



ENVISIONING FASHION'S INVISIBLE WOMAN



This research sketchbook explores the relationship between age and fashion through the medium of fashion drawing and illustration. Working from life with a septuagenarian muse, insights into issues of visibility, inclusion and fashionability were revealed through drawing and conversation. The sketchbook documents a collection of creative and critical research work.

"Emissioning Fashions Invisible Woman"

Ann Marie Kunkel

September 2016

"never mind about violence
believe me, not
the same"

"I see you".... "I am here"
self validation through
others' recognition
and acceptance...

"from pencil"

GREYSCALE...

Exploring Grey: ^{aesthetic} socio-cultural.
achromatic grey - black & white
chromatic greys - from pairs of complementary colours:

MARK-MAKING and DESIGN....

Mark-Making: Instinct &
personalization

The previous work found that spending more time in the experimental 'problem space' brought a fresher, more original and free creative response than my previous working methods. Taking this random, more 'human' approach will be continued for this project also, as the element of chance, and imperfections also reflect the Japanese aesthetics of wabi-sabi - iki...

The hands in the
 skirt could be
 considered
 as floating in space

emphasize
 an art
 in water

indian ink & wash, abstract action — scan of hand drawn...
 possible ideas for printed dresses and shoes

low the blurred
 express a sense
 of movement
 as if in a
 dream

These images are quite dissimilar.
 To avoid the "middle" part of wearing
 fashion, these images could
 be printed into a single cover.
 The art formers usually
 enjoy the diamond
 between the two
 dimensions of
 creating in a new way!

large scale abstract indian ink sketch — scanned

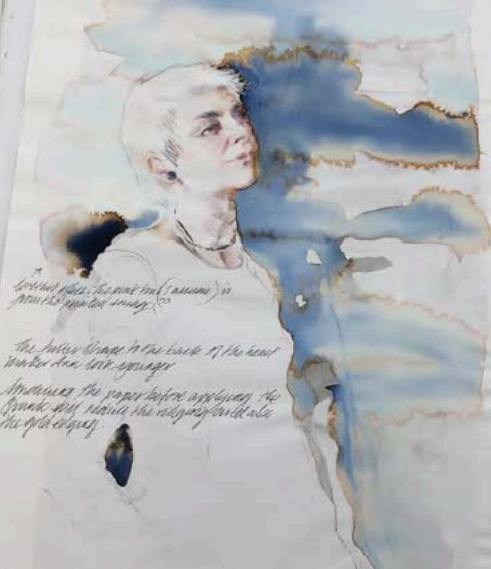
While I love the abstract playfulness of the previous images, I'm wondering how being this fluidly visible and against the more detailed face. Take the Japanese aesthetic of wabi-sabi - i.e., incompleteness is desirable for fashion drawing so as to give the viewer a role in the image construction.



Experimented with the transparency of the main character, the side and pattern against the ink splodge background. Could possibly work over the point of the contour image with ink to open & define further...



The four on image fit the negative shape better, although I don't like the drawing itself. Useful to play with the position and scale further. Overlapping to varying the negative space human form into the background to create a 'social' setting, ala Rene Greco's technique. At the moment it looks quite sinister like a spook, ghost - or a stalker!!!



→ instead of the hat (I assume) is
the hat (I assume) is

The hat is on the back of the head
under the hair sprayer

And when the paper before applies, the
hat will mean the edge of the hat
the edge of the hat

Using a couple of mixed images I worked with Quake
in the negative space, and applied to the dress to see what
would happen. Edward Frank Quake I was not expecting
a good job done around each of the edges - this good idea
of looking at the edges. After all, when you're old you're old!!!



This looks like a baseball
cap. It would be interesting
to try and make this more
relevant to the older woman?
Also the delicate face needs
something up to it of a similar
weight to the hat

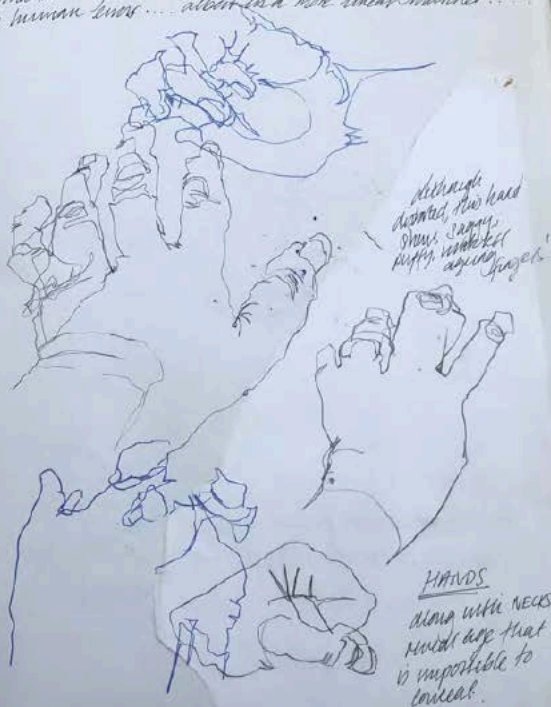
a glass spreader
& white ground
worked well over
the dried ink

a little blue grey
was added to
the powder to
connect the hair
to the body, but
the face is too
clean for
the 'duller'
need a bit more
silk to
carry it.

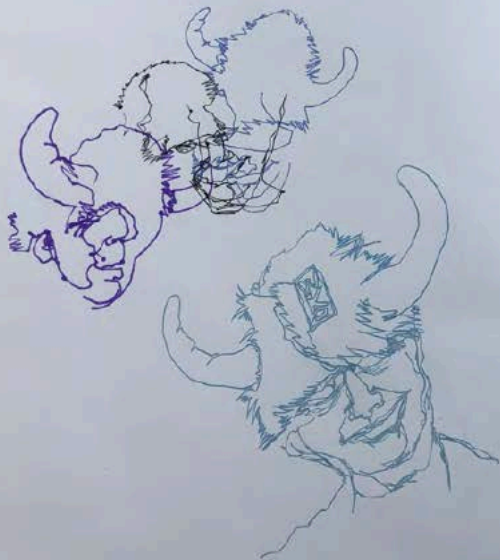
This is a little 'FINDING NEMO' but had potential for taking into
knitted textures...



Blind Drawing can unintentionally abstract the form due to human error... albeit in a more linear manner.



EXPERIMENTAL DRAWING FOR ABSTRACTION



John wearing a promotional WKO hat! The combined continuous line/blend drawing was the most successful as it was at least human.



John unflatteringly ridicules Antonio's yod down to being dismissed by the Olympics on the T.V. - not enough concentration.



image shows modbird knife using secondary
imagery from Pinterest.

VISUALISING MOOD & CREATIVE
DIRECTION...



looking back at this
I think this looks
oppressive and almost
bondage like.
Take this in further

moving into more marking for DESIGN FORM ELEMENT

Colour...

Texture...

Pattern...

TRANSLATING COLOR & TEXTURE TO GRAYSCALES



Primary research photograph of peeling paint and
graffiti buildings near to the Buxton Museum.
I like the vibrant blue subdued by the sheer
(perhaps, metallic?) of silver-painted wood.
The juxtaposition of luxury fabrics with
distressed patterning is attractive and fits in
well with Japanese aesthetic...

fabrics used: most likely polyester
dyed and printed leather
polyester suede
spring print (graffiti) print / skull design

doxa blue pant stick

Amount received ind. 19

area blue paint shell
with white mica paint
over

doorcase with
pantry
& scullery with (pantry)

сироты и вдовы
и др. и др.

Low level reaction
colourless indigo, blue, pink
& soluble in water or benzene.

Good morning but no paper

blue print & bottle canoma pencil

Black & white
Alcohol

Two x-ray film pictures
do not make well on
this 'blotting paper'



made from persons given. Under each note is a list of names



TWEED...
a code for age & tradition in fashion...

not including
the optical
the nervous

the class and the
e course.
not for Chapel.

25/09/1948 21/09/1948 21/09/1948 21/09/1948



20. 1st dist
 R
 1
 1000
 1000!!!

image from previous page: under-hand view of coat from

TESTING FABRIC RENDERING TECHNIQUES

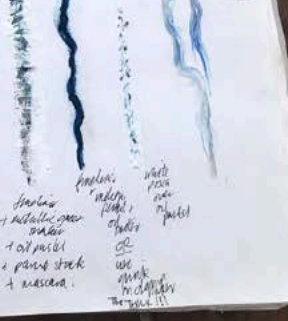


TWEED...

... for age & texture in pattern...

Tweed is a woven or knitted fabric origin that includes a mixture of colors with a mix of textures. As the texture of the weaving technique I use in my illustrations, the colors of the wool will mix the colors together.

Tweed at work, symbolizes conservative middle class and the middle aged. At best it represents perseverance, courage. When faded, based on texture, makes Tweed for Coastal.



Safe, blurred, layered... this work
even found the language of life, the
ephemeral quality of feathers and
the beauty of nature fading over time...

Images in this book are all secondary. See
Kenny Kipman's art on the show for details

...to be worked alongside crystal
nature - mind, memory, problems &
and death!



COMMUNICATING TRANSCIENCE



dark in color



Look for layered texture / print / embellishment
 - look for prominent areas to consider
 - soft planting, controlled by embellished emerging
 - highlighted figures
 - embellishments could be simplified stones

original photograph taken Sutton Capew Beach Spring 1916



This photograph has complications for texture
 and embelishment, but also for fabrics
 and colour. The quilt are warm quite accurate
 of reality. In pale water radi form that is
 barely visible in the work. Although the
 quilt must settling into the same needed ridge
 being, understood so much.

Signature: _____

Selva
Sommario

[illegible]

last night
November

La pazienza

Wojciech! pierwszy

2000-2001

Longhorn Creek

Depth Towed Vessels
Under

Introductory track. 100

And the Lord bless
us all

201-444-2100
Alpaca

2.5.10.100) Algal
Growth. Algal growth
in the algae.

добавил
См. также стр.

1890/1891/1892/1893

Quod coloris? ...
Candore ...

Small. 1900
S. 1900

207. *Pinus strobus* L.
1. *Pinus strobus* L.

Water-Tuned Piano

London Town
Green

Leaf number dependent Sub
Habitat choice model
+ other models

Handwritten note:
Hence we get first four
terms of series - true given
+ other terms smaller

Based on my experience from 1990
+ 1991 (Buckley & others)
+ 1992 (Buckley & others) for
+ 1993

Hesperis matronalis
C1 function
isolated from
other related genes

2019 July - August
 + wintering closely

Distal convoluted tubule

Black shrimp for
+ black mussels
Six 4 ft.

oil residues
found under bottom
of waste barrel near

Physical & Mental Health
+ always for you

T. solari - medium


11/11/1944 - 1945
 1. White Birch
 2. Green Birch
 3. White Birch

offenlassen + 5/1000
bade Pops anfallen

My father's garden plot at
4 September 1904

Elaphoglossum

- + Ice Gray Plover
- + Golden Plover
- + Black-bellied



..... WINDING GARDENS (PLEASE LIFT)

NATURAL DYES FOR A
Tonal Grey Palette using natural dyes in
 a range of fibres and fibres. The irregularity of
 pigment uptake is desirable as it replicates the
 uneven quality of silk spiders and water-silk.



Sample 1410 Lappet
 1410 Lappet



Sample 1410 Lappet
 1410 Lappet



FREE TONAL PALETTE DYES ON
 EXTENDED 1410 LAPPET

Sample 1410 Lappet
 1410 Lappet



Mishes and Nets bringing together the coastal
 and farm-life open wear fashions, darts, cables
 and mesh.



Sample 1410 Lappet
 1410 Lappet



Sample 1410 Lappet
 1410 Lappet



Sample 1410 Lappet
 1410 Lappet



Sample 1410 Lappet
 1410 Lappet

Sample 1410 Lappet
 1410 Lappet

Mix & Match Textures for Knitted Patterns

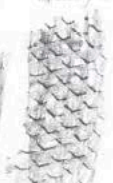
knitted sock



knitted bag



knitted sweater



knitted blanket



knitted shawl



knitted vest (knitted for kids)



knitted shawl



knitted

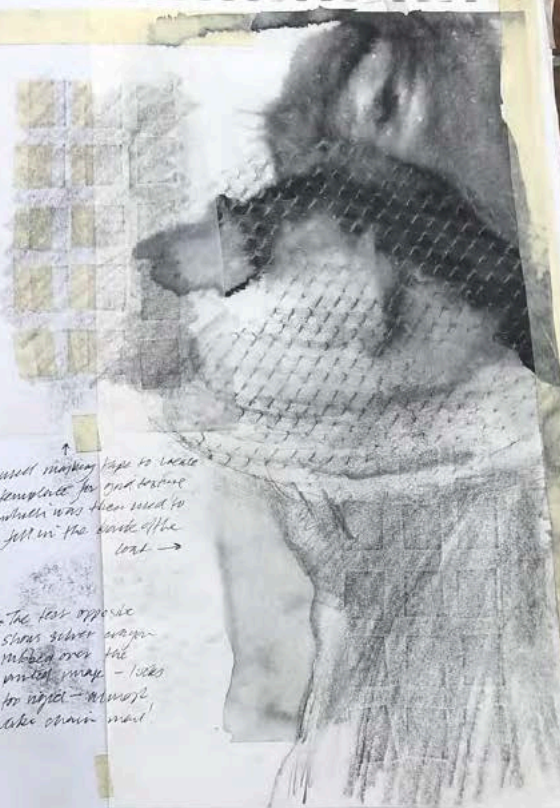


knitted baby blanket



used marking tape to create template for grid texture which was then used to fill in the back of the coat →

The test opposite shows silver yarn rubbed over the white yarn - looks like silver - almost like silver wool!

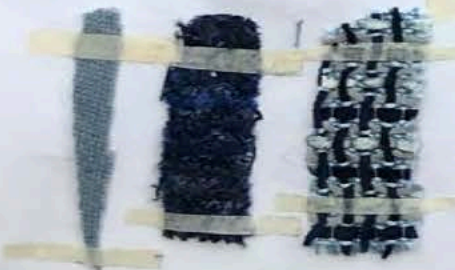
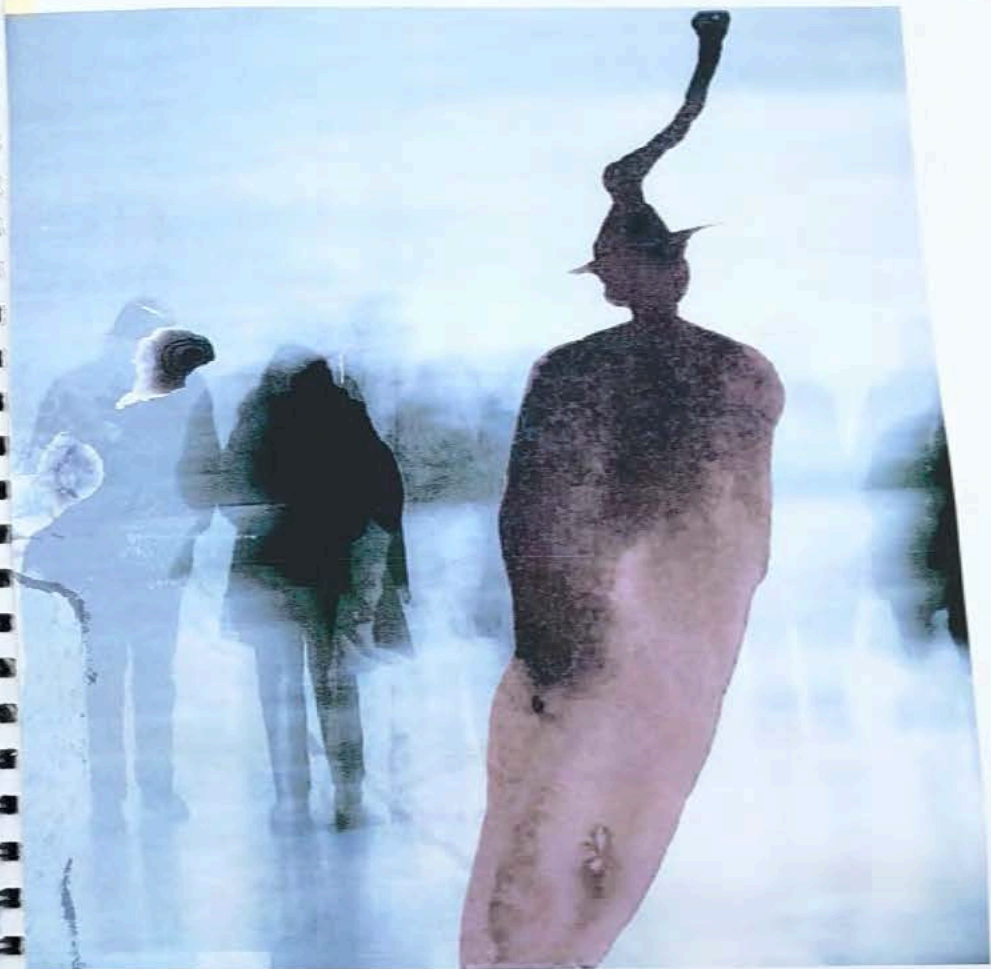




Monochrome color palette!
 introducing denim and woolen lines
 in keeping with the lush and color
 preferences



Alternative Colour Palette 2.
replacing straw with
a jade 'river' to the story



FOR THE LAMP & TEXTURE
CONTEMPORARY TWEED



Left: White fabric covered in small, irregular, repeating
small figures



CONTEMPORARY TWEED

Small Textured Fabric



white and black
grey and green
dark grey and
light white
light and dark
white and black
dark and light
white and black
dark and light

Small Textured Fabric



black and white
dark and light
white and black
light and dark
white and black
dark and light
white and black
dark and light

Small Textured Fabric



white and black
dark and light
white and black
light and dark
white and black
dark and light
white and black
dark and light

Small Textured Fabric



white and black
dark and light
white and black
light and dark
white and black
dark and light
white and black
dark and light

Using different tweeds together - maybe in patchwork - for a
coat that has a kind of color coded neatly plays with the
pattern between opposing colors (checked jackets, sweaters, etc) and - from
playfulness and confidence with color
(didn't have correct colors so used the oil paints & mixed the pig.



feedback from Ann suggests she wants a palette of neutrals that include Storm and Caaki. (Including here some of the greys that are wandering onto these tones.)

In addition to this there are some speckled yarns that relate to the grouse birds on the farm - birds of prey. Such as sparrowhawks, owls and mistlethrushes that are so beautiful to watch out.



These yarns are not in color so I will try mix use using optical mixing technique to blend my own yarns



Using like the gradation of color that birds have and reflects the subtleties of the translucent layers of feathers.

All darker than yarns below



CREATING ORIGINAL TWEEDS...



Shimmer & Texture

Left - photograph of columnar scales on a snail - great
 source a shimmer, add fish scales going a shimmering
 mixed effect





isolating area of the salmon skin using
a 'fused coat' separator from the catwalk.



PROPORTION is an
identified problem from both
the Artist's perspective (getting
the layers length and fill just
right) to the students who
don't want to work on elongated
format drawings anymore. Students
want authenticity and clarity of
form within creative expression...

Princess wanted found that some illustrations were not
 not translate as the illustrations in that regarding the
 neck and legs confused with the arm/shoulder of one.
 Therefore making a 'vase' analogue appropriate to the body figure
 should yield a better effect. The fashion floor was used to
 come from a similar effect.

↳ Learning, in regards to
 crude, sketchy illustrations
 will help with communication
 to proportion.



As I am now used to the 9 head
 elongated fashion figure, I find
 how 'natural' proportion is, & I
 will use others to help in adjusting my
 judgement.

VISUALISING MATURE 'FASHION FIGURE'



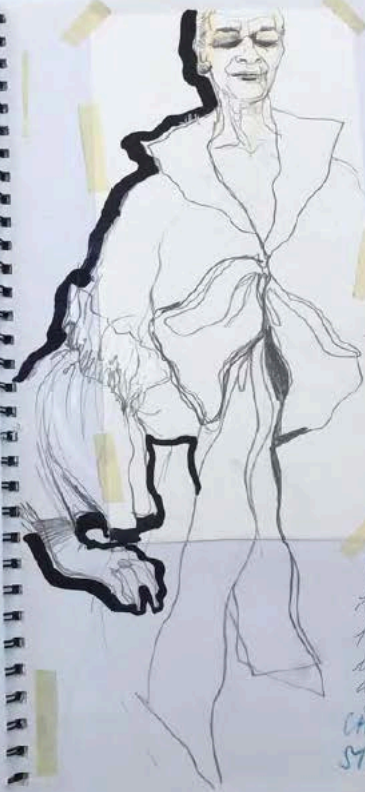
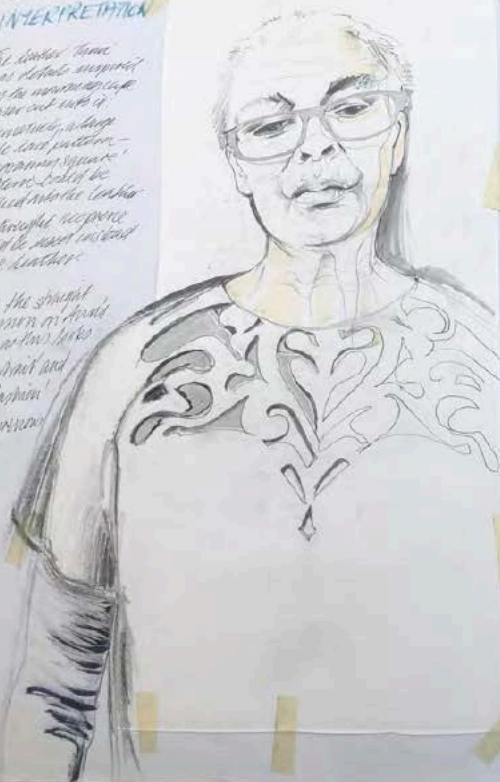
Two abstract
 abstract lines
 abstract was
 inspired by the
 best of body (left).

The intention is to make the papers more abstract or irrelevant
 take this from my perspective, taking abstract within best
 started 'chopping' words when preparing notes for it!

RESEARCH INTERPRETATION

The darker tone
has definitely inspired
my to incorporate
darker and more
elaborate, a large
scale and pattern
to 'modern square'
pattern could be
drawn into the collar
highlighting response
could be used instead
of the leather.

I like the straight
expression in front
face, no two looks
can 'predict' and
more 'fashion'
than previous
one.



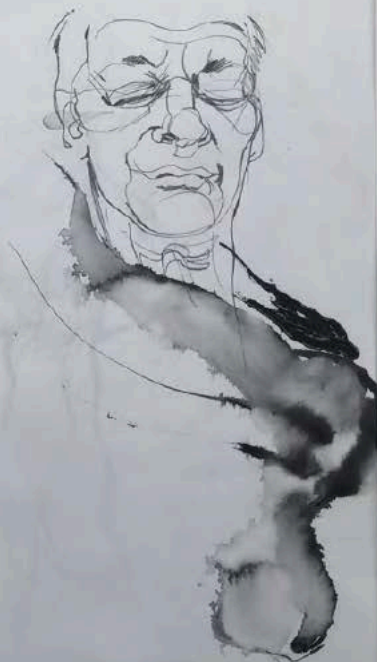
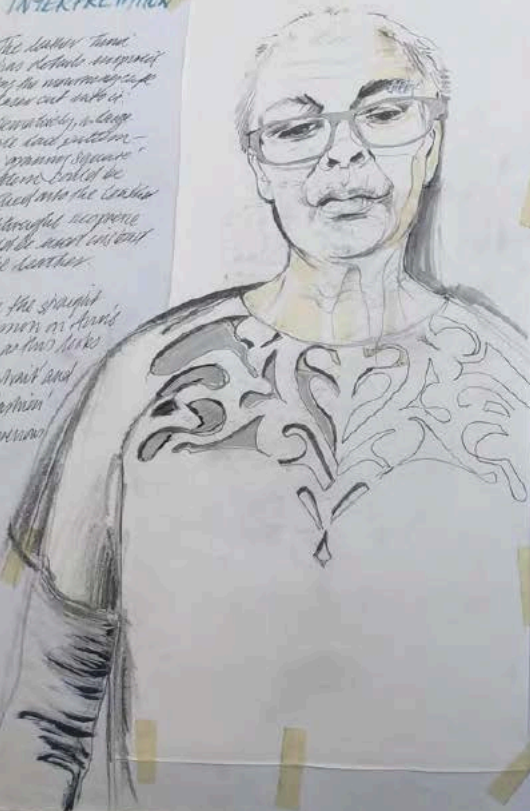
suppressing the physical for
the cliché blouse detail of
the elderly - usually
resort to 'diorama' or
aging neck.

CHALLENGING
STEREOTYPES..

RESEARCH INTERPRETATION

The 'darker' tone
was defined, inspired
by the monochrome
drawn out into a
dramatic, a large
scale and pattern -
or 'monochrome' -
perhaps could be
defined into the central
highlighted response
could be most vibrant
of the drawing.

I take the straight
expression on Ann's
face as this marks
less 'portrait' and
more 'person'
than person
with.





Photograph of student
quadrant from the
1/2 inch to 1/2 inch wide
to 1/2 inch wide band



Just know that
she couldn't wear
them she topped a
cushion of the
length. They are
a type of inside which
is covered for her to
wear pattern in this



Just
dropped

Turn up



Experimenting with proportions
with PANTS: what is needed
certain so wanted first product.
Some shorter fit should be comfy.
All the details should be on the
hem...
wide fit,
coming, sitting?
Sitting lean
sitting





Wave (wind)
Chlorophyll
Secondary
production
etc.

Generating networked
face, but sense of
belonging & wonder
works.
Remove the
courage through



gato

also

WARM
COLD

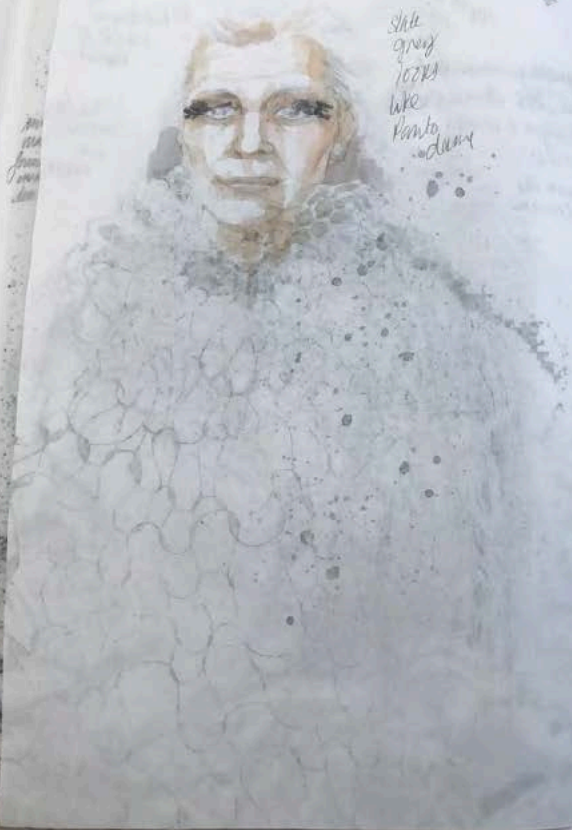
12/1/19

Vol.
Index

79



looks like
same as
the
new



She grey
looks
like
Panto
-dany

Experimenting with Silhouette.

The image left shows experiment with technique to show
grayscale, overcast with shapes that sit in with
the problems associated with temperature, weight, flexibility,
mobility and informality. I propose the rubber image with
ink was rendered (could be silhouette), supported formwork
and movement, as well as humanity.



To improve this I would need to work back into it as the
spring neutralized the tone. I may embed the drawing
and leave some parts unemptied. I would also consider
the drawing while it is out of perspective. The pose is a little
static and would benefit from blocked form (dressed) or
lights

EXPLORING 'FASHIONABILITY' IN
DRAWING

Image: Alexander in London Underground



collar
in line / turned /
over the shoulder

Take with image
and use head lines
& feet only to
draw



Arrows define 'point'
of concentration!



Take elements of
image & use to
build up garment
drawing

over a
skirt



Skirt has





SCAMPER DESIGN TOOL

Substitute
 Change / combine
 Adapt
 Modify
 Put to another use
 Eliminate
 Reverse (inverse)

-also change colour, scale, position,
 repeat, forms, shapes, details,
 proportion, styling...





As my notes include
 lively imagery that
 appeals to influence
 and also, however
 fashion products, I think
 'action shot' moments
 involving different people
 This model was moved
 from standing posture
 on the red ladder to a
 waist.

CAPTURING 'TRANSIENCE' IN A
 SNAPSHOT POSE.

may not have
 been the original
 drawing. I like the suggested
 form and the feeling that it is a
 snapshot, as time to which relates
 to the transience I'm hoping to
 capture.

CREATING MOVEMENT THROUGH
 ILLUSTRATION



As my room includes
many images that
appeal to me, these
and also images
from my studies, I want
to use them to create
an image of a person
in my different people.
The model was named
from a video of a person
in the mid 19th century.



just a
sketch of
drawing
from a
photo
to the
caption

CREATING MOVEMENT THROUGH ILLUSTRATION



I think the concept is effective and it captures movement
in terms of the ink splatters and capturing a moment. However
it needs to be changed by enlarging the ink and not over-
writing the face. I've lost the original for I'm not too closely
and I want to know of the face too to look it all together.



Think the difference
in weight between
the ink on the body is attractive.
The fine line open knit
helps it breathe.

INTERPRETING SHAPE INTO GARMENTS

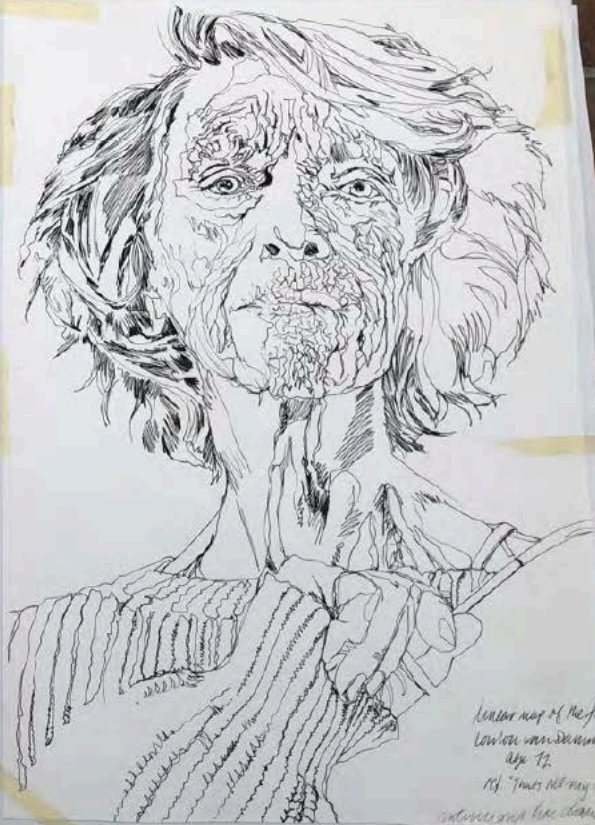


CREATING
MOVEMENT
THROUGH
SILHOUETTE

different ink to create movement



THE FACE AS A MAP OF LIFETIME OF EXPERIENCE



Similar map of the face
London woman drawing
Apr 12.
1st. Jones not only the
interviewer but the drawing

DRAWING, GOSSAMER OUTER SHAPES....

Experimenting with media to get the white, soft open
mossy knit with mixed results.

Test (left) looked amazing at first I rubbed the knit through
paper to act as a resist then sprayed with water &
with water. I didn't realize the water would dissolve
the printed image!! The fabric after is quite delicate
if I can stop it taking root.

The crumpled and
papery texture
was more misad-
venture...



but I
couldn't get
rid of the
hard dye
beneath the
knit



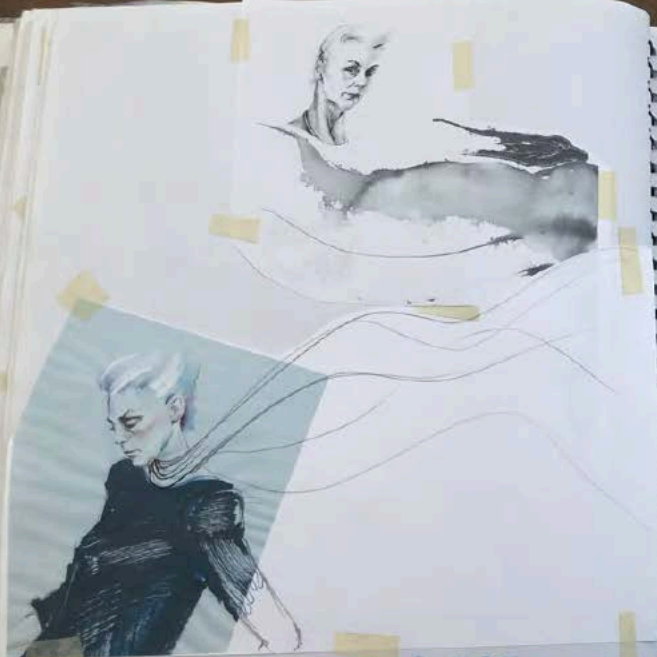
left: a more successful result, but very overworked...
 above: a simpler, more effective placement of texture

LESS IS MORE!



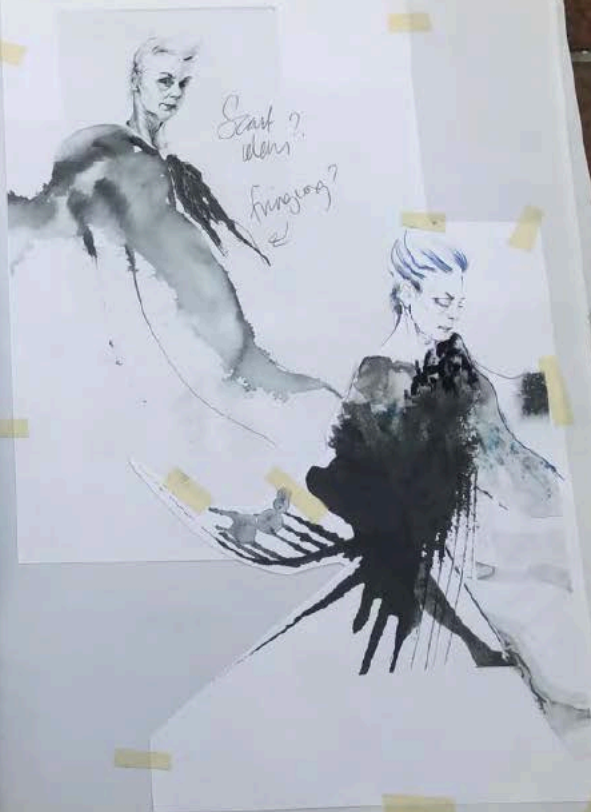
Exploring 'movement' during Kibouga. It looks as though the image is moving, but also like the hand is shaking, so this is not the way forward for the project.





THE ROLE OF THE SCARF.....

Whether knitted, crocheted, or flared, pulled
 like the scarf has dual purpose of concealing
 the neck, and areas that need no other written we
 left conscious about, and creating movement.
 Attaching to the front of our neck it can move
 behind the mirror to enhance movement.





Winded!
 & No Hair!!

in short
 of hand,
 for
 super soft coat



COMBINING SAMPLING
 WITH DRAWING...



Working with fabrics & yarns to
 innovative texture and colour.



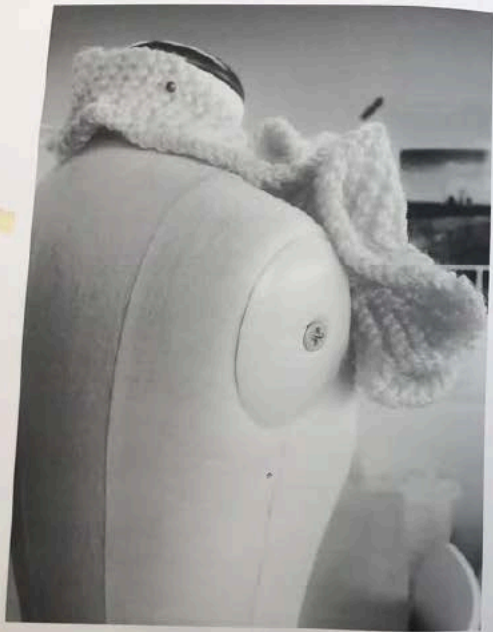
*Printed Network
with drive map
subliminal & target*



USING MEDIA TO DEVELOP DESIGN IDEAS



USING MEDIA TO DEVELOP DESIGN IDEAS



WAYS OF KNOWING...

Conceptually ways of knowing include knowing
by making, or doing (Corns, Fleckner sk.).
To get ideas for intermediate I work on abstract
human forms (eg. pegs, wooden spoons) in 2D & 3D
superimposing fabrics, paper shapes to see
what can work. Here I am knitting ribbons
to weave through knitting — a way of taking
woven tweeds into larger scale (SCANDIA)
and into 3D...

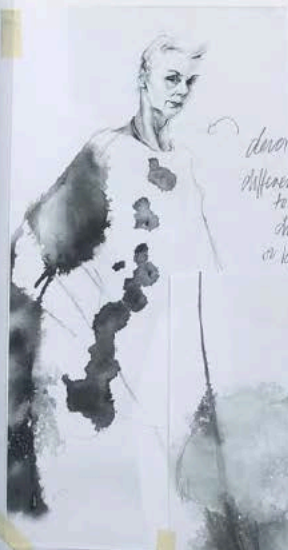




Observational Study in (left) of a boiled leather
men's jumper draped on a mini mannequin
The drawing was imported into a collage of catwalk images
and sketches to get an idea for design development.

left: base image: Naomi Watts
right: base image: Victoria Beckham

Proportionally, the creator/prothe needs attention
actual image of Maxima with superimposed head & hands - x-mas tree



drone? pullo?

different openings for women
to wear in
different ways?
or knitted?

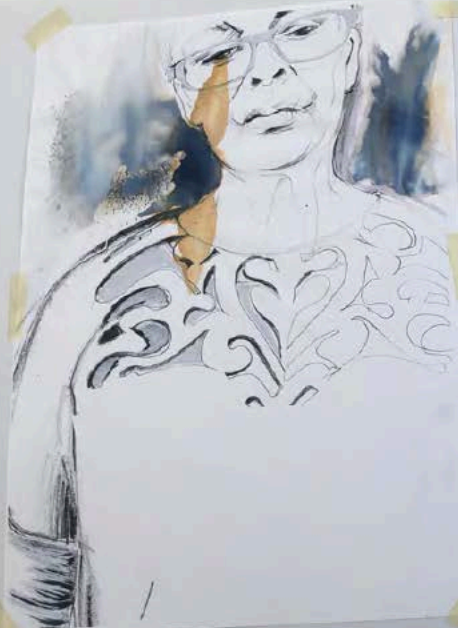


knitted?
drone?

We loop
to create & weave
them into
open structure



Some ideas are to
rule out ideas that
aren't suitable. The
initial pattern shape
is less than flattening
and the head is too
big. I tried to redraw
the overtop but it looks
like a big sagging runway.



"IN YER FACE!"

Continuing with an earlier image,
this was cropped into and developed
to increase the 'challenge' to the viewer.
The image was thought to be most contemporary
and subliminal of the images used.



Although the image is enlarged &
facing it was quite threatening and
a metaphor of forcing others to see
someone right in front of you -
rather than waiting patiently to be
seen...

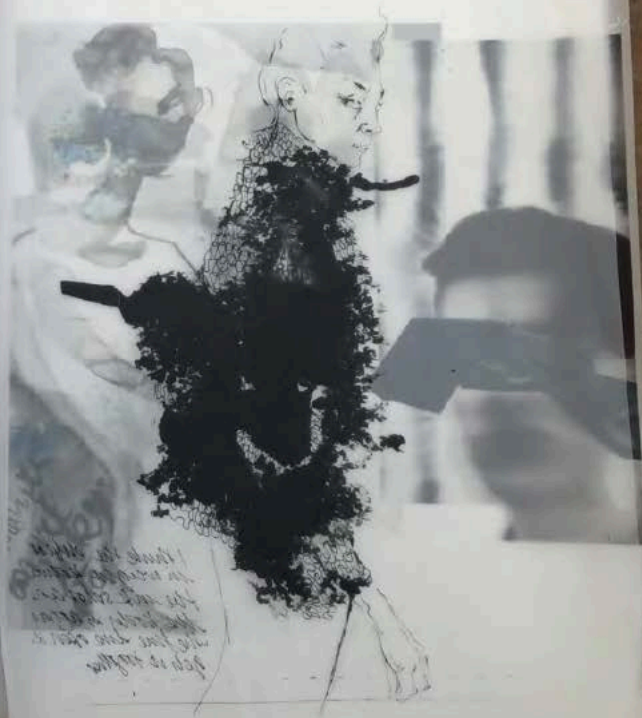


The image (left overleaf) is older and more graphic in quality, although being printed and worked into the cardstock paper gives it a softer, more natural result. The cropping and strong diagonal composition also implies movement, and the image (right overleaf) with the hand and handbag looks almost a snapshot / paparazzi quality too. The reappearance of the white lines and the work to make images, and is one of David's signature styles. The image is a good study to show patterned & textured abstractness of garments, and accessories such as bags & shoes.

The image opposite is an attempt to contextualise the issue and respond to student comments that younger women think older women have stolen their youth. This abstract composition hints a suggestion of a younger woman (original source unknown, found on Pinterest) looking at the back of the older woman who is the centre of the story, emphasised by the silencing. The transparent paper is still showing transience and multi-layered narrative....







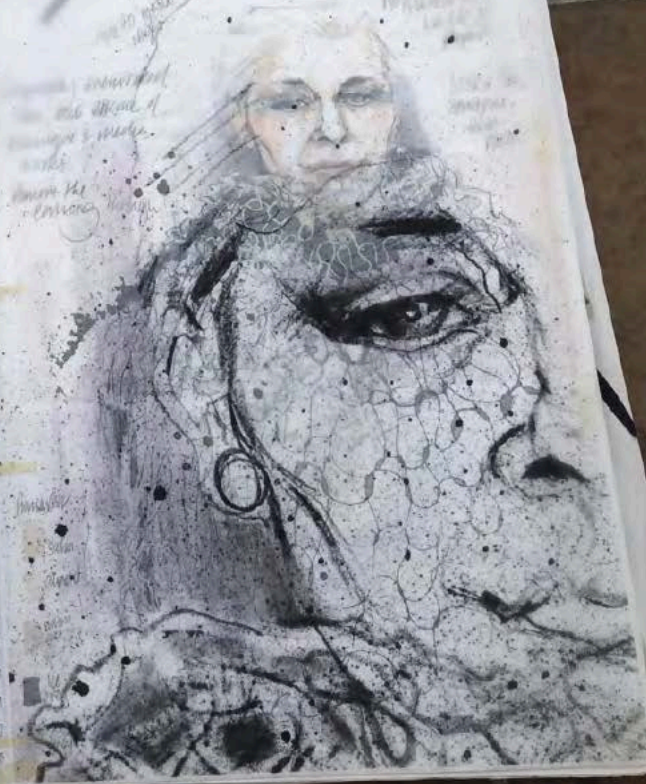
Other people
age 6, 10, 12, 14, 16, 18, 20, 22, 24, 26, 28, 30, 32, 34, 36, 38, 40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 62, 64, 66, 68, 70, 72, 74, 76, 78, 80, 82, 84, 86, 88, 90, 92, 94, 96, 98, 100

Metaphor
snake &
flower
image
don't

White & white
Delicate
Surreal &
painted
color



White & white
Delicate
Surreal &
painted
color



APPENDICES

Notes on conversation with the muse

Extracts of student generated qualitative data from:
lecture feedback
presentations
questionnaires

NOTE ON ANN'S DISCUSSION

She reinforced that she loves clothes, dressing up and shopping to refresh her look, but agreed that she didn't follow fashion (although she still reads Vogue in the supermarket). We discussed the differences between style and fashion, and how the title would need to include 'style' rather than fashion moving forward. The fact that some drivers of fashion - display and sexual attraction, we agreed, were less important for the older consumer, but that other drivers such as status and influence, knowledge, protection/comfort and hierarchy were more important to the older demographic - particularly as one became increasingly marginalised by age.

Ann felt that age was younger than before and that 70 was the new 60. However, she believes that she is not a typical 72 year old. I agreed and explained why I felt this was important for my research and showed her the life-cycle of a trend. We felt she fell in between the early adopters (for her demographic) and the early majority (fashion) section of the bell curve diagram.'(Rogers, Diffusion of Innovation, 2003). We agreed that we would need someone like her to be the test subject/flag bearer for the project, but would benefit from taking a broader view moving forward beyond this project.

At this point my ideas started to emerge about using a grey-based palette and its positive connotations such as wisdom. I felt that my optical mixing to create greys would sit well with the techniques I had used to create her skin, and traditionally old woman's fabrics, such as tweed, that I wanted to make more contemporary. (I started to think o slogans - 'silvers' are the new gold – 'when you're old you're gold'do I need a slogan?).

Ann had noticed that people like Helen Mirren were now being used as 'the face' for mainstream brands, such as L'Oreal, rather than just for age-appropriate labels.

Turning the conversation to the Selfie project, Ann was worried that she hadn't done enough or what would be helpful, until I explained that it was the process and how it changed perception that was important, not the quality of the photos. She found the process frustrating from a technology perspective (she was using a tablet and obscured some of the visual information). She didn't enjoy it but wanted to help so did it, although it felt 'alien' to her, as she doesn't even like having her photograph taken. Despite the fun in 'dressing up' and curating her look for the outside world, Ann doesn't like clothes that had to be constantly rearranged and adjusted. Once they were on, she didn't want to think about how she looked. She felt this was behind her quest for simplicity and preference for non-fitted clothing.

Ann reiterated her approach to curating her 'look' as exactly the same as how she paints: bringing together different elements, layering and adjusting. She regularly alters clothes to fit in a slightly different way, or will tuck an oversized tunic at the neck with a brooch so it hangs differently. She confessed to 'pinching' a fashion hack from me of cutting the toes off coloured opaque tights to create footless tights that didn't get dragged down in her boots. She found this 'liberating'. Some of her photos were of outfits hanging on the wardrobe with shoes placed underneath, so she is viewing them as an observer rather than on herself as a wearer. Photos of her wearing the clothes were in her opinion 'less successful' as they were partially obliterated by the tablet, and she found this more difficult to be objective. She did enjoy the dressing up in hats (fun ones and 'real' ones) and scarves with an unmade up face. This playfulness is one of her most endearing qualities, and gives her elegant look an element of wit that is unusual in the older fashion consumer. As an artist she found it interesting to see how she aged over the duration for the process and put this down to the stresses of project managing a house conversion, and personal challenges relating to friends' health issues. As an observer I couldn't see the subtle changes she referred to but, like most women, I accept that she knew her own face in microscopic detail. She was, however, unfazed by these physical changes, etc., and found them objectively interesting. I related well to this having tracked my ageing through how the super-powered bathroom hand dryers push the skin on the backs of my hands further up towards my wrists each year! It's fascinating, and morbidly satisfying to watch. We laughed a lot!

When trying the outfits on Ann looks at how things fit and relate in proportion, chopping bits from hems and tucking to fit where necessary to create her look. She layers up different fabrics and shapes, like layers of paint, to reveal, distract from and disguise her shape. Her favourite part of herself was always her collar bone and she continues to reveal this in a subtle way even as she ages. She has very good trapezius muscles due to gentle daily press-ups prescribed by a physiotherapist. She rarely wears a tailored collar, choosing instead necklines that flatter her. She is happy to leave her neck uncovered, unlike most older women, but will distract from it with a bold necklace, or sometimes a scarf. Ann seems to have slightly narrow shoulders, but this could be due to a forward movement, or change in posture. This is 'played up to' with big wraps and chunky scarves in a very attractive way in her winter wardrobe. Again, this is done instinctively and the juxtaposition is playful and stylish.

She notices how the fabric connects with the body as she wears it and chooses skimming, rather than tailored styles. She uses instinctively an

Oriental approach to design, favoured by designers such as Issey Miyake who experiments with the space between the body and the cloth. Although we didn't discuss this, I have observed that she likes rawness and personalisation, and doesn't mind it if it's noticeable - a wabi-sabi approach, perhaps - and this informed the aesthetic of the design work. Hems are sometimes left raw, garments are tucked to fit. The overall effect is very creative. From a personal perspective, this tuck to fit approach could be incorporated into some garments to help women whose body shapes are different to create their own looks.

At this point, as with all friendship collaborations we digressed to consider the next female PM of the country and on the challenges of being a woman in politics, on the unfairness of being judged on how she looks - and then ironically agreed that Theresa May's leopardskin kitten heels were vote makers (or breakers).

Ann is currently packing up her wardrobe to move house, and has several trunks full of clothes she needs rid of. That's not to say she doesn't still wear her key pieces from decades ago - she is still wearing her 'Jean Muir and Jasper Conrans', as well as her Jaeger pieces - along with her 'bargains' from the Joseph outlet shop nearby. She continues to construct an oversized and soft layered silhouette that lends itself well to experimental knitwear.

Ann has a refined sense of proportion and will 'hack off' a hem if it's 5mm too long, to make it 'work' for her. She works colour as an expert would, basing her wardrobe around straw coloured neutrals, greys and blacks (she makes sure the black isn't right next to her face). She uses white fine tees under tunics to throw light up onto her face. She feels this, as well as her very short hair, helps to 'lift' her face. In my opinion this works very well. Ann blocks colour - reflecting upon her knitted black dress with a coral band around the hem that she layered over a coral long sleeved tee, we discussed the idea that as women age the focal point moves from the core to the extremities - hems, wrists, neck - which she agrees with, although hadn't noticed before. The shapes she uses are usually gently oversized, sometimes cocoon shapes, worn over slim fit legs - tights or jeans of a length that is just above the ankle bone to lighten a look in the summer, or longer onto a boot to lengthen the leg. On being asked about what she thinks of grey, she thinks it classy, and feels she suits pink tints of 'chromatic' grey. She feels as though she wears colours tonally, layering them as she does the shapes.

She likes stripes (for casual dress) and colour blocking and, although she likes prints, tends to feel overwhelmed by them - however, this is an area that I would like to explore further to bring together illustration and

garment. Details are usually pared down - no fuss, but she does have a lot of pairs of glasses. I was reminded of when we took Ann to a funeral and, with her oversized sunglasses, cropped silver hair, her structured jacket, flippy skirt and kitten heels – when she was VERY visible that day.

Ann likes to wear natural fabrics such as cotton, wool, silk and linen - and doesn't mind if it creases when worn. She wears a lot of knitted and jersey fabrics as she likes the fabrics to move when she wears them to compensate for reduction in physical movement. She rarely wears a belt or large bold prints due to 'being short'.

While Ann recognises that she is in good physical shape for her age, she also believes that some clothes should not be worn over a certain age e.g. a mini skirt. We discussed the socio-cultural debate of the mini skirt. She firmly believes that dressing too young is ageing, and it doesn't matter if you have great legs.

Ann's husband, Jim, is a diplomat - he never comments on what she is wearing but Ann can feel him thinking 'OMG' sometimes when they are ready to go out to dinner.

Ann doesn't feel that she gets it right all the time and refers to a pair of slim, floral print khaki jeans that needed tweaking before they began to work for her.

When buying something new Ann goes through a ritual of putting it with existing items to create new looks – note that this is the process of range building and visual merchandising that she is doing instinctively. This is probably because as an artist she is trained to observe and interpret what she sees, and her 'look' is simply another project – her version of fashion illustration perhaps.

On asking whether her approach might be formulated and rolled out to help others, she feels as though style can't be taught (include here a link to student feedback that the industry needs to show women how to dress and inspire them). She also feels that it brings her joy in her life and if she lost interest in socialising and fashion 'she would die' (and she meant that literally), as it made her feel alive. This suggests potential impact beyond the fashion industry in areas such as wellbeing.

On revisiting the discussion on the sexual attraction element of fashion, she thought that she has retained her identity and the need to dress up, as she doesn't have grandchildren to distract her, although I argued that it is more about her personality than her circumstances, and she agreed with that. We discussed the differences between

sexual fashion and sensual fashion, and agreed that it probably lay in the quality of the clothes and how they made one feel, as well as how they felt on the body, which was important to her.

She didn't take many selfies as she felt they were becoming repetitive, which I suggested could be that she was dressing to her style (that she didn't think she had until now). She acknowledged that layering was 'her thing'.

Overall this was a successful project, although there were not many photographs retained, as it gave me an insight to how Ann constructed her look, and how accepting she was of what she perceived as her short-comings.

This section holds feedback from a presentation of my 'diversity' research to Fashion Communication's class of 2016's 2nd Year DE1162's Diversity Now project. Only useful or relevant comments from the 15 feedback sheets have been included here. All responses were anonymous, and questions set by their module tutors.

Q1. What was the most intriguing/interesting that you heard or saw?

- *The use of food as inspiration for a garment. The point about longer arms due to slouching. That a woman with hairy underarms is seemingly more shocking than bound feet.*
- *I liked the relationship between the muse and the artist. You can see that Ann really looked up to and respected the people she drew.*
- *Models chosen with western features something that's true but I hadn't noticed.*
- *I loved the point made about how Muse 2 wanted the clothes to move for her now she can't move as well as she used to. I also loved seeing the various styles that were tried based on a singular muse.*
- *About how put down older women are.*
- *It was horrible to read the letter at the end about how lowly old people think we perceive them from a fashion perspective. It also intrigued me about the super skinny boring fashion model illustrations as I did a year of fashion marketing and hated the way we had to draw models so long and thin.*
- *That you was (sic) friends with your muse. I often think I will get more out of something or someone if you don't know them.*
- *That older women think they are invisible. The salad stains used to represent clothes.*
- *How older women think/how they are represented differently when illustrate (sic).*
- *The letter at the end. Loved the drawings! Particularly with more personality!*
- *The input the muses gave Anne-Marie about her work, that they sometimes felt concerned about the way she represented them negatively and positively.*
- *That older women have certain features which relate to their age/personality. E.g. tree-like neck representing knowledge and wisdom.*
- *The importance of connection – the person, the idea and the fashion.*
- *That when women get to a certain age they feel they lose a sense of their personality or personal style? *Why do women when men don't? There are men in their 20s & 30s that wear the old style suits/young women don't dress like old women!*

- The beetroot/boiled egg story! Your muses (sic) personality really came through in the illustrations.

Q2 What do you feel you can pull from the presentation for your project?

- Capturing the personality of an older woman. Movement and mobility makes people seem younger.
- I feel like I need to be inspired by the person I choose and create a look that really shows off there (sic) personality.
- The way to connect to the 'muse' or subject. The presentation has helped me when realising that I don't have to use usual techniques if it doesn't fit you can change it.
- My project is going to be based on personal style. I took from this presentation that I will get the best results from comfort. I have decided that my interviews should be done in advance so I can get to know them, there (sic) style and what they believe well before I come to the photoshoots. I also want to now explore more types of media and see how I can combine them.
- Need more realistic images in fashion. Important to get lots of qualitative data.
- Before your presentation I was strongly considering doing it about LGBTQ but your presentation actually inspired me into researching into something I before felt irrelevant and boring.
- Questions that you mentioned such as – why do we try to change how we look? – what is seen as socially acceptable?
- Use of camera angles and colour can help emphasise age in an electric/vibrant way.
- How to choose the correct model, use someone/a topic that creates a connection.
- Keeping the muse comfortable asking them to write a letter and think about the diversity issue themselves!
- The idea of how technique/viewpoints etc. can affect the age/(unknown word)/personality of the muse.
- That with fashion/photography/illustrations you have to constantly develop your idea until it is perfect. You changed and played around with your ideas and illustrations before your final outcome.
- How to use illustration to present the person as well as the idea.
- Age is about perception not all that ages you is physical. Is this why the older women we admire (Meryl Streep)(Helen Mirren) are active and have big personalities (sic).
- Styling! Being aware of experimenting and thinking outside the box, but also keeping said person comfortable.

Q3 How has it made you consider the issue of aging differently?

- Usually older women are only photographed to demonstrate extravagance (sic). However, showing 'normal' older women is showing how ageing can be stylish without looking crazy!
- I think the notion of growing older to be to do so gracefully this has definitely made me consider this.
- It has made me feel as though you don't have to step down and become low key just because you have aged and imperfections don't have to be flaws.
- I hadn't realised just how much older women wanted to be noticed. The only older woman in my life is my granny and she is the opposite (sic). I hadn't really thought about older people as a group more just as the individual I know.
- Elderly women are still interested in fashion. However there isn't really a market out there for them.
- I never really took into consideration that old people felt left out and offended by not being included I just assumed they had lost interest that's why they aren't especially advertised towards.
- Everyone ages differently, some not at all? Maybe physically but not internally.
- Everyone has different views on the older generation and how they are portrayed.
- I think you don't consider how 'invisible' the older generation are – it's sad that I had barely given it a second thought.
- What we think makes us old ie wrinkles, grey hair, not always what do and it show more in character and posture (sic)
- Fashion within older people can be just as playful (if not more) than with more youthful (sic) models/women.
- It's made me reconsider how I view older women and their style.
- Don't be scared to approach age/take their experience stories and personality to make an engaging photoshoot!
- It has opened my eyes to the way I view the older generation. Age is just a number!

Q4 Are there any points you strongly agree with and why?

- That older women dressing provocatively is shocking. Agree that this evolutionary to aid reproduction. By making younger fertile women more sexually desirable, this makes males not consider older women as potential mates (sic).
- Agree that age is seen to have an expiry date when it shouldn't. You expire when you pass away and until then you should be seen as fresh.
- I strongly agree with using groups of people, subcultures and communities that either get ignored or who are seen in a negative sense.
- Women should dress up and feel good whatever age they are.
- Getting to know the muses – doing it over time not rushed during Independent Study week!

- That we should explore the reasoning behind why we expect a certain women of age to look a certain way. This should not nesceccarily (sic) be.
- The over 55 year old category is the most unrepresented in the fashion industry. Beauty has become an addiction of constant negative attitude eg body hair.
- It's important to view the beauty and style of older women as well as younger.
- Use of colour! The mention of the purple poem – using literary reference as the basis for my 'story'.
- Think outside the box when it comes to muses/models/interviewees. Keep an open mind on 'reality'.

Q5 Are there any points you strongly disagree with, and why?

- Only that I do not class women in their 60s as 'old' therefore if I wanted to capture an old women, not an 'older' woman I would look for somebody between 70-90. I think 'old' and 'older' are very different but also subjective.
- If it isn't beautiful, it doesn't sell because some thing are so the opposite of beautiful its capturing and things that capture your eye often sell. (sic).
- No really, although I did love the muse used it might have been nice to see other people of the same generation, possibly men?
- No (smiley face)
- The(sic) we can change the view of 'typical' fashion templates for designs. We should change this for the future. Thank you it was a really interesting talk. R.
- I feel some older women judge more youthful women due to envy. I feel more communication needs to be done between younger and older generations.

Topic Question :

- My emotional Response to age following Ann Marie's Lecture on 'The Invisible Woman'.

I find age a funny topic to speak about, my misconceptions of age begin with my mum and dad who are both older than they look, this means that I have struggled to estimate age with the question of, 'how old do I look?', making me dread the reaction to my shot in the dark of an answer. My mum is 10 years younger than my dad, as I am 10 years younger than my girlfriend, this means I struggle to know what my emotional response really is to the topic, I think that it depends what aspect of age I am evaluating.

If it is a question of what does age mean to me? Then I would have to say not a lot, on paper relationships I am surrounded by wouldn't be seen as conventionally able to work, and yet they are doing exactly that and working as well as your 'average' partnership. When contemplating age, apart from anomalies like moving to certain countries or not being able to compete at certain levels of sport, how it can limit you as you get older is entirely up to you as a person.

It is proven that people defy expectations of age constantly, with programs like Britain's got talented shocking the nation with dancing grandmas and 80 year old body builders. Moments like this make me feel proud of age; I wonder how the subject feels to rebel against the social constraints other believe should be in place for people who are so 'vulnerable' to harm, and I begin to believe that I can't grow older without doing the same myself. This moves me to how I feel when I see the effect age can have on people. Age is cruel and inevitable; it strips people of their pride and at times of their happiness. We become more prone to disease and to injury, we lose control of our bodies internally as well as their physical appearance, and this is the angle of age which strikes fear in my heart.

This is why my emotional response to Ann Marie's lecture on the invisible woman was that of such a positive one. To see an older woman represented in such an authentic and elegant way was something which had a very significant impact on my views of getting older. I believe that Ann was able to capture the signs of aging, which more than often are seen as flaws and portray them the way they should be seen, as a sign of beauty in the older woman. I was very driven by the way Ann demonstrated her progression of research in her sketch book, and as for the real thing is was simply something intriguing and beautiful to be able to look through as a student who working on such an intricate topic. The research we were shown has proven that it is not a simple procedure, to explore a live muse, you may at times offend your subject when your outcomes aren't what they see as flattering even at times offending the muse with no intentions of doing so, however it may also be most rewarding.

I can't thank Ann Marie enough for allowing us to observe her intricate, striking work. Her techniques have inspired me to be broader with my research, to open up my imagination, I am aware that the same techniques don't work for every style of research. If I am facing something that doesn't look right to me, I know not to lose heart, as I am simply broadening my research and skills in the art form, but also to explore and to change things up as the outcome, although not what I originally envisaged, could lead me to something even more exciting. I honestly believe my unit of work will be positively impacted by the presentation, as I really do feel I connected with it on an emotional level (not trying to be too dramatic) it has motivated me to research further and to not give up when something becomes a challenge, but rather to embrace it and face it head on.

Thank you Ann Marie for a truly inspiring morning,

(Student name provided, but removed)