SS2 FASHION DESIGN & GARMENT MAKING LESSON NOTES

FIRST TERM

WEEK 1: REVIEW OF SS1 WORK

1. INTRODUCTION

Welcome to SS2 Fashion Design. This term, we build on the foundation you mastered in SS1. We will move from basic stitching and simple garments to advanced pattern drafting, complex garment construction (like men's shirts and children's wear), and professional finishing. This review refreshes your memory on the core concepts you must know.



2. KEY CONCEPTS RECAP

WORKSHOP SAFETY:

- **Definition:** The rules and practices that prevent accidents, injuries, and damage to equipment in the fashion workshop.

- **Examples:** Using a thimble, not sewing over pins, handling shears correctly, unplugging machines when not in use, keeping the floor clear.

SEWING TOOLS & EQUIPMENT:

- **Measuring Tools:** Tape measure, ruler, seam gauge.
- **Cutting Tools:** Shears (for fabric only), scissors (for paper), seam ripper, pinking shears.
- **Marking/Tracing Tools:** Tailor's chalk, tracing wheel, carbon paper.
- **Sewing Tools:** Hand needles, pins, pin cushion, thimble.
- **Equipment:** Sewing machine, pressing iron, ironing board.

FABRICS & FIBRES:

- **Natural Fibres:** Cotton (cool, absorbent), Linen (strong, wrinkles easily), Silk (lustrous, delicate), Wool (warm, resilient).
- **Synthetic Fibres:** Polyester (durable, wrinkle-resistant), Nylon (strong, elastic), Rayon (soft, drapes well, weaker when wet).

BASIC STITCHES:

- **Temporary Stitches:** Tacking/Basting (used to hold fabric temporarily).
- **Permanent Stitches:** Backstitch (strongest hand stitch), Running stitch.
- **Machine Stitches:** Straight stitch (seaming), Zigzag stitch (finishing raw edges).

BASIC PATTERN DRAFTING:

- **Bodice Block:** The foundation pattern for the upper body, from which blouses, shirts, and dresses are made.
- **Skirt Block:** The foundation pattern for a basic skirt.
- **Pattern Symbols:** Grainline, notches, fold line, seam allowance.

3. PRACTICAL REFRESHER: A STITCH SAMPLER

To ensure your skills are ready for ss2, you will create a "stitch sampler."

1. Take a 12x12 inch square of plain cotton fabric (calico).
2. Using a ruler and tailor's chalk, draw six parallel lines.
3. **Line 1:** Sew a line of even Tacking stitches.
4. **Line 2:** Sew a line of permanent Backstitches.
5. **Line 3:** Sew a perfect Straight stitch on the sewing machine.
6. **Line 4:** Sew a Zigzag stitch, demonstrating how it can be used to neaten a raw edge.
7. **Line 5:** Sew two rows of gathering stitches.
8. **Line 6:** Fold the fabric and press a 1cm hem, then topstitch it.

4. ASSESSMENT

EVALUATION (IN-CLASS)

1. State three essential safety rules for the sewing workshop.
2. What is the specific difference between dressmaking shears and paper scissors?
3. Name two natural fibres and one key property of each.
4. What is the main purpose of a "tacking" or "basting" stitch?
5. What does the "grainline" symbol on a pattern piece tell you?

ASSIGNMENT (TAKE-HOME)

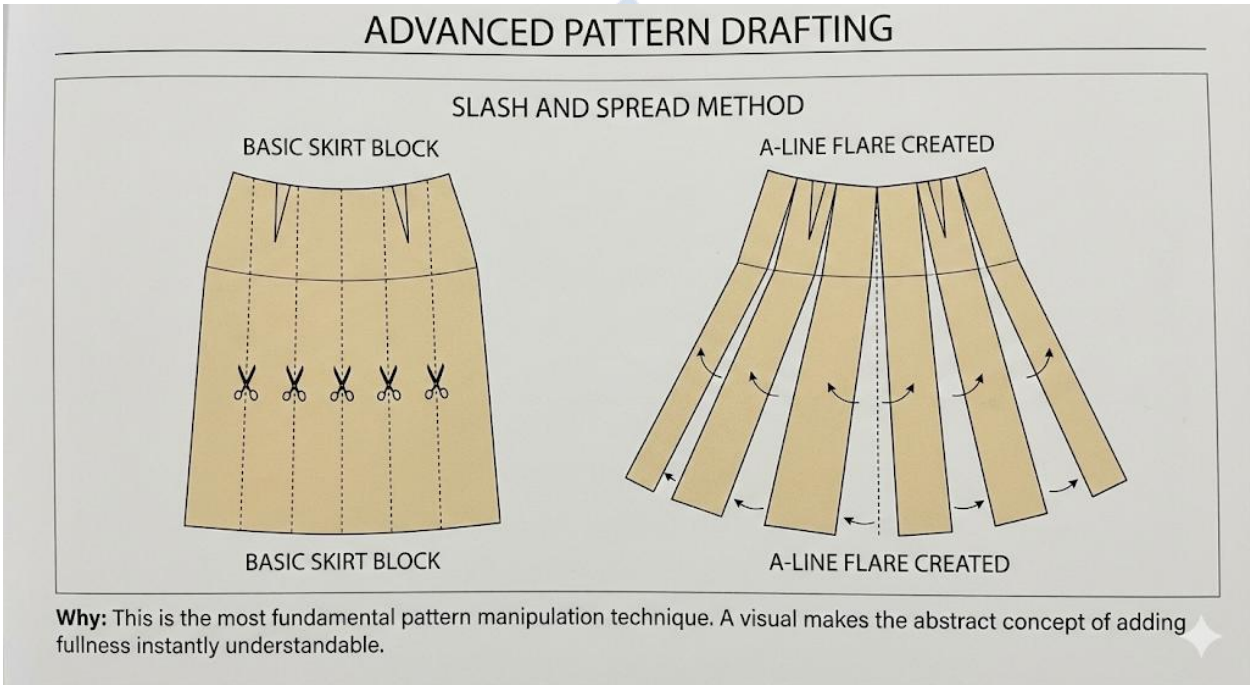
1. Collect and mount five different types of fabric swatches (at least 2 natural, 2 synthetic). Label each with its name, fibre content, and one appropriate use.
2. Draw and label the following pattern symbols: (a) Fold Line, (b) Notches, (c) Grainline, (d) Seam Allowance.
3. In your sketchbook, list 10 essential tools for a beginner's sewing kit and write one sentence explaining the function of each.
4. What is a "seam allowance"? What is the standard seam allowance for most commercial patterns?
5. Explain the difference between "Warp" and "Weft" threads in a woven fabric.

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WEEK 2: ADVANCED PATTERN DRAFTING (COMBINATION STYLES)

1. INTRODUCTION

Last year, you learned to draft basic blocks. This week, we learn to *manipulate* those blocks to create new, complex designs. "combination styles" refers to designs that integrate multiple style features, such as combining darts with seams, adding fullness (like pleats or gathers) to a yoke, or creating flared panels.



Why: This is the most fundamental pattern manipulation technique. A visual makes the abstract concept of adding fullness instantly understandable.

2. KEY CONCEPTS

THE SLOPER/BLOCK: Your basic, no-ease, perfectly-fitted pattern (bodice, skirt, sleeve). It is the *foundation* from which all other designs are manipulated.

PATTERN MANIPULATION: The process of changing a basic block to create a new design. The two primary methods are:

1. **SLASH AND SPREAD:** Cutting the pattern and spreading the pieces apart to add fullness (for flares, gathers, or pleats).

2. **PIVOT METHOD (OR DART MANIPULATION):** Rotating darts to new positions (e.g., moving a waist dart to the side seam) without changing the fit of the garment.

- **STYLE LINES:** Seams in a garment that are not for construction but for design (e.g., princess seams, yokes).

3. DRAFTING COMBINATION STYLES

A. COMBINING DARTS INTO STYLE LINES (PRINCESS SEAMS)

Concept: A princess seam is a curved style line that runs from the shoulder or armhole, over the bust point, down to the waist. It *absorbs* the bust and waist darts, creating a smooth, contoured shape.

How-To:

1. Start with your basic bodice block.
2. Draw the desired princess seam line (e.g., from the mid-armhole, through the bust point, to the waist).
3. Cut along this line.
4. Cut out the original bust and waist darts.
5. The pattern is now in two pieces (Centre Front and Side Front). The "gap" left by the darts is now part of the seam shape.
6. Smooth the curved seam lines.

B. COMBINING YOKES WITH FULLNESS (GATHERS/PLEATS)

Concept: A yoke is a shaped pattern piece at the top of a bodice or skirt. A common combination style is a flat yoke with a gathered or pleated lower section.

How-To:

1. Start with your basic block (e.g., shirt back or skirt).

2. Draw a horizontal line where you want the yoke to be.
3. Cut the pattern apart on this "yoke line." The top piece is your Yoke Pattern.
4. Take the bottom piece and use the "Slash and Spread" method.
5. Draw several vertical lines on the bottom piece.
6. Cut up these lines from the hem to (but not through) the yoke seam.
7. Spread the pieces apart to add the desired fullness for gathers or pleats.

C. CREATING FLARES AND GORES (A-LINE SKIRT)

Concept: An A-line skirt is a simple combination of a fitted waist (from the darts) and a flared hem.

How-To:

1. Start with your basic skirt block.
2. Temporarily close the waist darts (pivoting the fullness to the hem).
3. *Alternatively (Slash and Spread):* Draw vertical lines from the hem up to the dart points.
4. Cut along these lines, and also cut out the darts.
5. When you close the dart "gap," the hem will automatically spread open, creating the A-line flare.

4. PRACTICAL APPLICATIONS

DRAFTING A GATHERED SKIRT WITH A YOKE:

1. Take your basic skirt block.
2. Measure 4 inches down from the waist and draw a horizontal line for the yoke. Cut.
3. Trace the top piece onto new paper. This is your "Yoke." Add seam allowances.
4. Take the bottom skirt piece. Slash it vertically in 3-4 places.
5. Spread the pieces evenly to double the original width.
6. Trace this new shape. This is your "Gathered Skirt Panel." Add seam allowances.

7. You now have two new pattern pieces that will create a combination style.

5. ASSESSMENT

EVALUATION (IN-CLASS)

1. What is the main difference between a "Sloper" and a "Pattern"?
2. Name the two primary methods of pattern manipulation.
3. What is a "style line"? Give one example.
4. What does the "Slash and Spread" method add to a pattern?
5. Where are darts "moved" to when creating a princess seam?

ASSIGNMENT (TAKE-HOME)

1. What is the "Pivot Method" of dart manipulation? Draw a simple diagram showing a waist dart being moved to the side seam.
2. Find and sketch two pictures from magazines or the internet that show "combination styles." Label the different features (e.g., yoke, pleats, princess seam).
3. Draft a pattern for a simple A-line skirt from your skirt block (using half-scale measurements if full-scale paper is unavailable).
4. Explain the process of creating a "gored" skirt. How is this different from a simple A-line?
5. What is the purpose of "truing" a pattern after you have manipulated it?

WEEK 3: ADVANCED GARMENT CONSTRUCTION I (CHILDREN'S WEAR)

1. INTRODUCTION

Sewing for children is not just "sewing smaller." it is an advanced skill that requires a completely different focus. The key priorities are **safety, comfort, durability,** and **ease of care.** A child's garment must be safe for them to wear, soft on their skin, strong enough to withstand play, and easy for parents to wash.



2. KEY CONCEPTS

FABRIC SELECTION:

- **Prioritize:** Soft, breathable, absorbent, and durable fabrics.
- **Good Choices:** Cotton (interlock knit, jersey, broadcloth, flannel), Fleece, Corduroy.
- **Bad Choices:** Stiff, scratchy, or delicate fabrics (e.g., organza, rough wools, silk) or anything that requires "dry clean only."

SAFETY STANDARDS:

- **Choking Hazards:** AVOID small, detachable parts like regular buttons (for babies), beads, or sequins. Use snaps, zippers, or securely-sewn large buttons for older children.
- **Strangulation Hazards:** AVOID long drawstrings in hoods or waistbands. Use elastic or short, fixed bows instead.

GROWTH ALLOWANCE:

- Children grow quickly. Garments should be designed to last.
- **Techniques:** Elastic waists, adjustable straps, roomy cuts, and deep hems or "growth tucks" that can be let out later.

EASE OF CARE: Garments MUST be machine washable and durable.

3. CONSTRUCTION TECHNIQUES

A. DURABLE SEAM FINISHES

- Children are active, and their clothes are washed often. Seams must be strong.

Flat-Felled Seams:

- The strongest seam. All raw edges are enclosed and topstitched down.
- **Use:** Ideal for pyjamas, denim, and play clothes.

French Seams:

- A seam within a seam. Also fully encloses raw edges.
- **Use:** Good for lightweight fabrics to prevent fraying, but bulkier than a flat-felled seam.

Serged/Overlocked Seams: The fastest and most common method for knit fabrics. It stitches and finishes the edge in one pass.

B. SAFE AND EASY FASTENINGS

- Fastenings must be easy for parents (and later, the child) to use, and above all, safe.
- **Snaps (Press Studs):** Excellent for babywear (onesies, sleepers). Quick, easy, and flat against the skin.
- **Elastic:** The best choice for waistbands. Use a wide, soft elastic and create a "casing" to thread it through.
- **Zippers:** Use with caution. Always install with a "zipper guard" (a fabric flap on the inside) to protect skin from being pinched.
- **Buttons:** For children over 3, use flat, sturdy buttons and sew them on *extremely* securely.

C. COMFORTABLE FINISHES

- **Necklines:** Avoid scratchy facings. A simple bias-binding or a soft knit rib-band is much more comfortable.
- **Labels:** Sew tags on the *outside* of the garment (e.g., on the side seam) or use a "tagless" stamp to avoid irritating the child's neck.

4. PRACTICAL APPLICATIONS

PLANNING A PAIR OF CHILD'S ELASTIC-WAIST PYJAMA PANTS:

1. **Pattern:** Use a simple, roomy trouser pattern.
2. **Fabric:** Choose a soft, flammable-resistant flannel or cotton knit.
3. **Seams:** Construct the inseam and side seams using a **flat-felled seam** for durability.
4. **Waist:** Create a 1.25-inch waistband casing. Thread 1-inch wide soft elastic through, secure it, and close the opening.
5. **Hem:** Use a deep, 2-inch hem that can be let out as the child grows.

5. ASSESSMENT

EVALUATION (IN-CLASS)

1. List the four main priorities when designing children's wear.
2. Why are drawstrings on a child's hood considered a major safety hazard?

3. What is a "flat-felled seam," and why is it ideal for children's clothes?
4. Name two types of fabric that are excellent choices for babywear.
5. What is a "growth tuck" or deep hem?

ASSIGNMENT (TAKE-HOME)

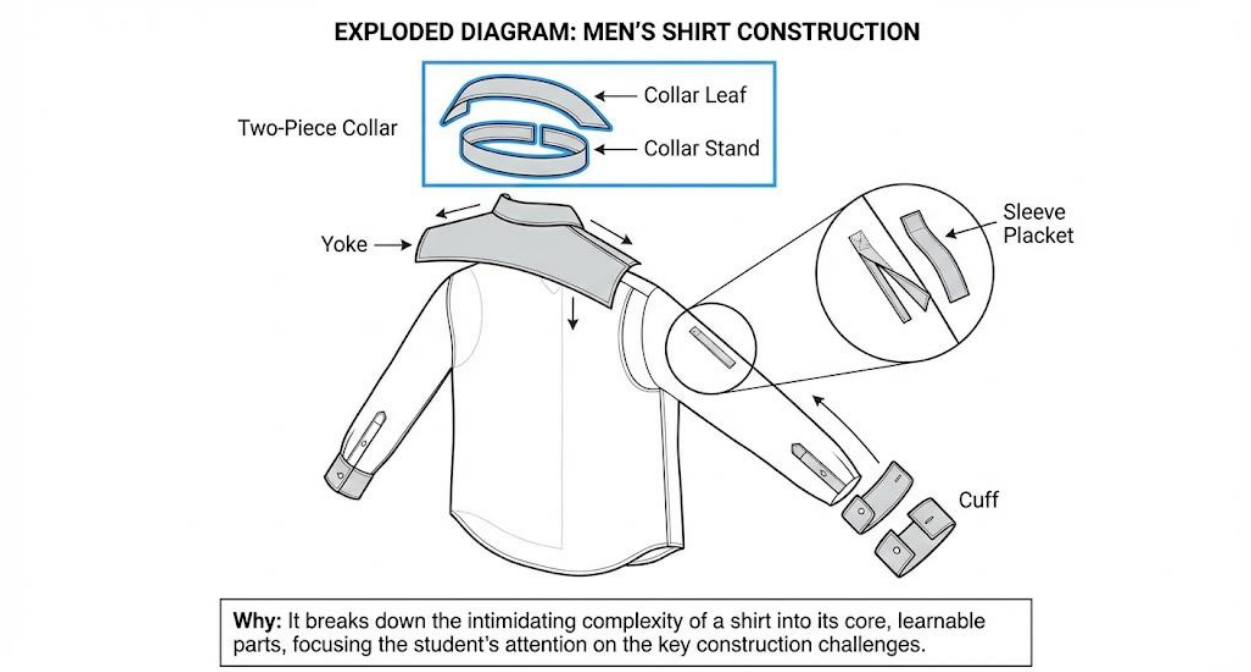
1. Go to a store and examine a garment for a baby (0-12 months). Write a short report on: (a) the fabric type, (b) the seam finishes used, (c) the type of fastening used, and (d) any other safety features you notice.
2. What is a "zipper guard," and why is it essential when sewing for children?
3. Design and sketch a simple, safe, and comfortable "onesie" for a 6-month-old. Label the fabric, fastenings, and seam finishes you would use.
4. Explain the step-by-step process of creating an elastic waistband casing.
5. Research the "flammability standards" for children's sleepwear in one country (e.g., the USA or UK). Write a one-paragraph summary.

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WEEK 4: ADVANCED GARMENT CONSTRUCTION II (MEN'S SHIRT & TROUSERS)

1. INTRODUCTION

This module is a test of precision and technical skill. Unlike drapey or forgiving garments, men's tailoring is about structure, clean lines, and perfectly executed details. We will focus on the most complex components: the shirt (yoke, collar, plackets) and the trousers (fly zipper, pockets).



2. THE MEN'S SHIRT

KEY COMPONENTS: A classic man's shirt involves several advanced parts:

- **Two-Piece Collar:** A "collar leaf" attached to a "collar stand." This allows the collar to roll correctly.
- **Shirt Yoke:** A panel on the upper back, often cut in two layers for a clean finish.
- **Sleeve Placket (Tower Placket):** A multi-piece opening at the sleeve hem that allows the cuff to open wide.
- **Barrel Cuffs:** A separate band of fabric that finishes the sleeve.

CONSTRUCTION FOCUS: THE "BURRITO" YOKE METHOD

- This is the cleanest way to attach a two-layer yoke.

1. Place one yoke piece (the "Outer Yoke") right-sides-together with the Shirt Back. Stitch.
2. Place the "Inner Yoke" right-sides-together with the Shirt Back, sandwiching the back piece.
3. Lay the Shirt Fronts on the Outer Yoke, right-sides-together, at the shoulders.
4. Flip the Inner Yoke over, sandwiching the Shirt Fronts. Stitch the shoulder seams.
5. Now, the tricky part: Roll the *entire body* of the shirt up into a tight "burrito."
6. Bring the bottom edge of the Inner Yoke up to meet the bottom edge of the Outer Yoke, enclosing the "burrito." Stitch this final seam.
7. Pull the shirt out through the neck opening. All seams will be perfectly enclosed.

CONSTRUCTION FOCUS: THE TWO-PIECE COLLAR

1. Interface one collar leaf and one collar stand piece.
2. Sew the two collar leaf pieces together, trim, and turn. Press perfectly.
3. Sandwich the finished collar leaf between the interfaced and un-interfaced collar stands. Stitch the top curved edge.
4. Trim and clip. Turn right side out.
5. Attach the *outer* (interfaced) collar stand to the shirt's neckline.
6. Press the seam allowance of the *inner* stand under, and "stitch in the ditch" from the right side to catch it cleanly.

3. THE MEN'S TROUSERS

KEY COMPONENTS:

- **Fly Front Zipper:** The most complex part. Involves a zipper, a Fly Facing, and a Fly Shield.
- **Pockets:** Side-seam pockets and/or back Welt Pockets.
- **Waistband:** A straight or slightly curved band, often with belt loops.

CONSTRUCTION FOCUS: THE FLY FRONT ZIPPER (SIMPLIFIED)

1. **Pieces:** You need the two Trouser Fronts (left and right), the Zipper, the Fly Facing (for the left leg), and the Fly Shield (for the right leg).
2. **Left Leg:** Sew the Fly Facing to the left trouser front. Press. Stitch the zipper, face down, onto the Fly Facing.
3. **Right Leg:** Press the seam allowance under. Place this folded edge over the other side of the zipper tape and topstitch it down.
4. **Shield:** Attach the Fly Shield to the *inside* of the right leg, behind the zipper, to protect the skin.
5. **Crotch Seam:** Sew the crotch seam, starting from the leg and ending *exactly* at the bottom of the zipper.
6. **Topstitching:** Sew the characteristic "J-stitch" on the outside (left leg), catching the Fly Facing but *missing* the Fly Shield.

CONSTRUCTION FOCUS: THE DOUBLE WELT POCKET

- This is a "slash" pocket finished with two narrow strips of fabric (welts).
- It involves cutting a precise "window," attaching the welts, and building a pocket bag on the inside. It is a hallmark of high-quality tailoring.

4. PRACTICAL APPLICATIONS

ORDER OF CONSTRUCTION FOR A MAN'S SHIRT:

1. **Components First:** Construct the collar, sew the sleeve plackets.
2. **Front:** Attach pocket, sew button placket.
3. **Back:** Assemble the yoke.
4. **Assembly:** Join Fronts to Yoke at shoulders. Attach collar.
5. **Sleeves:** Set in the sleeves (sew them in *before* the side seams).
6. **Close:** Sew the side seams and sleeve seams in one long line.
7. **Finish:** Attach cuffs, hem the shirt, sew buttonholes and buttons.

5. ASSESSMENT

EVALUATION (IN-CLASS)

1. What are the two main parts of a "two-piece shirt collar"?
2. What is the purpose of a "yoke" on a man's shirt?
3. What is the technical name for the opening on a shirt sleeve?
4. What are the three essential components of a trouser fly front? (Zipper, ____, ____).
5. What is a "welt pocket"?

ASSIGNMENT (TAKE-HOME)

1. What is the "burrito" method for sewing a yoke, and what is its main advantage?
2. Draw a simple, labelled diagram showing the main parts of a trouser fly (Fly Facing, Fly Shield, Zipper, J-stitch).
3. Research and explain the difference between a "Tower Placket" and a "Continuous Lap Placket" on a sleeve. Which is more common on men's shirts?
4. Why is interfacing essential when making collars, cuffs, and waistbands?
5. Write down the steps for attaching a simple "barrel" cuff to a sleeve, assuming the placket is already sewn.

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WEEK 5: MIDTERM TEST

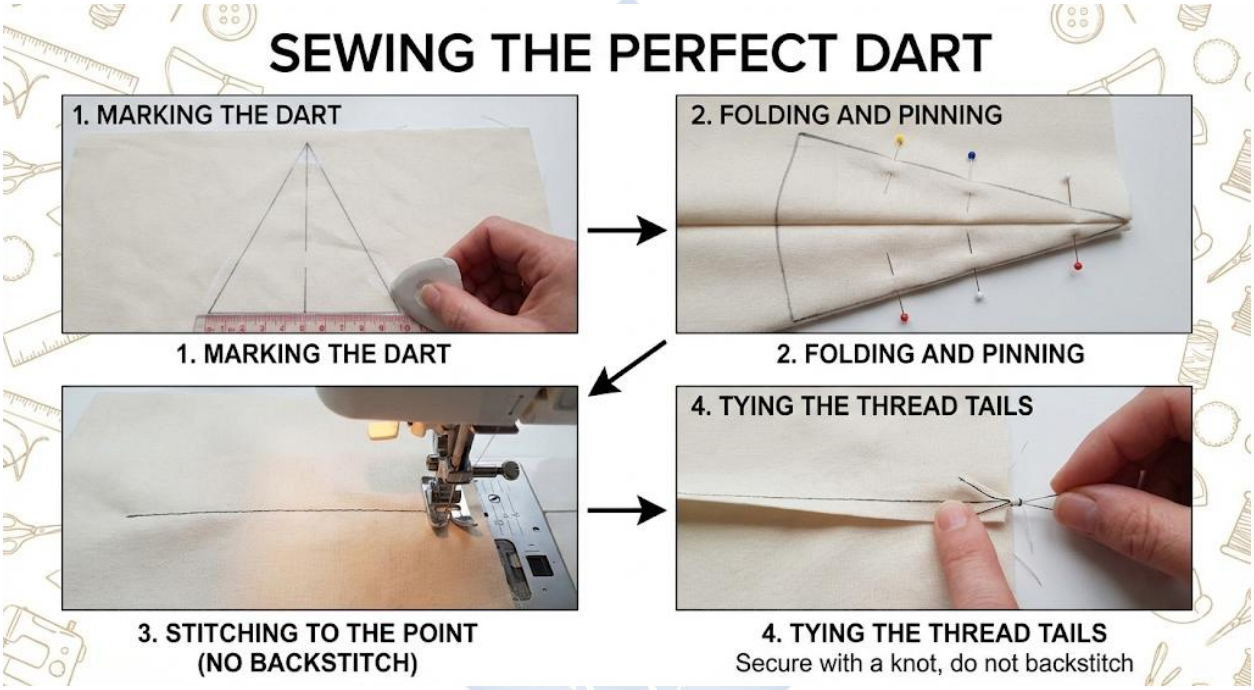
This week is for your midterm examination, which will cover all theoretical and practical knowledge from weeks 1-4.

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WEEK 6: ADVANCED GARMENT CONSTRUCTION III (WOMEN'S BLOUSE & SKIRT)

1. INTRODUCTION

While men's wear focuses on structure, women's garment construction focuses on **shaping, fit, and finish**. The key is to make the garment conform to the curves of the body. The two most important techniques for this are **darts** and **facings**, along with a clean **zipper** application.



2. THE WOMEN'S BLOUSE

KEY CONCEPTS: DARTS FOR SHAPING

- **Definition:** Darts are V-shaped tucks of fabric that are sewn out of the garment to create a 3D shape.
- **Types:**
  - **Bust Darts:** Run from the side seam to the bust apex.
  - **Waist Darts:** Run vertically at the front and back waist to curve the garment inward.

HOW TO SEW A PERFECT DART:

1. Mark the dart "legs" and the "vanishing point" accurately from your pattern.
2. Fold the fabric, matching the dart legs precisely. Pin.
3. Stitch from the *wide end* (seam) to the *point*.
4. **Crucial Step:** Do *not* backstitch at the point. Instead, sew off the fabric and leave a 2-3 inch thread tail. Tie these tails in a secure knot by hand. This prevents a "pucker" at the bust point.
5. Press the dart. Vertical darts (waist) are pressed toward the Centre. Horizontal darts (bust) are pressed *downward*.

KEY CONCEPTS: FACINGS FOR FINISHING

Definition: A facing is a piece of fabric (cut in the same shape as the edge it will finish) used to cleanly finish necklines, armholes, or button plackets.

Types:

- **Shaped Facing:** Cut to match the neckline/armhole.
- **Bias Facing:** A strip of bias-cut fabric used for its flexibility.
- **All-in-One Facing:** A single piece that finishes *both* the neckline and the armholes (common on sleeveless tops).

How-To (Shaped Facing):

1. Interface the facing piece.
2. Finish the *outer* edge of the facing (with a zigzag or serger).
3. Pin the facing to the garment, right-sides-together.
4. Stitch along the seam line (e.g., the neckline).
5. **Crucial Step: Understitching.** Press the facing *and* the seam allowance *away* from the garment. Sew a line of stitching on the *facing side*, catching the seam allowance underneath. This forces the facing to roll to the inside and stay hidden.

3. THE WOMEN'S SKIRT

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- **KEY COMPONENTS:** Darts (for waist and hip shaping), a Zipper, and a Waistband.

CONSTRUCTION FOCUS: THE INVISIBLE ZIPPER

- This is the cleanest, most professional zipper for skirts and dresses.
- **How-To:**

1. **Preparation:** Press the zipper coils *flat* with a warm iron.
2. **Special Foot:** You *must* use an Invisible Zipper Foot on your machine.
3. **Application:** The zipper is sewn in *before* the seam is sewn.
4. Place the *open* zipper, face down, on the *right side* of the fabric. The coils will sit directly on the seam line.
5. Place the coils in the groove of the special foot and stitch. The needle will sew *right behind* the coils.
6. Repeat for the other side.
7. Close the zipper. The two fabric pieces will meet perfectly.
8. Change to a regular zipper foot and sew the remainder of the skirt seam *below* the zipper.

CONSTRUCTION FOCUS: THE SKIRT WAISTBAND

- A waistband finishes the top edge, encloses the darts and zipper, and adds stability.
- **Types:**

- **Straight Waistband:** A simple rectangle. Good for straight-cut skirts.
- **Contoured Waistband:** A curved band. Sits lower and follows the body's natural curve.

- **Application:** It's attached similarly to a shirt collar stand. Attach the *outer* (interfaced) band to the skirt, press, then fold and topstitch or "stitch in the ditch" to secure the inner band.

4. PRACTICAL APPLICATIONS

ORDER OF CONSTRUCTION FOR A SIMPLE SKIRT:

1. Sew all darts (front and back). Press.

2. Insert the invisible zipper in the centre-back or side seam.
3. Sew the remaining seams (e.g., side seams). Finish the seam allowances.
4. Attach the waistband.
5. Hem the skirt.
6. Sew the buttonhole and button on the waistband.

5. ASSESSMENT

EVALUATION (IN-CLASS)

1. What is the main purpose of a "dart"?
2. How should you "finish" the stitching at the point of a dart to avoid puckering?
3. What is "understitching," and why is it important when sewing a facing?
4. Why must an invisible zipper be sewn in *before* the seam is closed?
5. What is the difference between a "straight" and a "contoured" waistband?

ASSIGNMENT (TAKE-HOME)

1. Draw and label the two main types of darts on a bodice block (bust and waist).
2. What is an "all-in-one" facing? Sketch what the pattern piece might look like.
3. Write the step-by-step instructions for inserting an invisible zipper.
4. Find and sketch two different types of skirts (e.g., Pencil, Circle, Pleated). Describe the construction challenges for each.
5. Why is interfacing always used on a waistband?

WEEK 7: MIDTERM BREAK

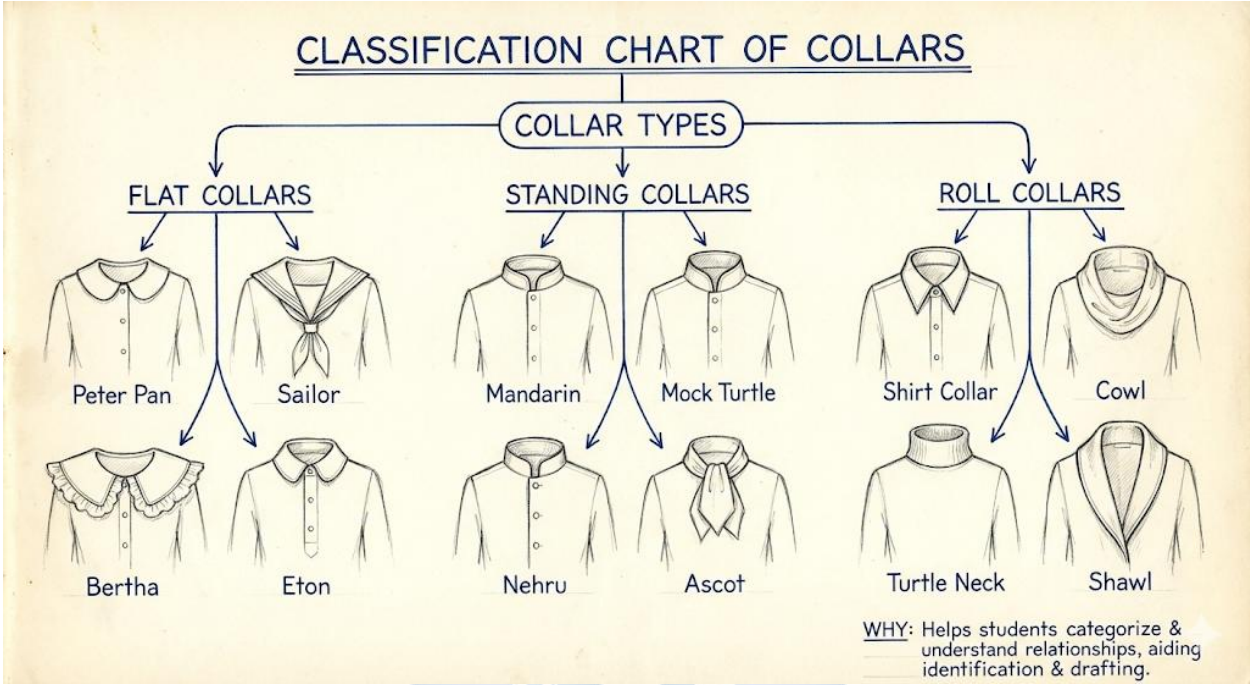
Enjoy your break. Recharge for the second half of the term.

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WEEK 8: COLLARS & NECKLINES

1. INTRODUCTION

The neckline is the "frame" for the face and a major focal point of any garment. A **neckline** is the shape of the opening, while a **collar** is a separate component attached to that opening. This week, we explore the main types and their construction.



2. NECKLINES

- **DEFINITION:** The edge of a garment that surrounds the neck.

COMMON TYPES:

- **Round (Crew) Neck:** A simple circle.
- **V-Neck:** A "V" shape at the front.
- **Square Neck:** A square shape.
- **Boat (Bateau) Neck:** A wide, shallow neckline that runs from shoulder to shoulder.
- **Sweetheart Neck:** A curved, heart-like shape.

FINISHING METHODS: A raw neckline edge MUST be finished.

1. **FACING (SHAPED):** The most common method. (Covered in Week 6). Creates a clean, invisible finish.
2. **BIAS BINDING:** Using a strip of bias-cut fabric to wrap the raw edge. This can be visible (as a design feature) or turned completely to the inside (a "bias facing").

3. COLLARS

DEFINITION: A band of fabric attached to the neckline of a shirt, dress, or coat.

PARTS OF A COLLAR:

- **Collar Leaf:** The main, visible part of the collar.
- **Collar Stand:** A separate band that raises the collar to "roll" correctly (e.g., on a shirt).
- **Roll Line:** The line where the collar naturally folds over.

CATEGORIES & TYPES OF COLLARS:

1. **FLAT COLLARS:** These lie flat against the garment.
   - **Example: Peter Pan Collar.** A small, flat collar with rounded ends.
   - **Example: Sailor Collar.** A large, square-backed collar.
2. **STANDING COLLARS:** These stand up straight from the neckline.
   - **Example: Mandarin/Nehru Collar.** A simple, unfolded band.
3. **ROLL COLLARS:** These stand up at the back and then "roll" over to lie on the garment.
   - **Example: Shirt Collar.** The classic two-piece (leaf + stand) collar.
   - **Example: Shawl Collar.** A one-piece collar and lapel that rolls over in a continuous curve.

4. PRACTICAL APPLICATIONS

HOW TO SEW A PETER PAN COLLAR (A FLAT COLLAR):

1. **Pattern:** The collar is drafted to match the *exact shape* of the garment's neckline.
2. **Pieces:** You will have *four* collar pieces (two for each side) and two interfacing pieces.

3. **Sew Collar:** Interface two collar pieces. Place an interfaced and un-interfaced piece right-sides-together. Stitch around the *outer curved edge*. Trim, clip curves, and turn. Press flat. You now have two finished collar halves.
4. **Baste:** Baste the two collar halves to the *right side* of the garment's neckline, matching the raw edges.
5. **Finish:** Attach a **neckline facing**. Place the facing right-sides-together on top of the garment and collar, "sandwiching" the collar.
6. Stitch the neckline seam.
7. Trim, clip, and turn the facing to the inside. Understitch the facing.
8. Press. The collar will emerge cleanly from the finished neckline seam.

HOW TO SEW A MANDARIN COLLAR (A STAND COLLAR):

1. **Pattern:** The pattern is a simple, slightly curved rectangle.
2. **Pieces:** Cut two collar pieces and one interfacing piece.
3. **Interface:** Apply interfacing to one collar piece (the "outer" collar).
4. **Sew Collar:** Place the two collar pieces right-sides-together and stitch the *top short edge*, *top long edge*, and *other top short edge*. Leave the bottom edge (the one that attaches to the shirt) completely open.
5. **Attach:** Pin the *interfaced* collar layer to the *right side* of the garment's neckline. Stitch.
6. **Finish:** Press the seam allowance *up* into the collar. Fold the raw edge of the *inner* collar layer under, and topstitch (or "stitch in the ditch") to secure it.

5. ASSESSMENT

EVALUATION (IN-CLASS)

1. What is the main difference between a "neckline" and a "collar"?
2. Name the three main *categories* of collars.
3. Give one example of a "Flat Collar."
4. What are the two parts of a classic "Two-Piece Shirt Collar"?

5. Name two different methods for finishing a raw neckline.

ASSIGNMENT (TAKE-HOME)

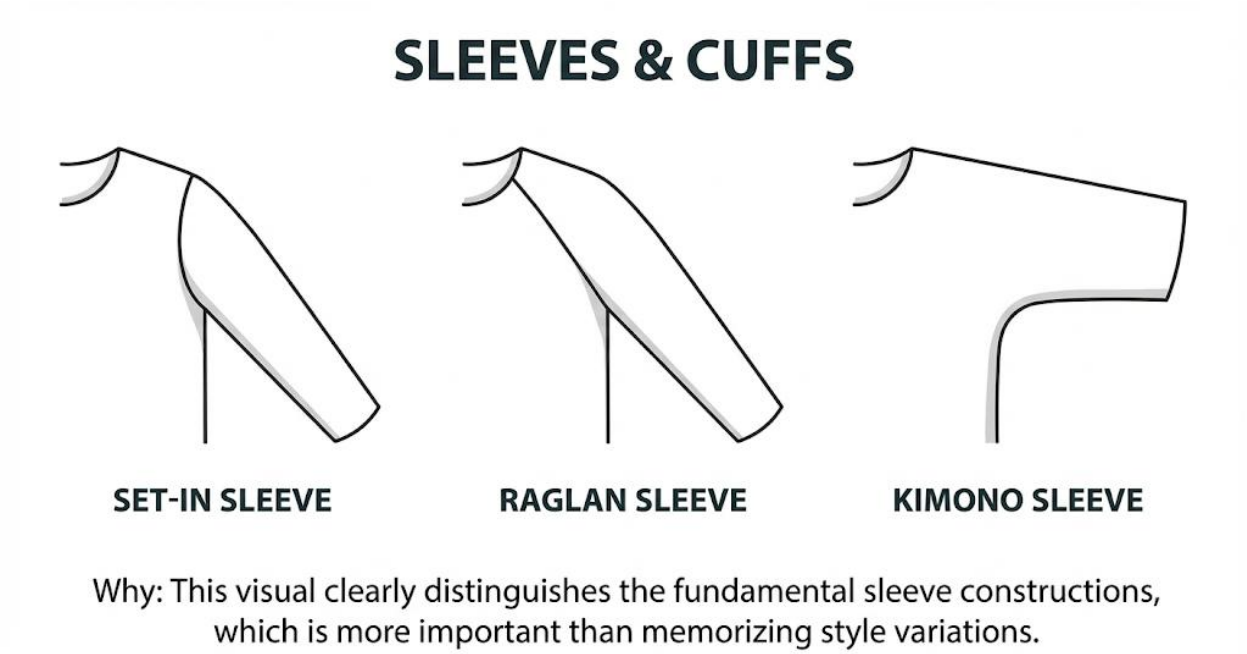
1. Draw and label 4 different neckline types (e.g., V-Neck, Boat Neck, etc.).
2. What is a "Shawl Collar"? Find or sketch a picture of a garment that uses one.
3. Explain the "sandwich" method used to attach a Peter Pan collar.
4. Draft a simple Peter Pan collar pattern for your basic bodice block (half-scale is fine).
5. What is the purpose of the "Collar Stand" on a roll collar? What happens if you attach a shirt collar leaf directly to the neckline without a stand?

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WEEK 9: SLEEVES & CUFFS

1. INTRODUCTION

A **sleeve** is the part of a garment that covers the arm. A **cuff** is the band of fabric that finishes the end of the sleeve. The way a sleeve is drafted and "set" into the garment dramatically affects the silhouette and fit.



Why: This visual clearly distinguishes the fundamental sleeve constructions, which is more important than memorizing style variations.

2. SLEEVES

PARTS OF A SLEEVE:

- **Sleeve Cap:** The curved top part of the sleeve that is sewn into the armhole (armscye).
- **Sleeve Cap Ease:** The sleeve cap is *always* slightly larger than the armhole (by about 1-1.5 inches). This extra fabric is "eased" in, not gathered, to create a smooth, rounded cap that fits over the shoulder bone.

TYPES OF SLEEVES (BY CONSTRUCTION):

1. **SET-IN SLEEVE:**

- **Description:** The most common type. The sleeve is a separate piece sewn into a fitted armhole *after* the garment's shoulder and side seams are closed.
- **Construction:** Requires **easing** the sleeve cap.

2. **RAGLAN SLEEVE:**
   - **Description:** Has a diagonal seam from the underarm to the neckline.
   - **Construction:** Easier to sew, as there is no complex cap to ease. Common in sportswear.
3. **KIMONO / DOLMAN SLEEVE:**
   - **Description:** The sleeve is cut as *one piece* with the garment's bodice.
   - **Construction:** Very simple to sew (no armhole seam), but uses more fabric and can have a "batwing" effect.

STYLES OF SLEEVES (BY SHAPE):

- **Puff Sleeve:** Has fullness (gathers) at the shoulder, hem, or both.
- **Bishop Sleeve:** A long sleeve that is full at the bottom and gathered into a cuff.
- **Bell Sleeve:** A long sleeve that flares out at the hem.
- **Cap Sleeve:** A very short sleeve that just covers the shoulder.

3. CUFFS

- **DEFINITION:** A separate band that finishes the sleeve opening.

TYPES OF CUFFS:

1. **BARREL CUFF (SHIRT CUFF):**
   - **Description:** The standard, one-piece cuff on a man's shirt that wraps around and buttons.
   - **Requires:** A **sleeve placket** (see Week 4) must be sewn *first*.
2. **FRENCH CUFF:**
   - **Description:** A double-length cuff that is folded back on itself and closed with cufflinks.
3. **SIMPLE HEM/ELASTIC CUFF:**
   - **Description:** The sleeve is simply hemmed or has an elastic casing.

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4. PRACTICAL APPLICATIONS

HOW TO EASE AND SEW A SET-IN SLEEVE:

1. **Preparation:** Sew the sleeve seam (underarm) first. Do *not* sew the garment's side seam yet (it's easier to set a sleeve in "flat").
2. **Ease Stitches:** On the Sleeve Cap (between the notches), sew two parallel lines of long basting stitches (machine-set to 4 or 5).
3. **Pin:** Pin the sleeve to the garment's armhole, right-sides-together. Match the underarm seam, the shoulder notch, and the front/back notches.
4. **Ease:** Gently pull the *bobbin threads* of your basting stitches. The fabric will gather slightly. Distribute this fullness evenly until the sleeve cap fits the armhole perfectly. There should be *no visible puckers or gathers*, just a smooth, rounded shape.
5. **Stitch:** With the *sleeve side up* (so you can control the ease), stitch the seam.
6. **Finish:** Remove the basting stitches. Now you can sew the garment's side seam and the sleeve seam in one continuous line. Press.

5. ASSESSMENT

EVALUATION (IN-CLASS)

1. What is a "Sleeve Cap"?
2. What is the purpose of "easing" in a set-in sleeve?
3. What is the main characteristic of a "Raglan" sleeve?
4. A "Kimono" sleeve is cut as one piece with the garment's _____.
5. What is the difference between a "Barrel Cuff" and a "French Cuff"?

ASSIGNMENT (TAKE-HOME)

1. Draw and label the three main types of sleeves (Set-in, Raglan, Kimono).
2. Write the step-by-step instructions for easing and setting in a sleeve.

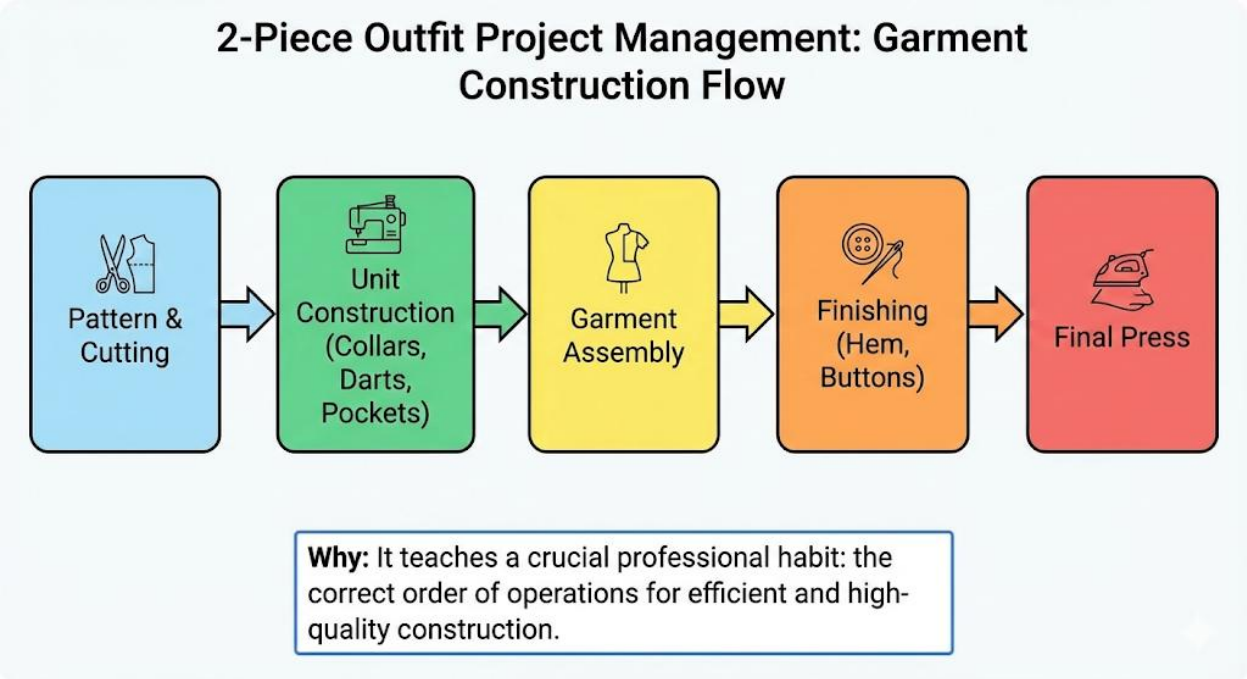
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3. What is a "Bishop Sleeve"? How would you use the "Slash and Spread" method to create a pattern for one?
4. Why is a sleeve placket necessary for a barrel cuff?
5. Research: What is a "gusset"? In what type of sleeve might you find one, and why?

WEEK 10: PRACTICAL: CONSTRUCTING A 2-PIECE OUTFIT

1. INTRODUCTION

This week is the culmination of your first term's work. You will undertake a practical project to construct a 2-piece outfit from start to finish. This will test your skills in pattern drafting, cutting, precision sewing, and your ability to construct the advanced components we have studied.



2. PROJECT GOAL

TO CREATE ONE OF THE FOLLOWING OUTFITS:

- **OPTION A:** A Women's Blouse with Darts and a Skirt with an Invisible Zipper.

- **OPTION B:** A Men's Shirt with a 2-Piece Collar and Trousers with a Fly-Front Zipper.

  (Note: Due to time, your teacher may have you construct *one* of the complex pieces, e.g., just the shirt or just the trousers).

3. MATERIALS & TOOLS

- Your drafted pattern from previous weeks.
- Appropriate fabric (e.g., cotton shirting, suiting, linen).
- All necessary notions: Interfacing, thread, zipper, buttons, elastic.
- Your complete sewing kit and access to a sewing machine and ironing station.

4. STEP-BY-STEP WORKFLOW (PROJECT MANAGEMENT)

A successful garment is sewn in the correct order. Do not just sew the big seams first.

1. **PATTERN & CUTTING:**
   - Finalize and "true" all pattern pieces.
   - Press your fabric.
   - Lay out all pattern pieces *according to the grainline* before cutting.
   - Cut all pieces, including interfacing.
   - Transfer *all* markings (darts, notches, pocket placements).

2. **UNIT CONSTRUCTION (SEW COMPONENTS FIRST):**
   - This is the most important step.
   - **If sewing the shirt:** Construct the collar, sew the sleeve plackets.
   - **If sewing the blouse:** Sew and press all darts.
   - **If sewing the trousers:** Construct the fly zipper, prepare the pockets.
   - **If sewing the skirt:** Sew and press all darts.

3. **GARMENT ASSEMBLY:**

- **Shirt/Blouse:** Attach yoke, join shoulders, attach collar, set in sleeves, sew side seams.
- **Trousers/Skirt:** Insert zipper, sew main seams (side seams, inseam), attach pockets.

4. **FINISHING:**

- **Shirt/Blouse:** Attach cuffs, sew hem, sew buttonholes and buttons.
- **Trousers/Skirt:** Attach waistband, sew hem, sew buttonhole/closure.

5. **FINAL PRESS:**

- Give the entire garment a final, professional press.

5. ASSESSMENT (PRACTICAL RUBRIC)

Your project will be graded on the following criteria (instead of questions):

CRITERION	0-2 (NEEDS IMPROVEMENT)	3-4 (GOOD)	5 (EXCELLENT)
PATTERN ACCURACY	Pattern pieces off-grain or cut inaccurately.	Pattern pieces mostly on-grain. Markings are present.	All pieces perfectly on-grain. All notches/marks transferred.
STITCHING QUALITY	Stitches are uneven, wobbly, or have incorrect tension.	Stitches are mostly even. Seam allowance is consistent.	Perfect, even stitches. Consistent seam allowance. No puckers.
COMPONENT CONSTRUCTION	(e.g., Collar, Zipper, Darts) Components are	Component is functional but	Component is perfectly executed (e.g., zipper is

	messy, uneven, or non-functional.	has minor flaws (e.g., puckers, uneven).	invisible, collar points are sharp, darts are smooth).
FIT & SHAPING	(e.g., Easing, Darts) Sleeve cap is puckered. Darts are bubbly.	Sleeve is set in with minor ease issues. Darts are acceptable.	Sleeve cap is smoothly eased. Darts are sharp and pressed correctly.
FINISHING	Raw edges visible. Hem is uneven. Threads not trimmed.	Garment is mostly clean. Hem is slightly uneven.	All seams finished. Hem is perfect. No loose threads. Final press is excellent.

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WEEKS 11-13: REVISION & EXAMS

This period is dedicated to revising all theoretical and practical concepts covered this term. You will complete your final practical project submissions and prepare for your theory examination.

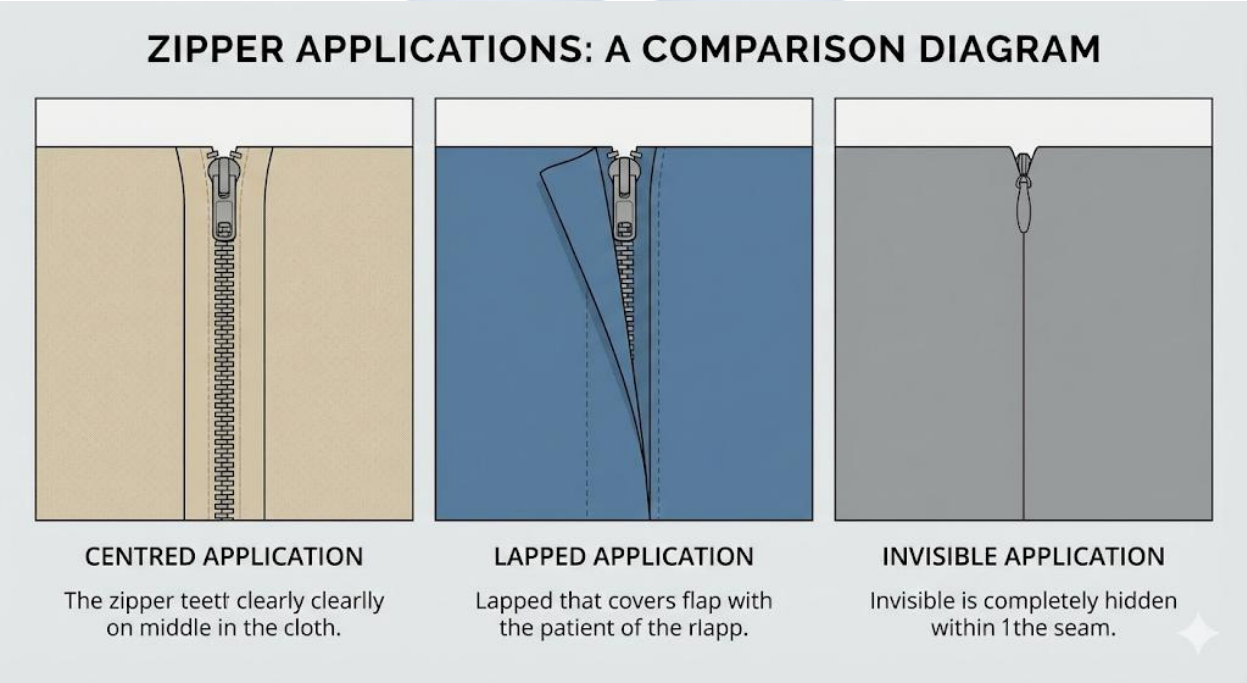
SS2 FASHION DESIGN & GARMENT MAKING

SECOND TERM

WEEK 1: FASTENINGS & OPENINGS I (ZIPPERS, BUTTONS, BUTTONHOLES)

1. INTRODUCTION

Welcome to the second term. This term, we focus on the critical "finishing details" that turn a piece of sewing into a professional garment. We begin with **fastenings** (devices that close a garment) and **openings** (the places where fastenings are attached). This week, we cover the most common structural fastenings: zippers and buttons.



2. KEY CONCEPTS

- **OPENINGS:** An opening is a planned slit or placket in a garment that allows the wearer to put it on and take it off easily. Openings are usually located at the centre front, centre back, side seams, or cuffs.

- **FASTENINGS:** A fastening is any device or component used to secure the opening. The choice of fastening depends on the garment's style, fabric, and function.

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3. ZIPPERS (ZIP FASTENERS)

- **DEFINITION:** A device consisting of two flexible strips of fabric tape, each with interlocking teeth (metal or synthetic), which are joined or separated by a sliding tab (the "slider").

TYPES OF ZIPPERS:

1. **CONVENTIONAL/CENTRED ZIPPER:** The most common type. The teeth are visible. The slider has a single pull. It has a "stop" at the bottom and does not separate.
   - **Use:** Skirt/trouser side seams, centre back of dresses, bags.
2. **INVISIBLE ZIPPER:** The teeth are *hidden* on the *underside* of the tape. When sewn correctly, the zipper disappears into the seam, with only a small teardrop pull-tab visible.
   - **Use:** High-end garments, formal dresses, skirts. Requires a special "invisible zipper foot" for the machine.
3. **OPEN-ENDED (SEPARATING) ZIPPER:** The two halves of the zipper separate completely. It has a "box and pin" mechanism at the bottom.
   - **Use:** Jackets, coats, hoodies.
4. **FLY-FRONT ZIPPER:** A heavy-duty conventional zipper with a wider tape, designed for the front of trousers and jeans.

ZIPPER APPLICATION METHODS:

1. **CENTRED APPLICATION:** The zipper is positioned in the centre of the seam. The fabric on both sides is folded and topstitched an equal distance (e.g., 1/4 inch) from the centre, hiding the teeth.
2. **LAPPED APPLICATION (ONE-SIDED):** One side of the fabric is stitched very close to the zipper teeth, while the other side is folded over to *lap* past the centre, hiding the zipper completely with a single line of topstitching. This is common in menswear and side zips.

3. **INVISIBLE APPLICATION:** (As described above) Requires a special foot and is sewn *before* the seam is closed.

---

4. BUTTONS & BUTTONHOLES

BUTTONS:

- **Definition:** Discs or knobs of material used to fasten a garment by passing through a buttonhole or loop.
- **Types:**

1. **SEW-THROUGH (FLAT) BUTTONS:** Have two or four holes on the face of the button for stitching.
2. **SHANK BUTTONS:** Have a loop (the "shank") on the *underside* of the button. The shank provides space for the fabric to sit comfortably when the garment is buttoned.

- **Note:** When sewing a flat button on thick fabric (like a coat), you must create a "thread shank" by wrapping the thread under the button before knotting.

BUTTONHOLES:

- **Definition:** A reinforced slit in the fabric that a button passes through.
- **Types:**

1. **MACHINE BUTTONHOLE:** Stitched on a sewing machine (often with a special buttonhole foot). It's a series of zigzag stitches with two "bar tacks" at the ends for strength.
2. **BOUND BUTTONHOLE:** A high-end, tailored opening made with two small "welts" of fabric. It is a "slashed" opening, similar to a welt pocket.

- **Use:** High-quality jackets, coats.
- **ORIENTATION:**

- **Vertical Buttonholes:** Used on shirt plackets (bands), as the button can slide up and down without unfastening.

- **Horizontal Buttonholes:** Used on areas of high stress (like waistbands or cuffs) to prevent the fabric from pulling open.

---

5. PRACTICAL APPLICATIONS

HOW TO SEW A MACHINE BUTTONHOLE:

1. **Marking:** Carefully mark the start and end of the buttonhole on your fabric. The length should be the *diameter* of the button + *thickness* of the button.
2. **Foot:** Attach the buttonhole foot to your machine.
3. **Settings:** Select the buttonhole stitch on your machine. If it's a 4-step buttonhole, you will sew the top bar tack, the left side, the bottom bar tack, and the right side in sequence.
4. **Stitch:** Sew the buttonhole.
5. **Opening:** Carefully open the slit *after* stitching, using a seam ripper. Start from the edges and cut *towards* the middle to avoid cutting the bar tacks.

HOW TO SEW ON A SHANK BUTTON:

1. Mark the button placement (where the buttonhole sits when closed).
2. Use a strong, doubled thread.
3. Insert the needle from the wrong side and make a few small "anchor" stitches.
4. Pass the needle through the button's shank.
5. Sew through the shank and the fabric 4-5 times.
6. To secure, bring the needle to the wrong side, make several small stitches *under* the button (not through the shank), and knot securely.

---

6. ASSESSMENT (WEEK 1)

EVALUATION (IN-CLASS)

1. What is the main difference between an "opening" and a "fastening"?
2. Name the three main types of zippers and give one use for each.
3. What is the primary visual difference between a "conventional" and an "invisible" zipper?
4. Explain the difference between a "sew-through" button and a "shank" button.
5. When would you use a *horizontal* buttonhole instead of a *vertical* one?

ASSIGNMENT (TAKE-HOME)

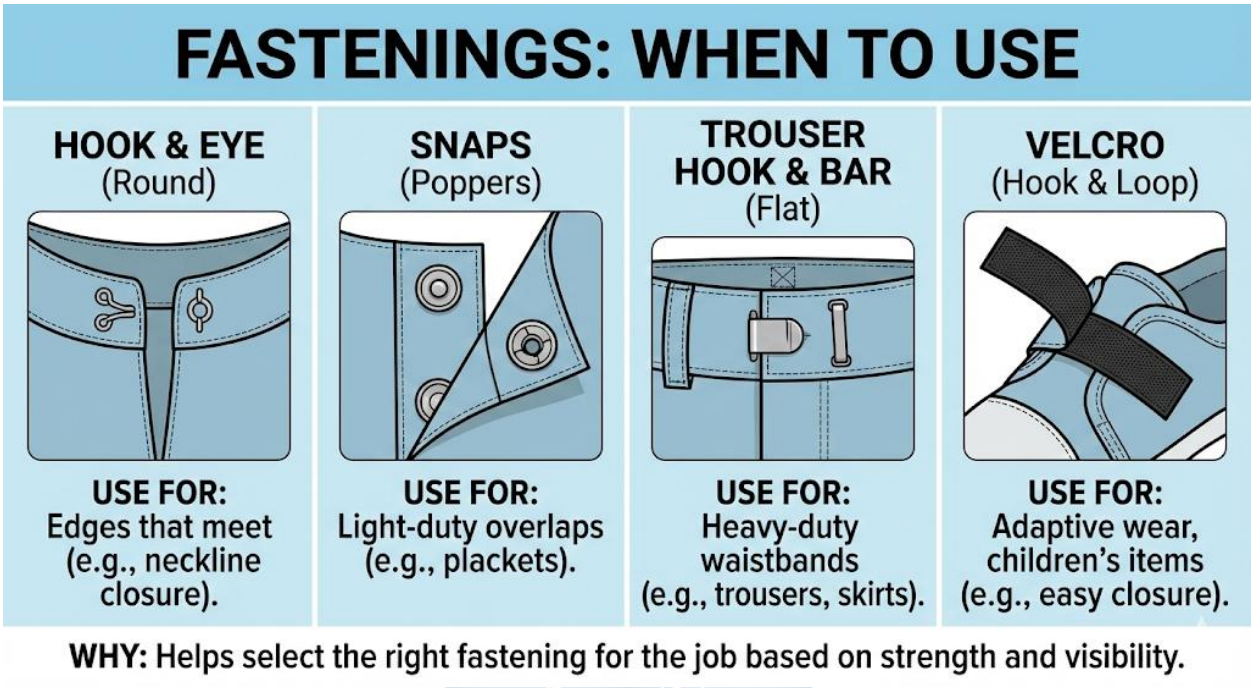
1. What is a "thread shank," and when would you need to create one?
2. Draw simple diagrams illustrating a "centred" zipper application versus a "lapped" zipper application.
3. What special tool is required to insert an invisible zipper properly?
4. Describe the steps for safely opening a machine-stitched buttonhole.
5. Research and describe a "bound buttonhole." Why is it considered a high-end technique?

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WEEK 2: FASTENINGS & OPENINGS II (HOOKS, SNAPS, VELCRO)

1. INTRODUCTION

Last week, we covered the main "structural" fastenings. This week, we focus on lighter-duty and specialised fastenings: hooks, snaps, and Velcro. These are often used *with* other fastenings (like zippers) or for garments requiring a flat, hidden, or quick-release closure.



2. HOOKS & EYES

- **DEFINITION:** A two-part fastening consisting of a small metal hook and a corresponding "eye" or "bar" that it catches.

TYPES & USES:

1. **HOOK AND STRAIGHT EYE:**

- **Description:** A small, delicate hook with a small, straight loop of metal for an eye.
- **Use:** Used where two edges *meet* but do not overlap, such as at the top of a dress's back zipper or a neckline.

2. **HOOK AND ROUND EYE:**

- **Description:** A small hook with a rounded, "U-shaped" eye.
- **Use:** Used where two edges *overlap* slightly.

3. **TROUSER HOOK AND BAR:**

- **Description:** A large, flat, heavy-duty hook with a separate, wide "bar." This is a "no-sew" application, as the parts are pronged and hammered into the fabric.
- **Use:** The primary fastening on men's and women's tailored trousers, providing a strong, flat closure.

4. **FUR HOOKS:** Large, decorative hooks and eyes designed to be visible on the outside of heavy coats.

APPLICATION (SEW-ON HOOK):

1. Stitch the **hook** first, placing it on the *inside* of the overlapping fabric piece, about 1/8 inch from the edge.
2. Use small, secure stitches (buttonhole stitch is strongest) to sew *only* through the two hook loops, *without* letting stitches show on the right side.
3. Stitch the **eye** (or bar) on the corresponding underlap, marking its position *after* closing the garment. Sew securely through both loops.

---

3. SNAPS (PRESS STUDS)

- **DEFINITION:** A two-part fastening where a "ball" half fits securely into a "socket" half with an audible "snap."
- **TYPES & USES:**

1. **SEW-ON SNAPS:**

- **Description:** Flat, metal or plastic snaps with holes around the edge for sewing.
- **Use:** Used as a hidden closure on plackets, blouses, or to keep facings in place. They are not very strong and should not be used on areas of high stress.

2. **NO-SEW (PRONGED) SNAPS:**

- **Description:** Stronger snaps that are applied with a special tool (pliers or a hammer set). The prongs pierce the fabric and are clamped down.
- **Use:** Common on babywear (onesies), sportswear, and durable outerwear.

APPLICATION (SEW-ON SNAP):

1. Sew the **ball** half to the *inside* of the overlapping fabric.
2. Use a doubled thread and sew 3-4 stitches in each hole, sliding the thread *under* the snap (not over it) to move between holes.
3. Sew the **socket** half to the *outside* of the underlapping fabric, marking its position carefully.

---

4. VELCRO (HOOK & LOOP TAPE)

- **DEFINITION:** A two-part fastening system. One part is a "hook" tape (a strip of stiff, scratchy plastic hooks), and the other is a "loop" tape (a strip of soft, fuzzy fabric loops).

USES:

- **Advantages:** Extremely easy to use (good for children or adaptive clothing for people with disabilities), adjustable.
- **Disadvantages:** Can be bulky, noisy, and the "hook" side snags delicate fabrics (like lace or knits) and collects lint.
- **Garment Use:** Rarely used on high-fashion garments. Common in costumes, children's shoes, bags, and outerwear.

APPLICATION:

1. Cut the hook and loop tapes to the desired length.
2. **Crucial Rule:** Sew the *soft "loop" side* onto the part of the garment that will face *outward* or touch the skin (e.g., the part of a cuff that overlaps).
3. Sew the *scratchy "hook" side* onto the part of the garment that will face *inward* (e.g., the underlap of the cuff). This prevents the hooks from snagging other clothes or irritating the skin.

4. Stitch around all four edges of the tape.

---

5. ASSESSMENT (WEEK 2)

EVALUATION (IN-CLASS)

1. When would you use a "hook and straight eye" versus a "hook and round eye"?
2. What is the most common use for a large "trouser hook and bar"?
3. Name the two main types of snaps (press studs).
4. Why are sew-on snaps *not* recommended for high-stress areas like waistbands?
5. What is the technical name for Velcro? (Hook & _____ Tape).

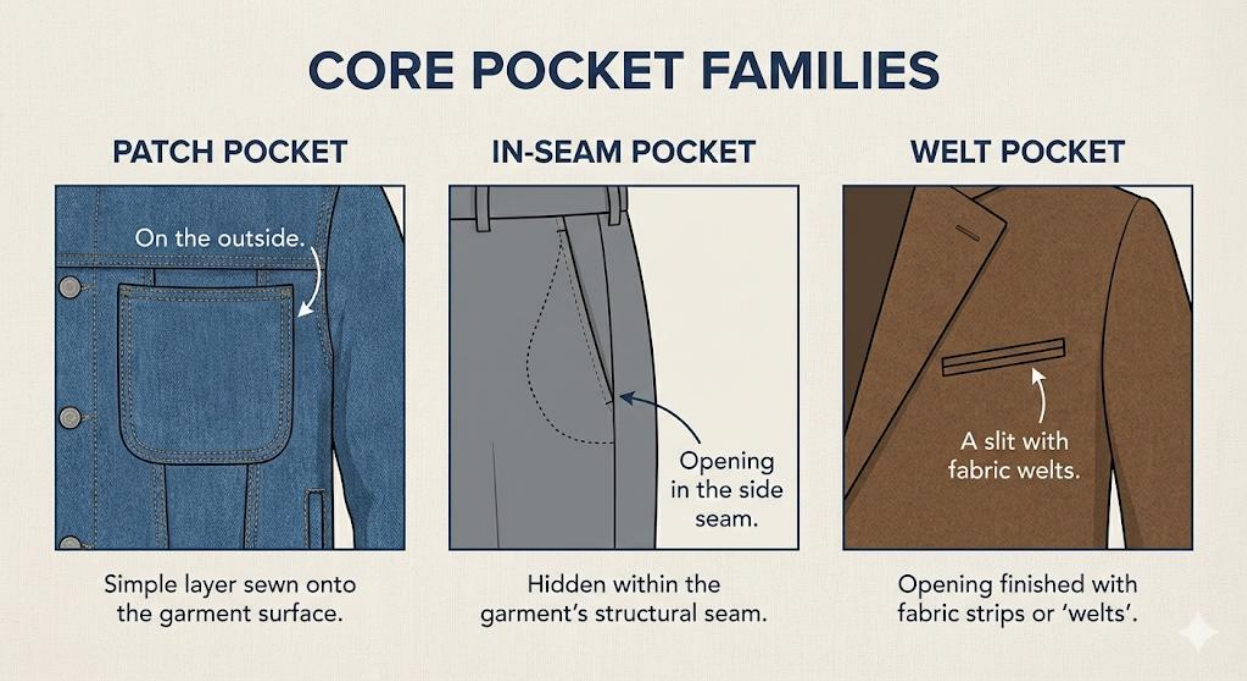
ASSIGNMENT (TAKE-HOME)

1. Describe the main disadvantage of using Velcro on a fashion garment.
2. When sewing Velcro onto a garment, which side (hook or loop) should be placed on the overlap, and why?
3. Explain the step-by-step process of sewing on a "sew-on" snap (both ball and socket).
4. What is "adaptive clothing," and why are fastenings like Velcro and magnetic snaps important for this market?
5. Find a garment at home that uses a hook and eye. Describe the garment, the type of hook/eye used, and its specific function.

WEEK 3: POCKETS

1. INTRODUCTION

Pockets are a fundamental part of garment construction, serving both **functional** (carrying items) and **decorative** (enhancing the design) purposes. They can be a simple, beginner-level addition or one of the most complex techniques in tailoring. This week, we explore the three main families of pockets.



2. CATEGORIES OF POCKETS

All pockets fall into one of these three categories:

1. **PATCH POCKETS:** Sewn *onto* the *outside* of a garment.
2. **IN-SEAM POCKETS:** Set *into* a seam, with the pocket bag hidden *inside* the garment.
3. **SLASHED (OR SET-IN) POCKETS:** Set *into* a "slash" or "window" cut into the *middle* of a garment panel.

---

3. PATCH POCKETS

- **DEFINITION:** A pocket made from a separate, shaped piece of fabric that is stitched onto the *exterior* of the garment. It is the *easiest* pocket to make.
- **TYPES:**
  - **Simple Patch Pocket:** A square or rounded pocket, hemmed at the top and topstitched on the other three sides.
  - **Lined Patch Pocket:** A pocket made of two layers (main fabric and lining) for a clean finish.
  - **Patch Pocket with Flap:** A patch pocket that has a separate, attached flap that folds over the top opening.
- **USE:** Jeans back pockets, shirt fronts, workwear, casual jackets.
- **CONSTRUCTION (SIMPLE):**

1. Draft the pocket shape on paper. Add a deep hem allowance at the top (e.g., 1 inch) and a standard seam allowance (e.g., 1/2 inch) on the other sides.
2. Cut the fabric.
3. Fold and stitch the top hem first.
4. Press the seam allowances on the other three sides to the *wrong side*. Use a cardboard template for a crisp shape.
5. Pin the finished pocket onto the garment, using your pattern markings for placement.
6. Topstitch the pocket in place, reinforcing the top corners with a small triangle or backstitching.

---

4. IN-SEAM POCKETS

DEFINITION: A pocket bag attached to the seam allowances of a garment, with the opening usually on a side seam. It is "invisible" from the outside, except for the opening.

TYPES:

- **In-Seam Pocket (Side Seam):** The classic pocket on skirts and dresses. It consists of two pocket bag pieces sewn directly into the side seam.

- **Front-Hip Pocket (J-Pocket):** The pocket on the front of jeans or trousers. It has a curved "J" shaped opening. The pocket bag is attached to the waist and side seam.

CONSTRUCTION (SIDE SEAM):

1. You need 4 pocket bag pieces (2 pairs).
2. Attach one pocket piece to the **Front** garment panel (right-sides-together) at the marked opening. Stitch.
3. Attach one pocket piece to the **Back** garment panel in the same way.
4. **Understitch** the pocket bag *only* on the **Front** panel. This forces the pocket to stay turned to the inside.
5. Place the Front and Back garment panels right-sides-together.
6. Stitch the garment side seam *down to* the pocket opening, stop, and backstitch.
7. Stitch *around* the curved edge of the two pocket bags, joining them.
8. Resume stitching the garment side seam *below* the pocket opening.
9. Press the finished pocket towards the front.

---

5. WELT POCKETS (A TYPE OF SLASHED POCKET)

DEFINITION: The most advanced pocket type. It is made by cutting a *slash* (a "window") in the garment and finishing the opening with one or two strips of fabric called "welts." The pocket bag is attached behind this window.

TYPES:

- **Single Welt Pocket:** Has one wide welt, usually pointing up. (Common on jacket breasts).
- **Double Welt (Jetted) Pocket:** Has two narrow welts that meet in the middle. (Common on the back of tailored trousers).
- **Bound Pocket:** Similar to a double welt, but the welts are made from bias tape.

- **USE:** This is a hallmark of tailoring. Used on suit jackets, blazers, and formal trousers.

CONSTRUCTION: This is a very precise, advanced technique that involves careful marking, cutting, and stitching of the welts and pocket bag.

---

6. ASSESSMENT (WEEK 3)

EVALUATION (IN-CLASS)

1. What are the three main "families" or categories of pockets?
2. Which type of pocket is the easiest to construct?
3. What is the main visual difference between a patch pocket and an in-seam pocket?
4. A "J-Pocket" is a type of _____ pocket, commonly found on _____.
5. What is a "welt"? Which category of pocket does it belong to?

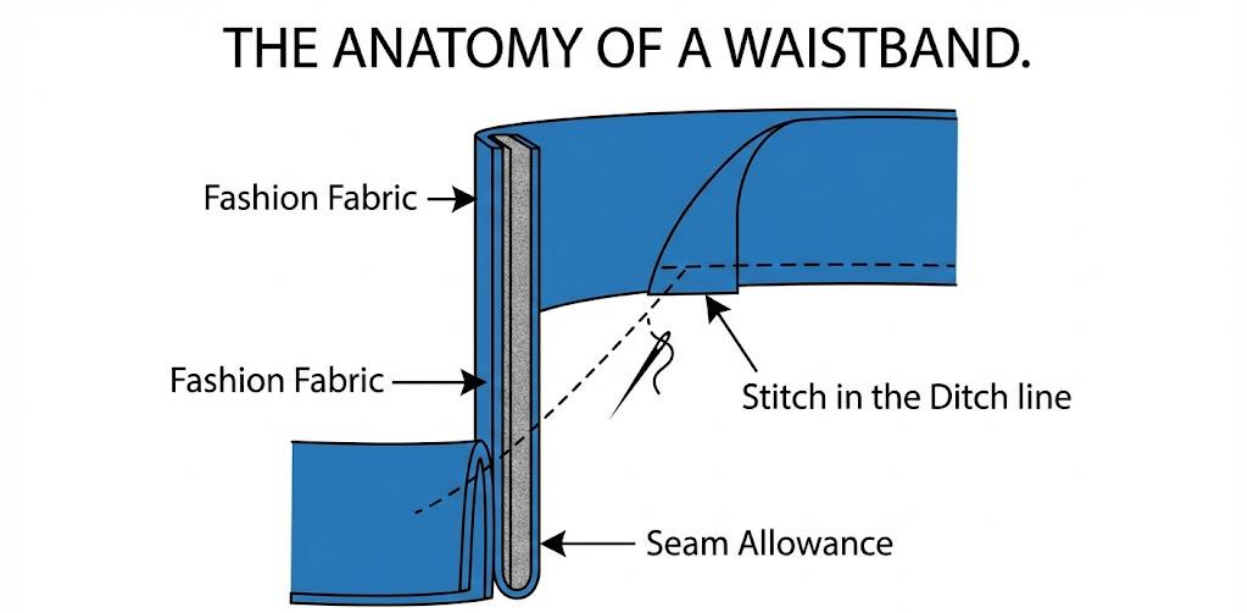
ASSIGNMENT (TAKE-HOME)

1. Describe the step-by-step process of preparing and sewing a simple, unlined patch pocket.
2. What is "understitching" in the context of an in-seam pocket, and why is it important?
3. Draw a simple diagram illustrating the construction of a side-seam pocket.
4. Find and sketch two different garments: one with a patch pocket and one with a welt pocket. Label the pockets.
5. Why are welt pockets considered an "advanced" tailoring technique? What do you think would be the biggest challenge in constructing one?

WEEK 4: WAISTBANDS & FACINGS

1. INTRODUCTION

This week, we cover two essential finishing techniques: **waistbands** (for finishing the top of skirts and trousers) and **facings** (for finishing raw edges like necklines and armholes). Both require precision and the use of interfacing to achieve a professional, structured finish.



2. WAISTBANDS

DEFINITION: A band of fabric, usually interfaced, that is sewn to the waistline of a garment (like a skirt or trousers) to finish the raw edge and provide a secure fit.

FUNCTIONS:

- Finishes the top raw edge.
- Provides structure and support.
- Houses the fastening (button, hook & bar).

TYPES OF WAISTBANDS:

1. **STRAIGHT WAISTBAND:**
- **Description:** A simple, long rectangle of fabric, cut on the straight grain.
- **Use:** The most common type. Used for garments that sit at the natural waist.
2. **CONTOURED (CURVED) WAISTBAND:**
- **Description:** A band that is cut with a slight curve to mimic the body's shape.
- **Use:** For "low-rise" trousers or skirts that sit *below* the natural waist (on the hips), as a straight band would gape.
3. **ELASTIC CASING WAISTBAND:**
- **Description:** A simple folded-over channel of fabric with elastic threaded through it. This is both the finish and the fastening.
- **Use:** Casual wear, pyjamas, children's clothing.

APPLICATION (STRAIGHT WAISTBAND):

1. **Preparation:** Cut the waistband piece (length = waist measurement + underlap + seam allowances). Cut one matching piece of **fusible interfacing**.
2. **Interface:** Fuse the interfacing to the *wrong side* of the waistband fabric.
3. **Attach:** Pin the *interfaced* side of the waistband to the *right side* of the garment, right-sides-together. Stitch.
4. **Press:** Press the seam allowance *up* into the waistband.
5. **Finish:** Fold the waistband in half (wrong-sides-together). Press the remaining raw edge *under* (tuck it in).
6. **Topstitch:** "Stitch in the ditch" from the *right side*, catching the folded edge on the *inside* for a clean, invisible finish. Or, topstitch directly on the waistband.

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3. FACINGS

DEFINITION: A piece of fabric, cut in the *exact same shape* as the edge it is finishing (e.g., a neckline), which is sewn on and then turned to the *inside* of the garment to hide all raw edges.

FUNCTIONS:

- Provides a clean, professional finish to raw edges.
- Adds structure and support to the opening (e.g., a V-neck).

TYPES OF FACINGS:

1. **SHAPED FACING:**
- **Description:** Cut as a separate piece that mirrors the garment edge. (e.g., a curved neckline facing).
2. **BIAS FACING:**
- **Description:** A simple strip of *bias-cut* fabric (for stretch) that is sewn to a curved edge, folded under, and topstitched.
3. **ALL-IN-ONE (COMBINATION) FACING:**
- **Description:** A single, large facing piece that finishes *both* the neckline and the armholes at the same time.
- **Use:** Sleeveless tops and dresses.

APPLICATION (SHAPED NECKLINE FACING) & UNDERSTITCHING:

1. **Preparation:** Cut the facing (and its interfacing) using the same pattern piece as the garment's neckline.
2. **Interface:** Fuse interfacing to the *wrong side* of the facing. Finish the *outer* curved edge of the facing (e.g., with a zigzag stitch).
3. **Attach:** Pin the facing to the garment, right-sides-together. Stitch along the neckline seam.
4. **Trim & Clip:** Trim the seam allowance and *clip* any curves to allow the seam to lie flat when turned.
5. **THE CRUCIAL STEP: UNDERSTITCHING**
- **Definition:** A line of stitching sewn on the *facing* that catches the seam allowance underneath.
- **Purpose:** This mechanically *pulls* the facing to the inside of the garment, preventing it from "rolling out" and being visible.

- **How-To:** Press the facing *and* the seam allowance *away* from the garment. From the right side, stitch on the *facing* (about 1/8 inch from the seam), catching the seam allowance underneath.

6. **Finish:** Turn the facing to the inside and give it a final, crisp press.

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4. ASSESSMENT (WEEK 4)

EVALUATION (IN-CLASS)

1. What is the main function of a waistband?
2. What is the difference between a "straight" and a "contoured" waistband?
3. What is a "facing"?
4. What is an "all-in-one" facing used for?
5. Define "understitching" in one sentence.

ASSIGNMENT (TAKE-HOME)

1. Why is interfacing *essential* for both waistbands and facings?
2. Explain the step-by-step process of attaching a straight waistband to a skirt.
3. What is the main *purpose* of understitching? What problem does it solve?
4. What is a "bias facing," and why must the fabric strip be cut on the bias?
5. Draft a simple "shaped facing" pattern for a round-neck bodice block. (You can sketch your bodice block first).

WEEK 5: MIDTERM TEST

This week is for your midterm examination, which will cover all theoretical and practical knowledge from weeks 1-4 (fastenings, pockets, waistbands, facings).

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WEEK 6: LINING & INTERLINING

1. INTRODUCTION

The professional quality of a garment is often determined by its "insides." This week, we explore the hidden components that give a garment its shape, structure, and comfortable finish: **lining, interlining (interfacing),** and **underlining.**



2. LINING

DEFINITION: A separate layer of fabric, cut in the same shape as the garment, that is stitched to the *inside*. It is the smooth layer you feel against your skin.

FUNCTIONS OF LINING:

1. **COMFORT:** Provides a smooth, soft layer against the skin (e.g., lining a scratchy wool jacket).
2. **EASE OF WEARING:** Helps a garment (like a skirt or jacket) slide on and off easily over other clothes.
3. **OPACITY:** Makes sheer or semi-sheer fabrics (like chiffon) non-transparent.

4. **HIDES CONSTRUCTION:** Neatly conceals all inner seams, interfacing, and pocket bags.
5. **ADDS WARMTH:** A lining layer provides extra insulation.

COMMON LINING FABRICS:

- Polyester Satin, Acetate, Bemberg, Silk Habotai, Cotton Lawn (for light summer garments).
- *Properties:* Linings must be **smooth, static-free, lightweight, and durable.**

APPLICATION ("BAGGING A LINING"):

- The lining is constructed as a *separate, identical garment*.
- It is then placed inside the main garment (right-sides-together), stitched around the edges (e.g., neckline and hem), and then "birthed" (turned right-side-out) through a small opening.

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3. INTERLINING (INTERFACING)

DEFINITION: A supporting fabric that is placed *between* the main (fashion) fabric and its facing or lining. It is *not* visible from the inside or outside.

FUNCTION: Its *only* purpose is to **ADD STRUCTURE, BODY, AND STRENGTH.**

- It prevents collars from collapsing.
- It keeps waistbands from buckling.
- It gives button plackets the stiffness needed for buttonholes.

TYPES OF INTERFACING:

1. **FUSIBLE INTERFACING:**
   - **Description:** Has a heat-activated adhesive (glue) on one side. It is ironed onto the *wrong side* of the main fabric, permanently fusing them.
   - **Pros:** Quick, easy, provides a crisp finish.
2. **SEW-IN INTERFACING:**

- **Description:** Has no adhesive. It is cut and then *basted* (tacked) to the wrong side of the fabric, and the two layers are then treated as one.
- **Pros:** Used for heat-sensitive fabrics (like velvet or sequins) or for a softer, more traditional tailored roll (like in a suit lapel).

SUB-TYPES (WOVEN VS. NON-WOVEN):

- **Woven:** Looks like fabric, has a grainline. Must be cut on-grain.
- **Non-Woven:** Looks like paper, has no grainline. Can be cut in any direction.

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4. UNDERLINING (FOR DISTINCTION)

DEFINITION: A layer of lightweight fabric (like cotton batiste or organza) that is basted to the *wrong side* of *every single pattern piece* of the fashion fabric. The two layers are then treated *as one single piece* during construction.

FUNCTION:

- Supports a delicate fashion fabric (like lace or silk) and makes it easier to sew.
- Prevents seams from showing through ("shadowing") on the right side.

USE: Common in couture, wedding dresses, and high-end tailoring.

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5. SUMMARY: LINING VS. INTERLINING VS. UNDERLINING

Feature	LINING	INTERLINING (INTERFACING)	UNDERLINING
Purpose	Comfort, Opacity, Hides Seams	Structure, Body, Stiffness	Support, Hides Seams, Handling
Placement	*Inside* the garment (hangs free)	*Between* fabric layers (fused/sewn)	*Basted to* the fashion fabric
Visibility	Visible *inside* the	Completely *hidden*	Completely *hidden*

	garment		
Example	The satin layer inside a jacket	The stiff part of a collar	The layer behind delicate lace

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6. ASSESSMENT (WEEK 6)

EVALUATION (IN-CLASS)

1. What is the main purpose of *interfacing*?
2. List three key functions of a *lining*.
3. What is the difference between "fusible" and "sew-in" interfacing?
4. When would you *have* to use sew-in interfacing instead of fusible?
5. Which fabric layer is visible on the *inside* of a finished jacket?

ASSIGNMENT (TAKE-HOME)

1. In your own words, explain the difference between *lining* and *underlining*.
2. What does it mean to "bag a lining"?
3. What is "non-woven" interfacing, and what is its main advantage over woven interfacing?
4. Why is it important for lining fabric to be *smooth* and *static-free*?
5. Go to a tailor's shop or look at a suit jacket. Identify the following: (a) The fashion fabric, (b) The lining, and (c) The interfaced areas (feel for stiffness in the collar, lapels, and hem). Write a short report on your findings.

WEEK 7: MIDTERM BREAK

Enjoy your break. Recharge for the second half of the term.

WEEK 8: TRIMMINGS & DECORATIVE FEATURES

1. INTRODUCTION

Once a garment is structurally complete (seams, pockets, fastenings), the designer can add **trimmings** and **decorative features**. These are the *embellishments* that add style, personality, and visual interest to a garment.



2. DEFINITION

TRIMMINGS: Decorative items that are *applied* or *added* to a garment. They are not essential to its construction but are key to its design.

DECORATIVE FEATURES: Ornamental elements that are often *manipulated* from the fabric itself (like pleats or ruffles) or stitched *onto* the fabric (like embroidery).

---

3. TYPES OF TRIMMINGS & DECORATIVE FEATURES

FLAT TRIMS (APPLIED TO THE SURFACE OR EDGE):

LACE: An openwork, decorative fabric. Can be used as an *overlay* (covering a panel) or as an *edging*.

BRAIDS: A narrow, woven decorative band. (e.g., military-style braid on a jacket).

RIBBONS: Thin bands of fabric (satin, velvet, grosgrain) used for bows, ties, or stitched-on decoration.

BIAS TAPE: (Can be decorative) Used to bind edges in a contrasting colour.

3D & FABRIC MANIPULATION:

RUFFLES/FRILLS: A strip of fabric that is *gathered* or *pleated* and then sewn onto the garment to create fullness.

FRINGES: A border of loose threads, cords, or tassels.

TASSELS: A finishing ornament made of hanging threads, often used on the end of a belt or cord.

APPLIED DECORATIONS:

APPLIQUÉ:

- **Definition:** The technique of sewing smaller, decorative pieces of fabric *onto* a larger background fabric to form a design or picture.
- **Method:** The appliqué shape is cut out, its edges are turned under (or finished with a satin stitch), and it is stitched in place.

EMBROIDERY:

- **Definition:** The art of decorating fabric with a needle and thread.
- **Types:** Hand embroidery (e.g., cross-stitch, chain stitch, French knots) or machine embroidery.

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SURFACE ADORNMENTS:

- **BEADING & SEQUINS:** Sewing tiny beads or shimmering discs onto the fabric, either individually or as part of a pre-strung tape.
- **RHINESTONES:** "Fake jewels" that are either glued or set with prongs.

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4. PRACTICAL APPLICATIONS

HOW TO CREATE A SIMPLE APPLIQUÉ:

1. **Design:** Draw a simple shape (e.g., a heart or a star) on paper.
2. **Preparation:** Trace the shape onto "fusible web" (like Bondaweb).
3. **Fuse:** Iron the fusible web onto the *wrong side* of your decorative fabric.
4. **Cut:** Cut out the shape precisely.
5. **Place:** Peel off the paper backing and iron the shape onto your main garment. It is now fused in place.
6. **Stitch:** To make it permanent, sew around the *edge* of the shape using a tight, narrow **zigzag stitch** (a "satin stitch") on your machine. This finishes the raw edge and secures it.

HOW TO APPLY LACE EDGING:

1. Place the *straight edge* of the lace trim onto the *right side* of the garment's hem.
2. Stitch close to the straight edge.
3. Press the lace *outward*.
4. Topstitch along the top edge of the lace to secure it flat against the garment.

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5. ASSESSMENT (WEEK 8)

EVALUATION (IN-CLASS)

1. What is the main purpose of a "trimming"?

2. What is the difference between a "braid" and a "ribbon"?
3. Define "appliqué."
4. What is the main difference between a "ruffle" and a "fringe"?
5. What is a "satin stitch," and what is it used for?

ASSIGNMENT (TAKE-HOME)

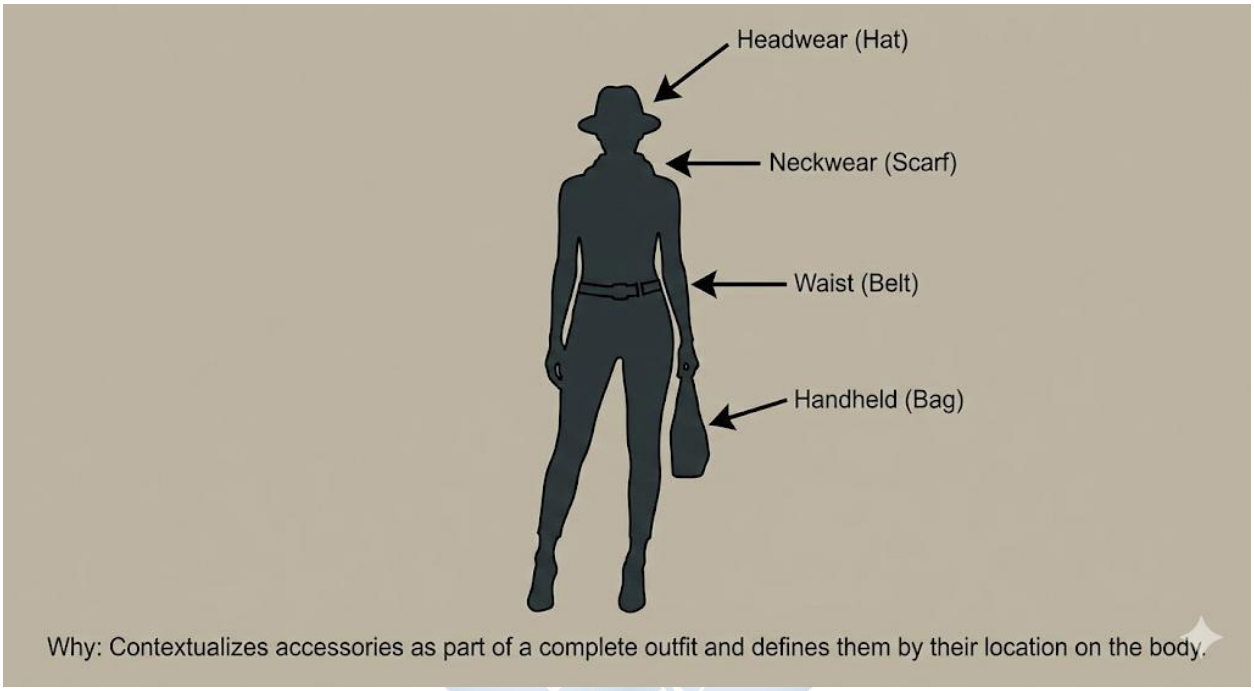
1. In your own words, explain the difference between *embroidery* and *appliqué*.
2. Find and sketch two different garments that use trimmings. Label the garment and the specific trimming used (e.g., "lace edging," "braid on cuff").
3. What is "fusible web" (like Bondaweb), and how does it make appliqué easier?
4. Explain the step-by-step process of creating a simple *ruffle*.
5. Collect and mount three different types of trimmings (e.g., a piece of lace, a short ribbon, a piece of braid). Label each one.

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WEEK 9: FASHION ACCESSORIES

1. INTRODUCTION

Last week, we discussed "trimmings"—items *attached* to a garment. This week, we discuss **accessories**—separate items *worn with* a garment to complete an outfit. Accessories are crucial for expressing personal style and completing a "look."



2. DEFINITION: TRIMMING VS. ACCESSORY

TRIMMING: A part of the garment itself (e.g., lace sewn onto a cuff, embroidery on a pocket).

ACCESSORY: A separate item that can be added or removed (e.g., a belt, a scarf, a hat).

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3. CATEGORIES & TYPES OF FASHION ACCESSORIES

DEFINITION: Accessories are items of adornment that supplement a person's clothing. They can be functional, decorative, or both.

CATEGORIES:

1. **HEADWEAR (ITEMS WORN ON THE HEAD):**
   - **Hats:** (e.g., Fedora, Sun hat, Beret).
   - **Headscarves / Turbans:** Fabric wrapped around the head.
   - **Fascinators:** Small, decorative headpieces.
   - **Headbands.**
2. **NECKWEAR (ITEMS WORN AROUND THE NECK):**
   - **Scarves:** Long pieces of fabric (silk, wool, cotton).
   - **Ties (Neckties & Bow ties):** Formal neckwear for shirts.
   - **Cravats:** A type of neckband, less formal than a tie.
3. **HANDHELD ITEMS:**
   - **Bags / Handbags / Purses:** Functional and stylish items for carrying personal belongings.
   - **Fans, Umbrellas, Parasols.**
4. **WAIST/HIP ACCESSORIES:**
   - **Belts:** Strips of leather or fabric used to cinch the waist or hold up trousers.
5. **OTHER:**
   - **Gloves, Shawls, Eyewear (Sunglasses).**
   - *(Note: Jewellery and footwear are also accessories, but in this subject, we focus on fabric-based accessories).*

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4. IMPORTANCE OF ACCESSORIES

1. **COMPLETE THE OUTFIT:** They "finish" a look, making it seem polished and deliberate.
2. **EXPRESS PERSONAL STYLE:** They are the easiest way to show individuality. Two people can wear the same dress, but different accessories (belt, scarf, bag) will make their outfits unique.
3. **FUNCTIONALITY:** Many accessories are practical (e.g., a bag carries items, a hat provides shade, a belt holds up trousers).
4. **VERSATILITY:** They allow you to change the "look" of a garment. A simple black dress can look professional with a simple belt or festive with a sparkling scarf.

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5. PRACTICAL APPLICATIONS

HOW TO MAKE A SIMPLE FABRIC BELT (A "TIE BELT"):

1. **Measure:** Decide on the *finished* width (e.g., 2 inches) and *finished* length (e.g., waist measurement + 30 inches for a bow).
2. **Cut:** Cut a fabric strip that is *twice the finished width + seam allowance* (e.g., 2" + 2" + 1" = 5" wide) and *the finished length + seam allowance* (e.g., 70" long).
3. **Interface (Optional):** For a crisper belt, iron a strip of fusible interfacing (2" wide) down the centre of the wrong side.
4. **Sew:** Fold the fabric strip in half *lengthwise*, right-sides-together.
5. **Stitch:** Sew all the way down the long edge and across one short end (creating a "tube").
6. **Turn:** Trim the seam allowances. Turn the entire tube right-side-out. This is the hardest part. (A "loop turner" tool is helpful).
7. **Finish:** Press the tube flat. Tuck the raw edges of the open end *inside* and topstitch it closed.

HOW TO MAKE A SIMPLE DRAWSTRING BAG:

1. **Cut:** Cut two rectangles of fabric (e.g., 12 x 15 inches).
2. **Casing:** On the *top* edge of both pieces, fold down 1/4 inch and press. Fold down another 1 inch and press. Topstitch this 1-inch fold to create a "casing" (a tunnel).
3. **Sew:** Place the two rectangles right-sides-together. Stitch down one side, across the bottom, and up the other side. *Stop stitching* when you reach the casing.
4. **Finish:** Turn the bag right-side-out.
5. **Drawstring:** Cut two pieces of cord, each twice the width of the bag.
6. **Thread:** Using a safety pin, thread one cord *in* through the front casing and *back* through the back casing. Tie the ends.
7. Thread the *second* cord *in* through the back casing and *back* through the front casing. Tie the ends. When you pull both knots, the bag will close.

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6. ASSESSMENT (WEEK 9)

EVALUATION (IN-CLASS)

1. What is the main difference between a "trimming" and an "accessory"?
2. List the four main categories of fabric-based accessories.
3. Give two examples of "Headwear."
4. State two reasons why accessories are important in fashion.
5. Give one example of an accessory that is purely functional, and one that is purely decorative.

ASSIGNMENT (TAKE-HOME)

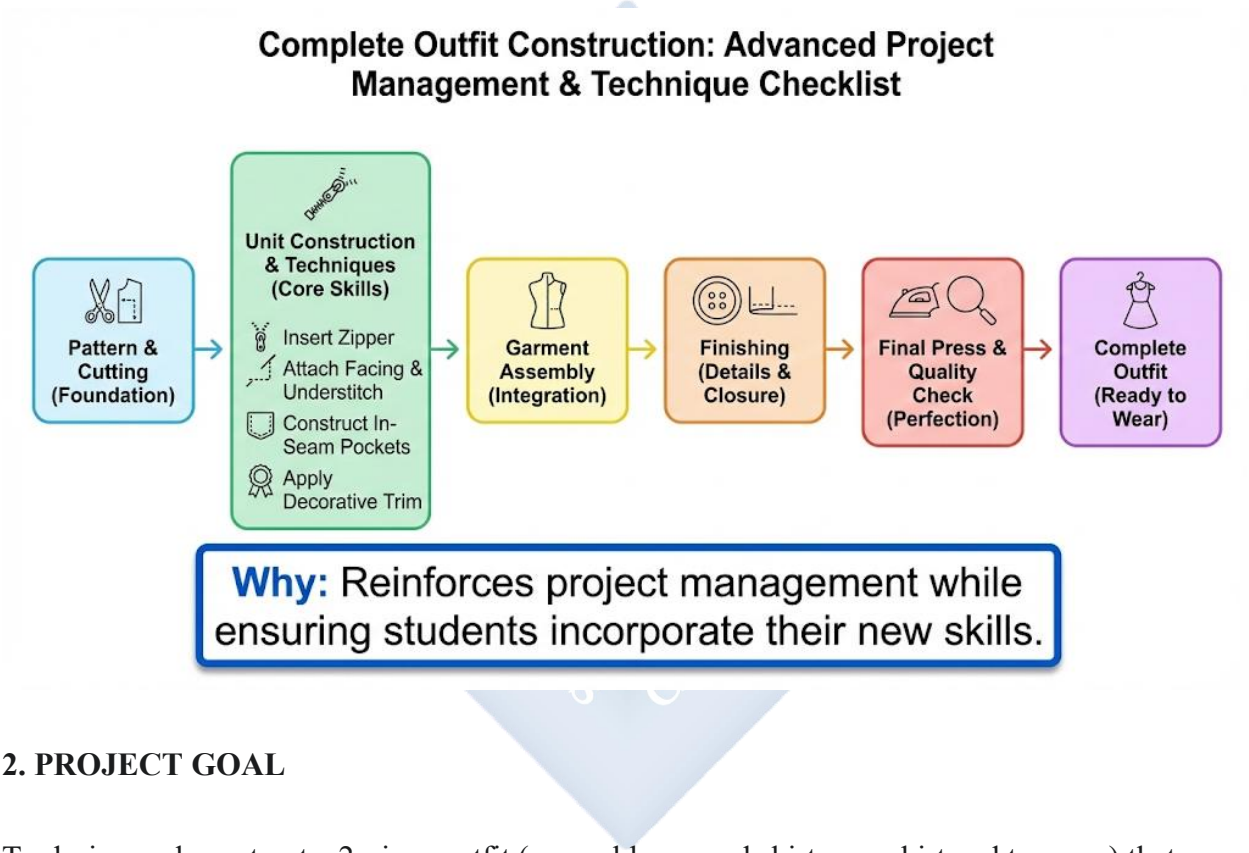
1. What is a "fascinator," and on what occasions might it be worn?
2. Explain the step-by-step process of making a simple "tie belt."
3. Find a picture of a complete outfit from a magazine or website. Identify at least *three* accessories being used.
4. Design and sketch a simple accessory (e.g., a bag, a scarf, or a belt). Label the materials you would use to make it.
5. What is a "cravat," and how does it differ from a modern necktie?

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WEEK 10: PRACTICAL: CONSTRUCTING A COMPLETE OUTFIT

1. INTRODUCTION

This week is the culmination of your entire term's work. You will undertake a summative practical project: to construct a complete outfit. This project will test all your skills: pattern drafting, cutting, precision sewing, and your ability to incorporate the advanced components from both first and second term.



2. PROJECT GOAL

To design and construct a 2-piece outfit (e.g., a blouse and skirt, or a shirt and trousers) that incorporates **at least four** of the techniques studied this term (weeks 1-9).

- **EXAMPLE PROJECT:** A SKIRT AND BLOUSE.
  - **Skirt:** Must include a **zipper** (Week 1), a **waistband** (Week 4), and **in-seam pockets** (Week 3).
  - **Blouse:** Must include a **shaped neckline facing** (Week 4) and a **decorative trim** (e.g., lace appliqué, Week 8).

3. MATERIALS & TOOLS

- Your finalized, "trued" patterns.
- Fashion fabric (e.g., cotton, linen, crepe).
- Lining/Pocketing fabric.
- All necessary notions:
  - Fusible interfacing (Week 6)
  - Zipper (Week 1)
  - Button/Hook & Bar (Week 1 & 2)
  - Thread
  - Trimmings (Week 8)
- Your complete sewing kit, sewing machine, and ironing station.

4. STEP-BY-STEP WORKFLOW (PROJECT MANAGEMENT)

A successful garment is sewn in the correct order. Do not just sew the big seams first.

1. **PATTERN & CUTTING (PREPARATION):**
   - Finalize and "true" all pattern pieces.
   - Press your fabric *before* cutting.
   - Lay out all pattern pieces *according to the grainline.*
   - Cut all main fabric, lining, and interfacing pieces.
   - Transfer *all* markings (darts, notches, pocket placements).
2. **UNIT CONSTRUCTION (SEW SMALL PARTS FIRST):**
   - This is the most important step.
   - Fuse all interfacing (Week 6) to facings, waistbands, etc.
   - Construct all **pockets** (Week 3).
   - Sew all **darts** (First Term).
   - Prepare any **trimmings** or **appliqué** (Week 8).
3. **GARMENT ASSEMBLY (PUTTING IT TOGETHER):**

- **Blouse:** Sew darts, join shoulders, attach **facings** (Week 4), understitch, sew side seams, attach sleeves.
- **Skirt:** Sew darts, insert **zipper** (Week 1), sew seams (incorporating the **pockets**), attach **waistband** (Week 4).

4. **FINISHING (THE FINAL 10%):**

- Attach **fastenings** (buttons, hooks - Week 1 & 2).
- Sew hems (blouse and skirt).
- Give the entire garment a final, professional press.

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5. ASSESSMENT (PRACTICAL RUBRIC)

Your project will be graded on the following criteria (instead of questions):

CRITERION	0-2 (NEEDS IMPROVEMENT)	3-4 (GOOD)	5 (EXCELLENT)
ACCURACY & CUTTING	Pieces off-grain or cut inaccurately. Markings are missing.	Most pieces on-grain. Markings are present but imprecise.	All pieces perfectly on-grain. All notches/marks transferred.
SEAM QUALITY	Stitches are uneven, wobbly, or have incorrect tension. Seam allowances vary.	Stitches are mostly even. Seam allowance is consistent.	Perfect, even stitches. Consistent 1/2" (or 5/8") seam allowance. No puckers.
COMPONENT: WAIST/NECK	(e.g., Waistband, Facing) Uneven, bulky, or facing rolls to the outside. No understitching.	Component is functional but has minor flaws. Understitching is present.	Waistband is flat and even. Facing is perfectly flat, invisible, and understitched.
COMPONENT: POCKETS	(e.g., In-seam, Patch) Pocket is bulky, visible, or	Pocket is functional but may gape	Pocket is perfectly hidden in the seam, lies

	has puckers at the opening.	slightly or be uneven.	flat, and is understitched correctly.
COMPONENT: FASTENINGS	(e.g., Zipper, Hook) Zipper is wavy or puckered. Fastenings are loose or crooked.	Zipper is functional but not perfectly invisible. Hook is secure.	Zipper is perfectly inserted (invisible or centred). Hook is neat and correctly placed.
FINISHING & PRESSING	Raw edges visible. Hem is uneven. Threads not trimmed. Garment is wrinkled.	Garment is mostly clean. Hem is slightly uneven. Pressed.	All internal seams finished. Hem is perfect. No loose threads. Final press is excellent.

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WEEKS 11-13: REVISION & EXAMS

This period is dedicated to revising all theoretical and practical concepts covered this term. You will complete your final practical project submissions and prepare for your theory examination.

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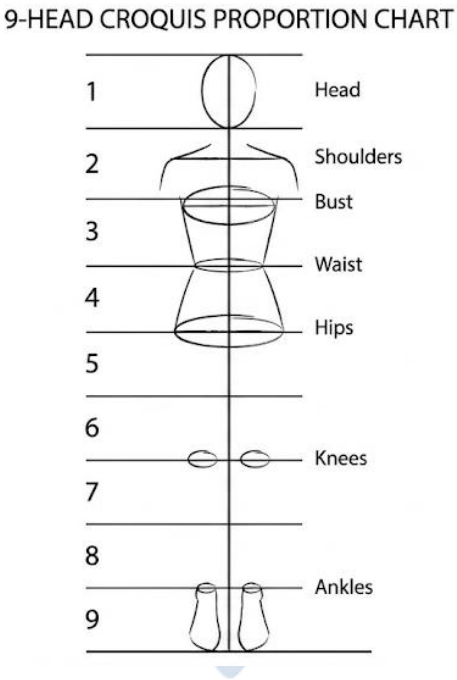
SS2 FASHION DESIGN & GARMENT MAKING LESSON NOTES

THIRD TERM

WEEK 1: FASHION ILLUSTRATION I

1.1 INTRODUCTION TO FASHION ILLUSTRATION

Fashion illustration is the art of communicating fashion ideas in a visual form. It is not simply drawing a person; it is a specialized art form dedicated to showcasing the *garment*, its *drape*, *texture*, and *silhouette*. It acts as a bridge between a designer's abstract idea and the final, wearable garment. It is used in sketches, proposals, portfolios, and fashion advertisements.



1.2 TOOLS FOR FASHION ILLUSTRATION

To effectively communicate a design, a fashion illustrator uses a specific set of tools.

A. DRAWING & SKETCHING TOOLS

1. **Pencils:**
    - **Graphite Pencils:** Essential for initial sketching. They come in different grades:

        - **H Grades (e.g., 2H, 4H):** Hard lead. Produce light, thin lines. Ideal for initial, light sketches and under-drawings.
        - **HB Pencil:** The standard, multi-purpose pencil for general sketching.
        - **B Grades (e.g., 2B, 4B, 6B):** Soft lead. Produce dark, thick lines. Excellent for shading, adding shadows, and creating emphasis.
    - **Mechanical Pencils:** Provide a consistent, fine line (e.g., 0.5mm) without needing to be sharpened.
2. **Erasers:**
    - **Kneaded Eraser:** A soft, pliable eraser that can be shaped. It's used to *lift* graphite off the paper without rubbing, ideal for softening lines or creating highlights.
    - **Vinyl/Plastic Eraser:** A hard, white eraser that cleanly removes graphite without smudging.
3. **Pens & Fineliners:**
    - Used for outlining the final sketch and adding sharp, definitive details (like seams, buttons, or zippers).
    - Come in various tip sizes (e.g., 0.1mm, 0.3mm, 0.5mm) for different line weights.

B. PAPER & SURFACES

1. **Sketch Pads:** General-purpose paper for practice and brainstorming ideas.
2. **Tracing Paper:** Transparent paper used to trace over a "croquis" (a fashion figure template) or to refine a sketch.
3. **Marker Paper:** A special, bleed-proof paper designed to be used with markers, preventing the ink from feathering or soaking through.
4. **Cardstock:** A thicker, more durable paper used for final, portfolio-quality illustrations.

C. COLOURING & RENDERING TOOLS

1. **Fashion Markers:**
    - These are the most common tool for professional rendering. They are often alcohol-based and dual-tipped (a fine point and a broad chisel tip).

- Brands like *Copic*, *Prismacolor*, and *Winsor & Newton* are popular.
- They are blendable and create smooth, vibrant colour.

2. **Coloured Pencils:**
   - Excellent for adding texture (like denim, wool, or fur), shading, and subtle details.
   - They can be layered over marker renderings.
3. **Watercolours & Gouache:**
   - **Watercolours:** Create soft, flowing, transparent effects, perfect for illustrating light fabrics like chiffon or silk.
   - **Gouache:** An opaque watercolour. It provides flat, bold, matte colour.
4. **Digital Tools:**
   - **Tablets:** iPad (with Apple Pencil) or Wacom tablets.
   - **Software:** *Procreate* (for iPad) and *Adobe Illustrator* (for technical flats) are industry standards.

1.3 BASIC SKETCHES: BUILDING THE FIGURE

Before drawing clothes, you must understand the figure underneath. We start with simple, non-anatomical figures.

1. **The "Block" Figure:** A simple figure made of ovals (head, torso, hips) and rectangles (arms, legs). This helps in understanding basic proportions and balance without complex anatomy.
2. **The "Gesture" or "Line of Action":** This is a single, flowing line that captures the *mood* and *movement* of the pose. Is the figure standing strong? Leaning casually? A good illustration starts with a strong line of action.
3. **The "Croquis" Concept:** In fashion, we don't use a realistic, 8-head figure. We use an *elongated* **9-head** or **10-head** figure.
   - **Why?** The elongation makes the figure look taller and more elegant, and it provides *more space* to showcase the details and drape of the garments. The legs are deliberately lengthened.

EVALUATION

1. What is the primary purpose of fashion illustration?
2. Explain the difference between an 'H' grade pencil and a 'B' grade pencil in sketching.
3. What is a "kneaded eraser," and how is it used?
4. Why do fashion illustrators use a 9-head or 10-head figure instead of a realistic 8-head figure?

ASSIGNMENT

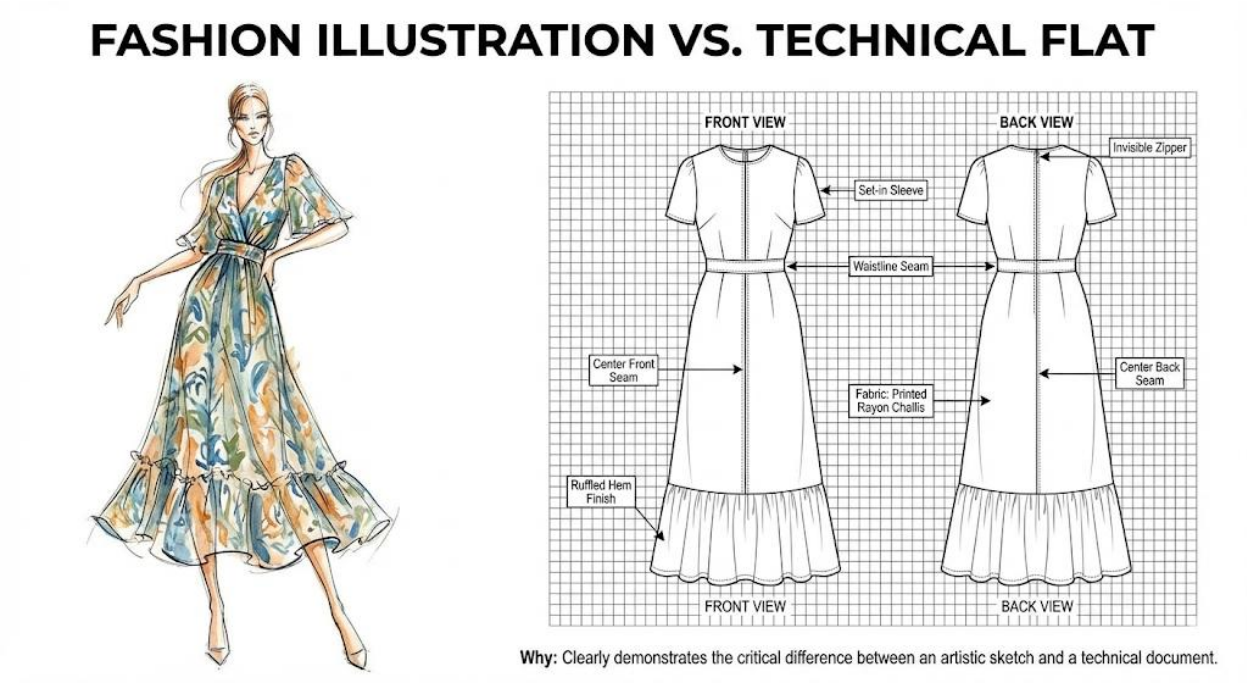
1. Assemble a basic illustration toolkit (pencils, eraser, sketch pad).
2. Practice drawing a full page of simple gesture lines (S-curves, C-curves).
3. Practice drawing "block figures" in three different poses.

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WEEK 2: FASHION ILLUSTRATION II

2.1 MASTERING THE FASHION FIGURE (THE 9-HEAD CROQUIS)

The "croquis" is the template or base figure upon which you will draw your designs.



How to Draw a 9-Head Croquis (Front View):

1. Draw a straight vertical line. This is your balance line.
2. Divide the line into 9 equal sections. Mark them 0 (top) to 9 (bottom).
    - **Head 0-1:** The Head. An oval. The body width at the shoulders is approx. 2 heads wide for women.
    - **Head 1-2:** Neck to mid-chest (Bust line is approx. 1.5).
    - **Head 1-3:** Waist. This is the narrowest point.
    - **Head 1-4:** Hips. This is the widest point of the lower body.
    - **Head 4-5:** Mid-thigh.
    - **Head 4-6:** Knees.
    - **Head 6-7:** Mid-calf.
    - **Head 7-8:** Ankles.

    - **Head 8-9:** Feet.
3. **The Contrapposto Pose:** Do not draw the figure standing stiff. The "contrapposto" (S-curve) pose is standard. One hip is higher than the other, and the opposite shoulder is slightly lower. This creates a dynamic, natural-looking pose.

2.2 GARMENT DETAILING: DRAWING CLOTHES ON THE FIGURE

The most common mistake is drawing clothes as a flat "skin." Garments have *volume*, *weight*, and *drape*.

1. **Rendering Fabric:** You must use your lines and shading to communicate the fabric's properties.
    - **Stiff Fabrics (e.g., Denim, Corduroy):** Have few, sharp, angular folds.
    - **Light Fabrics (e.g., Silk, Chiffon):** Have many soft, flowing, curved folds. They cling more to the body.
    - **Thick Fabrics (e.g., Wool, Fur):** Are drawn with broken, textured lines and add significant volume *away* from the body.
2. **Drawing Folds and Wrinkles:** Folds are not random. They happen at points of tension or compression.
    - **Compression:** At joints (elbows, knees, waist, armpits). Fabric bunches up.
    - **Tension:** Where fabric is pulled tight (e.g., over the bust or hips).

2.3 TECHNICAL FLATS (FLAT SKETCHES)

While an illustration shows the *mood*, a **technical flat** shows the *information*.

- **Definition:** A "flat" is a 2D, technical drawing of a garment as if it were laid flat on a table. It is drawn without a body.
- **Purpose:** It is a "blueprint" for the pattern maker and factory. It must be clear, precise, and show every single detail.
- **Key Features of a Flat:**
    - **Symmetry:** Usually drawn front and back.
    - **No Shading:** All lines are clean.

- **Stitch Lines:** All seams, topstitching, and hemlines are clearly drawn (often with dotted lines).
- **Closures:** Buttons, buttonholes, and zippers are drawn accurately.
- **Details:** Any pockets, darts, pleats, or gathers must be included.

Illustration vs. Flat:

- **Illustration:** Sells the *idea*. (Artistic, posed, coloured).
- **Flat:** Explains the *construction*. (Technical, flat, black & white).

EVALUATION

1. What is a "croquis"?
2. Explain the "contrapposto" pose and why it is used.
3. How would your drawing of a denim jacket differ from your drawing of a silk blouse?
4. What is the purpose of a "technical flat," and who uses it?
5. List three details that *must* be included in a technical flat.

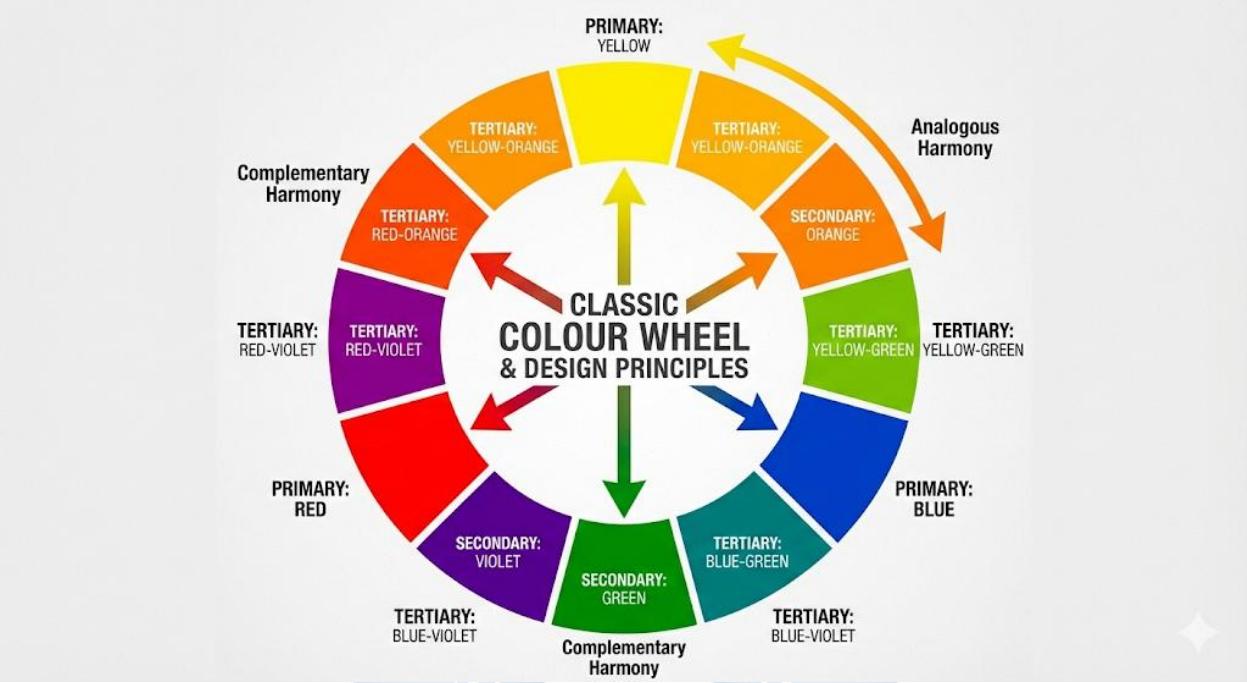
ASSIGNMENT

1. Draw your own 9-head croquis using the steps provided.
2. Choose a simple garment (e.g., a skirt or trousers) from your own wardrobe.
3. Create two drawings:
    - An *illustration* of the garment on your croquis, showing drape and pose.
    - A *technical flat* (front and back) of the same garment, showing all seams and details.

WEEK 3: COLOUR & DESIGN PRINCIPLES

3.1 INTRODUCTION

Fashion design is not just about the *shape* of a garment; it's about the visual *impact*. This is controlled by the principles of design and the theory of colour.



3.2 COLOUR THEORY

Colour is the first thing a customer's eye notices. Understanding it is crucial.

A. THE COLOUR WHEEL

A visual tool that organizes colours.

- **Primary Colours:** Red, Yellow, Blue. These are the three colours from which all others are made.
- **Secondary Colours:** Orange, Green, Violet. Made by mixing two primary colours.
- **Tertiary Colours:** Made by mixing a primary and a secondary colour (e.g., Red-Orange, Blue-Green).

B. PROPERTIES OF COLOUR

- **Hue:** The pure name of the colour (e.g., "Red").
- **Value:** The lightness or darkness of a colour.
    - **Tint:** Adding white to a hue (e.g., Pink is a tint of Red).
    - **Shade:** Adding black to a hue (e.g., Maroon is a shade of Red).
- **Chroma (Saturation):** The brightness or dullness of a colour.

C. COLOUR HARMONIES (SCHEMES)

These are "rules" for combining colours to create a pleasing look.

1. **Monochromatic:** Uses one hue with its tints, shades, and tones (e.g., a whole outfit in navy blue, royal blue, and baby blue). Very sophisticated.
2. **Analogous:** Uses 2-4 colours that are *next to each other* on the colour wheel (e.g., Yellow, Yellow-Green, Green). Very harmonious.
3. **Complementary:** Uses two colours that are *opposite* each other (e.g., Red and Green; Blue and Orange). Very high-contrast and dramatic.
4. **Triadic:** Uses three colours that are *evenly spaced* on the colour wheel (e.g., Red, Yellow, Blue). Very vibrant and balanced.
5. **Achromatic:** A "colourless" scheme using only Black, White, and Grey.

3.3 PRINCIPLES OF DESIGN

These are the tools you use to *organize* the elements of your garment.

1. **Balance:** The visual weight of the design.
    - **Symmetrical (Formal) Balance:** The design is identical on both sides of a central line (e.g., a standard T-shirt). It feels stable and calm.
    - **Asymmetrical (Informal) Balance:** The design is different on each side, but the "visual weight" is still balanced (e.g., a one-shoulder gown balanced by a large bow on the other hip). It feels dynamic and modern.
2. **Emphasis (Focal Point):** The part of the design that catches the eye first.

- This is your "statement." It can be a bright colour, a large piece of embroidery, a unique neckline, or a cluster of buttons.

3. **Rhythm (Movement):** How the eye is led around the garment.
    - **Repetition:** Repeating a line, shape, or colour (e.g., a row of buttons, a striped pattern).
    - **Gradation:** A gradual change in size or colour (e.g., pleats getting wider, an "ombré" dyed fabric).
4. **Proportion:** The relationship between the sizes of different parts of the garment (e.g., the size of a pocket in relation to the shirt).
5. **Harmony (Unity):** When all the elements (colour, line, shape, texture) work together to create a single, pleasing, and unified look.

EVALUATION

1. What is the difference between a "Tint" and a "Shade"?
2. Define a "Monochromatic" colour scheme.
3. Explain the difference between Symmetrical and Asymmetrical balance.
4. What is the "Focal Point" of a design?
5. How can you create "Rhythm" in a garment?

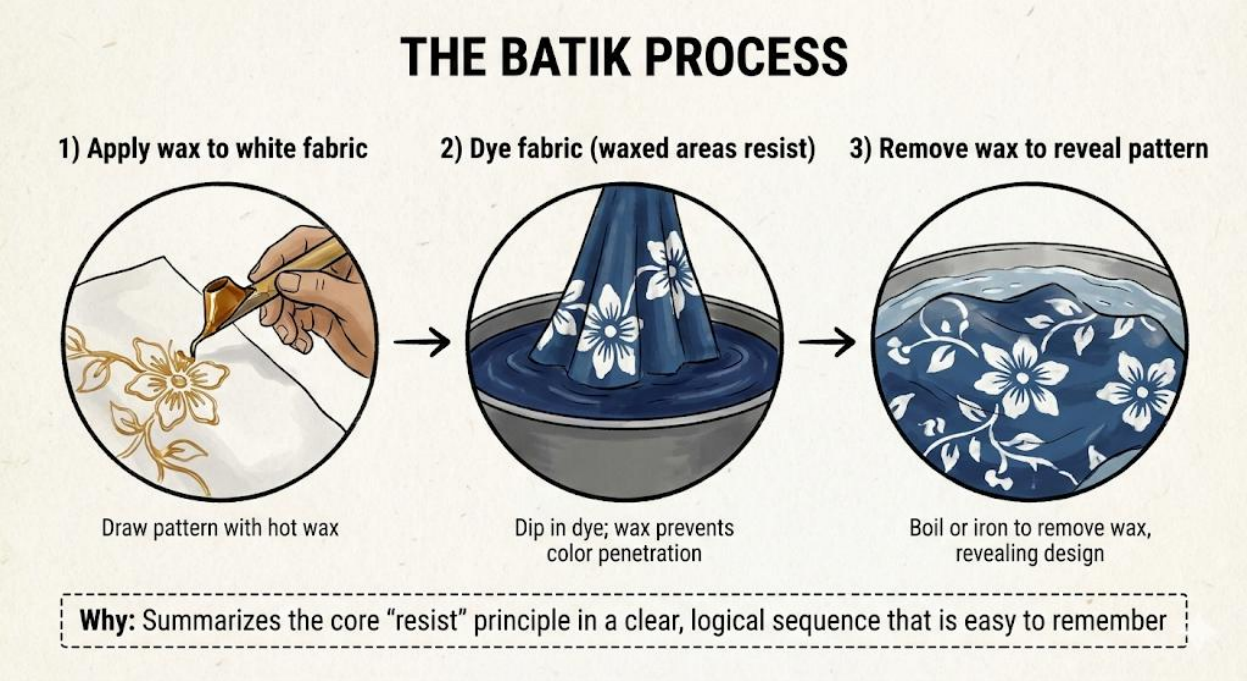
ASSIGNMENT

1. Create a 12-section colour wheel using coloured pencils or markers.
2. Find a fashion magazine (or website) and cut out (or print) an image of an outfit.
3. Glue it to a paper and, on the side, analyze it:
    - What is the main colour scheme (e.g., Complementary, Analogous)?
    - What is the main Principle of Design being used (e.g., Emphasis on the collar, Asymmetrical balance)?

WEEK 4: TEXTILE DESIGN (TIE & DYE, BATIK)

4.1 INTRODUCTION TO TEXTILE DESIGN

Textile design is the art of applying colour, pattern, and design to fabric. Two of the most common methods, with deep roots in Nigeria, are Tie & Dye and Batik. Both are **resist dyeing** techniques.



4.2 TIE & DYE (ADIRE ELEKO / SHIBORI)

- **Concept:** This is a resist method where parts of the fabric are tied, stitched, folded, or clamped to prevent the dye from penetrating, creating a pattern.
- **Materials:**
    - **Fabric:** Must be a **natural fibre** (cotton, linen, rayon). Polyester will *not* absorb the dye.
    - **Dyes:** Cold water fibre-reactive dyes (e.g., Procion, Dylon) are common. Traditional Nigerian "Adire" uses indigo dye from the Elu leaf.
    - **Fixer:** Soda Ash (sodium carbonate), which prepares the fabric to bond with the dye.

- **Resist Tools:** Rubber bands, string, twine, clamps, wooden blocks, sewing needle and thread.

- **Common Techniques:**

1. **Spiral:** Pinching the centre of a T-shirt and twisting it into a flat "cinnamon roll." Bands are placed over it. Creates a classic spiral.
2. **Crumple (Scrunch):** The fabric is laid flat and scrunched into a tight "ball." Bands hold it. Creates a random, marble-like effect.
3. **Folding (Itajime):** The fabric is folded (like an accordion) in two directions and then clamped between two pieces of wood. Creates a grid or repeating pattern.
4. **Tying:** Small objects (like marbles or stones) are tied into the fabric to create circles.
5. **Stitching (Tritik):** A pattern is stitched onto the fabric, and the thread is pulled tight before dyeing.

4.3 BATIK (WAX RESIST)

- **Concept:** This is a resist method that uses molten **wax** to block the dye. The dye penetrates where there is no wax. The characteristic "crackle" effect is created when the wax cracks, allowing dye to seep in.
- **Materials:**
  - **Fabric:** Natural fibres, cotton is most common.
  - **Wax:** A blend of paraffin wax (which is brittle and cracks) and beeswax (which adheres to the fabric).
  - **Dyes:** Cold water dyes (hot dyes would melt the wax).
  - **Application Tools:**
    - **Tjanting (or Canting):** A traditional Javanese tool with a small copper cup and spout for "drawing" fine wax lines.
    - **Brushes:** For applying wax to larger areas.
    - **Stamps:** Carved wooden or metal blocks dipped in wax to create repeating patterns.
- **The Batik Process (Multi-Colour):**

1. Start with white fabric.
2. Apply wax to all areas you want to remain **white**.
3. Dye the fabric in the **lightest colour** (e.g., Yellow).
4. Let it dry.
5. Apply wax to all areas you want to remain **yellow**.
6. Dye the fabric in the next colour (e.g., Red). *The unwaxed yellow areas will turn **Orange**.*
7. Repeat this process from light to dark colours.
8. **Dewaxing:** The wax is removed by either ironing the fabric between sheets of absorbent paper or by boiling the fabric in water to melt the wax off.

EVALUATION

1. What is a "resist dyeing" technique?
2. What is the main difference between Tie & Dye and Batik?
3. Why must you use natural fibres like cotton for these techniques?
4. What is a "Tjanting," and in which process is it used?
5. Explain how you would create a multi-coloured batik design.

ASSIGNMENT

1. **Practical:** Bring a plain white, 100% cotton T-shirt or handkerchief to class.
2. We will perform a simple **Crumple Tie & Dye** technique as a class.
3. (In your sketchbook) Design a pattern for a **two-colour** batik, showing the "first wax" and "second wax" stages.

WEEK 5: MIDTERM TEST

This week is for the midterm test, which will cover all topics from Weeks 1-4.

- **Week 1:** Tools for illustration, basic sketches.
- **Week 2:** 9-head croquis, rendering fabric, technical flats.
- **Week 3:** Colour wheel, colour harmonies, principles of design (Balance, Emphasis, etc.).
- **Week 4:** Tie & Dye (techniques) and Batik (process).

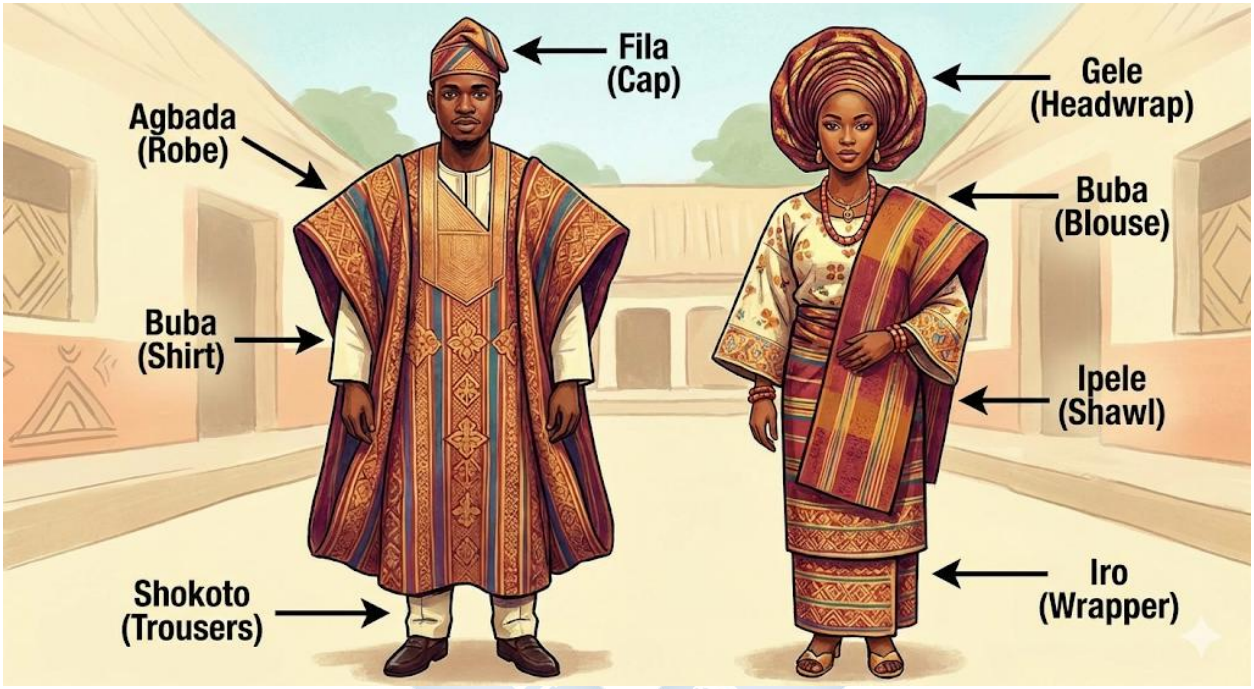
No new lesson notes this week.

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WEEK 6: NIGERIAN TRADITIONAL CLOTHING

6.1 INTRODUCTION

In Nigeria, traditional clothing is more than just "old-fashioned." It is a living, breathing part of cultural identity, social status, and celebration. Each ethnic group has a unique sartorial language expressed through fabrics, silhouettes, and embellishments.



6.2 STYLES FROM MAJOR ETHNIC GROUPS

A. YORUBA (South-West)

The Yoruba are known for their intricate *Aso-Ofi* (hand-woven fabric) and *Adire* (dyed fabrics).

- **Women:**
  - **Iro:** A large rectangular wrapper tied around the waist.
  - **Buba:** A wide-sleeved blouse.
  - **Gele:** The iconic, elaborately tied head-tie, a symbol of a woman's status and style.
  - **Ipele / Iborun:** A shawl or sash, often draped over one shoulder, especially for ceremonial "Aso-Ebi."

- **Men:**
    - **Agbada:** A 3-piece (or 4-piece) outfit.
        - **Shokoto:** Loose-fitting trousers.
        - **Buba:** A long-sleeved shirt.
        - **Agbada:** The large, embroidered, floor-length robe worn over the Buba.
    - **Fila:** The cap. Types include the *Abeti-Aja* (dog-eared) and the *Gobi* (cylindrical).

B. IGBO (South-East)

Igbo attire often features the *Isiagu* (lion head) motif and showcases status through beads.

- **Women:**
    - Often wear a "two-step" wrapper (one large, one small) with a modern, fitted blouse.
    - Head-ties or beads in the hair.
    - Coral beads (for "Nze" or titled women) are a significant status symbol.
- **Men:**
    - **Isiagu:** A velvet or cotton top (resembling a Buba) decorated with golden *Isiagu* (lion head) embroidery.
    - Paired with a wrapper, trousers, or a matching skirt-like wrap.
    - **Okpu Agu:** A red or black "leopard" patterned cap, worn by titled men.
    - Walking stick.

C. HAUSA-FULANI (North)

Attire is influenced by Islamic tradition, emphasizing modesty and intricate embroidery.

- **Women:**
    - A wrapper and blouse, often covered by a large, colourful *Hijab* or veil.
    - Known for intricate, dark *Henna* (Lalli) body art on hands and feet.
- **Men:**
    - **Babban Riga:** The Hausa equivalent of the Agbada, a large, flowing robe with distinctive, intricate embroidery around the neck.

- **Wando:** Loose-fitting trousers.
- **Fula:** A round, embroidered cap.

D. SOUTH-SOUTH (e.g., Efik, Ibibio, Kalabari)

Known for some of the most elaborate and colourful ceremonial attire in Nigeria.

- The attire is heavily influenced by 19th-century European trade.
- **Women:** *Onyonyo* (a long, flowing Victorian-style gown), or a wrapper set with an elaborate blouse, often with "leg-of-mutton" sleeves. Worn with intricate hairstyles (or wigs) and coral beads.
- **Men:** A wrapper (often "George" fabric), a formal shirt, a bowler hat (*Don*), and a walking stick.

EVALUATION

1. What are the three main components of a man's *Agbada* outfit?
2. What is *Aso-Ofi*?
3. What is the *Isiagu*, and which ethnic group is it associated with?
4. Describe the key elements of a traditional Yoruba woman's outfit (Iro, Buba, Gele).
5. What is the *Babban Riga*?

ASSIGNMENT

1. In your sketchbook, draw and label one complete traditional outfit for *either* a man or a woman from any of the groups discussed.
2. Research *Adire* fabric. Write a short paragraph on its origins and cultural significance.

WEEK 7: MIDTERM BREAK

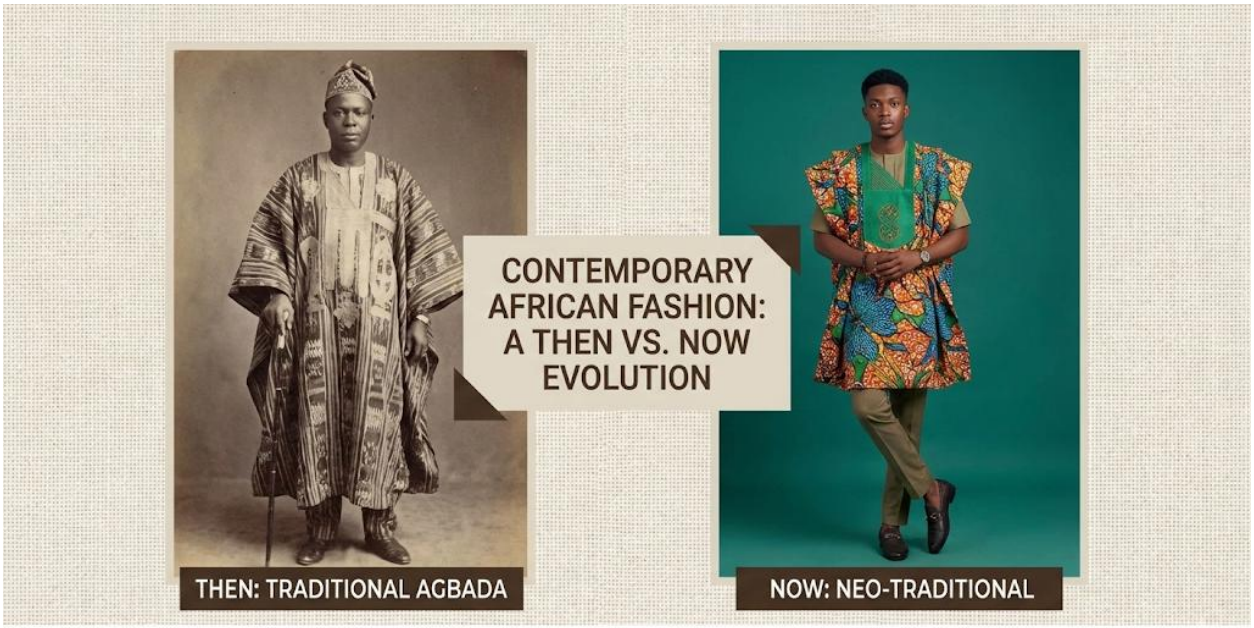
This week is the midterm break. No new lesson notes.

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WEEK 8: CONTEMPORARY AFRICAN FASHION

8.1 INTRODUCTION

Contemporary African fashion is a global phenomenon. It is the dynamic fusion of traditional African aesthetics, fabrics, and silhouettes with modern, global trends. It's about identity, innovation, and breaking stereotypes.



Why: Perfectly captures the essence of contemporary African fashion as an evolution of tradition.

8.2 THE ANKARA PHENOMENON

- **What is Ankara?** Also known as "Dutch Wax Print" or "African Wax Print."
- **The Irony:** This fabric, now the visual symbol of "African" fashion, was *not* invented in Africa. It was mass-produced by the Dutch (e.g., Vlisco) in the 19th century, inspired by Indonesian batik.
- **Adoption:** It was, however, *adopted*, *embraced*, and *re-imagined* by West African women. The patterns, colours, and "secret" meanings of the prints became part of the cultural fabric.

- **Today:** "Ankara" is the most democratic and versatile African fabric. The trend of using it for *everything*—from blazers, trousers, and ballgowns to sneakers, bags, and laptop cases—is the hallmark of contemporary fashion.

8.3 KEY TRENDS & MOVEMENTS

1. **Aso-Ebi:** The social phenomenon of a "group uniform" (often Ankara or lace) for weddings and parties. This single tradition drives a massive portion of the Nigerian fashion economy, creating constant demand for new styles and tailoring.
2. **Neo-Traditional:** Modern, minimalist, or structural interpretations of traditional garments. E.g., a "short" Agbada, a denim *Iro*, or a sharply tailored *Isiagu* jacket.
3. **Afro-Futurism:** A conceptual trend that mixes African aesthetics with themes of science fiction, technology, and fantasy.
4. **Sustainable & Ethical Fashion:** A growing movement of designers who reject imported fabrics and instead champion local, hand-woven textiles (like *Aso-Ofi*, *Akwaete*) and traditional techniques (like *Adire*).

8.4 NOTABLE NIGERIAN DESIGNERS (PIONEERS & MODERN)

1. **Pioneers:**
    - **Shade Thomas-Fahm:** Nigeria's "first fashion designer." She was a pioneer in the 1960s who championed traditional fabrics like *Aso-Ofi* at a time when Nigerians were focused on European styles.
2. **Modern Giants:**
    - **Deola Sagoe:** A couture designer, famous for her "Komole" collection, which reinvented *Aso-Ofi* into stunning, intricate, and modern designs for brides.
    - **Lisa Folawiyo (Jewel by Lisa):** Revolutionized Ankara by hand-embellishing it with beads, sequins, and crystals, turning it into a high-end, luxury product.
    - **Mai Atafo:** A master of bespoke tailoring for both men and women. Famous for his sharp suits and elegant wedding gowns.
    - **Duro Olowu:** A Nigerian-born, London-based designer known for his mastery of mixing prints and his vibrant, artistic aesthetic.

EVALUATION

1. What is "Ankara," and what is ironic about its history?
2. What is "Aso-Ebi," and how does it impact the fashion industry?
3. How is "Neo-Traditional" fashion different from purely traditional clothing?
4. Name one pioneering and one modern Nigerian fashion designer.

ASSIGNMENT

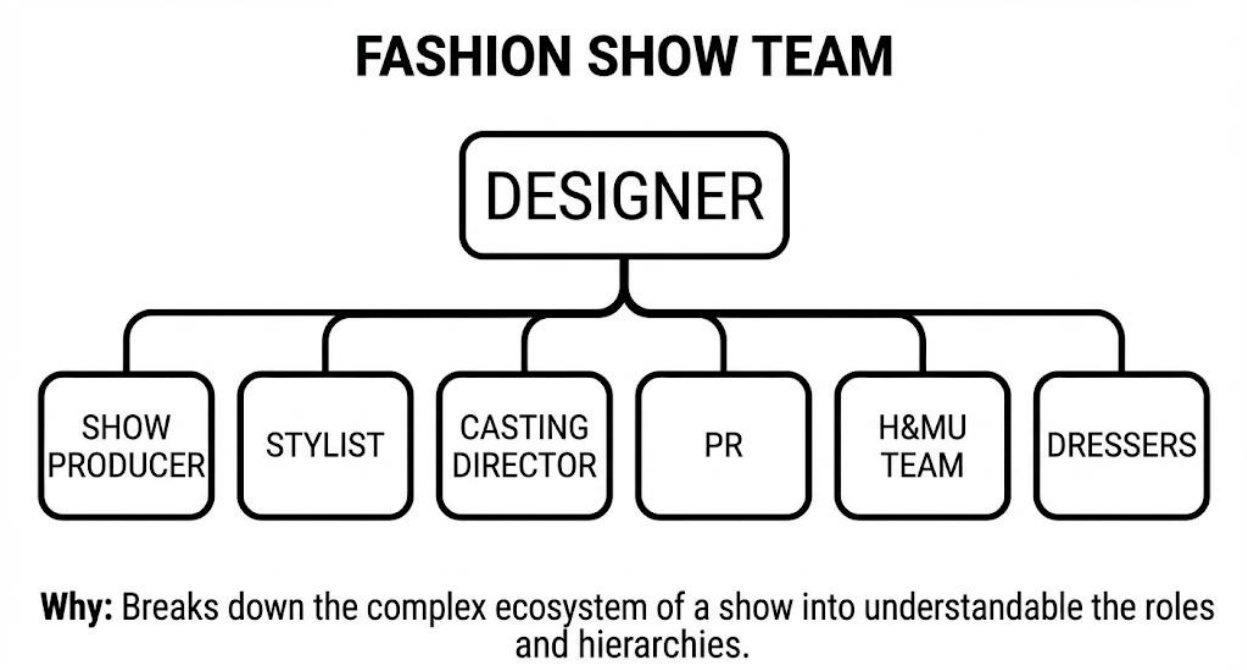
1. Find an image (online or in a magazine) of a contemporary African fashion design (e.g., an "Ankara blazer").
2. Write a short paragraph explaining what makes it "contemporary." How does it blend traditional and modern elements?

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WEEK 9: FASHION SHOWS & EXHIBITIONS

9.1 INTRODUCTION

A fashion design is just an idea until it is *presented*. A fashion show is the "performance" of a new collection. It is a powerful tool for marketing, branding, and sales.



9.2 PURPOSE OF A FASHION SHOW

- **To Present a New Collection:** To show the designer's new vision for the season.
- **To Generate Press & "Buzz":** To get the collection featured in magazines, blogs, and on social media.
- **To Attract Buyers:** To get "buyers" from department stores and boutiques to place orders.
- **To Build the Brand:** To reinforce the designer's image (e.g., "edgy," "elegant," "minimalist").

9.3 ORGANIZATION & KEY ROLES

A fashion show is a massive, complex, and expensive production.

A. PRE-SHOW (The Planning)

1. **The Designer:** Has the creative vision, designs the collection.
2. **The Show Producer:** The "project manager." Finds the venue, manages the budget, hires all the teams, and handles the logistics.
3. **The Stylist:** This is a key creative role. The stylist *interprets* the collection and decides *how* it will be worn on the runway—which shoes, accessories, and layers will be used to create the final "look."
4. **The Casting Director:** Hires the models based on the "look" the designer wants for the season.
5. **PR & Marketing:** Creates the guest list (very important!), sends invitations, and manages the press.

B. SHOW DAY (The Execution)

1. **Backstage:** The "chaos centre."
    - **Hair & Makeup (H&MU) Team:** A lead artist creates a look, which is then replicated on all models.
    - **Dressers:** Volunteers assigned to 1-2 models each, responsible for helping them make *very fast* changes.
    - **Run-of-Show:** A list of every "look," in order, with the model who will wear it.
2. **Front of House (FOH):**
    - **Seating:** The "FROW" (Front Row) is reserved for the most important editors, buyers, and celebrities.
    - **Music & Lighting:** These are critical for setting the *mood* and *pace* of the show.

9.4 FASHION EXHIBITIONS

- **Difference:** A fashion *show* is a performance to sell *new* clothes. A fashion *exhibition* is a static display, like in a museum, to showcase fashion as *art* or *history*.
- **Examples:** An exhibition on the history of *Agbada* at a museum, or a retrospective on the life's work of a famous designer.

EVALUATION

1. List three (3) main purposes of a fashion show.
2. What is the difference between the "Designer" and the "Stylist"?
3. What is the "FROW," and why is it important?
4. Describe the "Backstage" environment of a fashion show.
5. How is a fashion "Exhibition" different from a fashion "Show"?

ASSIGNMENT

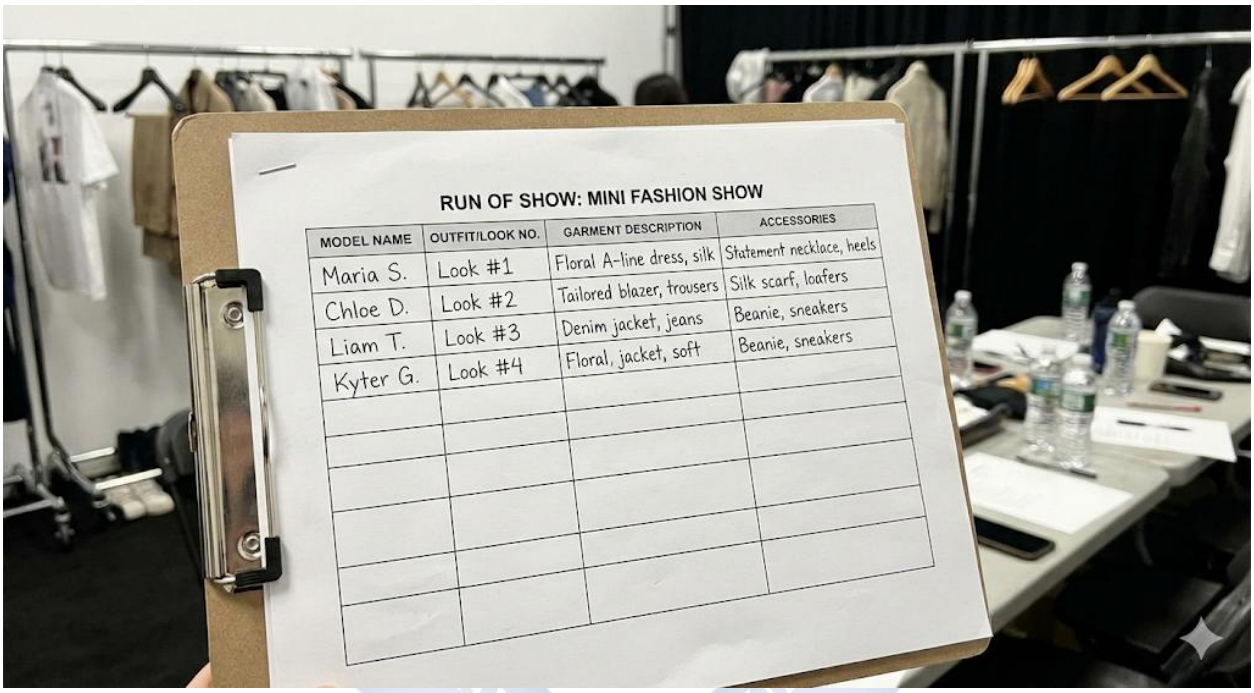
1. Create a "Mood Board" (on paper or digitally) for a 5-piece collection.
2. Give your collection a *Theme* (e.g., "Lagos After Dark," "Royal Indigo," "Cyber-Omo").
3. Find pictures that represent the *mood*, *colours*, and *textures* of your theme. This is the first step a designer takes before a show.

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WEEK 10: PRACTICAL: MINI FASHION SHOW

10.1 OBJECTIVE

To simulate the experience of organizing and presenting a fashion show, using the knowledge from Week 9. This is a group activity that requires teamwork, creativity, and organization.



10.2 TASK

As a class, we will plan, organize, and execute a "Mini Fashion Show." We will divide into teams, and every student must have a role.

10.3 GROUP ROLES & RESPONSIBILITIES

1. **The Production & Styling Team (Designers):**
    - **Theme:** This team decides on the "Theme" for the show (e.g., "Ankara Fusion," "Traditional Takeover," "Upcycled Style").
    - **Collection:** They will "curate" the collection. This means selecting 7-10 "looks." These looks can be garments made in class, garments brought from home, or even creative combinations of school uniforms.

- **Styling:** They decide on the accessories (if any) and the *order* the looks will appear (the "Run-of-Show").

2. **The Models:**
    - A group of 7-10 students (can be from the styling team).
    - Their job is to "walk" the runway with confidence, displaying the "look" they are given.
    - They must practice their walk and poses.
3. **The Logistics & FOH Team:**
    - **Runway:** This team defines the "runway" in the classroom (e.g., clearing a path between desks).
    - **Music:** One person is in charge of the "soundtrack." They must find appropriate music (on a phone/speaker) that fits the theme.
    - **MC (Compere):** One student with a clear voice will act as the MC. They will welcome the "audience" (the rest of the class) and describe each look as the model walks.
4. **The PR & Marketing Team:**
    - **Invitations:** This team will design a simple A4 poster or digital flyer *for the show*.
    - **Documentation:** One person will be the "photographer" (using a phone) to take pictures of the looks.

10.4 EXECUTION PLAN (40-Minute Practical)

- **(10 mins) Team Briefing:** Groups meet. Production team finalizes the theme and "looks." Logistics team finds music. MC writes a short script. Models are assigned their looks.
- **(10 mins) Backstage Prep:** Models get into their first "look." Stylists do final checks. MC gets ready.
- **(15 mins) THE SHOW:**
    - Logistics team plays the music.
    - MC welcomes the audience and introduces the collection.
    - Models "walk" one by one. The MC describes each look ("Here we have Tunde, wearing a modern take on the Babban Riga...").

- *Grand Finale:* All models walk out together.

- **(5 mins) Debrief:** Class discussion. What worked well? What was the biggest challenge?

EVALUATION

- This practical is graded on **teamwork**, **creativity**, and **execution**.
- Did each team fulfill its role?
- Was the show organized?
- Did the collection clearly communicate its "theme"?

PAWILLS CONSULTING

WEEKS 11–13: REVISION & EXAMS

11.1 SUMMARY OF TERM 3

This term, we moved from *garment construction* to *fashion design and communication*.

- We learned how to *communicate* our ideas visually through **Fashion Illustration** (Weeks 1 & 2).
- We learned the *art* of design using **Colour Theory** and the **Principles of Design** (Week 3).
- We explored *creating* our own textiles with **Tie & Dye** and **Batik** (Week 4).
- We connected with our *heritage* by studying **Nigerian Traditional Clothing** (Week 6).
- We saw how this heritage is evolving in **Contemporary African Fashion** (Week 8).
- Finally, we learned how to *present* our ideas to the world through **Fashion Shows** (Weeks 9 & 10).

11.2 FINAL EXAM PREPARATION

- **Theory:**
    - Be able to define all key terms (e.g., Croquis, Technical Flat, Complementary Colours, Asymmetrical Balance, Batik, Isiagu, Ankara).
    - Be able to explain processes (e.g., How to draw a 9-head figure, the process for multi-colour batik, the roles in a fashion show).
- **Practical (Illustration):**
    - Be prepared to draw a 9-head croquis.
    - Be prepared to draw a technical flat for a simple garment.
    - Be prepared to design a small "mini-collection" of 3 outfits based on a given theme and colour scheme.