

# A-LEVEL DESIGN AND TECHNOLOGY FASHION AND TEXTILES

(7562)

NEA Example response portfolio two with  
commentary for 2022

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## EXAMPLE RESPONSE



This example response provides an example of a student's work, completed according to the adaptations for 2022 assessments as set out by Ofqual, with commentary indicating which mark band their work would be placed in. It is intended to demonstrate how students may approach this piece of work and how teachers may approach the marking of it.

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FEMININITY



Due to having changed schools for sixth form, I have been studying fashion textiles for six months now. Although this course is new to me, I have tried to incorporate the textile skills I learnt from my previous school to the dress we made at the beginning of the year. Textiles at GCSE consisted of manipulating mixed media and experimenting with the sewing machine, heat glue guns and many more, through which I developed my practical skills and creativity from.

I thoroughly enjoyed free machine embroidery at GCSE so I decided to use it as a statement piece for the Royal Opera House competition - the objective was to make a garment for a character in Romeo and Juliet. Despite my lack of experience in fashion textiles, I came second place which was a very encouraging achievement thanks to my organisation, research, presentation and creativity.

In this short amount of time I have learnt valuable skills. Initially, I was unfamiliar with other machinery to which I have now mastered, developing my ability on free machine embroidery which I want to further incorporate in this coursework. I want to challenge myself to produce a complex and interesting piece, making sure that my garment links well to my context. Hopefully, I may make my own fabric from inspiration of my context to heighten the level of my item. In order to accomplish this, I will have to consider all aspects and plan step by step for the outcome to be a success. I will try to develop my garment designs through attending workshops and further researching to enhance my experience in the classroom.

Threats appear in my timescale due to my inexperience in making garments since I want to avoid making my dress too simplistic, I will have to take time in producing an interesting and complex piece possibly, this may prove difficult as I am an overthinker and sometimes a perfectionist. I will have to conquer a lot of problem solving and persevere in order to accomplish this, but with my determination and interest I will take on this year with an open mind and investigate a variety of skills and techniques.

# SWOT

ANALYSIS



A woman's perfume tells  
more about her than her  
handwriting.

- Christian Dior

Fashion has evolved differently for men and women. Men usually being associated with masculinity and power were different to the conservative and constraining garments women had to wear. Females, in general, transitioned from modest and concealing clothing to liberating their body and showing all types of shape. My source of inspiration will branch out of the 1950's where the end of war enabled women to be more free with their fashion.

Femininity for me is a way of flattering the female shape by possibly outlining their bust or upper chest or waist. However, I also want to show how masculinity has affected feminine design and how oversized, boxy shoulders can also demonstrate sophistication as well as the delicate on the bias style.

Personally, womanhood is about defining the aspects of a woman's body - therefore want to emphasize and exaggerate upon this where the woman's shape would be accentuated in a positive light.

CONTEXT



# CHART

	Mar	Apr	Ma	Ju	Jul	Aug	Sept	Oct	Nov	Dec	Jan	Feb	Mar
Swot/con text/obje ctive													
moodboa rds/mind maps													
Feminine research													
Designers /actors/ era inspo													
Museum, worksho ps etc													
Exploring into masculini ty/drag etc													
Design sketches- ideas													
Pattern													

## OBJECTIVES

- My priority is to emphasize the aspects of a woman's body that makes her feminine like the bust, waist and upper chest.
- I want to create a feminine garment that is exaggerated and shows the influence of masculinity in feminine design - possibly through outlining the shoulders, waist and skirt.
- I want to learn creative techniques and skills and possibly incorporate my previous GCSE knowledge.

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Planning will help me organise and keep on top of my work. As mentioned in my SWOT analysis, my main weakness is maximising my time to complete as much valuable content, as I want to perfect each page. A gantt chart should be a useful reminder of what I should be completing each month. I have decided to spend more time on my garment design and production since I want to perfect it. I am most insecure on my pattern cutting and making so I want to prioritise it and make sure I have given myself enough time for completion. Throughout this time, I want to keep going to museums or workshops and sightseeing in order to absorb as much inspiration and ideas as I can.



# WORKING

# DESIGN

# BRIEF

## ATOMIC FESTIVAL - the 'Thrill - A - minute' 1950's weekend.

The atomic festival in Northamptonshire takes place in the summer each year. My friend is attending this event in 2020 and wants a creative costume that will make her stand out on the dance floor, especially on the jive contests. This event is a fun, lively weekend full of creative costumes with inspiration from the 1950's. I feel that this suits my theme since the 1950's were a time of classic garments, liberation from war and the decade of change.

The event includes large covered dance floors, vintage and retro markets, traditional flag-start drag racing, fairground rides, vintage cinema and live music along with many more similar entertainments. Her garment needs to allow movement especially the skirt since she will be dancing therefore, I need to avoid extreme restrictive clothing so she can move comfortably.

My clients dress code highlights that she must wear 1950's inspired clothing. With more research, I will look into life in the 1950's, designers and icons. By talking with my client, I will be able to find out her interests and inspirations from the 1950's and things I should be exploring and avoiding.

### MUSIC & DANCING



## CLIENT

## PROFILE

Why did you choose to attend this event?

### General

My client is a 17 year old student with the aspiration of becoming a photographer. She is attending the festival in the summer and would like to take many aesthetic photographs.

"I wanted to experience a different type of festival where I could enjoy a 1950's inspired event since this era was full of flamboyance and elegance. Photos from this event will be used for my photography project. I want to enjoy the dances and music inspired by this era as well as travel back in time."

Are there any designers in the 1950's who inspire you?

"Dior is definitely one who always interested me. There's also Balenciaga, Yves Saint Laurent, Chanel!"

AGNES

### What is it about the 1950's that interests you?

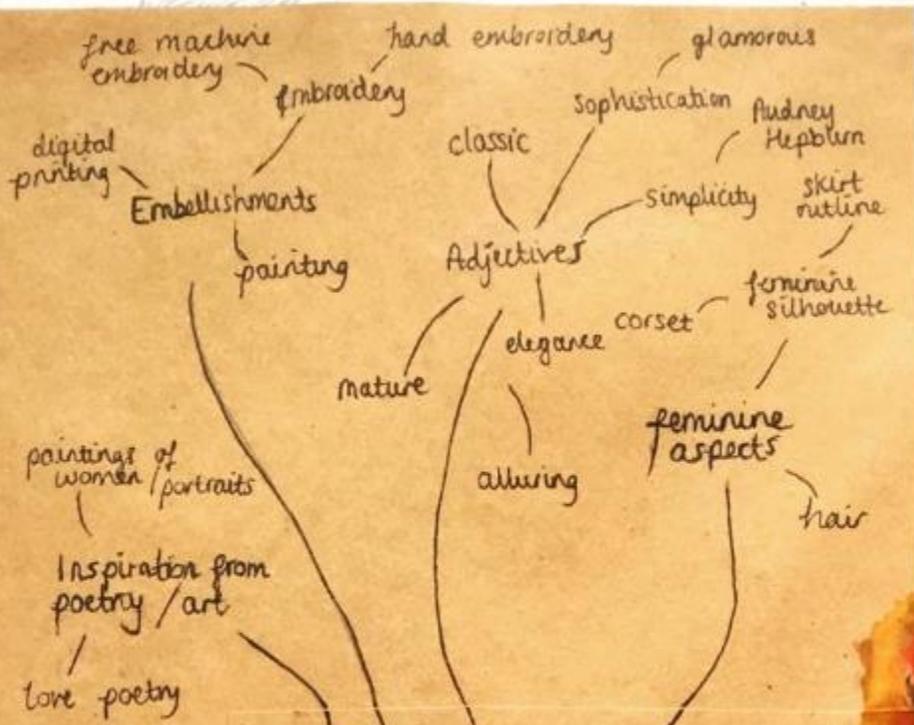
"I loved the risk and glamorous dresses women were wearing, despite some being uncomfortable. I loved how the corsets gave women a more identified silhouette and enabled them to look like princesses therefore; I want my garment to give me more shape. This was the time where fashion became shocking due to the new look, and I would want my dress to show this."

### What is essential for your garment?

"I want it to be suited to the summer weather therefore not too many layers. Some skin could be shown which I feel would look more delicate and feminine since it's expressing the body. A creative garment would enable me to stand out at the festival."

### What should I avoid?

"It must not have too much colour where the style of the dress will be disregarded. It needs simplistic colours and a classic look. I don't want my dress to be solely 1950s therefore it should include some modern elements possibly through the use of different material or more modern techniques."



# Initial thoughts



# FOCUS GROUP

**Aim** - To speak to a focus group who are knowledgeable about the 1950's and what aspects of fashion they think should be kept and what can be modernized.



My client and I have decided to work towards designing a modern garment which is 1950's inspired rather than a historically accurate garment. Through this, I will be able to be more creative and make something unique, tailored to my clients' needs and tastes. This will enable my client to stand out at the festival, where there will be a costume contest of the best dress. The modernization will give the garment a special look which may appeal to a larger audience of all ages. I will also research into what different age groups interpret femininity to be and see if the 1950's silhouette caters to this - I have decided to look further into what makes 1950's such a rich era for women dress fashion and see how I can alter it to serve a modern purpose - I have decided to look further into how modern fashion, like oversized features can make the garment more comfortable as my client feels that bulky skirts and thick fabrics can be altered to be more comfortable and lighter to wear for this summer festival.

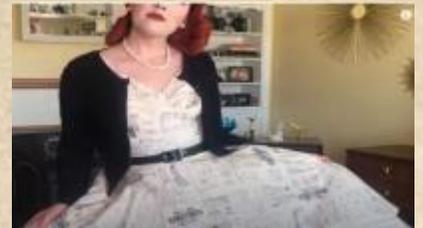
What features should be kept or changed?	How could this be achieved?
The silhouette and shape of the skirt should be kept to the typical 1950's.	- Fabrics can be changed so it is more modern, like synthetic fabric. - the skirt can be changed so there is more visibility than being solely conservative.
The cinched waist aesthetic should be kept as it was desired to have a slender body in the 1950's.	- I will look into corsets and ways of accentuating the skirt to make the waist appear slimmer.
The sleeves could definitely be developed without losing the 1950's feel.	- Colors and structure of the sleeves could be changed, can be a different shape like oversized and exaggerated puff sleeve.
Embroidery can be further developed from the prints or simple colored dresses.	I will research into ways of embellishing the product and look at ways of showing femininity through the techniques.

Vintage 1950s



Miss Candyfloss

Haystack Classic



Berrie Decker - Sewing pattern print





# WHY

## femininity?

Eventually, I chose to do femininity because I wanted to design a sophisticated and elegant garment. I knew I wanted to create an interesting piece that had a defined shape like the female body so I felt that femininity would show this. Personally, I feel this is an extensive topic that can reach beyond just females as sophistication can be shared and expressed in various ways. Through this, I can explore masculinity in femininity and how femininity can be influenced by big shoulders (like blazes or boxy shoulders) which to me, can make the body more strong and defined which can equal to femininity. As I am heavily inspired by Dior's classic gowns, I therefore want to emphasize upon it as I am interested in exploring an extravagant and alluring design that stands out.

# WHAT IS

## femininity?

For me, femininity is outlining the aspects that traditionally belong to a woman and exaggerating it. Generally, it is the quality of acting in a certain womanish way.

Femininity has evolved over the decades of years. Beforehand, it would be attributed to those who were caring and good mothers and therefore considered femininity to be delicate and sweet. However, this persona is different in today's society where the title adheres to independence, strength and compassion as well as sweetness and gentleness. Today, it is about being outspoken, independent and strong regardless of your gender. By this, it means that gender stereotypes are being debunked; it is no longer the belief that females have to be passive whilst men are dominant and more 'aggressive', it can be for anyone wanting to have feminine qualities. The ideas of sophistication and womanhood are widespread across all communities.



SO, what physical attributes are feminine?

FEMININE	NOT VERY FEMININE
<ul style="list-style-type: none"> <li>- The bust- its only associated with women and gives them a more varied shape</li> <li>- Good posture - a straight posture is very elegant and ladylike and with it, their bust can be outlined</li> <li>- Hips and the waist- a more feminine figure usually has more shape for example, a hourglass figure/ the S shape) therefore a smaller waist and wider hips shows them apart from the males, traditionally achieved through corsets but now it can just be belts which are more comfortable and can hold shape)</li> </ul>	<ul style="list-style-type: none"> <li>- A flat chest</li> <li>- Straight figure- men typically have a straight figure in comparison to females so, they usually wear a suit and tie which makes them more masculine and have a 'stronger' appeal than women.</li> <li>- Trousers put emphasis on legs and more accessibility in comparison to females who would have more emphasis on the waist.</li> </ul>

Generally, females and males have different body shapes. To show femininity I need to outline the feminine attributes that are different to mens like their curvier figures. Through this research, I learnt that good posture looks more elegant, therefore I may investigate corsets which tend to force the body to straighten. To accentuate the waist, I may explore wider skirts or pencil style skirts which are more fit to the body and shows the shape of the woman.

Personality wise:

FEMININE women	NOT FEMININE women
<ul style="list-style-type: none"> <li>- Slower and more delicate</li> <li>- People entering her space feel relaxed</li> <li>- Passionate about life</li> <li>- Knows how to love and cooperate with others</li> </ul>	<ul style="list-style-type: none"> <li>- Constant action</li> <li>- Cannot relax</li> <li>- Doesn't know what she wants</li> <li>- Doesn't take care of herself</li> </ul>

Quite typically, females tend to be seen more tender and gentle compared to the alpha male. They take their time to prepare and want to present the best image of themselves (this may not be the case for every woman). Since the 'non-feminine' attribute may be as listed, I don't want to portray someone in constant action but I want to provide comfort and movability. Through this idea, I may investigate stretchy fabrics or wider skirts.

I investigated what others' ideas of femininity was through asking people of all ages what their thoughts were.

Age ranges	Person 1 said:	Person 2 said:	Person 3 said:
16-18	"The idea of femininity is too wide to be defined. Femininity can be combined and gender isn't that definite in this society"	"If you identify as a woman, everything you do can be defined feminine. In 2019, I don't think there's 1 answer, now it's strong on any gender"	"femininity is pleasant to look at, has a positive aesthetic. Femininity is beauty and can be associated with all, its unidentifiable"
35-45	" Its about being tender and not arrogant, it is mostly for females"	" You have to eat well and take care of yourself, wear clean clothes that are ironed to show you are proper"	"You have to respect yourself. It is more of an internal thing that is reflected on the outside. Fashion will be different for everyone but femininity is elegant and softer than male"
55-70	" Femininity is about being different to men, your femininity is mostly shown through your soft aesthetic like wide skirts"	" Men shouldn't wear dresses, they have to be the alpha male that females can lean on therefore they should have a stronger look through straight styles"	"What is beautiful of a female needs to be seen, like their neckline and shoulders. It needs to be natural and suit the body shape of a woman who normally have more shape than a male"

I decided to carry out this investigation to know what others' ideas of femininity were through their age range. Since I only questioned 9 people, this is clearly not the majorities' opinion which is inevitable to be different. From this research, I gathered that time has been a big factor - the older generation are more traditional and strong with the view that femininity is for females due to their different shapes whereas the younger generation have more varied views that masculinity and femininity can be shared and still create "beauty that can be associated with all".



# 1950's



The 1950's inspired me due to its elegance and sophistication of the garments that were free from the strain of the utility uniforms during the war. This decade highlighted the liberation of women where they acquired jobs and more opportunities.

Swing dresses were classic during this period - a full skirt, tea length dress in simple prints like plaid or stripes. Since women were expected to take care of their home, they wore their household dresses whilst carrying out menial tasks like cleaning and tidying. The other popular style was the pencil, wriggle dress - a very classy, form-fitting sheath dress that complimented the female body. Similarly, both of these styles had a modest look with narrow high waistlines that flattered the woman's figure. The mermaid gown as well as the African gown took roots in the 1950's where the empire waistband emphasized one of the narrowest points on a woman's body - this was great for shorter women where the raised waistline created the appearance of added height.

For going out dresses, fabrics were heavier - like cotton, wool and synthetics that mimicked natural materials. They had more dramatic collars in contrast to the house dresses as well as buttons and belts, full pleats, large bows and small pin tucks on print fabrics.

This intricate and complementary designs were what made women feel best and confident in. For special occasions like attending the theatre or a ball, long tube or ball gowns were worn, made of luxurious fabrics like silk, lace and velvet which could be gathered to create a dramatic volume or draped for a sleek finish. These styles, borrowed from the Victorian era where bigger was better, were much grandeur and flamboyant.

→ organza gathered skirt

Initial skirt experimentation



After this research, I decided to experiment with making voluminous skirts as the 'S' silhouette was common in the 1950's. I wanted to see how else I could create the famous 'circle skirt' effect. Here, I gathered organza fabric to calico to find out the effect. It created a 'puffy skirt' look which was very effective. I think this would be comfortable for the user, especially since she has to wear it for a weekend.



→ boning  
→ circular wide skirt effect  
→ creative make client stand out  
→ bouncy to dance in

I decided to experiment more creatively here. Taking inspiration from circle skirts, I made circles with plastic boning by wrapping it under the fabric and sewing it. I combined a few together to see the outcome. I think this would be very effective and bouncy as a whole. It looks comfortable to dance in and not too heavy, and would stand out.

I will be trying out more experiments to then show my client and see which ideas she approves and wants to avoid in the final dress.



# THE CHANGING SHAPES OF FASHION

Dior



SPRING 1947  
Flower-petal line



AUTUMN 1947  
Slim line



SPRING 1948  
Fly-away line



SPRING 1949  
Trompe l'œil



AUTUMN 1950  
Oblique line



SPRING 1951  
Malabar line

I was inspired by Dior's - the 'New Look' in 1947 with garments that were bold and utterly feminine. The first collection that was shown in Paris was the exact opposite of the early 40's - a time where shoulders were squared, the figure was boxy and skirts were short and straight. This was replaced by shoulders that were soft, figures turned to hourglass and skirts that were huge and billowing along with luxurious and voluminous fabric. There were some skirts that were so slim and fitted that it restricted women's ability to walk. Some bodices were extremely tight to accentuate a tiny waist. Skirts were full and busts were padded to create the feminine and slim image. The look became sexy as well as modest, inspired by the Victorian Era but with shorter and more alluring designs. This way, most women were encouraged to fulfil their role as wife, mother and homemaker, being beautiful whilst doing so.



AUTUMN 1952  
Streamline



SPRING 1952  
Sensu line



SPRING 1953  
Coupola line



SPRING 1954  
Lily of the valley line



SPRING 1955  
A-line

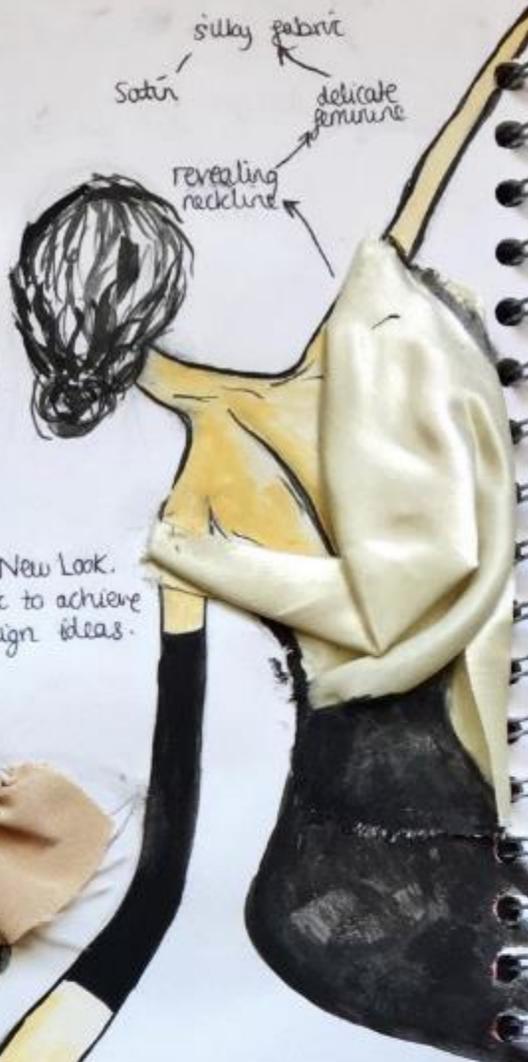


SPRING 1956  
Caraco line

Here, I could see that the feminine silhouette was achieved through long and flared skirts like the 'flower-petal' line and the 'oblique' line but the figure hugging and tight 'Malabar' and 'streamline' also created this delicate appeal. This period proved how simplicity can still demonstrate glamour and appeal, heavily focussing on the silhouette as well. I am amused by how wide skirts and accentuated tight waists can change a woman's walk and mannerisms, making them more graceful and slow. This could make the women appear more feminine and strong. By revealing more skin, I could see that the feminine look was increased, as shown through the 'coupola' line with its low neck-line.

# 3D

## ILLUSTRATION Ideas



After researching Dior's New Look, I experimented with fabric to achieve different silhouettes and design ideas.



A revealing fabric like organza can be used to show more skin, creating a softer appearance.

Client feedback - rate these features

- 1) Corset
- 2) Revealing neckline
- 3) Seethrough fabric
- 4) gathered skirt

My client definitely wants a corset to achieve this small, cinched waist from the 50's.

She disliked the gathers the least therefore I will try to avoid this technique and look for other ways this 'swing' skirt aesthetic can be achieved.

# INSPIRATION FROM ART: GALLIANO 2011



This 2011 Dior collection was curated by John Galliano who was inspired by Rene Gruau - a fashion illustrator and painter. Galliano took inspiration from Gruau's economic style - using blocks of light colours against simple black lines. This was also Dior's audacious vision - bold lines and classic clothes defied elegance.

AIM - I wanted to look at a collection that was very feminine and find out what their inspiration was in order to help with my research. This particular collection that I watched online was especially elegant even the chosen music.



Rene Gruau is responsible for the most iconic fashion images of the 1940's and 1950's. Throughout his career he illustrated for Balmain, Balenciaga, Lanvin and Givenchy, essentially altering the way luxury fashion was advertised.

John Galliano has also personally chosen a selection of Dior Haute Couture dresses for the exhibition, stating, "To be inspired by Dior is to be inspired by Rene Gruau - His illustrations are timeless, ever youthful, ever faithful to the moment he saw; they capture the energy, the sophistication and daring of Dior, and equally are a token of an enduring friendship."

After exploring femininity, I decided to research into masculinity that has affected feminine design. Since men tend to be taller and broader than women, I decided to explore into how masculinity had an influence on femininity, whether it be through drag, modern fashion or women inspired by mens fashion.

The term 'drag' refers to wearing clothing and makeup that exaggerates a gender. This is a form of femininity due to powerful, exaggerated performance and attitudes as seen from drag performances. To me, this portrays a sense of strength and ultra-femininity. Drag is very dramatic and has heavy and elaborate makeup and wigs. In order for men to become drag queens, they dress flamboyantly, using corsets and padding to redefine their shape.

DRAG



RuPaul Charles being the worlds first drag queen supermodel has revolutionized drag. He coined the phrase "you're born naked and the rest is drag," a positive message on the blurring of gendered stereotypes, but also perfectly illustrates fashion's association with drag culture.

Centered in New York City, the gay and transgender community would gather in clubs to participate in highly structured runway competitions. At a time when both poverty and LGBT homelessness were prevalent, the balls allowed its participants to aspire toward the luxury and decadence of the fashion world.

From this research, I could explore on how to make 'exaggeration' and accentuate the feminine silhouette, possibly through corsets. This would complement my experiment with voluminous skirts I did earlier as it creates a more hourglass silhouette which is very feminine.

# MASCULINITY

with

# femininity

BLAZERS



Oversized fashion has become very popular with its elegant and grander silhouettes. Blazers, or even oversized blazers were typically for men as it suited their straight silhouette. These styles have become desirable for females allowing for more movement and air circulation meaning that they're very comfortable to wear.

KATHERINE HEPBURN

Sometimes described as "too masculine" or "too rough", actress Katherine Hepburn's fashion was attached rather to her personal sense of autonomy and comfort, not to glamour. George Clooney once said that "The audience had never seen a girl like that. Wearing tunics and blazers, Hepburn wanted to live as a man from an early age and her fashion was an expression of her androgynous sensibility."



Much like Tilda Swinton, who is perhaps the only actress today celebrated for her intelligence and androgyny, Hepburn located her own power through masculinity. She was a staple of feminine power, bending the clothing rules for men and women.

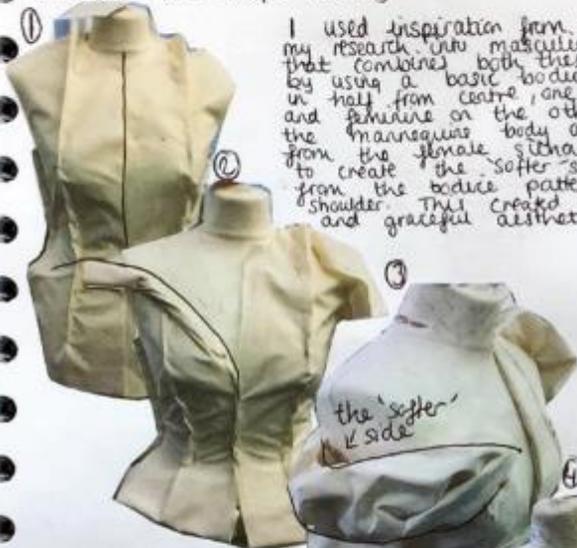
By this research, I have gathered that this image of 'masculine' clothing like blazers and oversized pieces (which contrast to the feminine figure) are very desirable for women, enabling them to represent themselves in any shape they want. I want to further investigate this by looking at ways I can create bigger shapes at the sleeves or skirt so I can accentuate this feminine silhouette, being more comfortable to wear for my client.

# DRAPING WORKSHOP

inspired by Dior

Since Dior's 'New Look' inspired me, I took a 3 day draping workshop at the Victoria and Albert Museum inspired the themes and garments on display of Christian Dior: Designer of Dreams exhibition. Here, I was able to explore a number of silhouette and construction techniques through the investigation of texture, structure and shape making.

I used inspiration from the exhibition and my research into masculinity to create a toile that combined both these elements. I started by using a basic bodice block that I cut in half from centre, one the masculine side, and feminine on the other. I fitted this to the mannequin's body as a way to contour from the female silhouette - I then started to create the 'softer' side by draping low from the bodice pattern to reveal the shoulder. This created a more delicate and graceful aesthetic.



the 'softer' side

the masculine side

On the other side, I decided to use a size 16 sleeve pattern to create this image of an oversized shoulder. Here, I was bringing in my inspiration of masculinity, creating a larger and more exaggerated silhouette. I gathered the fabric at the top, like a mitten sleeve, covering the shoulder in comparison to the other side. This created a more stronger and dominant aesthetic.



After this workshop, I wanted to experiment with the image of masculinity further through more draping. Here, I developed the sleeve by creating more volume with it and I experimented with creating a wider skirt by adding extra material to the hips to create a similar effect to padding. I also gathered the fabric at the back to make the skirt fuller. I liked the effect of this silhouette as it created a grandeur and more adapted shape.



Here I was inspired by my drag research to drape something that looks dramatic and flamboyant. I thought about a big sleeve that could progress from this 'pleated' looking bodice to create an exaggerated outline.

fitted  
circle skirt

exaggerated shapes



I took inspiration from my Dior and drag research by 'charneling a mini corset'.

I also used wadding to sew onto the corset and accentuate the hips (like drag queens do), further highlighting this hourglass figure.



I found this draping helpful as I was able to determine which body elements I want to emphasize like the sleeve and skirt. I'd like to adapt the sleeve more and experiment with creative ways of showing exaggeration in femininity. Through this experiment, I learnt that I want to emphasize on a body element and enlarge it as a way of accentuating a part of the female shape. The Dior exhibition and workshop therefore enabled me to understand more of the feminine silhouette which I will apply to my garment later on.

# Embellishment Research - hair

Since John Galiano was inspired by artist Gene Crava for his 2011 Dior collection, I decided to look poetry and art for inspiration. I was inspired by hair as a symbol of femininity. Therefore researched into hair being powerful symbols in art and literature. Long hair tends to be among the tertiary sexual characteristics to establish a character as female.

## The Bible -

In the Bible, St Paul writes in one of his letters that while men should keep their hair short, women should be encouraged to keep theirs long, saying that "a woman's hair is her glory." (In that culture long hair was a sign of submissiveness.)

## Film -

Jo in 'Little Women' sells her hair to pay for a train ticket. As she's a 19th century tomboy, her long hair was her "one beauty" (according to her sister Amy) because it added to her femininity.

## Poetry -

Porphyria's Lover - one of the earliest and most shocking of Robert Browning's dramatic monologues.

Perfectly pure and good  
I found a thing to do,  
and all her hair, in  
One long yellow string I  
wound.  
Three times her little  
throat around  
And strangled her  
No pain felt she;

Here Porphyria leans against the narrator, professing her love quietly. He realises that she "worshipped him in this moment" but that she would ultimately return to the embrace of societal expectation. He does what comes naturally; taking her hair and strangling her to death with it. He assures the listener that she died painlessly, he unwinds her hair and lays her corpse out in a graceful pose.

Since I study English literature at A-level, I was inspired by Rossetti which led me to research into Pre-Raphaelite art. I found that women were a common inspiration in the paintings and by further research I found that 'essential' to the Pre-Raphaelite art is a woman's face, a beautiful visage with large, luminous eyes set in a web of long hair. I thought that these illustrations of hair would be an effective portrayal of femininity.

The Pre-Raphaelites were a secret society of young artists founded in London in 1848. The name Pre-Raphaelite Brotherhood referred to the groups' opposition to the Royal Academy's promotion of the Renaissance master Raphael. They were also in revolt against the triviality of the immensely popular genre painting of the time. Its principal members were William Holman Hunt, John Everett Millais and Dante Gabriel Rossetti.

I am inspired by the purity and delicacy of these images that portray a subtle significance of hair as a symbol of their beauty. The image of these red and golden haired women inspired my practical embellishment research.



# PRACTICAL EMBELLISHMENT

## SILK PAINTING EMBELLISHED WITH METALLIC THREAD

I decided to try silk painting inspired by Pre-Raphaelite paintings. This painting by Dante Gabriel Rossetti is of Lady Lilith. After researching, I found that she was a figure in Jewish mythology. This painting represents a modern Lilith, combining all her abundant golden hair and gazing at herself in the glass. In accordance with Jewish folk tradition - associates Lilith with hair as a symbol of dangerous feminine seductive power in Jewish culture. In the Book of Lilith, it also said that she was really the first woman created by God.



A replica of this image, now owned by New York's Metropolitan Museum of Art, has a verse from Goethe's 'Faust' attached to its frame -

"Beware of her fair hair, for she excels  
All women in the magic of her locks,  
And when she twines them round a  
young man's necks she will not ever  
set him free again."

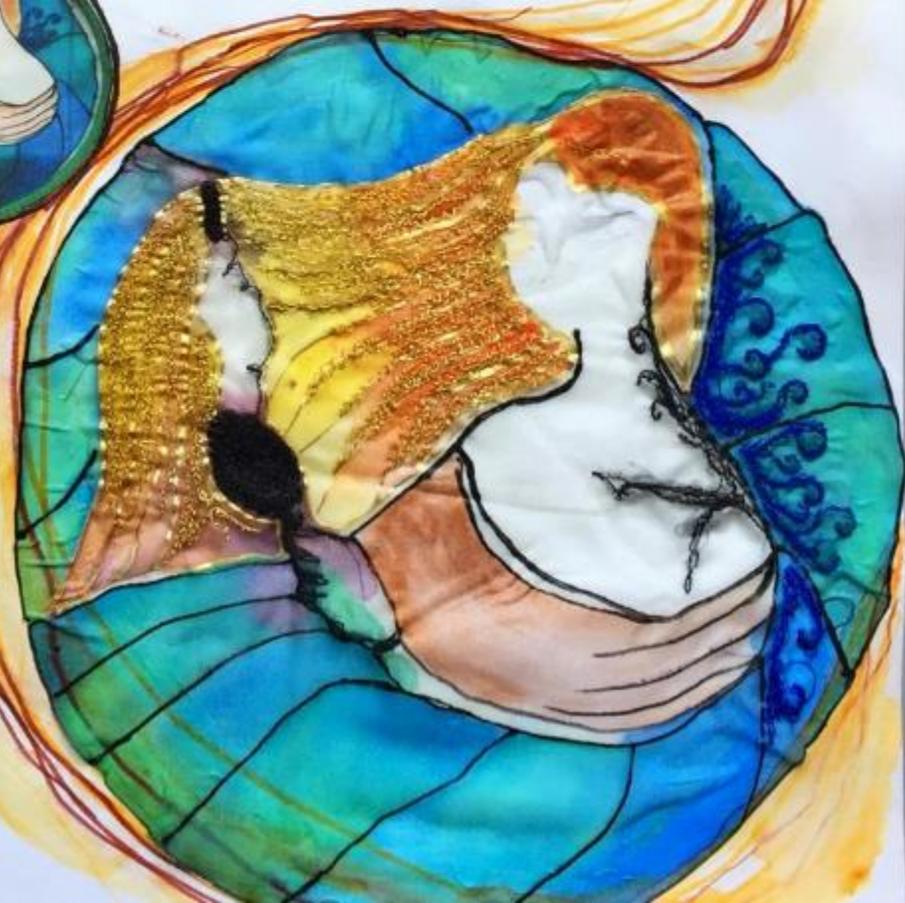
Silk was used in the 1950's for evening attire and some semi-formal dresses. It's a beautiful, light and desirable fabric that can be perfectly smooth.

I first pencilled a version of Lady Lilith, focussing on her hair. I went over the pencil lines with gutta then held the bottle like a pencil, gently squeezing it until the resist begins to flow.

I let it dry and then used silk paint to colour in using contrasting colours like orange and blue.

I decided to embellish the hair with gold metallic thread to make it stand out since it is the symbol of femininity.

This was very effective as it shone in the sunlight. This would be able to make my clients garment stand out, especially since it's a summer event this embellishment would be really effective.



# FREE MACHINE EMBROIDERY

In the 1950s there was a growth of knowledge of machines and technology allowing such things as the simple sewing machine to advance and take on the more difficult and painstaking tasks of embroidery and other tedious pieces. It was during this decade that these embroidery machines exploded upon the market increasing the sale of licensing rights and mass merchandising, which opened up the market for the demand of factory-based embroidered items.

I used black thread to embroider onto organza fabric which is really effective. This would suit the garment as it almost resembles a painting onto the fabric, as if the Pre-Raphaelite art is painted on her dress. This is a very beautiful technique that produced a good outcome.

I further used the metallic I embellished on the silk painting to embroider some hair-like lines. I felt that this was also effective, especially the bright colour that could create some pleasing results on the garment.



# PATTERNS with HAND EMBROIDERY



There are some classic prints and patterns that are part of the 1950s like polka dots and plaid, floral and abstract prints. Squiggly lines, interpretations of nature scenes, multi-colour stripes made an appearance. These designs make up the bulk of the 1950s as well.

I was inspired by these prints and decided to make my own, taking inspiration from the Pre-Raphaelite hair. These could be repeated and used as a pattern for my garment. By being embroidered, this would be 3 dimensional which could be very effective.

The artistry of embroidery is often compared to paintings - Wilson (1973) states that the chain stitches "are so fine and the embroidery colours so clearly blended that from a slight distance it is almost impossible to distinguish the embroideries from painting". Embroidery as an art form is timeless and enduring with the colours and elegance they portray.

**Client feedback** - I asked my client to rank these techniques in order of preference:

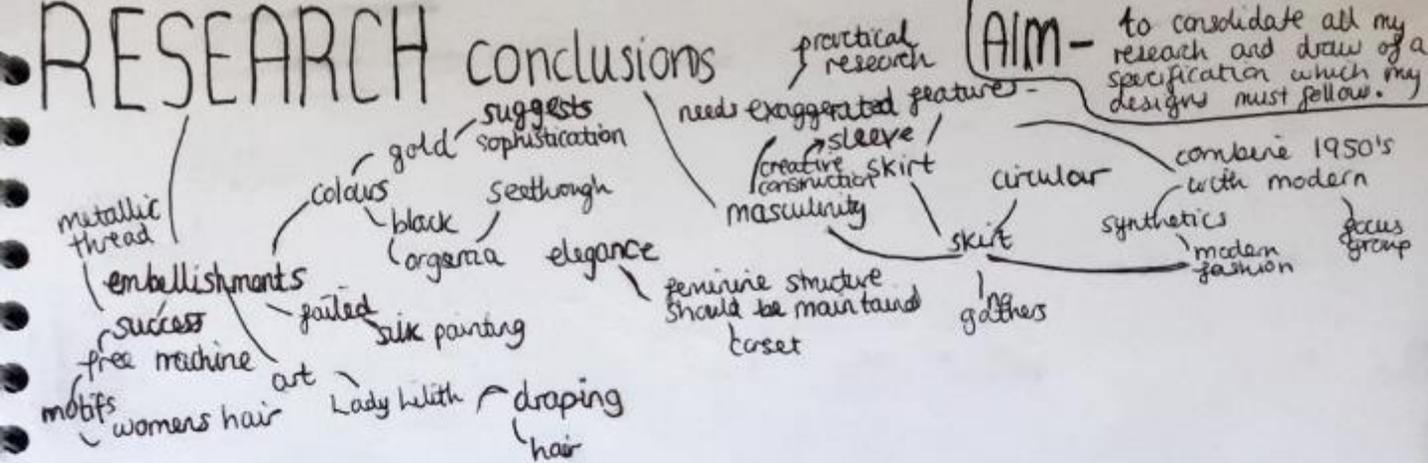
- 1) Free machine embroidery with metallic thread.
- 2) Hand embroidery
- 3) Silk painting.

From this I have concluded that my client approves embroidery therefore I will ensure that I incorporate creative techniques in my design. My client said she likes the fluidity and beauty of free machine embroidery and that it would enable her to stand out at the festival. I will also not include her least favourite techniques.

embroidery on tulle.

golden art

squiggly hair



Research piece	What I did	Why did I do it
Mood Board	I collected magazines like Vogue and Harpers Bazaar in order to collect images, motifs, quotes and photography which displayed my initial thoughts regarding my chosen theme on 'femininity'.	I did this to consolidate my initial thoughts, to explore silhouettes, shapes and reoccurring feminine motifs and get a general idea of what appears feminine.
'What is Femininity' research investigation	I researched into articles and magazines that explore what it is to be feminine, what aspects and physical attributes are associated with femininity. I carried out my own investigation by asking different age ranges their opinion on femininity.	I wanted to see if different age ranges had the same opinions about femininity. Since my client is in the 16-18 age range, I want my garment to appeal to her age range so that it is recognisably feminine as well as modern.
1950s	I explored fashion in the 1950s since the event is a 1950s inspired festival. I experimented with creating volume in the skirt.	I did this because the hourglass figure was very dominant in the 1950s so I want to make sure my garment is catered to this theme.
Focus group feedback	I spoke to a group of people who are also interested in the 1950s and the event to get their opinions.	My client and I decided that a modernized 1950s garment would enable more creativity so I decided to ask more people about their opinions on the subject so that it <u>wasnt</u> solely my interpretation.
3D illustration initial ideas	I drew and created some initial design ideas and asked an opinion from my client.	I did it to consolidate my ideas as to how a modernized inspired garment might look, taking inspiration from <u>Dior's</u> 'New Look' silhouettes
Inspiration from art-Galliano	I looked into <u>Galliano's</u> Spring/Summer Dior collection.	I did this since the collection was very feminine and elegant, I wanted to see what inspired him and who (artist Rene <u>Gruey</u> ) so that I could then look into art for inspiration too
Masculinity with Femininity	I researched into masculinity, drag and the influence of oversized fashion.	I did this because I wanted to see how bigger and broader shapes could be used as influence for femininity, or even to enhance femininity.
Draping workshop	I participated in a Dior draping workshop inspired by the Dior: Designer of Dreams exhibition.	I did this because Dior is one of the inspirations for my theme as he revolutionized femininity by the power of the S silhouette. He focused on the female figure which is why his 'New Look' was very feminine and the reason I wanted to learn more.
Pre- Raphaelite Embellishment Research	I looked into Pre- Raphaelite paintings of women, their hair being the main motif. I experimented with various embellishment techniques. I looked at free machine embroidery, hand embroidery and silk painting.	I researched into hair as a symbol of femininity, as shown in the paintings because I felt that long hair was very stereotypically an attribute to females and I felt that this would be representative for the garment. I tried out the different techniques to see how successful and effective they were and whether my client wanted them.

Specification	Criteria	From research- how useful was it/ what I did	How will I test this?
Client and event	My client is a teenager. She is attending the atomic festival in Northampshire. There will be dances, music, vintage markets, fairground rides and cinema along with many others. It is a youthful event full of engaging activities. We decided that a modernized garment would be most appropriate as it gives a wider scope for creativity and originality.	I asked people of different ages what their idea of femininity was to get different perspectives. The 3 teenagers I asked all agreed that femininity can be expressed in different ways and that masculinity also influenced femininity through oversized clothing like blazers. I gathered my client's opinions on certain styles by asking her to comment on my illustration ideas which will direct my designing.	I looked at what people at the festival wore last year and saw mainly knee high dresses or shorts with belts, a typical 1950s attire. So, I will try to be inventive with the theme and express 1950s with a modern aesthetic possibly through more modern fabrics.
Theme	It is 1950s themed therefore it needs to be recognisably feminine and include the structure of a Dior gown, including the corset and skirt silhouette however some aspects must be modern. This could be achieved by combining modern styles and shapes with the hourglass figure, for example a circle skirt with crinoline to maintain the structure. The garment should have some 'masculine' elements like broader shapes to show influence from masculinity as well as femininity.	I researched the 1950s fashion and influencers at that time. I learnt that small waists achieved by corsets or belts were popular and wide skirts further accentuated this illusion of a small waist. From this, I experimented with adding volume to skirts and for masculinity, I experimented with draping to create exaggerated silhouettes.	I will compare my product to the list of things that my focus group highlighted that should be included.
Colour	The garment should include a classic colour like black to keep to the simple yet elegant aesthetic of the theme. I want to avoid the typical red colour that is associated with females by bringing in rich and divine colours like gold.	I looked at Pre-Raphaelite paintings of women, most of whom have gold or bright hair colours which I can use to bring originality to the garment. My research into John Galliano was also useful as he created very grandeur and feminine garments, blending blacks with lighter colours.	I will ask my client what colour combinations she likes since she needs her garment to stand out at the festival and dance floor therefore, the colours should be complementary.
Fabric	The fabric should be luxurious but may be limited by cost. The design must combine both soft (like organza) and more structured fabrics which will be plain so I could create my own pattern or design through freehand machine embroidery.	I have not yet carried out my fabric research but I have formed initial ideas through research into fabrics used throughout the 50s, key designers and watched runway shows (like Galliano's Spring collection) to see the movement and flow of the fabrics. Galliano used satins and crinoline for his skirts which created a very feminine appeal.	I will ask my client her opinion on my fabric choices. It will be assessed on its movability, creativity and whether it matches her interpretation of the theme.
Construction and structure	The garment should be constructed from a toile to allow for fitting and any necessary alterations. It should include a corset to maintain the classic silhouette.	My product is a bespoke product therefore it will be fitted to my client. My design brief outlines that my product must be 1950s inspired and should fit the needs of my client.	I will compare the overall silhouette to the typical 1950s Dior outline since it portrays the curvy aesthetic that my client wants to see if it has been effectively achieved.
Embellishments	The embellishment should include some free machine embroidery inspired by the Pre-Raphaelite paintings of women since hair is a major influence for my femininity theme. I should include some draping to show a 'soft' aesthetic suited to the female body and how 'hair' drapes across the skirt.	I have tested out different embellishments inspired by hair as a symbol of femininity. I asked for my clients feedback and ranking of my embellishment experiments.	

Health and safety	Dangerous equipment will be used like fabric scissors, needles and irons therefore care needs to be taken to prevent any incidents		
Environmental impacts	I am making a one off garment. In this case, it will have a minimal impact on the environment which is good since it will be for one use.		
Quality control	At each stage of manufacture the garment should be pressed and threads trimmed. All seams should be securely hemmed and finished. The patterns should be cut with a 1 cm seam allowance, the stitch length even and fastenings securely attached.		

### Design brief

Initial brief- to design a garment for the atomic festival in Northamptonshire

Aim- to create an interesting and creatively stimulating design brief which will help me design the best suitable garment for my client

Developed design brief-

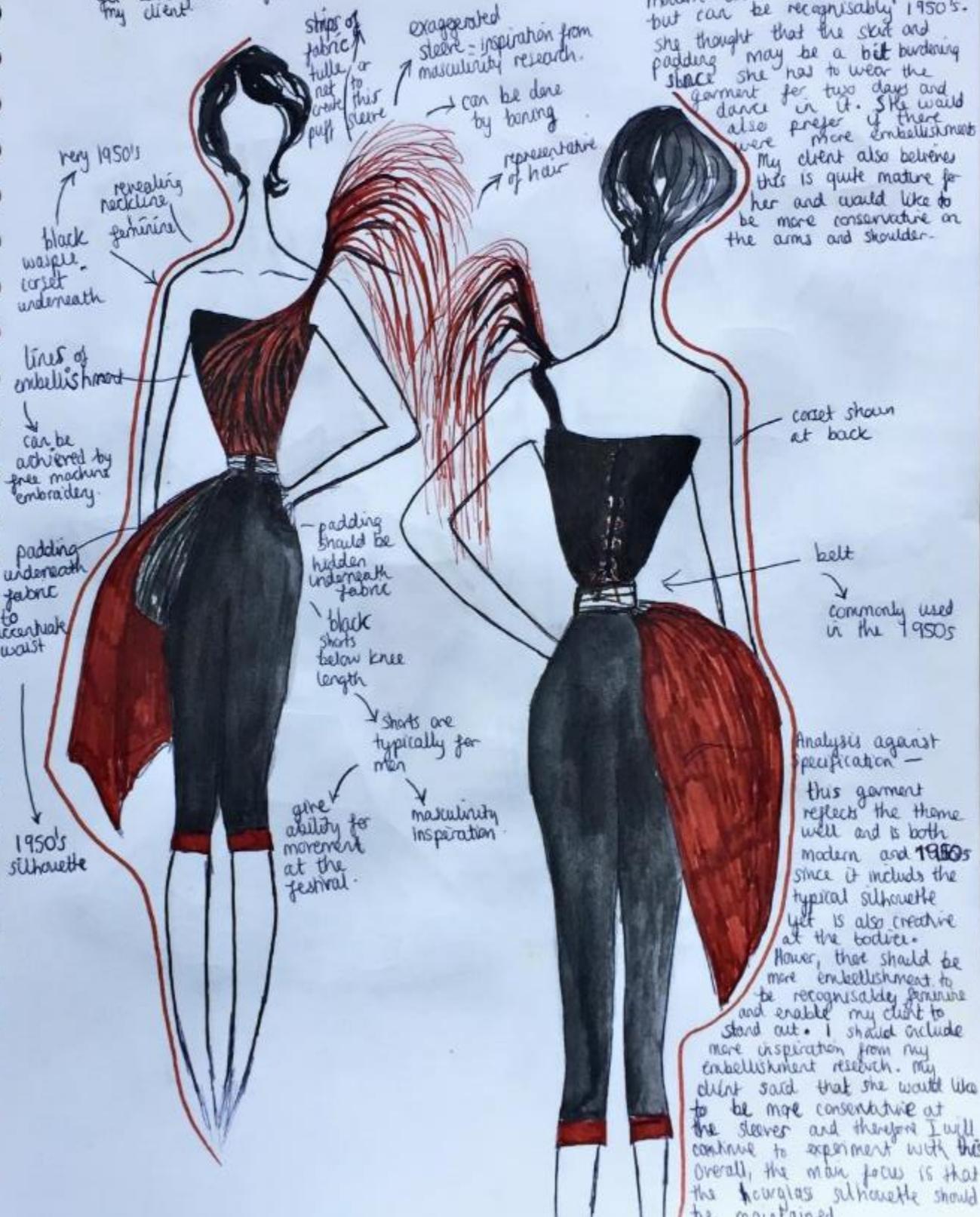
To create a garment which combines masculinity with femininity. My client said that she would like to stand out from the other attendees through her garments modern twist combined with the 1950s inspiration. There will be a competition of the best dress therefore it should be creative and stand out from the other contestants. It must be recognisably feminine and therefore must retain some classic feminine aspects like a curvy silhouette, complementary colours and elegance. It should be a garment which reflects the 1950s theme, but with an interesting aesthetic that stands out from the general 1950s dresses. The garment should incorporate techniques used by modern designers to create a unique product for my client. This could include things like exaggeration of features, original embellishment techniques like my own free machine embroidery inspired by the women in the Pre-Raphaelite paintings.



# Design Proposals - 2

AIM - to consolidate my ideas into designs, analyse them against my specification and get some feedback from my client.

Client feedback - My client liked this garment, she said that it looks modern with the choice of colour but can be recognisably 1950's. She thought that the skirt and padding may be a bit burlesque. She has to wear the garment for two days and dance in it. She would also prefer if there were more embellishment. My client also believes this is quite mature for her and would like to be more conservative on the arms and shoulder.



Analysis against specification - This garment reflects the theme well and is both modern and 1950's since it includes the typical silhouette yet is also creative at the bodice. However, there should be more embellishment to be recognisably feminine and enable my client to stand out. I should include more inspiration from my embellishment research. My client said that she would like to be more conservative at the sleeve and therefore I will continue to experiment with this. Overall, the main focus is that the hourglass silhouette should be maintained.

# DESIGN Proposals - 2



fabric as symbol of hair wrapping around the neck - inspired by my poetry research.

masculinity inspired

oversized sleeves inspired by blazers

effective yet my client said that it may be uncomfortable to wear at the festival.

could be silk pointed

embellished strands to represent hair strands.

this was effective, puffy, bouncy and maintained the 1950s silhouette.

'hair' wrapping from the back.

embellishments hand embroidery / free machines

skit experiment I tried when doing 1950s research.

corset

would be good to dance in as the circles would flare out when twirling.

circles made by boning.

effective but uses excessive fabric and plastic boning.

My client liked this garment but she said that the skirt may be too bulky and heavy which will tire her out. She liked the idea of hair travelling across the garment so I will make sure to keep this idea in mind.

# DESIGN proposals -3



My client said that this garment was possibly the most 1950s since it illustrates the circle skirts of the 1950s well. It looks ultra feminine but lacks embellishment.

It is simple and classic which may not stand out from the others' costumes. My client said that the back of the dress is too plain and therefore needs to be more effective, possibly putting more embellishment here.



# FINAL DESIGN

AIM - To consolidate my design ideas into a final design which incorporates more and my clients favourite features from previous designs.



very feminine  
/  
revealing

Exaggerated organza sleeve reflecting the influence of masculininity in femininity

low neckline

embellishment (carved onto organza corset)

organza corset

dropped skirt

I will look more into ways of draping so it looks like hair.

metallic thread free machine embroidery

embroidery of lady like (containing hair out)

Colour of draped skirt should match the embellishment

golden / ginger colour would be reflective of the Pre-Raphaelite women paintings.

black crinoline skirt underneath serving as a canvas for the metallic thread embellishment.

hair carved onto sleeve

black invisible zip

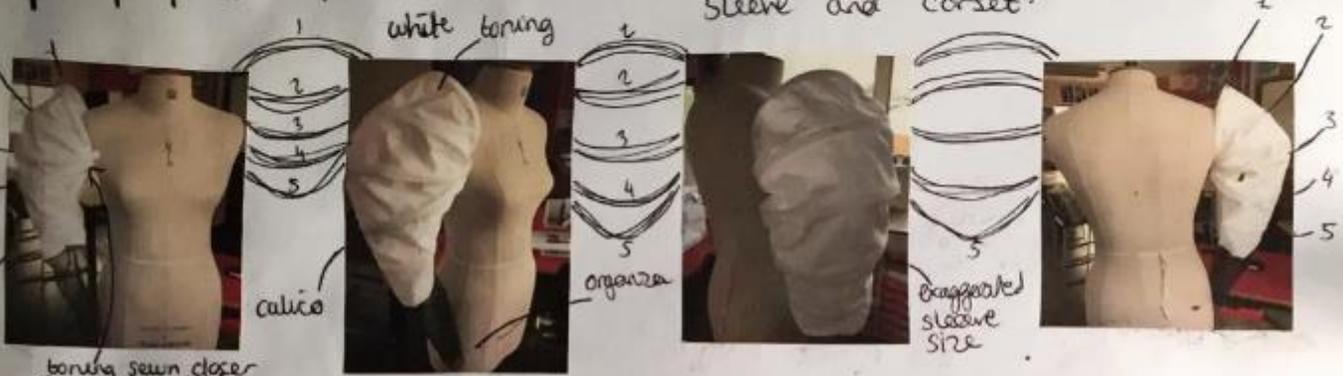
eyelets

I will look more into skirt fabrics.

My client really liked this garment as it reflected all the features she asked for. The silhouette is recognisably feminine and 1950s inspired with a modern interpretation like the oversized sleeve and free machine embroidery embellishments as well as the organza corset. My client wanted parts of the garment to be revealing which I have done with the sleeve and corset. I can make the sleeve detachable so that my client will be more comfortable at the event and can use the sleeve at the costume contest of the best dressed.

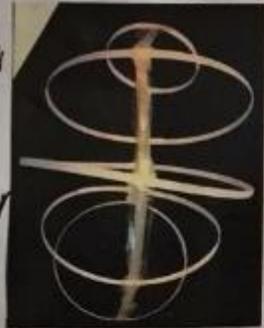
# PATTERN DEVELOPMENT

Sleeve and corset.



boning sewn closer from the centre

After my final design conclusion, I decided to make a toile for my sleeve. Since it is meant to be exaggerated, I first, by using a mannequin, estimated how large I wanted it to be. I did this experiment without a sleeve pattern so I could customise the boning to it. Firstly, by using calico, I grabbed 3 cuts of boning, the first I sewed onto the calico as a straight line. I then decided to use a longer piece of boning since I realised that this would increase the size from the first boning, and would be more effective instead of them all being the same size. When sewing, I made sure to sew the bonings closer from the centre so that it would create the illusion that it is coming out from one and which created an effective puff. From this, it didn't look large enough therefore, I decided to add more cuts of boning, developing from 3 to 4 and then 5 pieces of boning. I felt that this would hold the structure of the sleeve better and even bigger, showing my inspiration from masculinity and oversized modern fashion.



Since my final product would be made out of organza, I felt that it needed more help to the structure. The first sleeve experiment was done with calico, a stronger fabric in comparison to organza therefore, I constructed a model that had more structure and boning by adding a longer boning coming from the top to the bottom of the sleeve, holding the piece together more firmly.



I placed the sleeve construction next to my corset toile to see the effect. I found that this was a suitable size, was a good round shape and would look really effective with the overall garment.

The construction for this sleeve was time consuming since it was difficult to make sure each boning was separated equally. Despite this, it came out very effective.

embellishing with metallic thread meant I had to loosen the tension of the machine so that it wouldn't snap

After the construction, I decided to use another piece of organza to place over the boning, tucking in any extra pieces of fabric into the sleeve. I did this to see how see through and coloured it would be. It had a decent amount of visibility which my client liked and it would be a good, airy fabric for a sleeve in the summer festival.



I embellished a thin line with metallic thread on the organza. This meant that I had to sew slowly.

I decided to make a toile for my corset using organza. Since I will be using organza for the actual product, I had to make sure that it could be done effectively with boning, especially since it is such a delicate fabric. I made it with a basic corset bodice block and altered it to a smaller size, so that it starts from the cup and reaches above the waist since my skirt needs to start from the ~~waist~~ high waist.

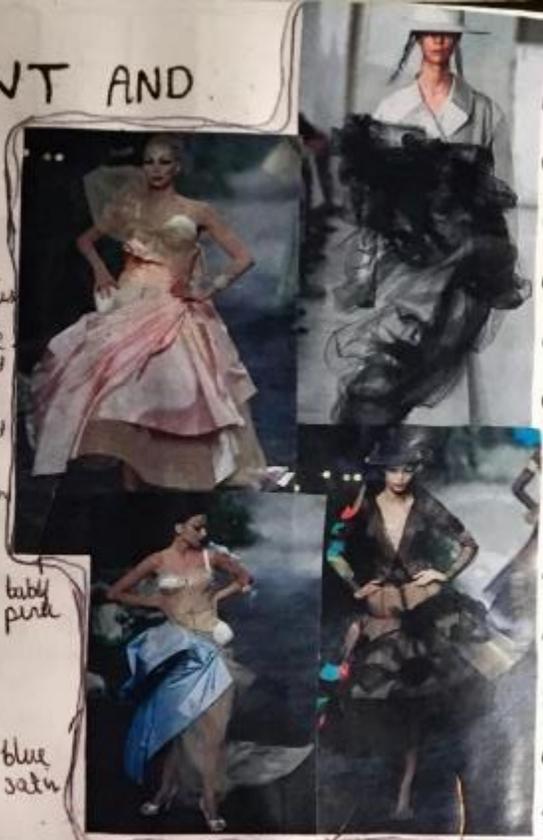
My client really liked the shape created, she said that it would be flattering (eventhough it isn't the size of her sleeve) and that it was creative and modern which would enable her to stand out.

Surprisingly, working with the organza was not as difficult as anticipated but it did mean that I was having to cut and sew each piece together much more carefully since organza is easily slippery and could be agitated easily.

# DRAPING DEVELOPMENT AND FABRIC

Since I will be draping on the skirt as a symbol of hair falling over the dress, I decided to look further into ways of draping fabric to achieve a subtle and beautiful drape. I was inspired by John Galliano from my previous research and also his 2005 Dior collection. This collection was especially feminine as it accentuated the female silhouette. He used a variety of colors for his draping like baby blues and pinks over a darker color enabling the satin to stand out and reflect beautifully over the skirt. I could see that he used see-through fabric like organza and tulle which created a very delicate aesthetic. He used this fabric with crinoline sewn all over the skirt which enabled it to stay flared out and stable, like the typical hourglass silhouette for 1950's Dior.

I then decided to try out some draping for my skirt.



tulle pink

blue satin

organza / crinoline tulle drape



light pink satin

pleated style to create illusion of strands of hair falling over the skirt

I was inspired by how Galliano draped the satins from the waist and all over the skirt.

I followed the thin line of embellishment I did on the corset toile and decided from this that I would sew my drapery from the metallic thread line, to properly correct the 'hair'.

Fabrics for main skirt - crinoline



silky satin, static but lightweight.

Since the effect of the satins in John Galliano's collection looked so effective, I decided to use silky satin fabric. I chose this dark gold colour for my skirt since it would reflect the red and ginger coloured hair of the Pre-Raphaelite women.

a good fabric for draping.



organza



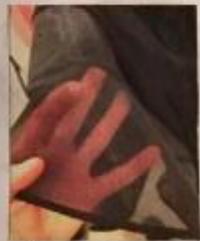
'tulle' effect



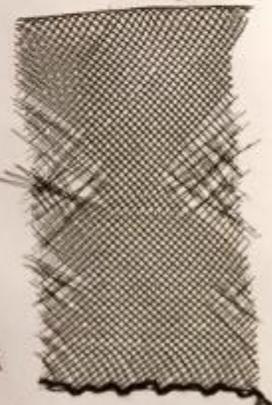
stretchy

After watching John Galliano's 2005 collection, I was inspired by the skirts under the satin draping since it held the 1950's silhouette very effectively. I looked into fabrics that could resemble the same effect like organza, tulle and some stretchy fabrics. By adding crinoline, this would hold the fabric up and be stable enough for the satin to be draped over it. The organza would be most effective since it would blend well with the sleeve and corset which is also organza.

My client felt that the organza would be a suitable choice since it could be an effective 'back' canvas for the satin to be draped over.



skirt with organza and boning.



Horsehair can be very stiff or very fine and flexible suitable since it can make the organza sturdy (horsehair for crinoline)

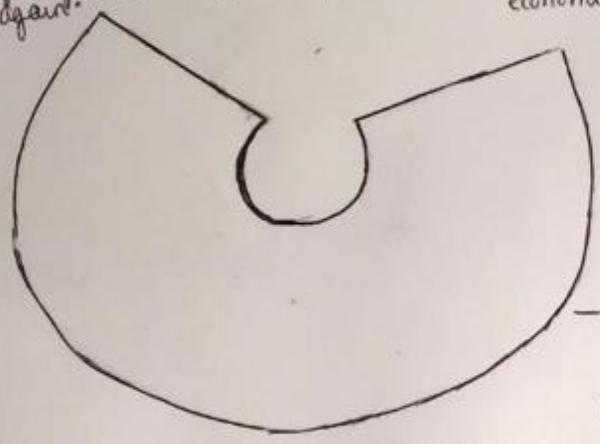
# PATTERN LAY PLAN

AIM - Create a pattern lay plan ensuring that fabric use is as economical as possible.



circle skirt

fold fabric in half and half again.



fabric fully flat

Since I want to create the least amount of seams, I will be folding the fabric across 2 times on the fold.

- I will only be using 1 layer of the cordline with horsehair to minimise fabric use.

# CORSET RESEARCH

Since my corset will be made out of organza, I will be cutting 2 pieces of each fabric and sewing straight onto both of them - thus reducing the need for lining.



corset with boning in between.

The corset was essential to achieving the perfect 1950s figure. Despite being very uncomfortable, the steel boning used in the past was gradually replaced with plastic and celluloid. The zippers took over for hook and eyes in the back, making them at least easier to get in to. The corset today was a more modern version of the corset with an attached bra. It nipped in the waist, the hips, smoothed the tummy and raised the bust up with padded cups. The strapless corset was called the Merry widow which is used instead of the corset today. The waspie was a popular corset during the 50's. It was about 8 inches wide and pulled in just the waist. It was very rigid and gave a lot of shaping. This type of corset was the most fashionable and often used underneath designer clothing.

The main purpose of the corset in my garment is to help create the traditional 1950's silhouette. My client also asked for a corset as she said she wanted the costume to maintain that part of the silhouette that gave an hourglass figure.

I watched a tutorial on how to make a corset out of tulle - a similar fabric and handle to organza.

- the demonstration showed cutting tulle in a double layer, adding seam allowance.
- sewing the back parts and joining with the front
- sewing black tubes onto the double layer and putting in boning.

This was a helpful tutorial since an organza corset is rare.



# MANUFACTURING Specification

**Product Description-** The product is a full organza 1950s inspired dress with a full circle skirt that has a horsehair crinoline sewn onto it. Over the crinoline, satin fabric is draped over, hand sewn to create a specific direction. The single sleeve is constructed to be larger than a normal sleeve size and is embellished with free machine embroidery using metallic thread. The corset is also embellished this way, finished with eyelets at the back.

**Seams-** Plain seams are used in the basic construction of the product with a seam allowance of 1cm. the tolerance of all seams is up to 3cm.

Fabric	Price per metre	Width	Quantity needed	Cost
100% polyester Satin Habutae Faux Silk Fabric	£0.75-£1.19	114cm	3 metres(300 cm)	£3.57
Black organza	£3.99		3metres	£11.97
Black Duchess Satin	£4.69-£6.99	147cm, Roll length 23 metres	2metres	£13.98

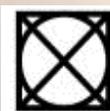
Component	Price	Total cost
Anchor <u>Metallis</u> 50 Embroidery Thread Col 9309	£1.91	£4.90
Plain Black <u>Crin</u> 3"	£1.00	£5.00
Invisible zip	£0.90	£0.90
<u>Guterman</u> Black polyester thread	£1.95 per 100m	£1.95

Care label

Satin 100% Polyester

Duchess Satin 100% Polyester/Nylon

Black organza



# PRODUCTION DIARY - Corset.

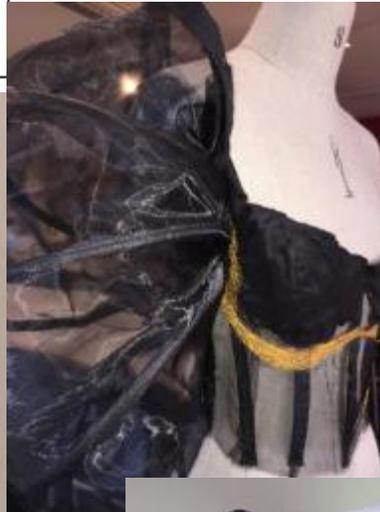
AIM - To record the processes I went through so that another person could follow them to construct my garment.

Instruction	Equipment
Pin and cut corset pattern pieces from black organza, two pieces each.	Pattern paper, pattern, pins, fabric scissors
Embellish the centre back with free machine embroidery of Lady Lilith, using bondaweb to minimise hoop imprint on the organza. Make sure this is done on one layer so that the thread will not be seen on the inside.	Metallic thread, embroidery hoop, free machine embroidery foot, black sewing thread, red sewing thread, yellow sewing thread, sewing machine
Pin each double piece together then sew on machine with 1cm seam allowance	Pins, sewing machine
Sew all pieces together with 1cm seam allowance	Sewing machine
At the seams, sew on black tubes where the boning will be placed in to.	Sewing machine,
Cut out cup, two pieces of each so there are 4 pieces, sew tubes and place spiral boning inside cup to stabilise the structure. Press accurately.	Fabric scissors, pins, sewing machine, iron
Sew the wrong sides of the cups together from the top first then turn inside out to have the right side outwards. Place bra cups inside, sew through cup to stabilise its place in the fabric. Sew cups onto the corset.	Sewing machine, pins
Cut at the quarter of the duchess satin so it is on the bias. Fold and sew onto the corset from one end to the other, excluding the cups.	Fabric scissors, sewing machine
Iron on bondaweb to a separate piece of the duchess satin, sew this piece at the centre back and pierce gold eyelets in making sure they are evenly spread. Press firmly.	Iron, sewing machine, eyelets, eyelet machine



# PRODUCTION DIARY - sleeve

Instruction	Equipment
Cut out 6 black tubes for boning, width of about 1 to 2 inches. Fold in half and sew at the edge, leaving space for the boning to be placed inside. Slide boning in the tubes.	Fabric scissors, sewing machine,
Using organza, mark where you want to place the tubes. There should be 5 horizontal tubes and 1 long vertical tube.	Fabric markers/pencil
Sew the tubes down onto the organza, leaving space in between each so that it curves round at the sleeve. The sewing should be closer at the edges and wider in the centre so it can create this rounded look.	Sewing machine, black sewing thread
Sew the seams together, cutting off any excess fabric.	Sewing machine, fabric scissors
Cut a tube of duchess satin to be sewn onto the seams. This is optional but can create a neater finish.	Fabric scissors, sewing machine
Embellish thin pieces of organza with metallic thread, cut out desirable size, then hand sew it to the sleeve. This is a better way of embellishing on the sleeve since the machine will be distressed or agitated if sewing onto boning. Sew on elastic band to the under sleeve so that it can be worn on and off both with the skirt and without.	Metallic thread, fabric scissors, sewing machine, sewing thread,



# PRODUCTION DIARY - skirt.

Instructions	Equipment
Using a circle skirt pattern block, place down onto the fold of the organza fabric. Make sure there is space along the length since it will need to be folded again as there will only be one seam. Pin the fabric since it may not be cut accurately due to organza being a delicate and fiddly fabric.	Pins, weights
Cut out circle skirt pattern carefully, making sure there is a 1cm seam allowance.	Fabric scissors
Using a 3 inch horsehair for crinoline, cut it to the skirts length. The amount is optional but the more number of horsehair used, the greater hold and sturdiness of the skirt.	Fabric scissors
Carefully line the horsehair onto the skirt, pin it down, and starting from the bottom, sew the crinoline onto the skirt. This should be done carefully and slowly since the horsehair can be stretchy and therefore may not look straight when sewn.	Pins, sewing machine, black sewing thread
Sew on more pieces of horsehair up the skirt, making sure the spaces in between each crinoline are of equal size. Backstitch.	Sewing machine, pins
Place invisible zip at the seams and sew. Then sew the rest of the skirt seam.	Invisible zip, sewing machine, invisible zipper foot
Drape the satin over the organza crinoline and hand sew it in place.	Pins, sewing thread
Cut a strip of duchess satin to be used as a band in between the corset and skirt. Sew strip to the corset and press with the iron.	Fabric scissors, sewing machine, pins
Turn the skirt inside out and sew it to the corset with a 1cm seam allowance.	Sewing machine, pins
Overlock the edges of the satin skirt for a neater finish, fold inside and sew to hide the stitching. Press if need be.	Over locker, sewing machine, iron



# Final Product photos-embellishments

Embroidery embellished on 'stitch and tear' to give support, minimise embroidery hoop imprint on organza corset and prevent needle damage to organza fabric.



Free machine embroidery of Lady Lilith combing her hair, this embellishment is carried across the sleeve to the corset and draped across the skirt, as if hair falling over the dress. Use of rayon embroidery thread combined with a metallic thread created a satin sheen which is feminine and compliments the satin skirt fabric.



Duchesse satin fabric draped and hand sewn to create illusion of hair. Duchess satin has the weight and handle needed to give body to the skirt and a lustre to echo hair.



Embroidery and chosen satin fabric reflected well in the sun which will enable my client to stand out at the outdoor summer festival. The colour meets my spec. requirement for 'divine gold'.

I used metal eyelets as the fastening as they are traditional on a corset. The band where the eyelets were inserted was reinforced with Bondaweb to stop fraying and give support and the fabric double folded. The black invisible zip on the skirt allows putting on and taking off but is not seen when worn.



Padded cup emphasises femininity.



# Final product photos- on the body

Dark gold metallic thread on black organza, to enable the embroidery of 'hair' to stand out across the black canvas support which trails across the sleeve.

Black organza and horsehair meets spec. requirement for classic colour. Embroidery and chosen satin fabric reflected well in the sun which will enable my client to stand out at the outdoor summer festival.

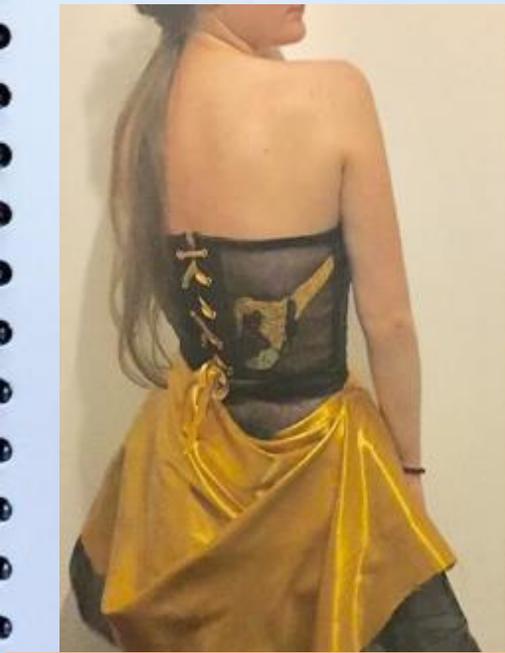
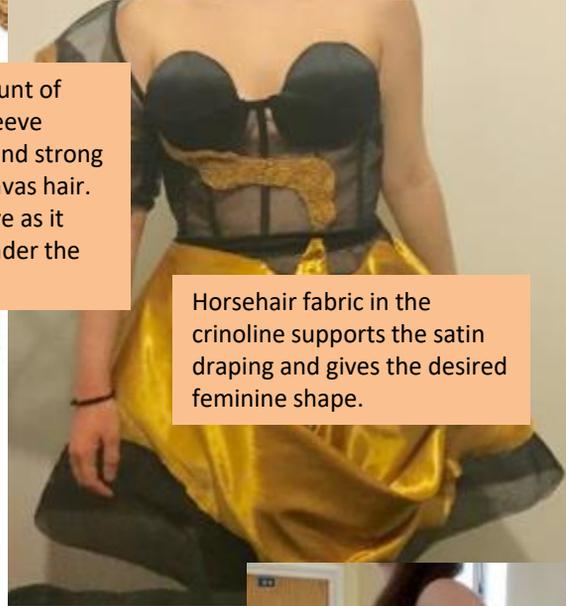
The boning provides the perfect amount of support with flexibility to keep the sleeve shape standing away from the body and strong enough to carry the embroidered canvas hair. The 'hair' was hand sewn to the sleeve as it was not possible to get the boning under the presser foot.

Horsehair fabric in the crinoline supports the satin draping and gives the desired feminine shape.

Full circle skirt finished by overlocking the hem in a matching thread. This stopped the satin from fraying which it can do badly. If I had time I would have done a rolled or double turned hem so the finish would be less 'sportswear'.

In order to meet the brief I have created a creative and original oversized sleeve, reflecting 'masculinity' with elastic band hidden under corset.

The sleeve is detachable and therefore can be worn on and off the festival.



# Final product photos- modifications



Full circle skirt finished by overlocking. If I had time I would have done a hand rolled or double turned hem so the finish would be less 'sportswear'. The overlocker needles were also a bit thick and caused needle damage and a bit of snagging to my satin skirt.

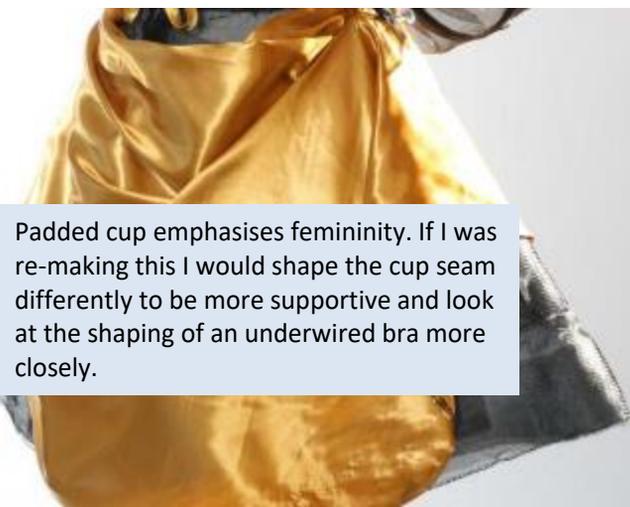


## Scale of Production

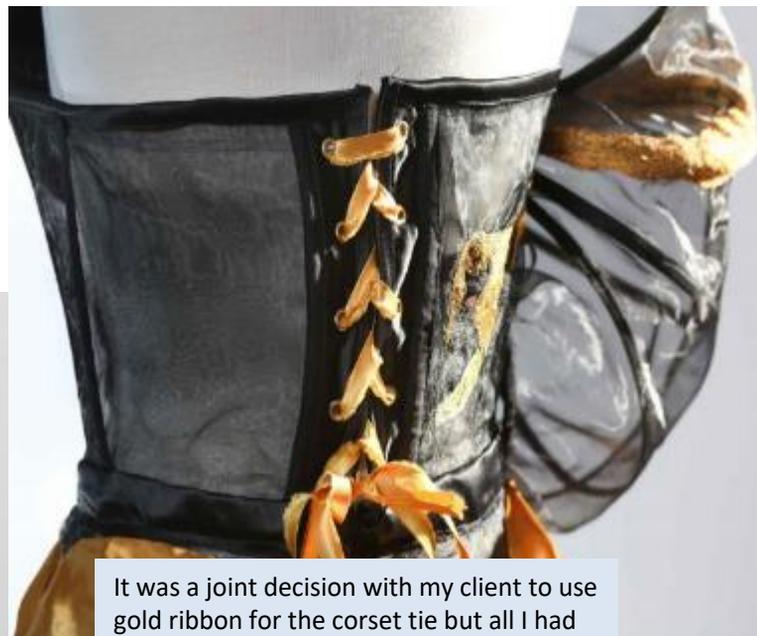
This is a one off couture garment which isn't appropriate for batch or mass production.

Changes I could make for batch would be:

- Re-design the outfit to be an evening dress by adding 2 sleeves or making them into a drape sleeve like Design proposal 3.
- I would need to change fabrics to something that would wash and wear better
- I could use ready bought CNC embroidered fabric
- I would keep the corset eyelet back as decoration and put a side zip into the corset so it was easy to take on and off



Padded cup emphasises femininity. If I was re-making this I would shape the cup seam differently to be more supportive and look at the shaping of an underwired bra more closely.



It was a joint decision with my client to use gold ribbon for the corset tie but all I had was bias binding. The bias binding frayed which was not good and I should have stitched it or found a ribbon or cord.

<https://www.atomicfestival.co.uk/>

<https://www.sciencedirect.com/topics/social-sciences/femininity>

<https://www.dw.com/en/the-new-look-how-christian-dior-revolutionized-fashion-70-years-ago/a-37491236>

<https://vintagedancer.com/1950s/1950s-fashion-women-get-look/>

<http://fashion.telegraph.co.uk/news-features/TMG8279322/Paris-Haute-Couture-Christian-Dior-springsummer-2011.html>

<https://www.concrete-online.co.uk/drag-culture/>

<http://www.victorianweb.org/gender/preraph.html>

<http://www.ahey-embroidery.com/A-Brief-History-of-Machine-Embroidery.htm>

## Example response portfolio two: Femininity

**Context:** An exploration of what is meant by feminine and masculine.

**Design brief:** 1950s inspired festival wear incorporating both femininity and masculinity.

**Prototype:** The student was taught in a setting where practical lessons were possible and completed a corset top, skirt and removable sleeve

### A01 Section A: Identify and investigate design possibilities

- The rationale for the context and how it relates to the initial brief lacks clarity. Constraints are identified (pages 5-7) but they focus entirely on the time and skill level of the student rather than exploring the problems to solve in order to meet client needs.
- The student has sought and used third party feedback. They have a real end user who is identified and questioned (page 8) and they collaborate on 1950s designs research (page 10). Both the client and focus group are consulted on their views of feminine and masculine attributes (page 13) and the students draws conclusions from these.
- Both primary and secondary investigations are conducted and the rationale for the research and lessons learned are explained on page 23
- First concepts emerge from the research into hair (pages 20-22) and there is a very good analysis of Pre-Raphaelite art and femininity from literary sources which inspires the creative and original development work.

The investigations in this section are mostly relevant and analysed. The use of research to inspire first concepts is a strength.

Poor rationale for the context is the main weakness and may have led to a conflict between the Victorian Pre-Raphaelite 'look' which inspires the student and the 50s inspired outfit required by the client. Sources are listed at the end of the NEA.

Mark 14

### A01 Section B: Producing a design brief and specification

- Writing a working brief to act as a starting point is a good idea to give focus (page 6). The final brief (page 26) incorporates research and client needs and has a degree of challenge; however, the inclusion of Pre-Raphaelite inspiration lacks justification.
- The specification (pages 24-25) has some detail but it is evident that questions such as the client's budget and colour preferences have not been answered when these could have formed part of the discussions before the specification was written.
- A degree of project management is shown in the initial Gantt chart for the project (page 7) and the whole project on page 26 although there is a lack of detail and no evidence the student has used the time plan.

Mark 6

## A02 Section C: Development of design proposals

- The student has used some relevant work on Dior which they completed earlier on the course (page 19). Providing the work is the students' own there is no reason why they cannot use samples and exercises from previous projects in the NEA.
- The design proposals (pages 27-29) include references to client preferences and research. The drawings lack the quality of first concept pages and the annotation could be more detailed with fabrics and details of the techniques to be used stated.
- On pages 31-32 there is evidence of excellent modelling techniques and a confident use of fabric and draping. There is originality and innovation in the notes and sketches on page 32 and an iterative approach is used when re-visiting the work of Galiano and researching corset making.
- The manufacturing specification (page 34) is very basic and at A-level a more technical document is expected with flat line drawings of front and back views, position of decoration, measurements, lay plan, fabric swatches, seam types and a flow chart. The inclusion of tolerances would also provide evidence of quality assurance planning. The care label instructions are not supported by relevant fabric tests.

Given the quality of the first concepts drawings and approach to design, the standard of illustration in this section is disappointing. When marking, credit was given for the imaginative earlier work and the excellent development of the innovative sleeve shape.

Mark 15

## A02 Section D: Development of design prototypes

- Designs are discussed with the client and the final design includes client's preferences. (pages 27-31) and the development of an innovative sleeve shape excellent.
- The production diary (pages 35-37) demonstrates the student's understanding of the equipment and processes necessary to produce their prototype products and there is clear regard for quality and fitness of purpose. Eg 'sew slowly and carefully as horsehair can be stretchy and may not look straight when sewn'.
- The annotations on the photographs of the final outcome (pages 39-41) establish the student has good understanding of materials, components and techniques. The student justifies the choice of materials and how they meet the aesthetics required in the brief. There are some references to how the product meets the specification although these could be expanded.
- The need for health and safety is mentioned in the specification (page 25) but to achieve higher grades detailed health and safety instructions should be outlined in the production schedule or other notes for manufacture.

Mark 12

## A03 Section E: Analysing and evaluating

- There is some analysis at all stages and in places where the student is very engaged with the subject matter eg Pre-Raphaelite paintings and toile making the evaluation is very good
- Design ideas were reviewed by the client and the feedback was used to inform the final design.
- There is a sense that the student lost momentum once the product was made and whilst there is no in-depth critical analysis of the final design or made outcome against the brief /specification there is some evaluation of the final outcome on pages 38-40.
- As the student had the opportunity to fit the product it is a pity, they did not ask the client for critical feedback and discuss whether the outfit meets the brief and successfully marries a 50's feel with elements of femininity and masculinity. Similarly, feedback from a focus group of festival goers would have been pertinent.
- Whilst fabric performance requirements are fully explained there is no fabric testing and the manufacturing specification was not used for evaluation.
- Production method options are mentioned briefly and although the points are relevant a more detailed exploration with re-drawn designs would have demonstrated appreciation of this requirement. more clearly.

Mark 9

## Overall marks

Assessment criteria	Max mark	Mark awarded
AO1 Section A Identify and investigate design possibilities	20	14
AO1 Section B Producing a design brief and specification	10	6
AO2 Section C Development of design proposals	25	15
AO2 Section D Development of design prototypes	15	12
AO3 Section E Analysing and evaluating	15	9
Total marks	85	56

## Get help and support

Visit our website for information, guidance, support and resources at [aqa.org.uk/7562](https://aqa.org.uk/7562)

You can talk directly to the Design and Technology: Fashion and Textiles subject team:

E: [dandt@aqa.org.uk](mailto:dandt@aqa.org.uk)

T: 0161 957 3334