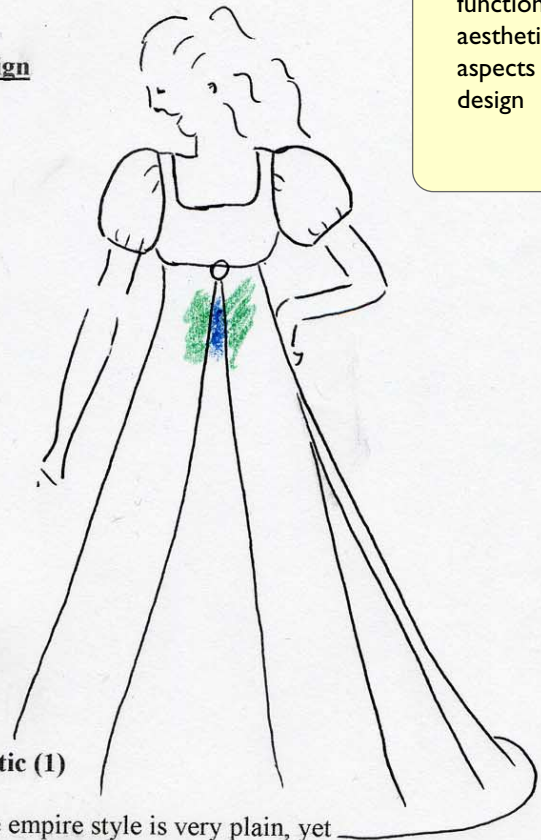
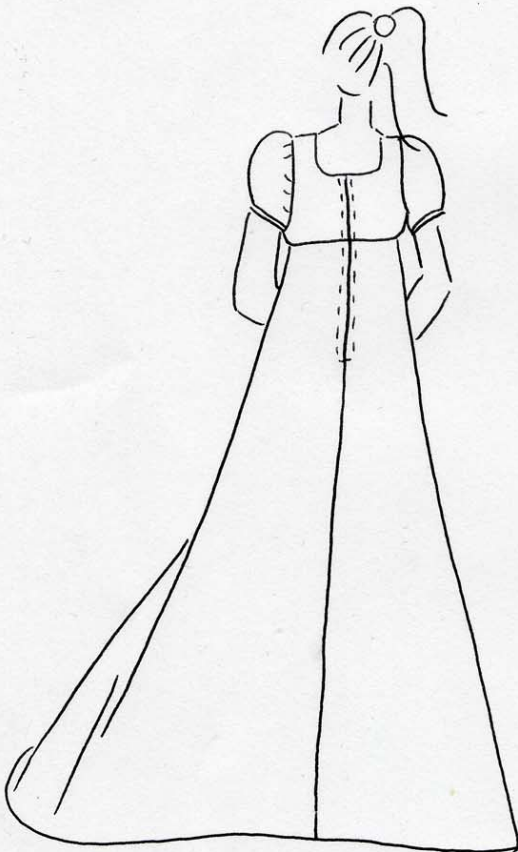
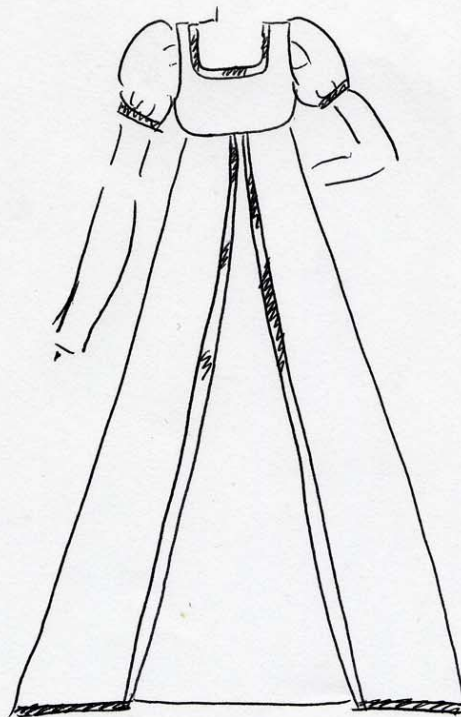


Visual Concept Design**Functional (1)**

- The raised waistline, ie the empire style, does not obstruct movement because it is not fitted to the lower body.
- Puffy sleeves allow easy moving of upper arm.
- Back zipper allows for easy access.
- Gathers under bust gives garment and body shape.

**Aesthetic (1)**

- The empire style is very plain, yet elegant and feminine.
- The splitting of dress to reveal another fabric is very eye catching and gives it a slimmer look because of the vertical lines.



• Describes functional & aesthetic aspects of design







- Provides clear justification of use of equipment, materials & manufacturing techniques

### Justification

- A toile of the bodice was made at the beginning out of calico so that any changes could be noted and changed before cutting pattern out. This made it easier for me to see how the construction of the garment will be like and using what method.
- New lace pins were bought because it was finer and didn't pull my fabric as much.
- The use of zipper foot was used to sew in the cord so that it was right up close to the fabric.
- I used soluble fabric to make my leaf decorations because I needed the leaves to be 3dimensional and through the use of soluble fabric was I able to do that.
- Use of the overlocker to neaten seams on the organza fabric(sample 1) because it looks neater and more professional than the machine straight stitched hem (sample2) because that was a bit hard to get the whole of the oversleeve or train to be the same width all round. (Sample 3) is a rolled hem done by hand, which was a bit hard to do, and fabric still kept on fraying and ripping. (Sample 4) is the experimentation of burning the hem and trying to melt the fabric together to make it stay, but it left black marks and hard edges.



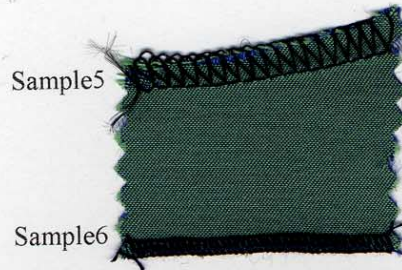
- On the organza, I experimented with the seams, and also, when I decided to overlock, the edges were very weak, (sample3) so, I put fishing line in with the stitching (sample 4) to stabilise the stitching. Fishing line also made the edges curl and wave after it was sewn, which was the effect I was looking for.



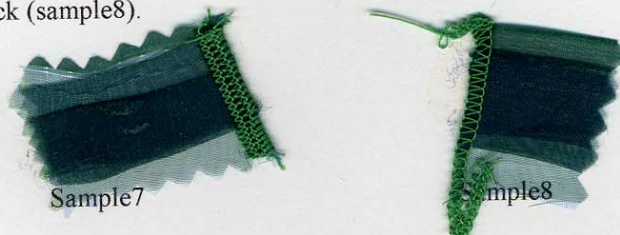
- When doing the frill for the sleeves, I wanted a raw edge, instead of a finished blunt edge, so I decided to overlock. The normal overlocking did the job, but not quite the right way I wanted. I chose to do the overlocking in blue as a contrast to the underside because the underside can be seen. Sample5 shows the normal overlocked edge compared to the sample6, a finer, neater more professional look.



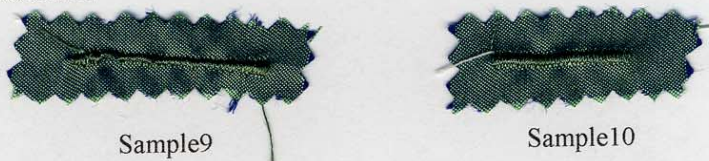
- Inclusion of samples provide clear evidence of experimentation



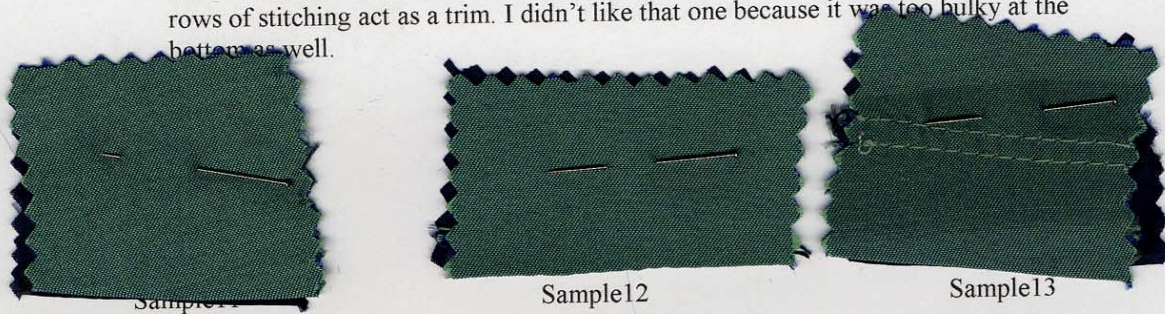
- On the top of the train, where it drapes down from back shoulders, I experimented with a thicker, 4 reel thread overlock (sample 7) compared to the previous 3 reel overlock (sample 8).



- Experimented with the zigzag stitch for the 3D leaves, and what stitch to attach it on with. (Sample 9) was with stabilising fabric and (sample 10) is without stabiliser.



- (Sample 11) shows French hems of the lining under the main fabric. That was a bit bulky at the bottom and doesn't sit as nicely as (sample 12), where the lining and main is stitched together as one. (Sample 13) is a decorative trim hem, where two rows of stitching act as a trim. I didn't like that one because it was too bulky at the bottom as well.



- I was going to decorate oversleeves and the train with the leaf shaped trim but the leaves stood out too much from the fabric, and isn't very stable around the edges where the stitches went in (sample 14).

