

Lost in Beauty

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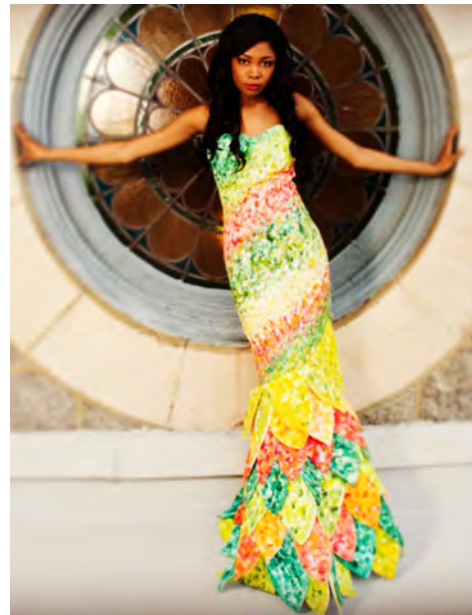
Sustainable, painting, petals

An artist and a fashion designer are comparable; both create artistic works using talent to attain a vision. Artists and fashion designers utilize similar processes to achieve a final product such as; finding inspiration, producing sketches, and collecting materials and supplies. As a fashion student and as an artist, the two disciplines were combined to create Lost in Beauty.

The inspiration for Lost in Beauty began with studying the works and techniques of artist, Claude Monet. Monet is the master of beautiful gardens. He used the “dabbing” technique to build texture on flat areas. The layering of all of these beautiful seas of color produced paintings that are rich and vivid.

Sketches were generated. A mermaid style silhouette with a sweetheart neckline was selected. The asymmetrical skirt with layers of “petal” shaped fabric would best showcase the “dabbing” painting technique.

Next, finding a suitable fabric. It needed to be heavy enough to react well with the paint and still remain flexible to conform to the body. Wanting to be sustainable, a leftover roll of white satin that was in a storage closet in the fashion department was found and put to use. It was the perfect weight and would take to the paint well. The paints were remains from a painting class and a medium was added to the paints to make it suitable for the fabric.



Patterns were developed for the dress from draped muslin. The center front was sewn to the front side panels and the center back was sewn to the back side panels. The front panels and back panels were laid out on a table. The bust was padded with newspaper to sustain the curves. Starting with greens, a diagonal stream of colors was created by using the dabbing technique. Various paint colors were layered to obtain the right blend of colors. Alternating shades of greens, reds, oranges, and yellows to continue the diagonal rows. After the front and back were both dry, the side seams were sewn together, a side zipper was inserted, and the lining was patterned and attached.

To execute the skirt front and back patterns were created. Next there they were both lined with netting for strength, and then began the start of my “pedals.” Two different size pedal patterns were designed and then over one hundred pedals cut and sewn out of the satin material. Painting eight tiered layers of light green, dark green, yellow, red, and orange; I used the dabbing technique and continued my color story. Next, the first row of pedals were pinned to the front and back skirt with light green and began to stitch across catching the top part of each pedal. Using the same process the rest of the pedals were attached to complete the skirt.

Once the skirt was accomplished it needed volume from underneath to execute my design. The skirt is underlined with layers of crinoline attached to a lining. The lining is hemmed with horsehair to strengthen it because of the great weight of the pedaled shaped fabric. The skirt was finally pinned and sewn to the dress in completing this design.

