

Opinion

By Prof. Mariela Gemisheva, PhD, National Academy of Fine Arts

On the dissertation work of Milena Ivanova Nacheva

Entitled:

**PATTERNMAKING AND DRAPING IN FASHION
DESIGN**

According to the procedure for awarding the educational and scientific degree

"doctor" in the field of higher education 8. Arts, professional direction 8.2. Fine

Art

Department of Design, NBU

Sofia 2024

The dissertation has been discussed and admitted for defense by the board of the Design Department, New Bulgarian University

The dissertation contains: introduction, six chapters, conclusion, reference to the contributions and applicability of the results, bibliography, and a total volume of 230 pages, included a total of 96 figures containing images, tables and drawings supporting the theoretical study.

Before analyzing the significance of the dissertation on "Patternmaking and draping" in scientific and applied terms, I would like to draw attention to the professional interests and authorial appearances of the candidate:

Based on the presented artistic and professional biography, it is clear that Milena Nacheva is a highly qualified professional. She is a designer and patternmaker in the development of seasonal capsule collections, of garments with special constructions and custom orders, in the elaboration of technical documentation in the technological sequence extremely necessary for any design practice.

I have to mention, of course, her important award, or rather a special diploma for a developed thesis on theme "SPLASH" - National Student Competition for "**Best Thesis and Project in Textiles and Clothing**".

From the professional and creative biography of Milena Nacheva I would like to quote and draw attention to the following points:

2019 - Participation in the design project-exhibition "Shirting Info Point Plovdiv - Sip Plovdiv", organized by the Slovenian platform for sustainable fashion "Shirting".

2014 - Diploma fashion show (Master) "Is this possible" - presentation of fashion collection "SPLASH"

2012 - Participation in the workshop "POWERHOUSE EUROPE CONNECTED", organized by ROOMS FOR FREE, Wesserling, France

2009 - Diploma fashion show (BA) "Journey into dreams" - presentation of fashion collection "Adrenaline"

2008 - 2009 - Development of garments for L`Oreal - Bulgaria - collections "Thriller" and "Jardin Precieux"

2008 - Participation in the workshop "BORDERLINE", organized by ROOMS FOR FREE, Ahlbeck, Germany

And to the point of the dissertation:

I start with the **object** of the research: construction in all its forms and applications, and the **subject** of the research – patternmaking and draping in the design process and the different approaches in the creative process. In these, the present work brings relevance, significance

and sustainability to the issues at hand: contemporary techniques, methods and stages in the design and making of a fashion product. The author impresses with his in-depth studies of the stages in the design process for building basic fashion collections, and of course with his particularly detailed attention to the creative design process, and in particular to the specific stages from idea to construction.

As a professional fashion designer and lecturer in the fundamental discipline of Fashion Design at the National Academy of Arts, I would like to pay special attention to the basic terminology used in this thesis. I find it extremely important and fundamental in the development of the different methods in the design stages, especially in the learning process, as well as the beginning of a specialized fashion vocabulary in Bulgarian. I therefore note some of the terms in a synthesized version:

- **Draping / moulage** - the technique that allows designers to experiment with the material (textile and not only) and explore its qualities. This technique is a preferred method for creating garments with creative designs and complex constructions that would be difficult to develop through classical flat patternmaking.

- **Basic block** - a basic model (basic pattern) of a garment that contains only the basic silhouette of the garment and can be used to create other basic blocks with different silhouettes and add further volumes.

- **Cut/ pattern** - a two-dimensional draw of the elements of a garment from which a three-dimensional item is cut and sewn.

- **Construction** - the physical three-dimensional manifestation of a design. The set of elements of a garment constitute its construction, building up its entire three-dimensional structure.

- **Flat patternmaking** - a classic method of creating basic garment constructions that are used as a template for design patterns. It is a method of drafting using body measurements and mathematical formulas to construct correct proportions of shapes corresponding to the design idea.

- **Design process** - a sequence of actions that accompany the overall development of a fashion collection. It encompasses all stages in the processing of a fashion collection to its final realization and distribution, i.e. from idea through design to production and launch of the fashion product in the right market.

- **Silhouette** - the contour line of the overall shape, which includes the volume and proportions of the garment. The perception of silhouette is reduced to simplified geometric shapes that compositionally make up the overall form of the product. It is important to associate the basic silhouette shapes with the Latin letters A, X, Y, H and O,

as well as with geometric shapes - circle, square, triangle, ellipse, trapezoid.

The aims and objectives of the thesis are stated and justified clearly enough, and the text highlights the role of the designer-patternmaker. The two methods of creating constructions and cuts and their various advantages are explored in Chapter Two: **Flat patternmaking**, and Chapter Three: **Draping/ moulage** respectively, which I find to be a very good, detailed and important exploration of two of the most popular garment patternmaking systems. The dissertation also traces the evolution of design in the development of a fashion collection, which in this case is through the evolution of construction. A rather curious drafting method is also applied to the drawing of the base of a bodice, and for the first time an in-depth comparative analysis of two popular patternmaking systems, M. Müller & Sohn and ESMOD, is made. The study proposes a new method for drafting a corsage for women, which is a combination of the advantages of the methods from the two systems studied.

And since I consider the conclusions extremely important, I quote some of them:

Good basic construction is the foundation of a good final product. It is the foundation on which the design idea is built and any mistake in the foundation is transferred to the subsequent cut. Although the design first catches the consumer's attention, comfort and fit are key to the buying decision. Therefore, the attention to construction should be as great as the attention to design.

The role of the patternmaker is key to a good fashion product. A good patternmaker can point out problems in the cuts and suggest solutions. Neglecting the need for a good patternmaker leads to problems in the later stages of the production process, which in turn leads to wasted time, money and poor quality product.

The author also handles the chosen research methodology very well. The dissertation synthesizes analytical, historical and evaluative methods to successfully interpret, summarize, evaluate, specify and classify the main research theses. In this sense, I cite some of the undisputed contributions of this work:

- *This is the first theoretical study in Bulgaria focusing on patternmaking as an active participant in the creative process and generator of ideas. I cannot claim that there are no such studies worldwide, but my research so far has found none.*
- *The research provides an extensive analysis of the role of patternmaking in fashion business and fashion product creation, explores different aspects of patternmaking and draping and provides new insights into the complexity of their application.*
- *For the first time, construction is examined as a component of design, not just as a carrier of the idea.*
- *The research can contribute to rethinking teaching practices in Bulgaria in the direction of encouraging students to deepen their skills in the field of patternmaking and draping in order to apply them skillfully in the creative process.*

- *Practical application of the research is already taking place in the design courses at New Bulgarian University, where I have been a lecturer for 7 years. This approach encourages students to experiment with complex methods of patternmaking, to apply draping in their practice and to experiment with different techniques. In this sense, the research can also serve as a methodological basis for creating courses, workshops and masterclasses entirely focused on experimenting with mixed media and complex patternmaking techniques.*

Conclusion and proposal:

This dissertation represents a complete and full scientific study, which is also of great practical importance. It meets all the requirements for a scientific thesis and deserves a thoroughly positive evaluation, and I strongly recommend that the text be adapted into a textbook!

I propose to the esteemed scientific jury to award Milena Nacheva the educational and scientific degree "Doctor".

Prof. Mariela Gemisheva. PhD

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Sofia