Assignment front sheet

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| **Unit title and number** | **Qualification**  |
| Unit 47: Techniques and Processes in FashionUnit Credit: 15 (7.5 in Pattern construction) (7.5 in Garment production) | Pearson BTEC Level 5 HND Diploma in Art and Design – Fashion and Textiles |
| **Student name** | **Assessor name** |
|  | Rebecca Coleman |
| **Assignment title**  |  *Eveningwear (Pattern construction)* |
| **Start Date: May 5th 2014 Deadline/ Hand in: Submitted on:** |

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| **Learning outcome**  | **Assessment criteria**  | **In this assignment you will have the opportunity to present evidence that shows you are able to:** | **Task no.** | **Evidence page no.** |
| **LO 1:** Be able to apply pattern construction processes to interpret garment designs | 1.1 | Produce accurate patterns which interpret original garment designs | 1,3,4 |  |
| 1.2 | Use appropriate pattern construction processes effectively | 2,4 |  |
| **LO 3:** Be able to use technologies and associated equipment for pattern construction and garment production | 3.1   | Select and use correct equipment and machinery for a given task | 2,3 |  |
| 3.2   | Use accurate and safe working practices across machinery and hand tools | 2 |  |
| **LO 4:** Understand the relationship between design and research and development, pattern cutting and garment manufacturing processes | 4.1 | Evaluate and report on the processes of design, pattern cutting and manufacturing in the production of a finished garment | 1,3,4 |  |
| **Learner declaration:** I certify that the work submitted for this assignment is my own and research sources are fully acknowledgedStudent signature: Date: |

Assignment Brief

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| **Unit number and title** | Unit 49: Pattern Drafting in Fashion |
| **Qualification**  | Pearson BTEC Level 5 HND Diploma in Art and Design |
| **Start date** | May 5th 2014 |
| **Deadline/hand in** |  |
| **Assessor** | Rebecca Coleman |

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| **Assignment title** | Eveningwear (Pattern construction)  |
| **The purpose of this assignment is to:** Help you develop and establish an integrated design approach using creative pattern cutting and garment construction techniques. This will be achieved through the exploration in to 2D and 3D draping processes, creative draping & cutting, silhouette research and textile manipulation. Investigated research into current trends (assign from Unit: 36 Design application in textiles) will set the focus for study. You will be expected to produce design development sheets for your sketchbook and sample toile’s which will guide you in your original designs and help you produce final patterns. Understanding technical development, textile applications and appropriate fabric choice. In addition, what is required to cut accurate patterns from original designs will help produce high quality garments. Taught over a series of lectures, demonstrations and handouts. Along with self-directed study, and tutorials you will gain knowledge need to produce professional garments. |
| **Scenario:** Congratulations, you have just landed your first job as a creative pattern developer in a small couture eveningwear house in Vietnam. Their concepts come from new eveningwear trends and silhouettes within the European markets. Your are responsible for interpreting these trends and silhouettes by using experimental draping techniques. Applying research, creating sample toile’s for design development sheets (Unit: 36 Design application in textiles) and a final garment are all required as part of your job. Feedback will be given from the heads of departments for your development.  |
| **Task 1: Garment image board.** (L1: 1.1, L4: 4.1 M1, M2&M3, D1&D2, D3)From your chosen trend concept from Unit: 36 Design application in textiles (Galaxy, Fossils, or Art house minimal) collect image research. To be used in sketchbooks to aid pattern construction processes and to interpret original designs and textile applications for the couture house.1. An A3 garment image board. A collection of images mounted on cardboard (tradition or digital).
2. Your research images should emphasis patterning & draping, eveningwear silhouettes, and pattern construction processes relating to your trend concept.
3. Key silhouettes to research - Colum, Mermaid, A-line, Trumpet, Empire, Dropped waist & Princess 3 images from the list in relation to your concept
4. Key garment details to research - (Line) Pleats, Folds, Tucks. (Shape) Circles, block cut out. (volume) Scrunching, subtraction, gathers. 4 images from the list in relation to your concept.

**M1:** An effective approach to study and research has been applied.* You must include a title, your name and keywords relating to your trend concept.

**M2 & M3:** A range of sources of information has been used. The communication is appropriate for familiar and unfamiliar audiences and appropriate media have been used.* Visual Image research is a mix of your own drawings, photos, and magazine cutouts.
* Your board should communicate your concept so others have a clear understanding of trend, pattern and garment details.

**D1 & D2:** The importance of interdependence has been recognized and achieved.* This task takes self-directed study to research your images and produce your board. To complete successfully you will have to set yourself goals outside of the classroom.
* More images that are required are evident on your board.

**D3:** Innovation and creative thought have been applied.* Presentation should be to professional standards, to be able to add to your sketchbook/portfolio. It should be logical, neat, but creative at the same time.
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| **Task 2**: **Corset/foundation pattern & safety evaluation sheet.** (L1: 1.2, L3: 3.1, 3.2 M1&M2, M3, D1&D2, D3)Learn the basic principles of draping to produce a corset/foundation pattern. Using the correct tools to complete the task you make notes and understand the safety practices with in the work place.1. Using Calico drape a bodice for 1) a corset. 2) Bra corset
2. Transfer your draping to a paper pattern to be used in your garment production class.
3. Make notes on the equipment and tools you use and complete an evaluation sheet on the safe working practices of these tools.

**M1& M2:** Effective judgments have been made. Complex information/data has been synthesized and processed.* Work effectively by utilizing the right information given to you in class to produce a corset/foundation pattern accurately and on time for toile assessment.

**M3:** The appropriate structure and approach has been used. * You understand the importance of safely in the work place and are able to find solutions to situations that may arise with equipment and tools, which are noted in your evaluation sheet.

**D1 & D2:** Conclusions have been arrived at through synthesis of ideas and have been justified.* More than one drape has been explored and photographed and is evident in your sketchbook.
* Make sure you verbally communicate your ideas for your design and note them down

**D3:** Ideas have been generated and decisions taken place. Note your results of your work as a design development sheet for your sketchbook, evaluated your work for accuracy and have an action plan for what you could do better next time.  |
| **Task 3: Experimental draping techniques (Design development pages unit: 36)** (L1,1.2,L3,3.1,L4,4.1 M1&M2, M3, D1&D2, D3)You will develop your skills through the exploration in to 2D and 3D draping processes. Integrating trend concepts, experimental draping techniques, and pattern & garment construction. We will be looking into the importance of fabric knowledge. In relation to its quality, performance, type and design purpose. Evidence of your experimental draping techniques and design developments are very important, make sure you take photos of every step. Use these pictures for your design development sheets and annotate technical vocabulary.1. Using your Garment image board from task 1 experiment your concept through draping on the dress model.
2. Toile samples, 1 of each (total 3)- (Line) Pleats, Folds, Tucks. (Shape) Circles, block cut out. (volume) Scrunching, subtraction, gathers.
3. Draping fabric should be calico.
4. Take photos of every stage of your process and of the final toile samples pages for your sketchbooks and development page for Unit 36.

**M1& M2:** Appropriate learning methods/techniques have been applied.* Your design development sheets show evidence (photographic or diagrammatic) that you have understood and used the appropriate methods for creative draping.
* Draping fabric to be use should not just be calico. Experiment with jersey knit, rayon silk (silky drape fabric) or wool, twill etc for strictures.

**M3:** Coherent, logical development of concepts for the intended audience.* Your samples show your influence of trend concept and your outcomes are innovative and linked

**D1 & D2:** Self-criticism of approach has taken place. * During group and self-critics you are able to talk about your work in a constructive way to help you develop your skills you will record this information that is relevant to you at in an evaluation sheet.

**D3:** Ideas have been generated and decisions taken. Receptiveness to new ideas is evident.* Open to learn new ideas and skills. You have developed your own ideas and informed by trend concept. Which is evident in your development sheets.
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| **Task 4: Eveningwear pattern** (L1, 1.1, L2, 1.2, L4, 4.1 M1&M2, M3, D1&D2, D3)Working from your ‘Eveningwear’ creative designs (Unit: 36 Design application in textile) produce a full-scale pattern. Self-directed study will need to be applied to complete this task. 1. Development of a full-scale pattern – 1) pattern draft, 2) photos of each step( as seen on design development sheets task 3)
2. Working drawings and fashion illustration to work from week 6
3. Toile - Make up your pattern in a fabric that is the same type as your fashion fabric.
4. Final pattern - to include information and instructions to industry standards; style name, size, date, part name, grain line, seam allowances, centre front and back positions.

**M1& M2:** Complex information/data has been synthesised and processed.* There should be evidence that you have used appropriate pattern construction processes effectively. Your toile and final garment will have been made to a high standards.

**M3:** Communication has taken place in familiar and unfamiliar contexts* All pattern cutting problems must be resolved with evidence that you have discussed the problem and made your own decisions in finding a solution. You will record information that is relevant to you at in an evaluation sheet

**D1 & D2:** Substantial activities, projects or investigations have been planned, managed and organized.* You have taken responsibility for managing your projects independently and organised self-directed study. You will complete an action plan to plan your time-management and set achievable goals.
* You meet all your deadlines for assessments.

**D3:** Innovation and creative thought have been applied. Problems have been solved.* From your original creative design, you have applied the practice of creative draping and textile application in an innovated way. Problems that you may have come across in your pattern have been reported thought the use of your own photos and notes in your sketchbook.
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| **Sources of information:**Books: (recommended)Abling, Bina / Maggio, Kathleen. *Integrating Draping, Drafting, and Drawing*, (2009) ISBN-13: 978-1563674860Aldrich,Winifred. *Metric Pattern Cutting for Women's Wear*, (2008) ISBN-13: 978-1405175678Chunman, Lo Dennic. *Pattern Making (Portfolio Skills)* (2011) ISBN-13: 978-1856697507Jaffe,Hilde / Relis,Nurie. *Draping for Fashion Design (5th Edition)* (2011) ISBN-13: 978-0132447270Kiisel, Karolyn, *Draping: The Complete Course* (2013) ISBN-13: 978-1780672861Kershaw, Gareth, *Creative Draping (2014)* ISBN-13: 978-2940496020Sato, Shingo, *Transformational Reconstruction (2011)* ISBN 0983425000Wolff, Colette *The Art of manipulating Fabric (2nd Edition) (2003)* ISBN-13: 978-0801984969Websites/bogs:<http://www.polyvore.com/> <http://thecuttingclass.com/> The Cutting Class<http://reference.oceancitylibrary.org/costume> Links to fashion and costume websites<http://www.costumebase.org/> Reface to fashion history<http://fitnyc.libguides.com/content.php?pid=274494&sid=2382624> Reface to pattern books<http://www.centerforpatterndesign.com/pages/free-pdf-resources> Centre for pattern design<http://www.pinterest.com/beccalou123/patterning-and-drapping/> Rebecca’s Pinterest board <http://blog.wildginger.com/> Wild ginger patterning company blog<http://patternpandemonium.wordpress.com/> <http://partlanpatterndesigns.com/> |

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| This brief has been verified as being fit for purpose |
| Assessor  |  | Date |  |
| Signature |  |
| Internal verifier |  | Date |  |
| Signature |  |
| **Evidence and deadlines of work required:****Task 1: Garment image board**. Week 3**Task 2**: **Corset/foundation pattern & safety evaluation sheet.** Week 11**Task 3: Experimental draping techniques. Toile sample**Week 12**Task 4: Eveningwear pattern** Week 12

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| week |  | Subject to change |
| 1 | Drape Corset foundation. Demo on garment research for board (homework - Images selection |
| 2 | Drape bra cup corset foundation. Start to make garment research board |
| 3 | Bias Draping demo. Transfer draping & make pattern. Finish garment research board |
| 4 | Experimental draping techniques – (Line) Pleats, Folds, Tucks  |
| 5 | Experimental draping techniques – (Shape) Circles, block cut out, |
| 6 | Experimental draping techniques – (volume) Scrunching, subtraction, gathers | Mid Module  |
| 7 | Drape or Draft own Evenwear pattern |
| 8 | Draft own pattern |
| 9 | Toile assessment  |
| 10 | Amend pattern |
| 11 | Final pattern deadline |
| 12 | Garment deadline |
| 13 |  |  |

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