



THE GOTHIC

Unveiled:

An exploration
of all things
gothic

Thornhill Thread Collective:

the artists redefining
band merch

The Y2K Revival:

everything you need to
know

SOUNDWAVES:

The latest releases so you don't
miss out

The art of custom design
with Fleur Theimeyer

Editors Letter

Dear Readers,

Music is more than just something we hear; it's something we feel and live. It has the power to influence our emotions, our thoughts, and our sense of style. Whether it's the rebellious spirit of metal, the laid-back cool of hip-hop, or the colour-filled world of kpop, it shapes how we present ourselves.

Fashion, on the other hand, is music's visual counterpart. It's how we take the energy and emotion of a lyric or beat and translate it into something physical, whether it's the clothing or accessories we choose, every stitch, every cut and every colour palette tells a story, just like a song.

In this issue, we explore how these two worlds influence each other. You'll discover how iconic artists have used fashion to amplify their messages, creating looks that are as memorable as their music.

We also take a closer look at how fashion designers draw inspiration from music, creating collections that echo the mood and movement of different genres.

From the latest trends on the runway to the outfits that rule the streets, Mon Muse is here to show you that fashion and music are not individual, each inspiring and reshaping the other.

Siena

Editor-in-Chief

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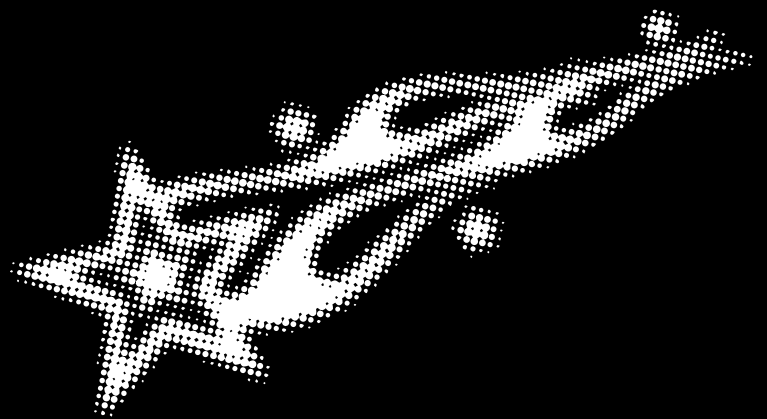
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Attending a concert or festival is an amazing experience filled with anticipation and excitement. To ensure that your day or night goes smoothly it's important to come prepared. Here's a guide to the essential items and tips you need for the perfect concert experience.

The number one most important thing. The tickets. All concerts and festivals require a pre purchased ticket and some venues may require a valid ID. Keep your tickets easily accessible, if they are physical put them in a secure pocket or phone case. Digital tickets can also be kept in your digital wallet and pulled up when they need to be scanned.



CONCERT ESSENTIALS



Concerts can be long and you'll want to ensure your phone has enough battery to capture the memories and find your way back home at the end. A portable charger is a lifesaver if you plan on using your phone for photos, social media updates, or directions. Putting your phone on power saving mode can also prolong battery life and allow you to capture the moment stress free.

Comfort is key when it comes to concert attire. Opt for breathable fabrics and comfortable shoes, especially if you are in the general admission section or you plan on standing for long periods. Don't forget to consider the weather and venue conditions; if it's an outdoor event always bring a jacket, just in case.



While most venues now only accept card payments, it's wise to carry some cash for emergencies or smaller venues who might not accept card payments. This can also be useful for parking payments or small purchases like food and drink inside the venue.

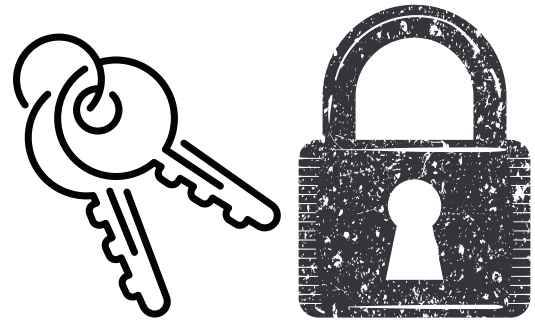


Concerts are known for their high volume levels, particularly barricade positions and metal concerts, which can be damaging to your hearing over time. Consider investing in earplugs, which reduce noise without sacrificing sound quality. These are particularly useful for loud concerts and can help protect your hearing and reduce the ringing sound you may get at the end.



Staying hydrated is crucial, but most venues often have restrictions on bringing outside liquids inside. Drinking water or electrolytes before arriving can help keep the dehydration down. If you need, purchase beverages inside the venue to stay refreshed. Some venues provide free water refill stations so keep an eye out for them especially if you are at a barricade spot.

Be mindful of your surroundings and keep an eye on your belongings especially bags. In crowded environments, it's easy for personal items to get misplaced or stolen. Stay aware, especially if you're attending the concert alone or if you are in general admission.



A bag is essential as it helps you keep your essentials organised. Make sure it's in accordance with the venue's bag policy, for most venues most bags must be A4 paper sized or smaller, anything larger and you will probably have to cloak it. Avoid large or bulky items that could slow down your entry process or be prohibited.



Lastly, practice good concert etiquette. Respect the performers and fellow concert-goers by keeping noise levels down, refraining from blocking others' views, and following the venue's rules. Remember, everyone is there to enjoy the show, so being considerate can enhance the experience for everyone.

THORNHILL THREAD COLLECTIVE:

Thornhill Thread Collective is a fashion project launched by the band. It offers clothing and accessories that reflect the band's unique style that has been designed by members and based on their music. The Collective aims to provide fans with items blending fashion with the authenticity of band merch. TTC represents Thornhill's commitment to creativity and their fans. I was able to interview Jacob about this project, the reason behind it and its influences.



REDEFINING BAND MERCH

What made you want to create Thornhill Thread Collective instead of just regular band merch?

We wanted to provide our fan base with much greater options and custom items that the band themselves would wear on and off stage. With the success of my Depop mixed with the outfitting created for our music videos, beginning with Casanova. I think it really sparked some interest for us in a different aspect of our business. The thought of being able to buy things the band is wearing would've been so sick when I was younger so I think it really motivated us to start to branch out and broaden our horizons in fashion.

What interests did you have in fashion, if any, before creating Thornhill Thread Collective?

We all love to thrift and customise our own attire, I've been going to op shops since I was in early highschool but I never really took it anywhere until the last couple of years. I started getting involved in music video styling whilst my brother was in uni for a fashion degree and we ended up experimenting and incorporating that slowly into Thornhill, through live styling.



Have there been bands that have inspired your designs, if so who?

Tyler the creator and BMTH are the artist that provide such a good mix of band merch and creative experimenting with the likes of GOLF and Drop Dead. They're both such an amazing balance of higher end fashion mixed with things you would see at a merch table, and the best part is, they were all their own clothing.

How has the band's genre of music influenced the style of clothing you design/create?

Due to this brand still being so new I don't think it's really influenced anything too specific yet. After Heroines release we wanted to create more dressy options with the theatrics of that record such as the silk shirts, rings and makeup kit but moving forward, I think fashion will play a greater part of the whole image with how each record and phases correlate with our own personal styles.



In your opinion, how has Thornhill Thread Collective helped to shape part of the band's identity?

I think costuming itself has changed Thornhill's way of thinking which in turn will make TTC a bigger part of the bands history and motives going forward, both visually and musically. It's given us another outlet for creativity and will help us expand the world building and atmosphere in our sound into more of a visual perspective.

Does your/Thornhill's music inspire the creation of Thornhill Thread Collective's clothing/merch?

I think a lot of the time the sound comes first and then our personal styles seep through making the designs and clothing choices more of an easy target to hit when creating new items. These ideas also come with creating the visual side of Thornhill and deciding how we want to dress in those to make sure the audience is getting the right crafted package to match the world we're trying to create with each record.



What stage of the design process do you enjoy the most and why? (e.g., sketching, experimenting, seeing the final product)

My favourite part of the process is when we get to style the items, create shoots and piece together the ideas we had in our heads. Having another pop up store as well and being able to work it and help other people style these garments was an added bonus.

What has been the hardest part of designing the clothing and the clothing prints?

The toughest part of the process we have faced is the fit and measurements. We're still in the process of learning and experimenting and there has been a lot of trial and error with how different designs fit each individual but I think we're getting closer with each drop and I want to get the cut and feel of the garments lot more locked in.

What is the biggest challenge you face when designing the clothing?

Being on the road as much as we are is definitely a hurdle. It's sometimes strenuous to come up with ideas and constantly test and correct new outerwear and accessories when a lot of the time spent is in another country or the businesses and designers are over the phone and/or a plane trip away from us.

In your opinion, how has Thornhill Thread Collective helped to shape part of the band's identity?

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“It's given us another outlet for creativity”



Thinking about environmental sustainability when designing and producing the clothing, what considerations do you take into account?

With thrifting being such a big part of this bands personal past time, I'd say cutting out fast fashion and allowing recycled clothing and ideas is a big goal for us. I would probably have to ask our manager/drummer Ben for the ins and outs of that sort of stuff, I think with more time and money we'll be able to source better quality materials and allow for better sustainable ways to get our threads, and eventually cut out any of the plastics we get with our orders.

As full-time musicians with commitments with music writing, touring, rehearsals, etc, how do you manage to also fit in your time with designing and promoting Thornhill Thread Collective?

When we decided to create TTC, we also made the initiative to run our own merch delivery and packaging as to provide the band with some part-time work off tour. So it's been quite rewarding to be able to see the work we've put in whilst packing hundreds of orders, but has also made us feel closer to our fan base with the help of our livestreams too.

“cutting out fast fashion and allowing recycled clothing and ideas is a big goal for us.”

Are there things you prefer to release/sell like accessories rather than clothing?

I think accessories are more of a rarity within band merch, due to the cost and design so I'd say we are more excited for the quirkier pieces we can give to our fan base, that we can also wear ourselves but we love all the clothing just the same.





Mia Jagic:

I sat down with Mia Jagic to speak with her about her style and how it had evolved over the years.

When did your taste in heavy metal/rock music first begin to influence your fashion choices?

Ever since I got a job and started spending my own money. I had always dreamed of being able to dress alternatively long before I began working. Dressing the way I wanted was, and still is, so important to me.

Do you find that your music taste affects the colour palette of your clothing? If so, how?

In all honesty, I think it does. Personally, I like to wear clothes that reflect the band's music, which is typically dark or morbid. If it's angry or hate-filled, I'm not going to wear a pink T-shirt with the band's name plastered over it, you know?

Unveiled

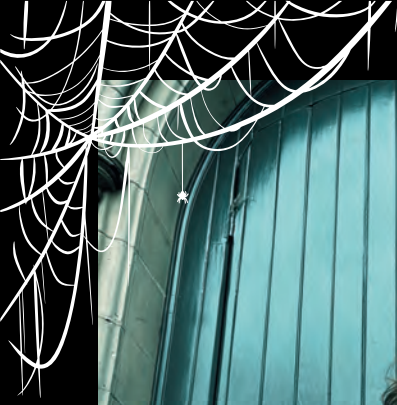


“Dressing the way I wanted was, and still is, so important to me.”

How do you feel your music-inspired fashion is perceived by others? Does this perception influence how you dress?

I think music-inspired fashion, no matter what, is often categorised into one label; Emo. Typically a lot of people see a person wearing the colour black and think ‘this person’s gotta be emo’, when there’s actually SO MUCH MORE. Each alternative style is more than just emo, but it seems not a lot of people recognise that, and it can be really really infuriating sometimes. Whenever I get called emo, I just shrug it off, because I know that they’re wrong.





What specific bands or musicians have had the most significant impact on your personal style?

Nu-metal bands such as Limp Bizkit, Slipknot, Kittie and Korn introduced me into a very baggy style of clothing, as well as gaining my interest in the iconic Adidas Superstar shoes that those bands wore in the 90s. The odd style of ball chains, mid-calf socks, knee-length cargo shorts and wallet chains is something I've loved for years now. On a more formal side, my interest in goth music and its subculture caught my attention, following the distinct style of mainly Siouxsie Sioux, from Siouxsie and the Banshees. Other icons like Morticia Addams and Elvira have also been key in my passion for morbidly dark fashion.

Are there any brands or designers that you feel particularly resonate with your aesthetic?

Tripp NYC, Lip Service, Demonica, Living Dead Souls and Queen Of Darkness. Most of those relate to the more mallgoth/Nu-Metal style of clothing rather than traditional goth clothing. I mostly love these purely because of their individuality, and especially with the clothes that they sold in the late 90s/early 2000s.



"I mostly love these purely because of their individuality"

Have you noticed any changes or evolution in your style as the bands you like have changed over time?

Definitely, my style is constantly being tweaked. With bands I love that are making new music today, I tend to stick with their earlier stuff, which is mainly from the 90s and early 2000s. I also think getting older has also helped me to style my clothes better, as well as accessorising with belts, rings and chains in a more effective way without seeming like too much.



Have you ever faced any challenges or criticisms regarding your fashion and music choices? How did you handle them?

I have, quite a lot actually. I've had many insults and rude shit thrown at me when I dress differently from the norm, no matter if I'm all dressed up in my gothic attire, or if I'm in my nu-metal style. Whether I knew them or not, there was always gonna be a bully that will pick on me for the way I look. And it makes sense. I look out of the norm most of the time, but really I'm just an average girl. Most of the time when I got told I looked like a weirdo or freak, I'd just say "Hey man, fuck off," and keep going on with my day like it was nothing.



Do you have any fashion icons within the community that you look up to?

I follow a lot of gothic Instagram users; a majority of them aren't verified or what some might consider 'famous'. Most of them are average people who, like me, just enjoy dressing up and listening to the same music I do.

What advice would you give to someone who wants to start incorporating their goth or heavy metal/rock music taste into their wardrobe?

Do what you feel is most comfortable for yourself. Find what you like most and what you genuinely like wearing. But prepare to be judged.



A woman with long dark hair, wearing a black gothic-style outfit with a corset, fishnet stockings, and high boots, stands in a large stone archway of a cathedral. The scene is bathed in a blue, monochromatic light. The architecture is highly detailed with Gothic features like pointed arches and intricate stonework.

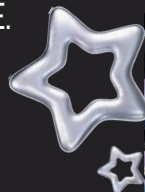
How do you feel when you wear clothing that reflects your music taste?

Powerful and Attractive.

SOUNDWAVES



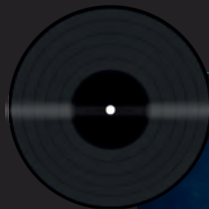
DIVINE WARRIOR IS THE LATEST SINGLE BY KILL DYLL THAT SHOWCASES HIS SIGNATURE BLEND OF INTENSE SOUND AND RAW EMOTION. THE TRACK FEATURES AGGRESSIVE GUITAR RIFFS, POUNDING DRUMS, AND POWERFUL VOCALS. THE LYRICS THAT ARE CHARGED WITH DEFIANCE AND EMPOWERMENT, COMBINED WITH THE ETHEREAL CHOIR IN THE BACKGROUND CREATES THE PERFECT HARMONY. DIVINE WARRIOR IS A RELEASE THAT REINFORCES KILL DYLL'S PLACE IN THE MODERN METAL SCENE.



KIRAW'S LATEST RELEASE MONOCHROME IS A CAPTIVATING ALBUM THAT COMBINES ATMOSPHERIC METAL WITH THE PERFECT EMOTIONAL TOUCH. THE RECORD STANDS OUT FOR ITS INTRICATE COMPOSITIONS AND HIS SKILFUL USE OF DYNAMIC SHIFTS, BALANCING HEAVY RIFFS WITH SERENE, AMBIENT VOCALS. THE PRODUCTION IS POLISHED, ENHANCING THE ALBUM'S IMMERSIVE QUALITY AND HIGHLIGHTING KIRAW'S EVOLVING SOUND.



SLEEP TOKEN'S TAKE ME BACK TO EDEN IS A MASTERFUL ALBUM THAT BLENDS METAL, POP, AND PROGRESSIVE ROCK INTO A COHESIVE AND IMMERSIVE EXPERIENCE. THE RECORD IS NOTED FOR ITS HIGH LEVEL OF PRODUCTION, EMOTIONAL DEPTH, AND SEAMLESS TRANSITIONS BETWEEN SERENE AND INTENSE MOMENTS. SLEEP TOKEN'S UNIQUE BLEND OF STYLES AND THEIR ABILITY TO CONVEY COMPLEX EMOTIONS MAKE THIS ALBUM A STANDOUT IN THEIR DISCOGRAPHY.



HIT ME HARD AND SOFT IS THE LATEST ALBUM BY BILLIE EILISH. IT'S AN EVOCATIVE ALBUM THAT CONTINUES TO SHOWCASE HER DISTINCT SOUND AND EMOTIONAL RANGE. FEATURING A MIX OF MOODY, THOUGHTFUL TRACKS AND POWERFUL MELODIES. EILISH'S UNIQUE VOCAL STYLE AND INNOVATIVE PRODUCTION CREATE A CAPTIVATING LISTENING EXPERIENCE, REFLECTING HER GROWTH AS AN ARTIST.

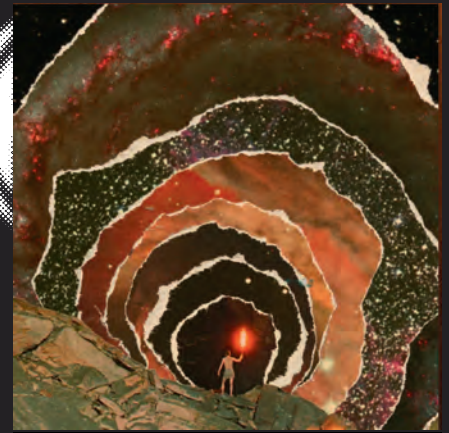


CONCRETE JUNGLE (THE OST) THE LATEST ALBUM BY BAD OMENS IS A COMPELLING SOUNDTRACK FOR THEIR COMIC SERIES THAT MERGES METALCORE WITH CINEMATIC INFLUENCES. THE ALBUM DELIVERS A RICH, IMMERSIVE EXPERIENCE WITH ITS BLEND OF STRONG RHYTHMS, TEXTURES, AND MELODIES. EACH TRACK CONTRIBUTES TO A COHESIVE NARRATIVE, SHOWCASING THE BAND'S ABILITY TO CRAFT BOTH INTENSE AND THOUGHTFUL MUSIC WITH PRECISION.





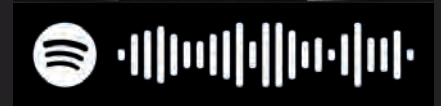
LANA DEL REY'S DID YOU KNOW THAT THERE'S A TUNNEL UNDER OCEAN BLVD IS A SOFT AND ATMOSPHERIC ALBUM THAT HIGHLIGHTS HER UNIQUE STYLE. THE RECORD FEATURES RICH INSTRUMENTATION AND ETHEREAL VOCALS, CREATING A CINEMATIC EXPERIENCE THAT EXPLORES THEMES OF NOSTALGIA, LOVE, AND LOSS. DEL REY'S ABILITY TO CRAFT EMOTIVE AND IMMERSIVE MUSIC IS EVIDENT THROUGHOUT THIS CAPTIVATING RELEASE.



THE DARK POOL ALBUM BY THORNHILL IS A STANDOUT DEBUT THAT MERGES TRADITIONAL METALCORE WITH ATMOSPHERIC ELEMENTS. THE ALBUM FEATURES INTRICATE GUITAR WORK AND POWERFUL VOCALS, BALANCED WITH MOMENTS OF CALM. THE PRODUCTION IS CLEAN AND DYNAMIC, ALLOWING THE BAND'S BLEND OF HEAVY AND MELODIC STYLES TO SHINE THROUGH. THE DARK POOL IS A PROMISING INTRODUCTION TO THORNHILL'S EVOLVING SOUND.



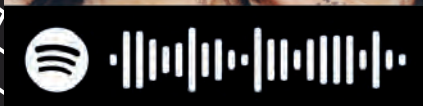
POST HUMAN: NEX GEN IS BRING ME THE HORIZONS LATEST ALBUM THAT PUSHES THE BOUNDARIES OF METALCORE WITH ITS GENRE-BLENDING APPROACH. THE RECORD COMBINES AGGRESSIVE INSTRUMENTATION, WITH ELECTRONIC AND POP ELEMENTS, WITH STRONG RESOUNDING VOCALS RESULTING IN A DYNAMIC AND ENGAGING LISTEN. THE ALBUM'S DIVERSE RANGE OF TRACKS DEMONSTRATES THE BAND'S INNOVATIVE SPIRIT AND ABILITY TO ADAPT THEIR SOUND.



KESHI'S NEW SINGLE DREAM IS A BEAUTIFULLY CRAFTED TRACK THAT EXEMPLIFIES HIS TALENT FOR BLENDING AMBIENT SOUNDSCAPES WITH HEARTFELT LYRICS. THE SONG FEATURES GENTLE PRODUCTION AND SMOOTH VOCALS THAT CONVEY A SENSE OF MELANCHOLY. DREAM IS A TESTAMENT TO KESHI'S ABILITY TO EVOKE DEEP EMOTIONS THROUGH MINIMALIST YET EVOCATIVE MUSIC.



THIS IS HOW TOMORROW MOVES IS THE LATEST RELEASE BY BEEBADOOBEE. IT'S A VIBRANT AND ECLECTIC ALBUM THAT HIGHLIGHTS HER BLEND OF INDIE POP AND ALTERNATIVE ROCK. THE RECORD FEATURES CATCHY MELODIES AND REFLECTIVE LYRICS, DEMONSTRATING BEEBADOOBEE'S VERSATILITY AND GROWTH. THE PRODUCTION IS FRESH AND ENGAGING, MAKING THIS IS HOW TOMORROW MOVES A STANDOUT RELEASE IN HER CAREER.



THE AGE OF DIGITAL FASHION

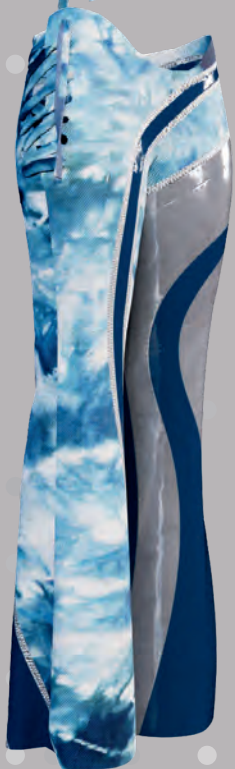
In a world where the boundaries between the digital and physical realms are increasingly blurred, a new frontier of fashion is emerging—digital fashion. Once a niche concept, digital fashion has rapidly gained traction, offering a sustainable, innovative, and limitless approach to style.

The Fabricant's work is characterised by its meticulous attention to detail and its commitment to pushing the boundaries of design. Their creations, which exist solely in the digital realm, are not limited by the constraints of physical materials. This allows for a level of creativity and innovation that is impossible in traditional fashion design.

Another major player in the digital fashion space is DressX, a platform that offers a wide range of digital garments that can be "worn" in photos and videos. DressX has partnered with a variety of fashion brands and artists to create digital collections that cater to a diverse audience.

Among the most notable is The Fabricant, a Dutch digital fashion house that has been at the forefront of this movement since its inception.

Their mission is to demonstrate that some clothes do not need to exist in the physical world, and their growing catalogue of digital fashion pieces proves that there is a market for this new form of self-expression.



As the fashion industry grapples with its environmental impact and changing demands of consumers, digital fashion is aimed to redefine how we think about clothing, self-expression, and identity. Leading the charge in this digital fashion revolution are a handful of brands and companies that are challenging traditional notions of fashion.

The Fabricant made headlines in 2019 when it auctioned off a digital dress for \$9,500—a watershed moment that signalled the arrival of digital fashion as a legitimate industry.

What is driving the rise of digital fashion? For one, it offers a sustainable alternative to traditional fashion. The fashion industry is one of the most polluting industries in the world, with significant environmental and ethical concerns surrounding the production and disposal of clothing. Digital fashion produces no waste, requires no physical resources, and generates a minimal carbon footprint.



Digital fashion is incredibly versatile and accessible. It can be easily customised, allowing for a level of personalisation that is hard to achieve with physical clothing. Making digital fashion highly appealing to a wide range of consumers.


Major fashion houses like Gucci and Balenciaga have already begun experimenting with digital fashion, Gucci, launched a virtual sneaker collection that could only be worn in digital spaces and Balenciaga has released a series of digital outfits for avatars in the video game Fortnite.

As more brands and consumers embrace this new form of fashion, it's clear that the future of style is not just about what we wear in the real world, but also about how we express ourselves in the virtual one. The possibilities are endless.

DARK STALACTITE
Sunglasses

Molded in the shade, headed into the unknown. Dark stalactite is a powerful collectible eager to unfold its full AR-potential when the owner decides to. Respond to it.

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DEFONIVA

Make a statement



WEEK:

The early 2000s was a defining era in both music and fashion. It was a time when the influence of artists stretched beyond the sound, embedding itself into the fabric of pop culture. From pop-punk to nu-metal, the music of the 2000s not only shaped the sound of a generation but also dictated its wardrobe. The intersection of music and fashion during this time created iconic looks that continue to inspire today's trends.

The early 2000s saw the birth of several streetwear brands that are still influential today. Rocawear, co-founded by Jay-Z, epitomised the fusion of hip-hop and high fashion, with oversized jerseys, baggy jeans, and flashy accessories becoming the norm. Sean John, launched by Diddy, brought a more polished, sophisticated edge to streetwear, introducing velour tracksuits and luxury urban attire.

Another significant brand was BAPE (A Bathing Ape), a Japanese brand that Pharrell Williams frequently sported, helping to popularise its bold, camo patterns and shark hoodies. BAPE's influence extended far beyond Japan, becoming a staple in hip-hop fashion worldwide.

THE REVIVAL



While pop-punk was dominating the suburbs, hip-hop was taking over the streets—and with it came the rise of streetwear. Artists like Jay-Z, Pharrell Williams, and Missy Elliott not only topped the charts but also influenced urban fashion in unprecedented ways.

Nu-metal, a genre that blended heavy metal with elements of hip-hop and industrial music, had a significant impact on 2000s fashion. Bands like Linkin Park, Korn, and Slipknot brought a darker, edgier aesthetic to the mainstream. The look was all about distressed denim, band tees, and an abundance of black—often paired with chains, spikes, and other industrial-inspired accessories.





Brands like Juicy Couture capitalised the 2000's with their velour tracksuits, which became the ultimate status symbol for young women. Paired with a designer handbag like Louis Vuitton or Chanel, the look was equal parts comfortable and chic, embodying the "casual luxury" that defined early 2000s pop culture.

On the pop front, the 2000s was the era of the pop princesses. Artists like Britney Spears, Christina Aguilera, and Destiny's Child (including Beyoncé) influenced a more glamorous, yet daring style. Low-rise jeans, crop tops, and the infamous "whale tail" (visible thong straps above the waistband) became universal.

The fashion trends of the 2000s have left a lasting impact on today's style. With the resurgence of Y2K fashion, we see brands like Vans, BAPE, and Juicy Couture making a comeback, as well as the revival of pop-punk aesthetics in modern streetwear. Contemporary artists like Billie Eilish and Lil Uzi Vert are channeling the early 2000s in their music and fashion, proving that the era's influence is still very much alive.



In retrospect, the early 2000s were a time when music and fashion were inextricably linked, each shaping the other in a dynamic dance of cultural expression. It was an era where what you listened to was just as important as what you wore, creating a lasting legacy that continues to inspire and influence new generations.



FLEUR THEIMEYER:

Fleur Thiemeyer is an Australian costume designer known for her work in the music industry and live theatre productions, her most well known work being with artists like Olivia Newton-John and Motley Crüe. Thiemeyer was instrumental in shaping the iconic styles of many musicians, especially in the '70s, '80s, and '90s. I was lucky enough to get a chance to interview her about her work over the years.



THE ART OF CUSTOM DESIGN



Do you incorporate current fashion trends into your costume designs for musicians? If so, how? If not, why?

I do not use any form of fashion trends when designing clothes for Musicians. One has nothing to do with the other... however fashion has taken advantage of some of the clothing designed for artists. ie Olivia Newton-John. Many of her looks were followed by the fashion industry. Pat Benatar, Rod Stewart. I started designing very colourful jackets for Rod, and then Versace started doing it in his line of clothing for men.

Using a lot of animal prints in my designing, leopard, tiger, zebra, snake, stripes, checks and polka dots on my artists has often brought these looks into fashion.



So many photos taken at shows start the revival. Certain things just don't go out of fashion. I have 25 leopard/animal print jackets, suits and pants. I would never sell my animal prints, they are timeless.

Does your approach to costume design for music videos differ from that for live performances? If so, how?

No what is in the video becomes the touring wardrobe. The only change would be if the video has story telling features in it.



How do you approach designing costumes for musicians to ensure they reflect the artist's musical style and persona?

Meetings take place prior to any discussions or designing occurs. I don't work with everyone I meet. I may not like their music, or have a problem with their attitude. They can be male or female, we have to click. I always ask what they are thinking about, e.g image. The image can differ with each individual and what instrument they play.

The singer is always the lead personality. There is a huge difference between a band starting out, and a band that has been together for 10 years and are headed to a rebirth. Working with bands like Van Halen and Motley Crue that are about to take on the big stage, they generally have a strong idea of their direction.

Every person is an individual with very specific ideas. The process from creating the ideas to construction, fittings and constant changes can take weeks or months. There is no format in the way I work with clients, as each one is so different.

"No two things were ever the same.

No rules to follow..

Costume design has nothing to do with Fashion/Mass Design

There should never be rules when creating.. Imagine if painters and sculptors had to follow rules.

The Medici family tried to control Michelangelo and Da Vinci

Thank god they didn't listen..

The Ceiling of the Sistine Chapel might not exist.. Or the Statue of David

This is where my design mind came from.

Freedom."



What other trends do you incorporate into your costume designs?

I don't use trends at all, I don't want to design clothes that are trendy, they are not my designs. My background in History and Art gives me different directions, in style, colour, structure and silhouette. I do not find things of today visually interesting, most of the latest fashion shows are totally extreme. I realise for press and attention, but the public on mass is never going to wear any of it.



Then we start all over again. I go over the sketches with each person. Once they see it on paper and colour they add to the look with their own ideas. We discuss what will work and what won't, and then redraw the new look. I make the idea that they had into reality in shape and design.

Then we work on the fabrics and textures needed. Then I create a canvas of the shape and do fittings. The canvases then become the patterns. When everything is agreed upon I start to cut and prep the look for the next fitting.

How do you ensure that a costume enhances a musician's performance and the music rather than distract from it?

That is not my job. It is their music and their performance, I don't dictate what they should or shouldn't do.

They have been living these decisions way before I came into their lives. I am there to make their ideas, a 3 dimensional reality. There is a huge difference in every band, performer, artist etc.

Today many artists are going for effect and sensationalism, this mainly applies to female performers. They have become try hards and in many situations have lost some of their importance as artists.

I have lost respect for many of them. Many have lost their voices and in an attempt to still be relevant, they have used costumes to cover the flaws.

“Many have lost their voices and have used costumes to cover the flaws.”



How much input do musicians typically have in the design process, and how do you collaborate to achieve their vision? Who else is typically involved in the process?

As we spoke about earlier, no one else is involved in this process. We discuss what they are thinking about, then I sketch ideas for them to look at, and it evolves from there.

What is the role of costumes in creating a visual identity for a musician or band?

Music creates the whole image, whether pop, rock, metal, grunge or mainstream. The music they write has already been the deciding factor re their image.

I don't try to change that, maybe enhance it if now they have the funds to help make their visual dreams come true.

MTV created a situation where the image on a video was very important.. an unknown artist now has 3-4 minutes to sell them selves to a world that had never heard of them. Many of the Glam bands of the 80's took advantage of this, and it became very competitive.



*"I don't follow a script.
Each new client starts a
new script.*

*I don't do cookie
cutting.*

*I do one of a kind
concepts.*

*that's the point of
Custom work"*

I worked with approximately 70% of bands on MTV, to keep some individuality between them was often difficult.

When working with people like Olivia, Donna Summer, Bette Midler, Pat Benatar, the look and the sound had to match up, it was a visual identity, but their music had already laid the direction of their performance.



How do you adapt your costume designs for different music genres, such as hard rock versus pop versus grunge?

I don't need to adapt in that sense. The artist already knows what they want, I was very fortunate to be able to design in all genres. Once the sketches are done and approved, the construction and designing process was always the same. The look, the fabrics, the detail, if any, fittings etc, then onto the actual garments.

Most designers can't change their direction. I didn't have a specific direction.

*"I was self taught in all formats.
I didn't have any rules"*

So I just did what I wanted to. I designed, hats, jewellery, shoes, boots, etc, whatever it took I did it. I broke the rules.

Many designers are locked into rules and concepts. In a week period, I could be meeting and designing for, Olivia, Raquel Welch, Rod Stewart, Van Halen, Chicago, ELO, Andy Gibb, Motley Crue or Liza Minelli



Pat Benatar - VIOLETS

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