

Dressed to Persuade: Seeing Red

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Contextual Review and Concept: Color is ubiquitous (Singh, 2006) and it is a form of non-verbal communication. Color affects people psychologically. It can evoke feelings and memories. Color can provoke a positive or a negative reaction depending on its context and on the individual's personal perception. Advertisers capitalize on their intended audience's emotions, arousing reactions, and swaying their thinking through the use of color, profiting from successful color communication. Within 90 seconds people make up their minds about initial interactions with either people or products. Approximately 62-90 percent of the assessment is based on colors alone (Singh, 2006). The red gown, *Dressed to Persuade: Seeing Red*, was commissioned for an ad campaign to be featured in a holiday issue of a magazine, on the side of buses, and on bus shelters. The client attained inspiration for the campaign from vintage James Bond movies. The model in the dress was to be the focal point of the ad and the dress needed to portray class, sophistication, and glamour. The client's main specification for the dress was that it needed to be red. Red is a powerful color, it can communicate adventure, excitement, convey confidence, and represent beauty, perfect for the Bond connection. Scholarship is ... is communicated to and validated by peers in appropriate ways so as to have impact on or significance for the public and the discipline (Boyer, 1997).

Aesthetic Properties and Visual Impact: This design follows the idea that expression is intertwined with aesthetics. That the consumer wants a garment that conveys a particular message and is attractive, that a sense beauty is obtained from the garment. Lamb and Kallal (1992) Though the client for this design venture specified an array of criteria, much was left to the designer's interpretation. Inspiration for this evening gown came from the elements of mid-nineteenth century ball gowns: fitted bodice, full skirt, and hand-made French floral embellishments. The fabric was backed with a cotton underlining and layers of crinoline edged in horsehair to produce the necessary support forming the desired fullness for the skirt. The hem sweeps the floor with a slight train and the circumference of the hem is over one hundred inches. For a contemporary twist, the fitted bodice is asymmetric with the corset boning visible. The bodice extends over the waist to accentuate the model's curves. An off the shoulder draped band with a ruched detailing counterbalances the opposing pick-up feature of the skirt. The beaded floral pieces were strategically attached to carry the viewer's eyes from the face down to the end of the asymmetrical pleating detail above the skirt pick-up at the waist.

Process, Technique, and Execution: A red, silk dupioni with blue undertones was selected. Preliminary design sketches were developed. The model's measurements were taken and a custom block was drafted. Next, the body form was adapted to replicate the shapely figure of the model. A preliminary muslin was draped and several fittings were conducted on the model to

perfect the fit of the final pattern set. An asymmetrical pleating detail was draped from the right top bodice cascading down to meet the pick-up feature. The pleating was added to draw one's eye to the model's face and emphasize the narrowing of the waist. Couture construction and hand sewing techniques were used to assemble the final garment. To support the strapless 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 bodice pleating detail was tacked in place with hand sewing, as well as, the ruching on the shoulder-draped band. Self-fabric cording was interlaced through the loops to form the back closure of the corset. The layers of crinoline edged in horsehair was sewn to the skirt shell, the layers were gathered together, and attached to the bodice. The horsehair was placed on the inside edge of the hem and hand-stitched. This was done to increase the fullness at the hem's edge.

Cohesion: The decision to create the design elements, surface embellishments, and fabric manipulations from a monochromatic color scheme was intentional to unify the appearance of the gown. The design process for this design had to take into consideration the customer and their needs. The conceptual process for this design took into consideration the elements of design and applying the design principles to enhance the body structure, physical coloring and body movement. Lamb and Kallal (1992)

Design Contribution and Innovation: Various French techniques and methodologies were examined and many samples were completed to achieve a unique method to build hand-made, three-dimensional floral embellishments. These pieces were used to enhance the form and aesthetic quality of the design as a whole. Research is "accessible systematic inquiry" (Gray & Malins, 2004, p. 3). Design research is accessible, systematic inquiry based on the practice of designing that uses analysis and synthesis to discover new knowledge.

Materials: Shell and lining: 100% Silk Dupioni, Underling: 100% Cotton, Crinoline: Polyester
Completed: May, 2014

Works Cited

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