

# THE MORNING AFTER PARTY

INSIDE FASHION  
STYLING

ROMI AND CATHERINE

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The Morning After-Party is a styling project about what happens after the night ends, when the glitter fades, the makeup's smudged, and everything feels both beautiful and uneasy. It's inspired by the reality behind nightlife culture, the mix of excitement, chaos, and danger that often hides under all the fun. We wanted to explore that blurry line between confidence and vulnerability, between feeling free and feeling completely lost.

The idea came from noticing how people always post the perfect version of a night out online, the photos, the outfits, the lights, but no one ever shows the part after. That moment when you're walking home in heels at sunrise, your mascara running, your body tired, your mind still racing thinking about everything you said and did. That's the feeling we wanted to capture. We were influenced by Nan Goldin and her way of showing raw emotion in everyday moments, and by Petra Collins, whose hazy, dreamlike photos always have a quiet tension beneath them. We also looked at Dazed and i-D for inspiration because they balance fashion and truth, their shoots feel like stories, not just looks, which is what we wanted to do.

I was also drawn to the '90s and early 2000s club scene. Tiny slip dresses, sequins, oversized jackets, shiny fabrics, but I wanted to show those styles in a messier, more real way. Instead of the party itself, my project focuses on the aftermath. It's the duality of being dressed up but emotionally undone, that weird mix of strength and fragility that people feel after a long night out.

The story plays out in three parts. The first part, "The Night," isn't shown directly, it's just implied through the details: glitter on the skin, a heel in hand, a lipstick-stained glass, empty wine bottles, and substances. The second part, "The Morning After," follows two girls as they are in an apartment still wearing last night's clothes and their makeup smeared across their faces. Both of them continue to try and help each other. They're trying to pull themselves back together. The third part, "Subtext," adds small, unsettling details, a spilled pill bottle, a drink left behind, a wristband still on someone's arm. They're subtle hints that something darker might've happened, without saying it outright. The goal was to create tension. To make people stop and wonder what really happened, and what the cost of the night was.

The styling brings this story to life. We chose satin slips and colorful mini dresses, and oversized blazers because they mix seduction with safety. Metallics and neons represent the flashiness of the night, while wrinkled fabrics, and undone hair show the morning after. Everything was meant to look slightly off, imperfect but intentional. Props like cigarette butts, broken jewelry, spilled pill bottles, and empty bottles helped make the scenes feel real, like pieces of evidence from the night before.

We shot mostly inside an apartment that we transformed to look like a messy after-party scene. Drinks left out, glitter on the floor, and clothes scattered everywhere. The space felt personal, almost like you were stepping into someone's night that just ended. We also shot on a rooftop to capture the New York skyline at night, using the city lights as part of the story. The contrast between the intimate apartment scenes and the open rooftop shots helped show both the chaos and quiet that follow a long night out.

One of the hardest parts was handling the topic of nightlife danger, especially things like drugs and roofies without being too literal or heavy-handed. We wanted it to feel honest, not exploitative. That pushed us to think deeply about tone, how to show vulnerability in a way that still feels powerful. In the end, The Morning After-Party became about honesty. It's a reminder that fashion doesn't have to hide the messy parts of life, it can actually reveal them. There's beauty in exhaustion, in the undone, in the moments when people are stripped of performance. Through this project, I learned that styling can tell stories that go beyond the surface, stories that make people feel something real, even after the music stops.

# PROJECT DRIVE LINK

# CONCEPT OVERVIEW

(1)

- TITLE: THE MORNING AFTER-PARTY
- THEME: TWO MODELS CAPTURED IN THE RAW AFTERMATH OF A NIGHT OUT, EXPLORING THE DUALITY OF GLAMOUR AND DANGER WITHIN NIGHTLIFE.
- MESSAGE: WHILE NIGHTLIFE CULTURE IS OFTEN ASSOCIATED WITH FREEDOM, FASHION, AND EXPRESSION, IT ALSO CARRIES DARKER REALITIES—DRUG USE, OVERINDULGENCE, AND THE SILENT THREAT OF SUBSTANCES LIKE ROOFIES.
- TONE: VISUALLY BEAUTIFUL YET UNSETTLING, LIKE THE VIEWER KNOWS SOMETHING IS ABOUT TO HAPPEN TO THE SUBJECTS BUT IS POWERLESS TO STOP IT.



# NARRATIVE ARC

ACT I - THE NIGHT (IMPLIED)

HINTS OF HIGH-ENERGY, EXCESS, AND  
ALLURE (SEEN THROUGH SMUDGED  
MAKEUP, GLITTER, SEQUINS, STILETTOS).

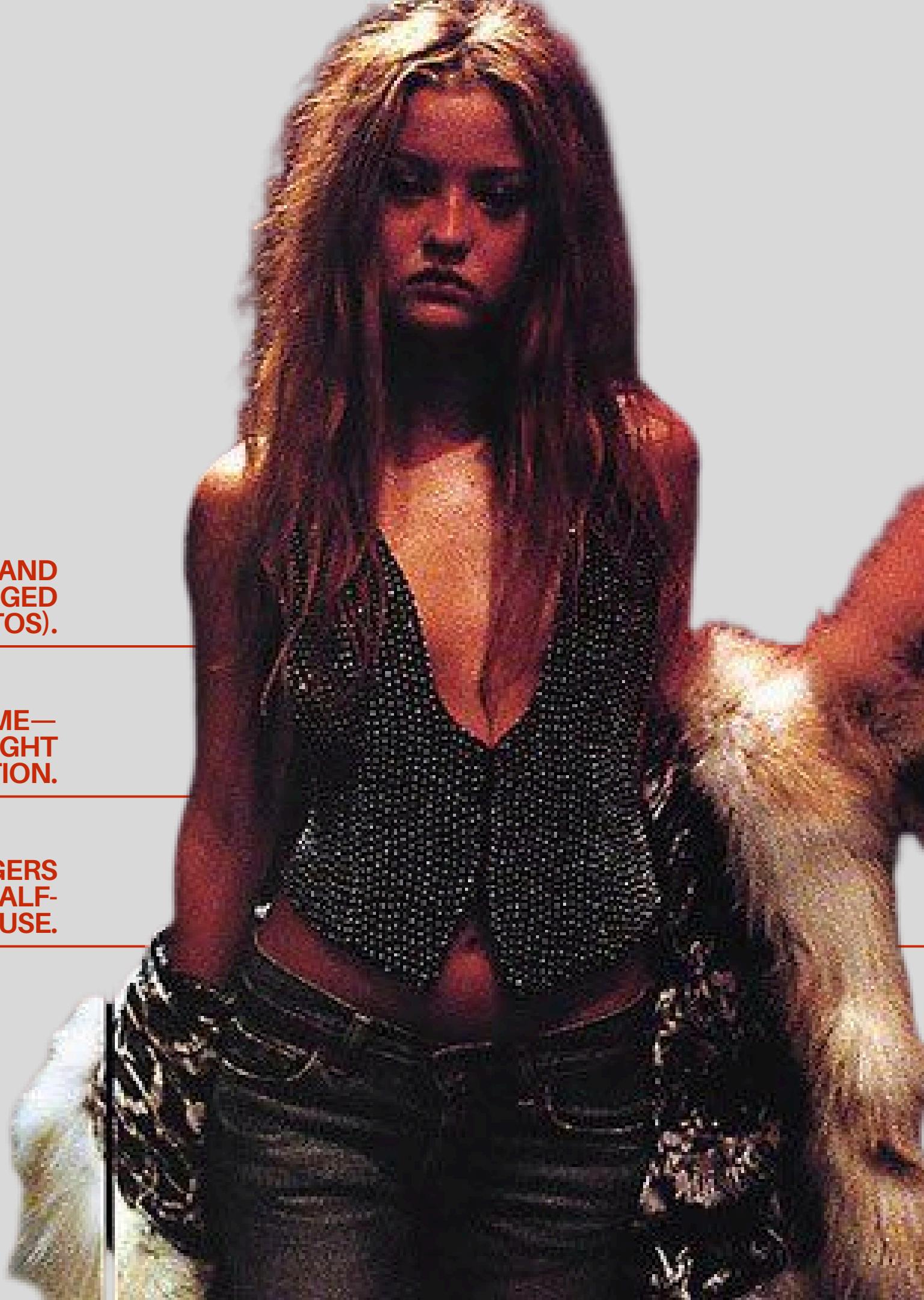
ACT II - THE MORNING AFTER

TWO MODELS ON THEIR WALK HOME—  
DISORIENTED, VULNERABLE, AND CAUGHT  
BETWEEN EUPHORIA AND EXHAUSTION.

ACT III - SUBTEXT

SUBTLE STYLING AND PROPS THAT ALLUDE TO THE DANGERS  
OF NIGHTLIFE: BLURRED VISION, LOST BELONGINGS, HALF-  
EMPTY DRINK CUPS, AND AMBIGUOUS SIGNS OF DRUG USE.

(2)

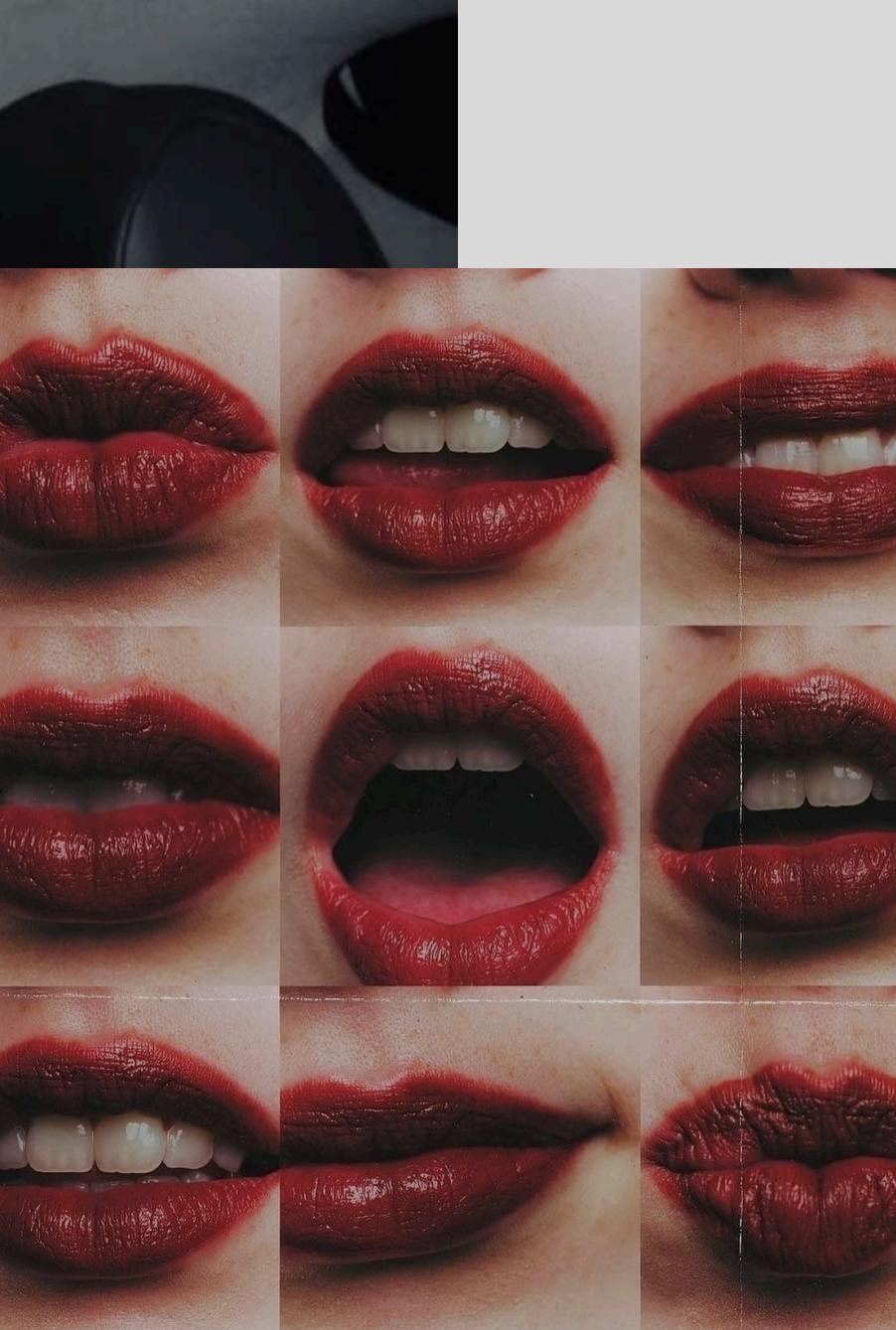


# MESSAGE + DEEPER THEMES

- DUALITY OF CLUB CULTURE: LIBERATION AND DANGER INTERTWINED.
- SUBTLE COMMENTARY ON DRUGS: THE THIN LINE BETWEEN CELEBRATION AND COLLAPSE.
- AWARENESS OF ROOFIES: THROUGH SUGGESTIVE IMAGERY (A SPILLED PILL BOTTLE, A DRINK LEFT BEHIND, A WRISTBAND CLUTCHED TOO TIGHTLY), THE SHOOT CRITIQUES HOW NIGHTLIFE CAN MASK PREDATORY RISKS.
- EMOTIONAL RESONANCE: INVITING THE VIEWER TO QUESTION—WHAT REALLY HAPPENED LAST NIGHT?

(3)





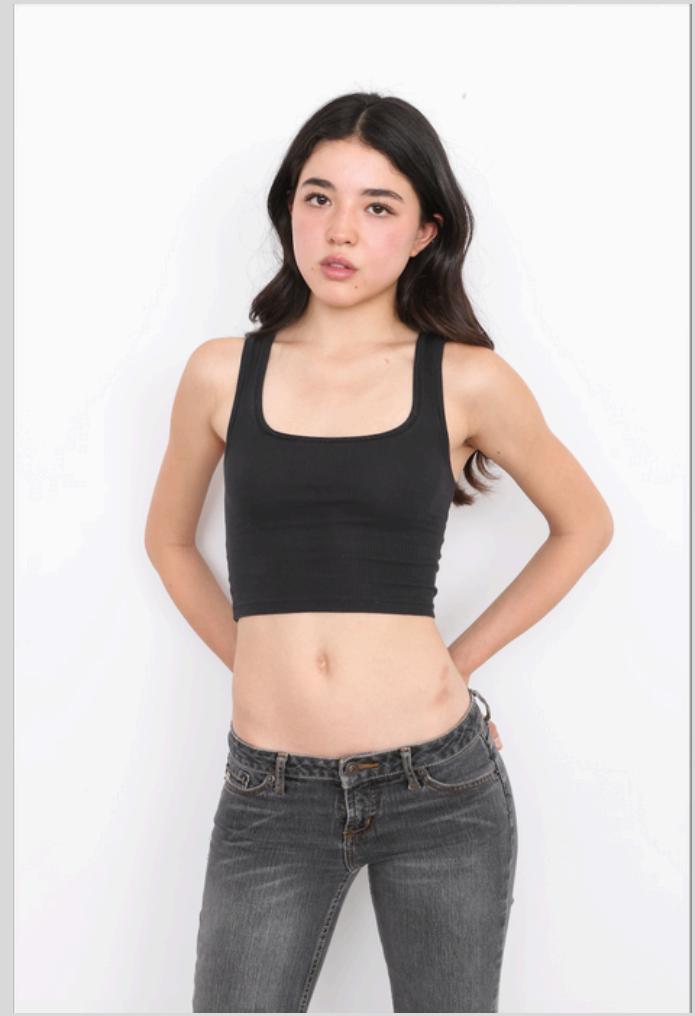
## VISUAL REFERENCES

- STYLING INSPIRATIONS:
  - 90S/00S CLUB KIDS: SEQUINS, MESH, METALLICS, TINY SLIP DRESSES, OVERSIZED MEN'S JACKETS.
  - SMUDGED EYELINER, RUNNY MASCARA, GLITTER-STREAKED CHEEKS.
- MOODBOARD KEYWORDS:
  - DIM NEON LIGHT SPILLING INTO MORNING SUN.
  - GLAMOUR IN DECAY (HEELS IN HAND, BROKEN JEWELRY, WRINKLED SATIN).
  - MESSY VULNERABILITY—CLOTHES DISHEVELED, HAIR UNDONE.
- TONE REFERENCES:
  - NAN GOLDIN'S RAW INTIMACY.
  - PETRA COLLINS' HAZY DREAMINESS.
  - EDITORIAL EDGE OF DAZED OR I-D.

# CASTING

MODELS:

EUGENA (ABOVE) AND JULIA (BELOW)



DYNAMIC:

- MODEL A: MORE VISIBLY VULNERABLE (SLIPPING SHOES, DISTANT GAZE).
- MODEL B: PROTECTIVE YET EQUALLY DISORIENTED (HOLDING ONTO THE OTHER, JACKET DRAPED).

(4)



# STYLING & PROPS

(5)



## CLOTHING:

- SEQUINED MINI DRESSES, SLIP DRESSES, OVERSIZED BLAZERS, STATEMENT HEELS.
- ONE "LOST & FOUND" ELEMENT (STOLEN MEN'S SHIRT, CLUB WRISTBANDS, RIPPED TIGHTS).

PROPS:

- HALF-EMPTY COCKTAIL GLASS, PILL BOTTLES (SUGGESTIVE, NOT OVERT), CIGARETTE BUTTS, GLITTER ON SKIN.
- A CRUMPLED CLUB FLYER OR LIGHTER TO GROUND THE NARRATIVE.

(5)





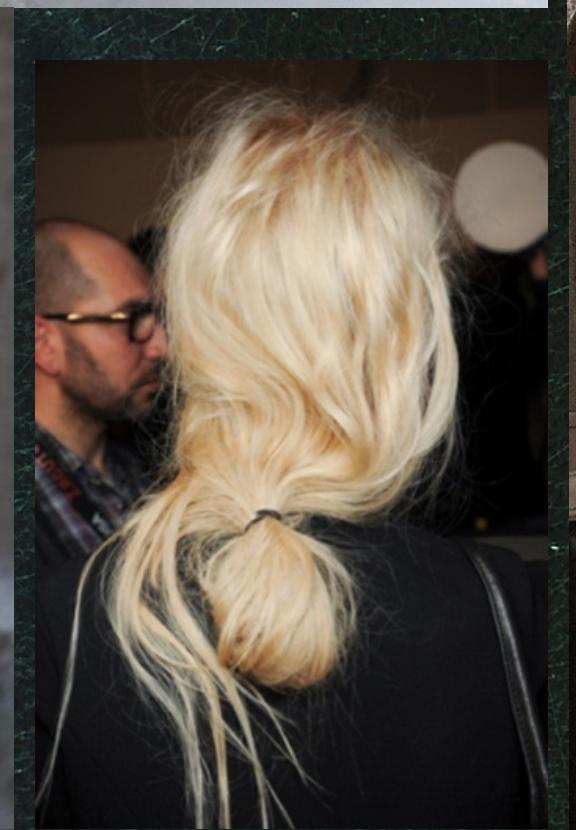
## MODELS GONE WILD

(5)



MAKEUP/HAIR:  
• SMUDGED EYELINER, GLOSSY LIPS FADED,  
TOUSLED "AFTER-PARTY" HAIR.

(5)



**MAKEUP/HAIR:**

- SMUDGED EYELINER, GLOSSY LIPS FADED, TOUSLED "AFTER-PARTY" HAIR.

- PRIMARY: APARTMENT, ROOFTOP, BEDROOM FLOOR (SET STAGED TO LOOK LIKE A CRASH SITE AFTER PARTYING), BATHROOM.
- LIGHTING: HARSH EARLY-MORNING SUNLIGHT OR GLOOMY NIGHTTIME MOONLIGHT, CONTRASTED WITH COOL NEON BACKDROPS (LAMPS, COLORED GELS).
- SHADOW PLAY TO CREATE UNEASE AND INTIMACY.



(5)



# SHOTLIST

## 1. ROOFTOP

- LEANING ON THE ROOFTOP RAILWAY
- LOUNGERS AFTERMATH: BOTH MODELS SPRAWLED ON DECK CHAIRS
- WATER REFLECTION PORTRAIT: FACE REFLECTED IN POOL WATER, BLURRED—SYMBOLIZING DRUGGED HAZE.
- NIGHT-TO-DAY BLUR: SEQUINED DRESS CATCHING SUN WHILE BODY LANGUAGE IS EXHAUSTED AND LIMP.

## 2. APARTMENT BATHROOM (INTIMATE + VULNERABLE)

- SINK SCENE: ONE MODEL GRIPPING THE SINK, MASCARA STREAKED, WATER DRIPPING FROM HER FACE.
- MIRROR DOUBLE: A BLURRED MIRROR REFLECTION, CAPTURING BOTH GLAMOUR AND DEVASTATION.
- TOILET SHOT (EDITORIAL, SUGGESTIVE): ONE MODEL SITTING ON THE CLOSED LID, HEAD IN HANDS—RAW, REAL, UNGLAMOROUS.
- SPILLED CONTENTS: MAKEUP BAG OVERTURNED, COMPACT MIRROR CRACKED, PILL PACKET MIXED AMONG LIPSTICK.

## 3. BEDROOM FLOOR (FINAL COMEDOWN)

- ENTANGLED POSE: MODELS LYING FULLY DRESSED ON THE FLOOR, CLOTHES WRINKLED, FACES HALF IN SHADOW. "FELL ASLEEP ON THE FLOOR"
- ROLLING: CLOSE-UP SHOT OF THE MODEL'S HANDS, SOME FORM OF SUBSTANCE USE IMPLIED.
- AMBIGUOUS EVIDENCE: A GLASS OF WATER NEXT TO AN UNLABELED PILL BOTTLE ON THE FLOOR—FINAL NOD TO ROOFIE SUBTEXT.

(3)



# TONE + MOOD

(1)

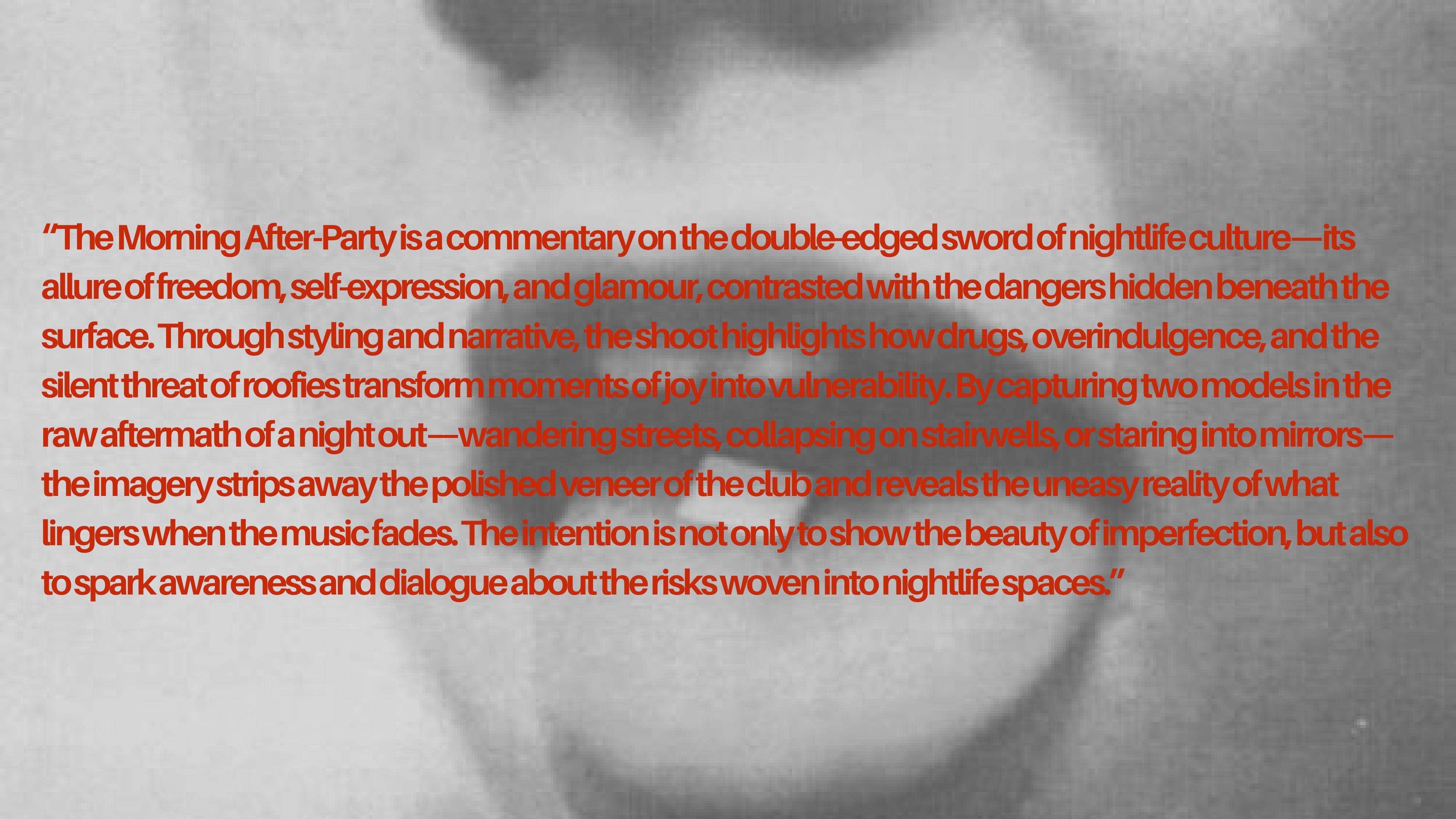
- MOOD: DISORIENTING, TIRED, BEAUTIFUL BUT SAD.
- PALETTE: METALLICS + NEON BRIGHTS, OFFSET BY HARSH GRAY/BLUE LIGHT.
- ENERGY: BLURRED LINE BETWEEN EDITORIAL GLAMOUR AND DOCUMENTARY REALISM.



# INTENDED IMPACT



- FOR THE VIEWER: TO CONFRONT THE REALITIES THAT HIDE BENEATH THE SPARKLE OF NIGHTLIFE.
- FOR THE CLASS: TO PROVOKE DISCUSSION ON HOW FASHION CAN BE BOTH ALLURING AND CAUTIONARY—AN ART FORM THAT CRITIQUES THE CULTURE IT GLAMORIZES.



**"The Morning After-Party is a commentary on the double-edged sword of nightlife culture—its allure of freedom, self-expression, and glamour, contrasted with the dangers hidden beneath the surface. Through styling and narrative, the shoot highlights how drugs, overindulgence, and the silent threat of roofies transform moments of joy into vulnerability. By capturing two models in the raw aftermath of a night out—wandering streets, collapsing on stairwells, or staring into mirrors—the imagery strips away the polished veneer of the club and reveals the uneasy reality of what lingers when the music fades. The intention is not only to show the beauty of imperfection, but also to spark awareness and dialogue about the risks woven into nightlife spaces."**

