

Carmen

Denise Bartley, Sponsored by Andrea Eklund

Central Washington University, Ellensburg, USA

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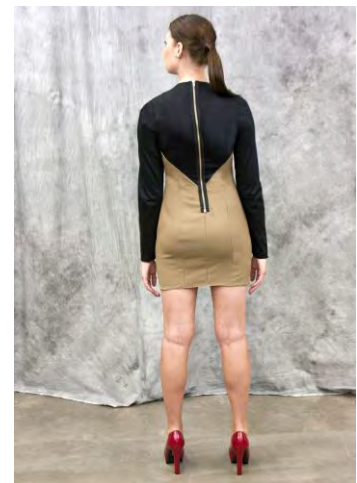


“Carmen,” was inspired by the contradicting aesthetics of leather and lace. Like my personality, this dress is feminine meets edgy, and a little rock ‘n’ roll. I believe the human body is a canvas; the clothing which we choose to drape ourselves in paints the story of who we are, and how we feel inside. I wanted to create a modest, classic dress that captivated its audience and portrayed its consumer in a strong, confident manner. The structure of this garment is a combination of masculine and feminine; the fitted silhouette paired with classic men’s textiles. The dress could be worn for daytime or nighttime occasions, as well as, dresses up or down through accessories. The “V” shaped seam lines, fitted style, and combination of dark and light neutral colors creates an immensely

flattering silhouette on the female body.

During the design development stage and execution of this project I was inspired by photos of women wearing contrasting neutral colors, sharp geometric lines, exposed hardware, and conservative mini-dresses. The garment name was inspired by the song, “Carmen” by Lana Del Rey. The stories within Lana’s songs are an exemplary example of a beautiful, kind woman battling those demons that persistently push her to the wild freedom of the dark side. Throughout this creative process, I listened to many songs by Lana; her music spoke to me and it was as if Lana knew and understood my heart and soul. Her sound was fresh, invigorating, and dangerously rebellious. Every aspect of this design is representational of human emotion, heart, and soul. I wanted the dress to be an artistic reflection of my thoughts regarding the controversial question of whether humans are innately good or bad- and that perhaps both saintly and satanic characteristics embody each person.

The pattern for the dress was created with muslin using the fashion draping technique, which is the process of manipulating fabric over a dress form to create a desired fit and structure, while



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the sleeves were flat patterned. First, I taped the dress form to achieve the desired “V” shape and princess panel seam lines and then began blocking and placing the fabric on the form, and then truing each piece of the dress before proceeding to the next, in order to be sure the geometric seams would match perfectly. A pattern was created from the draping, a sample was sewn, fitted, and altered, and at last, the final product was constructed with cotton and polyester blend fabrics. The garment is finished with an element of edginess by inserting a 20” exposed, gold metal zipper extending down the back of the dress, over both the camel and black fabrics, unifying the two ideas of goodness and evil.