



Pearson

# **GCE A Level Advanced Art and Design**

**Art, Craft and Design  
Component 1**

**HATTIE**

**Total Mark 45 (38+PS7)**

	<b>A01 Develop</b>	<b>A02 Explore and Select</b>	<b>A03 Record</b>	<b>A04 Realise</b>	<b>Personal Study</b>
<b>Mark</b>	9	10	10	9	7
<b>Performance Level</b>	3	4	4	3	3
	<b>Total out of 90</b>				45



PERFORMANCE CALCULATOR	Level 1			Level 2			Level 3			Level 4			Level 5			Level 6			
A LEVEL PRACTICAL – SEPT 2016	LIMITED ABILITY			BASIC ABILITY			EMERGING COMPETENT ABILITY			COMPETENT AND CONSISTENT ABILITY			CONFIDENT AND ASSURED ABILITY			EXCEPTIONAL ABILITY			
Taxonomy	partial, inconsistent, literal, elementary, minimal, rushed, sporadic, naïve, little creative intent, disjointed, pedestrian, credible, lacks control over the formal elements, vague aims			straightforward, deliberate, just adequate, methodical, superficial, unrefined, crude visual language, simplistic reflection, plays safe, unresolved, contextual references explored but lack relevance, defines aims with some understanding, developing control over the formal elements			predictable, broadening, makes progress, relevant, description not explanation, demonstrates intentions, appropriate, sufficient control, emerging individuality, thorough, adequate control over the formal elements, contextual references inform journey, pursues aims with understanding			diverse, effective, purposeful, consistent, skillful, coherent, imaginative, informed, some perception, satisfies creative intent, engaged, consistent control over the formal elements, contextual references inspire creativity, realises some aims,			independent, realised, sensitive, creative, sustained, highly inventive, critical, perceptive, comprehensive, in-depth, insightful, original, genuine creative journey, refined, in-depth reflection, exciting, comprehensive control over the formal elements, contextual references shows some personal insight, fully realises all aims and objectives			inspired, surprising, unique, authoritative, genuine discovery, adventurous, accepting of the unexpected, challenging, fully informed, questioning, dexterous, erudite, highly intuitive, daring, insightful and comprehensive exploration of contextual references, ideas synthesised into highly sophisticated realisations, goes beyond aims to produce surprising realisations, control over the formal elements demonstrate fluent sensitivity and understanding			
AO1 Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO1 total: 9
	LIMITED			BASIC			EMERGING COMPETENT Predictable Description not explanation Demonstrates intentions			COMPETENT AND CONSISTENT			CONFIDENT AND ASSURED			EXCEPTIONAL			
AO2 Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO2 total: 10
	LIMITED			BASIC			EMERGING COMPETENT			COMPETENT AND CONSISTENT Purposeful Coherent Engaged Imaginative			CONFIDENT AND ASSURED			EXCEPTIONAL			
AO3 Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO3 total: 10
	LIMITED			BASIC			EMERGING COMPETENT			COMPETENT AND CONSISTENT consistent control over the formal elements skillful some perception			CONFIDENT AND ASSURED			EXCEPTIONAL			
AO4 Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO4 total: 9
	LIMITED			BASIC			EMERGING COMPETENT Contextual references inform journey Emerging individuality			COMPETENT AND CONSISTENT Effective			CONFIDENT AND ASSURED			EXCEPTIONAL			
																		Total mark: 38	

PERFORMANCE CALCULATOR	Level 1			Level 2			Level 3			Level 4			Level 5			Level 6			
A LEVEL PERSONAL STUDY – SEPT 2016	LIMITED ABILITY			BASIC ABILITY			EMERGING COMPETENT ABILITY			COMPETENT AND CONSISTENT ABILITY			CONFIDENT AND ASSURED ABILITY			EXCEPTIONAL ABILITY			
Taxonomy	partial, inconsistent, literal, elementary, minimal, rushed, sporadic, naïve, lacking, disjointed, pedestrian, credible, study naively informs practical work, elementary use of written language			straightforward, deliberate, methodical, superficial, unrefined, simplistic reflection, plays safe, unresolved, study adequately informs practical work, adequate use of written language			predictable, makes progress, relevant, description not explanation, demonstrates intentions, appropriate, sufficient, control, thorough, adequate, signs of understanding, developing analytical skills, study consistently informs practical work, developing and broadening use of written language			diverse, effective, purposeful, consistent, coherent, imaginative, informed, some perception, engaged, fulfils intended aims, study perceptively informs practical work, consistent and effect use of written language			independent, realised, sensitive, creative, sustained, critical, perceptive, comprehensive, insightful, original, genuine creative journey, refined, in-depth reflection, exciting, genuine personal investigation, study authoritatively informs practical work, articulate and highly effective use of written language			inspired, surprising, unique, authoritative, genuine discovery, adventurous, accepting of the unexpected, challenging, synthesis of ideas, fully informed, questioning, dexterous, erudite, intuitive, daring, study informs practical work with sophisticated insight, highly articulate and sophisticated use of written language			
Personal study (AO1/A02/A03/A04)  Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding  Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops  Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress  Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	Total mark for the Personal Study (part of A level Component 1):  7
	LIMITED ability in the use of written communication and specialist terminology and LIMITED ability across the Assessment Objectives in the personal study			BASIC ability in the use of written communication and specialist terminology and BASIC ability across the Assessment Objectives in the personal study			EMERGING COMPETENT ability in the use of written communication and specialist terminology and EMERGING COMPETENT ability across the Assessment Objectives in the personal study			COMPETENT AND CONSISTENT ability in the use of written communication and specialist terminology and COMPETENT AND CONSISTENT ability in the Assessment Objectives in the personal study			CONFIDENT AND ASSURED ability in the use of written communication and specialist terminology and CONFIDENT AND ASSURED ability in the Assessment Objectives in the personal study			EXCEPTIONAL ability in the use of written communication and specialist terminology and EXCEPTIONAL ability in the Assessment Objectives in the personal study			

# Examiner commentary

In this, Art Craft and Design submission, the candidate initially works in Graphic Communications and then Three-Dimensional Design. The positioning of marks indicates a submission that is placed between Performance Level 3, Emerging Competent and Performance Level 4, Competent and Consistent. The candidate makes a playful exploration of graphical language through typography, exploring ways to convey meaning, and moves on to explore jewellery design based on sea life. This section of the project is described by the words in the Emerging Competent Performance Level, with clear intentions that are somewhat predictable in scope. The project gathers more pace with purposeful and engaged exploration of furniture and then hat design. This three-dimensional work has energised the candidate and the work moves into the next level, with consistent use of visual language, and a coherent creative journey as they move through CAD design drawing into imaginative maquettes, which explore an abstract flow of the sea. These are supported by a consistent critical reflection on the process, which demonstrates some perception of design issues. Realisations of millinery show an emerging understanding of aims and sufficient control, but have not moved beyond initial design ideas, and are predictable, being accurately described by Performance Level 3 language.

**AO1:** The candidate has clearly demonstrated intentions and follows a predictable path through their investigations, showing a broadening awareness of contemporary social issues that are described rather than explained. These are overtaken by a more process-led approach as furniture and millinery are explored. Further into the project designers' work is analysed and informs the development of practical work, without fully explaining the wider issues.



# Examiner commentary continued

**AO2:** It is with the hat design that the submission reaches into Performance Level 4, with purposeful and coherent exploration of form based on coral, and then picking up on imaginative abstract qualities of the flow of the sea.

**AO3:** The exploration of form in coral and sea life is recorded with skilful and consistent control of formal elements, and maquettes in paper show imaginative use of media. Supporting written annotations show some perception in understanding of the evolution of their own creative process.

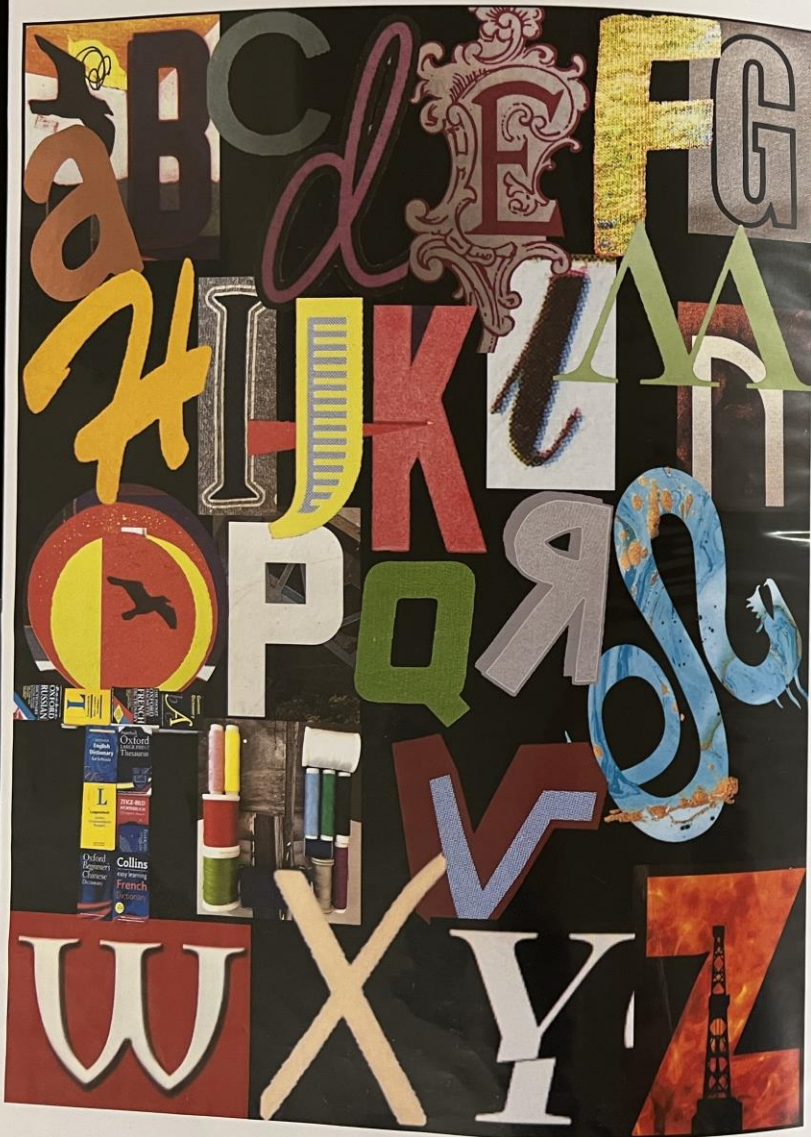
**AO4:** There is a realisation of the intentions of the candidate which though effective, are refinements rather than developments of earlier work, and are therefore predictable. There is a sense of an emerging critical understanding but connections with sources and artists' work remain descriptive, supporting a mark at the top of Performance Level 3, rather than moving into Performance Level 4.

**Personal Study:** This candidate presents a straightforward study that demonstrates their understanding of how designers have used millinery design as a sculptural medium. This is a potentially rich area to explore, but the candidate remains descriptive in their approach and plays safe with ideas. Their analysis is developing, however, and the final mark recognises an adequate study that moves into low Performance Level 3, Emerging Competent, but is yet to find the breadth to move higher.



Typography  
Project





## Fundamentals of typography – Analysis of Letters

This photo was taken from the beginning of a chapter in a book of Russian fairytales. The font used is a serif font and it is used as historically it has been credited with increasing readability as the straight lines allow the eye to travel across a line easily. It was used as the book is for children to read and a more complex font or a cursive font would be difficult for children to understand. The stem of the letter is quite thin and just goes straight on. The top of the letter is curved and the pattern follows the same curve creating a smooth design. The edge of every protruding line ends in a sharp terminal all pointing towards the center creating an aesthetically pleasing curved design. The design around the letter adds depth to the it and completes the aesthetic of the book as the colour red is a theme throughout as it has red page borders and red lettering. The colour red is used because red is a significant colour in Russian history/culture. In the past the Russian word for red "krasni" was used to describe something beautiful and good as well as honorable which makes it a positive colour.

*Harmonica*

This letter came from a harmonica. This typeface can be better described as sans serif as there are no lines coming off the ends. The yellow/gold colour was used for the letters to compliment the red of the harmonica itself. Red and yellow are often paired together as they are almost complimentary colours on the colour wheel and look aesthetically pleasing together. The letter has a very free, unorganised typeface as there is a mix of straight lines and cursive writing. It looks more like handwriting than any typical font or typeface, the untidy cursive lettering adds a unique aspect to the design.

This letter came from the front cover of a book. A cursive font has been used to resemble the shape of a snake or dragon and relates to the title "Siege and Storm". The blue has gold/orange hued details to add more to depth and these colours have been used as the compliment each other. The dragon or snake-like details at the top point of the 'S' also add to the design. The cover of the book is dark blue which contrasts greatly with the letter drawing more focus to it.

The use of an animal to create a letter is quite unique and is a good product design as it can catch the eye of reader very easily and intrigue them into reading or buying the book.





Initial Ideas

CUT CAT

SMILE

edeit

W A

SPLIT WIDE

STACK

Disappear

Confront it

STOP

LOOK

EXTRACTION

BOTTLE

C E S  
H S



Wave

MIRRORORIAM

REFLECTION  
REFLECTION

MIRROR

FAITH

LAZY Bal<sup>oo</sup>ns

RAINBOW  
A  
B  
S  
T  
A  
G  
C  
N  
D  
L  
E  
J  
u  
m  
p  
F  
A  
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S  
P  
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O  
N  
c  
i  
r  
c  
l  
e



## Reviewing and Refining Word Play Ideas

The word 'CUT' is written in a simple, bold, sans-serif font. The letter 'C' is cut out from the middle, and the letter 'U' is cut out from the top.

I decided to focus on refining this initial idea as I think it could be refined into an interesting word play idea. I decided to add more line to make the word look more cut up rather than just cut in half

The word 'CUT' is written in a simple, bold, sans-serif font. The letter 'C' is cut out from the middle, and the letter 'U' is cut out from the top. The cuts are more pronounced than in the initial idea.

Here I experimented with different fonts and cuts going across the words going diagonally and vertically but it looked messy and overcrowded so in my final refined idea I made all the lines more horizontal to make it look smore neat

The word 'CUT' is written in a simple, bold, sans-serif font. The letter 'C' is cut out from the middle, and the letter 'U' is cut out from the top. The cuts are more pronounced than in the initial idea.

Refined Idea (final) :

The word 'CUT' is written in a simple, bold, sans-serif font. The letter 'C' is cut out from the middle, and the letter 'U' is cut out from the top. The cuts are more pronounced than in the initial idea.The word 'Wave' is written in a simple, bold, sans-serif font. The letter 'W' is cut out from the middle, and the letter 'A' is cut out from the top. The cuts are more pronounced than in the initial idea.

I decided to refine this idea as there are many ways this world play idea could be improved. I wanted to incorporate the image of a wave with the word better to create a more dynamic idea.

Here I incorporated a wave shape into two of the letters and changed the colour of the letters for the wave to blend n more, making a more dynamic shape, creating a more pleasing word to look at. I also used a different more flowing font.

The word 'wave' is written in a simple, bold, sans-serif font. The letter 'w' is cut out from the middle, and the letter 'a' is cut out from the top. The cuts are more pronounced than in the initial idea.The word 'Wave' is written in a simple, bold, sans-serif font. The letter 'W' is cut out from the middle, and the letter 'A' is cut out from the top. The cuts are more pronounced than in the initial idea.

Refined idea (final) :

The word 'wave' is written in a simple, bold, sans-serif font. The letter 'w' is cut out from the middle, and the letter 'a' is cut out from the top. The cuts are more pronounced than in the initial idea.



# Magazine Cover Analysis

## Traditional cover

- The title is on a big, bold font to make it clear and to help it stand out on a shelf. The colour pink is used for the title to create contrast between the title and the rest of the cover. It is also pink to add colour to the otherwise quite plain white cover of the magazine.
- Names of celebrities discussed in articles are shown in bigger text than the summary of the articles to catch the attention of readers. White is used for the text surrounding the main image so it stands out and is easy to read.
- A puff is a device used on covers to help draw attention and usually shows a special feature, an example of this here is the word 'plus' which stands out because it is in black instead of white text.
- In a traditional cover like this one there is always a main image of a person in the middle with text outlining the contents of the magazine surrounding it in a straight, organised layout
- On covers like this the barcode will never be incorporated into the design and is just there because it has to be, this adds to the overall organised, neat look of the magazine cover.
- The number is put in big text to interest the reader in the article as they want to know what the number means and the large text signifies that its important



## Magazine cover by David Carson for Ray Gun Magazine

- Thick, large, black lettering with sharp and rough edges is used for the title to grab attention and interest a reader. It helps the title of the magazine to stand out so consumers know what they're buying.
- The harsh font of the title indicates to the reader what the tone of the magazine might be as the cover creates a sense of danger with the dark colour palette used.
- There are names of musicians surrounded the main image which makes it clear to the reader what is inside the magazine which will encourage consumers to buy it if they see someone who interests them
- Usually the bar code and recycling symbol on a magazine is hidden, but here the recycling symbol has been incorporated into the design of the front page and is made red. In magazine covers similar to this one the barcode is also more incorporated into the design and blends in
- Only 3 colours are used red, black and white, this is to not make the cover more confusing and creates an aesthetic piece.
- The red is used on the edges of the magazine to create an almost frame and to draw focus onto the main ideas of the magazine.
- Ray Gun was an alternative music magazine, so instead of designing by a grid or with any specific structure, Carson created spreads based on how the music spoke to him this can also be seen in this magazine cover through the jumbled letters and overlapping texts.





## Form and Function in Typography

The aim of this essay is to explore the different ways editors and designers present ideas and how each magazine cover design draws in readers despite the fact they focus more either on function or form.



Figure 1 is the American Vogue released in June 2011 and like almost all other fashion magazines the cover focuses more on function over form through its clean, organised layout and presentation of information. Vogue magazines always have the same layout on the cover, this is due to the tradition of the company which was founded in 1892 as a weekly high society journal, created by Arthur Baldwin Turnure, for the socially elite. It covered news of the local social scene, traditions of high society, and social etiquette, it also reviewed books, plays and music. Condé Montrose Nast bought vogue in 1990 and turned it into a women's fashion magazine focused on beauty, composure and etiquette.

This magazine clearly focuses more on function over form with its clear and big Masthead, clear, organised anchorages and a barcode in line with everything else but not really incorporated into the design as in some more alternative magazines. The anchorage and tag line are all in the same font and colour adding to the clear design and layout of this cover. There is a clear structure and place for

everything and it is organised with margins and colours to make it easy for readers to see what the magazine contains, there are no harsh lines or artistic features to intrigue people just descriptions and one central image

This is the reason the covers have always been kept so elegant and neat. The magazine cover has changed over the years, but the same neat organised layout has been kept the same throughout every release. In figure 1 the title is in a big, bold serif font which reflects the elegance of the early magazines and create an aesthetic that matches with who reads the magazine. This is done so that it would not look out of place in a "fancy" setting, also to make it clear and to help it stand out on a shelf. The colour pink is used for the title to create contrast between the title and the rest of the cover. It is also pink to add colour to the otherwise quite plain white cover of the magazine. There is also a connection between the colour of the 'Masthead' and the subtle makeup of the model/actress, something that you can find in most vogue covers, a direct link between the colour of the title and the hues on the central image

The size of the text changed for the details around the central image. For example, for names of celebrities discussed in articles the text is in bigger text than the summary of the articles to catch the attention of readers. White is used for the anchorage surrounding the central image so it stands out and is easy to read in a traditional cover like this one there is always a central image of a person (actresses, models or singers) with clear anchorage outlining the contents of the magazine surrounding it in a straight, organised layout which helps the reader understand the themes of the magazine clearly which is probably why Vogue is such a popular magazine. Vogue was originally aimed at New York's socially elite so of course the cover had to fit the same style.

Figure 2 is a cover designed by David Carson for the magazine Ray Gun. David Carson is an American graphic designer and art director, best known for

his innovative magazine design and use of experimental typography. This magazine focuses more on creating an interesting front cover through form to attract readers rather than focusing on function to tell the reader what it contains.

Ray Gun was an alternative music magazine, so instead of designing by a grid or with any specific structure, Carson created spreads based on how the music spoke to him. This can also be seen in this magazine cover through the jumbled letters and overlapping texts. The font used for the masthead consists of thick, large, black lettering with sharp, rough, sans serif edges. This tough, dark font is used for the masthead to grab attention and interest a reader.

It still helps for the title of the magazine to stand out so consumers know what they're buying but not in a clean and organised manner, as more conventional magazines do. The harsh font of the title indicates to the reader what the tone of the magazine might be as the cover creates an edgy aesthetic with the dark colour palette used. There are subheadings beneath the title but they fade out and are flipped so it would take a moment for the reader to understand but it adds an interesting element of design to the cover.

The only 3 colours used are red, black and white, this is to not make the cover even more confusing and creates an almost pattern amidst the chaos of the cover. The red is used on the edges of the magazine to virtually create a rough faded frame and to draw focus onto the central image and faded anchorage.

Contrasting with the vogue magazine there is no margin or structure that the anchorage text has to follow, instead Carson has put the words and subtitles where he sees fit. The most notable things about each RayGun cover is that there is a sense of individuality that reflects Carson's personality and even mood, this magazine is dark and grey with minimal colour, we can infer that the music made him feel grey. Other RayGun covers are yellow or with more colour suggesting that different music makes Carson feel different ways. This sense of originality is not present in Vogue where people seem to write what they're told and how to do it exactly. There are names of musicians surrounded the main image which makes it clear to the reader what is inside the magazine which will encourage consumers to buy it if they see someone who interests them but in true Carrson fashion, the names are difficult to read as they fade away and overlap with the central image.

In this cover the symbol for recycling is red to help it blend in more with the main design of the cover, the barcode is also flipped sideways to not overcrowd the designs on the cover and to not hide important information that already takes time to understand. This is vastly different to Vogue because the barcode is just placed where there is space and in line with the text which looks good for the aesthetic that they are trying to portray but in my opinion it is uncreative and repetitive.

In conclusion the different ways in which editors and designers present ideas and how each magazine cover design draws in readers are all as effective as each other, just to different audiences. Much like when products are aimed at children, teenagers or adults, magazines that are aimed at alternative music enthusiasts or high fashion devotees will look very different.

Figure 2





# Magazine Cover Photography

images used in development





Experimenting with  
Block-Printing

FACADE

SKIN

HIDDEN  
FACES

DEEP

M

O

D

M

FASHION

M

D

E

MOD

M

FASHION

DE

Possible Mastheads

HIDDEN  
FACES

SKIN  
DEEP

FACADE

M  
FASHION  
D  
A

Development of Titles

SKIN SIN DEEP

SIN DEEP

SKIN  
DEEP

My magazine is a punk-rock style fashion magazine so this title has a double meanings, like here the letters i have outlined in red spell out "sin" the phrase used to say that a person's character is more important than how they look and that is a sin for the fashion/beauty industry as they sell things to make people look objectively better



HIDDEN  
FACES

I decided to develop this title as I liked the title but thought the presentation could be improved. In the media, peoples true faces are often hidden by make-up and faces so it is full of 'hidden faces'

HIDDEN  
FACES

HIDDEN  
FACES

I highlighted the word 'hide' in this version of the title as people who are no the standard for beauty may want to hide because of the way models appear in magazines.

HIDDEN  
FACES

FACADE  
FACADE

I also developed this title as I felt it would be a good name for a magazine because façade is a deceptive outward appearance and that's what magazines portray through models

FACADE

FACADE

I highlighted the C and D in two of the titles to add more colour to the title and in the title above I "hung" the coloured lettered of the black one to create a more chaotic, uneven title

I made this title neon to explore colour within my titles. I used green and pink as they compliment each other

FACADE



# Experimenting with Collage



## Experimenting with Handprinting

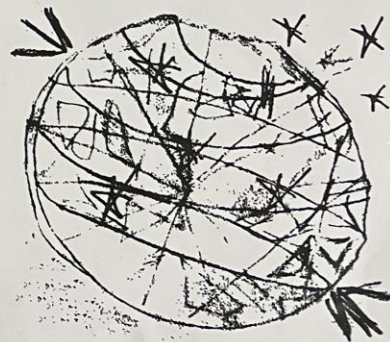




# Experimenting with Mono-Printing

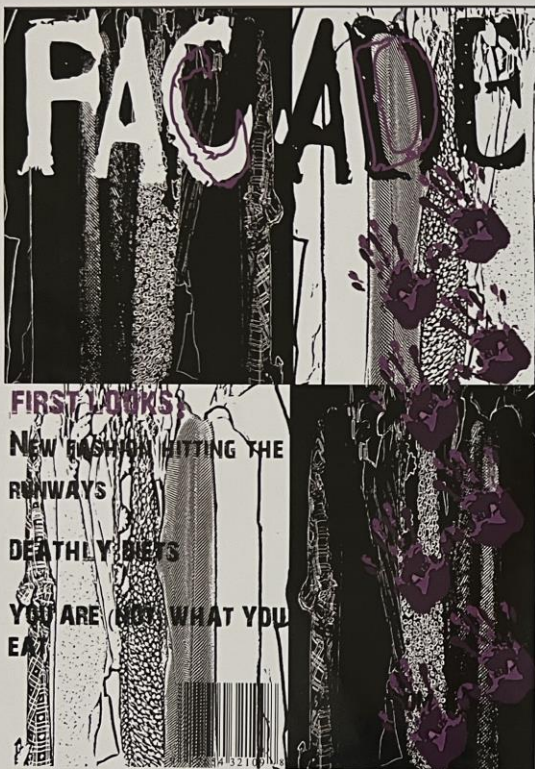


## Editing Mono-Prints

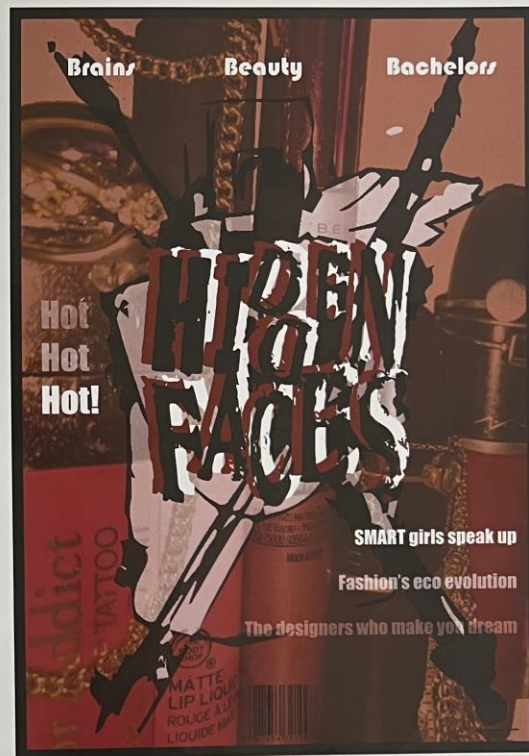




Initial Idea 1

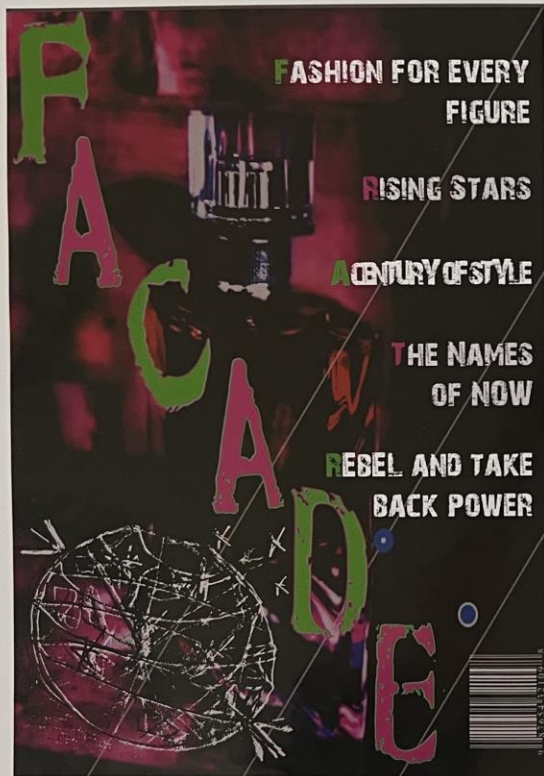


Initial Idea 2

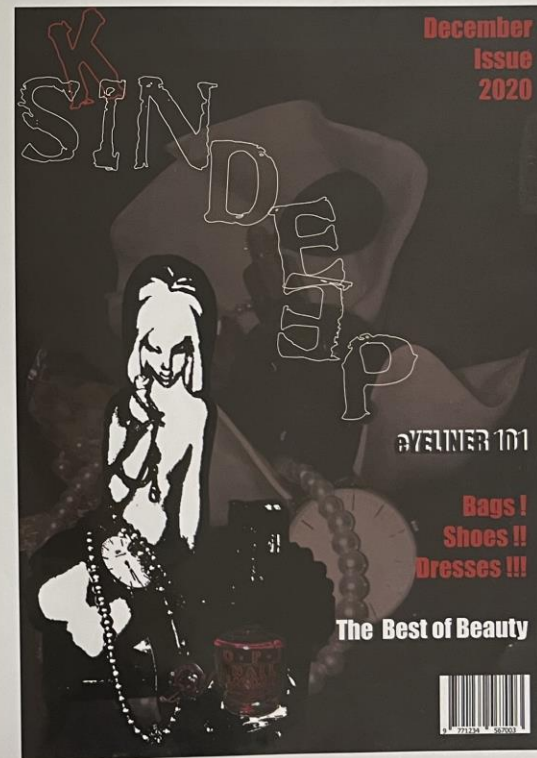




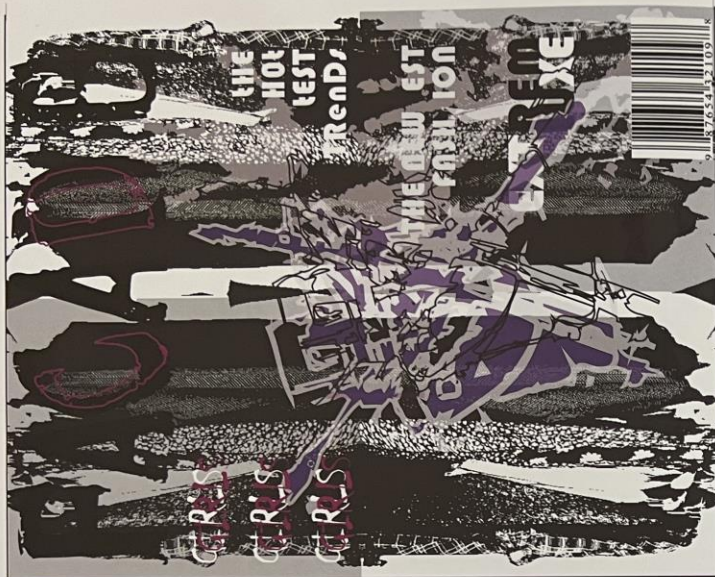
Initial Idea 3



Initial Idea 4







December 2010

December 2010



## Final Piece Evaluation

### Idea

My work relates to the project of designing a magazine cover based on the magazine styles of David Carson as I have designed an alternative-looking magazine cover with elements of illegibility and roughness. My idea was to make an alternative magazine cover based on fashion which can be seen in the background an image of clothes and the perfume bottle in the foreground. In my piece I was exploring how to make an interesting cover that can be difficult to interpret but easy to understand when the reader focuses more on the letters and titles. I used a black and white colour scheme for most of my piece without elements of purple to create depth and a more "punk" aesthetic.

### Inspiration

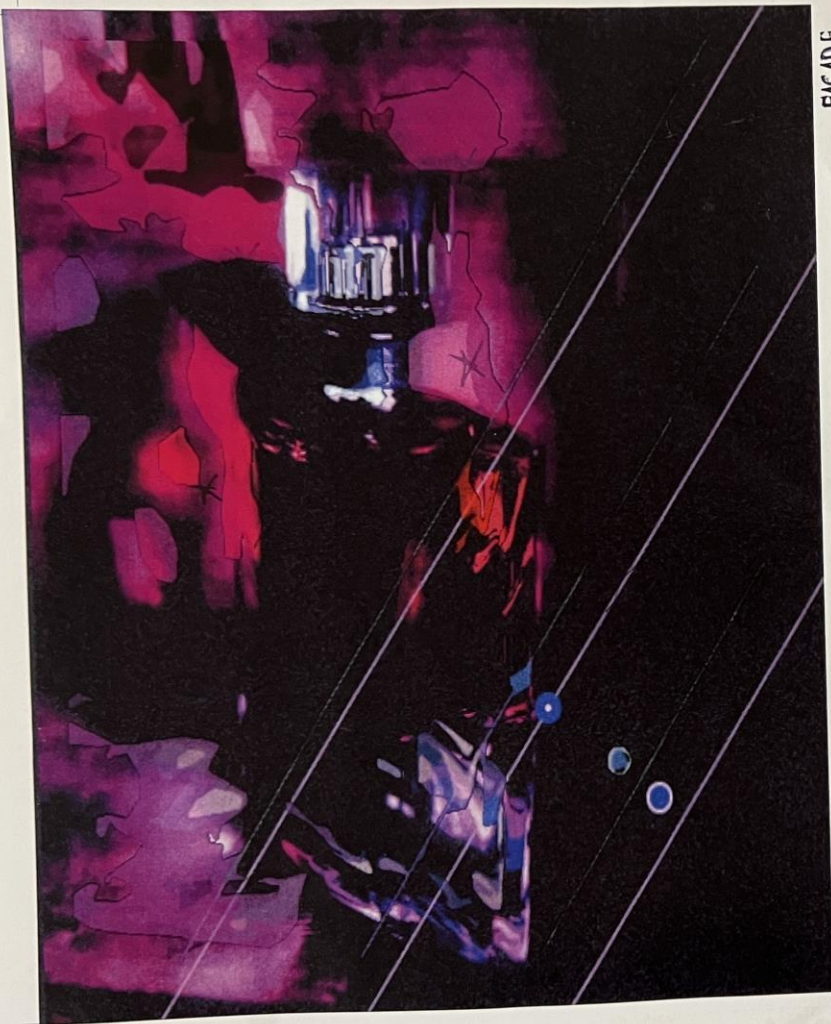
I referred to David Carrson mainly when developing my design, I took inspiration from the way he made his images overlap and from the rough, hard to read fonts he likes to use. I tried to recreate the way some of his titles and subheadings overlap in Illustrator and created layers with images to recreate his busy, confusing magazine covers. He uses aspects of collage as well so I tried to recreate that in my background. In this cover he also experimented with reflection and I recreated that in my background as well.



### Evaluation

My piece does satisfy the initial aims of my project. I used a mix of printing techniques such as block-printing and mono-printing to create images and titles with rough edges to add to the alternative design of my magazine cover. I used Photoshop and Illustrator to edit and change my images to get the cover design that I want. It was an experimental process but I created something that successfully responds to the initial project and the initial ideas I made previously.





FAÇADE

december 2020

THE HOTTEST TRENDS

THE NEWEST FASHION

EXTREMELY LUXE

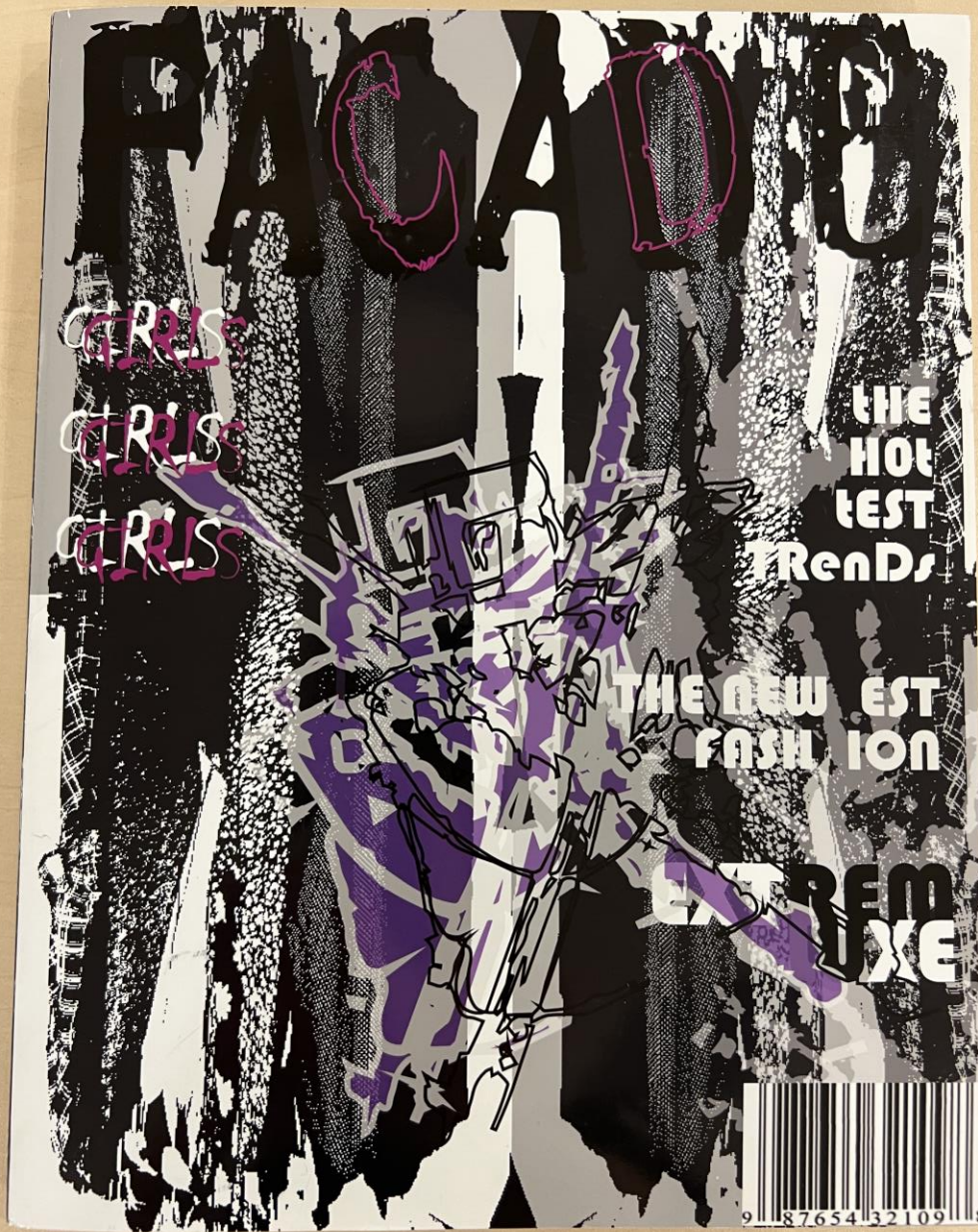


9 87654 32109 8



FACADE





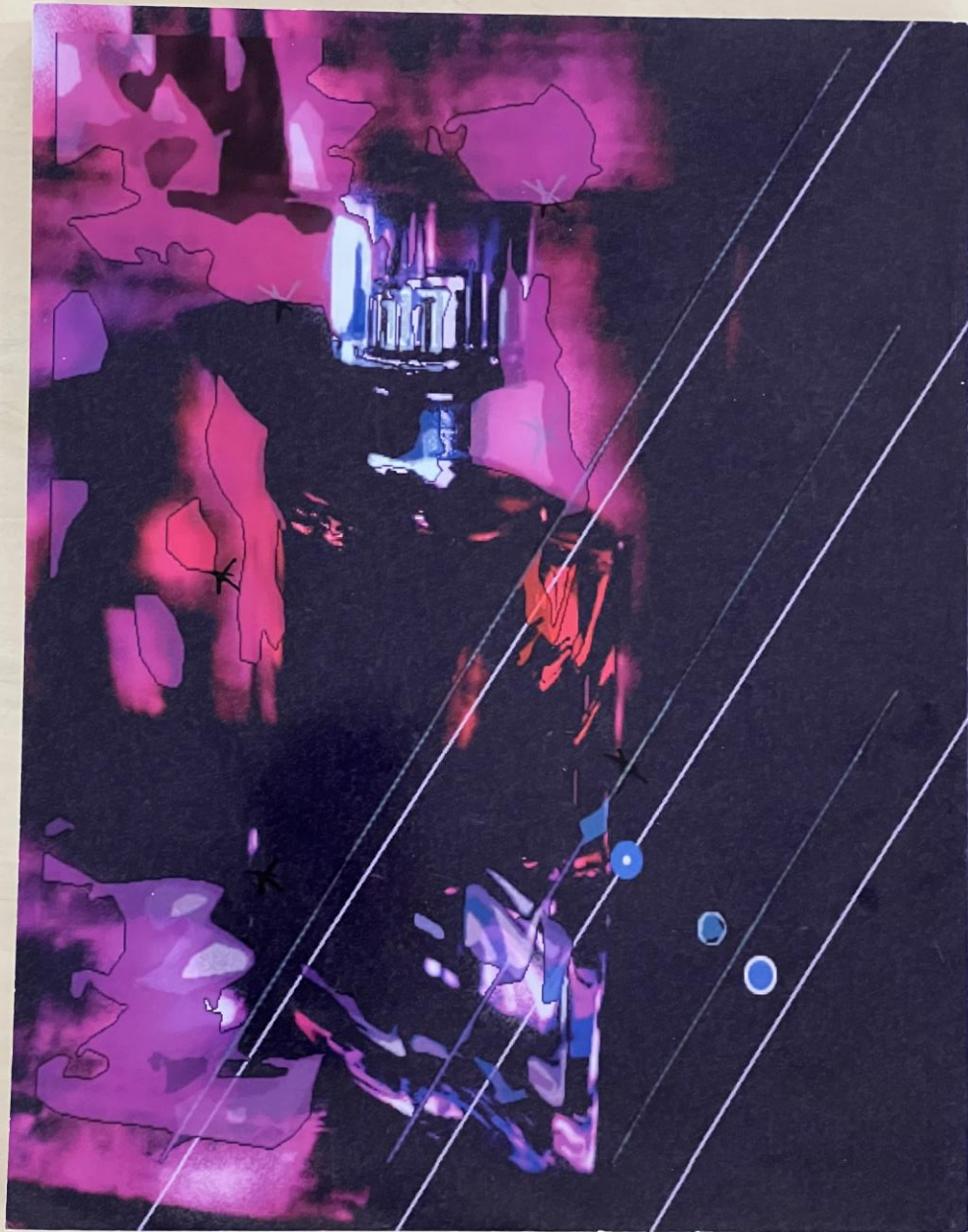
GIRLS  
GIRLS  
GIRLS

THE  
HOT  
TEST  
TRENDS

THE NEW EST  
FASHION

EXTREMELY



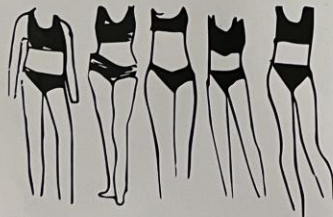
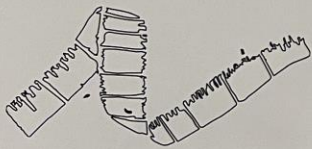
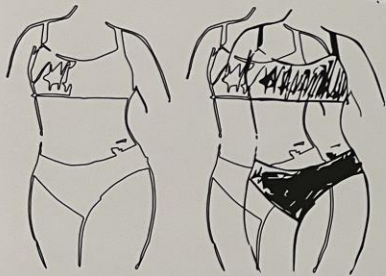
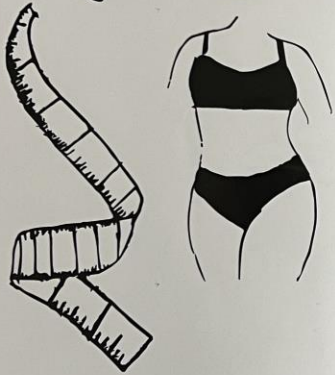




Poster/  
Typographic  
Illustration project

Experimenting with printing techniques

**PERFECT  
POWERFUL  
SMART  
STRONG**



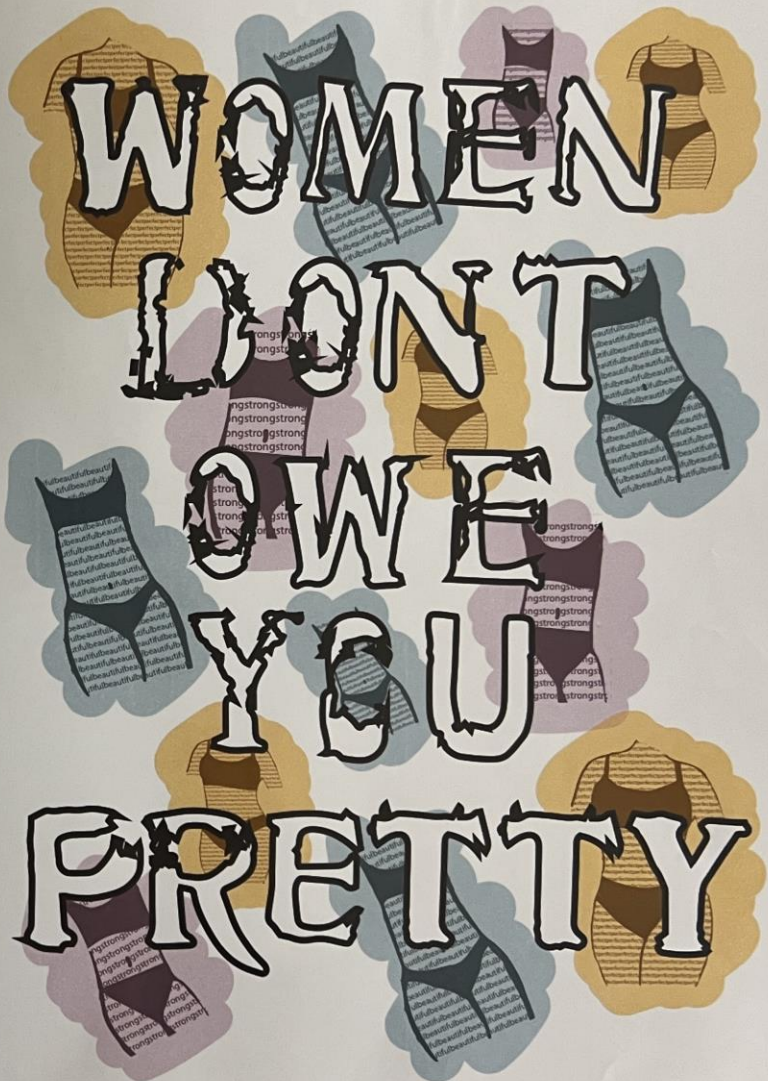
Possible Text for Poster

**WOMEN  
DONT  
OWE  
YOU  
PRETTY**

**WOMEN  
DONT  
OWE  
YOU  
PRETTY**



Initial Ideas





WOMEN



YOU  
PRETTY

WOMEN

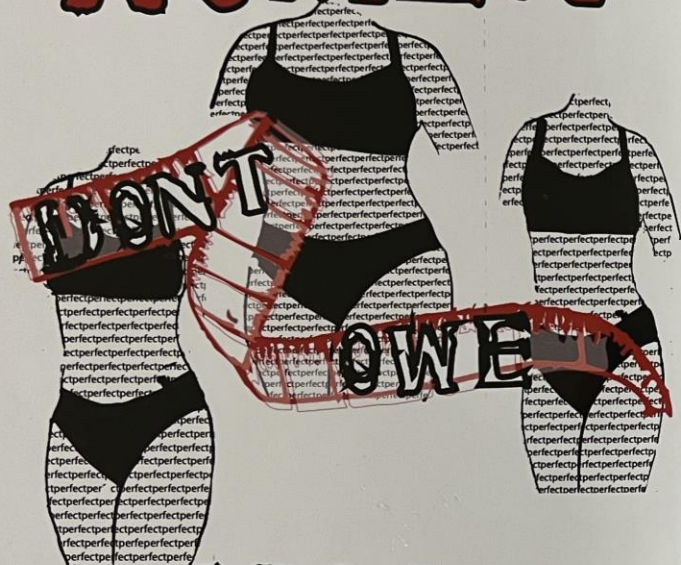


YOU  
PRETTY



Developed Ideas

**WOMEN**



**YOU  
PRETTY**

**WOMEN**



**YOU  
PRETTY**



WOMEN

DONT

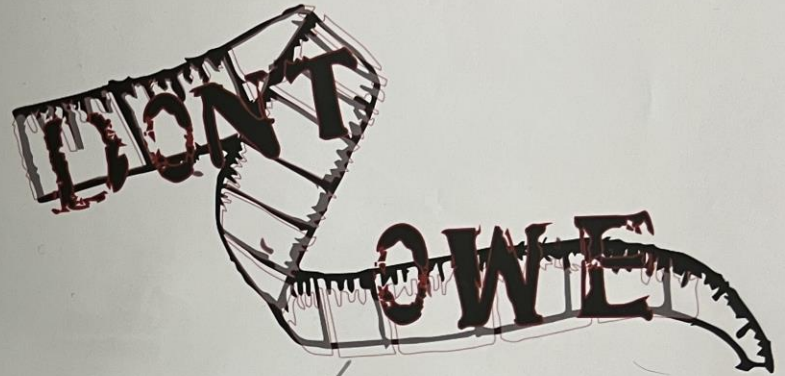
OWE



YOU

PRETTY

WOMEN



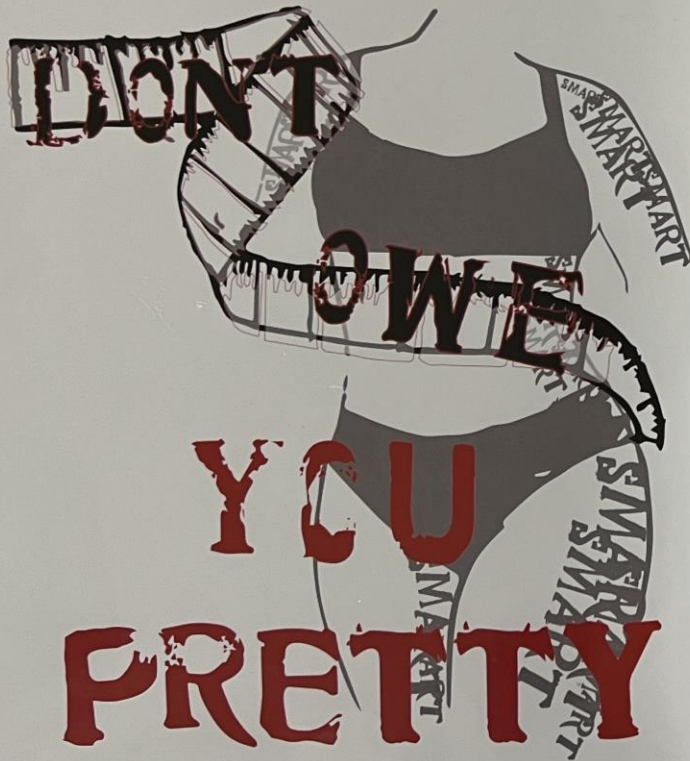
YOU

PRETTY



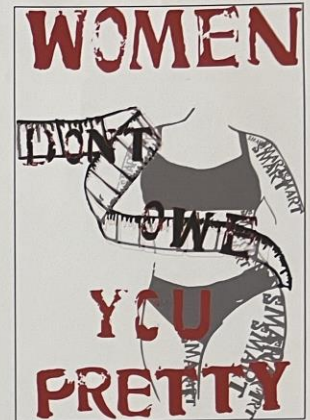
## Final Poster

# WOMEN

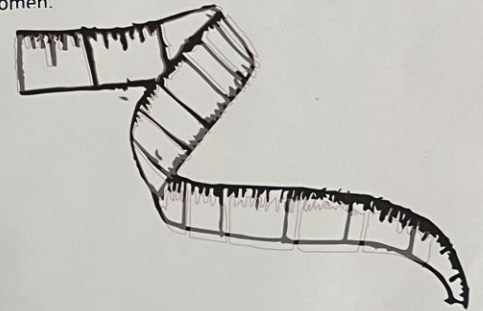


## Final Evaluation

This is my final poster for the typographic illustration project. I decided to use the phrase "Women don't owe you pretty" which is the title of a book by Florence Given. The book is about progressive feminist discussions and covers topics such as body image and toxic beauty standards so I based my poster around that topic.



I used typographic illustration to create depth in the figure of the woman and used the word to portray that women are more than just their looks and I mono-printed the measuring tape to show toxic beauty standards for women.



I overlapped many of the features to create depth within the poster and to create more movement to make the poster interesting. I used the colour red and grey shades to highlight the importance of the phrase "women don't owe you pretty" and to show that bodies should not be as important. All the components of the poster were made by me using block printing, mono-printing and illustration to add colours and edit,

**WOMEN**

**DONT**

**OWIE**

SMART SMART SMART  
SMART  
SMART  
SMART  
SMART SMART  
SMART SMART  
SMART

**YOU  
PRETTY**



HIDDEN  
FACES

I decided to develop this title as I liked the title but thought the presentation could be improved. In the media, peoples true faces are often hidden by make-up and faces so it is full of 'hidden faces'

HIDDEN  
FACES

HIDDEN  
FACES

I highlighted the word 'hide' in this version of the title as people who are no the standard for beauty may want to hide because of the way models appear in magazines.

HIDDEN  
FACES

# WOMEN

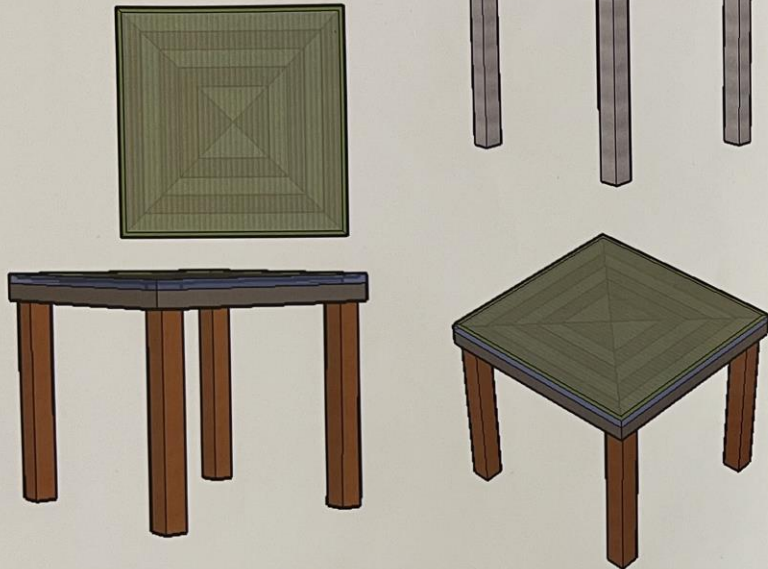


# YOU PRETTY

# 'Lack' Table Project



## Initial Idea 1



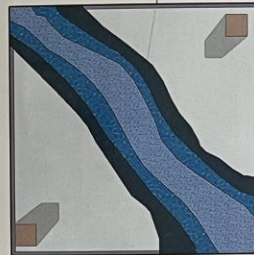
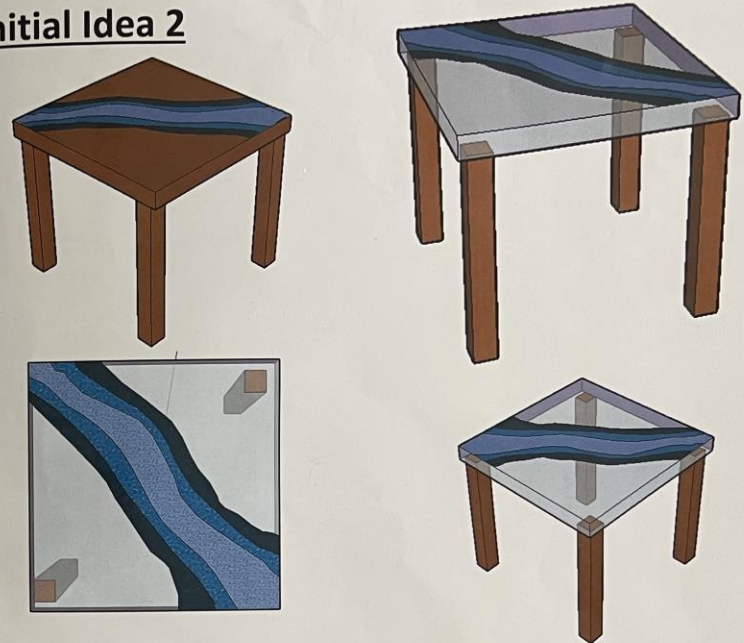
## Inspiration : The picNYC table

Designed by Haiko Cornelissen (NY design week)



At first I made a completely clear table with a pyramid of "grass" inside but it had no real connection to my inspiration piece or to a wooden lack table so i decided to change it. I decided to still cover the "grass" with a clear top because I liked the idea. I kept the wooden legs of the lack table instead of keeping the top wooden because it gave me more space to explore ideas. I created a pattern under the clear table top to add more to the design.

## Initial Idea 2



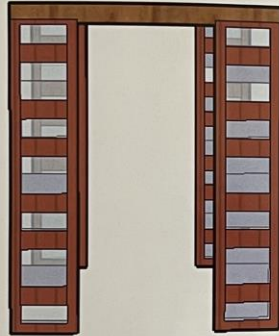
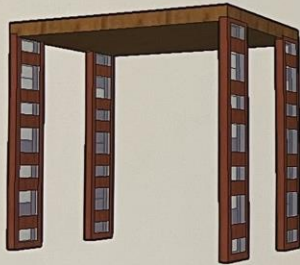
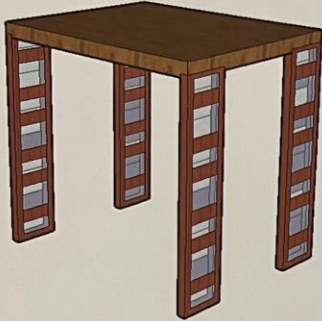
## Inspiration : River Table

Designed by Greg Klassen

Originally I was going to leave the top of the table original and wooden but i later decided to turn the parts that were not blue into clear acrylic to add more contrast to the design and to not completely copy my inspiration pieces. I also changed the table top to clear because i wanted to change more features of the original lack table to be able to explore more with materials and designs. If i make this design I will try to experiment with different patterns for the "river" feature.



### Initial Idea 3

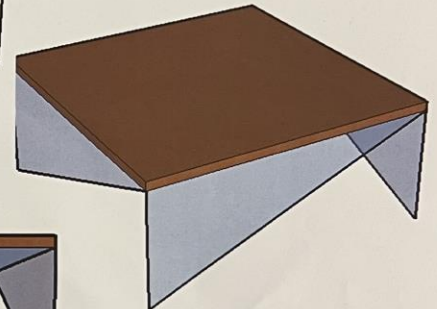
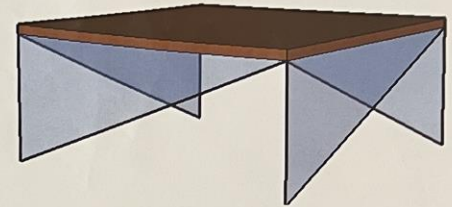
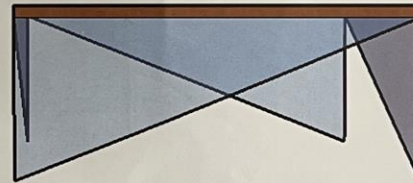
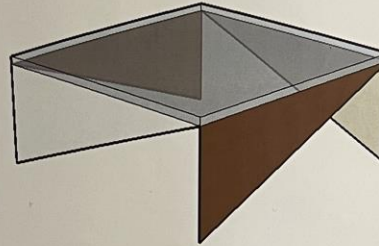


### Inspiration : Golden Gate Bridge

*Designed by: Strauss Engineering Corp*



### Initial Idea 4



### Inspiration: University building in Kolding, Denmark

*Designed by Henning Larsen*

I took inspiration from this building because the protruding parts of it are really interesting and would be a great addition to a simple lack table. Originally i made the legs white and wooden and made the top clear but that didn't really incorporate a lack table so i changed to top of the table to wood and made the triangular legs clear for added contrast in my design





## Initial Idea 5



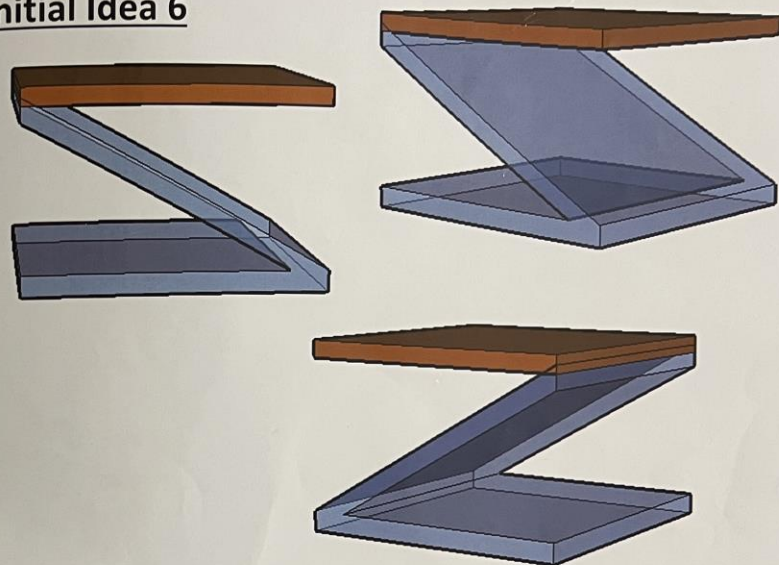
## Jared Coldwell Coldwell Tree Farm



This idea was the most challenging to make on Sketchup but i wanted to see how it would turn out. I wouldn't make this design as it would be quite difficult and the wrap around legs wouldn't really fit with the design of a lack table as the top wouldn't be long enough. I used this table as inspiration because it was a really interesting design and quite rough unlike most designs that seem to be sleek and completely smooth.



## Initial Idea 6



## Gerrit Rietveld Zig-Zag chair



I decided to use this chair as inspiration for my table because of the contrast between the lines of the zigzag design. I kept the top wooden to keep an element of the lack table in my design. I decided to make the zigzag base clear to add contrast within my piece. If i decided to make this table i would experiment with the angles and thickness of the zigzag.





## IKEA – NORDEN table

### Process and technique :

- Price : £150 (\$194)

### Form :

- All the formal elements have been used but more subtly than in designer pieces, for example line had been used to create smooth edges and a design that can be folded into itself when the table isn't in use. IKEA has used light colours with this design such as light wood and white to ensure that it fits with different aesthetics within consumers homes.

- All the pieces are mass produced and so are all the screws and joints and wooden screws.
- Manufactured by machinery and put together by people
- I think this table is good for just a table but its not amazing if you want to add interesting features to your living or dining room. I would prefer if it came in some more colours like black or dark wood because it gives people more freedom. Personally i like the table because it has space for storage and can be folded away for extra space and its very useful.



### Materials:

- Table top : Particleboard, Melamine foil, Acrylic paint
- Drawers : Acrylic paint, Particleboard, Paper foil
- Underframe : Solid birch, Acrylic paint
- Most of the materials used are man-made to make the table last longer and be stronger but some natural wood is also used for a better appearance.
- They have been used in a smart way with so that the table can fold down to fit in small spaces and fold back up to fit more people around it with the use of a folding joint.
- These specific materials were probably chosen to keep costs low as Ikea strives to keep their items affordable for their consumers. . They have been used to make drawers and a sturdy table top for everyday use.

### Target Audience :

- The target audience are probably young adults in first homes and small families because the table only fits a maximum of four people and can easily be made small and its quite cheap and durable.

### Content and Function :

- The function of this table is to be used as a dining table or desk and to fit into a variety of spaces and to store items
- You can store for example cutlery, table napkins and candles in the 6 drawers under the table top.
- This table has been tested against IKEA's strictest standards for stability, durability and safety to withstand everyday use and is only recommended for indoor use.
- This product is mostly defined by function as it doesn't really play around or experiment with key formal elements such as colour, line or shape as the design is quite simple.

## Zaha Hadid Le-A coffee table

Price : 16 000.00 € (£ 14,813 )

### Where is the work? :

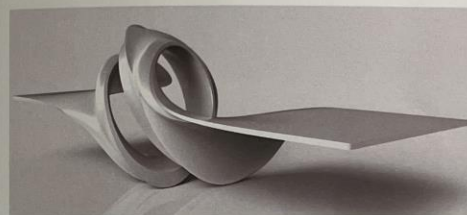
### Process and Technique:

- It's unique and has to be made when ordered because it is only manufactured in small batches.
- It has not been manufactured using CAD but the table is made by pouring a resin and fibre mixture into a mold.

### Materials :

- The coffee table is available in black, pearl white, silver or brass and is made of fibre and resin
- Fully made of man-made materials for a sleek and modern finish
- The materials are not sustainable and also cannot be recycled.

- The work can be bought on the Leblon-Delienne website as a Star Wars™ inspired table in collaboration with Zaha Hadid Design.



### Content and Function:

- This table looks as if it would be unstable but that's all just part of the design because it in fact has a very stable flat base.
- The two flat tops on either side of the coil give the user lots of space to place drinks, magazines and electronics so it works perfectly as a table despite its complicated design.
- The design of this table is definitely more concerned with form over function because there's no storage space and cannot be easily moved and looks like a sculpture more than furniture

### Form:

- The shape of this table is mesmerising with coils, twists, curves and straight lines all working together to create a unique design that's fitting for all modern types of interiors
- The table only comes in a few basic colours (black, pearl white, silver or brass) so the colours don't take away from the shape of it and so it can fit into peoples home and blend in easily and to fit with its almost "exclusive" aesthetic"
- The corkscrew shape of the table takes its shape from the classic double-bun hairstyle worn by Princess Leia in Star Wars
- The table's two straight ends are contrasted by a looping middle, which also provides support for the furniture.

### Target Audience:

- Art enthusiasts, upper class people with modern interiors, and office buildings (more as a centerpiece than a table for meetings etc..) and there is a clear link between the cost and the target audience.

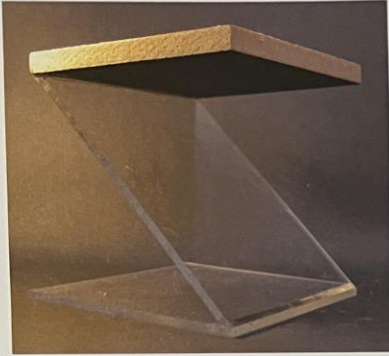
I think this table is successful because of its unique shape and inspiration from star wars which could probably entice some fans. I like the product because of its almost natural as well as geometric shape that could add life to any room , however boring. The only thing that could improve this design is if it came in a variety of colours as it could look even more interesting although it wouldn't really fit with Zaha Hadid's brand.





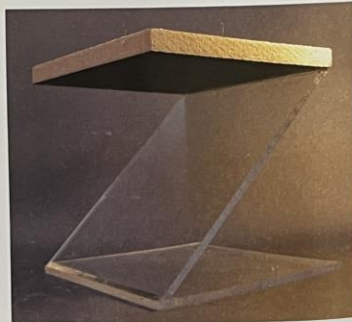
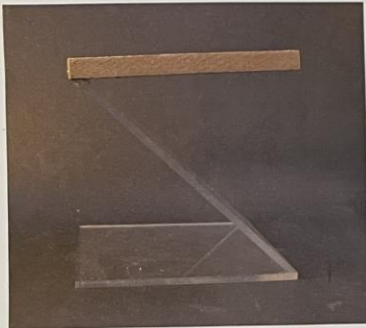
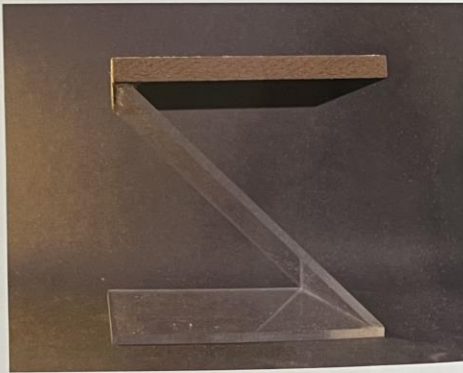


## Exploring Ideas through Maquettes



I made this model based off of my initial idea 6, the Zig-Zag chair by Gerrit Rietveld. I didn't change much from my initial model of it in Sketchup because I knew this wasn't going to be the piece I would want to develop. Even though i wasn't going to develop this model i decided to make a model of it because i was interested in how the materials and the shapes within it would interact.

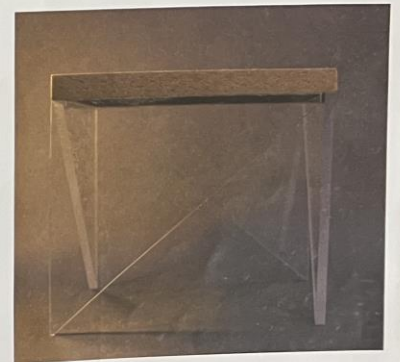
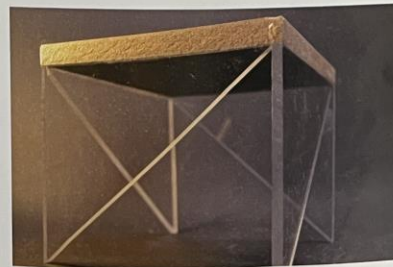
I used thick acrylic for this model because even though i used clear acrylic i wanted the unique zig-zag shape to be seen on the sides of the model. The use of thicker acrylic almost rats an optical illusion as from the front the table looks as though it is floating and then from the side the structure holding the table top up can be clearly seen.



This table model was based on my initial idea 4 but looks very similar to the model i made based of my initial idea 6 because of the materials and the use of straight lines. I wanted to make this model because i wanted to explore the use of negative space within it because of the triangular shape of the legs. I like how the legs look ordered and the negative space adds depth to the design by letting you see the other sides.



I like how harsh the lines within this model are, as they create a bold design. The legs are an odd shape and the fact that they all look connected at certain points adds to the harsh and bold nature of the design. I decided not to develop this design further because there isn't much I'd be able to do with the design in terms of adding w features because it has quite a basic shape and design







This model is of my initial table idea 2 which was inspired by the River Table which was designed by Greg Klassen. I decide to change elements of my initial design on Sketchup by making the different coloured lines more curved to make them look more interconnected and to make the design more my own instead of a copy of the designer's work which I took inspiration from. I decided to only use three colours instead of four to create more contrast between the different colours within the

design. I also decided to use a translucent blue acrylic instead of an opaque blue acrylic so that the difference between the clear acrylic and blue acrylic wasn't too drastic. It also links all the colours I used together quite well. As a slight development from my Sketchup model I used different thicknesses of acrylic to create a sense of movement and depth in the piece. I used thicker clear acrylic and thinner white and blue acrylic to create this contrast



This is the idea I want to develop because I feel like I can easily explore the different colors and layers of materials and make something interesting from this initial design. I would keep all the materials the same and keep the legs of the table the same as the element that I'll keep. I would want to make a connection with the top and the legs of the table, maybe by adding some wooden (MDF) features to the top of the table. I think the contrast between the different colors and thicknesses of acrylic as well as the contrast between the different materials has given me a good starting point for a table that I can develop into something better through more models and research to find better inspiration to further develop the piece.



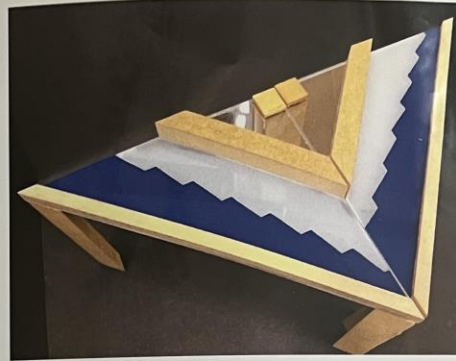


## Developed Model



To develop my model I added MDF pieces to the table top more with the legs. In this model all the acrylic pieces are the same thickness but I added a sense of movement and depth through the much pieces of wood separating the blue and translucent acrylic from the blue to create a bigger more obvious contrast between the different acrylics. I kept the legs out of MDF because that's the part of the original IKEA lack table that I want to keep.

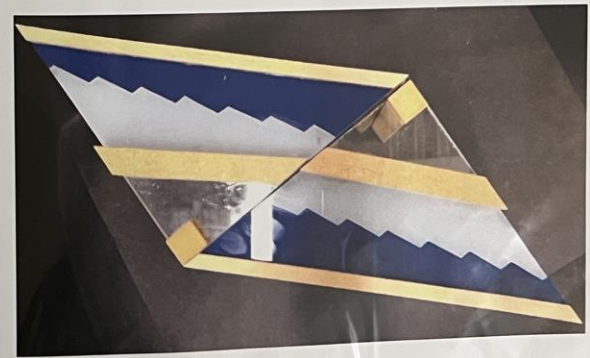
I also made the lines more geometric instead of curves to stray further away from table I used for my inspiration, I think it's a better design and adds texture to the design and the jagged edges help the straight lines of the wooden parts interact more smoothly with the rest of the piece. I used small squares of MDF on the edges to connect the design together because otherwise the other wooden bits would have looked quite out of place and it would've looked unfinished. It also adds another connection between the table top and legs



Noguchi's prismatic table :

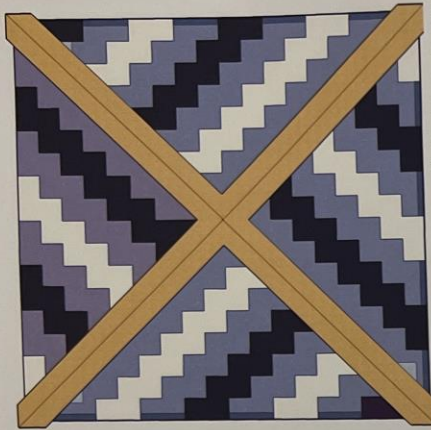


The biggest change I made in this developed model is making it a pull part table instead of just one table. I was inspired by the work of Isamu Noguchi (a Japanese American artist) as he made a table that can connect easily with itself, it is called the prismatic table and if you buy more than one you can place them next to each other to expand the top of the table. Instead of copying the design completely I did the same idea but backwards by making one table that can be separated into two new tables that can be arranged however you like.

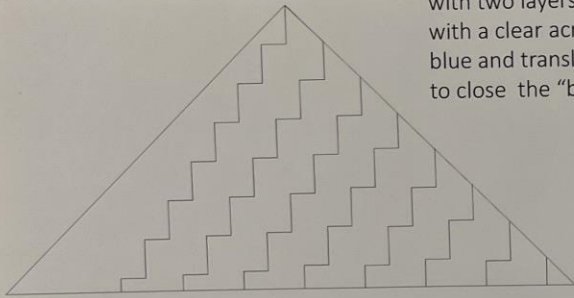




## Further development :

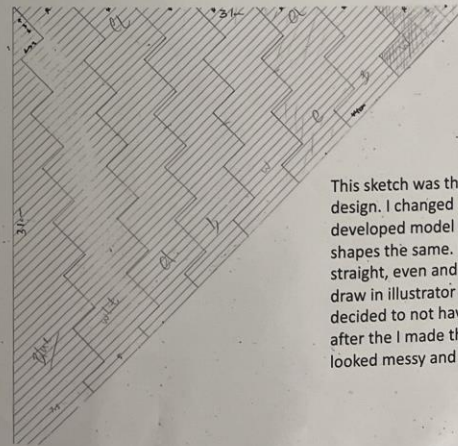
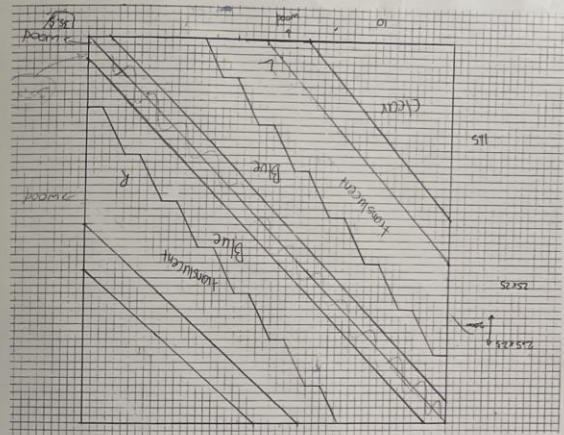


For a further development I decided to make the pull-apart feature go four ways instead of one, here I have illustrated this idea in Sketchup. I decide to not use white acrylic and went for a pattern made of clear acrylic, blue acrylic and translucent acrylic. The brown parts in the Sketchup model will be made out of MDF and will be thicker than the acrylic to keep a sense of depth in the piece. To keep the dimensions of my table similar to the dimensions of the Lack Table I will make a box out of acrylic, with two layers of the triangular pieces with a clear acrylic strip facing out and blue and translucent strips on the wood to close the "box".



I had to use the laser cutter to ensure that all the pieces would fit together perfectly so i used illustrator to make the templates. This template was for all the top pieces of the model. I cut eight of these because the table had four parts that are the same and each have acrylic boxes with this pattern. Unlike the drawing of my further development on Sketchup i decided to make each quarter of the table the same instead of the pattern of colours varying in each section.

This template sketch was for the developed model on the previous slide, I hand drew it and then did draw it digitally on illustrator and that's how I planned and made my developed model.



This sketch was the beginning of my final table design. I changed some components from the developed model but kept the colours and basic shapes the same. I made the zig zag lines more straight, even and symmetrical to make it easier to draw in illustrator and ensure more accuracy. I decided to not have wood mixed with the acrylic as after the I made the developed model I thought it looked messy and disrupted the flow of the design.



## Final Table

For my table legs i was inspired by the Memphis movement because i like how the movement explores colour and pattern and thought it related to my table because of my use of different coloured acrylic and wood. I used the inspiration of the Memphis movement on the legs by combing dark blue acrylic with the oak finish of the IKEA table legs.



Originally I was going to stain the wood i used on the table top a darker brown to match better with the oak finish on the legs but after looking at the design features of the Memphis movement (e.g. clashing of colours and materials) i came to the conclusion that not everything has to match and the fact that the table legs and parts of the table top are wood is enough to connection so my table design doesn't look incomplete



















**Chair Design**

**CAD to CAM**



## Victorian Chair



In Victorian times the nursing chair was a low seated partially upholstered chair. Nursing included caring for children as well as breastfeeding. The low seat of the chair allowed the mother, who would have been wearing a stiff corset to interact with small children without bending over. This chair form was particularly popular in England and found primarily in upper class homes. The types of wood most frequently used were oak, rosewood or walnut.

The seat was often sprung and could be button decorated or adorned with a circumferential braid or pair of braids. The chair legs were frequently of a cabriole style (Cabriole leg, leg of a piece of furniture shaped in two curves—the upper one convex, the lower one concave. Its shape was based on the legs of certain four-footed animals.) or a straight-legged spindle design.

The design of much Victorian furniture was widely based on older furniture designs. In the first part of Victoria's reign, many design styles were simply copies of earlier ones however in many cases. This period was characterised by more attention paid to surface decoration using gilding, mountings and inlays.

Conversely, many later Victorian designs were more about structure and shape. Medieval styles such as heavily carved pieces in Norman and Gothic style were commissioned and purchased by the Victorian new rich. Other pieces featured knights and ladies painted onto the surfaces and also heavily encrusted furniture inspired by much older pieces.



Victorian furniture was usually made from Walnut for smaller pieces such as small tables and Mahogany for large pieces such as wardrobes, dining tables and bookcases. Sometimes these pieces featured Flame Mahogany veneers and used walnut and rosewood for decoration of for example, table tops.

Chairs were more curved in design than earlier pieces and usually of 3 main styles: the Spoon back arm chair with a buttoned or plain upholstered back rest with scrolled arms and toes, with carved legs; the nursing chair with the same style of backrest but much lower and without arms; and the balloon back chair used around a dining room table with an open circular backrest, with just the base upholstered and an open back.



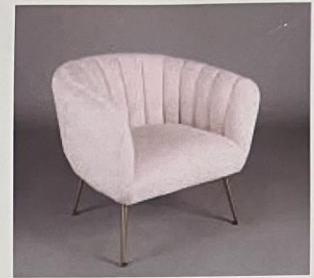
## Initial Idea 1



For this idea i took the circle- shaped seat of the Victorian chair and the use of double circle shapes on the modern chair on the right. I didn't add any arm rests because nether of my inspiration chairs have them and it creates a unique design.



## Initial Idea 2



For this chair design i combined the circle shape of the Victorian chair and the shape of the white armchair. The white armchair has one long curved piece of material for the back and armrests but my idea has three circles to make up the back and the sides. If i were to develop this idea i would put the seat higher and create a more fluid design like the chair on the left. I would also add more support to the back and side panels so that the chair doesn't look uneven and unstable.





### Initial Idea 3



Hans Wegner's  
The Chair

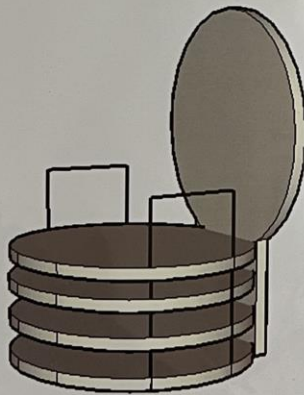
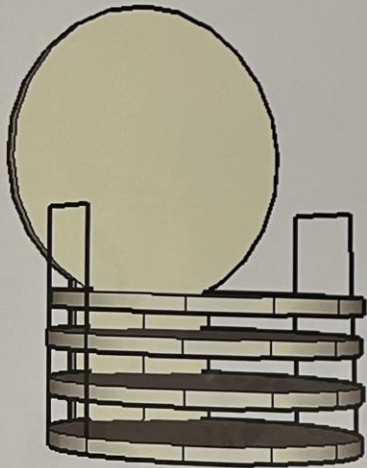


### Developments

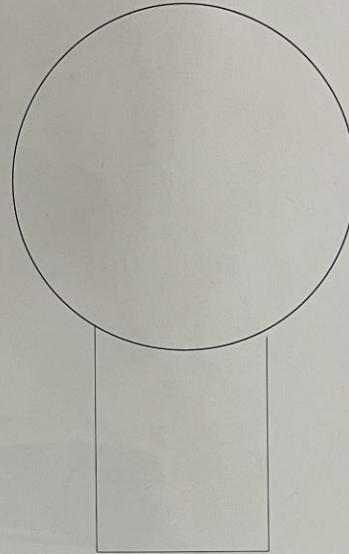
## Development 1



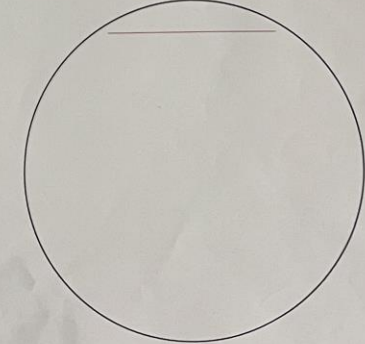
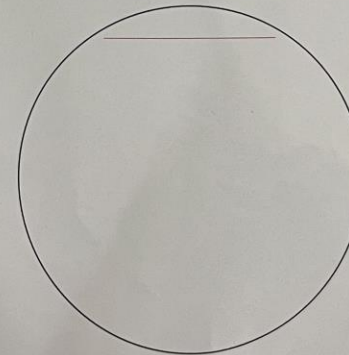
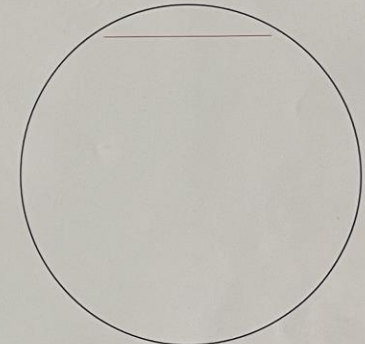
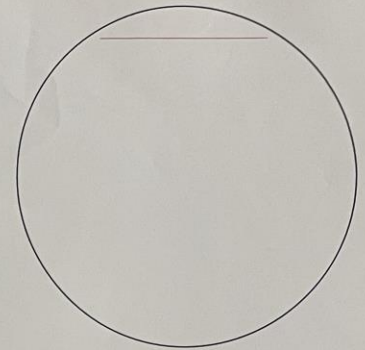
This development of my first initial idea takes the idea of layering the circle bases more to add more depth and dimension to my idea. I used the light fixture as rough inspiration for the uniform circle layers of my chair. This developed idea will be the base of the final chair idea. When I develop this piece further I will have five layers of circles and I plan to have three different circle sizes – decreasing in size towards the center and then increasing in size once more. This will create a more unique design and help add more support to the piece.



## Development 1 as a flatpack chair



Slits for the  
rectangle to go  
through

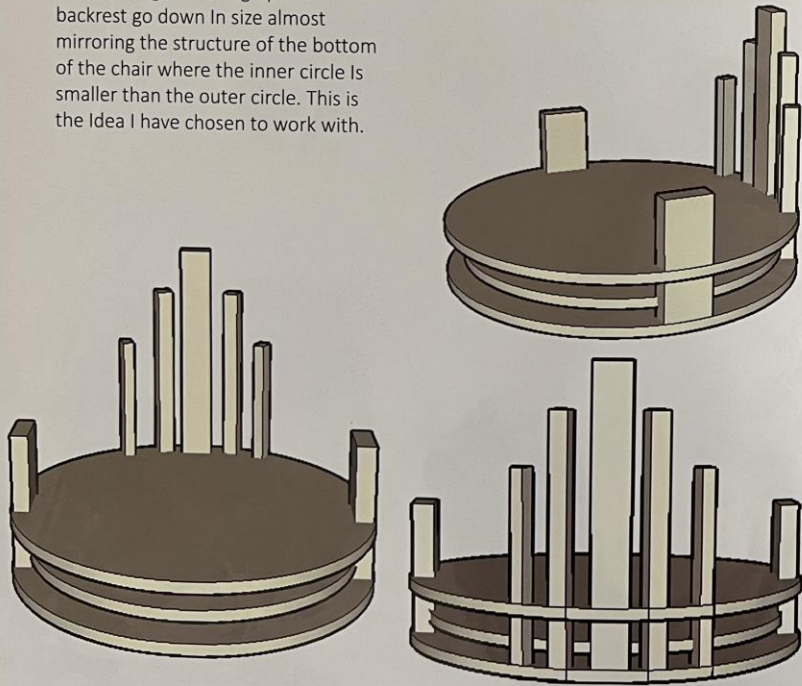




## Development 2

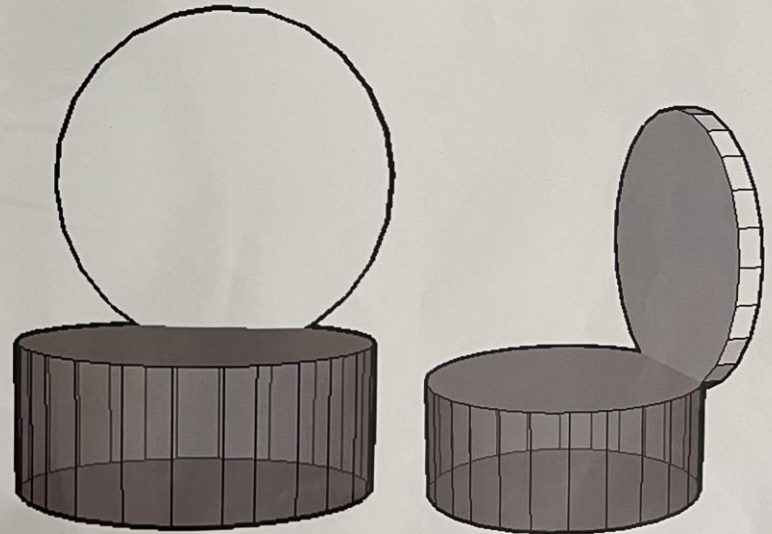
This developed idea is loosely inspired by my initial idea and is an extension of my first developed idea. In this idea I removed the circle from the backrest and just kept the circle features to make up the seating. All the rectangle components will just slot into slits around the circle bases.

The rectangles making up the backrest go down in size almost mirroring the structure of the bottom of the chair where the inner circle is smaller than the outer circle. This is the idea I have chosen to work with.



## Development 3

This developed idea takes the main form from my initial card model and I decided to join the bottom and top pieces to create one full piece. If I were to develop this idea I would decrease the distance between the seat and the bottom of the chair to create a more dynamic chair design. I decided against developing this idea as it would be near impossible to create this idea as a flatpack concept.



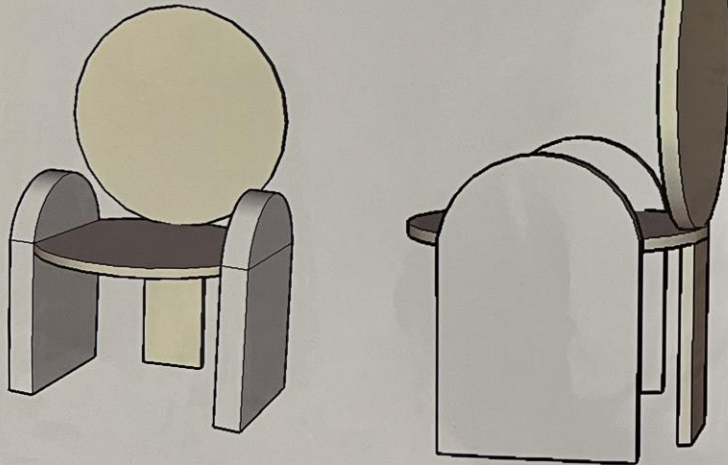


## Development 4



For this developed idea I kept the form of the seat and back of the chair the same as in the initial idea. I decided to experiment with the legs and armrests to create a new design. The initial idea is supposed to resemble an armchair but the card used had no thickness and looked plain so that's why I decided to change these elements of my design. If I were to develop this piece further I would struggle to make it look unique as well as make it work as a flat pack concept.

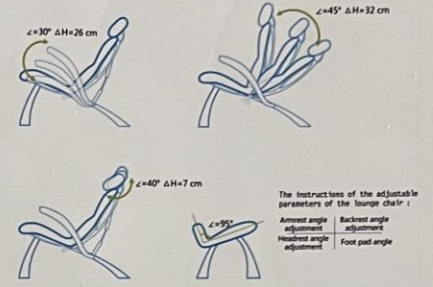
I added the extra rectangle at the back to display how this chair would work as a flatpack concept. The rectangle would be connected to the circle and would go through a slit in the circle chair seat. The rectangle piece could be made shorter or stay as a leg to add extra support



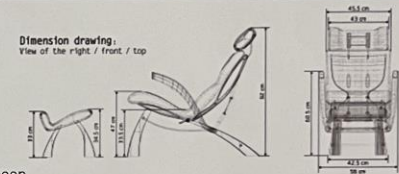
## Research on Ergonomics

Ergonomic design : Lounge chair

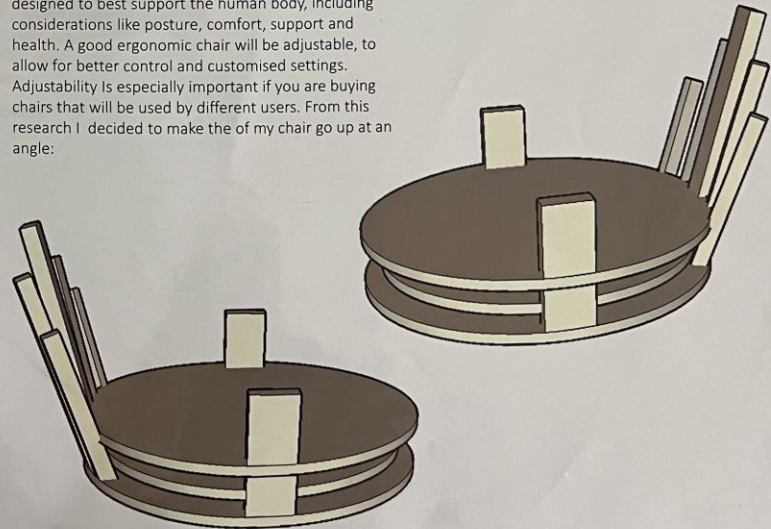
Ergonomics is a science, also known as human engineering or biotechnology. The discipline involves looking at how objects can be designed and/or arranged to best compliment easy and safe human interaction. An ergonomic living room chair maximizes body support while ensuring that you maintain a good back posture. As a result, the aggravation to your body, most especially your spine, decreases. Ultimately, you'll be able to reduce any pain you experience in the body using only an ergonomic living room chair.



While sitting in a chair may seem completely natural, it puts stress on the spine. For most people, a chair should allow for adjusting to at least 16 to 21 Inches (40.64 to 53.34 cm) from the ground.

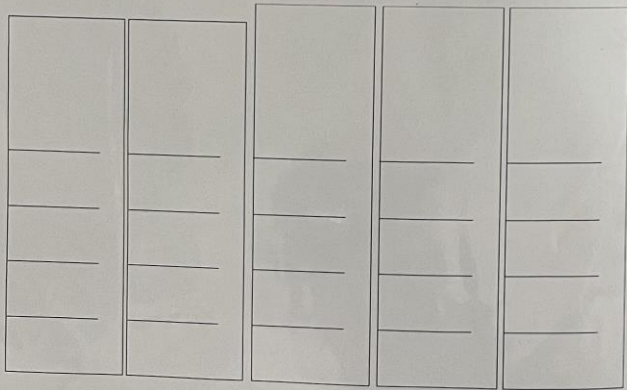
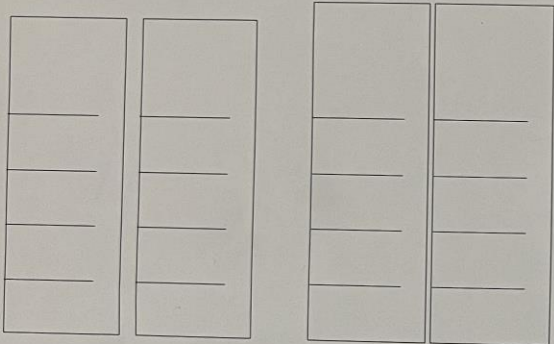
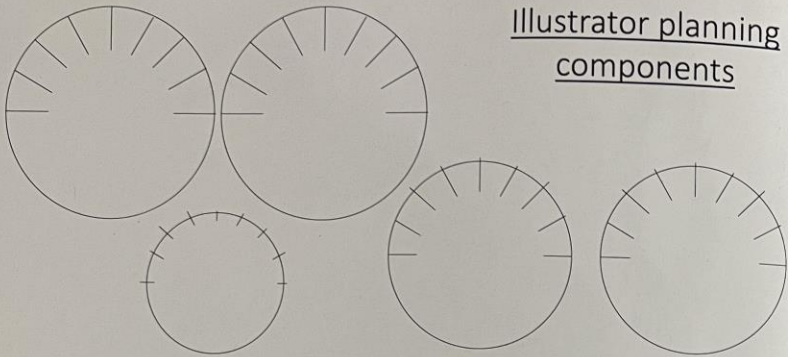


An ergonomic chair, for example, is a chair that has been designed to best support the human body, including considerations like posture, comfort, support and health. A good ergonomic chair will be adjustable, to allow for better control and customised settings. Adjustability is especially important if you are buying chairs that will be used by different users. From this research I decided to make the of my chair go up at an angle:





Illustrator planning components



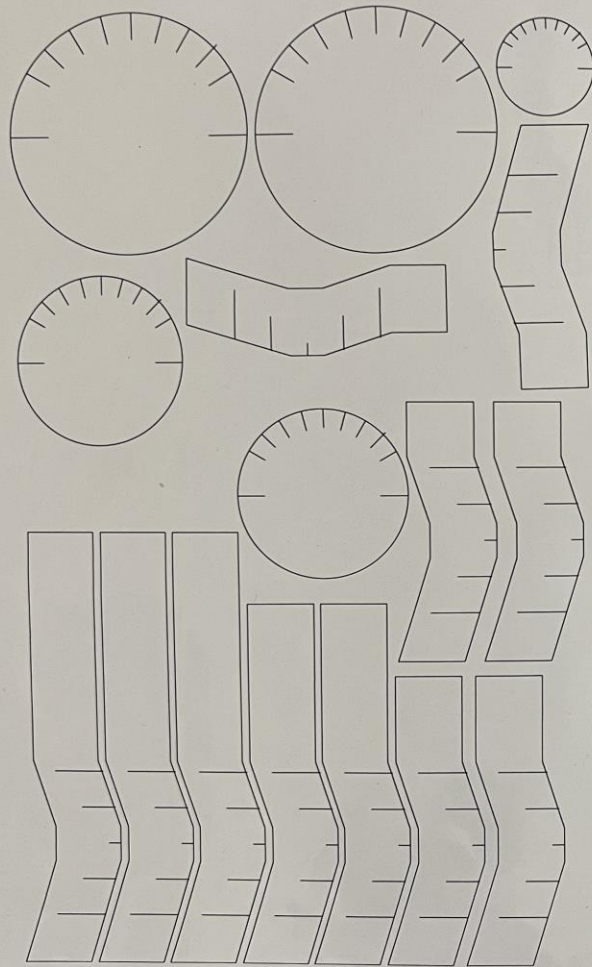
First card model  
laser cut from the Illustrator  
planning components



This model is pictured unfinished as the slots in the different layers were not aligned so putting the whole chair together was not possible. The picture in the bottom right shows how curved the backs had to be in order to fit the slots. All the layers have also not been put together as they didn't fit - there should be five not three circle layers. In order to develop this piece I will make the backs differ in height to create a more interesting design and add Armrests.

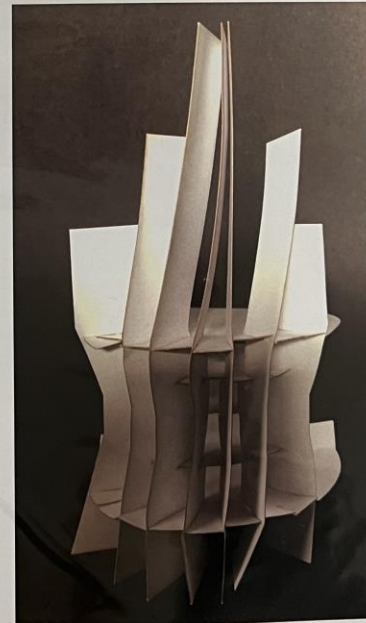


## Second card model – template



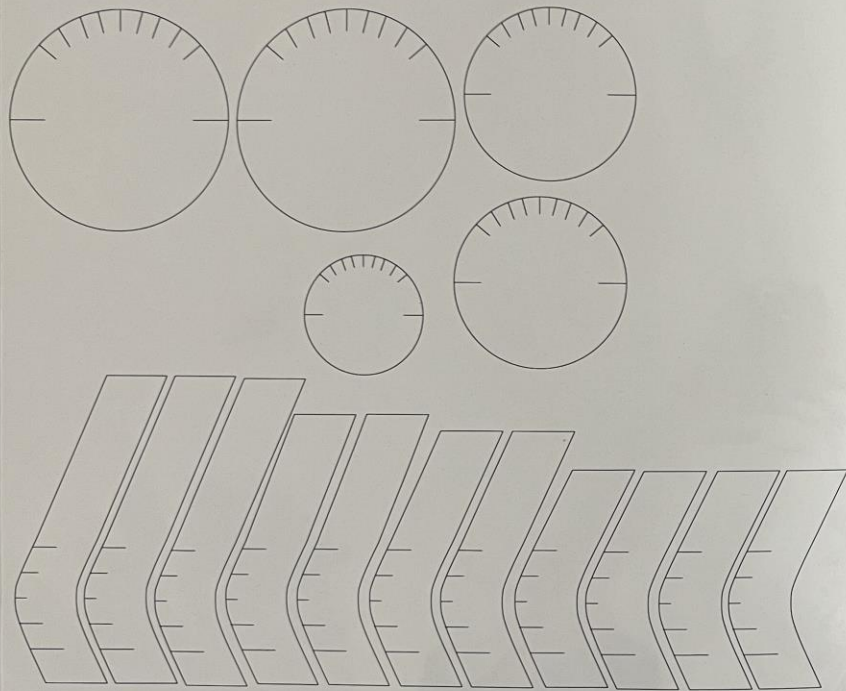
## Card model 2/ development

In this development I created a curve in the back or spine of the chair to create fluidity and movement within my design as the back on the first model was made with only lines and no curves. The curve was loosely inspired by the legs of Victorian chairs as they were often curved and Victorian nursing chairs were my first inspiration.





### Third card model – template



### Card model 3/ development

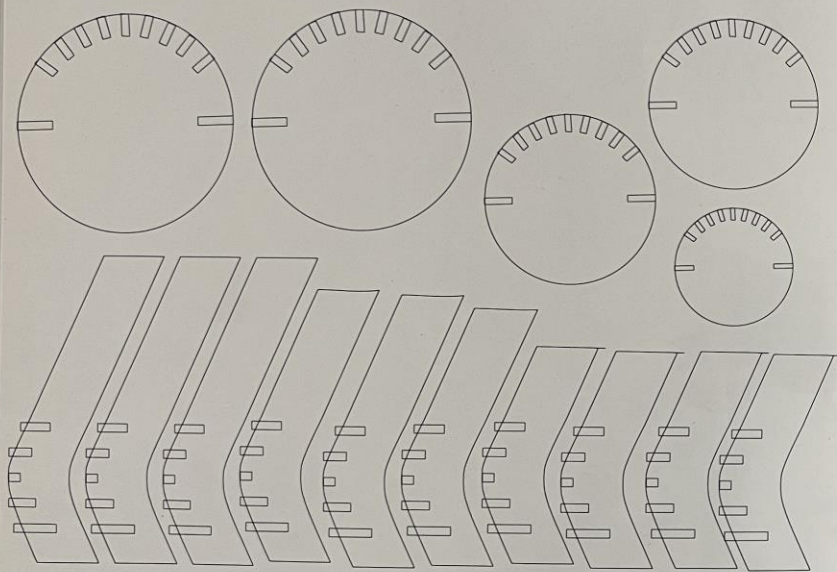


In this further developed model I kept the curved spine of the previous model but made them more smoothly curved to make it more aesthetically pleasing. I inclined the backs as well following the ergonomics research. I also added arm rests to create a more chair-like design rather than a throne.





## Cardboard model – template



## Cardboard model



In this more resistant model I included less backs as the cardboard kept bending and the cardboard between the different backs wasn't strong enough. To improve the design I need to make the inner circle bigger to make sure it fits all the slots. I kept the curves and considered making the backs more upright but I decided that that would take away from the design and make it less fluid.





## Final Chair Design



For my final design I chose 3mm dark blue translucent acrylic and made the pieces bigger for a larger model.

I chose blue acrylic as my initial research and first inspiration was Victorian chairs and colours that were popular during Victorian times were dark shades of red, blue and purple. I chose the translucent acrylic instead of opaque to give the design more modern features. I decided to miss out the middle disc from my final design to give the chair an illusion of it floating.

My final model is more ergonomic than my initial ideas and fits together much better because throughout the project my digital skills in illustrator improved greatly as every piece of the chair had to be laser cut from one piece. I found this project challenging as I prefer actively making models with hands.



**CAD to CAM - Jewellery  
Design / 3D Printing**





Paul Klee 18 December 1879 – 29 June 1940) was a Swiss-born German artist. He and his colleague, Russian painter Wassily Kandinsky, both taught at the Bauhaus school of art, design and architecture in Germany.

**KEY :** His works reflect his dry humour and his sometimes childlike perspective, his personal moods and beliefs, and his musicality.

**Form**

**Context**

**Materials**

**Extra information, inspirations etc.**

**Personal comments**



1925, oil & watercolour on canvas on panel by Paul Klee (1879–1940)



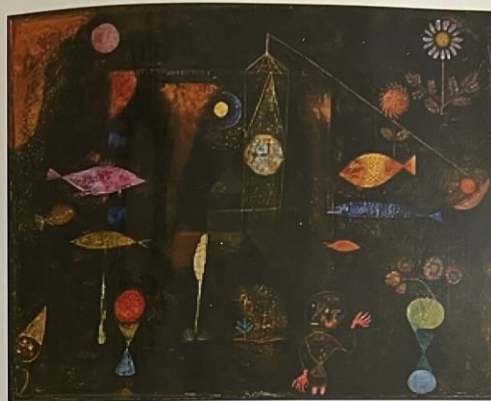
Even in his most abstract works, there's a hint of reality like a building or piano keys. In this piece there are many "hints of reality", the fish, clock and flowers but the combination of so many seemingly normal objects are what makes it abstract.

Trips to Tunisia and Egypt awakened his sense of colour. Which can be seen within this painting – with the use of bright colours to draw your eye

The mix of real life and surrealism in Paul Klee's painting is one of my favourite things about his work, it makes the painting more interesting and makes an audience want know more about his creative process.

Klee adapted multiple movements and mediums to suit his method. He studied in Munich, at the time the centre of contemporary art, where he mingled with Expressionists such as Wassily Kandinsky

Klee was a key figure in the development of modernism and his work has inspired artists from Joan Miró to Mark Rothko and Bridget Riley. His art might seem simple, but it's masterfully composed. It's also mostly modest in scale and demands close viewing. So go on, take a step closer. Within the patchwork colours and wonky puzzles, you'll find dots, lines, faces, symbols, inscriptions – a dazzling wealth of invention.



*Fish Magic* is seen as an intermingling of aquatic, celestial, and earthly entities. The painting is covered by a delicate surface of black paint, under which lies a dense layer of multi-coloured pigments. The colourful figures were then scratched out by Klee on the dark background.

A square of muslin was glued to the painting in the centre, giving the painting a look of a collage. The painting's dark palette and the muslin's fragility create a mysterious and inky atmosphere

The dark colour palette combined with bright drawings can be seen in a number of Paul Klee's works for example, *Ships in the Dark* 1927:

The dark colours used by Klee in the background of his paintings makes his art stand out which is an interesting technique as many painters often make their backgrounds just as detailed as the foreground, but his unique methods fit in well with the Bauhaus movement he was a part of.



The painting belonged to the collection of Walter and Louise Arensberg before being donated in 1950 to the Philadelphia Museum of Art where it is currently held.



IN this photograph the painting can be seen as one of six replicas at Edward Gideon Elementary School, part of the Inside Out program that aims to bring art closer to children. The Museum encourages Philly students to 'befriend' art with donation of reproductions



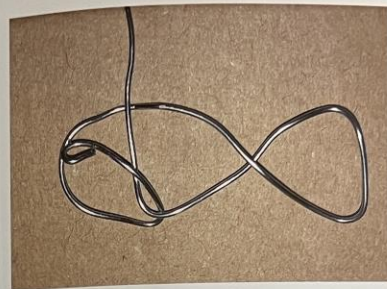
## Initial Ideas



For my initial ideas I experimented with designing earrings. My earrings are inspired from the fish in Paul Klee's "Fish Magic". Each earring design was based on a different fish within the surrealist painting.



In this idea I looked at these two fish from the painting. I used one of their thin separated fins/tails as the piece that goes inside the ear to create imbalance in my jewelry as Paul Klee has done in his painting. I followed the elongated but full shape of the fish to make the shape of my earring. I didn't include eyes as there are none on the fish in the painting as it creates a more subtle and abstract design.



I based this design on the goldfish from Klee's painting. I mimicked the fullness of the fish with my wire to experiment with a different more fish-like shape. In the painting the fish has one tail rather than two like the first one, so I decided to incorporate that into my design. I added an eye to this one to make it resemble the fish more whereas my first design is a bit more abstract.



This design is based on the pink and blue fish above which is what gives it its long thin shape. This design is the most simple. The tail is a bit uneven to resemble the abstractness of Paul Klee's work and the use of wire makes it look bumpy and uneven which makes it relate more to the unevenness and irregularity within the painting it is inspired from.

The eye on this earring is just a swirl instead of a full circle as the blue fish from Klee's work has spirals instead of circles for eyes.

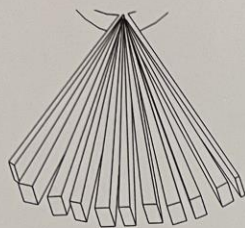




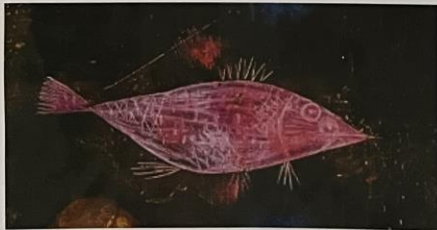
## Developments using Solidworks



This development comes from my first initial idea which is why I made lots of cutouts and lines for the tail. For this pendant I chose to base the design on the pink fish in the painting "Fish Magic". I chose this fish because of its unique tail as the majority of the fish in the painting had the same triangular tail shape. I kept the other features of the pendant the same – with the oval shape of the body and the cut out areas to add depth and an effect of scales. I chose to stay with the crescent shapes also found within the painting.



Inspired by the tail on this fish :



Celestial feature in "Fish Magic" :

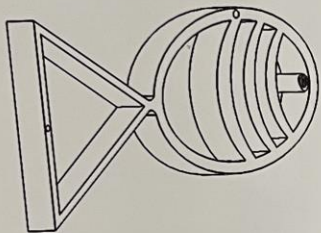
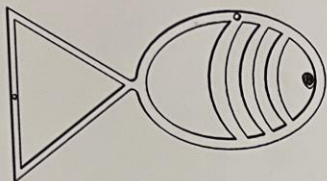


This developed has a similar shape to my second and third initial ideas with the triangular tail and a circle for the eye. I decided to create a pattern on the fish by creating cut out sections within the piece. I tried to copy how Klee had added texture to the scales in his painting with straight lines, but I did it in a more irregular pattern. I incorporated the eye into my pendant by making it the area where the chain would go to make it a necklace.



This Idea is Inspired by the round shape of the orange fish and the elongated shape of the blue fish in Paul Klee's "Fish Magic". I spray painted the pendant a bright pink to reflect the bright colours used by Paul Klee in his work

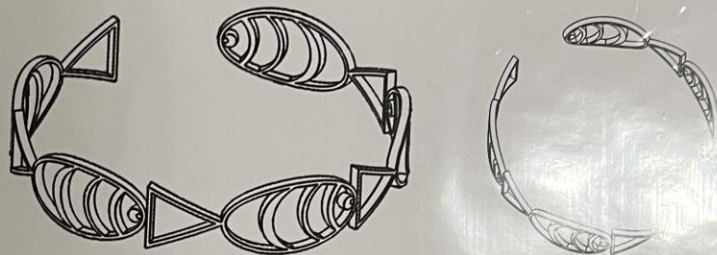




This idea is a simplified version of my second development idea and came from my second initial idea . In this design I experimented with more organised curves and lines that all follow the same pattern. I decided to add two holes in this design so that the pendant could be worn in different ways – one way just hanging down like my first idea and the other way with the fish pointing right to create a more dynamic piece that looks more natural



The shape of this design is based on the basic shape of the Orange fish found in "Fish Magic" but more symmetrical



There are celestial sketches within Paul Klee's painting so I decided to incorporate the crescent shape features into my design by creating the shape within the fish shape to add more depth to the design and an element of surrealism. The crescent shapes also create scales within my piece.

Celestial features in "Fish Magic" :

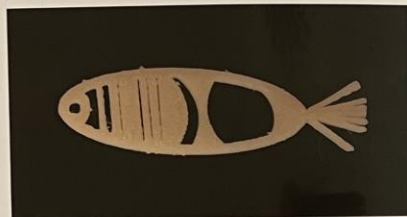


The shape of the fish in this idea was inspired by the fuller shape of the two fish below :

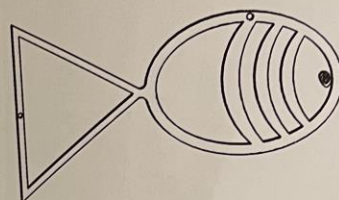




## First 3D printed models



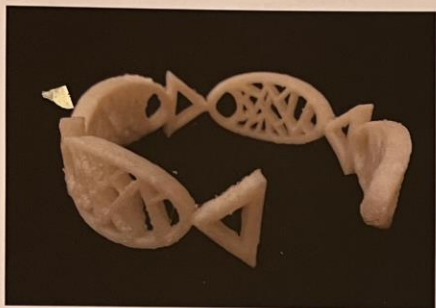
This is my first SketchUp development as a 3D print, originally it was going to be a pendant but I thought it would be an interesting design to turn into a ring. I spray painted it black. And then glued it onto a silver ring base.



This pendant was spray painted silver to resemble the celestial feature in Paul Klee's Painting *Fish Magic* which was my inspiration for all my jewellery. I designed it to be a pendant but no chains were available to me so I used metal hoops, thin, small ones and larger, thicker ones, to create my own. I attached the pendant to the chain with another small metal ring, decided to make a choker instead of a long chain as I believe it looked better. The thick chain compliments the thick line of the fish pendant and works well together to create a unique design.



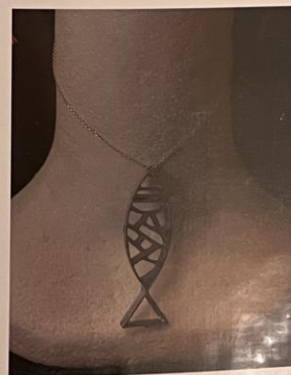
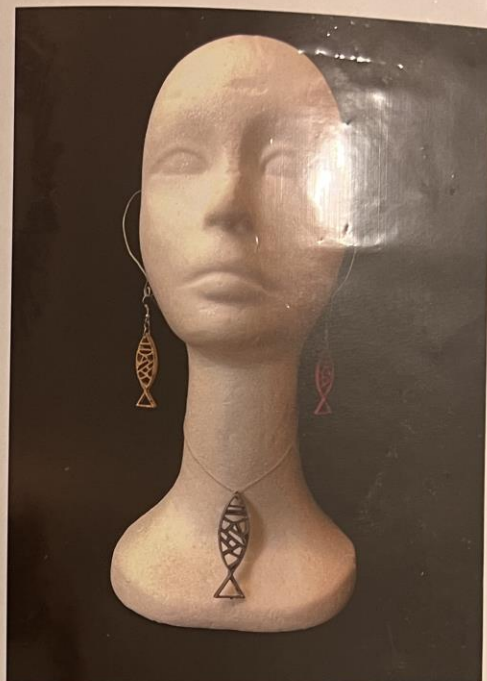




This my last SketchUp development as a bracelet, originally I 3D printed it as a ring but it was too thin and when I washed the support material off it fell apart. Then I 3D printed it as bracelet but increasing the scale in the 3D printer software. I didn't Spray paint it as it was too fragile and a white fish bracelet resembles bone so it looks better unpainted



## Final Set









# Exploration of Hat and Headwear design





## Contextual Research

### Philip Treacy

Philip Treacy was born in the Galway village of Ahascragh, West Ireland, to a baker and a housewife, he had seven brothers and sisters. He moved to Dublin in the 80's to study fashion at the National College of Art and Design where he created his first hats to go with outfits he also designed. In 1988 he was accepted into the MA fashion design program at the Royal College of Art in London and in 1989 he took a hat to Michael Roberts – editor of Tatler magazine and style editor Isabella Blow. In 1990 Treacy graduated from the Royal College of Art with honors and set up a workshop in Isabella Blow's basement. Blow wore many of his creations and introduced him to designers like Valentino and Karl Lagerfeld. In 1991 he established Philip Treacy Ltd. He went on to win the title of Accessory design of the year and the British Fashion Awards and in 2006 he was awarded an honorary OBE for services to the British fashion industry by Prince Charles and the Duchess of Cornwall.



Philip Treacy **Spring 2003 Couture**: It was a scene. Packed into a kitsch pink Paris nightclub, the throngs of Philip Treacy fans—including Valentino and his entourage, the milliner's muse, Isabella Blow, and her entourage—quaffed gin cocktails, posed for pictures and waited for the happening. Eventually, Naomi appeared with a can of Campbell's soup on her head. It was punning and pop art all the way. The homage to Warhol began with the literal: stacks of Brillo boxes, a banana, and 2-D-cutout images of Marilyn Monroe, Elvis, Liza Minnelli and Tina Chow. The show got funnier—and cleverer—as he stretched the idea to include a gallery of today's pop icons: David Beckham, Kate Moss, Joan Collins and Calvin Klein's pinup hunk Travis. There were moments of pure fashion fantasy, too, like a head completely submerged in a cloud of multi-coloured airborne butterflies

Philip Treacy designed hats for many celebrity clients such as Sarah Jessica Parker's hat for the film premiere of *Sex and the City*. He also designed hats worn in *Harry Potter* and a number of hats worn at the wedding of Prince William and Kate Middleton.



#### My View:

In my opinion the best thing about Philip Treacy's hat is that they are all completely unique with new shapes, colours, materials and patterns every time. Each show and hat is different from the last and his creativity never fails to create something new. His hat designs range from simple elegance to bold outrageous designs, each experimenting with new elements, some focusing on other artists such as Andy Warhol and lots inspired by nature.

## Tour de Force

Tour de force was founded in 2009 by Central Saint Martin's graduate Camille Roman. It was born out of love of sculptural and innovative details, and a desire to challenge traditional visual associations. The label creates sumptuous luxury looks, taking inspiration from innovative product design concepts, sculpture, and the combination of futuristic aesthetic ideas and whimsy with lush materials and intricate details.

Since its launch, the London based company has become a favourite of celebrities and stylist globally and has been shot by renowned photographers such as Mario Testino and Tim Walker. Tour de Force regularly creates headpieces for Vogue, Tatler and Harper's Bazaar. Its hats are presented twice a year at fashion week alongside the Tour de Force womenswear collection

Alice In Wonderland collection

2010. Vogue



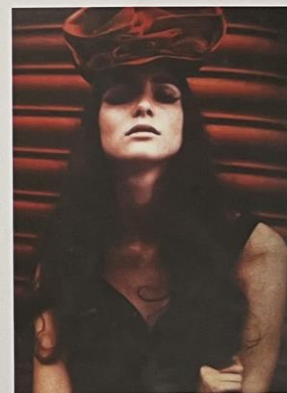
\*An oversized bow hat by Tour de Force. The label's head designer Camille Roman says her dream clients would be artistic types: "Salvador Dali because he would have created his own context for momentary existence, and Rudolf Nuryev and Margot Fonteyn because they could animate space perfectly."



Sketch by Camille Roman

#### My View :

I like how this Milliner explores textures and colours through her work. The folds in the fabric creates depth within the head pieces turning them into dynamic works of art instead of just hats. Camille Roman's large headpieces are made out of silky materials that add life to designs, this is why her designs work so well.



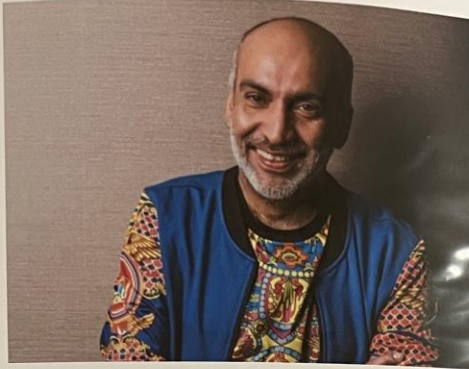
Lovestruck Headpiece



# Manish Arora

Manish Arora is an Indian Fashion designer based in New Delhi. In early 2011, he was appointed creative director of the womenswear collection of the French fashion house Paco Rabanna, although he left the company in May 2012.

Born and brought up in Mumbai, Manish was studying, when he decided to change his career path and applied for the National Institute of Fashion Technology in New Delhi. He graduated in 1994 after winning the Best Student Award.



Model in a Manish Arora design (Spring 2007 collection) at London Fashion Week

Model wearing Manish Arora during Miami Fashion Week of the Americas 2005 - Manish Arora - Runway at South Beach in Miami, Florida, United States. (Photo by Brad Washburn/Film Magic)



### My View:

In my opinion the best thing about Arora's designs is his ability to experiment with bright colour and shapes without overcrowding his designs. He uses feathers and shapes of flowers and animals to create colourful headpieces that are each unique :

During 2004 he was awarded the Best Women's Prêt Designer at the first ever Indian Fashion Awards' 2004 held in Bombay and MC2 Diffusion Paris started representing the label for the export business. The following year Manish participated in the Miami Fashion Week in May 2005 where he was presented with the designer's choice for Best Collection Award.

# Piers Atkinson

Piers Atkinson has worn nearly as many hats as he's made. He grew up in Norfolk, England, with three generations of women his mother, herself a milliner, his sister, Lucy, the long-suffering photographic model for his teenage reconstructions of Grace Jones and Art of Noise record covers, and his grandmother, the artist, writer, horticulturalist, and illustrator, Lesley Gordon, from whom he took his multi-disciplinary cue. Moving to London in 1995, Atkinson helped out at that year's Alternative Miss World, the brainchild competition of artist Andrew Logan, an occasional collaborator and constant inspiration to Atkinson. "He helped me see the rich possibilities of free-form events and a 'just do it' attitude," Atkinson says. Atkinson has collaborated with designers Ashish, J. Maskrey, and Noki for runway shows, had pieces featured in the Victoria and Albert Museum's Hats: An Anthology by Stephen Jones show, dressed celebrities such as Lady Gaga, Christina Aguilera, Cate Blanchett when she was featured in Vogue, Paloma Faith, Lily Allen, Kelis, and Rihanna, as well as Princess Beatrice and Princess Eugenie



### My View:

My favourite aspect of Piers Atkinson's designs are that he creates pieces that are always unique and out of the ordinary- each of his collections are very different from each other from their design to their colour scheme he never stops experimenting.

Piers Atkinson launched his first collection of luxury, handmade headpieces in 2008, the collection contained elements of his roots; from fashion and theatre to sculpture and the wild, energetic excesses of the London club scene. Piers creates a new collection of couture pieces each season.

'IT'S LATER THAN YOU THINK...'  
Autumn Winter '10.



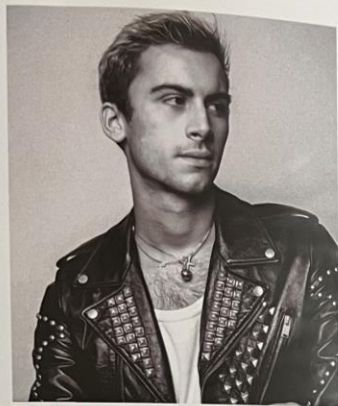
ALL THE RAGE - ACT 1  
Autumn Winter '18.

A dark collection, with flashes of brights, in black felts and leopard-print, with ostrich feather pompoms and laser-cut veiling. The collection is a work-in-progress and explores the idea of the natural world hiding patiently in the shadows, waiting for a great danger to pass, to creep back out; red in tooth and claw. The collection was photographed on Fashion Media & Promotion students at UCA Rochester, celebrating their personal achievements and individuality.



# Christian Cowan

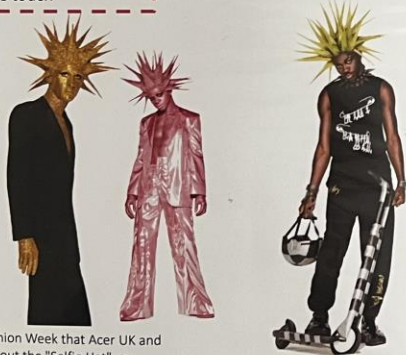
With a youthful take on how the modern day women can dress, Christian Cowan uses his lively spirit and creative process in making his standout designs. With an affinity for unique materials such as vinyl, feathers, mesh, and sequin – Christian Cowan takes classic silhouettes and transforms them into something truly head turning. Having graduated from Central Saint Martins and London College of Fashion in 2016, Christian garnered a strong celebrity following before having even left school. Lady Gaga was the first to support the young designer, stepping out in a full pink glitter suit in 2014. Since then, Christian has continued to outfit the world's biggest stars such as Beyoncé, Miley Cyrus, Nicki Minaj, and Naomi Campbell. Most notably perhaps, is Cardi B in a full look on the cover of her debut album 'Invasion of Privacy'.



### My View:

It is clear through his designs that Christian Cowan is not afraid to experiment within his designs and can create new looks and designs easily. His use of neon colours and sharp edges give his work a unique touch.

Fresh from the New York Fashion Week, British designer Christian Cowan announced an unexpected collaboration with American rapper Lil Nas X for his Spring 2021 line. The two have been close friends since the 2019 VMAs – where Cowan dressed the artist in a custom-made, western-inspired sequin silver suit – and after being in touch for the past year, they developed their new project together, virtually. The unisex collection is a joint attempt to push queer representation in mainstream media as well as support Black LGBTQ+ youth: for instance, the funds raised through The Loveland Foundation will benefit Black queer youth in Atlanta, where the 'Old Town Road' singer is from. The line reflects the respective worlds of Cowan and Lil Nas X, which blend together to create a multitude of unisex pieces and fabrics (vinyl, satin, feathers, etc.). Inspired by rebellious youth, the Spring 2021 collection is reminiscent of the British punk movement of the '70s.



It was during London Fashion Week that Acer UK and Christian Cowan brought out the "Selfie Hat", an accessory that allows you to take pictures in all directions during the parades. It was in March that the Selfie Hat made its first appearance, on the star Lady Gaga. And on the occasion of London Fashion Week (which ends tomorrow), the creator of the famous hat, Christian Cowan, in partnership with the brand Acer, brings out the beast so that London fashion fans can take a cloud of selfies during the various parades. Pink with sequins for the discreet side, the hat is indeed equipped with an Acer-Iconic A-1 B40 tablet that can move 360°, just to take a picture of yourself from every angle.



# Tolentino

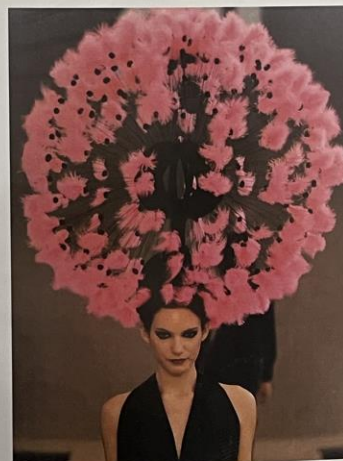
Felipe Vivas, one of the founders of Tolentino Haute Hats, was born in Cáceres, Spain, and grew up with a love of fashion and art developed during a childhood spent in his family's couture ateliers. In the '80s, he moved to Seville where he earned a degree in Fine Arts and met Manuel Carrión, who would become his inseparable companion and his right hand in all of his activities.

The duo shared a passion for fashion and began taking millinery classes in Madrid and Paris, and shortly thereafter, they set up the brand Tolentino Haute Hats in Seville. They chose this brand name as a tribute to Vivas's grandfather, an Italian tailor from Tolentino. Over time, Vivas and Carrión became well-known in the nightclub scene, and word began to spread that they had established a couture hat line.

With the support of friends and local institutions, they did their first runway shows. The shows captivated critics and fashionistas.



The fusion of styles of Vivas, who loves bizarre oddities and the underground scene, and Carrión, who is more conservative and elegant, forms a neomodern, yet harmonious, tandem. Their designs are well received by an audience eager for innovation, and their collaborations with other designers have provided them with a rich global perspective on fashion, which shapes their designs. "Felipe Vivas and Manuel Carrión make hats that have become symbols of the contemporary woman, underlining her strength, personality and lifestyle"



### MONTENEGRO

This wonderful headdress consists of an oversized branch loaded with flowers and organza leaves, and adorned with a moon made of guipure and inlaid faceted crystals. It is inspired by the Chinese mythological dragons with their oriental symbols often found supporting the stone railings characteristic of Macao architecture. Materials: Organza flowers and leaves



## Initial Ideas



Philip Treacy uses line and shape within this design to create a unique sharp twisting design that inspired the detailing within my own design. The shape of his hat resembles lightning and started my idea to make a storm-inspired hat.

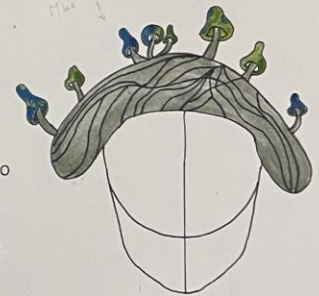


I also took inspiration from this hat also designed by Treacy worn by Camilla Parker Jones (Duchess of Cornwall) to the royal wedding. It is the main inspiration for my hat as I based my hat design on its shape and the materials used by Treacy. The feathers create a soft fluid design with their shape. Treacy's use of feathers creates a full and flowing hat that I would like to recreate with mesh and fabric.



Philip Treacy designed the brown felt hat for Meghan Markle for lunch at Sandringham with the Queen. The round shape of this hat inspired the base for my design. The large white hat was also designed by Treacy for his Spring 2013 collection and was described as a 'supersized sombrero that had the appearance of a huge hairdo' but to me resembled a more natural mushroom shape.

I drew the grey hat design out first and then made a more realistic design using Photoshop.







Many of Philip Treacy's hats have aspects of nature as in the bottom two pictures) and many have unique, large shapes like the hat pictured at the top. The hat on the bottom was worn by Sarah Jessica Parker in Melbourne and was the base of my design because of its large curved shape. To develop this area of my design further I will add more curves to the shape of my design.

After drawing the base I used Philip Treacy's use of nature (e.g. butterflies) in my own design to create a unique hat. I took the colour scheme from the butterfly headpiece and changed it to flowers to add my own features to the headpiece.



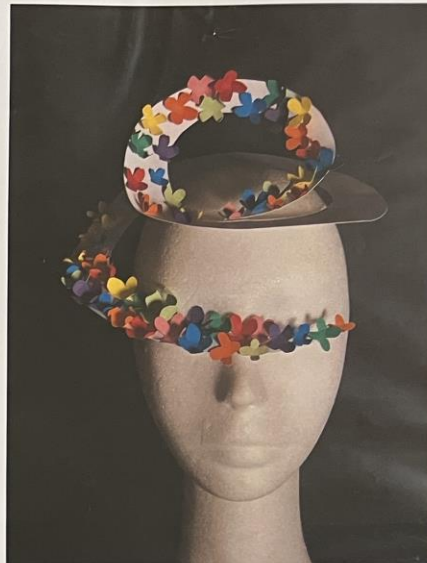
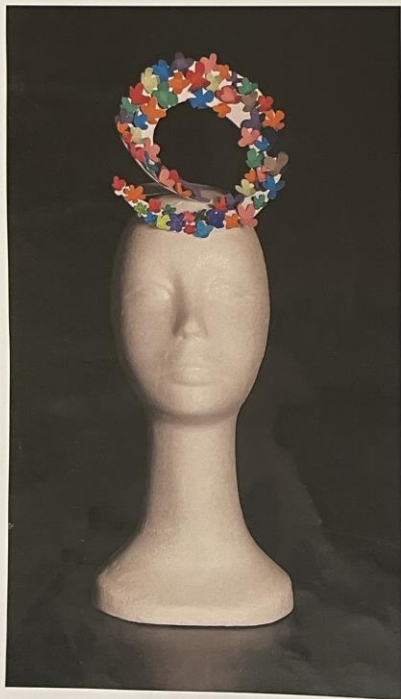
Both of these designs by Philip Treacy inspired this initial idea. I saw the hat on the left during my research and thought it resembled an eye so I decided to create an eye hat and the spiked hat on the right inspired me to make a more outrageous designs like the hats usually produced by Philip Treacy. I also added a mesh screen onto my idea that would go over the eyes like a veil or mesh that Treacy uses in a lot of his hats and headpieces especially those he designs for the royal family.

The hat on the left is a more soft design with smooth lines and a fluid shape whereas the hat on the right is the opposite with large, harsh spikes and with the face almost completely covered creating a more hostile design. I liked both the designs separately as it was interesting that one designer can design such a range of headpieces.



## Developments

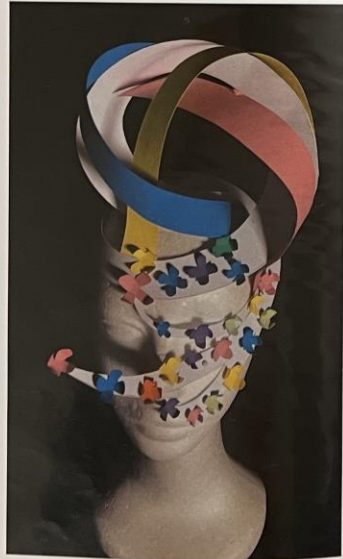
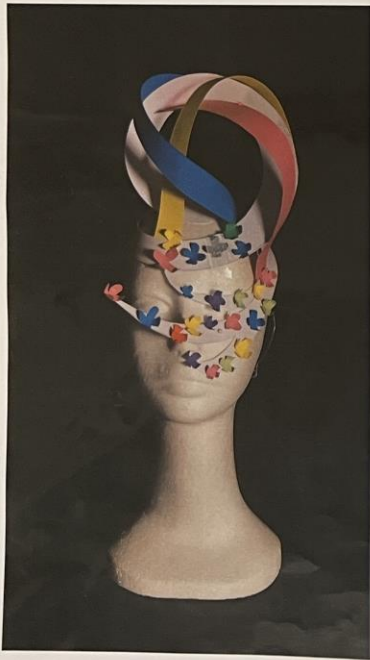
For this development I decided to curve the headpiece in the opposite direction and made the design curve upwards away from the face instead of down towards the face. I did this to add more movement to my design and to add more shape to it as this design has more of a curl instead of just a wave. I decided to use cardboard as it is easy to experiment with.



When I did my initial design for this headpiece I stated that when I developed the piece further I would add more curved features to it so that's what I did here with a part of the head piece coming over the eyes. I kept the curve at the top from my previous development to keep one aspect constant. I decided to use less flowers to make a gradient coming away from the front with less and less flowers on the piece as it curves away from the face.



In my last development the headpiece covering a part of the face added movement and almost depth to my design so i decided to cover the face more in this development with three bits coming down onto the face instead of one . I also chose to experiment with coloured card to add more lines and shape to my design, I kept to only three different card colours to not overcrowd the design. Again I kept curves at the top of my design.



In this final development I moved away from having straight, point ended lines covering the face and I created a loop instead. The loop helps the design to look more dynamic and helps the design have more movement, this also allows the design to look more natural. I also added a thinner curve opposing the thicker curve at the top to add more detail to the design. I opted for green card this time as it also looks more natural and paints a better picture- flowers on green card can be seen as flowers in a meadow.





## Final Hat



## Final Hat Evaluation

### Idea:

My work relates to my aim of designing a hat inspired by natural forms. My idea came from flowers as well as shapes and forms found in nature like curves. Throughout my project I experimented with forms and the overall shape of my hat has changed quite a lot since my initial sketch (picture on the right). Originally I planned to make my design multi-coloured but when I switched to laser cutting my design I decided to use orange and purple as they are bright colours that contrast each other well.



### Inspiration:

My main inspirations for this project were hats designed by the milliner Philip Treacy. I was inspired by his use of natural forms (for example butterflies in the butterfly head dress) and large curved shapes in many of his designs.



### Evaluation:

My final hat satisfies my aims of designing a hat inspired by natural forms. My piece developed greatly from my initial idea, my final piece was laser cut instead of flowers being individually hand cut and stuck to card which allowed for more intricate flower designs, a neater appearance and allowed me to explore natural forms in the shape of different flowers.











# Philip Treacy

Key :

Materials Process and Technique Form Function Context Opinion

Philip Treacy (born 26 May 1967) is an Irish award-winning hat designer who has been based in London for his career, and who was described by *Vogue* magazine as "perhaps the greatest living milliner".

He studied fashion in the NCAD in 1985 where he began making hats to compliment his outfits. In 1988 he went to the Masters fashion design course at the Royal College of Art, London and decided to focus on making hats.

He brought a hat to *Tatler* Magazine to show it to fashion director Michael Roberts and style editor Isabella Blow, who saw something in Treacy and asked him to design her wedding hat which launched Treacy's career. In 1990 Treacy set up a workshop in Isabella Blow's basement and in 1991 he established Philip Treacy Ltd.

He went on to win the title of Accessory design of the year and the British Fashion Awards and in 2006 he was awarded an honorary OBE for services to the British fashion industry by Prince Charles and the Duchess of Cornwall.



Treacy starts most of his designs from simple two-dimensional sketches. He makes prototypes in a light flexible material called Sparterie which he then sends to Renzo Re, a Parisian blockmaker for La Forme to be made exactly the same but out of beechwood. All the hats are then hand stitched, trimmed and hand finished in his London studio by highly skilled milliners and no machinery is used.

Beechwood is used because of its softness which allows pins to be stuck in it as materials are moulded onto the wood. The use of wood allows for intricate shapes to be created in designs.

Treacy experiments with wooden shapes, shown above, before coming up with an idea. After finding a combination of shapes that fit together and allow Treacy to imagine a design in his mind, he draws a design and then makes small prototypes from Sparterie. He makes the prototypes by gluing and sewing together Sparterie by hand to create mini models in his workshop.

Treacy starts most of his designs from simple two-dimensional sketches and "boring" fabrics before building the hat using more unorthodox materials.

All the hats are hand stitched, trimmed and hand finished in his London studio by highly skilled milliners and no machinery is used. He uses traditional millinery techniques but also uses mathematics and aesthetics to achieve proper proportion, fit and balance in his pieces.

Treacy said "There's a technicality to designing and wearing hats. A hat is balancing the proportions of your face; it's like architecture or mathematics" meaning that making a hat isn't simply making clothes but like building a sculpture and so of course mathematics is needed to keep the hat from falling.



(In the image above Treacy is fitting a hat)

- The function of the Butterfly headpiece by Philip Treacy on a basic level is to act like an intricate runway hat that showcases Treacy's talents as an experimental designer.
- Past its function as a hat, it was designed to commemorate the life of Isabella Blow as a wearable sculpture and her impact on Treacy's and many other designers' lives.
- The hat has Japanese style qualities, Treacy did this on purpose with the colour red and the use of butterflies as in Japan butterflies are believed to be a personification of the soul. The colour red is also relevant as it is a symbol of good luck and happiness in Japan. It was Treacy's way of commemorating Blow in a positive way.
- Philip Treacy was first inspired to make hats as a child when watching weddings in the Catholic Church across from his house so it can be assumed that religion is reflected in his work. This is important in relation to the Butterfly hat as butterflies have religious connotations as well, the Christian religion sees the butterfly as a symbol of resurrection.
- Around the world, people view the butterfly as representing endurance, change, hope, and life.



Philip Treacy is definitely a modern hat designer and in a timeline of hat design he would be right at the front paving the way for future designers. Compared to other modern designers Treacy's work appears more playful and focuses on primarily on the form of the hat design rather than their function as a hat.

Another modern designer known as Malakai also experiments with his designs but his designs have a dark, gothic aesthetic (for example in the image on the left) and all his designs have certain things in common for example most if not all of Malakai's designs have spikes and resemble harnesses/armour in one way or another.

Both designers focus more on form but Treacy takes it further with his constant experimenting.

Philip Treacy aims to make contemporary hats that challenge people perspective on hats. The function of his hats may seem simple – just a hat or headpiece but he turns them into sculptures, works of art that come alive when worn. Treacy often says that hats make people look better so he designs them to do so, making each hat unique to a person, "a mom going to a wedding, someone going to the races or an international celebrity"



This head dress was designed by Philip Treacy collaboration with Alexander McQueen after Isabella Blow's suicide in 2007 as a commemoration of her life and friendship to both. It was designed for the 2008 spring/summer collection. It is part of the la dame bleue collection. Blow had a passion for reinventing herself through fashion so nature and its transformative qualities was a key part of this design.

For this design Treacy used hand painted turkey feathers to create the butterflies which are then singed to take on the appearance of fine gossamer (A sheer woven fabric made out of silk, cotton, or wool with a structure similar to a gauze). He uses traditional millinery techniques but also uses mathematics and aesthetics to achieve proper proportion, fit and balance in his pieces.

In this piece he uses only one colour to unify the design and to show a sense of community within the world of fashion after Isabella Blow's death. Philip Treacy is often inspired by shapes in nature and nature in general which can be seen through his use of feathers to create more subtle designs (Duchess of Cornwall's wedding hat) and of course like with the butterfly headpiece he uses obvious natural inspirations in his designs as well

Butterfly headress, Philip Treacy for Alexander McQueen  
Image © Victoria and Albert Museum, London/Courtesy of Alexander McQueen



Personal response:

The Butterfly head dress, as most of Treacy's designs is more defined by form than function as it focuses mainly on making the butterflies look realistic as though they are in motion. This headpiece is successful in its intention, in honoring Isabella Blow and in making a beautifully intricate runway hat. Its colour palette and natural theme, it definitely fits in with the summer/spring collection it was made for. This design is one of my favourites by Philip Treacy, it stands out from his other designs because of its bright colour, intricate detailing and fluid and natural shapes. His use of turkey feathers also showcases his artistic talents and experimentation within his work

## Natural Forms Research- Flowers in the UK

Cuckoo flower  
*Cardamine pratensis*



I chose this flower as it has fine lines that I could potentially laser-cut into a hat design.

Kingcup  
*Caltha palustris*



Corncockle  
*Agrostemma githago*



Harebell  
*Campanula rotundifolia*



Foxglove  
*Digitalis purpurea*



Pompon Dahlia  
*Dahlia Pinnata*



This flower has delicately shaped petals that are neatly organized to create a fluffier-looking dandelion shape. The small holes make it resemble a beehive & the shape of them would add an interesting form to a headpiece.

Dog Rose  
*Rosa canina*



I chose the poppy because of its overall shape. It looks like a sort of crown shape that ↓ could be turned into a headpiece.

Field poppy  
*Papaver rhoeas*



Lily of the valley  
*Convallaria majalis*



Cornflower – *Centaurea cyanus*



Chicory  
*Cichorium intybus*





## Natural Forms Research- Butterflies in the UK

Adonis Blue  
*Polyommatus bellargus*



White Admiral  
*Limenitis camilla*



Orange-tip  
*Anthocharis cardamines*



Glanville Fritillary  
*Melitaea cinxia*



Gatekeeper  
*Pyronia tithonus*



Common Blue  
*Polyommatus icarus* fine lines and simple colours



Peacock  
*Aglais io*



Small Purple And Gold  
*Pyrausta aurata*



Grizzled Skipper  
(male/upperwing)



Cryptic Wood White  
*Leptidea juvernica*



Monarch  
*Danaus plexippus*



Green Hairstreak  
*Callophrys rubi* I chose this butterfly as it has strong lines that can be recreated by a laser cutter.



I like the design of this dress the best as it uses fabric to create a natural form inspired shape instead of just adding natural forms to already laid many other designs.

Moschino SS18



Judy Bentinck I also like the way the shape and colours looks like a flower but the skirt dress has a butterfly shape.



## Fashion Inspired by Nature

In my opinion these designs are too literal & the designer has not experimented enough with colour or form.



In my opinion Bentinck's design don't explore natural forms, she just uses a natural form and enlarges it, and adds into a hat. She manipulates material in a very impressive way making man-made hats look natural.



## Fashion inspired by the natural world – V&A exhibition

all the designs in this collection are very literal but these resembled natural forms the best:



This design is my least favourite from the V&A collection as it looks like patterns were taken directly from nature and sewn onto a dress. The shape of the dress is flowy which creates a more natural design.



The dark background and light flowers make this my favourite design as the juxtaposition highlights the intricate stitching that created the design.





This collection is my favourite as it's a combination of different natural forms, for example, in the first 2 pictures the dresses could have been inspired by water, mushrooms or flowers. The shapes and colours are also organic so the pieces work really well.

Iris van Herpen AW17



Dior Spring 2003 Couture

Comme des Garçons Fall 2005

Alexander McQueen Spring 2007

Chanel Spring 2009 Couture



Maison Margiela Artisanal Fall 2013

Dior Spring 2017 Couture

Noir Kei Ninomiya Fall 2018

Valentino Fall 2018 Couture



## Initial Ideas inspired by Butterfly headpiece by Philip Treacy

Vogue, 1996. Hat by Phillip Treacy



Philip Treacy uses line and shape within this design to create a unique sharp twisting design that inspired the simple outline in my own design. The shape of his hat resembles natural forms with soft twisting lines. I liked how large the headpiece is so I made the scale of my headpiece large as

The colour scheme was inspired from these butterflies, Adonis Blue and Common Blue



Philip Treacy for Alexander McQueen, The Widows of Culloden, Autumn/Winter 2008

I also took inspiration from this hat also designed by Treacy for the Widows of Culloden fashion show in 2008. This headpiece inspired me to make two wings on either side of the head coming out from the back to the side. The feathers create a soft fluid design with their shape. This is one of Treacy's hats where the colour scheme sticks to a few shades of one colour so I made the hat different shades of blue instead of multi-coloured just like the red butterfly headpiece that also inspired all my ideas.

I decided to make the natural form of the butterfly out of flowers.





I made this idea multi-coloured and the cool and war, colours opposite each other to resemble how in nature butterflies often have different patterns on the top and bottom of their wings



Pink Roswell hat made of DuPont Lycra stretch satin by Philip Treacy

I used the placement of the Pink Roswell Hat, the middle of the head, to position my headpiece.

I also included the lines coming off of the piece to create a more dynamic idea. I added the butterflies on the end to create a bigger headpiece and to add more components.

I made the butterfly out of flowers here as well



The colour scheme and shape of the petals was inspired by these flowers, Cornflower, Chicory.

#### Poppy Hat - 1993



The form of this idea was inspired by the large flower form of the poppy hat designed by Philip Treacy

The shape of the hat ,petals covering the face and coming out to the side was inspired by the shape of the Butterfly headdress designed by Philip Treacy for Alexander McQueen for La Dame Bleu where the butterflies cover the models face



Philip Treacy hat for Princes Beatrice for the royal wedding



The shape of this hat was mainly inspired by the hat designed by Philip Treacy for Princes Beatrice wore for the royal wedding. I decided to make the main feature of the hat a flower instead of a butterfly as I already had an initial idea with a butterfly in the centre



Philip Treacy hat from London Fashion Week

Many of Treacy's hats involve covering or cupping the face so that the hat is connected with a whole outfit and the model. This Philip Treacy hat inspired the butterflies coming down from the headpiece. I liked how the curved metal pieces highlighted the models features, her eyes and cheekbones so I incorporated that into my design

This butterfly, the White Admiral is the natural form that inspired this initial idea. It has a more simple pattern on its wings compared to other butterflies so its easier to imagine it as a feature of a hat.



Valentino Fall 2009 Couture Philip Treacy Lace Masks



The page  
London Fashion  
Week 2009  
Illustration by Bill Donovan

These Illustrations by Bill Donovan in relation to Heather Huey's work inspired the shape of the wings and the position of the headpiece on the head.



I combined the shape and pattern of the butterfly with this lace mask designed by Treacy for the 2009 Valentino Fall collection to create my headpiece idea.

The cut out features of his mask can recreate the patterns on the wing of a butterfly and If i were to develop this design further I would experiment mostly with laser cutting patterns into black card.



## Developments

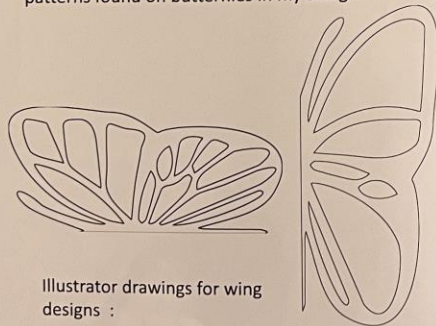
In this development I added more wings to add more detail and more shape within the headpiece. I kept the over eye feature from my initial idea. I altered the design of the wings a bit, by adding more detail inside the wing to better resemble the patterns on a butterfly wing.

I kept other features the same such as the shape of the wing and the antenna. This is because I wanted to first experiment with the placement of the wings before changing the whole design of the wing.

The placement of the wings is orderless creating a chaotic look so in order to further develop and improve my design I will organise the wings in a clear order to create a more neat, flowing design.



I will also focus less on the literal shape of a butterfly and focus more on recreating the patterns found on butterflies in my design.



Illustrator drawings for wing designs :

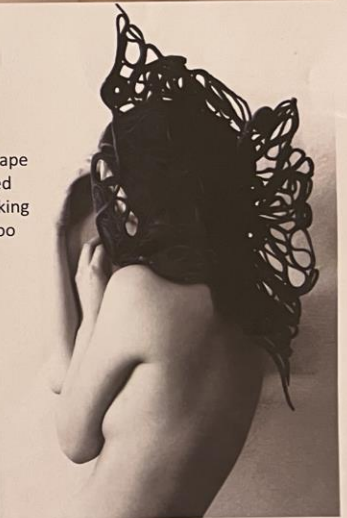


In this development I laser cut a variety of wing shapes with different patterns inside. I removed the antennas to move away from the literal butterfly shape from Treacy's work that inspired my design.

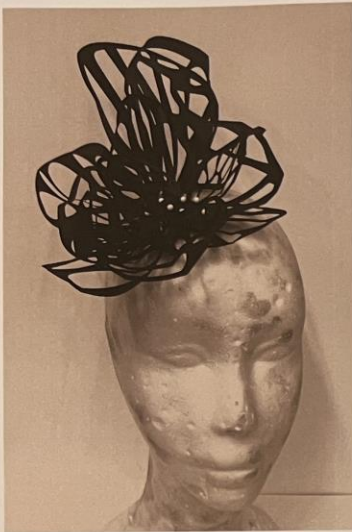


The inner shapes are taken directly from the natural shape of a more intricate butterfly (Monarch butterfly pictured above) than in the previous development and I'm working to move away from designs that resemble butterflies too literally.

The hat design on right is the Cocoon project hat by Heather Huey and inspired the overall headpiece shape with its curved lines and wing shapes that relate to my idea. It also has shape that looks like a headpiece so I tried to recreate that, as both of my previous design has randomly placed wings and no structure.

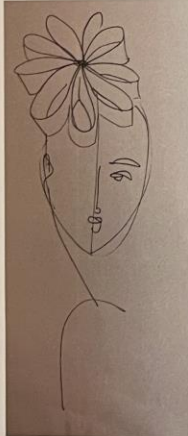






For this developed design i used the same laser-cut shapes as in the previous design but i changed the shape of the overall headpiece. This piece is more of a fascinator than a headpiece as it sits on the side of the head. A fascinator is usually a large decorative design attached to a band or clip.

The piece was slightly inspired by "The distraught infanta" headpiece (picture above drawing below) & by Stephen Jones as the shape is quite unique and adds to the development.



For this development I added more organisation to my piece and added an laser-cut base to add depth to the piece and to add a continuous design throughout.

I organised the wings in a half circle patterns and cut a variety of wing shapes to add more from to the piece.

I also cut the wings into different sizes to create a gradient of sizes as the wings move around the face.



The natural form that inspired the shape of this hat is ocean waves as it creates an interesting shape





## Idea

# Final Hat Evaluation

My work relates well to my aim of designing a hat inspired by natural forms as it is based on shapes seen in butterfly wings. The image to the left is the initial idea that all my further developments came from and it is clear to see how the headpieces have changed, initially my piece was going to be plain black but nature is full of vibrant colours and adding colour to my design developed it even further. For my final hat I decided to move away from a monochrome black piece to a blue design with a colour gradient from dark to light. Here Instead of having the wings size decrease from left to right of the design.



## Inspiration:

The milliner I chose to research was Philip Treacy as I liked his work from the contextual research I did earlier in the project. I also looked at other designers work when developing my ideas for example, the Heather Huey hat on the left. For the ideas nature was also a huge inspiration as for each idea I based it off a natural form I had researched, this helped to create unique designs from forms already around me. I made the wings decrease in size as they move to the center of the design. This pattern was inspired by the natural form of flowers and how their petals are structured for example in the image below.



## Evaluation:

My final hat satisfies my aims of designing a hat inspired by natural forms. The final piece is very different from my initial idea and first developments. My initial idea was very simplistic and literal of the butterfly shapes seen in nature. Then when I made my first development it was too similar to the initial idea because of the wing size and shape - it was also too literal because of the antennae, the only aspect that changed was the shape of the hat.

In the further developments I decided to focus the design on the shapes found inside butterfly wings instead of the shape of the whole butterfly. I removed the antennae and made semi-butterfly wing shapes instead. I experimented with laser cutting more intricate patterns into the card and also varied the sizes of the wings to add forms and depth to my work.



## Emma Yeo Research

Emma Yeo was born in Brighton, England and is a multimedia designer and haute craftsman.

In 2009, she obtained a BA in Multimedia Textiles from Loughborough University and also got an MA in Jewelry Design from Central Saint Martins College of Art and Design in London. It was there that she discovered her passion for fashion adornment and applied her design skills to headwear.

Headpiece from Predator and Prey collection (figure 2)



Yeo's hats have been featured in Vogue, Dazed & Confused, and The New York Times, gaining increasing recognition from the fashion industry. Yeo has been working on commissions by both celebrities and art collectors, and is now attracting enquiries from the film industry. She has participated in several exhibitions in Paris, London, and Italy, and in 2011 her work was featured in London's Selfridges showcase alongside work by Philip Treacy, Alexander McQueen, and Stephen Jones. Yeo's latest headwear collection "Solitary Motion" was designed in collaboration with Corrie Nielsen's runway show at London Fashion Week

According to Yeo each of her pieces has a unique way of being made. She is more interested in making hats and headaddresses that look like Art and so focuses more on the form of her hats rather than their function.

Yeo often manipulates materials to get a desired effect, for example making soft materials such as silk stiff or heating leather to create a sort of card or wooden effect. She manipulates the materials but keeps their appearance natural to create sculptural pieces.

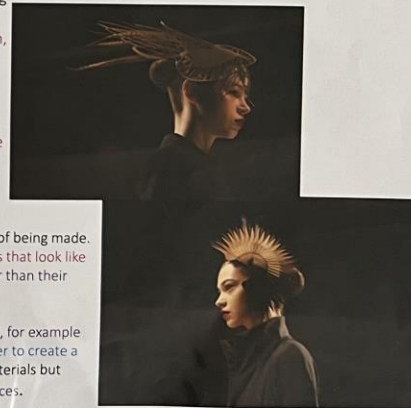
## Key :

Materials Process and Technique Form  
Function Context Opinion

Since graduating Yeo has gained Crafts Council and Cockpit Arts Bursaries (The bursary will contribute towards tailored business support and a space in a shared studio at Cockpit Arts) and now works in a Studio with two other designers. Emma Yeo is pictured in the studio below (figure 1)



While on her MA Design; Jewellery, Emma specialised in jewellery where she developed a collection of fashion accessories and headwear entitled 'Predator & Prey' (figure 2) The collection ranging from sophisticated understatement to overtly theatrical, in which various types of bird personify extreme or ambiguous feminine characteristics. Emma developed her 'biomorphic design process' to portray the strength and ruthless nature of the eagle, the allusive darkness of the raven to the graceful fragility of the swallow, creating a contrast of dramatic, bold and delicate high end luxury headwear and accessories.







Yeo launched her own label in 2010, designing contemporary headwear and accessories that embrace innovation with elegance. The use of fine, laser-cut wood is Yeo's signature style, and her hats demonstrate an unexpected approach to traditional craftsmanship and i new technology.

She has also won multiple awards for her accessory collections, ITS 09 in Italy, The Ascot 'Queens Hat' Award and the WGSN 2014 Global Emerging Designers Awards. Emma's work has been featured regularly in Vogue Italy and Vogue Turkey, and Vogue Italy.

Emma Yeo with her Emerging Designer award during the WGSN Global Fashion Awards at

Yeo has been chosen as "the one to watch" by Italian Vogue, Timeout and The Times. Her designs are worn at the Royal Ascot and by a growing number of fans, including fashion icon Lady Gaga and Vogue's Anna Delo Russo. The image on the right shows Lady Gaga wearing a headpiece From Emma Yeo's Fall/Winter 2011 collection at her and her mothers launch of their "Born This Way Foundation" at Harvard University on February 29th, 2012



Her finely carved hats are reminiscent of ancient Chinese bamboo fans yet their complex forms and abstract shapes make them avant-garde. Regardless of the designs' style, it is the cut-out patterning that draws the eye in, emphasising the designer's dexterity as a skilled craftsman.



Yeo's willingness to innovate with materials and technologies, combined with her commitment to hands-on craftsmanship and detail, have resulted in intriguing and intricate collections in luxurious wood, precious metals. Her signature style is a sophisticated hybrid-design philosophy, combining cutting edge technology with sympathetic craftsmanship. The use of fine, laser-cut wood is Emma's signature. Yeo has an ability to incorporate unconventional synthetic materials into her work and tailors luxurious and less traditional materials into bespoke, delicate adornments.



Yeo is working towards no longer making hats for purely a fashion purpose like for events and runways and wants to further her career as a milliner by making headpieces for Theatre and Ballets. She also has an interest in current technologies that can be used to combine art and fashion, for example laser cutting materials to make her designs appear more like sculptures than hats. On the left the image shows a laser cut head piece designed by Yeo in 2016

#### About the Dragonfly Headpiece:

- The image on the right (figure 7) shows Lady Gaga wearing The Dragonfly headpiece. 'Lady Gaga and her mum Cynthia were joined by Oprah in the launch of their "Born This Way Foundation" at Harvard University on February 29th, 2012....' *'crowned with fabulous dramatic sculptural laser cut Dragonfly headpiece from Emma Yeo's Fall/Winter 2011 collection' - Lamaisonogaga.com*
- The Dragonfly headpiece is on display at the National Museum of Scotland and was made in 2011 for Autumn / Winter 2011-2012.
- The museum website (nms.ac.uk) provides a physical description of the hat: "Woman's headpiece, 'Dragonfly', mirroring nature with wing shapes and vein patterning, of gold-plated acid etched brass: London, England, by Emma Yeo, Autumn/Winter 2011/12"
- An article published by Katarzyna Pohorecka (product design student) called in Search of Inspiration gives an insight on peoples' opinions of the work. Pohorecka wrote: 'A structure of this artwork is made with a high precision. As the name says, it was created basing on a dragonfly's structure. However, I recognise here also motives of a blazing dragon or a flying bird.'
- In my opinion, applying animal patterns made this piece of art not only a headwear, but also an amazing sculpture." It is a common theme amongst interviewers and writers to compare Yeo's work to sculptures



Figure 8 – Lady Gaga

#### My View :

In my opinion Emma Yeo is very deserving of the recognition she gets as one of the best new milliners and is rightfully described as a "rising star in the world of millinery". Although her hats all follow roughly the same technique they are still all vastly different. Her combined use of modern technology like laser cutting and traditional millinery techniques like sewing and bending fabrics creates unique work that resembles modern art more than hat designs. My favourite aspect of her designs is that none of the hats have the same shape, it would be easy for her to pick a shape and laser cut it the same way each time, but each of her designs follow a different form and each hat sits on the head at a different angle with varying patterns covering the face

#### Key :

- Materials
- Process and Technique
- Form
- Function
- Context
- Opinion



## Initial Idea trial

For this idea i took inspiration from Emma Yeo's Dragonfly headpiece, bottom left, and another one of her works , bottom right.

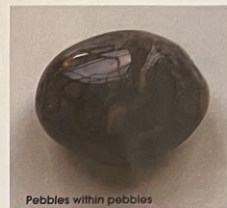
I liked the form of her designs and how there is always an element of symmetry in her work . I tired to recreate that aspect of her work in my design by having a strip of card curl away from both sides of the face, it adds structure and detail to the piece.

The drawing at the bottom of the page is the illustrator drawing I made for the strips that make up my design. I traced an image of a butterfly for the inner shapes and measured the Styrofoam head to get a strip long enough to wrap around the head.



First hand recording of natural patterns at the Natural History Museum

Rocks/Stones :



Pebbles within pebbles



rite Blue patches in porphyry. Emerald form, no wings, blue





Flora and Fauna :



Fossils :



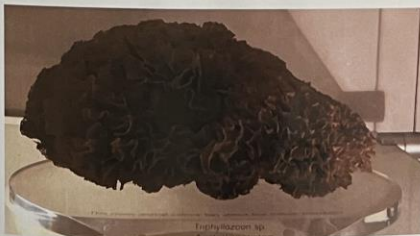
Corals:



Organ-pipe coral  
Indo Pacific



Triphylozoon sp. Australian waters



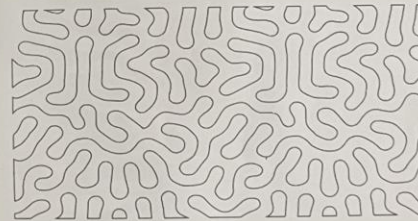
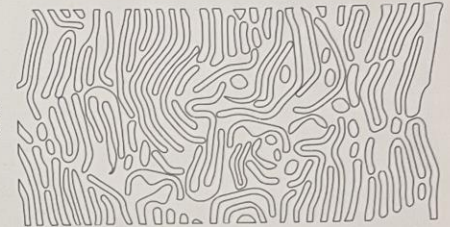




## Evaluating the Strength of Laser Cut Card Patterns

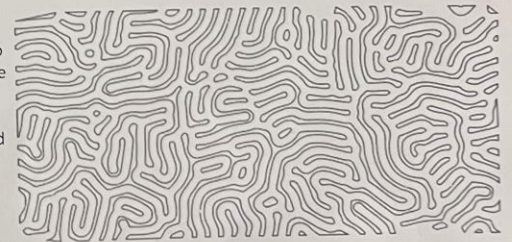
On the page to the left are the laser cut versions of the illustrator drawings on the right. I laser cut the designs to determine which patterns maintains the coral structure and to see if any alterations were needed.

This pattern was weak because so much card was removed that there was little structural support. The lines were also not connected as one flowing pattern so it appears disorganized and not flowing like I observed in the coral patterns in my first hand study of coral.



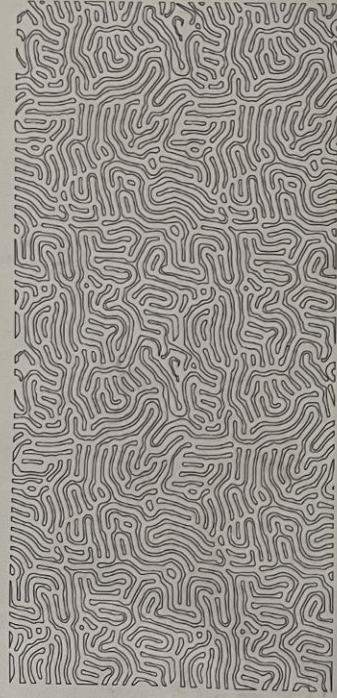
This pattern was also weak as it lacked any connecting bridges between motifs. It also doesn't resemble coral patterns found in nature as the lines are too uniform and not as complex as the coral patterns I saw in my first hand study

This pattern is the strongest as I laser-cut thin lines and left lots of card for support between the motifs. It was also the best design in my opinion as it more closely resembles coral. The main positive about this design is that it doesn't diminish the cards strength and can be developed into a large pattern because of its potential to create a repeat pattern. Laser cutting this pattern showed that alterations were needed as some of the motifs need support lines to keep the cards strength.





## Original : Strengthening My Coral Pattern



When I cut the original pattern, too much of the card was cut out and when I folded the card to test out its strength lots of pieces popped out, so I had to fix it by putting in support lines in order to be able to make hats with it.

Strengthened :

The red areas are where I added support lines to the design to help the card keep its strength. The added support lines ensured that when the card was manipulated into new shapes the card wouldn't break.

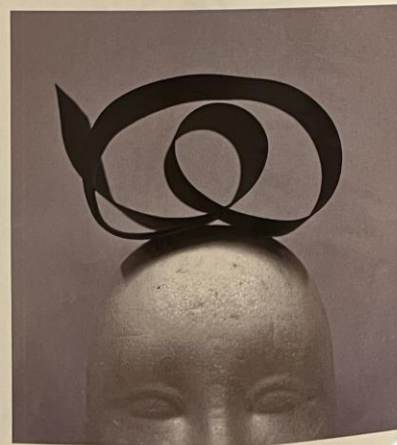
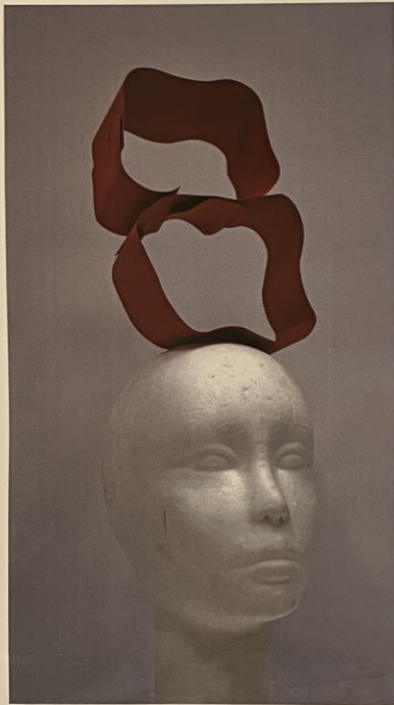




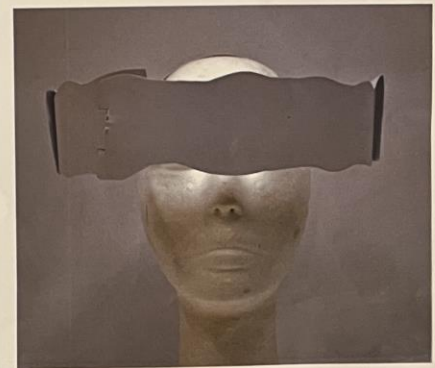
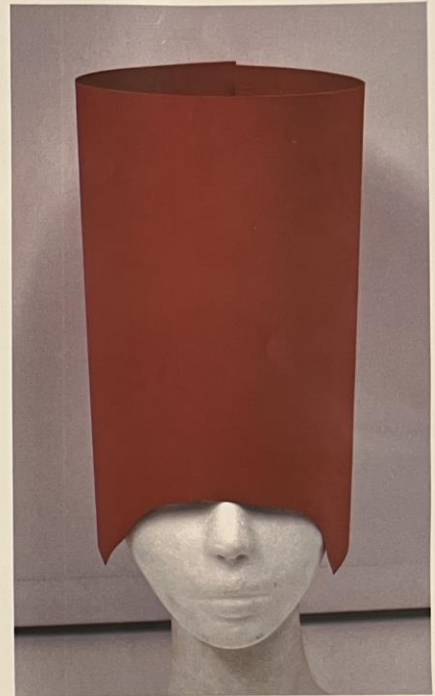
## Solid Card Hat Designs

Experimenting with shapes:

In these designs I cut, curled, folded and slotted card to create a variety of designs inspired by the natural shapes and forms found in coral. I focused on the form of the designs rather than function as at this stage I am experimenting with line and shape to create 3D outcomes.



Functional Hat Designs :





## Design to develop further :



This is the best solid card model that I made and the one that I will focus my developments on.

It is the best design in my opinion as has a flowing organic shape and the line cuts across the face at the eyes, breaking rules of hat design. This is a unique aspect of the design that makes it stand out.

Another area of the design that I particularly like and will develop is the floating illusion that the outer halo – like card strip creates. To develop this piece further I will enlarge it and make the floating aspect of it a more prominent feature.



## Further Development

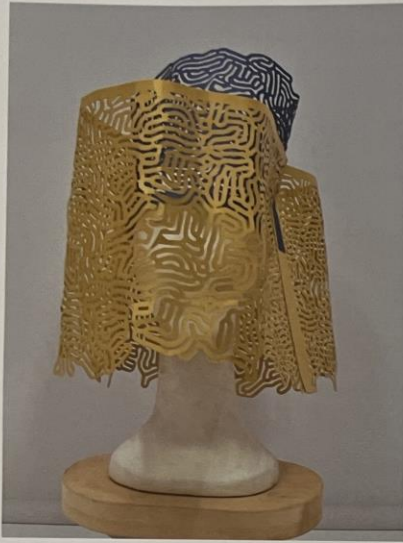


To develop my solid card design, I recreated it full size by doubling the previous measurements.

One of my favourite features from my previous hat design as the floating element of the outer section so I kept that feature.

Another aspect that added to the design was the way the card draped over the eyes, contrasting with hats that focus on function over form. I also developed that within the piece by obstructing the eyes more





#### Idea :

My work relates to the project theme of hats inspired by natural forms by following the flowing form of coral with a laser cut pattern based on coral shapes found in nature. My idea was to create a headpiece that resembled coral reefs whilst incorporating aspect of Haute Couture like colour scheme of gold and navy, and the large scale of the headpiece. In this piece I was exploring how nature can inspire hat design.

#### Inspiration :

Emma Yeos work was the main inspiration for my developments. Her use of modern technology and traditional millinery techniques inspired me to incorporate laser cutting techniques into my work by creating a pattern and laser cutting into card sections. She also manipulates materials to create her desired design and I did that with the card by curving it away from the face in certain areas to add depth to the work.

#### Evaluation:

My final piece does satisfy the original aims of my statement of intent as I did design a headpiece based on natural forms through use of coral. Designing my own pattern was the most challenging aspect of the work but also particularly successful as it created a unique headpiece.



#### Idea :

My work relates to the project theme of hats inspired by natural forms by following the flowing form of coral with a laser cut pattern based on coral shapes found in nature. These pieces follow a more organic shape than the previous geometrical, tube shaped ones. My idea was to create a headpiece that resembled coral reefs whilst incorporating aspect of Haute Couture like colour scheme of gold and navy, and the large scale of the headpiece. In this piece I was exploring how nature can inspire hat design.

The top hat experiments more with natural shapes with the asymmetrical overlapping feature at the front but it still was to geometric for my liking and not enough like the natural shapes of coral reefs.

In the second one, the bottom line of the card is curved rather than straight, allowing the shape to curve outwards at different angles depending on how curved the base line is. This design is the one that relates most to my initial idea of hats inspired by natural forms, as there are no straight, rigid lines. From the previous design I kept the natural flow of the laser cut coral design but not including a straight top line.









**Inspiration :**

Emma Yeo's work was the main inspiration for my developments. Her use of modern technology and traditional millinery techniques inspired me to incorporate laser cutting techniques into my work by creating a pattern and laser cutting into card sections. She also manipulates materials to create her desired design and I recreated this by curved the base line and making a reverse cone shape.

The work of Yiqing Yin's design (pictured) was also a source of inspiration for these design because of the organic shape and the overlapping layered design, this is the reason I had my pieces overlapping and on different scales. I also liked the monochromatic colour scheme but to keep to the underwater theme, I opted for a blue colour scheme instead



could not find a better picture

**Evaluation:**

My final piece meets the original aim of my statement of intent as I did design a headpiece based of off natural forms. I did through using the natural shape of coral for the base of my designs curving and laser-cutting the card to create a flowing organic piece and continuously using the coral pattern I designed following first and second hand research on natural forms. Designing my own pattern was the most challenging aspect of the work but also particularly successful as it created a unique headpiece.

Research of hat designers that focus on pattern, shape and line

CHUCHU  
NY

Chuchu is a paper artist milliner, and fashion designer originally from Hong Kong. She studied millinery at the Fashion Institute of Technology, and now her hats, jewellery, and accessories have been shown in New York Fashion Week. She doesn't limit herself to paper; her pieces can also incorporate felt, leather, or plastic as she chooses each project's materials based on its geometry. Her folding techniques are modern but have their roots in traditional Asian methods of paper folding. All her pieces are all organically flowing sculptural hats.



A Dutch designer who explores the symbiosis of high technology with artisanal craftsmanship of couture, referencing the "intricacy of fungi and the entanglement of life that breathes beneath our feet,". For these designs Herpen uses laser cutting techniques to create 3D anamorphic couture. Her inspiration inspiration from celestial maps and outer space galaxies with her latest collection, which she describes as an 'evolution of the human shape'. Herpen's latest haute couture collection titled 'shift souls', presented at Palais des beaux-arts in Paris, features eighteen looks with 'concentration on dissected and voluminous layering'.

| v | - |

IRIS VAN HERPEN





## YIQING YIN

Born in Beijing in 1985, Yiqing Yin immigrated from China to France then Australia. Living between countries, her clothes often provided her with a point of reference. She aims to create a garment that protects and reinforces, being at the same time a second skin and a flexible armour. She Graduated from the ENSAD (École Nationale Supérieure des Arts Décoratifs) & armed with her innovative vision of Couture, Yiqing Yin is distinguished by the Grand Prix de la Création of Paris in 2009.



A vacation spent scuba-diving inspired these Yiqing Yin dresses as she sought to recreate the dream-like feeling of calm she experienced floating under water. Here She built a beautiful "armour" of red coral around the body by playing with textures, superimposing embroideries and lace. This collection is about element intersection. Floating clouds, torrents of light, imaginary corals: heavens and the abyss meet in a deceptive calm. Her designs combine natural forms found in nature with the body, if I were to make my ha=eadpieces, merge with the head instead of just sitting om top, her designs would be the perfect inspiration.

## NOEL STEWART

The London based milliner takes his inspiration from contemporary art and architecture, then fuses them with historical references. The products of his process are a series of voluminous, colourful, feminine hats.

With his in-depth understanding of the industry and unique ability to create contemporary headwear, Noel was appointed Creative Director of Christy's Hats in 2013. He elevated the quality and transformed this 245 year old hat makers by making the collections and visual output relevant and exciting.



His headpieces are often made out of plastic that has been manipulated by heat, I cam incorporate this technique into my designs by creating more flowing natural coral shapes for the base of my pieces.

## WILLIAM CHAMBERS

### MILLINERY



After starting out as a knitwear designer, award-winning Scottish milliner William Chambers has been creating headpieces since 2007. William Chambers studied at the Scottish College of Textiles and gained a First Class Honours degree in Textile Design in 2001. In 2007 William studied millinery at Metropolitan University, Glasgow, Scotland, creating a collection that was shown at Glasgow Fashion Week. He played with unconventional materials in his floral collection, which, inspired by the photographs of Cecil Beaton, featured black leather bouquets flanked with tulle and a fascinator of crystals and daisies made from plastic drinking straws. His designs can help my own as he works mainly with more resistant materials and manipulates them to fit his creations, I can incorporate his techniques into future hat designs.



## Piers Atkinson

Piers Atkinson is a headpiece designer who launched his own label in February 2008. He collaborates with runway designers for their Fashion Week presentations. Piers Atkinson launched his first collection of luxury, handmade headpieces in the mid-nineties. Each piece is created by Atkinson and his team of craftspeople in his East London studio, using couture skills ranging from leatherwork, embroidery and traditional hat-blocking to gold leafing, prop-making and hand-beading. His collections are known for their wit, the unexpected materials and the drama.

His design can help inspire my designs as he creates large-scale pieces out of a range of materials, that can add depth to my hats.







## Isamu Noguchi

First hand research at the Noguchi exhibition at the Barbican Centre

Isamu Noguchi (1904–1988) was one of the twentieth century's most important and critically acclaimed sculptors. Through a lifetime of artistic experimentation, he created sculptures, gardens, furniture and lighting designs, ceramics, architecture, and set designs. His work, at once subtle and bold, traditional and modern, set a new standard for the reintegration of the arts.



This piece is the 'spider dress and serpent'. It was created in collaboration with Martha Graham, a modern dancer who was known for testing the boundaries of expression in a quest to "reveal the inner man". It could be used to develop my idea as the pieces that come off can be added to a headpiece and can add depth and more natural forms.



This sculpture is called 'Avatar' and was made in 1947 out of Georgia marble. It is made of interlocking forms that can be interpreted as animal or human figures. Here Noguchi has created "anonymous architecture and detached emblems representing the human body" (Sam Hunter, 1975). This relates to my ideas as I also use slotting mechanism to construct them



Noguchi also design lamps and light fixtures as well as using light inside his sculptures to add depth by lighting up the inside and keeping the outside in shadows. In future developments of m design I could add light features.





## Miniature Hat models: Experimenting with wire



My favourite aspect of experimenting with wire within these pieces is the extra height and width it adds to them, without the wire my hat design stayed close to the head. In some of the models I strengthened the card with the wire by placing the wire between two pieces of card, this allowed the card to stay curled exactly how I wanted it to be instead of it losing its shape as it would without the wire. The wire also allowed me to attach pieces in ways that I couldn't before, for example having floating elements above the hat.

## Miniature Hat Models



My favourite aspect of these designs is the geometric and asymmetric shapes of the hat, every model has a different geometric shape which would look good combined with the organic nature of the coral pattern I have been working with. The geometric, sharp nature of the hats compliments the organic shape of the intersecting elements that resemble abstract fish or other aquatic life, these intersecting pieces relate to the work of Noguchi as in his sculptures more to the coral theme as in nature, corals are not symmetrical and do not all have the same shapes.



## Developing ideas from the miniature hat models on a life size scale



For these developments I focused on combining asymmetrical aspects from the miniature models with wire and overlapping features that were inspired by aquatic forms. Many of the designs appear to be similar, because there are elements from previous designs that I want to use in all my ideas, such as the dark blue colour palette and sharp, geometric lines that add to the asymmetrical aesthetic.

This is my favourite design because the use of one colour ties the whole piece together and makes the different parts of the headpiece connect in a smoother fashion. I used a thin translucent blue strip of propylene that cuts across the top to break up the harsh, pyramidal lines and evokes the translucency of flowing water. In this design I also made the linear seaweed inspired wire elements of the piece two tone to add more depth and detail to create visual animation as they twist and turn.





# Iris Van Herpen Research



Figure 1 - Photo of van Herpen Ilyv Nijkiktjen for The New York Times in 2019

## Research on Van Herpen :

- Iris van Herpen was born on June 5, 1984 is a Dutch fashion designer, and she is known for combining fashion with nature through traditional haute couture craftsmanship and modern technologies (<https://en.wikipedia.org>, 2021)
- According to an Article "From a Sewing Needle to a Laser Cutter, a New Approach to Fashion" by The New York Times (<https://www.nytimes.com>, 2019) she moved to Amsterdam when she was 16 and became aware of fashion there at an age where people strive to experiment with their self-expression. At 18 she went to Arnhem, to the art academy where she learned a lot about fashion technique, but felt disconnected from it as it was taught in a very traditional way. After that she claimed "I had my world opened up and started seeing fashion in the context of a lot of other disciplines: biology, architecture, art" This is very clear in her work as she experiments with many natural forms and techniques that are far from traditional. Figure 1 shows van Herpen with an original design.
- In 2011, She opened her own label *Iris van Herpen*, figure 2 shows her logo, the brand showcases its collections bi-annually at the exclusive Paris Haute Couture Week as a member of the Fédération de la Haute Couture (<https://www.irisvanherpen.com/about>, n.d.)
- Many of her designs have been included in Metropolitan Museum of Art, the Victoria & Albert Museum, and the Palais de Tokyo in Paris.

IRIS VAN HERPEN

Figure 2 – Iris Van Herpen logo

## Research on the Syntopia Collection :

- According to an article by *Faye Fearon* in *Glass Magazine* (<https://www.theglassmagazine.com>) states that "Craftsmanship lies at the foundation of couture," and that Herpen's skills combine that with innovation making unique modern designs.
- She describes the AW18 show as "quite simply a synthetic spectacle, bounding biology to technology" and this proves that the AW18 RUNWAY was a display of the ways in which Iris van Herpen combines her traditional knowledge of fashion from her school days with technology she has learned to work with throughout her life. In my opinion this makes her a very unique fashion designer, though she, much like Emma Yeo, a previous designer I have studied, uses laser cutting to create designs the final effect is obviously very different, van Herpen makes designs look very realistic as if they could be found in nature because of the flowing shape that makes models seem as though they are floating across the catwalk, Yeo's design are much more to the point with heavier, darker materials.
- moved with magnificence that pave the way for the abstract creations that quickly followed.
- For this collection van Herpen collaborated with *Lonneke Gordijn* and *Ralph Nauta* whose work, according to *Design Boom* 'breathes life into their delicate, immersive sculptures through light and movement.' The collection is described as 'a tribute to a speculative evolution honouring the ultimate human desire to fly, the undulating wings of delicate glass represent the constructive steps of continuous improvement. this glass bird flows together with the models while they move over the runway, their delicate interaction emphasizes the fragility of new worlds living and soaring together.'
- iris van Herpen's comments on the collection 'as a former dancer, the transformation within movement has hypnotized me. for this collection I looked closely at the minutiae of bird flight and the intricate echoing forms within avian motion. the artists studio drift inspired me to look more closely at the draping of a garment through chronophotography. by slowing down time into split seconds I started breaking down the usual draping of fabric, to then layer the milliseconds all slightly shifted, like the layering of a bird's feather,' she takes most if not all of her inspiration from natural forms and I think her combination of natural forms and modern technology can really help my design progress.

## Function:

- It is assumed that Iris van Herpen's designs are made exclusively for runways but she makes around 100 pieces a year, each costing from \$20,000 to more than \$100,000, they are purchased and worn by famous women
  - A significant number of Van Herpen couture collections are saved for curators so that the pieces can be displayed and seen by the public in museums.



Figure 3 – Look 17 from the AW 18 / 19 Syntopia Collection



Figure 4 - Frozen Falls, gown and headpiece, 2019

- In my opinion this makes her a very unique fashion designer, though she, much like Emma Yeo, a previous designer I have studied, uses laser cutting to create designs the final effect is obviously very different, van Herpen makes designs look very realistic as if they could be found in nature because of the flowing shape that makes models seem as though they are floating across the catwalk, Yeo's design are much more to the point with heavier, darker materials.

## Materials:

The National Gallery of Victoria has the Frozen Falls gown and headpiece on display online (figure 4) and states that the materials uses are "silk (organza, tulle), cotton, polyester film, polyester (knit), adhesive" (<https://www.ngv.vic.gov.au>)

- The Frozen Falls gown and headpiece was designed for Van Herpen's Syntopia collection, autumn-winter 2018-19 and is Look 12 in the collection (figure 5)
- It is meant to mimic flowing water and this is achieved by curving and weaving the materials
- Silk was used to mimic the soft lines found in nature and layers of the silk were used in this piece to mimic flight and also resembles the movement of water. This can be seen clearly in figure 4.
- Polyester film was used because of its shiny, reflective properties that mimic the way light hits water is manipulated in different directions
- Polyester knit is used for the main structure of the piece but also resembles how lines converge in water, this adds to the flowing effect as it is translucent and bent in organic ways.

## Personal Response:

- Many of the dresses in the Syntopia collection relate to my design and work very well as inspiration for my future work as she works with modern materials to make pieces inspired by nature and "Syntopia acknowledges how biology can be intertwined with technology to show the fragility and power within" which can be seen in my worn work through my use of the laser cutter and coral forms (<https://www.irisvanherpen.com/collections/syntopia>)

## Form:

- For this collection van Herpen collaborated with *Lonneke Gordijn* and *Ralph Nauta* whose work, according to *Design Boom* 'breathes life into their delicate, immersive sculptures through light and movement. The collection is described as 'honouring the ultimate human desire to fly, soaring together.'
- Iris van Herpen's comments on the collection 'as a former dancer, the transformation within movement has hypnotized me' For this collection she looked closely at the details of bird flight and the intricate echoing forms within flight. She takes most if not all of her inspiration from natural forms and I think her combination of natural forms and modern technology can really help my design progress.

## Process and Technique:

- Rather than sketching design on paper before making them, Van Herpen drapes material onto a mannequin to find the shape she wants with her hands. Many of her ideas are inspired by natural forms, but she also draws inspiration from the natural sciences to create unique, strange garments, many of which use unexpected materials and 3-D printing. (<https://www.newyorker.com>) Her combination of natural forms and modern technology is a unique expression of her interest in biology.
- Style Zeit Geist Official, an online magazine, describes her work as deeply rooted in nature making it clear that the main element of her work is nature and further reveals that she is specifically inspired by "sensorial elements" that include the fluidity of water or its waves which is clear in this piece.
- The AW18 show is described as 'a synthetic spectacle, bounding biology to technology' In my opinion this makes her a very unique fashion designer, although she, much like Emma Yeo, uses a laser cutter to create designs the final effect is obviously very different, van Herpen makes designs look very realistic as if they could be found in nature because of the flowing shape that makes models seem as though they are floating across the catwalk, Yeo's design are much heavier visually and utilize darker materials.
- She describes the AW18 show as 'quite simply a synthetic spectacle, bounding biology to technology' and this proves that the AW18 RUNWAY was a display of the ways in which Iris van Herpen combines her traditional knowledge of fashion from her school days with technology she has learned to work with throughout her life.
- *Fearon* discusses how laser cutting was at 'at the forefront for a revelation' showing that it was the main technique used to make the dresses in the collection.' The article continues on by saying 'She is Acclaimed for her ongoing ability to explore the endless possibilities of couture, Herpen's AW18 lab-born materials moved with magnificence that pave the way for the abstract creations that quickly followed'



Figure 5 – Look 12 at the Fall 2018 couture fashion show



My work relates to my project theme of aquatic hats as the designs mimic the way water flows and the intersecting elements mirror fish. I used soft paper instead of card for the first layer to create depth and layers to the pieces and to experiment with the way paper can be manipulated to mimic natural forms and movement. I used dark colours and light blue for the top to show the way water looks as oceans become deeper.



This design mimics coral more than water because of its asymmetric features and the shape of the top part of the hat resembles corals because of the curved edges and the uneven way in which the lighter blue comes down over the darker blue layer. I used pink card and blue polypropylene for the intersecting sections to add more colour and texture to the hat. I used gold card and wire to add to the design and used wire to add more support.



This is the best design because of the difference in layers and the colours work together better than in the other designs. The top of the hat is my favourite aspect as the use of one colour and changing sizes makes the hat look like it has movement as it looks like it retracts into itself. The layering relates to the work of Iris van Herpen as she utilises layers to make her designs look like they flow and move.

The way in which the gold elements intersect with the card add depth to the hat and the use of wire helping the card to stand up adds more fluidity to the piece.

To develop this piece further I would add more shades of blue to add depth and to better mimic aquatic feature as water becomes lighter in colour when nearer the surface and will make the hat look more engaged and connected.





## Mock Final



## Evaluation

My design relates to my aim of designing a hat inspired by natural forms as my inspiration came from aquatic elements such as corals, waves and fish. In my previous designs I used strong card to make geometric shapes without any natural lines or layering to make the designs. I experimented with shapes and layers inspired by the work of Iris Van Herpen who uses layers to make her pieces look dynamic and natural.



I used card of varying thickness for different layers in the design so that it could be manipulated to curve where I wanted, to capture the natural movement of flowing water. For the first layer, which acts as a brim, I used thin black card so I could curve it in different directions to cover the eyes and add a dynamic element, unlike the other layers I did not add the coral pattern I previously developed when focusing in Emma Yeo's work, I kept it plain so that light could come through the other layers and create dappled shadows and create an illusion of reflected light over water.

The colours are based off on the natural gradient of water in oceans as it gets darker the deeper you get. The pattern on the layers also gets smaller as the colour gets lighter to create an illusion of movement. The intersecting pink elements accentuate the feeling of movement further as though fish are swimming in and out of the hat.

To develop this design into a final design, I will use polypropylene for its translucent qualities to further experiment with my ideas in new materials. The translucency of polypropylene will heighten the illusion of water as shadows and light will be even more distorted on the solid brim and the face of the model.



## Materials Testing

### Base

I decided to use HIPS thermosetting plastic for the base of my hat due to its sturdy and durable qualities. I used vacuum forming so that the piece would fit the head perfectly. I had to make a mould first, I did this by cutting the top of the Polystyrene mannequin head off at an angle because the piece needed to have support at the back of the head but not cover the model's eyes.

As polystyrene would melt during vacuum forming when the plastic covers the mould, I protected the Styrofoam piece with two layers of Modroc plaster strips.

This part of the headpiece relies on function over form as it is the base that will keep the hat stable, I chose black plastic so that it doesn't interfere with the design and blends in with the brim which will also be made out of black plastic.



### Coral Waves



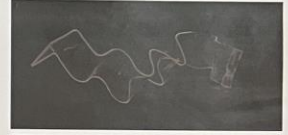
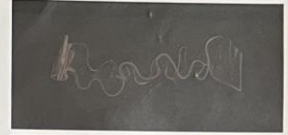
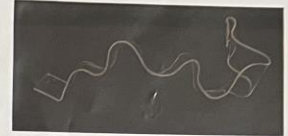
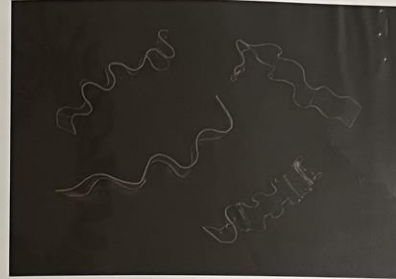
For these layers I experimented with blue and white polypropylene as it has translucent properties and is more stable than the card that I have previously been working with. I used slots to hold a curve as it can't be held in position with double sided tape as it is much harder to manipulate than card.

For the blue piece I added two slots to add more movement to it but as shown by the white layer, one slot is enough to lift the sides and make the piece more three-dimensional. The top photo of the white piece shows how the slot creates a flat geometric edge that will make it easier to join to the base below it.

When I was using card there needed to be a border so that pattern didn't make the card weak but polypropylene is a stronger material so I will remove the border, making the pattern more realistic.

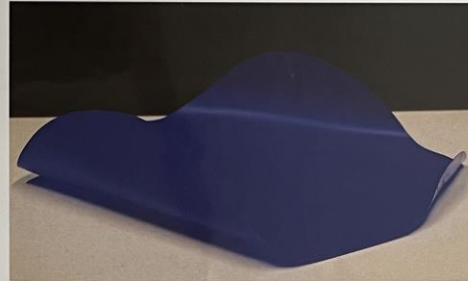


### Linear Curves



For these pieces, I experimented with thermosetting plastic to create curved and curled sections that were made out of card in previous designs. I used a heat gun to soften the plastic strips and small wooden forms as well as my hands to form the shapes. Using plastic adds more texture to the hat and the bent clear plastic will distort light and create shadows on the hat like sunlight on water. I made a few because I wanted to experiment with the size of the curves to create different patterns.

### Undulating Brim



These pieces were made by heating polypropylene and bending over a curved wooden form to achieve a natural looking curve/wave. Polypropylene is not a thermosetting plastic but did heat up over time which allowed me to bend the material, it took a few attempts as some of the plastic kept overheating and distorting.





**Coral Forms Research**

Weslophilla



Hollywood Stunner



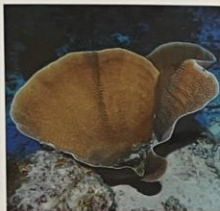
Folded coral



Ultra trachyphyllia



Turbinaria



*Astreopora randalli*



*Merulina ampliata*



Sarcophyton

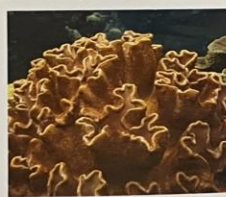


Plate coral



Bryozoan



Lace Bryozoan



Large Polyp Stony Coral



Elkhorn Coral



Nephtea Leather Coral



Birdsnest Seriatopora Coral



Acropora Coral



Toadstool Coral



Candy Cane Coral



Elegance Coral



Acanthophyllia



Platygyra

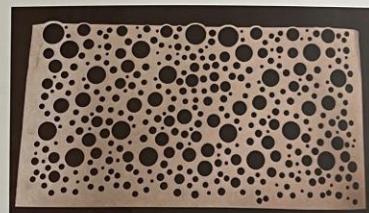




## Card Models (to inspire final collection)



## Further Work



At first, I was going to use the same coral pattern for my final hat design as seen in my first card model, but I decided to create a new 'bubble' pattern to add more depth and natural elements to my design. The top design was my first attempt and was far too structured and stiff so I developed the second design to mimic the natural movement of bubbles in water. On the first one I also added a slot but as my design will be out of HIPS plastic, I will heat it up and bend it into shape and slots won't be required.



I also experimented with different types of slotting systems as seen in the photos. The slotting mechanism on the left would be used for HIPS plastic as it is simple and doesn't require folding the material to fit into a slot as the slotting mechanism on the right needs. The slots on the left would be used for weaker materials like card and polypropylene which can be bent and popped out into a slot.



Initially I attempted to recreate the first card model out of polypropylene but it proved to be difficult as polypropylene is not a HIPS plastic and takes a while to heat up, when heated it melts very quickly and crumples up making it extremely difficult to manipulate. This is why I have decided to make the inner layer of the hat out of HIPS plastic.



## Final Headpiece Collection



## Evaluation of Collection

### Idea:

My final collection relates to my project theme of contemporary millinery design. I have used natural forms as I have taken inspiration from coral patterns and forms throughout my project. In my final collection I was exploring the way in which coral acts, and how underwater elements like fish interact with it. I used the same pattern in each final headpiece to link them all together, I also used a mixture of Polypropylene and HIPS plastic differently in each piece to have visual similarities between the pieces whilst keeping each design unique and separate. I used blue and darker colours to mirror the colours of the ocean, and bright colours to reflect the bright colours of fish and coral found underwater.

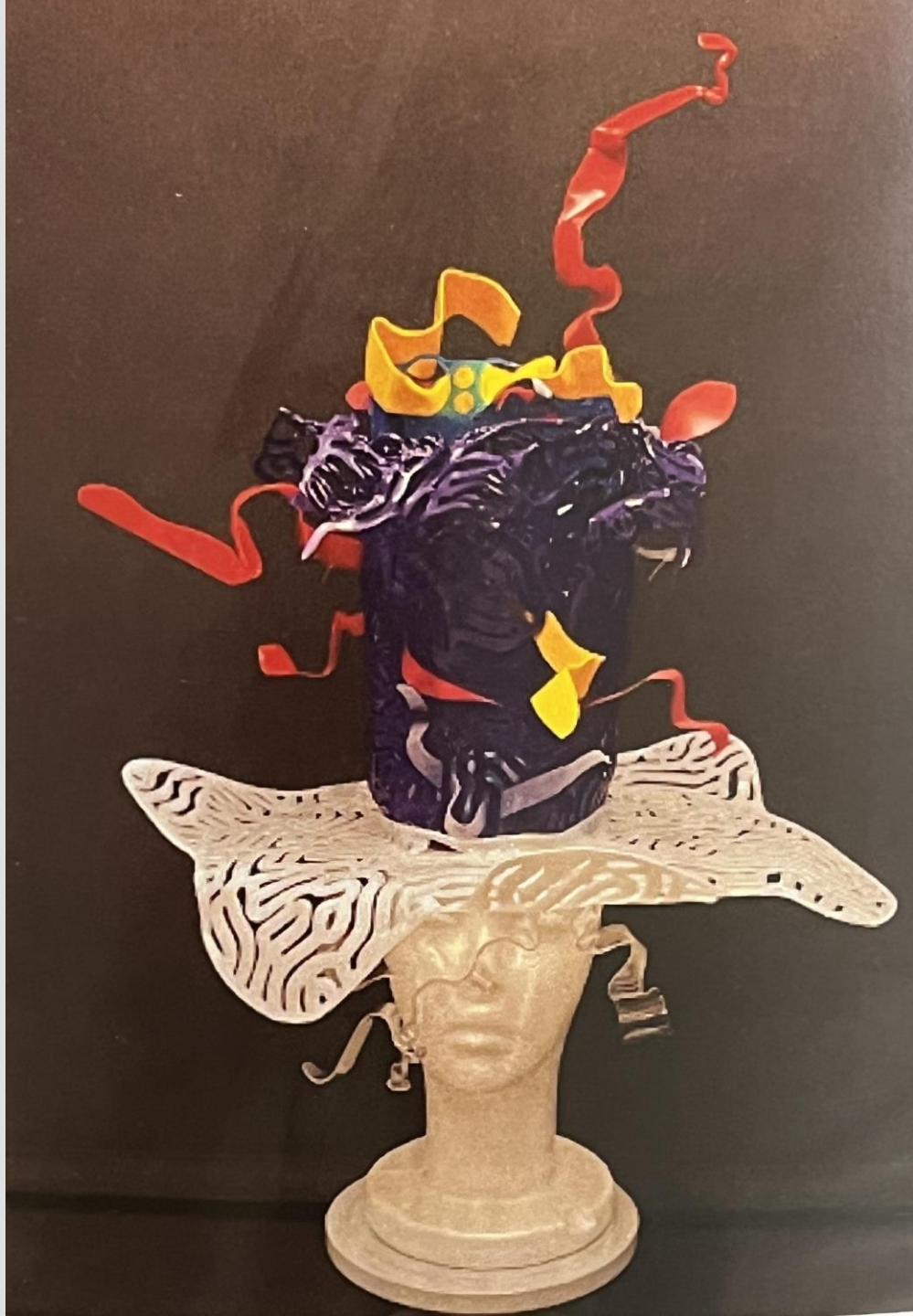
### Inspiration:

I took inspiration from three milliners and fashion designers: Phillip Treacy, Emma Yeo and Iris van Herpen, I chose a piece from each designers and incorporated them into my own work. In Phillip Treacy's Butterfly headpiece to Emma Yeo's Dragonfly and Iris van Herpen's Frozen Falls headpiece there were links to nature, some more abstract and subtle and some copying nature completely, this helped me greatly in letting nature inspire my work. My work was greatly inspired by the previously mentioned designers as they used modern techniques such as laser cutting and I used that to cut my pattern, I also used plastic and melted it to manipulate into new shapes.

### Evaluation:

My final headpiece collection satisfies the original aims of my statement of intent as I have used natural forms to inspire headpieces using modern millinery techniques as I have used aspects of coral forms and other marine life to create a collection. I especially like the way I have used heat to manipulate and bend plastic into curves that resemble waves, I also think my use of HIPS plastic to create fish-like features that stand out and move out of the hat adds a certain depth and intricacy to my designs.











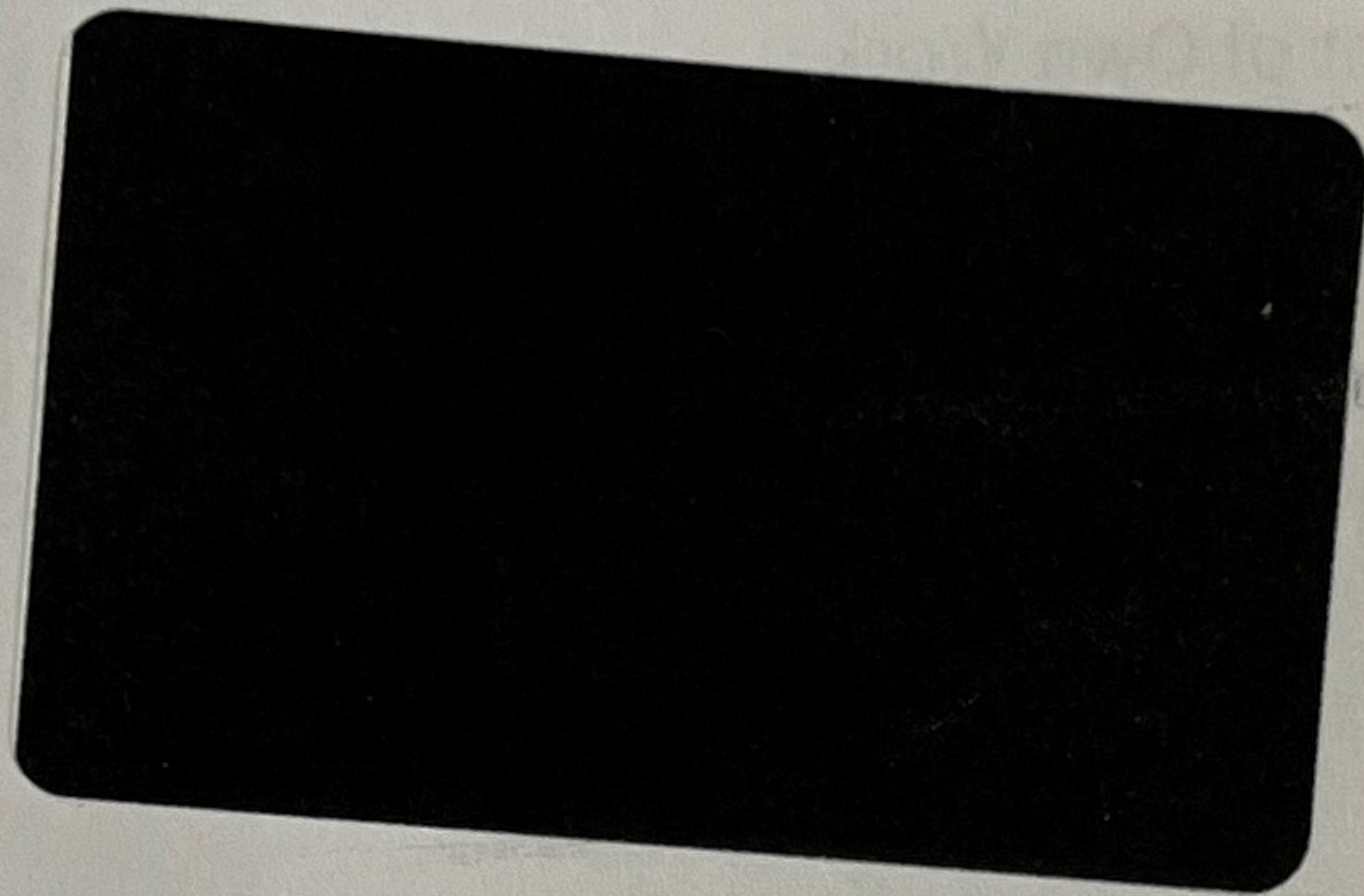






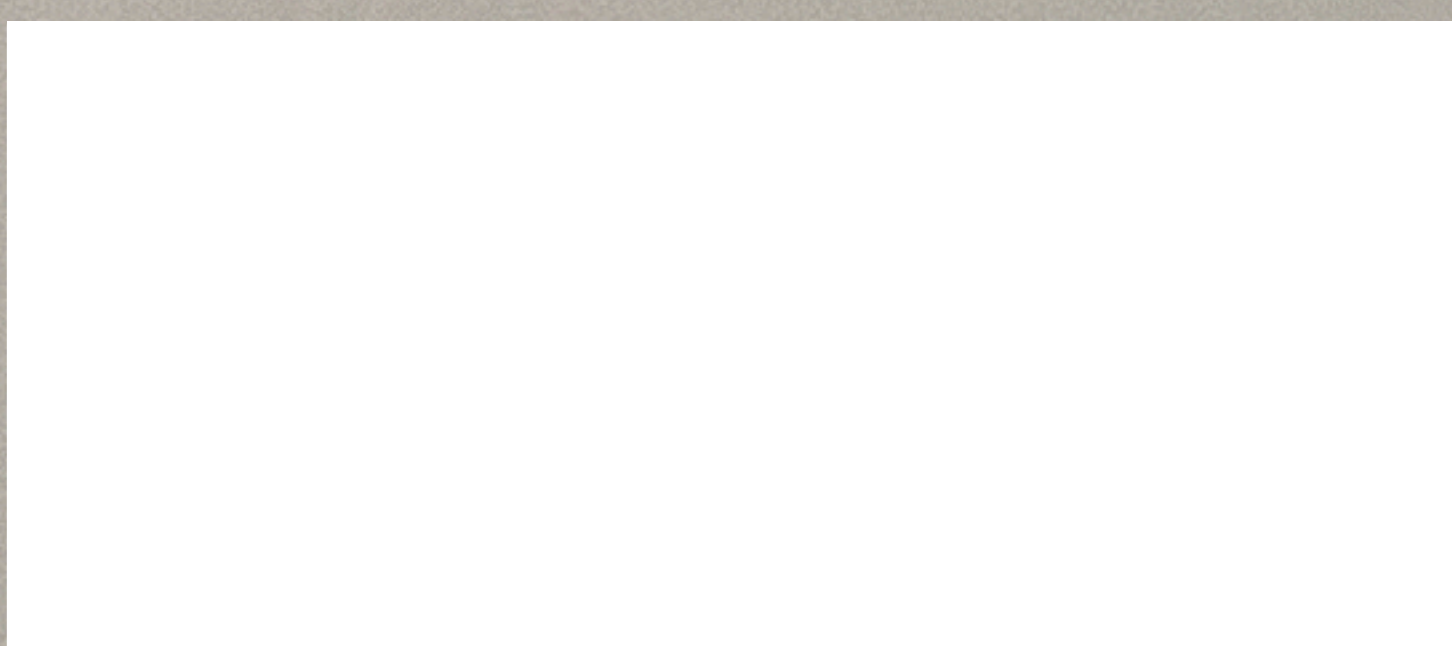
Personal Study

# Contemporary millinery design inspired by natural forms



This study investigates the designs of three fashion designers who have used modern technology and traditional millinery techniques to create intricate headpieces inspired by forms and colours found in nature. Phillip Treacy, Emma Yeo and Iris van Herpen are all inspired by nature and work with modern technologies such as laser-cutting. Together these artists and their design processes pave the way for accurate designs and provide an insight into how nature influences fashion. Finally, this study will show how these designers have inspired my own millinery work that utilises modern technology to capture the beauty of nature.





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# Chapter One

## Phillip Treacy: Butterfly Headpiece

Philip Treacy (born 26 May 1967), an Irish award-winning hat designer based in London, and described by Lady Gaga as 'the greatest milliner in the world' ([www.thecut.com](http://www.thecut.com))

The *Red Butterfly Hat* was made for the spring/summer collection in 2008 and was initially made from hand-painted turkey feathers. It was designed as an ode to the life of Isabella Blow: a wearable sculpture to celebrate her impact on Treacy's and many other designers' lives.

Figure 1: Treacy in his studio



Treacy makes prototype forms in a light flexible material called Sparterie. Sparterie is often known by referred to as willow by Milliners, the open weave grass cloth bonded to a fine cotton gauze by starching, so the top becomes softer both in appearance and texture. Treacy then sends these initial forms to a Parisian blockmaker at La Forme who carves them out of beechwood. Beechwood is used as its softness allows pins to be stuck in it and mould materials onto the wood.

Treacy experiments with wooden forms, (figure 2), finding a combination of forms that allow Treacy to imagine a design before he draws it and makes small-scale prototypes from Sparterie. In a video interview with the Victoria and Albert Museum, Treacy said "Every hat I have ever made has begun in my mind as a photograph. I can see it on the model, at the right angle, before I even begin." ([www.youtube.com](http://www.youtube.com)). It is important for Treacy to form a clear idea before beginning a project as it creates an achievable goal and makes his design process easier.

Treacy starts most of his designs using simple two-dimensional sketches and "boring" fabrics before building the hat using more unorthodox materials. ([www.encyclopedia.com](http://www.encyclopedia.com)). All the hats are stitched, trimmed and finished by hand in his London studio by skilled milliners, without the use of machinery. He couples traditional millinery techniques with modern knowledge to bring his designs to life. Treacy said, "There's a technicality to designing and wearing hats. A hat is balancing the proportions of your face" ([www.thecreativedimension.org](http://www.thecreativedimension.org)). By this he means it

Figure 2: Wooden blocks



is a long process and has to be precise to make sure that the hats have to be proportional and balanced to make the designs work. It also highlights the technicality of hat design and Treacy's approach to it, particularly ensuring that his designs complement the wearer.



For his *Butterfly Headpiece* (figure 3) he used hand-painted turkey feathers and singed them to make them appear like gossamer (a sheer woven fabric made out of silk, cotton, or wool with a structure similar to a gauze). I believe he used feathers because he wanted to make a hat. Feathers were used as they can resemble the weight and structure of butterfly wings better than paper or other materials, whilst also giving more strength to the design than real butterfly wings could.

Figure 3: Butterfly Headpiece



In *The Butterfly Headpiece*, Treacy uses only one colour and one natural form to unify the design. In this piece, he specifically focused on butterfly wings and the shapes found within them in nature. Treacy is often inspired by nature. This was revealed in an interview where he stated 'I take inspiration from natural forms and the beautiful lines in nature' (www.independent.ie) In his design, the painted butterflies are very delicate and precise, mimicking the lines that naturally occur on butterflies in nature. Many of Treacy's pieces rely on lines to create cohesion throughout the design and colour to add depth.



Figure 4: Duchess of Cornwall's wedding hat

*The Butterfly Headpiece* has influences from Japanese style. Treacy intentionally used the colour red for the butterflies, which in Japan are believed to be a personification of the soul and a symbol of good luck and happiness. Treacy wanted this positive symbolism to reflect and celebrate Blow. Natural motifs can be seen in many of the hats he has designed for royal weddings, such as the Duchess of Cornwall's wedding hat (figure 4) which resembles wheat and is made from feathers.

While most of Philip Treacy's work is worn globally and commissioned by celebrities, he also creates pieces for his shop for individual use. Philip Treacy is a contemporary hat designer and has been at the forefront of modern hat design, paving the way for future designers. Compared to other contemporary designers, Treacy's work appears more playful and focuses primarily on the shape of the hat, rather than practical aspects. This goes against the 'form follows function' principle of design which states that the shape of an object should relate to its intended function or purpose (<https://en.wikipedia.org>). In his work, function follows form as he comes up with elegant design ideas before figuring out how they work as a headpiece, in this way his pieces can be described as wearable sculptures. In my opinion, designs can embody both form and function, for instance when they are not being worn they look like art, almost sculptures, but when worn they are experimental hats.



Another contemporary designer, Malakai (figure 5), also experiments with form but his designs have a dark, gothic aesthetic and all his designs have certain elements in common for example the majority of Malakai's designs incorporate spikes and resemble armour in some way. He too focuses more on form, sacrificing functionality for aesthetic depth. Malakai and Treacy use form in different ways, where Treacy focuses on nature and beautifully flowing design, Malakai creates a gothic design, allowing us to draw parallels between their willingness to focus on form, in designs that are otherwise very different.



Figure 5: Headpiece by Malakai

*The Butterfly Headdress*, like most of Treacy's designs, is defined by its form more than function as it focuses on making the butterflies look realistic as though they are in motion. Its colour palette and the natural theme fits in with the summer/spring collection that it was made for. This is one of my favourite designs by Treacy because of its vivid colour, intricate detailing and fluid, natural shapes which stand out from the rest of his portfolio. His use of turkey feathers also showcases his talent and curiosity for experimentation within his work.



# Emma Yeo: Dragonfly Headpiece



Figure 6- Dragonfly Headpiece

Emma Yeo was born in Brighton, England and is a multimedia designer and haute craftswoman. Yeo's hats have been gaining increasing recognition in the fashion industry and have featured in *Vogue*, *Dazed & Confused* and *The New York Times*. She has worked on commissions for both celebrities and art collectors.

The *Dragonfly Headpiece* (figure 6) is arguably Yeo's most renowned design.

An Article from Central Saint Martins revealed 'willingness to innovate with materials and technologies... her commitment to hands-on craftsmanship and detail,' ([www.arts.ac.uk](http://www.arts.ac.uk)). Her experimentation is the reason she is an up and coming milliner as she uses modern technology to lift her designs to unique pieces of art that could not be made by hand, such as the laser cut wood design seen in figure 7.



Figure 7- Design made from laser-cut wood

The article: *London Calling! The rising stars of British millinery*, explained Yeo's style of hats: 'A sophisticated hybrid-design philosophy, combining cutting edge technology with sympathetic craftsmanship. The use of fine, laser-cut wood is Emma's signature.' ([ontracktrend.com](http://ontracktrend.com)). The article describes her design style as hers alone, showing how unique and experimental her hats and design processes are. It displays Yeo's ability to incorporate unconventional synthetic materials into her work and tailors luxurious and less traditional materials into bespoke, delicate adornments.



Figure 8 -close up

The *Dragonfly Headpiece* is on display at the National Museum of Scotland. which describes the piece as 'mirroring nature with wing shapes and vein patterning of gold-plated acid etched brass' ([nms.ac.uk](http://nms.ac.uk)). Gold plated brass was used to create an illusion of a moving piece as it creates intricate shadows. It has been cut from sheets of brass using a plasma cutter CAM and manipulated by Yeo to bend into the final form of dragonfly wings, hence the title of piece. The hat appears smooth despite all the laser-cut areas (Fig. 8), leading to my assumption that the hat was welded, and not glued together.

In a video interview with *The One Forty*, Yeo stated that all her pieces have a unique way of being made, "I manipulate materials to achieve a desired effect" ([vimeo.com](http://vimeo.com)). For example,



stiffening soft materials like silk to create a wooden effect. This can really be seen in her work as every design differs from the previous and she is constantly experimenting with new colours, forms and even techniques

To create the *Dragonfly* (fig 9), Yeo used all of the formal elements of Art. Line was used to create the laser-cut areas and to outline the main shape of the hat. Yeo cut soft curved lines and shapes into the brass to mirror lines seen in nature, no straight lines were used throughout. The overlapping laser-cut lines created an almost optical illusion to look as though its actually moving, lifting the piece from functional hat into art.



Figure 9– Hat at National Museum of Scotland

Katarzyna Pohorecka observed that, ‘This is not only headwear, but also an amazing sculpture.’ (medium.com) is a common theme amongst interviewers to compare Yeo’s work to sculpture. She does this by creating hats that focus solely on their form.



Figure 10 -Photo (blancmagazine.com)

For me, the *Dragonfly Hat* is a wearable sculpture (Figure 10) it has sculptural qualities. For example, it resembles an animal spreading its wings for flight, bringing art and millinery closer together. I think the overall composition of the design is well balanced and symmetrical with all the components floating away from the face which adds structure to the piece

Yeo obtained a BA in Multimedia Textiles from Loughborough University and an MA in Jewelry Design from Central St Martin’s College of Art and Design in London. Her knowledge of jewellery making can be seen in her millinery work as it is often delicate.

“The challenge is to create something that engages with contemporary culture” (Emma Yeo, Brighton Fashion Week). Contemporary culture focuses on current trends, Yeo’s work engages with contemporary culture as she is always creating headpieces with modern technologies like laser cutting, that combine art and fashion. Other artists are starting to experiment with similar technologies, Sally-Ann Provan also uses laser cutting in her designs. Figure 11 shows *Momento Flori* which was created by her ‘laser cutting a pattern into moulded acrylic panels’ (www.vam.ac.uk). Despite using similar techniques Yeo’s and Provan’s designs are completely different showing the wide possibilities of modern technology in millinery.



Figure 11 - *Momento Flori*



Yeo's finely patterned hats (figure 12) are reminiscent of ancient Chinese bamboo fans (figure 13), their complex forms and abstract shapes making them avant-garde. Regardless of the form, it is the cut patterning that draws the eye, emphasising the designer's dexterity as a skilled craftsman.

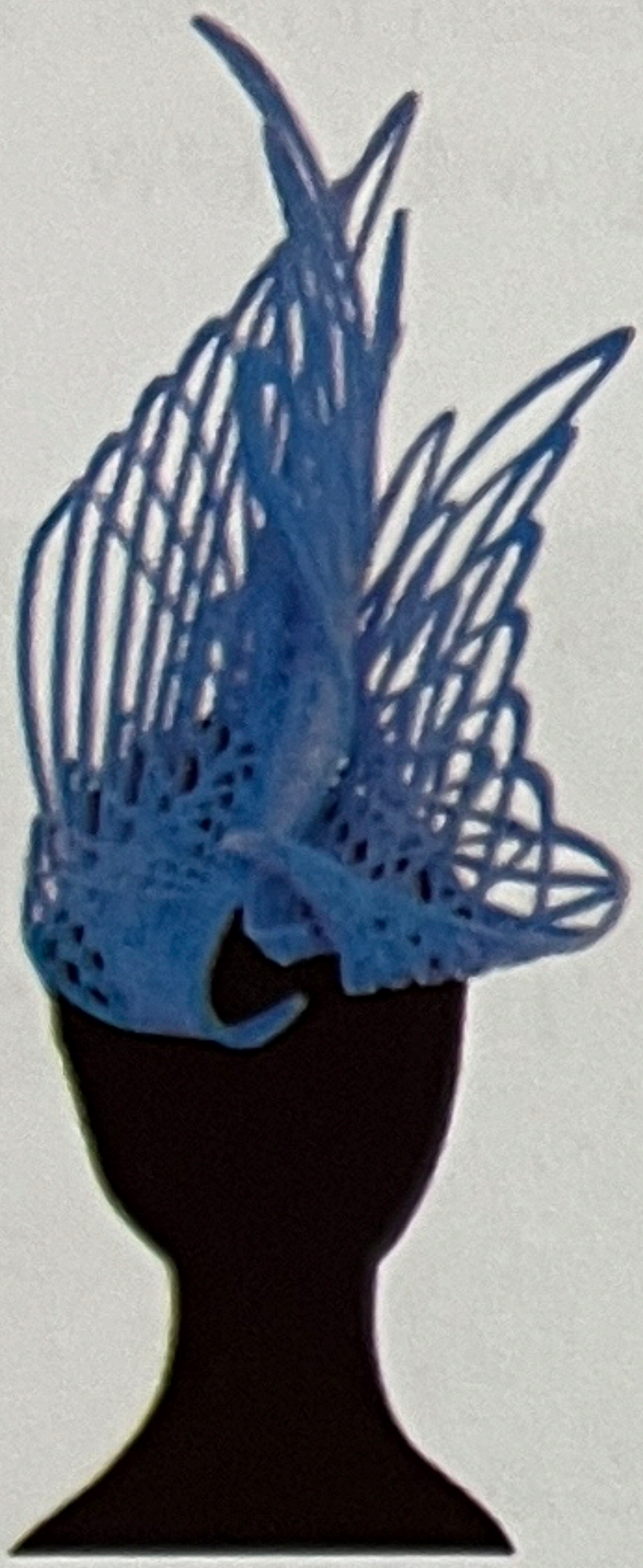
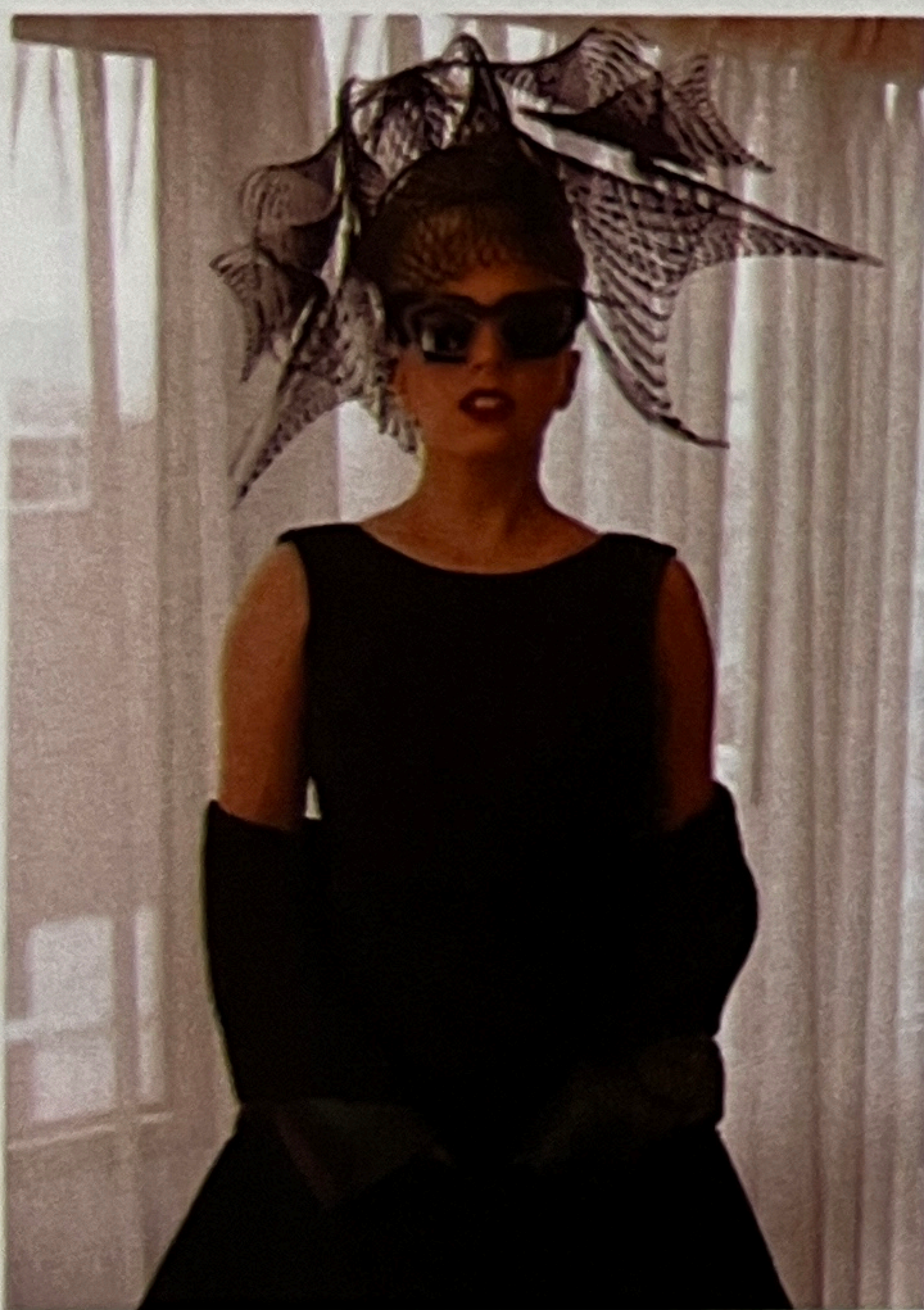


Figure 12- laser-cut hat, 2016



Figure 13 - Chinese fan



Her designs are being worn at the Royal Ascot and by a growing number of fans, including Lady Gaga (figure 14) who wore the 'fabulous dramatic sculptural laser cut Dragonfly headpiece' (Lamaisongaga.com) at Harvard University in 2012. Her rising popularity can be seen as she has been 'Chosen as 'the one to watch' by *Italian Vogue*, *Timeout* and *The Times*' (www.tate.org.uk)

Figure 14 – Lady Gaga

In my opinion, Emma Yeo is very deserving of her recognition as one of the best new milliners and is rightfully described as a 'rising star in the world of millinery' (www.lovehats.com) Although her designs all utilize similar techniques, they are all vastly different. Her combination of modern technology and traditional millinery techniques like sewing and bending fabrics, creates unique work that resembles contemporary sculpture more than hat design. My favourite aspect of her designs is that none of the hats have the same shape, as it would be easy for her to pick a shape and laser cut it the same way each time, but each of her designs create a different form and sits on the head at a different angle with varying patterns covering the face.



# Iris Van Herpen: Frozen Falls Headpiece

Iris van Herpen (b. June 5 1984) is a Dutch fashion designer, known for combining fashion with nature through traditional haute couture craftsmanship and modern technologies (<https://en.wikipedia.org>, 2021)

At 18, Van Herpen went to Arnhem art academy where she “started seeing fashion in the context of biology” (<https://www.nytimes.com>, 2019). This was the start of her experimentation in her designs. She moved away from traditional techniques and now reflects nature in her designs. All her collections incorporate nature in one way, as they are inspired by fungi, aquatic forms and even landscapes.



Figure 15- Iris Van Herpen working on a design

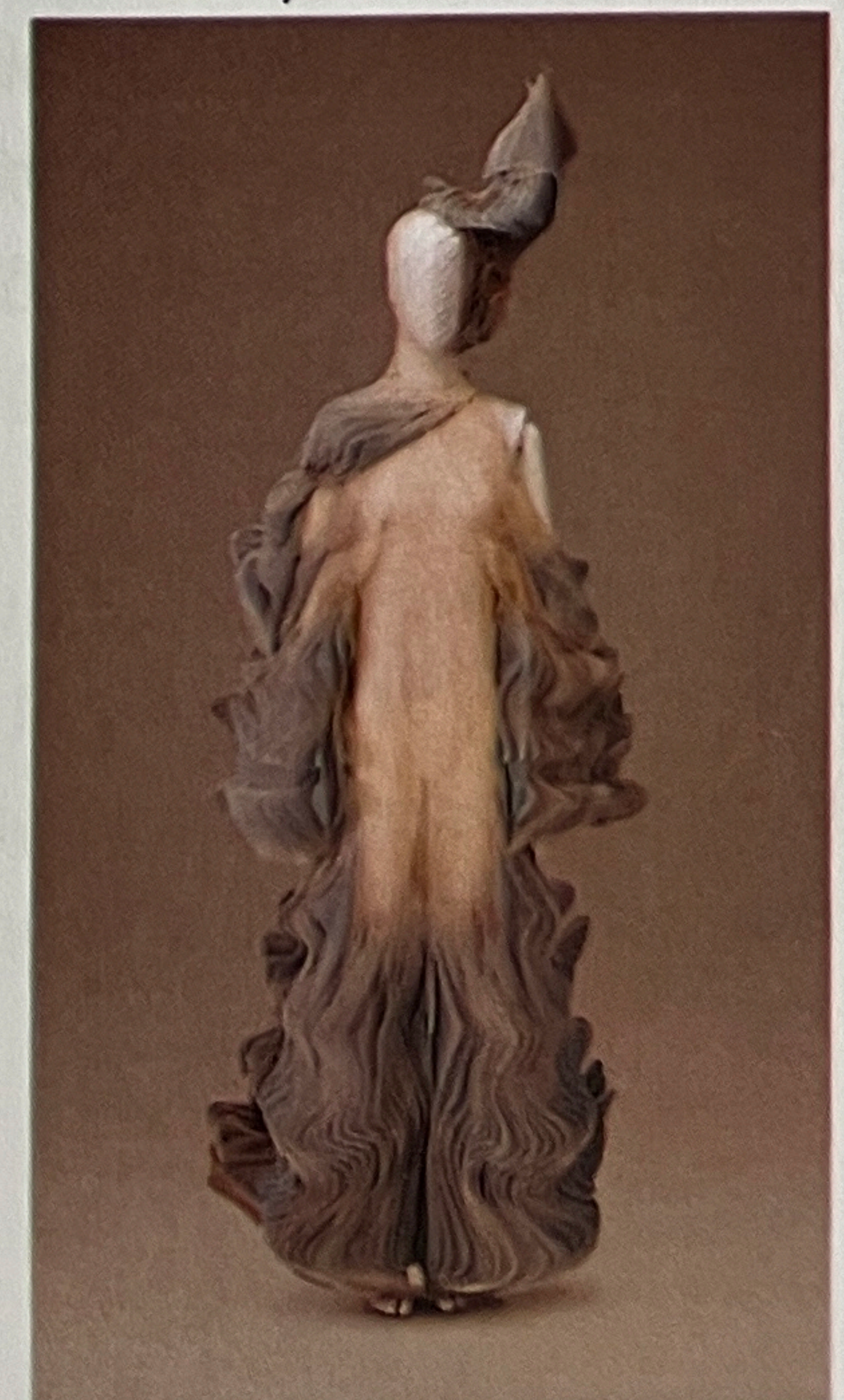


Figure 16- Miss Fame in the headpiece

In 2011, She began her own label *Iris van Herpen*, and many of her designs have been exhibited in the Metropolitan Museum of Art, the Victoria & Albert Museum, and the Palais de Tokyo in Paris. The Frozen Falls headpiece (figure 16) is a headpiece from Van Herpen’s Syntopia Collection which utilizes laser cutting and patterns found in nature. According to an article in Glass Magazine. ([www.theglassmagazine.com](http://www.theglassmagazine.com)) ‘Craftsmanship lies at the foundation of couture.’ and Herpen's skills combined with innovation make her modern designs unique

The materials used for this piece are silk (organza, tulle), cotton, polyester film, polyester (knit), adhesive (<https://www.ngv.vic.gov.au>). Silk was used to mimic the soft lines found in nature and layers of the silk were used in this piece to capture flight and resemble the movement of water (figure 17). Polyester film was used because of its shiny, reflective properties that mimic the way light hits water whilst polyester knit was used for the main structure which resemble how lines converge in water, adding to the flowing effect as it is translucent and bent in organic ways.

Figure 17- The National Gallery of Victoria





Rather than sketching designs on paper before making them, Van Herpen drapes material onto a mannequin to find the shape she wants with her hands. Many of her ideas are inspired by natural forms, but she also draws inspiration from the natural sciences to create unique, strange garments, many of which use unexpected materials and 3-D printing (<https://www.newyorker.com>).

*Style Zeit Geist Official*, describes her work as deeply rooted in nature. In my opinion this makes her a very unique fashion designer, although she, much like Emma Yeo, uses a laser cutter to create designs the final effect is obviously very different, van Herpen makes designs look very realistic as if they could be found in nature because of the flowing shape that makes models seem as though they are floating across the catwalk, whilst Yeo's designs are much heavier visually and utilise darker materials.

Glass Magazine discusses how laser cutting was at 'at the forefront for a revelation' meaning it was the main technique used in the making of the pieces in the collection. The article touches on 'her ability to explore the endless possibilities of couture' which is a main feature of her designs as she is constantly experimenting this is seen as many of her designs end up in museums for their modern appearance and intricacy despite being designed for fashions shows (figure 18)

Figure 18- Frozen Falls Headpiece



She collaborated with Lonneke Gordijn and Ralph Nauta whose work, according to *Design Boom* 'breathes life into their delicate, immersive sculptures through light and movement'. The description of this piece as a sculpture is fitting as the pieces flows from the headpiece down to the moving layers at the bottom of the dress, blurring the lines between fashion and sculpture. Iris van Herpen's comments on the collection 'as a former dancer, the transformation within movement has hypnotized me' For this collection she looked closely at the details of bird flight and the intricate echoing forms within flight.

A lot of Van Herpen's designs use muted tones of grey, blue and brown as she is often inspired by water, flight and the earth, not bright elements of nature like flowers. This shows how her inspiration is biology not just nature in general and displays a real understanding of the way the natural world functions explaining how she mimics nature with materials so well.



Iris van Herpen collaborated with Studio Drift for the Syntopia collection as she was deeply inspired by their “in 20 steps” (figure 19) installation as she thought the use of delicate glass wings was beautiful and represented “all the different steps of flying, in an abstract way” The delicate but strong nature of the piece can be seen throughout her designs. (<https://whitewall.art>)

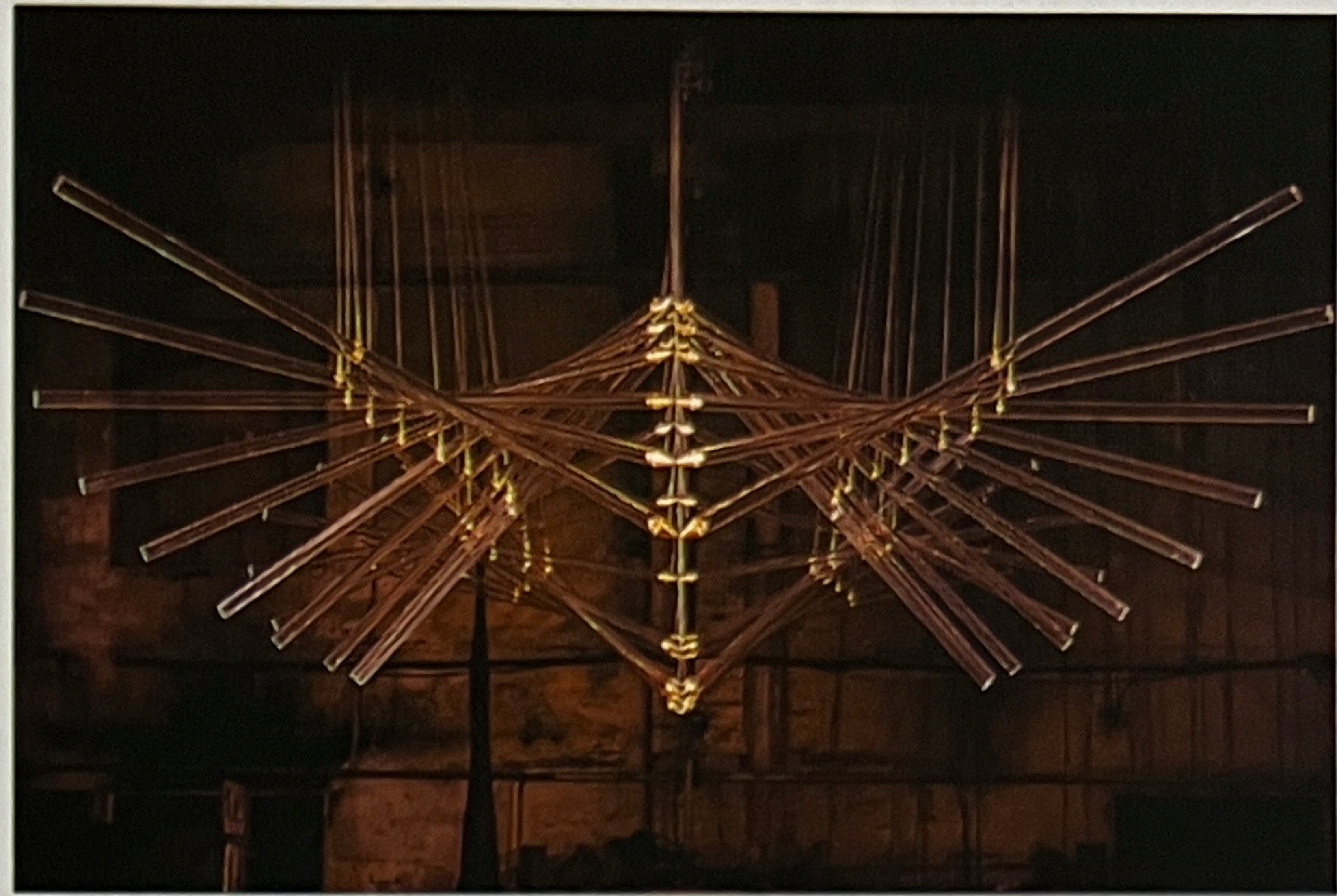


Figure 19 - “In 20 Steps”.

Van Herpen revealed “I was reading the book Life 3.0 by MIT scientist Max Tegmark, which discusses our future with artificial intelligence... I started to explore the new worlds that arise within intertwining relationships between the organic and the inorganic more deeply” This exploration is seen through her use of materials reflecting nature in a beautifully delicate way, like nature under a microscope.



Figure 20- Frozen Falls Headpiece in front of “In 20 steps” installation.

The *Frozen Falls* headpiece is a clear example of a designer prioritising form over function, as this design would not be worn off the runway or in any casual setting. The design blurs the line between fashion and art, making the headpiece and gown more of a sculpture that reflects the interconnectedness of humans and nature. “*Syntopia* acknowledges how biology can be intertwined with technology to show the fragility and power within”. ([www.irisvanherpen.com](http://www.irisvanherpen.com)). This is my favourite aspect of the collection and the *Frozen Falls headpiece* because the materials mirror the movement of waves as the model walks and the headpiece looks like a strong current or a wave which both have connotations of strength.



## Chapter 2

When I discovered the work of Phillip Treacy, I decided to focus my major coursework project on nature-inspired headpieces rather than just fashion. I enjoyed how he turned headpieces that are usually designed with the purpose to be worn to be wearable sculpture. The *Butterfly Headpiece* (figure 21) is one of the many hats he designed to capture nature and I took inspiration from it, particularly the way Treacy makes the butterflies float as though suspended in air. His attention to detail made him a clear choice for my inspiration.



Figure 22 - Valentino Fall 2009 mask by Philip Treacy

Figure 21- *Butterfly Headpiece* by Phillip Treacy



Having researched the headpiece, and discovering a lace mask that Treacy designed (Figure 22), I decided to incorporate the butterfly motif into my own work but only a butterfly silhouette to make it less literal. I combined the patterned cut out lace mask with the floating qualities of the *Butterfly Headpiece* to create my work. I made an initial design using only black card (figure 23) and layered the wings around the head inspired by Treacy's headpiece.



Figure 24- My work – Developed design inspired by Phillip Treacy's *Butterfly Headpiece*



Figure 23 – My work – Initial design





Figure 25 – Dragonfly Headpiece by Emma Yeo at the National Museum of Scotland

I wanted to explore how other designers use nature as an influence but also experiment with modern technology, such as laser cutting that I used in my previous work. Emma Yeo is a new millinery designer that experiments with laser cutting, welding and modern materials. I chose her *Dragonfly Headpiece* (Figure 25) as my inspiration as it uses laser cutting and it has a unique form as the material has been manipulated to suit her design needs.

Yeo's work engages with contemporary culture and combine art and fashion. She uses a sheet of material with a laser cut pattern to be bent into a headpiece. After researching natural forms at the Natural History Museum. I decided to create a pattern of my own inspired by coral. Designing my own pattern (figure 26 ) was challenging but created a unique aesthetic for my headpiece

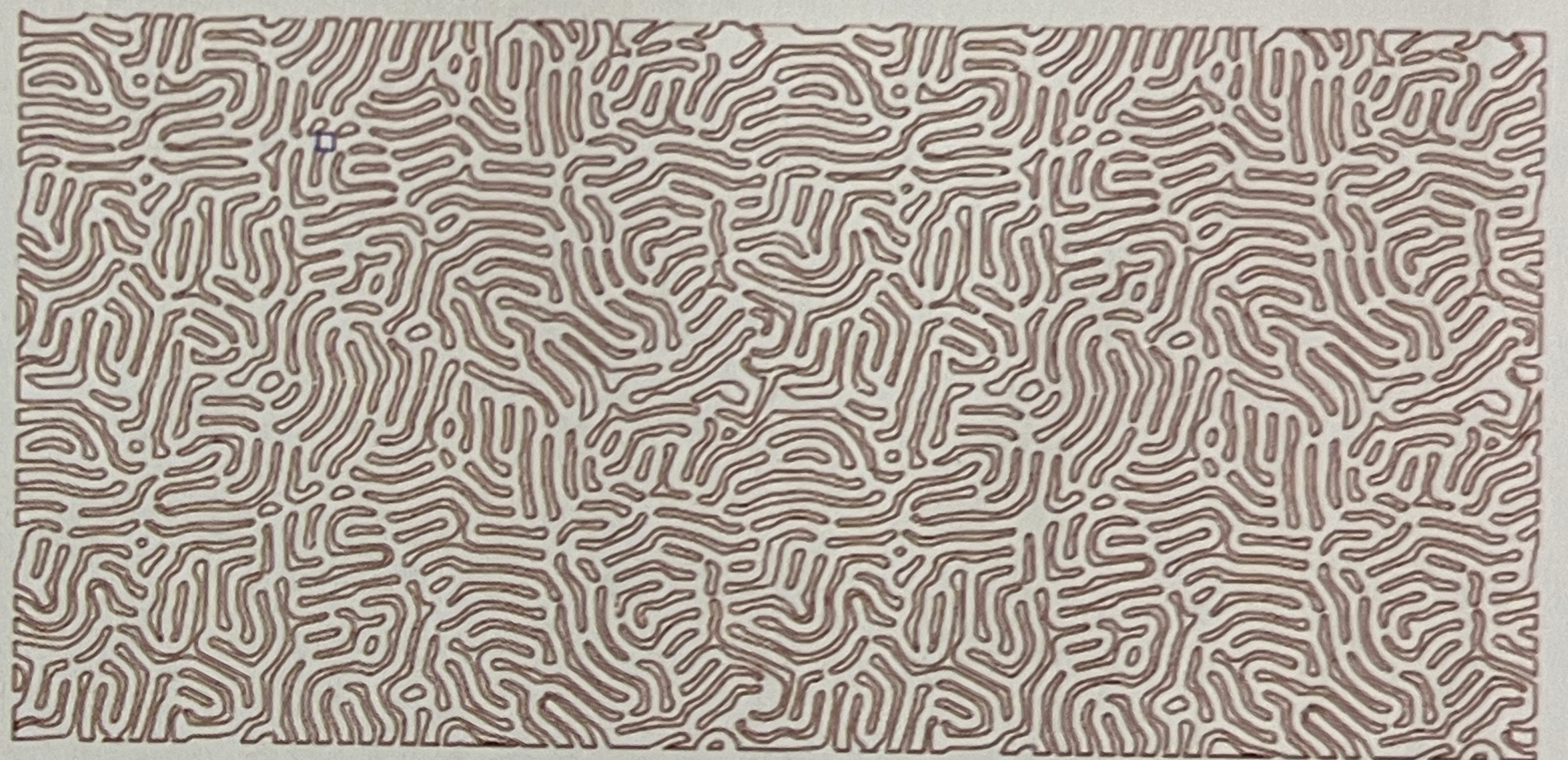


Figure 26 – Coral Pattern

Before incorporating the pattern into my designs, I made solid card models to experiment with the material and with different forms that the pattern could be used on. Taking inspiration from Treacy's layering of shapes and Yeo's use of technology, I made solid card models to experiment with form and layering. I used a blue and white colour palette to mirror marine colours and laser cut layers to create a design that captures the beauty of nature (Figure 27).



Figure 27 – My Work Final piece inspired by Emma Yeo





Figure 28 – *Frozen Falls* Headpiece

To inspire the final development my work, I researched the work of Iris Van Herpen, specifically the *Frozen Falls* headpiece (figure 28) which utilises laser cutting and new materials. The *Frozen Falls* headpiece is a clear example of a designer prioritising form over function, which is what I was trying to achieve through my work to move away from functional headwear into wearable sculpture. Inspired by her experimentation with different materials, I used card of varying thickness for different layers in the design so that it could be curved as I wanted to capture the natural movement of flowing water from earlier work. I kept it plain so that light could come through the other layers and create dappled shadows and an illusion of reflected light over water. The pattern on the layers also gets smaller as the colour gets lighter to create an illusion of movement.

The intersecting pink elements accentuate the feeling of movement further as though fish are swimming in and out of the hat.

I decided to move away from card and began using polypropylene and thermosetting plastics to further my work as it can create more gentle curving lines that mirror movement in nature. I experimented with manipulating and bending plastics (figure 29) to achieve the watery visual qualities Iris van Herpen creates by manipulating the silks and leather. My final piece is a coral inspired headpiece made out of laser cut and manipulated plastic. By creating my own pattern and laser cutting it onto different layers of plastic I created an abstract headpiece with clear links to nature. The work incorporates elements of the work of Phillip Treacy, Emma Yeo and Iris Van Herpen and by using nature to inspire my piece I successfully experimented with expressing natural forms through modern technology and materials much like the designers that inspired me.



Figure 29 – Polypropylene manipulated to curve

I used aspects of the work of the three designers to come to a final design, I took the natural inspiration from all three of them and combined that with Yeo and Van Herpen's use of modern technology and methods of manipulating materials. With each new designer I added more to my work, learning from my research and focusing on specific aspects of each of their works.



## Conclusion :

The final piece (figure 30) has four large layers and two smaller layers of plastic resting on top of a vacuum formed plastic base with pink fish-like features swimming in and out of the design. Each layer was heated and curved to create a more dynamic and natural design reproducing the way in which Van Herpen manipulates her materials. The laser cut pattern influenced by Emma Yeo's work can be seen in the top layers. The piece is clearly inspired by coral but in a more abstract way taking influence from how all three of my researched designers , (Treacy, Yeo and Van Herpen) incorporate nature into their designs.

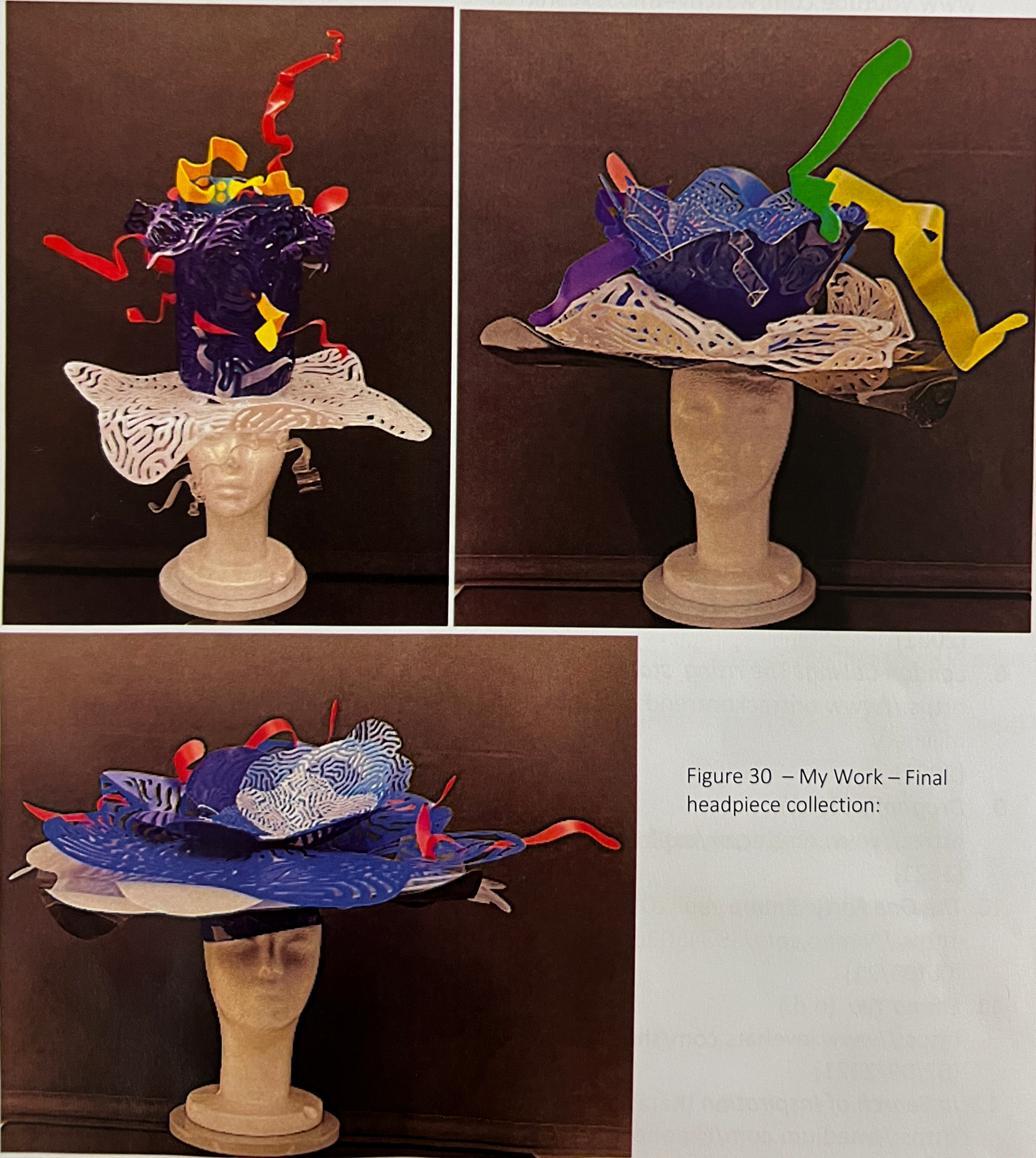


Figure 30 – My Work – Final headpiece collection:



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