

HSC 2002 – Textiles and Design

Major Textiles Project

TEXTILE ITEM/S FOCUS AREA: Apparel
Band 2/3
Sample 1



APPAREL



DETAIL 1



DETAIL 2



DETAIL 3

Some intricate surface decoration creating aesthetic appeal for intended purpose.

Little proficiency is shown in the manufacture of items.

Incomplete skirt hem.

Inappropriate

- raw edges on hem of skirt and lining, detail 1
- loose hand stitching used to attach sequins at waist, detail 2

Inaccurate

- attachment of sequins on waist causing lining to be exposed, detail 2
- insertion of zipper, detail 3

DESIGN INSPIRATION!

No requirement for
such a title page.

Final Design



No evidence of
design development.

My outfit fits into the category of apparel for the focus area because it is a two piece item of formal wear, consisting of a lace up corset and a full skirt.

Most of my design inspiration came from magazine pictures and from contemporary designer influences such as Colette Dinnigan and Lisa Ho. For the design of my fish on the front of my corset I came upon that by chance and when I saw it I knew that's what I wanted on my corset because I could easily envision rows upon rows of multi coloured sequins all joined up together to resemble the outline of a parrot fish. Before deciding to do a fish I sketched many ideas to do with animals like dragonflies and butterflies but none took as much fancy to me, as much as the fish did and I didn't have to worry about enlarging my design, to fit the spread of my corset because in the book I found my fish in titled "Countryside Needlecraft Source Book" by Lynette Mostaghimi it already had a template in it to fit the spread of my corset.

I chose apparel to express my inspirational talents because apparel is one area I am most comfortable working in and thought it would be the best area to express my talents in because I would be good at it.

On the following page/s is a collage of my inspiration I found before I constructed my two piece outfit of apparel.

No relationship
between inspiration
and focus area.



RELATIONSHIP TO HISTORICAL/CULTURAL AND CONTEMPORARY FACTORS

My corset has historical influence because the corset can be dated as far back as the 1400's during the reign of Henry Tudor VIII or more commonly known as the Elizabethan reign, who was Henry's daughter Elizabeth.

I researched the clothing worn back in those days and discovered that the corsets of today differ greatly to those worn in the 1400's. (see pictures)

The only similarities I could find was the lace up back which was similar but not the same now as it used to be for example in the 1400's to lace up their corsets they used metal bands and the introduction of the lace up back didn't come about until the late 1530's. But nowadays we lace up our corsets using lace and ribbons and eyelets and cord.

I also uncovered through research that the fabric and fibres used back then we still use today like back in the 15th and 16th century the most popular fabrics were leather, velvet, satin, silk and brocade, all of which we still use today.

The most popular colours back then were rich and vivid colours like reds, blues, greens and the lighter pastel shades of white, cream and plain colours.

I have tried to incorporate all of the information I have found about corsets to make my outfit as realistic as possible.

I also uncovered that my skirt was described back in those days as a "full skirt" and was worn in those days very long and gathered at the waist, a ribbon sash usually finished at the waist line and I have incorporated this by putting in a sequinned sash band to show this.

Historical reference is confusing, that is, a lace up top is not a corset rather it has been styled on a corset.

The skirts back in the 1960's were very full as like mine is and falls gracefully to the ground whereas their skirts had a train mine doesn't.



From this...



To this!!!

Long corset with stitched bra cups, elasticated front and side panels, diagonal darts at waist, c.1947

Uplift bra with 'V' shaped plunge neckline, heavy stitching under bust, c.1947-48

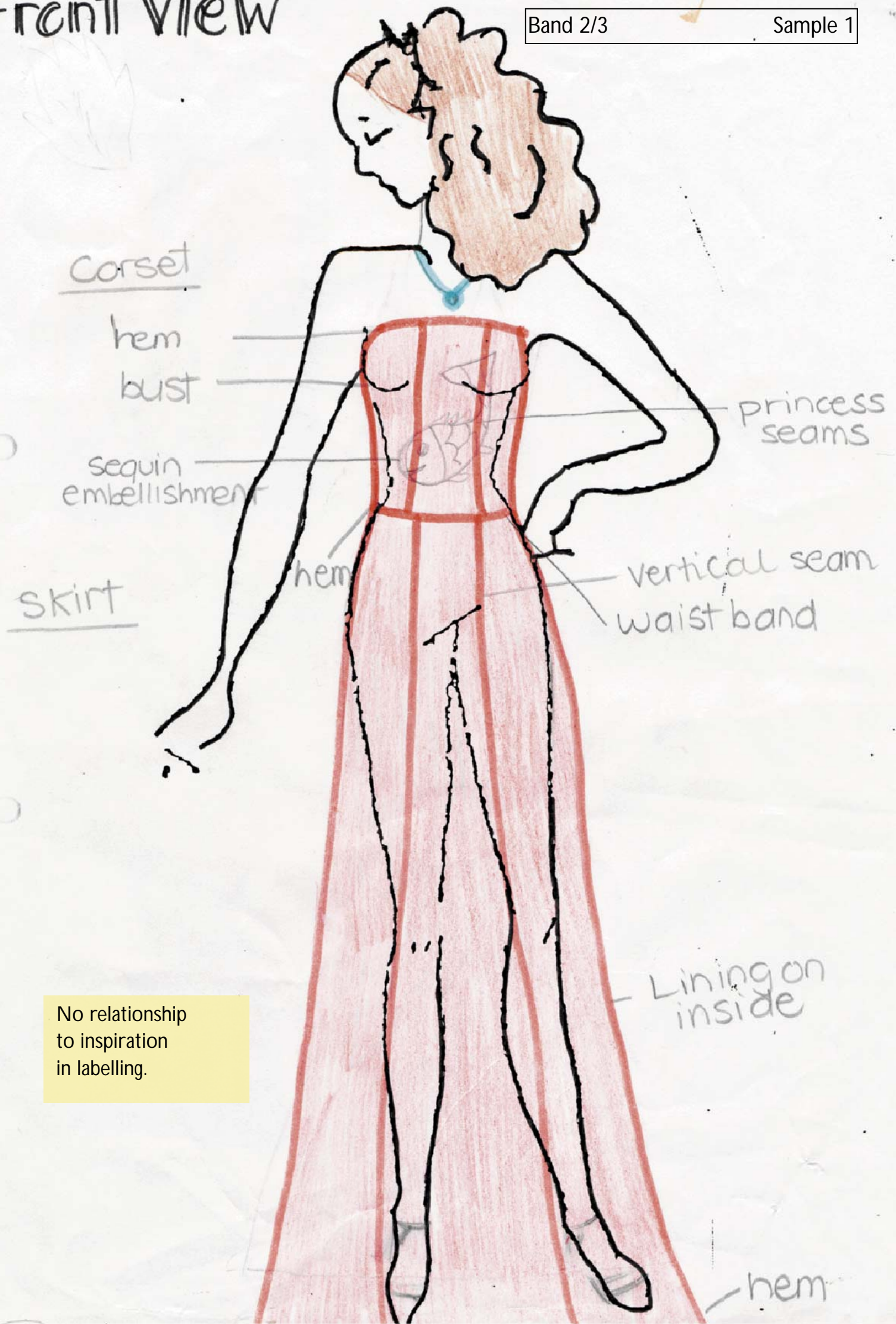
High-waisted corset with cross-stitched panels, zip fastening, c.1948



Front View

Band 2/3

Sample 1

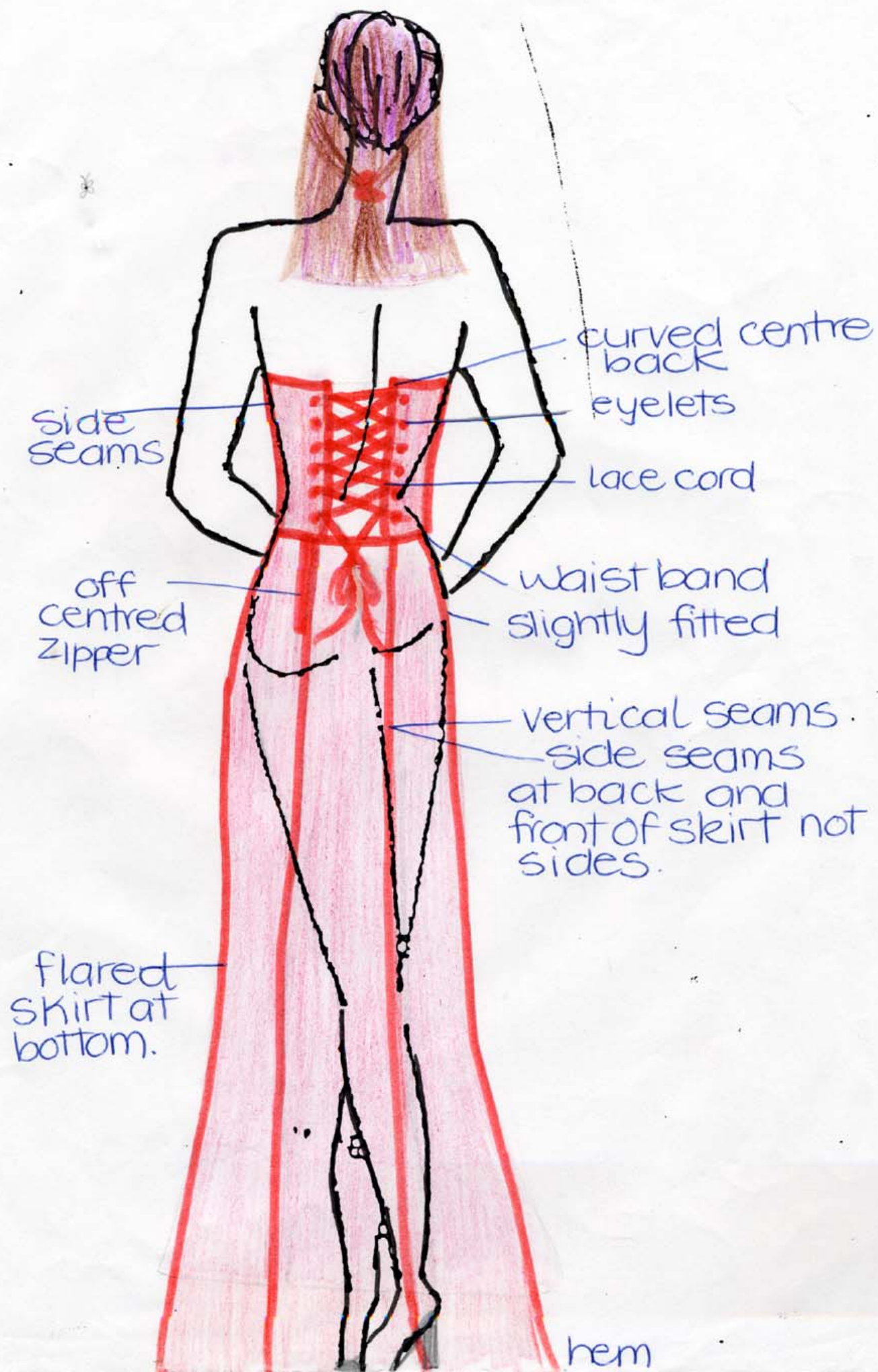


No relationship
to inspiration
in labelling.

BACK VIEW

Band 2/3

Sample 1



FUNCTIONAL AND AESTHETIC ASPECTS

My outfit has functional qualities because it is an item of apparel, which means it will be worn to cover the body. The skirt features a zipper that is functional because it holds up the skirt. My corset has a lace up back because for functionality it also is there to hold up the top so it doesn't fall down. The strengths of this outfit is the strong fabric used which is chemise satin and is a suitable fabric to wear for formal attire because it serves all the right purposes for a formal outfit because it is cool to wear, its comfortable, it doesn't irritate the skin when you wear it and the satin gives a lustrous shiny appearance. The weaknesses of this fabric is that that it loses its strength as a fabric when it is wet, it stains very easily, and when wet for example if something is spilt on it the fabric doesn't absorb the spill as easily as some fabric and a mark is left behind.

The aesthetic qualities of this outfit is the lustrous sheen appearance of the fabric. The sequin embellishment of the fish on the corset is the focal point on the front of the outfit whereas on the back of the outfit it is the criss-crossed effect of the lace of the corset.

I chose red satin to base my design on because it is a bold colour and when sequinning the fish on the top it gave the fish a more cultural effect.

ELEMENTS AND PRINCIPLES OF DESIGN

My corset has the elements of design such as line where the princess seams are which makes the top more appealing and more different than a plain straight seam. On the back of the corset the line is slightly curved and the criss-cross of the lace makes it stand out more. The skirt has vertical line and makes the skirt appear larger than what it really is.

Lacks contemporary presentation.

The texture of this fabric is visual because it is lustrous and reflects the light, and it is also tactile because you can feel the smoothness and the crispness of the smooth fabric. The focal point of this outfit is the sequinned fish on the front of the corset.

My outfit has unity and balance because both garments compliment each other and they have similar harmonic aspects. My outfit is symmetrical and in proportion because because it is the same on each side and the sequinned fish in the middle balances it all out. The contrast of the colours between the satin and the taffeta and the satin and the sequins also compliment each other. The tone of the outfit is the darkness of the fabric to the light and brightness of the sequins.

"An example of the appealing nature to satin fabric for formal attire ..."

Lists the elements and principles but does not evaluate.



Clearly, there was a sale on shiny material in Summer Bay!

DESCRIPTION

I made a two piece comprising of a corset, which has princess seams. There are six eyelets in the backs of the corset and is held together by red lace cord. The corset sits just above the breasts and above the hips. The corset has lining on the inside of the fabric. The front of the corset is embellished with sequins in the design of a fish and a band of iron on sequins along the top of the corset.

The skirt which is full and hangs straight in the front, back and sides, vertically from the waist. The zipper is off centre and sits on the left side of the skirt. The skirt has lining and is attached to the skirt at the waistband and the zipper. The skirt has a bunched sequin band along the top of the skirt and sits above the top hem of the skirt.

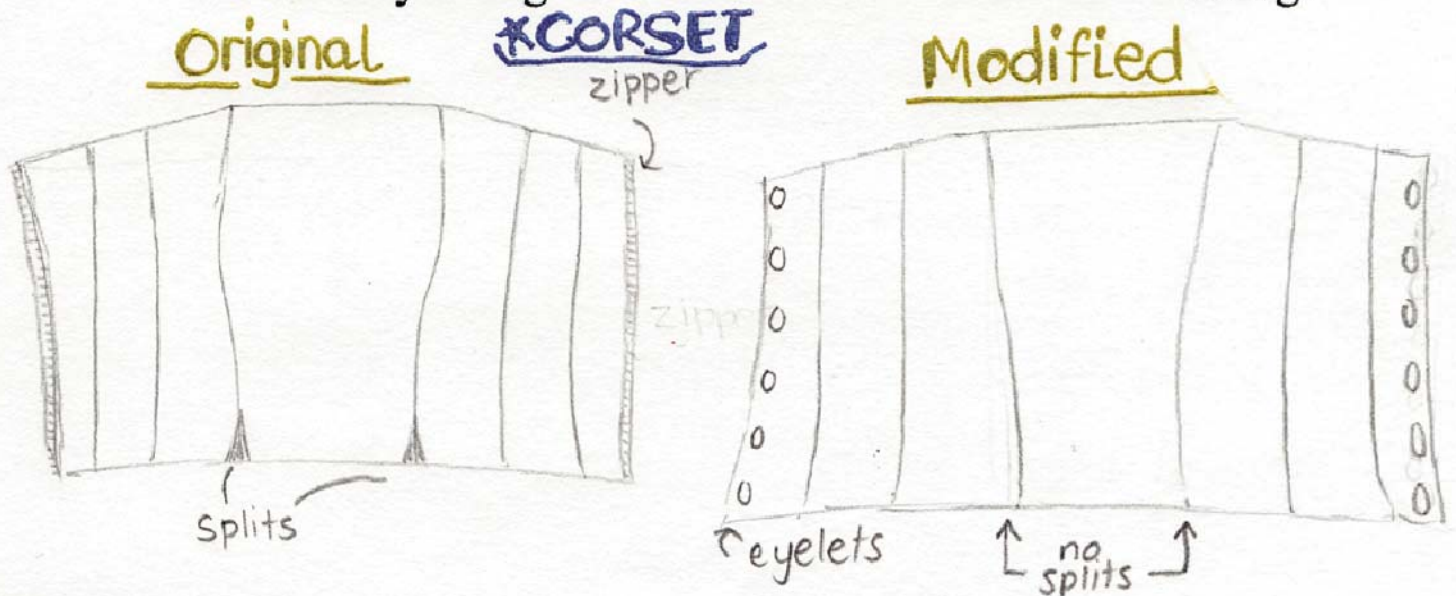
Both garments were constructed using commercial patterns

Corset: Butterick 6879 **Skirt:** New Look 6034

Size: 6-8-10

Size: 8-18

I made many modifications to the corset outlined below and the only change to the skirt was the addition of lining:



Basic drawings
not to scale.

No pattern pieces.

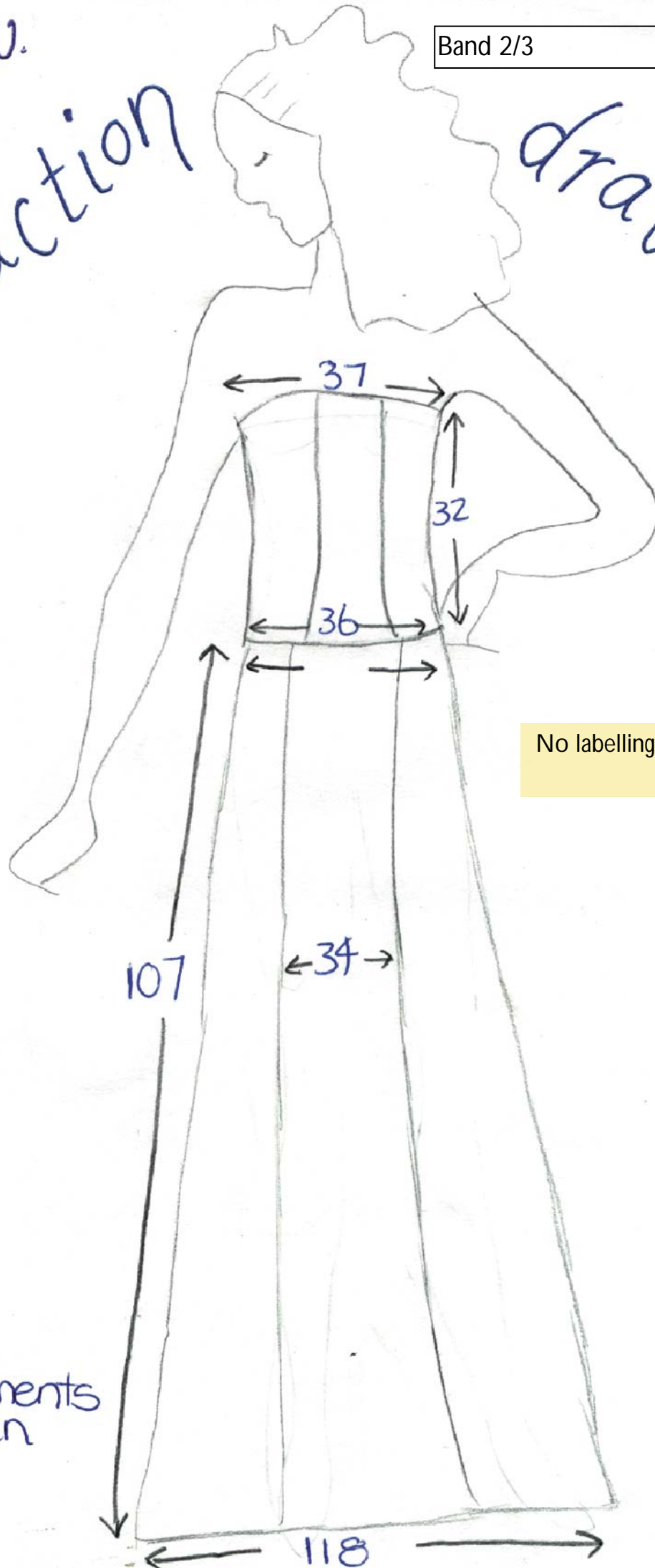
Front View.

Band 2/3

Sample 1

production

drawing...

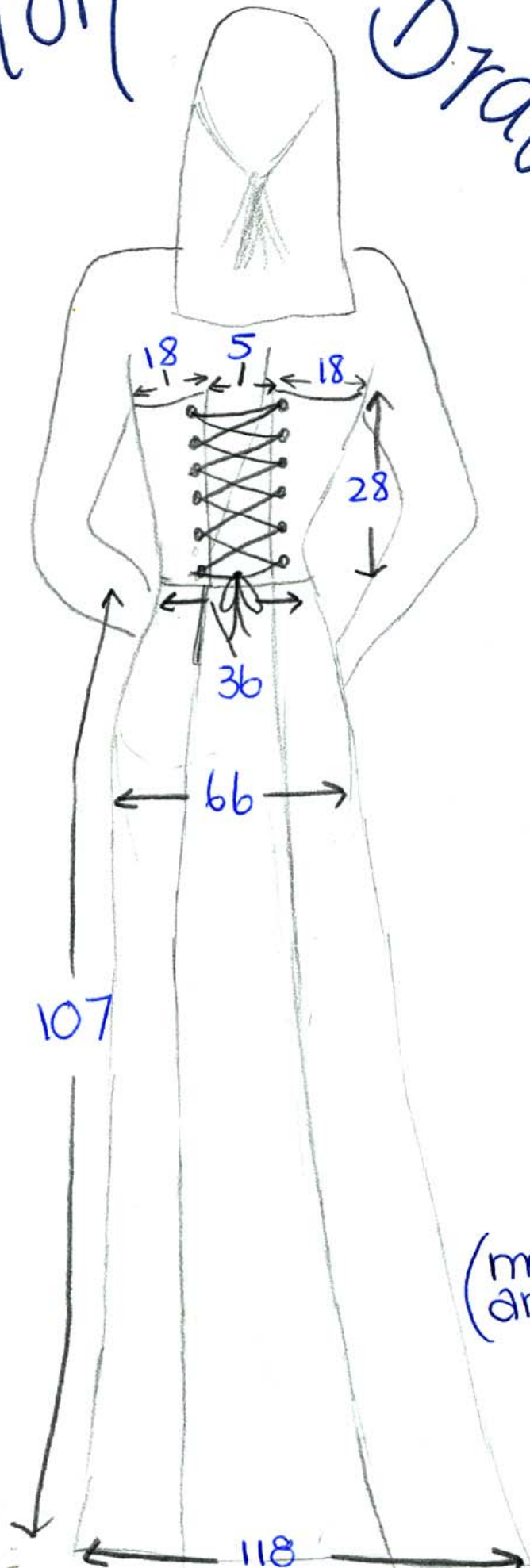


No labelling.

"measurements
are all in
cm...."

production

Drawing...



(measurements are in cm...)

TECHNICAL PRODUCTION PLAN

FABRIC SWATCHES

CHEMISE



SATIN



TAFFETA

LINING

NOTION	QUANTITY	PRICE
Satin material	6m @ \$5.99	\$35.94
Lining	5m @ \$2.99	\$14.95
Zipper	7" @ \$1.00	\$1.00
Eyelets	1 pkt @ \$3.90	\$3.90
Red lace cord	3m @ \$0.87c	\$2.61
Buttons	3 @ \$0.20 ea	\$0.60
Red sequin band	1m @ \$2.50	\$2.50
Assorted sequins	11 pkts @ \$1.50 ea	\$16.50
Iron on sequins	1 pkt @ \$1.99	\$1.99
Needles	1 pkt @ \$2.99	\$2.99
Gold thread	1 spool @ \$2.95	\$2.95
silver thread	1 spool @ \$2.95	\$2.95
Red cotton	1 spool @ \$4.95	\$4.95
Interfacing	1m	From home
	TOTAL	\$93.83

ORDER OF CONSTRUCTION

CORSET

FRONT:

Staystitch side edges of front section

Stitch side front sections to front.
Clip where necessary.

LINING:

Prepare lining of all sections of corset in same manner as corset
Turn in seam allowances, press.

Stitch front and back together at sides

BACK:

Stitch side back
Attach interfacing to edges at back where eyelets will go

With right sides together stitch upper and lower edges, leaving a gap to pull through
Trim excess

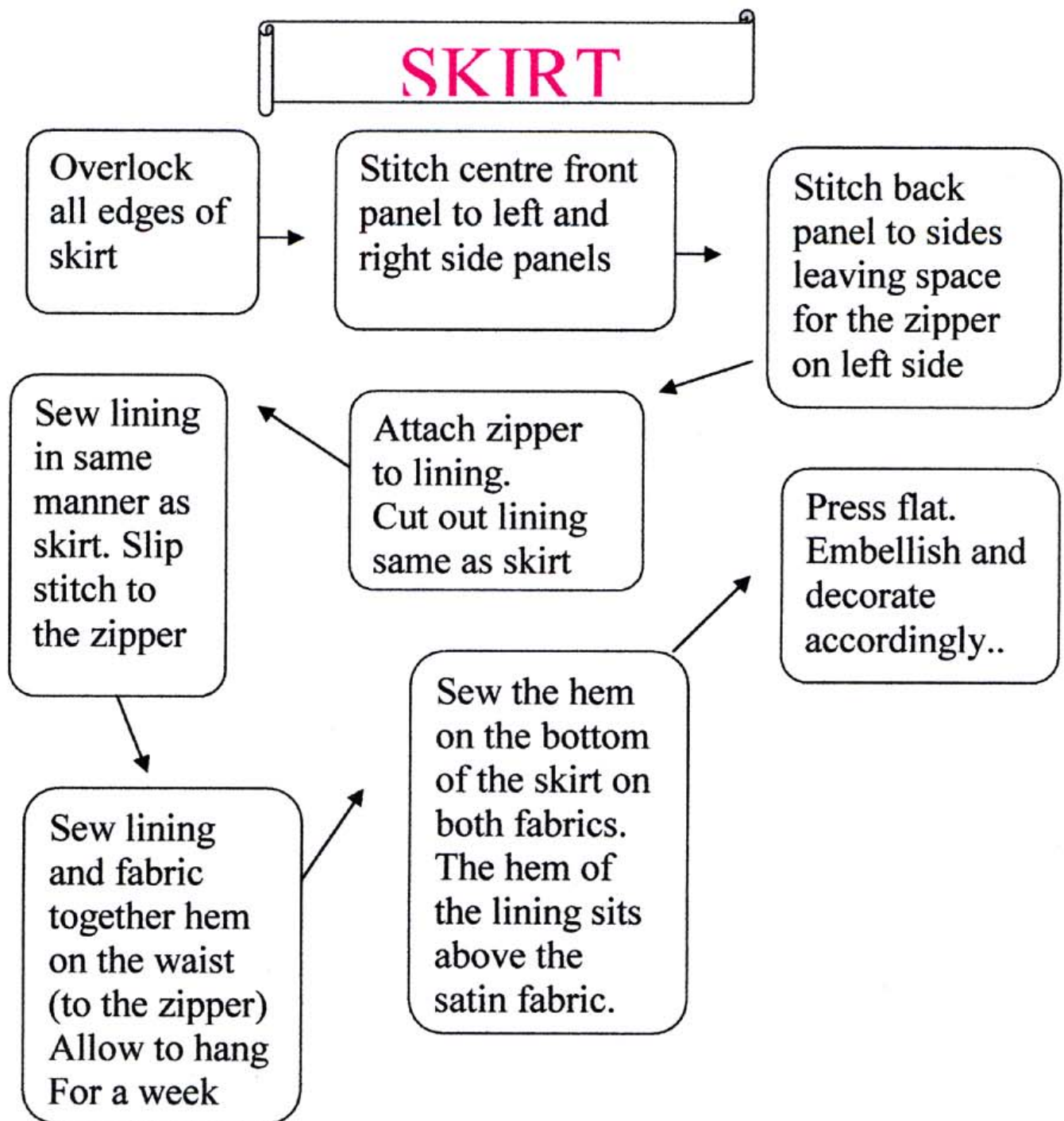
Slip stitch pressed lower edge to close garment off.
Press flat.

Mark where eyelets will go on back seam and using right tools attach eyelets.

Measure out lace and thread through eyelet holes.

Embellish and decorate accordingly.

some errors in order of construction.



PRODUCT LABEL

FRONT

E'CHELLE

SIZE: 8-12

FIBRE CONTENT:

Satin and taffeta

MADE IN
AUSTRALIA

Incorrect information
on label.

E'CHELLE- The lace and bow trimmings which adorned the early development of the corset during the reign Henry Tudor VIII and his daughter Elizabeth.

BACK

CARE INSTRUCTIONS

- gentle warm hand wash
- drip dry in shade out of direct sunlight
- do not tumble dry
- cool iron not on sequins
- avoid harsh cleaning agents

I chose satin to use when constructing my outfit because I particularly liked the lustre and the sheen of the fabric and I thought it would be a good fabric to use to make a formal outfit because of those aspects. I also liked the smoothness and the texture of the fabric in comparison to the other fabrics. I chose to use red fabric because at the time that was the only colour I liked.

When manufacturing my outfit, I modified it many times before I was thoroughly satisfied with, a zipper in the skirt and eyelets in the top because according to the patterns, there were zippers in both garments. But I discovered later that the size of the corset was too small for me so I fixed that problem by putting in eyelets and lacing it up.

I eliminated the splits in the front of the corset because I didn't like the appearance of them when the corset was pulled tight it would make the splits stick out. When I sequinned the fish onto the corset by eliminating the splits it made the appearance of the fish more appealing.

I experimented extensively with beads, embroidery threads and sequins before I chose the final design to go on my corset. I sketched many ideas shown in the visual design before I chose to do a fish I sketched ideas from dragonflies to butterflies to fish and hearts, as well as a swirl of seed beads in an asymmetrical swirl and a sequin and bead fringe all shown on the following pages as part of my experimentation.

I chose to use satin when making my outfit because satin is moisture absorbent and absorbs body sweat more readily than most fabrics.

Information
inconsistent with
previous statements.

FIBRE AND FABRIC TESTING

Experiments not relevant to the end purpose.

My fabric has good drape and it is soft and gentle. The abrasion resistance of the satin when rubbed is that it can withstand five vigorous rubs with a piece of sandpaper before a hole is evident and after this the fabric frays away. When testing the moisture absorbency water soaked into the fabric very quickly and spread to the outer edges but took a few minutes to completely dry up and to go back to its original colour.

Properties of my fabric is that the satin is durable, moisture absorbent, a conductor of heat and is a strong fabric when dry due to the high tensile or breaking strength. These are all important properties of a formal outfit because it makes the outfit constructed more attractive and makes it more comfortable to wear.

ANALYSIS AND EVALUATION OF FABRIC, FIBRE AND YARN.

My satin fabric is made up of long floating warp threads that reflect light and adds to the natural sheen of the fabric. Satin is made up of an irregular weave which leaves long floating warp threads on the right side of the fabric, the filling thread passes over one and under four or more warp threads. The long strands of yarn lying on the surface of the cloth are called 'floats'. The longer the floats the less durable is the material as these threads are liable to catch on rough surfaces. These long floating threads catch the light and give satin its characteristic shiny appearance. Formerly pure silk was the only fibre used woven in this weave, but now many common fibres are used.

Minimal description of properties of fabric, yarn and fibre.



Samples of some experimentation with no written explanation.

Experiments

