
Jurnal Penelitian Pendidikan

<https://journal.unnes.ac.id/journals/JPP>

Feasibility Study of Evening Gowns Through an Exploration of Layering Techniques

Talitha Zada Achmad*, Irmayanti

Universitas Negeri Semarang, Indonesia

*Corresponding Author: talithazada43@students.unnes.ac.id

Abstract

This study aims to test the feasibility of an evening party dress design that explores layering techniques. This research applies a project-based design approach through the development of PPE (Planning, Production, and Evaluation). Product feasibility evaluation involved 3 expert panelists and 10 trained panelists using questionnaire instruments in the form of quantitative descriptive analysis sheets with percentages. The results of the due diligence showed that this evening party dress earned an overall average score of 95%, which placed it in the "Very Worthy" category. Specifically, this fashion was rated very good in terms of design (91%), size (92%), aesthetics (96%), sewing technique (96%), fashion performance (98%), and uniqueness (98%). The results of the feasibility test showed that the manipulation of the fabric through layering techniques combined with bridal satin and tulle succeeded in creating a voluminous and balanced silhouette of sea waves. This fashion work is proven to be not only visually and aesthetically superior, but also meets the quality standards of performance and construction of modern party fashion.

Keywords: Evening Party Dresses, Layering Techniques, Feasibility Test, Fashion Design Innovation

INTRODUCTION

Current developments in the fashion industry are driving the emergence of design innovations that focus not only on aesthetics, but also on the artistic value and visual identity of clothing (Garina & Irmayanti, 2026). Fashion designers continue to develop concepts for their collections by drawing inspiration from the latest trends, while constantly innovating and creating. This innovation is achieved through the exploration of manufacturing techniques and the development of more varied decorative elements (Puspa & Wahyuningsih, 2025), in order to adapt to the ever-changing dynamics of fashion trends (Trends & Fashion, 2022).

Based on preliminary observations conducted from January to March 2025 at Eva Bridal & Make Up in Sentraland, Semarang, it was found that public interest in party dresses is very high. This is evidenced by the fact that the majority of orders received during those three months were for party dresses. Furthermore, a similar trend is evident on various social media platforms, where party dresses are far more popular than other types of clothing.

This high demand is closely linked to the public's growing desire to look elegant and make a lasting impression at special events. This phenomenon has prompted designers to innovate in creating evening gowns that not only highlight visual beauty but also feature unique construction techniques specifically, by exploring layering as a key element in shaping the garment's visual appeal.

Clothing is generally defined as everything a person wears, from head to toe, which serves to protect the body while also reflecting the wearer's personality and social status (Qorib et al., 2023). In a broader context, clothing is one of humanity's basic needs as times have changed, it has come to serve not only as protection for the body but also as a means of self-expression and cultural identity.

Functionally, clothing is generally divided into seven categories: school, leisure, work, household activities, sports, mourning, and formal occasions. Formal attire falls into a category with higher aesthetic value because the manufacturing process is more complex and it is typically not suitable for mass production (Aprianto et al., 2023).

Party attire is clothing worn at special events or celebrations that call for a more formal and aesthetically pleasing appearance than everyday clothing. The characteristics of party attire are reflected in the use of high-quality fabrics, attractive decorative details, and designs that give the wearer an elegant and distinctive look. (Puspa & Wahyuningsih, 2025). Accordingly, formal wear is classified based on the time of day it is worn—namely, morning, afternoon, and evening formal wear—each of which has distinct characteristics in terms of design, color, fabric, and level of elegance (Novia Hidayatunnisa, 2024).

Party attire is classified based on the time of day it is worn: morning or daytime party attire, which features smooth, soft, non-shiny fabrics and soft colors. Afternoon party attire uses fabrics with more texture and bright but not overly flashy colors. Evening party attire, worn from sunset until midnight, is characterized by luxurious, shimmering fabrics and colors that tend to be darker or more striking. (Sofariah & Maelialah, 2022). Party wear is generally more specialized than everyday clothing; the process involves selecting high-quality materials for the main fabric, complementary components, and decorative embellishments (Risqi & Haq, 2024). In the process of creating a dress, natural phenomena are often the primary source of inspiration because they possess strong aesthetic potential and can produce dynamic visual forms. The theme “Ocean Waves” was chosen as the design inspiration for evening gowns because the flowing and dynamic nature of ocean waves offers opportunities to explore form in fashion design through the manipulation of structure, volume, and fabric. The character of ocean waves also creates artistic effects on evening gowns through the interplay of volume, texture, and the arrangement of materials (Puspa & Wahyuningsih, 2025).

One technique that supports the creation of these visual effects is layering. In fashion design, layering is a method of arranging fabric in layers to create dimension, volume, and complex visual textures in a garment. Layering is a design principle that involves stacking elements, materials, or textures to create visual depth and complexity (Puspitasari et al., 2022). In the context of fashion design in particular, the layering technique is used to create looks that are adaptable and visually appealing, often reflecting emerging social and cultural trends,

The layering technique in evening wear is still not widely used compared to conventional techniques such as smocking, pleating, or draping. This is due to the technical complexity and high level of precision required in its application, particularly in maintaining the proportions and balance between fabric layers so that the garment remains proportionate and wearable. (Aggarwal et al., 2023). It is precisely because of its uniqueness and rarity that the layering technique in evening wear possesses such high aesthetic value and exclusivity.

The layering technique creates depth, volume, and complex visual textures, thereby contributing to a more expressive look (Kaya, O, 2021). This approach is supported by research highlighting that layering plays a key role in shaping the silhouette and visual rhythm in contemporary fashion design (Huang et al., 2024).

Feasibility testing is a crucial stage in research and development (R&D) that aims to assess the quality, validity, and level of usage of a product before it is widely implemented. Developed products must undergo a validation process by experts and users to ensure that they meet feasibility criteria and can be used effectively during implementation. (Anggreni et al., 2020). Accordingly, validation sheets play a crucial role in ensuring the quality of the products being developed, as they serve as a tool for assessing the products’ compliance with established standards (Saputri, 2023).

Previous research has shown that feasibility testing is conducted through evaluations by subject matter experts, design experts, and users to determine the product’s validity, thereby establishing whether the product is suitable for use with or without revisions (Ardiansyah, 2020). Thus, feasibility testing not only serves to measure product quality but also provides the basis for making improvements and refinements to the product so that it aligns with the planned development objectives.

In the context of apparel, feasibility testing plays a crucial role in objectively evaluating the quality of a product’s design, construction, and aesthetics through assessments by expert and trained panelists to ensure the comfort, usability, and performance of the apparel for users (Widhayanti & Wahyuningsih,

2026). Identifying product shortcomings as a basis for design improvements, and validating the technical innovations applied in the garment creation process (Listiwati & Wahyuningsih, 2026).

Thus, the feasibility study serves as a crucial tool in this research to ensure that the evening gowns developed using the layering technique not only possess aesthetic value but also meet measurable and academically accountable quality standards for apparel products. (Gadi et al., 2020).

The urgency of the research titled “Feasibility Study of Evening Gowns through the Exploration of Layering Techniques” stems from the evolving trends in evening wear, which demand designs that are not only aesthetically pleasing but also of high quality in terms of comfort, construction, and performance. Research on the feasibility of evening wear incorporating layering techniques remains very limited in Indonesia; therefore, this study is important as an effort to develop innovative evening wear designs inspired by ocean waves designs that are aesthetically pleasing, unique, and meet the quality standards of modern fashion.

METHOD

The design approach in this study is based on a project-based conceptual exploratory method (project-based design approach) using the PPE (Planning, Production, and Evaluation) development model, which encompasses the planning, production, and evaluation stages. The PPE model was chosen because it focuses on the systematic processes of product design, production, and evaluation, making it suitable for research on fashion design development.

The garment creation process begins with the design phase, followed by material selection, pattern making, fabric cutting, and culminates in the construction and final finishing of the garment using the layering technique as the primary visual element. The object of this study is the feasibility of an evening gown created using the layering technique. The focus is on the feasibility of the fashion product, which includes aspects of design, sizing, sewing techniques, aesthetics, garment performance, and product uniqueness. This study was conducted at the Fashion Design Education Study Program, Faculty of Engineering, Semarang State University (UNNES), located at Jl. Sekaran, Gunungpati, Semarang City, Central Java. The product feasibility test was conducted with 13 panelists, consisting of 3 expert panelists and 10 trained panelists. The trained panelists were students in the Fashion Design Education Program who had taken and passed the Fashion Design Project course, thereby possessing the competence to evaluate the quality of fashion products. Meanwhile, the expert panelists involved in this study were:

1. Tri Winarni, an employee at Eva Bridal & Make Up, located at Sentraland Semarang, Karang Kidul, Semarang Tengah District, Semarang City, Central Java.
2. Sulistiowati, owner of Sulis Lifestyle Boutique, located at Jl. Rm. Hadi Soebeno Raya No. 81 C, Mijen, Semarang City.
3. Suci, owner of Griya Jahit Suci, located in Soropadan, Margosari, Patebon District, Kendal Regency, Central Java

Data collection in this study was conducted using a questionnaire in the form of an evaluation sheet designed to determine the product’s suitability level based on predetermined indicators. Data analysis was performed using descriptive quantitative methods with a percentage-based approach to calculate the instrument’s suitability level based on the evaluators’ assessments, using the following formula:

$$P \equiv \frac{f}{n} \times 100\%$$

P = Percentage
f = Frequency
n = Maximum score on an item

Table 1. Assessment Percentage Categories

Percentage (%)	Feasibility Category
81% - 100 %	Highly Feasible
61% - 80%	Feasible
41% - 60%	Moderately Feasible

21% - 40%	Less Feasible
0% - 20%	Highly Unfeasible

Based on the predetermined eligibility categories, an evening gown is deemed to have met the quality standards if it receives an average evaluation score in the “Eligible” or “Highly Eligible” categories.

RESULTS AND DISCUSSION

Based on the PPE (Planning, Production, and Evaluation) framework, this study produced data on the development process and the level of feasibility of an “Ocean Waves”-themed evening gown incorporating layering techniques. The results of this study are presented based on three stages of development.

Planning Analysis

Contemporary stage costume design increasingly emphasizes the exploration of natural forms as a source of inspiration for creating innovative and aesthetically valuable works. In this study, the “Wave in Motion” collection theme was chosen to represent the dynamic and flowing character of ocean waves. Concept development was carried out by creating a mood board featuring wave shapes, water textures, a blue and silver color palette, and a combination of Kencana Pajajaran batik as a cultural element in the design. The mood board served as a reference for determining the character, colors, silhouettes, materials, and techniques applied to the stage costumes. This concept is illustrated in Figure 1.



Figure 1. “Wave in Motion” Mood Board

Fabric Materials and Characteristics

Bridal satin is used as the main fabric because it has a smooth surface and a lustrous sheen that conveys an elegant and luxurious look. The fabric’s fairly sturdy texture also holds its shape well, especially in the bustier section, which requires a defined silhouette.

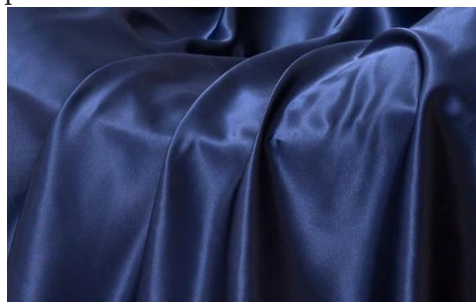


Figure 2. Satine Bridal



Figure 3. Tulle Ruffles

In addition, Batik Kencana Pajajaran is used as a cultural element in the design. This batik fabric features motifs rich in philosophical meaning and distinctive ornamental details, thereby imparting a cultural identity while enhancing the aesthetic value of the garments.



Figure 4. Batik Kencana Pajajaran

For the lining, lightweight, soft, and comfortable Asahi fabric was used. The skirt features lightweight, sheer, and flexible pleated tulle to create a layered, wave-like effect, thereby supporting the “Wave in Motion” concept, which emphasizes a dynamic and flowing aesthetic.

Design Visualization

After completing the concept development phase, the fashion designs were visualized as an embodiment of the “Wave in Motion” theme. These visualizations took the form of stage costumes designed to showcase the application of the concept, the proportions of the designs, and the use of materials to flatter the body’s contours.

On the top, the design features a bustier that follows the curves of the body to creating an elegant and defined silhouette. The bustier is paired with an outer-like bodice that adds visual dimension while enhancing the outfit’s graceful appeal. At the center, a belt accent is added to emphasize the waistline and create a balanced proportion between the top and bottom of the outfit.

The lower half is dominated by a long, tiered skirt with a layered construction as the main design element. The stacked layers create volume, visual depth, and a repetitive rhythm reminiscent of ocean waves. The use of layering serves not only as an aesthetic element but also reinforces the impression of dynamic movement and serves as a visual representation of the “Wave in Motion” theme in this evening gown.



Figure 5. Serving Design



Figure 6. Production Design 1



Figure 7. Production Design 2

Production

Fashion Pattern Making

The garment-making process begins with pattern-making as the foundation of the design. The basic pattern for the bustier uses the Myneke technique, which emphasizes the body's shape through the shifting and manipulation of gussets. The skirt pattern consists of three layers of ruffles, with the length and volume of each layer increasing as they descend. The outer garment pattern is based on a circular pattern developed using draping or flat patterning techniques. The pattern is manually adjusted based on the model's body measurements to ensure the garment's shape, proportions, and structure are appropriate, thereby optimally supporting both aesthetic and functional aspects.

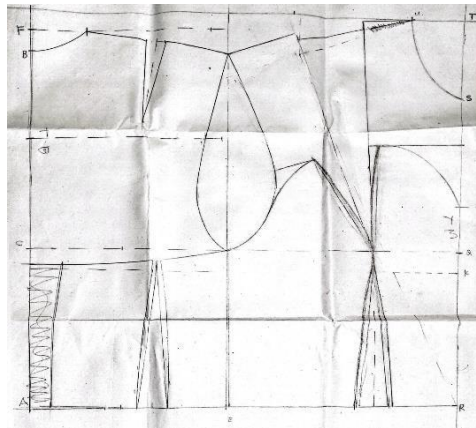


Figure 8. Pattern Making

Cutting Materials

The cutting stage involves three main types of fabric: bridal satin, Kencana Pajajaran batik, and pleated tulle, as well as lining and interlining materials that are cut to reinforce the structure, shape, and overall quality of the garment. Pattern placement is done with careful attention to the direction of the fabric's grain to ensure the drape of the fabric is maintained and the pattern pieces align with the design. Specifically for cutting Kencana Pajajaran batik, pattern matching is performed to ensure visual continuity between the front and back panels.



Figure 9. Bridal satin cutting and interlining

The sewing process

The dress-making process begins with sewing the bustier as the main framework. The bustier is sewn with precision and lined for comfort and structural strength, and its seams are prepared for attachment to the skirt. The skirt is constructed in layers by combining bridal satin and ruffled tulle; the bustier and skirt are joined by aligning the waistline and securing the position with pins, fitted with a Japanese zipper and hidden stitching, then machine-sewn with controlled tension to ensure a neat seam. After sewing, the seams are inspected to ensure strength, comfort, and the perfection of the dress's silhouette.





Figure 10. Dress Sewing Process

Resolution

Once all the main components of the garment and supporting details have been attached, the production process moves on to the finishing stage to perfect the final look and ensure the overall quality of the garment. At this stage, decorative details are added to the bustier, the outer layer, and the tiered skirt to reinforce the visual character inspired by ocean waves. The incorporation of Kencana Pajajaran batik as a cultural element is also adapted to the design composition to create a balance between modern and traditional elements. The finishing process concludes with the removal of excess thread, a quality check of the stitching, and steam pressing to smooth out seams, remove wrinkles, and ensure that each layer of the garment drapes neatly in accordance with the desired wave effect.



Figure 11. The final result of the evening party dress

Table 2. Results of the Dress Feasibility Test

Research Aspects	Score Obtained	Maximum Score	Present %	Criteria
Design	296	325	91%	Highly Worth It
Size	299	325	92%	Highly Worth It
Aesthetics	312	325	96%	Highly Worth It
Sewing Techniques	312	325	96%	Highly Worth It
Fashion Performance	318	325	98%	Highly Worth It
Uniqueness	320	325	98%	Highly Worth It
Average Total	1.857	1.950	95%	Highly Worth It

Evaluation

After the implementation phase was fully completed, a feasibility test was conducted to assess the viability of the evening gown product by exploring layering techniques from various aspects. This evaluation process involved three expert panelists from the fashion industry and ten trained panelists from among students in the Fashion Design Education Program at Semarang State University.

The assessment was conducted using a Guttman-scale-based evaluation sheet with definitive dichotomous responses of “Yes” and “No.” The data from these responses was then converted into an ordinal scale ranging from 1 to 5 (from “Very Unsuitable” to “Very Suitable”) to determine the level of suitability for each indicator. The suitability criteria were based on the accumulation of “Yes” responses for each indicator, where the maximum accumulation was converted to a score of 5 (“Very Suitable”), with subsequent scores following the predetermined score interpretation intervals.

This product evaluation covers six main aspects: Design, Size, Aesthetics, Sewing Technique, Garment Performance, and Uniqueness. The data summary shows a very high level of suitability with the “Highly Suitable” criterion; the detailed scores and percentages are presented as follows:

The data in the table shows the results of a feasibility test conducted by three expert panelists from the fashion industry and ten trained panelists from the Fashion Design Education program, with an average score of 95%. This indicates that this work objectively falls into the “Highly Feasible” category. This validation confirms that the integration of the Kencana Pajajaran batik motif and contemporary layering techniques into evening wear designs has met both the functional and aesthetic standards of the creative industry. The detailed scores obtained for each evaluated aspect are presented in the following discussion:

Design aspect

The design aspect received a feasibility score of 91% (Highly Feasible), reflecting the successful conceptualization of the “Wave in Motion” theme into a dynamic, tiered skirt design. However, this score was the lowest among the other indicators. This finding is supported by research results from (Aprianto et al., 2023) and (Listiwati & Wahyuningsih, 2026) which indicates that the complexity of construction techniques in layered garments often poses challenges in maintaining consistent proportions throughout the design. As an evaluative implication, it is recommended that future researchers pay closer attention to proportional harmony, the balance of visual elements, and the simplification of structural details from the early stages of design in order to produce more optimal garments.

Size Aspect

The assessment of the sizing aspect reached 92% (Very Satisfactory), proving that the construction of the Meyneke basic pattern system, combined with draping techniques, is capable of producing a precise silhouette fit on the model’s body. The sizing fit of structured evening wear depends heavily on the accuracy of fabric cutting and pattern making (Risqi & Haq, 2024). This structured management of fabric volume has been shown to positively contribute to sizing accuracy without compromising the wearer’s freedom of movement, in line with the analysis of layered garment modeling presented by (Aggarwal et al., 2023). In addition, it is recommended that you pay closer attention to the length of the dress so that it does not drag on the ground and does not make it difficult to walk.

Aesthetic Aspects

The aesthetic aspect achieved a suitability score of 96% (Highly Suitable), reflecting the successful creation of dynamic visual harmony through a combination of bridal satin, Kencana Pajajaran batik, and pleated tulle. The combination of materials with different textures and levels of sheen proved to create an aesthetic contrast that seamlessly integrated into the thematic narrative, in line with the findings (Puspa & Wahyuningsih, 2025). From an academic perspective, this manipulation of layered materials is consistent with research on (Puspitasari et al., 2022) which states that exploring the surface of layered fabrics can enhance the aesthetic depth of a contemporary fashion piece.

Sewing Techniques

The sewing technique aspect received a feasibility rating of 96% (Highly Feasible), reflecting the neatness and precision in the application of detailed craftsmanship techniques such as princess seams, interlining installation, Japanese zippers, and baby hem techniques. This high rating is supported by the findings (Sofariah & Maeliah, 2022) which states that mastery of sewing techniques and attention to detail in seam finishing are key factors in ensuring that formal wear meets both functional and aesthetic standards.

Fashion Performance Aspects

The garment's performance aspect received a suitability score of 98% (Highly Suitable), confirming the stability of the dress's silhouette when worn and the wearer's ease of movement. This successful functional performance is supported by the inner bustier structure, which is precisely designed to evenly support the weight of the outer skirt's layered fabric. This is consistent with research (Widhayanti & Wahyuningsih, 2026) which shows that the functional performance of transformational and layered dresses is greatly influenced by the design's ability to control the distribution of the material's weight across the wearer's body.

Uniqueness Aspects

The "Uniqueness" aspect achieved the highest feasibility rating of 98% ("Highly Feasible"), reflecting the success in creating an original product through the integration of layering techniques and the application of local batik motifs. This success is consistent with the theory (Nimkulrat, 2012) which emphasizes the importance of integrating craft values and originality into design research, and is supported by (Wdyaningsih & Asiatun, 2024) which argues that technical innovations in evening wear contribute significantly to shaping the product's distinctive visual identity and high artistic value.

CONCLUSION

Based on the results of research and development using the PPE (Planning, Production, and Evaluation) approach, the evening gown that explores layering techniques has been successfully classified as "Highly Feasible." The feasibility test results, conducted by a panel of fashion industry experts and trained evaluators, showed a very high overall average score of 95%. This evaluation covered six key aspects of garment quality, with feasibility scores broken down as follows: design (91%), sizing (92%), aesthetics (96%), sewing technique (96%), garment performance (98%), and uniqueness (98%). Overall, the application of layering techniques to the skirt proved effective in representing the dynamic character of ocean waves, providing visual depth, and enhancing aesthetic value without compromising comfort and ease of movement (performance) when worn. The integration of modern materials such as bridal satin and pleated tulle successfully created an original evening gown with a balanced structural construction and a strong cultural identity, serving as an innovation in today's fashion industry.

REFERENCES

- Aggarwal, A., Wang, J., Hogue, S., Ni, S., Budagavi, M., & Guo, X. (2023). Layered-Garment Net: Generating Multiple Implicit Garment Layers from a Single Image. *Lecture Notes in Computer Science (Including Subseries Lecture Notes in Artificial Intelligence and Lecture Notes in*

- Bioinformatics*), 13841 LNCS, 378–395. https://doi.org/10.1007/978-3-031-26319-4_23
- Anggreni, N. L. P., Subagia, I. W., & Rapi, N. K. (2020). Pengembangan Validitas, Efektifitas Dan Kepraktisan Model Pembelajaran Blended Learning Untuk Meningkatkan Hasil Belajar Ipa Terapan. *Jipp*, 4(3), 328–337.
- Aprianto, R., Putri, V. R. S., & Suryawati, S. (2023). Penilaian Estetika Busana Pesta Berbahan Denim Dengan Teknik Draping. *Practice of Fashion and Textile Education Journal*, 3(2), 87–98. <https://doi.org/10.21009/pftej.v3i2.24823>
- Ardiansyah, A. R. (2020). The Feasibility of Thematic Textbook Development Based on Contextual-Inquiry for Elementary School Students. *Jurnal Pendidikan Sekolah Dasar*, 3(2), 139–145. <https://journal.uny.ac.id/index.php/didaktika>
- Gadi, A. C. Z., Khayati, E. Z., Suprihatin, S. E. Y., Sabatari, W., & Warno, K. (2020). Penerapan Metode Zero Waste Cutting dan Flat Pattern pada Blus Bergaya Casual Bussiness sebagai Upaya Green Lifestyle. *Prosiding Pendidikan Teknik Boga Busana FT UNY*, 15(1), 1–9.
- Garina, B. P., & Irmayanti. (2026). UJI KUALITAS TRANSFORMATION DRESS DENGAN SUMBER IDE GELOMBANG. *Practice of Fashion and Textile Education Journal*, 5(2), 41–48. <https://doi.org/https://doi.org/10.21009/pftj.v5i2.63295>
- Huang, X., Kettley, S., & Lycouris, S. (2024). Developing Shape Change-Based Fashion Thinking in Fashion Practice and Creativity Developing Shape Change-Based Fashion Prototyping Strategies : Enhancing Computational Thinking in Fashion Practice and Creativity. *Fashion Practice*, 16(2), 282–310. <https://doi.org/10.1080/17569370.2024.2335615>
- Kaya, O, L. S. C. Romanescu. (2021). Some aspects of texture element in art: The case of fashion design. *Research and Evaluations in Social, Administrative and Educational Sciences*, 95–128.
- Listiawati, D. A., & Wahyuningsih, S. E. (2026). Convertible Party Clothing Design " Lumora " and Fashion Product Quality Analysis. *TEKNOBUGA: Jurnal Teknologi Busana Dan Boga*, 14(2), 176–190.
- Nimkulrat, N. (2012). Hands-on intellect: Integrating craft practice into design research. *International Journal of Design*, 6(3), 1–14.
- Novia Hidayatunnisa. (2024). Pesona Langit Malam dalam Busana Pesta dengan Sentuhan Bordir dan Payet. *Jurnal Pendidikan Tambusai*, 15, 164–174.
- Puspa, R. D., & Wahyuningsih, U. (2025). “Silent Swells” sebagai Inspirasi dalam Penerapan Manipulating Fabric Cording Pada Busana Pesta. *Jurnal Pendidikan Tambusai*, 9(2), 22195–22204. <https://jptam.org/index.php/jptam/article/view/30138>
- Puspitasari, F., Rachmawati, A., & Indonesia, U. P. (2022). EKSPLORASI PERMUKAAN DAN TEKSTUR HASIL FABRIC. *Home Economics Journal*, 6(2), 65–73. <https://doi.org/https://doi.org/10.21831/hej.v6i2.66203>
- Qorib, F., Oktarina, R. A., & Ermelinda, J. J. (2023). Penggunaan Busana Sebagai Bentuk Ekspresi dan Identitas Mahasiswa di Media Sosial. *Jurnal Komunikasi Nusantara*, 5(2), 236–251.
- Risqi, C. O., & Haq, A. (2024). Pembuatan Busana Pesta Malam Dengan Sumber Ide Renaissance Italia Menggunakan Penerapan Smock Pada Corset Dan Hiasan Payet renaissance yang menunjukkan kemewahan , glamor , feminim , berkilau , ketat (press body), kaku corset pada umumnya . *Garina: Jurnal Pengembangan IPTeks Seni Kuliner, Tata Rias, Dan Desain Mode*, 16(1), 120–133. <https://doi.org/https://doi.org/10.69697/garina.v16i1.109>
- Saputri, D. (2023). Vol 3 No . 2 Tahun 2023 Hal 133 – 151 Lembar Validasi : Instrumen yang Digunakan Untuk Menilai Produk yang Dikembangkan Pada Penelitian Pengembangan Bidang Pendidikan. *Biology and Education Journal*, 3(2), 133–151.
- Sofariah, N. Y., & Maeliah, M. (2022). Penerapan Aplikasi Bordir pada Busana Pesta. *TEKNOBUGA: Jurnal Teknologi Busana Dan Boga*, 10(1), 1–6. <https://doi.org/10.15294/teknobuga.v10i1.24798>
- Trends, F., & Fashion, E. P. (2022). LOTUS KOMBINASI KAIN SINTETIS INNOVATION IN DEVELOPING PARTY CLOTHES WITH THE SOURCE OF LOTUS.
- Wdyaningsih, N., & Asiatun, K. (2024). Casual Dress “Plumeria ECORI” Menggunakan Teknik Ikut Celup dan Ecoprint. *Practice of Fashion and Textile Education Journal*, 4(1), 1–8. <https://doi.org/10.21009/pftej.v4i1.43127>

Widhayanti, S., & Wahyuningsih, S. E. (2026). The Quality of Illuvè Fashion as a Transformative Design in the Context of Contemporary Aesthetics. *TEKNOBUGA: Jurnal Teknologi Busana Dan Boga*, 14(1), 93–108. <https://doi.org/https://doi.org/10.15294/teknobuga.v14i1.41130>