



YOUTHFUL VIBRANCY

Philippa Aldridge-Ward | Portfolio



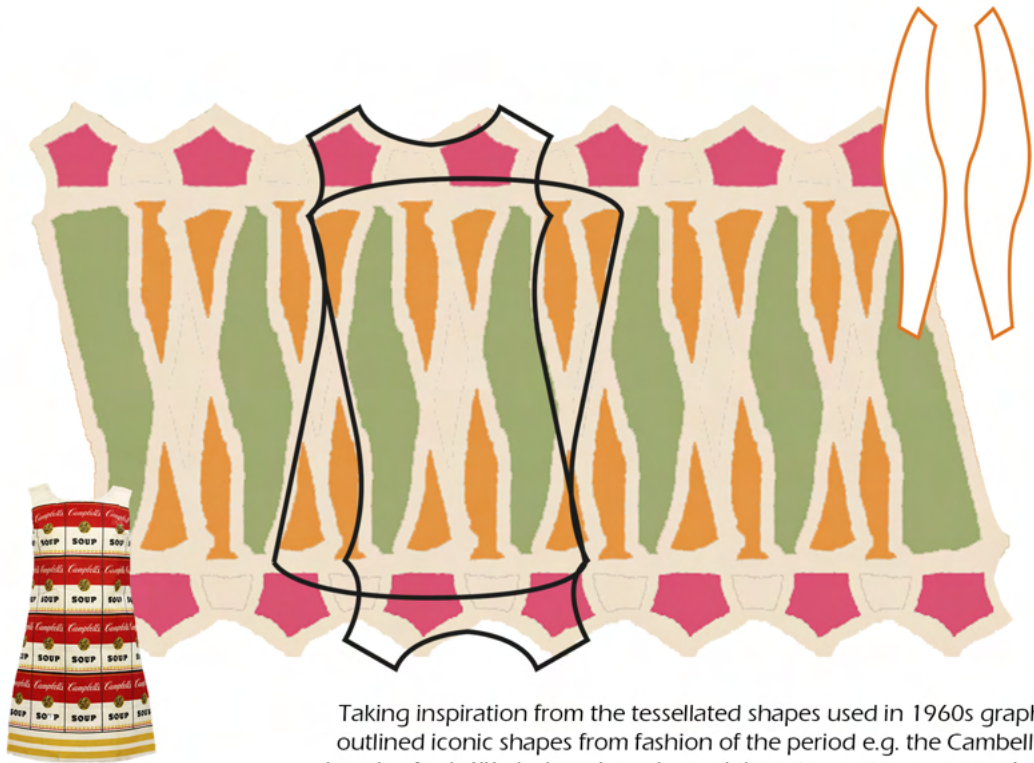
Project: Research and Inspiration

Research project collecting visual material to create initial design ideas

“Good taste is death, vulgarity is life”

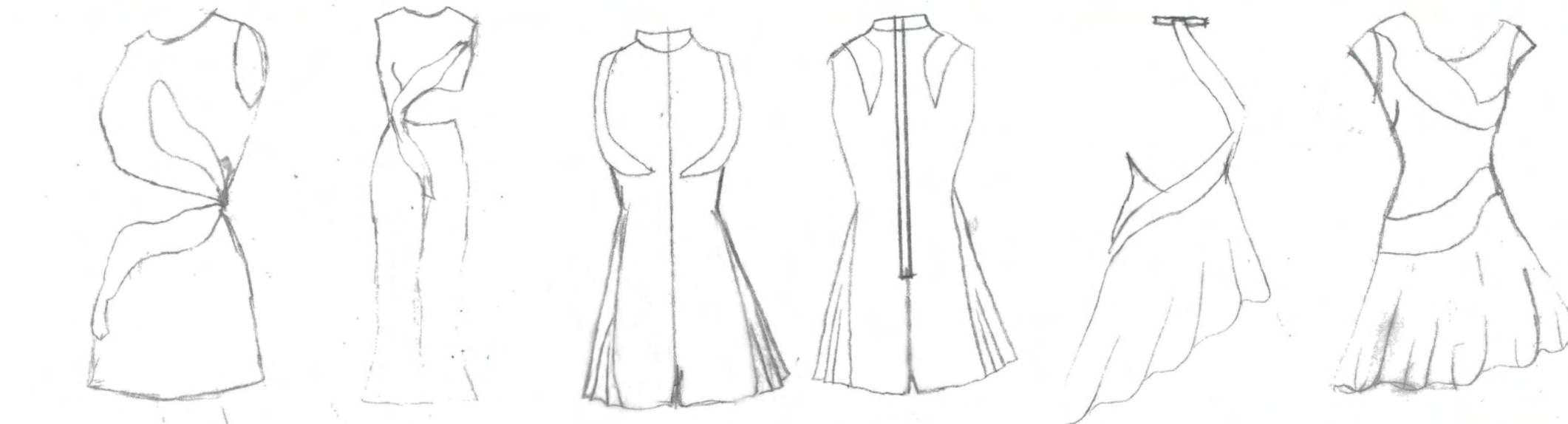
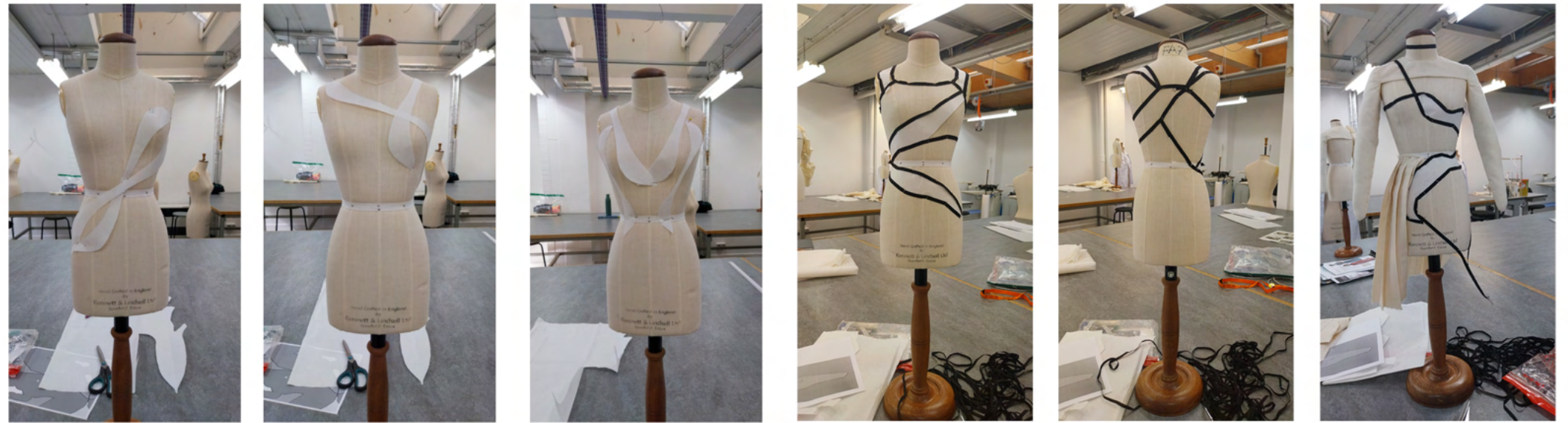


I began my reserach with Mary Quant, particularly her ethos of creating clothes a girl could “run for the bus” in. I wanted to create fun clothes that people enjoyed wearing and moving in. I also looked into graphic textiles designers of the 1960s including Andy Warhol and Sonia Delauney.



Taking inspiration from the tessellated shapes used in 1960s graphic prints, I outlined iconic shapes from fashion of the period e.g. the Cambell’s “Souper” dress by Andy Warhol, and overlapped them to create my own original graphics.

I then picked out new shapes from these prints to be used in my pattern work.



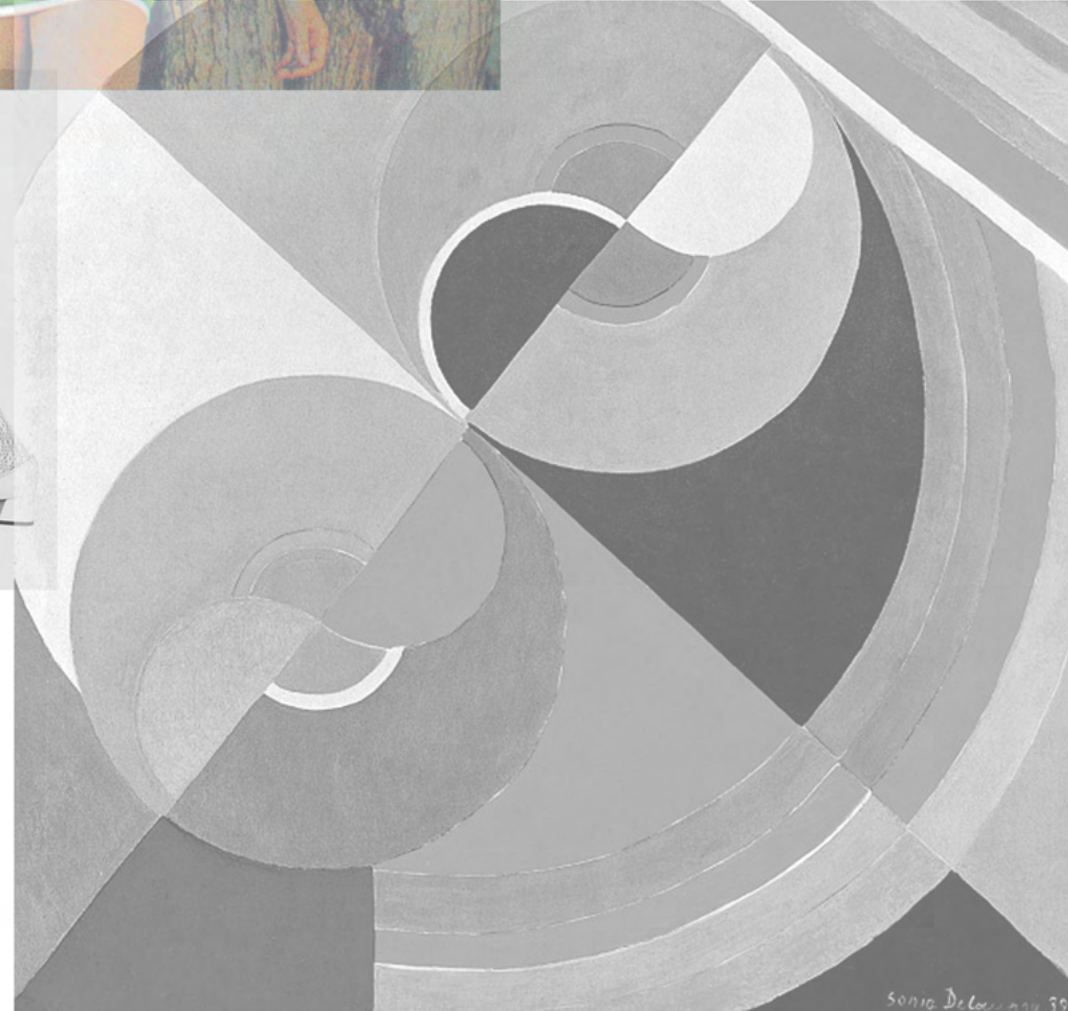
I researched Charles James' "plattitudes" techniques of taking a flat shape and draping it on the body, and did a form of this with my own shapes from my graphics. I used these to generate lots of design ideas for my potential lineup.



Project: Research and Inspiration
Final lineup

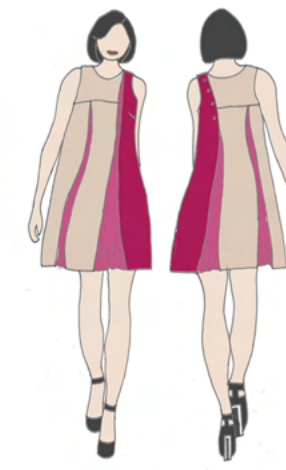
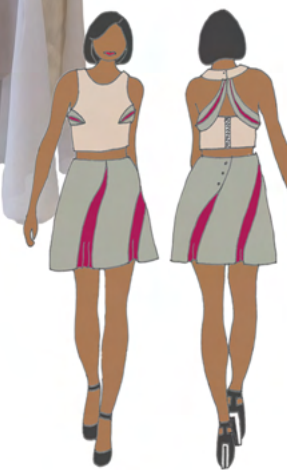
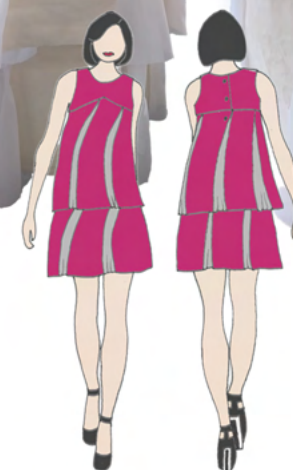
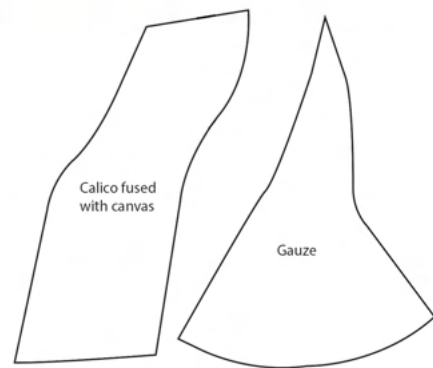
Project: Exploration and Development

Expanding visual research and converting it into 3D experimentation



Creating the Principles

The aim of this project was to develop initial designs into 3D innovative creations in toile form. I used my platitude shapes from the first project and adapted them into different shapes to create a series of cutting techniques I call the 4 Principles.

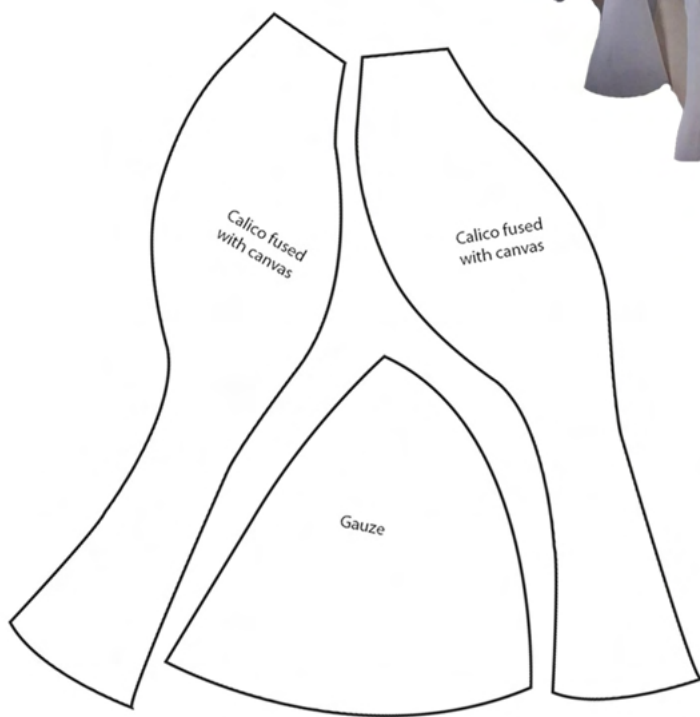


The Panel Principle

Here, the platitude has been widened at the base and inserted like a godet into an A-line skirt. I refined this into two pattern pieces.

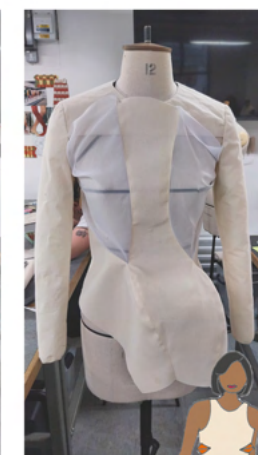
On the bigger panel I used fusible canvas to stiffen the fabric, and contrasted this by using a very soft chiffon in between, to create alternating stiff and fluid panels.





The Bubble Principle

For this shape, I used calico reinforced with canvas to create a rounded "bubble" shape, taking advantage of the rigid quality of the canvas to build structure. When repeated around the body, it creates a beautiful ridged effect, as shown in the skirts.

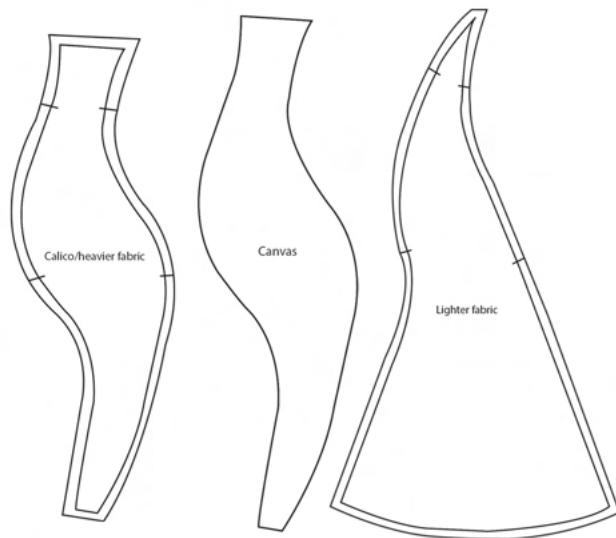




The Prism Principle

I decided to explore the 3D elements of the collection further and create a 3D platitude that curved around the body. I created lots of iterations, including a canvassed one that stood sharply away from the body, but eventually settled on a smooth padded shape with piping to define the shape.





The Twist Principle

This principle evolved out of the panel principle. In this case, I used the platitude shape to make both the calico and gauze panels and then tried different versions of the shape. The most effective panels were the ones tapered to a point at the hem, which caused the calico to twist in on itself.

This principle unfortunately did not make it into the final lineup of garments but I was very pleased with the effect of the samples.



Project: Explorationg and Development

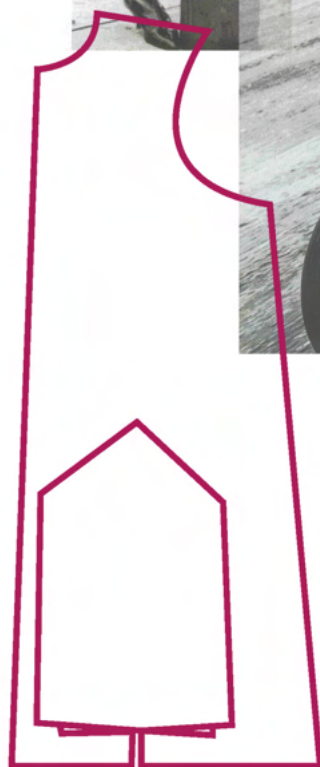
Toiled lineup

Project: Realising the collection

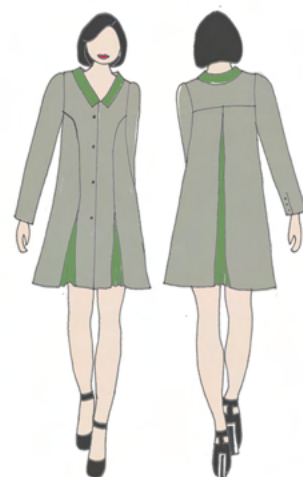
Refining my ideas and producing fully finished garments

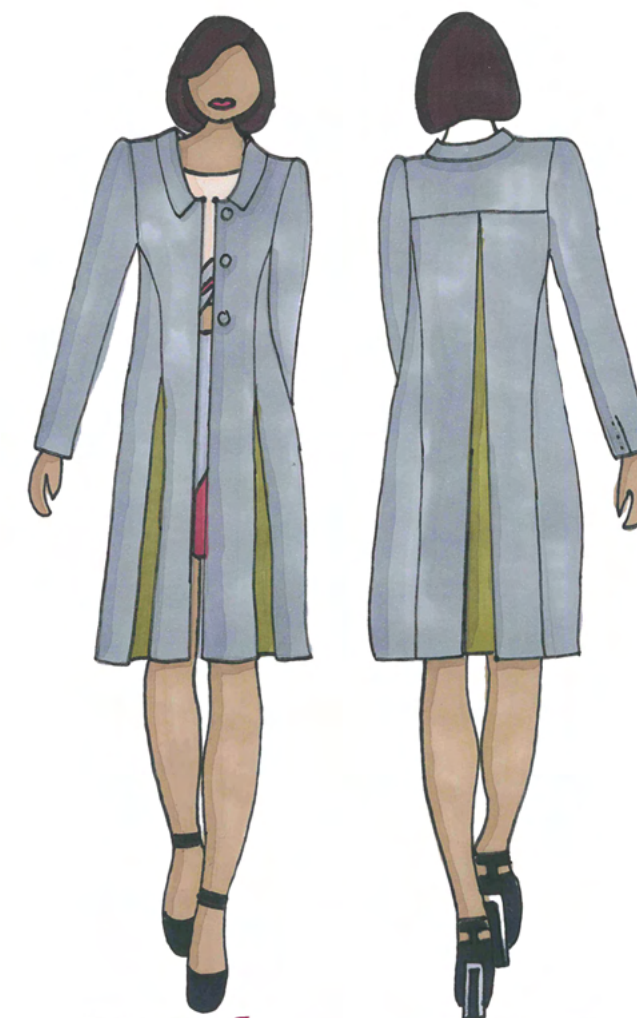
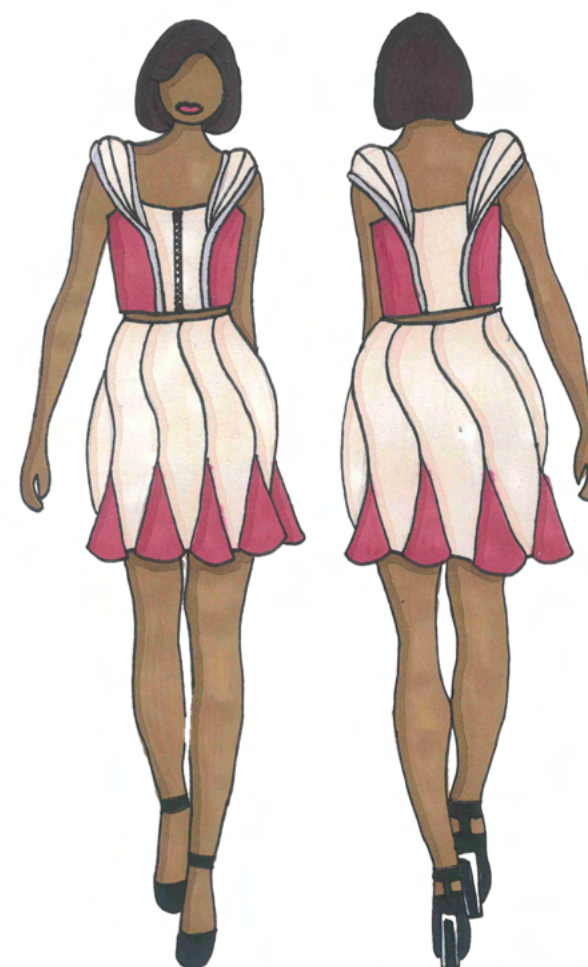
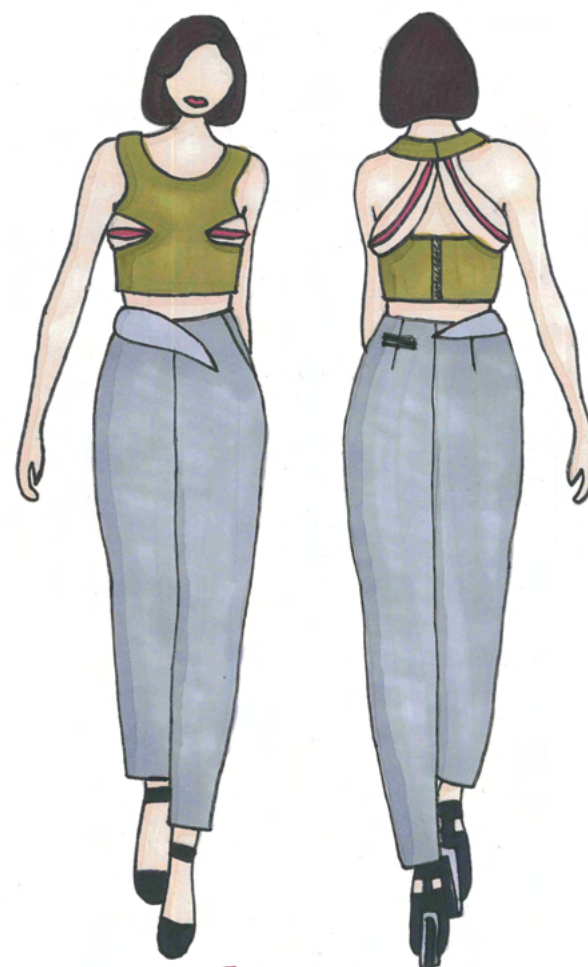
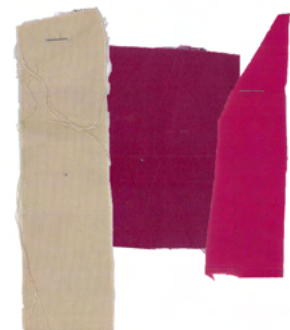
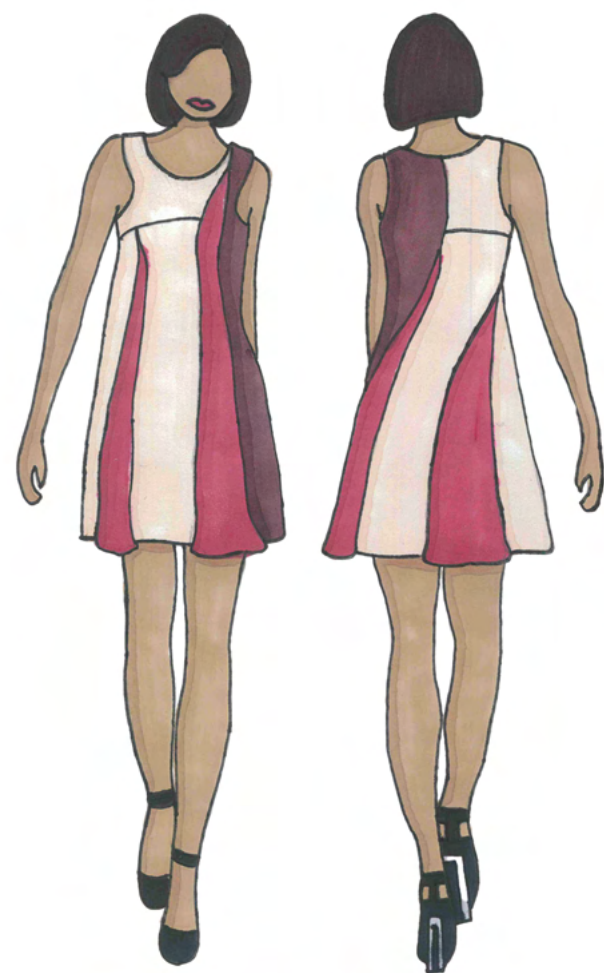


With my rough toiles as a starting point, I worked through the lineup, correcting the fit and making small changes to create a cohesive collection. This took several toiles to resolve, in particular where padding was concerned, but eventually I was able to produce a well-fitting, coherent collection ready for final fabrics.



I wanted to expand the range of garments in my collection so I looked into outerwear of the period and experimented with designing a coat.

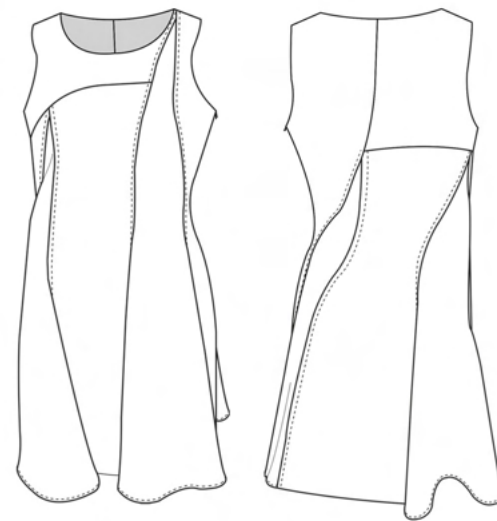




After a series of fabrics tests, I found thick cotton drills worked best with fusible canvas to create the rigid shapes I wanted. I sourced these first and then built my palette of tones and textures around them.

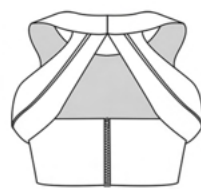


Because of the bulky canvas, conventional hemming would look messy, so I hemmed my canvas panels and godets separately. Because the godets were cut on the bias, basted the dress together and let it drop for 24 hours before levelling the hem around and machining it together.



Rather than a full lining, I lined each canvassed panel individually and used flat fell seams to seal in my raw edges using the crepe. This allows my garments to move freely and also gives my collection a unique interior look.



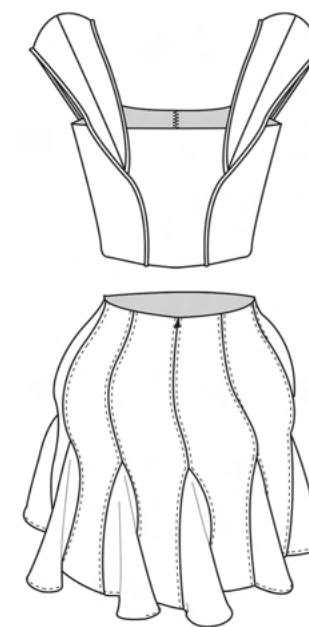
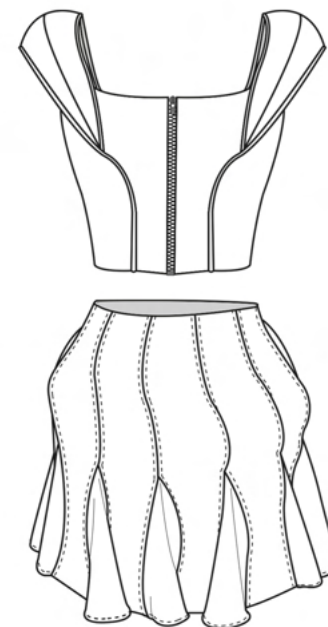


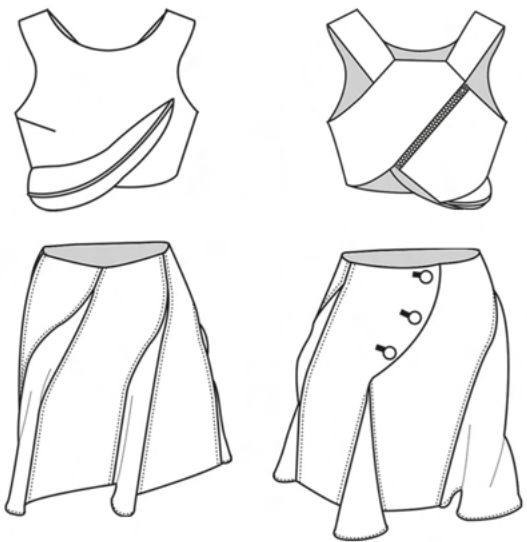


I built my garments in stages, first basting all the pieces together to let the pieces drop, then hemming the inserts, then machining the whole thing together. Although this meant I had to plan my order of construction carefully over several days, the final result was extremely effective.



The flat fell seams were helpful on this garment to help turn the ridges out and reinforce the curves.









Project: Realising the collection

Final Lineup