



FASHION EDITORIAL

DIGITAL RESEARCH FILE

LAUREN KESHET BYRNE



vintage or ONLY used clothing

Styling Cohesive

DISPLAY COPY

ISBN 978-0-578-31621-5
53500>

9 780578 316215



use of light & dark highlights

DISPLAY COPY

ISBN 978-0-578-31621-5
53500>

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models positioned in the middle of the page



vintage styling

camera effects

unique cohesive repetition of logo/brand name & barcode

DISPLAY COPY

\$30.00
ISBN 978-0-578-75246-4
53000>

9 780578 752464

COMPOSTABLE SHRINK WRAP, DO NOT RECYCLE

predominantly B & W covers

simplicity? minimalism?



dark, almost gothic eerie

background

DISPLAY COPY

\$35.00
ISBN 978-0-578-31621-5
53500>

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Display copy: initial analysis

Brand USP: The main unique & defining quality of DC's magazine revolves around the sole use of used/pre owned vintage clothing to currate its covers, marketing and inner pages, selling essentially to its consumers an accessible, slow fashion industry - something that in a time where the damaging effects of fast fashion and consumersim is so prevelant and aggressive - would appeal to open minded consumers.



Publishing frequency: Display copy publishes an issue of it's magazine twice a year, which in comparison to Vogue magazine which is released once a month, is a very infrequent publishing style. This could speak further into the metaphore of slow fashion that engulfs the brands USP. With finding and using pre owned fashion, DC have to be that bit more creative in styling and constructing, differing to that of more main streamed, regular magazines - who's collaborators and endorsers come with a team of stylists and pre planned outfits per designer that in tern aid to filling up these hundreds of regularly published pages.

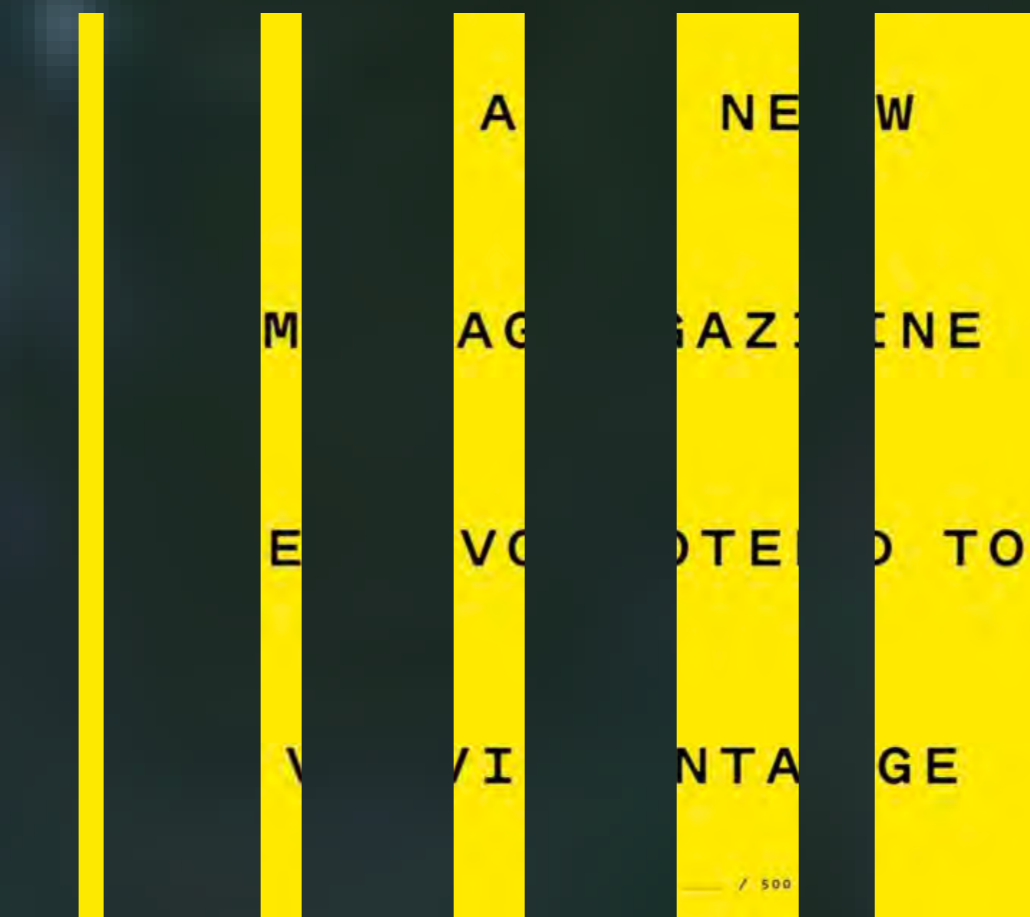


DISPLAY COPY



Display copy: initial analysis

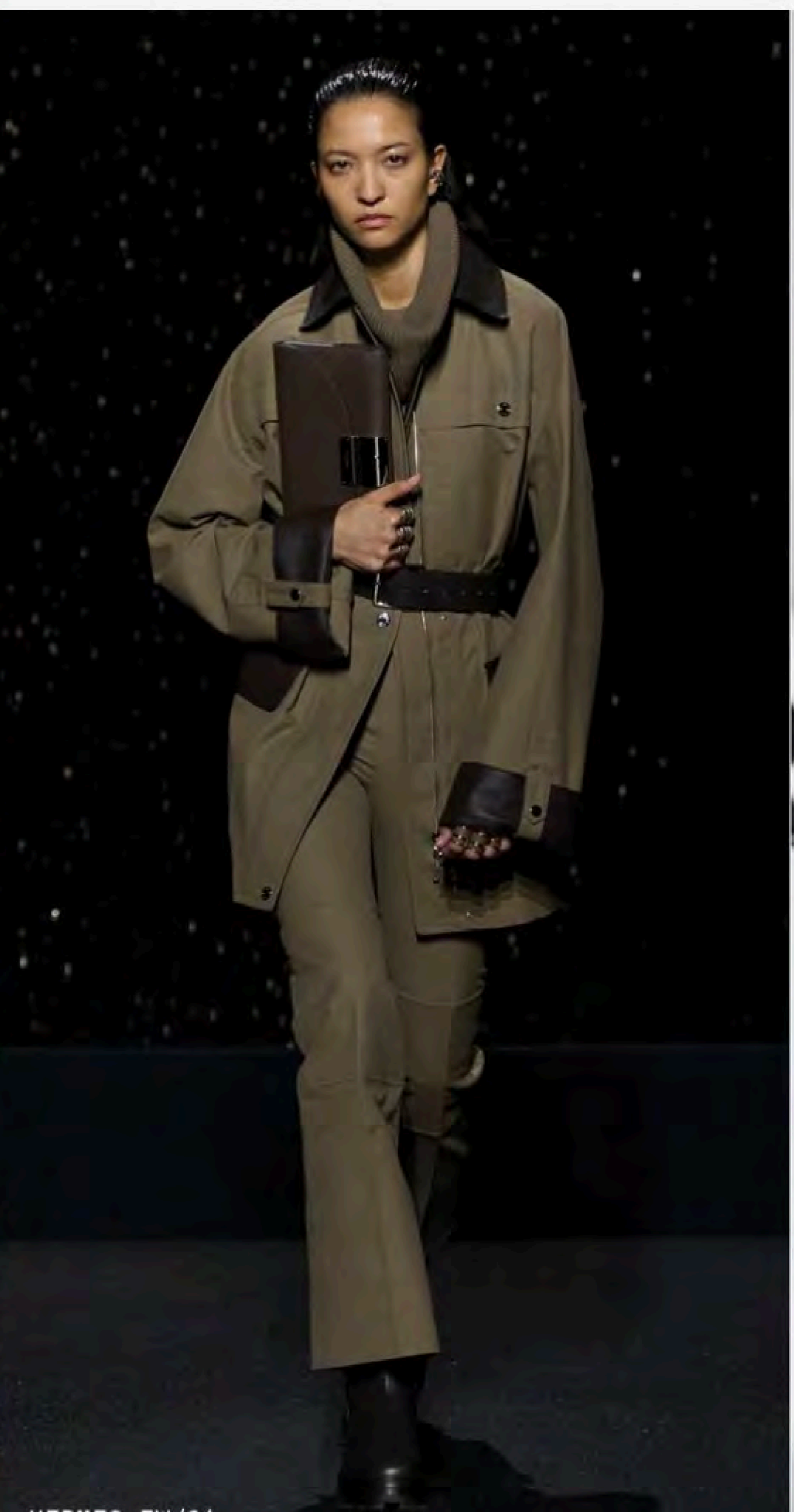
Price: Display Copy's magazine costs a whopping £30. This was interesting to learn in regards to my research around various kinds of magazines. Being so much more expensive than other magazines - DC's costs over £27 more than an average magazine in the UK, £25 more than Vogue which is up there along with GQ and iD as one of the most high quality and renowned magazines globally - one has to wonder what is driving the price up. One reason for this could be the infrequency of its publication.



Like with all things, exclusivity creates demand and while there arent a limited amount of copies, the infrequency of it's release adds an element of rarity and excitement. Alongside this, DC's publication is more akin to that of a high quality photography book as opposed to a traditional magazine made to promote consumerism. This speaks to the brands artistic integrity and uniform. Ultimately, the consumer who is purchasing this magazine will have respect for photography, quality, vintage clothing, styling, creativity and an understanding of the brands unique intention - making this price point worthy in many art enthusiasts eyes, as opposed to the average young, fast fashion consumer.

FALL TRENDS (BUT MAKE THEM VINTAGE)

[SHOP THE SPIRIT OF ADVENTURE →](#)





THE DENIM JEAN

EVERYDAY AND FOREVER. FINDING THE PERFECT PAIR OF JEANS CAN BE A LIFE-LONG SEARCH, START BY LOOKING BACK AT CLASSIC AMERICAN DESIGNERS FROM THE 197...

[VIEW COLLECTION →](#)



THE ICONIC BAG

WITH YOU EVERY DAY AND EVERYWHERE YOU GO, AN ICONIC BAG SHOULD STAND THE TEST OF TIME IN DESIGN AND QUALITY. FROM THE ICONIC GUCCI JACKIE BAG DESIG...

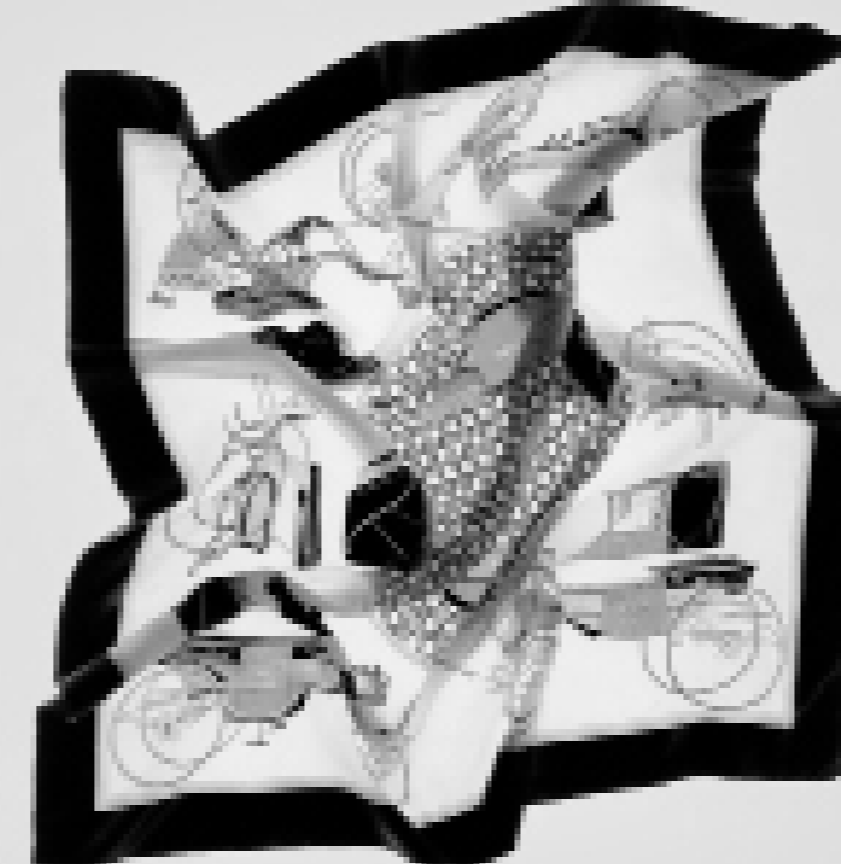
[VIEW COLLECTION →](#)



THE COTTON DRESS

EVERYONE NEEDS AN EASY COTTON DRESS FOR THE SUMMER MONTHS. THE PERFECT COTTON DRESS NEEDS NO ACCESSORIES AND SHOULD BE SOMETHING YOU CAN SLIP ON WI...

[VIEW COLLECTION →](#)



THE SILK SCARF

TIED AROUND THE NECK, WRAPPED AROUND THE HEAD, KNOTTED ON YOUR HANDBAG, EVEN WORN AS A BANDEAU TOP OR BELTED AS A SARONG, THE SILK SCARF IS AS VERS...

[VIEW COLLECTION →](#)



DC's wesbite layout: Looking further into this unique brand, I decided to divulge into a layout analysis that focuses on the brands artistic intent and theme. Interestingly, I learnt that DC is a magazine that is unique in many ways seperate to just it's use of pre-owned, vintage clothing. Looking into the website the site follows the uniform typewriter typography, uniformed and simplistically oragnised rectangular image boxes - but what's interesting is that they are selling the vintage clothes featured within the pages of their magazine. Having 'collection' options, prices and delivery options, the magazine is in effect a brand in itself - the magazine acting as a lookbook for the vintage clothes they are aquiring.



ROADRUNNER, ROADRUNNER

NATALIE BROWN BRINGS DISPLAY COPY UP TO SPEED ON ALL THINGS NEW YORK, CLOTHING INSPIRATION, AND LUXURY STREETWEAR.

[READ MORE →](#)



PLAY IT AS IT LAYS

ONE OF THE FIRST WORDS THAT COMES TO MIND WHEN SEWING OVER 1500 SAHON'S DESIGNER VINTAGE COLLECTION IS "ORIGINAL." WHEN IT COMES TO THE SHOP'S CURATION, NOTHING IS UNDERSTATED OR OVERLY SPEEDY, INSTEAD, EACH PIECE STANDS OUT IN ITS OWN UNEXPECTED WAY.

[READ MORE →](#)

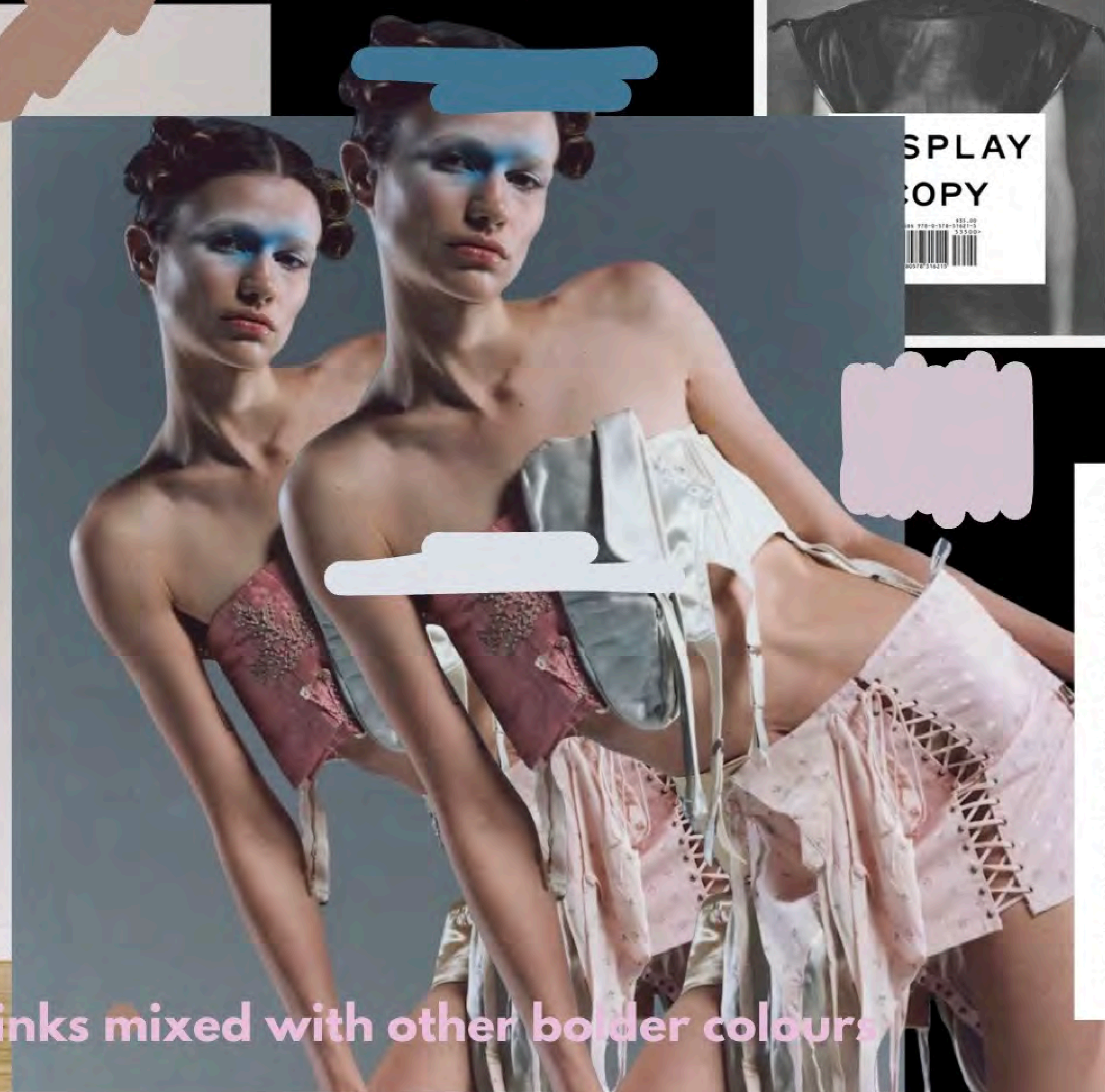
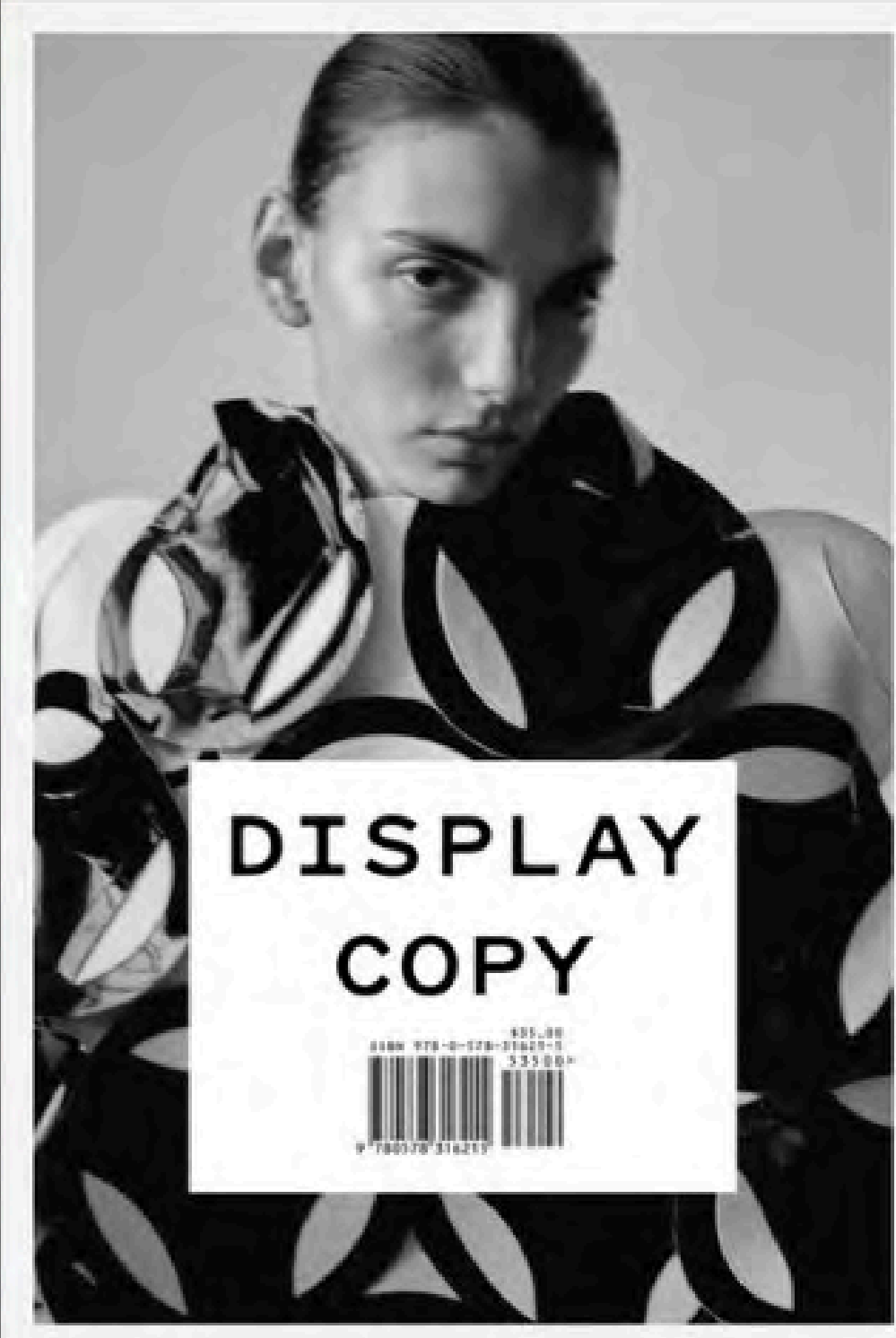
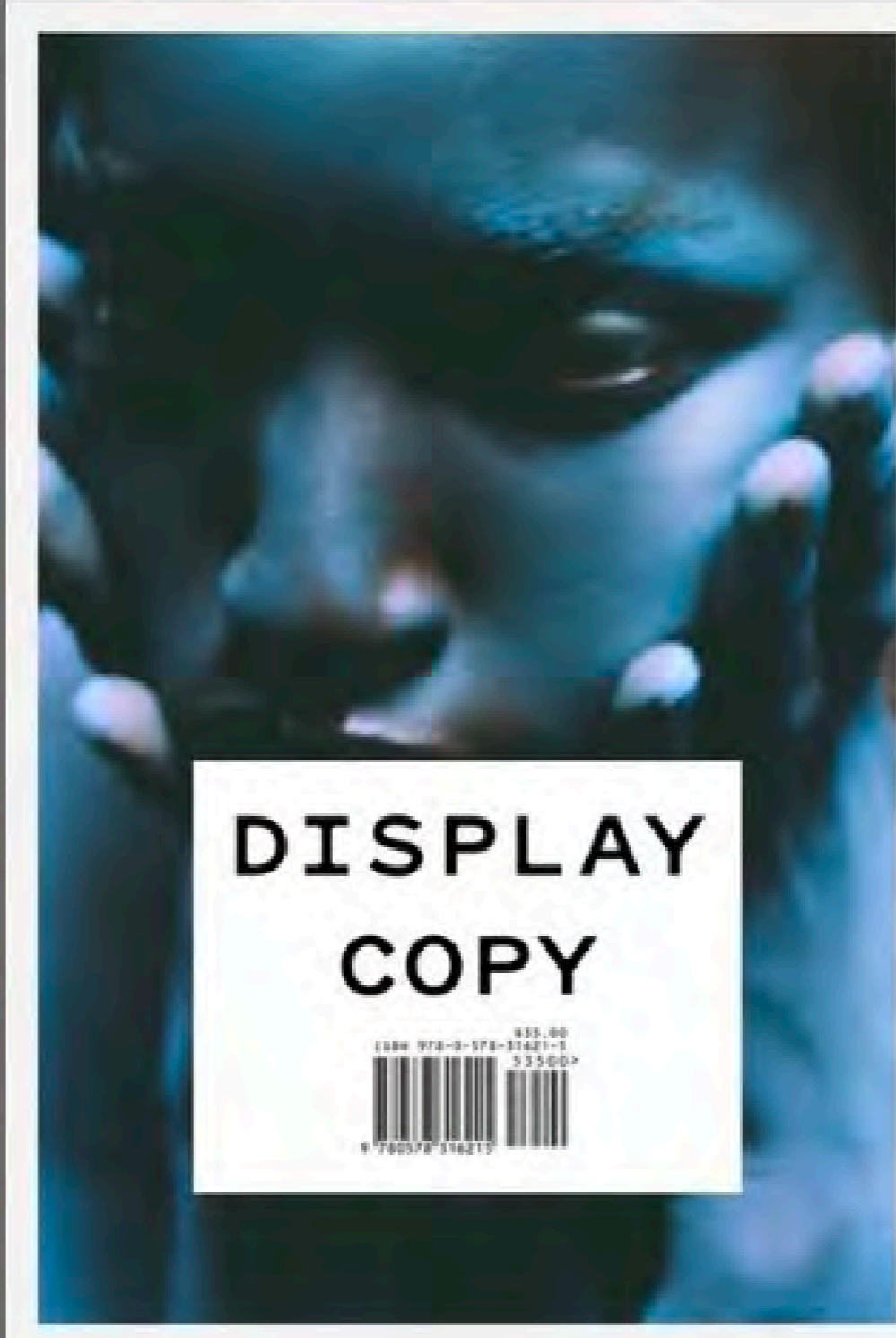
DC's magazine layout: The display copy magazine is printed on a thin newsprint paper, fading into a worn yellow towards the edges of the thin pages. The zine is held together by a flimsy elastic band, encouraging the pages to fall away from eachother and apart. This printing choice further emphasises the brands ethos, pushing a theme of sustainability and slow fashion - reducing plastic waste exponentially. The layout of the magazine is fairly generic and run of the mill, featuring page bleeds and a mixture of full body clothe shots and more creative close ups. In terms of colour the magazine features very muted tones, black and whites and faded colour ways, further pushing this vintage idea.

Display Copy

Colour scheme analysis

Greys, peaches and other faded colours

faded creams



Vintage edited black and whites

Display copy uses faded colours together, black and white or bold bursts of colour. This trilogy of seemingly very different colour ways are interlinked in one intergral way. They all create this vintage, 60's aesthetic. The fading colours in cohesion with bursts of bold colour speak to this pop culture element. This is something i will be including in my own photoshoots so as to create a result that is cohesive with the brands aesthetic.

Pastel pinks mixed with other bolder colours

Unique and eye catching make up

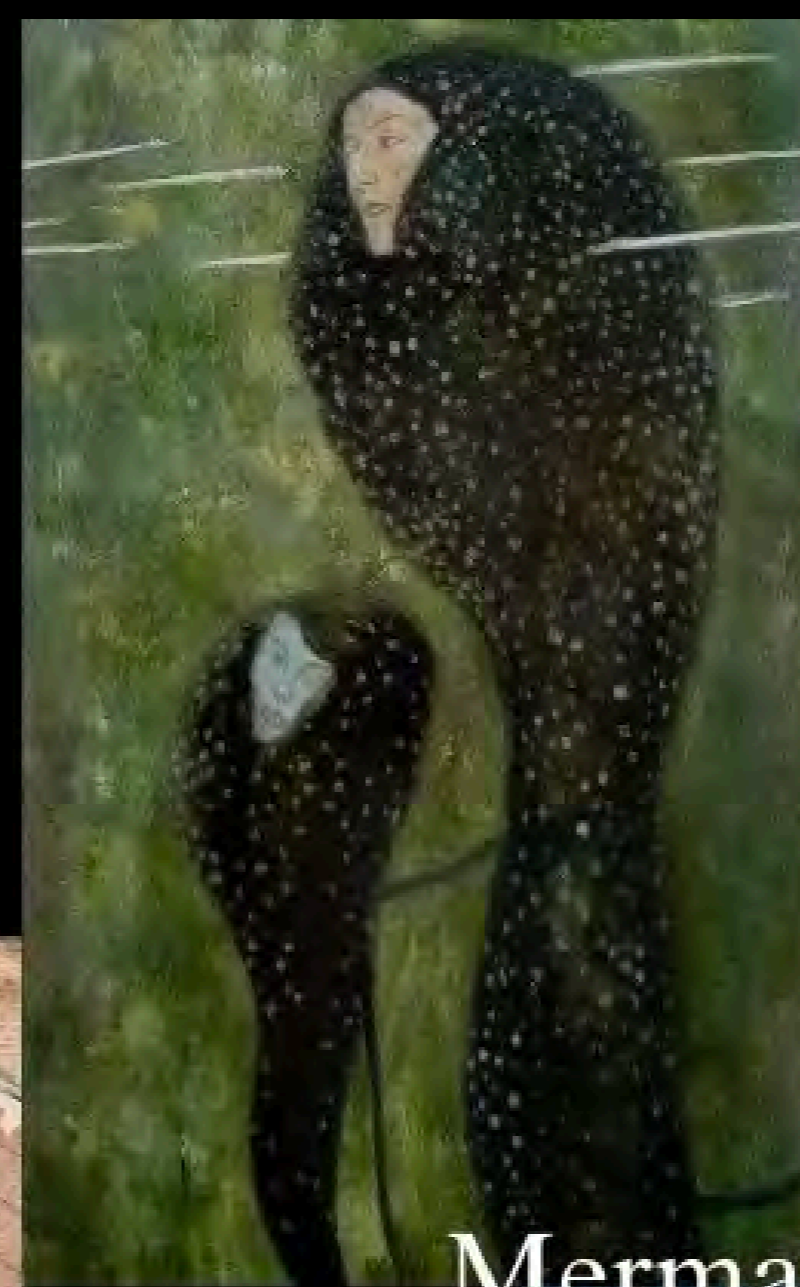


Class task: 1

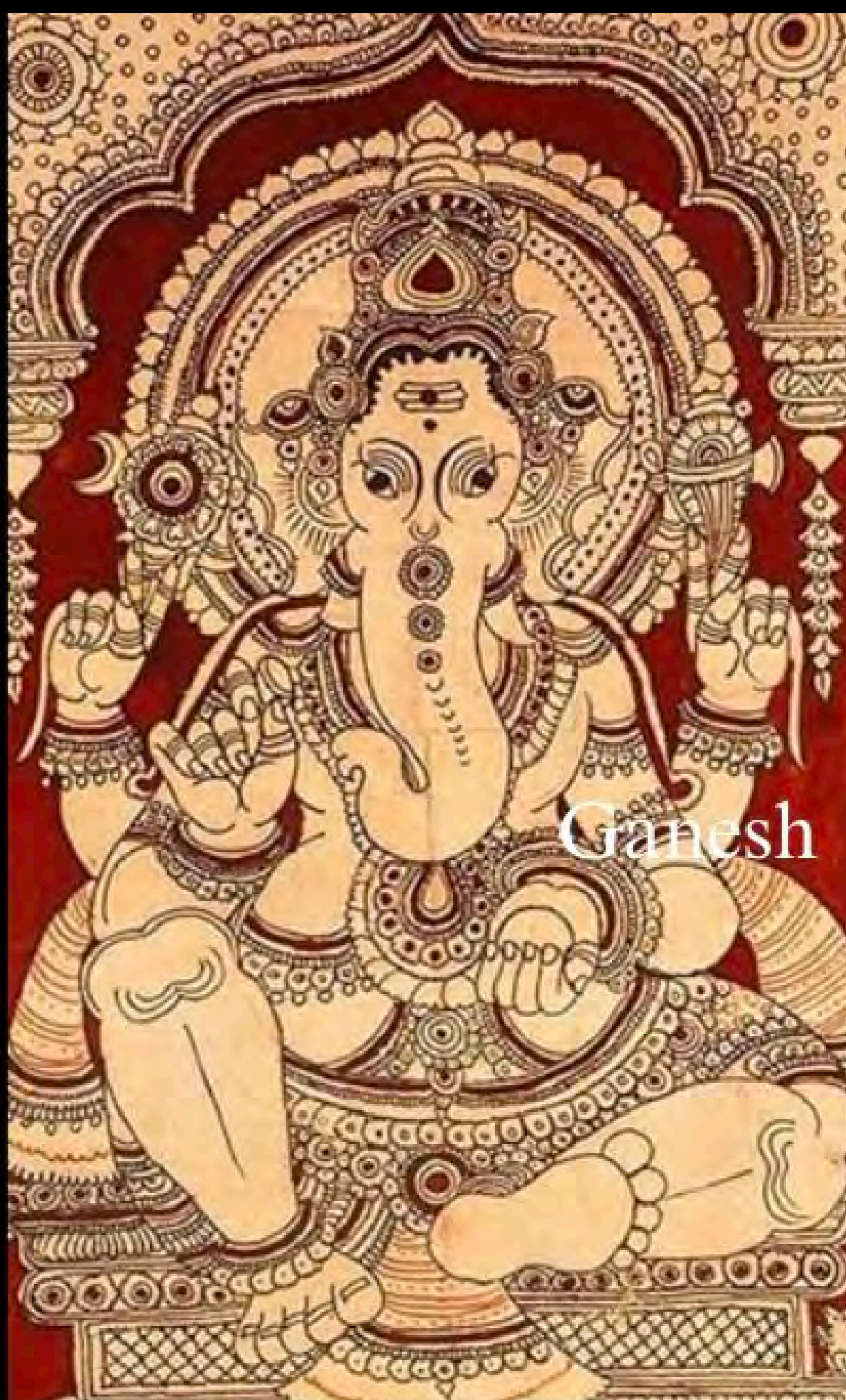
WRITTEN AND VISUAL PROMPTS* –

- Urban legend – old wives tales – superstitions – mystical – fantasy – usual – weird – parables – faith – belief – legend – myth – white lies – folklore – forks in the path – beginnings – middles – ends – appearances / realities – humour – pathos – illusions – magic – circus – romance – intrigue – in/fidelity – situation – soundtrack – light – dark – season – scent – genre – journeys – tangents – triumph over adversity – battles – elaborate mythologies – real – fake – artificial – delightful fabrications – Santa – the tooth fairy – the bogeyman – the art of the twist – now – then – future – parallel universes – happy – tragic – message & moral – accusation – absolution

To start off this semester we have been set a creative task to develop our thoughts and views surrounding suspended disbelief. In this category falls superstitions, urban myths & folklore. These are my visual prompts which have taken me into this world of suspended disbelief, in turn allowing my creativity to really flow and adjust to the theme of this project.

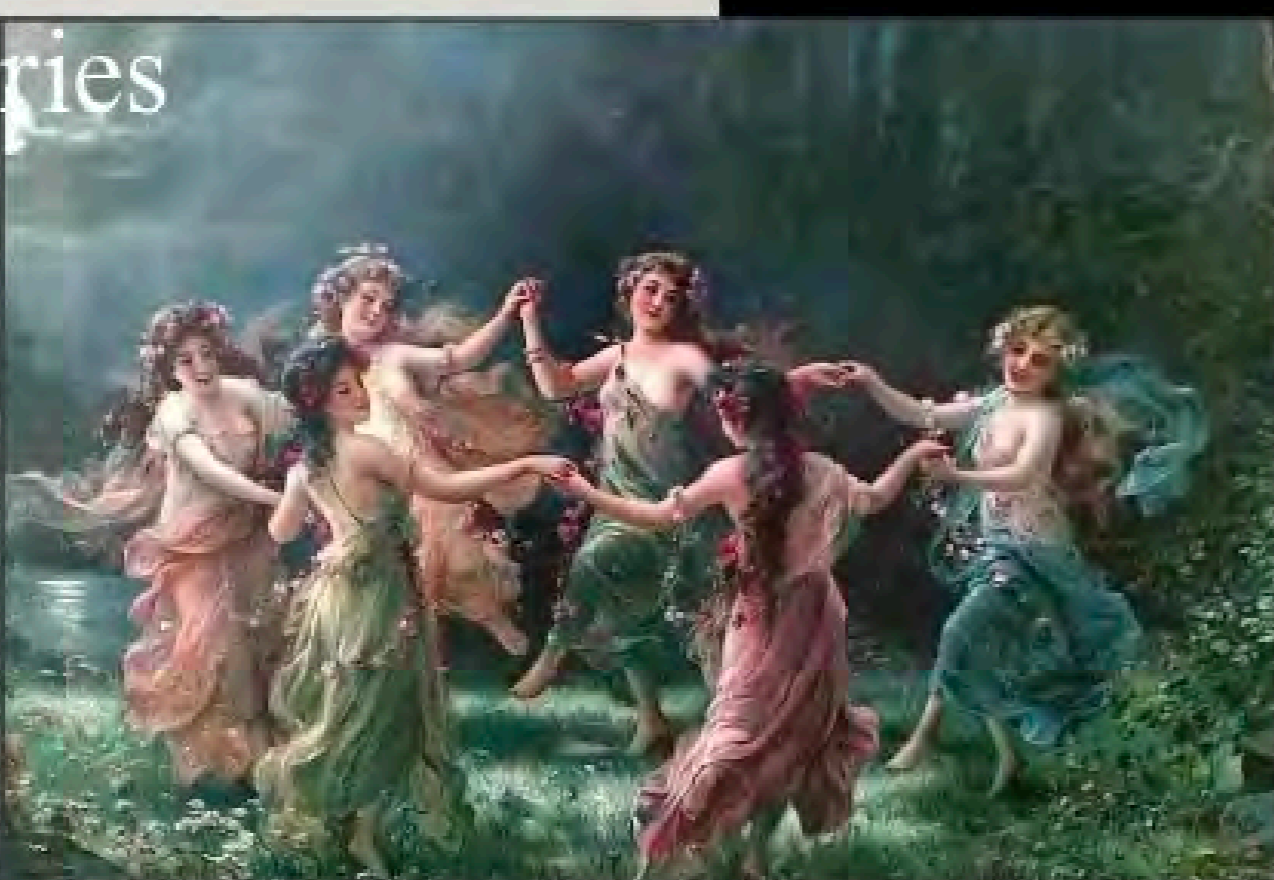


Ghosts



Ganesh

Fairies



Flat Earth

Mermaids



Werewolves

Lochness Monster



Witches of Salem

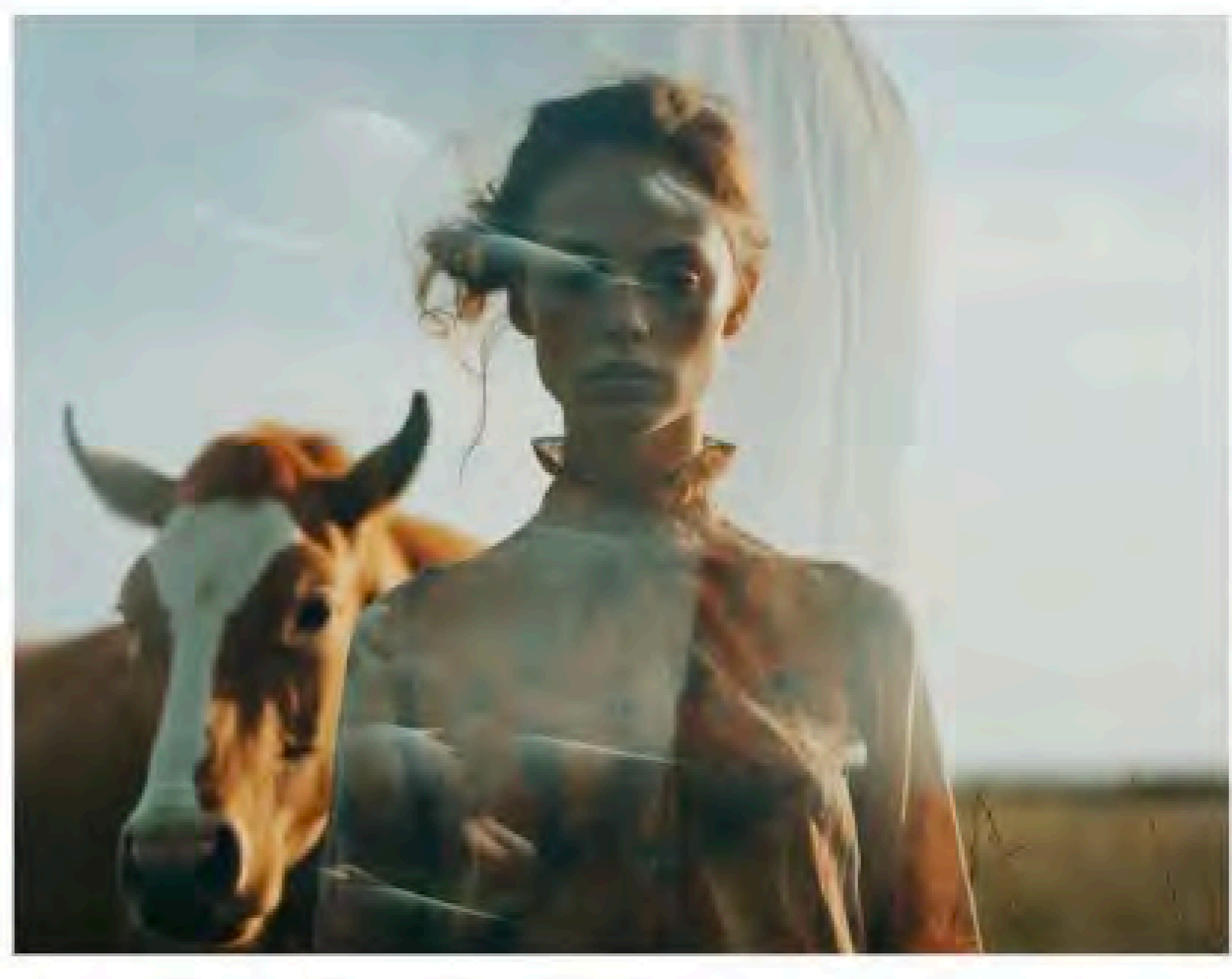


SURREALISM

surrealism
/səˈriːlɪz(ə)m/

noun
noun: surrealism

a 20th-century avant-garde movement in art and literature which sought to release the creative potential of the unconscious mind, for example by the irrational juxtaposition of images.



Concept 1.

Superstition.

Tempting fate.



VOGUE

I AM
A
STYLE
CON
OLY
THIC



1.

Tempting Fate

Concept walk-through

Superstition is a perfect theme for a myth-inspired photoshoot because both explore humanity's fascination with mystery and symbolism. Myths and superstitions are rooted in storytelling. They offer dramatised explanations for the inexplicable, whether it's a natural disaster like a flood or hurricane, coincidental bad luck, or other normal fears - such as spiders.

Superstitions like black cats, broken mirrors, or ladders are rich with symbolism, just like mythological figures such as gods, monsters, or heroes. Both rely on dramatic imagery that can be visually striking in a photoshoot and inspired me from the first briefing of this module. They also play with emotions like fear, wonder, and curiosity, creating opportunities for expressive storytelling through art and costume.

My second photoshoot concept revolves around blending the worlds of myth and superstition - touching on the black & white and mystical side to Display Copy, while also being able to explore styling and prop play creatively.

I would love, if selecting this concept, to play with ideas of throwing salt and standing on ladders, a very theatre-esc photoshoot with big expressions, once again touching on this vintage theme, similar to that of Display Copy.



INSPIRING PHOTOGRAPHY OF SUPERSTITION

For this topic of suspended disbelief, I have began exploring the concept of relaxing into the unusual. Through this, I have found that within this theme, I am most inspired by the concept of superstitions and the photography styles that are able to capture this element of suspended disbelief in such artistic and beautiful ways.



For this explore page I found photographers who work in black and white, focusing more on simplicity and lighting and texture as opposed to bright and attention seeking in order to link my inspiration to the tone and colour palette of Display Copy's publication. However, in my own designs, I hope to create a palette that still provides some muted colour.

THE HISTORY OF SUPERSTITIONS

One of the most interesting history's of superstitions is that of opening an umbrella indoors.

Stemming in central ancient Egypt - umbrellas were as they are now, to shade people from the sun. Thus, opening one indoors was considered disrespectful to the sun God, Ra. The belief was that the sun God would seek vengence on the house hold in which the umbrella was opened.

Another varient of this superstition was formed on the other side of the globe, the Chinese believing that spirits are attracted to shadows, thus, when one is opened indoors, it is seen as an entrance allowing spirits to come inside.

While in the mordern day superstitions are taken less seriously - people still cross their fingers and knock on wood - even while logically knowing it's theories have been disproven. This to me is the premise of suspended disbelief, when we choose to take part in something silly and illogical - be that for fun or out of desperation.



SUPERSTITIONS AROUND THE WORLD

Ancient greece

According to several online sites, Greece is where the concept of superstitions originated. The word superstition stems from the greek word 'deisidaimonia'.

Egypt

Egyptians believed that umbrellas were supposedly 'royal' and their umbrellas were sacred.

Britain

Knocking on wood and crossing fingers for good luck.

Medieval Europe

Belief that bad luck will arise from walking underneath ladders.

Ancient Roman

The superstition that throwing salt over ones shoulder will ward away the evil.

Ancient Greek/Roman

The idea of a broken mirror bringing bad luck is said to have stemmed from the Greek myth Narcissus - revolving around this idea that a break in the mirror would trap ones soul for 7 years.





the
SIXth
lamentation

'Worthy of Le Carré at his best' ALLAN MASSIE

Book Page: The sixth Lamentation
to stimulate my creativity:

1. As we try to resolve nearly 19 hundred years of shared hostility
2. A mix between religious and war fiction
3. Historically relevant and emotional
4. Intriguing front cover, telling of the time it was set
5. Conroy dropped a peach in his glass
6. The jagged black rocks collapsing over eachother into the incoming tide
7. Great fat gulls swooped under gusts of wind
8. As with most adult passions, they are born in childhood

Women through religious art history



RELIGIOUS MYTHS

And how they have damaged the perception of women in society

I am beginning my research here into myths and the various ways in which they impact society today - researching and learning so as to refine my inspirations and decide on a theme for my magazine project, religious inspirations stemming from my previous book task.

Religion generally, across history, has been used in many ways - including to ridicule, dehumanise and push down women. Religious myths have not only sculpted a myriad of courses through history - but are unfortunately still in part haunting us today, the residue of the damage caused and hatred taught proving to be ever lasting through generations, blood lines and lifetimes. Cases of this are shown across the globe, especially in Afghanistan, a place where life and culture once flourished, now a land of despair and imprisonment for all, especially women who according to the Islamic emirates of Afghanistan are not deemed worthy of education, rights or freedom - women's rights having reduced horrifically since the Taliban take over in 1994 and 2021.

Looking at the world today, a major topic of conversation is of Trump's United States presidency and what it will mean for the women of America, the views of him, many members of congress and men and women living all over the continent, being extremely concerning in regards to the disregard of women's rights. Abortion is a key topic of conversation here and the ways in which the Bible are being used to excuse control and repression of women. Following are a handful of religious 'myths' and tales that have carried through to today's society, people harbouring ancient views, ideologies and hatreds passed down generations. Using for research (A quick remediation for the guide: '5 Awfully Sexist Quotes from the Bible That Every Person Should Read' :: The Bible General Discussions). These various quotes have undertones of deep rooted disrespect and control that is unfortunately becoming more and more prevalent as a huge fragment of the western hemisphere appears to be moving backwards.

1. WOMEN ARE NOT EQUAL...

"I DO NOT PERMIT A WOMAN TO TEACH OR TO EXERCISE AUTHORITY OVER A MAN; RATHER, SHE IS TO REMAIN QUIET." — TIMOTHY 2:12

2. IN THE ANCIENT CASES OF RAPE...

"IF THERE IS A YOUNG WOMAN, A VIRGIN ALREADY ENGAGED TO BE MARRIED, AND A MAN MEETS HER IN THE TOWN AND LIES WITH HER, YOU SHALL STONE THEM TO DEATH, THE YOUNG WOMAN BECAUSE SHE DID NOT CRY FOR HELP AND THE MAN BECAUSE HE VIOLATED HIS NEIGHBOR'S WIFE." — DEUTERONOMY 22:23-27

3. VIRGINITY TESTING, RELATING HEAVILY INTO EVEN AS RECENT AS SHAKESPEARIAN TIMES, THE PLAY MUCH ADO ABOUT NOTHING REVOLVING HEAVILY AROUND THE PURITY AND VIRGINITY OF HERO, THE PROTAGONIST.

"BUT IF THIS THING BE TRUE, AND THE TOKENS OF VIRGINITY BE NOT FOUND FOR THE DAMSEL: THEN THEY SHALL BRING OUT THE DAMSEL TO THE DOOR OF HER FATHER'S HOUSE, AND THE MEN OF HER CITY SHALL STONE HER WITH STONES THAT SHE DIE." — DEUTERONOMY 22:20-21

4. EVE EATING THE APPLE IN THE CREATION STORY WITHIN THE OLD TESTAMENT IMPLIES, AS SAID IN AN ARTICLE ON GREEK MYTHS, THAT THE TALE IS 'FRAMING THE ORIGIN OF WOMEN IN SUCH A WAY PERPETUATES THE MISCONCEPTION THAT WEAKNESS AND ASPECTS OF DECEIT AND TEMPTATION ARE INHERENTLY FEMALE TRAITS. WEAKNESS IN PARTICULAR IS KEY BECAUSE IT SPEAKS TO POWER; THOSE WHO HAVE IT AND THOSE WHO DON'T', FLOYER, Y. (2020) GREEK MYTH AND MISOGYNY — CUNNING FOLK MAGAZINE. [HTTPS://WWW.CUNNING-FOLK.COM/READ-POSTS/GREEK-MYTH-AND-MISOGYNY](https://www.cunning-folk.com/read-posts/greek-myth-and-misogyny).

5. WOMEN ARE THE PROPERTY OF MEN...

"WIVES SUBMIT YOURSELVES UNTO YOUR HUSBANDS, AS UNTO THE LORD. FOR THE HUSBAND IS THE HEAD OF THE WIFE, EVEN AS CHRIST IS THE HEAD OF THE CHURCH." — EPHESIANS 5:22-5

Women through religious art history



words inspired by my mother's favourite shirt

FADED
STAINS

FRAYING
OPEN

TIFFANY
LEAVES

AUTUMN
BAKING

A FIRST DATE
A HUG

MOVING AWAY.

A poem about my mum's favourite shirt.

My mother's favourite shirt, overseen in
the depths of her closet
Still harbours the fading stains of my
youth, clinging to the memories of moving
days and drop offs at first dates.
Faintly clings my mother's perfume, a
crisp tiffany bergamot, reminiscence of a
time outgrown.

The noise of leaves crunching beneath our
feet.

Walking to school.

A hug goodbye.

Seams fraying open as an omen to the
years shared in its company, a clinging
thank you, frantically begging her, arms
tiredly waving and flowing, not to let it
fall into
disregard.



Hendrik Kerstens

Hendrik Kerstens is a 68 year old dutch photographer, leaving the business world behind at 40 to take up photography - using his daughter, Paula, as a huge source of inspiration through this endeavour. He has 18 different exhibited collections that are presented in various locations across the globe, winning 5 art awards between the years of 2001 and 2013.

Kerstens photography is unique, focusing primarily on the face, using eerily pale faces atop a stark black background - two simple/basic almost blank canvases to allow and encourage his creative mind to experiment with unique styling techniques.

Kersten was inspired by the ways his daughter's personality developed as she grew into a woman, attempting to use his photography skills to capture this. It being said in Kersten's personal memoir, that he was inspired by 17th century artists during this time, it is fairly easy to deduce, especially considering their sharing of a country, that Johannes Vermeer was a major source of inspiration for Kersten. Best known for his work on "girl with the pearl earring" and 'study of a young woman', Kersten has used his, truthfully ingenious, mind to develop Vermeers ideas in a modern way, using tin foil, plastic bags, air conditioning tubes and books, to capture and create these 17th century looks and results.

I am personally immensely inspired by Kerstens work in creativity and experimentation.



Hendrik Kerstens



Johannes Vermeer

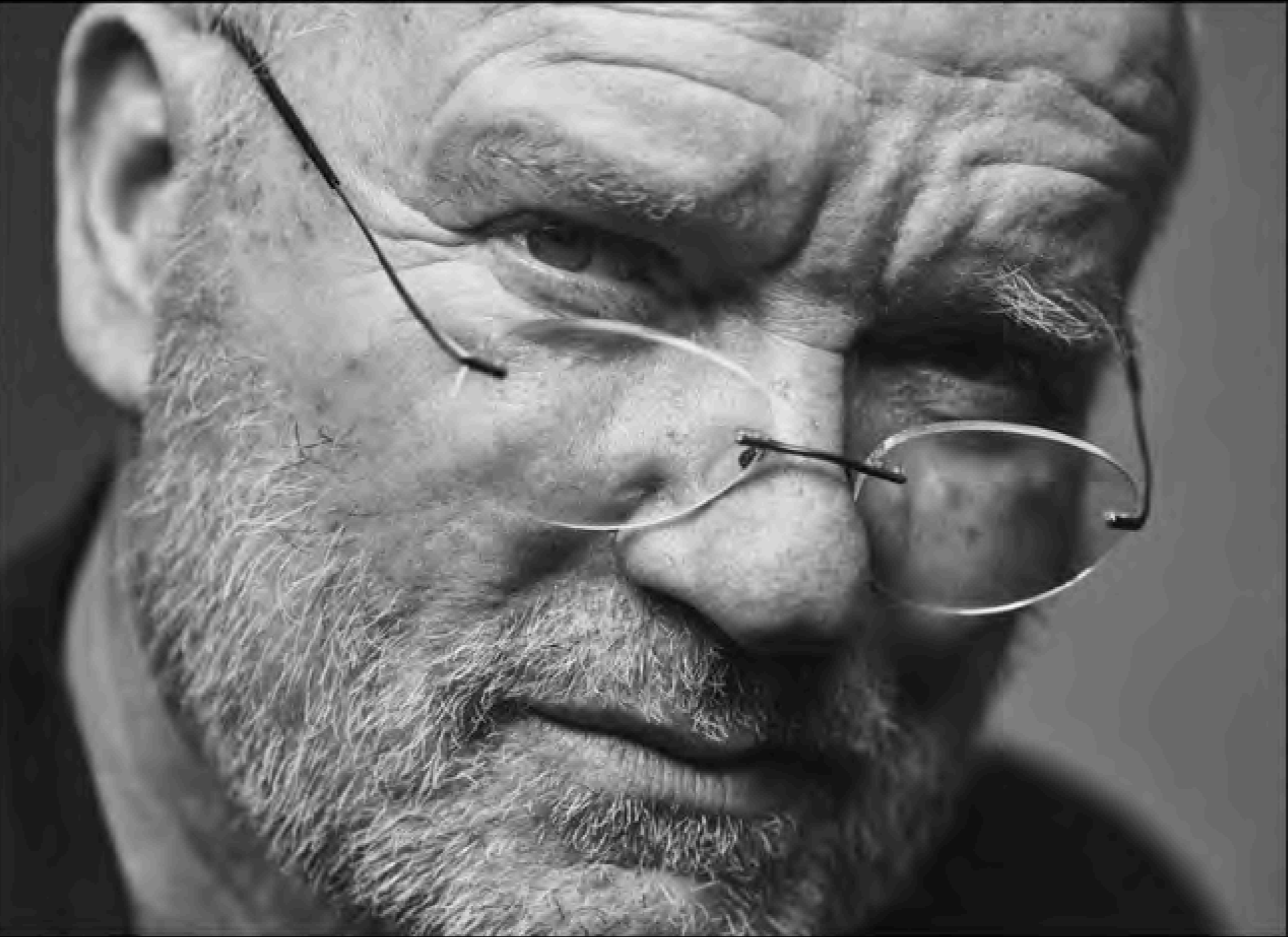


Peter Lindbergh

Peter Lindbergh has been a favourite photographer of mine since i first studied his work with Amber Valletta in his 1993 cover of Harpers Bazaar. His photography focuses on using fraying garments and predominantly black and white prints, highlighting texture, lighting and intension.

Lindbergh has said ‘I belive that the source of your inspiration is very important. I see this problem with photographers, even very good ones, who have drawn too much inspiration from photography and who, over time, have a problem forming their own identity’. This quote is a mjr source of motivation for me to constantly be building on and reforming my ideas, having a certified sense of inspiration and artistic direction.

From Lindbergh specifically, I have an intention to focus heavily on lighting and texture along with really refining my artistic vision and inspiration for the shoots coming up. Furthermore, Peter’s creative composition and photography shoot style is really inspiring me through designing my own shoot concepts, the uniqueness and creative boundaries that he breaks, ctreating breathtaking photographs and results, using materials, chairs and scenery.



Peter Lindbergh





THE SUSTAINABLE FASHION COMMUNICATION PLAYBOOK

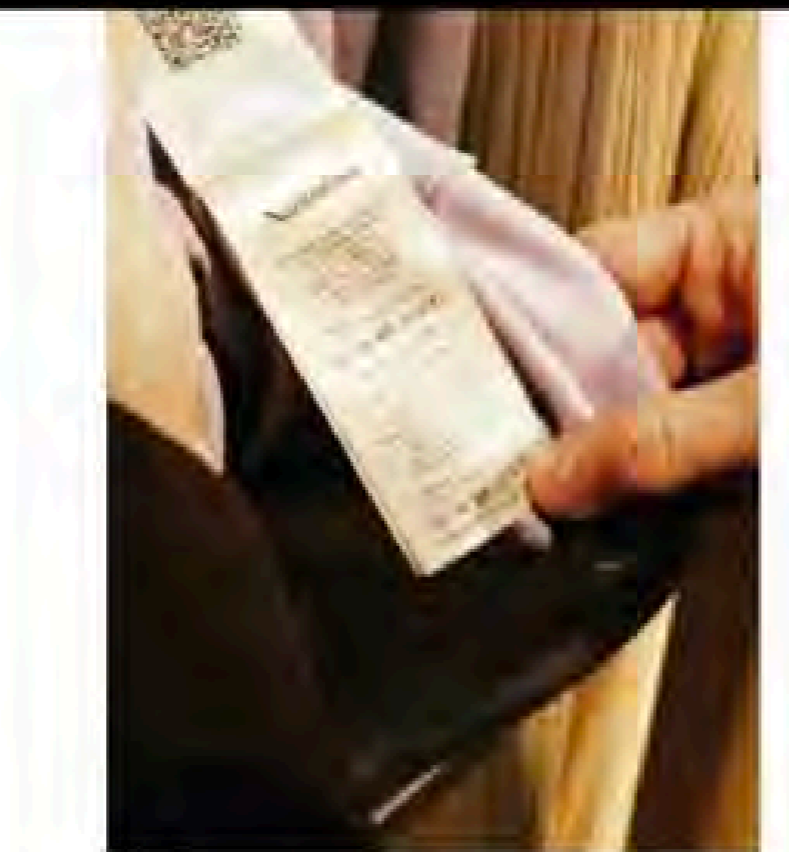
Shifting the narrative: A guide to aligning fashion communication to the 1.5-degree climate target and wider sustainability goals

Principle 8: Support dialogue with leadership and policymakers to enable wider industry sustainability

DO	DON'T
Work to employ a rigorous internal communication strategy on all sustainability work and targets to help ensure buy-in and visibility for internal teams and wider stakeholder groups of this as a priority. Equip people, no matter their role, to feel empowered and confident to talk to commitments.	Keep sustainability work within its own silo, thus perpetuating a lack of understanding, support or accountability from employees and wider stakeholders, let alone customer engagement.
Call out challenges witnessed or experienced within the organisation, questioning decisions and holding senior leaders to account.	Assume what the organisation is doing in sustainability is up to speed with the evolving external field (technically and culturally), or operate in your own silo rather than using communication as an opportunity to integrate across departments and influence wider change.
Support, encourage and work directly with policymakers to help them understand the challenges, best practices and wider changes that are needed to improve standards across the value chain and introduce measures that drive scalable change. Again, ensure efforts align not just to the organisation's values but industry-wide targets. Where there isn't the ability to do this directly, join multi-stakeholder initiatives or interest groups on the topic.	Lobby purely on your own agenda and not in the interest of industry wide targets, or say and promote one message while other parts of your organisation actively work against it through their own lobbying and advocacy efforts, especially in developing manufacturing countries where companies and other industry players can have an outsized influence.
Be aware of your power. Persuade senior leaders and the organisation's spokespeople to actively use their connections and levels of influence to affect positive change aligned to industry wide targets and impress upon policymakers the need for it.	misuse power and influence, or suppress or withhold opinions that may help lead towards action and transformation. Do not hide behind corporate fronts without acknowledging the human input and element to business.

NOTES 1.

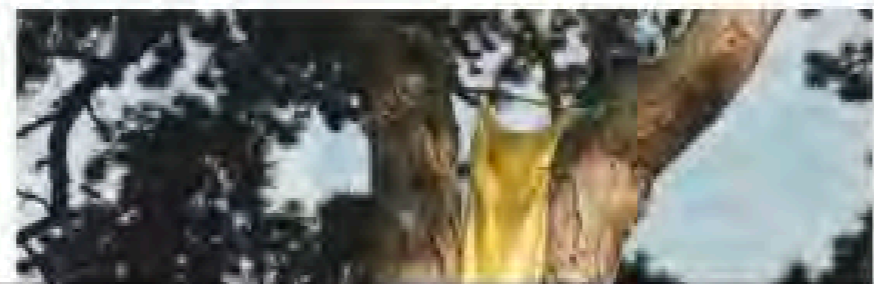
Looking into the sustainable fashion communication handbook, I've taken screenshots and highlighted the elements that stuck with me the most. Principle 8 was one of my favorites in the handbook due to its clarity and black and white layout - so simple to understand, digest and implement.



Case study: Nanushka, Connected Products

Budapest-based contemporary label Nanushka teamed up with product-cloud platform EON, to place Circular IDs, or digital passports, within its garments. The aim was to provide detailed information as to each item's history and allow consumers access to unique information, content and services, in doing so creating deeper engagement and increasing brand loyalty. In a practical sense, this meant a QR code displayed on a label sewn into the product. By scanning the code, the user reaches a dedicated page with details on product composition, provenance (in some instances back to where the raw material was sourced from) and the story of the item. There are also garment care suggestions and information on where to go for repair rental and resale. The intention was to also allow for instant authentication and traceability so as to support circular opportunities and the continued extension of the product's lifetime.

Impact: Since launch, Nanushka has included Circular IDs on 2,595 products (in total 115,003 items), resulting in a total of 24,595 pageviews to date. The average time spent on the pages is 1-minute 8-seconds, which is higher than time spent on other content pages, proving interest in the content and the provenance of the product. Nanushka has also seen uptake on its offer of circular services through the initiative, such as repairs in store, and resale and rental services through partners. As a next step, it will look to offer an integrated 'resell' service through each digital ID allowing customers to sell their item on directly through the brand.



The Nanushka case study was one of my favourites within the file. It's creativity mixed with intentional and intense approach is so beautiful and ingenious. The concept revolves around incorporating QR codes to each garments label, the code leading to a page highlighting the clothes/fabrics journey. This is such a beautiful and low impact way to slow fashion down and shed light on the beauty and work within the manufacturing process.



A clear framework for what counts as 'sustainable' is necessary, and a variety of regulators are focused accordingly - creating guidelines, investigating claims and taking enforcement action (see section 4 on policy). Communicators may soon find themselves racing to catch up with legislation as a result. Dedication to evidence and transparency therefore is fundamental to communication change. In the guidance section of this Playbook, this is presented as the foundation level of sustainable fashion communication, recognising the importance of translating technical, science-based information into credible and meaningful messaging.

But a sustainable transition for the fashion industry must also focus on a change in cultural narrative as it pertains to consumption. UNEP's vision for sustainable fashion communication is: "To build demand and inspire action for a positive fashion future, by changing the dominant narrative of the sector from one of extraction, exploitation and disposable consumption, towards regeneration, equity and care." (UNEP 2022c, p. 27).

Fashion is a sector with the ability to lead the way towards a more sustainable, equitable and just future: not only through its action but its storytelling, image making and culture shaping. It must harness its power, ingenuity and creativity to transform from today's cycle of unsustainable production and consumption patterns towards inspiring and realising a positive fashion future aligned to the sustainability targets of the sector. Imagine if all the creative talent - something that exists in abundance within fashion - was redirected towards envisioning such a system, ultimately ensuring a new narrative is the

most widely accepted and valued version of this industry.

"The world is sorely in need of visions that can inspire and guide us to a sustainable future civilization. Imagining sustainable futures is a powerful catalyst for transformative change and for co-creating desired worlds that respond to different identities and aspirations," reads the Hot or Cool Institute's report on 1.5-Degree Lifestyles: Towards A Fair Consumption Space for All (Akenji et al. 2021, p. 125).

Ultimately this is about the sector's 'brainprint' and not just its footprint, about the influence what it puts out into the world has on consumption. This could include a luxury fashion show that prompts a dozen fast fashion collections, a campaign from an advertising agency that encourages a spending splurge, an editorial shoot from photographers and stylists that drives people to the stores, or the affiliate shopping lists from journalists that make readers click to buy. It also incorporates the influence of TikTok, Instagram, WeChat, QQ, Weibo, YouTube and beyond.

A study of fashion publications, bloggers and influencers in the United Kingdom of Great Britain & Northern Ireland (U.K) for instance, found a dominant pro-shopping agenda across all content, with an emphasis on instructive consumption phrases related to novelty such as "must buys", "buy it", "obsessed" and beyond (Denisova 2021).

The advertising consumers are exposed to is also relevant. An individual in the United States of America (USA) is estimated to see between 4,000 and 10,000 ads daily, for example (Simms 2021), while forecasts

"The world is in a race against time. We cannot afford slow movers, fake movers or any form of greenwashing."

I found this page particularly interesting, engaging initially with a deep sense of hope for the future of fashion and the weight it holds in the global climate/environment. The page then goes on to discuss the ways in which social media is pushing this 'pro shopper' mentality, ads and PR featuring over all sites - including worrying stats and figures indulging in how we as a western hemisphere are implementing this dangerous fast fashion landscape without concern for its effect.

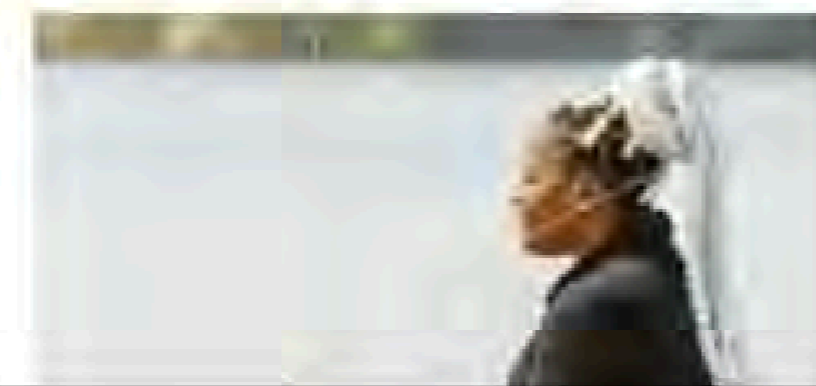
NOTES 2.

Principle 1: Commit to evidence-based and transparent communication efforts

DO	DON'T
Provide accurate, detailed and clear information on relevant sustainability attributes, ensuring the message conveyed reflects the evidence. Make sure claims are specific and explicit so they can be understood and interrogated.	Only provide limited information that is hard to access or find. There should be no intention to hide or omit details.
Work with established third-party certification schemes and standards, as well as accepted industry data sources to both provide evidence and substantiate claims, and to verify them. Ensure you are working with reliable organisations to do so, endorsed or applied by governments, nongovernmental organisations or competitors. Where possible, join existing schemes instead of creating new singular methodologies to help facilitate greater harmony within the industry.	Make assumptions or claims without evidence. Absence of evidence is not an excuse for greenwashing. If there is no robust basis for quantification, preferably certified by a third party, it is better not to claim it at all.
Detail the limits and assumptions of any claim and its evidence. Clearly share both what it achieves and what is omitted, providing context and outlining where further progress is needed. Ensure communication is clear about why the impact data is representative of the actual product, or indicate where it concerns only general, average data.	Use a claim (or a headline) to mask or bring ambiguity to other issues, or to exaggerate the sustainability of the product, the range or a whole organisation, thereby misleading the consumer.
Focus first on credible communication about your own product and its attributes and/or impacts over comparative claims. However, if you are making comparisons, ensure they are fair. It can be useful for the consumer to establish performance against a benchmark, but context must be provided. This could be against where an item began (e.g., what the impact reduction is against a baseline), a similar product, the market average or a leading product. It is essential to carefully assess whether claims have the methodological, evidential and legal basis to allow consumers to directly compare (UNEP 2017b).	Make unsubstantiated or subjective comparison statements. Without quoting standards, test data or another basis to provide context.
Use language that is clear, easy to understand and factual. Keep up to date on industry definitions and the potential to misuse language. (See section 7 on 'Practical tools and resources' for helpful insights).	Refer to vague terms that can easily be misinterpreted such as "eco", "green", "sustainable", "ethical", "regenerative", "cruelty-free", which on their own do not have standard definitions and require greater industry-wide scrutiny.

Principle one discusses the ramifications and urgency of avoiding using unreliable sources, third-parties and phrases when making claims and communications within a business. The page lays out appropriate language within the discussions, limitations and a large amount of emphasis on the importance of using established schemes and sources.

- Manufacturers and suppliers:** Map business practices, and provide transparency and accountability across the value chain. Work to provide key sustainability insights on all products, proactively supporting brand partners in developing communication aligned with the Playbook principles. Influence further suppliers to do the same. Work with sales teams to help your customers further understand the role of communication.
- NGOs:** Catalyse and challenge the industry status quo, providing common voice and direction to key industry issues, and advocating and supporting rapid action to change them. Provide technical support and input. Convene stakeholders to encourage collaboration on solutions. Support the communication efforts of others, e.g., SMEs in developing countries.
- Startups and innovators:** Create a new North Star for the industry to prove out new sustainable and circular business models and approaches that can be scaled. Work with experts and expert tools to ensure credible data to support claims. Vocalise and advocate for these new solutions.
- Multinational brands and retail businesses:** Develop and contribute to common standards to shift towards more sustainable practices, transparency and accountability. Share data where possible. Provide financing and guarantees to incentivise and drive greater action faster. Question and explore how to decouple value creation from resource extraction and volume growth.



This page highlights the necessity in transparency across businesses and internally.

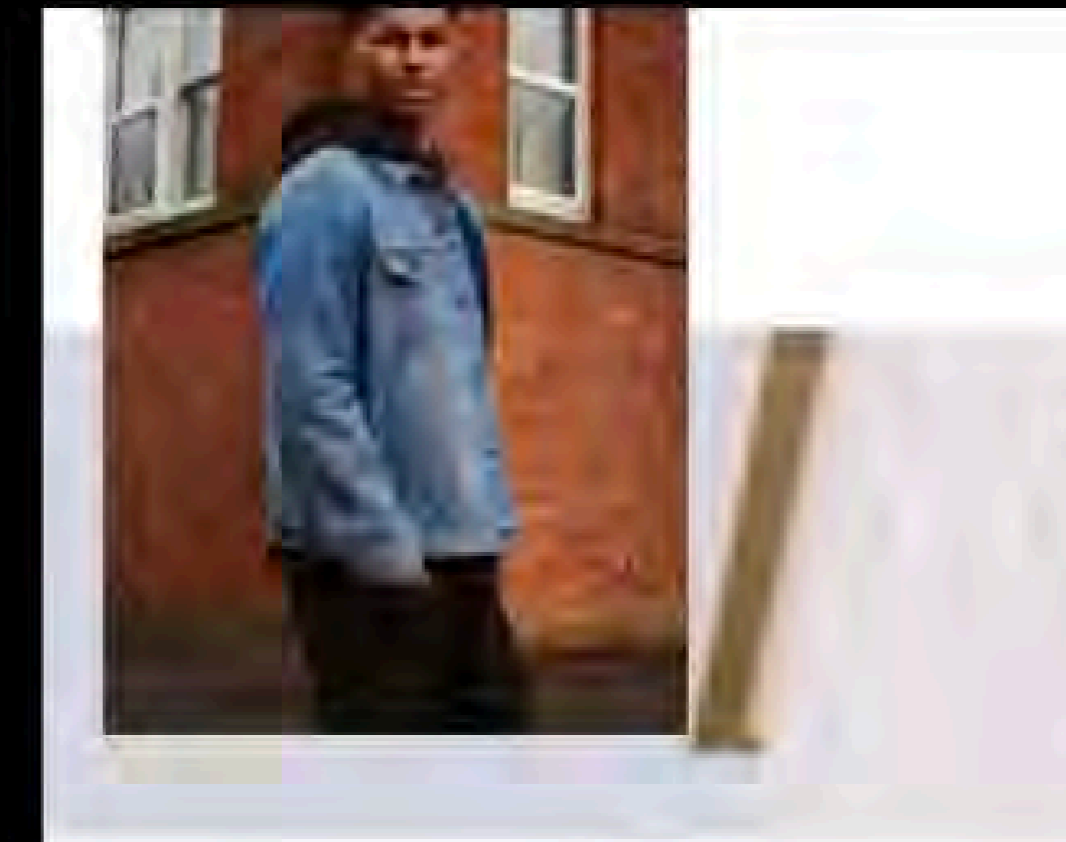
Through looking at this playbook I have learnt an incredible amount about the ramifications of negligence and the importance of brand co operation in movements away from fast fashion

Principle 6: Focus on inclusive marketing and storytelling that celebrates the positive ecological, cultural and social values of fashion

DO	DON'T
Integrate the interconnectedness of fashion with people and communities, and with biodiversity and nature. Educate consumers on the origins of their garments from farms, trees or fossil fuels, for instance.	Exclude from your communication the missions, inputs, people and processes that support development and production.
Showcase the heritage, craftsmanship and cultural connections in clothing, accessories and services, paying tribute to their provenance. Tell the stories of local communities and grassroots initiatives - such as those of indigenous peoples with connections to the land or heritage techniques - encouraging inclusive dialogue and diverse understanding (Fashion Values v.2).	Appropriate others' work and cultures without due credit.
Use your platform to amplify diverse voices and contribute across the value chain. Share narratives of social and labour issues within the textile sector, highlighting for instance the lives of garment workers, farmers and affected communities (with employee consultation and verifiable communication).	Exclude sustainability messaging your footprint across the value chain as well as the workforce you're trying to reach.
Establish inclusivity and representation both in front of and behind the camera, taking into consideration gender, race, ethnicity, religion, age, sexuality, geography and beyond. Ensure this crosses the development, production and approval of communication work.	Promote a homogenous view of beauty, talent, success and wellbeing.

Principle six is the last one in the file I felt was really relevant and interesting.

It speaks about inclusivity, portrayal of environmentally friendly practices and appropriation - things that in this cancel-culture-heavy landscape where so many cultures are being overlooked and overshadowed, are vital to know, appreciate and fully understand.



Case study: Levi Strauss & Co., Buy Better, Wear Longer

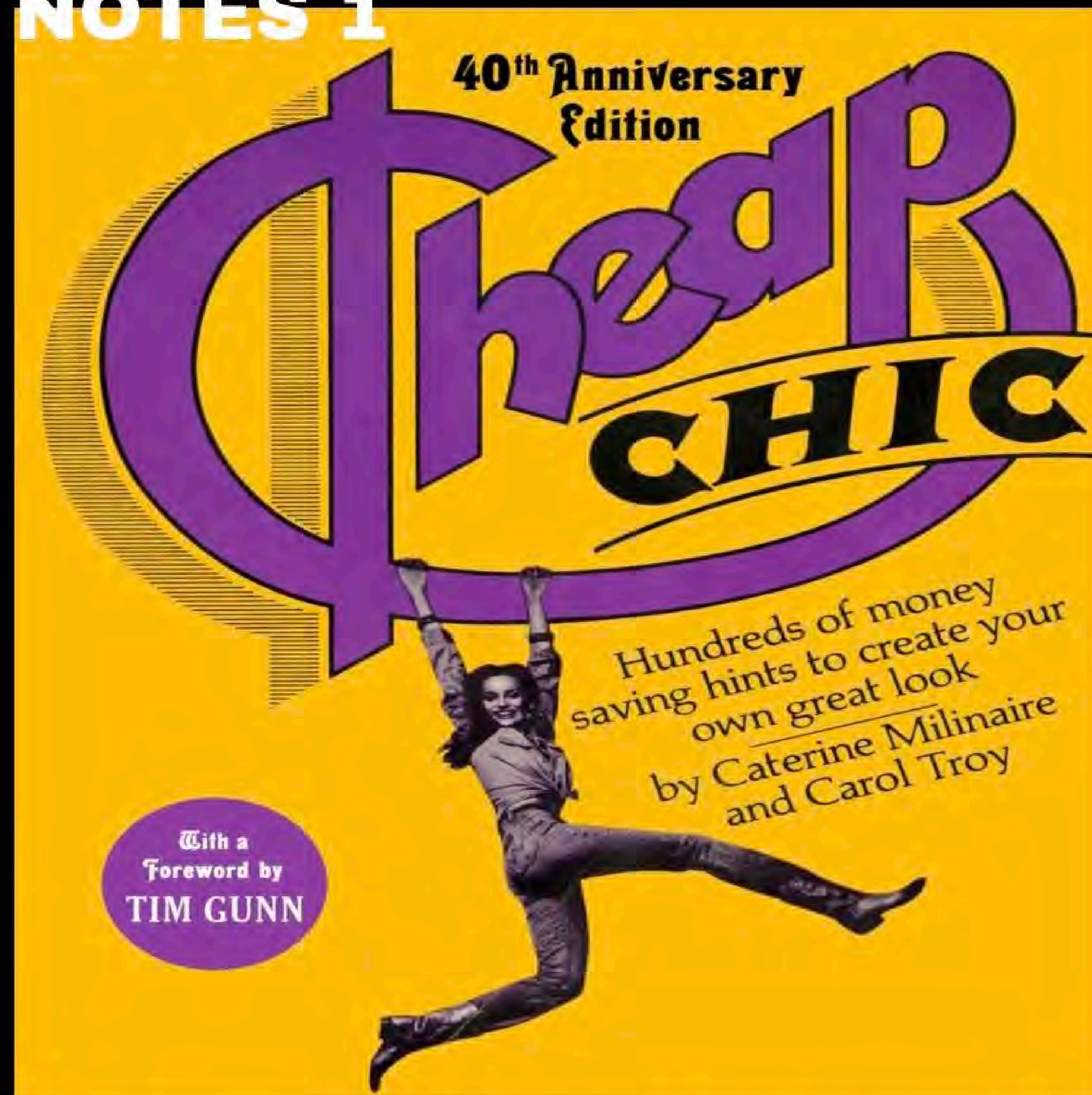


The multi-platform Buy Better, Wear Longer campaign from denim brand Levi's was unveiled in 2021 focused on responsible production, reduced consumption and less waste. Its objective was to challenge people to be more intentional about what they buy and how long they keep their clothes, communicating a commitment to quality clothing that can last for generations. The initial iteration of the campaign featured six changemakers and activists from different regions sharing their work on issues critical to the future of our planet in a series of videos. The campaign aimed to encourage consumers to buy Levi's SecondHand and use Levi's in-store Tailor Shops to extend the life of their garments, demonstrating how the business is focusing on creating revenue streams that do not rely on selling new products. A follow-up film launched in 2022 tracked a pair of jeans through a multitude of owners rewearing and repurposing them in a bid to showcase the durability of the product.

Impact: Levi's saw an 80% uptick in average daily brand mentions across global social platforms following the launch of the campaign, with social sentiment at 87% positive. Research also showed an increase in perception of Levi's being a brand that is sustainable and "preserves the Earth for future generations" among Generation Z.2 But more than a piece of marketing, Buy Better, Wear Longer was intended as a call to action, representing company-wide alignment in support of its sustainability goals. One of those goals is to be circular ready by 2026, based on meeting all pillars of the Ellen MacArthur Foundation (EMF) Make Fashion Circular Framework. This includes that a pair of Levi's jeans is designed to be worn for years if not decades, to be repaired or refashioned if needed and to be passed along to new wearers, all while contributing to the owner's authentic self-expression rather than the waste stream.

This case study dissects the ways in which Levi's jeans have began promoting reduced consumption and less waste, committed to creating garments that can last lifetimes and generations. The brand has taken this eco-friendly important change in it's stride and still found a way for it's company to make revenue, taking emphasis off of the purchasing of new garments and onto the repurposing and tailoring of old ones, both pushing customers to give in clothes to the second hand side of Levi's jeans, and also push others to purchase from that side of the compamny, selling tailoring services as well. This case study is something that I found truly inspining.

NOTES 1



Cheap Chic is a book written by Catherine Milinaire. In it, Catherine explores and highlights the best ways one should spend their money - what is a good investment and how to measure Cost per wears.

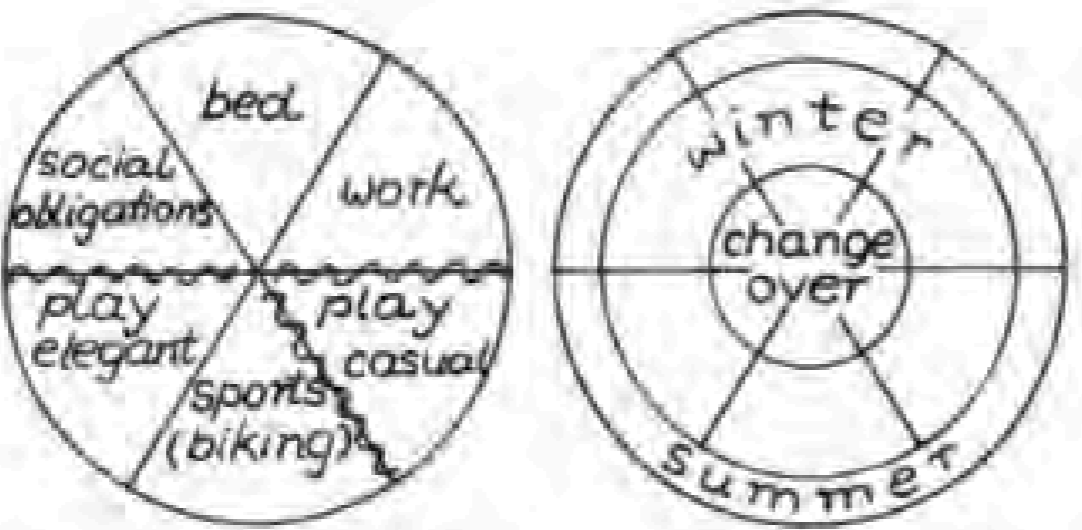


I particularly loved this page as it highlights the positives and negatives of investing in a good quality Concho belt, discussing the ways it can elevate a look and will only increase in cost. Emphasizing this to young fashion fanatics is so great as, especially at a young age, it's hard to navigate what is worth the cost that current trends are retailing at, and what isn't.

NOTES 2

Uniform chic—the black T-shirt and pants with classic pearls and a Guatemalan bag.

“There are really only six areas of life you have to dress for. I’ve managed to get it down to three. The six areas are: bed, work, play casual, play elegant, sports, and social obligations. I’ve combined social obligations with play elegant. Sports, work and play casual have become the second category. Bed remains the third. If you also consider the time of year you can wear things, the clothes that fall into more than one season will give you the best CPW.”



“On the east coast, winter would be the largest circle; but in other places, summer might be bigger. The French butcher’s smock I just bought is going to have a low CPW because I can wear it in the summer with pants and espadrilles and in the winter with a turtleneck and boots, and all the times in between. I love it.”

FRAN LIEBOWITZ

Grouchy Simplicity

Fran Liebowitz is a magazine and scriptwriter of great wit and imagination, but when it comes to her own clothes she follows a strict line of quality and austerity. She owns very few clothes, yet always appears in well-tailored, neat outfits. Fran insists on following her basic ideas in getting dressed, for fear of wasting her energy on frivolity.

I found this page particularly fascinating and helpful. Here, Milinaire discusses the exact ways to buy according to an items cost per wear, discussing what this means and why its so important to shop sensibly and responsibly given the world current climate crisis AND also, of course, to help people save money through being able to re wear items as much as possible.

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Mrs. Vreeland’s classic winter uniform: three black cashmere sweaters rotated with three black Givenchy skirts.

“The natural look is too colorless. Don’t forget that the white person is not beautiful. Pale skin is not beautiful. It’s very rare you see extraordinarily clear white skin. It’s usually sallow. We are uneven owing to the many mixtures of bloods. So we’ve got to build ourselves up to something.”

“You have to start with your face and hair and your body. Forget clothes until you’ve got these basics straight. Once you’ve got that in hand (if you’re young you can do it very quickly), then you get with the clothes. I think clothes come second. Clothes are decor and you’ve got to have something to put them on. I’m not talking about expensive clothes. I don’t see why clothes should be expensive. But don’t forget I am talking about a girl with everything absolutely as best as she can do it ... her hair, her eyes, her strength, her walk, her expression, everything. She’s totally with it. That comes before clothes. Men the same. And for children too, but they have it naturally.”

“First, I’d put money into shoes. No variety, just something I could wear with everything. Marvelous shoes and boots. Whatever it is you wear, I think shoes are terribly important. My shoe, that strap shoe, I had made again and again for about thirty years. Now I have pumps and boots made exactly as I want them.”

“Style is everything. Style is the most important word. I think we’ve lost some of the sense of what ‘fashion’ means. But I’ll tell you why I don’t think fashion is over. First, I don’t think any of us know now what we’re talking about when we say fashion. If you mean dictatorship of fashion, no one at the moment has anything to dictate. But once they do, we’ll be very pleased and excited to hear it. Fashion is a rhythm controlled by the economic and social conditions of the times, and neither our social nor economic condition is very good. But I do think that clothes today are very pretty. There is a repose, a charm about the new clothes.”

“I believe I just really like clothes. People want to be a little too deep about the whole thing. But I think all charming women will always have a sense of the refined, a sense of delight, and a sense of themselves. I don’t envision a somber world. One likes certain things. For instance, I never thought the style of the thirties was remotely interesting, and I was living in a full world in those days. There was no war, there was no visible depression in Europe, and Paris was absolutely remarkable. The clothes were beautifully composed and shown but they were never, to me, really interesting. I don’t understand today’s fascination with the clothes of the thirties. If you only knew how really weak they were after the clothes of the twenties.”

“Today, I suppose Pucci and Gucci is good because it stimulates people toward a status symbol, but it keeps people apart. When I was in Beverly Hills I went down Wilshire Boulevard on a Saturday afternoon and saw crowds of cars and people. Usually there are never many people—after all, it’s not a big city. And I said to my son, who was driving, ‘Oh God, I hope it isn’t an accident!’ And he said, ‘Good God no, that’s just Saturday afternoon at Gucci’s.’ I just couldn’t believe what I saw. All these men bring in girls that want to shop. That’s all they want. At the end of the week it’s ‘Baby, I’ll take you to Gucci if you’re good.’ This makes a lot of people happy, so put it down as good for business.”

“You need a sense of humor in fashion, you have to see where you are. For instance, I’ve never tried wearing synthetics. It just never came my way. But I do remember one experience very well. I was motoring up to Maine for the weekend. I went to Brooks Brothers and bought myself a Dacron shirt, the copy of the men’s pale blue button-down shirt—all the English and Europeans who came over bought them by the dozen and said they were marvelous.”

This page was interesting to me as it dives into the ways in which fashion reflects the current economy and political climate. Through this partiucular part of the book, we as readers are explained to the ways in which we should simplify fashion, starting with the inner work and how we wear the clothes, the more interesting part, in my opinion, however lies in the middle of the page where it is outlined that fashion is dictated by the social conditions of the time and we can see reflections through trends.

Concept 2.

The Happy Housewife

The Biggest Myth.



2.

THE Happy Housewife

Concept walk-through

My first editorial photoshoot concept relies around the 'housewife'. For this brief, we've been told to centre our focus around Myths, and given our political climate - the idea of women being okay or happy about moving backwards in progress, is the biggest myth of all, women being, fairly biasly, capable of as much if not more than most men. Being a fashion communicator, I am aware that I have a choice to acknowledge pressing current climates within my work, or more so become a source of distraction from it.

However, with Display copy (the magazine in which we are drawing inspiration from for this project), being a soley vinatge/secnd hand focused magazine featuring thrifted and unholstered garments, the idea of taking this vintage, uncanny valley approach - seemed fitting and appropriate.

For this shoot I hope to create a very 50's world, touching on faded, bright colours, cola-rolled hair, aprons, big polka dot skirts and butterfly hair - recreating this 50's housewife look so as to mock the USA's decision to overturn Roe V Wade.

As a fashion editor and communicator, I believe it is importan to show my support and make subtle remarks through my art that emphasise my political standing - if and when necessary and appropriate.

Fashion being a huge point of community for women globally, using my platform, if I was working as an editor or photographer for display copy, would be a huge motive for me to bring people together and bring a sense of calm to those distressed in knowing that many people find this process alarming and scary.



Life can be wonderful

THE CURRENT POLITICAL CLIMATE

And how it will affect my fashion result.

The overturning of *Roe v. Wade*, largely enabled by Trump, has deeply affected women's rights, especially their control over their own bodies. The movement ultimately shifted the laws on abortion to be up to each state, creating a system of laws depending on geography. Women in conservative states now face severe restrictions, with some even potentially facing criminal charges. This especially impacts low-income and minority women who often have fewer resources to seek help elsewhere, such as another state. This whole movement is scary and feels like a giant step backward, undoing decades of progress for women's rights. This election reflects a broader societal push to turn back the clock. It's not just about abortion, it's about control.

For many, the movement is reminiscent of a time when women were expected to stay at home, as housewives, their lives dictated by what others thought they should be/do. It feels like a deliberate attempt to limit women's choices and freedom, as if we're being shoved into roles we've long fought to escape. What's happening now isn't just about laws; it's about power and who gets to wield it over women's lives.

For me, it would be impossible to ignore this if I were an editor for *Display Copy*, or any other publication. I would love to find a way to reference this tragedy and show our support as a brand for not only women, but for basic progress.



"For 54 years they were trying to get Roe V Wade terminated, and I did it. I'm proud to have done it"
- Donald Trump



TRUMP WINS

"I could stand in the middle of fifth avenue and shoot somebody, and I wouldn't lose voters"
- Donald Trump



Trump says he wants to "monitor women's pregnancies so they can know if they've gotten an abortion"

"You have to treat 'em (Women) like s****"
- Donald Trump



TRUMP WILL FIX IT
TRUMP VANCE
MAKE AMERICA GREAT AGAIN!
2024

The historical myth of the happy housewife.

And why it's so prominent to remember today.

The history of housewives is full of ups and downs, shaped by society's expectations and outdated gender roles. For a long time, women were expected to handle everything at home—cleaning, cooking, raising kids, and keeping their husbands happy—all while getting little to no recognition. While some found joy in this role, many struggled with how limiting and unfair it could be.

One of the biggest issues housewives faced was a lack of independence. For years, women couldn't own property, vote, or even have a bank account without their husband's permission. If they were in a bad or abusive marriage, leaving wasn't much of an option—divorce was super frowned upon, and without money or support, many women felt stuck. On top of that, the work they did every day wasn't seen as “real” work. It was just expected.

Things got even tougher in the 1950s and '60s, with the rise of the “perfect housewife” stereotype. Think: spotless homes, smiling wives in aprons, and a hot dinner on the table every night. This image made it seem like housewives had it all together, but a lot of women felt isolated and unfulfilled. Betty Friedan's book *The Feminine Mystique* in 1963 called this “the problem that has no name.”

Ultimately, women were frustrated because they wanted more out of life than just housework and family duties.



The historical myth of the happy housewife.

And why it's so prominent to remember today.

But housewives didn't just sit back and accept things. In the '60s and '70s, the women's liberation movement gave them a way out. Women fought for the right to work, go to school, and make their own choices. Things like no-fault divorce, birth control, and access to better jobs made it possible for women to leave bad situations and build their own lives.

Today, being a housewife is more of a choice than a requirement, but some of the old struggles still exist. Women who stay at home sometimes face judgment, while those balancing work and family feel pressure to "do it all." Still, housewives from the past paved the way for women to have more freedom and options now, which shows just how far we've come.

That said, the role of housewives has also evolved over time. Today, many women are reclaiming the title in their own way, blending traditional homemaking with modern values. Some have turned homemaking into a source of empowerment, building online communities, running small businesses from home, or advocating for better recognition of unpaid labor. Whether they're choosing to stay home or balancing it with a career, the key difference now is that it's more about having the choice. The struggles of the past remind us how far we've come, but they also highlight the importance of continuing to fight for fairness and respect for all the ways women contribute, both at home and beyond.



Decided Concept & why

The promonence of politics and my place as a communicator in this battle for control.

For me, I see this project as a seamless oppurtunity to create an end result that reflects my support and understanding surrounding what women are going through in the USA and western hemsiphere today. Due to this, I have decided to use my ‘Happy housewife; the biggest myth’ concept for this editorial module, resonating more with the current themes of the political climate today and feeling passionate about this topic.

To discuss why I have landed on this project is to discuss politics today. There is something so inspiring about the anger of women, rising up and realising they have choices. The 4B Movement is a motion that encourages women to regain control, a strike almost. It stands for; “No Boyfriends, No Marriage, No Childbirth, No Dating”. This concept originated in South Korea and is a social pushback against traditional gender roles, societal pressures, and patriarchal expectations. While it’s specific to Korea, the 4B Movement resonates globally, reflecting a growing frustration with the direction of societal progress, or lack thereof.

In the U.S., this sentiment ties into the political landscape, especially as we approach the 2024 election. Donald Trump’s campaign is leaning into themes that appeal to conservative, often regressive, ideologies. For instance, Trump’s Supreme Court appointees helped overturn Roe v. Wade in 2022, a decision that stripped away a 50-year precedent for reproductive rights. This rollback left many feeling that, instead of moving forward, we’re regressing on gender equality, personal freedom, and broader social justice. This idea of moving backward is also echoed in Billie Eilish’s song “TV.” In it, she laments how the world seems to care more about distractions, like reality TV, than fundamental rights being stripped away, singing, “The internet’s gone wild watching movie stars on trial, while they’re overturning Roe v. Wade.” Her lyrics capture the despair many feel about living in a time where progress seems stalled or reversed.

Movements like 4B, alongside protests for reproductive rights, reflect a cultural shift: people, especially younger generations, are tired of outdated systems controlling their lives. Yet, the rise of figures like Trump, who thrive on nostalgia for “better times” that were often inequitable for many, suggests a tug-of-war between those longing for progress and those clinging to the past.

Globally, this isn’t just about the U.S. or Korea—it’s about a world at a crossroads. Will we push for equality, choice, and fairness, or continue sliding into restrictive norms? As Billie’s song reminds us, distractions won’t save us; we need collective action to ensure we’re moving forward—not backward.



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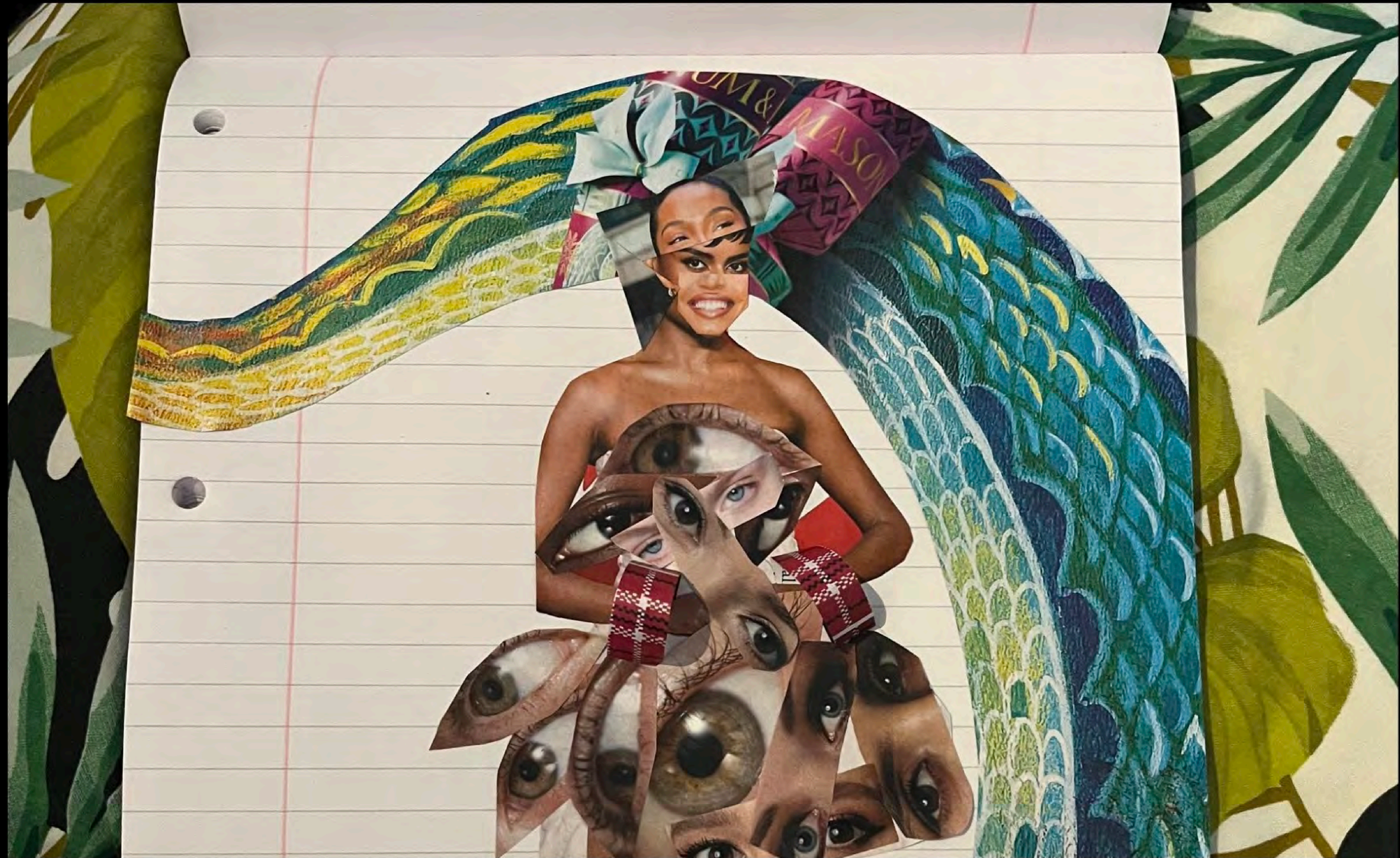
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Class task

create a collage



Journalism

Journalism research

Looking into Display Copies writing style and what elements of it I can impliment in my own writing.

BLOSSOM VINTAGE IS KNOWN FOR CURATING FEMININE AND ETHEREAL COLLECTIONS THAT HIGHLIGHT THE BEAUTY AND INDIVIDUALITY OF VINTAGE AND ANTIQUE PIECES. IN AN INTERVIEW WITH DISPLAY COPY, JAMIE LEE WALKED US THROUGH HER PERSONAL JOURNEY AS A VINTAGE CURATOR AND INDULGED US IN THE IMPORTANCE OF HOLDING TRUE TO ONE'S OWN INNATE CREATIVITY. AS A MOTHER TO TWO YOUNG CHILDREN, LEE ALSO EXPANDS ON THE WAYS IN WHICH MOTHERHOOD HAS GRANTED HER NEW PERSPECTIVES AS A SMALL BUSINESS OWNER THAT PROVIDE HER WITH POWERFUL PEACE-OF-MIND.

DISPLAY COPY: THE NAME "BLOSSOM VINTAGE" DERIVED FROM YOUR CHILDHOOD DREAM OF ONE DAY OWNING A FLORAL SHOP. CAN YOU SEE WAYS IN WHICH YOUR PASSION FOR FLORAL DESIGN CARRIED OVER INTO YOUR VINTAGE BUSINESS?

JAMIE: TOTALLY. AT ONE POINT FLORAL DESIGN WAS A CREATIVE OUTLET OF MINE AND I TRULY DID THINK THAT I WOULD BECOME A FLORIST ONE DAY. I'VE NEVER BEEN AFRAID TO DELVE INTO ANY ASPECT OF MY CREATIVITY. IF THERE WAS EVER SOMETHING THAT I WAS CURIOUS ABOUT, I WOULD JUST DIVE IN HEAD-FIRST. SO "BLOSSOM" BECAME THIS WORD THAT REALLY GROUNDED ME AND REMINDED ME TO EXPLORE, INDULGE AND APPRECIATE MY CREATIVE INTERESTS.

DISPLAY COPY: ONCE YOU DECIDED TO DIVE HEAD-FIRST INTO VINTAGE, WHERE DID YOU START?

JAMIE: I DID A LOT OF EXPLORATION AND RESEARCH WHEN I WAS JUST GETTING STARTED AND I DECIDED TO FOCUS MY ENERGY ON FINDING ANTIQUE PIECES RATHER THAN ANYTHING ELSE. IT BECAME THE ULTIMATE TREASURE HUNT FOR ME. I WOULD GO TO ESTATE SALES AND THE OTHER PEOPLE THERE WERE GOING FOR EVERYTHING BUT THE CLOTHING. THERE WASN'T MUCH COMPETITION BACK THEN, ESPECIALLY IN THE LA AREA. I ALWAYS LOOKED FOR THE BOXES IN THE BACK OF THE CLOSET. THERE WOULD BE THIS PRISTINE, HEAVY BEADED, 1920S FLAPPER DRESS CAREFULLY FOLDED IN BETWEEN TISSUES OF PAPER. PERFECTLY PRESERVED. AND YOU KNOW THAT THE FAMILY OF THIS PERSON HAD JUST CARRIED IT WITH THEM FOR GENERATIONS AND NEVER OPENED IT. IT'S LIKE CHRISTMAS WHEN I FIND THOSE PIECES. BODY CHILLS. IT GETS ME EVERY TIME.

NOW THAT I'VE CREATED A NAME FOR MYSELF, I GET THESE INCREDIBLY HEARTWARMING EMAILS FROM PEOPLE WHO ARE READY TO PASS ALONG THEIR FAMILY HEIRLOOMS. IT'S A REALLY SACRED PROCESS. AND I FEEL SO FORTUNATE AND HUMBLED WHENEVER I RECEIVE THOSE MESSAGES BECAUSE THEY'RE PUTTING THEIR TRUST IN ME. NOT ONLY AM I GOING TO TAKE CARE OF THESE PIECES BY PHOTOGRAPHING THEM, ADMIRING THEM, AND DOCUMENTING THEM, THEY ALSO KNOW THAT MY CUSTOMERS ARE THE PEOPLE WHO APPRECIATE THESE TREASURES. I NEVER THOUGHT THIS IS WHAT MY JOB WOULD BECOME. BUT THOSE MOMENTS ARE WHAT MAKES ME LOVE WHAT I DO.

DISPLAY COPY: IT SOUNDS LIKE A HUGE HONOR AND ALSO A HUGE RESPONSIBILITY.

JAMIE: IT'S REALLY ABOUT SO MUCH MORE THAN THE CLOTHING. I THINK THAT'S WHY VINTAGE IN GENERAL HAS APPEALED MORE AND MORE TO MAINSTREAM AUDIENCES. IN SOME WAYS I FEEL LIKE VINTAGE T-SHIRTS ARE THE MODERN DAY EQUIVALENT OF BASEBALL CARDS. THIS IDEA OF COLLECTING SPECIAL, NOSTALGIC PIECES AND THEN BUILDING UPON THEM. MORE PEOPLE SEEM TO HAVE AN APPRECIATION FOR IT THESE DAYS.

DISPLAY COPY: PEOPLE IN GENERAL SEEM TO BE CRAVING MORE PERSONABLE SHOPPING EXPERIENCES. AS A BUSINESS OWNER, DO YOU FIND THAT THE SMALL DETAILS ARE REALLY WHAT MAKES THE CUSTOMER FEEL SPECIAL?



My first obstacle when looking at Display Copies writing style was that all of their articles feature a Q & A pattern. My brief being a blog/essay, I didn't think it appropriate to to create a piece of work in a Q & A style.

The first thing I acknowleged about Display copies writing style was their casual and flowing sentences within their blog writing. This is something I will be incorporating into my own article.

Layout was the next element I looked at. While not having any exact briefings to replicate Display Copies layout and style, I am eager to push myself that one step further and develop my article to look as similar as possible.

Journalism research

Looking into Display Copies writing style and what elements of it I can impliment in my own writing.

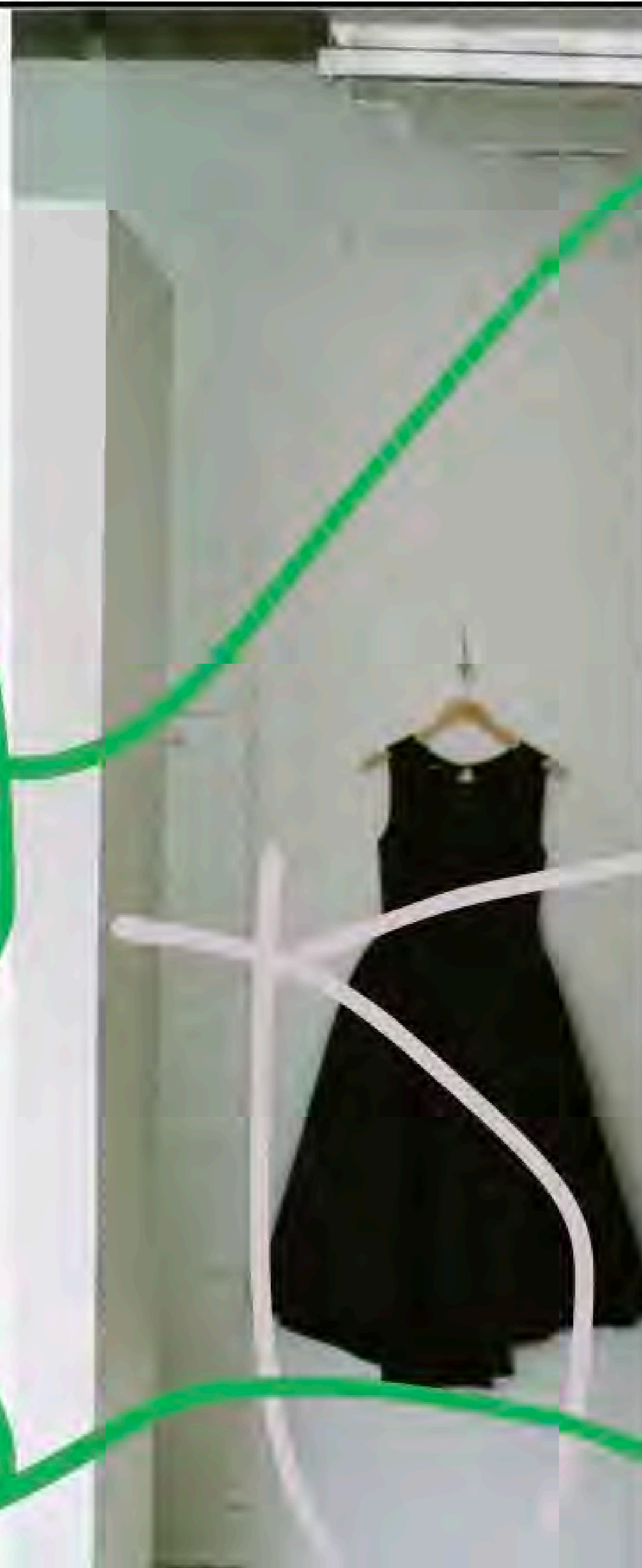
IN OCTOBER OF 2024, KATHLEEN SORBARA DEBUTED HER NEW, THOUGHTFULLY REFINED 20TH CENTURY VINTAGE COLLECTION: SORBARA'S. FORMERLY CHICKEE'S VINTAGE, THE GO-TO VINTAGE DESTINATION FOR NEW YORK'S BEST DRESSED, SORBARA ESTABLISHED HERSELF AS AN EXPERT AT SOURCING DESIGNER PIECES THAT CAN EFFORTLESSLY BE STYLED WITH CONTEMPORARY LABELS LIKE THE ROW AND LEMAIRE. DISPLAY COPY RECENTLY CAUGHT UP WITH SORBARA TO LEARN MORE ABOUT THE BELOVED EVOLUTION OF CHICKEE'S VINTAGE AND PICK HER BRAIN ON "CAPSULE" WARDROBES, CREATIVE MUSES, AND FALL VINTAGE TRENDS.

DISPLAY COPY: BEFORE WE TALK ABOUT THE INFAMOUS CHICKEE'S VINTAGE AND THE RE-BRAND AND OPENING OF YOUR NEW STORE, SORBARA'S—TELL US A BIT ABOUT YOURSELF. HOW DID YOUR CAREER IN MODELING TRANSITION INTO A CAREER IN SOURCING VINTAGE AND STARTING A BUSINESS?

KATHLEEN: I GREW UP IN FLORIDA—I STARTED MODELING IN MIAMI AT THE AGE OF 12 AND WOULD ALWAYS GO TO GOODWILLS AND CONSIGNMENT STORES IN MY HOMETOWN WITH MY MOTHER. SHE TAUGHT ME HOW TO IDENTIFY A GOOD PAIR OF SHOES, "ARE THEY ITALIAN LEATHER SOLES?" OR, A GOOD BELT, "LALIQUE HAS THE NICEST MOTHER OF PEARL BUCKLES" AND SO ON. THE BEGINNINGS OF MY "TASTE" DEFINITELY GOES HAND IN HAND WITH MY TIME SPENT AS A YOUNG MODEL. I VIVIDLY REMEMBER MY FIRST TIME AT A TRUE VINTAGE STORE—FLY BOUTIQUE ON LINCOLN RD IN SOUTH BEACH. PROBABLY SOME TIME AROUND 2007. I PURCHASED A PAIR OF BURGUNDY FERRAGAMO ANKLE BOOTS AND WORE THEM TO SO MANY OF MY CASTINGS THROUGHOUT THAT TIME IN MY LIFE. I EVENTUALLY MOVED TO NEW YORK TO PURSUE MY MODELING CAREER FURTHER, AND FOUND MYSELF IN THE THRIFT AND VINTAGE STORES HERE IN MY DOWNTIME, SPEAKING WITH SHOPKEEPERS AND OTHER LIKE-MINDED COLLECTORS, GAINING KNOWLEDGE AND FINDING THE BEST DEALS. I STARTED OUT SELLING CLOTHES ON THE SIDE OF THE ROAD—A FRIEND AND I WERE LOOKING TO CLEAN OUT OUR CLOSETS. ROUGHLY TEN YEARS LATER, THE BUSINESS HAS EVOLVED INTO OUR NEW 1000 SQ FT FLAGSHIP IN THE MIDDLE OF WILLIAMSBURG.

DISPLAY COPY: HAVE YOU NOTICED THAT YOUR SOURCING STYLE HAS EVOLVED OVER THE YEARS? IF SO, IN WHAT WAYS DO YOU FEEL LIKE YOU'VE GROWN AND CHANGED ALONGSIDE CHICKEE'S VINTAGE AND VICE VERSA?

KATHLEEN: MY RELATIONSHIPS WITH THE PEOPLE THAT I SOURCE FROM HAVE DEVELOPED, WE TRUST AND KNOW EACH OTHER'S NEEDS MORE. I ALWAYS SAY THAT CHICKEE'S IS SO PERSONAL AND A REFLECTION OF MY LIFE EXPERIENCE. I KEPT GOING BACK AND FORTH BETWEEN KEEPING THE "CHICKEE'S" NAME FOR OUR NEW SPACE, BUT OUR COLLECTION AND MY POINT OF VIEW HAS CHANGED SO MUCH SINCE I OPENED CHICKEE'S FOR ITS FIRST POP UP IN 2018. I WAS 22, A BABY IN BROOKLYN. I REALLY FEEL THAT "CHICKEE" GREW INTO HERSELF IN THOSE SPACES (THE WOMEN'S AND MEN'S STORES ON N 7TH ST) AND BECAME A FULLY REALIZED VISION. FOR THE LAST YEAR OR SO WE'VE CHANGED OUR DIRECTION A BIT, STILL HOLDING ONTO SOME OF THE SAME ETHOS IN REGARDS TO WHAT I'M LOOKING FOR WHEN I SOURCE... BUT ALSO TAKING SOME CHANCES ON SOME MORE AVANT GARDE PIECES THAT RING TRUER TO MY INFLUENCES LATELY. I'M A LITTLE STRONGER AND MORE CONFIDENT AS A WOMAN AND A BUSINESS OWNER, SO TAKING THAT LEAP AND CHANGING THE NAME FEELS RIGHT FOR ME AND FOR WHAT THE BRAND REPRESENTS NOW.



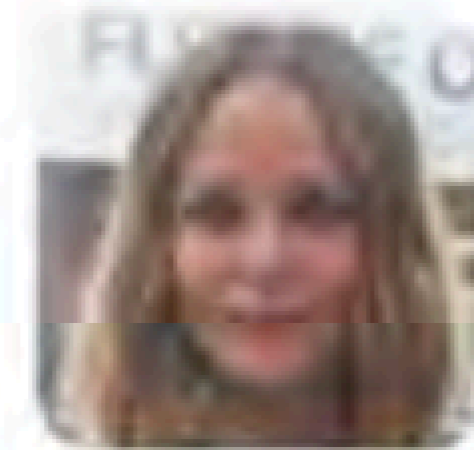
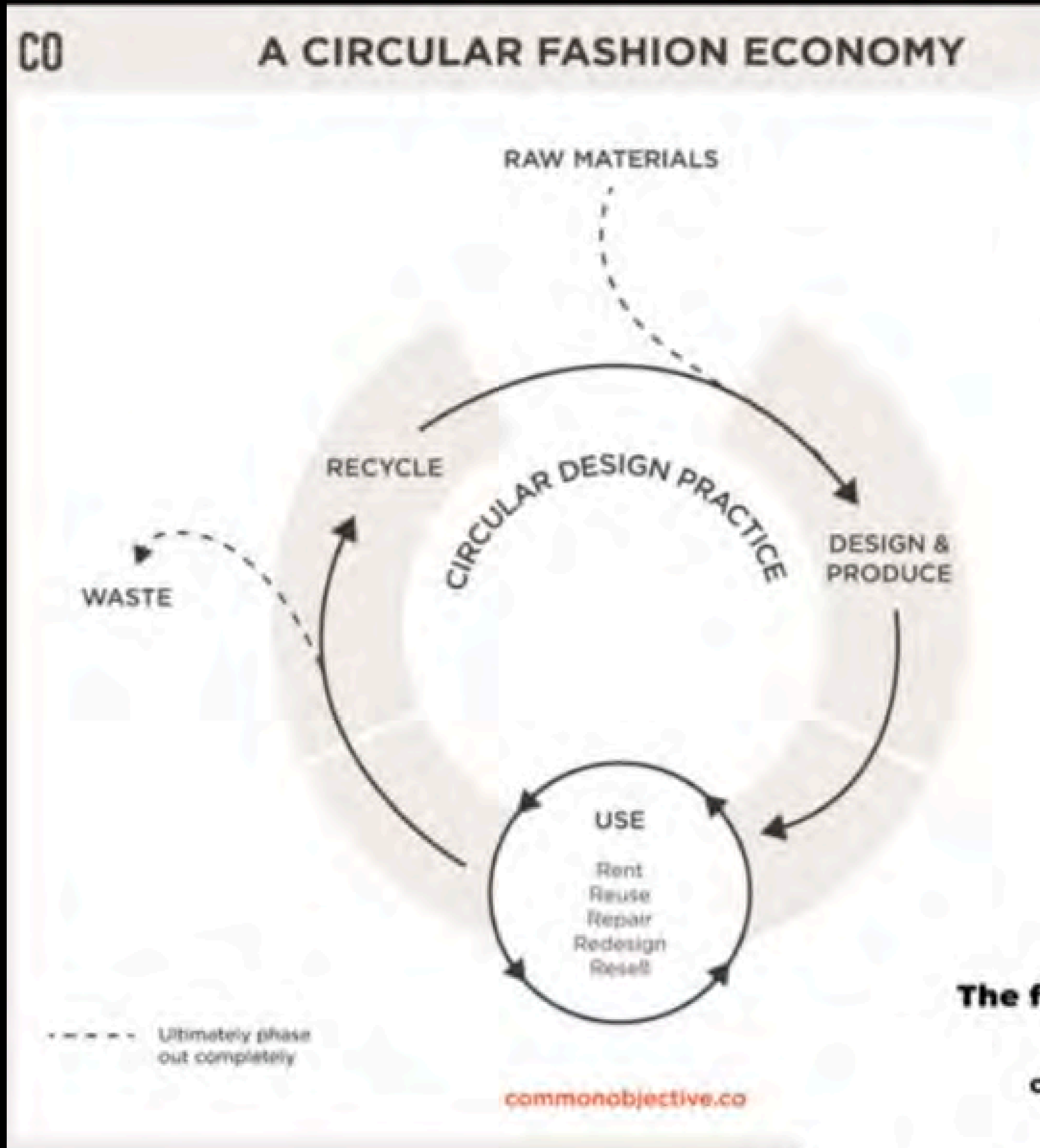
Display Copies writing style is more casual than formal, while remaining concise and prominently investivative. This is a style of wiritng that will speak to their younger target audience, attention spans of young people these days being close to non-existent. This tells me that creating an interesting but friendly piece of writing is key here.

In regards to laayout, each article features an image on the right hand side of the article, tinged with yellow/green undertones and carrying a faded, run down look - capturing this vintage aesthetic that, as a sole second hand brand, they would be eager to capture.

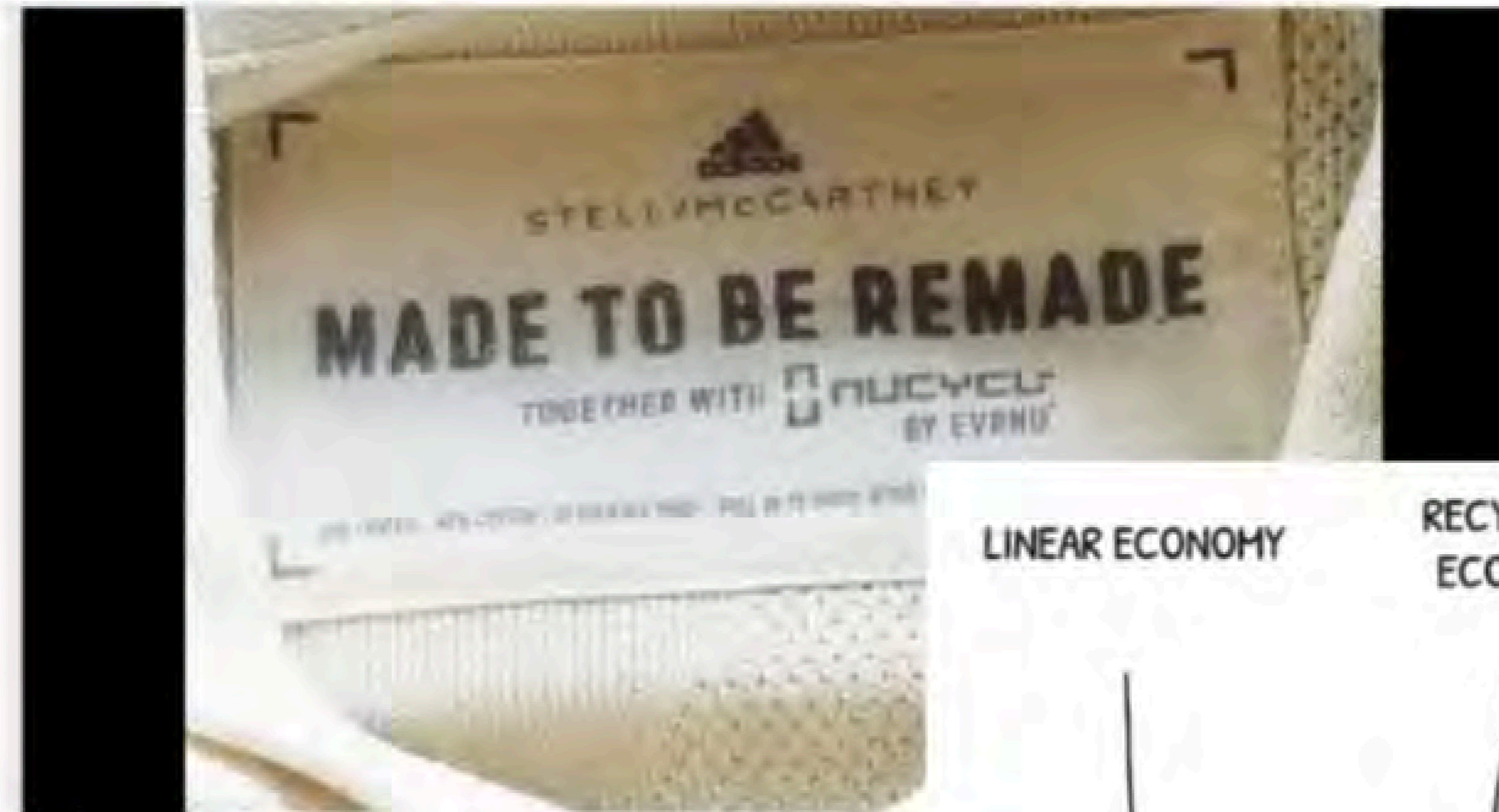
Topic was that last element I considered when reading a myriad of Display Copies blog work. Their features revolve around people in the second hand industry/community - following the intricacies of their life and methods, inspiring their readers in a sense, to engage in this version of shopping. This tells me my own article will need to fit along the lines of second hand shopping / revolve around something that vintage shoppers would find interesting.

Sustainability research

Looking into Display Copies writing style, sustainability feels like a prominent topic that DC's readers would heavily relate to



Stella McCartney



The future of fashion is the circular economy



Sustainable Fashion vs Eco Fashion

Sustainable Fashion

All products, processes, activities and actors aiming to build a new fashion industry based on sustainability and ecology.



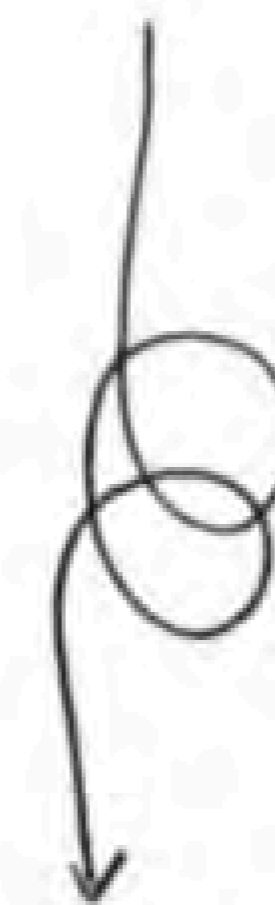
Eco Fashion

The production, distribution and re-use of garments which were firstly produced, by methods not harmful for the environment.

LINEAR ECONOMY



RECYCLING ECONOMY



CIRCULAR ECONOMY



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Patagonia

MUD. MUD Jeans
J E A N S

LETS TALK ABOUT NOW.

SUSTAINABLE FASHION IS A GROWING MOTION IN THE INDUSTRY. OUR PLANET, AS WE ALL KNOW - IS AT AN INCREASING POINT OF DISREPAIR - BUT WHAT CAN WE DO? MORE BELOW.

BY LAUREN BYRNE

AS WE'VE ALL BEEN CONSTANTLY REMINDED, BE IT THROUGH THE NEWS, PUBLICITY STUNTS OR HORRIFYING COUNTDOWN CLOCKS, THE WORLD AS WE KNOW IT IS ENDING - AND ACCORDING TO STATISTICS, US SHOPPERS AND FASHION FANATICS ARE 10% TO BLAME. YES, OIL COMPANIES AND AGRICULTURAL FARMING ARE THE NOTORIOUS BIG BAD WOLFS OF THE CLIMATE CHANGE CRISIS, BUT THERE ARE WELL KEPT SECRETS WITHIN THE FASHION WORLD, OFTEN MASKED BY GLITTER OR LEOPARD PRINT, THAT AS THIS ENVIRONMENTAL CRISIS WORSENS, IS COMING FURTHER TO LIGHT. CLOTHING ACCOUNTS FOR A FIFTH OF THE WORLDS 300 MILLION TONS OF PLASTIC POLLUTION ANNUALLY, POLYESTER ON ITS OWN ACCORD, ACCOUNTING FOR 1.3 BILLION BARRELS OF OIL IN THE SAME TIME FRAME. SCARY RIGHT? DISPLAY COPY IS A MAGAZINE THAT PUTS ITS PROFITS AND EFFORTS INTO MAKING A REAL CHANGE IN THE FASHION ADVERTISING AND INFLUENCING SPACE, STEPPING OUT OF THE TUNNEL VISIONED MINDSETS OF MOST MULTIMEDIA MAGAZINE CORPORATIONS, EDUCATING AND INSPIRING AN ADAPTED WAY OF LIFE, ONE THAT REFLECTS OUR CURRENT ENVIRONMENTAL CLIMATE. IN THIS ARTICLE, YOU WILL LEARN THE WAYS IN WHICH OUR SHOPPING HABITS ARE AFFECTING THE WORLD, BUT MORE IMPORTANTLY, WHAT WE CAN DO TO HELP MITIGATE THIS AND CREATE A SAFER, SLOWER INDUSTRY.

SO, WHAT IS THE FASHION INDUSTRY REALLY DOING TO THE ENVIRONMENT. THE FASHION INDUSTRY HAS BEEN REPORTED TO HAVE PRODUCED UP TO 92 MILLION TONNES OF TEXTILE WASTE ANNUALLY, GREEN AMERICA REPORTING IN 2019 THAT THE INDUSTRY IS RESPONSIBLE FOR ROUGHLY 20% OF CURRENT WATER POLLUTION. THIS STATISTIC IS WEIGHTIER THAN IT INITIALLY SOUNDS, ACTUALLY BEING EQUIVALENT TO THE AMOUNT OF WATER NEEDED TO SUPPLY 110 MILLION PEOPLE WITH DRINKING WATER FOR ONE YEAR. ANOTHER HORRIFYING STATISTIC IS THAT ONLY 2% OF THE INDUSTRIES ROUGH COUNT OF 75 MILLION GLOBAL WORKERS RECEIVE A LIVING WAGE. NOW, WHILE THESE FIGURES ARE DISTRESSING, THE WORLD IS SLOWLY STARTING TO RECOGNISE THE DARK UNDER BELLY OF THE FASHION INDUSTRY. THE NATION RESEARCH DEVELOPMENT CORPORATION HAS STATED THAT IF COMPLIANT, THE NEW YORK STATE ATTORNEY GENERAL COULD PASS A LEGISLATION DEMANDING ALL APPAREL AND FOOTWEAR COMPANIES TO DISCLOSE THEIR ENVIRONMENTAL AND SOCIAL IMPACTS, WITH A 2% FINE FOR A LACK OF COOPERATION. THE NOTORIOUS FAST FASHION BRAND 'SHEIN', IN THIS CASE, WOULD BE FINED A TOTAL OF \$600 MILLION, FROM THEIR \$30 BILLION ANNUAL TAKE HOME. THIS WILL, IDEALLY, ENCOURAGE A CERTAIN INCENTIVE TO CREATE A SAFER, FAIRER AND CLEANER INDUSTRY - COMPANIES WANTING TO AVOID THIS IMMENSE FINE. WHILE ALL THIS INFORMATION IS DISTRESSING AND UNMOTIVATING, BRANDS ARE ACTIVELY MAKING EFFORTS TO INCORPORATE SAFER, FAIRER AND MORE ENVIRONMENTALLY FRIENDLY TACTICS. LET'S TALK ABOUT LEVI STRAUSS & CO. LEVI'S IS A BRAND THAT IS STRIVING TO MAKE A GENUINE CHANGE, UNFORTUNATELY BEING RECOGNISED AS ONE OF THE LEAST CLIMATE FRIENDLY BRANDS BACK IN 2020. LEVIS ANNUAL EMISSIONS ARE EQUIVALENT TO THAT OF 1.1 MILLION CARS, STATISTICA REPORTING THAT THE BRANDS FACILITIES EMITTED AROUND 14,700 METRIC TONS OF GREENHOUSE GASES. THE BRAND HAS SINCE REPORTED THAT THEY ARE STRIVING FOR A TOTAL OF 5000 TONS OF EMISSIONS BY 2025. ALL THIS TO SAY THAT YES, GOVERNMENTS AND REPORTERS ARE BEGINNING TO HOLD BRANDS ACCOUNTABLE, OUSTING OFF PUTTING INFORMATION ABOUT COMPANIES AND SHAMING BRANDS INTO CHANGING THEIR METHODS, EFFORTS AND COMPLIANCES. FURTHERMORE, THERE IS EVIDENCE THAT A MYRIAD OF BRANDS, SUCH AS LEVI'S, COACH AND PATAGONIA, ARE FINALLY MAKING EFFORTS TO ADAPT TO THE CURRENT ENVIRONMENTAL CLIMATE.



LETS TALK ABOUT NOW.

SUSTAINABLE FASHION IS A GROWING MOTION IN THE INDUSTRY. OUR PLANET, AS WE ALL KNOW - IS AT AN INCREASING POINT OF DISREPAIR - BUT WHAT CAN WE DO? MORE BELOW.

BY LAUREN BYRNE

PATAGONIA, ACCORDING TO FORBES MAGAZINE, USES SUSTAINABLE MATERIALS IN ITS OUTWEAR COLLECTIONS AND ENCOURAGES CUSTOMERS TO REPAIR THEIR CLOTHING BY FUNDING SERVICES WHICH DO SO, ALONG WITH LEVI'S AND COACH WHO ARE FOLLOWING IN THE BRANDS FOOTSTEPS, EACH ADDING A 'SECOND HAND' SECTION TO THEIR ONLINE SITES, ALLOWING PEOPLE TO RE-PURCHASE AND UPHOLSTER SO AS TO DISCOURAGE THE THROWING AWAY OF OUTGROWN, UNWANTED CLOTHING. SEEING THIS NOTABLE CHANGE, WE CAN HOPE TO SEE SIGNIFICANT ADAPTATIONS IN BRANDS APPROACHES TO SUSTAINABILITY AND FIRMER RULES BEING PUT IN PLACE IN THE LATER YEARS OF THIS DECADE, THE SUSTAINABLE FASHION COMMUNICATION PLAYBOOK ALREADY OUTLINING A FEW OF THESE NEW ENCROACHING STANDARDS. BUT WHAT CAN WE, AS SHOPPERS, DO?

MY DAD HAS WORN THE SAME JACKET EVERY WINTER, WITHOUT FAIL, FOR THE LAST 20 YEARS. WHILST OTHERS ASSOCIATE WINTER WITH CHRISTMAS LIGHTS AND MINCE PIES, THE ONLY IMAGE THAT SPRINGS TO MY MIND IS THE INEVITABLE REEMERGENCE OF THE DREADED TWEED JACKET. DESPITE THE QUESTIONABLE DESIGN OF THIS GARMENT, DEEP DOWN I'M QUITE IMPRESSED AT ITS LONGEVITY. SUCH A LONG LIFESPAN SEEMS IMPOSSIBLE THESE DAYS, WITH FAST FASHION BRANDS THROWING NEW STYLES IN OUR FACES EVERY WEEK, FLOGGING WATERED DOWN VERSIONS OF THE LATEST PARISIAN TREND. NOT ONLY DOES THIS BECOME EXPENSIVE AND TAKE UP FAR TOO MUCH CLOSET SPACE, BUT IT HAS A TRULY DETRIMENTAL IMPACT ON THE ENVIRONMENT. SO WHAT CAN WE SHOPPERS DO TO HELP? AS MENTIONED PREVIOUSLY, LEVI'S IS A BRAND WHO, FOLLOWING THE UNVEILING OF THEIR DARK, ENVIRONMENTALLY DISTURBING SECRETS... DECIDED TO MAKE A REAL CHANGE. IN 2021, LEVI'S 'BUY BETTER, WEAR LONGER' CAMPAIGN WAS RELEASED, A NOTION WHICH STRIVED TO ENCOURAGE CUSTOMERS TO NOT ONLY BUY SECOND HAND USING THE NEW FEATURE ON THEIR WEBSITE BUT ALSO TO UTILISE THE BRANDS IN STORE TAILORING SERVICES, HIGHLIGHTING THEIR INVOLVEMENT IN THE UPHOLSTERING MOVEMENT ALONGSIDE PUSHING THE IDEA THAT LEVI'S JEANS WERE DESIGNED TO LAST GENERATIONS. IN USING SYSTEMS SUCH AS THESE INSTEAD OF THROWING OUTGROWN OR OUT-OF-STYLE CLOTHES AWAY, CLOTHES ARE GIVEN A NEW LIFE, ENCOURAGING LESS PRODUCTION AND SLOWER TURN AROUND, DEFINED AS CIRCULAR FASHION. LEVI'S HAS REPORTED THAT THEY AIM TO BE FULLY CIRCULAR BY 2026, MEETING ALL CLIMATE FRAMEWORKS PROVIDED BY THE EMF - ENCOURAGING AN 80% RISE IN RECOGNITION VIA SOCIAL MEDIA, A SIGN THAT THIS NOTION IS REALLY RESONATING WITH YOUNGER GENERATIONS.

SO, WHAT DOES ALL OF THIS MEAN FOR US? THE FASHION INDUSTRY MIGHT SEEM GLAMOROUS, BUT ITS DARK SIDE IS UNDENIABLE. BETWEEN THE MOUNTAINS OF WASTE, POLLUTED RIVERS, AND UNDERPAID WORKERS, IT'S CLEAR THAT CHANGE IS DESPERATELY NEEDED. THANKFULLY, THE TIDE IS TURNING. GOVERNMENTS ARE CRACKING DOWN ON FAST FASHION GIANTS, AND BRANDS LIKE LEVI'S AND PATAGONIA ARE STEPPING UP THEIR GAME, FOCUSING ON SUSTAINABILITY AND ETHICAL PRACTICES. HOWEVER, THERE ARE ALSO THINGS THAT WE, AS SHOPPERS, HAVE A RESPONSIBILITY TO TAKE PART IN. THERE ARE SEVERAL SITES AND INFLUENCERS WHO ARE IMMENSELY WELL VERSED IN THE ART OF THRIFTING AND SECOND-HAND STYLING THAT YOU CAN LOOK INTO, INCLUDING BUT NOT LIMITED TO: TYLER CHANEL WITH THRIFTS AND TANGLES, HAYLEYS CORNER AND IZZY MANUEL. THESE LADIES, AND MANY OTHERS WHO FEATURE THEIR IDEAS ON TIKTOK AND INSTAGRAM, WILL HELP THOSE OF YOU WHO FEEL NERVOUS TO START, NOT YET KNOWING THE DOS AND DON'TS OF SECOND HAND BUYING. FURTHER MORE, WITH BRANDS SUCH AS LEVI'S INCORPORATING TAILORING SERVICES, WE AS SHOPPERS ARE RUNNING LOW ON EXCUSES FOR THE DISREGARDING OF OLDER GARMENTS - YET ANOTHER SMALL CHANGE THAT HAS THE ABILITY TO MAKE A BIG DIFFERENCE IN THE STATE OF OUR PLANET.



Inspiring Imagery



Ellen Van Unwerth

Inspiring photography



David Bailey

Inspiring photography



60's styling Ideas

For the styling for this shoot i'm hoping to capture a very quintessentially 1950's-60's aesthetic, featuring polka dots and bright colours.

Polka dots became a staple in housewife fashion during the mid-20th century, especially in the 1940s and 1950s. Popularized by celebrities like Marilyn Monroe and Lucille Ball, polka dots were seen as playful, feminine, and cheerful—perfect for the idealized image of a happy homemaker. The pattern was used on dresses, aprons, and accessories, symbolizing domestic charm and post-war optimism. Advertisements often depicted housewives in polka-dot aprons, reinforcing their association with homemaking. Over time, the polka dot became a timeless motif, transitioning from a symbol of traditional domesticity to a versatile fashion statement embraced by women of all lifestyles.





Leslie

Les is an award winning hair stylist and has been creating beautiful hair looks for over 30 years. His educational background includes advanced haircutting and is a hair color specialist. As well as creating our signature look The Georgie Blow dry which is bouncy blow-dries he loves short sharp geometric hair cuts

+ Show More



For my magazine photoshoots, i'm going to be following a cohesive 1950's style, going off this sitcom-like, dramatic, classically portrayed housewife theme and look, sticking with this vintage theme in regards to the look while pushing this forced/fake happiness that was so prominent in the 1950's-80's - the myth of the perfect housewife - while embracing this superstition theme. Leslie is hair dresser based in Newcastle now who used to do the Victoria Bombshell looks during several fashion weeks many years ago. I've contacted him in hopes to work with him on this shoot to accomplish this look.

60's styling Ideas

In the 1940s and 1950s, women often found creative ways to style their hair without access to expensive salon tools or traditional rollers. One of the most inventive trends was using Coca-Cola bottles (and later cans) as makeshift hair rollers. Their size was ideal for achieving the voluminous, bouncy curls popular at the time, including iconic styles like victory rolls. While not an official styling method, this DIY approach became a clever and affordable solution that many embraced.

For my housewife-themed photoshoot, incorporating this technique will highlight the resourcefulness of women from that era, nodding to how housewives turned everyday items into beauty tools, blending practicality with style. Beyond its historical significance, the cans also offer a visual element, pairing the bold curls with the recognizable Coca-Cola branding. This detail helps capture the playful yet hardworking spirit of mid-century housewives, adding depth and authenticity to the overall concept of the shoot. I'm excited to play with this trend for my shoot.



60's styling Ideas

Pearls became a key accessory for housewives in the mid-20th century, symbolizing elegance and femininity. Worn by icons like Jackie Kennedy and Grace Kelly, they were the perfect addition to outfits that balanced domesticity with glamour. Pearls were often paired with everyday housewife wear, like floral dresses or aprons, adding sophistication while keeping things practical. They represented a time when women were expected to look polished, even while managing a household.

In the context of today's politics, especially with the recent abortion bans under Trump's administration, pearls represent more. They represent a time when women's roles were tightly defined, but they also serve as a reminder of the ongoing fight for women's rights. Including pearls in my housewife photoshoot is a nod to that vintage, second hand look feature in Display Copy magazine while acknowledging the current political struggles women are facing how we've moved forward but sometimes feel like we're being pulled backward.



60's styling Ideas

Aprons became a staple in housewife fashion in the mid-20th century, often worn while cooking, cleaning, or taking care of the kids. They were practical but also came in fun patterns, like polka dots or florals, which added a touch of colour. In the 1950s and '60s, aprons were associated with the idealized image of a perfect housewife, someone who kept the home running smoothly and looked flawless while doing it.

Given the recent changes to Roe v. Wade, the apron feels like a reminder of the way women's roles have been historically defined, but also how that definition is being challenged today.

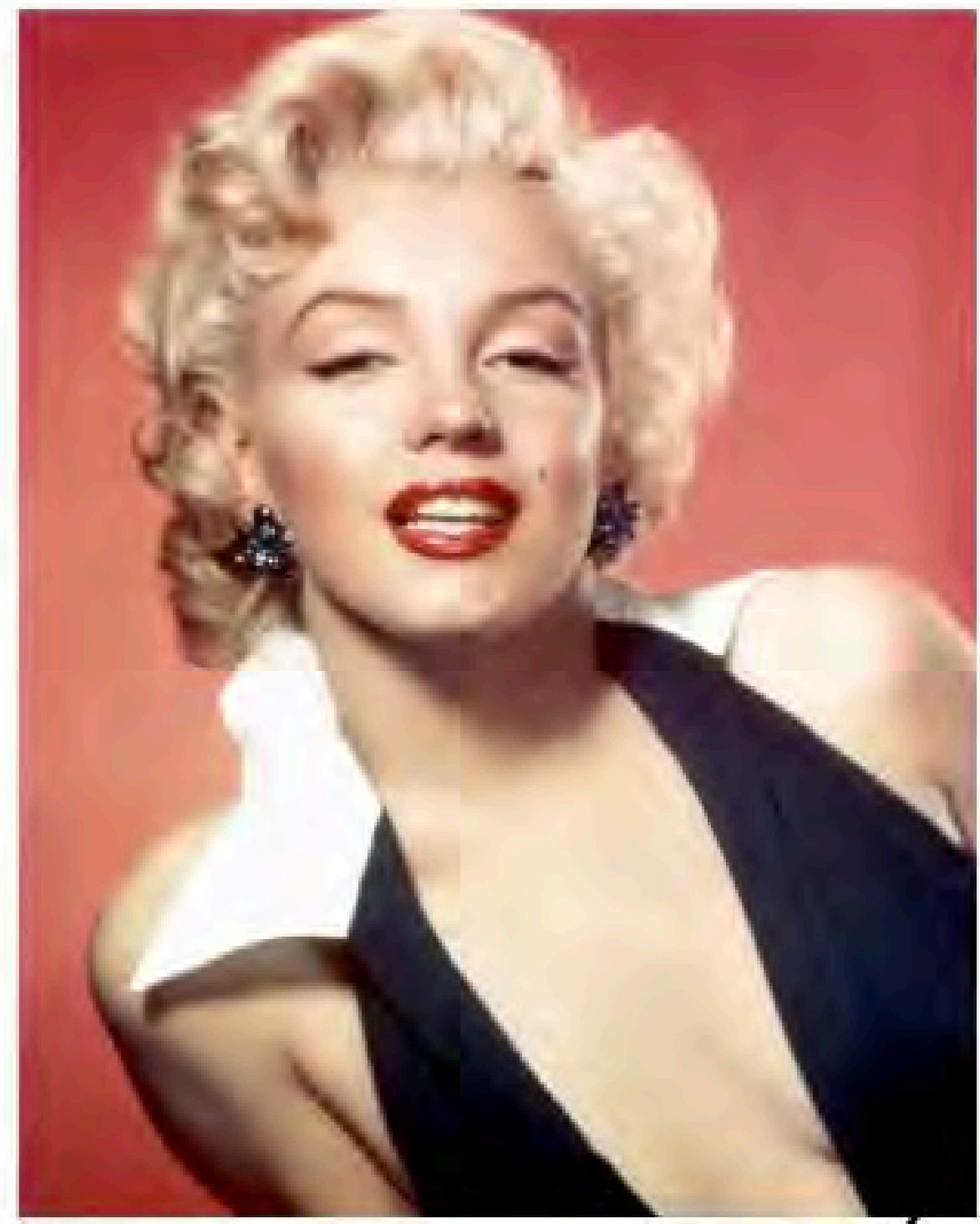
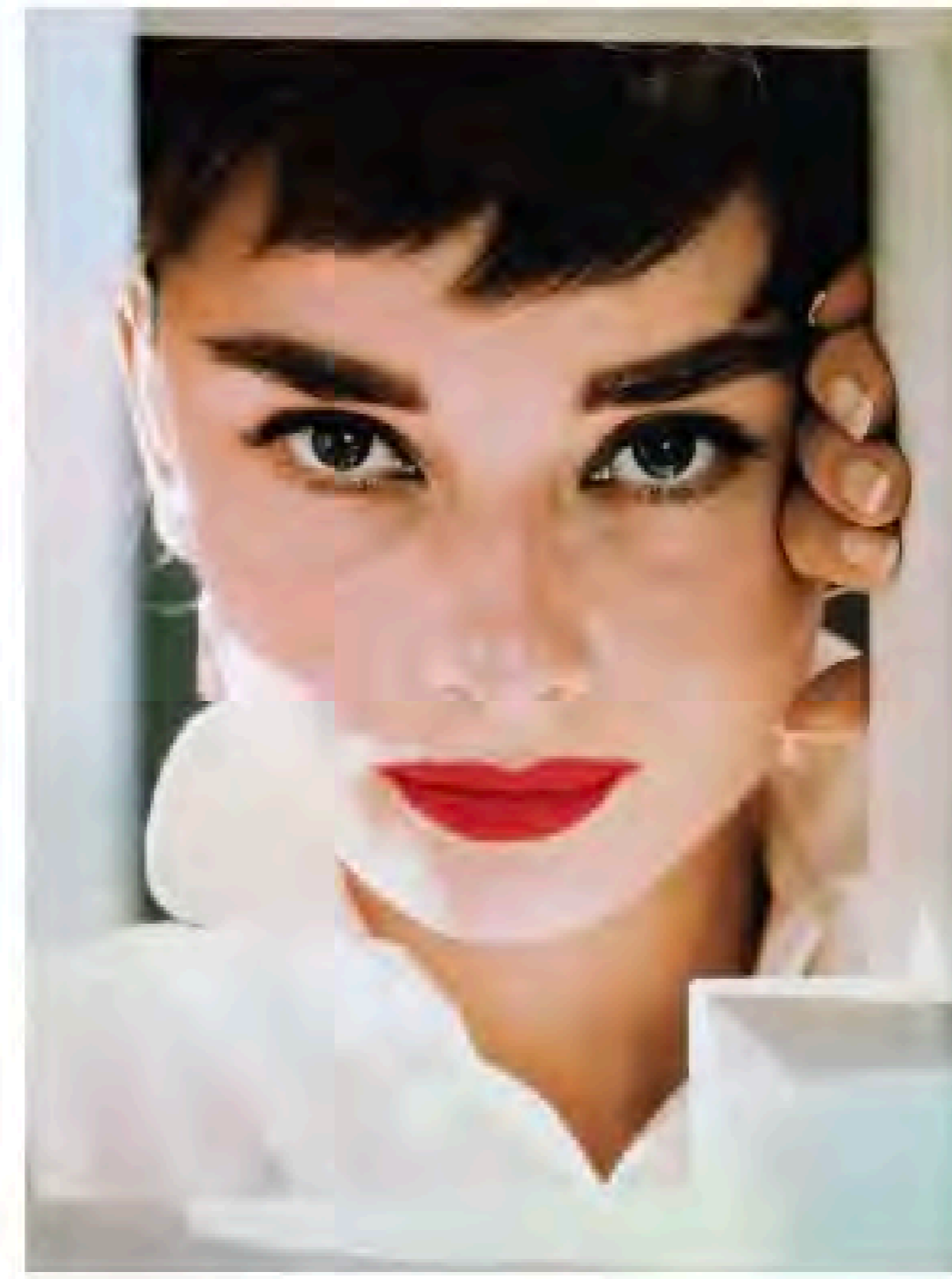
For my housewife-themed photoshoot, I want to include aprons because they perfectly capture that classic, 1960's housewife look while also connecting my shoot to the current conversation about women's rights. They add a nostalgic, vintage touch, present in Display Copy's work while also grounding the shoot in the present-day political climate.



60's styling Ideas

In the 1960s, red lipstick and a beauty mark were staples of the idealized housewife look, inspired by celebrities like Marilyn Monroe and Elizabeth Taylor. These icons of the time influenced everyday women, creating a standard of elegance that was considered essential even while doing housework. Red lipstick is bold, confident, and undeniably feminine, making it perfect for women who were expected to look flawless at all times. The beauty mark, natural or penciled in, added a touch of sultry sophistication, reminiscent of the old-Hollywood allure that women aspired to embody.

Including red lipstick and a beauty mark in my photoshoot about housewives captures this iconic blend of domesticity and glamour. It's not just about the look; it's about channeling the confidence and charm of a 1960s housewife, who managed to balance high standards of beauty with her role at home. It's timeless, visually aesthetic, and will instantly tie the shoot to the 1950's.



Styling class task

Based off of a 1950's housewife initiative, using only class scraps and piecing together a look based off my styling inspirations

For this in class task, we were told to rummage through the spare clothing boxes and put together an outfit so as to experiment within the photographic studio with Proffessor Jennine.

In this task I had to be creative , pulling together loose scraps to form a 1950's style bandana, a spare pink decoration from our pink corner to act as a feather duster, and the layering of colour cohesive materials to encourage a classic 50's housewife look, ruched materials and pops of colour.

working with limited supplies was tricky but what I really loved was experimenting with lighting and composition with my proffessor so as to practice before my real photoshoot.



SHOOT ONE Concepts and ideas



For a 1950s-inspired photoshoot, I want to dive into the "men provide" concept, showcasing a male model in classic hunting attire—wellies, a flat cap, and other iconic gear of the time. This look was popular among men like Prince Philip or Clark Gable when hunting, an activity tied to masculinity and tradition. In the '50s, hunting was more than sport; it symbolized the male role as provider, though by then, "providing" had shifted to earning money rather than literal hunting.

Photographing a man in this attire captures that rugged, dependable vibe, making it a perfect counterpart to the polished housewife aesthetic. The gear tells a story of resilience and responsibility, evoking the era's cultural expectations. While the scene depicts hunting, the real metaphor lies in highlighting the societal role of men working to support their families, emphasizing the balance between effort, tradition, and gender roles in the 1950s family dynamic.

My model being a royal guard made him perfect for this photoshoot, capturing that stoic essence which worked amazingly for the camera, contrasting to the fake, overly joyful expressions we see on classic, traditional housewife photography.



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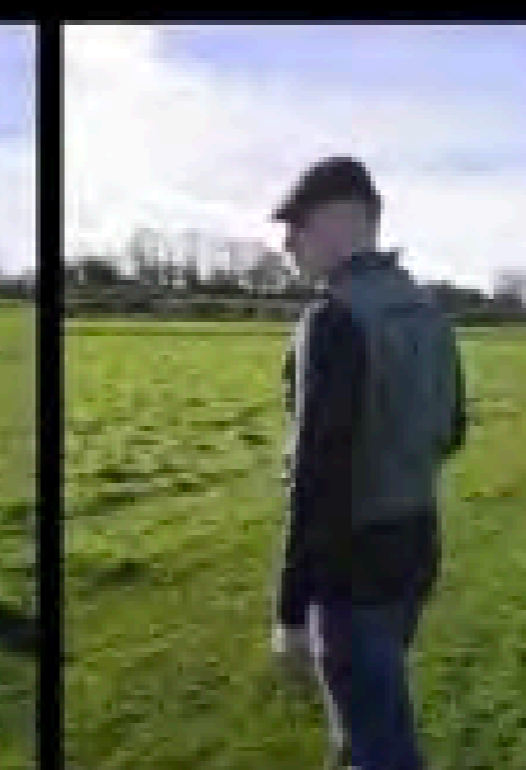
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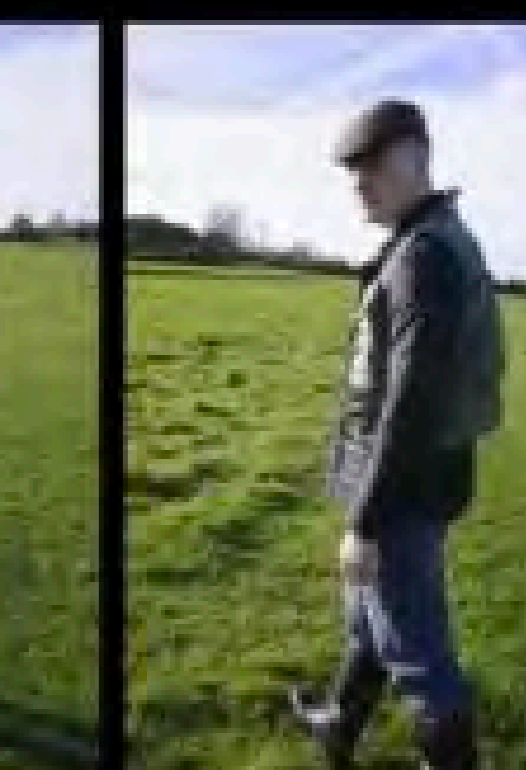
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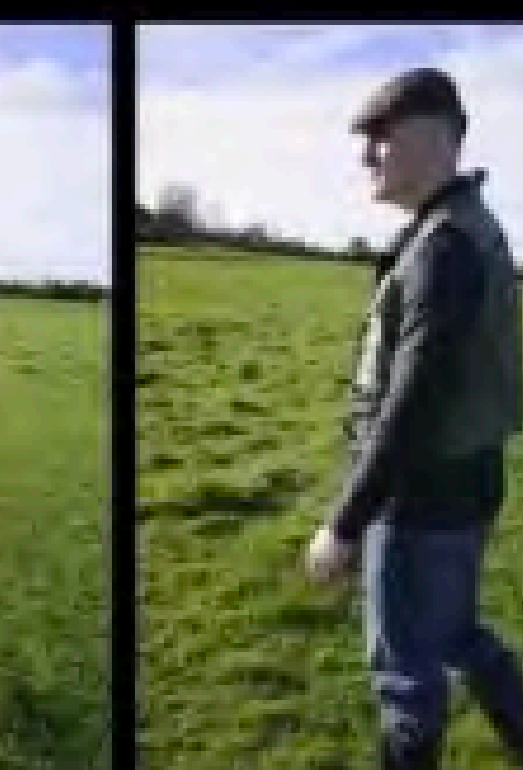
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First round of results

● What went wrong?

These first few results show me, as a photographer, getting my bearings with a camera borrowed from my Dad. This being a research file, I felt it important to show my steady improvement throughout this first photoshoot.

Looking at these results at the time, it was clear the lighting was not good though I visually enjoyed my models stance and concentration.

In seeing this issue, I experimented with different lightings, a challenging task when working outside in the deep countryside. (Hungerford), the rolling hills capturing this hunting aesthetic wonderfully.



Why these results are successful:

- *They follow the rule of thirds*
- *They have cohesive and complimentary lighting.*
- *They feature a nature heavy background which pushed my concept.*
- *All second hand accessories are clearly featured.*
- *The perfect/sought after, stoic expression*

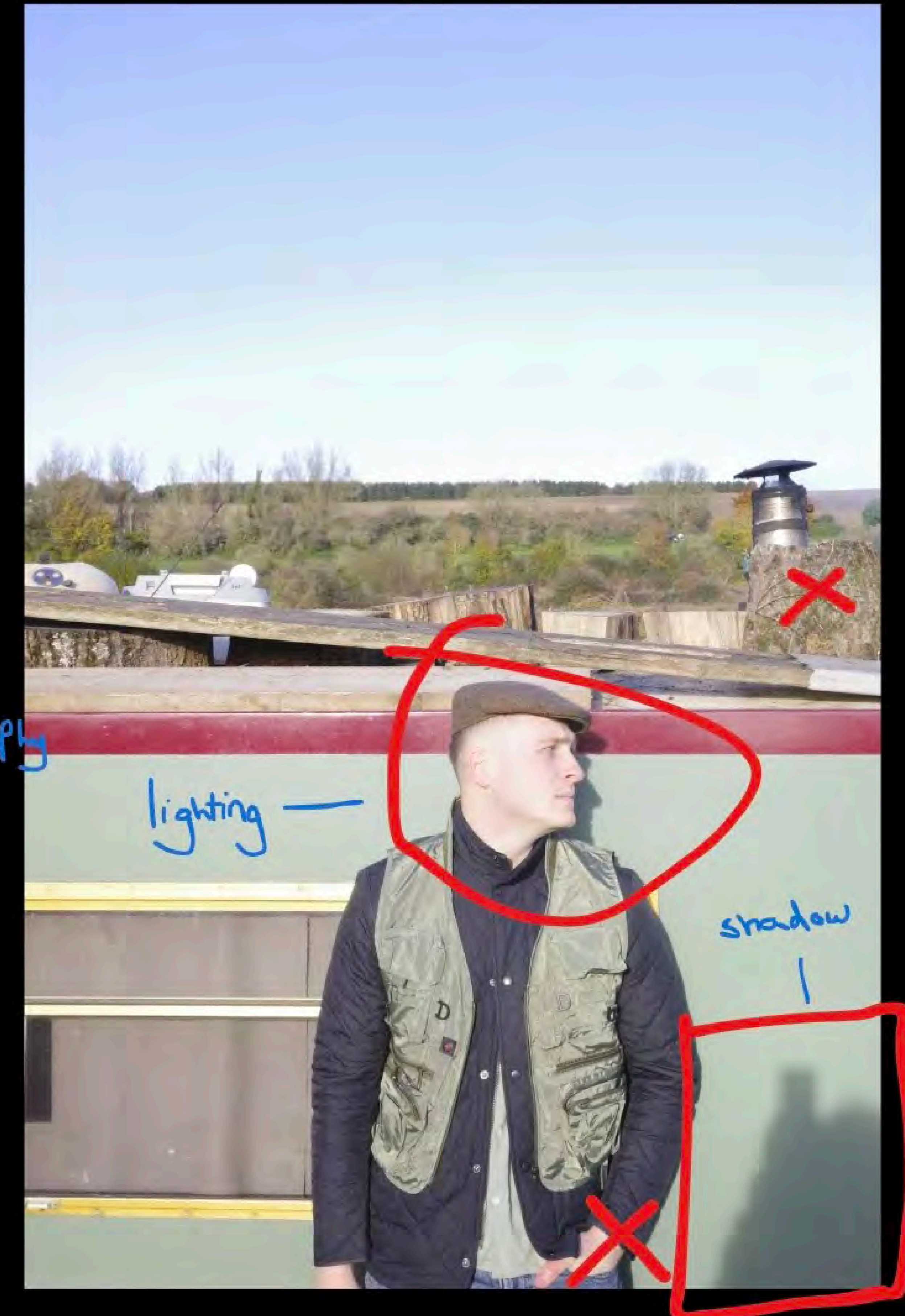
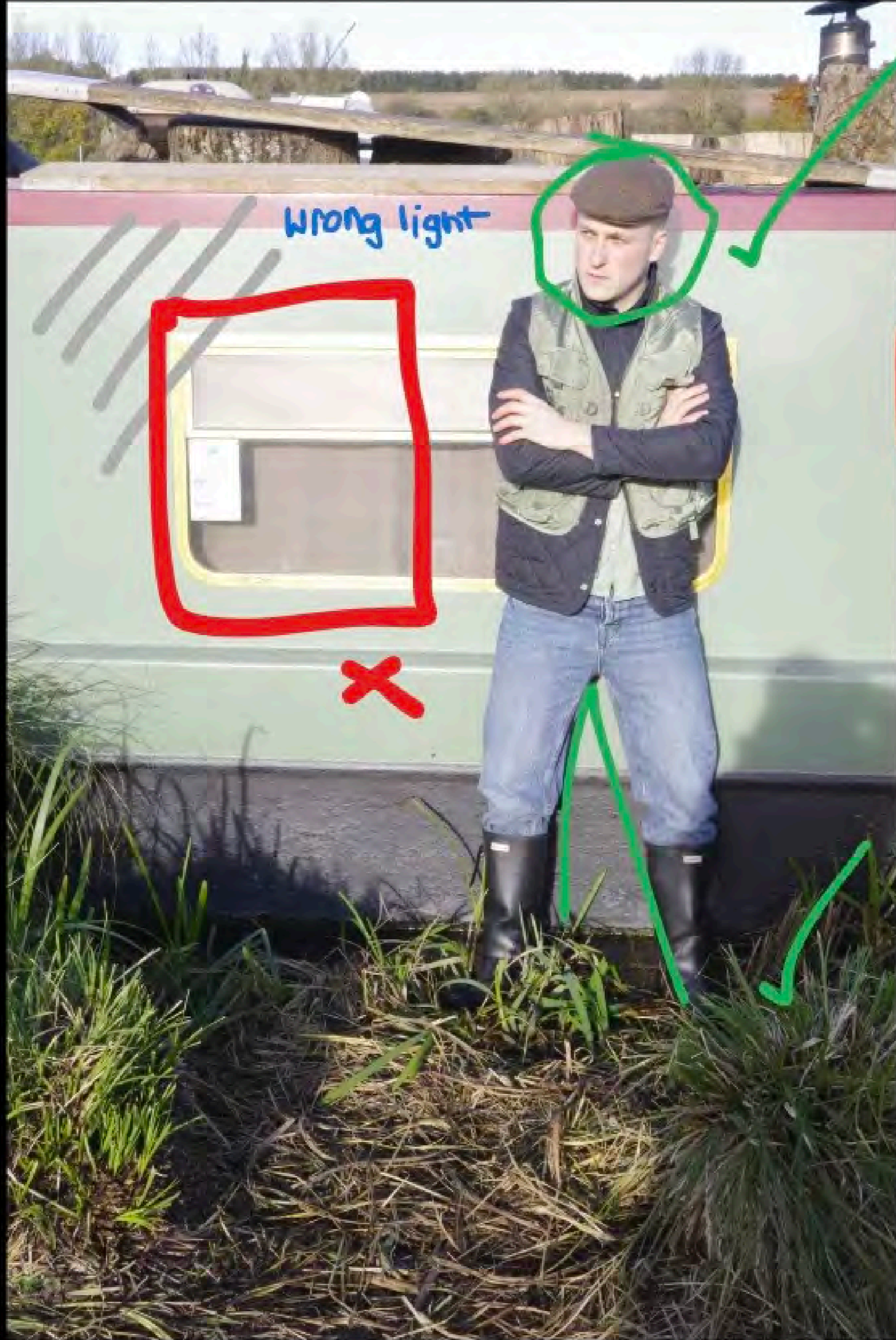


Third round of results ● What went wrong?

My next shoot revolved around a changed scenery featuring an abandoned river boat. The faded colours of the boat add to a vintage feel so prominent in Display Copy.

When taking these pictures, I realised quickly there was something wrong. The lighting was 'off' and very grey/pale and the angles were disproportionate - enabling an unsuccessful and sleek finish.

Being unhappy with these, I decided to make a change with the stance of my model and the angle from which I was taking the photograph.





Why these results are successful:

- *They follow the rule of thirds*
- *They have cohesive and complimentary lighting.*
- *They feature a nature heavy background which pushed my concept.*
- *All second hand accessories are clearly featured.*
- *The perfect/sought after, stoic expression*



SHOOT TWO Concepts and ideas



For my project about myths, I'm planning a housewife-themed photoshoot inspired by the 1950s and the glossy, idealized image of the "happy housewife." My inspiration partly comes from Display Copy, a vintage second-hand magazine that thrives on nostalgia and revisiting the aesthetics of the past. But while Display Copy focuses on celebrating forgotten beauty, I want to explore the darker side of those ideals, questioning the myths they represent.

In the 1950s, housewives were the epitome of perfection—always smiling, always in control, apron on, ironing board ready. But beneath that image was a lot of discontent and sacrifice. The "happy housewife" wasn't just a role; it was an expectation, and it left little room for individuality or dissatisfaction. My photoshoot aims to capture the tension between this picture-perfect façade and the realities it concealed.

I plan to use props like ironing boards and aprons to ground the images in that era, while adding exaggerated, unnerving fake smiles that hint at the discomfort behind the perfection. It's a nod to the false promises sold to women and the pressure to always appear happy and fulfilled.



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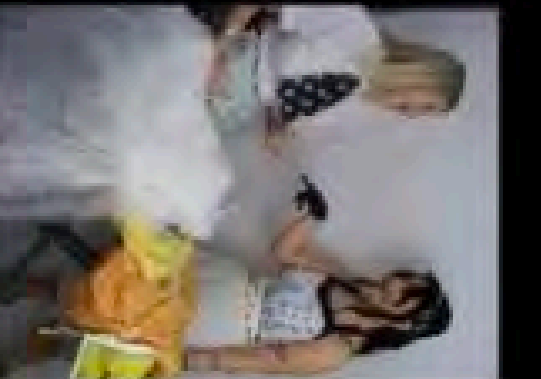
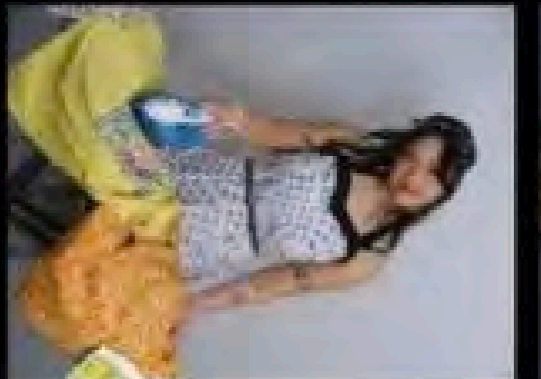
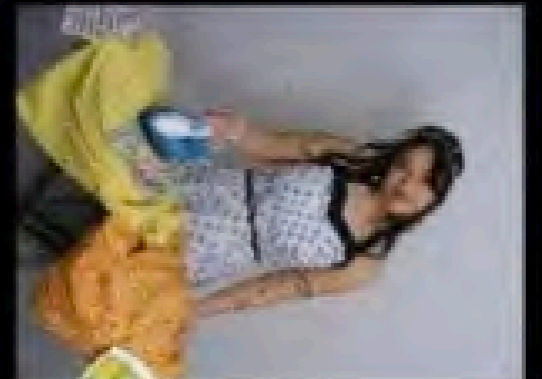
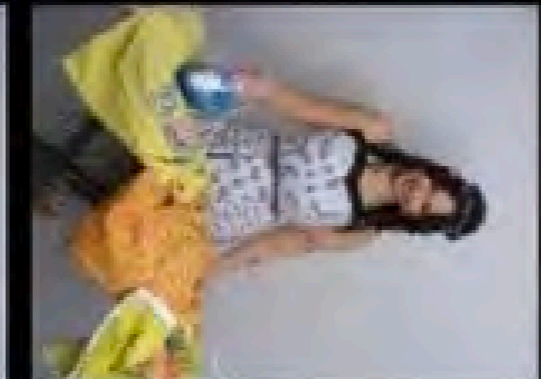
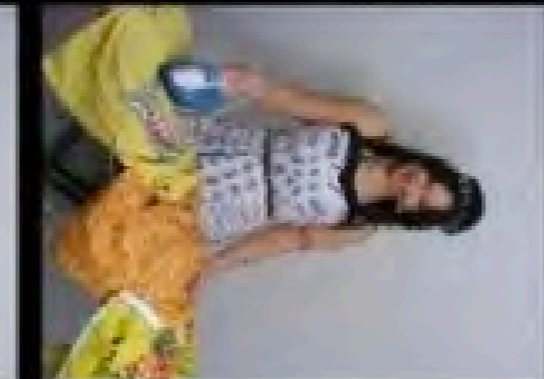
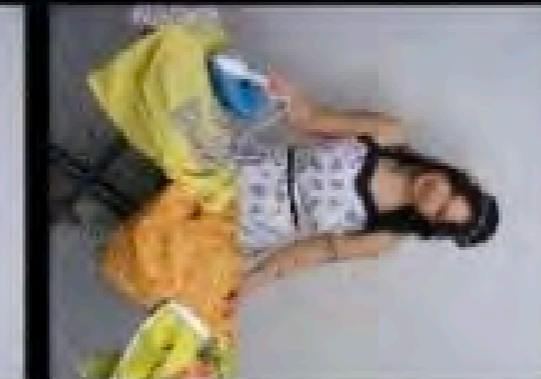
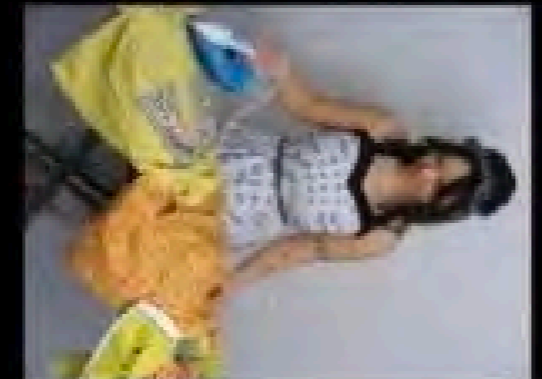
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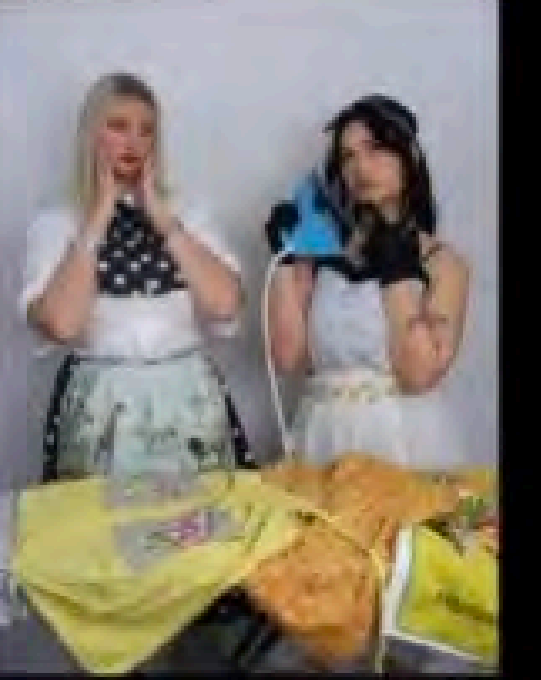
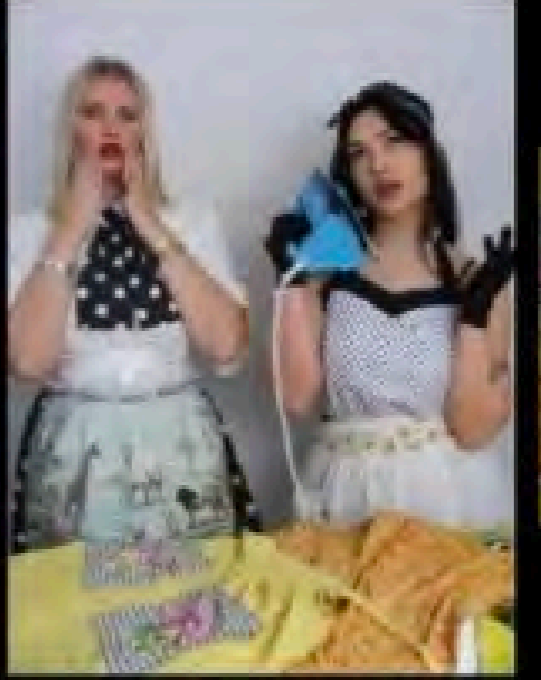
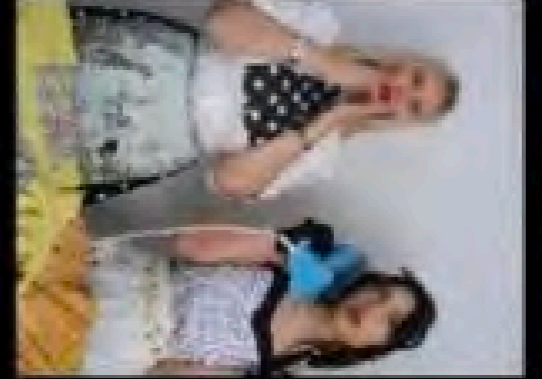
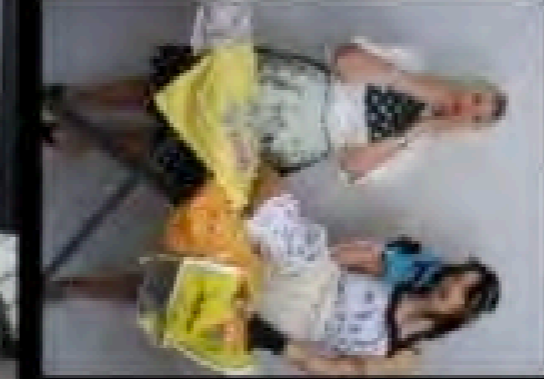
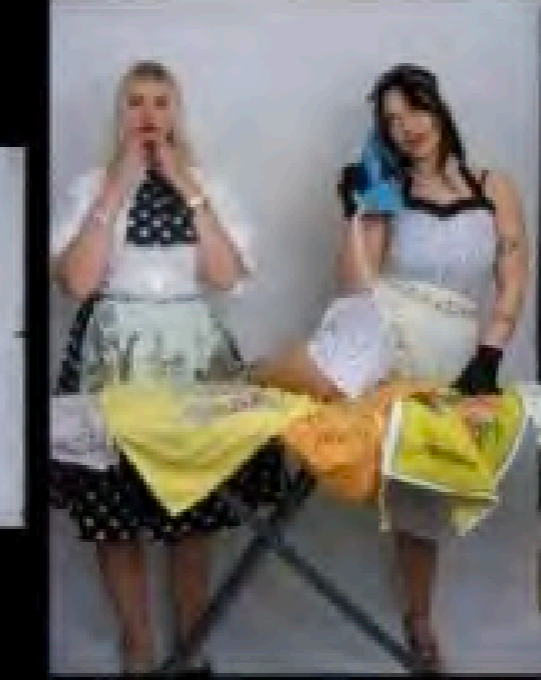
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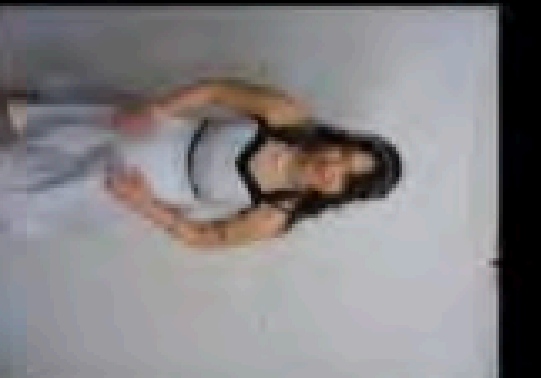
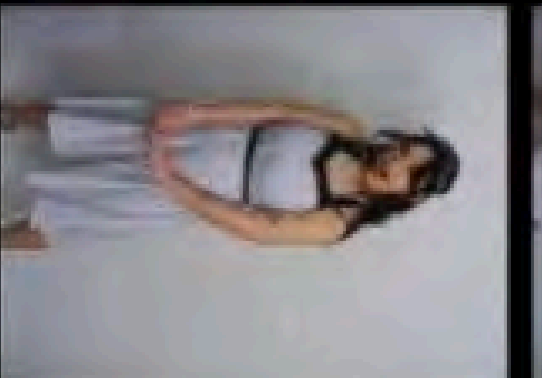
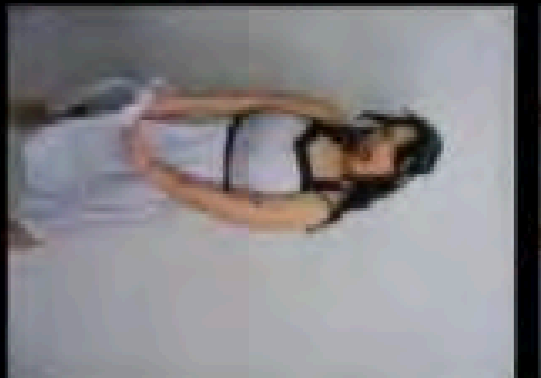
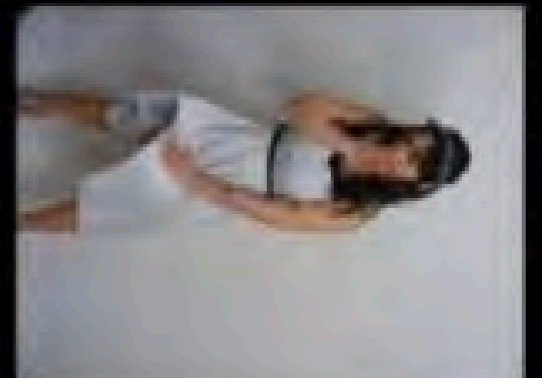
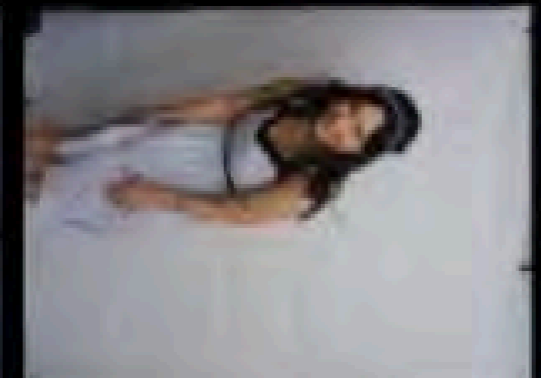
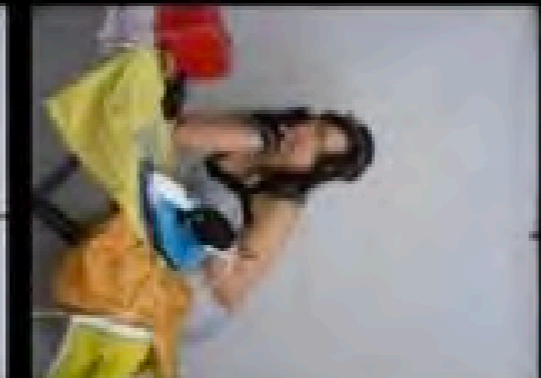
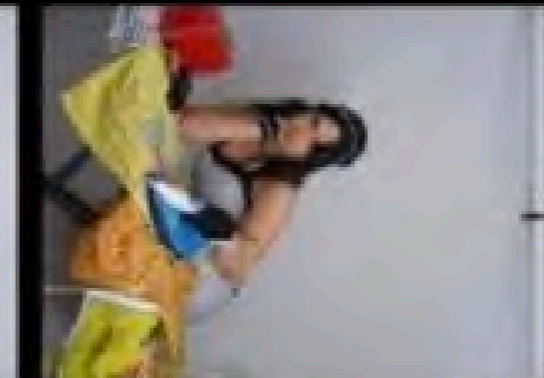
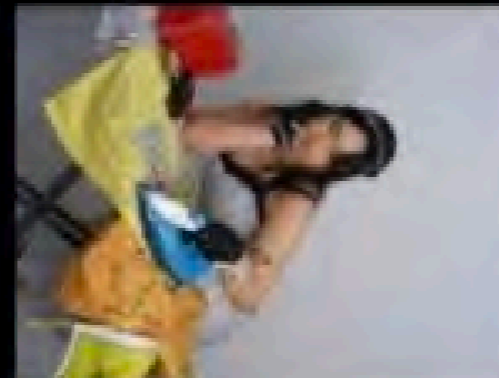
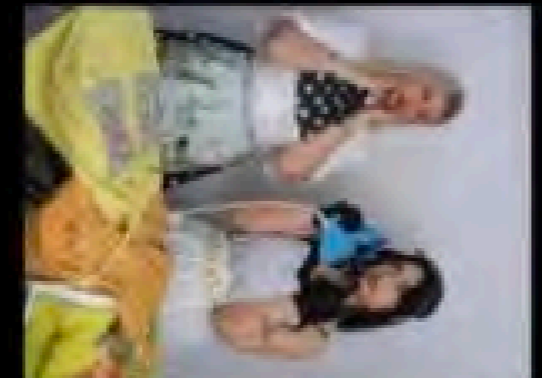
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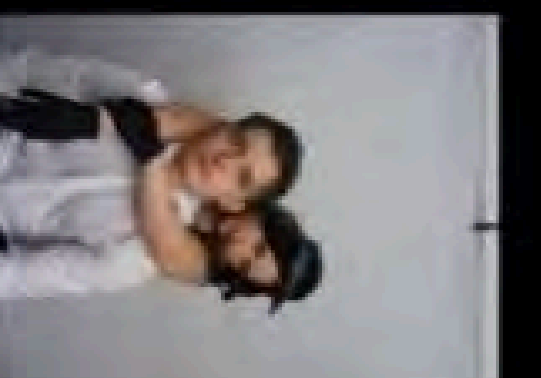
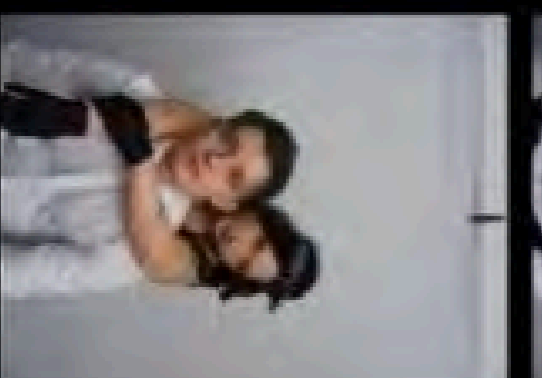
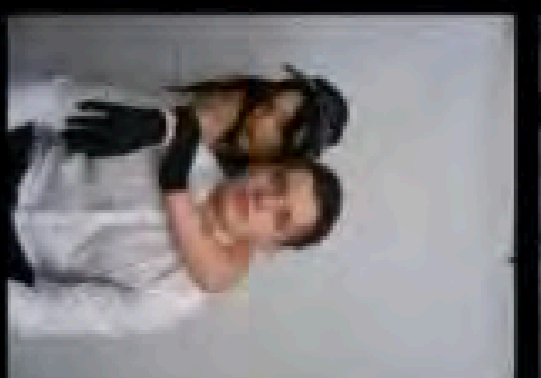
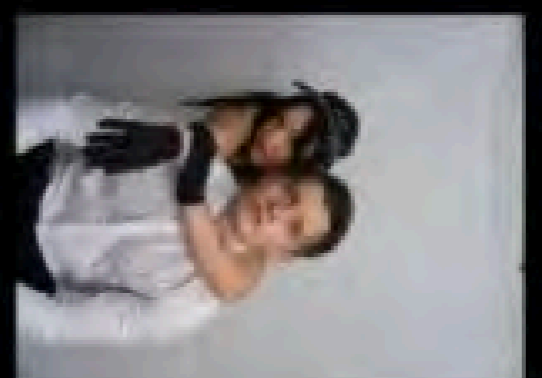
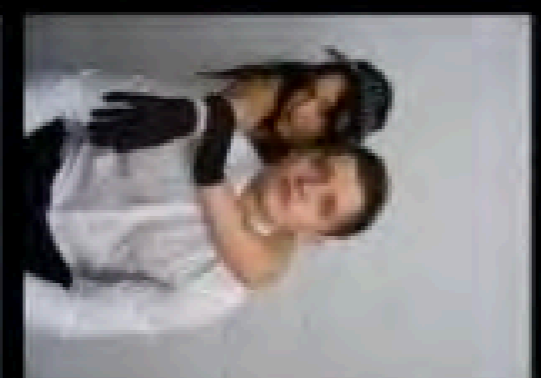
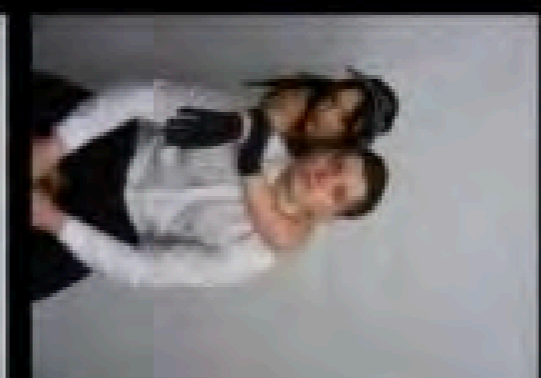
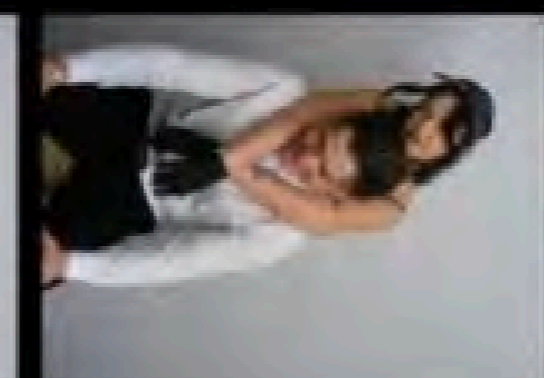
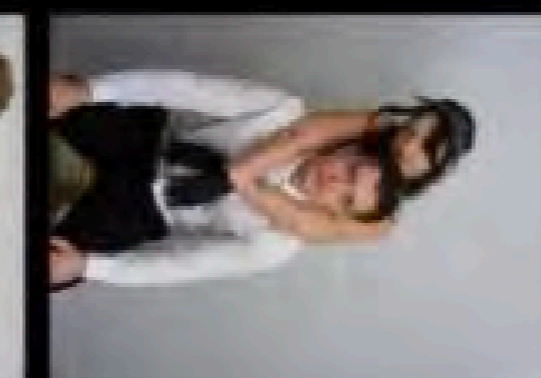
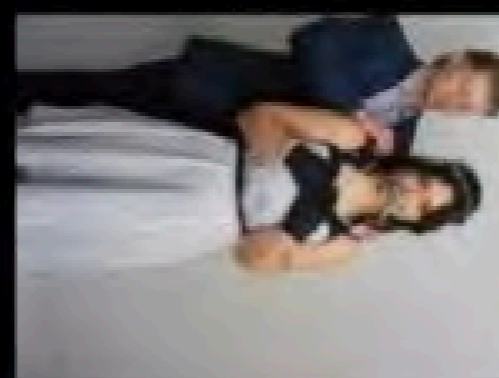
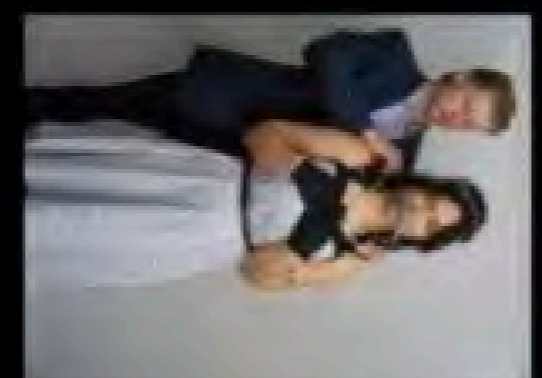
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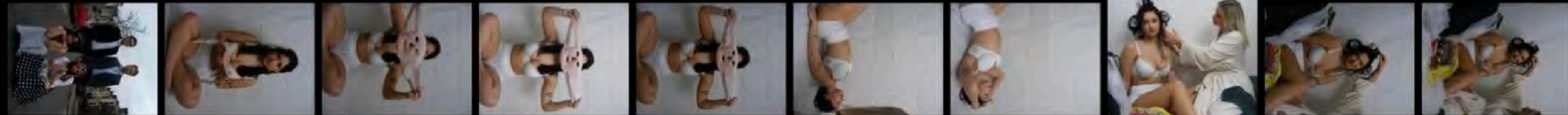
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First round of results

● What went wrong?

For my first studio shoot the initial takes were tricky, struggling to find the right positions, angles and aesthetic to capture this vintage aesthetic. I faced many challenges here, including figuring out how to coke can roll my models hair and set up the set.



Second round of results ● Edited

These are my favorite results from the first portion of my photoshoot featuring my second hand finds and an ironing board, capturing this classic 1950's aesthetic and focusing on the fading colours featured so prominently in Display Copy magazine, the pops of blue from the iron particularly tying the shoot with Display Copies aesthetic.



Third round of results ● Edited





FINAL EIGHT PHOTOSHOOT RESULTS



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3.



4.



5.



6.



7.



8.



Evaluation

Of this module (500 words)

For this module, our brief revolved around creating a mythical photoshoot inspired by Display Copy magazine, known for its focus on second-hand clothing and sustainability. Instead of pursuing the typical route of myths, focusing on witches and monsters, I chose to explore a different concept, which I titled the happy housewife: the biggest myth. This briefing felt like a chance to tackle something more meaningful, connecting the theme to the current political climate, especially in light of the overturning of Roe v. Wade.

I wanted my work to feel relevant and impactful, especially given Display Copy's younger audience. The loss of Roe v. Wade has had tragic and distressing consequences for so many, notourisously removing reproductive rights previously in place and forcing citizens into impossible situations. It reminded me of the 1950s housewife, this ideal of domestic bliss that hid a reality of oppression and lack of choice. My photoshoot used vintage props like aprons and ironing boards, paired with unsettling fake smiles, to critique that outdated myth and show how these pressures are still relevant today.

I'm really proud of how much effort I put into my research, from understanding Display Copy's style and sustainability ethos to studying 1950s aesthetics and their cultural impact. I also spent a lot of time on styling, making sure the second-hand clothing choices fit both the theme and the magazine's vibe. If I were to improve anything, I think I could've documented my clothing decisions in a bit more detail in my research file which is something to keep in mind for future projects.

What I'm most proud of is pushing myself out of my comfort zone. I didn't want to create something easy or meaningless, so I chose a politically charged topic that required thought and care. It wasn't simple, but it felt important to use my work to make a statement and show my support. I feel like this project really challenged me creatively and conceptually. It was about more than just taking aesthetic pictures, it was about using my photography to say something that matters currently. While there's always room to improve, I'm really happy with what I created and the message it sends.