

- BRAND PORTFOLIO -

A horizontal watercolor illustration featuring a dense cluster of green leaves and small flowers in shades of pink, red, and blue. The style is soft and painterly, with visible brushstrokes and a gentle color palette.

cln.

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artist's statement



hello – my name is Christie Lee Norton, and I am a passionate and dedicated creative who is in love with every aspect of the fashion industry. I have thoroughly enjoyed delving into every corner of the industry through my degree, as well as external work experience opportunities in retail styling shoots, the bespoke bridal industry and the buying side of the retail industry. Gaining these varied insights has given me a deeper understanding of the industry, which I hope to put to use in the ever-evolving industry.

I value integrity, transparency and loyalty above all else in my life, and my design style seen in this portfolio reflects this, with the addition of timelessness and romanticism.

This brand portfolio showcases my brand, which is an extension of myself and my values, with a goal to create escapism for all women from daily life. I am so proud of what I was able to create with it this year, and I cannot wait to see its potential flourish in the future.

cln.

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cln.

brand ethos

cln. is a brand that is rooted in the strong contrast of minimalism versus romanticism, structure versus nature, and contemporary versus escapism. These contrasting relationships are what gives cln. its unique identity, where customers are offered a bridge between life on earth and head in the clouds. This escapism is created through the intricate attention to detail, in addition to the fit and flow of every piece, and how this relates to and compliments the natural movement and shapes of the female body. Every timeless and ethically-made piece is hand-crafted with a singular focus of preserving our beautiful environment through the use of local and cyclical production. We place immense care in ensuring our limited collections are timeless and ethically produced, where we limit our waste through fabric reuse, which allows our brand to practice slow and cyclical fashion.

We fill a lack within the sustainable movement market that does not cater for feminine-focused and high quality ready-to-wear pieces, as loose-fit and earth-toned concepts dominate this market. Our pieces are created to show that conscious and sustainable fashion can be delicate, feminine and high-end. These pieces are intended to be kept and cherished for decades, which we aid in through our re-cln. service, where our customers are able to bring their older cln. pieces to our store to be altered, adjusted or reworked to serve their ever evolving needs and desires. This is an important step in our brand's goal process, where sustainable, circular and slow-fashion practices are at the forefront of every design decision. This is also an important factor in educating our customers on garment preservation by allowing them to grow physically and emotionally with their clothes.

cln.

customer profile

The cln. customer is a youthful career-driven and established creative woman who craves escapism through her wardrobe. She does not dress according to societal norms, nor does she want to suppress her femininity to comply with mass-produced fast fashion. The brand's aesthetic allows her to feel as if her cosmopolitan city home is a magical forest, where dashing to her next meeting feels as if she is running through a meadow. The cln. customer craves the individuality offered by the brand, as well as its ethical value system, and she is therefore willing to pay higher prices for ethical hand-crafted pieces that last through her lifetime. She is always aware of her impact on her surroundings, and therefore makes conscious fashion choices to limit her environmental impact. Her cln. wardrobe contains varied pieces, and various stylings within these that allow her to attend her weekly brunches, editor meetings, museum visits and dinners in unique femininity, as well offer her unique pieces for special occasions like weddings, anniversary functions and formal dinners.

cln.

pricing strategy

Our pricing strategy lies in a range between the higher sector of the moderate category to the lower sector of designer/prêt-a-porter. We achieve this wide price range of R600 for basic garments or diffusion pieces, to R8 000 for design and detail intensive pieces, through careful merchandising and textile reusing. We at cln. have chosen to cost some garments, such as diffusion or commercial pieces, lower than this range to offer the widest possible range of women the opportunity to escape, and to dress as their authentic feminine selves.

cln.

PROJECT 1
-GRADUATE COLLECTION-

between heaven
& earth

Minimalism vs. romanticism
Contemporary vs. ethereal
Man vs. nature

Where life is more than earth, and creatures are more than man.
A collection inspired by the mythical sylphs of La Sylphide – enchanting spirits that inhabit the forests.

cln.

cln.

c'est la nature.

minimalism vs romanticism

contemporary vs ethereal

man vs nature

One element cannot exist without the other,
and this attraction,
despite their confounding differences,
is what gives c l n .
its unique identity.

contact.

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additional service

re-cln service allows
customers to bring in
old pieces to be
reworked, mended
or adjusted to new
trends & body types

who are we.

contemporary meets
ready-to-wear
day to night
women's wear

our values.

movement of the female form
hand craftsmanship
timelessness
nature in imagery & practices
cyclical, slow fashion

price category.

high moderate to lower designer
R800 - R8000

our customers.

desire escapism

feeling timeless
and feminine

crave individuality

conscious about their
impact on the environment





between
heaven and earth



cln.
c'est la nature.

-GRADUATE COLLECTION-

fabric story



white
percale



blue
organdy



blush
organdy



sky blue
french chiffon



white
organdy



ice-dyed
percale



blush
duchess satin



blush
swiss tulle



white
swiss tulle



sage
duchess satin



white
taffeta lining



sky blue
georgette



white
coarse tulle



ice blue
french chiffon



white
french chiffon

cln.

between
heaven and earth



LOOK 1



LOOK 2



LOOK 3

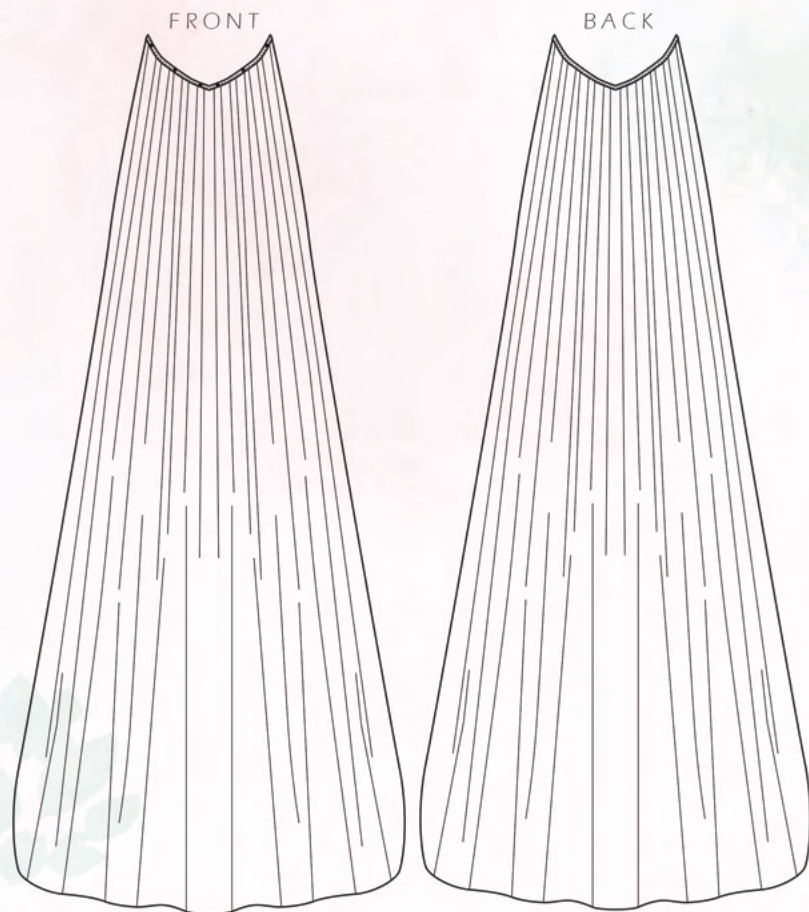


LOOK 4



LOOK 5

between heaven and earth



- press studs on front view of cape for attachment onto dress

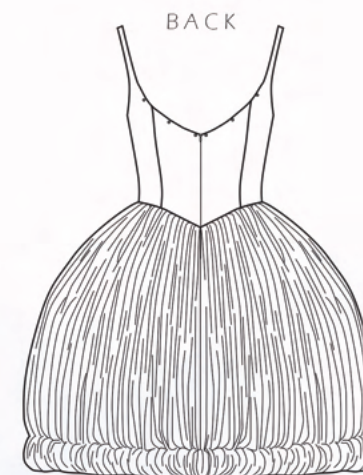
- box pleated draped cape with a bound attachment and topstitching
- hem is burnt to curl



HANDMADE FABRIC
MANIPULATION:
VINE AND FLOWERS MADE
FROM FABRIC OFF-CUTS
(STRETCH SATIN
TULLE & ORGANDY)



- gently sculpted bustier bodice with princess panels
- princess style pointed V-waist with a tutu skirt and bubble hem



- low gentle V-back with princess seams
- CB invisible zip extending into tutu skirt
- press studs for detachable cape on back neckline



white
percale



white
taffeta lining



blush
swiss tulle



white
coarse tulle



white
swiss tulle

between heaven and earth



ice-dyed
percale



sky blue
georgette



ice blue
french chiffon

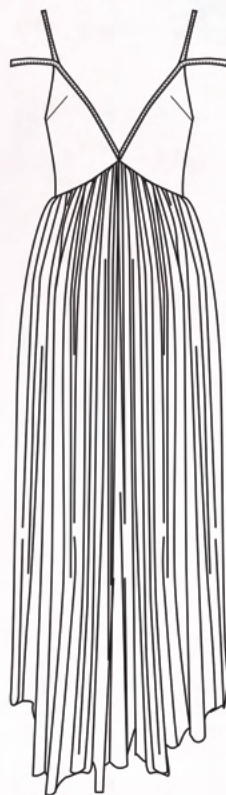


white
french chiffon



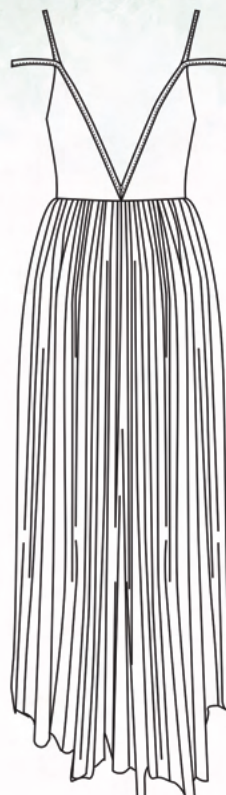
sky blue
french chiffon

FRONT



- plunge V-neckline bodice with bust darts
- sculpted inverted V-waistline
- gathered waistline into a streamlined A-line skirt with an asymmetrical rolled hem

BACK

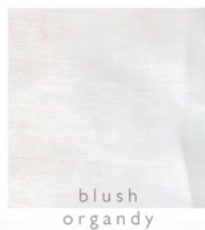
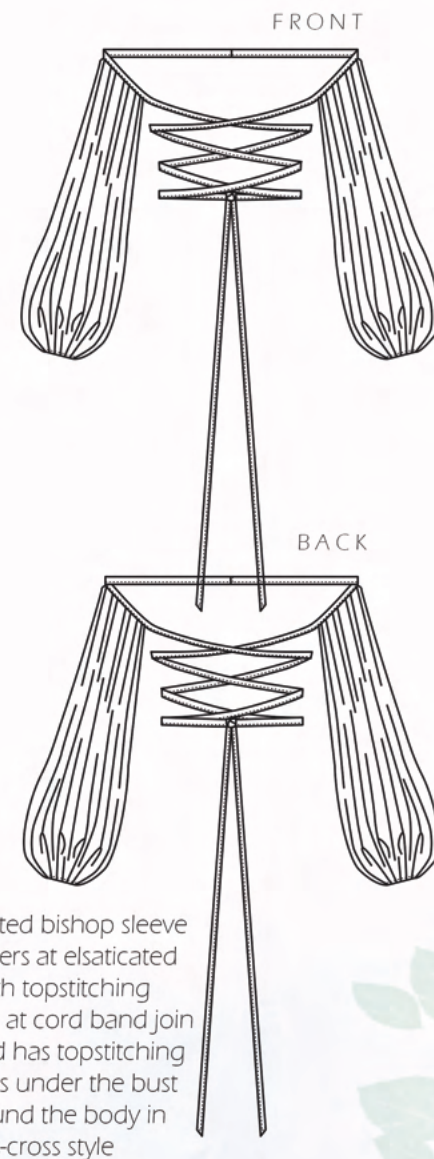


- two straps forming neckline and backline, and modified cap sleeve look
- lower V-back with a CB invisible zip extending into the skirt



HANDMADE FABRIC
MANIPULATION:
VINE AND FLOWERS MADE
FROM FABRIC OFF-CUTS
(STRETCH SATIN
TULLE & ORGANDY)

between heaven and earth



HANDMADE FABRIC
MANIPULATION:
VINE AND FLOWERS MADE
FROM FABRIC OFF-CUTS
(STRETCH SATIN
TULLE & ORGANDY)

c1n.

between heaven and earth



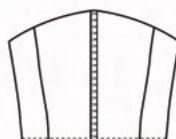
HANDMADE FABRIC
MANIPULATION:
VINE AND FLOWERS MADE
FROM FABRIC OFF-CUTS
(STRETCH SATIN
TULLE & ORGANDY)

FRONT



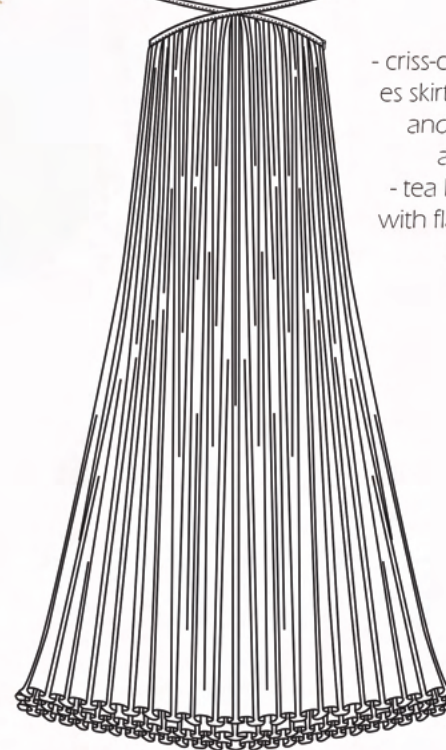
- arched neckline bustier corset with princess panels
- topstitching on hem

BACK



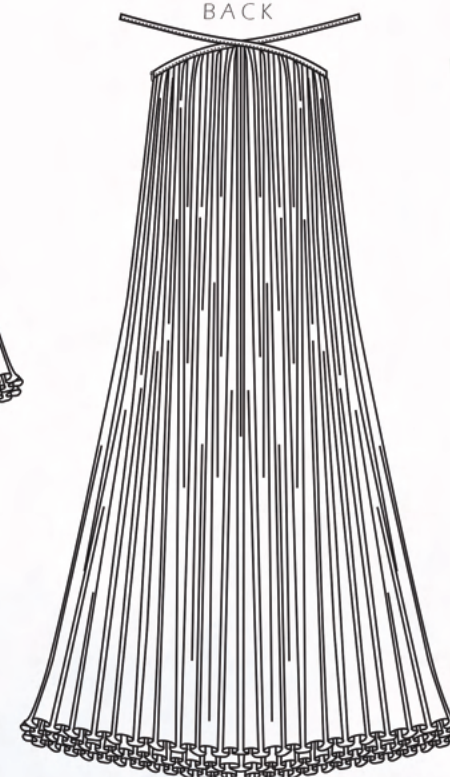
- arched neckline bustier with hook and eye closures on CB

FRONT



- criss-cross strapping attaches skirt to corset, with hook and eye closure on SS and topstitching
- tea length layered dress with flared panels to create full circle effect

BACK



- rolled hem on various layers
- invisible zip on SS



blue
organdy



blush
organdy



white
organdy



white
swiss tulle



sage
duchess satin

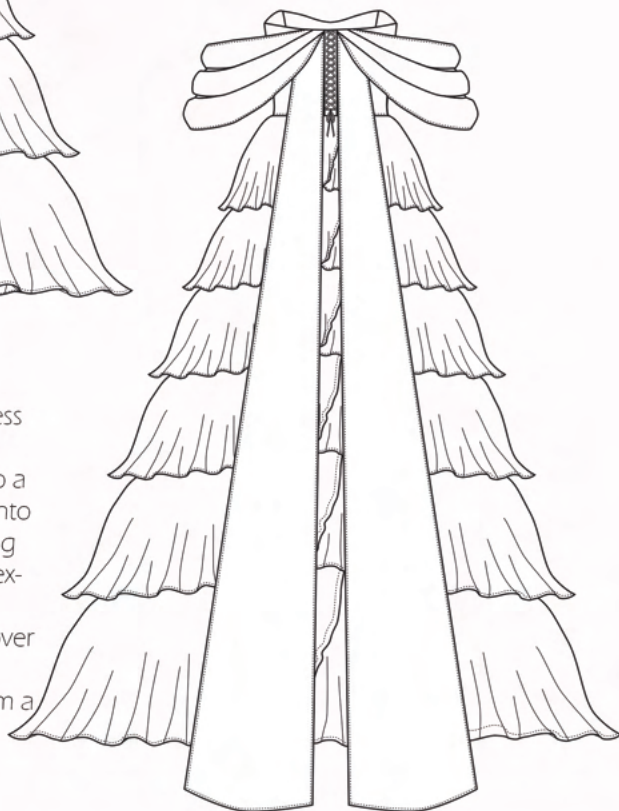
between heaven and earth

FRONT



- gentle sweetheart neckline on an inner boned corset
- contrast binding sculpting lines on modified princess lines
- princess-style V-waistline
- draped off-shoulder sleeves
- layered off-centre petal skirt

BACK



- contrast binding on back princess lines
- draped butterfly sleeves come to a gathered point at CB and drape into two cape pieces with topstitching
- loop and lacing closure on CB extending into skirt
- hook and eye on upper frill to cover extension into skirt
- extended lower skirt layer to form a slight train



blush
organdy



blush
duchess satin

HANDMADE FABRIC
MANIPULATION:
VINE AND FLOWERS MADE
FROM FABRIC OFF-CUTS
(STRETCH SATIN
TULLE & ORGANDY)

c1n.

c'est la nature.

page 13

pricing strategy

C L N . COSTING SHEET				
STYLE# 1		SIZE RANGE: 8, 10		
SEASON: Spring/Summer 2022		SAMPLE SIZE: 8		
NAME: Nymph Dress		DESIGNER: Christie Lee Norton		
FIT TYPE: DESIGNER		DATE FIRST SUBMITTED: 25/05/2021		
BRAND: c/n.		DATE REVISED: 1/07/2021		
DESCRIPTION: plunge dress with asymmetrical skirt		FABRICATION: Cotton and polyester		
COLOURS: Blue and white		SELLING PRICE: R4600.00		
1. MATERIALS	DESCRIPTION	QUANTITY	PRICE p/m	AMOUNT
FABRIC:	100% cotton percale, white	0.5m	R300,00	R150,00
	Polyester chiffon, white	2m	R60,00	R120,00
	Polyester chiffon, ice blue	1m	R60,00	R60,00
	Polyester chiffon, sky blue	2m	R60,00	R120,00
	Polyester georgette, sky blue	2.5m	R68,00	R170,00
	Fusible interlining	0.5m	R20,00	R10,00
TOTAL:				R630,00
2. TRIMMINGS	DESCRIPTION	QUANTITY	PRICE	AMOUNT
INVISIBLE ZIP	20cm, white	1	R2,50	R2,50
THREAD	White	1	R20,00	R20,00
	Ice blue	1	R20,00	R20,00
	Sky blue	1	R20,00	R20,00
	Dusty pink	1	R20,00	R20,00
	Sage green	1	R20,00	R20,00
SURFACE DETAILS	Duchess satin (for vines)	1m	R50,00 p/m	R50,00
	Dusty rose organdy	15cm	R70,00 p/m	R10,50
	White organdy	15cm	R70,00 p/m	R10,50
	Sky blue organdy	15cm	R90,00 p/m	R13,50
HANGER APPEAL	Dusty rose ribbon (loops)	42cm	R30,00 p/r	R12,60
CONTRUCTION	White plastic boneing 0.6cm	36cm	R10,00 p/m	R3,60
LABELS	Brand label	1	R2,50	R2,50
TOTAL:				R205,70
LABOUR	DESCRIPTION	QUANTITY	PRICE	AMOUNT
CUTTING	Hand cut	2 hours	R50,00 p/h	R100,00
SEWING	Domestic machine sewn	7 hours	R80,00 p/h	R560,00
GRADING	Two sizes	1 hour	R30	R30,00
TOTAL:				R690,00
TOTAL PRICE:				R1525.70
SELLING PRICE: (300% m/u)				R4600.00

C L N . COSTING SHEET	
TECHNICAL DRAWING	
FRONT	BACK
	
GARMENT NOTES: - french dart plunge bodice with boned side seams - half circle skirt lining with layered bias cut pieces and hankerchief hem - bias cording vines with fabric floral and leaves applique	

The costing of this garment shows its position in the upper sector of the brand's pricing strategy. This costing can be justified by the high intensity of hand-work featured along the neckline and the forming of the straps of the garment.

PROJECT 2
-COMMERCIAL COLLECTION-



f e m m e
- i n a l c o r e

Feminine silhouettes meet contemporary lines in this commercial Spring/Summer 22 collection.

c l n .



femme
-inal core.



cln.
c'est la nature.

Featured Fabric Manipulation

Curtain tape used to create column-like vertical ridges, which burst into petal-like ruffles.



this detail was chosen for its structured approach to creating delicate details and voluminous flows of fabric

rows of stitching used to attach curtain tape and define column-like ridges

close-up view of ridges which sit side-by-side in a constructed and minimalistic way without additional stitching



bird's eye view of a doubled layer of curtain tape drawstring ruffles

fabric must be doubled/folded over in order to create neatly finished and structured ruffles

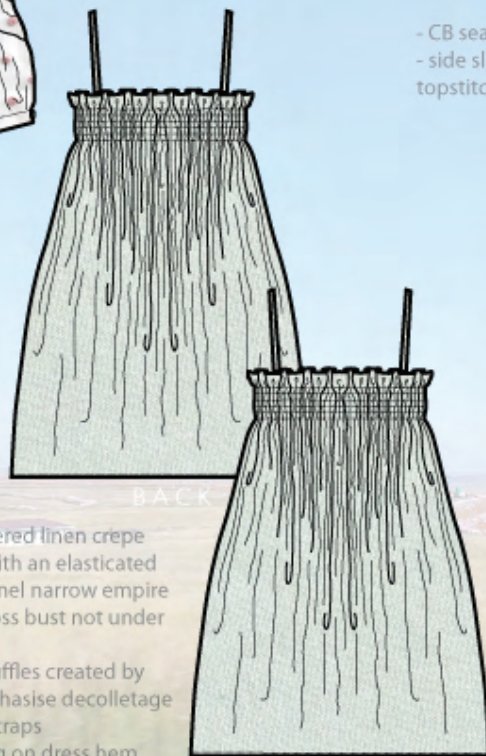
femme_inal core.

LOOK 1



- cotton Swiss dot gauze flared blouson with modified leg of mutton puffed 1/2 length sleeves
- rolled cuff with topstitching
- 1 antique gold buttons on closure of sleeve cuff
- bust darts
- topstitching on rolled hem
- fold-over ruffled mandarin collar with 1 drawstring channel
- drawstring ties at CB in spaghetti string bow
- CB slit for entering of garment

- double-layered linen crepe mini dress with an elasticated shirred channel narrow empire line (sits across bust not under it)
- fold-over ruffles created by gathers emphasise décolletage
- spaghetti straps
- topstitching on dress hem



LOOK 2

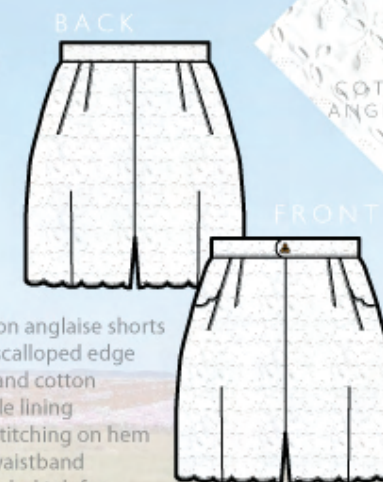


- CB seam
- side slit on sleeve cuff with topstitching

- cotton anglaise scallop-edged coat neckline with topstitching
- 4 antique gold buttons on CF
- side slit on sleeve cuff with topstitching and 2 antique gold buttons closure



- urtain tape drawstring gathered detail on a double-layered twill crepe bralette with a CF opening
- 2 narrow drawstring ties at CF
- wide sash tie-up straps
- topstitching to create drawstring channels
- double-layered construction with topstitching on SS



- cotton anglaise shorts with scalloped edge hem and cotton percale lining
- topstitching on hem and waistband
- rounded tab for closure with antique gold button
- CF crease press line
- darts tucks with topstitching
- scalloped edge pocket opening with topstitching

LINEN CREPE

COTTON SWISS DOT GAUZE

TWILL CREPE

COTTON PERCALE

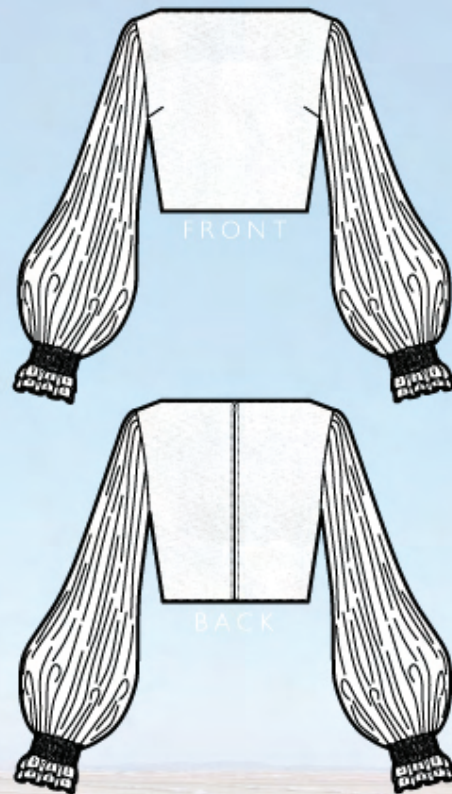
COTTON ANGLAISE

cln.

c'est la nature.

femme_inal core.

LOOK 3



- boat-necked fitted white percale bodice with sheer striped voile bishop sleeves
- shirred detail on elasticated cuffs with tiered fold-over ruffle detail
- bust darts
- exaggerated bishop sleeves with gathered sleeve head
- topstitching on neckline, hemline and CB line
- CB open-ended zip closure



- cotton Swiss Dot gauze soft bustier with a gentle sweetheart neckline
- princess panel lines with soft plastic boning and topstitching
- pointed waistline with topstitching
- fold-over ruffled detail on neckline
- narrow straps along princess line
- eyelets with cotton gauze sash lace up closure at CB

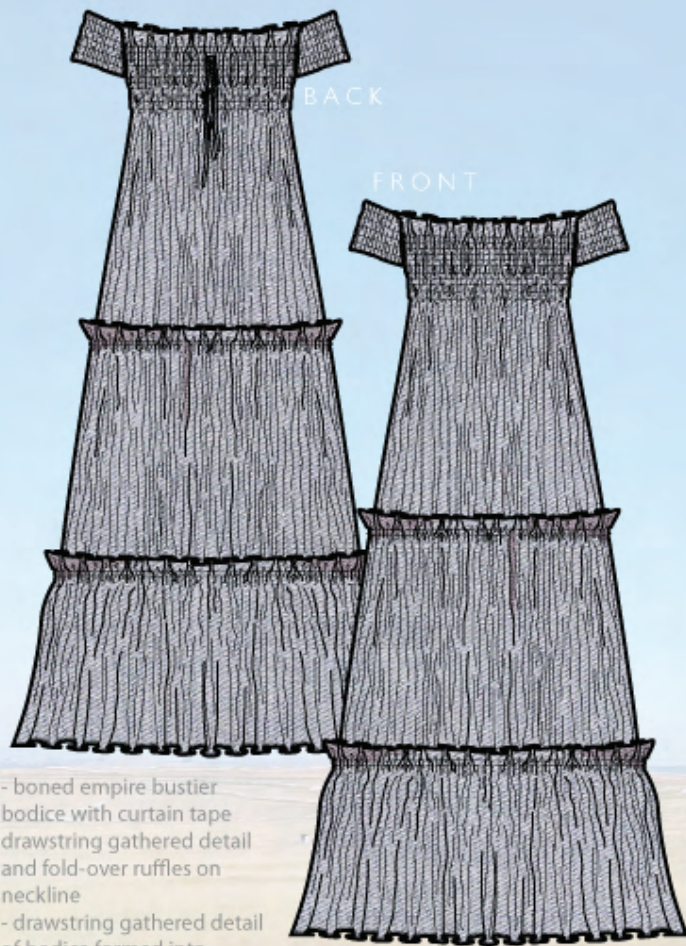


- half-circle mint crepe linen mini skirt
- facing on waistline
- rolled hem with topstitching
- invisible zip on side seam



femme_inal core.

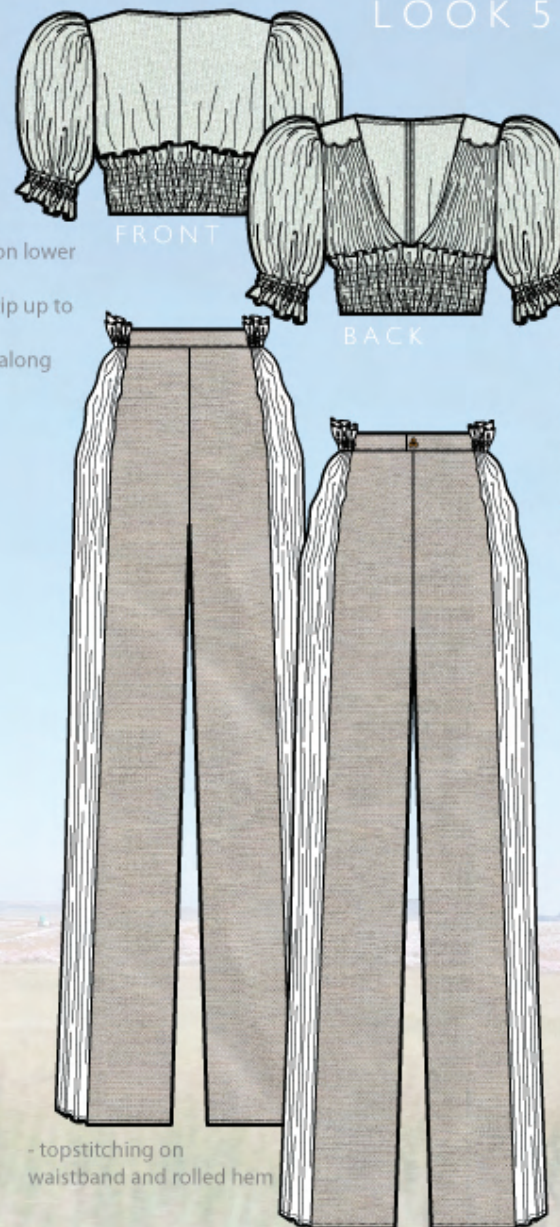
LOOK 4



- boned empire bustier bodice with curtain tape drawstring gathered detail and fold-over ruffles on neckline
- drawstring gathered detail of bodice formed into off-shoulder straps

- ballerina length tiered skirt with fold-over ruffled detail on tier attachment
- topstitching on ruffled detail and hem
- slit and 2 drawstring ties at CB

LOOK 5



- loose drape on lower back bodice
- CB invisible zip up to shirred panel
- topstitching along neckline

- bias-cut mint crepe linen bodice with puffed sleeves
- fold-over ruffles extend from shirred waist panel that extends to underbust
- gathered detail on cuffs and waist done with elastic shirred stitching

- topstitching on waistband and rolled hem



cln.

c'est la nature.

pricing strategy

C L N . COSTING SHEET				
STYLE# 2		SIZE RANGE: 6, 8, 10, 12, 14		
SEASON: Spring/Summer 2022		SAMPLE SIZE: 8		
NAME: Bustier		DESIGNER: Christie Lee Norton		
FIT TYPE: COMMERCIAL		DATE FIRST SUBMITTED: 25/04/2021		
BRAND: c/n.		DATE REVISED: 30/04/2021		
DESCRIPTION: Shirred bustier with tie details		FABRICATION: Polyester		
COLOURS: Blue		SELLING PRICE: R650.00		
1. MATERIALS	DESCRIPTION	QUANTITY	PRICE p/m	AMOUNT
FABRIC:	Twill weave crepe, sky blue	0.5m	R60,00	R30,00
	Fusible interlining	0.3m	R20,00	R6,00
TOTAL:				R36,00
2. TRIMMINGS	DESCRIPTION	QUANTITY	PRICE	AMOUNT
THREAD	Sky blue	1	R20,00	R20,00
	Shirring elastic	2	R30,00	R60,00
HANGER APPEAL	Brand label	1	R2,50	R2,50
TOTAL:				R82,50
LABOUR	DESCRIPTION	QUANTITY	PRICE	AMOUNT
CUTTING	Hand cut	0.5 hours	R25,00 p/h	R12,50
SEWING	Domestic machine sewn	3 hours	R40,00 p/h	R120,00
GRADING	Five sizes	1 hour	R30	R30,00
TOTAL:				R162,50
TOTAL PRICE:				R281,00
SELLING PRICE: (225% m/u)				R650,00

C L N . COSTING SHEET	
TECHNICAL DRAWING	
FRONT	BACK
	
GARMENT NOTES: - bustier shirred crop top with CF opening - 2x cord ties at CF - wide tie straps with tapered ends	

The costing of this garment has been set in the lower sector of the brand's pricing strategy range of R600 - R8 000.

This costing can be justified by the low cost and low input needed to produce the garment. We believe this piece will not sell if it is priced any higher no matter the wealth of our customers. We believe this lower cost will make our brand more accessible to a wider range of women.

PROJECT 3
-DIFFUSION RANGE-

between heaven
& earth

Minimalism vs. romanticism
Contemporary vs. ethereal
Man vs. nature

Natural imagery meets hand-crafted metal work in this accessory range.
The complimentary diffusion line to my Graduate collection, between heaven & earth:
where life is more than earth, and creatures are more than man.

cln.

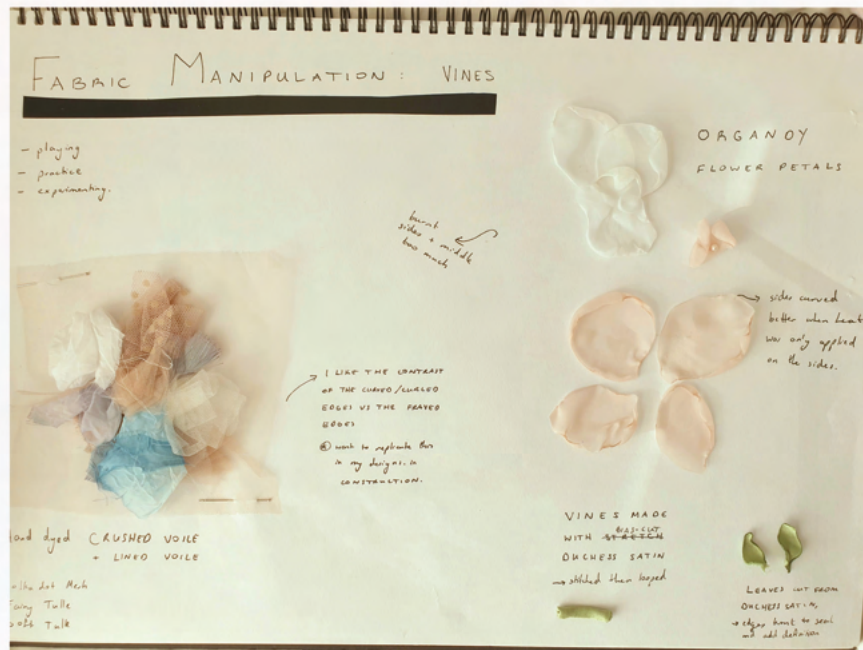


between
heaven and earth



fabric applique

construction technique: vines & blossoms



- Open Range planning of floral detailing which has been carried across for this Diffusion Range



- An example of the narrow 0.5mm vines that were crafted for the Open Range, that will be used in this accessories range.
- Organdy petals are cut, folded or layered to create flowers. The petals are melted to create definition and 3D effect flowers.
- Pearl beads used for centres.

cln. is a contemporary meets Ready-to-Wear brand that produces women's day-to-evening wear. The brand values include movement of the female form, intricate craftsmanship, timelessness and cyclical, slow fashion. These are welded with soft, feminine beauty, natural imagery, and contemporary and minimalist ideals to create an individual approach for women who want to disregard societal dress code norms.

cln. women are established in their careers in business and industry, who desire to escape through their wardrobe. This escapism desired in 2021 is a massive shift in consumer psychology, which Albella (2020) states is a result of the global pandemic. We encourage the modern women to break free of societal pressure on how to dress, bring the femininity found in bridal and evening wear to an accessible everyday level, and teach previous-generation mentality of clothing preservation in a modern way. This is done through our re-cln. service that offers mending and reworking for customers to preserve their pieces, and to continue to wear them long after purchase. This sets cln. apart from competitors, such as Selfi, as we take sustainability further than their focus on ethical production (Selfi, 2021). We also differ in that we heavily study every element of a concept to ensure the psychology behind our brand is put forward. This can be seen in the use of pale blue as a common theme throughout the brand, as this has a calming psychological effect on the customer, and therefore creates a greater appeal to the brand (Smith, 2021). This colour use, along with sage green, blush pink and white, reflects a subtle sunset, where the pale blue sky meets blush clouds and earth's greenery, which reflects the main colour palette of the line and brand.

The diffusion line, between heaven and earth, reflects a magical nature that is not fully human, nor fully heavenly. It reflects the man vs nature theme which is central to the brand, where the organic versus structured constantly play together. The use of pearls, vine cording, natural applique, as well as hand-made structures and clean-cut structures, in the line reflects the values of structure versus organic of cln. The contrast of smooth, lustrous fabrics, such as duchess satin and percale, with gauzy fabrics, such as organdy and tulle, additionally contributes to this, as well as reflects the Spring/Summer aspect of the line.

The cln. diffusion line perfectly encapsulates the brand aesthetic, identity, target customer and Spring/Summer season in a way that is escapist, timeless and magical.

REFERENCES

Albella, E. 2021. Escapism, engagement, or both?, 14 April 2020. [Online]. Available: <https://elisaalbella.medium.com/escapism-engagement-or-both-fb81d6e712df> [Accessed 23 June 2021].

Selfi. 2021. About Us. [Online]. Available at: <https://www.selfi.co.za/pages/about-us> [Accessed 23 June 2021].

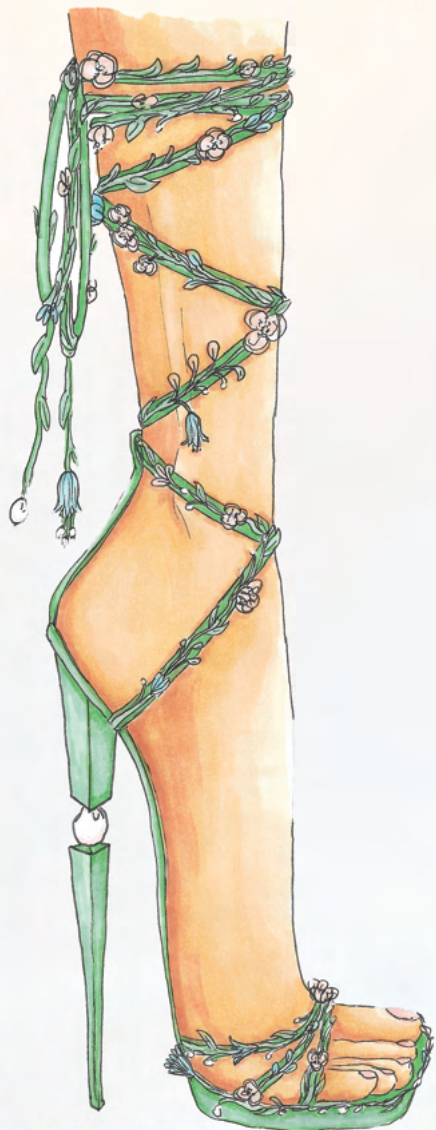
Smith, K. 2021. Colour Symbolism – The Meaning of Blue. [Online]. Available at: <https://www.sensationalcolor.com/meaning-of-blue/> [Accessed 23 June 2021].

between

heaven and earth

croquis

final accessory range



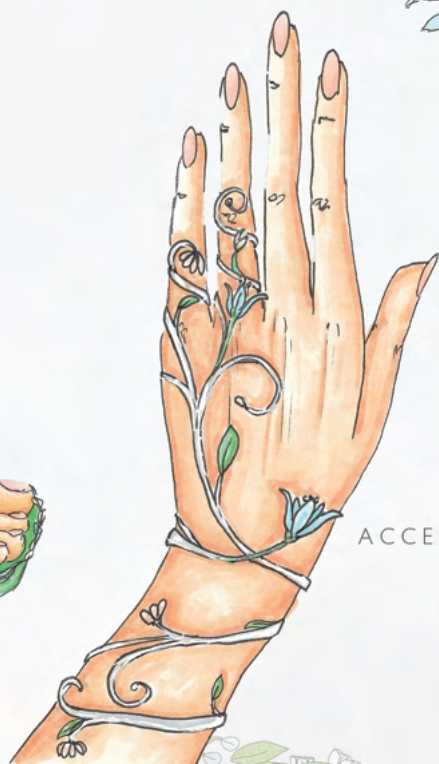
ACCESSORY 1



ACCESSORY 3



ACCESSORY 5



ACCESSORY 2



ACCESSORY 4

WHITE ORGANDY

BLUSH STRETCH
DUCHESS SATIN

PINK
POLKADOT MESH

STERLING SILVER

SAGE
DUCHESS SATIN

BLUE ORGANDY

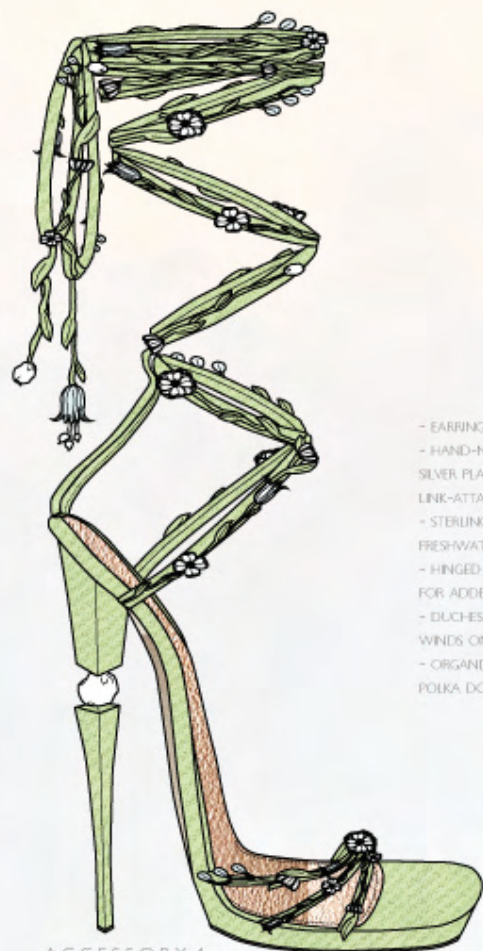
BLUSH ORGANDY

TAN POLYMER

TAN
VEGAN LEATHER

between

heaven and earth



ACCESSORY 1

- SAGE GREEN BIAS-CUT DUCHESS SATIN STILETTO WITH VINE, PEARL BEADS & FLORAL APPLIQUE LACE-UP CORDING
- CURVED SQUARE TOE WITH A 1CM PLATFORM
- 3 CORDS FOR TO STRAPS ARE CONDENSED AT THE INNER FOOT, & SPREAD OUT AT OUTER FOOT
- NARROW HEEL STRAP WITH LOOP FOR CORD LACING
- VEGAN LEATHER INNER-SOLE & POLYMER OUTER-SOLE
- CONTEMPORARY STACK HEEL WITH TAPERED RECTANGULAR PRISM UPPER & NARROW STILETTO HEEL LOWER, SEPARATED BY A LARGE FRESH WATER PEARL. METAL DOWLS DRILLED IN TO ADD SUPPORT.



ACCESSORY 2

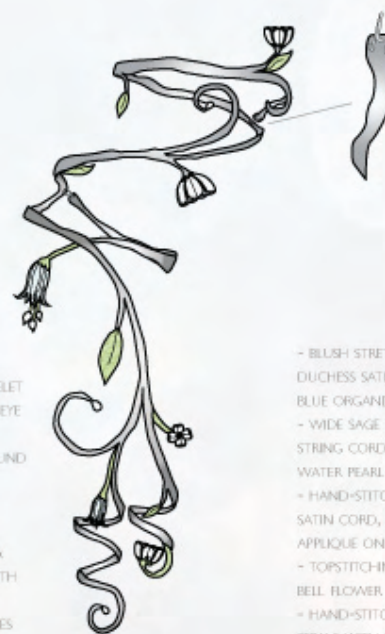
- EARRING HEADPIECE WITH AN EAR CUFF
- HAND-MOULDED TEAR-DROP STERLING SILVER PLATE FORMS BASE OF EARRING WITH A LINK-ATTACHED VINE CUFF
- STERLING SILVER VINE PIECES ATTACHED WITH FRESHWATER PEARL TIPS
- HINGED CLASP ATTACHMENT BY TUNNEL FOR ADDED SUPPORT
- DUCHESS SATIN VINE CORDING ATTACHES & WINDS ON HEAD
- ORGANDY HANDMADE FLOWERS WITH POLKA DOT MESH & PEARL BEAD CENTRES



ACCESSORY 4

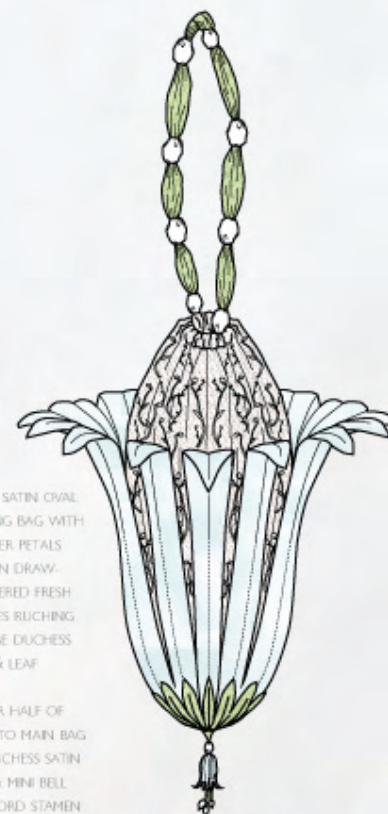
- VINES & FLOWERS AT ENDS HAVE HOOK ATTACHMENT TO ATTACH ONTO THE HAIR OR EYES ON LEAVES

- DUCHESS SATIN VINE CORDING WITH LEAVES, MINI VINES, FLORAL & PEARL BEAD APPLIQUE
- VINE ACCESSORY THAT CAN ATTACH TO ITSELF OR BE BUILT-UP WITH MULTIPLE PIECES TO CREATE BRACELETS, NECKLACES, BAG CHAINS, BELTS OR ADDED TO THE HEADPIECE ACCESSORY.
- HOOK UNDER WHITE FLOWER ENDS & EYE ON LEAF ENDS USED FOR ATTACHMENT



ACCESSORY 3

- STERLING SILVER VINE WRAP BRACELET & HANDPIECE CUFF WITH HOOK & EYE ATTACHMENT AT WRIST
- STERLING SILVER VINE WRAPS AROUND RING & PINKY FINGERS
- HINGED CLASP ATTACHMENT FOR ADDED SUPPORT
- DUCHESS SATIN VINES & LEAVES, & ORGANDY HANDMADE FLOWERS WITH PEARL BEAD CENTRES & PEARL TIPS ATTACH INTO HOLLOWED VINE TUBES



ACCESSORY 5

- BLUSH STRETCH DUCHESS SATIN OVAL DUCHESS SATIN DRAWSTRING BAG WITH BLUE ORGANDY BELL FLOWER PETALS
- WIDE SAGE DUCHESS SATIN DRAW-STRING CORD WITH STAGGERED FRESH WATER PEARL BEADS, CAUSES RUCHING
- HAND-STITCHED FINE SAGE DUCHESS SATIN CORD, PEARL BEAD & LEAF APPLIQUE ON MAIN BAG
- TOPSTITCHING ON LOWER HALF OF BELL FLOWER ATTACHES IT TO MAIN BAG
- HAND-STITCHED SAGE DUCHESS SATIN SEPALS WITH PEARL BEAD & MINI BELL FLOWER WITH HANGING CORD STAMEN & PEARL BEADS

WHITE ORGANDY

BLUSH STRETCH
DUCHESS SATIN

PINK
POLKADOT MESH

STERLING SILVER

SAGE
DUCHESS SATIN

BLUE ORGANDY

BLUSH ORGANDY

TAN POLYMER

TAN
VEGAN LEATHER

pricing strategy

C L N . COSTING SHEET				
STYLE# 3		SIZE RANGE: n/a		
SEASON: Spring/Summer 2022		SAMPLE SIZE: n/a		
NAME: Hyacinth bag		DESIGNER: Christie Lee Norton		
FIT TYPE: LOW DESIGNER		DATE FIRST SUBMITTED: 25/07/2021		
BRAND: <i>cln.</i>		DATE REVISED: 1/08/2021		
DESCRIPTION: Drawstring mini clutch		FABRICATION: Polyester		
COLOURS: Blue, pink and green		SELLING PRICE: R850.00		
1. MATERIALS	DESCRIPTION	QUANTITY	PRICE p/m	AMOUNT
FABRIC:	Duchess satin, sage green	0.25m	R50,00 p/m	R12,50
	Duchess satin, dusty rose	0.5m	R50,00 p/m	R25,00
	Sky blue organdy	0.25m	R90,00 p/m	R22,50
TOTAL:				R60,00
2. TRIMMINGS	DESCRIPTION	QUANTITY	PRICE	AMOUNT
THREAD	Ice blue	1	R20,00	R20,00
	Dusty pink	1	R20,00	R20,00
	Sage green	1	R20,00	R20,00
LABELS	Brand label	1	R2,50	R2,50
BEADS	Varied pearl beads	1x 200g bag	R60,00	R60,00
TOTAL:				R122,50
LABOUR	DESCRIPTION	QUANTITY	PRICE	AMOUNT
CUTTING	Hand cut	0,5 hours	R50,00 p/h	R25,00
SEWING	Domestic machine sewn	1 hours	R30,00 p/h	R30,00
	Hand sewing	3 hours	R40	R120,00
TOTAL:				R175,00
TOTAL PRICE:				R357.50
SELLING PRICE: (250% m/u)				R850.00

The costing of this accessory has been set within the lower sector of the brand's pricing strategy range of R600 - R8 000, due to it being a diffusion line, thus making it more accessible to a wider market. This costing for a mini drawstring clutch bag can be justified by the high level of hand-crafted detail used to create the intricate design of the piece. We feel this piece will not sell if it is priced any higher no matter the wealth of our customers. We believe this lower cost will make our brand more accessible to a wider range of women, while still justifying the cost.

C L N . COSTING SHEET	
TECHNICAL DRAWING	
FRONT/BACK 	
ACCESSORY NOTES: - drawstring egg-shaped duchess satin pouch with embroidery and beading - organdy petals form floral petal detail - drawstring is threaded with large pearl beads - sepals and smaller flower made	

PROJECT 4
- SOCIAL IMPACT RANGE -

waltz of the flowers

This project entailed finding an issue within society that could be solved through my brand's values and skills. I chose to create evening wear for wheelchair dependent women, as I had a personal connection to this topic - my grandmother was wheelchair-dependent for the last years of her life.

cln.

r a t i o n a l e

The cln. brand values the giving of freedom and escapism to women through clothing. This is desired by many women who feel confined by societal dress norms, including women who are confined to wheelchair use. This is due to the change in clothing style of this group of women in order to accommodate their new lifestyle.

This was seen first-hand with my grandmother, who became wheelchair-bound after her diagnosis of multiple sclerosis. She had to shift from more feminine items, to more practical options. This not only reduced her femininity, but it also affected what she could wear for formal occasions. She was a woman who always had glamorous eveningwear ensembles, which had to change as a result this diagnosis. Through this personal motivation, as well as further research into the presence of formal evening attire for wheelchair-bound women, I decided to create an evening-wear range.

To begin the research process, I created an empathy map with an interview with my grandfather, who cared for, dressed and shopped for my grandmother when she was still alive. This empathy map drew some important points on my grandmother's situational needs, such as the changes that had to occur in personal style due to this. Mr. Heath (2021) also stated that he had never come across formal wear specifically designed for women in wheelchairs.

The next step I took was to research whether any designers had actually tapped into this social need. I found that while some international designers had created custom looks for celebrities in wheelchairs, such as Madeline Delp for her historic Miss USA pageant debut (MacKenzie, 2019) where she stated that she needed a custom design in order to incorporate a train that would not become caught in her wheels, as well as conceal her catheter, relevant tubing and machinery. Apart from this and adaptable casual wear brands for wheelchair users, there was no presence locally nor internationally of eveningwear ranges designed specifically with wheel-chair dependant women in mind.

Hannah Dunk's blog further elaborated on these various requirements that adaptive clothing needs in addition to the basic functions of fit and aesthetic appeal (Sunrise Medical, 2018). Dunk (Sunrise Medical, 2018) shared her key points that needed to be addressed in clothing to better suit wheelchair users. This has been used as the main research behind my physical construction of the eveningwear looks for wheelchair-dependant women.

The next research step, serious play, put Dunk's (2018, cited in Sunrise Medical, 2018) adjustments in place through half-scale pattern blocks, and the adjusted fit of a high-cut basque corset. The first adjustment was to raise the waist-line on torso and skirt foundation pattern blocks by one inch, which was made to flatter the seated figure more-so than the standing figure. The second pattern adjustment was to have hemlines taper from higher on the side seams to lower at the centre front and back, as this creates an even and straight hemline once seated. Dunk (Sunrise Medical, 2018) also suggested the placement of closures on side seams in order to decrease discomfort when seated and to create ease when dressing. This was done with all garments in this collection, where invisible zips were used on side seams for their discreet and minimal bulk qualities.

When creating designs, the above had to be incorporated while additionally considering the aesthetics of the seated body and eveningwear trends in order to truly honour the cause. The brand's colour palette and timeless characteristics were paired with the design choice of wide necklines and off-shoulder sleeves. This accentuated the face and collar bones, as well as narrowed the appearance of the seated form. I also focused on fitted bodices in order to give the appearance of a regal posture and flatter the seated form. The skirts attached to these were designed to be loose-fit or flowing in accordance with Grunert (2021)'s recommendations for comfort. Through Dunk's (Sunrise Medical, 2018) experience and expertise, I decided to include more sleeved garments, as she stated the discomfort many disabled women felt with their arms due to lack of physical activity. This eveningwear range does not follow one season, but rather offers various options in classic eveningwear, so I therefore included opaque and transparent fabric sleeve options in order to appeal to a wide range of customers and seasons.

The fabrics used were chosen for their comfort and eveningwear quality. Fabrics needed to be breathable as the sitting in the chair for long periods of time leads to sweat (Dunk, 2018: cited in Sunrise Medical, 2018). Silk French chiffon, silk duchess satin and silk charmeuse were therefore chosen due to their natural breathability (Mulberry's, 2019). Stretch polyester satin was chosen for its cool-touch quality and comfort. Honeycomb mesh was chosen for its aerated, layered, and plush qualities. Black scalloped lace and Swiss mesh tulle were chosen for their smooth touch and breathable qualities. Due to the nature of beading and applique in having three-dimensional qualities, these could not be used as this would create abrasion and discomfort for the wearer (Dunk, 2018: cited in Sunrise Medical, 2018). A hand embroidered loose floral stitch motif was used for texture instead, due to its flat quality that offers little irritation.

I initially struggled to find a social issue that I found I could truly solve, but speaking to my grandfather exposed me to the real issues my grandmother faced. Creating a solution for this social issue means that I can offer other women who feel stuck like my grandmother did, an opportunity to find eveningwear that reflects their personal style that is not affected by their physical disabilities. This is also a perfect avenue for the brand to follow, as it aligns with the brand's values of the female form, timelessness and craftsmanship in every way possible.

[words: 963]

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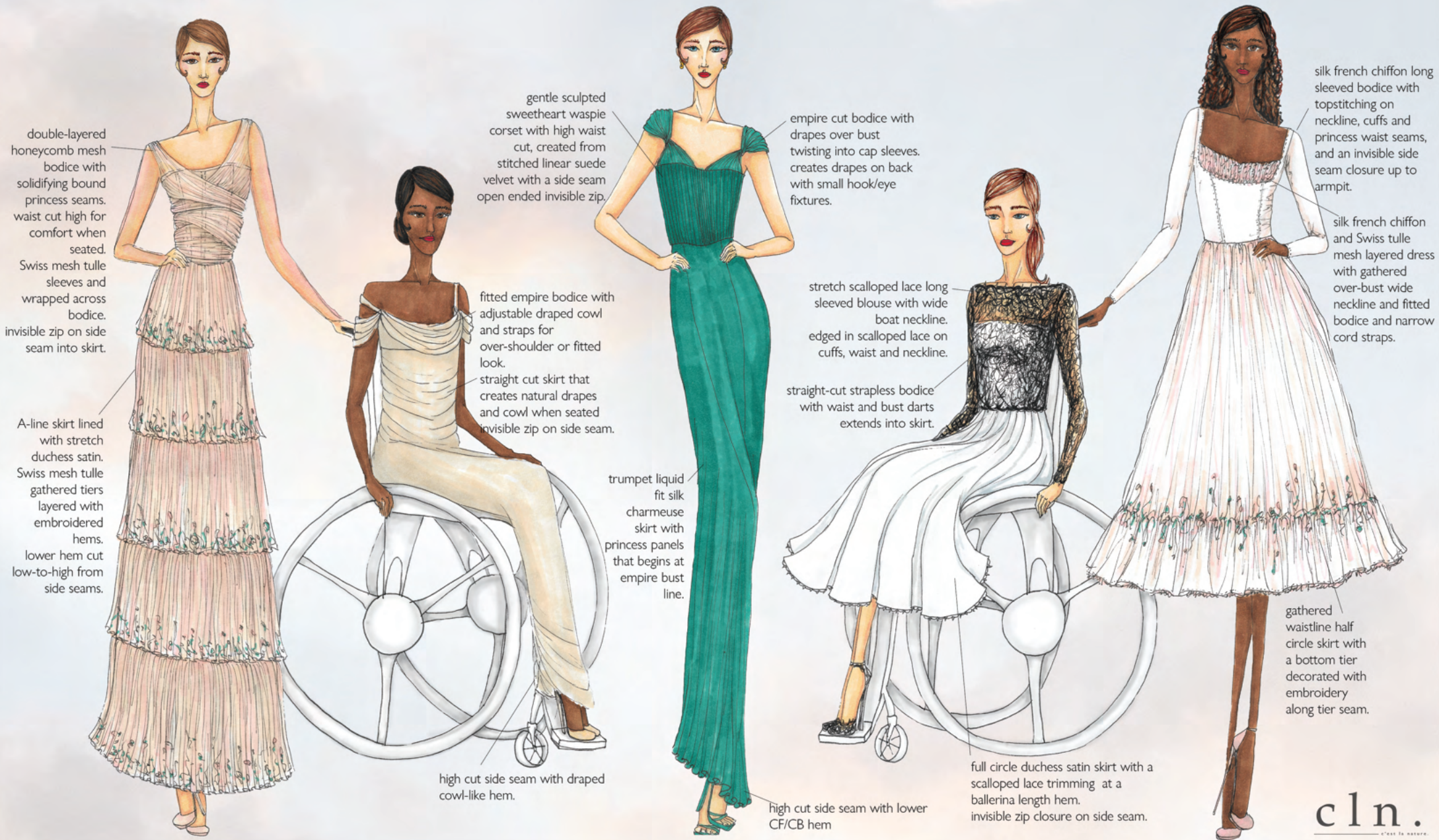
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-waltz of the clouds-

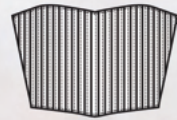
DESIGNING FOR SOCIAL IMPACT: EVENINGWEAR ALIGNED WITH WHEELCHAIR USERS



-waltz of the clouds-

DESIGNING FOR SOCIAL IMPACT: EVENINGWEAR ALIGNED WITH WHEELCHAIR USERS

FRONT

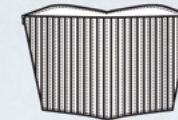


- double layer soft corset with boning only on side seams and princess lines
- gentle sweetheart that covers bust point at peaks of neckline

- gently sculpted bodice draped over lining
- wide V-neckline over bust from empire line
- drapes twist and form delicate cap sleeves
- skirt is fitted over torso and hips and extends into bias straight skirt
- fitted just above waist for comfort when seated
- princess panel lines
- high low hem from side seam to CF/CB for straight line when seated



BACK



- high cut at waistline to allow for comfort when seated
- invisible zip on LHS side seam. Dress invisible zip is on RHS side seam.

- thin straps attach cap sleeve to princess line seam on skirt
- fabric from cap sleeves extends into small drapes that attach on either side of CB line with small hook and eyes
- invisible zip on side seam
- lining of bodice can be seen with attaching topstitching



pricing strategy

C L N . COSTING SHEET				
STYLE# 5		SIZE RANGE: 6, 8, 10, 12, 14		
SEASON: n/a		SAMPLE SIZE: 8		
NAME: Adaptive evening gown		DESIGNER: Christie Lee Norton		
FIT TYPE: LOW DESIGNER		DATE FIRST SUBMITTED: 13/09/2021		
BRAND: c/n.		DATE REVISED: 31/10/2021		
DESCRIPTION: Evening gown with corset		FABRICATION: Silk and polyester		
COLOURS: Teal		SELLING PRICE: R3450.00		
1. MATERIALS	DESCRIPTION	QUANTITY	PRICE p/m	AMOUNT
FABRIC:	Silk charmeuse, teal	4m	R150,00	R600,00
	Suede velvet, teal	0,5m	R80,00	R40,00
	Fusible interlining	0,5m	R20,00	R10,00
TOTAL:				R650,00
2. TRIMMINGS	DESCRIPTION	QUANTITY	PRICE	AMOUNT
INVISIBLE ZIP	30cm, teal	1	R2,50	R2,50
	20cm, teal	1	R2,50	R2,50
THREAD	Teal	1	R20,00	R20,00
HANGER APPEAL	Dusty rose ribbon (loops)	42cm	R30,00 p/r	R12,60
CONSTRUCTION	White plastic boneing 0.6cm	36cm	R10,00 p/m	R3,60
LABELS	Brand label	1	R2,50	R2,50
TOTAL:				R43,80
LABOUR	DESCRIPTION	QUANTITY	PRICE	AMOUNT
CUTTING	Hand cut	2 hours	R50,00 p/h	R100,00
SEWING	Domestic machine sewn	3.5 hours	R80,00 p/h	R280,00
GRADING	Five sizes	1 hour	R30	R30,00
TOTAL:				R410,00
TOTAL PRICE:				R1153.70
SELLING PRICE: (300% m/u)				R3450.00

The costing of this garment has been set in the mid-range of the brand's pricing strategy range of R600 - R8 000.

This costing can be justified by the pieces being a part of a specialist and limited evening wear range. The high energy intensity of the gathered bodice and the pintucked corset, as well as the luxurious fabrics used, justify this price point.

C L N . COSTING SHEET	
TECHNICAL DRAWING	
FRONT	BACK
	
	

GARMENT NOTES:

- these two separate garments come in a set in compliance with the concept
- princess-paneled evening gown with draped empire bodice and invisible zip opening
- side-seam-bone velvet pintucked corset with an invisible zip opening

PROJECT 5
-ZERO WASTE DESIGN-

meadow frolicker

Toiles and samples turned into new casual fashion garments through innovative garment pairing, editing and natural dyeing, where zero waste is produced from either process.

cln.

Rationale

Zero waste design in fashion is best described by Ross (2017), as systematically designing garments to ensure little to no textiles or products are wasted or disposed of within the design process. It is an important umbrella of concepts that targets the three main pillars of sustainability: environmental protection, economic well-being and social wellbeing (Ross, 2017). This design approach challenges designers to think deeper into their process of creation, and encourages increased innovation to combat the extreme waste present in the fashion industry Yen (2016). The zero waste design concepts chosen to explore for this project, are the adapting of existing garments into new garments, or upcycling, and the producing of zero environmental waste in the fabric dyeing process.

The first concept chosen, adapting of existing garments into new garments, is known as upcycling, due to the process of redesigning and transforming these garments into new and innovative versions (Naznin and Barkat, 2018). The second concept of zero environmental waste in the fabric dyeing process, refers to the amount of water wasted in the process, and the polluting of this water and fresh water sources when chemical waste is deposited into these in the surrounding areas of these mass-manufacturing factories (Zero Waste Scotland, 2021).

The concept of this project entails the taking apart of garment fitting samples, made from calico, dyeing those using natural methods, and then reassembling all the pieces used to create a new and wearable garment design. The use of samples, or toiles, in the design process is a common designer practice in order to ensure garments fit correctly with a cheaper fabric (The Cutting Class, 2011). I noticed how wasteful this practice was when looking for a specific garment from my first year of study, and I knew something had to be done with these. The use of samples was therefore strategically chosen to combat the amount of waste I alone have created over my three-year degree, and repurpose them into beautiful pieces that have a purpose aside from correct fitting. When samples were selected for the prototype, I made sure that the design drafted and created used every piece of the samples chosen, as these ensured that this process was zero waste in itself.

The use of natural dye is aimed to elevate these upcycled garments, as these are all a dull cream colour, as well as explore how natural dyes can provide what synthetic and toxic chemicals do, without damaging the environment in the process. I used beetroots to gain a rich pink-mauve colour, which was a two-day process of peeling, chopping and boiling beetroots, and soaking the samples in this solution overnight. The use of ice dyeing was incorporated to infuse blue food colouring dye into the garments without creating stark contrasts or mixes with the beetroot dye. Natural dyeing is just one example of elevation of these samples, but surface details could also be created with pre-consumer waste, like I have done when creating my graduate collection appliques.

These two concepts not only align with the brand's value of cyclical fashion, but they already have a place within the brand in the form of the re-cln. service. This service allows customers to bring in older pieces which we take in for recycling, or adjust, mend and refit into fresher pieces to allow for a continuous life cycle of the pieces. This in itself is a small scale version of upcycling, as these adjustments can include trims, add-ons and dyes. Our samples will also be altered and edited into lower cost garments following this successful prototyping. The use of natural dyeing is something the brand also experimented with Look 1 of the graduate collection, where food colouring was ice-dyed onto white percale.

Due to the vital sample process alone, fashion production can never be 100% zero waste, but by incorporating upcycling in the way I have researched, explored and prototyped, it enables designers to take accountability for their waste and transform into innovative and wearable garments. In addition to this, the attraction of these pieces being one-of-a-kind or of limited quantity, depending on the amounts of samples in each style as well as other samples used within the design, will encourage customer purchases.

Prototype: natural dyeing process



The drip dye technique was not intentional, but it turned out beautifully on the corset bodice sample and the A-line skirt sample. The colour created on these pieces were along the lines of my intention and vision



The ice dyeing was my initial plan, as it worked so well for my Look 1 garment. However, the dye did not react well when dried in creased clumps, creating dirty-looking creases on the menswear shirt sample.



FOR THIS REASON, I CHOSE TO ONLY USE THE DRIP DYED SAMPLES IN MY PROTOTYPE.

Prototype: upcycling process



The samples I chose to use, unpicked into useful pieces.

I used the pocket lines to create a cut-out on the diagonal waist/hip line. This also created functional pockets here.



I gathered the waistlines to create flare, and fit the skirt into the waist of the bodice.



The facings were used to create frills on the straps and the ties for the CB bodice closure.

Prototype: finished garment

FRONT



BACK



These particular samples were chosen because they enabled me to create a garment that not only reflected the casual requirement of the brief, but also reflected the style and ethos of my feminine brand.

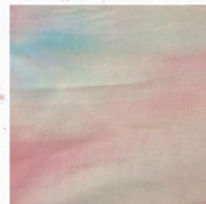
This concept turned the samples of a bodice and a low-waist A-line flared skirt into a modern, colourful and sustainable garment.

frolicker

ZERO WASTE DESIGN



FABRIC SWATCH



beetroot & foodcolouring
dyed calico

cln.

FRONT



- mini summer dress with bishop sleeves
- princess seams from armhole on front bodice
- gathered bishop balloon sleeves with frilled cuff
- topstitching along neckline and waistline
- sleeves have detachable knot ties at the elbow and cuff

BACK



- princess seams from armhole on back bodice
- drindl skirt with a gathered waistline and rolled hem
- CB seam with a lapped zip extending into the skirt
- sleeves have detachable knot ties at the elbow and cuff
- garment made from calico bubble hem corseted dress sample from LOOK 2.

cln.

pricing strategy

C L N . COSTING SHEET				
STYLE# 5		SIZE RANGE: 6, 8, 10, 12, 14		
SEASON: n/a		SAMPLE SIZE: 8		
NAME: Zero waste dress		DESIGNER: Christie Lee Norton		
FIT TYPE: Moderate		DATE FIRST SUBMITTED: 13/09/2021		
BRAND: c/n.		DATE REVISED: 31/10/2021		
DESCRIPTION: Naturally dyed casual dress		FABRICATION: Calico		
COLOURS: Pink/blue drip dye		SELLING PRICE: R900.00		
1. MATERIALS	DESCRIPTION	QUANTITY	PRICE p/m	AMOUNT
FABRIC:	Raw calico, 100% cotton	3.5m	R40,00	R140,00
	Fusible interlining	0,5m	R20,00	R10,00
TOTAL:				R150,00
2. TRIMMINGS	DESCRIPTION	QUANTITY	PRICE	AMOUNT
LAPPED ZIP	30cm lapped zip	1	R1,50	R1,50
THREAD	Ice blue	1	R20,00	R20,00
NATURAL DYE	Beetroots	1x packet of 12	R12,50	R12,50
	Blue food colouring	1 bottle	R7,99	R7,99
HANGER APPEAL	Dusty rose ribbon (loops)	42cm	R30,00 p/r	R12,60
LABELS	Brand label	1	R2,50	R2,50
TOTAL:				R57,09
LABOUR	DESCRIPTION	QUANTITY	PRICE	AMOUNT
CUTTING	Hand cut	0.5 hours	R40,00 p/h	R20,00
DYEING	Hand drip dyeing	0.5 hours	R50,00 p/h	R25,00
SEWING	Domestic machine sewn	3 hours	R60,00 p/h	R180,00
GRADING	Five sizes	1 hour	R30	R30,00
TOTAL:				R255,00
TOTAL PRICE:				R462.09
SELLING PRICE: (200% m/u)				R900.00

The costing of this garment has been set in the lower range of the brand's pricing strategy range of R600 - R8 000. This costing can be justified by the piece being a one-of-a-kind zero waste garment, as a result of the unique samples used. Additionally, the high energy intensity used to complete the entire natural dye process justifies this price point.

C L N . COSTING SHEET	
TECHNICAL DRAWING	
FRONT	BACK
	
GARMENT NOTES: - upcycled corset and A-line skirt samples form a princess-paneled dress with balloon sleeves made from a drindl sample - drawstring tie detail at elbow and wrist	

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