

# MOLLY GREGORY

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Fashion Design BA Hons

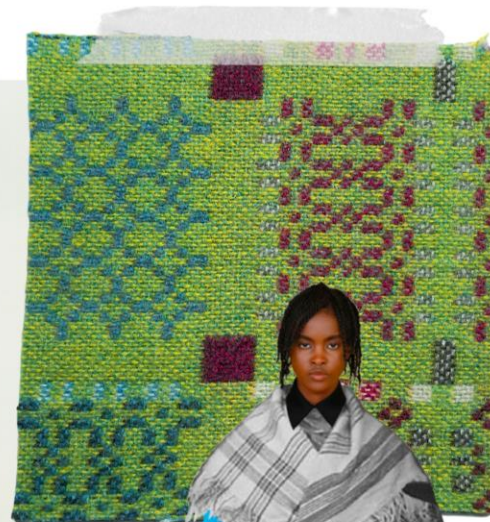
Kingston School of Art

London + Wales



## Y CYMOEDD

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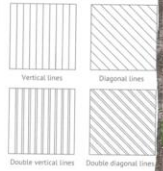
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### FILLING PATTERNS

It is important to note that quilting designs are not purely for decoration. The main function of quilting is to hold the three layers of the quilt 'sandwich' together to prevent the wadding (batting) from shifting when the quilt is washed. Therefore, quilting stitches need to be fairly evenly distributed across the quilt. The fact these lines of stitching can make beautiful patterns is an added bonus!

When designing any quilting pattern, the lines stand out on paper, the opposite when the quilt is made. Looking through the three layers compresses the lines. Looking at a drawing of a quilting pattern in a white photograph, in reality it is the spaces between the lines themselves. Leaving large areas unquilted not only makes the quilt less durable, but also, if washed, it will also shift the focus of the quilt more durable and, more importantly, quality.

There is a wide range of background quilting patterns from simple straight lines to more complex designs. Some of the most popular filling patterns are:



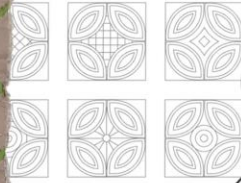
Lines can vary not only in direction but also in width. Anything from a 1/4" to 1/2" can be filled but also on the lines themselves.

To ensure the motif is clearly visible, the spaces around the motif should be quilted.

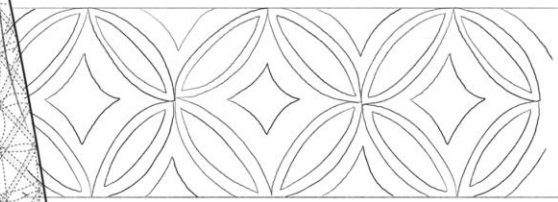
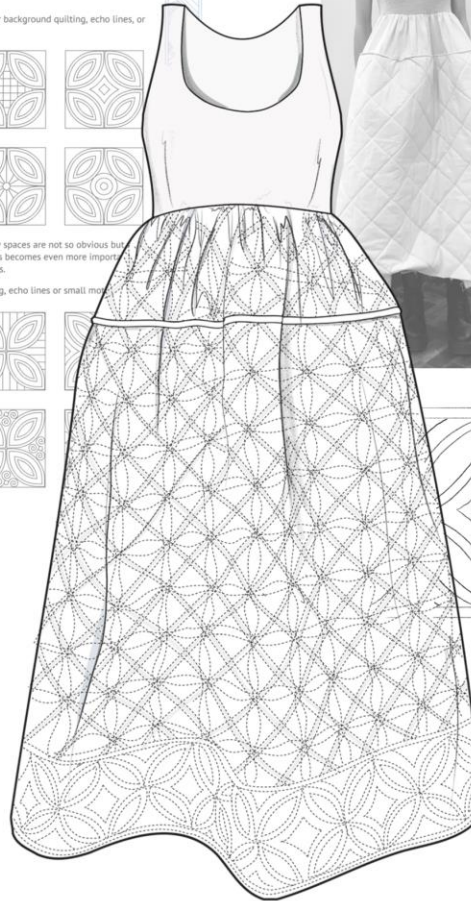
Choice of background filling pattern is frequently governed by the shape that needs to be filled.

Returning to the original four-leaf patterns A and B on page 15, when the leaves are rotated to make a circle (A), the central area is left unquilted. It is important to fill this area, otherwise the empty space will stand proud and become the main focus of the design rather than the leaves surrounding it.

Background quilting can be filled with either background quilting, echo lines, or



In a cross (B), the empty spaces are not so obvious but the shape of the leaf. This becomes even more important when you add further motifs. Background quilting, echo lines or small motifs.



leaf motif border for skirt



Look 1 Quilting Development

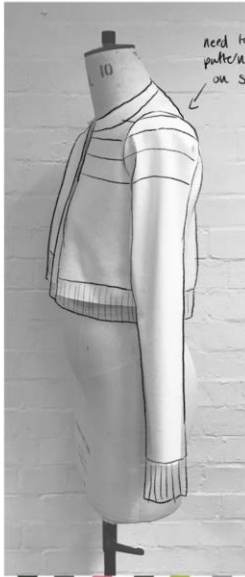
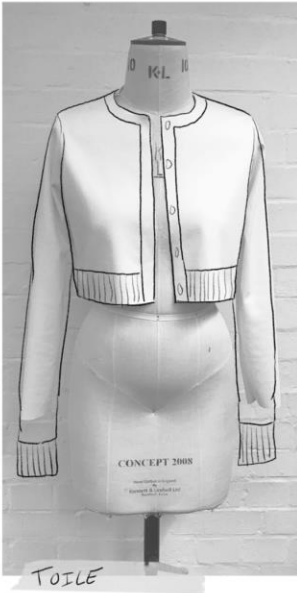
hand painted creek colour



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LOOK 1- CARDIGAN DEVELOPMENT



combining these two fabric together

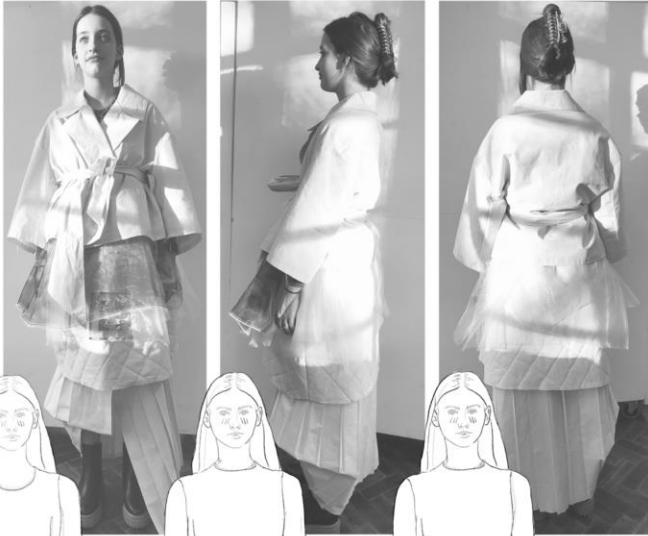


FINAL DESIGN



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LOOK 2 - LAYERED DRESS + PLEATED SKIRT



pleated skirt under dress



digitally printed check and organza with ruffled print



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First hole to long  
decided to shorten  
the sleeves



oversized coat  
inspired by Welsh  
dress sloped shoulder



LOOK 2 - WELSH TAPESTRY COAT



As fabric is so thick  
turn needle stitch  
edges to finish them



welt pocket  
needs to be  
pattern material



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Own photos of mines



collaged mining photos together



Print develop + Look 3

scale of digital print for dress



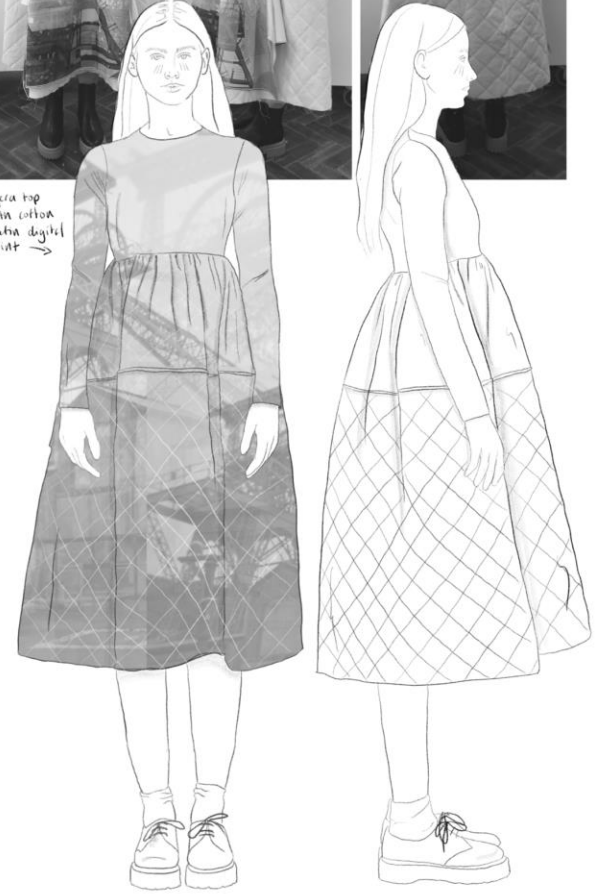
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Quilted Dress Toile



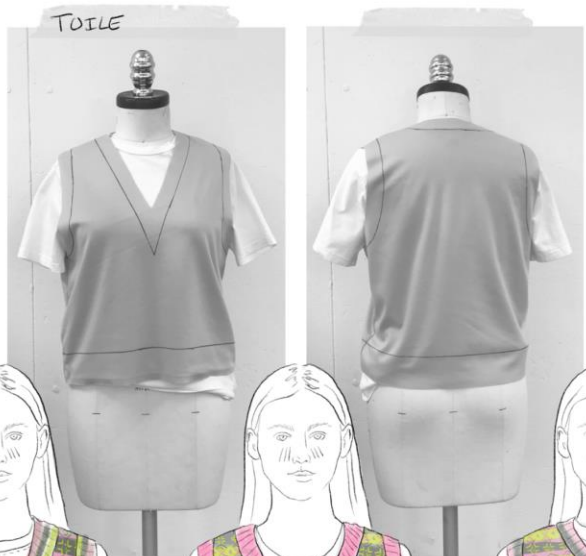
Lyra top with cotton satin digital print







LOOK 4 - KNITTED VEST DEVELOPMENT



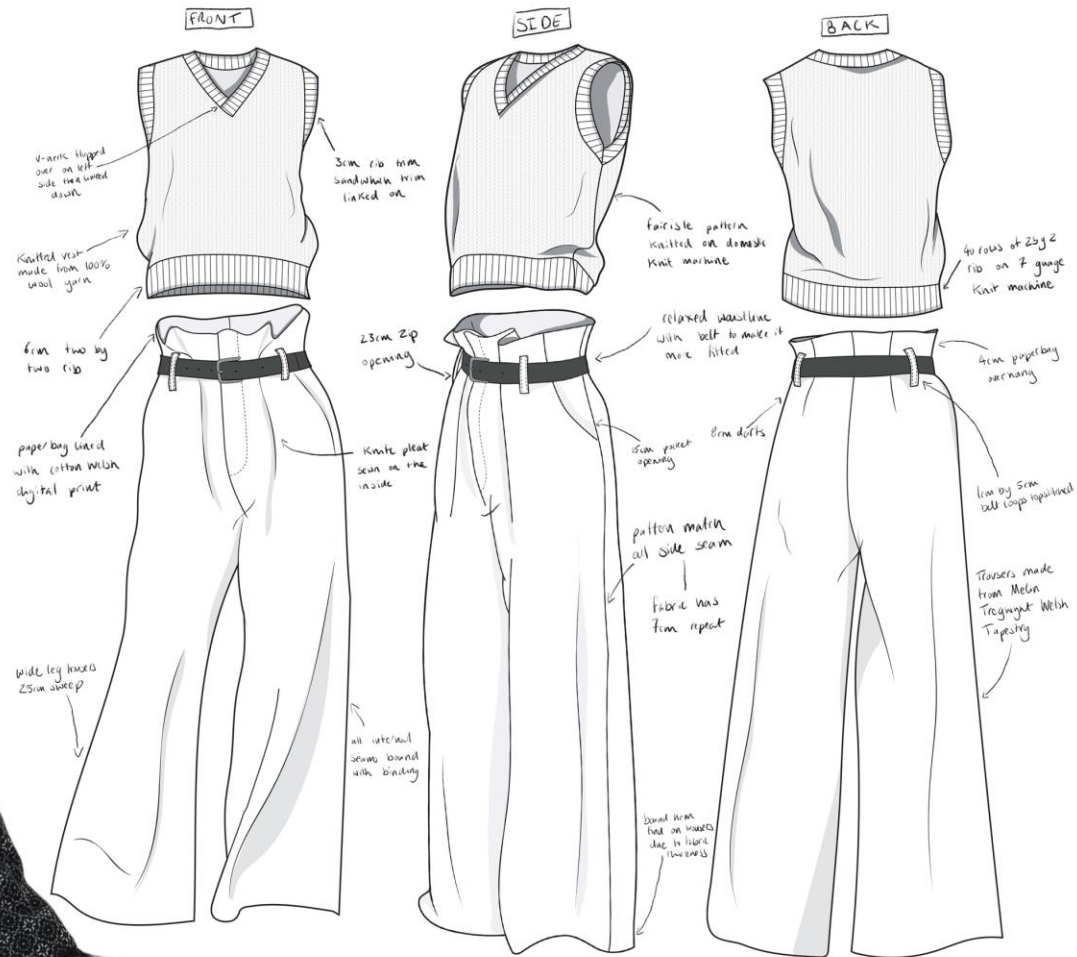
domestic fairisle  
with st doney  
cross worked into  
design



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LOOK 4 - KNITTED VEST + PAPERBAG TROUSERS TECHNICALS



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LOOK 5 CROCHET DRESS DEVELOPMENT



ADD rib to neckline and armhole



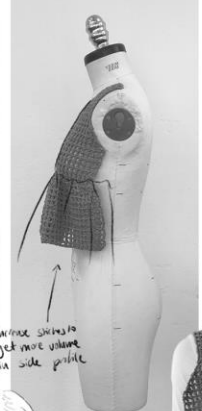
lower front neckline



lower armhole



lengthen by 40cm



increase stitches to get more volume in side panel

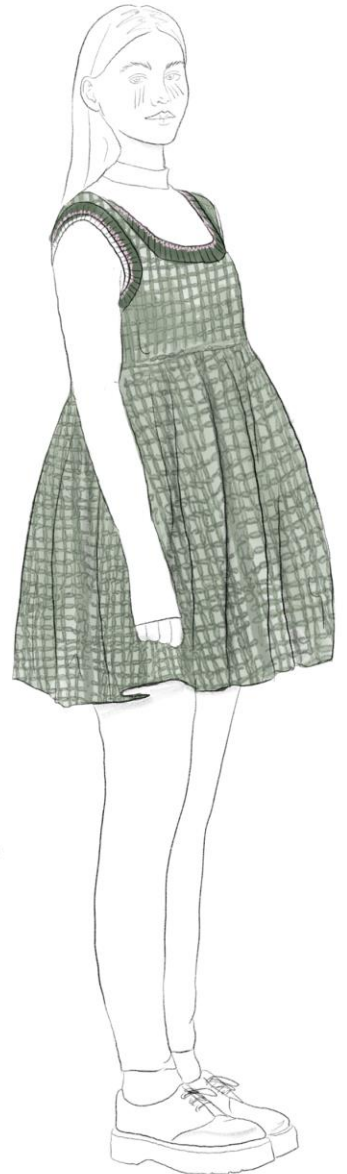
DK cotton yarn



mining print bodysuit underlayer



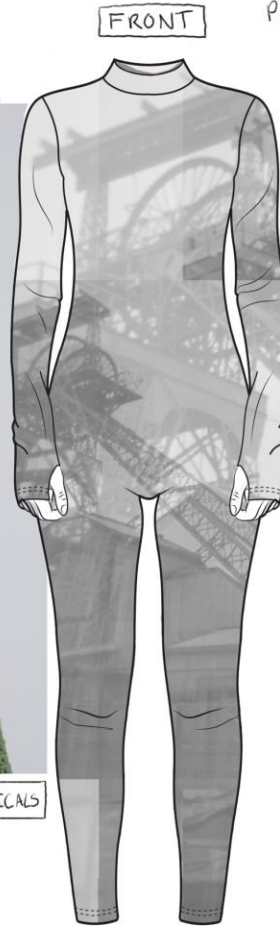
boile crochot dress with bodysuit boile



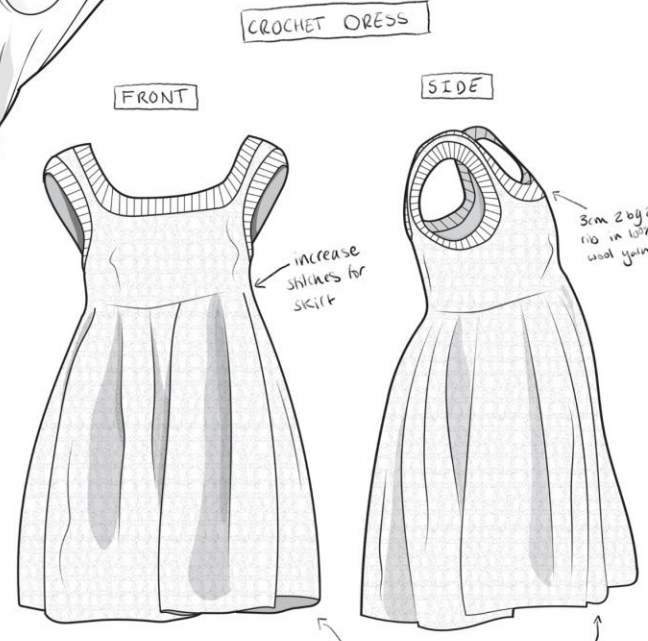
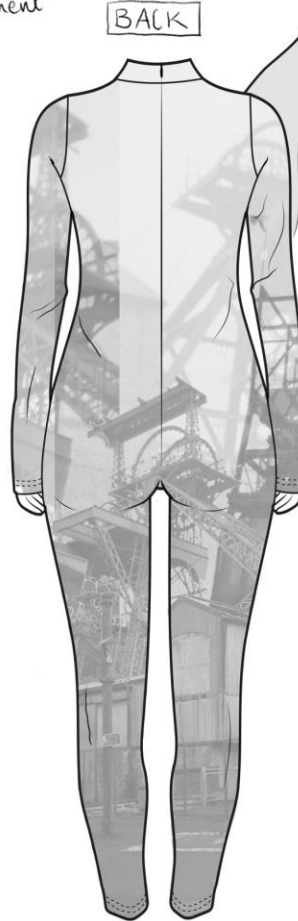
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LOOK 5 - BODYSUIT + CROCHET DRESS TECHNICALS



Digital Print Placement



CROCHET DRESS

FRONT

SIDE

Dress Key Measurements-  
 A01- Across the chest- 36cm  
 A14- Hem sweep- 148cm  
 B02- Front length CF- 77cm  
 D01- Across the shoulder- 28cm  
 D15- Front armhole curved- 21cm  
 D22- Strape width- 9cm

crochet in circular rows  
 Crochet using 3.5mm hook

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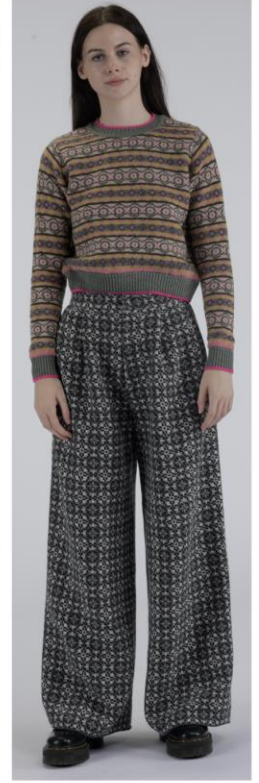


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