

'Veridicus'

Polimoda International Institute Fashion Design and Marketing, Fashion Art Direction year 1,
Midterm project, 2019/2020

*'Veridicus' - Produced and published by Alicia Pearson, Hrishika Dugar and Joy
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Preface

The basis of this midterm project was for us to incorporate all of the skills we have learned over the first semester to an in depth analysis of a brand that links to our merged identities. To present this we had to create a book that contained an investigation of our wardrobes, final concept and brand that led to the formation of an archetype that would encapsulate the entirety of this project. Throughout we included 'Iconic images' to help illustrate our research in a more visual manner:

From the very beginning of this process, we all worked tirelessly together to ensure that the text, photography and layout was an entire group effort. Frightened at the start, due to the amount of work that had to be done, once we had had our first group meeting we took the task in our stride and found excitement with every element of this project.

We want to express our sincere thanks to our leading teacher; on this project, Professor Marco Bartolucci, for inspiration, motivation and guidance throughout this process.v

Also, another vote of thanks to Professor Julia Becker and Professor Vincent Lodato for assisting us in the overall creation of the book.

On a final note we hope you enjoy the book that we have heartily worked on for the past three months; **Welcome to the world of 'Verdius'...**

Alicia Pearson

Joy Karlström Thunberg

Hrishika Dugar



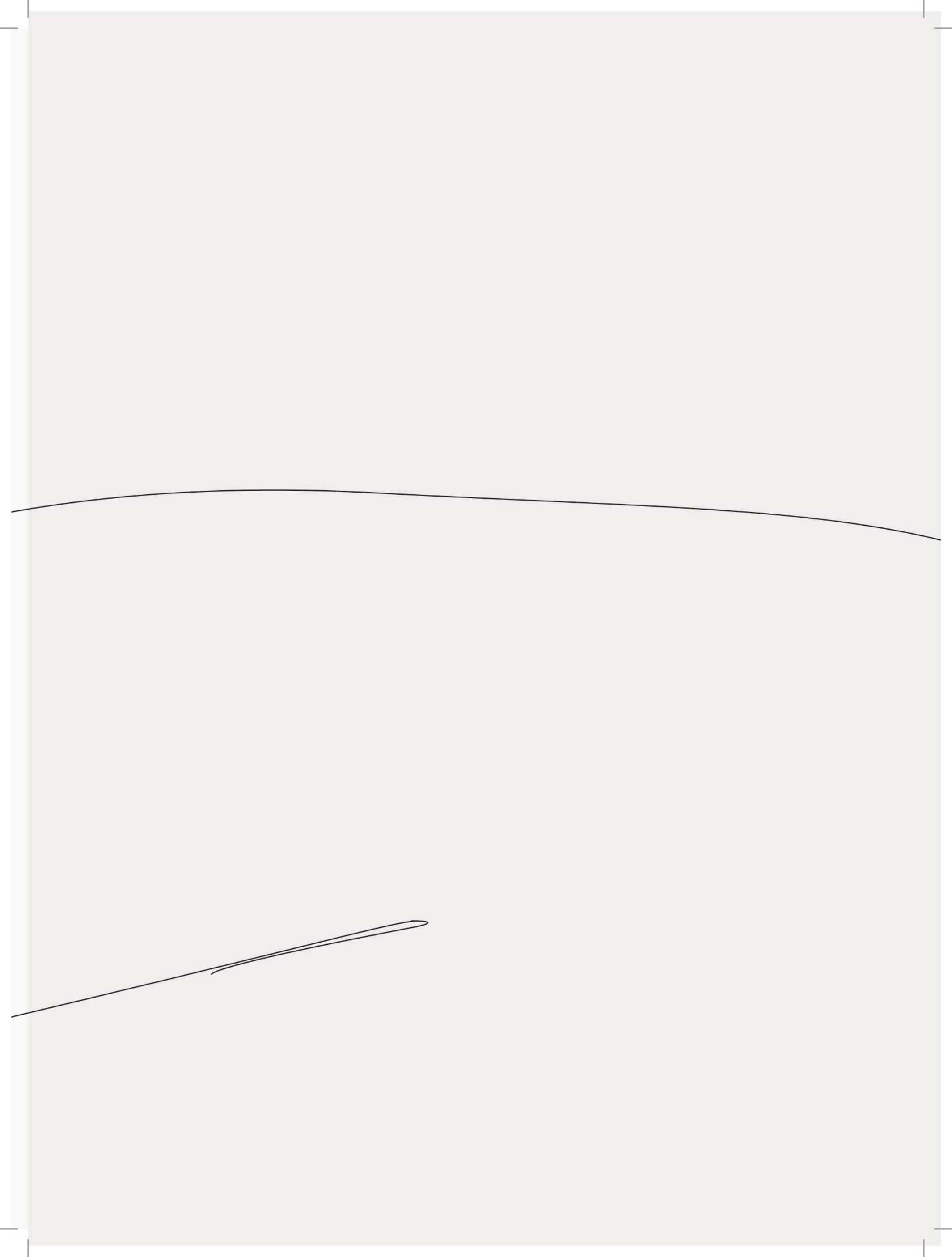


[Three identities]

Part one.

Structured Expression

Alicia Pearson



Slowly she drifts away.
To another land far, far away.
It is familiar but foreign at the same time.
Something almost divine.

She breathes in deeply, taking in the clear air.
Making her head clouded and altering the decisions she made.
This time there is no heartbreak,
Instead two-quarters have formed a whole.
Creating fake memories that will last until she return home.

Oxytocin and dopamine consume her,
Leaving no serotonin left to remind her of reality.

Beep

Beep

Beep

Clinical daylight overwhelms her,
As the anesthesia departs her body.
The fantasy is slowly slipping away,
Leaving the cold memories in its place.

The heavy breathing returns while she scratches at her skin.
Trying to grasp onto the foreign land.

Once again the serotonin takes control,
Leaving her alone
Crying over the body who cares for her no more.





Looking at Alicia's wardrobe it is evident that her upbringing has had a massive impact on what she chooses to wear. She believes that she probably does fit most stereotypes that people have of England. During her childhood, dresses and suits were a requirement for any family occasions, they almost become a uniform like that of the one she had to wear to school. Alicia tells us that it was hard to find yourself in this environment because people tended to stick to what was popular in order to survive the social environment of an all-girls school. A couple of years ago, when she became more confident in who she was, Alicia started dressing more vibrantly; however, as one can probably tell by some of the items from her wardrobe she has still kept some of the classical items associated with her childhood, for example, the blazer and collars. Alicia's style reflects her background while also allowing herself to

express her emotions, making sure she stands out as an individual instead of fitting in with the crowd.

Alicia's wardrobe is made up of an array of different colours and materials but the fundamental principle that constantly recurs is the emphasis on the waist. For upper garments cropped cotton tops are piled high on her shelves waiting for the summer months to return so they can be worn again. Clifton blouses are also one of her staple pieces, reflecting her uniformed past. In wintertime these are worn with either polyester or wool round neck sweaters, which are always tucked in to ensure the outfit still accentuates her waist. Jackets tend to be structured with sharp shoulders. Blazer's, therefore, tend to be the style of choice in either satin or corduroy, linking once again to the uniform of her youth.

When it comes to bottoms, A-line skirts in polyester or corduroy are a popular choice due to their clean and streamlined structure resembling her need for order. Denim jeans or satin trousers make an appearance in her wardrobe as well and the silhouette of them varies. The one thing that all of them have in common is a high-waist line, which helps to emphasise her waist while also being more comfortable than low rise jeans or trousers. Generally, Alicia wears trousers when she is unhappy as a way of seeking comfort in them, which she says in turn helps to boost her confidence for the day. Overall the clothing in her wardrobe either has structured silhouettes, that link back to her childhood experiences of uniformity, or softer lines and materials (for example, wool) for when she needs comfort and support.

"The philosophy she lives by, when it comes to shoes, is that if they are not comfortable, do not buy them. "

"A couple of years ago when she became more confident in who she is she started dressing more vibrantly; however, as one can probably tell by some of the items from her wardrobe she have still kept some of the classical items associated with her childhood, for example,

The philosophy she lives by, when it comes to shoes, is that if they are not comfortable, do not buy them. Since an early age Alicia has always played sports, and with that comes injuries, everything from twisted ankles to torn ligaments. These injuries have made her think very carefully over her feet's attire, therefore, platform trainers in either black or white have become her shoe of choice. Not only do they go with most outfits and are comfortable but they are also suitable for various occasions, especially the ones made of a more formal material, like velvet. If there does come a time when a more formal shoe is required a couple pairs of sandal wedges sit lined up at the bottom of Alicia's wardrobe, just in case. Once again, like her trainers, they are all in neutral colours to ensure that they can be matched with most looks and the reasoning behind the choice of a wedge not a stiletto is based solely on comfort.

When it comes to accessories, Alicia from an early age had to use a rucksack for school, due to this she has continued to use them because not only are they more comfortable but more items can be carried in an organised manner. Instead of being made of a boring navy canvas, like that of her old school bag, the rucksacks that hang in her wardrobe nowadays are expressive and are made of either brightly patterned canvas or a classical black leather. Another key part of Alicia's wardrobe is her jewelry collection which does not include intricate pieces but instead simpler items that she believes she will keep for the rest of her life. The pieces are either white gold or silver because the colour is softer than that of gold, which reflects the sentimental value that each item has. Jewelry, for her, has to have an added human touch behind it which is probably why the pieces tend to be more simplistic. Alicia wants to be able to wear her jewelry at all times as they act as a reminder of either a life event or a person very close to her heart.

Lastly, for all the three sections discussed above, when it comes to Alicia's style, colour has a massive impact on all of them. In her wardrobe there is a wide selection of bright colours. Generally she wears colours like oranges and pinks when she is in a more confident mood because, for her, they resemble happiness. Whereas the darker colours within her wardrobe, like khaki, are reserved for days when she wakes up not feeling that happy.

Overall it is clear to see that Alicia embodies 'structured expression' because the classical, uniform-like pieces she wears help to convey how she believes that she must always have a plan for the future and if things do not go according to this than she can easily get disappointed in herself. However, her need to stand out from the social circle that she grew up in clearly demonstrates how, even though she is scared of it, spontaneity is one of her personality traits which has brought about some of the happiest moments in her life. From this we can obviously see that Alicia from an early age has always believed that she has needed structure to survive; however, as she has grown she has realised that both structure and expression are needed throughout her life to achieve happiness.

White Cotton

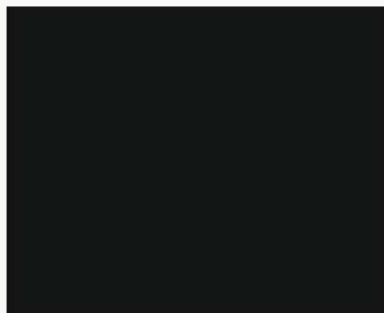
Denim [Pale]

Black Velvet

White Chiffon

Navy Satin

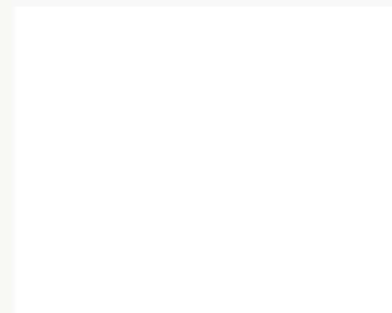
Red Corduroy



Black [000000]



Navy Blue
[000066]



White [FFFFFF]



Red [990000]



Khaki [9C9F7A]

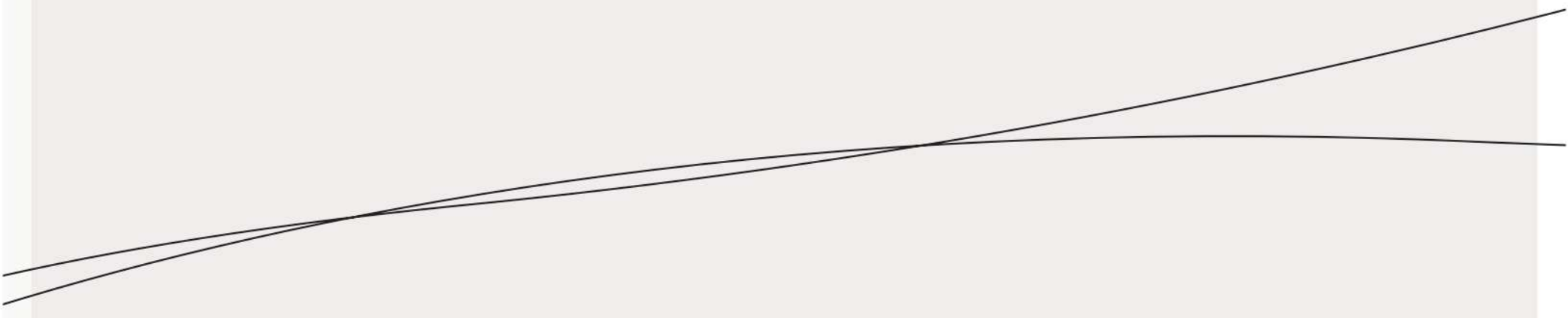
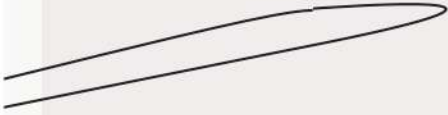


Light Pink [FF-
E6FF]

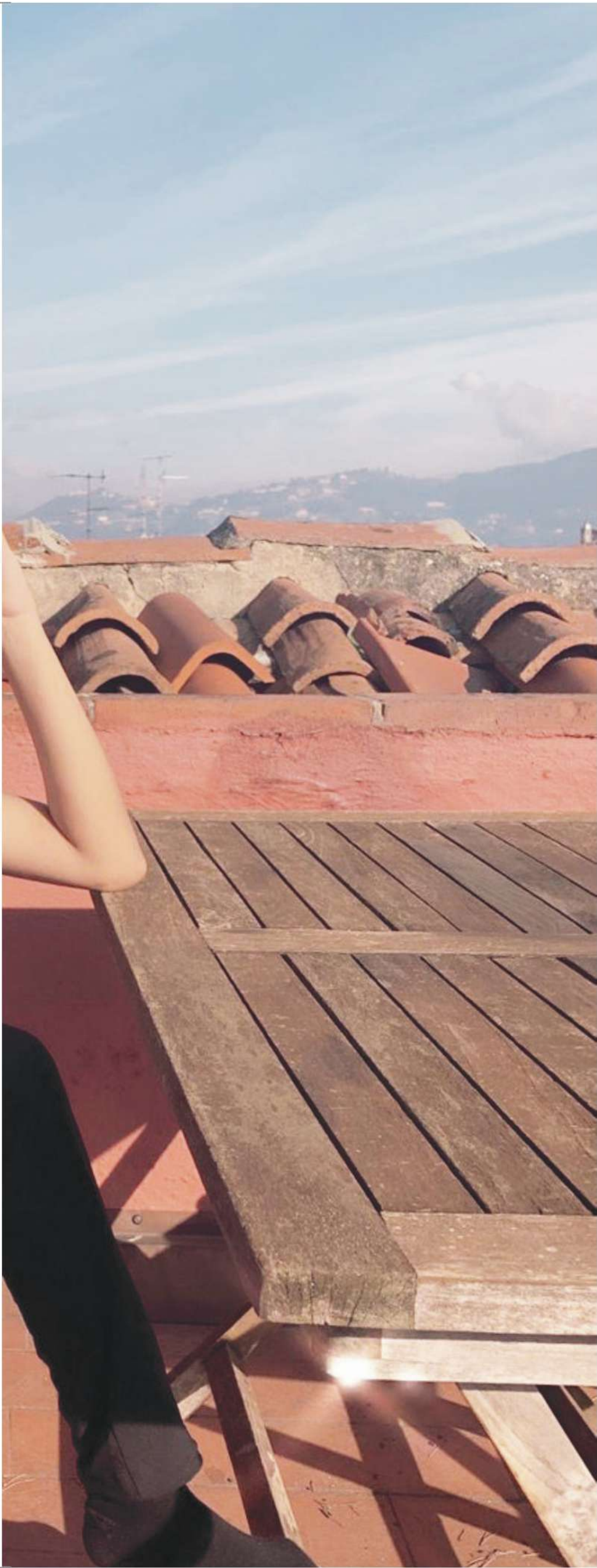
The page features several thin, dark, curved lines that sweep across the background, creating a sense of movement and elegance. These lines are most prominent on the left and right sides, framing the central text.

Reliable Shimmer

Hrishika Dugar







Glamorous yet comfortable, girly gos yet chic is what Hrishika wears and why she wears it. Narrowing down her style into a particular category is arduous because she is captivated by trying something new every single day.

In Singapore, the typical attire teenagers wear are school uniforms because they have to go to school everyday including the weekends as well. The restriction to wearing loungewear in school led her to experiment with various cuts and styles due to her new found freedom in Florence. Her fashion style is exactly like her personality: glamorous and fun but also very cute.

When it comes to Hrishika's wardrobe, colour is the most prominent factor to her because it allows her to express how she feels in the current moment. When she was living in Singapore, she would opt for white, black or navy clothing as she personally did not feel like experimenting with other colours. Furthermore, it is rather unusual to see many teenagers dress up glamorously in Singapore due to the pressure of their studies and having many classes to attend, which reduced their chances to wear home clothes. This neutral colour palette clearly portrays when she is stressed, fatigued or restless.

In Italy she has gained more freedom; therefore, she has started to experiment with exotic colours whilst also incorporating glitter. This also applies to the various cuts she has in her wardrobe. Recurring design features in her closet are: halter necks, off-shoulder, one shoulder, spaghetti stripes, Victorian necklines, turtle-necks and frills. One of Hrishika's favorite items is the off shoulder top with bell sleeves because it is not only elegant but it also accentuates her collarbones and shoulders, which are features of her body that she appreciates.



"When it comes to Hrishika's wardrobe colour matters the most to her, as she says it allows her to express how she feels in the current moment."









"Despite being grown up with anxiety, which was influenced by a strenuous lifestyle she faced in Singapore, she is gradually over growing out of all her fears."

In Singapore it is very hot and humid, due to this she prefers to wear shorts and crop tops, pairing them with either slippers or trainers. Therefore, she dresses according to comfort rather than focusing on expression. In Italy, however, the different climate has made her start to wear jeans and loose fitted trousers, combining them with crop tops. In the colder months, she chooses to wear jackets that are either made out of velvet, wool or leather. Finally, she tends to choose eye-catching shoes with either an interesting print or pattern. Hrishika says that her shoes of choice are either her silver, shiny ankle boots with red snake printed on or white striped pumps .

Overall her style has gone through a complete change since moving to Italy, and she has started to express herself more through her clothes, whether this is achieved through the use of vibrant colours or interesting textiles, such as silk, velvet or lace.

“Sweet, hardworking and honest” describes Hrishika. Despite being grown up with anxiety, which was influenced by the strenuous lifestyle she faced in Singapore, she has gradually overcome these fears. Shining through accumulated piles of discomforts and obstacles during her life, Hrishika is starting to thrive. Her Growth in confidence with a sweet and sparkling personality ensures that she completely embodies ‘reliable shimmer’.





Denim [Black]

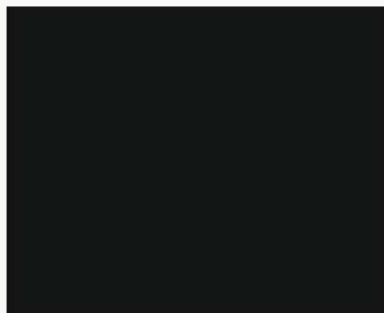
White Satin

Off-White Jute
Fabric

White Lace
[Detailed]

Sequinned Net

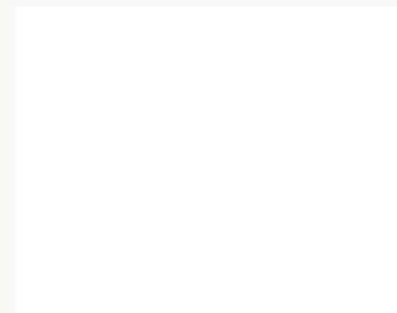
Sequinned Black
Georgette



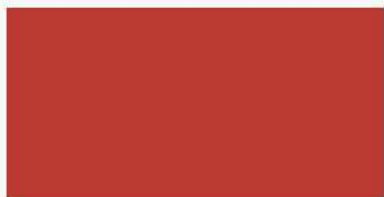
Black [000000]



Dusty Blue
[9CBDD1]



White [FFFFFF]



Red [B7150D]



Peach Pink
[FAC2C7]



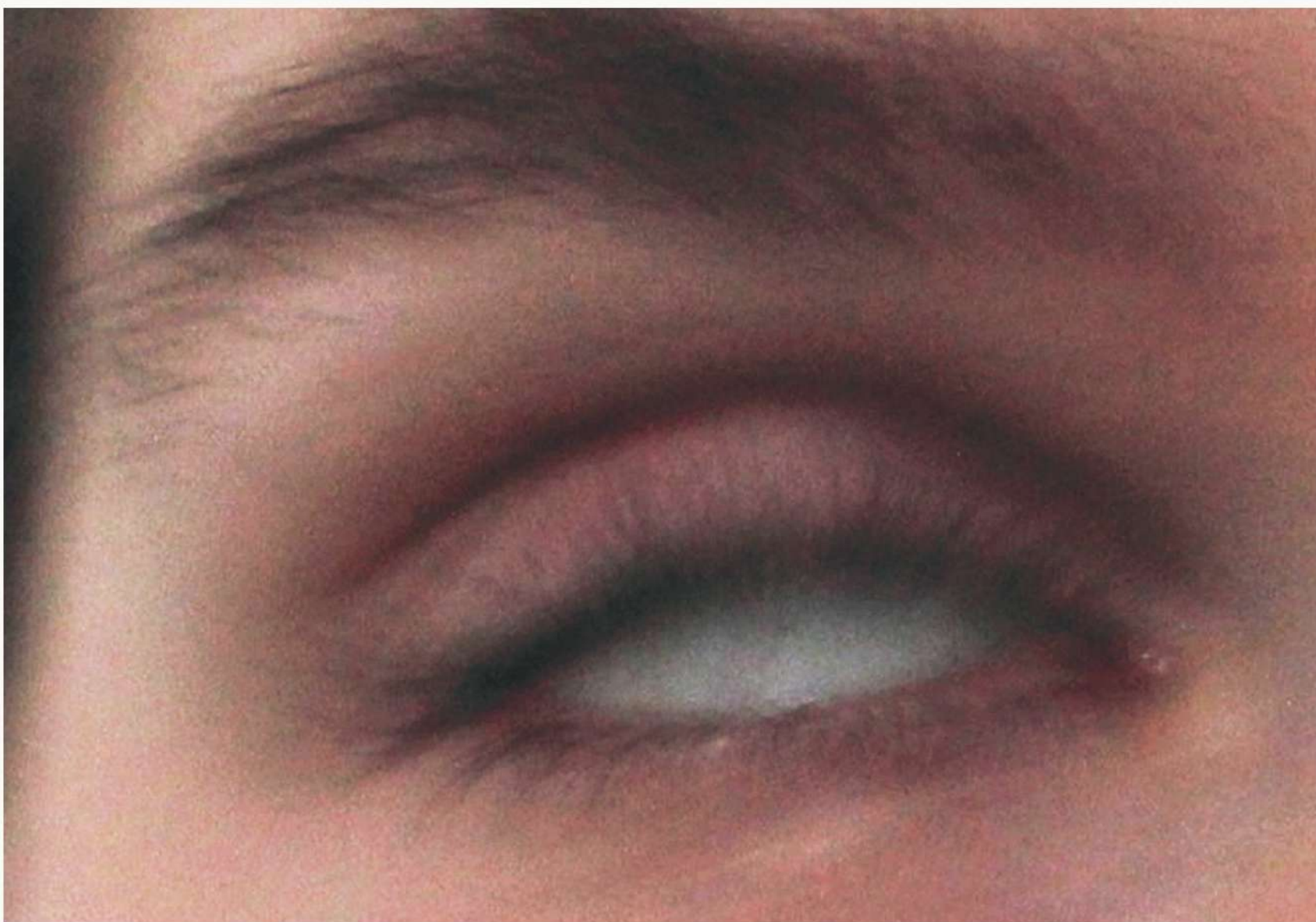
Light Violet
[C8CDEE]

The page features a minimalist design with several thin, dark, curved lines. One large line starts from the left edge, curves downwards, and then sweeps upwards and to the right, passing behind the title. Another line starts from the bottom left, curves upwards, and then sweeps to the right. A third line starts from the right edge, curves downwards, and then sweeps to the left. These lines create a sense of movement and frame the central text.

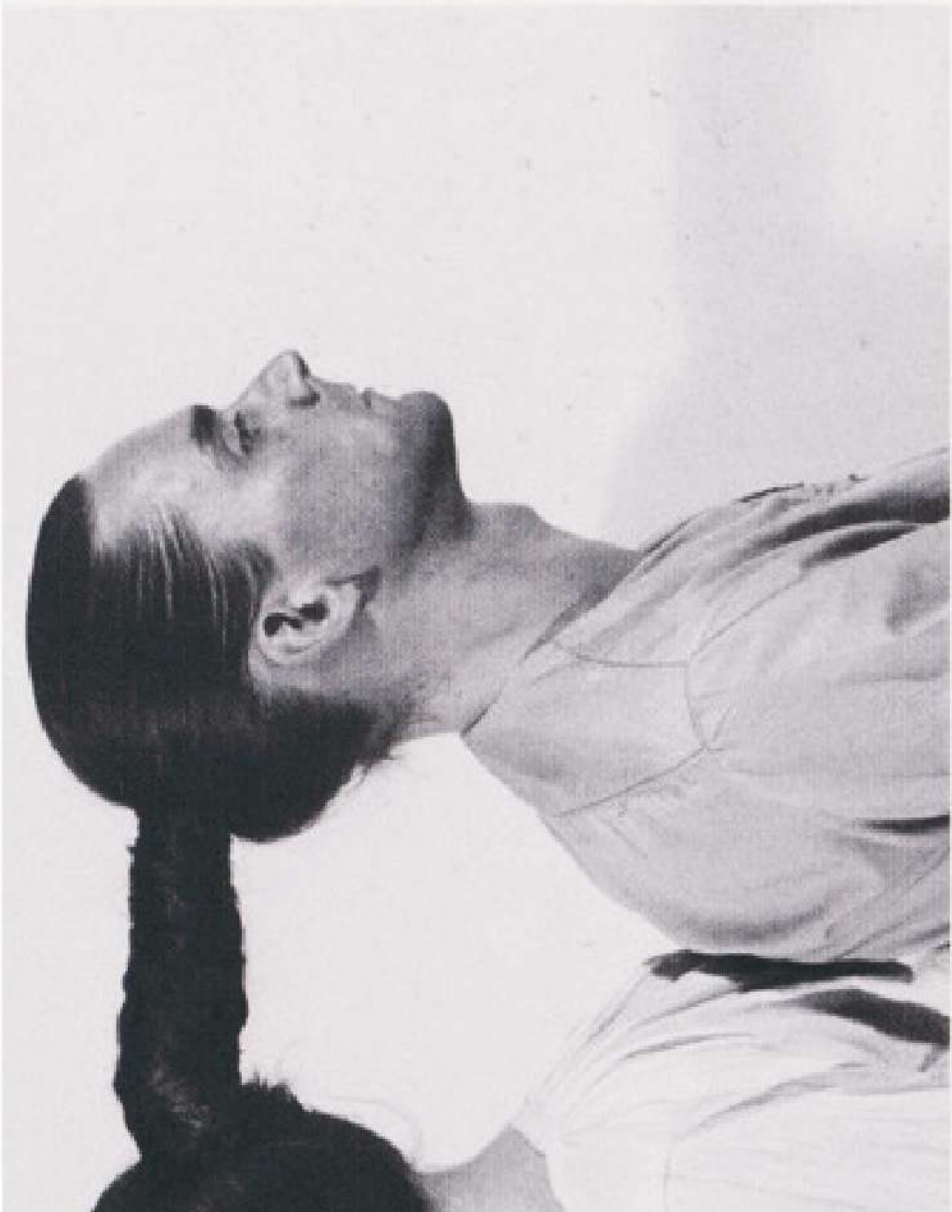
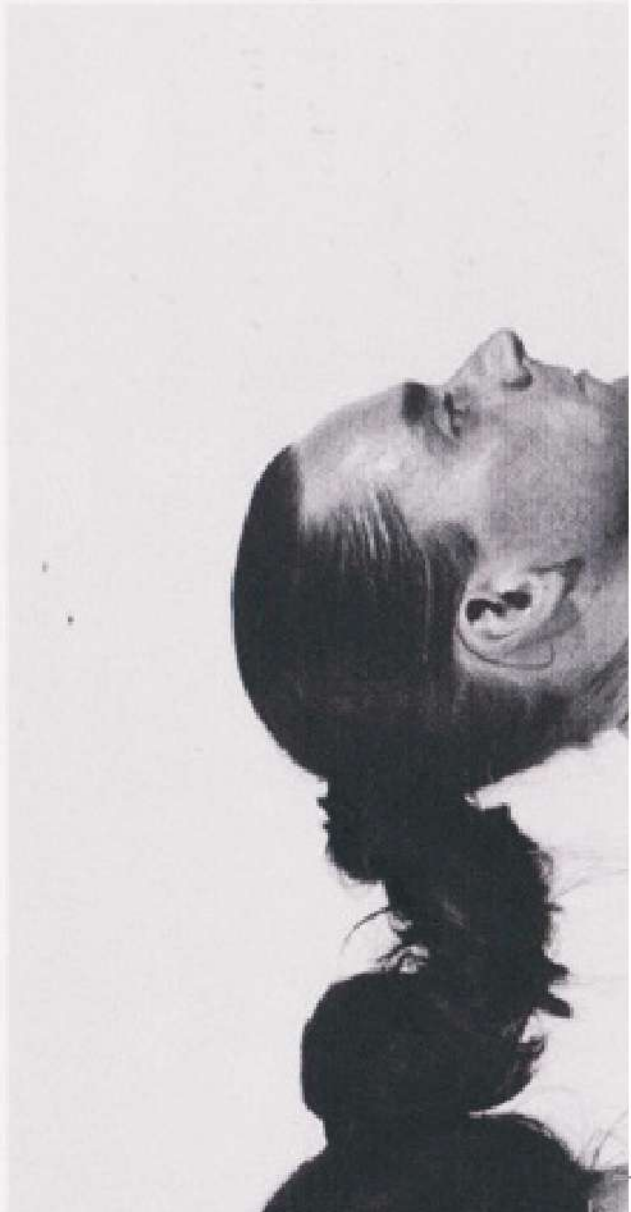
Corrupted Beauty

Joy Karlström Thunberg

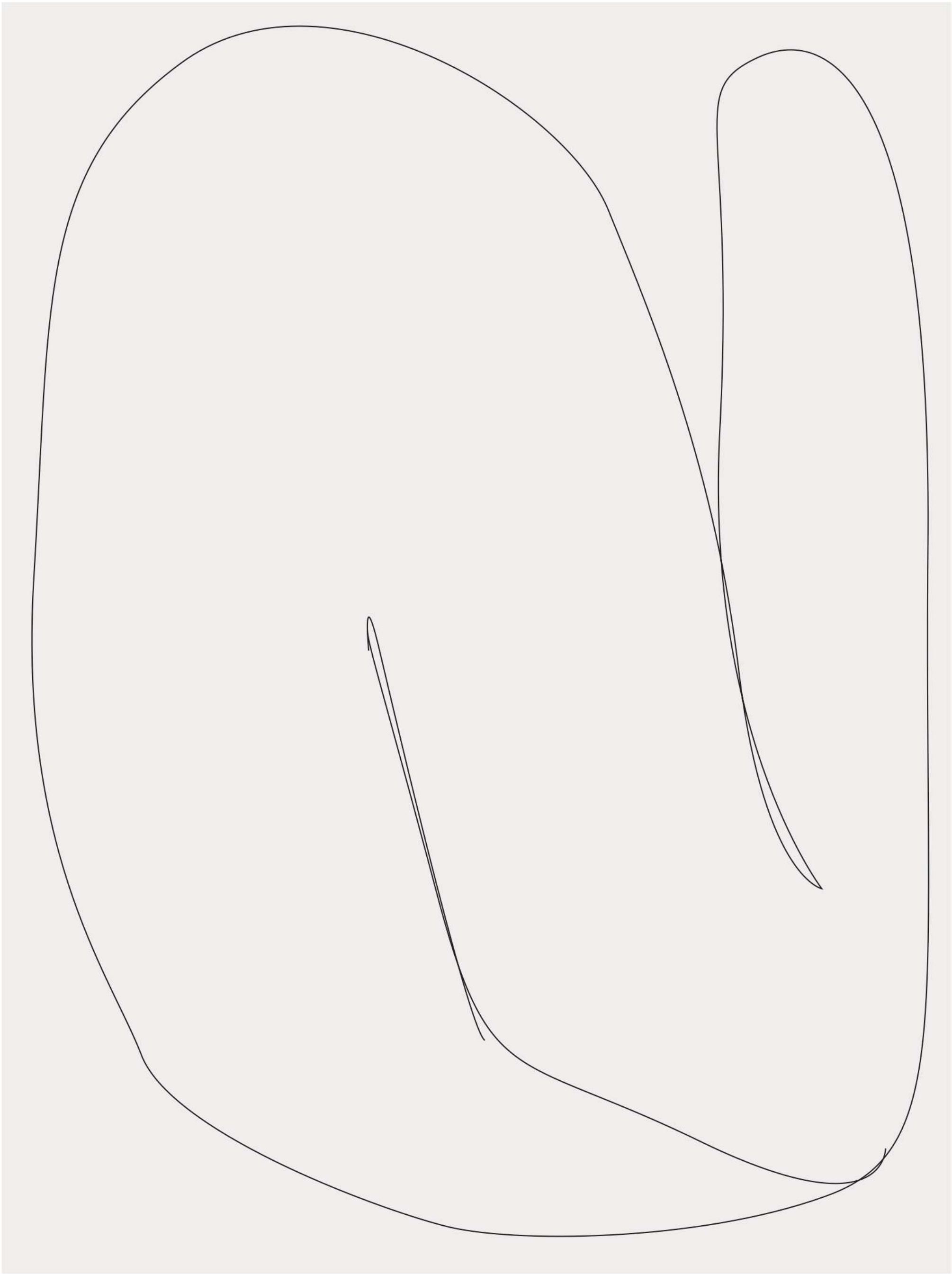








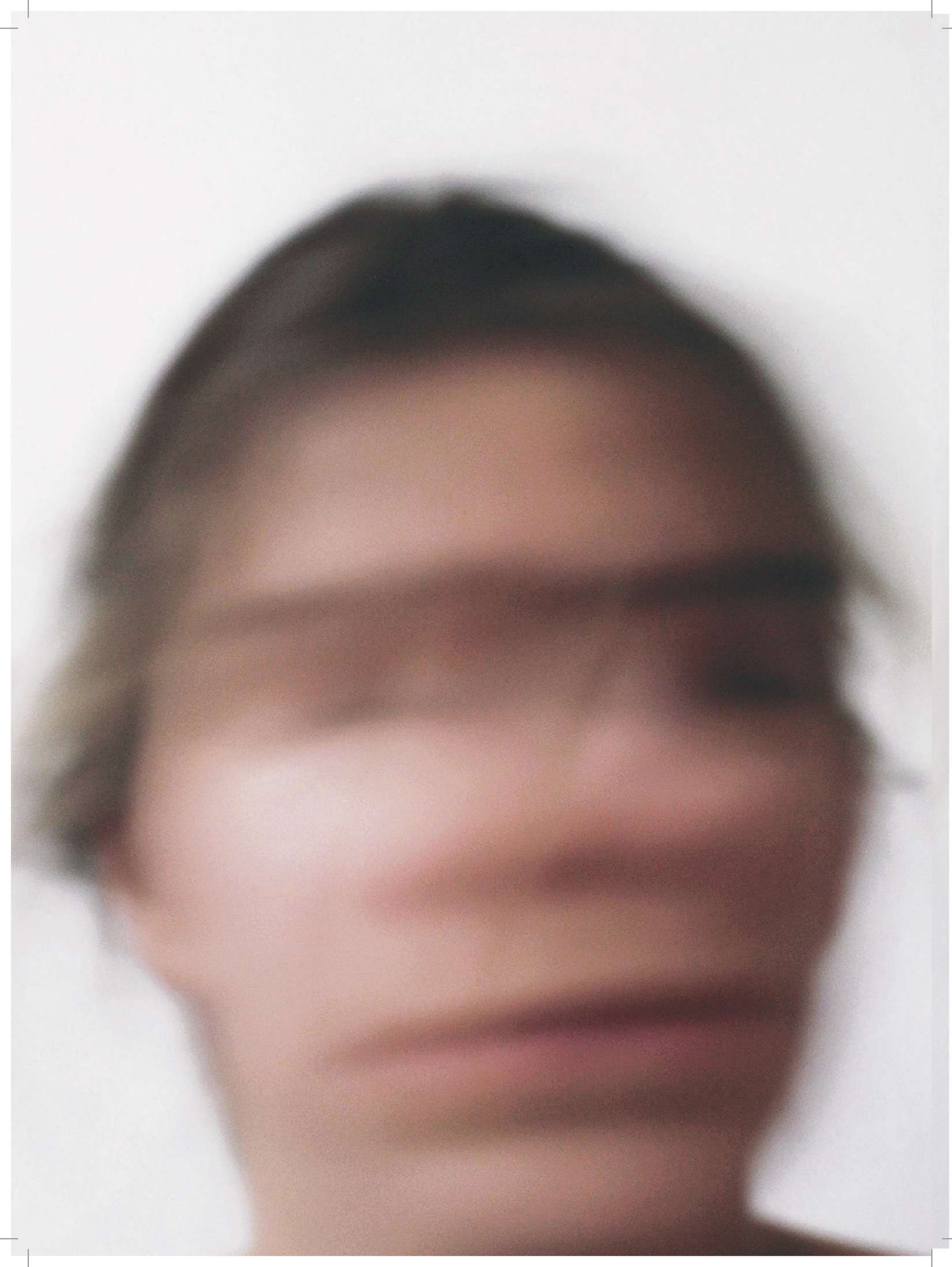


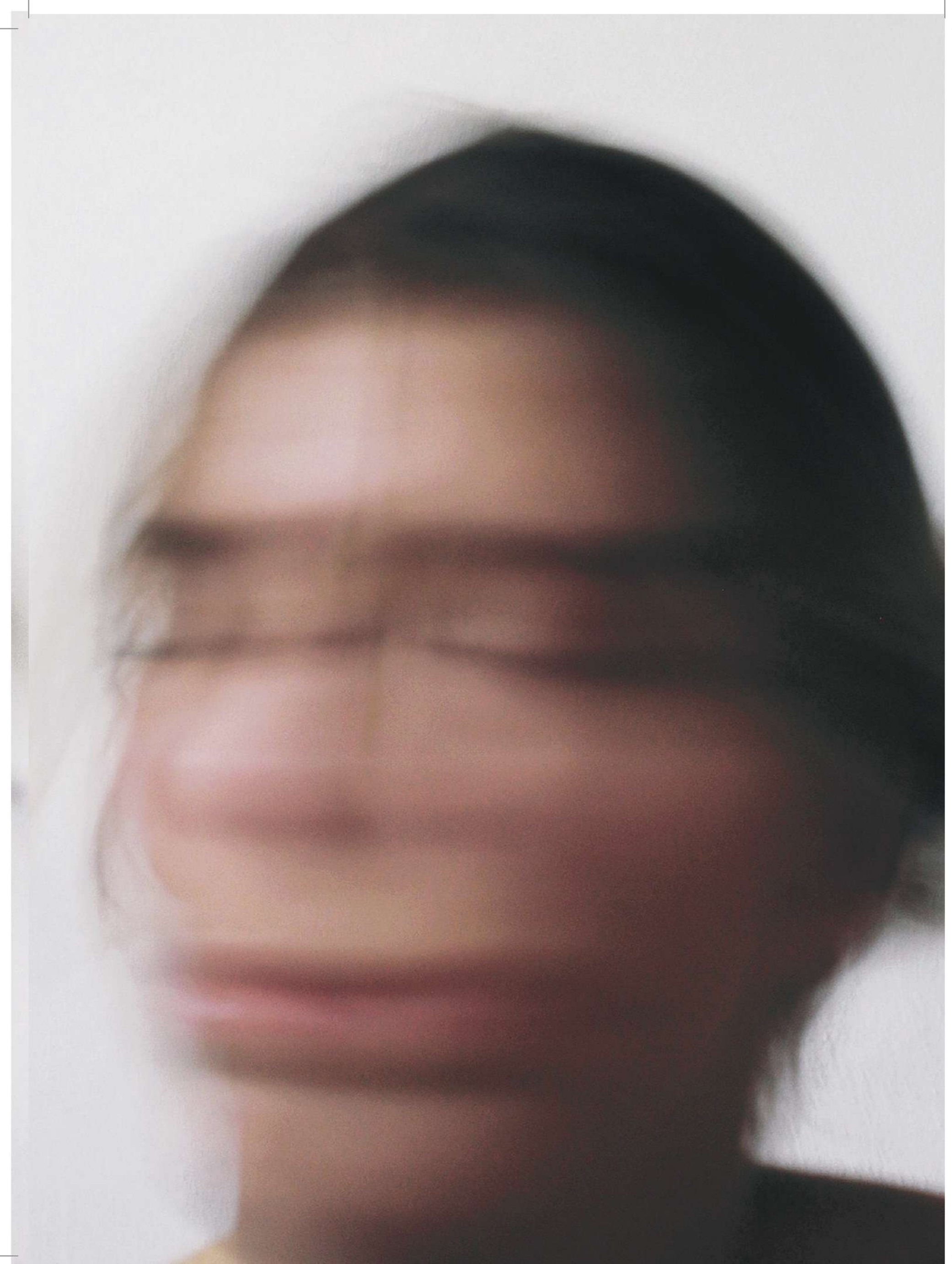


Joy's wardrobe is a collection of playful, minimalistic pieces. Playful in terms of notable cuts, silhouettes and the discernible marks and scratches; imperfections, and minimalistic in terms of function, simplicity and essence.

She says that her personality could be described as 'structured chaos', which is clearly visible. Her wardrobe consists of pieces collected during various phases of her life and are also picked out because of multiple reasons, hence expressing different emotions, but nevertheless is the overview cohesive. This is comparable to her personality, thus even though she may put out a homogeneous image, this is just the facade of the many diverse thoughts, opinions and emotions experienced. This alleged facade is similar to the uniform like looks she usually appears in, and actually are both, the facade and the everyday uniform, well put-together covers of the actual split, two-parted personality of hers. Describing her personality as two-parted is a way of illustrating the two sides of her; the more logical and rational and the more artistic one. These two sides of her personality refers to the two great passions of hers, that is mathematics and physics and then also arts. Why the keyword 'structured chaos' is used in this context is because of the two following reasons. Firstly because it describes the aspiration to structure and to merge these two unlike constituents of her personality. Secondly because both two parts, that is the artistic and the logical part, themselves, in general also are ways of trying to structure, portraying and explaining multifarious patterns and events in reality. However are they both incomplete and in progress, evolving, and therefore somehow chaotic from that point of view.

In conclusion, to connect this to her wardrobe and sense of aesthetics, is her making up her own playful minimalistic 'everyday uniform' a representation of the attempt to portray and so to say structure her artistic expression, which is originally formed by the chaos of all the absorbed and interpreted impressions.









Joy's wardrobe is cohesive in that aspect that both the silhouettes, textiles and colours are recurring. Therefore from a technical perspective it is a basic collection of clothing pieces.

Firstly, the overall silhouette of Joy's looks are either loose fitted or oversized. This typical silhouette is created by layering multiple garments, which gives the oversized and also flowy appearance. However, if you analyze the clothing pieces separately one can also state that the garments independently, both tops and bottoms, also have a loose or half fitted silhouette. Regarding the tops are loose fitted knitwear jumpers and cardigans frequently found, but also straightly lined shirts and t-shirts that does not enhance the waist. Something one can see is that in the designs is dart manipulation used to either just slightly create a shape that bares the body's natural curves or hardly not at all. Also, if one go into detail concerning the upper garments, occurring shapes and designs are for instance the dropped shoulder, high neck, polo and shirt collar. Concerning the bottom garments is the straight outline repeated. But also is the flared effect recurring for both trousers and skirts, that as well just like the flowy upper garments, add extra volume to the appearance of the looks. She tells she appreciates this kind of voluminous clothing thus it more functional and therefore utilitarian than form-fitted austere clothing. Moreover, just by looking at the garments silhouettes one can easily tell that her style is cohesive hence the clothing pieces similarity in terms of the appearance of the shapes. This can be likened to the part of her personality which she says, as earlier written, always tries to assemble and structure the everyday chaos of different events, impressions and thoughts.

"[...] she appreciates this kind of voluminous clothing thus it more functional and therefore utilitarian than form-fitted austere clothing."

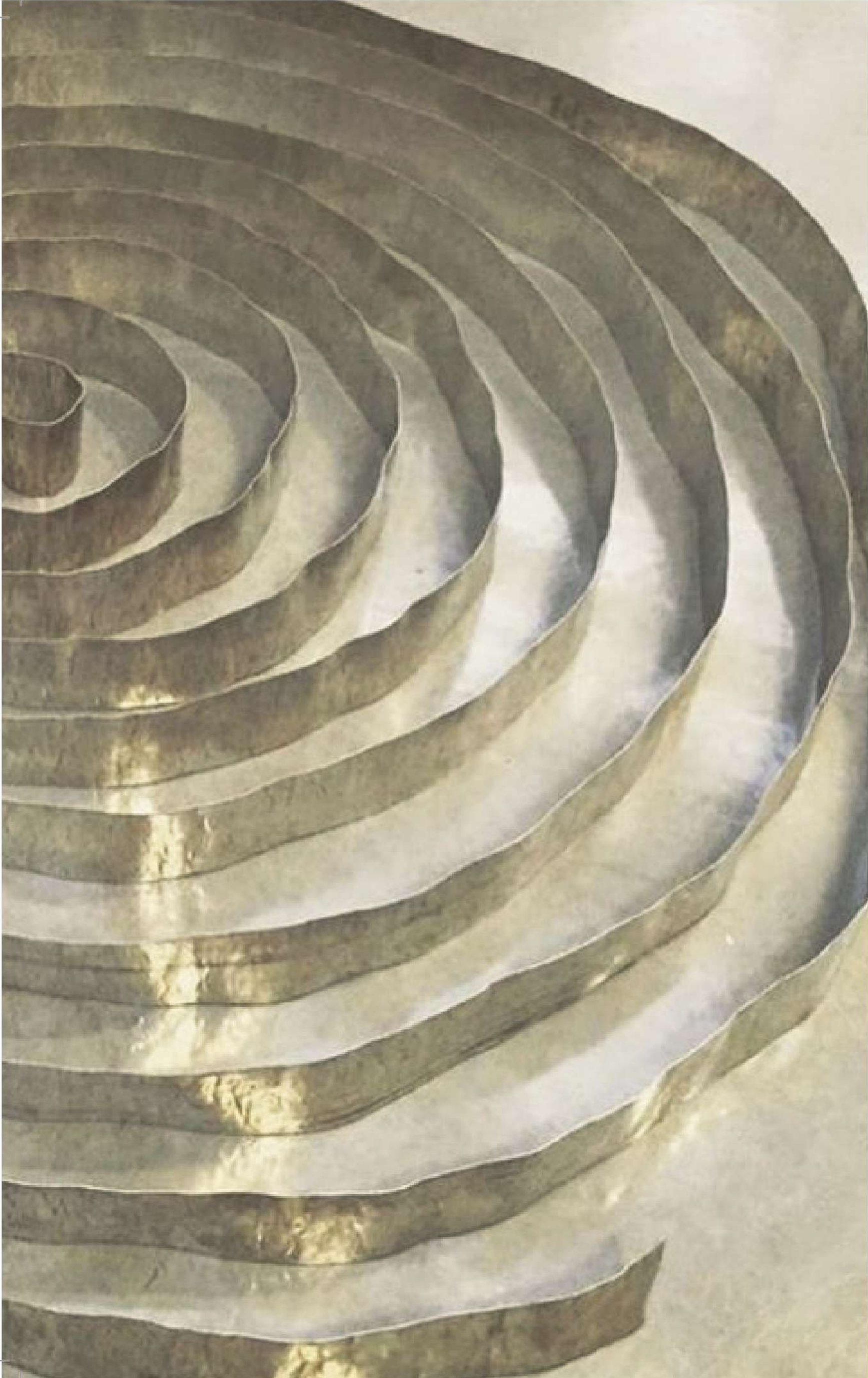
Secondly, regarding the colours, the range is not that wide. One could even set one single colour palette to describe the whole wardrobe, since it is least to say colour coordinated. Black, white, dark nuances of blue and neutrals, as beige for example, do more or less make up the base and then she uses accents such as brown and burgundy, but then it does not get more elaborative than that. The reason behind this is because Joy prefers to play with different textures and the use of notable silhouettes rather than colours and patterns (which is an infrequent element in Joy's closet).

Lastly, found materials are for instance cotton, linen, polyester and different variations of wool for upper garments and bottoms. When it comes to shoes and bags are leather and calfskin more common, and if you look at the details of the accessory pieces suede is mostly used.

Moreover does Joy put great importance in the use of jewellery. Not that she uses a lot or that the pieces are very expressive at all, but rather the opposite. Why jewellery is an important part of Joy's style is because the majority of her jewellery collection have a sentimental value to her, thus she essentially uses pieces that she has been gifted or inherited from relatives.

Consequently, to describe her wardrobe with a key-word she put 'Corrupted beauty', thus it explains both her personality that is, illustratively speaking, a 'structured chaos' and her least to say cohesive yet playful and imperfect wardrobe.

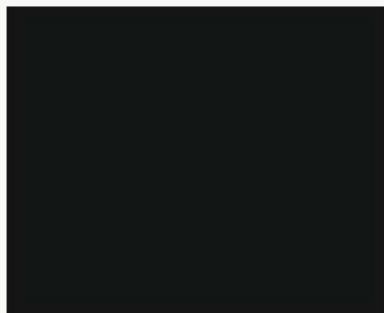




Black Linen

Denim

White Poplin



Black [000000]



Midnightblue
[000321]



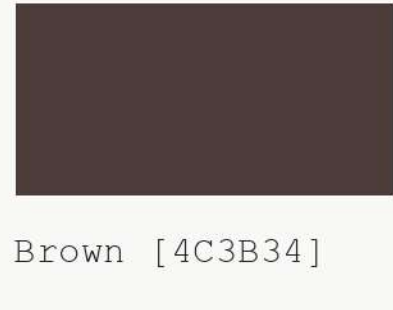
Beige [E3CFB1]



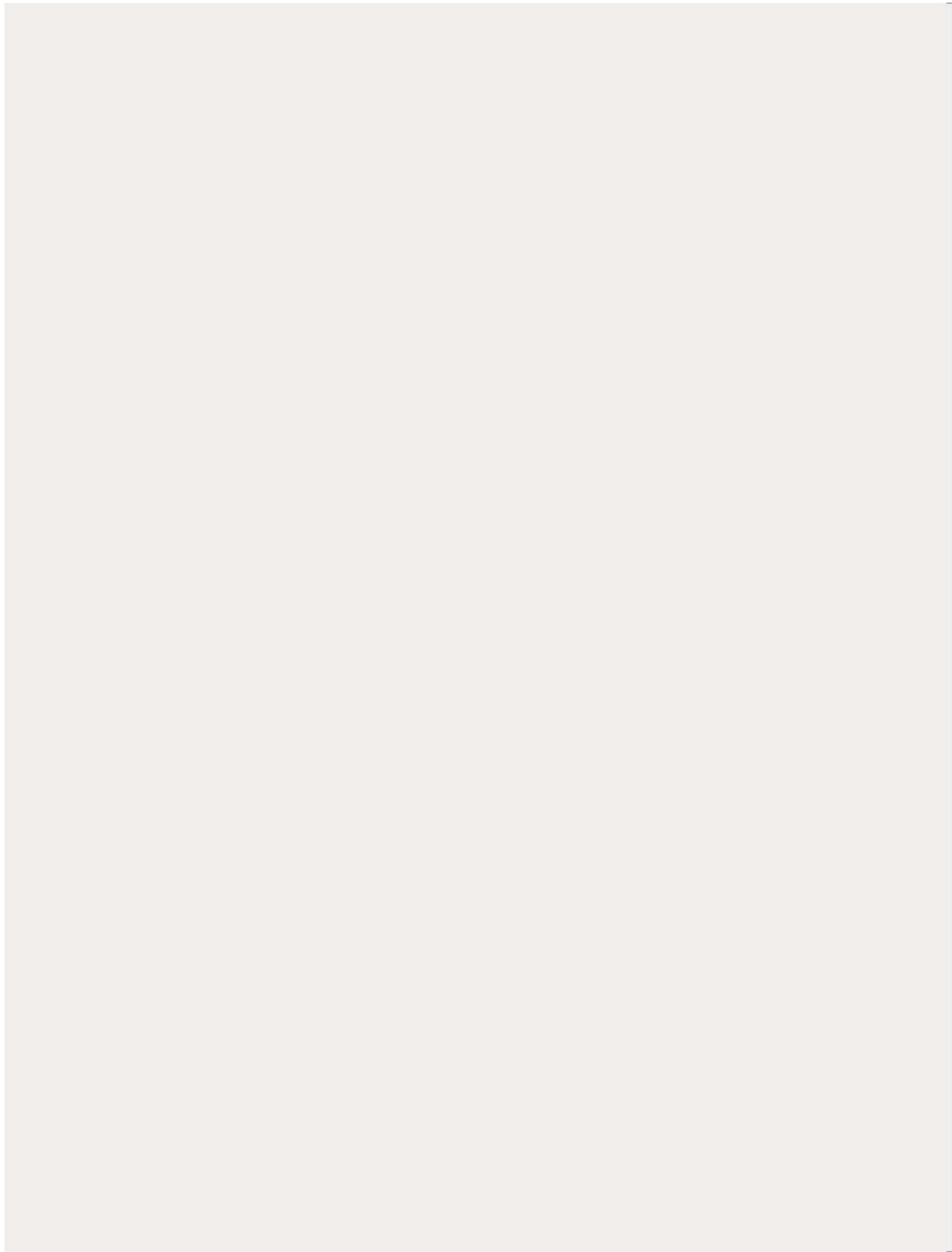
White [FFFFFF]



Burgundy [2C0E0F]



Brown [4C3B34]



['Veridicus']

Part two.

Unveiling the truth in order to grasp the concept of 'Veridicus'

'Veridicus & Lemaire'

[Why Lemaire and their philosophy correlates with the notion of truth]

Ananylis and photography on Lemaire in connection with the notion of truthfulness

Veridicus [Latin for truthful], is our concept which is founded on the idea of truth. Focusing on a concept that is genuine, un-edited, transparent and in that way is stripped down; truthful.

The concept of truth is something that on the one hand is considered raw, sincere, pure and uniform-like, such as the human body for example. Hence, from the very beginning, the human body is untouched, being the most simple and pure form of any human life; it is the utmost truthful representation of humanity. We are all the same from the very beginning, with slight differences from person to person, making the body like a uniform, our very first one. On the other hand, truth represents transparency, intuition, our subconscious (where we have our ID) and our identity. This perspective is something diverse from an invariable uniform. Genuinely speaking our identity is indi-

vidual, and the expression of our individuality is automatic and something that we derive from the depths of our subconscious. The expression of our ID is how one can tell people apart, thus it is the most genuine representation of ourselves.

For generations the question about how our ID is formed has been constantly discussed and there are still disagreements on whether it is through nature or nurture. It is one of the oldest philosophical debates and up until the 1700s society heavily believed that talents were given to humans by God. The Enlightenment period, which occurred in the 18th century, however changed this perspective and increased the popularity of a more liberal way of thinking with the nature versus nurture theory first being established in 1869 by Sir Francis Galton who described it as so:

"The phrase 'nature and nurture' is a convenient jingle of words, for it separates under two distinct heads the innumerable elements of which personality is composed. Nature is all that a man brings with himself into the world; nurture is every influence without that affects him after his birth."
(Francis Galton, 1874, 'English Men of Science: Their Nature and Nurture', p.12)

A key example in art is the play 'Our Country's Good' by Timberlake Wertenbaker, which retells the story of the first British penal colony in Australia during the 18th century. Throughout the entirety of the script the philosophical debate between nature versus nurture is at the forefront due to the question that is put forward to the audience: 'Can theatre rehabilitate convicts?' Characters with more conservative views come into conflict with those that are liberal in their mind set,

"[...] the world provides 'what is' or 'what is not', and the true saying or thought corresponds to the fact provided."

one thing that is clear by the end of the play is that the environment that you live in can have a drastic influence on your attitude to life and therefore also on your ID. Nobody is born a criminal but instead it is how you are nurtured that affects what unconscious natural instincts we decide to bring into our subconscious, which therefore affects what personality traits we portray consciously.

Moreover, back to stripping down the bare concept of truth, one can state that research made on the subject of truth can be traced all the way back in time to Ancient Greece with philosophers such as Aristotle and Plato. Nowadays, there are still debates over the different theories, each with their own approach and this topic is just as relevant as it was almost 2000 years ago. So what is truth, and why does it have such gravity and is so central in pe-

ople's lives?

The first developed and also one of the most eminent theories, which tries to decode what truth fundamentally is, is the correspondence theory. Its definition of truth can be explained as the following:

"[...] the world provides 'what is' or 'what is not', and the true saying or thought corresponds to the fact provided." (Truth; Philosophy and Logic, Simon W. Blackburn, britannica.com, 20/04/09)

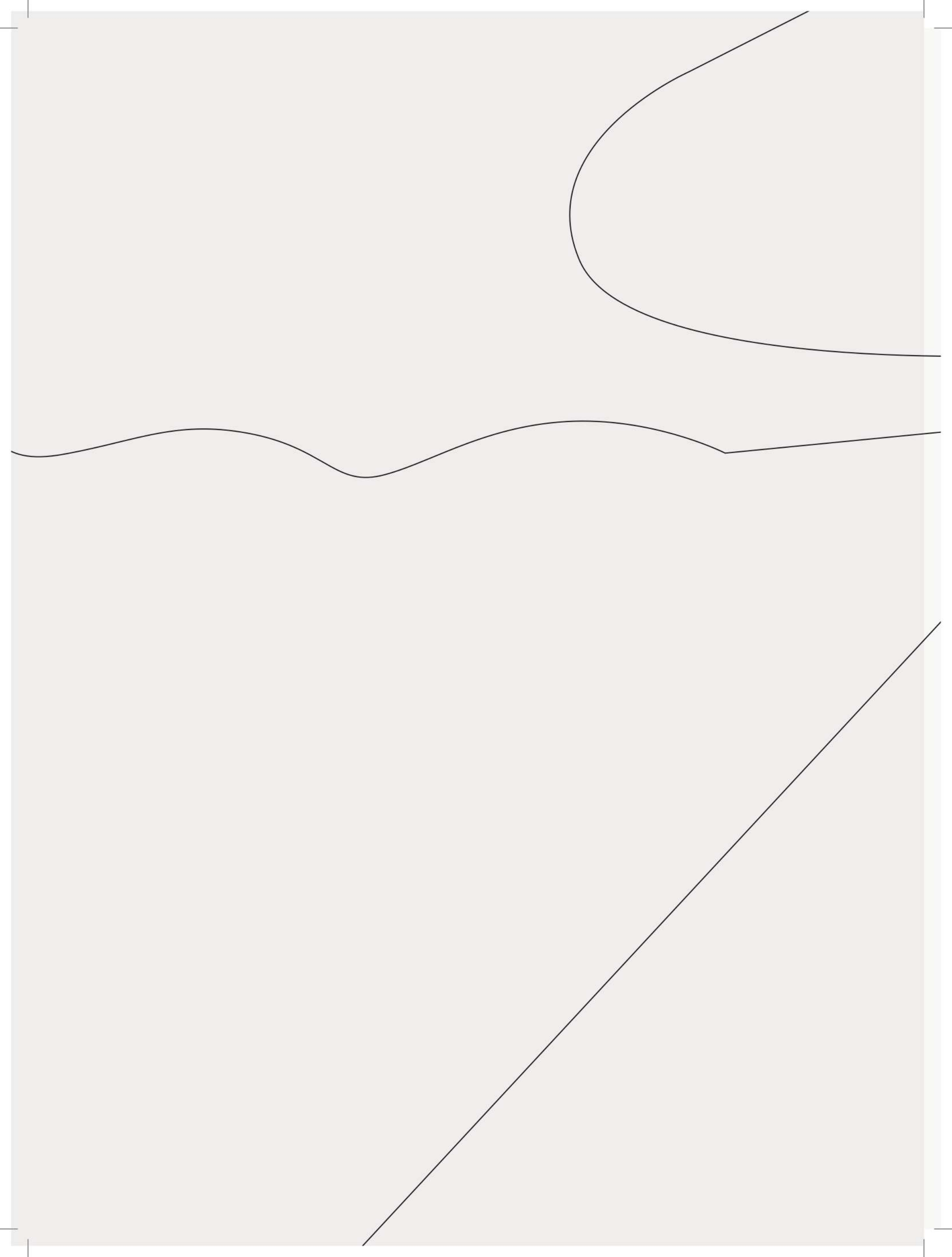
Instead of saying 'that is true' one would say 'that corresponds with the facts' and in that way it means that the statement is true. However, critics argue that the idea of the given facts in some cases can be difficult to separate from people's sincere beliefs about the case - that is those beliefs people take to be true. This is due to what in reality tells

people what to believe or not to believe is not the world or the facts but their own interpretation of the world and how they conceptualize the information. This specific perspective of truth has its origins in the philosophy of Socrates, who proposed that truth is both internal and external, one and the other complementing each other; like two sides of one coin. The internal truth is one's recognition of being human, and the knowledge about oneself and one's identity. This requires a consciousness of one's world and is therefore dependent on the time and place. Likewise the external truth, which also is variable and can be explained as the following: the interaction with the reality, that is the matrix from which truth is constructed as a statement on the meaning of life. It is a human construction and therefore is relative to the given time and place. To repeat once again, the idea that truth is a relational pro-

"Truth is in the eye of the beholder."



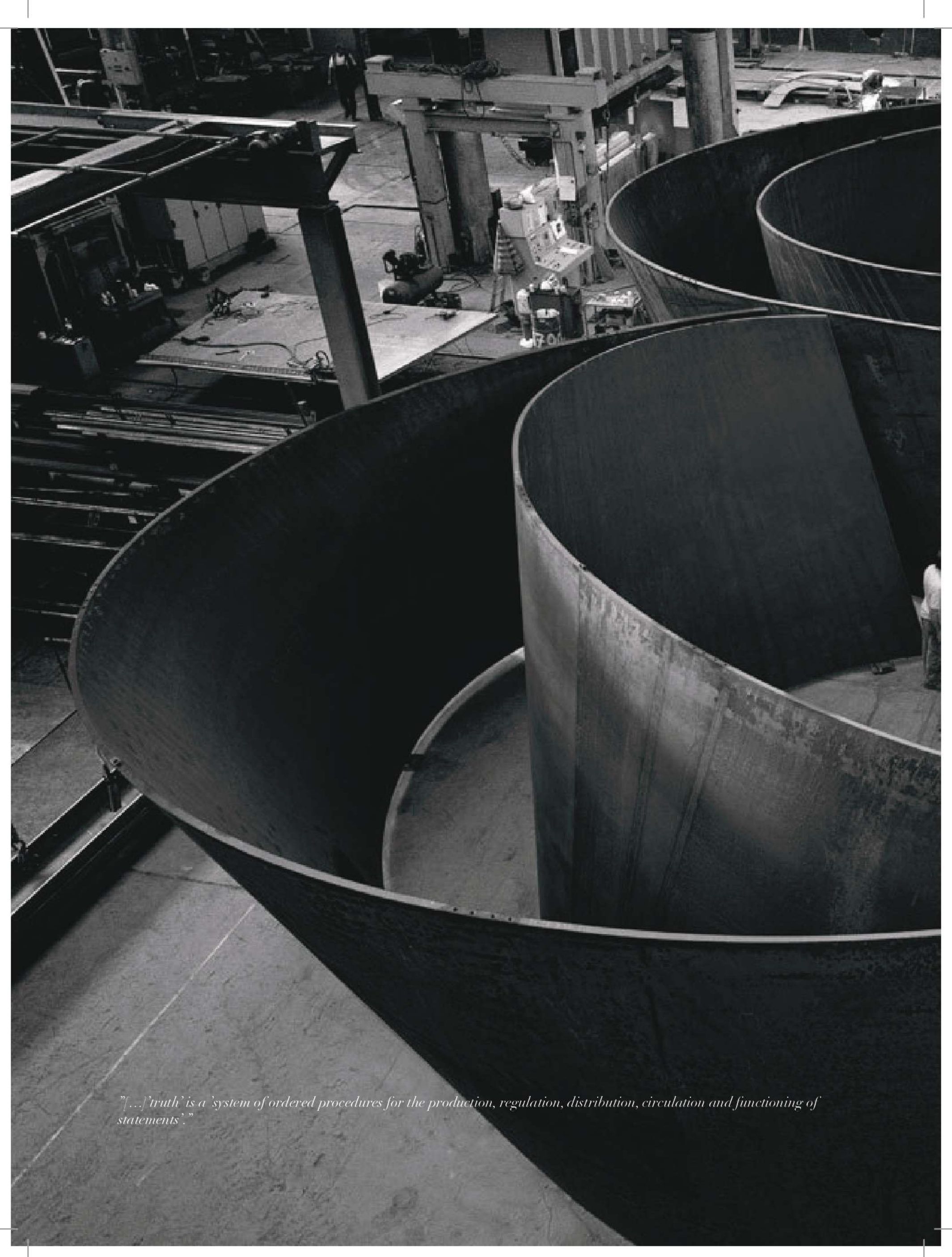




perty, in relation to reality, makes it variable. What is considered true for you might not be true for the next person. As Ruth Hubbard wrote in her feminist philosophy journal, 'Hypatia: Science, facts and feminism', 1988: "*Truth is in the eye of the beholder.*" A very relevant quote which links to how truth is based on knowledge and thus the statement is true as long as it is not proven to be false. This gives space to the belief that truth arises from what the society [people] want to see, hear and know. A philosopher who elaborated on this idea was Arthur Schopenhauer who put forward his theory about how truth always goes through three stages:

1. *The first one being that the new idea at first is ridiculed thus it is so strange and absurd, that people can neither fathom or comprehend how it fits into their lives.*
2. *The second one being a stage when the new idea has not yet passed the first stage but also starts getting more attention in the form of opposition; through people who start to worry about the idea establishing itself in the society.*
3. *Lastly we arrive to the third stage which is when the idea starts getting more support, both in the case of evidence and of people accepting the idea, eventually taking it to be true.*

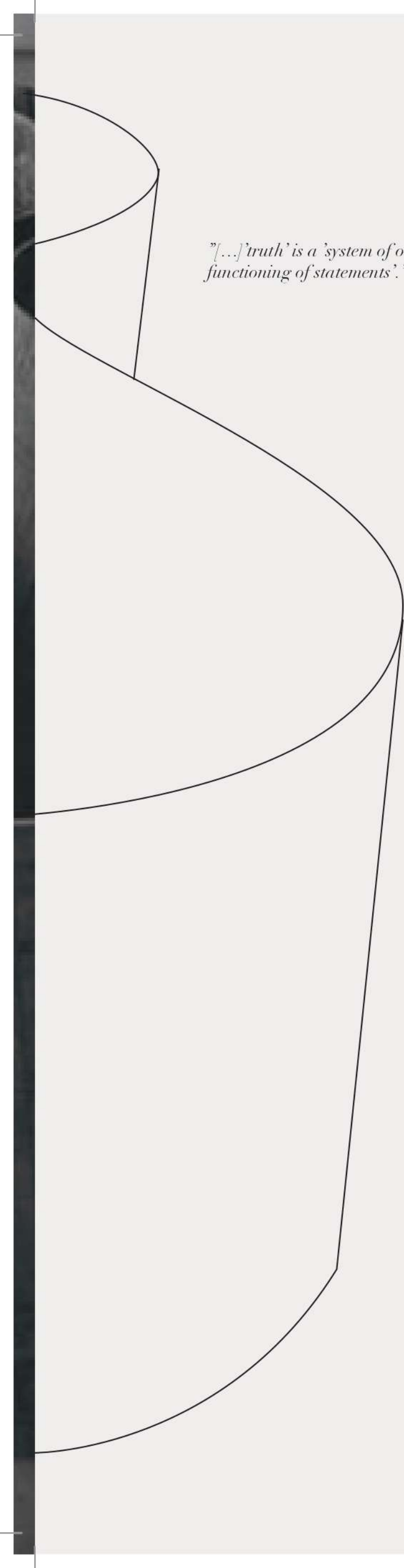
These three stages, that truth allegedly goes through before becoming acknowledged as "true" by the society, do perfectly illustrate how big of an impact our surroundings have.



"[...] 'truth' is a 'system of ordered procedures for the production, regulation, distribution, circulation and functioning of statements'."





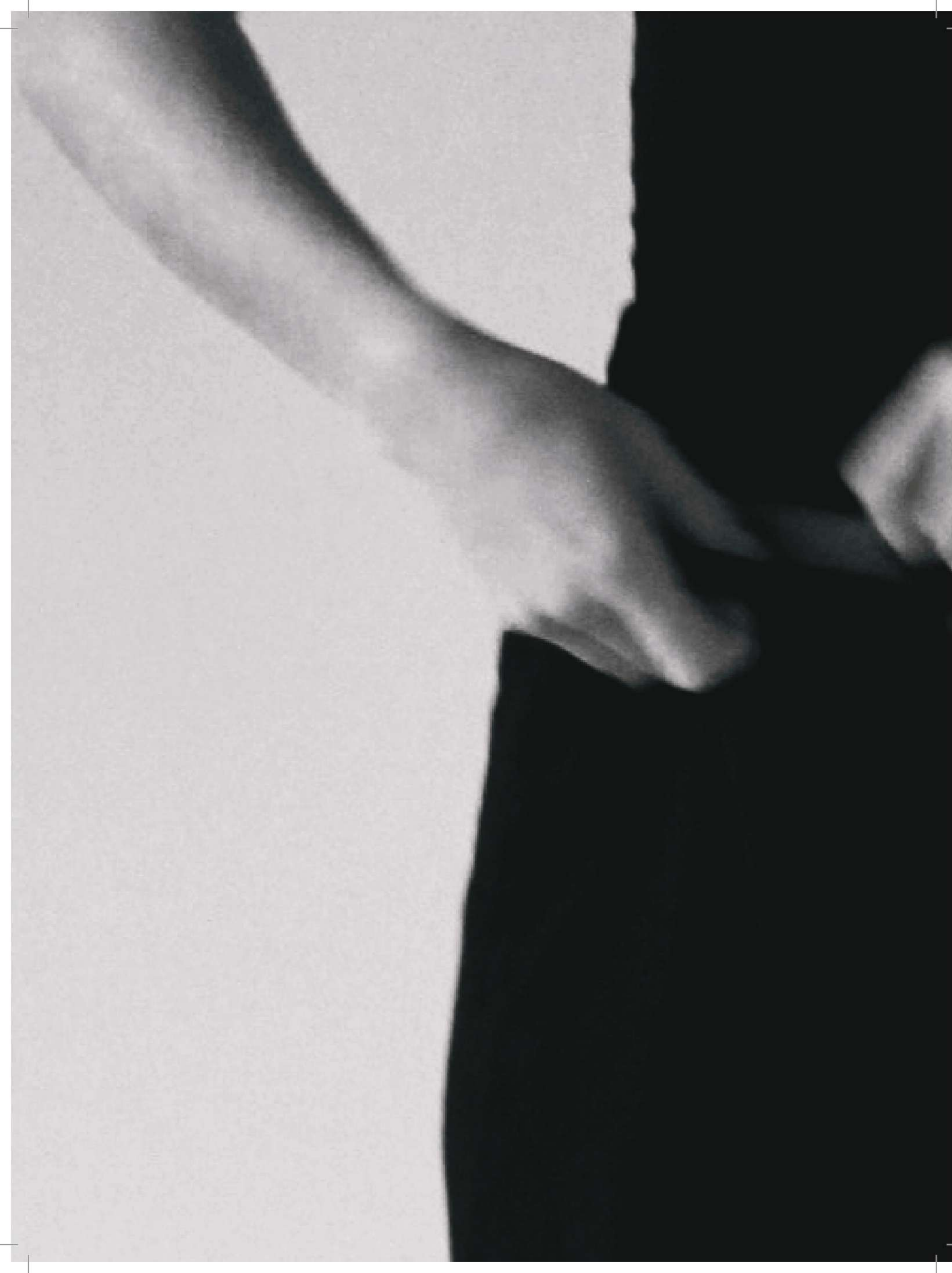


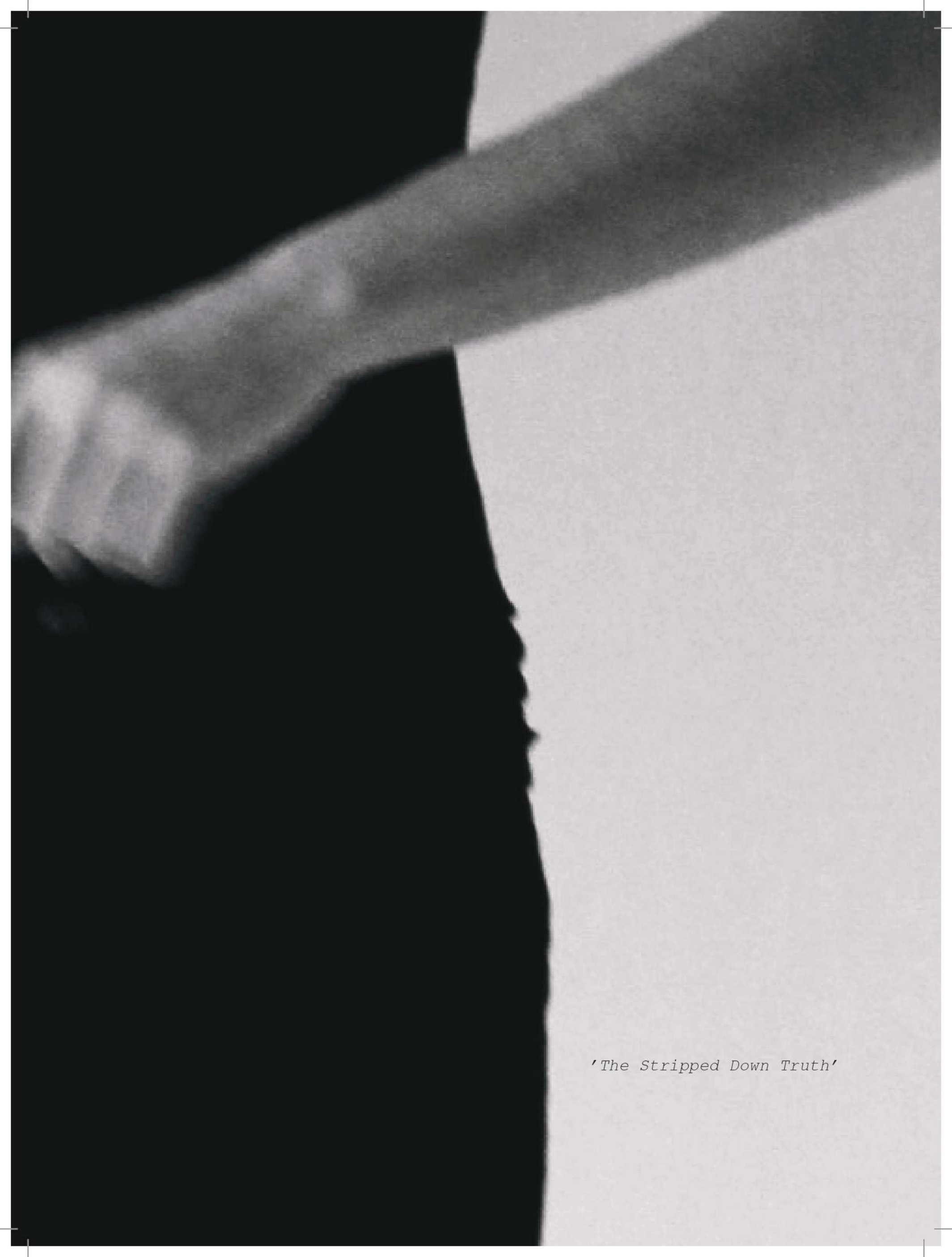
"[...] 'truth' is a 'system of ordered procedures for the production, regulation, distribution, circulation and functioning of statements'."

Others in the same field, supporting this idea with their own theories, are for example Nietzsche and Foucault. Nietzsche stated that truth is a form of social contract, a peace pact, that is a sum of human relations that after long usage seems to be fixed and binding to people. Furthermore, in contemporary time, Michel Foucault has also supported this idea but by describing the concept of truth as a regime, likening to the political notion of regime. The following quotation, made by Michel Foucault describes the idea of truth as being a social structure.

"[...] 'truth' is a 'system of ordered procedures for the production, regulation, distribution, circulation and functioning of statements'." (The Birth of Biopolitics, Michel Foucault, 1978-79, p.20; 18)

To conclude, ones truth is based on one's perspective, it is therefore relative. Everyone finds their own truth within themselves, based on their beliefs. Consequently truth is something horizontal, fundamental and plain, yet relative, diversified and individual. To gestalt these multiple layers of truth, that is plain, candor, raw, pure and individual, more illustratively speaking 'stripped down'. We have chosen to present the following photo series representing the concept.





'The Stripped Down Truth'











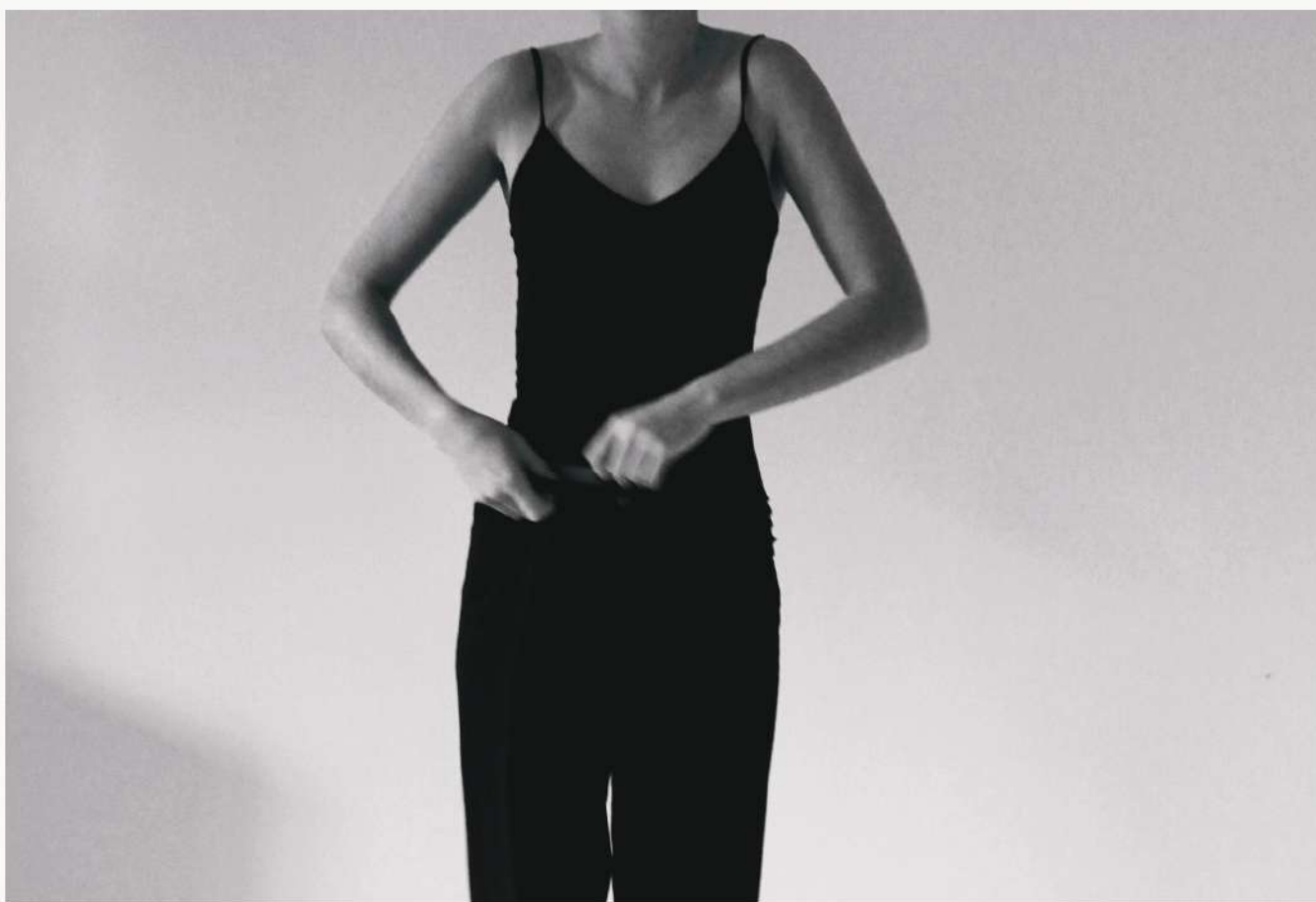








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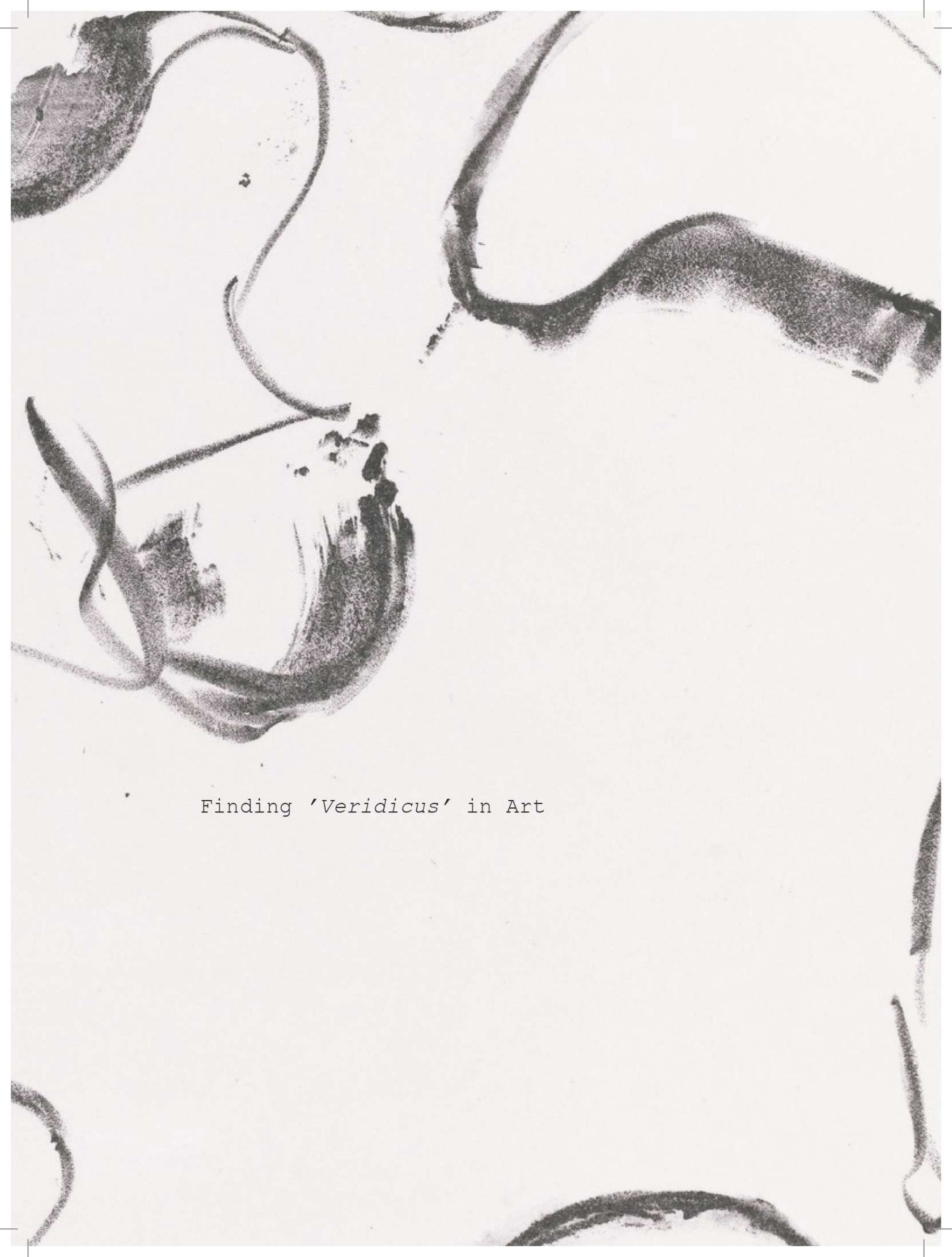


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Finding '*Veridicus*' in Art

Surrealism; Automatism

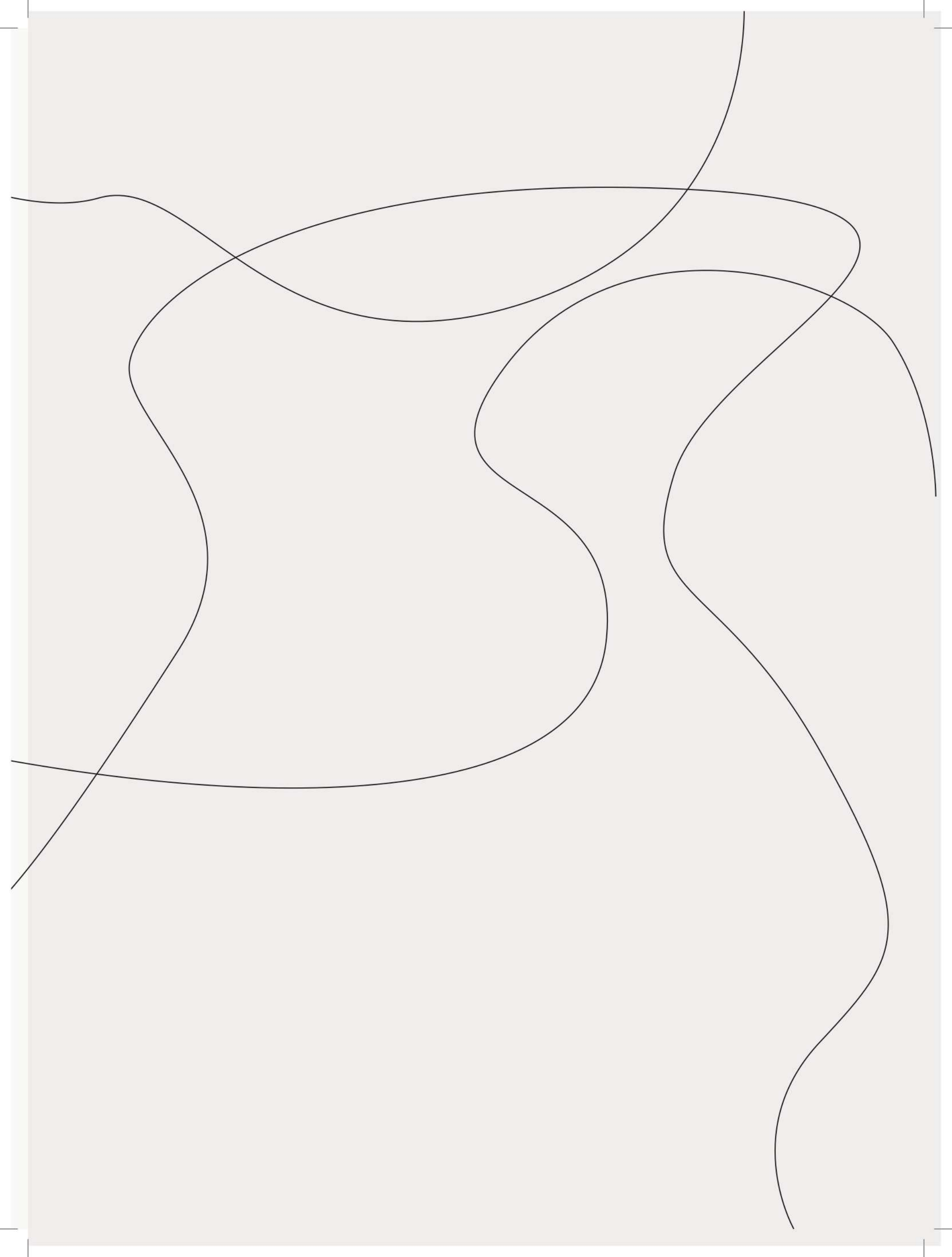
[Truth; Transparency - openness - authenticity - naked truth; core - unconscious - subconscious - intuitive - automatic.]

The 1920s was an interesting era in many aspects but particularly when it came to art. Launched in the 20s, by the french poet André Breton, was the surrealist movement, which he defined as the following:

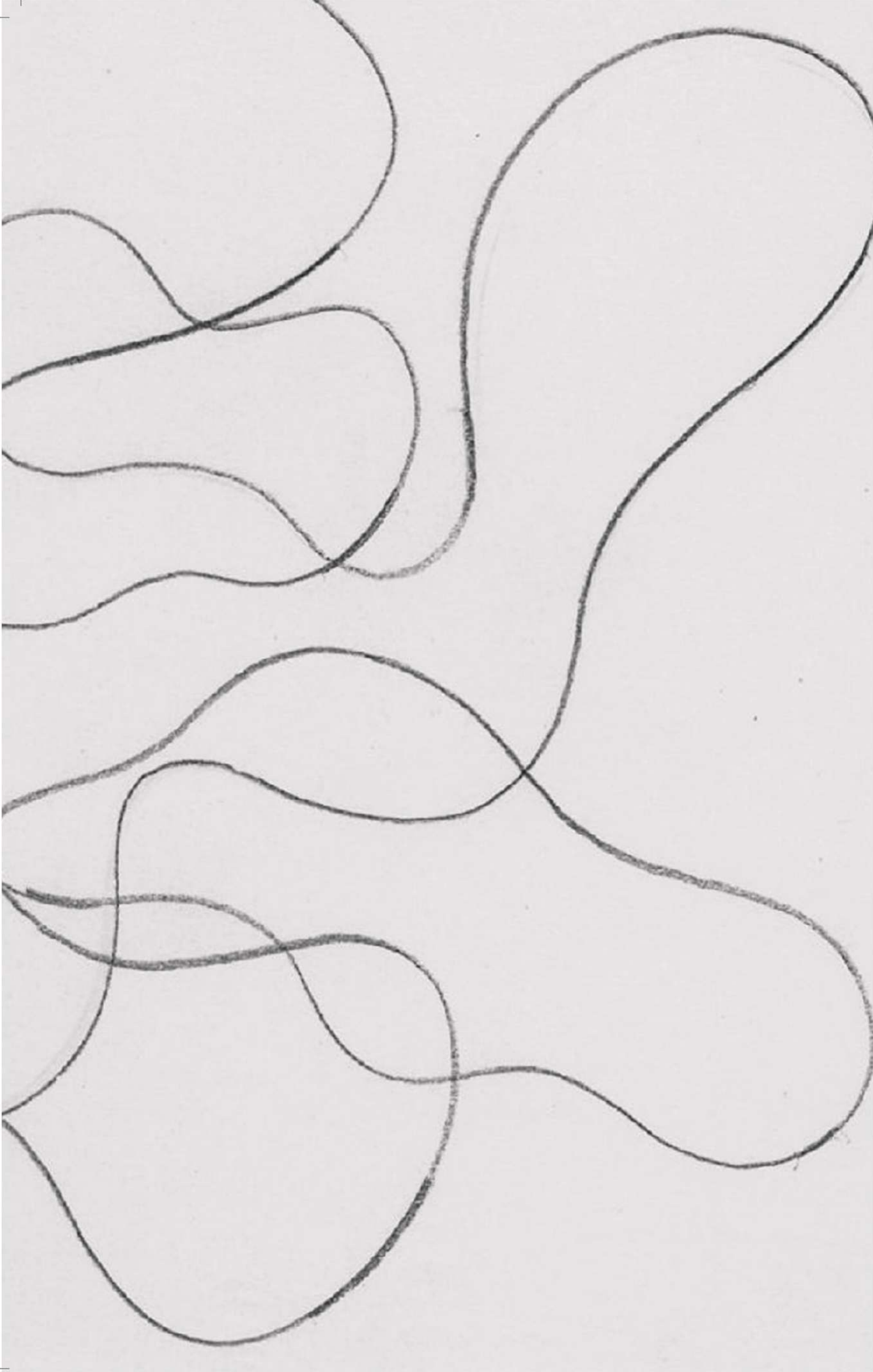
"Pure psychic automatism ... dictation of thought in the absence of all control exercised by reason and outside all moral or aesthetic concerns." (André Breton, Manifesto of Surrealism, 1924)

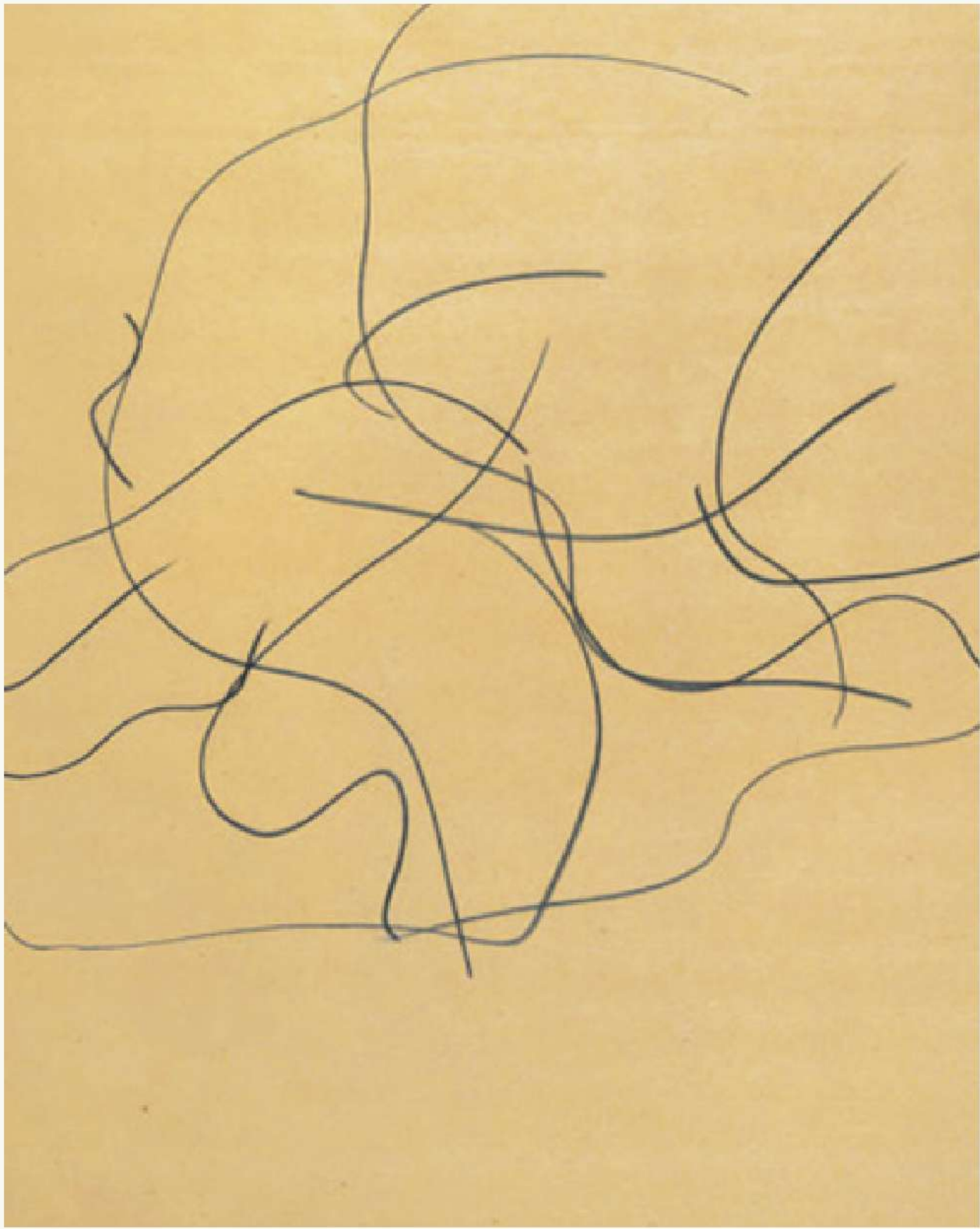
It was an art movement strongly influenced by the psychologist Sigmund Freud who dedicated a lot of his working life researching the subject of the human mind and so to say exploring the depths of our subconscious; which is what the surrealist art movement is all about as it sought a revolution against the compulsion of the rational mind. To bring the subconscious thoughts to the surface the Surrealists borrowed and/or got inspired by the technique used and practiced on patients by Freud and other psychoanalysts. Why they chose this direction was because they believed that people's creativity come from deep within themselves, deriving from the subconscious. Therefore, is any 'product' from one's subconscious both more powerful and authentic than anything produced by the conscious mind.

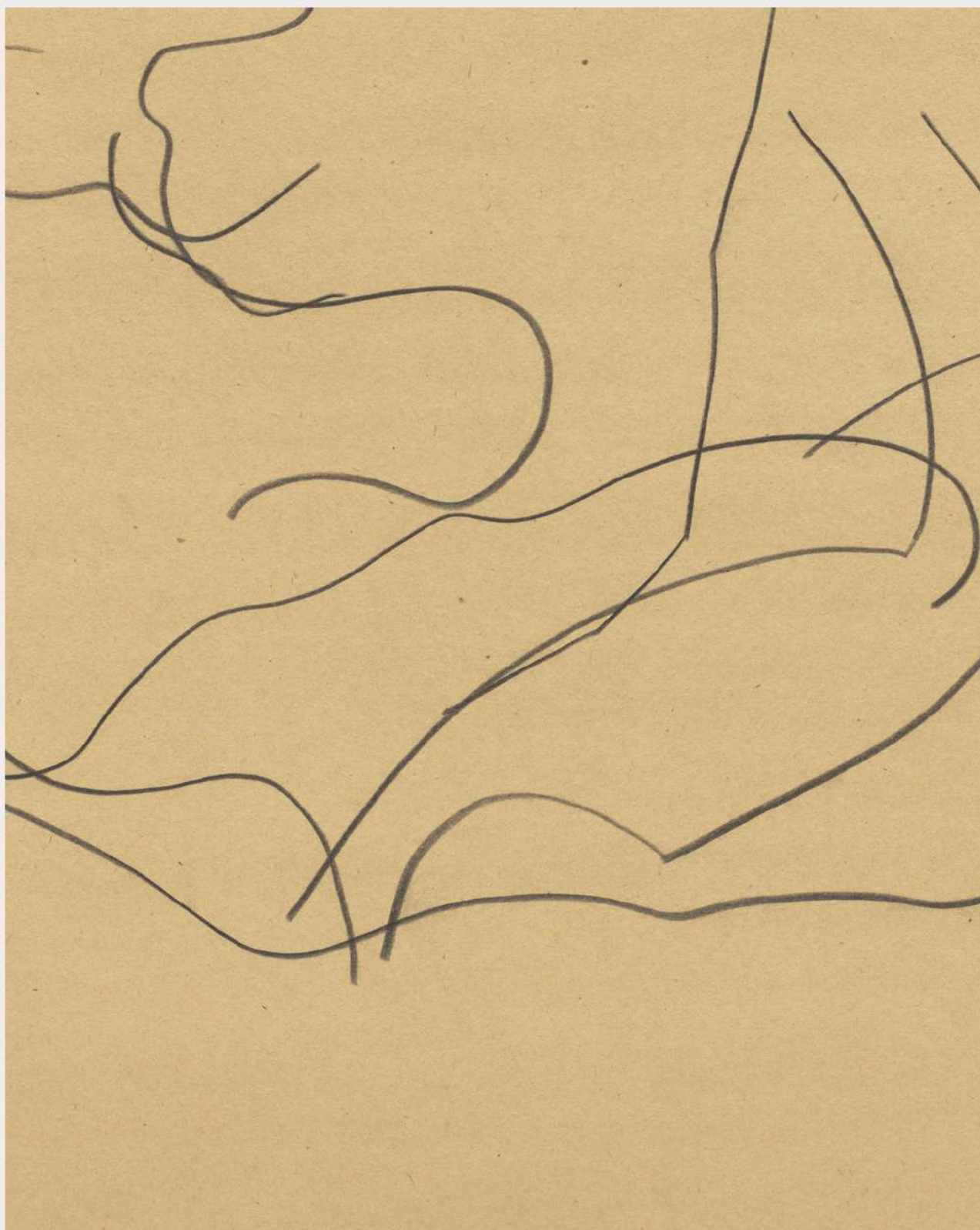
Automatism, a term borrowed from physiology from the very beginning, refers to processes that are not consciously controlled. In art, automatism is a technique of art-making where one does not intervene consciously in the making process and by that way allowing the expression of one's subconscious, revealing something of the psyche. This method was frequently used by surrealist artists thus what they aspired was making art that for the conscious mind seemed odd at the first glance, hence its intuitive and unmeditated; truthful outlook.



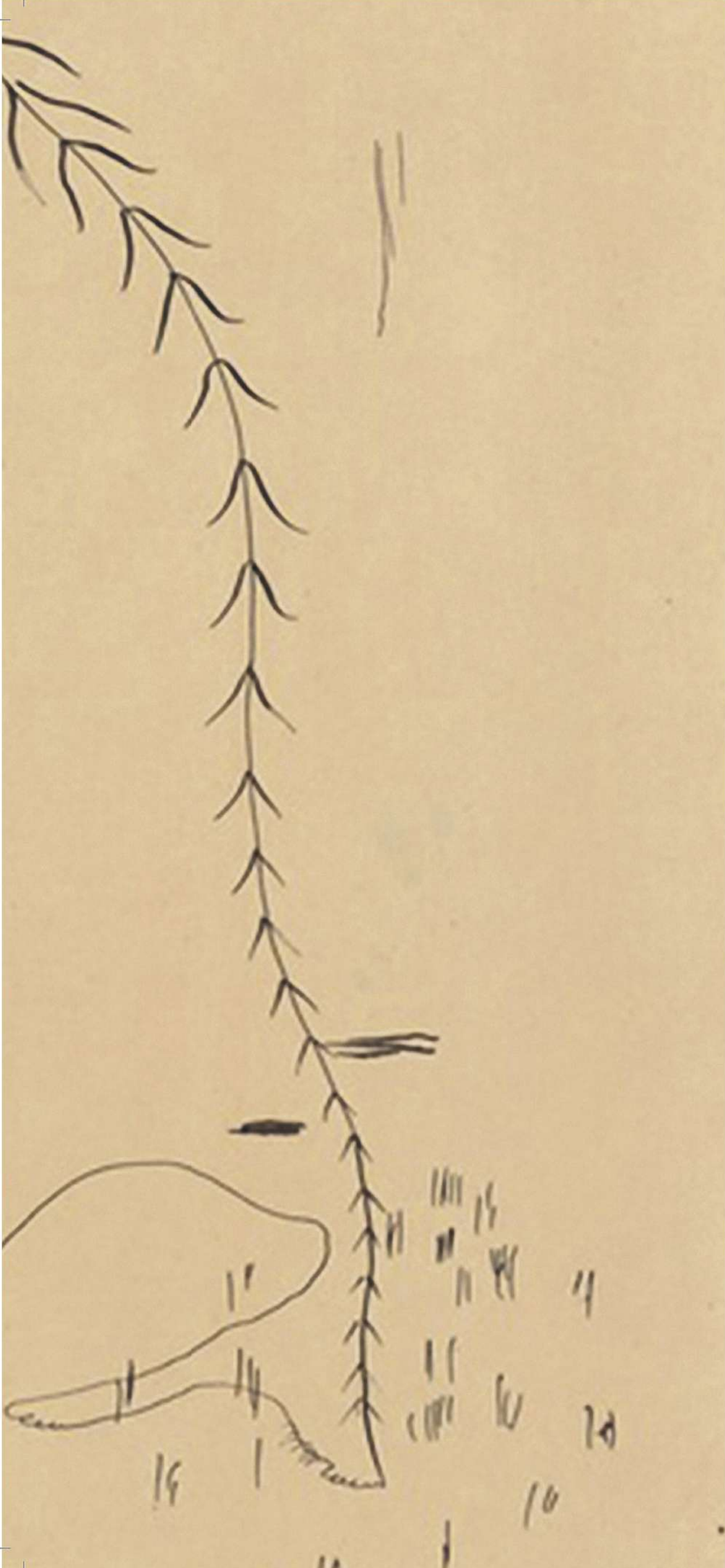












[Tracing the process of the Iconic image representing the concept of 'Veridicus']

In the making of our iconic picture, representing 'Veridicus', we chose to elaborate on the idea of incorporating automatic drawing into the image because, as earlier written, automatic drawing refers to art-making that one does not consciously control while creating, hence is the outcome un-edited, raw and pure. Therefore did we chose to create our own automatic drawings, adding them as an extra layer to our Iconic image. The following spread shows the the automatic drawing that we, in the end, chose to use and work with.

Furthermore, the Iconic image itself depicts a human body laying in the fetal position, representing human life when it is still untouched and in its most pure form. To link to our discussion on the concept of 'Veridicus' (page 36) this pure state of human life can be likened to our first uniform, entirely unaffected and sincere.

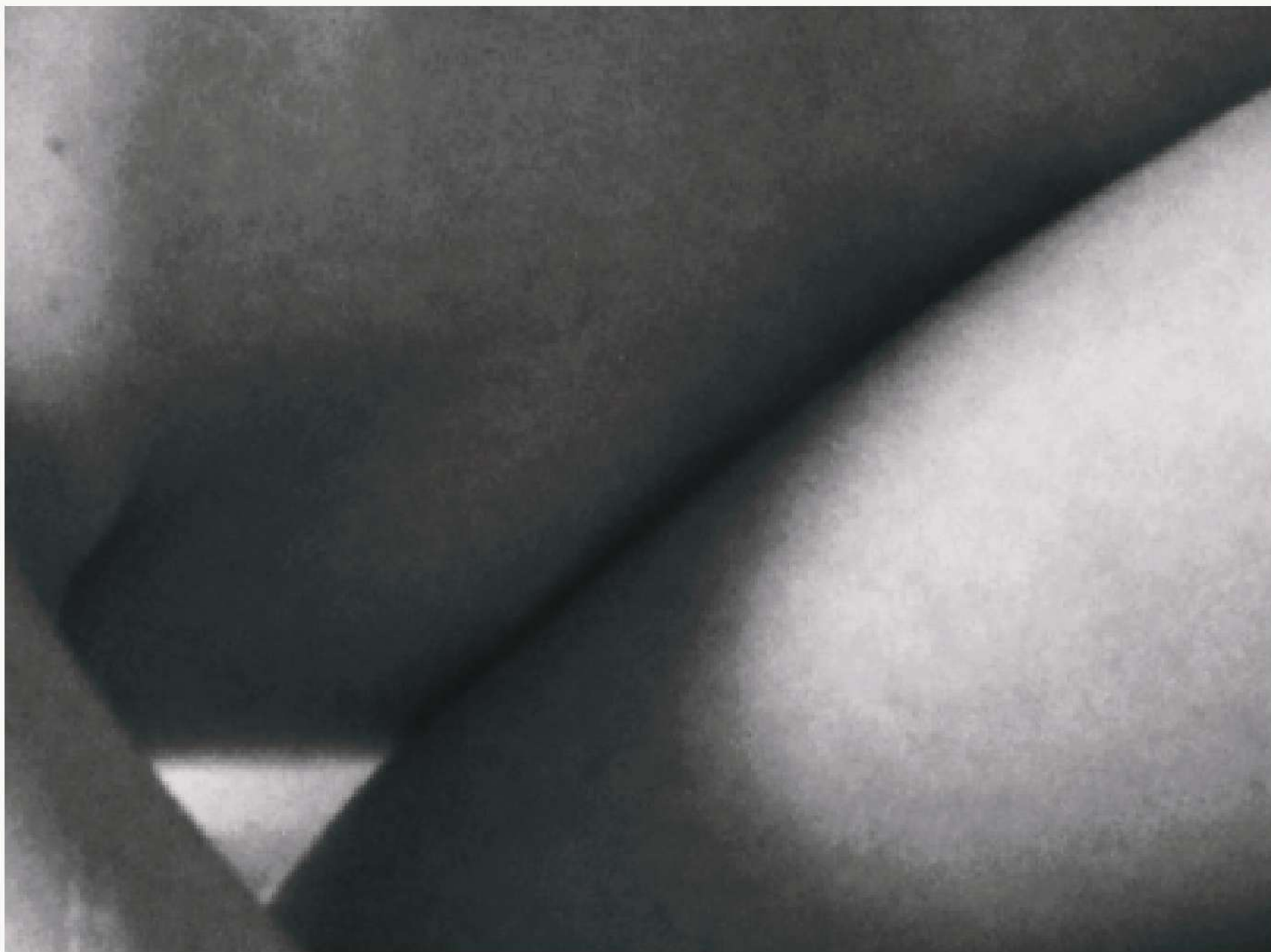
These two elements together, referring to the automatic drawing and the picture itself, illustratively show how we came up with the concept of 'Veridicus'; why we chose it and why it represents all three identities. Moreover, these three questions are answered in the next paragraph.

Classic silhouettes fill all our wardrobes and we depend upon our staples from every day but add accents of colours or patterns to make our outfits more expressive. The title of our concept is 'Veridicus', which in English translates to truthful. Stability occurs in all our personalities; however, we believe that truth is more befitting, to not only our style but also our way of life. One might say that we all dress transparently because the outfits we wear on a day to day basis reflect our mood. Given these points our expressions for us is not about our personalities but it focuses more on our emotions.

Consequently, concisely described, is the image of the fetal positioned body a representation of a uniform which can be compared to our own staple wear. The added layer of the automatic drawing is on the other hand a representation of our expressed emotions, which in turn can be likened with our own personal and daily touches to our looks.

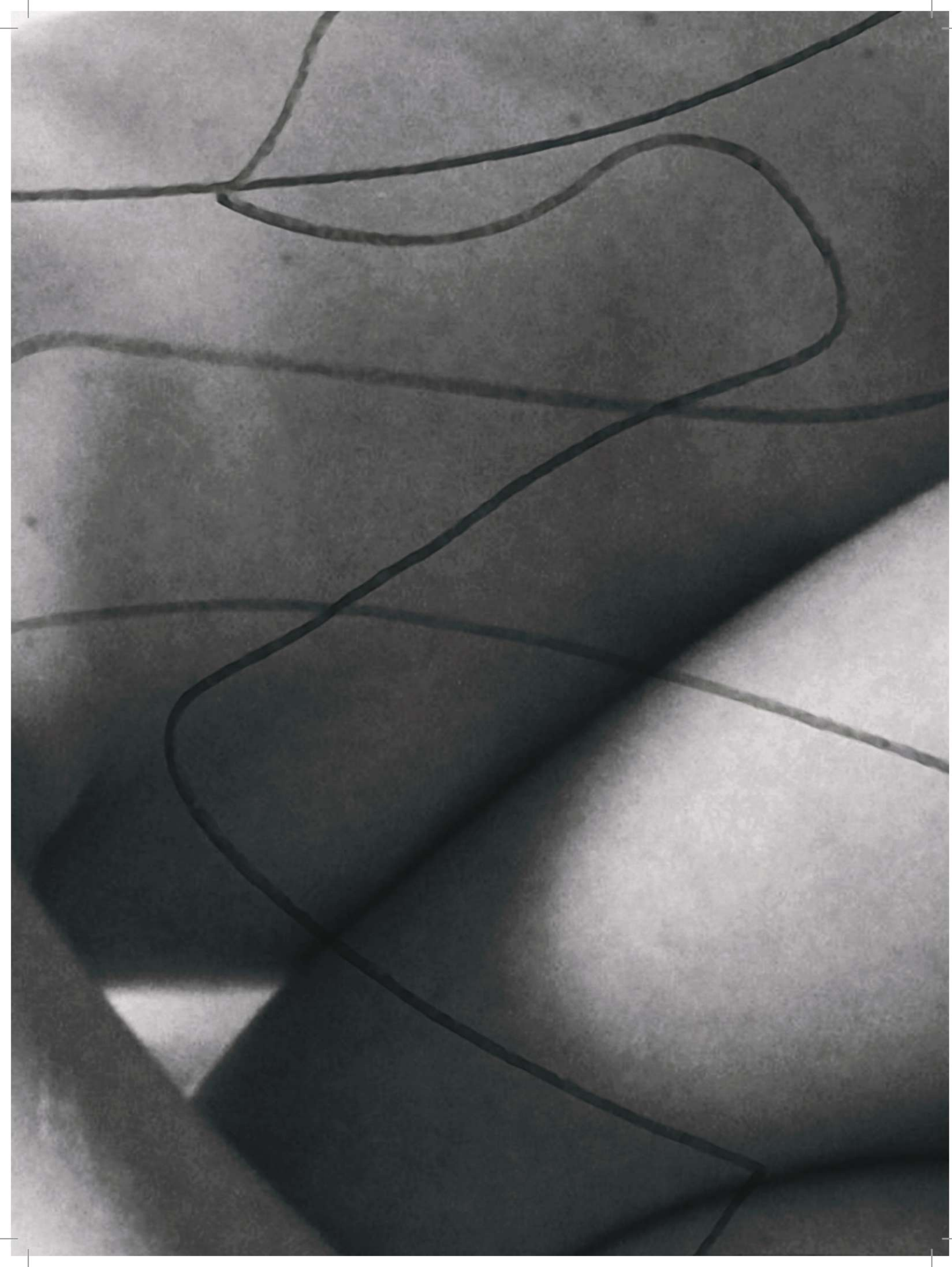






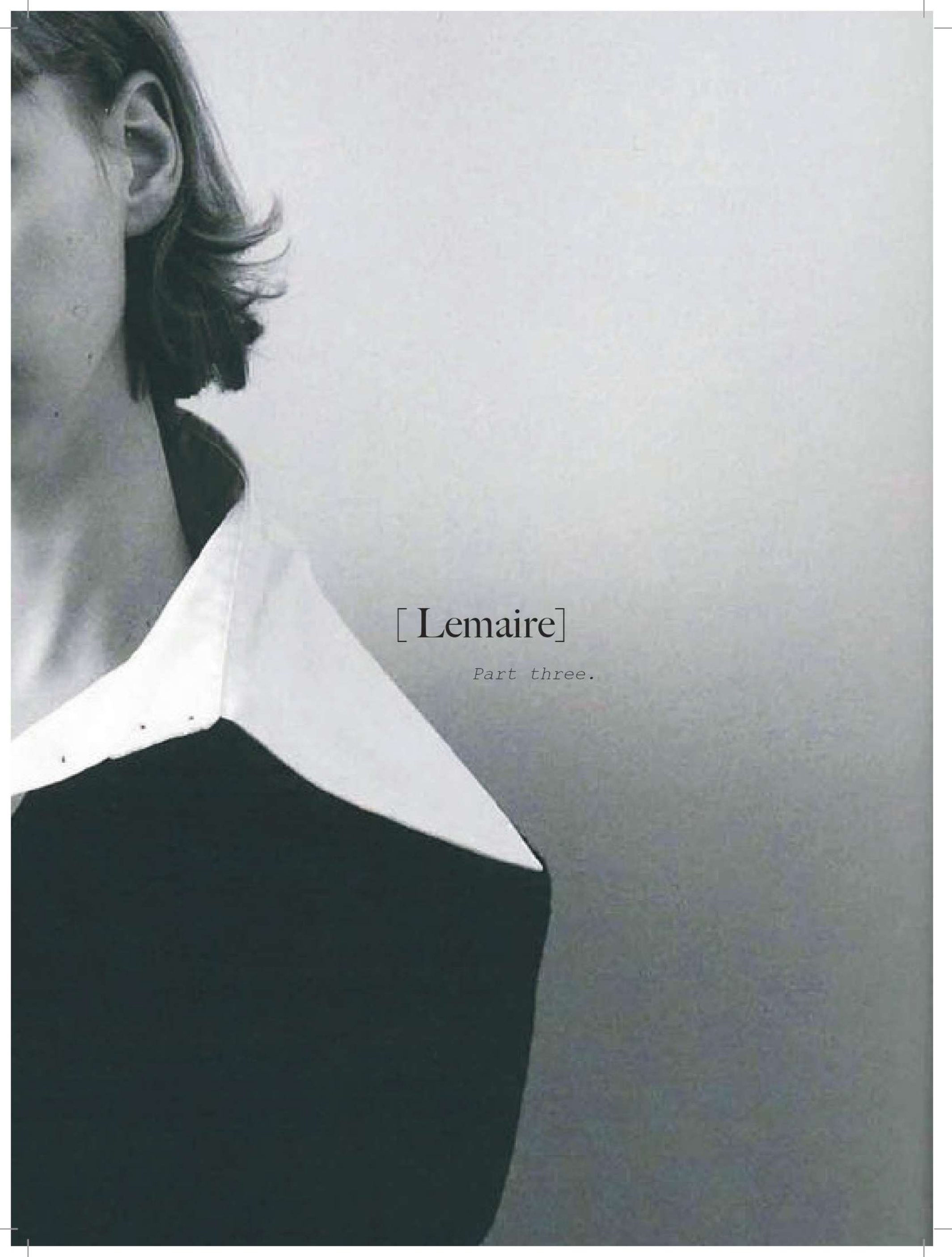


"[...] the Iconic image itself depicts a human body laying in the fetal position, representing human life when it is still untouched and in its most pure form."









[Lemaire]

Part three.

'Veridicus & Lemaire'

[Why Lemaire and their philosophy correlate with the notion of truth]

Analysis and photography on Lemaire in connection with the notion of truthfulness

Why Lemaire is a brand that well suits the concept of Veridicus [truthfulness; truth] is because of its enhancement instead of disguise of both the woman wearing the clothes and her life-style. The clothes are rather displaying the wearers life-style and contributing functionally to it instead of simply being in the way. In Lemaire's clothes one do not have to suffer for beauty, instead the opposite. Also, because of the cuts, that creates shapes that practically follows the wearers body, plus the choice of the monochromatic colour palette which is least to say an element of distraction.

In a chat with Vogue fashion journalist Jo-Ann Furniss about the Lemaire SS13 RTW presentation, published on vogue.com [02/10/12], did Lemaire comment the following:

"The problem with the fashion system is that it is always about the spectacular, it becomes about disguising the woman."

"I want my clothes to be about being yourself, being who you actually are."

Furthermore, in an interview with Women's Wear Daily [Lemaire RTW Spring 2020, 25/09/19] said Sarah-Linh Tran the following:

"We like clothes to be a kind of new nudity"

In the end is Lemaire a most certainly truthful brand, thus it is true to its essence, which is simply about making functional, effortless clothes of great quality [which we later on will go deeper into] and hence Lemaire is true to the wearer, it is a clothing brand that speaks of french elegance but in which you can live in.



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Synopsis

Lemaire is a french, paris-based brand which was originally founded by the french-born Christophe Lemaire. Through time have Christophe Lemaire had a number of high profile design roles within the industry, which may be thanks to the skills of craftsmanship he learned from studying at École Nationale Supérieure des Arts Décoratifs and during his early internships for some of the most celebrated and extremely skilled designers of the industry; Christian Lacroix, Yves Saint Laurent and Thierry Mugler.

For Lemaire was the year of 1990 a turning point, after 4 years working for Christian Lacroix he sent in a, as ANDAM described it, brilliant proposal to their contest and was rewarded by the prestigious ANDAM award (an award for emerging paris-based designers), making it possible for him to start up his own business. Thereof did he shortly after, in 1991, launch his own label named after himself, 'Lemaire'.

From the very beginning was the brand only exclusively sold in small boutiques, but soon it started to gain serious attention and became much appreciated for its crisp, spartan yet "tailor-made" quality designs. Further did Lemaire achieve both the grand prix of the City of Paris in 1994 and the ANDAM fellowship award yet another time in 1995, only 4 years after the start up. These rewards did in turn help to support the newly launched menswear line and the growth of the eponymous brand itself.

However, in 2001, did Lemaire choose to change his focus and took on the post as the creative director at Lacoste, which is where he first came to prominence in the fashion industry. Lemaire stayed there until 2010 before he then switched to the house of Hermès taking on the role as the art director of the Women Ready-To-Wear department. The announcement of him entering the luxurious french brand was met by surprise from the industry, however did he not long after prove himself at Hermès as he created an effortless aesthetic completely in line with both his simple artistic expression and the house's heritage.

It was not until the year of 2014 Christophe Lemaire decided to exclusively focus and direct his full attention to his own label, however co-designing and managing the business with Sarah-Linh Tran, who also is his current partner.

Moreover, in 2016 was it announced that Lemaire would be joining Uniqlo, as the artistic director of their new Research and Development Centre in Paris. To build and develop a totally different new design concept within the Uniqlo brand.



1 9 9 0 Christophe Lemaire receives the ANDAM award for the first time

1 9 9 1 Christophe Lemaire launch his eponymous label 'Lemaire' in Paris

1 9 9 4 In the year of 94 was Lemaire awarded the grand prix of the City of Paris

1 9 9 5 For the second time around does Christophe Lemaire receive the ANDAM award as encouragement towards the brand's direction to men's wear

2 0 0 1 Christophe Lemaire takes on the role as creative director of Lacoste

2 0 1 0 steps down from Lacoste and joins the Hermès house as the artistic director for the women RTW

2 0 1 4 departs from Hermès to direct his full attention to his own label, co-designing with Sarah-Linh Tran

2 0 1 6 joins the Uniqlo family as the artistic director of their new research and development centre in Paris

Present
tense

A brand that is known and greatly appreciated, in the world of fashion, for its simple yet artistic and practical pieces of exquisite quality





Lemaire; Identity

...and who are their client?

What Lemaire in fact is lauded for is its minimalistic and truthful approach. Minimalistic in regard to the simplicity and practicality of the pieces, also hence the designer himself rarely does any interviews. Very different from many other designers who brand themselves in turn to gain attention for the brand. Lemaire on the other hand is clear with the fact that the brand is all about the clothing and nothing else. At the same time is Lemaire 'truthful' in terms of their design approach, always sticking to what the brand is really about, its essence. Because what Lemaire in actual fact is all about, as earlier mentioned, is simply just clothes, of great quality. In an interview the design duo made with SSENSE Christophe Lemaire said the following:

"Sometimes you feel like people in fashion are a bit ashamed to admit to doing just clothes, they need the "rock n' roll" alibi,

to justify that they make clothes. No! We are very proud of making clothes, we try to make clothes that will bring solutions to people to feel and to express their individuality. So this is what we try to express in the shows. Reliable fabric makes a reliable garment. The neutral color palette creates a very easy to mix wardrobe. It is playful and discrete at the same time."

Noteworthy is that Lemaire's approach to the fashion industry is to design clothes that have a base in reality and in that way are their designs utilitarian and therefore also reliable. Also are their clothing a sort of tool for the customer to project themselves, their personality and their relationship to themselves. In that way is Lemaire's view on fashion and creating clothes deep and definitely coherent with the concept of truth as it is a very honest and sincere brand.

Powerful yet elegantly undramatic describes the client for Lemaire. Someone who confidently own themselves and breathes an organised and practical lifestyle, but at the same time have a fun take on life. The Lemaire client is curious and has multiple interests and devotes a lot of his or her spare time to intellectual, artistic hobbies. Concisely speaking, a charming, trustworthy, dignified, stable, honest, versatile, cherished and cheerful person depicts the ideal Lemaire target customer.

A genial part of Lemaire is that they take inspiration from everyday life and the people on the streets, that is their customers. Thereof are the people walking in their runways portraying their ideal kind of customer, which makes it wonderfully easy to imagine who the people wearing Lemaire are. In an interview with Dhani Mau (published on fashionista.com, 03/04/16) Tran

"First, a confident girl. And also the idea of the flaneur. Those girls are independent and they have time to look around and appreciate what's around them. And it gives them some strength and confidence."

commented on their FW16 collection, talking about what kind of girl they imagined when they first started the process of creating the collection:

"First, a confident girl. And also the idea of the flaneur. Those girls are independent and they have time to look around and appreciate what's around them. And it gives them some strength and confidence."

This quote of Tran does perfectly paint the picture of their target client; a forewoman as a whole. To give an example is Anne Hathaway a great person to represent the client type Lemaire is aiming to reach out to. A role model with a personality which bathes in confidence, elegance and charisma. Both her personality and way of life matches Lemaire's philosophy entirely, on and off screen. Why one would

consider it being even more important that her personality is coordinated with the brand's identity rather than her aesthetic is because Lemaire is more about the character, the gesture and the intelligence of one person, alternately than wearing the proper attire for the time and occasion. But also, if discussing her personal style does she clearly communicate her busy lifestyle through the looks she appears in, which are subtle yet without any doubt sending out the message of her being a forewoman. However does she from time to time also wear more playful, thoughtless and cheeky outfits which shows of her character and therefore make her seem more real and honest, rather than fake. Because of these given reasons is Anne Hathaway the kind of person Lemaire exactly is targeting at.

On next spread we have, with the help of 'Iconic images', illustrated what the

client analyse of Lemaire points out; The target audience of Lemaire is wide as it is an approachable brand, thus it is based in reality and therefore befitting to a lot of styles and suitable for multiple occasions. Thereof can the Lemaire customer vary quite a lot, hence the three first images - representing three different identities [thoughtless elegance, creative energy and knowledge]. But, what all of them have in common is their philosophy of that fashion should be functional and of great quality (hence sustainable), also individual and should flaunt your personality. Therefore, to illustrate that Lemaire has a wide customer range, yet united under a shared philosophy, have we chosen to present a final 'Iconic image' that can be likened with the surrealist movements exquisite corpse paintings and/or David Hockney's cubistic multiple photos.



no. 1

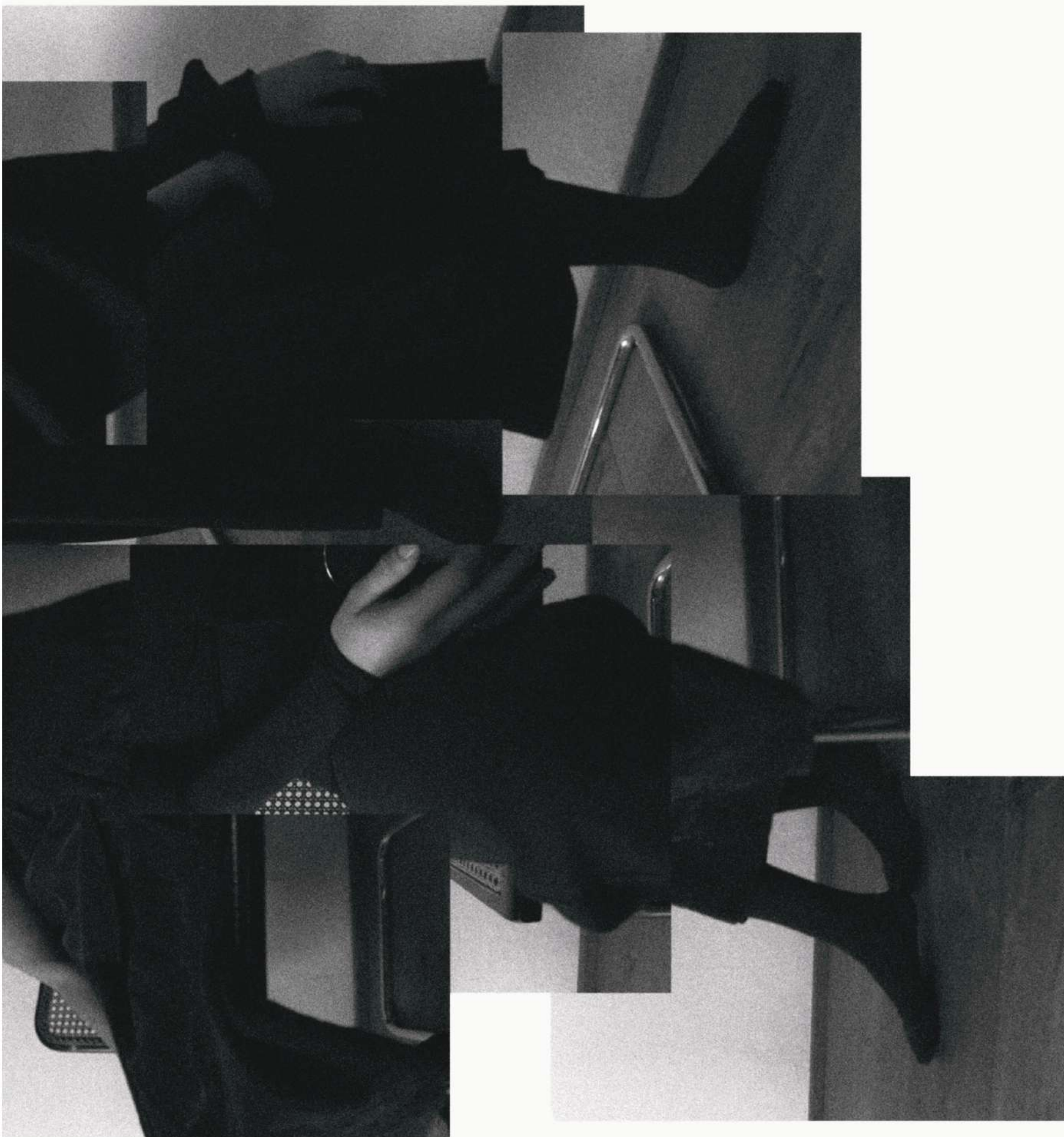


no. 2



no. 3







C as in Communication

covering; aesthetics, visual language, advertising, press and spokespeople





"I like colors, I like fluidity, I like to play with things, but at the end of the day I don't like if fashion is too precious. I like something to be steady, stable, solid."

Aesthetic; Lemaire is a brand that through their aesthetic and design clearly speaks the language of 'Parisian Style', which can be defined with seven key-words, which are; Effortlessness, Elegance, Understatement, Sensuality, Fun, Individuality and Breaking the rules.

Even though the brand has evolved and the inspiration has come from many different places through the years has Lemaire still enabled to always stick to its original identity and aesthetic. Making sure that once one sees any of their presentations one will directly notice it is Lemaire. Nowadays they are much appreciated and known for their use of flowy fabrics and airy silhouettes, conveying a feeling of sensuality, while it also makes the garment more utilitarian. Further are they also known for their cohesive presentations which shows a lot of recurring designs and

neutral colours each season. In that way does Lemaire give the sense of individuality, for its ignorance of trends, rather choosing a design that expresses the typical french allure of understated timeless elegance.

To get back to commenting on the brands evolution through time, one can clearly see that Lemaire's overall aesthetic expression has changed along its development and the changes in the founder's, Christophe Lemaire's, focus. One of the more noticeable changes was when Lemaire in 2010 presented its SS11 collection, which was the brand's first show in seven years. Clearly visible in this runway show is the influence from his entrance into the Hermès family. In a review of the catwalk show, published on vogue.com on the 6th of July 2010, Tim Blanks writes:

"[...] also offered proof that he has his own distinctive take on quietly convincing luxe."

In Blanks article about the SS11 collection he clearly points out Lemaire's newly found finesse and more refined luxurious design.

4 years later, when Christophe Lemaire stepped down from his post at the house of Hermès and started co-designing with Sarah-Linh Tran we can see Lemaire choosing a direction with a more individual, powerful yet fun artistic expression, insinuating eroticism. This fresh more sharp aesthetic expression might one consider to be the result of Lemaire's decision to involve Tran in the design process. Hence having another team member that thinks alike means both stability as well as having someone to elaborate on ideas with.

As a consequence of the many changes within the brand Lemaire has developed a lot with time, although always sticking to their original approach and do nowadays put out a stronger face than ever. To add have the brand not never been more coherent with their philosophy, that speaks upon creating clothing that one can live in, while still giving the wearer a flattering appearance.

Visual language; To further discuss the aesthetic that Lemaire has created we will now look specifically into the visual language they have developed. Present in their collections is the element of individuality, something that is always present, whilst the work still gives the sense that it has been well thought out and strictly organized. This element is certainly also evident in their visual language as well because their visuals have a very structured

appearance ensuring they are cohesive and clearly speak the same language as the garments; the language of Lemaire, which is a style that respects and accompanies one's personality and allows the customer to be themselves while still being versatile and appealing to a larger audience. The brand's visual versatility is clear because every season the visuals (referring to their photography and videos) for the brand adjusts to the concept and message Lemaire wants to portray that particular season but at the same time staying true to the brand's identity. In an article with GQ magazine, written by Will Welch and published on gq.com (28/09/17), Christophe Lemaire said:

"I like colors, I like fluidity, I like to play with things, but at the end of the day I don't like if fashion is too precious. I like something to be steady, stable, solid."

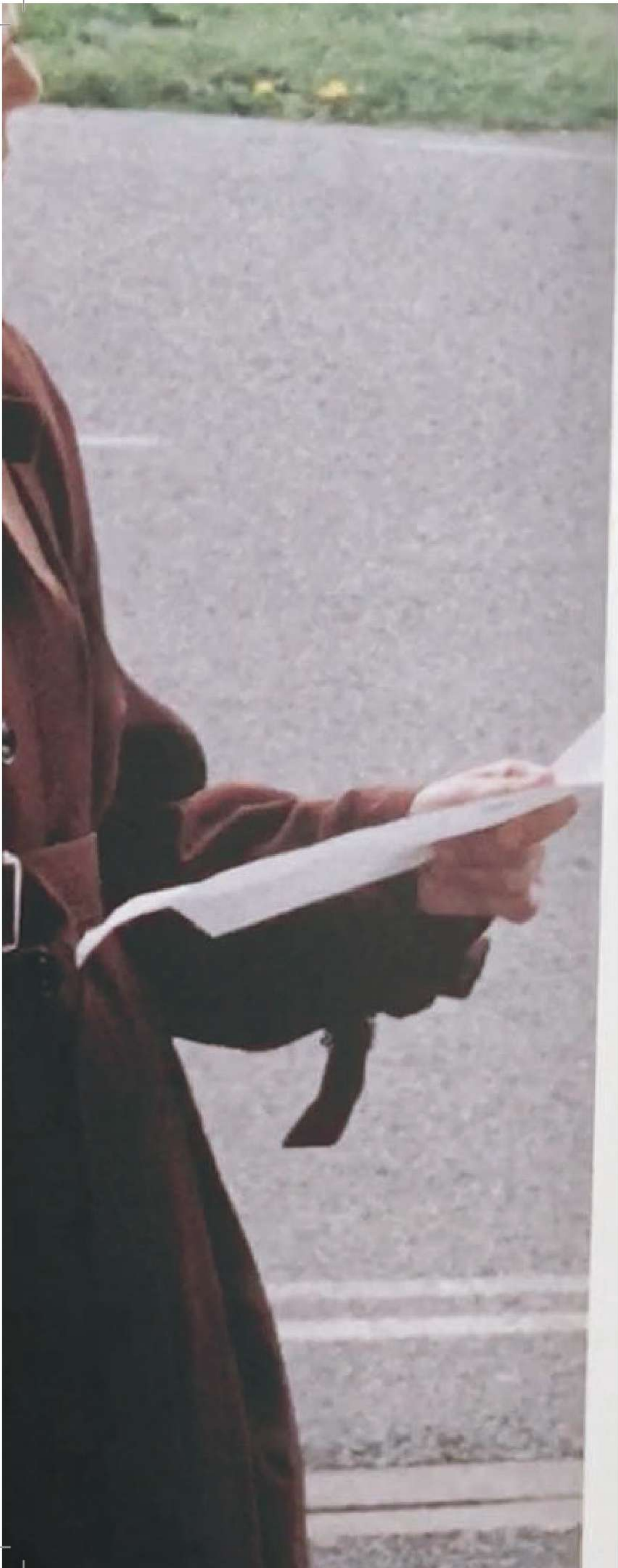
This comment states exactly how they project themselves as they produce pictures and videos that are experimental yet polished. Their range of images are wide, with pictures from different angles, taken with various kinds of cameras, each with their own effect and finish. Together as a whole, the entire makeup of Lemaire's visual language portrays an artistic, fresh and young aesthetic.

Advertising and press; As you would expect from such a cohesive brand like Lemaire, their advertising for each season generally has a subtlety and functionality to the images. This ensures that the viewers focus is solely on the clothes and is not being distracted due to an eccentric set or layout. The images are clean-cut, raw and stripped back to the essentials - a beautiful photograph of the garments which completely depicts effortless



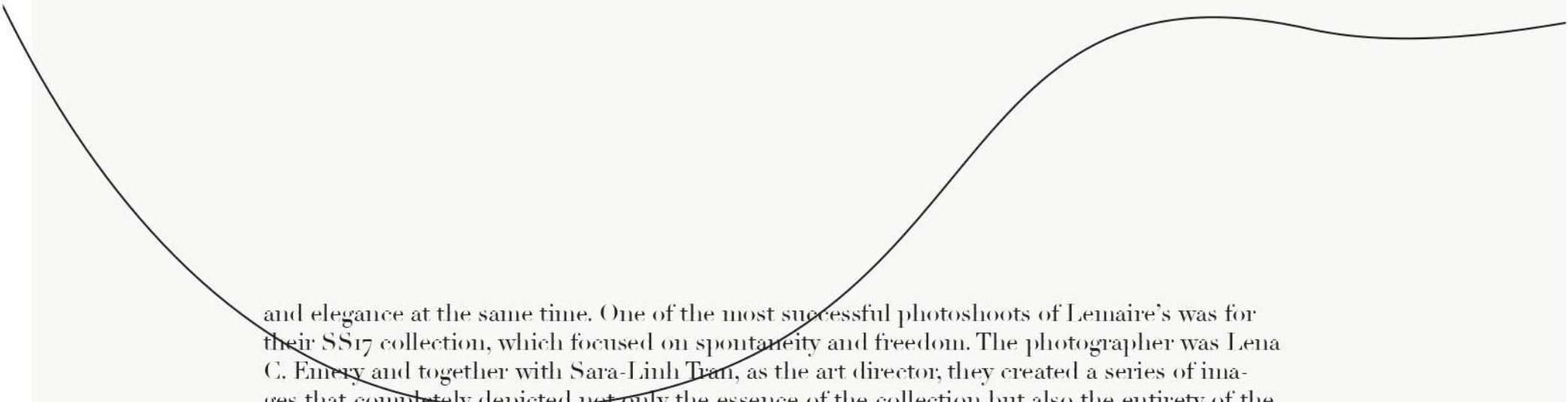












and elegance at the same time. One of the most successful photoshoots of Lemaire's was for their SS17 collection, which focused on spontaneity and freedom. The photographer was Lena C. Emery and together with Sara-Linh Tran, as the art director, they created a series of images that completely depicted not only the essence of the collection but also the entirety of the brand. Shot in the middle of a forest by a river, the location perfectly created the sense of freedom. While also ensuring that a large aperture was used ensured that all the focus would remain on the models. Finally, the neutrality of the model's hair and makeup helped to convey a raw, effortless beauty. Overall, it is clear to see that this series of images, that were published alongside the launch of the SS17 collection, easily portrays the honest nature of the Lemaire customer:

"[...] We want you, we chose you because of your personality: [...]"







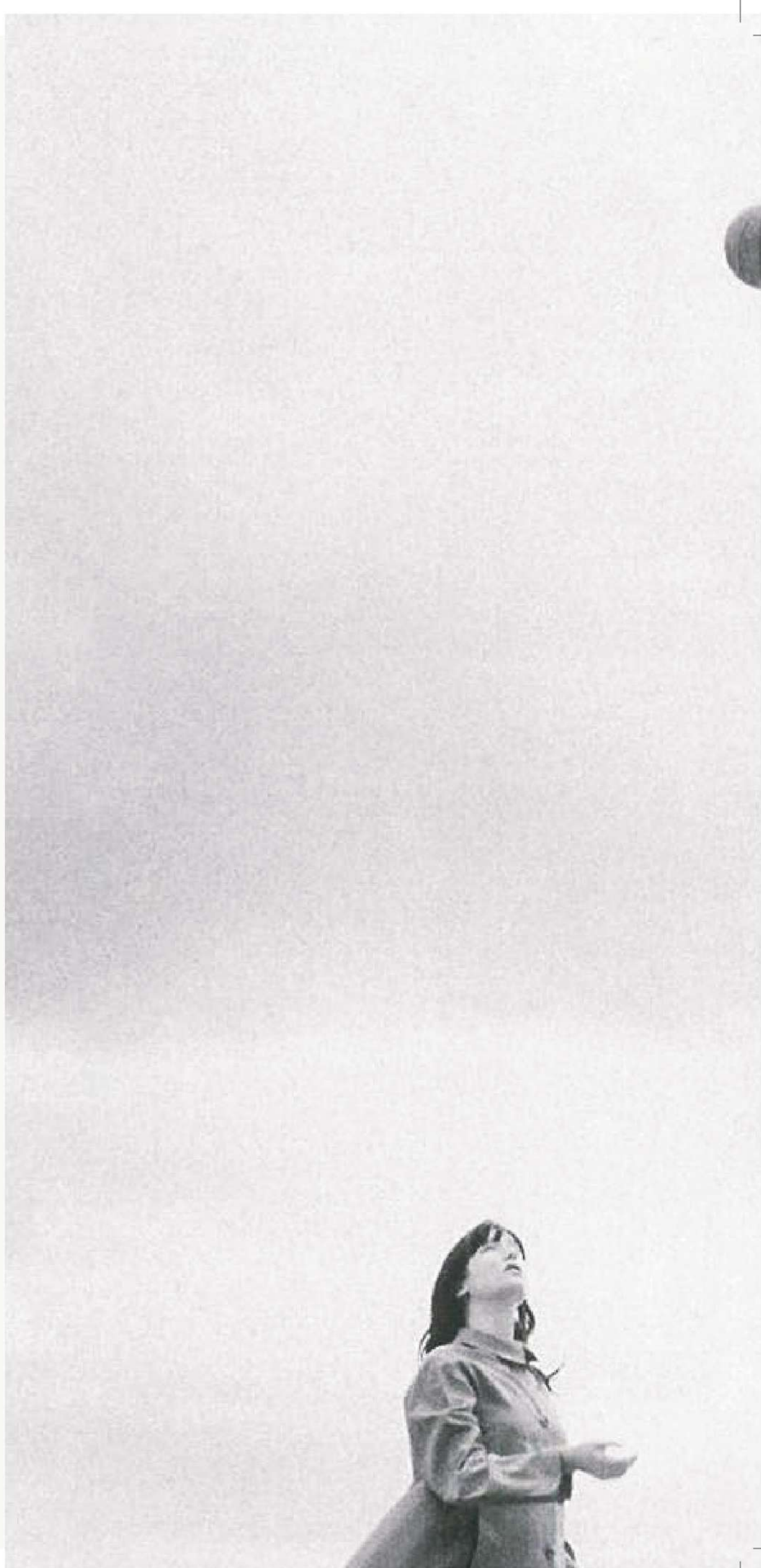








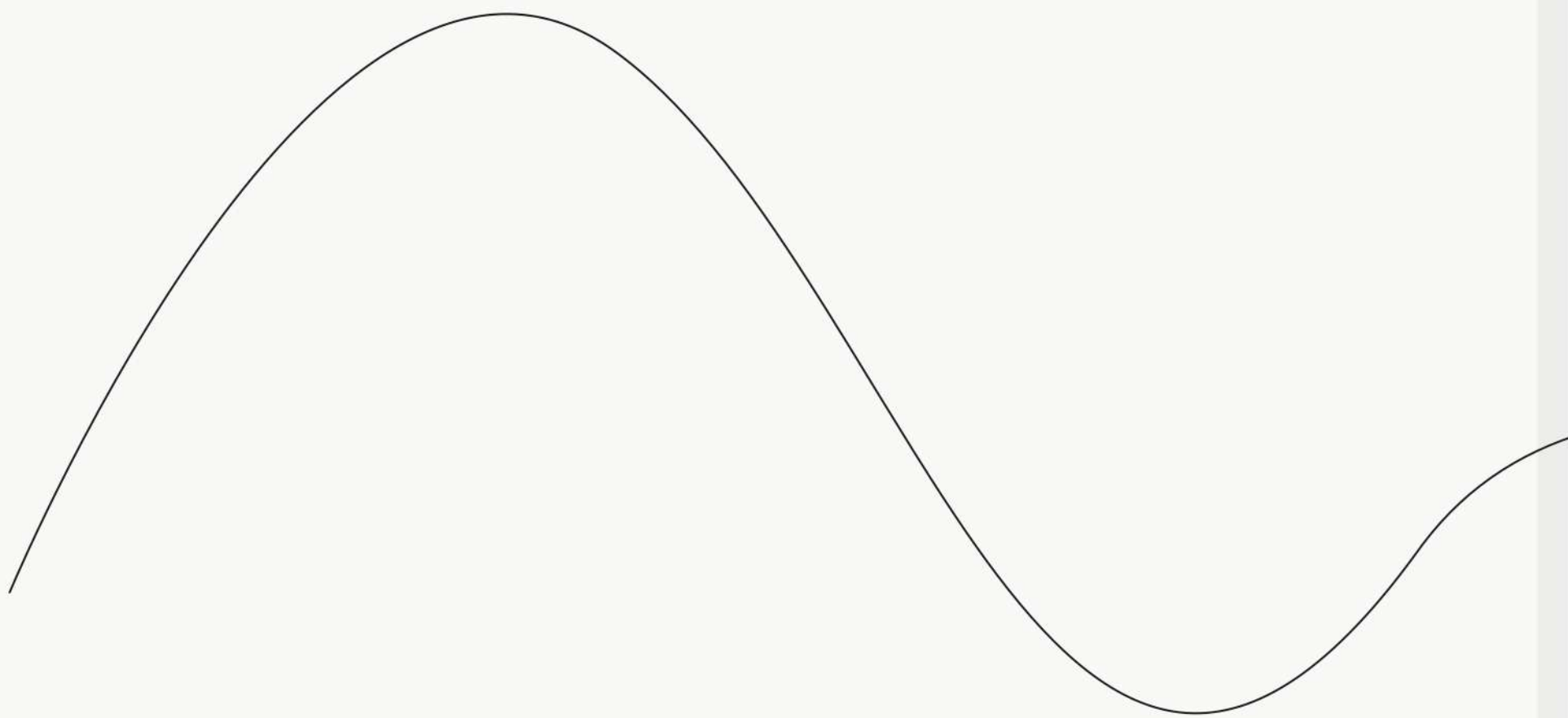
Even though the photo series' that are usually published, when each collection is launched, clearly encapsulate the essence of the brand, from our research we have noticed that they do not generally use them for advertising. It is also not common to see a Lemaire advertising campaign in print format; however, this does not mean that they are not gaining any publicity from magazines because we have noticed that many magazines feature Lemaire products in their editorials, in particular 'The Plant' and 'Holiday' have both previously used Lemaire garments.











These publications have a strong focus on the environment, which is extremely relevant to Lemaire's accentuation of effortless beauty. Particularly, 'Holiday' magazine uses Lemaire products for naturalistic editorials to ensure that no vibrant patterns draw the viewer's attention away from the authentic culture that the images are trying to portray. For example, in the AW18-19 issue, which focused on Bhutan, there was an editorial on the 'Himalayan Passage'. The shoot was photographed by Hill and Aubrey, and styled by Tony Irvine, who incorporated Lemaire garments throughout the series. It is only fitting therefore that their products are used in editorials for magazines like the two I have mentioned because even though Lemaire itself did not make the decision, it is still excellent advertising for the brand as consumers for these publications will already be interested in a fundamental principle of Lemai-

re's identity - practicality and honesty, which both nature and Lemaire have in common.

Spokepeople; Lemaire being a relatively young brand has not yet generated that much attention amongst celebrities or influencers to promote their brand highly or to represent their brand as their official spokesperson. For a brand that lives by a truthful and reliable philosophy, they prefer using people to represent them not because of their fame but by reason of their own raw personality. "We had to say; 'No, wait, wait, wait. We want you, we chose you because of your personality.' For us, good style is clothes that reveal your personality...Not hiding it, so we want to show that [on our runway]." said Christophe Lemaire in an interview with Dhani Mau, published on fashionista.com (04/03/16). For example was Angela Molina one of the guests invited to

their SS20 fashion show and it is not surprising as she is one of the most powerful and ever-striving Spanish actresses, an incredibly intriguing and inspiring person gifted with natural a natural sense of leadership; truly raw talent and personality. This kind of personality is highly complementary to the type of spokesperson Lemaire is going for; a forewoman. Someone who is true to themselves and is a physical body rather than a social body meaning someone who is able to make a statement without regret; causing people to admire them because of their captivating and charming personality.

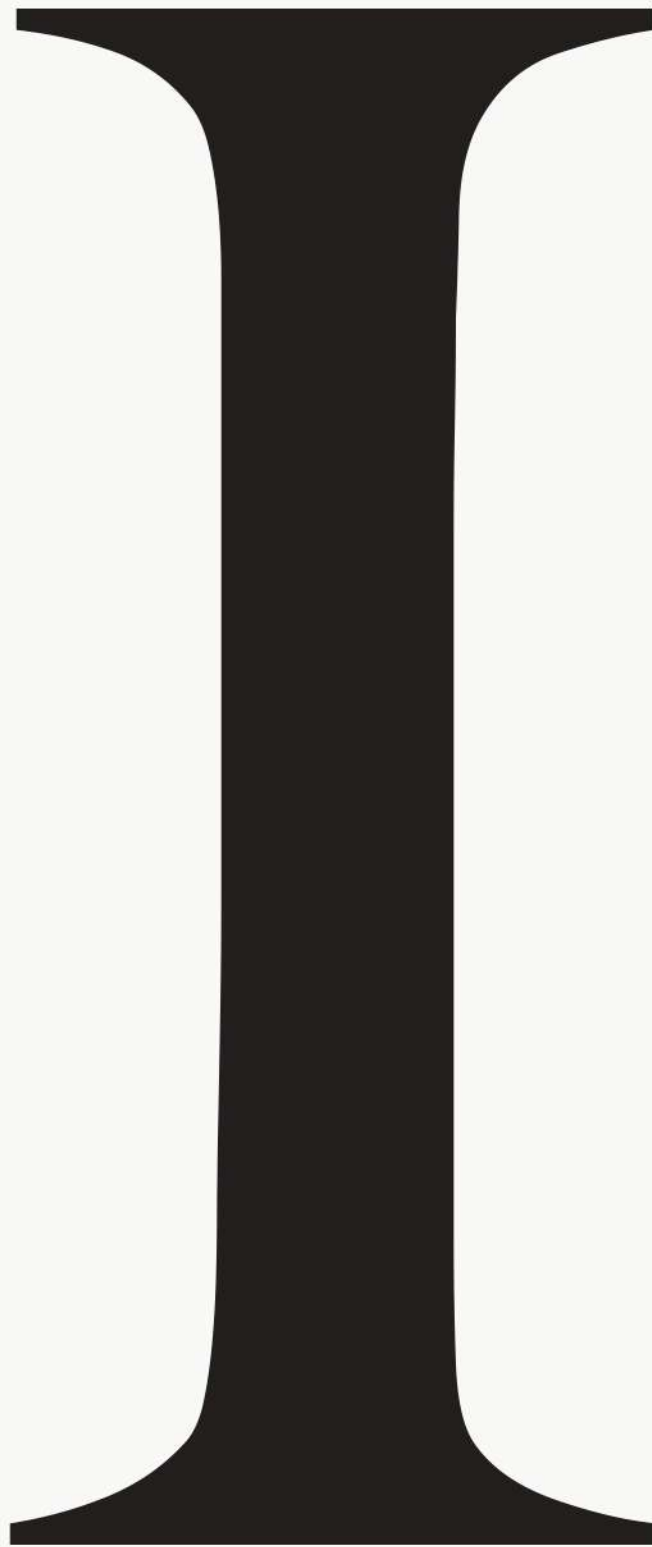






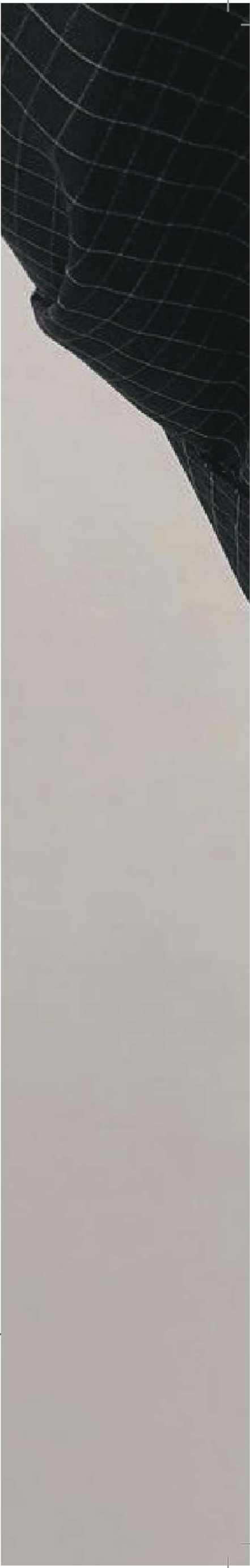






I as in Iconic products of the brand

discussing designs that are reoccurring each season







[The trench coat; The wide leg trousers]

Lemaire does not have a particularly iconic product that it is well-known for; which is probably due to the fact that compared to brands that have been around for decades, Lemaire is quite a young brand. Unlike iconic products like that of Chanel's little black dress, which has been around since the 1920s, Lemaire has not had enough time to establish products as iconic. However, there has been recurring pieces throughout most of the collections which in the future, if continuously used, could become iconic for the brand. These include a form of trench coat and wide leg trousers, and generally the Lemaire customer can count on these products returning each season. Nevertheless, Christophe Lemaire, himself, said in an interview with the Business of Fashion, that he finds it reassuring that their customers are not buying their products for the sake of a buzz. This leads to the idea that perhaps the brand does not want to have an iconic product because it might subtract the attention away from the rest of the apparel each season.

"[...] he finds it reassuring that their customers are not buying their products for the sake of a buzz."

One of the most prominent pieces throughout Lemaire's history is the constant recurrence of the trench coat. From season to season the trench coats they are producing are continuously changing; however, the fundamental concept behind each design is just the same as it was back in the FW11 ready-to-wear collection: neutrality. The trench coats present in each season are generally neutral colours, like black, beige or white, and the silhouette follows that of the traditional trench: long and straight. Variation comes from the smaller details, for example in the SS14 ready-to-wear collection the typical collar found on a trench coat had been removed. Overall, the trench coats that Lemaire produce give their customers a functional and stylish garment that can be worn with anything and for any occasion due to their fundamental neutrality. As the brand matures this product could easily become an ico-

nic symbol for Lemaire because each season it is present and the neutrality of their trench coat ensures that the consumer can keep the garment for decades to come.

Another product that has been present in Lemaire's collections, definitely in the past decade, are their wide leg trousers. Unlike the trench coats, Lemaire do not only use neutral colours for their trousers, and in the SS16 ready-to-wear collection there was even a patterned pair in blue, red and white; however, the underlying principle of Lemaire's garments has not be altered when it comes to their trousers. The general style of a high-waisted and wide cut trouser links clearly to the 'Lemaire customer' because not only do they express elegance and effortless-ness, they also ensure that the product is functional for the wearers lifestyle. The choice of wide leg trousers instead

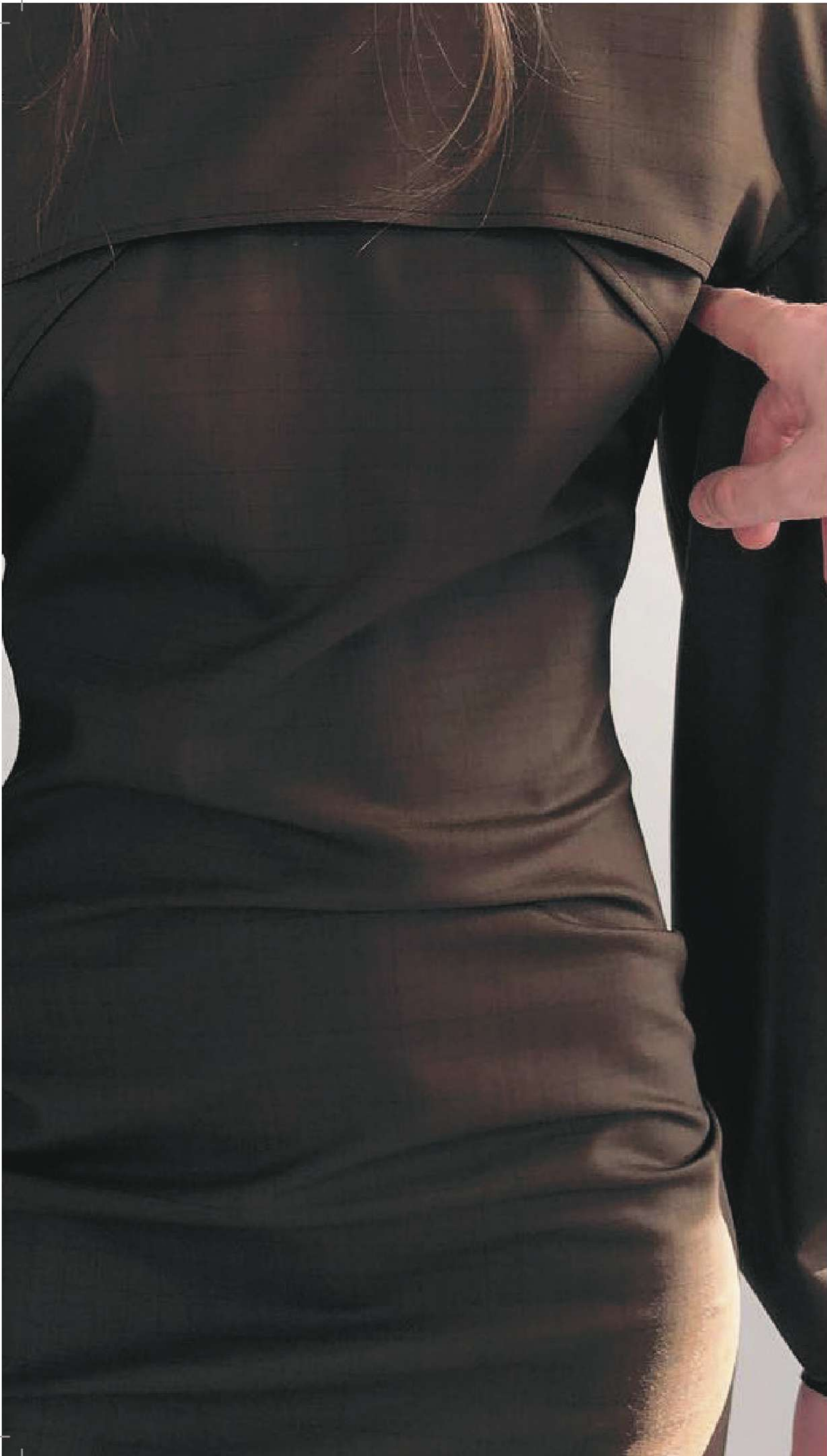
of a constant recurrence of a skinny jean, ensures that they are not restrictive making sure functionality is a key component to this product. Once again, like the trench coat, Lemaire's wide leg trousers vary in the minor details from season to season, for example in the SS17 ready-to-wear collection a long pocket was incorporated on the side of each trouser leg. Practical and sophisticated trousers, like the ones Lemaire produces, will forever be in high demand; therefore, this could easily become another iconic product for Lemaire in the future.







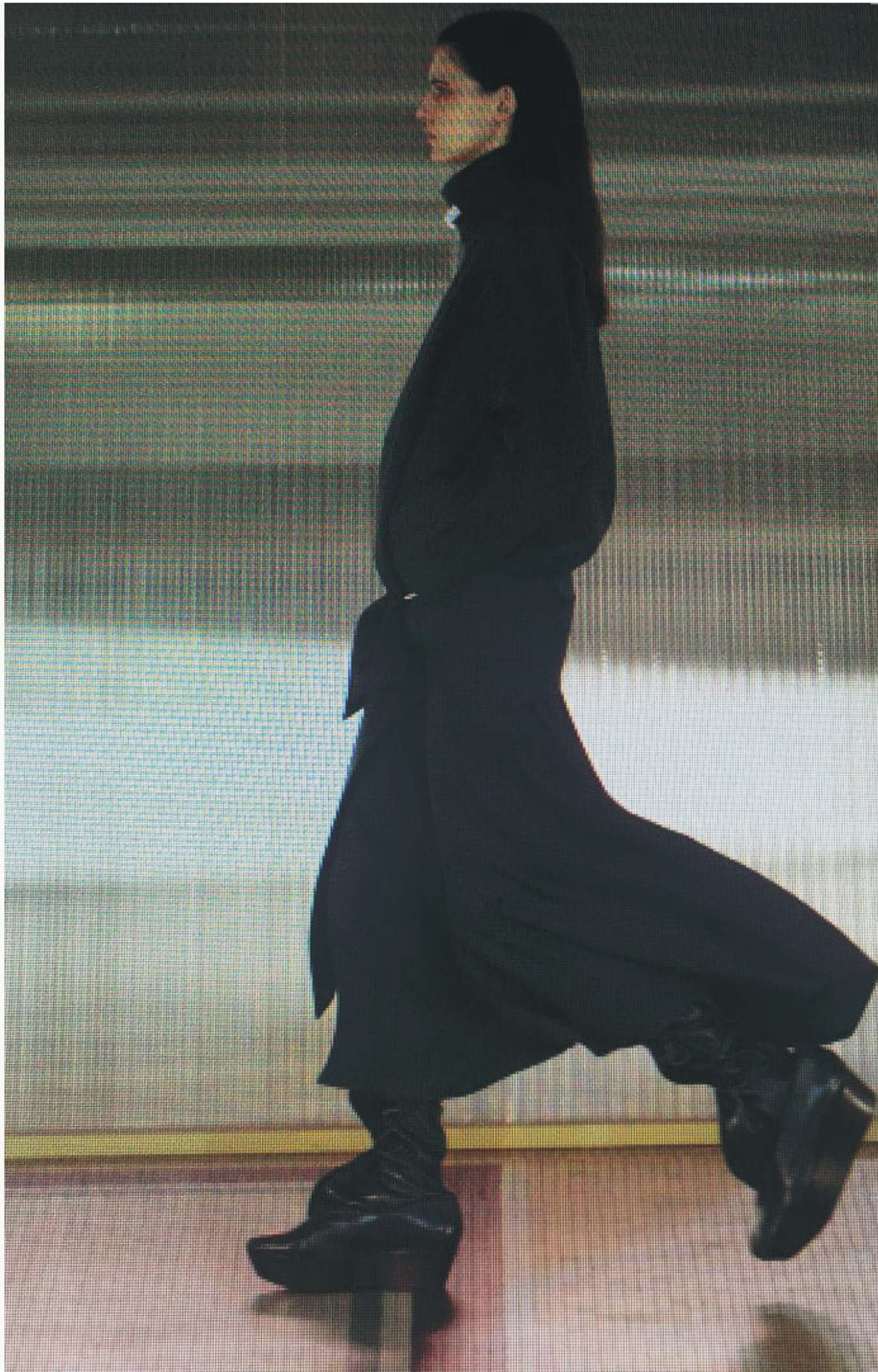


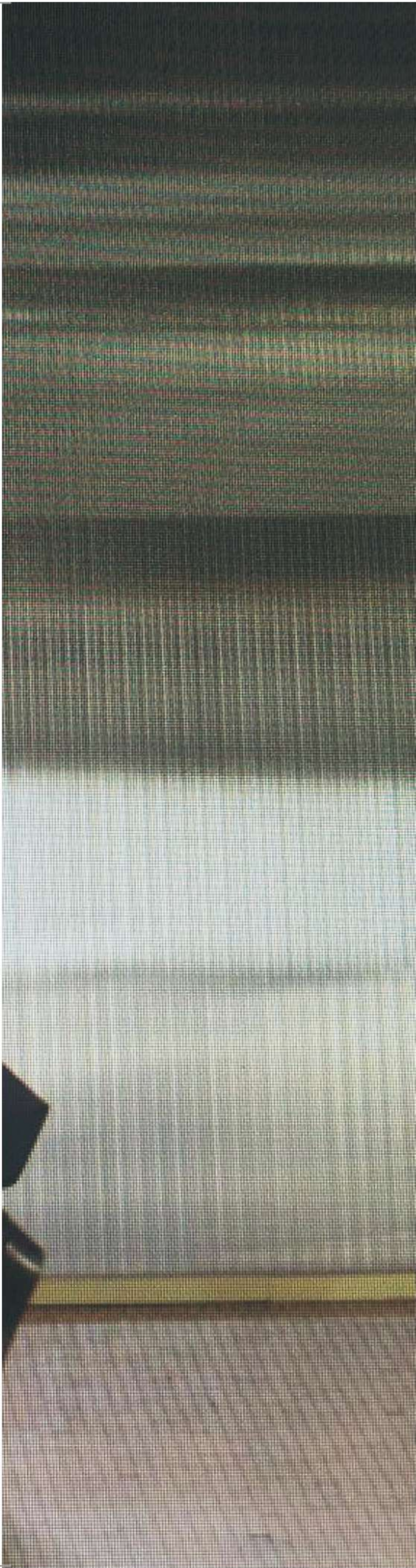


R

R as in Runway

Introduction followed by analyzes of Fall / Winter 2019 and Spring / Summer 2020





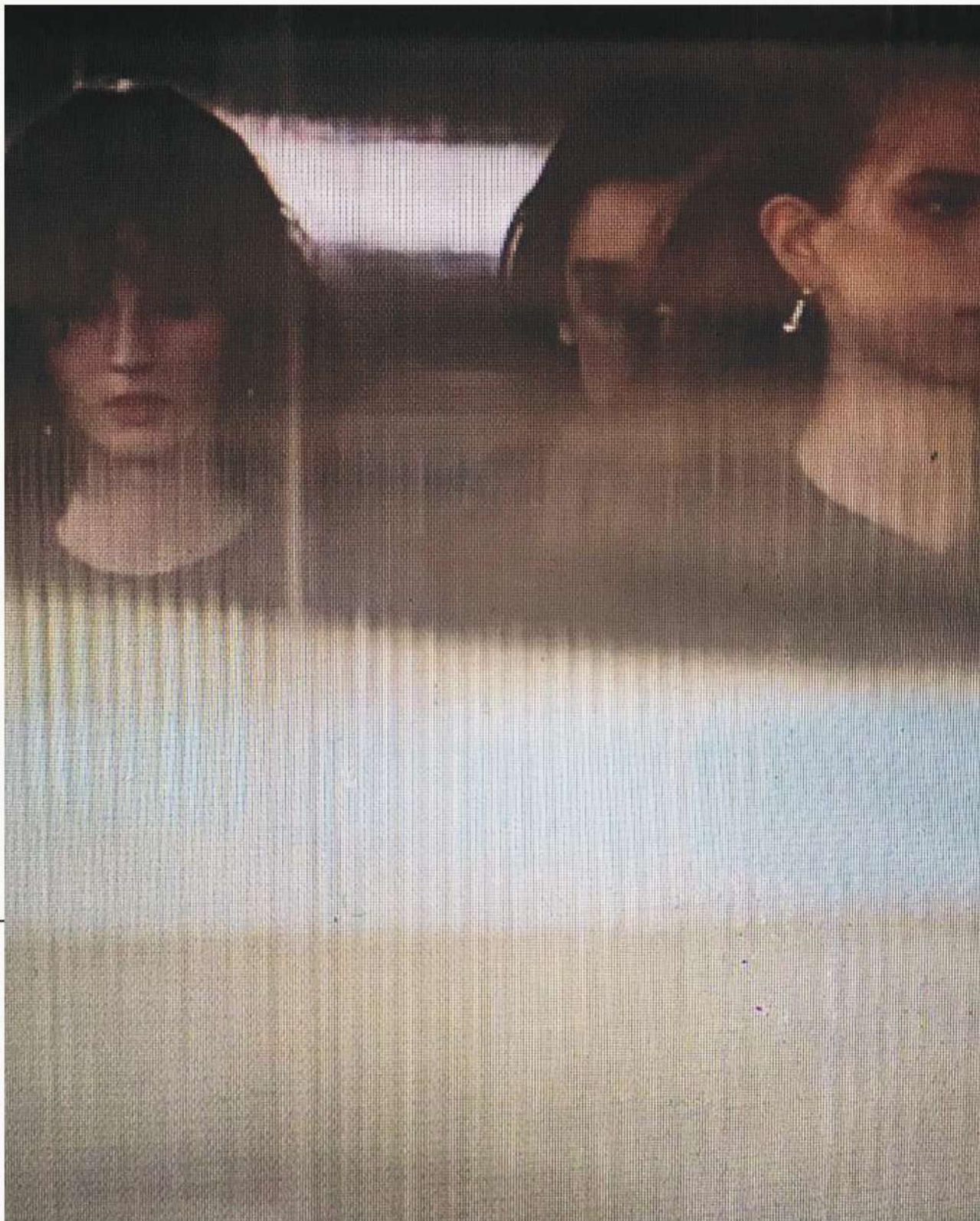
The message of Lemaire's aesthetic can be described as having a seemingly effortless and french touch to it. Also, in an article about Lemaire's SS13 presentation [Jo-Ann Furniss, vogue.com, 02/10/12] Christophe Lemaire said the subsequent.

"I am trying to make clothes that are like friends for women."

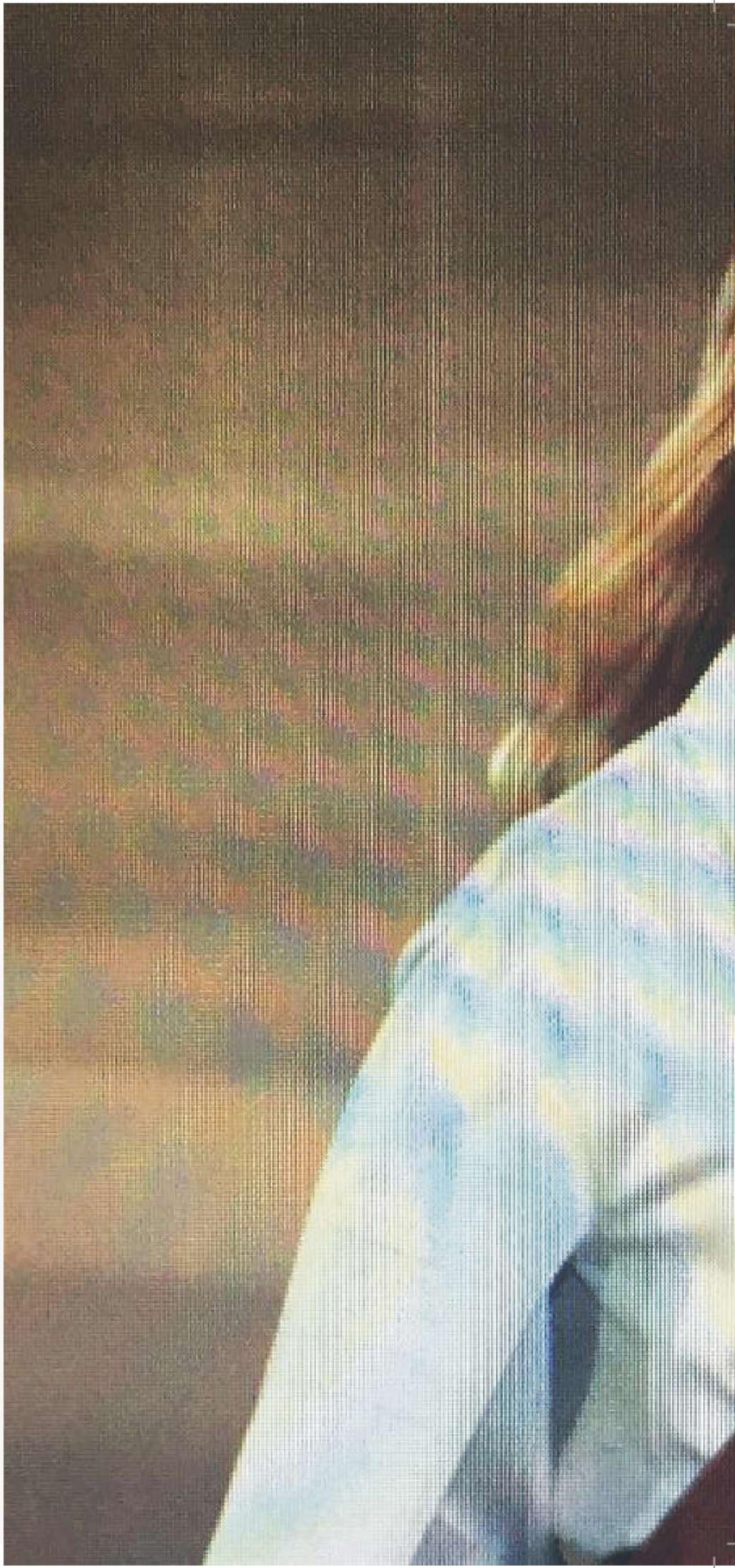
What they present is, simply explained, fashion that is rooted in reality and easy to wear, but still has a sophistication to it. The presentation, season after season, are thereof a supplement on their convertible wardrobe and does not change that radically.

When it comes to the set-design does Lemaire even in this case put a lot of thought into the process, as he says he imagines his clothes in a context from which he then bases the set design on. In that way showing the look's functionality.

Additionally, what makes the Lemaire catwalk shows even more immersive is the thought put into the music playlists. The brand even have their own spotify account with a few playlists for different individuals and moods.



"I am trying to make clothes that are like friends for women."





"The scale is much more human, for people to see the fabrics and subtlety of the colors."

Lemaire Fall/Winter 2019 details

The FW19 collection communicated an artsy bourgeois vibe, embracing an interesting mixture of detail variations. For example, the incorporation of elongated shirt collars was inspired from the seventies while seen alongside was puffed sleeves as of the Victorian era; however, still maintaining the contemporary everyday touch that is typical for the aesthetic of Lemaire.

As to the atmosphere and space Chrisophe Lemire said: “We wanted something more intimate this season, and liked the idea of the models passing from atelier to atelier,” referring to the catwalk which was staged in the Parisian art school École Duperré in Marais. Having the runway set in the school allowed students to be present while an undeniable intimacy was created, which served both Lemaire and the clothing they displayed well. As Sarah-Linh Tran commented:

“The scale is much more human, for people to see the fabrics and subtlety of the colours.”

Working with the idea of letting the audience closer to the clothes helped them convey the quality and precision of the fabrics, cuts, silhouettes and colours, which is a key focus to Lemaire’s work.

Furthermore, this casual everyday setting added to the collection’s individuality. Many times over have the industry experienced runways and different installations showing clothing that no-one has a clue about how to wear and where to wear it; however, with this show Lemaire communicated their philosophy which states the absolute opposite, the clothes are tools, functional for the wearer and definitely not the other way around. Lemaire’s clothes, so to say, serves its wearer; adjusting to his or her life, hancing his or her uniqueness.





















"[...] sense their vital energy."

Lemaire Spring/Summer 2020 details

Powerful, strong and polished does perfectly describe Lemaire's SS20 collection for women and men. The collection is insinuated with an easy-going and down-to-earth feeling yet at the same time plush in confidence. As Nicole Phelps wrote, in an article published on Vogue.com (25/09/19), the SS20 collection is about "[...] *'stable' but slouchy shapes, natural materials, different shades and sheens of black*". The runway show breathes a sort of effortless artistic elegance, and was in line with the brand's essence because it conveyed simplicity and functionality upon, as earlier mentioned, the stable yet flowy elongated silhouettes and the lightness in the fabric. Also, the colour palette, which is set to an urban venue consisting of more or less black, ash grey, muddy greens, off white and beiges. It is a collection portraying reality; for the women on-the-go who are interested in fashion but who are also living a life besides the fashion industry. Concisely, the show speaks of the three key elements that Lemaire puts a lot of value in, which are: silhouettes, fabrics and colours palettes.

Moreover, the element that is the most interesting to further elaborate on and discuss about is the colour palette that throughout the collection is shifting. In the beginning of the show they used heavy 'wet blacks' but slowly colours became lighter until looks of off-white, light beige and pale green were presented. This transition from a very dark to a lighter colour palette one could interpret as the transition between the seasons, going from fall/winter to spring/summer; the transition from a heavy elongated look to a much more light, flowy and crisp one.

Talking about the atmosphere was the show, this season once again, was set in École Duperré's beautiful courtyard, which helped to convey a sort of playfulness and careless grace. Further adding to the playful expression of the show was the soundtrack recordings of laughter and happy screeches of children. As Phelps also wrote, people in the room could "[...] *sense their vital energy*." Also, from up on the roof stood students of the academy watching the runway, contributing to the intimacy of the community that Lemaire has created.

As a whole, this collection successfully kept the brand's identity at the core of it. The collection was simple and beautiful in a sophisticated way, yet rational as it is grounded in reality and founded upon the idea of being suitable as everyday wear.

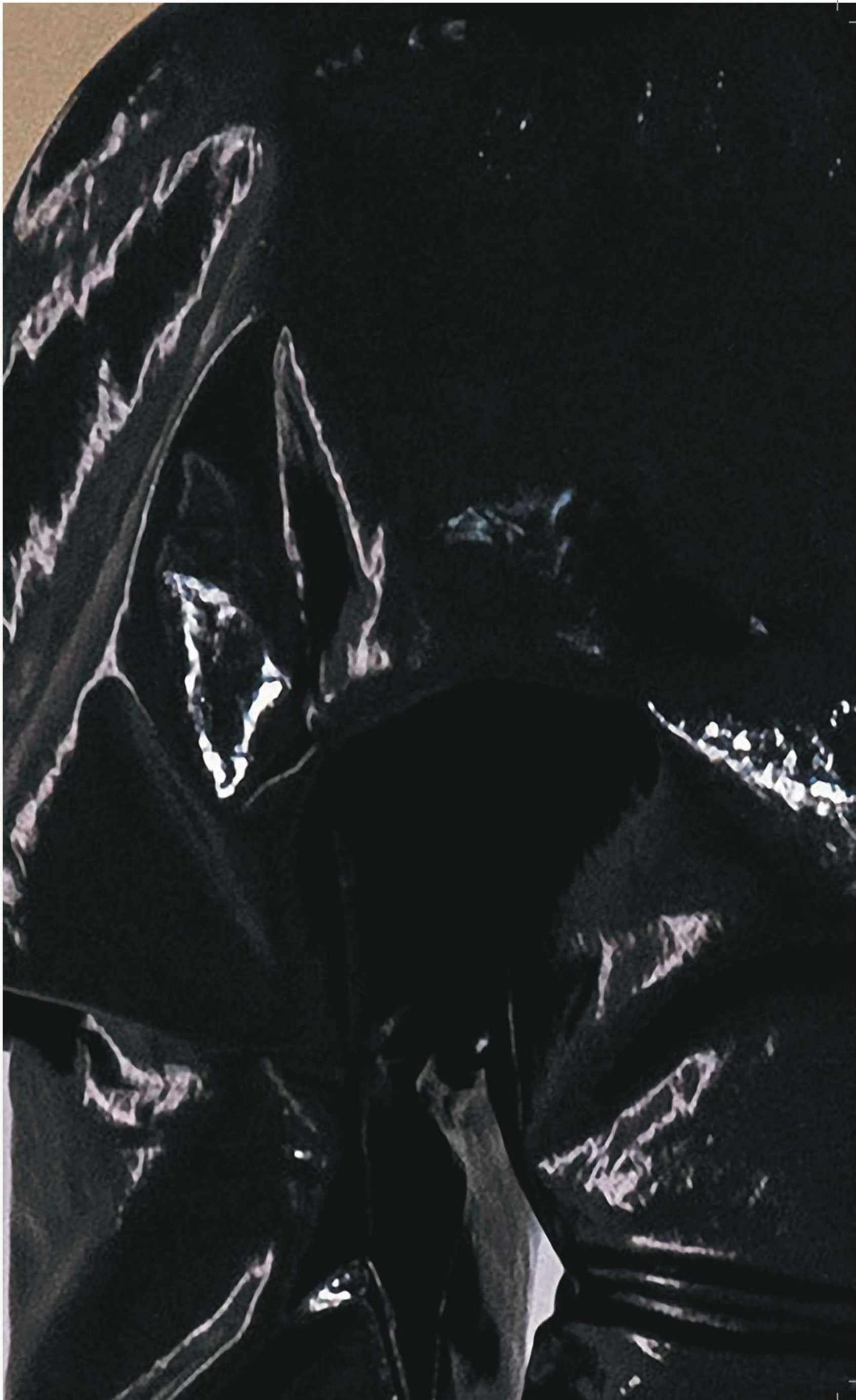


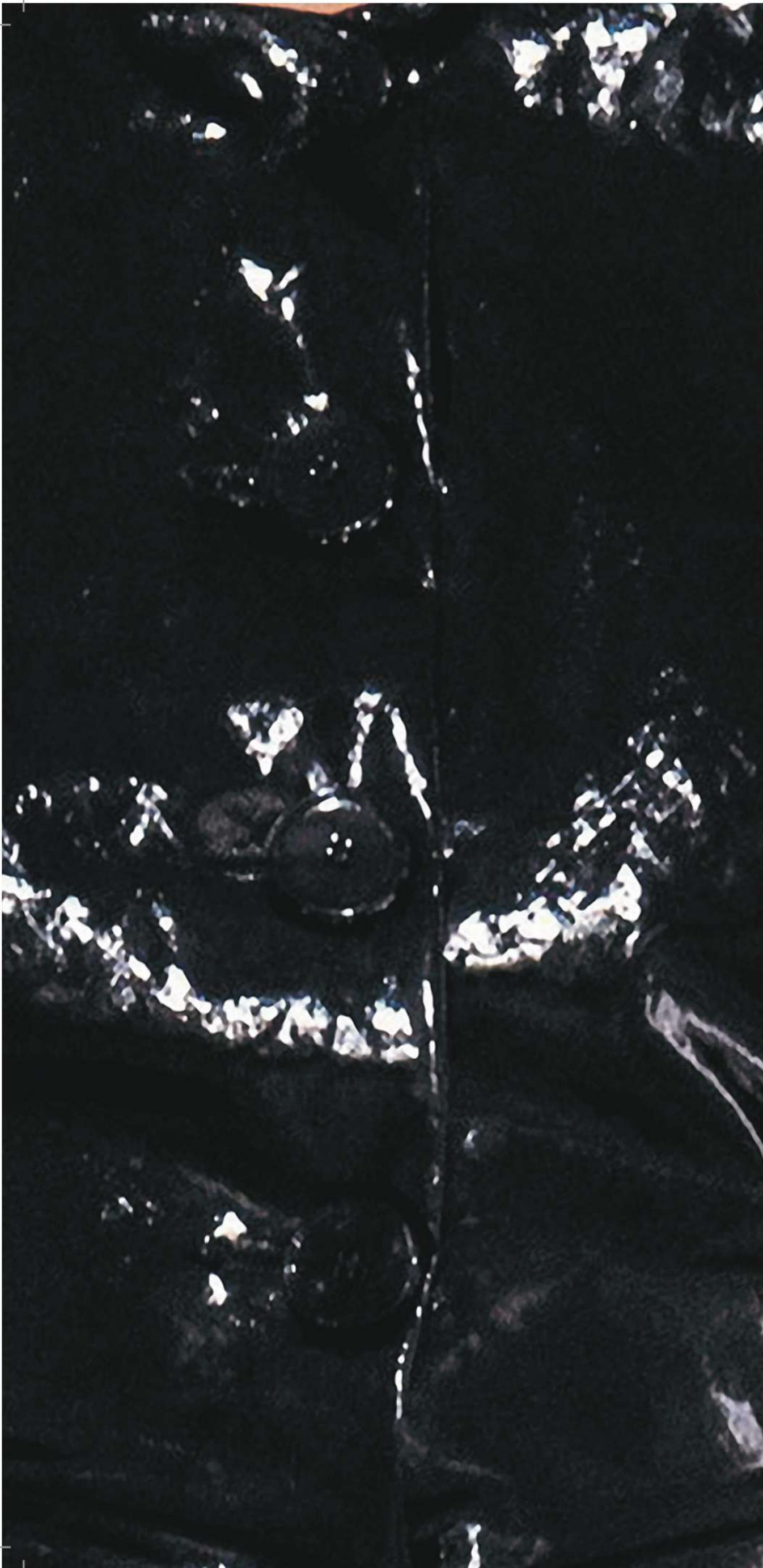























Part four.

[‘ουδέν κρυπτόν υπό τον ήλιον’]



One merged identity; archetype

[‘ουδέν κρυπτόν υπό τον ήλιον’; *nothing is hidden under the sun*]

Ananylis and photography on the merged identity [archetype] of Lemaire and the concept of ‘Veridicus’.

Archetype is defined as “*a collectively inherited unconscious idea, pattern of thought, image, etc., universally present in individual psyches.*” This concept was first brought into being by the Ancient Greek philosopher, Plato, and was further established by Carl Jung, who was a Swiss psychiatrist during the 20th century, particularly in his book ‘Two Essays on Analytical Psychology’. Jung wrote: “*The archetype concept derives from the often repeated observation that myths and universal literature stories contain well defined themes which appear every time and everywhere. We often meet these themes in the fantasies, dreams, delirious ideas and illusions of persons living nowadays.*” These themes influence and facilitate the creation of our ego and therefore the archetype, along with our innate tendencies.

When it came to forming an archetype for this project, we had to ensure that it would represent honesty and therefore we decided upon the sun. Throughout history, the sun has been considered a symbol of enlightenment, energy, spirituality and the passage of time. A key aspect that led us to this decision was due to the Greek proverb: ‘ουδέν κρυπτόν υπό τον ήλιον’, which means that nothing is hidden under the sun. This is reflected in not only our entire concept of ‘Veridicus’ but it also strongly relates to Lemaire because throughout the company they constantly remain true to the essence of the brand - to create elegant, functional ready-to-wear garments that their customers can keep for many years to come. An emphasis on life is at the heart of Lemaire’s designs, due to their creation of everyday attire, this links to the sun’s honest representation of life, as the rising sun symbolises creation while the setting sun reminds humanity of death and mortality.

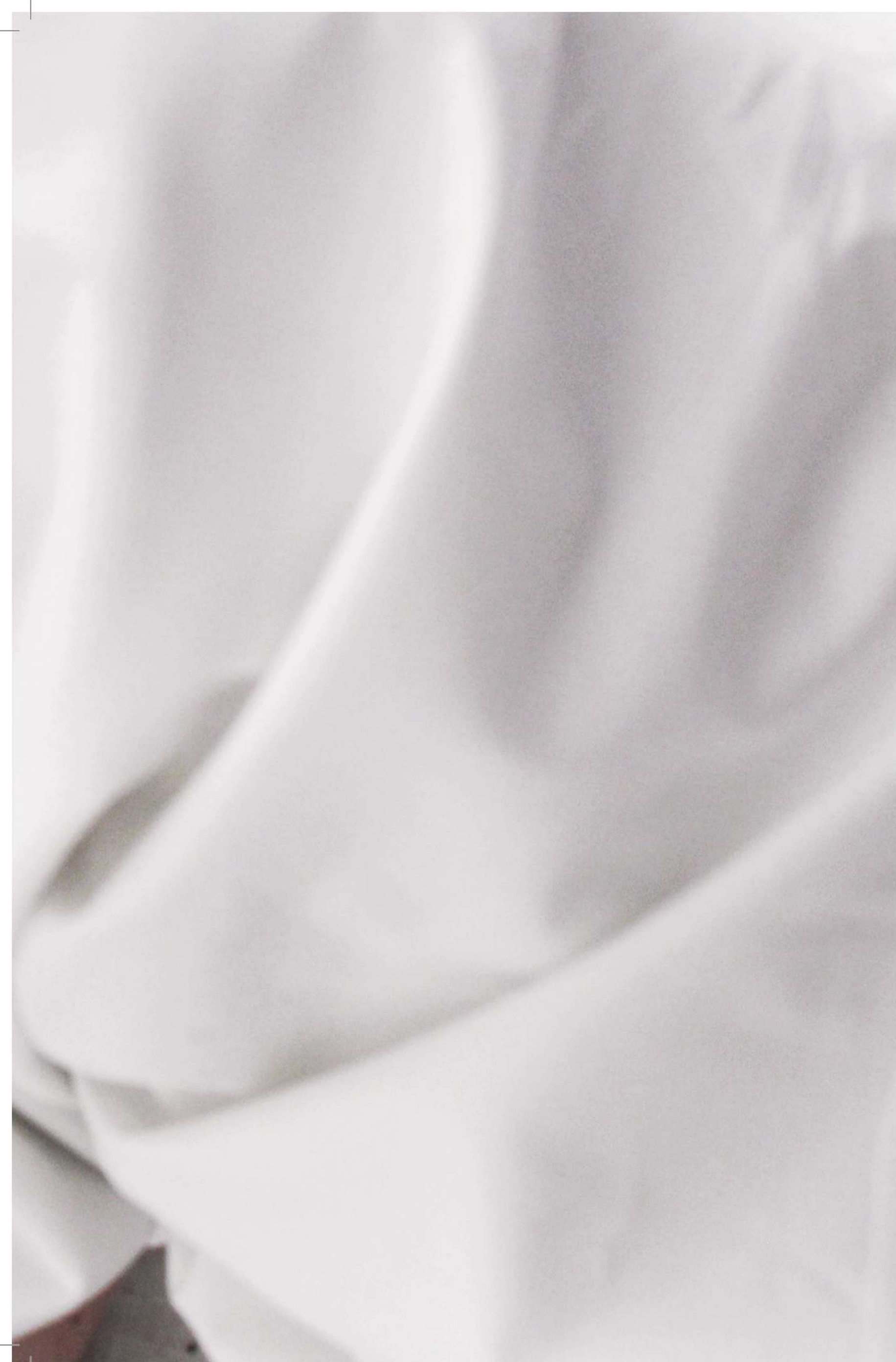
Scientifically, the sun releases energy and the rays emitted are transparent to the naked eye; however, sunlight is not just ‘nothing’ but instead it is a mixture of seven colours, which combined form a white, transparent light. The colours contained in sunlight include: red, orange, yellow, green, blue, indigo and violet. This relates to our overall concept because separately we have three different, vibrant personalities; however, once merged together they create a truthful, transparent character which truly depicts ‘Veridicus’. Once again this transparent quality of the sun is also conveyed throughout Lemaire because the garments clearly perform their function without restricting the wearer from day to day.

"Nothing is hidden under the sun."











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