

A-level Fashion and Textiles

AQA: 7562

Introduction:

“What you wear is how you present yourself to the world, especially today, when human contacts are so quick. Fashion is instant language.”

Miuccia Prada

This creative and thought-provoking qualification gives students the practical skills, theoretical knowledge and confidence to succeed in a number of careers. Especially those in the creative industries..

A variety of techniques used by a Year 13 student

DESIGNER RESEARCH: PAUL POIRET

Emma Sehon 1114 - 14

Paul Poiret, a French designer, was born on 20th April 1879 and died on the 30th April 1944. He was most influential between 1900-1920 due to his innovative designs. He's associated with the Art Deco fashion movement and is known for freeing women from corsets. Poiret's work ranged from creating corsets to draping rectangular fabric panels over the body which produced an oversized fit that hid the user's silhouette. Poiret was also very well known for his unique designs which included the Harem pantaloons that introduced a new silhouette into the fashion industry. He invented new silhouettes as he focused on the draping of fabric instead of tailoring and exotic embellishments and printed textile patterns by an artist called Raoul Dufy. This is because he often found inspiration in exotic and oriental clothing, such as kimonos and kaftans.

AIM: To research a designer to later take influence from their work and incorporate it into my initial designs.

MY DESIGNS INSPIRED BY POIRET AND THE 90S.

THE FAMOUS HAREM PANTALOONS:

The origin of harem pants in Western fashion can be traced back to the innovative work of Poiret. Drawing inspiration from the traditional clothing of Turkey, Persia, and other Eastern cultures, Poiret introduced these distinctive trousers to the Western world. The pants were specifically designed with narrow ankles and were first crafted in 1911 using a blend of metal, silk, and cotton materials. To further highlight their quality and durability, the harem pants were adorned with heavy embellishments that added to their overall aesthetic appeal.

DAVID DUFFY PRINTS TEXTILES:

I will take inspiration from Poiret's harem pantaloons. This is because the harem pantaloons have a low waist which was popular in the 90s, especially as "baggy" was a popular way of wearing oversized trousers. The harem pantaloons also have a loose and oversized structure which could have influenced hip-hop fashion.



POIRET'S MOST INNOVATIVE DESIGNS:

HAREM PANTALOONS:
The harem pantaloons were Turkish-style trousers that had narrow ankles.

HAREM PANT TIMELINE:

1700s: Harem pants were used as comfortable leisure garments.
1900: The original form of harem pants made it into the Western fashion scene.
1911: Poiret introduced his version of harem pants (and created a new silhouette) which were baggy with elasticated ankles.

ROBBIE SKIRTS:

The Robbie skirts had narrow hems which made it hard for women to walk as they had to take small steps.

POIRET'S MARKETING TECHNIQUE:

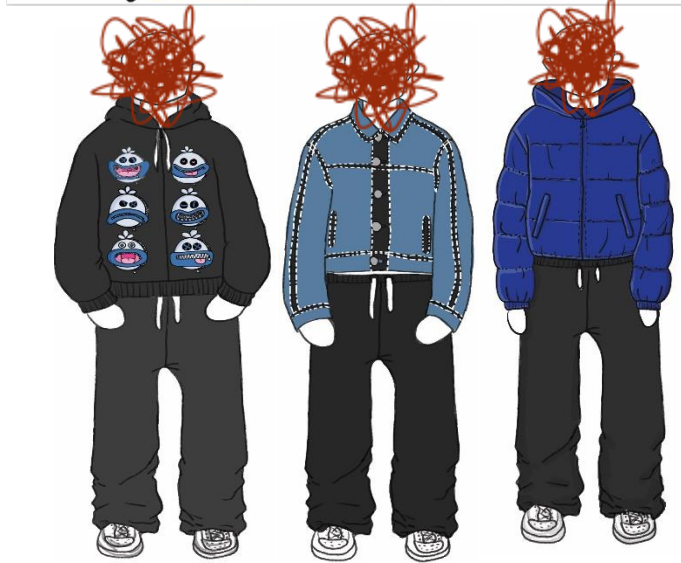
Poiret had a modern marketing technique. He had his designs drawn for fashion journals by the best fashion illustrators at the time. Poiret also photographed his designs professionally, which was new for fashion marketing. Additionally, he threw parties and staged performances to reach a wider audience.

HAMPSHIRE KIMONOS:

The Hampshire kimonos held its shape or boning was used in the hemline so strengthen it so it would keep its shape.

CONCLUSION:

In summary, the research on the designer helped me understand their design influences and style. Moreover, by constructing a timeline of the evolution of harem pants, I gained insight into the development of a single garment's fashion style and its underlying inspirations. Furthermore, I intend to draw inspiration from Poiret's harem trousers, which feature a relaxed silhouette and a low waistline that has influenced 90s hip-hop fashion.



Introduction:

PRIMARY RESEARCH

For my primary research, I attended the Crown To Couture exhibition at Kensington Palace on the 9th of June 2023. This exhibition focused on the continuous influence of 18th century royal court fashion into the current red carpet. This exhibition was perfect for my Nca context as embellishments were particularly important throughout. When taking pictures, I tended to centre on the designs which linked to earlier parts of my research such as embellishments, art deco style, and any other aspects which my client and target market were particularly interested in. Seeing these designs in person helped me to begin to visualise how different shapes and designs would look on the body. Seeing these designs styled will also help to inspire me as I begin the design process.

Diamond style embellishment
- maybe less time consuming that embellishing whole bodice

Outfit worn by Iris Law to The Met Gala 2022 - "In America: An Anthology of Fashion,"
Designed by Jeremy Scott for Moschino
encasing hand-dyed feathers in lace

Dress worn by Hyeon Jung to the Critics' Choice Awards, 2022
Designed by Nicolas Ghesquière for Louis Vuitton
Dress style popular in the 1920s and reminiscent of 18th century fashion with the use of panniers (the side hoops used to accentuate the hips and expand the width).

Lampshade style - representative of the styles of Paul Poiret and the 20s

Dress worn by Blake Lively to The Met Gala 2022 - "In America: An Anthology of Fashion"
Donatella Versace for Atelier Versace

This dress pays homage to New York's architecture and represents the Empire State Building.

Dress worn by Beyoncé to the Grammy Awards 2017
Designed by Peter Dundas for DUNDAS
The embroidery incorporates elements from her song 'Love Drought', cherubs dressed in ivy reference her first child, and her own face is positioned proudly over her baby bump.
Sun rays symbolise shun, the African goddess of fertility, beauty, and love.

Client feedback
Aela says she likes the embellishments and yet does recognise that this would be very time consuming. She is still interested in seeing embellishment in the design process even if on a smaller scale. She does also point out that some of these designs, specifically the Moschino Iris Law dress, are maybe too risqué for her and she would be uncomfortable in them. Still these styles do excite my client.

Conclusion
Overall I really love all these dress designs and feel the do for my context. I especially like the Versace and Blake Lively dress as this focuses on the art deco style of the 1920s. I could maybe use this geometric style in my design work to emulate these aesthetics. For the Louis Vuitton Hyeon Jung, I would maybe be interested in using embellishments in patterns. This could be quite efficient as this would use less embellishments than a full piece and would also be far less time consuming to manufacture. Some of these colour schemes can maybe be used further in the research and design process to keep my final product attractive to my young target market.

We will investigate historical, social, cultural, environmental and economic influences on design and technology, whilst enjoying opportunities to put their learning in to practice by producing prototype of their choice. Students will gain a real understanding of what it means to be a designer, alongside the knowledge and skills sought by higher education and employers.

Information:

Developed Design 1

This is the second design I chose to develop, and is my favorite of all the designs because of the fit. I started with the option of a chunky belt or a waist tie, and chose the waist tie because it's more practical and aesthetic than a belt. My idea was to combine a classic 'maisonie' blazer, similar to those designed by YSL, with a belt to emphasize the feminine silhouette in the business world. The first changes I made are shown in the drawing on the left, and I continued to develop the design through a scale model paper toile and further drawings where I looked at different belt ties, before creating an end design with a new waist tie feature, and other small improvements.

I chose the colour deep sea blue from my trend forecast because of associating with the ocean and nature, which is a theme for 2023.

I added a back seam so the blazer is made of 4 pattern pieces which reveals it will better fit the shape of the wearer, therefore further aligning with the streamline silhouette style.

I moved belt loops further apart so there is more belt stability around the sides of the waist and it pulls in the blazer more effectively.

I changed straight cut sleeves to cuffed sleeves as a possible feature to create contrast between the small waist.

I added buttons to the sleeve hem so the straight cut can be folded back to become a cuffed sleeve, giving the wearer more choices on how they would like to wear it. This feature will be useful in spring/summer as it allows for more airflow and less coverage when it's warm. I will need to conduct further research/experimentation to decide what color and size buttons to add so that they match the style.

I wanted to add wide padded shoulders to emphasize shoulder width, to give the blazer a more powerful look because big shoulders have connotations with power as they are related to being strong, and wide shoulders are a style forecasted to be popular in 2023. This was particularly inspired by YSL's autumn 2022 collection.

After discussion with my client, I discovered that cuffed sleeves can be bulky and irritating so I changed the sleeves back to straight cut.

I made the belt slightly wider because it makes it more of a statement piece rather than just an accessory, which adds to my idea of a jacket that is slightly different to a traditional one. I also lengthened the belt straps so they are longer than the blazer and hang freely.

After my toile, I wanted to experiment with different belts. I drew inspiration from an iteration of a smoking jacket with a double-breasted blazer that reminded me of a corset so I designed corset like belts that would have light boning. I used knee ties all look because the corset brings in a feminine aspect to a blazer however they aren't practical and don't exactly fit in with my idea of a female power jacket because corsets are a reminder of how women were expected to dress many years ago, when they had little freedom, as well as the bit

The overall look of this jacket is based on the bougainvillee dress. The back shape is not what every woman has so instead of designing it to fit the shape I have the shape instead. I do this by having broad and padded shoulders, a belt to pull in the waist, and the buttons of the jacket will slightly flare out. This creates the illusion of a slender waist since the bottom will slightly flare out due to the tied waist, which makes the hips look wider and waist smaller. The way the blazer will follow the body shape fits into the 'maisonie' silhouette style in my trend forecast.

To further follow this trend I added 75 dots on the back so it is more tailored.

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Link to my brand - This jacket is inspired by YSL's de-wild blazer, which I studied in my existing product research. In my jacket, I was very similar to YSL's blazer but I polished and designed the belt differently and has other different design features. As I developed I wanted to design something more feminine for the brand with all soft flowing lines style, so I investigated different belt styles and found the tie belt. The bow belt option like this, made me think to add because it enhances the fit range, but because most of the jacket is a classic, similar to many of YSL's blazers, I went and used more products with the tie belt adding the difference. Plus of the two buttons in their product so I added some women buttons to further link to their brand.

Client Feedback - "I like this jacket best because it is most versatile as the shape looks like you can wear it with or without the belt. I like the lapel because its size and width, not too short but also formal for work meetings. The only change I would make is for the jacket to be a little longer."

Scale Model Paper Toile

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Button up corset belt

Back lace up corset belt

Fish eye hook corset belt

Double cross belt

Students will develop knowledge and understanding of the core technical, designing and making principles for product design.

Subject content is split into three key sections with relevant integrated maths and science skills.

Assessment:

Written examinations:



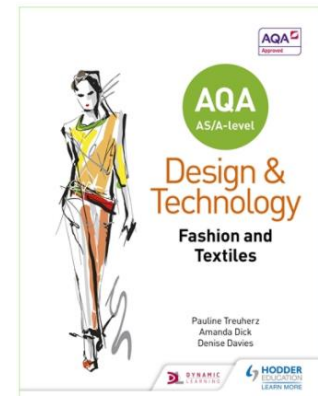
Paper 1
What's assessed Technical principles
How it's assessed <ul style="list-style-type: none"> • Written exam: 2.5 hours • 120 marks • 30% of A-level
Questions Mixture of short answer and extended response.

Paper 2
What's assessed Designing and making principles
How it's assessed <ul style="list-style-type: none"> • Written exam: 1.5 hours • 80 marks • 20% of A-level
Questions Mixture of short answer and extended response questions
Section A <ul style="list-style-type: none"> • Product analysis: 30 marks • Up to 6 short answer questions based on visual stimulus of product(s).
Section B <ul style="list-style-type: none"> • Commercial manufacture: 50 marks • Mixture of short and extended response questions.

NEA: Coursework:

Non-exam assessment (NEA)
What's assessed Practical application of core technical principles, core designing and making principles and additional specialist knowledge
How it's assessed <ul style="list-style-type: none"> • Substantial design and make project • 100 marks • 50% of A-level
Evidence Written or digital design portfolio and photographic evidence of final prototype.

Students will be given a textbook-
students will given regular knowledge
based lessons to confirm their
understanding



Fashion and Textiles

DESIGN DEVELOPMENT 1

As part of further research to develop this design I looked at the retailer Next and Thread. They offer a beautiful array of embellished dresses and provide inspiration on how to incorporate embroidery into my design.

needle & thread

Toile 1 - I tested the design from my initial drawing.

In my next stage of development, I created a toile using fabric and paper. This allowed me to test improvements and learn more about the construction of the garment including dart and seam placement.

I added sheer material to the neckline to make it more modest and more suited to event dress codes.

DEVELOPMENT

ANALYSIS

The pattern is lovely and pleasant, and it matches my spring/summer goal. Due to the colour and choice of dye, I think some people may find it too contrasting. The colour and shape may appeal to the older part of my target market. This design is quite reminiscent to Emilia Woodcock creations as the colour and shape complement each other well. Given that it would be easy to move around in while dancing, this dress would meet its function.

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PROSTATE (GAD)

Final design

Embroider technical drawings

The bodice will have a structured corset shape that separates at the waist. It will have embroidery on the corset that will feed onto the skirt.

Changes I have made include making the sleeves out of sheer fabric. They will be short, more voluminous and secured using elastic.

Organza is a sheer, lightweight and plain weave material made from polyester and nylon. It is a delicate fabric that is prone to fraying. Embellished organza produces a beautiful effect.

I could use organza or chiffon as sheer fabric on the sleeves.

Chiffon fabric is similar in that it is a lightweight plain weave fabric. It has some stretch and a slight rough texture. Chiffon material works well for warm summer events however, unlike chiffon, organza has a stiffness that gives a more structured shape to dresses.

The bodice will fall over the waistline to connect the embroidery to the skirt better.

I changed the length to fit just below the knee (instead of mid-thigh). The long half provides quite a lot of coverage so making it shorter will make the outfit more breathable and comfortable.

CONCLUSION Overall my developed design is very aesthetically pleasing. Its colourful, summery and would make the wearer stand out. A weakness is that it's quite a young design and does not think it will be suited to the older end of my target market (15-30-year olds).

RUFFLE CONSTRUCTION

1. Cut a ruffle fabric 3-5 times longer than the skirt and 1/2" wider than the skirt.

2. Apply 2 basting stitches. The first stitch should be right along the seam line at the edges seam allowance (1/2" inch) and the second, halfway along the seam allowance (1/4").

3. Place a pin perpendicular to the seam edge and insert loose threads in a cross motion around the pin to prevent stitches coming undone when you pull them to create the ruffle.

4. On the opposite end of the pinned ruffle, pull the two top basting stitches, evening out the gathering stitches as I pulled them. I did this until the gathered edge is the length of the ruffle needed.

5. I pinned the ruffle to bias material. Apply a straight stitch right below the bottom gathering stitch.

DYE WORK

I dyed organic cotton fabric with liquid dyes. I used purple and pink dyes to create a gradient effect. I used a small amount of dye to create a subtle effect. I used a small amount of dye to create a subtle effect.

ANALYSIS

The colour gradient is very vibrant and strong and I think would match well with my purple design and highlight the ruffles. I could create different purple shades by using different ratios of water and dye which is useful to create an ideal colour and create a colour gradient that is quite effective and blends well with the fabric. Potentially, this technique may be too bold for the dress. Using different shades and fabric dyeing using it different colours that stand out may make take away from the formality and the sustainability goals for this dress.

LINK TO TARGET MARKET: This expressive and stylised design makes it suited to celebrations. I think it targets my 18-30-year-old age group because it's bold, flattering and pretty and would attract someone's attention or someone who wishes to stand out. However, the "digital vintage" colour may be too bold for maybe 35-50-year-olds who may prefer more muted colours. This can always be dealt with by wearing a plain and simple jacket.

LINK TO CONTEXT: This dress looks like it is made for being worn to special occasions, the ruffling and dress shape emphasises an hourglass figure that will enhance the look of the wearer. My reason for colour and dress shape was as in my trend analysis and product analysis has enabled me to produce a creative design with unique shape combinations that really stand out.

SUSTAINABILITY: The main structure of my design one material total which means only one fabric is needed to make the dress. This means I can spend more on a material and more likely purchase something sustainable or organic.

LINK TO FUNCTION: I met my specification by using a simple skirt shape that makes the garment easy to wear and suited to walking and dancing in. It has a 36-inch drop down the side so I able to easily get on.

END USER FEEDBACK: One of my end users' favorite features is the colour, she loves it, it's something new to her. She likes the fitted skirt as well as the uniqueness of the back of the dress.

Fabric choice details

I have chosen to source my material from an online store called 'A Kind Cloth'.

The fabric I have chosen is a silk organic cotton fabric. It has a soft handle and drapes well. So it easily takes to the shape of the wearer and compliments the figure. It is lightweight (120gsm) and is often used for blouse dresses making it breathable and comfy to wear in hot weather. Unfortunately, this cotton fabric will cause a bit but that is one of the consequences of using something sustainable instead of a synthetic fabric. It also is not very stretchy but will be easy to move around in. From some dye samples I have done, I can see the fabric has good dye uptake. I can see instructions on machine wash at 30 degrees, do not bleach, it can be ironed or tumble dried but must be on a low heat and when dry cleaned a solvent can be used except Trichloroethylene. Finally, the fabric has two sustainability certifications: GOTS certified means this fabric has been manufactured without the use of pesticides, colours or toxic materials. It also ensures the fabric has been made with strict waste management and good working conditions. Next, it is STANDARD 100 Oeko-Tex, stating it has been subjected to harmful substances present. It is described as a durable fabric.

You can develop your projects in any way you like, including fashion and textiles. We aim to work with you to help you develop your passions.

Students can develop projects into clothing, by experimenting and exploring ideas

Year 12 Projects:

We will do a range of mini projects to get students used to a new way of working and to give them the opportunity to explore a range of different experiences plus experimenting with other materials, techniques and equipment



Example of part of the NEA:

PRIMARY RESEARCH

Aim - I am going to attend an event renowned for its occasion wear, Ascot, and view current popular styles of what people are wearing. I attended the Windsor endurance and took photographs of people to record what they were wearing to expand my inspiration for designing a similar product.

The Windsor endurance there is no mandatory dress code, but the majority dressed up in a dress or a tuxedo. Dresses had a large variety in shape, length and material which is evident given the freedom of the dress code - at most rigorous endurance features such as spaghetti straps/halter necks would not be allowed. Dresses with bright colours/patterns were very common, most often paired with a hat and bag.

Jump suits were a popular outfit choice and there were more wearing them than I expected. The one photographed here is a beautiful and summery blue/white jumpsuit. It features a low neckline. It has thin straps for an adjustable fit to the belt for an adjustable fit to the shoulder. The fabric outfit is paired with one colour heels and a clutch bag.

This dress is a beautiful mixture of blues, greens and purples. It uses layered light material to create a lightweight garment. It looks very comfortable and suited to warm weather.

COLOURS: There was a huge variety of colours, but they mostly followed the weather and included vibrant summer colours of red and pink and bold blues and greens. Popular colours for jumpsuits included vibrant blues and yellows. Men's clothing was more neutral and smarter featuring mostly whites and blues.

This beautiful white dress has layered sheer fabric and embellishment on the bodice. It has small puff sleeves and features a pleated skirt. The dress is given a pop of colour by the pink floral hat with a floral design.

Analysis - In the outfits photograph many use colours to evoke the spring/summer environment, as well as ruffles and flits to make a very fun and happy outfit. Many were paired with a hat to compliment the outfit as well as shoes.

TARGET MARKET + END USER

Aim - To focus my project on a target market and end user as well.

End User: A female 18 years old. She is a very social person. She often attends social events and celebrations with family and friends.

My target market (occasion wear) for fashionably conscious, social and outgoing 18-30 year olds. Specifically, those who more often than most attend special events such as weddings, family events or the race. I am aiming at people who take time and effort when they dress and present themselves. They want to dress to impress and always dress to the occasion.

Floral patterns: I stitched the bodice together at the front together at the central piece. Then on sides leaving space for the right side back and left side for the flap. I created the top seam using the same steps in 2-5.

1. I then slip stitched the shoulder strap together. I found this technique worked but it was very near my neck so I'm further design will use a different technique.

2. I then slip stitched the bodice together at the front together at the central piece. Then on sides leaving space for the right side back and left side for the flap. I created the top seam using the same steps in 2-5.

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Conclusion - Popular elements of occasion wear include tie belts, floral patterns, and as well as ruffles and collar wear for this event. A stylish and expressive but in a formal and mature. I will consider these elements when making my own designs.

DIARY OF MAKING - TOILE

Aim - I am going to outline the steps I used to create my toile and any design decisions made.

Construction analysis: Overall, I am pleased with the shape of the toile produced. It is starting to resemble my design. The length is somewhat appropriate. I had to make every small adjustment to make it work. I lengthened the pattern piece so I can make a larger 15cm hem that will be more secure and easier to construct. I used slip stitching to secure them, which worked well because it was well hidden and produced a neat appearance. However, I stippled the shoulder seam by hand, which was neither very strong nor provided a neat finish. The machine stitch this seam when I make this again. I used a 15cm seam allowance. I pressed seams throughout to ensure accuracy especially in the lining to ensure it matches.

1. Firstly, using commercial pattern pieces that were laid out along the seamline between the design, I pinned and cut out pattern pieces stretching in further construction.

2. On the front piece, I stitched pattern pieces together at the front together at the central piece. Then on sides leaving space for the right side back and left side for the flap. I created the top seam using the same steps in 2-5.

3. I then pinned right side front and left side to the shoulder edges of the bodice piece. Stitch together with a 15cm seam allowance.

4. I then pinned the bodice together at the front together at the central piece. Then on sides leaving space for the right side back and left side for the flap. I created the top seam using the same steps in 2-5.

5. I then slip stitched the bodice together at the front together at the central piece. Then on sides leaving space for the right side back and left side for the flap. I created the top seam using the same steps in 2-5.

6. I then slip stitched the bodice together at the front together at the central piece. Then on sides leaving space for the right side back and left side for the flap. I created the top seam using the same steps in 2-5.

7. Pin lining to the main body.

8. I then slip stitched the bodice together at the front together at the central piece. Then on sides leaving space for the right side back and left side for the flap. I created the top seam using the same steps in 2-5.

9. I then slip stitched the bodice together at the front together at the central piece. Then on sides leaving space for the right side back and left side for the flap. I created the top seam using the same steps in 2-5.

10. I then began making the slip stitching, pinned the top onto the open inside edge of the dress and watched the slip stitch a caper hole. I then hand sewed the lining to the edges of the slip.

End user feedback: My end user has this neckline, she has enjoyed wearing something similar and has really liked it. She felt it would be comfortable to wear, however, the left side could be exposed slightly more.

Neckline development

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Final Design

Aim - For this side I have collected images of my end user wearing my final make. She has styled it with accessories and a hat to see if she was wearing to the race/Ascot.

My end user loves the detachable sleeve as the fabric allows the user to choose how they wear it. She says she would be happy to see the new looking for something to wear in the spring/summer and looks like to wear outside. She would wear it to formal events such as weddings and make a garden party.

My end user likes the dress colour but thinks finding a material to match may be difficult, especially as she does not feel the neckline works with neckline.

MARKETING

Aim - I am going to create a plan on how to best market my product. My techniques need to align with my brand and aesthetics and their marketing techniques. I also need to ensure it is attractive to my target market and would make them want to purchase the dress.

Fashion marketing is used to promote products to a target audience in order to increase sales and create a brand identity to the consumer. For example, social media, events, linkback, magazines and advertisements can be used. Marketing methods need to be chosen correctly to ensure it suits the product and is most effective at reaching the target audience. For the marketing to be successful, the consumer should become interested in buying the product and others from the brand.

For Emilia Wickstead to advertise the product, I would suggest using the technique of marketing it as part of a collection or their website such as Spring/Summer 2023. An organic cotton collection or a linked collection. The collection would be advertised from user looking for a specific product and make the website more interesting to explore. As my target audience is 18-30 year olds, they will shop online often. Meaning there are more likely to come across and interact with as opposed to a magazine or buffet.

One of the main methods of promoting my design would be on the social media under their Spring/Summer 2023 collection. I have edited my user wearing my garment in a linked studio background like many of the photos on the website.

My design could also be marketed under an 'organic materials' range. Here I have added images alongside those in the Spring/Summer 2023 collection that could be made into an organic/sustainable collection.

Conclusion - I have decided to market my products using the Emilia Wickstead website and Instagram page. In her website the Emilia will stand out in an organic cotton collection or an Ascot collection. I would advertise Instagram to mainly target the younger end of my target audience.

Secondly, I would use Instagram to advertise the product and post photos on their feed. The product can be advertised for my target audience effectively as 18 to 30 year olds are common users of Instagram. Its unique selling point of being made of primarily organic cotton can be used to appeal to those moving away from fast fashion, as produced in my target force.

EMILIA WICKSTEAD

EMILIA WICKSTEAD

My end user likes the dress colour but thinks finding a material to match may be difficult, especially as she does not feel the neckline works with neckline.

Here I have demonstrated how my design could be advertised on their Instagram amongst their other posts. The sales of the garment could be boosted by providing the garment to Instagram influencers that could wear the garment and create content for their followers. This is a newer method of marketing products that is one of the most influential in 2023. Finally, to stand out on the platform I would encourage them to advertise the sustainable qualities as this is what the production is attracted.

Emilia Wickstead 2023 - A collection of designs with organic cotton.

Example of part of the NEA:

TREND FORECASTING

Trend forecasting is the process of collecting and deriving predictions based on consumer buying habits. Trend forecasting follows the sources, evolution, and wide recognition of fashion.

Trend forecasting in fashion is used to influence new designs in order to make them more appealing to future consumers. By following and developing the current trend, designers add to the progression meaning that the design is more attractive and likely to sell.

Alma

On this page I will collate the current trends and take inspiration from motifs, colours, and shapes used in my design work in order to make my final design more attractive to my target market.

Red All Over

It seems that red is this seasons colour. Though a classic in fashion, Sandy Liang has brought red back to the runway with a collection of looks. This colour gives off a very romantic and elegant feel and also aligned with what my clients want.

I am interested in using this colour to keep my design attractive to current buyers.

New Girliness

For Anna Sui's fall 2023 collection, she has chosen to portray a very girly, almost cottage style. Many of her designs this season use lace trim to add interest and attractiveness. For dresses, some of her designs use a mid length. I am interested in using this length and lace going into my design work to keep the design, while 1920s style, updated and with a modern feel.

Christian Siriano

For Christian Siriano's fall/winter 2023 collection many of the designs consist of a 3D applique flower. This could be used in my design work as an embellishment/applique to blend style with my researched construction methods.

Heavenly Bodies: Fashion and the Catholic Imagination

These embellishments are reminiscent of the 2018 Met Gala, "Heavenly Bodies: Fashion and the Catholic Imagination"

Client Feedback

My client loves the embellishments dotted around this page. She really is a big fan of the Anna Sui merit lace cats and would maybe like to see a lace of other form decoration in the designs. She is also definitely a fan of the red trend as shown by Sandy Liang and would love to see this later.

Conclusion

I really love this page. In terms of modernising the 1920s style, using elements of current trends could be the best way to do this. Like my client, I am also a big fan of the red colour scheme and think it is very elegant and yet bold.

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ENVIRONMENTAL CONSIDERATION

This dress may be on the more expensive side of expected cost range. Draping will be required to get the correct pattern piece shape for the front and this may be time consuming, increasing labour costs.

Fit

This garment has a fitted waist and draped neckline and lower skirt. This contrast mean the garment is visually interesting. This should also be comfortable and not too restricting for the end user.

Customer

This garment has a fitted waist and draped neckline and lower skirt. This contrast mean the garment is visually interesting. This should also be comfortable and not too restricting for the end user.

Environmental consideration

COC may be used to for embellishments from old jewellery. This may be difficult though for each of mass. The embellishment under the arms may also be intricate when the user is moving their arms (e.g. walking). For future, there should be better consideration of the embellishment placement.

Material

Silk may be a good material to use. This dress, as all others, may require a synthetic material considering circumstance. Ideally natural fibre fabrics would be used for all garments. A good drape quality is necessary for the chosen fabric for this garment.

Size

Made to client's sizing. Would be expanded size range in industry using standardised and anthropometric measurements.

Aesthetics

This dress has a cowl neckline with spaghetti straps. This sleeve type was most desired by my target market. The most length is reflective of the 1920s hemline gives the dress a modern feel. The gathered skirt is visually interesting and contains the 3D floral applique which was popular in my trend research. In terms of aesthetics from this design is quite successful.

Client Feedback

My client loves this dress however she feels it looks more modern that 1920s esque. While she likes this design, pulling it from her individual moodboard, she would like to see a more unique dress, unlike what she has already seen. She also isn't a massive fan of the cow neck style, she says this could be risky in terms of modesty. This cannot be the case for her work party.

Environmental consideration

May include environmental instruction and how to dispose of the garment. This idea may be carried onward and considered for all designs.

Customer

The seven arm neckline was mentioned by my client in the interview, highlighting that this may be desired in the wider target market making it more attractive.

Fit

This is maybe the most form fitting design which huggs the shape of the wearer. Though maybe not particularly 1920s-esque this may be attractive to my female target market.

Quality

The beading of the belt element would be time consuming to manufacture. This element would have great visual pay off so higher prices may be necessary and worth it for the customer.

Safety

The beading of the belt element could be a hazard considering small beads as a choking hazard. Though for an older target market, this could potentially still be an issue for those with younger children. The beads should also be secure that do not roll off easily.

Material

This dress should be made of strong weave fabric such as plain weave. The weight of the beads may have a tendency to warp the fabric otherwise.

Client Feedback

My client loves this neckline as she highlighted it in her client interview. She really likes this idea of contrasted loose embellishment as she says this would add to the allure of the dress as it would move with her. This isn't what she really wanted her and she says she would love to see this developed further. She does still question the length of the dress, implying that the weight would feel uncomfortable in this at a work event. She says a mid of max length would better suit her.

Quality

To ensure the quality of this garment for the belt section strong construction methods should be used. This may include doubling up straps as to prevent the risk of the beaus snagging.

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DESIGN DEVELOPMENT 5

POSSIBLE MATERIALS

To give the dress a flowy look, I need to use a light fabric. For my prototype I used a cotton. While the fabric was light enough, it was sheer. To combat this I have two ideas. Idea 1: Use chiffon just for the top 2 layers. I could make the main base of the dress in one, opaque, woven, silk or rayon and the two top layers chiffon. These should match colour to keep the overall aesthetics of the garment consistent. Idea 2: Use a different fabric. If I want to use one fabric for the whole dress it must have the same light and flowy feel as crepe georgette but also be more opaque. A good fabric for this would be a viscose tulle fabric. This could be crepe viscose. A viscose material would be good due to breathability, medium give, opacity and ability to drape well.

DESIGN AND CONSTRUCTION

One problem I had to face with my prototype was how the fabric layers draped at the back of the dress. As single layers which wrapped around the bodice they didn't fall well at the sides creating bulky look. A way to fix this would be to separate the layers into multiple pieces. One way to do this would be to add a lower seam and side seams. This would reduce bulk and make the dress more flattering. With this, I could also add darts to all layers of the bodice fabric to make the bust area more flattering.

PRODUCTION TIPS

Again I'm checking for this design. This could still be used however this would have to be used over a large area to give the right affect. Again, this method will not work for my design.

EMBELLISHMENT COLLECTION

Mixed Glass Beads 2-7mm
Polyester Pearl Lace Range Trim
Sew On Diamond Pearl Mat

Client Feedback

This is my clients favourite design. She says the use of draping is elegant and really adds to the allure of the dress. She is especially happy with the pattern collection she saw and compliments it as she says the dart would ensure good fit. She does wonder about the use of smocking the fabric, saying that, while it's pretty, it could be bulky and maybe attractive if used in certain areas.

Evaluation

Of all my developed designs, I agree with my client that this is the most successful design. The style is most aligned with that of the 1920s and has elements that modernise this look. The prototype patterns may also come in use when creating additions to the potential pattern displayed.

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FINAL DESIGN

Here is my final make as portrayed on a mannequin. Some annotations have been added to analyse the success of this garment.

front

back

Rich, deep red to colour is very successful as this was a desire of my client and target market and reflects the rich, party nature of my 1920s context.

Some puckering from the chiffon fabric when sewing it to the main dress. Not so successful!

Rich, deep red to colour is very successful as this was a desire of my client and target market and reflects the rich, party nature of my 1920s context.

Embellishments on the straps are minimal yet effective, subtle adding to the aesthetics of the dress without being too time consuming.

Slanted back which was cut on bias, very successful and this added the drape of the crepe moss fabric, assisting in fit and aesthetics

strap embellishment details

Adjustable straps like my client wanted. The be detail then also adds to the aesthetics of the garment.

Front pendant embellishment gives a subtle but expansive look.

Central seam, added to aesthetics and fit, helped to shape the dress to my wearer.

Slightly longer mid length adjustment was successful as this emulated the 1920s style and was still appropriate for evening wear.

Draped back is very successful. This reflects the loose, formby style of the 1920s well.

left side

right side

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What we are looking for:

1. We want you to be curious in the world around you and particularly be interested in clothing.
2. Be able to look objectively at products
3. Explore materials and processes
4. Be creative!

Please contact me if you would like to discuss anything:
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