SCATTERED PRINT
GATHERED FORM
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The specific area of interest in this work is to explore deconstruction of printed motifs in relation to shape as a method of construction. One of the main objectives of this exploration is to change the traditional ways in which designers work with print and material in relation to form. This implies to question the structures currently present within the fashion industry as well as preconceived ideas of existing techniques, their limitations and visual appearances.

What is presented in this work is how print and material can be brought forward and make out the foundation of the process. Please note that this does not imply that form comes secondary. Instead 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 construction and placement of print motifs. Resulting in form which is dependent on print and in turn, print which is dependent on form.

1.3 KEYWORDS

Print
Placement print
Draping
Fashion
Motif
Assembly
Method
Decoration
Application

**1.2 ABSTRACT**

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2.1 INTRODUCTION TO THE FIELD

FORM
The notions of form within fashion are deeply anchored. There is a general tendency to define garments using certain words describing not only its function but also its shape. A pair of trousers are mostly defined as a garment with two legs and three holes. Within this garment type definition systems there is little space for new forms and if a breakthrough occurs the result is seldom accepted or lasting. If designers were to continuously push the boundaries there is a possibility to shift these structures and in the long run change the general notions on form (Barthes, 1967; Kawamura, 2004).

DRAPING
There are two basic principles for the construction of clothing: two-dimensional pattern construction and draping. The three-dimensional draping, is either modelled on a mannequin or directly on a live model (Fisher, 2009). Historically, draping has been a widely adapted principle of the creation of dress and the robes worn in ancient Greece (600 B.C-100 B.C) can be seen as early precedents. Today, it is not only used as a production technique, but also as a tool in the design stage. When the focus is on the relation between form and the human body, the draping technique is the most natural choice (Duburg, van der Tol, 2011). The advantages of using draping instead of the two-dimensional constructing is the immediate relation between fabric and body where the designer gets an idea about proportions, fit and performance of the chosen fabric (Amaaden-Crawford, 2005).

Draping can be carried out in several different ways. Fixed pleats, ruffles and waterfall draping are the most conventional methods where fabric is gathered. One common way is to start with a half-scale mannequin and later convert the drape to fit a full size body. One of the pioneers within draping was Vionnet who developed the draping technique through new approaches in the early 1920s (Duburg, 2011, pp. 12-13). In her work, Vionnet explored the expression of dress through the use of a bias cut (fig.1-2). She designed directly from the material and in doing so, she explored the relationship between the wearing body and the material in a manner which had not been done previously (Kirke et al., 1998).

Many designers who use draping as their main method see it as the ultimate way to express individuality. They praise the idea of the uniqueness of the garments, even if it is duplicated it will never be exactly the same (Duburg 2011, p.15). Designer Rick Owens (fig.3) who has stated that it just as one's own handwriting has its signature, draped every single garment by himself for his A/W 2016 collection (Lau, 2016).

PRINT
The traditional objective of printing within most areas, including fashion design, is the production of designs with well defined boundaries. In later years, the modern digital printing has allowed designers to, in a larger extent, create prints in a more experimental manner whilst freed from restrictions in colour separations and dimensions (p.12 Tyler, 2005). However, even though these opportunities are given the design methods are often built in the same manner. The primary use of prints is purely decorative, where they are designed to support a set concept or to fit into a predetermined shape. It is not uncommon for designer to purchase ready prints from someone else (Fogg 2006). In that sense, one could state that printed designs are mainly treated as add-ons.

A common approach of working with printed designs is the use of placement print. This is the design/development of motifs which are to be printed within certain parameters of the garment shape (Townsend, 2003). One garment typically linked to application print is the t-shirt. In these cases the garment becomes secondary to the decorative imagery or communicative texts which are printed (Doe, 2013).

In the 1920s, designer Sonia Delaunay pushed for a more holistic creative process when it comes to construction and printed patterns. The idea was that the garment and decoration should be constructed simultaneously (fig.4). The concept of Fabric Patterns was the result of a new design process where the prints engineered for a specific shape and printed onto fabric rolls and used as pattern pieces for the garment (Damase 1991). Whilst the placement print is only added to a specific area, engineered prints are tailored to perfectly fit the parameters of a garment. Digital technology has enabled the creation of seamless patterns that stretch around the body. This demands a continuously united development of form and print (Bowles and Isaac, 2009).

Mary Katrantzou, one of today's most influential designers when it comes to the area of digital printing continuously uses engineered print in her design (fig.5). In her work the main focus lies on precise engineering of figurative and decorative prints (Doe, 2013). The garments and prints are constructed to be seamlessly integrated, a process which demands planning and precision. However the collections which Katrantzou creates are consisting of conventional garment types.

One of the positive aspects of these modern printing techniques is the possibility to manufacture the same designs in large quantities. The designs can be applied in exactly the same place multiple times (P. 113 Cobb, 2003). In general, digital printing techniques and transfer printing does not affect the tactility of the printed surface. This has in turn made designers and artists to embellish their printed designs with either add-ons or combined with other print techniques in order to create a tactile quality (Bowles, M., & Isaac, C. 2009).
PLACEMENT PRINT
Carolina Herrera’s spring/summer 2015 collection (fig.6) is one example of an unconventional usage of placement prints. The collection is made up of traditional silhouettes where prints are dismantled and sometimes appear to fall apart. The Spring/Summer 2017 collection by Ximon Lee follows the same example of how placement prints can be used in a slightly non-traditional manner (fig.7). By placing the prints across openings and folds Lee is in one way dividing the motifs into several pieces hence in one sense are disregarding the dimensions of the canvases.

PRINT AND FORM/BODY
During recent years some designer have begun to question the traditional use of print within the fashion field. This has resulted in investigations of the relation between print and form, where print is the fundamental inspiration for the garment forms.

Central Saint Martins graduate Fiona O’Neill is one designer who has been working with printed designs in relation to form. Using hand-painted motifs as guidelines for finalised garments. O’Neill uses free-hand painting which is applied directly onto the material and then places them on a full-scale body (fig.8). This results in distorted silhouettes where the garments are defined within the motifs.

Through her Master Thesis, Motion Blur, designer Emelie Johansson presents an alternate way of developing printed fashion where body, print and garment are integrated and created through a holistic design method (Johansson, 2008). Bodily movements, motif 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 (fig.9).

FORM VS DECORATION
In terms of the creational processes there is a certain hierarchy within fashion, where a form-first approach is the most common way of creating. In these garment-led processes the form comes first and material and print are regarded as secondary (Townsend, 2003). This is typical for the fashion industry where much focus lies in the construction of dress and where, for example, printed patterns are viewed upon as purely decorative (Fukai et al. 2010).

It is not only within fashion where one can find the lack of the incorporation of decoration within the shape-defining stages. The form-first approach can be traced back to the nineteenth century when the division between form and ornament in design and architecture begun (Kinney, 2009). In 1909 Alfred Loos published ‘Ornament and Crime’, in which he described ornamentation as a sign of degeneration (Larsson, 2010). During this era a new aesthetic ideal was starting to grow, where only the absolute essentials should be in place and the division between form and ornament was important. The absence of ornaments and patterns have for a long time been synonymous with the modernistic ideals (Tietenberg, 2005).

There are however different ideas about the connection between pattern and ornament which is more common in disciplines such as architecture. The idea is that whilst ornaments are purely additive elements with no actual function, patterns can be an integral part of a construction (Loscheck, 2009). Some contemporary examples of designers who have utilised decorative aspects as essential tools for their designs. And in that sense fused the two into one.

Amanda Gerell utilises embroidery stitches as a functioning method of fixating and piecing together draped garments. In doing so, Gerell gives the traditionally ornamental technique a function as such. The neatly stitched florals are what holds the pieces together hence the application of the embroidery plays a vital part in the final garments themselves (fig.10).

There are also possibilities to turn the process around, and to bring in the ornamental aspect already at the beginning. In her BA thesis ‘Cut And Paste’ Emilia Elfvik combines the idea of function and embellishment and utilises the characteristics of the materials to create three-dimensional collages wearable as garments.

2.2 MOTIVE/IDEA - State of the art
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What could be defined as missing within the discussed area is the lack of meaning for print other than purely aesthetically. When looking upon the use of print within fashion it quickly becomes quite clear that there is rarely a connection between print and performance. If a visible aspect holds no other function other than being aesthetically pleasing, one might even go so far as to stating that it is, in fact, unnecessary. Yet designers insist on using embellishment as part of their designs. This could in turn be seen as proof that there is in fact joy in the unnecessary.

As discussed earlier there is a complicated relationship between garment and print. The print is either simply placed upon a predetermined shape or it is engineered in such a way so that it makes out the garment (Fogg, 2006). Due to these structures, prints with fashion are mainly discussed in this manner, either as add-ons or as the entirety of a piece of dress.

When looking at the work of others which has been presented previously it is clear that more designers have started to work in innovative ways when creating printed fashion. Two of the works are examples of new possible approaches of working with print in relation to form. What differentiates these works are the relation between garment and print. Fiona O’Neill present works where the print-motifs in fact make out the garments whilst Emelie Johansson suggest a method of fusing print and garment into one. Print-motifs and shapes that are developed simultaneously through movement suggest a new and holistic approach to the design process yet the finalised garments are rigid and somewhat forced (Emelie Johansson). In contrast to the discussed examples, the hope is to maintain an expression of movement within the finalised pieces, both when placed on the human body as well as when they are presented on their own.

One of the biggest issues is that designers often define the garment type already in the beginning of the design process. In doing so, they are already at the start restricting the thought process through the clear definitions and associations regarding garment definition systems (Landhal, 2013, p.13).

The outline of this projects is much in relation to how Amanda Gerell and Emilia Elvīk approach aspects and techniques which are commonly seen as decorative. Where the idea to approach the aspect as an integrated part of the process of developing a product instead of it only being an addition. What will differentiate the process presented here is the removal of generic garment types as guidelines and to find a method to fully utilise the placement print as a fundamental aspect in generating form.

What will be investigated in this work is how print and material can be brought forward and make out the foundation of the process. Please note that this does not imply that form comes secondary. Instead 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 construction and placement of print motifs.

If one would be able to find a method for using print in such a way that it is crucial in defining the final form a completely new way of constructing garments could be found. This opens up for free processes rather than working consciously towards a decided shape/garment and therefore be limited from the start. This might then lead to more dynamic expressions and non-static appearances of garments.

2.3 MOTIVE/IDEA
- Problem discussion

2.4 AIM

To explore the assembly of scattered print motifs in relation to shape as a method of construction.
3. DESIGN PROGRAM

Looking at the general structure of design research, experimentation is often used as the main method for producing knowledge in form. The notions of program, experiments and questions are useful as methodological grounding for design research driven by experiments. A design project is in generally often initiated with a research question, which could be described as an aim or a context. The purpose of said research question is to frame the experimental progression. However, research does not have to follow a specific succession. The design program can instead emerge from experiments, which results later on helps to frame the research question and to set the framework (Brandt Binder, 2007). The experiments which have helped in defining the framework for the design program in this case were conducted will be presented in following chapters 3.2-3.4.

3.1 THE FIRST PROJECT - Logic

This project started from a logical perspective with the aim of exploring the relationship between technique and expression in dress. Within logical methods one raises questions about the form of technique, construction and methods and how these affect the expression of the result (Thornquist, 2012). The main question in this specific experiment was if it was possible to create a tool which allows the assembly and decoration of a garment be conducted simultaneously. And if this in turn would suggest new and unexpected garment forms.

Through attaching wax crayons to a lighter and then using the dripping wax to assemble randomly placed fabrics (fig.12). The outcome was a print-like pattern where the wax acted as connecting anchor points (fig.13).

3.2 THE SECOND PROJECT - Self-Cultivation

This project started from the choice of a pre-designed method, 'Self-cultivation'.

Within this method one starts by looking back at the trials, decisions and variations of ones own earlier projects. The library then serves as self-educating material in order to find motives and expressions from within (Thornquist, 2010 p.41).

In analysing the chosen imagery, important aspects were stated and common characteristics were identified (fig.14). From these keywords the idea of a first experiment was developed (fig.15). The print and the broken/faulty expression was determined to be explored within the transfer printing process - a process well represented within the choice of previous works.
Firstly, it is worth mentioning some of the steps involved in transfer printing. The process involves two main steps, the application of print ink onto paper and the act of transferring the print motif to a fabric. The second step requires a temperature of approximately 190 degrees Celsius and is mainly conducted using a heat press. When exposed to the heat, the dye transforms into gas and is absorbed by the fabric (p.25 Tyler, 2005).

With prior knowledge and experience regarding the technique one is presumably aware of the issues that might occur if the fabric is not placed flat in the heat press. The tiniest wrinkle will create an unforeseen crack in the motif and most likely a pleated fabric.

With several of the chosen aspects and characteristics relating to something broken or faulty, the decision was made to work with these cracks consciously. By placing a piece of fabric randomly in a heat press and then adding the print on top of the folded/uneven surface. When taken out of the press and unfolded, the print appeared to be scattered randomly all over the fabric. The pleats could then be treated as guidelines for assembling the motif again (fig.16-17).

When placed on a small scale mannequin, the pieces could be treated as suggestions for garment forms as it was looked upon both fully, and partly assembled.

In some cases, the pleats were deemed as disturbing to the overall image and form. In order to avoid this, the motif was instead cut into pieces prior to printing, and the fabric was again laid flat into the heat press (fig.18).

The result of these combined experiments are clearly connected to the framework and keywords which were stated at the start of the process.

The result of cutting the motif into pieces by hand led to more organic expression. Gravity and assembly reacted to each other, both in small- and full-scale trials.

In the full-scale experiments, the wearer is deconstructing the motif by releasing the assembly in a random manner without the use of a mirror or the guidance of any system (fig.19).
This is a further development and continuation of the findings in the previous experiments within the title Self-cultivation.

The main objective of this project was to further define a method for using a scattered print motif as guidelines for the creation of form. As well as to find ways of creating directly wearable garments. In doing so the first question to tackle was the choice of print motif.

With this in mind, the first assembly trials were conducted with a polka dot print and solid coloured fabrics. This choice made it easier to clearly define the method as such. The simplicity of the visual appearance offered the audience a slight understanding of how the pieces were created (fig.20). However, the motif themselves provides the creator with the opportunity of cheating. Hence there is no need for perfection in the assembly itself due to the spaces in-between. Inevitably, the next question raised was what other motifs could be used? Would any choice result in the same expression or could there be more or less successful aspects?

The collected images on the next page (fig.21) are a representation of the different trials that followed. Several other options of generic print were tested as well as photographic and abstract ones. The idea of filling the gap with another image was also tested. The outcome of this specific trial proved to be successful, yet the focus on the final piece was mainly on the print itself rather than on the form it generated and therefore it was discarded.

The idea of using imagery instead of geometric forms could evoke the interest in the audience, but the need for the generic pattern was of high importance. The most suitable choice of imagery if ones aim is to attract attention is the recognisable. When working with generic print motifs it will most likely be easier for the audience to react to- and understand it even when presented in a new manner (Loscheck 2009). The illustrated flower proved to be just that.
3.4 SUMMARY
- All projects fused

The entirety of these three projects is what outlines the Design Project in place with the work presented in this thesis. Through these projects the method and motifs in use have been developed and defined.

The common perspective of these projects is the exploration of the potential of dress through fundamental relationships between form and material, as well as between technique and final expression. This could be described as being done through the re-invention of the drape, using a scattered print motif as a guideline (fig.22).

4.1 DESIGN METHOD

The fundamentals of the method used in this investigations has derived from earlier projects presented in the chapter entitled Design Program and foremost on the method of Self-cultivation. In using ones own previous work as a foundation there is a solid ground to build on already at the beginning. This clearly connects with Matchett’s fundamental design method (F.D.M) where the idea is that the designer should be able to “perceive and to control the pattern of his thoughts” (Jones 1992, p.178). When following the F.D.M the designer looks back at his/her own work with the goal to identify characteristics and problems which then should be investigated and solved.

The idea of familiarity could be seen as a vital aspect of pushing forward even when faced with difficulties. The point of interest, and ways in which this could be explored is set from the start. Furthermore the keywords which are stated in the creation of the foundation of the project also later on functions as a reference when in doubt. The fundamental structure of the method used in the investigation presented in this paper is as follows:

Aim/Idea:
To use your own material for development.

Outline/Description/Order of things:
- Collect/gather interesting aspects/trials/materials found in previous works
- Identify common themes and positive characteristics
- Identify issues
- Find a way in which these can be fused and developed further

The main issue which becomes apparent when analysing the selection of work is the lack of new expressions in form. The overall collection of works are dealing with generic garments, completely steered by traditional definitions regarding garment types. The focus has been on simply bringing the textile explorations forward.

One main theme throughout the selection of earlier works is chance and the celebration of the unforeseen. This is in reference to the term “mistake-ism”, a process where one designs a system where mistakes are encouraged and the quality of the process is the unforeseen result/accidents (Gerber, 2001). These aspects, both positive and negative, were thoroughly investigated and analysed in the projects presented as the foundation of the design program. The method of working which was found through them is what defines the design space.
What follows is a description of the creational process, from an un-planned experiment, where no decisions are pre-planned and where motif and material are randomly picked, to analyse of the outcome and development into a final piece. The idea is to stay as open-minded as possible and reveal oneself from predetermined notions on form until any final decisions are made. Speed and large quantity of trials is of importance.

Stage 1. The initial assembly trial
In the initial stage, a print motif is randomly cut into two or more pieces and placed on a square piece of fabric. After printing on separate pieces of fabric, the motif is assembled through pinning whilst the fabric is hung on a wall. The reason for not printing directly onto the fabric allows one to do alterations regarding placement, without having to use and discard large quantities of fabric.

Each step of the process is documented through photographs in order for it to be replicated later on if the outcome proves to be successful.

Stage 2. Involving the body
When the assembly is done, the piece is removed from the wall and placed on the human body. The placement is decided by the wearer through interaction with the piece. Through investigating the openings created and experimenting with how the body can be incorporated there is no set up plan, instead the act of dressing is an intuitive act. This stage is documented through moving images.

Stage 3. Evaluation
In this stage, the recordings of Stage 2 are observed and screenshots are created of all different placements, without judging. First after going through the entire process the outcome is being valued and judged in relation to following questions:

- Does the form look natural or forced?
- Are there any successful incorporations of the body?
- Print placement, traditional or inventive?
- Can the form be developed further through material properties or shifts in placement?

Stage 4. Material
If there is need for further material trials, the above procedures are repeated. This is repeated until having reached a pleasing result. In case that there is any excessive material this will be cut away.

Stage 5. Motif
The cut of the print will always be kept, however the motif itself may be altered. There might be a need for the printed area to be larger but the change can also be done based on composition throughout the range of examples.

Stage 6. The final piece
In this final stage, all of above mentions steps are conducted with the aim of creating a finalised example. If any changes have been done during the process, the motif is again cut and placed as similar to the original trial as possible. In similarity with the original, this piece is also assembled using pins when hung on the wall.

### 4.2 DESIGN OF EXPERIMENTS

The following pages will present the process of the entire investigation, its characteristics and the choices made in its duration. This aspects will be presented both in words and images.

### 4.3 DEVELOPMENT

As stressed earlier when discussing previous projects the importance of a recognisable print motif is of high importance. The floral motifs used in said project proved to be a successful choice. In developing this further the decision fell on not using illustrated motifs but instead taking photographs. This shift from stock-images to self-created motifs would allow for rearranging and tweaking of the components (flowers).

Several photoshoots were conducted and the images were later used as a large image bank. The motifs were to some, or none, extent modified in Adobe Photoshop and then printed on transfer paper in varying sizes and colours.

In order to have the ability to change the placements throughout the experimental process, the prints were applied to small pieces of fabric instead of the full materials which would be transformed into forms. This would prevent a large quantity waste if the result of an assembled motif would not generate a satisfactory result.
One big question that would, to a large extent affect the visual appearance of the final expression was how the scattered motif would be pieced back together. Prior to this, the assembly had been conducted using invisible stitching which generated a close to perfect and undisturbed motif. However, would it be necessary to in that sense hide the construction? Through a series of small-scale trials with different stitching techniques and a variety in precision other options were investigated (fig.25-28). These trials consisted of both hand stitched assembly and machine stitched quilt-like results.

One noticeable effect of using rough or visible stitching with the ends of the threads still left hanging was the fact that it draws attention to the assembled areas. This will in turn bring focus till the fundamental construction of the forms and is to be seen as a positive aspect. Another possible solution would be that of adding straps to the cut sections and simply tie the motif together.

4.5 ASSEMBLY TRIALS

Fig. 25. Rough hand-stitching

Fig. 26. Punctual hand-stitching

Fig. 27. Loose threads and straps

Fig. 28. Machine-stitching
In this chapter there will be a visual description of the form experiments, from placement of print, assembly of motif and draping/wearing session. There are a few main differences in how this method is applied (fig.29-32):

The motif can either be cut in pieces with the structure if the motif in mind. Or the motif itself can be discarded and instead be cut in a random manner.

The print can either be applied directly onto the fabric intended for the form, or it can be applied to a separate fabric which is the applied onto the larger piece. This second option will the allow for modifications regarding placement later on.

The scattered motif could either be placed onto one single piece of fabric, or it could be spread out over several pieces and hence work in a connecting manner as well as a form generating one.

The materials were initially selected in a random manner, both regarding qualities, colour and dimensions. In not limiting the selection already at the beginning one might allow for unexpected results and combinations.

Before doing any type of analysing or judgement a vast amount of form experiments were executed (extract on following pages). In going through the recorded draping/wearing sessions screen shots were made of every single new placement on the body (fig.33-36). The library of images was later on looked at and successful forms and incorporations of the body were noted.

Fig. 29. Applied fabric, cut following the structure of the motif
Fig. 30. Applied fabric, cut not following the structure of the motif
Fig. 31. Direct print application, cut following the structure of the motif, two pieces of fabric
Fig. 32. Applied fabric, cut not following the structure of the motif, two pieces of fabric
Fig. 33. Form experiments #1

Fig. 34. Form experiments #2
Fig. 35. Form experiments #3

Fig. 36. Form experiments #4
4.7 UPPER BODY

Fig. 37-38
The initial placement of the majority of the forms within the draping/wearing sessions was at the front, with anchor-points either at the shoulders or at the chest. This placement works well with most pieces due to the fact that there is no impact from the wearing body. This applies to both short and full-length pieces.

Fig. 39
When the assembly of the motif generates a large enough hole or tube, there is a possibility to instead step into the form. In these cases the body has yet no specifically larger effect on the nature of the form. However depending on the placement of the print and the size of the hole tensions and interesting drapes can occur.

Fig. 40
When inside of the form, there might be possibilities to interact with loose areas of fabric. There might be possibilities to cover an arm or to extend the form so that it folds over the shoulder.

Fig. 50
Depending on the material quality and the size of the openings the form sometimes proves to be wearable without the assistance of hands or pins. In some of these cases, the material would become bulky and awkward when in relation to the wearing body. Any forms which looks forced or unnatural are discarded or adjusted.
When openings which are to small to contain the entire body they can instead be used to incorporate the arms or hands.

Fig. 51
In many cases the entirety of the piece then ends up on the arm, or hanging from the hand. These pieces would in that sense have to be paired with other forms in order to act as a wearable piece.

Fig. 52-55
In most cases where the assembly is less complicated and the motif is cut into a lower number of pieces it opens up for a sleeve solution which also incorporates other areas of the body.

Fig. 56
In the rare cases were both arms are incorporated within the form it often results in either a bare back or front. If the sections around the arms then are tight enough these pieces can actually be held up without any additional fabric or straps. Furthermore they can easily be fully wearable if a simple solution such as a strap around the neck would be added.
4.9 LOWER BODY

Fig. 57-58
Looking at the shapes occurring on the lower body, the most common placements are anchored at the waist. Both as a single panel, front, back or at the side or stretched/swept around the waist and therefore covering a larger area.

Fig. 59
As well as for the upper body placements, if there is a large enough hole the form can be worn through stepping into it.

Fig. 60
In a rare set of cases it proved possible to both wear the form on the lower body through stepping into it as well as incorporating an arm. This was a result of the combination of more than one pieces of fabric.

As well as in the case of the arm incorporation, a leg can be dressed through a smaller whole. When placing the forms around the legs it immediately generates interesting and innovative forms. The occurrence of heavy drapes at unexpected areas and odd placements of the print are two significant benefits.

Fig. 61-62
In most cases a one-legged form is generated. In order for these to function one either needs to add a second leg or to solve a fastening solution. How the two separates could be fused would in most cases demand an excessive amount of work due to the amount of fabric and drapes which would have to be fastened to each other.

Fig. 63
In those experiments which the form was longer a sleeve or shoulder could be incorporated as an anchor point (fig. 51). However these forms would most often appear to be lacking in focus.

4.10 LEG INCORPORATIONS

Fig. 64
In a few of the draping/wearing sessions a form proved to be successfully dressing both legs. If more than one piece of fabric was used, more openings were created. Often these two-legged pieces became heavily draped in unflattering or impractical areas.

When disregarding the idea of a form which incorporates the legs as something consisting of two tubes there are a lot of successful pieces within this selection. With adjustments in placement which could generate more fabric to wrap around the waist the majority would quite easily become fully wearable.
In order to not only end up with floaty drapes and body conscious forms a range of experiments with padding and duvets were conducted (fig.65).

Fig. 66
The thickness of the material proved to become an issue in some of these trials. It was either too difficult to assemble the motif or the assembled form would be too bulky and close to unwearable.

When mixed with a thinner and elastic material the wearability was increased. In these cases the duvet would often appear to be an add-on instead of being part of the wearing aspects of the form. Furthermore it proved to result in forms which referenced historical garments.

4.11 THICK MATERIAL
Instead of completely discarding the duvet as a material a thinner and more lightweight kind was tested. This proved to be very successful in generating forms which interacted with the wearer as well as looking natural instead of forced.
Throughout the beginning of the experimental process only small scale motifs were used. This raised the question if a larger print would be as successful.

Fig. 68-69
In the first test a 130x200cm large motif was used. Not only the area of the motif, but also the flowers depicted in it were up-scaled.

The outcome had a strong visual expression but the significance of the motif was lost. The assembly and the drapes got lost in the motif itself, which does not help with presenting the method used.

Further trials was then completed with varying sizes and compositions. Motifs with coloured backgrounds as well as more scenery-like compositions were used.

One issue which is apparent in all of these examples is a sense of flatness in the final form. Therefore the large-scale motif was discarded as such.

4.12 LARGE SCALE MOTIF

Fig. 70-73
Further trials was then completed with varying sizes and compositions. Motifs with coloured backgrounds as well as more scenery-like compositions were used.

One issue which is apparent in all of these examples is a sense of flatness in the final form. Therefore the large-scale motif was discarded as such.
Fig. 70. Large scale motif #3

Fig. 71. Large scale motif #4
One possible solution for working with larger imagery was to not scatter the large-scale motif, but instead one of the components within it.

Fig. 74-75

If one small flower were to be scattered over another motif, then the impact of the full-scale motif would be the direct visual one whilst the small scattered motif could generate a more dynamic form. This could then prevent a flat expression.

In order to try this idea out a successful form experiment was repeated but this time with a second motif as a background. These trials were realised in small-scale so that several options could be tested out with high speed and without a loss of material.
Instead of only focusing on a line-up regarding form and silhouette, the choice of material and colour has been of high importance already at an early stage.

When examining the outcome of the form-trials it became obvious that the selection of material and colour would be vital. Many of the most successful trials consisted of shiny and easily draped materials as well as softer and thicker ones. The contrast between the two would be of high importance in the final selection.

The colour range should, in the same way as the material, be contrasting and shift in brightness. The print-motifs themselves were to a large extent allowed to influence the final decision on colours (fig. 76).

The initial line-up was a rough sketch based on collages which through time was developed and transformed in order to fulfil above said ideas.

Throughout the experimental phase there were no decisions made regarding placement of print or form. In the duration of the experimental process, selections of successful forms have been extracted and gathered in an image bank for further development (fig. 77-78).

When deciding on which pieces to finalise the selection was made with a sense of variety in mind. The selection and creation of silhouettes were made in order for the print placement to differ throughout the line-up. There was also a conscious choice made regarding the silhouettes were volume, drapes and bodily incorporations should vary.
The first piece which was finalised was brought from one of the earlier projects. The simplicity of the construction and the clear connection to placement-print is in one way defining for this project. It consists of a roughly L-shaped piece of terry cloth with a square print motif cut in half diagonally. Through not assembling the entire length of the cut, but leaving an opening, a functioning pocket is generated.

Fig. 81
The original piece consisted of a front section and what with a few stitches became a sleeve. In order for the piece to stay on the body on its own an additional piece was created for the back and the second, uncovered arm.

A similar construction had been created in the experimental phase, here in a stiffer and thicker material, and these two separate pieces proved to complement each other. However, having the same motif on both back and front appeared to be a bit confusing and distracting. Instead of elaborating with other motifs, the back print was simply removed whilst the shape its assembly had generated was kept. In doing so, the back-piece was not a random creation, instead it is connected to the method itself and in therefore holds the same language when it comes to form.

4.15 BUILDING OUTFITS

Fig. 80. Final line-up sketch
Fig. 78. Composition #2
Fig. 79. Initial line-up sketch
Fig. 81. Black terry top
Fig. 79. Initial line-up sketch
Fig. 80. Final line-up sketch
Fig. 78. Composition #2
Fig. 81. Black terry top
As a complement to the top piece one of the simpler leg-incorporating forms was brought in. In order to not have two attention demanding prints, the decision fell on the use of a lighter material onto which the print could be applied directly.

The balance of exposed skin was a second important factor. Whilst the top reveals the upper back and is slightly heavy in the amount of fabric this piece is open at the side, revealing one leg whilst covering the other one almost completely.

Both forms are assembled with discrete stitches, however the stitching is not hidden.

In this example the material used is of high importance in enhancing the form. The reflective aspects of the shiny surface exaggerates the delicate folds and drapes.

The print motif end up at the side and creates a split in the form which reveals some skin. Shoulder straps are added in order for the form to stay on the body.
The motif is assembled with visible stitches and the framing background from the experimental stage is kept to enhance the visual impact of the prints placement. The two separate pieces are sewn together with invisible stitching in order to not take any focus from the form itself.

In finding a suitable matching piece for the lower part of the body, the initial decision made was that of material. It would either connect to the background of the motif or to the upper piece itself. The decision was made to leave the white background as the only contrast, and to bring in the knitted material again. Due to this, a shorter skirt was chosen as the most suitable option.

In trying different forms and lengths, it became clear that a full length piece would blend in with the draped sleeves and to some extent, steal the attention from the upper form. Due to this, a shorter skirt was chosen as the most suitable option.
This simple construction generates a tube with a mix of delicate and heavy drapes. The balance between the slightly shaped front and the heavily draped back gives the form an element of surprise.

The choice of keeping the background of the print in the finalised form further enhances the shape and add a flounce effect on top of the drapes.

A discrete and simple closing solution is all that is needed in order for the piece to stay on the body by itself.

As a complement to the butt-focused piece, the upper body needed to be dressed without covering or overtaking the form. A solution was a top with a draped gathering, using a small-scale motif and leaving most of the back undressed. In order for the piece to stay in place, thin shoulder straps are added.

In this case, the print motif is applied onto an already slightly folded/draped fabric. This enhances the form further when assembled. The motif is gathered in a rough manner using a sewing machine, where cracks in the motif still appear.
This is a full-scale realisation of the double-motif trial. Two large-scale motifs placed on thin duvets. These are then combined into one large piece which incorporates the entire body. The mirrored/symmetric shape comes across as forced whilst the tilted example where only one arm is dressed appears to be more harmonious.

The choice to only cover the outside of the duvet with fabric allow for an understanding of inside/outside and further enhances the form itself. The two pieces are connected to each other in two spots, the neck and the right hip area.
In finding a suitable complement to the large double duvet form, the focus was on the areas where the skin was left exposed. In order to find a balanced expression a one-sleeved form was deemed as the most suitable choice. There was also a need to cover the front hip area. Looking back at the collection of successful trials a suitable form was found.

In order for this underlying piece not to be in conflict with the heavy duvets, the print from the original trials was adapted. The background colour was removed and the fabric colour remained white in order for it to correspond to the framing of the larger form.
Fig. 92
The successful and outcome of the first largescale motif opened up for additional use of the method of combining motifs. This time it resulted in a two-piece outfit.

Fig. 93
Based on the trial with a thin duvet where the body is incorporated in one piece. The outer layer is covered with a shiny material to enhance the thickness as well as to play with the contrast between the inside and the outside of the piece.

There is also a contrast between the thick material and the small-scale motif which results in a strong expression.

Fig. 92. Two-piece double motif
Fig. 93. Single duvet, small-scale motif
In order to find a suitable complementary garment a thorough investigation was conducted. The decision fell on using the same materials, otherwise the drapes might appear to be messy. The amount of skin exposure on the top demands a covered lower body in order to generate a balanced expression. The result consists of two separate leg-pieces which are combined into one form.

This medium-sized print generated a one sleeved front-piece. The incorporation of the sleeve partly carries the form, yet in order for the form to stay on the body additional fabric is needed. In order to not loose the heavy focus at the front, a simple construction which also would help the shoulder piece to stay up.
Fig. 96 Crushed velvet bottom

Fig. 97

As a representation of a form which incorporates both arms this one-fabric piece is one of the most successful outcomes.

When realising the final garment a more shape-defining and less fluid material is used. This will further help to define the nature of the form itself. A second distinction between the original and the final piece is the application of the print. The add-on is removed and the motif is printed directly onto the material.

Fig. 97. Blue apron-dress
Creating a complementary piece for the lower body the sense was that a placement of motif around the leg was missing. This placement would also be suitable when looking at which areas are not covered by the top piece.

Through adapting an earlier experiment so that a tube is created a fully covered leg is extended to a shorter leg on the other side and then adding a square piece of fabric without a print a fully covering piece was created.

The use of more than two materials have been apparent in some of the previous forms. However these have all been finalised in two colours. In this final piece the material used as background for the motif is not matching any of the other two fabrics i colour.

This is an adaption and further development of an experiment. The two separate forms each have three materials incorporated in them and they are in the end connected to each other at front and back.

The flounce-effect from the original example is toned down through the new materials as well as the shift in placement on body. This results in a draped back which stands in contrast to a more sharp and defined front.

The floaty darker fabric on one side ends up draped as a tube, in which the legs are then dressed. This results in an illusion of a layered outfit consisting of several garments.
When assembling the final pieces the idea of the benefits of visible stitching has been applied. Several different stitching techniques, both by hand and using machine, have been used. All of these techniques are presented below, in accurate colours and materials (fig. 101).
5. RESULT

The result of this investigation is a collection consisting of ten outfits (fig. 102). These finalised outfits are selected based on a difference in print placement as well as form. However, there are some recurring tendencies in the nature of drapes and volumes. These can be read as a fingerprint of the method as such.

What is presented here is an alternative working method for creating printed fashion, were the decorative placement print is given a function in generating form. Furthermore it displays unconventional placement of printed motifs.

6. PRESENTATION

In using visible stitching as the technique for assembly, the core construction of the garments are enhanced. If the pieces would have been seamlessly mended, then they might have demanded less focus. The same is true regarding the choice of using the applied pieces of printed fabric which also is a fingerprint of the method used.

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Fig. 102. Presentation - final line-up
6.1 OUTFIT 1

Material - Top piece
- Polyester

Print application
The printed fabric using machine stitching.

Assembly
Visible machine stitching.

Material - Lower piece
- Knit

Print application
The printed fabric is attached to the underlying material with a stitches at the cut areas.

Assembly
Visible stitching. The ends of the threads are left.
Material - Upper piece
- Terry cloth

Print application
The printed fabric is attached to the underlying material with stitches around the border of the motif. The ends of the threads are left.

Assembly
Hidden stitches. A section in the middle is left open.

Material - Lower piece
- Spandex

Print application
The print is applied directly onto the fabric.

Assembly
Visible cross-stitches.
A:
- PRINT PLACEMENT AT FRONT

B:
- PRINT MOTIF IS REMOVED, THE CUTTING LINES ACT AS A GUIDELINE
- FOLD NO. 2 WILL ACT AS RIGHT SLERVE
- The two print pieces as placed on different sides of the material.
6.3 OUTFIT 3

Material
- Duvet
- Polyester satin

Print application
The printed fabric is attached to the underlying material through machine quilting.

Assembly
Visible stitching.
6.4 OUTFIT 4

**Material**
- Woven polyester
- Microsatin polyester
- Microsatin polyester

**Print application**
The printed fabric is attached to the underlying material with a minimum of stitching around its outer lines.

**Assembly**
Visible cross-stitching in one color
Material
- Knit

Print application
The printed fabric is attached to the underlying material with visible outline stitching.

Assembly
Visible stitching. The end of the threads are left.
6.6 OUTFIT 6

Material
- Circle knit
- Microsatin polyester

Print application
The printed fabric is attached to the underlying material through hand-stitching.

Assembly
Visible stitching. The ends of the thread are left and more yarn is added.
A: PRINT PLACEMENT UNDER RIGHT ARM

B: PRINT PLACEMENT FROM LEFT CHEST AND DOWN TO LEFT WRIST
6.7 OUTFIT 7

Material - top piece
- Duvet
- Satin polyester

Print application
All-over placement print on polyester satin.

Assembly
Hand-stitched quilting around the small scattered motif. Straps are attached at the edges of the motif and used to assemble it through knots.
**Material**

- Crushed polyester velvet
- Lycra

**Print application**

The printed fabric is attached to the underlying material with a minimum of stitching around its outer lines.

**Assembly**

Visible machine stitching. The tension of the thread is increased to result in a defected zig-zag seam.
6.9 OUTFIT 9

Material - top piece
- Satin polyester

Print application
The print is applied directly onto the fabric.

Assembly
Visible stitching. The ends of the yarn is left.

Material - Lower piece
- Microsatin polyester

Print application
The printed fabric is attatched to the underlying material with a minimum of stitching around the motif's outer lines.

Assembly
Visible cross-stitching.
Material - Top piece
- Microsatin

Print application
All-over placement print applied directly onto the base fabric.

Assembly
Visible cross-stitching.

Material - Lower piece
- Microsatin polyester

Print application
All-over placement print applied directly onto the base fabric.

Assembly
Visible stitching. Additional yarn is added after the assembly is done.
7. DISCUSSION

What this work set out to accomplish was to suggest an alternate way of working with print in relation to form. As discussed throughout this paper the focus has been on finding a method of construction were print and form are dependent on each other. Bringing in the ornamental aspects into the shape-defining stage and giving them a function, this method has succeeded in doing so.

This vast exploration has resulted in ten outfits where the gathering of the scattered motif clearly defines the form. In choosing the final line-up a focus on variety in placement and bodily incorporation aims to present the diversity of the method.

One of the main reasons for working with the wall as the layer underneath instead of a human body within the draping stage was the ability to completely let go of preconceived notions on form in relation to body. Looking at the final result one can easily categorise the final forms within the traditional garment-definition system. This is not not be seen as a negative aspect. Instead this further proves that alternative methods for constructing wearable forms can be applied without the result being to complex or difficult to understand.

Since each step of the process involves the touch of the human hand it is impossible to recreate or replicate any of the forms in its entirety. However seemingly similar forms can be created. This gives the pieces higher value since each and every one of them is in fact unique.

The shape-defining stage of the process is conducted with high speed, as is the printing. What is highly time consuming is the actual assembly of the print motif, which in most cases is done by hand.

Looking at sustainability, both positive and negative aspects can be put forward. Since all pieces are built on square pieces of fabric there is no waste material. However, each form demands a large quantity of fabric.
8. REFERENCES

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9. IMAGE REFERENCES

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Fig.12-102 Authors own photos
The work of Joel Prehn Andersson aims to present an alternate method of garment-construction were focus lies on gathering of material as the defining act of generating form. The main objective is to question the traditional manner of creating menswear, as well as its visual expression. The specific focus lies in volume in relation to streetwear. Throughout the text he shows a deep understanding of the traditional systems when it comes to the creation of menswear. This through discussing the state of the art as well as alternative approaches in use today. Looking at the earlier projects presented in the thesis it is clear that they all play an important role in defining the base for this final work. Logical arguing and reasoning has lead to defining the important aspects, eg. the importance of the body. Reversing the order of things, applying trims, holes etc before defining the garment itself through gatherings has lead to unexpected forms. This direct action also results in an almost instant creation of a final piece in the draping stage. Hence he succeeds in shortening the process just as he has strived to do.

Furthermore he shows a clear understanding of the techniques which he applies. One example of this is the discussion of the common application of drawstrings for decorative and trimming purposes and further discusses its possibility to instead be used as a generator of shape. Finding his inspiration in streetwear archetypes, their material and details he narrows down the area of research and provides it with a clear framework. It is a clever choice to anchor the work in a given area - streetwear. The connotations we make regarding materials and details are important in order for the final garments to be easily understood.

As Prehn Andersson himself points out, his method results in garments which are not bound to gender or size. A beneficial aspect which stands in opposition to traditional garments. It would also be interesting to see these forms presented on different body-types, eg. the importance of the body.

Reversing the order of things, applying trims, holes etc before defining the garment itself through gatherings has lead to unexpected forms. This direct action also results in an almost instant creation of a final piece in the draping stage. Hence he succeeds in shortening the process just as he has strived to do.

Looking at the physical result there are some reoccurring tendencies in form (e.g. neckline of 1 and 5), I see these as a positive aspect which ties the work together even further. The difference in the amount of fabric used as well as how much of the body which is covered gives the line-up a balanced expression when it comes to form. The final pieces holds references to historical costumes and antique menswear which in the clash with the archetypical streetwear characteristics results in a innovative expression.

All in all, the reasoning is clear and the definition and outlining of the method is presented in a convincing manner. Following comments and proposed changes to the line-up are based on the possibility to enhance the visual expression of the work as well as to connect further to its motive.

**Outfit no.1:**
Simple constructions which generates distinct form. One suggestion would be to have a white stripe in the t-shirt. This in order to lighten up the line-up as a whole.

**Outfit no.2:**
The back of this outfit is perfect. The different layers and drapes are well balanced. Interesting interplay between the covered back and the revealed front. No change suggested.

**Outfit no.3:**
I wish for a repetition or further use of the red color. Could work in the trouser as well. Another solution could be to add accessories as splashes of color throughout the line-up.

**Outfit no.4:**
I see this as a highly important addition to the line-up as a whole. The material stands out from the rest in a very specific way. So does the lightness of the colour. No change suggested.

**Outfit no.5:**
Good addition of an all-over print. No change suggested.

**Outfit no.6:**
An enlarged form would give more space to the material. It might lead to an interesting balance and tension in movement between the upper and lower parts.

**Outfit no.7:**
No change suggested.

**Outfit no.8:**
Clear reference to the India sari. Clever leg-incorporation without adding cuts, but instead utilising the folds. No change suggested.

**Outfit no.9:**
Great addition with one material which builds form outside of the body and clearly defines the folds. No change suggested.