

approach. The authors will discuss McQuillan's practices and provide examples of their own designs, most of which fall into the jigsaw method. Additionally, a fifth "design practice" for zero-waste apparel design will be proposed, one of draping the whole cloth with minimal cutting, which we call "minimal cut". Designs created with minimal cut will be shown and their design development also discussed.

2.45pm - **SUSTAINABLE PATTERN CUTTING**

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Abstract:

Current thinking on approaches to sustainability in education suggests students are often aware of their responsibility to engage with sustainable practices but don't know how. This implies the need for a more critical review of the way conventional design processes and their alternatives are taught to future designers. This research looks at ways of establishing creative approaches to teaching and learning with sustainable and Zero Waste pattern cutting techniques. It will be informed through dialogue with other fashion educators in the UK and abroad to build a shared model of good teaching practice for raising sustainable issues with students whilst encouraging them to work creatively in a way that makes pattern cutting integral to the design process. An extra curricular short project will try to analyse how working with the restraints of Zero Waste techniques can enhance student creativity and impact on the way they approach their future practice.

3.15pm - **'LOOKING BACKWARDS TO GO FORWARD' – USE OF TRADITIONAL INDIAN PATTERN MAKING TO DEVELOP CONTEMPORARY METHODS FOR GLOBAL FASHION**

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Abstract:

Every new development is based on firm foundations of past trials and experiments. We dip into this vast pool of traditional knowledge to extract pearls of wisdom to be embedded into current practices. The traditional Indian *darzi* (tailor / seamstress) astutely used his / her skills to deliver a piece of clothing that demonstrated economical usage of fabric, easy fit and adjustable sizes through the use of straight lines and geometrically shaped components. Three key elements of traditional Indian methods of pattern making –

1. Use of simple straight lines
2. Use of gussets to provide fit and ease of movement.
3. Use of bias to achieve three-dimensional fits in strategic areas.

Have been researched and explored as an attempt to use them in a simplified form applicable to modern mass manufacturing practices. This research would lead to development of new pattern making techniques having their roots in Indian tradition, which can be applied to global fashion.

SESSION 6 – FASHIONED APPROACHES

2.15pm - **CASE STUDY AS A MEANS TO DOCUMENT AND PROMOTE CREATIVE PATTERN CUTTING PROCESSES**

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Abstract:

Practical experiences of traditional and emerging processes in creative pattern cutting can be successfully documented and promoted through case study. Case study is a comprehensive research strategy for investigating an empirical topic by following a set of pre-specified procedures (Yin, 1994). The case study method is different from research methods such as experiments and surveys where statistical generalization is used to extend the results to a larger population. In the case study method, analytic generalization is used to generalize from the case study to theoretical propositions. This paper explores reasons and solutions for undocumented pattern cutting knowledge. Pattern cutters mentally store their experiences and processes used in cutting patterns; however, rarely is this information documented and shared. Reasons include complexity of the knowledge, difficulty in identifying and documenting specific interactions of measurement, shape, ease, fabric, and personal preference, and the fact that successful design methods are traditionally regarded as trade secrets or the genius of an individual. Case study offers a framework for identifying current practices and documenting the knowledge of the creative pattern cutter. Historically, the legal and medical professions have used case studies to document practice and learn core principles of the profession. Case study has the potential to be used effectively in research of creative pattern cutting practice.

2.45pm - **CUTTING FOR FREEDOM: OSSIE CLARK AND HIS COLLABORATION WITH RADLEY: AN ANALYSIS OF THE PATTERN-CUTTING AND MANUFACTURING TECHNIQUES USED BY THE DESIGNER OSSIE CLARK, IN HIS COLLABORATION WITH THE CLOTHING MANUFACTURERS, RADLEYS. 1968 – 1977**

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Abstract:

Ossie Clark has been sited as the 'bridge' between the angular 60s' fashion, to the floaty, romantic aesthetic of the early seventies, informed by elements as diverse as 'the movies' and the arts and crafts movement (Menkes, 1996). Taught in Fashion College through the 'youthquake' of the 60s, Clark led the rest of the fashion world, in synthesizing the flood of romanticism with the influences of Hollywood of a bygone era, to define the rest of that decade and the next one, in a series of iconic garments. Widely copied, Clark created the *female* trouser-suit, the 'maxi' and the 'peasant', layered 'look' first, at street-level; all important trends associated with labels such as Yves Saint Laurent label. Suzy Menkes, the legendary fashion journalist has said of Ossie Clark: 'Of all the clothes that have passed through my hands, his have given me the most pleasure.' (1996). The work of Ossie Clark and collaborators such as Alice Pollock of Quorum and his long-term partner Celia Birtwell articulated the freedoms of the 60s generation, bringing their interpretation of modern clothes to two distinct generations over a period of 40 years – an achievement unparalleled in the history of British fashion.

3.15pm - **HOMO (WO)MENSURA: UNPICKING THE FLAT PATTERN-CUTTING REGIMES OF SARTORIAL CULTURE THROUGH A SYNTHESIS OF PREDICTIVE DESIGN SOFTWARE WITH GEOMETRICALLY DERIVED PATTERN-CUTTING STRATEGIES**

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Abstract:

This paper documents the progress of a practice-based research project interrogating the aesthetic assumptions and material contingencies incorporated into the rubrics of pattern-