

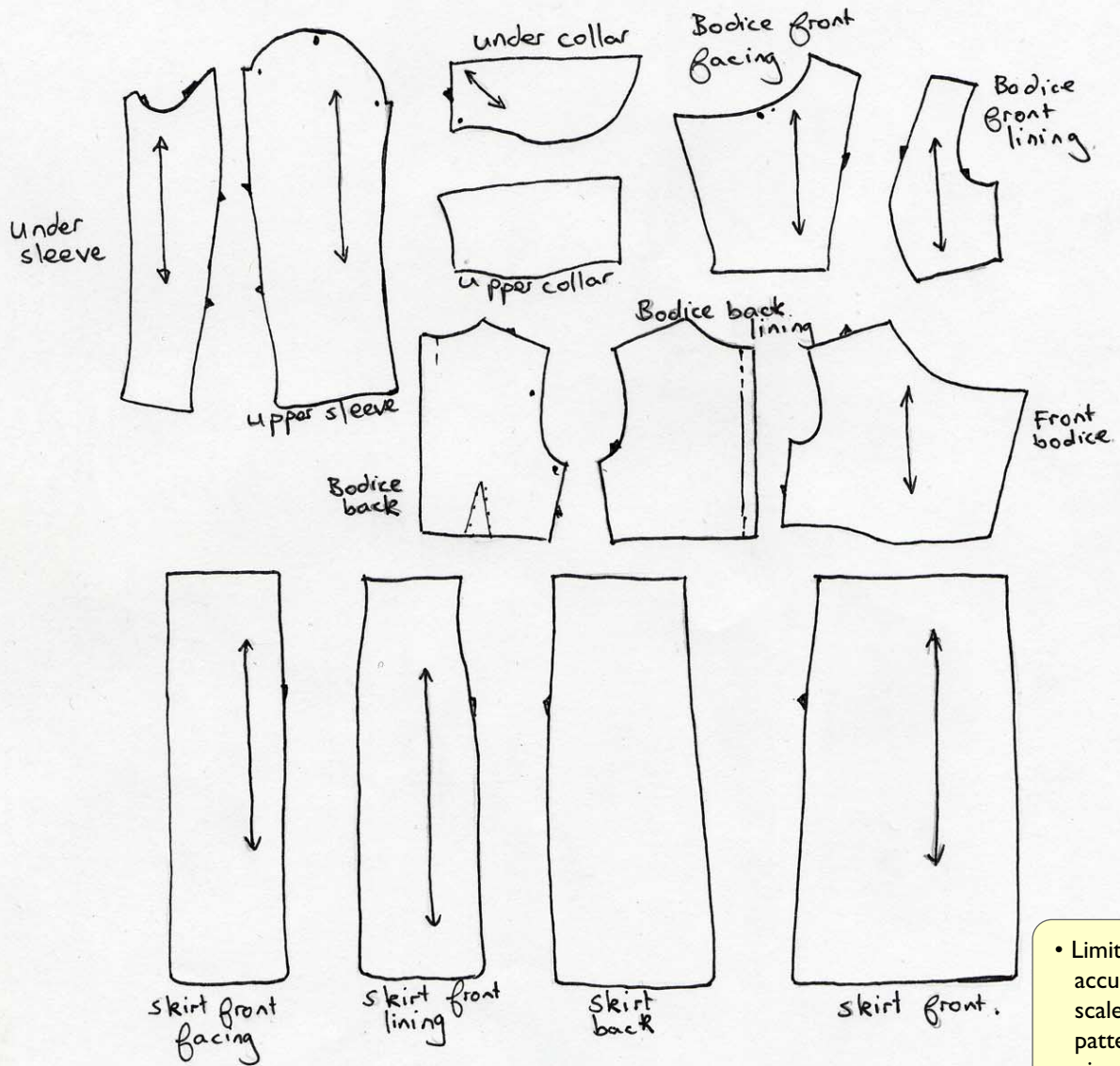
• Description accurate and concise

MANUFACTURING SPECIFICATION.

DESCRIPTION: A semi-fitted, lined coat-dress, decorated with crazy patchwork. The coat has an oversized, rolled collar; an empire waist; asymmetrical front opening with button closure; front and back darts; and two piece, set in sleeves. The crazy patchwork is made from silk dupion, velveteen and markita fabrics, applied to a homespun cotton base. The patchwork has been embellished with machine embroidery.

The pattern used was McCall's 2465 in size six.

Pattern Pieces.



• Limited accuracy in scale of pattern pieces

Fabric Swatches.

- Labelling necessary to provide detail about fabric swatches



INVESTIGATION, EXPERIMENTATION AND EVALUATION.

- Provides thorough detail about experimentation & evaluation

I have conducted many experiments and investigations into materials, equipment and manufacturing processes, to find those that are most suitable for my design. I have experimented with different processes of constructing crazy-patchwork, and the different types of embroidery that I could have used to decorate the crazy-patchwork. In conducting these experiments, I also investigated which fabrics would be most suitable, both functionally and aesthetically. The experiments that I conducted with the patchwork also led to the inclusion of and realisation of the importance of equipment such as an iron.

I investigated the different manufacturing processes of crazy patchwork, through research in books and crafts magazines. I found many ways of constructing crazy patchwork, most of which I experimented with.

Initially I wanted to construct the crazy patchwork without a base fabric. This is done by cutting out the pattern pieces in lightweight paper, and sewing the patchwork on the paper. The paper is then ripped away after the patchwork is complete. I found that this method produced patchwork that was unstable, and bubbled. The finished look was messy and unprofessional. I then experimented with another method that also did not use a base fabric. In this method the patches are sewn directly together, rather than to a base fabric. I found with this method that the patchwork was again messy and looked unfinished.

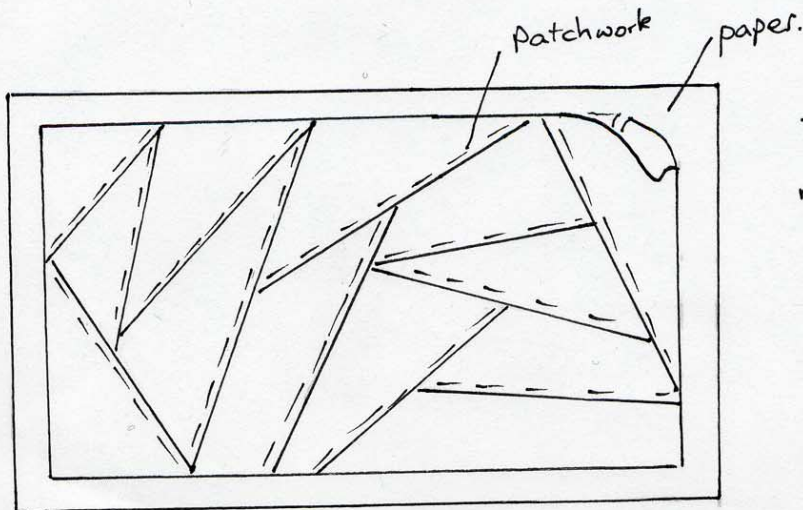
I then decided to try a method that used a base fabric. In this method the patches are overlapped, the raw edges are folded under, and the patches are sewn to both the base fabric, and other patches. I like the finished look of this patchwork method: the patches say flatter than in the other methods, and it also allowed for a larger variety in the shapes of the patches.

After deciding that I would use this method of constructing crazy patchwork, I started experimenting with embroidery. I looked at using hand embroidery, and, although it would look pleasing and suit the design, I decided that it would be too time-consuming. I then experimented with using zig-zag stitching. I thought that it looked too simplistic and would not suit the design. I decided to use machine embroidery. I chose this method of embroidery because it allowed me to use simple shapes that reflected the design inspiration, and combined well into the design.

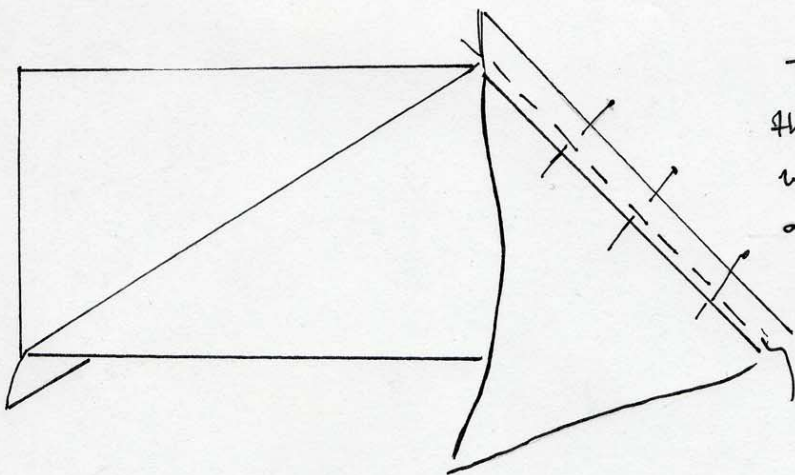
The machine embroidery is also more durable than hand embroidery, which was also a factor in the embroidery, as the embroidery is used to hold down the edges of the patches that were not able to be sewn.

Experiments.

- Diagrams enhance written description



This was the first method of constructing crazy patchwork that I experimented with. I found that the paper backing was not stable enough



The second method that I experimented with used no backing at all. I also found that this method produced unstable patchwork. This method only allowed for simplistic shapes to be used.

I found that both of these methods were unsatisfactory, as the simple designs and shapes they created did not effectively reflect my design inspiration.