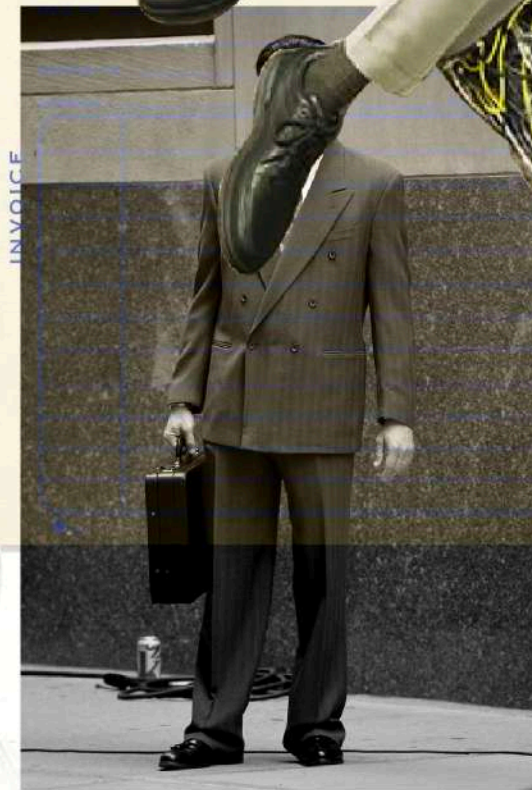
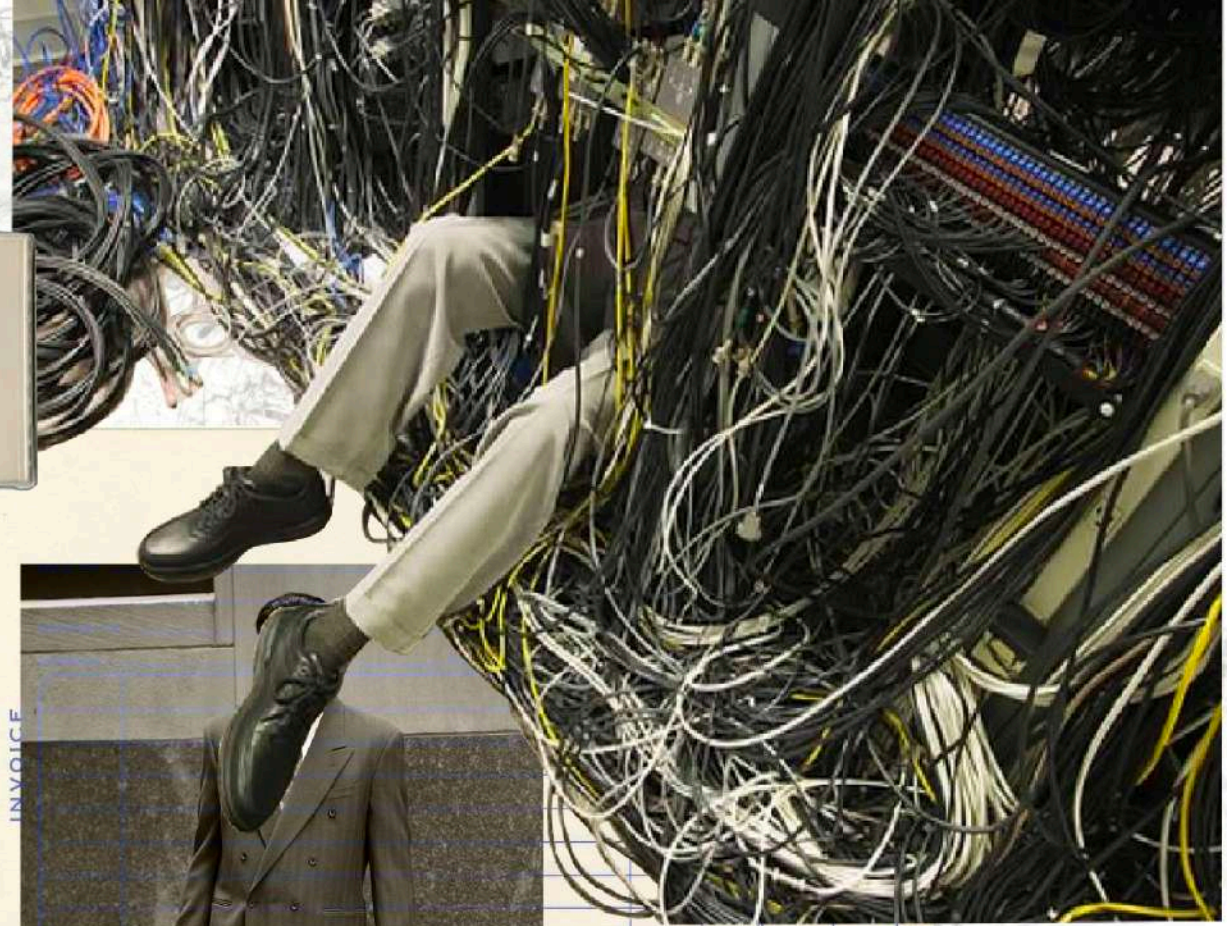
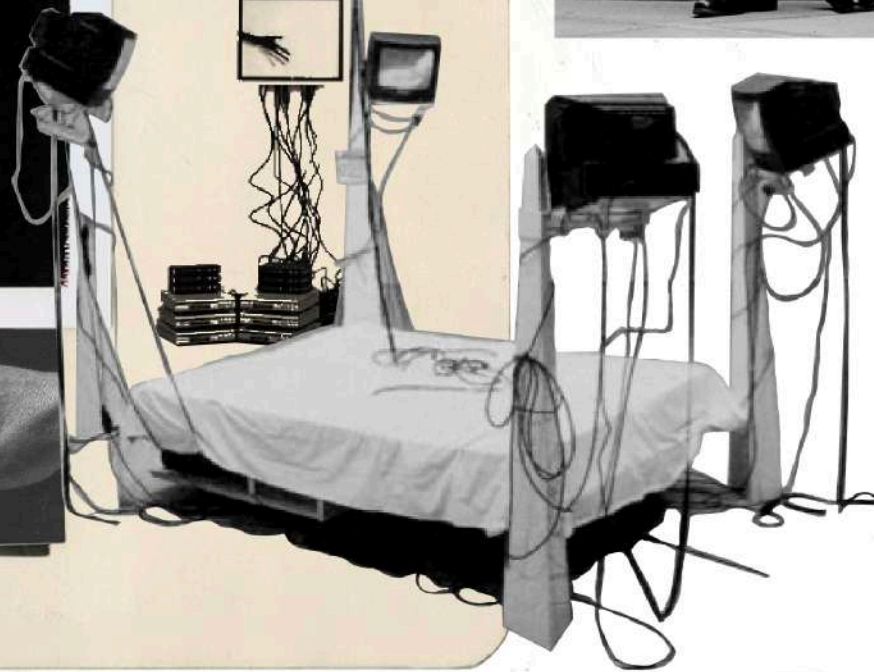
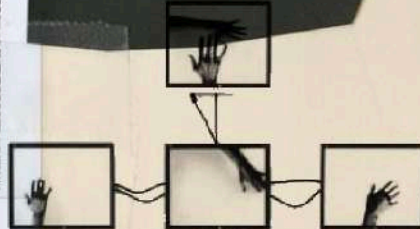


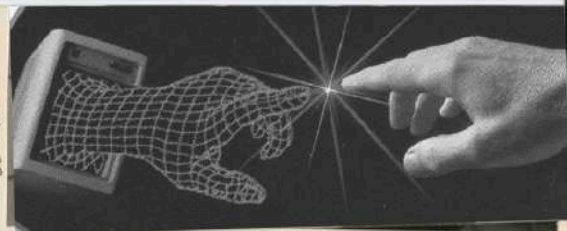


C O N C E P T   B O A R D  
Y A S M E E N   W I L S O N



**'GOD IS  
DEAD,**

**AND WE  
HAVE KILLED  
HIM' - NIETZSCHE**



GOD BE  
WITH  
YOU



- PANTONE 11-0802 TCX
- PANTONE 11-0803 TCX
- PANTONE 11-0802 TCX
- PANTONE 11-0803 TCX
- PANTONE 11-0802 TCX
- PANTONE 11-0803 TCX
- PANTONE 11-0802 TCX
- PANTONE 11-0802 TCX

MY MUSE IS  
@MSJOSAPHINE  
SHE'S THE TYPE OF  
GIRL THAT LOOKS  
LIKE SHE EATS  
PATRICK BATEMAN  
FOR BREAKFAST.  
SHE EXUDES POWER  
STRENGTH AND  
FEMININITY IN  
ONE. SHE HAS A  
CONSISTENT STYLE  
WHICH INCLUDES  
NEUTRAL TONES,  
LACE CORSETS AND  
POWERHOUSE  
BLAZERS. SHE  
DOCUMENTS HER  
LIFE ON FILM AND  
ARTISTIC  
PHOTOGRAPHY. IN  
THE EVENING SHE  
OFTEN OUT WITH  
FRIENDS OR  
ATTENDING A  
SHOWING OF MARINA  
ABROBASIC , HER  
IDOL.



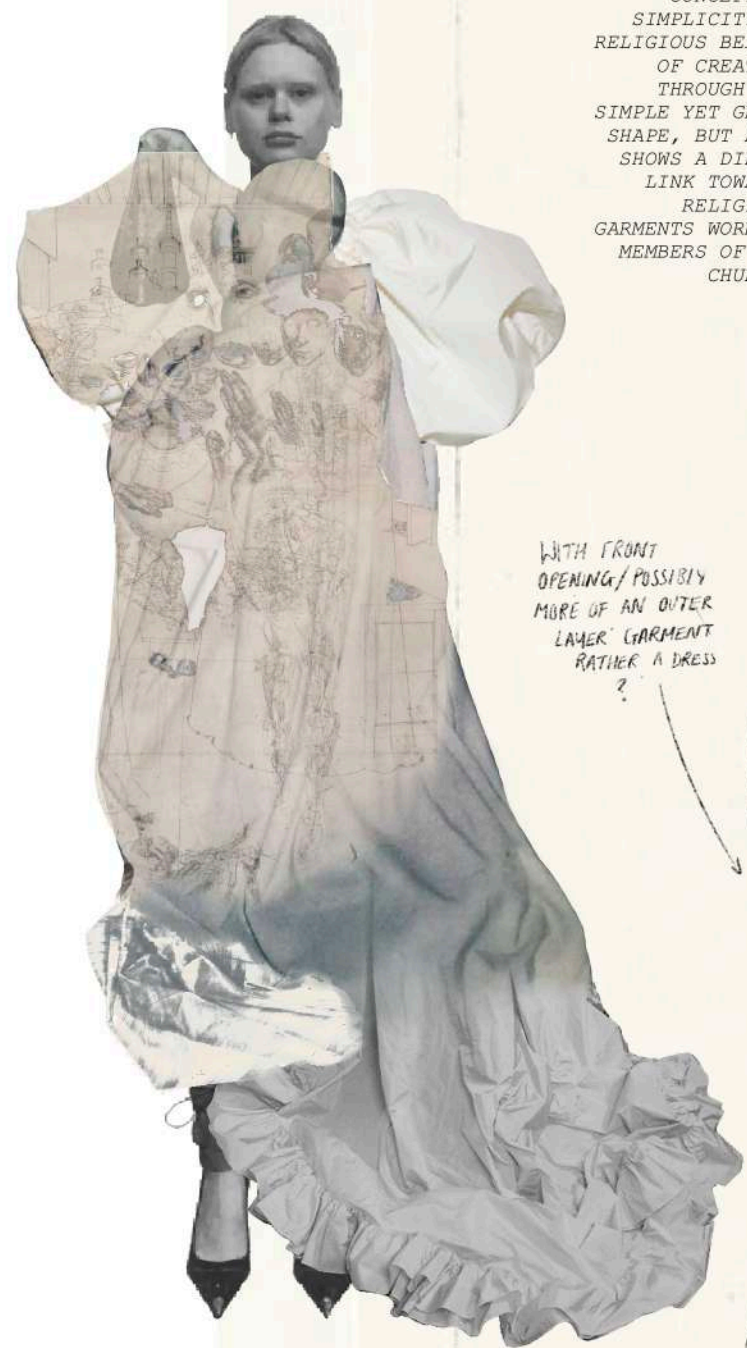
Retirado

15-

Hoje

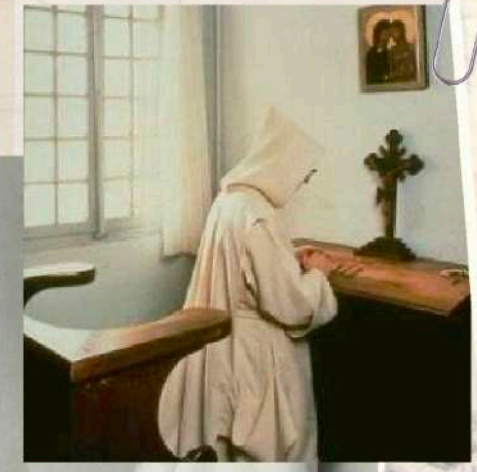
ia e pena porque perco o que sou

Jordan

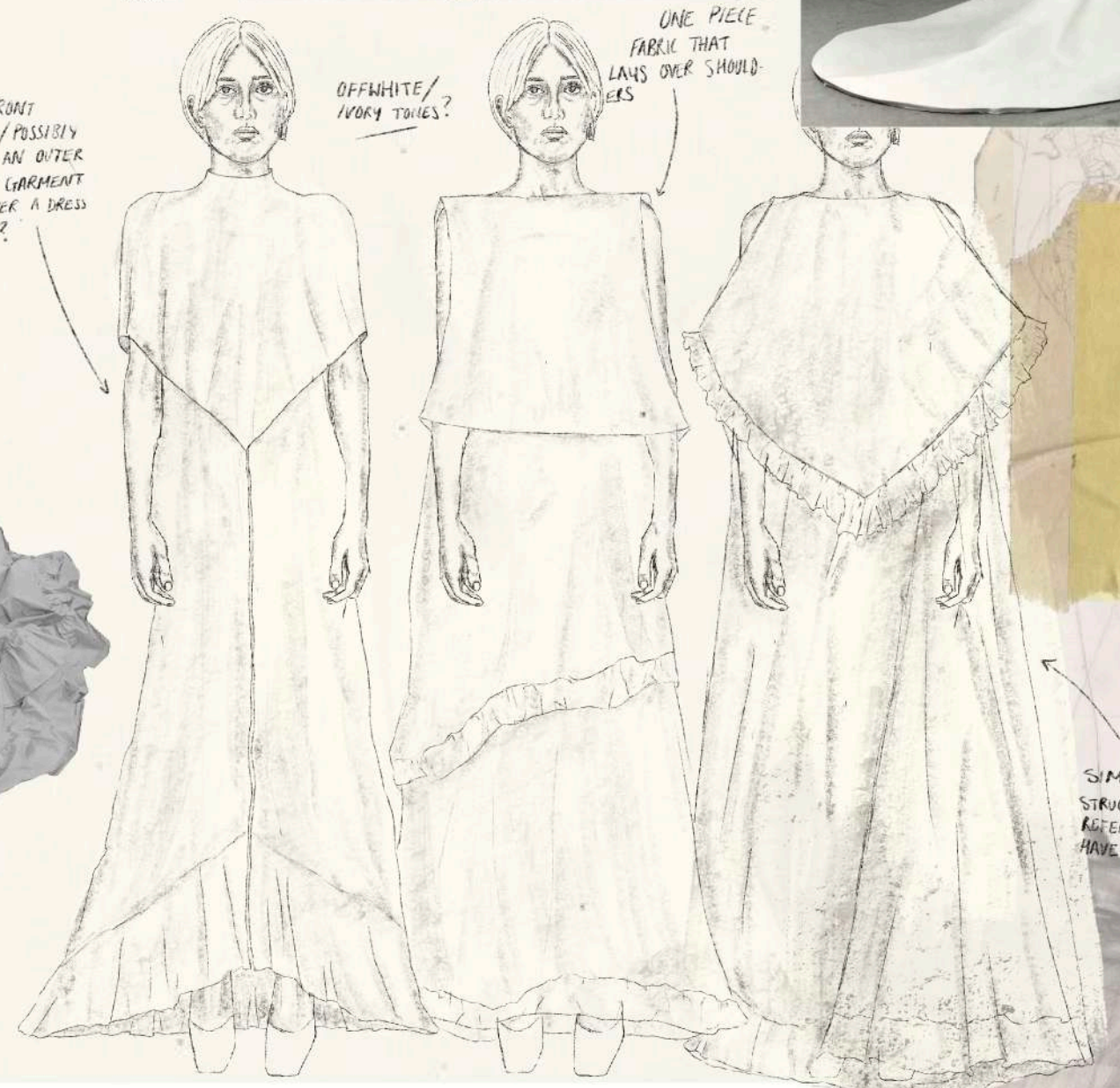


THE DESIGN INSPIRATION STEMMED FROM RELIGIOUS GARMENTS THAT EXPRESS THE CONCEPTUAL SIMPLICITY OF RELIGIOUS BELIEF OF CREATION THROUGH THE SIMPLE YET GRAND SHAPE, BUT ALSO SHOWS A DIRECT LINK TOWARDS RELIGIOUS GARMENTS WORN BY MEMBERS OF THE CHURCH.

BASE SHELL OF OUTER LAYER - INSPIRED BY RELIGIOUS GARMENTS



WITH FRONT OPENING / POSSIBLY MORE OF AN OUTER LAYER GARMENT RATHER A DRESS?



OFFWHITE / IVORY TONES?

ONE PIECE FABRIC THAT LAYS OVER SHOULDERS

SILHOUETTE OF GARMENT FROM COLLAGE WITH INITIAL SHAPE IDEAS - EXPRESS SIMPLICITY OF THE START OF RELIGIOUS NARRATIVE

SIMPLE BASE STRUCTURE AS REFERENCE GARMENTS HAVE SIMPLE BEGINNINGS



SOME FORM OF SUPPORT IN SHOULDERS

TRAIN TRAILING BEHIND

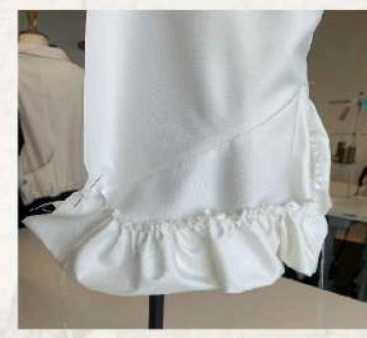
LONG - DRAPING WHITE TO NEUTRAL TONES



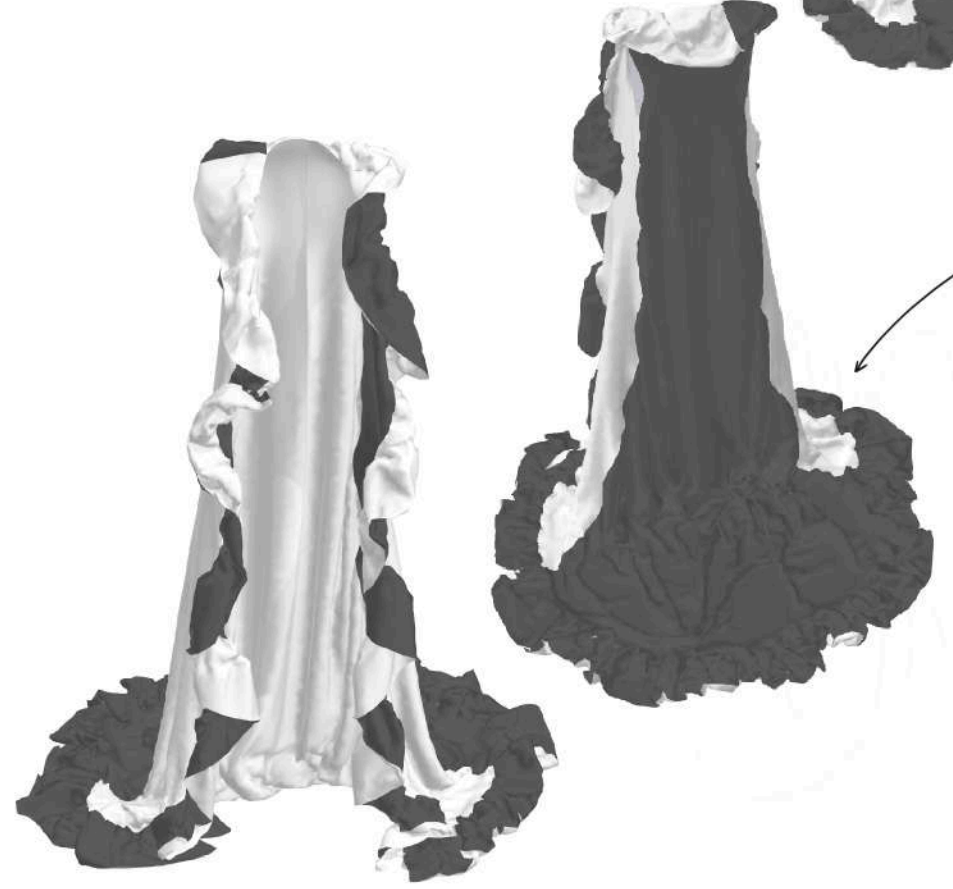
THE IDEA THAT THE SUBJECT OF SOMETHING SO GRAND AS CREATION CAN BE SIMPLIFIED INTO TRUSTING THE FAITH OF GOD



THE DESIGN STRUCTURE FURTHERS WITH THE ADDITION OF FRILLS TO DISPLAY MORE FEMININITY. THE FRILLS ALSO ADD AN EXTRA AMOUNT OF GRANDEUR



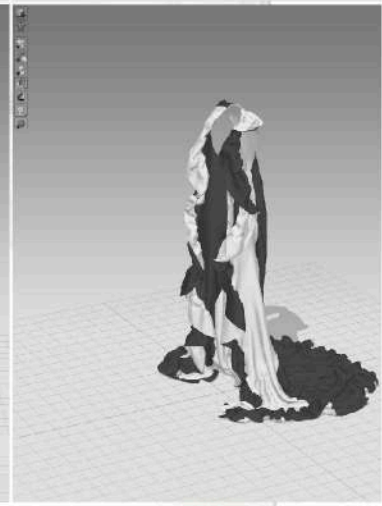
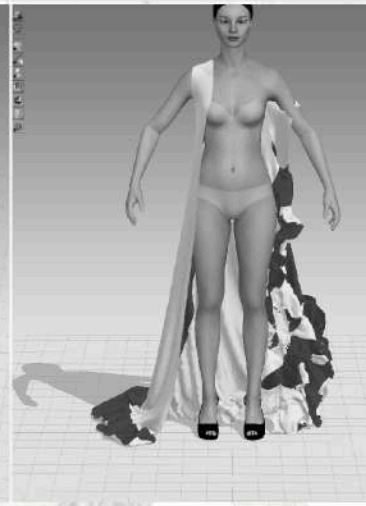
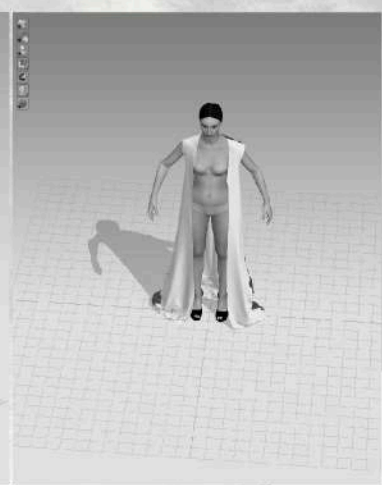
USING CLO-3D I AM ABLE TO 3D TOILES AND SEE HOW THE SHAPE WILL FALL, BETWEEN MINI TOILES AND CLO IT ALLOWS ME TO FURTHER MY RESEARCH WITH LITTLE WASTE. I FOUND THAT ADDITIONAL PANNELS MAY BE REQUIRED TO ACHIEVE THE DESIRED SHAPE



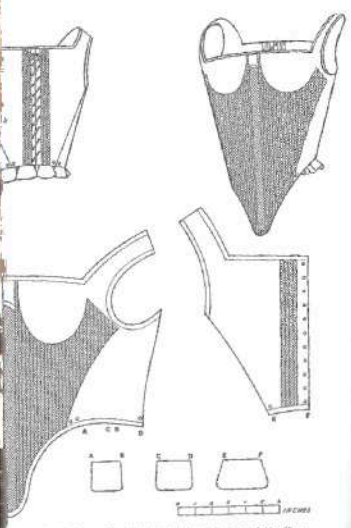
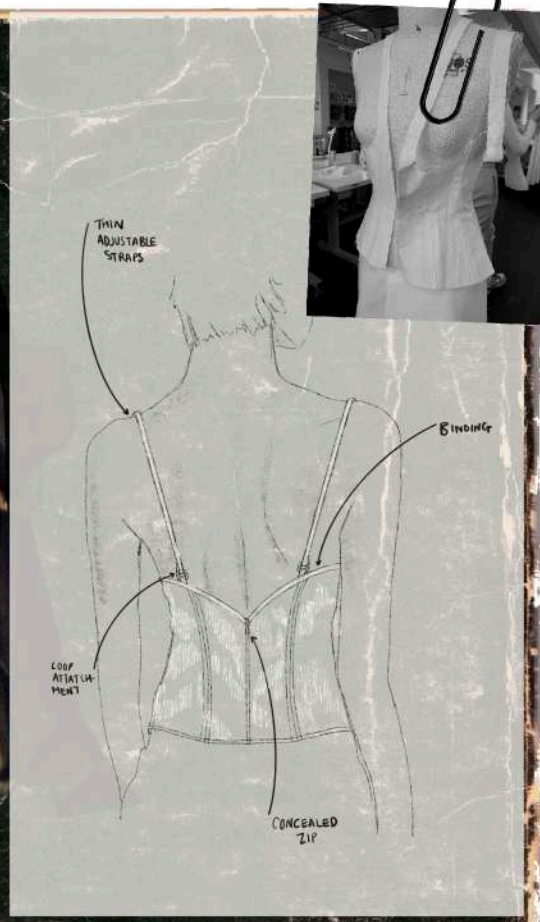
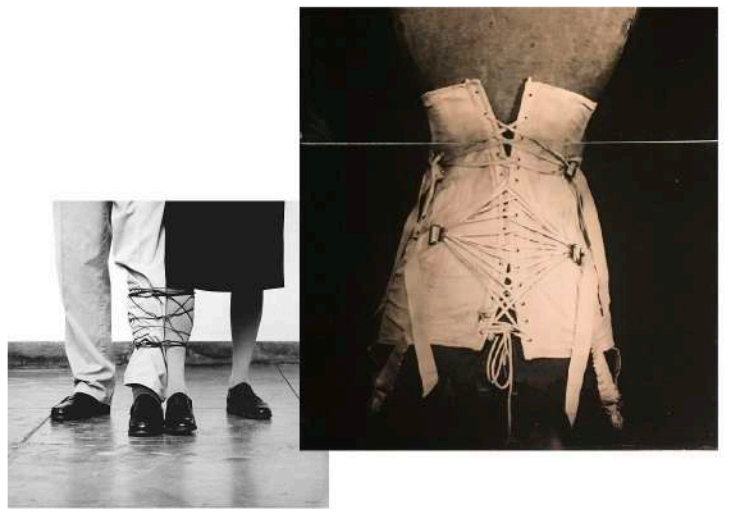
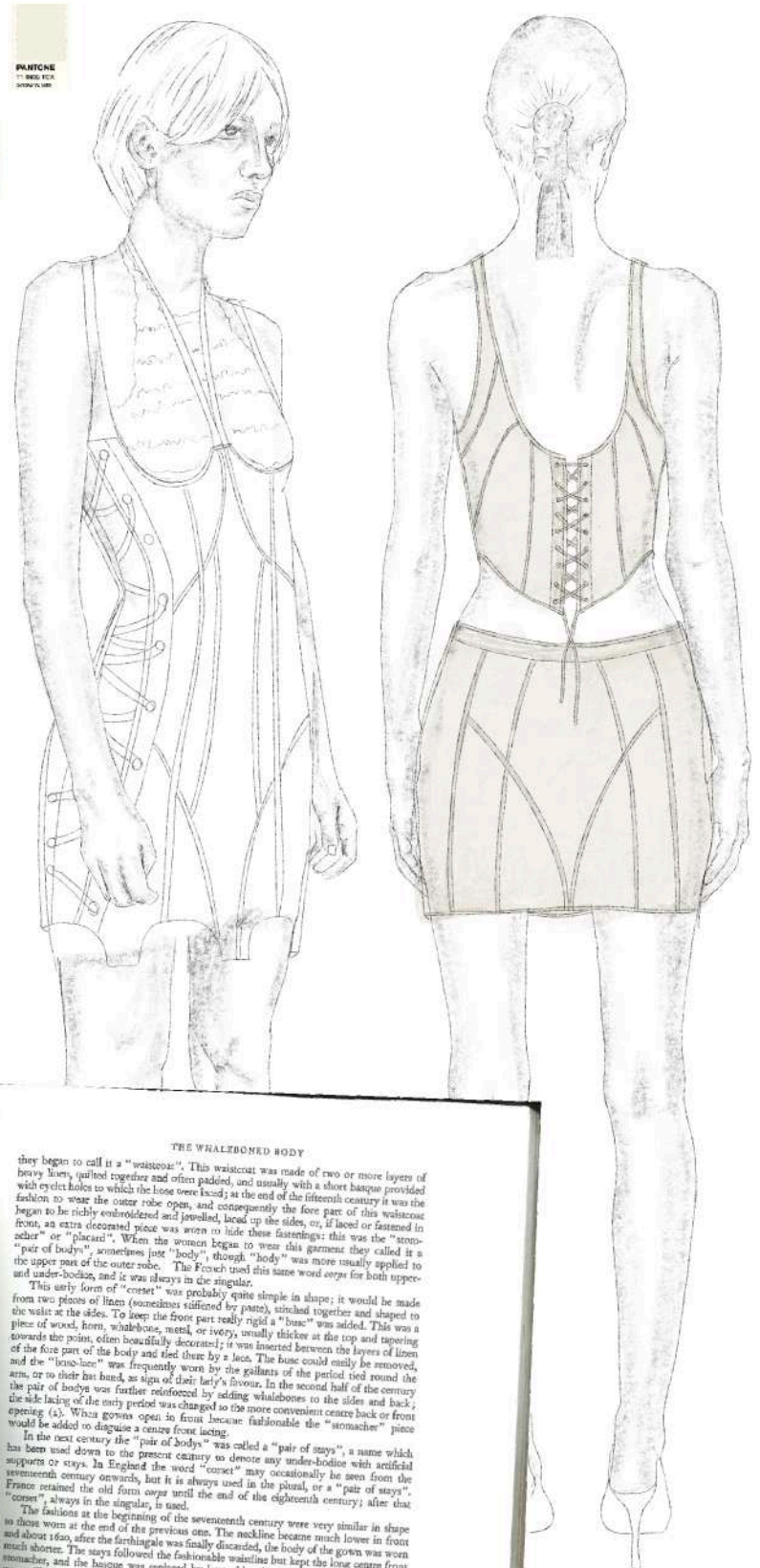
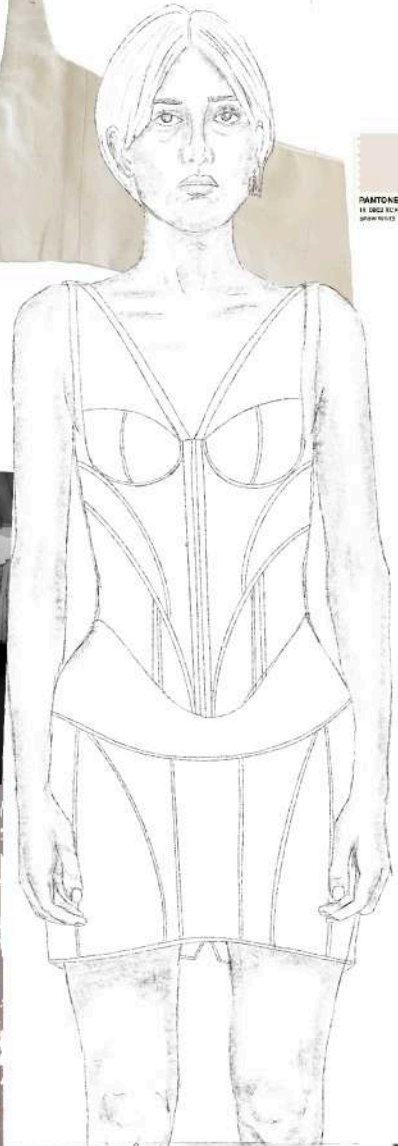
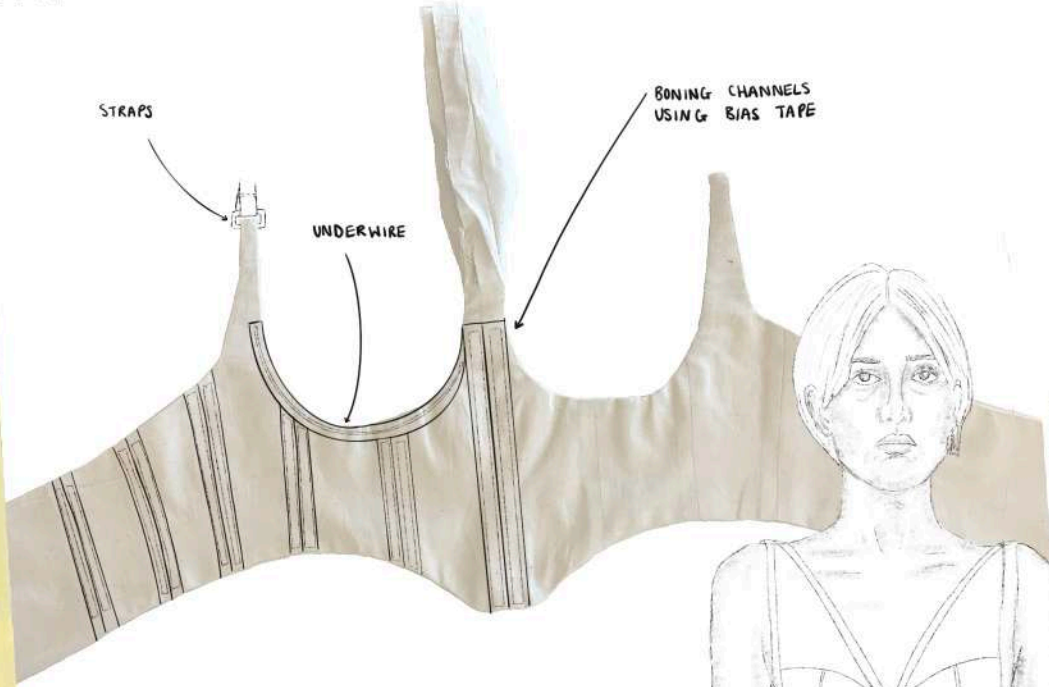
TRAIN WITH GATHERED HEM  
SIZE OF GATHERS FAIRLY LARGE

BEGAN WITH SIMPLE RELIGIOUS SHAPE  
A SIMPLE IDEA OF GOD IS SIMPLE BUT CAN BE MADE COMPLEX  
RELIGIOUS PREMIS IS

CLO-3D DIGITAL 3D DESIGN TOILING SO I CAN SEE THE POSSIBLE OUTCOME OF THE TECHNIQUE & GARMENT WITHOUT FABRIC WASTE



THE NARRATIVE IS VERY MASCULINE HOWEVER AS A WOMENSWEAR COLLECTION I WANT IT TO EXPRESS FORMS OF FEMININITY. THE CONCEPT IS ALSO HEAVY AND PERSONALLY MAKES ME FEEL TIGHT, CONSTRICTED AND TRAPPED. SO THE OVERALL THEMES AND AESTHETICS PUSH ME TOWARDS THE USE OF CORESTRY IN MY COLLECTION. IT JUXTAPOSES THE LARGE SHAPES WITH THESE SMALLER SILHOUETTES.



**THE WHALBONED BODY**

they began to call it a "waistcoat". This waistcoat was made of two or more layers of heavy linen, quilted together and often padded, and usually with a short basque provided with eyelet holes to which the laces were laced; at the end of the fifteenth century it was the fashion to wear the outer robe open, and consequently the fore part of this waistcoat began to be richly embroidered and jewelled, laced up the sides, or, if laced in front, an extra decorated piece was worn to hide these fastenings: this was the "atomache" or "placard". When the women began to wear this garment they called it a "pair of bodys", sometimes just "bodys", though "bodys" was more usually applied to the upper part of the outer robe. The French used this same word *corpe* for both upper- and under-bodice, and it was always in the singular.

This early form of "corset" was probably quite simple in shape; it would be made from two pieces of linen (sometimes stiffened by paste), cinched together and shaped to the waist at the sides. To keep the front part really rigid a "busc" was added. This was a piece of wood, horn, whalebone, metal, or ivory, usually thicker at the top and tapering towards the point, often beautifully decorated; it was laced between the layers of linen of the fore part of the bodice and tied there by a lace. The busc could easily be removed, and the "trous-lions" were frequently worn by the galleys of the period tied round the waist; the pair of bodys was further reinforced by adding whalebones to the sides and back; opening (s). When gowns open in front became fashionable the "atomache" piece would be added to disguise a corset front lacing.

In the next century the "pair of bodys" was called a "pair of stays", a name which has been used down to the present century to denote any under-bodice with artificial supports or stays. In England the word "corset" may occasionally be seen from the seventeenth century onwards, but it is always used in the plural, or a "pair of stays"; France retained the old form *corpe* until the end of the eighteenth century; after that "corset", always in the singular, is used.

The fashions at the beginning of the seventeenth century were very similar in shape to those worn at the end of the previous one. The neckline became much lower in front and about 1650, after the farthingale was finally discarded, the body of the gown was worn somewhat, and the basque was replaced by long side-tails, to which the full petticoats were still tied. In the portraits of the period these stays, covered with rich material, could be seen worn under the long, open robe. A short bodice, with tabs, like the man's of the seventeenth century, and by the bourgeoisie and lower classes long after the woman of fashion had discarded it; it was either boned or worn over a separate pair of stays (s).

During the seventeenth century a softer, more rounded silhouette was gradually coming in; in the eighteenth century the bodice was replaced by simpler materials. It is remembered that the best silks, velvets, brocades, laces, etc., still came from Italy; in England the Civil War and the coming to power of the Puritan regime put an end to extravagance in dress; in France the import of foreign manufactures had reached such a scale that it was to be passed prohibiting the wearing of such goods, with the result

IMAGE SOURCED FROM MY MUSE'S INSTAGRAM AS SHE ATTENDED THE 'HEAVENLY BODIES' EXHIBITION AT THE MET



TO REFERENCE  
CHRISTOF'S  
SIGNATURE  
'UNIFORM'  
INCORPORATE THE  
ASYMMETRIC WRAP  
CLOSURE FRONT  
FASTENING

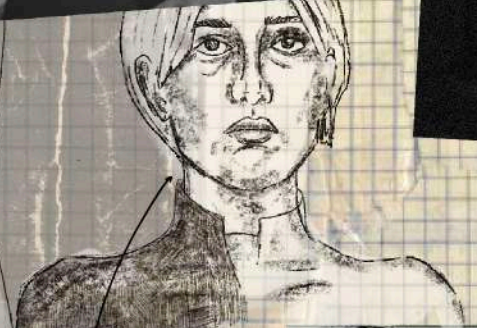


HIGH NECK WRAP JACKET

DOUBLE BREASTED

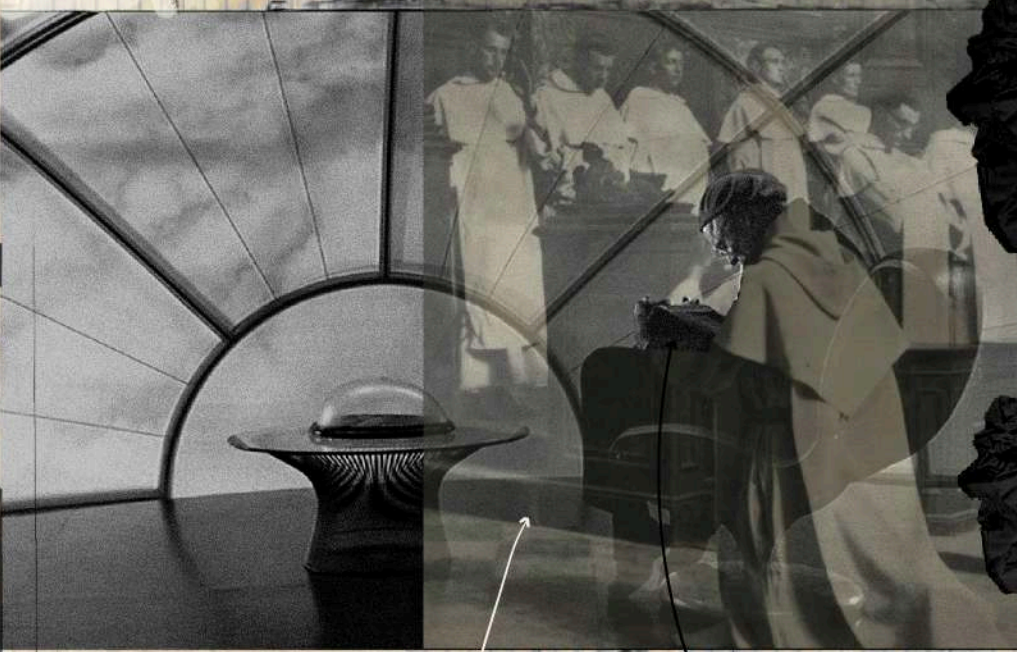


AFTER CONSIDERATION  
I REALISED THE REFERENCE  
BETWEEN CHRISTOF'S COSTUME  
AND HOLY ORDERS SACRAMENTAL  
CLOTHING  
- REINFORCING HIS BIBLICAL  
LINK



SIMPLE REFERENCE  
TO BOTH CHRISTOF  
AND HOLY ORDERS  
ATTIRE

*Ich habe nie wirklich verstanden  
Menschen zusammen zu sein, die in  
die nicht wachen wach mit ihre  
sollen. Es ist nicht so, wie man denkt  
ist so etwas mit Alledem zu tun  
wenn man nicht weiß, was das  
ist. Und das ist das Problem. Das  
wird nicht mehr oder nicht  
mehr. Und das ist das Problem.  
Eventuell ist die Welt da  
vor uns und nicht da ist  
König und da ist es nicht.*



CLUTCHING ON TO HIS DIGITAL  
HOLY GRAIL



FASTENING  
CLOSURE

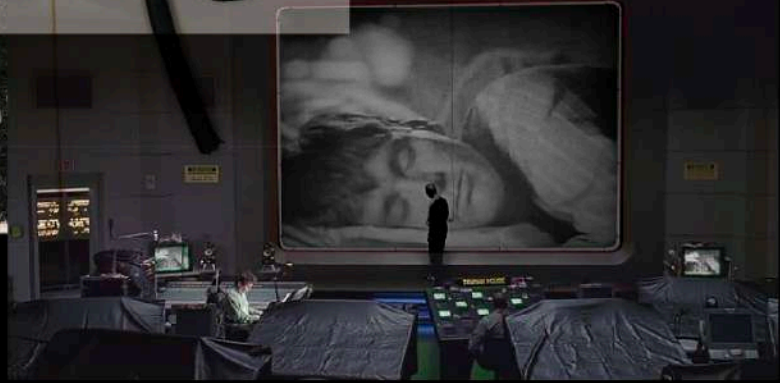
ALTERNATIVELY  
USE THICK  
BUNGEE CORD  
TO CREATE  
THE TIE FOR  
A "NECK" MORE  
CAB - LIKE APPEARANCE



CHRISTOF 'CREATOR' OF  
TRUEMAN'S REALITY

- HUNCHED OVER HIS TABLET  
WATCHING OVER TRUEMAN'S LIFE

THE WAY HE IS PRESENTED IN THE  
FILM REFLECTS GOD.

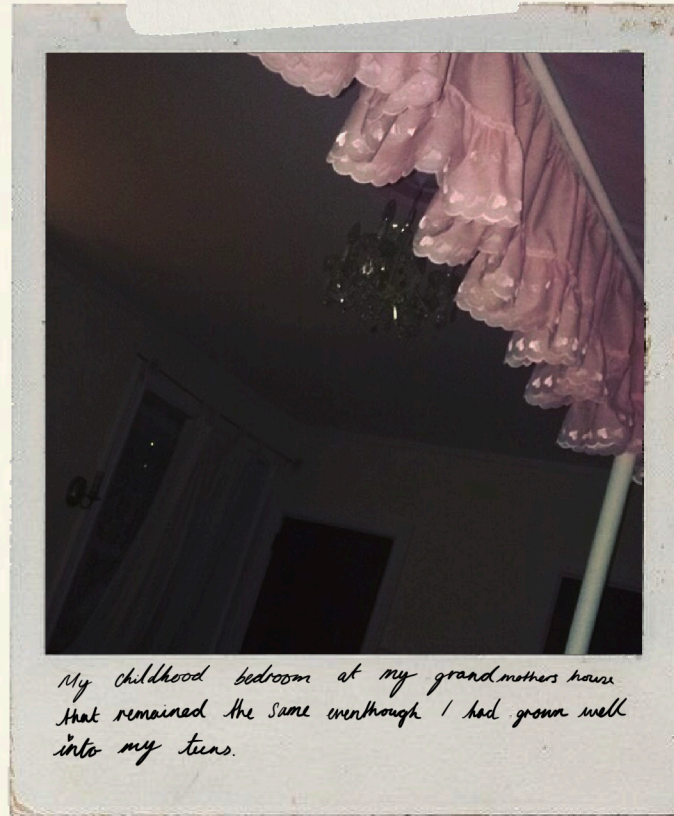






# "RESONANCE"

*Resonance: Enduring logos that express emotion and nostalgia*



*My childhood bedroom at my grandmothers house that remained the same even though I had grown well into my teens.*

## RESONANCE:

WHEN SEEING AN OLD IMAGE OF MY CHILDHOOD ROOM AT MY GRANDMAS HOUSE THE IMAGE INDUCED A PLETHORA OF EMOTIONS AND UNDERSTANDING. I EVEN CAME TO A BIZARRE REALISATION THE MY OBSESSION WITH THE STEREOTYPICALLY HYPER FEMININE STEMMED FROM DEEP ROOTED ISSUES. WHEN I WAS YOUNG I BELIEVED WHOLE HEARTEDLY THAT I WAS A PRINCESS. IT'S NOW EVIDENT TO ME THAT I BELIEVED THIS TO COPE WITH THE TRAUMA OF MY PARENTS DEATH. I SUGAR COATED A WHAT COULD HAVE BEEN SAD SITUATION WITH A BEAUTIFUL FAIRYTALE. HOWEVER I WAS NOT ALONE, EVERYONE AND EVERYTHING AROUND ME REFLECTED THIS IDEA.

"Painfully Pink"



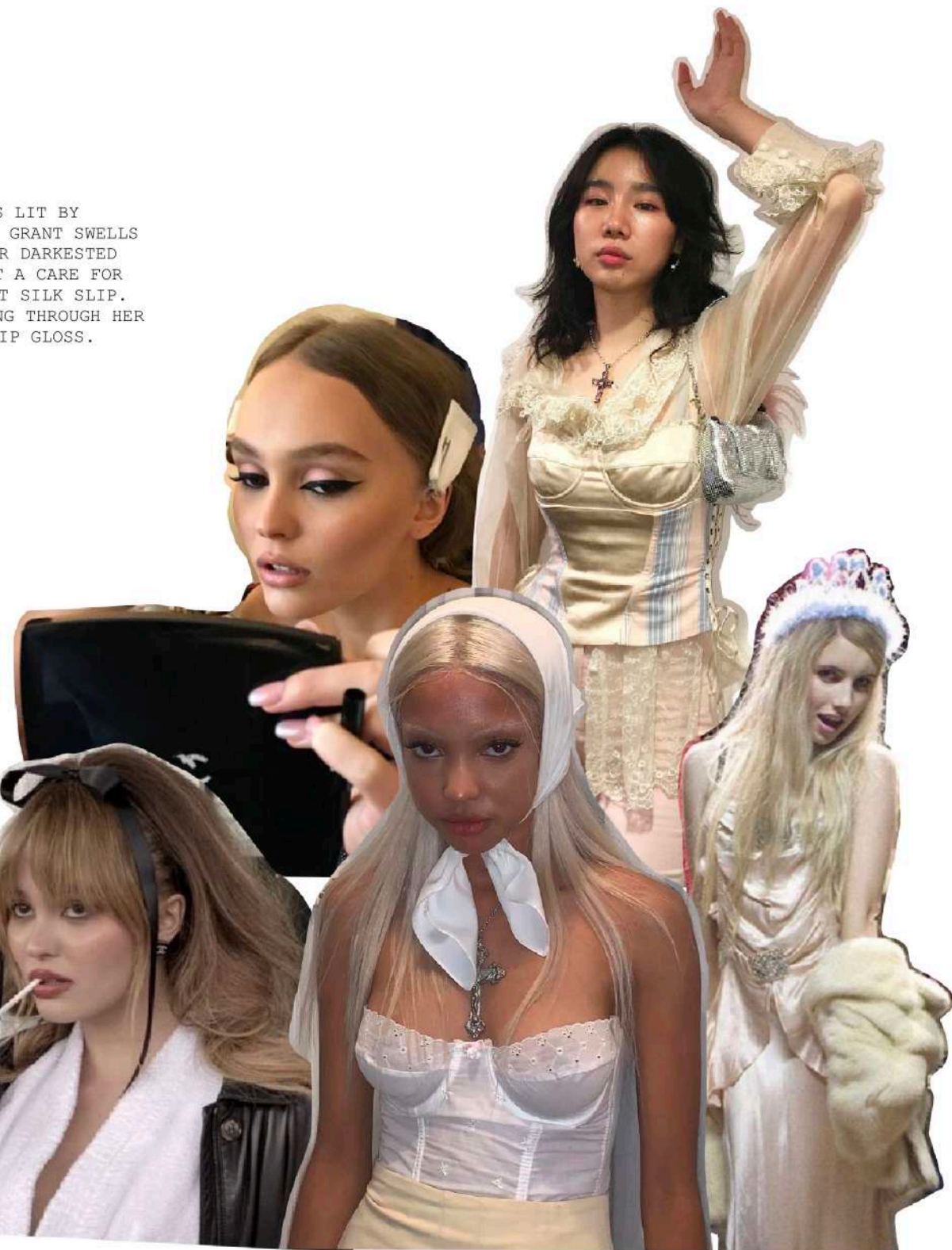
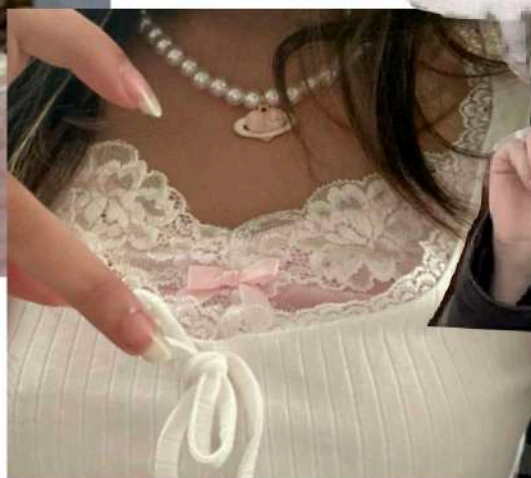
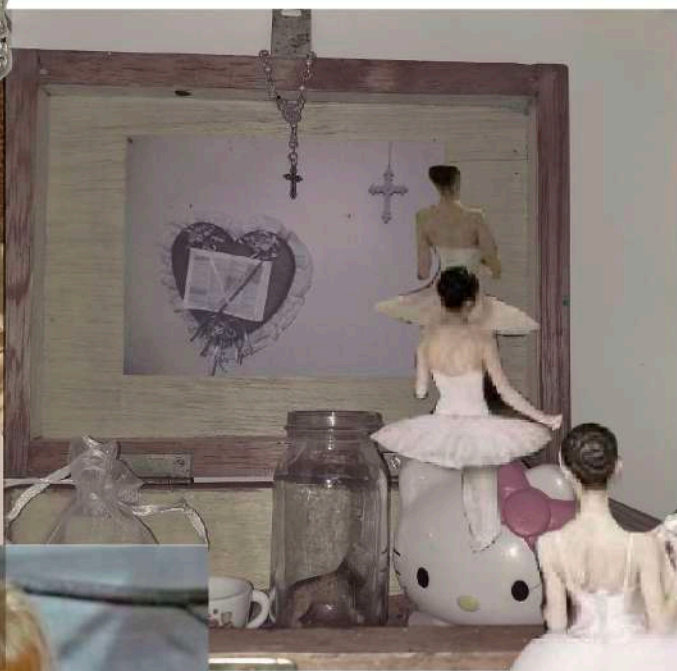


- PANTONE 11-0802 TCX Snow White
- PANTONE 11-0802 TCX Snow White
- PANTONE 11-0802 TCX Snow White
- PANTONE 11-0802 TCX Snow White
- PANTONE 11-0802 TCX Snow White
- PANTONE 11-0802 TCX Snow White
- PANTONE 11-0802 TCX Snow White
- PANTONE 11-0802 TCX Snow White

"Painfully Pink"



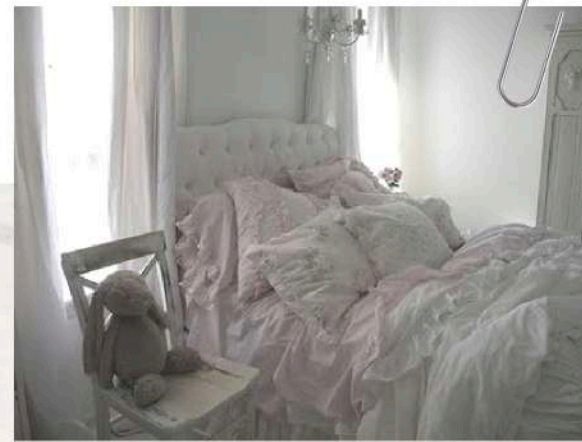
SHE'S DRAPED OVER HER BED, HER ROOM IS LIT BY CANDLELIGHT. THE SOUND OF UNRELEASED LIZZIE GRANT SWELLS IN THE ROSE SCENTED AIR. SHE SCRIBBLES HER DARKEST SECRETS IN HER PADLOCKED DIARY. SHE HASN'T A CARE FOR ANYTHING BESIDES WHERE SHE'LL FIND HER NEXT SILK SLIP. SHE GETS READY FOR BALLET PRACTICE, RUMMAGING THROUGH HER TRINKETS LOOKING FOR HER SPARKLY DIOR LIP GLOSS.



"Painfully Pink"



MY BEDROOM GROWING UP SEEMED TO BE THE EPICENTRE OF ALL THINGS FEMININE, WITH A MINI PINK CHANDELIER WITH MOULDING AROUND THE BASE THAT RESEMBLED THE OTHER LARGER CHANDELIERS AROUND THE HOUSE.



SHAPE AND TECHNIQUE RESEMBLES THE BED DUVET, WITH RUFFLED TRIMMING AND DECORATIVE PATTERNS



### PRETTY BAD DREAMS

DRAPED DRESS WITH LOTS OF VOLUME



OPEN BACK

GATHERED PINK SHOULDER RUFFLE

LARGE PINK RUFFLED HEM

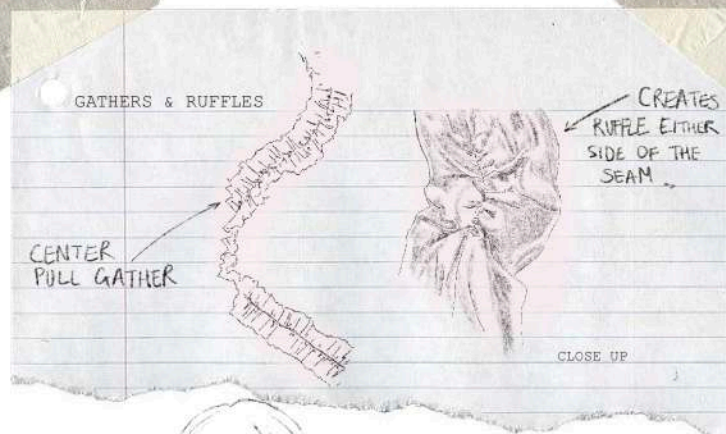


I HAD 2 BEDS IN MY ROOM, ONE LARGER ONE THAT WAS SMOTHERED IN DECORATIVE PILLOWS AND LAYERS ON BEDDING, WITH FOUR POSTS AND A PINK CANOPY. THE OTHER WAS IN THE SHAPE OF A CASTLE WITH TOWERS AND A SLIDE



"Painfully Pink"



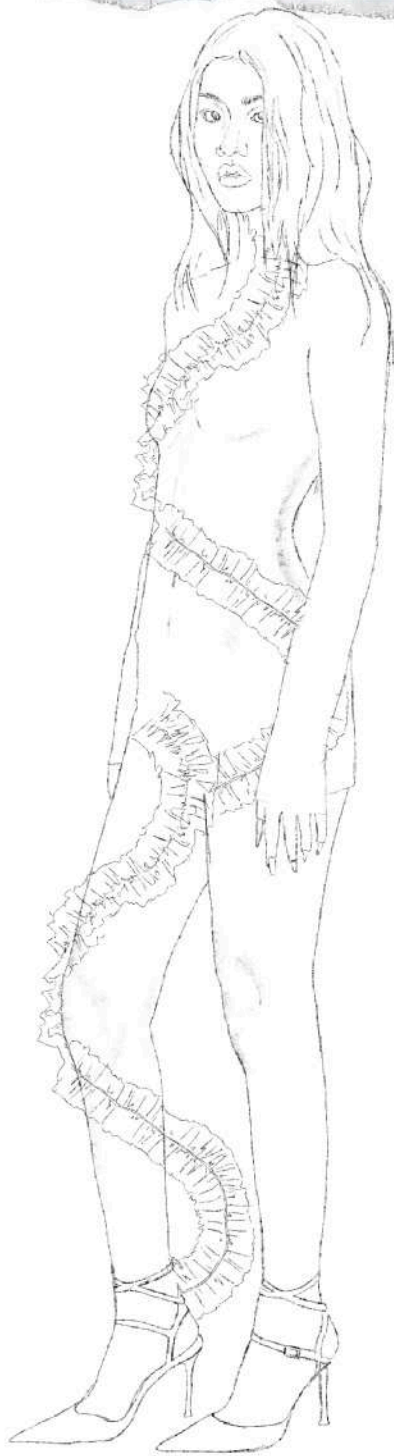
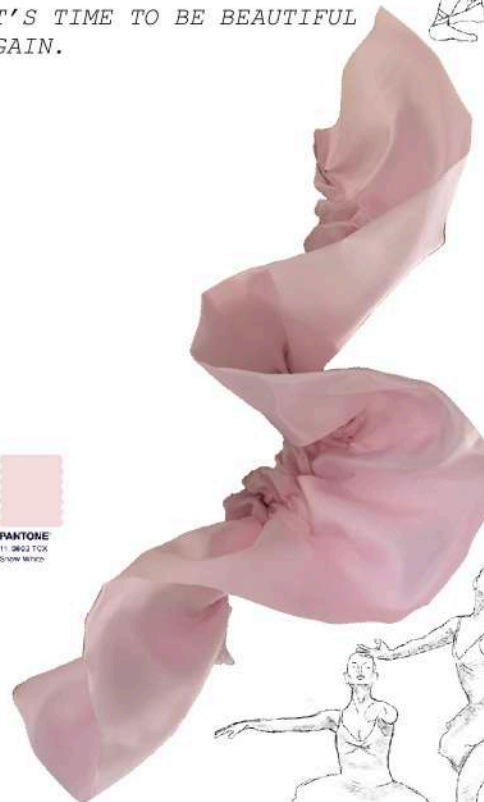


TUCKED AWAY IN A PRETTY PINK CASKET.

SHE'S SURROUNDED BY JEWELS AND SILK.

BROUGHT BACK TO LIFE AT THE TWIST OF A KEY.  
TO SPIN AND SPIN UNTIL HER SONG ENDS.

THEN BURIED AWAY UNTIL IT'S TIME TO BE BEAUTIFUL AGAIN.



[SIMPLE DESIGN STRUCTURE FOR AN UNDER GARMENT FOR LAYERING AND TECHNIQUE DEVELOPMENT]



DOUBLE RUFFLE

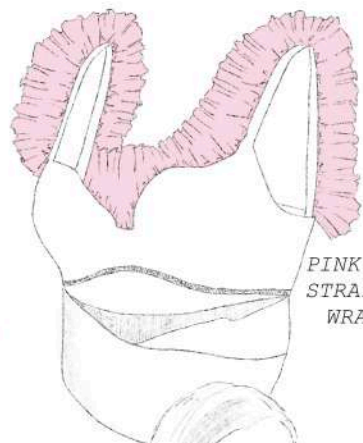
SINGLE SIDED RUFFLE



"Painfully Pink"



THE BALLERINA  
FROM INITIAL OBSERVATION MANY SEE  
BALLERINAS AS ELEGANT, BEAUTIFUL  
CREATURES. WHO EFFORTLESSLY GLIDE  
ACROSS THE STAGE. HOWEVER BEHIND THE  
FLAWLESS EXTERIOR IS PAINFULLY HARD  
PHYSICALLY STRAIN. ON STAGE THEY PUSH  
THEIR BODIES TO EXTREME LENGTHS,  
WITHOUT SHOWING ANY SIGNS OF  
DISCOMFORT.



PINK RUFFLE AROUND  
STRAPS OF BRA LIKE  
WRAP AROUND TOP

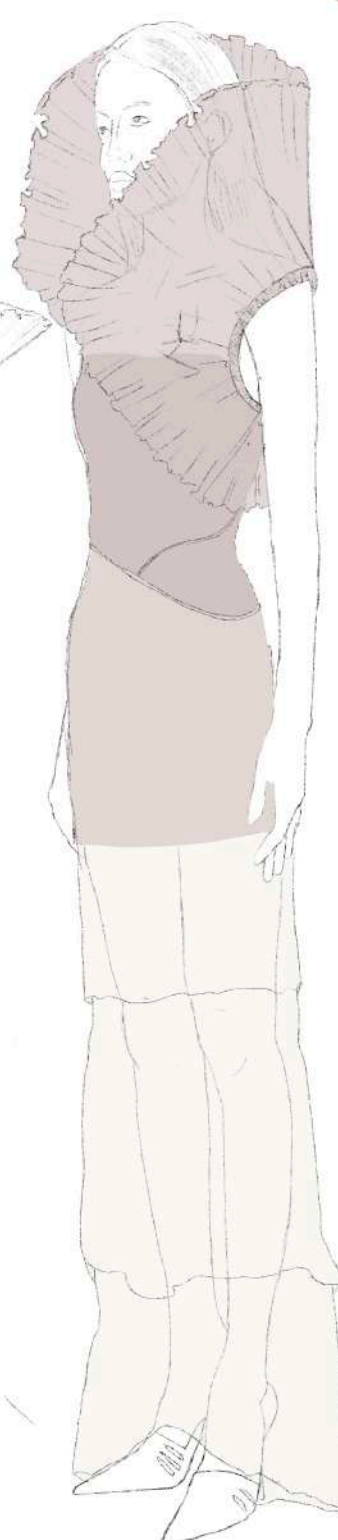


TUTU TYPE  
SKIRT/TULE/  
ORGANZA OR  
PLEATED FABRIC

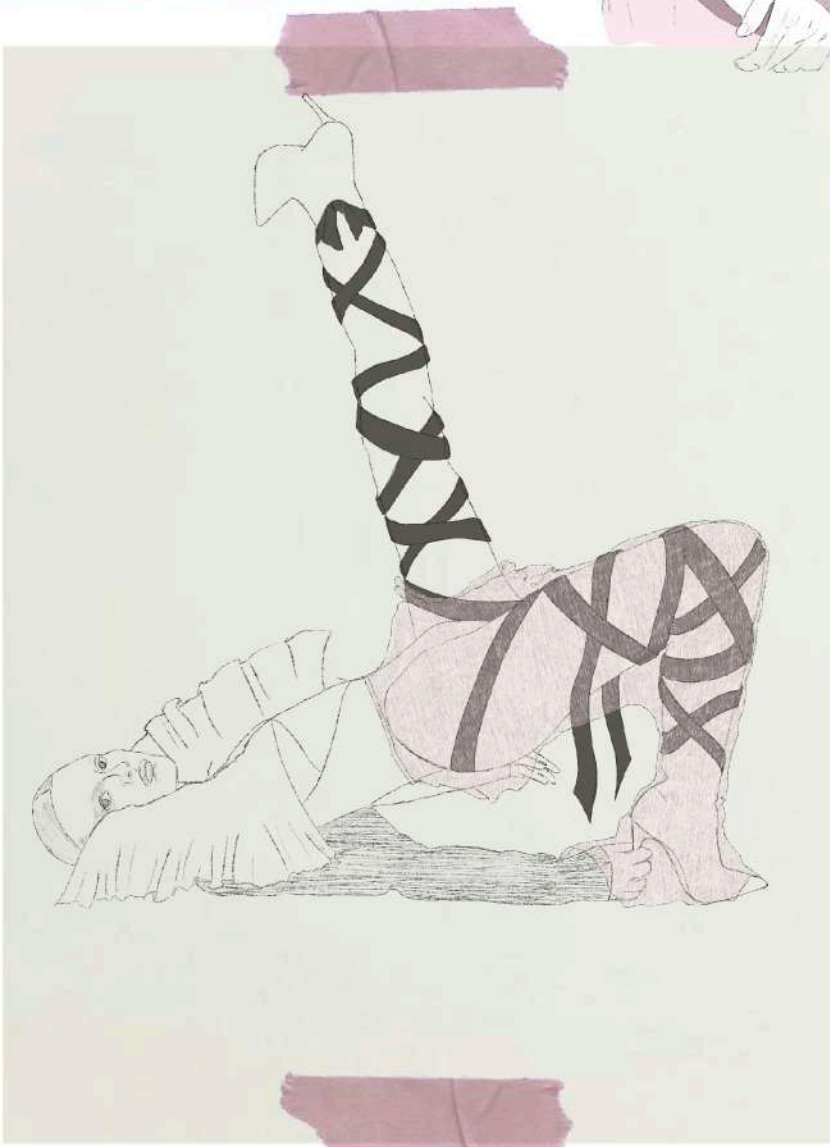
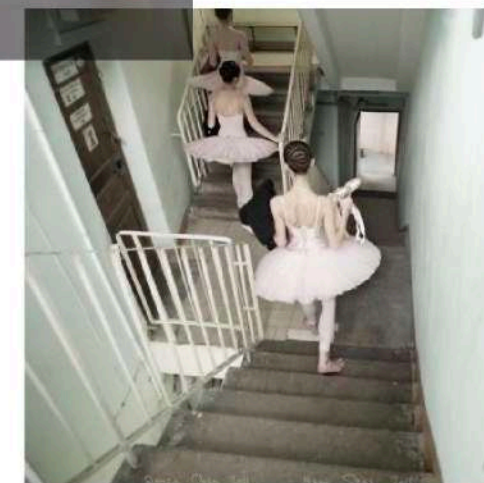
ELASTICATED



RIBBED  
STRETCH FABRIC  
EMULATING THE  
BALLERINAS  
WARM UP CLOTHING



SHEER SKIRT  
ORGANZA MATERIAL



"Painfully Pink"



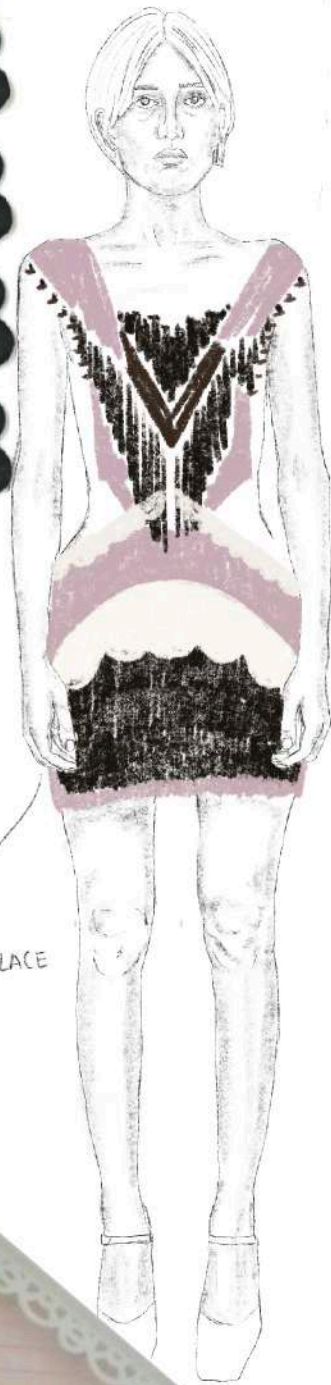


PANTONE 11-0802 TXX  
SPARK ROSE

PANTONE 11-0803 TXX  
ROSE WASH

PANTONE 11-0802 TXX  
SPARK ROSE

DRESS WITH LACE TRIMS



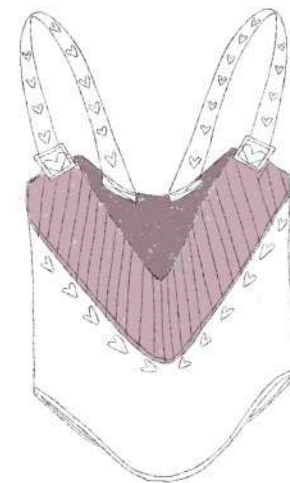
HEART STRAPS

MINI SKIRT

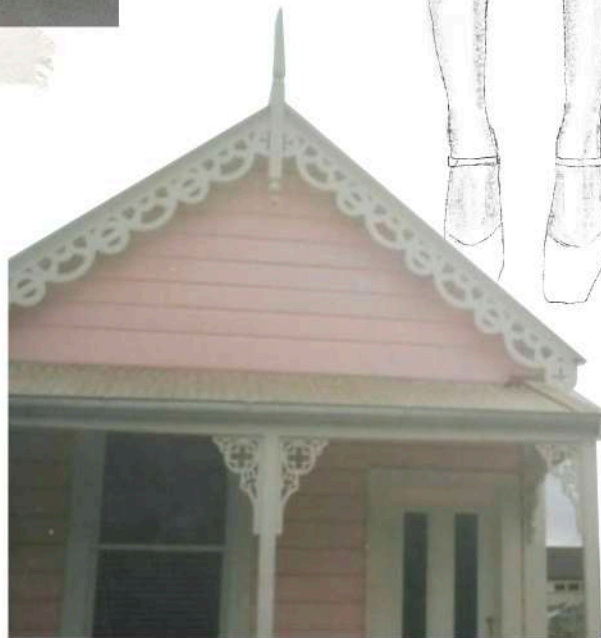
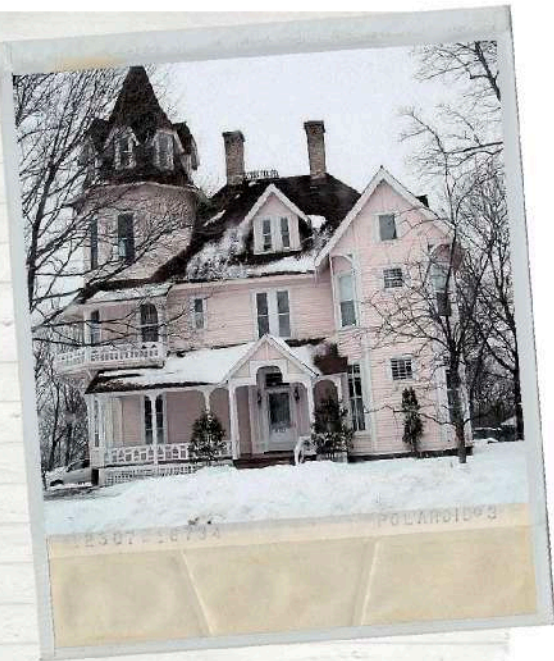
WITH LACE TRIM



HOUSE INSPIRED TOPS

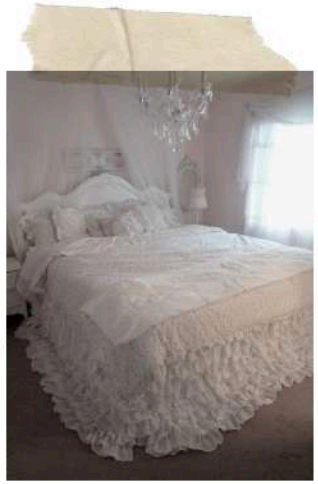


MY GRANDMAS HOUSE WHERE I SPENT LOTS OF TIME INFLUENCED MY HYPER FEMININE BEHAVIOUR - THIS ISN'T HER HOUSE- HOWEVER EXPRESSES A SIMILIAR PICTURE PERFECT AMERICAN HOME.



"Painfully Pink"





PANTONE 11-5602 TPC  
LILAC WOOD

PANTONE 14-0602 TPC  
DUSTY PINK

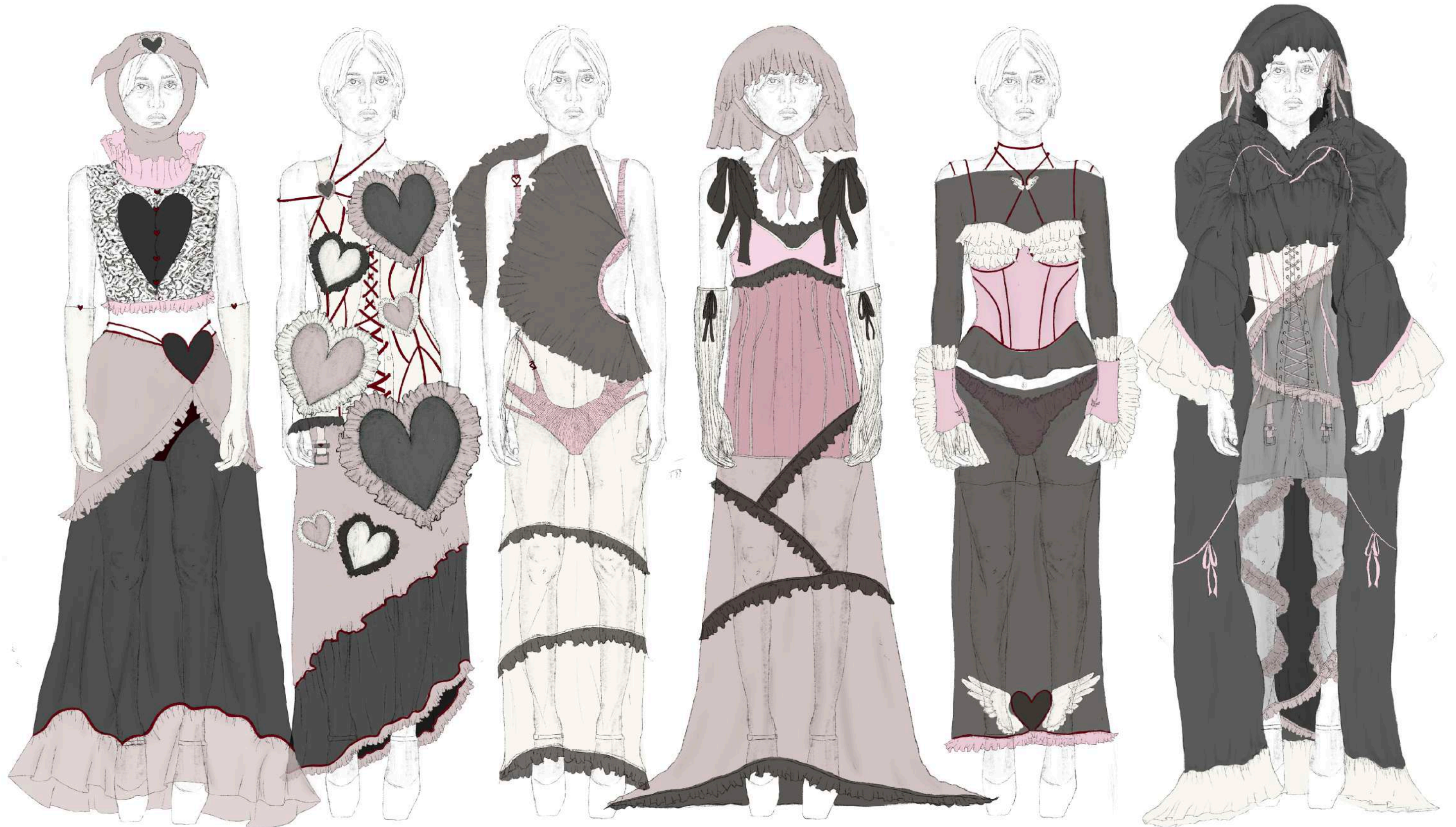
PANTONE 14-0602 TPC  
DUSTY PINK



"Painfully Pink"







"Painfully Pink"





**FRED PERRY**  
RESEARCH BOARD

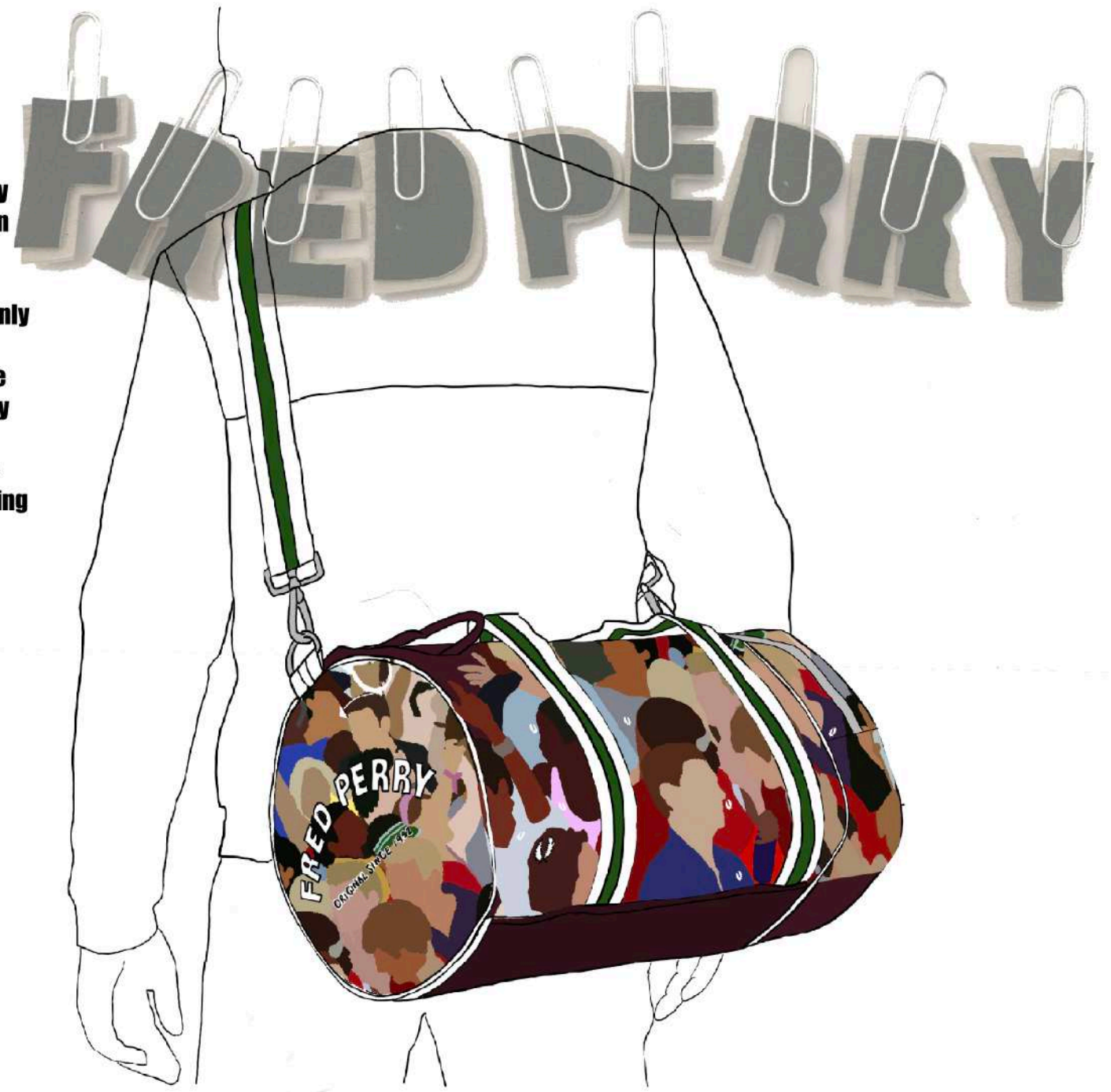
I COMBINED ALL MY COLLAGES  
TOGETHER TO BE ABLE TO  
DECIDE WHICH VARIATIONS  
FIT BEST TOGETHER INTO A  
COLLECTION





I have incorporated the Fred Perry logo throughout by Each person in the crowd wearing the Laurel wreath on their garments. This expresses the inclusivity of not only the brand but the uk. The print conveys the unity and spirit of the uk derived from research imagery of Notting hill carnival- an iconic festival full of celebration, on the classically British streets of Notting hill.

**MADE USING FABRIC PAINT  
OR ALTERNATIVELY  
APPLIQUÉ AND STITCH ON  
SILHOUETTES**



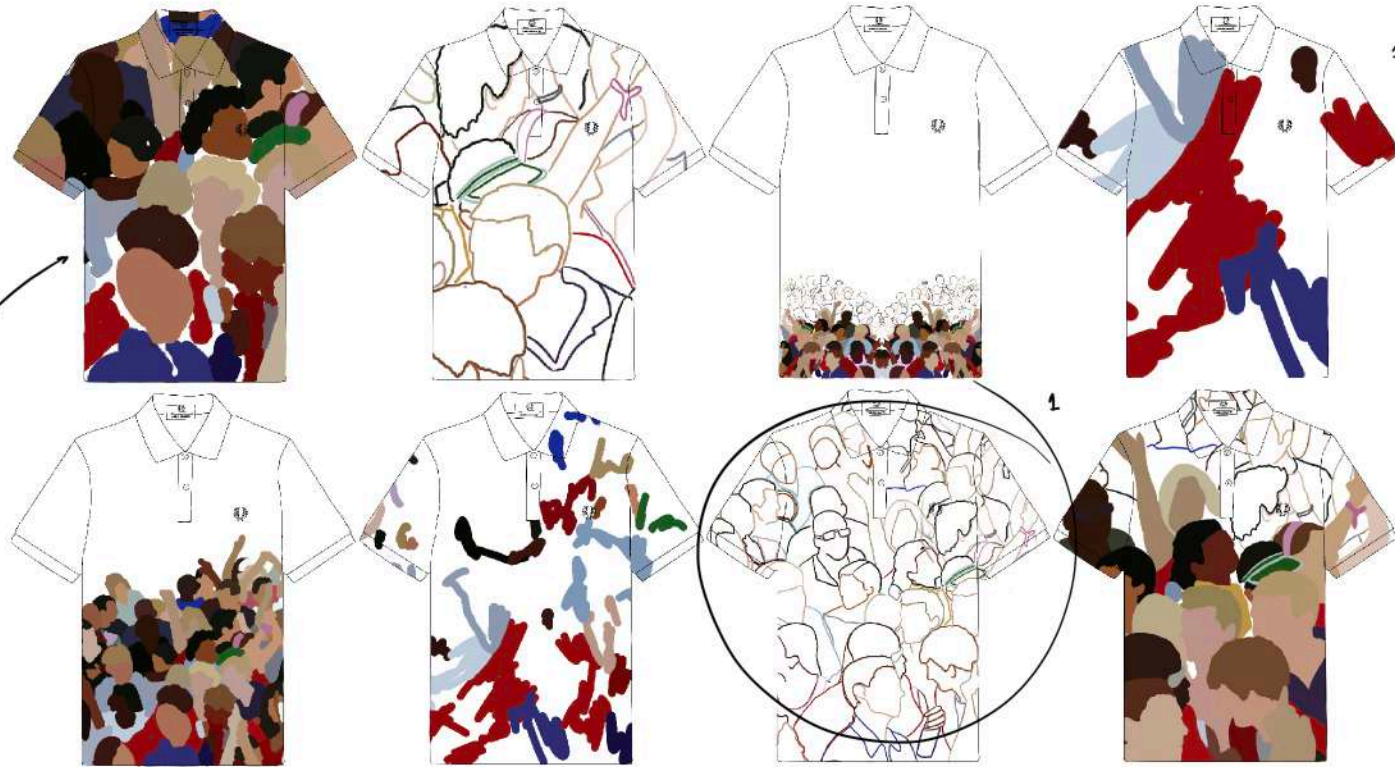
**CLOSE UP  
OF PRINT  
WITH  
WREATH**



**B  
A  
R  
R  
E  
L  
B  
A  
G**

**P O L L O S H I R T**

Distorted  
Print



1. Fine outer line  
Print

RESEARCH IMAGERY



Polo shirt  
fabric



PANTONE®  
17-0812 TCX  
Silver Mist



PANTONE®  
11-0602 TCX  
Snow White

Classic white  
Fred Perry  
buttons to be  
more subtle  
as a print is  
fairly loud



PANTONE®  
19-1449 TCX  
Ketchup



PANTONE®  
19-0609 TCX  
Forest EP

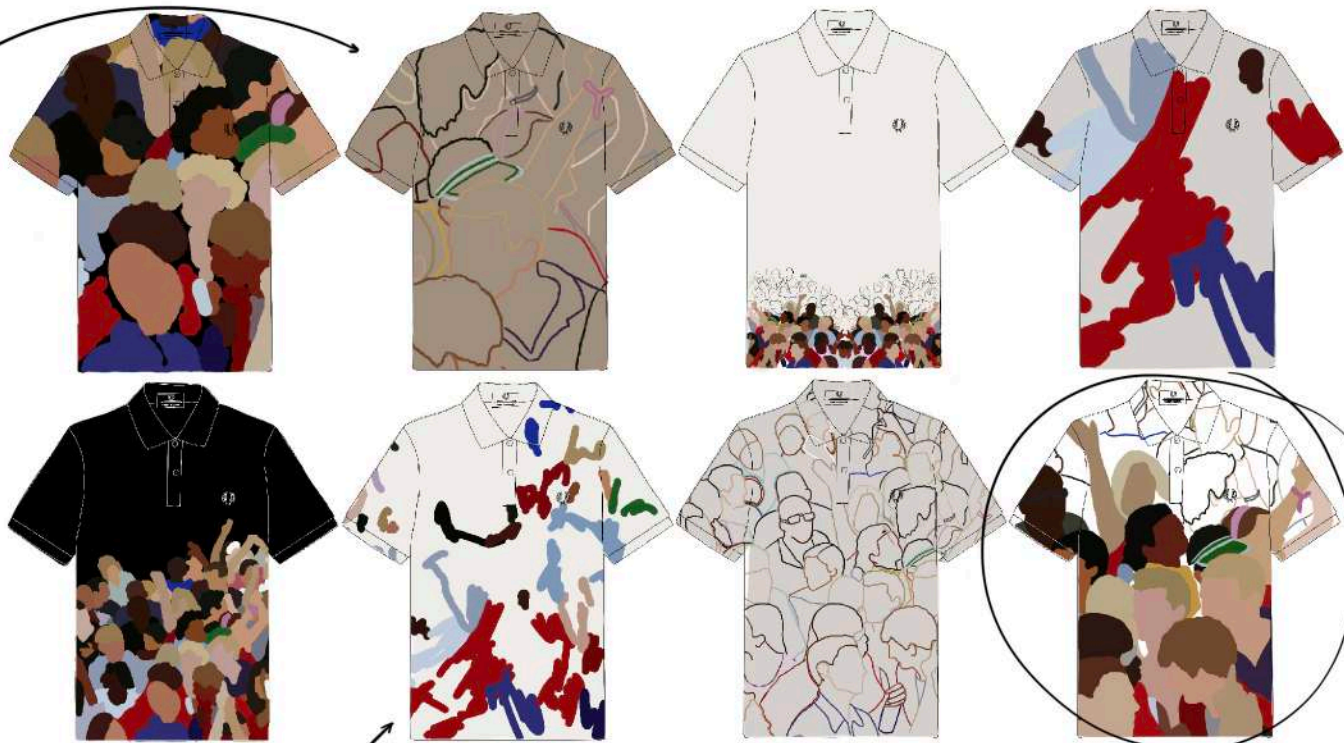


PANTONE®  
13-4111 TCX  
Penn Air



PANTONE®  
19-0907 TCX  
Dematis Blue

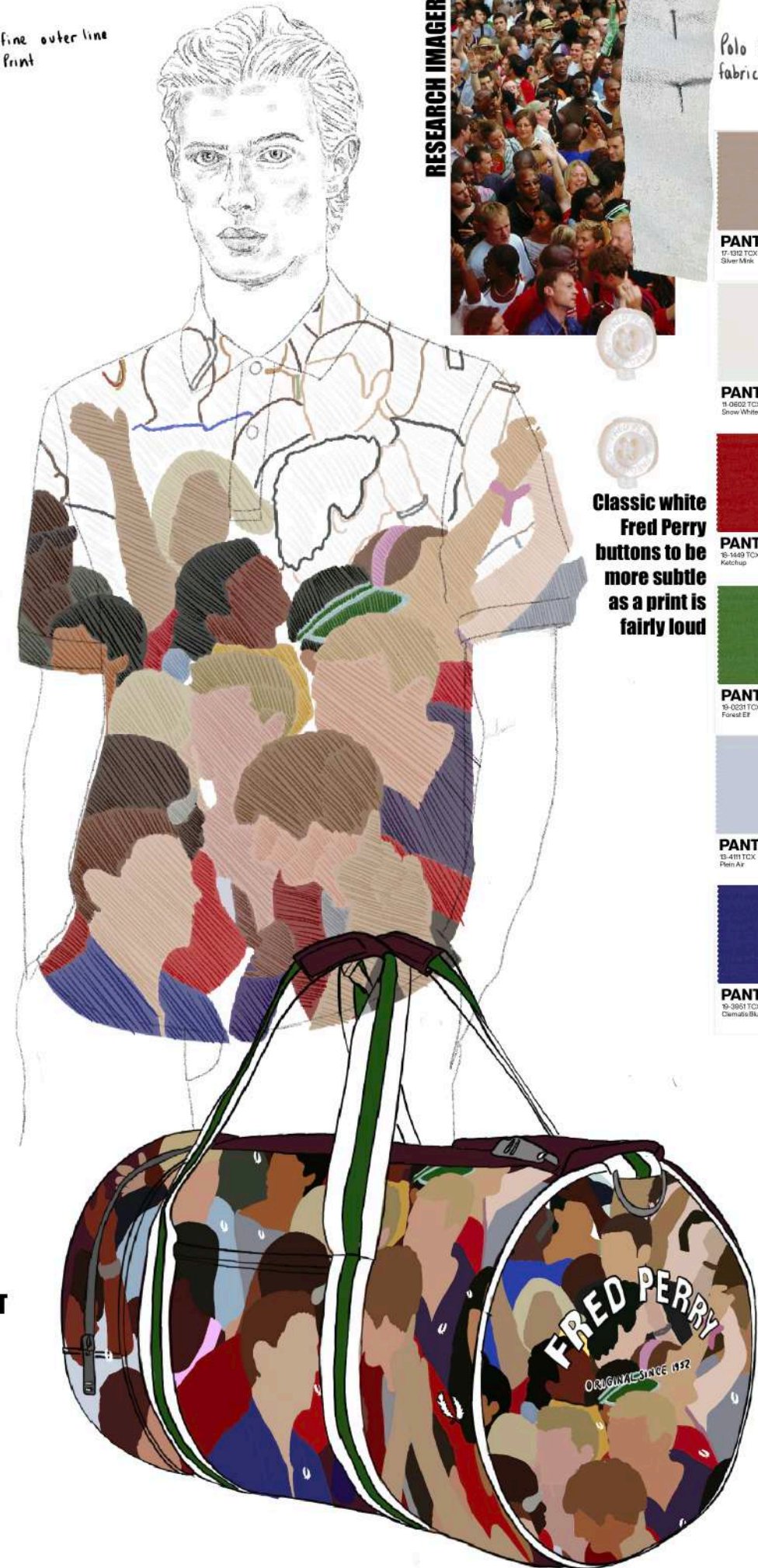
Background  
Colour from  
Notting Hill  
House colour.



Abstract print of imagery

VARIATIONS OF POSSIBLE POLO OUTCOMES USING RESEARCH PRINT

Partial line print  
with partial colour  
blocking.



## Yasmeen Wilson's Notting Hill Carnival Barrel Bag

"From rom coms, to housing some of the most wealthy neighbours, to the chaotic carnival, Notting Hill is a melting pot of class colours and creeds. It's a great representation of British culture as Britain would not be as it is today without it's history of multiculturalism. I think it's something worth celebrating."



—  
"Notting Hill may be a gentrified area however it remains unified – through music. Notting Hill encompasses everything it means to be British to me."  
—

