

# EMILY ASH

## PORTFOLIO

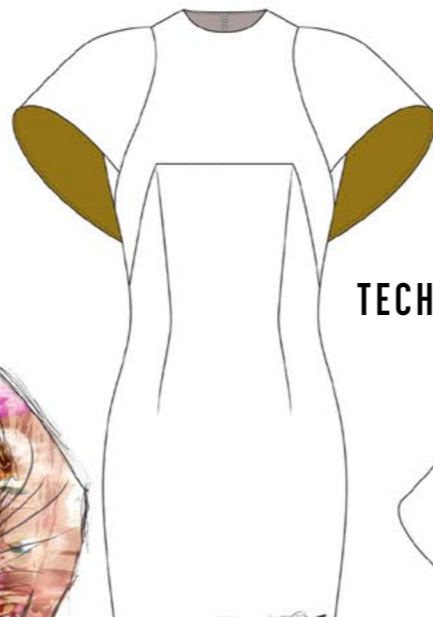




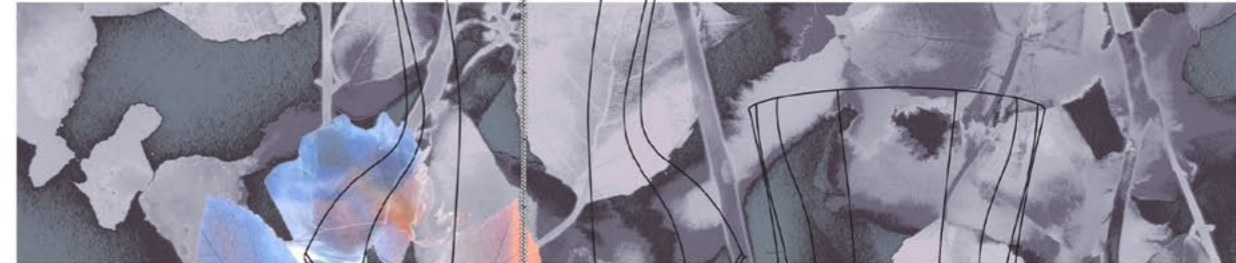
**I'm currently a student, set to graduate this summer with a BA degree in Printed Fashion and Textiles. My expertise lies in print design, where I possess technical proficiency in both analogue and digital processes. However, what truly ignites my passion is applying these prints to fashion. From a 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.**

**PRINT VISUALISATION**



**TECHNICAL FLATS**



**ILLUSTRATIONS**



**PRINT DEVELOPMENT**



**FINAL OUTCOME**



DESIGN DEVELOPMENT



Too complex, too many seam-lines for pattern matching

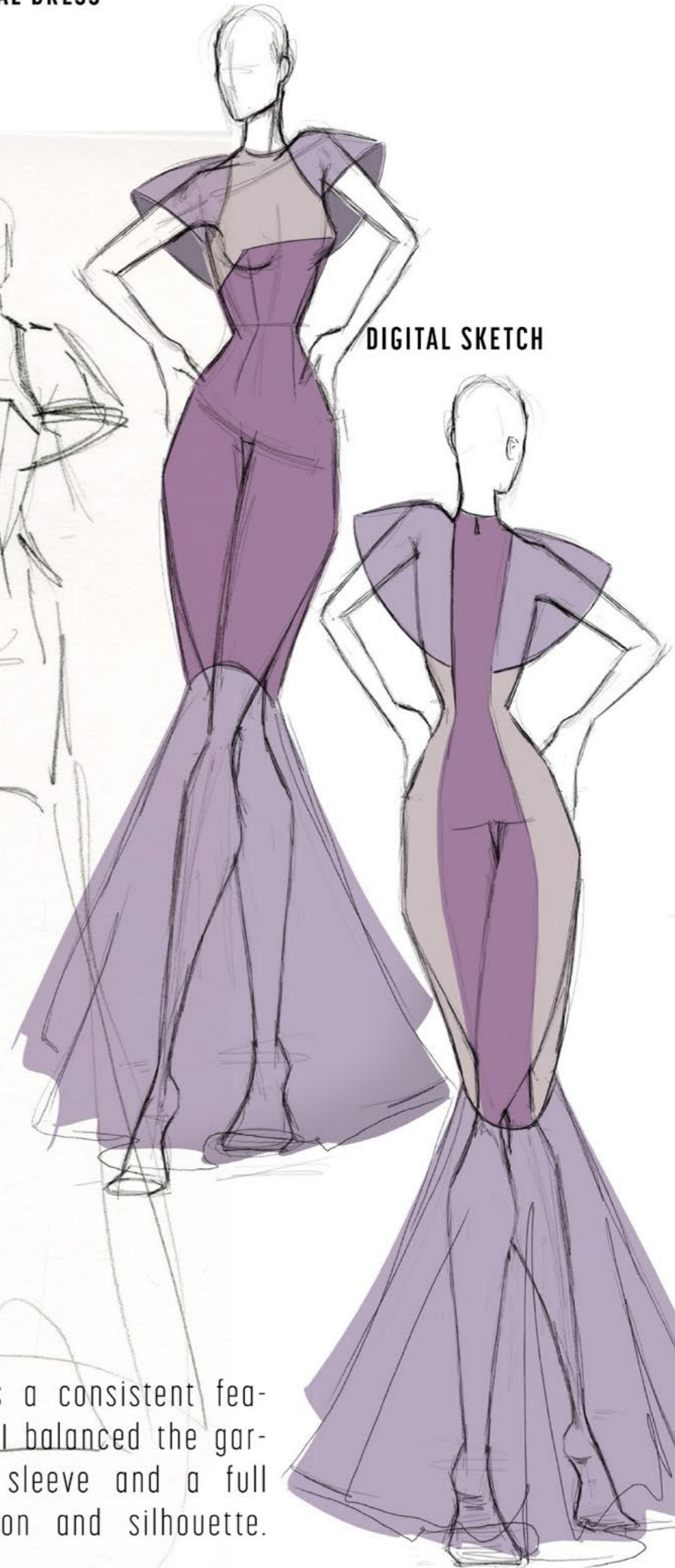
The design features I knew I wanted to work with was a structured cape sleeve that wraps around the arm and is inserted into a seam. I also wanted to experiment with bust dart manipulation, either curving it or squaring it.

Mosh skirt

FIRST SKETCH OF THE FINAL DRESS



DIGITAL SKETCH



Silhouette manipulation is a consistent feature throughout my work. I balanced the garment with a structured sleeve and a full skirt to play with illusion and silhouette.

Dress toile!

Bodice dart begins at the squared bust point



The structured sleeve is inserted into the curved seam on the front sides and between two of the back Pannels, the intention of this feature is to experiment with silhouete without disrupting the pattern matching between the seams.

The soft curves I explored as possible dart displacement manifested in the skirt seam paralleled by the structure of the sleeve. The hollow sleeve ensures the pattern matching is also visible as well as the curved seam into which the sleeve is inserted.

I felt it is important that the garment is visually interesting from all angles, including the side.



I used my flat pattern cut bodice to finalise the positioning of the sleeve between seams.

Sleeve Drope

FT LADIES 10

DESIGN

I began creating the sleeve by paper draping on the stand. This way the piece would have structure whilst draping. The sleeve will be boned along its hem, mirrored in the draping process through the use of paper

Boning along the edge of the sleeve to maintain shape



- No fit issues  
- All good  
(better is too big for the sub roller & next to split into more pieces)  
- currently it's 2 pieces

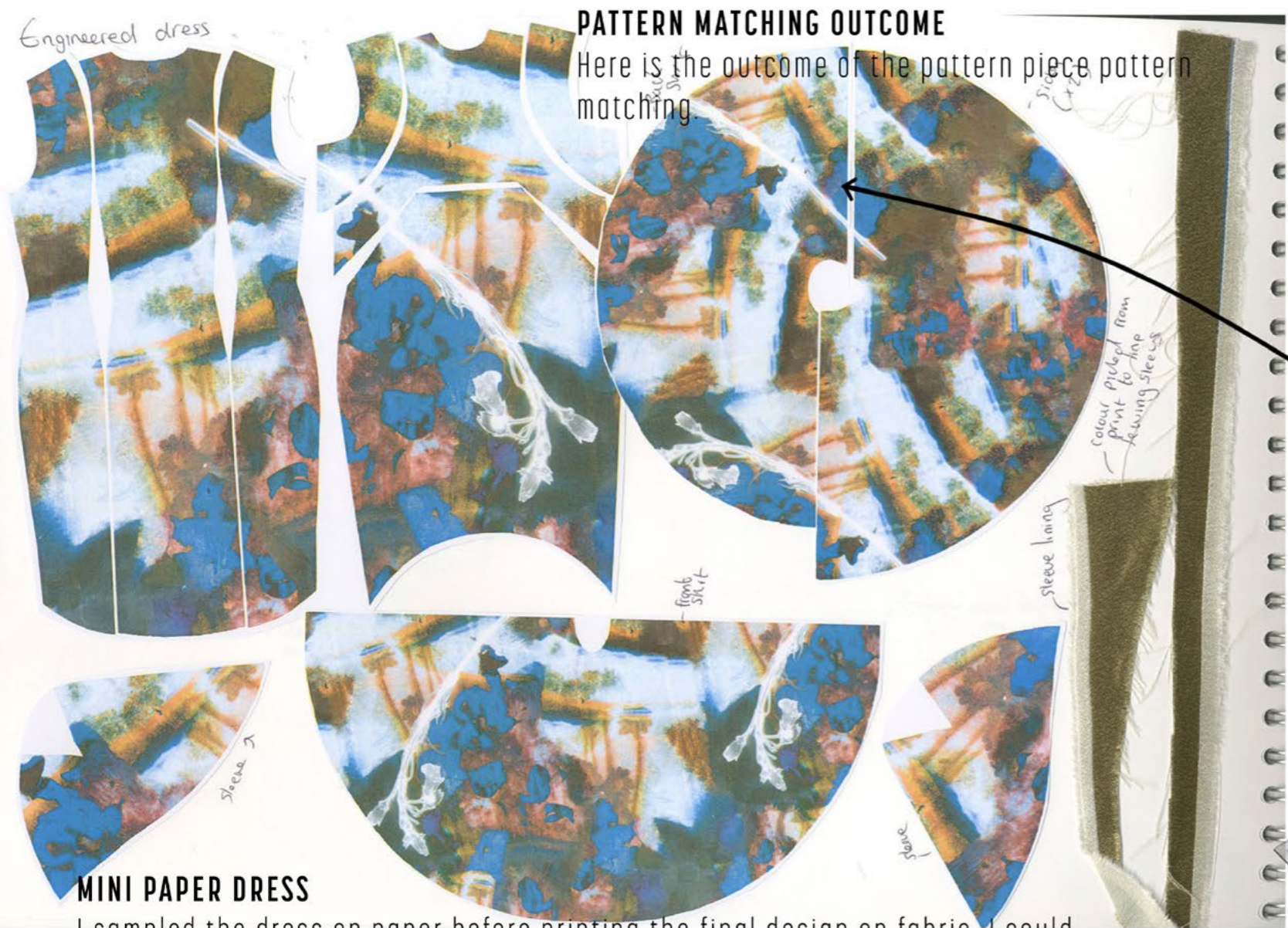


Love Love Love!



Dress is flat pattern cut apart from the cape sleeve





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



**PATTERN MATCHED SEAM**



**MATCH NOTCHES DIGITALLY**

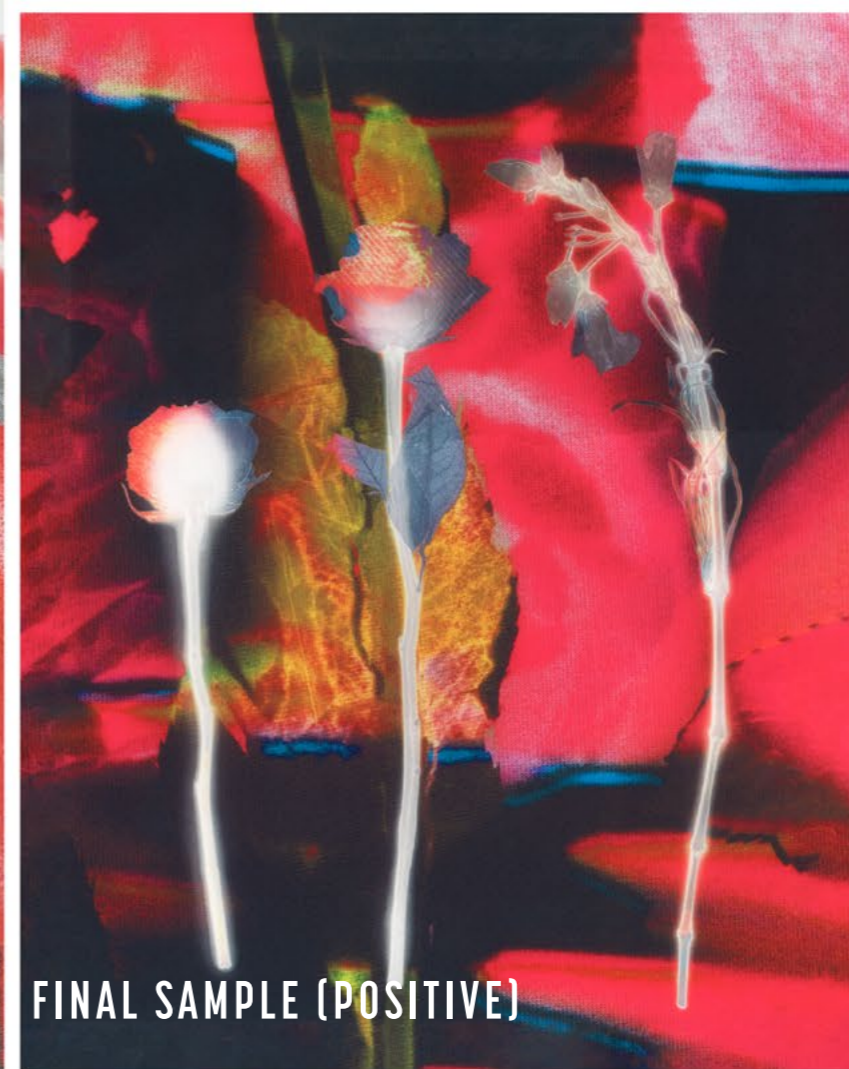
I scanned my pattern pieces and matched up the notches digitally. In photoshop I placed the digital print over the pattern pieces and clipped it to each pattern piece. The duchess satin would be printed with the exact pattern piece shapes I had rendered digitally. This is how I ensured perfect pattern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

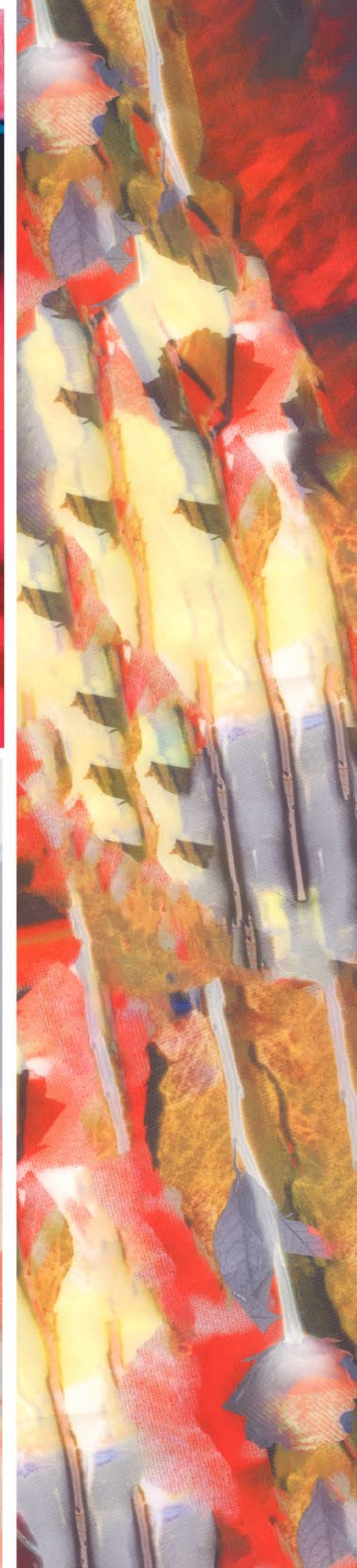


## THE PROCESS:

- 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)



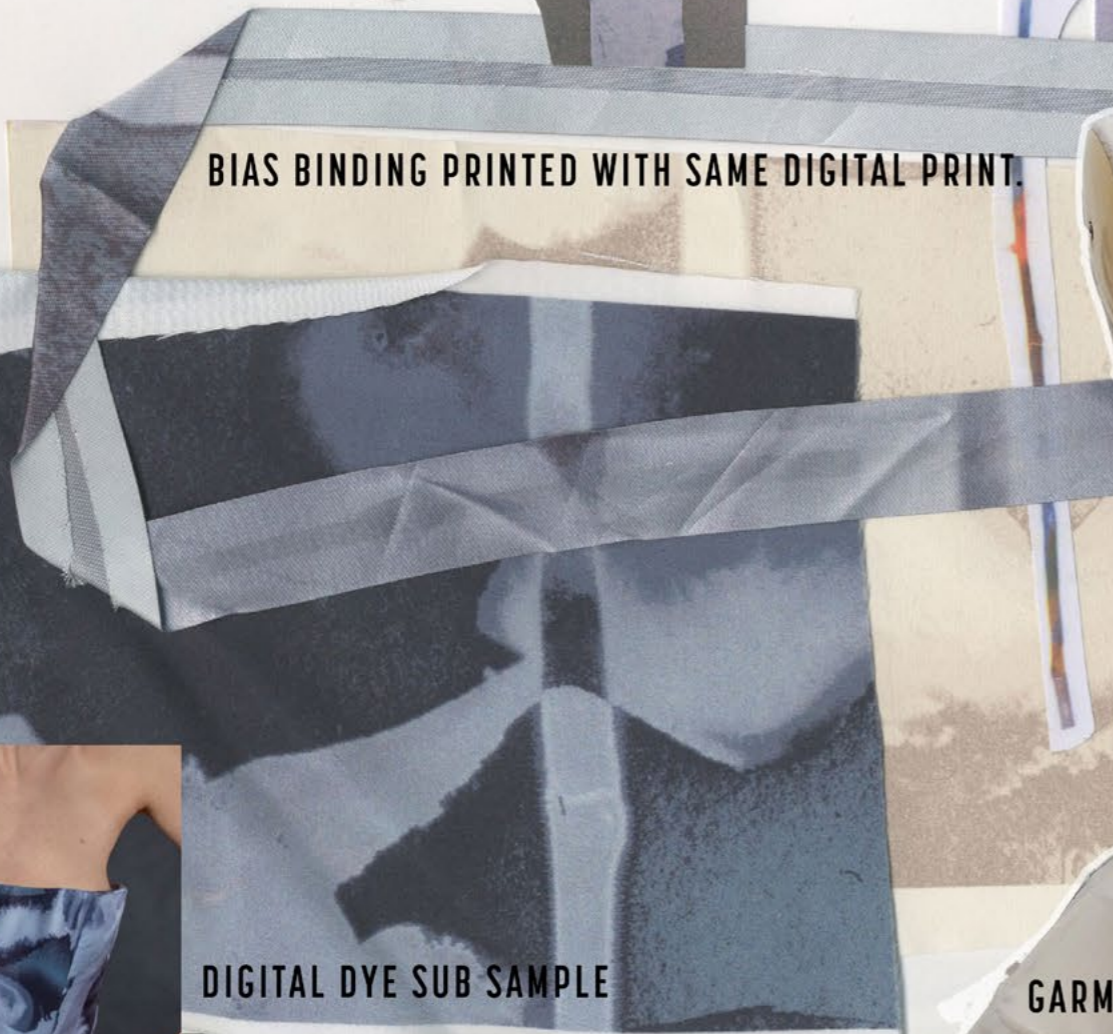
# PRINT DEVELOPMENT AND TOILE



BODY SUIT FINAL PIECES



BIAS BINDING PRINTED WITH SAME DIGITAL PRINT.



DIGITAL DYE SUB SAMPLE

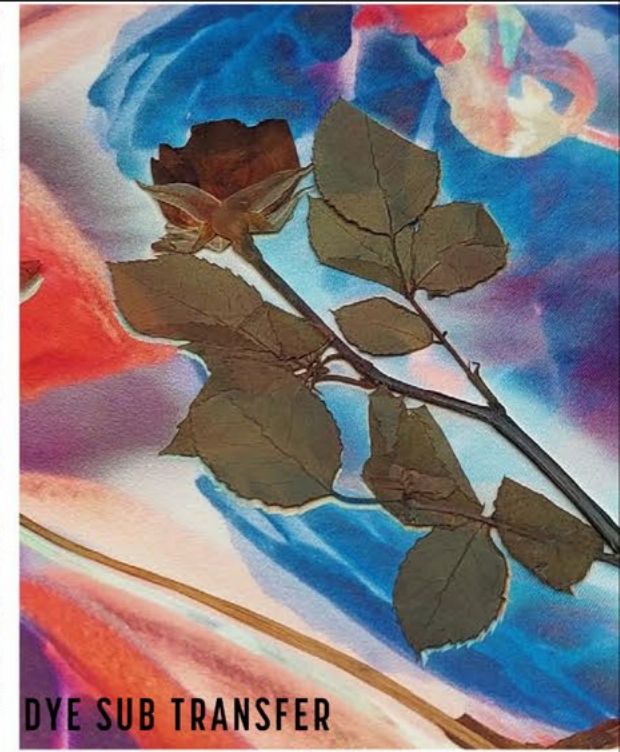


GARMENT TOILE



INK MARK MAKING

**ROSE MOTIF**  
Created using the same process as detailed above. printing dye sub onto a flower then printing the flower.



DYE SUB TRANSFER



RE-PRINT THE ROSE





# 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



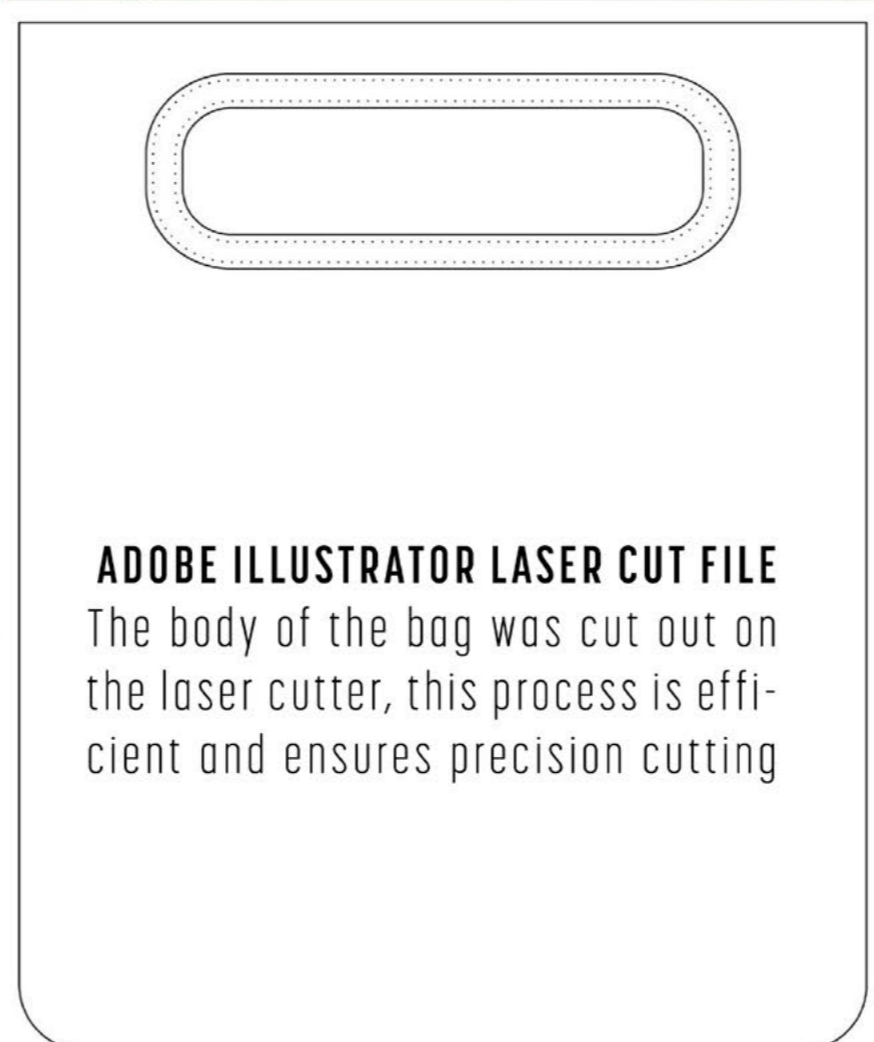
I created a large 2 metre repeat tile from these two samples in Photoshop. I used this tile to print the whole garment seamlessly.

# FINAL BAG: MAKING



## 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

**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.











