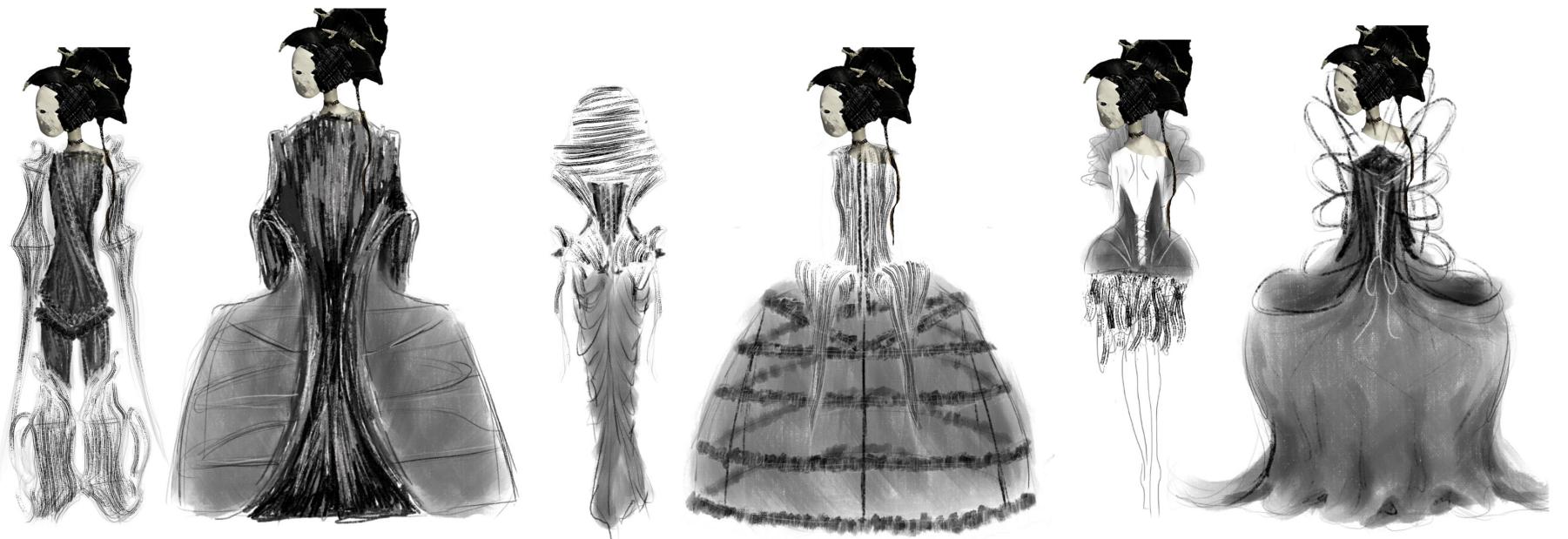


**LAN HA VU MINH**  
**TECHNICAL FILE**  
**BA (HONS): FASHION DESIGN & DEVELOPMENT**  
**PRODUCT DESIGN AND REALISATION**  
**21O4O236**  
**FINAL YEAR GROUP E**

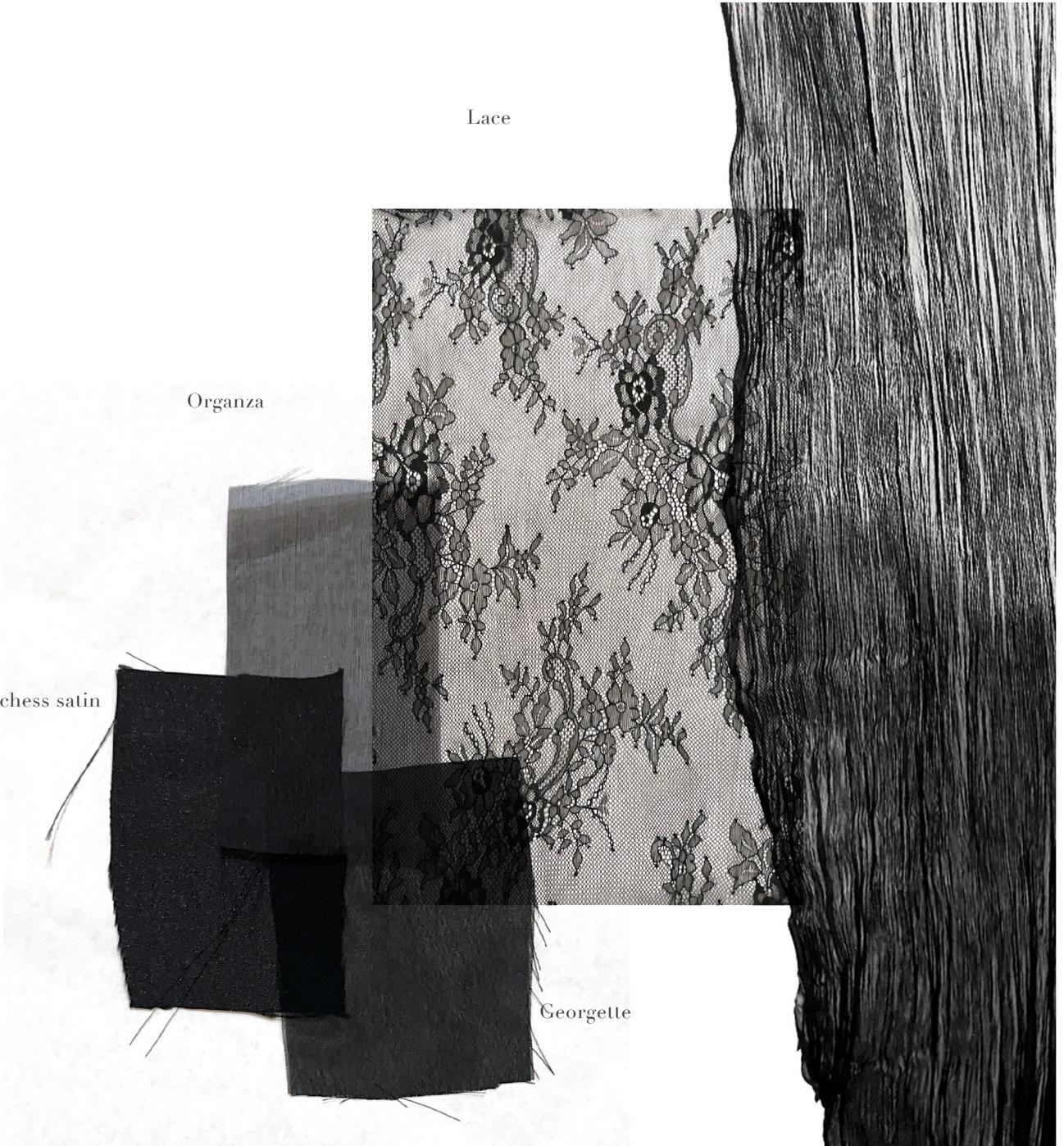
# FRONT FINAL LINE UP



# BACK FINAL LINE UP



# FABRICS



Han-pleated  
organza

# PLEATED ORGANZA METHOD

## Materials

1. 1metre silk organza
2. 50ml water in a spray bottle
3. 50ml mod podge in a spray bottle
4. 2 pieces of strong cotton tape minimum 30cm each
5. 15cm x 2m strong non-stretch white mesh fabric
6. a lot of pins
7. gloves

## Preparation

1. find a spot where you can anchor the pleats on. needs to be strong and have a lot of working space as the pleats get longer
- 2.. create a splashback of the are by covering the walls with some plastic or foil
3. cut off the selvage of the organza on both sides
4. sew the tip of the fabric to the edge of the tape (you work on the bias)
5. wrap the ties around chosen anchor and knot it in place



# MAKING OF PLEATS

1. Spray a section of roughly 15cm with water, spread it evenly with fingers
2. Spray the same section with mod podge, spread evenly with fingers
3. Using the left hand start pulling the fabric downwards until lines are created, send the work to the right hand
4. Continue until the whole row is pleated
5. wrap the section tightly with net and pin the net in place
6. Continue down the fabric
7. Leave to dry for 24 hours before unravelling



# H A N D F R A Y E D R U F F L E S



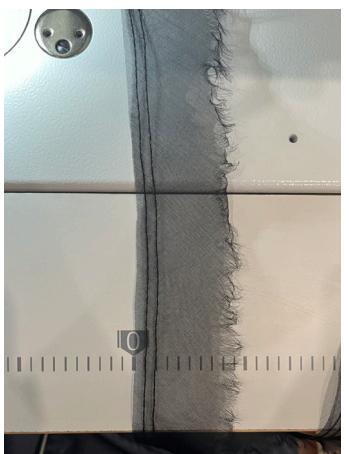
1. Draw bias lines 4cm wide and pin fabric to the paper



2. Cut the strips out with paper



3. Fray 1 cm of the edge throughout



4. Sew two lines on the biggest stitch, 0.5cm and 1cm from the edge



5. Gather evenly so the final ruffle is  $\frac{1}{3}$  of the original length

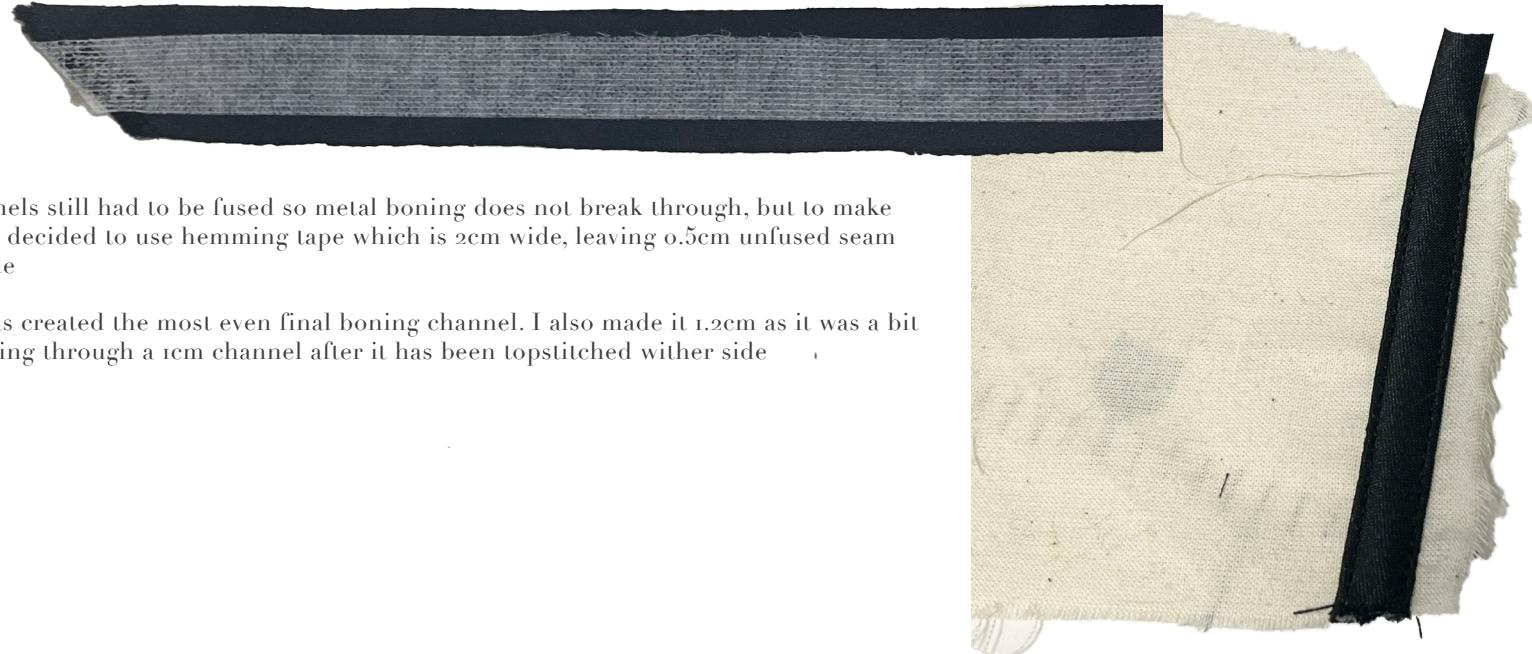


6. Reinforce the gathering by sewing another stitch on top, 1cm away from the edge

# BONING CHANNELS



To make boning channels i tested out various methods of fusing, cutting on a straight grain vs bias. However most of them I struggled to turn inside out as the channel was 1 cm wide, the fabric was thick and it would fray



As the boning channels still had to be fused so metal boning does not break through, but to make it easier to bag out I decided to use hemming tape which is 2cm wide, leaving 0.5cm unfused seam allowance wither side

Cutting it on the bias created the most even final boning channel. I also made it 1.2cm as it was a bit difficult to feed boning through a 1cm channel after it has been topstitched wither side

# LOOK 2

Corset made of duchess satin with flared structural ham and shaped bust line. ornamental pleats draped around with a pleated hood.

Draped georgette skirt with lace cut out side panels and mesh underskirt.



# STRATEGY

Using a historical corset guide I created a master corset to check the fit



### Toile #1

Using the master pattern I drafted the bust line according to my sketch, slash and spread the bottom to create volume

I was not sure about the folds and the line of the bust

I pinned the folds flat but now it seemed too small

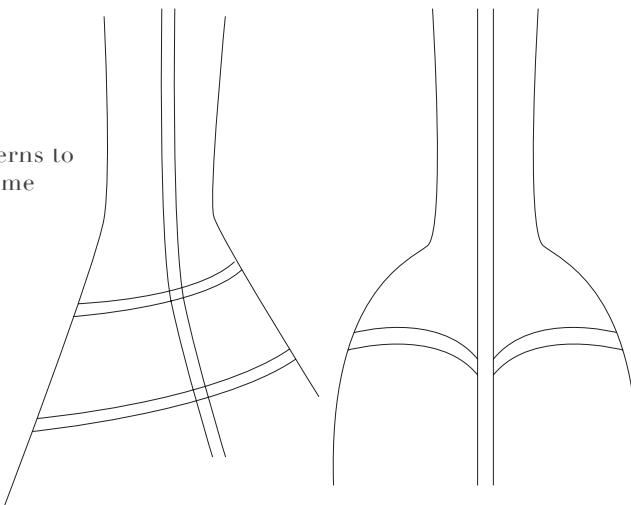


# TOILES

Toile # 2  
Copied the new pattern and  
elongated the pieces



Toile # 3  
New strategy of creating patterns to  
create a rounder shaped volume

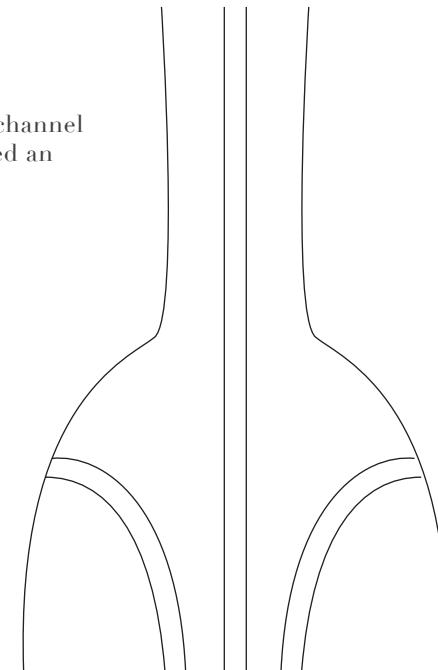


Toile #4

I added more volume into each panel

I toile it properly with lining and binding vto see the effeciveness of the corset

I changed boning channel shape which created an interesting shape



Still unsure about the shape

Option 1: take out folds and create a smooth dome shape

Option 2: exaggerate folds and add more volume

Need to add more fabric at centre back

Toile #5

Option 1: feels a bit boring  
and the shadow effect was not  
effective



Toile #6

Option 2: I prefer this and the  
shadow effect was much better



# F I T T I N G



I was not happy with the front sticking out so I decided to straightened down the centre front panels



CF was boned with steel boning. Initially CB was also boned with steel but it turned out to be too stiff and straightened the shape of my corset. The rest was boned with spiral boning. Boning was cut 1 cm shorter than the tunnels to allow for binding.

All raw seams on the inside were turned towards the bigger panel, except for panel 3 as boning was getting in the way



I covered the seams with twill tape. I started by topstitching the tape on top of the seam. Then I trimmed the seam



Then I flipped the tape to the other side to fully encase the seams and topstitched from the outside to make sure it is perfectly parallel to the seam. The bulk of the seams made it hard to catch the edge of the tape especially when I could not see it so I had to press the seams down as flat as possible and push them in really hard while sewing while pulling the twill tape from beneath as well.



After sewing i pressed the seams to mould the corset in shape





For the drapes, I pinned in place, accounting for functionality - so the wearer can get in and out and so that it does not cover the eyelets at the back



The hood had to be draped in a way that it looks symmetrical as the pleat pattern itself is an asymmetric parallelogram. I stitch two pleat panels for the hood to balance the asymmetry

Next, I had to figure out how to attach the two drape styles together



I thought I was done with the corset drapes; however after few days the pleats started to droop

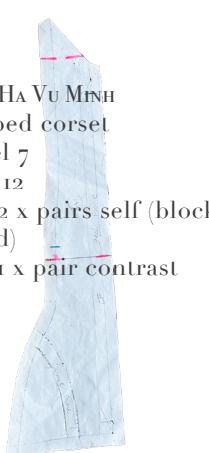
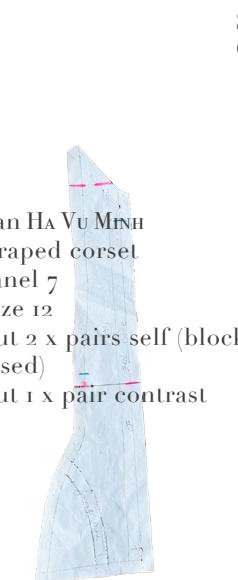
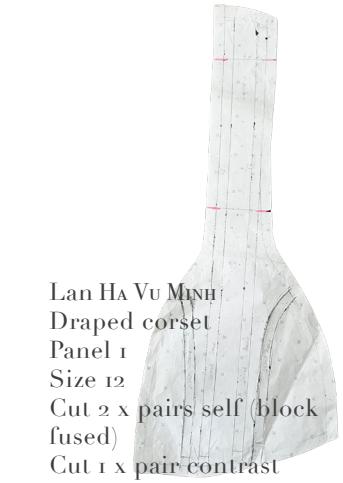


I solved it by tucking the excess fabric inside and securing the pleats in place which actually turned out better as the shape became more enhanced

The pleats were also sliding off the shoulder so I attached ties to hold them together at the back



# FINAL PATTERNS



# D R A P E D S K I R T S T R A T E G Y

I draped the fabric on the mannequin to get the pattern

I used the remaining space to find the pattern for the lace panel



# TOILE



## Toile #1

I was happy with the overall shape but the front was too messy and did not create big enough shapes

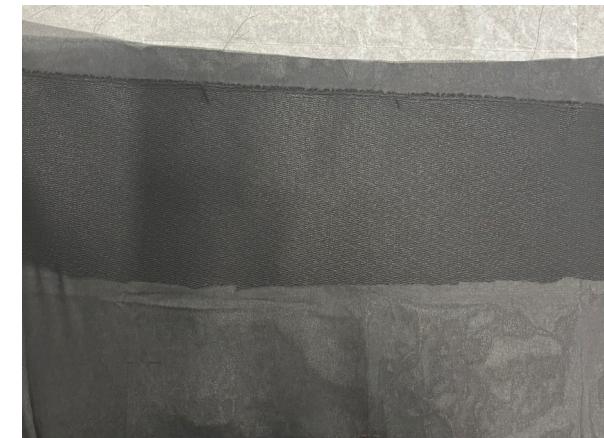
Instead of gathering the front I changed the pattern to pleats

Since the skirt is draped it was difficult to get a straight hem. I put the mannequin to an appropriate height then carefully cut the skirt floor-length

I felt the bottom of the skirt needed a bit more volume - add a gusset panel at the back



Fusing the waistband on sheer georgette fabric showed too much fusing texture. I decided to use duchess satin instead



The lace panel needs a structure to hold it tight to the body - add a mesh mini skirt underneath and sew the lace to it



The shape is successful but the CF seam  
should be removed



I finished the skirt with french seams and a pin hem, closing with an invisible zip catching both the tulle skirt and the main

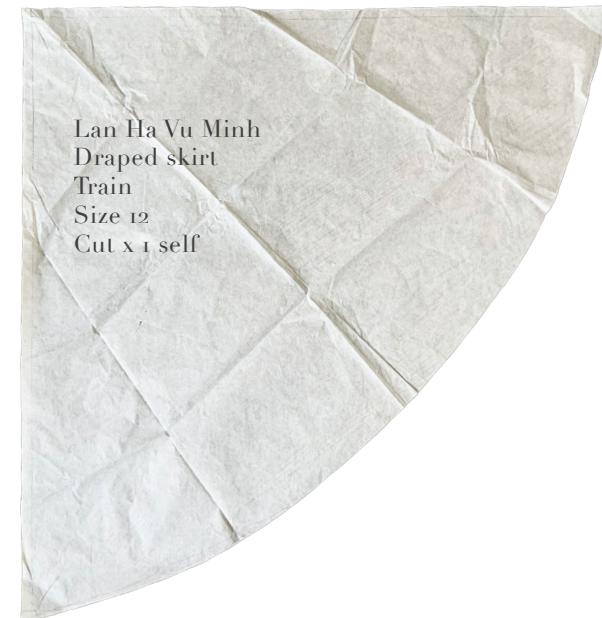
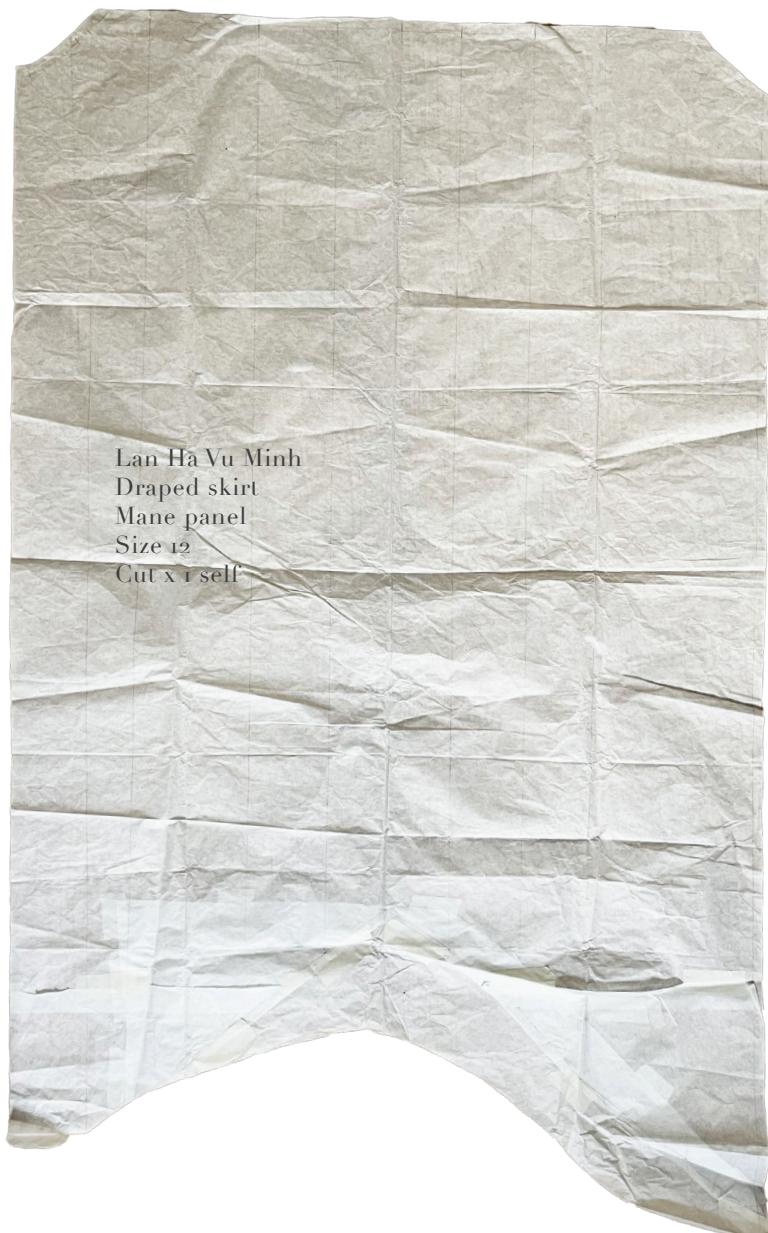


I secured the lace to the mini skirt by backstitching on the seam of the cutout with black thread. Then I sewed the whole lace panel to the tulle with a padding stitch and clear thread to



The mini skirt held the lace taut and in place, preventing it from riding up and deforming the drape

# FINAL PATTERN



## FINISHED LOOK 2



# LOOK 2

Pleated top made out of 4 vertical pleat panels  
backed on a mesh base



# PLEATED TOP STRATEGY

4 pleat panels vertically placed on top of a tulle bodice

Stretch out the pleats to reach curvy places such as the armhole

Drape bottom by sewing on the crinoline or hold or create a separate structure



I used a bodice block, removed 1 cm to make it fitted and elongated the hem



I did not like how the bodice fit - it was sticking out at the bottom and it did not feel fitted enough

I used the dress block to create the top instead as it flows down the body better



The neckline was too tight. It needed to be lowered by 1 cm at CF decreasing to 0.5cm on the shoulder



For the drape I started with placing 4 vertical panels of pleats, but the curvature of the armhole caused the pleats to wave around the shoulder



I decided to keep the panels straight and add a small side panel in the gap



I tested out beige, black and clear thread. Clear thread was the most invisible; however it had to be pressed before each sewing as it would get tangled easily





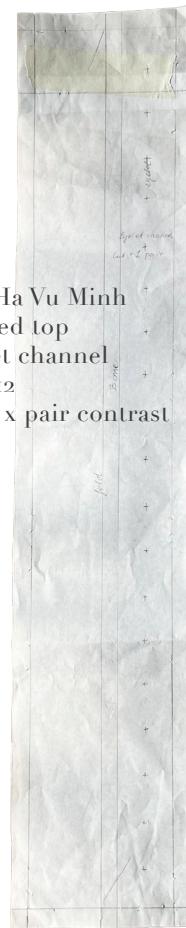
Using clear thread I tacked the pleats to the mesh base. I used a backstitch in crucial points such as around the neckline, armhole, side seam and any edges of the pleat panel. After that the pleats still felt floppy and disconnected from the mesh so i used a padding stitch to tack both layers together throughout



I was happy with the outcome; however the model said the neck was scratchy - for the show I will add another lining piece or bind the neck

The next step was to drape on top of the crinoline and find the points to attach snaps

# FINAL PATTERNS



# CRINOLINE STRATEGY

Drape a crinoline to create a pattern, create eyelet lacing and add ruffles



Toile #1

I created a historically accurate crinoline. The gathering at the waist is too bulky and the pocket gaps are unnecessary

# TOILE



Toile #2

I toile'd in organza to test out the sheerness and effectiveness of the crinoline

I filled in the gap at the side and took out gathering from the waist so that it is flat



When it came to marking boning channels I struggled as the fabric is sheer and moved around a lot

I decided it would be better to slash each panel into rows and the seam will automatically create guides for boning channels



When sewing I aligned the middle of the boning channel with the seam



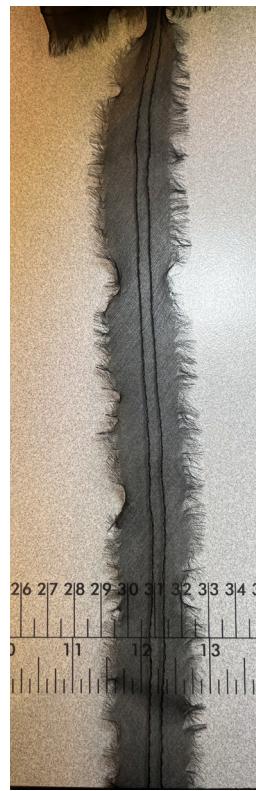
To create a circular shape I had to join the ends of the boning with tape at the CB. I had to be careful not to create the gap of more than 7mm so that boning does not get exposed when the CB boning channel is sewn on top



After creating the shaped waistband i added eyelet channels with steel boning. The steel was too stiff ans caused the dress to collapse. The straight eyelet channel shape did not fit as the waistband was so curved



I changed to spiral boning which allows for bend and I also changed the shape of the eyelet channel to follow the curve of the waistband



For these ruffles both edges of the bias strip had to be frayed. Basting stitches were sewn in the middle, 0.5cm apart

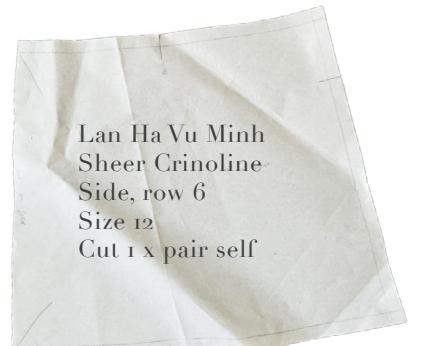
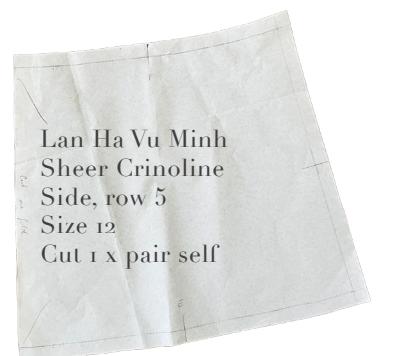
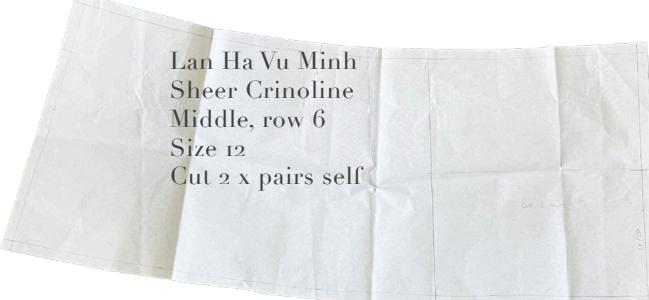
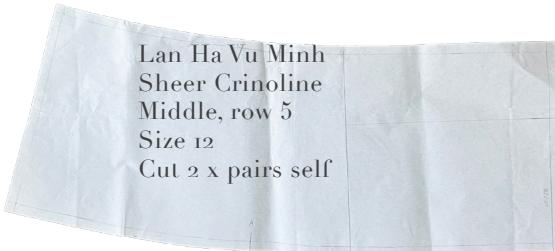
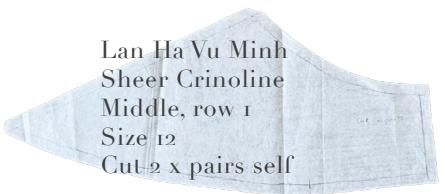
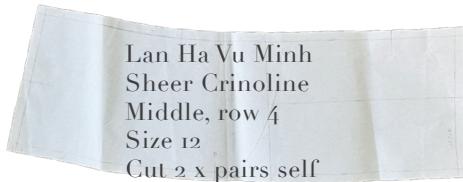
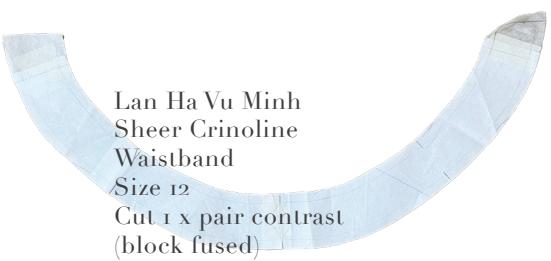


After gathering I reinforced the ruffle by sewing in between the basting stitches, backtacking every 5cm so the ruffles do not move  
I tested out pulling basting stitches out but I prefer it with basting stitches as the gathering looks more even. I decided to back tack on all ends of basting stiches so they do not move as well



I cut off the selvage on all pieces (not before as it frays on grain). Then I pinned the ruffles on the crinoline, distributing evenly, and hand sewed them to the boning channels using a backstitch

# FINAL PATTERNS



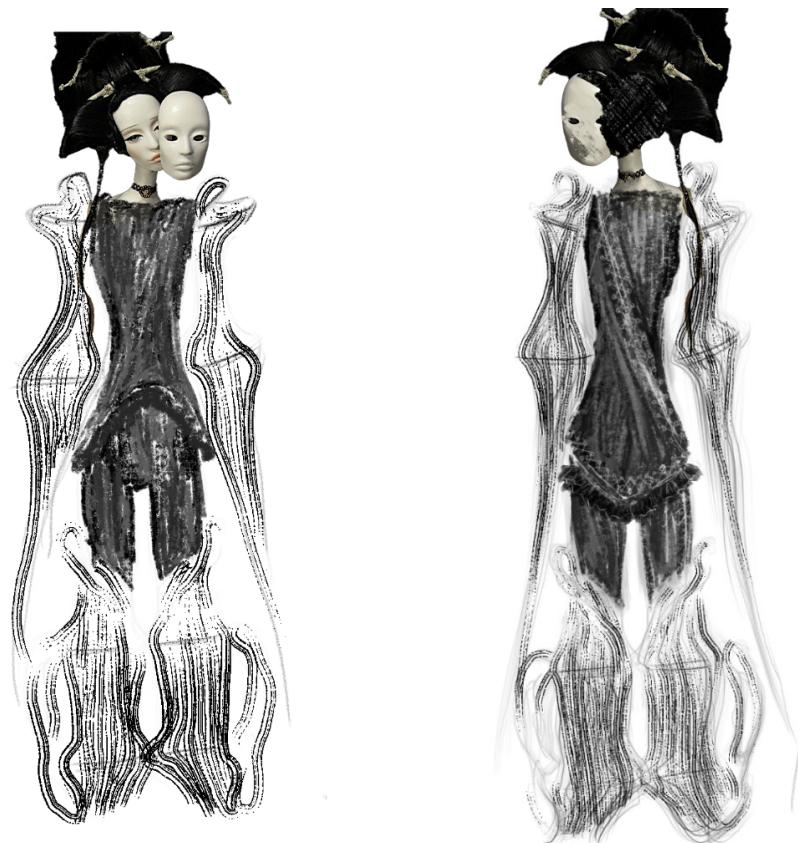
# FINISHED LOOK 2



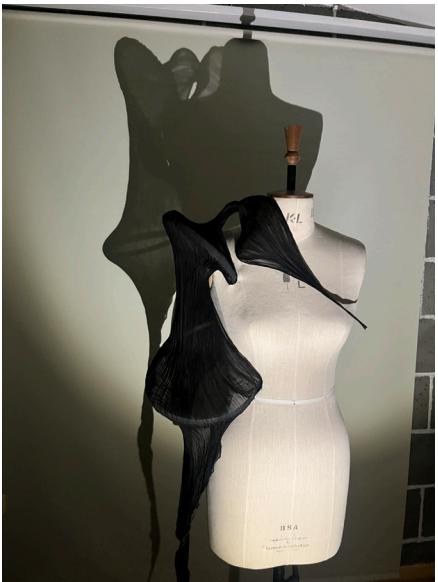
# LOOK 3

Fitted duchess satin jacket with a diagonal lace-up opening. Lined with satin. Structural sleeves made out of hand-pleated silk organza. Snap closure on left shoulder.

Fitted tailored trouser made of duchess satin. includes an invisible zip as well as hook and bar opening. Structural bottom of the leg made of pleated organza



# STRATEGY



## Drape

Using the drape find placement of the bones  
Mark on the pattern places to tack to the jacket  
Create bone casings with organza  
Use lightweight boning  
Leaving edges raw as they are covered in glue

## Fitted jacket

Use jacket block, make more fitted and shape the hem  
Straight CF opening with buttons  
Line with lightweight fabric

# TOILES

Adjust fit  
change to diagonal lace up opening



I tested different boning placements until i was satisfied to copy down the pattern



As the neckline was closed off, it could not go through the head

Option 1: create a slit in the back - still not enough room

Option 2: open shoulder seams and use snaps to close later



shoulder openings 1/2

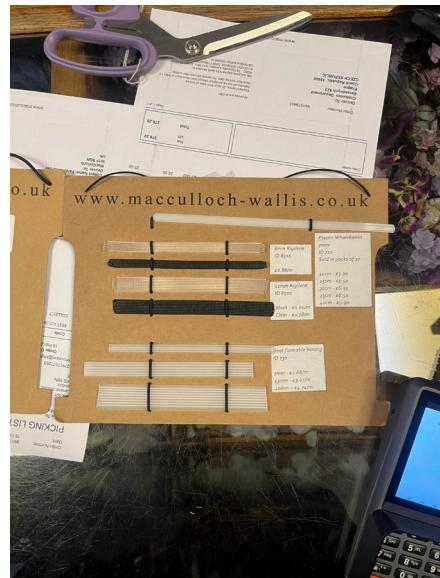


back slit



Figuring out  
which boning to use for  
the sleeves

Requirements:  
lightweight  
won't change shape over  
time  
look good if boning  
channels are clear



I chose plastic clear boning and  
rigilene to test first as they are the  
lightest

Spiral boning will show through  
organza and steel is too heavy



# F I T T I N G

## Feedback

increase gap between laces  
fix the fit at the back  
hand stitch pleats  
variable eyelet distances instead  
of evenly planned out as they go  
through a curve



# TOILE . . .

Adjustments  
1cm taken off each side of the slit,  
creating a 2cm gap



Reshaped the corner  
panel to fit better



Bottom layer leave open at the  
side side as lacing them up  
together distorts the shape



I lined the jacket with satin and closed opening from bagging out by hand witha slip stitch



The bottom corner is not sewn together, allowing for laces to move around, creating an even opening throughout the jacket

The bottom hem was bagged out last as I had to sandwich ruffles in between the lining and main



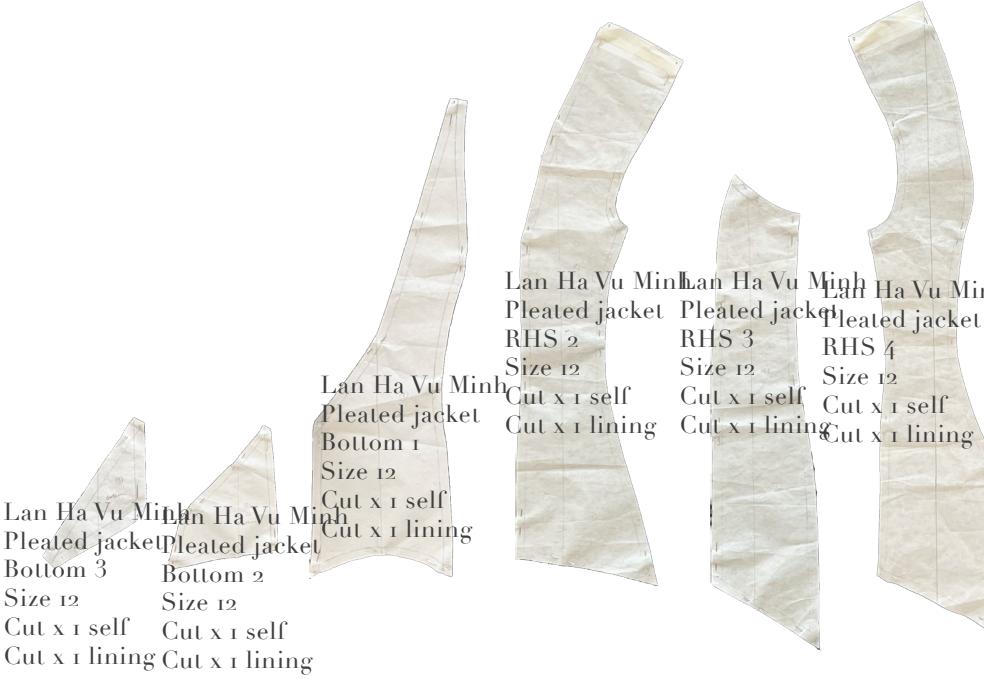
The sleeve looked awkward under the armhole but once put on a body it looked fine



Next I sewed boning channels to the inside of the sleeves and draped them according to research before hand sewing them to the jacket. The sleeve was also closed by hand with a slip stitch for a delicate finish



# FINAL PATTERNS



# P L E A T E D   T R O U S E R

Toile #1

I started with the trouser block  
and took in 1cm all around and  
lowered the waist



Toile #2

I slashed the leg to check the cut  
off for the pleats

It came out too tight and the  
back was too low but the cut off  
seemed in good position



# TOILE

Toile #3

I restarted the process with the trouser block, without making it tighter yet



Toile #4

I slashed the leg which i was happy with

The back and crotch were too loose



Toile #5

The leg from the hip down was loose so I marked how much to take in from the inseam



Toile # 6

After that the outside of the leg curved out too much



Toile #7

I was still unhappy with the fit,  
fabric was pulling at the crotch  
and bunching up at the back



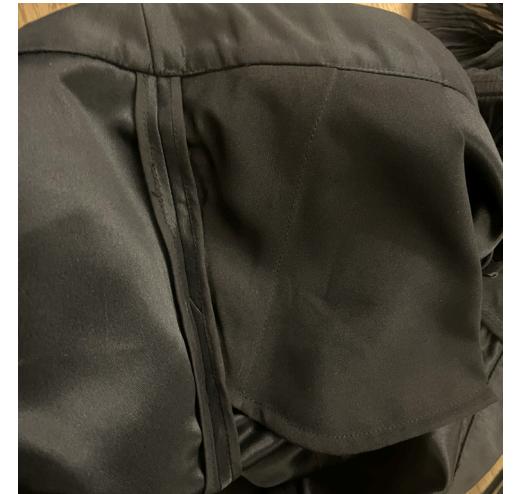
Toile # 8

I deepened the curve of the crotch

I also toiled in a duchess satin  
and tested the fly, waistband and  
pockets so it is as close to the  
final as possible



Final trousers



French seamed pocket, all raw seam bound and finished with a 0.5cm rolling hem



Next i draped the lower loeg with pleats, I pinned the boning channels until i was happy with the placement

I felt like this drape needed more volume and longer bones



Final drape with a more defined volume

1.2cm duchess satin boning channels sewn from the inside and filled with 0.7cm rigilene bonings

Hand stitched the inseam with a slip stitch



I copied down the pattern, marking placements of bones

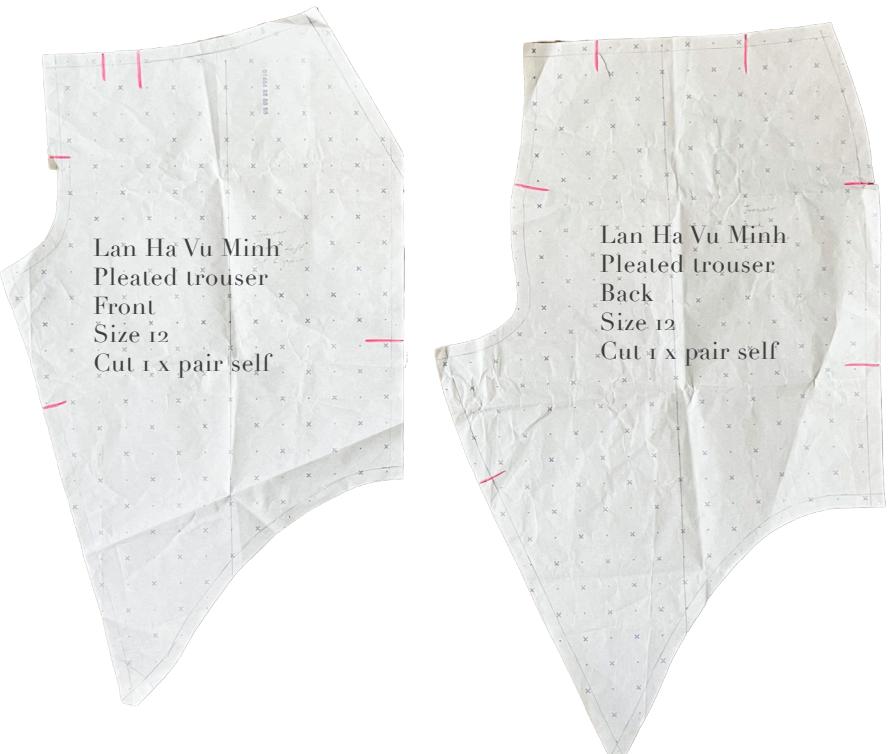
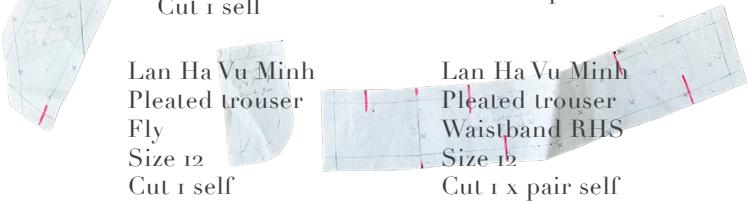


I hand sewed the draped to the trouser at the hem

Then I draped the loose ends and sewed them up, so they mirror my research and the jacket



# FINAL PATTERNS



# FINAL LOOK 3

