

**AS 91337: Use visual communication techniques to generate design ideas (3 credits) – 2015**

Achievement	Achievement with Merit	Achievement with Excellence
<ul style="list-style-type: none"> <li>Use visual communication techniques to generate design ideas.</li> </ul>	<ul style="list-style-type: none"> <li>Use visual communication techniques skilfully to generate design ideas.</li> </ul>	<ul style="list-style-type: none"> <li>Use visual communication techniques effectively to generate design ideas.</li> </ul>

<b>Visual communication techniques</b> are used to generate ideas to show design qualities.	Visual communication techniques are used <b>skilfully</b> to generate ideas to show design qualities with <b>clarity</b> through well-articulated visual means.	Visual communication techniques are used <b>effectively</b> to generate ideas to show design qualities with clarity and a <b>depth of understanding</b> through well-articulated visual means.
Design ideas are produced that <b>explore</b> identifiable design qualities	<b>Divergent</b> design ideas are produced that explore identifiable design qualities	Divergent design ideas are produced that are explored and <b>extended</b> to show identifiable design qualities.

Commentary:

Vis Com – E

Des Ideas – E

E

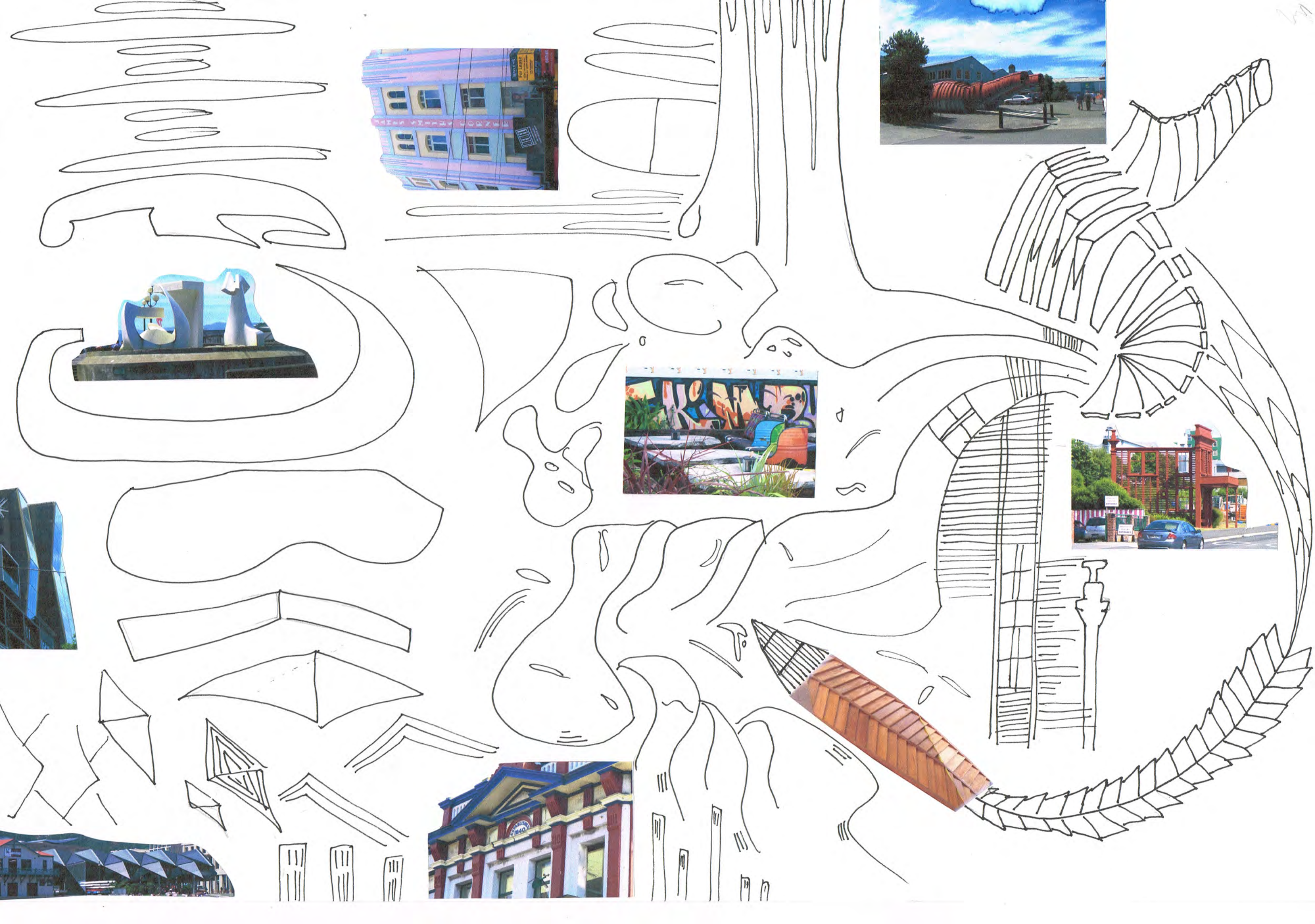
An Excellence exemplar where the strength of the Visual Communication is exemplified through fashion illustration that effectively incorporates freehand sketching and rendering.

Generation of ideas consists of fashion concepts that interpret architectural cladding and construction lines. Divergent ideas are produced and then extensive exploration of alternatives and variations are shown primarily through a shirt design.

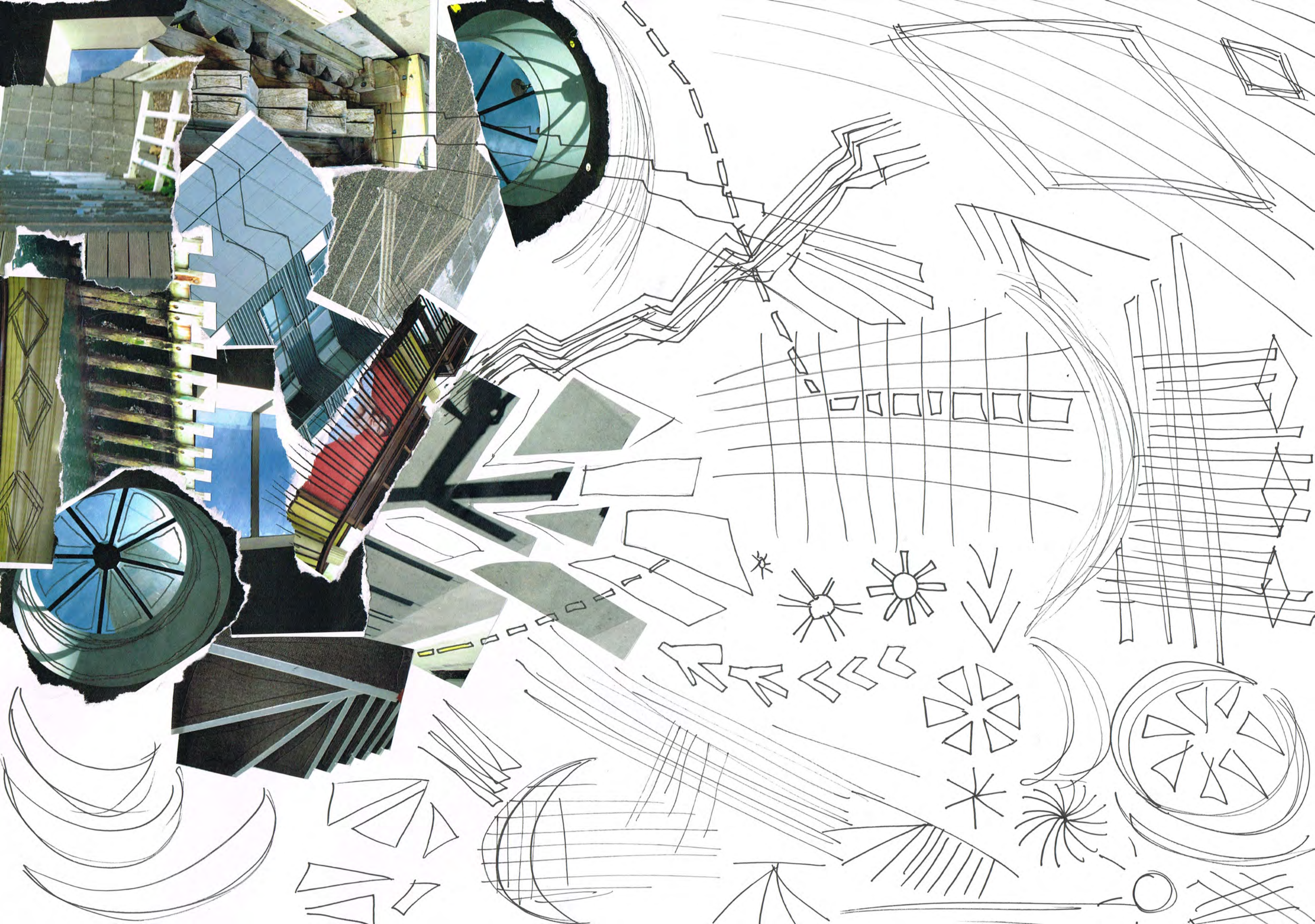
Visual communication is effective, especially with the quality of the close up drawings that articulate construction details and the fabric pieces that make up the garment. Use of photographs that are drawn over, further communicate the qualities of the ideas. The strength of the dress drawings lie in the use of rendering to show the draping of the fabric in addition to the use of quality detail drawings. The sparing use of marker to indicate shadow is employed in a highly effective manner.

Clear Excellence.









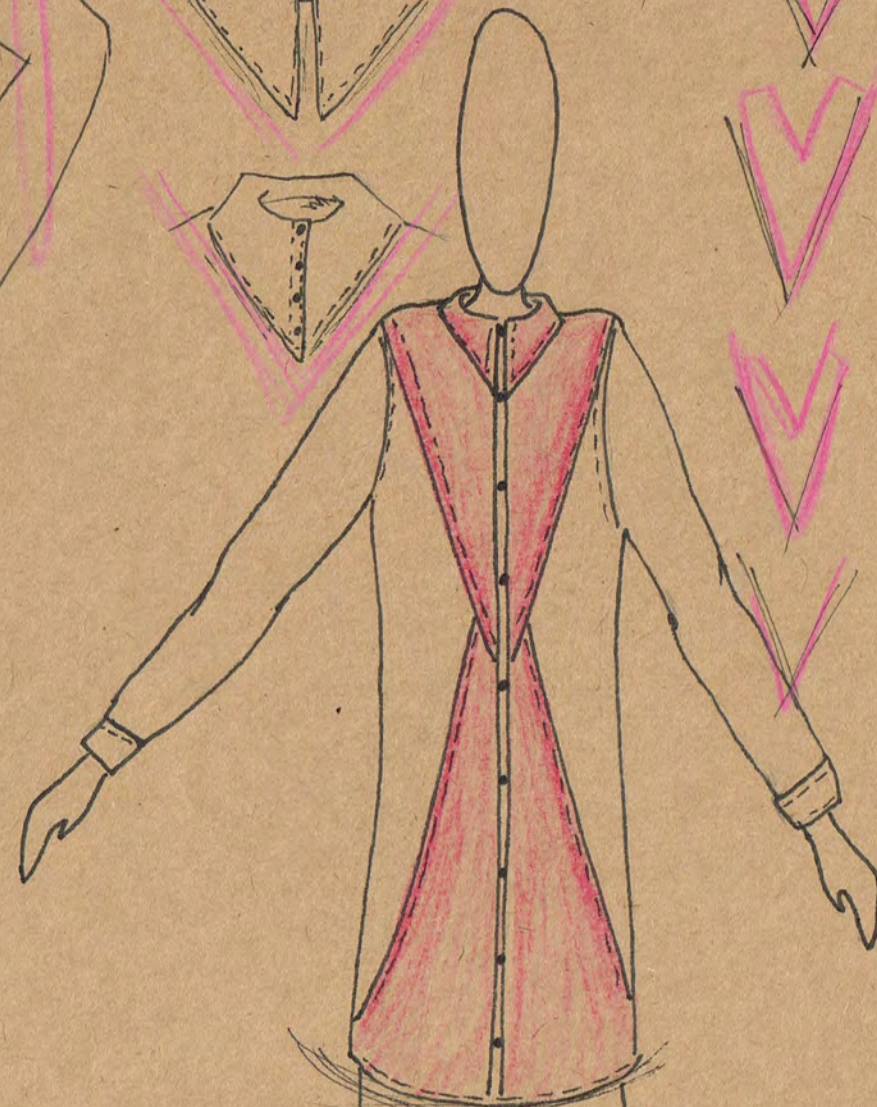
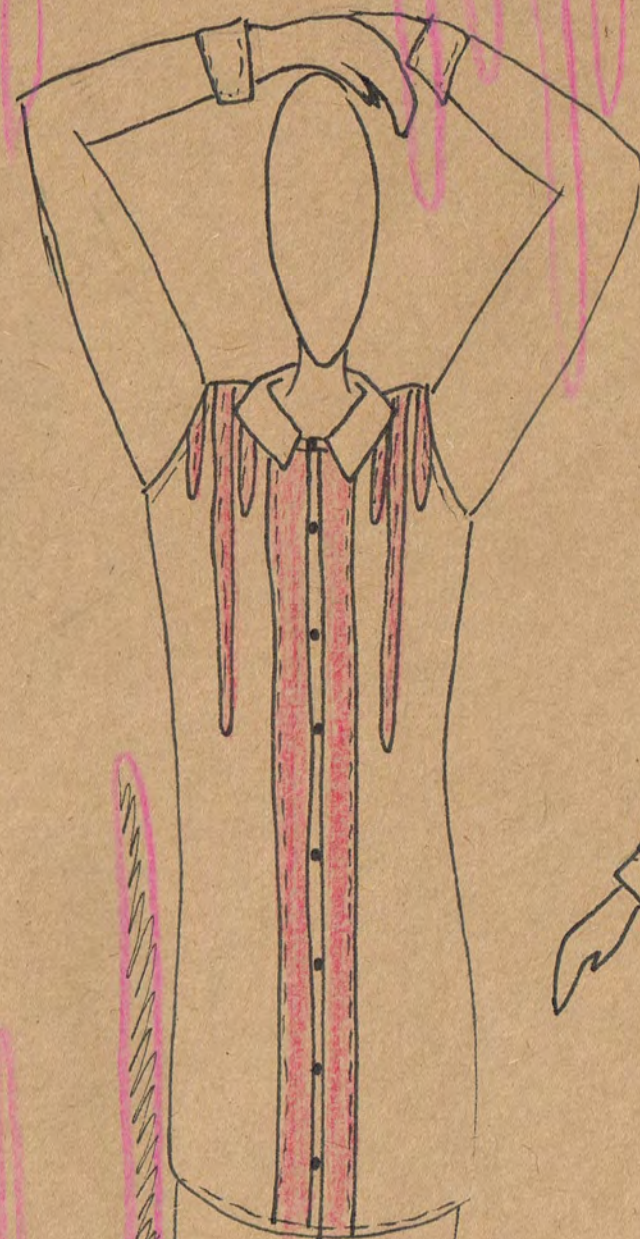
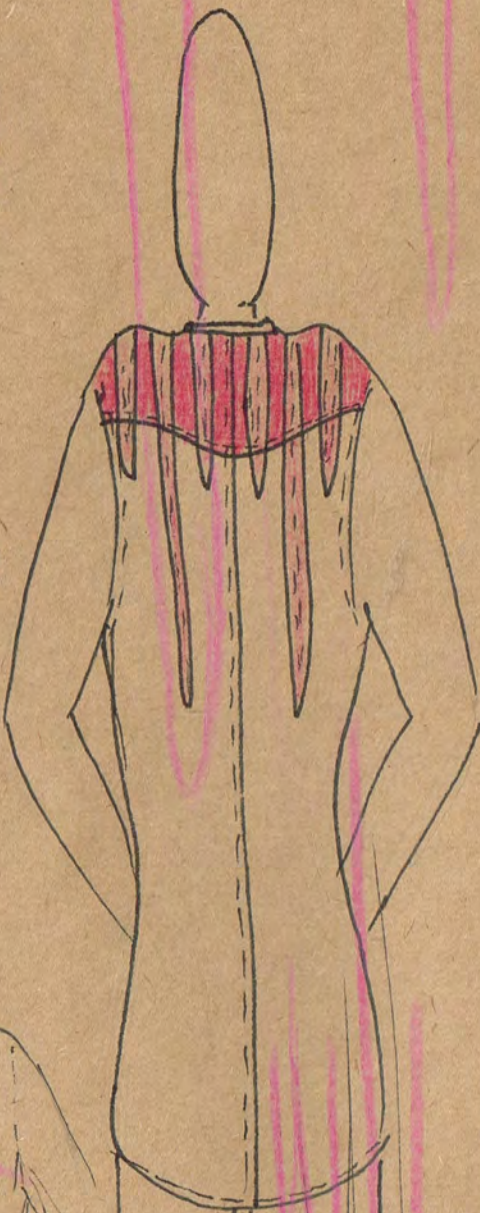








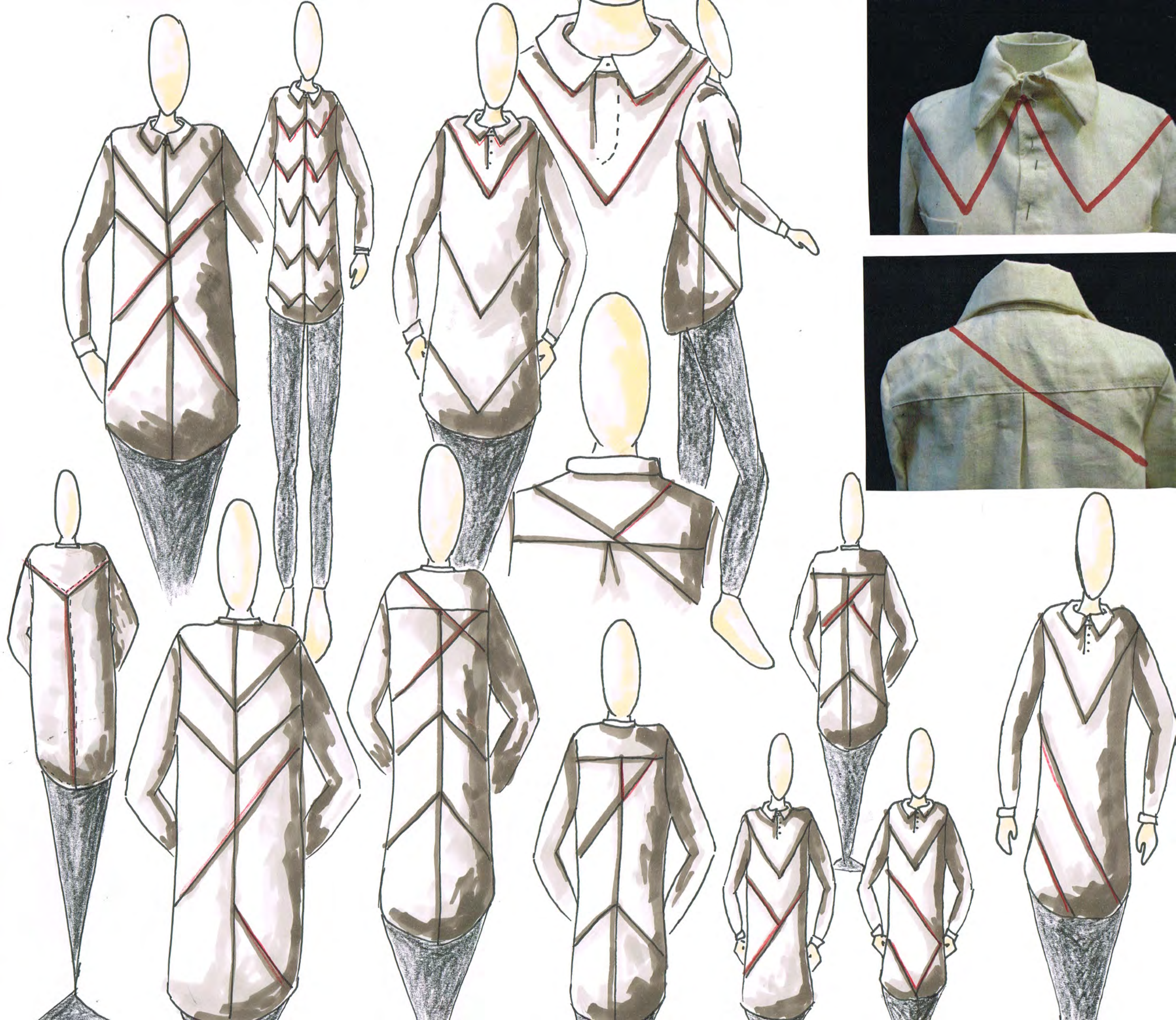














Topstitching is done after panels are sewn together for a neater finish

Topstitching completes design lines and allows for a more interesting look without needing to add extra panels

shirt only partly opens. placket finishes edges and creates clean, neat opening.

Double row of topstitching in bright color for contrast

topstitching terminates at stitching not seam

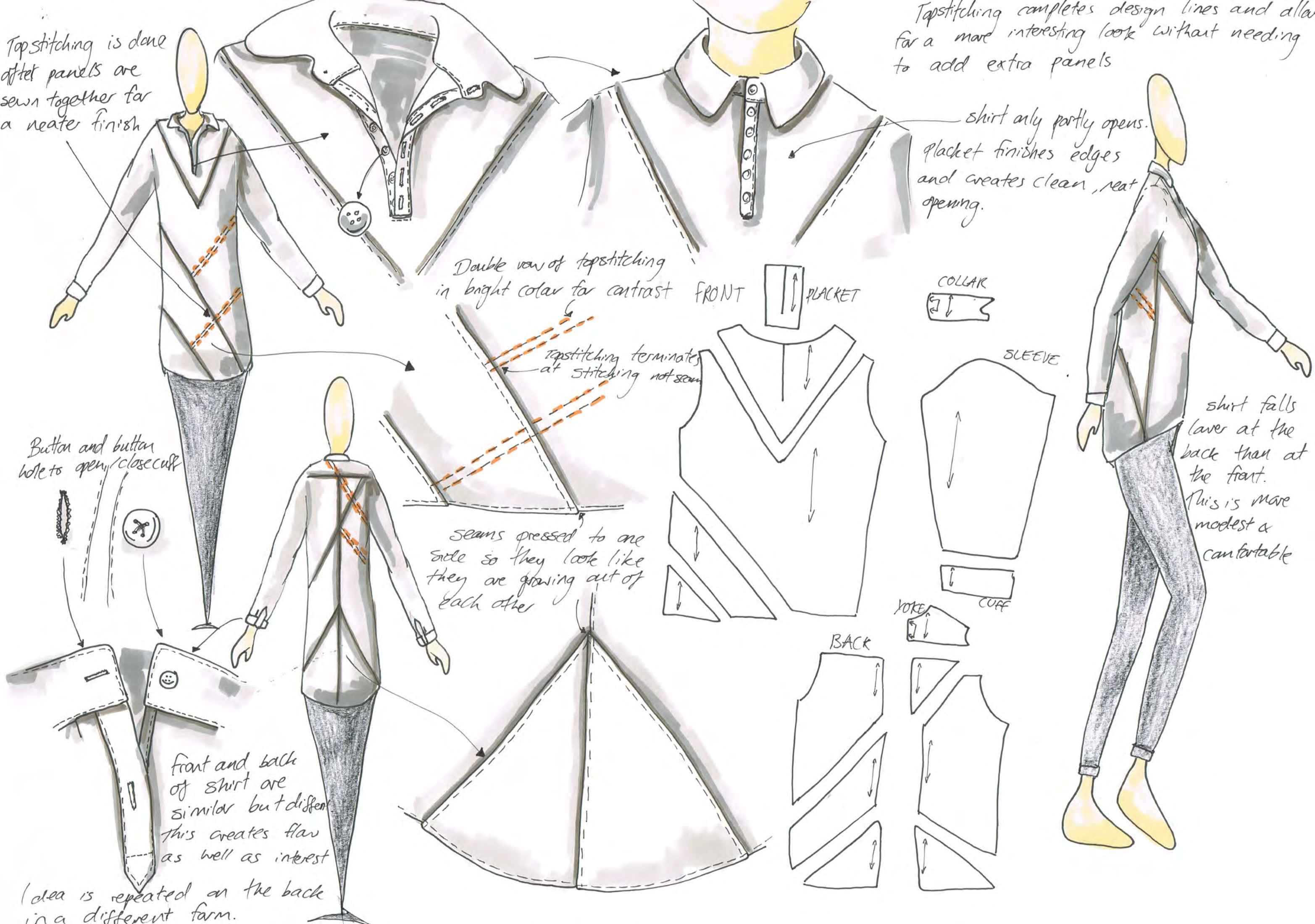
seams pressed to one side so they look like they are growing out of each other

Button and button hole to open/close cuff

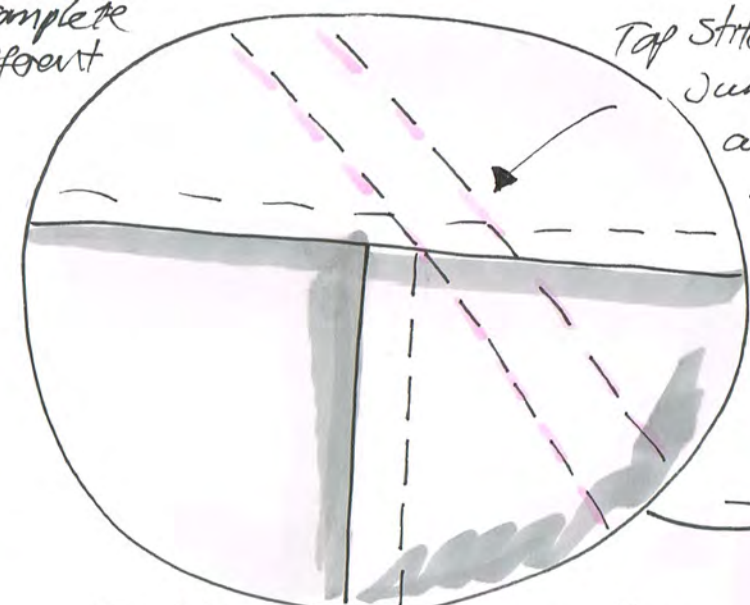
front and back of shirt are similar but different this creates flow as well as interest

(idea is repeated on the back in a different form.

shirt falls lower at the back than at the front. This is more modest & comfortable

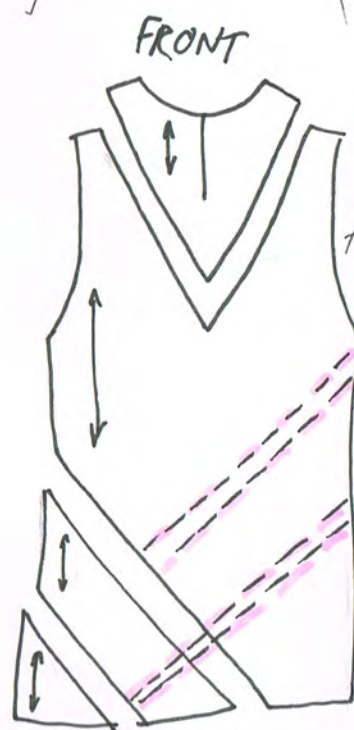
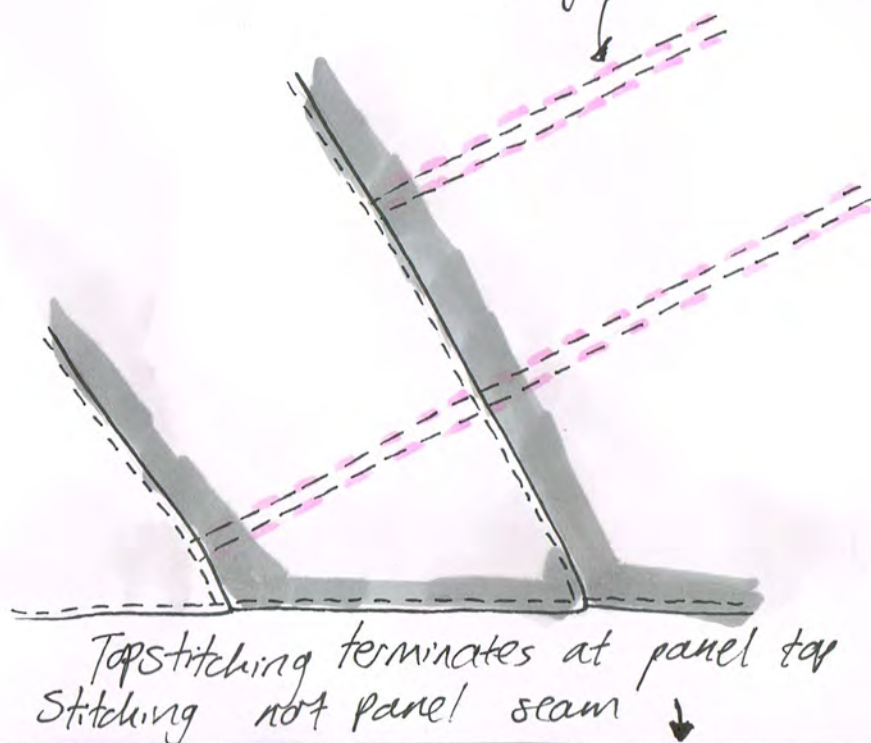




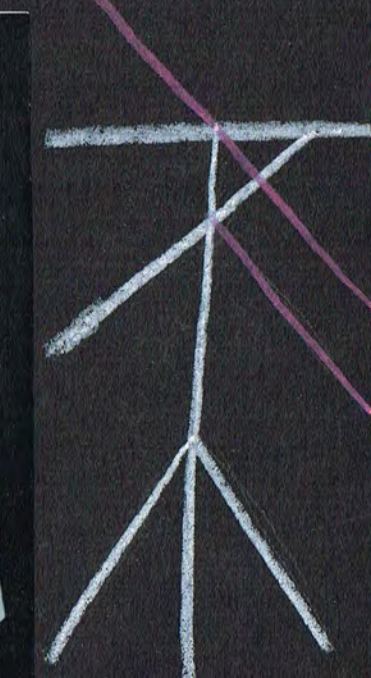
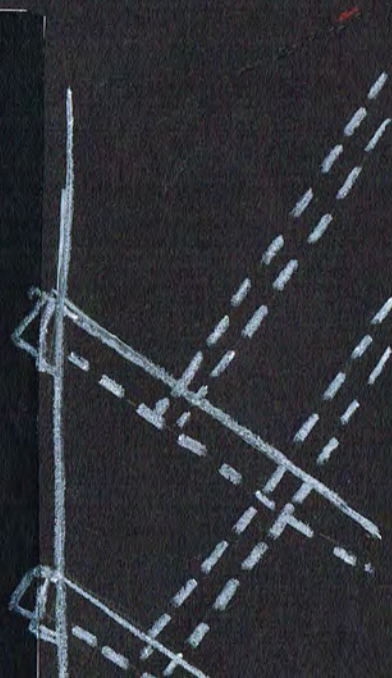
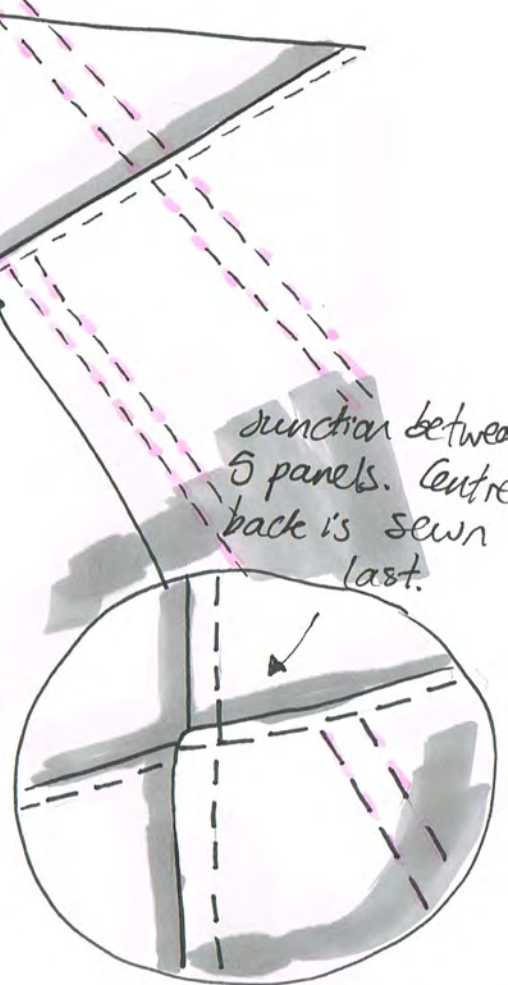
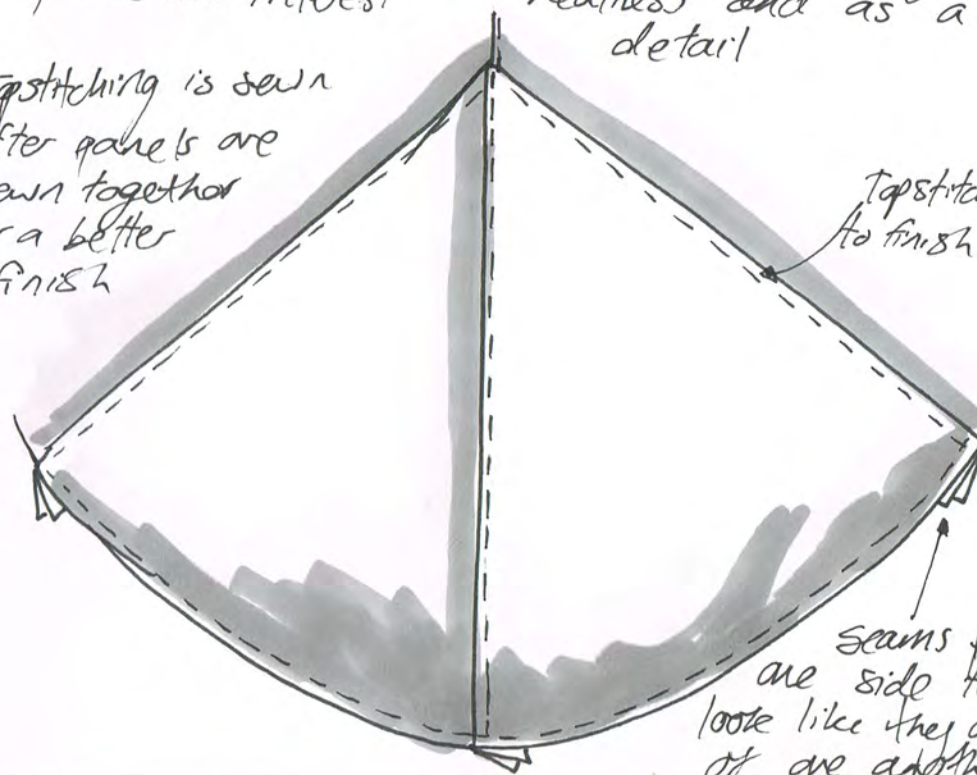


Top stitching line just touches junction between yoke seam and panel topstitching. This is a fine detail. Accuracy creates neatness.

Design detail topstitching



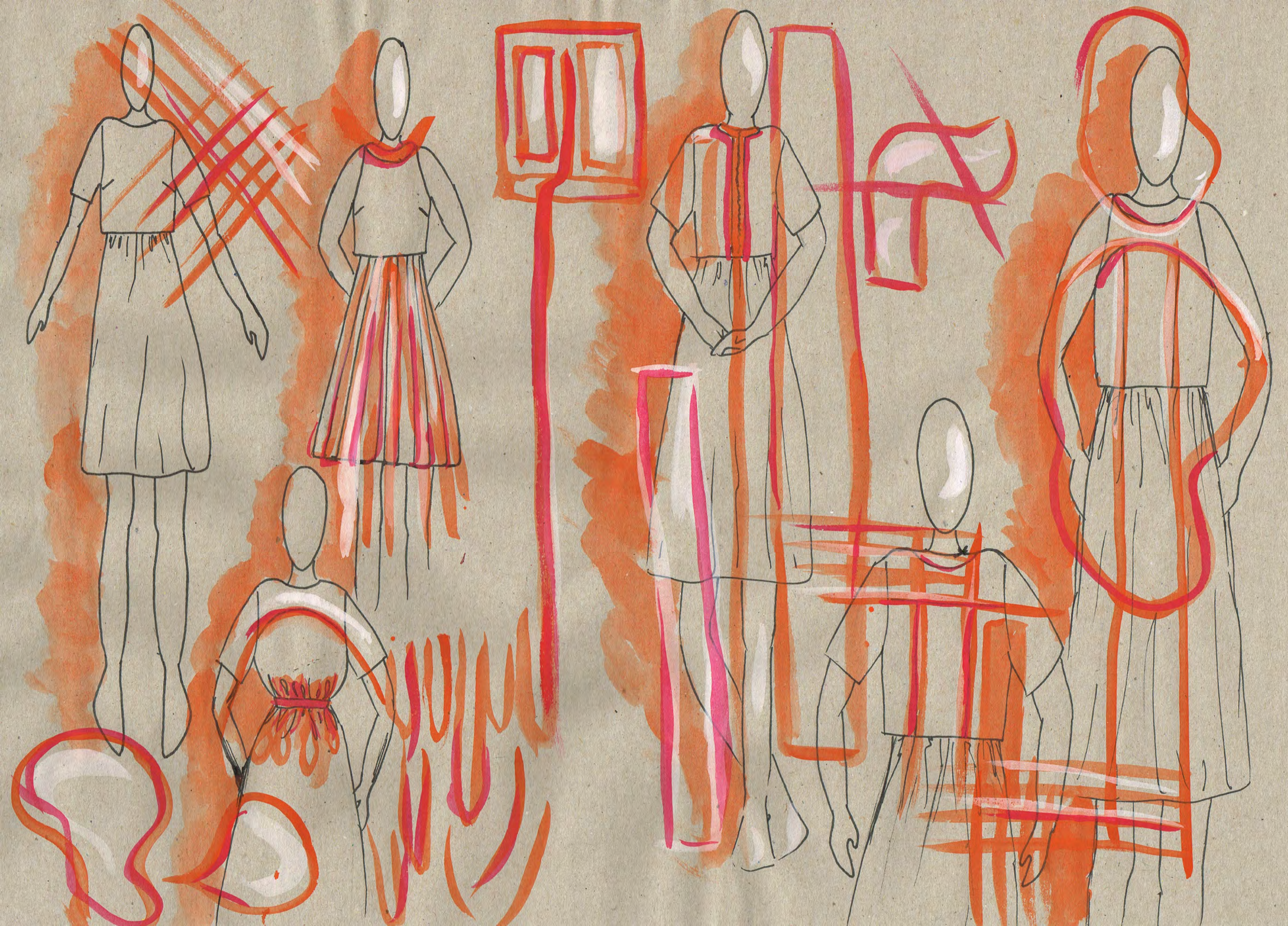
Topstitching is sewn after panels are sewn together for a better finish













# STRUCTURAL CHANGES

ORIGINAL DRESS



pleats ~~around~~ from neck line give shape

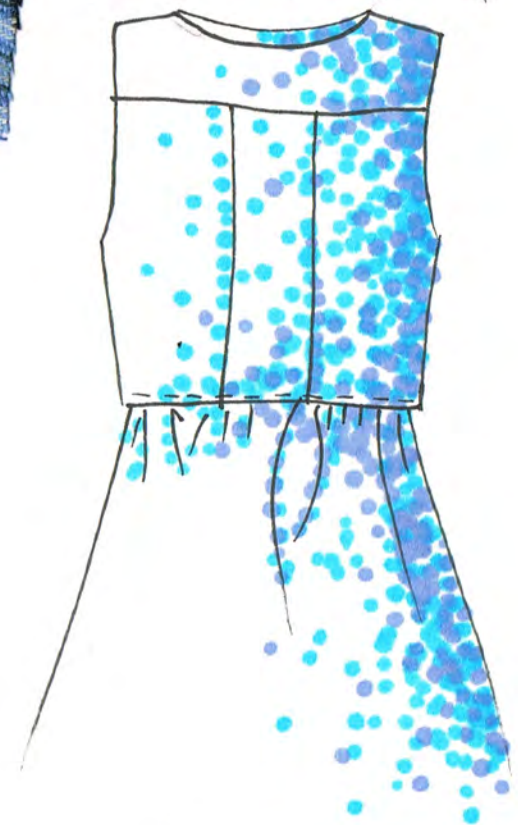


combination of panel lines

extra curved armholes give a sweeter, girlier look



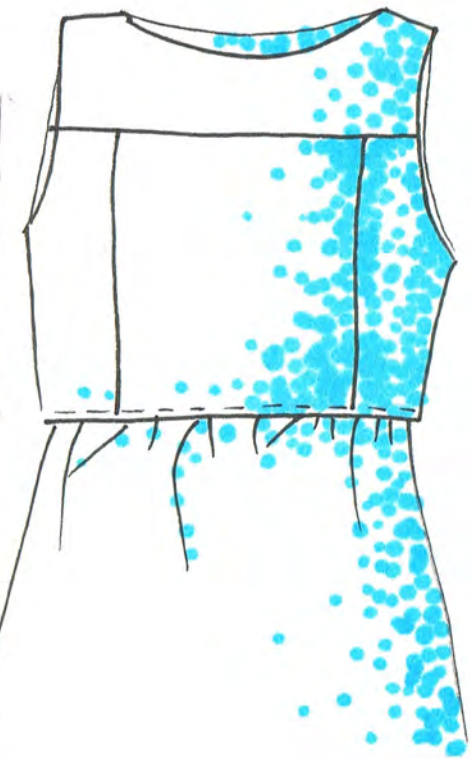
mixture of curved & straight lines is interesting



panel lines through darts shape bodice and are a design feature. They are more interesting than darts



Stripes can create contrast between panels if directionality is changed





FRONT ORIGINAL

STRUCTURAL CHANGES

ADDED YORE



PRINCESS PANEL SHAPING



BACK ORIGINAL



BOX PLEAT



PANELS + POCKETS

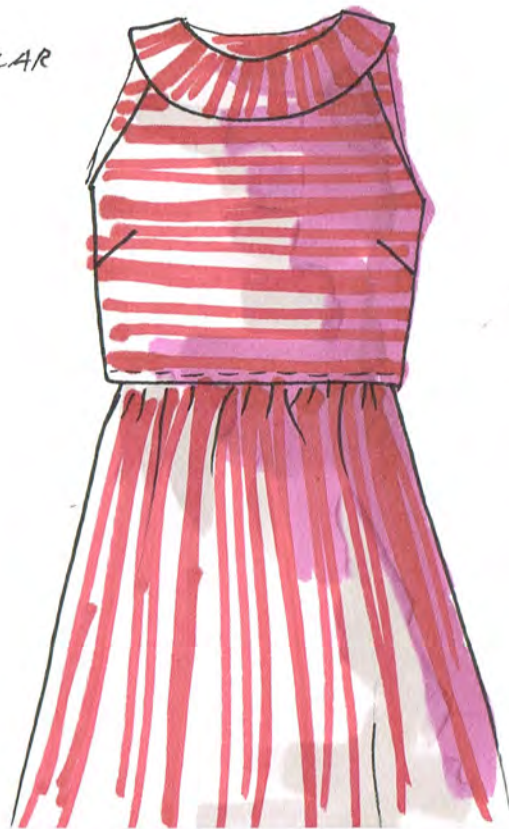
RAGLAN SLEEVE

panels can be added to bodice or skirt



low back means no opening is needed to get dress on/off CUT OUT

COLLAR



raglan sleeves continue line of arm up shoulder

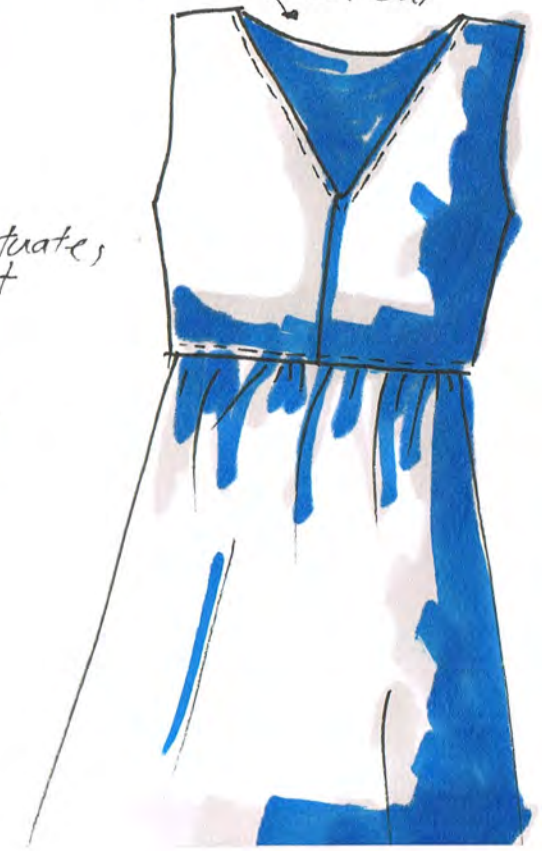


BOX PLEATS TO ADD VOLUME also adds movement to skirt



BACK PANEL SHAPING

accentuate waist





ORIGINAL  
FRONT

DESIGN CHANGES

ORIGINAL  
BACK

Turned out facing  
can frame zip

asymetrical  
skirt

mullet skirt

pleating  
peplum  
bodice

Patch  
Pockets

mitred  
corner

facing  
or collar  
to frame  
neckline

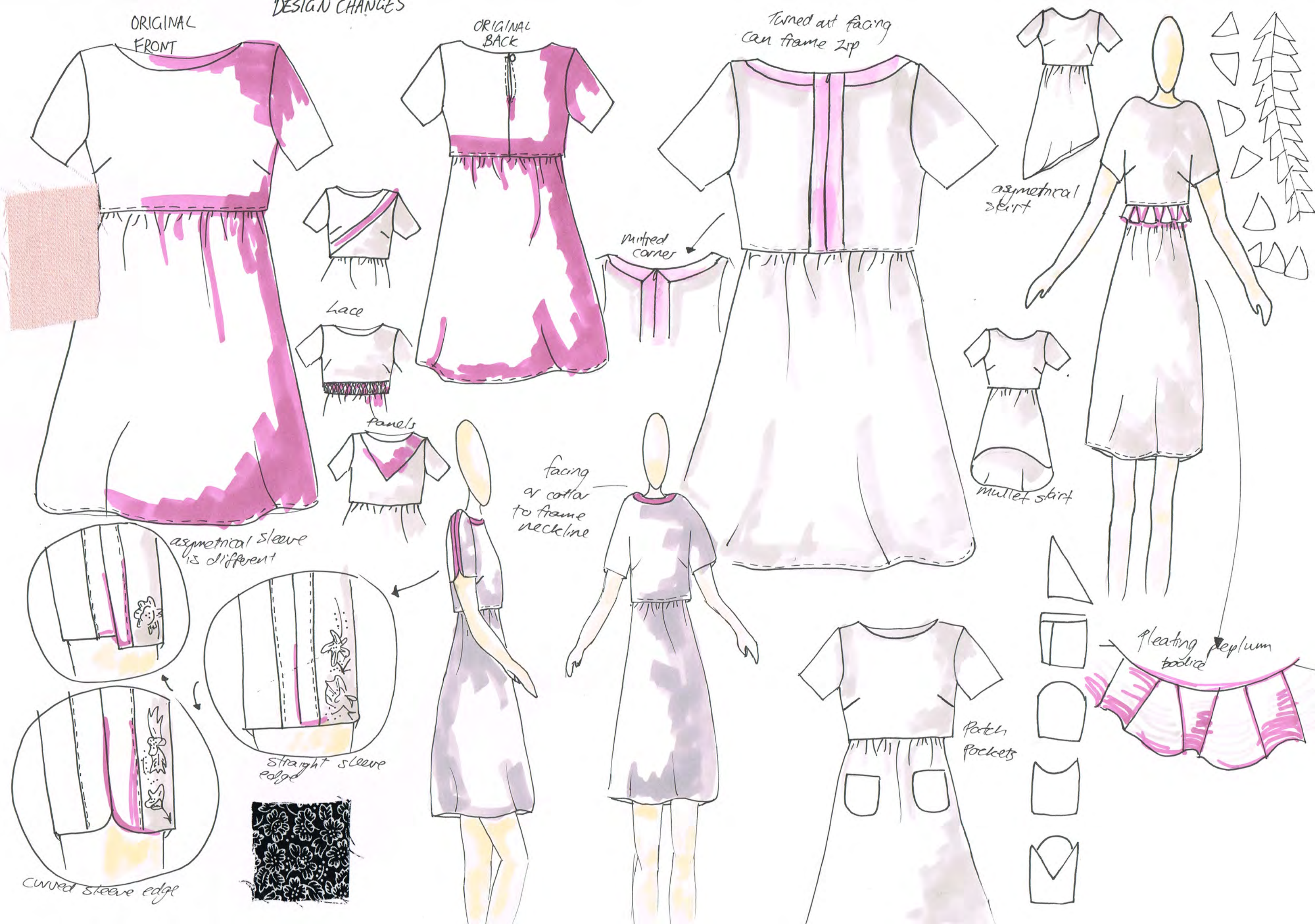
Lace

panels

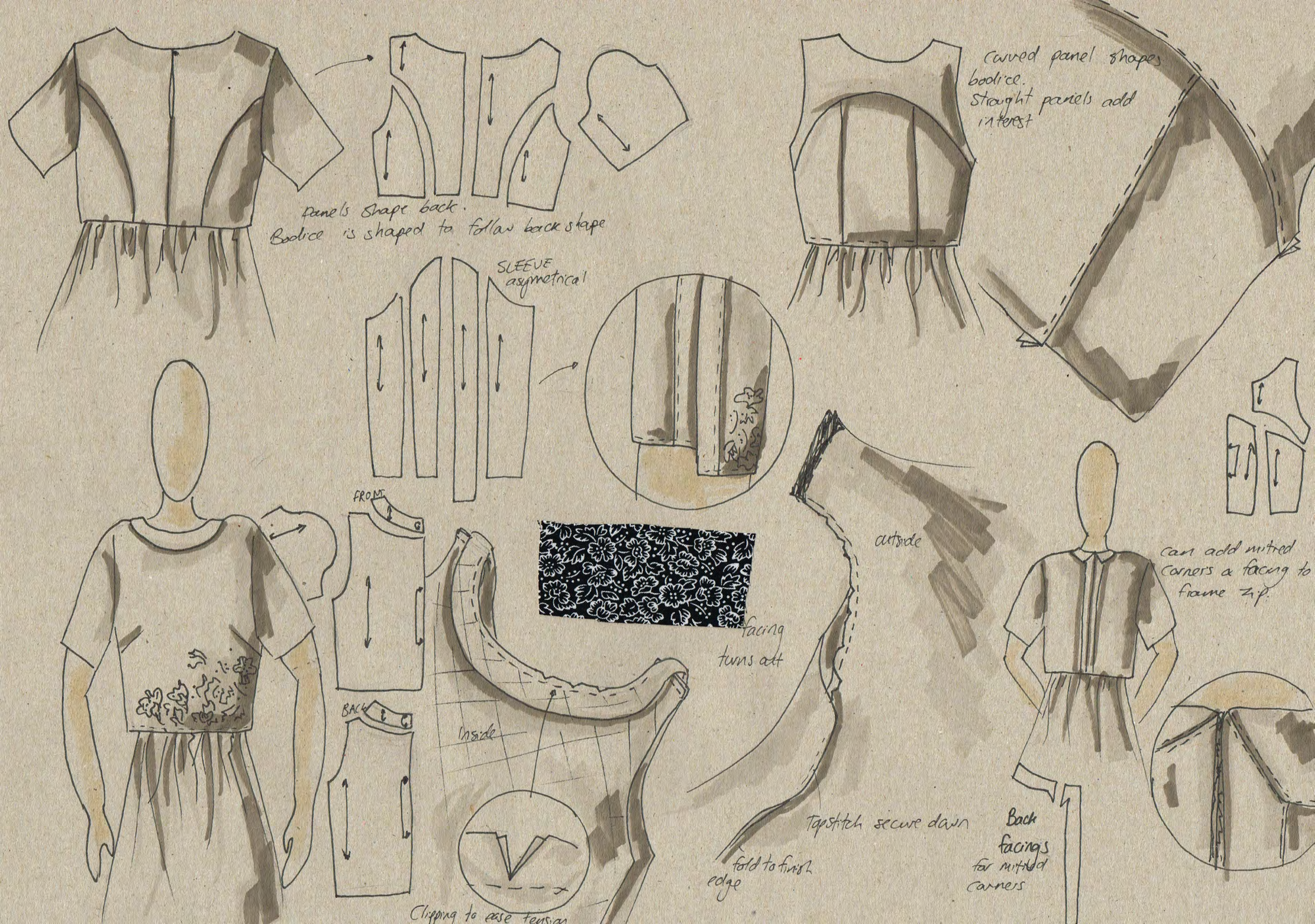
asymetrical sleeve  
is different

straight sleeve  
edge

curved sleeve edge







panels shape back.  
Bodice is shaped to follow back shape

SLEEVE  
asymmetrical

curved panel shapes  
bodice.  
Straight panels add  
interest

can add mitred  
corners a facing to  
frame zip

Back  
facings  
for mitred  
corners

Topstitch secure down

fold to finish  
edge

facing  
turns out

outside

inside

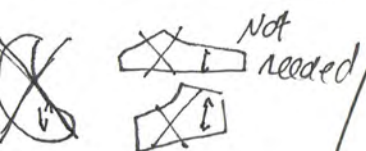
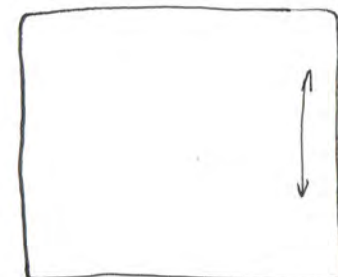
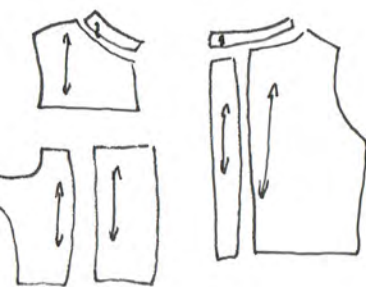
FROM

BACK

Clipping to ease tension



FINAL DESIGN



FRONT



panel lines to form/shape bodice

BACK



turned out facing



Dress zip for opening

gathered skirt

facing frame zip

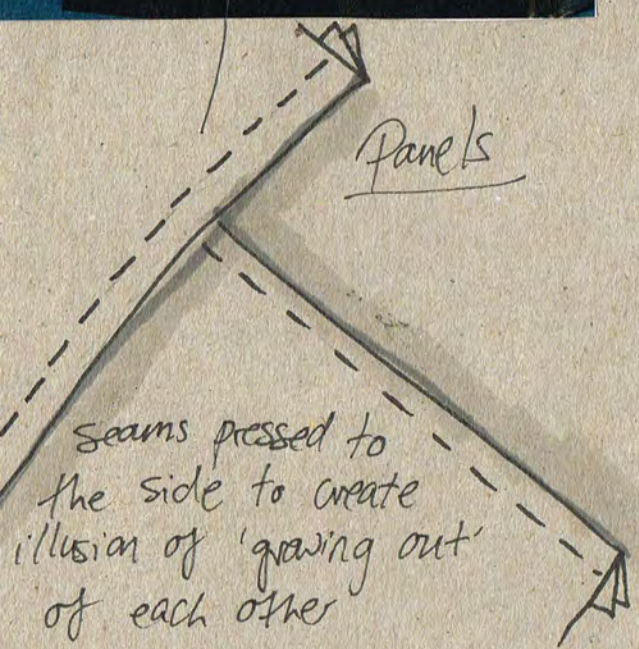
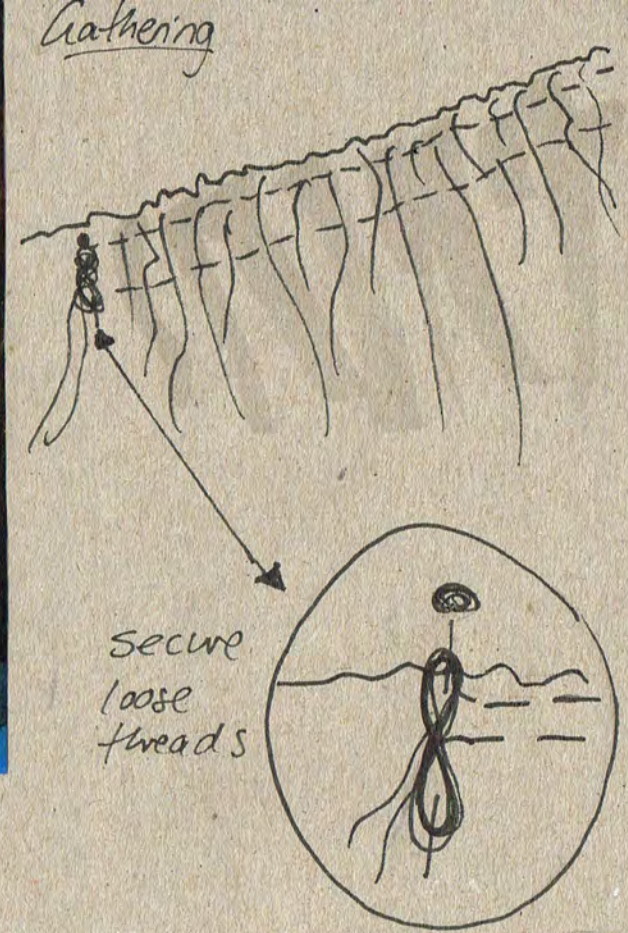
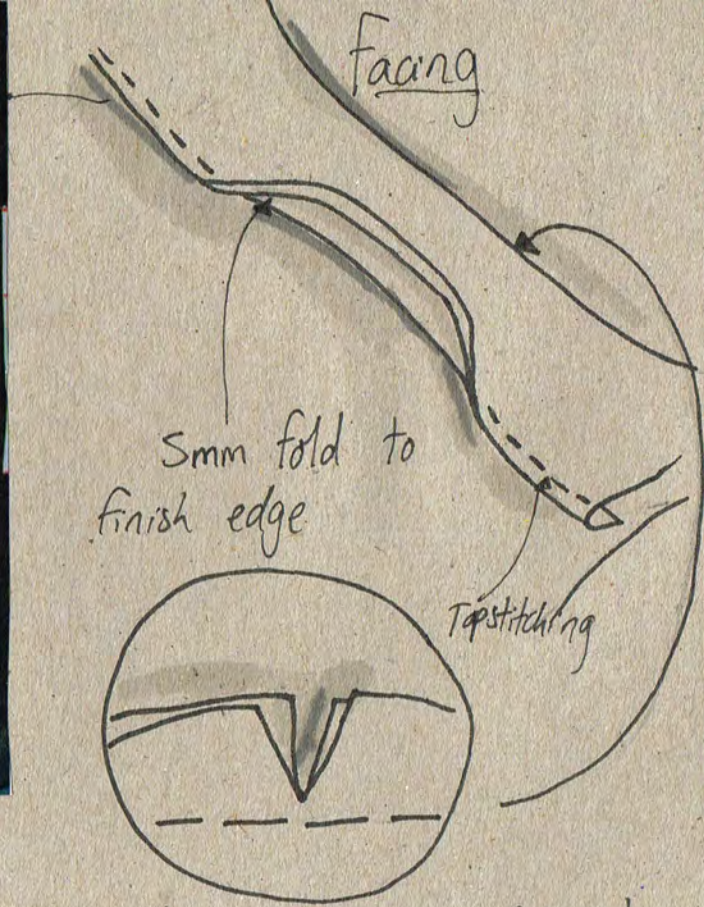
SIDE



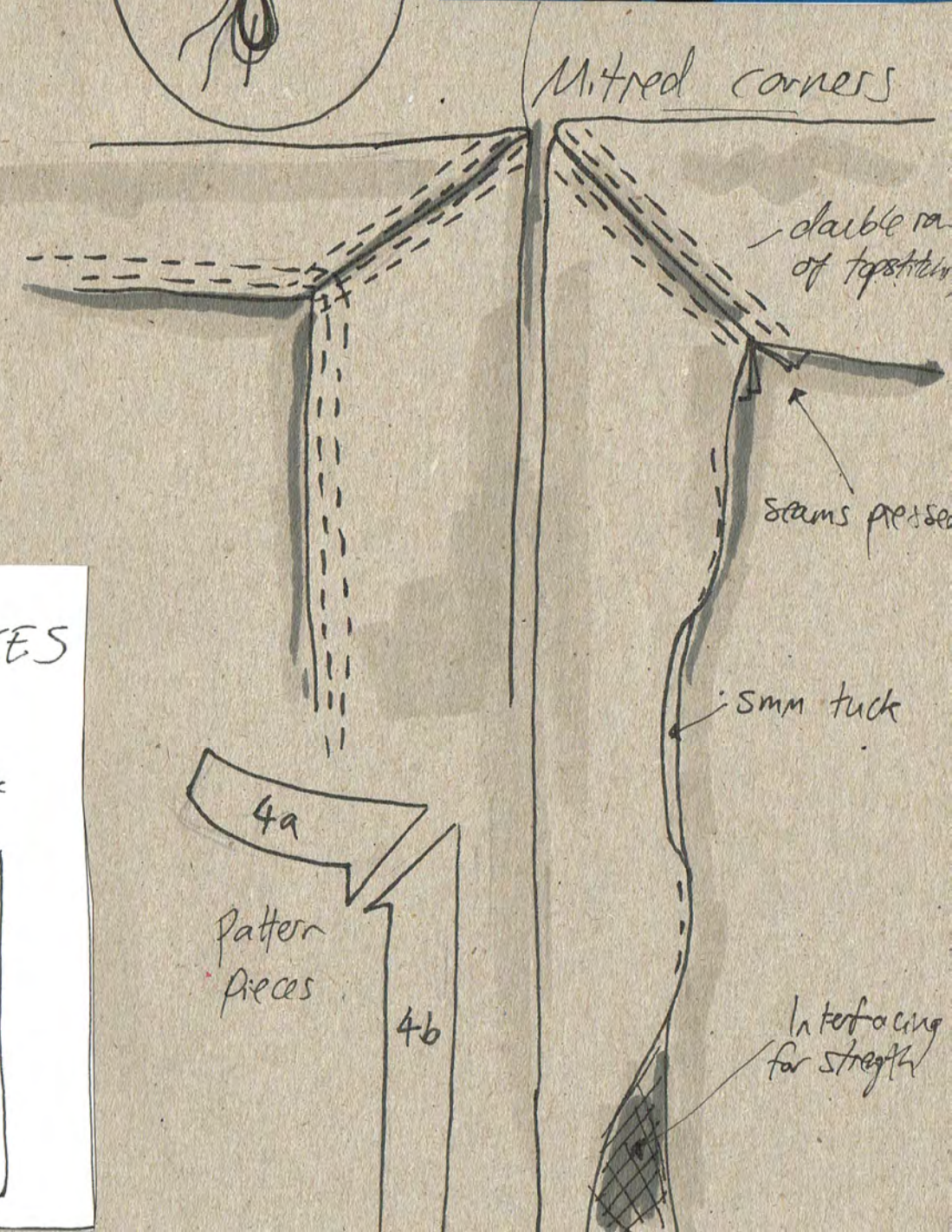
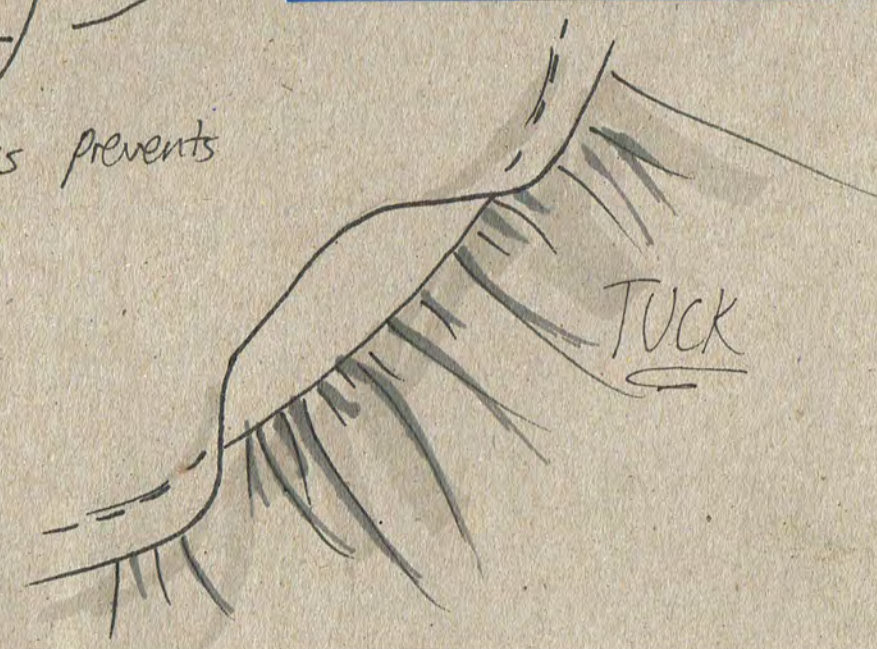
gathering creates volume in skirt



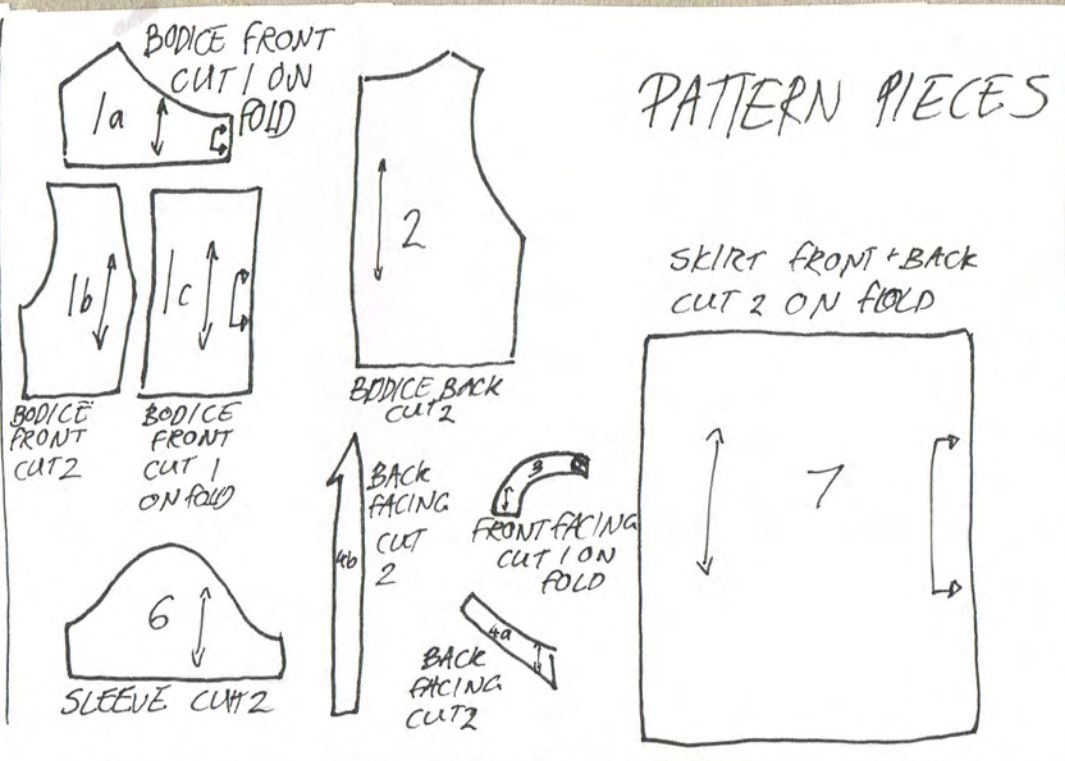




Clipping seams prevents tension



# CONSTRUCTION GUIDE SHEET



## PATTERN PIECES

