, re-moulding and re-designing men's wear silhouettes for the third wave, post-feminism era, Louis strives to give women elegant, yet sexy attire.

Although women's wear was Louis' first passion, he doesn't limit himself to one gender: Louis makes pieces for himself; male versions of his catwalk creations. Never one to shy away from attention, Louis suits himself, whatever he wears. According to Louis, that's the beauty of being taught proper pattern-cutting skills: he finds himself "whipping up" the most part of his wardrobe. 'Whipping up' seems to be exactly the right phraseology, for Louis' speed for cutting and shaping is only matched by the speed of his hands and the words that ricochet from his mouth as he describes his next 'concept'. The energy of the man is palpable.

The Fashion Grindstone

For all the initial ambition and passion, working in the fashion industry isn't easy. Louis doesn't want young design students to be under any illusions: it's tough and it's competitive. Confidence and humility must go hand-in-hand with design skills, innovation and focus. Putting the time and effort in is exhausting, so lie-ins, for those who are most determined, will become the stuff of dreams: snatched dreams, head down on muslin, covered in pins and needles and surrounded by clouds of powdery tailor's chalk. Design isn't just about concept: it's a job. A career. A lifestyle.

Louis is straightforward in his opinions, never circling an issue. But what of his incisive views on how the recession affects fashion? "The future of fashion lies with the cut of clothes rather than flamboyantly expensive, elaborate fabrics and unnecessary add-ons. A pure, clean, sharp cut can change everything. Skilful cutting amounts to phenomenal style."

Upwards and onwards

At Hemyca, where he has worked since 2008, Louis feels that he's in a place to develop and collaborate with designers who share a vision. Hemyca's Helen Clinch and Myra Nigris seem to be on a similar wavelength, and Louis adores their collections; subtle masculinity contrasting, paradoxically, with sublimely elegant femininity. "Their collections are made with tailoring fabrics used alongside silks, organza, lace and exquisite leather, making their work both interesting and incredibly contemporary."

So, as those swinging doors slowly come to rest on this introductory period of Louis' life in fashion, what will the next doorway open on to?

Now a Fashion Design graduate from the UK's Epsom division of UCA, Louis is split on the right direction to take. Working within women's wear is a natural progression, as his ambitions are to have his own women's wear label. However, costume design also holds a strong pull, especially costume design for period dramas.

With talent, skills, motivation and drive like this, Louis is sure to be successful, whichever avenue he takes.