



Santorini

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Measurements: Bust 37", Waist 27", Hips 38", Total Length 35"

Mentor Statement

This entry is a class project that was assigned for the flat pattern making studio class that I teach for sophomores. The student had to provide an inspiration concept, create a presentation board for a mini collection with ten different looks and create one of the looks. The process involves not only learning overgarment construction but expressing creativity and adapting the standard techniques to the chosen design. This student proved amazing dedication to the construction details of her project and I was impressed by her tenacity and problem solving skills. She kept true to her vision and the result is outstanding.

Concept

This look was inspired by the city of Santorini in Greece. The buildings in this city are very close together, almost like overlapping, have rectangular shapes and are painted in happy and bright colors. Also, the ocean proximity next to these buildings, the blue color of the water, fading from darker to lighter, inspired me to choose the color blocking technique. The challenge was to create a structured overgarment inspired by such a destination, rather than a casual look.

Process and techniques

According to the color mixing of the original inspiration pictures, this had to be an asymmetrical jacket. Silk satin is the main fabric for the look. Flat pattern technique was applied to basic slopers to draft the patterns for this look. For added functionality as well as design interest, the notched collar jacket has a double welt small pocket on the chest and an asymmetrical tri-dimensional large pocket below the waist. The idea of a 3-D pocket was appropriate given the mirror like sun effects on Santorini. In order to maintain some shaping, a few waist darts were kept and this was an added construction challenge. The 3D pocket actually folds out of a princess seam. Many of the rectangular pieces had to be interfaced several times, to achieve the rigidity that would allow for smooth booked seaming. For added comfort and movement, a back vent was added. To add textural interest, a few topstitched square shapes were added overlapping the sewn squares. For the lining, I decided to use blue China-silk, to maintain the shine and good quality of the materials. After finishing assembling the front and back, the entire jacket was over interfaced for added support. Shoulder pads and seam tape reinforce the armholes and provide structure. To complete the look, a pair of white shorts were added, lined, with contrast blue button fly front placket closure. The shorts bring a casual accent to the formal jacket, while the color blocking takes the formality of the jacket one notch down. Careful consideration was given to the placement of the colored squares, and a few reiterations needed to be made to achieve the smooth flow of colors and unity of the entire look.

Design innovation

For this garment, I decided to use color blocking with square shapes, so the challenge was to sew perfect interior corners on all the pieces. This is a sewing technique that I did not try before, and it required to cut the interfacing pieces 1/8" wider than the fabric seam allowance line, so the seams can be easy to press. Moreover, the innovative 3-D pocket on the front of the jacket was created based on inseam

concealed pocket construction and it required a few tries on a muslin. Working with white satin squares required extra interfacing to hide the pressed open seam allowances from the neighboring colored squares. This project benefited my construction skills and can be a viable ready to wear product design.

Reference: Master Color-Blocking. (2011, August 17). Retrieved from <http://www.corporatefashionista.com/how-to-master-color-blocking-like-a-pro/>

