

## Spiral Rose

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*Spiral Rose* was created as part of ongoing research that uses historically informed analysis as a framework to examine current design practice. The larger research focus is an investigation of historic garments and patterns designed with only one or two pattern pieces. Most of the experimental patterns require minimal construction through elimination of seams, but have a more complex arrangement of parts than do traditional t-shaped garments. An additional strategy was to reorient design development, linking it with both the technical/mechanical process and with technology to integrate sustainable practices from the beginning. The art and technique of pattern development is an integral component of design process, although it is often considered secondary to two-dimensional design that is created through illustration. Pattern design can, however, lead the creative process.

Design of *Spiral Rose* began with reproduction of a coat pattern by Madame Grès taken from a museum garment through sketching, measurements and photographs. The original pattern was cut with the entire sleeve and back as one piece, with the top sleeve edge on straight grain and the lower edge on exact bias. It was joined at mid-front armhole. Additionally, the side seams join in a manner that forces fullness to flow to the back, creating more attractive lines on the body. Further experimentation was directed toward developing the pattern for a more efficient layout by eliminating some of the fullness of the original, and adjusting the angles slightly. The original composition used for the surface design was developed as a banner to be hung in a university church during advent. Intentionally abstract, the design began with photographic images of a spiral staircase, roses, and a textural image of broken glass. The spiral effect was developed to move the eye toward the center with floral images and warm colors radiating outward. The composition was adjusted and repositioned somewhat, as it was engineered to the pattern pieces. The coat was then digitally printed on silk crepe. While the coat requires only three seams, for this version printed silk satin bias trim was added to emphasize the sleeve seam and hem edges (see detail). Finally, to make the coat reversible, a second print was created using the golden tones of the original composition along with images of peach and gold roses. A detachable collar was added to allow additional wearing options.



Examination of historic pattern cutting offers creative and technical strategies for both present and future design practice. The repetition of historic garment patterns can allow a designer to learn from the past, using the technical process of draping to reveal a feel for the fabric, grain and manipulation that might not otherwise be discovered. This analysis has revealed an approach that offered many variations in development of shape and fit, and especially in sleeve development. The use of minimal seams also provided a surface for integrating a large-scale digital design composition.

