

Studio graduate portfolio-graduate essay sample



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1. STATEMENT OF INTENT

You have time to write your original statement to propose your final year collection design direction. You should be aware of your skill level, and so you should direct your vision to play to your strengths, and minimise your weaker areas. The statement of intent is in word document format, which includes theoretical text citations, and images of your semester 1 works alongside research and reference images from secondary sources. Include in your statement an intended work schedule starting from December until the submission date in the 3rd week of April. It is essential that you plan your own personal deadlines for next term, according the to the weekly outlines proposed in the module guide.

Title of the graduate collection:

Media used to realise your collection:

Personal design philosophy:

Summary of collection concept:

Secondary Research based on the study of:

Theoretical link with CCS:

Target Market (intensive understanding of):

Market Sector:

Intended end product:

2. FINAL COLLECTION PROPOSAL

Through tutorials with your lecturers, you should have a strong idea of your objectives. Your design direction by now should be well established through the technical experimentations in semester 1 that you should utilise and develop to realise your collections. As a Womenswear/ Menswear/ Fashion Textiles student, you will realise 6 outfits. Your design decisions in terms of fabric, detail, styling and shape need to be defined during the Christmas break, and it will be a matter of following it all through in semester 2 to avoid surprises later on.

In week 2 (14th January), you will be expected to bring the following work in the format listed below for class presentation and a critique session in front of a Jury of industry professionals.

a). PORTFOLIO FOR FASHION DESIGNERS:

A3 PORTFOLIO CLASS PRESENTATION (Use temporary method of fixing images as you may be asked to move/redesign the page. No digital layout)

Your portfolio will contain the following elements:

– VISUAL RESEARCH

1 x A3 folder of loose sheets laid out in a cohesive sequence.

The design work should be concise and visually exciting. You may use text. The pages should indicate a strong sense of concept, design inspiration, colour, texture, visual connections and a wide range of sources. Include drawings, paintings, collage, photography, Tear sheets from

newspaper/magazine/fashion images, fabric reference and an indication of product and market aspirations.

Both your research and design development folders will need to include evidence that you are considering your market level. This should be visual and incorporate both product and consumer analysis.

– DESIGN DEVELOPMENT

1 x A3 folder of loose sheets, ordered in a cohesive sequence.

Include Fabric Samples along with supporting design development work, detail samples, embroideries, and fabric manipulations...Toiles can be added to the flat work through photography or direct scanning of key areas/details, and should be shown in relation to fabric and styling Ideas. The process of stand-work must be documented photographically and used in conjunction with technical drawings/styling references.

Design Proposal – sketch 12 outfits as a line-up on two A3 page. This can be drawn, collaged, cut up photos, mix media etc. You need to ensure that your 12 outfits utilise your ideas and work as a collection. You have to develop a collection with a varied merchandising plan in relation to your market sector. After negotiation the 12 designs, we will narrow down to 6 final outfits. Each of your 6 outfits should then be further documented in one page per outfit/piece, including flat work, fabric information, colour etc.

You are submitting design work that will contribute to your BA (Hons) Degree. You should organise and present this with informed sensibilities and aesthetic taste. Any visuals/fabric/styling ideas should be collated in an

intelligent manner. Each page must show a focus and relationship with the items placed upon it.

FABRIC SAMPLES should be placed in a folder and accompany the 2D work. See below for toile and pattern information.

We do expect to see evidence that you have been developing your ideas through 3D to a high standard. The minimum requirement will be:

- * 3 toiled outfits
- * 3 sets of patterns (in work towards completion)
- * Costing (to consider if range is fitting into market level)
- * Finishes and edges, i. e. trims, raw, etc.
- * Sampling of details, i. e. pockets etc.

Remember that you all have this work already it is just a matter now of putting it into some order, ready for processing garments.

b). PORTFOLIO FOR FASHION TEXTILE DESIGNERS:

A3 PORTFOLIO CLASS PRESENTATION (Use temporary method of fixing images as you may be asked to move/redesign the page. No digital layout)

Your portfolio will contain the following elements:

– VISUAL RESEARCH

1 x A3 folder of loose sheets laid out in a cohesive sequence.

The design work should be concise and visually exciting. You may use text.

The pages should indicate a strong sense of concept, design inspiration, colour, texture, visual connections and a wide range of sources. Include

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drawings, paintings, collage, photography, Tear sheets from newspaper/magazine/fashion images, fabric reference and an indication of product and market aspirations.

Both your research and design development folders will need to include evidence that you are considering your market level. This should be visual and incorporate intensive and rationalised product and consumer analysis.

– DESIGN DEVELOPMENT

1 x A3 Presentation Folder of loose sheets, ordered in a cohesive sequence 1
x A4 Technical File of textile experimentations and a fabric library

Include Fabric Samples along with supporting design development work in Technical File, detailed samples, embroideries, and fabric manipulations... Design ideas can be added to the flat work through photography or direct scanning of key areas/details, and should be shown in relation to fabric and styling ideas. The process of designing fabric for fashion garments must be documented photographically and used in conjunction with technical drawings/styling references. You are expected to work with your Fashion Design collaborator on and off the body to visualise ideas for garment design.

Design a variety of motifs and patterns in preparation for Semester 2 Portfolio. The total swatches you are required to have in by week 13 is fifty pieces, you must have at least thirty of these produced by formative feedback in week 8. You need to ensure that your designs, choice of fabrics, colours, texture and scale work as a collection in relation to your market sector.

You are submitting design work that will contribute to your BA (HONS) Degree. You should organise and present this with informed sensibilities and aesthetic taste. Any visuals/fabric/styling ideas should be collated in an intelligent manner. Each portfolio page must show a relationship between the textiles as a collection that can be applied to a variety of fashion garments that form one runway collection. You must extensively research runway collections to understand how to more effectively build a textiles collection from semester 1.

FABRIC SAMPLES should be placed in a fabric library folder and accompany the design work and technical samples showing consideration for your final concept.

We do expect to see evidence that you have been developing your ideas through to a higher standard. The minimum requirement will be:

- * 20 x primary sketches for motif development (initial in depth drawing, with consideration of rendering and shade, form and composition)
- * 20 x motif developments in your signature style for screen and digital print
- * 10 x repeat systems using combination of motifs (playing with scale and structure)
- * Consideration of these designs on the body in collaboration with Design students
- * Fabric Library with cloth content, price and sourcing info
- * Technical samples of 3D experimentation, as an extension of skills from Level 2

//FINAL GRADUATE COLLECTION

+ SUBMISSION DEADLINE

Week 16

+ INTRODUCTION AND AIMS TO THE PROJECT

You will realize your final year Graduate Collection that will be presented during the LASALLE Degree Show during a Fashion Show* presentation (The format of a traditional Fashion show presentation may vary.) You will realize this collection independently under the close supervision of your tutors.

*PLEASE NOTE THAT YOUR COLLECTION WILL BE PRESENTED DURING THE FINAL YEAR FASHION SHOW ONLY IF YOUR MODULE MARK SITS IN THE VERY GOOD MARK BAND 60-69% CATEGORY AND ABOVE. COLLECTIONS MARKED BELOW 60% WILL ONLY BE PRESENTED DURING THE LASALLE SHOW EXHIBITION.

+ LEARNING OUTCOMES FOR THE PROJECT

On successful completion of this module, students will:

- * Propose, evaluate and choose appropriate fashion design techniques to realise creative design concepts
- * Organise and manage creative processes experimenting and evaluating a range of practical, analytical and theoretical approaches
- * Evaluate evidence and synthesise ideas in a creative Projects
- * Innovate, collaborate, negotiate and propose a creative concept supported by specialist knowledge and skills
- * Research, revise, evaluate and propose solutions to realise a range of fashion concepts supported by a knowledge of a targeted fashion design and textiles market
- * Select appropriate techniques to design and produce fashion outcomes to professional

standards * Evaluate strengths and weaknesses in order to make informed decisions

//PROJECTBRIEF

Your Final Graduate Collection will represent the culmination of all the extensive primary and secondary research methods you have utilised and experimented throughout studies in Fashion Design and Textiles. You will synthesise your various research and design practice to develop and propose an original Fashion concept, based on your previous projects to support the creative and technical development of your Graduate Collection. This project will allow you to express your individual creative identity in the field of Fashion and Textiles Design, targeted towards a specific fashion market. You will realise an individual and innovative Fashion Collection defined by the framework of theoretical and practical knowledge. You will self-drive your personal enquiries in Fashion and it's place in society and develop a portfolio to demonstrate your personal design philosophy in relation to your research topics.

Requirements for Fashion Design students:

You will be asked to generate an innovative body of work starting with a theme and academic text supported by trend research and analysis. You will write and submit a statement of intent on your graduate collection project that you will submit in week 4. You will design a 20 outfits collection that will contain a good balance and ratio of garments. (Shirts, tops, pants, skirts, dresses, gowns, jackets, coats...) Your will integrate a Collection Plan should contain 40 garments minimum, presented in the form of technical drawings.

You will accessorize your collection with shoes, bags...that you will design and eventually realize. You will present all the elements you developed into an A2 size Portfolio you will use to present for future employment interviews. You will experience fabric sourcing in real life condition and will learn how to source fabric from different vendors in a foreign place. You will photograph your 6 outfits in location and you will create your collection catalogue, to a Professional standard. This catalogue will be realised in coloboration with a Photograph, a Make up Artist a Hairdresser and Stylist. This catalogue will serve as a tool to present your collection to the media and future potential employers. You will be authorized to outsource embroideries, fabric manipulations and beading only.

Requirements for Fashion Textiles students:

You will be asked to generate an innovative body of work starting with your CCS theme and academic texts supported by trend research and analysis. You will write and submit a statement of intent on your graduate collection project that you will submit in week 4. You will design a 50 pieces textiles collection (integrating swatches from semester 1, and the triumph project if appropriate) that will contain a good balance of screen and digital print, embroidery, beading and surface manipulation. Your will integrate a Portfolio of artwork which supports the development of final swatches, and practical experiments in Technical Files. You are expected to work with Fashion Design students to realise textile designs, accessories or objects to be presented at the end of year Fashion Event. You will present all the elements you developed into an A2 size Portfolio you will use to present for future employment interviews. You will experience fabric sourcing in real life

condition and will learn how to source fabric from different vendors in a foreign place. You must consider the exhibition format of your final textile designs to best showcase your signature style, hand crafting and design skills to a specified target market.

Academic research:

You should read, select and use academic texts to support and illustrate your collection theme. You will be required to explore sections of the text through a series of annotations, comments, critical analysis and synthesis. Practical Portfolio: including technical experiments, design development, mock-ups, visual research, relevant design methodology using a range of methods such as drawing, photography, repeat/ placement design, textile samples, figurines, print/ embroidery/ surface manipulation samples, toiles/ garment details, competitors and target market.

CPJ accompanies the Practical Portfolio as a visual diary of your exploration and analysis of primary and secondary research methods. CPJ should show the development of both the creative and practical components (Pattern drafting, Draping, Textile experimentation) of your design process. It should demonstrate analysis and synthesis of research, design and production methods with regard to the final outcome for practical project.

+ SUBMISSION REQUIREMENTS

A2 Fashion Design Portfolio

- * Moodboard (visual synthesis with research to show evidence of concept)
- * Storyboard (demonstrating conceptual and creative development)
- * Target Market and Muse

- * Market sector and competitors (x3)
- * Technical and creative experiments
- * Line Up (x20 Fashion Illustrations)
- * Fabric story
- * Fabric manipulations (x6 A4 samples)
- * Technical drawings with fabric swatches
- * Collection plan (showing colors and fabric variations)
- * Costing FOR EACH of the 6 GARMENT, inclusive of fabric, trims, haberdashery
- * Fully labeled pattern pieces FOR EACH of the 6 GARMENT, in a brown envelope
- * 6 toiles in calico (cotton only) with appropriate finishing and fabric manipulation placement
- * 6 specification Sheets
- * 6 fully resolved outfits
- * Collection photoshoot catalogue

A2 Fashion Textiles Portfolio

- * Moodboards from three different projects to form the basis of three textiles stories (visual synthesis with research to show evidence of concept) *
- Storyboards (demonstrating conceptual and creative development of three textile stories; Swarovski collaboration, CCS and Triumph) *
- Target Market and Muse
- * Market sector and competitors
- * Business Plan including Costing, Press Release and Promotional Postcards *
- Minimum of 30 x Motif and Pattern design developments including Swarovski

Elements, Digital and Screen Print, Embroidery and Beading (using traditional and digital methods) * Technical experiments and fabric manipulations in Technical File * Fully resolved 50 piece Swatch Book with three stories and all samples A2 size * 1 fully resolved outcome in collaboration with Fashion Design * Consideration for exhibition display of textiles including a final outcome

A3 CPJ Fashion Design & Textiles

+ ASSESSED ITEMS

- * Portfolio (Summative Credit – 80%)
- * Work-In-Progress – Week 2, 5, 7, 10, 12
- * Final Assessment * Portfolio – Week 16

- * Creative Process Journal (Summative Credit – 20%)
- * Work-In-Progress – Week 7
- * Final Assessment CPJ** – Week 16

+ ASSESSMENT SCHEDULE

CRITIQUE SESSION 1

Week 2: Presentation of Christmas Break Assignment. (On Monday 14/01/13, 2pm, class A and B together)

(10% of the Final Mark)

- * Statement of intent:
- * Visual Research (1 X A3 Folder):
- * Design Development (1 X A3 Folder):

CRITIQUE SESSION 2

Week 5: Presentation of Collection direction. (On Monday 04/02/13, at 2pm, class A and B together) (20% of the Final Mark)

- * Target market
- * Market Sector
- * Muse
- * Competitors
- * Line Up (Sketches with colours)
- * Fabrics choice
- * Fabric Manipulations (6)
- * Trimmings

CRITIQUE SESSION 3

Week 7: Primary toiles / Primary Textiles Collection (x30). (On Monday 18/02/13 at 2pm, class A and B together)

(10% of the final mark)

- * Merchandising plan
- * Production Calendar
- * FASHION TEXTILES – 20 textile swatch samples
- * FASHION DESIGN – 6 complete toiles

CRITIQUE SESSION 4

Week 10: Final Toiles Presentation (x6) for Fashion Designers only. (On Monday 11/03/13 at 2pm, class A and B together)

(20% of the final mark)

- * 6 toiles
- * Final Fabrics
- * 6 garments details samples
- * Collection accessories line up

CRITIQUE SESSION 4

Week 12: Final Textiles Swatches Presentation (x50) for Textile Designers only. (25/03/13 at 2pm at 2pm, class A and B together)

(20% of the final mark)

- * 50 Textiles swatches
- * Final Fabrics

FINAL CRITIQUE SESSION 5

Week 16: Final Presentation of the Graduate Collection. (On Monday 22/04/13 at 2pm, class A and B together)

(40% of the final mark)

- * Portfolio
- * Final Garments/ Final Textiles Samples
- * Collection Catalogue (Fashion Designers)
- * Press Kit (Textiles Designers)

//WEEKLY OUTLINES

// B-FH304

Graduate Portfolio: Graduate Collection|

Dates| Studio/ CritiqueLecturers: Lionel Roudaut & Emily Wills| Technical

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workshop; Draping For Fashion Designers| Lecturer: Jeremiah Tan| Technical workshop; Textile Studio Lecturers: Emily Wills| Week 1:

7-11 Jan.| Presentation of collection ideas, concept, silhouette, fabrics, colour palette, range plan.| Presentation of ideas, concept, silhouette, fabrics, range plan. Analysis of haberdashery, trims, finishing. Present work plan, time line and self evaluation.| Synthesis of research with design decisions; artwork, colours, fabric, texture and materials. Present work plan, time line and self evaluation.| Progressive Submission Requirement for Week 1| Presentation collection concept in line with CCS (academic support). Presentation market sector and intended target market. | Presentation of Fabric selection.

Presentation of Range Plan. Analysis on Fabric and construction of garment.|

Presentation of Fabrics and Materials in Library. Presentation of Inspiration File and Primary research for Textile Design directions.| Week 2: 14-18 Jan.|

CRITIQUE SESSION 1: (10% of the Final Mark)For Fashion and Textiles

Designers: Presentation of Christmas Break Assignment in front of a Jury of professionals from the fashion industry. (14/01/13)To present: * Statement of intent * Visual Research (1 X A3 Folder) * Design Development (1 X A3 Folder)

Volume development according to collection concept. 1 toile – Experiment and Realise your fashion concept by draping. Test & fit the half mock up on dummy. Perfect the fitting if necessary. Record with photo and document your realization process. Specification sheets. How to fill in a specification sheets (use the standardized sheet)– a spec sheet should contain sketch of design, size, material swatch, accessory and costing. | Market Research Workshop; understanding the different market sectors, types of textiles for
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mass production to atelier (costing). Selecting appropriate materials and techniques for your market sector. Analysis and manipulation of primary sketches and motif designs with consideration for scale and repetition. | Progressive Submission Requirement for Week 2| Edit information in relation with critique session. FASHION DESIGN – Present collection plan sketches in color of 6 outfits with fabric swatches. Present concept visually with reference images for final moodboard.

FASHION TEXTILES – Present textile collection plans (x2) with motifs, fabric swatches, trims and materials. Present concept visually with reference images for final moodboard.| 6 Complete Technical Specification Sheet. Analysis on Fabric and construction of garment. Analysis on Patterns and patterns selection for relevant garment. 1st Toile mock up *half toile. Analysis and presentation on the 1st toile *Discussion on final fabric selection, fitting, finishing and trims, closure/fastening, Please note that the notion of 1ST look, so on and so forth, does not mean the first garment in the range plan, It is the student's discretion to produce the 1st look based on their own choice, skills and technical ability| Details boards for 2 x Textile Collection stories. Consideration for Florals, Geometrics and Conversationals. Digital textile design manipulation with colour balance, motif scale and pattern repetition.| Week 3:

21-25 Jan.| Finalise collection direction/s. Present supporting research for market sector. Research and analysis of competitors. Documentation of trend forecasting to support your collection creative direction. Research on garment and/or textile details. Refine textiles and material choices with trend forecasting analysis.| Volume development according to collection

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conceptToile 1– Experiment and realise your fashion concept by draping. Test & fit the half mock up on dummy. Perfect the fitting if necessary. Record with photo and document your processes.| Translating final proposals into textile designs; developing a textiles collection. Finalising Fabric, Material and Trim choices with Fashion Design partner. Finalising Fabric, Material and Trim choices for solo project.| Progressive Submission Requirementfor Week 3| Present finalized competitors.

Present edited trend forecasting research. FASHION DESIGN – Present 20 sketches of outfits in colour. Present selected garment details and trimmings. Present textiles direction with specific finishing, treatments, weaving, and aspect. FASHION TEXTILES – Present finalised visual research in motif and pattern designs in colour. Present selected fabric and materials, trimmings and notions.| 1st Mock up * full toile. Final fitting of 1st toile. 2nd Mock up * half toile . Analysis and presentation on the 2nd toile *. Discussion on final fabric selection, fitting, finishing and trims, closure/fastening.| Final Artwork, Motifs and Patterns. Testing of Colour ways and Colour balance for seasonal design.| Week 4:

28 Jan.-1 Feb| Research and identify fabric manipulations techniques. Experiment and develop a set of fabric manipulations deriving from the same idea. Realise 6 samples of embroideries, fabric manipulations supported by technical research Refine research of haberdashery, trims, finishing, | Volume development according to collection conceptToile 2 – Experiment and Realise your fashion concept by draping. Test & fit the half mock up on dummy. Perfect the fitting if necessary. Record with PhotoPlan and manage your own time effectively.| In class presentation of proposals,

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artwork, colours, texture and materials sourced for final project. Identifying Market sector and competitors. Preparing Screens for Screen Printing and Colour Testing.| Progressive Submission Requirement for Week 4| BOTH – Finalised 6 fabric manipulation samples in real fabric using trimmings with edited technical research and sources.| 2nd Mock up * full toile. Final fitting of 2nd toile. 3rd Mock up * half toile. Analysis and presentation on the 3rd toile *. Discussion on final fabric selection, fitting, finishing and trims, closure/fastening.| Finalised Fabric Library. Colour tests on fabric for screen printing. Digital tests on fabric for colour testing.| Week 5:

4-8 Feb.

| CRITIQUE SESSION 2 (04/02/13)(20% of the Final Mark)For Fashion

Designers: Presentation of Collection direction. To present: * Target market * Market Sector * Muse * Competitors * Line Up (Sketches with colours) * Fabrics choice * Fabric Manipulations (6) * TrimmingsFor Textiles Designers: Presentation of Collection directions. To present: * Target markets * Market Sectors * Muse * Competitors * Artwork, Motifs and Patterns * Colourways and balance * Fabric choices from Library * 3D Fabric Manipulation Tests * Screen Printing Tests * Digital Printing Tests| Toile refinement – Review and redefine the silhouette and its proportion. Review and refine your toile 1 & 2 in terms of construction, finishing and production methods. Pay attention to the general fit of the garment to ensure a good fit of the final garment. Toile 3 – Experiment and Realise your fashion concept by draping.

Test & fit the half mock up on dummy. | Translating final proposals into textile designs; developing a textiles collection. * Creating signature base clothDye Workshop * Screen Print workshop * 3D Manipulation workshop|

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Progressive Submission Requirement for Week 5| Edit information in relation with critique session 2.| Graduate Collection – 3rd Mock up * full toile Final fitting of 3rd toile4th Mock up * half toileAnalysis and presentation on the 4th toile *discussion on final fabric selection, fitting, finishing and trims, closure/fastening.| Development of final textile swatches that work together as a cohesive collection. Minimum 10 samples: 3 x Screen Prints, 3 x Digital Prints and 3 x 3D Manipulation (beading, embroidery and embellishment).| Week 6: 11-15 Feb.

| Develop a complete range of products: FASHION DESIGN – 12 x resolved design proposal sketches in colour. Refine research research on specific garment details (Pockets, Tabs...) with extensive documentation. FASHION TEXTILES – ideation for final project outcomes, proposals of objects exhibiting textile design ideas. Merchandising planning for assessment.| Toile 4 – Experiment and Realise your fashion concept by draping. Test & fit the half mock up on dummy. Perfect the fitting if necessary. Record with photo. With your collection development in studio and fabric sourced, keep in mind how your fabric choice will affect your finishing and production methods. | Designs in Portfolio to be completed with storyboarding of materials, fabric, texture colour, motifs and patterns. * Building a textiles collection * Production calendars| Progressive Submission Requirement for Week 6|

FASHION DESIGN – Present finalised collection merchandising plan for 12 outfits. FASHION TEXTILES – Present updated information from critique session 2 to showcase collection plan for 2 x stories (solo and collaboration).| Graduate Collection – 4th Mock up * full toile Final fitting of 4th toile5th Mock up * half toileAnalysis and presentation on the 5th toile *discussion on final
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fabric selection, fitting, finishing and trims, closure/fastening| Development of final textile swatches that work together as a cohesive collection.

Minimum 15 samples: 5 x Screen Prints, 5 x Digital Prints and 5 x 3D

Manipulation (beading, embroidery and embellishment).| Week 7: 18-22 Feb.

CRITIQUE SESSION 3(10% of the Final Mark)For Fashion Designers: Final

design/ Primary toiles (18/02/13)To present: * Merchandising Plan * 6 toiles *

Production CalendarFor Textiles Designers: Final Primary Textiles Collection

(18/02/13)To present: * Merchandising plan * Production Calendar * 20

textile swatch samples| Toile 5 – Experiment and Realise your fashion

concept by draping. Test & fit the half mock up on dummy. Perfect the fitting

if necessary. Record with photo. Keep details to be incorporated into design

in mind when constructing your toile. | Develop motifs and patterns from

Portfolio into new textile samples that pull existing textile designs into a

cohesive collection. Look at filling the gap, and merchandising samples

together. * Screen Print workshop * Dye Workshop * Embroidery and

Embellishment | Progressive Submission Requirement for Week 7| Edit

information in relation with critique session 3.| 5th Mock up * full toile Final

fitting of 5th toile6th Mock up * half toileAnalysis and presentation on the 6th

toile *discussion on final fabric selection, fitting, finishing and trims,

closure/fastening.| Development of final textile swatches that work together

as a cohesive collection. Minimum 20 samples: 7 x Screen Prints, 7 x Digital

Prints and 7 x 3D Manipulation (beading, embroidery and embellishment).|

Week 8:

25 Feb-1 March

PROJECT WEEK Prepare summarized portfolio for Fabric Sourcing Trip (In A4

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size or in a notebook, easy to carry away)(Mood board, sketches, color palette, concept, fabric information, collection styling, merchandising plan and any relevant information required) | Week 9:

4-8 March

Edit fabric from fabric sourcing trip. FASHION DESIGN – Realise 6 garment details and finishing samples. FASHION TEXTILES – test fabrics with screen printing and 3D embroidery and embellishment. | Toile 6 – Experiment and Realise your fashion concept by draping. Test & fit the half mock up on dummy. Perfect the fitting if necessary. Record with photos | Textile samples swatch book development. * Screen Print workshop * Dye Workshop * Embroidery and Embellishment | Progressive Submission Requirement for Week 9 | FASHION DESIGN – Present 6 finalized garment details samples in real fabric.

Present all accessories, shoes line up for each individual look. FASHION TEXTILES – Present technical file with tests for final swatch book. Present ongoing swatch samples in collaboration with Fashion Design students. | Toiles presentation for 6 complete looks. Complete final fabric line up for 6 looks. Review of all haberdashery in garments, construction and finishing methods | Development of final textile swatches that work together as a cohesive collection. Story 1 and Story 2, minimum 15 samples in each collection: 10 x Screen Prints, 10 x Digital Prints and 10 x 3D Manipulation (beading, embroidery and embellishment). | Week 10:

11-15 March

| CRITIQUE SESSION 4:(20% of the final mark)For Fashion Designers only this

week: Final Toiles Presentation (11/03/13) To present: * 6 toiles * Final Fabrics * 6 garment details samples * Collection accessories line up | Production – Refinement and realization of your final garment. Please provide a digital technical flat when consulting (complete with stitching details, enclosures and proposed finishing method). You need to select appropriate techniques and materials to realise your garments. Always seek for technical advised in terms of * Fabric selection * Design and silhouette * Fit adjustment done on toile * Accessories | Preparing for formative feedback. Designs in Portfolio to be completed with storyboarding of materials, fabric, texture colour, motifs and patterns.

* Sampling of techniques * Technical file development * Further development of swatches * Portfolio shapes, sizes, materials * Headers and Presentation | Progressive Submission Requirement for Week 10 | FASHION DESIGN – Present Technical Drawings (x20) FASHION TEXTILES – working on Critique Session 4 in workshops. | 1st and 2nd Final Look Review of Technical Review and analysis of Fit, Finishing and Workman ship. Please note that the notion of 1ST look, so on and so forth, does not means the first garment in the range plan, It is the students discretion to produce the 1st look based on their own choice, skills and technical ability | Development of final textile swatches that work together as a cohesive collection. Story 1 and Story 2, minimum 20 samples in each collection: 13 x Screen Prints, 13 x Digital Prints and 13 x 3D Manipulation (beading, embroidery and embellishment). | Week 11:

18-22 March

| FASHION DESIGN – Draw your collection Fashion Illustrations (x10) with

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accessories, textiles and styling. Mix media. FASHION TEXTILES – working on Critique Session 4.| Production – Refinement and realization of your final garment. You need to select appropriate techniques and materials to realise your garments. Always provide your technical flats when you seek for technical advice.| Textile samples swatch book development. * Screen Print workshop * Dye Workshop * Embroidery and Embellishment| Progressive Submission Requirement for Week 11| FASHION DESIGN – Present x 10 Fashion Illustrations. FASHION TEXTILES – working on Critique Session 4 in workshops.| Graduate Collection – 3rd and 4th Final LookReview and analysis of Fit, Finishing and Workman ship| Development of final textile swatches that work together as a cohesive collection. * Story and Detail boards for 2 x textile stories * Fabric Library up to date * Swatches on A2 headers| Week 12:

25-28 March

| CRITIQUE SESSION 4(20% of the final mark)For Textiles Designers only this week: Final Textiles Swatches Presentation (x50) and 2 stories for Textile Designers. (25/03/13) * 50 Textiles swatches * Final Fabric Library|

Production – Refinement and realization of your final garment. You need to select appropriate techniques and materials to realise your garments. Always provide your technical flats when you seek for technical advice. Your specification sheets should be filled up at this stage of your development. Please amend your specification sheets if changes are made and update them accordingly. | Business Plan including Costing. Textile samples swatch book final editing and merchandising. * Screen Print workshop * Dye Workshop * Embroidery and Embellishment| Progressive Submission

Requirement for Week 12| Present x10 Final Fashion Illustrations| Graduate Collection – 5th and 6th Final Look Review and analysis of Fit, Finishing and Workman ship| Graduate Textiles Collection – Swatch book| Week 13:

1-5 April

| Finalise Fashion illustrations and Technical Drawings for Merchandising Plan. 40 pieces of clothes minimum in total. Propose final portfolio layout| Production – Refinement and realization of your final garment. You need to select appropriate techniques and materials to realise your garments. Always provide your technical flats when you seek for technical advice.| Press Releases and Promotional Postcards. Final Object Design and collaboration development. * Screen Print workshop * Dye Workshop * Embroidery and Embellishment| Progressive Submission Requirement for Week 13| Present final portfolio layout| Graduate Collection – Review all looks and analysis of Fit, Finishing and Workman ship. Final Alterations if required.| Costing sheets for all Textiles in Swatch book.| Week 14:

8-12 April

| Finalise Portfolio Layout| Production – Specification sheetCostingLine Sheet| Portfolio finalization, textile swatch book and Press Kit; presentation, packaging and promotional material. Final Object Design and collaboration development.| Progressive Submission Requirement for Week 14| Present finalised PortfolioWith Press Release Draft, business proposal Draft| | Press Release DraftBusiness Proposal DraftLogo and Promo Kit Drafts| Week 15:

15-19 April| Final work checkPreparation for Summative Assessment.

Portfolio finalization with collaboration development (if applicable)Photoshoot

for catalogue to be scheduled | Graduate Collection – FINAL LINE
UPPresentation ON HUMAN MODEL, 6 looks including Shoes, Bags,
Accessories i. e. necklace, scarf. Tear sheets / ideas on makeup and
hairstyle.| Preparation for Summative Assessment. Portfolio finalization,
textile swatch book and Press Kit; presentation, packaging and promotional
material. Final Object Design and collaboration development.| Week 16: 22-
26 April| FINAL CRITIQUE SESSION 5(40% of the final mark)For Fashion
Designers and Textiles Designers: Final Presentation of the Graduate
Collection. (22/04/13)To present: * Portfolio: * Final Garments/ Final Textiles
Samples * Collection Catalogue (Fashion Designers) * Press Kit (Textiles
Designers)|

* Please observe the following dates, and check the Learning Portal for
regular updates, readings and detailed briefs.

Please check the learning portal every week for any updates and changes for
the above mentioned.