

# HSC 2002 – Textiles and Design

## Major Textiles Project

TEXTILE ITEM/S FOCUS AREA: Apparel  
Band 3/4  
Sample 1



APPAREL



DETAIL 1



DETAIL 2

Shows limited creativity in the choice of fabric and design.

Provides some evidence of proficiency in manufacture.

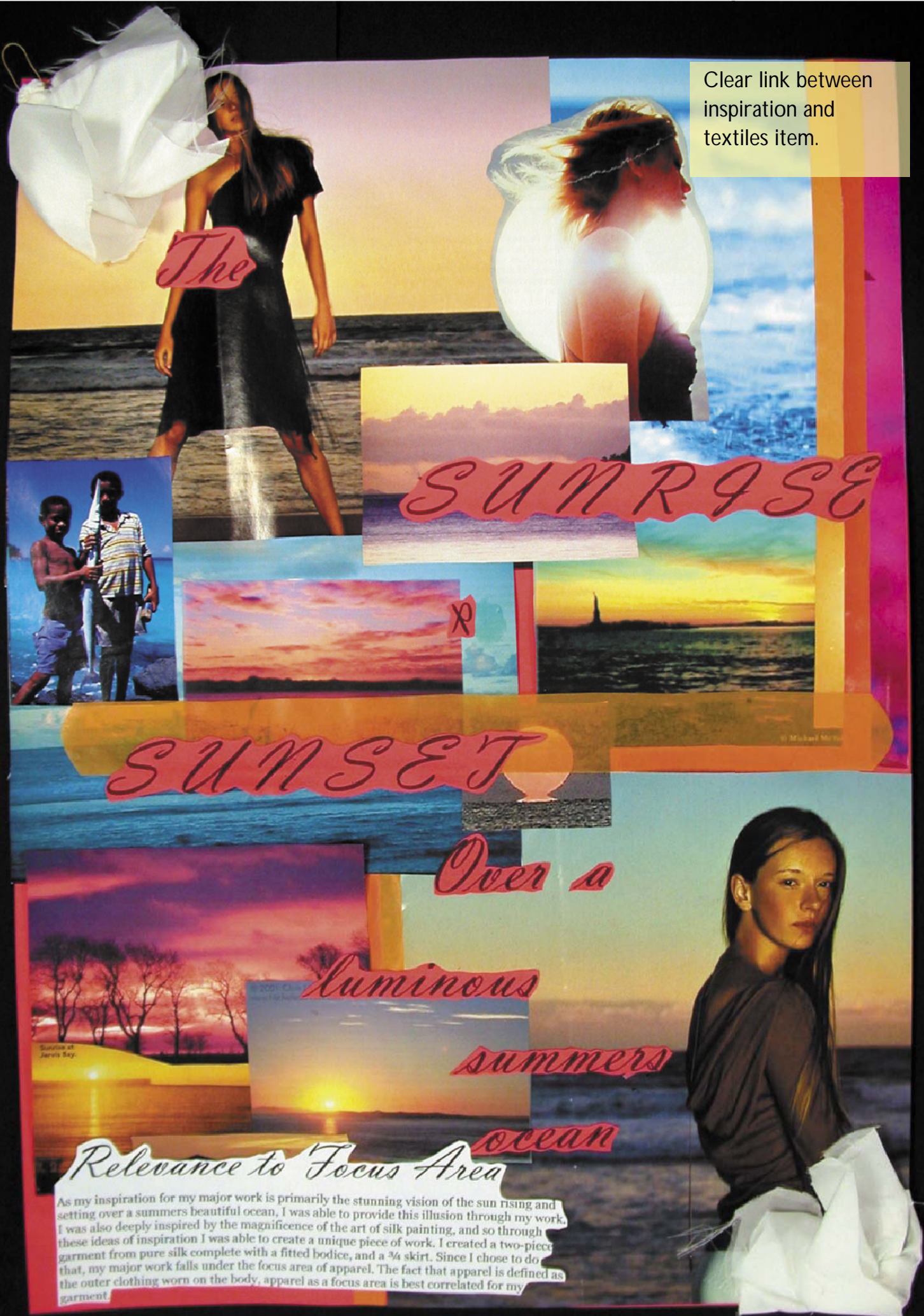
### Inappropriate

- application of hook and eye, detail 1
- rolling of fabric to inside at waist, detail 1
- choice of zip colour, detail 1
- colour variation on front of skirt

### Inaccurate

- insertion of zip at the top – stopper concealed, detail 1
- hem finish on skirt, detail 2
- insertions of boning by machine stitching to lining at neckline







## *Justification of Creative &/or Innovative Design*

The inspiration for the garment I chose to design is essentially the dazzling image of the sun rising and setting over the ocean and the painting of it, on silk. The idea that was developed upon my final design included a two-piece garment: A fitted bodice that streams just above the waistline, along with a  $\frac{3}{4}$  skirt, with a split located on the centre back of the skirt, that sits just on the waistline. The method I used in able to integrate my inspiration into my garment in a creative way was through the silk painting. In this application I was able to paint on the illusion of a gorgeous sunrise and sunset over a sparkling ocean. I decided to provoke this image by allocating the inspiration of sunrise/sunset to the bodice of the garment, and the riveting ocean to the skirt. I achieved the effect of the sun rising/setting creatively through the merging of the silk paints in colours including pinks, oranges and red shades to create a gradual rising and setting of the sun, and as silk painting allows easy blending of colours, this illusion was created brilliantly. Since my inspiration includes both sunrise and sunset I prepared my pieces so that the centrepiece of the bodice displays the sunset, and the sidepieces and back displays the sunrise. I allocated the  $\frac{3}{4}$  skirt to present the idea of the ocean. So to achieve this desired effect, I painted all pieces of the skirt a dark ocean blue, and I was able to give the skirt an emotive aspect, through the use of salt, which created the effect of coral dancing in the ocean, moving with the water, a very realistic and creative motion. I was also able to use the salt to help with the merging of the colours in the sunset/sunrise on the bodice, to give the colours a glistening, soothing effect. I chose a fairly simplistic design for the actual dress primarily to emphasise the essence of the inspiration. Through the vibrant colours used such as bright yellows, calming oranges, rich reds and deep pinks, the ocean blue, the beautiful way that the silk painting method conveys my inspiration of the sunrise/sunset over the ocean shows how my design is justified to being a highly creative one.

## *Relationship to Historical Cultural or Contemporary Factors*

A significant relationship is evident in the historical and cultural factors that relate to the method of silk painting in which I have used to convey my inspiration and to create my garment. Silk painting is part of traditional Vietnamese art and has become famous around the world for its simple poetic themes and vibrant colours. Without the very finest of silk, there can be no silk art, and the Vietnamese have spent centuries refining the craft of weaving to produce the most perfect silk.

By the 2nd century BC, silk weaving was at such an advanced stage that the Silk Road had already connected the East to the West to trade in the fabric. Silk weaving came to Vietnam in the very early days. In Vietnamese Legend it is believed that during the days of King Hung Vuong VI, a princess named Hoang Phu Thieu Hoa was the first to discover a brown moth laying many eggs. From those eggs hatched a grub that ate mulberry leaves and spun silken cocoons. From then on, the grubs were known as silkworms.

Princess Hoang Phu Thieu Hoa took her knowledge of silkworm breeding and weaving to the Co Do and Van Sa villages in Son Tay Province's Ba Vi district. The silk thread was picked up by the people of 60 surrounding villages, and gradually spread to what is now the provinces of Ha Tay, Ha Nam, Thai Binh, and finally to the whole country. The first silk weaving workshop in the capital city, Thang Long (Ha Noi), was set up by Queen Nguyen Phi Y Lan during the reign of Ly Thanh Tong in the 11th century. The queen was a silkworm breeder and silk weaver from the Thuan Thanh area of what is now Bac Ninh Province. The founders of silk weaving in many northern Vietnamese villages are worshipped to this day, such as the man who introduced it to Van Phuc Village during the Tang domination of Vietnam (618-907AD), Tran Quy Khoang.

The two villages of Quan Pho and Nha Xa of Ha Nam Province's Duy Tien District are now the main suppliers of painting-grade silk to the silk painters of Ha Noi and northern Viet Nam. Silk weaving was first introduced to Ha Nam Province during the 13th century Tran Dynasty, when the famous General Tran Khanh Du retired in the area and taught the craft to the local people.

Silk painting has always been a way for Asian painters to express their heart and soul, and it can also be used to represent events such as war and historical themes, as well as portraits and landscapes. Whatever style they follow, silk painters must have an intimate knowledge of the material and fully exploit its shininess and its attractive long and short grains, or the work would be no different to any other painting medium.

The 20th century has witnessed generations of talented Vietnamese silk painters, who have worked hard to earn the respected position of Vietnam's silk painting in the country and overseas. Among these painters are Nguyen Phan Chanh (1892-1984), the most outstanding silk painter Vietnam has ever known, whose pioneering work was developed further by Nguyen Thu, Mai Long, Pham Thanh Liem, To Lien, Kim Bach and Nguyen Yen Nguyet.

With the increasing global awareness in the traditional Vietnamese arts, there will no doubt be a whole new generation willing to take up the art and have their own brush with history.

Description of the history rather than making a clear link between history and textiles item.



# FINAL DESIGN

Front

Back



Seam lines

Centre front piece of Silk painting>the sun rising, created by the gradual tone in colours> from dark to light.

Fitted bodice

Left/right sidepieces of the sun setting. This Illusion of the sunset also through gradual tone in colours. The bottom of the bodice is painted a light yellow, gradually to a dark orange, then a dark red/pink.

Darts



Invisible zipper

Lining

Centre back of the skirt>split.



# Inspiration, Development and Evaluation of Design Ideas

To begin with I always wanted my major work to be something beautiful to look at, a calming piece of work that was inspired by some aspect of nature. So when I first starting to look for some type of inspiration provided by our beautiful natural surroundings, it did not take me long at all to see that the most life giving aspect of nature was the sun. I thought this would be perfect. So my inspiration developed from initially the *burning sun*, but then I began to think that the sun alone was a much too strong inspiration by itself, so I likened to the idea of a much more soothing aspect of the sun, the *sun rising*. Then as I continued to develop the idea it came to me that the most beautiful sight, which I could never tire of was seeing the sun rise, or set above a sparkling ocean view. This final inspiration idea allowed the garment to be broken up in different colour schemes making the overall look much more creative and effective. From here I started to work towards my final design for my garment. I started by incorporating the colouring of oranges and red into designs that I liked, and slowly developed the idea of a two piece garment, with the top depicting the sunrise and sunset, and the skirt reflecting that of the dark ocean and a type rhythm, motion or movement created effects I wanted to produce in the colouring of the skirt.

Basic drawings  
and sketches.



x I started off with a design I liked, but focused on incorporating the colours of the sun - reds, oranges, etc., into my work.



x I decided that I wanted a 2 piece garment, so I split my first design into 2 pieces. I liked this, but the theme of space was not really apparent in the design.



I decided I like the idea of the sun setting rising, so I tried to incorporate this into my design, along with the hanging beads.



I began to disagree with the idea of hanging beads.



I liked this simpler, design with a contemporary, strapless, and 3/4 skirt.



- I incorporated the colours more, and thought more about the shape.



- this is after I came up with the idea of water, in my garment.

my final design, the front shows sunset/sunrise while it is reflected over the blue ocean.





## Functional Design

- ❑ **2 Zippers**- One allocated in the centre back of the bodice and runs 17cm down the back, and the 2<sup>nd</sup> zipper is allocated on the  $\frac{3}{4}$  skirt. It was placed on the centre back of the skirt inline with that on the bodice. This one runs down 28 cm. Initially these zippers act as a functional item due to the fact that it allows easy access for the wearer.
- ❑ **Lining**- The silk fabric that I chose to work with is a very fine, smooth fabric, which is partially transparent. Due to these factors, lining was crucial, so that the garment would no longer be see-through, and comprise a more profound quality.
- ❑ **Thread**- This is indefinitely a functional part of the garment, simple because with the thread I was able to stitch by machine and hand sew my top and skirt together.
- ❑ **Silk/fabric**- The fabric itself is a functional aspect of the garment, as it allows the application of the silk paint, in which was not only part of my inspiration, but also crucial to convey my inspiration, with the use of colours.
- ❑ **Dressmakers tape**- The silk itself is indeed very light, and fine hence would not hold itself up even with the lining, so I used dressmakers tape instead of boning, for a softer alternative to hold up the bodice. I sewed the tape around the top of the bodice.
- ❑ **Hook and eye**- I used the hook and eye in two places, both above the zippers on the skirt and top, to provide that extra preciseness in completely closing the openings together.
- ❑ **Darts**- Darts were used in the skirt, 4 on the front, and 4 on the back, ranging from 8-10 cm in length. The darts were used to achieve a more fitted look, and to provide the skirt with a feminine curvy silhouette.
- ❑ **Hem**- The hem is a functional aspect because it finishes the garment and refines it generally, by folding under and hand sewing to eliminate the site of over locking or frayed edges etc.

## Aesthetic Design

- ❑ **100% silk**- The silk itself is an aesthetically apparent because it is a gorgeous fabric, in texture it is smooth to touch, soft and fine, and has a unique way of moving with body. It essentially beautiful to look at.
- ❑ **Silk paints: golden yellow, dark blue, rich red, pink, orange.** The silk paints create my inspiration through the elements of design such as colour, tone, texture and direction. The principles of design such as rhythm have also been used to incorporate my inspiration aesthetically. I have used the primary colours that are red, blue and yellow; a secondary colour, which in my garment is orange, and tertiary colours which include the yellow-reds and pink. The colours used such as the yellow (can evoke feelings of the sun, of life, happiness, cheery etc.), red (a colour of passion and fire), orange (a colour which can give the feeling of earthy, warmth), pink (which is a sweet colour) and blue (a colour of water, freshness, cool, calming and passive) together these colours are gorgeous and vivacious, which makes the garment as a whole pleasant to look at. I have used tone to create the illusion of the sun rising, with the graduation of colours e.g. dark pink, to orange, to a light yellow. By applying the silk paint the texture in the silk changed slightly from an absolute smoothness (silk before paint), to a still smooth but slightly less silky and added texture. I have used direction in the rising and setting of the sun. Rhythm is a principle of design and I have been able to create through my skirt especially. I was able to use rock salt in order to create an effect of coral moving in the ocean. The rock salt acts as an absorbent soaks up the paint, leaving a striking effect that creates the rhythm.
- ❑ **Darts** - The darts, though also functional can be considered as part of the aesthetic design since the darts give a certain aspect of line and direction in the skirt. The lines that are created are located on the front and back of the skirt. The downward direction of the darts adds to the entire look of the skirt, and overall shape of the skirt.
- ❑ **Split in centre back of  $\frac{3}{4}$  skirt**- The split in the centre back allows for more movement, making the skirt seem a little more flowing and contributes to a modern look.

- ❑ **Lining/2 colours**- I chose to do the lining in two colours. For the bodice I chose to do the lining in a soft yellow, and the skirt in a dark blue. I chose to do this as to reflect the colours that were painted on the actual silk, and also to echo my inspiration once again, the sun rising/setting over an ocean.
- ❑ **Invisible zipper**- I used only one invisible zipper, and it was on the skirt, the invisible zipper is not only functional but also has an aesthetic value because it is 'invisible' it makes that are of the skirt look neat and more professional.



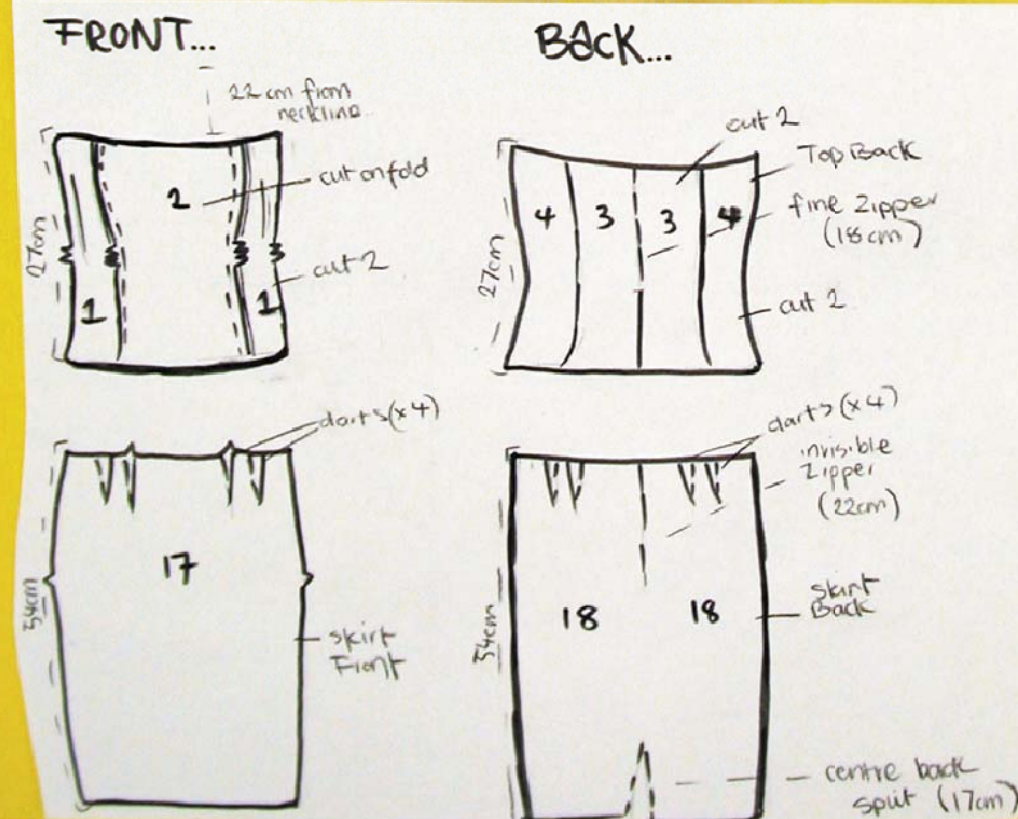
# Manufacturing Specifications

## Description:

- My Major work consists of two pieces, the top/Bodice, and a  $\frac{3}{4}$  A-Line skirt. The bodice is strapless and starts 22 cm down from the neckline and flows just above the waistline. The skirt is  $\frac{3}{4}$  in length; it comes just below the kneecap. On the centre front of the bodice is the silk painted illusion of the sun rising starting with the dark pink shades at the bottom of the bodice, gradually rising through to an orange shade, then a lighter orange, then finally a blend of the light orange and iridescent yellow, the yellow of the sun at the top of the bodice. This sun rising is then cut off by the seams left and right of the centre front piece, to provide the illusions of the sun setting around the rest of the bodice. This is conveyed through the colours of the centre front, in reverse. In the centre back a fine zipper is situated, running 18cm down the back. I have used dressmaker's tape to hold the bodice up as well as iron on interfacing to ensure the bodice is fitted properly. Bemsilk lining has also been sewn onto the bodice, in the shade of a soft yellow. The skirt is a  $\frac{3}{4}$  A-line skirt. I have silk painted it a blue, with a coral effect achieved through the use of rock salt. Four darts are positioned at the front and back of the skirt. On the back of the skirt is situated an invisible zipper which runs 22 cm down the centre back. A split is also positioned in the centre back of the skirt and runs 16cm up the back. I have also sewn on a dark blue Bemsilk lining, and attached it to the zipper through the method of slipstitching.
- The patterns I used were: for the bodice, Butterick # 6070, and for the skirt I used a McCall's pattern, # 2289.
- The only modifications/changes that I made were in the bodice. In the original pattern, there was a band going around the whole of the top and straps, and I simply eliminated these two parts for a more contemporary and fashionable look. The strapless bodice is very much fashionable today.

Production drawings are elementary and not to scale.

## Production Drawing





## Order Of Construction

Before I started actually making my top and skirt, I silk painted on the silk that I was going to use for my top and skirt pattern. Order for my silk painting;

1. Stretch and secure the silk fabric to a frame (for my frame I chose a large foam box) with pins.
2. Using a soft brush, make brushstrokes, slowly but firmly to guide the silk paint on the silk.
3. Allow drying and then to fix the silk paint into the silk, I used the method of steam fixing.  
To steam the silk, I used a double boiler saucepan.
4. Lay the silk flat on some absorbent paper.
5. Roll the paper and silk gently with the silk on the inside. Tuck the ends of the roll in towards the center and roll together to make a small package. Seal with masking tape.  
*Rolling the silk, and preparing for steam fixing.*
6. Place the package in the steamer and steam for 40 minutes.  
The package must not touch the sides of the steamer. So I made sure that the water in the base of the steamer did not touch the package.
7. After steaming remove the package and unwrap your work.

### Top/Bodice>>

**Pattern- Butterick #6070 >>** Cut out pattern pieces for the bodice 1,2,3,4, cut out same pieces for lining, and interfacing.

- Stitch side front sections to front at side edges.
- Stitch one side back section to side edge of each back section.
- Stitch back sections and front together at sides.
- Baste back opening edges together along seamline. Press
- With right sides together, pin lining to top over lower edges.
- Zipper-place zipper face down, on seam allowances, centering zipper on basted seam. Turn pull tab. Baste in centre of zipper tape through all thicknesses.
- Stitch along basting through all thicknesses, using a zipper foot.
- Turn lining to inside, turning in opening edges to clear zipper teeth. Press. Slipstitch pressed edges to zipper tape.
- Sew hook and eye to back opening edges above zipper.

### Skirt >>

**Pattern- McCall's # 2289 >>** Cut out pattern pieces of the skirt in size 10. Pieces 17 and 18. Cut out same pieces for lining.

#### 1. Seams and zipper

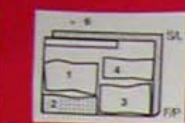
- To make darts in skirt front (17) and in each skirt back (18) on solid line, right sides together. Stitch on dotted line. Press fold of darts toward centre.
- Finish back extensions with a zigzag stitch.
- Clip right back seam allowance above extensions toward left side, folding left back along fold line.
- Pin or baste upper edge of extensions in place.
- On outside, stitch, stitch extensions in place along line indicated on left back.
- Machine-baste opening edges together.
- On inside, centre closed zipper face down over basted seam with top-stop 2.2cm from upper edge. Hand-baste through all thickness-tape and fabric.
- On outside, stitch 6mm from seam with a zipper foot. Remove basting.
- Stitch front to back at sides.
- Repeat with lining.

#### 2. Waistband

- Press under 1.5cm on long un-notched edge of waistband.
- Pin waistband to skirt, right sides together, matching notches, centres squares to side seams and circles to opening edges. Baste, easing skirt waistline to fit. Stitch.
- Grade seam allowances by cutting to graduated widths. Press seam allowances toward waistband.
- Fold waistband on fold line. Right sides together. Stitch ends.
- Turn right side out. Hand sew pressed under edge over seam continuing along extension. Press.
- Sew hook and eye on waistband.
- Attach lining to zipper and waistband.

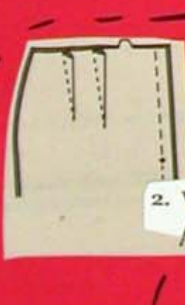
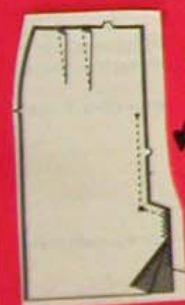
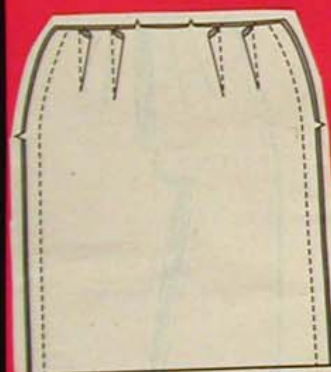
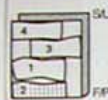
#### 3. Hem

- Mark hemline. Turn up along marking, opening out left extension. Press. Cut hem to even width.
- Open out hem. Finish raw edge with a zigzag stitch.
- Hand sew in place.
- Repeat with lining.



LINING A,B PIECES: 1,2,3 & 4

45" (115 cm)  
S/T  
6





**Quantity of Material:**

- 100% silk- 4 metres purchased.
- Bemsilk Lining-1 metre in blue, 60cm in yellow.
- 80cm of dressmakers tape.
- 2 reels of thread, one yellow, one blue.
- 5 bottles of 'Brush on Fabric colour' (29ml)
- 2 zippers

**Itemised cost:**

100% silk- total cost of \$48.20, I was able to purchase this through the school, through a wholesaler, to receive the cheapest price available for this type of silk.

Thread- 2 @ 2.95= \$5.90

Bemsilk Lining-1m @ \$3.99= \$6.38

Silk paints- \$15.76

Dressmaker's tape- 80cm @ \$3.60 p/m= \$2.88

Zipppers- 2 @ \$1.55= \$3.10

**Total Cost: \$82.22**



Dressmaker's tape



Interfacing

Thread- Yellow  
Blue

Silk Painted



Silk Painted Blue



Plain Silk

*Product Label*



Label relates to textiles item but has not been produced by the candidate.



# Investigation, Experimentation and Evaluation

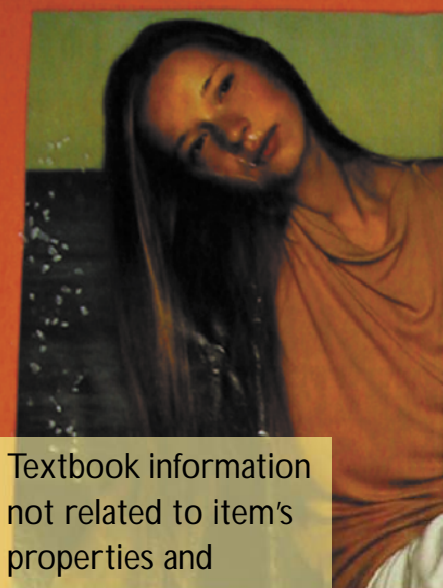
Minimal evidence of experimentation.

- *Iron on interfacing* \* Before I could use this method of interfacing on my garment, I had to experiment on the unpainted silk, to see whether or not it would be suitable and effective for my bodice, and whether or not it would damage fabric. I also had to ensure that for aesthetic reasons, the interfacing would not make a negative impression on the bodice.
- *Shrink Resist* \* Silk has a characteristic, of easy shrinkage, so to ensure that my silk would not shrink when I had to rinse off the silk paint, I rinsed all my silk, first in water, before any painting, and let it dry.
- *Darts* \* it had been a little while since I practiced darts, and since I would need to sew 8 darts in my skirt, I did a few practice ones.
- *Silk painting* \* before I painted my actual major work, I experimented with different colouring schemes, different colours, and different ways of achieving the effects I wanted. I found an extremely effective way of creating movement, and rhythm to the garment- when the garment is still wet from the paint, sprinkle rock salt, and the salt absorbs the colour, helping to blend and merge colours, and to create a streaky effect.
- *Calico bodice* \* before even starting my major work, I made my bodice first, out of calico, just to have a practice run, and modifying the pattern.



No experimentation with equipment.





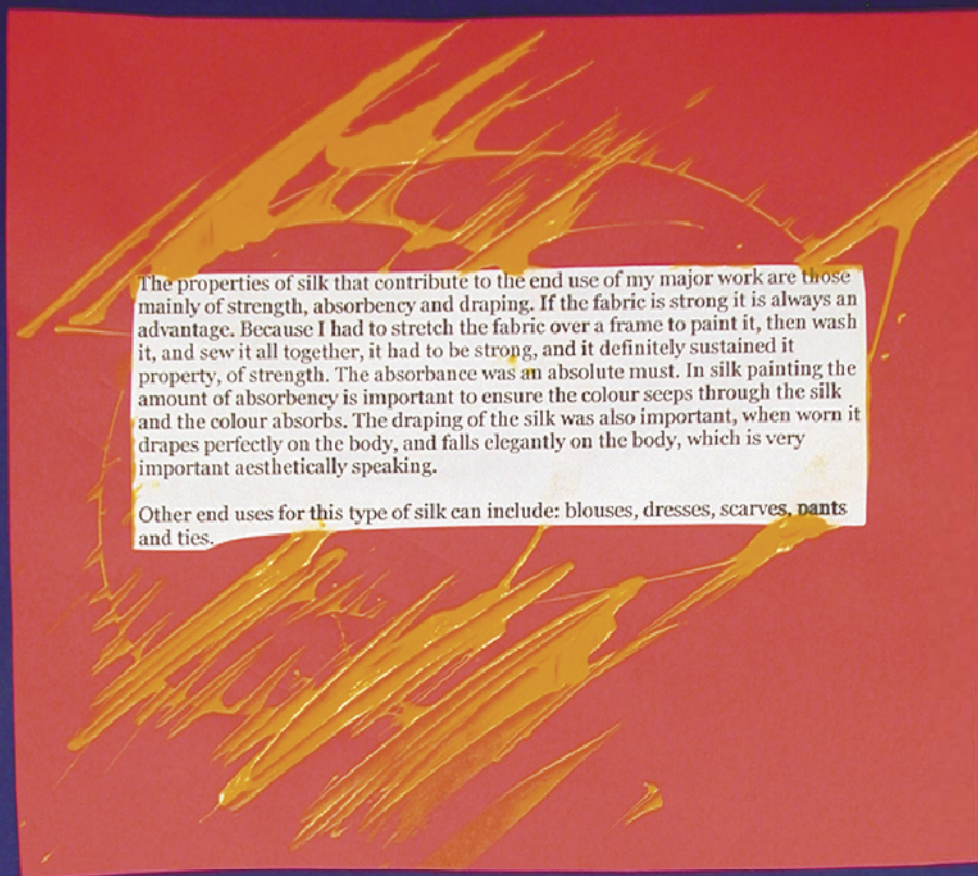
Textbook information not related to item's properties and performance.

Though silk is a delicate and sometimes difficult to work with, it is a beautiful fabric. Apart from the beauty of the fabric, I chose to work with it because of how well my inspiration could be conveyed and communicated through the method of silk painting. I have used lining in both my skirt and top to perfect my garment, to make it of a professional standard- high quality, and so the comfort level is also high. The Bemsilk lining is in both yellow and blue colours, both reflecting that of the garment, which is purposely done so, to carry on the inspiration even into the lining. I have chosen to use an invisible zipper only for the skirt, because it was very difficult to find an invisible zipper that came in a colour suitable for the top, so I chose instead a fine zipper, that is a light yellow colour, and blends in perfectly with the bodice. I have also used a hook and eye, both in the skirt and top. I found that this was a good method for providing the garment with a neater look, appealing to that of aesthetic value. They are also functional in that the full close the ends of the seams, in both skirt and top. I chose not to use over locking on the silk, for the simple reason that the silk is much too fine for that, the silk does not fray rapidly, and over locking would only pull the silk fibres, and ruin the fabric. Because the silk is so fine, the over locking would show through the lining, and is not the type of finish that I wanted. So I did not overlock the silk at all.

## The Properties of Silk Fabrics

Property	Definition	Benefits
Abrasion resistance	Ability of fabric to withstand the rubbing inherent in everyday use.	Durability, resistance to splitting
Absorbency	The amount of moisture a dry fibre will absorb from the air	Comfort, warmth, water repellence, wrinkle resistance
Durability	Ability to withstand wear and decay.	Seemingly delicate but very strong. Used for suture material
Elasticity	The ability of the fabric to stretch over its length without breaking.	Able to stretch up to 20% and mould itself over any shape. Used for silk stockings.
Flame resistance	Burns slowly in an open flame and is self-extinguishing once flame is removed.	Excellent fabric for wall coverings and upholstery.
Lustre	The light reflected from the surface.	Prism-shaped fibre makes silk very lustrous.
Mildew/mould resistance	Mould is a white or greyish coating formed by fungi.	Resistant to mildew, moulds, and rots that attack other fibres, unless left in damp conditions for long periods.
Resilience	Ability to resume an original shape after being stretched.	Tends to hang out and has good shape retention.
Strength	Ability to resist stress.	Strong, but slightly weaker when wet. Tougher than cotton or fine wools.
Draping	Ability to hang delicately.	Is more appealing to the eye than other materials.
Size reduction	Ability to bundle or fold into a small size.	Can carry in a small space. Silk maps were hidden in clothing during the war.
Weight	Silk is one of the lightest natural fibres.	Preferred for dresses in Asia (sari, kimono) and jockey riding jackets
Warmth	Silk feels warm on the skin.	Used to line snow jackets.





The properties of silk that contribute to the end use of my major work are those mainly of strength, absorbency and draping. If the fabric is strong it is always an advantage. Because I had to stretch the fabric over a frame to paint it, then wash it, and sew it all together, it had to be strong, and it definitely sustained its property, of strength. The absorbance was an absolute must. In silk painting the amount of absorbency is important to ensure the colour seeps through the silk and the colour absorbs. The draping of the silk was also important, when worn it drapes perfectly on the body, and falls elegantly on the body, which is very important aesthetically speaking.

Other end uses for this type of silk can include: blouses, dresses, scarves, pants and ties.

No evaluation.