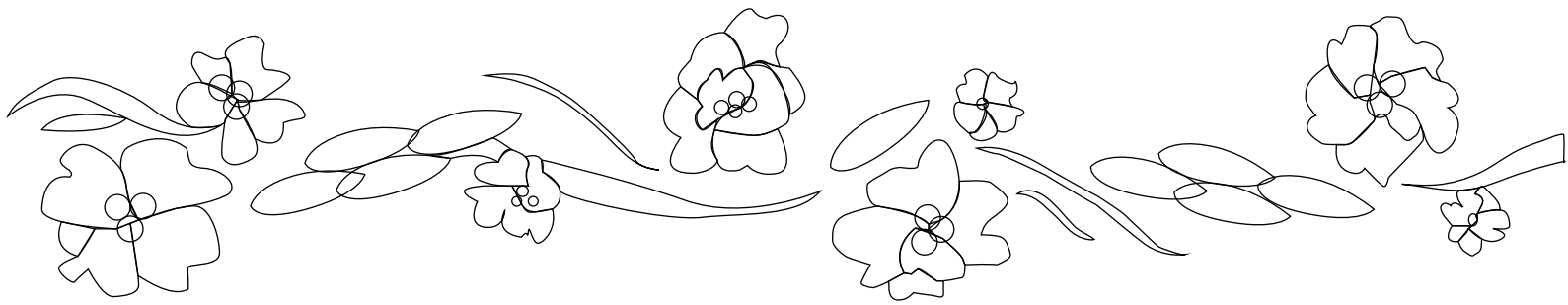


# *Idolizing Material Beauty,*

A SPRING HAUTE COUTURE COLLECTION



TAYLOR HOEKSTRA

# RESEARCH

"Beauty looks, at the same time, towards our ideals, towards our deeper and more delicate moments of reflection. That is why we can love, and not merely like beauty. It is as if beauty knows our surface and our depths; and wonderfully unites them. The promise of beauty is that we can be complete. And that is why beauty is an essential in life. Material beauty is the natural expression of spiritual longing; it is the natural sign of love. Beauty looks the way love feels."  
-Modern Marriage, Tradition and the Individual Spirit, by John Armstrong.





I was super excited to wear a wedding dress 'cause it meant I was getting married! I think part of it is as a girl you grow up thinking that brides are the most pretty women and that if you wear a white wedding dress like them you can look as pretty too.

I felt very pretty in my dress. To be completely honest, I don't know if it really does have a significance to me! I think it does have a special place because I was married in it but I try to not get attached to material items.

*-Leah*

This is the day that almost every girl dreams of. So finally wearing the white dress is like a dream finally coming true.

My abuela had a long train for her wedding and I also wanted to incorporate that into my wedding as well.

*-Natalie*

Wearing a wedding dress was something I dreamed of when I was little. It's THE dress you get to wear once.

I would have loved to have worn my mom's dress, but she borrowed her dress since she was too poor to afford to buy one.

I will never wear my dress again, but would be willing for my daughters to use it by updating it to current trends.

I felt absolutely beautiful in my dress.

*-Katie*











# VIDEO

<https://vimeo.com/208363632>

## IDOLIZING MATERIAL BEAUTY

This video explores the quotes used for inspiration,  
and into the context of the physical scenery.  
By the end, my stance on the idolization is produced  
after my observations have been made.

Music:

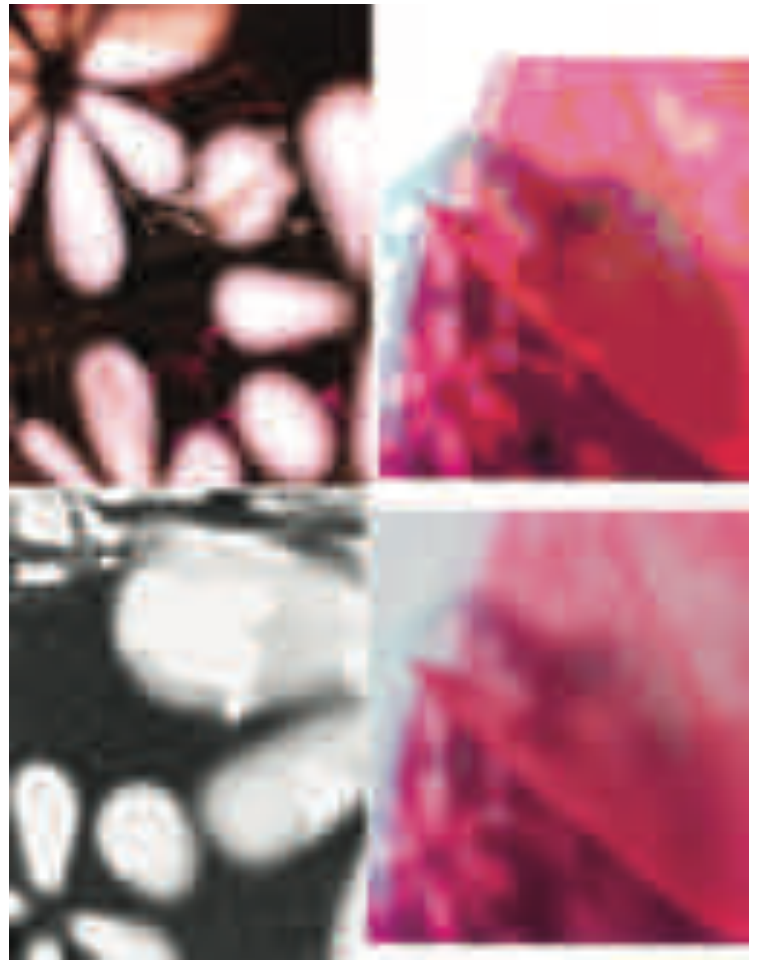
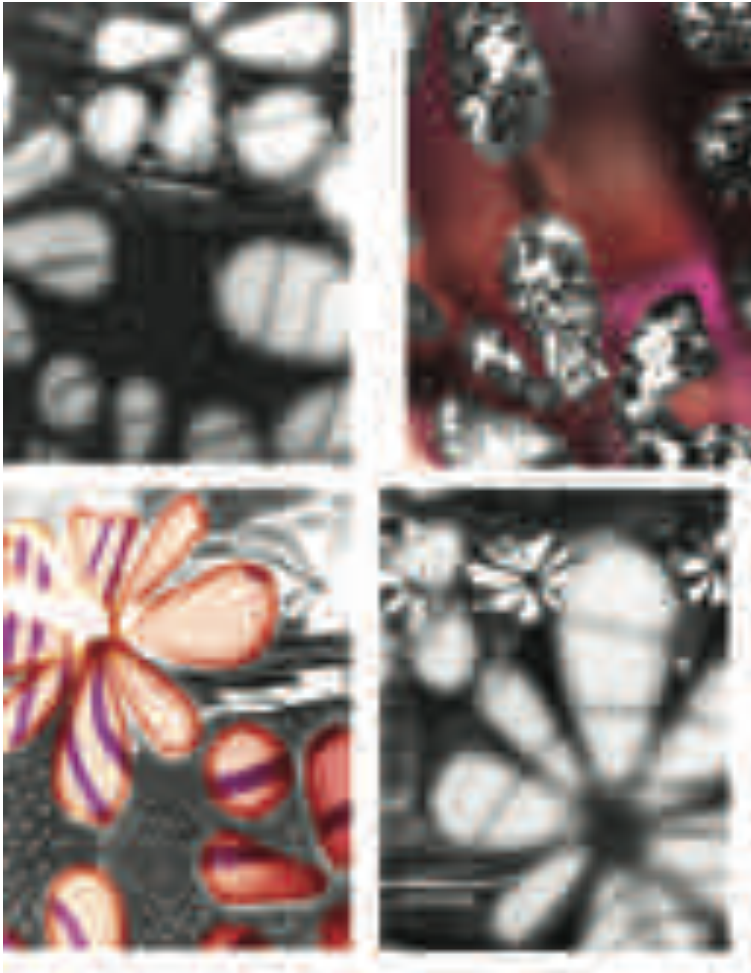
La Vie en Rose by Louis Armstrong

Setting:

Bergdorf Goodmans

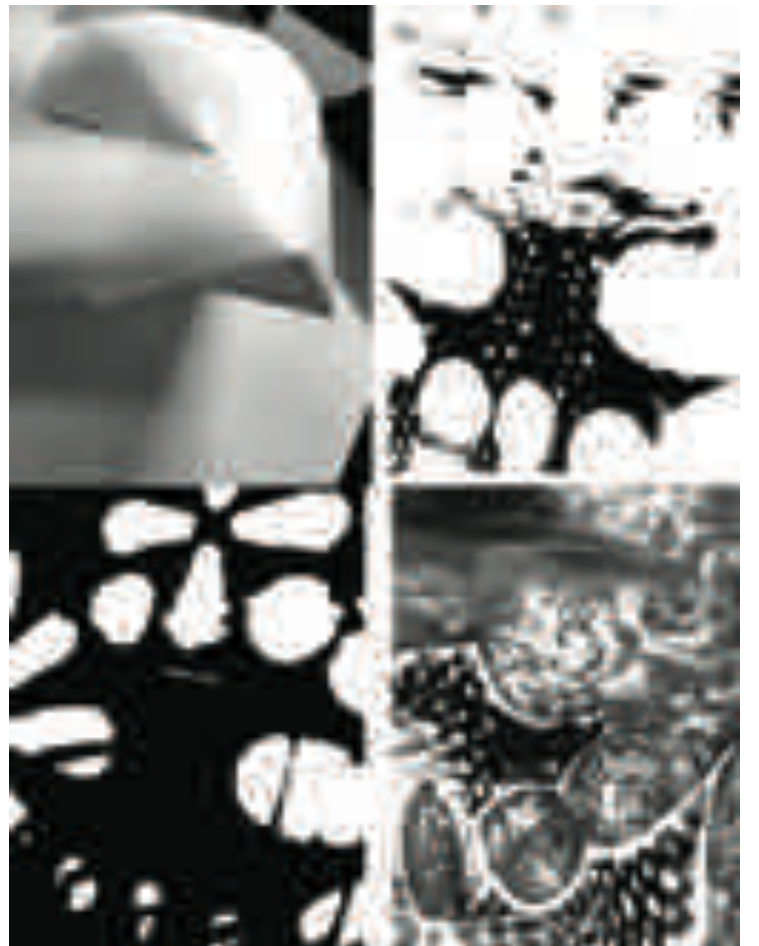
# DEVELOPMENT

## PRINTS



Photos were taken through layering objects, then manipulated in Photoshop to have different textures and consistent color theory.

Floral motif emerged from these prints, representing how beautiful a flower is, but incredibly short-lived.





# DEVELOPMENT

## COLOR



After a consistent color theory was made in photoshop, color swatches were pulled from the prints.

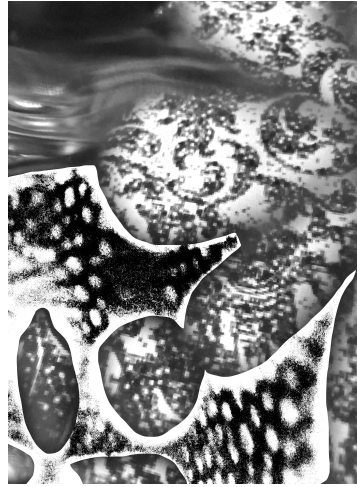
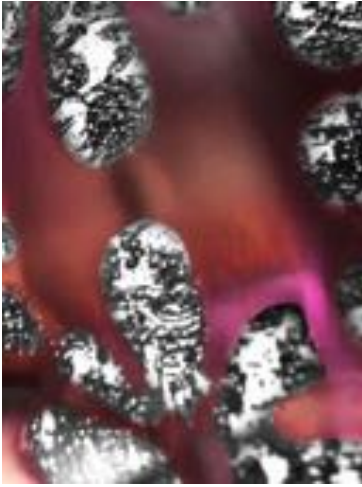
Pinks and oranges were created to enhance the femininity, but most importantly, embracing how “Beauty is the way love feels.”

Off white is mostly used to nod to the dominant bridal color, but still not a pure, conventional, and traditional white.

The significance of grey represents a time of transition. This new mentality towards material beauty isn't black and white for everyone, and requires time to change their viewing on materiality. It also displays how this mentality is shifting from one generation to the next.

# DEVELOPMENT

## DRAPES



Drapes were used with both fabric and paper.

Shapes were created by wrapping it around the body, or adding onto the body shape.

Accordion pleats became prominent, displaying how we as a society go back and forth on the view of material beauty.

It was also important to drape with the prints created to better view the placement when designing.

# DEVELOPMENT

## FABRICS AND EMBROIDERIES

Fabrics were chosen based off quality and luxury.

Silks, furs, leather, satin, velvet, cotton, cotton canvas, mesh, silk taffetta, silk chiffon, silk organza, and viscose, composed this collection.

In addition as part of the fabric manipulations, natural fiber dyes were also utilized for both solids and prints.

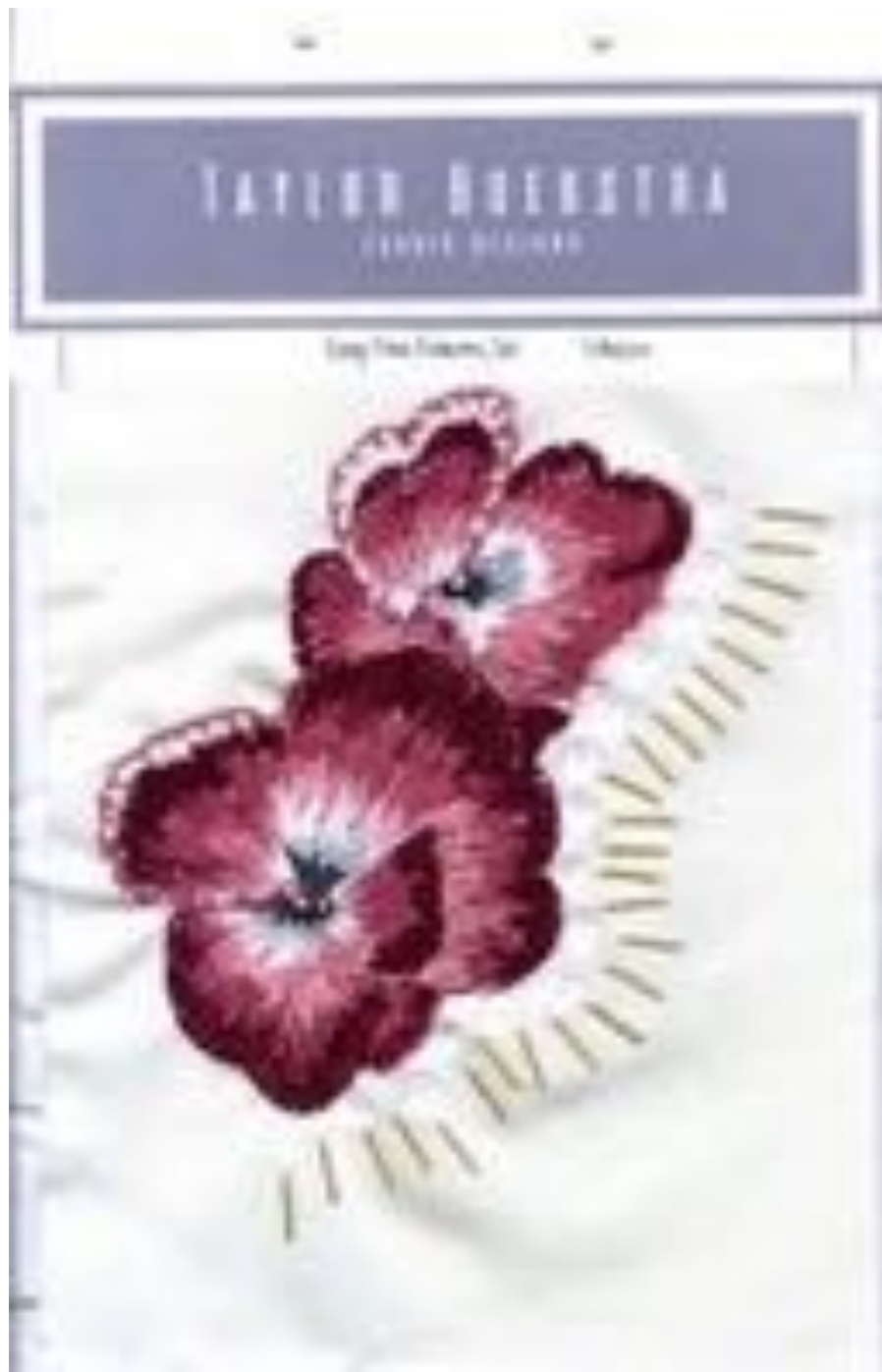






(Clockwise from top left)

1. Fringe and braided muslin, dipped into borax solution overnight to grow crystals.
2. Strip of muslin dipped into borax solution overnight to grow crystals and self-creating seam
3. Mapping different fabric manipulations intended for this collection, including some illustrations.
4. Floral shapes from one print, repeated in a circular pattern, re-interpreting the concept of completeness and unity stated in foundational quote.



(Clockwise from top left)

1. Single flower embroidered with thread tassels.
2. Larger flower set with multiple embroidery techniques and sequin outline.
3. Floral vine embroidered onto mesh.

Floral motif used to represent how beautiful a flower is, but incredibly short-lived.



Natural dyed cotton as raspberry, then bleached.  
After, used sequins to create floral shapes, or abstract floral shapes.



Hexagon smocking technique used to create flexibility around the body. This is a traditional technique, but used as a reminder to stay flexible with transitioning into this perception of anti-idolizing material beauty.



Sequins in the shape of thorns, displaying the aggressiveness material beauty creates.

# DEVELOPMENT

SKETCHES AND COLLAGES











Sketches were drawn keeping in mind the patterns made, research from runway shows, and Bergdorf's, sustainable thinking, and experimental drapes.

(To the right)  
"Grocery List" of concepts or shapes intending to use.

(Above)  
Looks made from collages that needed to be sketched out.



# FINAL

Material beauty, a superficially gratifying ornament, is an inferior quality of a material work. In the living, cultured tradition material beauty assumes depth, dignity, and worthy pleasure is challenged by the true perception and belief of beauty. Material beauty is a temporary and must have enough that constantly returns to discover the intensity of pleasure after my research, it seeking freedom, as here, are freely created and facilitated by generations of artists. It is a world work, a person work.

Threat comes in the form of violence that can be physical, sexual, verbal and other various means of harassment. That is not to say that you can't be sexually harassed. It is an important point to understand and not related with harassment. The concept of threat is that we can do this, that, but that is not really it, it is essential, in fact, threat is, threat is the verbal statement of intent, which is a real action, not a word. Threat comes in the form of violence.

Student Savings: Deductible and the Inflation Gap  
by John Armstrong

1-year follow-up in the effectiveness of treated and control test animals. They consistently found larvae in the soil where they fed most frequently in the 60- to 90-day window. Treatments to place the significance of test results for laying an order to control construction in treated areas.

With the strong dependency of natural beauty and its conservation the Council of Beauty is clearly designing a luxury platform. Natural beauty is easily shaped and controlled by technology, unlike the pleasure of taste. Therefore, I am constructing beauty and giving the gift to you.

My creative collection is filled with beautiful Maine seashells, many are missing with unique structures. There are lovely Castles and architectural elements, some have been made to look like a boat or the side of a house, or something with an interesting motif. It's always the perfect shell for jewelry, and with the perfect and delicate of the seashells, the perfect my mother and I have chosen my finest. I have a perspective about the beauty of the world. That is shared in my collection through Maine, nature, peace, love, hope, and dreams.

This collection is correlated with future heritage and maternity.

### De Pommersche Meentingen

The message is to not rely on material beauty but by giving the credit to the creator. This speaks directly to the audience who struggles with this situation when it's achieved by their own medium of luxurious clothing. After this acceptance and change of perspective is fulfilled, the philosophy on embracing beauty unconsciously will be passed down, like a wedding dress onto the next generation.

When designing for this culture collection, I researched from previous generations, times of economic balance for happiness, yet failed. In the 1960s, statistics recorded a growing teenage market with a large disposable income, which caused the short-lived fads to become the norm. My silhouettes became clean lined, and paid attention to the common realities of that generation. In the 1950s, there was optimism and prosperity until the Stock Market crash of 1929, which caused economic decline, political upheaval, and social fragmentation. From this generation (my mother's teenage years), I borrowed the power suit. Through tailored jackets and strong sleeves/shoulders, the emphasis of power and success were achieved.

### The Information-Love

I utilized techniques that incorporated rig-  
idness vs. fluidity, which was achieved  
through the natural fiber dyes and smok-  
ing. I also wanted the concept of flowers,  
a physical beauty that equires rigidity to be  
achieved through embroidery, a time-con-  
suming technique with timeless appeal.  
Sequins and floral crystals were also uti-  
lized to bring new dimension to garments.  
And lastly, prints were also created with  
intention to be printed into fabric for  
unique quality and cohesiveness of the en-  
tirety of the collection.

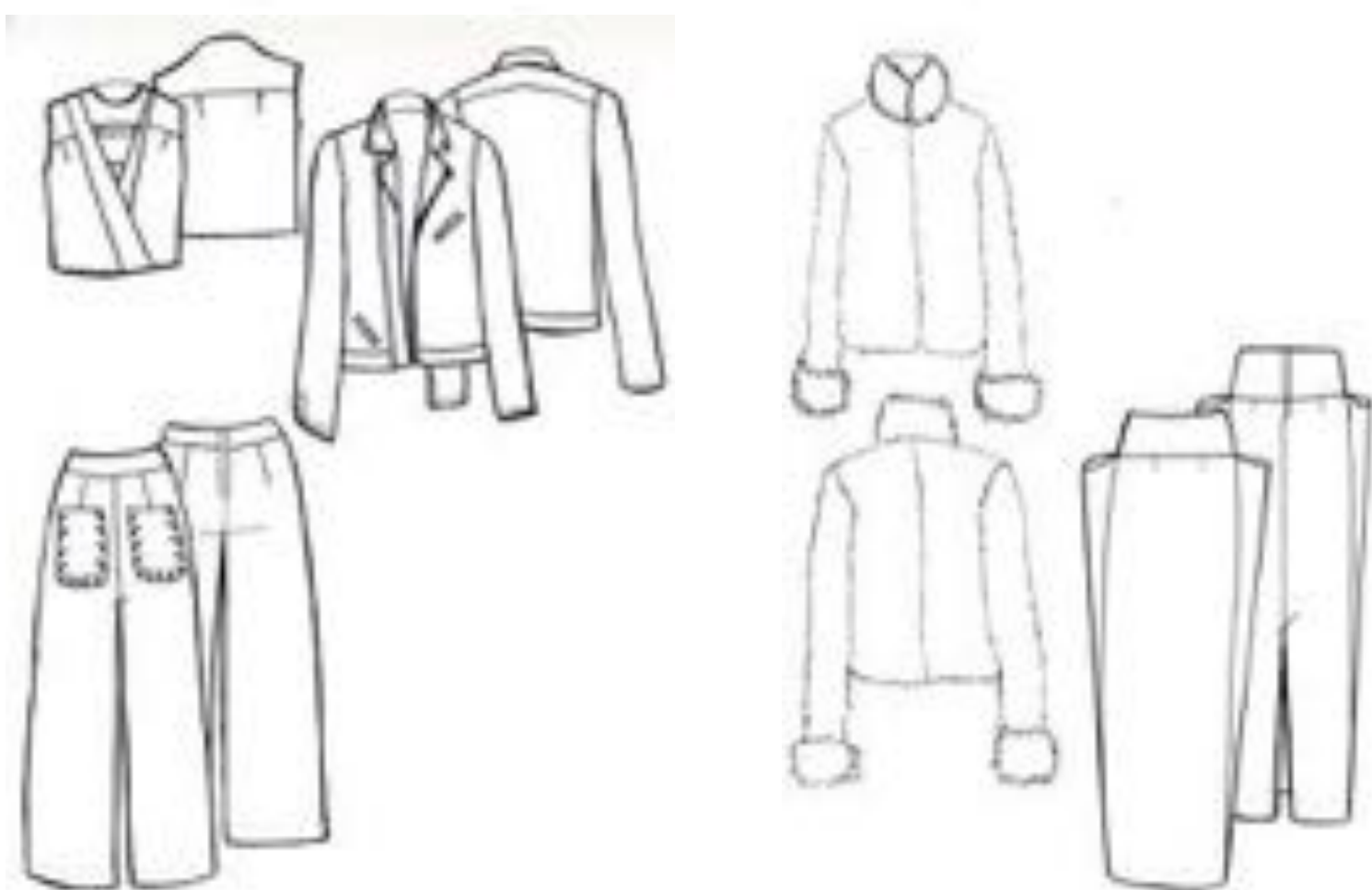






Final Mood Board









*Idolizing Material  
Beauty*

THANK YOU TO:

FELICE DAcOSTA

BERGDORF GOODMAN

AMELIA LINDQUIST