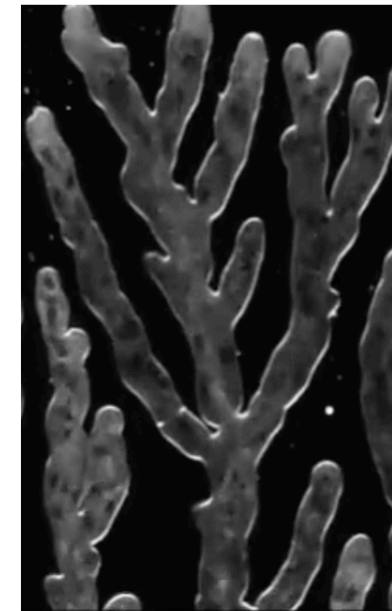


Reflecture

Femininity



luxury Market Fly / art



What defines luxury to me? The narrative is what makes luxury personally...making the narrative personal and creating that immersive space makes the consumer want to want to buy into that world. To me the luxury market is more than just buying the designs its about buying into the world of what the brand is offering which makes the consumer feel apart of that world. Whether its sustainability, femininity, a strong connection to your community or individuality it creates that vision that if a world that, that brand will offer you and communication is key to creating this.



Based in Ukraine the womenswear ready wear collection focuses on simple silhouettes and reflects timeless elegance. Pushing my vision forward on digital technology in fashion and sustainability the brand states that sustainable practices and fabrics are at the core of their values. On their website says, “our ego friendly digitally printed coats are the new alternative ton fur.” This is interesting to me as digital printing and sustainability ahead of COVID-19 which shows they are ahead of the game and one of the brands that inspires me and my brand in terms of the future of fashion. It allows me to see what is being done already and how well it is being communicated. However, when I ready about the digitally printed faux fur coat it was surprising how they done push this forward in their main vision as it was not communicated on any platforms.



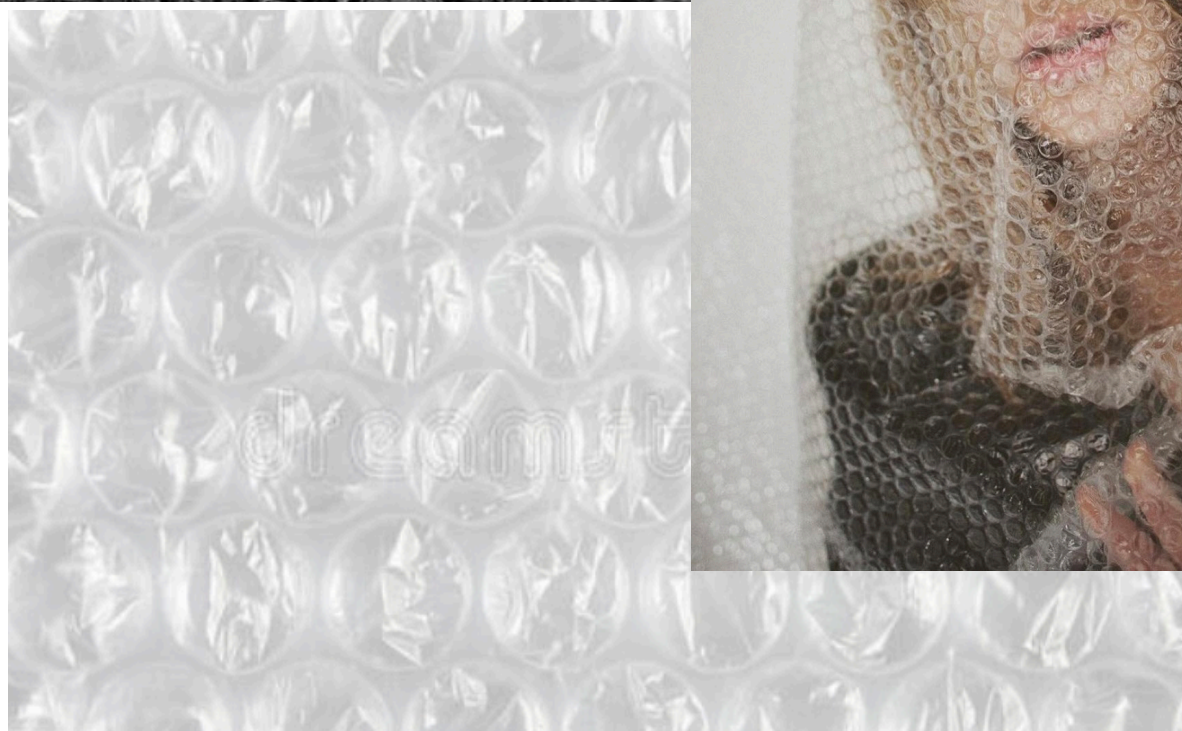
Lifestyle
hurry



Be at
me with
yourself



As their designs are very minimalistic and simple clean design aesthetic as their vision is to convey simplicity is beautiful that's the main aim in their brand narrative as well as brand image to snapshot their design campaigns in a clean environment such as greenery, beach, woodland area.









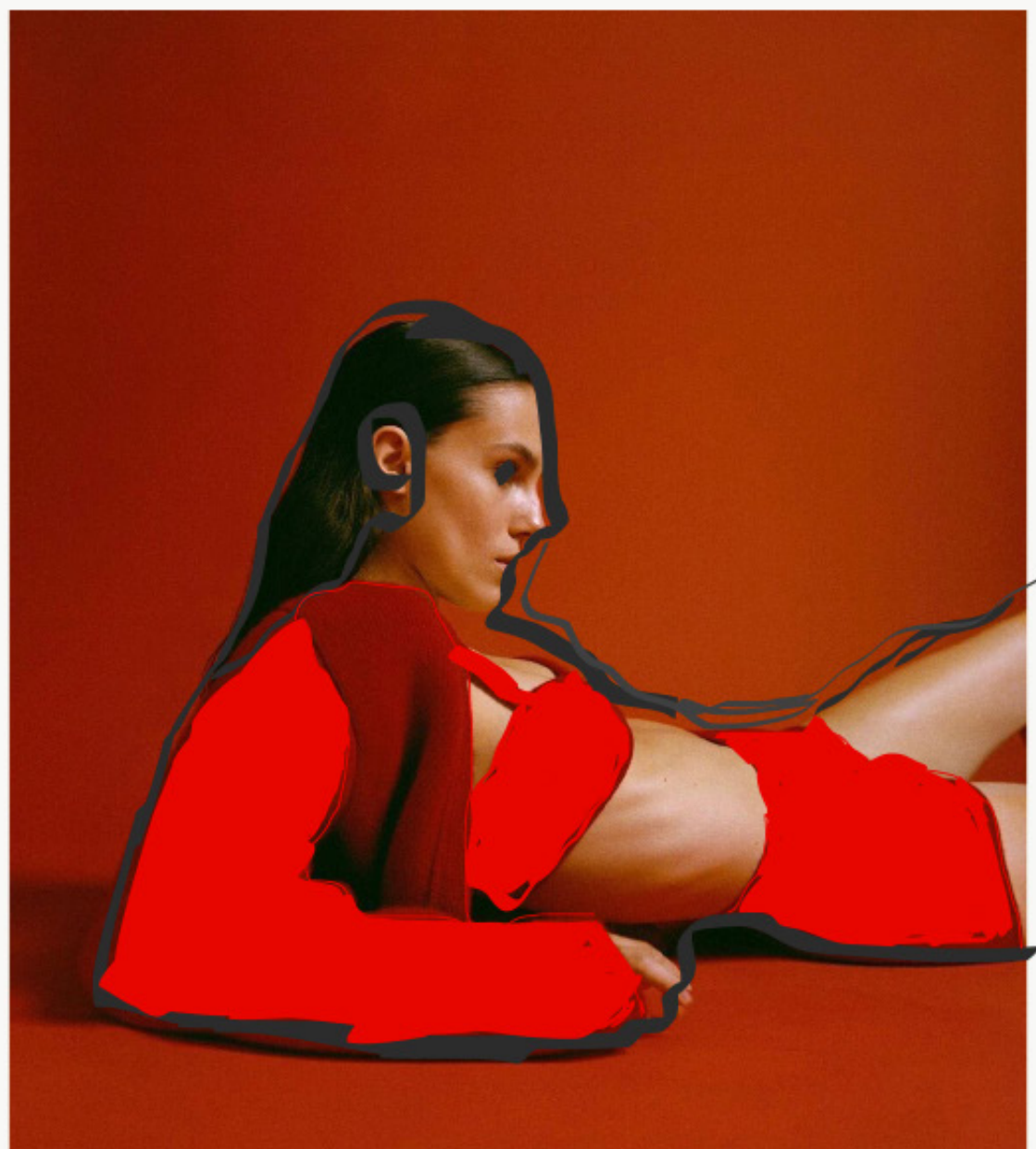
Reflective of the times...

Brand narrative- “The feminine unique” KHAITE is a women’s ready-to-wear collection that re-imagines classic American sportswear for the twenty-first century. Designed to be cherished, each piece proposes a fresh balance of opposing elements—past and future, masculine and feminine, strength and softness, structure and fluidity—while embodying a signature sensuality and ease.

Founded in 2016 by creative director Catherine Holstein, New York-based KHAITE evolves with each new season, building upon a foundation of robust yet polished items distinguished by exceptional materials and subtle yet striking details. The collection (pronounced “Kate”) takes its name from the Greek word (χαίτη) meaning “long, flowing hair.” Because it’s a women’s ready to wear label created by a woman, she plays on the feminine aspects within her collection for example she goes over the top and plays on the stereotypical opposites for example feminine and masculinity which she incorporates into her designs and brand.

Quote from BoF “While an engaging social media feed is nothing new in fashion, Khaite came along at the right moment — just before Phoebe Phillo exited from Celine and as Gucci’s maximalist approach was at its height — when there was an opening in the market for a pared down, luxury take on everyday staples like sweaters and jeans.”





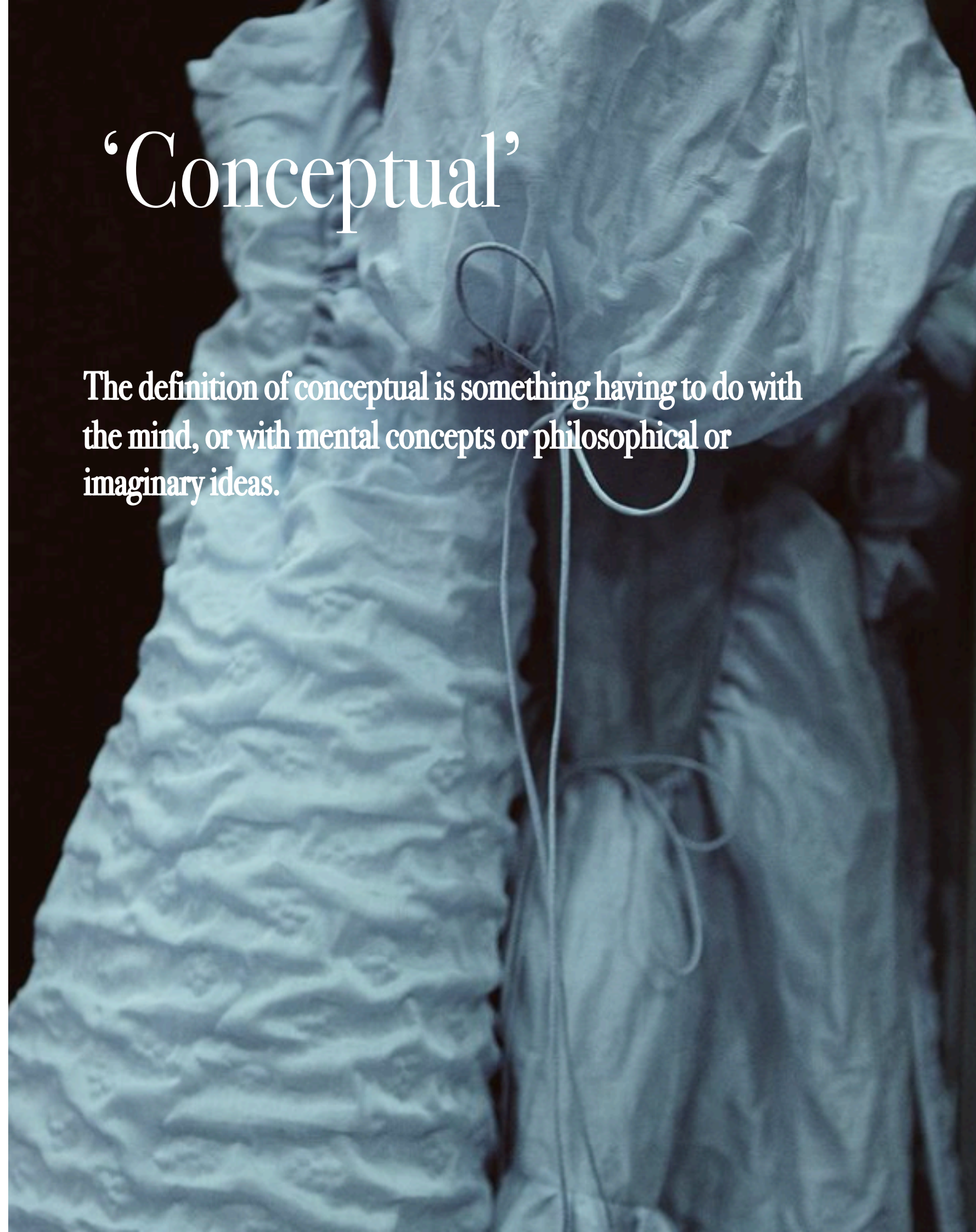
Changing lanes...

During my research journey I slowly began to realise that the conceptual luxury market was more of a market that best suited my brand narrative and what suits my passion and style in the luxury fashion industry. Many brands, photographers and campaign shoots and fashion films focused primarily on conceptual ideas surrounding their collections and 360's, narratives that consumers invest into on a conceptual level instead of the lifestyle brands I stuck with in the beginning of my journey, which filters down to consumers as a wearable product.

Conceptual luxury fashion to me scared me at first as it seems so complex and there is so many elements to underpin and understand before carrying this forward my 360 ideas, however the brands, photographers and magazines that I have gone into research have made me at ease with the market level and what best suits me as a person and brand. I always love having substance to everything I have done and a meaning behind it all instead of it being there for Aesthetic.

‘Conceptual’

The definition of conceptual is something having to do with the mind, or with mental concepts or philosophical or imaginary ideas.

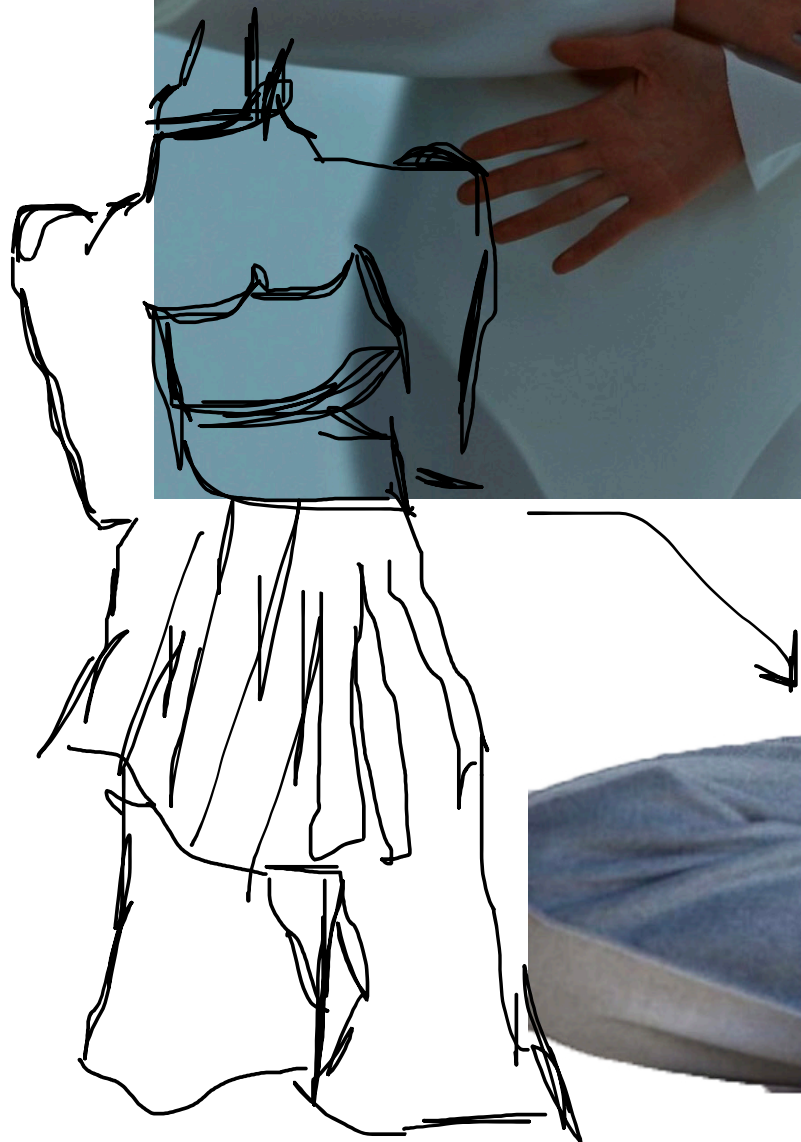
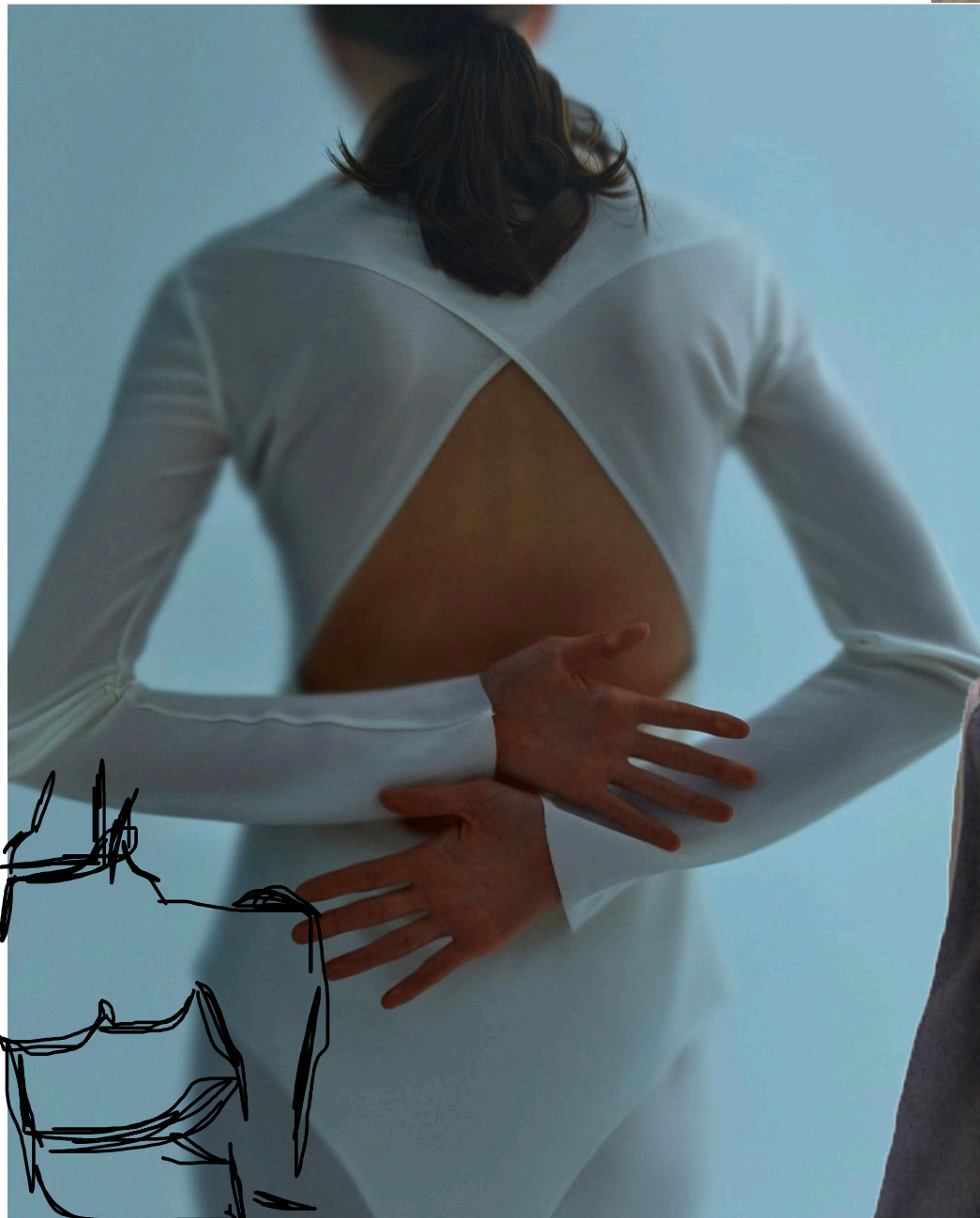


Brand Narrative...

The concept of my narrative post my brand me journey is all about the on going path of reflective trends which creates this idea of the new women and the new feminine for the year 2022. The idea behind this came from my brand me journey of my on going style of dressing for power as well as the luxury market level brands I have used as inspiration on my journey. My strong connection that I have and feel to powerful women I feel this has leaked into how the luxury market has designed and communicated this in the new woman of 2020/2021 with the current social, political and economical climates created this silhouette. Due to this I have explored the irony of incorporating masculinity for the new reflective femininity. Through my story i want to further explore the attachment and emotion women have in dressing to express their emotion, as a lot of consumers are unaware they do this.

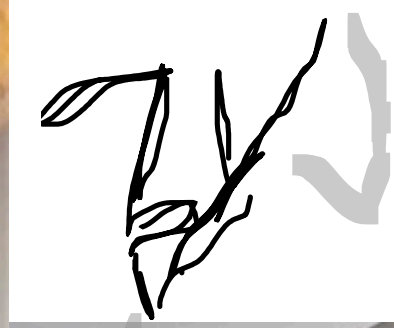


Dress for Power



Structure

Utility



20

22



Cecilie Bahnsen...



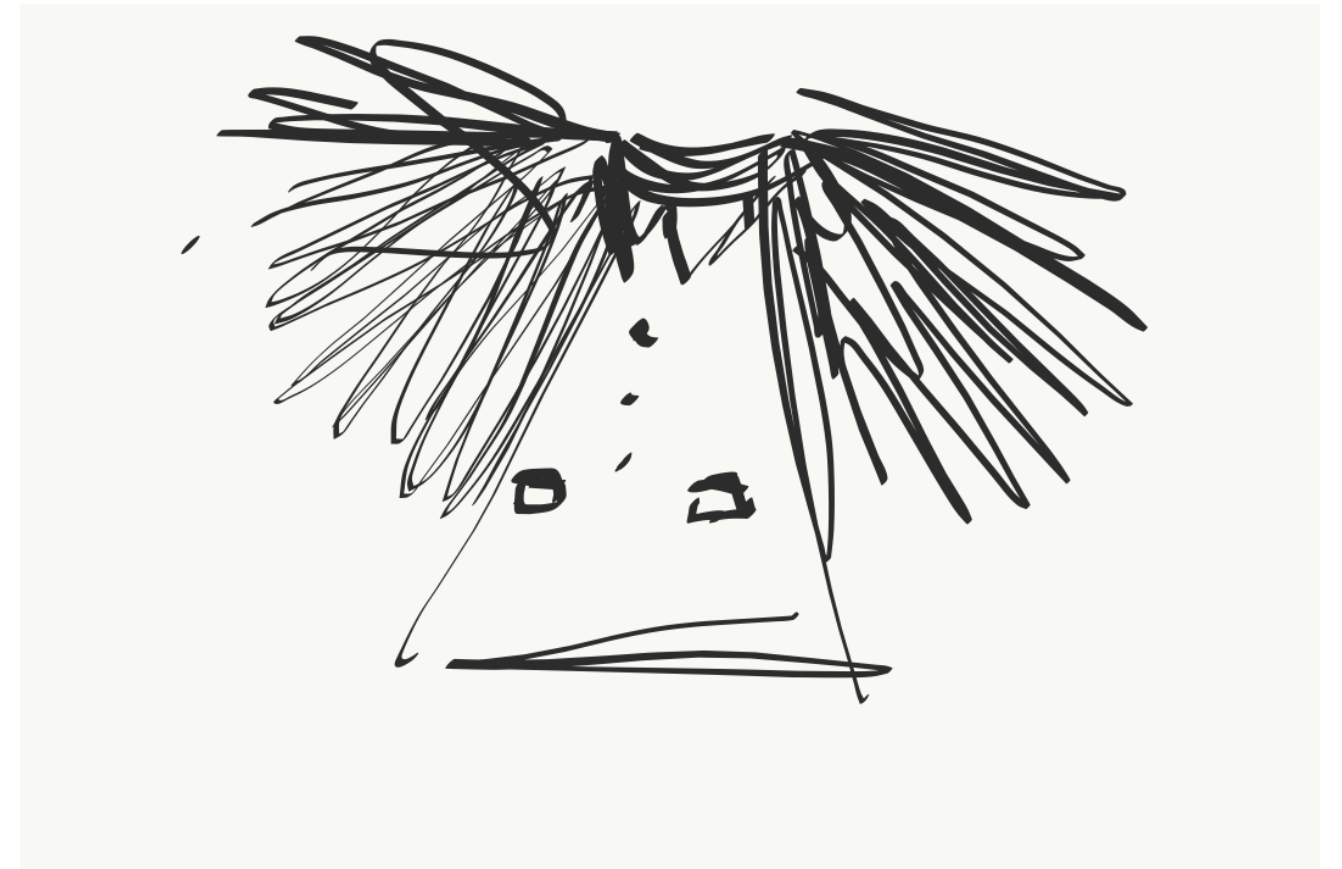
After discovering what avenue of the luxury market best suited me the couture designer Cecilie Bahnsen really helped solidify my concept surrounding dressing for power and reflective femininity within the gap of the conceptual luxury market. Originally founded in Copenhagen the designer celebrates the traditions of French fashion and the design culture of Scandinavia, which has been a styling element behind a lot of my concepts within my work so far. To me I chose to base a lot of my concepts around her collections as the narrative behind many of her designs are contemporary takes on femininity within the luxury fashion market. For example, the sharp tailored structure of her designs whilst creating a large puffy sleeve or skirt to create that feminine feature. Her designs really express the relationship between both masculinity and femininity which is the driving force behind my brand concept of 'Reflective femininity' highlighting the difference in shape, colour and texture of ones garments judging on the emotion of the consumer.





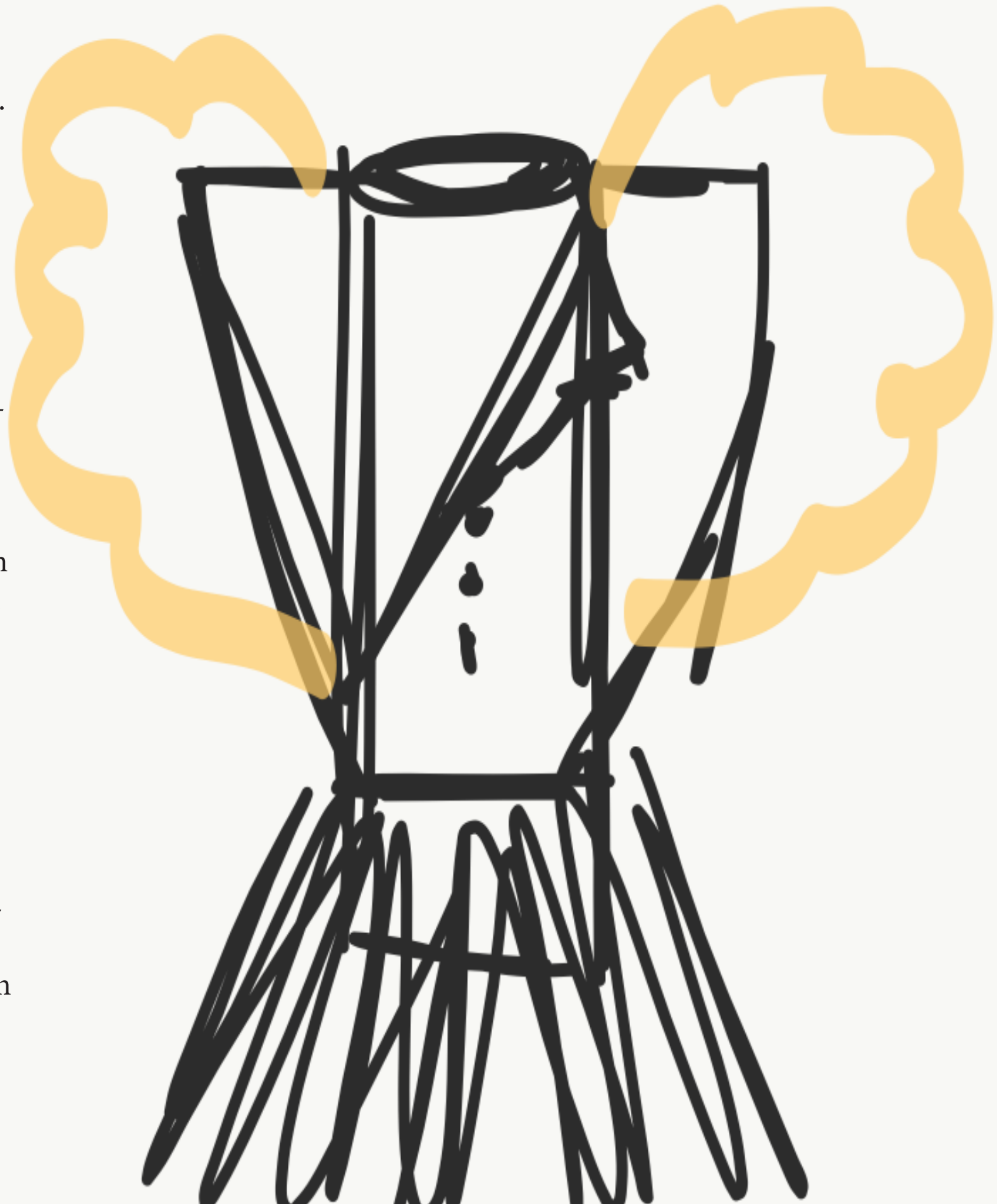
Rei Kawakubo

Masculine + Feminine



After watching the anti fashion documentary as a part of my summer research of my brand me project I couldn't help but feel so inspired by the conceptual fashion from designers such as Rei Kawakubo as well as Helmut Lang. Firstly, as I researched into their movement of bringing muted, Gothic and alternative shapes into the luxury fashion industry during the 90's which was not expected, I was drawn to how minimal and unfinished the designs and colours were as that is something that reflects my personal style. However, once I had discovered my gap within the conceptual market and the narrative surrounding femininity within fashion and the idea of blurring the lines between masculine shapes and feminine shapes Rei Kawakubo became such an inspiration into the kind of structure and shape that reflects my brand. Tailoring with an unfinished edge which is typically seen on a lot of male fashion mixed with a puff sleeve or skirt inspires my brand as it reflects an emotion of the time, something that drove the anti fashion movement within the 90's. Unemployment and the grunge of the 90's is what inspired this break through of protesting against the commercial fashion culture and bright colours instead designers such as Rei Kawakubo, Anne Demeulemeester and Helmut Lang saw a niche in expressing the reality that is happening within the world to evoke emotion.

This concept shines through my work immensely as I am passionate about highlighting how wider external issues such as the pandemic, climate change, ME TOO and BLM have affected the conceptual market to create the new woman. A woman who dresses for her emotion



Reflected Emotions

*Ceremony
of Separation*

by Rei Kawakubo for
Comme des Garçons
A/W 15

*Muted
colour*



Baggage



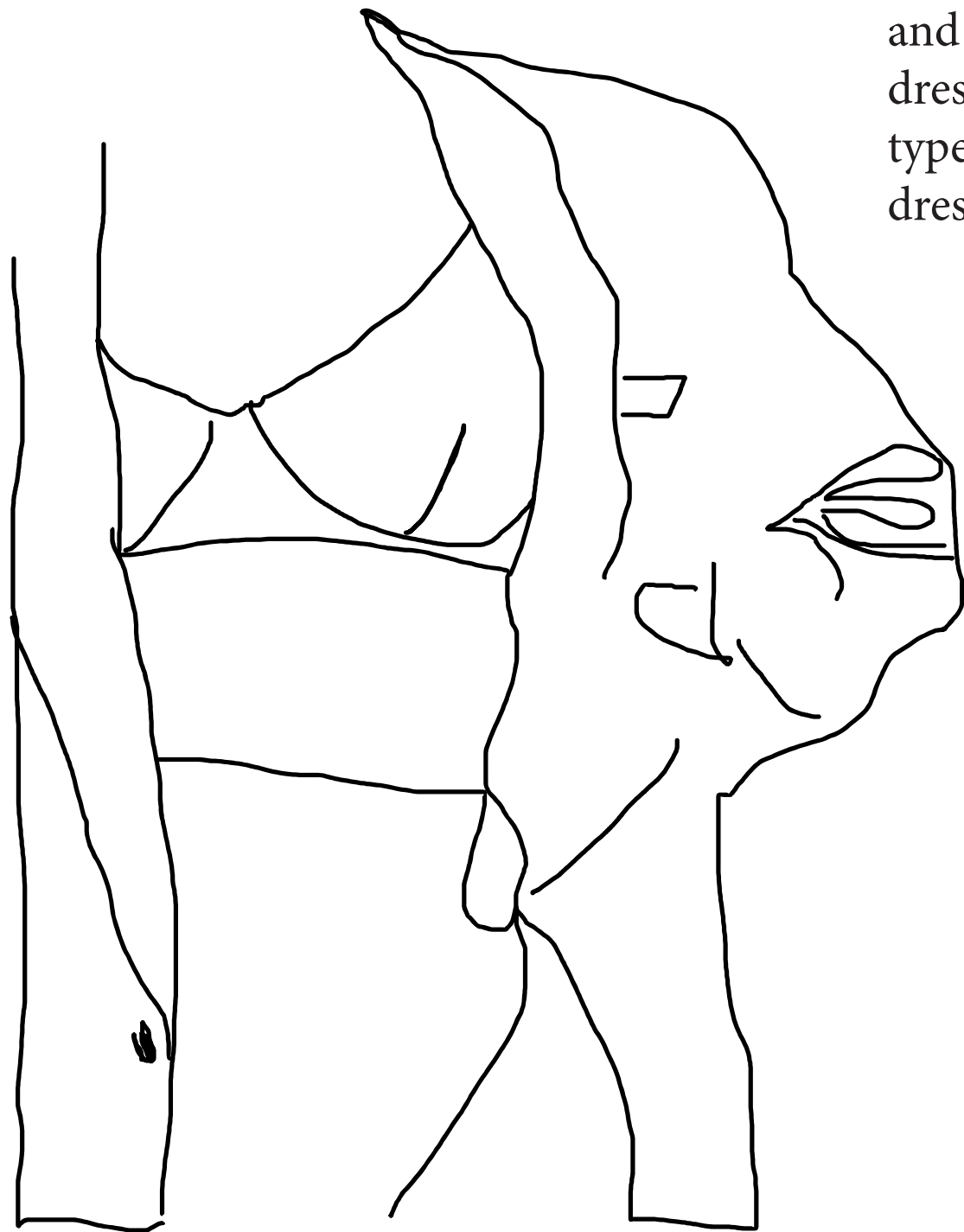
Widow





Black
white
gold





As we face many challenges after the introduction of the global pandemic with a world of restrictions and rules comes the rise in power and emotive dressing. Playing on alternative shapes and stereotypes. The reflective consumer post COVID-19 will dress for their emotions and dress for success.

“From cocoon to butterfly: femininity is going through a metamorphosis” VOGUE



Tailored double breasted suits demands authority and challenges female stereotypes. By adopting the philosophy of dressing for success even if it is just to sit on a zoom call is what sets you up for the day and allows the consumer to become the leader.

Societal dressing for women is a trend that has been developed and has evolved since the 1920's with the tailored pants suits to the rise in shoulder pads during the 80's to give women more of a sculptured silhouette.

As many consumer within the luxury industry are faced with mental struggles from financial problems to relationship problems strength and endurance is the key factor to maintain. Women often dress on their emotion



Alexander
McQueen AW 20



Kenzo
FW 20



Reflected Emotions
Reflected Emotions
Reflected Emotions

#MeToo



Trend or Mindset



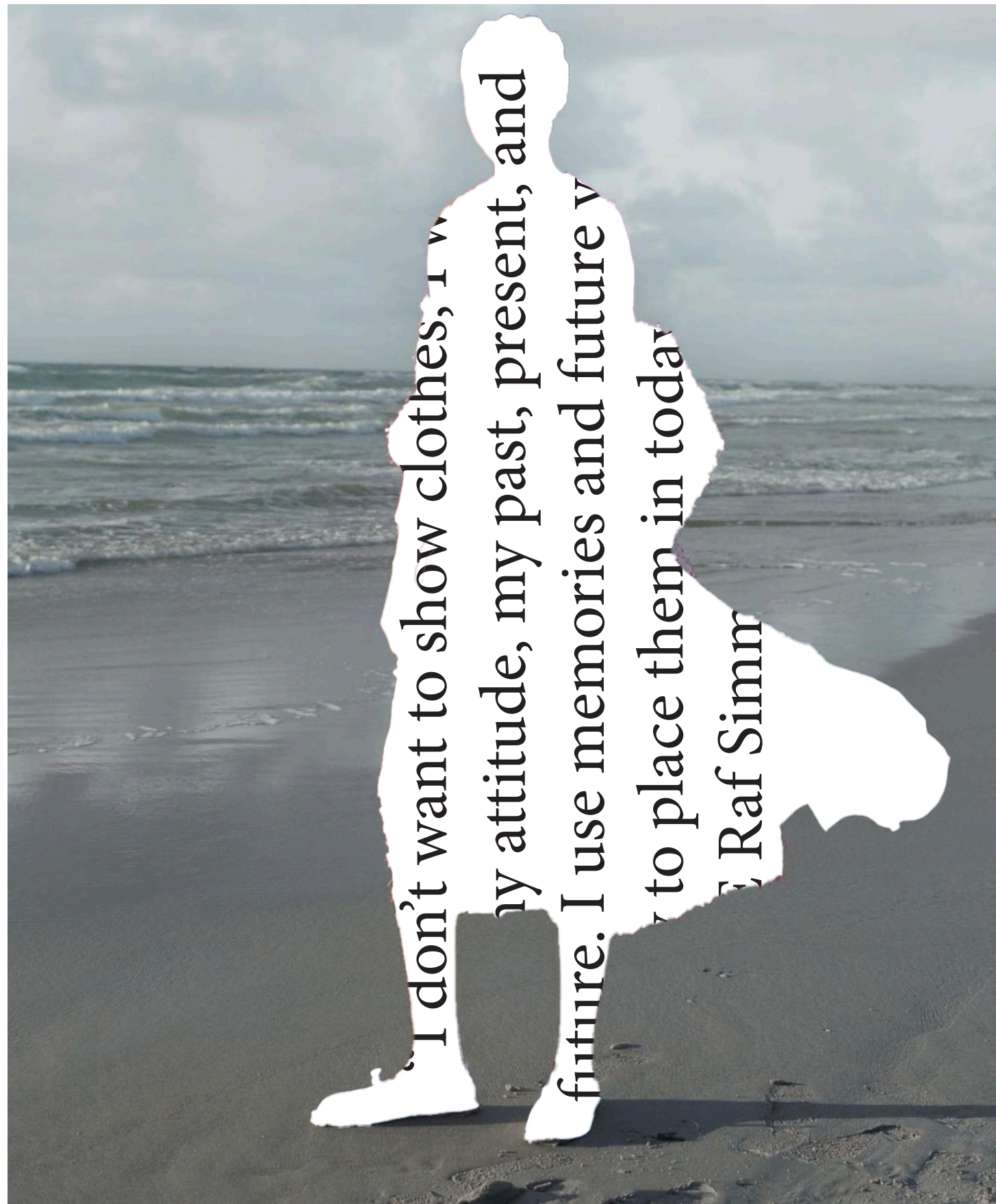
“What we wear is an expression of our identity. But if how we dress reflects our place in the evolving culture.” Financial Review 2019

The METOO movement allowed consumer to express their emotion through what they wear.

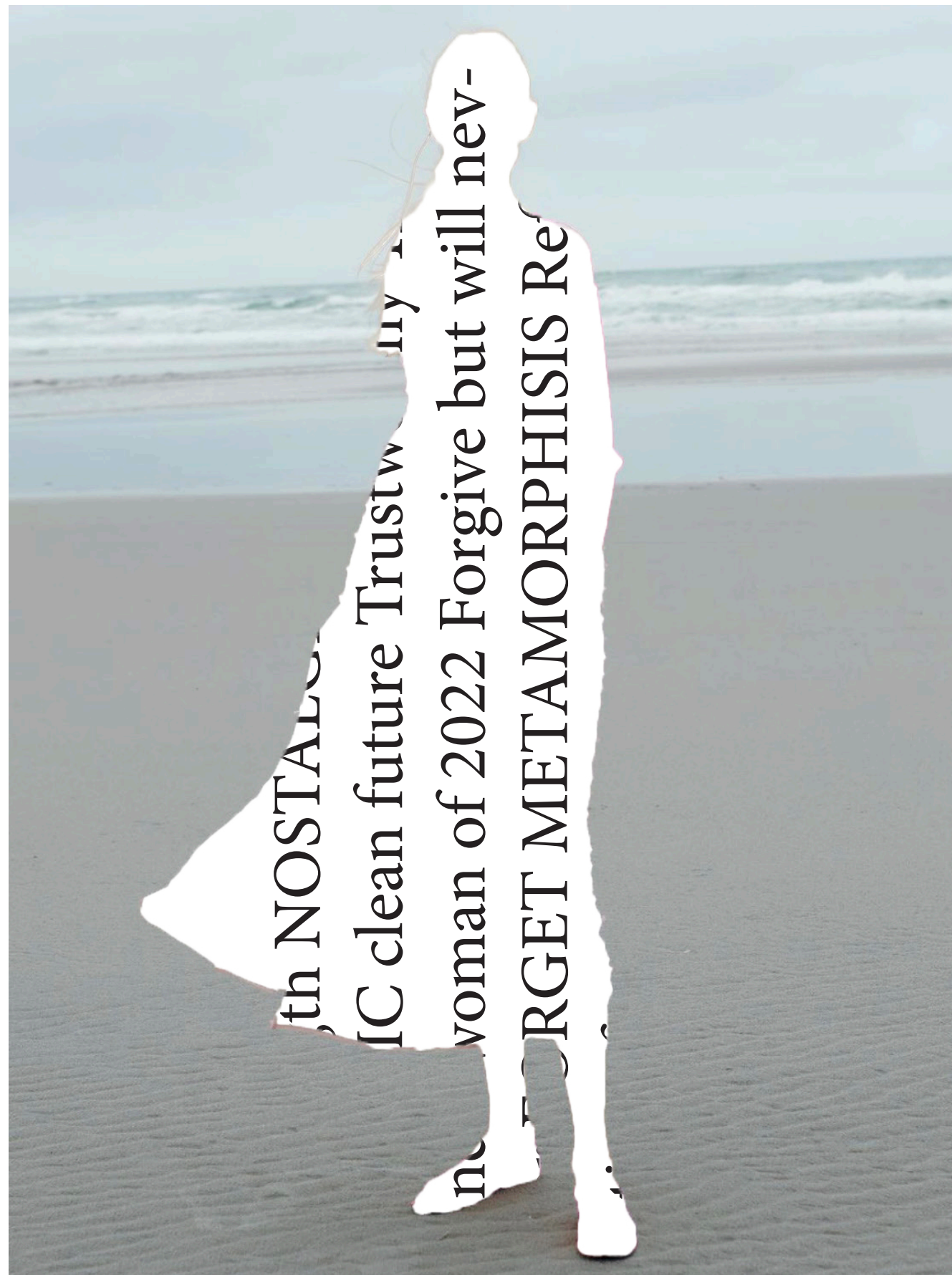
Raf Simmons 2021 collection “Teenage Dreams”



→ Reflecting Corona Virus



This collection is a perfect example of exclusive designers using their platform to evoke emotion within their designs which creates a sense of realism and allows consumers to relate to current circumstances. The collections seemed to be varied from positive to negative connotations such as the black layered outfits with latex look and crown gave off the idea of death and facing a funeral especially with the greenery of the catwalk. Some designs gave off a quite nostalgic appeal with the 60's print and badges reflecting the 90's streetwear. This could be reflecting the teenage dreams of Raf himself, hence the name of the collection.



We. forgive. We. DONT. forget

The badges and the words written on some of the designs such as “Children of the revolution” suggest to me that everything will affect the way we chose to express our emotions and the new consumer are not afraid of what they have through. The badge could symbolise a sign of respect in homage to the pandemic and represent a badge of honour and strength on having lived through it.



The new Woman
The new Woman
The new Woman

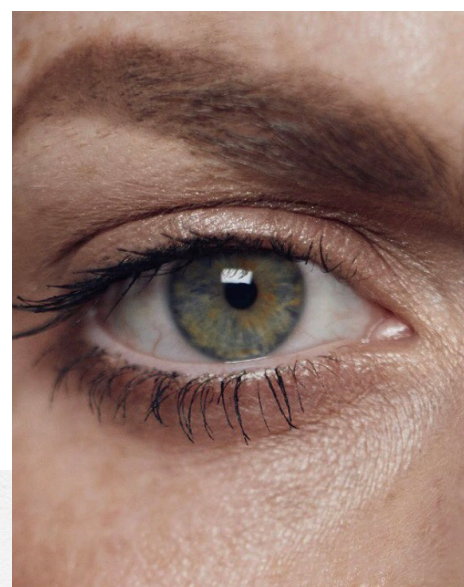
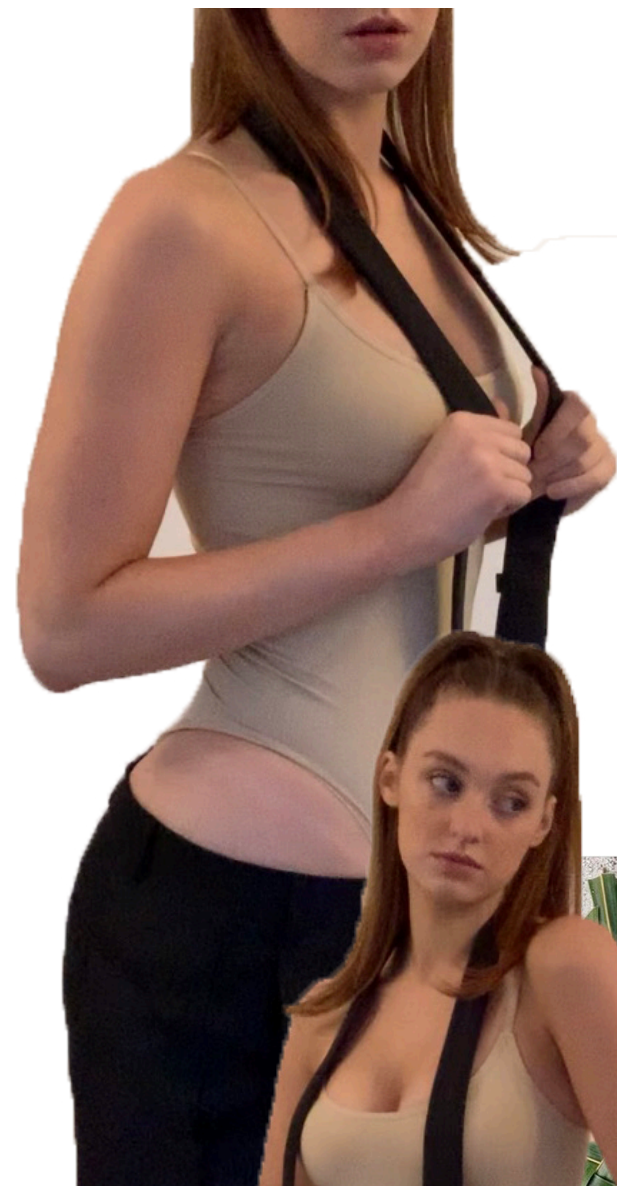


The new Woman



The new Woman
The new Woman
The new Woman





“After such an extensive period of isolation, the luxury consumer will expect greater value in everything they invest in and spend time on.”

Business of fashion, 2020, August





Reflective femininity is a concept I have created intended for the conceptual area of the luxury fashion market, where brands that have I used as a source of inspiration throughout my journey from brand me to my final outcome have all used the art of story telling and create a narrative surrounding their communication which I have found out is where I best fit in the industry myself. Reflective femininity can be seen as a brand concept or a character formed by imagination such as a consumer group, where consumers both male and female identify with the brands message and creates a personal identification for consumers, which therefore can create a trend or group. The inspiration behind my brand has definitely been formed from the journey of brand me where I have underpinned my childhood, my strongest points and my weaknesses and how this has changed me as a person compared to who I am today. The ever mentioned factor of strong female forces behind my life journey so far was a resilient and pivotal theme I wish to portray within brand. My brand message can seem to be quite complex, however it simply is aimed to reflect strong, tailored silhouette with an unfinished, feminine edge to the brand. With the idea genders in fashion aim to start becoming blurred without even knowing it. For example, from my brand me I discovered that my mental attitude towards all aspects of my life, all I have ever known is to take on the role of both male and female where I have always been taught to do both and never be dependent on anyone else. In terms of my personality and style towards fashion, interior design, art, music and so on has a mixture of both male and female characteristics which has been influential in creating the vision and narrative around reflective femininity.



A passion of mine has always been to undo the stereotypes that have followed female style and attitudes for years and create the vision of the reflective femininity with a professional, strong shape for that empowered consumer after facing difficult circumstances this year and years ahead. For my brands concept in depth research into external issues that have taken place in the political, environmental as well as the social world such as Brexit, COVID-19 and sustainability have massively influenced my journey and vision of the reflective femininity as these issues are what effect the fashion industry and are important in determining who is the consumer of my brand? How do I communicate my brand to the consumer? What generation are my consumers? What do they want to see after being affected by external issues and what do they not want to see. The aesthetic of my brand along with other brand inspirations from the conceptual luxury market has evolved from my love of the minimalism trend taken from my personal style and other mediums such as interior designs.

The essence of my brand shows a clean, natural minimalistic appeal with a lot of white and earthy tones representing tranquillity and calming effect which is what I personally gain from a minimalistic lifestyle. I often find from minimalism with the white, plain tones especially in interior, which is another passion of mine, creates a large 'Wabi Sabi' effect. Wabi sabi is a Japanese term that essentially means finding beauty in imperfection. Relating this concept to my personal style and which has filtered into my brand, highlights the simplicity in unfinished things or garments that express themselves without too much finesse or colour. During my brand me journey, I researched into other mediums which I see myself in or can relate too such as a specific piece of art, an artist, music or building. From this, my style became noticeable as very contemporary on a conceptual level with personal touches meaning it was evident to me that my strengths are from building on my communications and visual story telling by making it in depth and personal towards myself and my values I wish to portray.

As minimalism is a lifestyle I have followed and engaged with, it was important to research into luxury brands that share this same idea in terms of conceptual fashion and letting each collection tell a story without much colour or distraction. In terms of the market level from the initial brand me stage before I founded reflective femininity, my imagery and brand research was strongly aimed at the luxe lifestyle market. However, since discovering myself further and my brand through more research it became clear that reflective femininity is best suited to a conceptual market where brands typically founded on Dover Street market, Net a porter as well as Farfetch all have meaning and a narrative that relays onto the consumer rather than just buying into the product or trend. Personally, I visualise the conceptual market as an art of storytelling which allows the consumer to identify with what the designer wants the consumer to see through their collection and communications. The shift from luxe lifestyle to conceptual fashion was solidified after watching the Anti-fashion movement documentary as I related to this a lot in terms of where I see myself fitting into the luxury market. Before watching the documentary my knowledge on the specific areas within the luxury market was next to nothing, in fact I was pretty uncertain as to where I saw myself fitting in the market even when I had found reflective femininity.

Therefore, any research and story telling I had done felt disconnected from my actual ideas. In addition, the documentary helped explain what conceptual fashion is and some brands that promote this such as Rei Kawakubo for Comme des Garçons and Ann Demeulemeester. Where they oppose fashion for being a trend instead they make garments and promote them to highlight bigger issues within society at the time and create a specific narrative they want their consumers to take away from that. Designers such as Ann Demeulemeester and Rei Kawakubo look into fashion like it is through a telescope by underpinning important topics for spectators to think about and leave them with that message. Sort of what artists do with their art.





Furthermore, linking this with my journey through brand me, enabled me to recognise within myself that I am an individual that likes substance to whatever I have researching into. Especially within my work I feel if I am not connected to something by the meaning or purpose then I slowly became disconnected from that piece of work or subject. This is absolutely the reason for placing myself in the conceptual luxury market as brands that allow me to understand their story and underpinning every aspect of their communication is where I connect to them on a deeper level.

Who is the consumer for Reflective Femininity ?

Firstly, it is important to identify the consumer for reflective femininity before even considering how I wish to promote my brand through the campaign. Throughout my brand me journey and my 360 research I have struggled in identifying who my consumer is within my chosen market level and how to aim my brand towards the consumer group. I suppose I was in denial about the consumer group and thinking generation Z will be most appropriate as I saw my brand through the eyes of myself. However, during my flipped research and reflecting on the true narrative and appeal of the brand, I have come to the conclusion that it is more appropriate that my brand is focused on the market of millennial (ages between 24 to 39) as the aesthetic of the brand is mature and complex that millennial wish to engage with. This shift from generation Z to millennial is due to the heavy influence of my brand research, where luxury brands such as KHIATE and Cecilie Bahnsen shared a similar brand narrative where femininity is the driving force behind their collections and I have always found their visuals and brand communications as a point of reference towards Reflective femininity.

These are both luxury brands, Cecilie Bahnsen more couture, ready to wear, but both share the same consumer group leaning towards millennial with a modern day twist for some generation Z consumers. The brand Cecilie Bahnsen was discovered during my research of Scandinavian brands that embodied the visual of my brand me journey, which evolved to my 360 campaign concept. It was noticeable that my brand me journey heavily expressed a Scandinavian aesthetic which then lead me to discover luxury female orientated brands that include culture, religion and traditional values, styles and trends that I have personally treasured in my own style and personal life. Many Scandinavian brands that I have researched into all shared a minimalistic appeal where geometric colours and solid shapes are all included in their brands which reflects their culture of traditional Scandi clothing.





Consumer
dressed for
power

→ The new consumer will invest into a narrative that is positive and that will reflect positively on them. Anything to represent power, strength, determination as well as highlighting sustainability and the help to control climate change they will want to be a part of.

The minimalism of their branding especially Cecilie Bahnsen, and how conceptual they are enticed me further into understand how I can reach my market of conceptual luxury. The scandi style seems to be a trend that brands excluding fashion seems to be copying from the minimal, clean collections to the overall effortless appeal, which I have had a passion for in not only my style in fashion but for interior designs and colour tones. To me minimalism has founded its way from being an on and off again trend to more of a lifestyle that's ever lasting so researching into brands like Cecilie Bahnsen has sponsored my concept for creating that niche of minimalistic, reflective femininity within the conceptual luxury market. To continue my consumer profile of reflective femininity, the generation Z consumer group are not something I wish to single out within the research and my 360 branding. I also want my brand to be something Gen Z individuals wish to identify with as I believe that the attitudes and mind-set of gen Z consumers have drastically changed due to the circumstances they have been faced with during the global pandemic. The secondary target consumer, Generation Z consumers have been the pioneers of the digital era, developing the way we use technology within the fashion industry, they are the ones looking for brands that have incorporated digital experiences within their communications and looking into brands that have adopted a positive message such as sustainability in order to change the future of the fashion industry for the better.

After the affects COVID-19 has had on the luxury fashion industry as well as the effect it has had on the consumers, to me this is seen as a postive as it allows the consumers to understand what they want out of the luxury fashion market and will therefore make it easier for me to engage with my audience. It is clear that the generation Z consumers are a generation that are confident in what they want and are not afraid to express their own opinion. Post COVID-19 Gen Z consumers as well as millenials have completely changed the way they see the luxury market as well as changed what they want after being faced with finanicial uncertainty has put their barriers up. I believe both consumer groups meet in the middle where they share the same values in appreciating the luxurious high quality craftsmanship as it is their hard earned money that they are investing into. In addition, new consumers wish to be apart of a brands story that is positively effecting them after the negative impacts this year has brought due to the pandemic. For example, sustainability is a factor that has been apart of my research during these testing times Gen z consumers, particularly, are at the forefront for investing into something that will positively impact their future and for the enviroment around them. Covid-19 has been a result of the many consumers ranging from gen Z to baby boomers for buying local and the importance of this. This postive mental attitude towards helping the community face financial difficulty and support local businesses, which in tern will help the environment has been something I wish to carry forward within my brand concept and final outcome as I see this as something that I see consumers of reflective femininity becoming highly reliant towards and will respect my brand for.



What will my FMP look like?

For my 360 campaign I intend to do a photo styling shoot as this is something I wish to strive for as an industry career aspiration, however as I am a student with limited financial resources

available I am planning to market this for the luxury market by using highstreet branding. As reflective femininity is a concept of my brand many factors need to be taken into consideration in order to underpin what my brand is about and I wish to create a conceptualized campaign shoot where the narrative is portrayed first and is a piece that fits into the conceptual luxury market as a an image of inspiration and evokes emotion for the consumers. Therefore, the focus for me does not lie with the garments entirely, it is all about structuring the campaign around location, props, lighting, a suitable model, makeup and hair as all these factors are what will reflect the narrative and image of reflective femininity. As sustainability and a clean, minimalistic canvas has been the driving force from brand me to my journey towards my campaign I wish to create a campaign

image that suggests this minimalistic visual with sustainable- scandi style as a way of forecasting how I see the future of fashion and also as a way of engaging with the secondary consumer of Generation Z.

As I have previously mentioned during my brand me journey and my brand research understanding the market level has confused me a lot as some brands I researched into were going down the path of lifestyle luxury market then some brands were very conceptual. Learning who I am as a person and my personality I have discovered the conceptual market level is where I am best suited therefore creating a deconstructed fashion shoot where the consumers have to really engage with the shoot is more appropriate to who I am and what my brand message represents. In terms of a deconstructed fashion campaign means it is important to focus on things that are not necessarily fashion or accessory related but snapshotting the importance of what represents

reflective femininity such as the way my chosen model expresses their emotions of how external issues within the world or their life shapes who they are as a person and all this can be done through their body language, their facial expressions and their surroundings. In my mind and plan of action so far for my campaign shoot, a large windy and cold outside space is something I wish to choose for the location of my shoot or one of the locations to represent my brand as it captures the clean nature of our surroundings and depicts an emotion that has been used within my research of exploring the irony of opposites within my work.



3D Photoshop Croquis

During my brand journey and from brand research I have become increasingly interested in the relationship of opposites and is almost created a counter trend fitting around my brand message. The location of a large cold outside space, I really feel will explore this topic well as it plays on the conceptual narrative of portraying both emotions as for some consumers a cold, windy environment could suggest lonieless and can show a form of sadness. However, my interest lies with how some consumers may feel a sense freedom and power, this depends on the consumer and how they see my message. The overall communication to me by playing on this counter trend of my brand symbolises that the same environment you feel an emotion of sadness can be the same environment you seek happiness and empowerment. Furthermore, in terms of the garments and props to be used for the styling shoot I knew I wanted to highlight the importance of a conceptual luxury as well as reinforce my styling technique. Many elements of the luxury brand Cecilie Bahnsen's minimal feminine style has been the inspiration in growing my brands style according to my narrative such as the a line, puffed dresses using ruched and textured fabrics and the scandanivan aesthetics which has shaped the look of my brand ad who I am. However, the concept of my message is highlighting that women of todays society can take on a masculine role, therefore I want the styling of the garments and props to reflect more of a masculine edge relfecting the tougher times women face from their own experiances in life creating both masculine and femininity attributes to their lives.

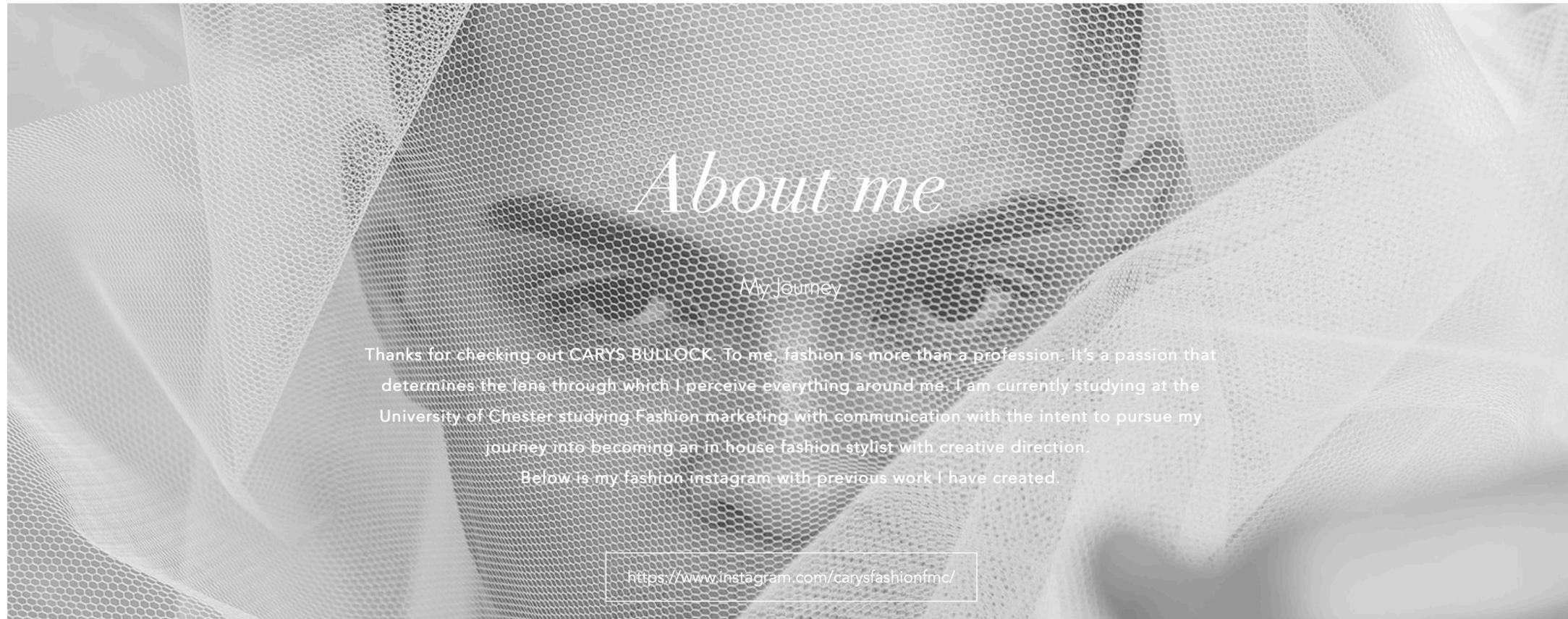
The luxury brand 'Peter Do' whom I found on Net a porter really helped me discover the tailored and structured silhouette I want my styling shoot to achieve to adhere to my brand narrative. The way the designer uses tailoring in such a way where it includes both a masculine powerful shape yet remains feminine inspired my ideas for my shoot and the subdued colours also relfects my sustaianble, minimalist style from my journey. Oversized Blazers and tailored suit style garments paired with overly feminine apparels have always been in mind when it comes to styling my shoots bringing both male and female clothing together to create my narrative but I loved the idea of minipualting and reusing old tailored garments to make it rejuvenated.



PromotionPromotionPromotionPromotionPromotionPromot

Always on Trend

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In addition, alongside my 360 styling campaign I believe it is important to expand on to different platforms in order to engage with both primary and secondary audiences of the brand. Personally, the campaign shoot is a perfect example of a communication selected for the majority of millenials however, the rise in social media especially Instagram is a further way to connect with my secondary audience of Generation Z as digital communications and technology is the driving force for big luxury brands to become recognisable for the digital era of consumers. Using digital methods and relevant social media platforms is what consumers of generation Z, as well as younger millenials, is what they want to see especially in these difficult circumstances we face as a community as it shows that brands are listening to their consumers and reaching out to their wants and needs.

Instagram Reels have become increasingly popular during 2020 and caught my eye in a way of marketing my 360 campaign. The rise in TikTok became to an inspiration behind the trend of these short videos which has appeared on Instagram also as a way of entertainment and a space to set trends for videos/people to become viral. This is why I think it woud be a creative concept to use this platform to create a short fashion film to become a reel on instagram to both show a moving image of the campaign shoot as well as a behind the scenes reel to show that personalised aspect of my brand and entice the consumer. As a way of en-gaging with my consumer group many of them, like myself, may see the campaign first hand through social media as this is the first channel of communications for consumers within todays society. Therefore, it is important social media, especcally Instagram, is massive part of the promotion within my communication as it is a way of growing the brands concept as well as engaging with the consumer first hand.

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PAGE 3-<https://bevza.com>

PAGE 4-<https://bevza.com> edited by me

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PAGE 6-https://www.instagram.com/khaite_ny/?hl=en

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