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PRODUCTION WORK

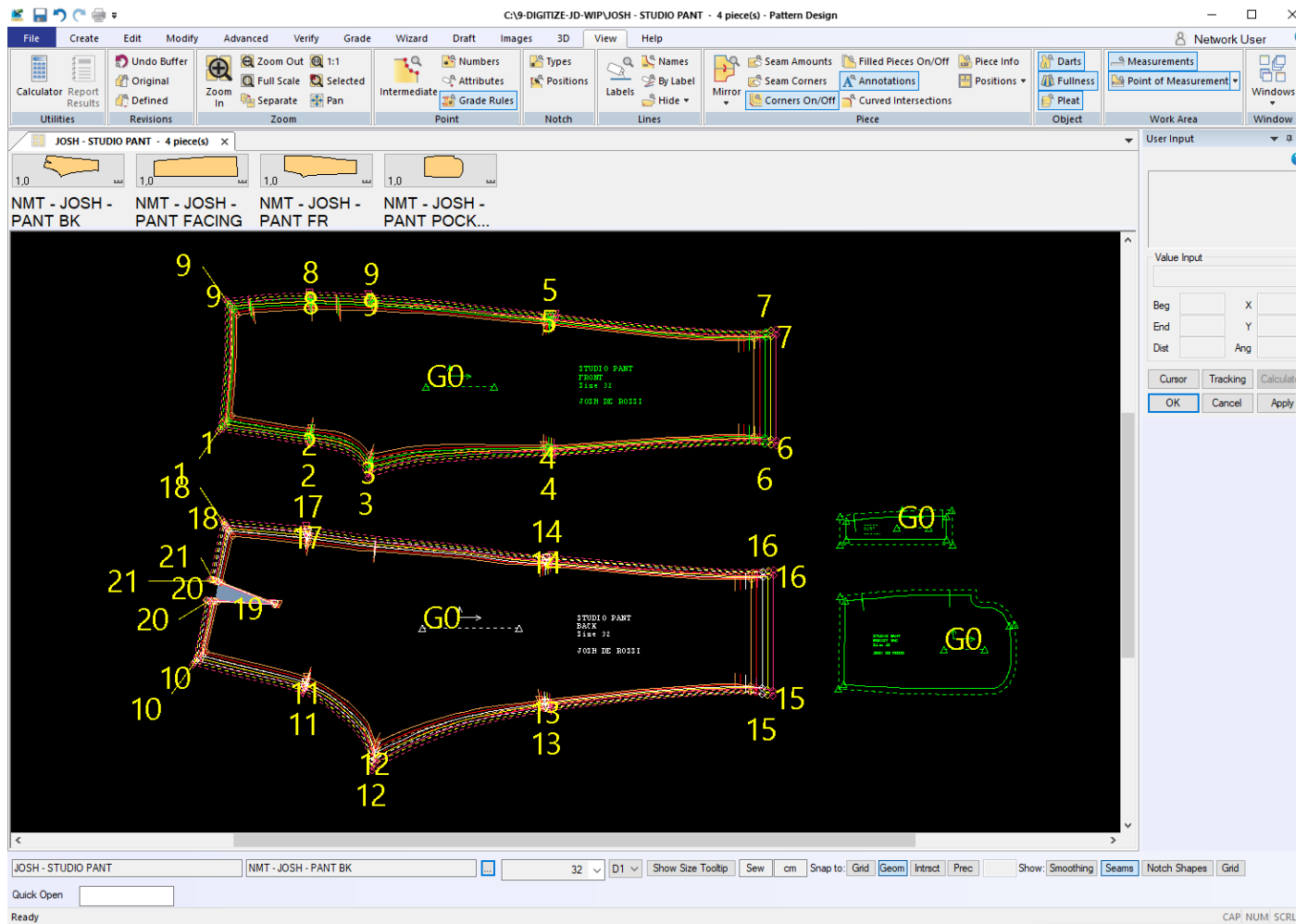
A collection of images showcasing work I've been apart of recently, including design, patternmaking, cutting, grading, sewing and finishing.

Images include work from ROBERT WUN Couture Fall/Winter 2024, MET Gala 2024 custom looks for Wisdom Kaye and Eva Chen, and other custom client work.

Additionally there is work from Alexander Yetman, a London-based bespoke tailor and designer. I worked largely on patternmaking, cutting, sewing and finishing within this company. I also was a large part of assisting in the production of the brands first RTW collection. My final role in the company was involved in the design, production and finishing of a small capsule collection of bespoke garments inspired by coats. This collection was developed as a conceptual showcase of technique and design.





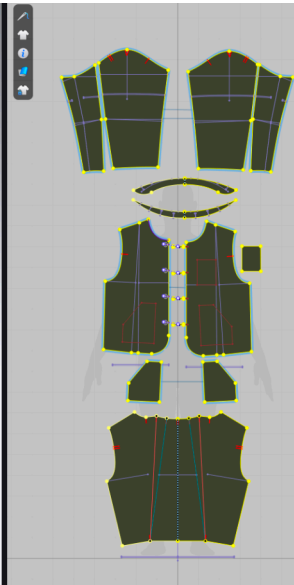
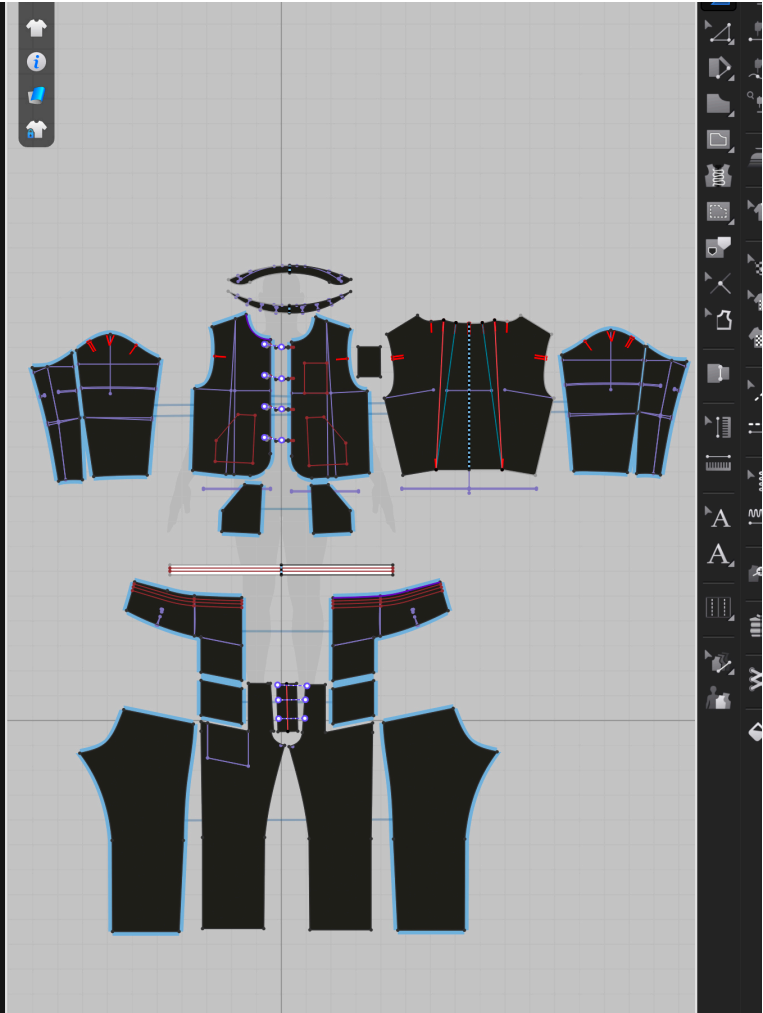
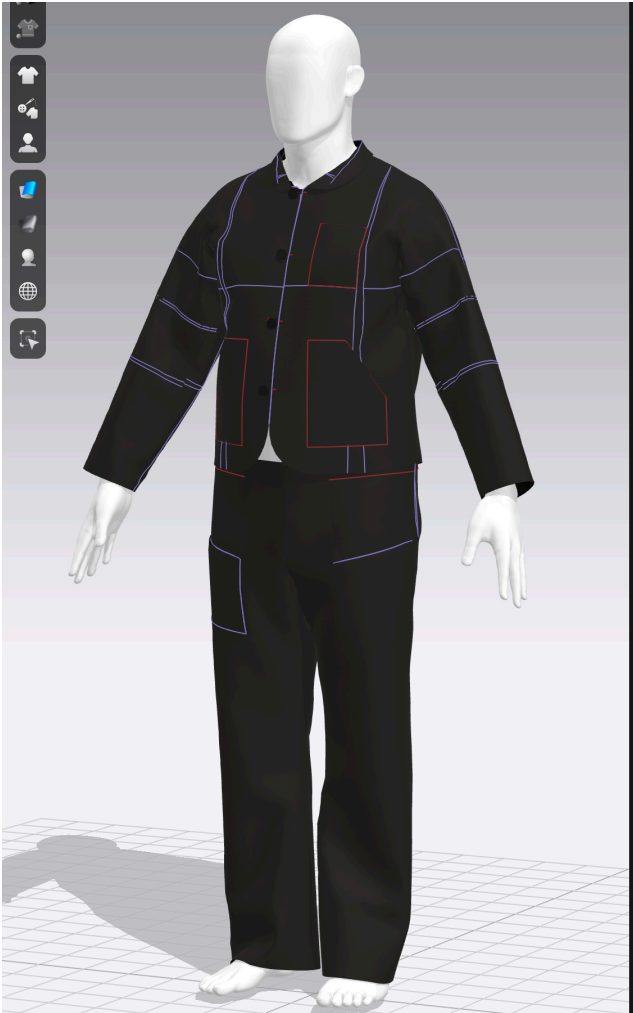


PATTERN MAKING

Alongside analogue pattern making, I utilise programs such as CLO3D and Gerber to digitally create and develop my own patterns from scratch, allowing me more flexibility in adapting and altering designs to quickly and efficiently streamline the production process. Beyond this I am able to generate 3D renderings of my designs to better understand their potential qualities and

flaws. Once finalised I then have the option to digitally grade the patterns to create full size runs with ease.

I have developed these skills during my fashion studies and extended those abilities into industry work, gaining valuable experience and putting these skills to use in the real world.



GRADUATE COLLECTION

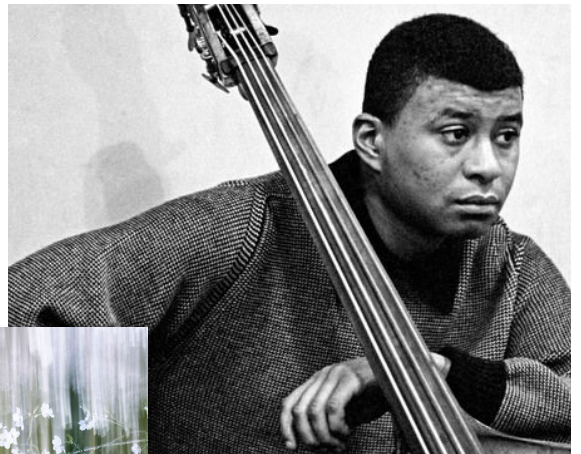
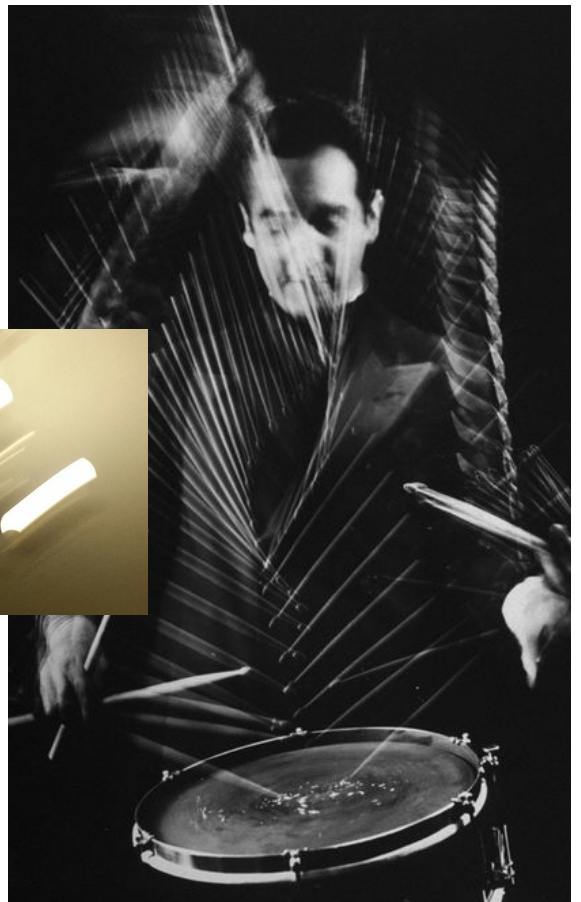
AN UNSQUARE DANCE

It's in $7/4$ time. Rhythmically it moves forward at a steady pace, but something is not right. It's awkward to the ear and it becomes more apparent as the song progresses. It's unsquare and that starts to make sense now.

This collection is an exploration of my creative process. Usually rigid and formed, I'm seeking to explode apart the way that I work and start from scratch. I allow myself to improvise and create as I go, to see what happens, it's jazz or at least inspired by it. I have taken the source material and interpreted it literally: what is unsquare? What does that word mean and how does it make me feel? There is an inherent connection.

The garments I've made reflect this sentiment. They are born from generic and normal shapes, but then I tweak and skew, letting the unsquared-ness develop. As a designer, I am drawn to the technical aspects of making. This is explored through methods of deconstruction, taking garments apart and letting the creative process show through. Beyond this, I seek to experiment with proportions and silhouette, often twisting fabric around the body, contorting the shape of the garment. Textile elements are used in a sparse and deliberate way throughout the collection, their placements are large and lay along the body. Distorted, digital florals adorn the garments, they are a suggestion of time; decaying flowers with muted tones.





SKETCHES



Look One:
Twist Dress



Look Two:
Twist Shirt & Dart Skirt



Look Three:
Unsquare Dress



Look Four:
Shirt Dress



Look Five:
Bleach Denim



Look Six:
Asymmetric Suit



Look Seven:
Mesh Coat & Skant



Look Eight:
Organza Tuck Jacket

03

UNSQUARE DRESS

The idea for this dress came from the literal interpretation of the word 'unsquare'. I decided to take a square of fabric and force it to twist around the body in an organic and flowing manner. The twist created movement and made the dress feel dynamic even though it was such a simple idea. I continued with this, developing ways to hold the twisted shape, eventually landing on a tab and button that would help to create a twist and then let the garment hang when not worn.

To enhance the garment and relate it even more closely with the concept I chose to use a bleach manipulation on the fabric to reference the improvisational nature of jazz and the free-form and flexible ways that musicians would interact. The black fabric turning a bright orange once affected by the bleach.





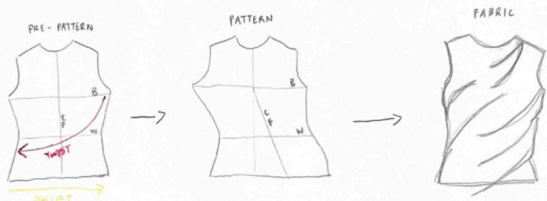
UNSQUARE DRESS - PROCESS WORK

PATTERNS EXPLORATION

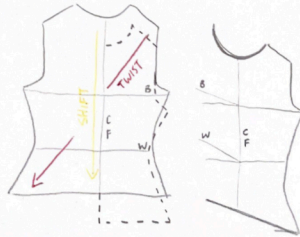
Notes

- Twisting the garment will make it shorter. Allow for this by lengthening at the waist.
- Shift the pattern opposite to direction of twist in fabric.

* Reference Pattern Magic #1 "The Twist" *
* NEJIRI *



- Can shift vertically, but do this second.
- Leave hem til last to avoid incorrect manipulation.
- Shifting up and down helps with sideways twist and makes it more noticeable.



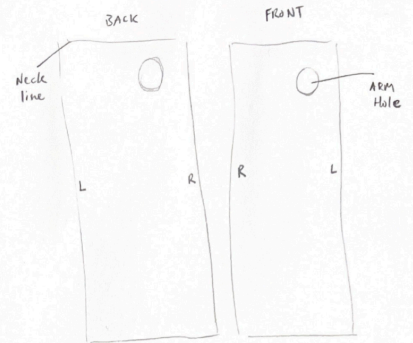
* Smooth out hem and neck.

TOILES

Look 3

"SACK DRESS"

- Very simple
- Play on square silhouette, but twist + skew.
- Add complexity in understructure.



Patterns



- * Maybe cut on bias for better drape
- * Add shaping to seams to remove excess in twist.

Revisions

- Lining is too complicated - write back and simplify
- undergarment is too bulky underneath dress.
- Explore a waist stay or belt to hold bottom of dress in place.

TOILE PROGRESS



Full scale

- May be a little too much fabric through waist.
- Explore adding shaping to rectangle pattern piece.



Bias Cut

True Grain

- Bias grain does not have as good twist as straight grain dress. More fluid twist shape.



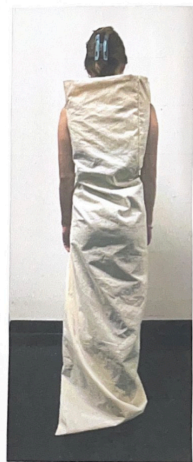
- Explore adding extra elements as lining or to shape waist silhouette.

UNSQUARE DRESS

Version 3



- * Dress now holds shape of twist on body without having to hold.
- Good twist in dress
- Big improvement from V2.



- Back has lost some impact.
- could be position of button needs tweaking.

IDEA



- * No longer relies on body of model to hold fabric in place.

- * stills has square hanger appeal when unbuttoned.

- Pulls fabric to top at "side seam"

05

BLEACHED DENIM

The inspiration for this body was derived from the aesthetic of the 1960s jazz scene. Playing off the camp collar shirt and traditional denim jeans, often seen on musicians in the studio. The shirt becomes cropped and boxy, with a pleated section that comes away from the garment and wraps around the outer of the body. The layering of the printed mesh below extends from beneath the shirt and adds depth to the look. The denim is high waisted to mimic the look of '60s jazz suits, the pleated front a reference to this also.

A further nod to the improvised nature of jazz and in line with other pieces in the collection, the bleach technique is embraced at the hem and crawling up the leg. The textile manipulation is committed to the garment after it has been fully assembled; adding an element of risk and imperfection into the final design of the pants.



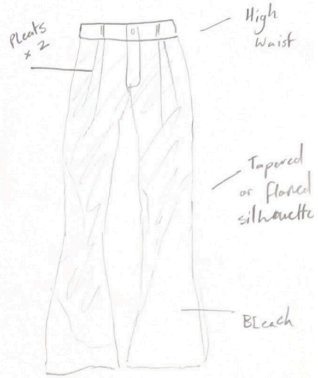
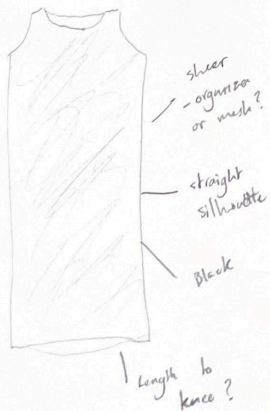
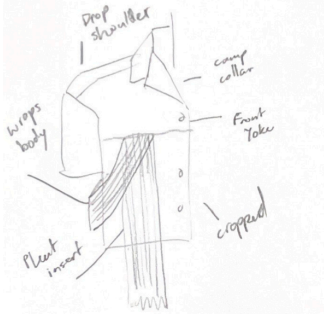


BLEACHED DENIM - PROCESS WORK

Look FIVE

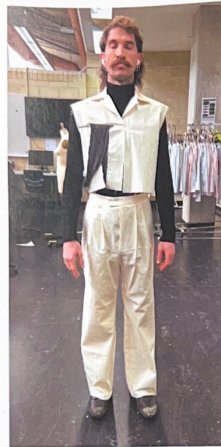
PRE-LIM IDEAS

- CROPPED "BOWLING" SHIRT
- SHEER DRESS (UNDER LAYER)
- BLEACHED PLEATED JEANS



TOILE PROCESS

Look FIVE



Good crop, but could lengthen slightly
- 5 - 7 cm longer?

Good fit on pants
- Good taper above knee
- Flared at hem well.

Shift pleat at back across to left panel.

Add Yokes to F + B where pleat is inserted.



TOILE PROCESS

Look FIVE



- Double front pleats may need repositioning
- Careful of pocket placement also.
- Slant pocket.

* Add belt loops to waistband
- insert between outer & lining WB.



lengthen pleat panel at front slightly, more dramatic at back.

Don't let pleat sag below hem of shirt.



FINAL TOILE

Look FIVE



- Really successful look so far.
- Crop is good, pant length also good. keep raw hem.
- Play with length of sheer dress layer.
- shirt can be worn open.



* Bring sheer dress into other looks
- Toile a version w/ Twist.

play w/ pleat length at back.

02 TWIST SHIRT & DART SKIRT

The Twist Shirt was my first attempt at manipulating a staple garment and passing it through the lens of becoming 'unsquare'. In essence it is derived from a standard oxford shirt, the prototypical business attire garment. Bland and rather conventional, but here I chose to completely rework it, adjusting every seam line and panel of fabric to be reshaped and skewed.

The process began by draping a traditional shirt on the dress form and pinning it to create a twisted shape. From there I mark and document the form carefully taking apart the structure and developing a paper pattern from these shapes. Once the new design is assembled, you begin to see the new seam line placements and obscured elements of the original garment.

From afar it is just another shirt, but upon closer inspection you see something different and new.





TWIST SHIRT & DART SKIRT - PROCESS WORK

PROGRESS



Use tacks to hold creases in place.

Play with button places to create twist.



Explore Pattern cutting to create twist.



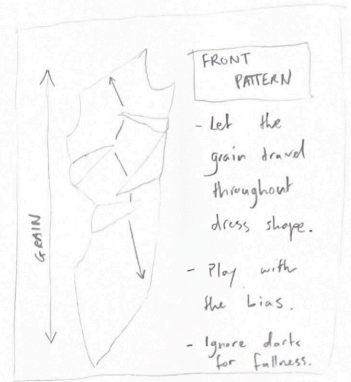
Vertical twist & horizontal twist.



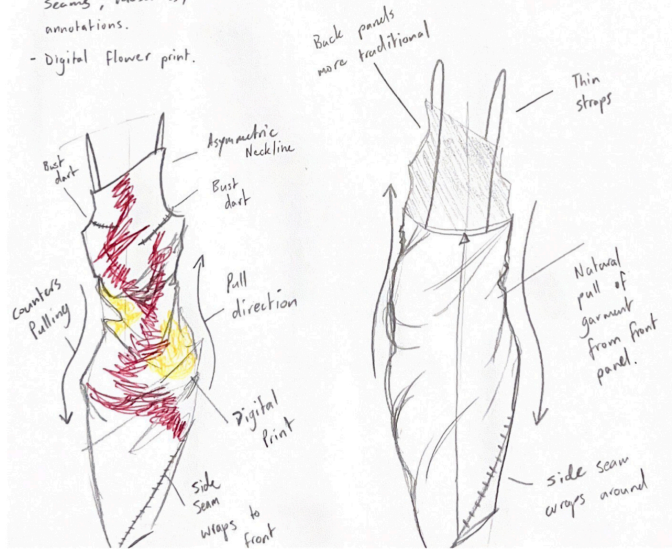
TOILES

GARMENT TWO

- skewed slip dress
- looks like dress is lifted and twisted around body.
- Match the twist and distortion of Look One.
- Lean into Toile elements, i.e. raw seams, messiness, annotations.
- Digital flower print.



- FRONT PATTERN
- Let the grain travel throughout dress shape.
 - Play with the bias.
 - Ignore darts for fullness.



REVISED TOILE

Look One

"Twist Top"
"silk skirt"

- Incorporate 'Nejiri' technique to create twist element through pattern.
- Use deconstruction to create visual interest.



REVISED TOILE

Look One - EDIT PROCESS

"Twist Top"
"silk skirt"



skirt +
Top for
combined
look.

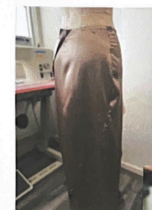


* Keep
tension
in shirt
to help
twist.



- Try not to add too many elements, don't overcomplicate.
- Minimalist skew of traditional shirting with conceptual element.

- skirt should have deconstructed element, but not be heavy handed.



* diagonal
kick pleat.
Needs work.

- Front panel looks basted onto garment.
- Don't let it get nussy.

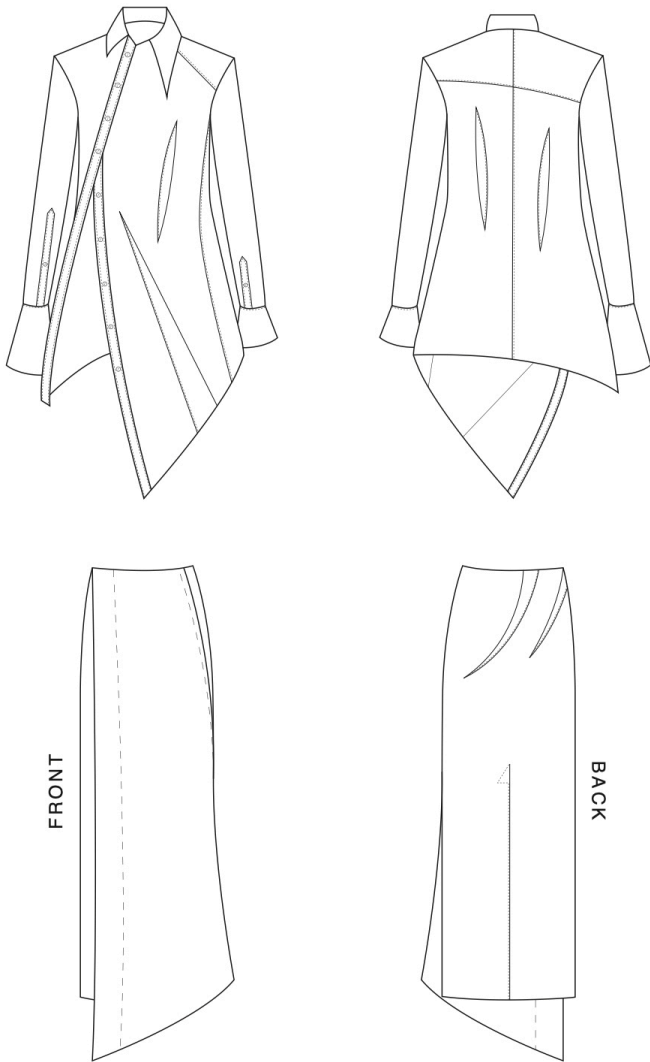
* Eliminate right side seam and combine two side panels.



TECHNICAL DRAWINGS

Throughout the design process, as garments are developed beyond sketch and toile, I take these into Adobe Illustrator to create technical drawings. These mock-ups will be utilised in specification sheets, line sheets, cost sheets, etc.

Look Two:
Twist Shirt & Dart Skirt

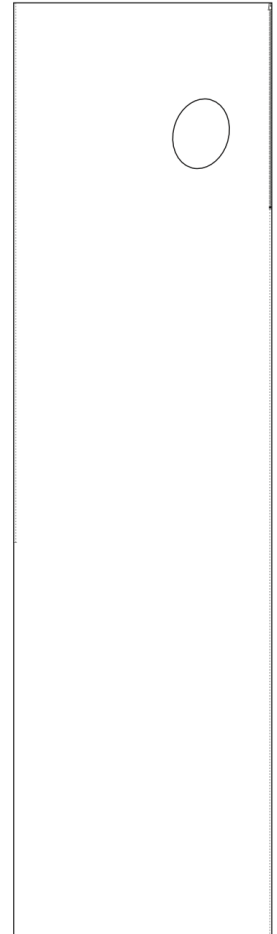


Look Three:
Unsquare Dress

FRONT



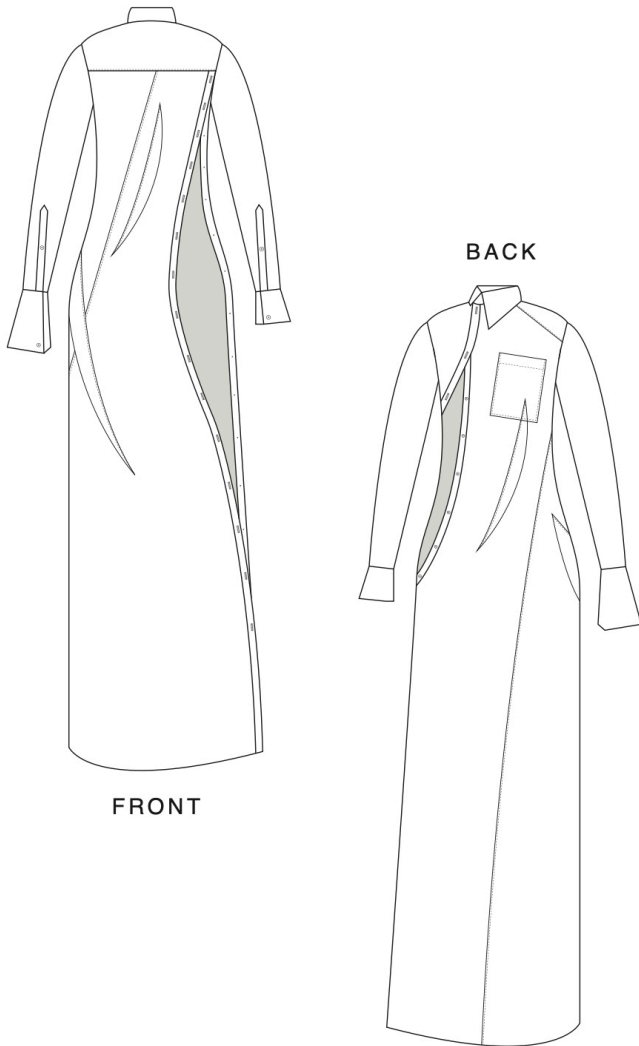
BACK



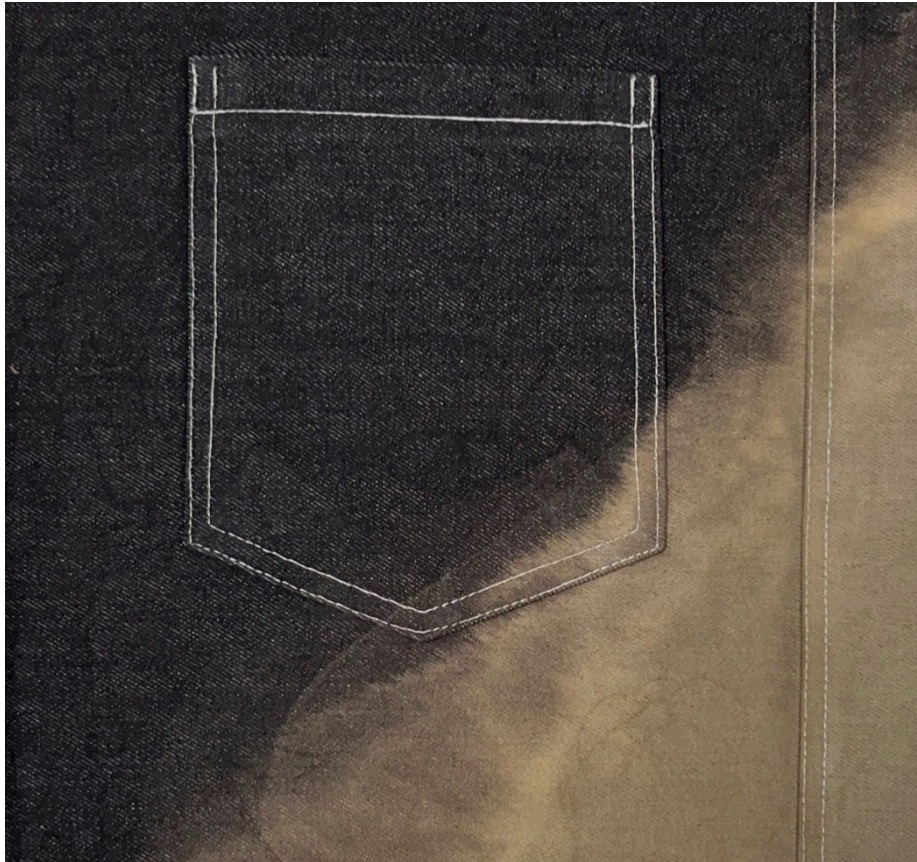
The line drawings highlight the technical details of the garments for manufacturing and production reference. As noted in the technical drawing for Look Two, the cuffs are different sizes and the visible stitch lines that run along the darts of the shirt.

Similarly, the technical drawing for Look Three can be used to better showcase the concept of the garment by indicating seam lines and armhole placement of the pattern pieces, which are less obvious in the physical final garment.

Look Four:
Shirt Dress

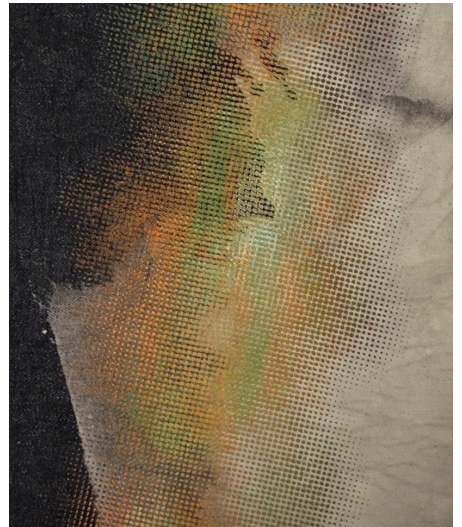


TEXTILE DESIGN

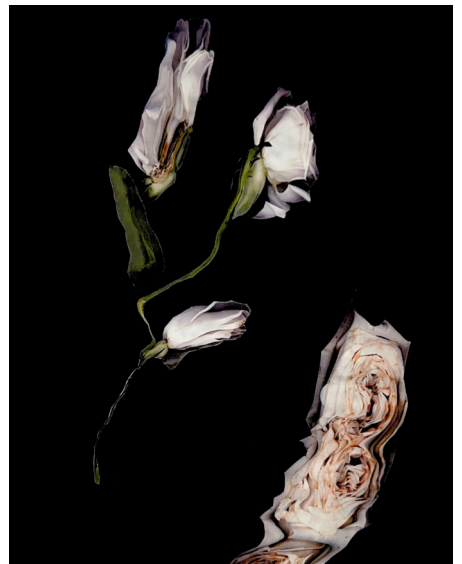


Bleach on Cotton Denim

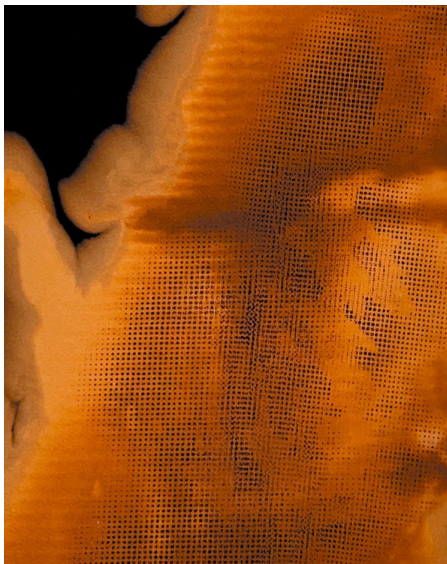
*Bleach on Cotton Denim with
Screen Print*



*Digital Heat Transfer on
Japanese Lycra*



*Black Dip Dye on
Pinstripe Bengaline*



*Machine Embroidery on
Faux Leather*

*Bleach on Cotton Sateen
with Black Foil*

INDUSTRY COLLABORATION

DILETTANTE

X

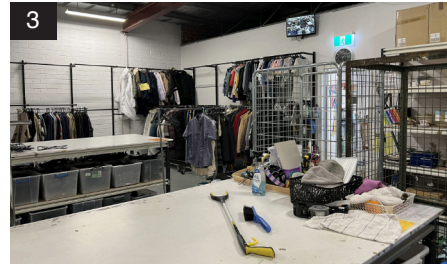
NMTAFE

DILETTANTE X NMTAFE

This project saw me collaborating with a local luxury fashion retailer and tasked with the job of designing and producing a one-off, upcycled t-shirt to be sold in store. The design of the garment is loosely inspired and related to my graduate collection, borrowing the twist motif and other design principles to create an item that would fit into my collection, but could stand alone.

Fabrics for the project were sourced from op-shops or donated. As part of the regeneration of these fabrics I hand dyed the donated shirt with natural dyes, taking the stark white cotton to a muted and toned down grey, which aligned more closely with the Dilettante aesthetic.





PROCESS

1. Natural dye in process.
2. T-shirt on the rack in op-shop.
3. Op-shop where t-shirt was sourced.
4. Back of toile showing pleat placement.
5. Natural landscape dye for cotton t-shirt.
6. Donated materials before toile & production.
7. Placing twist of pleated fabric to t-shirt.
8. Final toile before hand sewing fabrics in place.
9. Reshaping base t-shirt to fit new design.
10. Bins with remnant & scrap fabrics.

DIPLOMA YEAR 2 / FINAL PROJECT

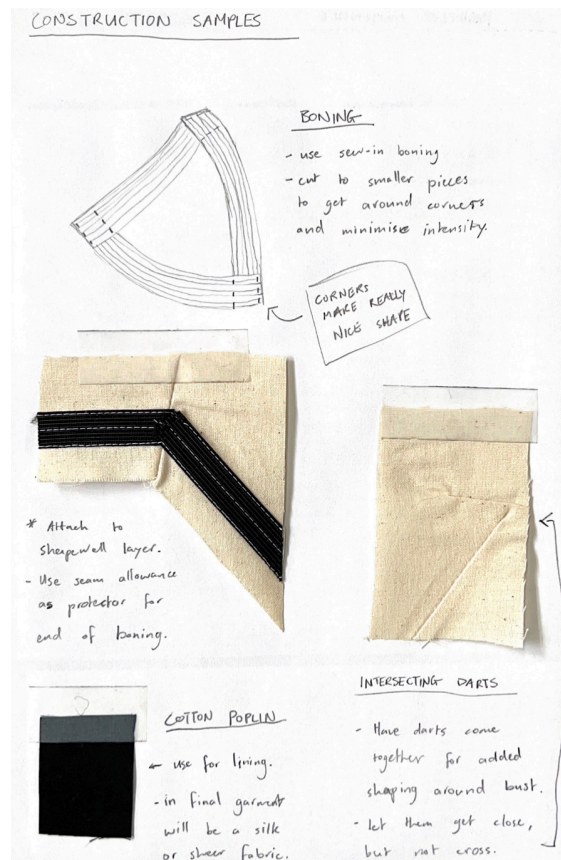
EVENING WEAR



EVENING WEAR

IDEAS & PROCESS

This project required me to produce an evening wear garment that explored tailoring, corsetry and the use of boning to create structure. I was inspired by 1960s menswear and suiting specifically. I introduced an element of deconstruction to the look by disassembling a traditional menswear suit and using the pattern pieces to develop the evening wear dress. Boning is incorporated into the hem of the jacket portion of the garment and helps the fabric sit away from the body, letting the skirt weave underneath and connect through the back. The garment is fully unlined and all seams and raw edges bound in a contrast fabric to showcase the inner workings of the garment and highlight a sense of meticulousness and craftsmanship, often seen in traditional tailoring.





J O S H U A
D E R O S S I