Let’s talk about Perfection

An investigating of how decorative techniques and non-decorative text can create a dialogue in garments, with the body as a billboard.

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FASHION DESIGN DEGREE WORK
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Line up
“Perfection is the disease of a nation [---] you can´t fix what you can´t see it´s the soul that needs the surgery” (Beyoncé, 2014)
1. Abstract

This collection is an investigation of how decorative techniques and non-decorative text can create a dialogue in garments, with the body as a billboard. The work is based on two different aspects. The first one deals with the question of how people look at embellishments, and the second is the message aspect. The investigation wants to find out how we can communicate with the human body as a billboard and the topic of the communication is an idea about perfection. The writer's dyslexia experiences are used as a recurs and gives the topic a new dimension. The work explores new ways to deal with embellishments, techniques and messages. It shows that the statement T-shirt is not the only perfect garment to decorate and that garments can communicate a message in more ways than with a flat print.

1.1 Keywords

Text, messages, decoration, perfection, dyslexia, fashion design
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2. Introduction to the field

Humans communicate. At all times humans have used different sorts of messages to present expressions and things they want to say, for example by using billboards, languages and bodies. Clothes are also media for expressions. All the way back to ancient Egyptian clothing codes, and sometimes laws, have told people how to dress and what they were supposed to wear.

2.1 Text

The word text usually means “a paper with words on” and the meaning of the word text is clear and uncomplicated in everyday communication (Karlsson & Svensson, 2012, p.6). Another understanding of text is a communicative perspective, when texts are involved in both an outer and an inner dialogue (Karlsson & Svensson, 2012, p.9). Text can also be seen as written or printed opinion, something that contains everything that is somehow utilized in communication between humans (Karlsson & Svensson, 2012, p.11).

Words can have great power in the right context, and people have used them in different ways to make their voices heard. A protest demonstration is an effective way to express an opinion and nowadays media picks it up quickly and it reaches many people fast (PETA, 2017). When a demonstration or a protestation action is carried out it needs to be eye-catching, and the message must be clear. Therefore different kinds of signs, billboards, placards and banners are often used to make the protest expression stronger (Sprout Anarchist Collective, 2017).

2.2 Different varieties of Decoration

Decoration is “something used to beautify” (Dictionaries, 2017). It often has a positive meaning, but used too much it can get the opposite effect (Vocabulary.com, 2017).
There are many ways to decorate things to be more appealing. One of the most common is embroidery which has been around for several thousand years. One of the first decorative stitchings that have been found was from 1200 B.C (Mundal, 1999, p.8-9). Nowadays glitter, crystals and beads are often used, but also textile printing in different techniques decorate clothes or fabrics (Megyesi, 2015; Briggs-Goode, 2013. p.26). The relationship between decoration and construction have had some changes depending on the time period (Lindqvist, 2015. p.19). Surface decorations such as prints have a relationship between function, construction and decoration, that is so deeply rooted that it is technically challenging to get around it (Lindqvist, 2015. p.11).

Figure 1. Demonstration

Figure 2. Demonstration

Figure 3. Embroidery

Figure 4. Textile screen print
3. Motive and Idea

We see text everywhere but do not often associate it with fashion. Maja Gunn writes in *Body Acts Queer* “The text functions as a collection of experiences, but can also be a platform which expression can develop; it is a raw material that can be interpreted and transformed” (Gunn, 2016. p. 231). The investigation for this bachelor degree work has found that text in fashion has existed for long but now it is time to give words more space in the fashion world.

3.1 Text

“We express who we are by making our bodies readable […]” José Teunissen writes in her book *Couture Graphique: Fashion, Graphic Design & the Body* (Teunissen, 2013. P.12). Text is recognizable and many people can understand it, therefore text is interesting for a long time. The eye wants to find the next letter to finish reading the message (Lindqvist, 2015. p. 23). The choice of words also becomes crucial for the expression and communication (Lindqvist, 2015. p. 26).

The fashion world was without texts until American universities began to use texts in the shape of a college logo on sport garments. In the late nineteen fifties texts came into the fashion industry when the T-shirt stopped being an undergarment. The youth, in the sixties and during the punk movement, wore T-shirts to make a statement and designers such as Vivienne Westwood introduced it to the fashion world. Katharine Hamnett has even built her label on “T-shirt text print” (Teunissen, 2013. P.12) on wearable clothes. Hamnett’s prints have clear messages, often meant to organise political lobbying and launching environmental crusades (Broome, 2014).
Today T-shirts are still the garment most used for prints in the fashion industry, with logos, images or text. Streetwear brands and sportswear labels also have the printed T-shirt as a key garment (Teunissen, 2013. P.12).

3.2 Messages

Texts with a message do not need to be a protest even if it is an effective way to show your opinion. Vivienne Westwood has used her collections and catwalks campaigning for positive activism. One example is Climate Revolution on the catwalk in 2012, and 2016, which was a protest against fracking, pointing it out as a crime. Westwood uses this platform to make her voice heard as a sort of “anti-establishment” demonstration (Westwood, 2017; Miller, 2015).

Through history people have demonstrated. In “Freedom for protests” the Russian feminist protest punk rock group Pussy Riot sings that we must defend that right (Gessen, 2014 p.113). The group can inspire other, for example designers. Designers’ messages must not be issues about politics or climate, it can be something else you want to say, as Mary Benson’s Autumn/Winter 15 collection

Figure 6. Vivienne Westwood. Climate Revolution

Figure 7. Vivienne Westwood, 2016

Figure 8. Pussy Riot.
about femininity. Benson worked with textile printing and embroidery to create her message (Benson, 2015).

It is not only the message we can look at and take inspiration from, how the message is presented to the environment is equally important. In a classic demonstration march signs, billboards, placards and banners are used. The women of the suffragette movement used their aprons as billboards. Different sort of eye opening actions are probably more common now days, when the human body can be part of the work of art.
A graduated master student from The Swedish school of Textiles, Emma Lindqvist, uses the body as a billboard in her collection H(OO)D. The collection deals with a topic and sends out a message about feminism (Lindqvist, 2015. p.1-2). Instead of being stuck on a billboard or a banner the text goes around the body, and the eye wants to follow the text to understand the message (Lindqvist, 2015. p. 20, 23).

Lindqvist’s collection is close to this bachelor degree work but it is more about construction method than about how signs transform into a garment. Lindqvist has also treated different sorts of print techniques to find more than a two-dimensional expression, while this work mixes print with other decoration techniques (Lindqvist, 2015. p.2). In her Bachelor degree collection 5-i-9 from 2013, Lindqvist explored how to create three-dimensional expression in print with help of layers and half toned, placed prints (Lindqvist, 2013. p.2).

Figure 12. Emma Lindqvist. H(OO)D
Hood By Air mixes streetwear and traditional high fashion. On garments with much volume and over size forma, big scale letters with their label name are placed. HBA wants to attract attention and make people think about the idea behind its collection. The outfits are made of many different fabrics but the collection feels cohesive because of repeated forms and the letters HBA written on each garment (Singer, 2015; Vogue). Even if HBA works with its label name it also uses other words. In its 2017 spring collection the word Hustler is recurrent, often placed on a T-shirt as a typical statement (Nnadi, 2016).

3.3 Decorations or not Only Decorations

Print is not the only method to decorate garments. Ashish is a fashion designer who decorates garments that are not T-shirts. He uses different kinds of sequins, crystals and beads. Ashish’ Fall 2016 and Spring 2016 collections are both good examples of decoration on garments that really catches the eye (Leitch, 2015; Leitch, 2016). In Ashish latest collections Fall 2017 and Spring 2017 he has added messages with text to his earlier decoration techniques (Leitch, 2017).
Fashion designer Manish Arora works with an embellish technique that creates illusions of depth and the feeling of a floating print. Arora is known for a unique play on colors and for creation of timelessness with a mixture of India. An example is Arora’s Spring/Summer 2015 collection when all sorts of prints and patterns with Zardozi applique in a set of pale pink tones were the focus (Arora, 2016; Mkhitaryan, 2014).

Ana Teresa Barboza is an artist who mixes “decoration” and “not only decoration” in two surface techniques, embroidery, color imagery and sometimes graphite drawings. Barboza also uses fragmentation of bodies to modulate and sculpt human bodies, and investigate how we create identities with them (Gutierrez, 2017).
3.4 Mixed text, message, decoration or not only decoration

The most common text technique in the field of fashion has been decorative text prints on the chest of a T-shirt. When the text is placed there the words have been easy for the eye to see, read and understand. A good example is Katharine Hamnett who almost exclusively prints black text messages on white T-shirts. In fashion, it can be hard to get away from the embellished expression. Often this is not a problem because the eye likes beautiful things, but it can be a bit boring. Viktor & Rolf’s Fall 2008 collection NO shows that it is possible to create something new and build shape with embellishments placed on the chest. Mixed techniques of decoration and not only decoration are used, and 3-D and embroidery create a good balance between the technics. The message is a story about fashion going too fast and the few words create a dialog between the garments that end “Dream on”. (Phelps, 2008).

Text can also move around the body. Marketa Martiskova’s work Ensemble, Protest from 2012 gives an example. The text is only decorative, but has a strong expression (Anja Aronowsky, et al., 2015. p. 199).

Also books can be decorated. Book artist Fiona Dempster highlights the importance of books because of their worlds, graphical expression and ability to tell stories. Dempster does artwork with books in different decoration and non-decoration.
techniques and works through the whole book instead of only using the front as often in the field of fashion. Dempster’s books have an interesting expression because of the mixed techniques that include embroidery and cut letters (Gutierrez, 2017).

*Figure 22 & 23. Fiona Dempster’s book art.*
3.5 Motive

Every day we are surrounded by language, text and messages in different contexts, for example billboards, posters, newspapers, TV and in mobile phones (Lindqvist, 2015. p.12). When text is used as a motive the expression becomes very strong and it is a very direct way to communicate. (Lindqvist, 2015. p. 23). According to the background, some fashion designers have used words and texts to tell a message, but more can be done.

This degree work treats an idea of perfection. It takes off in the statement T-shirt and traditional decoration techniques with print, embroidery and glitter, but develops the techniques and the method to use words further with inspiration from other fields and has an ambition of finding new expressions. Print is the main tool, but it will be mixed with other techniques for example layers, stuffed knitted text and laser-cut acrylic glass. The purpose is to find a unique expressions for every garment, something more than a flat surface. The idea of perfection is presented as a dialog between the garments. Why perfection is chosen as topic is because of its importance. The word is well-known and most people can relate to it and have their own idea of it.

The collection takes inspiration from the music field where people express their thoughts and feelings in different ways all the time. The collection plays with words as music artists often do, and creates a dialog between the garments. The collection also takes Fiona Dempster’s book technique into fashion and includes the whole body and not only the front.

Berner-Wik’s own dyslexia experiences also influence the collection. Written texts can challenge the norms of society when problems with decoding and misspelling change the message. This can create problems but also make expressions stronger. In this collection dyslexia complications are used as a resource since the designer plays with dyslectic difficulties that make an unexpected contrast to the topic perfection. There are other artists that have worked similarly and inspiration is taken
from the Danish artist Gudrun Hasle who uses her dyslexia to communicate in an unexpected way (Anja Aronowsky, 2015).

To get the right expression of the texts written on the garments the choice of font is important. *Helvetica* is chosen since it is one of the most used fonts and it is recognizable all over the world. It also has nice graphics and an easy expression that attracts the eye, and makes it easy to read. On one of the samples a hand written font is used to increase the contrast and the variation. The choice of colour of the collection is based on what an ordinary piece of paper with written text on looks like. Throughout history a white paper has been a main tool for expression and it still is. Therefore white will be the base colour of the collection. Text on paper or computer is usually black so the main colour of the texts on the garments is black, but there are elements of gold, red, blue, purple and light metallic.

**3.6 Aim**

The aim of this work is to investigate how decorative techniques and non-decorative text can create a dialogue in garments, with the body as a billboard.
4. Method

In this degree work three different methods have been used for different purposes. They are *Conducting action research*, *Solitude and rhythm* and *Sketching method in small scale*.

“What am I doing?” is a question Gjoko Muratovski thinks a designer should ask themselves in a design process (Muratovski, 2016. P. 193). When this question comes up the work process needs to stop and the designer must ask herself or himself more questions, observe and reflect, for example in a scale ranging from terrible to excellent. This will help the designer to figure out the next step in the process. This question starts *Conducting action research* an applied research method used in this work. With this method the idea does not need to be fully formulated from the start, and the method can also be used if a question needs to be treated in a new way during the process (Muratovski, 2016. p. 128-129; p. 193).

The recurrent method throughout the process, used every time something new has started or when the process needed to straighten up, has been *Solitude and rhythm*. It is based on the idea of finding focus in solitude, discussed in *Artistic Development in [Fashion] Design* by Clemens Thornquist. Music is the most important element in the method and the purpose is to find focus and begin the sketch work. The music helps the artist loose time and space and makes it easier to stay in that state as long as possible (Thornquist, 2010. p. 43).

4.1 Sketching Method

The sketching method starts with lots of small material experiments, in a variation of fabrics and different technique of decoration, mostly textile printing (Figure 22 - 24). The sketching process is both in 2D and 3D techniques and the purpose is to find the right expression that not only seems like decoration, for example when the technique creates a depth (Thornquist, 2010. p. 157).
The pattern is the starting point in the process of developing small material experiments into shape on body. In this work the pattern is text as a dialogue with a message about an idea of perfection. The words become a visual research, where the text will be observed and developed into a form on the body (Muratovski, 2016. P. 38). The text will first be determined in which way the message fits best with the technique. With only one word, the best fit is usually a type of headline like a statement, and the best fit for a short sentence is often a single sentence or a repeated text. It is comparable with making a T-shirt with a print, but during the process the T-shirt disappears and the investigation continues to review and reform the samples to something new without the T-shirt context (Thornquist, 2010. p. 145). The text will be taken out of its context, and developed into something more than just a readable text.

Further the text will be developed on a small-scale mannequin (Figure 25-30) to find the shape of the garment with the text as the main focus, but also with the decoration technique that has been selected for the text sample. Next, the most successful try-outs will be developed into a full-scale experiment, to see if it works and has the same expression as the small- scale samples. As previously mentioned the “perfect” garment to decorate is the T-shirt (Teunissen, 2013. P.12). The sketching method finds a new way to decorate garments with text placed around the body in different text types, investigating the effect of words not only as chest print.
Figure 27-32. Small-scale experiments.
5. Development

5.1 PERFECTION

The statement T-shirt.

*Figure 33 - 36. It needs to be in a bigger size.*

*Figure 38 & 39. Laser cut and spray painted acrylic glass letters.*

*Figure 40 & 41. Buttonholes for the letters make it possible to drape the t-shirt.*
Figure 42 - 45. The fabric is too stretchy and soft, but the size is good.

Figure 46 - 48. Good fabric that is knitted with much elastane. It can keep up the heavy letters without stretching out the fabric.

Figure 49 - 52.
5.2 WHY SO DESPERATE?

Figure 53 - 56. First letters are transfer printed with black colour and then hand painted with iridescent colour two times. To get the right effect of the iridescent colour it has to be painted in only one direction. On the backside of the letters shrink fabric is added. The shrink fabric is knitted on a flat knitting machine in a knitting technique with every other needle that makes the fabric shrink as much as possible when heat is added.

Figure 57 - 64. Toile that shrunk too much. It shrunk to half size.
Figure 65 - 72. In duchesse and in a bigger scale than the toile.

Figure 73. The iridescent colour is painted on the inside of the hoodie.

Figure 74 & 75. Two layers of iridescent colour give the best effect.
5.3 IT IS ONLY AN ILLUSION,

Figure 76 - 80. Small-scale experiments.

Figure 84 - 86. The three patterns that have been used.
Figure 87 - 92. The message is too direct, the text is too long and the pen is too thick.

Figure 93 - 96. Construction with only square pieces.

Figure 97 & 98. Pattern matching to create an illusion with many layers. In this piece misspelling is included in some of the layers.
Figure 99 - 103. The construction with squares does not work. There is too much fabric, the square form only appears in the top piece. The form needs to be made of different numbers of layers to create more dynamics in the movement and create an illusion of a deep by the pattern.

- The top gets five layers.
- The arms and pants get three layers.

Figure 104 & 105. It is a nicer expression when the seam allowance is put on the inside.
5.4 FLAWLESS

*Figure 106 - 118*. Small-scale experiments that develop into big scale forms and decoration techniques.
Figure 119 - 122. The expression is better with covered shoulders. It fits the line up better.

Figure 123 & 124. A misspelling is included. The colours that are used on the fur. Black letters, a turquoise misspelling and a navy blue complement garment under the fur. Pigment colour and coating CB21 are used to get a covered and rigid expression and prevent the letters from falling apart.
Figure 125 & 126. It is only possible to paint in the direction of the hair. Stencils make it possible to paint.

Figure 127 - 129. Embroidery sample that get a too nice expression and it does not feel trustworthy.

Figure 130 & 131. Try outs with a thick pen. It gets too controlled in its expression.
5.5 BEAUTIFUL GORGEOUS SEXY FABULOUS
UGLY DISGUSTING GROSS HIDEOUS

Figure 132 - 141. Small-scale experiments, that develop in to a big scale form.

Figure 142-145.
The neoprene has a good and heavy effect. Wide shoulder straps in the same size as the hoodie’s straps.

A dress in four layers with one word on each layer. On the front there are “good” words that show what we want people to think about us. On the backside are the opposite of “good” words, bad things we think about ourselves. Two layers of neoprene get a heavy effect. Because the neoprene is so heavy it did not work to put the layers together with spray glue.
Figure 150 & 151. It worked to fuse the parts together. No seams are shown.

Figure 152 - 154.
5.6 GOOD ENOUGH...
Figure 155 - 172. The garment does not work in the line up. It is too complex and does not have the clear expression that is needed.

Figure 173 & 174. The jumpsuit under the gold jacket develops into an own piece since the net fabric was so strong in its own expression. The gold jacket and the jumpsuit competed with each other.

Figure 175 - 176. Rhinestones are glued by hand over the whole net jumpsuit. Laser cut acrylic glass letters in five centimetres are spray coloured in light purple.
Figure 177 - 178. The letters are sown on by hand and create words. Letters are also jumping around to show reading from a dyslexic’s perspective.

Figure 179 - 182.
5.7 EVEN IF YOU COVER YOUR SHIT IN GLITTER.

Figure 183 - 185. Double-knitted fabric with filling that swells when washed. The letters are hand painted with gold glitter and CB21.

Figure 186 - 189. Sketching process to find the right form to develop further.
Figure 190 - 193. With arms and front pieces in the same fabric.

Figure 194. Square pieces are used for the constriction. The pieces are the maximal size the knitting machine is able to knit.

Figure 195 -198.
Too much roundness. A straighter line gives a better expression.
Instead of the net jumpsuit a gold jumpsuit is worn under the jacket. It is painted in the same glitter as the hand painted letters on the back of the jacket.
Figure 209 & 210. The jumpsuit underneath needs to be more sparkling. Otherwise the expression is beige and not gold glittery. With golden sequins the beige expression disappears.

Figure 211 - 213. A hoodie has been added to the jumpsuit so the body can be as covered as possible.
Figure 214 & 215. More gold glitter has been added to the jacket. The glitter do not fix with spray glue on the letters that has been coated with glitter and CB21 earlier. The letters need to be hand painted with CB21 again, and then with glitter.

Figure 216 & 217. The jacket has been painted with glitter four times with two different glitter types. One with small glitter flakes, like chrome, and one with big glitter flakes. This makes the expression less patchy.
6. Results

Even if the topic perfection went as a theme throughout the design process the texts on the garments developed and changed. The clear and direct messages in the beginning of the process developed into more imaginary and associative messages or words. This made the dialogue more vivid and exiting. The designer’s misspellings also got more space later in the process, questioning and ionising the topic. It became increasingly clear that dyslectic difficulties could be used as a recourse in the design process.

In order to keep the collection together the use of one base colour was important. White was a good base but further in the process more colours were necessary otherwise the expression of the line up became too nice and did not match the topic it treated. To make the collection more coherent some things had to be repeated in a few pieces. For example, the dropped shoulders in number 1,2 3,4 and 7, the wide strips and the jumpsuit. The construction with squares also returned in some garments to give the forms the same feeling of expression. The embellishments on the other hand have been placed on different places on the garments, where they fit the purpose the best. The line up starts with a statement T-shirt with a chest decoration, but on other pieces the message is repeated all over the garment.

There are many things to consider when setting up the line up. The most important is in which order the garments should be presented because of the message on each garment. There must be a flowing dialogue through the collection from the first piece PERFECTION to the last piece EVEN IF YOU COVER YOUR SHIT IN GLITTER. The heavy acrylic glass letters in PERFECTION make a powerful start and set the tone of the communication between the garments. A T-shirt with print or less heavy expression would not be an equally important statement. The shapes of the pieces also have to vary to in the line up to highlight the expression of each garment. Otherwise reckonable signs and graphical expressions will disappear. Because the base colour of the collection is white it is vital to vary the whitest examples with more colourful pieces.

In the collection the more or less direct messages on the garments also make sense. For example the gold jacket communicate in a more direct way than the other garments and the viewer can see it as an hard message that states that we cannot be perfect, and that it is impossible to hide our mistakes. To get an ironic twist the jacket is covered in so much glitter as possible. At the same time glitter is one of the
most common material used for decoration today. Glitter, and the decorative technique used for the letters, both pleases the eye and trick it to see a 3D expression.
6.1 Line up
6.2 Outfit No.1 - PERFECTION

Material:
- Cotton
- Elastane
- Acrylic glass
6.3 Outfit No.2 – WHY SO DESPERATE?

Material:
- Duchesse
- Shrink fabric
- Iridescent colour
6.4 Outfit No.3 - IT IS ONLY AN ILLUSION

Material:
- Organza
6.5 Outfit No.7 - FLAWLESS

Material:
- Fur
- Lycra
6.6 Outfit No.5 - BEAUTIFUL GORGEOUS SEXY FABULOUS UGLY DISGUSTING GROSS HIDEOUS

Material:
- Neoprene
6.7 Outfit No.6 - GOOD ENOUGH…

Material:
- Polyester
- Elastane
- Rhinestones
- Acrylic glass
6.8 Outfit No.7 – EVEN IF YOU COVER YOUR SHIT IN GLITTER.

Material:
- Double-knitted fabric
- Sequin fabric
- Glitter
7. Tech Pack

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Opening in the back.
SIZE SPECIATION
(UNIT: CM)

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Shoulder: 24
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Hook-and-eye opening: 9
Layers in top: 5
Layers in sleeve: 3
Waist: 77
Inside leg: 83
Leg width: 68
Zipper opening: 21
Layers in trousers: 3
Fabric: Organza
Print report width: 58
Print report height: 23

Opening on the left shoulder.

IT IS ONLY AN ILLUSION, IT IS ONLY AN ILLUSION, IT IS ONLY AN ILLUSION, Print report.
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<td></td>
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7. Discussion/Conclusion

“I think perfection is ugly. Somewhere in the things humans make, I want to see scars, failure, disorder, distortion.” (Yohji Yamamoto)

The aim of this work has been to investigate how decorative techniques and non-decorative text can create a dialogue in garments, with the body as a billboard. This aim has been visible throughout the process and in the result of the line up the garments play with decorative and non-decorative expressions and there is a dialogue between the pieces on the body, but also between the garments and the viewer. This highlights important issues of this degree work. Firstly, the relationship between the designer and the observer and secondly, the question of how to create an expression or dialogue that interest observers. The dialogue of this collection occurs because the designer has managed to create an expression in each garment that catches the interest of the observer and gives associations or reactions. At the same time text and outfit reinforce each other and play with the topic of perfection.

This investigation has challenged the expressions of embellishing and used its techniques to create form, the first step and guideline in the design process of how to construct the garment. Many decorative techniques fit the purpose of the aim and it was possible to use a new decorative technique for each outfit, and chose one that fit the fabric and the text written on the garment. Each technique used created an interesting expression and could be the starting point for a new collection based on that decorative technique. The variation of techniques used in this collection is not necessary but it is easier to evaluate the result based on purpose if several decorative techniques are used. Some of the techniques are very time-consuming and how much time that can be spent on each garment was constantly considered. Even if the designer of this collection had to master many different techniques
Berner-Wik found out that time aspect could be the most crucial factor of a design process. Some of the techniques are therefore not suitable for commercial purposes.

It can be hard to combine coherence with each garment’s own expression. This was of great importance in this collection because of the variety of techniques, different texts and many different fabrics. Once more the relation between designer and observer is highlighted. The designer must present garments that, by the observer, seem to be hold together by a theme but also create interest. In this collection, some characteristic were repeated to solve the coherence problem. A base colour, dropped shoulders, wide strips, jumpsuits and square pieces are enough to make an expression of unity.

The human body is a perfect billboard. Since a body has many angels the whole body can be used for both messages announced to everybody and more hidden messages to notice standing close or when the wearer does certain moves. Letters can also be used in different ways to create messages. They have the potential to be big and eye-catching or smaller and more difficult to read. The human eye easily recognize a message and even if the text is not direct and clear, people still want to know what is written. Due to the results the writer can broaden the question of the T-shirt with chest print. The T-shirt with a chest print is a good way to communicate but there are many other garments, places and techniques possible to use in communication.
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