

EMILY ASH

PORTFOLIO





I'm currently a student, set to graduate this summer with a BA degree in Printed Fashion and Textiles. My expertise lies in print design, where I possess technical proficiency in both analogue and digital processes. However, what truly ignites my passion is applying these prints to fashion. From a young age, I've been drawn to sewing, dedicating nearly a decade to self-teaching, and mastering various techniques. My goal is to achieve couture-level craftsmanship in garment construction, and I'm constantly driven to learn and refine my skills.

My dedication to excellence extends to print design, where my knowledge of pattern cutting empowers my creative vision. By seamlessly integrating both skill sets, I achieve full creative freedom in my work. In my project 'The Uncanny Valley,' each look serves as a testament to my technical expertise and its seamless integration into my print design. I am deeply committed to pushing the boundaries of my craft and continually exploring new avenues of creativity.

The Uncanny Valley

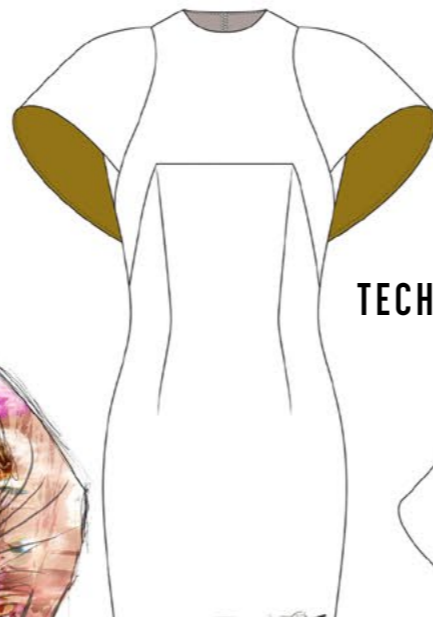
My graduate collection explores our creative relationship with AI, citing its uniquely disturbing qualities as a source of inspiration in developing my work. Creating the appearance of AI by using a combination of hand rendered and digital processes, restoring the human element in this highly digitised space (Note: No AI is used in the production of my work)



COLOUR PALETTE



PRINT VISUALISATION



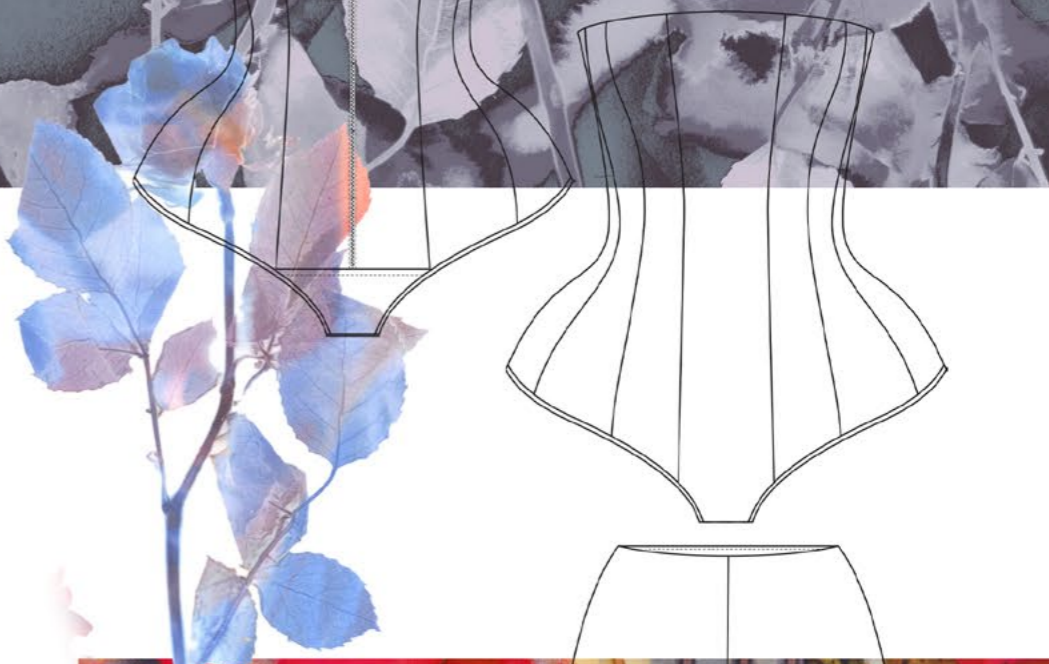
TECHNICAL FLATS



ILLUSTRATIONS

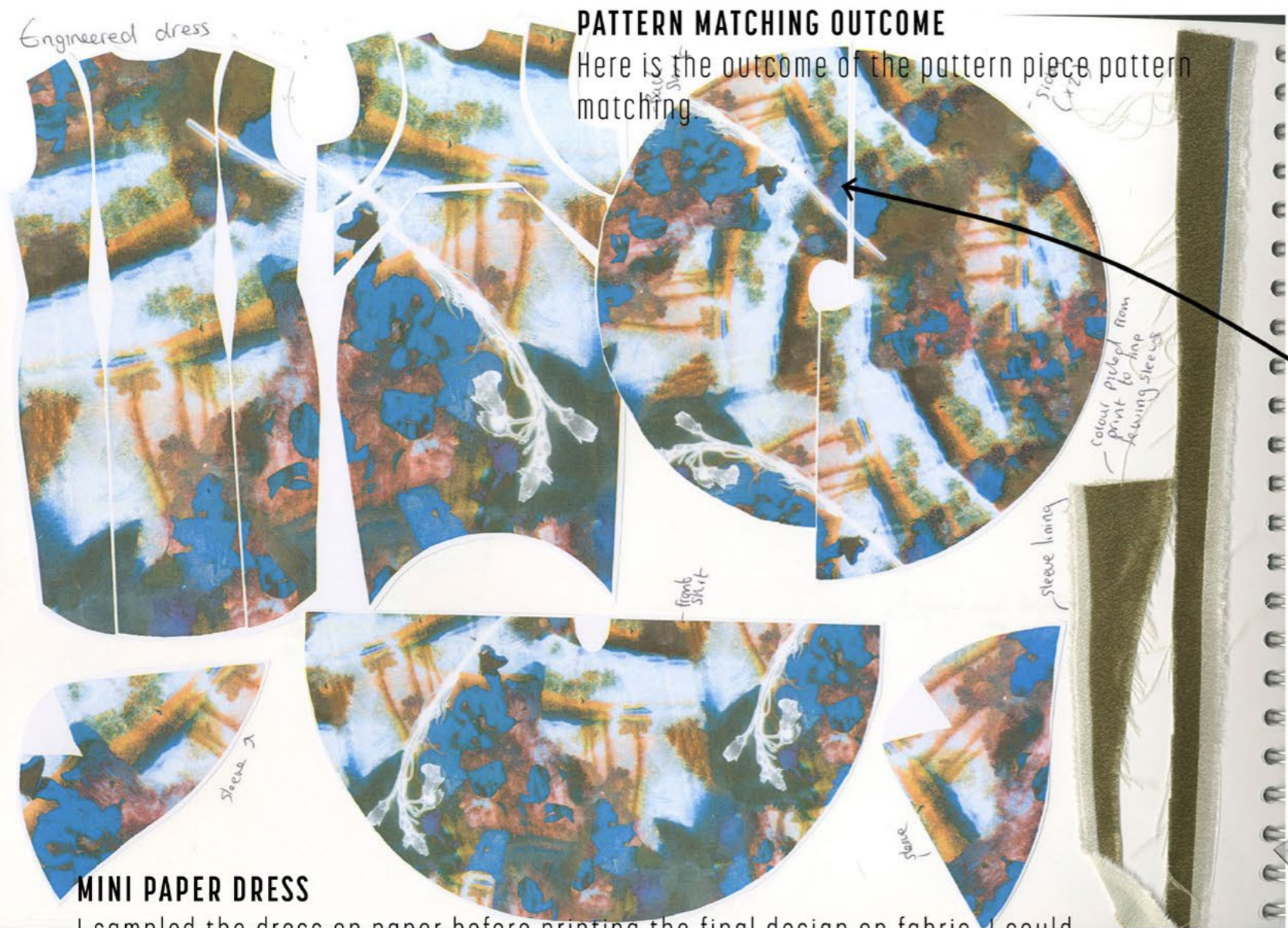


PRINT DEVELOPMENT



FINAL OUTCOME





PATTERN MATCHING OUTCOME
 Here is the outcome of the pattern piece pattern matching



PATTERN MATCHED SEAM



MATCH NOTCHES DIGITALLY

I scanned my pattern pieces and matched up the notches digitally. In photoshop I placed the digital print over the pattern pieces and clipped it to each pattern piece. The duchess satin would be printed with the exact pattern piece shapes I had rendered digitally. This is how I ensured perfect pattern matching.

MINI PAPER DRESS

I sampled the dress on paper before printing the final design on fabric. I could ensure my pattern matching was successfully executed



When flat pattern cutting, I ensured I used as many perfectly horizontal and vertical lines as possible as this would make my pattern matching as seamless as possible. This meant the design had to be relatively simple whilst remaining technically interesting.



FINAL SAMPLE (POSITIVE)



THE PROCESS:

- I transferred a digital print onto roses using digital dye sublimation paper
- placed these coated roses between white polyester and another digital dye sublimation print.
- the rose and dye sub paper print simultaneously in the heatpress, transferring the original print from the roses as well as the print from the new paper. This produces the 'positive' print.
- The sublimation paper can be printed a second time, producing a negative print.
- Using these two samples, I created a seamless repeat tile, filling in the gaps with the content aware fill tools in Photoshop. A tool that uses the content provided to generate more pixels in the selected areas.
- This process is used throughout almost all my prints.



FINAL SAMPLE (NEGATIVE)



PRINT DEVELOPMENT

DIGITAL PRINT USED IN SAMPLE



REAL ROSE USED IN SAMPLE PRODUCTION



DYE SUBLIMATION SAMPLE (NEGATIVE)



DYE SUBLIMATION SAMPLE (POSITIVE)



FINAL DIGITAL PRINT



PROCESS

Samples are created using the same process as detailed above.

GARMENT TOILE



I created a large 2 metre repeat tile from these two samples in Photoshop. I used this tile to print the whole garment seamlessly.









FINAL BAG: MAKING



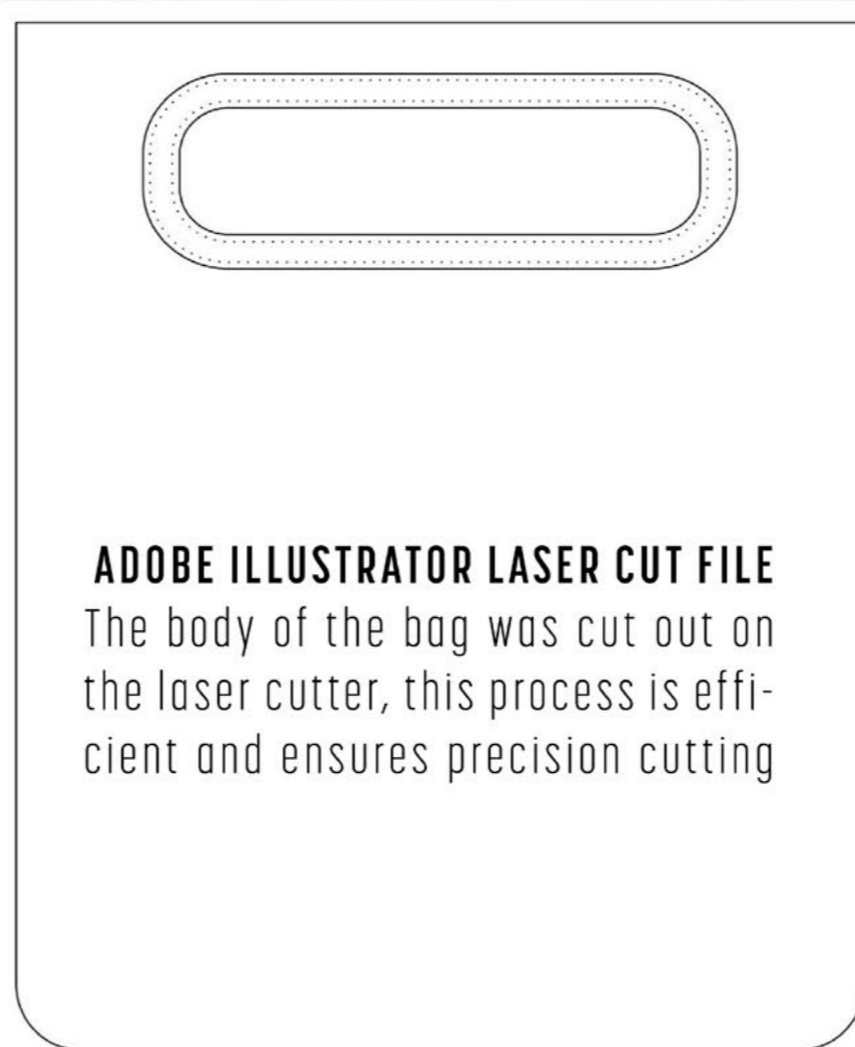
Sewing

Sewing leather on a standard industrial machine proved a challenge, however i managed to get the tension accurate enough to sew the leather. I designed the bag to have a window for the hands to be inserted. This was to avoid having to sew all the creases and folds into a seam. i think it overall made the bag look cleaner, especially since i have no previous experience using leather.



RESIN CASING

Wet leather moulding of course requires a mould to be cast around. I used resin as it is incredibly firm and would not snap, bend or crack beneath the pressure of the moulding process. The leather is boiled and bound very tightly around the resin until it dries, taking the shape of the form. i sampled this process with mannequin hands however they did not look very realistic- I felt casting my own hands would give me control over the hand positioning and make the outcome as authentically human as possible.



ADOBE ILLUSTRATOR LASER CUT FILE

The body of the bag was cut out on the laser cutter, this process is efficient and ensures precision cutting





Encrypted System

Encrypted system is an exploration of digital innovation. experimenting with digital print, laser cutting, engraving and LEDs, i created a series of unconventional garments.

