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Mr. Speice

Independent Study And Mentorship

14 December 2018

## The Design Process

### Assessment 10 - Mentor Visit

**Mentor:** Elizabeth Hendershot

**Profession:** Creative Director and Owner

**Location:** Elizabeth Leese, 14673 Midway Rd #100, Addison, TX 75001

**Date:** December 12, 2018

**Time:** 10:00 AM

**Assessment:**

The first mentor visit with Elizabeth Hendershot, Creative Director and Owner of Elizabeth Leese was on Wednesday at 10:00 AM. The purpose of this mentor visit was to observe Ms. Hendershot and see what she is currently working on to better understand her job. Throughout this mentor visit, I received more insight into the job of a fashion designer.

At the beginning of the interview, Ms. Hendershot started by pulling out the jumpsuit she was currently working on. She then pulled out the pattern card for the jumpsuit and took the time to explain what it was. Through her explanation, I learned that a pattern card is essential for every budding designer. After seeing her explain its importance I realized that for busy designers a pattern card allows them to keep track of all their projects without getting mixed up. Ms. Hendershot also added that a pattern card is necessary when she has other people working on her

designs. It ensures that they understand how to make the piece. This made sense because a pattern card is a very detailed explanation of a design, from the type of fabric to the cut of the garment. Ms. Hendershot's insight made me realize that it would be a good idea to create a pattern card for my final product. My mini collection would be easier to keep track of if I had one to look at for each of my designs.

After going over pattern cards Ms. Hendershot showed me the patterns she handmade for the jumpsuit. She said that pattern making is one of the hardest skills to learn for a designer and that it took her years to understand. What she said, made me realize that having even the slightest knowledge about pattern making before going to fashion school is very beneficial. Her advice to me regarding my final product and original work is to buy premade patterns. She said to alter them to my taste rather than, creating my own pattern. She said that I could start weaning off pre-made patterns once I become more knowledgeable and comfortable. Her advice was really helpful because, without it, I would have dived head first into pattern making and been extremely confused.

The most unexpected thing I learned during the mentor visit is the complexity of fabric. Before the mentor visit, fabric was just something used to make clothes, but after I realized there was so much more to it. I learned that a designer should never cut along the bias if they are trying to make a garment body hugging. This is because the bias is the loosest and stretchiest part of the fabric. I also learned that the grain line is the strongest part of the fabric and it perfect for evening wear. All of this new information was shocking to me at first because I started to realize just how complicated design really is. There are so many factors to take into account when designing a garment.

The mentor visit with Elizabeth Hendershot went fantastic. I learned so much more about the design process than I did know before. Her insight made me think about adding a pattern card to my final product and making more alterations. On the next mentor visit, I want to ask her about how she developed her brand. This will help me become more clear on how I want to build my brand for my original work. Without Elizabeth Hendershot's insight, there are so many details about the design process I would never know.

#### Mentor Visit Notes:

- After sketching a design you have to make a pattern card. Consists of:
  - Self (main fabric) and a sample of the fabric
  - C1 (next fabric) and a sample
  - C2 etc. and a sample of it.
  - To the right, there has to be a sketch of the design.
  - Notes to the sight regarding how to sew it and any special hems or cuts.
- A fabric has bullet holes and they are called a selvage
- Grain Line- the longest and strongest part of the fabric. Goes up and down along the selvage
- Cross grain- goes side to side against the cross line
- Bias- diagonal, stretchiest part of the fabric. Used to cap necklines and for tailored items.
- Vertical seams- always have a half stitch allowance except necklines and sleeveless Armholes.
- Pattern making is taking a 3D object and breaking it down into 2D.

- Requires a lot of math