



**Reproducing
Archival
Garments:**

**Object-Based Analysis,
Finishing Innovation and
Scalable Grading**

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1. Introduction

1.1. Introduction

Historical garments preserved in museums are admired as cultural treasures, yet they are often distant from lived experience. (Figure 1.1-1) Their silhouettes, materials and finishing details prompt the question of how they might look and feel when worn. My own interest began with this curiosity, which aligns with a wider cultural trend: communities on social media celebrate vintage and reproduction dress, sometimes integrating historic styles into daily wear. These practices show that garments can hold meaning not only as display objects but also as references for education, creativity and contemporary design.

Reproducing archival garments therefore carries both cultural and practical value. In museums, replicas can support learning by offering a tactile way to understand fashion history. In practice, they allow the recovery of construction methods and finishing techniques that are otherwise difficult to access. (Figure 1.1-3) Scholars emphasise that direct engagement with objects provides insights unavailable through images or texts (Mida and Kim, 2015; Marcketti et al., 2019). My professional experience at MAES London¹ (Figure 1.1-2) has further shaped this research direction, as I observed how garments move through sample making, grading, and finishing to achieve reproducible outcomes for clients. (Appendix A)

The aim of this project is to explore how one selected archival garment can be systematically reproduced for scalable production. It seeks to document its construction and finishing, to test adaptations that balance historical accuracy with durability, and to establish grading logic that enables reproduction in standard adult sizes representative of the population today. The project will combine object-based analysis with practice-led experimentation, producing both digital and physical replicas to verify the process.

To support this investigation, the objectives are: first, to conduct detailed analysis of the garment; second, to trial innovative and feasible finishing methods; third, to develop scalable grading strategies; and fourth, to evaluate outcomes through replica making. A checklist tool will also be created as a supporting output, offering structured guidance for museums, educators and practitioners to replicate archival garments. In doing so, the research not only addresses the question of how to reproduce garments from the past, but also demonstrates their continuing relevance for present and future contexts.

¹ MAES London operates as a luxury manufacturing partner providing pattern, sampling and production services for UK and international design labels.



Figure 1.1-1. 19 Sept. Historical Garment: Marie Antoinette Style. Victoria & Albert Museum (2025) [Photograph]
Available at: <https://www.forbes.com/sites/laiafarrangraves/2025/09/19/marie-antoinette-style-at-the-va-the-queen-who-still-defines-luxury/> (Accessed: 17 October 2025)



Figure 1.1-2. MAES London Studio. Sheng, T. (2025) [Photograph].



Figure 1.1-3. V&A, Bags Inside & Out, Purple Dress. Sheng, T. (2025) [Photograph].

1.2. Aims and Objectives

1.2.1. Aims

The aim of this project was to establish a clear and reproducible process for turning an archival garment into a replica that is accurate, durable and adaptable to contemporary adult sizing.

1.2.2. Objectives

To achieve this aim, the project set out to:

- Analyse the chosen garment through object-based methods, documenting its construction, silhouette and finishing details.
- Experiment with different finishing techniques to compare historical authenticity with modern durability.
- Develop scalable grading strategies that translate a bespoke garment into standard adult sizes.
- Produce both digital and physical replicas to test the accuracy and feasibility of the process.

2. Literature Review

2.1. Introduction

Research into archival garment reproduction required engagement with scholarship across museum studies, finishing and construction, and anthropometry and grading. These fields provided valuable foundations but also presented unresolved tensions. Museum literature highlighted debates over the value of objects in a digital age, studies of finishing and reproduction raised questions about balancing authenticity with practicality, and sizing research revealed the difficulties of applying modern standards to bespoke garments of the past. Reviewing this work not only demonstrated the current state of knowledge but also identified critical gaps that justified the focus of the project.

2.2. Literature Review

2.2.1. Museum and Material Culture

The centrality of objects in museums had long been contested. Pearce (1992) argued that artefacts embodied cultural evidence that texts or images could not fully substitute, thus legitimising the museum's traditional role as custodian of objects. By contrast, Palmer (2008) suggested that digitisation challenged this authority, proposing that high-quality surrogates might fulfil educational purposes. But Palmer's argument arguably underestimated the sensory and affective qualities of clothing, which Dudley (2010) later positioned as central to visitor experience. (Figure 2.2.1-1) Lan and Liu (2023) strengthened this point by showing that embodied encounters with dress in heritage spaces generated forms of cultural memory that digital platforms could not replicate.

However, a consistent limitation within this literature was its curatorial orientation, most debates were framed around audience access or institutional practice, rather than around how replicas could extend engagement. Stanfield (2005) highlighted the technical requirements of preservation that restricted handling, while Marcketti et al. (2019) demonstrated that tactility was indispensable in teaching. These insights pointed to a contradiction: museums needed to protect fragile objects yet still facilitate meaningful access. (Figure 2.2.1-2) The literature was therefore useful in framing the value of replicas, but it lacked systematic discussion of how reproduction might resolve these tensions. This gap justified the current project's focus on making replicas that preserved authenticity while enabling wider experiential access.



Figure 2.2.1-1. V&A Digital Interactive Screen. Sheng, T. (2023) [Photograph]



Figure 2.2.1-2. Half Scaled Dress Replica, LCF Sampled: Exhibiting Fashion tour. Sheng, T. (2024) [Photograph].

2.2.2. Finishing and Construction Reproduction

The technical literature on finishing offered important but partial insights. Tozer (2005) explained how fibre properties determined fabric behaviour, but his account assumed a design context rather than heritage replication. Wilcox (2008) focused on mounting and conservation, offering practical advice for stabilising garments for display, but again her scope excluded questions of wearability or mass reproduction. These works were credible but narrow, indicating a disciplinary separation between conservation and fashion production.

Contemporary studies of material blends and sustainable fabrics addressed durability, suggesting ways to extend garment lifespans, such as nylon–cotton composites. These works prioritised functional resilience over cultural fidelity, meaning they risked producing replicas that were technically strong but historically inauthentic. The literature therefore raised a critical dilemma that should replicas be “faithful copies” that replicated fragile historic methods, or “functional reinterpretations” adapted for longevity?

Professional practice illustrated the stakes of this debate. Fine hand-finishing methods (Figure 2.2.2-1), such as intricate corsetry, were associated with exclusivity, whereas industrial overlock techniques (Figure 2.2.2-2) were accepted as “good enough” for commercial use. This binary was significant for reproduction: strictly historical finishes enhanced authenticity but risked fragility, while adapted finishes increased durability but could compromise scholarly integrity. Few academic studies had interrogated this trade-off directly, suggesting a gap where practice-led testing could contribute. For this project, finishing was not simply a technical step but a methodological question about authenticity, value and audience expectation.



Figure 2.2.2-1. Dior 1950s Dress Construction.
Shiao 裁缝铺 (2025). [screenshot]
Available at: <http://xhslink.com/o/2oRLBBS9Jal>
(Accessed: 2 December 2025).



Figure 2.2.2-2. Modern Jersey Dress.
Sheng, T. (2025) [Photograph].

2.2.3. Anthropometry, Sizing and Grading

The literature on sizing and grading provided systematic technical knowledge but revealed limited engagement with historical garments. Ashdown (2007) described the development of modern sizing systems based on anthropometric surveys, while Bye (2008) showed how measurements shaped consumer experience. (Figure 2.2.3-1,2)

Industrial literature, such as Shoben's *Grading for the Fashion Industry* (3rd edn, 2004), continues to promote a more anatomically responsive grading logic. Rather than uniformly applying grade increments across all panels, Shoben distributes growth asymmetrically, allocating greater allowance to front panels relative to rear panels, in alignment with body curvature and pattern shaping. This refined logic offers a more flexible and sensitive model for reproducing non-standard historical silhouettes.

These texts established grading as a technical process underpinned by efficiency and statistical logic. However, the application of these methods to archival garments remained problematic.

The second edition of *Anthropometry, Apparel Sizing and Design* (Yu et al., 2014) consolidated global datasets and algorithmic models, showing how technology could generate precise size ranges. These models assumed standardised bodies and contemporary silhouettes. Historical garments, by contrast, were bespoke, asymmetrical and often followed proportion systems unrelated to modern anthropometry. Applying modern grading uncritically risked distorting their stylistic character.

This mismatch represented both a strength and weakness of the existing literature. On one hand, anthropometry offered robust data that made grading scalable. On the other hand, its assumptions of uniformity ignored cultural and historical variability. No significant study had yet reconciled these perspectives, leaving a gap for projects that combined industrial logic with heritage sensitivity. This project therefore aimed to contribute by establishing grading methods that respected both historical cut and contemporary reproducibility.

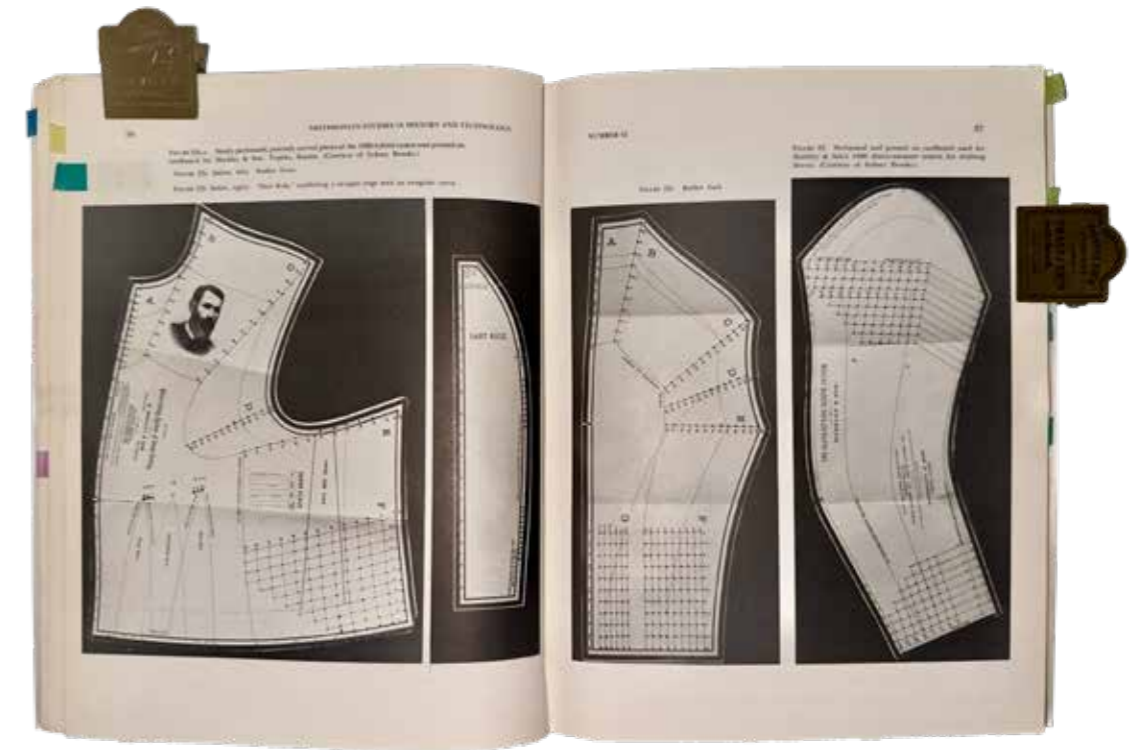


Figure 2.2.3-1. 1890 Hybrid System Tool, Cutting a Fashion Fit, p36-37. Sheng, T. (2025) [Photograph].

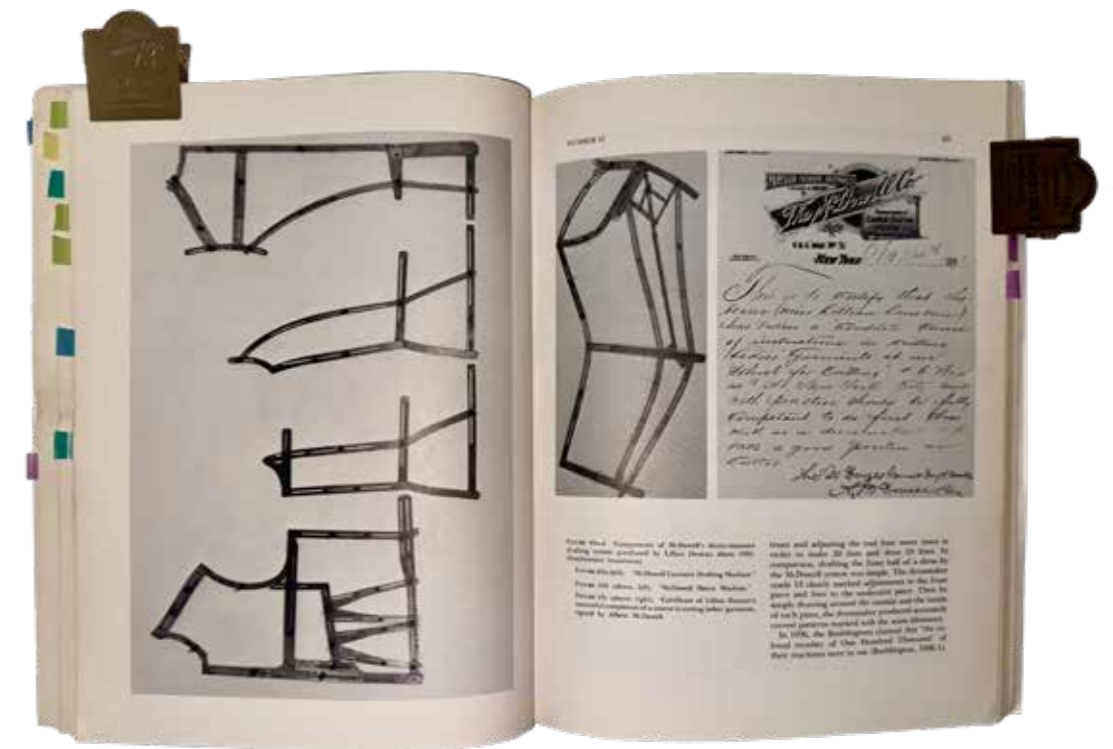


Figure 2.2.3-2. 1891 McDowell Garment Drafting Machine, Cutting a Fashion Fit, p64-65. Sheng, T. (2025) [Photograph].

2.3. Conclusion

The literature collectively demonstrated the complexity of reproducing archival garments. Museum studies underscored the value of material garments but overlooked how replicas could extend engagement. Research into finishing illuminated technical choices but failed to critically examine the trade-off between authenticity and practicality. Studies of sizing and anthropometry provided robust systems for standardisation but struggled to adapt to the bespoke logic of historical garments. These gaps were not minor absences but structural limitations in each field, creating space for research that integrated curatorial, technical and industrial perspectives. By critically analysing this body of work, the review confirmed the originality of the project's aims, to test how reproduction could balance authenticity with feasibility, and to establish a process for scaling archival garments into standard adult sizes for contemporary relevance.



Figure 2.3. Comme des Garçons, Ensemble, SS 2015,
Virtual Fashion Archive (2025) [photograph]

Available at:<https://virtualfashionarchive.com/garments/?id=comme-des-garcons-hood-cape-ss2015>
(Accessed: 1 December 2025)

3. Methodology and Methods

3.1. Methodology

This project followed a practice-led research approach, where making is used as a way to explore and generate knowledge. As Smith and Dean (2009) explain, practice-led research sees creative work as a process that produces understanding through reflection and experimentation. Candy (2006) also notes that it is research through practice, not just about practice, meaning the act of making itself becomes the main form of inquiry.

Unlike practice-based research, which focuses mainly on producing creative artefacts, the practice-led approach aims to build transferable knowledge that can inform future design and technical work. This is especially relevant to the reproduction of archival garments, which involves both creative interpretation and technical decision-making.

Other methods such as object-based or qualitative research can describe or analyse artefacts, but they cannot fully capture the tacit and embodied knowledge gained through making. Practice-led research therefore provides the most suitable framework for connecting historical observation with practical experimentation in this project.

3.2. Methods

Before outlining the specific methods, it was necessary to establish how they were understood and selected within this study. A review of methodological literature, particularly Inventive Methods (Lury and Wakeford, 2012), informed this understanding by proposing that methods are not fixed instruments but adaptable devices shaped through practice. This perspective aligns with the practice-led nature of the project, in which observation, pattern drafting and finishing trials evolved in response to each stage of making. Methods were therefore regarded as an active component of inquiry, enabling reflection and adjustment throughout the process.

Building on this foundation, the following sections introduce the principal methods adopted in the project—object-based and visual analysis, pattern drafting and grading, finishing experimentation, digital and physical reproduction, and checklist development—each contributing to a systematic yet flexible research framework.

3.2.1. Object-Based and Visual Analysis

The study began with detailed analysis of the archival garment. Features such as silhouette, seam placement, fabric type and finishing details were documented through measurement, photography and technical sketching. This process reflected the descriptive checklist model of The Dress Detective (Mida and Kim, 2015). The main limitation was restricted handling, which constrained the ability to observe interior construction. Triangulating sketches and photographs mitigated this issue and created a technical record that informed pattern drafting (Figure 3.2.1.).

3.2.2. Pattern Drafting and Grading

The garment was translated into a base pattern using both manual and digital drafting. Grading extended the pattern to standard adult sizes, drawing on anthropometric research (Yu et al., 2014) and industrial logic (Ashdown, 2007; Aldrich, 2008). However, modern grading systems assumed standardised proportions that often conflicted with the bespoke character of historical garments. To reduce distortion, adjustments were iteratively tested in digital form before producing physical samples. This justified grading as a methodological experiment that balanced accuracy with reproducibility.

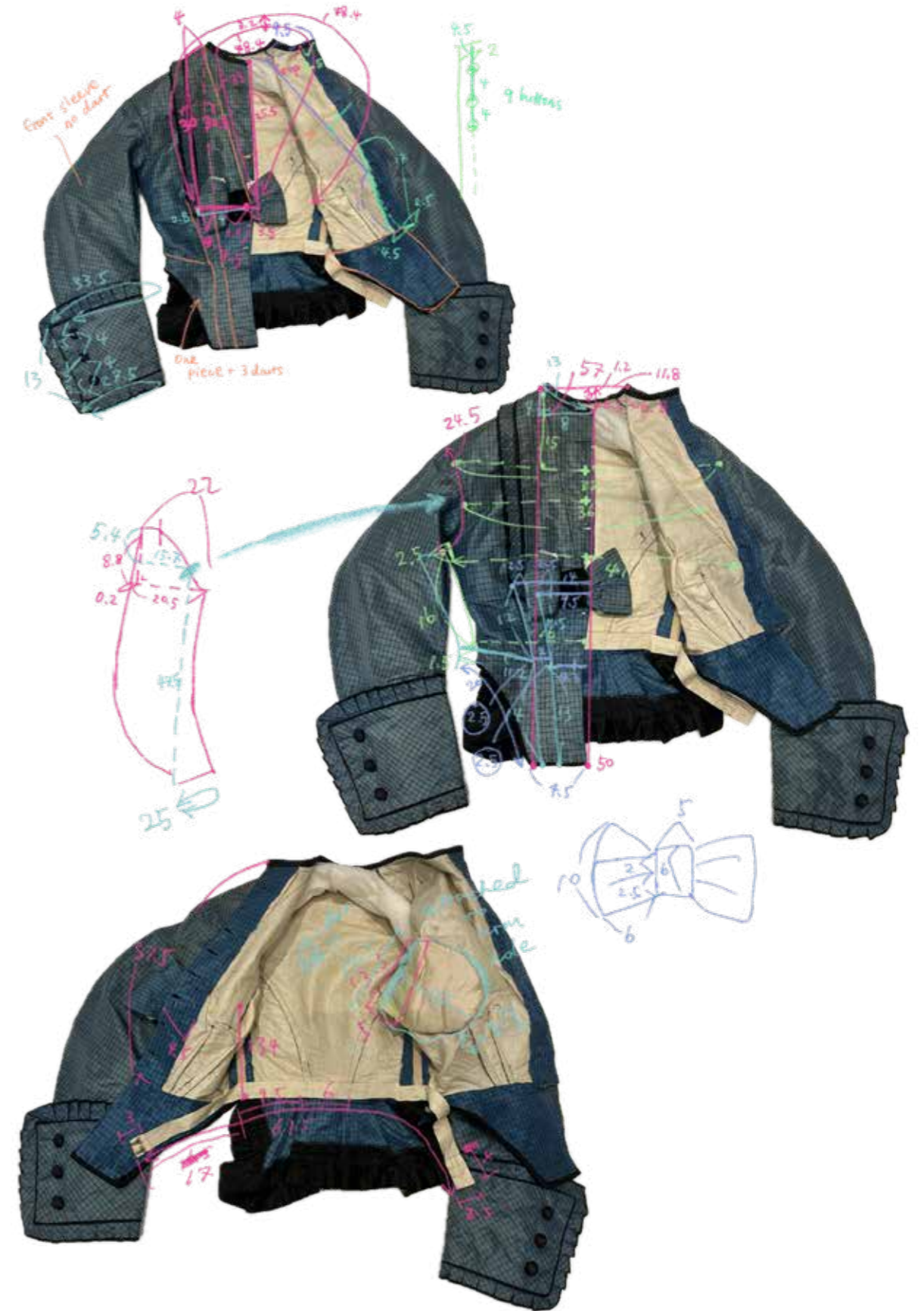


Figure 3.2.1. Notes on photos & Triangulating Sketches, 1874 Blue Silk Day Dress
Sheng, T. (2025) [Picture].

3.2.3. Finishing Experimentation

Finishing was investigated as a key site of negotiation between authenticity and practicality. Historical seam treatments and hand finishes were reconstructed to assess appearance and fragility, while modern industrial techniques such as overlocking were trialled to test resilience. Technical references such as Tozer (2005) on fibre properties and Wilcox (2008) on mounting informed these trials (Table 3.2.3), though both were limited in application to wearable replicas. Sampling enabled direct comparison of strength, durability and visual outcome. Findings highlighted that fine finishes were suitable where authenticity was prioritised, while industrial methods supported educational or handling contexts.


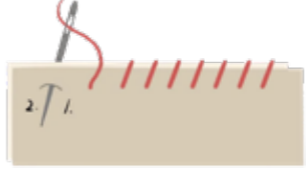


Category	Technique / Reference	Purpose	Outcome
Historical	Hand overcast seam; narrow hem (based on Tozer, 2005) 	To reconstruct traditional edge finishes and assess their fragility	Achieved high visual authenticity but limited tensile strength; suited for display replicas
Historical	Whipstitch binding (informed by Wilcox, 2008) 	To test finishing stability for handling garments	Provided clean edge and stability but required intensive labour
Industrial	Overlock seam 	To assess modern durability and elasticity	Produced strong, flexible edges but appeared visually inconsistent with the historical aesthetic
Industrial	Topstitched turned 	To balance finishing quality and efficiency	Visually clean and robust, suitable for educational or handling replicas

Table 3.2.3. Comparative summary of finishing experiments

3.2.4. Digital and Physical Reproduction

Digital simulations in CLO3D and Optitex were used to model construction and trial grading. While these offered efficiency and accuracy, they could not replicate tactile experience (Ding and Liang, 2024). For this reason, physical replicas were produced in full size to validate digital results. Comparative evaluation between the two confirmed that digital tools were valuable for preliminary testing but insufficient alone for heritage reproduction.

3.2.5. Checklist Development

A checklist tool was developed to structure and record reproduction processes. This was adapted from the Tech Pack format produced in my earlier Technical Analysis & Development (TA&D) project (Sheng, 2024), which had provided detailed documentation of construction and measurement. For this study, the framework was extended to include industrial applications such as scalable grading and finishing options, with categories added or removed as appropriate (Appendix F). The checklist was refined iteratively during replica production and was planned for further evaluation through exhibition feedback.

3.3. Conclusion

The methodological design combined practice-led experimentation with object-based observation, supported by digital and industrial methods. Each component contributed distinct insights: object-based analysis ensured fidelity to the garment; pattern drafting and grading enabled scalability; finishing trials revealed the trade-offs between authenticity and durability; and digital tools accelerated testing but required validation through physical replicas.

Data were analysed thematically through reflective documentation. Themes were identified through repeated comparison of notes, photographs and technical outcomes, revealing key tensions such as authenticity versus durability and the adaptation of historical processes to industrial practice (Appendix G). These thematic insights informed both methodological reflection and checklist refinement. The adapted checklist provided a systematic means of capturing these results, strengthening reproducibility for future research.

Overall, this methodology demonstrated that archival garment reproduction required both historical sensitivity and industrial adaptability. By extending the TA&D framework with industrial applications in grading and finishing, the project developed a process that directly addressed the methodological gaps identified in the literature.

4. Project Development

4.1. Introduction

This project builds on the literature review by turning the identified research gaps into practical exploration. While works such as Palmer and Clark's *The Dress Detective* (2019) focus on object-based analysis, they stop short of reconstructing garments in technical detail. Aldrich (2007) and Shoben (2014) provide strong frameworks for sizing and grading, yet these methods are rarely applied to historical pieces. De la Haye (2011) discusses museum interpretation but offers few strategies for accessible garment reproduction.

To respond, this project combines object-based research with technical practice, translating historical garments into digital and physical forms for both study and education. The following Table 4.1 summarises the main gaps and how this project addresses them.

Literature	Focus	Limitation	Practice Response
Palmer & Clark (2019) <i>The Dress Detective</i>	Object-based analysis and contextual interpretation	Focuses on description rather than reconstruction or pattern replication	Apply object-based recording to generate technical patterns and fabric data
Aldrich (2007) <i>Anthropometry, Apparel Sizing and Design</i>	Sizing and grading in contemporary apparel	Limited connection to historical body measurements	Adapt the sizing logic to grade archive garment patterns
De la Haye (2011) <i>Do Museums Still Need Objects?</i>	Curatorial interpretation of fashion artefacts	Limited strategies for public engagement or reproduction	Develop educational digital/physical replicas for accessibility
Shoben (2014) <i>Grading for the Fashion Industry</i>	Industrial grading theory and application	Focused on standardised production, not heritage adaptation	Experiment with hybrid grading between archival and industrial systems

Table 4.1. Summary of Literature Gaps and Practice Responses

4.2. Reflective Framework

To guide reflection during making, the project follows Gibbs' Reflective Cycle (1988). The model's six steps (description, feelings, evaluation, analysis, conclusion, and action plan) help structure learning through practice (Figure 4.2-1). Each stage of development (digital, sampling, grading, physical making) will include short reflections following this model, linking technical results to critical insights.

Using Gibbs' framework ensures that reflection happens during the process, not only afterwards. Insights from each experiment will directly inform decisions in the next phase. (Figure 4.2-2)



Figure 4.2-1. Gibb's Reflective Cycle. BiteSize Learning (2024) [picture] Available at: <https://www.bitesizelearning.co.uk/resources/gibbs-reflective-cycle-explained-diagram-examples> (Accessed 23 September 2025)

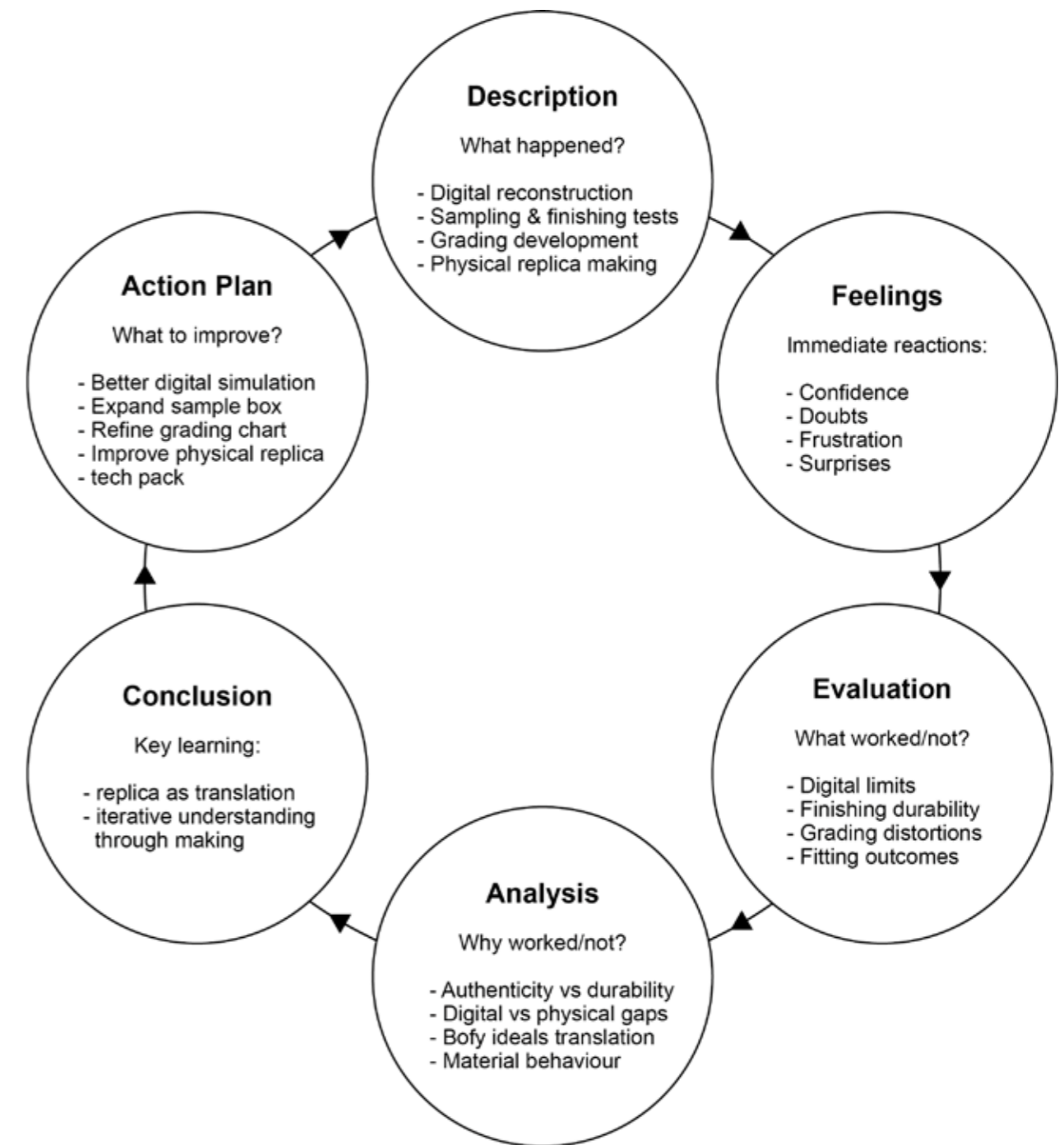


Figure 4.2-2. Customised's Reflective Cycle (2025) Sheng, T. (2025) [Picture].

4.3. Development Stages

4.3.1. Digital Original Replica

The development began with an object-based study of an 1870s blue silk day dress held at the Victoria and Albert Museum . (Figure 4.3.1-1) During two site visits, I recorded the garment's silhouette, seam placement, and finishing details through photographs and sketches, as handling was limited for conservation reasons. Many of these observations could not be expressed through conventional measurement tables alone, as the garment's hand-stitched construction and age had distorted its proportions. (Appendix B) Recording measurements directly onto annotated images therefore became more efficient than filling them into industrial tech-pack templates. (Appendix F)

The resulting data informed the drafting of 24 digital pattern pieces, developed initially in Gerber and later refined in CLO3D. Creating the digital base pattern was an interpretive process rather than a purely technical one.

The CLO3D simulation allowed a first visualisation of the dress's structure and balance. The software proved particularly useful for adjusting overall proportions but struggled to represent material stiffness, silk lustre, or the internal bustle support that defined the 1870s silhouette. My limited familiarity with digital cloth simulation also affected precision; pleats and ribbons, for instance, behaved unrealistically. (Figure 4.3.1-2) Seeking advice from LCF's digital-making tutor improved the result, echoing Ding and Liang's (2024) argument that collaboration between makers and digital specialists enhances the reliability of virtual reconstruction.

In reflection, the digital stage confirmed both the potential and limitation of simulation. It offered efficiency and a reversible way to test scale before committing to fabric but could not substitute tactile knowledge. The process also prompted a critical question about labour distribution: whether it was worthwhile to perfect every digital detail independently or to follow an industry model, as seen in Balenciaga's 3D collaboration(Figure 4.3.1-3), where specialist assistance is embedded within creative workflows. This awareness shaped later decisions about balancing time, expertise and authenticity.



Figure 4.3.1-1.
Object observation in V&A
Sheng, T. (2025)
[Photograph].



Figure 4.3.1-2. Digital replication processes .
Sheng, T. (2025) [Screenshot].



Figure 4.3.1-3. Balenciaga FW21
3D Fashion Collection (2021)
[photograph]
Available at: <https://builders-club.com/3d-motion/balenciaga>
(Accessed at: 1 December 2025)

4.3.2. Sample Box

The second phase focused on reconstructing finishing details through a sample box containing fabric and stitch trials. Each sample represented a specific structural element of the original dress—collar, waistband, hem, bow tie, or pleat—and tested both historical and industrial finishing methods. The sample box thus functioned simultaneously as a tactile research archive and as a teaching resource for museum interpretation and pattern technology.

Re-creating 19th-century finishes revealed both technical delicacy and fragility. For instance, hand-overcast seams and whipstitched bindings produced highly authentic edges but lacked the tensile strength required for repeated handling. (Table 3.2.3) Drawing from my experience at MAES London, where industrial finishing was prioritised for durability, I compared these with machine-stitched and overlocked versions. As in the commercial studio, the difference was not only technical but also ideological: the hand finish conveyed individuality and time, while the industrial finish represented consistency and efficiency. (Table 4.3.2)

This comparative sampling clarified how reproduction could serve different purposes. For exhibition or display, historical finishes maintained visual fidelity; for educational replicas or handling collections, hybrid methods combining machine security with hand finishing offered sustainable alternatives.

In reflective terms, the sampling stage was a negotiation between the values of authenticity and practicality. It echoed Tozer's (2005) point that fabric behaviour determines the success of finishing, but extended it to the ethical dimension of reproduction, whether "faithful copies" or "functional reinterpretations" better serve the garment's afterlife. The hybrid samples demonstrated that historical reproduction could remain respectful to origin while still embracing modern methods, a balance essential for scalability.

No.	Name	Original	Contemporary
1	Collar / collarstand	Binding with handstitching	Pipping version
2	Flat collar	Pattern & Book Muslin only as support	With Lining Machine stitch
3	Hook & Eye	Hook & eye/loop	Locking stitch for duration
4	Button & Buttonhole	Hand stitching	Machine Pressed
5	General Seam (Bodice)	Main fabric and lining stitch together	Stitch steps separate
6	Waist Boning	Dart Boning Side Boning	Machine Stitch
7	Pleats	---	Without lining Machine stitch
8		---	With lining Machine stitch
9	Underarm Pads	Shape	---
10	Waistband	Stitch	---
11		Cartridge Pleating	Gather
12	General Seam (Skirt)	Raw Finishing	Overlock
13	Hem (Skirt)	Brushing Baid & Strengthen Hem	Machine Stitch

Table 4.3.2. Sample List

4.3.3. Grading and Size Range

The third stage translated the reconstructed pattern into a scalable modern size system. Historical garments were bespoke, shaped around corseted bodies and asymmetrical postures; applying standard industrial grading directly would distort their proportions (Yu et al., 2014). Building on Aldrich's (2008) and Shoben's (2004) principles, I developed a hybrid approach that anchored grading on the bust measurement, while redistributing volume at the side and back panels to accommodate contemporary comfort.

I adopted a dual-size logic (S–M–L–XL). This system allows for a wider range of sizes to be incorporated with small tolerance between sizes, making replicas more adaptable to varied body shapes. Anthropometric data from M&S and BS EN 13402 (The British Standards Institution, 2008) supported the increments, while Alvanon's (2023) body-shape benchmarking helped align the dress proportions with current UK averages.

Technically, pattern adjustments included raising the shoulder slope, extending the back waist, and manipulating darts to preserve the original silhouette while improving fit. (Figure 4.3.3) Testing on digital avatars revealed that the archival body height was around 162 cm, inferred from hem–floor distance, which matched documentation from Costume Mounting (Wilcox, 2008). The contemporary fitting base was set at 170 cm, representing the modern UK average female height.

Reflection during this stage centred on reconciling historical body ideals with modern ergonomics. The corseted waist and natural bust of the 1870s silhouette contrasted sharply with today's uncorseted posture. Maintaining visual similarity therefore required pattern compensation rather than literal scaling. My previous exposure to industrial grading at MAES helped evaluate which allowances were realistic for mass reproduction. The experience confirmed that grading was not only a mathematical process but also a form of cultural translation, an act of interpreting how bodies, aesthetics and social norms evolve over time.

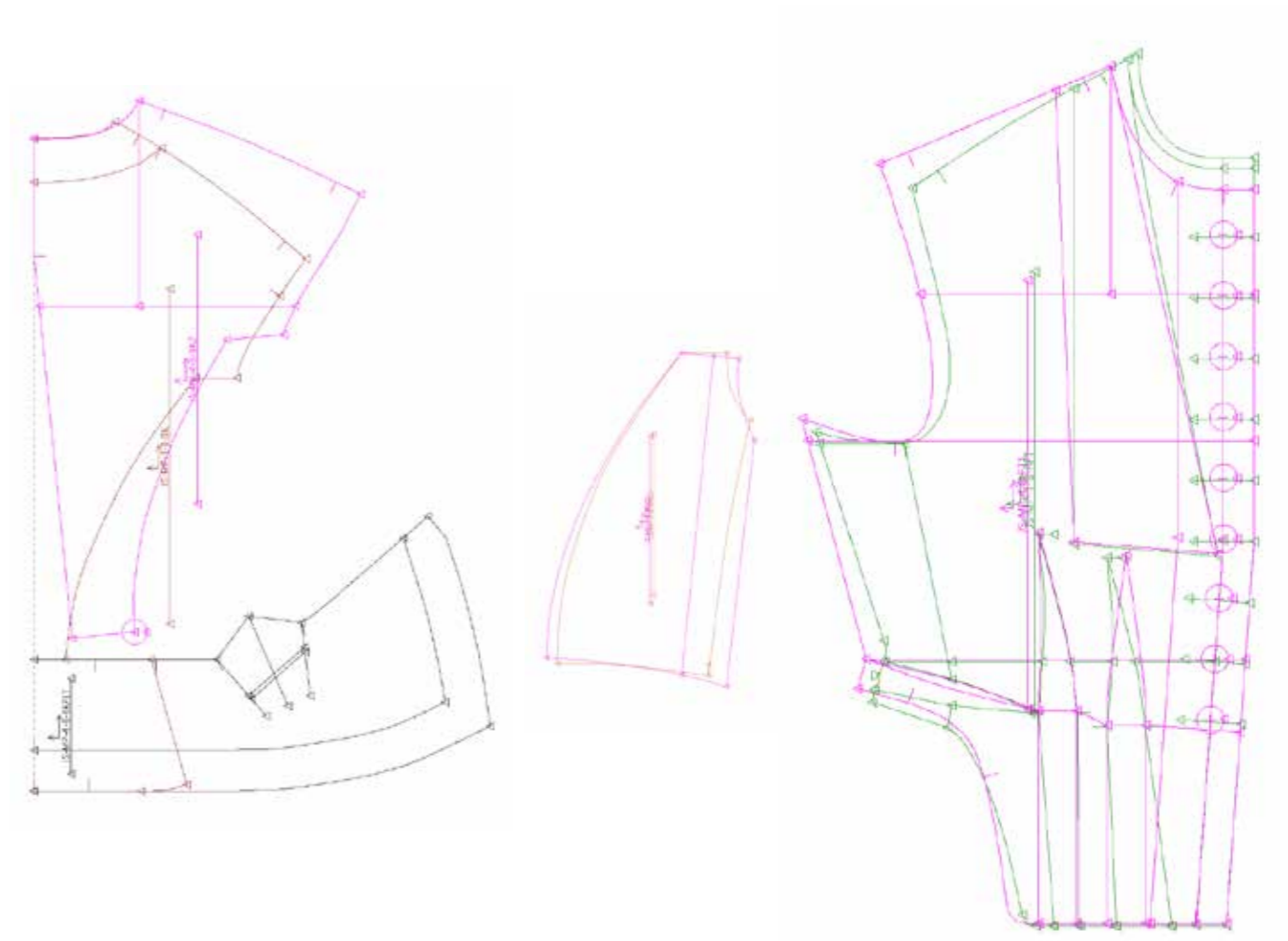


Figure 4.3.3. Pattern adjustments. Sheng, T. (2025) [Screenshot].

4.4. Conclusion & Reflection

These stages demonstrated that reproducing archival garments is a process of translation rather than imitation. Digital reconstruction developed technical accuracy but required tactile confirmation; sampling revealed the balance between authenticity and practicality; grading connected bespoke history to industrial scalability; and physical making grounded theoretical insight in embodied knowledge.

Challenges such as limited museum access, software constraints and fabric substitution became opportunities for methodological learning. The experience reinforced Candy's (2006) view that practice-led research generates knowledge through doing and reflection. Personally, integrating lessons from MAES London, documentation discipline, technical precision and teamwork, transformed the project from an academic exercise into a professional methodology. (Appendix B)

5. Critical Evaluation

5.1. Conclusion

The project successfully demonstrated that reproducing an archival garment is not a linear act of imitation but a multi-layered process of translation. Through the combination of object-based research, practice-led experimentation, and industrial adaptation, the study generated knowledge that connects heritage sensitivity with technical innovation. The iterative approach, from digital reconstruction to physical making, revealed that authenticity and feasibility need not exist in opposition but can be negotiated through methodological awareness and reflective practice (Candy, 2006; Smith and Dean, 2009).

Each phase of the project contributed distinct yet interconnected insights. Digital reconstruction facilitated technical accuracy and pattern testing, while physical replication validated sensory and ergonomic aspects that digital simulation could not reproduce (Ding and Liang, 2024). The sampling and finishing experiments deepened understanding of materiality and labour, aligning with Dudley's (2010) argument that tactile engagement generates embodied knowledge. Similarly, the grading stage transformed historical silhouettes into contemporary sizing systems, achieving cultural translation through pattern logic informed by Shoben (2004) and Yu et al. (2014).

The study also confirmed the value of reflective cycles (Gibbs, 1988) in bridging practice and analysis. Reflection after each stage made decision-making transparent and strengthened the academic rigour of practice-led research. By integrating professional methods observed at MAES London with theoretical insight, the project produced not only tangible outputs (digital files, sample box, and full-scale replica), but also a transferable methodology applicable to museum, educational and production contexts. (Appendix B-H)

In academic terms, the project contributes to an underdeveloped field that lies between museum curation, fashion technology, and industrial production. It reinforces the proposition that object-based practice can function as research when it generates systematic, reproducible, and critically reflected outcomes (Mida and Kim, 2015; Finn, 2014). The checklist tool encapsulates this contribution, translating tacit craft knowledge into a structured framework for future users. Overall, the project achieves its aim of establishing a reproducible process for archival garment replication while opening new possibilities for cross-sector collaboration and digital heritage engagement.

5.2. Potential Enhancements

While the project achieved its primary objectives, several enhancements could further extend its academic depth, technological precision, and public accessibility as outlined in the oncoming sections.

5.2.1. Broader Data Integration

Future iterations could incorporate 3D scanning or photogrammetry to capture complex surface data more accurately, particularly where handling restrictions limit manual measurement. Combining these techniques with anthropometric databases would enable a closer match between historical proportions and contemporary body diversity (Yu et al., 2014). These digital datasets could also serve as scalable templates for the reproduction of miniature and educational versions.

5.2.2. Material Authenticity and Sustainability

The substitution of silk with nylon taffeta, though practical, revealed the ongoing negotiation between authenticity and accessibility. Collaborations with textile conservators or sustainable material developers could refine this balance by identifying modern fibres that emulate historical aesthetics while meeting environmental standards (Tozer, 2005). Producing a 50%-scale replica using original 19th-century finishing methods would offer a controlled way to test historical craftsmanship without the high material cost of full-scale reproduction. At the same time, developing a child-size physical replica made from durable and washable materials could provide a sustainable and educationally safe model for museum or classroom engagement.

5.2.3. Expanded Digital Interactivity

The checklist prototype could evolve into a digital platform or web-based application that allows users to input garment data, visualise grading results, and archive finishing experiments. Such tools would promote open-access knowledge exchange between researchers, educators, and independent makers, responding to Lan and Liu's (2023) call for participatory heritage engagement.

5.2.4. Quantitative and Participatory Evaluation.

Although the study relied primarily on reflective documentation, future work could introduce structured feedback mechanisms through surveys, workshops, or classroom testing. Evaluating how students and museum visitors interact with replicas would provide quantifiable evidence of learning outcomes and tactile engagement. This would enhance the project's educational credibility and help refine the checklist into a validated pedagogical tool.

5.2.5. Cross-Cultural and Educational Applications

Extending the methodology to garments from different cultural or chronological contexts, such as Qing-dynasty qipao or early 20th-century European daywear, would test the checklist's adaptability. The durable replicas could travel easily for international workshops or collaborative teaching, promoting intercultural dialogue on dress heritage. Integrating them into interactive exhibitions or school programmes would foster embodied learning experiences that make historical fashion accessible to younger audiences (Marcketti et al., 2019).

In summary, these enhancements would not alter the project's foundation but enrich its methodological scope, pedagogical relevance, and social value. They would transform the checklist from a research outcome into a dynamic and educational framework that continues to evolve through collaboration, technology, and creative reinterpretation, ensuring that the dialogue between past and present garments remains tangible, inclusive, and alive across scales.



Figure 5.2.5-1. early 20th century European daywear, FASHION, p228-229 (2012) Sheng, T. (2025) [photograph].



Figure 5.2.5-2. early 20th century European daywear, FASHION, p240-241 (2012) Sheng, T. (2025) [Photograph].


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A. MAES Intern Daily Reports



NAME: Josie Sheng
 WORK PLACEMENT PERIOD: 14th July. 2025 - 5th Sep. 2025

JULY

14 July 2025
 KEY LEARNINGS:

1. All physical files should be destroyed after the project is finished.
2. Patterns and files should be saved digitally, tidy and organised. (For future check & colleague share)
3. After the covering of garments with plastic bags, tying knots at the bottom of the plastic bags helps prevent garments inside from being damaged in case the outer dust covers get torn.
4. Delivery: overseas deliveries are a priority.
5. Any place needed to be repaired (such as: back tack missing/ small hole) should be marked by dot stickers as guides.


15 July 2025
 KEY LEARNINGS:

6. Always confirm any unclear terms or information during communication to avoid misunderstanding and unnecessary work.
7. Detailed garments' check and pack step might take a rather longer time than usual. (It took me around 25min to finish one ribbon dress packing from status checking, thread cutting, ironing, folding to sealing for Acne Studio.)
8. 9/(16+9) garments need to be fixed (back tack missing/stain/small hole). 🙄 Hand cleaning after food might help reduce the stains on garments. Always check first and then go to the thread cut step.

16 July 2025
 KEY LEARNINGS:

9. Separate garments which need to be repaired by different apartments, such as stitch and eyelets, because of different technicians.
10. Size cube groups in the box are seen as XS, S, M, L, XL, XXL, 3XL, 4XL, 4, 6, 8, 10, 16, 18, 20, 22, 32, 34, 36, 38, 40, 42, 44, 46, 48. Size 34-38(?) have extra notes under the numbers, like REG, SHORT, LONG.
11. For pattern digitising, paper patterns are easy to be digitised by straight board direction. However, in order to digitise patterns from fabric, it's better to flatten the digitise board by reducing the weight/drape of fabric. Also stickers can help stabilize fabrics, but make sure fabrics are not stretched.
12. It's ok of making mistakes/being nervous at the beginning, we will be familiar with them as we work on them more.

17 July 2025
 KEY LEARNINGS:



13. Ask staff to help find target products (zippers) is more effective. But always double check that if the information is correct and if there are any better choices (such as colour matching).
14. At MAES London, hangers should be seen as a question mark with the brand labels on the back of garments. Display is an art.
15. Using a fusible that's too thick or incompatible with the fabric may result in glue bleeding through. When ironed, this can cause the other side of the fabric to stick together or wrinkle.

21 July 2025
 KEY LEARNINGS:

16. Put a name (by marker like Sharpie) on everything, otherwise someone may steal it.

22 July 2025
 KEY LEARNINGS:

17. Pattern Arrangement: arrange patterns by number, size can help build a clearer understanding of what kinds of design/pattern that have already been made. A digital pattern library can also help.
18. Bridal brand customer: 6-22 sizes; 2 fits: 1st sample fit - size measurement & style, 2nd dress fit - size fit & detail check
19. Bias measurement: fabrics drapes which lead to the measurement unstable, might only take the measurement for width but not length.

23 July 2025
 KEY LEARNINGS:

20. Any project should leave enough time for stitch repairing. Qxn: is it more worth it to use fishbone (stitch tool) for hem finishing or fix the hem after quality check?

25 July 2025
 KEY LEARNINGS:

21. Thread cutting during quality check doesn't need to be super close to the end of the thread. End of threads like button holes should not be pulled off to avoid accident thread loose.

28 July 2025
 KEY LEARNINGS:

22. * Bridal dress: corset inside bridal dress needs to be felted so that seams will not be seen from outside. (5 layers in total = 2layers of outside dress + 3 layers of inside corset; outside dress = outside fabric + lining; inside corset = felt + inward fabric + lining & stretch back part)
23. * Mannequin: there is a kind of mannequin which has flexible shoulder parts. This push in and out flexible shoulder parts allow easier dress through of garments, life saver! But they need to be kept expanding after garments go through to keep the fabric of the mannequin flat and avoid shrinking.

29 July 2025
 KEY LEARNINGS:

24. I tried to use tables to report complicated data which helps! Yeah! Tables can tell data clearly and also include information by different rails or areas.



25. Data should often be checked and updated to follow steps.

30 July 2025

KEY LEARNINGS:

26. When a problem comes, try to figure it out by myself first, such as: the patterns might be separated into 2 bags, just check all patterns.

27. Ribbon: just need practice & nothing's going to be a problem.

31 July 2025

KEY LEARNINGS:

28. When the amount of production is not correct, count again. Two times counting will be more reliable.

29. While packing delivery, always check which kinds of tape are allowed to be used for that brand or customer. Some brands don't allow any prints on the tape.

30. Sometimes threads for overlock are too thin and hard to identify which one should be picked off as a trick. Just cut the edges and peel fabrics away from each other. Awl might be more helpful than Seam Ripper.

August

4 Aug 2025

KEY LEARNINGS:

31. FAO = for attention of

32. When need anyone to do me a favour, make sure the one have my phone number or contact info.

33. I don't need to meet the client, but need to make sure the client can get their things proper.

5 Aug 2025

KEY LEARNINGS:

34. Soap + water = stain cleaning

6 Aug 2025

KEY LEARNINGS:

35. Bridal Dress Fitting: use proper mannequin, white fabric covering the floor, use gloves, take care of fabrics & openings.

36. Take photos of garments while they drape naturally. Take photos of every part with problems that need to be solved.

7 Aug 2025

KEY LEARNINGS:

37. All the fabric scraps should be returned to clients.



38. An extra space for a long lasting client to co-work might be easier for both sides during product checking period.

39. When digitising patterns, following the most outside edge (seam allowance) could help further checking on CAD software. Accurate and double check patterns after digitizing to make sure seams match each other.

40. A good quality fabric is really important to help avoid fabric pulling/snagging.

Can any pretest help this?

1. Martindale Snagging Test
2. Mace Snagging Test (Jersey)
3. Bean Bag Snagging Test

11 Aug 2025

KEY LEARNINGS:

41. Sometimes samples might be wrong. Do confirm before you start.

42. Ribbon a CB length 65cm jacket in corset way (5m ribbon) perfectly, might take around 2h.

12 Aug 2025

KEY LEARNINGS:

43. Clear diagrams help a lot with information telling. Super professional and saves time.

13 Aug 2025

KEY LEARNINGS:

44. A first aid box is necessary.

45. Check the fabric damage or stain before stitching.

14 Aug 2025

KEY LEARNINGS:

46. Threads may protrude through the French Seam and must be clipped for a clean finish.

18 Aug 2025

KEY LEARNINGS:

47. POM Table = Point of Measurement Table

48. Measure: hook and eyes should be released before measuring to avoid effects.

49. Check the label position with the diagram/sketch.

19 Aug 2025

KEY LEARNINGS:

50. Name all tapes with markers (sharpie) to avoid mixture or confusion from brands and brands.

21 Aug 2025

KEY LEARNINGS:

51. Note anything needs to be checked including the most basic information, otherwise these details may not be checked or been ignored.

MAES
LONDON

22 Aug 2025

KEY LEARNINGS:

52. Measure:
- o hand gloves on & no stickers on bridal dresses.
 - o Measurement differences larger than or equal to tolerance need to be paid attention to. Differences smaller than tolerance amounts are fine.
53. When doing design/pattern/QC, check the brand and match products to the brand tone.

26 Aug 2025

KEY LEARNINGS:

54. Measure: Check both sides' measurements, they might be different.
55. The Own Studio has their own pattern cutter, and MAES London just helps with size adjustment or style mix for customised production.
56. The samples used by The Own Studio for customer fitting are normally size 8 to also fit the size 6 people, so that it will not be too small (Size range is 6-22). Arjeta is size 22. Size 8 does not fit her at all, and the dress proportion/construction might change by dart manipulation for plus size clients. She also mentioned, normally samples should be size 8 and 16 to fit most clients' bodies.
57. Grading for children's size differs from the principle of adults. Check with grading professionals.
58. MAES does not do grading much, they send patterns to other companies.

28 Aug 2025

KEY LEARNINGS:

59. Adjust the final position and distance for buttonhole makers.
60. Keyholes (buttonhole type) need to be marked at the back.

29 Aug 2025

KEY LEARNINGS:

61. Corset Ribbon: tie around the waist will be easier than tie at the bottom. Even can be tied or loosed by yourself.

September

1 Sep 2025

KEY LEARNINGS:

62. A sharp snipe saves life and time!!!
63. Tea making is quite different from China and the UK. People drink tea with milk. Tea first, then milk. Adjust colour by milk amount.
- o A splash of milk
 - o A dash of milk
 - o Just a little milk

MAES
LONDON

- o Strong tea with milk
- o Builder's tea

64. Do customers care about finishing?

- o Fine finish - expensive
- o Overlock finishing - cheap but good enough for photos

65. When people order

- o Ask for style or design
- o 5 sketches to choose & approximate Price
- o Client get the fabric they want and pay for it, so that they will be satisfied with the fabric
- o 5 meters of self and 3 meters for lining (normally)
- o Poly fabrics (like satin) / calico for toiling + trying on
- o Big changes need remake toils
- o Final garment
- o 1-1.5 month

2 Sep 2025

KEY LEARNINGS:

66. Take photos (front, back, side and details) for all production and those with different prints for your own brand library.

4 Sep 2025

KEY LEARNINGS:

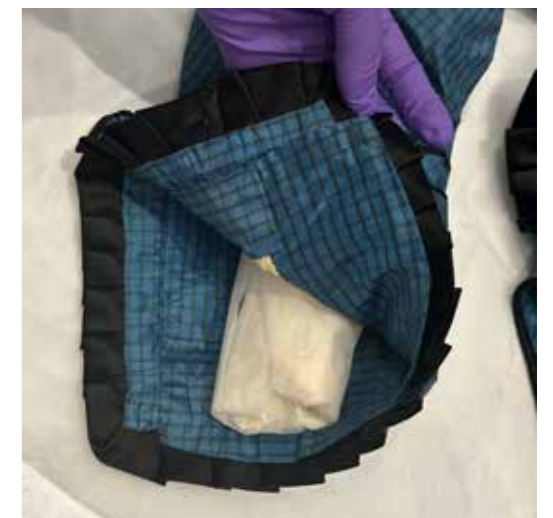
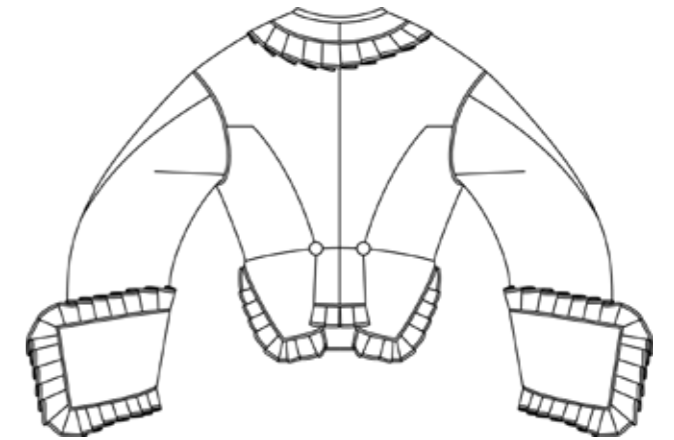
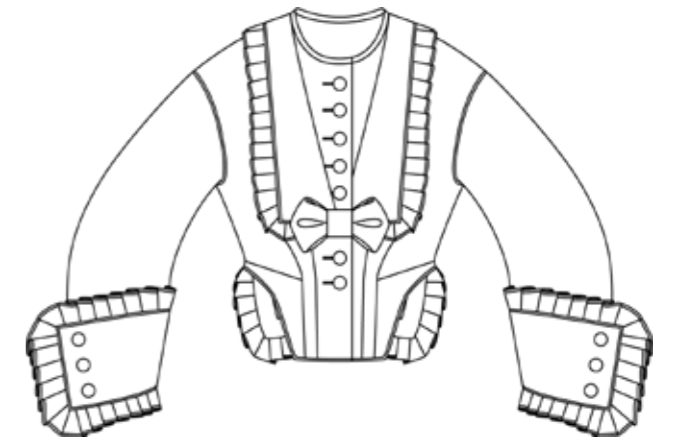
67. Language helps communication. If you can speak more language, it means more business chances and a wider customer range.

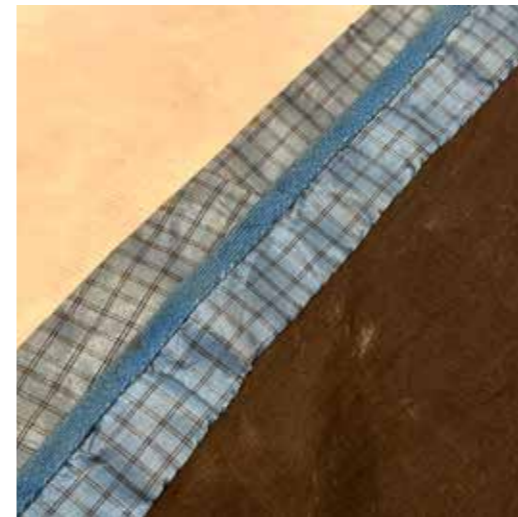
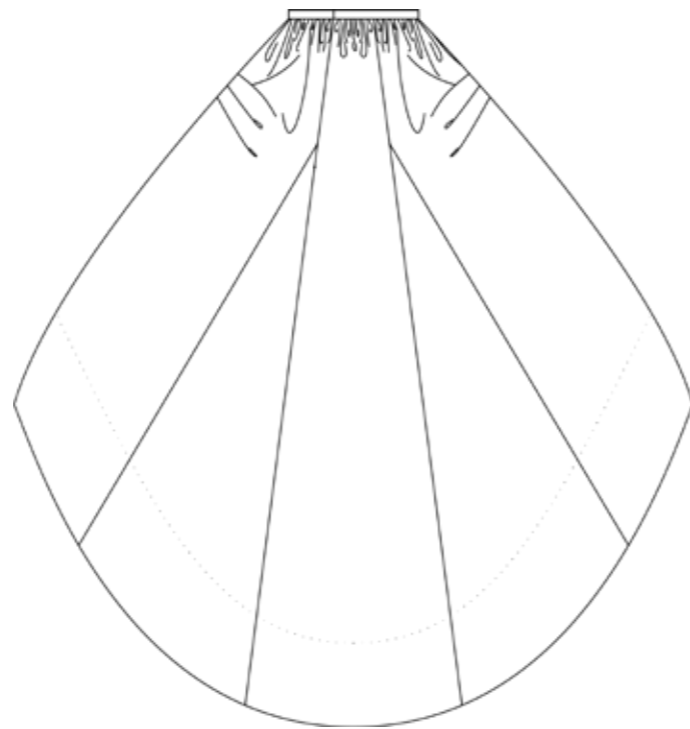
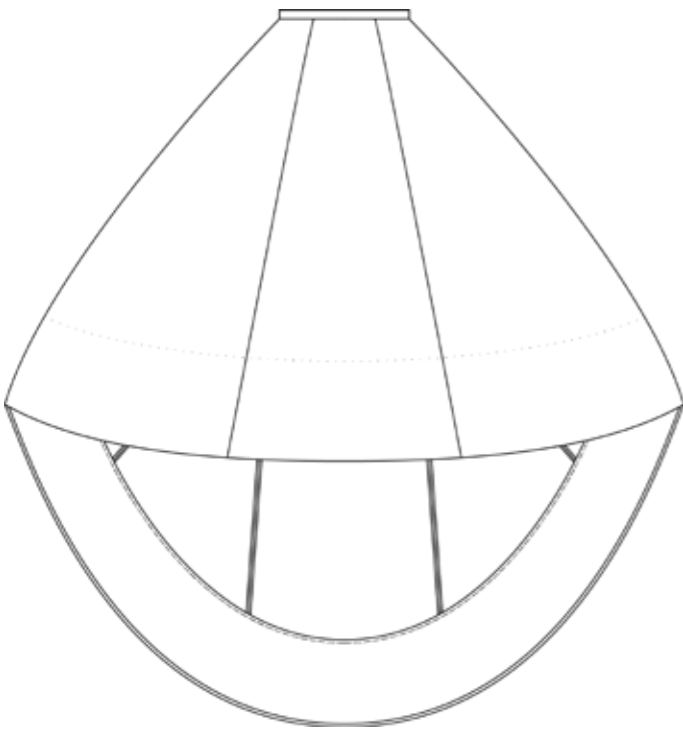
5 Sep 2025

KEY LEARNINGS:

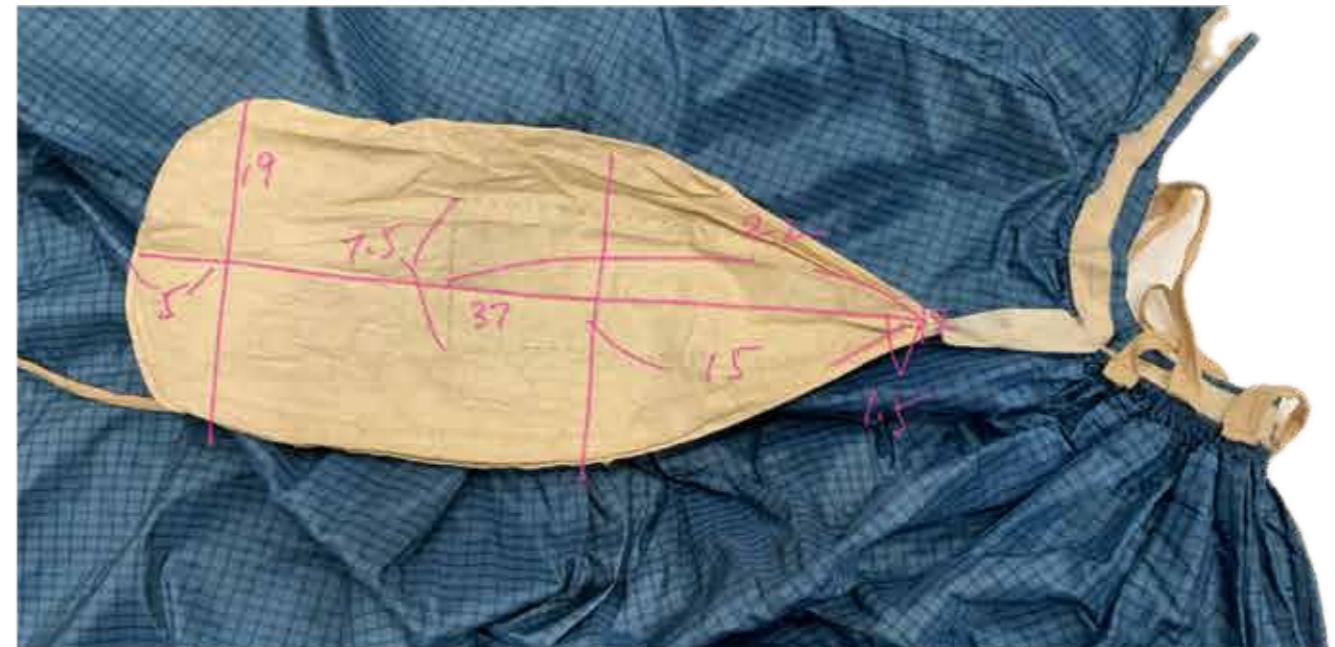
68. Task

B. V&A Museum Visit Recording









MA Pattern Garment Technology Unit: Master Project Replica Project

General Information

Observer:	Tongyue Sheng	Location:	V&A East Storehouse	Date:	2025.7.2
Collection:	Textiles & Fashion Collection	Ref. No.:	T.1815A-1927	Name:	Blue silk day dress
Pre-owner:	Miss E. A. Woolmer	Brand:	unknown	Period:	1874 made, probably
Owner Name:	V&A East Storehouse	Address:	Parkes Street, Queen Elizabeth Olympic Park, Hackney Wick, London, E20 3AX		
Contact:	+44 (0)20 7942 2000 hello@vam.ac.uk				
Donate Date:	Unknown				

Garment	Top	Gown	Dress	Corset	Sleeves	Jacket	Coat	Vest
Type	Bottom	Skirt	Trousers					
	Suit	Sack Suit	Tuxedo	Zoot Suit	Double-Breasted Mod Suit	Leisure Suit	Power Suit	
	Accessory	Ruffles	Tie	Hat				
	Support	Undergarment						
	Others							

Garment Label Yes / No			
Sex:	Womens	Season:	
Size:		Price:	
Main Colours:	Blue	Composition:	Silk
Main Fabrics:	Blue and black check silk		
Designer:		Store:	
Care:			

Garment Status: There are several areas where the hand-sewn stitches have come undone, likely due to previous handling issues or tension on the garment. Extra care is required during all subsequent observations, using only gentle handling techniques. When turning the garment between front and back views, assistance from additional staff is recommended to prevent further strain or damage.
(Handling Safety/Status & Damage Status)

Most Unusual Aspects: This garment incorporates multiple pleated elements for both decorative purposes and functional ease. A pad is inserted on the inner side of the underarm, likely intended to increase the apparent bust width and thereby enhance the contrast with the waist.

Similar Garments in the same Collection Yes / No			
Reference No.	Similarities	Differences	
Name:			
Brand:			
Period:			
Season:			

Others:

T. Jose Sheng

MA Pattern Garment Technology Unit: Master Project Replica Project

Use, Alternation & Wear

Wearing History			
Pre-owner:	Miss E. A. Woolmer	Period:	1870s
Wearing Frequency:	Unknown		
Relative Story:			
Worn by Mary Chester Woolmer, the donor's sister, when she was about 20 years old in 1874.			

Display History Yes / No	
Collection Name:	Location:
Curator:	Date:
Owner:	Period:
Contact:	Brand:
Address:	

Collection Description:	Similar Garments:

Structural Alternation Yes / No

Stain / Damage Yes / No
No significant perspiration staining is observed under the arms.

Colour Alternation Yes / No
The exposed areas of the outer fabric appear darkened, while the covered sections retain the original brightness/colour value.

Embellishment Alternation Yes / No

T. Jose Sheng

MA Pattern Garment Technology Unit: Master Project Replica Project

Supporting Material

Provenance Record Yes / No
https://collections.vam.ac.uk/item/O/1114/dress/woolmer/

Garment Visual Reference Yes / No
A photo of the whole set with bodice (sketch).

History Background	
Important Events:	Influence:
Victorian ladies values / Morality & propriety	Courtesy, pudum, hidden infrastructure
British Empire expansion	Import material and fabrics, various colour choice, more decorations

Commercial Status:	
Industrial Revolution	Materials are cheaper and easier to achieve.
Middle-class expansion	ready-made dress elements

Fashion Background	
Fashion Trends:	Influence:
Post-France-Prussian War & European cultural exchange	Courture trends
Changing gender roles	decoration + physical restriction, bustle became a signal of social space
Sewing machines and fine stitching	knife pleats, drapery, front tab + side panel sculpting

Important People:	
Empress Eugenie	Luxury silk + peacemaker decorations
Alexandra, Princess of Wales	short shoulder length, high neck, lace collar, pastie lones and refined silks

Similar Garment Yes / No	
By the same Designer/Brand:	By Other Designers/Brands in the same period:

Others:

T. Jose Sheng

MA Pattern Garment Technology Unit: Master Project Replica Project

General Information

Observer:	Tongyue Sheng	Location:	V&A East Storehouse	Date:	2025.7.2
Collection:	Textiles & Fashion Collection	Ref. No.:	T.1818A-1927	Name:	Blue silk day dress
Pre-owner:	Miss E. A. Woolmer	Brand:	unknown	Period:	1874 made, probably
Owner Name:	V&A East Storehouse	Address:	Parkes Street, Queen Elizabeth Olympic Park, Hackney Wick, London, E20 3AX		
Contact:	+44 (0)20 7942 2000 hello@vam.ac.uk				
Donate Date:	Unknown				

Garment Type	Top	Down	Dress	Corset	Sleeves	Jacket	Coat	Vest
Bottom	Suit	Trousers						
Suit	Sack Suit	Tuxedo	Zoot Suit	Double-breasted Mod Suit	Lounge Suit	Power Suit		
Accessory	Ruffles	Tie	Hat					
Support	Undergarment							
Others								

Garment Label				Yes / No
Sex:	Womens	Season:		
Size:		Price:		
Main Colour:	Blue	Composition:	Silk	
Main Fabrics:	Blue and black check silk			
Designer:				
Store:				
Care:				

Garment Status

The skirt shows no significant stains or structural damage. Based on comparison with the jacket, the outer fabric appears to have undergone similar surface darkening. The material exhibits a slightly papery crispness to the touch. All ties and stitching remain intact and structurally sound.

(Handling: Softness/Soiled & Damage Status)

Most Unusual Aspects

Due to the age of the skirt, along with its hand-stitched construction and delicate fabric, the garment cannot be turned fully inside-out. Internal features can only be assessed through partial inside-out observation where accessible.

Similar Garments in the same Collection				Yes / No
Reference No.	Similarities	Differences		
Name:				
Brand:				
Period:				
Season:				

Others

As no official worn images are available and the skirt itself is considerably large, 3D simulation may help test different bustle configurations and visualize potential silhouettes. The limited photographic documentation makes this skirt a particularly meaningful subject for reproduction. Creating a physical replica will provide viewers with a clearer understanding of its intended overall appearance when worn.

T. Jose Sheng

MA Pattern Garment Technology Unit: Master Project Replica Project

Use, Alternation & Wear

Wearing History			
Pre-owner:	Miss E. A. Woolmer	Period:	1870s
Wearing Frequency:	Unknown		
Relative Story:	Worn by Mary Chester Woolmer, the donor's sister, when she was about 20 years old in 1874.		

Display History		Yes / No
Collection Name:		
Curator:		
Owner:		
Contact:		
Period:		
Brand:		
Location:		
Date:		
Address:		
Collection Description:		
Similar Garments:		

Structural Alternation Yes / No

Stain / Damage Yes / No

No obvious damage.

Colour Alternation Yes / No

The surface fabric shows general darkening in areas exposed to light and wear.

Embellishment Alternation Yes / No

T. Jose Sheng

MA Pattern Garment Technology Unit: Master Project Replica Project

Supporting Material

Provenance Record Yes / No

<https://collections.vam.ac.uk/item/OZ1114/dress-woolmer/>

Garment Visual Reference Yes / No

A photo of the whole set with bodice (jacket).

History Background

Important Events:	Influence:
Victorian late-era values / Morality & propriety	conservatism, posture, hidden infrastructure
British Empire expansion	import material and fabrics, various colour choice, more decorations

Commercial Status: Influence:

Industrial revolution	Materials are cheaper and easier to achieve
Middle-class expansion	ready-made dress elements

Fashion Background

Fashion Trends:	Influence:
Post-Franco-Prussian War & European cultural exchange	Culture trends
Changing gender norms	decoration + physical restriction, bustle became a signal of social space
Sewing machines and finer stitching	knife pleats, drapery, front tab + side panel, scalloping

Important People: Influence:

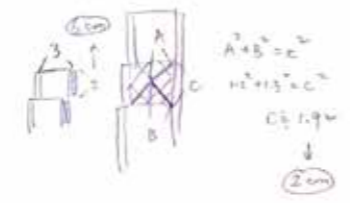
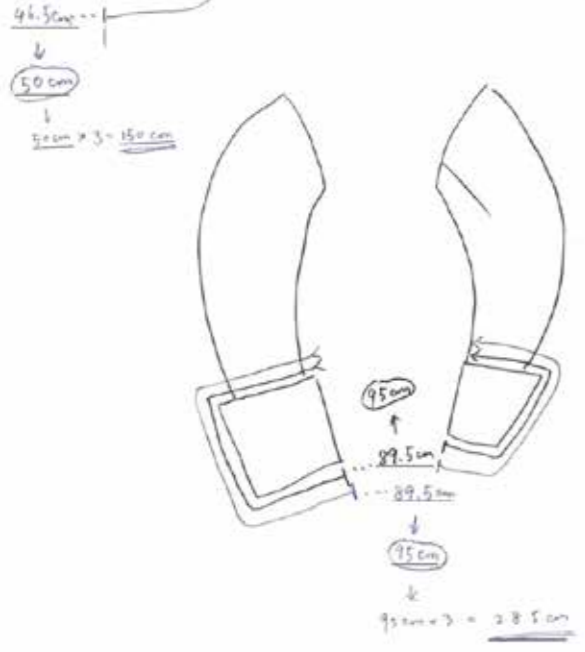
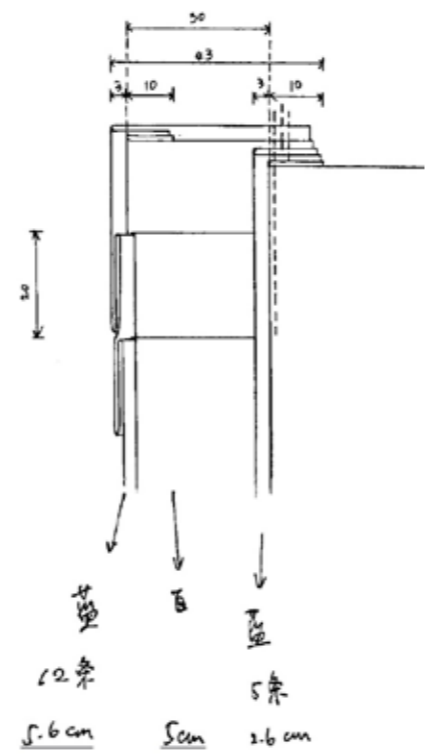
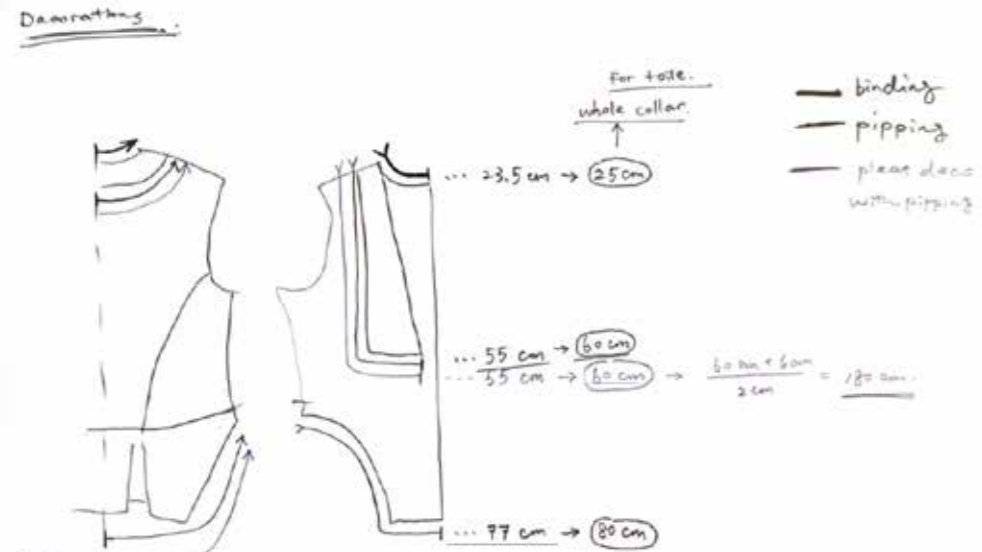
Empress Eugénie	Luxury silk + photogenic decorations
Alexandra, Princess of Wales	short shoulder length, high neck, lace collar, pastel tones and refined silks

Similar Garment		Yes / No
By the same Designer/Brand:	By Other Designers/Brands in the same period:	

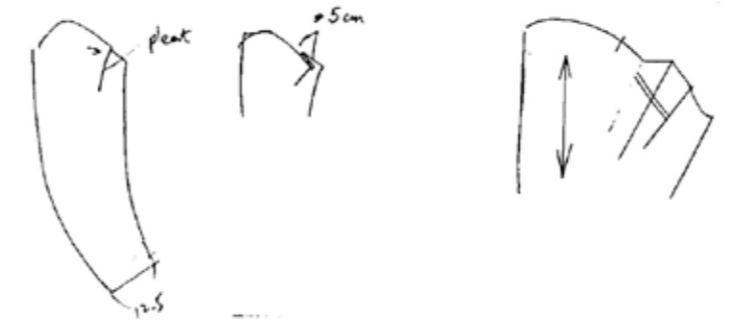
Others

T. Jose Sheng

C. Original Size - Pattern & 3D Simulation

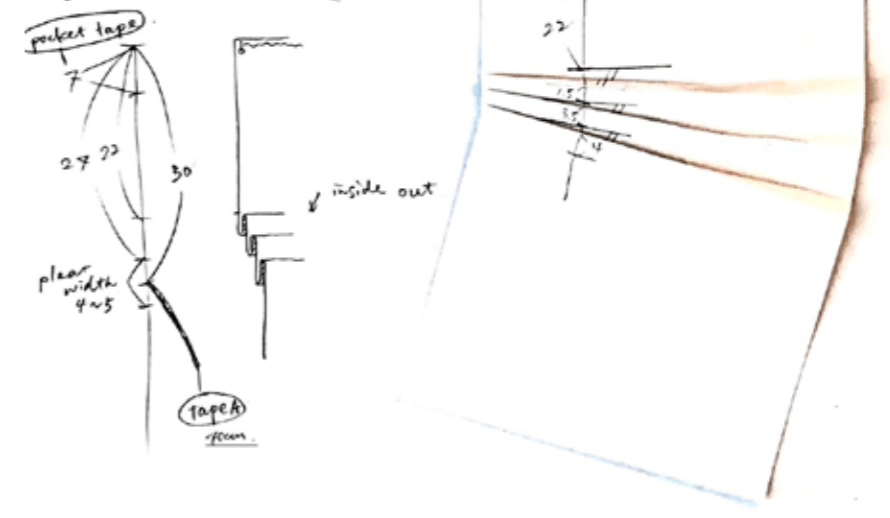


BK SLV

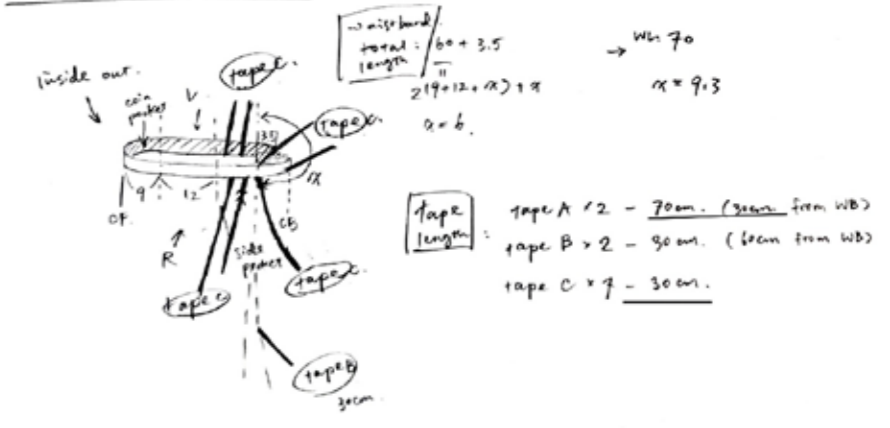


SKIRT

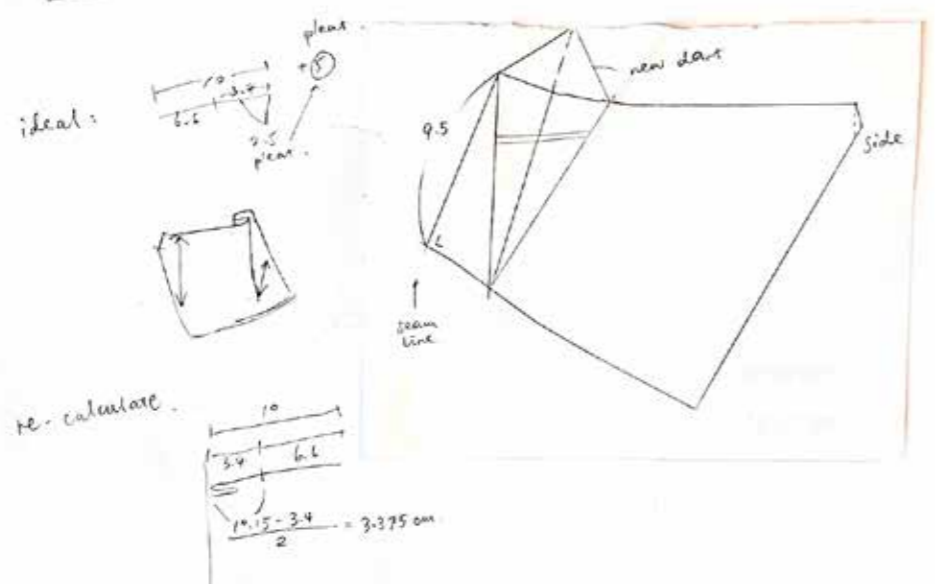
① SIDE PLEATS - connection



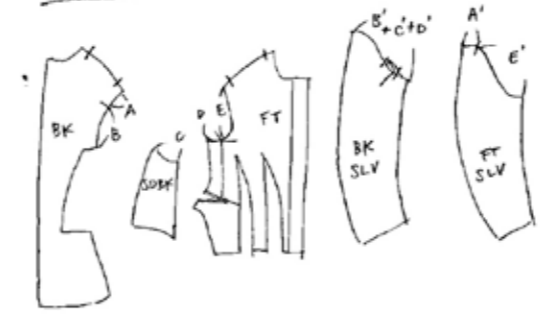
② waistband



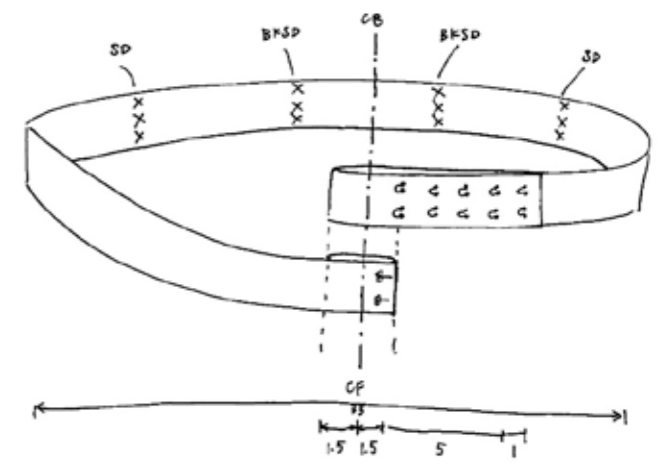
BK PLEAT

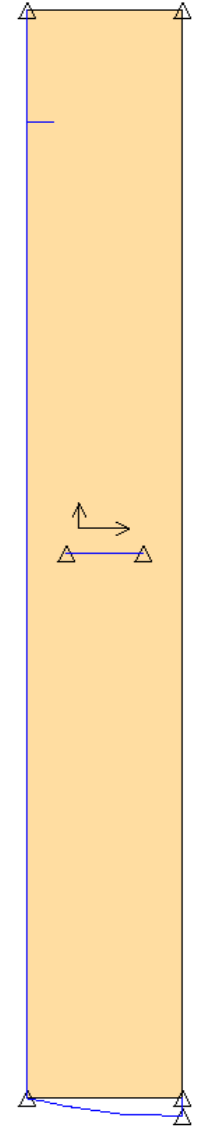
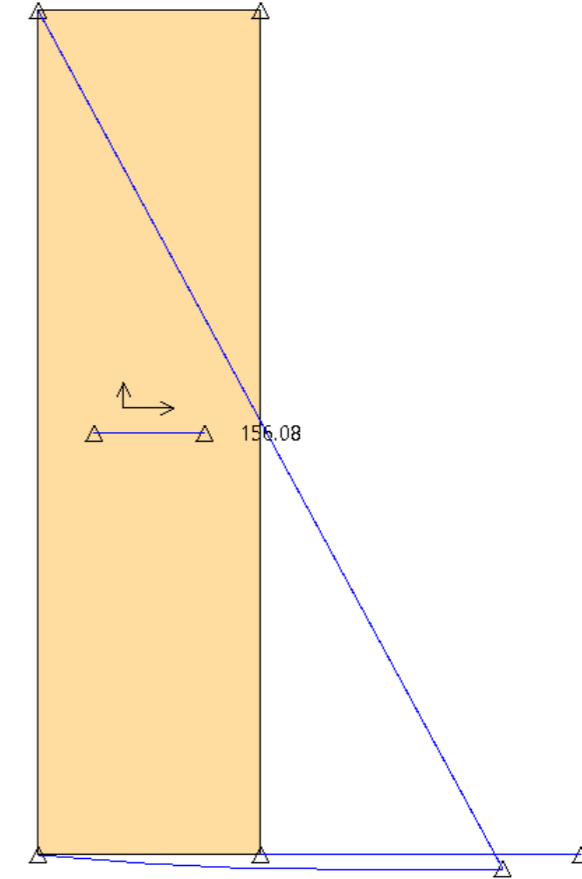
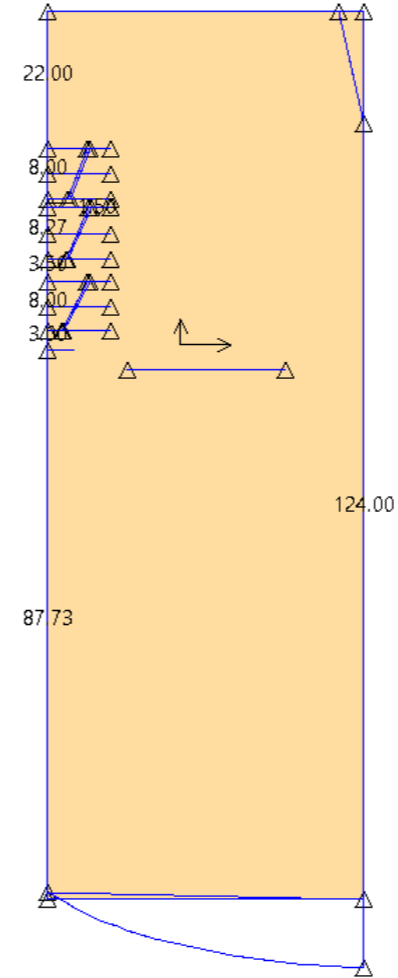
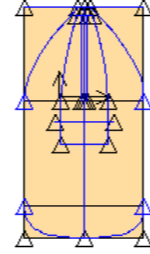
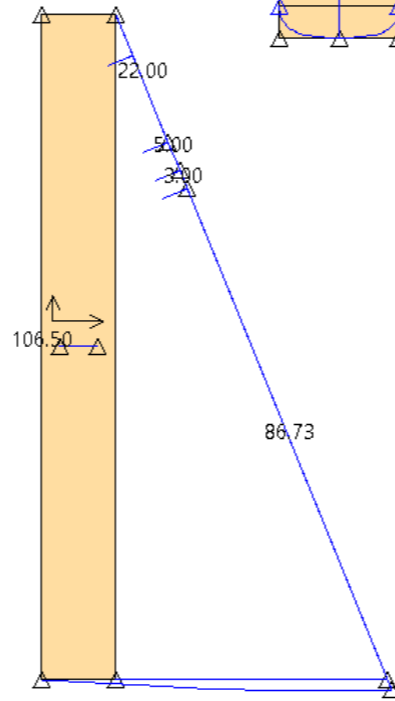
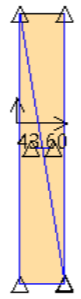
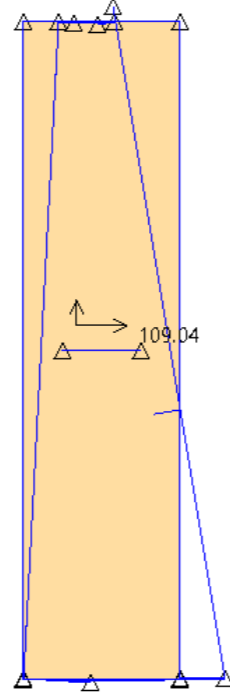
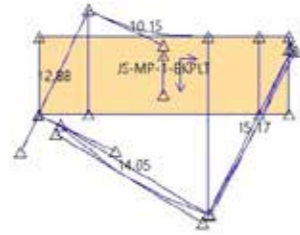
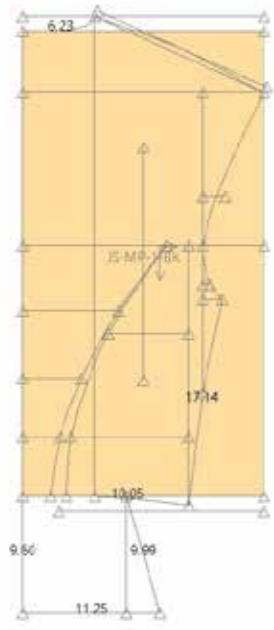


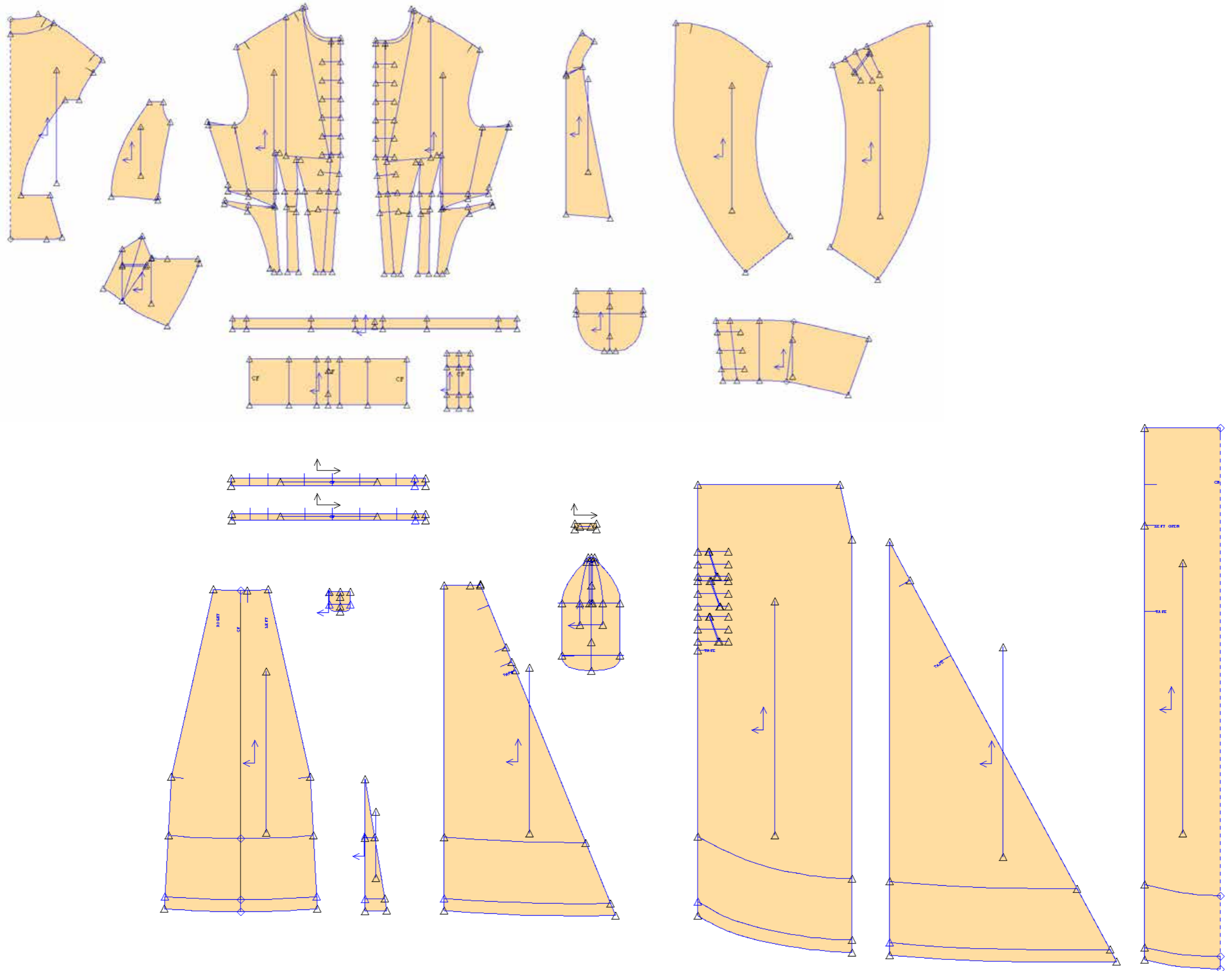
ARMHOLE FITTING

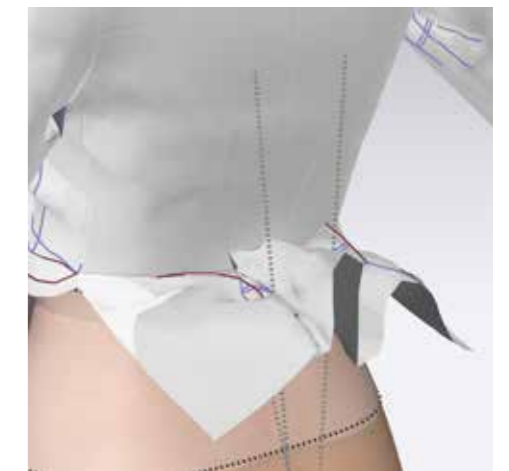
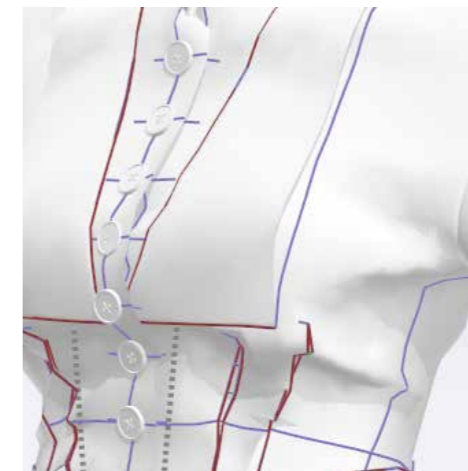


A	B	C	D	E
5.3	6.8	4.2	5.9	12.5

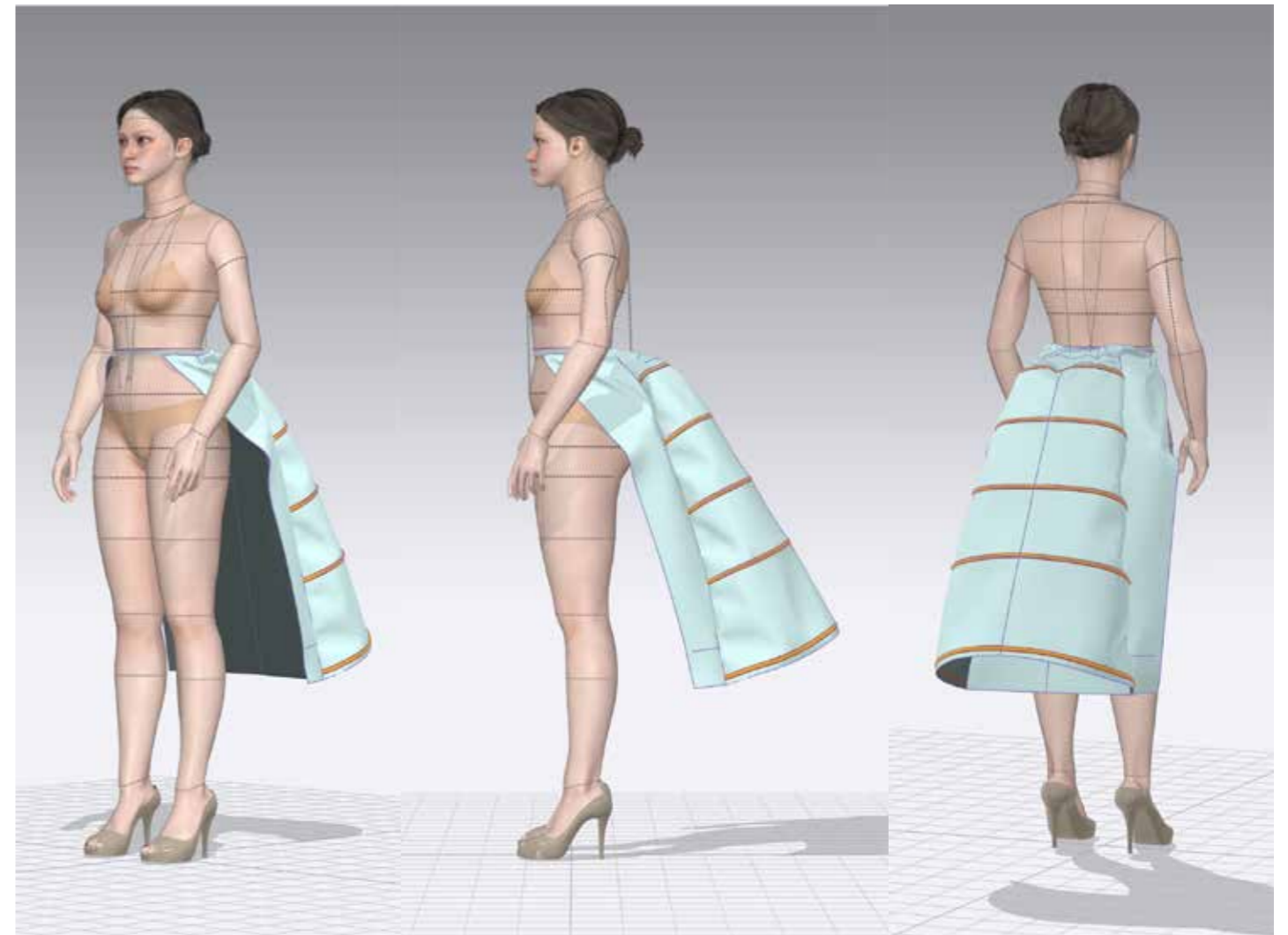
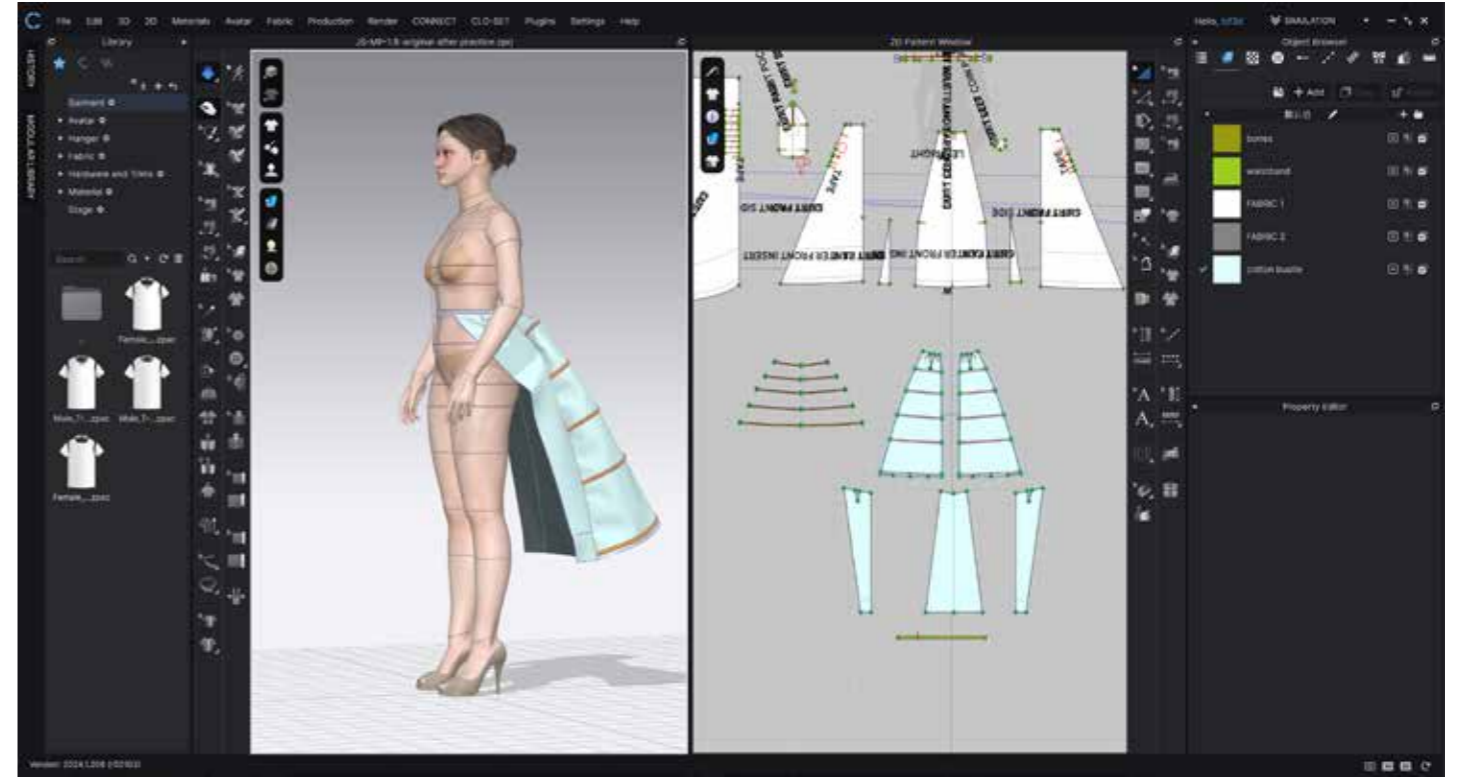
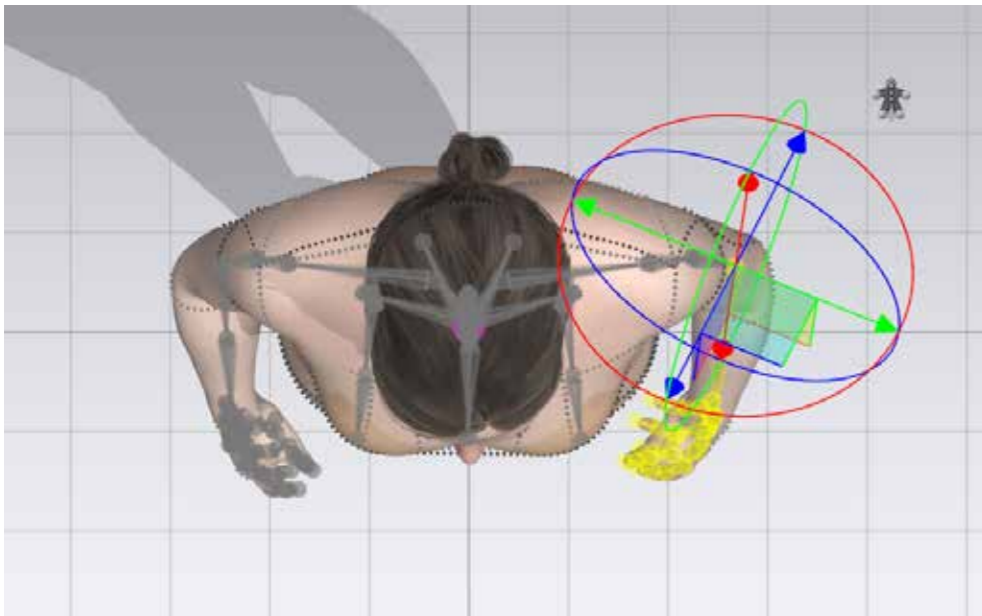
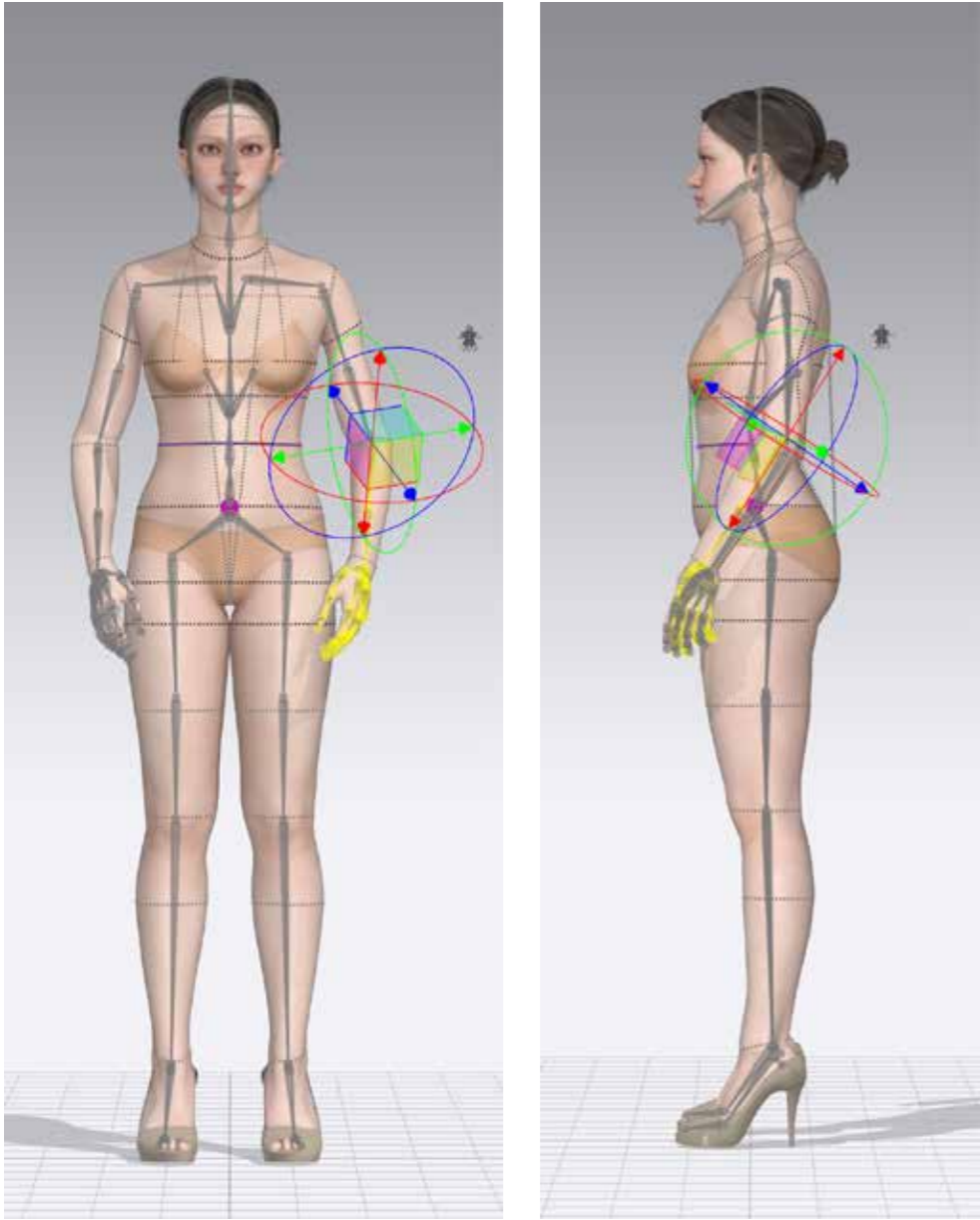


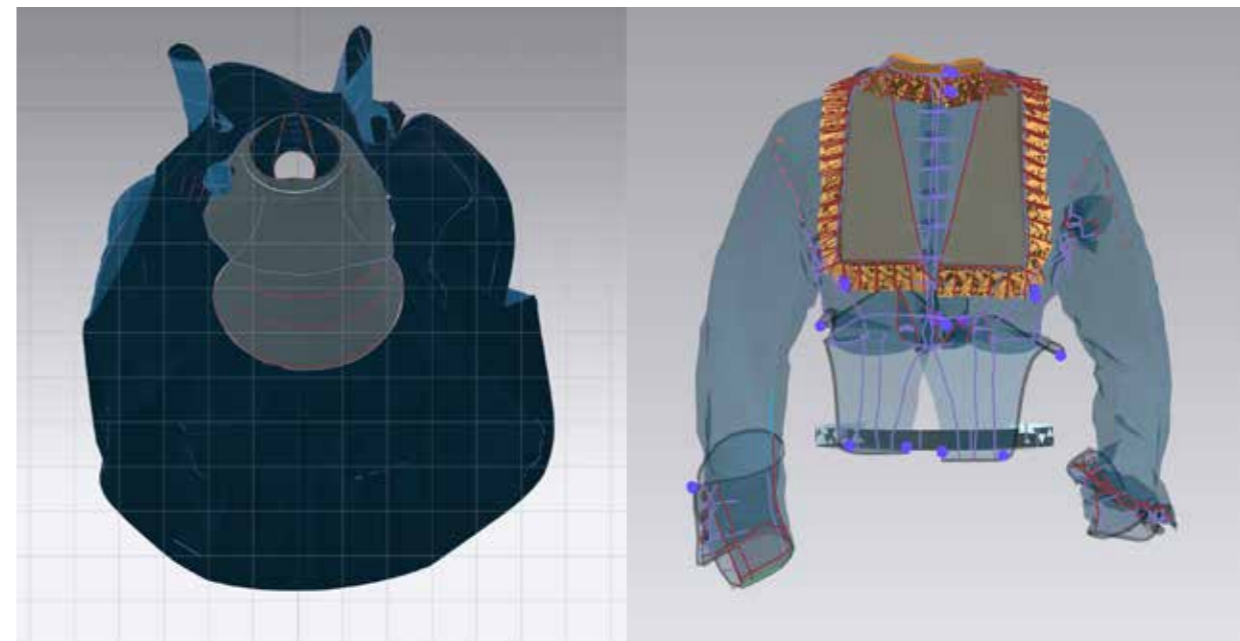
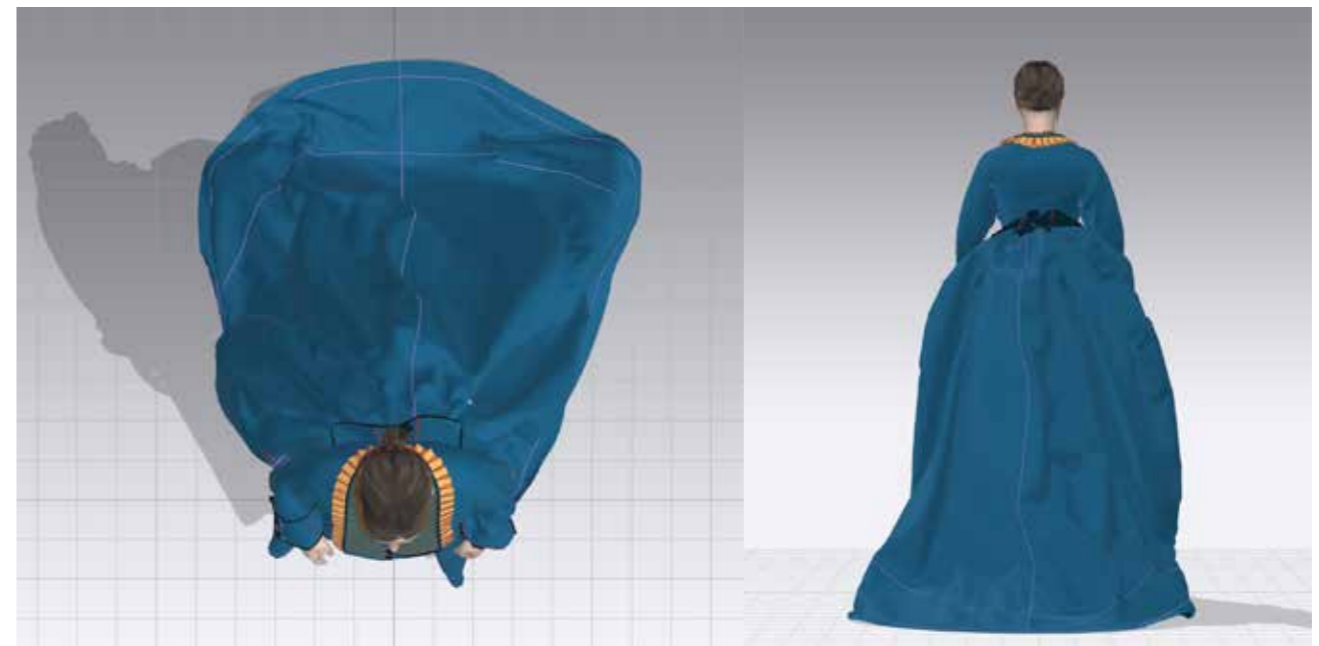




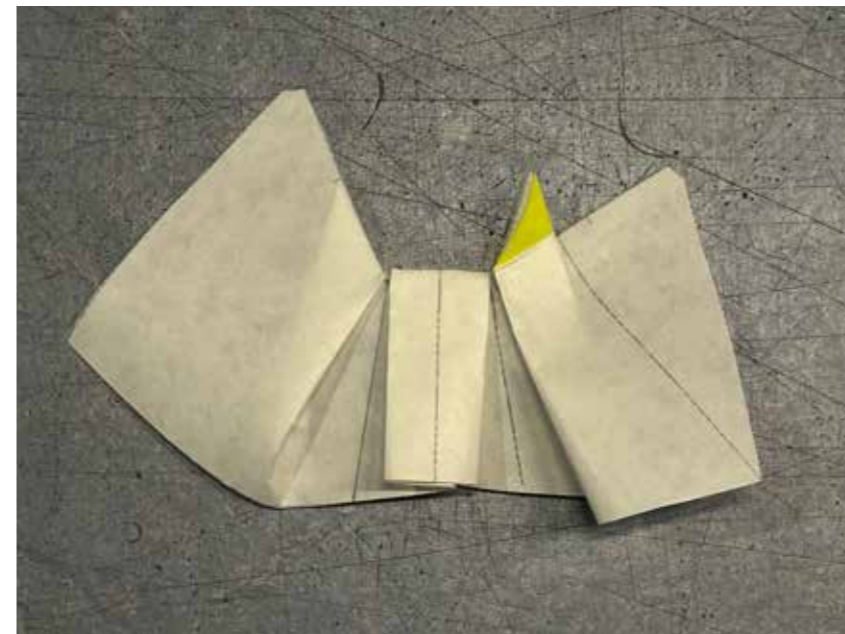
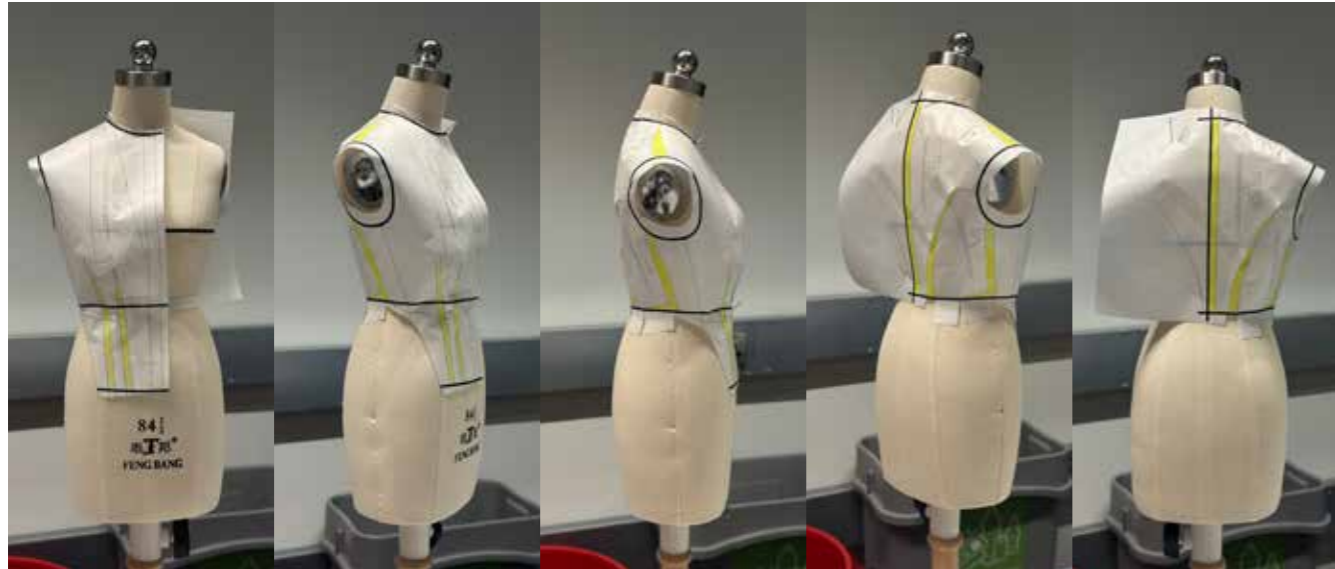
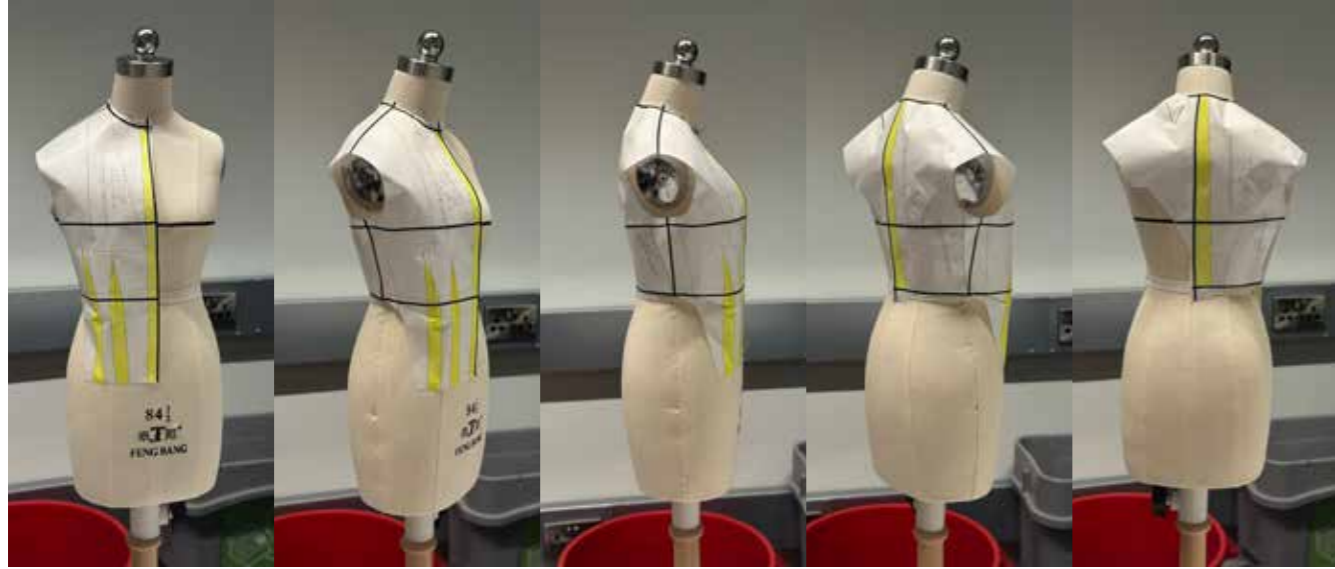


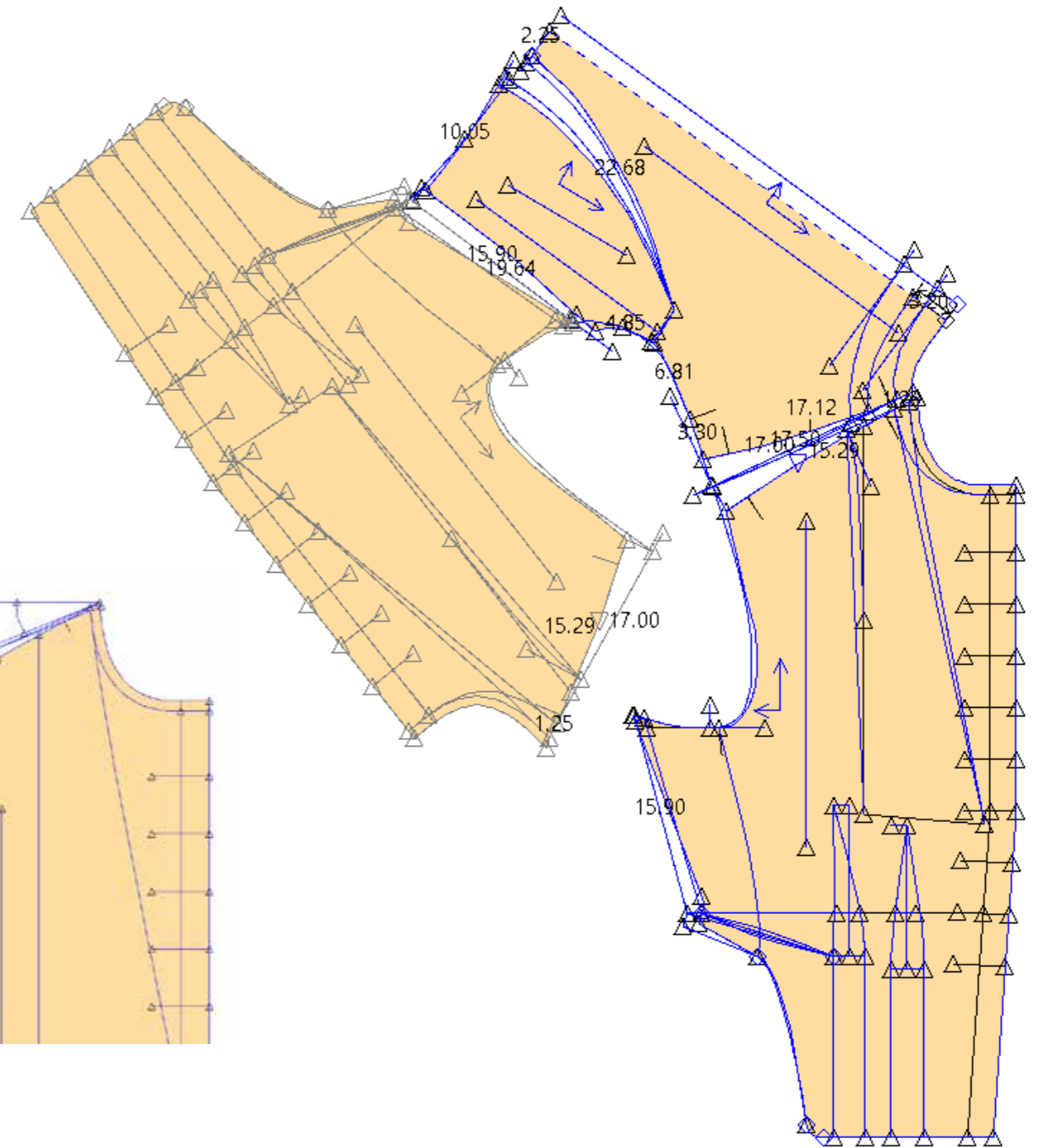
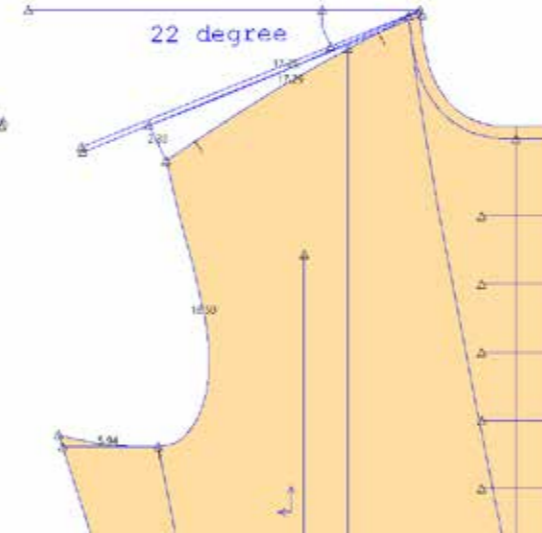
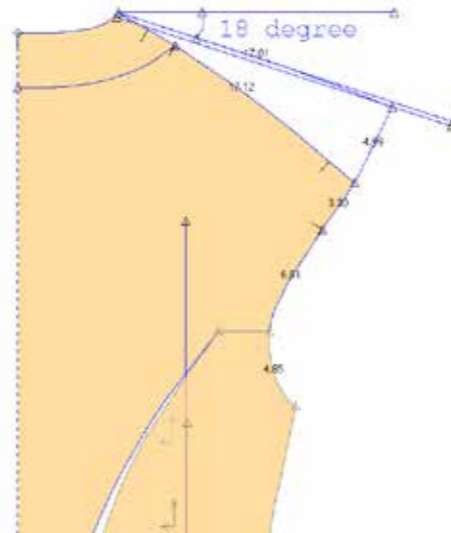
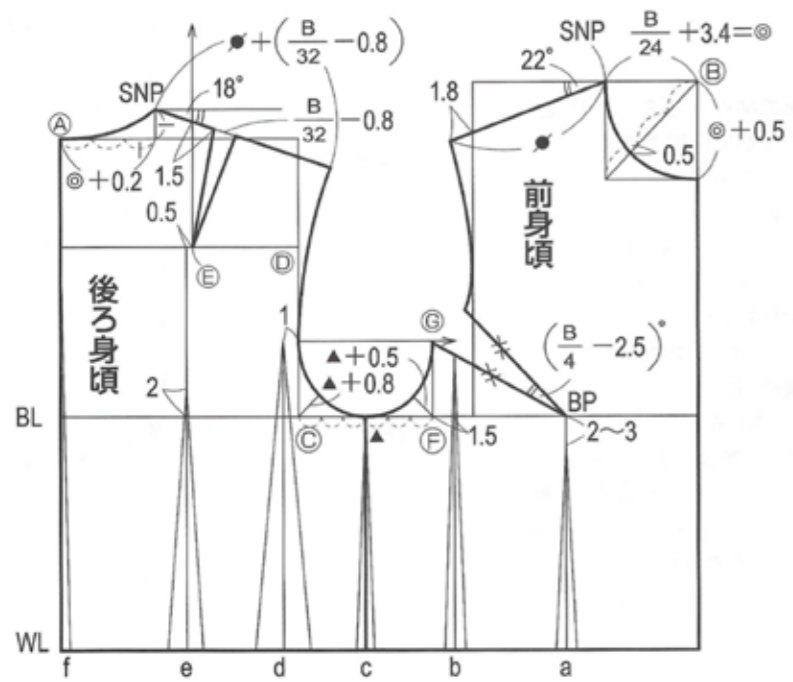
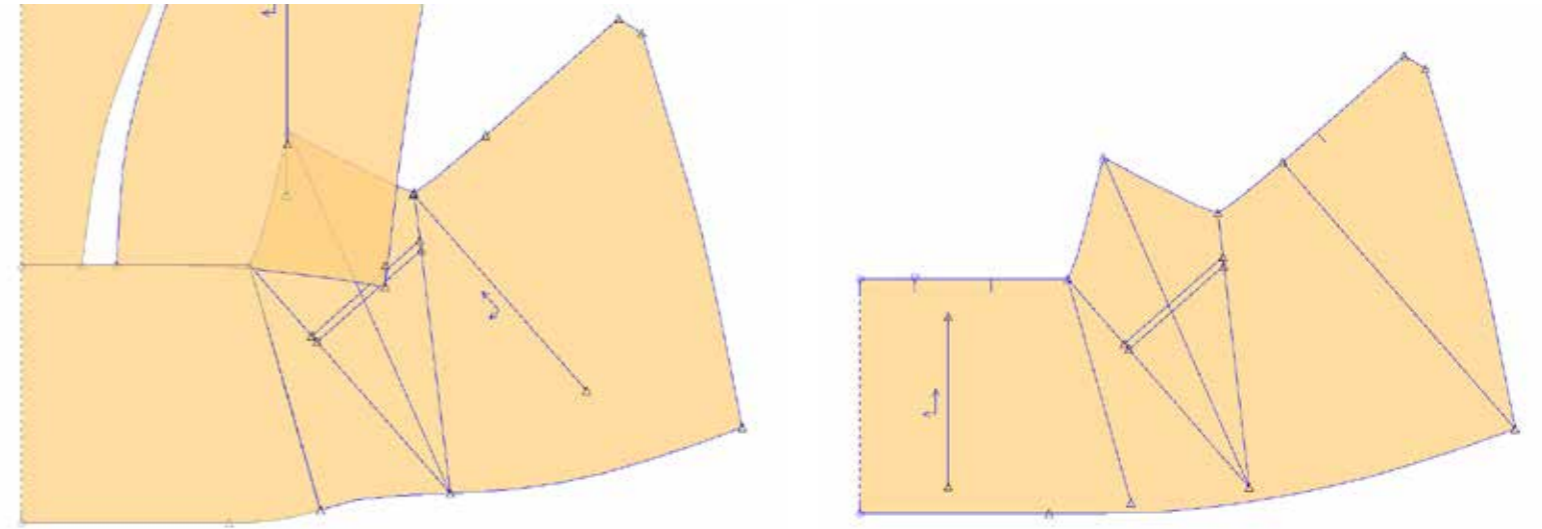
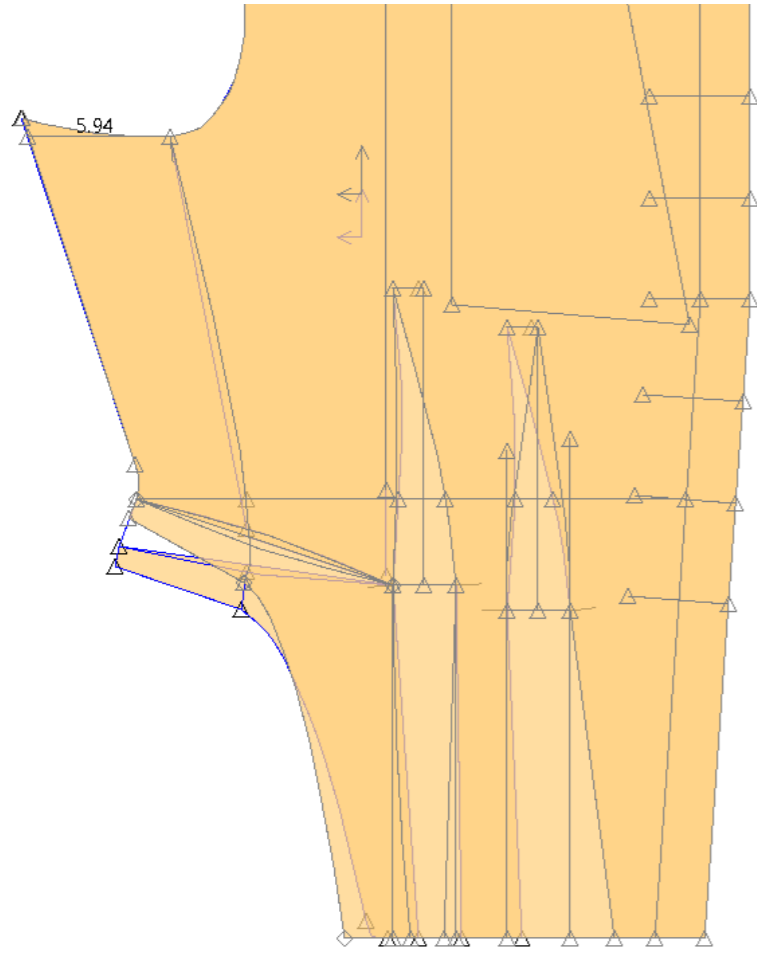






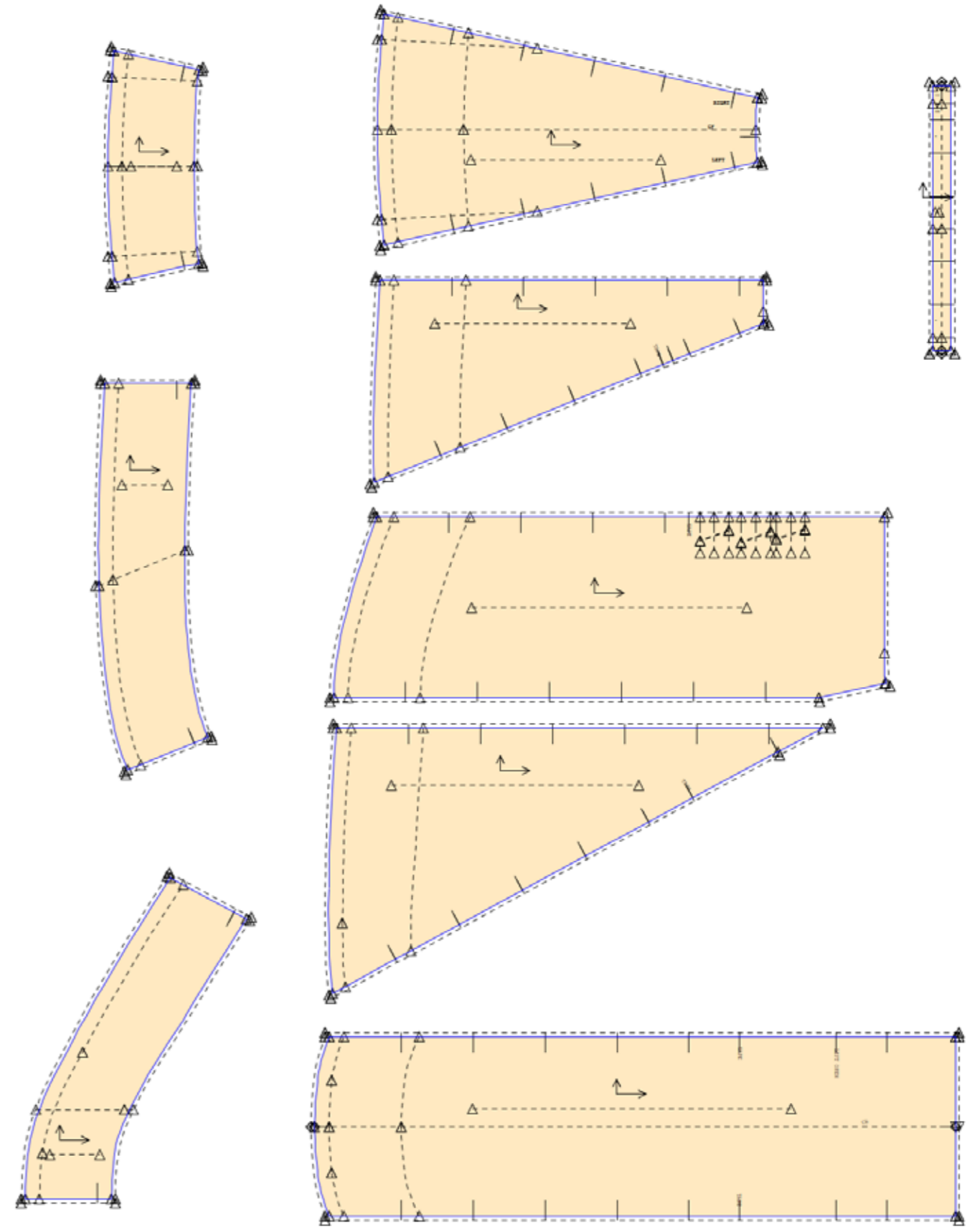
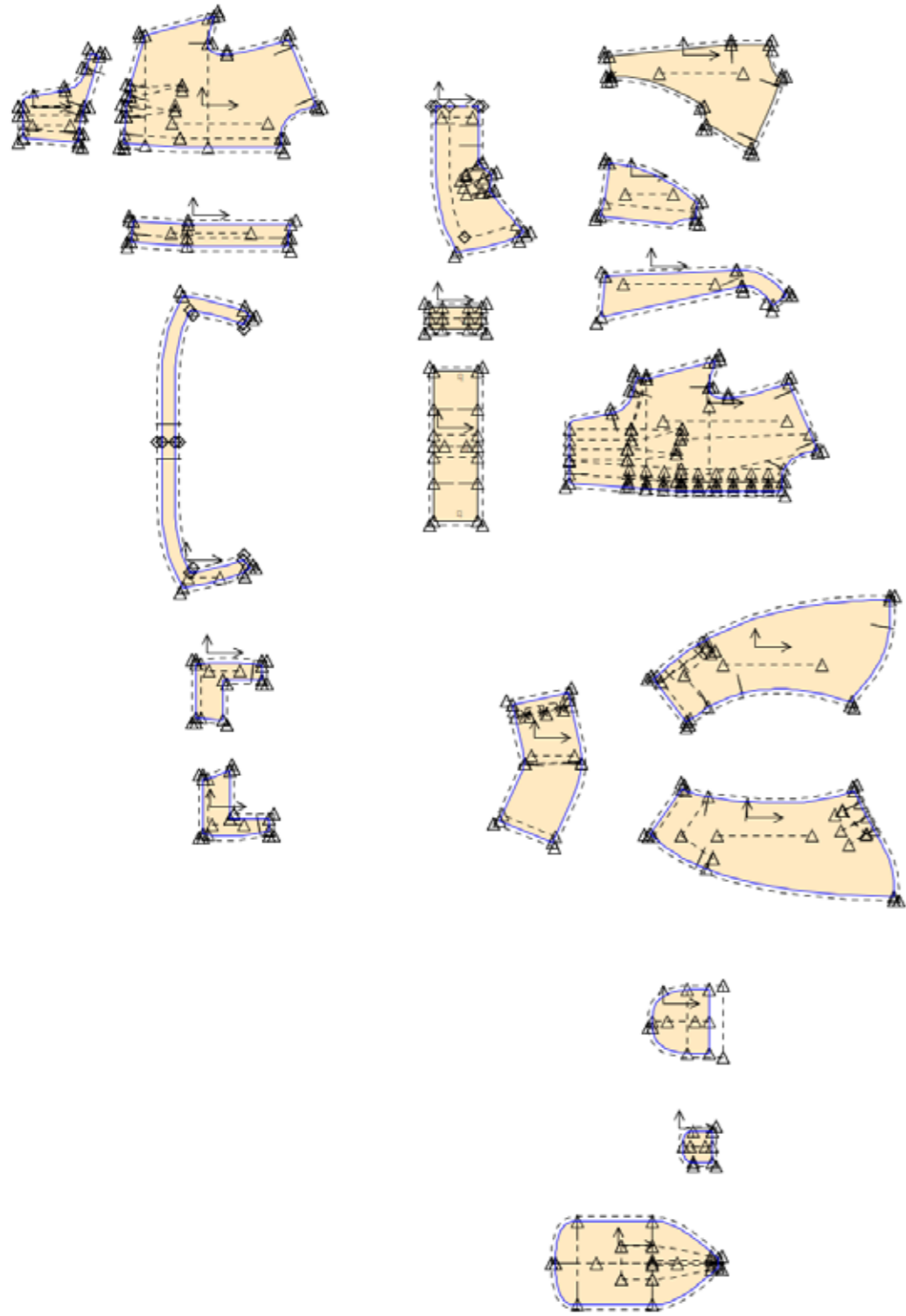
D. Contemporary Size - Pattern & Fitting











E. Dual Size Grading

UK 8 & 10 size measurement

13th floor, LCF

Name	Bust (cm)	UK Size	Waist (cm)	UK Size	Hip (cm)	UK Size	Total Size	Course
Jose	83	10	68	10	95	10	UK 8-10	MA PGT Y2
Han Yan	75	6	61	6	84.5	6	UK 6	MA PAT Y1
Shanyue	79.5	8	63	8	90	8	UK 8	MA IFP Y2
Lingle Zhao	79.5	8	63	8	92	10	UK 8-10	MA WW Y2
Simone Li	82	8	64	8	91.5	10	UK 8-10	MA WW Y2
Xake Ming	83	10	64	8	92.5	10	UK 8-10	MA PGT Y2
Jiagi Zhou	80	8	60	6	85	6	UK 6-8	MA PGT Y1
Decpakshi. P	92	12	73.5	12	102	14	UK 12-14	MA PG Y2
Melisse (Cyrano)	83	10	66	10	99	12	UK 10-12	MA PG Y1
Tao Liu	82	8	66	10	89	8	UK 8-10	MA WW Y1
Esso Lee	81	8	66	10	81	6	UK 6-10	MA WW Y1
Ana Naumenko	85	10	65	8	94	10	UK 8-10	MA WW Y1
Ease Gao.	91	12	70	10	98	12	UK 10-12	MA PGT Y2
ACE YIN	77	6	62.5	8	93.5	10	UK 6-10	MA PGT Y1
Ivanna Marroo	84	10	65	8	92	10	UK 8-10	MA PGT Y1
Tingfang Chi	87	10	63	8	100	12	UK 8-12	MA PGT Y1
Keyi Cai	86	10	65	8	94	10	UK 8-10	MA PGT Y2
Lanyue Xiao	83	10	64	8	91	10	UK 8-10	MA PGT Y2
Zhi Huang	86	10	66	10	94	10	UK 10	MA IFP Y2
Chuan Yan	87	10	67	10	92	10	UK 10	MA PGT Y2
Chenchen Zhou	82	8	68	10	97	12	UK 10-12	MA PGT Y2

UK 6: BL 78cm, WL 61cm, HL 86cm
 UK 8: BL 82cm, WL 65cm, HL 90cm
 UK 10: BL 87cm, WL 70cm, HL 95cm
 Dual Size S (UK 8-10): BL 82-87cm, WL 65-70cm, HL 90-95cm
 UK 12: BL 92cm, WL 75cm, HL 100cm

REF	MEASUREMENT	XS	S	M	L	XL	TOLERANCE
A1	Centre Back Neck to Waist Position	-0.60		0.80	1.60	2.40	+/-0.5cm
A2	Length - Centre Back Neck to Hem	-1.00		1.50	3.00	4.50	+/-1.0cm
A5	Back Length - SNP to Hem	-1.00		1.50	3.00	4.50	+/-1.0cm
A6	Front Length - SNP to Hem	-1.00		1.50	3.00	4.50	+/-1.0cm
B1	Bust at 2.5cm below underarm	-6.00		8.00	20.00	32.00	+/-2.0cm
B4	X-Front at 15cm below SNP	-1.50		2.00	3.00	8.00	+/-0.5cm
B5	X-Back at 15cm below SNP	-1.50		2.00	3.00	8.00	+/-0.5cm
C1	Waist	-6.00		8.00	20.00	32.00	+/-2.0cm
E1	Hem (pleats folded, flat)	-6.00		8.00	20.00	32.00	+/-2.0cm
F2	Shoulder	-0.45		0.50	1.30	2.10	+/-0.3cm
G1	Sleeve Length at Overarm	-0.90		1.20	2.40	3.60	+/-0.5cm
H2	Armhole Straight	-1.50		2.00	4.00	8.00	+/-0.5cm
H3	Front Armhole Curve	-1.80		2.40	5.00	7.60	+/-0.5cm
H4	Back Armhole Curve	-1.90		2.60	5.40	8.20	+/-0.5cm
I1	Bicep at 2.5cm below underarm	-1.50		2.00	3.00	8.00	+/-1.0cm
I5	Cuff Opening - Long Sleeve	-0.80		1.00	2.40	4.20	+/-1.0cm
I6	Cuff Depth	0.00		0.00	0.00	0.00	+/-0.0cm
J1	Distance between buttons on Cuff	0.00		0.00	0.00	0.00	
J2	Button position from cuff edge	0.00		0.00	0.00	0.00	
J3	Back Neck Width - Straight	-0.75		1.00	2.40	4.00	+/-0.3cm
J4	Front Neck Drop - Flat	-0.75		1.00	2.00	3.00	+/-0.5cm
J5	Back Neck Drop - Flat	0.00		0.00	0.00	0.00	+/-0.5cm
K1	Flat Collar Position - measured from Neck edge to secured position (straight)	-0.50		0.75	1.50	2.25	+/-0.3cm
K2	Flat Collar Width along collar point	-0.20		0.30	0.60	0.90	+/-0.3cm
K3	Flat Collar Depth @ CB	0.00		0.00	0.00	0.00	+/-0.3cm
L1	Collar Lap Edge	0.00		0.00	0.00	0.00	
L2	Piping Depth	0.00		0.00	0.00	0.00	+/-0.0cm
L3	Decorative Flat Tape Depth	0.00		0.00	0.00	0.00	+/-0.3cm
L4	Bow Tie Depth	0.00		0.00	0.00	0.00	+/-0.3cm
L5	Bow Tie Width	-0.40		0.60	1.20	1.80	+/-0.3cm
L6	Dart Position from CF edge						+/-0.3cm
M1	Distance between front darts (along hem edge)						
M2	Back Pleat length from seam to hem edge	0.00		0.00	0.00	0.00	
M3	Bow pleat width @ CB	0.00		0.00	0.00	0.00	
M4	Number of buttons	0.00		0.00	0.00	0.00	
M5	top button position from neck edge	0.00		0.00	0.00	0.00	+/-0.3cm
M6	Distance between button hole positions						
M7	Distance between lower button position to hem edge						
D4	Low Hip 20cm below Waist	-6.00		8.00	20.00	32.00	+/-2.0cm

measure once graded / likely to be similar to hem grade as split will be 0 grade

measure these after you have graded, change if need to

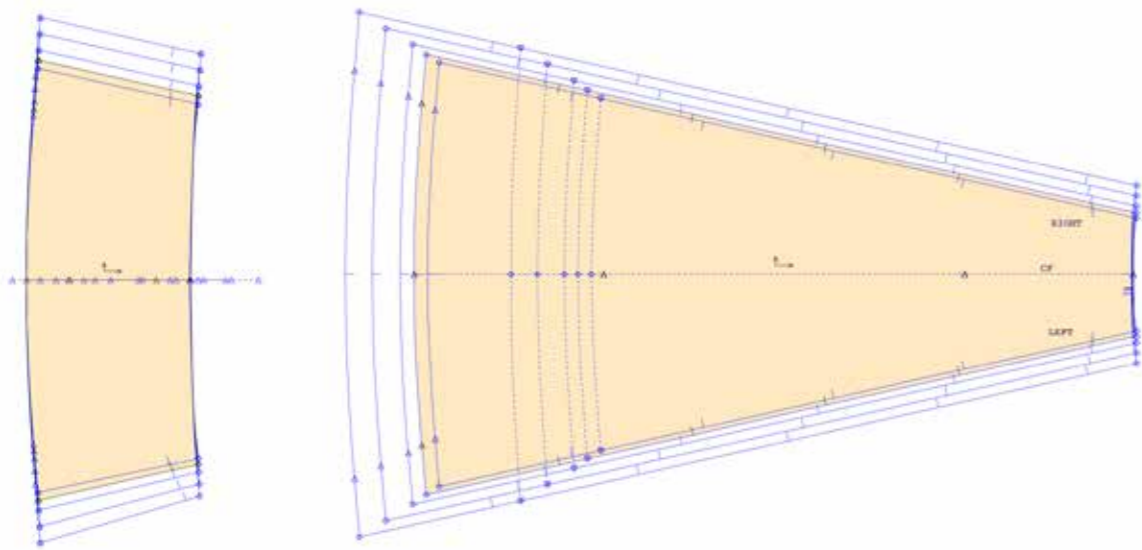
measure once graded

half amount of what is applied to S/L (whatever you move the princess seams by)

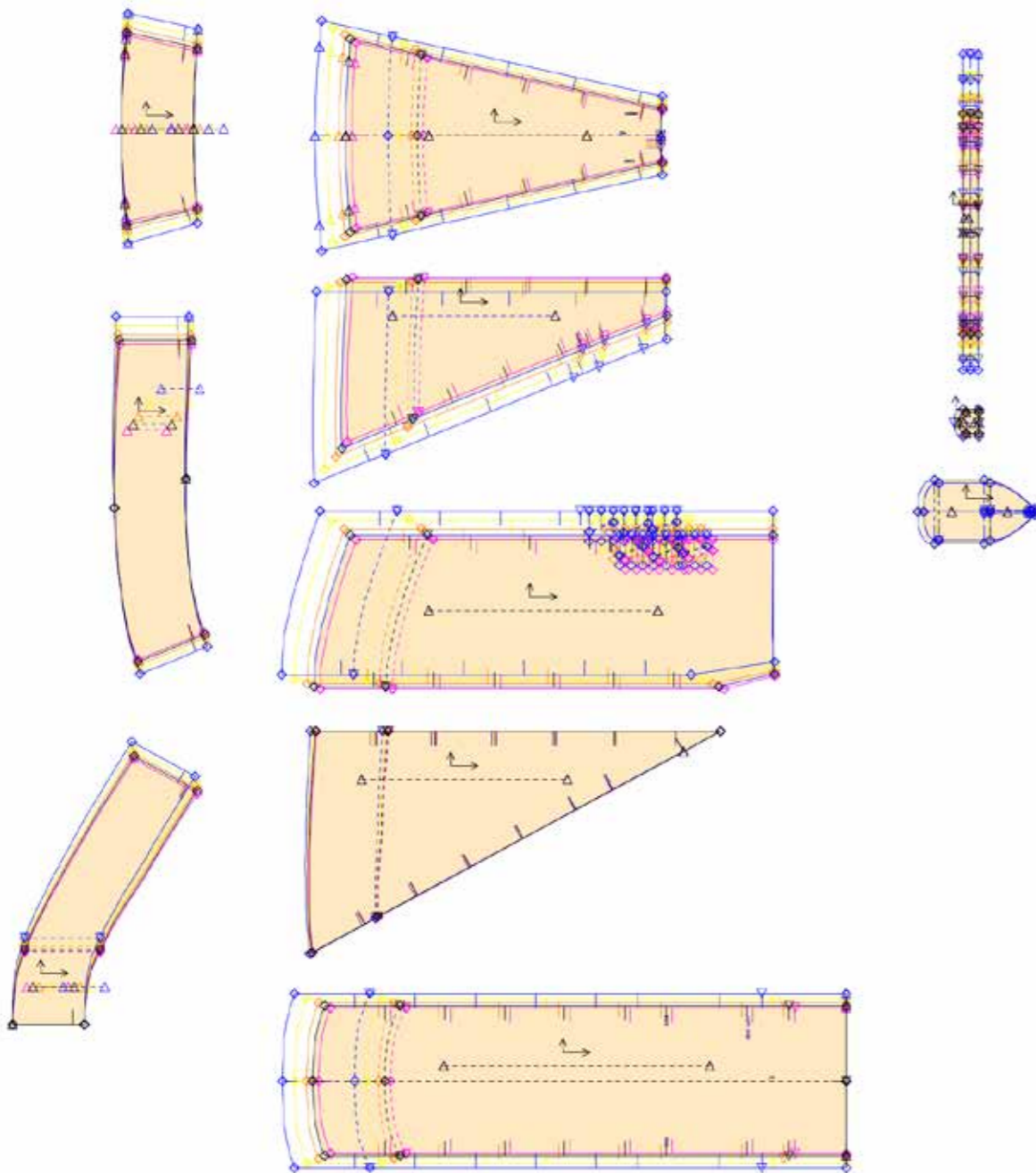
this will grade

REF	MEASUREMENT	XS	S	M	L	XL	TOL T1
C2	Waist	-6.00		8.00	20.00	32.00	+2.0cm
C4	Waist Extended	-6.00		8.00	20.00	32.00	+2.0cm
CB	Waistband Depth	0.00		0.00	0.00	0.00	+/-0.0cm
S*	Left Waist Opening Length (inc. W/B)	-0.50		0.50	1.00	1.50	+/-0.5cm
S*	Skirt Length	-2.00		2.00	6.00	10.00	+2.0cm
S*	Hem	-8.50		10.50	27.50	44.50	+2.0cm
T*	Tape A Position (.cm from waist, ref FTSD panel)	-0.50		0.50	1.00	1.50	+/-0.5cm
T*	Tape B Position (.cm from waist, ref BK panel)	-1.00		1.00	2.00	3.00	+/-0.5cm
T*	Tape C1 Position (on waist, .cm to side seam, 1/3 of BKSD length)	-0.30		0.40	1.50	2.60	+/-0.3cm
T*	Tape C2 Position (on waist, .cm to back seam, 1/3 of BKSD length)	-0.30		0.40	1.50	2.60	+/-0.3cm
T*	Tape C3 Position (on waist, at back seam)	0.00		0.00	0.00	0.00	+/-0.0cm
T*	Tape C4 Position (on waist, at CB)	0.00		0.00	0.00	0.00	+/-0.0cm
T*	Tape A Length	0.00		0.00	0.00	0.00	+/-0.0cm
T*	Tape B Length	0.00		0.00	0.00	0.00	+/-0.0cm
T*	Tape C Length (C1, C2, C3 and C4)	0.00		0.00	0.00	0.00	+/-0.0cm
FACING							
F*	Hem Facing Extended	-6.00		8.00	20.00	32.00	+2.0cm
F*	Hem Facing Depth	0.00		0.00	0.00	0.00	+/-0.0cm
POCKET							
P*	Left Coin Pocket Position - on waist, .cm to CF	-0.50		0.50	1.00	1.50	+/-0.5cm
P*	Left Coin Pocket Depth	0.00		0.00	1.00	1.00	+/-0.5cm
P*	Right Pocket Position - from waist, at top edge	0.00		0.00	1.00	1.00	+/-0.5cm
P*	Right Pocket Depth	0.00		0.00	1.00	1.00	+/-0.5cm
P*	Right Pocket Opening Position - from waist, at top point	0.00		0.00	0.50	0.50	+/-0.5cm
P*	Right Pocket Opening Length	0.00		0.00	0.50	0.50	+/-0.5cm
P*	Right Pocket Width - at middle	0.00		0.00	1.00	1.00	+/-0.5cm
T*	Right Pocket Tape Length	0.00		0.00	0.50	0.50	+/-0.5cm

measured

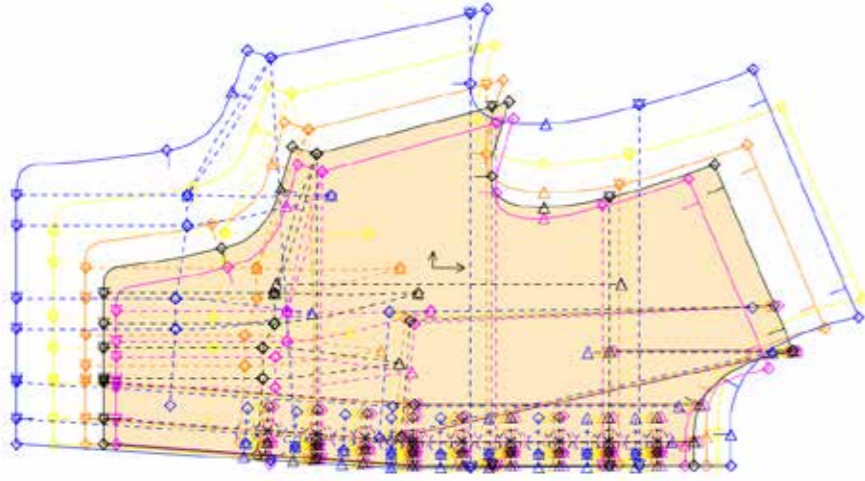


'Parallel' to keep the corners stays
'Stack' to check if the length of facing changes.

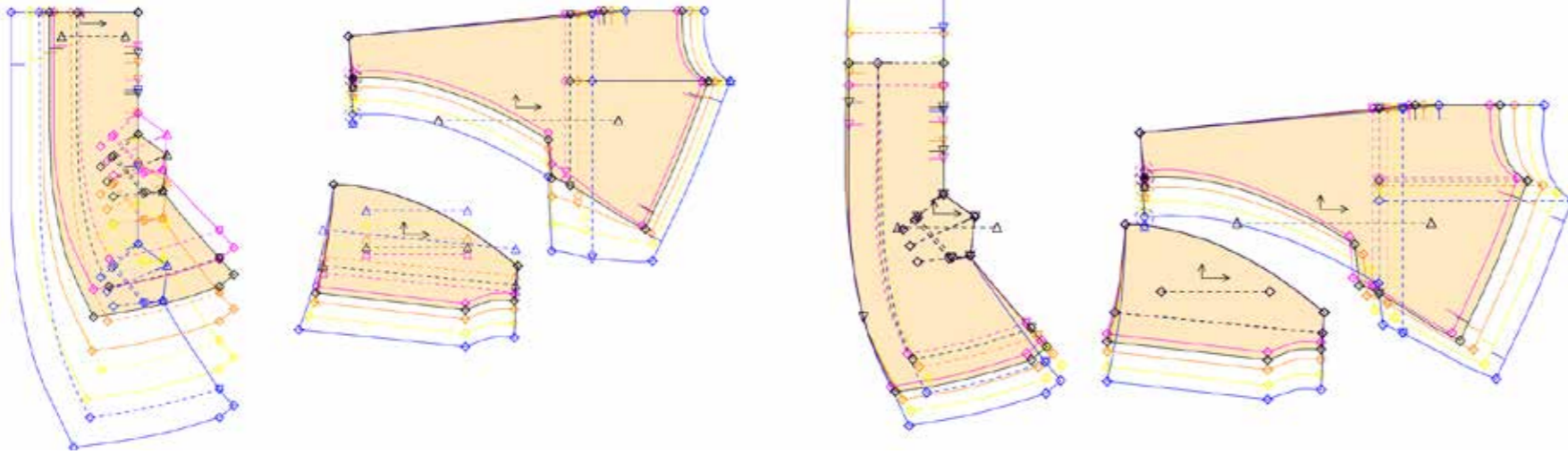


Keep angle and lines parallel to each sizes.
Double check Hem Length differences.

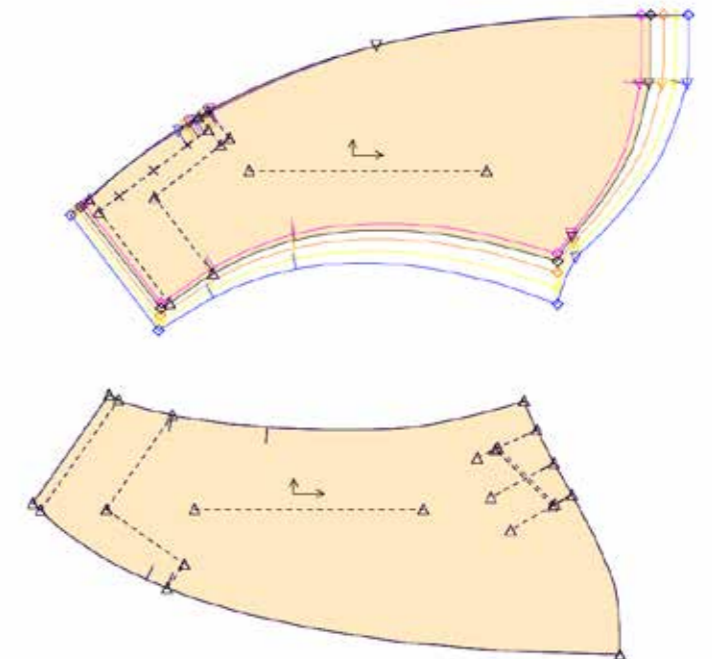
Accidentally increments both sides, which make it weird



Change the zero point sometimes help understand how to grad better.



Sleeve's outside and inside length might affect grading outcome. You need to decide which to follow to balance grading. Normally, people keep the inside sleeve length increments zero.



F. Tech Pack

General Information

Product: 1874 Blue Silk Day Dress, Jacket

Style Number: JS-MP

Season: 2025.12.2

Pattern Cutter: Tongyue Sheng

Date: 2025.12.2

Description: 1874 Blue Silk Day Dress, Jacket

Base Size: S (UK 8-10)

Use, Alteration & Wear

Washing Instructions: Machine washable, cold water, gentle cycle, do not bleach, do not iron, do not dry clean.

Care Instructions: Hand wash recommended, use mild detergent, hang to dry.

Supporting Material

Material: 100% Silk

Material Description: High quality silk fabric with a smooth finish and natural sheen.

Specification Sheet

Product: 1874 Blue Silk Day Dress, Jacket

Style Number: JS-MP

Season: 2025.12.2

Pattern Cutter: Tongyue Sheng

Date: 2025.12.2

Description: 1874 Blue Silk Day Dress, Jacket

Base Size: S (UK 8-10)

GRADED SPEC CHART: WOMENSWEAR

GARMENT TYPE: BODICE (JACKET)

BLOCK REFERENCE: JS-MP-4-B

Style Number: JS-MP

Season: 2025.12.2

Pattern Cutter: Tongyue Sheng

Date: 2025.12.2

Description: 1874 Blue Silk Day Dress, Jacket

Base Size: S (UK)

T. Jose Sheng

MEASUREMENT GUIDE

BLOCK REFERENCE: JS-MP-4-B

Style Number: JS-MP

Season: 2025.12.2

Pattern Cutter: Tongyue Sheng

Date: 2025.12.2

Description: 1874 Blue Silk Day Dress, Jacket

Base Size: S (UK 8-10)

FIT LOG - Full Ref Measurement

GARMENT TYPE: BODICE (JACKET)

BLOCK REFERENCE: JS-MP-4-B

Style Number: JS-MP

Season: 2025.12.2

Pattern Cutter: Tongyue Sheng

Date: 2025.12.2

Description: 1874 Blue Silk Day Dress, Jacket

Base Size: S (UK 8-10)

DATE	MEASUREMENT	2025.7.2	2025.10.14	2025.10.27	2025.11.5	2025.11.14	2025.12.2
REF		Original Pattern	Contemporary Pattern	Tolerance	Final Pattern	SEALED	TOL.
1	Front Length - SNP to Hem	57.8	57.36	58.4	-0.98	58.9	0.54
2	CF Length - from top edge to hem	49.9	49.86	49.8	0.01	49.4	0.54
3	Back Length - SNP to Hem	48.8	48.80	51.8	2.80	51.8	0.00
4a	Length - Centre Back Neck to Hem	47.8	47.80	48.8	1.24	48.8	0.00
4b	Centre Back Length - Top Edge to Hem	0.00	0.00	0.00	0.00	0.00	0.00
4c	Centre Back Neck to Waist Position	38.0	38.00	35.9	-2.08	35.9	0.00
3	Side Seam Length - from LLA to Hem	58.0	58.00	57.4	-0.62	57.0	-0.38
6	Bust at 2.5cm below underarm	41.0	41.00	43.2	2.22	43.2	0.00
7a	Waist (15cm below LLA) Extended	34.0	34.00	36.0	2.00	36.0	0.00
7b	Waist (15cm below LLA) Extended	0.00	0.00	0.00	0.00	0.00	0.00
8	Top Hip 15cm below Waist	0.00	0.00	0.00	0.00	0.00	0.00
9	Low Hip 25cm below Waist	0.00	0.00	0.00	0.00	0.00	0.00
10a	Hem - Straight	0.00	0.00	0.00	0.00	0.00	0.00
10b	Hem - Curved	0.00	0.00	0.00	0.00	0.00	0.00
11	Back Neck Width - Straight	5.9	5.90	17.4	13.50	17.4	0.00
12	Front Neck Drop FL	6.9	6.86	6.8	-0.26	6.8	0.00
13	Back Neck Drop FL	1.2	1.20	2.5	1.30	2.5	0.00

T. Jose Sheng

GRADED SPEC CHART: WOMENSWEAR

GARMENT TYPE: BODICE (JACKET)

BLOCK REFERENCE: JS-MP-4-B

Style Number: JS-MP

Season: 2025.12.2

Pattern Cutter: Tongyue Sheng

Date: 2025.12.2

Description: 1874 Blue Silk Day Dress, Jacket

Base Size: S (UK)

REF	MEASUREMENT	2025.7.2	2025.10.14	2025.10.27	2025.11.5	2025.11.14	2025.12.2
14	Collar Point	0.00	0.00	0.00	0.00	0.00	+0.00cm
15	Collar Leaf Edge - From Point to Point @ piping	99.0	99.00	98.1	-0.94	100.0	1.04
16	Collar Depth @ CB, including pleats	6.5	6.50	6.5	0.00	6.5	0.00
17	Collar Stand Depth @ CB, without pleats	3.2	3.20	3.2	0.00	3.2	0.00
18	Shoulder	17.3	17.29	17.3	0.00	17.3	0.00
19	X-Shoulder - point to point	39.5	39.50	45.0	5.50	45.0	0.00
20	X-Front at 15cm below SNP	37.9	37.94	39.9	2.00	39.9	0.00
21	X-Back at 15cm below SNP	32.7	32.74	34.6	1.88	34.6	0.00
22	Notch Depth	0.00	0.00	0.00	0.00	2.7	2.7
23a	Sleeve Length at Overarm (including Cuff)	0.00	0.00	0.00	0.00	0.00	+0.00cm
23b	Full Sleeve - arm to wrist	0.00	0.00	0.00	0.00	0.00	+0.00cm
23c	Cap Sleeve - arm between arm - 12cm	0.00	0.00	0.00	0.00	0.00	+0.00cm
24	Armhole Straight	58.8	58.82	58.2	-1.42	58.2	0.00
25	Front Armhole Curve	18.5	18.50	20.2	1.73	20.2	0.00
26	Back Armhole Curve	20.9	20.89	21.5	0.57	21.5	0.00
27	Sleeve at 2.5cm below underarm	28.5	28.50	23.0	-5.50	23.0	0.00
28a	Cuff Opening - Long Sleeve	0.00	0.00	0.00	0.00	13.5	13.5
28b	Cuff Opening - 3/4 Sleeve	0.00	0.00	0.00	0.00	0.00	+0.00cm
28c	Cuff Opening - Short Sleeve	0.00	0.00	0.00	0.00	0.00	+0.00cm
29	Cuff Depth (without decorations)	13.00	13.00	13.00	0.00	13.00	0.00
30	Sleeve Length on Cuff	0.00	0.00	0.00	0.00	0.00	+0.00cm
31	Pocket Position from placket edge	0.00	0.00	0.00	0.00	0.00	+0.00cm
32	Pocket Width - Through Blade	0.00	0.00	0.00	0.00	0.00	+0.00cm
33	Pocket Length - Through Blade	0.00	0.00	0.00	0.00	0.00	+0.00cm
34	First Button Position from Top Edge	7.45	7.45	4.50	-2.95	4.50	0.00
35	Button Spacing	4.90	4.90	4.00	-0.90	4.00	0.00
36	Front Neck Curve	20.24	20.24	22.16	1.92	22.16	0.00

T. Jose Sheng

ADDITIONAL MEASUREMENTS

REF	MEASUREMENT	2025.7.2	2025.10.14	2025.10.27	2025.11.5	2025.11.14	2025.12.2
A	Front Hem - Curved	90.48	90.48	90.00	-0.48	90.00	0.00
B	Back Hem - Curved @ piping	78.12	78.12	90.00	11.88	90.00	0.00
C	Collar Width @ front edge	12.60	12.60	12.60	0.00	12.60	0.00

T. Jose Sheng

GRADED SPEC CHART: WOMENSWEAR

GARMENT TYPE: BODICE (JACKET)

BLOCK REFERENCE: JS-MP-4-B

Style Number: JS-MP

Season: 2025.12.2

Pattern Cutter: Tongyue Sheng

Date: 2025.12.2

Description: 1874 Blue Silk Day Dress, Jacket

Base Size: S (UK)

REF	MEASUREMENT	2025.7.2	2025.10.14	2025.10.27	2025.11.5	2025.11.14	2025.12.2
D	Sleeve Length at Overarm (without Cuff)	58.00	58.06	58.37	0.31	58.37	0.00
E	Piping Width	0.00	0.00	0.00	0.00	0.00	0.00
F	Princess Seam - side princess 2nd adjustment	0.00	0.00	0.00	0.00	0.00	0.00
G	Centre Dart distance from Front edge - peak	8.55	8.55	8.31	-0.24	8.31	0.00
H	Centre Dart distance from Front edge - middle	8.30	8.30	4.26	-2.04	4.26	0.00
I	Centre Dart distance from Front edge - edge	3.80	3.80	3.35	-0.25	3.35	0.00
J	Centre Dart Length	24.22	24.22	24.28	0.06	24.28	0.00
K	Midline Dart distance from Front edge - peak	14.00	14.00	12.15	-1.85	12.15	0.00
L	Midline Dart distance from Front edge - middle	16.78	16.78	8.82	-7.96	8.82	0.00
M	Midline Dart distance from Front edge - edge	8.80	8.80	7.85	-0.95	7.85	0.00
N	Midline Dart Length	26.00	26.00	25.74	-0.26	25.74	0.00
O	Side Dart Length	11.00	11.00	11.87	0.87	11.87	0.00
P	Blow Tie Width	17.00	17.00	17.00	0.00	-17.00	18.0
Q	Blow Tie Depth	10.00	10.00	10.00	0.00	-10.00	9.0

T. Jose Sheng



Costing Sheet

ITEM	DESCRIPTION	UNIT	QUANTITY	UNIT COST	TOTAL COST
1	Pattern Making	Hour	10	10.00	100.00
2	Fabric	Sq. Yard	10	10.00	100.00
3	Lining	Sq. Yard	10	10.00	100.00
4	Buttons	Each	10	1.00	10.00
5	Thread	Spool	10	1.00	10.00
6	Accessories	Each	10	1.00	10.00
7	Overhead	Hour	10	10.00	100.00
8	Profit	Hour	10	10.00	100.00
9	Shipping	Box	10	1.00	10.00
10	Labeling	Hour	10	10.00	100.00
11	Quality Control	Hour	10	10.00	100.00
12	Inventory	Hour	10	10.00	100.00
13	Waste	Hour	10	10.00	100.00
14	Marketing	Hour	10	10.00	100.00
15	Production	Hour	10	10.00	100.00
16	Packaging	Hour	10	10.00	100.00
17	Storage	Hour	10	10.00	100.00
18	Transportation	Hour	10	10.00	100.00
19	Insurance	Hour	10	10.00	100.00
20	Legal	Hour	10	10.00	100.00
21	Accounting	Hour	10	10.00	100.00
22	Customer Support	Hour	10	10.00	100.00
23	Research & Development	Hour	10	10.00	100.00
24	Manufacturing	Hour	10	10.00	100.00
25	Distribution	Hour	10	10.00	100.00
26	Retail	Hour	10	10.00	100.00
27	Wholesale	Hour	10	10.00	100.00
28	Export	Hour	10	10.00	100.00
29	Import	Hour	10	10.00	100.00
30	Logistics	Hour	10	10.00	100.00
31	Warehousing	Hour	10	10.00	100.00
32	Inventory Management	Hour	10	10.00	100.00
33	Quality Assurance	Hour	10	10.00	100.00
34	Customer Feedback	Hour	10	10.00	100.00
35	Product Development	Hour	10	10.00	100.00
36	Brand Management	Hour	10	10.00	100.00
37	Marketing Strategy	Hour	10	10.00	100.00
38	Sales Promotion	Hour	10	10.00	100.00
39	Customer Retention	Hour	10	10.00	100.00
40	Product Innovation	Hour	10	10.00	100.00
41	Supply Chain Management	Hour	10	10.00	100.00
42	Vendor Management	Hour	10	10.00	100.00
43	Procurement	Hour	10	10.00	100.00
44	Inventory Control	Hour	10	10.00	100.00
45	Order Management	Hour	10	10.00	100.00
46	Shipping & Logistics	Hour	10	10.00	100.00
47	Customer Service	Hour	10	10.00	100.00
48	Product Support	Hour	10	10.00	100.00
49	Quality Control	Hour	10	10.00	100.00
50	Manufacturing	Hour	10	10.00	100.00
51	Distribution	Hour	10	10.00	100.00
52	Retail	Hour	10	10.00	100.00
53	Wholesale	Hour	10	10.00	100.00
54	Export	Hour	10	10.00	100.00
55	Import	Hour	10	10.00	100.00
56	Logistics	Hour	10	10.00	100.00
57	Warehousing	Hour	10	10.00	100.00
58	Inventory Management	Hour	10	10.00	100.00
59	Quality Assurance	Hour	10	10.00	100.00
60	Customer Feedback	Hour	10	10.00	100.00
61	Product Development	Hour	10	10.00	100.00
62	Brand Management	Hour	10	10.00	100.00
63	Marketing Strategy	Hour	10	10.00	100.00
64	Sales Promotion	Hour	10	10.00	100.00
65	Customer Retention	Hour	10	10.00	100.00
66	Product Innovation	Hour	10	10.00	100.00
67	Supply Chain Management	Hour	10	10.00	100.00
68	Vendor Management	Hour	10	10.00	100.00
69	Procurement	Hour	10	10.00	100.00
70	Inventory Control	Hour	10	10.00	100.00
71	Order Management	Hour	10	10.00	100.00
72	Shipping & Logistics	Hour	10	10.00	100.00
73	Customer Service	Hour	10	10.00	100.00
74	Product Support	Hour	10	10.00	100.00
75	Quality Control	Hour	10		

General Information

Project Name: 1574 Blue Silk Day Dress, Skirt

Client: UAL

Product: 1574 Blue Silk Day Dress, Skirt

Block Reference: JS-MP-4-S

Style Number: JS-MP

Season: 2025, 12, 2

Pattern Cutter: Tongue Sheng

Date: 2025, 12, 2

Description: 1574 Blue Silk Day Dress, Skirt

Base Size: S (UK 8-10)

UoL logo and other branding.

Use, Alteration & Wear

Washing Instructions: Dry Clean Only

Material: Silk

Block Reference: JS-MP-4-S

UoL logo and other branding.

Supporting Material

Material: Silk

Block Reference: JS-MP-4-S

UoL logo and other branding.

Specification Sheet

Block Reference: JS-MP-4-S

Style Number: JS-MP

Season: 2025, 12, 2

Pattern Cutter: Tongue Sheng

Date: 2025, 12, 2

Description: 1574 Blue Silk Day Dress, Skirt

Base Size: S (UK 8-10)

UoL logo and other branding.

GRADED SPEC CHART: WOMENWEAR

GARMENT TYPE: SKIRT

Block Reference: JS-MP-4-S

Style Number: JS-MP

Season: 2025, 12, 2

Pattern Cutter: Tongue Sheng

Date: 2025, 12, 2

Description: 1574 Blue Silk Day Dress, Skirt

Base Size: S (UK 8-10)

UoL logo and other branding.

T. Joon Sheng

GRADED SPEC CHART: WOMENWEAR

GARMENT TYPE: SKIRT

Block Reference: JS-MP-4-S

Style Number: JS-MP

Season: 2025, 12, 2

Pattern Cutter: Tongue Sheng

Date: 2025, 12, 2

Description: 1574 Blue Silk Day Dress, Skirt

Base Size: S (UK 8-10)

UoL logo and other branding.

T. Joon Sheng

FIT LOG - Full Ref Measurement

GARMENT TYPE: SKIRT

Block Reference: JS-MP-4-S

Style Number: JS-MP

Season: 2025, 12, 2

Pattern Cutter: Tongue Sheng

Date: 2025, 12, 2

Description: 1574 Blue Silk Day Dress, Skirt

Base Size: S (UK 8-10)

UoL logo and other branding.

T. Joon Sheng

MEASUREMENTS

GARMENT TYPE: SKIRT

Block Reference: JS-MP-4-S

Style Number: JS-MP

Season: 2025, 12, 2

Pattern Cutter: Tongue Sheng

Date: 2025, 12, 2

Description: 1574 Blue Silk Day Dress, Skirt

Base Size: S (UK 8-10)

UoL logo and other branding.

T. Joon Sheng

ADDITIONAL MEASUREMENTS

GARMENT TYPE: SKIRT

Block Reference: JS-MP-4-S

Style Number: JS-MP

Season: 2025, 12, 2

Pattern Cutter: Tongue Sheng

Date: 2025, 12, 2

Description: 1574 Blue Silk Day Dress, Skirt

Base Size: S (UK 8-10)

UoL logo and other branding.

T. Joon Sheng

MEASUREMENTS

GARMENT TYPE: SKIRT

Block Reference: JS-MP-4-S

Style Number: JS-MP

Season: 2025, 12, 2

Pattern Cutter: Tongue Sheng

Date: 2025, 12, 2

Description: 1574 Blue Silk Day Dress, Skirt

Base Size: S (UK 8-10)

UoL logo and other branding.

T. Joon Sheng



Costing Sheet

Block Reference: JS-MP-4-S

Style Number: JS-MP

Season: 2025, 12, 2

Pattern Cutter: Tongue Sheng

Date: 2025, 12, 2

Description: 1574 Blue Silk Day Dress, Skirt

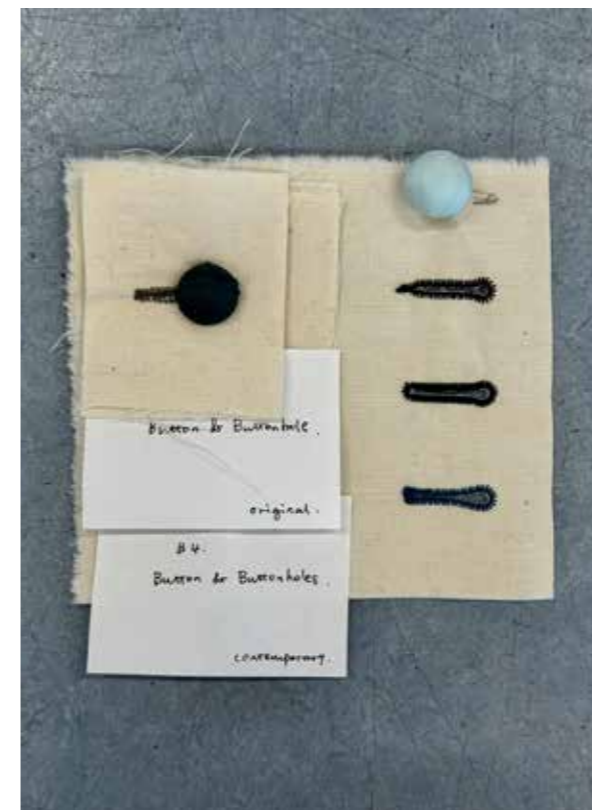
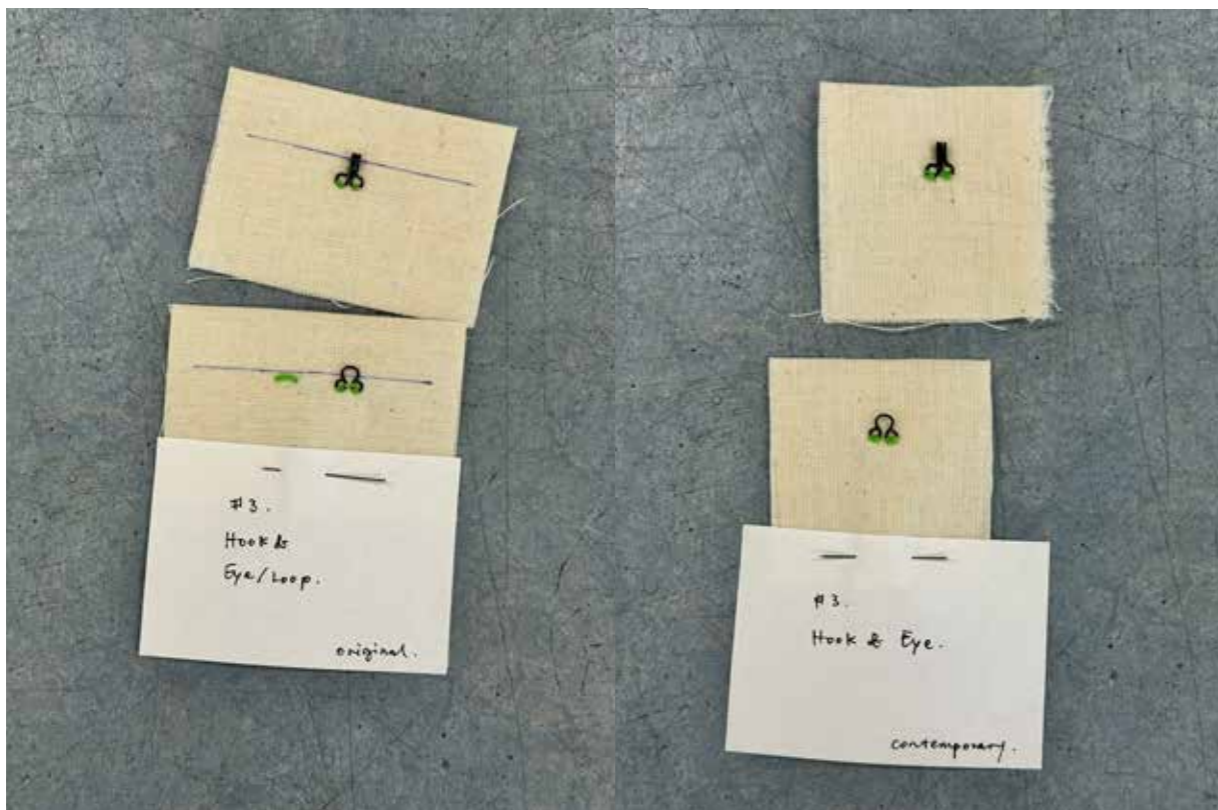
Base Size: S (UK 8-10)

UoL logo and other branding.

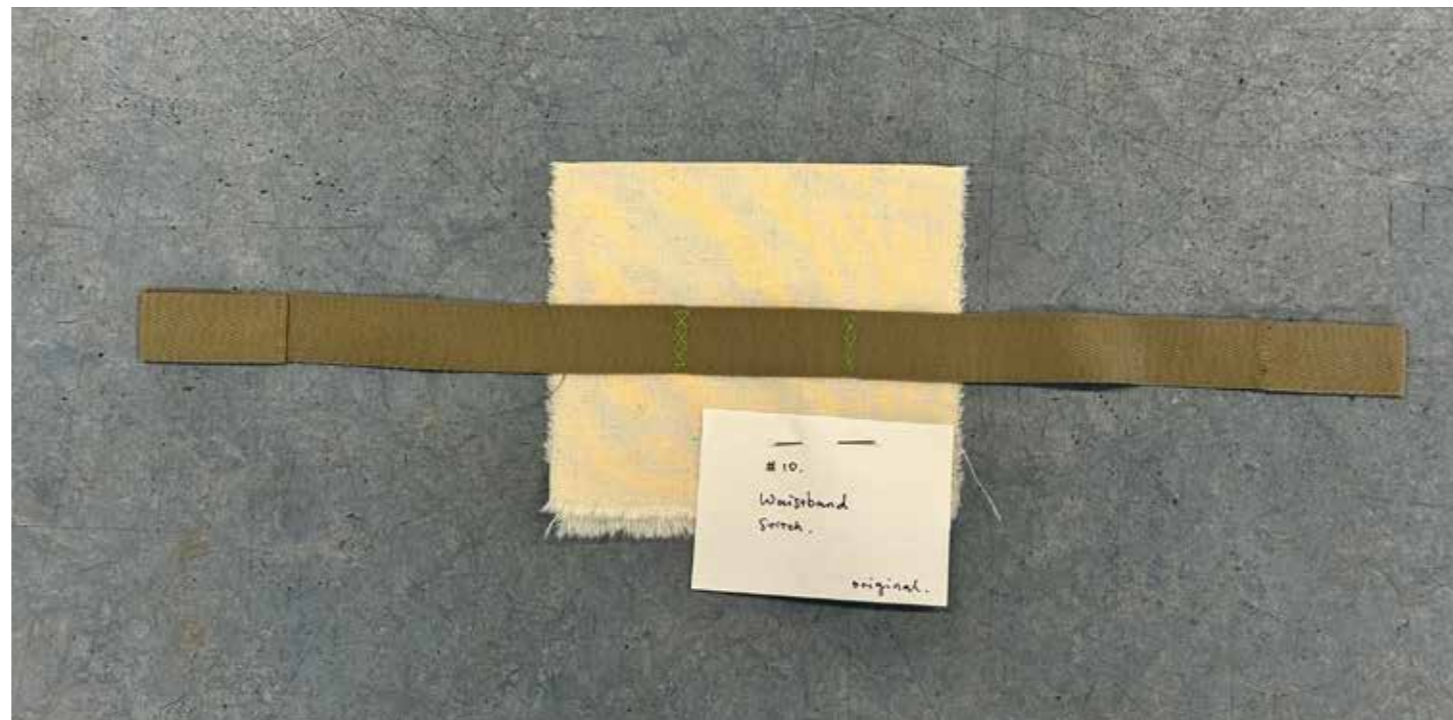
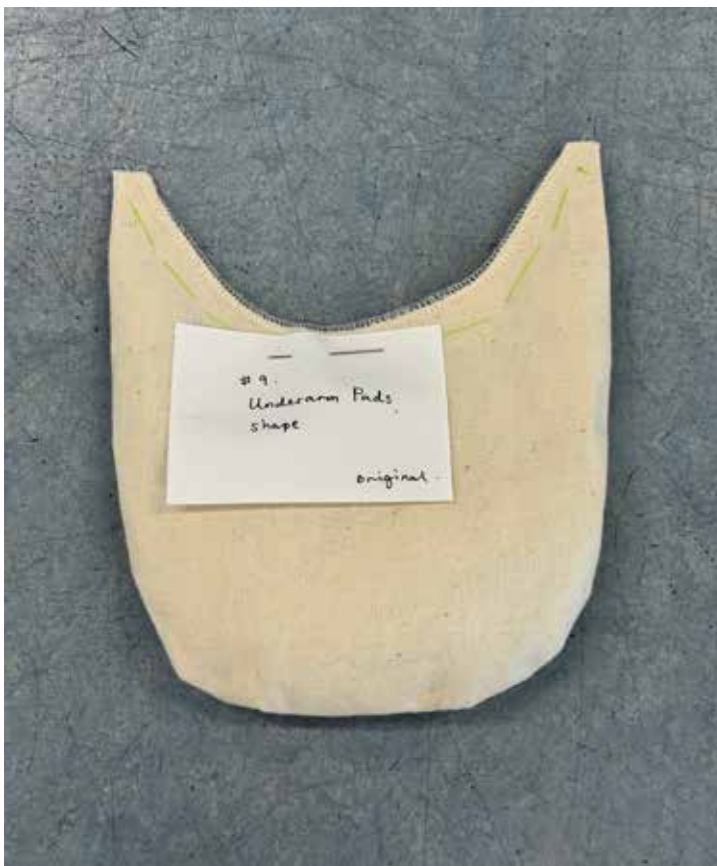
T. Joon Sheng

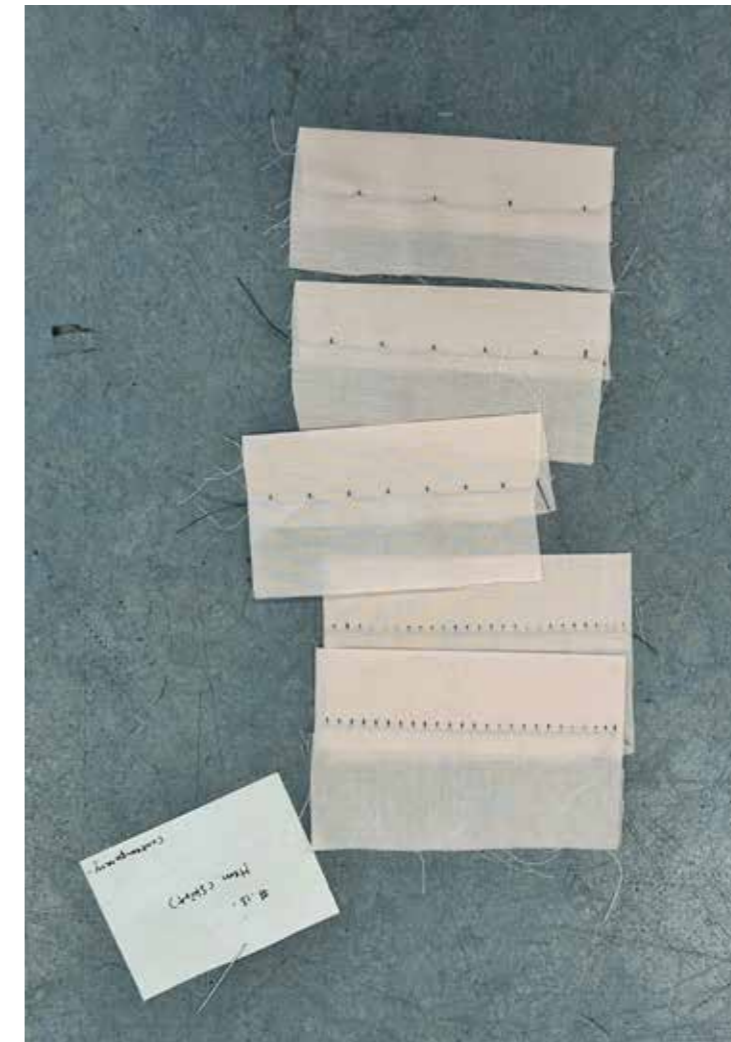
TOTAL COST OF EVERYTHING: £100.83

G. Sample Box









H. Final Outcome



