



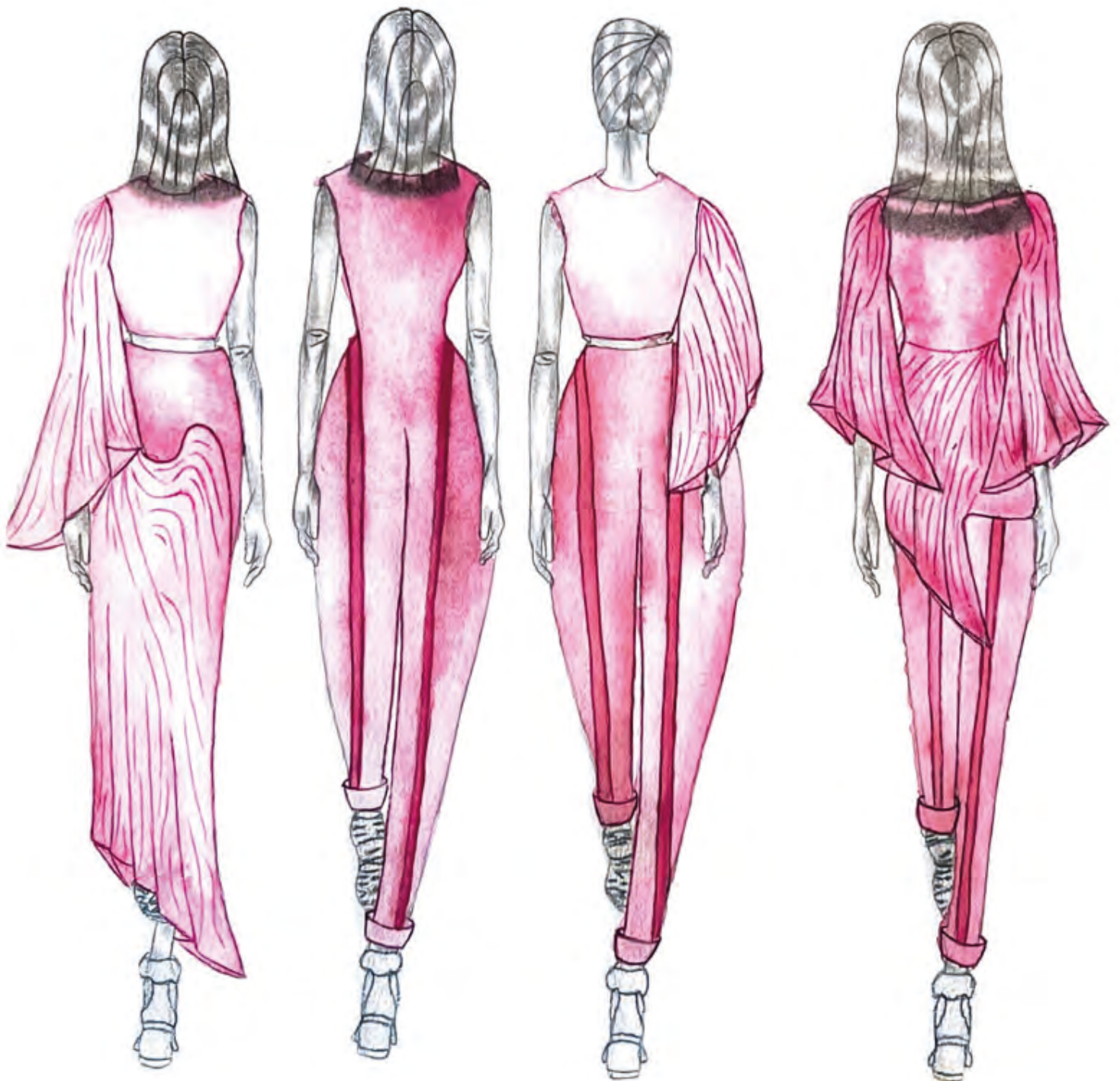
Cano Cristales – The Liquid
Rainbow









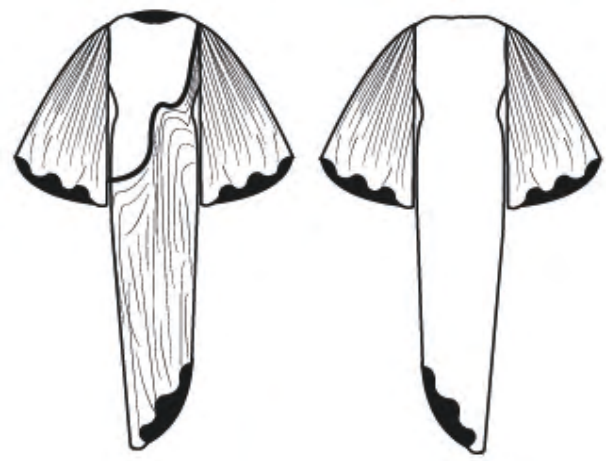




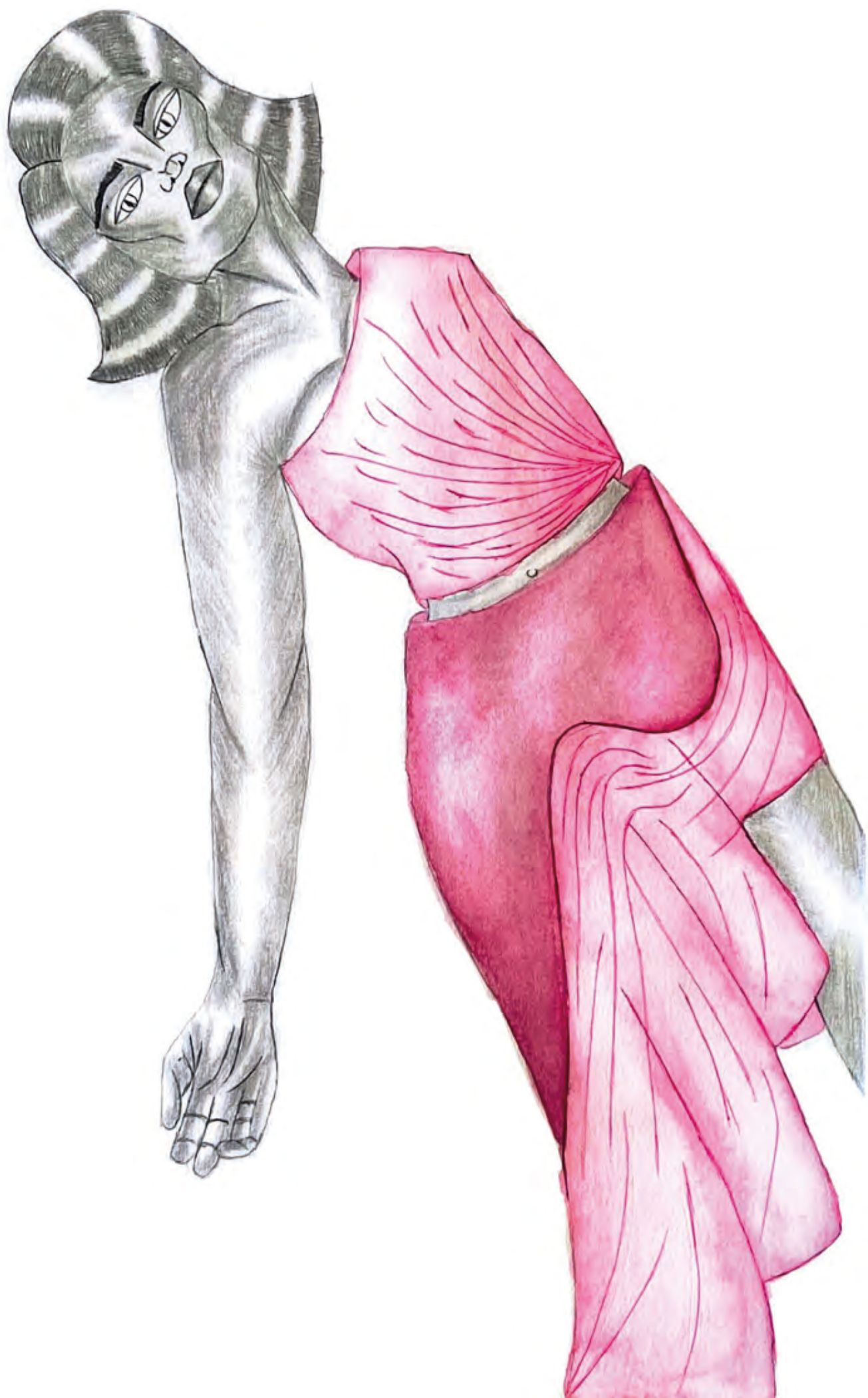


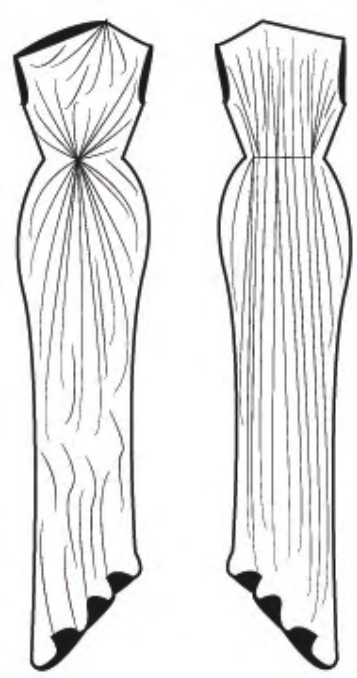




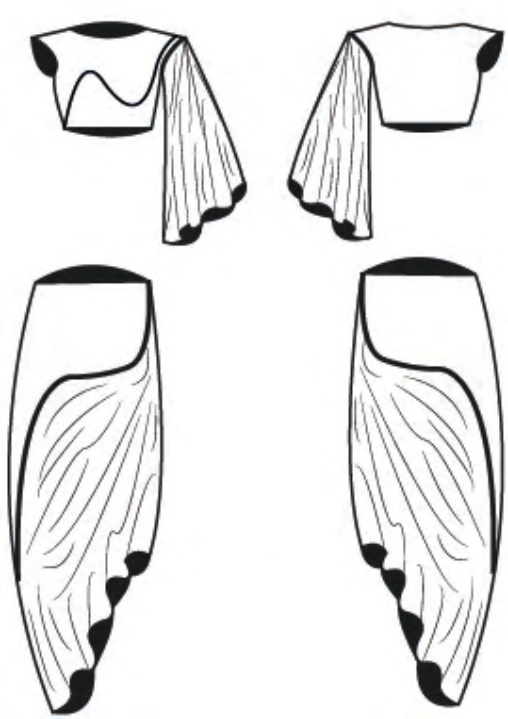
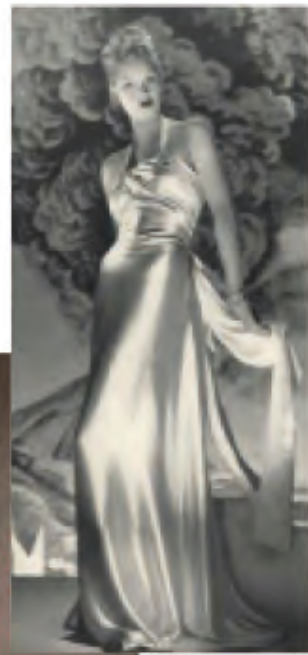










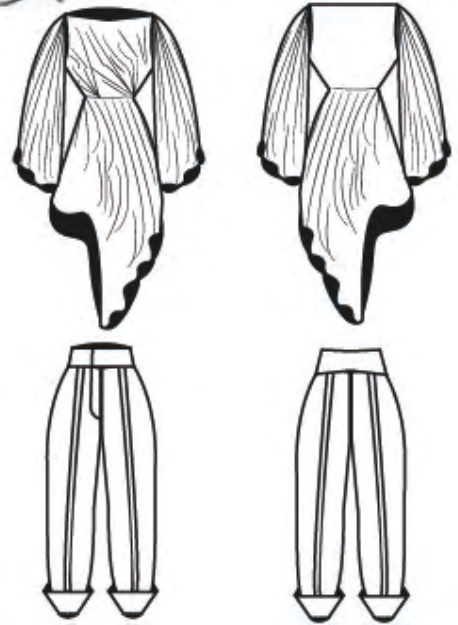




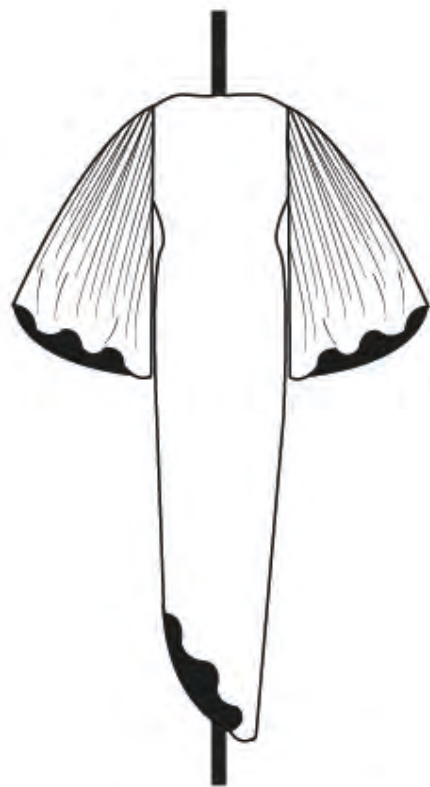
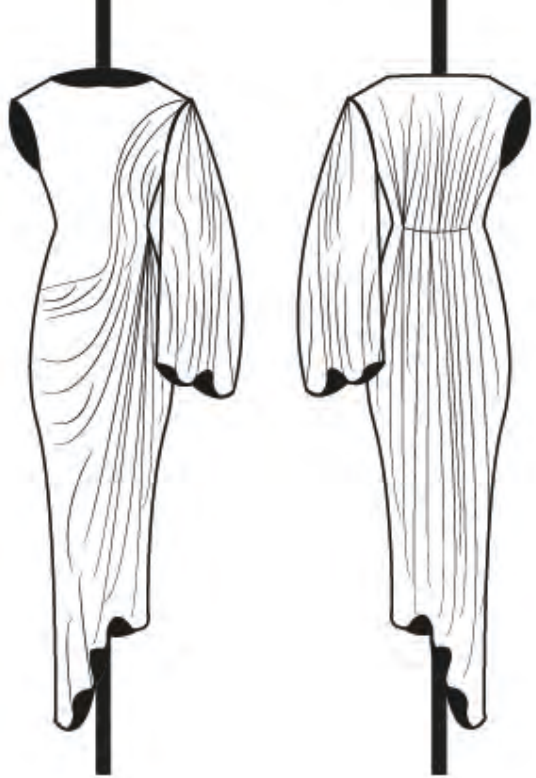


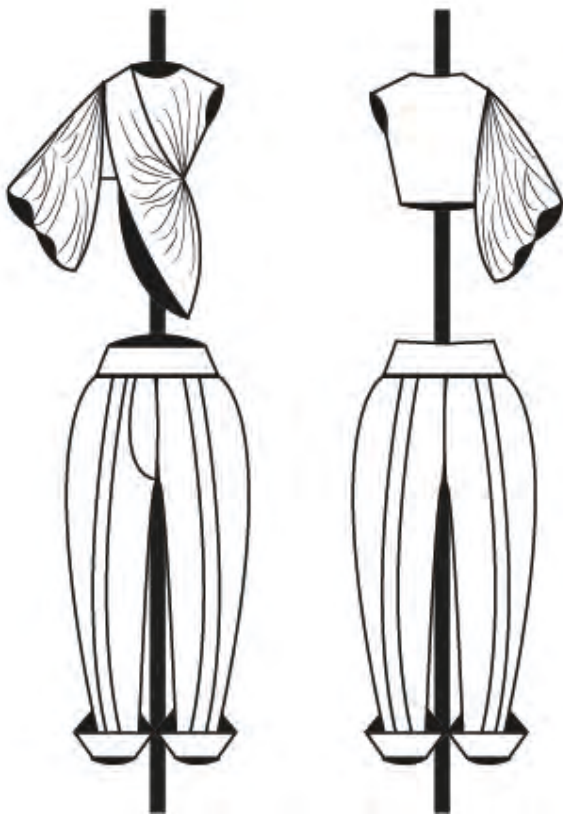
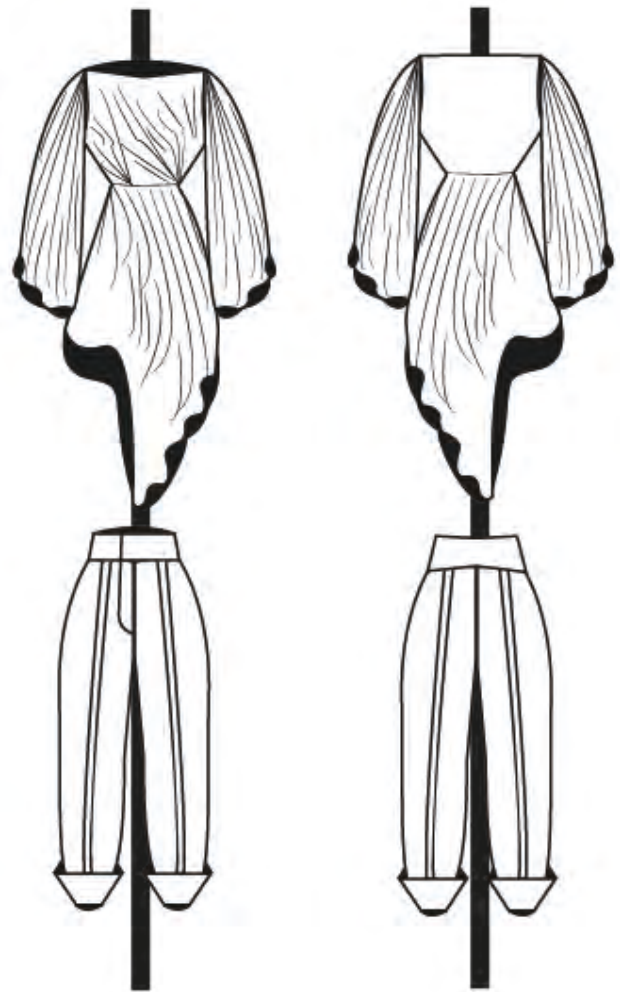
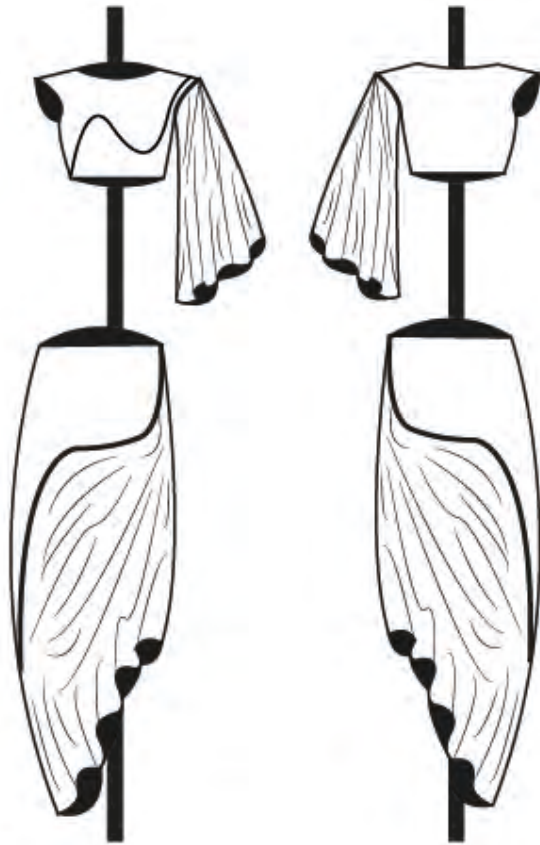
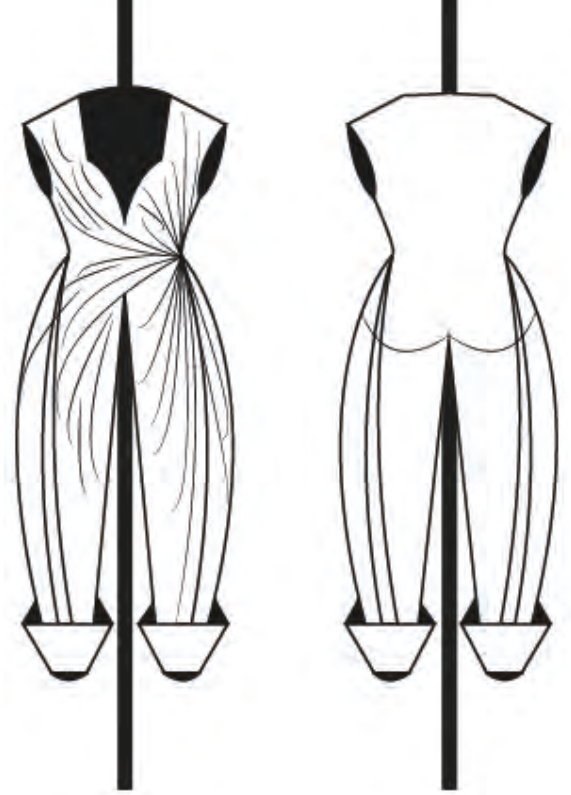


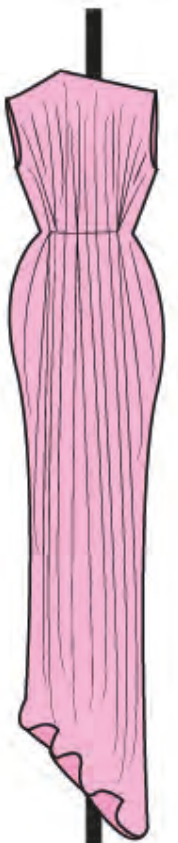
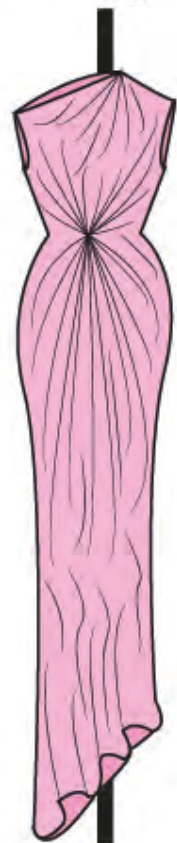
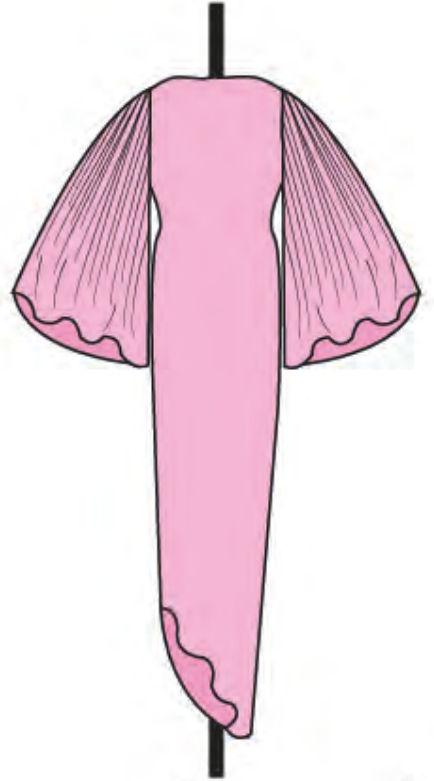
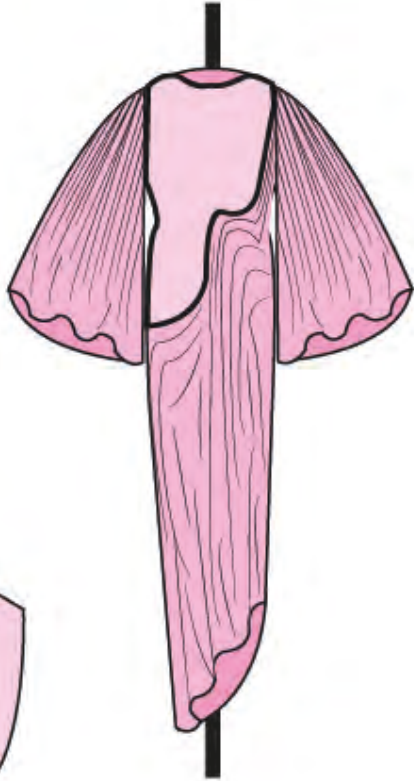


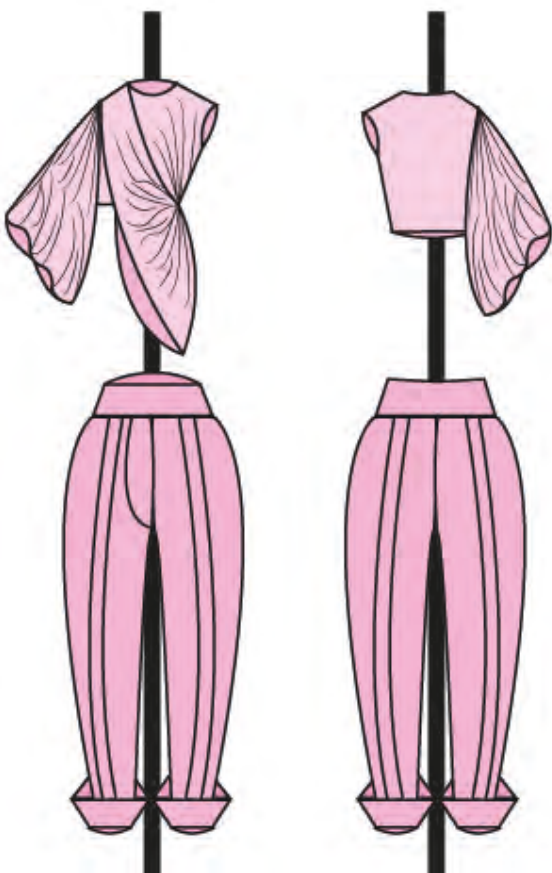
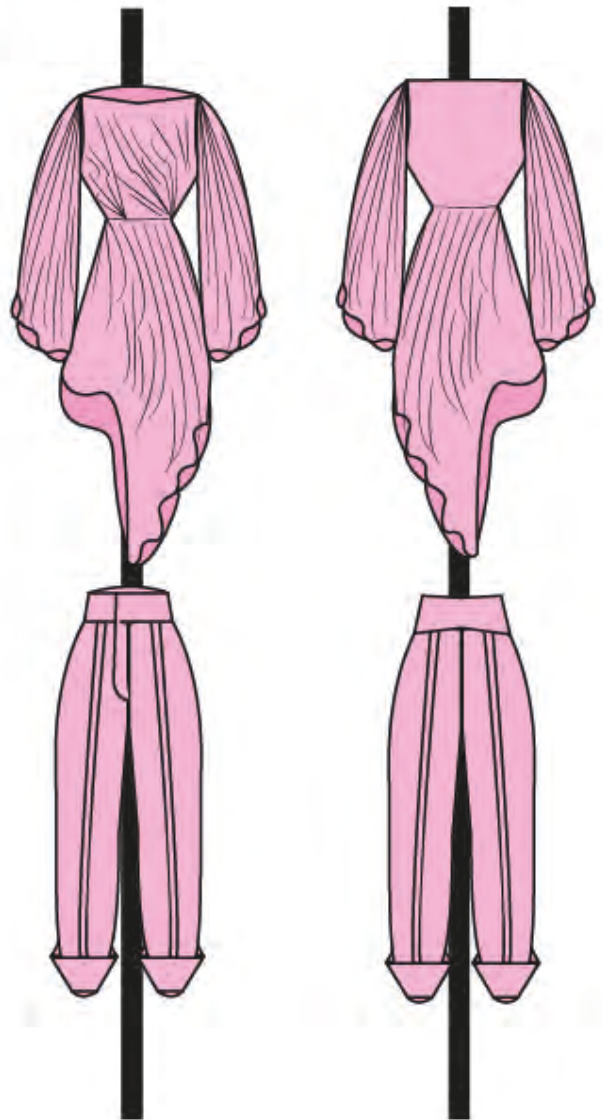
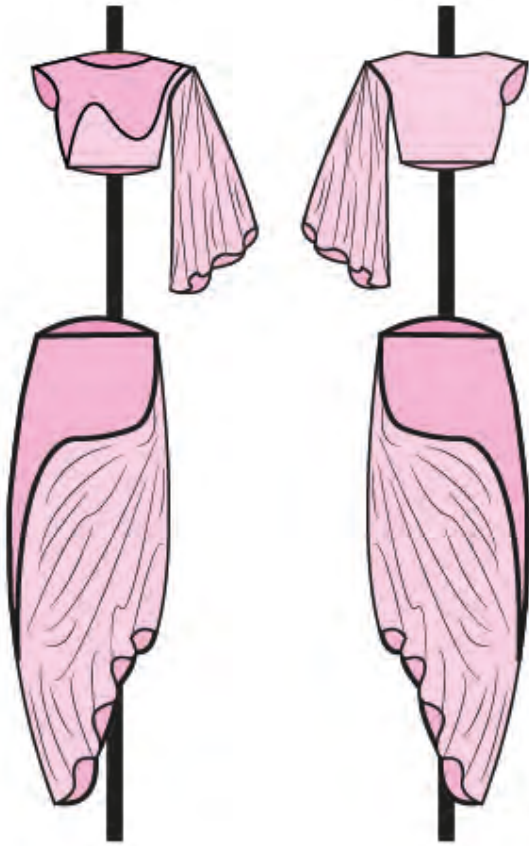
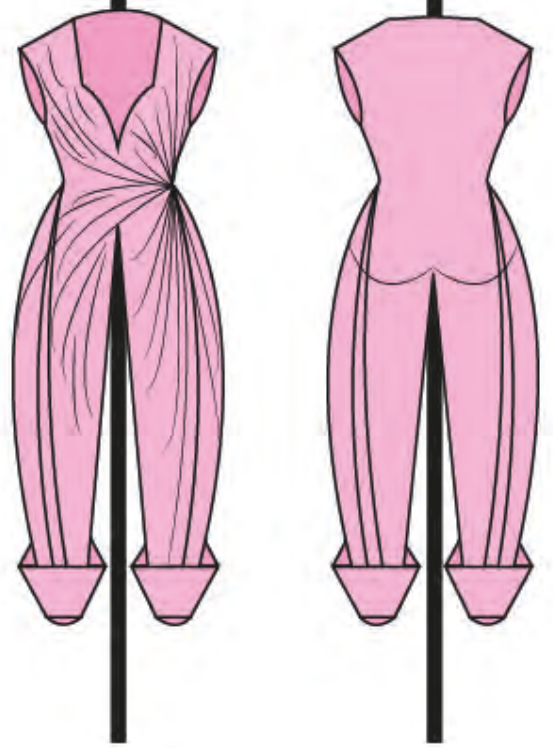




























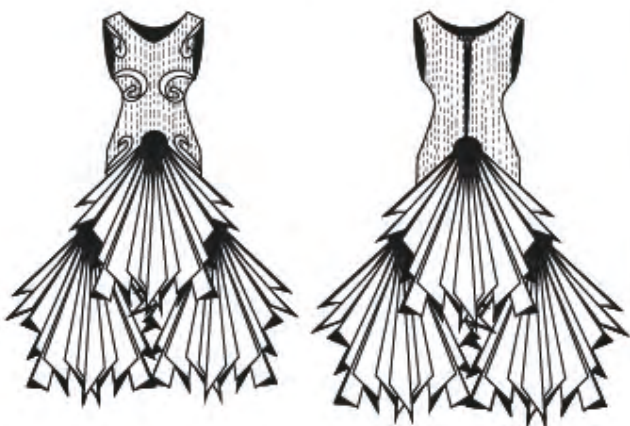




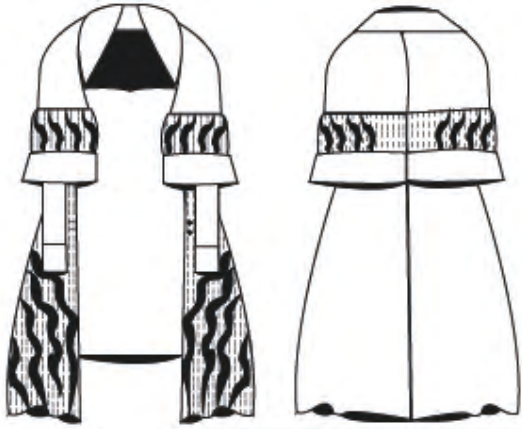


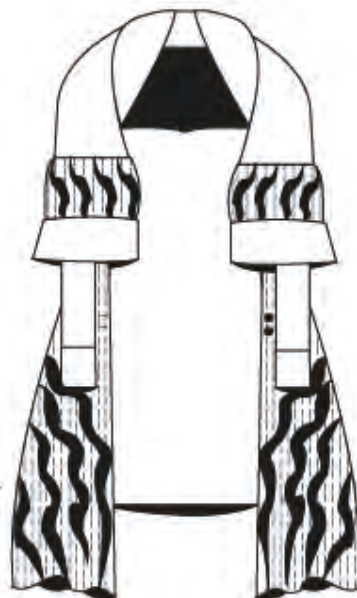
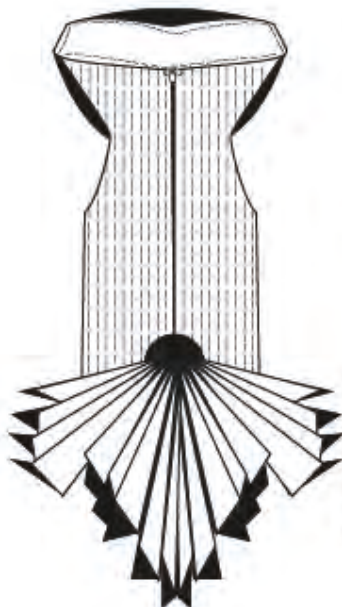
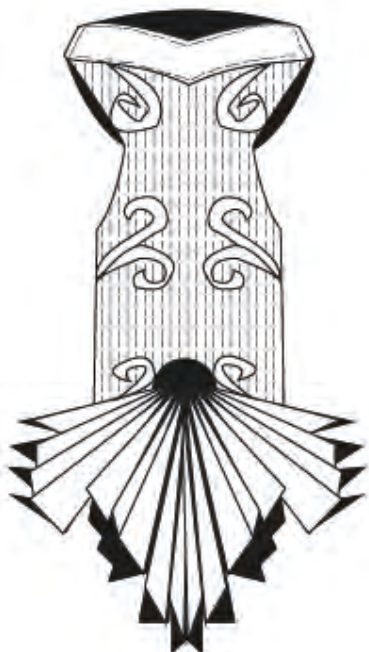
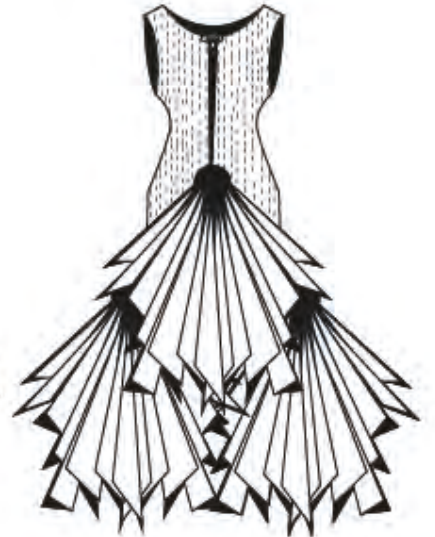
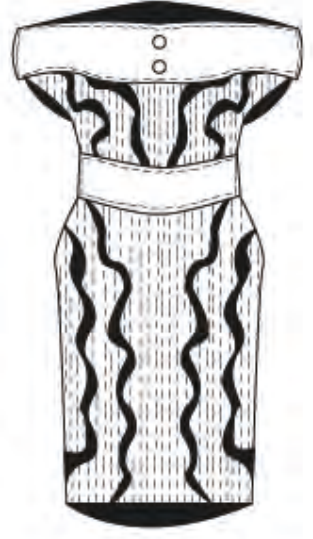
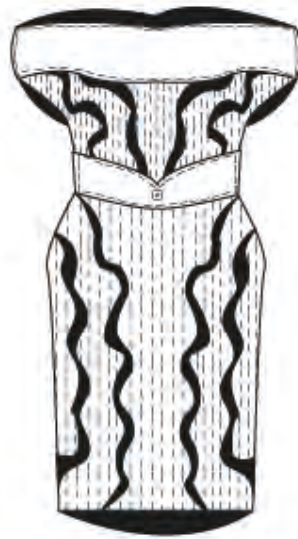
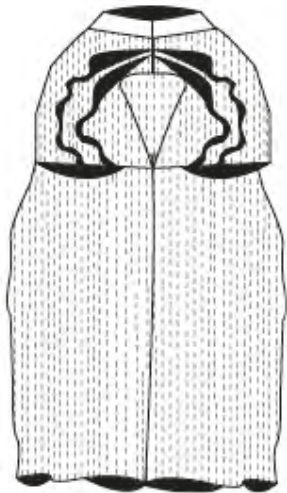
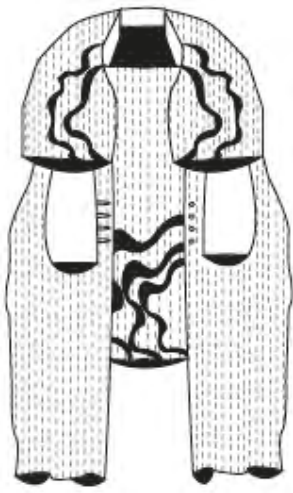












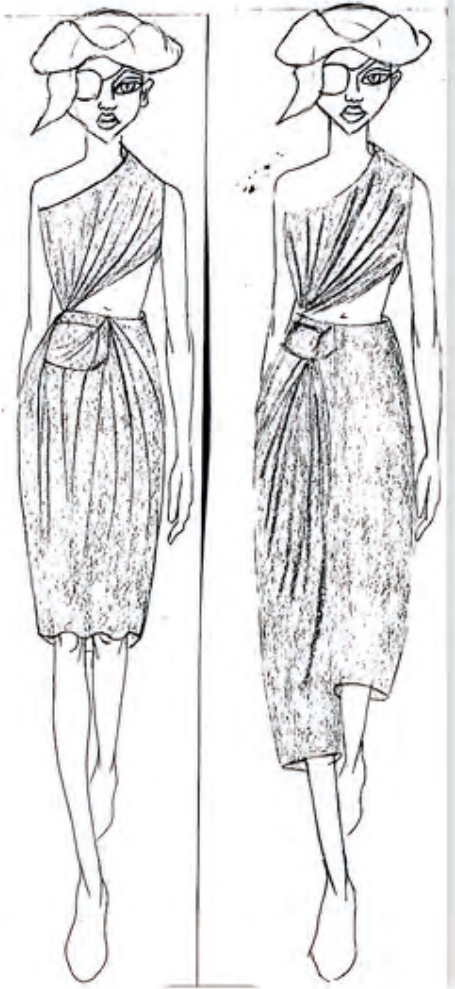






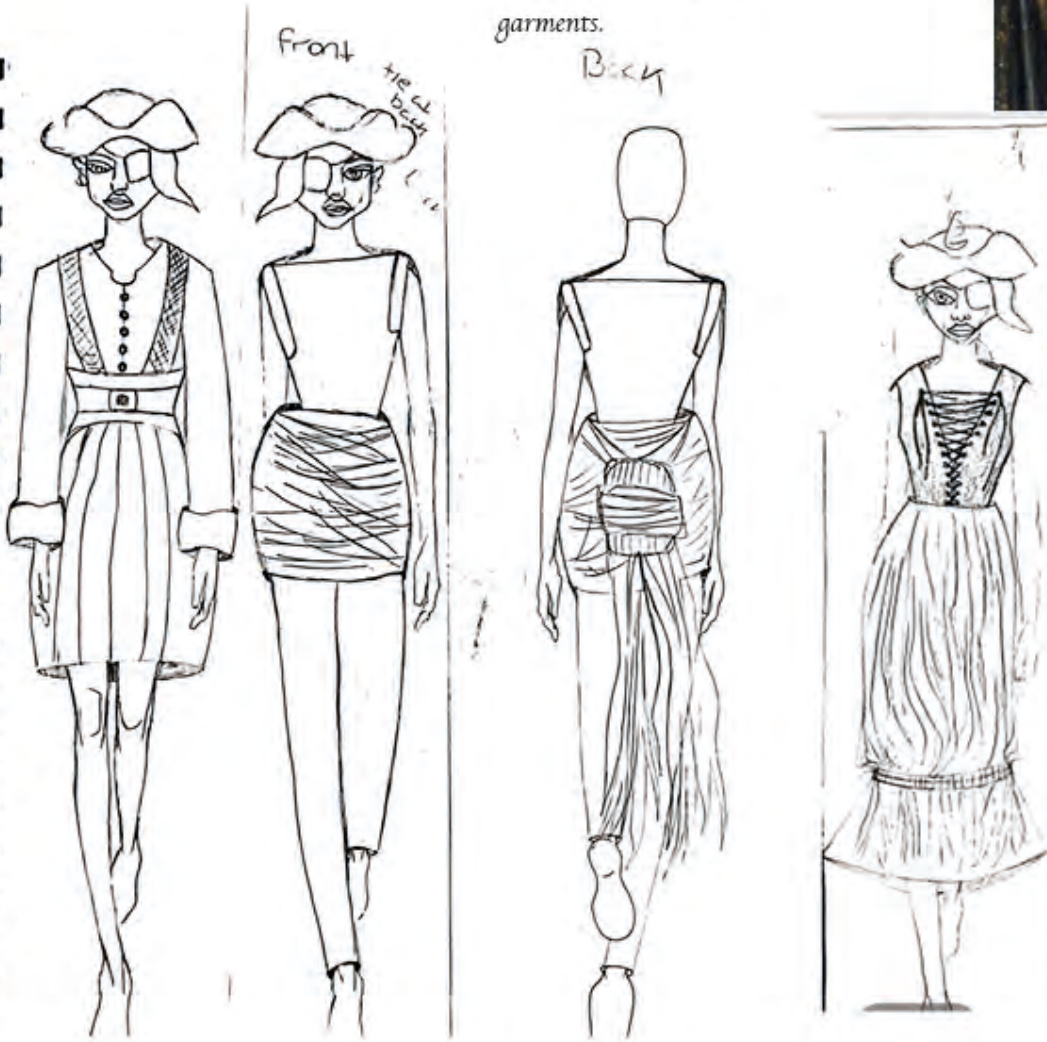






Design work influenced from research images of rope. To give contrast of tight structured rope and the layered drape against this.

Beginning sketches associated with rope wrapping and drape of historical elizabethan garments.



Referencing sailor/pirate costume for silhouette in designs.



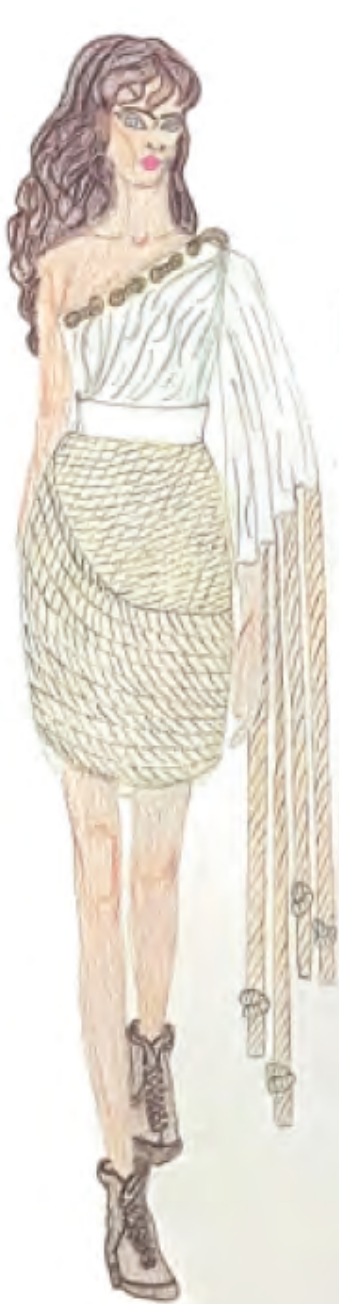


Beginning standwork on mini mannequin layering rope to test how it can be wrapped around the body on a garment. Also testing if rope can be draped on the body over fabric.

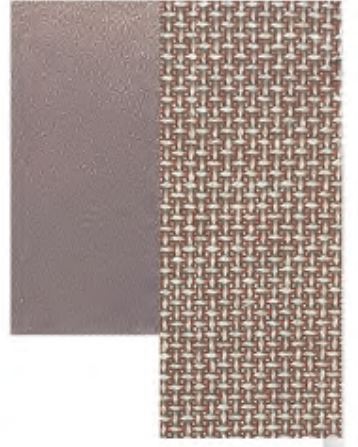


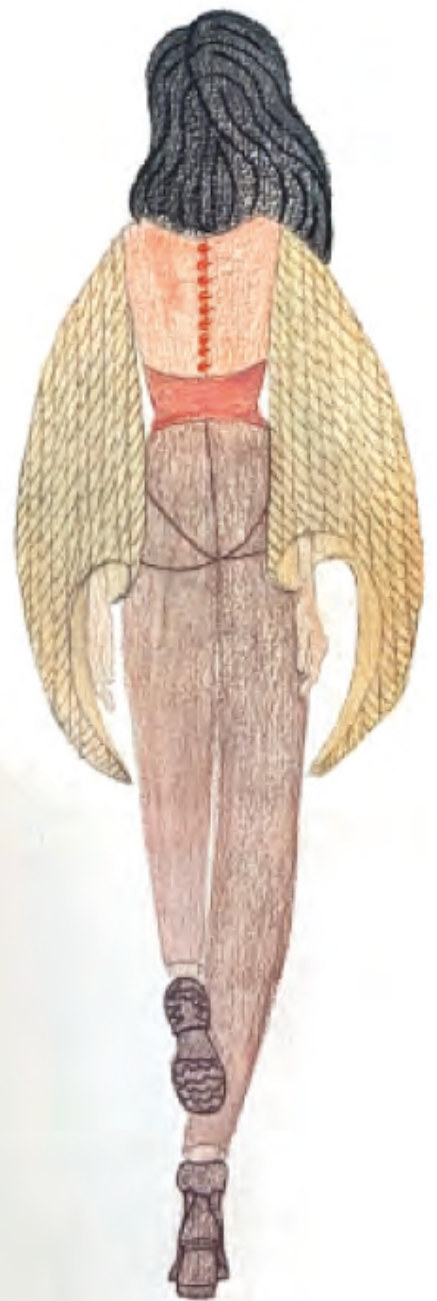
Rope tested on full size mannequin to test drape of rope and how it can move/fit around the curves of a figure.

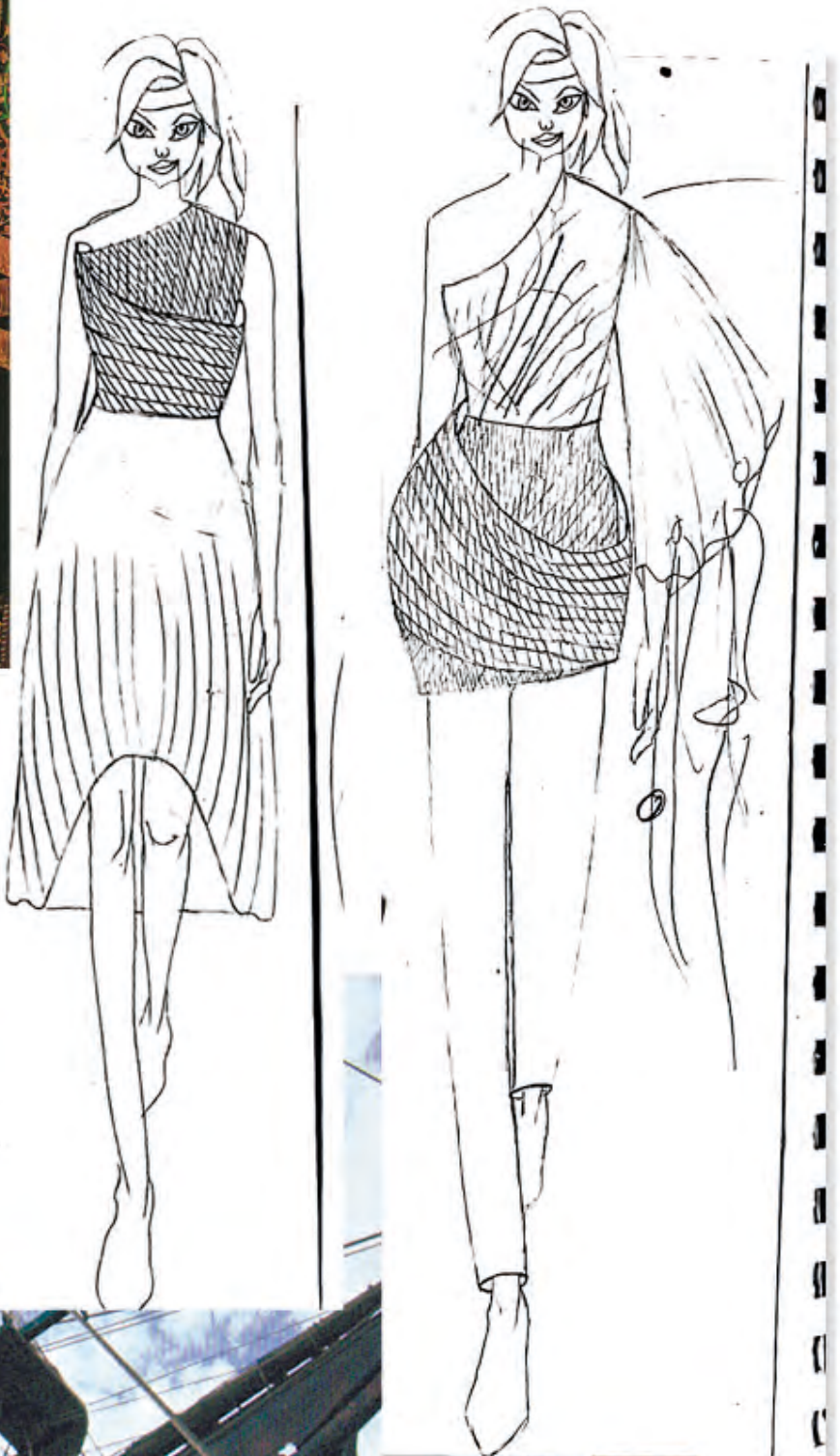




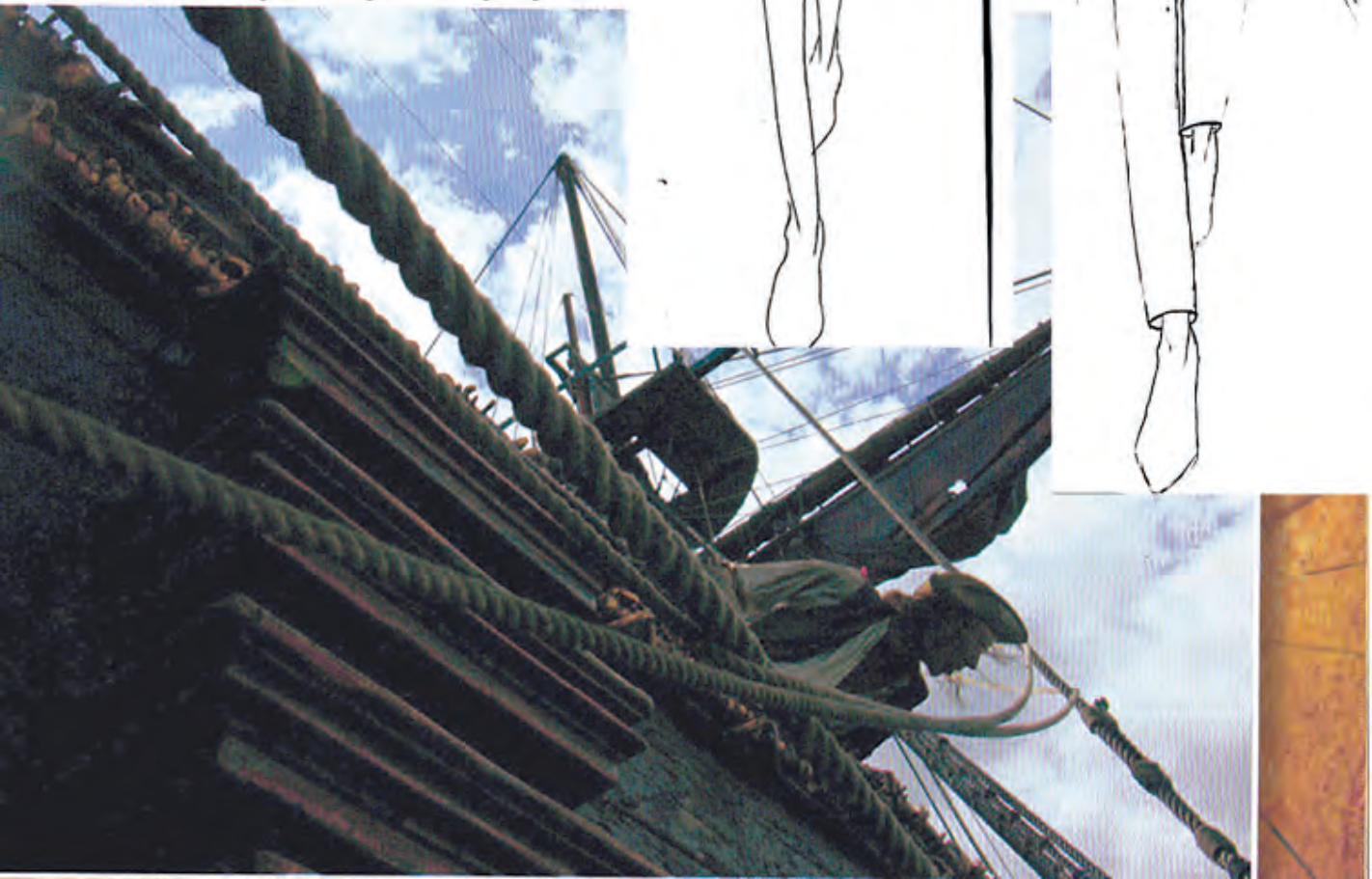






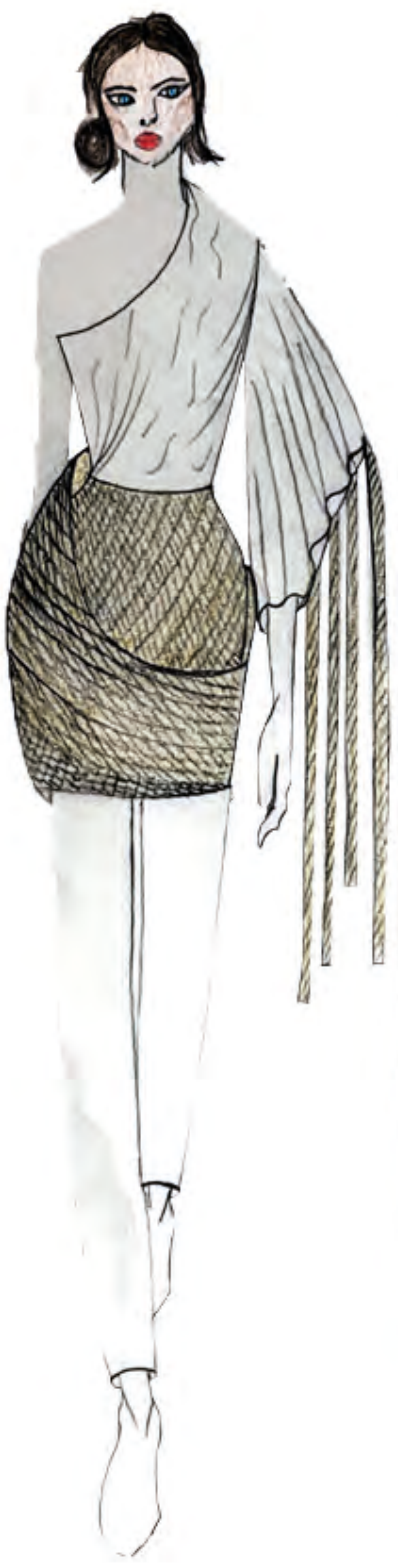


Designs, key research and initial standwork that enforced the final idea of outfit 1.



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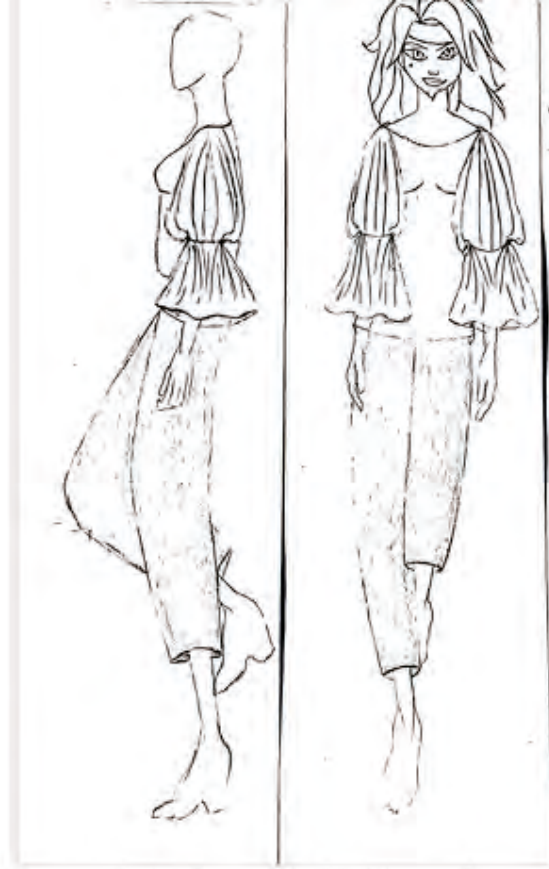


Testing how rope can be draped in a criss cross form through designs and standwork for a heavy layering effect.



Main research image that carried through all design work, influenced a large amount of drape in design work and the fitted corset helped with the contrast of the floaty drape and retaining the historical influence.





Designs that influenced the final design of outfit 2. Main changes to outfit 2 were to have a short mini skirt with rope layered to keep the sexy appeal and hold the rope as the main focus.







Outfit 1-

Toile improvements were made to have rope layered over the rope that was sewn into the skirt as a draped feature.

Also to have rope with eyelets on the gathered top with the rope hanging over the back of the garment. While also keeping rope hung off the sleeve attached on the inner and outer side of the draped sleeve.

Standwork of the toiling



process of outfit 1 and outfit 2.

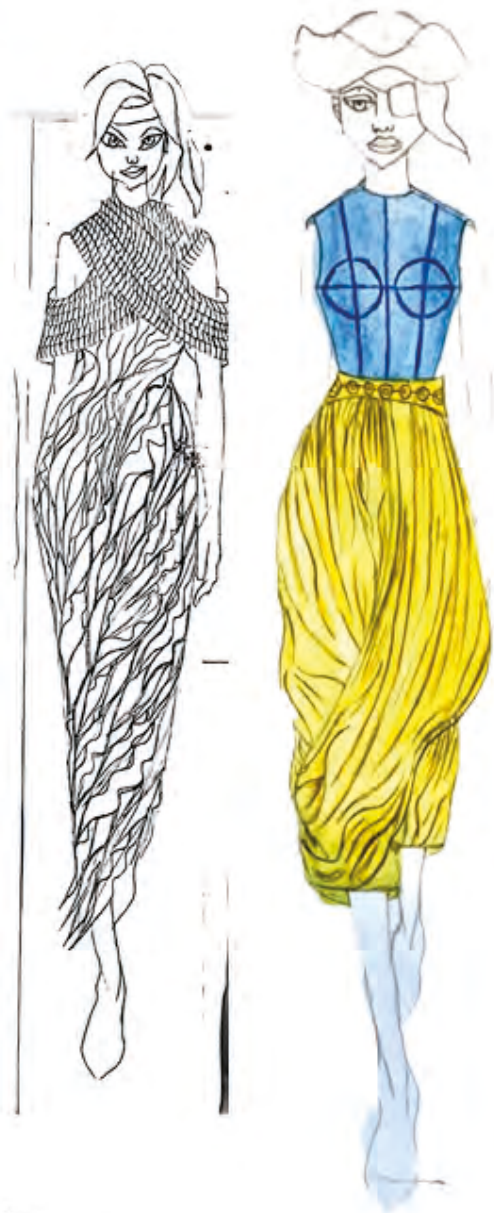


Outfit 2-

For the final garment rope will be as shown in design, over the corset top and skirt.

Improvements on outfit 2 toile was to keep sleeves puffier by not having elastic on the shoulder area, to make the corset more firm and structured, to elongate the bottom of the sleeve for longer drape, and to have the skirt rope covering the bottom of the corset to keep the whole outfit looking seamless and blending the rope.





Process of outfit 3.

The baggy/draped hareem pant like trousers were a large aspect of my research throughout the project. The tying of rope being heavily hung over an individuals body from my research enforced the design of outfit 3.



Process of outfit 4-

The constant historical references of large sleeves enforced the sleeve design along with the bottoms of pirate trousers. The draped rope is to contrast the idea of luxury and add a shocking effect to the jumpsuit with materials used.



Process of outfit 5-

Corsets were worn frequently during the elizabethan period by normal people and they are also shown to be worn by women in pirate films.

The rope on top of a structured corset adds the effect of restriction and weight.

The skirt design has gathers for drape which links to the layered skirts worn in my historical research.





Process of outfit 6-

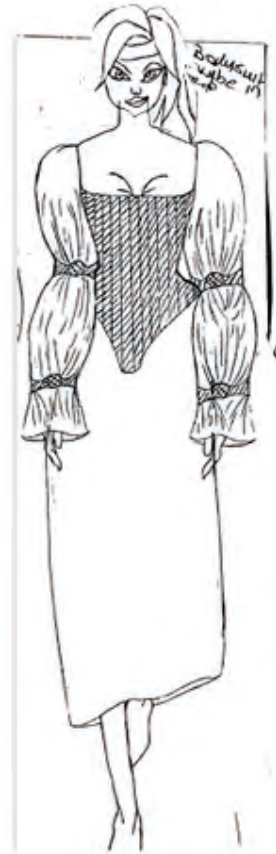
The criss cross of rope through standwork experimentation mainly resulted in the design for outfit 6.

The final design for this outfit was formed from my initial sketches, my historical research and wanting to modernise the silhouette.



Process of outfit 7-

Linking to other designs the structured corset and heavy rope influenced this outfit. I wanted a contrast to the structured rope bodysuit so through historical elizabethan imagery then enforced the elongated draped sleeves. I also enjoyed the bodysuit being over the shorts as longer corsets/bodysuits were worn with the bottom showing historically.





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Process of outfit 8-

The huge sleeves were influenced by the many images gathered of female dress that i came upon through research, along with the long sleeves/capes pirates also wore.

The rope detailing placed on a large sleeve like this adds the drama i was looking for.





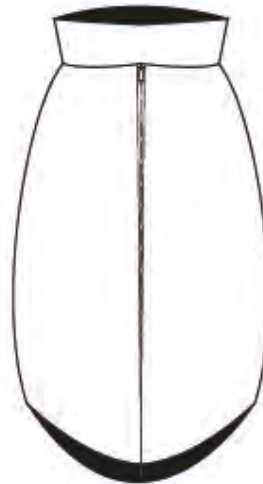
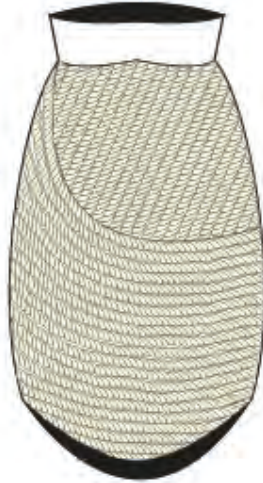
Cad no.1

Gold metallic eyelets

Top pulls over the head

Rope hand stitched onto garment

Gold metallic zips



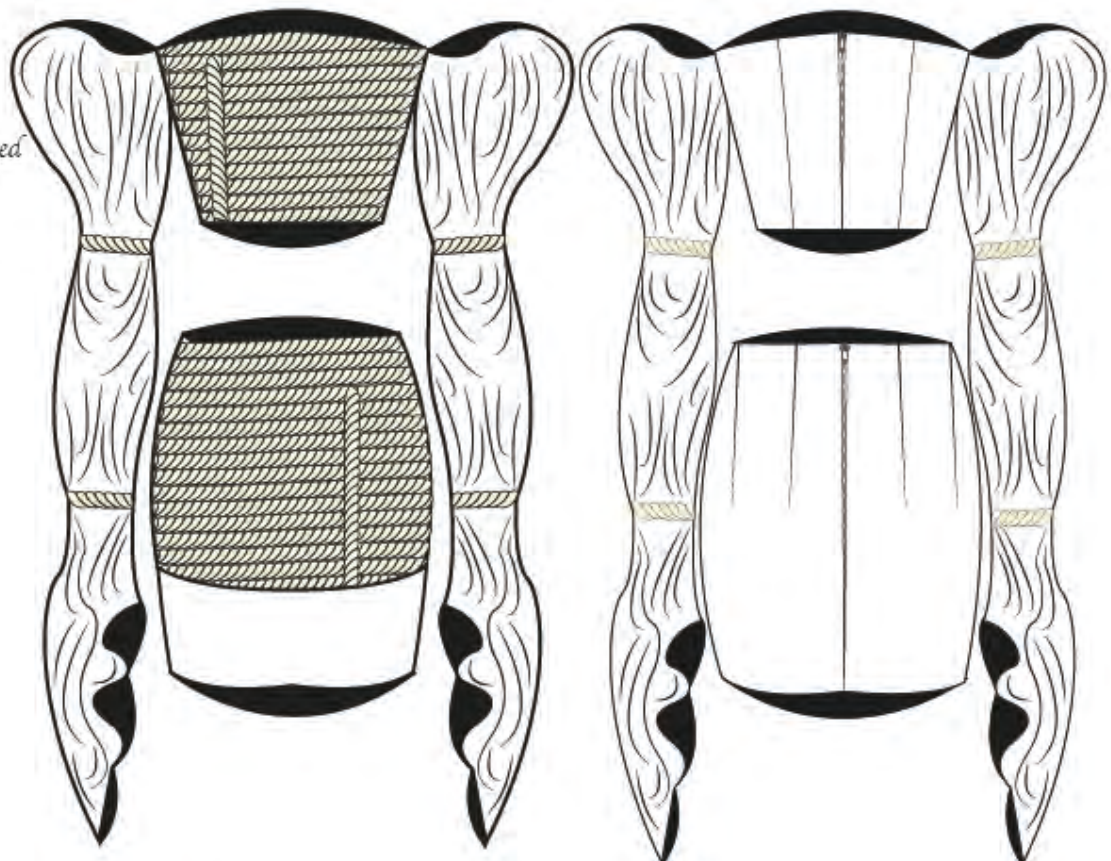
Cad no.2

Gold metallic zips

Boning on corset top and fully bagged out

Elasticated at the elbow and wrists

Rope attached into the seams

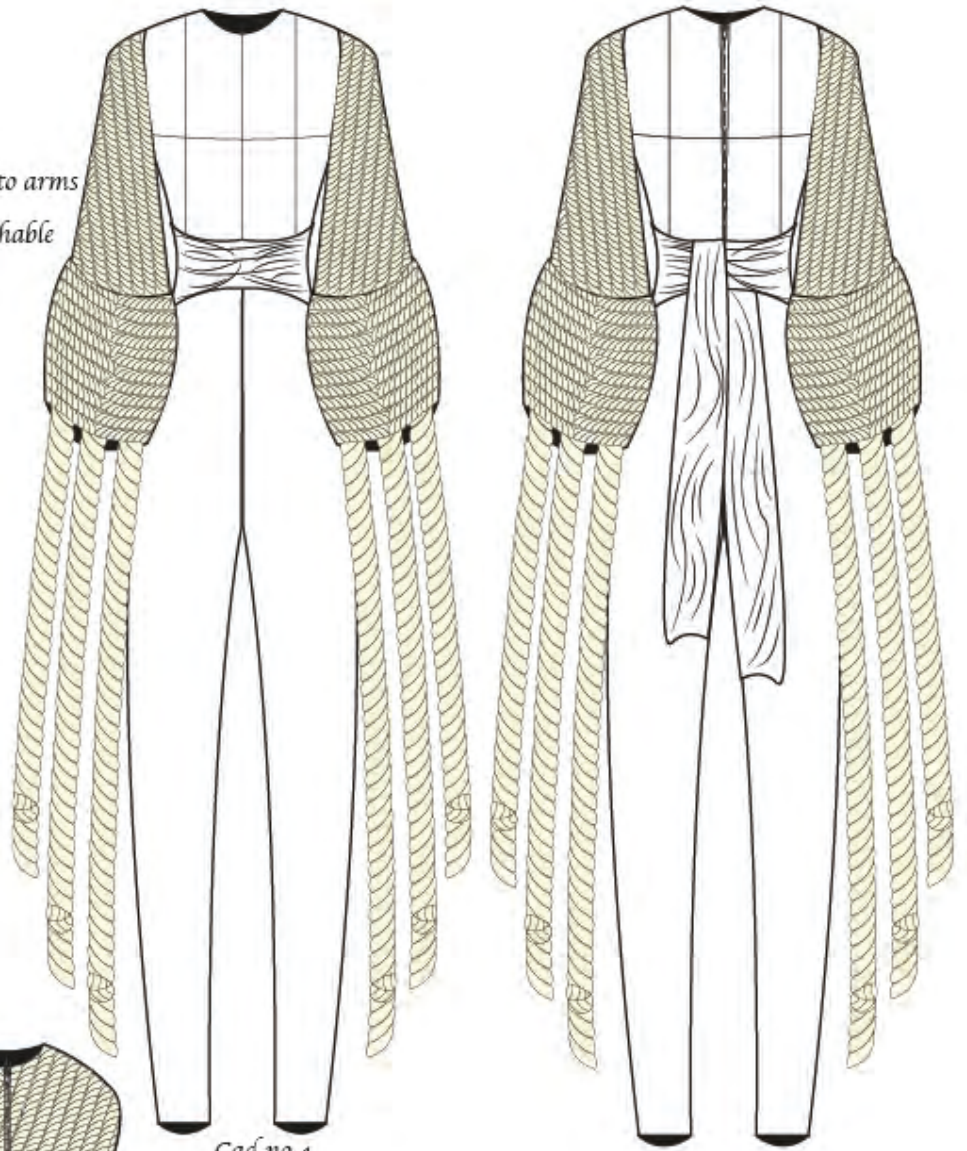


Cad no.3

Gold metallic zips

Rope hand stiched onto arms

Waistband sash detachable



Cad no.4

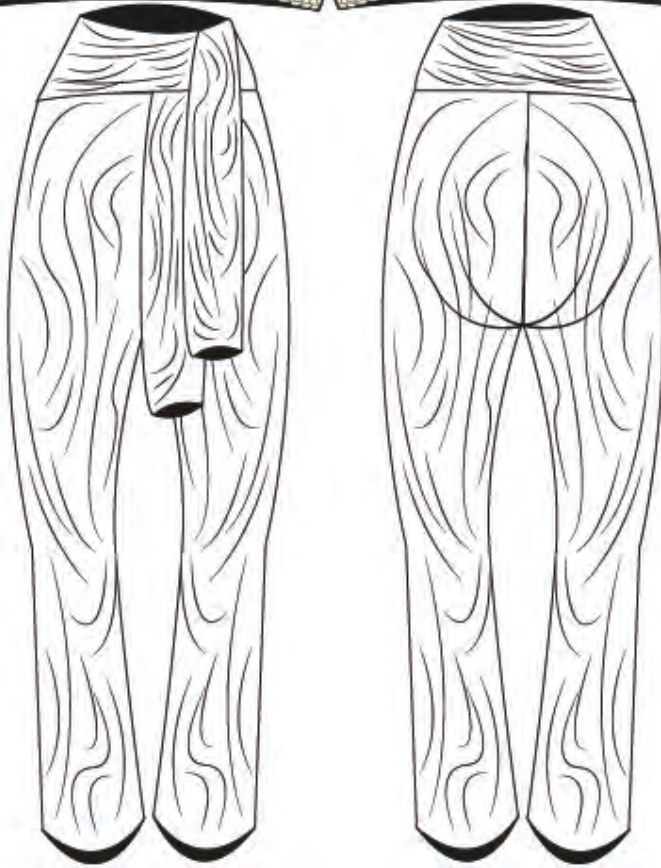
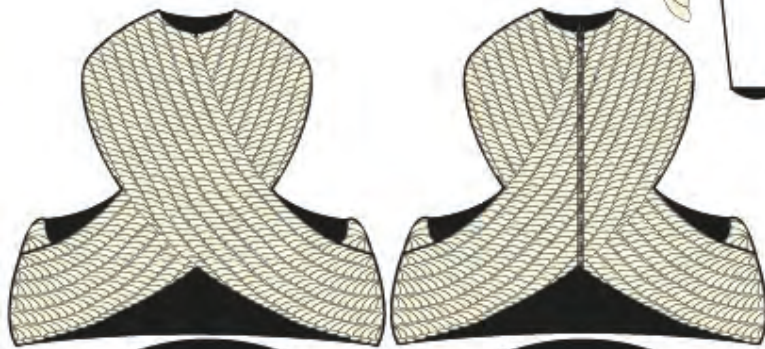
Gold metallic zips

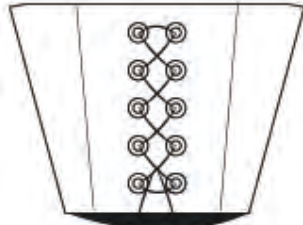
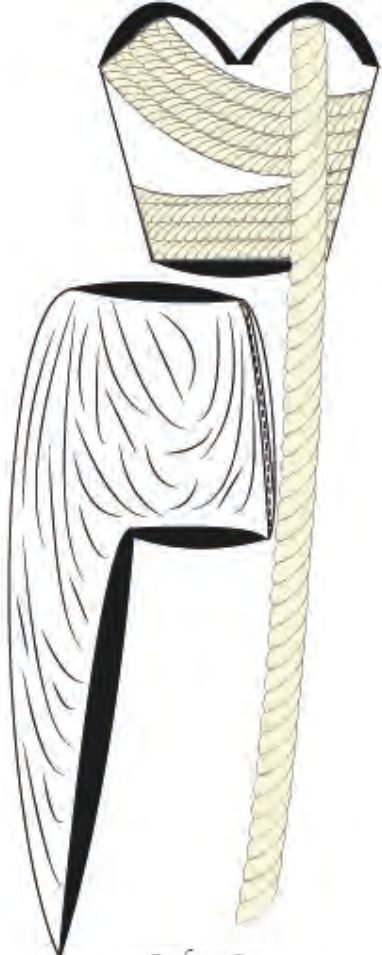
Rope twisted around zip

Shoulder pads placed inside top

Waistband belt can be adjusted

No fly as trousers are elasticated





Cad no.5

Gold Metalix eyelets and white laces to tie

Corset has boning to keep structure and is fully bagged out

Gold metallic zip on skirt

Rope stiched into seams

Facing at waist of skirt

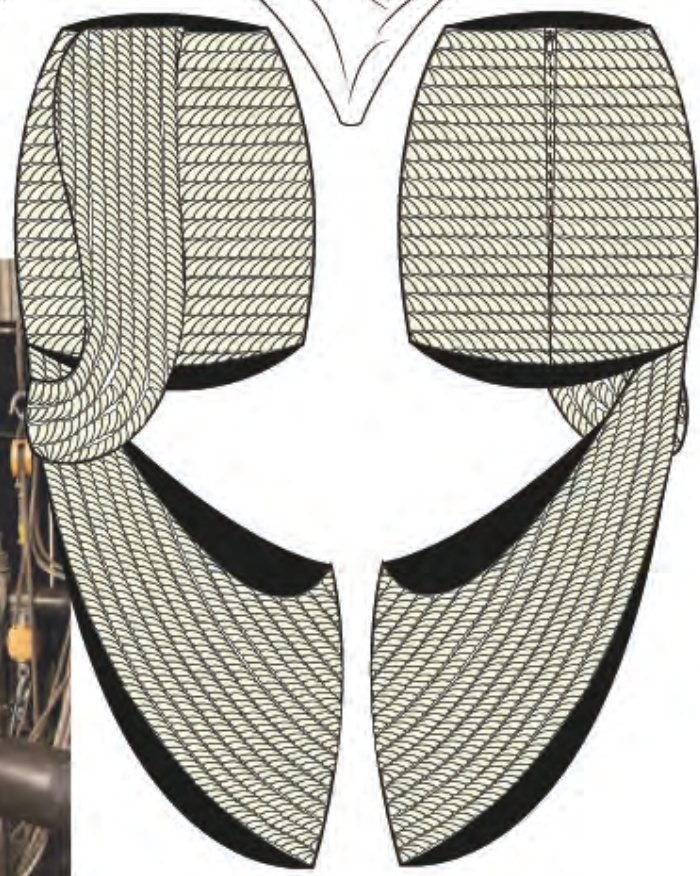
Cad no.6

Stretch bodysuit with no fastenings

Gold metallic zip on skirt

Facings and fully bagged out skirt

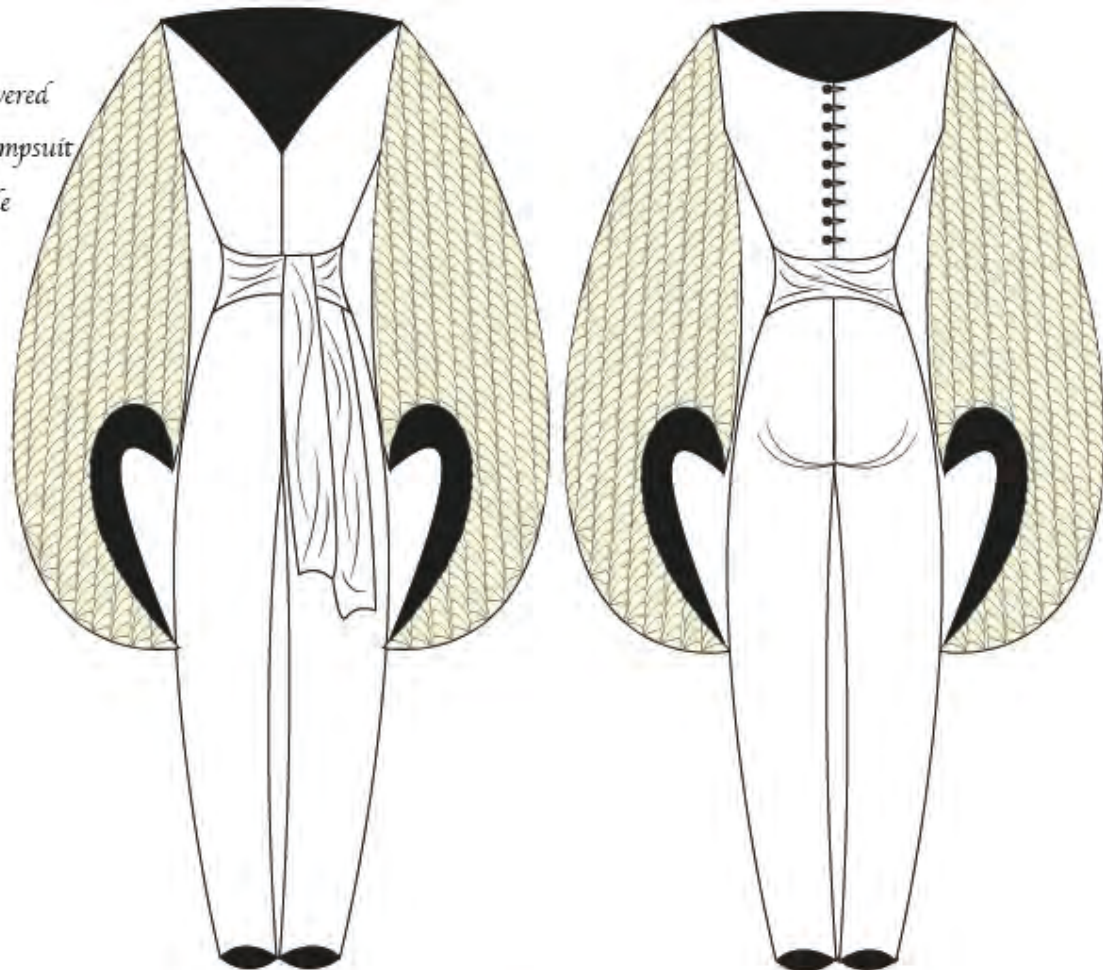
Rope attached into seams



Cad no.7

Small white fabric covered buttons for back of jumpsuit

Belt sash is detachable



Cad no.8

Small white fabric covered buttons on back of bodysuit

Elasticated at the elbow

Rope stitched into the seams and hand tacked down

Shorts will contain classic fly and zip along with a facing

