



THE INITIAL IDEA FOR MY CONCEPT CAME FROM PENNY SPARKE'S BOOK: THINK PINK THE SEXUAL POLITICS OF TASTE, WHICH DISCUSSES THE NATURE OF THE HOUSEWIFE, SOCIETY'S JUDGEMENT ON BEING A WOMAN THEN AND HOW WOMEN WERE OBJECTS OF BEAUTY, AND 'BEAUTIFIERS'.



HOUSEWIVES WERE EXPECTED TO EMBODY FEMININITY AS THEY USED FEMININITY AT THE END OF THE 1950S TO EMPOWER WOMEN, WHICH IS WHY THE COLLECTION MUST EMULATE THAT THROUGH THE SILHOUETTES. THE BOOK ALSO TALKS ABOUT HOW WITHIN THE HOME CERTAIN ROOMS WERE FOR THE WIFE AND OTHERS FOR THE HUSBAND. THE BEDROOM WAS THE WIFE'S ROOM, WHICH IS A PLACE OF COMFORT FOR HER, SOMEWHERE TO BE COMFORTABLE WITHIN HERSELF. BY LOOKING AT VINTAGE BEDROOM INTERIORS, UNDERWEAR, AND NIGHTWEAR I WANT TO CREATE A COMFORTABLE COLLECTION THAT EMBODIES HYPER-FEMININITY AND IS LUXURIOUS. THIS COLLECTION IS ENVISIONED TO BE WORN BY WOMEN OF ALL AGES, TO EMBODY FEMININITY, CONFIDENCE AND SELF-EMPOWERMENT.

HONEY, i'M HOME!

DELICATE TRAPS BEADS & PEARLS

AFTER CREATING MY FIRST SAMPLES, MY INITIAL DEVELOPMENT WAS TO DRAPE THESE ACROSS MY NIGHTWEAR AND OVER UNDERWEAR. I ALSO COLLAGED THEM ON TO TOILES AND STAND WORK, SO I COULD EXPERIMENT WITH PLACEMENT.



LOOKING AT DIFFERENT BEDROOMS AS PART OF MY RESEARCH I CAME ACROSS A LOT OF QUILTING WHICH MADE ME DECIDE TO TRAP MY BEADS AND PEARLS INTO A QUILTING SAMPLE. AFTER CREATING THIS I THOUGHT MORE ABOUT TRAPPING BEADS AND WHERE I COULD EXPERIMENT WITH THIS. I CREATED POCKET SAMPLES WITH LOOSE TRAPPED BEADS.



LINGERIE & BEDSHEETS

CREATING A RANGE OF STAND WORK USING A BEDSHEET WAS INFLUENCED BY THE TEXTURES, AND CONCEPT IMAGERY OF BEDROOM INTERIORS I LOOKED AT. THE BED SHEET HAD ELASTICATED EDGES I THOUGHT THIS WOULD HELP CREATE SOME INTERESTING SILHOUETTE IDEAS. MY PROCESS AFTER THIS WAS TO DRAW OVER THE STAND WORK WITH SOME INITIAL IDEAS.



TO DEVELOP THIS FURTHER AND CONTINUE WITH MY LAYERING IDEA I COLLAGED MY STAND WORK AND CONCEPT IMAGERY OF UNDERWEAR/NIGHTWEAR TOGETHER TO INFORM MORE SILHOUETTE IDEAS.

THE MARGOT DRESS

THIS DRESS WAS INFLUENCED BY MY INITIAL STAND WORK AND COLLAGES THAT FOLLOWED THAT. I SKETCHED THIS DRESS MANY TIMES CHANGING SMALL ELEMENTS TO COME TO THIS FINAL DECISION. THE DRESS HAS A DRAMATIC CURVED YOKE ON THE FRONT WHICH INITIALLY WAS THE SAME ON THE BACK, UNTIL I DECIDED THAT IT NEEDED TO BE DIFFERENT, SO I FOLLOWED THE CURVE FROM THE FRONT INTO A DEEP CURVED DIP ON THE BACK. THE DRESS HAS A DRAMATIC FULLNESS AND FALLS INTO AN A-LINE SILHOUETTE. THE NET SKIRT IF FOR STYLING PURPOSES BUT HELP GIVE THE DRESS MORE VOLUME. THE IMAGES ALSO SHOW THE DEVELOPMENT OF THE YOKE SHAPE, AND THE WRAP-OVER I CREATED UNDER THE ARM IN THE POWER-MESH FABRIC.

COLOUR & FABRIC PLACEMENT



NUDE POWER-MESH
PINK TULLE
GREEN
BROCADE/JAQUARD
FABRICS

length by
about 50%
net skirt
add the
volume
needed

really like this
small
ruffle
detail

green brocade
influence
on skirt



SKETCHED DESIGN IDEAS
INFLUENCED BY COLLAGES
& STAND WORK



HONEY, I'M HOME!

