

CROSS-MIXING TWO HISTORIC TECHNIQUE INTO ONE MODERN DAY COURTURE DRESS

Reflection

Allison Mauriello

This creative works project taught me a multitude of skills that I can now bring with me into my future career in the fashion industry. I learned how to cut and sew on the bias fabric and got more practice putting boning into the bodice of a garment. I learned what underlining is and the importance of using it when sewing with a white-colored clothing. Dr. Simpson also taught me a new finishing stitch called a rolled hem that I used to finish the square handkerchief pieces by hand. However, the most important thing I learned was not a direct design skill. I was able to take away a competency of problem-solving. I started this project with my professor, Patti, as we brainstormed ideas together throughout the Fall. When it came time to begin in the Spring, she had retired from her position at Western and had moved to California. In past classes that I had taken with Patti, I always relied on her to tell me the next step during the construction process. For this specific dress, I did a lot of figuring it out on my own and testing on samples before referring to another professor or sending a picture to Patti to ask for help. I can now see this improvement in my problem-solving abilities. I feel a more sense of confidence and pride in knowing that I do not need my hand to be held at every step of the way anymore.

The biggest problem I encountered was using a zipper. In the 1930s historic dress that I used as a reference, it has a center back closure of covered buttons. To make my garment more modern, I used a side single-lap zipper. It was not until the garment was complete that I was

noticing a type of lump was forming when being worn by the model. This lump was because I had sewn the zipper vertical on the fabric that was cut on the bias. To fix this mistake, I would have needed to sew the zipper on a piece of straight of grain fabric and then insert it into the side of the garment.

My second biggest struggle was determining the size of the triangles. I created a peplum front and back pattern piece that I used as a base when creating the triangle puzzle pieces. It took a lot of mathematical brainwork to decide the exact size each piece needed to be to fit perfectly onto those two peplum pieces. However, after several attempts to rework the design using muslin, I was able to create the perfect fit for each section.

If I were to do this creative project over again, very little would be done differently. However, I would have taken more of an initiative to drape the cowl neckline shown in the project. Draping the cowl before cutting out the front bodice pieces would have kept it as one unified piece and not separated by a seam. I also would have redone the zipper so that it lays flatter against the side of the body.

Overall, completing this project was an enriching experience and allowed me to expand my design skills in a new way. It allowed me to learn the importance of research behind creating a garment and not just designing for fun. I was able to showcase this dress in the MODA Spring 2019 Fashion Show and received the award for Best Construction.

