



Expressing One's Femininity

The goal of this project is to explore how womenswear can be designed in a way that expresses femininity, delicacy, and elegance. This involves creating garments that are flattering to the female form, emphasizing the curves and silhouette of the body. Additionally, the materials used should be soft and lightweight, while the colours and patterns should be subtle and sophisticated. The delicacy of women's wear in the 1800s was characterized by light, airy fabrics, intricate embroidery, and intricate details. Women favoured light, flowing gowns that were often adorned with lace and fine fabrics.

Focusing on significant historical eras including the Victorian era, the 1920s, and the 1960s, this study examines how femininity has altered since the 1800s in the fashion business.

Women were supposed to dress modestly during this time since femininity was equated with purity, domesticity, and modesty. Ladies wore long, flowing gowns with high necklines. During this time, the restricting character of women's clothes reflected cultural expectations of women as obedient and dutiful housewives.

The traditional ideas of femininity began to embrace a more carefree and independent lifestyle in the 1920s. With lower hemlines, dropped waistlines, and more straightforward designs, clothing styles become looser and less constricting.

Fashion today is more inclusive and diverse than it previously was, reflecting the evolving ideas about what femininity should be like.

My research is based on the transition of femininity since the 1800s and how that has impacted how delicate womenswear is today. Since silk cloth has a substantial historical association with womenswear, that will be my project's primary area of concentration. My plan is to revive some of the fabrics and styles from that time period while upgrading them for today's society and giving them a mix-and-match feel that will demonstrate that the femininity of the past has not yet been lost in today's society.

Throughout this project, I'll be experimenting with a variety of shapes, colours, and prints that were popular at the time, as well as how I might be able to modernise them for today. Popular prints of the time included floral, geometric, and scenic designs with lots of bold, bright colours. Paisley, toile de Jouy, and chintz were a few of the most widely used textile prints throughout the 1800s.

Silk fabric is a delicate fabric that is often used to create feminine, sophisticated clothing. It has a luxurious feel and is soft to the touch, making it a great choice for womenswear. The fabric also has a slight sheen, which adds a subtle sophistication to any look. Silk fabric also drapes nicely, adding a delicate, graceful look. It is a popular choice for eveningwear and formal occasions, and can be used to create a classic, timeless look. I want to mix the sensual, delicate, and powerful characteristics of femininity, so I want to use colours that convey these qualities. Pink is generally associated with femininity, sensuality, and romance. Teal has peaceful, creative, and serene connotations. Red is an intense hue that is linked to passion and bravery.





WEAR

MENS

W
O

The nineteenth century opened with a fashion landscape that was changing dramatically and rapidly from the styles of a generation earlier. The French Revolution brought fashions that had been emerging since the 1780s to the forefront. Neoclassicism now defined fashion as both men and women took inspiration from classical antiquity. For women, the high-waisted silhouette in lightweight muslin was the dominant style, while fashionable men looked to the tailors of Britain for a new, refined look.

women's
menswear





1870 - 1879

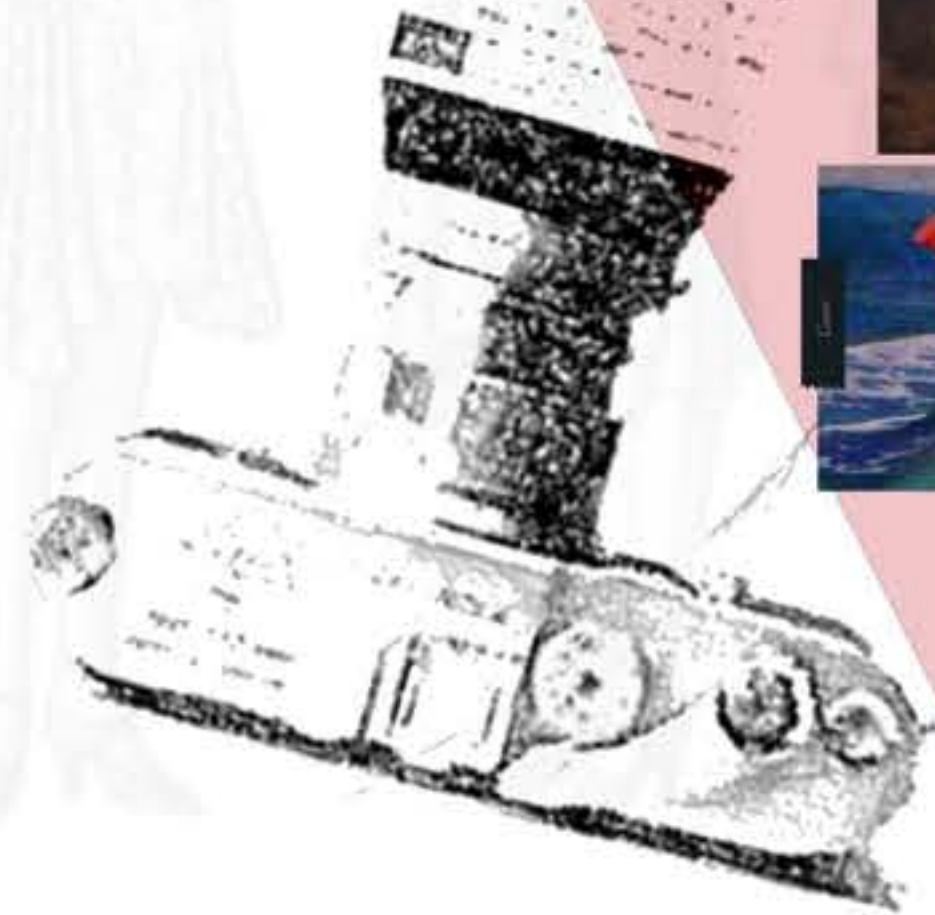
1876 - JAMES TISSOT, SUMMER

1800 1800

1810-1819

FASHION ICON:
ALEXANDRA, PRINCESS OF
WALES
(1844-1925)





ROMANTICISM



My favorite color



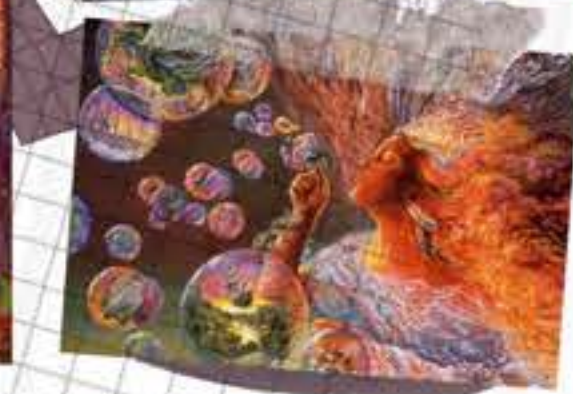
Cancers



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Raphaelite
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Color
Palette



Great Disasters in rebuild

romanticism



Romanticism

Romanticism was an artistic, literary, musical, and intellectual movement that originated in Europe towards the end of the 18th century, and in most areas was at its peak in the approximate period from 1800 to 1850.



ELLE

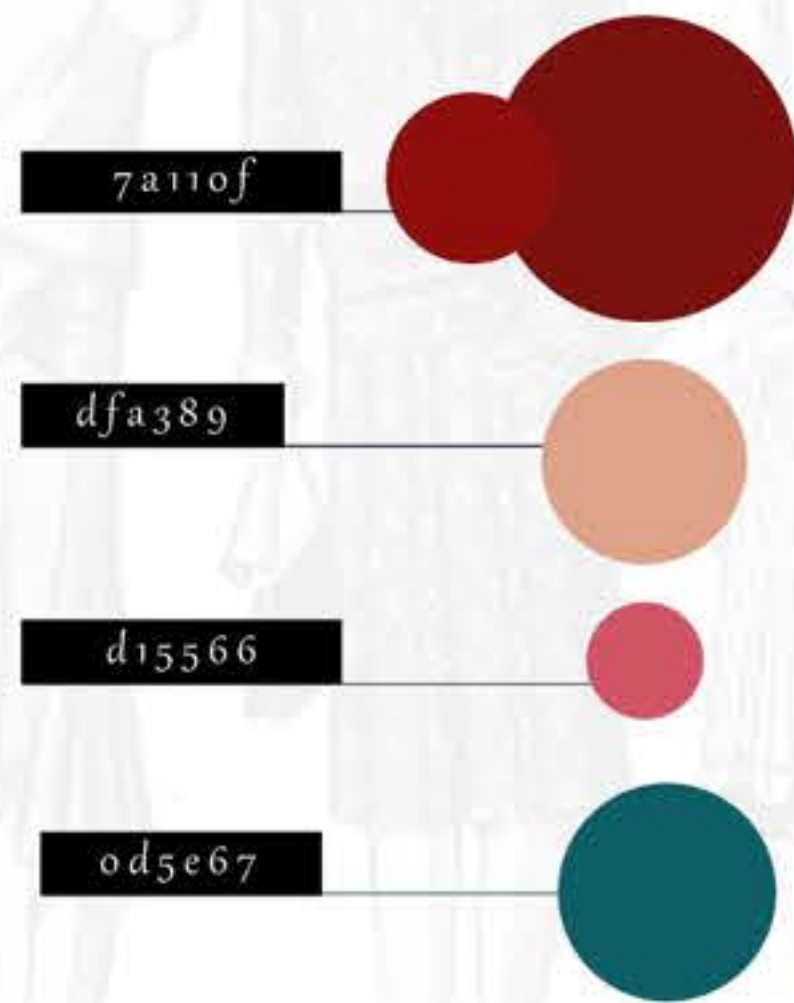
SAAB



Saab's inspiration is simple: women
"I believe that every woman has her own character that should be highlighted in the dress she wears.
I never look at what a woman is wearing in general; I always look at her as a whole."











Just the color
also the pattern
the 1 cm off the
up of the neck line
or accurate fitting





Outside the skirt
So it hangs on
the body nicely
by making the skirt
short and straight
at the waist and
hips, which made the
skirt look like a
skirt.





Adjust the
waistline by
reducing 10"
20 cm from
hips



Shorten the
to make the
higher

Shorten the
to make the
higher





adding pockets
placement



reduce pockets
and adjust them
on the side




extend the length
of the coat

shorten the
sleeves by
a few cm



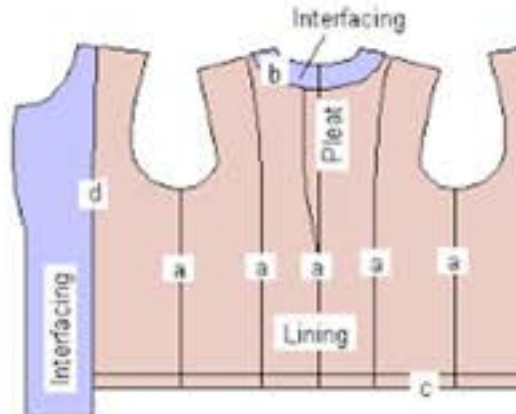
LOOK 1

EXTERNAL



The diagram shows a sleeveless garment with a wide neckline. The main body is labeled "Lining back". The garment is shown with a hem at the bottom.

INTERNAL



The diagram shows a sleeveless garment with a wide neckline. The main body is labeled "Lining". The neckline area is labeled "Interfacing". A pleat is shown on the right side of the neckline, labeled "Pleat". The left side of the neckline is labeled "d". The bottom hem is labeled "c". The right side of the neckline is labeled "b". The main body of the lining is labeled "a".

Lining back

The diagram illustrates the construction of a pleated skirt. It shows a central pleated section and two side panels. The layers are labeled as follows:

- Interfacing**: The top layer on the side panels and the bottom layer on the pleated section.
- Pleat**: The central section of the skirt that is folded.
- Lining**: The layer directly beneath the pleat.
- Interfacing**: The bottom layer on the side panels.

 Specific points are labeled with letters:

- a**: Points to the vertical seam lines on the side panels.
- b**: Points to the top edge of the pleat.
- c**: Points to the bottom edge of the skirt.
- d**: Points to the side panels.



OUTFIT 1					
Garment	Jacket	Garment	Shirt	Garment	Trousers
Colour	red	Colour	peach	Colour	peach
Fabric	Woven / polyester	Fabric	linen	Fabric	linen
Lining	Whole jacket	Lining	On bodice only	Lining	X
Fusing	facings	Fusing	X	Fusing	X

Table 6	Serial number brought	Unit per month	Number of possible connections
Table 6.1	1-10	11,000	4000 x 100 = 400
Table 6.2	11-20	10,000	3000 x 100 = 300
Table 6.3	21-30	9,000	2000 x 100 = 200
Table 6.4	31-40	8,000	1000 x 100 = 100
Table 6.5	41-50	7,000	500 x 100 = 50
Table 6.6	51-60	6,000	200 x 100 = 20
Table 6.7	61-70	5,000	100 x 100 = 10
Table 6.8	71-80	4,000	50 x 100 = 5
Table 6.9	81-90	3,000	20 x 100 = 2
Table 6.10	91-100	2,000	10 x 100 = 1
Table 6.11	101-110	1,000	5 x 100 = 0.5
Table 6.12	111-120	500	2 x 100 = 0.2
Table 6.13	121-130	250	1 x 100 = 0.1
Table 6.14	131-140	125	0.5 x 100 = 0.05
Table 6.15	141-150	62.5	0.25 x 100 = 0.025
Table 6.16	151-160	31.25	0.125 x 100 = 0.0125
Table 6.17	161-170	15.625	0.0625 x 100 = 0.00625
Table 6.18	171-180	7.8125	0.03125 x 100 = 0.003125
Table 6.19	181-190	3.90625	0.015625 x 100 = 0.0015625
Table 6.20	191-200	1.953125	0.0078125 x 100 = 0.00078125
Table 6.21	201-210	0.9765625	0.00390625 x 100 = 0.000390625
Table 6.22	211-220	0.48828125	0.001953125 x 100 = 0.0001953125
Table 6.23	221-230	0.244140625	0.0009765625 x 100 = 0.00009765625
Table 6.24	231-240	0.1220703125	0.00048828125 x 100 = 0.000048828125
Table 6.25	241-250	0.06103515625	0.000244140625 x 100 = 0.0000244140625
Table 6.26	251-260	0.030517578125	0.0001220703125 x 100 = 0.00001220703125
Table 6.27	261-270	0.0152587890625	0.00006103515625 x 100 = 0.000006103515625
Table 6.28	271-280	0.00762939453125	0.000030517578125 x 100 = 0.0000030517578125
Table 6.29	281-290	0.003814697265625	0.0000152587890625 x 100 = 0.00000152587890625
Table 6.30	291-300	0.0019073486328125	0.00000762939453125 x 100 = 0.000000762939453125
Table 6.31	301-310	0.00095367431640625	0.000003814697265625 x 100 = 0.0000003814697265625
Table 6.32	311-320	0.000476837158203125	0.0000019073486328125 x 100 = 0.00000019073486328125
Table 6.33	321-330	0.0002384185791015625	0.00000095367431640625 x 100 = 0.000000095367431640625
Table 6.34	331-340	0.00011920928955078125	0.000000476837158203125 x 100 = 0.0000000476837158203125
Table 6.35	341-350	0.000059604644775390625	0.0000002384185791015625 x 100 = 0.00000002384185791015625
Table 6.36	351-360	0.0000298023223876953125	0.00000011920928955078125 x 100 = 0.000000011920928955078125
Table 6.37	361-370	0.00001490116119384765625	0.000000059604644775390625 x 100 = 0.0000000059604644775390625
Table 6.38	371-380	0.000007450580596923828125	0.0000000298023223876953125 x 100 = 0.00000000298023223876953125
Table 6.39	381-390	0.0000037252902984619140625	0.00000001490116119384765625 x 100 = 0.000000001490116119384765625
Table 6.40	391-400	0.00000186264514923095703125	0.000000007450580596923828125 x 100 = 0.0000000007450580596923828125
Table 6.41	401-410	0.000000931322574615478515625	0.0000000037252902984619140625 x 100 = 0.00000000037252902984619140625
Table 6.42	411-420	0.0000004656612873077392578125	0.00000000186264514923095703125 x 100 = 0.000000000186264514923095703125
Table 6.43	421-430	0.00000023283064365386962890625	0.000000000931322574615478515625 x 100 = 0.0000000000931322574615478515625
Table 6.44	431-440	0.000000116415321826934814453125	0.0000000004656612873077392578125 x 100 = 0.00000000004656612873077392578125
Table 6.45	441-450	0.0000000582076609134674072265625	0.00000000023283064365386962890625 x 100 = 0.000000000023283064365386962890625
Table 6.46	451-460	0.00000002910383045673370361328125	0.000000000116415321826934



LOOK 2

EXTERNAL



INTERNAL



LINING



FABRIC: COTTON
COLOUR: PINK
PANTONE NUMBER : #E6810A

FABRIC: SILK
COLOUR: RED
PANTONE NUMBER : #7C3C33



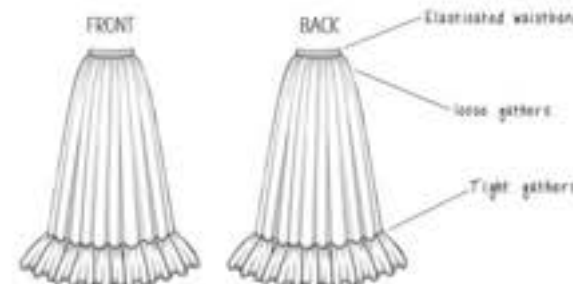
OUTFIT 2			
Garment	Shirt	Garment	Maxi dress
Colour	Pink	Colour	Red
Fabric	Linen / cotton	Fabric	Silk
Lining	X	Lining	Whole garment
Fusing	On the collar	Fusing	bodice

1999	Spinal assets bought	Spinal assets sold	Report to pension contribution
Plant and	200	15,000	40000 - 15000 = 25000
Fixed assets	2000	80,000	12000 - 2000 = 10000
Bank overdrafts	2000	80,000	70000 - 2000 = 68000
Share sold	200	80,000	10000 - 2000 = 8000
Spinal new sale	800	80,000	20000 - 8000 = 12000
Storage	2000	80,000	10000 - 2000 = 8000
Bank overdrafts, Prepayments	200	200	200
Non-current assets	200	100	100
Actual to expense	80,000	Spinal to assets	\$ 100,000



LOOK 3

EXTERNAL



INTERNAL



DESIGN SPECIFICATION



FABRIC: SILK SATIN
COLOUR: TEAL
PANTONE NUMBER: #8A9933



FABRIC: SILK LINEN
COLOUR: PEACH
PANTONE NUMBER: #F0E1A7



STYLE NUMBER	STYLE NAME	UK SIZE	COLOUR	SUPPLIER	DESCRIPTION
SS01	Peplum Bodice	8 / 10	Peach	Sheffield Hallam University	Peplum top with bodice darts. Bodice will be fused and lined. Gathers at the bottom with only lining.

OUTFIT 3

Garment	Peplum bodice	Garment	Double gathered skirt
Colour	Peach	Colour	Teal
Fabric	Raw silk	Fabric	Silk
Lining	On the bodice	Lining	Only on long skirt
Interfacing	On the bodice	Interfacing	X

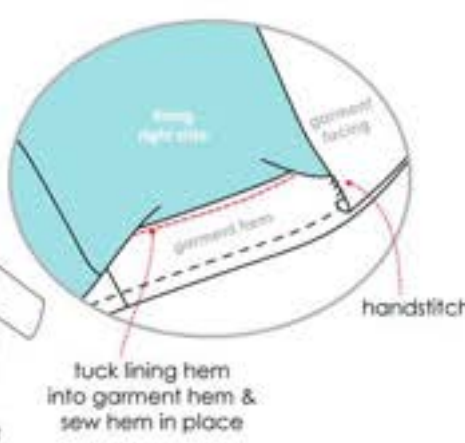
Teal silk	5m	Rx 1000	5000 / 250 = £20
Peach raw silk	4m	Rx 800	3200 / 250 = £12.80

LOOK 4

EXTERNAL



INTERNAL



DESIGN SPECIFICATION



FABRIC: COTTON POLYESTER
COLOUR: TEAL
PANTONE NUMBER: #206174



FABRIC: SILK
COLOUR: BABY PINK
PANTONE NUMBER: #E293AC



FABRIC: SILK
COLOUR: RED
PANTONE NUMBER: #7C3133



STYLE NUMBER	STYLE NAME	UK SIZE	COLOUR	SUPPLIER	DESCRIPTION
SS01	Shorts with smocking Buttoned knee top Bleiser	20	Red Pink Teal	SHEFFIELD HALLAM UNIVERSITY	Shorts with elasticated waistband and will have Canadian smocking at front hemline. Buttoned down collar that will be tied into a knot on the front. Shorts length blazer with patch pockets.

OUTFIT 4

Garment	Jacket	Garment	Shorts	Garment	Shorts
Colour	Teal	Colour	Pink	Colour	Red
Fabric	cotton / polyester	Fabric	Silk	Fabric	Silk
Lining	bodice	Lining	X	Lining	Smocking part only
Fusing	Facing and collar	Fusing	Collar only	Fusing	Waistband

Item	Material length	Cost per meter	Required quantity
Teal silk	5m	Rx 1000	1000 / 5 = 200
Pink silk	4m	Rx 800	800 / 4 = 200
Red silk	3m	Rx 600	600 / 3 = 200
Teal cotton	2m	Rx 400	400 / 2 = 200
Pink cotton	1m	Rx 200	200 / 1 = 200
Red cotton	1m	Rx 200	200 / 1 = 200
Teal polyester	1m	Rx 200	200 / 1 = 200
Pink polyester	1m	Rx 200	200 / 1 = 200
Red polyester	1m	Rx 200	200 / 1 = 200
Total to make	Rx 25,000	Number to purchase	£ 140.00

Color POP RunWay



MultiFunctional runway outfits



motive: _____

EXTRAVAGANT





INSPIRED

RUNWAY



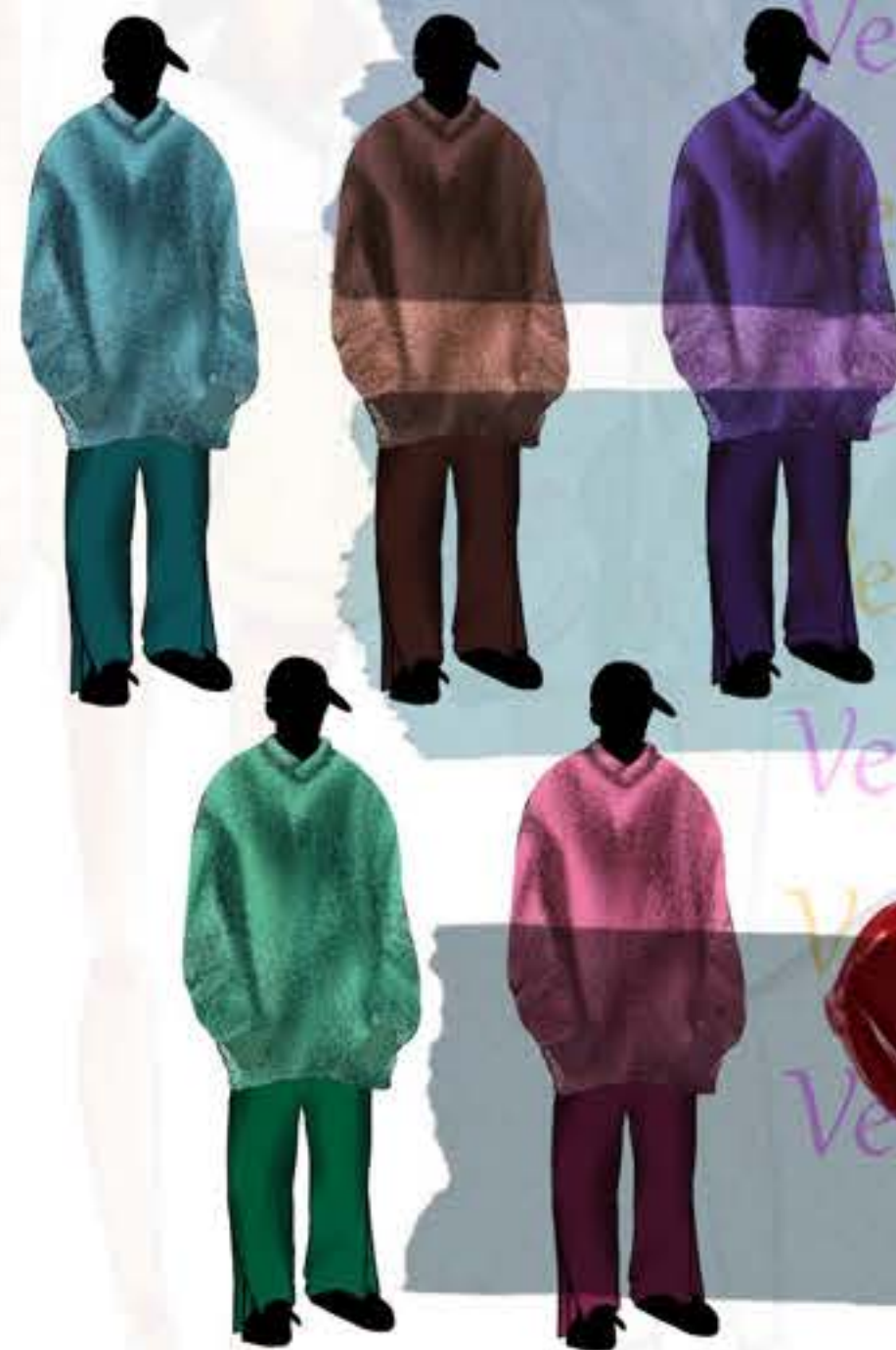
POP



OF

COLOR

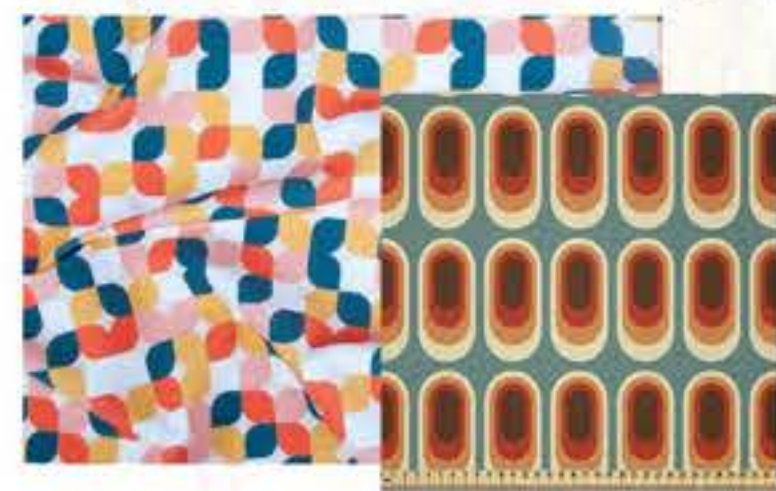
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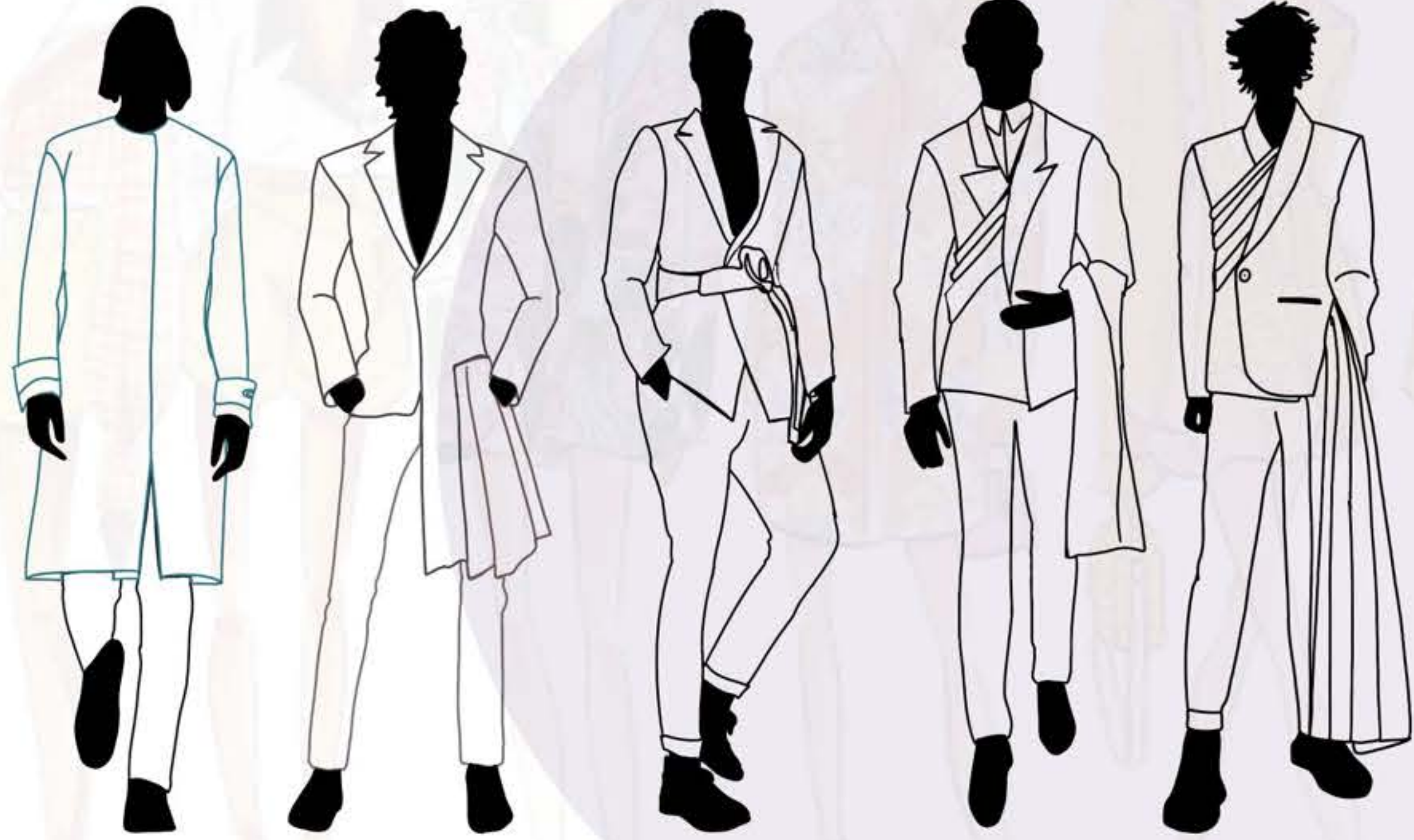


Eleven

BUT

Casual









**REAL
LEATHER**

**STAY
DIFFERENT**

**From Hide
to
BackPack:**

**The Art of Crafting
Cattle leather Bags**

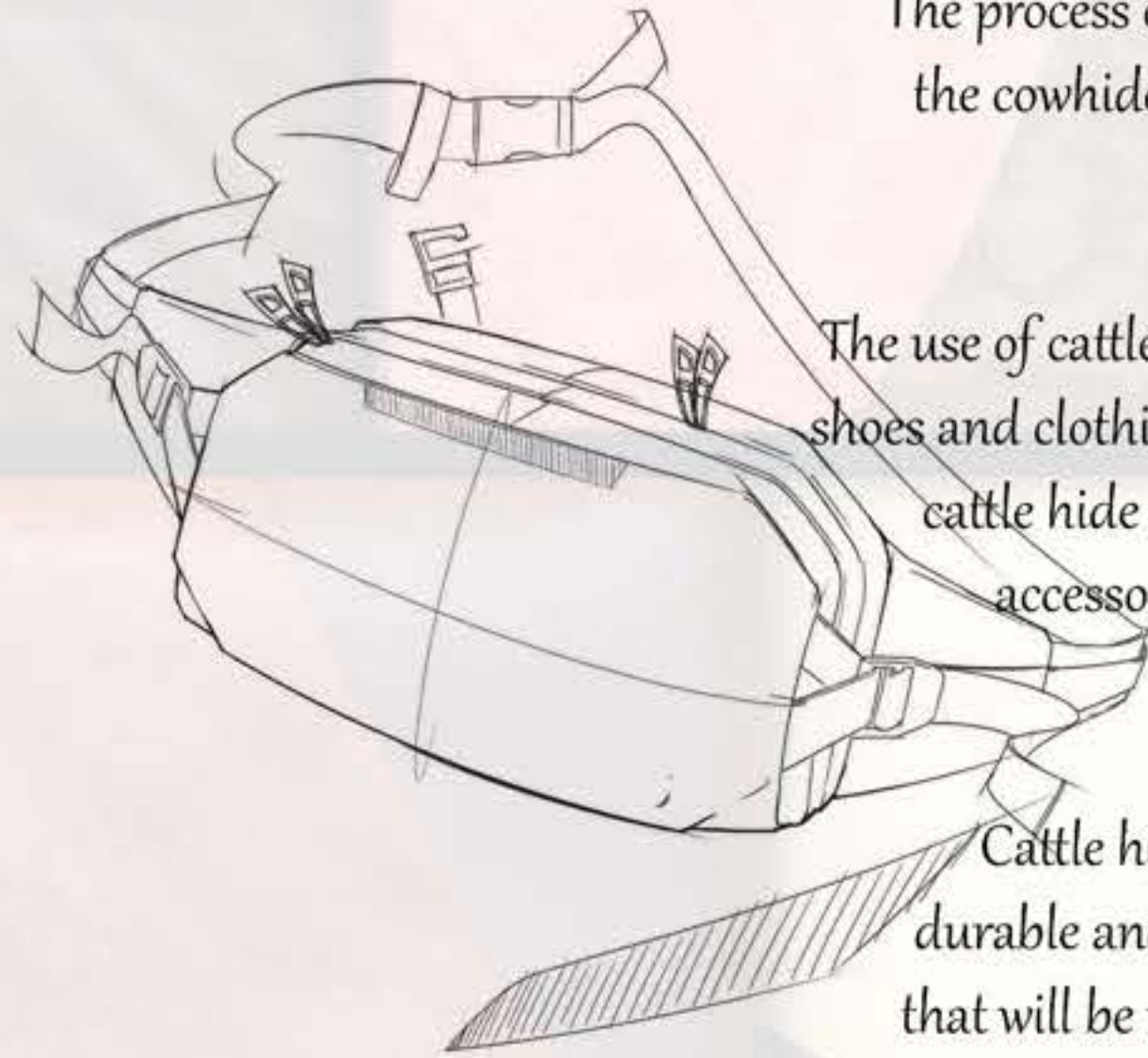


REAL
LEATHER

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The Art of Crafting
Cattle leather Bags



Cattle hide leather is a type of leather that is made from the skin of cows. It is one of the most widely used types of leather due to its durability, strength, and versatility. The process of making cattle hide leather involves removing the hair and flesh from the cowhide, tanning the skin to make it more durable, and then finishing it with various treatments to give it a desired look and feel.

The use of cattle hide for leather dates back to ancient times, with evidence of cowhide shoes and clothing found in archaeological sites around the world. In the Middle Ages, cattle hide leather was widely used for armor, as well as for shoes, belts, and other accessories. Today, it is still a popular choice for a wide range of leather goods, including furniture, bags, and jackets.

Cattle hide leather has many benefits over other types of leather. It is extremely durable and resistant to wear and tear, making it an excellent choice for products that will be used frequently. It also has a natural beauty and texture that improves with age and use, giving it a unique character and charm. Additionally, cattle hide leather is easy to care for and can be cleaned with a damp cloth or mild soap and water.



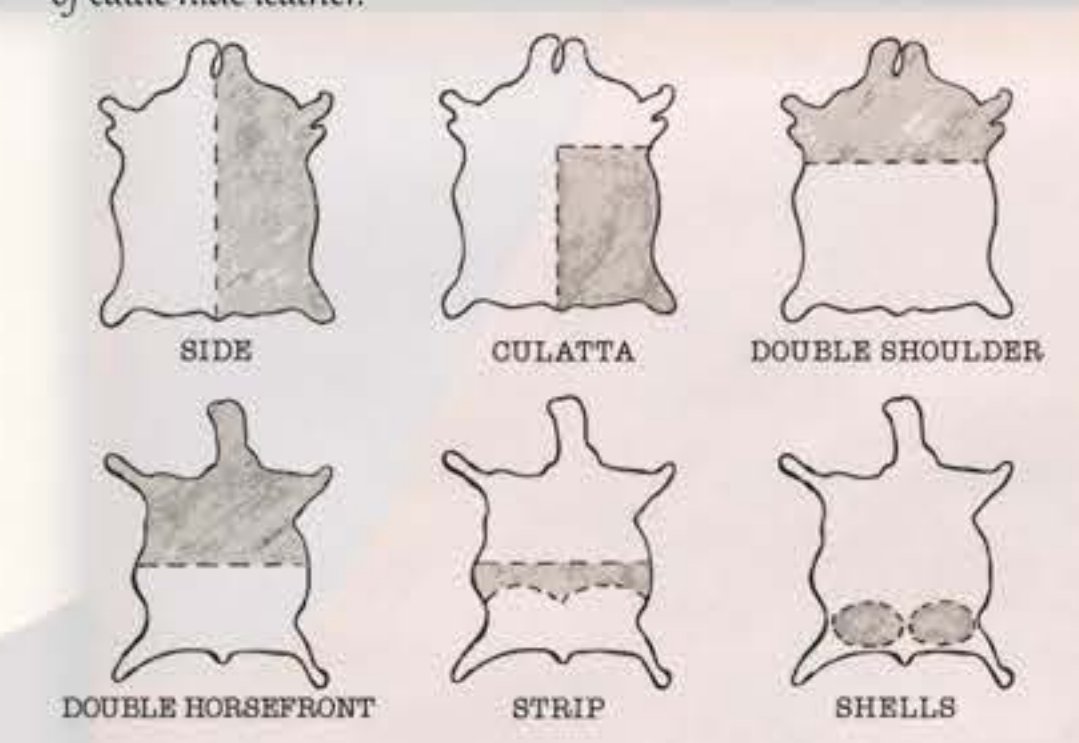
REAL LEATHER From Hide to Backpack:
STAY DIFFERENT The Art of Crafting Cattle leather Bags



Strength (How rugged it is)	★★★★★	★★★★★	★★★★★	★★★★★
Stretchability (How Flexible it is)	★★★★★	★★★★★	★★★★★	★★★★★
Weight (How heavy it feels on the body)	★★★★★	★★★★★	★★★★★	★★★★★
Insulation (The ability to keep warm)	★★★★★	★★★★★	★★★★★	★★★★★
Softness (Whether it feels smooth or not)	★★★★★	★★★★★	★★★★★	★★★★★

Types of Cattle Hide Leather

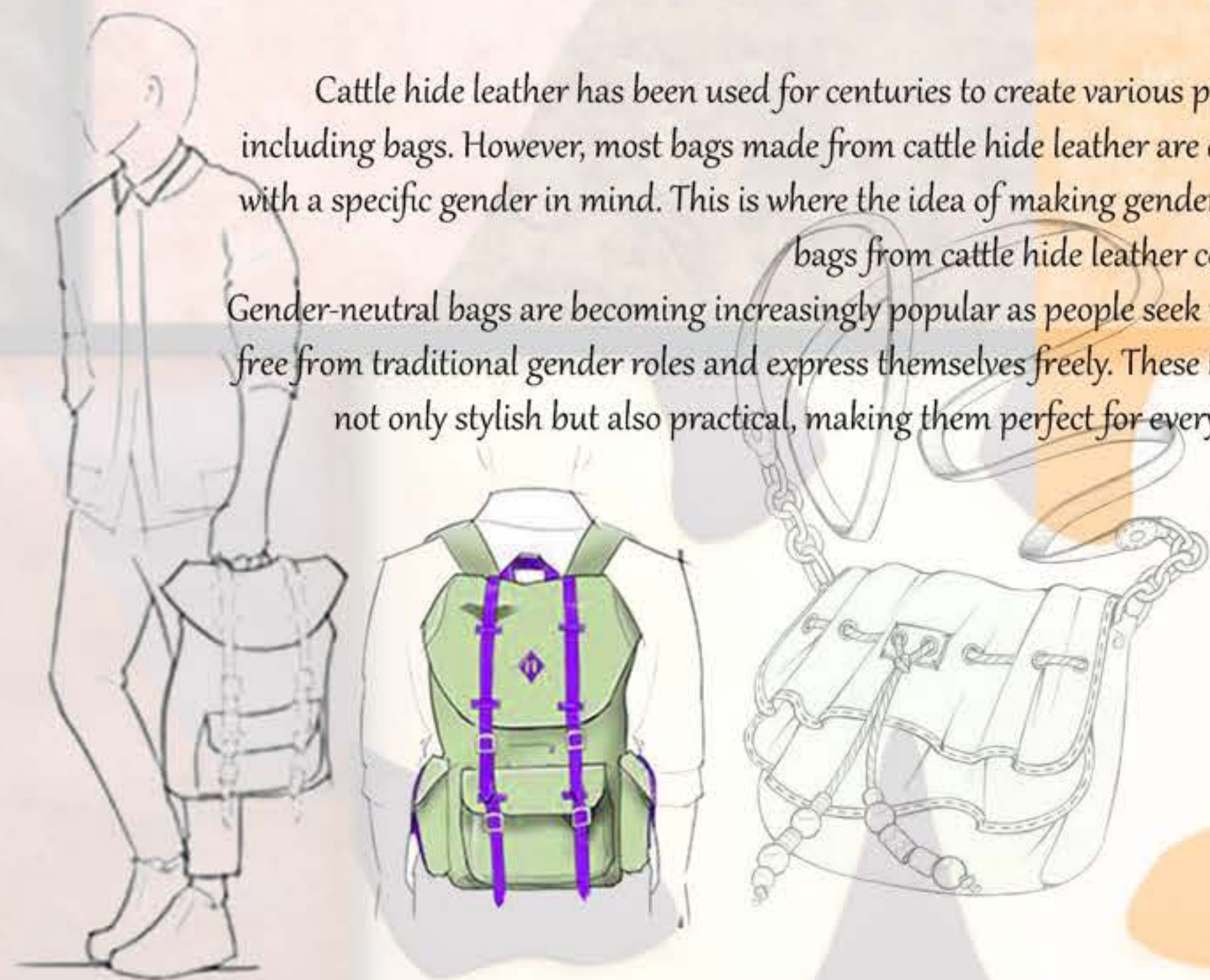
There are several different types of cattle hide leather, each with its own unique characteristics and uses. Full-grain leather is the highest quality and most durable, while top-grain leather is slightly less durable but more affordable. Split-grain leather is made from the lower layers of the cowhide and is less durable than full-grain or top-grain leather. Finally, bonded leather is made from scraps of cowhide that have been bonded together with glue and is the least durable of all the types of cattle hide leather.



Cowhide leather is also a popular material for handbags and purses. With their natural texture, unique patterns, and great patina potential, handbags and purses made from high-quality cowhide leather look swanky,, get better with use & can last a lifetime



**REAL
LEATHER** From Hide
to
BackPack:
**STAY
DIFFERENT** The Art of Crafting
Cattle leather Bags



Cattle hide leather has been used for centuries to create various products, including bags. However, most bags made from cattle hide leather are designed with a specific gender in mind. This is where the idea of making gender-neutral bags from cattle hide leather comes in. Gender-neutral bags are becoming increasingly popular as people seek to break free from traditional gender roles and express themselves freely. These bags are not only stylish but also practical, making them perfect for everyday use.



While the production of cattle hide leather does have some environmental impact, it is generally considered to be less damaging than the production of synthetic materials like plastic. Many leather manufacturers are also taking steps to reduce their environmental impact by using eco-friendly tanning processes and sourcing hides from sustainable farms.

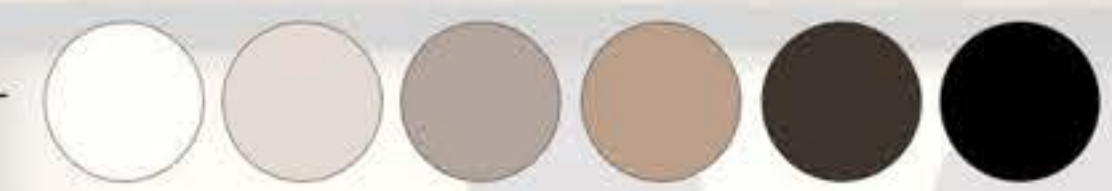
Environmental Impact of Cattle Hide Leather

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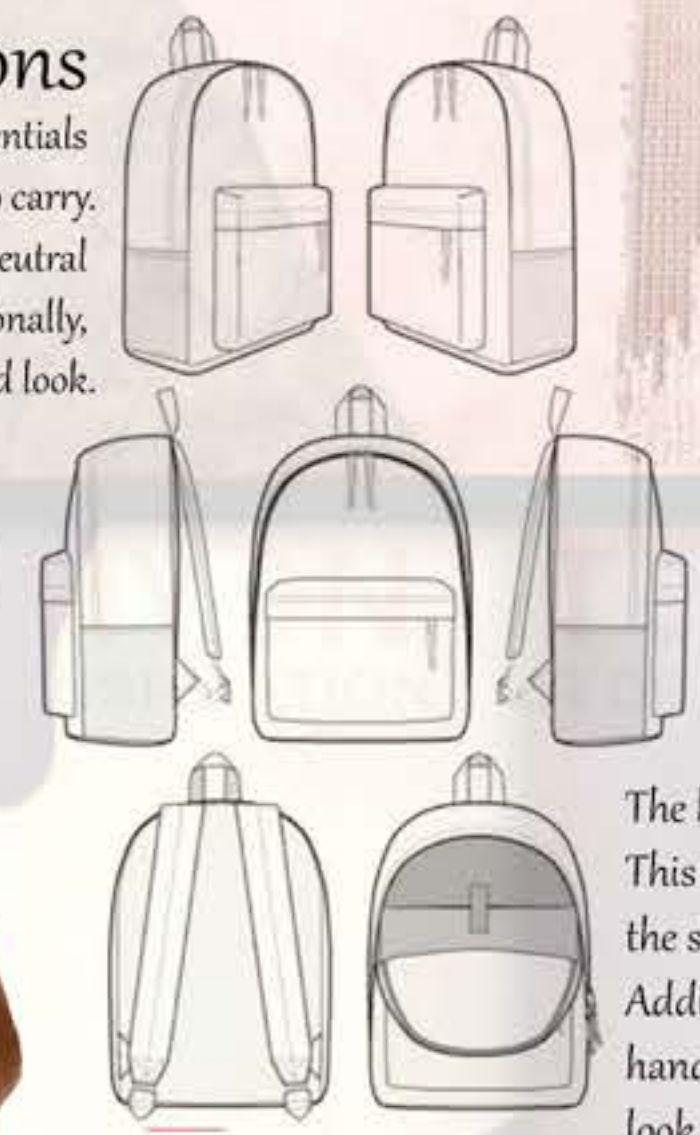
Design Considerations

Gender-neutral bags should be spacious enough to carry all your essentials while still being compact and easy to carry.

Another consideration is the colour and finish of the leather. Gender-neutral bags should have a neutral colour palette that can complement any outfit. Additionally, the finish should be matte or semi-glossy to give the bag a timeless and sophisticated look.



with neon touch



Whether you're looking for a bag for work, travel, or everyday use, a gender-neutral bag made from cattle hide leather is a versatile and timeless choice that will serve you well for years to come.

The bag should be well-made with attention to detail and precision. This means using high-quality leather and hardware and ensuring that the stitching is strong and even. Additionally, the bag should be designed to last for years, with reinforced handles and a sturdy base. A well-crafted gender-neutral bag will not only look good but also stand the test of time.

Craftsmanship



TANNING PROCESS

The tanning process is one of the most crucial steps in making a cattle hide leather bag. There are several methods of tanning, including vegetable tanning, chrome tanning, and synthetic tanning. After the hides are tanned, they are dried and stretched to ensure that they are flat and even. They are then cut into sections and prepared for stitching.



vegetable tanning tans the hide using the natural tannins present in plants like oak and mimosa. Even while it takes longer and involves more skill and knowledge, the procedure results in leather that has a more natural appearance and feel and is longer-lasting and more environmentally friendly.

Due to its capacity to create a robust, resilient leather with a natural appearance, vegetable tanning is frequently regarded as the ideal tanning procedure for creating leather bags. Because it uses naturally occurring plant tannins rather than artificial chemicals, vegetable-tanned leather has a reputation for being more environmentally friendly than other tanning processes. Vegetable-tanned leather also has the ability to age gracefully and acquire a patina over time, which can give a leather bag personality and distinction. Vegetable tanning may therefore be a fantastic option to take into consideration if you're looking for a tanning method to create leather purses.



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Cattle leather Bags



GENDER NEUTRAL HAND DRAWN COLOURED LEATHER BAGS