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# DRUID

One piece pattern cutting as a metaphor for a skin

*by*

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Master Project*

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-Figure 001. YU, Y. (2023) Shoot [Photography]. DRUID, London.



# FOREWORD

*This project was a further study based on the unit 1 and unit 2. In unit 1, a number of the zoomorphia garment silhouettes and structure were developed. In unit 2, fabrics and colours were further developed through external collaborations and design methodologies were improved. The research and development in unit 1 and unit 2 laid the foundation for this Master's programme. The master project will further develop Zoomorphia's silhouette and pattern cutting techniques based on skinning and integrate them into the design methodology. Further development with industry partners to obtain technical assistance for special processes to complete the development of garments, shoes, and accessories. The collection emphasises a combination of concept and technology with a focus on sustainability.*



# ACKNOWLEDGMENT

*This project DRUID was guided and supported by the London College of Fashion. In the whole developing process, special thanks to Darren Cabon for his guidance. In the toiling of the collection, I have received assistance from Jay Kang, Sylvia Smith-Fuller, Anthony Gouldbourne, and language support from Damian Fitzpatrick. The project was produced with some collaborators, CKRC Group, Huayi Group, Helen Studio, NXBGF, MINGJIA and YOU DENIM, who supported my development, digital felting fabric, digital knitting and manufacture the garments, footwear and accessories. I have received assistance from photographer Kaishui, Storm management and Next management in the photography section.*

*I, Yifan Yu, certify that this is an original piece of work. I have acknowledged all sources and citations. No section of this submission has been plagiarized.*





-Figure 002. YU, Y. (2023) Shoot [Photography]. DRUID, London.









-Figure 003- Kaishui. (2023) Shoot [Photography]. DRUID, London.



## RESEARCH

*The wild man in late medieval art appeared in many roles and guises. Tracing his origins back to a time when there was no science to explain the sight of a giant footprint, humans became aware of the place of nature and thought about their relationship with it (Charles.F, 2012 ). Tracing his origins back to a time when there was no science to explain the sight of a giant footprint, man realised the place of nature and contemplated the relationship between man and nature.*

*As a result, the image began to be used in art, mythology, and fashion design. The connection between man and nature is an integral part of all of this. The unknowns of nature and the development of the times often go hand in hand, and there are always mysteries to be solved as well as technological developments. Gradually, mankind began to realise the damage to the environment and sustainable development, and began to realise that man has always been a member of nature.*

*This project will start from this special Zoomorphia image, exploring the relationship between man and self-heating, the relationship between environment and fashion, and the relationship between sustainable fashion and fur.*





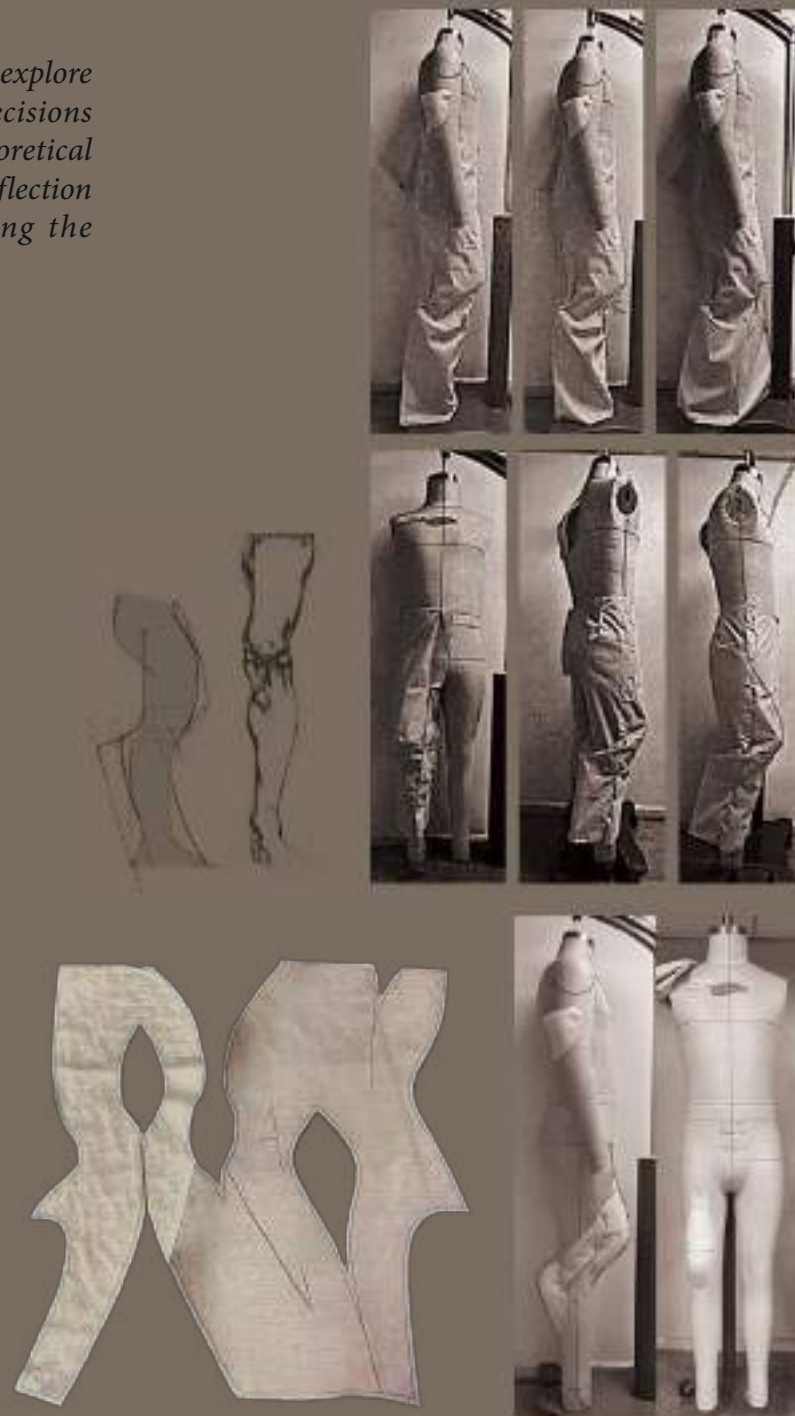
*Investigations found there are still remote tribes out of the system of the technological society in today's world. They use primitive methods to survive but maintain ecological balance. They wear special clothing made of fur for special festivals and dress up as Wild Man, as they believe it allows them to be at one with nature. This is in stark contrast to the modern, fast-moving fashion industry and anti-fur moralism.*

*At the same time this particular image seems to convey the relationship between nature and garments.*



*The fact that the subject of this project is the dress of a small number of tribes in remote areas of Northern Europe for special festivals, and that their dress mimics the image of a fictional zoomorphia creature, creates certain difficulties for primary research. Therefore, in this project, a practice-based research approach was adopted, as direct contact was not possible (Leavy, P, 2017).*

*This approach enabled me to explore the challenges, issues and decisions of the practice and draw theoretical insights from them through reflection and critical analysis during the course of the experiment.*



-Figure 006. YU, Y. (2023) Primary research. DRUID, London.



*After researching and analysing the image of zoomorphia, the contour and structural characteristics of this image were visualised through a practice-based study by increasing the volume of the Mannequin, which was documented and mapped.*

*Compared to the human leg and hand structure in which there is an extra joint and has a posterior calf, as in the standing structure of the animal's hind legs. This structure was transformed into a flat surface by three-dimensional cropping from the Mannequin, which had been altered in size. The shape of the skin under this zoomorphia structure is thus obtained.*

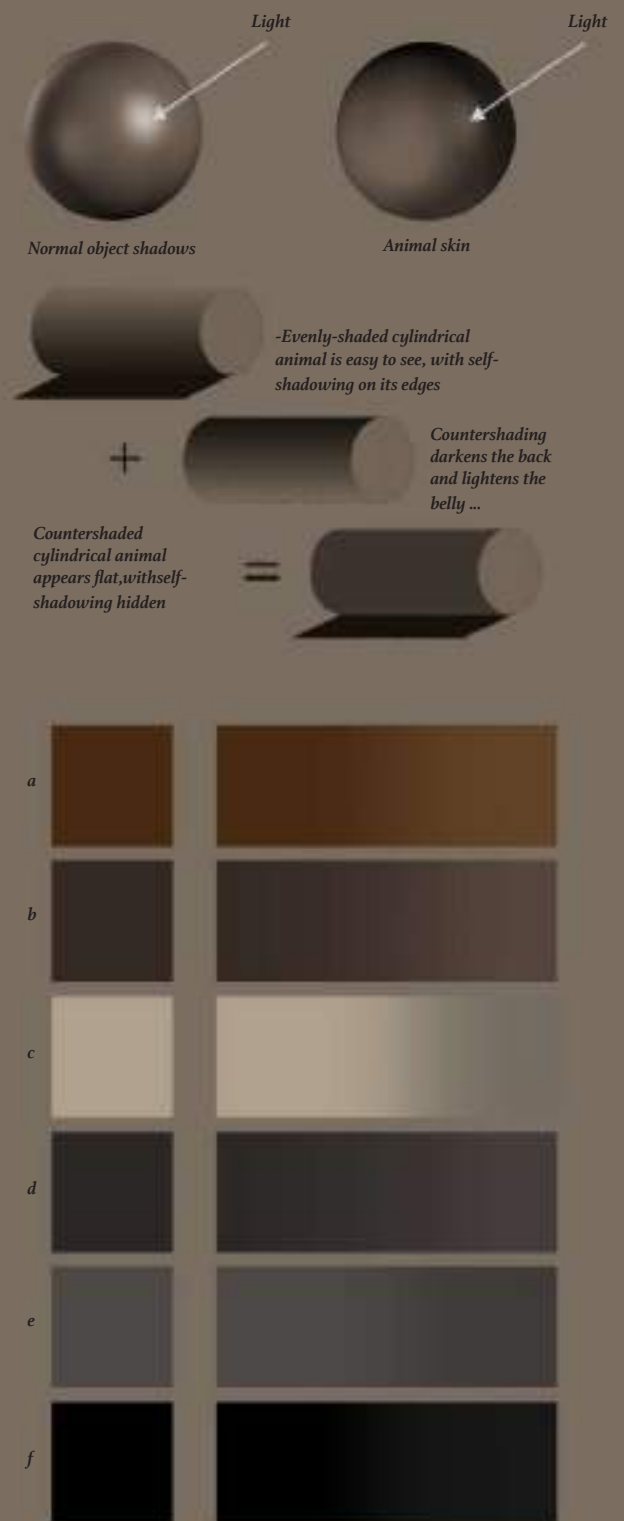




# COLOR

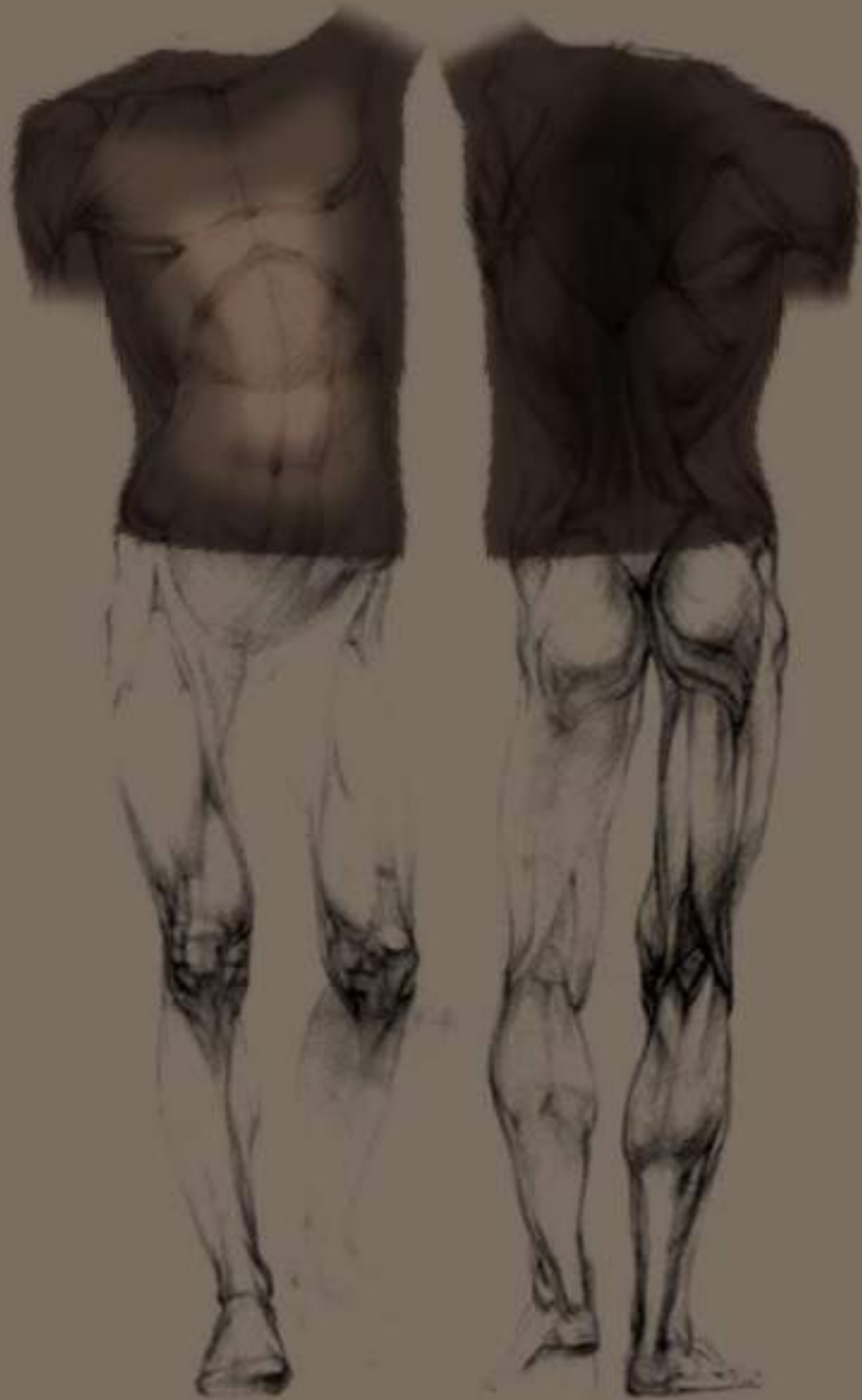
Based on the principle of animals under the natural law of Crypsis, the colour shift from dark to light from the back to the belly of an animal is applied to the structure of the human body. Through the principle of optics, shadows are created on backlit surfaces, and the shadows are superimposed on the lighter colours to form the darker colours on the light-facing surfaces, making the three-dimensional object visually flat in effect, and thus making the object difficult to detect (Gerald H. T, 1909). This project will use this principle as a methodology for colour.

And after research, it was found that most of the natural animal hair colours are brown and light brown, which is also related to nature as there is a large amount of brown in nature. These colours are shades formed by the different build-ups of natural pigments. Brown, camel and other dark colours under the pigmentation of different animals themselves were used as theme colours and combined with the colour methodology to create a design for the colours of this project.



-Figure 008. YU, Y. (2023) Color methodology. DRUID, London.





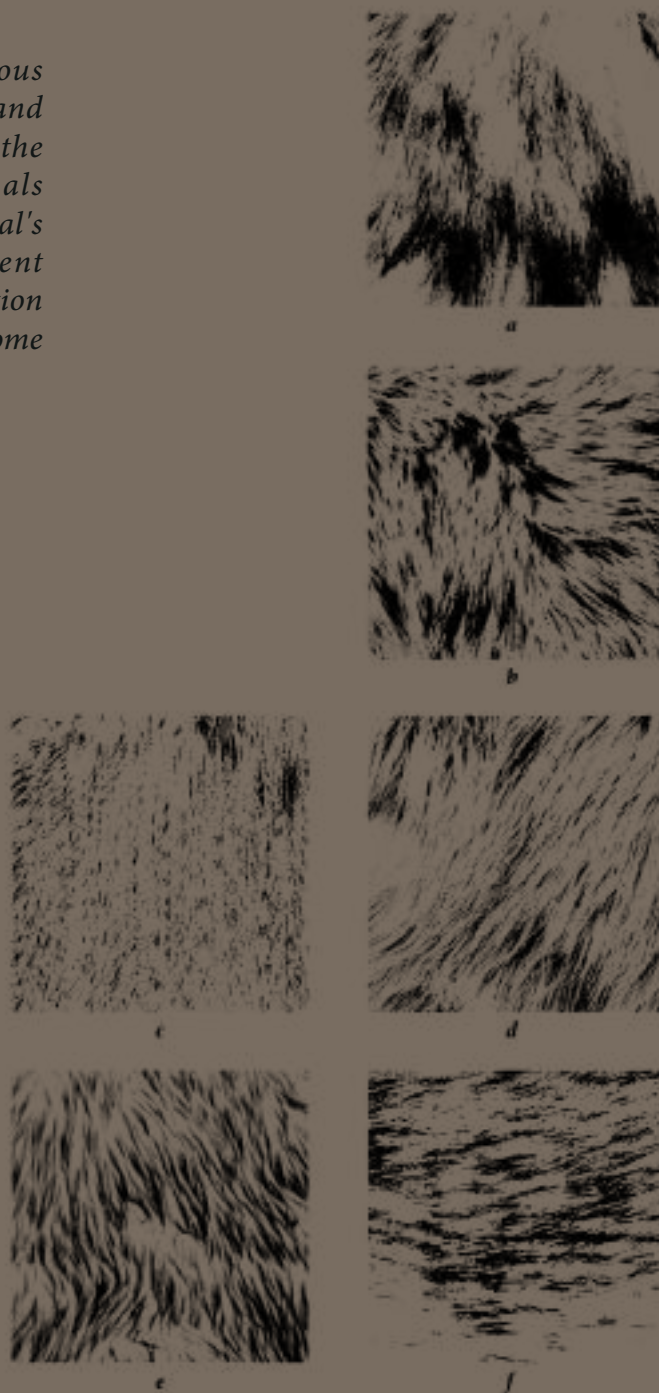
-Figure 009. YU, Y. (2023) *Color methodology*. DRUID, London.



# TEXTURE

*In order to simulate animal skin more deeply, in addition to the colour principle of animal skin itself, this project also studies the hair structure of animal skin in depth, uses image tracing to extract and record the light and dark texture of various different furs, analyses and compares the different texture characteristics, and integrates the most suitable texture.*

*This texture is combined with various shades of brown, camel, dark grey and black analysed and extracted from the natural pigmentation of the animals themselves. The texture of the animal's fur is created by combining different combinations of lightness and saturation in the form of patterns and monochrome colours.*



-Figure 010. YU, Y. (2023) Texture. DRUID, London.



-Figure 011. YU, Y. (2023) Texture. DRUID, London.



# FEBRIC



Fabric supplier: KUNFENG WOOLLEN  
NO. 02085A 148cm width 750g/m<sup>2</sup>  
20% wool 80% cashmere



Fabric supplier: KUNFENG WOOLLEN  
NO. KF026233 / NO. KF026232 148cm width 850g/m<sup>2</sup>  
50% alpaca 50% yak velvet



Fabric supplier: ZOOCHÉ  
NO. ZQF882451, 16# / NO. ZQC45, 4# 148cm width 334g/m<sup>2</sup>  
10% alpaca 20% silk 70%cashmere







Fabric supplier: FOEN  
 NO. FE246-1277-201 145cm width 780g/m<sup>2</sup>  
 48% suri 46% wool 6% polyester



Fabric supplier: FOEN  
 NO. FE54-098 / NO. FE54-094 145cm width 530g/m<sup>2</sup>  
 100% wool



Fabric supplier: Dusability Textile  
 NO. HF0259 / NO. HF0240 145cm width weight: 14  
 Shrinkage: J: -3%-4%  
 W: -3%-4%  
 100%cotton



# YARNS

Fabric supplier: FENGJIN  
NO. 8.10cm Imitation Mink Yarn  
100% polyester





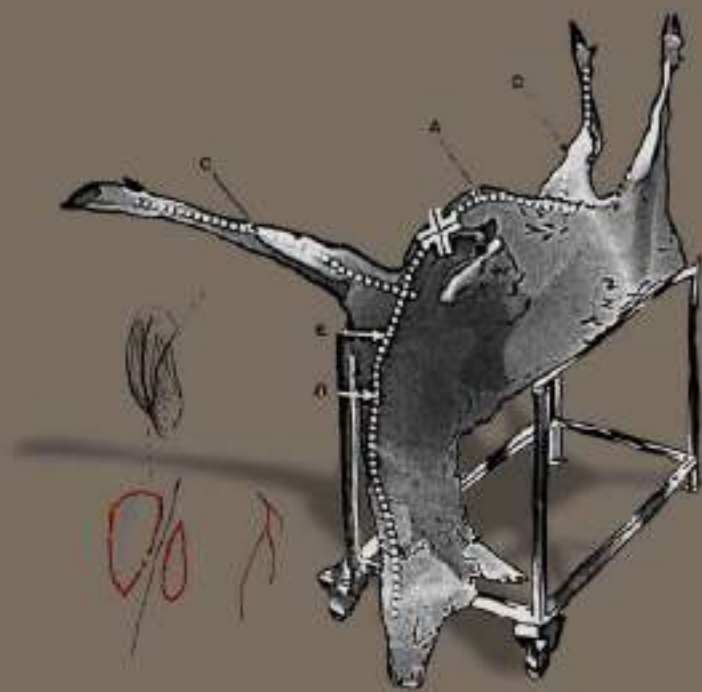
*Fabric supplier: FENGJIN  
NO. 2/16NM Rabbit fur Yarn  
60% rabbit fur 40% polyester*



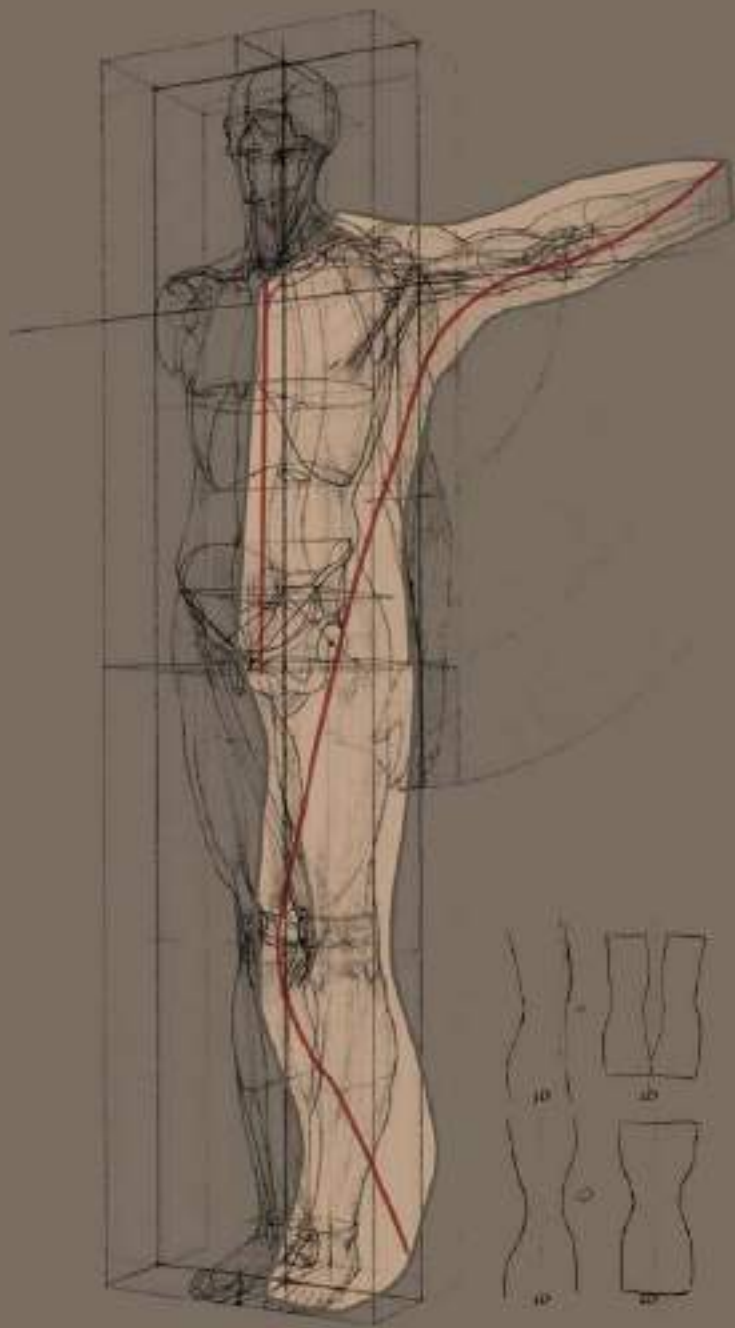
# DESIGN METHODOLOGY

*In order to maintain the integrity and maximise the use of the fur, when skinning an animal, the skin is cut in a straight line from the animal's belly or back to the neck, then the limbs are cut, and finally the skin is removed in its entirety. This animal skinning method is applied to pattern cutting for menswear, and one-piece pattern cutting as a metaphor for skin cutting as the methodology for this project.*

*Through the methodology, the animal skinning method is translated into pattern cutting design and combined with the image of zoomorphia to create special pattern cutting and silhouettes.*

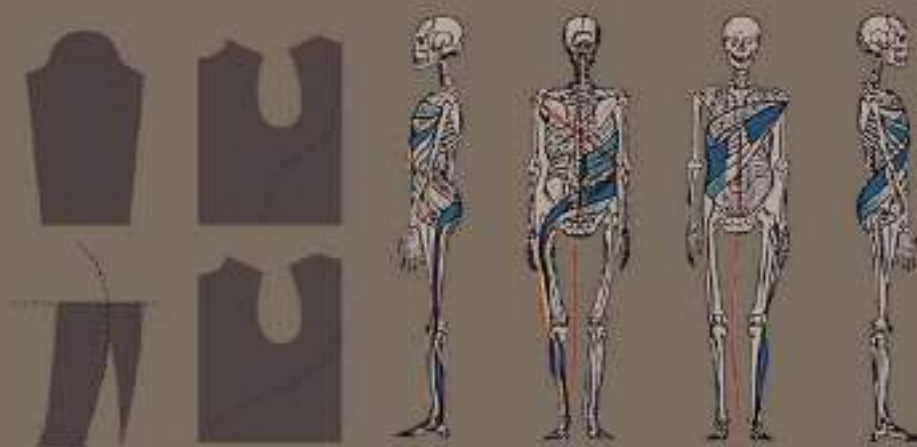


-Figure 015. YU, Y. (2023) *Design Methodology*. DRUID, London.



*On zoomorhia's human form, the dividing line is drawn by animal skinning method, and the 3D structure is transformed into a 2D pattern to find out the degree of distortion and the pattern of rotation of the curve by comparing with the regular pattern cutting.*

*Through this method, the one-piece skinning pattern cutting methodology applied to a primary research mannequin, it was concluded that the increased volume of joints and muscles added by the zoomorphia image would result in a greater curvature of the segmentation curve in pattern cutting. This was applied to other structures.*



-Figure 016. YU, Y. (2023) *Design Methodology*. DRUID, London.





-Figure 017. YU, Y. (2023) *Fitting* [Photography]. DRUID, London.



*-Figure 018. Kaishui. (2023) Shoot [Photography]. DRUID, London.*



*Based on the collar variation of the tribal animal skins and the multiple style variations of the garments adapted to different scenarios, the funnel collar bomber and the scarf collar coat were designed by incorporating the design methodology.*

*In the fitting process, the plush surface of the scarf collar of the coat can be removed, and the placket of the funnel collar bomber uses a combination of buttons and zips as fastenings.*





*The down shawl is on the small side of the size in FITTING and needs to be increased in overall size. Add placket zip with snap buttons to down vest, remove zip on fox shaped collar.*





-Figure 021. YU, Y. (2023) Denim [Photography]. DRUID, London.





*-Figure 022. Kaishui. (2023) Shoot [Photography]. DRUID, London.*



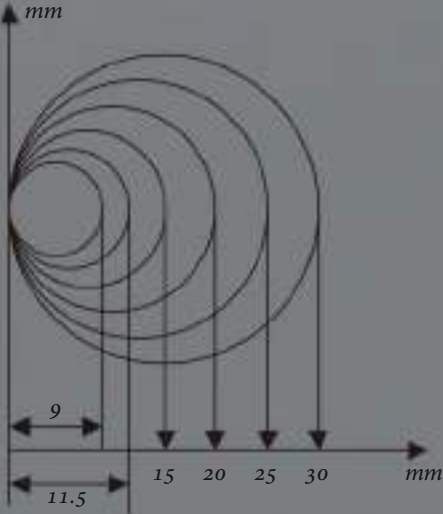


# TRIMMING

## FASTENINGS

For this project, horn buttons and corozo buttons were mainly chosen as fastenings.

For the hooks, dark metal trousers hooks and dark metal snap buttons were chosen.



Brown horn button      Dark gray corozo button      2-hole corozo button



Cream horn button      Brown corozo button      Shirts urea button



Trousers hook



Snap button and snap button machine model





# TRIMMING ZIPS

The riri zip has been chosen as the zip trimming for this project.

The size of using teeth is M6,M4.

The slider is FLACH21 and HOSEN.



Slider



Open end



Pin-lock slider Close end



Top stopper and bottom stopper





# TRIMMING

## FLAT EYELET

This project is based on the logo YY customised a special dark brown flat eyelet as trimming at the belt holes of the coat.



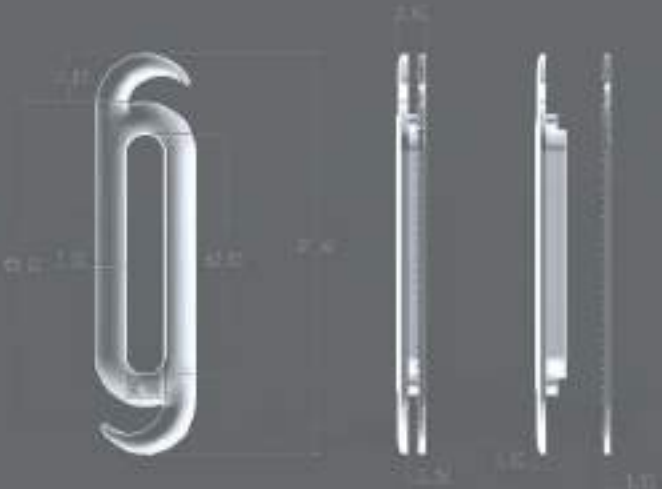
YY Flat eyelet



Front



Back



Design draft and parameters