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Inspiring Creative and Innovative Pattern Cutting

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It is always a challenge for the tutor to bridge the gap between design and pattern cutting so that the student perceives it as an exciting part of the design process.



‘ Most designers require pattern cutters to make sometimes impossible seeming creative ideas take shape’ (M.Karimzaden, DR, 29/05/09)

Without a creative pattern cutter the design just doesn't work so it's an integral part it's like a marriage that unless the two are together, creativity will not exist. With a creative pattern cutter they are as important as each other.'

(Michael Thierry, Coats Viyella, British Fashion Council film 2000)

‘No designer worth his or her salt would simply produce a range of drawn designs.’ ( Brogden 1971 p, 90).

‘We must try to glamorise the field. The idea of the award is to meet the need for people with craft and technical skill. There is huge demand out there and huge job prospects.’ (A Tyrell, Drapers Record 29th May 1999).

The teaching and learning project  
also disseminates a celebration of  
creative cut through the work of the  
students.

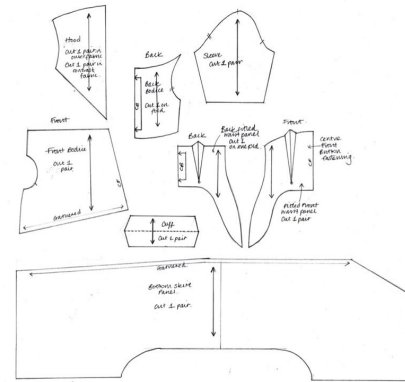
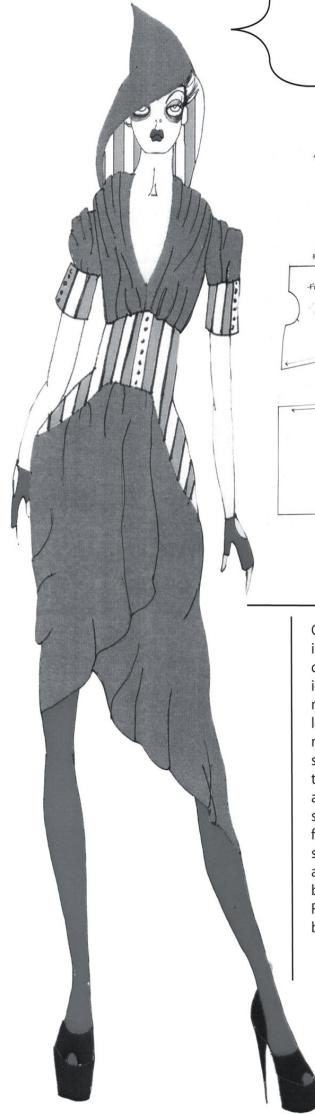
# Hayley Carroll



# Hayley Carroll



## HAYLEY CARROLL



Creative pattern cutting enables me to explore new techniques and investigate ideas to challenge shape, cut and silhouette that lead to creative ideas. New ways of cutting come to life through a mixture of ideas, luck and mistake. I am a visual person and find moulage a much more creative technique. Challenging shape and ideas on the stand leads to much more exciting ideas. However flat patterns do have movement, they can fold, twist, roll, zigzag and tie themselves in knot, so they are not just a picture, static views. They are more like stories that unfolds in stages, ending up in a garment. Pattern-cutting is about possibilities, what if's, experimentation and surprises, the initial starting point for my garment was to model the bust, I draped the fabric around the dummy to create a gathered neck line. There are no shoulder seams on the garment. The bust is connected to the back in a curved shape. The waist of the skirt was initially drafted from a skirt block but then adapted to create the lines and silhouette I required. Raising the waist line to under bust and cutting out parts of the skirt block to create that desired look.



# Marian Campbell



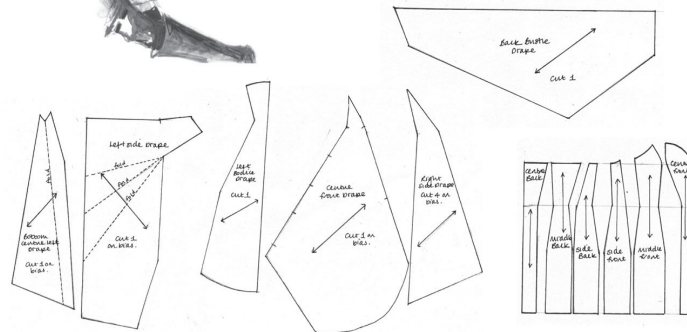
# Marian Campbell



## MARIAN CAMPBELL



Creative pattern cutting is not just about constructing a garment through a series of lines and measurements; it is the process of creating something which pushes the boundaries and the balance between shape, cut and silhouette. Creative pattern cutting doesn't necessarily have to begin with the pattern block, sometimes the most challenging ideas can arise simply from working straight from the cloth through a series of fabric manipulations, a strategically placed cut, twisting and draping. The organic process of draping is what I have employed throughout my collection. With the method of moulage, the garment is able to take shape directly from the mind and vision directly onto the stand. This hands-on approach enables the designer to see the effect almost instantaneously. However, it is when this is successfully integrated with flat pattern cutting that can sometimes have the greatest visual effect. The contrasting harmony of structure versus drape combined successfully can produce results which can lead to new concepts and push fashion forward. I have combined elements of creative drape with a flat pattern framework. The bodice drape with its pleats and folds challenges the ordinary construction lines of the usual bodice. My collection has drawn inspiration from historical dress, and so by adopting a similar bodice shape then adding a new and unusual drape insert transforms the garment from a historical costume to a fashion-led piece. In the case of this particular garment, the idea was to enhance the traditional feminine shape whilst maintaining wearability and glamour. The creative draping allowed the garment to maintain those principles but adding a quirky twist which makes the garment stand apart from others like it. Creative pattern cutting allows the invention, or in this instance the re-invention of ideas, and brings those concepts into the 21st century.





# Nathalie Hollingsworth



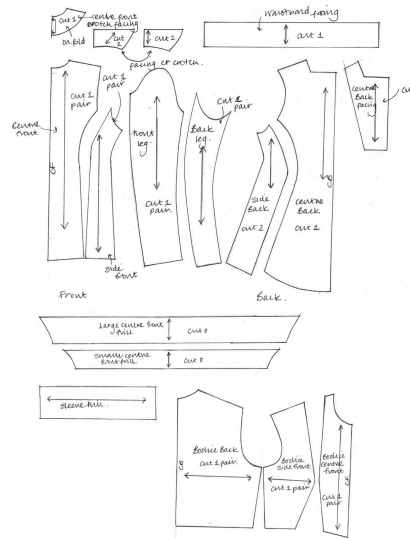
# Nathalie Hollingsworth



# NATALIE HOLLINGSWORTH



My final major collection, 'Suited Glamour', uses deconstruction reconstruction, flat pattern cutting and moulage to create eccentric pieces of modern tailoring together with vintage inspired tops and blouses for an eye catching masculine/ feminine and modern/ classic contrast. For the tailored garments the same basic women's suit jacket pattern was used and the pattern was then adapted and modified in a creative way to allow the jacket to be reconstructed or styled into various other original garments including trousers, skirts and waistcoats. For the vintage inspired garments the styles were again cleverly modelled on the stand and formed through trial and error and then secondly drafted into flat pattern form. I very much enjoyed this creative method of pattern cutting and think that it allowed me to produce such an innovative collection that I am happy with as it breaks all of the rules and opens up more doors enabling the designer to be more inventive.





# Rachel Vickers

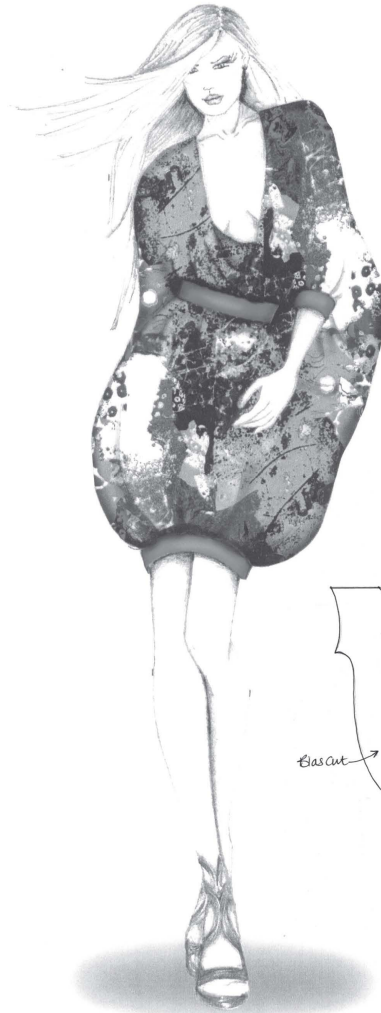


# Rachel Vickers

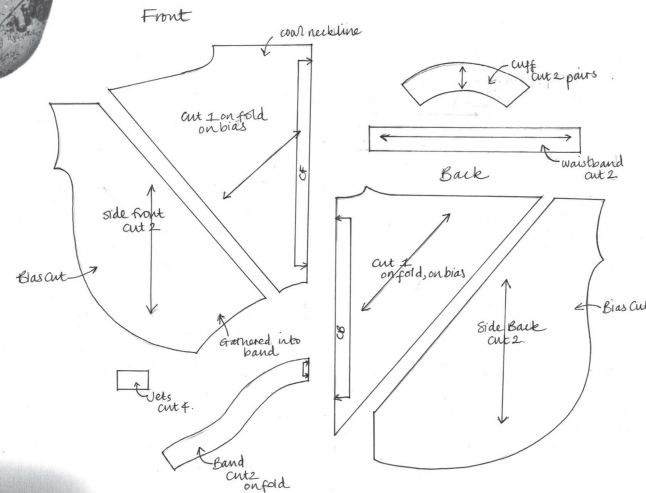




## RACHEL VICKERS



My influence for designing this garment came from dance which I consider to be free flowing and self expressive. I believe this is also how pattern cutting should be and this is the approach I took to create the pattern for my outfit. Once a set of basic flat pattern cutting 'rules' are understood, creative 'bending of the rules' can create fresh, new, fashion forward shapes. I enjoy mixing moulage on the stand with flat pattern cutting to gain the best garment fit and silhouette. Both methods work well hand in hand and I believe a lot of creative pattern cutting techniques can be learnt from moulage which can then be used time and again translated as flat pattern cutting. In my opinion, the most important factor in pattern cutting is to fully understand the shape of the body that is being fitted and how that body moves throughout day to day activities. Without this understanding a beautiful design may be lost due to lack of wear ability. A well thought through approach to pattern cutting results in a garment that flatters the figure from ALL angles - everyone likes to look their best...



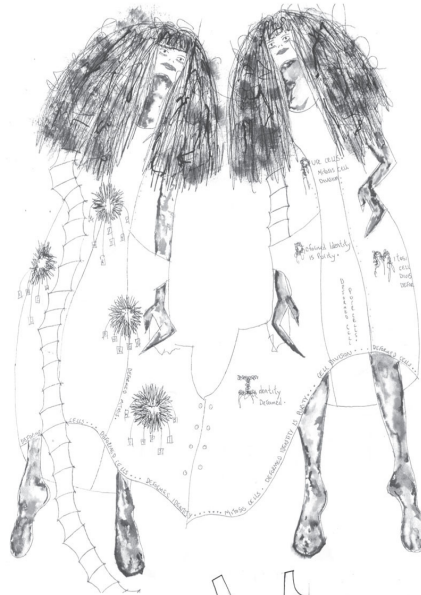
# Tina Li



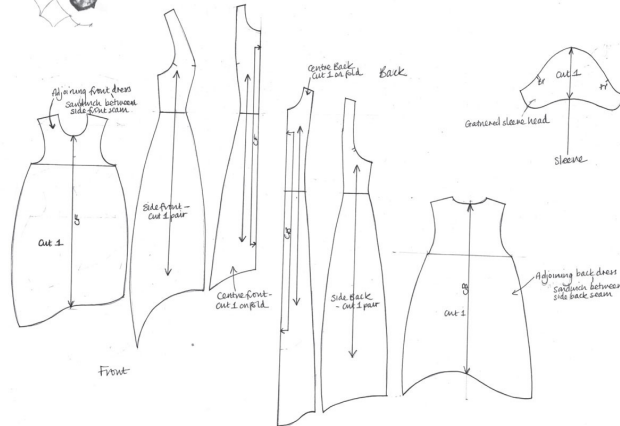
# Tina Li



# TINA LI



Creative pattern cutting is creating new and exciting shapes. It is a way of inventing, and of breaking the traditional rules of pattern cutting. Thinking outside the box to create a new shape or technique. You have to break the rule of tradition pattern cutting to create new and unique technique. Creative pattern cutting is a bit like art, there is no right or wrong, as long as it is new and innovative. This is all to do with creating something different to from usual patterns. My creative pattern cutting used flat pattern blocks which I used to create something different. Although it is simple, it is an effective and unusual concept. The main inspiration for my twin dress is the deformity of Siamese twins and how the bodies are joined in different places. It focuses on creating different and new shapes by connecting different types of garments in unconventional places. Using tradition flat pattern cutting and thinking differently, the result is creative pattern cutting. I have kept the patterns to a simple shape and it fits where it need to be fitted and has volume and shape. Attaching different garments to a unconventional place will give the pattern cutting more creativity. Creative pattern cutting is highly important as designing. Understanding the pattern cutting will help to create more creative design. Without the creative pattern cutting everything will look the same and it will be boring and flat. creative pattern cutting challenge the ordinary to be extra ordinary and is like bringing a standard pattern to life.





# Keri Cowdell



# Keri Cowdell



# Yeung Cheung





# Yeung Cheung





## YUAN YING CHENG



I first found my inspiration when I saw a triangular concertina made from paper. I knew from then that if I could re-create that affect I could tie the birdcage and Edwardian bloomer inspiration within my project together. The triangular pleats would give a contemporary look to the garments, but would not make it too obvious as to what my collection was inspired by. I experimented by using calico and found that the rigidity of the fabric was able to sustain the pleats. I began designing my collection and kept into consideration how I could incorporate the triangular pleats without overpowering the garments. I wanted the jacket to give a slight hourglass effect so I curved the side seams at the waist until the hem kicked out. I manipulated the lapels so they would not fold back on themselves as they would normally, and used the pleats as a collar. For the jumpsuit I knew that I wanted to add in as much volume as I could but still make it flattering by having it fit to the body slightly. For each piece of the bodice I graded it four times the size of the original block, from there I calculated the size of each box pleat. I believe that creative pattern cutting is important in order to move fashion forward and create new shapes. The boundaries