

The background of the entire page features two models wearing long, flowing white dresses with off-the-shoulder sleeves and long trains. They are positioned on the left and right sides of the page, facing away from the camera. The dresses have a structured bodice and a full skirt with a long, draped train that pools on the floor.

# PORTFOLIO

## Final Major Project

(FMP)

The Psychological Impact of Fashion Choices on Self-  
Concept and Self-Esteem

Annica Stuart

Pattern Cutter, Garment Technologist and Sample Machinist

# Project Overview

## Title:

The Psychological Impact of Fashion Choices on  
Self-Concept and Self-Esteem

- Explores the psychological impact of fashion on self-concept and self-esteem
- Focuses on how empowering silhouettes influence how women see themselves
- Inspired by garments like trousers, the Bar Suit, and the coat, which evolved alongside women's roles in society
- Aims to:
  - Enhance pattern cutting and advanced sewing skills
  - Reconstruct high-end garments with historical and cultural significance
  - Combines technical craftsmanship with personal identity and empowerment
  - Uses fashion as a tool for representation, confidence, and self-expression

RESEARCH APPROCH



Lady Gaga's (2019)  
Golden Globes  
Awards Dress



Lady Gaga's 2019  
Golden Globes  
Awards Gown



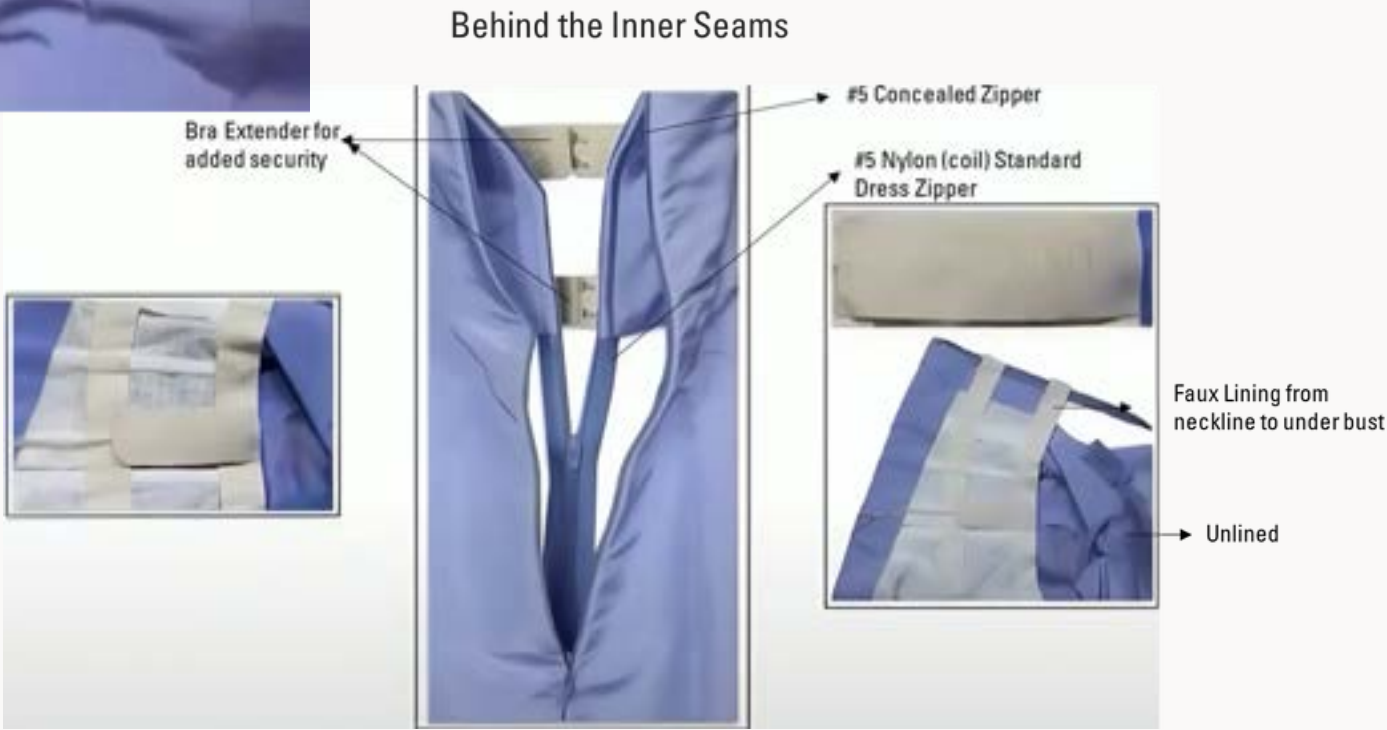
Further research  
into dress interior  
and finishes



4 front panels  
4 back panels  
Panels created from  
princess seam and  
CF and CB



Sleeve joining  
Facing Finish



# Sampling

Sampling various methods of attaching the sleeves to the train



Documenting tab width specifications for precise application in the Tab method

SLEEVES



Determining cord dimensions and material composition for precise execution of the cord method

Noting finishing standards for seamless integration of stitched layers

TRAIN



BUSTIER



Body draping for right fit



Neckline is gapping, too much allowance at the chestline

Back needs to cinch for better fit



Enhancing structural integrity for a more defined and supportive bustier silhouette



Neckline gapping corrected for a smoother, more refined fit

Achieving improved fit and refined silhouette through precise alterations



Improved back fit for a more seamless and contoured silhouette

# Construction



7 cm horsehair braid for structured hem support



Dress forms vs True Body shape



Sleeve stitched with Burrito Method



Open Seam Overlock and Bias Tape finish

Glove construction on Domestic Machine

Used paper stabilizer under power mesh to prevent feed dog snagging during manipulation

- Prepared waist stay with 6.3 cm elastic (flexibility) finished edges with 16mm bias tape



# Dress Construction



Interfaced cups



waistline Grosgrain ribbon



Discreet Structural Boning Seamlessly Integrated into Lining



Fitting before lining



I erroneously attached the waist stay at the CB seam



The waist stay was undone and attached to the side seams correctly



The finishings on the seams can be seen, bias tape up to the waist and overlocking from the waist up to the bustier neckline

# Train construction

## Dress Notions and Trims

7cm Horsehair Braid used in the dress hem



6mm Plastic Boning used on the bustier top



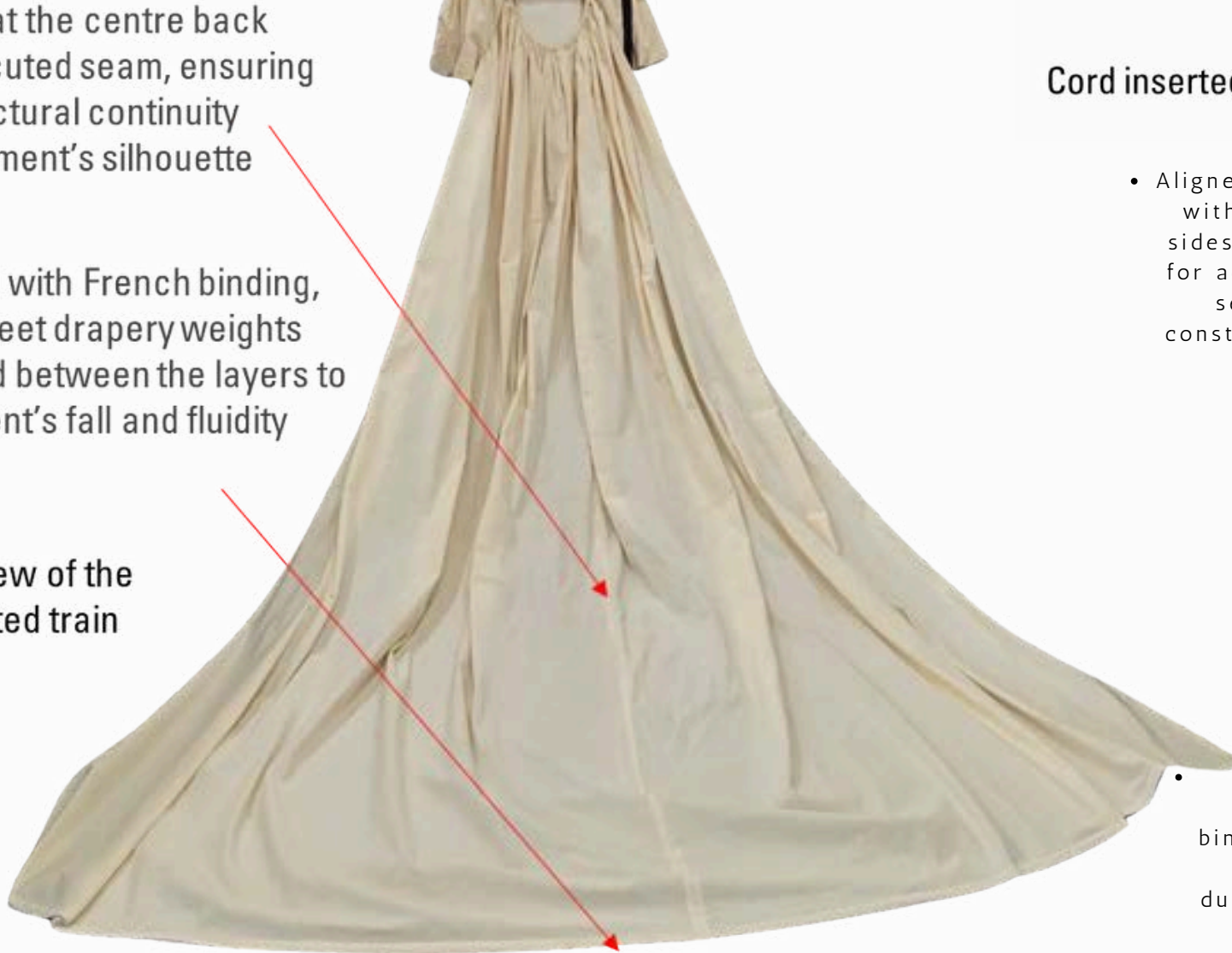
The drapery weight which were used in the train hem 100g continuous string



The train is joined at the centre back with a cleanly executed seam, ensuring symmetry and structural continuity throughout the garment's silhouette

The hem is finished with French binding, incorporating discreet drapery weights strategically placed between the layers to enhance the garment's fall and fluidity

Back view of the completed train



French Binding finish

Train Lining

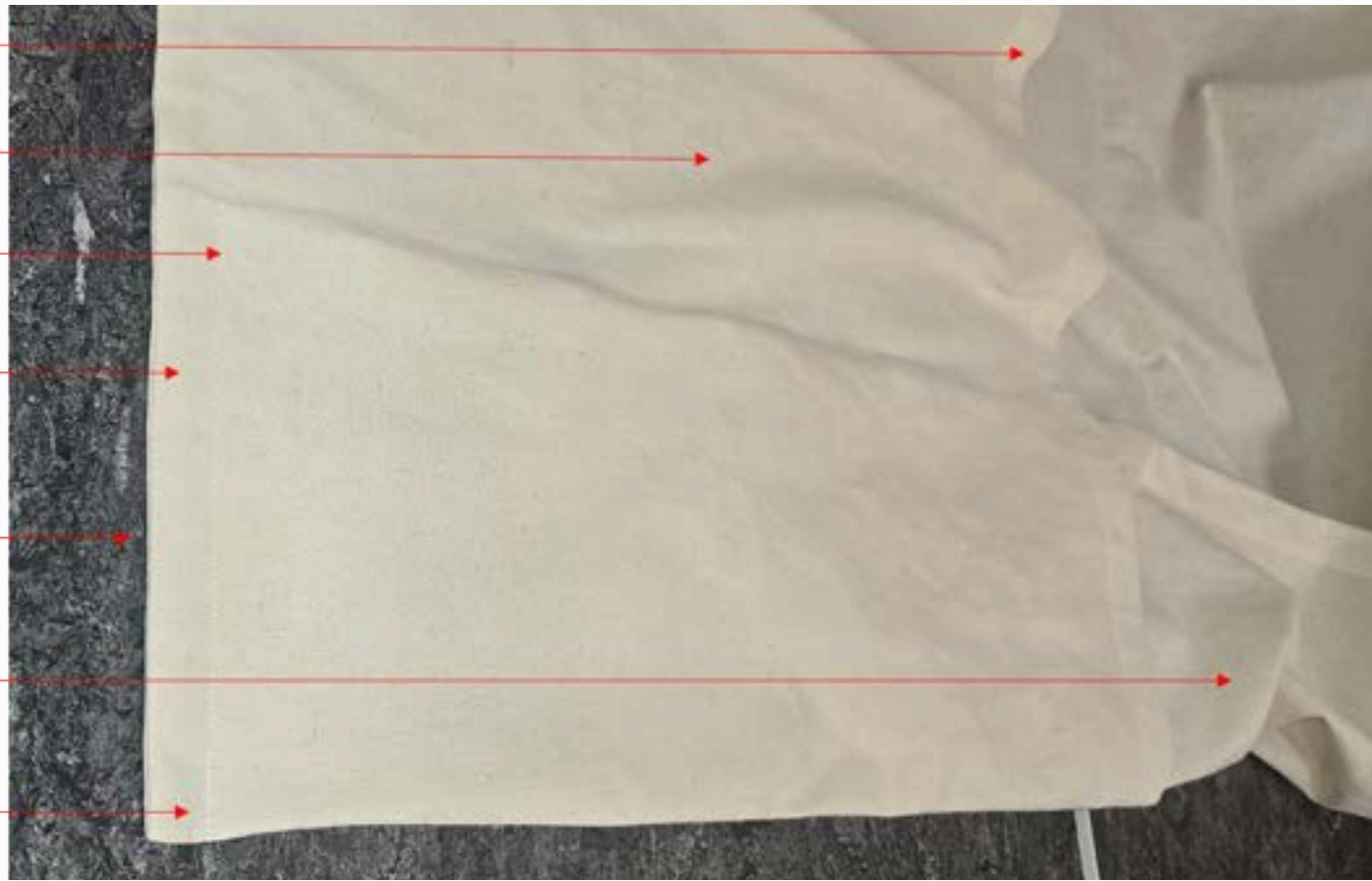
Stitch line

Cord casing

Seam the joins the train to the lining

Train Facing

Cord inserted here



- Aligned fabric with right sides facing for accurate seam construction

Pin to stabilise

- Marked Lining allowance and seam guides for accurate construction alignment

- Simulated facing placement as indicated prior to stitching for accuracy



- Applied French binding for a clean, durable edge finish

Design notes & Spec sheet,  
Fit images

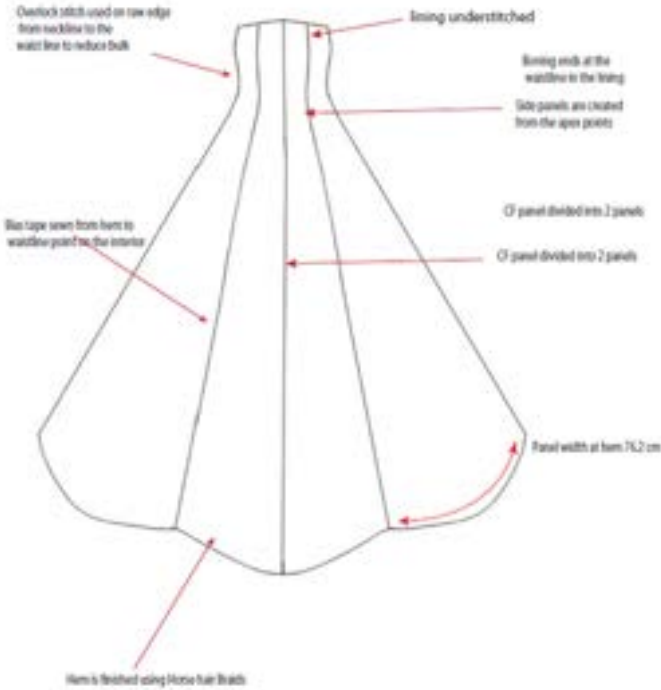
Season: SS25	Style name: Lady gaga 2019 Golden Globes Gown	Factory Name: Annica stuart
Submitted: 30.4.25	SMS IN HAND DEADLINE: 30.5.25	SMS REQUEST:

FIT PICTURES



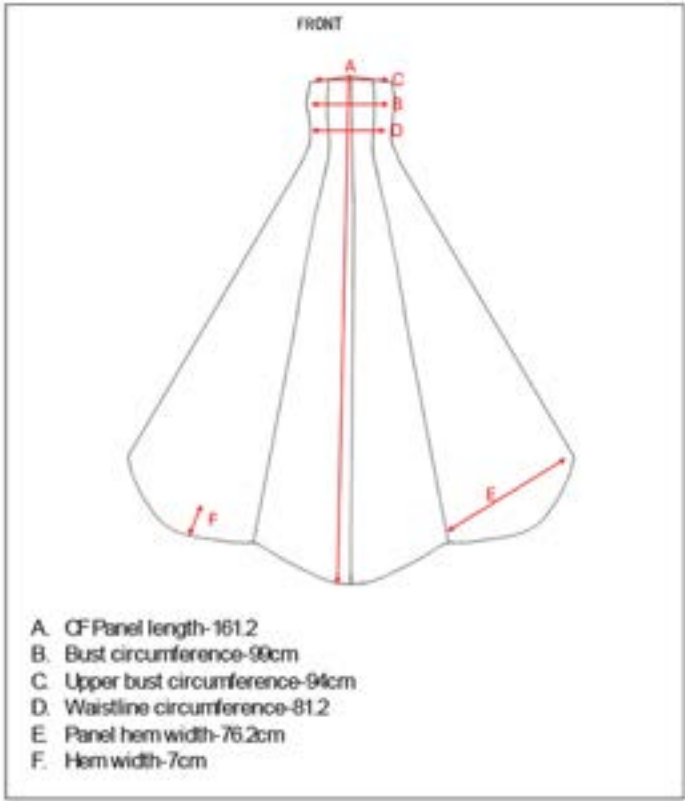
Season: SS25	Style name: Lady gaga 2019 Golden Globes Gown	Factory Name: Annica stuart
Submitted: 30.4.25	SMS IN HAND DEADLINE: 30.5.25	SMS REQUEST:

MAKE COMMENTS



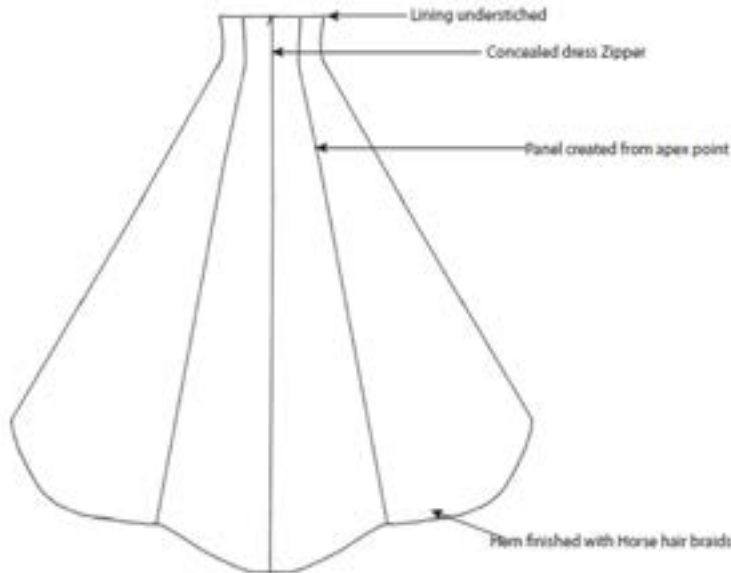
Season: SS25	Style name: Lady gaga 2019 Golden Globes Gown	Factory Name: Annica stuart
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SPEC SHEET



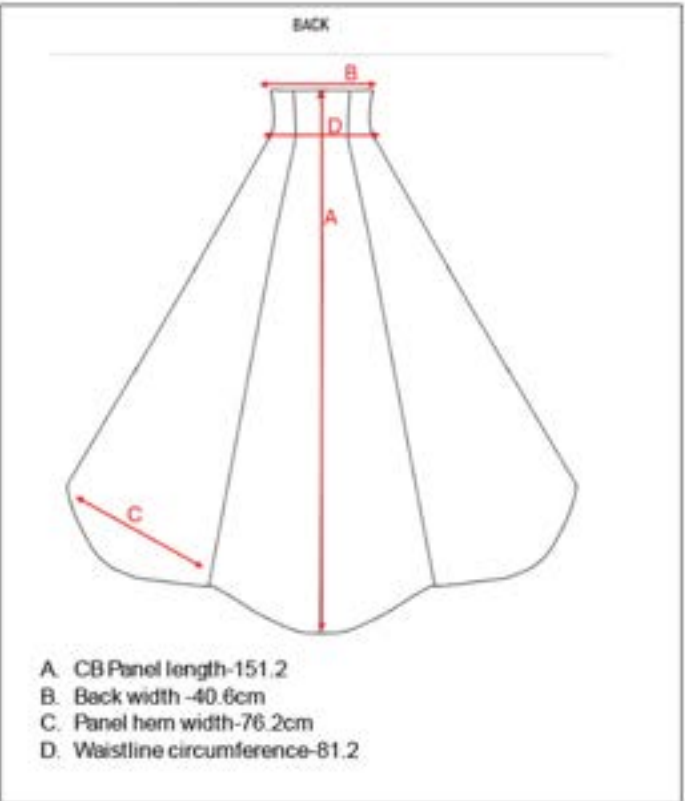
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FIT PICTURES





## **GRADUATE FASHION WEEK TALENT OF TOMORROW 2025**

*Graduate Fashion Foundation introduces 54 emerging Graduate Designers in the annual Talent of Tomorrow campaign, created, styled and photographed by 49 talented graduating creatives from across the UK*

### Design selected for Talent of Tomorrow 2025

Fashion Foundation said, "The final collections produced for 2025 is of the highest calibre and the campaign is truly original and extraordinary, reflecting the talent that our British universities produce. This project was a fantastic way in giving the graduating year an opportunity to both work upon, and produce a professional shoot. It was inspiring to see so many students from different degree courses and UK universities working together collaboratively. We feel very passionately about letting the talent of the degree courses shine. By giving the reigns for the shoot direction, location, style and hair and make-up looks, we see new and innovative work emerge to shake up the British fashion scene."

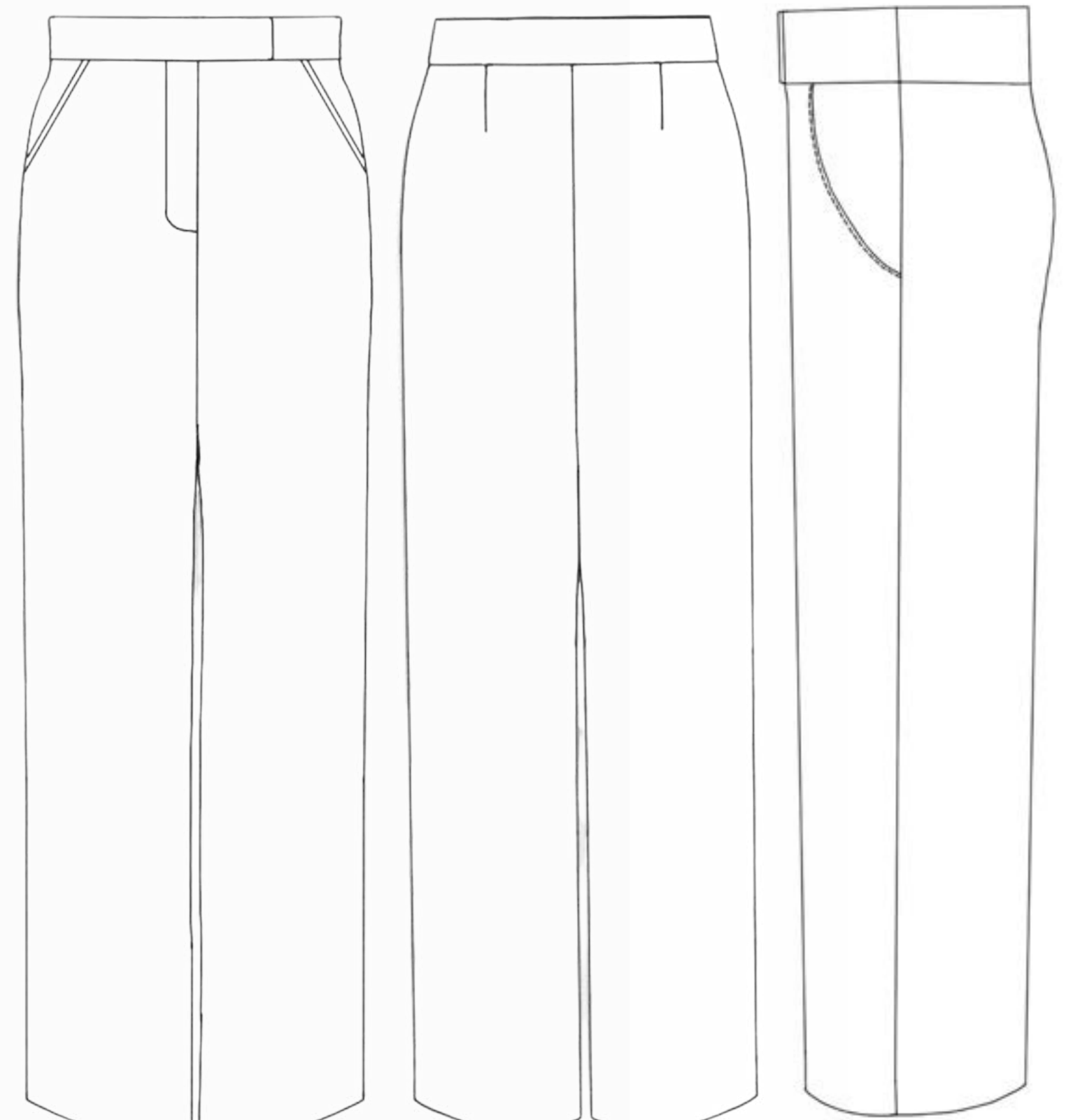
Look 2 EMPORIO ARMANI Icon canneté cady Casual **Trouser**



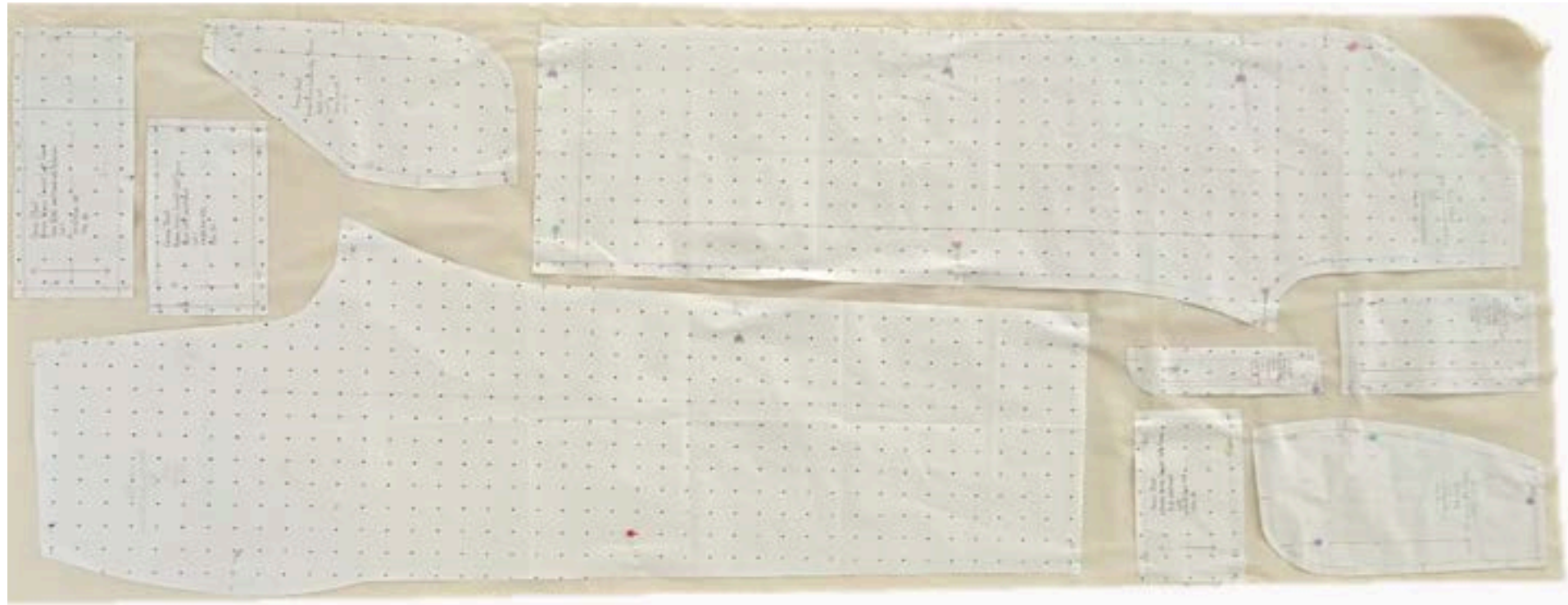
# Research approach



CADS



# Lay plan, Fitting & Alterations



Stress zones  
identified



Pocket  
alteration



Look 2 Dolce & Gabbana Bow-detail Silk Satin **Blouse** (Pussy Bow)



Research

Silk fabric



- Tie neckline
- Gathers
- Tie extensions
- Bust dart
- Button stand
- Elastic cuff

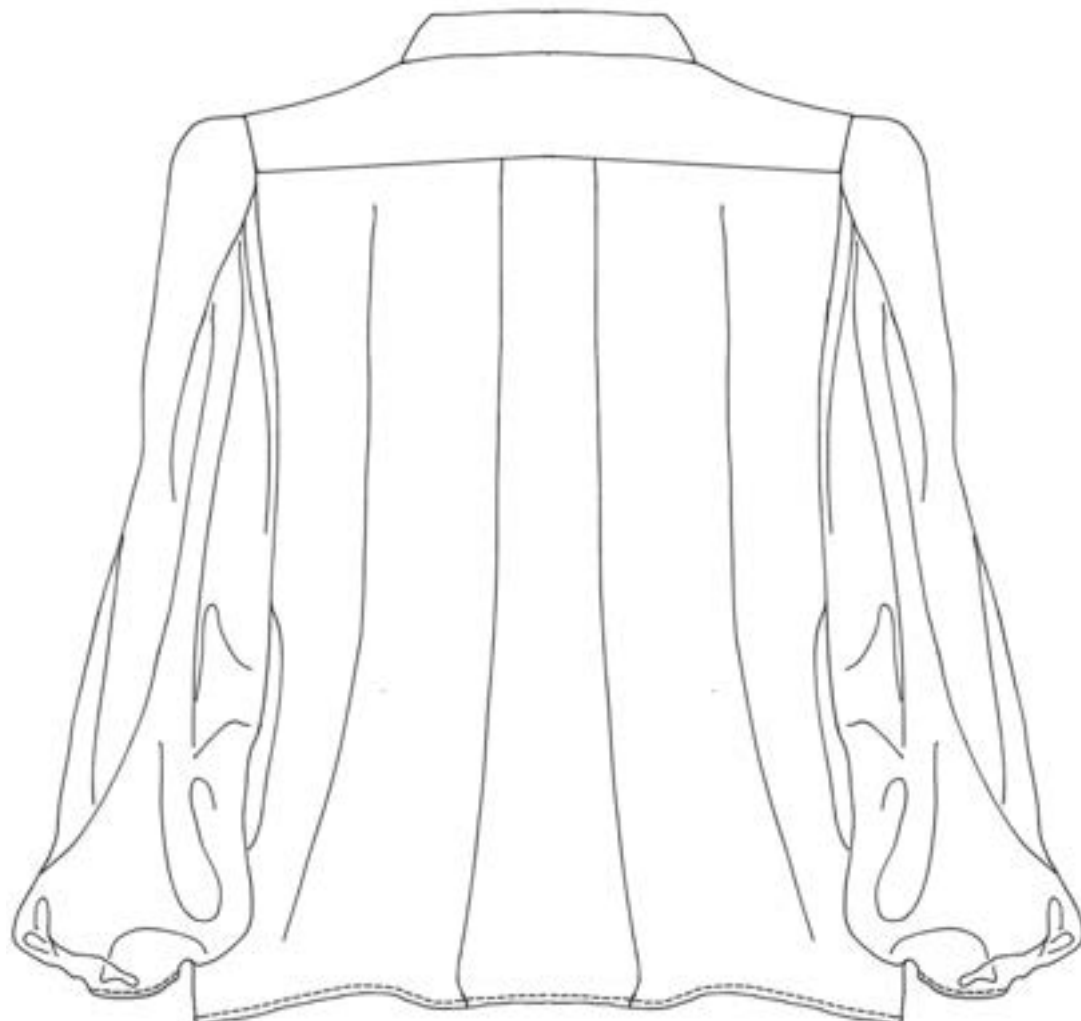
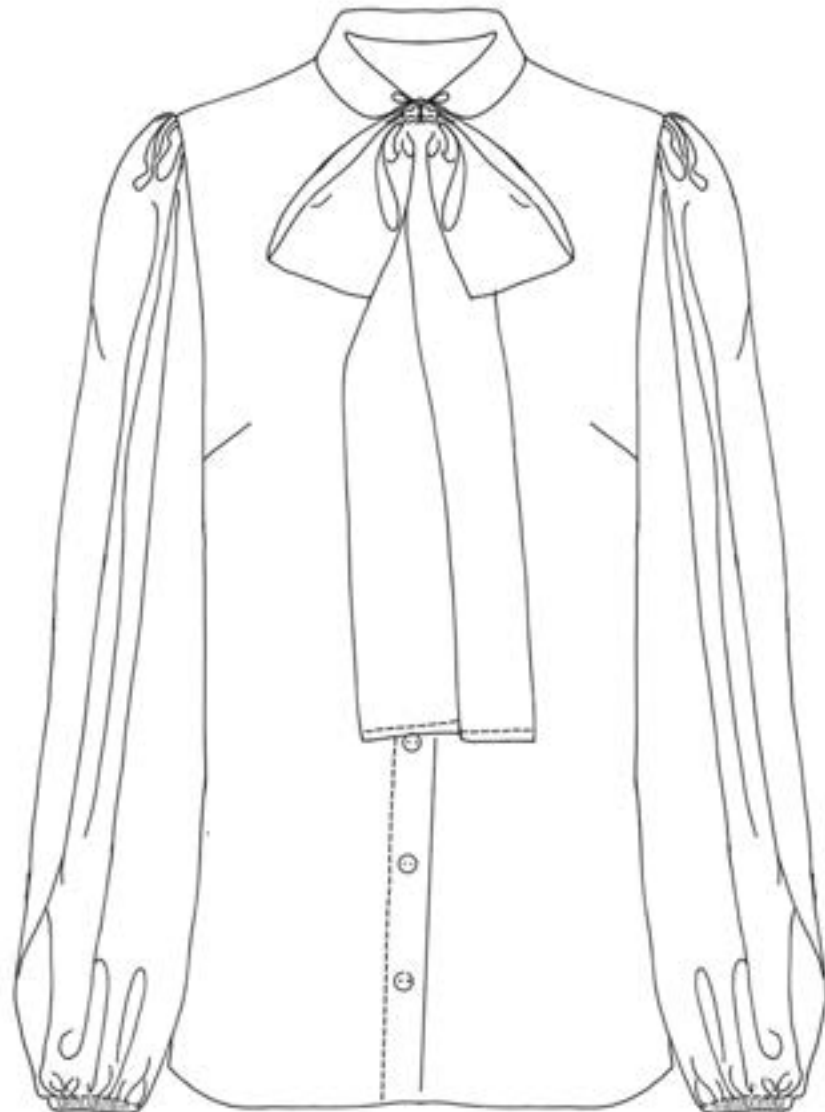
Back Yoke

Inverted pleat at centre back yoke

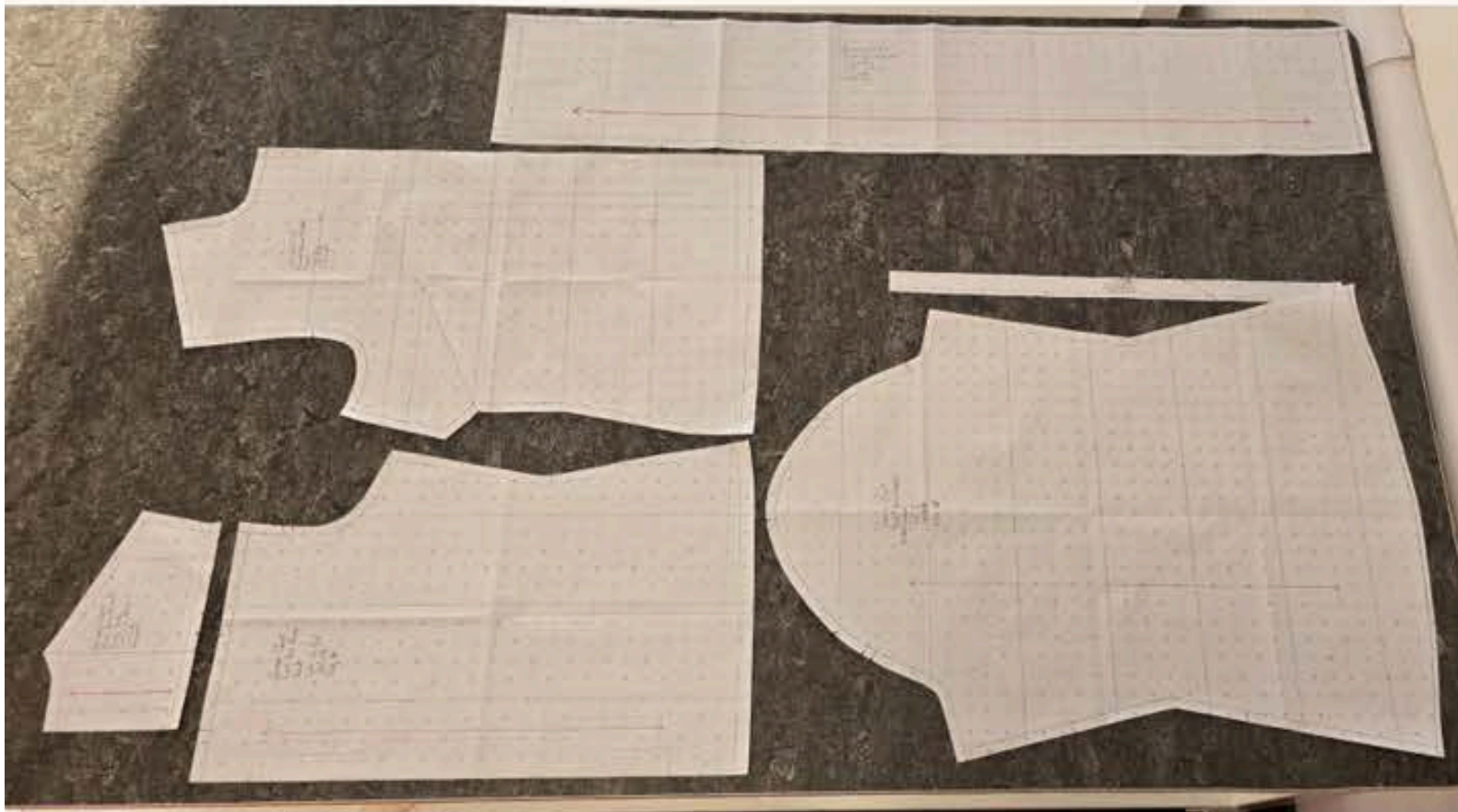


- Back necktie
- Gathers
- Pleat under gathers
- Ballon sleeve effect at wrist

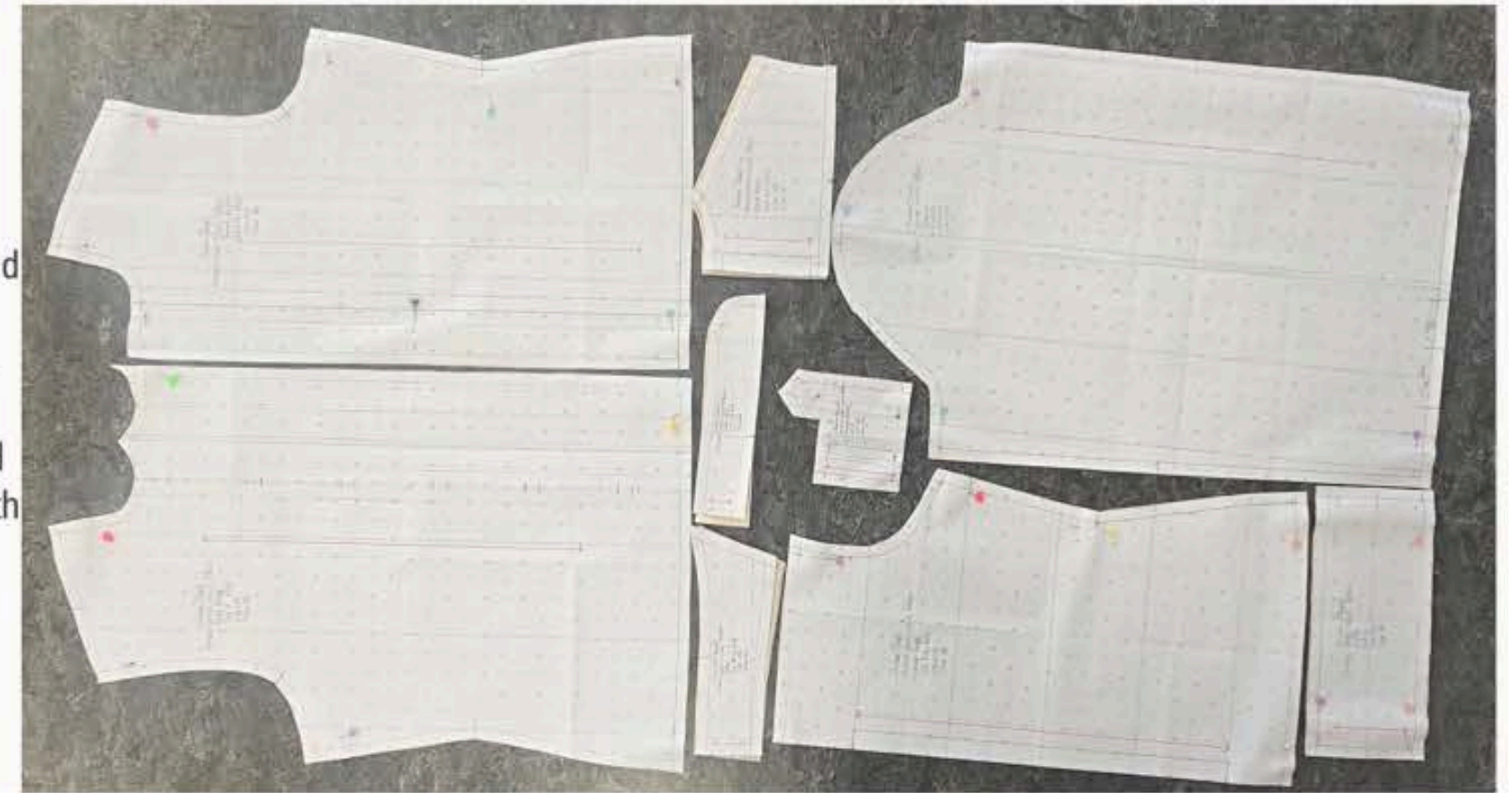
CADS



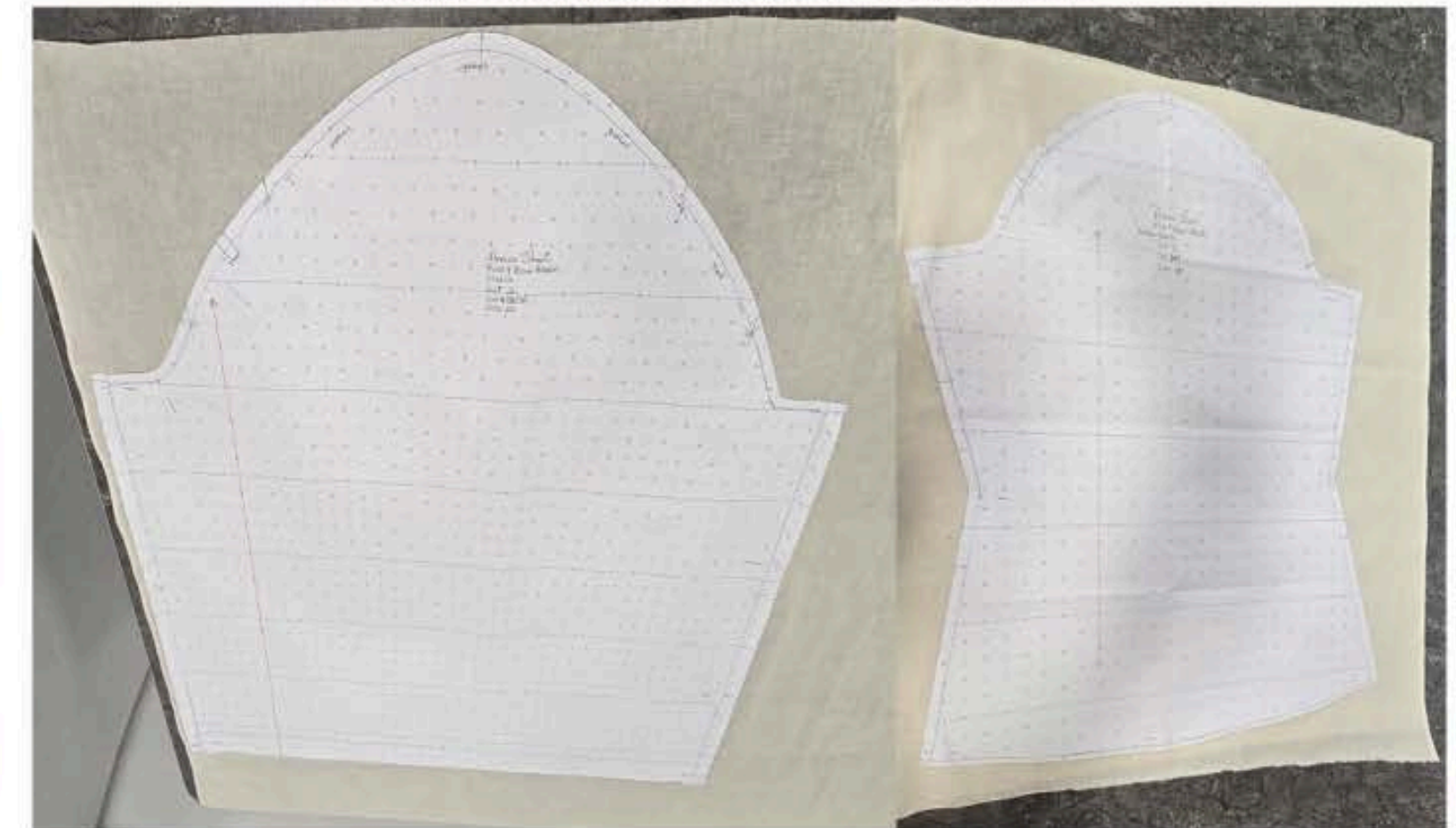
Lay plan developed for 152.4 cm wide calico to optimize fabric usage and grainline alignment



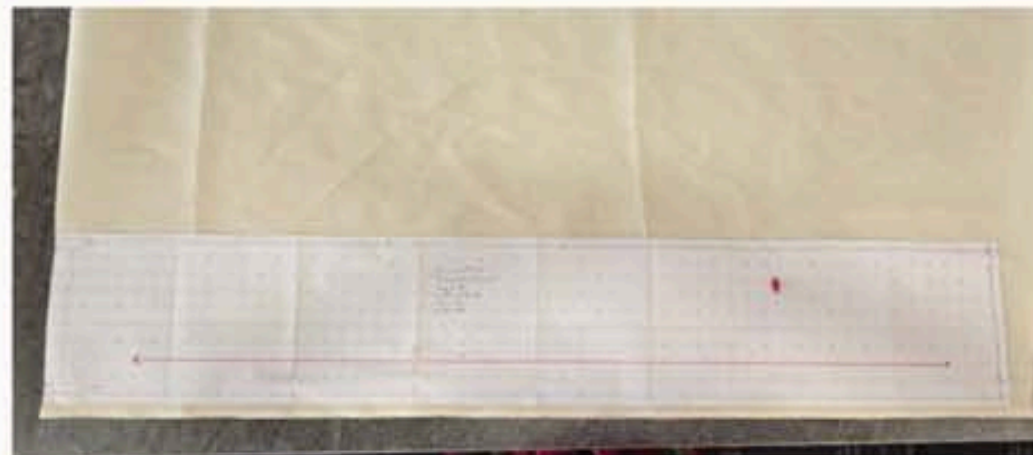
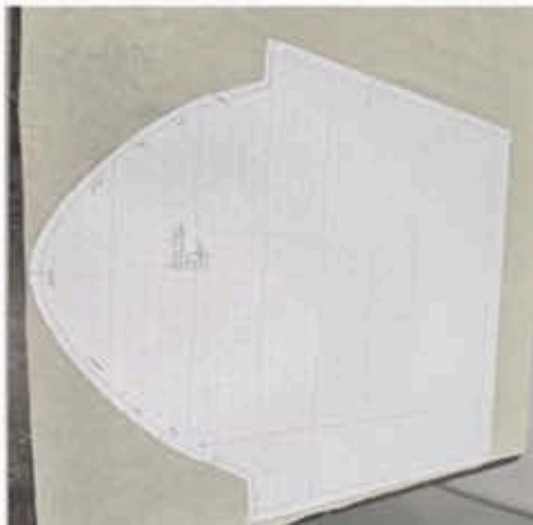
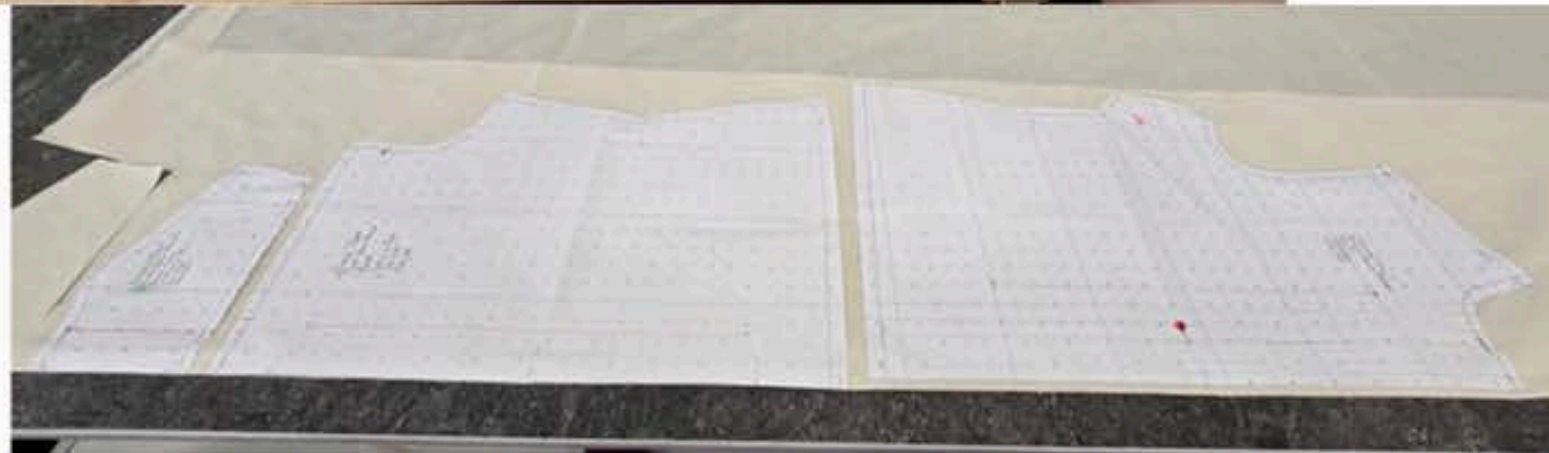
All pattern pieces cut and prepared for construction, ensuring accuracy and alignment with lay plan



Drafted variations of sleeve silhouettes for the blouse, exploring volume, proportion, and design intent



Actual lay plan due to reduced fabric width and the necktie grainline requirements





Back View Documented Prior to Necktie Construction



Stitching Two Rows to Form Gathers at Sleeve Cap  
Sleeve Hem Finished with Casing for Elastic Insertion;  
Underarm Seam Constructed Using French Seam Technique



- Pinning Side Seams for French Seam Construction
- Executing French Seam on Sleeve Panel
- Constructing Bust Darts on Front Bodice

Preparing and Stitching Necktie Extensions Prior to Neckline Attachment



Marking buttonhole



Button Stand Construction Completed



Constructing Back Yoke with Inverted Pleat Integration



Testing Buttonholes and Calibrating Settings for a Consistent, Polished Finish



Constructing the Blouse Neckline



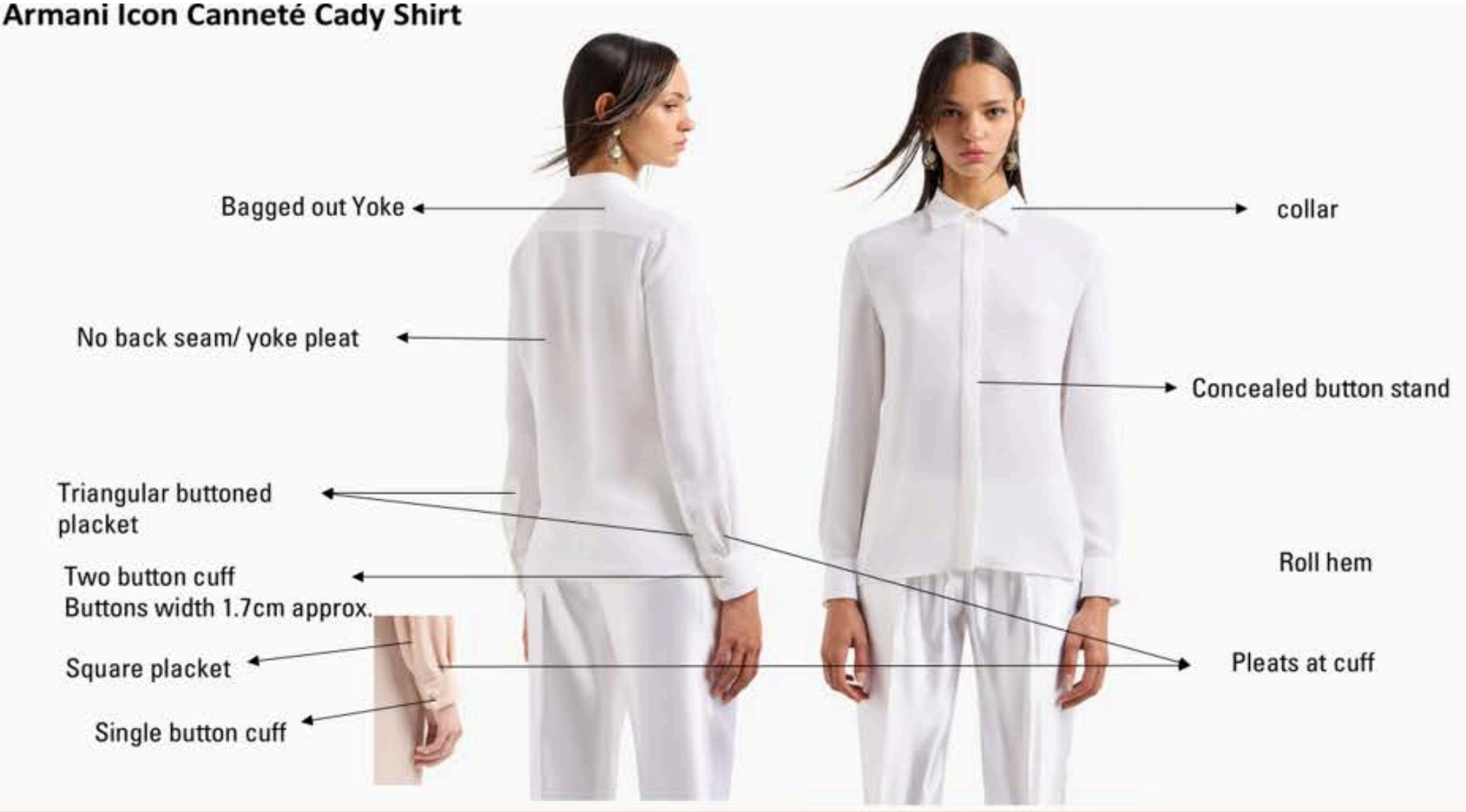
Shirt Hem Finished with 1cm Double Turn Hem; Topstitched 1mm from Edge for a Clean Finish



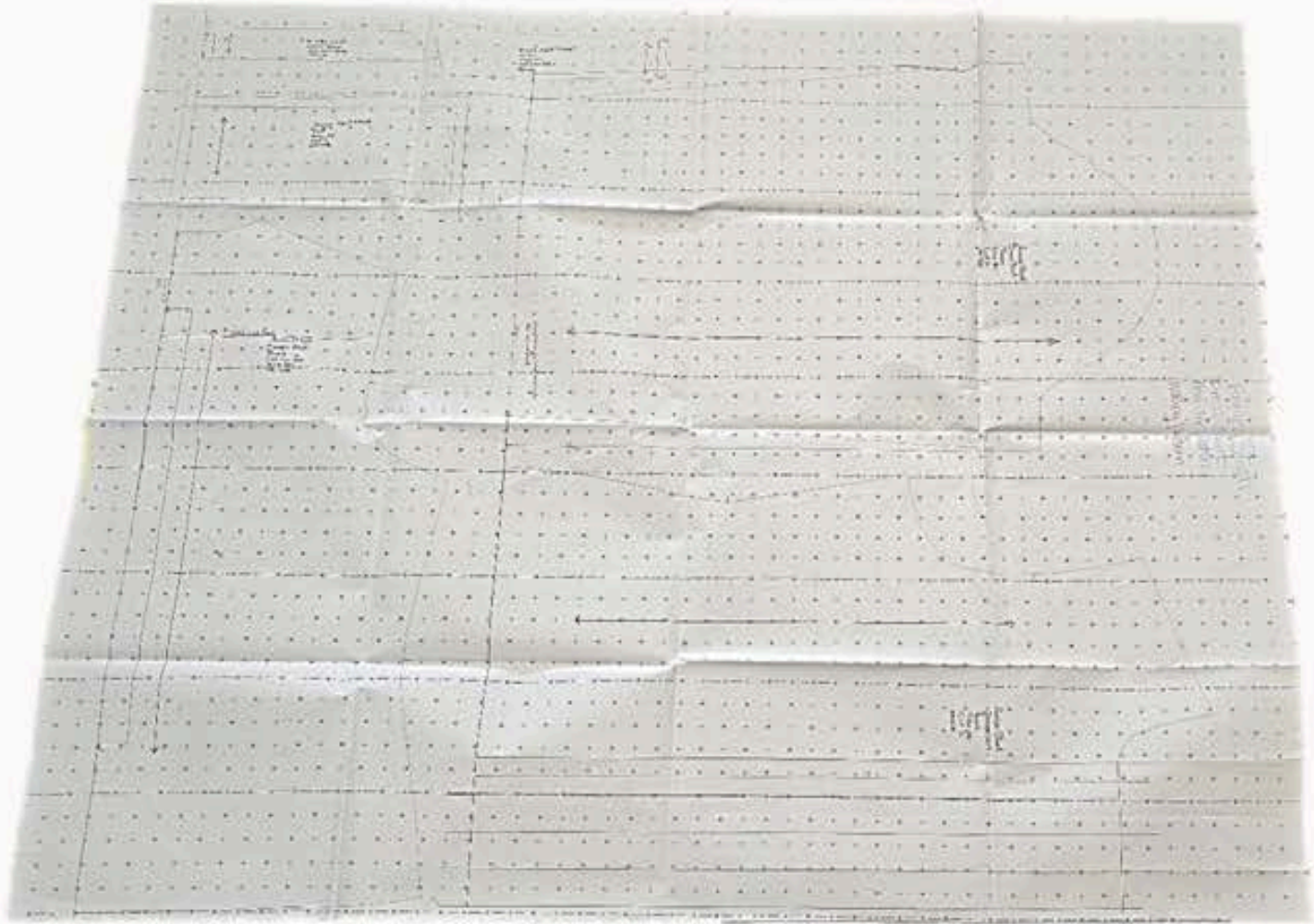
### Look 3 Armani Icon Canneté Cady Shirt



Armani Icon Canneté Cady Shirt



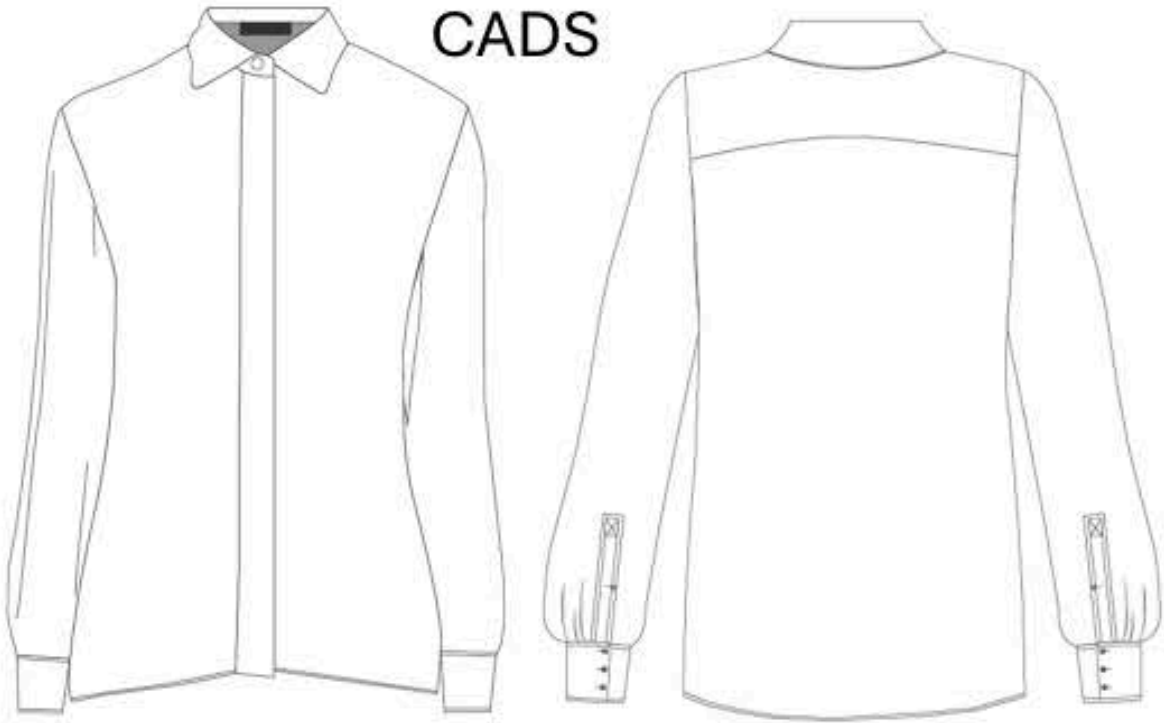
Master pattern for the shirt



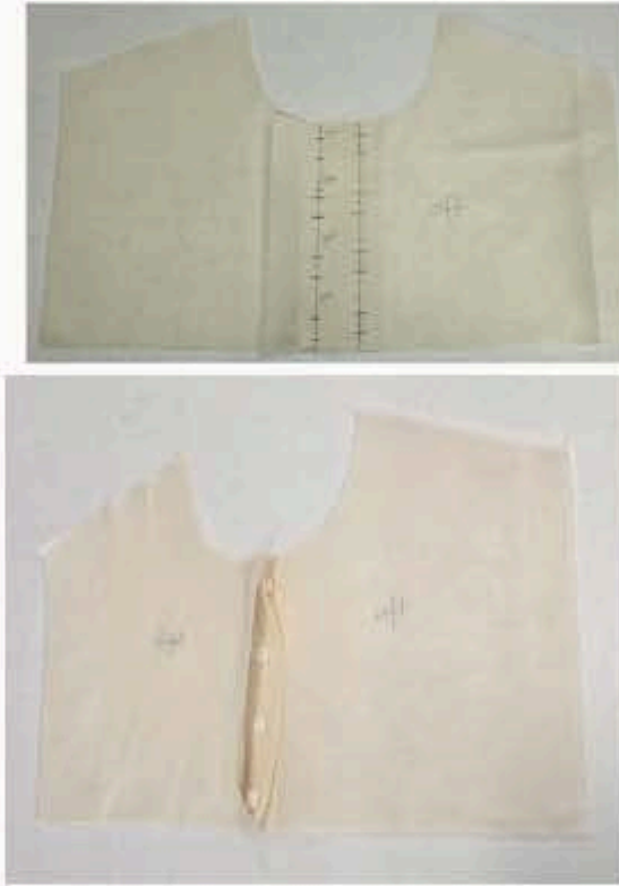
Cady shirt comparison



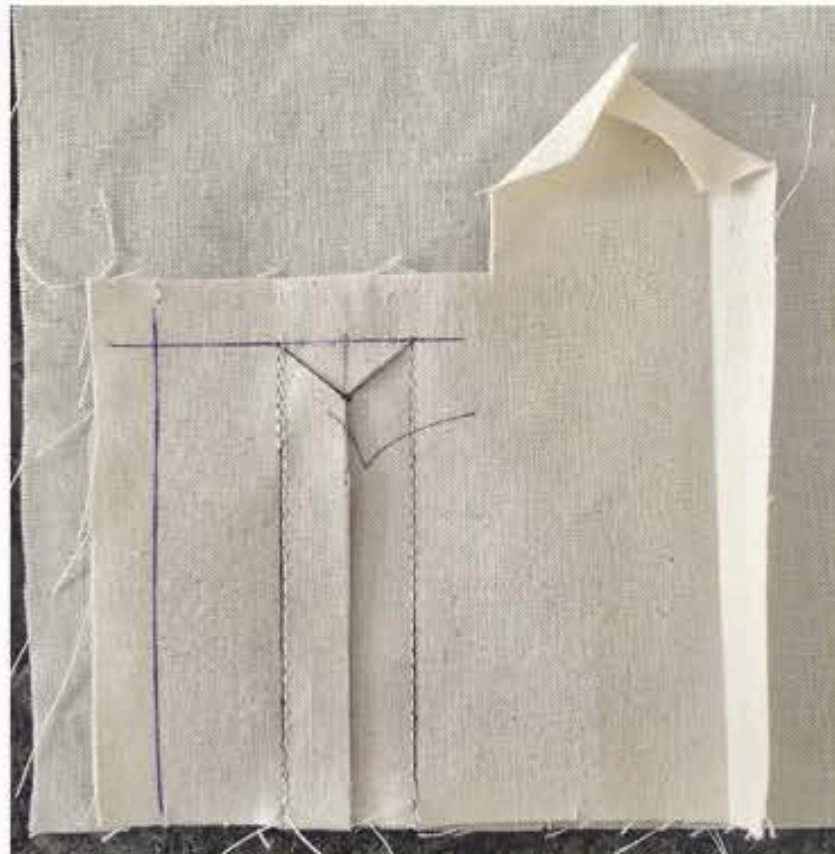
CADS



Concealed button stand outcome  
Button placement and viewpoints



Constructing the triangular sleeve placket. This was later substituted with a bias tape placket due to construction error

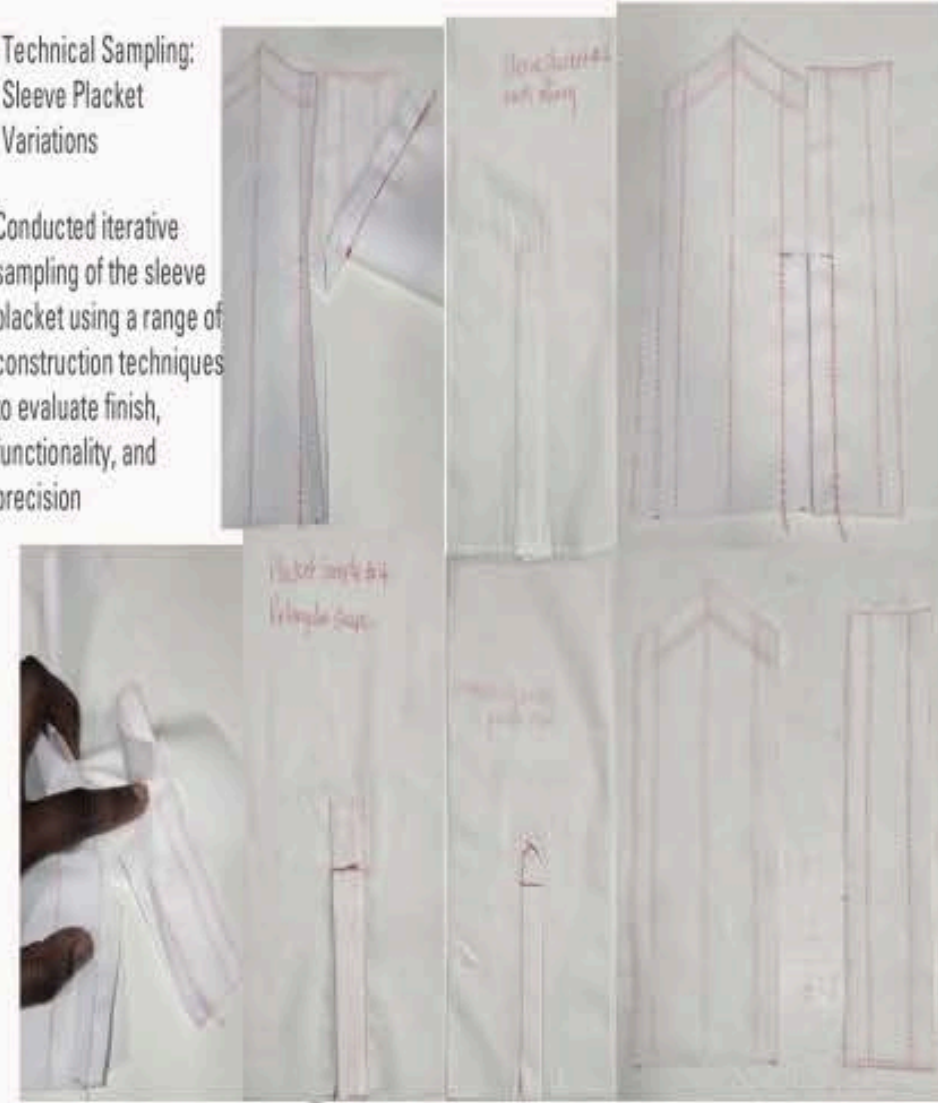


Development and Evaluation of Concealed Button Stand Finishes

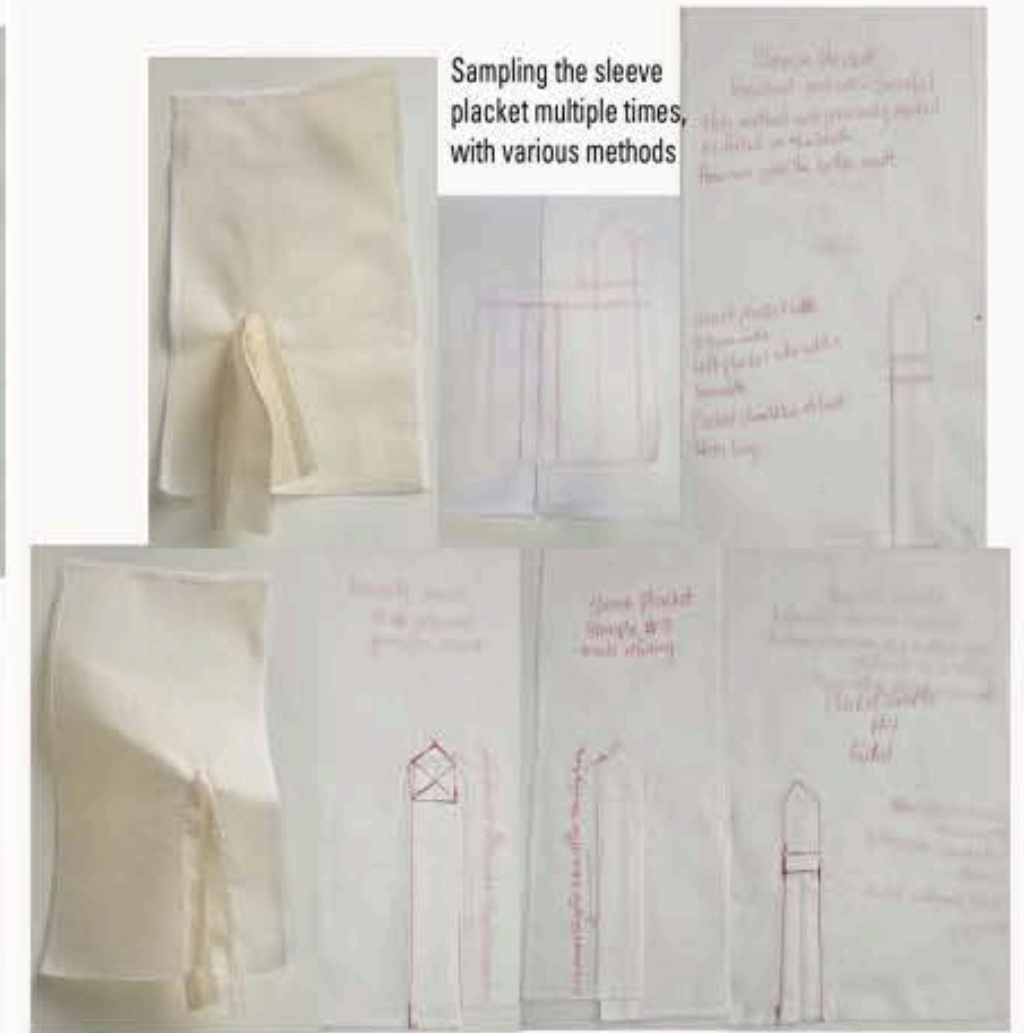


Technical Sampling:  
Sleeve Placket  
Variations

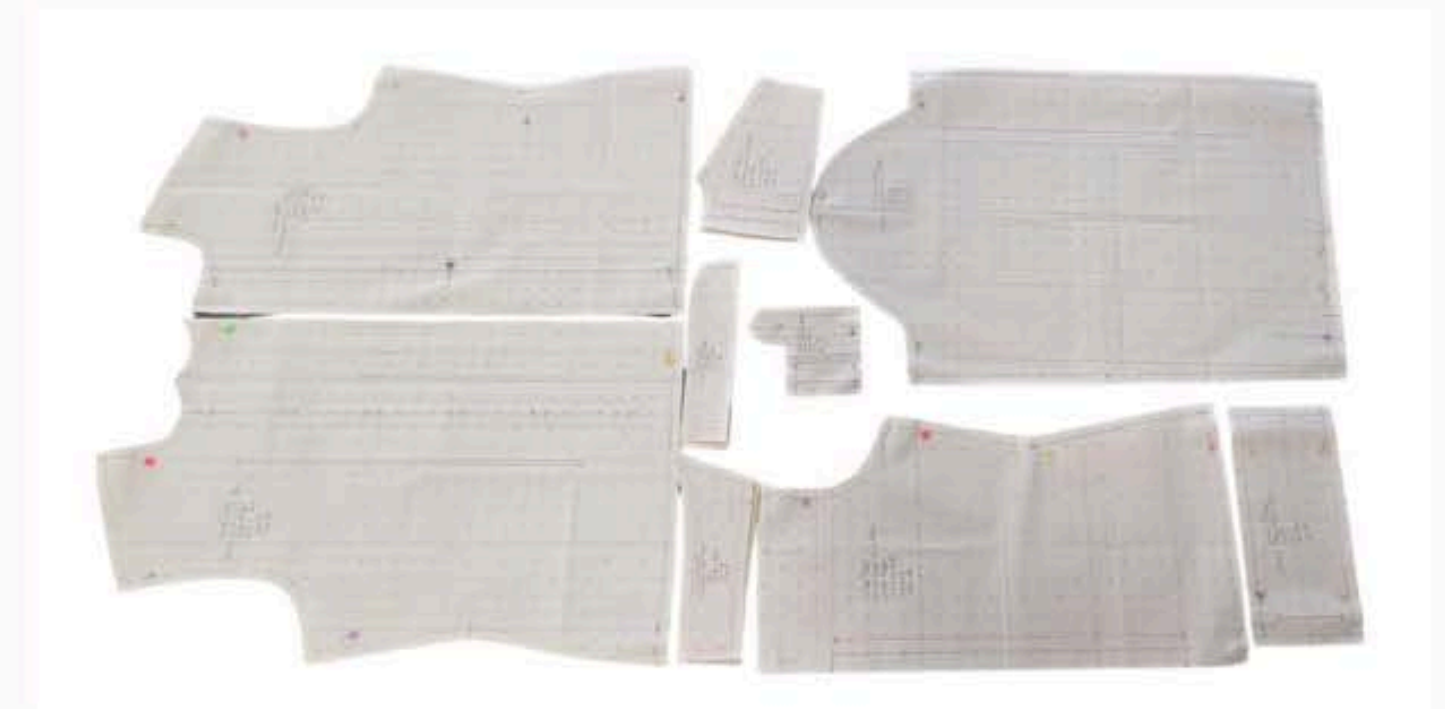
Conducted iterative sampling of the sleeve placket using a range of construction techniques to evaluate finish, functionality, and precision



Sampling the sleeve  
placket multiple times,  
with various methods



Armani dress shirt with concealed button stand lay plan, 3 metres of 60-inch-wide Calico used



Pressing the collar before attaching it into the shirt neckline



Observing the Back and side fit and finish of the hem before adding the Buttons and buttonholes to the shirt



Using the burrito method to bag out the back yoke



Fit test and toile review

The French binding to be removed and sewn on the shirt interior

Observing the Front fit and finish of the hem before adding the Buttons and buttonholes to the shirt

The French binding sewn to the exterior of the shirt

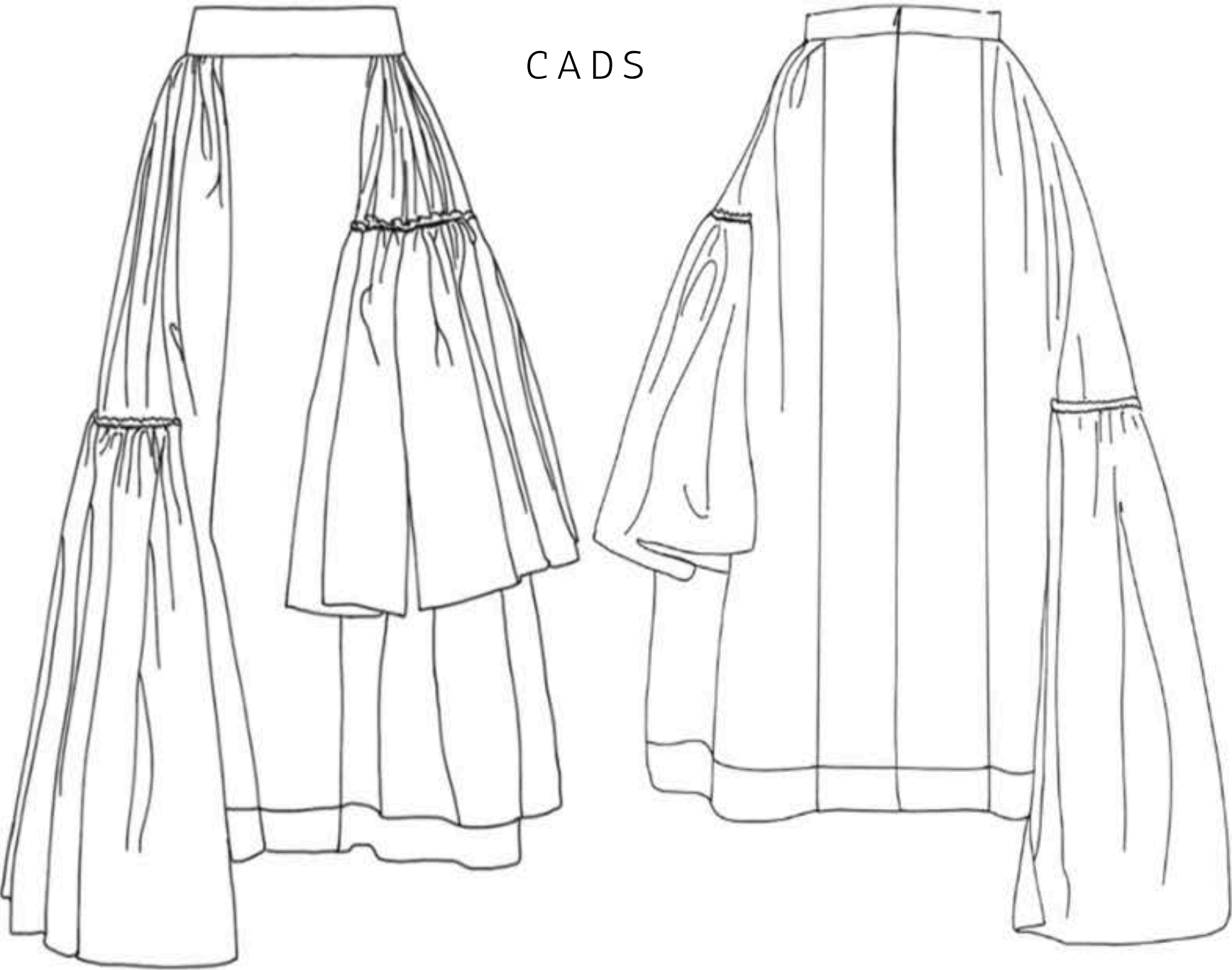
Undoing the French binding from the exterior to the interior to of the shirt



look 3 Calais Asymmetric Wind Breaker Skirt



Research



## Skirt Sampling

Visually checking the placements after sewing to ensure the asymmetric proportions between the two inserted panels.



The gathered panels are stitched onto the skirt while it is still one long flat piece, ensuring ease of construction and accuracy.

## Skirt Sampling

Skirt front and back sewn at side seams, laid out flat with markings for panel placements.

Markings depicting the distance at which the panels will be sewn away from the front and back panels



Inseam pockets will be sewn into the final toile

Panel 3

Panel 1

Panel 2

The panels which will be gathered and sewn onto the skirt as shown below

## Skirt Sampling

The waistband's raw seam is also not visible, creating a more high-end, polished look. Stitch in the ditch method used.

Visible stitching lines can be seen where the gathered panels were sewn on the skirt's exterior

Viewing the skirt's interior.

The panel's seams were overlocked as a closed seam and pressed towards the back to reduce bulk. This method ensures the skirt is not too heavy and bulky despite the layers and volume of fabric used.

Finished French binding at the skirt's hem.

## Skirt Sampling

Gathered Panel placement of 1 & 2 is about 90 % accurate compared to the original design



Third panel was added for extra volume but may not be needed.

No visible seam on the hemline, as seen on panel 2

Viewing the skirt from front angles

All three panels **can** remain, with panel 2 lengthened to match panel 3 at the hemline

**Alternatively**, panel 2 will be cut to the length of panel 3 and positioned at the same level where panel 3 was sewn, to ensure it is longer than the actual skirt's hem.

## Skirt Sampling



Better finish for gathers, but too much bulk when using Calico

This method will be less bulky when using the original wind breaker material of the original skirt



High-end double layered panel finish, replacing the original small double turned hem.



## Skirt Sampling

The waist band was attached before inserting the zipper and completing the skirt hem

Constructed the waistband with a concealed zipper, completed stitching in the ditch method



## Skirt Sampling



Attached the bias tape to the hemline using the French binding technique

The bias tape was cut to the skirt's hem measurement plus seam allowance

## Skirt Sampling

Featuring a double layer of gathered stitching, the design includes a delicate 1cm roll allowance at the top of the panel

Double turned hem method used as in the original design, this creates less bulk

This side view of the skirt showcases its elegant drape and impressive volume, highlighting the intricate design elements

Double turned hem

Double/ lined panel



Look 4 Loro Piana, Burberry & The Row Hybrid Trench Coat



## Refined Functional and Stylistic Enhancements

1.5cm to stitching

Belt loop details

Flat fell seam finish

The pocket was temporarily basted closed to preserve its structure and prevent distortion or gaping during handling and pressing



## Sampled Hood: Multi-Angle Evaluation of Drape and Proportional Balance



The finished epaulette added to the shoulders, secured by Belt Loops sewn across the shoulder seam.

Top stitching is 1cm from edge stitching



## Collar Sampling full scale

## Top and under collar



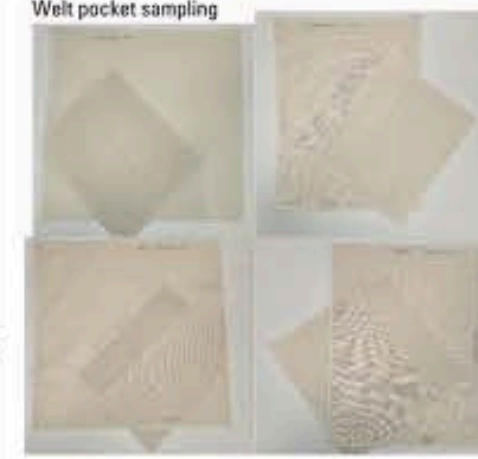
Finished and pressed

Incorporated collar stand

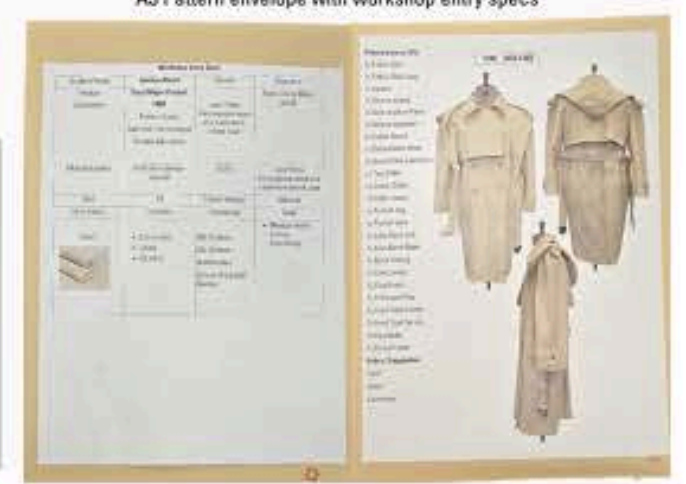


During construction

## Welt pocket sampling



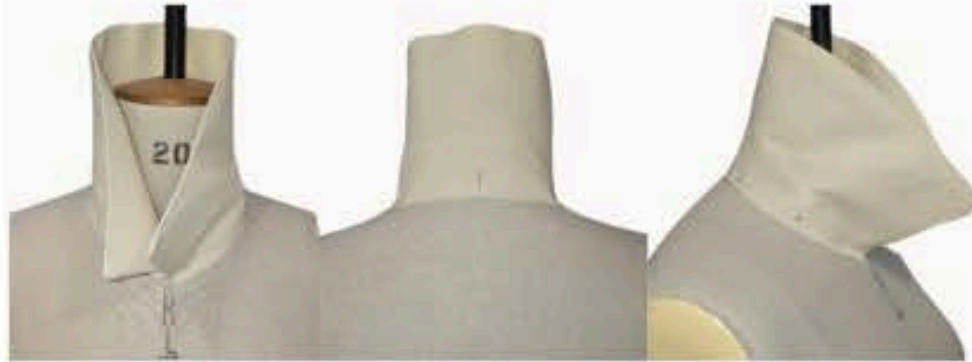
Testing welt pocket: width, pocket bag size, placement, horizontal slant



## Finished Collar – Multiple Viewpoints for Construction and Fit Evaluation



## Finished Standing Collar – Multi-Angle Viewpoints for Fit and Construction Assessment



Close-Up View of Finished Collar and Collar Stand – Detailing Construction and Finish Quality



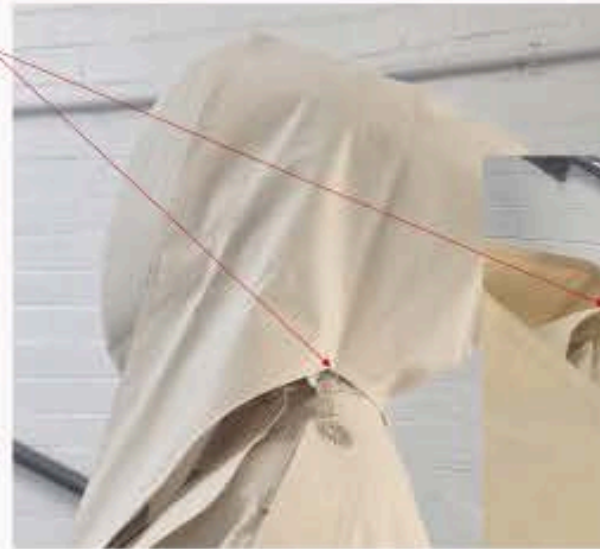
Sampling multiple vents for accuracy

Most samples were successful



Hand sewn Loops sewn at the neckline used for latching the Buttons at the coats shoulder

## Finalizing the Ultimate Hood Design



### Shoulder views of the finished lining

Smooth Shoulder seams

Matching seams at the Facing and lining

Bit of gathering at the shoulder as the lining does not stretch



Back View  
Variations: Hood  
Worn vs. Hood  
Down

Multi-Perspective  
Imagery  
Showcasing  
Design Features  
and Craftsmanship



### Focused Shots Highlighting Back Lining Construction and Seam Work

Sleeve lining sewn  
correctly

Faux Vent created  
due to Construction  
Error

Uniformed Hemline  
with Consistent  
Stitching Throughout



Close Ups at the back  
lining

Sleeve lining sewn  
correctly

Faux Vent created  
due to Construction  
Error

Neat even hem

