Who’s tooth? Houndstooth!

An investigation about how to use houndstooth pattern to generate form and surface with a cut-and-weave method.

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Line-up
ABSTRACT

With an interest within colour and print this work developed into questioning their lack of function regarding creating or contributing to from. It investigates how to generate form and surface on a body based on houndstooth pattern. The hypothesis is to find methods that increases a prints expressional possibilities and to find a way to create shape from the prints qualities. It concerns the subject how print, colour and materials relate and affect each other depending on for example saturation, quality and scale.

Based on the construction of a woven houndstooth a specific method to generate form have been developed, here called cut-and-weave. The result is performed in 7 outfits where this method is applied in various ways. Together they illustrate, not only that a print can give form by manipulating its construction, but also that a print can be enhanced and reinforced by executing it in different ways.

Key words: print, houndstooth, form, shape, colour, material, fashion design
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1. Introduction to the field, motive and aim

1.1 Background

1.1.1 Function of print

Print does not generate shape. That is what Peter Koepke argues in the introduction of his book Patterns; Inside the Design Library (2016). According to Koepke “[t]extile designs serves no practical function, but they can transform an environment, tell a story of culture, symbolize a tradition, establish unity, convey a personality, or express a mood.” (p.9). Continuously textile designs fulfill purposes culturally in terms of sense of belonging and coherence.

This project will focus mostly on so-called direct printing, which means “printing with a paste containing both the pigment and the fixing agent” (Storey, 1992. p. 12). This technique color the fabric by coating the outside of the threads through contact with the print paste, unlike dying which stain the fibre of the cloth (Storey, 1992). Digital printing and transfer printing are examples of modern inventions within textile printing and will also be used in this project. Neither of these techniques contributes to any practical function for the ready-made fabric and therefore does not generate shape (Koepke, 2016). Consequently a method for creating shape must be added.

There is a common hierarchy in design dividing the process of creating the form and creating the surface design into two different steps. Print can be seen as an add-on that does not change the form in itself, just the appearance of it. To work simultaneously with body, cloth and print can bring innovative results by its aesthetic integration with garment and form. (Townsend, 2003).
1.1.2 Houndstooth in the fashion field

This work deepen in the pattern houndstooth that is originally a pattern that appears when weaving a two-colored twill. According to articles on the The Swedish History Museums website the oldest known occurrence of houndstooth is the Gerum Cloak, a garment uncovered in a Swedish peat bog, dated to between 360 and 100 BC. Analysis of the manufacturing technique showed that it is woven in a 4-shaft twill with a color effect that create houndstooth-pattern (The Swedish History Museums, n.d.). Although some argue that the houndstooth pattern may have originated in woven wool cloths of the Scottish Lowlands.

The houndstooth pattern was used in hunting suits during the 1800s, among other variations of wool twill and tweed. These suits were designed with functionalities for hunting acts and were therefor only worn by men. Fig. 2 illustrates three dressed men in 1882 from (?) Northen England wearing typical hunting suits(ref). Different hats and caps were often worn to complete the look. The “deerstalker” shown in fig. 3 was used during hunting, especially deers, hence the name. It has become a stereotypical headgear for detectives in movies and cartoons, because of the cap’s popular association with Sherlock Holmes.

However, the houndstooth pattern became popular and frequently used in fashion during the 1950s - 1960s. Geoffrey Beene, Christian Dior and Pierre Balmain among others used the pattern in their design. It often occurs in a two-piece suit that was typical for that era. Matching accessories was often added for a trendy finish, such as hats and in some cases shoes (Philadelphia Museum of Art, n.d.).
In Alexander McQueen’s collection *Horn of Plenty* from 2009 he uses a lot of houndstooth in different scale and directions. He also gradually transforms the pattern into visualising something else – another pattern or motive – as in picture number five where the houndstooths becomes flying birds. The characteristics in this collection, as in many other of McQueen’s work, are the maximalism and the exaggerated shapes and expressions. His way of working with from will differ from this project, since his refers to historical silhouettes and shapes and here more experimental methods will be examined. The pattern show great potential – still in black and white, as mostly used in this collection. The pattern occurs as printed in many looks which is an example of how to use houndstooth in an untraditional way, since it originates as a weave-pattern.

Yohji Yamamoto presented a ready-to-wear collection in the fall/winter 2003 that had a focus on a few graphic, classic prints, especially houndstooth. They are varied in scale and directions in a playful way. Shape-wise he “merge masculine tailoring and feminine shapeliness into layered silhouettes.” (Mower, 2003). Here the print is woven as in its original state.

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1.2 State of the Art

1.2.1 Faig Ahmed

The work *Equation* by the artist Faig Ahmed are an example of transformation of known patterns and symbols. Ahmed starts from traditional Azerbaijani rugs and develop them into sculptural, three dimensional shapes. He deconstructs the symbols and patterns in terms of breaking them up and moving them around. They are assembled or created in new compositions which results in dramatic expressions. Not only the original weaving technique for the rugs is used, others techniqueq are added as well. This contributes to a larger scope of expressional possibilities in his work (Ekner, 2017). To vary technique and material is an aspect that this project also will gain from.

Fig. 10 *Equation*, Faig Ahmed
1.2.2 Richard Quinn

Through his Master Thesis designer Richard Quinn presented a collection with mixed prints to its maximum, displayed in a strong way. The models, covered in print top to toe, wore “mismatched prints, energetic new textiles and retro, but wearable silhouettes” (Little, 2016). This work proves that an aesthetic which mixes print, colour and volume in an fearless way reinforces them, due to their combination.

In his ready-to-wear collection for the fall 2018, Quinn shows a continuation of his erarlier work. The aesthetic is similar to his master thesis and consists of a “wild world of English floral prints into overdrive” (Nnadi, 2018). A wide range of materials are shown - both silk, velvet and foil coated fabrics. Several techniques are used to print and decorate his garments, but they still serves as an add-ons, even though they are the essence of his expressions. The print does not change the shape in terms of affecting them more than their appearance. Instead Quinn has used the traditional flat pattermaking technique and also pleating, padding and quilting to generate form and shape.
**1.2.3 Emelie Johansson**

In Emelie Johansson’s Master Thesis, *Motion Blur*, is a design process presented where there is a dialogue between garment, form and surface ornament. By relating this to an active body and working in life-size sketches of the prints it results in a collection where print, form and the wearing body have a vital connection (Johansson, 2014).

![Fig. 13 Motion Blur, Johansson, 2014](image)

**1.2.4 Camilla Arnbert**

Camilla Arnbert’s graduate collections *Scattered Print Gathered Form* from The Swedish School of Textiles 2017 discuss the relationship between print and form and how these depend on each other. Arnbert is presenting a method of working where a floral print is disassembled and scattered on a fabric and then joint again. This creates a drape and form to the material and at the same time a print. Here the “form is a product of the construction and placement of print motifs.” (Arnbert, 2017).

![Fig. 14 Scattered Print Gathered Form, Arnebert 2017](image)
1.2.5 Comparison

The last two examples show the importance of working untraditional with form and design in order to renew ones expression. Letting print, color and form be considered and treated equally important in the design process can lead to newness and unexpected outcomes.

McQueens and Ahmeds works show a manipulation and transformation of a print/pattern. The affecting facotor though is not the print/pattern itself - but other added variables and methods. The same goes for Quinn, but his work exemplifies the maximalistic use of print, colour and material that strongly influence the expression. Therefor Arnberts work is the closest to this, due to that the print and shape are created in the same action. Her idea of using print to create form can be applied to other motives than floral prints. Variations of the disassembling or functional usage of the print will be presented in this work with focus on the houndstooth pattern. A gap in this field is the combination of print creating form and to also incorporate the print as just printed - a maximised usage of the chosen print that could intensify itself.
1.3 Motive

When looking at print as a function in todays fashion one can see that it is more and more invesitgated and represented as an alternative way of ranking its importance in fashion design. Print and patterns have been characterized, defined and interpreted many times around. The undeniable frequent use of it gives it a natural and important role in fashion, as shown in the previous examples. Still, there is a lack of practical funtion to it and is in many aspects seen as a decorative addition rather than a crucial contributor to the process of generating shape, form and fit on a body. Even though Arnberths work discuss this area closely, there is a gap where the print is not given the space to be shown as a massive impression (as in Quinn, 2018) aswell as a form-giver (as in Arnbert, 2017). The idea is to present a method of working where these different factors have a vital connection and where form is a product of the placement, material, size and scale of both cloth and print.

An objective in this exploration is to question the hierarchy between print and material in relation to form. It will investigate what happens when form does not come secondary, and neither does the print. The aim is to prioritize print and form equally in order to reach a result where their contribution to the finished piece is equally valuable.

One might argue that to be able to create new expressions it is significant to create from scratch – do something that has never been done before. Though inspiration can be gathered from history and previous works and lay as ground for another way of working with the chosen subject/area (ref??). It is a chance to update the old and get the viewer (and the designer?) to reconsider the value of somehing historical (a print in this case). The old, and maybe no-longer fashionable, can still contribute as inspiration and be approached differently and be renewed to generate fresh expressions.

1.4 Aim

To use houndstooth pattern to generate form and surface with a cut-and-weave method.

Hypothesis: To find methods that increases a prints expressional possibilities. To find a way to create shape from the prints qualities.
2. Method

2.1 Theoretical methods

When designing, a design strategy can be followed in order to know how decisions are made and in what arrangement. A strategy that will be relevant to this work is a so called cyclic strategy. This means that the decisions will be re-considered many times around. The same step will be repeated over and over again until a solution is reached. In order to break out of this loop, and to get to the next step, the actual design problem sometimes needs to be changed (Jones, 1992).

By varying your ways of sketching you can emphasise different characters and silhouettes. As a consequence novelty in the result can be reached (Thornquist, 2010. p. 33). Working directly in fullscale is meaningful to incorporate all bodyparts when drapeing on a dummy for example. In this project, where numerous material samples and prints are tried out, this aspct is also important. It shortens the process regarding interpreting and translating a small scale sample into a full scale and losing its quality, dence or drape along the way.

Drawing on photographs can be used for a rapid prototyping of your shape or toil (Thornquist, 2010. p. 109). This way of working, from a three-dimensional shape to draw on a two-dimensional photograph, allow you to observe your shape in an other way and to sketch the changes you wish to make. In this work a material prototype (structure or colour), a shape try-out or any other sort of toil is made, photographed and then manipulated, sketched or alternated in Photoshop. This will also be helpful and efficient when considering time. Since creating material samples and printed fabrics can be time consuming, it is of value to be able to multiply these in Photoshop to get a quick overview of how it could look in a larger amount or on a full-scale body.

When working with pattern in general colours has to be elaborated and considered thoroughly to see all the possible solutions. It is a process of elimination. In Interaction of colour author Joseph Albers discuss that colour is the most relative medium in art. This is based on that in a visual perception of a colour, on its own, almost never is seen as it truly physically is. There is a difference between physical cause and psychic effect. The exciting part begins when colours come together, not standing by their own. By investigating how colours depend on shape and location, of quantity (amount, extent, repetition), quality (light intesity, colour tone) and of emphasis (boundaries that separate or unite) a visual understanding of colour’s impact on another will be reached (Albers, 2013).
2.2 Practical methods - Work order of the design process

The practical steps in this work will be as the following suggestions. The steps can be adapted after the latest outcome of the earlier step to provide the most out of the process. Steps and adjustments can also be added due to the outcomes, which can not be predicted.

2.2.1 Analyzing

It is of importance to know the pattern you work with. The core of this project is the houndstooth pattern. To know its potential it is of priority to understand its base and construction. This is done by analyzing the weave – its binding and color combination that together creates the pattern.

2.2.2 Manipulation

The next step is to manipulate this construction. This can be done in several different ways, for example to decompose, to scale up and down in scale and to mix materials with opposite or contrasting qualities.

2.2.3 Full-scale experiments

Further on an amount of full-scale experiments are made. These should be exploring the manipulations of the structure/print and in materials with different characters. After this the experiments need to be tried out on a body. At this point the following variables are studied: wearability, scale, proportions, drape, placement of the houndstooth check and likeness to garment (if that feels needed). Also try them in movement – how does it feel to move in, wear and use?

2.2.4 Analyze the result

Analyze the result after some steps are completed. This helps to narrow down an approach that is interesting and have potential to work further with. Chose one or a few to develop further (as a concept). It can be a way to create the form (cut-and-weave), a coloursetting, a material preferred or a shape and silhouette to focus on.

2.2.5 Further explorations

Open up again and try out affecting variables (materials, scale etc) with the chosen variable/technique (cut-and-weave). For example – chose 5 materials that differ in density, drape, shine and lightness/heaviness to vary the result of a chosen form-generating technique. Use straps with different width and length.

2.2.6 Consider scale, placement and amount of fabric

Further variables to consider are scale, placement, amount of fabric (Corbusier, Modulor Man).

2.2.7 Producing prints

Make print samples and investigate material, colour, scale and combinations. Visualise them on a body by projection or sketching in for example Photoshop.
2.2.8 Sketch line-up

Make a selection of shapes and prints and strive for a variation in how to illustrate the technique in the line-up.

2.2.9 Make toiles

Mimic the line-up in shape, print, colour, material and composition. Adjustments and improvements are made where needed. New ideas of shape and print can evolve and be further developed. The cyclic strategy (Jones, 1992) can be present here when a toile is made, evaluated, re-made and again evaluated. A problem here can be to know when satisfaction is reached.

2.2.10 Shape and print simultaneously

Developing the line-up in both shape and print. Focus on how they collaborate and affect each other to enhance their strengths.

2.2.11 Fitting, finish and accessories

Try the so far finished collection on a real body. Make decisions about finishes, hems, lengths, endings, fit and how to wear it if there are several possibilities. Be open-minded to changes concerning the looks that are not yet made or finished and do not be afraid of bringing in more material (new ones) for example. Also discuss what accessories to add (shoes, hats, gloves).
3. Development
3.1 Analysis

The houndstooth is a weave pattern that appears when both the warp and weft is two-coloured in a 2:2 twill binding advancing one thread each pass. A common arrangement is to use 4x4 in both the warp and weft to get a quite distinct houndstooth check. If less is used it gets a star-like formation but is still classified as houndstooth, broken check or pied-de-poule (it has many names). This pixle-like appearance is often abstracted into a symbol/repeat with more straight edges.

3.2 Manipulating the construction

During the analysis of the basic construction of how the pattern is created in the weave an idea of abstracting one houndstooth-check and interlace this in an already solid material came up. By making cuts in a solid material and running through straps that created a houndstooth-check it becomes a kind of drawstring. If placing several of these disassembled checks in line with each other and connect them with the same straps it creates a possibility to gather the material in-between these checks. This method has the potential to create form and fit on a body and will further on be referred to as cut-and-weave.
3.3 Full-scale experiments

Experiments and interpretations of the pattern was cut-outs, the cut-outs sewn on a transparent material, the cut-and-weave method, large-scale weaving and layering of prints.

Both the cut-out examples (fig. 18, 19) show the possibilities for structure and surface, but is in need of additional aids to give form and fit to the body.

The cut-and-weave method (fig. 20) creates form, volume and shape, also surface depending on material and its qualities. It does not only creates shape – it also presents an opportunity to hold the piece/garment onto the body. The straps can be tied around or rest on body parts, as shoulders for example.

The large-scale weave (fig. 21) is in this experiment square-shaped, but can easily be adjusted to a more beneficial shape for the fit and drape or whatever desired.

The effect of the see-through prints (fig. 22) gave an impression of layering when in movement, otherwise a quite pale expression since the the fabric is sparse. An interesting illusion happens when several layers in different scale and colour meet. Though, numerous samples will be made on more dense materials to intensify the print. Materials with structure and tactile surfaces will also be investigated print-wise to aim for the unexpected and untraditional.

The cut-and-weave method was the chosen one to investigate further.
3.4 Exploration of the cut-and-weave technique

The cut-and-weave method is here tried in different materials: scuba, thick foam, a soft woven synthetic fabric, cotton calico and a combination of polyester satin and tulle. There is also a variation in the straps used, such as width, length and quality.

Try out on a body and in movement. When worn on a body the experiments are also altered in the fit and how they are worn.

Scuba with woven straps cut on the bias

Thick foam with straps of cut fabric (woven, steady, synthetic)

Soft woven synthetic fabric with woven straps
3.5 Analyze the result

What happens when going through more than one layer of fabric? Or using several layers and varying how many to go through with the straps?

What materials demonstrate the technique in the best way?

Should the technique be displayed very clearly or is it enough to creating the form?

What combination of material and straps generated the most interesting shape? What combinations would show a good variation among different shapes? Repetative or a wide range?

What effects would come out if using printed fabrics with this method?
3.6 Considering scale, placement and amount of fabric

A quick way of overviewing the scale, placement and amount of fabric was to place geometric figures onto bodies in various ways. Some inspiration came from da Vincis *Vitruvius* and Corbusiers *Moldular Man* and how they related proportions and scale to the human body.

Fig. 23 Da Vinci  
Fig. 24 Corbusier  
Fig. 25 Corbusier  
Fig. 25 My own sketches
3.7 Projecting prints

Further on, prints were made in Photoshop and projected onto a body wearing a random drape of white fabric. This was an aiding tool to easier imagine what the prints would look like on some sort of garment form or body.
3.8 Shape and print

An assembling was made of experiments of both shape and print/colour (fig. 26). The selection aims to reach a range of material, volume, print and colour.

LINE UP - SHAPE/FORM/FIT

![Fig. 26](image)

LINE UP - PATTERN/COLOUR/SCALE

The silhouettes are similar and there are no distinct contrast happening in the line-up now shape wise. The prints have a wider scope, both in terms of colour and scale. What could be added is more structured surfaces and mixes of several prints in the same look.

For further investigation of the experiments sketches were made. This is a channel to let ideas from the experiments be visualised fast and manipulated if wanted.
3.9 Printed samples

Print samples were made to examine various colours, hues, scales, materials, combinations and also layering of prints. Screen printed on sequin fabric (light beige, silver, red), white polyetser satin, structured polyetser satin and polyester organza. The pigment print paste are in some samples mixed in the frame while printing to get a melange look an more life in the colour. Some fabrics were dyed to get two-coloured prints. Ausbrener printing was also tested.

Each sample have aspects that are interesting but they work best together as a collection of prints. Just as colours get more interesting when combined (Albers, 2013) materials have the same effect. When combined something more is happening, than if they stand on their own. One material (with print aswell) is strengthening another.

Bright, high saturated colours are studied. Left-over print paste was used to start with. These and additional colours were explored further.
3.10 Selection of materials and sketches

Session one of collecting material and samples to overview the collection. Varying combinations also with straps (strong woven nylon) in different colours and widths. (A second session later on with transferprinted samples).

Successful combinations are the ones that have contrasting colours or appears as strong combinations, for example bright yellow and black that is associated with signals and warnings and attracts attention. A variety in surface and structure of the materials are considered. An mix of matt, shiny, sequins, velvet, jersey and woven has the potential to show the print in different ways and will also highlight the technique. Their body qualities in terms of building shape are an additional aspect that will vary the result of the technique and how it is performed.

Development of the experiments, toiles and sketches into outfits with prints and the cut-and-weave method.

The circled outfits resulted in successful combinations according to the above requirements. They also work together in a possible the line-up with diverse shapes, silhouette and placement of the woven houndstooth. Therefore they were the first ones to be interpreted and produced.
3.11 Outfit 1

Consists of the scuba-trousers as a toile and starting point but made in green printed silver sequin fabric. The cut-and-weave parts are tied with dark lilac velvet straps. A printed body suit is worn underneath in jersey.

Mixing hues of green and a yellow colour in the screen to creates a melange effect together with letting some areas be less covered in print. This highlights the melange look of the otherwise strict pattern and letting the sequins through in places.

Construction-wise the patterns are quite simple and geometric. This is to let the cut-and-weave method do the work of creating shapes and silhouettes in combination with the materials quality and drape. Few cuts are made in order to increase the wearability of the piece and vary the form.

Strap-endings fastend by hand on the backside. Loose strap-endings cut diagonal and melted to not unravel.
Finished garment worn on a body.

Also tried in movement.

The purple straps around the legs disturbs the expression of the print and the shape and are exchanged to grey elastics instead. In that way the shape is kept intact and a more practical solution for dressing the garment is created.
3.12 Outfit 2

An idea of a large piece of fabric with several cut-and-weave checks on. Maybe layering more than two materials or running through the straps in selected layers.

Dying a cotton calico into a bright green colour. Printing black houndstooth pattern.

Making the cuts for the straps to run through.

Placing the cut-and-weave checks in line with each other and using yellow woven nylon straps to connect them. Pulling to shape the piece and trying on a body.
A tight bodystocking is made to wear underneath the large green piece. The jersey is dyed yellow and then printed with a black houndstooth pattern smaller in scale.

Due to the small amount of fabric the pattern pieces were placed in different directions on the print. The construction is not ultimate for this garment since it breaks up the pattern in the center front. Therefore a new pattern was developed that has no seam in the front and an oval piece is added in the crotch to maintain a good fit. A spandex fabric with the right yellow colour was found and the step of dying the fabric could be skipped.

First body stocking with seam in center front

New transfer printed fabric and new pattern for the bodystocking.
Thanks to the straps that are kept loose on the inside the piece can be alterned on the wearer.

It appears quite matte in comparison to the other sketches and materials. Therefore adding another layer in an additional colour can improve this outfit in the line-up.

Options of fabrics to have inside the green printed piece. A cerise-dyed and ausbrenner-printed or a sequin fabric that could be printed with something.
The cerise-dyed and ausbrenner printed fabric was chosen to layer with. The pattern is in a bigger scale than the green one, to add yet another variation. Due to the burnt-out cellulose these parts get transparent and the green shines through. The green piece was also coated with a shimmer-powder mixed in a coating paste. This gave it more steadiness, shine and a golden coating that fits in with the rest of the materials. More fun and popping in comparison to the matte surface before. The straps are kept loose on the inside in order to still be able wear it in different ways.

The cerise fabric is a bit longer than the green one and is not shortened to fit but instead folded in the seams to use the abundance for more volume and puff on the inside that the straps are creating.

Since the hem of the green piece was already made, the cerise one is just sewn as close as possible to the green edge creating a twin-needle look on the front side.
Finished garment worn on a body. The first row of images show the piece resting on one shoulder and the second row of images show how it can be worn more in the front.

What is left to add on the bodystocking is neckline-lining, a zipper in center back and finishing hemlines.
3.13 Outfit 3

The large-scale woven piece is kept in the line up. Here the cut-and-weave method is not used as in the other examples where the woven parts go through a solid material. This is instead cut and completely woven but is still a way of changing and updating the traditional houndstooth. By scaling up the weave and weaving it in the shape of a plus-sign it creates a jacket silhouette when folded in half.

The light beige sequing fabric was printed with bright yellow. A glue coating on the backside was needed to make sure the sewn-on sequins would stay on the fabric when cut into straps. It was cut in 4 cm wide straps to match the size of the woven nylon straps that it will be woven together with.

The weaving was made vertical on a wall. This was a convenient position to work in and minimized the straps to tangle. First the vertical straps were hanged - the warp. Then the horizontal straps were woven in as a 2x2 twill - the weft. Straps were left long and loose in the endings (front, back and sleeves).

In the front piece an opening was made. All edges was hand stitched to keep the straps in place when taking the piece down from the wall.
The piece falls natural on the body. The weave is not yet fastend under the arms or in the sides. The long loose straps hanging highlights the movement and elongate the weave pattern and letting the houndstooth pattern go towards nothing.
3.14 Development of line-up I

Further developed line-up with seven complete outfits. The outfits now contain a variation of material, prints and colours that have been produced so far. Additional skethed materials complement look 6 and 7. The placements of the woven houndstooth vary and therefore bring diversity in shape and silhouette.
3.15 Outfit 4

An early material test in thin viscose jersey from a circular knit machine was made in combination with elastic straps to get a flexible example in the line-up. This could have the opportunity to be a more body-tight example. The drapes that are created due to the elastic gatherings together with the light and translucent material makes this example stand out in comparison with the others. The most interesting drapes happen around the legs.
Colour variations were tried out. The first idea was to go with bright yellow and black thin elastics. The houndstooth checks were placed very tight and therefore became very many. This was too timeconsuming since the cuts in the fabric also needs to be glued before cut to prevent the jersey to unravel. Therefore a larger scale on the houndstooths was chosen, so there would be less to make. Also the drapes inbetween the houndstooth get a greater impression when there is more space between them.

Several other dying tests in more pastel hues were made and could be a nice contrast to the otherwise highly saturated colours in the collections. The second sample showed in the picture below was the chosen one. When dying the whole fabric it resulted a bit darker, more saturated but fitted in good to the coloursetting and did not appear as too pale combined with the others.

An orange elastic was chosen to combine the green jersey with, but this composition became too pale. Thus, a neon orange satin strap is used at the visible parts and the paler orange elastic is used inbetween the checks and still fulfills its purpose. The mix of the soft green and the neon orange creates an intense view that seems to flicker when looking at it. This was considered as succesful.
Fig. 27 shows how the checks can be placed and how it looks before the gatherings are made inbetween them. In fig. 28 the elastic has been sewn and given structure and from to the tube. There are spaces left where the orange straps will be woven in.

Fabric is cut away at the top to make a crotch where the two tubes are connected. Four rows of elastic are sewn at the top and creates the waist.
For the top on outfit 4 a sample was made from the idea of having a bigger area of woven houndstooths in the solid material. This does not work as the earlier used cut-and-weave-method where only one houndstooth check is woven into the material. Instead longer cuts are made in the fabric and straps are woven in like a more traditional warp and weft construction. This method is a variation of the cut-and-weave and result in a different expression. Here, thinner straps (weft) are used. The second colour used in the weave needs to be sewn on to half of the cuts (warp) in the material. This is neccessary to create the weave pattern visually since it is built through duo-colourd threads both in the warp and the weft. Otherwise it appears only as a 2:2 twill as seen in the pictures below. This combination could be a way of highlighting the characteristics of the technique and how the weave pattern function.

The sample is draped on the body and could still have the function of the earlier cut-and-weave that generates surface, form and fit on the body thanks to the straps that can be tyied around bosyparts.
A scuba fabric (neopren) was chosen for this garment. The construction is a rectangular cut where areas of the woven houndstooths are placed on top of the fold that will be placed on the arms and shoulders. Then fabric can be cut away from under the arms. In this weave pattern three colours are used, in comparison form the usual two. This is to show the twill binding and how it could be combined to also show the houndstooth checks that appears. The purple and pink are scuba, and the neon orange satin is the same as will be used in the jersey pants that goes with this outfit, but in a thinner width. The satin also pops because of its shine in relation to the scuba's matte surface.

The areas vary in width and length and therefore also how many complete houndstooth checks that are created within the weave, also depending on the colours used in the weave.

The weft-straips are fastened in the sides of the openings so that all the straps will stay in place. This makes them not adjustable in the actual weave-area but will still create form and fit if tied around the arms.

Fast fitting on body before finished and before fabric has been cut away.
Since there is a lot of fabric hanging from under the arms, the thin straps might be too weak to hold up all the weight. In order to create volume around the arms it was decided to use elastics on the inside instead of tying the straps. These are put on the arms as they go inside the sleeve and adjusted accordingly to the shape and volume wanted. This way of reaching the wanted shape is still similar to when tying straps as in the sequin pants in outfit 1.

The total length was shortened to fit better in the waist and end by the hand wrists. This decrease the amount of fabric hanging in the sides and creates an over-all better fit.
This top resulted in standing out a bit in the line-up. Due to its relatively dark colour and that it's not printed it differs a lot from the rest. A solution can be to trade the purple scuba top to a tight long-sleeve top in the same material as the transfer printed sequin body for outfit 6 (see page 45).

The print has the same principle as the full body but the colour setting is slightly changed. There are more orange in it, instead of yellow as in the full body (see page 45). This picks up the orange straps in the pants. The top also has more blue in it to get further variation.
3.16 Transferprinted samples

In Photoshop numerous combinations were examined - colours, scale, opacity and layering. A selection was made and printed on mixed synthetic fabrics - both transparent, sequins, shiny, matte, stiff and stretchy. The already existing colours in the collection were used, as well as new ones. The strongest results were the ones where different colours and scales were merged together or different background colours where faded into each other. In other words - aspects that could not be made with screen printing.

Again, all materials were collected and viewed to update the collection and the line-up in terms of material, colours and prints.

Line-up updated with colour setting, materials and developed outfits. Transferprint options also incorporated.
3.17 Outfit 6

Tulle is the most contrasting material in the line-up at this point. It has a lighter and more buildable body to it that will contribute to a further alternatives in the silhouettes. Its transparency opens up for possible layerings and see-through effects.

The process of creating this shape was more experimental and without sketches or planning. The intention was to create a lot of volume and letting the technique cut-and-weave guide along the way. It was draped directly on a full size mannequin with both legs and arms. The placements of the woven checks are of importance for the outcome of the shape. The aim was to place them on unconventional body parts to gain new expressions.

Layering three different colours of tulle, in the approximate length of 10 meters each. Starting to weave in straps and pulling them closer to each other to get a gathering of the tulle.

A possible placement on the body - the chest and the leg. Putting it on a mannequin and continue to weave checks from there.
Avoiding to cut the material to add several pieces and instead letting it stay in its total length. Draping it under the legs - making a cut for one leg to come through and continuing in the back.

The piece stays on the body due to the woven checks at the chest that goes over the shoulder and around the back. The second check is fastened high up around the thigh and hold up much of the fabric and also creates volume. A cut is also made for the arm to go through the fabric and hold up volume. This leads to showing more of the printed body worn underneath (see page 45).
Under the tulle piece a sequin body stocking will be worn.

An almost transparent sequin fabric is transfer printed and then traditionally cut and sewn. As for the other bodystockings there is no seam in the center front, but this pattern is slightly wider hence the fabric is less stretchy.

The overall fit was good but by the crotch some fabric gathers due to the oval piece that it is made with. This works better in the bodystocking with a thinner and more stretchy material. It was decided to keep the sequin body stocking like this since it is going to be partly covered with the tulle piece.
3.18 Outfit 5

This outfit consists of a dyed and ausbrenner printed velvet fabric and a reversible sequin fabric. The reversible sequin fabric is a further way of visualising the houndstooth pattern. By reversing the sequins in the shapes of houndstooths it creates a two-coloured effect. This way of showing the pattern is more vivid and mutable since it’s not fixed as printed patterns for example. The sequins can be turned back again. There was also an idea of incorporate layers of tulle in the top, as seen in some of the drappings below. It was decided to only use the velvet fabric to enhance its qualities more, since it differs from the other materials.

To get a view over the materials and possible comositions of them they were quickly draped on a mannikin. The purple-cerise and green-purpule shifting sequins is a bit dull without the popping orange straps or add-on cut houndstooths. Silhouette wise this outfit will be more slim and body tight to contrast the others in the line-up. The outfit might go towards more garment-looking with a top and a skirt.

Another sequin fabric was chosen, that shifts and reflects more colours (similar to aurora borials). When the whole velvet fabric was dyed it got a different nuance than the sample in figs... This was at first considered as to light and red, but worked better with the new sequin fabric - more bright hues than the previous darker ones. The bright orange also works in this combination.
Developing the idea from one of the first experiments (fig. 29) into the first toile of a top (fig. 30).

An other construction tried out, since the first did not give much volume or fit.

More nude and body tight alternatives were also considered (fig. 31, 32). After having tried out these possible choices the initial sketch (fig. 33) still appears as the most coherent for the collection, shape wise. In fig. 34 the second toile is coloured to visualise the real garment if this silhouette is chosen. The original sketch (fig. 33v) is hard to mimic, due to that is a manipulation of a toile in Photoshop. However, that silhouette turns out to be the best to strive for.

In the sketch (fig. 33) the straps hangs from the sleeve and around the neckline. That differs from other outfits in the line-up so far and could be good to incorporate. A possible placement of the houndstooth checks could then be around the wrists and the straps can continue around or behind the neck. This will be tried out in the next toile.
This toille is made from a rectangle folded in half. The straps are woven around the wrists and run over the arms, through the neckline and down on the other side.

Straps at shoulders and visible at the neck. This is done to keep the straps close to the body. Otherwise they would have fallen down and be hanging in front of the body and in the back.

It was decided to make tunnels for the straps to better hold up the volume. This also made it possible to remove the woven parts around the neck that disturbs the expression of the asbrenner-printed fabric. Thin satin straps were used instead of the woven nylon straps that became too heavy for the delicate material.
First toile of skirt. Tunnles with straps were made and gatherings creates that generates the surface and fit thanks to the cut-and-weave houndstooth placed in the front.

When on a body the skirt similar a pencil skrit too much with a baloony-effect, maybe because of the material used in the toile. This was not intended and will be adjusted by increasing the length and maybe also placement of the houndstooth. The drawstrings in the waist might be removed so less puff will happen.
A panel was sewn on by hand in the back only fastening the stitches in the mesh to not fix the sequins in any direction. This makes it possible to later on decide which way the sould be flipped and to keep them mutable.

Quickly held towards a mannequin to place the gathering made with drawstrings. Possibly on the side front. The length is better now than in the toile.

Should a slit be added in the side/by the gatherings in order to make more space to move? Should there be tunnels and drawstrings at the waist as in the toile or not? Straps hanging from the drawstring or not?

Depending on form which direction you look at the sequin fabric it will differ in colour. That contributes to the garments colour-appearance when in movement in combination with the pattern.

On one side the range is between green, gold and pink and on the other side (the reversed side of the sequins) is a solid blue.
Elastics are used in the waist to get a good fit and easy construction for the sequin fabric. The waist is pulled down where the vertical gatherings are placed. This can be adjusted by making the elastics in the waist a bit tighter.
3.19 Development of line-up II

Line-up with 90 % finished collection. Try-outs with materials are done on the model to see options of the outfits that are yet to be made. Look 7 is a sketch at this point. Alternatives are also considered. Observe that the order of the outfits are different from earlier line-ups, but might be changed back to the original of the sketches.

The printed dress under the yellow woven jacket would be nice to show for itself (fig. 37). It stands for a more wearable and commersial approch of this work. The jacket could then be a part of the seventh outfit. In that case the sketched jumpsuit/dress for the seventh outfit might be switched to something more volumious (like the tulle piece in outfit six) to get an outfit that is maximised to reach a higher contrast within the line-up. Though, the planned block-print on a shiny material for the jumpsuit/dress, would add yet another way of presenting the maximised eathetic.

Combine the jumpsuit/dress with the woven jacket?
3.20 Outfit 7

To scatter the cuts for the houndstooth check and spread out the woven parts is a way of generating form that differs from the previous ways. Pulling the straps will connect the spread-out cuts and a complete houndstooth check will appear. Colour-blocking the parts of the woven check helps to calculate the construction of this idea.

Dividing the check in order to decide where the folds will end up

Elongating parts but still letting them be connected to each other. In that way the check becomes complete and tight when straps are pulled

Step by step re-connecting the check into a complete one. Folds are made in between where the straps meet. Panels (vertical blocks) of print will meet in the folds and expand naturally where the fabric expands out of the houndstooth.

Different drapes and placements of the houndstooth check on a mannequin. The measurements of the fabric that will be used is also used in this toile (half length though since only front is made here).
The idea is to have a full-length garment so that it will show under the woven jacket that will be worn over. If this option is chosen (fig. 40) a pair of pants could be made to become a matching set (with the same principle of the cut-and-weave as the top). Different prints are pinned on the toile to visualise the fabric if printed (fig. 41). Would it be too much to wear a printed body stocking underneath as well, as seen in the picture (fig. 41)?

It was decided to start with the pants, since that is the most important part of this undergarments - to show length underneath the jacket. The construction of the pants are rectangular pieces where cut outs have been made to create crotches. The upper parts - the waist - are pleated with the same principle as the previous toile of the top.

From the toile a few adjustments were made to get a better fit. The fabric, a polyetser satin with high shine, was transferprinted with a merge of five different prints placed in vertical panels. These are folded together at the waist of the woven houndstooth.
For the upper part a top might not be needed since the jacket is quite covering (fig. 42). Although, to have a complementary garment underneath was considered. Here a tight body with long sleeves is worn (fig. 43, 44), printed with small scale houndstooths in bright orange on a pale pink lycra fabric. Gloves are added to get the all-covered feeling. Its print ally with the prints in the pants (fig. 45, 46).

Fig. 42. Jacket and trousers only
Fig. 43. Body with print
Fig. 44. Gloves with print

Fig. 45. Body with trousers
Fig. 46. Complete look
4. Result
4.1 Result in text

The idea of this work was to present a method of working where form and print had a vital connection. The houndstooth is used in two different conditions - as woven and as printed. Regarding that the form is a product of the placement, material, size and scale of the woven houndstooth, this result is successful. Although, the printed prints does not in itself contribute to any physical form, but it enhances the visual appearance and clarify what pattern has been studied in this work. The prints play an important role for the finished result and the collections over-all aesthetic. The uninhibited use of highly saturated colours and combinations make the collection playful and messy, yet cohesive.

A technique on how to create form has been developed. In this project it is referred to as cut-and-weave since that is the main act of it. This is based on the houndstooth pattern and is combined with printing the pattern as well. The study results in a collection of seven outfits that together show a range of examples on how this technique can be executed. The elements that are varied to reach a wide scope are:

- scale of the woven houndstooth
- placement of the woven houndstooth
- qualities in materials such as density, surface and stiffness/lightness
- qualities of the straps used in the woven houndstooth
- printing techniques
- colours and amount of colour combined
- scale of printed houndstooth
- merging different prints

When constructing the garments with the cut-and-weave method the straps are used to fasten the cloth on the body and creating fit, simultaneously as creating form. Tying around body parts is a common and frequent way to make garments stay on the body or fit in a certain way, and is very applicable for the cut-and-weave method used here.

It is not obvious if the combination of a technique where print is form-giving and the print itself results in an equal hierarchy between the two. The form-giving technique does not necessarily have to be supplemented with all-over prints. The same goes for the prints - they could stand on their own. However, they both strengthen each other in this collection by intensifying and supporting the other. The result illustrates a maximised use of the print and manifest the potential of the houndstooth as a form-generating factor.
4.2 Line-up
4.2.1 Outfit 1
4.2.1 Outfit 1
4.2.2 Outfit 2
4.2.2 Outfit 2

Observe that the purple velvet straps are replaced with grey elastics that are not tied, but sewed in circles, so they do not pop as much in colour or disturbe shape.
4.2.3 Outfit 3
4.2.3 Outfit 3
4.2.4 Outfit 4
4.2.4 Outfit 4
4.2.5 Outfit 5
4.2.5 Outfit 5
4.2.6 Outfit 6
Observe that the shape is changed. The left sleeve is now incorporated as the left leg. This pulls up some of the tulle in the front and show the body underneath. Also the big amount of fabric in front of the right leg is fastened further around the leg in the back. This makes it easier to wear and walk in and also makes the shape more compressed. Matching gloves are added to the body.
4.2.7 Outfit 7
4.2.7 Outfit 7
4.3 Tech pack

Outfit 4 - Printed dress

- Hand sewn dot stitches
- Zigzag seams on elastic straps on the inside
- No seams in the sides
- Elastic straps on the inside creating gatherings when pulled and sewn
- Seam in CF
- 4 cm wide lining in neckline

Garment viewed from inside:

front

back
4.3 Tech pack

**Outfit 5 - Jersey trousers**

- **TRousers with gathering elastics and woven houndstooth checks**
- **Tunnel for elastic in waist**
- **Zig zag seam on elastic straps**
- **Width of straps:**
  - Front: 25 mm
  - Back: 50 mm
  - Width of straps: 25 mm
4.3 Tech pack

Outfit 6 - Body stocking

- 55 cm zipper in CB
- Diamond-shaped crotch piece
- Hand sewn dot stitches at hems
- Hand sewn dot stitches
- 4 cm wide lining in neckline
- Garment viewed from inside
4.3 Tech pack

Outfit 7 - Woven jacket

Piece layed flat

Measurement of straps when woven

8 cm

4 cm

Piece folded in half

hand stitched in the sides and under the sleeves
5. Discussion

To refer back to Koepkes (2016) statement that print does not generate form, this project proves that it depends. It depends on how you use the print, what you do with it. A flat print in itself might not generate from, but by incororating it with another material, disassemble it or creating the print in an other way than just printing it it can absoulutely generate form. This work argues that by investigating, exploring and examine a prints to its base and in some way change or manipulate how it is built and combined with other materials, altered in scale and placement, it will suggest new ways of creating both the print and shape (form and fit).

Print and form are studied simultaneously throughout the investigation and results in a collection of examples which show a vital connection between print, form and the wearing body. During the process questoins have been asked: how do they affect each other and how can this be used as an advantage for both the print and the form - to exaggerate their affection on each other?

The following three examples illustrate variations of how this can be done.

Contrasting variables can strenghthen eachother. Therefor a good way to make the large-scale woven houndstooth in fig. 47 to appear bigger was to combine it together with small-scale prints.

Outfit 5 in the line-up (fig. 48) is the only one where no printed prints are used (before replacing the top with the printed sequin top). Here the houndstooths are presented in smaller scale and close to each other, both in the woven parts on the top and in the cut-and-woven parts in the pants. If these garments were printed aswell the woven houndstooths would probably not be as visible as they are now on solid backgrounds.

In the last example (fig. 49) the houndstooth is presented on several levels. The sequin straps are printed in a small-sacel print and then create a large scale pattern when woven with the solid yellow straps. Besides that, the printed garments underneath have mixed scales, backgrounds and colours. This is the most maximised outfit in terms of ways to present the print.
In the making of each piece the dominance of the print versus the cut-and-weave method (form) have been studied. It can be argued that the uninhibited use of highly saturated colours and combinations are taking over the focus in the collection. Does the cut-and-weave method come through as too vague? If yes, does it matter that the daring, strong prints are the center of attention? The printed prints play an important role for the finished result and its expression. If paler coloursetting would have been used, or more timid combinations, or not as manipulated compositions of the prints - the result would have a totally different esthetic. Perhaps this would enhance the cut-and-weave method more.

During the first experimental phase, every piece was tried on a body and in movement. This step got lost in the process of designing and producing. The work would gain from trying the garments more often during the process to feel their weight, possible restrictions, comfort and wearability.

Though, a big focal point in this work have been to let the technique take up space and guide towards shapes and garments, instead of having predetermined ideas of what type of garment the outcome should be. The process of finding balance in the line-up however, led me to tackle both these perspectives of designing. A finding was that the mixture of both experimental pieces and wearable, more commercial garments generate a balanced and varied line-up visually, and also indicate that the technique works for both approaches.

Method wise, additional updates of the line-up was made in comparison with what was predicted in the suggested practical work-order. It was of great importance to frequently check materials, silhouettes, new ideas that came along the way and to adjust all of this to cooperate. The design process requires to be open-minded and to question what so far has been done in the work. Is the main idea still followed or should it be adjusted?

In Faig Ahmeds work *Equation*, known patterns and symbols are often turned into something new by manipulating their structure, composition and the way they are traditionally made. This work treats the houndstooth pattern in the same way, but stays as houndstooths. They serve a new function and are aesthetically changed in some extent but are still recognizable as houndstooths.

An aspect of this work, that was not intended, is the similarity of a zero-waste construction method. During the consideration of scale, proportions and placements I found it interesting to use the fabrics as untouched as possible (shape wise). Therefore mostly square, rectangular and un-cut materials were used, hence a minimization of waste. Though the result is not sustainable regarding the use of large amount of fabric and the dying and printing processes.
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6.2 Image references

Fig. 1 Gerum cloak. The Swedish History Museums (n.d.). Photo: Gabriel Hildebrand/SHM.

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Fig. 5 Beene. Geoffrey Beene - Ensemble Jupe, Veste
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Fig. 6 Balmain, 1958. Photo: Philadelphia Museum of Art (n.d.). Woman’s Suit: Jacket and Skirt - Pierre Balmain.
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Fig. 7 Carven, 1960. Photo: Philadelphia Museum of Art (n.d.). Woman’s Suit: Jacket and Skirt - Carven.
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Fig. 9 Horn of Plenty, McQueen, 2009. Photo: Madeira, M. (2009). Alexander McQueen, Fall 2009, Ready-to-wear. Vogue.com.
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Fig. 11 Richard Quinn, 2016. Quinn, R. fall/winter 2016 at Central Saint Martins
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Fig. 12 Richard Quinn, 2018. Vogue.com Richard Quinn, Fall 2018, ready-to-wear:
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Fig. 13 *Motion Blur, Johansson, 2014*

Fig. 14 *Scattered Print Gathered Form, Arnhert, 2017*

Fig. 23 *DaVinci.* Leonardo da Vinci (around 1490). *Vitruvian Man.*

Fig. 24 *Corbusier.* Le Corbusier (1948). *Modulor Man.*

Fig. 25 *Corbusier.* Le Corbusier (1948). *Modulor Man.*
Critique on Kajsa Willumsens work “Who wears it better?”
Opponent: Josefine Gennert Jakobsson

The project is an investigation of the relationship between spatial dressing and body dressing and do so by looking into how a
room is dressed. The elements of rooms in a home have been decontextualised and referred to a body to gain knowledge and
understanding.

Through the background research she shows the importance of looking into other areas than fashion and interior (as art or very
easy taken photographs of amateurs in social media) to explain how things can be decontextualised. Further on, the choice of
limiting the work to the aesthetic from the 80s interior are a good idea. It not only narrows down the research and field, but also
communicate a clear, and perhaps stronger, message to the reader than if there were no limitations.

The collection is a successful combination of new and known, that creates a sort of intriguing confusion. It attracts interest – when
seeing something we do not quite recognise at first but then associate with either a room or a body. The two are both present in
each outfit. Kajsa managed to keep the objects / rooms recognizable, yet given them a new context and function. This makes her
work strong, since she aimed for to question how we categorise things. Further questions can be where the room ends and the
dressed body begins.

The finished line-up shows how different rooms are interpreted to dressing the body. The order of the looks are in the same way you
visit a house and is a great way to carry out how they receive the viewer. Although, the last two outfits are quite similar in silhouette
and an alternative arrangement can be considered.

Original line-up

Edited line-up

Outfit 1: Suggestion to add more volume to the look to increase the size of it and the expression of a crowded hanger.
Outfit 2: Small adjustment on the upper shape of the glove. A straight ending instead of the shape as a sleeve pattern piece is sugge-
sted to express a more prom-glove with maxi length.
Outfit 4: By turning the pillow around the neck so that the opening is placed at the back is a more cohesive with the rest of the
garment that is covered in the front but naked in the back
Outfit 7: The strips and checks is not very visible from a distance at the moment. By making the print slightly brighter or more
saturated the paper-refernece would appear clearer.
Outfit 3, 5 and 6: No changes suggested.