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WOMAN & FICTION

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“Women and Fiction”

*My inspiration comes from Virginia Woolf’s book *A Room of One’s Own*. This book explores how women can achieve their rightful freedom and autonomy through the perspective of women and space. This sparked my thoughts, leading me to reflect on how clothing, as an everyday necessity, can express women’s rights and freedom.*

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*The Copy of
Comme des Garçons Fall
2005 Ready-to-Wear
No.1 COAT*



Fig.01

- First, I analyzed the basic structure of this jacket through photos from various angles and found that it resembles an inverted kimono structure. So, I started my analysis and research on this pattern from that perspective.

1.1 FRONT & BACK PIECE

- Prepare the shoulder pads on the mannequin. I sewed together the outer parts of the shoulder pads to create a sharp right angle.
- Use black tape to mark the CF line, CB line, neck line, shoulder line, hip line, waist line and the hip line.



Fig.02



Fig.03
Front

Fig.04
Back

Fig.05
Side

- Prepare a piece of calico fabric and draw the CF line and chest line. Place it on the mannequin . Flatten the fabric along the chest line. Create a dart just above the chest point. Then follow the shoulder pads and turn the bend into a right Angle.
- The back piece is repeat the same steps as front piece.
- Then match the side part and mark the side seam out.

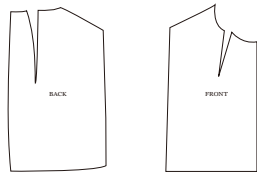


Fig.08
Front

- After marking all the point, then we need to tracing on the paper and there's the pattern we can get.(like Fig.08 shows)

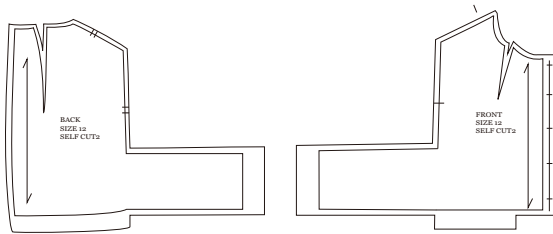
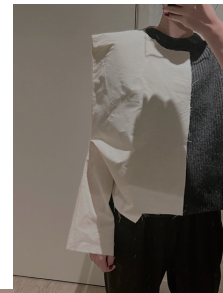


Fig.09
Front

- After analyzing the pattern and the structure of the kimono, I concluded that the connection between the sleeve and the body of this garment should form a right angle. After roughly measuring the dimensions, I used flat pattern-making techniques to draft the patterns for the front and back pieces.



-----Fitting on the body

1.2 COLLAR



Fig.10
creating the collar



Fig.11
creating teh collar

- Bias cut a calico to the appropriate size, and mark the neck line & CB line. Place it on the mannequin. Mark with red tape and it will show the collar shape clearly. Tracing the pieces on the paper and then I get the collar pattern.



Fig.12
Collar Stand

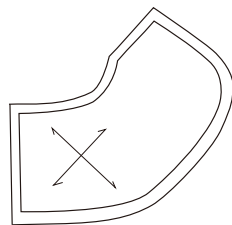


Fig.13
Collar



Fig.14
Collar on garment

First Toile in calico Fabric



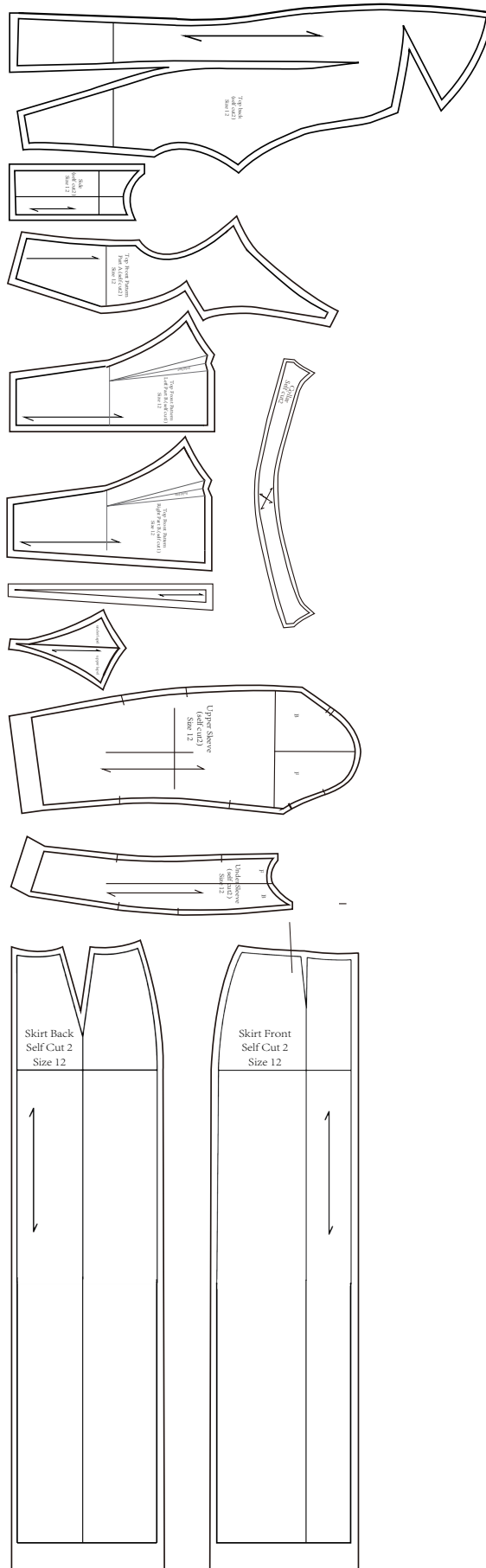
Second Toile in Fabric

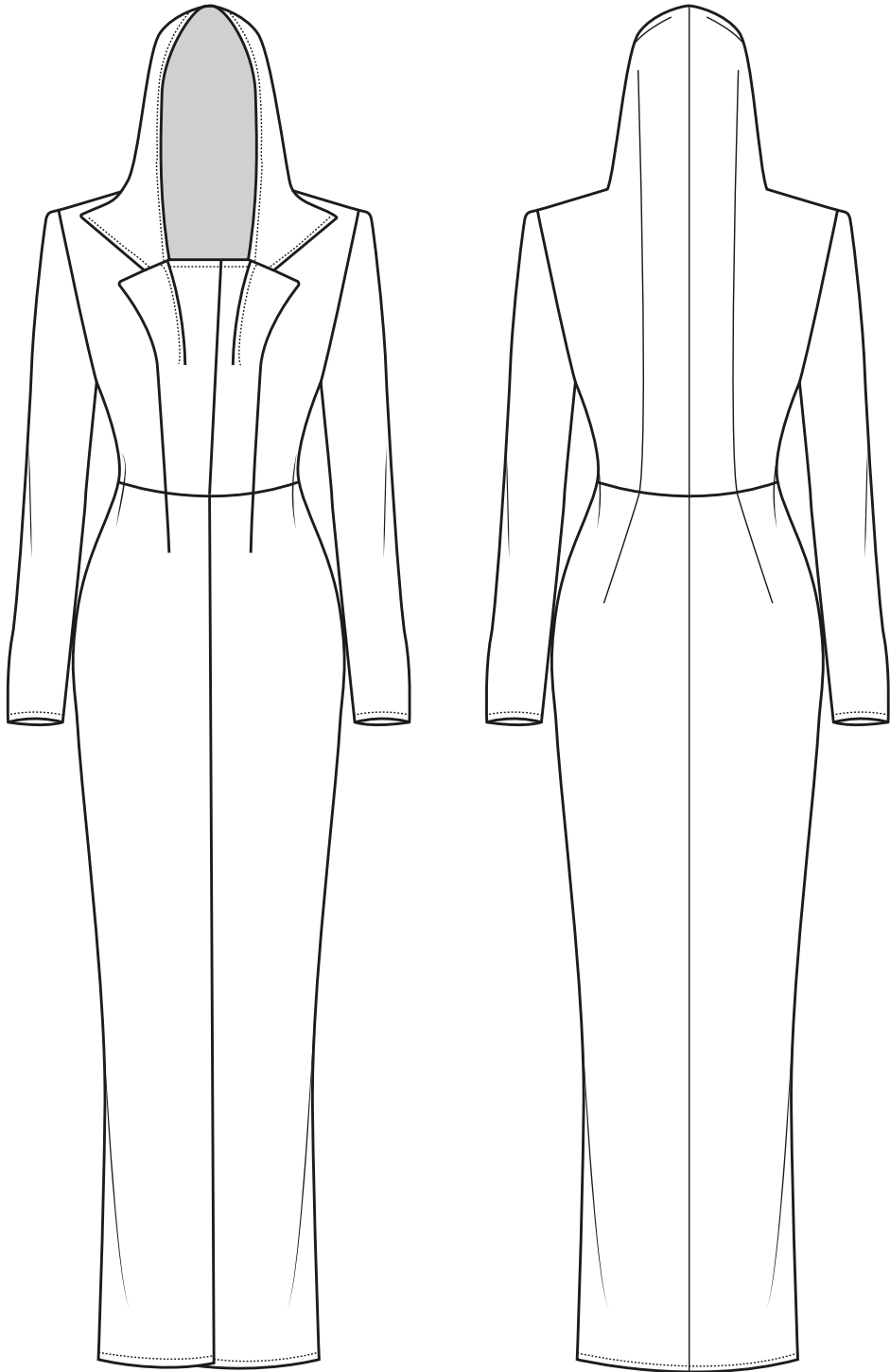
OUTFIT 1 ———



OUTFIT 1

No2. DRESS





2.1 TOP FRONT & BACK PIECE



Fig.01
Front&Back Draft Drapping



Fig.02
Head Measurement

- First, I start draping the top part of the dress on the mannequin. then, create the dart at front and back piece. This will help me to have a clear idea of the structure when I start making the clothes.
- Next, I made a head model according to the specific size of the head. After measuring the approximate distance from the waist to the top of the head I re-cut a larger back piece (the back dart is from the waist to the head). The fabric is added to the front piece so that the front piece extends upward and the back piece is connected together. The preliminary draft is completed.



Fig.03
Front&Back&Side Draft Drapping

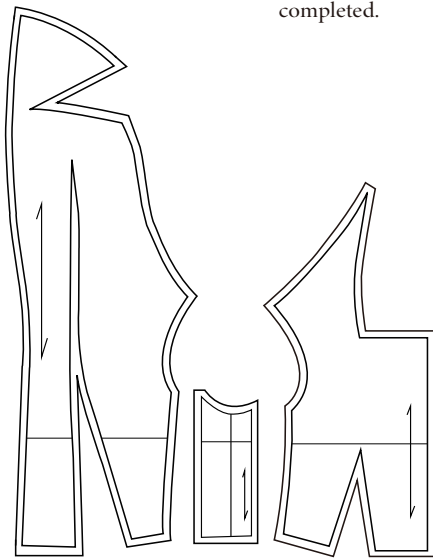


Fig.04
Tracing pattern

- I tarcing the Front, Back and Side piece on the paper. Then I made a sample toile to see the details of the pattern and to note the changes to be made.



Fig.05
Sample Toile Base the Pattern



- Note 1: the shoulder is too low. It should be higher for 1cm.
- Note2: the shape at the top of head is too loose. I should close the top dart on back piece for 2cm.
- Note3: the edge of the neckline extends outward 1cm wide.
- Note 4: follow the design, add a slash line to the CF line on the right side of the front slice.

2.2 COLLAR



Fig.06
Collar & Lapel making



Fig.07
Collar & Lapel making

- Prepare a piece of bias cut of calico. Pin it on the neckline edge. Then I use red tape to creat the collar and lapel shape that I want.



Fig.08
Collar pattern after tracing

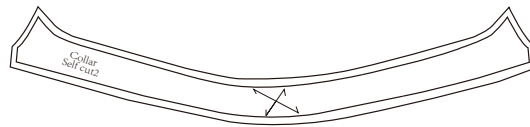


Fig.09.
Final collar Pattern

- Next, I tracing the collar shape on the paper. This is the pattern diagram that I got.
- After mirror folding along the center line and fix the curvature of the joint. I got a final collar pattern.

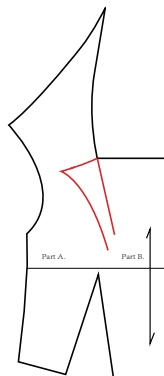


Fig.10.
Draft Front Pattern

- Then I tracing the red tape shape on the top front piece. This will be the draft pattern.

2.3 LAPEL

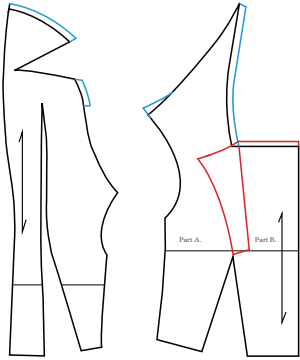


Fig. 11a Editing on Back Pattern
Fig. 11b Editing on Front Pattern

- Blue line is the change follow the notes(Back&Front piece).
Red line is the mark of the lapel(Front piece).
- When I start making the lapel pattern. I want to make the lapel special. After I tried different pattern experiments. So I decided to change lapel pattern, to join the lapel to the front dart. The lapel will look like a branch of front piece and with an invisible edge.

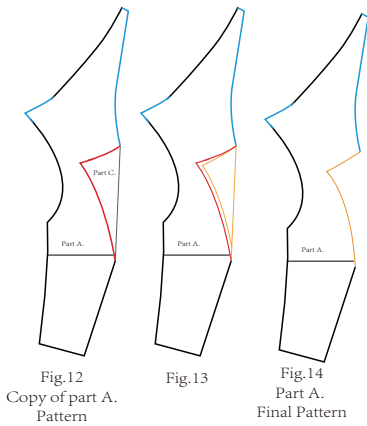


Fig. 12 Copy of part A. Pattern
Fig. 13
Fig. 14 Part A. Final Pattern

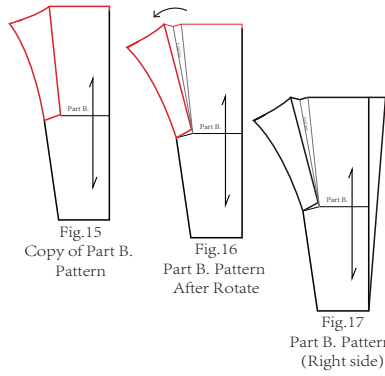
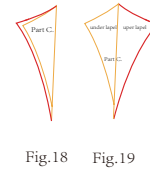


Fig. 15 Copy of Part B. Pattern
Fig. 16 Part B. Pattern After Rotate
Fig. 17 Part B. Pattern (Right side)



- Connect the diagonal lines on the lapel diagram. This will be the part C.(see Fig. 12)
- To hide the stitch line, move the lapel edge smaller. So the front piece with lapel (Fig. 13) can cover it and makes it more invisible.
- (Fig. 14) This is one of the final pattern of front piece
- Copy the part B out. Rotating the left lapel diagram part open 2cm on the bust point.
- Then I get the pattern like the image(Fig.16) shows. This is one of the final pattern of top front piece.
- Follow the note 4, I create a slash front line as the part B pattern right side(Fig.17).
- Copy the part c. out with the yellow line. This step is going to make the section to connect part A and B.
- Mirror the red figure along the yellow diagonal. The yellow corner edge will stitch with part A pattern, and the red corner edge will stitch with part B pattern.
- (Fig.19) This is the last pattern of front piece.

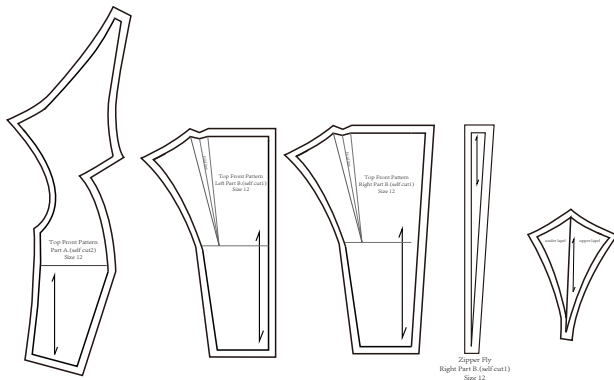


Fig.20 Final pattern of Top Front

- Copy the triangle in Fig.17. This can be the pattern of zipper fly.
- Now I get all the Top Front pattern out.

2.4 BOTTOM FRONT & BACK PIECE

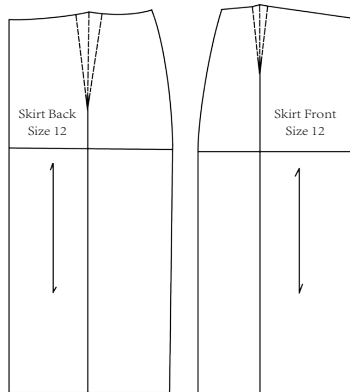


Fig.21
Original skirt pattern

- This is the original skirt pattern that I use to make the bottom pattern.
- I cut these two pieces out in calico, and place it on the mannequin and join them with the front back and side pieces. Then I create two new darts on each piece and they are connect with the dart of top front and back piece. It looks like the top dart extends down.

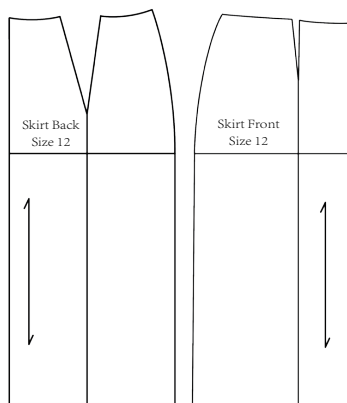


Fig.22
skirt pattern

- These are the patterns that I already correct with the new darts.
-
- Then, through the measurement of the data, I extended the tail of the skirt by 45cm.

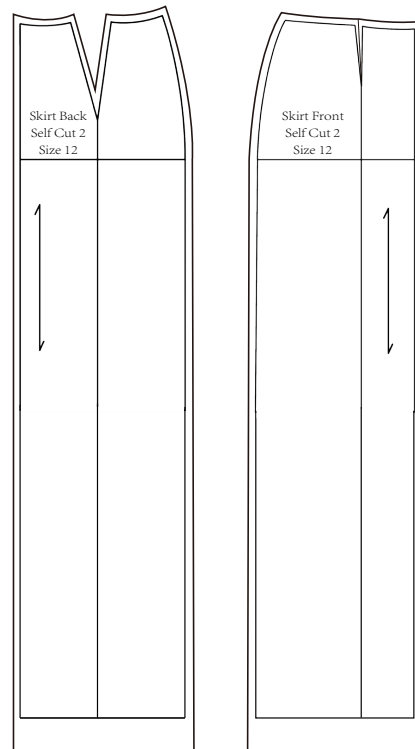


Fig.23
Final Pattern

- Adding 4cm facing at the bottom. This is the final pattern of bottom part.

2.5 SHOULDER PADS

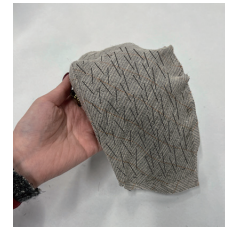
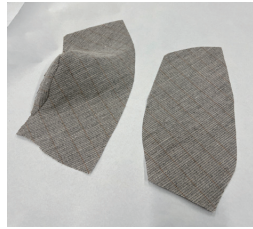


Fig.24
Making Shoulder Pads



Fig.24
Shoulder Pads fitting on garment

- I made a 2cm thickness shoulder pads to support the shoulder. To make the pads support the fabric completely, I use the canvas to package the shoulder pads and extend the canvas fabric for 3cm.
- I use V stitch to join the canvas and pads together.
- Now the shoulder pads can support the shoulder with the fabric naturally.

• Toile Fitting Check:



Fig.25
Toile Fitting Check

• Details:



Fig.26
Lapel Details Check



Fig.27
Fusing Details

- Thick fusing on the top center back seam to support the design.

2.6 SLEEVE

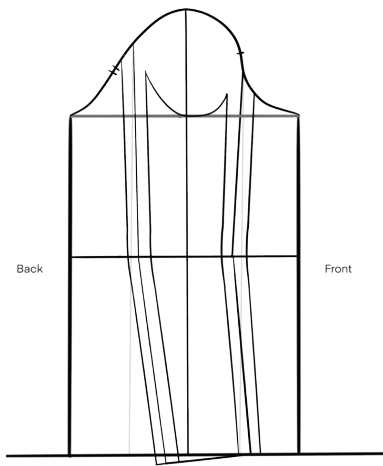


Fig.28
Sleeve Draft

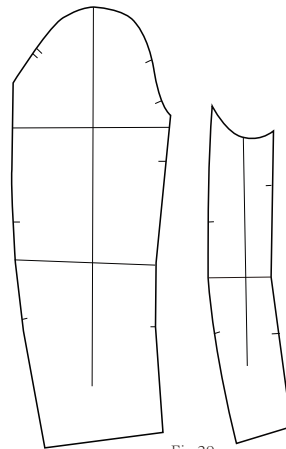


Fig.29
Sleeve Pattern 1st Draft

- Based on the Sleeve Draft that I created. I got a preliminary copy of the sleeve. (Fig.28)
- I copy the up and bottom sleeve pattern out. (Fig.29)

- First pattern fitting on the garment. I found that there are so many pleat in there. So I drop down the sleeve height and make the width a bit narrow.



Fig.30
Sleeve checking

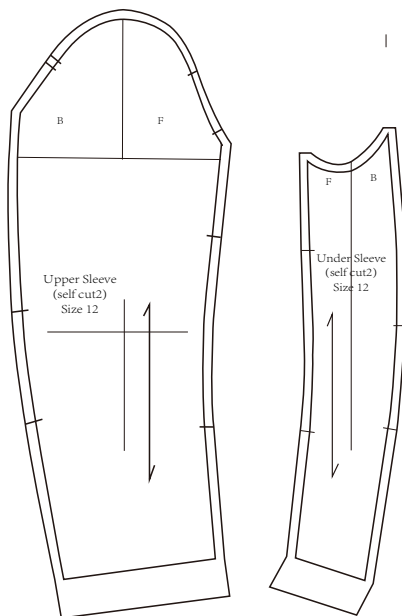


Fig.31
Final Sleeve Pattern



Fig.32
Sleeve checking

- (Fig.31) These are the sleeve pattern after modification.
- Then I stitch it on the body and check again. The prombles are sloved.

2.7 FACING & LINING

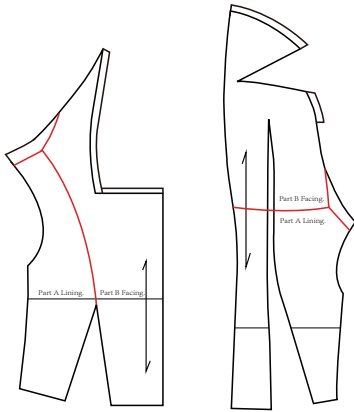


Fig.33
Editing on Front& Back

- Copy each part out, add with 1cm SA.
- I got the pattern of Lining and Facing of top front and back.

- During the fitting process, I observed that when looking at the garment from the front, I could see the back of the fabric in the gap on both sides of the head. For better effect, I decided to change the lining directly behind to facing. This reveals the final fabric when viewed from the front.
- Taking into account the thickness of the shoulder pads, I lowered the shoulders of the front and back pieces by 2cm at the position of 6cm from the edge. Draw the Separation Line Between Lining and Facing(see Fig.33).

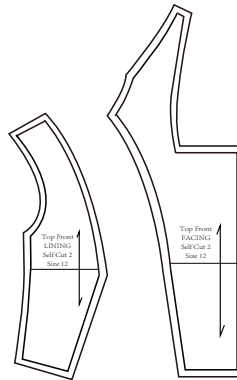


Fig.34
Final Top Front Lining&Facing Pattern

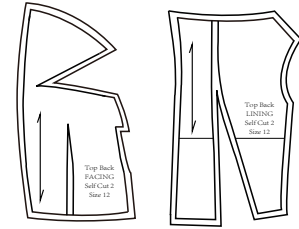


Fig.35
Final Top Back Lining&Facing Pattern

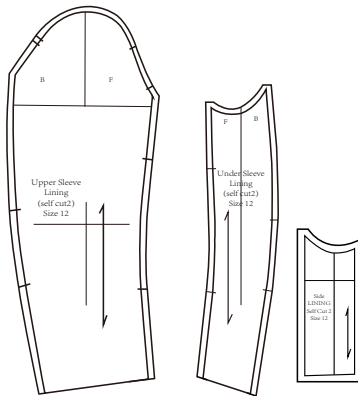


Fig.36
Lining Pattern of Sleeve&Side

- The cap height of upper sleeve lining pattern should be drop by 1cm.
- The top center point of under sleeve lining pattern should be higher for 0.3cm.

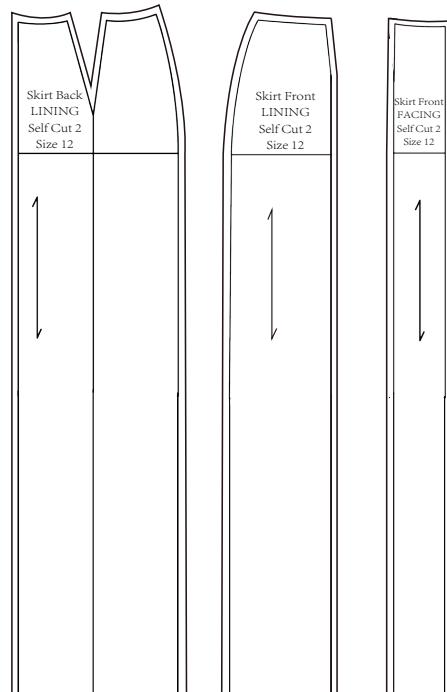


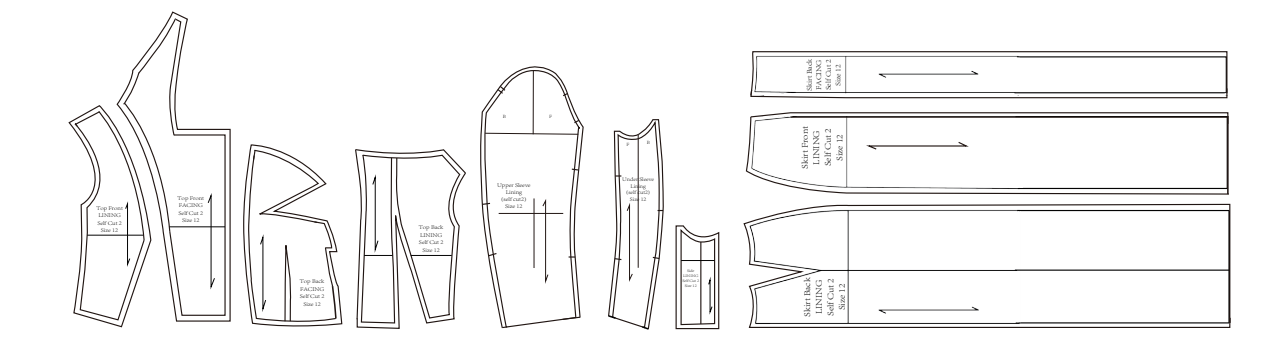
Fig.37
Lining Pattern of Skirt

- Lining pattern of Bottom Skirt.

Final pattern



Lining & Facing

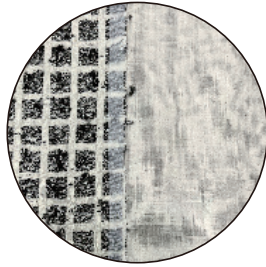
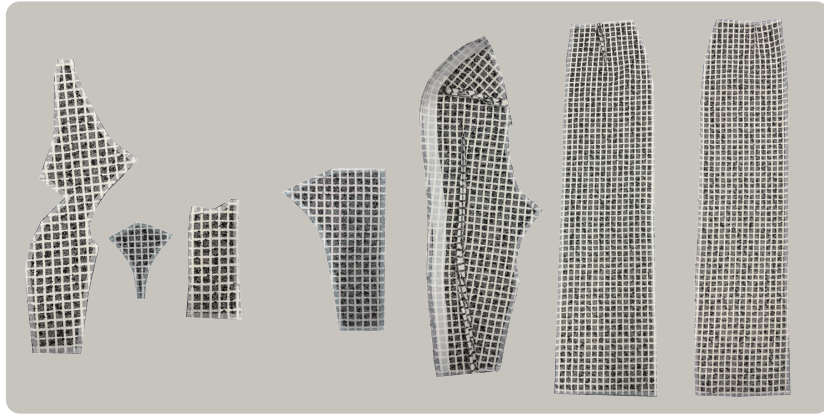




Fitting in Toile
Model: Kodia

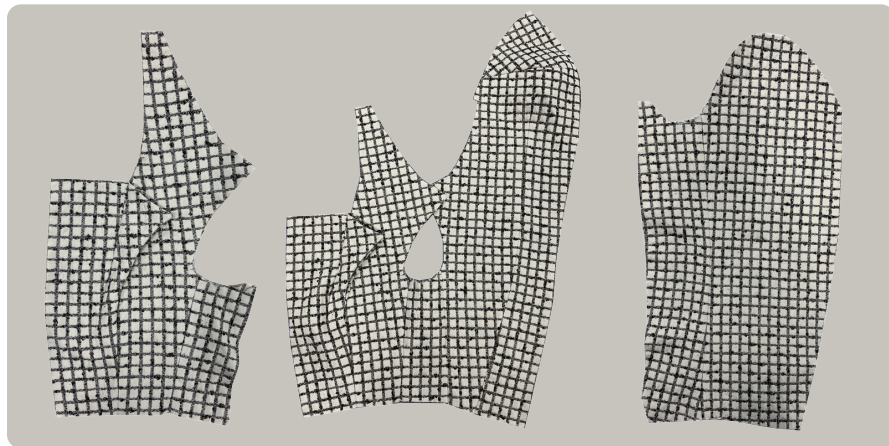


2.8 FINAL GARMENT



- Taping every edge to avoid the line goes out on the fabric.

- **Match the grids:**

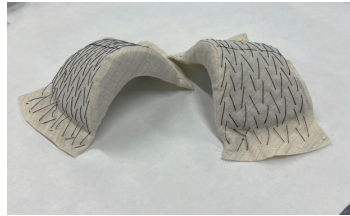
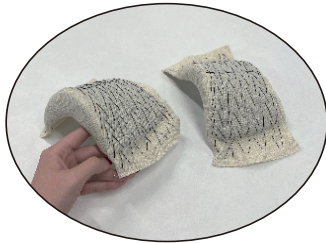


- Align each grid square properly. You can see every single match on each seam.



- In order to achieve the effect I want, I choose open zip instead of open zip.

• **Shoulder Pads:**



- Hand made shoulder pads with V stitch line to fix the shape.

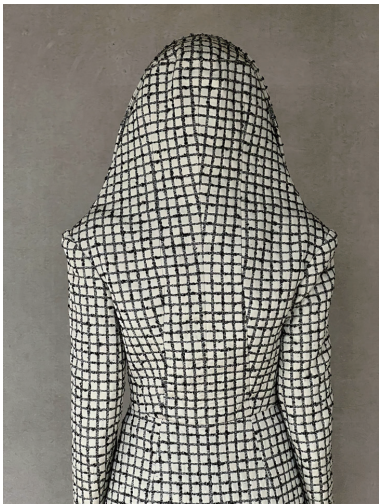
• **Inside:**

- Facing and Lining in final.



• **Final Garment:**

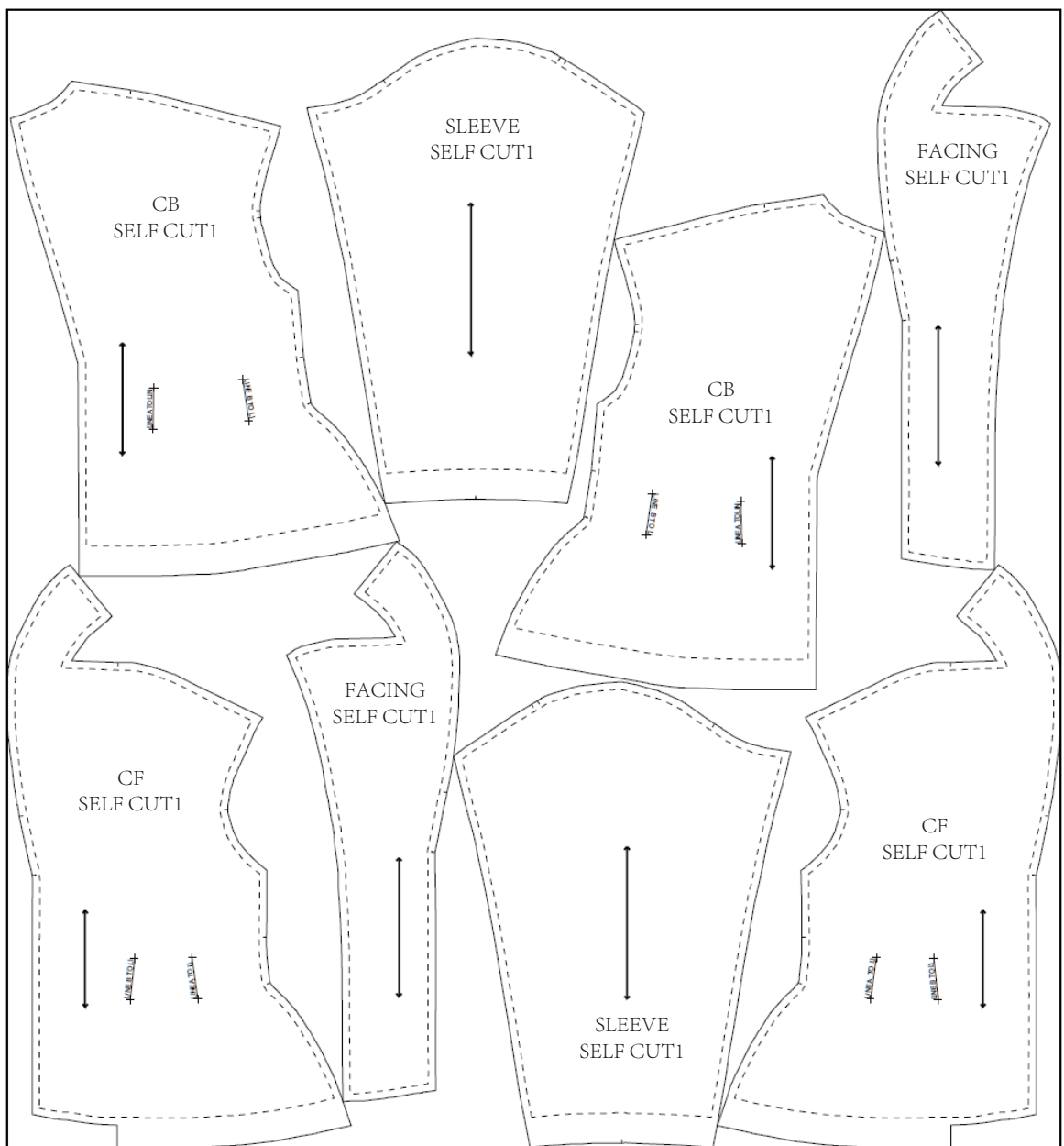


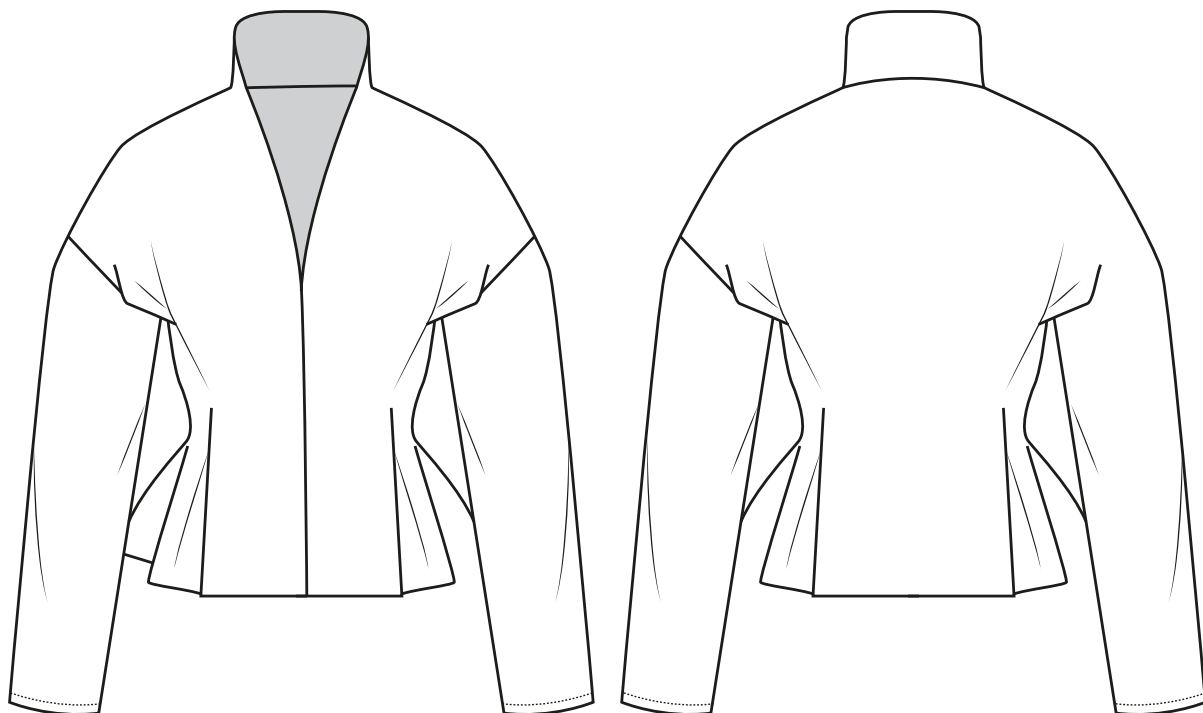




OUTFIT 2

OUTFIT 2
No3. JACKET





3.1 Front & Back Pattern

- Find two points on CF and CB line. Use **"F1- Add point"** to find the point. Which are 44 and 53cm from the neckline.
- Connect the dart point. And then Made a line **"F1-Parallel"** to Cf and CB till the end.
- Create the waistline and make a vertical line from point 53cm length.
- Delete needless point.

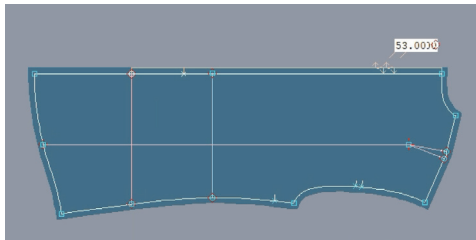


Fig 1.2 editing back piece

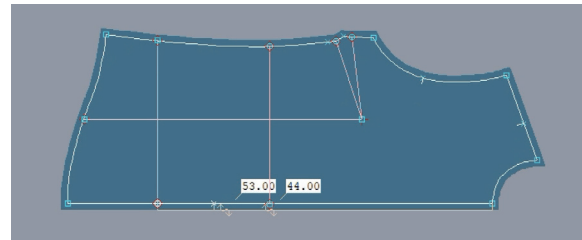


Fig 1.3 editing front piece

Create front waist dart:

- Create a point of the intersection of waistline and its vertical line.

Front pattern: Create two points which is 2.65cm from the intersection on each side.

Back pattern: Create two points which is 3.65cm from the intersection on each side.

- Upper waistline: Draw parallel lines to the waistline 3.5cm above the waistline.

Under waistline: Draw parallel lines to the waistline 2cm under the waistline.

- Then use **"F1-Straight"** connect each two points on two parallel lines.

-Create the new neckline. The point on the CF is 22cm from the neck point.

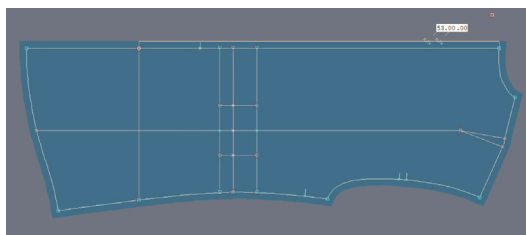


Fig 1.4 editing back piece

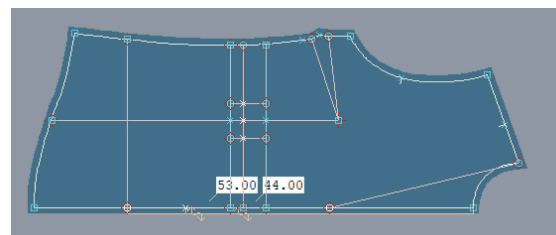


Fig 1.5 editing front piece



- Without dart part, use “F4-Seam” to seam each part of pattern out.

[This is the example of front pattern. Each pattern is divided into two parts from the dart.]

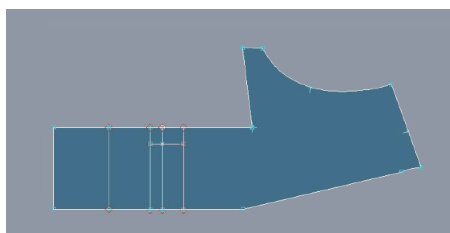


Fig 1.6 Front pattern right part

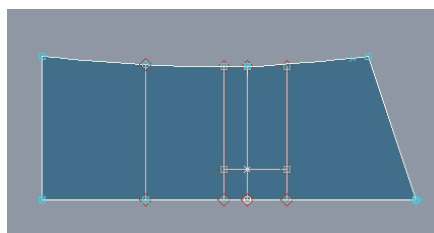


Fig 1.7 Front pattern left part

- Use “F8-marry” Marry each two patterns together, and rotate the smaller pattern piece to close the dart. Then “F4-Seam” them out to get a whole pattern.

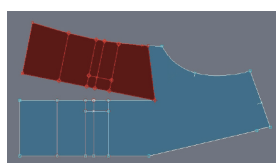


Fig 1.8 Marry&Seam front pattern

Fig 1.9 Marry&seam back pattern

- Us “F5-Dart Cap” to close the dart.

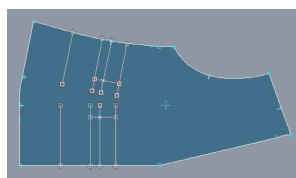


Fig 1.10 front pattern after close dart

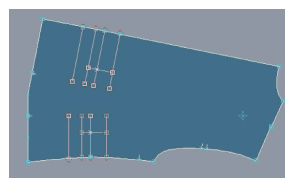


Fig 1.11 front pattern after close dart

For the next step, I start to create the curve shape at the side.

- Create two extended line (Perpendicular to CB line) which is 7cm and 3.8cm at front and back pattern side seam.

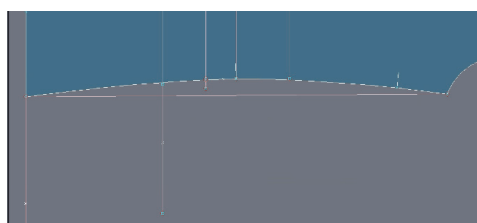


Fig 1.12 editing details at side seam



- Use '**F1-Bezier**' to connect each point.
- So I get the curve part at the side.

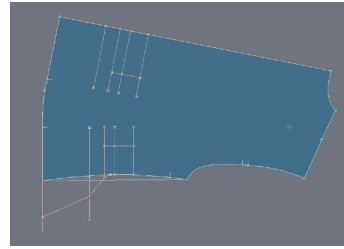


Fig 1.13. ex. of Back pattern

- Open '**Display- handles**' to reshape the line and make it curve.

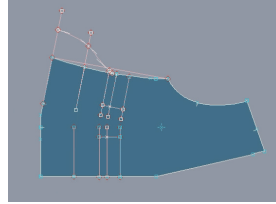


Fig 1.14 Front pattern

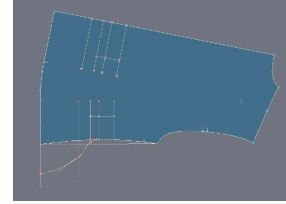


Fig 1.15 Back pattern

- Follow the design that I want, I checked it on the mannequin with specific data.
- First, use "**F2-Rotation 2pts**" on each pattern, make the shoulder line as a grain line position.
- Then "**F1-Parallel**" translation the neck line to create the new CB line.

【Moving the CF line and neck line forward from the upper waist will give some extra volume and space to the chest of the garment. This is the design I wanted】

- Correct armhole: I wanna drop a bit of the arm hole to make the shoulder drop naturally.

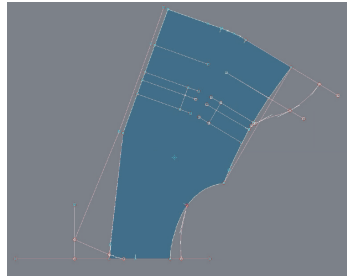


Fig 1.16 Front pattern

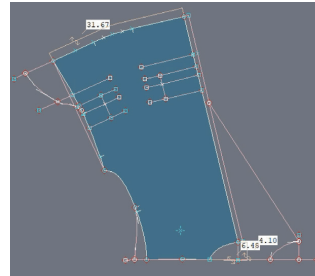


Fig 1.17 Back pattern

- And use "**F4-Seam**"seam the new front and back pattern out. And correct the notch position.

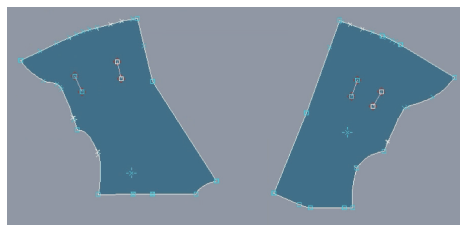


Fig 1.18

3.2 SLEEVE

- It's time to correct the sleeve. 【the sleeve length should shorten by 1cm of front and back arm hole measurements】

As “**F8-length measurement**”, I check the data and found that the length of the sleeve should be shorten by 1cm.

- Delate the distance in the middle for 1cm.
- Drop down the sleeve height for 1cm.

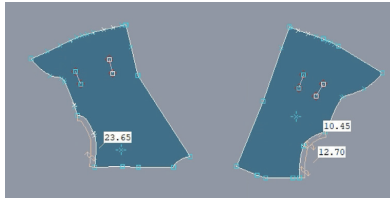


Fig 2.1

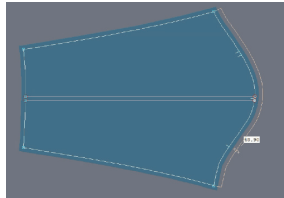


Fig 2.2 original sleeve pattern

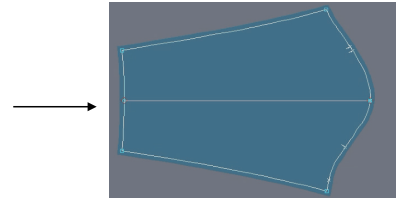


Fig 2.3 Sleeve pattern after change

- Remember to correct the notch and rotate the Front and Back pieces at a right position.



Fig 2.4

3.3 COLLAR

- Now let's make the collar of the coat. Create the diagram like the images shows below.
- Move the top point of CF down for 1cm and up for 3 cm. This can be the collar width. Mark the point at the middle of the CF. Then “**F1-Bezier**” to connect the middle point on CF to the upper point. Open “**Display**” and use “**reshape**” to make it to a curve line. (This is the collar shape that I created .)
- Then use “**F1-straight**” connect the middle point and the upper point again, and extend the line more.
- The back neck line is 8.05 cm. So create a 8.05cm line from the top point on CF to catch the extended line.



Fig 3.1 Front piece editing



- In my design, the width of the collar is 6cm.
- Create the perpendicular line for 6cm, and the create another perpendicular line of it.(See Fig3.2)

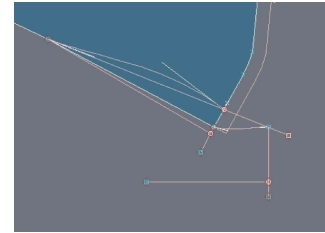


Fig 3.2 Collar editing

- Seam the collar shape that I created at first out and marry the collar shape to the other side. (See Fig 3.3)

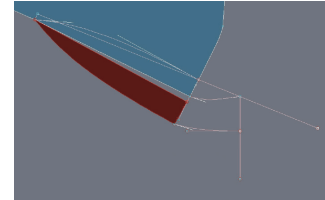


Fig 3.3 Collar editing

(After I finish all the steps of design changes, I start to modify details of each curve line and notch.)

3.4 ADD FACING:

- There is a facing piece at the front pattern.
- Use the front piece. The bottom width of facing piece is 10cm and at top will end at 14cm. Mark these two points. And “**Bezier**” to connect those two points. Then use “**F2-Reshape**” to change it curve. Finally “**F4-seam**” this part out and you will get the facing pattern.

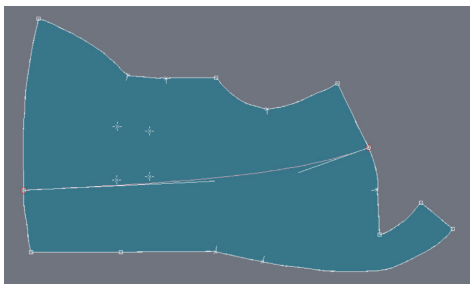


Fig 4.1 Facing editing on front piece



Fig 4.2 Facing Pattern

* These are the final pattern that we get.

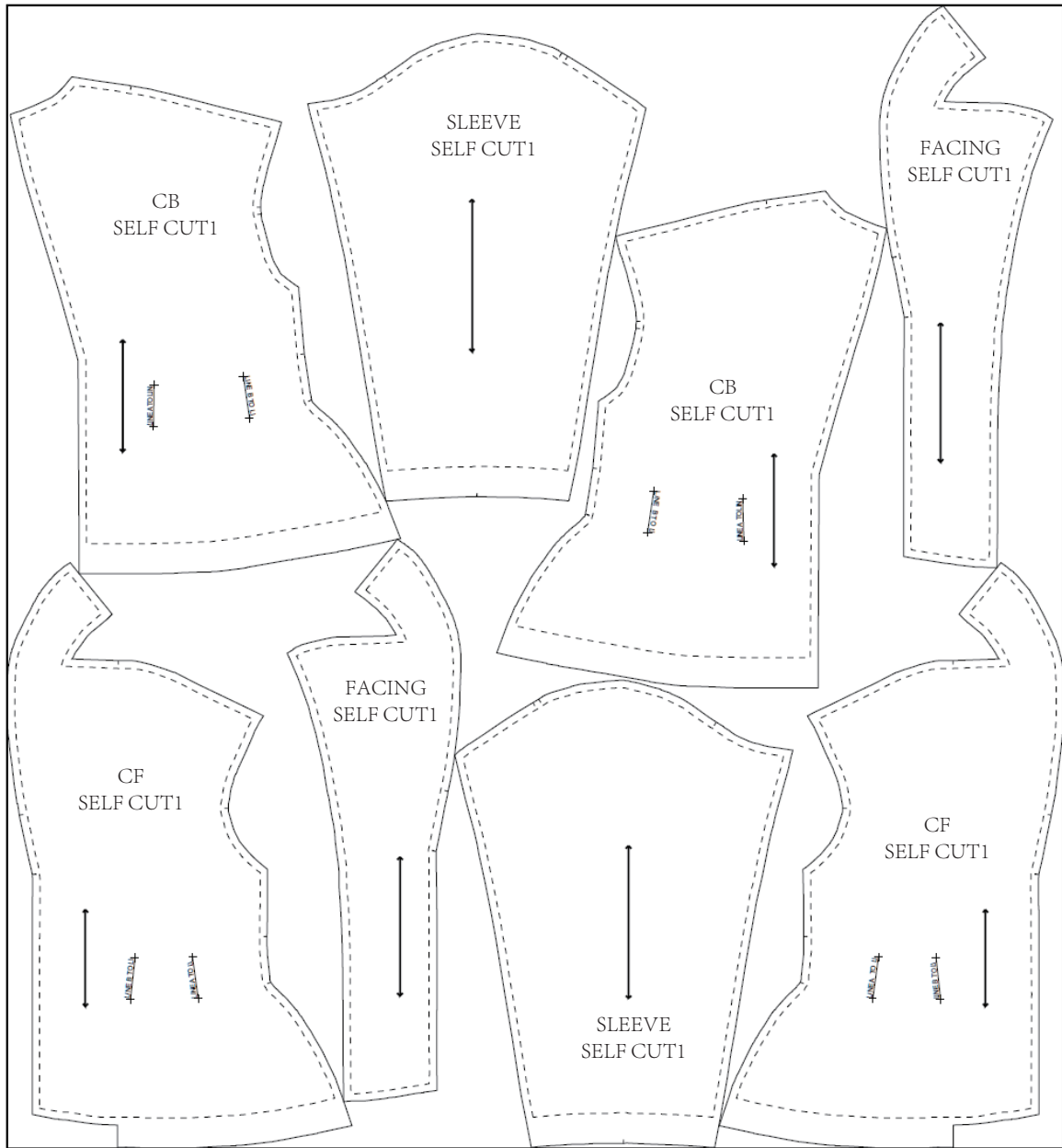


Fig 4.3 Final Pattern of Front&Back



Fig 4.4 Final Pattern of Sleeve and Facing

- Save As Marker PDF





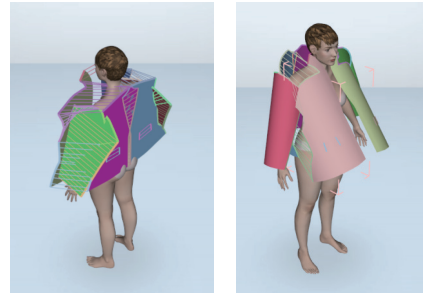
- Now the stitching is finished. So I can go to “**check 3D Fitting**” to load the 3D software.

Go to “**Tanned Mannequins**” and I choose Julia as model.

- Go to “**Simulation**”, use “Move and Align on mannequin Segmentation” in “pre-Positioning” to place each pattern on the model.

- And “Curvature” each pattern to make it curve.

Like the image shows.



- The test of the fabric colour and texture.



3.5 GARMENT IN TOILE



Toile Fitting on Mannequin



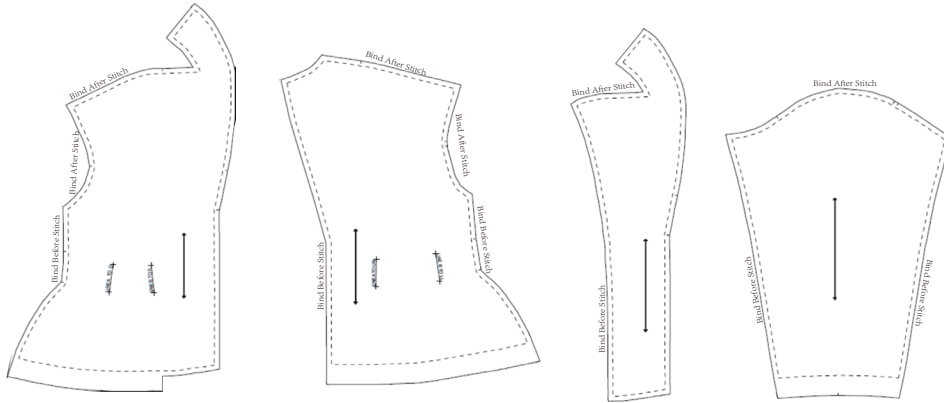
*Toile Fitting on Model
Model:Kodia*



- Stand collar&Pleat Collar



3.6 GARMENT IN FINAL FABRIC



- I use binding as finishing.
- So I made the notes on each pattern at every seam which needs "Binding before stitch or binding after stitch"



Prepare:

- Fusing on the facing fabric before stitching.
- Before stitching, I followed the notes to bind all the seam that needed.
- Two short stitch line on front and back piece need to stitch right side to right side.

• Details-HAND STITCH:

Invisible Hand Stitch on Every Single Seam



FABRIC DETAILS:

- Because the fabric is very thick.
- Even after pressing, each seam allowance still tends to lift and does not lie flat against the fabric.
- So I use invisible hand stitch to make all the seam lie flat against the fabric.



- Fold the seam at neckline. Hand stitch the seam on the body.



- Dstails of binding inside.



- Dstails of leather shape.

• **Fitting on Mannequin:**





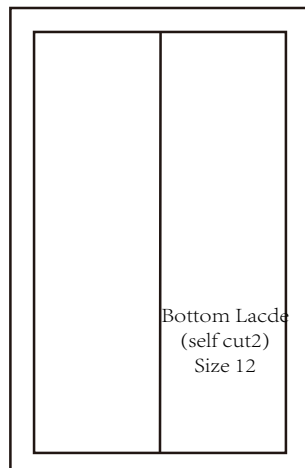
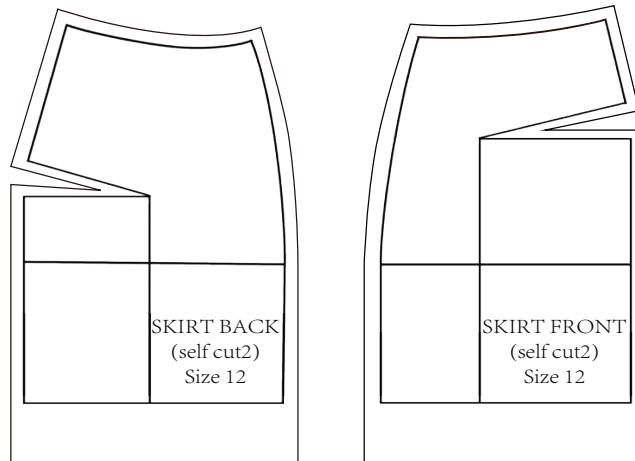
• **Fitting on Body:**

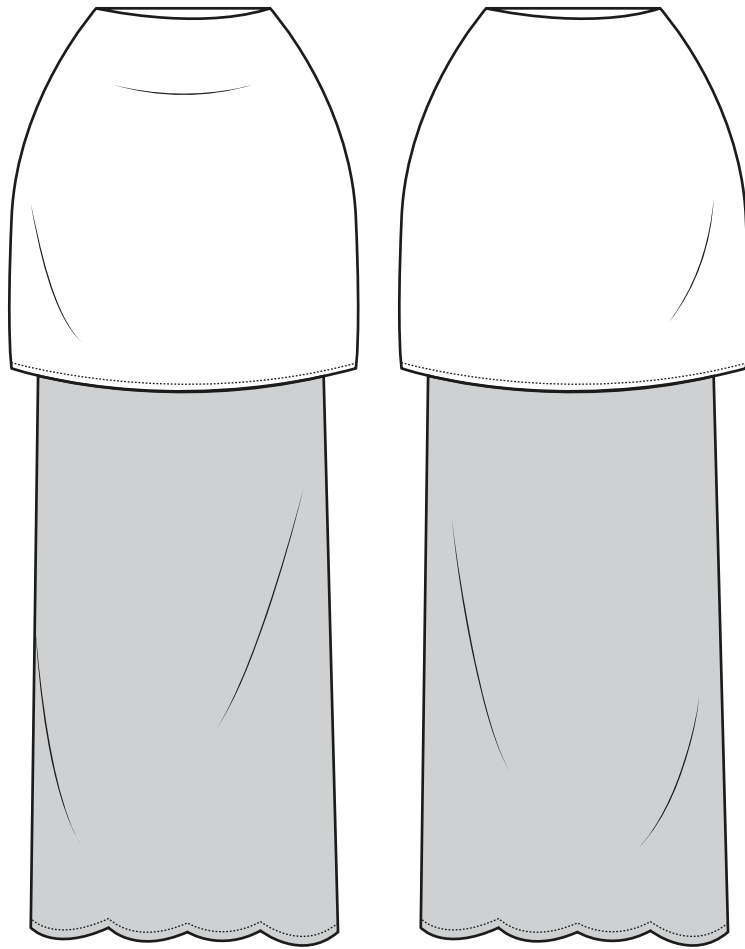




OUTFIT 2

No4. SKIRT





4.1 TOILE

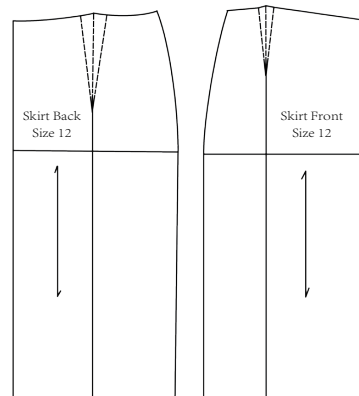


Fig.01
Original skirt pattern

- This is the original skirt pattern that I use to make the skirt.

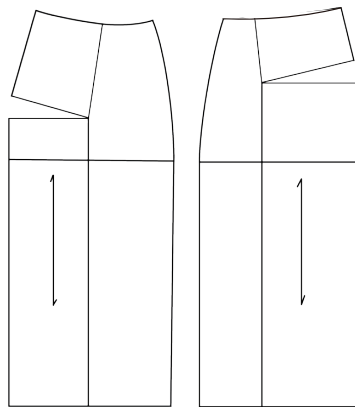


Fig.02
Pattern Editing

- Close dart on each pattern.
- And creat a new hem which is 12.5cm from the hip line.

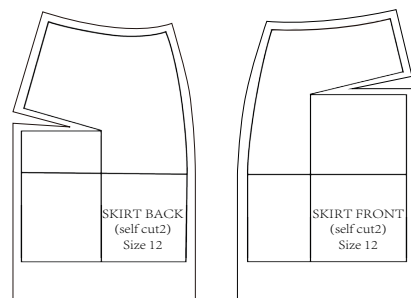


Fig.03
Final Pattern

- This is the final pattern of skirt that I got.

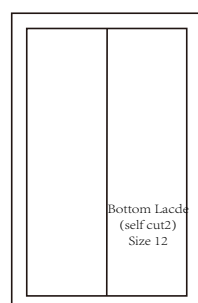
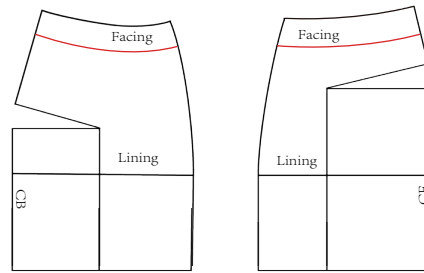


Fig.04
Lace pattern

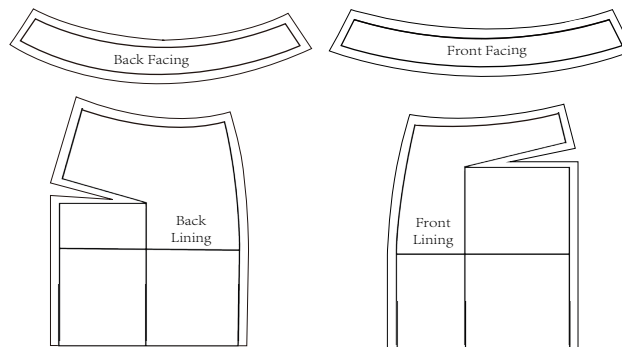
- Lace part.



4.2 LINING&FACING



- Draw the facing and lining on back and front pattern as shown by the red lines in the diagram.



- Copy the facing and lining patterns separately.
- These are the final lining and facing pattern that I get.

• Toile:



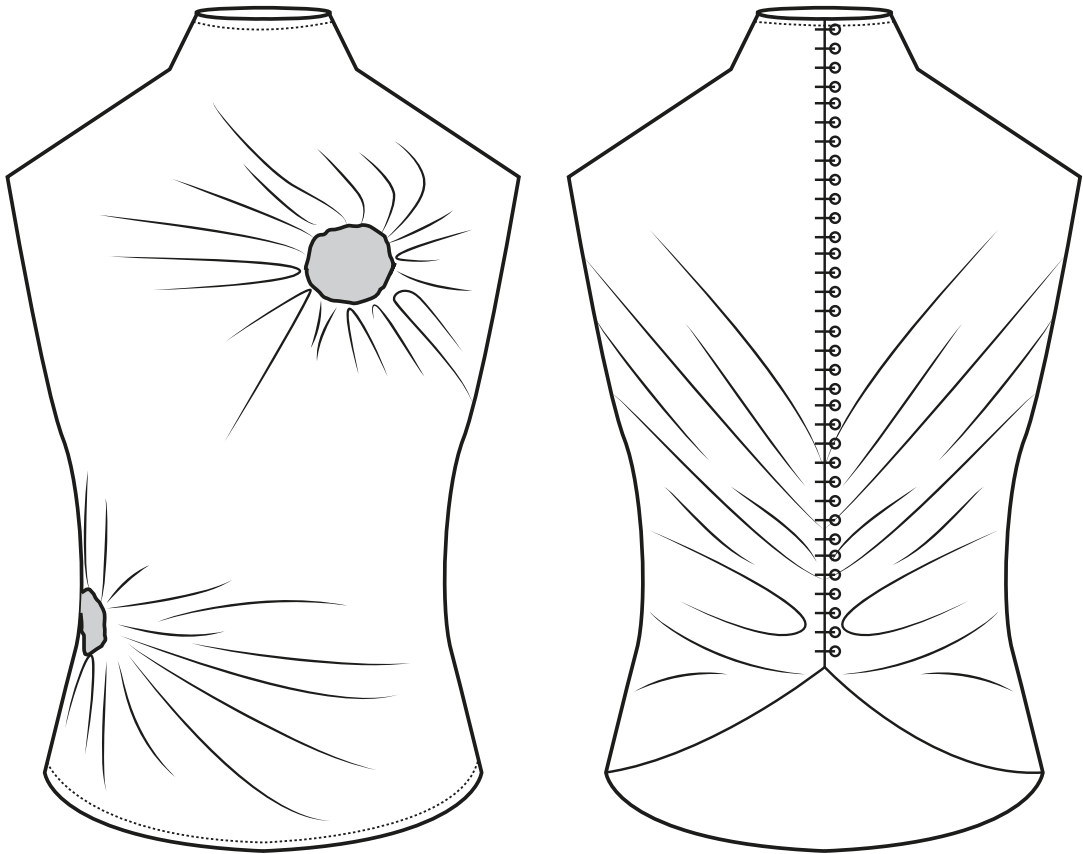
- **Final Garment:**
- **Fitting on Body**





OUTFIT 2

No5. LACE TOP



5.1 TOILE



Fig.01
Draping on mannequin

- First, I start draping on the mannequin. I first determined the position of one circle, then positioned another circle on the mannequin. Next, I gently pulled the fabric in one direction, wrapping it around the dress form until it reached the center back (CB), and repeated the same process on the other side. After that, I used red tape to mark the center back (CB), hip hem, neckline, and armhole positions.



Fig.02
.9mm art silk aluminium wire



Fig.03
covered with fabric

he way of making the circle.

I use a coil of 0.9mm art silk aluminium wire.(Fig.02)

I cut a piece of aluminium wire and twisted the ends together to form a circle. Then, I sewed a smooth, thin fabric around it to enclose the sharp ends of the wire, preventing them from tearing the fabric.(Fig.03)



Fig.04
Toile Fitting

- Toile fabric fitting on mannequi .



5.2 FINAL GARMENT

- Information



Fig.
Fabric: Lace

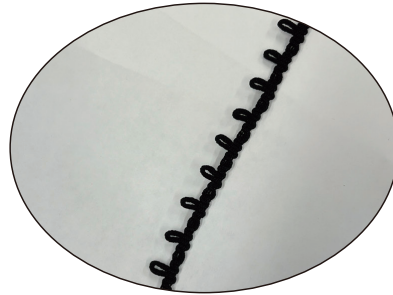


Fig.
Button Loop



- Hole making





- **Details:**



- **Final Garment:**
- **Fitting on Mannequin**



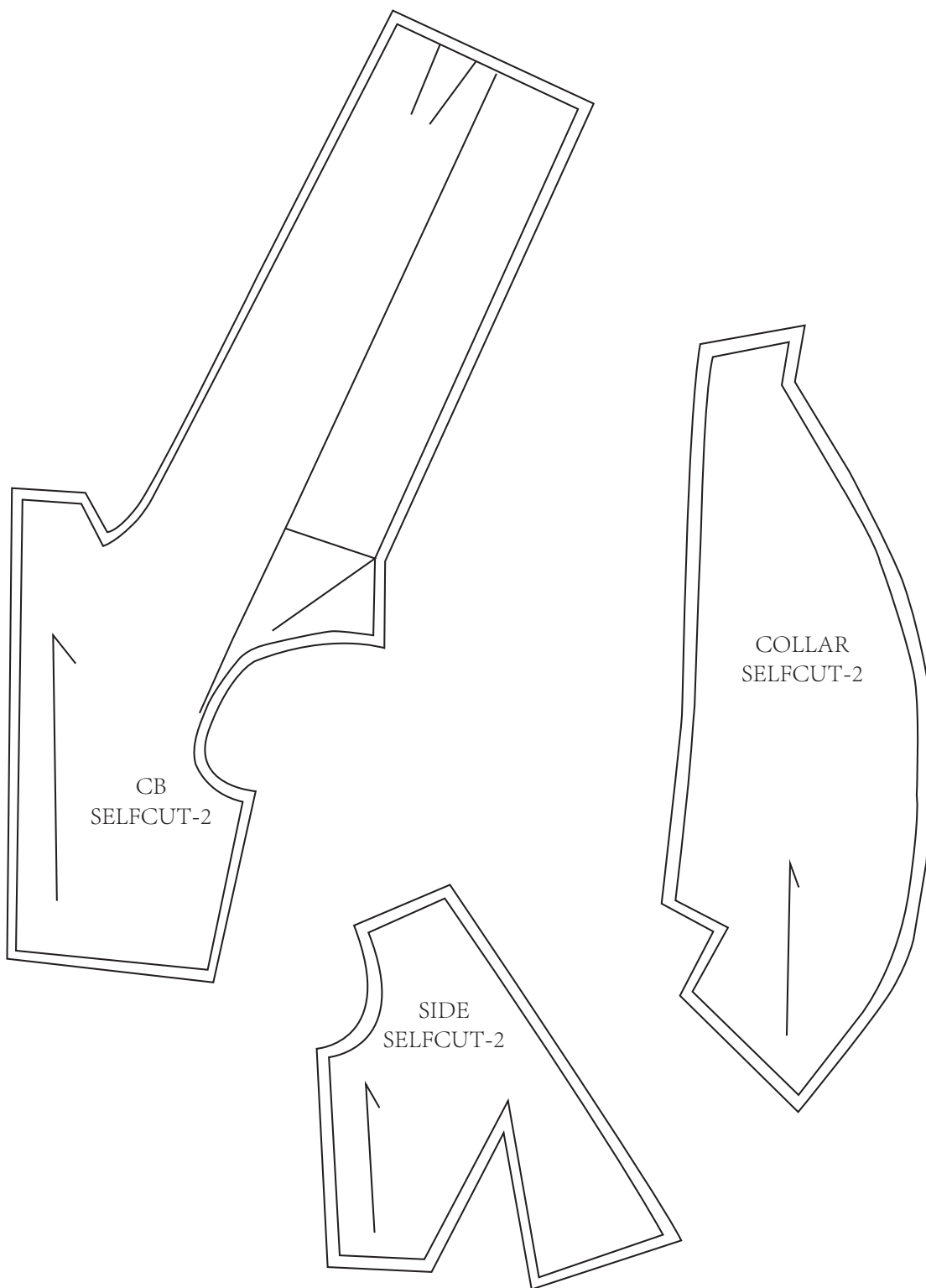


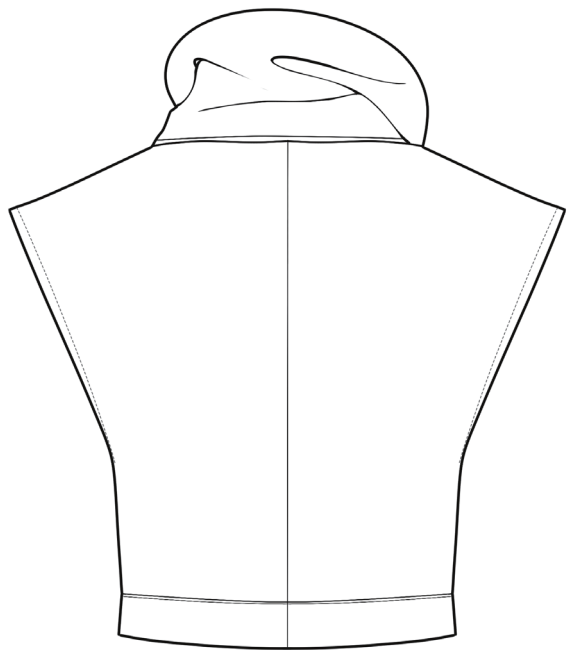
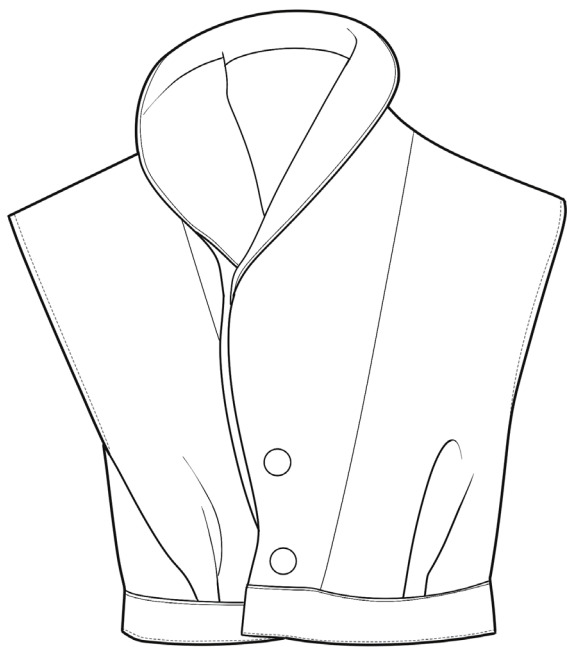
• **Fitting on Body:**



OUTFIT 3

OUTFIT 3
No6. TOP





·Draping On The Mannequin



The plate of the back piece extends all the way from the shoulder and passes over the chest to the waist position. (The red line in the picture is used as the mark for determining the CF position).

I precisely marked the back center line, shoulder seams, sleeve holes and side seams to ensure that the fabric conformed to the contour determined by the filling. The excess parts are fixed and shaped to reduce the volume and create the structure.



Draping of the lapel.

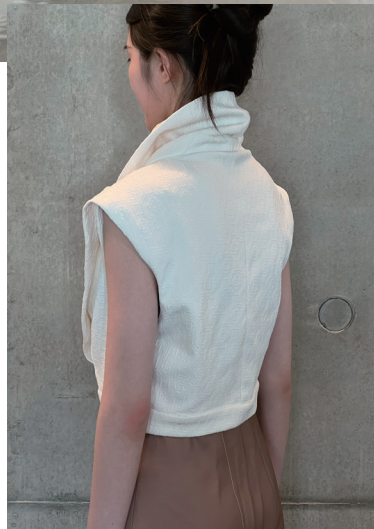
·Toile Fitting



- A collar that can be styled differently.
- An invisible magnetic button is in the interlayer of the collar. When the collar stands up, it can be attached together to maintain the structure.

· Final Garment

*Fabric Choice:
Two Layers*

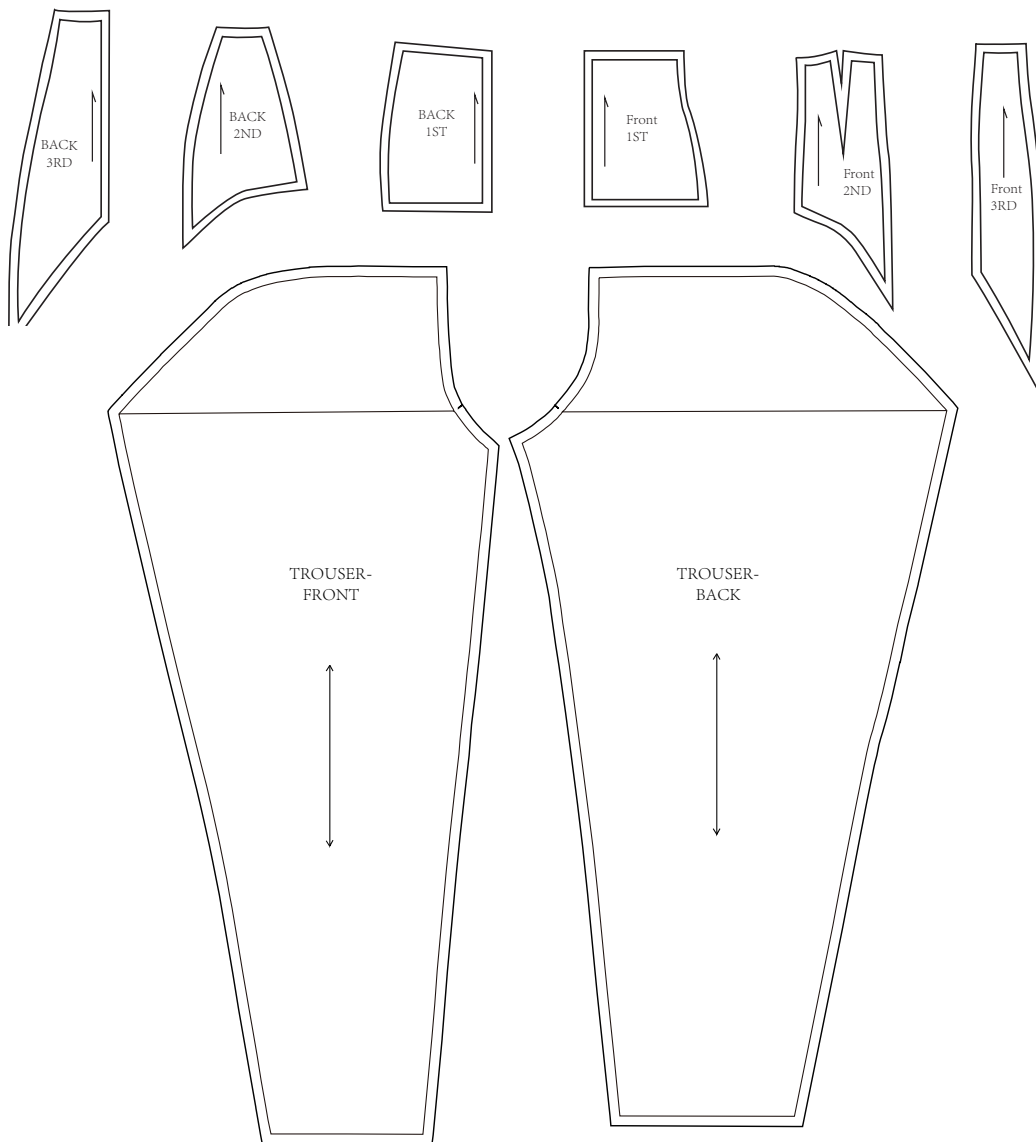


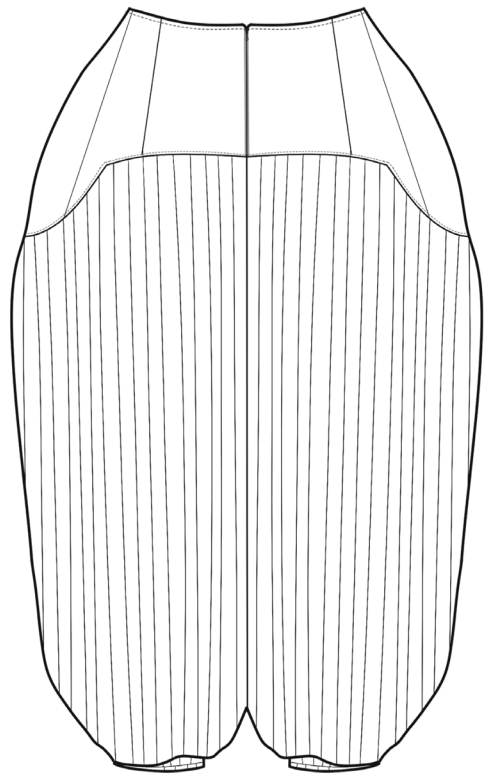
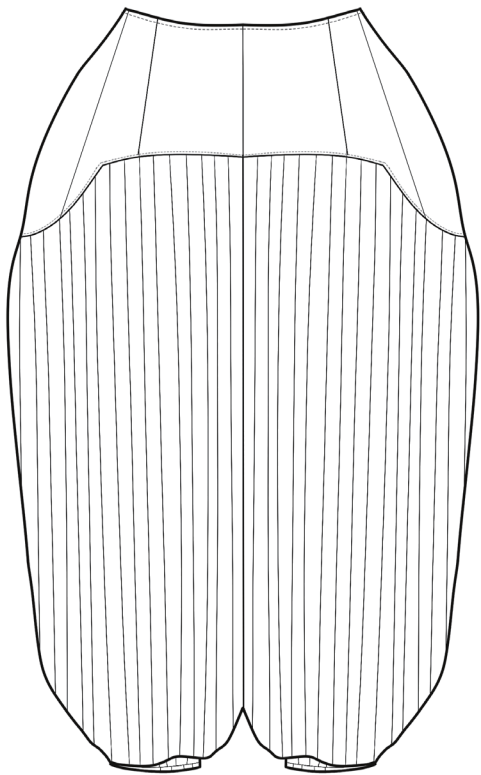
·Fitting on Body



OUTFIT 3

No7. TROUSER





·Draping On The Mannequin

To begin with, I used cotton wadding to build up the basic shape on the mannequin, focusing on both the front and back hip areas. This helped me visualise and predefine the three-dimensional volume required for the silhouette.



Front

Side

Back

I then began draping directly on top of the cotton structure using calico fabric. The calico was pinned and shaped precisely around the contours of the cotton, allowing me to establish the seam lines, curves, and design lines that would define the final garment structure.

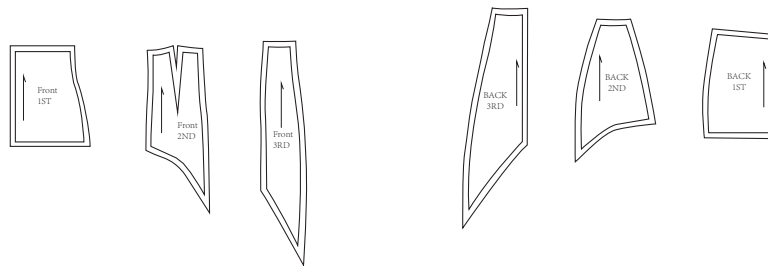


After completing the three-dimensional cutting of the calico fabric, I used a marking pen to mark the key structural lines and stitching lines (such as side seams, waistlines, Dart lines, etc.) at the clearly defined areas.

This approach allowed for better control over the exaggerated volume and helped simulate the final look before pattern cutting.

This experiment explores the use of soft volume through cotton sculpting on the mannequin. Breaking away from rigid structures and investigate exaggerated hip silhouettes.

Subsequently, remove the calico fabric from the manstand and lay it flat according to the marked structural lines. After ironing these fabric pieces flat, I took them as the basis of the initial paper pattern and depicted their Outlines through tracing paper to form a flat paper pattern.



•Toile Fitting



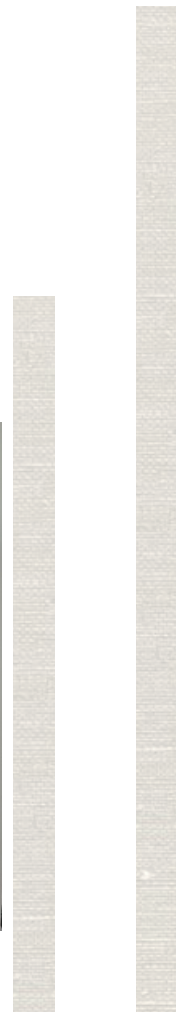
Front



Side

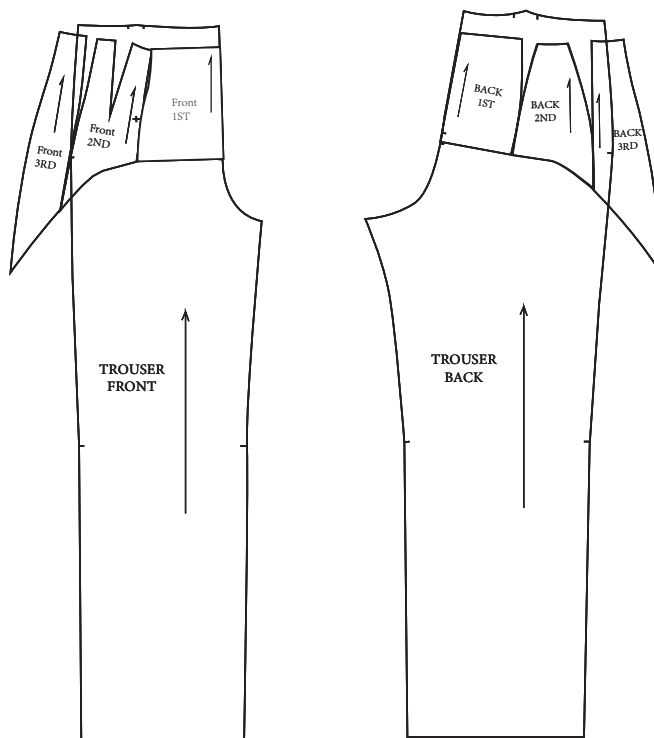


Back



•Trousler Legs

Assemble the bottoms of the outline plates together. Align along the CF line and CB line of the front and back pieces of the trousers prototype.



The bottom of trousers:

I measure the bottom length of each front and back piece.

Front:23.87cm. Back: 25.9cm

The width of the pant legs in the prototype version of the trousers is too generous.

Then the hem width was then reduced. The following are the revised measurements :

Front:14.9cm. Back:17.1cm

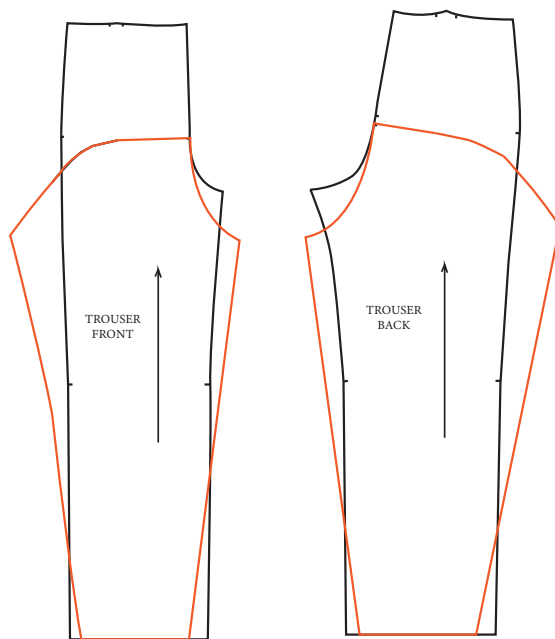
Crotch:

The design is a low crotch which looks very loose. I marked the crotch point that i want, and the measure the length and how many centimeters do I need to descend.

these are the measurements that I get:

Lower the crotch vertically by 10cm and then expand it outward by 4cm.

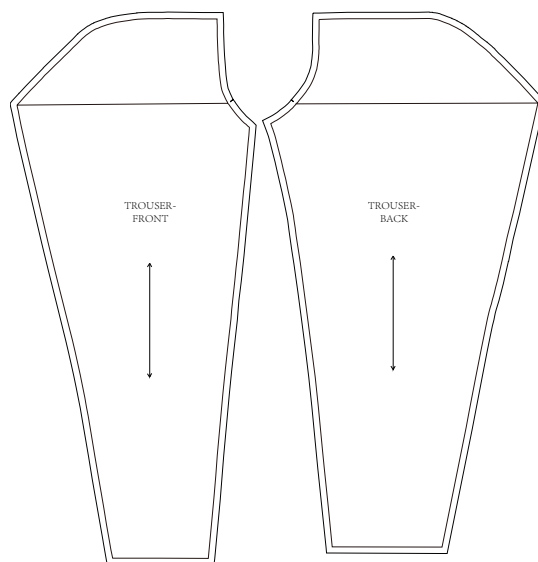
This is the position of the new crotch.



Tracing the curve line of front and back top patterns.

And then Modify the prototype version based on the data obtained from the previous measurements.

This is the modified version.



Final trouser pattern(with 1cm Seam Allowance)

·Toile Fitting



Front



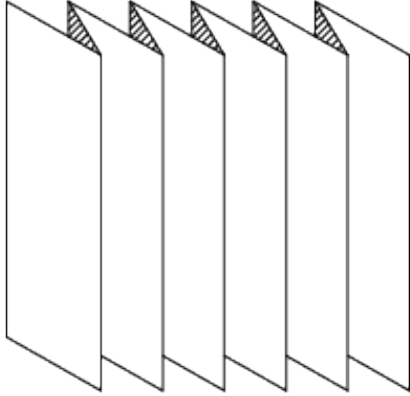
Side



Back

·Details

I use the pleated fabric on the final garment.
The pleat size range is 2.5cm



Flat Pleats Straight



Details: Trousler legs
I use Lace as binding.

·Final Garment



FRONT



SIDE



BACK

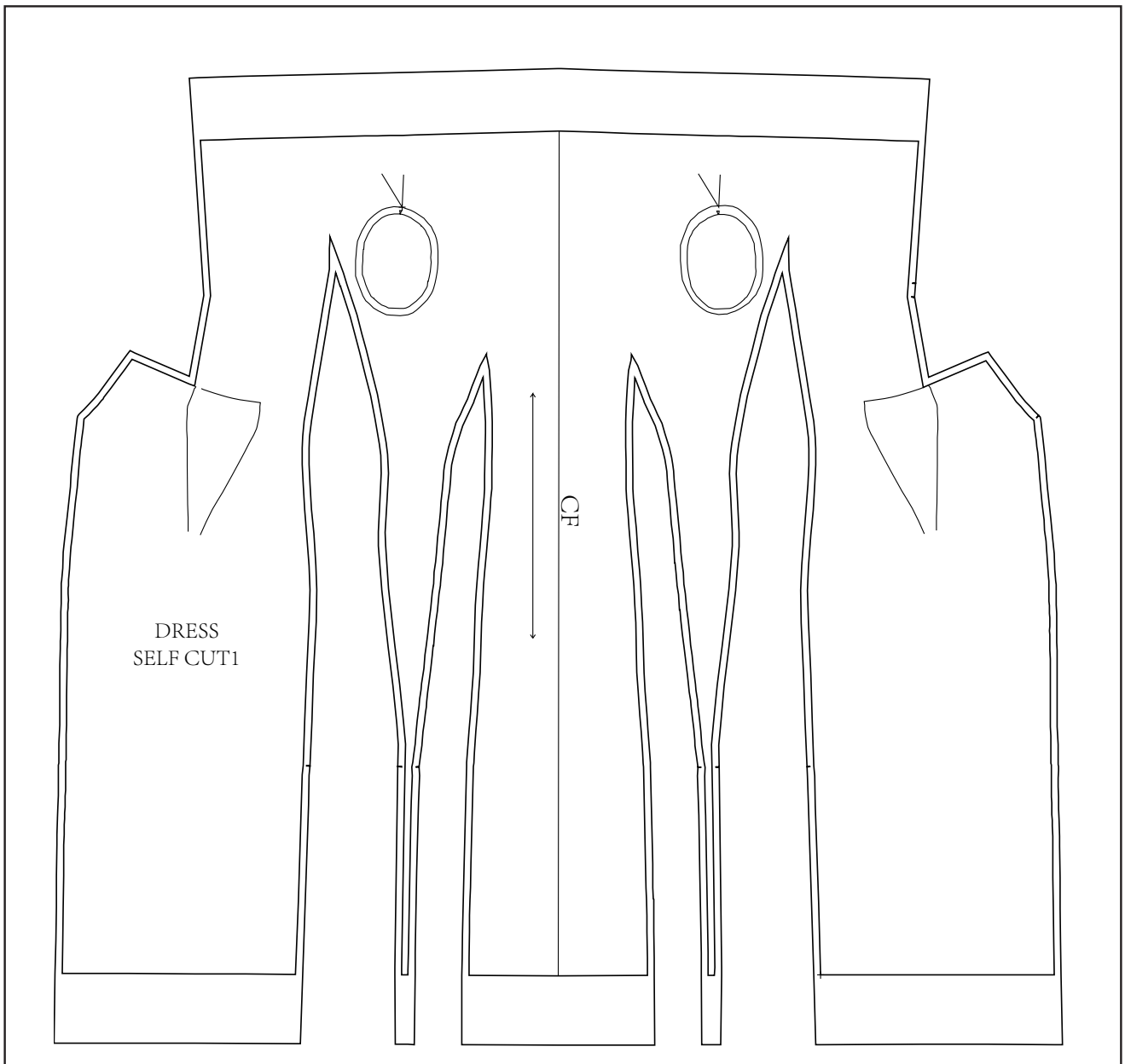
A person is shown from the waist down, wearing a black, textured, sleeveless dress with a high slit on the left side. The dress has a ribbed or pleated texture. The person is standing against a grey, textured wall. The text "OUTFIT 4" is written in a white, serif font at the bottom center of the image, with a dashed white line underneath it.

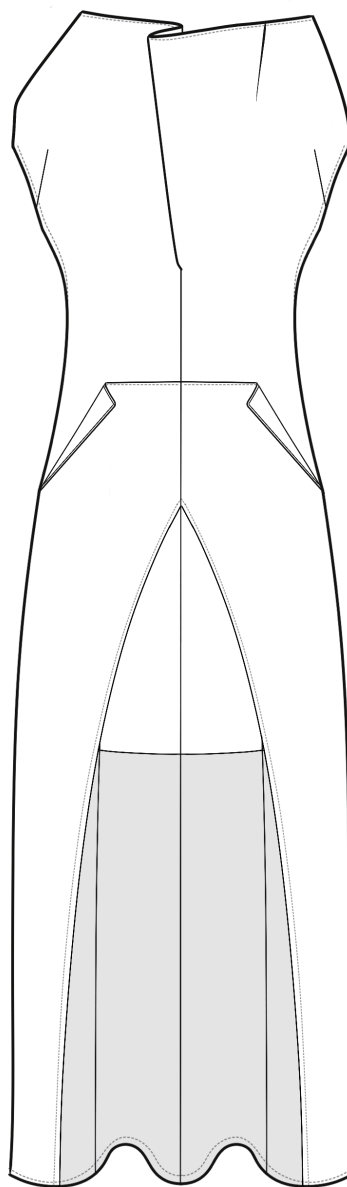
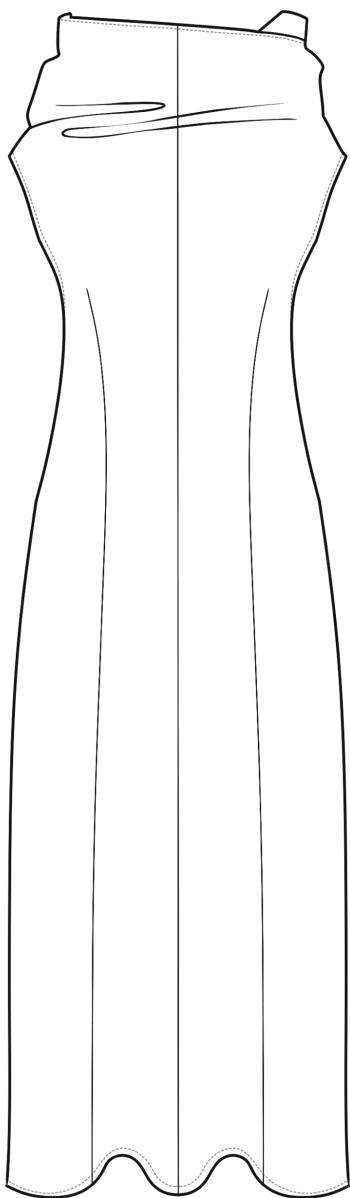
OUTFIT 4



OUTFIT 4

No8. DRESS





•Draping On The Mannequin



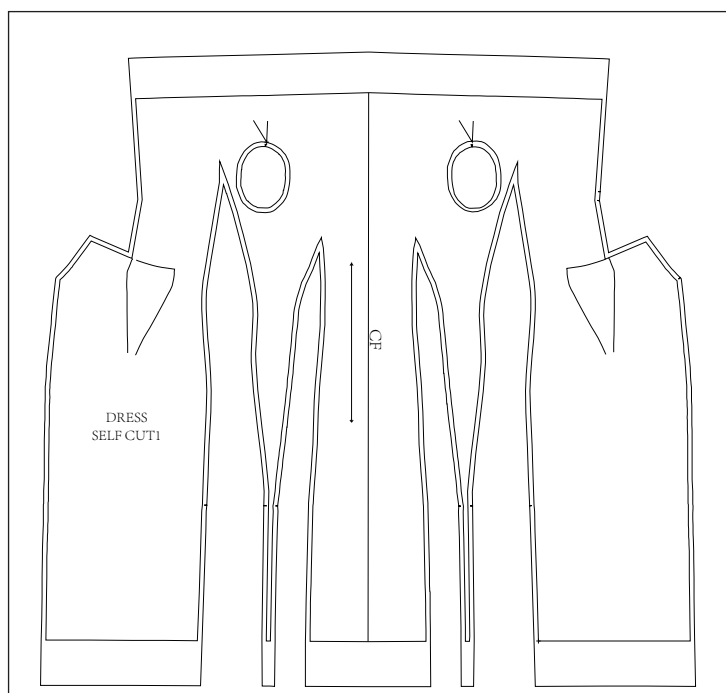
-Modify the prototype version based on the data obtained from the previous measurements. This is the modified version. I cut out a whole piece of calico that is about 150cm long and 100cm wide. Mark the center line. Then use it to Draping the CF cable on the human stage.

-This will be a one-piece dress that is completely symmetrical on both sides. After I roughly positioned the left and right sides, I began to carefully adjust the details of the left half, including the direction, length and the position of the back slit of dart.



-To support the shape of the forked part at the rear of the back. I added cotton inside for shaping as a soft support.

•Final Pattern



· Toile Fitting



Front



Back



Side



· · · Collar · · ·

The neckline design can be changed at will and can be pressed down or stood up.

The arc formed by the cutting of the fabric is supported by the internal cotton to achieve a better effect.





---Fabric Width---

The width of this fabric is 90cm.
It is not long enough, so I cut the pattern from
CF in half .



Final Fabric fitting in Half

•Details



Cotton binding at inside seam.

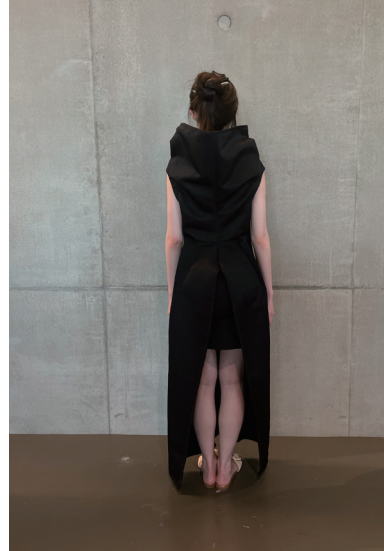


Lace binding at the outside edge.



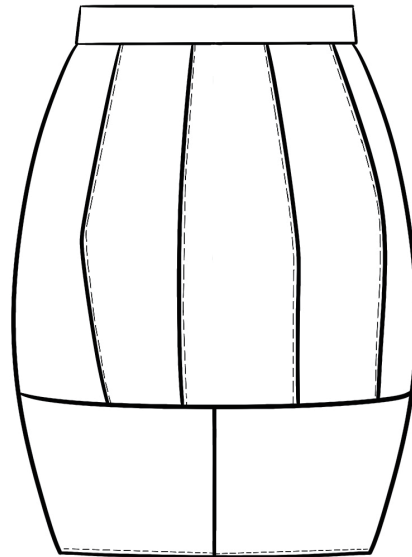
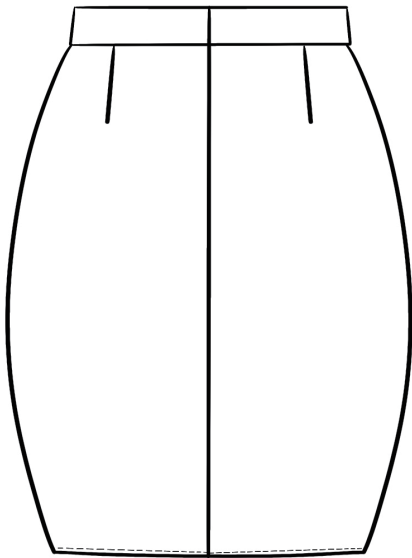
Lace binding at details.

· Final Garment





OUTFIT 4
No.9 Underskirt



· Underskirt Draping On The Mannequin

Make the support at the bottom of the skirt into a short skirt. Wrap the fabric around the cotton and create Dart to make the fabric conform to its curve.



· Toile Fitting



Back



Back



Side



·Final Garment

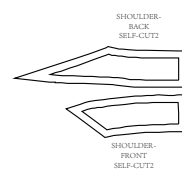
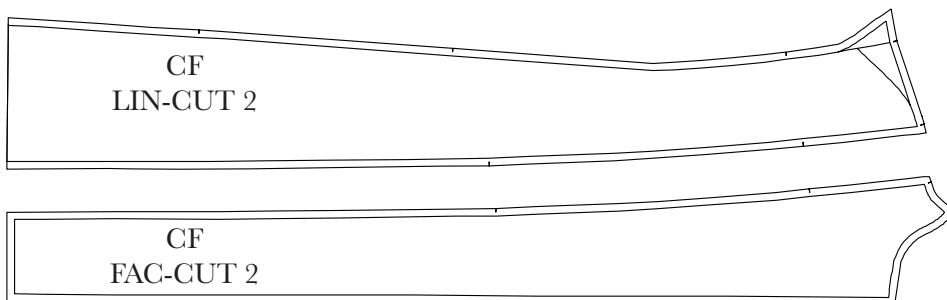
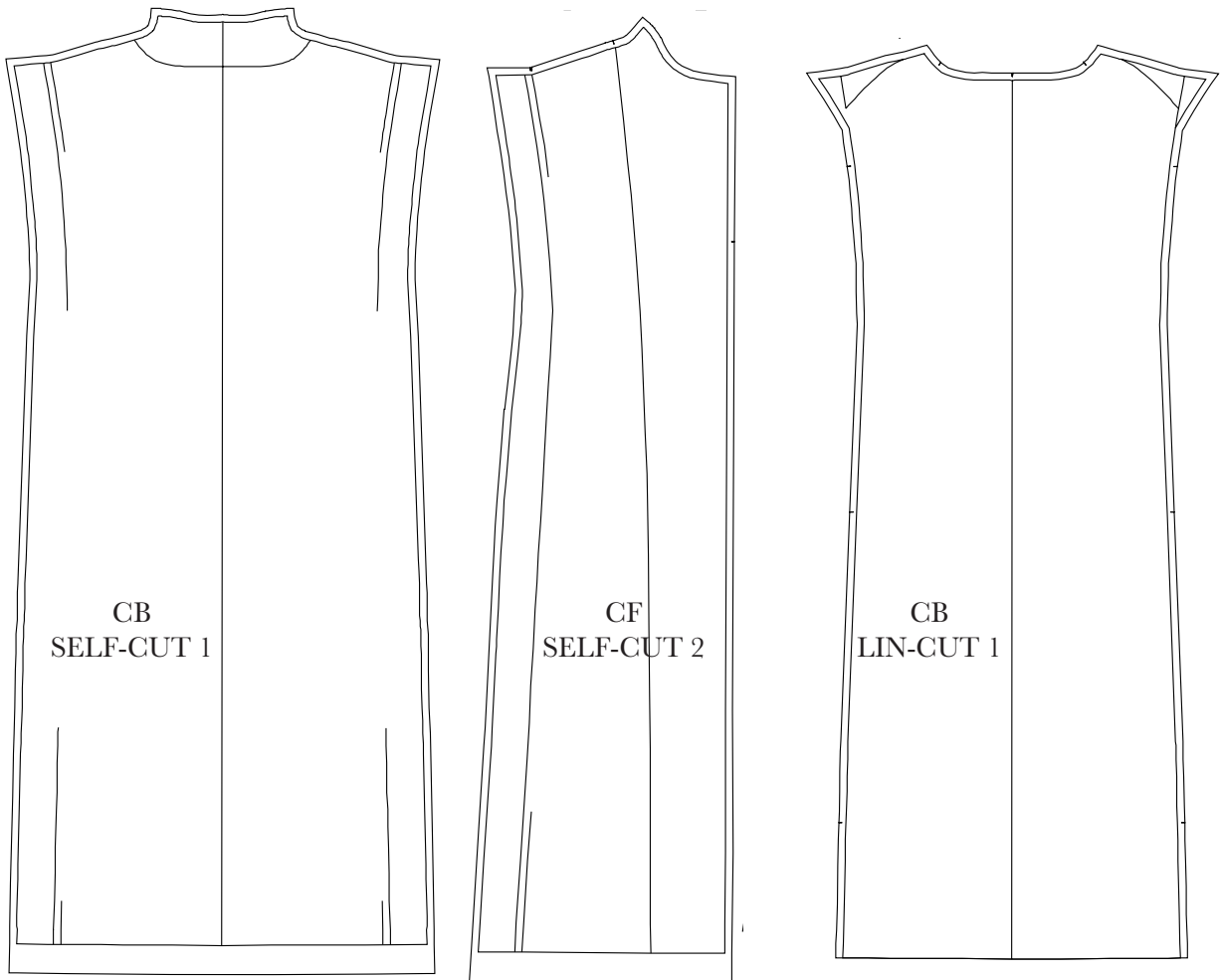


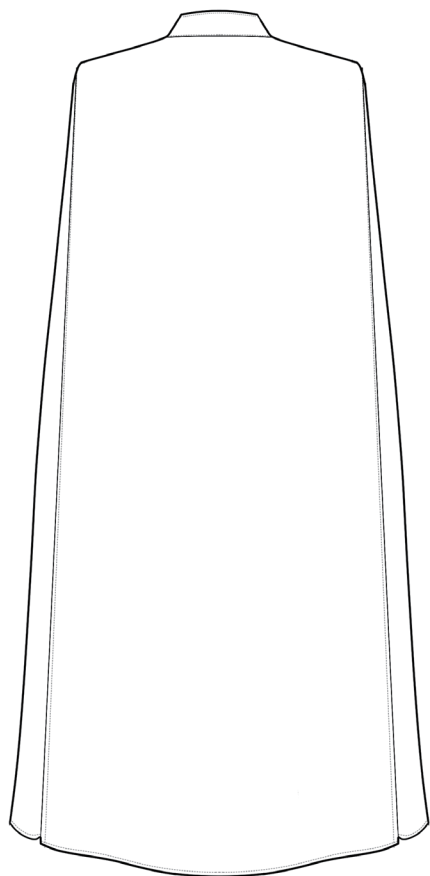
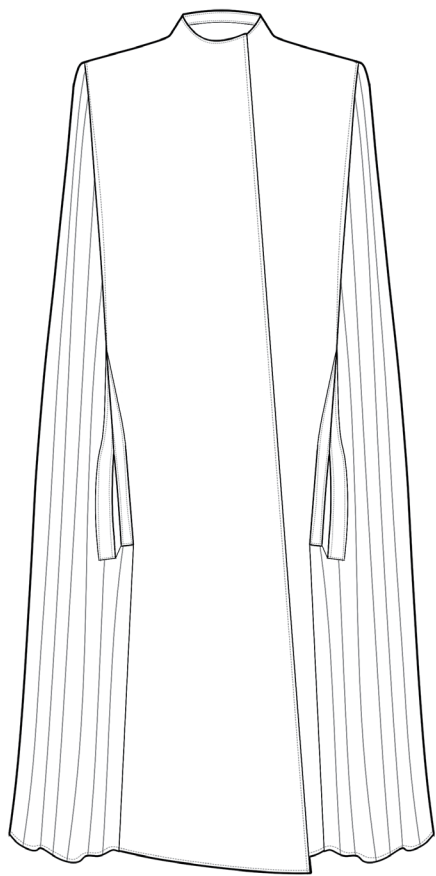
OUTFIT 5



OUTFIT 5

NO10. Coat





·Coat Draping On The Mannequin



I placed thick shoulder pads on the manstand to support the right-angled shoulder effect required by the coat. Draping out the silhouette part of the coat theme (front and back pieces).



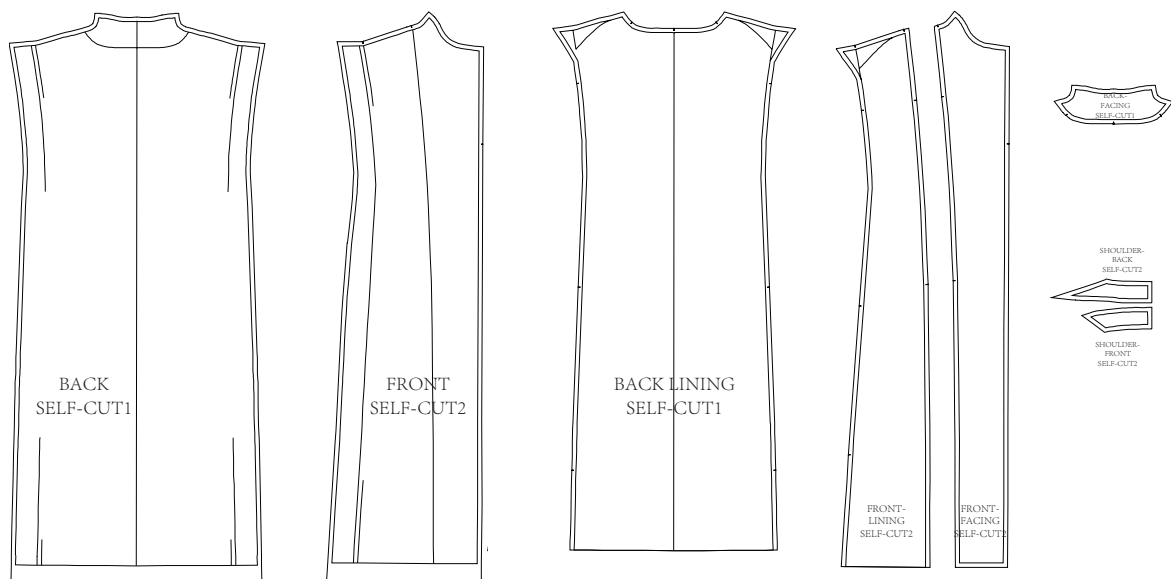
An experiment on the side panels of a coat. A complete curved fabric connects the pleated side fabric.



·Toile Fitting



·Final Pattern



• Final Garment



3cm thick shoulderpads inside



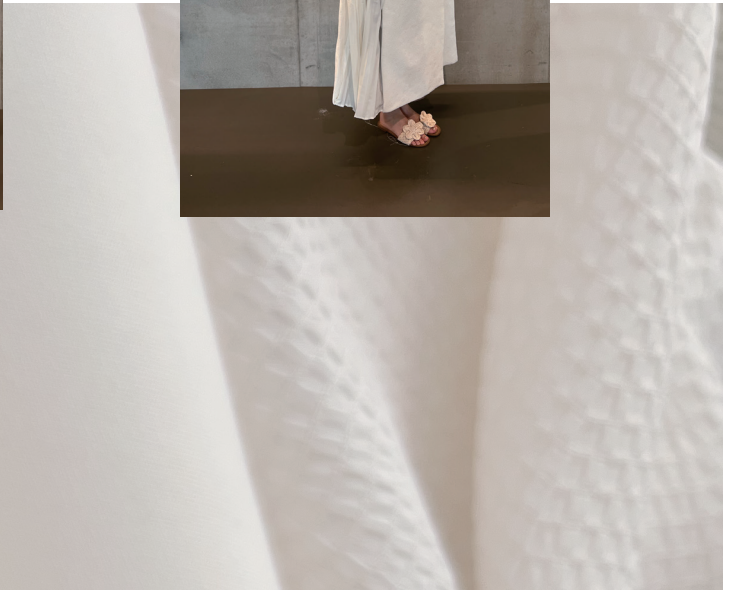
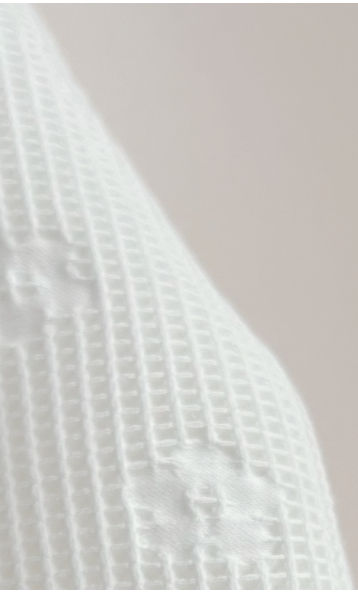
A pocket shape open on the side pannal.



FRONT



SIDE



SIDE

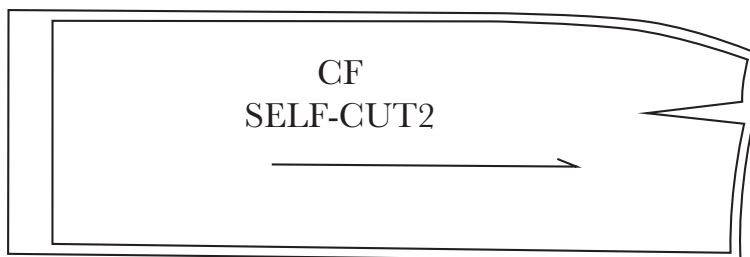
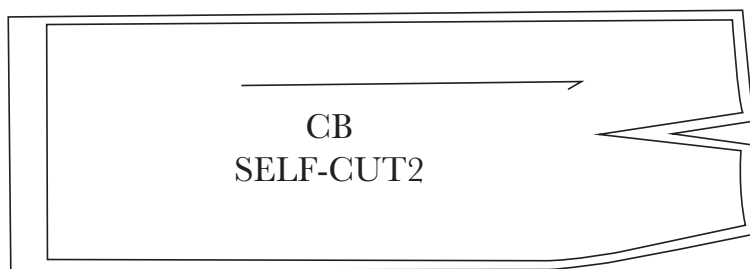
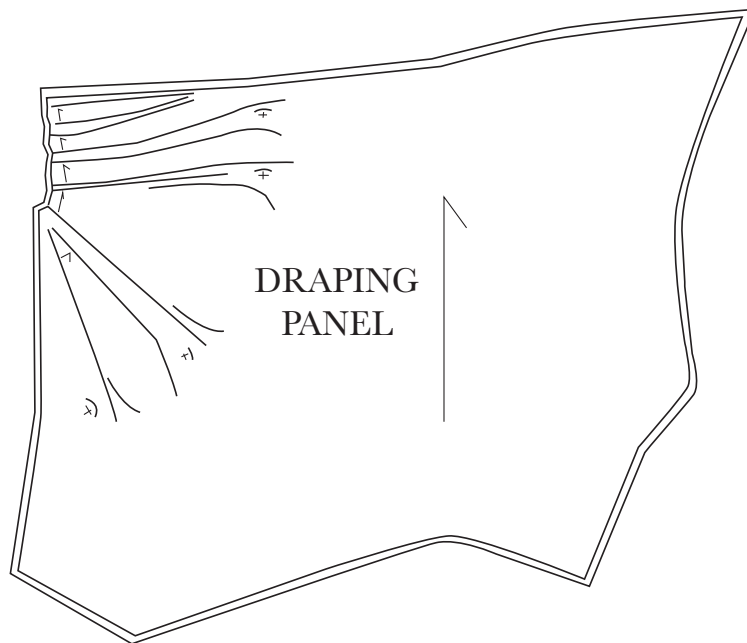


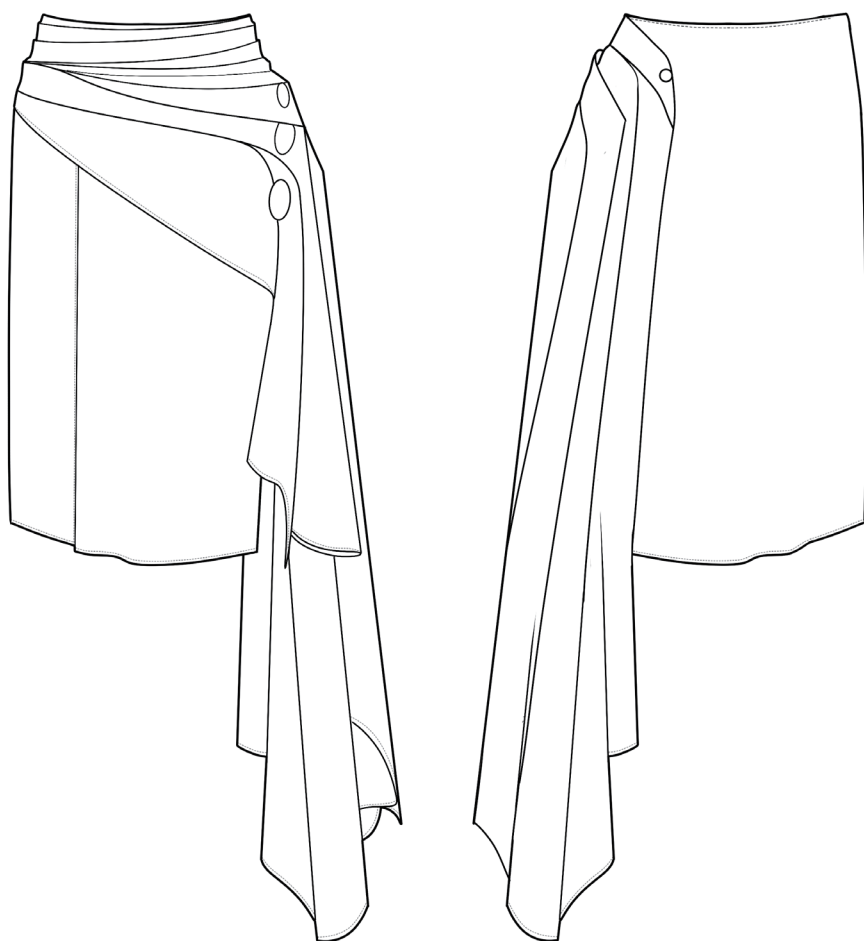
BACK



OUTFIT 5

No11. Dress





· Dress Draping On The Mannequin



-Use a thick weight fabric to drape on the mannequin.

-Pleatng Details:
The pleats are fixed by the seam.



Marking each pleat on the fabric.

I use a mark pen to mark every single pleat on the Fabric, and also the fold line. When I spread the fabric flat, I could clearly see the structure of each line

·Toile Fitting



Front



Side



Back

·Final Garment



SIDE



FRONT



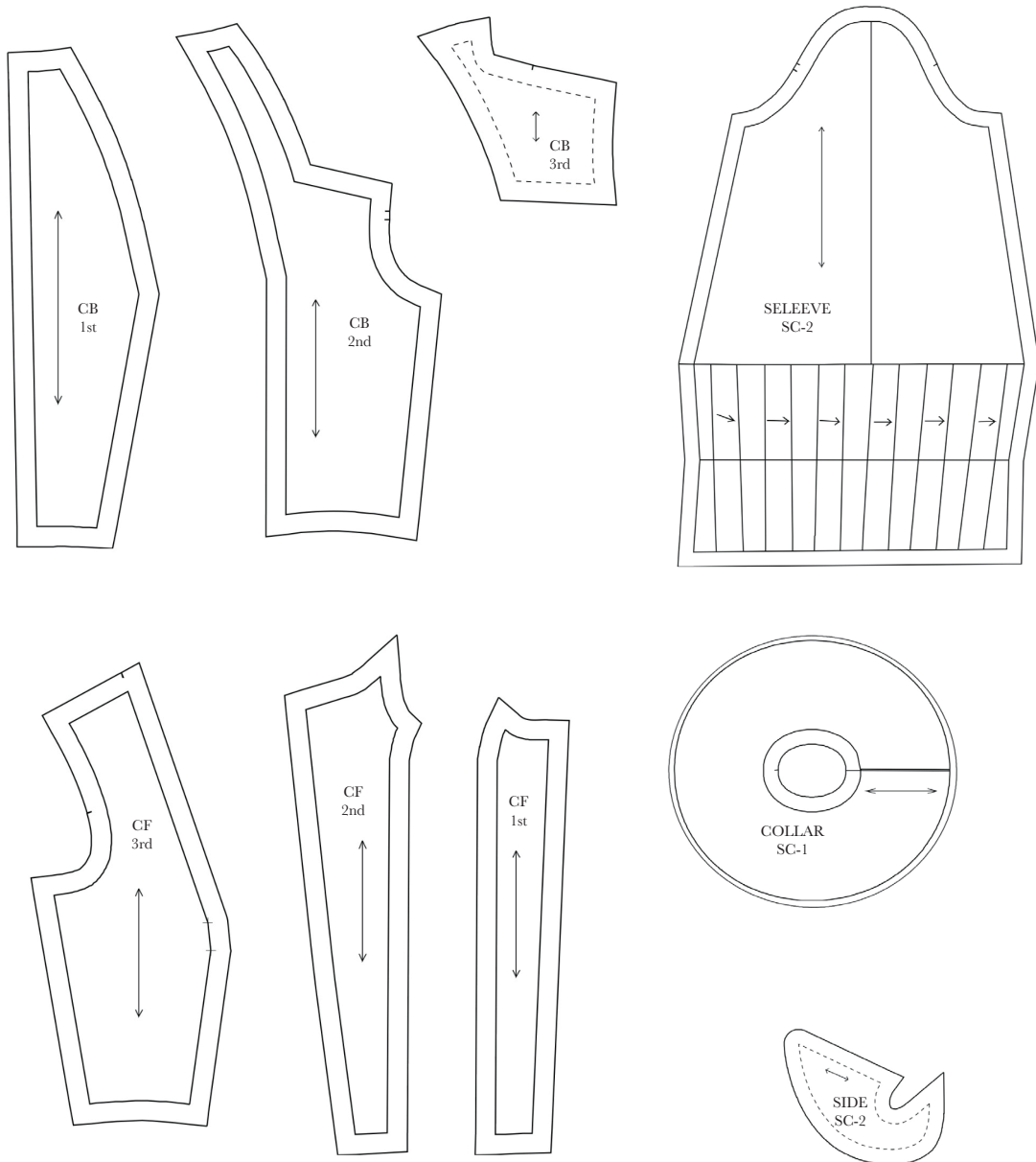
BACK

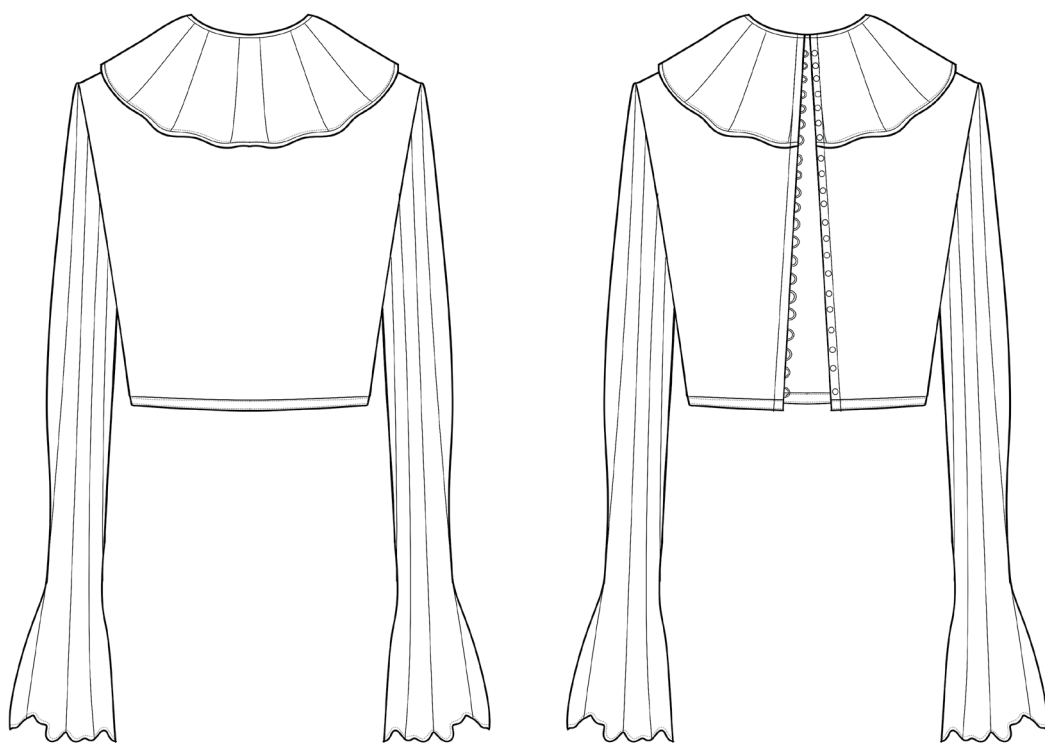




OUTFIT 5

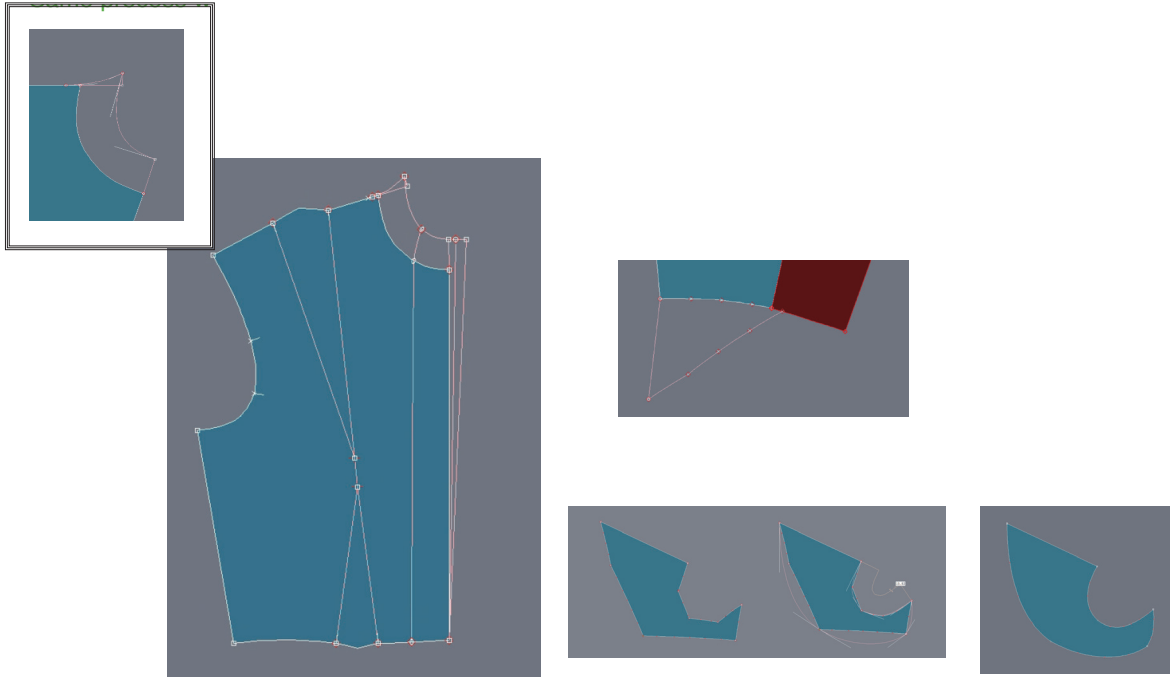
No12. Top





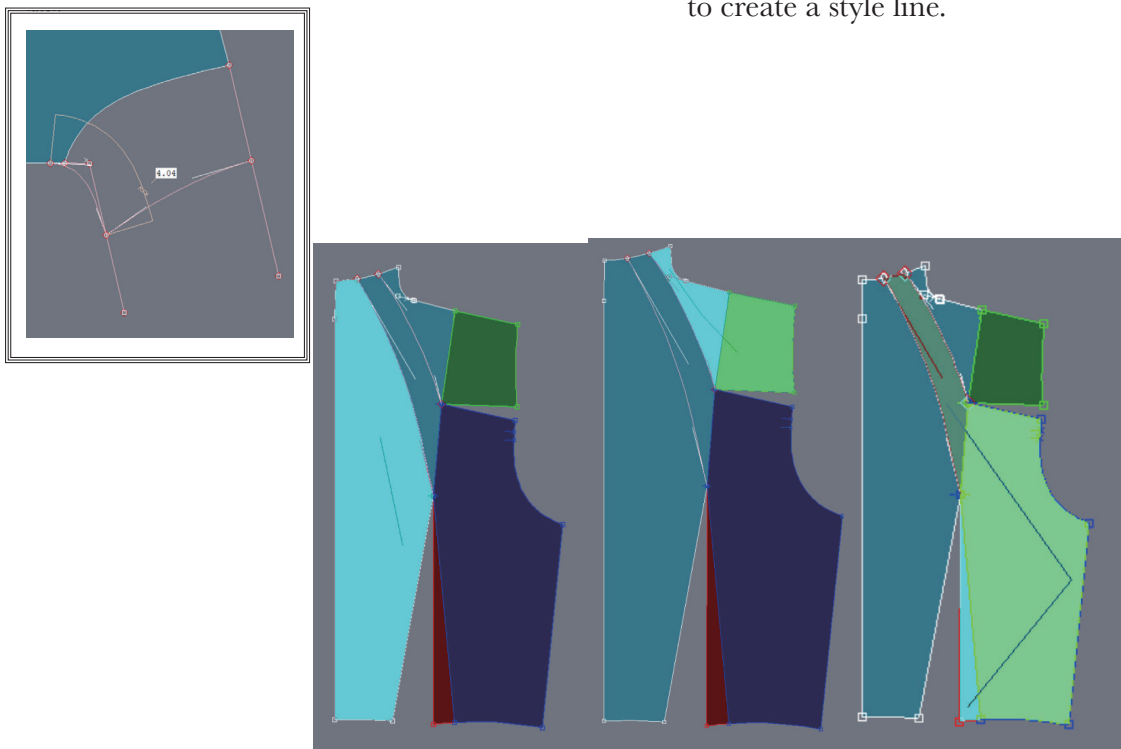


FRONT:



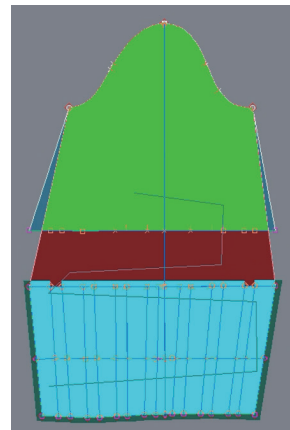
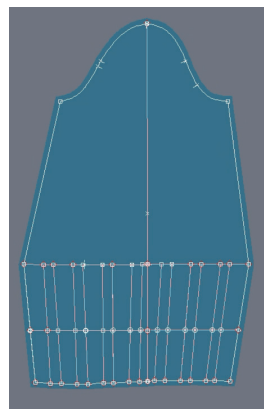
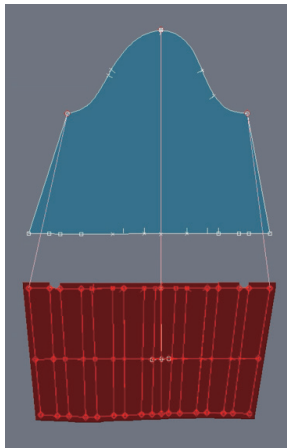
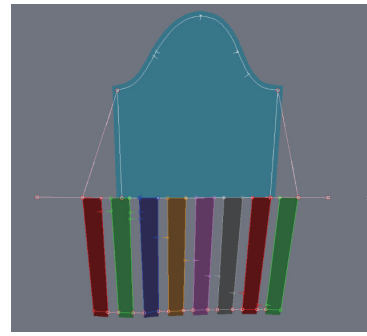
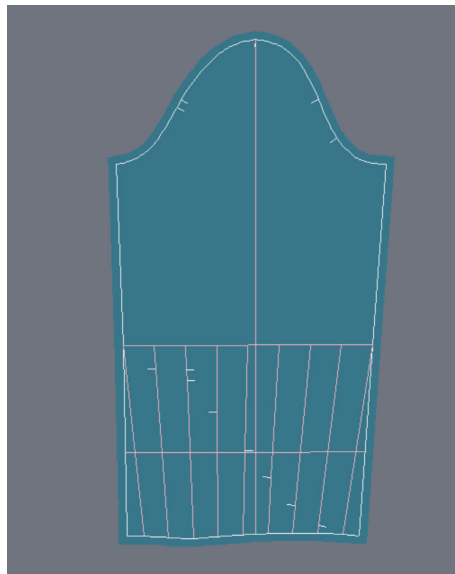
BACK:

Add a collar to the prototype version and cut to create a style line.

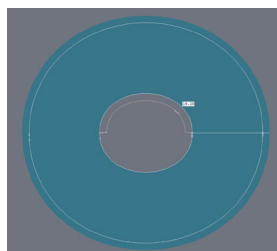
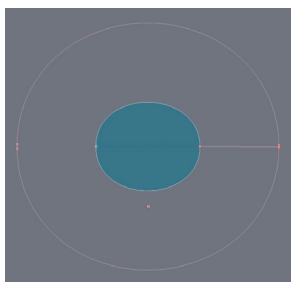


SLEEVE:

The pleats created on the extended sleeves. The width of the pleat is 3cm.

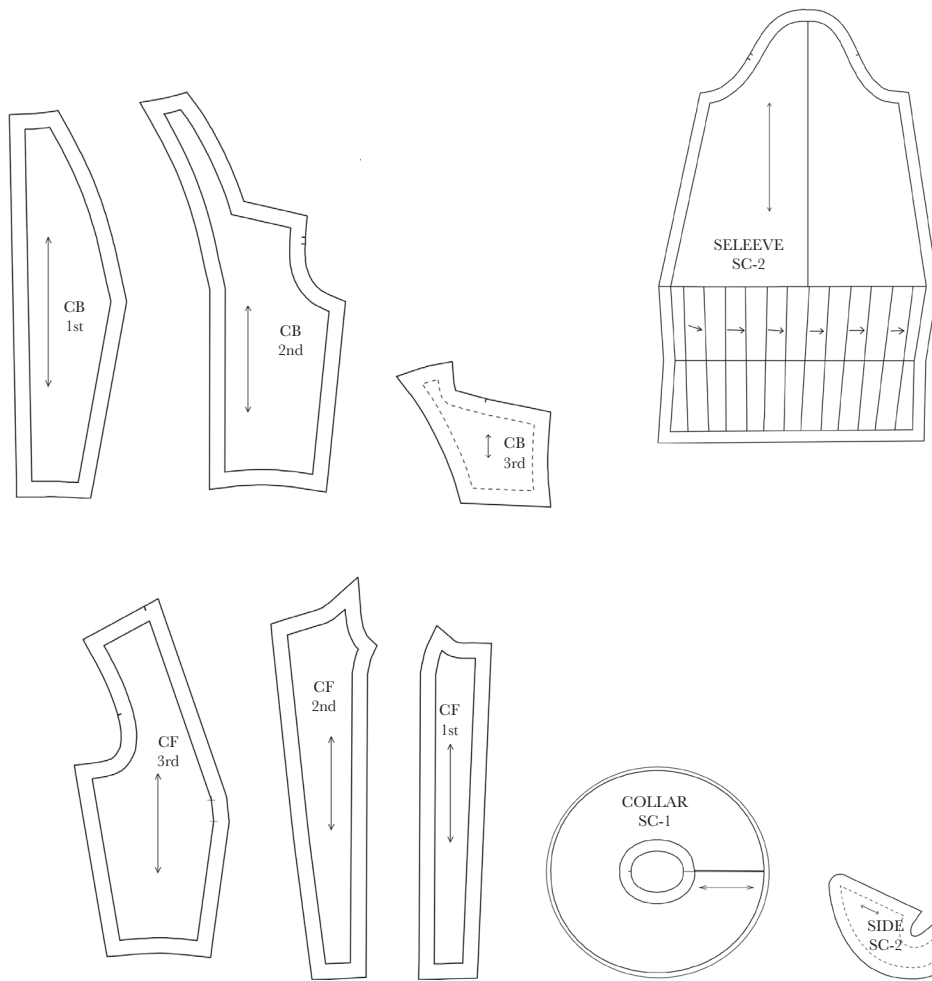


COLLAR:



Make sure that the dimension of the collar is 2cm longer than the collar circumference of the garment (include SA).

• **Final Pattern**



• **Toile Fitting**



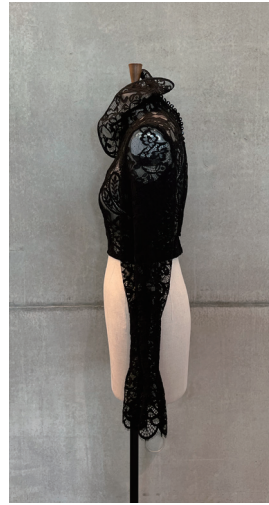
FRONT

SIDE

BACK

SIDE

· **Final Garment**



· **Details**



Button Loop

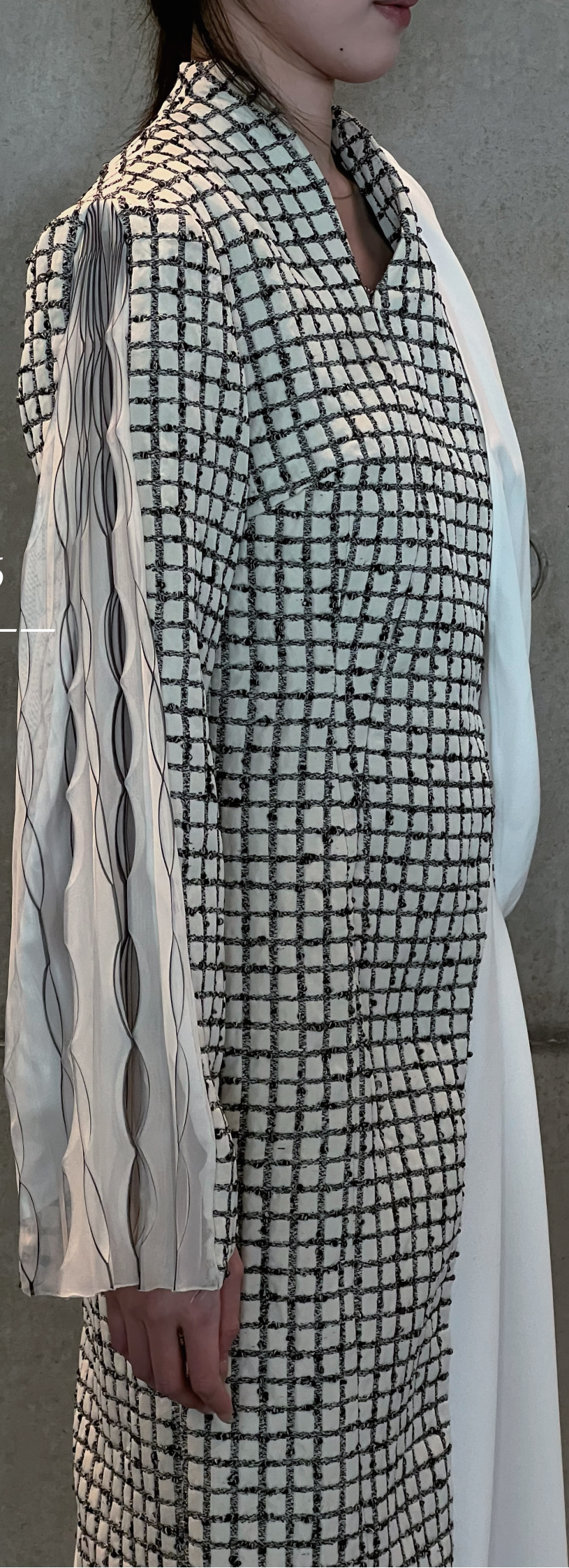


Bottom Pleate



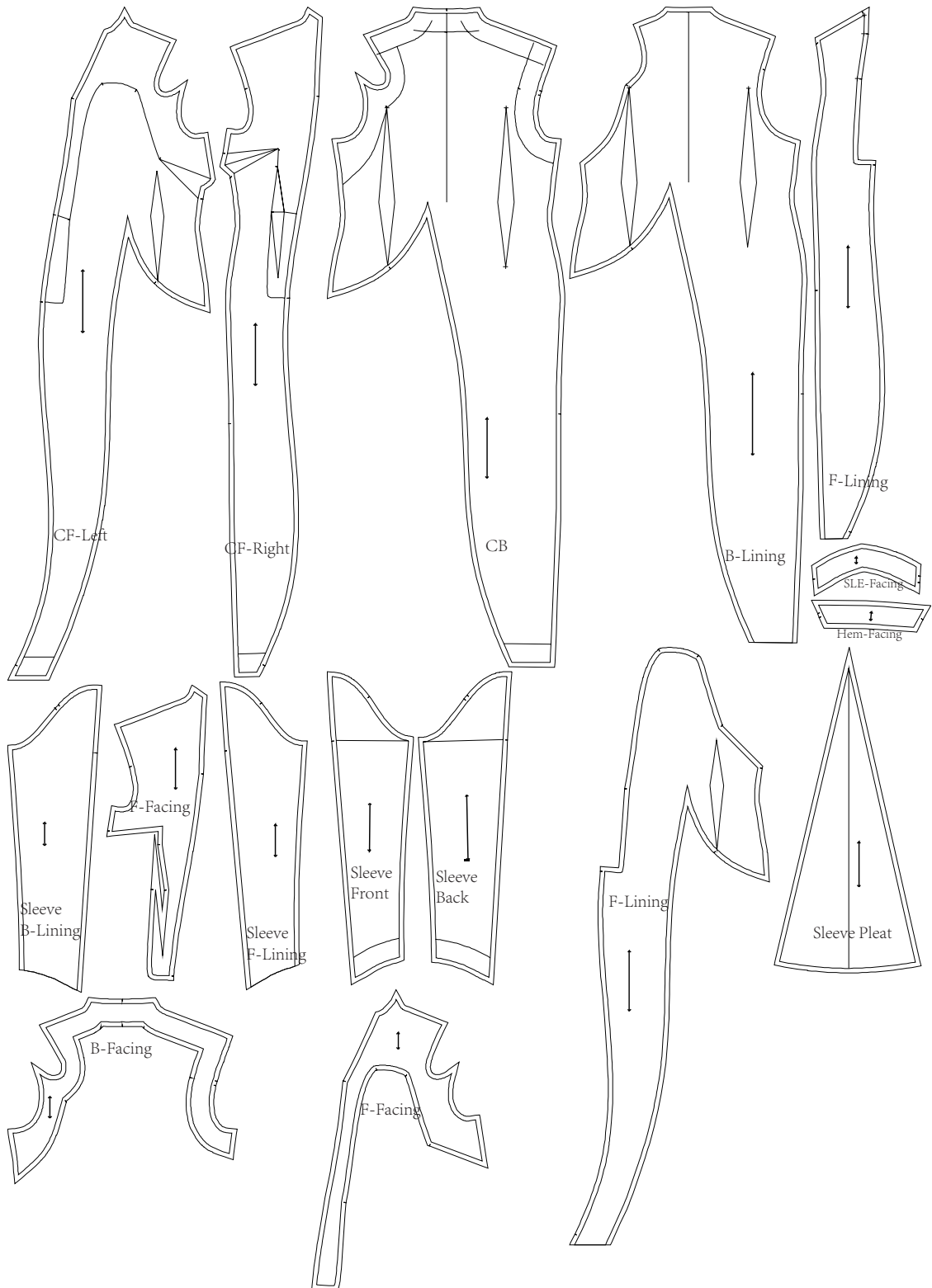
Sleeve

OUTFIT 6



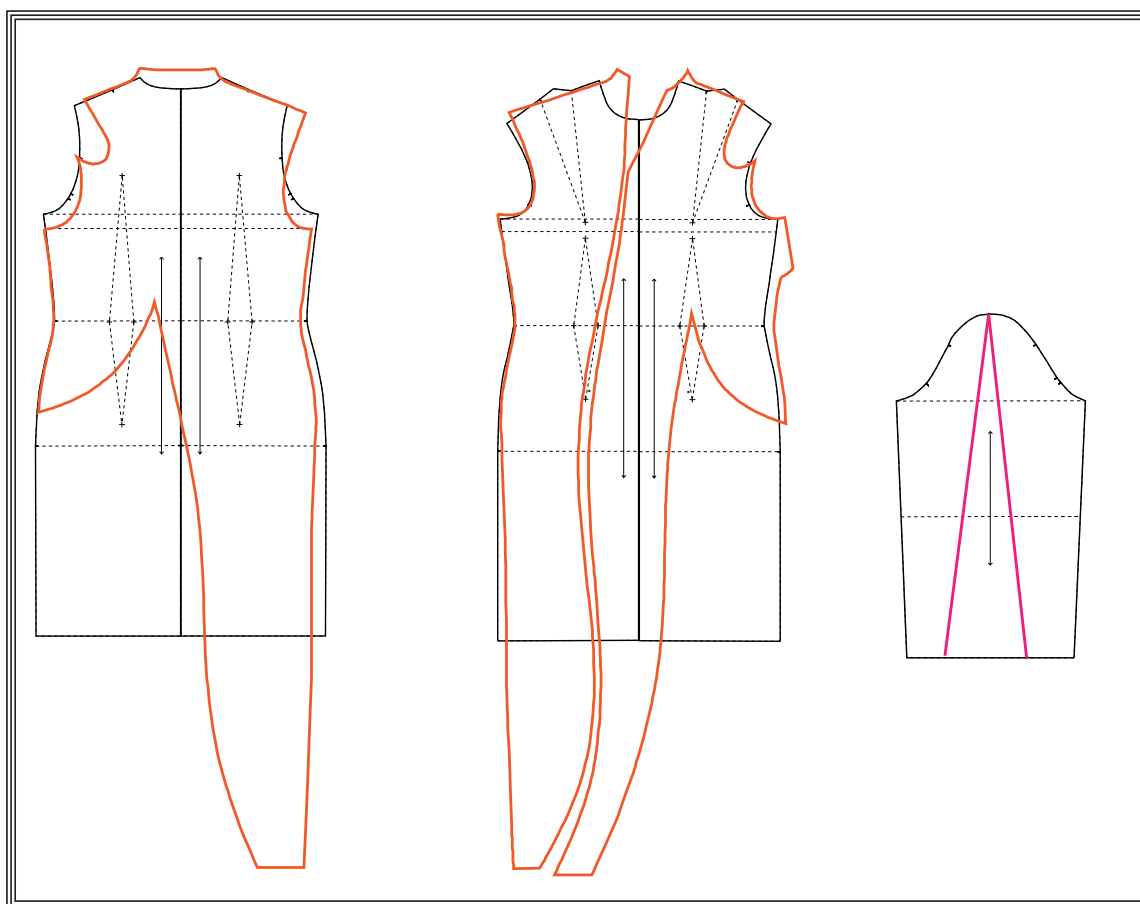
OUTFIT 6

No13. Top





· Pattern Editing



Based on the prototype of the dress, I created the basic silhouette according to the design drawing. Then I cut the template along the orange lines and placed it on the stand to re-cut and determine the position of the new Dart, as well as the details of the collar, the styling lines and the fit of the garment body. This is a very important step for re-correction.

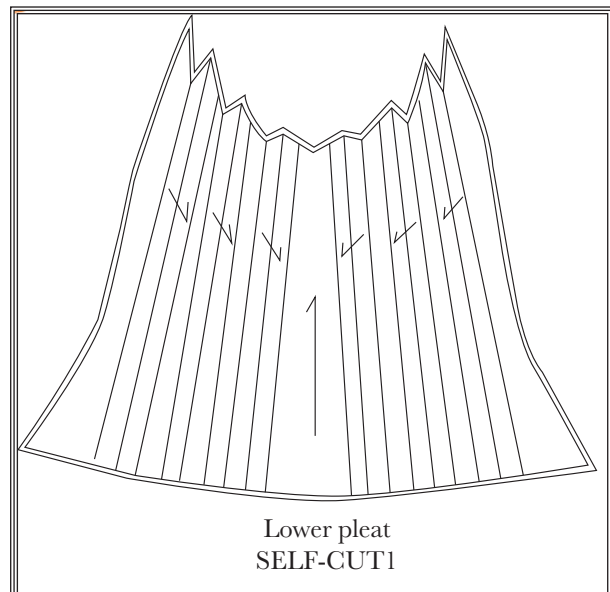
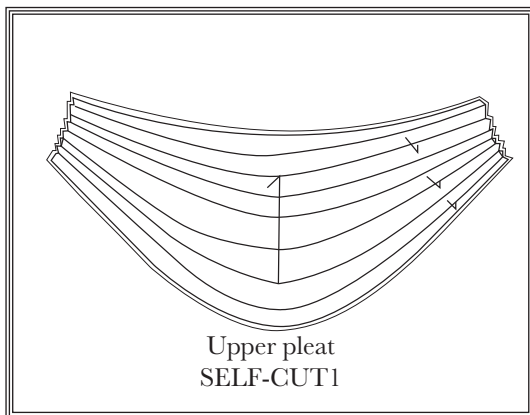


• Draping & Toile Fit

Use fabrics with a drape effect and draping them onto the sample garments of the main part.



Tracing the pannal out as pattern.



· Final Garment

