

A person wearing a dark, textured, possibly leather or heavy fabric outfit is crouching on a dark, leaf-strewn ground. The person's hands are clasped in front of them, and they are wearing dark boots. The background is a dark, textured wall or fence.

Bri Crick

Fashion Design Portfolio

Hello, I'm Bri, a very cool artist and designer. I love rust, glitter, science, and being a human body powered by blood and oxygen. I create fashion and art with this focus.

In fashion, I enjoy obscure research avenues, incorporating my passions directly through material choices, iterative designing on the stand, neat drafting, and leatherworking.

This portfolio will take you through my 2024 graduate project, *The Gargoyle*, with highlights from *Freight Train to Faerie (2023)*, and *What if We Make Out in the Engine Room? (2022)*.

I am currently available for work in all areas of fashion, and open to other design opportunities. Happy to answer questions about any of the work you see here :).

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The Gargoyle

Fashion Film & Collection



Figure 1: Ru Elliott in the Reach Bodysuit, Dwayne Tillman, 2024, film still.



Figure 2: Ru Elliott as The Gargoyle, Dwayne Tillman, 2024, film still.

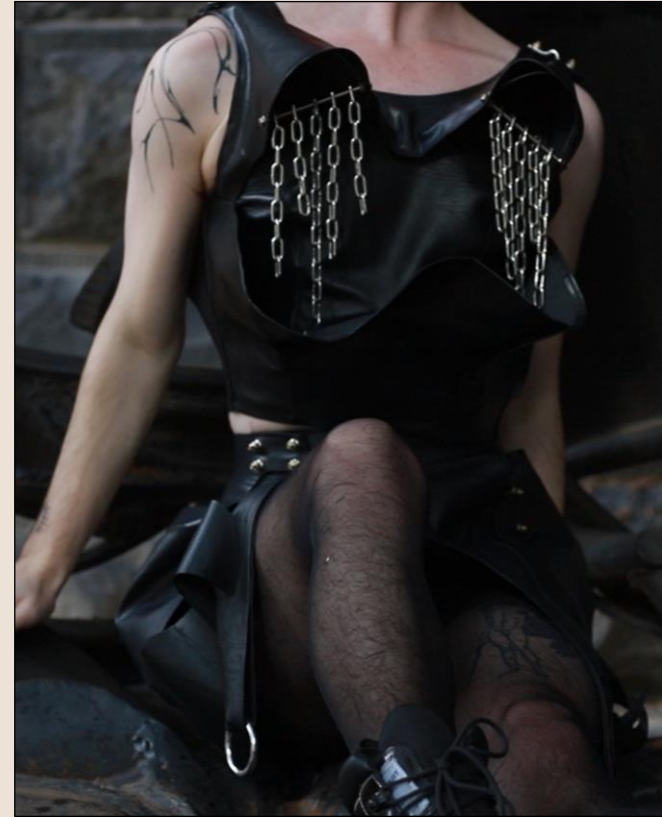


Figure 3: Ru Elliott in the Maw, Dwayne Tillman, 2024, film still.

[You can view The Gargoyle film here](#) – the video has been age restricted due to the codpiece feature, but is otherwise appropriate. Created and filmed in Naarm, on Wurundjeri land.

The Gargoyle

My 2024 graduate collection, *The Gargoyle*, is an erotic and chasmal amalgam of leather fetish, vaulted stone, and rusted faucets.

The Gargoyle is informed by a personal mythology which represents emotional landscapes as stoneflesh. It is a story of impassable walls and ever-patient wells, with the gargoyle itself acting as a translator between each – the carved face between interior and exterior worlds. *The Gargoyle* is told through leather, chains, and rust, with forms and fixings that indulge heavily in fetish subcultures and industrial sensuality.

With sketches and key motifs as a guide, I predominately designed on the stand, working intuitively to create supple passages and structured body extrusions. Some of this is muscle, some of it architecture. Rusted surfaces are created with iron paint and layers of oxidising patina. These demarcate the passage of water, with reference to the gargoyle's protective function as a channel for rainwater.

The Gargoyle is presented as a film made in collaboration with Ru Elliott, Dwayne Tillman, Rebecca Jordan, and Bailey Wall.

[You can view it here](#) :)

Across: Various inspirations, showcasing ideas of dynamic muscularity, stone environments as an actor, erotic geometry, and fetish innovation.



Figure 4: *Male Figure Sculpture*, Nancy Grossman, 1971.

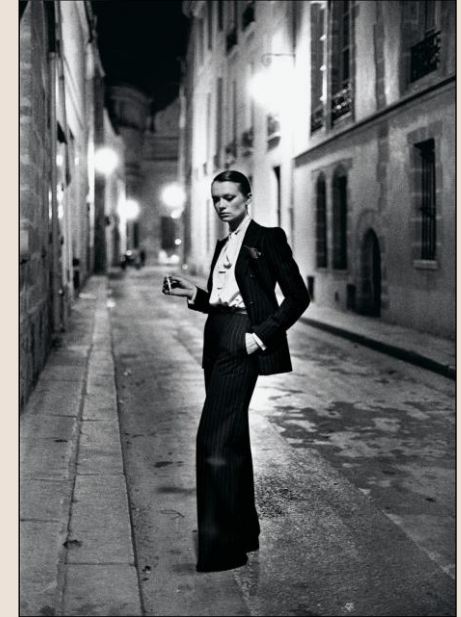


Figure 5: *Rue Aubriot*, Helmut Newton, 1975.



Figure 6: *Tights and Tiles*, Daidō Moriyama, 2014.



Figure 7: *Strapon Chastity Cage*, Riverqueer Leatherwork, n.d.



Look 1: The Reach Bodysuit

Iterating on the Body

As the first look, the Reach Bodysuit sets the tone for the collection as a whole, and likewise determined my design and construction process.

With this piece, I was striving for a more uncommon form that veers away from the traditional garment archetypes I've worked with before. I wanted to test the allowances of leather and figure out what structures and curves it could support, while establishing materials, techniques and fixings that would be a throughline across the collection.

The narrative of *The Gargoyle* directs these experiments. It points to organic extrusions of flesh and muscle, capturing the dynamic muscularity and sexuality of references such as Nancy Grossman's sculpture (Figure 4, p.3) with a twist of monstrous and manmade disproportion. Alongside this, I sought to create functional passages, as of *The Gargoyle's* inner workings and purpose.

To achieve this, I assembled plastic frames on a mannequin and iterated in calico on the stand. I soon became enamoured with the teardrop hollow – striking, inviting, suggestive – and trialled various locations and forms to host it.

The Reach Bodysuit features a lush and ghoulish streak of texture, with the iron paint applied liberally so that it would drip and ooze.

Oxidising patina was also applied via pouring, leading to a variable surface texture and pooling in the lower hollow. I had reservations about painting this precision-made piece, but even so, I felt that it deserved a free and loose approach, full of gratuitous oozing, which reifies the spirit of the collection.



Figures 8 & 9: *Calico iterations*, Bri Crick, 2024.



Figure 10: *Strap detail*, Bri Crick, 2024.



Figure 11: *Lateral passage detail*, Bri Crick, 2024.



Figure 12: *Potions*, Bri Crick, 2024.

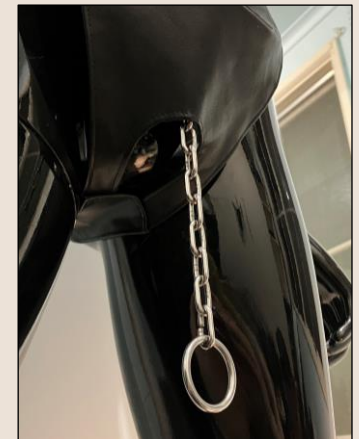


Figure 13: *Hanging ring detail*, Bri Crick, 2024.



Figure 14: Look 1 front, back, and side views, Bri Crick & Dwayne Tillman, 2024.



Look 2: Maw and Scraps



Figure 15: *Sketching Maw*, Bri Crick, 2024.



Figure 16: *Maw Design*, Bri Crick, 2024.

An Architectural Challenge, an Architectural Dream...

Our second look, the Maw Top and Scrap Skirt, came about through sketches and illustrations, toiles and trials on the body, and lots of hardware.

With a cinched waist and cavernous bust, the Maw splits open a classic silhouette. This piece takes the most reference from erotic geometry, self-actualising with a dynamic push-and-pull to and from the lens.

This is a heavy piece that boast a lot of metal.

Noisemaker chains mimic the rattle and namesake 'gargle' of a gargoyle in the rain. For the Maw's shaping and noisemaker chains, a bolt across the way provides a hanging point, while wire reinforces the curvature.

The Scrap Skirt is a combined effort of fable, foundations, and waste management. She was designed in anticipation of the offcuts that eventuate from working with irregular hides, but beyond that opportunity she is also steeped in lore.

With her cathedral archway and pillaresque silhouette, the Scrap Skirt best embodies the unflinching wall, the barrier, the border. And yet, this wall degrades toward the ground; its foundations are flawed, and it is neither invulnerable nor everlasting...



Figure 17: *Cups*, Bri Crick, 2024.



Figure 18: *Alternate chain config*, Bri Crick, 2024.



Figure 19: *Wet-moulded hands*, Bri Crick, 2024.



Figure 20: *Ru in the Scrap Skirt*, Dwayne Tillman, 2024, film still.



Figure 21: *Scapulas*, Bri Crick, 2024.

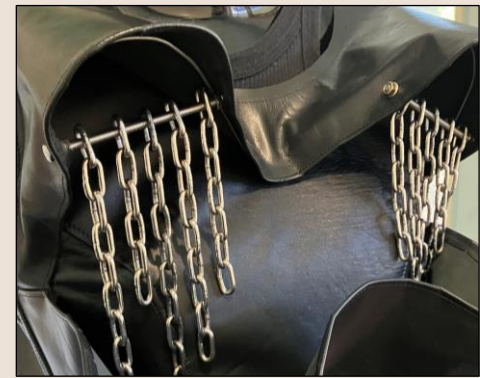


Figure 22: *Noisemakers*, Bri Crick, 2024.



Figure 23: Look 2 front, back, and side views, Bri Crick & Dwayne Tillman, 2024.



Look 3: Gargoyle, Crawler, Codpussy

An Evolving Creature

Animal, fetishistic and cute, the Gargoyle Mask crowns the collection. From paper to hide to headgear, at every stage it was crucial to nail that 'puppy-bird-dragon' quality of shared by the best grotesques.

I decided to project the face away from the wearer, unlike a usual mask. This recalls the way gargoyles lean out from their perches, necks extended, to deliver water out and away from their homestead. As the mask resolved into a hood, adding wing-like earflaps kept it cute.

The Codpussy is as self-indulgent as it gets. This design initially featured an ordinary codpiece, but really, I wanted to give it a lateral hole. This required a difficult spot of hand-sewing, but I am looking to improve upon the system.

The Crawler Jacket began life as a tank top in both sketches and initial toiles. After taking up the 'gargoyle pose' (Figure 30) in front of the mirror, I felt that something with sleeves would give a better result, and I pivoted this design to a jacket.

The jacket itself was a straightforward process. It was initially patterned from an existing jacket, then given a size up and more breadth across the shoulder. The organ was a more intuitive process as I translated design-to-reality and went for a more irregular and angular series of undulations, rather than the round 'n' regular forms I had drawn.



Figure 24: *Wuf wuff*, Bri Crick, 2024.

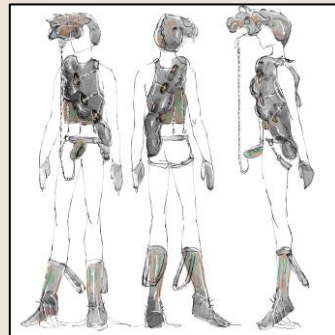


Figure 27: *Crawler Design*, Bri Crick, 2024.



Figure 25: *Crawler tank*, Bri Crick, 2024.



Figure 28: *Calico Purgatory*, Bri Crick, 2024.



Figure 26: *Folding edges*, Bri Crick, 2024.



Figure 29: *Jacket Progress*, Bri Crick, 2024.



Figure 31: *This thing is so cute*, Bri Crick, 2024.



Figure 32: *Mottled Organ*, Bri Crick, 2024.



Figure 33: *The lateral hole*, Bri Crick, 2024.



Figure 30: *Gargoyle Pose at the RMIT Fashion Graduate Exhibition*, Rebecca Jordan, 2024..



Figure 34: Look 3 front, back, and side views, Bri Crick & Dwayne Tillman, 2024.



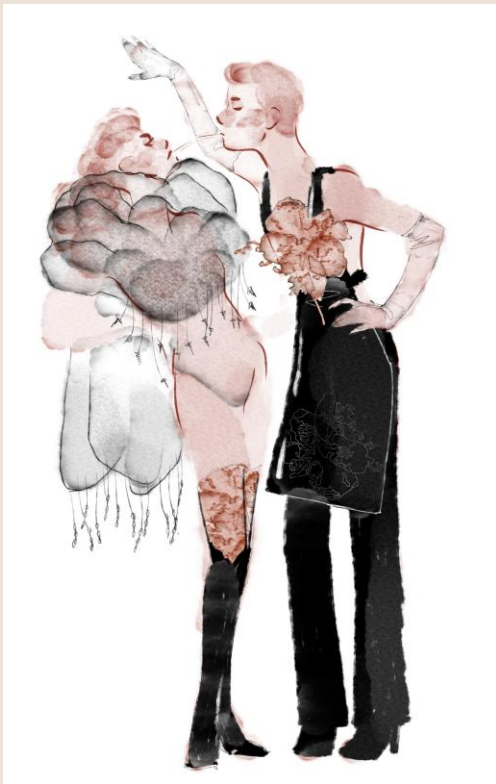
Freight Train to Faerie

2023

Freight Train to Faerie examines the tensions and harmonies between femme and butch, faeries and iron. These things may lay in opposition, but they also lay together.

The collection draws on leatherdyke subculture and metalsmith workwear combined with fairy mythos and magic. The pieces are playful and light, erotic and heavy – capricious as the fey.

Figure 35: *Freight Train to Faerie*, Rebecca Jordan & Bri Crick, 2024.



Figures 36-38: *Illustration, rust-dyeing, and rust painting*, Bri Crick, 2023.



Figure 39: *Freight Train to Faerie range designs*, Bri Crick, 2023.



Figure 40: *Rusted artefacts*, Bri Crick, 2023.



1974 D ROTARY PHOTO. K.C. MISS PHYLLIS MONKMAN IN "THE BUTTERFLIES"

Figure 41: *Miss Phyllis Monkman in "The Butterflies"*, 1974.

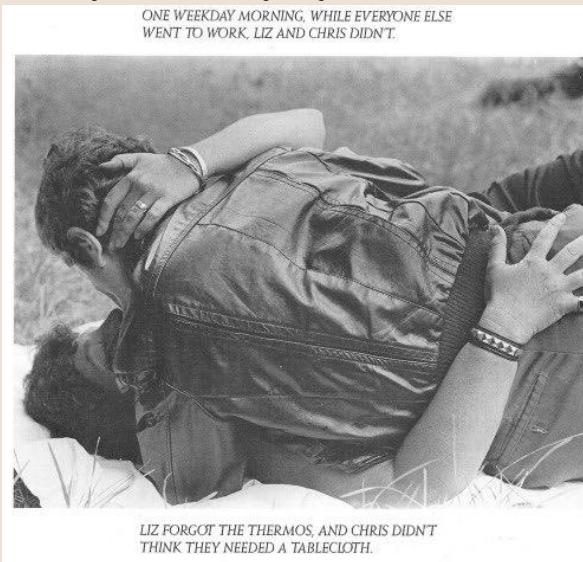


Figure 42: *Butch/fem picnic*, Morgan Gwenwald, 1984.



Figure 43: *Burning leather*, Bri Crick, 2023.



Figure 44: *Freight Train to Faerie burnt jacket*, Bri Crick, 2023.



Figure 45: *Burnt Jacket views*, Bri Crick, 2023.

BURNT JACKET

Collar and body are lined in black.

High collar.

Jacket is secured with a tab and two bolts.

Lapels curve and do not cover the bust.

Leather is puckered and darkened through burning. Cut out clean leaf-forms beforehand, then apply flame near the material to curl it. The leather does not need to catch fire for this process, but minor singeing is ok.

Create 'channels' by applying flame in a line from the cuff toward the sleeve head. Sleeves should be cut with a flared shape, as burning will 'shrink' the sleeve profile.

Sleeves will be asymmetric and may be cut at different lengths, sitting just beyond the elbow. The edges of sheep hide provide a good starting point for dynamic cuff shapes.

Have fun with it.

Wings and leaf-form cut-outs are topstitched in silver. Only topstitch after burning.

Appliqué wings are left with raw edges. Shorter wings are in contrast tan.

Jacket body is cropped. Wings hang lower.

CHEST, COLLAR & LONG WINGS:
Sheep leather, black.

SLEEVES & SHORT WINGS:
Sheep leather, tan.

LINING:
Black

FIXINGS:
2 x yellow nickel hex bolts
2 x yellow nickel nuts

THREAD:
Black thread for body.
Silver thread for decorative topstitch on sleeves and wings.






Figure 46: *Burnt Jacket technical overview*, Bri Crick, 2023.



Figure 47: Freight Train to Faerie apron dress and bit harness, Bri Crick, 2023.



Figure 48: Apron Dress views, Bri Crick, 2023.

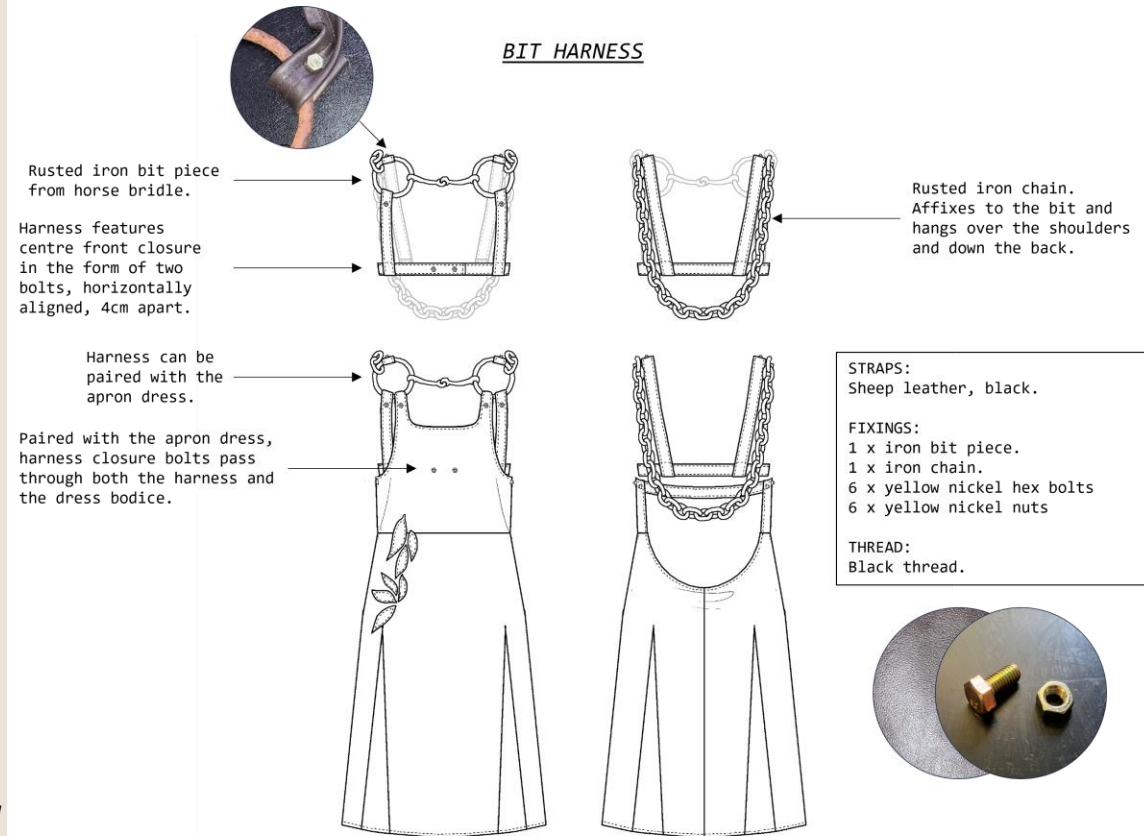


Figure 49: Bit Harness technical overview, Bri Crick, 2023.



What if we Make Out in the Engine Room?

2022

A sexed up 60's science fiction environmental set – sky-bright and optimistic, but still grounded in modern-day mess.

What if we Make Out in the Engine Room? (2022) engages with local and global trends and injects classic science fiction as a curveball influence. It favours crisp geometry, jewel-tones, and tactless reveal, delivering sets that are eye-catching and casually horny.

Figure 50: *What if we Make Out in the Engine Room?*, Bri Crick, 2022.

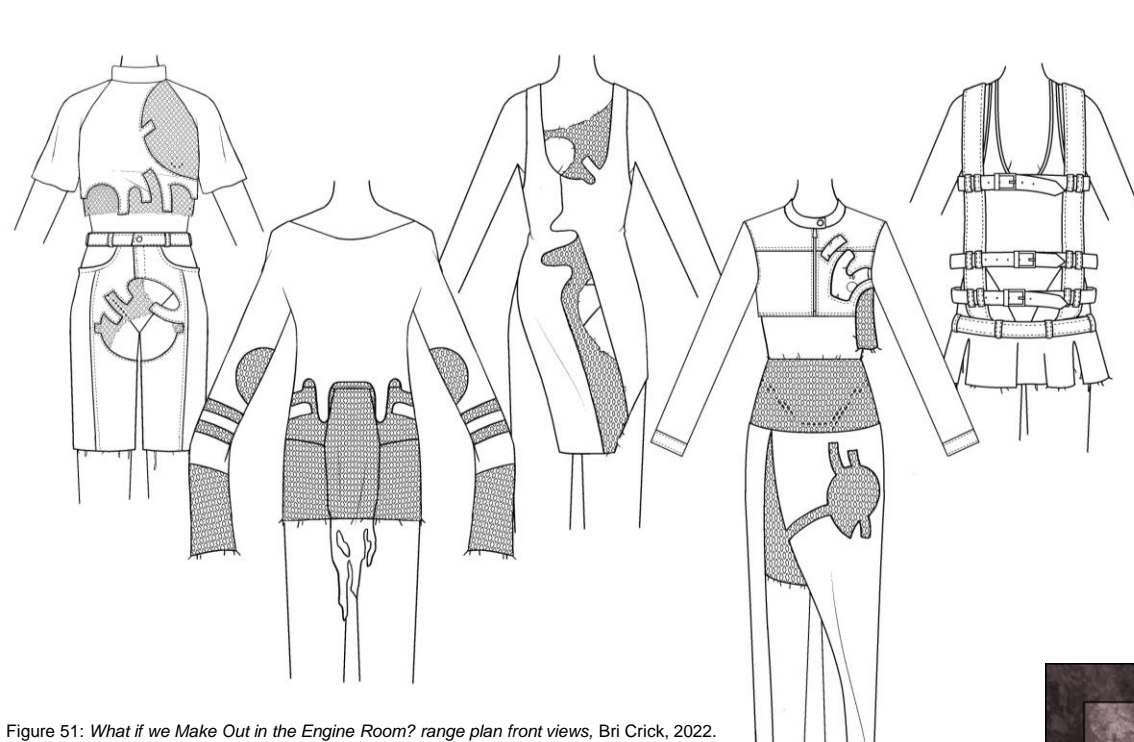


Figure 51: *What if we Make Out in the Engine Room?* range plan front views, Bri Crick, 2022.



Figure 52: *Anomaly Crop Top and Anomaly Chaps* views, Bri Crick, 2022.



Figures 53-55: *What if we Make Out in the Engine Room?*, Bri Crick, 2022.

Thanks for your time!

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Keep up with my work via Instagram, [@feywishrot](https://www.instagram.com/feywishrot),
or my website, <https://briosatellite.neocities.org/>.



Figure 56: *The Reach Bodysuit* looking at home in a public restroom, Bri Crick, 2024.

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Figure 4: Grossman N (1971) *Male Figure Sculpture*, The Modern Art Notes Podcast, accessed 11 March 2024, <<https://manpodcast.com/portfolio/no-500-nancy-grossman-stacy-lynn-waddell/>>.

Figure 5: Newton H (1975) *Rue Aubriot*, Vogue, accessed 7 August 2023, <<https://www.vogue.com/article/helmut-newton-baby-sumo-book>>.

Figures 6: Moriyama D (2014) *Tights and Tiles*, Komiyama Tokyo, accessed 18 March 2024, <https://www.book-komiyama.co.jp/booklist_detail.php?item_id=81166>.

Figure 7: Riverqueer Leatherwork (n.d.) *Strapon Chastity Cage No. 2*, Riverqueer Leatherwork, accessed 18 April 2024, <<https://www.riverqueer.com/shop/p/mpezh7jtulmmkbspv85rktyn4jqjsty>>.

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Figure 30: Jordan R (2024), *Gargoyle Pose at the RMIT Fashion Graduate Exhibition*, photograph.

Figure 34: Crick B and Tillman D (2024), *Look 3 front, back, and side views*, digitally edited photograph.

Figure 35: Crick B & Jordan R (2023), *Freight Train to Faerie*, photograph.

Figures 36-40, 43: Crick B, *Freight Train to Faerie development*, illustrations and photographs.

Figure 41: Photographer unknown (1974), Miss Phyllis Monkman in "The Butterflies", photograph, Pinterest, <<https://www.pinterest.com.au/pin/347058715015495550/>>, accessed August 2023.

Figure 42: Gwenwald M (1984), *Butch/Fem Picnic*, photograph.

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