

TECHNICAL FILE

CHARLOTTE ELIZABETH WILLIAMS, 21007632

BA FASHION PATTERN CUTTING, YEAR 3

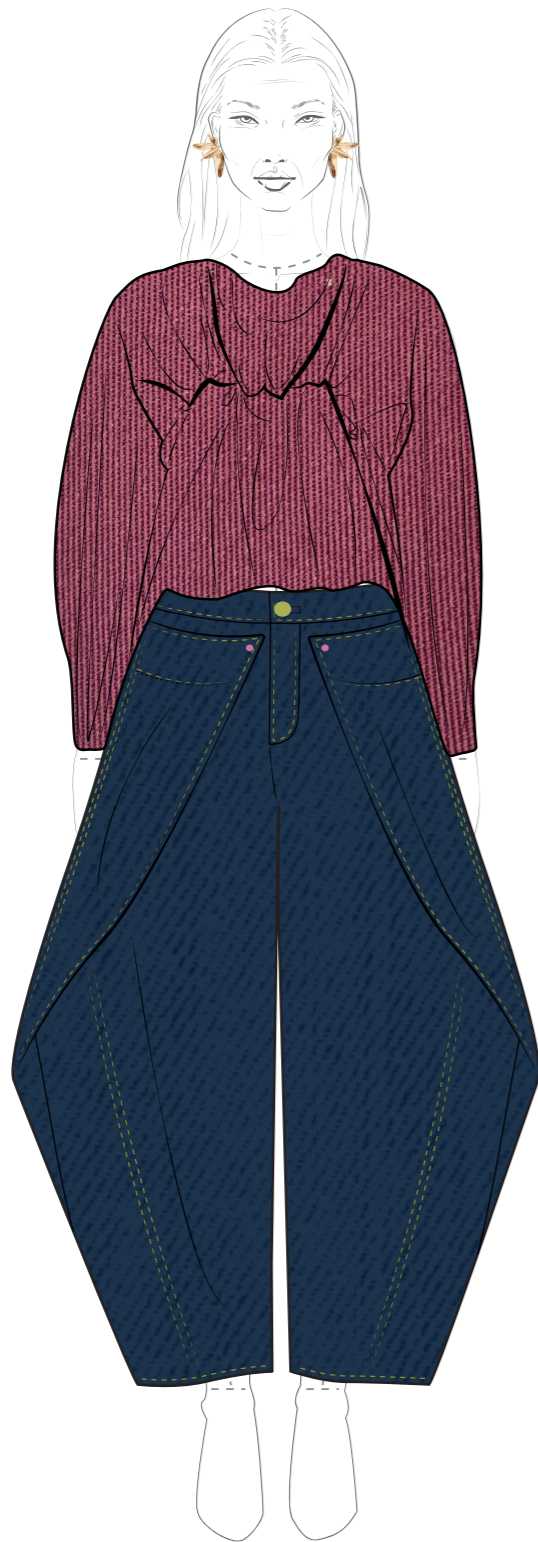
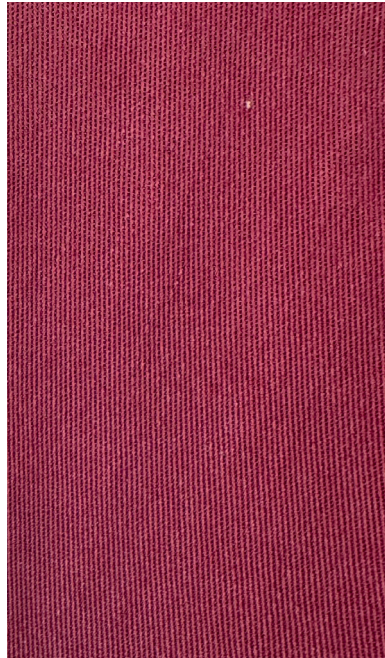
UNIT: FINAL MAJOR PROJECT



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LOOK ONE - GARMENT ONE

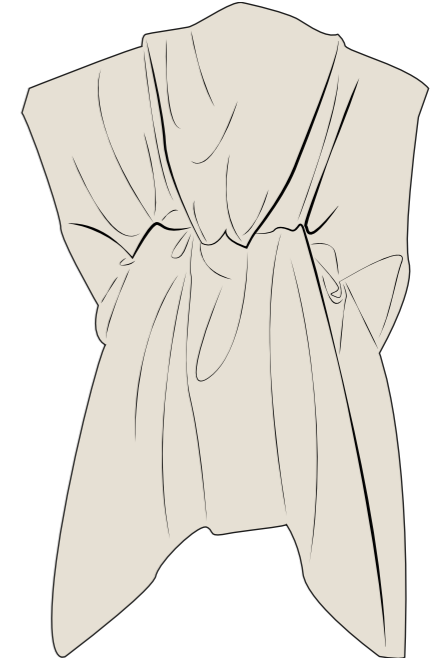
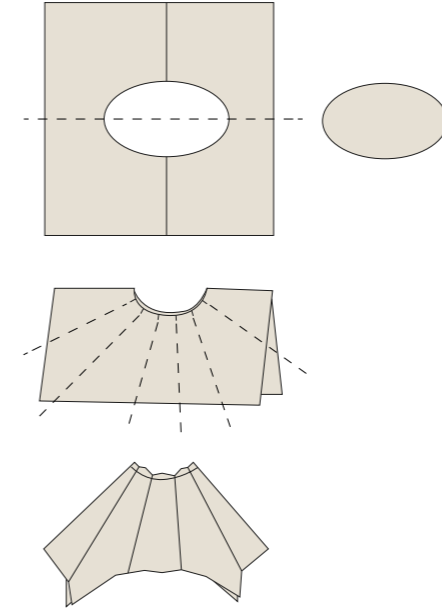
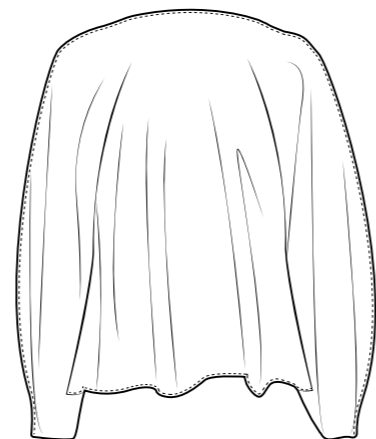
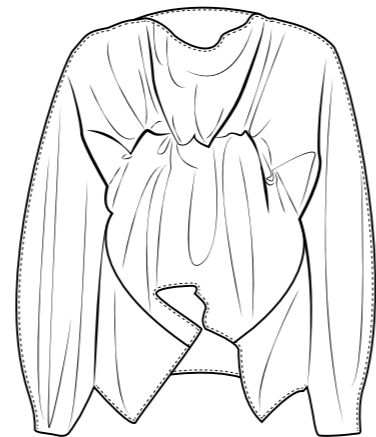


Oenone Top & Ines Jeans

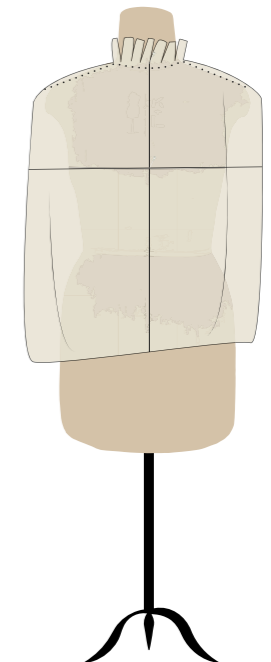
Draped top with centre front manipulation and back darts paired with wrap jeans that secure with rivets at centre back, hem and hip.

These pieces are made from:

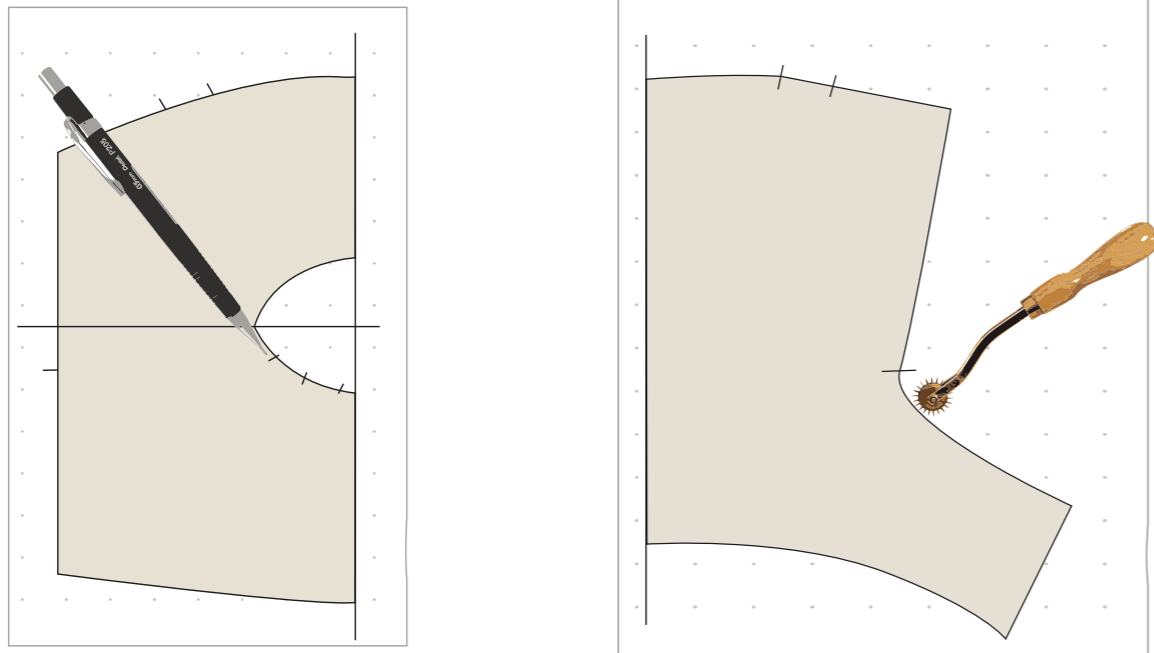
- Magenta Tencel
- Deadstock Heavyweight Blue Denim



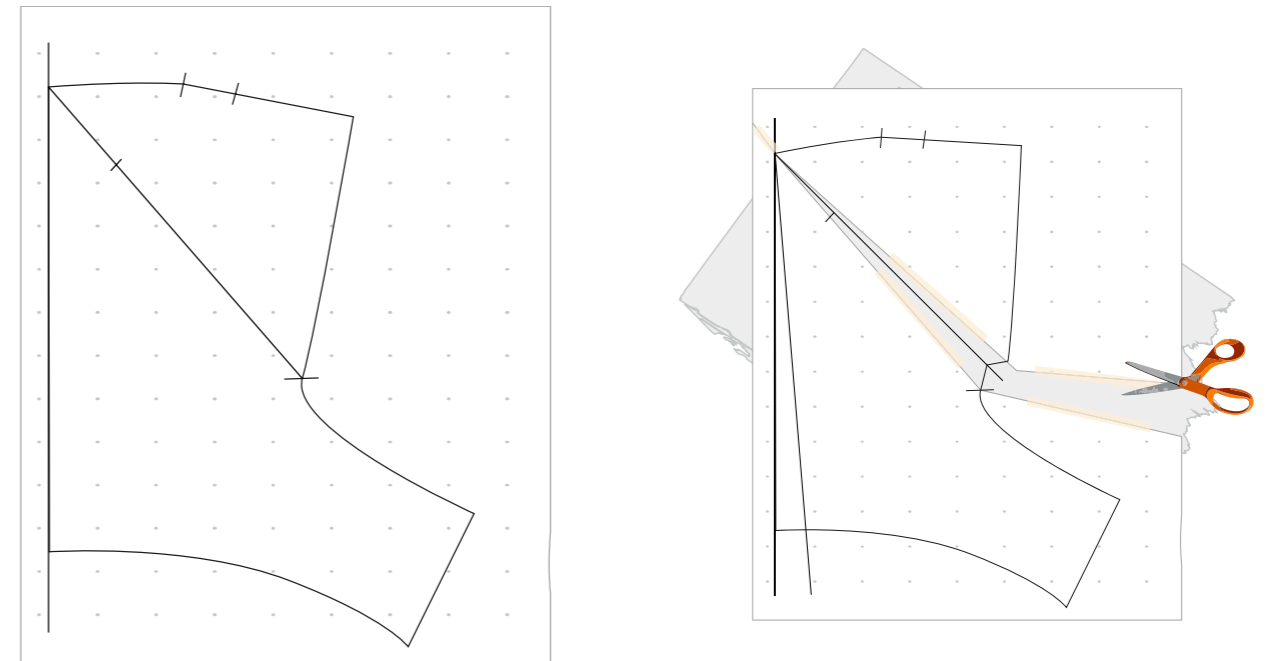
To pattern the top, I started my creating the manipulation in the middle of a piece of calico. To create the manipulation, I used a technique from the book 'Creating Shapes' by Usha Doshi. This involved cutting out an oval, folding it in half, creating pleats along the curved edge and stitching it in place. Doshi adds 7 notches into the oval, but I found 6 notches worked best for my manipulation.



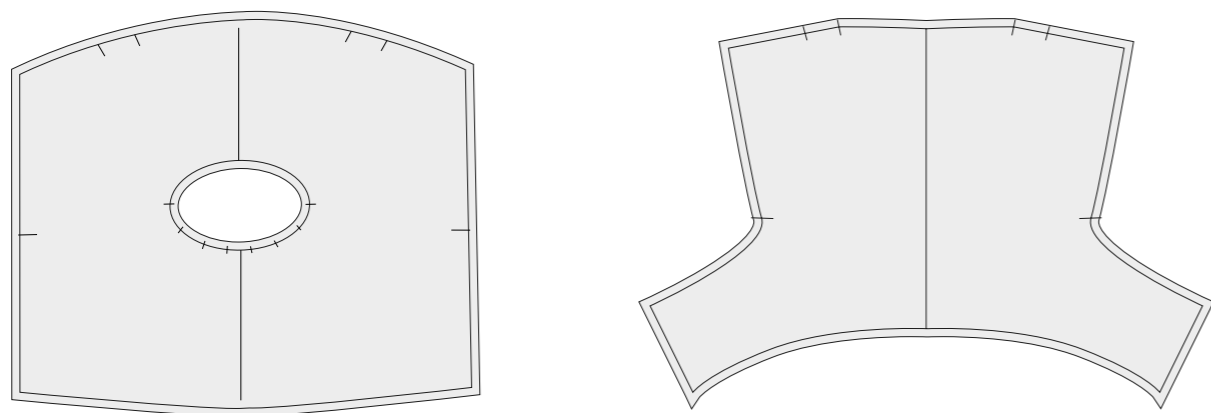
Once the manipulation was constructed, I begin to drape the front and marked it. With the front still pinned on the stand, I begin to drape the back by blocking a calico square and drawing the straight grain and cross grain on.



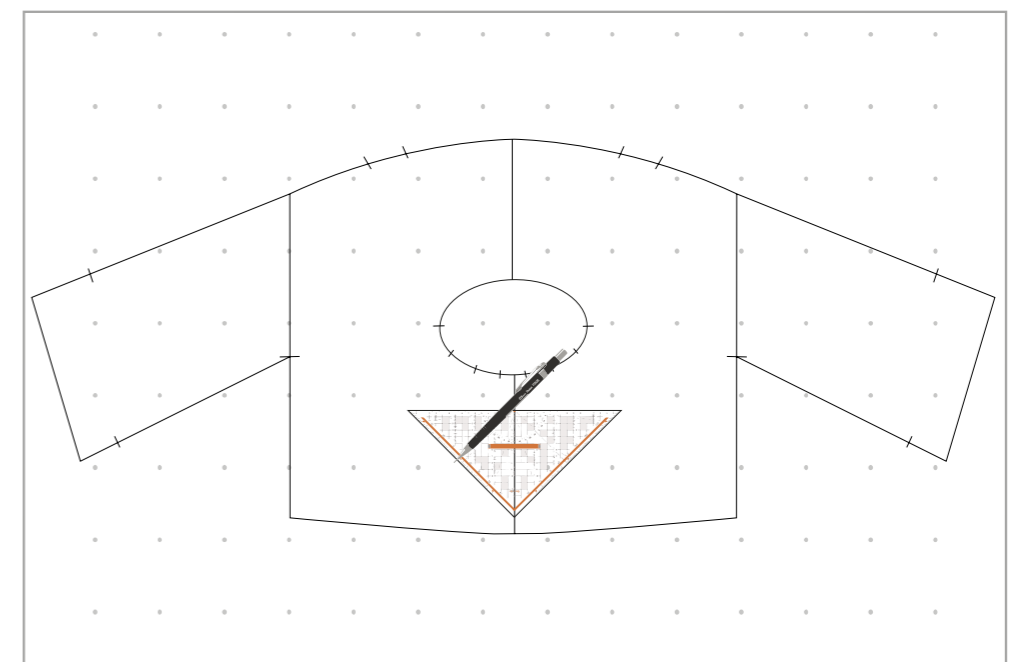
Once draped, I marked the back so I can start to create the first draft. Placing both front and back calico panels on some pattern paper I began tracing around the markings using a tracing wheel. I then began to true the lines.



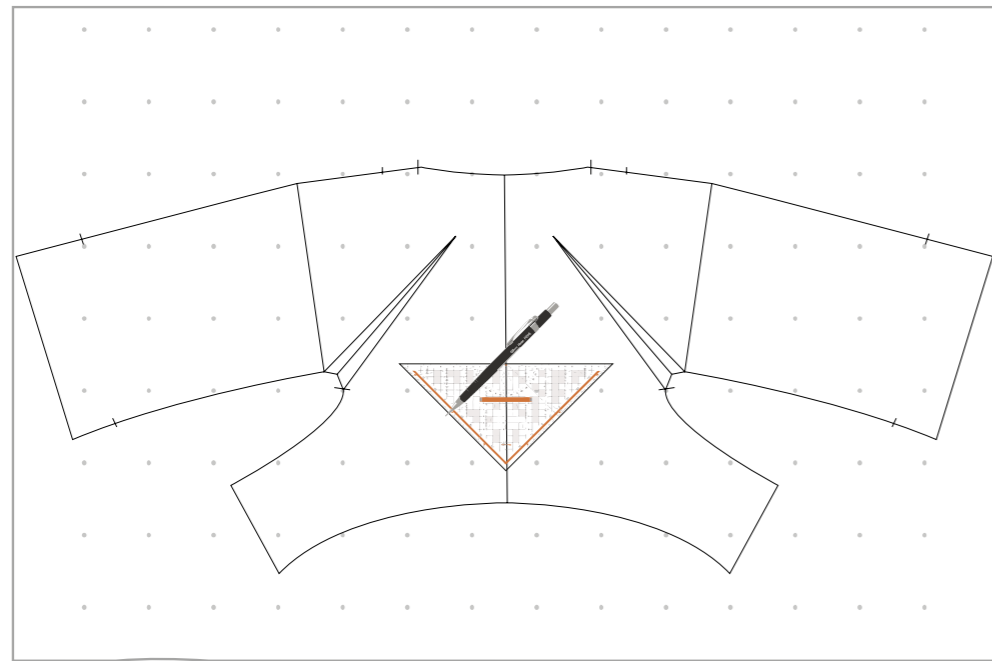
From this toile, I realised that I wanted the side seams to become darts in the back to create a bit of suppression as well as creating a feature. Therefore, I marked where I wanted the dart to go and slashed into the draft like so.



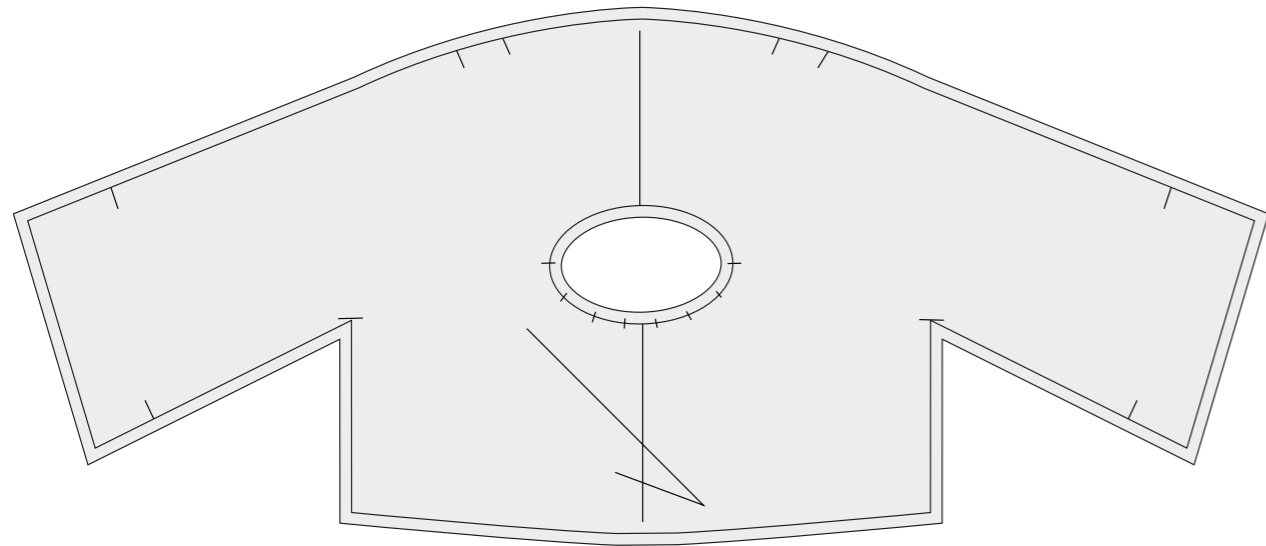
I wanted to toile this version in calico and was happy with the neckline and side seams so now I could create the sleeve. I checked the fit as well before I created the kimono sleeve on this top, so I traced off these drafts to create a shell pattern.



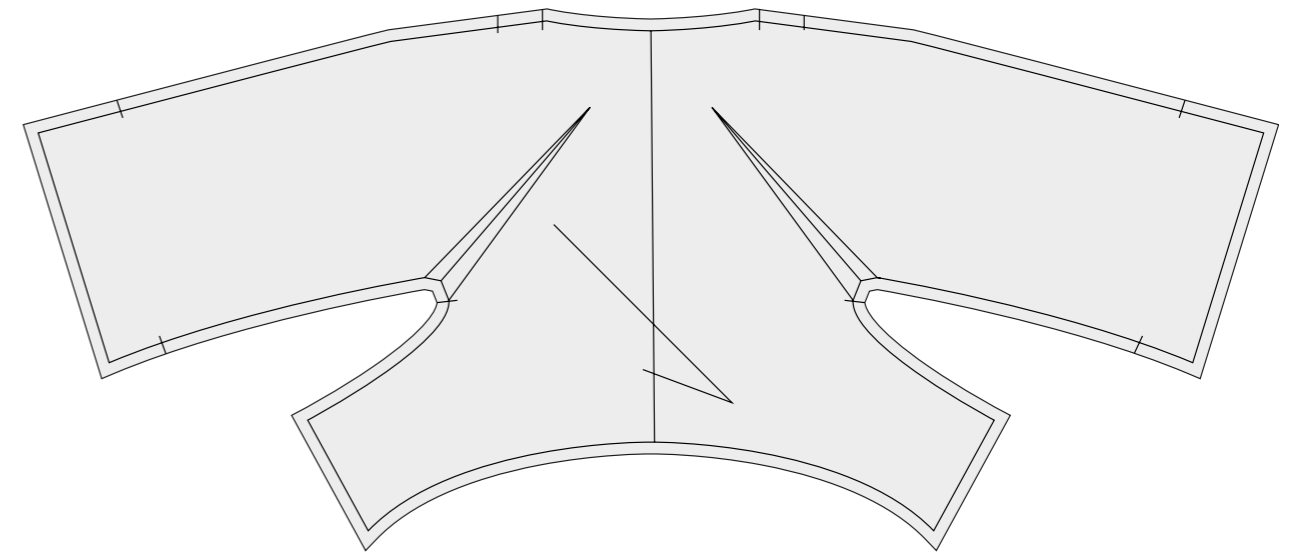
As I did in the analysis and interpretation exercise for the kimono sleeve, I measured how long I wanted the sleeve and curved the line from the shoulder seam down.



I measured how wide I wanted the sleeve hem and squared off from the end of the sleeve. I then curved the armhole into the side seam like so.



I then created the patterns by tracing off the drafts, adding grainlines, cut instructions and seam allowance.

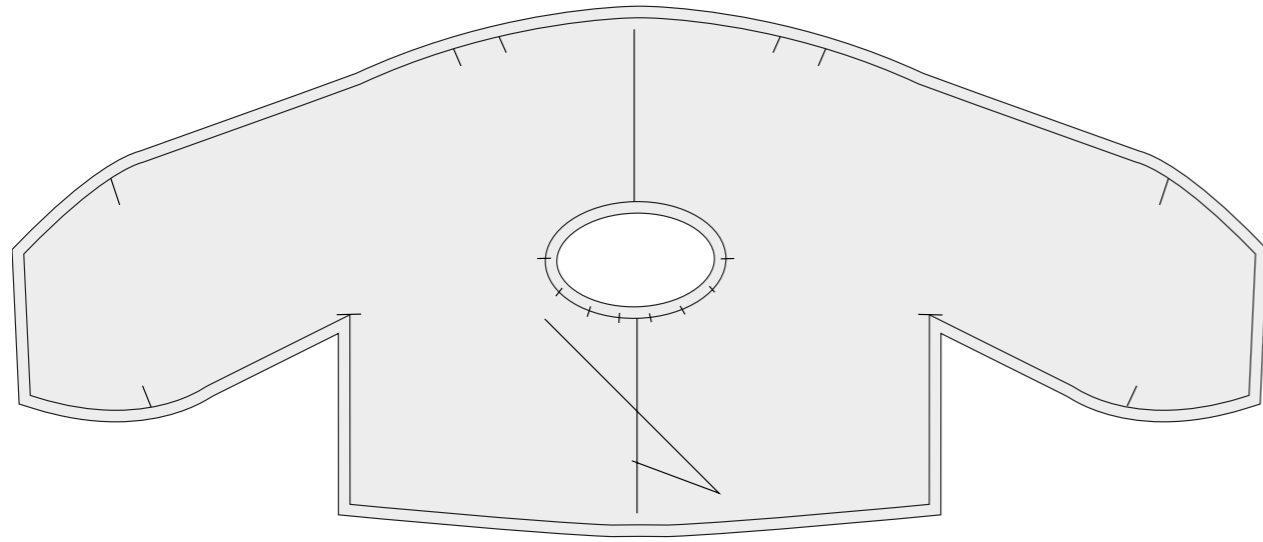


I toiled this in a similar fabric to the one I wanted for my final so that I could fully visual the drape and how the top fits.



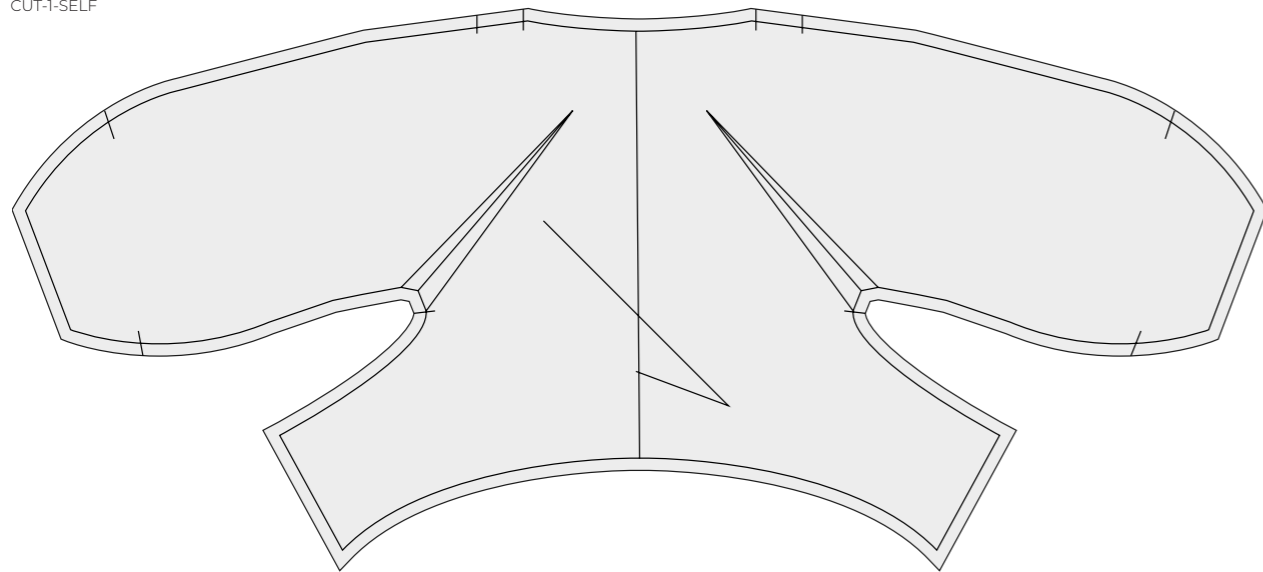
With this toile, I liked how the back of the top hang but noted that the sleeves could be narrower at the hem.

FRONT
CUT-1-SELF



FINAL PATTERNS

BACK
CUT-1-SELF

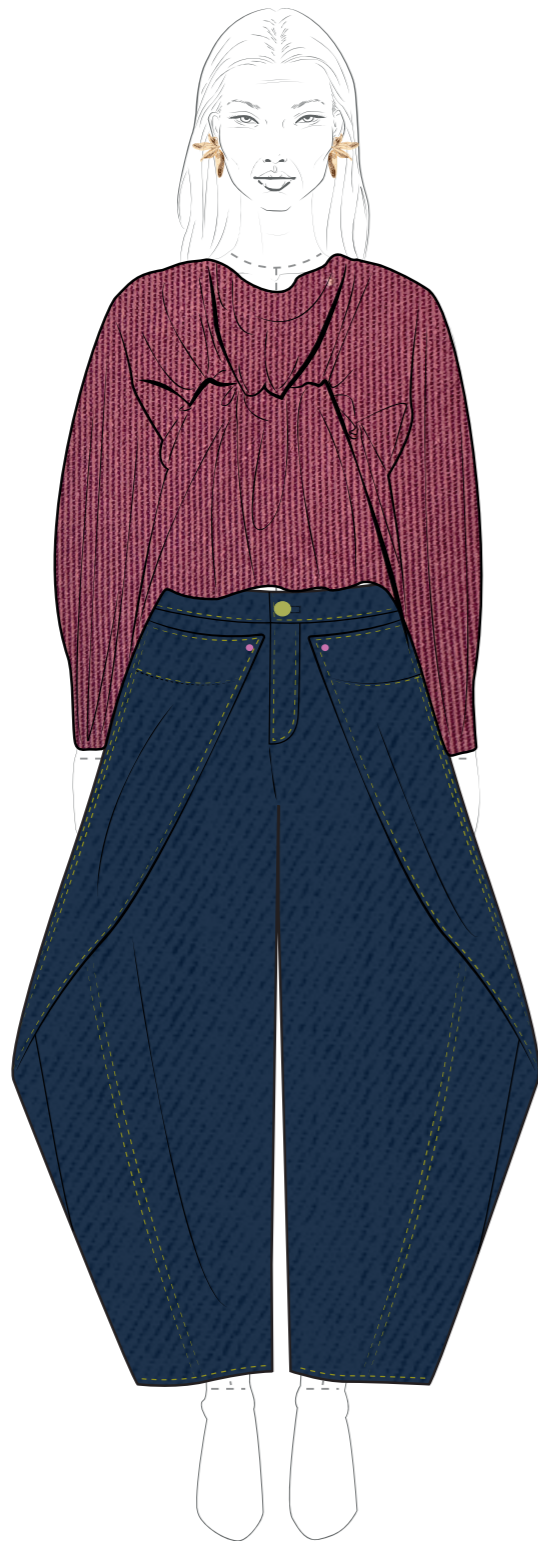
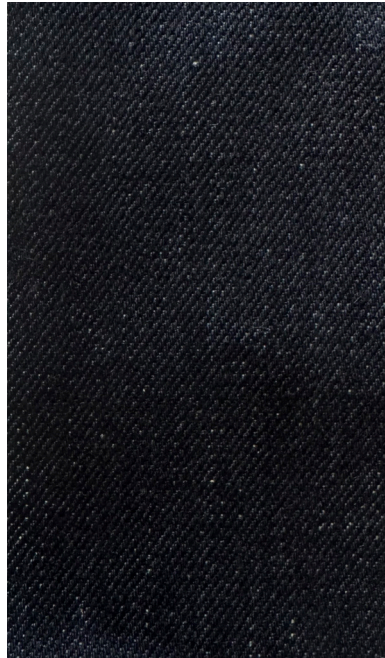


Finishing Samples for the Final Garment. I chose to bind the manipulation instead of a french seam so that the manipulation did not lose any volume and a pin hem.



Final Garment on Stand.

LOOK ONE - GARMENT TWO

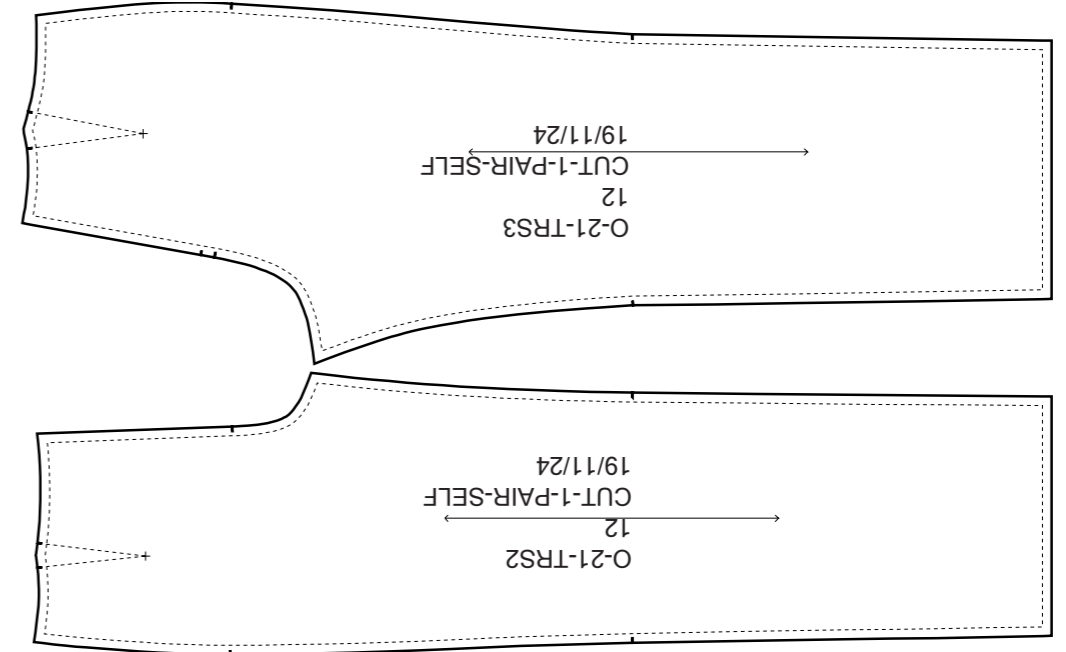
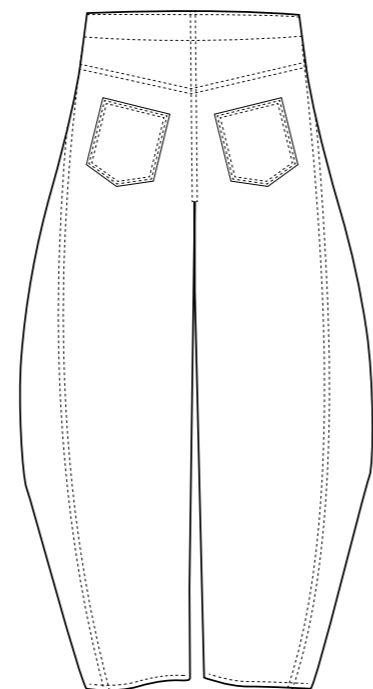
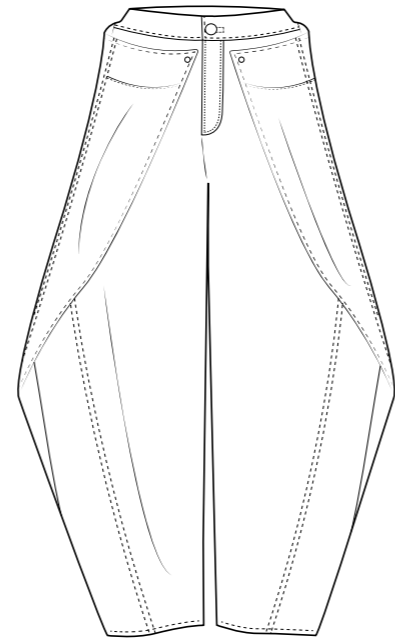


Oenone Top & Ines Jeans

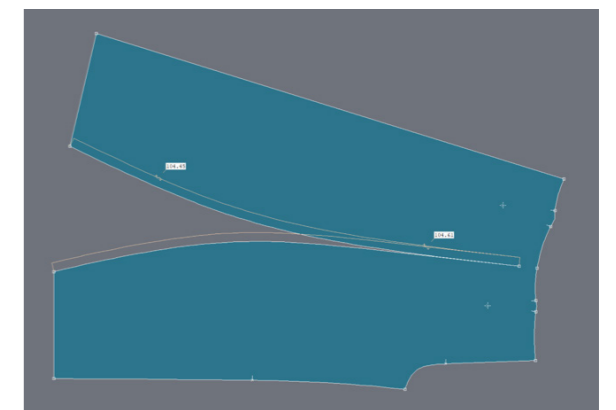
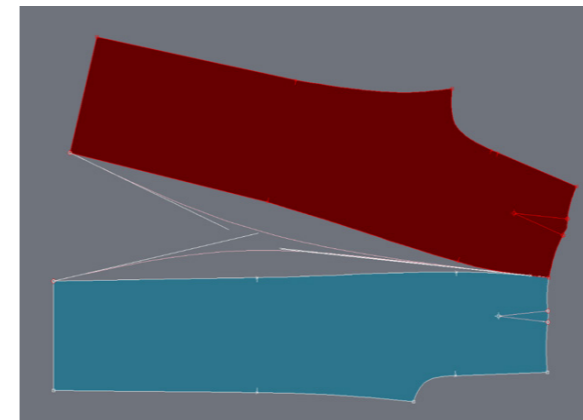
Draped top with centre front manipulation and back darts paired with wrap jeans that secure with rivets at centre back, hem and hip.

These pieces are made from:

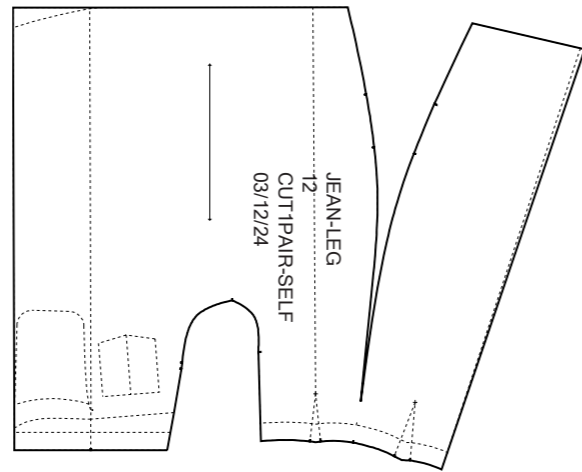
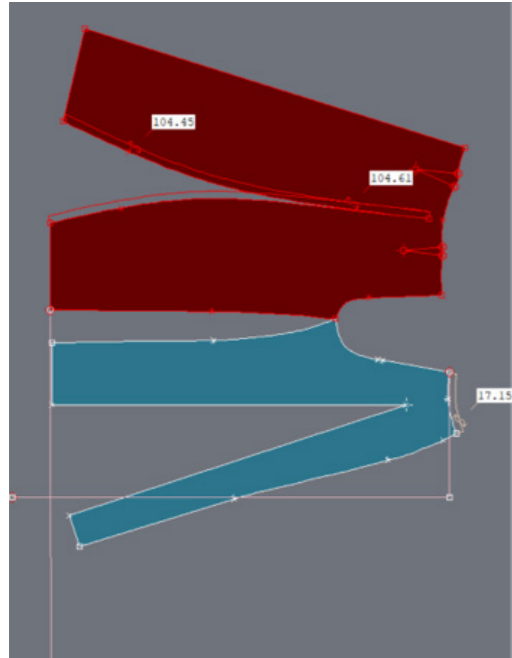
- Magenta Tencel
- Deadstock Heavyweight Blue Denim



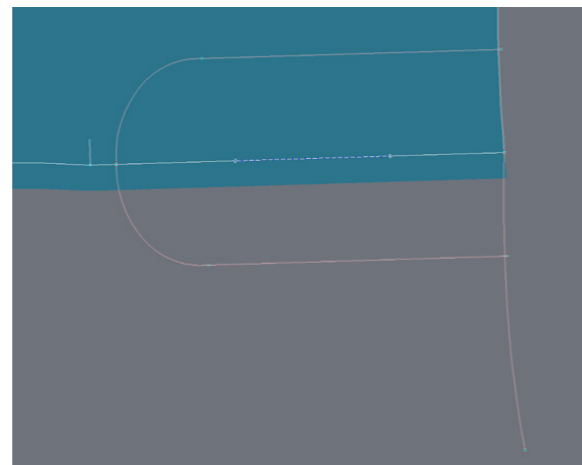
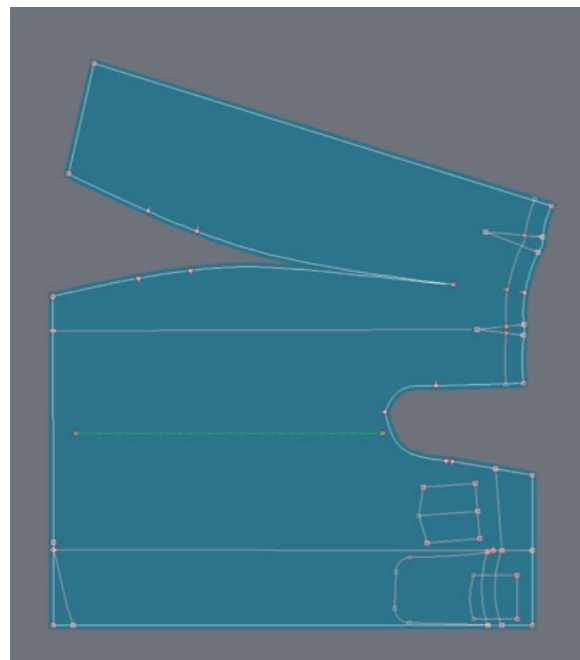
I started with opening the trousers block. This is the Pieces PDF of the original pattern block that I used.



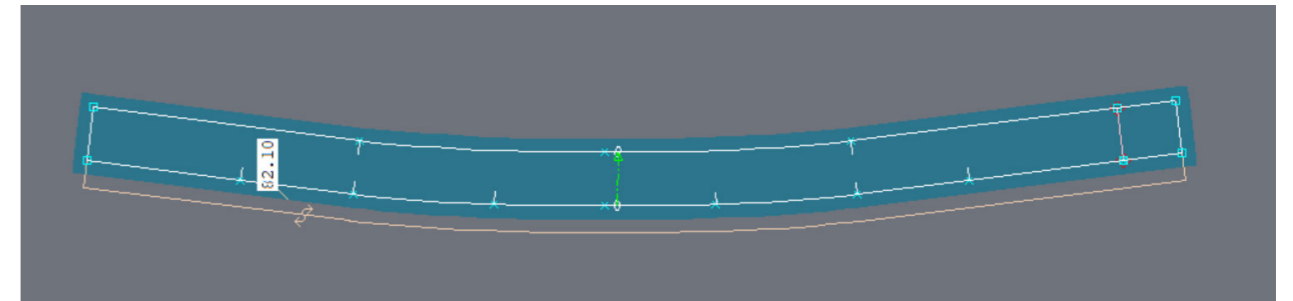
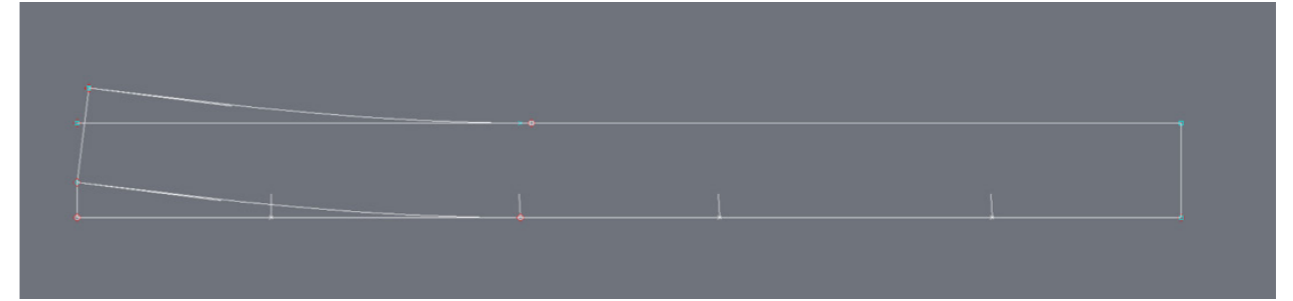
I used F3 reshape to create a curved side seam on both legs – making sure to turn the handles on from the display tab. I seamed the piece off using F4 seam and then divorced the original pieces using F8 Divorce. Using F8 Length Measurement, I checked to see if the side seams would match.



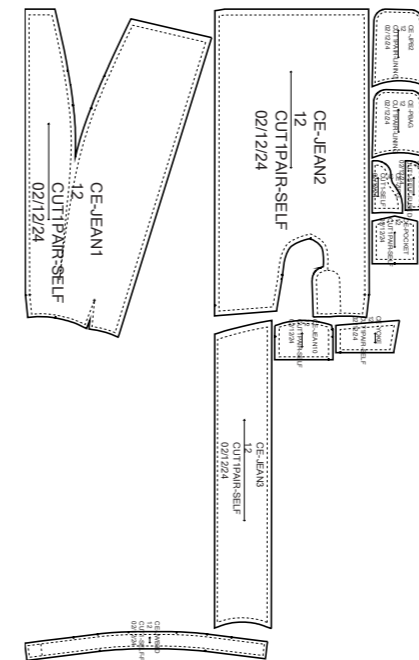
I married the pieces using F8 Marry. From the hem of pattern 1, I draw a straight line using F1 straight and continued the line. I measured the length of the waist of the pattern with the rotated dart using F8 Length Measurement. Then using F1 straight, I doubled that measurement and squared off the rectangle as shown. I seamed off the whole piece and added a 1cm seam allowance.



I then seamed off all the pieces using F4 Seam and added 1cm seam allowances using F4 Line Seam. I also added grainlines and named each piece with pattern names and cut information using F4 Axis and Title Block. For the fly, I used F1 Sym Axis and made a duplicate long the centre front as shown by using F1 Symmetrize. Using F1 Add Point and Bezier to create the curve.



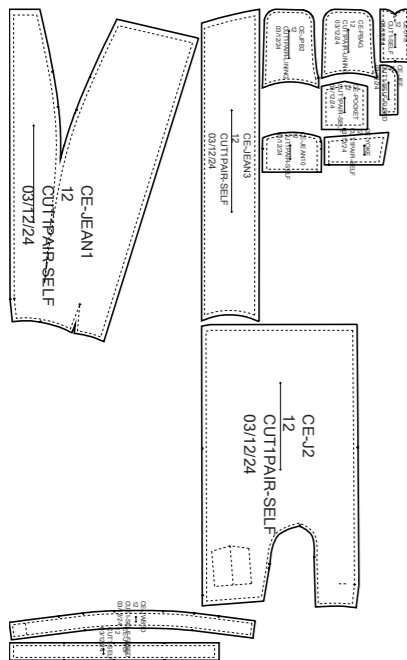
F1 Add Point to every seam corresponding to the pattern pieces. From the centre front I draw a Bezier line to the side seam to create the curved line. To square off the waistband I used F1 Parallel and rotated the piece back on grain using F2 Rotation 2 Pts. I added 1cm seam allowances using F4 Line Seam, grainline, named and added cut information using F4 Axis and Title Block.



This is my second toile. I toiled it in denim of a similar weight to my final fabric so that I could see how the wrap would work with the weight of the denim. Here are the Pieces PDF of the patterns I used for this toile.



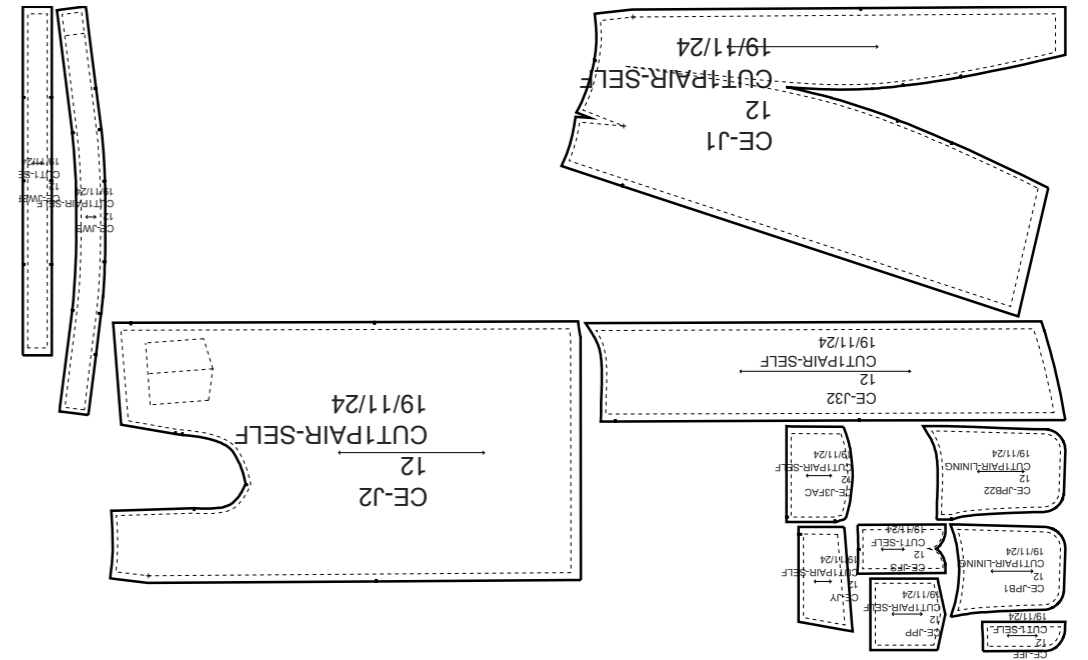
Second toile on the stand.

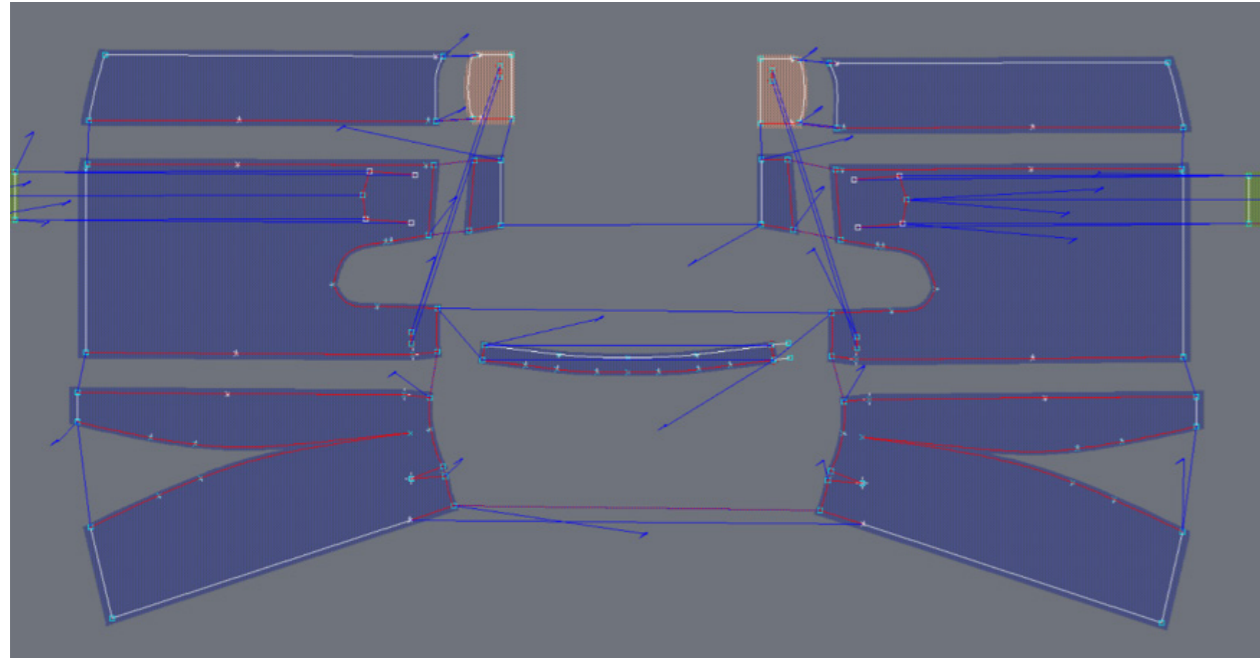


For my third toile, I changed the fly facing and fly shield patterns to not be grown on. I also added a waistband facing for the wrap by opening a new sheet and squaring off the measurements of the waist and width of facing to create the pattern using F1 Straight.



These patterns are shown here in Pieces PDF form.

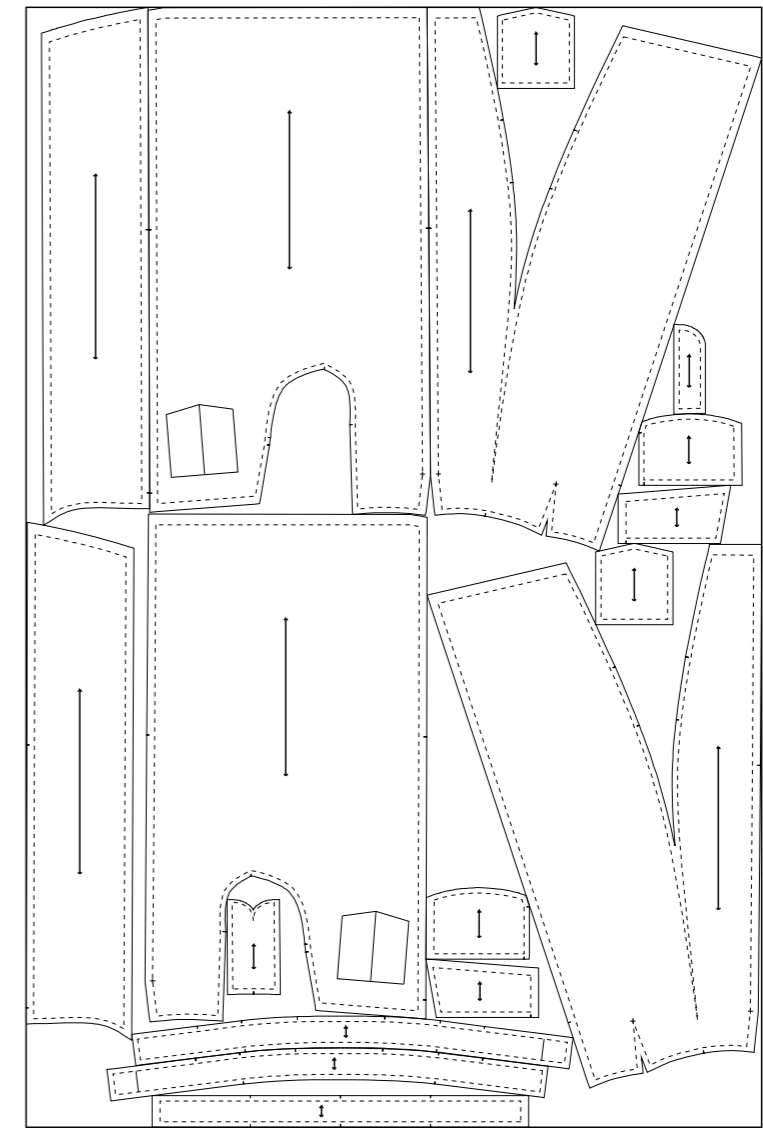




I used 'Create Piece to Stitch' and opened the 'Desk of Stitches'. I started stitching by selecting Add Stitch to stitch my garment in 3D. The patch pockets needed to be above the main layer and the facing needed to be below the main layer. Therefore, I put the facing as layer 1, the main layer as layer 2 and the patch pockets at layer 3. The pattern can now be stitched in 3D.

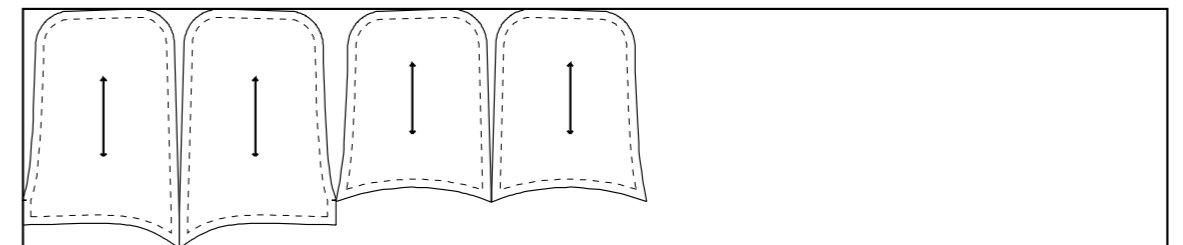


I simulated my garment in 3D, changing the fabric type and adding buttons to demonstrate how my final garment would look in 3D before constructing the final piece.



Name:CE-JEANS2-S/ Length2,130 m/ Width1,400 m/Eff82,11 %/Date19/11/24

This is the final Marker PDF for both Self and Lining patterns for my final garment.



Name:CE-JEANS2-L/ Length0,292 m/ Width1,400 m/Eff41,40 %/Date19/11/24

FINAL PATTERNS



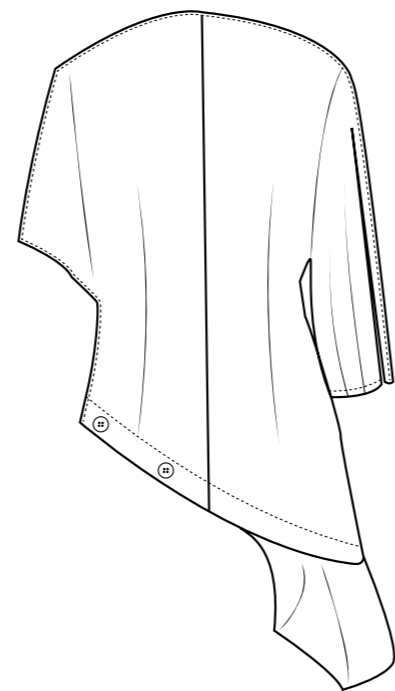
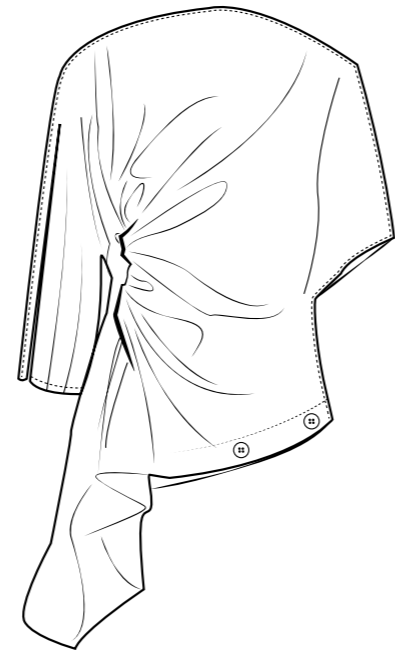
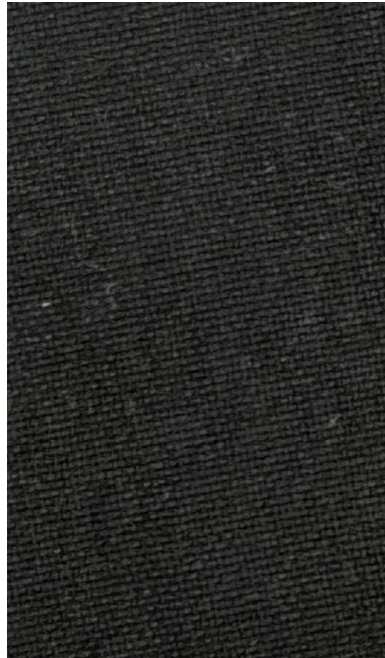
For finishing the jeans, I explored how my own jeans were finished. I normally avoid overlocking garments and tried to avoid it on my final garment but at certain points of construction it was needed as shown. I chose rivets to secure the wrap.



Final Garment on Model.



LOOK TWO - GARMENT ONE

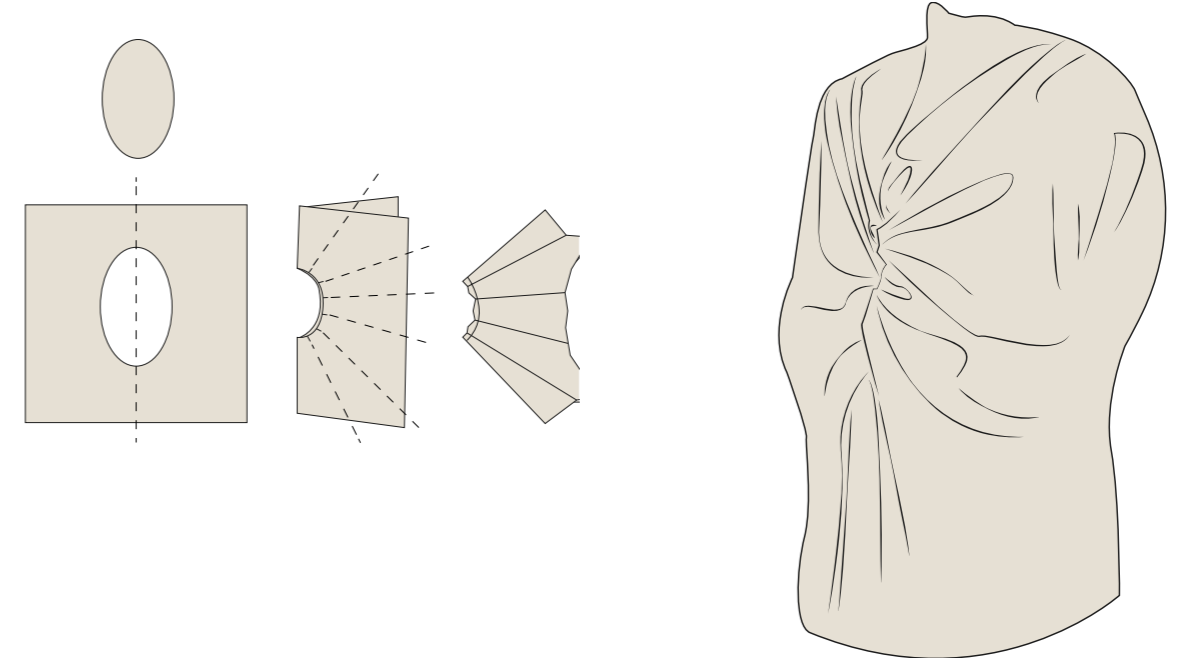


Greer Top & Skirt

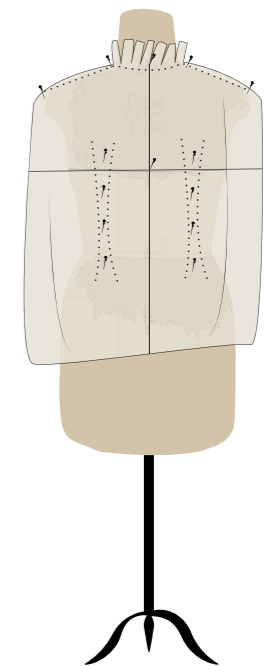
Draped blouse combined and attached with denim asymmetrical skirt with drawstring. Attached by 4 button fastenings along hip.

This piece is made from:

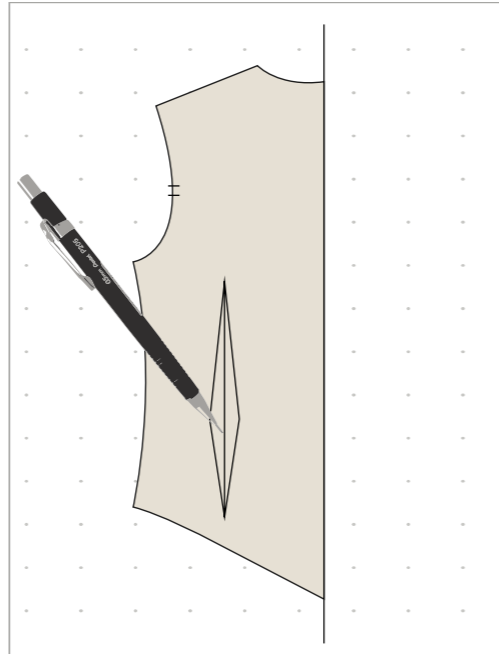
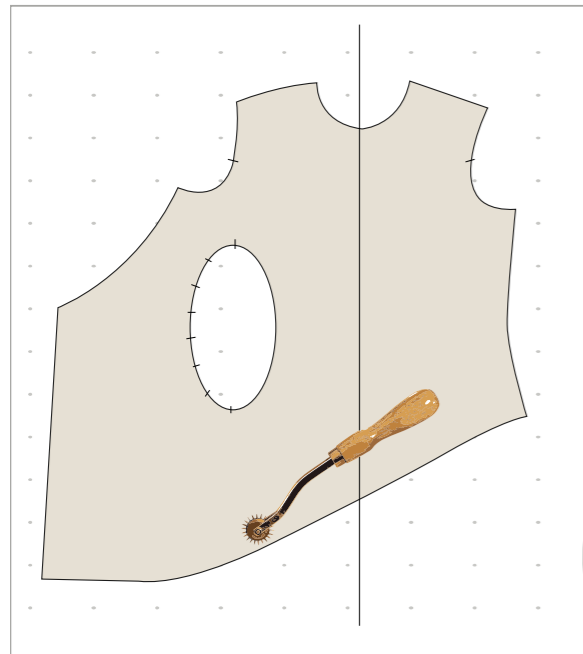
- Deadstock Black Denim
- Black Modal Polyester



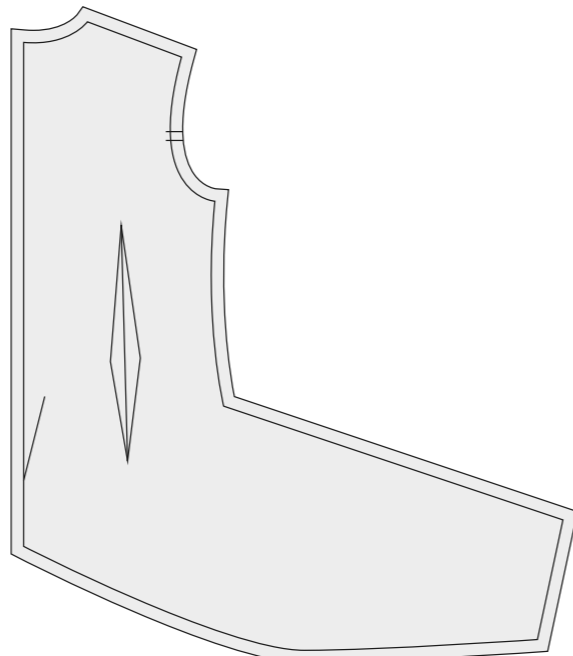
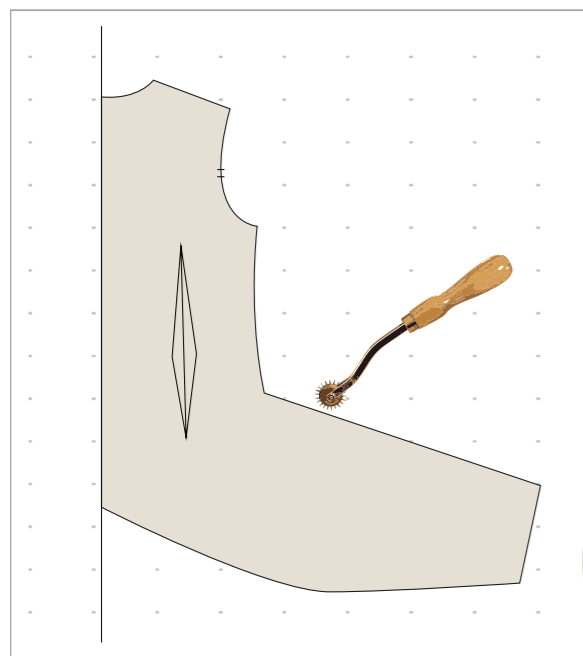
To pattern the top, I started my creating the manipulation in the middle of a piece of calico. To create the manipulation, I used a technique from the book 'Creating Shapes' by Usha Doshi. This involved cutting out an oval, folding it in half, creating pleats along the curved edge and stitching it in place. Doshi adds 7 notches into the oval, but I found 6 notches worked best for my manipulation.



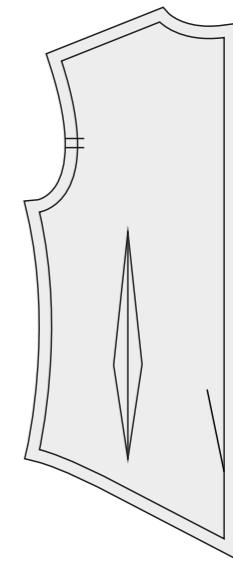
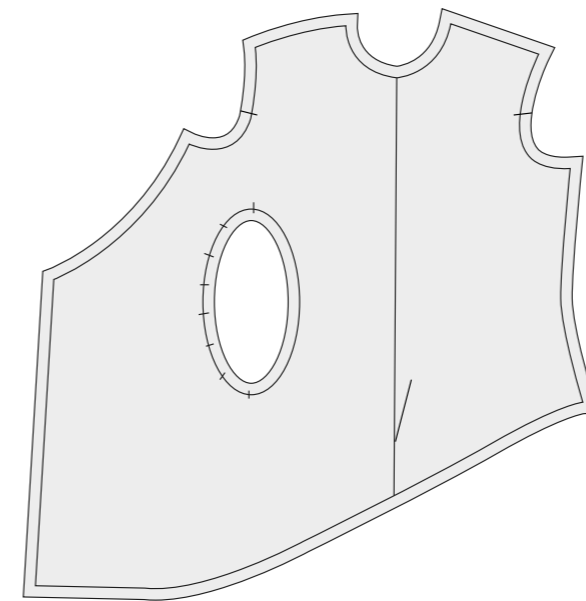
Once the manipulation was constructed, I begin to drape the front and marked it. With the front still pinned on the stand, I begin to drape the back by blocking a calico square and drawing the straight grain and cross grain on.



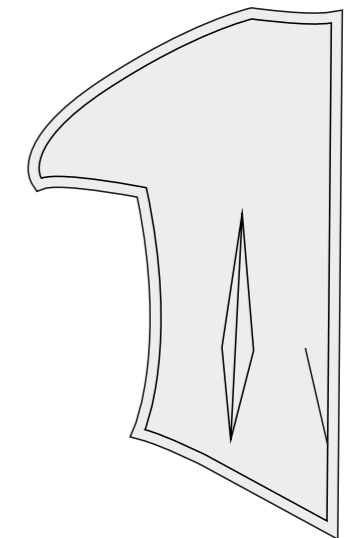
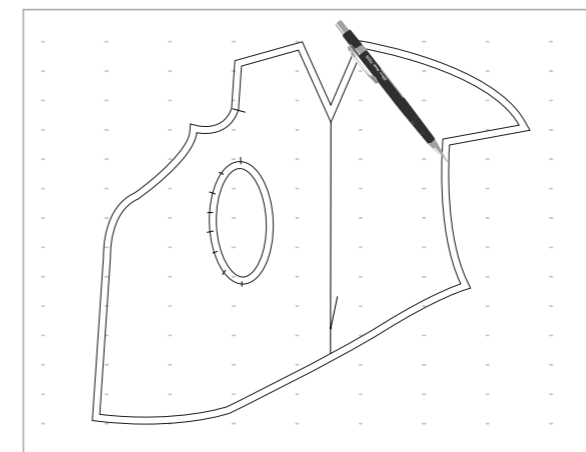
Once draped, I marked the back so I can start to create the first draft. Placing both front and back calico panels on some pattern paper I began tracing around the markings using a tracing wheel. I then began to true the lines.



I wanted to check the fit here, so I traced off these drafts to create a shell pattern. I toiled this version in calico.



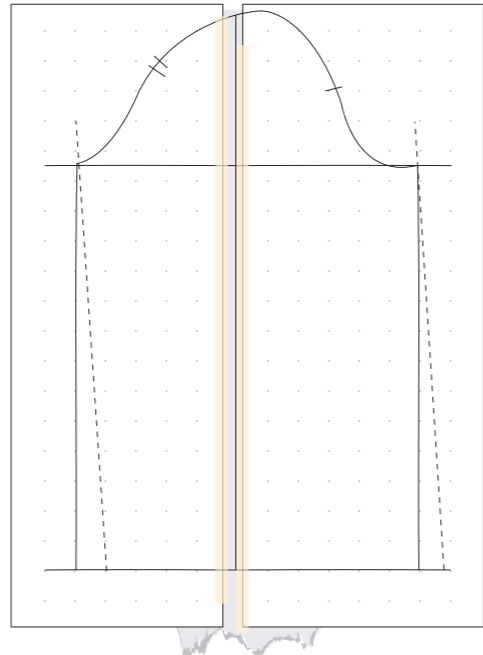
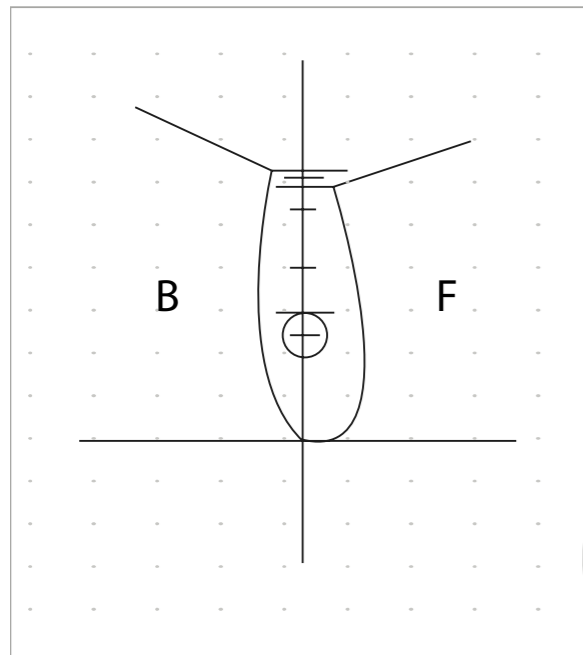
These are the patterns for the first toile in calico.



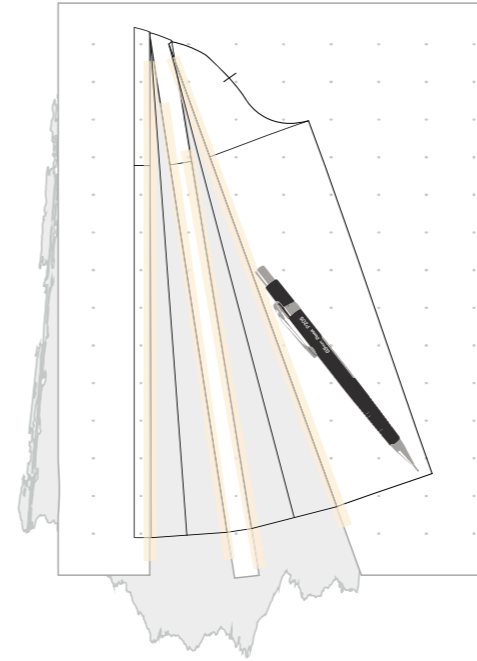
There were a few amendments from the first toile. I wanted to try a V-neck neckline and have one kimono sleeve. I patterned them onto my drafts to create a set of new patterns. Also, the longer side seam needed to be curved as well.



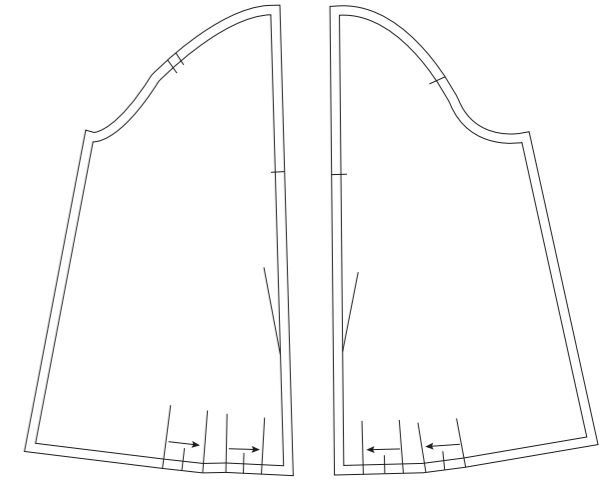
I toileed these patterns in calico as well for the second toile.



I started drafting my sleeve by tracing off the armhole and following the method to do so.

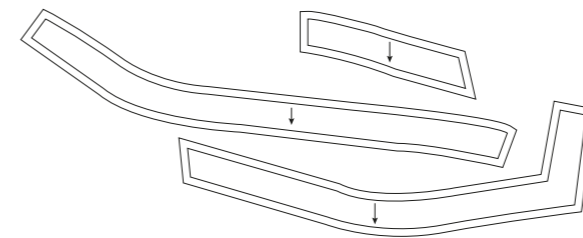


SLEEVES
CUT-1-PAIR-SELF

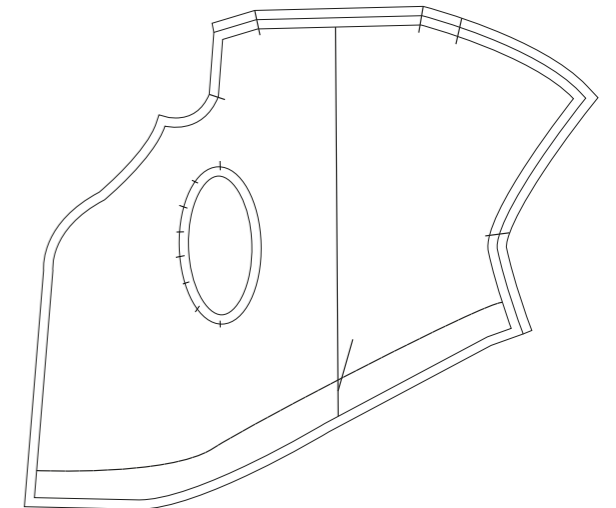


I wanted a split down the middle of the sleeve and two pleats at either side of the split. To do so I used the slashing method to open up the pattern and include the volume it needs for each pleat. I traced these off to create the pattern for the sleeve.

HEM FACINGS
CUT-1-SELF
BLOCKFUSED

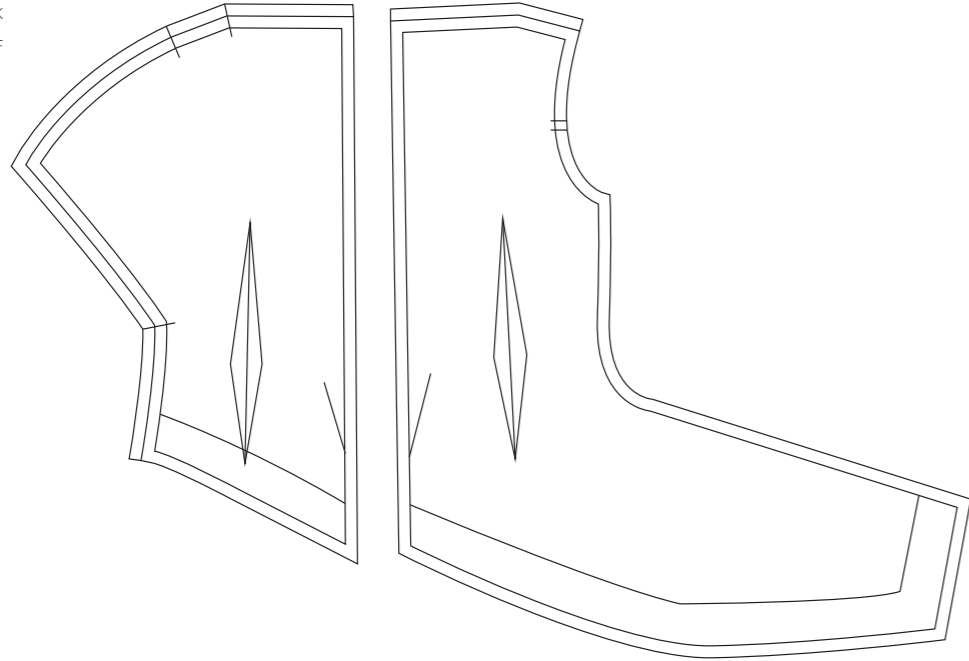


FRONT
CUT-1-SELF

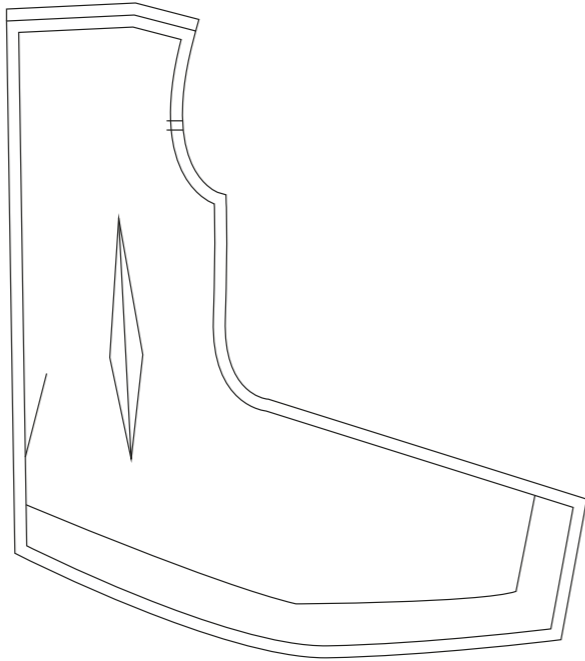


FINAL PATTERNS

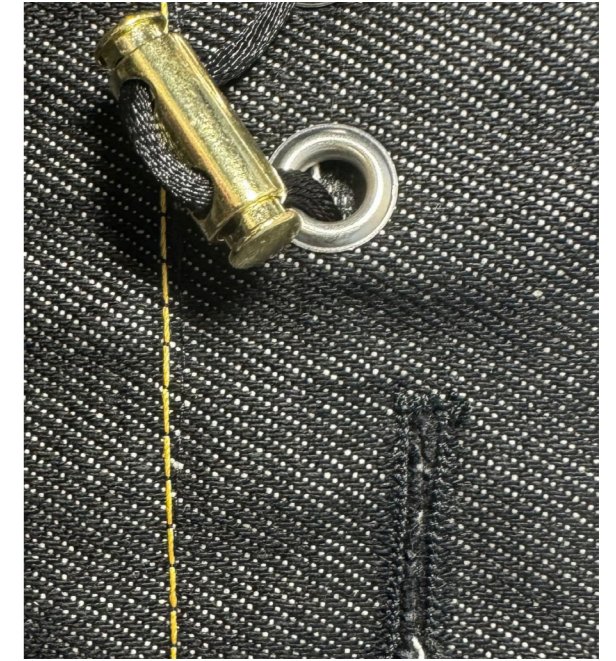
LEFT BACK
CUT-1-SELF



RIGHT BACK
CUT-1-SELF



FINAL PATTERNS



I chose buttons and buttonholes as a fastening for attaching the top and skirt. To do so, I put both garments on the stand and marked and pin where the buttons should sit. I then measured and corrected these positions so that they were equal on both front and back.

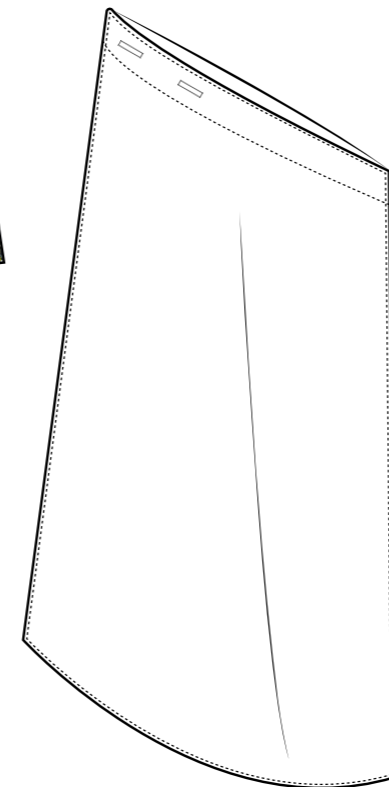
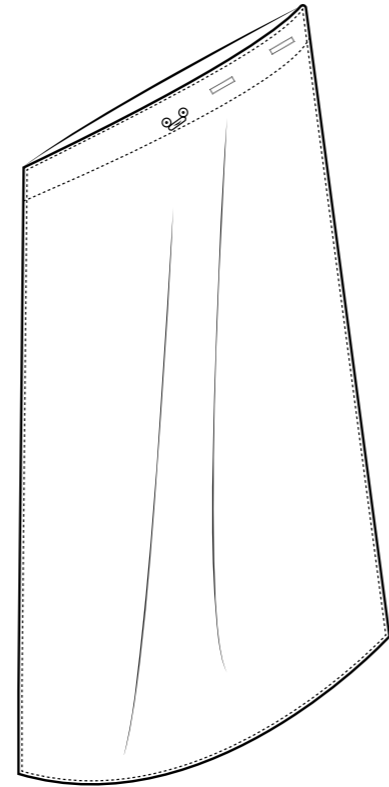


This was by final toile ready to create the final garment. I attach a cuff at the sleeve hem in this toile, however, I removed it and preferred the drape without. Therefore, I have ignored this pattern in my final.



Final Garment on Stand.

LOOK TWO - GARMENT TWO

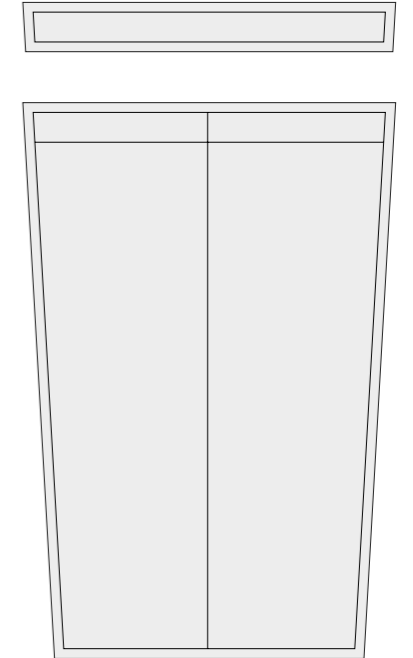
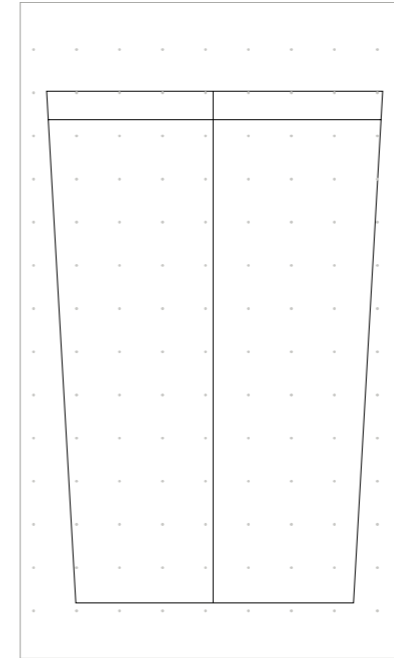


Greer Top & Skirt

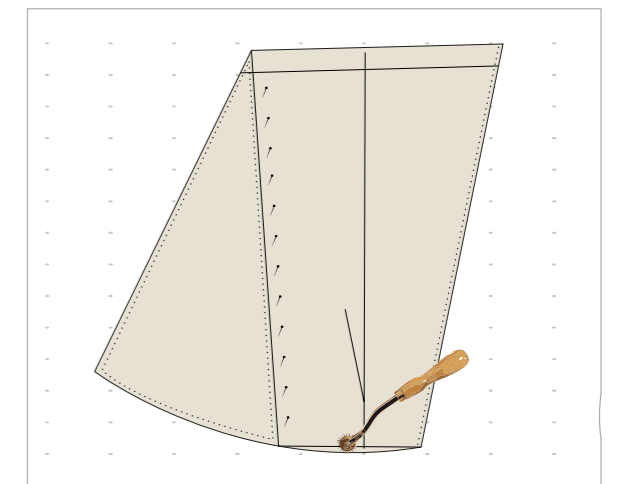
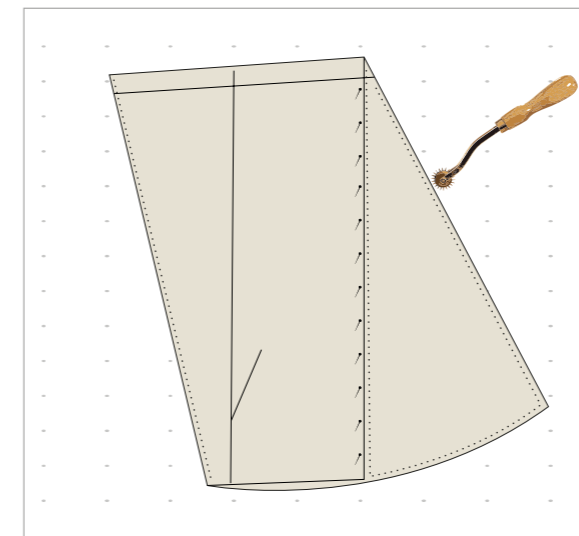
Draped blouse combined and attached with denim asymmetrical skirt with drawstring. Attached by 4 button fastenings along hip.

This piece is made from:

- Deadstock Black Denim
- Black Modal Polyester



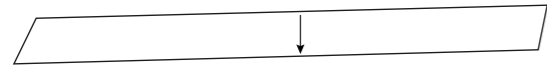
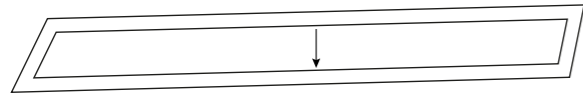
To drape the first version of the skirt and to check how the skirt drapes when connected to the top, I essentially created a rectangle shape as seen above with a 4cm facing. I created a calico toile of this pattern to check the fit.



What I found was that the skirt needed to be almost a trapezium shape. So, I cut into the side seam and let the skirt fall how it wanted to, then pinned panels of calico to cover the gaps made. I unpicked the entire skirt, lay it onto paper and created a new pattern by tracing off and truing the lines from this toile.

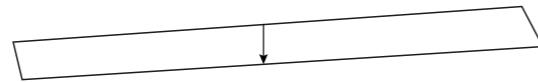
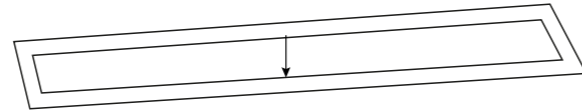
FRONT WAISTBAND
CUT-1-SELF

FRONT WAISTBAND FUSING
CUT-1-FUSING



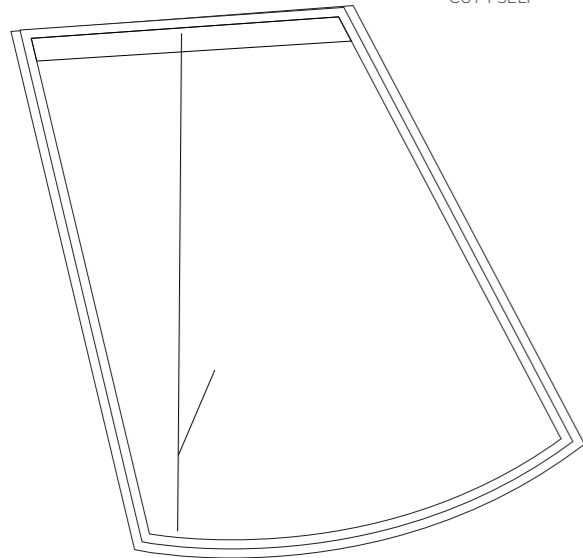
BACK WAISTBAND
CUT-1-SELF

BACK WAISTBAND FUSING
CUT-1-FUSING

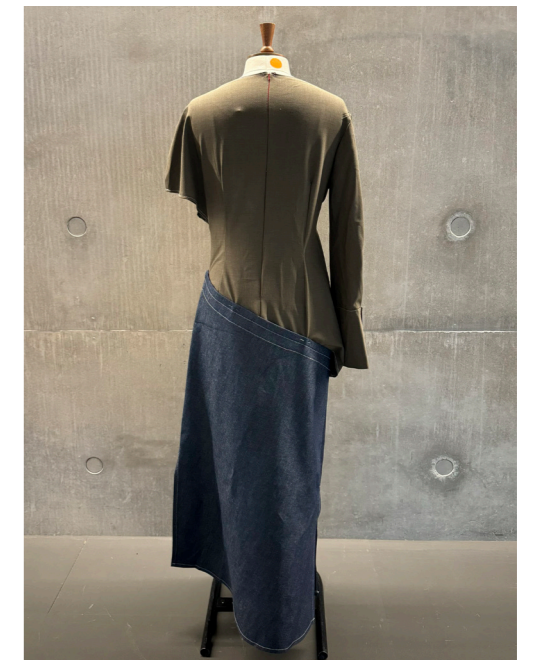
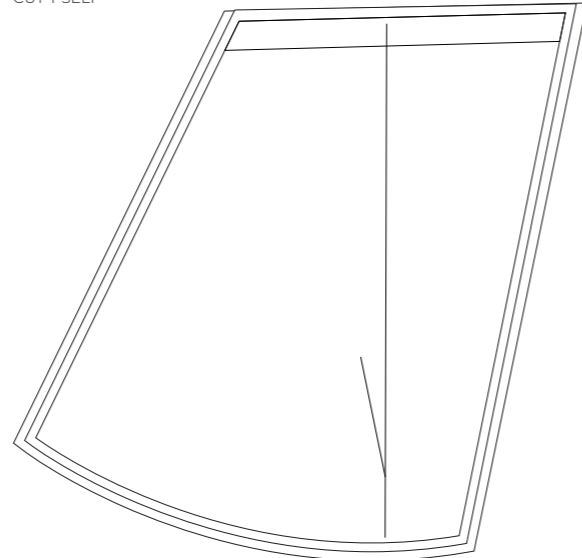


FINAL PATTERNS

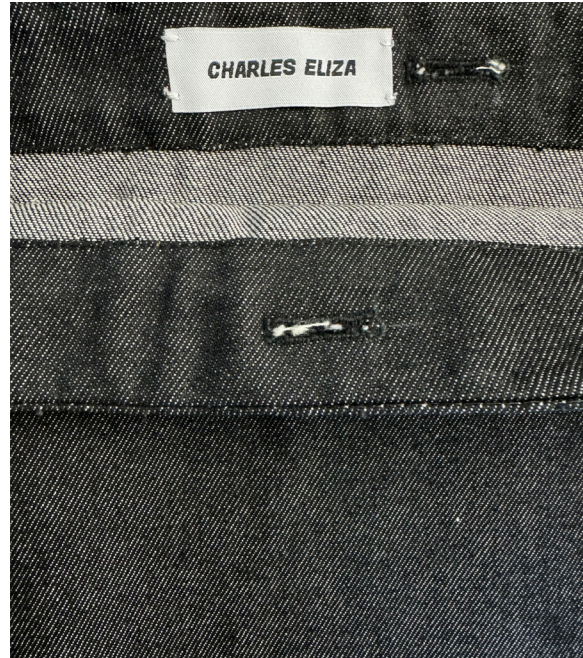
FRONT SKIRT
CUT-1-SELF



BACK SKIRT
CUT-1-SELF



I toiled these patterns again as shown in calico and was happy with the fit. I toiled this pattern again in denim to see how it would fare when being attached to a lighter weight fabric top. This is my final toile.



I chose to add the same rivets to the hem of the skirt so that there was a cohesive feel to the overall garments. When topstitching the waistband facing I made sure to sew in the ditch so that the stitching cannot be seen for the inside.



Final Garment on Model.

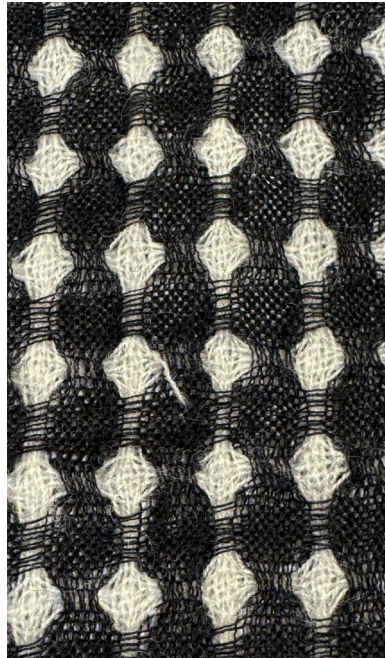


Final Garment on Model.



Final Garment on Stand.

LOOK THREE - GARMENT ONE

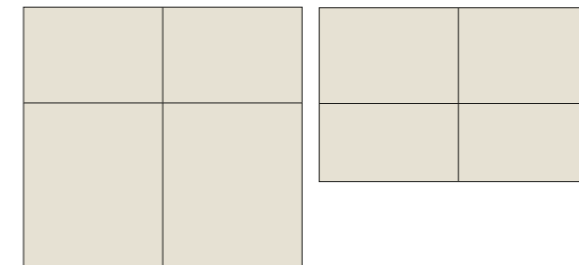
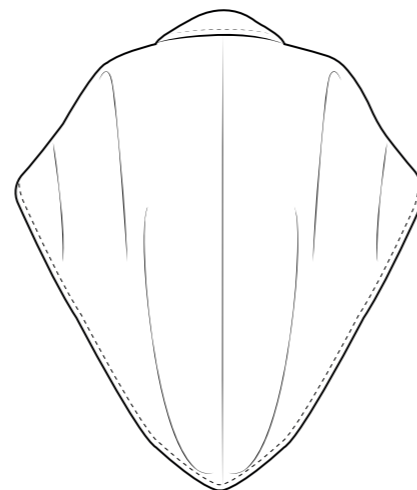
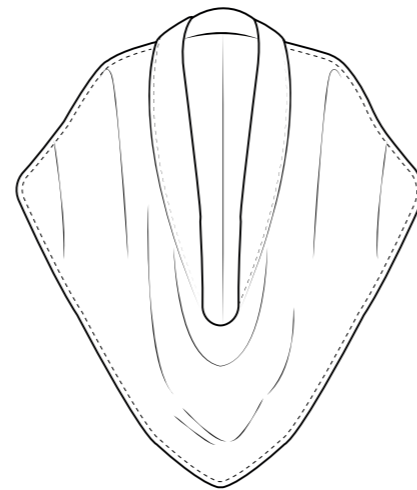


Saskia Jumpsuit & Bronwen Shawl

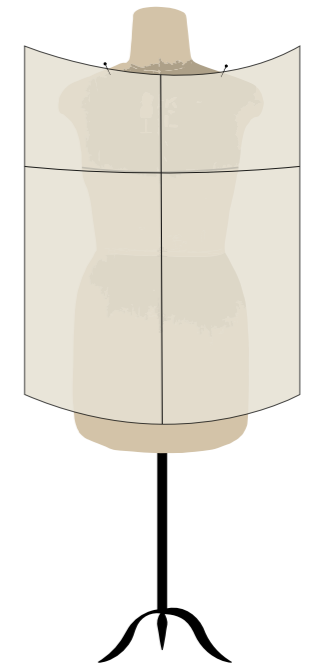
Draped shawl cape over denim full length jumpsuit with pleated raglan sleeves, welt and patch pockets.

This piece is made from:

- Checked Wool Gauze
- Deadstock Heavyweight Blue Denim
- Magenta Tencel



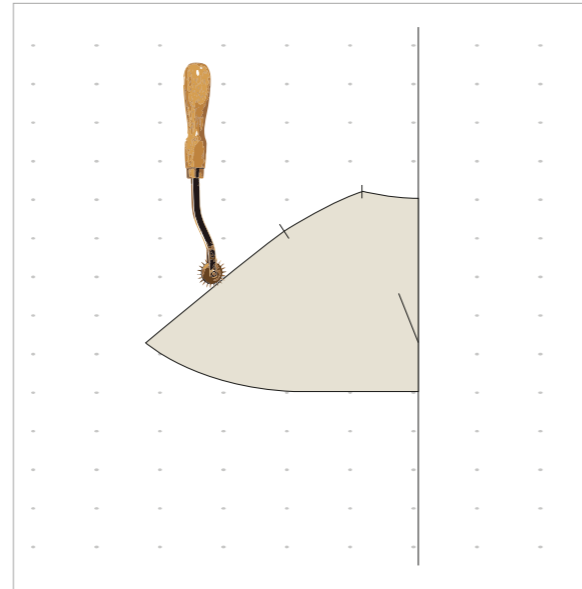
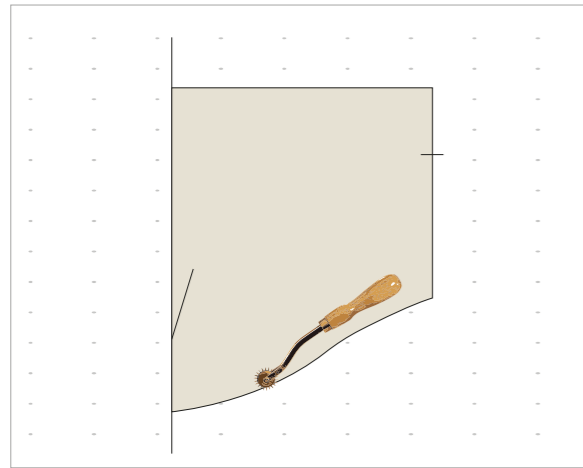
For the Cape, I began by blocking two sheets of calico as shown here in this diagram. Using a mechanical pencil to draw the grainline and cross grain line.



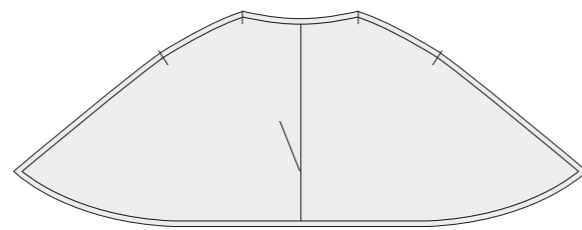
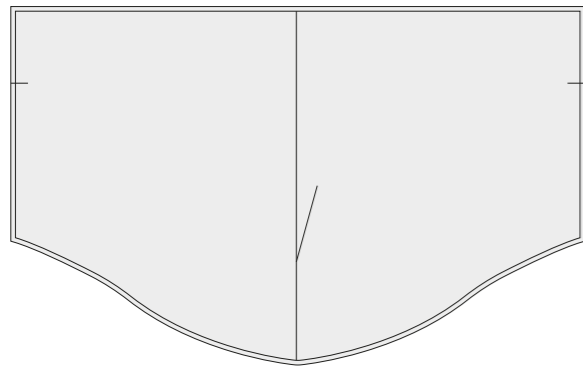
For the front of the cape, I took the longer sheet of calico that I had previously blocked and aligned the grainline to the CF of the stand.



I created the drape and pinned and marked the shoulder seam. With the front of the cape still pinned to the stand, I draped the back like so with the smaller sheet of calico. I marked any important points and took everything off the stand so that the draft patterns can be created.



I lay the front pattern on pattern paper and using a tracing wheel marked half of the pattern initially. I repeated that process with the back pattern, only tracing half of the pattern before I will true the lines and mirror the pieces.

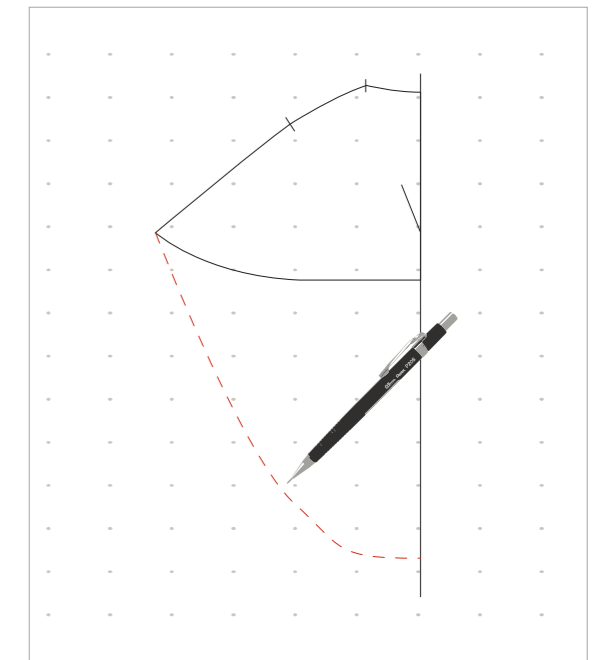


This became the front pattern piece; the notches indicate the true shoulder point. Front Cape, Cut-1-Self.

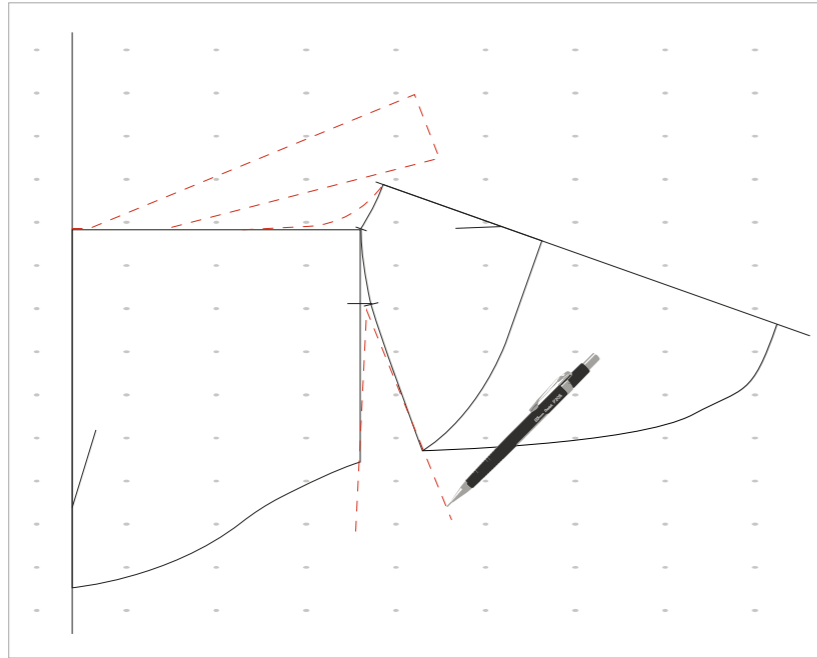
This became the back pattern piece; the notches indicate the true shoulder points. Back Cape, Cut-1-Self.



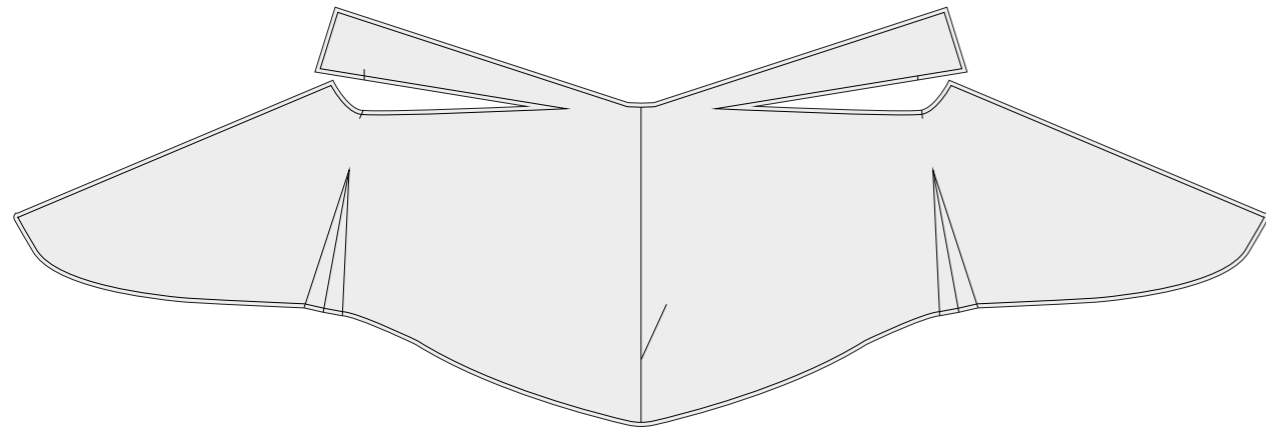
I then toiled these pattern pieces. I found that the back was too short and felt unintentional as well as a few other amendments that I began on after this toile.



I first added length to the back draft pattern as shown here, creating this U-shape CB.



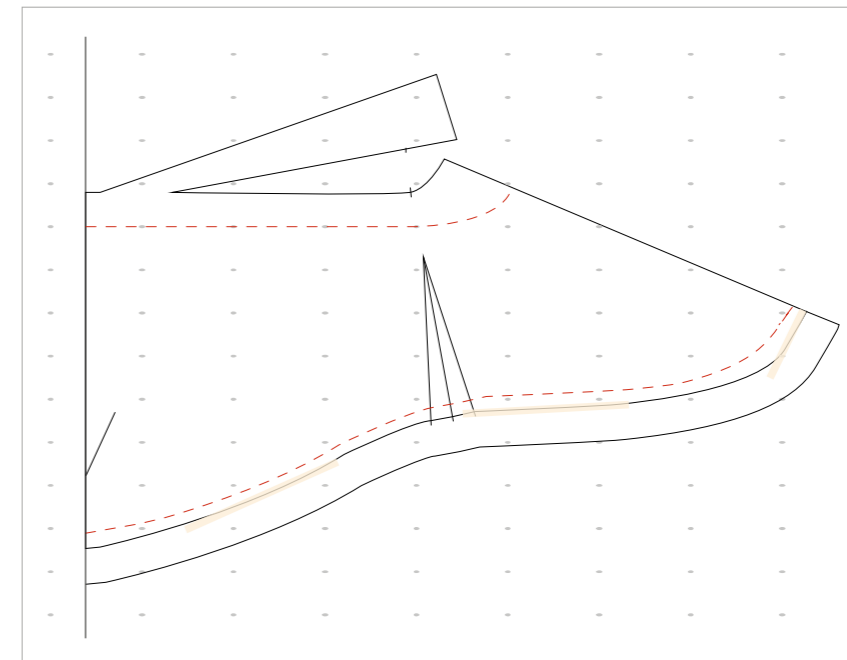
I removed the shoulder seam and created a dart instead that came from the hem of the cape. I patterned a shawl collar that had a CB seam and had shaping at the neck through another dart so that it became all one pattern piece as shown.



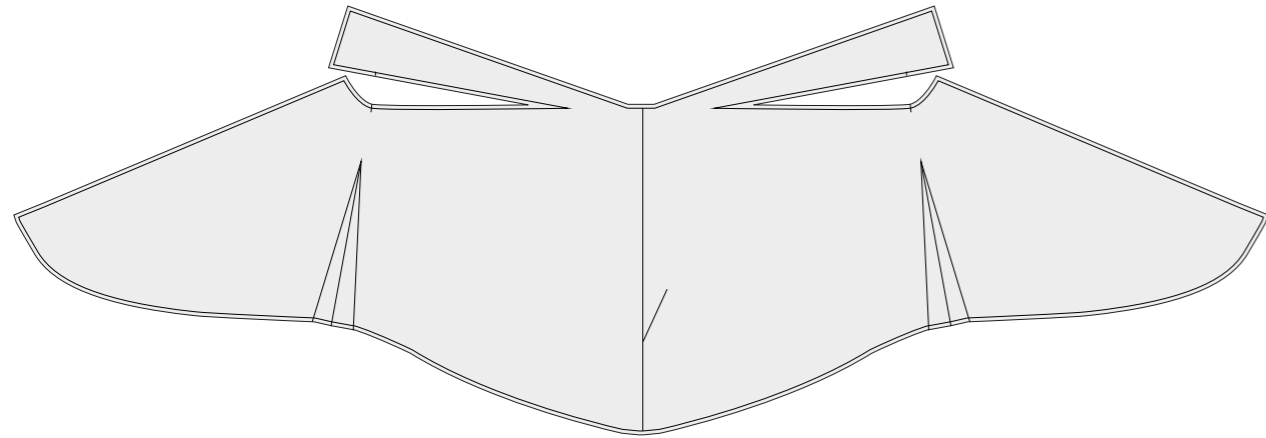
From this draft, I mirrored and created the pattern piece shown here ready to be toiled. Cape, Cut-1-Self.



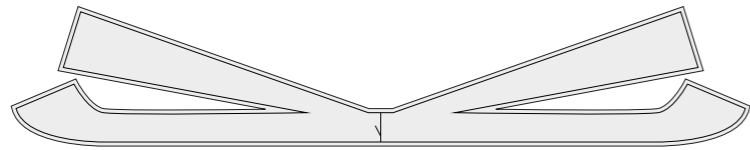
I toiled this pattern in calico initially, but my intention was to have a final fabric that was lighter in weight and had more drape to it. I was pleased with the fit and then began to experiment with finishings because the way that the shawl draped, I needed to be intentional with how it would be finished to avoid the fit being disrupted.



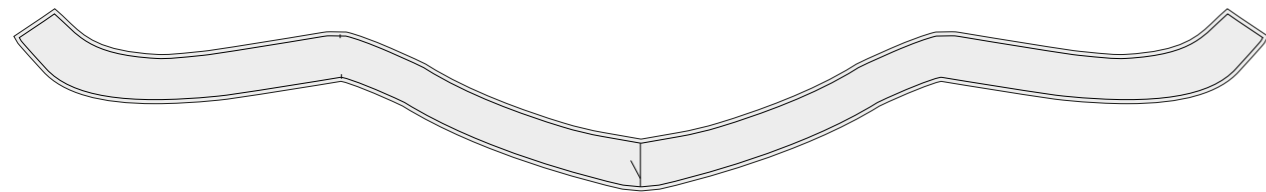
Next, I explored patterning a facing for the neck and hem as well as adding more length at the hem like so.



From this draft, I seamed it off and began to toile this pattern. Cape, Cut-1-Self.



Cape Neck Facing, Cut-1-Self.



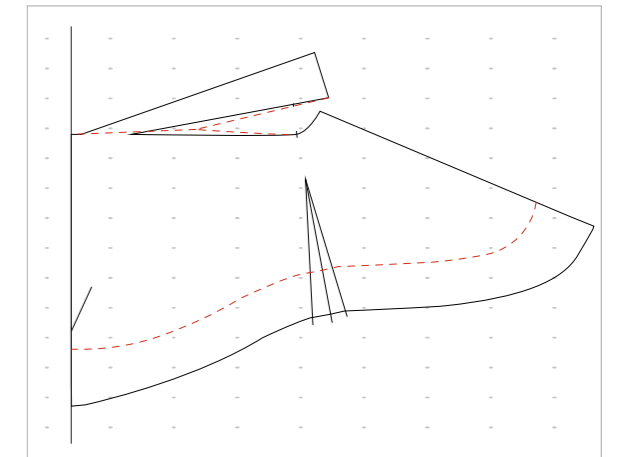
Cape Hem Facing, Cut-1-Self.



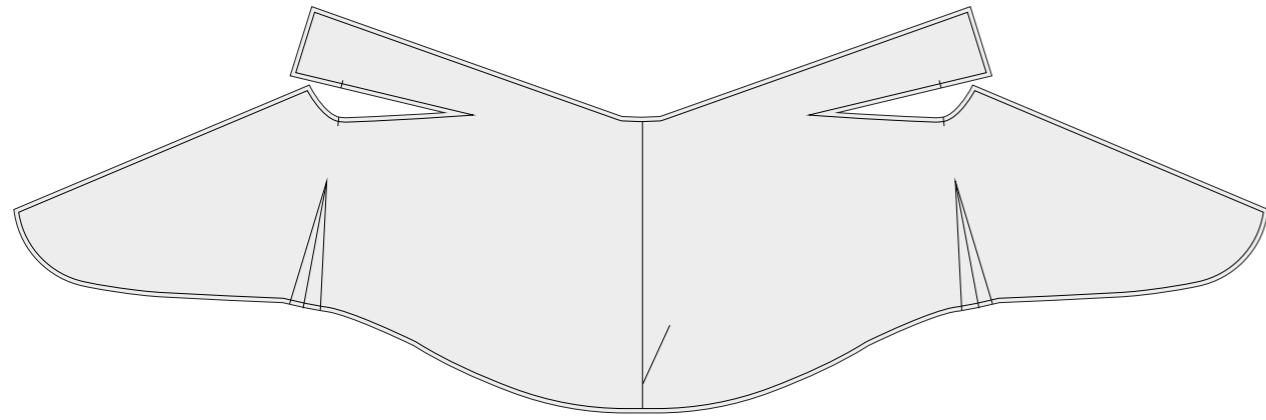
With this toile, I found that because of the drape the facing was falling out of the inside, so I therefore opted to double face and bag out the cape instead to avoid this problem. I also found that I had now made the cape too long.



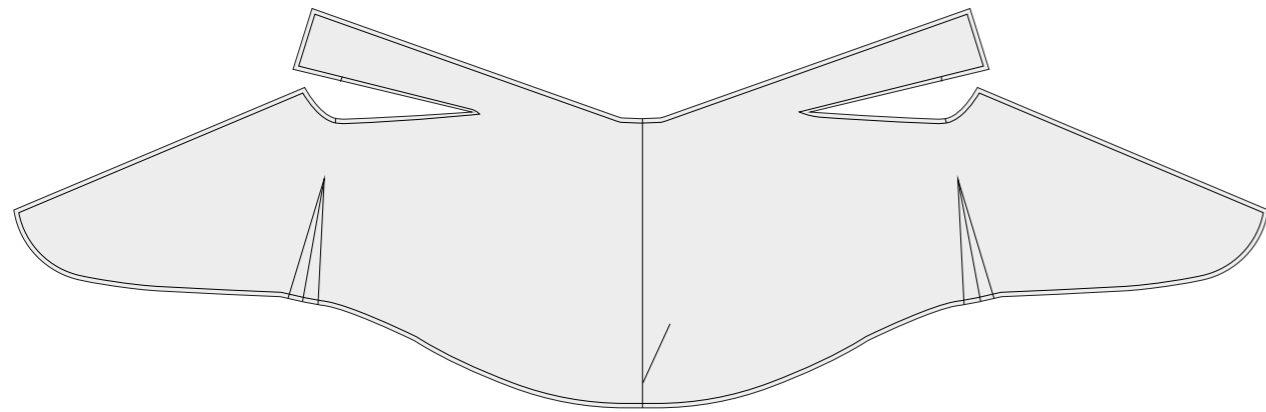
The cape is paired with a denim jumpsuit that has detailed sleeves and therefore I found that the cape was largely hiding this detail. The cape needed to be a lot shorter so that it would compliment the jumpsuit within the look.



I amended these changes on my pattern draft like so.



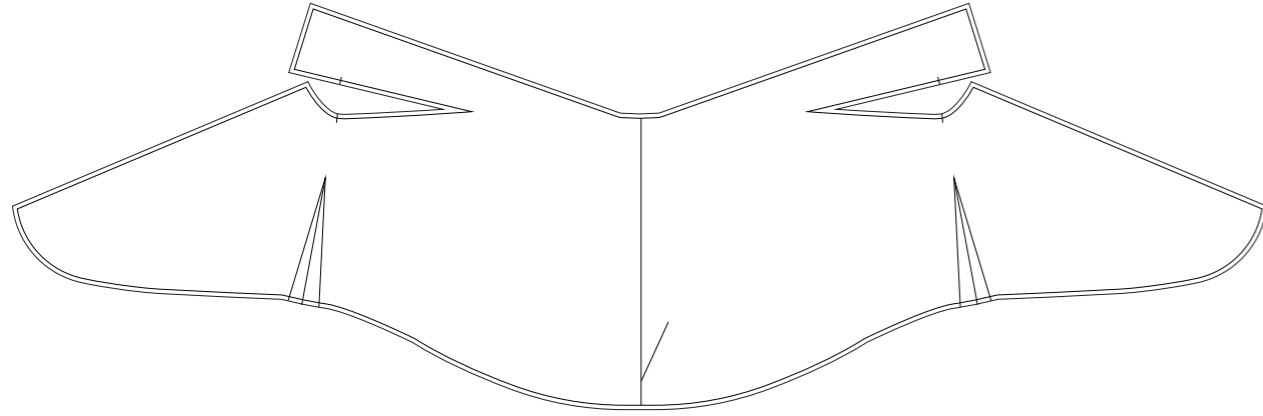
The patterns became as shown, with the lining pattern being slightly smaller (0.3cm) at the hem and neck so that it can be rolled inside to avoid seeing the seam on the outside of the garment. Cape, Cut-1-Self. Cape Lining, Cut-1-Self.



I then constructed the final toile shown here and I was happy with the fit as well as the finishings.

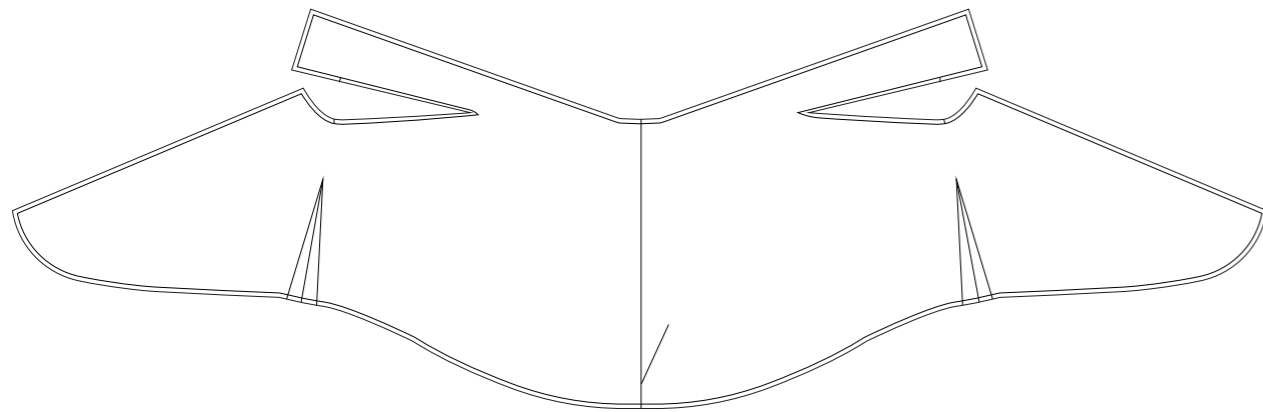


BODY
CUT-1-SELF



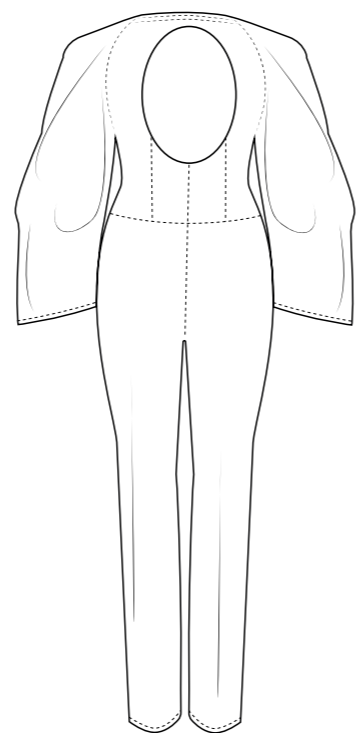
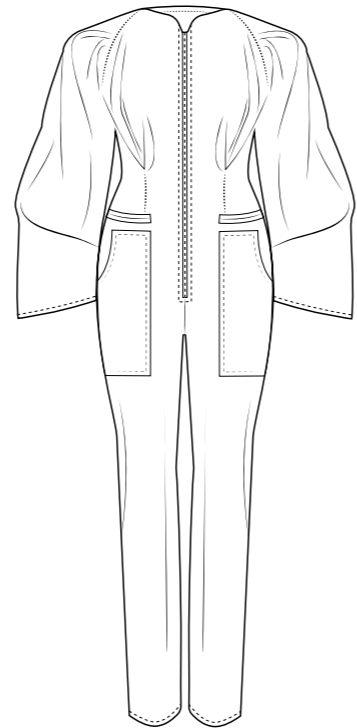
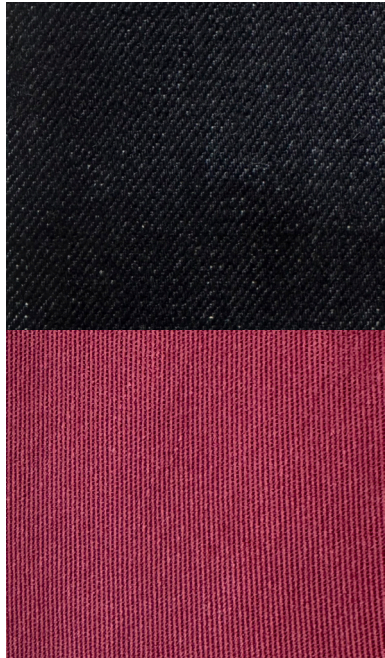
FINAL PATTERNS

LINING
CUT-1-SELF



Final Garment on Stand.

LOOK THREE - GARMENT TWO

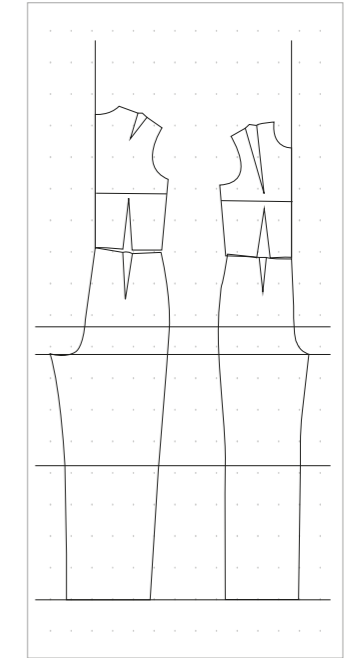
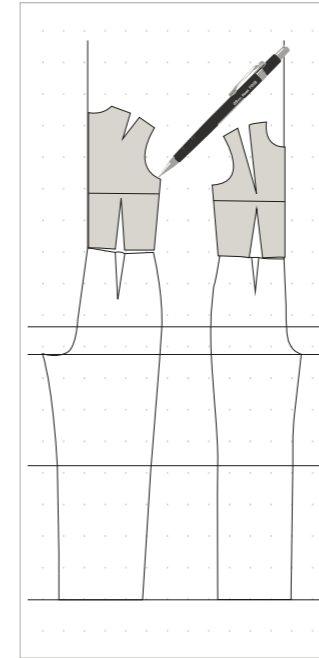


Saskia Jumpsuit & Bronwen Shawl

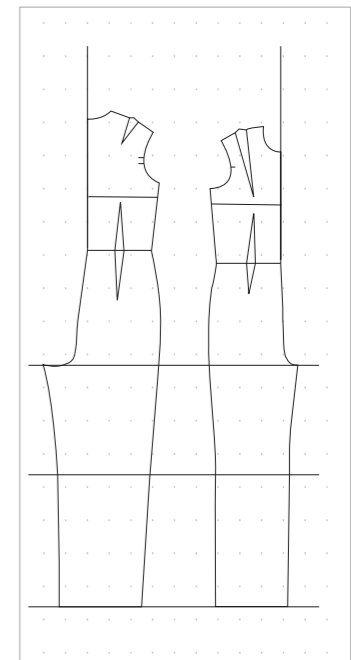
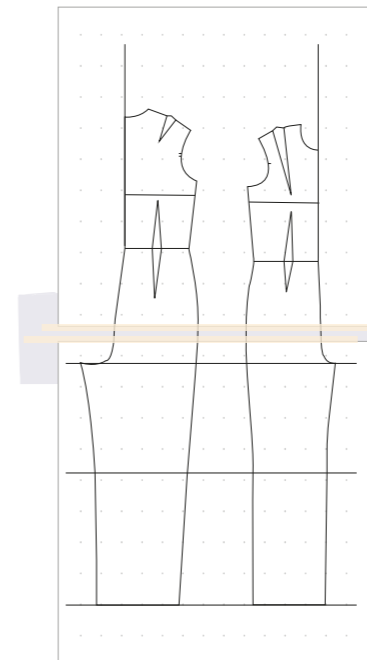
Draped shawl cape over denim full length jumpsuit with pleated raglan sleeves, welt and patch pockets.

This piece is made from:

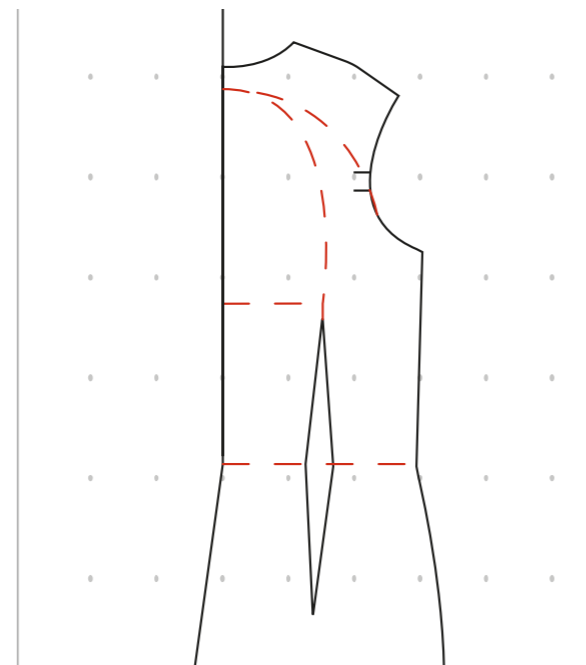
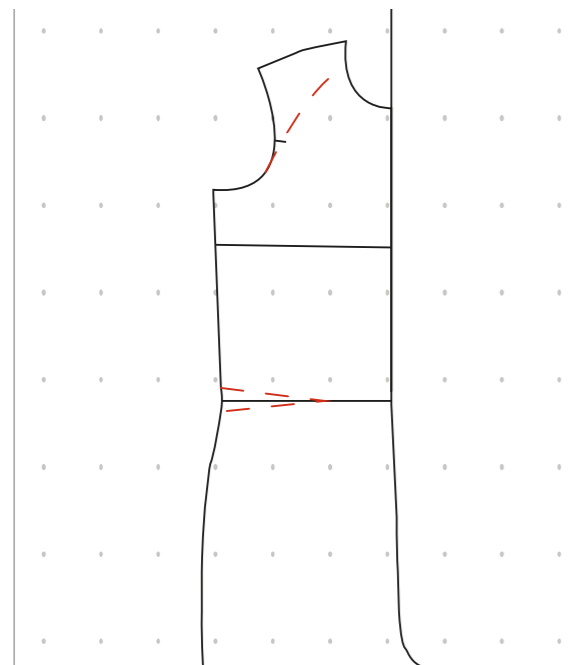
- Checked Wool Gauze
- Deadstock Heavyweight Blue Denim
- Magenta Tencel



To begin the pattern for the jumpsuit, I started my tracing the bodice block and trouser block and sitting them together as shown on pattern paper.

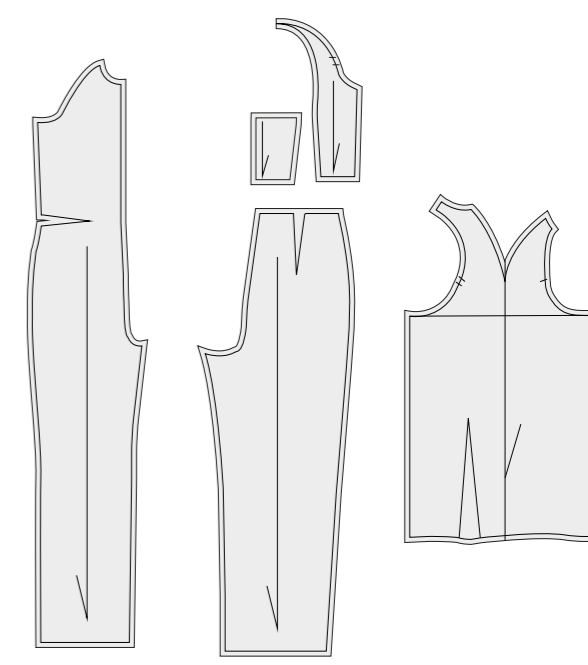
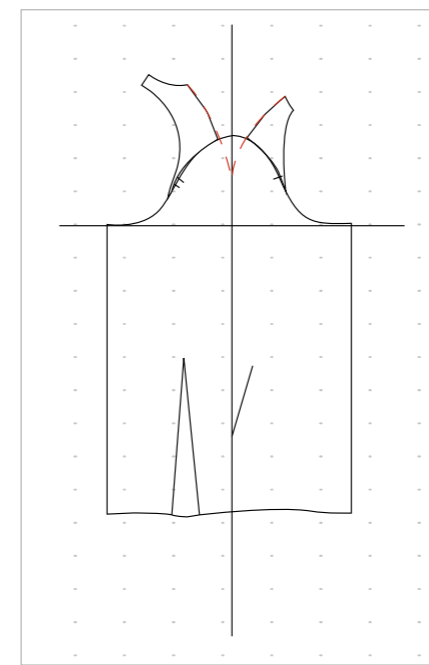


I then trued the lines so that the lines aligned and slashed into the rise to add extra room so that the jumpsuit would be comfortable for the wearer as shown. This is the master draft for the basic jumpsuit pattern.

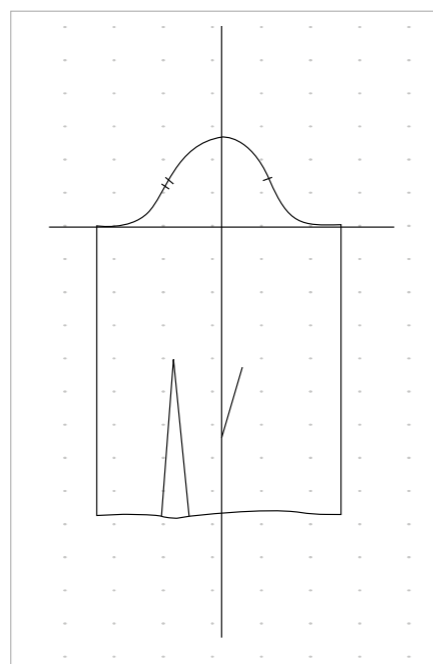
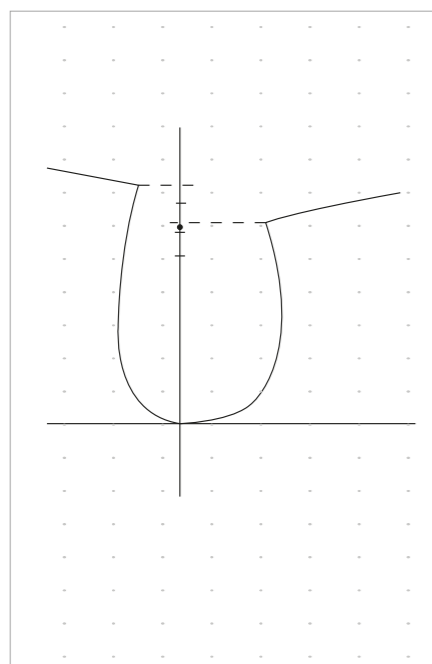


I then began adding my style lines to the front jumpsuit and pivoted the darts into the waist like so.

I then added the style lines to the back creating a seam to where I would like my raglan sleeve to sit.



I could then start creating my raglan sleeve. I seamed off and added the shoulder sections of the front and back draft patterns and attached them to the sleeve head. I then curved and smoothed the dart at the sleeve head to construct a nice silhouette to the raglan sleeve. These patterns have been taken from the draft patterns and now were ready to construct my first toile.

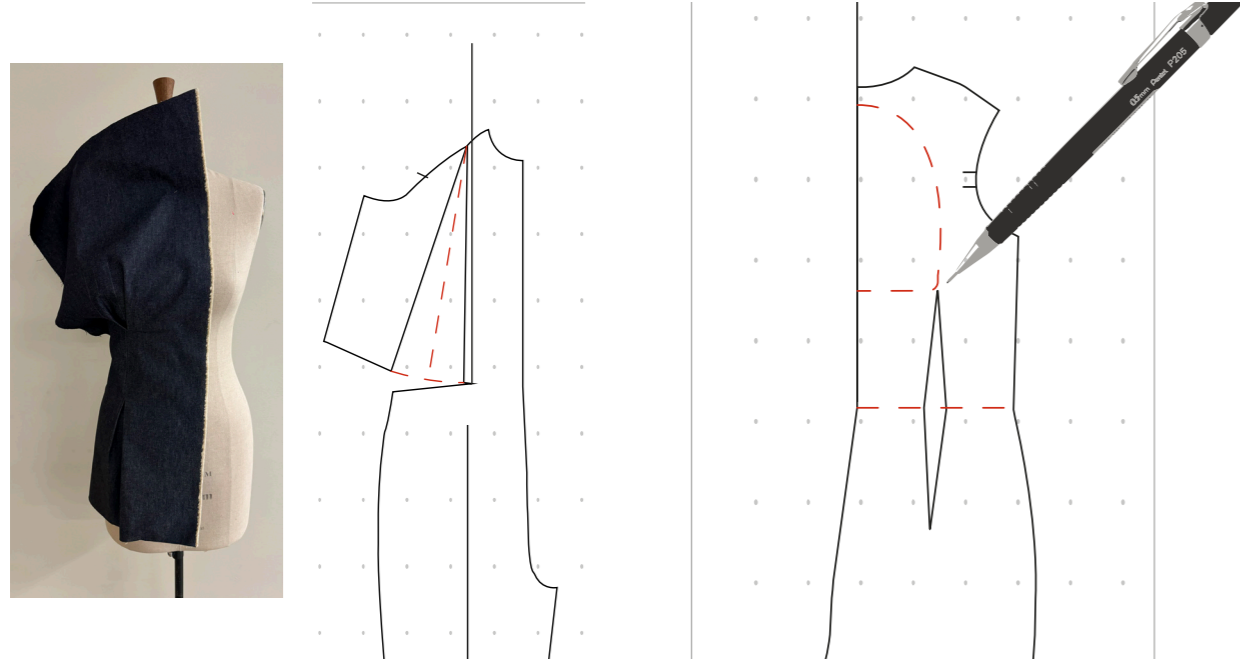


I created my basic sleeve pattern using the typical sleeve drafting process as shown here. I wanted more shaping at the sleeve hem, so I constructed a dart to enforce this.



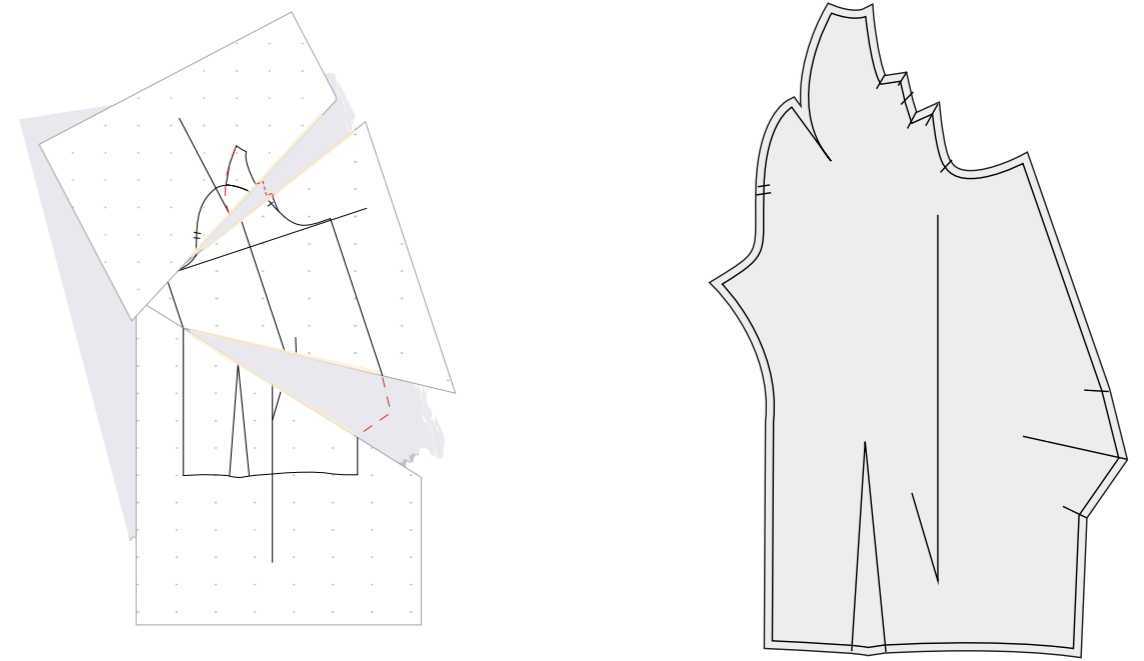
The cut information was as follows:
 Jumpsuit Front, Cut-1-Pair-Self. Jumpsuit Back 1, Cut-1-Pair-Self. Jumpsuit Back 2, Cut-1-Pair-Self. Jumpsuit Back 3, Cut-1-Pair-Self. Jumpsuit Sleeve, Cut-1-Pair-Self.

The basic shape of this toile I was happy with. The shape of the raglan at the back I didn't like, and it needed to be changed to be more flattering. I then went to make these amendments on the draft patterns.



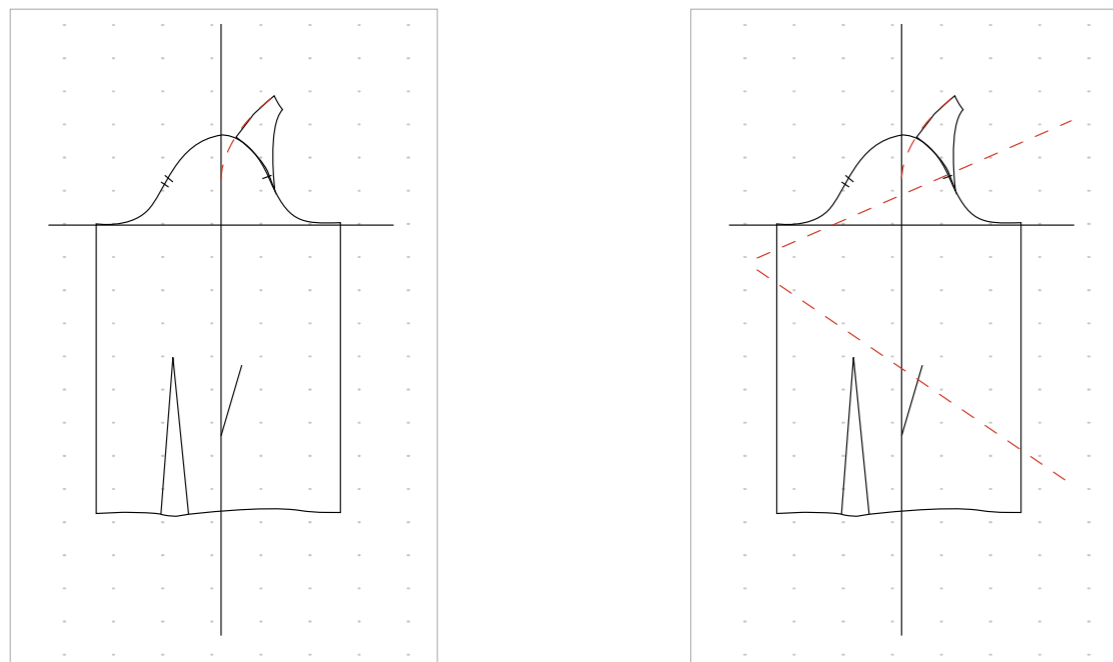
On the front pattern, I slashed and swung the armhole to allow for a box pleat to come out of the dart like so.

For this toile, I wanted to try a raglan sleeve on the front and a set-in sleeve for the back. I therefore re-added my style lines like so, shaping the back cut out with more of a curve.



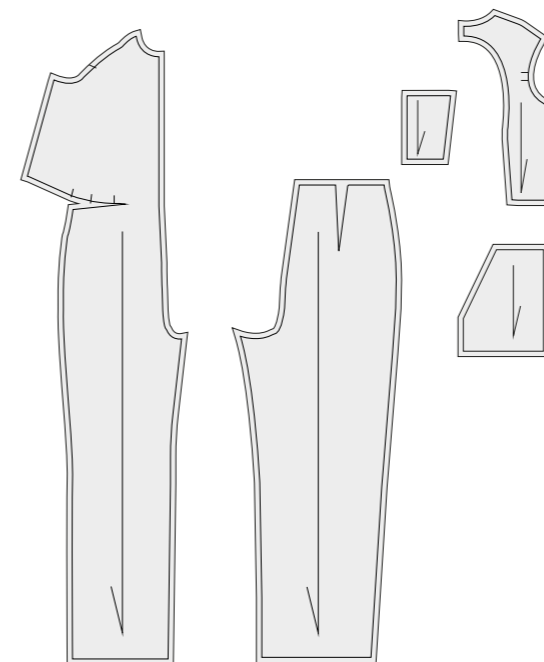
For the top of the sleeve, I added width for a box pleat and at the hem a knife pleat like so using the slashing method.

These pattern pieces can now be toiled again with the same cut information as previously with the added patch pocket pattern piece being cut as a pair in self-fabric.



I then repeated the raglan sleeve pattern process for the front shoulder only on my sleeve draft like so.

For this toile, I wanted to toile the pleats in the sleeve, so I therefore marked where I wanted to slash open on the sleeve draft.

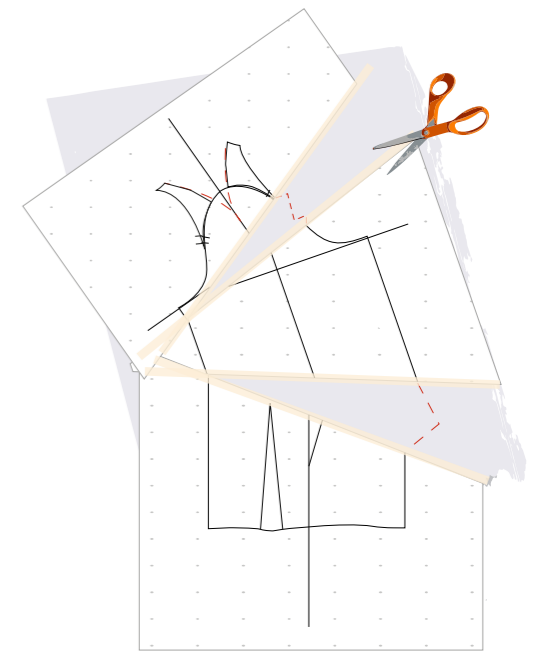
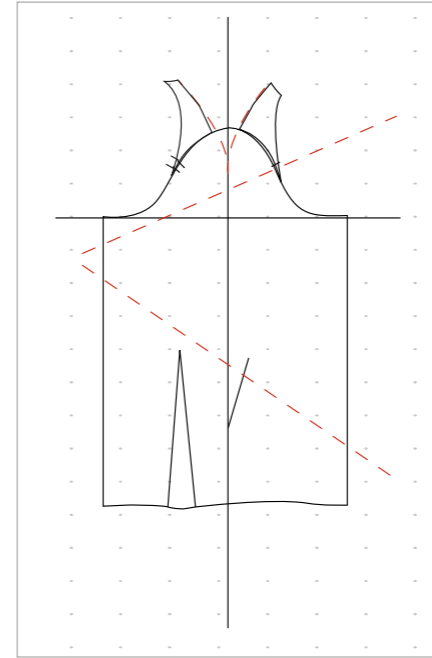


I then toiled the jumpsuit again. I chose to only toile one sleeve for this toile.



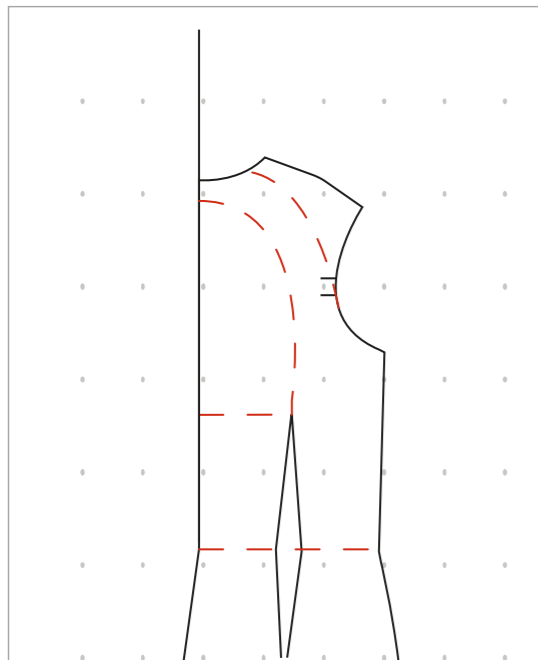


I wasn't happy with the look so therefore decided to go back to a standard raglan sleeve but instead with a more flattering shape that mimics the curve at the back.

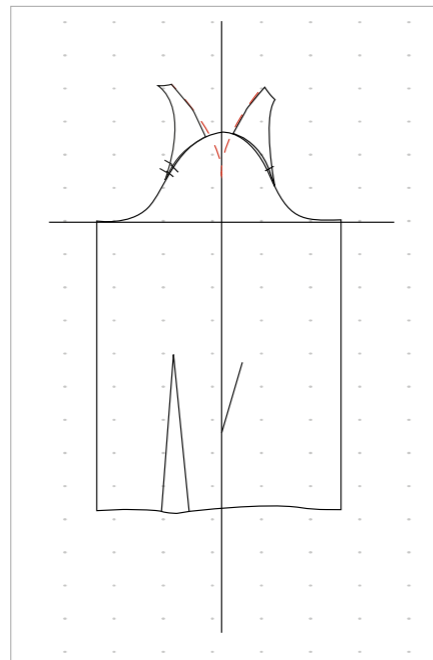


I marked where I wanted to slash open on the sleeve draft for the pleated details.

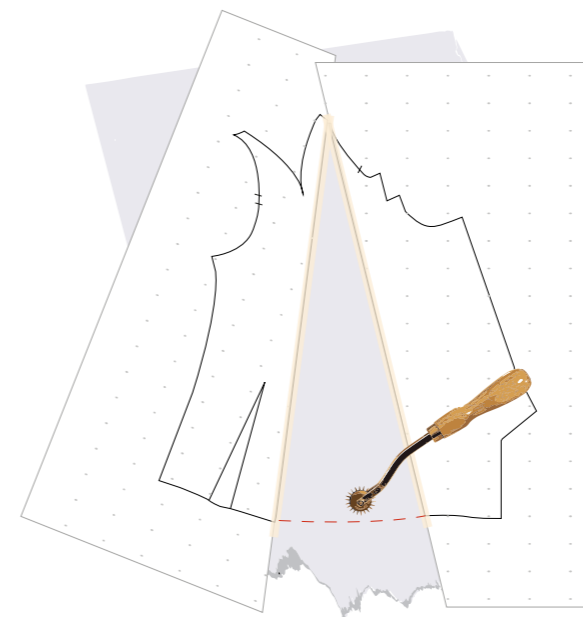
I repeated the same process where for the top of the sleeve, I added width for a box pleat and at the hem a knife pleat like so using the slashing method.



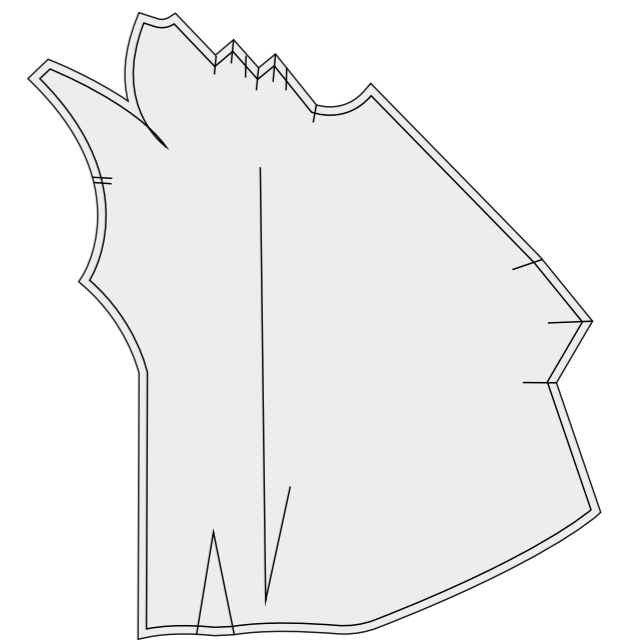
The pattern changes to the back draft patterns were done as such.



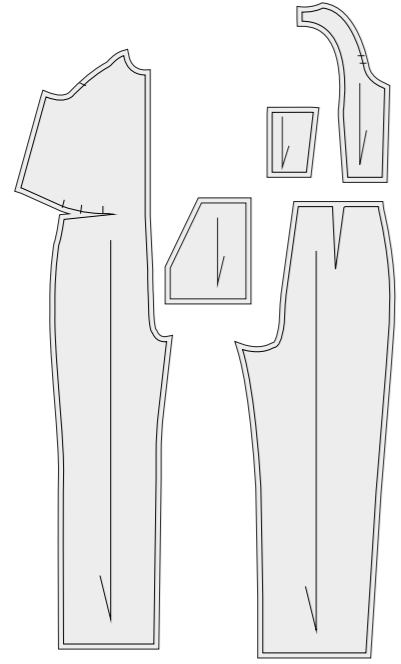
The raglan sleeve process began again this time with the updated shoulder pieces for both front and back panels.



I also found that I wanted more volume in the circumference of the sleeve so therefore, again using the slashing method, added width through the grainline.



These pieces were ready to be toiled again with the same cut information as before.



These pieces were ready to be toiled again with the same cut information as before.

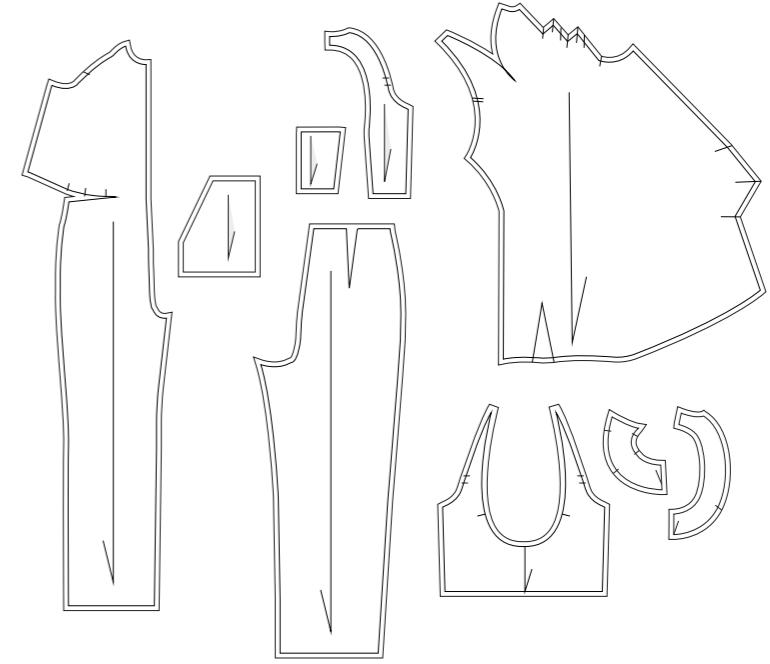
FRONT
CUT-1-PAIR-SELF

POCKET
CUT-1-PAIR-SELF

BACK1
CUT-1-PAIR-SELF

BACK2
CUT-1-PAIR-SELF

BACK3
CUT-1-PAIR-SELF



SLEEVE
CUT-1-SELF

BACK LINING
CUT-1-LINING

FRONT FACING
CUT-1-PAIR-SELF

BACK FACING
CUT-1-PAIR-SELF

FINAL PATTERNS



I was pleased with the overall look of this garment and therefore it was ready to be made in final fabrics.



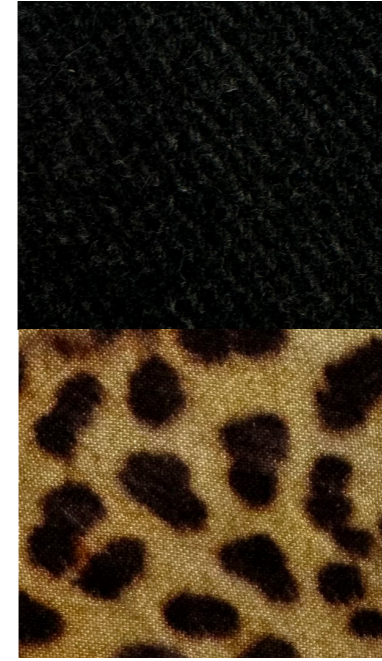
This was the final toile. There were very few amendments for this toile, they were shaving some width at the CB and taking the sleeve up by 6cm with a wide hem finishing.



LOOK FOUR - GARMENT ONE



Final Garment on Stand.

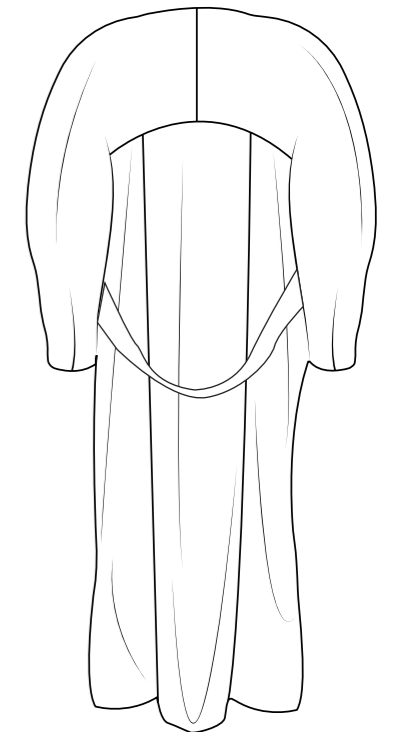
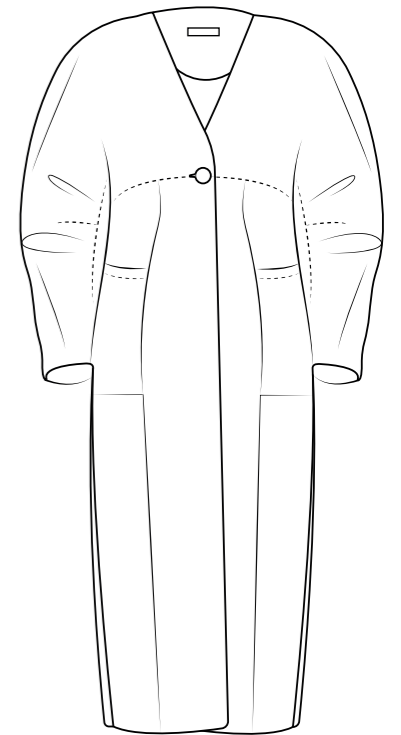


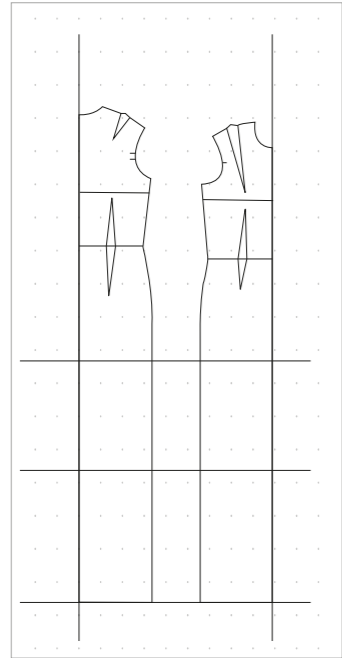
Elsbeth Coat & Cordelia Dress

Draped dress with side manipulation and long neck tie paired with kimono wool coat with waist tie and patch pockets.

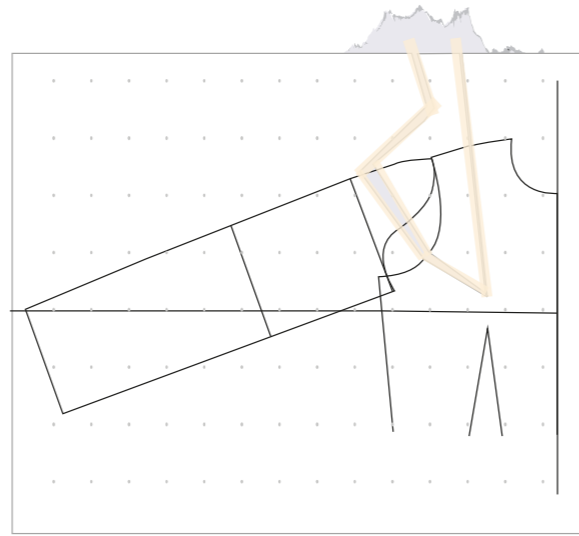
This piece is made from:

- Deadstock Charcoal Wool
- Black Cotton Poplin

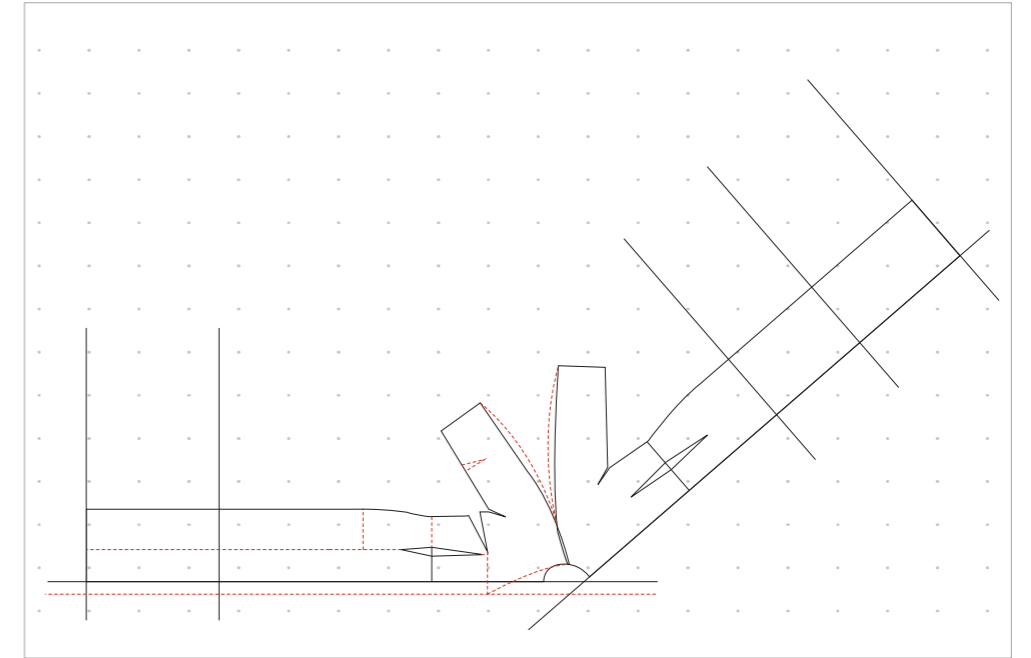




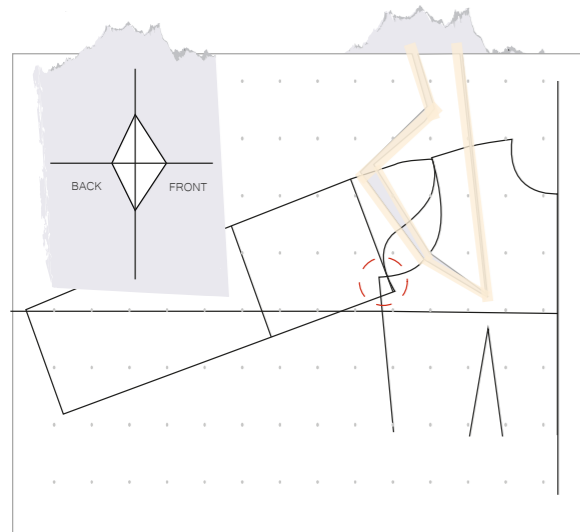
To begin my coat pattern, I started out by merging a bodice block and a skirt block on pattern paper like so.



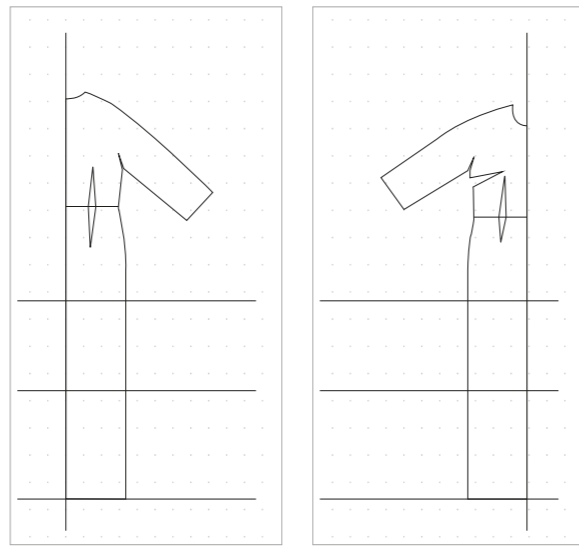
I wanted my coat to have kimono sleeves because I wanted the style to be oversized and slouchy as well as in keeping with the rest of the collection.



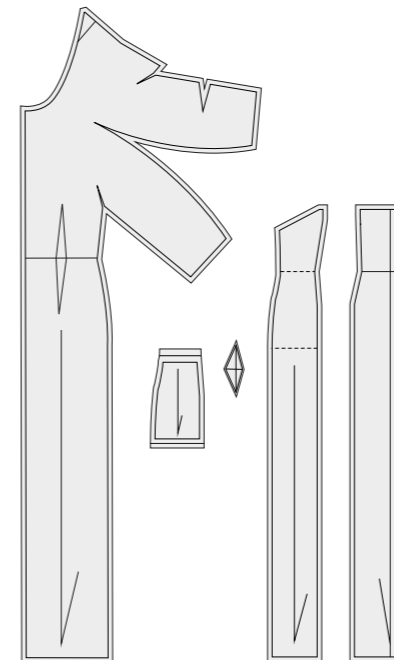
From there, I connected both shoulder seams together because I wanted to eliminate this seam. I shaped the dart at the sleeve into a curved, barrel shape. I added a dart at the front elbow to help reinforce this shaping. I patterned my style lines as shown here, creating a v-neckline and extending the CF so that there is an overlap for the button placement. This draft can now be seamed off and patterns can be created.



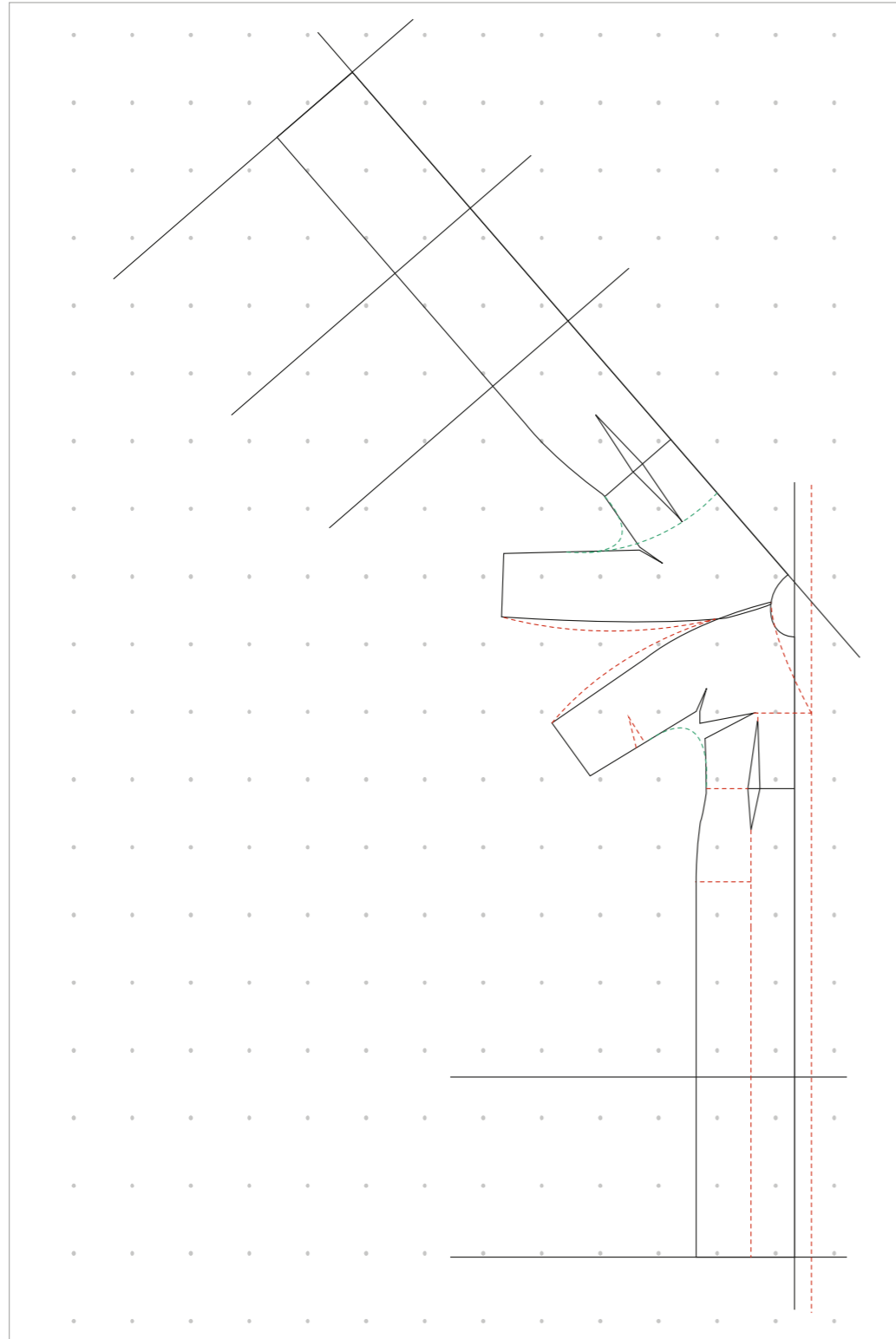
My first attempt was to create a gusset instead of lowering the armhole to see if it would translate my desired effect. I did so by using the gusset drafting method shown here.



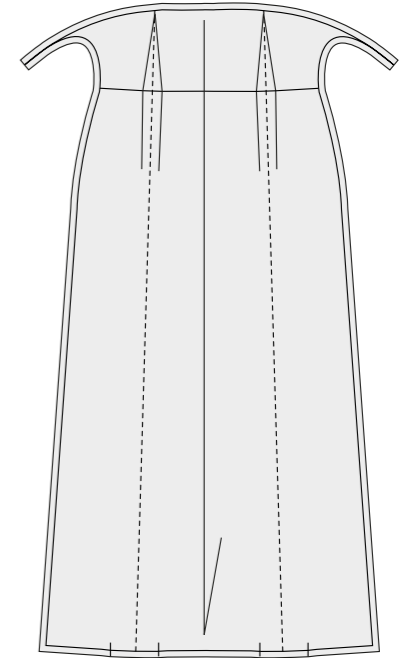
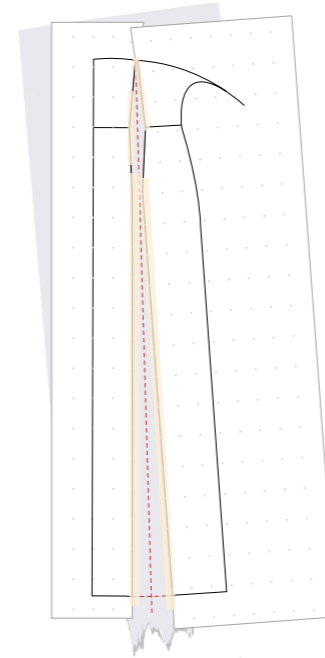
The coat back draft pattern is displayed here. The coat front draft pattern is displayed here.



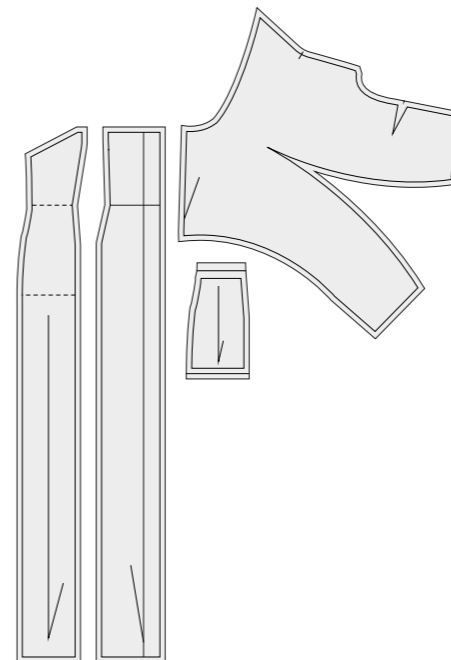
The patterns are shown here. The cut information is as follows: Coat Body, Cut-1-Pair-Self. Coat Front 1, Cut-1-Pair-Self. Coat Front 2, Cut-1-Pair-Self. Coat Patch Pocket, Cut-1-Pair-Self, Block Fused. Coat Gusset, Cut-1-Pair-Self. I then toiled the coat in calico and found that the gusset wasn't working but instead the coat needed to be way less fitted and with a lower armhole and some few added style lines would give off a more accurate impression of what I wanted to create.



I then went on to draft in these amendments on my master draft pattern. I added new style lines and created my kimono sleeve shape as shown here in green.



I wanted to add a box pleat and the back of the coat. Therefore, with the new sectioned back panel, I used the slashing method to open the pattern from the dart to create volume.



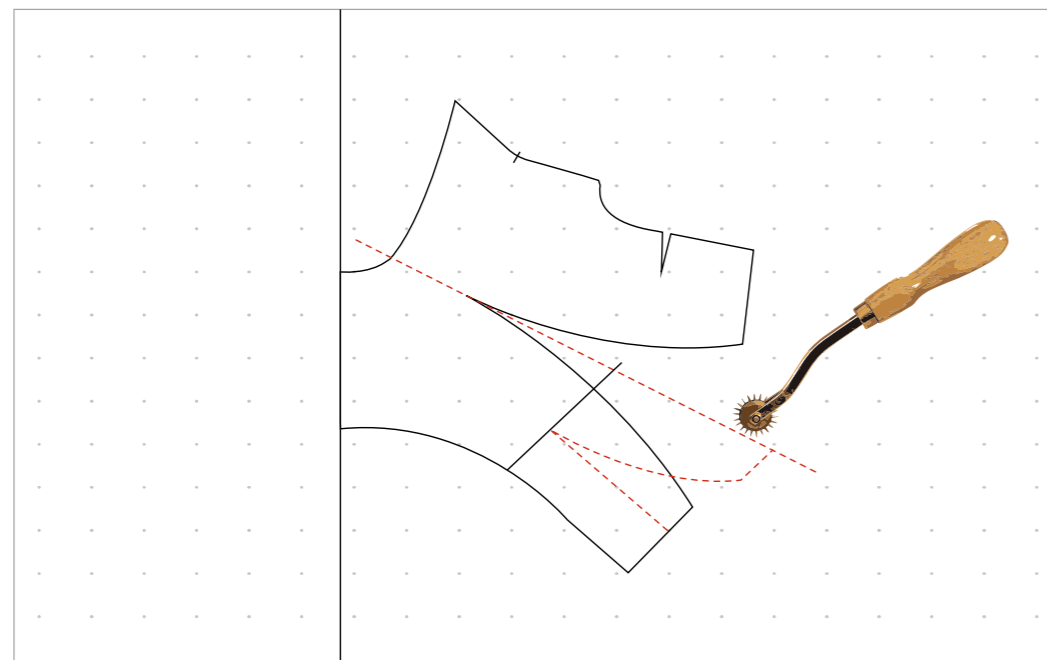
The new patterns are displayed here. The cut information is as follows: Coat Back, Cut-1-Self. Coat Front 1, Cut-1-Pair-Self. Coat Front 2, Cut-1-Pair-Self. Coat Patch Pocket, Cut-1-Pair-Self, Block Fused. Coat Top, Cut-1-Pair-Self.



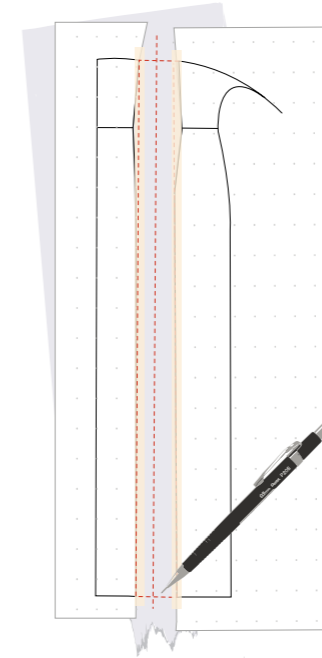
I then toiled this pattern in wool to check the pattern. I was pleased with the overall fit with only a few amendments to re-pattern.



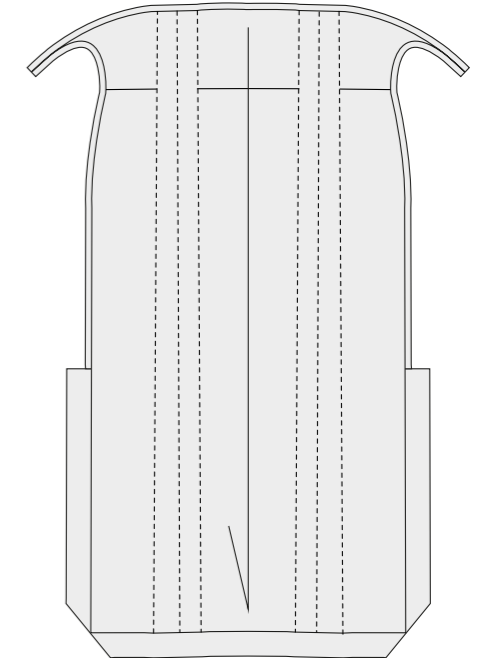
These were that the kimono sleeve lacked three dimension and appeared particularly flat with the drape often caving in at the seam. Therefore, there needed to be a third dart that would help to swing the shaping into the back of the sleeve instead of at the side. Moreover, the box pleat at the back of the coat needed to be deeper and ignore the previous dart placement.



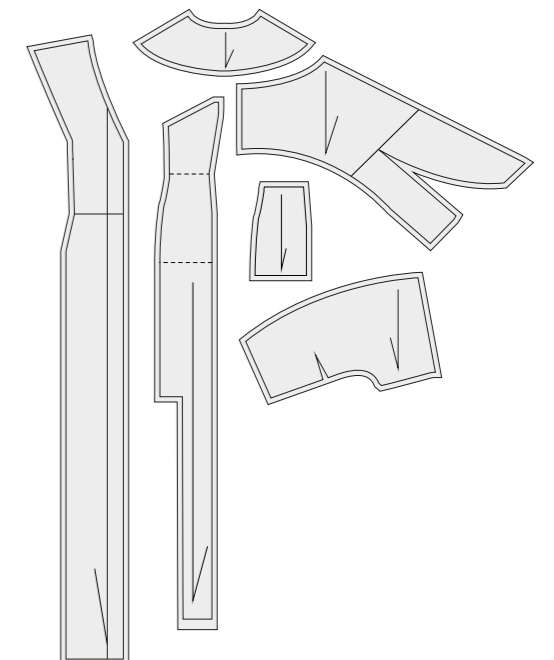
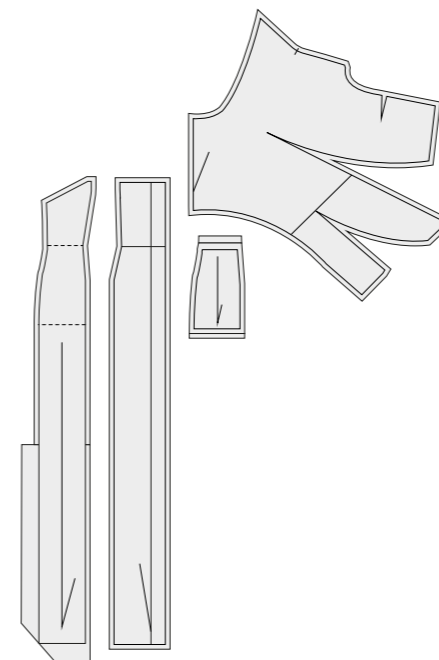
I went back to the draft pattern to shift the volume of the sleeve into the back of the sleeve like so and created more curves into the darts as well.



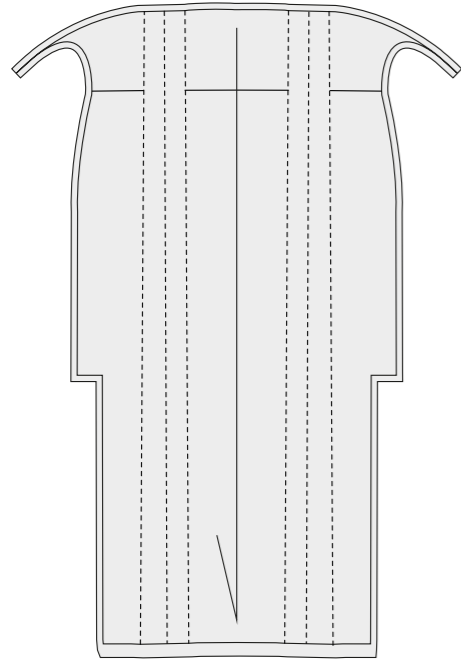
Again, using the slashing method I extended the width of the box pleat to create more volume. This pattern piece can now be finished.



These patterns are the coat shell patterns. The cut information is the same as previously and is ready to be toiled again.

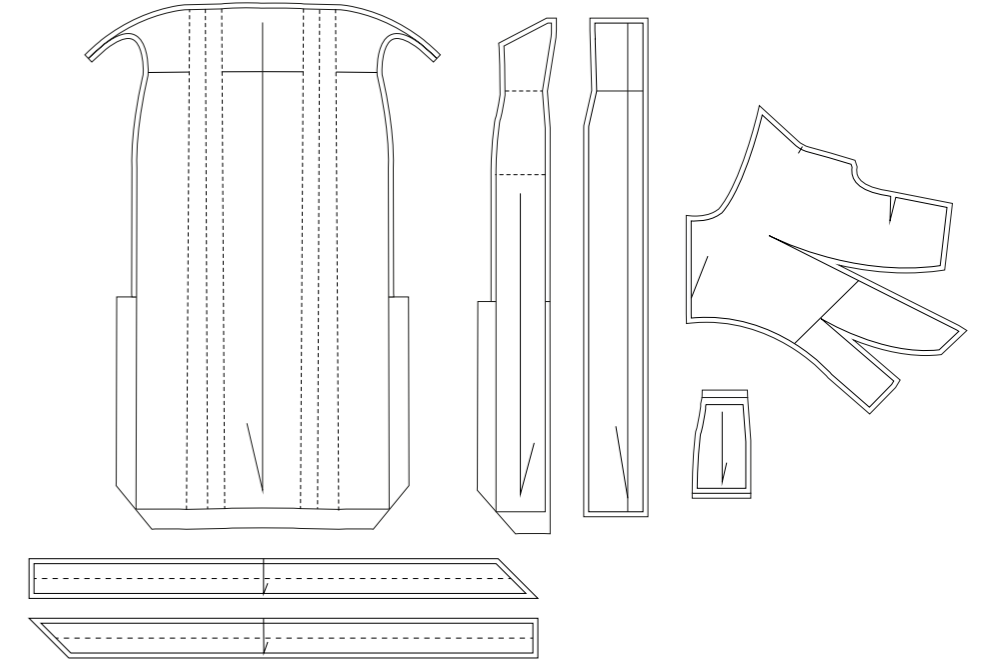


These patterns are the coat lining patterns. The cut information is as follows: Coat Front Facing, Cut-1-Pair-Self, Block Fused. Coat Back Facing, Cut-1-Self, Block Fused. Coat Back Lining, Cut-1-Lining. Coat Front Lining, Cut-1-Pair-Lining. Coat Front Top Lining, Cut-1-Pair-Lining. Coat Back Top Lining, Cut-1-Pair-Lining. Coat Pocket Lining, Cut-1-Pair-Lining.



With these patterns I made the final toile. I was pleased with the final fit and therefore these patterns are ready to construct the final garment.

- BACK
CUT-1-SELF
- BELT1
CUT-1-SELFFUSED
- BELT2
CUT-1-SELFFUSED
- FRONT1
CUT-1-PAIR-SELF
- FRONT2
CUT-1-PAIR-SELF
- TOP
CUT-1-PAIR-SELF
- POCKET
CUT-1-PAIR-SELFFUSED

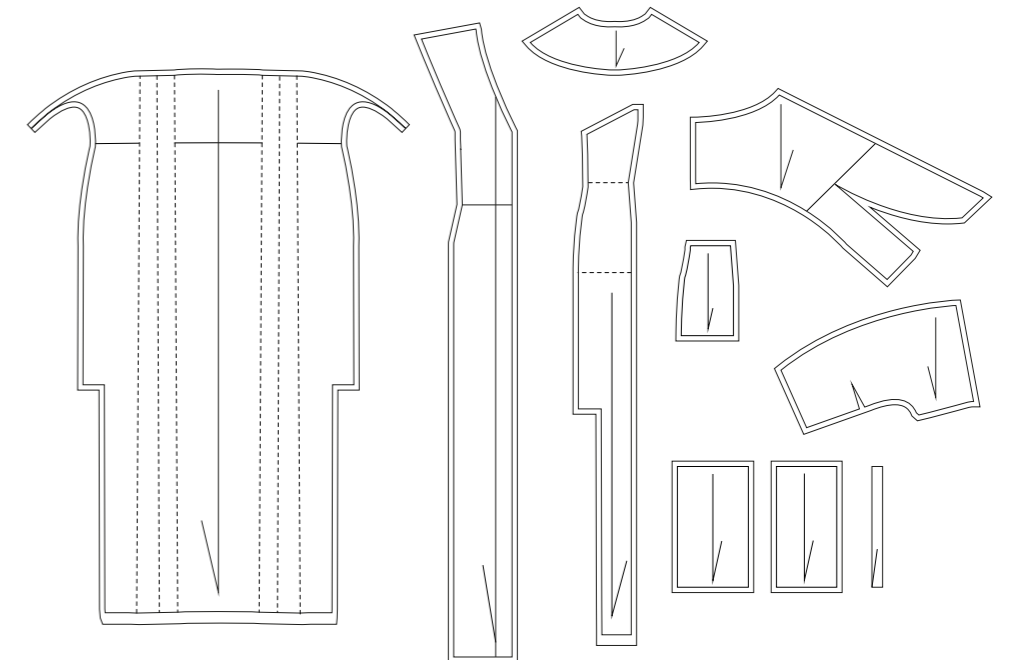


FINAL PATTERNS

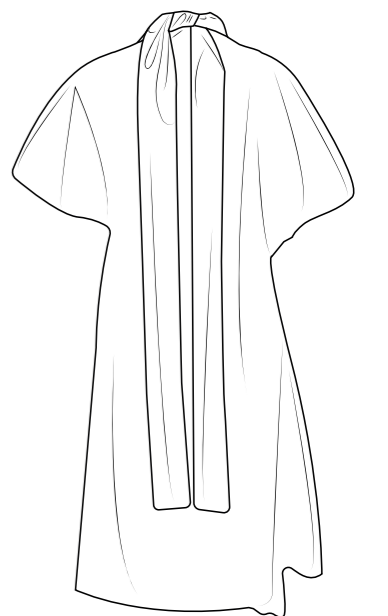


Final Toile on Model.

- BACK LINING
CUT-1-LINING
- FRONT FACING
CUT-1-PAIR-SELFFUSED
- BACK FACING
CUT-1-SELFFUSED
- FRONT LINING
CUT-1-PAIR-LINING
- POCKET LINING
CUT-1-PAIR-LINING
- TOP BACK
CUT-1-PAIR-LINING
- TOP FRONT
CUT-1-PAIR-LINING
- WELT LIPS
CUT-1-PAIR-SELFFUSED
- WELT POCKET1 LINING
CUT-1-LINING
- WELT POCKET2 LINING
CUT-1-LINING



LOOK FOUR - GARMENT TWO



Final Garment on Stand.

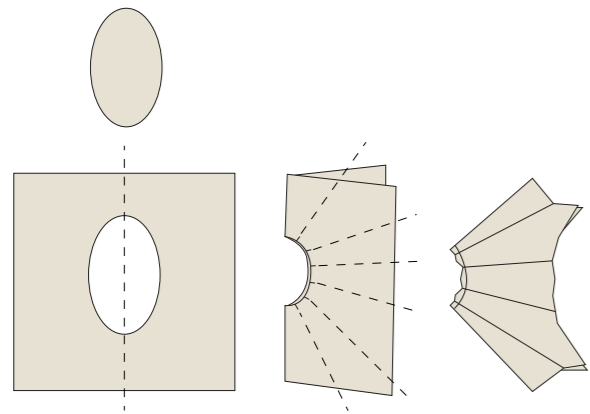


Elsbeth Coat & Cordelia Dress

Draped dress with side manipulation and long neck tie paired with kimono wool coat with waist tie and patch pockets.

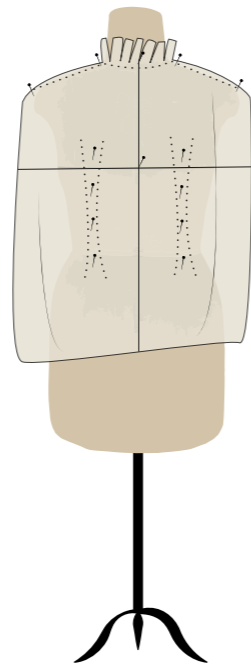
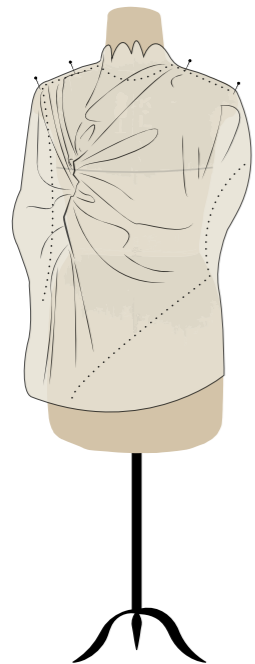
This piece is made from:

- Deadstock Charcoal Wool
- Black Cotton Poplin

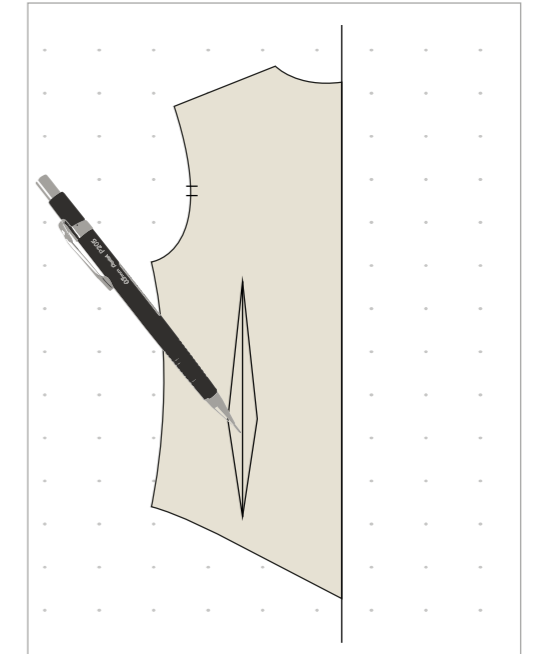
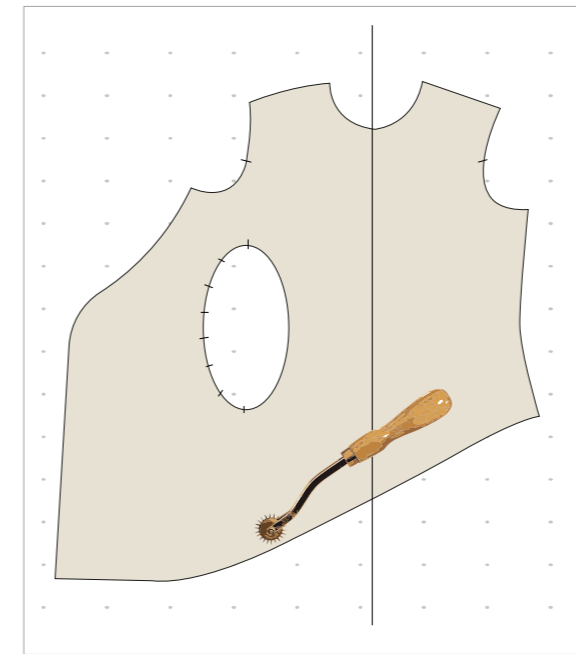


I began the pattern for this dress by creating a manipulation by Usha Doshi in the centre of a sheet of fabric. The steps are shown in this diagram.

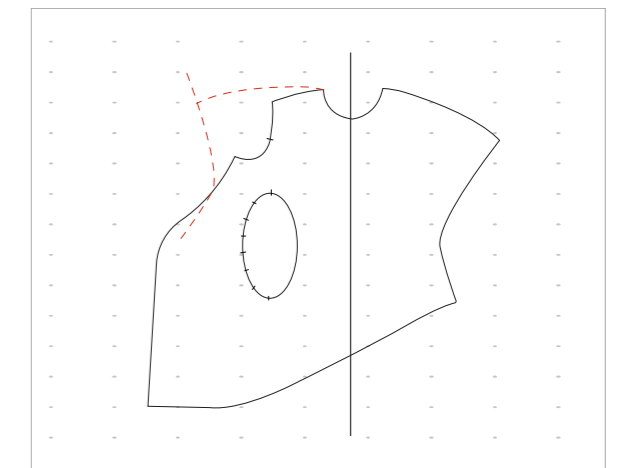
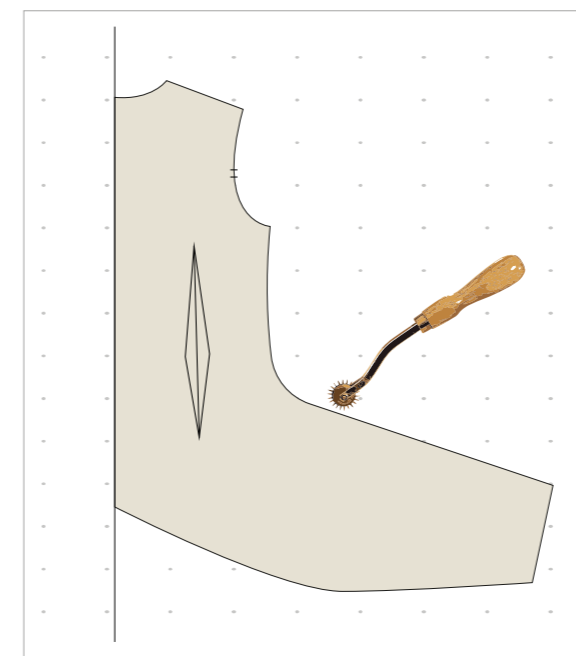
The placement of the manipulation has been decided through my experimentation on the stand shown here.



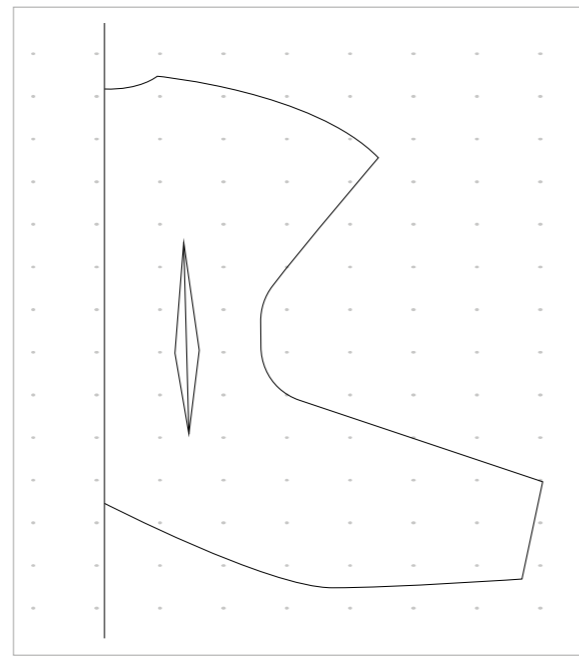
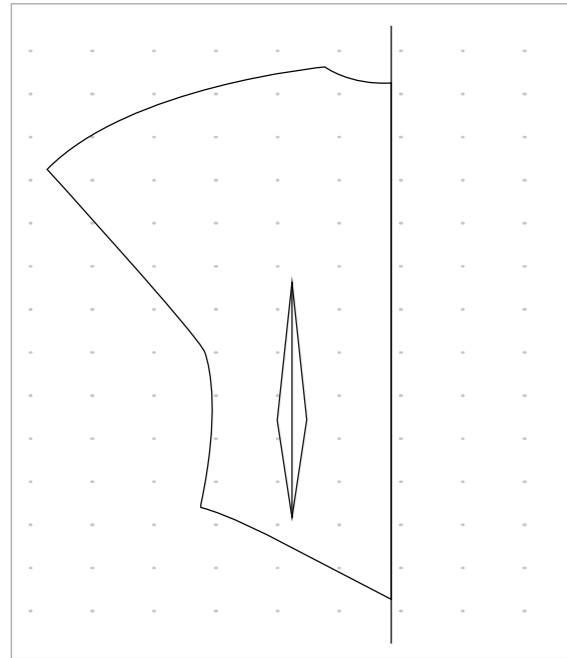
I then draped it on a regular stand. With the manipulation still on the stand, I then also draped the back like so and marked any important points before removing the calico from the mannequin. I only marked until hip length at this point.



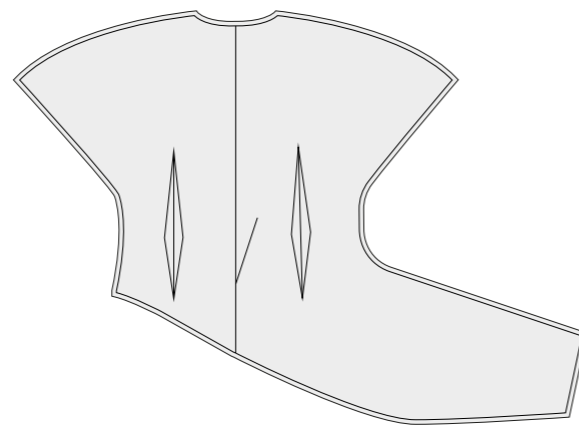
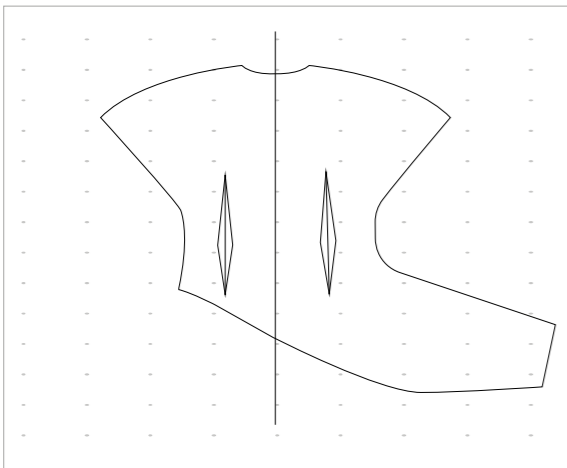
I then lay the calico on pattern paper and using a tracing wheel, began to pattern the front and back patterns.



I initially marked the draping with one armhole and one kimono sleeve. However, when it came to truing the lines, I discovered that I wanted both to be kimono sleeves. Therefore, I changed the pattern like so.

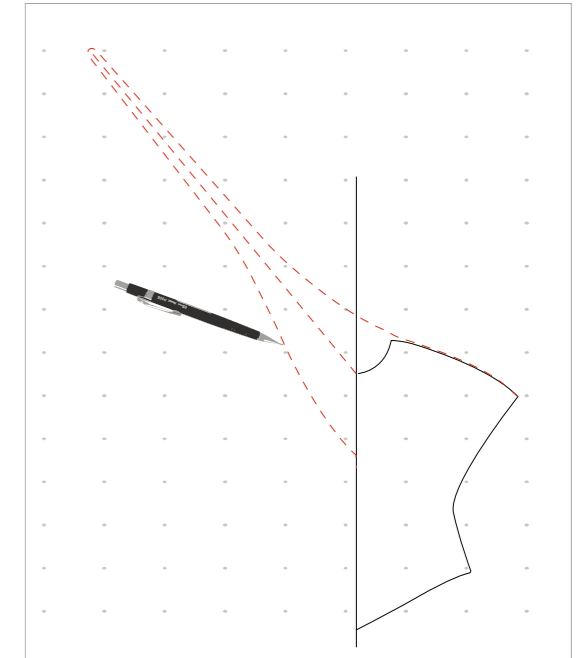
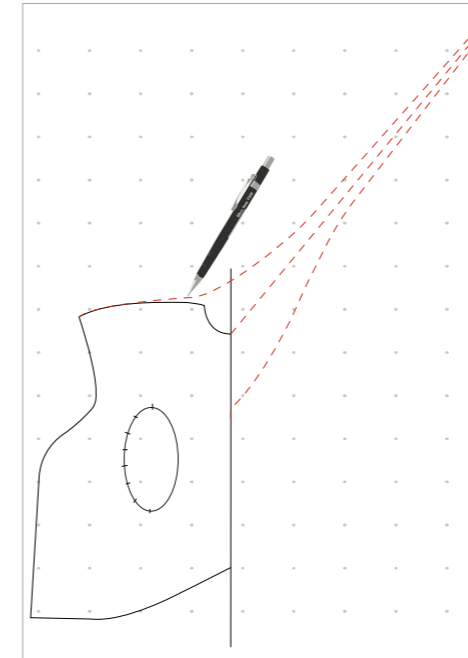


The back patterns looked like so. Here I decided that I didn't want a CB seam, so I seamed these patterns together.



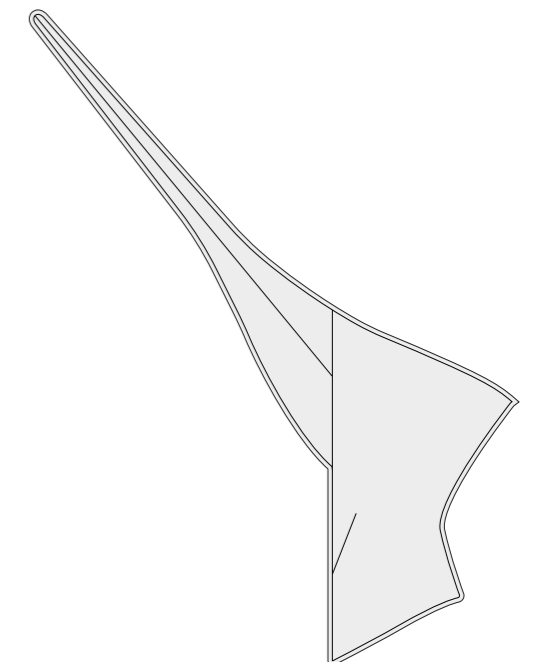
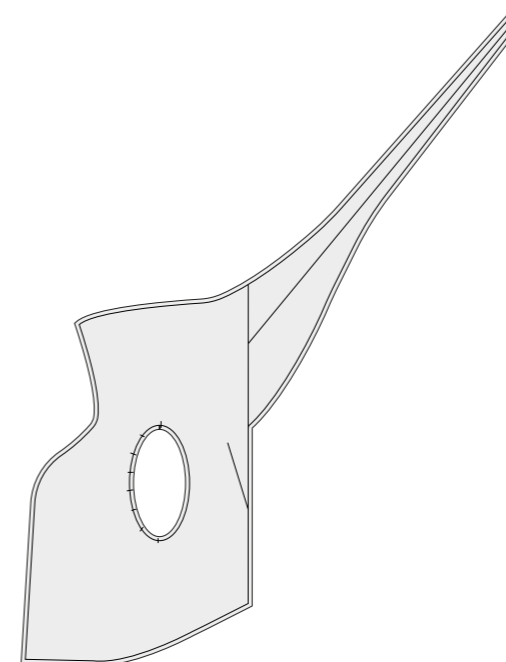
The back pattern therefore became this.

Dress Back, Cut-1-Self.



For the neck tie, I knew that there needed to be a CF Seam, so I seamed off the front pattern like so. I then could create the tie extension panel as shown here.

I repeated that process on the front right side like so. The patterns for the front can now be seamed off and seam allowance can be added.



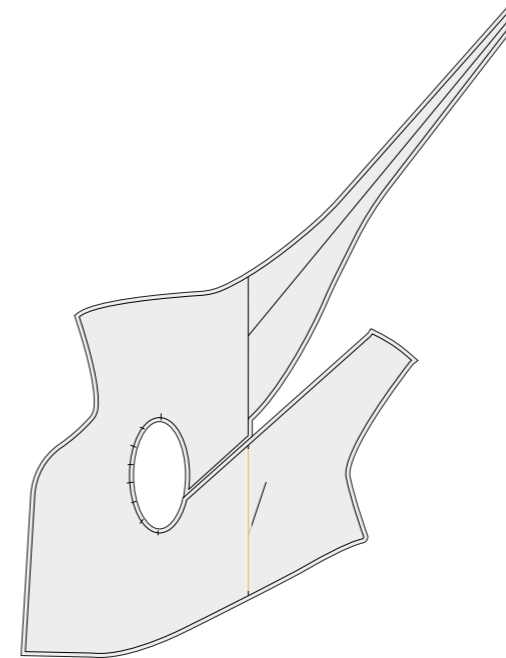
I only patterned the top of the dress here before I added the length for the dress so that I could make sure that the pattern was correct and worked.

Dress Left Front, Cut-1-Self.

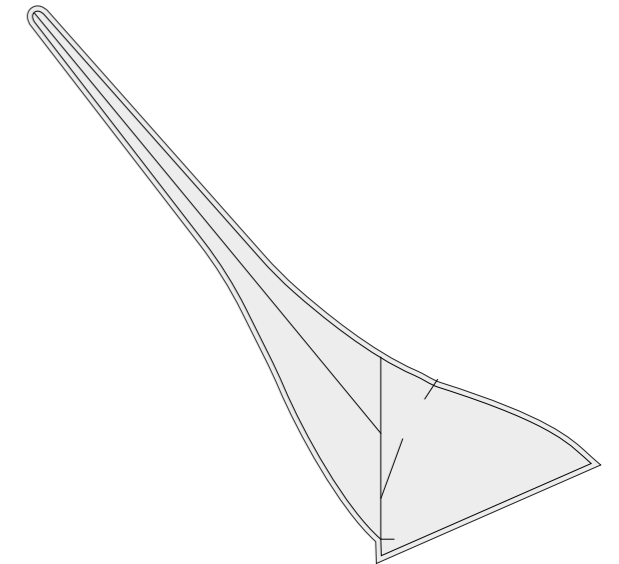
Dress Right Front, Cut-1-Self.



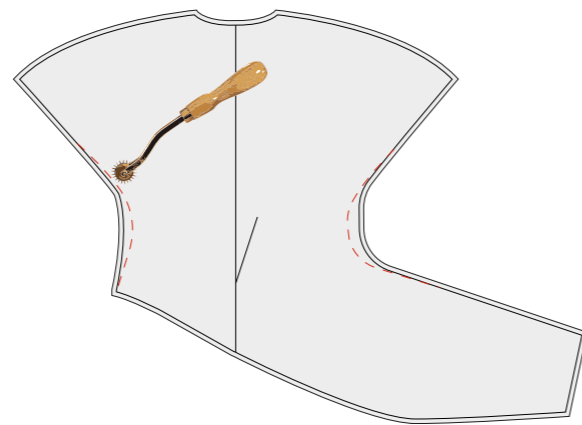
I then toiled these patterns. I found that I didn't want darts at the back, and I wasn't happy with the CF seam. I then went back to my master draft pattern to begin on these amendments.



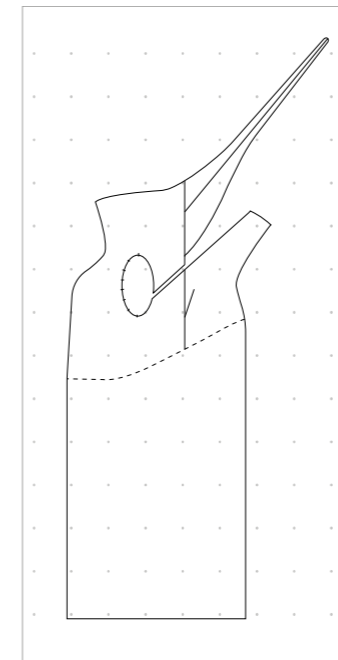
On the front pattern, I displaced the CF seam so that it went through the manipulation into the shoulder as shown here.



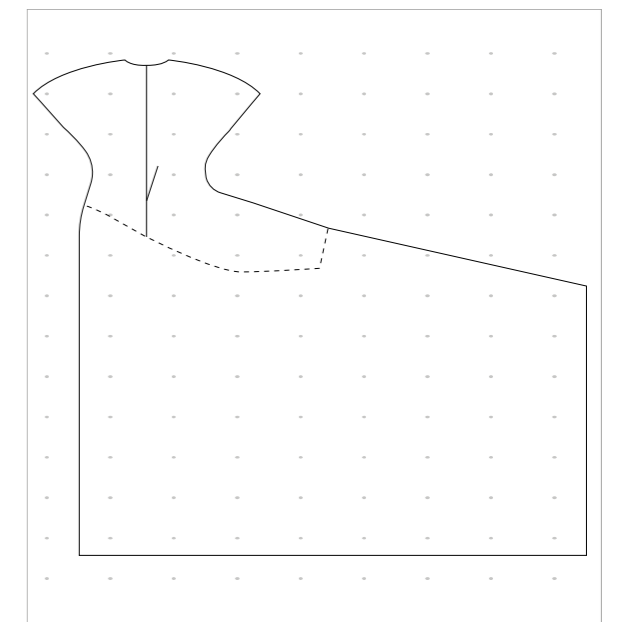
Dress Tie, Cut-1-Self.



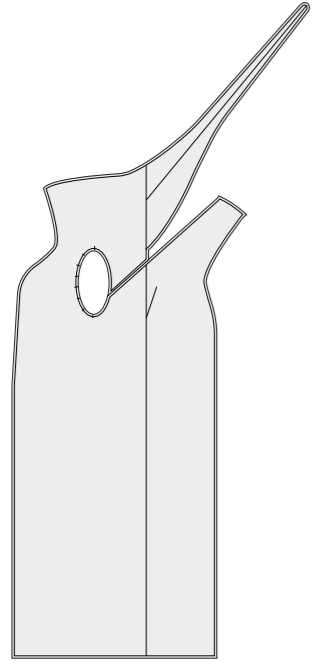
On the back pattern, I removed the darts and took that suppression out of both side seams like so.



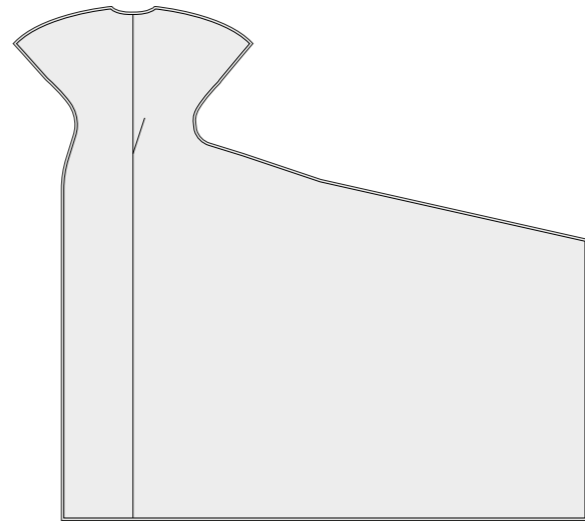
I then added the length of the dress to the Front and Back patterns. The Front draft pattern is shown here.



The Back draft pattern is shown here, ready to be seamed off and toiled.



Dress Front, Cut-1-Self.



Dress Back, Cut-1-Self.



I did toile this patterns again in a similar fabric that I had intended to use for my final garment. However, I found that the drape of the dress and manipulation became completely lost in the softest of the fabric and I preferred the drape when it was toiled in the calico. Therefore, I have decided to use a final fabric that is starchier, that can hold the drape of the dress to my desired effect.



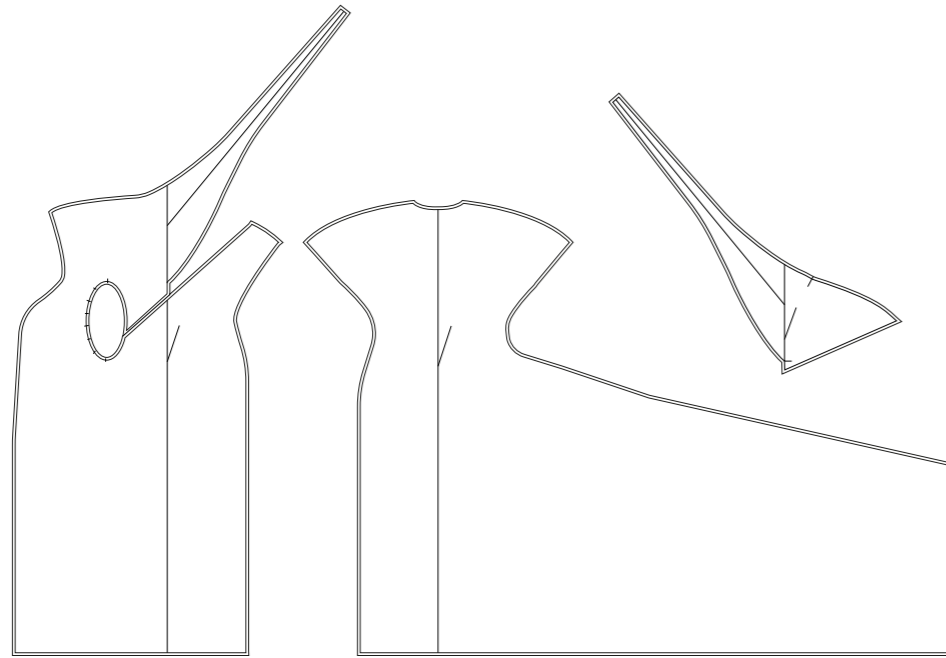
To check the pattern, I toiled the dress in calico as shown here.

This dress is paired with a long coat in this look, so the only amendment I discovered in this toile was to shorten and even the hem like so.

FRONT
CUT-1-SELF

BACK
CUT-1-SELF

FRONT TIE
CUT-1-PAIR-SELF
CUT-1-SELF



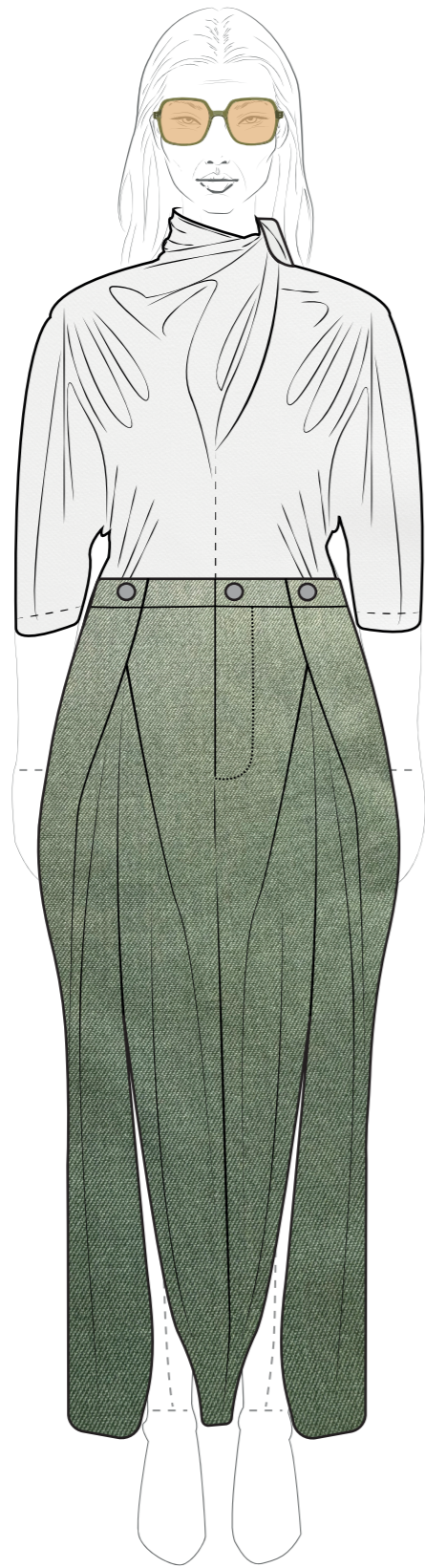
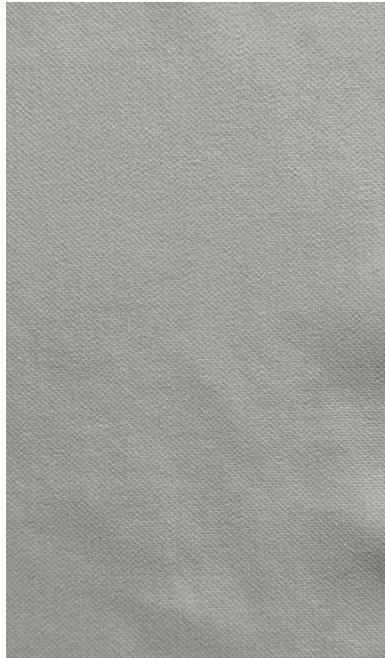
FINAL PATTERNS



I chose the most appropriate finishings to be binding, french seams, pin hems and bagging out the tie feature for this dress.

Final Garment on Stand.

LOOK FIVE - GARMENT ONE

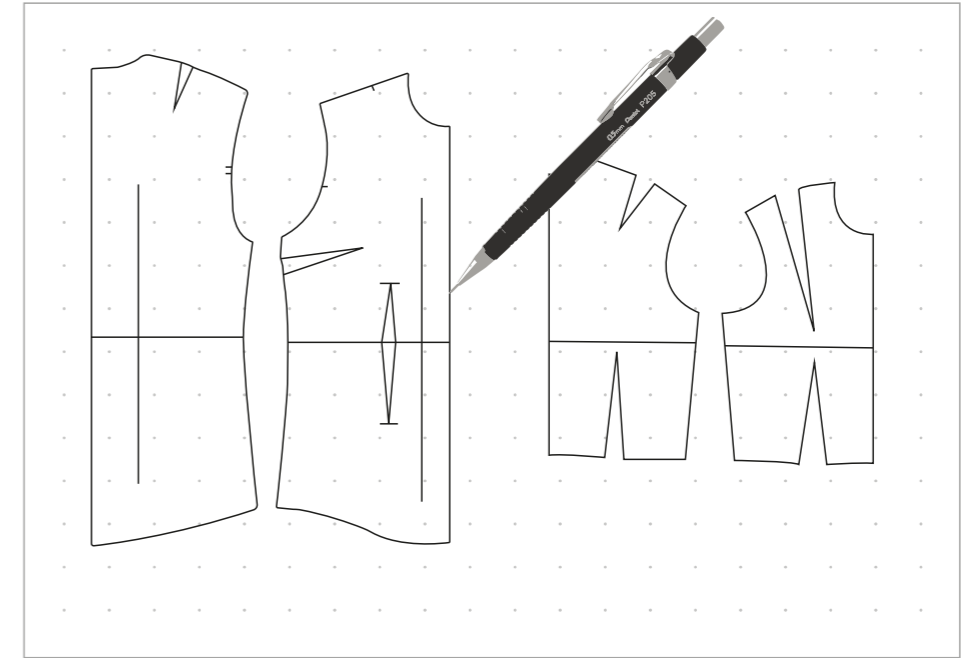
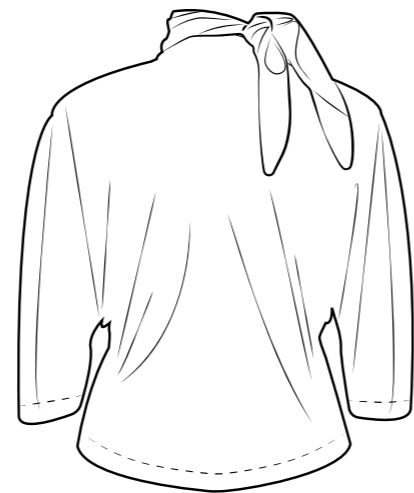
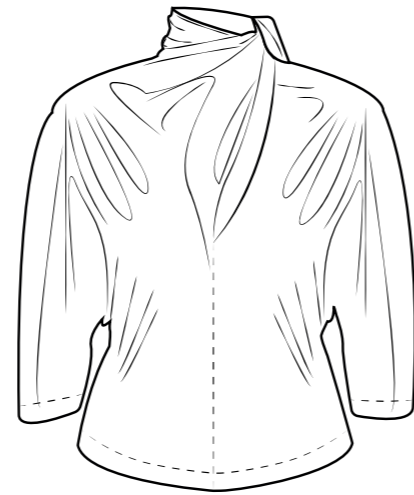


Remy T-shirt & Enid Trouser

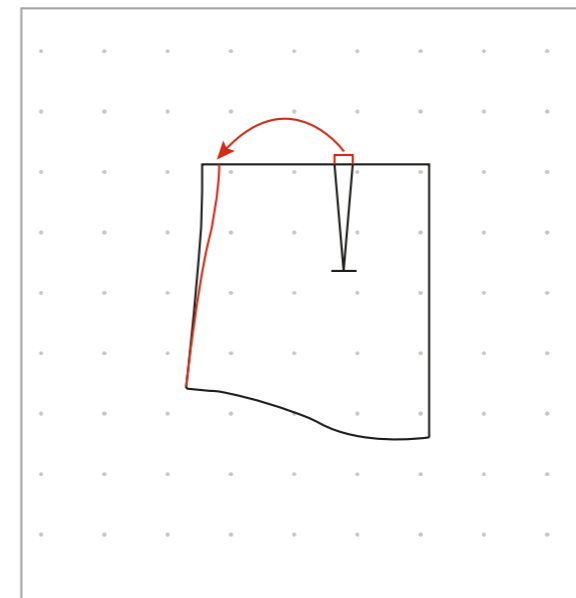
Draped jersey reversible t-shirt with neck tie paired with tailored pleated trousers with button feature.

This piece is made from:

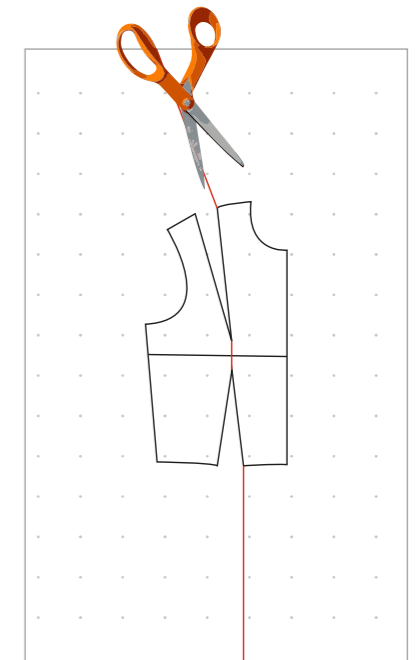
- White Crepe Jersey
- Green 50% Wool, 50% Silk Fabric



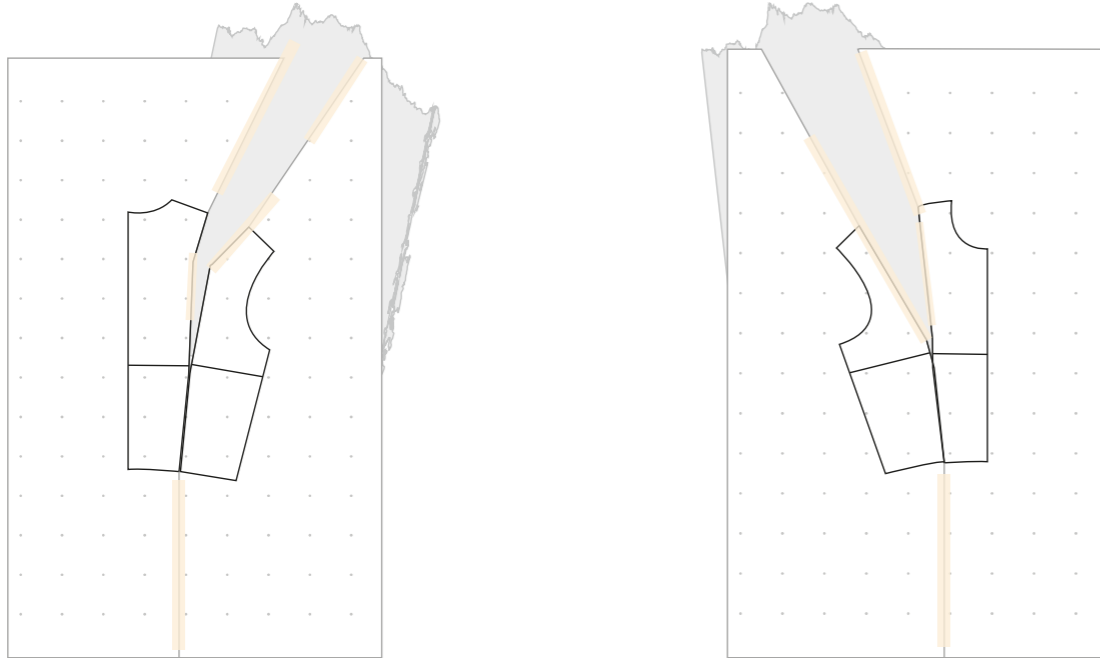
To begin this pattern, I traced off two different bodice blocks onto pattern paper like so.



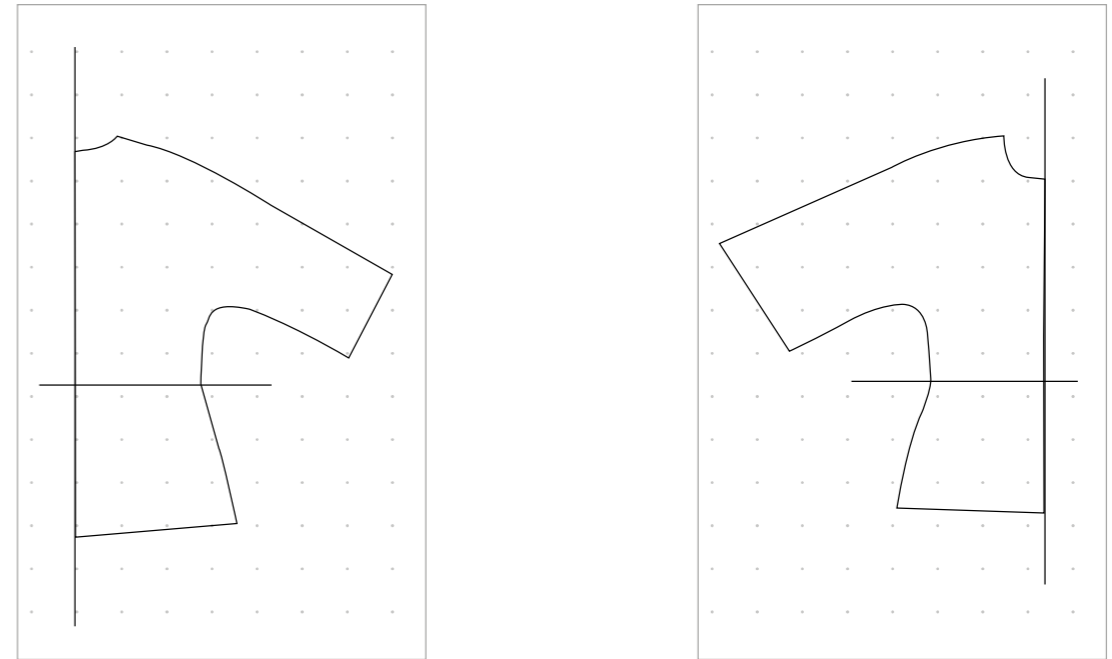
With the longer bodice blocks, I sectioned in on the hip portion. To remove the darts, I took the same amount of suppression from the dart into the side seam.



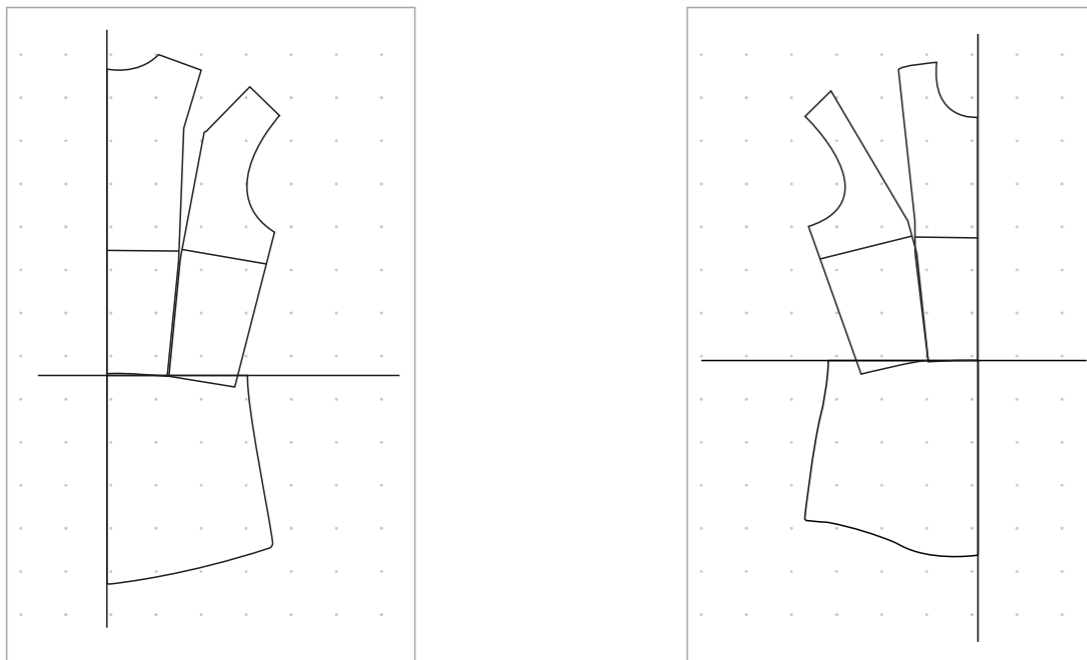
With the smaller bodices, I pivoted all the dart suppression into the shoulder seam using the slashing method as shown here.



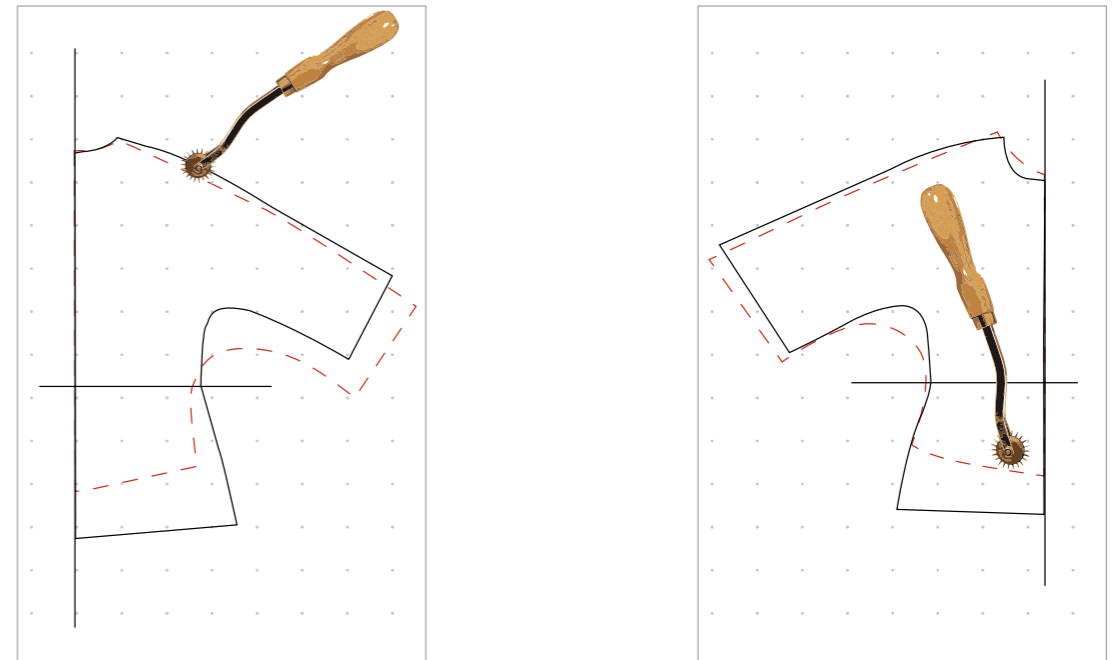
All the suppression should now be in the shoulder seam of the smaller bodices.



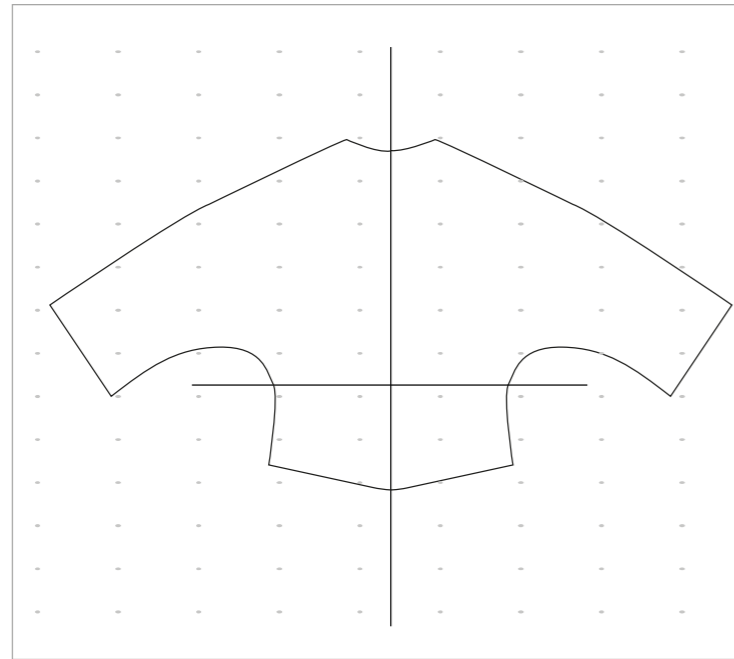
I began to true the lines and created the shape of my kimono sleeves making sure to measure the shoulder seams and side seams so that all the measurements were correct and aligned.



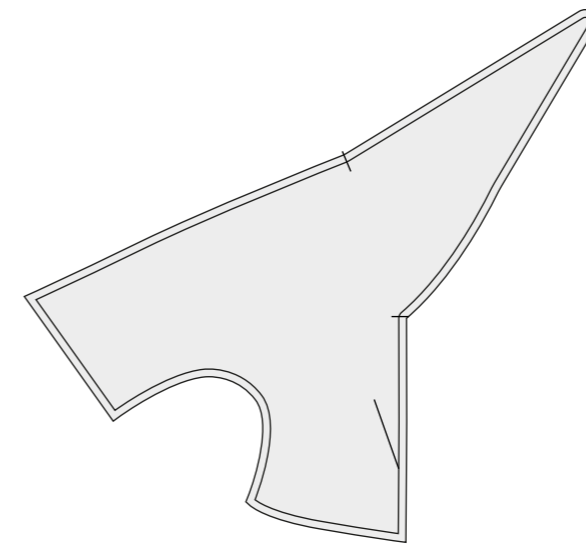
I then took all these draft patterns and constructed them onto the same pattern as so.



I found that the length would've been too long in the body and the kimono sleeve needed to be lower to allow for more movement. I change the draft pattern accordingly.



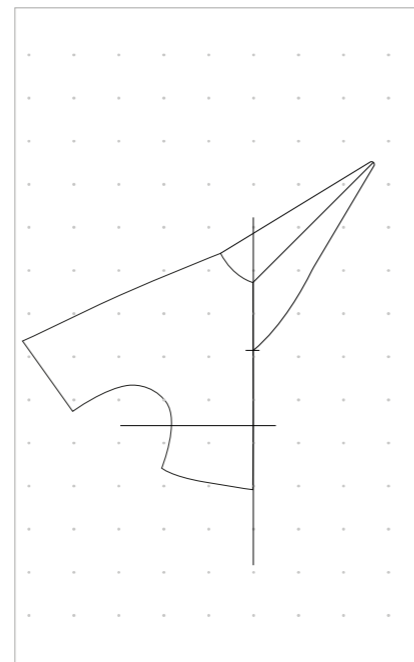
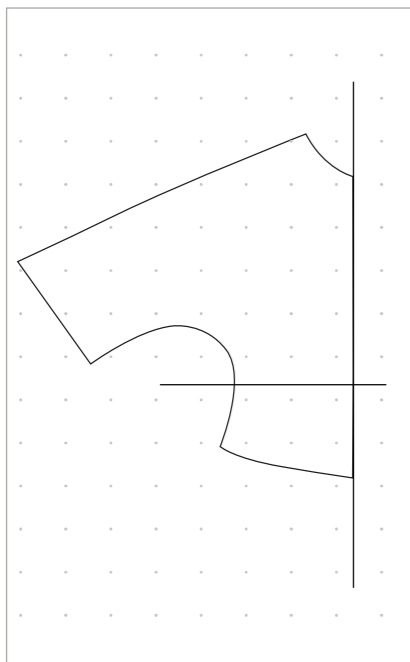
The front draft pattern looks like so. For the back, I mirrored the CB line so that there would be no CB seam as shown here. The back pattern can be seamed off from this draft.



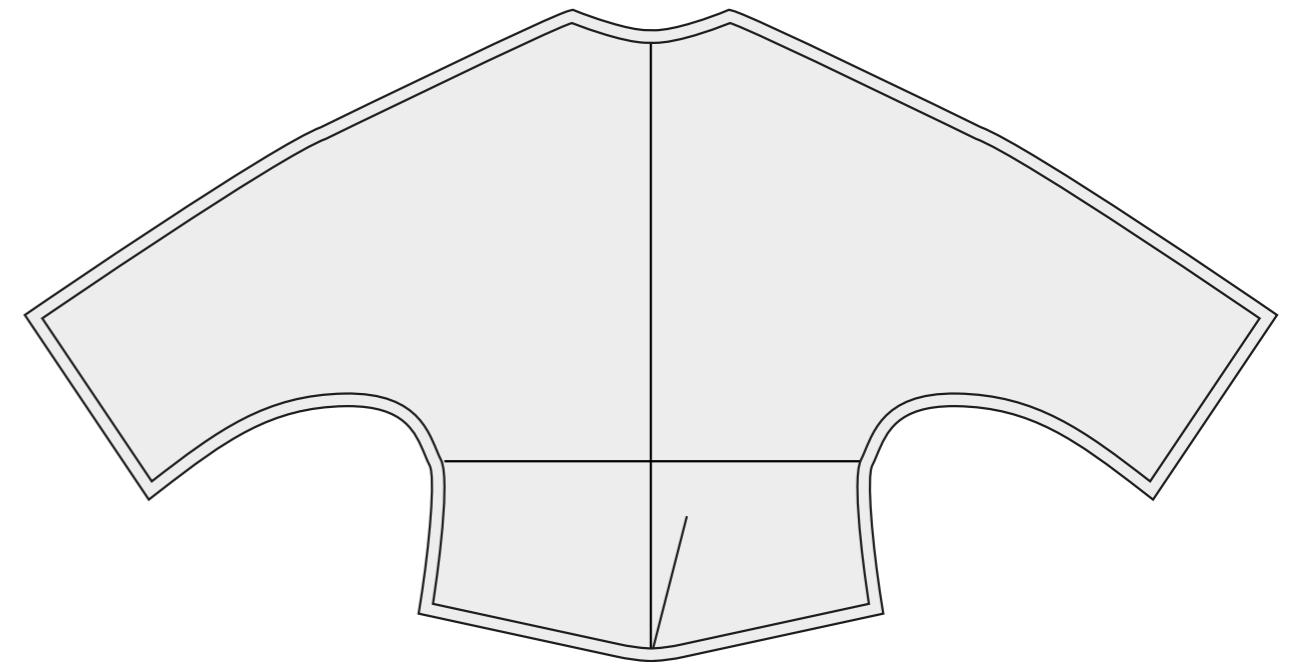
Front Top, Cut-1-Pair-Self.



For this toile, I only toile'd the front to check the pattern like so. I was pleased with the fit so I then could toile the whole top.



For the tie front, I shortened the same tie pattern from the dress pattern and extended it from the CF as shown here. This pattern can now be seamed off as well.

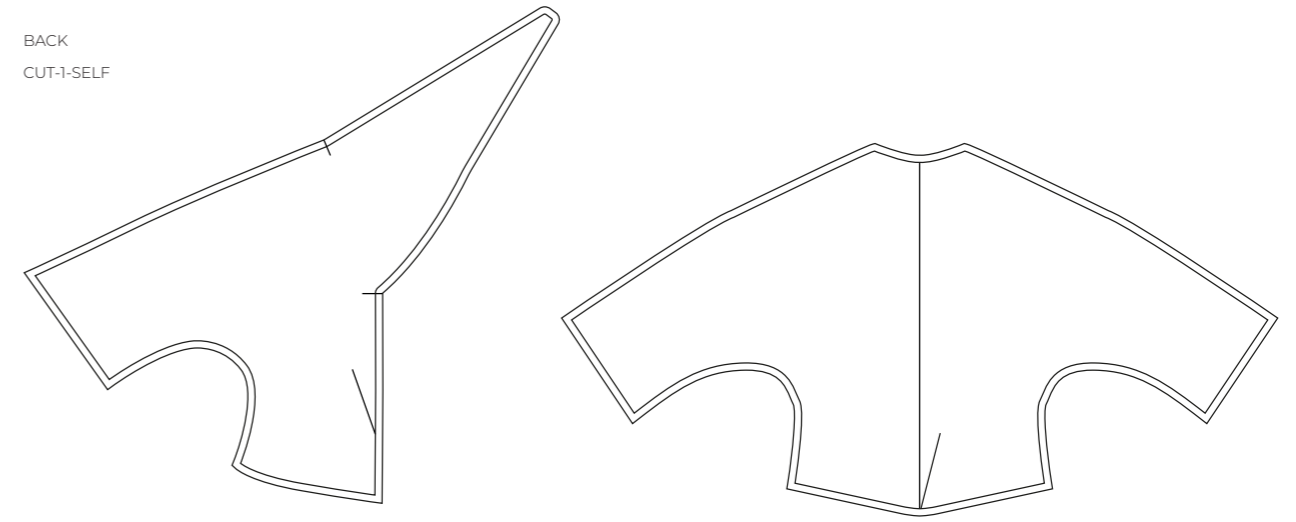


Back Top, Cut-1-Self.



FRONT
CUT-2-PAIRS-SELF

BACK
CUT-1-SELF



This is the final toile for these patterns.

FINAL PATTERNS



I chose using the coverstitch machine and bagging out the tie feature to be the most appropriate finishings for this T-Shirt.

LOOK FIVE - GARMENT TWO



Final Garment on Stand.

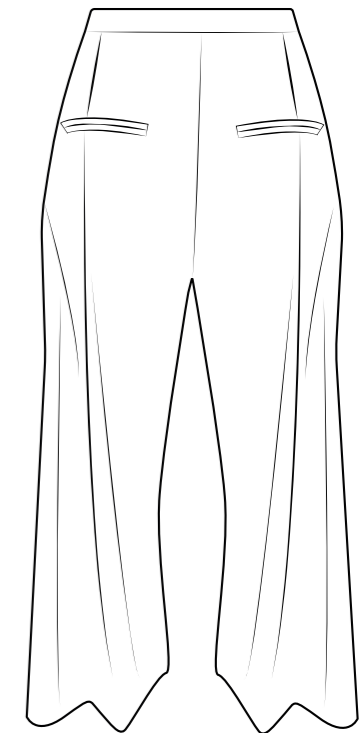
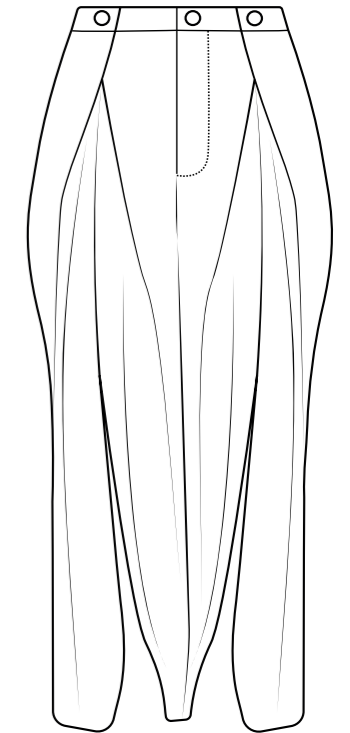
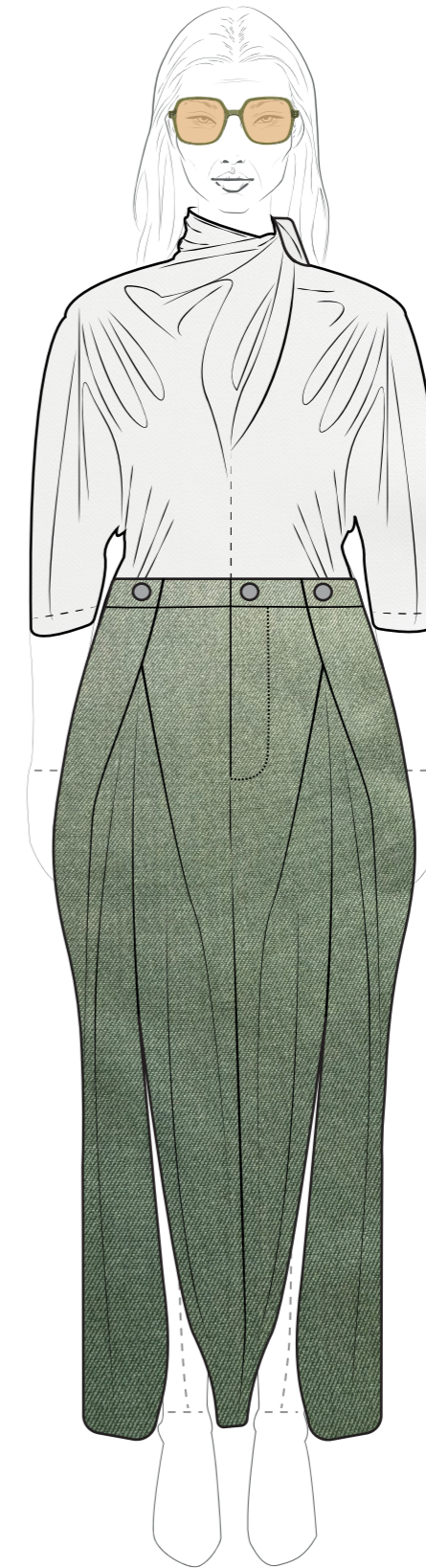


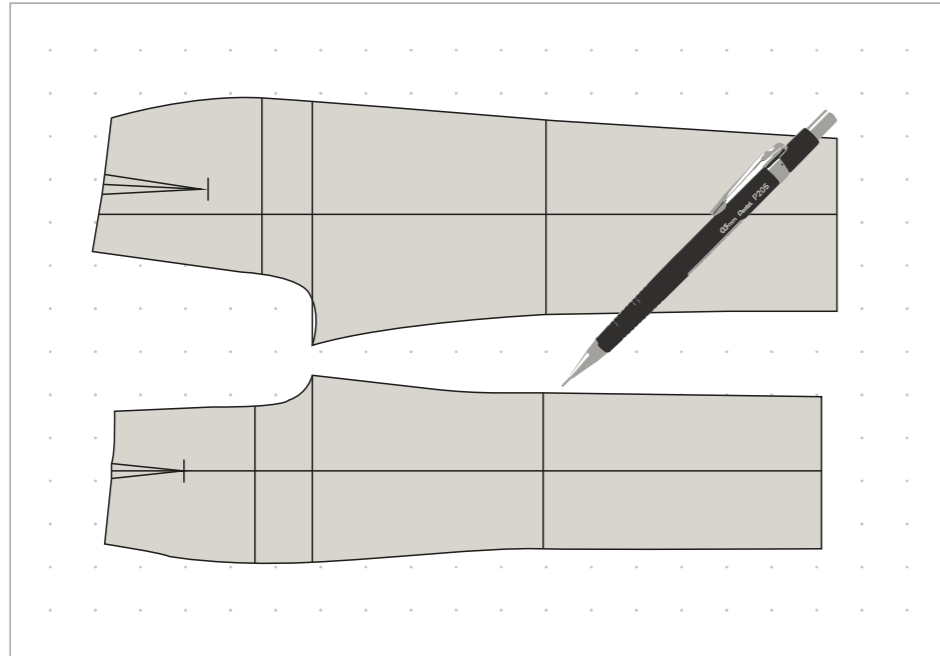
Remy T-shirt & Enid Trouser

Draped jersey reversible t-shirt with neck tie paired with tailored pleated trousers with button feature.

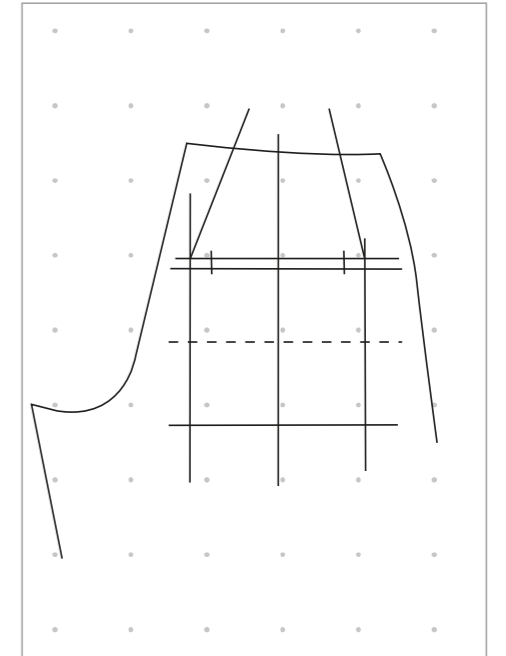
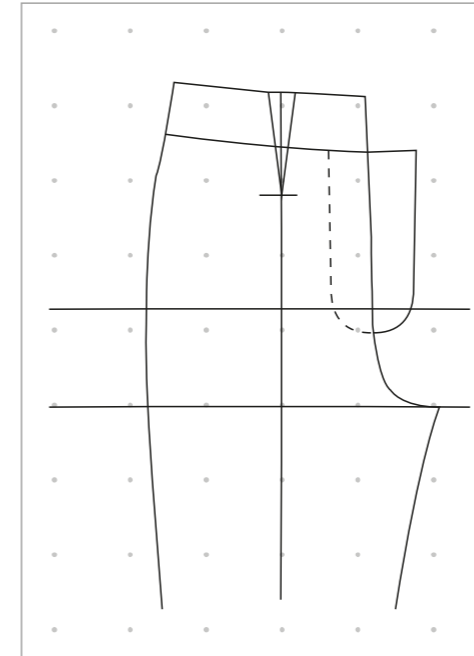
This piece is made from:

- White Crepe Jersey
 - Green 50% Wool, 50% Silk
- Fabric

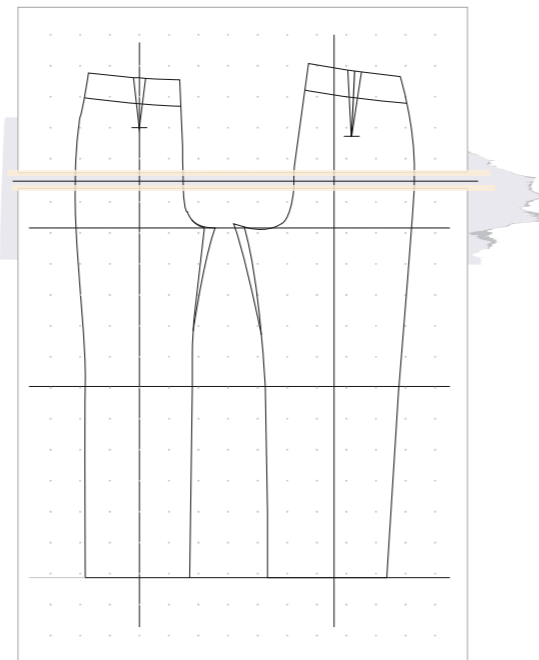
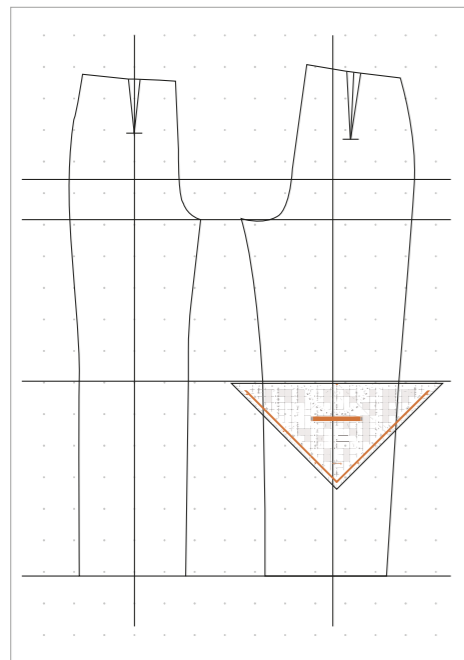




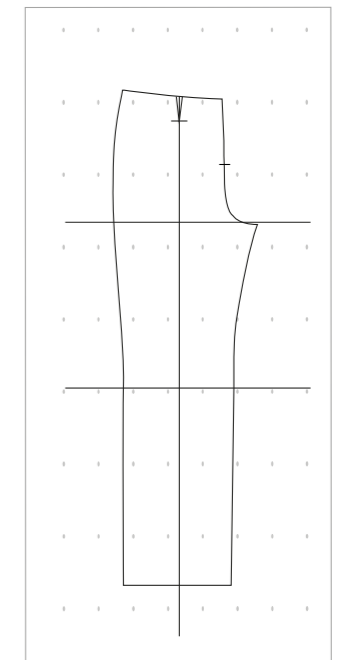
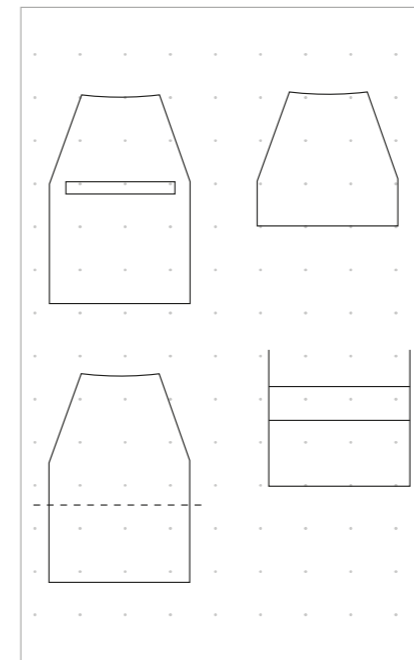
To begin the pattern for these trousers, I started by tracing a trouser block pattern using a mechanical pencil on pattern paper.



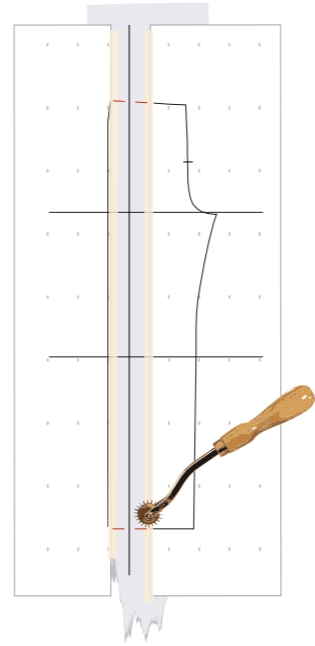
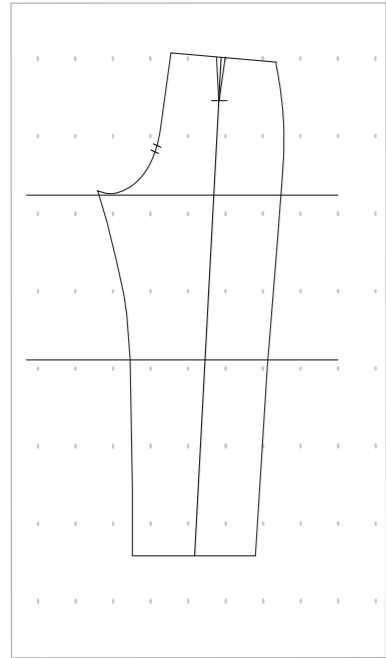
Once the block was balanced, I sectioned out the width of my intended waistband, drafted the patterns for my fly guard and facing as well as the pattern for my back welt pocket and pocket bag as shown here in these diagrams.



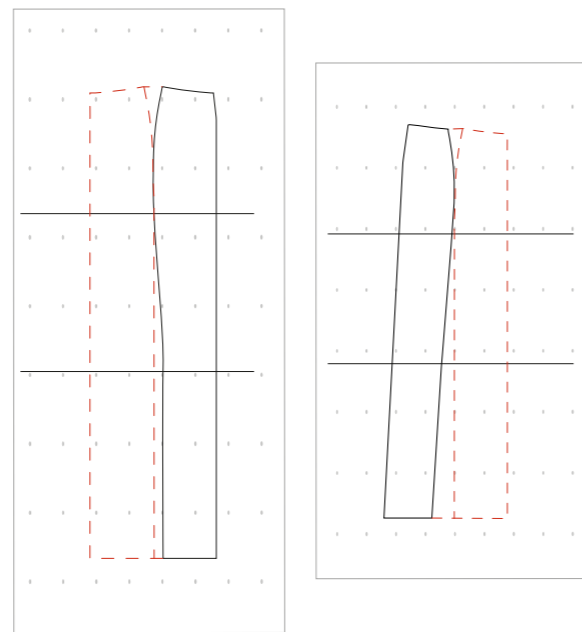
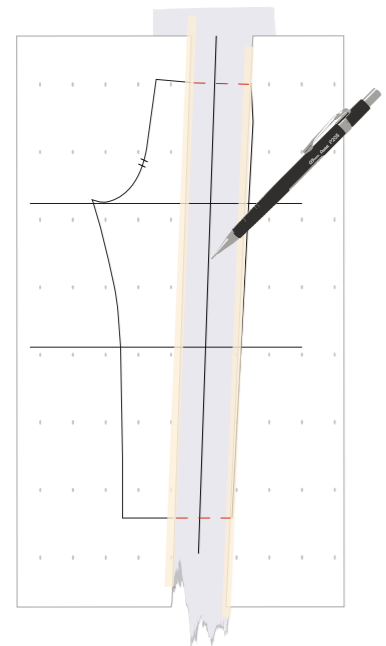
The first step was to balance the block and added a little more length in the rise on both front and back patterns like such.



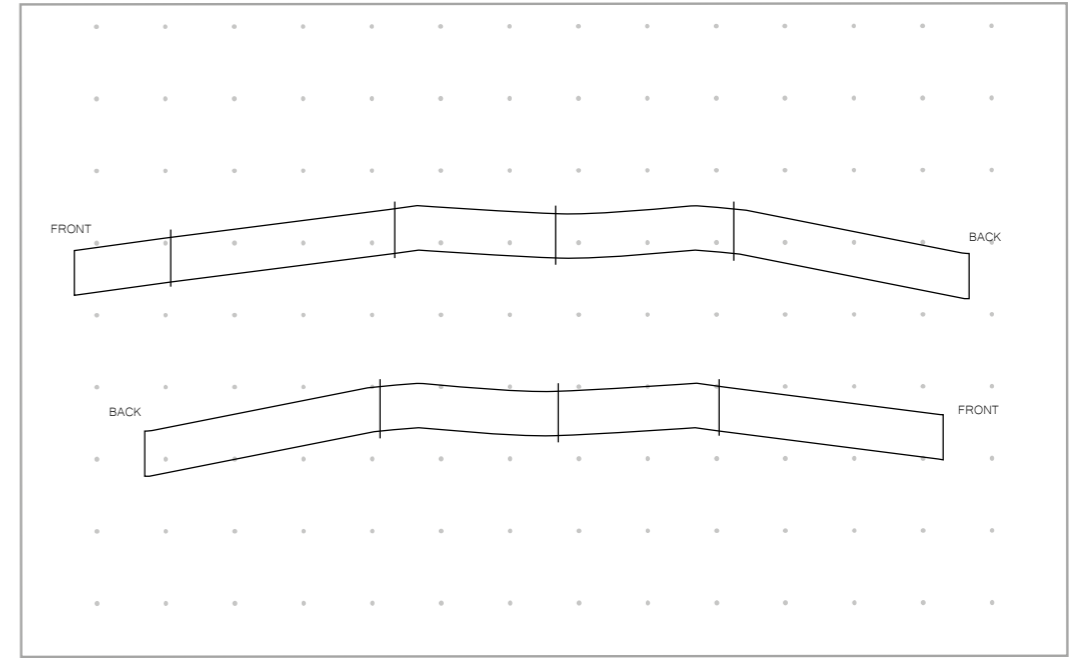
I then seamed off the main body of my front and back leg like so and create a style line section that begins at the end of the dart and end at the trouser hem.



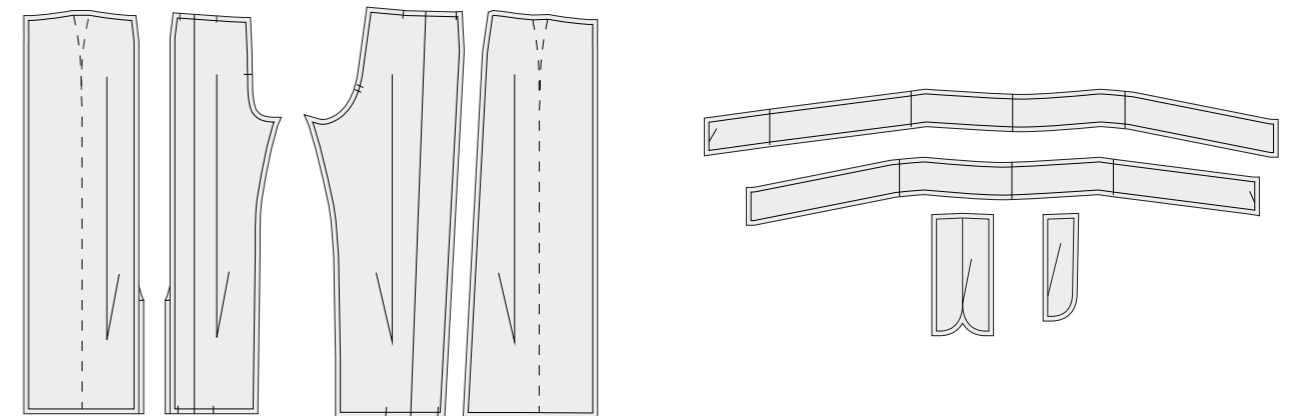
I then divided and seamed off these pieces so that there were four in total, two for the front leg and two for the back. Taking the pieces that have the rise, I slashed into the panel near the seam to create a pleat like so.



For the other panels, they needed to be able to fold it on itself to the front, so I mirrored the front panel and added it to the side seam on both front and back pieces as shown in these diagrams.



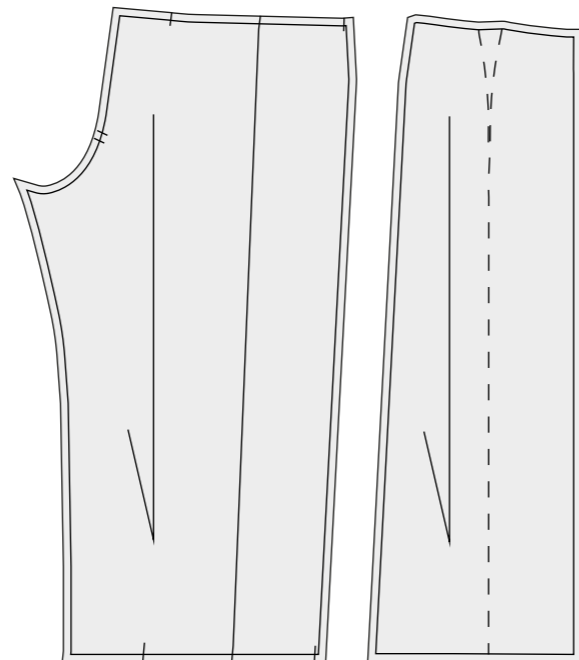
I therefore needed to extend the waistband by the measurement of the folded part, so the waistband then became this shape and ready to be patterned to toile.



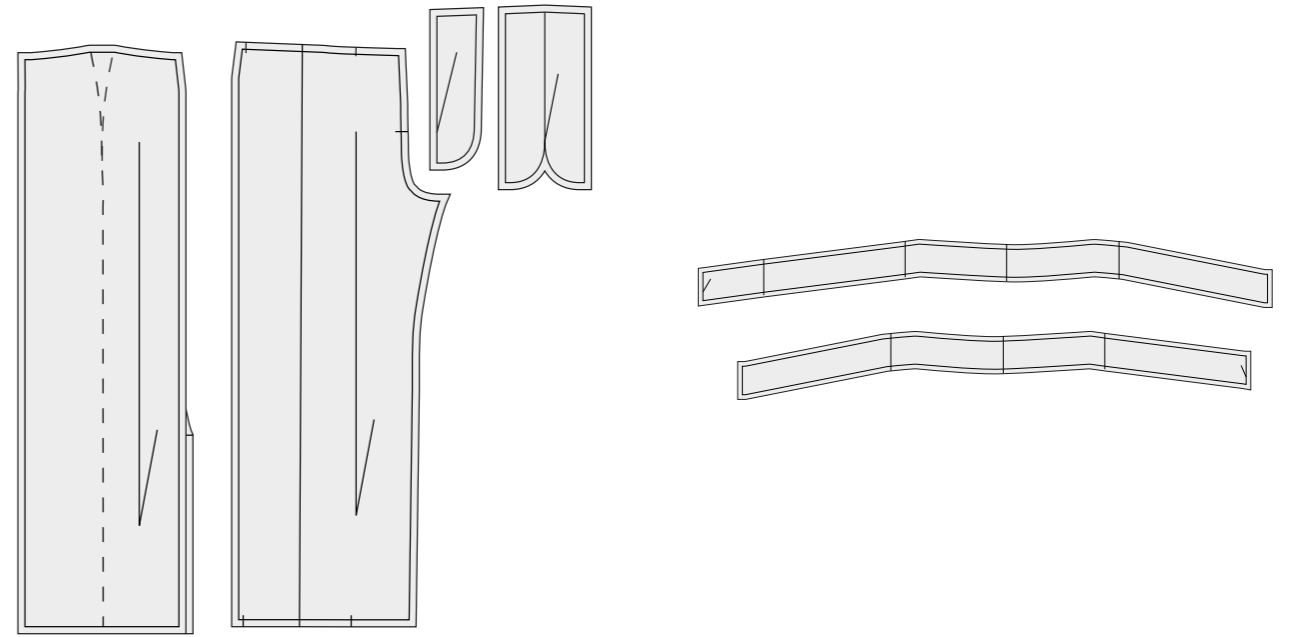
The initial patterns displayed as such with the cut information as follows: Trousers Right Waistband, Cut-1-Pair-Self, Block Fused. Trousers Left Waistband, Cut-1-Pair-Self, Block Fused. Trousers Fly Guard, Cut-1-Self, Block Fused. Trousers Fly Facing, Cut-1-Self, Block Fused. Trousers Front 1, Cut-1-Pair-Self. Trousers Front 2, Cut-1-Pair-Self. Trousers Back 1, Cut-1-Pair-Self. Trousers Back 2, Cut-1-Pair-Self.



I then toiled the trousers in calico. I was pleased with the fit however there were slight amendments to make. These were making the pleat deeper both in the front and back as well as extending the split at the front by 5cm.



The new patterns appeared like so with the same cut information as previously.



The new patterns appeared like so with the same cut information as previously.



The final toile could then be constructed as shown here.



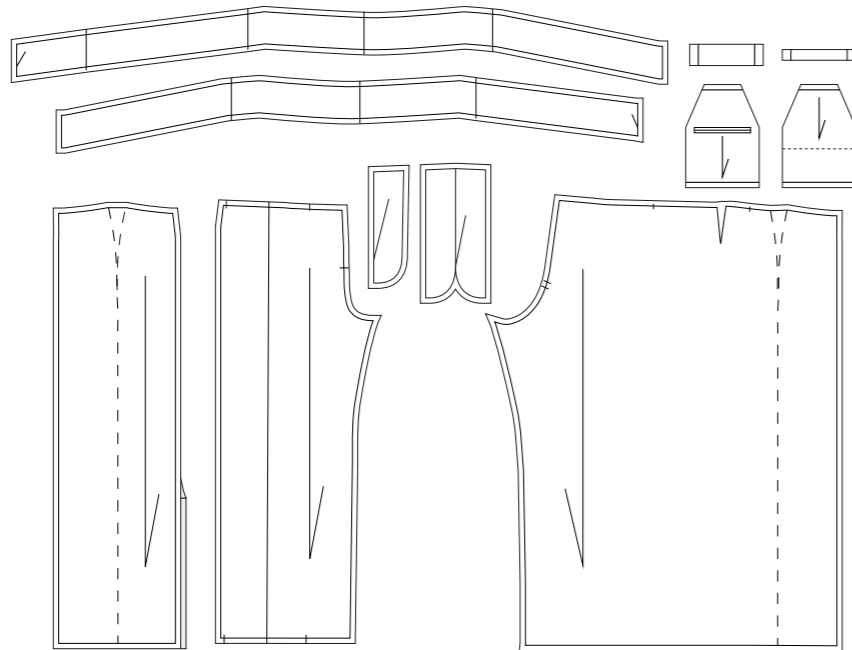
The placement of the welt will need to be modified when it is made in final, but I was happy with the final pattern here.

WAISTBAND1
CUT-1-PAIR-SELF-
FUSED

WAISTBAND2
CUT-1-PAIR-SELF-
FUSED

FRONT1
CUT-1-PAIR-SELF

FRONT2
CUT-1-PAIR-SELF



FLY FACING
CUT-1-SELFFUSED

FLY SHIELD
CUT-1-SELFFUSED

BACK
CUT-1-PAIR-SELF

POCKET BAG1
CUT-1-PAIR-SELF

POCKET BAG2
CUT-1-PAIR-LINING

JET
CUT-2-PAIRS-SELF

UNDER JET
CUT-1-PAIR-SELF

FINAL PATTERNS



I chose binding, french seams and blind hemming the trousers to be the most appropriate finishing.



Final Garment on Stand.

LOOK SIX - GARMENT ONE

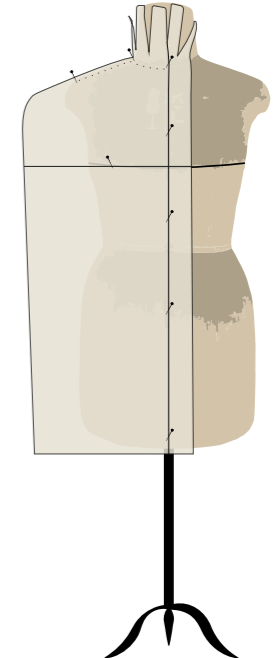
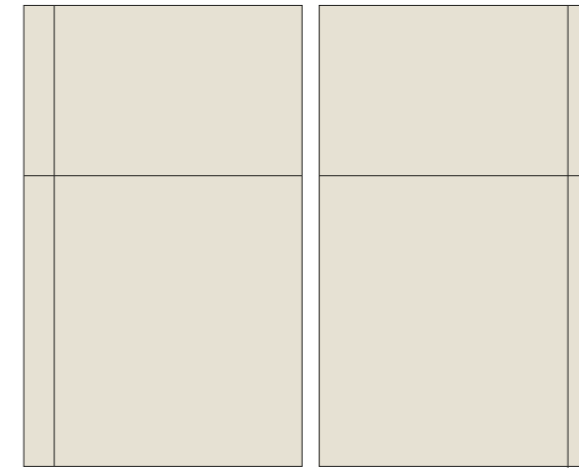
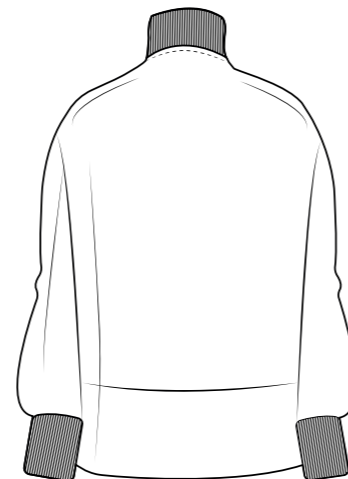
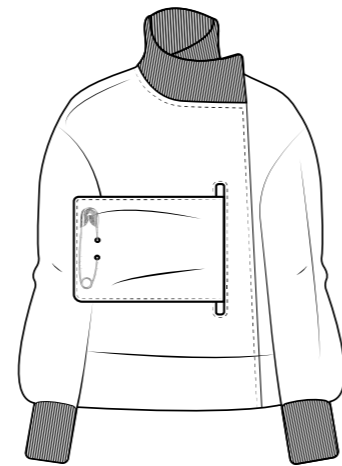


Cariad Sweatshirt & Anest Dress

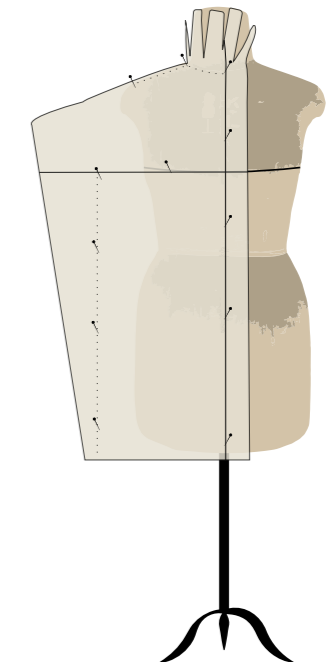
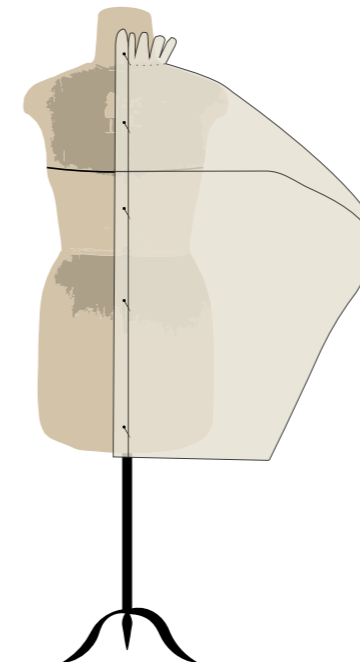
Sweatshirt with interlocking fastening closure using a large pin and ribbed collar and cuffs. Paired with dress with double necklines and armholes and a twist detail at hem.

This piece is made from:

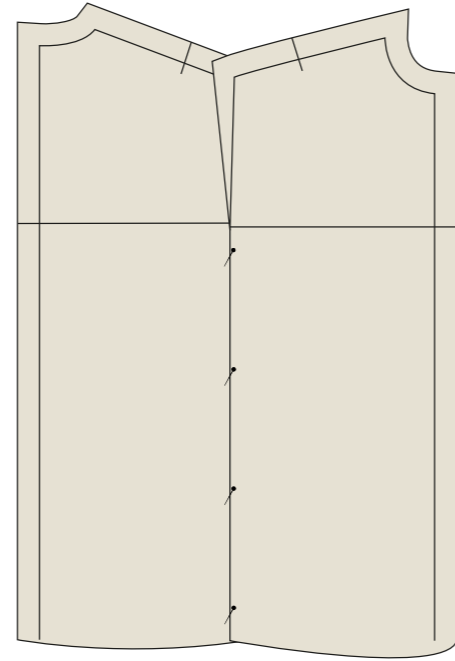
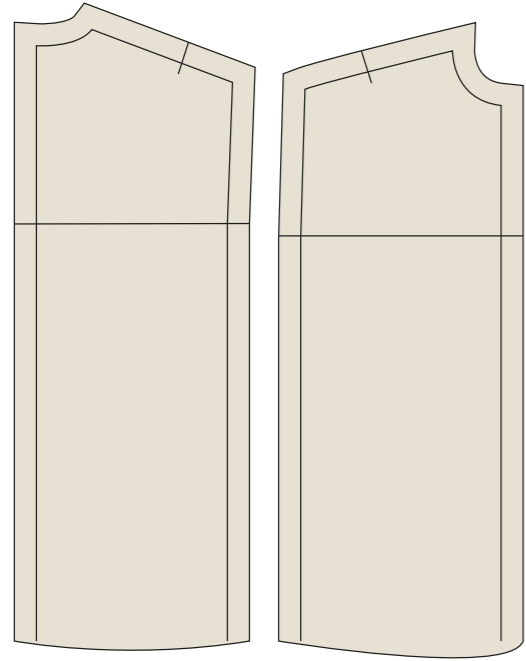
- White Cotton Jersey
- Sheer Black Cotton Jersey



To begin the pattern for the sweatshirt, I needed to drape a loose shape on the stand. To prepare for this process I had to block two sheets of calico and using a mechanical pencil draw in the grainline and cross grain like so.

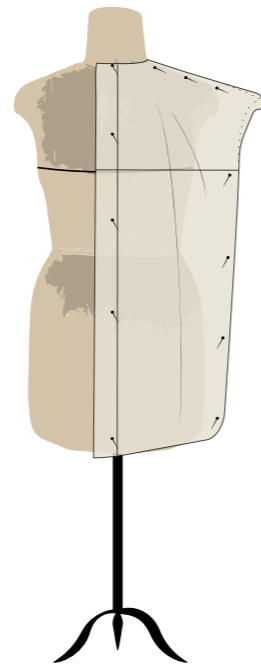
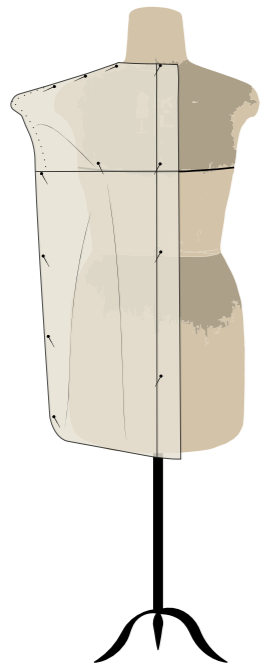


I then took one of the calico sheets to the stand. I pinned the grainline to the CF of the stand, pinned and marked the shoulder and one pin in the bust point like so. With the front still pinned to the stand, I repeated the same process for the back. For the side seam, just pinning down a straight line at the width that I wanted. I made sure that all important points had been marked and removed both panels from the stand.

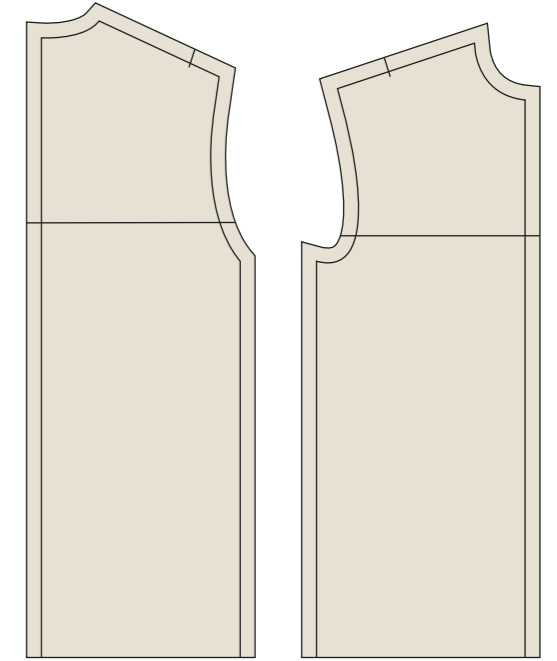
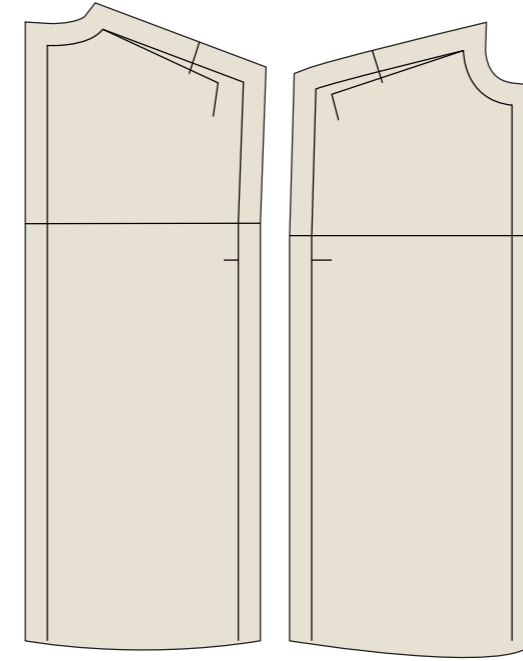


I then trued the lines on the calico panels and added 4cm of seam allowance to cut any excess fabric off the panels as shown here.

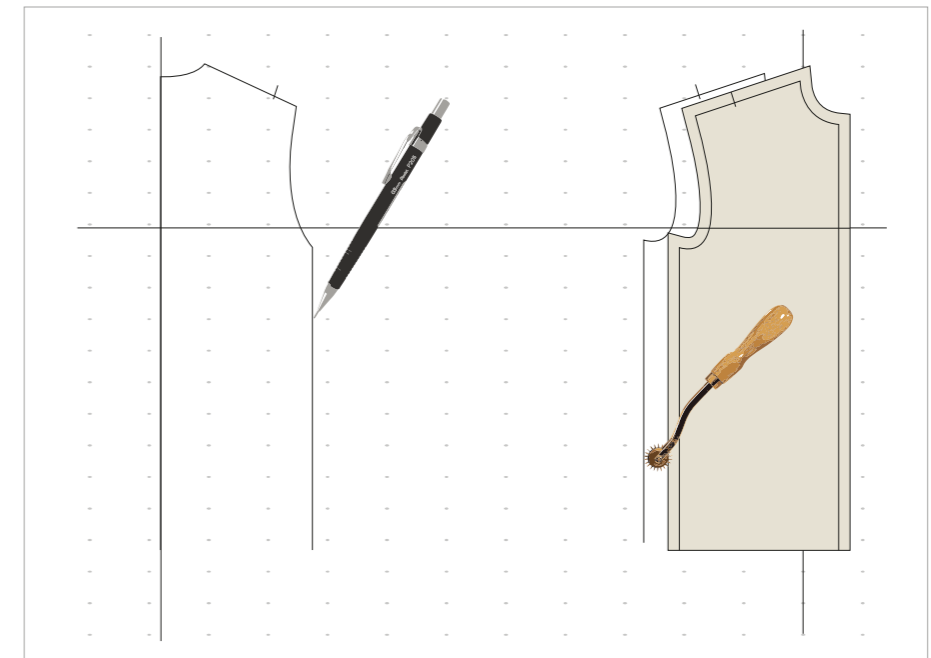
I needed to check the fit, so I pinned down the side seam and shoulder seam of the panels before taking it back to the stand.



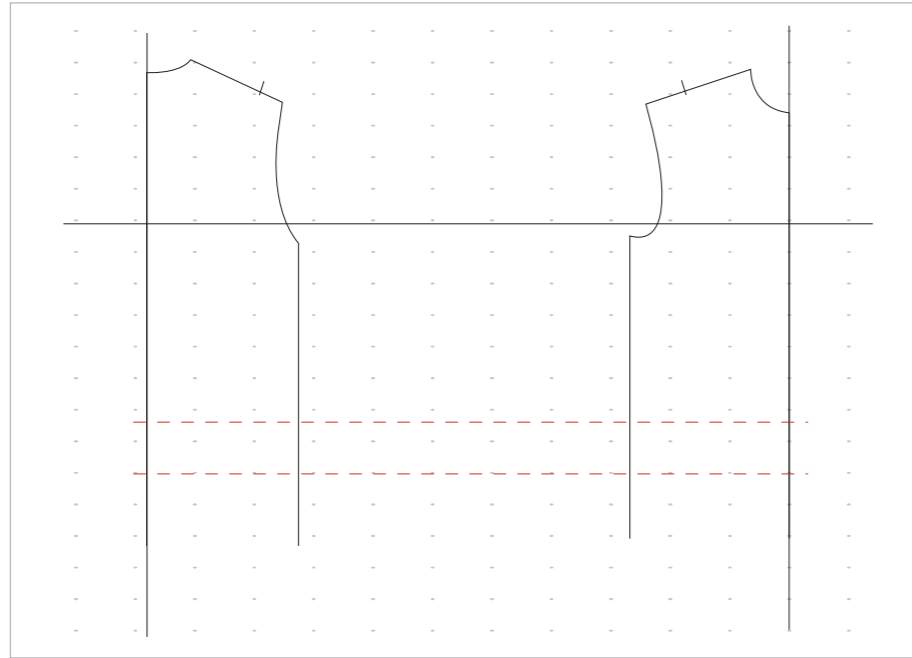
I then repeated the pinning process that I had used initially and repeated for both the front and back. Whilst on the stand, I dropped the armhole and slightly altered the shoulder seam.



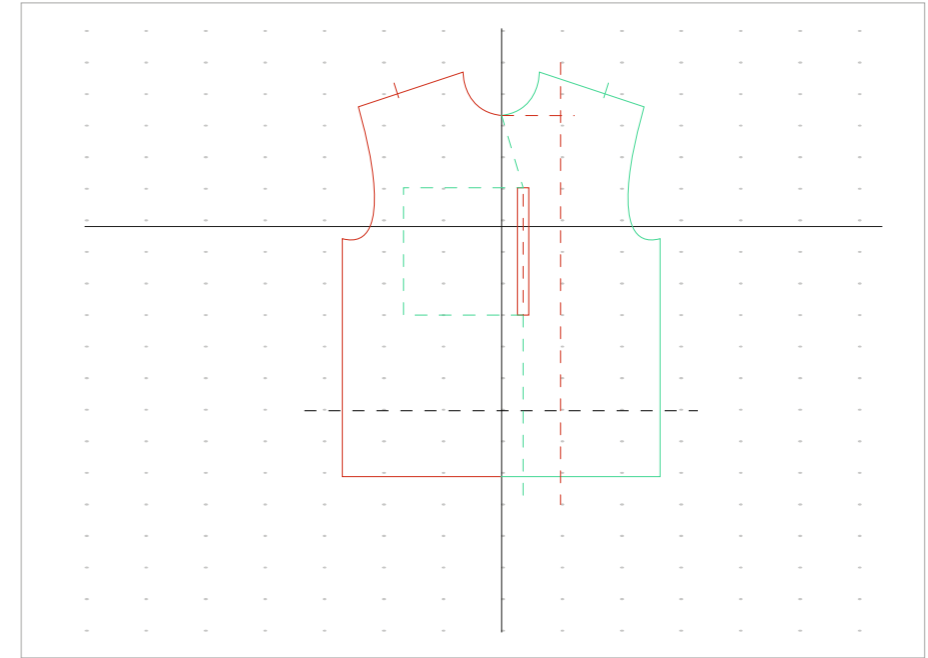
Taking the calico back off the stand, I could then begin to true the new lines of the pattern as shown. The calico panels became this once the new shoulder seam and armholes were amended.



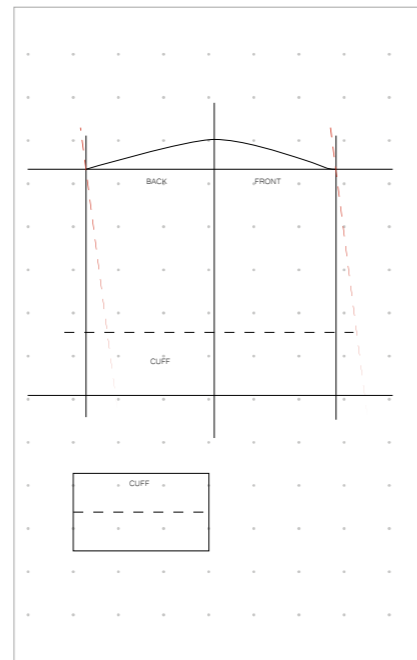
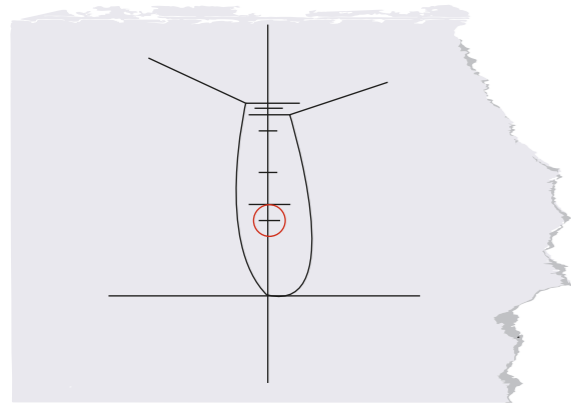
I could then begin to start creating my draft pattern by using a tracing wheel and mechanical pencil to trace off the pattern from the calico.



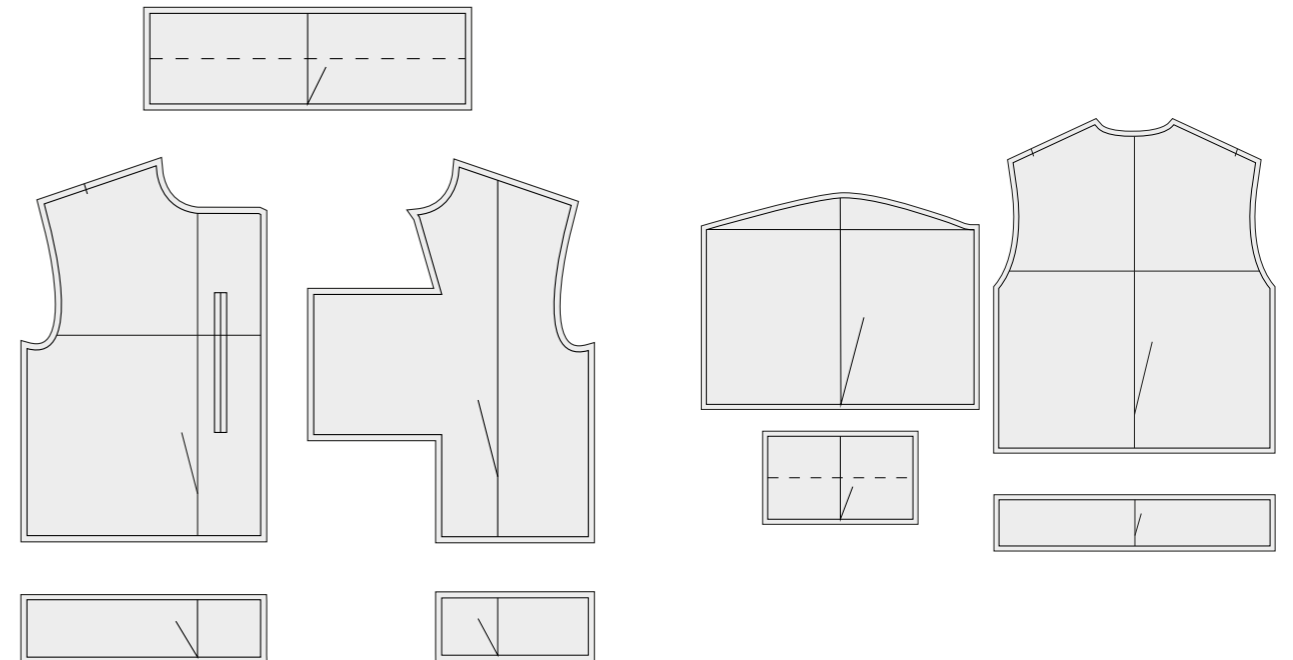
The front and back appeared like so. I created the hem based off my desired length for the sweatshirt and also created how wide I wanted my hem band to be.



To create the interlocking structure of the front of my sweatshirt, I mirrored the front pattern piece from my draft and draw in my style lines like so making sure to colour coordinate what belongs to the left or right side of the pattern.



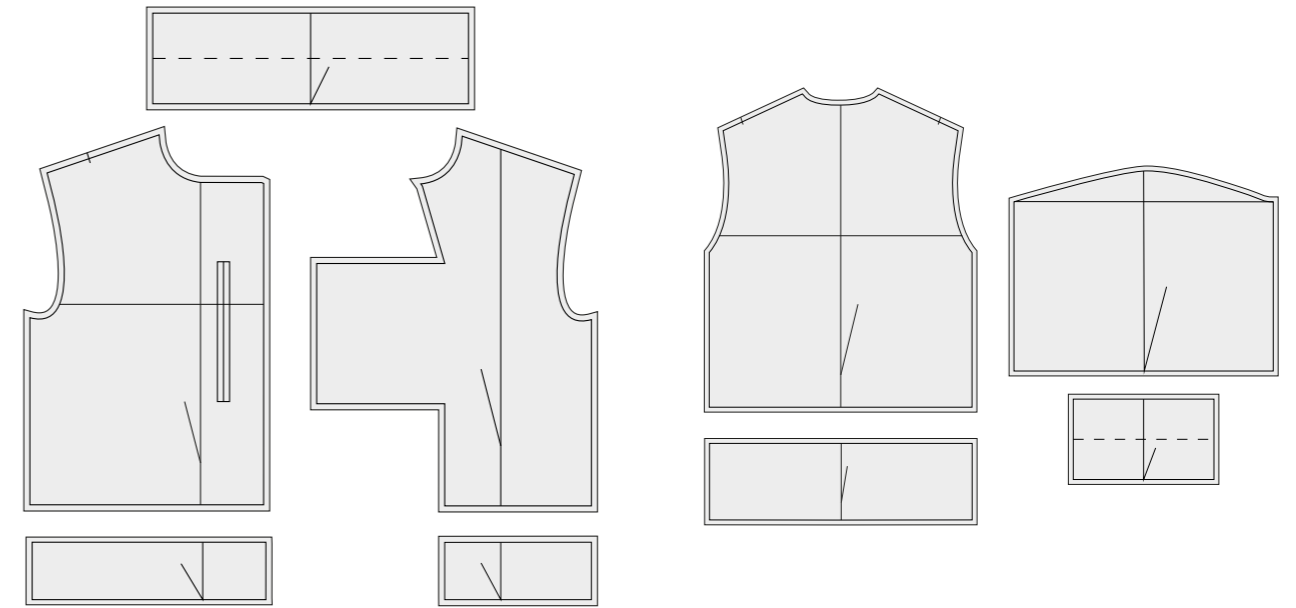
To create my sleeve pattern, I used the typical process of drafting a sleeve as shown. Because I had lowered my shoulder quite a lot the sleeve head on my pattern was extremely small as displayed here. I also drafted the rib cuff pattern from my sleeve draft.



I then seamed off all patterns pieces as displayed here ready to be toiled. The cut information is as follows: Back Sweatshirt, Cut-1-Self. Back Hem Band Sweatshirt, Cut-1-Self. Neck Rib Sweatshirt, Cut-1-Rib. Left Front Sweatshirt, Cut-1-Pair-Self. Left Hem Band Sweatshirt, Cut-1-Pair-Self. Right Front Sweatshirt, Cut-1-Pair-Self. Right Hem Band Sweatshirt, Cut-1-Pair-Self. Sleeve Sweatshirt, Cut-1-Pair-Self. Sleeve Cuff Sweatshirt, Cut-1-Pair-Rib.



I was pleased with the fit and aesthetic of my first toile which was toiled in calico. However, I wanted to try the pattern again if the back hem was 5cm longer than the front hem with a side split. I also wanted to toile the sweatshirt in a similar jersey as my final fabric.



I amended the patterns accordingly with the cut information staying largely the same apart from the Back Hem Band being cut as one pair instead.



I then toiled the pattern again and was pleased with the fit. I decided on a fastening for the interlocking structure.



I liked the side split hem however, I need to decide on a better finishing for the side seam or I think it could have been sewn wrong. I will need to experiment with how I sew this seam before my final.

Final Process Finshings.

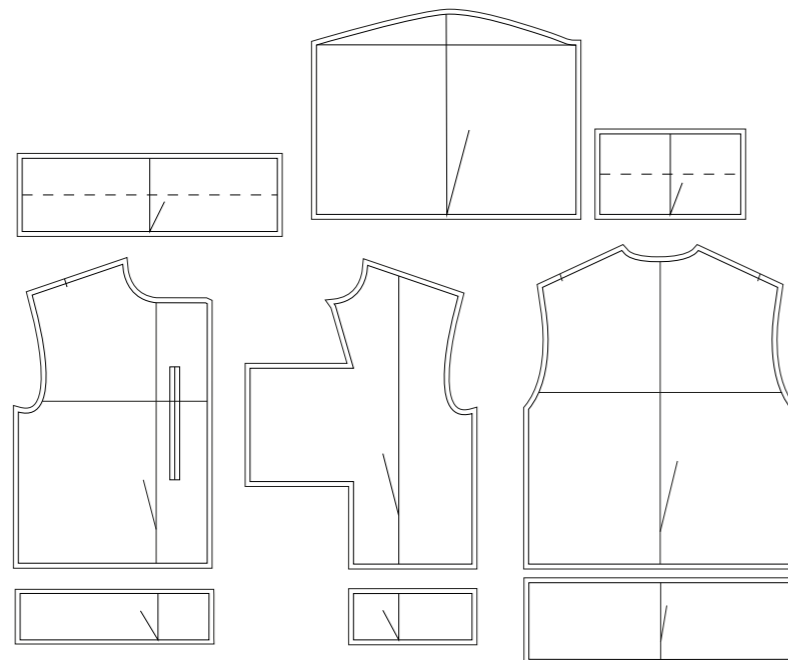
NECK RIB
CUT-1-RIB

FRONT1
CUT-1-PAIR-SELF

FRONT1 BAND
CUT-1-PAIR-SELF

FRONT2
CUT-1-PAIR-SELF

FRONT2 BAND
CUT-1-PAIR-SELF



SLEEVE
CUT-1-PAIR-SELF

SLEEVE CUFF
CUT-1-PAIR-RIB

BACK1
CUT-1-SELF

BACK1 BAND
CUT-1-PAIR-SELF



Final Garment on Stand.

FINAL PATTERNS

LOOK SIX - GARMENT TWO

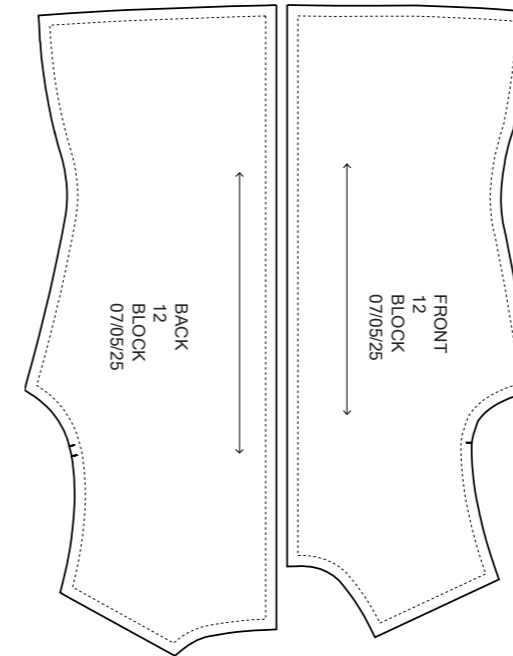


Cariad Sweatshirt & Anest Dress

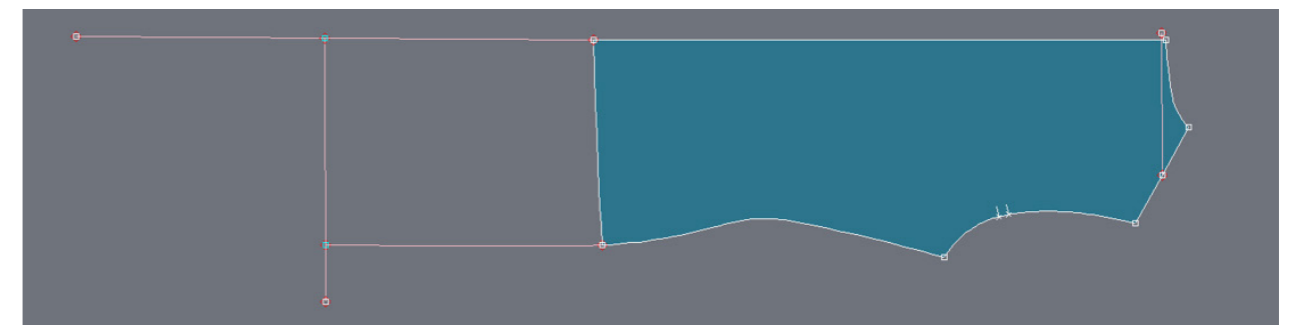
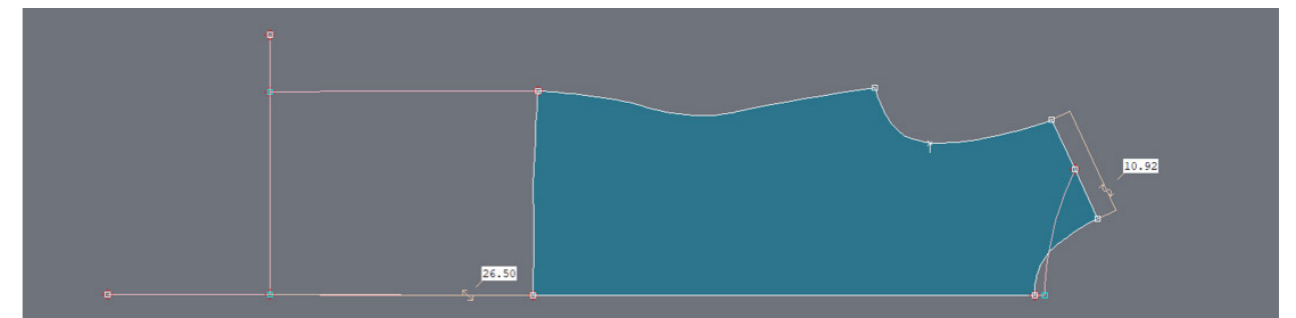
Sweatshirt with interlocking fastening closure using a large pin and ribbed collar and cuffs. Paired with dress with double necklines and armholes and a twist detail at hem.

This piece is made from:

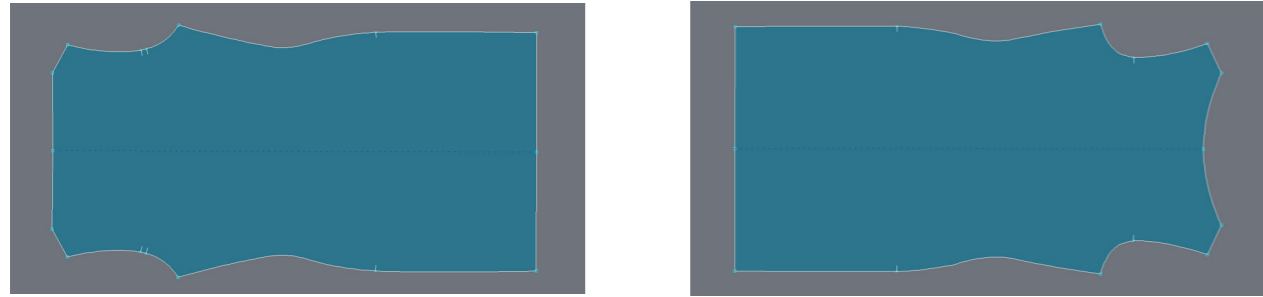
- White Cotton Jersey
- Sheer Black Cotton Jersey



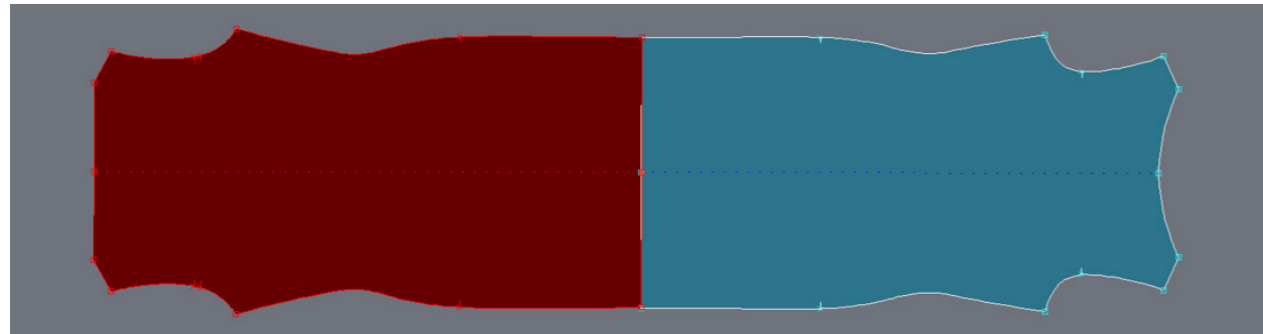
Original Pieces PDF on Lectra Jersey Top Block.



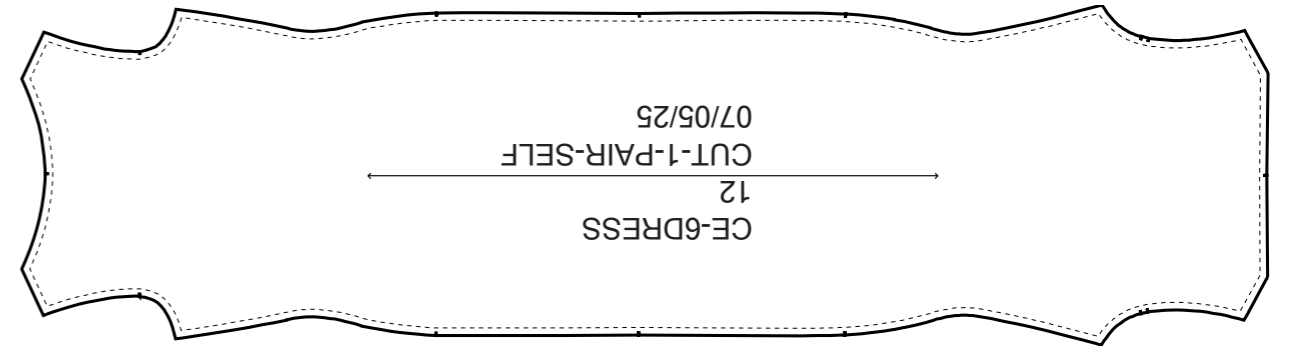
Using F1, Straight and F1, Bezier to create the neckline and desired length of the dress as shown above. The extension from the hip at the CF was 26.5cm.



F4, Seam to retrieve the patterns. With F5, Sym 2Pts, I mirrored the patterns and pivoted the back pattern piece in the opposite direction of the grain like so.



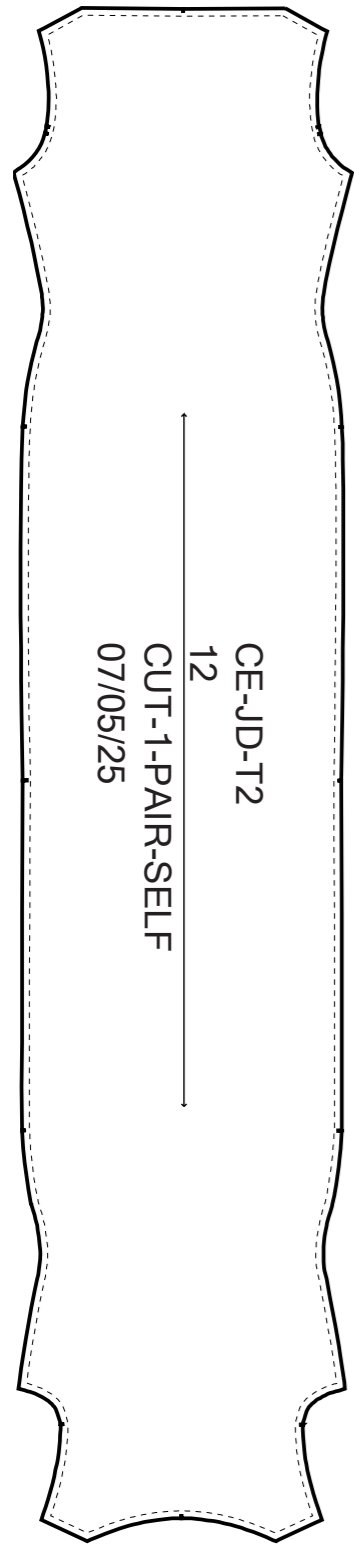
F8, Marry to attach the pattern pieces at the hem as shown. Sym X to rotate the back.



F4, Line Seam and Axis to add seam allowance and grainline, Title block to label. This is the pieces pdf for the first toile.

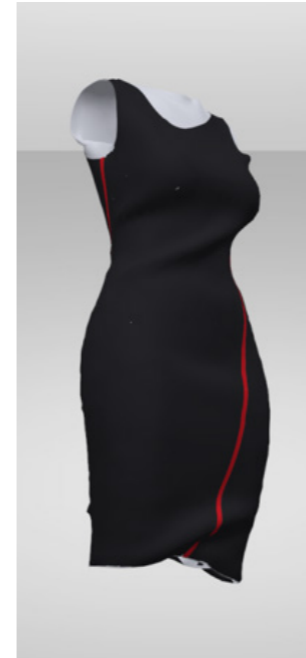


First Toile on Stand. This toile I thought to be too short when the garment twists. I amended the pattern by adding length at both hems and re-marrying the pieces.

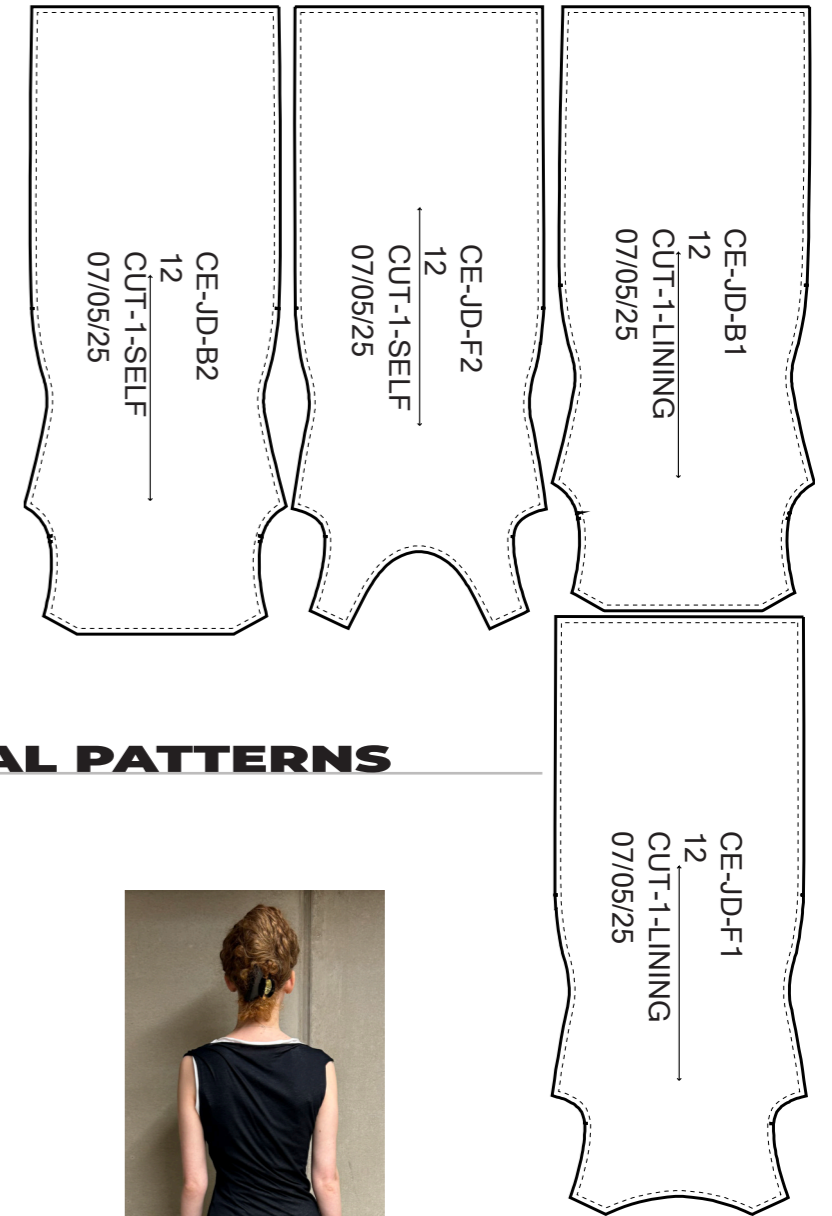


This is the Pieces PDF for the second toile.

Second Toile on Stand.



FINAL PATTERNS



Process Photos of Final Garments on Model and 3D Simulation.



Finishing samples of jersey binding for neckline and armholes.

Sheer cotton to keep the twist visible.



Final Garment on Stand.