Consideration given to aesthetic aspects by coordinating specialised fabrics, fringe and decorative techniques.

A range of intricate fabric surface techniques used in leaf shapes, detail 2.

**Inappropriate**
- weight of surface decoration, makes outer fabric hang lower, detail 1

**Inaccurate**
- spacing of fringing, detail 3
Design Inspiration

The stole which I produced for my major work has many influences which contribute to its design, colouration and construction. These influences include cultural, historical, natural, artistic and contemporary influences. I have a personal interest in women’s apparel and the history of women’s fashion and I have tried to demonstrate different aspects of women’s fashion throughout my design.

Shawls, wraps and stoles have played a major part in women’s fashion throughout history. In the late parts of the 17th and 18th centuries and the early part of the 19th in Europe (especially when the empire line came into fashion), large, embroidered rectangular wraps were common for day and evening wear.

In 1856 when the crinoline was introduced, large triangular shawls with long trim became fashionable. These shawls were highly embroidered and were worn for everyday and evening wear. In the late 1930’s and the 1950’s, wraps and stoles can be seen in women’s eveningwear.

Over the turn of the 20th century, a style of art emerged in Europe called Art Nouveau. This form of art was seen in architecture, paintings, jewellery, furnishing etc. and consisted of complicated designs being created using simple lines and stylised shapes. These simple lines and stylised shapes combine to be very effective wherever they are used. Natural objects were widely used, including flowers and leaves, particularly in works by the famous artist William Morris.

I wanted the overall feel of my stole to be elegant, and mystical and I wanted it to resemble a dark and magical pond. The choice of 2 tone silk used for the outer fabric gives the impression of water reflecting different colours when the fabric moves or light shines on certain parts and not others.

Impressionism artworks by the artist Claude Monet have influenced the design of the water lilies on my stole. ‘Pink Clouds’ and ‘Water Lilies’ by Monet include simple yet effective brush strokes that give the basic shape of water lilies.

Contemporary bridalwear is another major influence for my stole. From 1996-2002, large stoles and wraps can be seen in bridalwear. These stoles are usually made to match the wedding dresses and are made from satins, silks and other luxurious fabrics. Embroidery and beading on these stoles usually match the wedding dress, and these luxurious fabrics inspired the use of satin and silk on my stole.
Many different fabric surface decoration and colouration techniques have influenced the design of my stole, more specifically the design of the lilies which are featured on my stole. The petals for each of the lilies use one or more techniques on them to create interest and surface texture. Hand embroidery is feminine, intricate and has been a leisure activity predominately for women all throughout history. The historical use of hand embroidery influenced me to use French knots and other hand embroidery stitches.

Machine embroidery became very popular in the later part of the 20th century. ‘Un-controlled’ machine embroidery has been used as a creative outlet for lots of sewers, and I wanted to use this technique on my stole.

Elegant long beaded or plain trims are commonly found on wraps and stoles, and are often knotted using the Macramé technique. On my stole I wanted to use this technique but in a simple and elegant way.

In contemporary bridal wear, there is an increasing amount of different techniques which are being used to create individual designs to meet current demands. Pleating and layering of fabrics can be seen in bridal wear and formal dress designs, and I wanted to incorporate these techniques into my design. Smocking was an interesting technique used in women’s fashion from 1960-70. Smocking is still seen today in children’s wear. Smocking creates an interesting surface texture and was an appropriate technique I wanted to use in my design. Marble is a fascinating way to subtly or boldly colour fabrics, and I was very enthusiastic to use this technique on my stole. I also wanted to use beading (including sequins) on my stole as I find it elegant, colourful and eye catching.
Visual Design Development

The choice of design and fabric used for my stole has been developed from many different influences to create a satisfying end result.

With my stole, I wanted to use as many different techniques as I could so that I could develop a better understanding of these techniques and their applications.

The shape of my stole was influenced by current trends in bridal wear and other women's wear fashion trends throughout history.

Originally I wanted to create a triangular shawl which was warm and versatile. I wanted the shawl to be large and I would have to have used 2m of fabric. This would create a lot of wastage and the triangular shape wouldn't be able to take too much stress without distorting, so I decided to make the stole rectangular.

I did not want to use any fringing on the stole as I thought the stole would be too long.

After thinking about how elegant a fringe would look, I settled for a long fringing that was lustrous and in a similar color to that of the lining and one of the two colors (purple) which made up the silk.

The fabric of my stole was originally going to be satin, but I wanted a more elegant and ‘rich’ looking fabric. I found silk which had bright purple warp threads which were complimentary to jade green weft threads and I liked the effect this use of colours created. The reflection of different colors when the fabric moved I thought resembled water, and this went with the water lily theme I was trying to get across.

The layout of the lilies and Lilly pads was good when the stole was lying flat, but when the stole was being worn, the lilies were on their sides.

Because of this I decided to change the design so that the lilies would appear to be the right way up however the stole was being worn.

The Lilly design was based on a natural design, and I found this design was too difficult to reproduce with fabric and did not look stylish, so I decided to change the design to a more simple series of shapes.

The simple stylised lines of Art Nouveau designs and painted water lilies by Monet inspired me to simplify the shape of the lilies. The end result was a symmetrical lily that consisted of two different sized petals.
At this stage I decided to eliminate the use of ripples and the lily pads. I found that including these would take away from the simplicity and stylishness of the design.

I used applique and beading to attach the lilies to the silk because of the simple lines which could be achieved using this technique. Beading is an effective eye catching technique and beading around all of the lilies makes the flowers stand out and gives the impression of richness.

Functional aspects of my design include the fabric chosen and the size and shape of my stole. The lining of the stole is 100% Rayon. Rayon is a poor conductor of heat (that is, insulates and keeps in the heat). This in turn keeps the wearer warm, which is a feature of stole and wraps. The use of silk as the outer fabric does not contribute much to the warmth of the garment as it is not a very tight weave.

My stole is quite large, and can be wrapped around the upper body to keep the wearer warm. The lining chose is smooth and does not irritate the wearer. The metallic stitching which borders the entire stole is both functional and aesthetic. The stitching helps to hold down the edges of the stole so the lining does not roll over the silk and become visible. The rayon used for the lining was a poor choice of fabric to use with silk. The rayon is much heavier than the silk and made the problem of the lining ‘rolling’ over the silk.

The fringing is also held in by this stitching. The stitching creates a subtle sparkle from a distance and up close it enhances the design of the stole by creating a border, making the stole similar to a framed artwork.

Aesthetic aspects of my design include the techniques used on the petals for each of the lilies, positioning of the lilies, the fringing, fabric choice, beading and the decorative metallic stitching which borders the stole.

Colours used on the lilies are harmonious and this combined with the use of lustrous fabrics and threads attracts interest. The silk and rayon both have a luxurious drape which appealed to my theme of elegance and a magical pond.

The lilies are positioned in a symmetrical way, which helps to create a sense of simplicity. They lilies are outlined with beads and sequins in harmonious colours to colours used on the petals. This beading and the inclusion of sequins again attracts the eye and creates emphasis on the ends of the stole.

The positioning of the lilies creates an emphasis on the ends of the stole, taking the eye to the knotted fringing. This emphasis combined with the long fringing slims the wearer.

The silk outer fabric appears to be mostly green, and the silk, lining and fringing complement each other creating an interesting effect.

Describes and lists functional and aesthetic aspects with limited analysis.
Gold metallic straight stitching borders entire stole.

Stole is quite large. Rectangular shape fits around the body well and looks elegant and sophisticated.

Use of Rayon lining attributes to the warmth of the garment. Colour of lining complements green ton of outer fabric.

Lillies are appliqued onto silk and outlined with bright beads and sequins. Petals for lillies demonstrate different fabric colouration and surface decoration techniques including machine embroidery, marbling and smocking.

Luxurious 2 tone silk is used for main fabric. Silk has luxurious and elegant drape.

Long knotted rayon fringing creates a simple focal point, emphasising the length of the stole.
Manufacturing Specification

Description

Rectangular lined reversible silk stole with fringing. Stole features 4 small stylised lilies, one in each corner, two of which are pink, and the other two are violet.

Lilies are symmetrical and consist of five petals each which are assembled using various construction and surface decoration techniques including, machine and hand embroidery, marbling, smocking and pleating.

Assembled lilies are appliqued onto outer silk and are outlined with beading and sequins.

Stole is finished on ends with a long fringing which is knotted to create an interesting addition. Metallic straight stitching borders the entire stole.

Vogue pattern no: 7710 pattern piece 4 was used as the basis for the shape and size of the stole and was modified to create an end size of 182cm in length (not including fringing) and 54cm in width.

Pattern pieces for lilies and guide for fringing were designed by me.

Production Drawing

Front View

Back View

Pattern Pieces

1:20cm actual size

Trim Guide

Cut 2 (shown)
1cm (actual)
**Fabrics Used**
- Nylon Lace
- Silk
- Short Silk
- Silk-like Polyester
- 100% Rayon
- Duchesse Satin 100% Polyester
- Nylon Netting 100% Nylon
- "Gutermann" thread col 463 100% Polyester
- Mettler Metrosene Plus Col 161 100% Polyester
- Mettler Metrosene Plus Col 558 100% Polyester
- "Metallic Machine Embroidery Thread" Rayon/Polyester
- "Gutermann" col 291 100% Polyester
- "16" Silk fringing 100% Rayon
- DMC embroidery thread 100% Cotton
- Thread 100% Polyester
- Wadding 100% Polyester
- Beads 100% Acrylic
- Sequins Plastic/metallic
- Solvonic 100% water-soluble material

**Notions Required**
- Beads
- Sequins
- Plastic

**Product Label**
- To be sewn in end of Still use fringe is attached Purple tag with black writing

*Allure*
- Designed and made in Australia
- One size fits all
- 100% Silk outer fabric
- 100% Rayon lining and fringing
- Embellishments various fabrics
- See reverse for care instructions

*Front*
- Cold hand wash gently in very mild detergent
- Lay flat in shade to dry
- Do not spin dry
- Do not iron
- Do not dry clean

*Back*
- Cool iron around embellishments
## Costing

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## Order of Construction

### Cutting

- Lay out lining and outer fabric right sides together with selvedges parallel.
- Pin pattern printed side up on layered fabric and cut out.

### Petal and Lily construction

- Pleat fabric for petal 1D and smock (using smocking machine) petal 3C
- Cut out required fabric shapes for petal construction.
- Layer solvix, wadding, tulle, satin (optional), marbled polyester (optional), polyester (optional), marbled silk (optional), silk (optional), lace (optional), sequins (optional), tulle (optional) and solvix and secure in large embroidery hoop. Pin petal guides to appropriate areas of fabric and straight stitch around petal guides.
- Release from hoop and cut out petals, careful not to cut through straight stitching.

Machine and hand embroider designs onto petals following petal design pattern pieces.

Satin stitch around individual petals to create a neat finish.

Cold hand wash with so detergent to remove solvix.

Conceal petal into lilies according to diagram.

### Stole Construction

To construct stole, pin lining and outer fabric (with embellishments attached) right sides together.

- Straight stitch 1.5cm from edge down both longest sides of stole and overlock edges.
- Turn right side out and press edges so outer fabric and lining sit flat.
- On ends of stole, fold under 1.5cm of lining and outer fabric. Place fringing between folded layers and pin in position.
- Starting from bottom left corner, straight stitch around whole stole, approximately 5mm from all edges. Do not reverse.
- Darn start and finish of stitching neatly and securely.

### Fringing

Follow design on diagram for knotting fringing.
Investigation, Experimentation and Evaluation

The outer fabric which I chose for my stole needed to be elegant, colourful and luxurious. I chose to use a plain woven silk which had been woven using different coloured warp and weft multifilament yarns. The fabric produced reflects both of these colours when it moves.

After I had purchased the fabric for the outer layer I washed the silk to remove the finishes which had been applied to make the fabric more attractive for sale.

When washing there was a strong odour and a lot of green dye ran out of the fabric.

After washing, the fabric had shrunk approximately 3cm on all edges and was much softer.

The Rayon I purchased was also a plain weave assembled from multifilament yarns and had been sized (to make it more presentable for sale). I washed the rayon to remove excess dye and the rayon did not shrink as much as the silk.

The fabrics I used in my stole are predominately Silk, Polyester and Nylon.

All the fabrics I purchased I pre washed to ensure that no dyes ran when the garment was used and first washed.

Drape was an important consideration in the choice of outer fabric.

I tested the drapeability of several fabrics, including silk and found that silk had the best drapeability.

A description of how I carried out the experiment is below.

1. I cut out a 10cm by 40cm strip of Rayon, Duchess Satin and Silk.
2. I then placed each of the fabrics over the edge of a table so that part of the strip was hanging down the side of the table.
3. I then measured the angles formed by the fabric falling over the edge of the table.

Results indicated that Duchess Satin had the largest angle (indicating poor drapeability), Rayon had smaller angle and silk had the smallest angle and the best drapeability.

This further justified my decision to use silk as the outer fabric.

The lining for the stole needed to be a good insulator of heat. Originally I wanted to line the stole with silk, but I thought that Rayon would be cheaper and warmer.

To test the heat conductivity of the rayon I carried out the following experiment.

1. I cut out 2.8cm circles of fabric. One silk, the other rayon.
2. I then placed a thermometer in boiling water and removed it when it reached 100 degrees Celsius.
3. I quickly secured the silk to the end of the thermometer and recorded how quickly the temperature declined.
4. I repeated steps 2-3 again but used rayon instead.

After 30 seconds of the silk covered thermometer being out of the water, the temperature had dropped to 86 degrees, but after 15 seconds of the rayon covered thermometer being out of the water, it had only dropped to 92.
When I had decided on the basic design for my stole, I experimented with
colouration techniques for the silk outer fabric.
I decided to see what marbling in gold would look like, hoping it would
replicate gold swirling around on the water.
On the right is a sample of the result.
I did not like the effect this marbling gave as it took too much attention from
the beauty of the silk.
I decided that instead of marbling my outer fabric, I would marble a few of
the petals for the lilies.
I was pleased with the results of marbling on lighter colours and on smaller
areas and used this technique in the final design.

I wanted to use smocking on my stole, and experimented
with which fabric was best for smocking. I experimented
using silk and polyester, and decided that the polyester
gave a firmer finish.
After I had smocked the polyester (using a smocking ma-
chine) I stabilised the petal shape by hand sewing through
the smocking. The end result was a stable smocked petal
which I machine embroidered and used on my final design.
An example of an unstable silk smocked petal is on the
left.

I experimented with different methods of attaching the lilies
to the silk. The first method I used was using Visafix. I cut
out petal shapes in silk and Visafix and bonded the petals to
the silk.
This appeared to be an appropriate method until I noticed
that the edges of the petals were frayin. Also the Visafix
came unstuck in a few places and could not hold the petals
on adequately.
I combined the use of visafix with hand stitching and then
beading, and this gave a nice clean edge.
The material was still frayin so I decided not to use Visafix
as a method of attaching the petals to the silk.

I decided that the best way to attach the petals would be to
create them individually, machine sew them on and then
bead through satin stitches edges. This method seemed the
most effective so I decided to use this method.
Provides no evidence of experimentation or investigation of equipment.
Evaluation

The materials which I have used in my stole I think perform well according to their intended end use.

The outer fabric of the stole needed to be exquisite, stylish and effective, and the silk I chose I think is a combination of those three. I chose the silk because of its high lustre which was important to create a luxurious, stylish and elegant look, and because of the good drapeability of silk (as demonstrated in the experiment for drapeability).

Rayon is a good insulator of heat, and this was an important property which was required for my stole. Through experimentation I justified the use of Rayon for the lining of my stole on the basis that it is a good insulator of heat. Also because the rayon was a tightly woven fabric, this also helps to make the rayon a good insulator of heat.

Threads and notions I used are mostly made from man made fibers, and they fulfill their purposes. The polyester thread used to stitch the stole together has good tensile strength which is a property which was required for the chosen thread. Other threads I have used in embroidery (machine and hand) have high lustre which was a property which was required for them.

The long trim which I used has a high lustre and is smooth and elegant and suited its end purpose, although being smooth and lustrous, the knots sometimes came undone if they were not tied tightly enough.

I used sequins and beads on my stole in order to attract attention to specific areas of the stole. I think that the positioning and colouration of these sequins, combined with the metallic content and shape of the sequins successfully catches the eye and creates interest.

Poor description of properties of fabric, yarn and fibre.