

Transparent Pannier

Colleen Moretz, West Virginia University, USA

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Contextual Review and Concept: This design is a juxtaposition of the interpretive study of eighteenth century historical fashion and contemporary ideal body image. The fashions of the eighteenth century transformed the female body into the *de rigueur* silhouette of the era. (Fillmer, 2010) In contrast, the body itself became a powerful medium of expression in the twenty-first century fashion. (Fukai, 2012) During the 1700's, the female body was manipulated with the use of elaborate devices, layers of understructures, and foundations to hide and alter the woman's true physique, where now the body itself has become the fashion. Today, it is possible to transform the appearance of the body through diet, exercise, cosmetic treatment, and plastic surgery.

An investigation of designers Jean-Paul Gaultier and Vivienne Westwood showed that both featured designs that are a form of deconstruction by rearranging pre-existing structures. And example includes references to historical costume that incorporated corsets as outerwear by reversing the inner and outer clothes, blurring the lines between outerwear and underwear. (Fukai, 2012) The *Transparent Pannier* design reveals the architecture and engineering of the pannier to the viewer. The figure of the wearer is exposed and enhanced by the lines of the design and the aesthetic sense of the pannier. The design exposes and compliments-not hides, not transforms- the female body. This piece reveals the intended purpose of melding the past with the present.

Aesthetic Properties and Visual Impact: Design principles were incorporated into the design to accentuate the wearer's body. The celadon solid silk fabric (a neutral) was utilized for the overskirt and the side and back bodice since it was the greatest proportion of the design and not the intended focal point. The celadon floral silk is used to construct the stomacher and the band detail that wraps around the overskirt to add an element of interest. The violet silk is strategically applied to the pannier and the shorts to highlight the wearer's legs and the design of the pannier. To draw the viewer's eye up to the face, a violet band is carried up through the bodice and up onto the straps that then crisscrosses in the back.

Process, Technique, and Execution: Preliminary design sketches were developed in Illustrator and the chosen fabrics were scanned and placed into the illustrations. To develop the pattern sets, a muslin was created by draping on a form. The draped design features an exposed pannier constructed from hoop steel and cross support bands covered in violet silk. The violet silk was also used for accent pieces on the corseted bodice and a pair of shorts (worn under the pannier). Couture construction and hand sewing techniques were used to assemble the final garment. To

support the bodice, a foam understructure was built into the bust area and a corset was shaped by creating casings along the princess seams and feeding plastic boning through the casing. The overskirt (fashioned after the Polonaise of the late 1700's) and bodice are constructed from a celadon silk. To produce the desired voluminous outer structure to the overskirt, a cotton underlining and several layers of crinoline were used. A roll was fashioned out of the silk and filled with a fiberfill to place under the back portion of the underskirt to help support the weight of the skirt. The V-shaped stomacher (worn over the stomach and chest) and the banding on the skirt were interlined with a thin buckram to add the needed support. Couture sewing techniques were incorporated to construct the garment. A laced closure is used for both the pannier and bodice back.

Cohesion: *Transparent Pannier* is a complete body of work that includes the concept, approach, aesthetics, and the final outcome. The conceptual process for this design took into consideration the elements of design and applies the design principles to enhance the body structure, physical coloring and body movement. (Lamb and Kallal 1992)

Design Contribution and Innovation: A dialogue about fashion has starting with the body as the focus with the function and sense of the body itself. (Fukai, 2012) The *Transparent Pannier* represents the fusion of Jean-Paul Gaultier and Vivienne Westwood deconstruction designs and the historical evolution of body image. The *Transparent Pannier* is novel in the use of contemporary materials to interpret and execute historical elements of construction.

Materials: Shell and lining: 100% Silk, Underling: 100% Cotton, Crinoline: Polyester
Completed: October 2015

Works Cited

Fillmer, C. (2010). Retrieved May 30, 2017, from Research online:
https://researchonline.jcu.edu.au/29138/1/29138_Fillmer_2010_thesis.pdf

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Lamb, J. M., & Kallal, M. J. (1992). A conceptual framework for apparel design. *Clothing and Textiles Research Journal*, 10, 42-47.

