

MF502Play Journal

BETHANY PLYMALE



PRESENT: GARMENT INSPIRATION



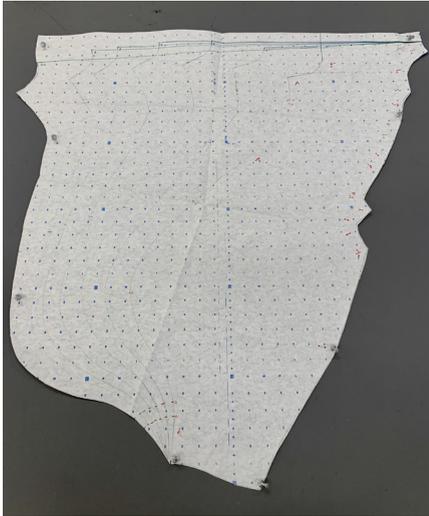
**“IF YOU ASK ME
WHAT I'D MOST LIKE
TO HAVE INVENTED
IN FASHION, I'D SAY
THE WHITE SHIRT.**

**FOR ME,
THE WHITE SHIRT
IS THE BASIS OF
EVERYTHING.
EVERYTHING ELSE
COMES AFTER.”**

— Karl Lagerfeld

SHEIN





S



SCULPTURAL

Enlarged Front Sleeve pattern piece by pivoting pattern 1/4" until desired volume.

Pinned all folds in original sleeve.

Moved armhole to neckline, pinned seam allowance, allowed front to form off of body organically.





Altering Purpose of Garment

Enlarged Front Sleeve pattern piece by pivoting pattern 1/4" until desired volume.
Pinned all folds in original sleeve.
Moved armhole to under apex.

FOCUS ON GORSET



Enlarged Front Sleeve pattern piece by pivoting pattern 1/4" until desired volume.

Pinned all folds in original sleeve.

Moved armhole to neckline and began to accentuate waist by adding folds in the front and side seam.



ACCENTUATE WAIST

SLEEVE SHAPE ON HIP



Enlarged Front Sleeve patten piece by pivoting pattern 1/4" until desired volume.
Pinned point x on outer sleeve curve to side seam.

Third fold mark from x to b fold, b fold to .circle point at top sleeve.



FOLD PLACEMENT CHANGE



Enlarged Front Sleeve patten piece
by pivoting pattern 1/4" until desired
volume.

Pinned all folds in original sleeve.
Moved D to E and E to armhole.

Moved armhole to leg.
Pinned accordingly.



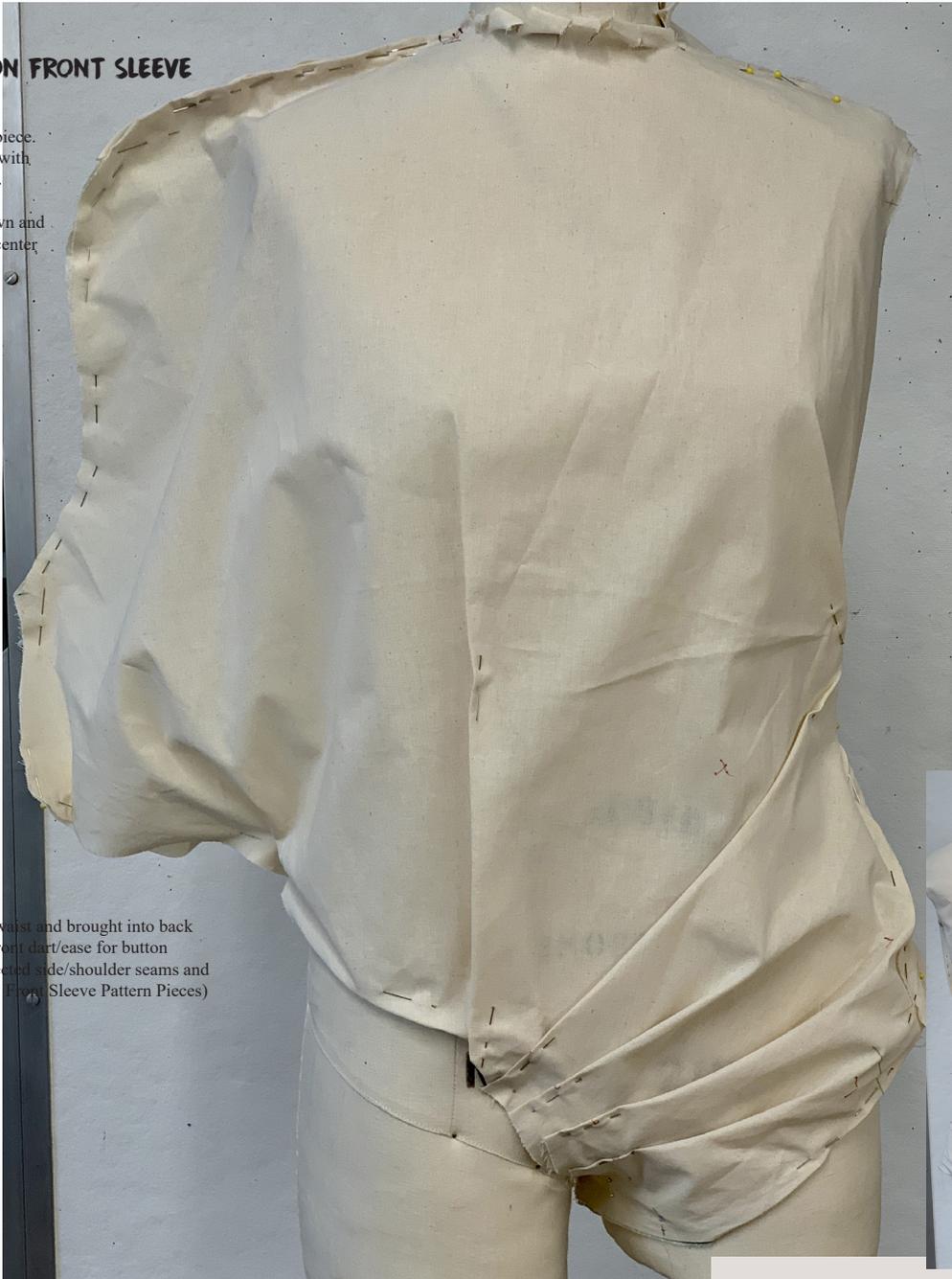
FRONT SLEEVE PATTERN

FOCUS ON FRONT SLEEVE

Added back sleeve piece.
Shape emphasized with
fabric selection.

Pinned side seam down and
added ease/darts in center
front/side.

Repeated folds on waist and brought into back
sleeve. Mirroring front dart/ease for button
placket (1"). Connected side/shoulder seams and
marked armhole. (3 Front Sleeve Pattern Pieces)



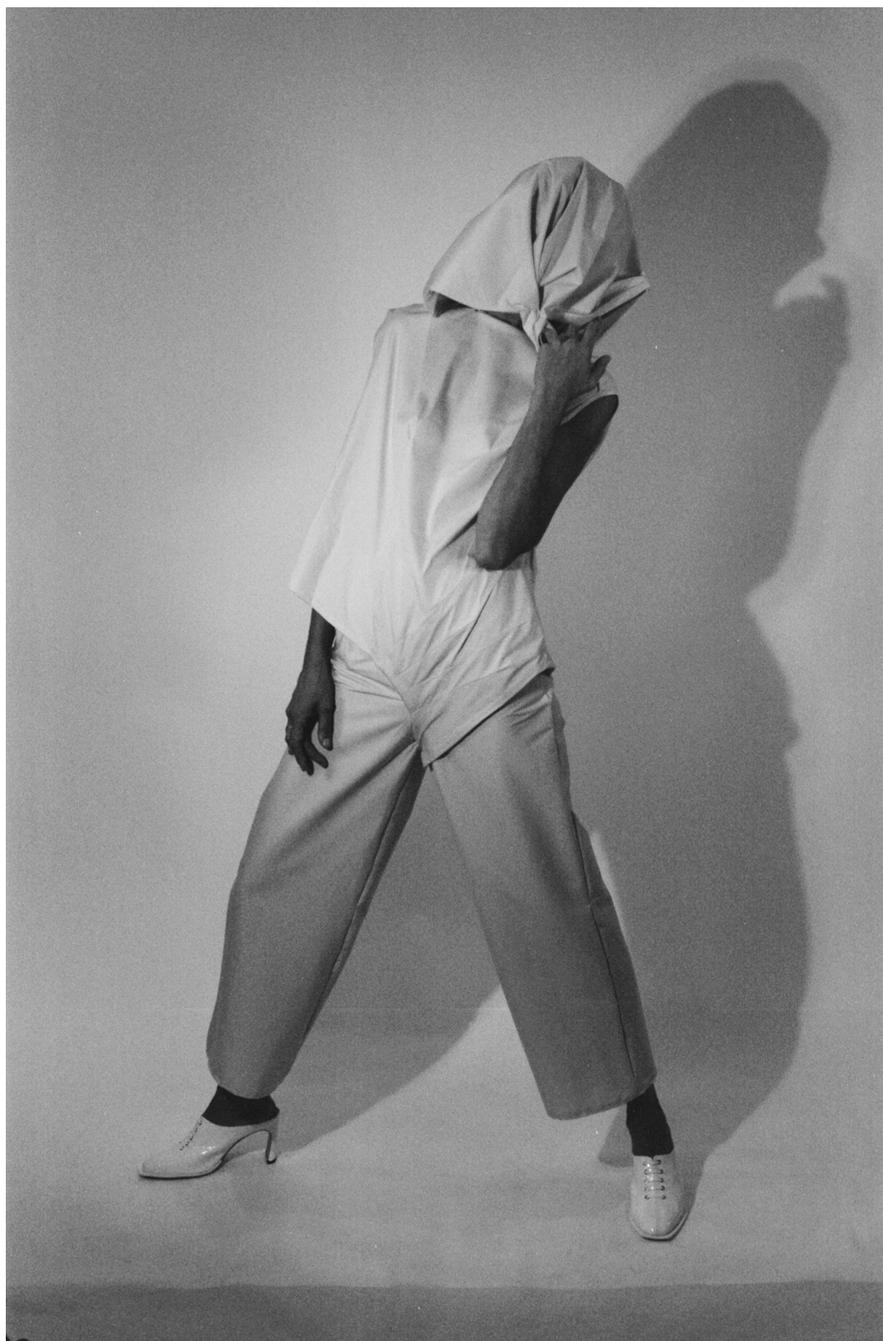


PHOTOGRAPHY INSPIRATION

Once again my thesis is strongly rooted in the psychology of why women are viewed in society as sexual and objects of beauty. My undergraduate capstone was focused on the idea of hiding my model from being sexualized by my audience.

The poses for this phootshoot were designed to show discomfort and distaste. Expressing the emotion I feel as a woman, being looked up and down, judged at first glance by my looks.

Deconstructing these photographs by focusing on the subject of fashion garments alone and not what is acceptable in beauty within the figure, pushes the point of breaking norms of what society dictates as beauty and makes a specific focal point for the viewers eye to gravitate towards the fashion.





You can tell a lot about a woman's mood just by looking at her hands. For instance, if they're holding a gun, she's probably angry.



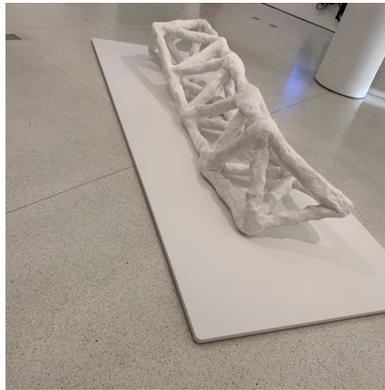
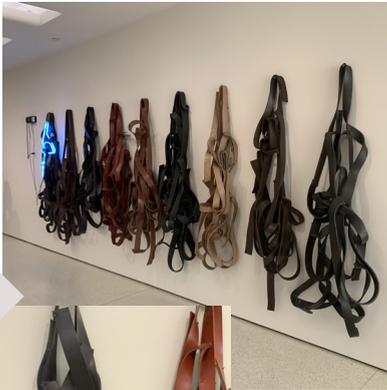
One of the most influential people in my life. My maternal grandfather. Someone that guided me through life and taught me the importance of humility. My Pawpaw was never seen without a Bolo Tie. When researching subcultures, this sparked an emotional connection to the Teddy Boys. Since this was a typical accessory worn by the group. Immediately I wanted to explore this idea of exaggerating the bolo tie in my photoshoot.







ART PROJECT



**INSPIRATION
MATERIAL CHOICE**

These sculptures, 1960-1970s, were in response to innovations during the Abstract Expressionism Painter period. Such painters are understood to have taken external struggles and personal opinion, into their work. This expressionism is an innovative technique for their field. All works are related to Jackson Pollock's The Mural painting by The Guggenheim (exhibited adjacent to them). My own reasoning for choosing them as a source of inspiration is the minimalist approach and choice of color/materials. Upon entering the gallery, inspiration admittedly hit. My mind started thinking of how to incorporate this into fabric selection and draping. Lastly, the idea of rebelling against modern approach and technique is appealing. I, myself, am striving to make people question society/time when looking at my work.

Top Left to Right
 Robert Morris, Untitled (Black Felt), 1969
 Robert Morris, Untitled (Pink Felt), 1970
 Maren Hassinger, Untitled, 1972/2020
 Richard Serra, Belts, 1966-67
 Tony Smith, Wingbone, 1962
 Lynda Benglis 1973/74

**GUGGENHEIM EXHIBITION,
 KNOTTED, TORN, SCATTERED**



Beth Plymale
Rings, 2018
35mm Film and RC Paper
8.5x11 inches





