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.
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.
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.
No relationship to inspiration in labelling.
BACK VIEW

- Curved centre back
- Eyelets
- Lace cord
- Waist band slightly fitted
- Vertical seams
- Side seams at back and front of skirt not sides.
- Off centred zipper
- Side seams
- Flared skirt at bottom
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 sequinining 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.
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 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...*
DESCRIPTION

I made a two piece comprising of a corset, which has princess seams. There a 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:

**[Diagram of modifications]***

Basic drawings not to scale.

No pattern pieces.
"measurements are all in cm..."
Band 2/3 Sample 1

production

Drawing

(measurements are in cm...)
### TECHNICAL PRODUCTION PLAN

**FABRIC SWATCHES**

<table>
<thead>
<tr>
<th>NOTION</th>
<th>QUANTITY</th>
<th>PRICE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Satin material</td>
<td>6m @ $5.99</td>
<td>$35.94</td>
</tr>
<tr>
<td>Lining</td>
<td>5m @ $2.99</td>
<td>$14.95</td>
</tr>
<tr>
<td>Zipper</td>
<td>7&quot; @ $1.00</td>
<td>$1.00</td>
</tr>
<tr>
<td>Eyelets</td>
<td>1 pkt @ $3.90</td>
<td>$3.90</td>
</tr>
<tr>
<td>Red lace cord</td>
<td>3m @ $0.87c</td>
<td>$2.61</td>
</tr>
<tr>
<td>Buttons</td>
<td>3 @ $0.20 ea</td>
<td>$0.60</td>
</tr>
<tr>
<td>Red sequin band</td>
<td>1m @ $2.50</td>
<td>$2.50</td>
</tr>
<tr>
<td>Assorted sequins</td>
<td>11 pkts @ $1.50 ea</td>
<td>$16.50</td>
</tr>
<tr>
<td>Iron on sequins</td>
<td>1 pkt @ $1.99</td>
<td>$1.99</td>
</tr>
<tr>
<td>Needles</td>
<td>1 pkt @ $2.99</td>
<td>$2.99</td>
</tr>
<tr>
<td>Gold thread</td>
<td>1 spool @ $2.95</td>
<td>$2.95</td>
</tr>
<tr>
<td>silver thread</td>
<td>1 spool @ $2.95</td>
<td>$2.95</td>
</tr>
<tr>
<td>Red cotton</td>
<td>1 spool @ $4.95</td>
<td>$4.95</td>
</tr>
<tr>
<td>Interfacing</td>
<td>1m</td>
<td>From home</td>
</tr>
</tbody>
</table>

**TOTAL** $93.83
ORDER OF CONSTRUCTION

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

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.

Measure out lace and thread through eyelet holes.

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

some errors in order of construction.

Embellish and decorate accordingly.
**SKIRT**

- Overlock all edges of skirt
- Sew lining in same manner as skirt. Slip stitch to the zipper
- Stitch centre front panel to left and right side panels
- Attach zipper to lining. Cut out lining same as skirt
- Press flat. Embellish and decorate accordingly.
- Stitch back panel to sides leaving space for the zipper on left side
- Sew the hem on the bottom of the skirt on both fabrics. The hem of the lining sits above the satin fabric.
- Sew lining and fabric together hem on the waist (to the zipper) Allow to hang For a week
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.

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

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.
Samples of some experimentation with no written explanation.
Experiments
Is this visual design development or inspiration?