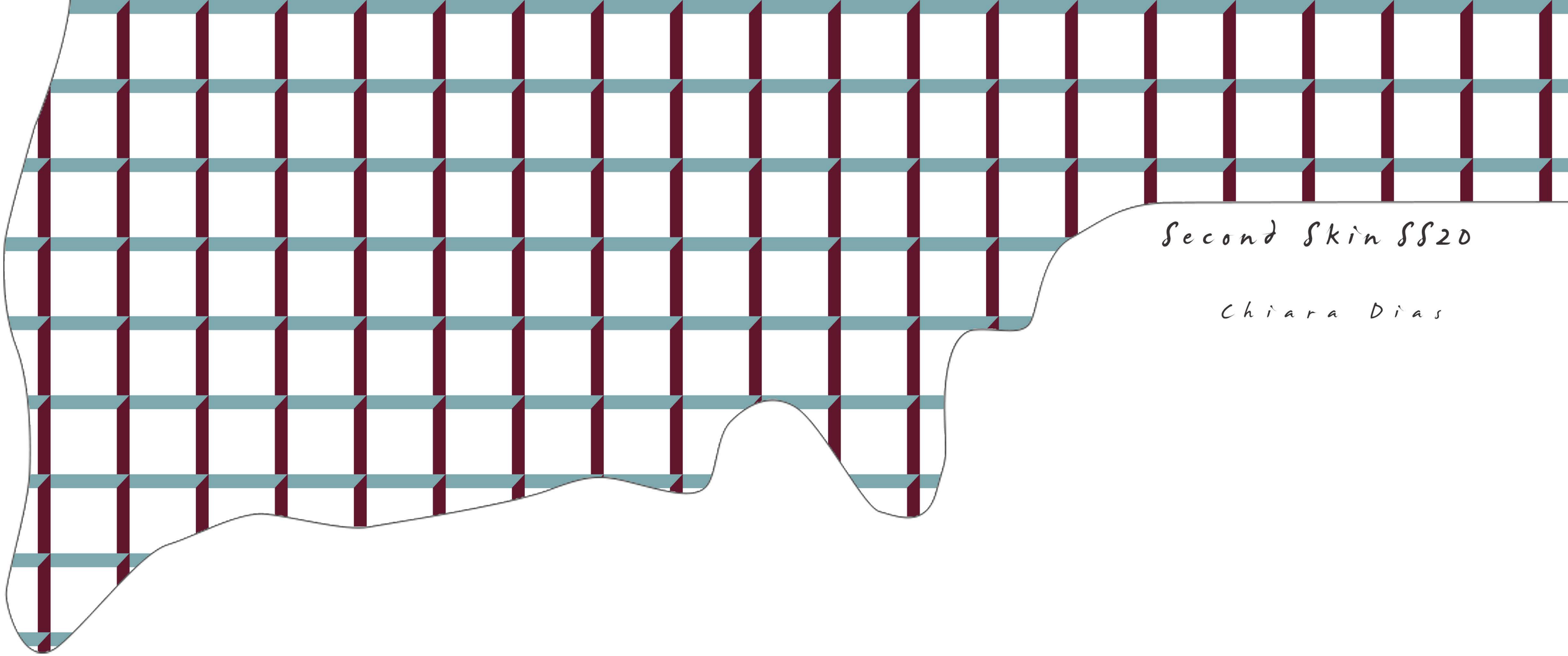
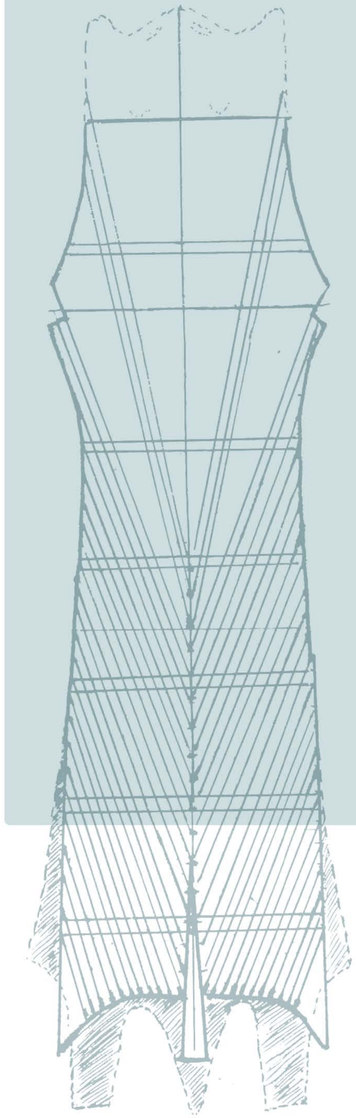


Second Skin SS20

Chiara Dias

Second Skin is a Spring Summer 2020 womenswear capsule collection which will explore aspects of traditional pattern cutting used in the fur industry. For a long time there has been a controversy over the fur and skin industry due to their unethical methodology, and although their practices may seem dated in present day, the techniques used were still useful to minimise waste. I will look to analyse these methods and use them on woven fabrics to prove their sustainable characteristics.
Sustainability in the modern age has highlighted pattern cutting techniques such as zero waste, minimal waste, etc. As stated by WGSN, the role of sustainability has evolved from an add on to an imperative aspect of a modern collection. It sees recycling and craft increasingly merge with mass production, as such methods look become more influential. It would be useful to consider historic techniques as well, since it may help in the long run by eliminating the unethical use of fur and transforming it into a more sustainable method of practice.
When developing this collection, it was important to implement sustainability as it seems to be a huge influence in traditional skin manufacturing. The main goal is to bring awareness to these methods and prevent them from dying out. Unlike the use of fur in the industry, its manufacturing practices should not be ignored as historical methods such as Leafing, Dropping and Laying over could be compared to similar modern techniques such as Zero waste, tessellation cutting, patch and repair, etc.
The main source of inspiration will come from looking at traditional methods of construction in the fur and skin cutting industry and seeing how methods used can be introduced and developed in our current pattern cutting context. Interesting techniques such as Leafing, Subtraction, Displacement and Dissection will be considered in a modern approach incorporating innovative techniques from key influences such as Timo Rissanen, Holly McQuillan, Julian Roberts, etc.



During the design process, the aim is to begin with a singular shape (pattern) and work with it to create a design from minimal waste. When working in this method, it is important to note that pattern gets designed prior to the actual finalised design. Key elements can be realised initially, but for it to fit perfectly onto the fabric, amendments will be needed. The range will consist of twelve outfits including light outerwear, casual separates, tailoring and eveningwear.
The collection is aimed towards creatives who have a primary interest in sustainable fashion. They check that the make is certified, sustainable and is produced within Europe. The typical clientele are Millennials with an average annual income of 35,000. They don t shop frequently but purposefully, maybe once every few months, looking to either buy a replacement or a one-off piece. They value transparency with labels and origin of product and understand diet and healthy eating, and this holistic, ethical approach also informs their wider worldview. The collection will be priced at a mid-high market level 150-500. Figures are estimated based on other independent sustainable designers such as Charlotte Bialas, Farrah Floyd, Karen Glass.

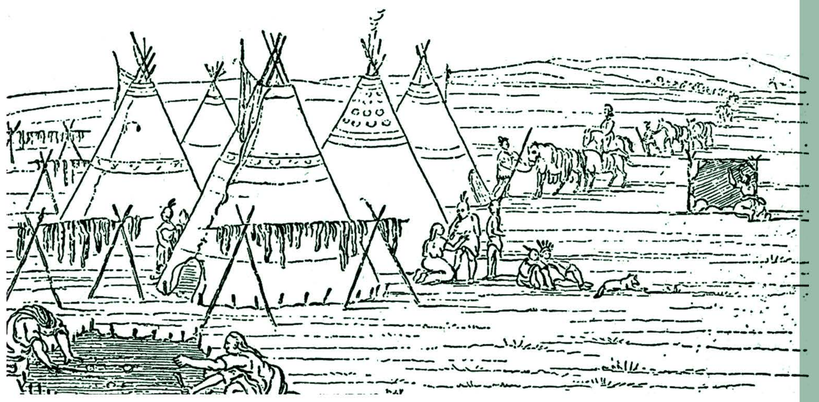


Fig 3.1- Illustration of Indian women dressing and tanning skins in 1832

During fur and skin manufacturing, there is unavoidable waste in the form of small pieces as well as skin damaged and partially destroyed through improper treatment.

Fig 3.3 - Skiving beaver skins

Long before textile fabrics, animal skins were used to clothe humans for warmth and protection. From the days when stone age tools were fleshing skins or down to the electrical age, the element of hand labour enters largely into fur and skin working, in order to combine a working knowledge of the necessary processes with such neatness and precision and to ensure a durable and well finished article which would be useful and decorative alike.

Fig.3.2-Photo of various types of fur from the Fur Buyers Guide

Fig 3.4 - Skinning Opposum using Cased technique

The idea is to begin with a singular shape or pattern and work with it to create a design using minimal waste. When working in this method, it is important to note that pattern gets designed prior to the actual finalised design. Key elements can be realised initially, but in order for it to fit perfectly onto the fabric, amendments will be needed.

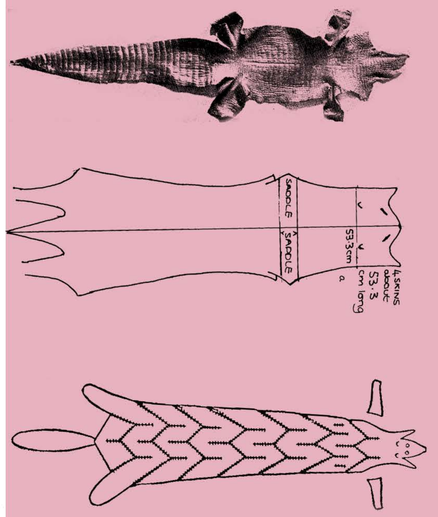


Fig 4.2 - Under surface of an open alligator skin

Traditional skin cutting methods such as Dropping and Leafing will be implemented into the collection by replicating these methods onto fabric, but developing it further to create a more realistic and wearable garment.

Fig 4.1 - Calfskin that is untrimmed with jagged and uneven edges

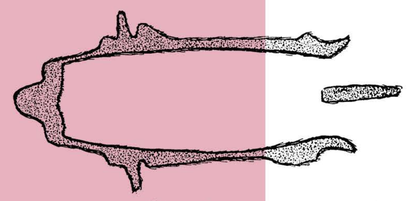


Fig 4.5 - Waste left over from cutting into a pelt.

The concept begins with investigating traditional construction methods of cutting fur then exploring it further by incorporating innovative sustainable cutting methods.

When developing this collection, it was important to implement sustainability as it seems to be a huge influence in traditional skin manufacturing. The main goal is to minimise waste therefore historical methods such as Leafing, Dropping and Laying over could be compared to similar modern techniques such as Zero waste, tessellation cutting, patch and repair, etc.

During traditional skin cutting, the main idea is to get the skin off entirely with as few accidental cuts as possible.

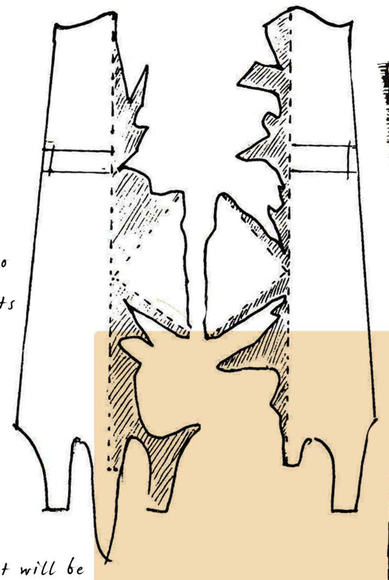
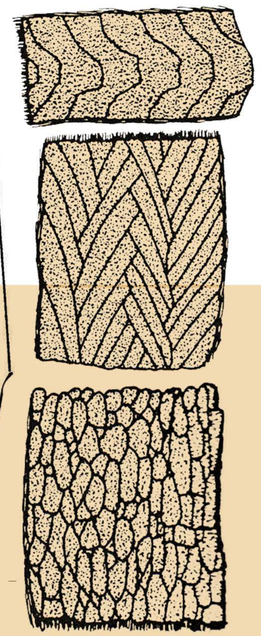


Fig 5.1 - Partially damaged skins that will be recycled and reconstructed



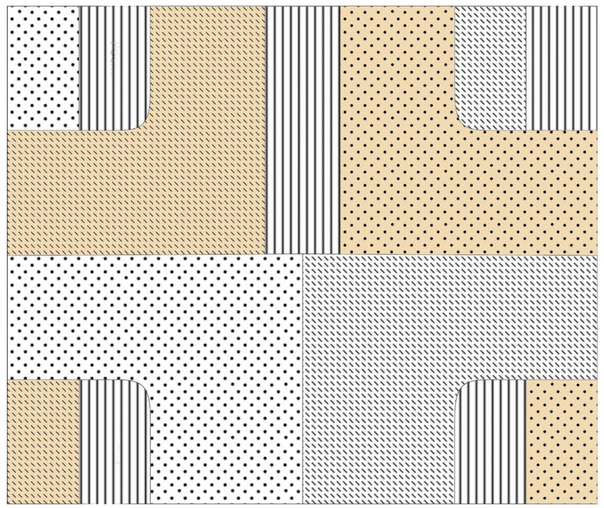


Fig 5.3 - A typical zero waste pattern using no fabric waste

Skins that are damaged or in pieces are puzzled together to recreate complete skins. By splitting some in half in the centre, the two halves are joined. While some are panelled and joined together to create a whole skin pelt.

Fig 5.2 - Tessellated Paws, Ovals and Heads

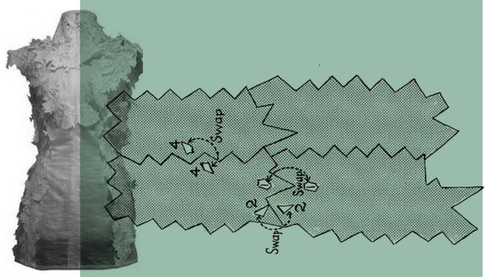


Fig 6.0 - Reconstructed patterned design by Mark Liu

Minimal Cut - Similar to the Dropping technique where the skin is slashed to create a larger surface areafrom which to work from.

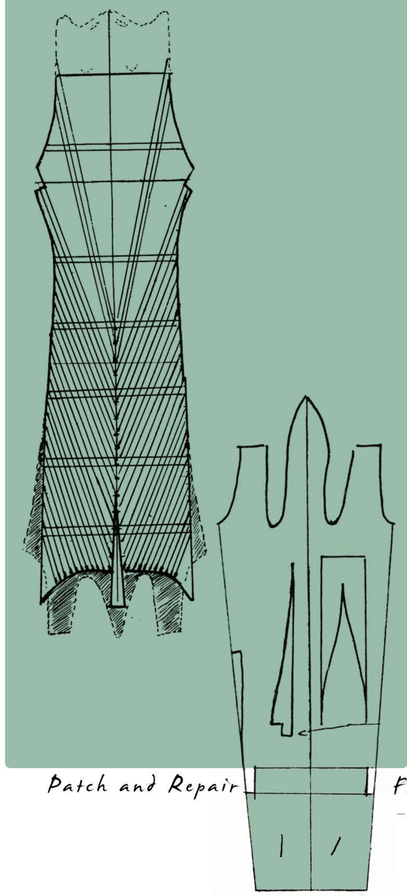
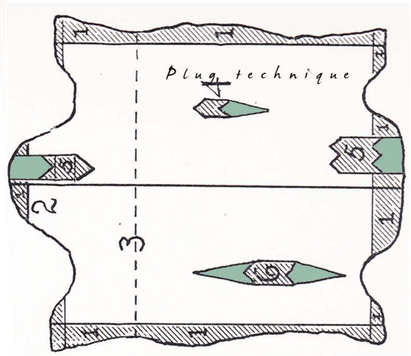
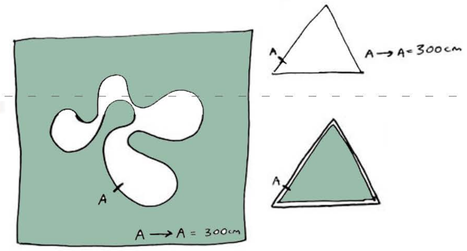


Fig. 6.3 - Folding and bundling hides





Embedded Jigsaw

Fig. 6.1 - Damages from the skin taken out with inserts added in the slits

Fig 7.2 - Laying over - By folding panels over horizontally

Introducing the concept of having zero waste, by cutting relevant pieces, and using the altered fabric to drape over body to create a new design

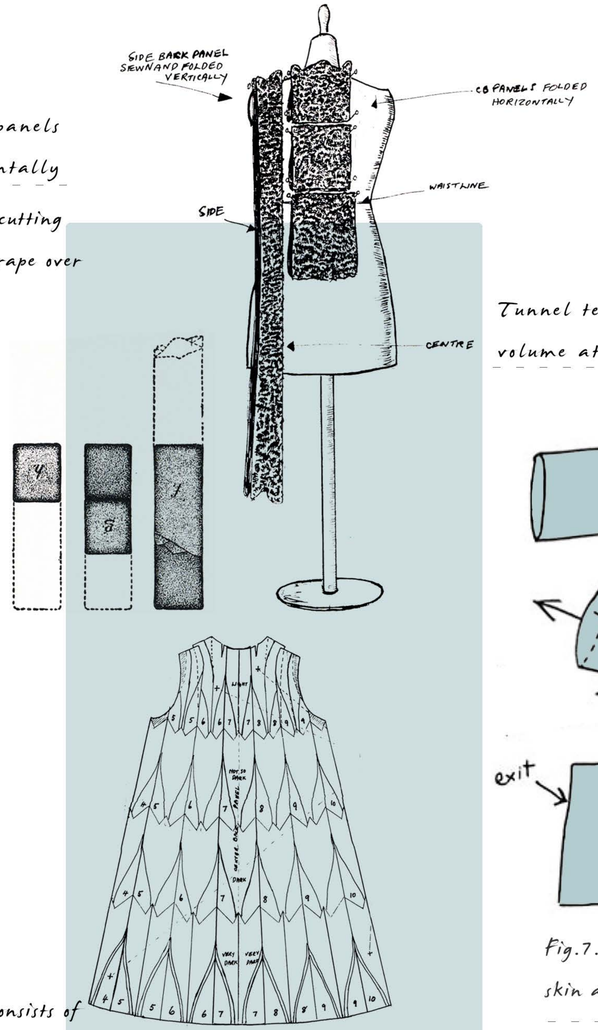
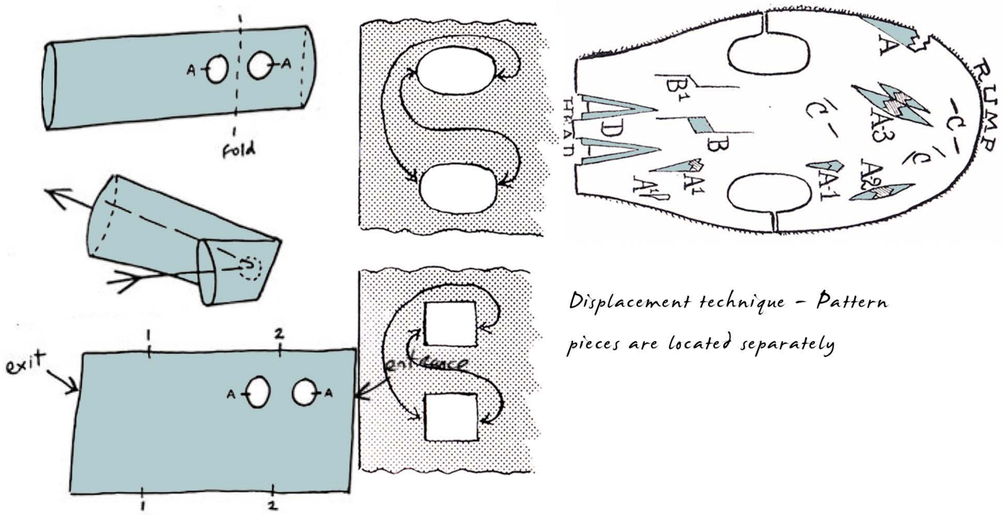


Fig 7.1 - Tessellated patterns consists of one shape being repeated

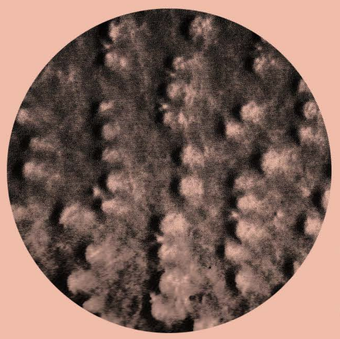
Tunnel technique - one seamed tube with volume at its opening.



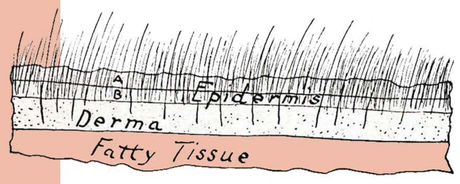
Displacement technique - Pattern pieces are located separately

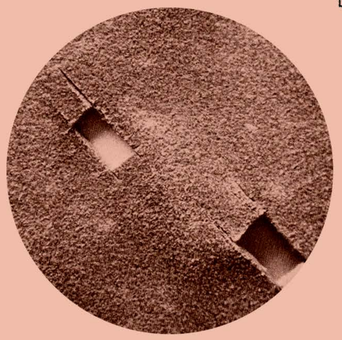
Fig.7.4 - Parts of the skin curl in opposite direction from that of the skin and show duller shading.

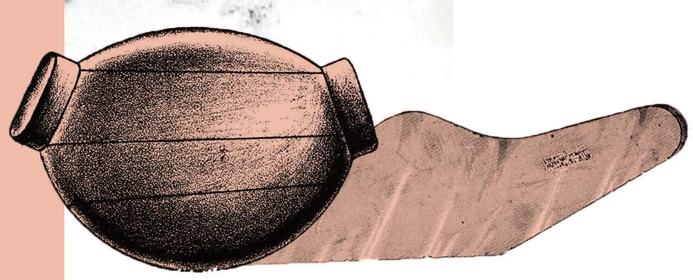
Final looks will be a cimbination of layered, spliced and reima-
gined elements to create dynamic and abstract outcomes



Additional concepts include textures of damaged skins, tools for fur manufacturing as well as observing further into the cells of skins.

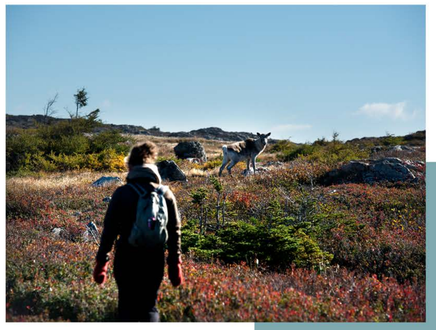


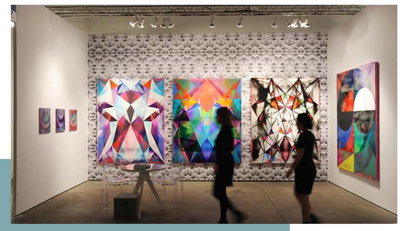




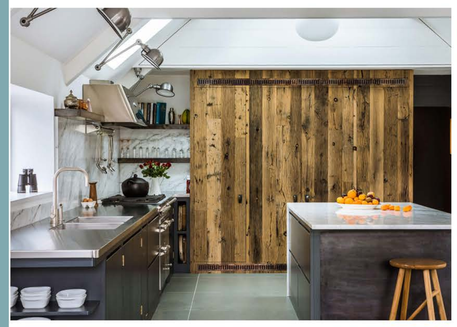
FLY
STRUCTURE
BELT LOOPS
SLEEVE
SLEEVE
PANT
PANT
FACING
WAISTBAND

The typical clientele are Millennials with an average annual income of 35,000. They don t shop frequently but purposefully, maybe once every few months, looking to either buy a replacement or a one off piece. They value transparency with labels and origin of product and have an understanding of diet and healthy eating, and this holistic, ethical approach also informs their wider worldview.

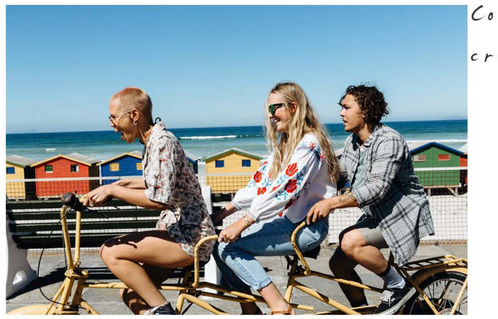




Etsy



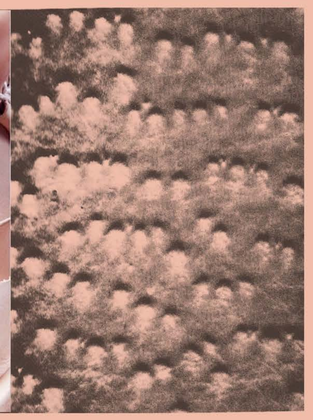
The collection is aimed towards creatives who have a primary interest in sustainable fashion. They check that the make is certified, sustainable and is produced within Europe.



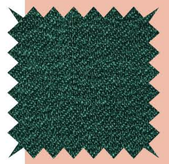
Conscious creatives

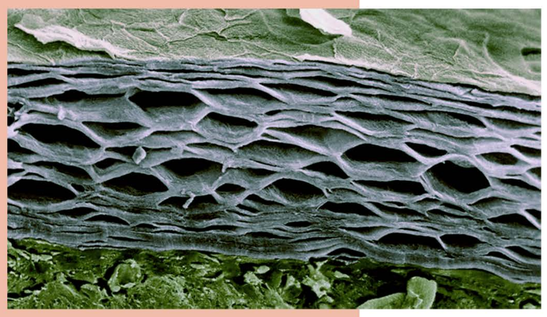
#PT-0558 C
#PT-0488 C
#PT-5503 C
#PT-7506 C
#PT-7421 C
#PT-7476 C
#PT-0568 C

Blush lame jersey and stretch crepe added for drape

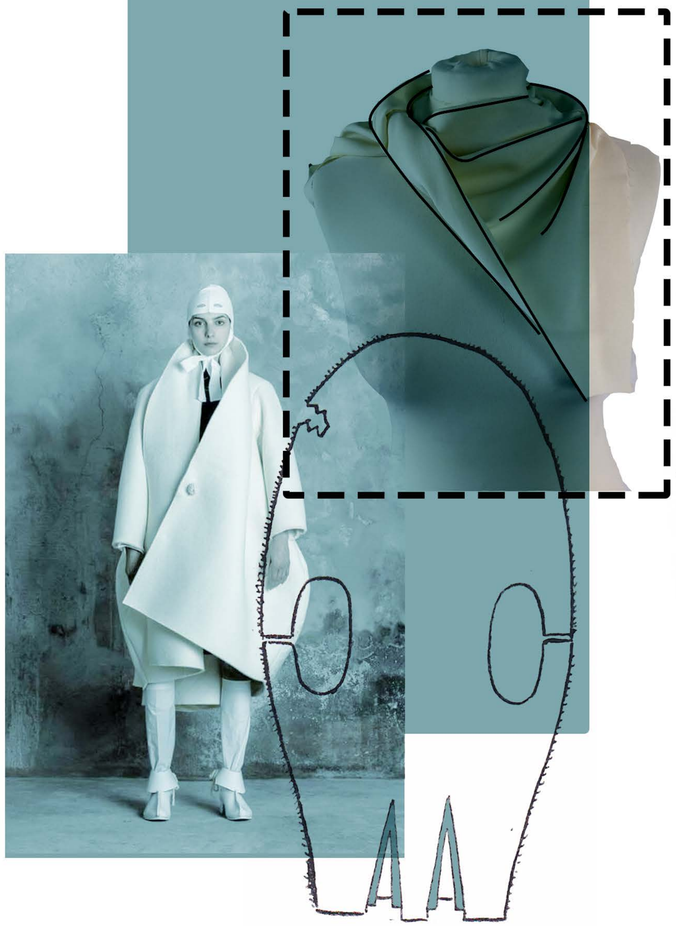


Light pink fil coupe and green checked seersucker inspired by surface of damaged skins

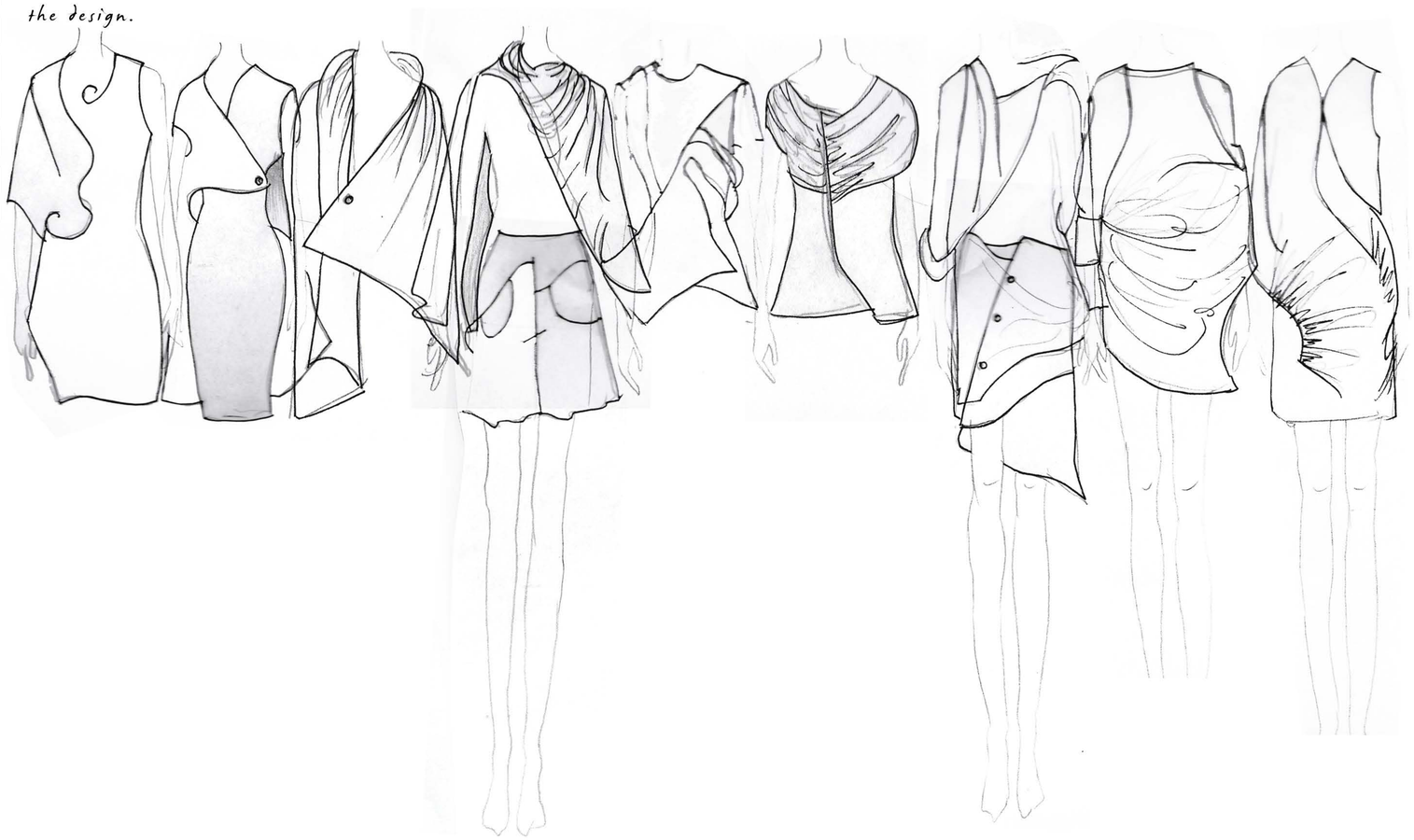




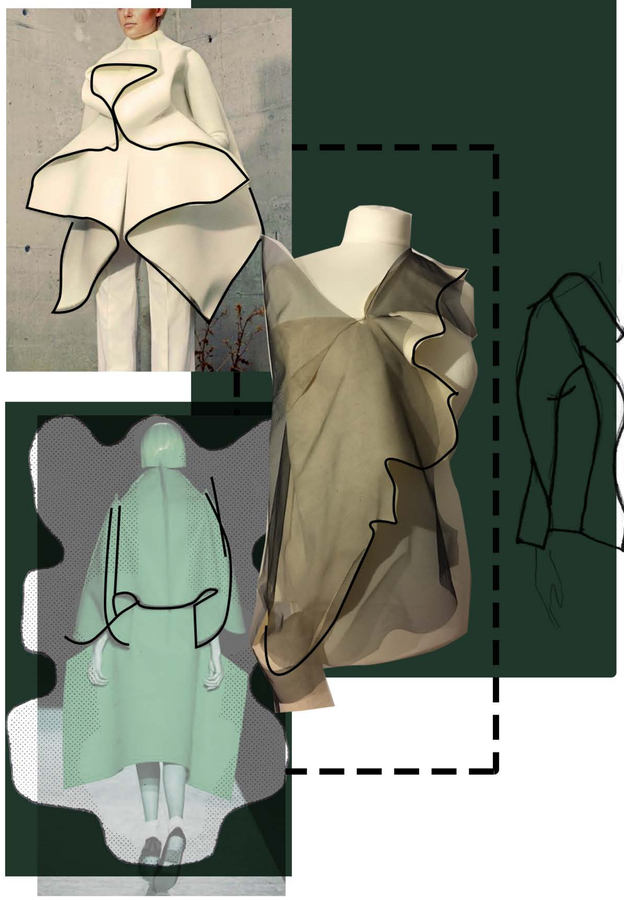
lightweight boucle and crepe used for casual outerwear



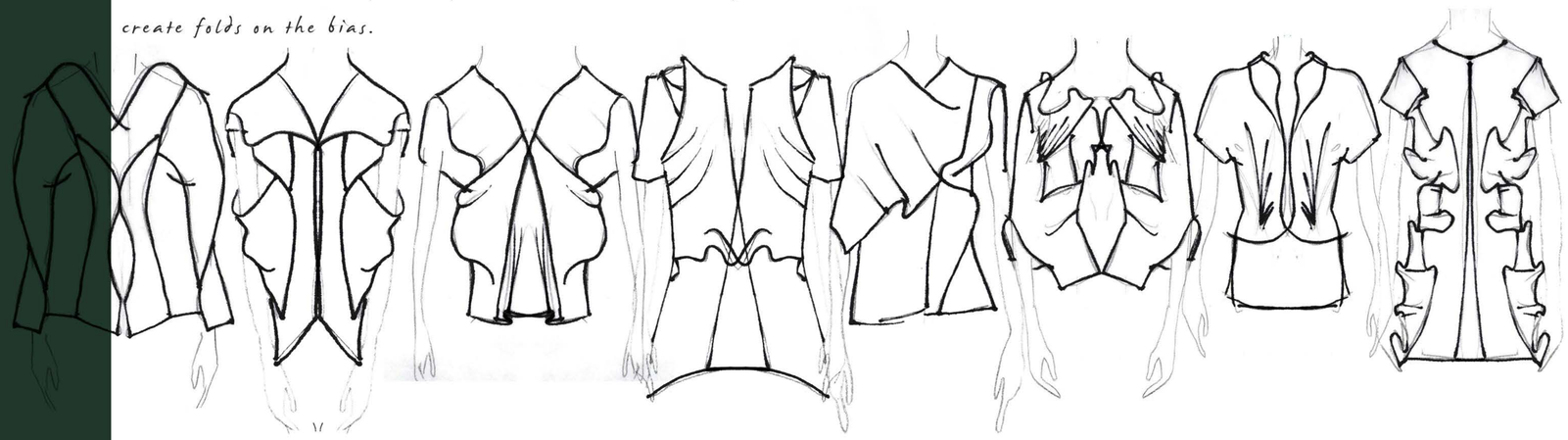
The drape is created by cutting two necklines inside the fabric and draping them together to create a natural fold. From this the drape can be extended into the rest of the design.

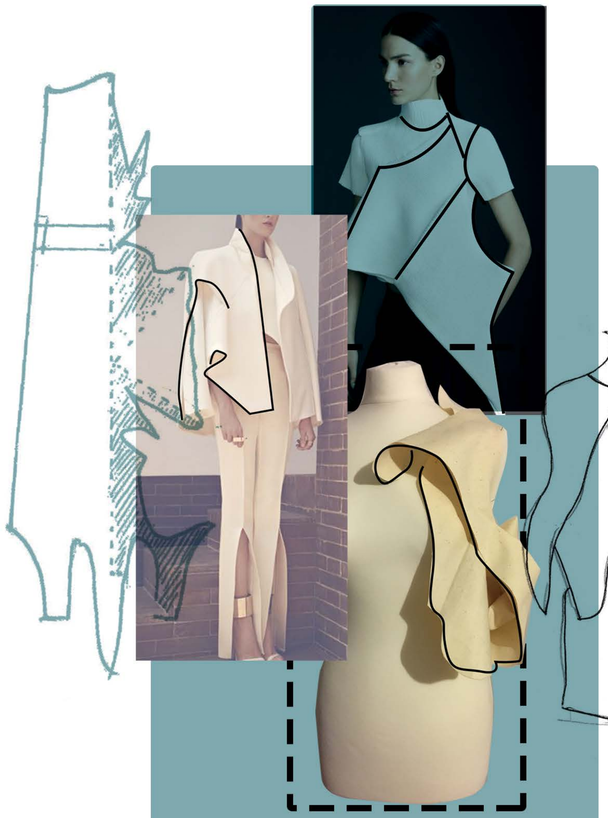


This drape was created by taking the previous concept and placing it into the armhole.
The outcome from this was quite interesting and I based the above designs from it.

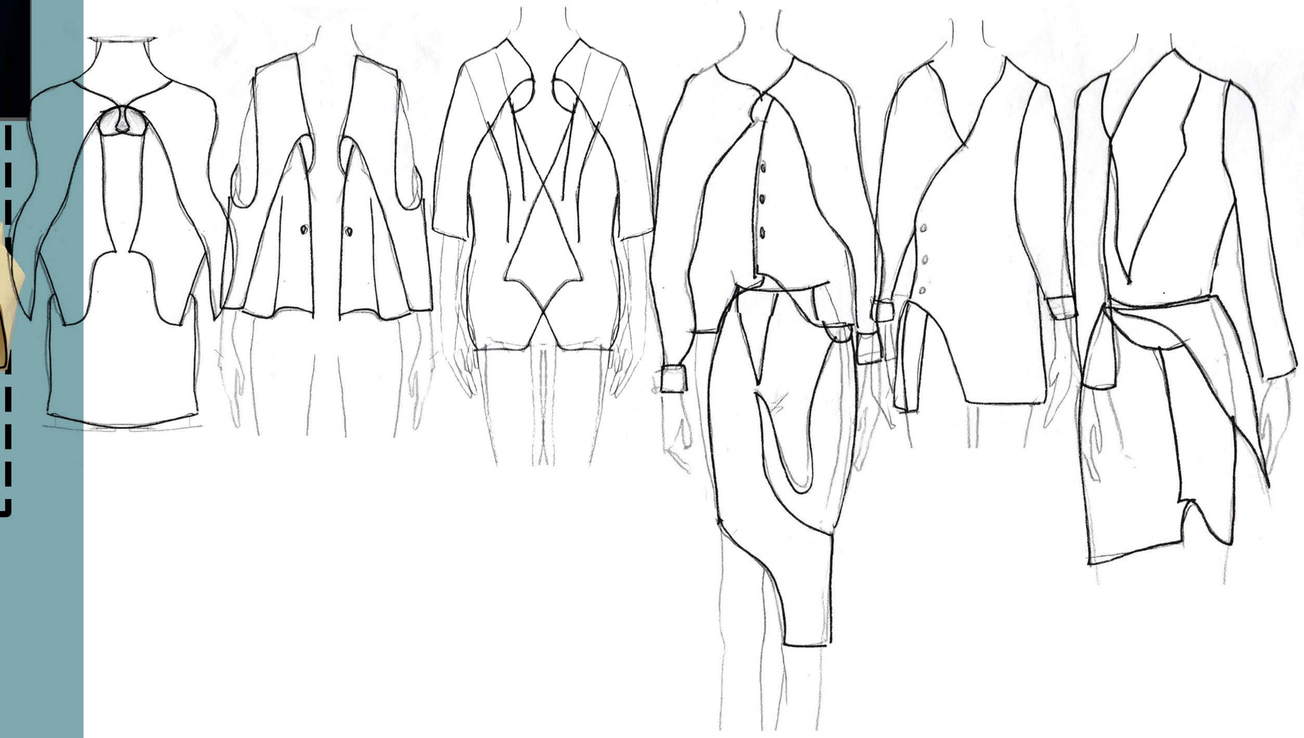


To obtain the below drape, the pattern was cut in the shape of an animal hide and slashed into to create folds on the bias.

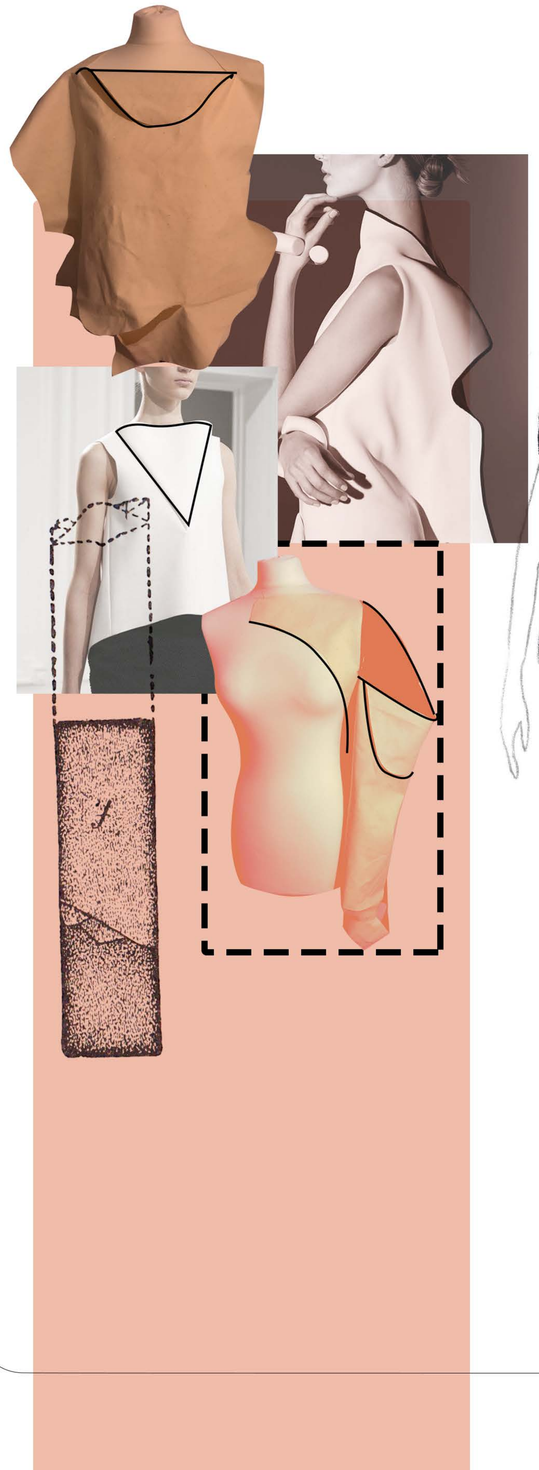




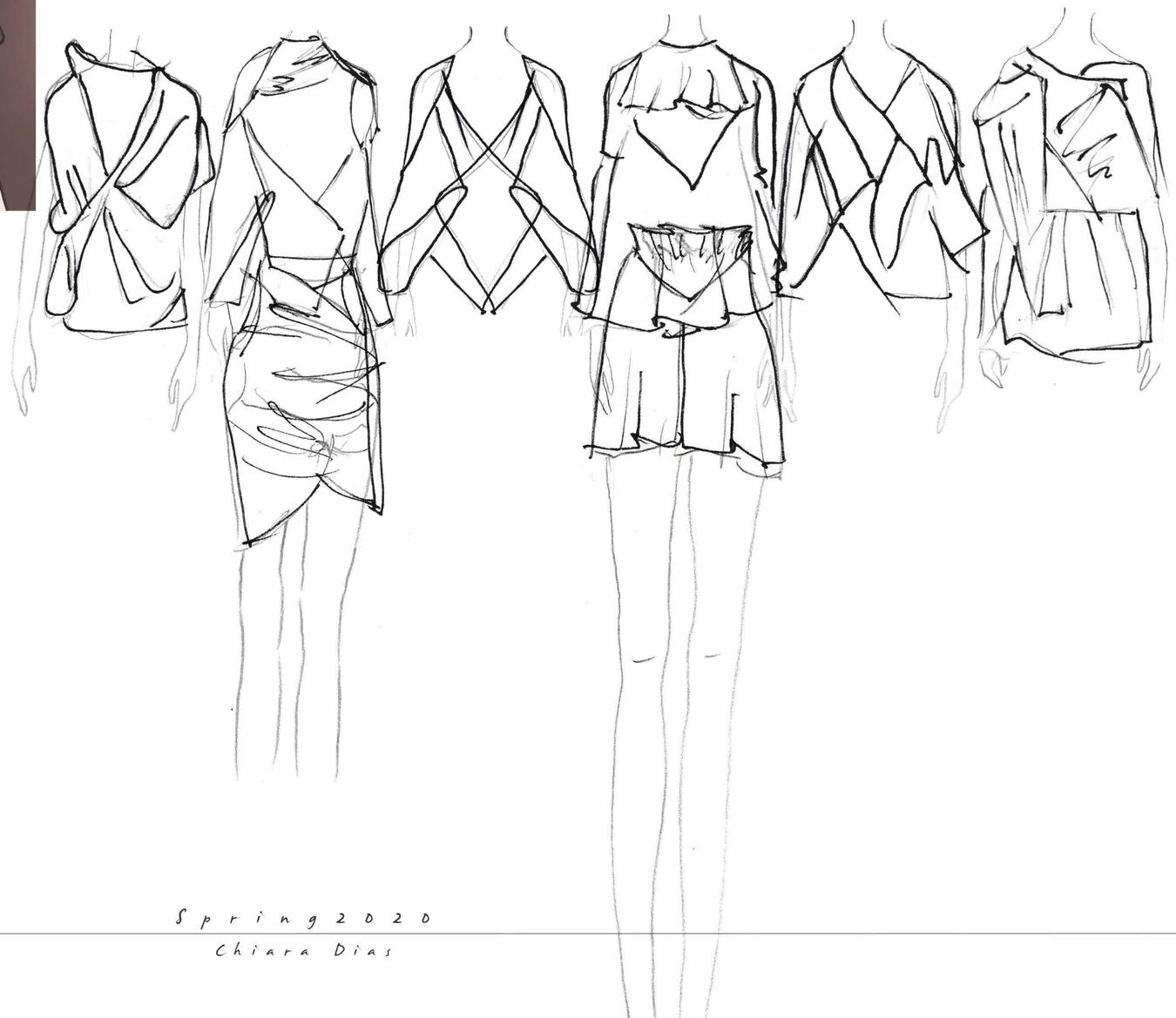
Scrap fabric from previous drapes used to recycle and create new ideas. This concept is based off the traditional method of skin cutting where discarded skins are pieced together to create new patterns.



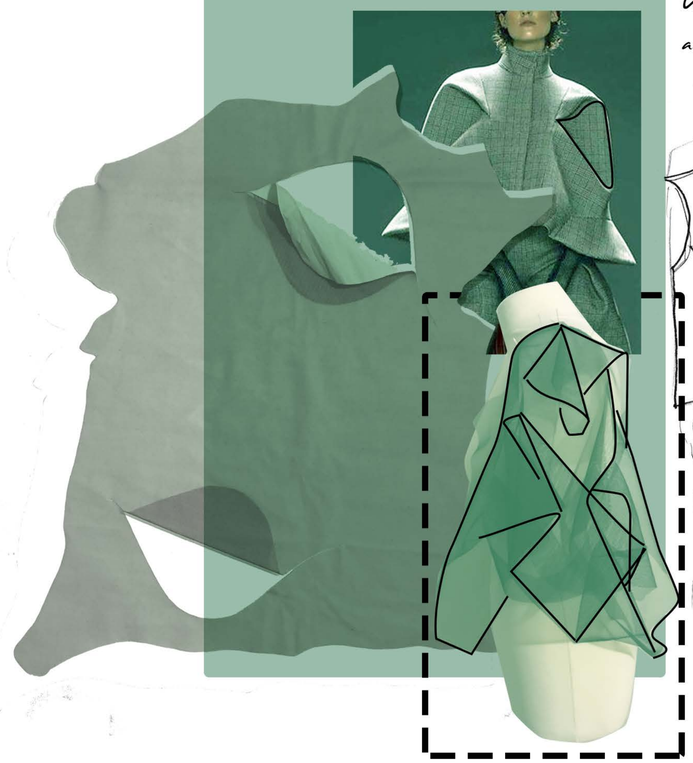
This method of draping is inspired by Dropping, a method used to elongate hides and skins. The slashing can be further developed using irregular intervals for a more interesting outcome.

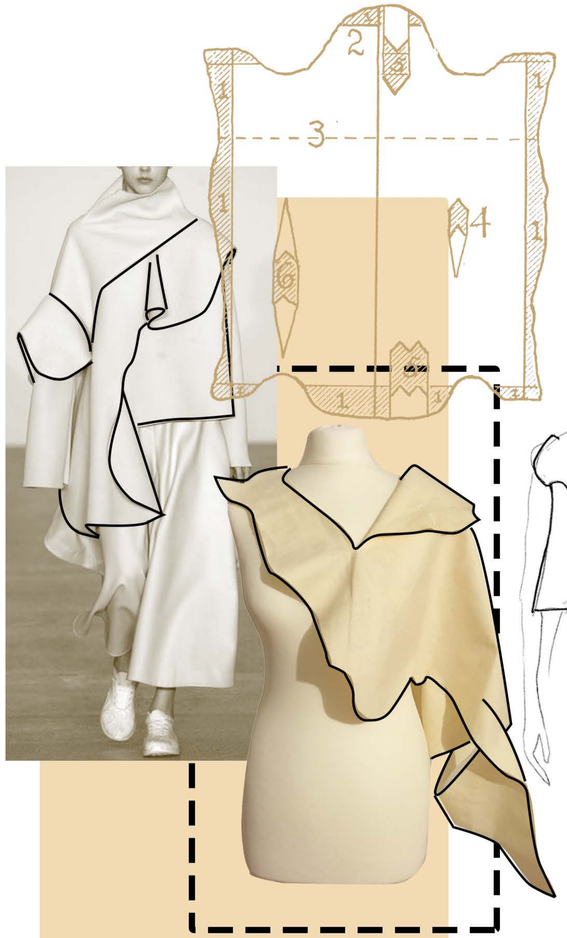


The idea for this drape derives from the method of cutting into an animal pelt and turning it over to create a contrast in the surface of the skin.

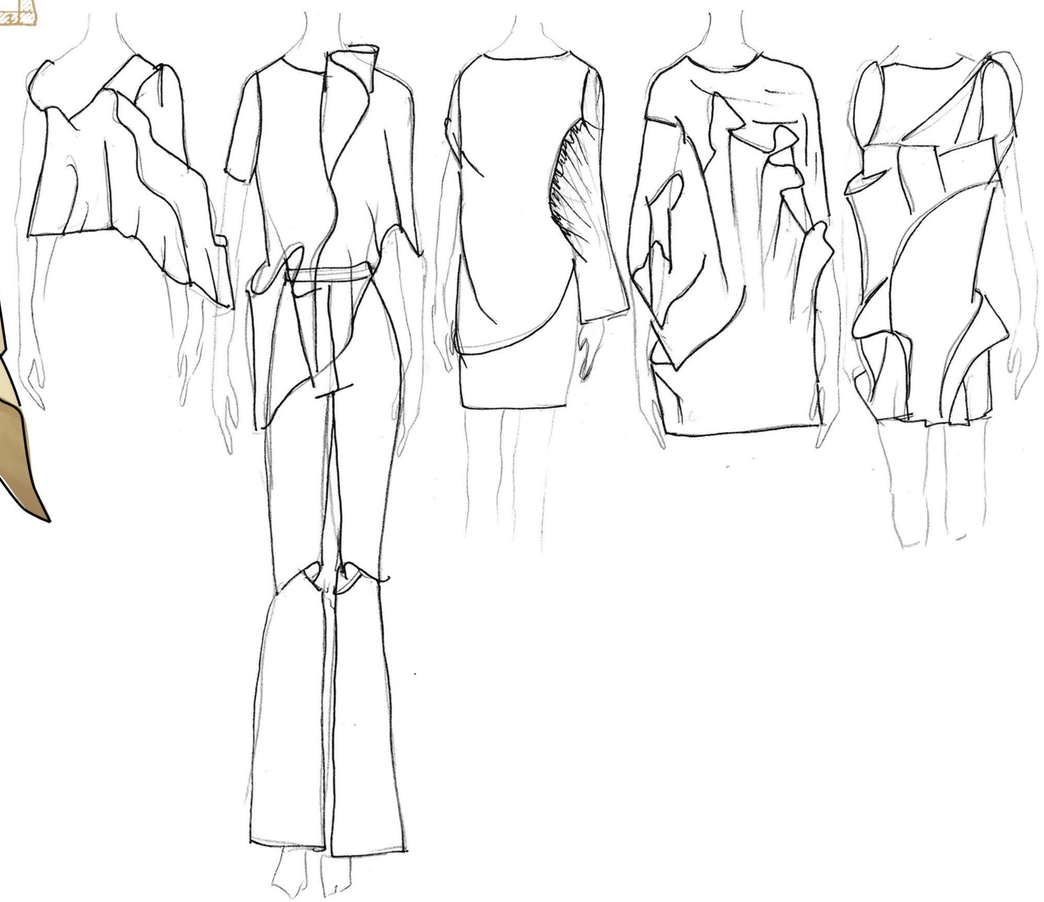


Using the Displacement technique from Subtraction cutting, I cut two sleeve heads from the pattern and twisted and sewed them together to create an interesting twist like drape on the body.

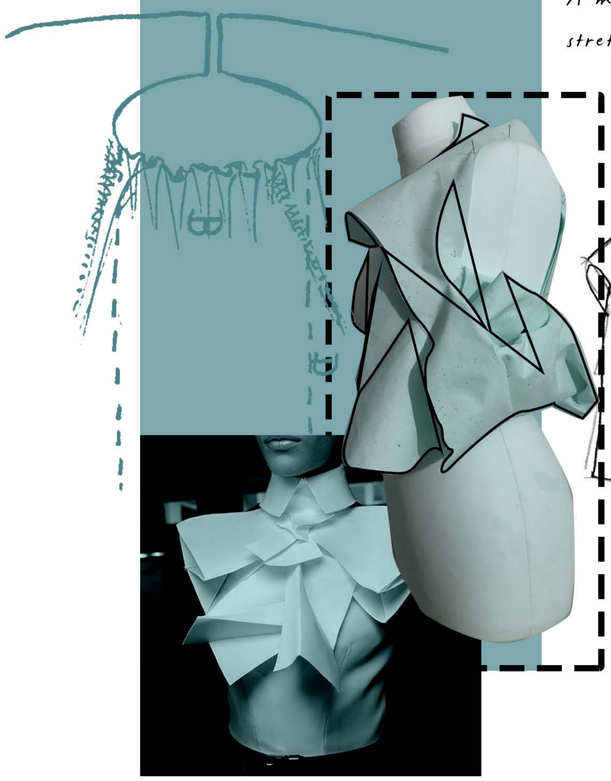




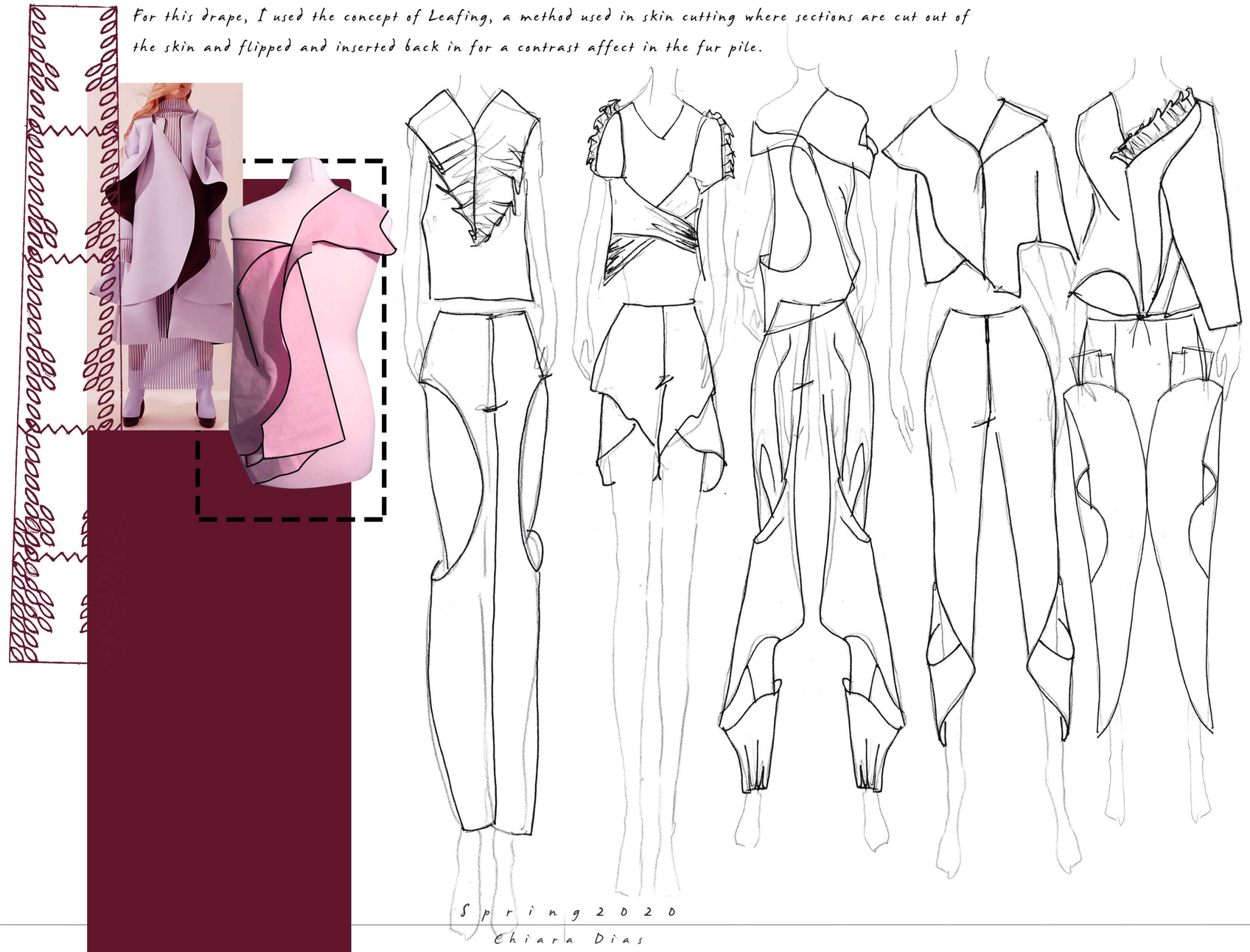
The method of repairing skins where damaged sections are slashed and replaced with additional panels. I used this method within this particular drape.



A method of repairing skin is by gathering an additional skin into the damaged piece and wetting and stretching it to absorb and dry into the existing piece. I have used this method to create the below drape.

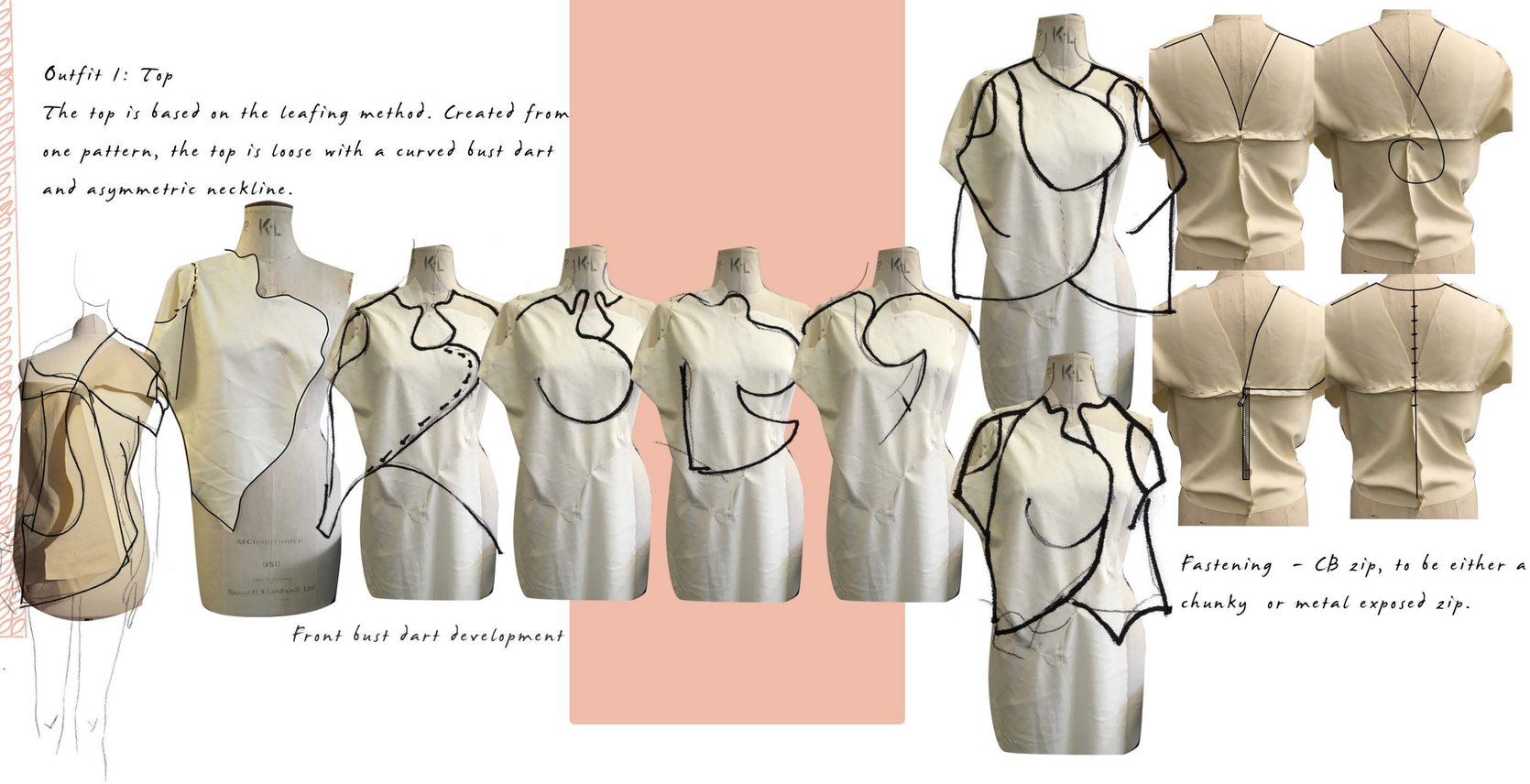


For this drape, I used the concept of Leafing, a method used in skin cutting where sections are cut out of the skin and flipped and inserted back in for a contrast affect in the fur pile.



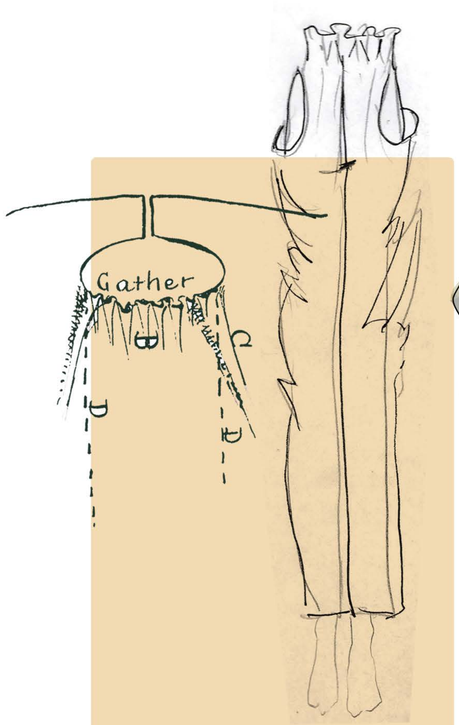
Outfit 1: Top

The top is based on the leafing method. Created from one pattern, the top is loose with a curved bust dart and asymmetric neckline.



Front bust dart development

Fastening - CB zip, to be either a chunky or metal exposed zip.

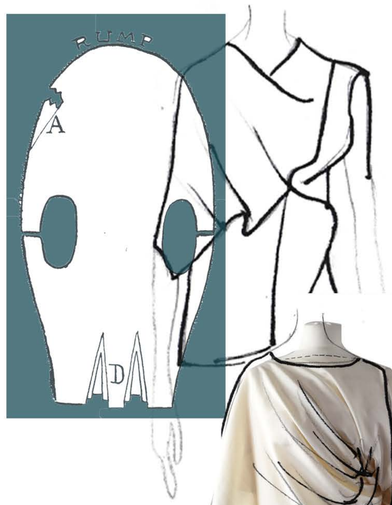


This design is based on the method of repairing a damaged skin by gathering a new skin into the spoiled area.

Paperbag style waist with a partially pleated front and an elasticated bag. A belt fastening will also be used but it won t be necessary as the trouser will be fastened via the elasticated back.

Darted cuff for the hem of the trousers. The darts will pull excess volume in creating an Harem style.

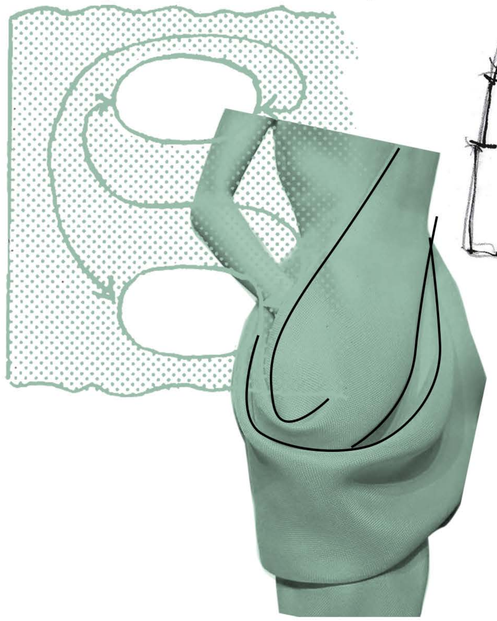
This design is developed using the Displacement technique. Created from a single pattern, the under and over layers are bagged out at the neckline and left loose. The top layer acts as a cape.

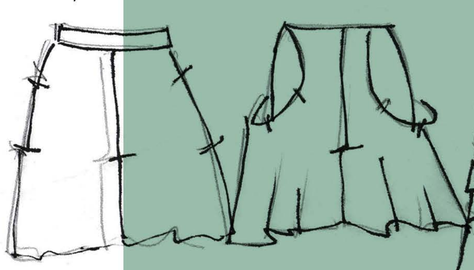


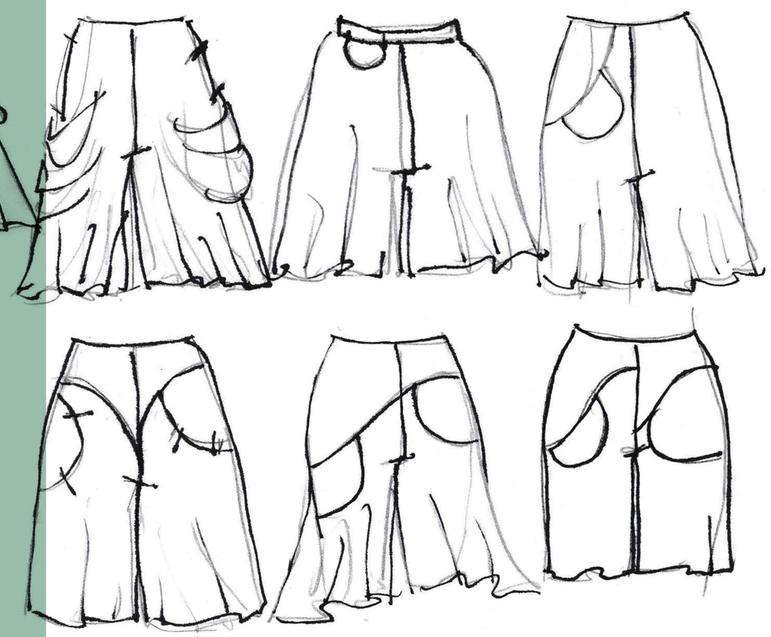
Since the pattern is too short as a dress due to the dimensions of the pattern, I will shorten it as a top version. I have considered the length of the hem and cape.

Fastening: LHS invisible zip fastening

Development of flared shorts by side cowl drape

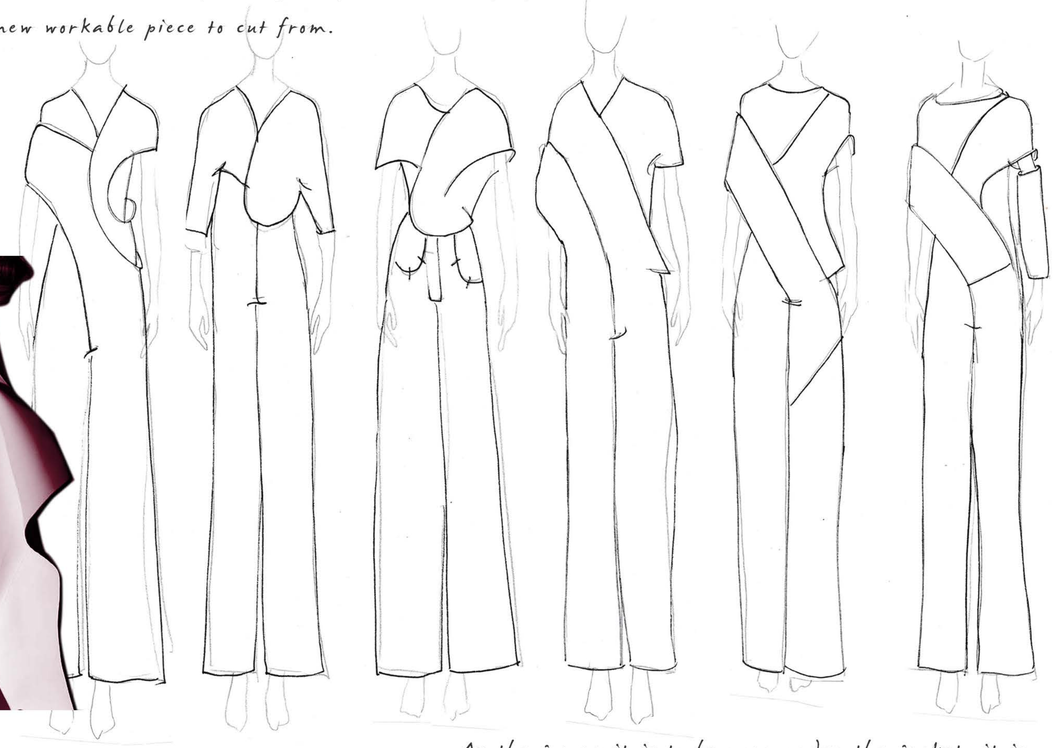


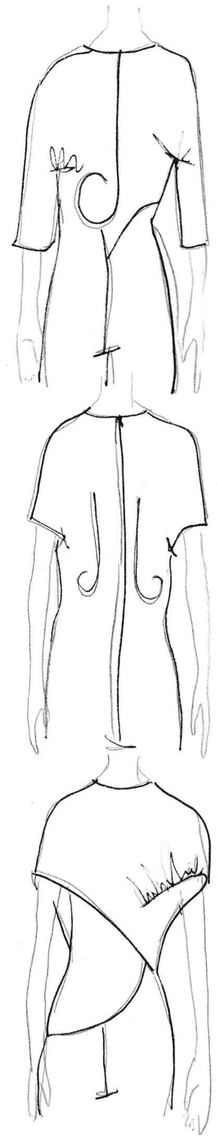




Pocket detail with in seam pocket in the back dart.

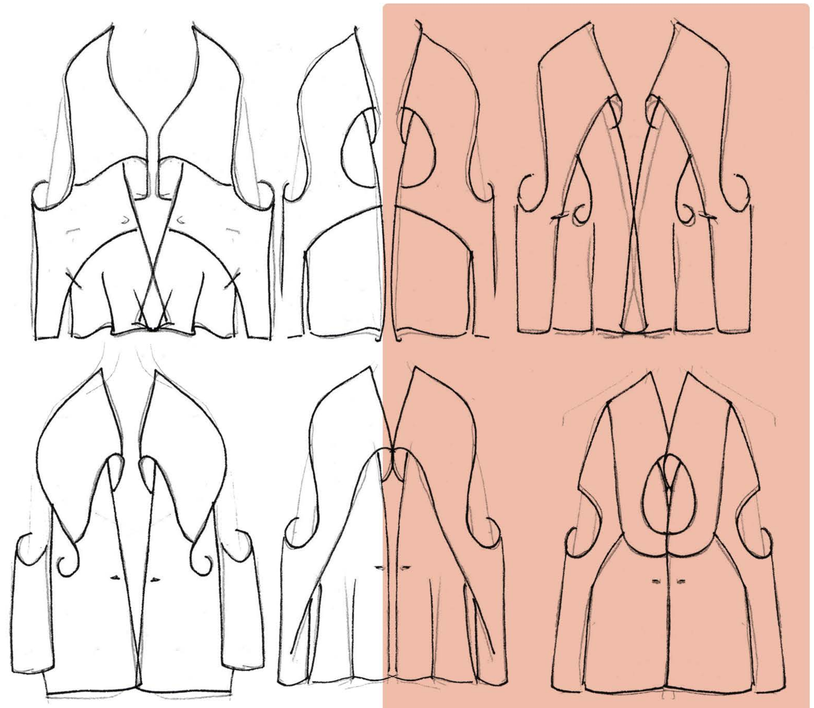
For this wide leg jumpsuit, the design detail of a seamless panel running through the bodice and trouser was inspired by the process of merging several discarded skins into one to create a new workable piece to cut from.

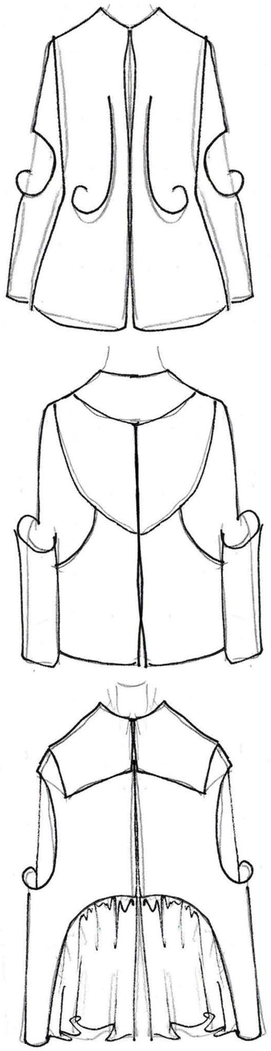




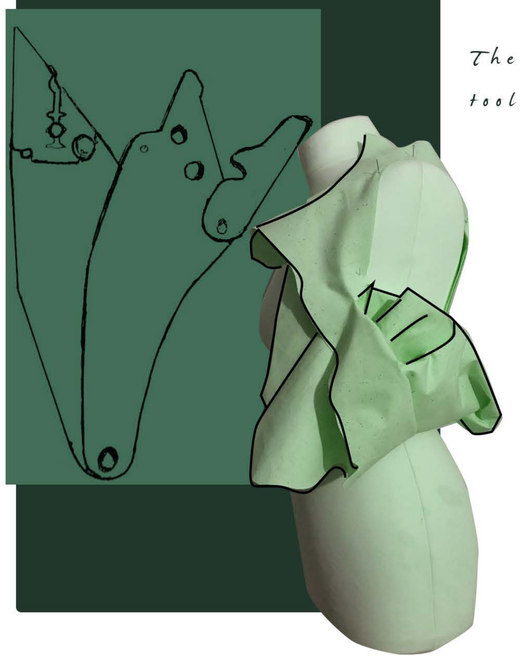
As the jumpsuit is to be worn under the jacket, it is designed to be relatively simple but still hold an interesting detail through the waist panel.

The design for this Jacket was inspired by damages in pelts caused from excess wear through the process of manufacturing.

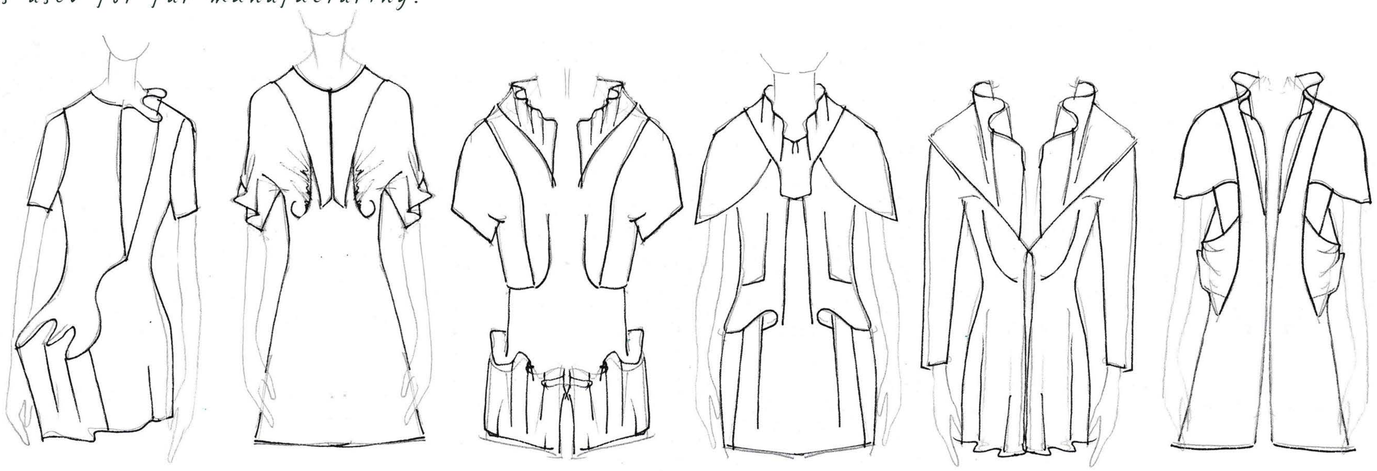




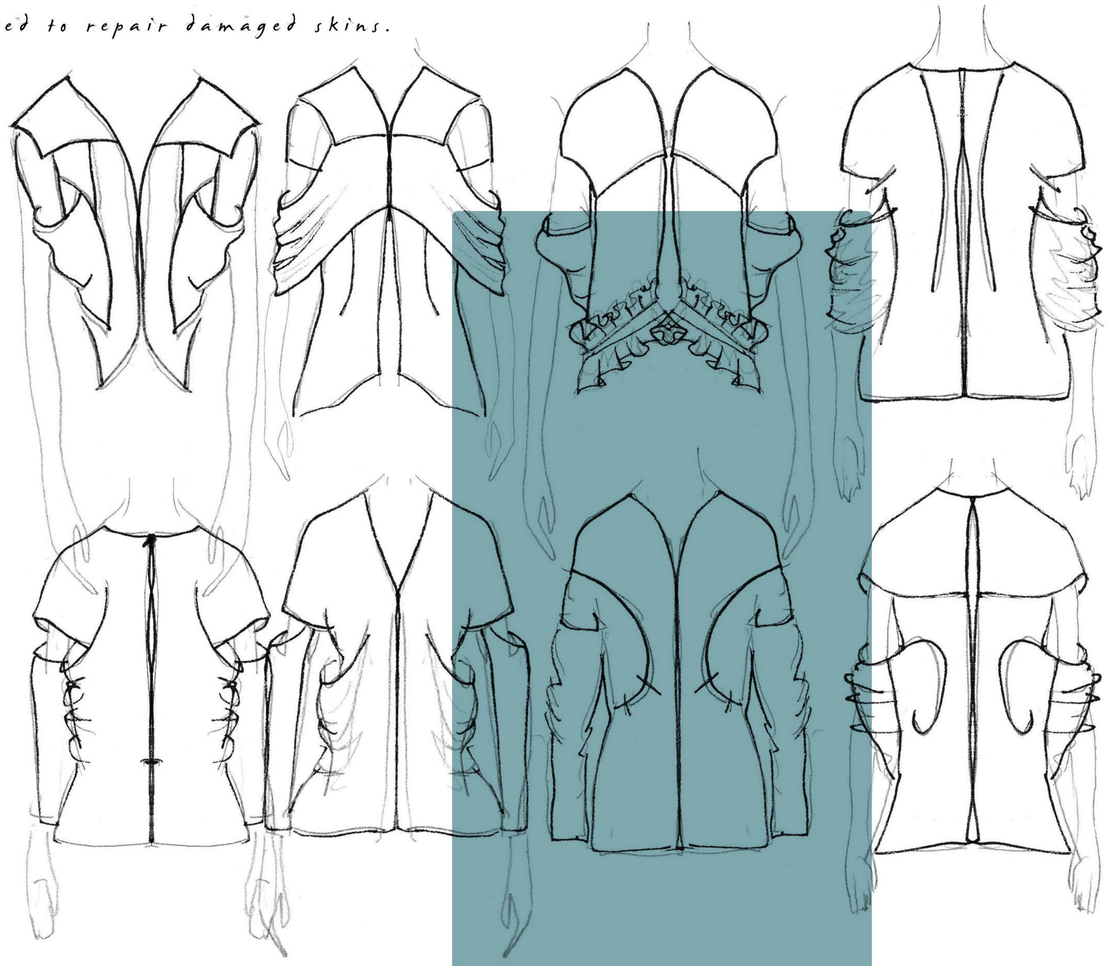
Design details included cold shoulder, curved front darts and oversized collars.



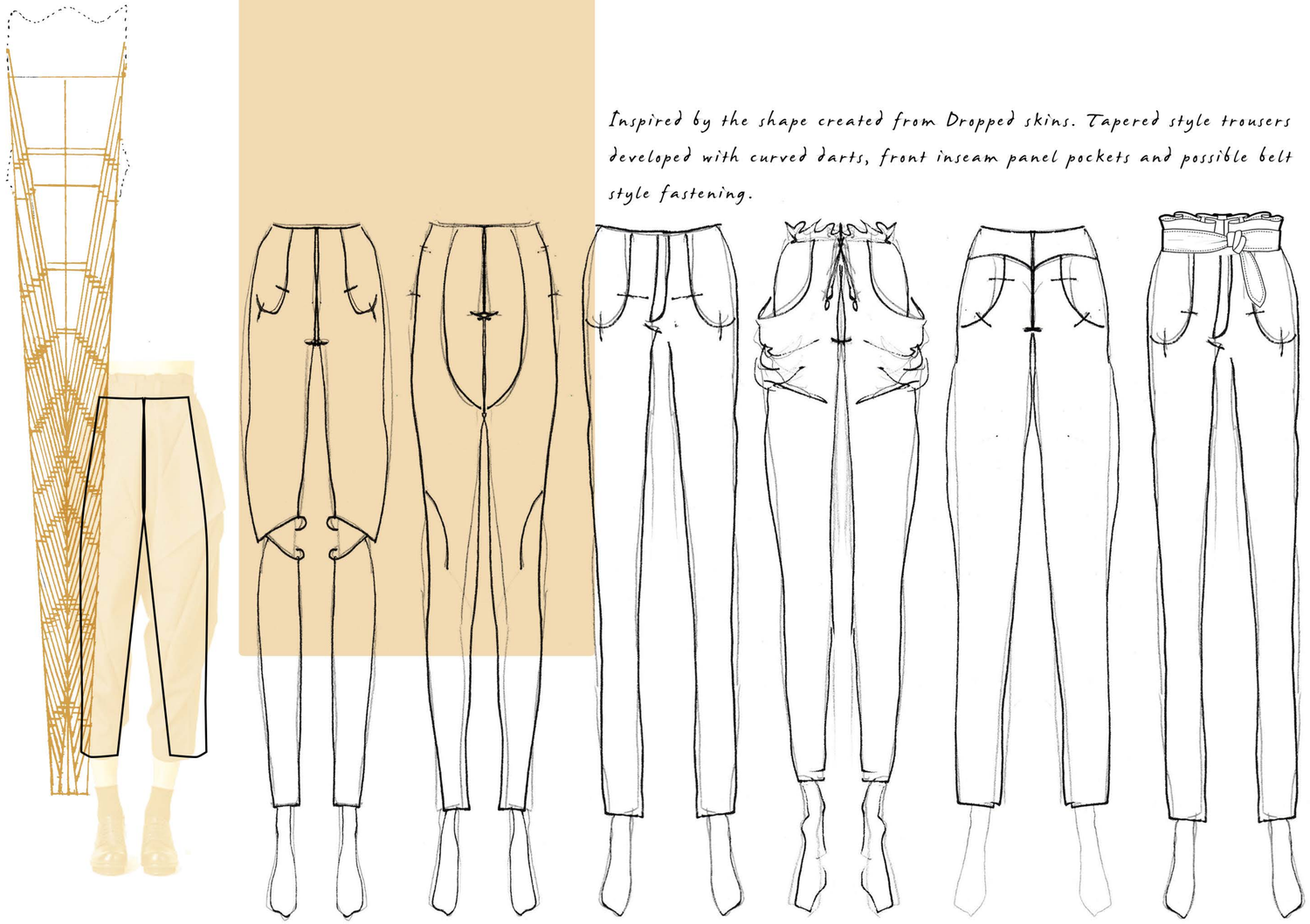
The design details are inspired by the shape of the tools used for fur manufacturing.

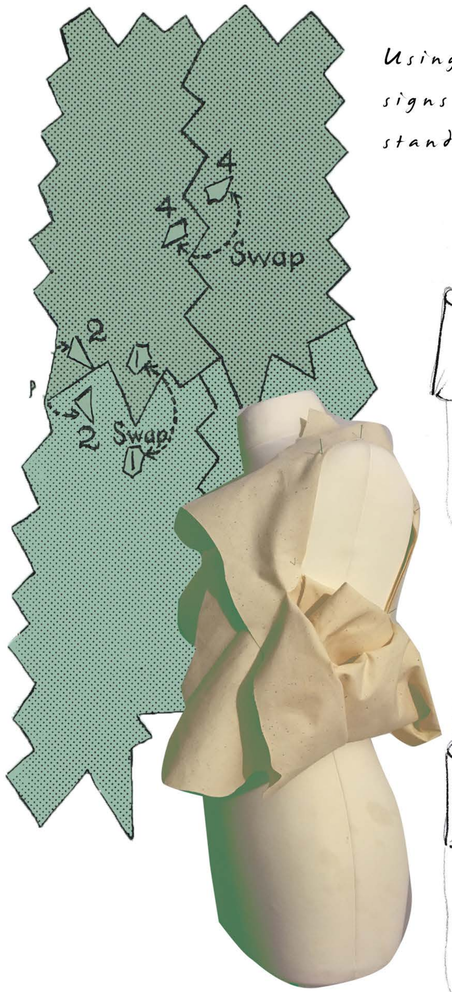


Development of the cowl drape inspired by the flowering technique commonly used to repair damaged skins.



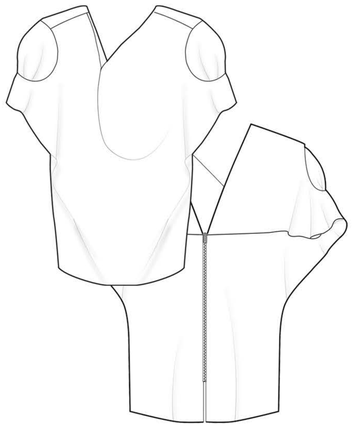
Inspired by the shape created from Dropped skins. Tapered style trousers developed with curved darts, front inseam panel pockets and possible belt style fastening.





Using the tessellation technique as seen on the left, the below designs are developed using this techinque initially draped on the stand.

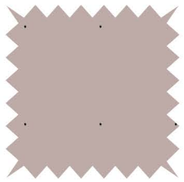
[Colourways]



#SS20-T01
Asymmetric drape top

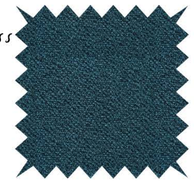
100% CO

#SS20-T02
Cowl drape top

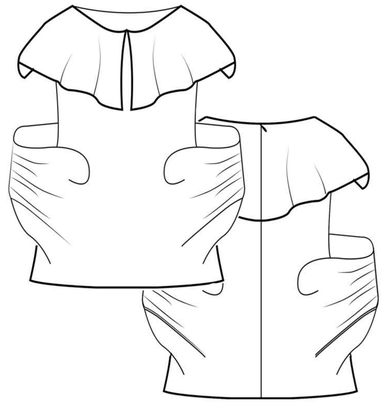


100% PL

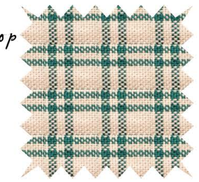
#SS20-DR01
Contrast panelled dress



100% PL

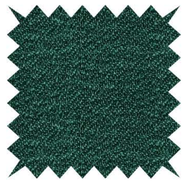


#SS20-T03
Faux gathered sleeve top

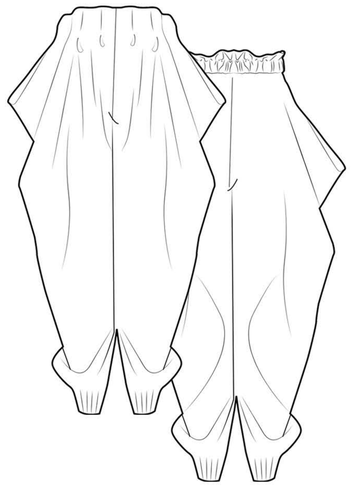


100% CO

#SS20-J01
Drape sleeve Jacket

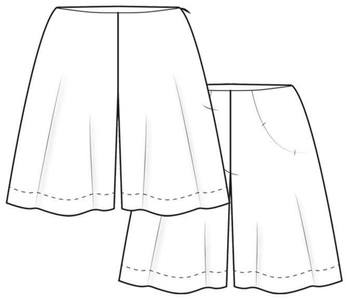


100% PL



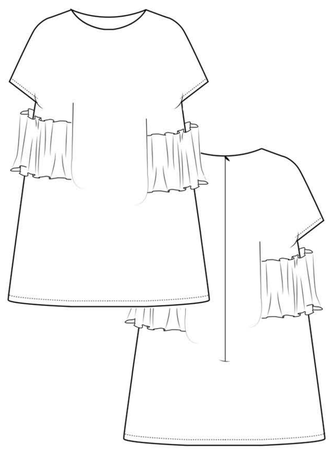
#SS20-TR01
Cowl harem trousers

100% PL



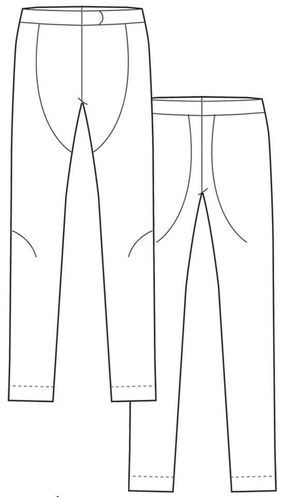
#SS20-TR02
Flared shorts

100% CO



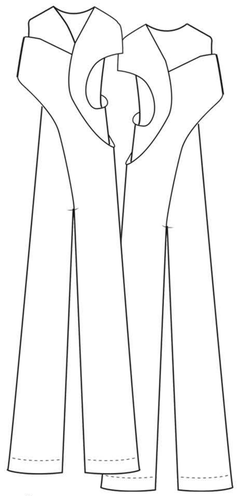
#SS20-DR03
Gather panelled dress

100% PL

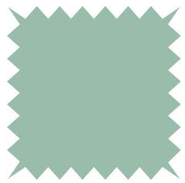


#SS20-TR03
Slim fit trousers

100% PL

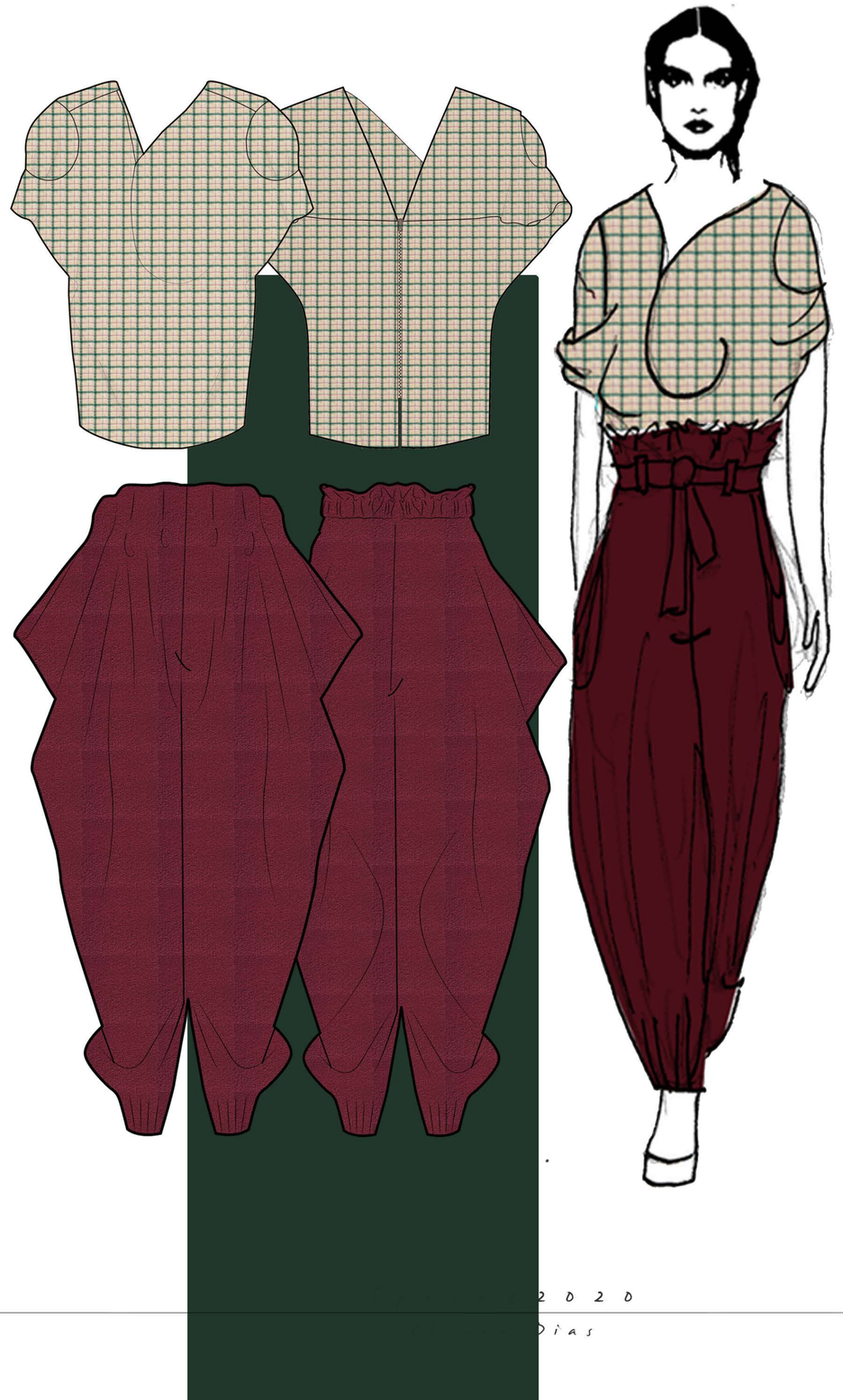


#SS20-TR04
Asymmetric jumpsuit

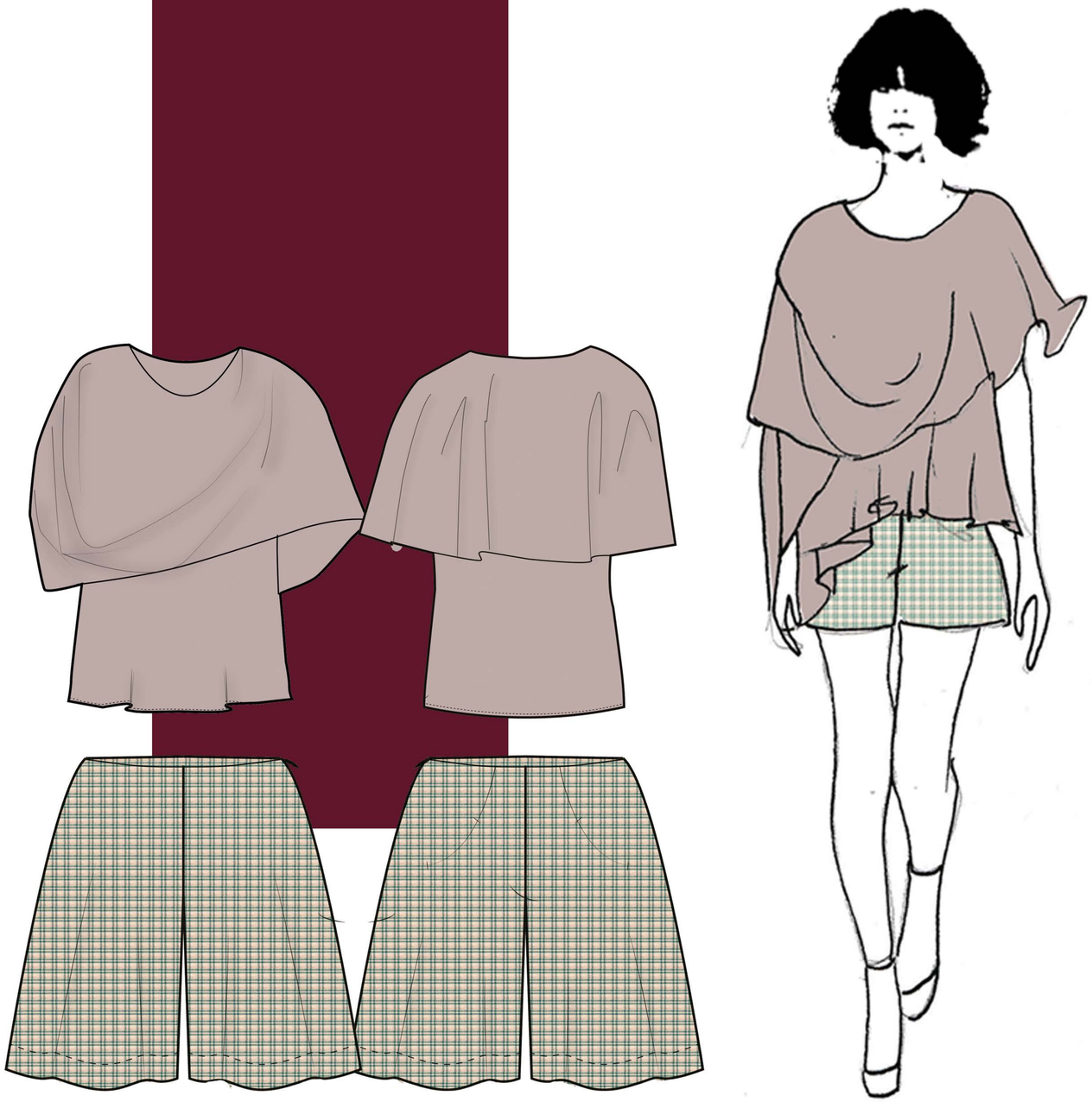


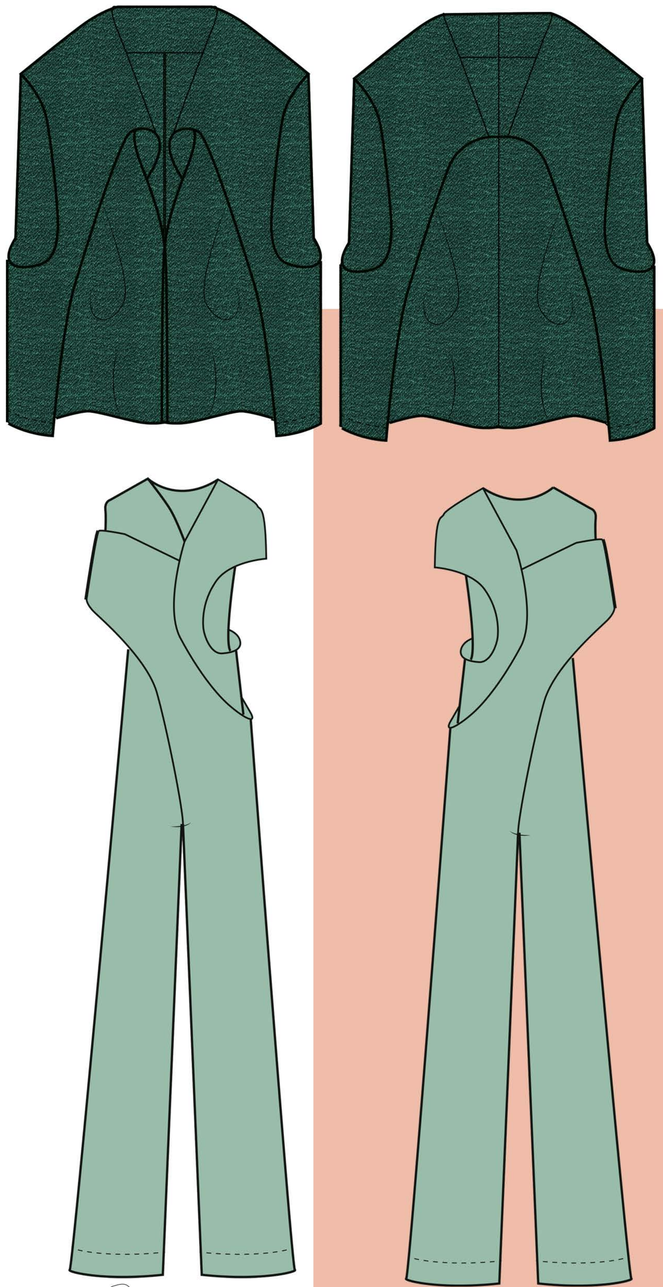
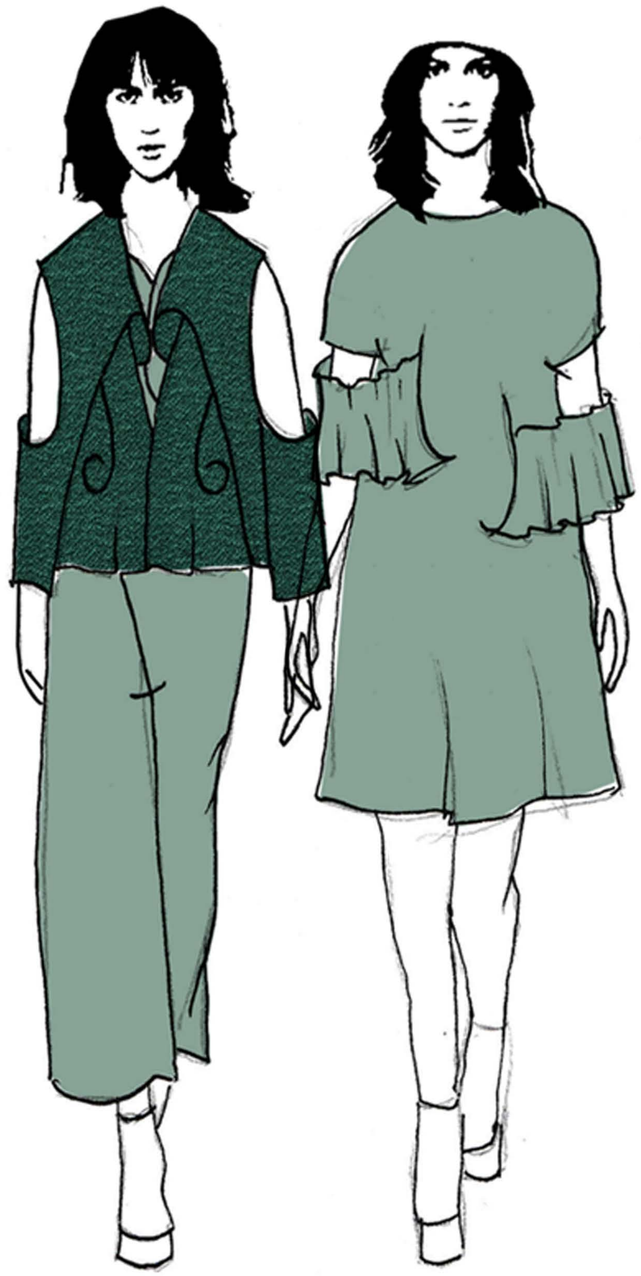
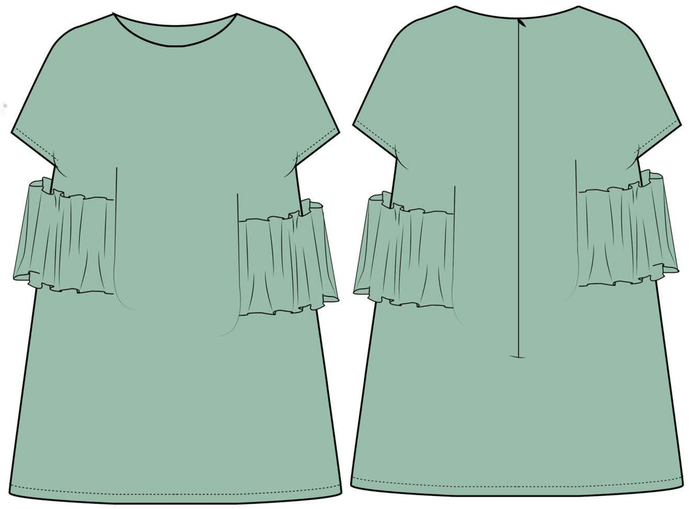
100% PL

(Outfit 1)



[Outfit 2]



[Outfit 3&4]

[Outfit 5 & 6]