



Wedding Jumpsuit

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Design Mentor Statement

This ensemble was completed in an upper-level creative apparel design course. The purpose of the mentorship relationship was to guide the student in developing a marketable line of apparel for a focused target market. This ensemble is one of five samples developed for the apparel line. The mentorship process began with informational lectures on each step of apparel line design and development. The purpose of the mentorship relationship—development of an apparel line—was guided and met through the completion of a series of assignments that built on each other. The student received both formative and summative feedback at each step. Steps included: (a) design brief development, (b) target market research, (c) inspiration research, (d) brand design statement development, (e) trend research, (f) mood board development, (g) color and fabric board development, (h) fashion illustration of ensembles, (i) technical sketching of garments, (j) first pattern creation, (k) first sample creation, (l) production sample creation, (m) presentation of 1st samples, (n) line plan development, (o) specifications/tech package development, (p) line sourcing, costing, & pricing, and (q) promotional materials development. This project was selected for submission due to its high quality and innovative patternmaking techniques used to achieve zero waste design. The student experimented with multiple patternmaking approaches to achieve a bifurcated style that fit the body correctly with minimal fabric waste. The resulting design is unique and innovative.

Design Statement

Statement of Purpose

This bridal wear piece was inspired by the zero-waste patternmaking concept (Gwilt, 2013; Rissanen, 2008, 2016). I drew inspiration from geometry and fitting different shapes into one large square. I drew inspiration for colors and textile manipulation from nature, specifically from flowers.

The purpose of this design was to create a wedding ensemble for a bride to wear on their wedding day that used the entirety of the length of fabric, building upon previous work that used the entirety of the length of fabric in a formal wear design (McKinney & Bennet, 2015). I strived to create a jumpsuit that achieved this for a bride that would be more comfortable wearing pants rather than a dress. Through the development of this design, I wanted to achieve a pattern that did not produce any fallout, and create a jumpsuit with zero side seams.

Process, Technique, Execution

My process of creating this jumpsuit started with ideas on how to pattern a zero-waste jumpsuit without side seams. Next, came croquis sketches and tech flats that supported those ideas. I researched different types of zero waste pant patterns that might support the shape of my



Figure 1 Layout of Radial Pattern

jumpsuit. I found a pattern that had a diamond gusset sewn in the inseam of the pants and the pants used up all the parts of the rectangle. I modified this to create a diamond gusset in a circle pattern. After constructing a sample, I found this did not work for my silhouette. The gusset created lots of draglines at the crotch which caused the stomach to billow. In my second sample, I knew I had to develop a pattern that had traditional crotch seams instead of a diamond gusset. My idea on how to create this pattern without side seams can be seen in Figure 1, my slopers are set on a circle of fabric (the lining) folded in half. Figure 2 is the crotch and waist cut out of the middle of the circle. The curves on the bottom are the front crotch, the curves in the middle are the waist, and the curves on the top are the back crotch. I used the leftover fabric from the lining being cut out of the circle to cut out my outer shell and lining bodice pieces, and the straps.

Aesthetic Properties, Visual Impact, and Cohesion

Both the pants and all bodice pieces are cut on the bias which gives a flattering look to the garment when placed on the body. Because of the radial nature of the circle pattern the pants can be cut on the bias without requiring any additional fabric. Additionally, the bias fits more snugly to the body than a straight grain bodice. The circle allows for a lot of added fullness in the pants which when draped gives the illusion of a skirt instead of pants. This gives a visual impact of elegance for the bride on her wedding day to have a full jumpsuit that is just as glamorous as if she were wearing a very full wedding dress. Cohesion comes into play in the flower motifs on the garment. There are fabric flowers along the hemline of the garment as well as embroidered flowers on the straps. The flowers are at the top and bottom of the garment which gives balance to the piece.



Figure 2 Cut out of crotch curve and waist

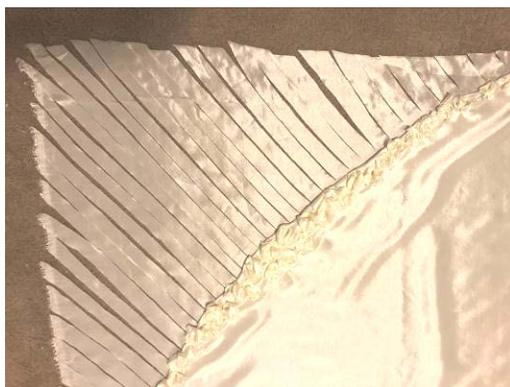


Figure 3 Strips twirled in fabric flowers

Originality and Innovation

The pattern of this jumpsuit is very original since I developed it out of my ideas, I did not find any radial pant patterns through my research that looked like the pattern I created to eliminate side seams to the jumpsuit. For my innovation, I wanted to figure out a way to use the corners of the fabric that get cut off when cutting a circle. I decided for the outer shell instead of cutting a circle I would cut strips into the fabric up until the point where the circle would have been cut off. First, I drew lines on the fabric of where the circle would have been cut off then divided the

remaining fabric into 1” strip sections starting at the 45-degree bias line. As I got closer to the sides of the fabric I increased the width of the strip, that way as the strips got shorter in length they could still give the illusion of being the same size since they are thicker. For every three strips, I would cut I increased the strip width by 1/8” of an inch. While the longest strip was 1”, the shortest strip was 2”. All the strip lines can be seen in Figure 3. After cutting out the strips I started to twirl them and pin them at the hemline to create fabric flowers. That process can be seen in Figure 3. This garment achieved an elegant wedding jumpsuit without any side seams which helps the pants drape seamlessly and the luster is not interrupted by a long seam line.

References:

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