



# CREATURES OF VERSAILLES



# CREATURES OF VERSAILLES

## Mission Statement

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I will utilize objects, such as the pan flute, chimes and organ as inspiration for my design in the way of embroidery and appliqué. This inspiration was taken from one of the characters from Shakespeare's mid summer night dream, Puck's, who's main prop within the play are indeed chimes. To generate a variety of surface qualities within the collection, I used the mentioned objects as source for my embellishments, as well as using appliqué techniques, to capture a sense of the play's enigma. This also further emphasizes the concept of enchantment and the idea of re-invent the ordinary use of the instruments. Regarding the collection's sense of silhouette, I took reference from the french court, particularly during the time of Versailles. Focusing especially upon Versailles's grand architecture and pompous wall embellishments as well as fresco.



## Concept Idea:

Collection: Creatures of Versailles:

Inspiration / Idea: 'A mid-summer's night dream in Versailles'

My concept idea is to explore media used within Shakespeare's mid summer night dream combined with the timeless elegance and pageantry of Versailles. To explain, I shall observe character props, as well as surface qualities of the character's surrounding spaces (flower fields, breaded hair etc) within the play, as well as within the palace of Versailles and its gardens. I will utilize these objects as inspiration for my design in the way of embroidery and appliqué. As an example, I would take chimes, which are Puck's main prop, who is a creature from mythology within the play. I will then use the mentioned chimes to generate a variety of surface qualities and embellishments, using appliqué techniques, to capture a sense of homage to the play as well as re-invent the ordinary use of this object. However in regards of creating the collections sense of silhouette, I will take reference from the French court, not only looking at the fashion of the time, but observing the architecture of the palace, in particular the embellishments of the palace walls. These particularly are of great interest to me as I want to capture a sense of motion within the collections pieces. Hence I shall take reference from the skillfully molded fresco and gold ceiling embellishments. Furthermore, the enigma of the collection deals with the concept of capturing a sense of innocence and wonder, then combining this idea with heavy beading and embellishments to underline the burden which perfectionism in beauty (which both the play and Versailles dealt with) brings upon some characters. Almost like a woman dressing up to conceal the terrors inside her head.



MCQUEEN COLLECTION : VOSS: SPRING 2001



# DESIGN RESEARCH

## MCQUEEN COLLECTION : VOSS: SPRING 2001



Why I chose this: I was drawn to how the ruffles used in this collection, as they resonated with the idea of creating striking surface qualities similar to moss. I want to create surface qualities similar to moss, as this material plays a significant role within 'A mid summer night dream', particularly as it covers the far queens bed.



# CHANEL COLLECTION ; HAUTE COUTURE; FALL 2014



Why I chose this: I referenced this collection due to its focus on structured jackets and coats with heavy embellishments, particularly focusing on the similarities between the embellishments on the gowns and the embellishments of the palace of versailles.



# DOLCE AND GABBANA COLLECTION : SPRING 2018



Why I chose this: The movement of the dresses as well as layering reminded me of the 'VOSS' collection, which again creates a rather ethereal enigma/feel, which is relevant to my concept. However some of the colors were very over the top, which again resonated well with the concept of versailles, yet within my concept I will experiment with toning down the colors to not take away to much from the embellishments. Furthermore, I was drawn to the three dimensional embellishments and floral detail such as evident within the jewelry as well, as it is relevant to the idea of a midsummer's night dream, as well as versailles opulence and pageantry..



# DIOR COLLECTION : HAUTE COUTURE: SPRING 1998



Why I chose this: This collection reminded me of the social events in Versailles, the opulent make up, the gossip and how people would interact. The horrors behind the perfectly painted face. This again resonates with the idea of my concept of having a sense of innocence and wonder which is often associated with lightness, yet combine this idea with heavy beading and embellishments to underline the idea. What I loved about this collection in particular was that it felt almost interactive, when the audience was watching the show it was as if they were witnessing a grand ball rather than a fashion show.



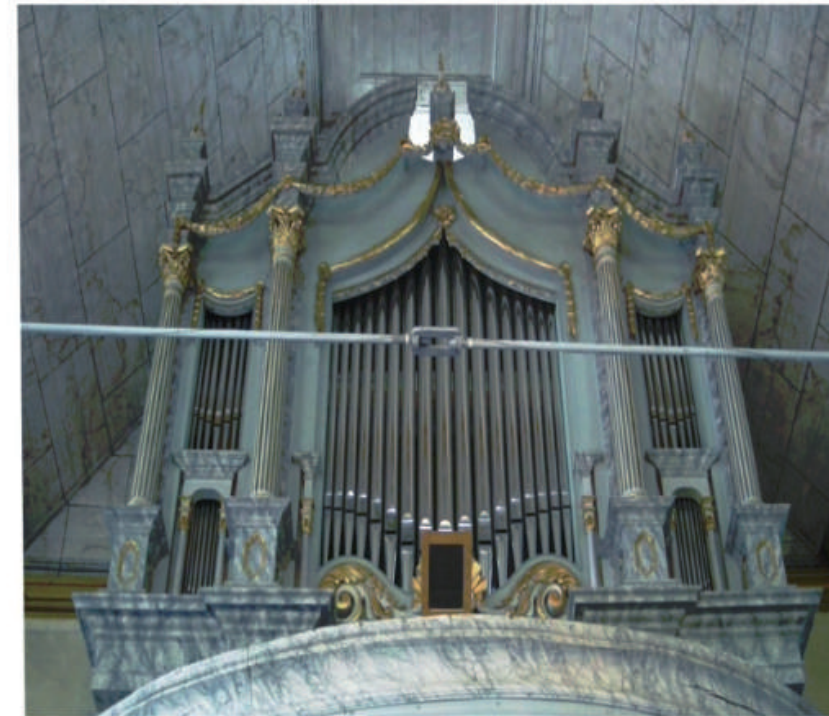
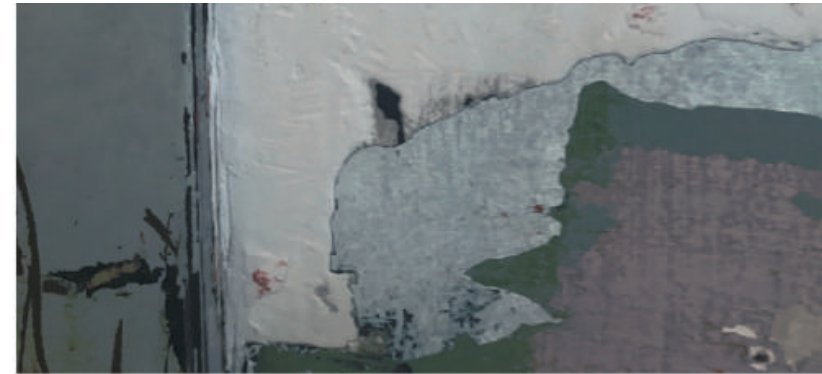
# CHANEL COLLECTION ; HAUTE COUTURE; SPRING 2018



Why I chose this: Even though this may seem quite different to 'VOSS' I was drawn to the embellishments and appliqué work within this collection, as it exhibited floral patterns which seemed rather enchanted and hence relevant to my concept idea. Furthermore, as this collection is closer to the enigma of Versailles, I chose to use the collection as a reference as I enjoy how it delicately exhibits both traits, a sense of delicacy and an ethereal feel, as well as a touch of opulence/pageantry.



MOOD









# COLOUR SWATCHING: PHASE ONE









# COLOUR SWATCHING: PHASE TWO

DANCE AT MIDNIGHT SUN	WONET	LINDA	CINDER AT DAWN	AURELIA	FROSTBITE	LONDON
PANTONE: 432 C	PANTONE: 445 C	PANTONE: 7667 C	PANTONE: 7544 C	PANTONE: 290 C	PANTONE: 552 C	PANTONE: 443 C

## BLUE TONES



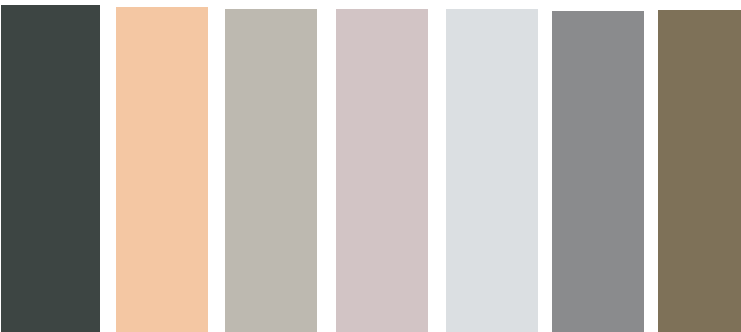
MICHELLES GARDEN	CHILDS PLAY	MOSS WITHOUT KATE	CAUTION IM GREEN	TRUSTIS-SUES	JEANS GREEN	PAOLO IN THE DARK
PANTONE: 5605 C	PANTONE: 447 C	PANTONE: 418 C	PANTONE: 5625 C	PANTONE: 5803 C	PANTONE: 7485 C	PANTONE: 5535 C

## GREEN TONES

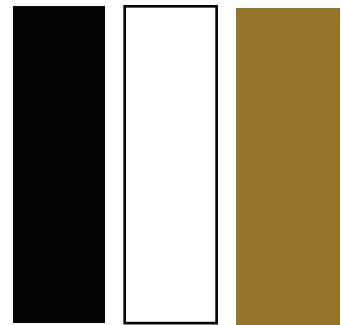


MR. GREY	MADAME POMPADOU	PILLARS OF LOVE	CATEAU DE LAMOUR	FEATHER LOVER	GREECIAN GREY	MOSS BY THE BEACH
PANTONE: 446 C	PANTONE: 719 C	PANTONE: 413 C	PANTONE: 434 C	PANTONE: 7541 C	PANTONE: 423 C	PANTONE: 7497 C

## NEUTRAL TONES



## BLACK WHITE GOLD





DANCE AT MIDNIGHT SUN LINDA CINDER AT DAWN FROSTBITE LONDON

PANTONE: 432 C PANTONE: 7667 C PANTONE: 7544 C PANTONE: 552 C PANTONE: 443 C

R77 G62 B71	R77 G87 B88	R183 G216 B235	R186 G209 B221	R142 G156 B156
C88 M66 Y51 K44	C84 M65 Y52 K43	C60 M38 Y32 K2	C29 M5 Y10 K1	C48 M29 Y34 K1

BLUE TONES

# COLOUR SWATCHING: PHASE THREE : REFINING THE PALETTE

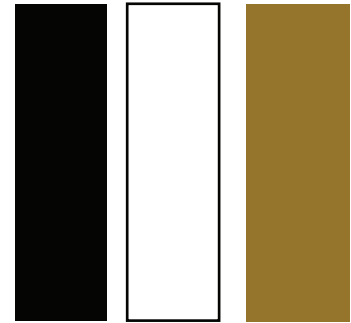
MICHELLES GARDEN PAOLO IN THE DARK JEANS GREEN

PANTONE: 5605 C PANTONE: 5535 C PANTONE: 7485 C

R34 G55 B42	R22 G48 B39	R209 G221 B185
C88 M50 Y79 K64	C91 M53 Y74 K68	C20 M2 Y32 K0

GREEN TONES

BLACK WHITE GOLD



MR. GREY CATEAU DE LAMOUR FEATHER LOVER GREECIAN GREY MOSS BY THE BEACH

PANTONE: 446 C PANTONE: 434 C PANTONE: 7541 C PANTONE: 423 C PANTONE: 7497 C

R60 G69 B66	R210 G195 B197	R216 G224 B226	R139 G140 B142	R124 G114 B87
C75 M56 Y42 K46	C14 M21 Y16 K0	C15 M4 Y8 K0	C47 M38 Y38 K2	C46 M46 Y69 K18

NEUTRAL TONES



# DESIGN EXPLORATION

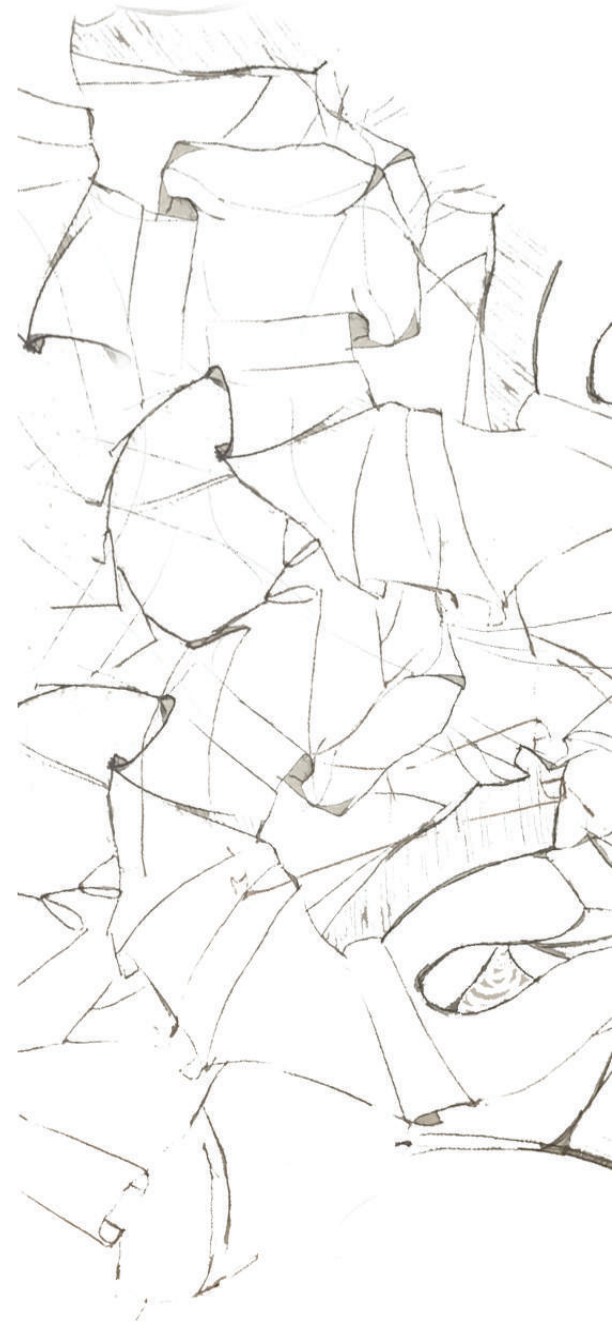
I started my design development by sketching a variety of sketches inspired by the surface structures I researched, such as moss as ruffle and chimes used as embellishments. The rectangular shapes represent the rough sketch of a chime within this series of sketches.







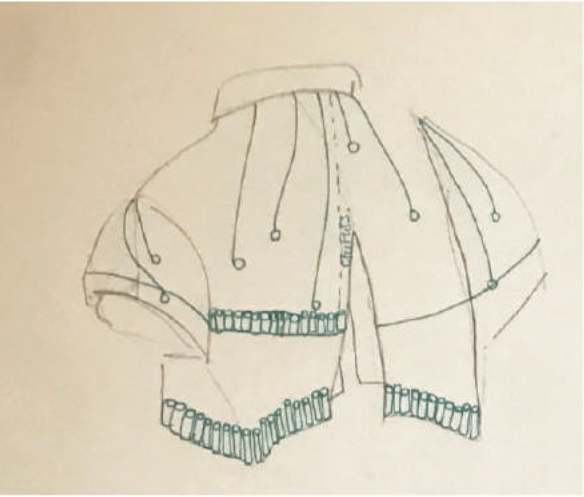
Continuing to explore more design ideas I further executed these sketches. Within these designs I focused more upon the element of ruffle detailing rather than chimes used as an embellishment upon the jacket.



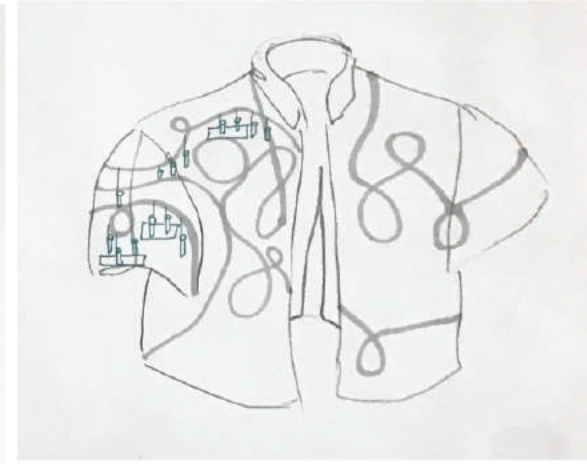
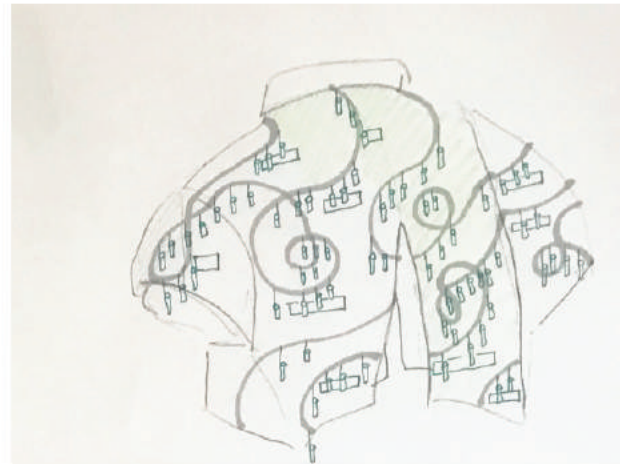
Further developing my idea I again added in the chimes and continued to explore how to create silhouettes.



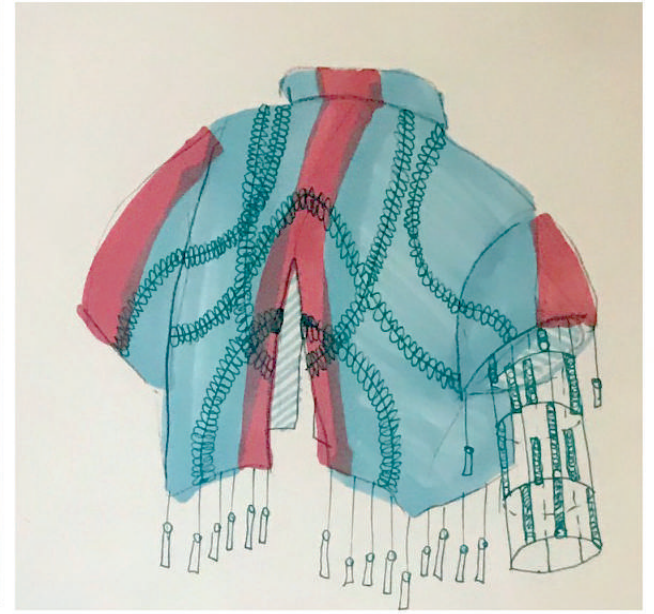
# DESIGN EXPLORATION: FURTHER DEVELOPMENT



Further developing my design process, I started to generate another series of design explorations which would involve jackets with hanging embellishments rather than stitched



Continuing my exploration I then started to add colour to the garment sketches.





# LAYOUT RESEARCH

## I - D MAGAZINE



Why I chose this: I was drawn to the clean cut and crisp appeal of the overall finish of the magazine. I enjoy how the pages are not overly full and crowded but rather feel as if there is space to think, so to speak. This generates a sense of freedom when reading the text and does not overwhelm the mind instantly.

# LOVE MAGAZINE



Why I chose this: I again was captivated by the simplicity and minimalism of this particular layout. Love magazine always creates a wonderful synergy between the two pages in question, yet still manages to display text in particular in a visually compelling way. Hence I chose to observe this magazine layout to learn from its design pages. The magazine seems to use a font similar to book antiqua, which however sometimes can feel a little outdated, yet when used in a compelling way as within this magazine can prove to be visually successful.







# HARPERS BAZAAR MAGAZINE



Why I chose this: I chose to observe this magazine and its layout design as it is rather minimalistic in its approach, yet so different in enigma compared to Love magazine and ID, simply due to the final choice. Hence I felt this was important research as it is an example of how important final choice is in regards of the enigma one chooses to create. Furthermore I was drawn to the use of empty space and creation of shapes commonly used in Bazaar as I felt it was visually interesting and hence successful.





# Twiggy

changes measured in size.

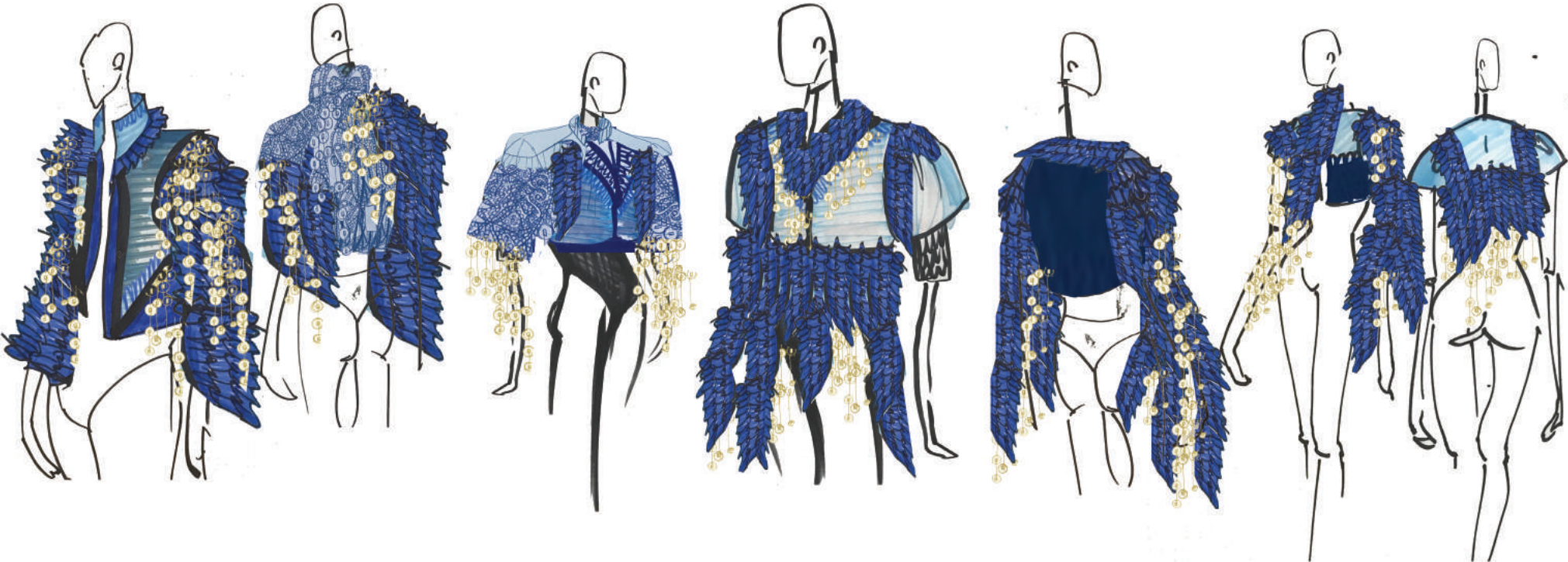
Twiggy was the anti-woman: she had no breasts, she wore white lipstick, her nails were bitten, her shoulders were bony and her hair was cut like a boy's. She was the negative image of everything a woman was supposed to look like. She was so skinny it was hard to tell she was a woman at all. Instead of a shirtwaist, she wore a skirt no bigger than a proper lady's pocket handkerchief. Instead of standing as if she were balancing a book on her head, she was knock-kneed and coltishly awkward. She was everything unfeminine in a way that seemed, mysteriously, totally girlish. The power of her appeal redefined femininity. Though she was only a 91-pound teen-ager, she cast a gargantuan shadow over the image of the American housewife - a lovable species that would soon become extinct.

In one way, the changes meant freedom. The new woman was a professional as well as a domestic - she had an economic and sartorial independence unheard of in the 1950's. She could travel alone and know the joys of providing for a family, and if she wanted to, she could hire someone to bake her cookies and comfort her children.

The freedom came with a set of draconian standards - not the least of which was a body type that is an impossible dream for most women over 30. In the 1960's, the average fashion model was 15 pounds lighter than the average woman; in the 1990's, the average fashion model is 35 pounds lighter and four inches taller than the average woman. Our ideal has

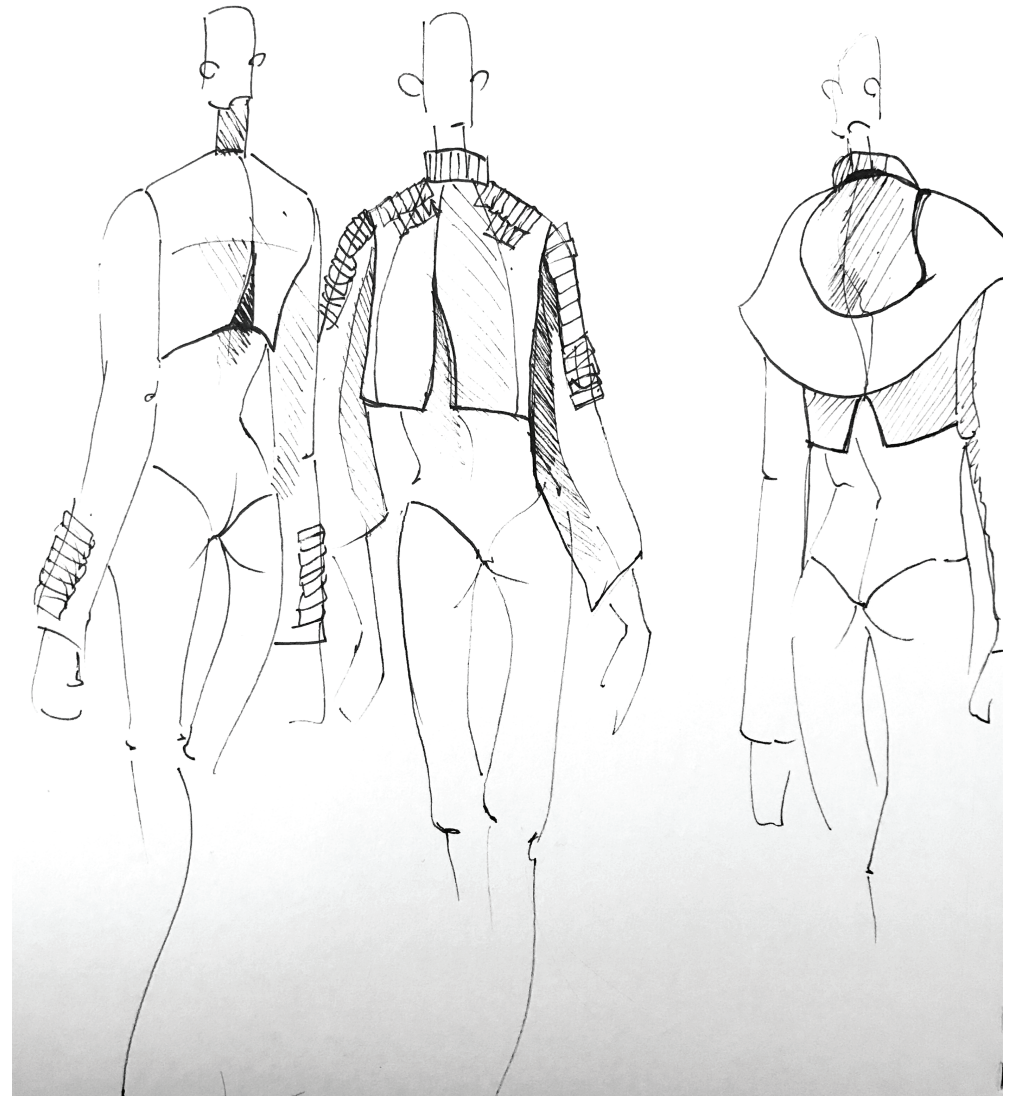
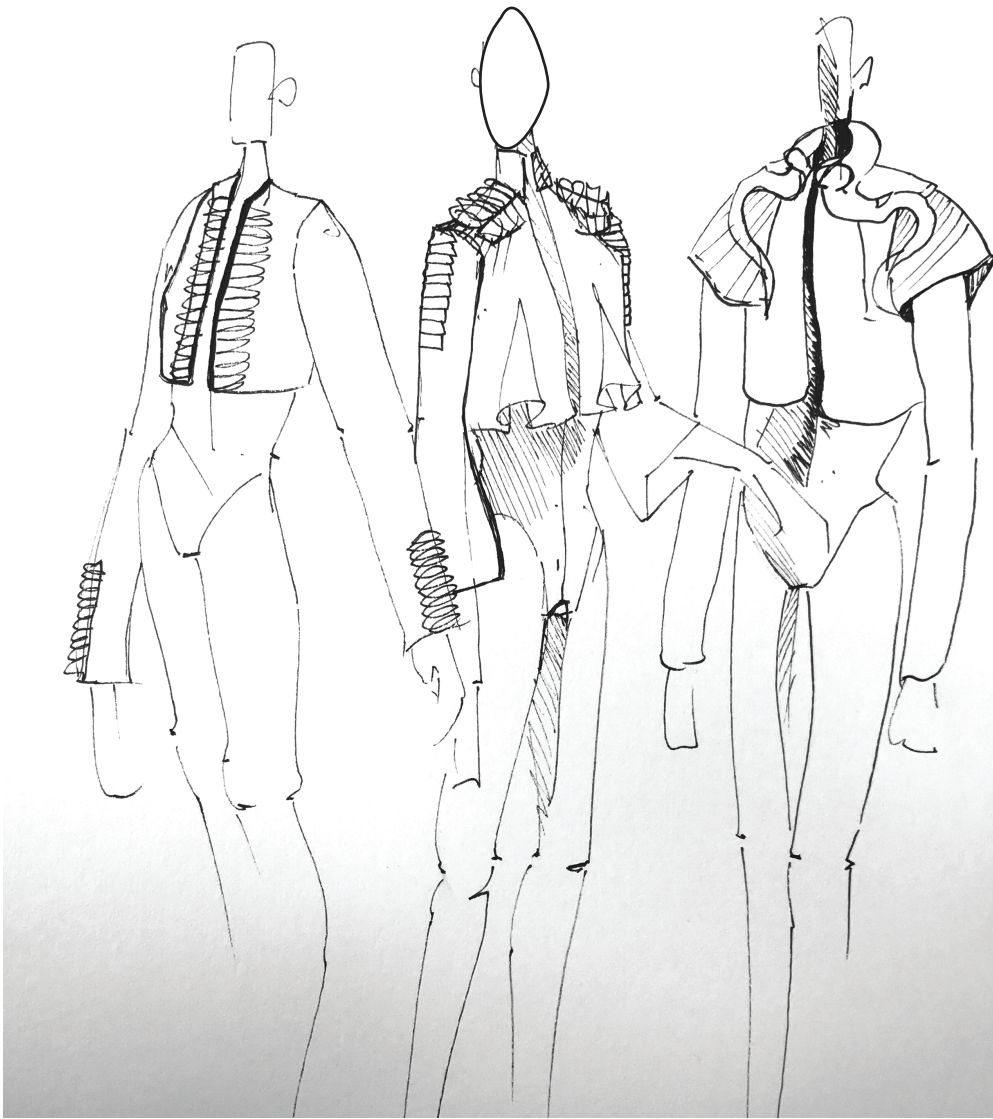
Why I chose this: When observing V magazine I was interested in the variety of fonts the magazine uses within its pages, yet seems to make it work without visually disconnecting the pages. I also was interested in how the fonts changed over time hence I looked at a twiggy article from the 60s and modern covers to compare which style I would deem as working more successfully for my layout.

# DESIGN EXPLORATION

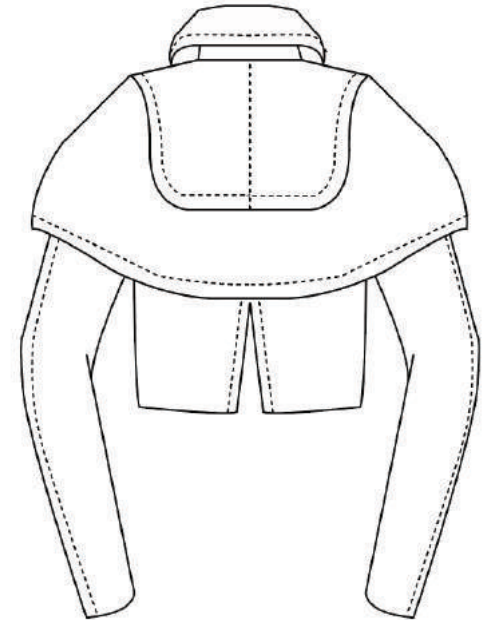
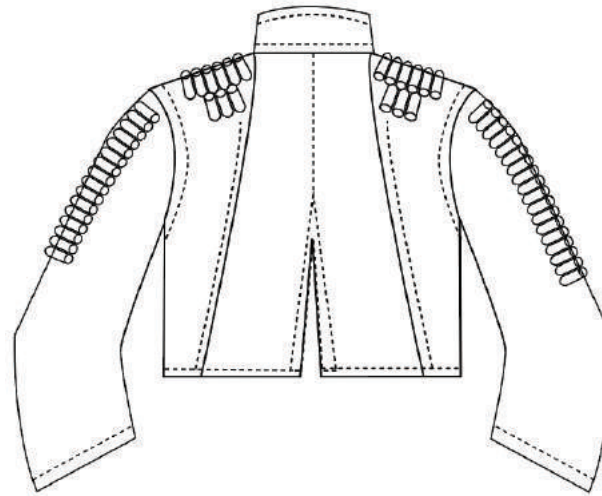
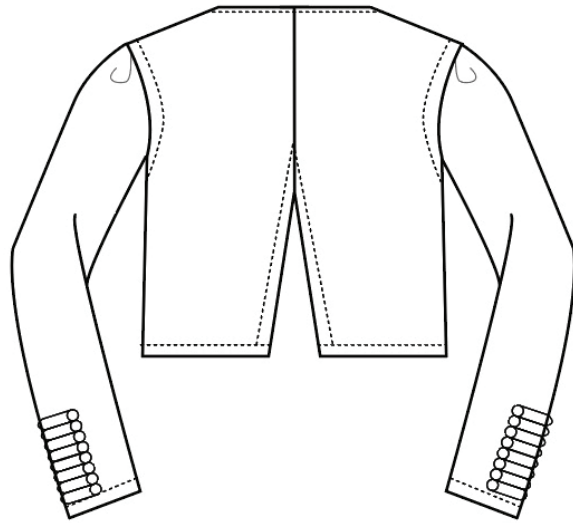
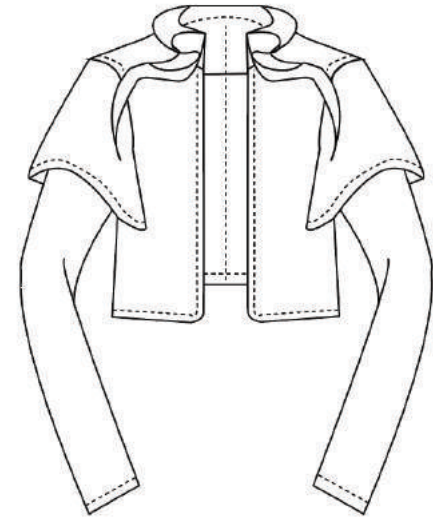
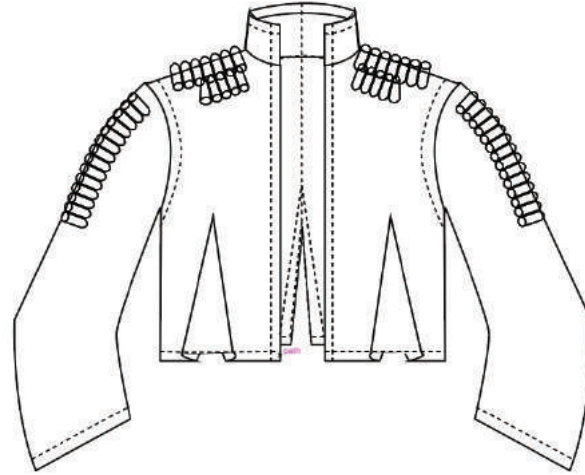
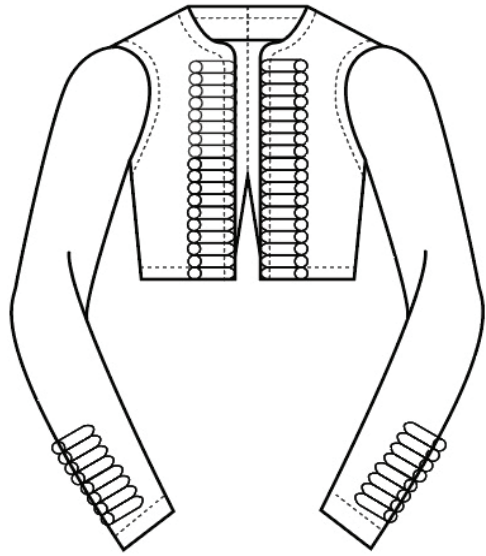


For further Collection exploration I looked at colour within my sketches





I then continued my development and chose these three sketches to be refined into flats digitally.



These are the digital sketches



# ILLUSTRATION RESEARCH



Nadine Samarina

I chose to observe this illustrator as I was intrigued by her sense of elongating the figure especially the neck. I was also drawn to the minimalistic approach to showing facial features as I felt this worked successfully with the rest of the figures.



Virginia Romo

I chose to observe this particular illustration of Virginia Romo, as I was drawn to the liquid appearance of the illustration, especially within the skirt, dress. I felt as if the loose brush strokes using watercolour as a base was very interesting for texture.



Rene Gruau

I was drawn to Rene Guraus illustration due to its simplicity and minimalistic approach. Furthermore, I enjoyed how this illustration creates distinct shapes only using line work. Another factor within this illustration which appealed to me was the use of shadow to create dimension.



Mona Shafer Edwards

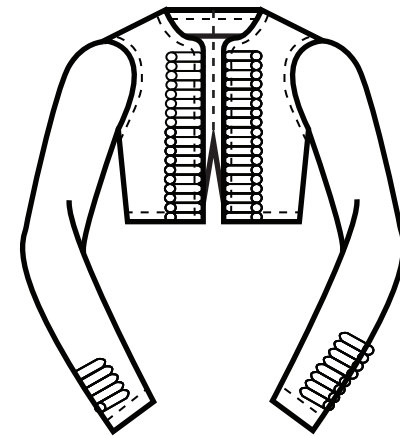
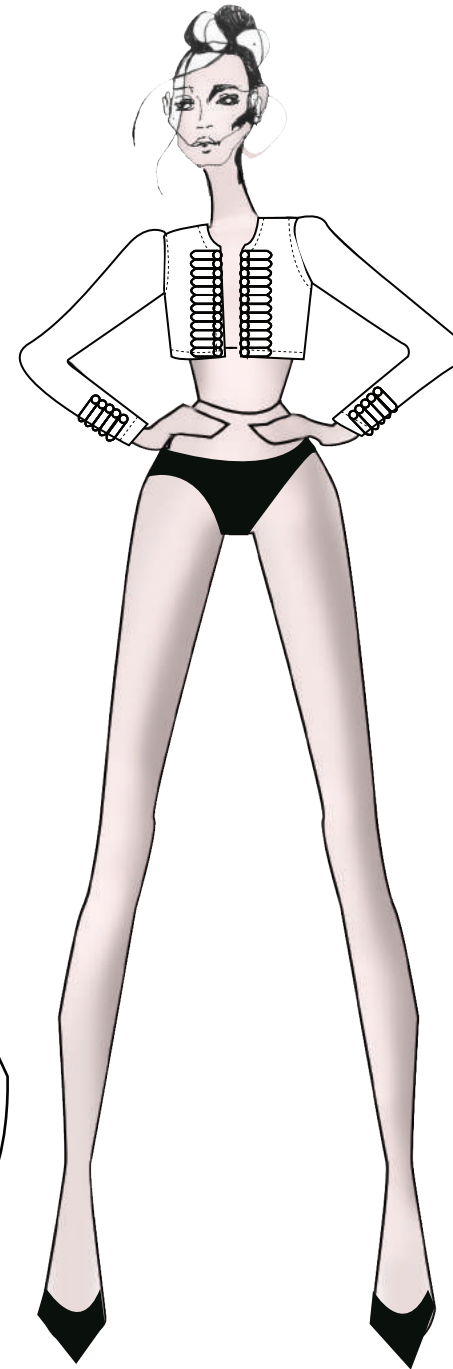
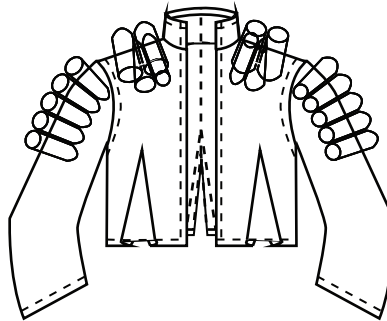
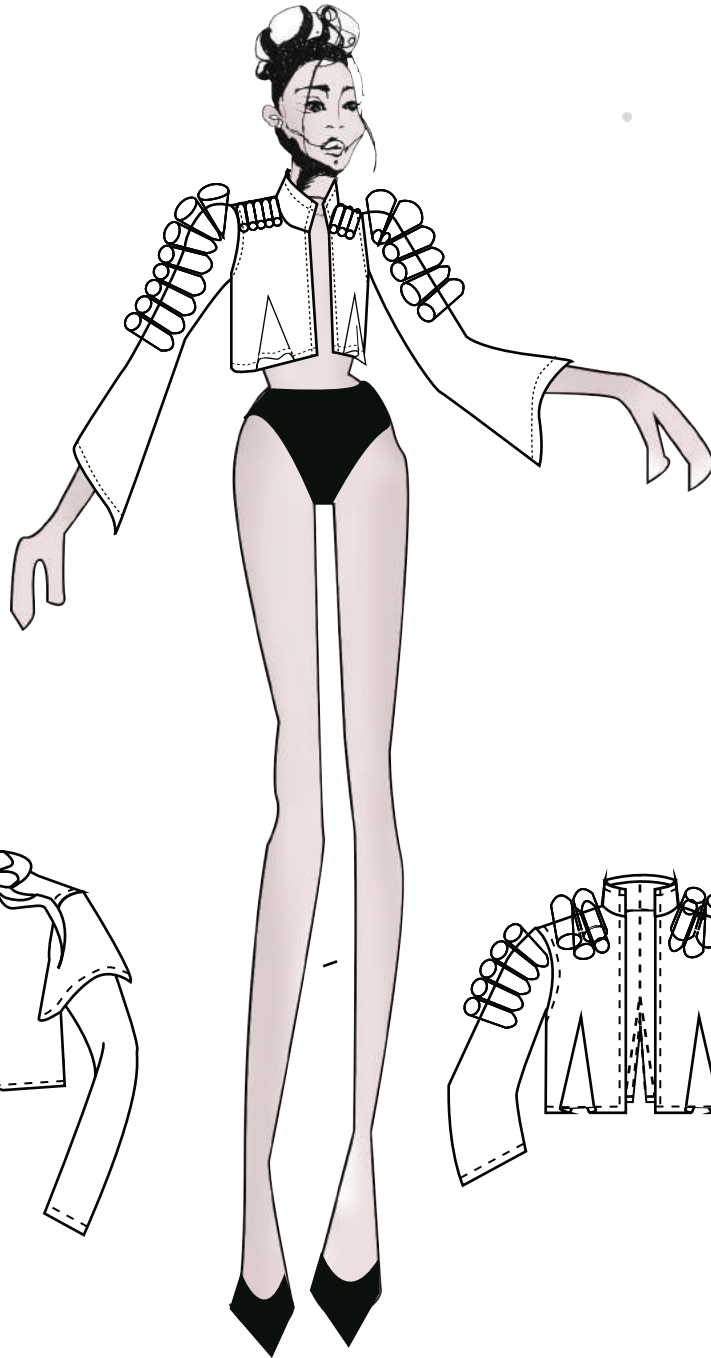
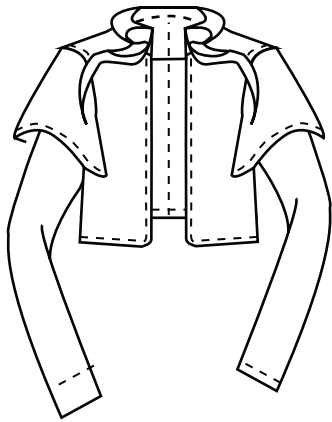
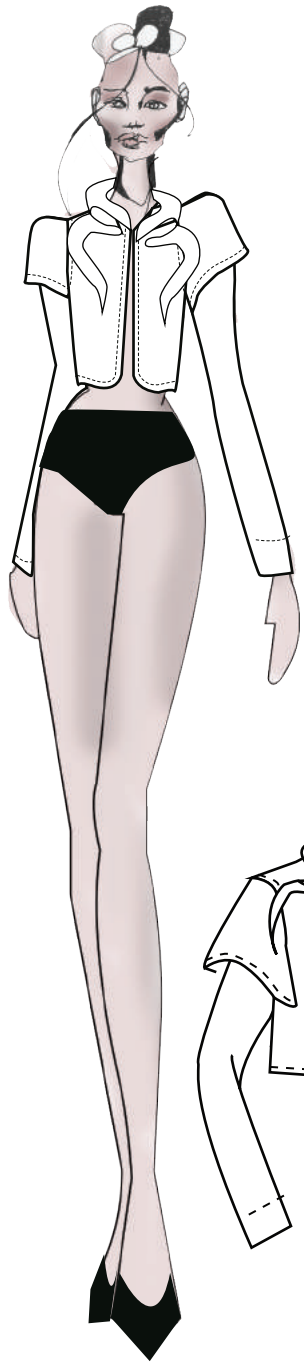
I observed this illustration, as the sense of movement within it appealed to me greatly. Once again I was drawn to the minimalistic approach in showing the facial features, as well as only hinting a skintone.



Geoffrey Gertz

I observed this illustration, as I greatly enjoyed its colour composition and sense of movement. Furthermore, I felt the slightly over exaggerated pose was very successful and the use of placing one leg behind the other created dimension. Also the use of a slightly more visible skin colour appealed to me.

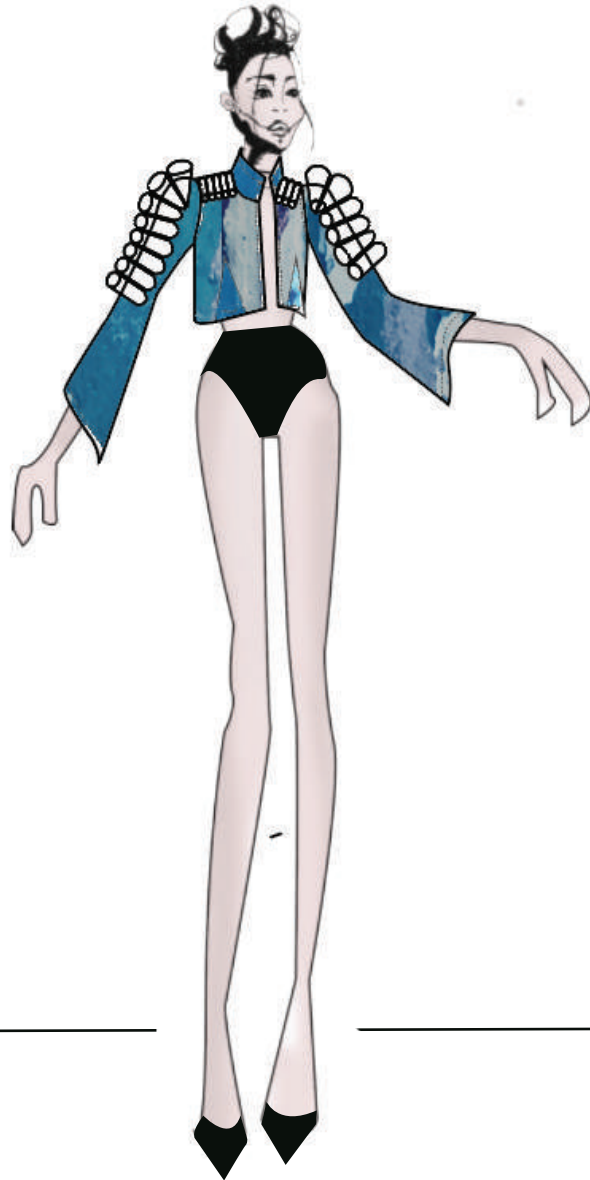
# FURTHER DEVELOPMENT: FLATS ON THE FIGURE



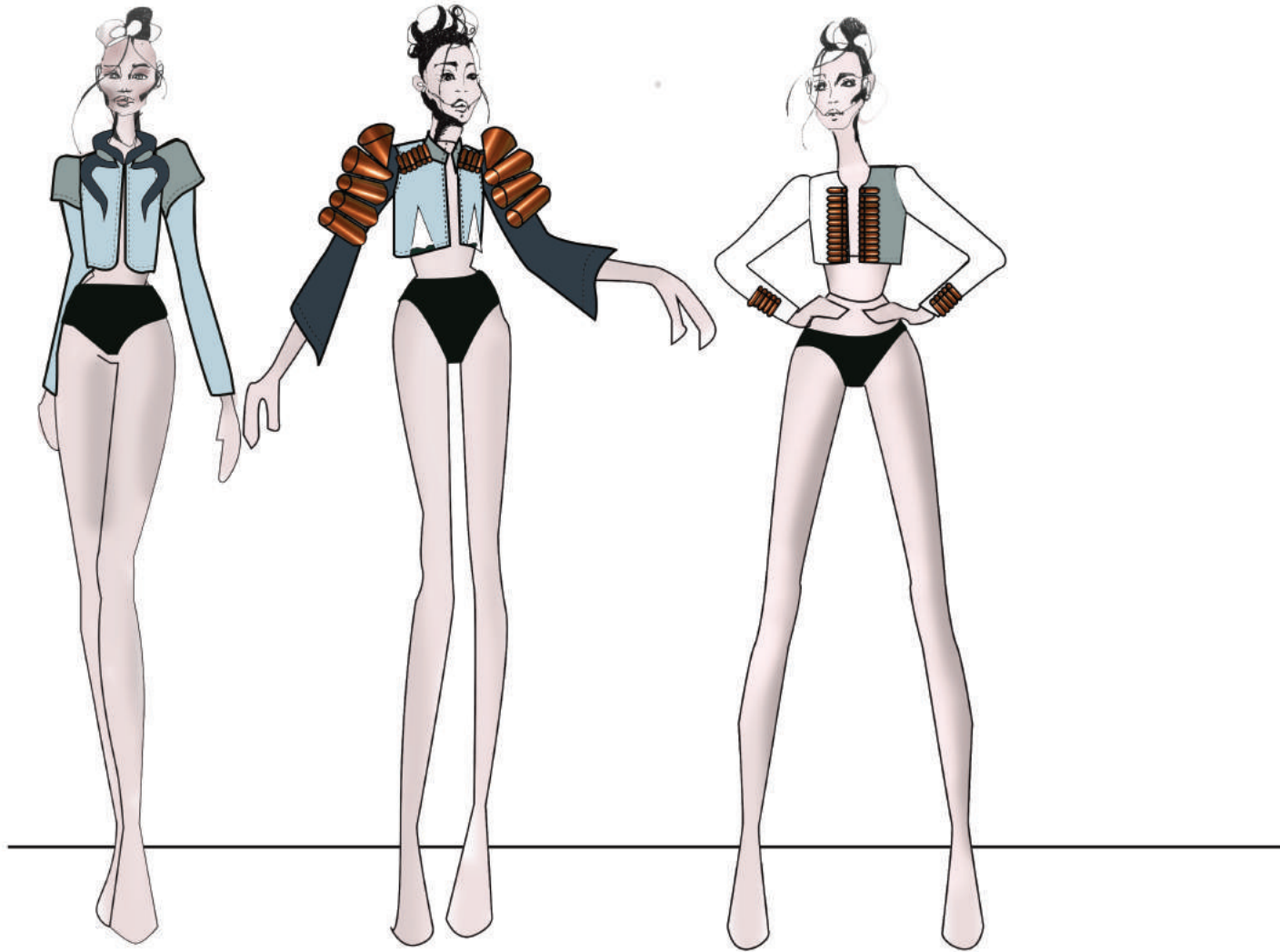
Further developing my process, created figures, inspired by my illustration research, using a combination of illustrator and photoshop, and then placed my digitally created flats onto these to create a more life like feel.



# FURTHER DEVELOPMENT: ADDING COLOUR



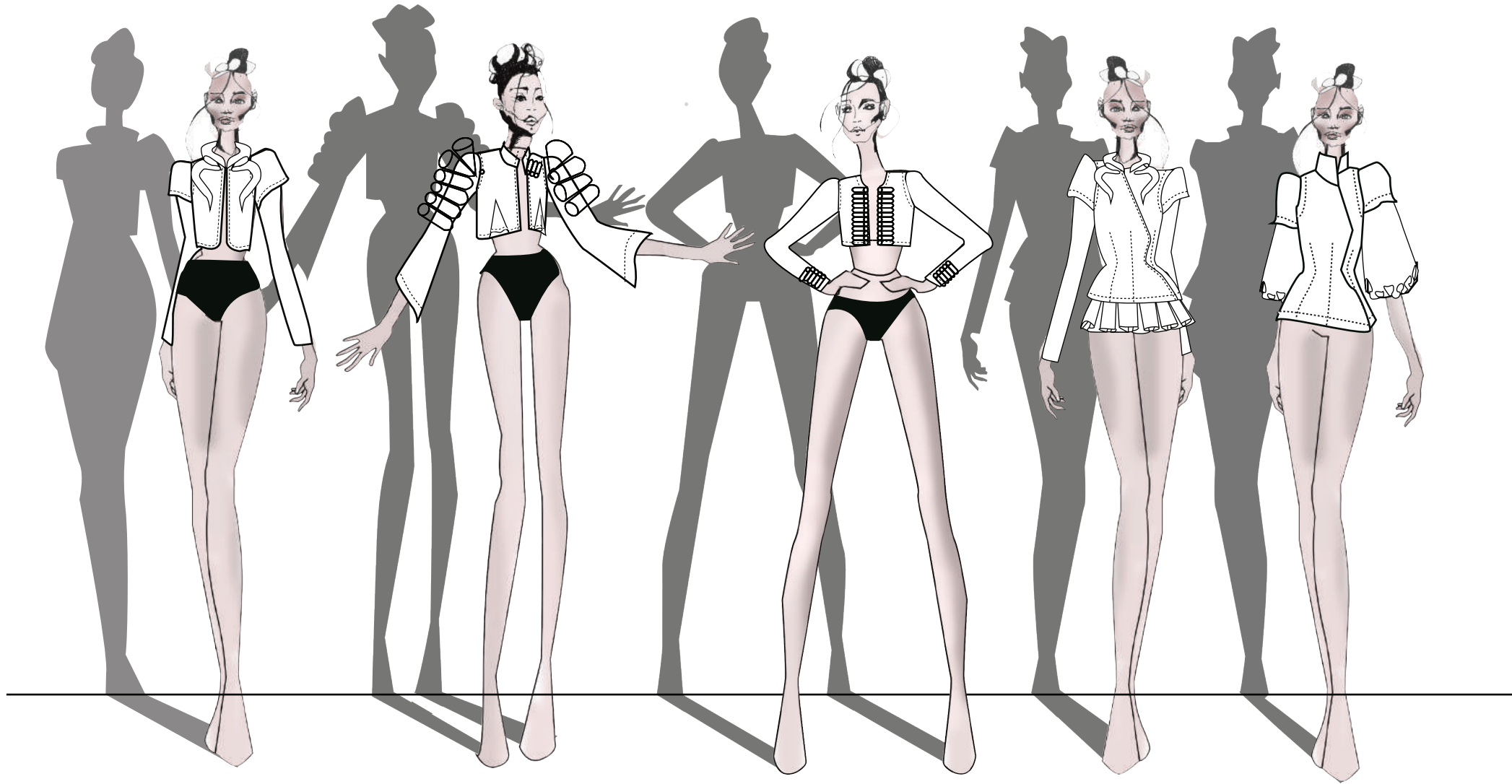
I then experimented with adding pattern to the designs using illustrator and photoshop combined.



Furthermore, I also explored using a plain color palette.

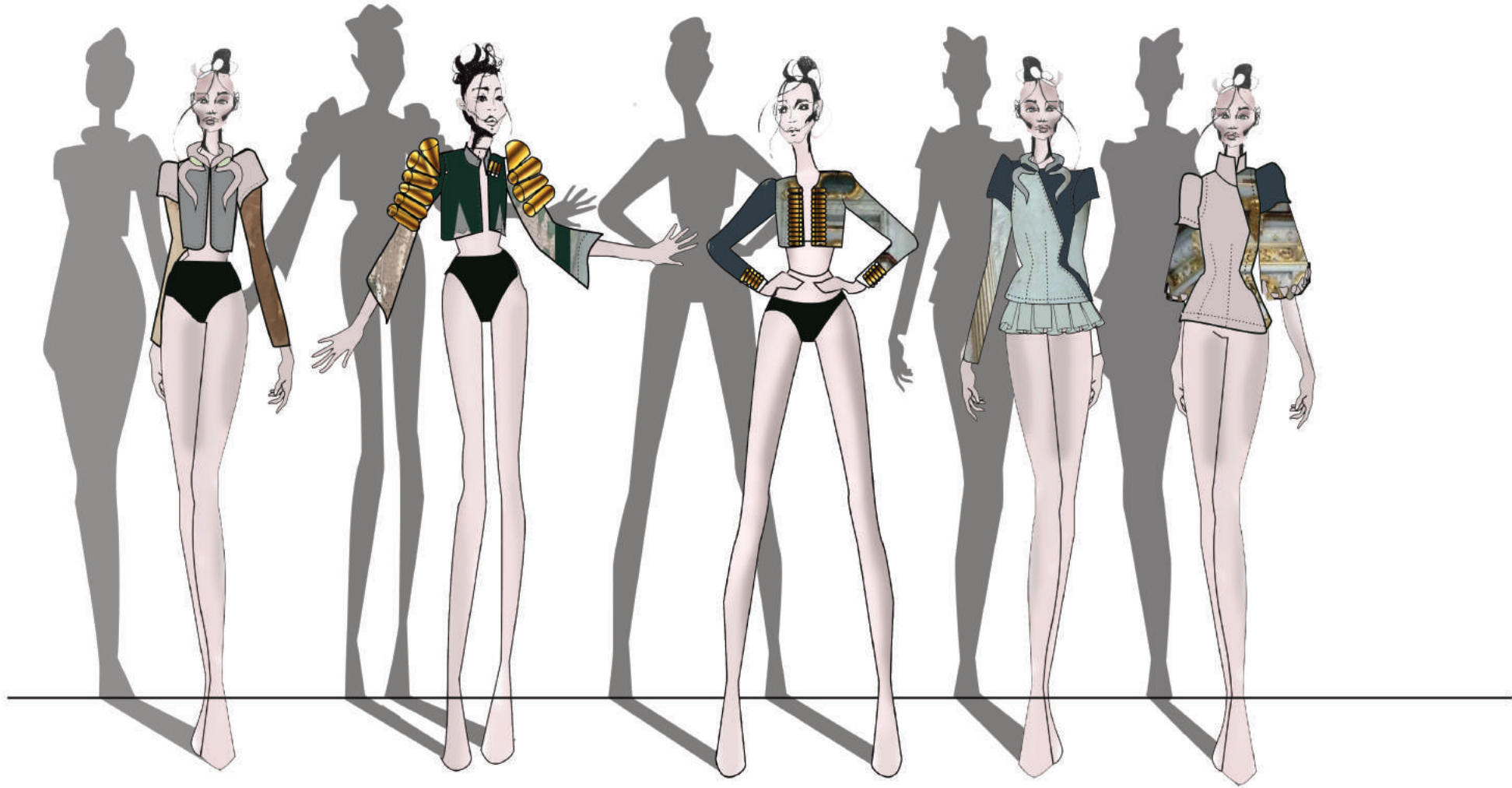


# ILLUSTRATING THE COLLECTION



Further developing my process, I illustrated my collection and also added shadow to the backdrop of the figures, in order to create a sense of depth and dimension.

# FINAL COLLECTION



For the final collection I chose to use both plain colour and pattern to portray the texture of the fabric which I designed, as I would have the material painted or printed onto if it was to go into production.



A PRESENTATION BY  
ANTONIA GROH

Photography for moodboard: Pictures: Antonia Groh Photography

Photography for Colour Swatches: Antonia Groh Photography

Collection Images:

Pictures of collection Dior, Photographer: Getty images, Source: Style.com, accessed: Feb 15 2018

Pictures of collection Dolce and Gabbana, Photographer: Getty images, Source: Style.com, accessed: Feb 15 2018

Pictures of collection Alexande McQueen, Photographer: Getty images, Source: Vogue.com, accessed: Feb 17 2018

Pictures of collection Chanel, Photographer: Getty images, Source: Style.com, accessed: Feb 15 2018

Illustration images:

Source: Pintrest, Artist: Nadine Samarina , accessed: April 12 2018

Source: Pintrest, Artist: Virginia Romo, accessed: April 12 2018

Source: Pintrest, Artist: Rene Gruau, accessed: April 12 2018

Source: Pintrest, Artist: Mona Shafer Edwards, accessed: April 12 2018

Source: Pintrest, Artist: Geoffry Gertz, accessed: April 12 2018