

- Communication techniques used in a contemporary manner
- Clearly linked design inspiration

DESIGN INSPIRATION.

American Indian Traditional Clothing.

American Indians used many hand made fabrics, leathers and clothing techniques to protect themselves from the weather and to show their position in the tribe. Most of the fabrics were derived from animal skins that were tanned, for example, deer hide known as "Buckskin".

As an innovation to the American Indian style modern stretch fabrics have been used. These are sleek, elegant and soft in contrast to the hard, dull and often stiff leathers that were previously used. This contemporary use of the Indian style, combined with the Indian decoration of feathers, beads and leather thonging (or fringing), could be made into an interesting garment or outfit.

Leather thonging was created by splitting the leather garments at the hem into strips. This technique was used to create easy rain run off. However, the traditional leather thonging would not co-ordinate with the stretch fabrics, instead a synthetic fringe could be used which would continue the polished appearance of the fabrics. This would also create a flowing, soft and swinging look at the hem of garments.

The beading of the Native Americans was very ordered with the beads arranged in patterns or pictures often with tribal significance. The beads used were also bright colours and could be made of wood or animal bone.

To modernize the beading and to fit this sort of fabric decoration in with the fabrics and fringing, the colours of the beads should co-ordinate with the colours of the garments. To contrast the traditional organized beading, the beads could be in a scattered arrangement that has no order. The beads were traditionally sewn to the fabric, instead the beads could be incorporated into the fringe with the fabric left smooth and unembellished.

Feathers are also a part of the traditional American Indian clothing. The Feathers could be attached to the garments by fixing them to the end of pull ties or on hair wraps that could be made of leather and more beading.

Decoration.

- Beads.
- Fringing.
- Feathers.
- Pull ties.

Fabric.

- Sleek.
- Shiny.
- Flow.
- Drape.
- Soft.
- Slinky.
- Black and White.

Style.

- Boob Tube.
- Pull ties.
- Elegant.
- Skewed hem.
- Feminine.

Apparel.

Garments that display the positive female figure in a elegant and feminine manner. Being comfortable and confident in clothes.

Moulin Rouge.

Baz Luhrmann's film, Moulin Rouge, is full of dazzling, sparkling costumes and feathery headpieces. This style of clothing could also be incorporated with the Native American style clothing.

Many of the Moulin Rouge costumes use the same fabric decoration and trimmings. For example, the fringing, beads and feathers.

The fringing in the costumes is used to a lesser extent as it is not finishing every hem on the garments and is used more sparingly.

The beads, however, are used in much the same way as the contemporary style Indian clothing. It is unorganized and scattered but may also be arranged into patterns on some garments.

The feathers are used on headpieces in corporation with beads or on feather boas that are draped around the neck.

The result of this co-ordination of these finishes is an array of elegant and feminine costumes.



- Some link to focus area

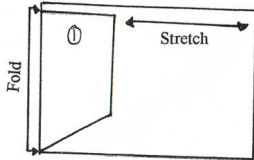
• Clearly drawn and sequential description of construction process

Construction.

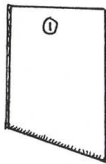
Layered skirt.

Step One.
Constructed pattern using already made garment, tape measure and paper.

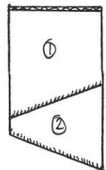
Step Two.
Cut piece one and piece two from fabric on fold.



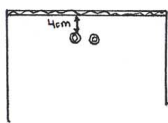
Step Three.
Overlocked open side of over and under skirt. Roll hem stitched around both over and under skirts.



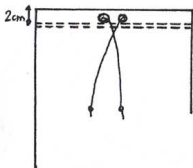
Step Four.
Overlocked top seam of both skirts together with hem diagonals going opposite directions.



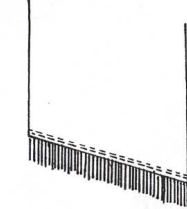
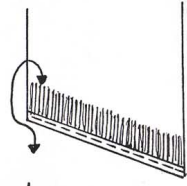
Step Five.
Punctured eyelets into top edge of skirt approx. 4cm from overlock seam.



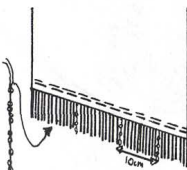
Step Six.
Folded top seam of skirt over approx. 2cm and twin needle stitched completely around 2cm from fold to create tunnel for elastic. Threaded elastic through first eyelet, round tunnel and out second eyelet.



Step Seven.
Straight stitched fringe to under skirt hem upside down. Flip fringe back over and twin needle stitch around hem to secure fringe right way up. Repeat for over skirt.



Step Eight.
Made strands of beads. (5 different beads). Hand stitched 10 strands of beads around both skirts at 10cm intervals amongst fringe.

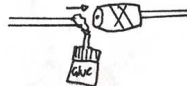


Step Nine.
Hot glued purple/black feathers to ends of elastic. Hot glued flat black leather around ends of feathers.



Hair Ties.

Step one.
Cut flat black leather at random intervals. At end of each cut, securely glue bead.



Step Two.
At very end of leather, glue bead and then in bead glue black feather.

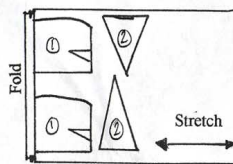


Strapless Tie Back Bodice.

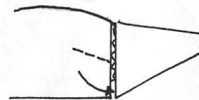
Step One.
Constructed pattern using sections of already made garments. Bodice x2, tie x4.

Step Two.
Constructed a sample of pattern with stretch fabric to determine if pattern was functional.

Step Three.
Marked and straight stitched darts from seam edge to pint on both bodices but on opposite sides of fabric creating a main bodice and a lining.



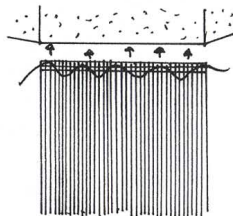
Step Four.
Overlock main bodice and ties together along seam edge leaving an opening at the bottom of one side of the lining.



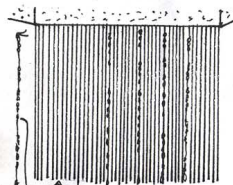
Step Five.
Overlock main bodice to lining along bottom edge of ties.



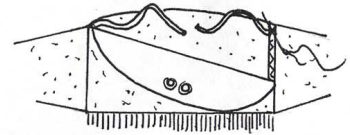
Step Six.
Cut looped fringe and cut fringe to fit along bottom edge of bodice. Insert fringes into opening between ties folding fabric to create finished look on outside of bodices.



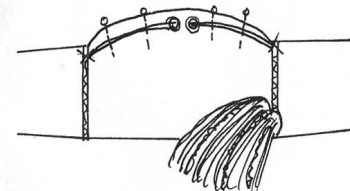
Step Seven.
Made seven strands of beads and hand stitched them into fringe at 4-5cm intervals. Overlock top edge of ties together.



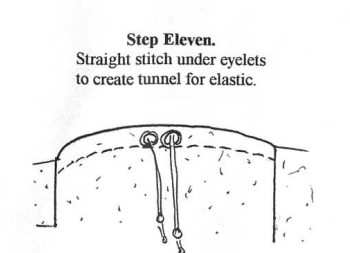
Step eight.
Punctured two eyelets into top of main bodice in centre approx. 2.5cm from top edge. Hand stitched 50cm of white circular elastic to each side of seam between ties and bodice, in line with eyelets.



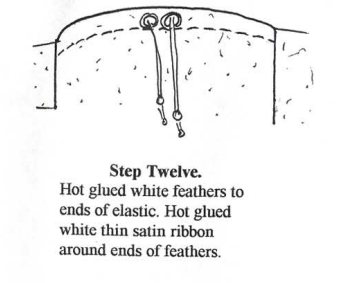
Step Nine.
Pulled elastic through the eyelets and pinned them. pulled all of garment through opening at bottom of tie so garment is inside out.



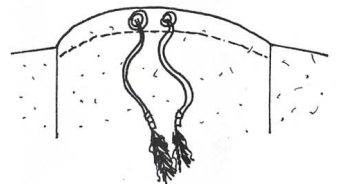
Step Ten.
Straight stitch along top edge of bodices above eyelets and pull garment back through opening so it is right way out.



Step Eleven.
Straight stitch under eyelets to create tunnel for elastic.



Step Twelve.
Hot glued white feathers to ends of elastic. Hot glued white thin satin ribbon around ends of feathers.



Step Thirteen.
Plaited sections of cut fringe randomly along length of fringe, adding beads to some.



• Appropriate tests and conclusion drawn relating to end use

INVESTIGATION, EXPERIMENTATION + EVALUATION

Fabric Testing.

Drape Test.

AIM:

To test the drape ability of the fabric.

METHOD:

Cut sample from fabric.

Taped right angled triangle to side of bench. (1)

Place sample under ruler with edge of sample lining up with 0cm point on fabric and bench edge.

Slowly slide ruler over end of bench with sample.

Stopped when edge of fabric had hit the triangle.

RESULT:

As the fabric went over the edge of the bench it drooped under its own weight. When the fabric touched the triangle, the bending length of the fabric was measured by how much fabric was off the bench. The foile Jersey had a bending length of 3cm while the Stella Interlock had a bending length of 3.5cm.

CONCLUSION:

Both fabrics have very good drape and would therefore be perfectly suited to my design.

Run Test.

AIM:

To determine if fabric runs when cut.

METHOD:

Cut out sample of fabric.

Holding sides of fabric, gently pull outwards.

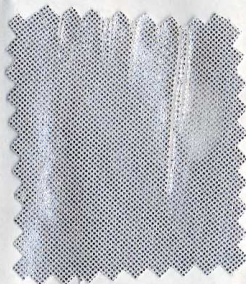
If fabric forms ladder, it runs.

RESULT:

Both the Stella Interlock and the Foile Jersey ran. The Stella Interlock did not run as quickly and had to be forced more than the Foile Jersey.

CONCLUSION:

The fabric needs to be treated to avoid running during construction. This can be done by reinforcing edges of fabric with Fray Stoppa or an casing stitch before sewing.



Rub Test.

AIM:

To determine if fabrics surface is damaged when exposed to friction.

METHOD:

Cut out sample of fabric.

hold sample over finger and rub vigorously over a surface for 30-40 seconds.

RESULT:

The Foile Jersey lost some of its silver print while the Stella Interlock had no change.

CONCLUSION:

It is important to keep fabrics out of situations where friction will occur eg. Washing machines, dryers, harsh scrubbing etc. Therefore hand washing is essential.

